

# OREGON WOOD WORKS

## FROM THE PRESIDENT

BY LEE JOHNSON



LEE  
JOHNSON  
PRESIDENT

**T**his last week was all too full, and I'm sitting here at the keyboard feeling most of my 61 years.

I spent my work week repairing and refinishing some badly-made furniture from somewhere in Indonesia. It's faux French stuff with parquet tops that were made in high humidity, and when it gets here and dries, pulls itself apart. I took the work by rationalizing that it's no-brainer stuff that pays the shop rent for a month or two. What could I have been thinking?

The fun stuff was Tuesday night mentoring Pam Kieling with her itty-bitty black walnut radio case, Wednesday night Intra-Guild Show, and Thursday night working a bunch of very bright students through the frustrating intricacies of dual vanishing point perspective drawing at Rogowski's studio.

All three of those things were wickedly energizing to me; none more so than the Guild event. (The trouble, of course, is get-

ting so much energy infusion takes its toll later on an old fart. Like, how much fun can I stand here? But having fished for sympathy with my whining, I'll let it go.)

So why did the Guild Show pump me up so much? There's the part that I think it was the biggest turn-out for a Guild meeting ever; I counted 83 heads while we were waiting for the judges to work. Way cool.

There's the part about just seeing friends, colleagues and associates who work in wood. I always enjoy that.

There was the part about the venue; I got a double delight from being in the restored building and looking at the work of artisans that came before. I found the architectural drawings, knowing just a little about the kind of work they represent, not only stunning but also humbling.

The big deal for me, though, was to see the work you brought in and to see the interest and appreciation all of you showed for it.

*(Continued on page 2)*

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## HAPPY TRAILS TO DENISE

Rockler's Beaverton Store Manger, Denise Anderson is leaving to hike the 2,600-mile Pacific Crest Trail. We'll sure miss her vast knowledge and helpful personality. Hope to see you back when the journey is complete, Denise and to hear about the adventure !!

### OUR NEXT MEETING—JUNE 21, 7:00PM

#### Oregon College of Art and Craft

Wednesday, June 21, 2006 7:00 pm  
8245 SW Barnes Road Portland, OR 97225 503-297-5544

From I-5, Exit west on Sunset Highway 26  
Take the Barnes Road exit at the 217 junction  
Head north and turn right on Barnes road.  
2 miles up Barnes road on the left.

**Program :**  
Demonstration of woodworking techniques.

*The big deal for me, though, was to see the work you brought in ...*

*(Continued from page 1)*

The whole event and the body of work shown affirmed my opinion that the art of fine woodworking is being kept alive largely by avocationists.

And while I congratulate those whose works went home with a ribbon attached, I congratulate all of us for being part of an artianship that makes our woodworking world a place where the word "beauty" can be spoken.

The "Father of American Antiques", Wallace Nutting, wrote about the work of cabinet-makers:

*"Either when the work is new or it is old it writes a history of its nature, hence the more handiwork in it the more eloquent it is. ... every man is ennobled when he reaches out his*

*hand to help in the process of making a finished and splendid world."*

The language is somewhat archaic, and it is not particularly stylish in our modern society to say things like "eloquent" or "ennobling", but seeing a current stock of eloquent work in a setting that honors the ennoblement of artisans past caused me to be excited just to be part of it all.

What the devil; I guess I can go to the shop tomorrow morning and do what I can with those miserable faux French pieces. However humble it might be, maybe it's worth making them better than they were, and after being made to feel all grandiose Wednesday night, a little humility wouldn't hurt.

*Lee Johnson*

## GUILD GRANT—SHERWOOD HIGH SCHOOL

BY ROGER TUCK

Once again your Education Committee Chairman has been out putting your Guild dues to good work. This time I visited Sherwood High School to give some money to a pair of students for the purchase of materials. The two boys are Mitchell Hanks and Charles Meier. They have paired up to

and to my surprise this was the entrance to the shop and the students were using CAD programs for designing their projects.. I was greeted by John Niebergall when I entered the computer room and he gave me a tour of the schools shop which was situated behind the computer room. John Neighbergall has been

teaching for 20 years and has assembled a very well rounded program for training students in industrial and engineering courses.

The shop was spacious and well equipped. It showed evidence of many student projects in various stages of completion. Quite obviously this was a productive program. Here are some pictures of me, the boys and John.

*Quite obviously this was a productive program.*



create a set of tables, an end table, a coffee table and a dining table which will be done in white oak and black walnut.

When going down the corridor I missed the wood shop and passed a set of windows where 15 or so students were busy at computer terminals. Ahh, a computer lab. What is it doing here and where is the shop? Further searching brought me back to the computer lab



## INNER-GUILD SHOW- A PREMIUM ART EVENT

BY BOB OSWALD

As usual, there was no shortage of top quality projects at the show.

Tables, chairs, tool chests, jewelry boxes, novelty items. What an outstanding selection. Many items were firsts for the exhibitors. They all stepped up to the challenge of making a fine piece and bringing it for the rest of us to enjoy.

Awards were made in three categories: Advanced, Intermediate and Beginner. The project had to have been completed within the past two years.

### BLUE RIBBON: ADVANCED-ARIEL ENRIQUEZ

#### THREE LEG ROUND TABLE & BEVELED GLASS TOP.

Materials used were African mahogany, quilted maple, cocobolo and holly. The mahogany all came from the same 8/4 stick to assure even coloring. The aprons were formed from 6 layers of 1/8" material glued together to make a 3/4" thickness, all bent around a form and allowed to dry 24 hours. The 6 sided top (eventually cut to a ring using a router in a circle-cutting jig) was from a re-sawn

and book-matched section of the mahogany which provided for the optimal visual harmony as one's eyes follow the curve of the top.

A single, pinned, spline holds each union of two apron ends and a leg, with the spline passing through the leg and into each apron.

Biscuits reinforce the joints of the segmented top.

Due to the various sub-structure of the table the time involved was a start-n-stop affair numerous times.

Construction took 12-15 hours, finishing (an oil finish topped by wax) another 3-4 hours and waiting for the glass company to call when they had the top ready seemed like forever!

Here's a tip: When making an inset glass top for anything try getting the top piece complete and then turn it over to the glass guys. I took the round top to them (they are wonderful craftsmen in their own right) and they perfectly matched the edge of the glass to the rabbet I'd prepared which, and I'm not too proud to admit, **isn't** perfectly round. No matter. The top edge of the bevel **is** round due to the turntable which held the glass during grinding.

The flavors of the piece (mahogany, enhanced by the contrast of quilted maple and topped off with the 1/4"x1/4" holly inlays around the top) echo the rest of the pieces (chairs, table, beds, nightstands, dressers) that I've made for our house the past dozen years or so. My wife loves this combination which means that for me, fortunately, I have carte-blanche privileges to bring home as much of those species as I can find.

Humbly, I have these words of advice to any woodworker and it applies to all levels. Never scrimp on your ma-



terial or waste your time on "make-do" work. Always get the best material you can and you will inevitably give your best effort to the work before you. The one asset we all have, the most precious of all, is time. Don't waste a second of it on work that requires you to compromise your talents. Always remember, that the more you learn only means more questions or possibilities lie ahead.

Oh! And keep your fingers!

*"My thanks to the Shows committee for putting on this great shindig! Also I'd like to thank the judges for taking time from their schedules to come sort it all out for us. There was a lot of great stuff in that room and their job couldn't have been tougher. "*

*Ariel Enruquez*

## WELCOME NEW MEMBERS

Natalie Mills, Craig French, Bob Williams, Joel Lucchesi, Dennis Fisher, Tom Splaver, Michael Lobby, Bob Tobin Milan Seethoff

## GUILD SHOW (CON'T)



**RED RIBBON: ADVANCED-DAVE MILLER  
HOBBIT HUTCH—PROTOTYPE**

**F**ree-form design with 'coopered' black walnut body made of 1 inch off-cuts of 3/4 inch stock. The legs are salvaged CVG blanks that are rough cut and final shaped with a router using a pattern makers bit and templates. The legs are anchored to the body with 3/4 inch walnut dowels that are secured with removable dowel pins and are easily removed from the body. The back of the body is solid walnut with an intriguing knot-void in the center, hopefully enhancing the free-form nature of the project. The Finish is 4 coats of gloss polyurethane with a final sanding of 600 grit paper. *Dave Miller*



**WHITE RIBBON: ADVANCED-AL OEKERMAN  
CHESS SET AND CHESS TABLE**



**T**he table materials are: dark squares - black walnut burl; and the light squares - maple burl set in a frame of Oregon oak and the rest of the table with its two drawers is also Oregon oak. The finish on the table is many coats of wipe-on Tung oil. The chess materials are: dark pieces are Brazilian rosewood and the light pieces are bleached Maple. The cross on the king and the top of the queen is walrus tooth. The pieces were dipped and dripped in laquer. They are weighted with a lead slug that is covered with felt for the base. This is the second chess set with table that I have made. They are well used by the grandkids. *Al Oekerman*



**BLUE RIBBON: INTERMEDIATE-BOB WILLIAMS  
EYE GLASSES CABINET**

**I** made this small black cherry cabinet for my wife who has many eye glasses cases and likes to be well organized. I was able to re-saw a leftover bit of cherry and come up with just enough wood for the project. The shelves are maple plywood, the secondary drawer wood is poplar, and the pull is walnut. Construction is finger joints on the table saw and the finish is tried and true varnish oil topped with wax. *Bob Williams*



## GUILD SHOW (CON'T)

### RED RIBBON: INTERMEDIATE-GENE SHAW BIRDS EYE MAPLE NIGHT STANDS



I wanted to match the style of a bedroom set I inherited from my great grandmother about 35 years ago. The different style points were taken from the dresser and scaled accordingly. The bow front front came from the dresser. It's a modified rail & panel construction. The panels and top are all veneered with bird's eye maple.. The top was trimmed with a modified Ogee on the edges.

Three new firsts for me were:

- § Veneering – I ruined several pieces of bird's eye veneer learning the process.
- § Dovetails – my first attempt at dovetails on the drawers. You have to be right on the money. I had to saw off the first set and do it over. So the drawers are actually a bit short and have bumper blocks on the rear side.
- § Template routing – the curves on front legs and bow front drawers. The drawers were 8/4 maple, bandsawed proud and template routed on the convex and concave



shapes with a 2" door maker's flush trim bit. Three were stacked and edge glue. Then the front was veneered.

I delayed the finishing because the show deadline was too close and I didn't want to rush it and mess up the whole thing at the last minute. *Gene Shaw*

### WHITE RIBBON: INTERMEDIATE-JOHN DUBAY BUFFET

A project four years in the making. John was out of town and didn't have an opportunity to write a note.



## GUILD SHOW (CON'T)

### BLUE RIBBON: BEGINNER-RUSS HUNTLEY MAILBOX

**T**he box was designed to be mounted on the wall, covering an old fashioned mail slot, to catch the mail before the dogs could. It was made of Brazilian cherry and features ebony inlays and a turned ebony handle. The handle is secured with a through tenon, creating a nice detail on the inside cover. The back is made of 1/4" BB plywood for stability and mounting. It was finished with polyurethane for moisture resistance and durability. The brass plaque was shaped on a grinder and antiqued and lettered using an oxidizing agent. *Russ Huntley*



### RED RIBBON: BEGINNER-BILL WOOD CUTTING BOARD

**T**his project was produced years ago, a cutting board and serving tray. This project was made of hard rock maple with thin laminations of Walnut and Padauk. The round disks of Padauk on each side are used to grip the serving tray. These disks were hand made and fitted into the project. I didn't know you could use a router and templates to make the job far easier.

### WHITE RIBBON: BEGINNER-TERRY ARMSTRONG QUEEN ANNE LOWBOY



**T**he Queen Anne lowboy and carved mirror frame were all done entirely in eastern walnut. It was my first attempt at dovetails--all hand cut. The project is finished with wipe on poly. The mirror frame is my first significant attempt at carving. *Terry Armstrong*



# GUILD SHOW (CON'T)

## BEST OF SHOW-GARY GERUE QUILTED MAPLE NIGHTSTAND



I was inspired to design and build a pair of nightstands after seeing an end table in the Frank Lloyd Wright style. I adapted the style by making them larger, adding a much heavier top (1 3/4 x 18 x 30 inches), and providing a place for reading ma-



*Gary is the winner of the George E. DuBois award. A plaque is being engraved and it will be returned to Gary when that is complete.*

The Judges: Karl Burkheimer, Liz Meyer, Doug Ivey

**K**arl Burkheimer is the new head of the woodworking program at Oregon School of Art and Craft. He came from the University of Virginia.

Liz Meyer has been teaching classes at Northwest Woodworking Studio since 2002. She also has her own woodworking business.

Doug Ivey teaches woodworking shop classes at David Douglas High School. His students generally don't leave much room at the top for students from other schools in competitions, and they have done well even on a national level.



Liz Meyer, Karl Burkheimer, Doug Ivey (not shown)

*My apologies for not getting a picture of Doug. Ed*

**T**here were many entries, all outstanding work by inspired woodworkers of all levels of skill. A few examples are show here.



# BUILD A CHAIR

BY LEN WALKO

The seminar taught by Don DeDobbeleer was a great success and was enjoyed by everyone. So many tips about fine woodworking. Don made most of the parts of a stylish chair in the two day event. In reality it's a several day project, longer if it's your first time. Extensive use of mortise and tenon joints with tips for loose tenons at odd angles. Don's style doesn't use direct measurements so much as transferring measurements from project to the next machine operation.



The Chair Box-most essential jig

One thing was very clear—you have to take your time and be precise. Close enough is not good enough. Jigs is a big part of a project like this, indispensable if you are building multiples. Mortise jig, shaper jigs, bending jig, The most intriguing was the Chair Box.



Everything is relative

Precisely made, it formed the basis for fit, measurements and adjustments throughout the project.

All Guild seminars are a great value. Plan to attend one. You learn more than you ever expected and get to know other members as a great side benefit.



Patience and precision are a must

A heartfelt thanks to Lee Johnson for the use of his shop. It's always a treat just to visit his shop.



Legs on the shaper-safety is paramount

## GUILD EVENT CALENDAR

Event	Date	Activity
Salem Art Festival	July 21-23	Display & sell. Kid's bird-house project.
Guild Picnic	August	Relax, barbecue, potluck, games of skill
Oregon State Fair	Aug 30 – Sep 4	Exhibit, teach, help in the booth
Village of Willamette Arts Festival	Sep 16-17	Display & sell products.
Woodworking Show	October	Guild demos
BNW/Christmas	December	Rent a booth. Sell your work in a premier show.
Christmas Party	December	Exchange hand made gifts



Roger Tuck & Len Walko: organizers

## GUILD SEMINARS

Event	Date	Activity
Small Box Making Seminar with Ariel Enriquez	June 3	Learn to make a small wooden box without hardware.

## HINGES DO ALIGN THEMSELVES

BY BOB OSWALD AND ARIEL ENRIQUEZ

Last month I bemoaned how hard it is to align the holes in hinge hardware. I was using the old fashioned method of marking the circle and hand drilling the center. I'm a tool geek but I don't do enough cabinet hardware work to have justified researching the subject.

Ariel Enriquez graciously responded to my dilemma with the following:

Regarding "Hinge Harmony" and the difficulty of locating screws precisely in the center of their appointed locations during a hinge installation, well, this is pretty much a thing of the past. At least in the production world. The solution? Vix bits! They come in several sizes from those suitable to #3 & #4 screws and up. We use one at work that will center a 1/4" hole. It's used just like any drill bit in either an electric drill or a battery powered driver. The bit is actually a drill bit housed within a spring-loaded shroud. At rest, the shroud completely covers the bit. At the business end of the shroud is a beveled tip which centers itself in the intended round hole of any mounting plate: like say, the countersunk openings on a butt hinge. To operate, you simply hold the hinge in the desired location, put the bit tip at the desired hole, drill until the bit 'bottoms' and extract. You'll see a perfectly located starter hole for your screw every time. These things are a real timesaver. They completely erase all the hassles mentioned in the article. I can't tell you who invented the little gems but I hope the guy is a millionaire because of them; they've saved my bacon too many times to count. You can find them in just about any woodworking tool catalog. Try 'em. You'll like 'em!

## SALEM ART FESTIVAL

BY MITCH PATTON

The Salem Art festival is upon us again. If you want to 'Hock " your wares or 'Strut" your stuff, this is a good place to get your feet wet.

If that is just not your thing but you like working with kids, come build birdhouses. If you are just wanting to show how to use a chisel and a hand saw then "Come On Down".

Last year was a blast, as always, and it is a fun time to be spent by all just hangin' and chattin' in the sun at a very beautiful park, Bush Park. The guild workbench will be there for any and all to utilize.

Anyway you want to go with it. Besides that "Your Guild Needs to to step up and be a part. Help is also needed in setting up and tearing down.

Contact Mitch at [psmr@comcast.net](mailto:psmr@comcast.net) or 503-409-5091

## 2006 BOARD OF DIRECTORS

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## RESOURCES / CLASSIFIEDS

Call to artists for the 2nd edition of the Oregon Crafted Guidebook. The guidebook currently covers Lane, Linn, Benton, and Lincoln Counties, but we hope to eventually expand into other parts of the state.

Oregon Crafted™ is a program of a non-profit organization promoting economic development through cultural tourism. We are currently looking for new artists to be included in the second edition of the Oregon Crafted Guidebook™, a unique marketing tool providing information and photos about artists and galleries with maps to their studios. It is designed to bring the customer (visitor) to the artists' studios to meet them, experience the creative environment, and to learn about the artistic process.

Galleries and other points of interest are featured to broaden the experience and to help the customer to see art in other settings. Member studios are open the first weekend of each month and by appointment. Please contact Oregon Crafted @ 220 E. 11th Ave., Suite 5, Eugene, OR, 97401, #541-687-8353, or [patti@oregoncrafted.org](mailto:patti@oregoncrafted.org), to request a comprehensive informational packet. The application deadline is July 1st, 2006.

*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](mailto:leejohnson13@comcast.net)*

## **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

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