

OREGON WOOD WORKS

FROM THE PRESIDENT

Happy 2007! Sorry we had to start it by snow 'n ice-canceling our January meeting, but I understand our presenter can come in February, so we won't lose out.

By way of reports on the end of last year, the Best of the Northwest show was very good to us, thanks in great measure to the tireless efforts (and great organizing ability) of Larry Butrick and his show committee. We made a bit of money on it for the treasury, and people sold some furniture and got some commissions. Let's call it a success by any measure.

We had a very nice Holiday party; we used the Architectural Heritage Center facility -- it was a definite upgrade from using a shop. I learned a good lesson there: woodshops are for working on wood; they are not for parties. Duh.

So what's up for this year?

The core stuff is going to be the same: monthly meetings, educational opportunities (seminars and such), a bang-up newsletter, "outside" project work for good causes, and plenty of schmoozing with fellow wood-

workers.

The meetings will continue with a mix of (a) presentations on tools and techniques or other arcane wood stuff, (b) some direct demonstration things where you can ask questions and confab with others at the meetings, and © visits to some of our sponsor's facilities for presentations by them.

We did not do as well on seminars as I'd have liked last year, which was no one's fault, but it's looking very good this year. Bob O'Connor's got the seminar chore and has already put together a good early schedule. Ariel Enriquez has organized a big-ticket seminar from Greene & Greene expert Darrell Pert. Check the website to see which ones interest you.

Continued bows and scrapes to Bob Oswald for the fine newsletter. I suspect that many of you who cannot (or just don't mostly) attend meetings or other Guild functions pay your dues just to share in the newsletter. Well, Bob has made it well worth, if not more, the annual membership dues if you don't do anything except get the

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TOOL OF THE MONTH

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OUR NEXT MEETING — FEBRUARY 21, 2007 7:00PM

The next meeting will be at Franklin High School.

Come out and join Steve Knight of Knight Toolworks. Steve will have a picture show and talk about the different hand planes and their uses. He'll talk about how they are built. As time permits there will be a hands on demo using the planes and adjusting them. For more detail on his planes, look into the website

www.knight-toolworks.com



Directions:

East central Portland. Travel east from central Portland on Powell (Ross Island Bridge). At 50th Ave turn north. In two blocks turn right on Franklin and you're there.



Social gathering starts at 6:30. Bring a chair.

FROM THE PRESIDENT (CON'T)

(Continued from page 1)

newsletter. Bob's always looking for material, so don't be bashful about writing something.

By the way, remember to get your dues in if you haven't already. We take checks, cash, and electronic -- Paypal -- payments. (We also take promises, but not permanently.)

The last category of "core" stuff I mentioned is the "outside" project work. This is an activity in which I am particularly interested, and I'll continue to push for it. It was my experience on the 9/11 flag case project and the Guild Workbench project that not only did I learn some good alternative techniques, but also, and more importantly, I made some permanent friendships. Appreciation from the recipient organizations is just a bonus. So I figure the project work does double-duty as education, and making friends. And I think that's what this club is all about.

So we'll be doing more projects as long as I'm the pres.

On a personal note, since joining the chest zipper club, I discovered that what the doctors told me was mostly true. It took me about 10 weeks to get back into the shop and push a plane and pull a scraper without the zipper hurting. So it's been 10 weeks and I'm back to work.

I'm also eating lots of rabbit food, walking my old tail around town (what a great town to see from afoot -- I had forgotten how much I liked walking), making R. J. Reynolds just a smidgen poorer, and being really happy to be back in the shop. I hope to be there for the next 20 or 30 years or so.

So happy New Year; mine looks great, and I hope yours does too. I look forward to seeing a lot of you in the coming year.

... "outside" project work... an activity in which I am particularly interested"

BANDSAW CIRCLE JIG

A Great Jig

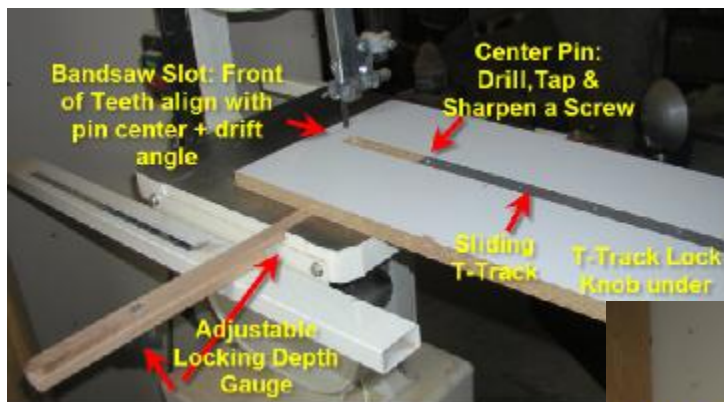
I've fiddled with circle jigs for years. Many years ago I made a simple one to cut wheels for my construction models. It always crept and I had to finish every circle (wheel) on the disk sander with another jig. Then an opportunity to do a bandsaw class suggested a more robust solution. So a quickly made jig of wood did work, but still the issue of roundness was present.

Then a teaching opportunity arose and this time a bullet proof circle jig was a requirement. So as long as the effort was going into making one, it needed to be universal. This became a melamine top and sliding T-track for circle diameter. A locking knob under the table holds the T-track.

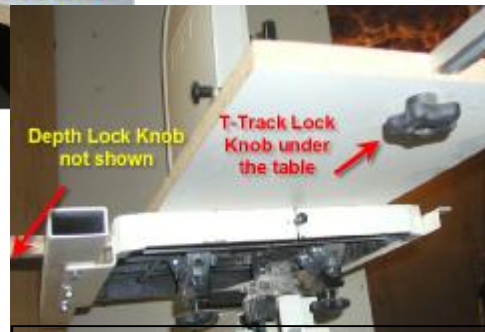
The pivot point is a machine screw sharpened to a point and threaded into the track. The first cut worked pretty well, but a picture perfect solution occurred during the actual class. I was explaining bandsaw tracking, aka drift angle. You remember that from a prior issue? I was explaining that the circle jig, pivot point must be exactly at the leading

edge of the teeth. It suddenly became obvious that drift angle needed to be considered. So making a minor WAG adjustment forward to approximately compensate for previously determined drift, the ensuing circle cut like butter. The next class step demonstrated cutting a circle with the table tilted at 45 degrees. You can't believe, "I" couldn't believe, how smoothly that 8 inch circular bevel cut went. So the jig is shown here, probably like a dozen others on the internet but this now exists and it works perfectly. You do need to compensate for drift angle to get that flawless cut. The test is to spin the circle after it's cut. It should have zero gap to the blade everywhere.

Observe the paper thin shaving when I cut a circle too large and had to shave it about 1/32". It can be done.



Paper thin trimming



A view under the table. Two knobs.

GUILD GRANTS: OREGON COLLEGE OF ART & CRAFT

BY ROGER TUCK

This fall it was again our time for Ariel Enriquez and me to make a visit to Oregon College of Art and Craft (OCAC). The annual judging to decide upon the recipient of the Guild's Scholarship was at hand. We were sitting in the car and Ariel said he felt honored to have the opportunity to interact with OCAC and it was a privilege for us (the Guild) to get to judge and reward a student at the college. We both remarked on the quality of the school's students and the high caliber of the instruction. I personally was very impressed with, first, the wholehearted effort the students showed in preparing for this competition, and second, the vision and focus that Karl Burkheimer, the new director of the wood working program, is developing for the department.

So on to the judging. When we arrived we were met by Karl Burkheimer. We went on a tour of a separate show of all the various crafts such as weaving and ceramics. It was part of an annual display for the OCAC benefactors. Michael DeForest joined us while we were on our walk about and we proceeded to the hall where the entries of the woodworkers were set up. Michael deForest has a detailed knowledge of each student's strengths and weaknesses and even their personal traits. As a mentor and teacher he encourages each student to push his own personal limits.

Karl explained that he had instituted a new format for our judging. As part of the learning experience for the students, they had to select only one of their pieces to be judged. The rest of the body of work for each student was included in a slide show which we viewed after inspecting the entries. Last year many of the works were focused around the topic of making a drawer. This year the theme was to make an object which would transition to another function.

I think that is what makes it such a pleasure to be involved in this scholarship judging. I marvel at the imagination and innovation of these students. This is perfectly exemplified by our winner for 2006, Alex Luboff.

And just look at this collage of the entries we had to choose from. I have included comments from me and the school staff next to each image.

Josh Smith's work reflects his training as a machinist as well as his artistic intellect. While his sense of humor is wonderfully apparent, his work stretches beyond humor, provoking interesting commentary and meaningful expression. You just push the top down and this lamp becomes a stool.



Josh Smith

Brian Crane's work demonstrates great capabilities in workmanship, demonstrating excellent woodworking skills and craftsmanship. Brian is very conscious of detailing, seeking control over all aspects of his work: concept, expression and construction. Suspended inside is a chest of drawers, seemingly floating in air.



Brian Crane

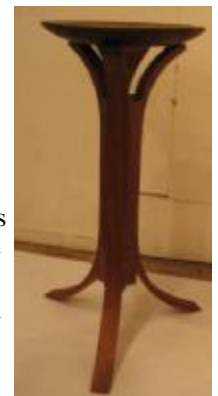
Jim Kelly's work exudes amazing determination and control. Undeterred by difficulty, his work strives to "speak" as well as to



Jim Kelly

"show" well developed and meaningful concepts, executed beautifully. This reliquary just begs to be opened.

Mark Perrin's work is very personal and earnest, while demonstrating amazing determination and skill. His work expresses a strong inner vision, resulting in work that showcases beauty as well as depth.



Mark Perrin

Erik Newgard—Humor and quirkiness



Erik Newgard

play a large role in Erik's work. He uses his well developed woodworking skills to create humorous narratives in a seemingly effortless process and from deceptively simple forms. Carry balls and blankets to the beach, then unbuckle it for your beach chair.

Justin Nickles' work stems from a mature personal aesthetic that is informed through his training as a ceramists and carpenter, as well as being influence by his studies in biology. His hard work and self-discipline yields conceptually complex and visually pleasing results.

This 6 foot wall piece captures your attention and holds onto your curiosity.

(Continued on page 8)

FINISHING: ALL ABOUT TOPCOATS

BY JOE CORNETT, BEAVERTON ROCKLER WOODWORKING

Next in the series...

Selecting a Top Coat

With so many different cans of top coat finishes on the shelf and so many confusing claims made by the manufactures, it can be a challenge to figure out just what finish is right for the job.

The truth is no one finish is right for all applications. The trick is choosing an acceptable one and it's really easier than then you think. Just answer these simple questions.

- What kind of protection do I need?
- How do I want the finish to look?
- How do I want to apply it?

Protection

The thicker the finish the better it will protect the wood from moisture and stains. The following is a list of finishes starting with the best protection:

- Polyurethane
- Varnish
- Water-based urethane
- Lacquer and shellac
- Water-based acrylic
- Penetrating oils: Danish Oil, Tung Oil and Linseed Oil
- Wax

Polyurethane or wiping oil-urethane is a good choice for heavy use pieces like a kitchen table that will get lots of abuse. My favorite is General Finishes Arm-R-Seal, it can be wiped or brushed, has good build up when used as a wipe on and is very resistant to water marks, stains and scuffs.

Varnish is also a good choice for heavy protection. It is best brushed, although you can thin it about 25 to 50% with mineral spirits and wipe it on as well. It is harder than polyurethane or wiping urethane, so it works well if you want to rub the finish out to high gloss sheen. Generally it also sprays better than polyurethane.

Polyurethane is a blend of synthetic materials. Varnish is a blend that includes natural resins.

Water-based finishes are a good choice for medium use items and when a faster dry time is desired. Fine Woodworking just rated General Fin-

ishes water-based Urethane the best water-based finish on the market.

Shellac is a surprisingly tough finish. Use it for medium protection. Shellac is hard to brush because it dries fast, so it is easier to use if sprayed. If you do wish to brush: try applying at least 4 coats, let it dry for 24 hours, sand it flat and pad on another thin coat or two. A word of caution, alcohol is the solvent in shellac, so if you spill your rum and coke, you will melt the finish.

A Penetrating Oil Finish is a good choice for an antique or a piece that will get light use. Also recommended for highly figured woods which will be explained more in the next article. A tip here if you want to start with Danish Oil, Tung Oil and Linseed Oil; they take a very long time to dry. You should double or triple the recommended dry time. I made the mistake of applying an oil-urethane on the top of linseed oil before it cured (I waited the recommended dry time) but the urethane topcoat stayed tacky for 8 weeks, in the summer, with a fan blowing on it. I finally had to hide it in the corner of the shop because I could not stand to see it everyday.

The Look

Build-up oil finishes like those at the top of the protection list come in different sheens; gloss, semi-gloss and satin. An oil topcoat will add a slightly amber color, giving the wood a nice warm radiance. Oil finishes will yellow over time especially Lacquer. Build-up finishes get the bad rap of looking like plastic. They don't have to if you apply them thinner and use a satin sheen.

A water based finish is milky white in the can but dries to a water clear color, adds no color and will not yellow over time. They are not the best choice for darker woods like walnut and cherry, the water clear color tends to kill the dark rich wood color that is enhanced with an oil finish.

Penetrating oil does not build up; it soaks into the surface of the wood and becomes a part of the wood giving the piece a natural look. For a brighter sheen, sand to 400 grit and add a coat of paste wax after the finish has cured for several weeks.

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Application

Brush, wipe or spray.

If you choose to brush use a high quality brush. Brush the edges in to the center and in one direction only. If you add a little of the appropriate solvent to the finish it will flow and level better. **Tip:** before you start, soak the brush in the appropriate solvent for several minutes, shake out the excess and pad dry with a paper towel. The finish will flow better and the brush will be a lot easier to clean.

Wiping is my favorite way to apply a finish. You don't have problems with brush marks or dust settling in the wet finish and it's faster. Because you are wiping on the finish and wiping off the excess, the coats are thinner, therefore you need to apply at least twice as many coats to get the build up of a brushed finish.

Spraying - Not everybody has the room or equipment to spray. I only go for the gun on larger project to save time. When I do, I prefer to use water base finishes as they level well, dry faster than oils and don't have the fumes of lacquer. I would only recommend spraying lacquer if you have very good ventilation and turn off the furnace and water heater pilot lights.

As I've said before - *"When it comes to finishing don't believe a word I say or anything anyone tells you until you test it and see for yourself."* It will give you the practice you need and will allow you to start to see the little but important differences in finishes.

A Test Exercise

Sand and prepare a piece of dark colored wood like Cherry or Walnut and a light colored wood like Maple. Mark off three equal sections with masking tape. Now apply an oil build-up finish to one section, a penetrating oil to another section and a water-based finish to the last section. Now you will be able to see the subtle differences of these finishes any time you want.

As always - if you have questions please stop-by Rockler and see us for a customized finish plan for your project.

Happy finishing!

GUILD SEMINARS

The Guild of Oregon Woodworkers
presents

Darrell Peart

Master Woodworker, specializing in the Greene & Greene Style.
In Seminar

Date: March 31, 2007

Location: Franklin High School (woodshop)
5405 SE Woodward, Portland, OR

Open to the public.

Fee: Members, \$75 , Non-members \$100
Sandwich lunches will be provided.

Special premium for non-members: Obtain a full year's membership in the Guild of Oregon Woodworkers, along with entry to the seminar, with the submission of a \$110 fee.

Entry will be limited to 30 attendees in order to ensure excellent viewing of the milling techniques that Mr. Peart has developed, for the router table, in executing the Greene & Greene vocabulary.

Send a note with your contact information, along with your check, to:
GOOW , Green & Greene Seminar
PO Box 13744, Portland, Or 97213

(No admissions will be considered complete without payment.)

Information contact: Ariel Enriquez, 503-286-4828
(e-mail: arielyphyllis@msn.com)

ANATOMY OF A HAND PLANE

BY BOB OSWALD

This month a quick look at the parts of a hand plane. Some planes have all of these parts. Some have a smaller set. Two styles of plane are shown here. A bench plane at the top and a the bottom is a low-angle block plane.

The **Mouth** is the opening in the bottom. The iron extends down and the shavings rise up through it.

The **Iron** is the cutting tool. A sharpened edge on a steel plate.

The **Chipbreaker** or Cap iron makes the blade more rigid by pressing against the back of the cutting edge. It should be set about 1/32" from the edge. It also causes the wood shavings to curl and break apart as they pass through the mouth. It is securely attached to the Iron by a screw.

The **Lever cap** holds the blade/chip breaker assembly tightly against the body of the plane.

The **Depth adjustment knob** controls how far the blade extends through the mouth and hence the depth of cut..

The **Lateral Adjustment Lever** is tilts the plane iron so that the depth of cut is uniform across the mouth.

The **Sole** is the flat bottom of the plane. It must be flat and true to provide controlled, uniform cutting.

The **Tote** is a handle on the rear and the **Knob** is the handle on the front of the plane.

The **Finger rest knob**—Block planes are held in the palm of the hand the tip of the user's index finger rests in the indentation on top of the knob.

The **Frog** is a sliding iron wedge that holds the plane Iron at the proper angle. It slides to adjust the gap between the cutting edge and the front of the mouth. The frog is screwed down to the inside of the sole through two parallel slots and on many planes is only adjustable with a screwdriver when the plane iron is removed.



Ironically, I had just researched this information and learned a few new things when a customer showed up with a plane carefully wrapped up in a cloth. "I can't get it adjusted," he

said. "Can you help me?" Screwing up my courage I said sure. We headed for the workbench and unwrapped it. Have you ever had those moments when you know the right answer but when you see a wrong situation presented to you, you doubt your own knowledge? Well this fellow had taken the iron out, sharpened it and then

installed it with the chip breaker on the wrong side. So it would not retract below the sole. We flipped it around, discussed the 1/32" set back that was critical on this plane. There was no excess adjustment range for more setback. It adjusted fine. A test cut on a nearby scrap made that sweep whisper. He left a happy woodworker.

FOR SALE

Duracraft Drill Press, floor model, 16 speeds, 3/4 hp motor, 3" column, 13" crank-up cast iron table, 5/8" chuck capacity, 4 1/4" stroke. Built in light Excellent condition. It has served me very well but I've up-scaled. \$75. Bob Oswald 503-985-7137, bobnan@teleport.com



WELCOME NEW MEMBERS

Thanks to so many of you for your prompt renewal. Your dues make the Guild function. We already have 142 paid up members.

MEET THE PROFESSIONALS – DWAYNE ‘DUSTY’ TAYLOR

BY JOHN DUBAY

Professional member Duane Taylor, also known as “Dusty,” thrives on excelling in niche areas of expertise. In woodworking his specialty is intarsia, shaping small pieces of various kinds of solid wood to create wooden mosaics. Unlike marquetry made from thin veneers, all pieces in Duane’s projects start out three quarter inches thick, but to create 3-D depth in the final assembly, some pieces will be made thicker or thinner. And since he uses only solid wood, the individual pieces can be, and usually are, shaped to enhance the 3-D effect.



You’ve probably seen Duane cutting out the pieces on his scroll saw at the Guild’s booth at the Salem Art Fair, the Oregon State Fair, the Oregon Tool Show or the Best of Northwest Show.

He often uses those occasions to cut out the pieces for several projects. At show’s end, he puts all the pieces in a plastic bag to take back to



the shop, sort them and reassemble them into the separate picture projects. To me, that’s like dumping four or five crossword puzzles into a pile before putting them together! Duane says he has no trouble because after all the cutting he’s so very familiar with the species and shapes and how they fit together.

He sometimes makes his own patterns based on pictures, like pet photos, but unless a customer requests a custom picture, he most often uses purchased patterns. He buys them only from those artists and dealers he has learned to trust. The patterns, printed on large folded sheets of almost translucent

paper, are more delicate and detailed than I expected, markedly different from the coarser versions found in do-it-yourself intarsia instruction books. Of course the delicacy of the parts is related to the



size of the finished piece. Some projects require hundreds of pieces. Duane’s largest project was four and a half by five

and a half feet. The finished pieces not only hang on walls like pictures but are set into furniture as decorative panels.

Born in Michigan, raised in Indiana, Duane lived in Portland from 1964 to 1971, and during that time he finished college



before starting a first career in the insurance business. About 20 years ago he started his own niche insurance business to provide dental health insurance coverage as part of employee benefit plans. He continues to own and manage two such plans to this day.

Although Duane started woodworking in high school it became a part of his life after a serious infection eleven years ago largely curtailed his outside income employment (other than the dental plans). The precipitating event was getting a catalogue of plans for toy trucks. After building more of them than he can count, he added cribbage boards to his repertoire of hand-made wooden gifts. All that changed after reading the book

“Intarsia Made Easy.” He quickly found, however, the book’s procedures did not work for him.

“Nothing fit,” he says today. He thought the process through and came up with a procedure that does work for him and has enabled him to complete over 500 pieces of decorative intarsia, marketed so far by reputation and word-of-mouth.



Duane’s 720 square foot shop, adjacent to his home in Aloha, has the following tools:

- Two 20” DeWalt scroll saws
- 10” Table saw
- 10” Makita chop saw
- 13” Thickness planer
- Oscillating spindle sander
- 5 Hp bench drill press
- 4” bench mounted belt sander
- Power Crafter hand held engraving tool
- Two dust collectors

You can find him at

5450 SW 183rd Avenue
Beaverton, OR 97007
(503) 642-1578
Intarsia4me@comcast.net

GUILD GRANTS (CON'T)

(Continued from page 3)

Alex Luboff's work demonstrates an excellent balance between well developed concepts and incredibly competent building skills. His intuition about form, physical as well as conceptual, and his determined work ethic produces pieces that are truly a joy to experience.



Justin Nickles



Alex Luboff

This years winner. Flip a latch, rotate it and this becomes a sitting bench built for two. Alex fashioned the brass plate-fulcrum-swivel with some ingenuity and good engineering. The walnut top was finished to a soft glow. And there is some serious lamination going on here.

I just can't wait for the 2007 menu. It should be even more tasty than this year.

GUILD DIRECTORY

Step One. You can now get a listing of guild members and contact data if you are a current member (dues paid up for the next year). If you do not wish to have your contact data shared, you can log in to your account and check the "do not publish" option.

Some day, hopefully soon, we will provide a meansto enter the kinds of things you want the general woodworking communityto know about. And long term I hope to have way for more people, non-members, to look you up and ask you to do things for them. That's still in the planning stage.

Meanwhile there are now two things you can do.

- 1) **Get a list of members.** To do this, connect to the guild website. Click Login and do that using your email address and password. When you log in you will have options to a) update your data and b) get a listing of guild members.
- 2) **Block your contact data.** The default is already set to be visible. You don't have to do anything. But if you want to block your visibility, connect to the Guild website. Click Login and do that using your email address and password. Update your data and check the Do Not Publish box.

I hope this helps a number of you who have wanted ways to contact others in the Guild to carpool, discuss things from a meeting, whatever. Look for a more comprehensive list of skills etc when I get around to expending the energy to make it happen.

OH, BY THE WAY...

A little space filler, not directly woodworking but a lot of us are retiring and here's something you might want to know...

There's a bit of a myth about Social Security. *You have to wait until the magic age until you can collect.* Not true. There is no annual boundary. If you wait until your magic age, you do get full benefits. If you start collecting early the amount you receive is prorated "per month" so first myth dispelled is that a full year does not matter. Myth two dispelled is that it is often more practical to start collecting early. You get more checks at a lower rate. But the interesting thing is that you may not live long enough to break even and wish you had waited longer. The basic advice I got from the SS office ... "Do it now!" So make an appointment with your local office. Ask them.

BIRDHOUSES

BY JACKSON BOTTOM WETLANDS

The deadline for submitting a birdhouse design to Jackson Bottom Wetlands contest has been changed to the first week of March 2007 (March 1-7). If you want to enter the contest or learn more contact:

Arielle Tozier de la Poterie
 Tweet Coordinator
 Jackson Bottom Wetlands Preserve
 2600 SW Hillsboro Hwy.
 P.O. Box 3002
 Hillsboro, OR 97123
 Office: (503) 681-5373

TWEET CONTEST
 It's not too late to WIN!

\$1,000 Grand Prize
 And other Cash Prizes

Snowy Weather: Extended Deadline
 Start building NOW if you haven't already!

Entries will now be accepted from
March 1st-7th.

CALL ME for rules and questions
 Quicker! Please call (503) 681-5373

We've all heard that a million monkeys banging on a million typewriters will eventually reproduce the entire works of Shakespeare. Now, thanks to the Internet, we know this is not true.

A SHOP OVERHAUL

Here's a topic I want help with. My shop is a cluttered mess. I shift things from one place to another. The table saw, router table, even the jointer are place holders for the stuff in process while one tool is in use. I know where everything is and generally work efficiently, well maybe I do....

So have you, like me, always wanted that dream shop that looked like the old Sears catalogs? I still do. So let's play a very real game. Would each of you send me one simple email, even just a one liner, with one pointer about how to overhaul my shop, make it that dream world.

I'm totally serious about this and I'll put together an article next month (space is already reserved) on tips that all of you can use. And with enough encouragement, I hope to actually start implementing those ideas. And I expect some participation. This is an easy assignment and too many of you sit silently in the background. Please don't let me down.

bobnan@teleport.com

STOP WAITING...

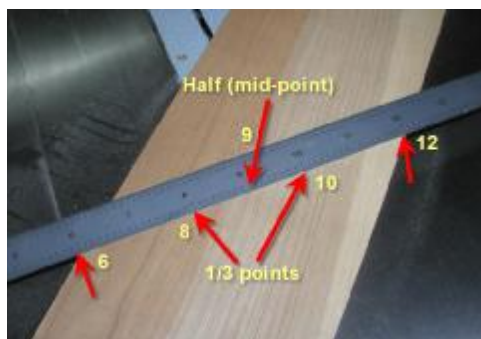
I hear from people now and then about things like not getting their membership card. The cards are mailed out within a week of receiving notice which comes to me automatically from the database when you renew or join. To avoid wasting card stock I wait until I have four to six, but no more than a week. Some people wait months or never even ask. When/if it finally comes up we check and typically find something wrong with the data entry. So let me or Norm know within a week if you haven't heard about your membership.

CENTER FINDER & MORE...

BY BOB OSWALD

This is so old that it seems a waste to print it. But then the reason it's here is that I FINALLY remembered to apply it, having read about it for years. When dividing a board into equal widths, such as half (finding the center) or thirds, etc the math can be a pain. What's one third of 5 9/16? So to divide that measurement, lay a scale across the board at an angle such that the left and right edges end on an even number on the scale.

Make the distance from end to end be a number that can be easily divided by an integer. Two examples are show here. It just doesn't get easier.



TREASURER'S REPORT

BY DICK PETTIGREW, TREASURER

The annual year-end financial statements are:

STATEMENT OF INCOME AND EXPENSE F.Y. 2006

INCOME

MEMBERSHIP	8642
SPONSORS	3650
SHOWS AND SEMINARS	14206
OTHER	449
TOTAL INCOME:	\$ 26947

EXPENSES

MEETINGS	1556
EDUCATION AND AWARDS	2148
SHOW & SEMINAR	12731
ALL OTHER EXPENSES	4491
TOTAL EXPENSES	\$ 20926

NET INCOME

\$ 6021

SANTA'S WORKSHOP

The magic of Christmas; I forgot to bring this up during the season, but the magic is still there. Many power tools have built in lights. For us veteran (aka older) woodworkers, an extra clamp-lamp is pretty handy for shedding more light on those close tolerance situations. One night I had gone back to the shop, having earlier turned the main lights off on the way out. I forgot to turn off a few tool lights. When I rounded the corner, a fairy land greeted me. The twinkling of little lights in the darkness cast a warm, homey glow over the shop. More than enough light to navigate by. So I turned on all of the tool lights and sat in the glowing darkness with a glass of wine. It became a time to reflect on what a woodshop means to me.... many, many things.



This photo doesn't do justice to the real scene. Perhaps your own shop WAS Santa's workshop this past season? The magic of woodworking takes many forms

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

- *monthly educational meetings*
- *monthly newsletter*
- *mentoring program to help members develop their skills in specific areas*
- *discounts*
- *woodworking shows*
- *network of business partners (the key to our development as members and as a Guild, providing additional learning opportunities)*
- *and a network of support.*

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

GUILD OF OREGON WOODWORKERS

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

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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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* 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