

OREGON WOOD WORKS

EDUCATION AND ENJOYMENT—FREE

GIG LEWIS

HELP WANTED

The Guild is run for and by volunteers. We have 20 volunteers doing the Shop Assistant positions, 15 volunteers making the Board of Directors work, last year we had another 40 volunteers helping the various shows in which we participate. The Education team has over 50 members making the Education in the Guild so successful.

We would like to have more volunteers helping us. We would like to have member's joining the Community Project Team helping make the various projects that we commit to. We would like a couple of volunteers to be our Publicity department. And, help us get publici-

ty for the Guild. We need someone to act as the coordinator for the occasional volunteer, for those short duration opportunities. We need a team to help set up the shop for our monthly program meetings.

If you choose to help the Guild, in any capacity you are not locked into a position. If it is not right for you, it is OK to try something else. Our Guild is changing and growing and creating new opportunities for us. Come and volunteer with me; it is fun, lively, interesting, and more fun than staying home and watching TV. If you have questions, give me a call at 503-646-7056 or drop me an email at gilewis42@gmail.com



Inside this Issue:

<i>State of the Guild</i>	2
<i>What is "Next Level"</i>	3
<i>SIG Repots</i>	4
<i>UnPlug It</i>	5
<i>As the Sun Sets</i>	6
<i>Outfeed tables</i>	6
<i>All in the Wrist</i>	7
<i>A Simple Machine</i>	8
<i>The Reference Face</i>	9

NEXT PROGRAM — THURSDAY, MARCH 13, 2014 7:00 PM

GEORGE WALKER

The Guild Shop, 7634 SW 34th Avenue Portland, OR

Known for his monthly column "Design Matters" in Popular Woodworking Magazine, or his blog by the same name. Mr. Walker travels and lectures frequently, and the Guild is fortunate to be able to feature him.

Whether you build small jewelry boxes or massive bookcases – understanding proportions is essential to a successful design. Going far back in antiquity, artisans used simple proportions on everything from cathedrals to salt shakers. This proportional design language is timeless and can be applied to both contemporary and traditional work. Mr. Walker will give an introduction into this artisan design language and unfold it with examples from architecture, fine art, furniture and small decorative art pieces. This presentation is a doorway that will open your eye to a whole new (old) world of design.

Mr. Walker has been an enthusiastic woodworker for over thirty years and a writer for much of that time. His latest project is the book *By Hand & Eye* co-written with Jim Tolpin and published by Lost Art Press. *By Hand & Eye* is a primer on unlocking your ability to visualize using time honored classical methods to train the eye. Currently he is hosting a series of instructional DVD's for Lie-Nielsen Toolworks covering furniture design basics. The first title released in April 2009, *Unlocking the Secrets of Traditional Design* covers basic proportional theory and application. His third DVD in the series focuses on executing design ideas at the workbench and is slated for release in late 2014. In addition he has written for *American Period Furniture*, *Fine Woodworking*, and *Woodcraft Magazine*.

Board meeting at 5:30.



From the west, Allen becomes Garden Home and then becomes Multnomah Blvd.

From the East, off I5/Barbur Blvd, head West on Multnomah Blvd. Then:

To locate the shop, turn uphill, North, on 35th Avenue. At the stop sign, turn right, go one block, turn left. Go over the crest of the hill and as you start down, the shop is in the little center on the right. Drive downhill to the Multnomah Art Center to park and walk back. Park in both front and back of the Art Center depending on construction.

STATE OF THE GUILD

GIG LEWIS, PRESIDENT

Our Guild is doing well. Our finances are good. We currently have three community projects going. Our membership is increasing and the use of the shop is increasing. We are still discovering various bumps in the road and we are adjusting and learning from them.

Our financial resources are the best that the Guild has ever had. We have over \$62,000 in our Bank accounts. *We are moving our accounts to Umpqua Bank to have a more personal relationship with a bank. Some day we might want a loan to buy a building and it will take years to get that kind of relationship in place.* At the end of 2012 we had \$45,000 in the bank and we spent around \$6000 in capital expenses moving into our shop. We incur \$3000 in monthly shop expenses. And we still have \$62,000 in the bank.

Our total Income from all sources in 2013 was about \$107,000 and expenses were about \$91,000, an increase of about \$16,000. A question you might have right now is, "Why do we want to have so much?" There are many pieces to that answer.

In renegotiating the lease our landlords would like to be paid a rent on the use of the machines. We are currently analyzing the cost of new machines versus the rent of \$750 per month for the existing machines plus the annual cost of maintaining the existing machines. There is a possibility of getting more space in our existing complex for Guild use. Our cost on a monthly basis is around \$1 per sq ft, and we would need to have money to pay for that space if we choose to rent it. We are also planning on having a reserve account for 6 months of rent, we don't think that anything will go wrong but in planning ahead we feel that it would be prudent to do this.

Our membership has also expanded. We have had over 150 new members in the last eight months. Currently we have over 480 dues paying members. We have ten past presidents and twelve shop teachers. This represents an increase of 34% in 2013.

Our education team has over 50 members doing their normal outstanding job. We did lose traction this last summer while we were opening the shop, but the education team is now back in action. In 2012 we had 393 hours of instruction, 275 students, and 69 separate classes. In 2013, even losing traction, we had 481 instruction hours, 393 students, and 92 separate classes, for an increase of more than 20% overall. Comparing the first 45 days in 2012 with fourteen classes, we have already had thirty classes in 2014. Please let us know if there's something you would like to learn that is not listed.

The community projects team continues to grow and to produce wonderful furniture. Over the last six months they have made ten more beautiful chest of drawers for the Open House Ministries. Another community project has started, making for Hosford Middle School is SE Portland, a series of outdoor benches, to be finished this spring. A third new project involves the Neighborhood House in Multnomah Village. We will build a "Beehive" Play structure out of Cedar blocks, and it should be finished before summer. If you know of a non-profit business that could use some help with woodworking needs, let someone on the Board know about it.

In 2013 we participated in the Gathering of the Guilds, the Clackamas County Fair and the Oregon State Fair. Plus, the

Tool Show came back to the Expo Center and we were there.

It was a busy year of events. This year we plan to be at the Gathering of the Guilds, Clackamas County Fair, Art in the Pearl, and probably participate in the Multnomah Days weekend and the Tool Show, again. We do these events to promote woodworking and attract new members

Our budget for 2014 is almost \$120,000. We are not a simple, small organization like we were a few years ago. We have had tremendous growth and we are paying our way.



HIGH SCHOOL NEWS

BOB OSWALD

Gaston—The design of the courtroom furniture is taking shape, enhanced by a visit this week from one of the judges who 'actually uses' the furniture. His recommendations were valuable and did modify the proposed design. Finishing up a small kitchen build for a local family, work will begin on the courtroom very soon.

Century—This central Hillsboro high school received a job from the folks who manage the Hagg Lake recreation area out west of Portland. They were commissioned to make new and badly needed signs for the area, routed out of plastic on a CNC router. Their CNC bed turned out to be too small and they sub-contracted with Gaston to use their larger table. The project is due for completion and installation by March 1 and is right on schedule.

Many young women and men are learning a lot about real life jobs, finance, negotiation and quality control.

TIME TO PAY YOUR DUES

About half of you have an anniversary date of January 31, carried over from the original website. A reminder that your membership is slightly past due for renewal. We hope you'll stay with us.

WHAT IS THIS “NEXT LEVEL” I KEEP HEARING ABOUT?

DENNIS RODRIGUES & JEFF ZENS

Back in 2011, we (Dennis and Jeff) approached education chair Gig Lewis with an idea. We are both long-time woodworkers who had completed the two-year Mastery program at the Northwest Woodworking Studio. During our studies, we found areas in which we were well-prepared for the intense workload of the program, and other areas where we could have been better-prepared. Our classmates had the same need for additional preparation for advanced woodworking training.

A discussion over coffee one day led us to the conclusion that there was no program in this part of the country specifically designed to build the skills needed for advanced training of any kind. We saw this as an opportunity for the Guild to offer a well designed program to its members irrespective of their future desires for Mastery-level work. Gig's enthusiastic reception of this idea led us to believe we were on the right track.

What we came up with is a structured and sequenced series of classes that has become known as “Woodworking at the Next Level.” This program is aimed at woodworkers who have already established a shop or have a Guild shop membership since a place to work is required. They have begun acquiring tools for working wood because these are essential. And they have built a few things and are looking to get better.

The program is unique in several ways. Students start with the two most important resources in woodworking: understanding wood, and the woodworker's toolkit. From there the classes begin to build essential skills. Sharpening is first, because if your tools are not sharp they will fight you when you ask them to work. Basic hand tool skills come after sharpening, with hand plane, saw and chisel. Only then do we start talking about traditional joinery to put those previously-learned skills to work.

These classes are sequenced so that they build off of each other. Lessons learned in early classes form the foundation for skills built later in the series. While some classes have no pre-requisites many of the later classes do. This requirement protects the pace of the class by ensuring that each student is adequately prepared. And there is a procedure for a student to have pre-requisites waived if they already have the skills developed in a particular class.

This series focuses heavily on traditional, hand tool skills with effective use of power tools to help you get back to the bench. The emphasis is on accuracy, care, and sensitivity to design and material. In fact, design considerations permeate nearly every class. The time you spend in the shop should be instructive and productive. And the items you produce will be worthy of the time it takes to build them and will last longer than you, the maker. The best way for this to happen is to understand what keeps furniture inside your house, rather than at the curb, and keeps it together rather than in pieces. This is what these classes do.

What's required of you? Well, a lot of work! Through this series you will learn skills and then need to apply them

with dedicated shop time. There will be work to do in between classes. And tools need to be sharp and kept that way. You'll learn as much - maybe more - from your mistakes as from your successes. Failure is an effective teacher.

Students who plan to go all the way through the series should know it's a two-year effort but with opportunities to start and stop as needed. The Guild plans to have two different groups of students moving through the program at any given time, so if you miss a class you can jump back in the next time it's offered. No matter how long it takes, you'll come out of this series a better woodworker.

Within the next few weeks, the Guild will be hosting an evening session where we'll provide a more in-depth description of the program, and answer as many questions as we can for those who might be interested in stepping up their work to The Next Level.

Community Projects

There are two community projects underway. They are fully staffed but if you have an interest in what's going on, drop by the Guild shop one night for a bit.

The Open House Ministries project is building a number of dressers. The new and just getting started Hosford Middle School project will be building several benches and tables for a new outdoor garden.

See the website for additional details and contact info.

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.org
Click the “Board Minutes” entry under Members Only.

2014 BOARD OF DIRECTORS

Officers

President: Gig Lewis
Vice President: Austin Heitzman
Secretary: Steve Poland
Treasurer: Roger Crooks

Committee Chairs

Membership: Larry Wade
Meetings: Jim Madaras
Shows: Ariel Enriquez
Communications: Bob Oswald
Community Projects: Don Cline
Education: Chip Webster
Sponsors: Bob O'Connor
General Member at Large: Norm Baird
Professional Member at Large: Bill Bolstad

SEE THE SAWSTOP UP CLOSE

GIG LEWIS

This Wednesday, the 26th of February, SawStop will be doing a demo of their world famous Finger Saving Technology. They will be activating the saw a few times. Some of you will have an opportunity to try it while the rest look on in amazement of this wonderful technology. The presentation will start at 7:00 PM at the shop in Multnomah Village, and last for about an hour. There will be presents for most of us and even a nice door prize. Bring your favorite spouse and have a fun time. Please register on line or with me at giglewis42@gmail.com



NEW TO WOODWORKING SIG

TIM HEATH

The second monthly meeting occurred this week with 17 members present. The meeting was moderated by Bob Sokolow and Tim Heath with support and advice from Renee Russell and Dennis Dolph of the Education Committee.

Attendees were updated on several upcoming classes including Jeff Zens' class on purchasing hardwoods. Dennis Dolph gave an update on the Basics class as well as a new form of the Green Card Class which would include hands-on experience. Renee Russell clarified the ins and outs of next-level classes. Bob Sokolow invites attendees to sign up for the Clackamas County Fair Tool Tote project and the box construction for the Gathering of the Guilds. Bob stressed the projects offer a good way to learn new skills.

Dennis and Renee discussed grading and buying wood, with lots of time for questions. Several expressed interest in a list of local hardwood retailers with their specialties. Several members were also interested in obtaining Bill Bolstead's plans for the Guild's workbenches.

The group's next meeting will be Wednesday, March 19th at 7:00 PM. The agenda will include a report on the status of the Guild's mentoring program as well as demonstrations of hand planes by Renee and router basics by Bob O'Conner. Eye and ear protection is required. Dust masks are recommended.

As usual members were invited to bring in projects for a "show and tell" at the March meeting.

There is a forum for this group on the Guild website.

WANTED: PLANER

Wanted: 20" Planer. Happy to pay dollars or wood trade. North Woods 503-357-9533

ART SHOWS FOR THE PRO'S

BOB OSWALD

Gresham Art Festival

We would like to invite you to apply to show at the Gresham Arts Festival from 9 a.m. to 5 p.m. on Saturday, July 19, in historic downtown Gresham. This is an arts event that is much loved by our community and can draw more than 12,000 people. It's a lot of fun and we're looking for special talent to be a part of it. Many of the artists have said this event is one of their best of the year. We are especially hoping to attract woodworking craft people.

Apply early at: <http://greshamoregon.gov/artsfestival/>
Jill Bradley
Gresham Arts Festival Coordinator
503-618-2420
Or

Kathy Kollenburn
Executive Assistant
Office of Governance and Management
503-618-2171

Artburst Northwest Art Festival

Formerly the West Linn Fine Arts Festival, we have a new name and new venue at Marylhurst University, the first weekend in August. We offer free booths to Arts Organizations during the show and hope that you will apply. Please go to www.artburstnw.org and click on 2014 Festival at the top of the page. Select "other festival booths" for more information.

Questions, contact:
Lynne Wintermute
503 860 7089 or lynne@opusnet.com

CHAIR SIG

LARRY WADE

The Chair Special Interest Group (SIG) was formed last year to provide a focus on chair and stool related topics. Ten people currently participate at some level, and their experience ranges from beginners to advanced. Anyone is welcome to contact Larry Wade at larrywade@comcast.net and have your name added to the distribution list for meeting notices.

The group's direction is member-driven and it is feeling its way ahead. Right now they are building a set of six stools for the Guild Shop using simple laminated glued joinery. They hope to make a few more such stools to sell at the Gathering of the Guilds to raise money for the shop, and to teach a workshop in the fall on this technique, which can also be used for building workbenches.

The photo shows Michael Rothman sculpting one of the hardwood stool seats on the band saw, the first step before further work by hand and other tools.



UNPLUG it!!

LEONARD WORTH

The saw that wouldn't turn on by itself

Or so I thought. For the last 30 some years or so I've been woodworking both semi professionally and professionally. I must admit that from time to time I have stupidly changed saw blades on my table saw without first unplugging it from the 220. Reasoning I guess, that I work alone, I no longer have a dog always under foot close to where the switch is, and mostly because I have never had a machine of any kind turn on by itself. No reason why it would, and I had never heard of such a thing.

For some reason, this seems to only apply to the table saw. Except for "friendly tools" like the random orbital, and belt sander, I always unplug my other tools such as the shaper, jointer, or anything with a blade, especially the router.

Then one day while I was perusing some back issues of Fine Woodworking I ran across an article that a guy wrote about how he turned his table saw off after the last cut, and closed up shop for the day. I think the shop was in his garage or something, but the next day, his wife was walking across the floor with an armload of laundry, and FOR NO REASON, the table saw turned on. BY ITSELF! No blood or terrible stories here, the guy changed the switch, and they all lived happily ever after, the end.

As I thought about that for a while, it finally made perfect sense. Of course a machine like that could turn on by itself. The on-off switch is made up of nothing more than some copper plates, a spring or two, a little aluminum. Then there's a bunch of amps arcing around in there a few hundred times every time I turn it on or off. Who wouldn't say for example, I hit the button, and it turned the tool off but the spring or whatever didn't really catch.

You know, it's this preposterous number, your chances of winning the lottery when it gets up to about 500 million or so. But, somebody always wins. I've gotten afraid that it may be my kind of lottery luck that, that spring or whatever in the switch decides to let go just because I bumped the machine with my knee, and make contact with whatever just as I'm tightening the blade by hand. I might as well sell all my guitars.

The reason I thought I would write this, is there are a lot of new Guild members coming into what I like to call "The woodworking theater". And I thought it might be helpful. Even if you're like me, and like to make your work schedule "every second in the shop count towards getting that other nickel". I've decided in the name of safety, to forgo that 8.3 seconds round trip it takes to unplug the damn machine before I fool with it. I'm not the only dumbbell here, I've worked in a few cabinet and fixture shops where, as a rule, they never unplugged the machines before changing blades. I did! So blathering on, since I read the article in question, I never do anything with machines with sharp things before unplugging them first. Random orbital sanders.. not so much.

DO What He says!!

BOB OSWALD

Leonard makes an excellent point about people new to woodworking not being aware of some of the dangers. I've told this short story to a few people. Here it is for all of you.

I (foolishly in hindsight) never unplugged my saw either. One day about a year ago, seven years after buying it, I was preparing to do a crosscut. I use a sled very often for the quality, not to mention safety, of the cut. It's a heavy thing.

I picked it up off the floor where it was standing on edge, handy and where I always keep it. I set the back end on the table and in the process, with the front about a foot off the table, it slipped out of my hands, falling flat on the table with a thud.

The saw turned on!!!

The sled wasn't over the blade yet so nothing bad happened here either. I shudder today, every time I reach into the slot, about what might have been. I always, always, always now unplug it. And look over at the cord as I reach into the slot. I also rewired the outlet to move it closer and easier to reach, reducing the 8.3 seconds of 'wasted' time to 3.7 seconds.

I did study the switch operation (I'm an electrical engineer and do know what goes on inside those devices.) It was apparent that when I turn it off, I "bop" it casually. Like Leonard says, it's a couple of metal contacts and a spring. The spring obviously did not 'over center' toggle and hovered in the half way position. The impact flipped it back on. Now I hit it more aggressively, twice.

That reminds me of another story, about out feed tables. Look elsewhere in this issue.

WELCOME NEW MEMBERS

BOB OSWALD

Welcome to all of the following 29 new members in chronological order: Patrick Magee-Jenks, Erin Austin, Chris Hege, Richard Batley, Jeff Kugel, Eric Ward, Benjamin Lazier, David Lentz, Jodi Jack, Greg Simons, Bob Nance, James Bennett, Garrett Michael, George Robins, Peter Kudirka, Roger Osborn, Jerrod Leopold, Denise Bronte, James Moiseve, Samuel McKean, Enrique Bava, Sarah McKean, Isaac Mattison, Sid Sutherland, Francisco Martinez, Nathan Watson, John Cushing, Kara Ford, Claire Jouseau.

We hope you'll make a regular appearance at the monthly programs. We're happy to have you with us. Say hello to an officer at the next meeting so we can get to know you.

FROM THE EDITOR

BOB OSWALD

Thank you Leonard for two great stories. Tell me your story, a tip or a project you've completed or something about woodworking.

Bob, Timbercreek08@gmail.com

AS THE SUN SETS

BOB OSWALD

It was one of those accidental discoveries that is probably the source of many things we know in this world today. The late afternoon sun, shining through the west window, was at a perfect angle. It illuminated a piece of wood I had sitting on the kitchen counter.

This piece had been through the planer, and there's a nick in the planer blade. I know it and work around it for now. I also know the planer is getting pretty dull but it's adequate, again for the moment. When you feel the board, it feels smooth and the nick is not very big so it sands out quickly.

Properly illuminated, as shown in the photo, it looks massive! And all the other scratches on either side look pretty gnarly too. Yet they feel reasonable smooth.

Ok, no big deal but where this observation does add value is in examining your work prior to finishing. I can't count, and don't even want to, the number of times my third coat of wipe on-wipe off varnish reveals a hideous flaw in a visible



place, one that escaped earlier inspections. Quite often there is a little planer snipe. So grab a strong, portable shop light and direct it low across all the surfaces of your project.

Might save you some repair work downstream.

FANTASTIC CARVING!

ARIEL ENRIQUEZ

What one can do with enough time and talent. Take a look at the website below for some amazing woodworking.

<http://www.viralnova.com/box-of-money/>



OUTFEED TABLES

BOB OSWALD

I was working in the wood studio with Rob Lewis one day a few years ago at the Oregon College of Art and Craft. I heard a table saw in use, turn off, and his voice saying "I hate it when you do that!" Turning to see what he was referring to, a student had just completed a ripping cut on the saw.

After the student had gone, I asked Rob what he was referring to, curious to expand my own knowledge. He pointed out that the student had reached over the blade to retrieve the piece. Knowing that you're "not supposed to do that" but possibly not appreciating all the reasons, I asked him why. I'm thinking about a sleeve catching the blade.

He pointed out the mechanism by which many fingers are lost. When you grasp the piece of wood, it usually requires fingers between the wood and the fence, to get a grip on each side of the wood. If you draw it backwards towards you, ever so slightly, and it catches the back side of the blade, still turning, it could, and frighteningly does sometimes, grab it and whip it back towards you, with your hand still attached to it.

Bingo, fingers.

I went home that night and built an outfeed table and have used it religiously ever since. It's crude and simple. A left over sheet of plywood and two 1x2 legs. There are axle pegs counterbored into the top that connect to the legs and the back rail of the saw. Gravity does the rest, and it removes easily if needed.



It's big enough that things don't fall on the floor. I now am never tempted to reach over the blade to catch the cut.

How do you learn these things. Pay attention to what people say in classes. Be wary. Be ever so respectful of cutting edges. Be not ever distracted or look away whenever a tool is still turning.

You can see from the photo a bit my perspective on some tools. The table is cheap. It works well, I paint on it sometimes when I need a handy place nearby. I call it character. If it were built of figured Maple, I'd never use it.

If your saw doesn't have one, you're playing with fire.

IT'S ALL IN THE WRIST

LEONARD WORTH

Probably not the most original title for this particular subject, carpal tunnel syndrome, and the relationship to woodworking, and SketchUp, but what the heck.

At last Thursday's meeting, some of you might have noticed the bandage on my right wrist from just that morning having carpal tunnel surgery. I have been putting up with pain and numbness in my fingers for years, especially when hand sanding, and I sand a lot! Fortunately the VA hospital once again came to the rescue and all will soon be well.

I'm right handed, so that leaves me to do everything one handed, (note photograph) and the odd hand at that for a few weeks. Skillful as I am, I'm not game to try running a board over the jointer, or table saw one (left) handed. Bad idea! With working at my real job, woodworking, and riding my beloved Harley one handed being out of the question, that leaves me with not much else to do but keep the mail slot on my front door cleared for the influx of all incoming commissions, and consignment checks from the NW galleries I'm involved with. That, and help fill the pages of our newsletter as from a general request.

I thought it might be helpful to pass along just for a moment, a few things to help avoid this hand/wrist problem altogether if it's not too late. Number one, DON'T use your hand for a hammer. Don't use the palm of your hand to pound together that table leg mortise and tenon into the apron, or the dovetailed drawer side into the front for example. Use a dead blow hammer and a block of wood, a big rock, a brick, anything but the palm of your hand.

Don't pound your fist on a table, no matter how badly the point needs to be made, or the bartender needs to be alerted that your ready for another beer. Nerves in your hand can be damaged for life. Can you imagine driving a nail into wood using your favorite hand plane just because it's handy?

Don't EVER work in a saw mill pulling long four-by's with your hands. People aren't supposed to wear gloves around machinery I know, and I won't argue the point. For me anyway I always wear some kind of vibration absorbing gloves like those cheap blue rubber ones sold everywhere, especially when I use any vibraty tools like a reciprocating saw, orbital sander, or even pushing down hard on a handle as when drilling a hole with an electric hand drill or screw gun.



And about Sketch-

One-handed jar opening.

Up, and the relationship to all this. A while back, I sort of challenged myself to learn Google SketchUp thinking it might be useful. It took me about a month to get to the level where I could zing around pretty good, and could actually use it.

There are two ways to use SketchUp that I know of, using either the mouse or the keyboard. I preferred using the mouse, but there is so much mouse movement involved doing all the marvelous things you can do. Putting my wrist in that position for long periods would bring on the numbness in my fingers right away. This worked for me, and it brought to mind a small woodworking project I thought I would pass on to you.

What I needed was a small mouse pad table about the same level as my knee that would bend my right forearm in the correct ergonomic position to relieve pressure on my median nerve. This is the one that gets pinched off, causing the numbness in my fingers. I built (temporarily out of plywood), a sort of box that sets on top of my yellow plastic "Portland recycles" box kept handily under the computer desk for junk mail. There's room enough on top for the mouse pad, and a slot in the front for disposing of junk mail.

This worked very well indeed, and allowed me to work for long periods without discomfort. This was such a success for all my mouse work that I plan to build a nicer one later in life out of what else, Pernambuco, number 3000 on the to-do list. I'll probably just make it out of Pine or something, I just like to say Pernambuco.

The carpal surgery seems to have been an absolute triumph, and I'll soon be knee deep in sawdust once again and have bugs on my teeth (happy motorcyclist). So good luck, hope this helps. Take care of your hands, you'll need them later.... to hold a hammer.

A side note:

By the way, the first snag I noticed about using SketchUp was that by the time I finished building whatever I had designed using the program, I almost completely forgot how to use it altogether. Today my remembrance of it is at zero. For me anyway, it's a use it, or lose it kind of a thing. For example. I have nearly forgotten all the trigonometry, and advanced calculus that I looked at in high school. It would take me a few days I guess to get back up to where I was, but I have reverted back to letting my mind go wild on the back of an envelope as before. That, and always making a plywood and Styrofoam mock-up.

Also, at our last meeting a gentleman stood up as a new member to our Guild and announced he was interested in learning Google SketchUp. I left the meeting early, so if this person were to get hold of me, I have a very good book, and DVD on the subject I will be glad to loan for awhile. One more perk of being in the Guild, and what it's all about.

A SIMPLE MACHINE

BOB OSWALD

Was it high school physics where we learned about simple machines? Remember what they were? The most basic would be wheel & axle, lever and inclined plane. The inclined plane serves us very well in the form of screws (clamps) and wedges.

Here's a work around for gluing something on the edge of a board and not having one of those elegant commercial three-way clamps.

Attach one small C-clamp to the edge of the board leaving perhaps one-eighth inch of space. Cut a wedge about two inches long with a gentle taper from zero to about three-eighths of an inch.

Just insert the wedge in the gap and tap it modestly with a small mallet. You can edge band and eight foot board with a dozen or so clamps and wedges.



The same principle can be used on your workbench, using the dog holes to secure the project, a stout board on the working end clamped or secured by dogs to the bench, and a handful of wedges. Your work bench makes a great jig and/or clamp.



WHAT'S HAPPENING?

BOB OSWALD

An accidental observation occurred this month. Some member's aren't aware of activities and events happening in the Guild until a day or two before, when an email appears.

Here's how it's supposed to work....

Everything about happenings in the Guild is intended to be on the **website**. We expect you to use the website to keep up with events and make your own plans to participate.

Sometimes we send out an email reminder of an event, a day or two before the meeting. I don't like to do that too often because I want Guild emails to be taken seriously, something you really need to know about, not just another email to delete. But we will occasionally send a reminder a day or two before. If that's the first time you knew about the event, you're not using the resources of the website.

Where do I look?

Pretty simple, the **home page** of the website It's visible to the public so you don't even need to log in. Put a "favorite" link on your browser to get to it quickly. On the home page are always listed the top three monthly programs in the Programs box. The next ten classes are listed in the Classes box. How easy is that?

Details are easy to review with one more click.

Forums, showing up farther down the menu, another source of information. Much of it is admittedly hit-and-miss but there are two SIG's who each have a forum where they communicate what they are doing. If these are not conveniently located, I'm open to suggestion to move them.

Current community projects are listed on the home page. Unfortunately, we don't list the work schedule for each session. You'd have to contact the coordinator listed.

The **Newsletter** is the only other source. Typically events listed in the newsletter are already on the website in much more detail. This is just a way for those who might not often visit our website to be reminded of happenings.

How will new members know?

So for you many newcomers, hopefully this can guide you a little bit. I can't publish this article every month for the next new members, so we count on 'corporate memory' for current members who hear discussions and concerns from new members, to point out this kind of stuff.



THE REFERENCE FACE

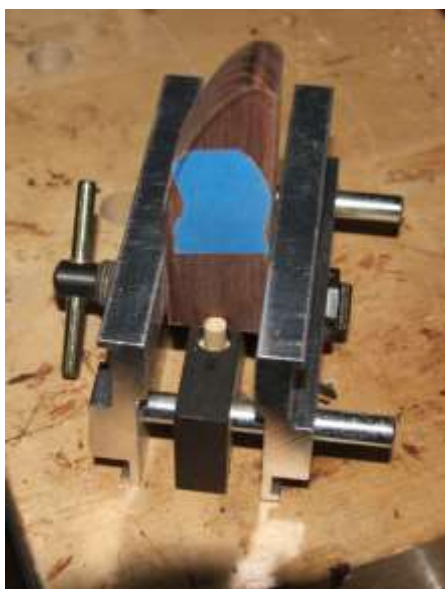
BOB OSWALD

An incredibly challenging task appeared this week, the need to dowel extensions on eight table legs. Having the hole in the leg and in the extension leg line up exactly was critical so that the butt joint would be flush on all four sides without sanding.

I know there's an awesome doweling jig out there, expensive and worth every penny, according to Dick and others, but I don't have one.

Alignment front to back was easy with a standard doweling jig that clamps and centers over the work. Right to left plagued me for a while. The adjacent unused holes in the jig begged to be used. The solution turned out to be a dowel of same diameter as an adjacent hole, with a shoulder (tenon) turned on it to the correct diameter. This protruding pin became a registration pin.

At first I struggled with getting the diameter right, many trips to the lathe so that the drilling hole was centered. It became apparent, just like the registration process on a biscuit cutter, that if you register against one



face, the outside for example, on both pieces, that even if the hole is off center, it is the same amount off center on both pieces.

It worked perfectly. But you have to be religious about keeping track of outside faces, especially if you are lucky (?) enough to get the hole well

centered. There becomes a right-and-left issue to monitor.

The jig photo shows the bottom view of the doweling jig with the index pin. Note the shoulder on it. The blue tape identifies the reference face for later attachment to the table.



GUILD UPCOMING CLASSES

Saw Stop Presentation (for potential buyers)

Feb 26, 7-9, Free
Instructor from Saw Stop

Green Card Safety and Operation Training-- Core Tools

Mar 9, 1-5 (and additional dates), Free
Instructors: Various

Multiple Choice Design Table (corrected dates)

Mar 22-23, 9-5, \$360
Bill Bolstad's Shop
Instructor: Bill Bolstad

Build a Tool Tote-- A Workshop for Beginners

Mar 23, 30, Apr 6, 13 ; 1-5, \$175
Instructor: Gig Lewis and others

NL Series II: Understanding Handplanes

Apr 12, 9-4, \$120
Instructor: Dennis Rodrigues

NL Series II: Woodworkers Toolkit

Feb 22, 9-4 - \$120
Jeff Zens' Shop
Instructor: Jeff Zens

Build a Tool Box or Jewelry Box

Feb 22,23, 9-4:30 - \$360
Bill Bolstad's shop
Instructor: Bill Bolstad

NL Series II: Fundamental Sharpening Skills

Mar 8, 9-4 - \$120
Instructor: Jeff Zens

Multiple Choice Design Table (new date)

Mar 22-23, 9-5 - \$360 Inc. Material
Bill Bolstad's Shop
Instructor: Bill Bolstad

All classes are held at the Guild Shop unless otherwise specified. 7634 SW 34th St. Portland. 97219

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

SHIRTS & JACKETS FOR SALE

ROGER CROOKS

I'm sure you've noticed the embroidered shirts many of our members are wearing. We're thinking of putting together another order, so if you're anxious to display your commitment to the Guild, be thinking about shirts, hats, jackets, etc. Everything is reasonable priced at break even cost

Let me know if you have ideas.

racrooks@comcast.net



The Guild of Oregon Woodworkers is a group of professional and amateur woodworkers committed to developing our craftsmanship. 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)
- A woodworking shop with space to rent
- A network of friends

For information on how you can become a member, see the Guild website listed below.

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

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

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

Woodcraft 503-684-1428, www.woodcraft.com

Woodcrafters 503-231-0226, 212 NE 6th Avenue, Portland, www.woodcrafters.us

THE GUILD IS PROUD TO BE SPONSORED BY:

Barbo Machinery
Carbide Saw
Emerson Hardwood
Goby Walnut Products
Hardwood Industries
NW Figured Wood
Rockler Woodworking
SawStop
Woodcraft
Woodcrafters



- ◆ Some sponsors offer discounts to current Guild members.
- ◆ ** denotes Scholarship Sponsor

Affiliates:

Northwest Woodworking Studio
Oregon College of Art and Craft



Guild of Oregon Woodworkers

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



We're on the Web!

www.GuildOfOregonWoodworkers.org