

OREGON WOOD WORKS

FROM THE PRESIDENT

GIG LEWIS

At our Christmas party I received the Lee Johnson Award as the Guild's Woodworker of the Year for 2012. This was and is a nice recognition for the work that I have been doing over the last few years. I appreciate this, and you should know that there are a lot of other folks standing near me that are doing a lot of the work that makes the Guild happen.

Currently we have 10 members working as part of the Board of Directors, about 18 various Class Coordinators and some 30 sharing their knowledge as instructors. The total is 48 and that is more than 10% of our membership helping to make things happen within the Guild. I think that this is terrific. At our February meeting I will introduce them to those of you that might not know all of them. AND, we want and need more members to help. We need some members that want to be active every month and some to be active part of the year.

We need a new Meetings Chairperson; Bill Wood is taking care of some medical issues and needs to focus on them. We need

to have someone do the Orientation to New Members and Guests. Leonard Worth has been doing this job for 3 years and it is time for someone else to have this fun. We need a Librarian; think of all the Woodworking books you could read.



When we went to the Kansas City club we discovered that one of their Fund Raisers is in conjunction with Macy's clothing store. Once a year Macy's donates cards to Non-Profit Organizations that they can sell for \$5 each and they are for 20% off and good for one day. We need someone that can coordinate this short event. Ask your favorite spouse if a 20% OFF card is worth \$5. If everyone bought 3 cards that would mean \$1000 towards our new building.

Talking about the new building will be a major part of the February Pizza meeting at

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NEXT MEETING — WEDNESDAY — JANUARY 16, 2013 7:00 PM

FAVORITE JIGS AND HAND TOOLS

Franklin High School, 5405 SE Woodward Portland, OR

We'll start the program with Ariel's Quick & Easy Finishing for People who Hate to Finish, a carry over from the November meeting. Ariel will describe his favorite hand applied oil finish.

The second part of the meeting is "Your favorite tool or jig". Guild members will show their favorite hand/power tool or their favorite jig, either handmade or manufactured. Our host, Bill Wood, meetings coordinator, will facilitate the presentations. This should be a great meeting with an entirely different format from the past. If you miss this meeting, you will wish you hadn't. If you have a jig and are not on Bill's list, contact him at willm.wood@gmail.com prior to the meeting for an opening

Directions: Cross the Ross Island Bridge eastbound, take SE Powell to 55th, 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.

Social time begins at 6:30. Come and mingle; listen to some new ideas.

LAST MEETING: CHRISTMAS

BOB OSWALD

What a grand party. A huge turnout of happy woodworking friends made for a very special evening. Close to one hundred people shared a warm and comfortable evening, talking woodworking projects. Twenty or so people exchanged secret gifts and, despite the “keep it reasonable” price tag, there were some beautiful things, a show and tell in it’s own right.

Joan Haeefe kept our formal show and tell tradition alive with her completed jewelry box made at Bill Bolstad’s box making class. She went a mile beyond what was taught in the class, adding embellishments of her own. It was beautiful Joan, and she was justifiably proud of it, with good words to say about getting involved in the Guild raises your confidence and helps you make nice things.



The spirit of the Guild was very much alive this night. At this time of year, *Ghosts of Christmas Past*, I was reflecting on the many people that have made the guild what it is today. Some are still active and involved. Some have moved away. Some have passed on. I have this special feeling that they were happy tonight to see the fruit of their efforts.

Samples of toys for KOIN adorned the tables.

A big thank you to Jenny Jecman for pulling together a second wonderful Christmas party.

LEE JOHNSON AWARD

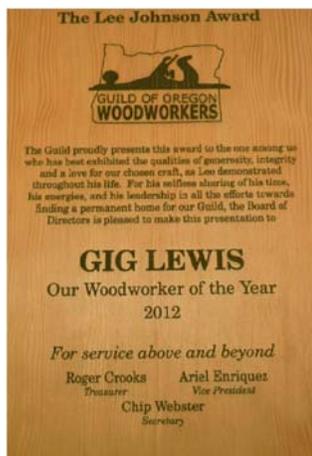


LEE JOHNSON

Past President Lee Johnson left us a couple of years back. He was an outstanding example of energy in a volunteer capacity in many ways. In his memory, a friend made a donation to the Guild to remember him is some way. We chose to institute the Lee Johnson Award, to be given each year for five years, to someone who exemplifies all that Lee stood for. This year, the Guild is proud to present it to Gig

Lewis. Gig’s tireless efforts in pursuit of a home of our own, involvement on most committees and help with the education program make him a clear choice. There’s almost not an area of the Guild that Gig does not touch today. Congratulations, Gig!

Thank you very much to Ariel Enriquez, past president, for making this stunning award.



ORIENTATION NEEDED

GIG LEWIS

New Member Orientation leader. It’s time for Leonard to retire and pass that baton. We need a person who can spend fifteen minutes before the meeting helping the latest new members understand a little bit about the Guild. Many people join a club, are justifiably confused about what all is involved, and often stop coming after a couple of meetings.

The Guild adopted a plan a couple of years ago to help new people get oriented. We think it’s making a difference.

Your job is just to talk a little about what the Guild does. There’s a handout to read from where you need help. Mostly, you make a few new people feel welcome and informed. You’ll be the first person that talks to them at their first meeting. Friendships have grown from such a simple situation.

Contact Gig Lewis at giglinda@comcast.net



New Member Orientation

6:30 to 6:45



PRESIDENT

CONTINUED

(Continued from page 1)

Hardwood Industries. We have a Steering Committee with 9 dedicated members doing research on various facets of having a building. I want to introduce this team of investigators to you and present the Stage-Gate Process that we are using to discover what we want and how to get it. In our November meeting the Board voted to have 2 years of rent money in reserve before we actually get a building. We are moving towards this building dream very cautiously and we want to get your ideas on it.

In a recent class, my partner commented that since I was the President and the Woodworker of the year that I must know everything about woodworking. NOT A CHANCE !!! Yes, I have learned a lot over the last 8 years that I have been in the Guild, but at best I am at the lower end of being an Intermediate Woodworker. The point is that I do not have all the ideas and need your ideas to make the Guild better. We have over 340 members, all with good ideas that can make the Guild better. The Japanese culture has a tradition of KAIZEN, which translates into very small and constant improvement. Your ideas, even small ones can help improve and make us better. Please do not be bashful in sharing your ideas with any of the Board members.

A final note. In the future we would like the members that are sharing their work projects during our *Show and Tell* time, to sit in the first two rows, so that we do not lose meeting time with people shuffling around to get to a microphone.

HELP WANTED

BOB OSWALD

Bill Wood needs to step down as **Meetings Coordinator**. The Guild needs someone to take over this task. It's a great opportunity on many fronts. The job is to identify meeting topics, locate an interesting presentation, contact the appropriate person and arrange for it to happen.

You do not work alone. A couple of meetings each year tend to be driven by the education committee, with some famous out of town teacher who also does a meeting.

Meetings kind of fall into categories. Furniture builders, specialty events, guild people help each other. It helps give a focus to the planning. For example, Guild members doing some kind of show and tell is always popular, and a couple of those each year is great. A couple of 'off the wall' meetings each year are always a surprise and a delight to members. Many thought learning about making a violin bow would be boring. Not So!! We had a tour of the OMSI woodshop a couple years back. Outstanding!

You're a member of the Board of Directors. Come to the meeting each month at 5:30, before the general meeting. Let the folks on the board know your thoughts. If you're short on ideas, we'll all brainstorm some topics.

I did this job for over a year and found it very refreshing and educational. Got to meet some people who own businesses in Portland, who are friends still today.

You won't regret it and we won't let you fail.

Contact Gig Lewis at giglinda@comcast.net

GET A BIG HAMMER

BOB OSWALD

Some times you just have to get tough.

Building this latest cabinet and I'm still adding to the base of knowledge (unfortunately). A one inch tall piece of trim 34" long is glued to the underside of the top. A casual step forward in a slam dunk situation caught me failing to note that this 'stick' was bowed over a quarter inch. Four hours of glue set time later, we're studying a way to salvage it with adjustments to future parts, flush trim, yada-yada, I happened to be standing next to the chisel rack. Why not! With a firm grip on a 3/4" chisel and a mallet, a couple decisive blows split away the offending part. It was a five minute job to install a new piece, this time adjusting for a slight bow again.

Lesson learned. Mission accomplished. Whack.

But wait, there's more.

Getting ready to apply some additional molding, the sad realization occurred that this 3/4" stick was glued flush with

the FRONT of the 1" deep flute molding. It was supposed to be flush with the BACK, to create an offset for the molding.

It worked once, why not—WHACK!

The reward was looking at the glued up assembly. Stunning, straight, properly done. Third time's a charm.

Some times you just have to get tough.



TOYLAND, JOYLAND

BOB OSWALD

In small shops all around the land, dreams are being born. Visions of sugarplums are turning into toys for lots of little girls and boys.

Thanks to KOIN TV for hosting their annual toy drive. The Guild chose them this year to focus our own woodwork- ing efforts on making Christmas brighter for a few families.

Thanks to a few diehard woodworkers for a job very well done. Gig Lewis, Earl Swigert, Jim Madaras, Dennis Dolph, Bob Oswald, Chris Frazier, Joe Sanders, Ken Wong, Marcus Flanders and Dale Price. Christmas will be brighter for a whole bunch of kids. A variety of toys, in single shops and groups, were created this season and delivered to KOIN and Impact NW last week, in support of their Holiday Magic Gift Drive.

A note from the customer:

Roger,

Absolutely beautiful! You and your group do amazing work. I will keep your contact information, and please keep mine. Would love to look for opportunities to partner with the guild for next year's Holiday Magic, and maybe sooner. Thank you again on behalf of KOIN and Impact NW!



One Team's Tale

This year Jim Madaras, Earl Swigert, Jr., Dennis Dolph and Gig Lewis got together as a team to make some toys. We decided on cradles for little girl's baby dolls. We found a plan that, with modifications would make the building easier. With paper, pencil and a few French curves, a full size drawing of the five parts emerged. 1/4" plywood patterns made for easy mass production.

Dennis got a good price from Mr. Plywood on Mahogany laminated boards, to be used for the sides and ends. to Kathryn Wong supplied some donated wood for four of our twenty five cradles. During construction, we all thought it would be nice if we had some blankets to go with them.

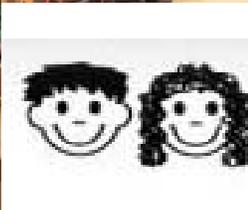
Jim's church group took on our project, producing 24 quilts, blankets and cradle pads. A very big thanks to them.

In addition, Earl wanted to make ships, three dowels with blocks to fit over them. He produced seven- teen sets, all the wood coming from the donated supply. Earl learned from Gig how to make a 10- degree wedge bandsaw jig to cut the sloping sides of the front and stern of the boats. Jim made 170 blocks and honed some layout skills to make drill- ing the 170 holes centered in each block, repeat ably. I learned how to round the 12 corners of each block on my router table. I also learned how to use a hand held trim router and a non-skid mat to round over the edges of the holes in each block. It was a little scary at first but became very comfortable in no time.



The toys were coated with mineral oil and deliv- ered to Kathryn Wong. All this work was done both individually at our shops and collectively at Gig's shop. We all learned dur- ing the process and honed our wood working skills.





MAKING A VIOLIN

BOB OSWALD

The Front

I'm going to save you a lot of reading. It's the same procedure as the back, with two differences. A different arching template is used, just different enough that you have to keep track of which side of the template you're using.

And Spruce is horrible to work with. You must rigorously honor the god of grain direction. It has absolutely no forgiveness for ploughing uphill. It greatly slows down progress, taking many reversals of the plane to keep from tearing. What I can say is that it cuts easily. A nice accidental discovery, cutting across the grain, works pretty well also.

The steps are the same as the back. Arch the outside, trim to shape, add purfling, very carefully this time based on the learning experience doing the back. Cut the channel, finish shaping the outside, hollow out the back, scrape and sand. With all the steps in one place, no wonder it feels daunting.

The rough shaping did go much faster. Because it's softer, despite having to reverse the cutting direction a lot. Large sweeps of the gouge move a lot of material. And an important observation. On the back, I carefully carved to match the templates. Discovering that it has to be shaped further after purfling and cutting the channel, you don't need to be so meticulous on the first shaping. So roughing out the front went pretty quickly. Final shaping will be slower.

Purfling is an event I was initially not eager to see again. Test cuts with the Dremel router on a test piece demonstrated how hard it is to start and stop. The purfling on the back has flaws. It takes both hands, one on the Dremel and one on the fiddle. Moving a hand to hit the power switch usually leaves a little divot. Not good. A foot switch is in order, and another trip to the tool store. I'm very happy with this purfling channel. It's deep and clean. Good, because it's the visible front.

I discovered a neat way to hold the front to the workbench while shaping the outside. A single bench dog clamp works so much better. And when it came to hollowing the front, the addition of a squeeze clamp's soft rubber pads to form a cradle made the process work equally well.

Hollowing the front, while the same procedure as the back, bespeaks of much more attention to detail. The back was carved pretty accurately. But I'm thinking it's not as critical in the production of sound as the front. I'm feeling that the front must be done very well. It must be graduated to consistent thickness.

Tuning the front is done by holding it in different positions and tapping on it. When it's a thick block of spruce, it makes a dull thud. But as it gets thinner, it starts to ring, to have a very

musical property to the sound. The book goes on about tuning, humming a tune that sounds like the tap and looking at it on a chromatic tuner. I tap. Sometimes the tuner says F#, sometimes it says G. Most of the time it says nothing. I try humming. The cat looks bored. I can't find what I think is a tone to emulate.

The book talks about vibrating the belly on a speaker with talcum powder on it. You should see no standing wave patterns, and any patterns you do see should be uniform, circular. I retired from electronics. Gave away all my stuff. Not going to go buy more to do this test.

Many nights have passed, waking, thinking about tuning. I'm finally at peace with this concept. Sand it very smooth and uniform. Make the thickness precisely match the map in the book by gentle and persistent sanding. And go for it. Two accidental events occurred in the past few days that led to a greater comfort in where this is headed.

Coming home from a lesson, the violin case, leaning against the wall, slid sideways and fell. There has been a flaw in my violin where the neck joins the body. This jolt, protected even by the case, caused the neck to explosively separate from the body, under the tremendous tension of the strings. Horrors! What to do? Looking at the fracture reminded me of many furniture repairs I've done. Forsaking a multi-hundred dollar repair bill, careful positioning, clamping with Titebond, produced what, to me, looks and sounds just fine. In the process I had to restring the instrument. This had been a no-go-zone for me, until now. It took all of a couple of minutes. So this accident reduced the upcoming dread of stringing my real violin.

Another ironic incident occurred the next day. A friend gave me an old violin carcass "to use for parts" she said. It would be prohibitively expensive to replace all the missing parts and make it play again. The body looks nice. I couldn't stand to see it in its desolate looking condition. What a perfect opportunity to rebuild it as a trial for the real one! I had already acquired the accessories for mine, bridge, tail piece, adjusters, strings, etc. So I rebuilt this Canadian-made violin. In less than an hour, it was transformed from a box to a musical instrument. It made great sound. That was extremely encouraging. When the neck of my project is complete, I have already done this kind of assembly. I'm now eagerly anticipating doing it again on mine.

Sanding on the belly continues at this time. Having been distracted by a Christmas project, a curio cabinet, progress slowed for a while. With the first coat of varnish on the other project, it's back to the violin.

I'm finding that fine sanding the inside is going well with the aid of a random orbit sander. A 220 pad that's about worn out is working well. The curve of the disk, at a steep angle, slowly smoothes and shapes.

Today, re-examining the back surprised me to find it too thick. I remember being afraid to go too deep. The afternoon was spent in a much more Zen like state, re-carving the back. Hand sanding with 400 grip paper is getting to be rewarding.



28 Good clamping makes it easier

Fine, fine sawdust emerges and the surface starts to glisten. I'm becoming more patient. I'm liking this.

To be continued ...

A KEEPSAKE BOX

CHIP WEBSTER

The Gathering of the Guilds show this spring brought an interesting visitor to our booth. Phylis McIntosh visited with one of our Guild members with a question – could the Guild put to good use her late father's inventory of mahogany and other hardwood? It seems that Mr. McIntosh built a line of mahogany pleasure boats up to the point in the 1960's that fiberglass began to dominate the boat building business. He had a fondness for hardwoods and could not part with his collection, always looking for a promising future purpose.

Ms. McIntosh decided it was time to downsize in 2012 and needed to find a suitable home for the lumber when she found the Guild. After receiving an assessment of the approximate value of the inventory, she became the first donor to the Guild after the Guild achieved its 501c3 non-profit status. Some of our Guild membership purchased some of this hardwood lumber with the proceeds earmarked for a building fund. Some additional lumber has been set



aside for community service projects. One of our Guild membership suggested the

Guild make a keepsake gift as a 'thank you' for the generous donation. On December 4, Gig Lewis and Chip Webster visited Ms. McIntosh and presented her with a keepsake box out of the mahogany her father had collected. She was delighted and thanked the Guild for helping her find a suitable home for the inventory and making her transition a little easier. She noted the lines of the box were reminiscent of the boats her father built and appreciated the art and craft that went into its making.

Many thanks to Phylis McIntosh for this generous and beautiful donation!

TOE THE LINE

BOB OSWALD

How accurate are your woodworking procedures? Is it 'close enough'? I grew up in a world where my dad was accurate, but he never preached it. I remember a china hutch he was building. In fact it was never finished, a trait I inherited and have to fight to conquer every so often. But when I think back to leaving home after college in 1964, I remember that built-in hutch. It was fantastic. So precise, so tight the joints. Dad never really taught me that in all the time I spent with him in the shop. But I guess I learned it anyway.

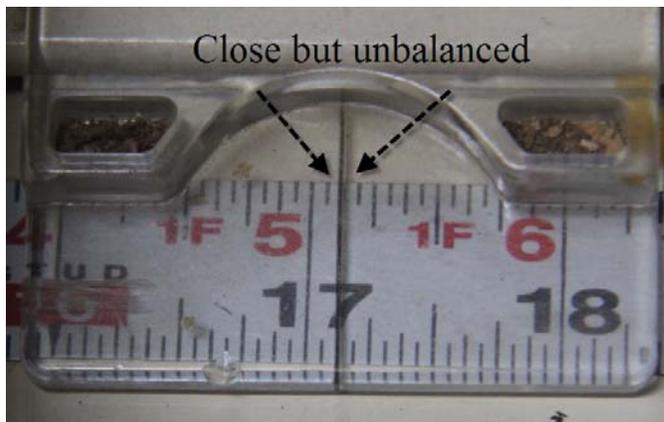
So what does it mean, to be accurate? It does depend on what you're building. A house? Well, there's a little room for error. But I also remember a friend helping me remodel my back yard workshop back in the 70's. I had built the original, a free standing one-car garage. I was proud of it. Studs, walls, sheet rock, workbench; a pretty nice accomplishment. I wanted to add on, so Ward came by to help me. He's in construction. First thing we do is check dimensions, check for square. Found the building to be 3/4" out of square. Close enough I said. He looked at me askance, says 'Bobby, we'll work with it.'. Over the next few weeks we tripled the size of the basic footprint. We fought that 3/4" every time we turned around, even up to the roof trusses..

At my PCC class a few weeks ago, the pieces didn't seem to be coming out square, off the radial arm saw. A big square proved it about 1/16" out at 12 inches. Close enough? Not by a darn sight. Erin's cabinet sides weren't gluing up properly. There were gaps. So we fixed the fence on the saw so we could trust it, but we do check it often.

The point here is to achieve an even finer degree of accuracy. Is your table saw cursor calibrated? Zero that hairline and you'll save a lot of time in every setup.

Here's the rub, the hairline. It has width. Not much but when you line the hairline up with the scale, as the line starts to cover the scale, you tend to think you're 'close enough'. You can actually have a ten thousandths error in your cut. Close enough? Not for me any more.

There's a trick to perfect alignment. Don't look at the mark on the scale. Look at the white space on each side of the cursor and balance those white spaces to be equal. I can repeatedly set my saw to a couple thousandth's of an inch without a tape measure.



GUILD CLASSES

MAKING & USING ROUTER JIGS 12-1

When: Dec. 15, 2012 **Time:** 9 AM -4:40 PM

Location: Franklin H.S.

Instructor: Bob O'Conner **Tuition:** \$95

Contact: Greg Kaufman (360) 487-0823 or gk1nw@aol.com

Learn to Build a Cross Cut Sled for your Tablesaw 13-1

When: Tuesday, 08 Jan 2013 **Time:** 6:00 PM •

Location: Oregon College of Art and Craft

Instructor: Rob Lewis, **Tuition:** \$25

Call: Earl Swigert. 503-266.5030 or chocoal2@canby.com

MACHINE MAINTENANCE OF POWER TOOLS 13-1.

January 26, 2013 **Time:** 9 AM -4:30 PM

Instructor: Steve Middlebush, Barbo, **Tuition:** \$65

Contact : Dennis Dolph **Location:** Barbo Machinery

WORKING WITH A LIVE EDGE: BUILDING A SIDE TABLE

When: February 2 & 3 **Time:** 9:00am to 4:00pm

Location: Franklin High School

Instructor: Alexander Anderson, **Tuition:** \$350

Call: Earl Swigert at chocoal2@canby.co or 503.266.5030

INTRODUCTION TO TURNING 13-1.

When: Feb. 9, 2013 **Time:** 9:00am to 4:00pm

Location: Franklin High School

Instructor: Howard Borer, **Tuition:** \$135

Contact : Jim Madaras

INTRO TO DOUBLE BEVELED MARQUETRY 13-1

When: February 16, 2013 **Time:** 9AM-1:00PM

Location: Franklin H.S.

Instructor: Jeff Zens **Tuition:** \$45.00

Call : Greg Kaufman at (360) 487-0823 or gk1nw@aol.com

PROJECT CLASS: DOVETAILS; BUILD A BLANKET CHEST 13-1

When: Mar 2&3, 2013 **Time:** 9:00 AM to 5PM

Location: Austin's Shop; 416 SE Oak Street, Portland, OR

Instructor: Austin Heitzman

Contact: Ed Vachal 971-275-3962 or edvachal@gmail.com

Coming Soon,..

SPECIALTY SHARPENING 13-1.. January 12, 2013 Instructor: Jeff Zens

NEXT LEVEL: MILLING WORK PIECES USING MACHINES

February 23, 2013

NEXT LEVEL: Routers 13-1. March 30, 2013, Instructor: Bob Oswald

NEXT LEVEL: DRILL PRESS 13-1. March 23, 2013

NEXT LEVEL: OVERVIEW & COMMON USE OF WOOD-WORKING JOINTS 13-1. April 13, 2013

Shirts and hats arrived. If you ordered one, they will be at the January meeting.

NORTHWEST WOODWORKING STUDIO CLASSES

Introduction to Woodworking with Zach Malcolm 10 Mondays, 5-8pm, beginning January 14th | \$499 + \$25 materials

The Hand Tool Method with Jack Reynolds. 10 Tuesdays, 6-9pm, beginning January 15th | \$499 + \$50 materials fee

Making Kitchenware with Zach Malcolm. 5 Thursdays, 5-8pm, beginning January 17th + \$35 Materials Fee

Three Simple Finishes with Gary Rogowski/ Wed. January 30th, 5-8pm | \$79.

Turning for Furniture Makers with Kevin Glen Drake. Mon. February 11th – Wed. February 13th, 9am - 4pm | \$310 + \$50 materials fee

A Strategy for Furniture Design with Gary Rogowski. Wed. February 20th, 6-8pm | \$53

Masterworks: Joinery Concentration with Gary Rogowski February 25th - March 1st, 9am-4pm | \$893 + \$50 materials

Arts & Crafts Mirrors with Jeff O'Brien. 5 Thursdays, 5-8pm, beginning February 28th | \$263 + materials fee

Table Saw Joinery with Gary Rogowski. Wed. March 6th, 6-8pm | \$53

Masterworks: The Rogowski Stool with Gary Rogowski March 11th – 15th, 9am-4pm | \$893 + materials fee

Upholstery for Furniture Makers with Kent Saunders. Sat. March 16th, 9am-4pm | \$158 + materials fee

Wood Pulls, Handles, and Knobs with Gary Rogowski. Wed. March 20th, 6-8pm | \$53

Basics of Fine Woodworking

This is an 11 class course on the fundamentals of fine woodworking. You will learn the proper use of the common hand and power tools, project design, construction methods, and finishing. Each class is taught by a different instructor, usually in their own shop. The small class size of five assures that there is plenty of time to ask questions, share tips, and see how they set up their shop. The cost is \$195.00 total for all classes, plus you must be a Guild member. See the website for complete descriptions and dates. Starts 1/12/2013 Register on-line or contact Dennis Dolph at damd@xprrt.net or 503-238-6319

Bumper stickers are available at general meetings. Proceeds go to the building fund. \$5.00



DUPLICATING FURNITURE

BOB OSWALD

Thinking of building a piece of furniture but can't find the right set of plans? Are you ready to get creative with your next project yourself? Where does one start?

I built a bedroom set last year that started with a picture of a bed in a magazine. In that process you blow it up large and start scaling things off the print. Of course the dilemma occurs when you need furniture like nightstands and dressers that aren't in the picture. What do you do now? That's a difficult question to answer easily. One answer is to carry over dominant features like arches into the other furniture.

Here's another approach. Copy something. Wanting a larger display cabinet for her collection of adorable little ceramic mice, my wife put in the request, pre-empting a stereo cabinet which we could also use. The old one will suffice for a while longer. The mice need a new home.

We discussed what it should look like compared to the existing one. More elegant I'm thinking. More space she's thinking. We talked and didn't really come up with much. It's a box with glass doors. But it should be more than that.

Wandering through the dining room one day, I stopped to admire the china hutch a high school shop teacher built for us forty years ago. An exquisite work of art. I was marveling at how he built it and wanted to learn from it for some next project.

It's a couple of boxes. It has glass doors. The doors are rail and stile; I know how to do that. The crown is simple molding, hand made and glued on. I can do that. The doors and cabinet detail, however, look exceedingly complex.

I remember asking Dick how he built such a complex piece so quickly. He said, "It's just trim, glued onto the box and slab doors." Closer examination revealed a lot of "applied pieces" as my wife calls them in the building trade.

It's a gingerbread house. A basic structure with a lot of extra stuff glued on to dress it up.

Look at the detail around the corners of the crown, the base of the upper cabinet and the feet. Can you pick out the extra pieces? There are only two, the crown and the trim.

Undaunted then, and eager to get to work, dimensions were important. A direct copy would not serve the new cu-

WELCOME NEW MEMBERS

BOB OSWALD

Welcome to the Guild new members Scott Weinstein, Doug Campbell, Tasha Brady, Steve Poland, Sam Beebe, Michelle Smith, Jeff Mecredy, Adam Labrie, J T Jastak, Gary Moody, Bob Sokolow and Scott Kelley/ We're happy to have you with us. Say hello to an officer at the next meeting so we can get to know you.



Crown and Trim

Finally, SketchUp helps pin down exact dimensions. You've got to be able to build something in your mind before you can build it in wood.

Starting November 30 with a \$400 trip to Crosscut, today,



Three layers of trim

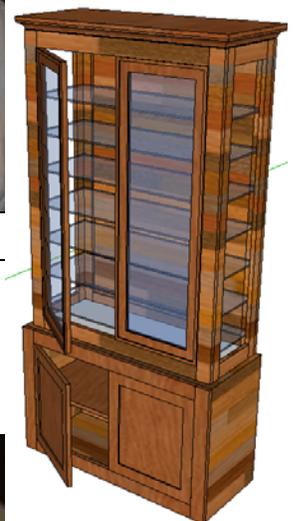


One quarter scale

entry. It's the fastest and most elegant project I've ever done. Sixty hours in Santa's workshop. It's a thrill to sit in the soft lights of the studio and admire the detail.

rio cabinet purpose. I love building models. The photo shows a 1/4 scale model after roughing out the dimensions on a napkin. The guy with the shotgun is also 1/4 scale although he's standing on a rock, so he looks taller than he is.

Christmas, it's finished and sitting in the



It's a gingerbread house. Final photo next month.

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

10190 SW Washington St., Portland, OR 97225

CLASSES, SEMINARS, DEMOS, AND SUCH

Northwest Woodworking Studio 503-284-1644, www.northwestwoodworking.com

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