

OREGON WOOD WORKS

WHERE ARE WE GOING AND WHY?

GIG LEWIS, PRESIDENT

The Guild has really been growing in size over the last 5 to 6 years and our members are learning more about woodworking with the 80 classes we had in 2011 and the 76 we had in 2012. Just seven years ago we were having about 5 classes per year. A lot of effort behind the scenes has happened to get these classes delivered to you. I will be introducing those people at the February Program.

Remember to register so you can have some Pizza for dinner.

We have had five community projects in the last two years: the Flag Cases and the Toy & Joy program in 2011; and the Open House Ministry, the Janus Youth Program, and the KOIN Ch. 6 Toy Drive in 2012. We had over 20 members sign up to help with the Open House Ministries, and we could only squeeze in a total of four to work on that project. I'll also be introducing those team members to you at the February Program.

For the last two years we have had a booth at the Clackamas County Fair and this

year in addition to the County Fair we will have a 20 X 20 foot booth at the Oregon State Fair. We will need a lot of help from all of our members to make this be a success.

This year at the Gathering of the Guilds we will again be offering to our hobbyist members the use of a booth to sell your personal production. Jim Madaras has agreed to run the booth again and to use his "Card Swipe" ability so that a customer can use a credit card for the purchase of your product. There is a 3% processing fee and a 12% fee to the Guild, totaling 15%. All you have to do is coordinate with Jim for the particulars.

Last week three of us got together to brainstorm ideas to generate money towards our building fund. We also decided that we could use the Guild booth to sell stuff that we could make as a team project. We will be



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NEXT MEETING — WEDNESDAY — FEBRUARY 20, 2013 7:00 PM

STATE OF THE GUILD

Hardwood Industries, 20548 SW Wildrose Place, Sherwood, OR

PLEASE register for this meeting on the website. The Guild will buy the pizza, but we need a reasonable headcount to order it.

You'll hear from the various committee leaders about the activities of their part of the Guild. This is the first time for this type of a monthly meeting. We want to get lots of information out to you about what we are doing and where we are headed.

Some of the things we discussed include: Membership, Finances, Education, Community Projects, and the dream of a location of our own.

We need to have you there. We will be doing a survey while you are there and one of the big questions is going to be, "What are the things that you like best about the Guild?" We really do want to do more of whatever that is. We also want to know what you think needs to be changed and why it needs to be changed. We have 340 members today and all of you have ideas that would make the Guild better, please let us know what they are.

HIGH SCHOOL STUDENTS BUILD A HOUSE

BOB OSWALD

These kids are getting one heck of an education in real world activities. Sherwood High School has had a program for several years where the senior students build a house. It's gotten to be successful enough that the sale of the house provides the funds to acquire another piece of property and start again.

I had the great fortune to visit the house today in Sherwood. In my volunteer time at Gaston High School, shop teacher Wade mentioned that Gaston got the 'sub-contract' to build the kitchen and bathroom cabinets. They had just delivered the lowers yesterday and were headed down today to install them.



Black walnut cabinets

When I arrived, Wade was arm pit deep in students, all learning from him how to proceed. Juggling several tasks at the same time, he had different pockets of students working on different areas. The cabinets are all Black Walnut, built in the Gaston shop last term by the senior period students. They were beautiful. Wade used to work in a cabinet shop in his earlier days. He commented to me that these are the nicest cabinets he's seen, as good as any professional shop.

I had to agree. A tour through the rest of the house showed that the Sherwood students were nothing but first

class, in the design and in the implementation. Ten foot ceilings, nine foot doors, crown molding around every door and window. And it was not overpowering. It was perfect in form, fit and function.

Most of the house is painted, soft and warm earth tones. Fixtures are arriving.

The rest of the kitchen and



Installing the lowers.

bathroom vanities are this term's Gaston project. They'll be busy but they will finish by the end of the school year .

Congratulations to both schools for such a marvelous project so well done. You're getting a great education.



Sherwood and Gaston project team

NEW VOLUNTEERS

THE BOARD OF DIRECTORS

We welcome to the group that runs the guild a few new members. First is our sincere thanks for helping out.

Sean Ben-Safed will assume the role of Librarian. The guild has a large inventory of books and magazines that used to be a regular part of every meeting. Thanks to Richard and Barb Hall for providing that service for years. Health issues bring on a time for someone else to help. Thank you Sean for being there to help.



Norm Baird offered to do the new member orientation. His always smiling face should be a great way for a member to first meet the Guild. Thank you, Norm. You did fantastic at the first session !



Dave Smith has volunteered to take over the Community Projects leader position. This is a new position the Board created since community projects are becoming a regular part of why we exist.



The Gathering of the Guilds art show in the spring is a major event for us, growing in success and popularity. Austin Heitzman has taken the lead for this year's show. He says we already have everyone from last year's show returning. Thank you, Austin.



Thank you folks, you're part of what it takes to make the Guild better.

PRESIDENT

CONTINUED

(Continued from page 1)

bringing samples to share with everyone at the February meeting. Remember to register for the meeting and the Pizza.

In the brainstorming meeting we came up with the idea of some of you donating a weekend at your cabin or condo at the beach, a fishing trip, or even a balloon ride. If you have another hobby that you think someone in our Guild would enjoy, talk it over with your favorite "Significant Only" and donate an experience. That reminds me of something. If any of you happen to own a building that could be used by the Guild to do our projects in, we would be happy to write you a donation letter for the value of that space. We could even commit some of our funds so that not 100% would come out of your pocket. We are looking for a space from 1200 sq ft to around 2500 sq ft. You can contact either Ariel or me.

We are going to be having a questionnaire or survey at the February meeting to help discover what we need to adjust within the Guild. Sure, we ARE doing a lot of things right and maybe some of those things can be adjusted a little to make them better. We ARE also looking to find out what you think "Stinks" about the Guild. Are we having too many classes, are we having the wrong kind of classes, are they too long or too short. What is it that you like about the monthly programs that we have, and what could be changed. What are the subjects that you would like to have that we have missed. Should we not be doing the "Show & Tell" or should we move it to the end of the program? The Guild really does want to do what the members want, just let us know.

We want you to come to the February meeting and registering for the meeting is so simple that I even did it without any coaching. Just go to the Home Page and about 1-1/2 inches below the yellow bar near the top is a rectangle with the heading of Announcements, just click on the blue PLEASE REGISTER spot, that will change to the next window and you click on REGISTER and then fill in your email and then enter the funny looking letters to finish. Really it is very easy. Remember we are also having some raffle items for the evening. SEE YOU AT THE FEBRUARY MEETING.

THE BEST SHOW IN TOWN

ARIEL ENRIQUEZ

Just 13 weeks until the Gathering of the Guilds. Are you ready? There is so much waiting for you to enjoy in so many ways.

The Intra-Guild show.

Members, this is your show! Show your latest wooden wonder to the world. This in-house, friendly competition grows every year, as does the talent level. What's really neat is seeing the evolution of talent, as a beginner takes the plunge, and over time moves into Intermediate category. Often with the aid of Guild seminars.

The contest is open to any active member. All entries are judged by local professionals who will use the same eye on your work that they do on their own. It's your grand opportunity to show your work to the world! This year will be our 8th annual show. Will you be there?

The Member's Booth.

Launched and successful last year, we're doing it again! A booth is reserved for any non-professional member to display and sell your creation. No fee required, a benefit of membership. The only requirements are that the woodwork is your creation alone and if you sell an item, the Guild takes a 15% cut. Jim Madaras, your general-member-at-large, returns from last year to organize this part again. Last year's booth was inundated with product, so we will be adding space to the member's booth.

The Student Exhibition

With the fantastic support of our friends at Woodcrafter's, we've already managed to secure the participation of high schools in Astoria, South Albany, Sisters, Beaverton. And of course, Gaston will be back. We might also see entries from Franklin and Camas.

This is going to be huge and we are proud to host this showcase of young woodworkers. The Guild's sponsors get involved by generously donating prizes for the students. We make sure that every student goes home with something for the effort. We get to see the beaming pride from these young people who, for more than a few of them, building this one object was their very first experience at saying, "I made that." This is real joy.

The Gathering of the Guilds

You will witness the largest single-weekend gathering of artisans and crafts folk, all under one roof, anywhere in the country. I'll admit a bias to the fantastic woodworking that our vendors will be bringing in (we even have two master craftsmen visiting from California!) but beyond that you'll see wonderful, masterful offerings in glass, metal, pottery, fabric arts and beads. The Potters have a real event-driven weekend planned with pottery classes, wine tasting, live music – Pete Krebs trio will be performing-and more.

The best part It's all free!! Parking will cost you but, why not hop on Max and get dropped off out front!

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VIOLIN TAP TUNE THRU GLUE ON BELLY

BOB OSWALD

Dimensions, dimensions

One thing that has impressed me from the beginning, the precision of measurement for a violin. It's been refined for centuries. There is only one way to make a violin, or so you're led to believe. I've come to refer to this page often. The answers are always here.

Body Outline	See Patterns & Photos	Back Height at Lower Edge	35.8
Body Length	358	Neck Height over Upper Edge	165
Body Width, Upper	108	Neck Thickness, Upper	205
Body Width, Middle	30	Neck Thickness, Lower	32
Body Width, Lower	32	Neck Thickness, Upper, W	1
Rib Height at Neck	180	Neck Thickness, Lower	140
Rib Height at Lower Block	180	Back Button Width	230
Rib Thickness	7	Back Button Length	2
Rib Length, Upper, Preliminary	150	Scroll & Neck Outline	15.8
Rib Length, Middle, Preliminary	120	Scroll Width	15
Rib Length, Lower, Preliminary	180	Width of Scroll Chamber	15
Lining Height, Preliminary	2	Pegbox Width, Upper Jaw	15
Lining Thickness, Preliminary	2	Pegbox Width, Lower Jaw	15
Lining Length, Upper, Preliminary	150	Pegbox Side Thickness at	15
Lining Length, Middle, Preliminary	120	Pegbox Side Thickness at	15
Lining Length, Lower, Preliminary	180	Peg Hole Spacing, E to G	15
Arching Shape	See Patterns & Photos	Pegbox to Inside Edge of	15
Arching Height, Front	15.8	Peg Hole Spacing, E to G	15
Arching Height, Back	15	Pegbox to Inside Edge of	15
		Peg End Finish Radius	15
		Nut Length at Pegbox O	15

Dimensions for everything

I had two accidental intrusions today. Situations that will leap me forward many weeks in my worry and my own construction..

The tone of the belly

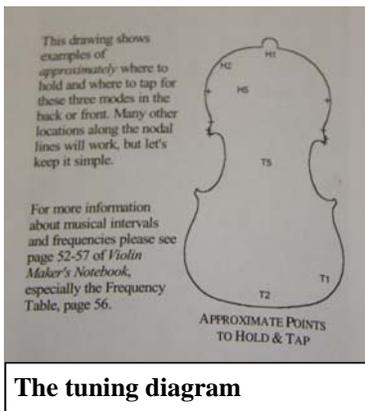
As you're carving and sanding, as the front gets thinner, you are supposed to try tuning it. This is done by holding it with two fingers, in different positions and tapping on it. When it's a thick block of spruce, it makes a dull thud. But as it gets thinner, it starts to ring, to have a very musical property to the sound

The book talks about vibrating the belly on a speaker with talcum powder on it. You should see certain standing wave patterns in the powder. I retired from electronics and gave away all my stuff. Not going to go buy this equipment.

Many nights have passed, waking, thinking about tuning. I'm finally at peace with the following concept. Sand it very smooth and uniform. Make the thickness precisely match the map in the book by gentle and persistent sanding, and live with it.

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

Today I went back to examine the back. It surprised me to find it quite thick in spots, well over the specification. I remember being afraid to go too deep. The afternoon was spent in a much more Zen like state, re-carving the back to better tolerance. Hand sanding with 400 grip paper is getting to be rewarding. Fine, fine sawdust emerges and the surface starts to glisten. I'm becoming more patient. I'm liking this.



The tuning diagram

Tap Tuning

A bit more sanding produced the right thickness overall, and a very soft, smooth surface. The book harps about tuning, that when you hold the front in one of three different places, and tap in the appropriate location, you should get an F tone. Three different nodes, three tones in three different octaves.

With fiddle front in hand, sitting in front of the piano, we tap the piano keyboard, 2nd octave F, and hold the sustain pedal. Then tap the violin in the appropriate place. Hmmm, sounds about right. I try a second position at the 3rd octave F tone. Hmmm, not bad, sounds reasonable, as much as a melodic clunk sounds like a piano string. Just for kicks, I hit the G key on the piano and tap again. Hmmmm, sounds good too. A few trials with different keys convinced me that I don't know what I'm doing.

The book says that often a tuner will pick up the tone. We try that together, the fiddle, the tuner and me. It takes a lot of taping and moving around the area to register a tone. Bb (B flat) - not good. That's half an octave away from where it's supposed to be. The second location produces a D, The third an F#. Now That's about right. Do I believe any of this. No. Clearly I'm going to 1) take it to an expert to tune or 2) continue and stop worrying about it. I choose two. I may regret it but I'm convinced that following the instructions as closely as possible, with dozens of things that affect the tone, it will make music when it's done! The book even says that a couple of times, a mild reassurance that your months of work will be worth the effort.

Sound Holes

There's one other big difference from the back. Sound holes are also cut into the front. It's a delicate process as the Spruce at this point is quite thin and the "F" holes have quite a bit of cross grain fragile points. Small features with cross grain situations on thin material, especially in the fragile Spruce, sounds like a demanding task.

This was an interesting exercise on many fronts. First was positioning the template. Studying the diagram showed the location of the holes, but transferring it to the front left me concerned about accurate placement. Finally, you bite your lip, placed the template and trace it. It took a day to work up the courage to drill the holes in the ends and start cutting it. But it worked just fine, a sharp brad point bit with a good backing block produced clean, crisp holes.



Sound holes—no notch

The book says you can hand saw or just carve out the wood in between the holes. A quick attempt at carving didn't work at all. Grain direction is everywhere. The scroll saw was crying for attention. Running on slowest speed, it turned out just fine. Cutting inside the line, it was easy to trim to the line with a carving knife and sandpaper.

Here's the rub. The little notches in the sound holes didn't transfer. I planned to set them in place with a triangular file using the template. Fate has a way of helping you out, sometimes, and sometimes it's not a kind and helping hand. Moving on to make the bass bar (next section) it became painfully obvious that there, plainly marked on the diagram was the location of the bridge, and *coincidentally* IT'S RIGHT AT THE NOTCHES. So placing the sound hole template is simply locating the template notch 195mm from the top. Good grief. Must read everything twenty times.

How lucky did I get placing by eye? So, so in my furniture making world. The right one is about 1/16" high, the left is 3/16 too high. I have no idea what effect this will have. We'll see. Perhaps one day I'll make a new front. For now, onward.

Sound post

The front is flexible and delicate. It's quite durable to the human hand, but when the strings are tensioned to the proper pitch, there's a tremendous pressure applied through the bridge down onto the belly. Violins failed often in the early centuries, splitting and collapsing the front. A post, a quarter inch spruce dowel, was inserted inside after the front and back are glue on. It's held in place only by friction and string tension. It supports the area under the bridge. Looks simple enough. I'll make it when the time is right. It's inserted through the "F" hole with a post setting tool.

Bass bar

This is the counterpart to the sound post. With the sound post on the instruments left side, the bass bar is placed under the right side.

Starting life as a 2x15mm stick a foot long, it's shaped to fit the belly and glued on while the belly is open.



Bass bar installed

This part sounds easy, until you read a little further into the book. Cut a spruce stick 5x14x155mm. Fit it to the underside of the belly. Did that with high precision. Now shape the bass bar, typically 14mm tall at the bridge and 2mm at the ends, tapered top to bottom. This shaping is done while tap tuning to get the F note where it's supposed to be. Re-

member my quandary a couple paragraphs back? It's not going to work for me. I made it the shape described in the text and planed it some thinner at the top on the author's observation about his own.

Gluing on the back

The time has come. I'm excited and concerned. Is the back really finished? And then there's the hide glue challenge. I elected not to buy the special clamps used to do this step. The squeeze clamps seemed to work for me.

I elected to use Titebond hide glue. Warming it in the glue pot seemed a good idea although it flows well out of the bottle. It applied easily, advised by the book to glue it well as the back typically never comes off.



Gluing on the back



The mold is removed!

It gave me plenty of time to position the back.

Next morning, I can hardly wait, removing the mold. I've been waiting for this part for months. A few sharp raps with a dead blow mallet and the form is loose. Wiggling it upward, it comes out gently.

WOW, a (half) violin.

Make the Front Lining

The next step is to make the linings to thicken up the front gluing surface. Back to the mortise and bending, but it goes quickly. We've done this before. Cut, bend, mortise, glue, trim. When they're all dry, the whole top side is sanded flat on a large sanding block, to get it smooth and flat.

Leave your Mark

I almost forgot this part in the enthusiasm to see the front glued on, the maker's mark. Look into the sound hole on the violin's right side and you'll see where it was made. It might be a simple signature or an elaborate proclamation, but this instrument must be preserved for posterity. Inspired by the book and my lively imagination, I make my mark.

Artefice Robert Oswald 
Anno Domini 2013 Gaston, Oregon

LAST PROGRAM: JAM PACKED, FINISHING, JIGS & MORE

BOB OSWALD

What an awesome evening. I think this was one of the best meetings ever, on several fronts. I've been a member for nine years. The meetings have always been well attended but in the past year or so, attendance has been growing. Walking through the crowd last night was a challenge. You had to turn sideways. I love the jovial atmosphere, people sharing, talking, enjoying. For you new folks who might have felt a little out of sorts, and I'm sure there were a few who felt a little lonely and unconnected, please realize that many of the people in that room last night are new and this might have been only their second or third visit. But they, and you, can just get to know someone and before you know it you'll be one of the old hands that the next new person envies.

So much information, so many presentations. I'm impressed with how many people will share with us what they do. It truly is one of the highlights of belonging to the guild. What did we do?

Announcements

- ♦ Treasurer Roger gave a brief summary – between sale of donated wood and cash donations, we have increased the building fund over \$10,000.
- ♦ Education: Chip announced plans to bring world famous carver Mary May to the guild towards year end.
- ♦ Membership: Larry brought 125 member renewal cards to save postage. Wow, we're half renewed already.
- ♦ Volunteers: Four new people stepped forward to help with various guild functions. The details are on page 2.

Show and Tell

It grows in size. Three years ago, we had a hit and miss presentation with one person. A year ago I noticed that we always have two or three. In the past months it's grown to a consistent half dozen. We love it! And everyone I talk with causally says the same thing. It's getting difficult for me to capture the essence of these projects, photos, names and some details. I need ideas to make this part of the newsletter be better. In these photos, starting at upper left, viewing across:

Larry—Bowl, router and lathe
 Marine Corps Sniper and logo, marquetry
 Brad—guitar
 David—bandsaw cat box
 Chuck—Bolstad box
 Jim Hall—favorite rose engine

GET WELL SOON, JOE

Our friend Joe Cornett, manager at Rockler Woodworking, had a heart attack a couple weeks back. He had stent surgery and is recovering well at home. Should be back to work in a few days now. Get Well soon, Joe



A great bunch of projects. Thank you all for sharing them with us.

The Early Show

Ariel Enriquez and Bill Bolstad presented two styles of finishing that were omitted at last month's meeting. See the details of their presentation in the article on Page 9.

The Late Show

A panel of six people presented their favorite jig or tool. People who weren't on the agenda also had some things to show. We're sorry we didn't have time for them but rumor has it President Gig will be scheduling another such program very soon. Thank you folks for bringing something and we're sorry time did not allow everyone to participate.

Every presenter kept their talk to a minimum allowing enough time at the end to mingle. Excellent job folks!

Time, memory, notes, panic and space fail for me to properly capture the beauty of these presentations. You had to be there.

Chip Webster—Moxon vise
 Alexander Anderson—model of chair joinery
 Norm—Bending jig
 Gary Martin—circle jigs
 Chris Frazeur—Fine woodworking dado jig
 Bob O'Connor—mortise jig. Clever use of plexiglass.
 Ed Vachal—Dowel-It jig. A precision machine he's told us about before. You can't go wrong with it.
 Roy Gregory—Table saw tenon jig and taper jig

FEATURED: MARY MAY

CHIP WEBSTER

Professional Woodcarver Mary May Will Visit Our Guild in November

If you have ever had an interest in adding carved features to your furniture or had a desire to learn relief carving, we are excited to announce Mary May will visit our Guild in November. She will present her work and techniques to the general membership during a regularly scheduled program, followed by classes and workshops for those that want to improve their skills.



Mary was featured in the November 2012 issue of Popular Woodworking as one of 8 top carvers. She began her carving journey in Minneapolis, studying and apprenticing with a Greek master carver. From there she studied and worked in Athens, London, Cambridge and Malaysia before settling in Charleston, South Carolina. Her work is traditional European relief carving and she works in stone as well. She does commission work, offers an internet-based education program, has produced several instructional DVDs, and teaches at several venues throughout the United States. Mary also offers an inexpensive plaster model of her work as a compliment to her DVDs to aid in visualizing the end result and cementing the lessons she teaches. Mary is a member of the Society of Period Furniture Makers.

Details of the program are still evolving,, but mark your calendars for November 14 through 17. We are planning a 2-day workshop over that weekend and one or two shorter sessions. We'll keep you posted as this event develops.

Learn more about Mary at www.marymaycarving.com/



After hours

With all the information presented, and all the people talking about something, we STILL had a half hour at the end to mingle with the presenters and get into more detail.

And a big thank you to President Gig for keeping it flowing.

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.

OREGON STATE FAIR

JIM MADARAS

This year the Guild will be at the Oregon State Fair. It has been a few years since we were there, so this offers us a fresh start and another opportunity to let others know what we are all about. To do this, I will need a lot of help, as the Fair runs from August 23 through September 2.

First I would like to have someone share the lead with me. If you are interested, please get in touch with me to work out a plan. Next I will be needing all your ideas and skills to plan demonstrations by guild members, to show people some of the cool things we do. For example making dovetails or shaping wood using various hand tools. I need more ideas. And finally, I will need individuals to tend our space and tell people about the Guild and woodworking.

I know each member of the Guild can offer something to make this experience a real Guild happening, so give me a call at 503-754-5622 or james@madaras.us. Let me hear your ideas and how you can help out with this great event.

GUILD CLASSES

WORKING WITH A LIVE EDGE: BUILDING A SIDE TABLE

When: February 2 & 3 **Time:** 9:00am to 4:00pm
Location: Franklin High School
Instructor: Alexander Anderson, **Tuition:** \$350
Call: Earl Swigert at chocoearl2@canby.co or 503.266.5030

INTRODUCTION TO TURNING 13-1,

When: Feb. 9, 2013 **Time:** 9:00am to 4:00pm
Location: Franklin High School
Instructor: Howard Borer, **Tuition:** \$135
Contact : Jim Madaras

INTRO TO DOUBLE BEVELED MARQUETRY 13-1

When: February 16, 2013 **Time:** 9AM-1:00PM
Location: Franklin H.S.
Instructor: Jeff Zens **Tuition:** \$45.00
Call : Greg Kaufman at (360) 487-0823 or gk1nw@aol.com

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

When: Mar 2&3, 2013 **Time:** 9:00 AM to 5PM
Location: Austin's Shop; 416 SE Oak Street, Portland, OR
Instructor: Austin Heitzman
Contact: Ed Vachal 971-275-3962 or edvachal@gmail.com

Coming Soon,..

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

NEXT LEVEL: MILLING WORK PIECES USING MACHINES

February 23, 2013

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

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

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

NORTHWEST WOODWORKING STUDIO CLASSES

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

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

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

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

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

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

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

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

ANOTHER NEXT LEVEL

ANDREA ILG

Taking the Next Level to the next level

Wanting to take a Next Level class? Let's see how many choices there are. But first, let's find the list.

The Education Committee can help with that. We are redesigning the current website to update the way Guild members access course information. We are beginning with the Next Level series of classes.

Coming soon, comprehensive information on classes, instructors, dates and pre-requisites for all Next Level classes will be available on the Guild website. The courses in this series will be held the 2nd Saturday of each month. The calendar has been set through the end of 2015, allowing members to plan their class schedule well in advance.

Have the second Saturday in April 2013 free? Sign up for the Drill Press class with Jeff Zens.

Have you taken the Fundamental Sharpening class? You can now sign up for the Hand Plane class. The prerequisite has been satisfied.

Do you like the way a certain instructor teaches? You can now find out when he will be teaching another class.

In addition to the summary page of course information, a course catalog has been created to give members more detailed information about each class. The catalog will provide a description of the course, list of any required tools, cost of the course, an instructor biography, as well as other pertinent information specific to the class. Not only can you access this information online, you will also have the ability to download a pdf of the entire catalog for your reference.

The Next Level series is our first project. From there we will work on the Basics of Woodworking series and then the Special Interest (SPIN) classes.

Our goal in updating the website is to provide better access to class information and to encourage more members to sign up for classes. Members are encouraged to email us with any suggestions about ways to improve class offerings.

WELCOME NEW MEMBERS

BOB OSWALD

Welcome to the Guild new members David Beardsley, Noel Plemmons, Rebecca Smith, Todd Brunhoff, Marc Grignon, Michael Grishman, Butch Miller, John Kniffin, Carl Herndon, Rob Artman, Natalie Mills, Tasha Brady, Eric Bushee, Ken Stewart, Ted Sittser, Marty Anderson and Ken Wright.

We're happy to have you with us. Say hello to an officer at the next meeting so we can get to know you.

THE NEED FOR SPEED

BOB OSWALD

A project requires some delicate molding, a strip one-quarter by one-half inch with a one-eighth inch cover cut.

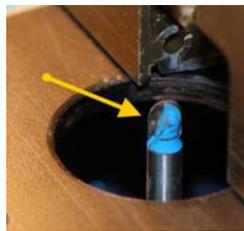
The obvious initial choice was a bullnose bit. Small and correct radius, easy to set up. But the results were completely unacceptable. A ragged cut with quite a bit of tear out. Somewhat characteristic of black walnut but not good.



Bad tearout

It reminded me of something I teach the students, about cutting speed at the edge of the bit. This bit, at 22,000 RPM has a tangential speed of 8 miles per hour at the 1/16" radius point.

Switching to a bearing based cove bit moves the cutting point farther from the center of rotation, to a diameter of the 1/2" bearing plus the radius of the cutter.



Eight mph

This increases the speed to 40 mph. It's still not blazing compared to a rabbeting bit running around 100mph.



Forty mph

The router bit is a very undignified device. It has no class like the hand plane, sweetly slicing fibers. It simply bashes the wood out of the way. So the higher the speed, the more the inertia of the wood fibers plays a role and the cleaner the cut.

FINISHING: TWO WIPE-ON'S

BOB OSWALD

Ariel Enriquez presented the Joinery's preferred finish, a wipe on proprietary blend oil. They are a production shop, so time is money. This method's big plus is easy to apply on complex shapes like beds and chairs.



Not as durable as hard varnish, but it's beautiful. Smooth as silk with the sheen of a good wax.

To apply, sand to 220 grit, conventional for most woodworking finishes. Apply the first coat of Joinery finish.



Sand with 600 grit to remove the fine hairs while still wet. Apply two more coats, waiting eight hours in between. Buff with wax. Their wax is a combination of a furniture wax and a little beeswax in the form of Bee-zn-wax available at our sponsors.

Bill Bolstad runs a production shop for high end tables and boxes. He needs a fast, easy to apply and durable finish.

He has standardized on Profin for excellent, repeatable results. He uses what he calls a wipe *off* process.



Sand to 220 maximum. Wipe clean and liberally apply the first coat. As it soaks in, apply

additional varnish. Continue until the varnish no longer soaks in, forming a wet, uniform surface. Use reflecting light to determine this. Wipe off with a clean cloth.

Bill uses Wypall's for their consistent size and lint free quality. Available at janitorial supply and several internet sites



Apply as much as five coats, eight hours apart. Following coats can be applied very thinly.

Editorial Note: I use Bill's approach very successfully. I find equally fine results with General Finishes products. Best results come from using an oil based varnish with a bit of included Linseed Oil. Some of the Minwax, etc type products only use the resin, which does not impart nearly as rich looking a finish.

You obviously have to start somewhere. The approaches listed here are straightforward and pretty foolproof. Ultimately you'll find something that works for you and you will stay with it.

JAPANESE GARDEN EVENT

BOB OSWALD

Thursday 2/7 – Japanese Carpentry Day

Dale Brotherton of Takumi Company in Seattle has worked on a number of construction projects at the Garden, including construction of the railings and new doors for the Pavilion.

He is traditionally trained and uses authentic Japanese carpentry techniques. His lecture at the Garden in 2011 was hugely popular. He comes back to demonstrate and talk about traditional techniques.

Report is that his woodworking skills are breathtaking. See jos wprl at <http://www.japanesecarpentry.com/>

See Japanese Garden at:

[Www.japanesegarden.com](http://www.japanesegarden.com)



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- *monthly educational meetings*
- *monthly newsletter*
- *mentoring program to help members develop their skills in specific areas*
- *discounts*
- *woodworking shows*
- *network of business partners (the key to our development as members and as a Guild, providing additional learning opportunities)*
- *and a network of support.*

GUILD OF OREGON WOODWORKERS

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