

OREGON WOOD WORKS

You Can Do It

Want to be in Fine Woodworking?

THE EDITOR'S INSIGHT

Safety is No Accident

You see a lot about Saw-Stop today. It's a great thing and has undoubtedly saved thousands of fingers. That technology is there to protect if you do something foolish.

The primary safety tool on the saw is the riving knife, in the context of actual use of the saw. It guards that rapidly rising back of the blade which is where 'in motion' accidents occur. It protects you when you use the saw improperly.

I have this concern, a serious one. There are still many, many saws out there of the old style that don't have either device. The riving knife allows you to use a very dangerous tool in ways that would be very dangerous because you don't know any better.

So the article within tries to explain the mechanics of kick-back and unsafe acts in a way that hopefully you will practice them even on your protected machine. And in hopes that you will be safer in a less protective environment.

As a few of you know, I (Asa Christiana) left Fine Woodworking magazine in 2015 after a rewarding 15 years, and moved my family from rural Connecticut to Southwest Portland, for all the usual reasons that people move to this amazing city (sorry for the traffic!).

I've hung up my shingle here as a freelance writer, editor, and photographer—a lot of the things I did at the Taunton Press. You might also see me around the Guild workshop, teaching a class or two.

I continue to work for FWW, and one of the things I'll be doing is combing the Pacific Northwest for contributors, bright woodworkers whose ideas I can pitch to the mag-

azine, and who I can guide through the process.

If you've ever thought about sharing something with the FWW readers, here is what you need to know.

FWW is a how-to mag

One thing a lot of folks don't realize is that Fine Woodworking is a how-to magazine primarily. That means their articles are more about featuring techniques than featuring people. That said, if you write an article, it will be your work that's shown in it.

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NEXT PROGRAM — THURSDAY JUNE 9 2016 7:00PM

I SEE A PLANE. I SEE A PLANE

Guild Workshop, 7634 SW 34th Avenue, Portland, OR.

For those of us that have developed a serious (some might claim *addictive*) taste for hand tools, there is something about the appeal of hand planes that can be...well, let's be honest...almost lust-like. Some don't dream of sheep; they dream of...well, you know. If you have used a well-sharpened quality hand plane, you know the sound of the peaceful swoosh as it cleanly cuts the fibers of the work piece. You know the direct connection you feel between tool and material. It can be a Zen experience. Here's the good part...or maybe it's the bad part. They come in all shapes and sizes and designs for what seem to be unlimited purposes. There are new ones; there are old ones. Some need a lot of help to restore; some are



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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.

WORLD FORESTRY CENTER: OREGON WOODWORKERS ARTIST DISPLAY

ROGER CROOKS, PRESIDENT

After the Gathering of the Guilds show we were approached by the World Forestry Center (WFC) about staging a display at their site. They had transformed their gift shop into a free display area and have made it available to organizations that have a connection with wood. The Guild was a perfect fit, and it's a great opportunity for our professionals.

Last Thursday was the grand opening with a wine and cheese reception for their patrons where potential buyers could interact directly with the artists. The WFC staff and their patrons commented that this was their best event they had ever sponsored.

My goal was to open it up a bit to show a variety of wood art from other local artists that would complement the work of our Guild professionals. The majority of the showcase featured furniture pieces from our Guild professionals but also included wall hangings, jewelry boxes, a 3D cutting board and some amazing toy trucks. For accent pieces, we invited the Pacific Northwest Turners Guild who provided many spectacular bowls, hollow forms, carvings and other turnings. The WFC features many displays native to the Pacific NW and had a large totem pole in the display area. Guild member Rob Artman had 8 incredible carved

NW Indian masks which fit perfectly with the totem pole and native Indian theme. Also our new member and carving teacher Adam McIsaac brought two of his large hand carved Schnook story plaques that are becoming famous amongst the local tribes. To also fit in with the Pacific NW theme, we have a beautiful handmade canoe from Rivers West, and one of the many highlights of the showcase, Charlie Haughey brought his huge sphere (remember his presentation at our meeting last year). All in all, we have 68



*Roger Crooks,
President*

items from 35 artists. It is open until July 10 and free to the public. As a thank you gift from the Guild, I made a stone inlay plate with their logo that they can use as they like. Everyone needs to visit the showcase and the museum and spread the word to your friends (www.worldforestry.org/visit-2/discovery-museum).

The WFC has provided us with a 2-for-1 coupon good all summer. Contact me for a coupon.

My thanks to Alexander Anderson and Jim Spitzer for their help in making this happen and of course everyone who contributed their work to this showcase

Coming up this month – more estate sales. We have learned a lot from this valuable effort and in order to be fair to all, we've developed a set of guidelines for all to follow which is posted later in the newsletter. Comments welcome as we strive to improve. Many thanks to Pack Phillips, Joe Nolte and Gig Lewis and all our volunteers for making this such a successful program.

Toy Drive – every December we say “Next year we will start early” but it never happens. This year Gig and David Wiper are pulling this together to start in June. Details inside – please consider joining this important event and making toys for Christmas.

Summer events – this year we will be participating in the Clackamas County Fair, Art-in-the Pearl and new this year, Multnomah Days (Aug 20). All will be needing volunteers to staff our booth.



Adam McIsaac carvings, Charlie Haughey sphere, Rob Artman masks, Roger Crooks WFC logo plate.

LAST MEETING: BRACE & BIT WOODWORKING

MATT GROMMES

General meeting

Guild members have an opportunity to show off their work at the World Forestry Center. See article on page 2. The Clackamas County Fair and the Art In The Pearl events are coming up this summer with additional opportunity to help and to show.

From the education team, a reminder to check the class list. If you haven't looked at that list in a while, you might be surprised at the number and variety of classes available. There's really something for everyone. An upcoming 2-day CNC class will be a great introduction to a technology that's getting in popularity.

Show & Tell

As always, an impressive array of pieces from members. There was a cabinet from a student of Doug Stowe's recent wall cabinet class, a trivet with sliced wine corks, an end-grain cutting board with a 3-d design, and an amazing Shoji lamp showcasing some bent laminations and very fine detail work. Very inspirational work.

The Program

Gary Nash is a local Portlander who worked with Gary Rogowski at Northwest Woodworking Studio before starting

his own shop, Brace & Bit Woodworking (www.brace-and-bit.com). Gary showed some of his work, including beautiful and unusually shaped tables he calls "thrasher tables".

The heart of his presentation was a demonstration of his finish technique using a lesser-known product called Osmo (<http://www.osmona.com/>). An organic wax/oil blend, Osmo PolyX-Oil is a durable finish suitable for many uses. Gary uses it on everything from his tables to seating to a bar-top for a local restaurant.

He describes it as hard work to put on, with lots of elbow grease involved in rubbing it in to get an even coat, but easy to maintain. There's not a lot of pre-finish prep, as Gary only sands up to 180 grit before starting to apply the Osmo using either a brush or a fine cleaning pad. Only 3 coats later, he's done.

Osmo sparked a lot of questions from the group and it seemed a great many members may be trying it out. According to Gary you can order it online from Germany or from some local shops such as Crosscut Hardwood, Woodcrafters and Green Depot.

Thanks to Gary Nash for a great presentation.



GUILD ESTATE SALE GUIDELINES

ROGER CROOKS

The Guild Estate Sale program has been a very successful community service program and financially beneficial to the Guild and our members. Volunteers and a lot of hard work getting the items ready to sell and cleaning up afterwards is what makes it possible to conduct this service..

Estate Selection

Step 1 - Someone knowledgeable evaluates the site to determine if it is of interest. Many are not because of low value or age of the items

Step 2 - If interesting we either send a bigger team to estimate the value or go directly to Step 3.

Step 3 - We offer the family different options including an on-site sale. They sign a simple contract to assure that we both understand the planned event..

Step 4 - It takes 1-2 days to stage the event for the sale.

Staging Volunteers - A team of 6-8 is ideal for getting a site ready. This entails sorting items into logical groups, grouping accessories with appropriate tools, a bit of cleaning, and pricing the items. We need people of all skills. A lot of work is just manual labor. Some tasks need a fair knowledge of the tools and their value.

Sales Day Volunteers - People with a fair knowledge of the items are assigned to an area to explain items and price.

Post Sale Volunteers - A manual labor job moving items to recycle, other non-profits or back to the Guild. Trucks and trailers are a big help to avoid charging the estate for a truck rental. Note: the Guild will pay for all member expenses.

Estate Sale Rules

We are struggling with how to make it fair for volunteers and people coming to the sale. Each sale has some big "draw" items that go fast. It's not fair for us to advertise these items then have the volunteers buy them before the sale even

opens. On the other hand, volunteers should get some benefit for working. To help with this issue we are going to implement a "tagging" system.

Estate sales are usually first-come, first-served. The "tag" approach rewards volunteers by giving them a chance to buy an item that a regular buyer also wants to buy. During staging a volunteer can tag an item of interest. On sale day if two or more people want an item a mini-auction is held 15 minutes after the sale opens. Highest bidder wins.

This approach maintains the integrity of the sale for buyers by not removing items before the doors open. It helps ease the "Christmas Rush" open door problem. Popular items are auctioned giving all a fair chance.

Sign-up - Volunteers must sign up in advance for a specific day. Please do not just show up. This enables us to staff each day properly

Sales open - There are no sales to anyone prior to the opening of the sale, typically 10:00.

Sales day volunteers - All volunteers will be given a name tag indicating their availability to help.

Staging volunteers not working the sale can ask someone to represent them on sales day.

Tagged Items

If a volunteer has tagged an item and if it is still available after 15 minutes they can buy it. If multiple buyers are interested in a tagged item, a mini-auction will occur at the 15-minute mark.

End of Day items - at the end of the day, remaining items can be purchased by volunteers making a reasonable offer to the leader of the sale. Please remember the family and make a fair offer.

WANT TO BE IN FINE WOODWORKING?

ASA CHRISTIANA

(Continued from page 1)

There are definitely some areas of the magazine that are light on how-to, like the Readers Gallery and the back cover, but the rest is mostly step-by-step.

Also, the magazine is looking for info that will help the most people possible. "Fine" doesn't mean they are looking for the hardest, wildest things woodworkers are doing in the world. It's power to the people. In other words, it's about finding techniques and projects that will be relevant to regular woodworkers' lives.

Anyone can have a good idea

Another misconception is that only pros write articles. Hobbyists have just as many tips and techniques to share as pros, and they are some of the most active and passionate readers.

If you do think you have something to contribute, a technique is probably your ticket to ride, not a full project, at least not at first. And that's a good thing because a technique article usually just means making a few stunt parts for the photo shoot, as opposed to rebuilding an entire project you already built.

And that leads to another point: You don't have to be a good writer or a photographer. Someone like me will guide you through the writing process, and rework your text so it is tight and to the point. And that same editor will also travel to your shop to shoot the photos. By the way, that's why the photos in FWW look so good, and have people in them. They generally don't use author's own shots, which tend to be poorly lit with no human in sight. But that takes the pressure off you.

E-mail me and I can guide you

There are actually lots of buckets at FWW, for all types of content. If you just want to show an amazing piece you built, there is the Readers Gallery. If you have a pretty simple tip that could be conveyed in a drawing or two, you can submit it to the magazine for the tips department (I happen to be its editor). And if you are a tool geek with a good amount of woodworking experience, you might be able to review tools for FWW. That usually begins with just one new tool for the Tools & Materials department, so they can check out your chops.

The same goes for a full-on article. Newcomers are more likely to get the green light for a one-off technique than a full project (but there are always exceptions). Techniques can be for power

tools or hand tools, or finishing, or joinery, or shop storage and setup, or just about anything. Dig through some magazines to get the gist.

If you want to share anything with FWW, anything at all, email me at achristiana66@gmail.com and I'll guide you through the process. I'm a fellow Guild member now, and I'm on your team.

By the way, I also shoot professional photos of finished projects. You can email me about that, too.



Some great work will do the job but not right out of the box. Don't expect the first one you'll buy. It takes a combination of factors, a minimum level of experience on the job.

If you can't afford to buy, make your own. You'll never perfectly duplicate the original, but you'll have a piece that's yours. The only way to get a replacement is to make your own. Don't you know, you can make a copy of that if you're not sure you can make the first one. It's a good idea to have a backup of the first one. It's a good idea to have a backup of the first one. It's a good idea to have a backup of the first one.

As the first one is a backup of the first one, you can make a copy of the first one. It's a good idea to have a backup of the first one. It's a good idea to have a backup of the first one.

From time to time you should check on the status of the first one. It's a good idea to have a backup of the first one. It's a good idea to have a backup of the first one.

These are the first one and the first one. It's a good idea to have a backup of the first one. It's a good idea to have a backup of the first one.

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THREE STEPS TO BEING SUCCESSFUL: SQUARE WORK

The perfect square edge is the table's other side, similar to the first. The second edge is the table's other side, similar to the first. The third edge is the table's other side, similar to the first.

1. Adjust the table's other side, similar to the first.

2. Adjust the table's other side, similar to the first.

3. Adjust the table's other side, similar to the first.

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Asa Christiana is the former chief editor of Fine Woodworking magazine, and a passionate woodworker, who now lives in Portland.

WELCOME NEW MEMBERS

BOB OSWALD

Welcome to our newest members in chronological order. We're happy to have you with us and hope you'll make a regular appearance at the monthly programs. Say hello at the next meeting so we can get to know you.

James Good, Charles Meyer, Robert McLeod, Mike Nakamura, Bob DeGroat, Susan DeGroat, Marvin Faust, Jeffrey Smith, Nicholas Running, Moses Mexicano, Patrick Dudley, Katrina Lakey, Brian Wenzl, Michael Radakovich, William Knab, Martin McMahon, Lee Frampton, Evan Minogue, Greg McClenaghan, Bill Dwyer

POSSIBLE CARVING CLASSES

RIC FRY

If you are interested in joining a new hand carving class sequence, call Ric Fry at 503 799 3928, or email rfry1@mac.com. In April the Guild held a two evening carving class taught by a talented professional carver named Adam McIsaac, whose expertise includes many styles of Native American carving as well as tool making. This class just scratched the surface, and a group would like to pursue more classes with Adam to explore a range of topics that could include making your own set of carving tools (adze, crooked knives), how to pick and block out your projects, carving flat work (like chip carving), making utensils, bowls, or masks. We are trying to find out if there are enough interested to create a new series, probably monthly.



COMMUNITY PROJECTS: ALBERTINA-KERR BENCHES

BOB O'CONNOR

It began in mid September, 2015 and concluded Mid May 2016. Guild members built four Garden Benches to adorn the entrance to the administration building of Albertina Kerr, a local children's charity in North East Portland. The benches were constructed of local Oregon White Oak.

The project covered 28 work sessions, 85 shop hours and 550 man hours. About a dozen Guild members participated and all said they learned some new wood-working techniques.

What's next? This Friday afternoon time slot will be free shortly and a toy building project will begin in June, running to the end of the year. See the introduction article elsewhere in this newsletter.



Final two benches. Guild members Steve Anderly and Don Cline flanking Albertina Kerr Business Manager Christine Andersen

UPCOMING CLASSES

Bench Tool Sharpening Clinic with Jeff Zens

May 28, 9-5, \$120

Class Coordinator: Bob Sokolow

Now you can participate in the same sharpening workshop offered to the Guild's Next Level students without committing to the entire NL series. You will gain the knowledge necessary to get all of your edges into top condition and keep them working for you.

RC Tugboat Model Workshop with Arthur Wilson

4 Sessions, Jun 2-Jun 11, see website for dates and times, \$225

Catlin Gabel woodshop

Class Coordinator: Ric Fry

This is a class geared for 10-14 year olds. Expect to build a working radio controlled boat. And have a lot of fun.

Fundamentals of Cabinetmaking with Alexander Anderson

Jun 4 & 5, 9-5, \$415

Alexander's Shop / Madrone Studio

Class Coordinator: Alexander Anderson

Learn the fundamentals of cabinet making. This course is for those who want to learn how to build their own home cabinetry, or those who want to learn the cabinet building process to start working as a professional cabinet maker.

CNC Workshop with Legacy Woodworking Machinery

Jun 10, 9-5, \$150

Anvil Academy, in Newberg, OR

Class Coordinator: Craig Jones or Bob Sokolow

An intense two days of designing, programming and mating a CNC adjustable stool. The stool features a molded seat, inlay, sliding dovetail joinery and internal and external threads. Legacy's support allows us to offer the class at a special price.

Repairing Common Mishaps in Woodworking with Alexander Anderson

Jun 19, 9-4, \$120

Alexander's Shop / Madrone Studio

Class Coordinator: Bob Sokolow

We have all done it: small dents in the wood, chips off the corners, or lifting grain along the edge. Instead of making excuses, we can learn to make repairs. Benefit from Alexander's years of experience, and learn some of the techniques that he uses in his shop.

Think Finishing Before You Start Your Project with Chip Webster

Jun 1, 5-9, Free

Register on line for this free session which will provide an introduction to finishing. Later, when we have a critical mass of registrants, we will schedule the full class.

Hands-On Fundamentals Part 2 - Independent Projects with John Sheridan

Six sessions, Jun 21-Jul 26, 5-9, \$295

Class Coordinator: Rick Alexander

In this class, students will use the joinery techniques they have mastered in Part 1 to make an original piece, usually a small bench, table, or bookcase. The class will offer insights into joinery, theory and design.

See the Guild website for registration and more details. Contact the Class Coordinator with questions. All classes are held in the Guild Shop unless otherwise specified.

AFFILIATE UPCOMING CLASSES

See their websites for more details and offerings.

Oregon College of Art and Craft

Making Small Boxes

Tuesdays, Jun 7 to Aug 9

Northwest Woodworking Studio

Continuous Arm Windsor Rocking Chair

Jun 13-19

I SEE A PLANE

(Continued from page 1)

ready to go. It can lead to an affair with eBay, garage sales and flea markets. They are here; they are there; they are everywhere! Want to see some?

Guild member Ken Hall has a bunch (or oodles) of them. Actually he has about 200 or so planes. He can't tell you for sure. His fascination with planes began at age 21 and he has been at it ever since. Ken will bring a number of planes from his collection for our June 9 program meeting so that you can look at them; maybe feel and touch them. Oh boy. His presentation will include PowerPoint pictures and information on types of planes; what to look for when purchasing used planes; and how User Planes differ from Collector Planes. He will also have a handout of resources for more information. It's going to be a great program. You can plane on it.

Do not forget your show and tell items for the program! Space will be set up in the bench room for display.

PANTOROUTER: Mac Sheldon, Guild member, is the regional representative for PantoRouter, a machine designed to do precision woodworking joinery. He will give a demonstration of the machine starting at 6:00pm. Come early for this demonstration.

Our regular meeting will be at the Guild Shop with social time starting at 6:30pm. See you there!

Note: *Our previously scheduled June program on the Build A Workbench Class (Please Approach the Bench) had to be postponed due to unforeseen circumstances.*

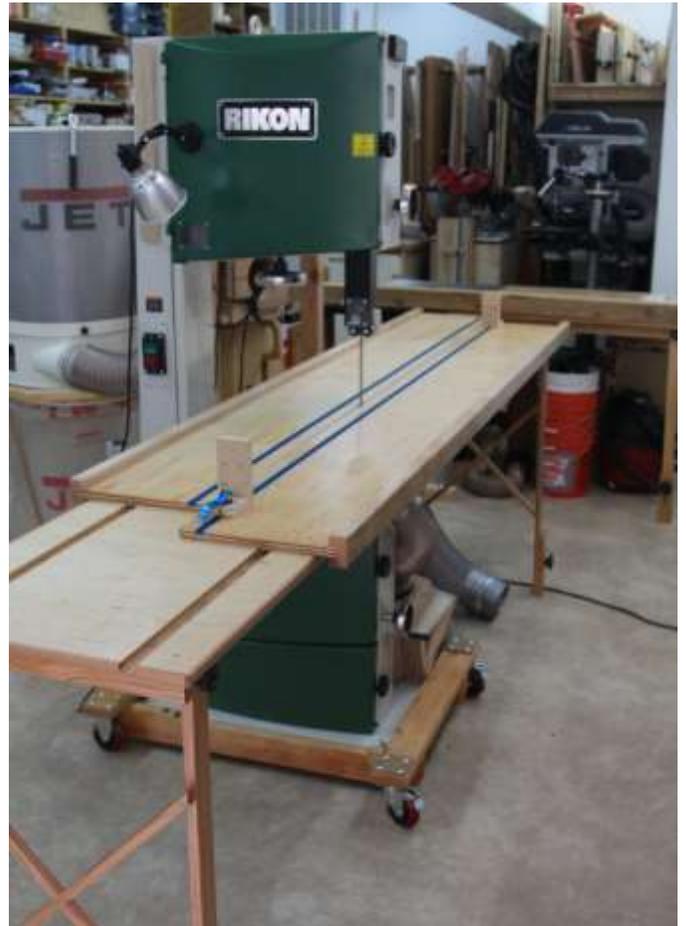
BEGINNERS SIG—TABLES 101

LARRY WADE

Eric Lewis made a presentation and led a discussion on the steps to creating your own wood from trees and logs. For a copy of the slides send an email to lpwade@gmail.com. There are tradeoffs when creating your own lumber, but it can be profitable, but it comes with costs for equipment, physical effort, drying time and a variety of risks. We each get to decide where we want to spend our time and energy when doing wood-working. There can be great satisfaction in taking raw material and turning it into a finished piece. Some of us get satisfaction from being our own lumberjack, and others from creating art, some from both. Eric explored the joys and costs of lumbering, milling, drying, and discovering hidden beauty from logs.

Professional member Ken Vetterick contributed his experiences with drying lumber using his kilns, since he is now in the business of providing a variety of kin-dried lumber to members and businesses. One alternative is to buy dried material directly from him (ken.vetterick@gmail.com), or from other sources. Hobbyist member Brian Biehl has a Wood Mizer sawmill and contributed photos and videos of his operation. Eric described his Panther Cub chainsaw attachment that allows him to make cuts using a straight edge, for quartering logs for processing on his band saw using the sled in the photo.

This SIG is taking time off for the summer, with the next meeting on Sept 21st that will focus on hand cut dovetails, with opportunities to practice.



TOY BUILDING PROJECT

GIG LEWIS

It is time to start the Toy building team again. We will be meeting on Friday afternoons at the shop. If you are interested please email Gig at giglewis42@gmail.com, or Dave Wiper at wiperdj@gmail.com and let them know. This is for anyone interested in learning how to make some simple toys and in helping some young ones have a better Christmas..



THE TABLE SAW: DANGEROUS AND MISUNDERSTOOD

BOB OSWALD

Introduction

The table saw is the most widely used and most necessary tool in most shops. There are horror stories arising from what seem like innocent mistakes. A lack of understanding of how the saw works and how to use it could very likely hurt you seriously one day.

You are generally pretty safe with your SawStop and riving knife. You are reasonably safe with only the riving knife mixed with a huge respect for that saw blade. But there are a lot of saws out in the world today with neither device. If you wind up some day working in an environment with an old 'naked' saw, and if you don't understand the proper use of the table saw, you are in extreme danger.

The riving knife undoubtedly saves people every day from accidents due to misuse that they are not even aware of.

I have worked for over a decade without a riving knife or splitter. I do not recommend it. I have had a couple of kickbacks and been quite fortunate that the management of my hand positions has kept all those fingers. This year I

bought a new saw for four reasons, better lift control, more horsepower better dust collection, and a proper RIVING knife.

When you read the scary stories, you realize how innocent some actions seem, that lead to terrible accidents.

So here's a little tutorial on how the mechanics of the saw work, in a world without the riving knife. Learn them, understand them and use them even though you have a saw that is protecting you.

This article is not an all-inclusive list of does and don't's. It's about the mechanics of kickback. I'm hoping to help you understand 1) why you can get in trouble 2 and some techniques and tools to reduce the risk.

The risk is always there. You are the master of your own fate.

FIRST, SOME STORIES

TABLESAWACCIDENTS.COM

Wood pinching the blade

- ◆ The blade caught a piece of freshly ripped maple and hurled it.

Reaching over the blade

People reach over the blade typically to either prevent a piece from falling on the floor OR not fully clearing the blade and pulling to finish the cut. Nearly every quote here cost fingers.

- ◆ I reached over top of the saw and grabbed the falling wood.
- ◆ I reached to pull the small piece through about 3 inches wide and 36 inches long.
- ◆ I was pulling the shims, which are 3" tall 1/4" wide at the widest edge and 15" long,
- ◆ The thin scrap hung along side of the blade (I think in the insert slot). Because I was concerned that the blade would catch it and throw it back towards me I reached over the blade to flick it clear.
- ◆ I was reaching for a piece of wood across the saw when my hand got too close to the blade and sucked 3 of my fingers in it.
- ◆ After making half the cut, I reached over the saw to pull the piece thru, thinking that a kickback would just pull the piece out of my hand. The kickback pulled my hand across the blade, cutting halfway thru the palm.

Concentration, attention distraction

- ◆ Just finished cut when compressor went off. Must have jumped?
- ◆ Late in the day, and obviously not totally alert. I ran my thumb straight into the blade,
- ◆ Lightning struck right outside the shop (open garage door)...BANG. I must have flinched & jerked the piece back into the blade because the next instant I was doubled over holding my hand and chest.

- ◆ "Not looking at the blade, inadvertently dragged left hand across running blade.
- ◆ even though I have been cutting wood since 1978 and had made thousands of cuts on my table saw, I took my eye off of the work piece to turn and look for my grandson.

Hand position

- ◆ With the blade at scoring height, I had my hand in the wrong spot when the trailing end went through.
- ◆ Towards the end of the cut I noticed I was going to catch the push-block so I made a small, quick adjustment
- ◆ While pulling my thumb out and up, I must have grazed the blade

Cleanliness

- ◆ I leaned over saw table to look, and slipped on a combination of sawdust and plastic laminate

Using left hand

- ◆ I decided it would be wise to guide it with the left hand as it exited the blade,

Removing offcuts

- ◆ Trying to remove extra piece of plywood to avoid a kickback I stuck my left index finger in the blade.
- ◆ Sweeping sawdust and offcuts
- ◆ I reached for the cut off material and put my thumb right into the blade.

Short or small pieces

- ◆ As I pushed the small piece through the blade it got caught on my blade insert
- ◆ I was pushing a small piece of wood through my saw without a push stick.
- ◆ I was on my last cut making 1.5 inch squares for a chessboard I am working on. I used a dowel stick to push the wood through.

KICKBACK—HOW IT HAPPENS

It's really pretty simple. The far side of the blade is rising up out of the table. Without a riving knife or splitter, wood either pinches the back of the blade or is pushed into contact with the back. The rising teeth catch the wood and hurl it towards you.

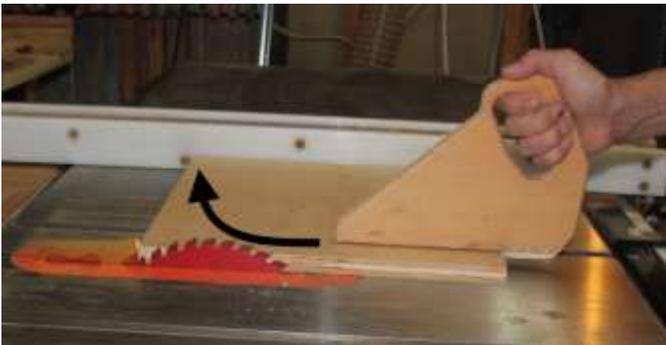
The wood comes in contact with the back of the blade.

One result is wood hitting the wall behind you. One result is hitting you in the face chest or stomach. One result if you were reaching over the blade, is sucking your hand back into the blade along with the board.

The teeth on a 10" blade are moving around 100 MPH at the typical 3450 RPM.

How does it come in contact?

Your act of pushing will rotate the wood either away from or towards the back of the blade



Pushing closer to the blade twists the board towards the fence, away from the back of the blade.



Pushing close to the fence twists the board towards the back of the blade. EXTREME DANGER.

Reaching Over

When you reach over the blade, there are probably several slightly different scenarios but they all lead to the wood moving away from the fence and into contact with the back of the blade.

Your hand is in the vulnerable position of being on the side of the blade that wants to pull it forward, into the blade, the opposite of being in front of the blade where it is pushing you away.

TOOLS TO REDUCE RISK

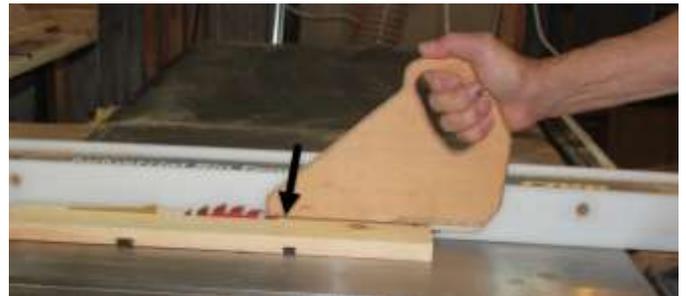
Out feed Table

Many plans exist for building an out feed table. A simple 3x3 foot piece of plywood goes a long ways towards not letting your piece fall on the floor, and the ensuing temptation to reach over the blade to catch it.



Crosscut sled

For cutting small pieces. A stout 2x4 back support gives your hands a safe place to park.



Push block

Only use a pusher that has a long base to hold the work in contact with the table. Make sure the handle is high enough to keep you away from the blade. Get rid of that cheap free push stick that comes with the saw. Note that it will allow the wood to flip up and back at you.

Concentration

Never take your eyes off the blade until it stops spinning.

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 programs*
- *Monthly newsletter*
- *An education program to help members develop woodworking skills*
- *Sponsor discounts*
- *Woodworking shows*
- *Network of business partners.*
- *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

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Affiliates:

Northwest Woodworking Studio
Oregon College of Art and Craft



Guild of Oregon Woodworkers

c/o Bob Oswald
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We're on the Web!

www.GuildOfOregonWoodworkers.org