

# OREGON WOOD WORKS

## FROM THE PRESIDENT

GIG LEWIS

We just had our first ever “State of the Guild” meeting and I hope that those of you that attended the meeting were impressed with where we have been and where we are planning on going. Bill Hamilton, our Secretary, has written the minutes to this meeting and they are in another part of the Newsletter.

As a Guild and 501-(C)-(3) organization, we have chosen to do these three things for our membership and our community:

(1) Enhance the standards of excellence in woodworking by educating its members and the public through monthly programs, seminars and technical demonstrations.

(2) Serve the community by building projects for the public good, by our members volunteering their time, knowledge and skills to help with community projects approved by the board.

(3) Assist members in marketing their work.

One of our members mentioned to me

that almost everything we do could be classified as “Education.” It is in everything that we do, our programs are educational; our classes are educational; and our Community Projects are also educational for our members. If we are not educating you with the subjects that you want please let us know about it. Last year we had 139 different members take at least one of our classes which is close to 40% of our membership.

As you saw in our presentation, we have over 50 active members helping the Guild do its thing, well over 10%, and that is considered good by many organizations. We do want more of you involved in the different facets of the Guild.

We are also looking to find a 1200 to 1500 sq ft. space with sprinklers in the greater Portland area to do our Community Projects.

*(Continued on page 8)*



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NEXT PROGRAM — WEDNESDAY — MARCH 20, 2013 7:00 PM

## ARTISTRY IN METAL AND WOOD

Franklin High School, 5405 SE Woodward Portland, OR

Ron Gerton is an artist in metal and wood. He is also a wood turner. Mr. Gerton will demonstrate some of the unique tools he uses on the lathe, such as how to use a strobe light and/or a router to turn difficult pieces. Ron’s spectrum of designs seems to be unlimited, but his favorite is the graceful and sensuous designs known as Art Nouveau. For the past 16 years, he has been working with bronze. He set up a foundry in his shop and has earned a reputation for turning out high quality castings. A few years ago he started using a lathe to create turnings. He slices up some of the hollow vessels and reassembles them to create totally different art forms. Some of these are combined with bronze to make truly amazing art. You don’t want to miss this program.

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

**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.

friends, Board of Directors meeting at 5:30

## BUILD A HALL TABLE IN A DAY ?

ROY GREGORY

I read Bob Oswald's article in the September Newsletter and was inspired to build a hall table as well. It would be my first real piece of furniture, so I had no illusions about actually completing it in a day. The goal was a table about 45 inches long with a top made from a live edge maple slab that came from a Western Maple I had taken down in my backyard about 2 years ago. It has been stickered and air drying since then. I found a design for the base in the December issue of Fine Woodworking (Timothy Rousseau) that I felt I could modify and appeared challenging enough. (How hard could it be, right?)

Day 1: I selected a piece of maple from the stack that was appropriately sized. It was relatively flat on one side, rounded and bark covered on the other. Step 1, go online and find out how to remove the bark. One suggestion; a pressure washer can effectively remove bark from many trees. One hour later I had a totally soaked piece of wood that had also managed to retain all of its bark. Plan B: get out the draw knife and get physical. I did manage to remove most of the bark but there are some cool burls sticking out that I wanted to keep and simply could not work around.

Day 2: Wow, I'm already a day past Bob's timeline and I don't even have all the bark off my board. So, I'm off the store to purchase a flap sander and a wire brush attachment for the angle grinder. By the end of day two I am completely debarked.

Day 3: I have decided to keep the underside round

because I want to keep those interesting burl protrusions, therefore I won't be able to send it through the planer to level the top side. Day 3 is spent building a jig to use my router to level the top. I have



enclosed a picture of this jig that I also used to cut the dados for the underside.

Day 4: Using my newly constructed jig, I attach a 3/4 inch router bit to my 30 year old Craftsman router and begin the tedious process of sliding the router back and forth, cutting a 1/2 to 3/4 inch path with each pass and hopefully ending up with a level top. It was working just great until about half way through when the locking mechanism on the router must have loosened and the next groove was about an eighth of an inch deeper than all the previous cuts. I turned off the machine and began one of my many meditations that I always have on any project: I put my hands in my pockets, stared relentlessly at the offending tool and after some considerable time in this meditative state I asked myself, "If I were \_\_\_\_\_ (fill in the blank appropriately, depending on the project) a carpenter, woodworker, furniture builder, plumber, electrician, sheet rocker, tile setter...) what would I do



now"? I always allow many extra hours for these meditations when I estimate the timeframe for a project. I briefly entertained the idea of a strip of inlay in the deeper cut, but quickly came to my senses, imagining all the complications that would create. I could put a doily over it. We inherited a bunch of those from my wife's Swedish relatives. In the end, I took the boring,

but I think, correct route. I finished the board at the new (and improved) level and then went back and re-planed the first half. Another design improvement accomplished!

I won't bore you with all the day to day, blow by blow. As you can tell, I am nearly a week into the project and I haven't even started building a table. I learned that through tenons are a lot more difficult than they appear at first glance. I made the aprons 3 times. Using a plunge router with edge guides, I cut the first set of center mortises perfectly, but failed to account for the width of the bit on the end mortises (what?), so they were 3/8 inch too long. How did I do that? The second apron was going just great and I was cutting the last mortise when it seemed like it was cutting longer than it should. It was then I noticed that the stop had come loose and was sliding along in front of the router (what? how did that happen?). The first set of under rails where a disaster. The second set was definitely better, work-

(Continued on page 3)

# PROJECT: GIRL SCOUTS

JENNY JECMAN

*(Continued from page 2)*

able, at least. I also learned to wear a rubber glove when applying shellac, unless you really like that orange fingernail look. On the plus side I'm proud to report that I only had to make one set of legs. The leg mortises and leg tapering worked perfectly the first time!

It was a great learning experience. In addition to a table, I built a one-of-a-kind jig to plane a slab with a router, a tenoning jig and a leg taper jig which I will use again soon. I also got a new router that holds its depth and doesn't slip down.

From inspiration in September to completion, as of today, February 20, 2013... Not exactly a table in a day, but reasonably rapid by my standards. Also, I think I received a true complement already. As I was building the table my wife asked on several occasions: "What are you going to do with that?" and "Maybe you can find someone buy it?" Now that she's seen it finished, I don't think she would let me sell it. Well, there probably is a price where she would drop the hammer down and shout "Sold to the man with the extra fat wad of bills", but, for now, she has welcomed it into our home. I'll take that as praise.

Lastly, a BIG THANK YOU! to all the instructors in the Basics course last fall. I learned something valuable in every one of those classes. I definitely consider it time well spent.

## UPDATE ON GUILD SHOWS

JIM MADARAS

A busy time for the Guild is coming up with the Gathering. You have a **chance to sell items** at a booth for non-professionals who want to test their products in the market place. Several people are planning to take advantage of this opportunity. If you have not yet contacted me about items you plan to sell, please do so ASAP. I must plan for the space. Don't miss this chance!!

We received final approval for a booth at the Oregon State Fair. We will have a 20' X 20' space and will be there for 11 days. I am putting together a **planning meeting** for this event, so if you would like to be included in the planning for this event, please contact me and I will get you on the list for our initial planning meeting.

Finally, we are going to need **help making kits** for the Clackamas County Fair so if you can make some kits or help at the fair, let me know.

All these events benefit the Guild and we are looking for all members to **participate in some fashion**, in at least one of the shows mentioned above. Please contact me at james@madaras.us or 503-754-5622 and let me know what you can do to help the Guild with its 2013 shows.

Girls Scout leaders in Vancouver, Washington contacted the Guild regarding a Cadette level badge this past December. Many of the girls had been showing great interest.

Use of hammers, screwdrivers, measuring, leveling, saws and completion of a building project were the components that each girl needed to complete a Woodworking badge.

Jenny Jecmen, Renee Russell, Kathryn Wong, and Angela Wright stepped up to share their knowledge and skills for three consecutive Tuesdays in February with the 18 very eager girls that had signed up for the adventure. Chip Webster was the liaison between the Scout leaders and the Guild members mentioned above.

It was "all hands on deck" that final build night with sawdust flying, drills whirring, and hammers pounding. The culmination was a Squirrel Feeder complete with an ear of corn and a badge presentation ceremony. Each girl told us what their favorite part was over those three evenings.



The girls were also provided information about types of

### Drilling

woods and careers in woodworking by our ladies, in addition to the brief presentation by the Skills Center.



An added bonus came when the person in charge of the Skills Center in Vancouver also stopped in for a tour. She took the time to stress the need for more women in the building and woodworking industry. It was

### Sawing

definitely an empowering evening to end it all.



### Awarding merit badges

Girl scouts, leader and our role models

## VIOLIN: MAKING THE NECK

BOB OSWALD

### The End Pin

The endpin is a little peg drilled into the bottom of the violin. Tapered, it's a press fit with no glue required. It's the anchor for the tailpiece, which is the anchor for the bottom end of the strings. I'm reading that you peek through the hole when installing the sound post to check its alignment before putting the endpin in the hole. I look. Cute.

Instructions have it installed quite a bit later. However, right now the top is off and it's so easy to put the body under the drill press and drill this hole. I did it. It's nice to have that done when it was easy.

### Gluing on the Front

The only thing more exciting than gluing on the back is gluing on the front. We're cautioned to apply the hide glue thinned and sparingly. The front is often taken off, so there's



*Life is exciting, and the endpin is already installed!*

no reason to "weld" it in place. Removing it requires a hot palette knife, sliding it gently along the seam to release the glue, section by section.

Remember that my sound holes are in the wrong place. One day I may remove and replace this front myself. NOT in the foreseeable future, however.

The instrument becomes a closed box. It's light and delicate, yet strong. You thump it and hear its sympathetic vibrations. It's begging to make music.

### Finishing the look

This is a simple enough step, to round over the top and bottom edges of the belly and the back. Right now it looks square, rugged, someone unruly. This will soften the lines. The only caution is to not dig into the thin ribs. They are very pretty right now. In reality I did this before attaching the front. It's much, much easier to sand it now.

### The saddle

This simple little block of ebony is mortised on the belly's bottom corner. It protects the soft spruce corner where the cable from the tailpiece rolls over the side to the end pin.

As I install it, it's not much of a mortise. It's really replacing a piece of the edge. It has to be carefully glued to the belly and not to the ribs to allow future disassembly.

And now, hooray, it's time to move ahead to a whole different task, and probably more new things to learn. The neck, the last major component to build.

### The Neck

Making the neck blank is pretty easy considering where we've been. The peg holes are drilled precisely and will later be reamed to match the tapered pegs.



*The neck blank with peg holes*

Two carving challenges come next, different from carving the back and belly. Cutting out the peg box and carving the scroll, an entirely new experience for me.

### The Scroll

The scroll is carved first, while the neck is a block of wood suitable for clamping. It's a lot of trips in and out of the vise while shaping the scroll.

A recent read of a great book about Stradivari said that the scroll is the mark of the maker. How elegant or plain, it is a signature. It's an Archimedes spiral, part of the golden ratio. Tracing the pattern from the book onto the wood produced a series of straight lines, progressively smaller boxes. A fine tooth hand saw is used to chop away the big blocks. Then it's a number 7, 1/4" gouge and developing a skill I've successfully avoided in my woodworking adventures, until now.

Good grief, I thought carving the back and front was hard. This is three dimensional carving in a delicate form. It goes very, very slowly, mostly because I've never carved before and therefore haven't a clue what I'm doing.



Part way through, roughing out the general shape, it gets very discouraging. I compare my progress to the real violin. It looks like a one armed lumberjack with a dull ax has been shaping this. Will it ever look good? Wood chips away, the gouge digs and slips now and then. I'm learning to hone the

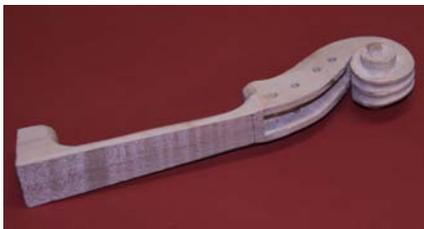
gouge constantly and keep it very, very sharp.

I've discovered or evolved a technique that seems to work better. Starting a cross-grain trim on the outside of the scroll and then rolling in toward the center works well. It leaves the surface looking hand carved, but that will smooth out later.



*With persistence it takes shape*

Hours later, and a few days gone by, it's starting to look believable. This is clearly a difficult task. Every time you



*Finished neck and scroll*

touch the gouge or file to the wood, to make it better, you run a large risk of a mistake, digging out a chunk or knocking off a ridge. I think I will stop short of perfection.

I just emailed my friend Chet about progress. He got me started on this path and I'm grateful for his early encouragement. He's just finishing his twenty-first violin!

### The peg box

Hollowing out the peg box was fairly straightforward. It's a mortise, the only area of this instrument with straight lines. The bottom of the mortise curves to follow the neck but it went well, roughed out in thirty minutes. I'm finally appreciating the fiber slicing sound of a sharp chisel. An encouraging thought also occurred to me, a little light at the end of the tunnel. When we're working up here, on top of the fiddle, we're well along in the process. Feels really good.

I want to fit it to the body, but first we have to build out the fingerboard.

### The fingerboard

Made of ebony to resist the wear from string vibration and fingers pressing on the strings, it's the biggest piece on the topside, over a foot long. It's crowned with a non-symmetrical shape to facilitate the human hand as it wraps around to press on strings. Twenty one dollars for a high quality, finely finished ebony one is well worth the price.

It comes mostly shaped, but oversized and has to be fit to the neck, narrowed to match the width, thinned to 3.5mm and sanded to the precise length of 270 mm. The only challenge, easier than all previous carving, is to hollow the backside. It's ebony, much harder than the spruce and even the maple, but it turns out to carve incredibly well. Ebony is such a fine and straight grained wood that it was a joy to carve. I saved the shavings. They're beautiful. If I ever become a wood carver, I think I'll only use Ebony!



*Neck & Fingerboard*

Curiously, and with some trepidation, I read that it will be temporarily glued on to the neck to fit all the other parts, and then removed for final varnish, and re-attached. Removing a hide glue joint will be another first.

### Working on top—

Work from here on should go more quickly and smoothly. I'm feeling a sense of freedom from a difficult task. But it's been incredibly rewarding seeing this come together, seeing it take on a personality. All great violins have names. What will I call it?

*To be continued.*

## Woodworking at the State Fair

The following clubs will very nicely represent woodworking this fall: Columbia River Marquetry Club, Willamette Woodturners, Guild of Oregon Woodworkers, intarsia Artists, Western Woodcarvers and the Capital Woodcarvers. It should be a great presence.

By the way, this is where yours truly discovered the Guild. And I was just going to come to meetings, learn, and for once NOT volunteer. Oh well.

## Jet 1236 lathe for sale

About 12 years old, the old blue/gray color. Comes with stand, drive spur, tail stock, and faceplate. The only things you will need to start turning is lathe tools. Retail from Jet and Amazon around \$1000. Asking \$450.



# THE PROFESSIONAL MEMBERS GALLERY

BOB OSWALD

Hello, professional woodworking members. You can have a free web page as part of your membership level. Take advantage of the space to showcase a sample of what you do. Provide links on that page to your own website.

As a professional member, you are automatically listed in the directory. A gallery page must be created by hand if you are interested.

Past President and long time friend Lee Johnson used to say that it's the cheapest, best thing he had ever used. He only got a couple of contacts a year, but for the cost, you can't beat it.

Attached is a sample of a page I've created for myself. I'm not particularly looking for work but by maintaining that space, I keep my editing skills tuned up to help you.

### How do you proceed?

- 1) Write a paragraph or so lead in about your business and what kind of work you do. Include your contact information.
- 2) Find a few photos that represent what you want the public to see.
- 3) Write a little description of each photo; what it is that makes this photo special enough to post.
- 4) Email the photos and text to me. I'll put the page together. You can then review it and comment.

I'd like for you to be able edit your own page, but the tools are somewhat crude, so it's not practical to have training every time someone wants an update. As it is, it takes me a couple of hours to format the picture sizes mailed to me and do the whole layout. Not for the untrained.

NOTE: I've recently renamed the website tab "Professional Member Directory" to "**Woodworkers for Hire**". I want a name that guides the viewing public quickly to that location. If you have a better name suggestion, do send it to me.

Bob Oswald  
Website Administrator  
timbercreek08@gmail.com

## Bob Oswald

Business Name: Bob's Woodshop  
Location: Gaston, OR 97119  
Phone: 503-985-7137  
TimberCreek08@gmail.com

A lifetime of do-it-yourself experience supplemented with a decade of dedicated furniture building, learning by making sawdust is my best style. The lights are on in the studio at least a couple of hours every day.

Most pieces are original design. The violin, was completed recently and was built to the specifications of a Stradivarius.



Maple burl hall table. Inspired during a table making class, it's an original creation. It has won a number of ribbons in art shows.

Maple burl top with Peruvian Walnut legs and aprons. Accented with Maple burl plugs.

# FONT FOR OLDER EYES

BOB OSWALD

An excellent bit of feedback came from the last Guild meeting, one that I relate to. How about using larger font (for older eyes) in the newsletter. I know what you mean and here's one suggestion.

Most members receive the newsletter electronically. If you use Adobe Acrobat to read it on screen, I hope you know that you can enlarge it to fit the page and make the font very large.

If you print it and read it later, it's more of a problem. I could enlarge the font from 10 point to 12 point, but that would probably reduce the newsletter by a page. And even larger font would be a major space sacrifice.

Ever wonder why the newsletter is ten pages? It is the most number of sheets, five printed double sided, that can be mailed for normal first class postage. One page is consumed for postal purposes, leaving nine pages of content.

We could drop the postal page if all members received the newsletter only via internet. Feedback welcome.

**Professional Members:** You are viewing photos, in something like MS Word. [Advanced search...](#)

Search:

Name	Business Name	Location	Phone	Email
<a href="#">Anderson, Alexander</a>			503-593-4423	<a href="mailto:alexander@madronestudio.co">alexander@madronestudio.co</a>
Bill Bolstad				
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Dick Pettigrew				
Dave Smith				
Leonard Worth				
Jeffrey Zens				
Bob Oswald			541-549-4268	

In the photo to the left, note the Main Menu item, Gallery underneath it and the list of members who have a gallery page. That's how you are visible to the world.

# FEBRUARY MEETING: STATE OF THE GUILD

BOB OSWALD

Thank you to nearly 100 members who attended this month's State of the Guild meeting at Hardwood Industries.

Thank you most of all to Jeff Wirkkala of Hardwood Industries for the use of your great facility. We've always enjoyed a tour and we all regret not having the time this visit to see your operation again.

## Show And Tell

**Kelly Gerke**... Built a Greenland Kayak Paddle, a 20-oz., red cedar and balsa lamination. Reinforced with carbon fiber and epoxy. It's supposed to be as long as you can reach.



**Jim Spitzer**—Wall display cabinet adapted from a David Charlesworth article built. It is made of robla (a Central American hardwood) with a wax finish, Krenov details such as friction latches And carved knobs that were the best of a half dozen attempts, Brusso knife hinges.



such as friction latches And carved knobs that were the best of a half dozen attempts, Brusso knife hinges.

**Michael Rothman**—Table resulting from Alexander's live edge class inspired him on several levels. First, the wonderful book matched figure, Second, the legs were what Alexander had thought were a failure but my wife and I both like the unusual and I thought for sure that when they were appropriately finished, they would compliment the table to our liking. Alexander put in the butterfly for the one major crack in the wood and I felt that adding the brass inlay would really make the table stand out. I must thank Alexander for a wonderfully insightful class.



**Jeff Mecredy**—Driftwood Art. A piece of wood found on the beach and carved to a thin, sea shell like structure. Delicate and beautiful.



## State of the Guild

The State of the Guild presentation, guided by Power-Point, offered the members a view of the various inner working parts of the Guild. We learned how many people volunteer their time, especially in the education department. In total, a rough estimate of fifty people help turn the wheels of the Guild every day.

There is a PDF copy of the slide show on the internet. You have to log in as a member. If you don't know how or have trouble with it, please email me. My address is all over the website or TimberCreek08@gmail.com

Look under Members Only –and– Documents.



Happy Birthday, Ariel



Pizza a-plenty

## Raffle—Building Fund



Ariel Enriquez (rocking chair) and Bill Bolstad (jewelry box) have made very generous donations to provide for an exciting raffle. Tickets are \$5. Drawing will occur at the end of the Gathering of



the Guild show, Sunday, April 28 . Buy tickets at the March Guild meeting.

## Bylaws Revised—Vote in March

A second note of business that requires mention in the newsletter. The Board of Directors has drafted a revision to the Guild Bylaws. As defined in the bylaws, all changes to the bylaws must be approved by a majority vote of the general membership at a monthly special meeting. Notice must be provided of the vote at least two weeks prior to the meeting.

***This will serve as notification of a vote on March 20, 2013 for approval of the changes to the bylaws.***

You may review the proposed bylaws in the Members Only section under Documents. It is an easy to read PDF format. Footnotes at the bottom describe areas of change.

## GUILD CLASSES

### DOVETAILS: BUILD A BLANKET CHEST 13-1

Mar 2&3, 2013 - 9:00 AM to 5PM

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

**Instructor:** Austin Heitzman

**Contact:** Ed Vachal 971-275-3962 or [edvachal@gmail.com](mailto:edvachal@gmail.com)

### NL: MILLING WORK PIECES 13-1

Marcyh 9 9:00—4:00

Sherwood High School

**Instructor:** Alexander Anderson

### BILL BOLSTAD: TABLE 4 WAYS

March 16-17 9:00—4:00

Bill's Shop in Talbot

**Instructor:** Bill Bolstad

### SPECIALTY SHARPENING 13-1..

March 23 9:00—4:00

Sherwood High School

**Instructor:** Jeff Zens

### WOOD TURNING TOOL SHARPENING 13-1

April 5 6:00—8:30 PM

Franklin High School

**Instructor:** Howard Borer

### APPLYING A FAST DRYING VARNISH 13-1

April 5 9:00—4:30

Shwrwood High School

**Instructor:** Chip Webster

### BANDSAW/RESAE INTRO 13-1

May 2 6:00-9:00PM

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

**Instructor:** Austin Heitzman

### MAKING A WOODEN PLANE 13-1

June 1 9:00-4:30

Sherwood High School

**Instructor:** Alexander Anderson

See the Guild website for registration and details. Contact the coordinator listed for each class with questions. Please do not email the web administrator.

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 503-231-0226

## PRESIDENT (CONTINUED)

*(Continued from page 1)*

If you or a friend has a space this large, please let me know.

Additionally, the Guild needs someone to help with our monthly programs. We now have 4 of the next 8 months covered and the Board can "Coach" you on what needs to be done. Please give me a call if you have any interest, 503-646-7056.

And we are looking for someone to head up a new team in the Guild. The team would collect donations of used equipment to resell and the proceeds would go towards a space for the Guild. Give me a call if you have some thoughts on this.

Thanks go out to the 75 members that were at our first State of the Guild presentation, I'm glad that you were there.

And on a humorous note; Ariel, Bob O'Connor and I went to attach the four chest of drawers to the wall at the Open House Ministries today. How easy can that be... two molly's in to each screw-rail and then we would be going for a nice long lunch. You guessed it, we were there almost 2-1/2 hours before we finished installing the last one. Almost everything went wrong and yes, we did learn a lot.

### SPACE WANTED

Young driftwood and metal sculptor seeking inside-outside space for large-ish projects and materials and tool storage. A (mostly) dry barn, garage, shed or patio would be great! Burn pit for torch work is a plus! I have extension cords, but need access to electricity. Estacada? Hillsboro? Happy to travel for the right arrangement. Prefer trade/barter, willing to pay fair rent too. I'm happy to share my craft and you can use my large tool and driftwood collections too, if you want!"

Jeff Mecredy, [jeff2150@gmail.com](mailto:jeff2150@gmail.com) or 541-513-3465

## SHOP FLOOR SWEEPINGS



## A VIEW OF THE GUILD

GEERT DOBBELS

*Ed-Follow up on an membership renewal by Larry Wade led to this very nice dialog. I thought you all ought to see a perspective of the Guild from outside the United States.*

Hi Larry,

During my stay in the US, I have been a proud guild member, and although I returned to Europe and as such will not be able to attend meetings or classes, I was so impressed with the guild that I decided to maintain my membership. (by the way, one of the things I am missing most from my stay in your country is the guild....)

Regards,

Geert

*Ed-And Larry asked Geert if he would expand on some details of why the Guild was so meaningful to him.*

Hi Larry,

I had so many interesting classes and meetings at the guild that spending a couple of minutes on a mail is the least thing I can do,

Before going to the US I already was a very enthusiastic woodworker, although rather limited by the fact that here in Spain (where I live) it is extremely rare to find someone who understands woodworking as something that goes beyond buying some plywood at the Home Depot and screwing it together. Serious woodworking as a hobby is as good as non existing over here (with the exception of some woodcarving), so finding the good quality tools and wood can be a challenge. So you can imagine that the mere fact of finding such a big group of people, amateurs and professionals all dedicated to woodworking, was quite a revelation for me... no matter how good or bad this guild would be, it was already much more than what I knew from home.

Next comes the way you people over there generally are used to share things with each other. It was a surprise for me to see that people in general are proud of their skills and are very often willing to share whatever knowledge they have with whoever shows interest in it, which on its own would already make the guild interesting enough to be part of it. As an example of sharing, I will never forget the day I was discussing some detail on dovetailing with the late Lee Johnson after a class in his workshop; when he suddenly proposed to drop in one afternoon in his shop and just try it out together, which I did and I still have the exercise he showed me as a fond memory of him.

On top of that comes the organization of the guild itself. The monthly meeting, apart from a good way to meet people with the same interests, was always interesting, but above all else, I am amazed about the amount of classes and the variety of subjects covered by those classes (not to forget the quality of classes and instructors). Each of those classes,

apart from being very instructive, was also fun (including the pizzas and/or subway food.....) and on top of it, in my opinion at least, you get extremely good value for your money.

It would be a very hard question to answer if someone would ask me how the guild can be improved..... For me it would have been nice if the monthly meeting could finish a little bit later (a little more time for socializing after the presentations), but I understand the closing time of Franklin High School was something the guild could not control. This brings me to the project of a building for the guild : I think this is a great idea, because it would solve the before mentioned problem, it would give the guild a permanent place for its classes and from what I read, there are thoughts of having other guilds participate in the project (woodturners and/or carvers), which I think is a really great idea.

So yes, the guild is definitely the number one on my fond memory list of our stay in Oregon, together with the people I met during this stay, and if someone asks me what else is on that list, I would say Oregon's natural beauty, our kids' schools, IPA and the McMenamins pubs..... and this is not the complete list....

On your 'personal note' question: we (my wife, 2 daughters and me) came to Oregon in December 2008 (3 days before it started snowing intensely) The girls were 12 and 8 when we arrived, and we stayed until September 2011. Reason for our stay in Oregon was an expat assignment at Daimler Trucks (better known as Freightliner). Reason for returning to Europe was the limited duration of my expat assignment, as is usually the case with those contracts. Last month I left the company I was working for (Daimler) and started a consulting business on my own, still related with automotive. Who knows, maybe this business brings me back to the US one day....

Regards,  
Geert Dobbels.

*Ed-hank you Geert for the kind words and for giving us a little better perspective of what we do. We hope you can stop by for a visit when you're in the country. ~Bob*

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

Click the "Board Minutes" entry under Members Only.

*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

10190 SW Washington St., Portland, OR 97225

### CLASSES, SEMINARS, DEMOS, AND SUCH

**Northwest Woodworking Studio** 503-284-1644, [www.northwestwoodworking.com](http://www.northwestwoodworking.com)

**Rockler Woodworking** 503-672-7266, [www.rockler.com](http://www.rockler.com)

**Oregon College of Art and Craft** 503-297-5544, [www.ocac.edu](http://www.ocac.edu)

**Woodcraft** 503-684-1428, [www.woodcraft.com](http://www.woodcraft.com)

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### Guild of Oregon Woodworkers

c/o Bob Oswald  
40639 SW Vandehey Road  
Gaston, OR 97119

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