

OREGON WOOD WORKS

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FEATURE: WORKING WITH LARGE SLABS

BY LINDA MAIN

Working with heavy slabs of wood comes with its own unique set of challenges. In the past year, I have made two mantles of solid western maple. The first was for myself and the second was for someone who came to visit and wanted something similar. I am currently making an end table of slab to go with my mantle. There is a certain charm and allure to a large slab finished as if it were fine furniture.

The first big challenge when working with a slab or any large piece of lumber is how to get it flat. Neither a jointer nor a planer will do the job. The solution is a router planing jig. Essentially, this is an oversized faceplate for a hand-held router. The faceplate needs to be at least 50% longer than the width of the piece you intend to plane. I made mine out of 1/4" acrylic, reinforced with side rails made of 3/4" plywood strips to prevent sagging. A 1 1/4" dish-carving bit will yield the best result, but any flat bottom bit

will do.

Measure the width and length of your slab. Add 1" to those dimensions and make a frame to hold the slab. For all but the thickest slabs, I use scraps of 2x4s that are edge



Router Planing Jig in Action

(Continued on page 2)

OUR NEXT MEETING

The May 18th meeting will be at Hardwood Industries Conference Center. This is the meeting lots of us have been looking forward to, The Intra Guild Show. If you would like to enter a work piece, you still can. Just bring it to the meeting and allow a few extra minutes for setup. There will be three categories, beginner, intermediate, and professional. The project has to be made in the last two years, so you so probably already have something. The judging will be done by some of our sponsors. So bring you favorite piece and help make this show a big hit.

From I-5 North

Take EXIT 289 toward TUALATIN/SHERWOOD.
 Turn RIGHT onto SW NYBERG RD.
 Stay STRAIGHT to go onto SW TUALATIN-SHERWOOD RD.
 Turn RIGHT onto SW WILDROSE PL.
 End at 20548 SW Wild Rose Place, Sherwood, OR

From I-5 South

Take EXIT 289 toward SHERWOOD/CITY CENTER.
 Turn LEFT onto SW NYBERG RD.
 Stay STRAIGHT to go onto SW TUALATIN-SHERWOOD RD.
 Turn RIGHT onto SW WILDROSE PL.
 End at 20548 SW Wild Rose Place, Sherwood, OR

- Networking begins at 6:30 pm; program begins at 7:00 -
- Don't forget to bring a chair or two! -

WORKING WITH LARGE SLABS

BY LINDA MAIN

(Continued from page 1)

jointed. Whatever you use, make sure the frame and your work surface are flat. Drop the slab into the completed frame. Shim and wedge the slab so that it doesn't rock or shift around. Then you're ready to run the router planing jig back and forth across the slab. Set the router depth so that it removes no more than 1/16" at a time.

When working with maple or other woods that contain a lot of resins, check the router bit occasionally for resin build-up, which can burn and cause heat damage to the bit. With this type of routing, there is no right or wrong direction to move the router. You can go with the grain or across. If you move the router too fast, you will hear the motor slow down. If you move the router too slow, you may scorch the wood, but don't worry too much about that. After some number of passes, the router bit will contact the entire surface of the slab. At that point, it's flat. Before you flip it over to do the other side, sand with 80-grit paper to remove any ridges left by the router bit.

Western maple slabs can have interesting figure, but don't expect uniform grain or density throughout. On the slabs I have worked with, portions were curly or quilted while other portions just had the interesting grain you get with flat sawn lumber. I was concerned that a 3½" thick slab nearly 6 feet long would be prone to warping or twisting, especially when subjected to hot dry air wafting up from a fireplace. Then, too, there were a few natural and machine-made flaws that marred the overall beauty of the slab – a chip out of one edge, a crack at one end, a small missing knot. What to do about those?

After milling the slab straight and flat and sanding to 180 grit, I use MinWax High Performance WoodFiller to fill the flaws. It is two-part epoxy filler that dries hard and does not shrink. While touted as being stainable, it doesn't take stain or dye the same as the surrounding wood, but that can be fixed. More on that later.

I use water-based aniline dye. Stains lay on top of the wood and partially obscure the grain. They also are prone to blotching. Water-based dye, on the other hand, changes the color of the wood cells and doesn't obscure the grain. And if there is blotching, it's easy to

fix by dabbing on more dye or wiping with a clean, wet rag. If you have not used water-based aniline dye before, the technique is simple. When sanding is done, wipe the entire surface with a clean, damp rag. Let it dry, then *very lightly* sand again with the same grit as before. Apply the dye, let it dry, and *very lightly* sand with *used* 400 grit steared sandpaper. Now you're ready to apply the finish.

To prevent twisting or warping, a slab needs to be protected from heat and humidity changes. According to Bob Flexner, author of "Understanding Wood Finishing", shellac offers excellent resistance to water-vapor exchange while varnish has excellent heat, wear, solvent, acid, and alkali resistance. I use a 1 pound cut of super blond shellac and apply two coats.

Now it is time to fix the places the color of any wood filler that was used. With artist's oil paints and a very fine brush, paint the wood filler to match the surrounding wood. You'll get the best result if you wait to do any oil painting until after you have applied the shellac sealer. The sheen of the oil paint is slightly different than the shellac, so it might be hard to tell if the color is exactly right.

Wipe on a coat of Waterlox Original Sealer/Finish, available from woodfinishing-supplies.com. (Bob Flexner recommends a glossy varnish because it doesn't obscure the grain with particulates that are found in satin finishes.) After the first coat dries, touch up the oil paint, if necessary, for an exact color match. I then proceed to wipe on 7 more coats of Waterlox. That gives depth to the finish, but it is too glossy to my eye.

Using mineral spirits and 0000 steel wool, I buff the gloss out of the varnish to achieve the satin sheen I prefer. Then I apply 2 coats of paste wax, which helps prevent finish deterioration and makes the sheen more uniform after buffing with steel wool.

A year after being put into service, I'm happy to say that my mantle is still straight and flat and is a joy to look at and touch. This is my recipe for success when working with heavy slabs. It's not fast to do, but the result is a fine furniture finish, with protection from wear, heat, liquids, and vapor-exchange. And minor scratches from daily use are easy to repair with more paste wax.

... the result is a fine furniture finish, with protection from wear, heat, liquids, and vapor-exchange.

New members: Allan Anderson, Joe Hubert, Bradley Murphy, Robert O'Conner, Joe Black, John Chapman, Harlow Jacobson, Paul Garneau joined in the past month. Welcome to the Guild!

FROM THE PRESIDENT

BY JOHN DUBAY

It seems like aging fosters an increased intolerance for surprises, like finding a new hole in the garden made by the new dog. Of course, you may be one of the lucky few I have not bored with my darned dog stories. Fortunately, not all surprises fall into the “Oh, no, not again” category. Some surprises, like finding that folded five-dollar bill in the pocket, bring that unexpected jolt of cheer that makes us want to tell someone.

While I did not find any money, I did attend the April Guild meeting and experienced one of those zinger surprises a school professor once described as “lagniappe,” an old Creole-French word meaning something extra. The newsletter description of the program as a “discussion of bentwood techniques and a demonstration of lamination bending using a form” was a clear enough warning not to expect a Cirque de Soleil spectacular. How exciting can clamping glued strips together get? But we received many extras in the great stories and historical background about horse drawn wagons and coaches, all of which, of course, were made of wood.

Rob Lewis, the new instructor at OCAC, gave us not only his expertise of many years studying and building miniature and full-size

horse drawn rigs like fire trucks, farm wagons and coaches, but also shared some great stories about their rise and demise. Rob is currently building a ¾-size Concord Coach, named after the Massachusetts Company that manufactured the full size originals. Think of the stagecoach in every western movie ever made. Here in the West, Wells Fargo ran their business with Concord coaches, mostly purchased through Portland’s own Ben Holladay, for whom Holladay Park and Holladay Street are named.

We also heard an explanation about the unique geometry of wheels and suspension systems for horse drawn vehicles and the reasons Wild Bill Hickock, of Deadwood fame, ordered the first ¾-size coach for use in his Wild West Shows. That’s the version you can now find under construction in the OCAC woodshop.

Now, that is colorful background for a woodworking demo.

By the way, the bent lamination demonstration was the perfect way to build that part of the curved frame for the passenger compartment of a Concord Coach. Wild Bill would have been pleased.

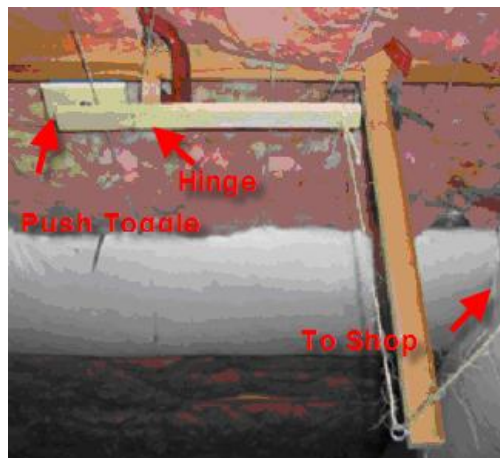
How exciting can clamping glued strips together get?

Wild Bill would have been pleased.

JIGS, FIXTURES: CENTRAL ON/OFF SWITCH

by Bob Oswald

I needed a way to remotely turn off my dust collector since I opted to save money by not using dust ports with switches. After an unsuccessful attempt at an electronic remote controlled switch, I settled on a simple brute force approach that I had seen somewhere years past. A push/push toggle switch (Ace Hardware, 20 amp) mounted in an electrical box on the ceiling is wired to control an outlet near the vacuum. A 2-foot board made a paddle toggle handle actuated by a pull string that runs the length of my shop. This allows control from anywhere along the length of the string. My shop is narrow and long, so I’m always within reach of it. With a couple of pulleys, you could turn several corners and cover a large shop area. So in the photo, pull the cord, it pulls down the paddle, which pushes up on and toggles the power switch. It is so easy and incredibly handy.



Paddle operated toggle switch

Two pretty dumb mistakes, but then aren't they all?

I LEARNED ABOUT WOODWORKING: TWO FOR THE PRICE OF ONE

BY BOB OSWALD

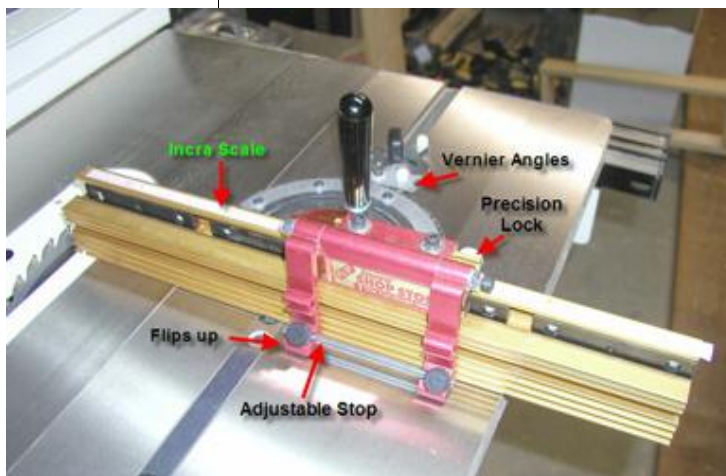
I was making a birdhouse the other night. I had cut out all the square pieces and now needed to swing the miter to cut the slope on the sides. I set my fancy Incra miter gauge to precisely 18.4 degrees, set the stop length and powered up the saw. Dismay – the miter gauge fence sticks into the path of the saw blade when it's rotated clockwise. I KNOW that, but was in a hurry to finish. I was half way through the aluminum before I noticed it. Ok, I rotated clockwise and finished. Next, the roof and front needed a bevel along one edge. I tilted the saw to 18.4 degrees (plus or minus). And of course I am way too smart

(especially by now) and I do check the clearance on the miter gauge. Yes, it will hit. So I pulled the Incra off and grabbed the factory standard miter gauge. I even double-checked and sawed a hefty 45-degree bevel on the blade side to clear a tilted blade. *Half way through my second gauge*, I discovered that the lower 1/2 inch of the gauge does NOT clear a tilted blade. All in all it was a sobering evening. Two pretty dumb mistakes, but then aren't they all? The moral tonight – when you feel rushed, slow it down or give it up. The voice in the back of your head is warning you.

TOOLS: INCRA MITER GAUGE

BY BOB OSWALD

I purchased this as an aftermarket upgrade to my Jet Supersaw. The factory miter is fine but I had grown tired of clamping stop blocks and things to it. I wanted repeatability, functionality, and accuracy. At the tool show last fall, I finally decided to invest in this miter gauge. I had looked at it the prior year and decided I didn't need to spend the money when I could improvise all the things it could do. I am now a fan of the Incra system. They have a clever zeroing mechanism that I'll talk about in another article.



This Miter gauge has four significant features that attracted me to it.

1. The stop block. I have been clamping blocks of wood on the traditional one for years. No more clamps and blocks sliding around, trying to get it accurate.
2. The Incra precision zeroing and adjust-

- ment system. No more adjust and tap and loosen clamps and tighten and make sure they don't slip. I'll talk about the zeroing system in another article some day, but it's so fast and dead-on accurate. I love it.
3. The flip up stop allows me to do regular cuts without removing the stop. When you need to make a regular cut, you could switch miter gauges if you have a second one. I have used this feature a lot. Just flip the stop out of the way and use as a normal miter gauge.
4. The Vernier angle adjustment. I don't do a lot of angled cuts, but I had to the other night on one of those rare occasions. I needed 18.4 degrees. This system has hard stops every 5 degrees and a Vernier with one-tenth degree resolution. Awesome! I dialed it in, cut and it was perfect. No other measuring!!



Of course it has miter slot width adjustments to make that fit perfectly also.

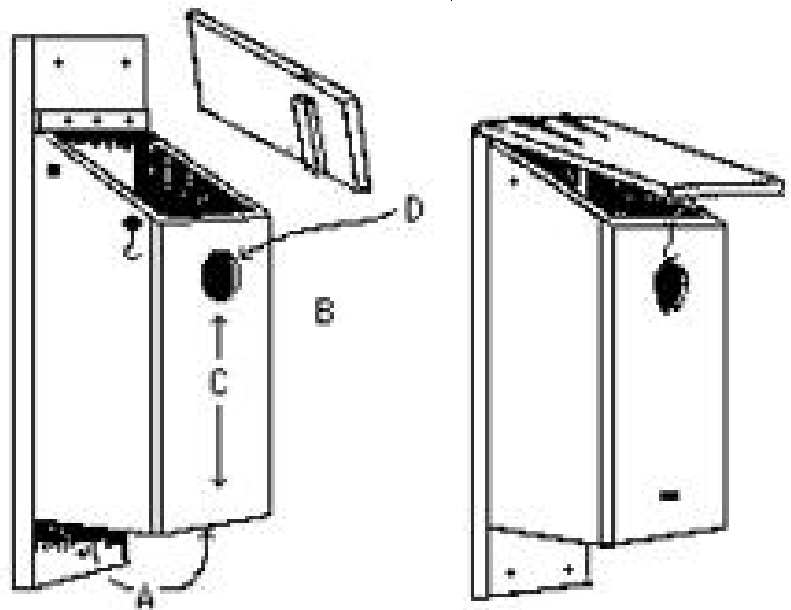
PROJECT: BIRDHOUSE KITS FOR CHILDREN'S WORKSHOP

The Guild is embarking on a new activity at the next show. If it works well we will showcase it at the State Fair this fall. We are planning a Children's Workshop at the show, with an area set up for children to pick up a kit and under adult and Guild supervision, build and take home a birdhouse. It's a great way to introduce young ones to woodworking, it promotes the Guild, and it gives a few folks a reminder that Guild members are available to help with their woodworking & remodeling needs. We will burn the Guild name into each project. We hope to improve our visibility through enjoyable community events. ***So the Guild needs your help.*** We need at least 100 birdhouse KITS. They need to be pre-cut and pre-drilled to the correct dimensions. They should be stacked neatly and tied with cord like a Christmas present. We reviewed this at the last meeting and got a number of volunteers. Many thanks to those people. **YOU TOO CAN HELP.**

Following is a picture of the finished birdhouse. Note that the dimensions vary depending on the bird you wish to attract. Note also, there is no "traditional" peg for the little birdy to sit on. In reality, a functioning birdhouse must not have one unless it is for a truly roosting bird. A roost out front gives predator birds a place to land and wait for someone to stick its head out of the hole.

This simple design will serve all bird-box-nesting species. It is the size of the house and

its dimensions that influence which birds are attracted. By making the roof removable, it will be easy to clean. The Guild is going to build the first three styles, for Bluebirds, Wrens and Finches. You are welcome to build a different one and send it to us. Just be sure it is labeled for the type of bird. Each of these houses requires about 4 board feet of lumber. Cutout diagrams are available from Bob Oswald. Write to bobnan@teleport.com for a copy by US Mail or email.



Type of Bird	A Size of Floor (inches)	B Depth of Box (inches)	C Center of Entrance above Floor (inches)	D Diameter of Entrance Hole (inches)	Height above Ground (feet)
Bluebird	5x5	8	6	1½	5-10
House Wren and Bewick's Wren	4x4	6-8	4-6	1-1¼	6-10
House Finch	6x6	6	4	2	8-12
Chickadee	4x4	8-10	6-8	1⅛	6-15
Purple Martin	6x6	6	1	2½	15-20

TINY TIP: SURFACE PLANING

How can I tell if the entire surface of a board that I've run through a thickness planer is flat? Scribble a chalk mark on the surface of the board. Then run it through the planer until the chalk mark disappears.

BEGINNERS CORNER: JOINTERS & PLANERS

BY BOB OSWALD

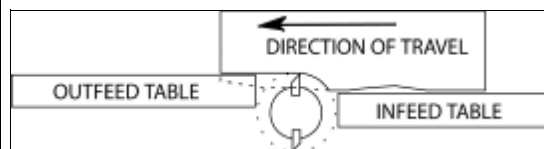
A planer or a jointer, which should it be?

Last month we talked about saws and the marks they leave. There are several ways to clean up those marks including sanding, scrapers, jointers and planers. Sanding and scrapers work if there is not too much to remove. Hand planes work well if you're doing edges. If you're cleaning up large flat surfaces, a lot more skill is required with a hand plane.

So if I can only buy one tool, a planer or a jointer, which one should it be? First let's understand the differences. They are significant. A jointer is used to put a straight surface (typically an edge) on a piece of wood. A planer is designed to make the top surface of a board parallel to the bottom surface.

When you sight down the edge before jointing you will likely see a bow along the edge. After a successful jointer pass, you will sight down it and it will be perfectly straight (it may take more than one pass). If you run a bowed piece of wood through a planer and sight down it after it has passed through, it will have nearly the same bow as before. The top surface will just be smoother.

As you can see in the jointer diagram below, the wood in contact with the infeed table is held as consistently flat as possible. It hits the cutter, which trues it, and it cruises out onto the outfeed table at just the right height.

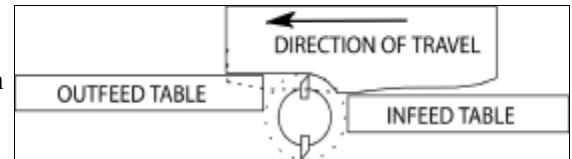


Now the jointer is not ALL forgiving. If you plane a board with a bad rocker in it (see Figure 2) you must steady the work in some way so that you don't just rock the board through the jointer. That usually means holding the back end of the board down and letting the front pass through as it will. If it's a very long board this can be very tricky. However, the jointer is still the right tool; it just takes more technique if the wood is badly warped.

The planer is used to make the top surface exactly parallel to the bottom surface. The bottom surface must be perfectly flat before going through the planer. Otherwise the top surface will generally be cut to match the bottom surface.

If your only tool is a jointer, you can make the first edge straight and you can make the

opposite edge straight, BUT they likely will not be parallel. The best you can do is joint one edge; then rip it to width on the table saw; then joint the other edge.



Now what about those flat surfaces? Well most "hobby" jointers are 6 inches wide, so you will have a difficult time surfacing a 10-inch board. You can flip it side to side but there are significant issues with where the cutter ends in the middle of the board and also the grain being reversed in one direction. In my humble opinion, it's pretty nearly impossible for anyone but a professional to surface a wide board on a narrow jointer.

So which would I buy? I vote for the jointer.

It's most common to have edge warp on a board you buy. With the jointer, you can true up the edge, rip it to width and smooth the second edge on the jointer. While it won't be guaranteed to be perfectly parallel, it will typically be very close. It's also common to have warp along the flat surface. However most lumber comes well surfaced on both sides, so it usually works to pull out the bend with clamps and glue when you assemble your work. And flat surfaces yield a little easier to sanding. Bit without straight edges you can't get tight joints.

I lived with neither for many years, and my work showed it. I bought the jointer first and was so delighted to get straight edges. When I finally bought the planer, I knew I was in heaven. Now all surfaces are within my control. By the way, I also run the boards edgewise through the planer to make the second edge smooth AND parallel, within the limits of the planer height adjustment of course.

off to the shop...

A WORD FROM OUR SPONSOR:

The Tool Peddler

New Tools For The Professional, Home Hobbyist, & DIY

The Tool Peddler of Portland, Oregon is excited to embark upon a new partnership with the members of the Guild. Beginning with your receipt of this article, The Tool Peddler will offer all members a discount of 10% off our regular everyday prices on non-motorized tools and equipment for cash purchases; 7% off for credit/debit card purchases. We thank those members that have shopped with us over the long haul; and we hope this discount offer will inspire many more members to pay us a visit in the near future.

Members will need to show their Guild of Oregon Woodworkers valid membership card to the cashier at the beginning of the transaction. This allows us to credit the sales to the proper department.

Discounts won't apply to any product that is marked down from its regular price for current advertisements, in-store specials, close-outs, or marked down for any other reason.

Our discount applies to all tools and accessories that are not motorized. Excluded would be anything powered by electricity, gas, air, or battery. All other products are eligible for the discount.

The Tool Peddler is a locally owned and operated single store retailer that has been in business for 23 years. We sell only new tools and accessories, everything from A to Z, with a heavy emphasis on woodworking. We stock major brands like Delta, Powermatic, Jet, Performax, Makita, Porter Cable, Fein, Metabo, Amana, Freud, Mirka, One Way, and many, many more. We welcome special orders on products that we don't stock. Store hours are Monday through Friday 8:00 AM to 6:00PM, Saturday 9:00AM to 5:00 PM, and we are open Sunday 10:00 AM to 5:00 PM during the rainy months (please call first). While at the store, be sure to sign up on our e-mail notification list for advance notice of sales and events.

THE TOOL PEDDLER

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Selling only new tools and accessories for 23 years

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A WORD TO OUR SPONSORS

The editor is soliciting articles from Guild sponsors. You have to opportunity to increase your visibility by writing an article about a tool, a procedure, a use for hardwood, some helpful tips in using CAD software. Write about some aspect of woodworking of general interest. You get credit as the author and the Guild members get to know more

about you. Content around 300 words is good. For example, the President's message is 377 words. Longer is OK if the article goes into detail about an aspect of woodworking of interest to the general membership. Send submissions to editor Bob Oswald at bobnan@teleport.com Feel free to call for more detailed discussion of content. 503-985-7137.

TRAVELS: ART SHOW IN ASHLAND

Heart & Hands is a gallery that will be celebrating its 14th year in Ashland, Oregon. They are currently accepting submissions in the category of woodworking. If you do not have your work in another location in Ashland and would like to have your work shown here, please submit your photos to:

Heart & Hands
255 E. Main St.
Ashland Or. 97520
541-535-5083
Attention: Pamela

e mail: heartnhands@opendoor.com

TIPS: TOOL LUBRICANTS

BY BOB OSWALD

My wife introduced me to DriCote a few years ago under the Christmas tree. Prior to then I had never used any kind of lubricants other than oils for metal work. I was surprised and pleased with the results. I could immediately, literally feel a smoother cutting action. And some tools like the bandsaw actually ran a little quieter. It also seems to help with resin buildup on saw blades, particularly when re-sawing. I now use it on all my cutting tools – bandsaws, table saws, router and drill bits. It's available from our sponsors; check it out the next time you're in. There are others on the market. This one works for me.

Here is what the manufacturer says about it at www.empiremfg.com. Actually this a few years old and may be replaced by better products. In any case, the value is the same. Better cutting and extended tool life.

DriCote®: Forms a clean, tough, micro-thin coating that reduces cutting friction by 30%. DriCote seals the metal to prevent erosion of the cutting edge, helping to extend overall blade life up to 300%! Since DriCote contains no silicones or petroleum oil, you'll never have to worry about staining or interfering with glues or finishes. DriCote dries in seconds and will not gum-up, even after several applications.

Extends overall life of blades and bits by up to 3 times!

More than doubles the time between sharpenings. Reduces cutting friction and heat by 30%.

Prolongs equipment life by reducing saw and drill motor drag by up to 25%.

Works on steel, carbide, stellite and diamond-tipped cutting blades.

We are very happy to report that The New Dri-Tool Lubricant and Table-Top Lubricant are now available at your local WesternTool Supply stores, look for them on the shelf today!

ANNOUNCEMENTS

Moved, not getting your newsletter or need a membership card? Drop a line to the membership chairperson listed on the Guild website.

Are you a taker or a giver or both?

Hopefully both. Thanks to all the people who volunteer time and effort to the Guild, no matter how small. Many kind people spend a few hours at the Guild booth at a trade show, write newsletter articles, staff the library, serve on one of the committees or help with special projects. And thanks also to the behind-the-scenes people on the board and the website that make the Guild what it is. Come and learn and enjoy the benefits of the Guild. But remember to give back to the Guild. You'll find that you learn and benefit even more.

What do you think?

I'm planning the next newsletter to be all about routers. Mine has laid dormant in my shop for many years. Only in the past year have I started to discover its capabilities. I have a few ideas for fixtures, tips, an article, a project. I want to see a little participation from the Guild members. Send me a photo and a few words about a fixture you built for your router work. Or send a photo and a few words about a project you completed that required some interesting router work. Do you have an add-on accessory that I should have for my shop? Get involved. Let the rest of us hear from you. Please send copy to bobnan@teleport.com. Sponsors, do you have a contribution about the use of routers you would like to share?

**Call for ROUTER
tips, tricks, jigs,
fixtures, techniques,
projects, accessories.**

**Share your
Know-How**

HELP!!

Did you ever notice that every other saw cut is a crosscut? And the ones in between are rips? Perhaps it's the nature of the projects that I do, but I don't think so. For me it takes two saws with a dedicated blade in each one. One rips and one crosscuts. The alternative is constantly resetting one saw. Does anyone know a good answer to this flip-flop problem? Please write to me at bobnan@teleport.com. Helpful hints will be published next month.

WOODWORKING CALENDAR

Class	Time	Date	Level	Source	Cost
May					
Handcut Dovetails with Gary Rogowski		May 7	All Levels	Guild	\$40.00*
June					
Build a Box with Bill Bolstad		June 11	All Levels	Guild	\$40* +\$20
Joinery Concentration: Carcasses with Gary Rogowski	9-4	June 13-17	All Levels	NWS**	\$675.00
Joinery Concentration: Frames with Gary Rogowski	9-4	June 20-24	All Levels	NWS**	\$675.00
The Art of Finishing with Teri Masaschi	9-4	Jun 27-Jul 1	All Levels	NWS**	\$675.00
July					
Steel String Guitars with Dan Biasca	9-4	July 5-9	Int to Adv	NWS**	\$675.00
Making a Cherry Tool Cabinet w/ Nate Currier & Gary Rogowski	9-4	July 11-15	Beg to Int	NWS**	\$675.00
Building by Hand: A Craftsman Style Table with Gary Rogowski	9-4	July 18 - 22	Int to Adv	NWS**	\$675.00
August					
Build a Shaker Wall Clock with Chris Becksvoort	9-4	August 1-5	Int to Adv	NWS**	\$675.00
Ladder Back Chair Making with Brian Boggs	9-4	Aug. 8-12	Int to Adv	NWS**	\$675.00
Router Workshop	1-4	Aug 13	Beg to Int	Guild	\$20*
Windsor Chair Making with Curtis Buchanan	9-4	Aug 15-19	Int to Adv	NWS**	\$675.00
September					
Foyer Table with Mark Edmundson	9-4	Aug 29-Sep 2	Int to Adv	NWS**	\$675.00
Joinery Concentration with Gary Rogowski	9-4	Sept. 7-11	All Levels	NWS**	\$675.00
Workshop Jigs with George DuBois		Sept 10	Beg to Int	Guild	\$40.00*
Chair Making with Jim McKee		Sept 17	Int to Adv	Guild	\$40.00*
October					
Hand Planes & Cabinet Scrapers: Use & Tuning w/ Lee Johnson		Oct 8	All Levels	Guild	\$40.00*
Your Woodworking Biz with Dean Mattson		Oct 29	All Levels	Guild	\$40.00*

* Unless otherwise specified, in advance: \$40 for members, \$55 for non-members. At the door: \$50 for members, \$65 for non-members. Details and to register: www.guildoforegonwoodworkers.com

** NWS – For more information or to register: www.northwestwoodworking.com, email to info@northwestwoodworking.com, or call 503-284-1644.

CLASSIFIED ADS

Ponderosa Pine fire salvaged large diameter trees: air dried / kiln available. Wide, vertical grain, clear, book match or flitch cut, bright or blue or buggy. Milled by a woodworker for woodworkers. **Juniper** lumber available as well. IN THE STICKS, Dayville, OR, 541-987-2108 or kderby@ortelco.net.

Estate Auction - Hardwoods & Gunstock Blanks Preview & Silent Auction - 10:30 A.M., Oral Auction - 12 Noon Saturday - May 14, 2005. 2878 Maranta St. Eugene, OR (River Rd. to Irving Rd. to Kalmia to Maranta). A 50-year collection of hardwoods and lumber from a master cabinet maker. Most items were personally harvested and hand selected in Southern Oregon from 1950 to 1980. They have been sealed, stickered, and stored in ideal conditions. The dozens of lots include 125 myrtlewood, maple, and black walnut gunstock blanks. Many highly figured & matched. Also an assortment of beautiful slabs (myrtlewood, maple & black walnut), bolts, burls & teak lumber. Serious woodworkers will not want to miss this sale! For More Information Contact: Dave Schaerer (Work) 1-800-422-6659 or (Home) 503-203-8010 or Email: djschaerer@comcast.net

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 John DuBay at 503-391-7890

Guild of Oregon Woodworkers

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

Phone: 503-391-7890
Email: jldubay@comcast.com

We're on the Web!

www.guildoforegonwoodworkers.com

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

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

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

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* 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.