

# OREGON WOOD WORKS

**Inside this Issue:**

<i>Feature: Dutch Rush - Before Sandpaper</i>	2
<i>Slower is not Better</i>	2
<i>Seminars &amp; Classes</i>	2
<i>Kid's Workshop</i>	2
<i>From the President</i>	3
<i>Miter Joint Gluing Jig</i>	3
<i>Simple Cabinets</i>	4
<i>Announcements</i>	4
<i>Beginner's Corner: Saws &amp; Saws</i>	5
<i>Resources: On the Web</i>	5
<i>Tools: Drill Doctor</i>	6
<i>Library</i>	6
<i>A Word from Our Sponsor: Rockler</i>	7
<i>It's Guild Show Time</i>	7
<i>Classified Ads</i>	7

## FEATURE: DUTCH RUSH—BEFORE SANDPAPER

BY LEE JOHNSON

Whenever and wherever I've had the chance to look closely at decorative wood-carving from before the 20th Century, whether it be the incredible work from the Goddard/Townsend Rhode Island gang, Afleck's Chippendale out of Philadelphia, or even the stunning work of Grinling Gibbons from 1600's London, it is obvious that it was smoothed after carving. And often smoothed right down to being burnished.

One simply doesn't get that done with carving tools. Carving tools leave facets, no matter how small. Nowadays, we smooth out the facets with fine needle files and then very fine sandpaper before burnishing. But how the devil did they do it before they had that equipment?

I've heard various theories over time: sharkskin (which can be rough as 220-grit garnet paper), cloth or leather charged with pumice and/or rottenstone, fine riverbed sand (sharp-edged silica particles; sea shore sand particles are too smooth) and other, more far-fetched balderdash. (Like their hands were so rough they just rubbed with their own skin - bosh!)

I've never believed the shark-skin theory - inadequate supply problem; rubbing

with loose abrasive would have badly rounded the work, and most of the master carving is too crisp for that stuff; likewise with cloth or leather charged with abrasive - too much crispness in the old carvings.

The question had become for me one of those things I put in the murky backwaters of my synapses, assuming that I would never know. They did it somehow, but it's lost. Don't spend energy on the unknowable.

But it turns out there is an answer. It was done with a weed. Dutch Rush; *Equisetum hyemale* for you botanists. Here's the short story of how I found out:

Over the holidays, I went to London as a gift to myself for my 60th birthday (I'm accepting congratulations and gifts only if they're really cool) to see some of the carvings by the shop of Grinling Gibbons, the 1600's granddaddy of all delicate floral carving. Some of his stuff is in the Victoria and Albert Museum, and it turns out that the V&A did a major exhibition of his work in 1998.

Along with the exhibition, they produced a book of his work, life & times (which cost me double because of our weak dollar, that's another story) written by a Mr. David Esterly

*(Continued on page 2)*

## OUR NEXT MEETING

The April 20th meeting will be held at Oregon College of Art and Craft and will feature a discussion of bentwood techniques and a demonstration of lamination bending using a form by Rob Lewis, Gavin O'Grady's studio manager. He will also show examples of his work making horse-drawn carriages. It should be an interesting evening.

The board meeting will be held in the cafeteria, where dinner will be available for a modest price, if desired. The cafeteria is a short way down from the parking lot. The general meeting will be held in the wood shop.

**From I-5 North:** take exit 292 (Rte. 217) towards Tigard/Beaverton. Take the Barnes Rd. exit and merge right onto SW Barnes Rd.

**From I-5 South:** take I-405 South to exit 1D, Rte. 26 W. Take the Barnes Rd. exit (just before the 217 exit), and proceed as above.

**Common directions:** Proceed to the College at 8245 SW Barnes Rd. As you enter the campus, take a right and go up to the upper parking lot. The wood building is at the end of the lot.

- **Networking begins at 6:30 pm; program begins at 7:00.**

**SUBMIT AN ARTICLE!**

Do you enjoy reading the articles in our "new" newsletter? Then consider becoming one of our contributing writers. If you're a woodworker, you've got a lot of great ideas and expertise to share. You don't have to be a great writer; we can help you get your ideas down on paper. If you'd like to share your ideas, or have a great idea for a new name for the newsletter, contact Bob Oswald at 503-985-7137 or [bobnan@teleport.com](mailto:bobnan@teleport.com)

**FEATURE:**  
**DUTCH RUSH — BEFORE SANDPAPER**  
 BY LEE JOHNSON

*(Continued from page 1)*  
 (reference below.) Esterly must be a fine woodcarver because he was called in to help repair damage to Gibbons's carvings at Hampton Court following the 1986 fire.

Esterly talks about puzzling out how the Gibbons work was smoothed, which it obviously was, and discounted the sharkskin, rottenstone, fine riffler theories. He says,

"The only clue was a distinctive repeating pattern of four or five parallel striations, just visible to the naked eye on many of Gibbons's surfaces,"

This clue eventually led to the rejection of other candidates and the discovery of Gibbon's finishing device: Dutch rush, a small, leafless, primordial plant composed of a single stalk, jointed like bamboo. This relative of the horsetail grows on sandy soils. It has the remarkable property of taking up silica in nutrient form and depositing it in nodules on its ribbed surface, thereby turning it into something like fine glasspaper [sandpaper to us Americans].

Imported in large quantities from the Low Countries and sold in bundles in London markets, Dutch rush (or 'scouring rush' or 'pewterwort' among many names) had a multi-

tude of scouring, cleaning, polishing, smoothing and edge-sharpening uses for metal as well as wood; it has long been used by musicians for shaping the reeds of their wind instruments, and by Japanese lacquerers for polishing their work. More to the point, there is reason to believe that finishing techniques based on *Equisetum hyemale* were in general use for wood sculpture and ornament before the 19th Century. Carefully examined, the surfaces of such work often reveal a telltale pattern of small parallel scratches.

So there you have it. I am willing to bet that should ship manifests putting into Philadelphia, New York and Charleston in the 1700 and 1800's be examined, we would find bales of Dutch Rush, much of which probably went directly to the furniture shops there. But that's a bit of study for another day.

(Reference: Grinling Gibbons and the Art of Carving, David Esterly, V&A Publications, 160 Brompton Road, London SW3 1HW, ISBN 185177 2561.)

(Note: This is a lovely book, but at 19.95 GBP, plus shipping, it would probably cost \$50 or so to get in hand. But perhaps your local bookstore can order it and get a better deal for you.)

*It has the remarkable property of taking up silica in nutrient form and depositing it in nodules on its ribbed surface, thereby turning it into something like fine glasspaper*

---

**I LEARNED ABOUT WOODWORKING FROM THAT:  
 SLOWER IS NOT BETTER**

I was looking for the perfect finish on a product out of my drum sander. At the time I was still getting acquainted with it. As I made the final pass, I slowed the belt way down to let it 'fine tune' the surface. It came out the other side with burn marks on it. I was running different woods (oak, western maple, walnut and birch). The western maple was the worst (another story later). Several attempts to re-sand the burn off were unsuccessful.

Somewhere in the dark recesses of my brain something about cutting speeds surfaced. I turned the belt speed up to very high, ok since I was making a very light cut. The burn went away. The moral here is that slow cutting with any tool causes the cutter to dwell too long on the wood and it will burn. Some more than others. When feeding your table saw also, don't linger. Push that work through at the best speed for the size and cut.

---

**SEMINARS & CLASSES**

Carving, finishing, chair making, build boxes, routers and hand planes, how to run a business. There is a GREAT lineup of seminars for this year, taught by the best people in the business. See the details on the website. Signup forms are there under "Click here for Flyer/Application". Seating is limited and time goes by faster than you think! The first seminar starts in April.

---

The Guild will test a new **KID'S WORKSHOP** concept at the Salem Art Festival. If you are interested in helping some kids to have some fun building small projects give us a call. More information will be forthcoming at the next Guild meeting in April. Think about two different dimensions of participation, helping with the kids at the show and/or building a few parts for the show. Questions call George DuBois 503 365-7636.

## FROM THE PRESIDENT

BY JOHN DUBAY

Is it "Measure twice, cut once," or "Measure once, cut twice?" Or is it, as I heard elsewhere, "Measure three times, cut twice?"

Following a long dry spell without building anything, when I began work on my back porch railing the correct form of that advice escaped me. It would have helped if I had remembered any one of them. To label me inefficient would have been kind.

You needn't tell me not to worry about it, though, because I know we all make mistakes. In truth, woodworkers routinely make an effort to point out their errors, many times in response to a compliment about their work. "Thank you, but if you get down on your knees you can just make out that crummy miter-cut here on the bottom." The psychologists among us could probably provide several explanations why we so often do this.

Whatever that explanation is, the trait itself also helps explain the popularity of woodworking educational programs, books, magazines, and, of course, the Guild itself. "If I learn how to do better woodworking, I'll make fewer mistakes to point out. Right?" While this is a valid reason to learn more and do better work, it's not the only reason. Sometimes it's simple curiosity about how to use new techniques, or the urge to make something that pleases one's eyes or elicits the admiration of others. It can even be the simple pleasure of knowing more how things are done. All these reasons, and many more, including the search for increasing profits, can drive the ambition to do better woodworking. And all who attended the Guild's first seminar of the year on building a demilune hall table harbored some or all of these motivations, and they surely left rewarded.

Don DeBobbeleer's award-winning table

took center stage, a stunning display of wood-working virtuosity. More than fancy joinery and finish, the work included a complex interaction of geometrical lines and arcs of highly figured wood separated by delicate lines of contrasting colored strings on both the table top, the curved apron and the tapered hexagonal legs. The immediate question was "How in the world did he do that?"

He showed how, step by step. He went through making the wedge shaped pieces from which the veneer wedges for the top would be cut with a thin, light-colored veneer on one edge that becomes a part of the stringing, setting up a band saw to cut the veneers, building jigs to cut and rout precisely shaped pieces, calculating the radius for three point arcs and laying out both radius and non-radius curves and ellipses. He showed the right way to mix plastic resin glue, and how to lay up the veneers to make the curved apron and then how to cut it apart and mill the parts to put it back together. Seeing how he made those delicate looking legs with the combination of dark woods and light stringing was truly an Ah-Ha moment for everyone.

Although the table requires making many precise parts, DeBobbeleer systematically showed the techniques and procedures to make and fit them. His unrelenting focus on accuracy in the details was his theme song, and his students were very impressed with it.

The seminar inspired me. It reminded me again how good it feels to learn how to do woodworking at a higher level and how I should make every effort to take advantage of seminars and classes that help me reach for it. I intend to enjoy the ride, and if I make some mistakes, I'll point them out to you. Then again, maybe I won't.

*It reminded me again  
how good it feels to learn  
how to do woodworking  
at a higher level.*

## TIPS: MITER JOINT GLUING JIG

There seem to be dozens of jigs around for gluing up miter joints. This goes for picture frames or for jewelry boxes. I've always liked my band clamp but it's always been a struggle to get everything in place, the project, the band, the corner brackets. Those little metal corner brackets that come with them are very awkward to use. Not enough hands. So make some corner brackets out of hardwood as



shown in the photo. Between the squaring board in at least one corner, and accurately cut corner blocks, it's a cinch to get this project square. In use it comes out looking like the photo.

Also see the current Wood Magazine, Issue 162, April/May 2005, page 20 for a very attractive variation on the same concept.

## JIGS, FIXTURES: SIMPLE CABINETS

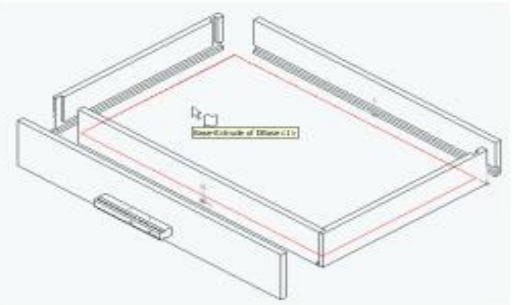
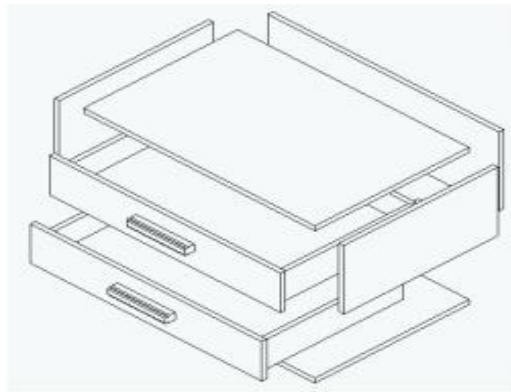
BY BOB OSWALD

One weekend I wanted to build a number of small cabinets to use more productively all the space under my tools. (See the January newsletter for a photo.) I had been putting it off for months, a project too complicated to do it without a lot of planning. Actually, just a little thought, a simple sketch and an afternoon in the shop produced 4 cabinets of varying sizes with 2 or 3 drawers each. You can go the route of hardwood, precision, cabinet

joints, etc. However, these are very functional, sturdy and attractive in their simplicity.

The construction is simple. The drawer has an oversize false front. Material is 1/2" sanded plywood. Dado grooves are routed since a 1/2" router bit was quicker than the table saw. Assembly is TiteBond and a Brad Nailer. Drawer slides from Home Depot (not shown in the sketch). For further information, drop me a line. [Bobnan@teleport.com](mailto:Bobnan@teleport.com).

*attractive in their  
simplicity*



## ANNOUNCEMENTS

### What's a Forum?

The Guild website now has a discussion area where you can post questions and answers about woodworking. Go to the Guild website. Under Resources, click the "Online Forum". You'll see a page of categories. Log in as a member to post questions or answers to a category. Report any problems you have to webmaster Dave. His email is under Board of Directors. This is a new area so we're experimenting with it. Let us know what you think.

### Who do I contact?

When you have a question, suggestion, concern, change of address, seminar question, etc contact any board member. Most of them know most of the answers or certainly can connect you to the right person. Go to the Guild website. Click on Board of Directors. You'll see the smiling faces and contact data for everyone on the board. Don't hesitate to call us.

### Reading the newsletter in PDF

When we upgraded the newsletter to the new format, the conversion to MS word did not go well. This is surprising since our pub-

lishing software is also Microsoft. Be that as it may, the result was so poor as to be virtually unreadable. Hence the Adobe only format now. For those of you who might need assistance getting on the wagon, it's not hard. Basically get on the internet at [www.adobe.com](http://www.adobe.com). The Adobe Reader is free. No strings, no email lists. Adobe gives away the Reader to assure people will read the documents that are produced by all those that buy their regular tools. On the menu bar across the top, click Support/ Downloads. On the left column click the button :



Follow the directions from there. Unfortunately the file is large, around 5 Meg, so if you're on dial-up like me, it will take a half-hour or so. Once done however, it's a great tool that has uses viewing other documents you'll run across on the web as well. If you need help, call Bob Oswald at 503-985-7137.

### TINY TIP:

Keep your tools sharp and true and they'll be kind to you.

*Classes at Northwest  
Woodworking Studio:*

*Lee Johnson is offering  
Furniture Drawing and  
Design for 5 weeks  
starting April 5th.*

*Gary is presenting a  
new workshop for  
Making Jigs and  
Fixtures on June 1 & 8*

## BEGINNERS CORNER: SAWS & SAWS

BY BOB OSWALD

You've got plans, the wood and time in the shop. A major part of your project build time will be cutting with a saw. The quality of the cut will determine how much time you spend cleaning up versus productive forward movement on your project. The saw choices are typically bandsaw, miter (chop), table, radial arm and hand saws. We'll concentrate on power saws for this article.

There's saw blades and then there's saw blades and there's how they're used. Obvious to the seasoned folks, many of whom learned the hard way like you and me, they leave different levels of saw marks. I struggled through years of using combinations of tools to do my cutting. It started with years of a radial arm and a band saw. I loved them both (but read on before rushing to the tool store). The radial took care of the cross-cuts and rips on larger pieces. Small parts went to the bandsaw. Even with a sharp blade running true, the bandsaw left unacceptable marks. I figured that was normal, so I bought a couple of sanders - belt, disc, palm, etc. They did a great job cleaning up the saw marks, except that sometimes in the sanding process I got pieces a *tiny* bit out of square.

The radial arm saw was capable of doing decent quality cuts, but because of the need to turn the head constantly depending on rip or crosscut, it was always in motion. It does have good locks to return to zero, but they were never good enough as my desire for accuracy increased. I would have to re-zero each time.

Saw marks are also a direct result of blade sharpness and saw accuracy. I can't begin to emphasize the value of a sharp blade. Every woodworking article talks about sharp tools. It's simply true. And alignment needs to be off only a little to cause a variety of cutting errors, all of which will leave saw marks in your work. Take the time to zero out your

tools. Like sharpening, this can't be emphasized often enough. It's too easy to "get to it next time". Any more, part of my woodworking enjoyment on a weekend includes an hour tuning something. It's part of why you're in the shop, hopefully. To relax and enjoy the whole woodworking experience. (I learned from a wise man to enjoy finishing too, and it made a difference - more on that in future article.)

Only a couple of years ago I finally invested in a heavy Jet table saw, the Supersaw. I wish it had been my first purchase. I would have not bought two other saws and a couple sanders. And I haven't used the sanders since. I spent as much money cleaning up bad cuts as if I had made them right to begin with. It's one of those false economies you hear so much about. And if your projects are larger, with bigger pieces of wood, you can't begin to do justice sanding out saw marks. Of course there are planers and jointers. They range from important to indispensable, but that's a different story. On a good table saw, a heavy fence and an after market miter gauge solution makes switching between crosscut and rip reliable and easy.

(Note: For those readers who would like to enlighten beginners on where hand tools would serve a great and inexpensive purpose, please submit your articles to [bobnan@teleport.com](mailto:bobnan@teleport.com)).

So my current ideal world includes a table saw, a radial arm, and two bandsaws. The radial arm is a giant miter saw. It doesn't rip any more (always a scary thing when it did).

I think the table saw is the single most indispensable tool in the shop. Buy a good one or you will need a lot more help from jointer, planers, hand planes and sanding tools.

More on jointers and planers next month. Off to the shop...

*... left unacceptable marks. I figured that was normal, so I bought a couple of sanders.*

## RESOURCES: ON THE WEB

BY QUINN LEACH

<http://www.artistcraftsman.net/enter.html> (Thomas Strangeland, Seattle - Greene & Greene)

<http://www.wood-dug.com> (Home shop site, jigs / projects)

<http://www.woodezine.com/> (John English site) Monthly Webzine:

<http://www.routerforums.com> (if you use a power router, check this)

Interesting thread about shop setup: <http://www.countrybynet.com/forums/showflat.php/Cat/0/Board/hobbies/Number/9857/page/0/view/collapsed/sb/5/o/all/fpart/1>

For an email version of these and other links contact [bobnan@teleport.com](mailto:bobnan@teleport.com).

*A great machine that every shop should have*

## TOOLS: THE DRILL DOCTOR

BY BOB OSWALD

I learned to hand sharpen bits in the model shop at Motorola many years ago. That skill has faded with time and I continue to press harder on my drill spindle in recent years, or buy new bits.

I bought a Drill Doctor on a whim about two years ago. What a fantastic investment. You have to carefully (but it's easy) align the bit in the clamping fixture. And a small amount of finesse is recommended, mostly just use natural and random motion when twisting the drill in the grinder. It came with a great video.

The Drill Doctor works very well. I saw a review on Woodworking Central where the author ran an impressive series of tests and



came away giving it very high marks.

It is designed to put on the sloping twist and the proper angle on the tip. A must have in my book.

I bought the DD250 (factory MSRP \$99). The DD750, top of the line goes for \$190. Thanks to the developers for a great machine that every shop should have..

## LIBRARY

One more request – for two months now we've been asking for help locating and returning library books. Following is a list of the books we are trying to locate. It sure would be sad if we had to stop buying books because we're losing too many of them. What can you do to help??

- B102 **Understanding Wood: A Craftsman's Guide to Wood Technology** R. Bruce Hoadley
- B104 **The Complete Illustrated Guide to Joinery** Gary Rogowski
- B106 **Queen Anne Furniture History, Design and Construction** Norman Vandal
- B108 **The Complete Illustrated Guide to Furniture and Cabinet Construction** Andy Rae
- B111 **Encyclopedia of Furniture Making** Ernest Joyce
- B112 **The Handplane Book** Garrett Hack
- B114 **A Cabinetmaker's Notebook** James Krenov, Craig McArt
- B116 **The Impractical Cabinetmaker** James Krenov
- B121 **Setting up Your Own Woodworking Shop** Bill Stankus
- B124 **Traditional Japanese Furniture** Kazuko Koizumi
- B125 **Hand-Applied Finishes** Jeff Jewitt
- B126 **Chests of Drawers** Bill Hylton
- B129 **Band Saw Bench Guide** Mark Duginske
- B131 **Veneering - A Foundation Course** Mike Burton
- B135 **Making Fine Furniture** Tom Darby
- B136 **Choosing & Using Hand Tools** Andy Rae
- B138 **The Workbench Book** Scott Landis
- B139 **Marquetry & Inlay Handbook** Zachary Taylor
- B141 **Modern Carpentry** Willis H. Wagner
- FW157 **Fine Woodworking August 2002 No. 157** Taunton Press
- FW163 **Fine Woodworking June 2003 No. 163** Taunton Press
- SW2 **The Best of Fine Woodworking CD** Taunton Press
- V100 **Router Joinery** Gary Rogowski
- V102 **Steam Bending Basics** Lon Schleining
- V104 **Carving Techniques and Projects** Sam Bush, Mach Headley
- V108 **Sam Maloof : Woodworking Profile** Sam Maloof
- V111 **Handmade Dovetails** Tage Frid
- V112 **Beading with Scratch Stock, Moulding Plane & Router** Garrett Hack
- V113 **Making Mortise-and-Tenon Joints** Frank Klausz
- V117 **Installing Hinges** Philip Lowe
- V124 **Mastering Your Bandsaw** Mark Duginske
- V126 **Small Shop Tips and Techniques** Jim Cummins
- V129 **Furniture Making Techniques Part 1 of 2** Marc Adams
- V134 **Reclaiming Flea-Market Planes** Ernie Conover
- V145 **Hand Tools** Frank Klausz

## A WORD FROM OUR SPONSOR: ROCKLER WOODWORKING AND HARDWARE

BY DENISE ANDERSON



Formed in 1954 as The Woodworker's Store, Rockler Companies is now made up of 35 retail locations served by a central warehouse that also supplies the catalog and internet divisions.

The Beaverton store opened October 3, 1997 under the name "The Woodworker's Store". We are the seventeenth store in the chain which is still family owned. In 1999 the family decided to include their name in the business and the store became Rockler Woodworking and Hardware. We specialize in hard to find hardware for furniture and cabinets and are ready to offer advice to help our customers complete their projects. Most of us have a good knowledge of woodworking techniques and enjoy problem solving - so if you're stuck on a woodworking problem, let us know!

Since my favorite section is the finishing products, I thought I would bring to your attention a new offering by Zinsser. They now

make "French Polish" in a can. Though somewhat of a misnomer, since French polish refers to a process and not a product, this shellac is formulated for those who want to French polish without mixing up their own flakes. It is approximately a ½ lb. cut of blonde shellac and is easy to apply. Just as in any French polish you make a pad from an absorbent center such as folded cheesecloth and place it in a cotton cloth. You can either pour the shellac into the pad or dip the pad into the shellac. I tried it out on ash. I applied a sealer first and found that one coat of the "French Polish" on top of this gave a satisfactory shine. However, I like more build, so I applied two more coats an hour apart to give a good shine that was starting to reflect. You can continue to build, if necessary, and then finish off with a wax polish (optional).

This is a great way to "try out" French polishing for the first time.

### *French Polish in a can*

## IT'S GUILD SHOW TIME

The dates of the shows for 2005 are:

- ◆ Salem Art Festival July 15th, 16th, 17th
  - ◆ Oregon State Fair Aug. 31st-Sept. 5th
  - ◆ Village of Willamette Sept. 17th and 18th
  - ◆ The Woodworking Shows Oct. 21st-23rd
  - ◆ Best of Northwest Dec 3rd and 4th.
- Exhibitors for the Best of Northwest

need to get their applications in by June 1st, 2005 if you want the same space as last year. After that the space will be on a first come, first served basis.

We need volunteers for all shows so let us know when and for how long you can help. Questions to George DuBois 503-365-7636.

## CLASSIFIED ADS

**Tool Swap Meet. Saturday April 16.** Thinking of upgrading your tools but need to sell the old ones? Sign up for a free table 9-12 or 12-3. Held at Rockler Woodworking in Beaverton – bringing buyers and sellers together.

**10" Inca joiner/planer** in great shape for sale for \$800. Please call 503-628-1955 or 503 522-6512 to leave a message. Gary Virgin [mvgv9910@easystreet.com](mailto:mvgv9910@easystreet.com)

**Jointer:** Older cast iron Craftsman on stand Just sharpened knives \$150.00 Kirk 503-969-4433

**Walnut tree** - My mother has a dead black walnut tree in her yard. We don't know why it died. We wonder if it would be of use to a woodworker. It is about 51 inches around and 103 inches to the first major limb. Please email me if you know someone who would be interested. Joy Basaraba, 503-282-2657. [jbasaraba@hotmail.com](mailto:jbasaraba@hotmail.com) (put Walnut Tree in the subject line).

Just read the article by Mitch Patton on merging two businesses. I followed a similar path, but I bought the **Laser Engraving** machine. If anyone needs engraving I am in the Portland area and would be happy to accommodate fellow woodworkers needs. You can reach me at [laserwerks@comcast.net](mailto:laserwerks@comcast.net) or 503-449-9992. Don Sveta

---

## GUILD OF OREGON WOODWORKERS

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

Phone: 503-391-7890  
Email: [jldubay@comcast.com](mailto:jldubay@comcast.com)

We're on the Web!

[www.guildoforegonwoodworkers.com](http://www.guildoforegonwoodworkers.com)

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

- *monthly educational 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 John DuBay at 503-391-7890*

---

## GUILD OF OREGON WOODWORKERS

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

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

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

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

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

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

***Woodcrafters*** 503-231-0226, 212 NE 6th Avenue, Portland

### THE GUILD IS PROUD TO BE SPONSORED BY:

Barbo Machinery  
Bridge City Tool Works  
Crosscut Hardwoods \*  
E.B. Bradley Company  
Goby Walnut Products  
Hardwood Industries  
Lumber Products  
Northwest Woodworking Studio  
Oregon College of Art and Craft  
Rockler Woodworking \*  
The Tool Peddler  
Woodcraft, Tigard \*  
Woodcrafters, Portland \*

\* These sponsors offer discounts to current Guild members. Refer to the website under *Benefits/Discounts* for details and restrictions. Remember to thank them for their generosity.