

OREGON WOOD WORKS

8TH INTRA-GUILD SHOW & H.S. STUDENTS

ARIEL ENRIQUEZ, PRESIDENT

This year's event is just 41 days off. Are you ready? Last year's show had some spectacular work and I expect that this year's show will top it. I'm also expecting the same from the student exhibitions.

Folks, this is all about celebrating the most beautiful resource known to man.

As usual, the Intra-Guild event is limited to all active members of the Guild and the Student exhibition is open to any woodshop student.

This is about showing off, of course. Prizes are a nice touch too! Zero entry fees! What could be better?

Categories are Beginner, Intermediate and Advanced. There are 1st, 2nd and 3rd in each of those. Best of Show is given to the top scorer in the top category.

The Student Exhibition is also adjudicat-

ed. Recognition goes to students, teams, teachers and shops.

Rules for entry are simply that you bring your piece to the Convention Center on Thursday, May 3, between the hours of 10AM and 6PM. Your piece is not more than two years old. Finally, that your piece was not in a previous Intra-Guild show. Your piece can be for sale if you wish. The Guild takes a 15% cut of all sales in the Intra-Guild Show or the Member's booth. Please refer to our website for information on that effort.

For interested parties there is a link on our website that gets you registered. You'll be asked for a category. Our judges will automatically raise the level of any piece that they think has completely gone beyond the level claimed by the entrant.

Good luck to all of this year's entries. Knock their socks off!



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NEXT MEETING — WEDNESDAY — APRIL 18, 2012 6:30 PM

COMPUTERS TO CREATE INLAYS

Franklin High School, 5405 SE Woodward Portland, OR

Member Lloyd Johnson will conduct a demonstration of Lamination PRO software. He will have samples of each cut that he shows on the computer screen. This program makes it easy to create inlays of your choice of wood and design.

Be the first to see and use the new Woodworker's Edition of Lamination PRO. This is software Lloyd wrote for Segmented Woodturners. It has now been extended for Woodworkers. It is the fastest and safest way to create fancy table tops, inlays, cutting boards, etc., using multiple generations cut from a laminated board. Everyone attending the presentation will receive a copy of the software (\$69 value).

Social time at 6:30. Come to discuss woodworking ideas and make new

Directions: Crossing 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.

friends, Board of Directors meeting at 5:30.

LAST MEETING: TITEBOND

BOB OSWALD

Such a simple subject, but one that is at the core of every woodworking project every day. Jerry Walters, sales rep for Franklin International, was full of great information. When he told his wife he had about an hour, she said “How can you talk about GLUE for an HOUR?” He replied that he hoped it could fit it all in.



Located in Columbus, Ohio, Franklin makes hundreds of formulations of what we know as Titebond®. Introduced in 1952, it is still the world’s most used woodworking adhesive.

Titebond was developed for two reasons: faster set time to help the production industry and sand ability. Glue (plastic) does not accept stain. Making the glue very sand-able makes it virtually disappear, solving that problem.

Properties

Properties of the different types of glue vary and are targeted for specific applications. The properties are pretty well documented if you read the company literature.

With the reference information below, refer to the table for comparisons of the three types.

Open time was not specified but from my experience, Titebond I is about 5 minutes. A little more, but work fast.

Clamp time—30-45 minutes. Some production companies removed clamps in eight minutes; handle gently. Jerry’s standard demo is two oak blocks and a rubber band. In fifteen minutes, no one has ever gotten the blocks apart.

Clamp pressure—rated and listed in their literature, it depends on type of wood. A rubber band is sufficient for a pretty moderate strength. Pressures range from 150 to 300 PSI. For us that’s firm, not tight and NOT knuckle busting.

Squeeze out cleanup—the three methods are: immediate wipe off (with water—and a little vinegar is ok), scrape in an hour (gooey) and scrape next day. Wipe off runs the risk on porous woods of forcing it into the grain, making more sanding work. All are acceptable, but most favored is

cleanup in about an hour.

How long can you store it?

A very long time. Air in the bottle doesn’t really matter but the cap should be on. If the surface has a sheen, it’s ok. If it gets cloudy, dump it.



Temperature is the single cause of failure in a glue joint. Refer to the label on the bottle. Have your glue, wood and air temperature five degrees above the minimum. Under clamp pressure, water is forced out and absorbed into the wood. The polymers need enough mobility to combine and cure. If the temperature is too low, they can’t do that and it forms a chalky joint with no strength. Storage and transport at low temperatures is ok, even up to five freeze/thaw cycles.

Coating: 100% on both sides with minimal squeeze out.

Property	Titebond I	Titebond II	Titebond III
Open time	medium	short	long
Water resistance	Interior	exterior	marine
Color	Light orange	medium orange	White
Temperature	50	45	60

Application Summary:

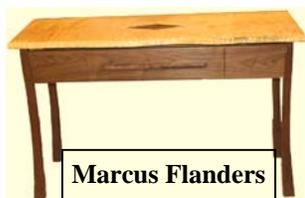
Titebond I for most situations. Very strong, reasonable open time, interior applications. Shift to II if the application is exterior, frequent moisture, wet and dry, patio furniture for example. Use III for extreme exterior, furniture under snow for four months. II has excellent moisture resistance; it just doesn’t pass the ANSI test strict definition. III does.

Trivia

At introduction, Titebond was intended to improve and replace the current and standard ‘white’ glue. The marketing folks wanted some way to distinguish it visually, especially in industries where people (back then) couldn’t read as well. They added a little orange dye so people would say “Use the yellow glue”. II came along with even more orange dye. III couldn’t get much ‘oranger’, and by then the industry had moved away from “white” glue, so III went back to white.

SHOW & TELL

Marcus Flanders and Ed Vachal brought their tables from Bill Bolstad’s recent Table Project class. Both gents have been woodworking in this category for about 3 years. Their beautiful pieces were testimony that you can start this hobby with minimal experience and, with an interest in and ability to learn, can make great strides quickly.



Marcus Flanders



Ed Vachal

Norm Baird brought an old fashioned boring machine. He had a little machine work done to replace a missing part. A stunning example of the excellent work done by the craftsmen of the past with what today we would call crude tools.



THE PRESIDENT SPEAKS

ARIEL ENRIQUEZ, PRESIDENT

Another great meeting last night. Learned a few new things about Titebond. For one, that while it may be similar to PVA, Titebond contains an aliphatic resin. The resin serves to make the adhesive stronger and allows for moisture resistance. This innovation has been around since the early 50's, courtesy of the chemists at Franklin, Intl.

The second new thing I learned was about storing the product. It turns out that low temperature don't harm the glue, even if it gets below freezing. That's something that I've been hearing from woodworkers for many years. The critical thing about temperature is that, to be effective, the glue as well as the wood and the ambient temperature, must be above 55 degrees. When everything is equal, then the glue performs to spec. If for any reason, the glue is stored at temperatures above 100 degrees, then it begins to deteriorate. If your glue takes on a grainy appearance, then it's time to toss it.

Also that evening, we all were introduced to our new meetings team; Bill Wood and Mark Sherman. Stepping up for the job just this past month, these two men have hit the ground running. After listening to Bill sharing with the Board the list of contacts and ideas already in the works for us all, I assure you that we can all look forward to very interesting subjects and topics in the coming months. Well done, you two.

The call for participants into the member's booth at the coming Gathering of the Guilds event was nothing less than over-the-top. Yours truly had announced the offering at January's meeting but up until last evening, only two members had stepped forward. We were seriously considering having to cancel the effort due to lack of interest. Then last night happened. We now have 13 sawdust makers stepping up to dip their toes into selling their woodcrafts. That is terrific! Folks, Gig and I, along with the entire Board, are here to help

you grow, to edify you and to promote you in all things wood-crafty. Don't be shy about this. Remember, this is your show and you should leverage it to the max in pursuit of elevating your craft. There is still room for more of you; heck if we get too many into it we'll just expand to two booths for the members products. Call me!



Have you thanked a sponsor today?

Finally, last evening I turned to you folks for volunteers to help at the show. We're only asking for a two-hour commitment from any volunteer. Last year we had a full house and everyone had a great time meeting all sorts of crafters in metal, glass, weaving, and beads and yes, some of our guys even helped the potters load in. Well, last evening I passed around the volunteer sheet and by evening's end, it came back to me with 15 names! Nice! Now I sure don't want to sound anything less than grateful for the turnout, but the fact of the matter is that we need more of you to step up for this. A lot more. For those of you who've never worked a show let me assure you it's a simple job (or they'd never have asked me to help) and oh so gratifying. Contact me and we'll get you the time slot that fits best for you.

Remember, volunteers working on Wednesday and Thursday are there for the load-in process. That's when you see so many things that it'll make your head swim. If you sign up for Fri-Sat-Sun, then you'll be doing duty in the show; sharing our Intra-Guild and student exhibits with the public. That's all about making new friends for the Guild. Whichever way you decide, I guarantee a very interesting and gratifying time will be heading your way. You won't want to miss it. New members, this is the perfect opportunity to get to know more of our woodworking brethren, not to mention see some fantastic woodcraft.

BUILDING YOUR BASE OF KNOWLEDGE

GIG LEWIS

Recently, at one of our meetings, one of our Guild members asked me if he should take a class on Intarsia or should he just try and do it in his shop. I certainly know nothing about Intarsia, but, I do know about gaining practical experience. In the movie "October Skies" the four teenagers have just failed with their 20th rocket and as they are wandering away from this latest disaster, three of them are totally depressed. The fourth member is happy with the results. He reminds them that they are building their base of knowledge. They know one more way that things don't work.

I shared this story with our member and shared with him that he needed to get at least 100 hours of shop time trying to do Intarsia, and in discovering the questions that he needs to ask an instructor. Malcom Gladwell in his book, *The Outliers*, talks about the really good athletes already have 10,000 hours of experience by the time they get close to playing for the professionals. When you get a chance, talk with one of our professionals and ask them how many hours they have. Many of us are trying

to make heirloom quality projects, and the only way to get that good is to get time in your shop and to learn many ways that don't work.

Two other Guild members, Paul Snowden and Dave Young, come to my shop about 3 afternoons a week and we build things. We've been doing this for about 3 to 4 years and are getting around 350 serious hours a year together making sawdust, discussing methods, and discovering ways that don't work. We have "Re-Framed" the concept of mistakes into a different approach of "Building a Base of Knowledge." Our projects are coming close to the level that we are striving for. Books and classes are only guides. You need to DO things and even do them poorly to generate the base of knowledge that will improve your work.

So, get your hours making the sawdust, recognize that mistakes are another point in your learning curve, and keep stretching yourself in BUILDING YOUR BASE OF KNOWLEDGE.

SETTING THE RIP FENCE

BOB OSWALD

It must be some kind of human nature to bang on things, especially on rip fences. I tell my students how to go about setting the table saw rip fence quickly, to the right dimension. One minute later they are banging on the middle of the fence with a tape measure checking blade to fence spacing.

The modern rip fence is a T-square. When tightened, it squares itself up to the guide rail. When the lock is loosened, the tail of the fence, and therefore the middle, is free to move a substantial amount out of square. So, measuring the fence and moving it in the middle is non-productive.

Second, all modern saws have a very accurate graduated scale on the guide rail, with a hairline cursor to set the rip measurement. Set up properly, it can be dead-on accurate. My saw consistently cuts accurately to a few thousandth's of an inch using only the cursor.

Here's how to do those things.

First, a word about accuracy

Do you believe this, trying to cut to an accuracy of 0.001" in wood? Wood moves; it, seems pointless. I am in the final stages of a dresser construction. In checking overall width for the 'Nth' time, at the front, back, top, bottom, left, right, inside, outside, I noticed, with a great deal of satisfaction and pride, that six different measurements were 64 1/4", splitting the line. It's funny how things just fit better, even when it's wood.

Zero the scale

Set the fence to blade distance with a tape as accurately as you can, ignoring for a moment using the cursor. Lock the fence in place. Make a test cut. Measure the test piece with a very accurate tool. Your tape is ok if you always use that tape to build your project. Look at the cursor, loosen the screws that hold it, and adjust it to the width you just cut. If you're not exactly on a mark on the tape, move the fence in that direction. Repeat the test cut measure and adjust process until you're dead on more than once.

Moving the fence, fist or fingers?

We adjust things a small distance typically by tapping on them. That works. You have to overcome the static friction of the object and usually a small impact does this best. BUT, do not tap on the middle of the rip fence up near the blade. The T-square design means that the middle of the fence will move if you push it, but quite often the cursor will not.

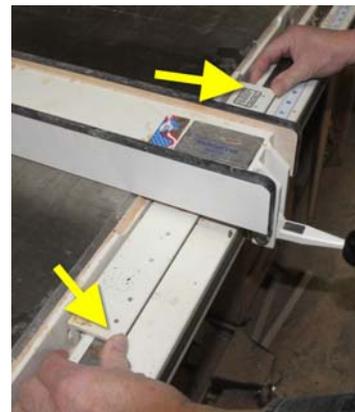
When you engage the lock, the fence squares itself up, back to the same place you started. Instead, set the fence using the accurately aligned cursor

Here is a suggestion in trimming a board to width. Instead of putting it between the fence and the blade and adjusting the

fence to touch it, measure it with your standard tape measure. Then set the rip fence at the cursor to the desired width, perhaps what you measured minus 1/32"

Finger tips

Another adjustment process that works well other than the fist hammer is to position your hands on either side of the T-section. Press your fingers against the guide rail, with the thumbs in contact with the T. Use thumb pressure with your fingers as an anchor on the rail, I find much finer control this way, especially moving a large distance like 1/8". I'll typically use the fist for that very small fractional movement, a hairline width.



Look at the spaces

Here's another trick for improving setting accuracy. When setting the cursor on a mark, do not look at the mark under the cursor. Two hairlines adjacent to each other look like one line. Instead, look at the space on each side of the cursor to the next mark, usually 1/16" away. Balance the width of each white space on each side of the cursor and you'll typically be much closer to the mark. An error of 0.01" is easy to have happen if you look at the mark.

SLOT CUTTER DEPTH

BOB OSWALD

A palm router was needed to cut a slot on a large curved shape that would not fit on the router table. The 1/4" slot had to be 1/4" deep. The bearing on slot cutters fit a 1/4" shaft instead of the usual bearing shaft, not an option without searching town for a bearing. The normal cutting depth is 1/2", too much for this application.

The solution was two guide posts to act as a fence on the curved profile. Drill and tap two screw holes in the plastic base for a 10-32 machine screw. Trim a couple of wooden standoffs, tap them for the screw and install them. A little trial and error on the dowel diameter got the depth right.



Drill the spacer

Worked perfectly.



Install posts



View from below



Route the slot

A DRAWER TOO WIDE

BOB OSWALD

I just finished ten drawers to a high degree of precision, allowing 1/2 inch on each side plus 1/16" for loose fit between the drawer slides. I was so pleased with the consistency of the drawers, of how the dovetails fit exactly flush, of the overall look and feel. Life is good.

Sadly, the first test fit with the slides was n-o-t g-o-o-d. Tight, too tight.

With a meticulous setup on the dovetail jig, all 80 sets of dovetails, were incredibly perfect. So flush you'd think they had been sanded that way.

Somehow, despite all the care, all of the drawers came out about 1/32" wide. As a dimension on a drawer size object, that's NOT all that bad. Of course when they must fit the slide space, it's bad.

It just dawned on me how daunting that number sounds, eighty sets of dovetail cuts. That's ten drawers, four boards, each with a tail or a pin cut on both ends. I might not have done it if I'd done that math up front. But I digress.

I planned for 1/16" undersize. Next time I'd plan for 1/8". Now, what to do with drawers that are too wide for the opening?

Repair is a major part of the art of woodworking. Sanding them on my horizontal belt leaped to mind, immediately quashed by how uncontrollable that would be. Make them over? Right!

An overnight inspiration led to the router table. Cut an inlay slot down each drawer side, the width of the slide. In this case it only needed a cut 1/32" deep on each side. A light pass with a palm sander made the edges almost disappear, even though they won't be seen anyway. It will bother me for a long time that I had to do that.



But, you can make a drawer narrower. A little bit. The mounting screws still have to not poke through.

*Our Sponsors
graciously support the Guild.
Tell them you appreciate it
next time you shop there.*

GATHERING OF THE GUILDS

The Gathering of the Guilds show is only a month away, May 4th, 5th, & 6th, at the Oregon Convention Center in Portland, Oregon.

This event brings together six major Guilds and their artisans from all over the Pacific Northwest. This is the largest single-weekend craft fair under one roof presented anywhere in the country. Craft guilds represented will include ceramics, wood, metal, glass, weaving and beads. The event is admission-free to the general public.

This year marks the 30th anniversary for the founding of this event by the Oregon Potters Association. Their annual Ceramics Showcase is now the nation's largest show and sale of pottery, sculpture, garden art, home accessories and other works in clay exhibited in over 150 booths. This is an established happening, always on the first weekend in May, drawing well over 20,000 visitors over one weekend.

By combining our resources, our Guilds have secured the talents of a major NW advertising/PR firm and we fully expect, through print and radio advertising, to see even larger attendance figures than last year.

Our woodworking area will include the additional draws of the annual intra-Guild Show, our annual woodworking competition, as well as a Student competition. What this means for you is more bodies passing by your booth!

For the High School Student:

All high schools with woodworking programs are invited to display your student's work in a free booth space. Last year's participation by Gaston and David Douglas High Schools was extremely well received.

The Ninth Annual Intra-Guild Show

All Guild members are invited to enter the Ninth Annual Intra-Guild show. Categories are Advanced, Intermediate and Beginner. Rules: made within the last two years and never exhibited before in an Intra-Guild show. Professional judges pick the best in each category for prizes and awards. The George E. DuBois Best of Show Award awaits the best of show winner.

For the Professional:

Rent a 10x10 foot booth space for only \$400. Multiple adjoining spaces are available. A few spaces are still available.

For the hobby level member :

The Guild is sponsoring one booth space to be used to display items for sale. These are pieces built by hobbyist Guild members. Find out if there's a market for you.

For all categories above, contact Gig Lewis ASAP at 503-646-7056 or giglinda@comcast.net.

GROWING PAINS, THE NEXT LEVEL

CHIP WEBSTER

A year ago I had lunch with **Jeff Zens** to discuss the Guild and its activities. Jeff had just joined our Guild and he had an idea ... would the membership be interested in a series of classes that would advance a participant's hand tool and machine tool skills to the point of feeling competent to take a more advanced class from a nationally known instructor or school?

The concept was to be a series of mostly hands-on classes, building skills. Prerequisites would be required to assure that the students were prepared and would not slow the pace of the class.

We elected to call this series "The Next Level". A curriculum was developed and implementation began. The series was launched in January this year. To date we have conducted classes in "Understanding Wood: Our Basic Material", "The Woodworker's Toolkit", two classes in "Fundamental Sharpening Skills: Plane Irons, Chisels, and Card Scrapers" and "Hand Planes: Purchase, Restoration, Maintenance and Use".

Forty four students received instruction in the first four classes this year alone. **Jeff, Dennis Rodriguez** and **Alexander Anderson** have done a really nice job preparing a syllabus for each class and teaching the subject matter. Guild members that have taken these classes have enjoyed them and seem anxious to proceed through the series.

Now comes the growing pains part...

...the title of this piece. Sometimes life gets in the way and a Guild member is not able to take a particular class in the sequence.

Sometimes a member believes that his or her skills are sufficient to "challenge" a particular class. I tried to challenge the Sharpening class and found that I was "almost there and well on my way" but did not successfully pass the challenge. Close, but no cigar!

Sometimes we find that we erred in the communication of the series and sometimes we find we could have gotten the sequence a little more appropriate. I feel some growing pains!

The upshot is that the large funnel of participants starting the series narrowed down to only four that had completed the prerequisites initially set out to move on to "Milling (Dimensioning) Work Pieces by Hand. And one of the four had a schedule conflict.

It is time to reset the program and get folks caught up and prepared to move forward.

I believe I am also discovering some nuances to this woodworking education journey. One is that a more experienced Guild member can help a less experienced member in a particular task along the process with a little coaching from

past experience, supplementing the instructor's guidance.

Second, skill building does take *practice*, and practice time can be difficult to schedule ... life gets in the way.

Third, folks schedule Guild classes as a very focused way to do woodworking, gain some skills and not be interrupted by dogs, kids, or other distractions. This is their time to do woodworking! I am personally exhilarated and tired at the end of one of our Guild classes because of the focus and intensity without anything else to concern me.

And finally, much of what we try to learn from these classes is a lot like trying to drink from a fire hose. It's messy and it's hard to absorb it all.

So what does this all mean? What now?

1. The first several Next Level classes will be rescheduled to catch folks up so that they can move on to "Milling Work Pieces by Hand".
2. The sequence has been tuned up to better represent the best process.
3. Errors in the prerequisites have been corrected.
4. We will test the concept of a laboratory, or Next Level work session, for participants who have taken the first classes through Hand Planes. No new material will be taught, but you will have the opportunity to dedicate a class day to sharpening your tools and working with your hand planes. An instructor will be available to coach you in technique. Next Level participants will be able to schedule a practice day all their own and have guidance. If this concept is successful, we will schedule more labs.

A revised listing of the Next Level classes has been posted on the website, under Classes, The Next Level.

At the March general meeting you saw a revised poster with a *green* background. It replaces the poster with the blue background

If you have taken the "Summer-lite" class "*Against the Grain*" you have met the requirements of "Understanding Wood". If you have taken the class "*Joinery Layout, Measuring and Marking*" that was taught last fall, you have met this prerequisite.

If you have not started the series and are interested, the series will be re-started shortly. Watch the website for scheduled information.

In the meantime, please pardon our dust and our growing pains ... we are working to make this a better experience and a better Guild.

*** * * CLASSES * * ***

Beginning SketchUp 12-1

21 Apr 2012 9:00 AM at OHSU
 Instructor: Bob Oswald, \$85
 Register on line or contact: Jim Madaras, 503-754-5622

Greene & Greene Details 12-1

28 & 29 Apr 2012 9:00 AM at Franklin High School
 Instructor: Darrell Peart, \$235
 Register on line or contact: Gig Lewis, 503-646-7056

Hall Mirror 12-1

19 & 20 May 2012 9:00 AM at Bill's shop, Talbot, OR
 Instructor: Bill Bolstad, \$160
 Register on line or contact Ed Vachal, 971.275.3962

Beginning Wood Turning 12-1

02 Jun 2012 9:00 AM at Franklin High School
 Instructor: Howard Borer, \$135
 Register on line or contact Jim Madaras, 503-754-5622

Intermediate SketchUp 12-1

09 Jun 2012 9:00 AM at OHSU
 Instructor: Lloyd Johnson, \$85
 Register on line or contact Jim Madaras, 503-754-5622

For all classes, see the website for many details.

NW WOODWORKING STUDIO

CONTACT (503) 284-1644
 WWW.NORTHWESTWOODWORKING.COM/

Introduction to Woodworking

Ten week class with Zach Malcolm, Monday evenings beginning March 26th

Hand Tool Skills: Mortise and Tenon Table

Ten week class with Jack Reynolds, Tuesday evenings beginning March 27th

Hands on Finishing

Five week class with Gary Rogowski, Wednesday evenings beginning March 28th

Craftsman Style Mirror Frame

Two day workshop with Gary Rogowski, April 21st and April 28th

Bending Wood

One day workshop with Jeff O'Brien, May 12th

Building an Arts and Crafts or Modern Bench

Three day workshop with Tim Celeski, May 18th - 20th

WELCOME NEW MEMBERS

BOB OSWALD

Welcome to the Guild new members- Corinna Newbill, Bruce Miller, Jesse Smith, James Rosser, Julius Williams, Jan Hettick, Lee Landry, Bobbie Morretta, Howard Schneider and Roy Woo. We're happy to have you with us. Do say hello to an officer or two at the next meeting.

HAWAII WOOD GUILD

KELLY GERKE

I was lucky enough to be able to spend three weeks in Hawaii during January. I was very surprised to discover that the Hawaii Wood Guild was having its 26th Annual Exhibit in Waimea during my time there! I was pleasantly surprised and sometimes amazed by the quantity and quality of what we saw. These are just a few of the fine pieces.

At one gallery was a magnificent Mango chest of drawers that included three small drawers hidden behind a secret panel. This chest was the highlight of my trip as the artist had built the entire piece with hand tools and the finish was hand rubbed oil over a hand planed surface. No sand paper was used and the finish was like glass. The artist even filled one drawer with plane shavings that you could see through!

If you are going to the Big Island, plan on attending the 27th Annual Exhibit from late January to Late February, 2013! It will really get you creative juices flowing!



Best In Show was a beautiful chest on table of curly Koa, Kamahi, cocobolo and sandalwood by Marcus Castaing titled "Guardians of the Heart". If you look closely you can see the book-matched 'hearts' in the doors. The entire back of the chest was

book-matched curly Koa also. This piece literally took my breath away and the price was breath-taking also at \$13,800!



Another gorgeous piece was a turned Mango bowl by Erhard Autrata that was carved and pierced by Wendy Yothers titled "Floating Mango". The detail was amazing, and the piece appeared to float indeed. To allow another artist to 'carve' your beautiful bowl takes a lot of trust!



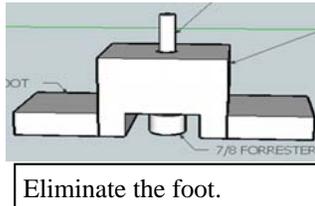
My favorite piece was a turned bowl of Cook Pine with gold leaf by John Mydock & Elmer Adams titled "Lava Lotus". At first glance I could have sworn that this was blown-glass! After lifting it I knew it wasn't glass - way too light! The gold leaf was applied to the lotus-flower shaped edge and also to some of the wood grain as well! \$8,000.

DRILLING PERPENDICULAR

BOB OSWALD

There was extraordinary and much appreciated response to my question about how to best drill a 7/8" hole in a large object perpendicular to the surface. Twenty seven different people replied. Following is a summary.

The winner by volume used a wooden block with pilot hole: **Andrew Margeson, Garu Martin, Bob O'Connor, Scott Warren, Vince Corbin, Dave the Vancouver Woodsmith, Mark Sherman, Leonard Worth, Joe Swenson**, I liked Leonard's SketchUp view which illustrates it well. However you can eliminate the clamping wings. This method also works well for drilling angled holes. Just cut the bottom at the desired angle.



On the same theme, the Rockler concealed hinge Jig-it was suggested. I have one and after four hours cleaning the shop to locate it, found that the Forstner bit I planned did not fit the guide. Thanks to **James Swan**



Second most popular suggestion was a vertical drilling guide pictured, available at a number of our sponsors. I was aware of it but wondered how good it is. A large number of members gave it their thumbs up including **Julie Gredvig, Andrew Margeson, Frank LaRoque, Bill Wood, Phillip Scott, Tom Splayer, Larry Wade, Andrew Hood, Gary Bankston** built one out of PVC pipe sliding one inside the other to hold his hand drill.

A third very practical option used a Plunge router with template and guide bushings. **David Dunning, Bill Hamilton, Chuck Adams**

Carl Dyess offered horizontal drilling using a Shop Smith. A horizontal drill system is a wonderful machine, I needed a less expensive option. Also, in the application described here, it would be difficult to apply. **Chuck Adams** has a drill press with rotating head stock. Wish I had one.

Several other suggestions led to implementation and design requirements or were a little unusual. I like that kind of thinking and have included them here as they provide great "food for thought" on other problems.

Brace and bit that actually worked well for the old craftsmen and still does. **Andrew Margeson, David Dunning, Norm Baird**.

Janette Square suggested a camera tripod with its vertical movement capability. Implementation left as an exercise to the reader, but interesting concept.

Chris Frazier uses a General Tool Pro Doweling Jig for some holes. If the Forstner shaft is the right size, it could work too, with a couple of blocks to raise the jig. **Leonard Worth** also suggested doweling jigs.

Dave Miller has good luck eyeballing it (the brace and bit approach) but offered a laser pointer fastened to a portable drill. With the laser a ways off the drilling surface, it will show variations as it points away from its target. Dave gets most points for technology, although we both agreed there are a few implementation details. However, lasers *are* used in many precision applications. Think about it.

Vince Corbin reminded me of an article by Frank LaRoque in a recent newsletter. December 2011 issue, "Drilling Difficult Holes" using the popular the block system. *Duh, I just print 'em, I don't read 'em.*

Chuck Adams suggests making a corner bracket (two boards) to slide the hand drill against. Sounds very practical and I think it would work well.

Dick Martin found an article that suggests two combinations squares at right angles to each other for visual alignment.

Bill Bolstad offered the Milwaukee magnetic drill press. A bit pricy at \$1300, but very nice machine and good to know about. It's cheap brother would be the vertical jig in number two position.

A bubble level on the end of a drill got a few votes, working adequately but probably not for precision work. Some drills have them, others would have to be added. Alignment was admittedly time consuming and error prone. Thanks to **David Dunning, Ed Mattson**

Bill Shokey teaches a solution using an acrylic mirror to align the drill shaft to its reflection.

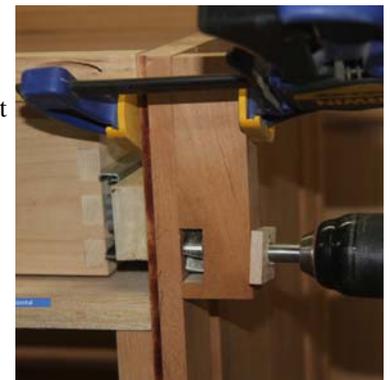
Andrew Margeson gets the vote for the most suggested methods in one email.

Bill Wood also suggested doing it right the first time, drilling before it was assembled. Good idea, too late.

A heartfelt thanks to all of you active readers and woodworkers.

Shown here is my final implementation, the block, clamped in place.

The white spacer was cut to set the final drilling depth.



WORKING WITH THE PLANER

BOB OSWALD

Wood Stalling

Having the wood stall is a common problem. It is solved by 1) sharp knives, 2) clean rollers 3) light cuts on some woods. Some woods are oily, high resin, such as cherry. They transfer that to the roller and cause them not feed well. In some cases the only solution is light passes and helping the wood through with a push.

In the helping process you must not let the wood pause. Be sure to keep in-feed pressure until you can reach around and start pulling from the other end. A smoother technique, if working with multiple pieces, is to push the first piece through with the second piece. And for the last piece, take one of the earlier pieces and use it as the final pusher. Since there is virtually no material being taken off this pre-planed piece, there is much less likelihood of snipe on that piece.

Tear Out

As you know, when you are cutting against the grain, depending on the wood figure tenacity, chips can lift out leaving a sandpaper like finish. Solutions to this are 1) sharp knives 2) thin passes, 3 switch to a drum sander. If you get tear out with sharp knives, the wood is simply not going to cooperate. Don't keep fighting it. Curly woods for sure, where the grain direction varies widely, are extremely difficult to cut this way, sometimes even with very sharp tools with very light passes.

There are services in Portland with wide belt sanders for such applications that totally solved the problem.

Snipe

Snipe is that scallop cut at the end of a planar pass, starting about three inches from the end. It is caused by the end of the piece passing the in-feed roller and rising into the cutter.

There are a number of things to do simultaneously to minimize it. The board needs to remain flat, otherwise it will tend to rotate upwards into the cutter. This effect is exaggerated when we let the wood exit the planer unsupported, counting on the out feed table to hold it up. If it drops down even a little, you will see snipe. Sadly, the snipe is often quite minimal and only shows up with the first coat of varnish.

The most simple way to virtually eliminate snipe when planing several boards is to make one board immediately follow the one in front. This keeps the in-feed roller in con-

tact with wood until the last piece.

An extended out-feed table will help a lot. Additionally, with a good out-feed table, lift the free end slightly, sometimes more like pressure upward than actual movement. It will cause the tail under the cutter to stay in better contact with the bed.

Along that line I've had very good luck pushing down firmly on the board, right at the exit port, right next to the planer. This keeps it from wanting to 'float' as it leaves the in-feed roller. Doing this in conjunction with supporting the end will go a long ways to help. See the photo.

Finally, save the last pass to final thickness as a light cut. Meticulously use the pressure techniques and especially use the pusher boards.

Alignment

Planer alignment is also very important, although not always in your control. My Jet made flawless cuts always, until I sharpened the blades. Thinking I had done a good job with alignment, I had almost 1/8" snipe. I thought I had ruined the planer. I reset the knives meticulously, and the snipe went to zero. So their design is a good one, at least on this particular planer.

Conversely, my DeWalt is the worst machine for snipe. The DeWalt uses pre-set knives so there's nothing you can adjust. It was mandatory to add their optional in/out feed tables. Today, I still only have the standard tables and wish I had room for a permanent extended out-feed table. So I use the techniques above to minimize snipe.



Hold down firmly where the board exits.

Usually, generally, most of the time, it works ok.

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