

OREGON WOOD WORKS

AN ANCIENT CURSE

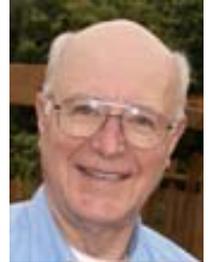
GIG LEWIS, PRESIDENT

There is an ancient Chinese curse that says “May you live in interesting times.” And I feel that is what is going on with me and the Guild these days.

We have the Gathering of the Guilds this weekend. We just supported the SkillsUSA High School Competition, and we have been looking at buildings trying to find the Guild a reasonably priced space to lease for our first shop.

The Gathering of the Guilds is our biggest show of the year, combining Professionals, our own Hobbyist members, and a High School show. I think that we are having 26 professional vendors this year, one of our Guild members and a professional has received recognition as one of the top 200 Furniture makers in the nation, Don DeDobleleer will be there with some more of his wonderful work. Ron Gerton, our Program Speaker last month will be visiting with his wonderful Burls. I would be willing to bet

that Ed Vachal will be trying to enter a wonderful project in the beginner’s class, again. And, we have been told that there are 7 Oregon High Schools bringing their woodworking to the show. Gaston HS is going to be working hard to keep their Blue Ribbon streak.



In trying to get the Board of Directors to visit the various shops that are possible I have actually had Board Members say that they are too busy getting ready for the Gathering of the Guilds to invest the time to discover what might be available for us. So we have put the search on hold for a week until things slow down a little. Our idea now is to find a “Starter Shop” of around 1200 sq. ft., where we can have classes and do our Community Projects. We do not have plans to jump into

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NEXT PROGRAM — WEDNESDAY — MAY 15, 2013 7:00 PM

SUSTAINABLE NORTHWEST WOOD

225-A SE Division Pl. Portland, OR 97202

There are many varieties of locally grown hardwoods that are ideal for woodworking applications. Ben Deumling of Zena Forest Products will be introducing the Build Local Alliance and offering an overview of the locally grown species that are available to woodworkers. Ben is the owner of a sawmill in Rickreall that specializes in Oregon white oak, Douglas fir, maple and other beautiful and useful species, all of which are harvested in the Willamette Valley.



Jonathan Nussbaum, a BLA board member and custom furniture maker works with local wood species. Jonathan will present the properties of local wood and how our Western versions of oak, maple, and other species behave in comparison to the more commonly used East Coast versions.

Directions: From SE Hawthorne in downtown Portland, go south on Grand Avenue to SE Division, a few blocks North of the Ross Island Bridge. Turn West on Division and go about two blocks.

Board meeting at 5:30

BILL WOOD'S CLANDESTINE PROJECT

A Gift For Charleene

Bill Wood has always been known for his humor and his endless projects. One of Bill's projects involved a table he had promised his wife, Charleene, and involved the collaboration of a few of his Guild colleagues. Bill and Charleene envisioned they needed a small hall table in their entry. Bill conceived the design and began the implementation of this project in February, 2013.

The major design element of this table was a slab of wood Bill had squirreled away years ago. During a visit with Bill, he asked Mark Sherman and Chip Webster to help him retrieve a live edge slab from his collection. The slab was stashed at about seven feet high with more wood on top. Some acrobatics was required to bring it to the light of day. Bill then proceeded with his task when Bill's daughter Michelle, came to visit in March. Together she and Bill went on a secret mission to Creative Woodworking to have the slab surfaced on their thirty-six inch wide belt sander.

Occasionally Bill would get together with a few of his Guild buddies for lunch. This particular time in mid-March Joe Jedrychowski, Jim Hall and Chip Webster met with Bill at Redland Café, one of Bill's favorite spots. During lunch Bill requested help to complete a project he had promised Charleene – to complete his live edge table. Ariel Enriquez had already agreed to assist with assembling the legs to the table. Bill needed some courier service and Chip agreed to apply the finish.

The slab had been placed in Joe's car when he picked up Bill for lunch. The slab was inspected and thought to be English walnut. Its figure and color variation were stunning. Bill also produced a set of legs he found in his collection that he thought would work to produce a table. Joe proceeded to deliver the slab and legs to Ariel for his portion of the work. Separately the team concluded the legs Bill had provided were not well matched to the beauty of the slab. Ariel provided some Eastern hard maple and Joe proceeded with the task of turning the legs.

Ever the project manager, Bill began checking in with Chip, the last step in the process, on the status of his secret project. Bill's sense of urgency was becoming heightened. Chip connected with Joe and learned the legs would be delivered the next day. Ariel had already dressed the live edge

and cut ends with a nicely done, hand carved treatment to achieve a consistent look to the edge. The legs were delivered and the ends prepared using a multi-router to obtain perfect tenons. The same tool was used to make the mating mortises so

that the legs would be splayed at a 4 degree angle. The assembled table now had an integrated look with varying shades of brown,

beige and even grey in the heart, surrounded by light sap wood that was nearly identical in color to the legs. Chip retrieved the table and started the final finishing process, sanding the legs to remove all evidence of tool marks and applying four coats of lacquer. The legs and top were polished to a satin sheen and a blend of carnauba and beeswax was applied to achieve the silky smooth feel Bill liked so well.

Bill passed away April 4, the day the final coat of lacquer was applied. Bill's surprise gift to

Charleene was delivered April 7 with her children present. The table occupies a prominent place in her home.

Guild of Oregon Woodworkers members provided an urn box and a flag box in memory of Bill.



There are a number of Guild educational classes, with some new ones posted this month.

Check the website for details.

BILL WOOD

APRIL 9, 1941~APRIL 4, 2013

We are so sad at the loss of Bill Wood this month. He passed away after a short and intense battle with cancer at age 71. Bill was such an asset to the Guild. We observed recently that he was present at nearly all of the community projects. He spearheaded the Clackamas Library project and hosted much of its construction in his shop in Oregon City.



He spent four years in the Air Force, serving in Vietnam. Work included many years at Tektronix and he ultimately retired as a successful independent insurance broker and realtor.

Bill joined the Guild in 2001, was an active volunteer, received the Lee Johnson Award for volunteer efforts in 2011. He took over the monthly Programs chair position in May 2012 and brought us quite a few interesting programs. Memorable was the Great Bus Tour of Hardwood Sellers. It was a weekend sell-out event. Creative thoughts and great organization—that was Bill.

Dedicated to the end, Bill introduced his guest, Ron Gerton, at the March meeting, despite great discomfort and inconvenience.

Bill's memorial service was a very small and private event. I, and I am sure everyone, will miss his droll sense of humor and his very polished and professional introduction of our guest speakers every month.

OPPORTUNITES @ ROCKLER

JOE CORNETT

Saturday Morning Demos

Rockler does free demos every Saturday morning, typically featuring a product. They want some new ideas and people. Consider ideas like how to use a product, how to carve a cabriole leg, how to finish a guitar, etc. Work part time for Rockler on Saturday morning from 9:00 to 11:00 on normal or new demo ideas. There is a paycheck involved.

Artist in Residence

Rockler wants to initiate a new program, a Sunday afternoon, casual presentation by a woodworker with a product to sell or talk about. Many art galleries feature an artist who will do a one evening open house event at the gallery. Rockler would like to try a miniature version of this. Come in to the Beaverton store Sunday afternoon from 1:00 to 4:00. Bring a product or two, some photos or props. Talk to people about what you do. Get some exposure at no cost to you.

Contact Joe Cornett at Rockler at 503-627-7266

LATEST ON THE LIBRARY

SEAN BEN-SAFED

Hi Guild members! The library is up and running with just shy of 500 books. Log in to the Members-Only area and follow the "Library" link. Then click "Library Listing" to view the listing in Google Docs.

PROGRAM POSITION FILLED

BOB OSWALD

A huge thanks to Jim Madaras for volunteering to assume the Monthly Program committee chair position. If you have ideas for a monthly program, please, please let Jim know. We love fresh ideas, innovative ones, things that expand the knowledge base and the interest of our members.

Jim has agreed to retain the position as General Member-at-Large for the moment. However, we need a number of people on the board to balance ideas. Consider taking on that easy role.

PRESIDENT (CON'T)

(Continued from page 1)

the Dream Shop that was discussed in the February State of the Guild Meeting. We will do that slowly and if we make some mistakes, they should not be too costly with a smaller start.

I have had an interesting experience making some Cutting Boards for the "Store" at the Gathering. We started out to make 30 boards and we now have 35 and no one remembers how we got to that number. I have Glen Seim, Paul Snowden, and Michael Rothman helping on this project and we are all learning from each other.

Bob Oswald and a few more Guild members got together at his shop a few times and also built some items for sale in our new Guild Store. Julie Niemeyer, Sean Ben-Safed and Norm Baird trekked out to Gaston to visit Bob's shop.

So, I hope that all of you are living in an Interesting Time. I find that it really improves the flavor and the enjoyment of my experiences.

See you at the Gathering of the Guilds.

BOARD MEETING MINUTES

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.

Click the "Board Minutes" entry under Members Only.

CLACKAMAS LIBRARY COMMUNITY PROJECT

BILL WOOD

This article came to light only a couple of days before going to print with this newsletter. Thanks to Ray Curtis, and his visiting with Bill in his final days on a historical project of Ray's, he received a copy of this previously unknown article about the library project. In a totally coincidental meeting I had with Ray days ago, I discovered this article, a summary of the library project, that I have wanted and waited for quite a long time. Here it is now, in memory of Bill ~Ed

This project benefited The Clackamas County Library in a town called Happy Valley, Oregon, located 20 miles Southeast of Portland. In May 2010, the Clackamas County Library director sent a letter to the Guild of Oregon Woodworkers requesting help in building book shelves for a new library. The Clackamas County Library (CCL) system contains a number of libraries serving rural Clackamas County communities. Happy Valley was to be the beneficiary of this project, a remodel of an existing Clackamas County building to accommodate a new library, scheduled to open the winter of 2011.



Representatives of the Guild visited a branch library and were shown the unique library shelf con-

The shelves requested were not the typical library shelves one is accustomed to seeing in a library.

figuration. They were called “gondolas”, thirty years old, and were falling apart. The “gondola” and shelf is unique, in that, no matter where a book rests on a shelf in height from the floor the title can still be read without bending over. This is because each shelf tilts upward as it gets closer to the floor, exposing more of the book title to the reader. The old shelves were made of fir plywood and other cheap materials. The goal was to provide better quality, furniture grade shelves, utilizing the basic design concept.



Bill Wood stepped up as the lead project person and the Guild’s Board approved the project. Then planning began to implement the project. It was decided the Guild would build thirteen shelves in a manner similar to the



old “gondola” currently in use. It involved designing and building a two sided structure with adequate in-

ternal bracing, and an attachment mechanism for the shelves.

The basic frame of the “gondolas” was built using poplar. Bracing was added for strength and to keep the “gondola” from racking from side to side when moved.

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Red oak was the primary building material. The mounting idea was derived from some retail store shelves, called "slat boards". Ten moveable shelves of red oak were built for each gondola, five for each side of the gondola.

The end



panels were made of red oak and "ebonized" with a thinned coat of black gel stain. A cap board on top provided the final finished look.

The project was huge in number of components: 13 gondola frames, 676 slat boards, 26 end panels, 13 top

caps, and 520 shelf parts.

Bill Wood gracefully endured his garage being temporarily converted into a spray booth by hanging plastic sheeting up and using fans to exhaust fumes. By this time a year had elapsed since work started on this project. Now it was summer 2011 and the weather was somewhat cooperative. Some days it would rain and spraying would be postponed.



The cost of the project was over \$15,000 just for materials and supplies. The Guild volunteers contributed their time and shops at no cost to build and finish the units. Thirty Guild members volunteered for the work sessions which ranged from two to four days a week. The project involved five different shops and totaled just over 1300 man hours during the 14 month project.



A GUILD STORE

BOB OSWALD

Last month I 'invented' the concept of a Guild store, a place with shelves filled with products made of wood, made by Guild members. Items available for sale and for raffles to help raise money for the building fund.

There are so many items of unique and functional interest that are easy for us to make, affordable, not labor intensive, that can be sold to the general public at attractive prices. It doesn't raise money by the bucketful but, as in much of life, slow and steady wins the race. This month, two shops launched projects to start this process.

Bob Oswald's Shop

I had a wonderful crew for a full day, Saturday 4/6 and again Sunday 4/14. Julie Gredvig, Sean Ben-Safed and Norm Baird and I all had a ball making sawdust. I've never had so much activity in my shop all at one time. Didn't even blow a circuit breaker with all the tools running concurrently. Stalwart Norm drove down from Toledo, WA, a 2 hour drive. We all agreed to reciprocate and also enjoy a look at his wooded property and new shop, sometime coming. Our next venture is at Norm's shop on May 5. I'm looking forward to the scenic trip through that part of Washington and seeing Norm's new shop building.

First day we enjoyed a nice ham sandwich lunch overlooking the back forest. Second session, Bob smoked a fabulous meat loaf with Nancy's home made potato salad. Wish you all could have been here.



In two days of work, learning as we go, we built a few Treble Clef clocks, mission style picture frames, artsy jewelry boxes on legs, and several sets of salad serving tongs. Most of them inspired by simple weekend projects from Wood magazine.

Not barn burners compared to the work done by our professional members, but affordable and it gives us something to work with. Next session at Norm's we're going to tackle some bigger furniture projects.

Gig Lewis' Shop

Gig Lewis was joined by Glen Seim, Paul Snowden, and Michael Rothman. They made a large number of cutting boards that will be available at the Gathering of the Guilds this week.

The Next Step

Try it yourself. More enjoyable than building something was just working together on a project with a few other people of like mind. Right now it's not so important what is built or how many, it's moving forward with the concept.

APRIL MEETING: JIGS #2

BOB OSWALD

The April meeting was up to its usual high standards of both quality and interest. Guild members brought a number of jigs, from basic and highly functional to intricate and quite specialized. The social time after the presentation was the usual perfect opportunity to mingle and examine closer, both the exhibits and friends.

Here are a few comments from the presenters about their exhibit.

Chip Webster

I made a table for a client last year. The design we settled on involved compound curves. The legs have an A profile and a B profile. I found a jig that would make both curves in a repeatable and accurate manner. Since I like the shape I improved on the jig to make more than one size (length). The jig allows me to trace the pattern of the 2 A profiles first, band saw them and shape them with a router with a bottom bearing to the profile, then turn the completed A side to nest in the B side and perform the same tasks for the B profile. Of course there are several more steps to produce the final leg. The important steps are to make sure the stock is straight and square, mark the orientation of the A sides and the B sides, mark the 4 faces and top end numerically (e.g., A1, B3, etc.) in a consistent manner and make notes on the jig to follow to eliminate mistakes. The mortises must be cut before the shaping to best use the reference surfaces and the curved shape should leave enough reference "land" for the apron to attach to the legs without gaps.



Jim Hall

My Christmas Ornament Jig: As you see that is a jig that "folds" from right to left and as it is folding to the left it is cutting the turned ornament with a slot. You can set a predetermined number of slots for the outside of the ornament. You can also make some slots longer than others by simply raising or lowering the height of the jig in the lathe banjo. Once you see it operate you realize that it is really very simple.



William Moss

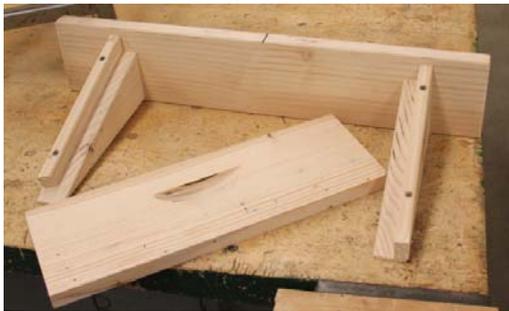
William displayed the

epitome of accuracy in a tenon jig built from magazine ideas. In the conventional sense, it's a tall board rigidly held to the base, to which you clamp the material to be tenoned. But wanting to eliminate the inaccuracy of removing and repositioning the leg to cut the opposite face, this system uses a lever and rail mechanism to shift the leg sideways to cut the other face. Aligned with a dial indicator, William was delighted to report that his tenons are within a thousandth or so of the required dimension.



Brian Biehl

My jig was the "Bee Hive Handle" The jig is clamped to the fence of the table saw and centered on the blade. The blade is tilted at 17 degrees. The piece to be cut is set on the jig and then moved with the fence (perpendicular to the blade) until the proper depth is reached (set by a clamp on the rail.)



Jeff Zens

The body of the shooting board is constructed of two pieces of Baltic birch plywood, laminated in a vacuum bag. The two-part fence is hard maple, one part permanently fixed to the base, while the second part is constructed to slide laterally. This second part is also adjustable to permit small adjustments to the angle actually being planed on the end of the work piece.

Small accessories to the board permit accurate 45-degree angles to be planed on the ends of work pieces either horizontal-



ly or vertically – either for a box or a frame. These accessories also permit small adjustments to the angle, allowing for precise fitting to a project. Guild members who want additional information about the shooting board should get in touch with me by email at jszens@custombuiltfurniture.com.

Scott Kelley

Scott had quite an intricate and dedicated specialty jig used to help him make an unusual table leg.



Show and Tell

Renee made a short and delightful, humorous presentation of an iPad stand she made for reading in bed. It was a prototype, very nicely done, and had the charming character of in process modifications to fix slight oversights in the design, like hiding the power button.



Chip showed a sample of a panel he had made to demonstrate the nature of his fast finish technique for an up-



coming Guild class.

Another beautiful table resulting from the well known Bill Bolstad table making classes graced the platform.



Camillo was brave enough to share a learning experience when a piece of lumber hit the back side of the saw blade without a splitter or riving knife. He even shared the injury and a stern warning about safety.



A DINING ROOM TABLE

DAVE MILLER

and the mistakes along the way

It's been a while since I put finger to keyboard but to tell the truth, there hasn't been a lot of woodworking going on to write about. Finally this Spring, inspiration struck!

The truth is, my Bride reminded me I had put off building a new dining room table long enough. We have been using the plywood work table I used during our remodel I guess she had a point.

A dining room table seemed simple enough but I started to see lots of options! Traditional table height is around 28 inches, club tables run from 36 to 46 inches in height. We have a lot of counter space at 36 inches for breakfast and lunch dining and we wanted to seat up to 8 people at the dining table. That all adds up to a fair number of chairs taking up a lot of floor space! If the dining table was the same height as the counters, the chairs could pull double duty! Instead of needing 4 chairs for the counter, and 8 more for the dining table, it made sense to make the dining table taller! Besides, with advancing years I kind of like the higher chairs anyway...not so hard getting back up after eating!

There are a lot of tables on the market that have the 36 inch height we wanted but they all seemed to have their legs all the way out to each corner. That makes the table very stable, but getting in and out is a little more difficult. There's always a table leg on one side, and your dining partner on the other side. It would be nice if the legs were out of the way, like maybe in the center! Finally, all of the tables were... well four legs and a top. Not much going in the way of esthetic interest.

Toying with various designs, Google SketchUp and I came up with the design shown.

The top would be 60 inches square, providing plenty of elbow room and ample space. The legs are in the center of each side, and well out of the way of other diner's knees! And finally, the esthetic design had just enough interest to keep the project challenging and fun!



The base and legs of the table offer a suggestion of Asian design mixed with some craftsman details. With proper selection of materials, the finished package should be just what the dining room needed!

Before I move on, I need to warn you the remainder of this story isn't what you think it will be.

Selecting the Materials

Mixing wood types for contrast provides wonderful opportunities for your designs. In a past project, I discovered by accident the combination of Walnut, Fir, and Bamboo were a very pleasing combination. I was building a simple towel bar and was at least an hour's drive away from the nearest lumber supply. I rummaged through my 'scrap' piles and selected those three species based on their size, not thinking about how the different colors and contrasts might work together. When I finished the assembly and applied my finish, the combination of those three was startling.

So, for my table design I selected South American Walnut for the legs and base. It is a richly dark wood that has a very rich tone when finished in Tung Oil or Polyurethane. It turns out it also smells wonderful when being machined.

The Fir would be a great accent with the Walnut and machines well, allowing fabrication of the crosspieces to suggest craftsman details.

Finally, the Bamboo. While searching for a material for the table top, I discovered solid core Bamboo Plywood!

Although it's technically plywood, it's solid core is made up entirely of Bamboo! The top and bottom exposed layers are Bamboo sticks tightly glued together running in one direction, and a center layer is composed of Bamboo sticks running at right angles to the top and bottom sticks. Unlike regular cabinet quality plywood, the plys of Bamboo are about an eighth inch thick. No danger of accidentally sanding through. Be warned however, it is a bit heavy!

Fabrication - lessons in new techniques

The design has curved legs. At last I had an opportunity to try out bent wood lamination, a method presented to our Guild some years back by David Marks.

Now, I suspect it would have been a lot more sensible to try something a little smaller and less apt to turn into a disaster for my first foray into bent wood laminating. But as a lot of people probably realize by now, I'm not blessed with enough common sense to take that approach.

The task shouldn't be all that difficult. There are no compound bends, just one straightforward bend with a reasonably large radius. I had seen enough in articles to have at least some idea of what I had to do.

The materials were all pretty straightforward. I have worked with all the woods before with the exception of the Bamboo Plywood. But after all, it's just plywood!

So, with one sheet of dimension drawings I sat out to build my table. The first item on the list was laminating four curved legs.

When doing bent wood lamination sets, like four legs for instance, it's essential to have a set of forms to use when

gluing the slats together. I suspect that's one reason I put off doing this type of fabrication earlier. It seemed a lot of work just to make a clamping jig that would probably never be used again on another project.

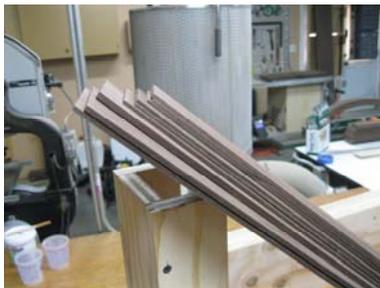
I used 3/4" plywood as the material for making the forms. The legs were to be about 3 inches wide, so a stack of four plywood forms would be necessary. After laying out the shape of the leg on one piece and carefully cutting it out on the bandsaw, the remaining three took very little time. Much less than I guessed! The forms are shown below:

Because there would be glue oozing out from between the slats as pressure is applied, I covered the forms with Duct tape so the finished lamination wouldn't be permanently glued to the forms. Several layers of the tape also provided a little cushion to make up for slight variations in each layer of plywood.



A couple of 'U' shaped channels on each end of the forms would help align each slat as it was put into the form, and lend stability during clamping. After the clamps are all in place, those channels are easily removed to keep from being glued in place by the squeeze-out. A couple of screws held them and allowed quick and easy removal while the glue cured. Satisfied the bending form was ready, it was time to start cutting slats.

There are a fair number of specification tables available on various internet sites defining the optimum thickness of slats for bent wood lamination depending on the material and the bending radius. I thought they were being awfully conservative so of course, I cut all my slats slightly thicker. It not only saved time, it saved material as well. The material consumed by saw kerfs adds up pretty quickly.



Now comes the issue of the proper glue to use. In David Mark's presentation, he pointed out the advantages of Urea-formaldehyde glue. Again, I had never tried this material, but didn't have a lot of reservation about trying it. And, as it turned out, it isn't awfully difficult to use although it does require precise measuring of the amount of powder and water to get the right consistency and strength!

Be sure to measure the precise amount of water and powder accurately.

I glued only 5 to 7 slats at any one time, reasoning that would allow me sufficient time to make sure everything was properly aligned and clamped. The working time of the glue is about 30 to 45 minutes at around 65 degrees F.

One by one, I progressed through multiple glue-up operations for each of the four legs.

In the end the legs took form just as I had imagined. After all the legs were formed, I ran them on their sides through my drum sander to remove the excess glue and get to the final leg width. Use a face mask when you're sanding this glue since formaldehyde does have some health risks, and it's just good practice in the shop anyway.



In the end, the leg blanks proved exceptionally strong! I will warn you there is spring-back when you laminate like this.

Again there are tables that pretty accurately predict that spring-back so if the finished radius is important in the overall design, pay close attention to that. I will say, the more layers of slat, the less the finished lamination will straighten out. My four legs were all within about 1/16th to 1/8th inch of being identical in radius over a 36 inch length.

To be continued...



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 programs*
- *monthly newsletter*
- *An education program to help members develop woodworking skills*
- *Sponsor 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

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Rockler Woodworking 503-672-7266, www.rockler.com

Oregon College of Art and Craft 503-297-5544, www.ocac.edu

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