

# OREGON WOOD WORKS



LEE  
JOHNSON  
PRESIDENT

## FROM THE PRESIDENT

BY LEE JOHNSON

### Hand Tools/Power Tools: What Direction to Go?

I recently had to make up five fairly large panels (two feet by six, three and two feet) from solid stock. Because the panels will be seen each time my client opens the requisite doors, I wanted the seams to disappear as much as possible.

The stock (European Beech) was straight-lined (well, mostly straight-lined anyway) on one side, so one or two -- or three -- passes through the table saw got them started. I then slapped them on the bench, finished straightening the glue edges with a 70-year old Stanley Bailey #7 (Jointer Plane), squared the edges with a Lie-Nielson Iron Miter Plane and glued 'em up.

Using this process and these tools gave

me exquisite joints. Where the grain of adjacent boards is a close enough match, I can't find the glue joint.

Of course, using a well-built, well-tuned mechanical jointer would have given me adequate joints; and the client would never know the difference.

And the particular set of planes I was using probably cost more money than an adequate six-inch jointer. If I count my time in rehabilitating the old #7, the two planes would add up to about \$900: two hundred for the #7 on e-bay, seven hours rehabbing it at my shop rate of \$50/hr, and \$350 for the Lie-Nielson. (And oh yeah, I mustn't forget the \$1500 I paid those highway robber Guild guys for a workbench good enough for the planes to work right.)

Effective? I have to admit that the gain

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## OUR NEXT MEETING—JULY 19 7:00PM

Wednesday, July 19, 2006 7:00 pm

The next meeting will be at the new location of Northwest Woodworking Studio at 1002 SE 8<sup>th</sup> Ave, Portland, OR 97124 503-284-1644. [www.Nws\\_info@northwestwoodworking.com](http://www.Nws_info@northwestwoodworking.com).

Gary Rogowski will give a short tour of his new facility and a demonstration on edge laminating. And who knows what else you might learn. Remember a prior meeting where he made a stool by hand? Whatever he plans for this evening will be a treat.

Corner of SE 8th and Yamhill Streets just behind the East Portland Station Post Office. It is one block south of Belmont Street. There is on-street parking only.

### From the freeway South/ West

Take I-5 North to the OMSI/ Central Eastside Industrial exit. Turn right on Water and go one block south to Taylor Street. Turn left and drive east past the lights at Grand Avenue and MLK Boulevard. Go 3 blocks past Grand Avenue to 8th Avenue and turn left. Go one block to Yamhill.

### From the freeway North/ East

Take I-5 South to the OMSI/ Oregon City/ City Center exit. Exit in the left lane following the signs for OMSI. This puts you on Belmont headed east. Go 3 blocks past the first light at Grand Avenue and turn right at 8th Avenue. Go one block to Yamhill.

## HAND TOOLS/POWER TOOLS (CON'T)

*(Continued from page 1)*

in quality of joinery is marginal. Efficient? Probably; it took me about the same time as it would have taken to set up a "just OK" machine & revisit the setup after each few runs. Cost? A push. I figure a high quality machine would have cost me about the same or more than the two planes.

Here's how it works out for me: I make one-of-a-kind stuff. In that respect, I am more like a hobbyist than a professional -- assuming the professional I'm talking about here is making several of his or her best-selling items. When I went full time, I found I was almost forced to hand tools because it was taking too much time to set up the machines for that one, accurate cut, or one accurate shape.

I still take the time to set up the machines when I have multiples to make; the other day I needed twelve drawer support frames. In that case, it was well worth the time to cut three test pieces on the table saw to get the slot mortises right, then three or four more test cuts to get the tenon shoulders right, and four or five tries and adjustments on the band saw to get the tenons sized correctly. And frankly, I didn't need the joints to be beautiful; I just needed them strong. The set-ups took me about an hour when I added them up.

But then on the same piece, I needed to make offset double tenons at the ends of a long piece to mortise into rounded corner posts. That was only four mortises and four tenons. I did all of those using hand saws and chisels

and shoulder planes. It took me 45-minutes to make those joints (15 minutes less than the set up for the bigger run), and they had to be beautiful as well as strong because they are on the front of the piece almost at eye level.

So -- hand tools or power tools? The answer is really simple: it's both. What to get if you want to use both? The literature is full of power tools; I'll leave that to others. For hand tools, have a good cross cut and good rip saw (I prefer Japanese); have a good adjustable throat block plane, a good smoother (like a #4), and a "Jack" Plane (#5), and a good shoulder plane (I like the medium Veritas for its versatility); and four good chisels 1/4", 1/2", 3/4", and 1". You'll need a good marking gauge (one that cuts rather than scratches) and a marking knife.

After that, start adding some specialty planes as you find need for them, a pair of good spokeshaves (the Veritas are good, but the Lie-Nielsons are dynamite). After that, whatever your needs lead you to.

I take pleasure from figuring out how to make my power tools and hand tools work best together. That's me. If you are one of the people who gets large enjoyment out of making your power tools do precisely what you want them to do, then just do it, and ignore hand-tool wonks like me. Woodworking for pleasure is just that -- for pleasure. Do what works for you and gives you pleasure. I do, and it sure feels good.

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## A GUILD DIRECTORY

BY BOB OSWALD

**T**here has been interest in having a membership directory. If participation in gathering data is sufficient we'll put one together in a few months. What everyone seems to want is a contact list as well as a list of skills and services.

Many of you will probably say "I have no skill to offer, I just want the directory". Consider this. Someone asked me recently if I could re-saw a block of wood that was too big for his bandsaw. I have a few tools that I'm

willing to use to help people. Consider what you would be willing to do to help a neighbor, friend or another guild member. Maybe assembly of a project, or helping design furniture. You don't have to be an expert or a professional to have something to offer.

So just like you would like to know about resources around you, consider what you would like to offer. Later this summer (when I get home) we'll solicit this data. Be thinking about it. Also any other suggestions for directory content are welcome.

*Do what works for you  
and gives you pleasure*

*You don't have to be  
an expert ... to have  
something to offer*

# DOVETAIL KEY

BY BOB OSWALD

Here's an elegant little joint that is very easy to make and adds a touch of class and the mystery of a dovetail to the un-initiated. Use this on a box or a picture frame to strengthen a corner. It has all the appearances of a dovetail joint but fits unique applications where you would have a hard time doing a real dovetail.

Make the simple jig shown to hold the project against the router fence at a 45-degree angle to the table. In this picture frame jig, notice that there is only one guide board. It's not necessary to have the frame fully contained. Just be sure to make the corner of the frame touch the table with no gaps at the table or against the guide board. Be consistent in your positioning on all four corners. Clamp the frame to the jig and cut a dovetail slot through the corners on a router table.



Then with the dovetail bit still at the same height, cut a dovetail male part, typically from a scrap of contrasting wood. Set the fence for a light cut and make a pass on each side of the board.



Test the fit of the dovetail in the slot after each pass. Slowly adjust the fence to take a deeper cut. A couple of tips: 1) make the cut on one side at a time. Symmetry is not necessary on the resulting dovetail

key. 2) shim the cut with a piece of paper which will make the cut not as deep. Then if another very light pass is required to get the key to fit, remove the paper shim. This key, like all dovetail joints, is easy to over-cut and with a result that is too loose, so take your time here.

Next use the table saw to rip (separate) the dovetail from the main part of the stock on the

table saw, leaving a little flash. Cut it into lengths and glue into the slot.



Trim to fit with a flush trim saw or your disc sander. And finally sand and finish. Very strong.



## IMMEDIATE NEED

Numerous openings available, all skill levels. Excellent benefits. Call Today.

## Guild Show Committee

Join this world class team. Work as a member of the team to set the course for the Guild's future in participation in community events. Help plan and execute trade shows. Must be able to enjoy a coffee break and still carry on a conversation. Email capability a must. Enthusiasm and willingness to contribute and listen to ideas very important. Take on simple tasks or complex ones. There's a job description for everyone. Contact Larry Butrick, Shows Committee. 503-635-3008 or [ljb-ekb@comcast.net](mailto:ljb-ekb@comcast.net)



## Guild Real Estate Project

Six positions now available for people to help the little children build bird houses at the Salem Art Festival. Customers age typically 6 to 12 with fathers and mothers hovering and directing.

Qualified applicants will be able to smile and be there to show how the pieces go together. Extra credit for letting them do most of the work themselves. Customers love this project. Smiles from happy children will be permanently etched in your mind. Saturday July 21. Contact Mitch Patton at 503-409-5091 or [psmr@comcast.net](mailto:psmr@comcast.net)



# SCRAPS: BUILD A TAPERING JIG

BY DAVE MILLER

**T**apers are used in many furniture pieces. From early American to modern free-form designs, tapers add height, depth, or esthetic elegance. Cutting tapers can be tricky. Of course you can always rough cut the tapers and then carefully hand-plane them to the desired size, but that means adding still more scraps to your scrap barrel without taking any out to build this jig. For repeatability, and ease of use, this basic taper jig will save you a good deal of time and frustration!

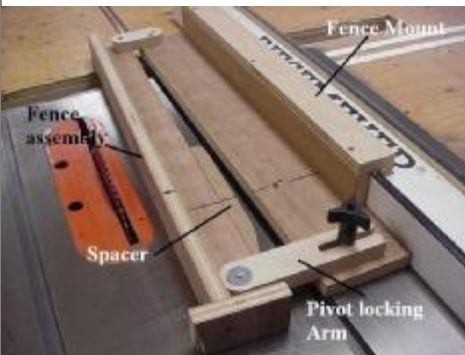


Figure 1. Basic taper jig mounted on saw

A well-tuned table saw can be counted on to keep stock absolutely parallel to the rip fence. A Taper Jig is designed to defy that sought after perfection by intentionally feeding the stock out of parallel with the rip fence. Please keep in mind this article outlines a very

basic tapering jig. You can add more adjustments, hold-downs, blade guards, etc. to develop that “perfect” tool for your shop, and as with all jigs, most of the fun in building them is customizing the function to your needs and desires!

When designing your own taper jig, first look at your existing rip fence and figure out how you might design the



Figure 2. Mount design for Biesemeyer fence

jig to work with it. The method shown here (figure 2) is designed for a Biesemeyer fence, but it shouldn't be difficult to modify the concept to work with any other fence.

This mounting method here is nothing more than an inverted ‘groove’ to slide over the vertical fence board. It is easy to put on and remove from the fence, and provides plenty of stability while using the jig. Best of all, it uses up some of those long skinny scraps of plywood and solid stock that seem to accumulate so often in the scrap barrel.

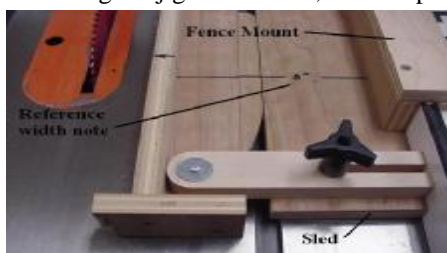


Figure 3. Closed (no taper)

After you've figured out a way to mount your jig to the fence so it slides smoothly, is secure, and hopefully easy to get on and off, fabricate it about 26 inches long, or about 4 inches shorter than what you plan for the overall length of your jig to leave room for the pivot locking arm. Figure 3 is a view of the jig closed up (zero taper) so you can better see some of the things you might want to consider in your own designs. Mark the closed width on the jig to aid in setting up.

On the right side is the ‘Fence Mount.’ Attached to that is a bit of plywood I'll call the ‘Sled’ (see figure 3.) This piece is about 4 inches wide, and as long as you might want depending on the length of tapers you might be cutting on a routine basis. I would suggest building it between 24 and 30 inches long.

To make sure the ‘Sled’ rides on the table surface while the mount is snug against the fence top, it should be fitted in place. Put the mount on the fence and snug it down tight against the top of the fence and top of the ‘groove’ in the mount. Now move that 4 inch wide piece of plywood against the fence mount, and trace a line (see figure 4.) Cut the ‘Fence Mount’ on the bottom edge of the line and it should fit perfectly!



Figure 4. fitting the fence mount.

Next, drill a hole in one end of the plywood ‘Sled’ to allow a 1/4 inch ‘T’ bold to slip through it. The hole should be pretty close to the end, and roughly centered although placement isn't really all that critical.

For you hand tool enthusiasts, you'll like this part. Flip the ‘Sled’ over, with the ‘T’ bolt inserted in the hole and trace around the head. Mortise out the area to allow the head to fit flush with the sled bottom. See figure 5.



Figure 5. – Mortise for ‘T’ bold head

If you like, you could secure the ‘T’ bolt in the mortise using a dab of silicone, some super-glue or even epoxy. But since I sometimes scavenge parts from old jigs I don't use much anymore, I like to

*(Continued on page 5)*

leave that sort of hardware available for use later. I don't have a scrap barrel full of these!

With that complete, attach the 'Sled' to the 'Fence Mount' with screws, and glue.

Looking at figure 1, notice on the left side of the Jig is the actual Tapering Fence. This is simply an "L" bracket fabricated from more of those pesky long, narrow plywood scraps. The length is the same as the 'Sled'.

The vertical piece (the fence) is about 2 1/2 to 3 inches for most cutting applications. Screw and glue the fence to the horizontal piece. Attach a block to the front end with about 1/2 to 3/4 inch sticking out to the left side of the fence. This pushes the stock you are tapering through the saw blade. Since this 'stop' will likely run through the blade too when cutting narrow tapered stock it's a good idea to attach it with screws so it can be replaced easily as necessary.

Cut a piece similar to that shown in Figure 7. Screw one end to the 'Sled' using two screws, or one screw and



Figure 7. – Pivot hinge

glue. This keeps the end from rotating and shifting the fence assembly forward or back. Cut yet another narrow stick of plywood a few inches long, and about 3/4 inch wide. Place it between the 'Sled' and Fence assembly to provide a gap between at the pivot hinge point. Now secure the other end of the pivot hinge to the fence assembly using one screw so the fence assembly pivots left and right.

Attach that spacer piece to the fence assembly at the opposite end (see 'spacer', figure 1) and the whole assembly will be parallel to your fence!

Referring back to Figure 1 again, cut out a piece solid stock that is about an 1 1/2 inches wide, 3/4 inch thick. Cut its length to about 1/8" less than the distance between the inside of the fence assembly vertical piece, and the inside of the Fence Mount. Radius one end as shown in Figure 8. In the center, drill a 1/8 inch hole. This will provide a snug fit for a 1 1/4 inch long #8 pan-head screw. At the other end, cut a 5/16" wide slot to slide over the 2 inch long, 1/4" 'T' bolt. Attach the pivot locking arm to the fence assembly with the pan-head screw and fender washer as shown. Slide the other end of the pivot locking arm over the 'T' bolt, thread on the locking handle, and it's done!

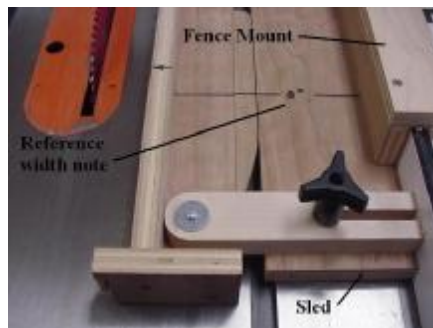


Figure 8. – Pivot locking arm

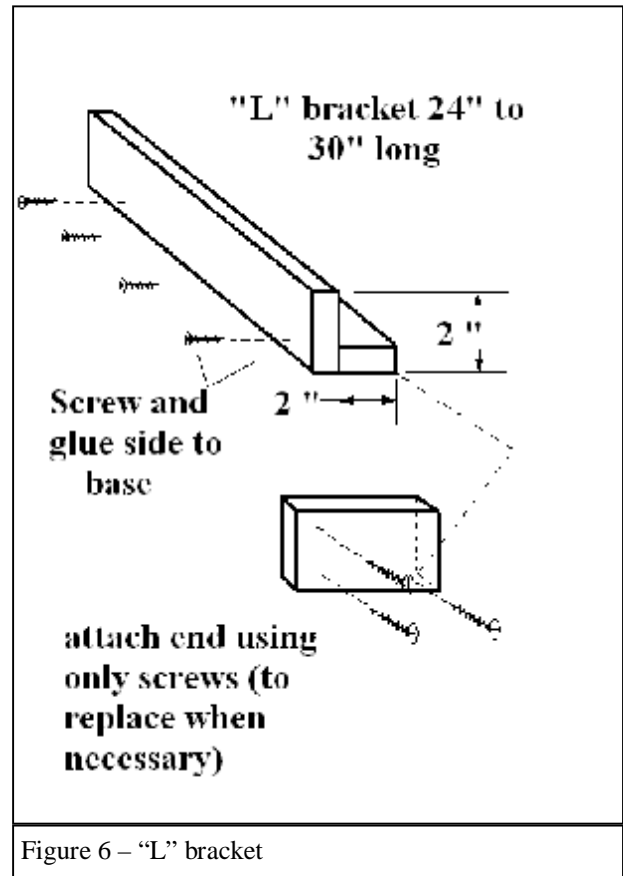


Figure 6 – "L" bracket

my jig, the total distance the pivot locking arm will travel is about 3 inches. The radius distance from there to the pivot point on the pivot hinge is 27 inches, so the maximum angle of taper I can achieve is 6.3 degrees. It doesn't seem like much, when you put it in those terms, but that is a very dramatic taper!

To use it, simply attach it to your fence, set the desired taper, and slowly feed the stock through. Good luck, and have fun.



Finished Jig in use

On

## EDUCATION...CLASSES

### 2006 Scholarships: Apply Now

A total of \$500 in scholarships is being offered to residents of Oregon and Washington through The Northwest Woodworking Studio with the source of funds coming from Guild of Oregon Woodworkers scholarship sponsors. Scholarship recipients are selected based on merit and need, by a panel of professional woodworkers. The intent is to foster and encourage education in woodworking. July 14, 2006 is the closing date for applications, after which time, a panel of 3 professional woodworkers starts the selection process. Check application instructions on the website <http://www.northwestwoodworking.com/>

### A Truly Unique Class

Tigard Woodcraft is delighted to host Native American Flute Making with Dr. Bill Hughes on August 4, 5, & 6.

There are many paths to understanding first nation cultures. The Native American Flute is located at the intersection of culture, art, music, craft, and soul. Making your own flute will advance your personal understanding of both Native America and yourself. We will spend three days making a Native American flute with emphasis on hand tools and

methods. The lathe will also be used. We will also make protective bags for the flutes and spend some time in the basics of playing. You will learn enough in this workshop to make flutes at home for yourself and those you love. There is nothing more healing than giving flutes away.



Dr. Bill Hughes is an experienced flute maker and he made the flutes played at the 2002 Winter Olympic Games in Salt Lake City. He has taught for many institutions and specializes in helping beginners make their first flutes. We will emphasize both artistic merit and musical quality in the flutes.

Class Size: 8 Tools Required: 8 2" plastic or metal spring clamps, safety glasses. Tuition: \$230 Plus Materials.

Contact:  
Woodcraft 12020 S.W. Main St. Tigard, OR 97223  
503-684-1428 [woodcraft312@woodcraftportland.com](mailto:woodcraft312@woodcraftportland.com)

## AUGUST GUILD PICNIC

Sid's neighbors have graciously offered their beautiful residence. This will be the third year. Come out and enjoy great food and a relaxing afternoon by the pool. Watch the website for additional details. There will be no July newsletter to announce this.

## 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

## FOR SALE



Keller Dovetailing jig (Model # 1500 Journeyman). Never used and in its original packaging. Standard bit set included, of course. Asking \$150.00 or will trade for good used floor model drill press in good running condition. Phone 503-286-4828 and leave message if no answer.

## WELCOME NEW MEMBERS

Mike Running, Jeff Doty, Muthu Kumar

## GUILD SEMINARS

Event	Date	Activity
Watch for the Fall schedule		Have a class you want to teach? Call Roger Tuck.

# MEET THE PROFESSIONALS – GEORGE ESIADES

BY JOHN DUBAY

**M**y first thought when I stepped into George Essaides' shop in south Salem was what a great place to work at wood-working. The main floor work area has high ceilings with space to spare between machines and benches, large South and West facing windows overlooking the Willamette River, a glass-doored wood stove flickering in the corner, and none of the factory atmosphere associated with overhead pipes or dust collector conduits. The shop has a 48' X 36' footprint, with a full basement for storage and equipment such as the air compressor and dust collector, and a separate finishing room upstairs.

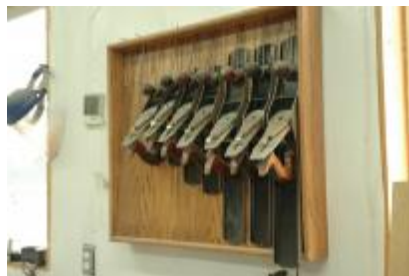


George's solely owned business, Willamette Valley Fine Woodworking, tackles all projects made of wood, from custom furniture and cabinets to millwork and home remodeling. In his shop you can see his full range of woodworking tools to take on such a variety of work. Here's the list:



George's Tools	
Table saw	Side-by-side chop saws
Pocket hole machine	8" jointer
Disk sander	Line boring machine
37" wide belt sander	Floor drill press
Hinge boring machine	Edge belt sander
Router table	Mortiser
20" planer	W & H moulder
Shaper	24" band saw

Three wall-mounted shelves hold his collection of hand planes while his special collection of old Stanley layout and cutting tools in the original boxes reside in the display kitchen cabinet in a corner. That cabinet includes multiple door and drawer construction styles and options as well as countertop alternatives. He believes the sample cabinet helps customers make choices.



George cannot point to an exact time he started wood-working, but does recall learning much from his father. After graduating from North Salem High School, he aimed his life to become a teacher. After college he studied Russian history at Columbia University in New York and spent two summers in Moscow polishing his language skills. Along the way, he became adept in computer technology where he made his living for 12 years, finding time to set up his first woodworking shop in his basement in 1986, while working in New York.



With a new family, George escaped the hectic life and moved back to the Willamette Valley, built a home on a hillside South of Salem, and opened his woodworking business in 2002. He enjoys working as a one-man operation, hiring help only for special projects like kitchen installations. Like many small cabinet and furniture makers, he does not advertise, getting jobs by referrals and recommendations of happy customers.

Word-of-mouth works for him. He not only has a great place to work with a 20 step commute each day but a four month backlog of orders.

You can reach George at (503) 363-0584, or cell (503) 931-7308



## LAST MONTH'S MEETING: WAGONS WEST

What a delightful diversion from traditional woodworking topics to the June meeting at Oregon College of Art & Craft. Karl Burkheimer is the new woodworking department head and he introduced a bit of the activities and plans for the department. Then Rob Lewis did a marvelous presentation on the construction of wagon wheels, wagons and coaches in general.



Rob Lewis



The evening started out at fireside, a delightful evening for that in any case, but a 'tyre' was being heated to expand it in preparation for mounting to a wagon wheel that had recently been built. Smoke and flames, trademarks of the old smithies, were in abundance here as the steel rim met the wooden wheel, cooled and clamped the wheel together.

So we learned that there is nothing holding a wagon wheel together except the tire. Fascinating. There's a lot to making all the parts and you have to wonder how they discovered and knew all these things several hundred years ago.

A couple of intriguing aspects of wagon wheel design. If you look at a wheel from the edge, you'll notice that the spokes are not in a vertical line. Instead the curve outward to form a dish. If they were in a vertical line, as the wagon experienced sideways loading, from a corner or just normal gait of a horse, the hub of the wheel would flex sideways also and very quickly fatigue and destroy the wheel. Instead, the dish forms a 'triangle' which, when loaded from the peak, just gets stronger.



Spokes are not round. A simple explanation here is that they have many of the shape characteristics of a hammer handle. 1) Elliptical in cross section which, like the beam in a house, is thicker in the direction where the load is heaviest. 2) a skinny part at that area near the head of the hammer that flexes and absorbs some of the shock when the head hits its target, protecting the welder from some of the shock and 3) made of Hickory because of its tight grain structure.

And on the opposite end of wagon wheels being banded rigidly together with steel, the wagons themselves were assembled loosely with bolts. Every component of the wagon moves somewhat freely relative to its neighbor. This made the wagon quite limber, able to 'climb' over rocks and navi-

gate rutted roads. As shown in the photo, Rob is holding the right rear wheel a foot off the ground.

For those that attended last year, Rob talked about the Concord stage, its construction and some of the technical details about how you take a 5000 pound vehicle traveling 35 mph make a hard right turn without tipping, dumping contents and throwing the horses to the ground. This month he added a few more tidbits about that vehicle. There was a lot more discussed. Thanks to Rob for sharing his incredible knowledge of these old arts.

Some of you lifetime residents of Oregon can possibly trace your roots to the pioneers that made the journey on the Oregon trail. The things we saw tonight were critical parts of life in the 1800's. And some of these discoveries have carried into modern automobiles. When you get a front-end alignment, they adjust the caster, camber and toe-in. All essential attributes of a stable and rugged wagon design. Science is grand but sometimes it doesn't move that far ahead.



You can learn to make a wagon wheel. Attend OCAC's class this fall, Sept 15,16,17 & 24. Call OCAC to register 503-297-5544 or [www.ocac.edu](http://www.ocac.edu).



## A BARN RAISING

What could be more interesting? The Oregon frontier as seen from the eyes of the pioneers in their Conestoga wagons coming to settle the Pacific Northwest. And they built barns. So here is your opportunity to participate in an old fashioned barn raising, just the way it was done back then. This is a student project taught by OCAC. BUT Rob is seeking adult help with the project. Participation includes free passes to the Steam show. July 29 & 30 and August 5 & 6, the event will occur at Antique Powerland in Brooks, OR. Participate in the process of taking raw logs through a sawmill and then building a timber frame barn. For details or to volunteer call Rob Lewis cell 503-679-8788,

## WOOD RESCUE:

BY BRIAN WARRINGTON

### A Tree to a Bow

Hi all. In my first article I wrote of how I have tried to make longbows, and of a large pacific yew tree we took down with that interest in mind. Here's the scoop on that one.

Ron was traveling around and saw a lot for sale, with the notation that it could be used for commercial business. On that lot stood this large yew tree, maybe 60' tall, and absolutely covered with ivy vines. With nothing to lose, he called the realtor listed on the sign and asked about the tree's future. It was agreed the tree was doomed, and the owner agreed to let us have it as long as we cleaned up our mess. No problem.

So out we go, figuring a couple of hours would do the job... oh boy, were we wrong. The tree fell perfectly, but that was the end of our plans working correctly. If you don't know about yew trees, they have about a million limbs, and they mass produce at the sound of a chainsaw. But that was the easy part of our troubles.

Those vines were horrendous, impossible to tear away from the trunk. They had been growing for who-knows-how-long, and were every bit as healthy as the tree they were trying (in vain) to choke. It was apparent we had stopped a life or death battle between two very capable warriors by cutting them both up. Something seemed wrong with that, but we were consoled by the fact that at least we were saving the wood.

Once we managed to get things cut down to size, we fired up the chipper. Four hours and a large pile of shredded vines and limbs later, we were done. All in all, it took us about 8 hours to do the job. And that doesn't include the time it took to cut, tear, and just plain muscle those vines away from the tree they were still trying to choke once we got it home. This tree was definitely not an easy one.

But not all was bad. When making longbows, one of our absolute requirements is that the grain grows straight, and the only way to know if that is the case is to split it end to end with wedges and see if it twists as it splits. This tree split absolutely perfectly. A few years curing time will make some very nice yew wood for our bows. By the way, we wanted this tree because pacific yew, which only grows in small areas of the Pacific Northwest, is considered by most to be the best wood in the WORLD to make longbows.

One last thing... we cut the tree down last March, and just this last February I was out snooping around and found a scrap strip of that tree that was actually growing sprouts from three different points. I couldn't believe it. So I cut large sections of the wood that each included a sprout and stuck them in the ground by my creek. Yew grows short and slow, and has no commercial wood value. Maybe in a hundred years or so.....

## BOB'S SUMMER TRIP

BY BOB OSWALD

**A** reminder, there will be no newsletter in July. No volunteers to fill my big shoes. Hopefully I'll be back in time to do one for August. Check the Guild website for the next meeting location. If you can't get to the website, call a friend who can.

I'm leaving July 17th on a motorcycle trip to Michigan, returning mid-August. My wife is staying home (not sure I blame her) to feed the animals and hold down the fort. If you care to follow progress I started a little website that I hope to update along the way.

[www.BobSummerDream.blogspot.com](http://www.BobSummerDream.blogspot.com)

I'm finding that the marvels of our computer age now even have wireless Internet available at your campsite in most RV parks. Marvelous – a motorcycle, a tent, sleeping bag and a hookup for the computer!! The first part of the trip is easy (and beautiful). Go to Walla Walla, get on highway 12 and proceed East 1500 miles. But enough about me

### Internet Resources

Blogs are another internet resource for those with the need. Blog is short for Web Log and it's a place to post a diary where other people can easily read it. It's intended to be updated on a regular basis, as on a trip. It's kind of a mini-website. They are free and the stuff to build them is pretty easy to use. One site is [www.blogspot.com](http://www.blogspot.com). Try it out. I signed up several months ago and have received absolutely no junk mail or solicitations.

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## ONLY ONE EDGE MATTERS

**I** was looking over one of Lee Johnson's projects recently, another masterpiece in the making. I came away with the startling realization that he's using scrap, warped and twisted lumber, etc to build fine furniture. In this case the framework for a chest of drawers, using the term liberally. Where the drawers slide on rails, only one or sometimes two surfaces have to be true. All the others are hidden and non-functional except for the support the wood provides in doing its job.

So I "sadly but wisely" now realize that I spend many more hours than necessary in my own shop truing up a board, ripping it to width, surfacing the ripped edge to get it perfect. Planing all four sides. And then bury it inside a piece of furniture where only one edge needs to be flat and true ... terribly wasteful of time and cutting tools. Many thanks to Lee for this bit of enlightenment.

*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**

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**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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\* Some 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.

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**We're on the Web!**

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