

OREGON WOOD WORKS



LEE JOHNSON
PRESIDENT

FROM THE PRESIDENT HOW I WANT THE GUILD TO BE

BY LEE JOHNSON

First things first: Thank you, John DuBay, for your tour as Guild President. Largely due to your efforts, I'm inheriting a pretty smoothly running organization. Making a budget and budget process, reorganizing the Board, setting up a good committee structure to get the work done, upgrading mightily our newsletter -- not flashy stuff, and often thankless tasks except from we who inherit either a smooth operation or a messy one. Thank you, thank you, thank you for handing me a smooth one.

In our recent history, George DuBois, with his boundless enthusiasm, made the Guild grow, and John, with his down-to-earth practicality, got it organized. So what's Johnson supposed to do? Tell you the truth, I'm not cock-sure about that at all.

But there are a couple of things I do know. First, I love working with wood, and it's great fun for me to associate with other people who do too.

Because of that, I am very clear about the kind of organization I want the Guild to be. And knowing how I want the Guild to be gives me a set of "story sticks" against which to measure my own actions and the progress of the Guild.

My ideas about the kind of outfit I want the Guild to be are these:

- ◆ I want the Guild to be an association where woodworkers of any stripe want to gather because it has value to them and it's fun;
- ◆ I want the Guild to be an association in which novice and expert, men and women, people of any color or ethnic background, people from any economic background -- feel equally welcome;
- ◆ I want the Guild to be a significant source of information and learning about the craft for its members;
- ◆ I want the Guild to be an association

where information about the craft is shared not only freely, but also efficiently;

- ◆ I want the Guild to be both pleasant and profitable for those professionals who make any part of their livings at the craft;
- ◆ I want the Guild to be an extraordinary opportunity to share craft information among avocationists of any and all skill levels;
- ◆ I want the Guild to be an association with which sellers of wood and wood-working supplies and equipment want to be associated (maybe even be a little worrisome to them if they're not associated);
- ◆ I want the Guild to be an organization that creates some public good commensurate with its size and core purposes for existing - it need not be widely recognized for its public value, just have some;
- ◆ And finally, and maybe most importantly, I want the Guild to be fun. Nobody I know joined the Guild to deal with difficult social, political or personal issues. I know I joined to play with my wood stuff better and find out what stuff I needed to play even better, and I strongly suspect I've got a lot of company.

With some trepidation, I invite each of you to "call me down" when you catch me doing stuff that's out of line with these ideas. Trepidation, because the only thing I know for sure about the next year or two as Guild President is that I'll make some mistakes. But I'm also pretty sure that we'll do some things right, and I'm dead sure that we'll have some fun.

(Oh yeah, I also want to bring the word "fitment" back into current usage. It's a personal thing.)

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OUR NEXT MEETING

This meeting will not be on the 3rd Wednesday of the month, but the 2nd Wednesday due to the Christmas holiday

Annual Christmas Party

Wednesday, December 14th 7:00 pm
Franklin High School, 5405 SE Woodward St., Portland

It's a potluck, so bring your favorite dish. The Guild will provide beverages, plates, and utensils. The Christmas party is open to all members and spouses. This is purely a social evening. There is an optional gift exchange. So if you bring a gift, you can take a gift, maximum value of \$25. Handmade items are appreciated too.

The shop area is usually a little cool, so bring a sweater and warm shoes.

Directions:

Cross the Ross Island Bridge to the East side of the Willamette River. Continue on Powell Blvd (highway 26) east to 53rd. Turn left on 53rd and go 0.3 miles. Turn right on Woodward 1 block.
- Don't forget to bring a chair or two!

2006 OFFICERS

The following officers were elected at the last general meeting. The office of VP had no candidates at the time. Dean Matson has agreed to have his name submitted to fill the VP position. According to the Bylaws, his name must be published in the newsletter with the vote made at the next meeting.

Your new officers for 2006 are
President: Lee Johnson
Vice President: Pending (Dean Mattson)
Treasurer: Gail Haskett
Secretary: George DuBois

Communications: Bob Oswald
Membership: Drew Parrish

Meetings: Dave Dimoff
Education: Roger Tuck
Shows: Larry Butrick

Member at large: Bill Bruno, General
Member at large: Gordon Keller, Professional
Sponsors: Steve Philps

John DuBay, John Sharp, and Ed Ferguson are stepping down. Many thanks specifically to them for their contributions, some spanning several years. And thanks and a tall tip of the hat to all the board members who served last year. We've made great strides in organizing, task delegation, and expense control.

SHOWTIME: GUILD OF OREGON WOODWORKERS BEST OF NORTHWEST

The big fall show will be:
Saturday Dec. 3rd 10:00 AM to 6:00 PM
Sunday Dec. 4th 10:00 AM to 6:00 PM.
This is the big one. We'll have almost 4,000 sq. ft of exhibits. Come and see what

your Guild members are doing.
All members are cordially invited to show their work in a special exhibit. Large pieces are \$25 each and small pieces are \$15 each. Call Larry Butrick at 503-635-3008.

I LEARNED ABOUT WOODWORKING FROM THAT

BY BOB OSWALD

Taking the time to make a good jig, one that you can use over and over, is well worth the effort. The picture frame jig I made is dead on repeatable and so easy to use. It's so

easy to struggle with a project each time it comes up. It's much nicer to have the solution ready to use.

WOOD RESCUE—CALL ME

BY BRIAN WARRINGTON

Hi fellow guild members! As a new member this year, I was (and continue to be) amazed at the giving nature of people within the Guild. I have learned many things to say the least, but that's a given as I haven't worked with wood since I was in the eighth grade. My high school had no wood shop, hence no opportunity to continue with what I really enjoyed, and after that I guess I just never went back to it.

I'm embarrassed to admit that I had no idea what a mortise and tenon was, what the term "joinery" meant, or that there was a huge world of finishes to be discovered. So many discussions I listened in on were Greek to my uneducated ears, but I stuck with it, learning bit by bit as I went. So far, so good. I now know just enough to have the confidence to start building my own pile of sawdust. In watching, listening, and learning, I have seriously rekindled my interest in woodworking. Two summers ago, I built a longbow with a very nice piece of lemonwood (degame). It was an absolute joy to shoot, and several hundred arrows flew true to the target until the fool thing broke on me. Dang, but that was a bad day. Since then I have been making an attempt at getting some good pacific yew, the wood deemed as the world's best for longbow enthusiasts. Finding it is difficult, getting it almost impossible. Getting a piece suitable for a bow is even more difficult. A woman from Tualatin was generous enough to give me a tree for the effort of removing it and grinding up the trash into mulch, a job I will write about at a later time. Boy, was that a job.

But anyway, what I am getting to is that I brought absolutely nothing to the table when I joined the Guild, except a willingness to learn. And learn I have, as so many of you have been incredibly generous with your information relating to your capabilities. It is much more than I could have even hoped for.

TIPS: SAVE IT

BY BOB OSWALD

At last month's meeting, a couple people talked about jigs they had built but could no longer remember what they were for. I have also had to re-analyze how to use a jig after a long absence from it. Digital cameras – who doesn't have one? Well some folks don't, but for those that do, it's an excellent way to document things in your shop. I totally forget I have one when I'm in the shop, unless I'm writing an article for the newsletter where I want to include a picture. And then after months of not using it, I'll go set up my wheel-cutting jig to make some more tuck wheels and forget how to use the darn thing. Here's the perfect application to take a digital photo after it's set up and in use. Paste a copy on the wall, file it in the cabinet, or leave it on the computer is some easy to find folder (Ha!) until the next time you need it. And you can add notes on the copy or use some program such as Photoshop or Paint to add extra notes to the photo.

So, what to do? I don't much about know what you all do, so I decided to learn something that maybe you don't and share. My brother-in-law, Ron Senger, and I have become contacts within the guild in a grassroots wood rescue program. We are in the process of collecting whatever hardwood we can in an effort to save it from becoming firewood. We have been able to collect, with a lead from the guild, a beautiful cherry tree and a large black walnut tree, both of which very well may have gone to the grinder. I'll write more on those later as well. We are chasing around looking at this tree and that, seeing what may be good and what's not.. Trust me, some of the trees we have been told about were real lulus. Others have been outside of our capabilities because the owners wanted money. I can't blame them, of course, but we just cannot afford to buy their trees.

Which brings me to my final point. Is anyone out there willing to purchase green wood? Or, better yet, give a credible verbal commitment to pitch in on a tree should the need arise? If so, which wood(s) would you be interested in, and how much would you be willing to spend in the effort? If I had an idea of how much people were willing to give, I could be capable of getting more opportunities. Any and all offers would be considered on a tree-by-tree basis and nothing would be committed to or expected until I called or emailed you with an opportunity. At that point, a person could say yes or no as their desires or capabilities allowed.

So there it is, my first article for the newsletter. I will write more about our adventures in future articles, and hopefully they will be of interest. If they're not, I guess Bob will edit me out and put someone else's article in instead. Are you writing one yet?

Contact Brian at kingnomad3@yahoo.com

WELCOME NEW MEMBERS

William Stanton, Ray Curtis, Dallas Keck, Timothy Larson, Harold Pollard, Richard Hall, Roger Osborn, Ray Baggs, Kristin Hess, Scott Beckstrom, John Bennett, John La'Gere, Harvey Miller, Anna Garrison

ANNOUNCEMENTS

We haven't mentioned this in a while, but especially for you new members, check the website for current events. You can change your address there and we encourage you to do so. The website is a living thing, so each time you go back you should see something new. And look over the work of our professional members. Consider them if you have a special need. They are all master craftsmen and would love a chance to work with you.

SCHOLARSHIPS AND GRANTS

BY ROGER TUCK

This year marks the second annual Guild scholarship awards for students attending Oregon schools of instruction in woodworking. As many of you know, our Guild currently grants \$500 scholarships to students of two schools, namely, the Oregon College of Arts and Crafts (OCAC) and the Northwest Woodworking Studio (NWS). This year OCAC matched our award with an equal prize thus raising the grant to \$1000. Rest assured, the competition stepped up as well.

The school's head of the woodworking department, Mr. Michael de Forest invited Guilders Roger Tuck (Education Committee chairman) and Ariel Enriquez along with part-time OCAC instructor Terry Bostwick to an evening of judging applicants for selection of this year's winner. Being there was both an honor and a challenge, as clearly the body of work being presented was of a caliber that we rarely see.

As we arrived the students were still in the process of setting up their required four entries apiece and attending to the last minute preparations. The entries submitted were from second, third and fourth year students.



Here are your judges (except for Ariel who was taking this shot). From left to right are Terry Bostwick, Michael de Forest and Roger Tuck. Terry brought so much energy to the room. He has a keen eye for design and challenges students to explore their potentials for creativity. Michael de Forest has in-depth knowledge of his students and is an astute observer of their strengths and weaknesses in their craft. It would be a real pleasure to learn from him. He impressed me as a teacher who would pull a student out into an area that borders on their limits. The woodworking presented that evening, produced by the students of these two men, quite simply had us Guilders in awe.



I was sure glad to have had Ariel with us. Ever-present with his notebook scoring each of the entries on the three points of design, craftsmanship and execution in his rating system. Great, he's done this before. It was very helpful to have his input as a professional woodworker.

SCHOLARSHIPS AND GRANTS (CONT'D)



Michael de Forest presenting to the judges a first year work (a reliquary) from one of the entrants. In the pelvis of the piece is a drawer that holds a key for the box at the head of the piece. The piece drew high praise from all the judges.

The piece below represented one entrant's interpretation of the assignment to make a chest with drawers. The side aprons pivot away from the carcass to present two drawers. The piece was a wedding gift from the maker to his bride. Materials were black cherry and ebony and the execution was flawless. The work included the upholstery as well. This picture does not do it justice, alas.



SCHOLARSHIPS AND GRANTS (CONT'D)



And some students push the envelope and take risks to create truly innovative art. As some of the students were already dismissed for the holiday, the announcement of the winner is being held until classes resume. We will report on the winner at the Guild's Christmas party and in the next newsletter.

There it is. A brief glimpse at how your Education Committee does its work on behalf of you, the membership. It was a pleasure to serve!

DUST COLLECTION SYSTEMS

BY BOB OSWALD

I put off buying and installing a dust collection system for years. Wood is a natural product, biodegradable; no real health problem for me. I also chose to dismiss comments about dust in the house. My shop is in the basement and the furnace has a good filter. The big wine rack in the basement (my shop) has an ancient layer of dust on the bottles, very authentic looking. And one evening I set off the smoke alarm because of the dust level. Well, that was only once. And when I quit for the evening my glasses were more fogged up with dust than I realized until I took them off to wash up.

My wake-up call was when, a few years ago, I was reading

an article about the hazards of wood dust. I had failed to consider the preservatives, treatment chemicals, fungus, and sometimes-unhealthy exotic woods and their obvious effect on the human body. So the day I read that article I knew I had to have a better system and I started shopping the next day. Fortunately it didn't take a physician's visit and lung problems to arrive at this point in my life.

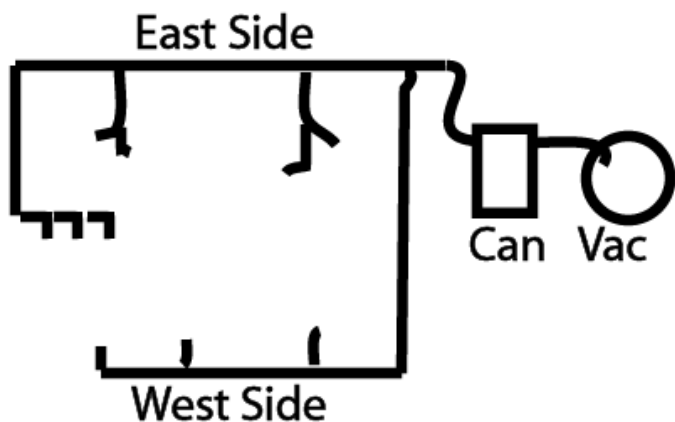
I settled on the Jet DC1100, a 1.5 hp system. There are plenty of good ones out there. Stronger is better. I looked over the commercial parts for pipe, gates and hoses. Man, the price sure adds up fast. Ultimately I located some great 4-inch

DUST COLLECTION SYSTEMS (CONT'D)

irrigation pipe at Home Depot. They have an ample supply of fittings although you only need couplings, elbows and Y's (no T's).

The pipe is white, 4-inch diameter, thin wall, and is very nice to work with. Actually the pipe is black but has a white wrapping on it. I cut mine to length on the bandsaw. On a long piece, I would cut it with a handsaw and then square it up on the bandsaw. Be careful here!!! I was making some unions, the short piece that goes between one Y and another. They are about 3 inches long. If you take a piece 6 inches long and cut it in half, and halfway through the cut it gets away from you, the old bandsaw can really spin that thing up fast, turning it into a slicing machine. I escaped uninjured but now I use clamps, not hands when cutting large, short round objects on a bandsaw.

Metal vs. Plastic: I used all plastic. The argument, a very sound one, is that with metal, you can ground the whole system. And if done properly will prevent you from ever having a dust explosion. The hazard here is that dust, especially very fine sanding dust, is very explosive. A spark is all it can take to set off a very serious explosion, potentially causing physical harm as well as starting a fire. I can not advise you here. In my opinion, metal is best, but I didn't want to pay the price (and hopefully won't every pay a worse price) and decided to go the plastic route. I think the hazard increases if you do a lot of sanding and have your system running a long time. Static electricity builds up and the longer the system is running the worse it will become.



BOB'S DUST COLLECTION LAYOUT

Layout: You need to think about this a bit. Remember to plan on minimum distances and minimum bends. I doubled up on almost all tools, in one case triple. This cut down on the number of drops from the main line. It also minimized the general airflow. One Y at the end of a drop feeds two tools. Since the gates have to be accessible, you have easy access to two gates at a time since they are located next to each other.

My layout has two major runs that split around my shop. The vacuum is located at one end, in a corner. The main pipe heads up to the ceiling and then splits. One run goes down the East wall. The other crosses the shop and then goes down the West wall. Each run has a few drops with 2 or 3 gates on each one.



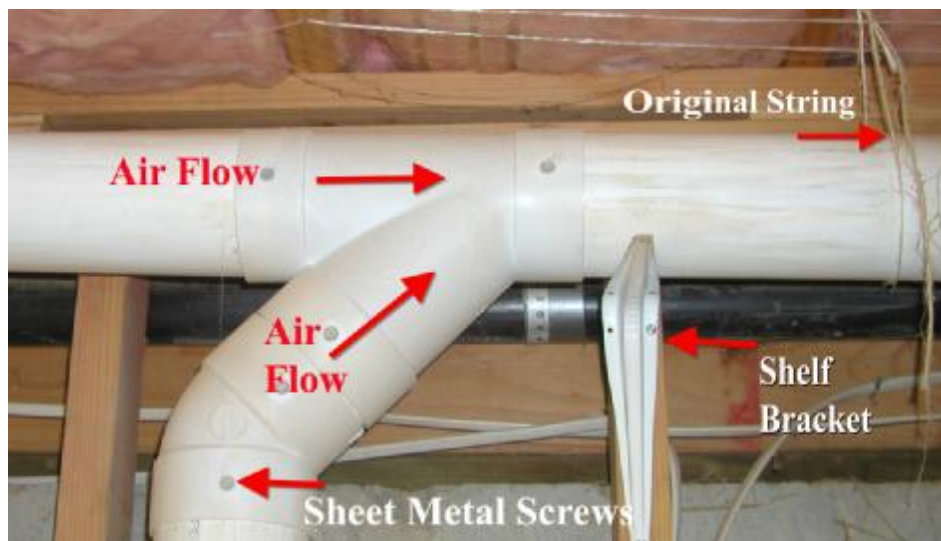
CHRISTMAS TREE - THREE GATES ON ONE DROP.

Hose: stay as large as possible and get as close to the tool as possible before converting to a small diameter. My best drop is my big bandsaw with a 4-inch port - a big hose all the way to the source. A "natural" tendency is to neck down the pipe. There's this feeling that the pressure will be higher since the vacuum is pulling through a smaller opening. Unfortunately it's absolutely not true, primarily because these dust collectors create a vacuum with a large squirrel cage style blower. They are great for moving a LOT of air at LOW pressures. They do NOT create a HIGH pressure suction. So they work best if the path from the dust source to the vacuum is large and unrestricted. A few little tests on my own system sure proved that to me.

Tools: Ideally every tool should have dust collection. In order of importance I think its sanders, bandsaw, routers, table saw, planer, jointer, drill press. If you have a dust collection system and you do any amount of sanding, you won't believe the improvement in air quality. And fortunately, even an anemic collector will usually pull sanding dust away since it's so fine.

Turning the corner: dust collection airflow is all about high volume unrestricted airflow. That means no sharp corners. Don't use a plumbing T as it has a ninety-degree bend. T's have a lot of internal turbulence that radically reduces the air pressure. Use a Y as shown in the photo that has a 45-degree approach in the transition. It's the best you can do. Avoid any

DUST COLLECTION SYSTEMS (CONT'D)



them in parallel around the shop and the vac turns on when you open the gate. Clearly the most elegant but also the most expensive. Fourth, and best for me, was to install a pull string and paddle switch that runs overhead the length of my shop. I can reach it within one step from anywhere in the shop. See the April 2005 issue to see how that was done. I still love it.

A garbage can with a special plastic lid that accepts two vacuum hoses, in series with the path is well worth the investment. It doesn't keep the bag any cleaner because the fine dust still heads for the end of the line. But the heavier sawdust doesn't fill up the bag like it used to. It's so easy to empty the can and if you inadvertently

more bends than necessary in any case.

I ran my system overhead, probably the most common installation as it's typically out of the way. The perfect(?) system would run the pipes under the floor. Then nothing would be visible. On the other hand, it would also be hard to modify, depending on the installation. However, one of our professional members, Lee Radke, has such a system under his floor. His shop looks immaculate. I'm envious.

Initially, to get the long pipe runs up against the ceiling, I drove a small nail into a rafter and used twine to hold the pieces airborne. Ultimately I suspended the system on shelf brackets as shown in the photo. Each joint is secured with 2 self-tapping sheet metal screws. Above all don't glue the joints. The plastic joint is quite airtight, especially compared to the open port and does not require glue. I have added or moved a tool a few times and it takes very little work with a saw and drill to re-plumb it in no time. I didn't have to tear apart a glue-joint. Just back out a couple screws, pull it apart and change or add new parts. I use hex-head 3/8" self-tapping screws as they are easy to drive without a screwdriver slipping off. Drill a small pilot hole for each one. I put two screws in each joint at 90 degrees to each other. A third would be structurally better but I chose not to use it.

Gates: Kind of expensive so I decided, being resourceful, to make my own. They worked out okay although they are probably not as well sealed as the commercial ones. I won't tell you how to make them because mine probably cost about 5 times what you can buy them for if you count labor. I have since expanded the system with commercial parts and replaced a couple of my homemade gates. In this case it's not worth it to make them, primarily because you have to bond 4-inch pipe to a wood assembly. However, there are articles on the Internet that tell you how to make your own gates.

On/off control: There are four general solutions here. One, walk to the vacuum and turn it on. Worst of all worlds. Two, buy a radio controlled switch. I tried that and for reasons that I, an electrical engineer, could never figure out, its range was about 10 feet. Three, use gates with switches built in. Wire

suck some small and useful object into the system, it is a LOT easier to retrieve it from the can than from the bag.

Another very worthwhile optional addition, also sold at the store, is a floor sweep attachment. It is like a dustpan mounted upside down against the floor with a vacuum fitting on it. You sweep stuff on the floor over to it with a broom and "swooooosh", it's gone into the garbage can. Very nice.

I don't collect from the planer today. It's hard to capture and in a bad location. I figured the chips were so big it didn't really matter. On the other hand, I was surfacing some hardwood this summer that had been treated with an insecticide. I tasted that for days afterwards. I did buy the parts to build a collector but haven't done it yet. I also haven't surfaced any more of that wood and I won't until I get the attachment made.

I'm disappointed at the moment because I think my suction is not as effective as I kind of remembered early on. Part of that can be a clogged dust bag. Part of it is probably due to a large number of gates. And if each one leaks just a little bit, overall you can have a significant loss.

I can't say enough good things about having this in place. I can work all evening and there is no haze, no dust, my glasses are clean. But you still have the wood smell - - that doesn't get sucked away.



LONG GRAINS ARE BEST

BY BOB OSWALD

Sounds like a commercial for cooking rice. I just recently became aware of the concepts of gluing joints together while paying attention to the grain direction. I guess I've just been lucky up until now; or am born with an innate sense of what is right. I humbly think it's the latter. I actually have been doing pretty well intuitively, but the two scenarios that were my latest "I didn't know that, but now that I see it, how could I have been so blind?"

Lee Johnson was demonstrating hand cut mortises at the September meeting. But that's another story. He happened to mention that when you glue a mortise and tenon, the only place that should fit snugly is where the straight grain pieces touch each other. Where there is an end grain to straight grain, or even worse an end-to-end grain, there is very little strength. Without getting into the mortise and tenon theory right now, there is only one surface pair where this is true – and it's the smallest surface available.

And then I was reading an article in one of my several woodworking magazines. And it had the audacity to call the Dado joint a piece of garbage. I took immediate offense of course, as this is one of the primary joints in so much casework construction. The bookcase (that I'm going to build someday) is a classic example of how there is "no other way" to do the shelves.

So those two events got me to looking at the long grain situation. And while this is not going to be a high-tech article on the Theory of Joints, I'll stand behind both authors and agree that when you glue end grain to anything, it's not nearly as strong as when you

glue two long grain pieces to each other. The point is valid. Glue on an end grain will 1) penetrate the fibers and 2) offers no surface area to form a bond. It's like trying to paint the end of a broom vs. painting the face of a board...

Imagine the dado joint without the dado - - you smear glue on the end of your shelf and butt it against the side of the bookcase. You clamp it tightly and wait for the glue to dry. Obviously (I hope) there is virtually zero twisting strength in this joint, or any other strength for that matter. When we put the shelf in a dado, we are giving it TREMENDOUS shear strength from the loading of books on the shelf. And that strength comes without even having any glue. But when we glue it, every surface has an end grain on it. The dado joint has no long grain surfaces. Amazing. That means that its racking strength (pushing sideways on the top of the bookcase) is very low. What gives bookcase strength in that direction is the back and/or front trim. The article went so far as to call it useless and that every joint like it from here on required pocket screws, sliding dovetails, dowels or splines to make it useful. Well, I wouldn't go that far. There are other ways to strengthen the project if necessary, but the point is still valid.

Imagine also the glue experiment mentioned above. If instead, you smeared glue on the flat surface of a 1x2 that was 8 inches long and stuck that on the side of the bookcase just under where the shelf would be located, you should believe that, when dry, that bracket/cleat/shelf support is very strong. That's because it's glued long grain (flat edge of the 1x2 to long grain (side of the bookcase).

Something to consider when you're laying up your project.

*Imagine a
dado joint
without the
dado*

MINI-ZERO CLEARANCE RIP FENCE

BY BOB OSWALD

You can buy zero clearance inserts for your table saw. And most of you probably have them. Here's a variation on zero clearance that is especially good for ripping small parts, and oh so cheap. Its value comes in being able to throw it together very quickly and cheaply. It is especially useful when your table saw insert has a long slot and side wear from months or years of use. Your project requires ripping some small parts and especially requires a very tight (in other words, brand new) zero clearance plate. Rather than sacrificing another new zero clearance plate, make one with a fence and a Masonite baseplate. You can shoot a few brads into the wood fence from the bottom and then tear it off and recycle it when you're done. See the photo at right for a (hopefully) quick and complete understanding of this jig. Of course, be sure to use your guards, removed here for clarity.



Super Cheap, Super Easy, Super Zero Clearance.
It doesn't get any better than this!

The Guild of Oregon Woodworkers is a group of professional and amateur woodworkers like you, committed to developing our craftsmanship and wood-working business skills. The Guild offers many benefits for members, including

- *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.*

For information on how you can become a member, contact Guild President Lee Johnson at 503-292-4340 or email leejohnson13@comcast.net

GUILD OF OREGON WOODWORKERS

P.O. Box 13744, Portland, OR 97213-0744

CLASSES, SEMINARS, DEMOS, AND SUCH....

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Guild of Oregon Woodworkers

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