

# OREGON WOOD WORKS

## ON JOINTING BENT BOARDS

BY BOB OSWALD



TOOL OF THE MONTH

Using a jointer is sort of straightforward... sort of. Keeping your thumb clear of the cutter is simple too, sort of. The good news is that this article isn't about thumbs.

You set the height of the cut, put a board on the table and push it through. A pass or two and it comes out straight. Unfortunately that's if it's already pretty straight and all you're doing is cleaning up the edge. However there are two lumber situations where the going gets tough. I've heard more people say that they have a bad curve and all they seem to be able to do is make it worse.

Both situations involve a board with an exaggerated bend on its edge. You can choose to straighten the convex one or the

concave one. Which edge you choose is most typically dictated by the part of the board you want to use for that part of your project.

The most common error most people make is pushing the board through the jointer while pushing down on the back end. The outfeed table is where the finished piece ends up. So this is the reference, the most important part. As soon as there is enough wood past the cutter to start applying downward pressure on the outfeed table, you should transfer your force there. This is usually the left hand reaching forward to hold the board down while the right hand is pushing from behind. As soon as the holding force is transferred to the outfeed table,

*(Continued on page 3)*

**Inside this Issue:**

<i>On Jointing Bent Boards</i>	1
<i>Pres: On Letting Go</i>	2
<i>It's Show Time Again</i>	3
<i>Last Meeting Woodcrafters</i>	4
<i>Design and Furniture building Seminar</i>	5
<i>Rockler Special Event</i>	5
<i>Crown Molding</i>	6
<i>Super Taper Jig</i>	7
<i>Reasons to like Shellac</i>	8
<i>The Mighty Miter Saw</i>	9
<i>Factory Direct to You</i>	9
<i>Make a Picture Frame</i>	9

### OUR NEXT MEETING — APRIL 18, 2007 7:00PM

The next meeting will be at Franklin High School. East on Powell to 51st Avenue. North about 6 blocks and you run right into it.

Social time starts at 6:30. Bring your own chair

Here's a great new twist on woodworking although it's a time honored, tried and true profession involving wood, boat building.



The April meeting will feature a presentation by a couple of members of Rivers West Small Craft Center. They will give us a brief overview of the organization, take a quick look at materials and techniques for building small craft and show an in-progress cedar strip kayak project. They're also primed to field your questions.

Rivers West is a non-profit boat-building and low-impact boating organization. It has a full boat shop in Portland with rental space available for building wooden boats. For a preview of this exciting program's topic, take a look at their website at <http://www.riverswest.org>.

The RiversWest shop is a low cost boat shop where members can build and repair small craft. We are well equipped with power tools and boatbuilding knowledge. Members have built many different boats, so whatever your boating interest, we can probably find someone to offer advice.



## FROM THE PRESIDENT: ON LETTING GO

BY LEE JOHNSON

**A**s some of you know, I am just about finished with the big "French Provincial" breakfront in my shop. Just in time. Another month would have made it a year and a month in construction.

There are any number of reasons it will be good to deliver this thing to the clients. Getting a final payment (which I need for new equipment in my next shop); getting it out of the shop so I can move the shop (thereby ending my double rent payments -- one for the existing shop, one for the new); moving on to possibly paying projects (by my rough calculations, I stopped making money on this one about last July.)

With those kinds of reasons, one would think I'd be not only anxious, but also really happy to contemplate getting this thing out the door. Emotions, however, have little to do with logic. Instead, I am growing sadder as I get closer.

I think I've shared some statistics on this monster with you -- 384 hand dovetails; 81 pieces in the drawer section -- without the drawers; 96 little opposing rabbit slats to cover the double-dome top; more than 170 linear feet of 1/8 -inch beading scratched in by hand, 100 lineal feet of hand-cut door and panel molding -- it goes on.



*Your Guild Membership has expired.*

But here is the trouble with all that hand work: it is mine. It came from my hands, not a machine. Oxygen burning in my cells fueled all that work, not Portland General Electric. It was my thumbs that blistered from the heat of the cabinet scraper fairing the door panels. It was my index finger that got cut on the sharp edge of the beech when using the finger as a molding plane fence to mold the front of the shelves. Mine. My sweat. My blood. (OK, OK, no tears, but sweat and blood is dramatic enough, isn't it?)

So this big piece of furniture is my offspring. I've raised it from the first pencil line on a blank sheet of drawing paper to a big, hulking monster that's ready to hold, ever so gently, its fine glassware, porcelain and china, lacy linens, and silver services for at least the next 300 years. I'll be so proud of it when it has taken its place of employ and is doing its job so gracefully and proficiently. It will have the three true attributes of fine furniture: utility, strength and beauty.

So I'll have to let it go. But it will be a loss. One must grieve losses, and so I will grieve.

The form this takes (I've done it before) is that I will be worthless as the well-intentioned pavement of Hell for about two weeks. I'll mope around a little, have pity-parties about twice a day, and wonder why I'm not getting anything done. I'll walk into the shop and wonder why it seems so empty and deserted. Oh woe is me.

But you know, depositing a pretty good-sized check seems to take the edge right off all this grieving business. Money does not buy happiness, it's true, but using it to buy some cool new tools sure comes close!

New shop. New tools. Back to work!

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## YOUR DUES HAVE EXPIRED

March is the end of the grace period. We would like you to stay around. Renew on line at [www.GuildOfOregonWoodworkers.com](http://www.GuildOfOregonWoodworkers.com) or send a check to Norm Michaud, 1041 Chandler Road Lake Oswego, OR 97034 (Not to the PO Box)

\$35 General \$45 Professional.



## ON JOINTING BENT BOARDS (CON'T)

*(Continued from page 1)*

the right hand should only push forward, not downward. So this is the basic jointing procedure.

Now if the board is significantly bowed, this procedure alone is typically not enough to straighten out the errant soul. So depending on your choice of edge, two different approaches are required.

### The Concave Side

If you start with the concave side, each end touches the table and the middle is up in the air. The approach here is to make a short cut on each end, not passing the board all the way through the jointer. Set the depth of cut as appropriate for how much material you need to remove. A more aggressive cut can speed the process. Make a cut from one end until the blade stops cutting. Reverse the board and make a cut from the other end until it blade stops cutting. Repeat this procedure, sighting down the board after each pass.

When your new flat spots are at least 1/3 of the way down the board from each end, leaving 1/3 un-cut in the middle, it's ok to start a full pass. Back off the height adjustment to perhaps 1/32" or what ever you're used to and start making full passes. On the full pass, as soon as the board is sufficiently onto the outfeed table, be sure to transfer your downward pressure to the outfeed table side.

Naturally one of the cuts will be against the grain and so may be a bit ragged. However there will be more than enough for a cleanup pass.

### The Convex Side

When working with a convex side, you're trying to straighten out the bottom of a rocking chair. This one is typi-

cally the most frustrating in that you push the board all the way through the jointer usually pushing down on the back end (the wrong end) and it just makes the problem worse.

If you use the outfeed pressure approach you will typically waste a large amount of lumber getting that straight line to transfer the length of the board. So my approach is similar to the concave situation above except that you start trimming in the middle. Use Caution Here: Set the board on the jointer with the cutting end resting on the guard and the end of the board extended past the cutter so it will contact the outfeed table. With the jointer running, slide the guard back just enough to lower the board to the outfeed table. Don't let it drop, lower it slowly. Push the board about 3/4 of the way through the cutter and stop.

If the board is badly curved, you might want to set the board on the outfeed table so that 1/3 of it is beyond the cutter. Then shave a section out of only the middle 1/3. In other words we're slowly flattening out the rocker started near the middle. Repeat this middle trimming procedure, sighting down the board and lengthening the cut on each pass. This should get it reasonably straight. Then move on to full length passes. Again, apply downward pressure only on the outfeed table .

### A really bent board

If the board has more than a quarter inch of bend you might want to straighten in on the table saw. To do that a simple ripping jig—clamp a straight board to one edge of your piece. Then rip the curved edge to get a clean, straight edge to start working with. You can straighten just about anything using this technique.

## IT'S SHOW TIME AGAIN

BY GEORGE DUBOIS

**I**t has just been announced that there will be a professional woodworking show in 2007. A newly formed group of professional woodworkers, Northwest Fine Woodworkers, will show their work at the Oregon Convention Center. They will exhibit along with the Oregon Pottery Guild, the Creative Glass Guild, the Portland Bead Society, the Hand Weavers Guild and the Creative Metal Arts Guild.

Collectively these Guilds will produce a show that has 100,000 sq. ft. comprising over 450 booths. It is said to be the largest indoor craft show in the USA. The show will take place May 4, 5, 6, 2007. Hours are 10:00 AM to 9:00 PM on Friday & Saturday. Sunday hours are 10:00 AM to 5:00 PM.

Northwest Fine Woodworkers will have over 4,000 sq. ft with 18 booths of fine woodworking located in rooms C123/124 in the "C" Lobby. The woodworkers are from Oregon and Washington with representation from the Guild of Oregon Woodworkers and the Siskiyou Woodworkers Guild plus others from Oregon and Washington.

Come out and see this fine show! It's free to everyone.

Contact info:

George E. DuBois 503-365-7634 or  
Email [DuBoisGE@comcast.net](mailto:DuBoisGE@comcast.net)



# LAST MEETING: WOODCRAFTERS

BY

**W**oodcrafters in Portland was our host for the March meeting. True to there generous and high class form, there was a great seating arrangement all ready set up and arranged. More pizza's than you could shake a stick at left no one feeling unfed.

And a wonderful chocolate cake, "Welcome Guild of Oregon Woodworkers". Thank you very much to Woodcrafters.



## About Woodcraft

Woodcraft has expanded their sales floor area to now include basically the entire building. Lumber and molding that used to be tucked in the back warehouse is now on display, making the



entire wood display area very large and easy to shop. The sales floor is packed with tools, accessories, many types of woodworking material and a large book section. Stop by if you haven't been there in a while



## Festool Demonstration

The main event of the evening was a demonstration of this innovative tool by a factory representative. A company based in Germany, they produce a broad line of products.

Probably the flagship part of this tool line is the TS-55 Plunge cut saw whose major features include the accuracy of a panel saw at any site with the guide rail system providing straight, splinter-free cuts on both sides of the blade. Unlike conventional pendulum-cover circular saws, Festool's design allows the saw blade to retract into the housing giving you the option to start and end the cut accurately anywhere on the material.

Palm sanders can be an used aggressive for moving a lot of material in a hurry, a heavy two handed job, or gently, basically guiding themselves for fine work.



The Jig Saw has the capability to forcefully cut 4" stock with the blade remaining perfectly vertical.

The Domino joining system is a new variation on biscuits with added precision and control. The Domino joiner, with its revolutionary cutting method, simple indexing features and adjustable mortise sizing, makes flawless mortises every single time.

Routers, drilling and screwdriving, air tools and multi-function tables add to the product line.

Dust Extraction is integrated into the tools. Every tool uses an space suit like umbilical that is the power cord and the dust hose, so you're never hunting for the dust connection and you deal with only one power cord



For more details see [www.festoolusa.com](http://www.festoolusa.com) or stop by for a demonstration.

## Show and Tell



A big thank you to Gene Shaw for bringing his very handsome project, an intarsia backed high chair. As he indicated, it was your typical project. Lots of things go wrong along the way. You fix them and when you're finished your work of art has also been another education in wood-working.



## DESIGN & FURNITURE BUILDING SEMINAR

WITH GEORGE E. DUBOIS

**When:** Saturday April 21, 2007 10:00 AM to 4:00 PM

**Where:** Franklin High School

**Cost:** \$45.00 and lunch is included.

This seminar will cover 3 basic areas, CAD Software, design and construction of fine furniture.

- ♦ We will review a new software program Design Intuition specifically targeting all woodworkers from hobbyist to professional. This outstanding new program allows you to design and show your work in both a plan view and a 3D view without having that huge learning curve generally associated with CAD programs.
- ♦ We will cover the basics of designing and creating furniture using established techniques and procedures to help you with perspective and basic principles.
- ♦ We will construct a small table during this class to show the necessary steps of construction and how to add details to enhance your work.

At the end of the day there will have a raffle and one lucky person will win that Design Intuition Cad software program that will allow installation on two computers.

For reservations, call Bob O'Connor 503-774-5123

See the CAD program details on <http://www.gizmolab.com>

**DRILL PRESS:** A tall upright machine useful for suddenly snatching flat metal bar stock out of your hands so that it smacks you in the chest and flings your beer across the room, splattering it against that freshly-stained heirloom piece you were drying.

## FOR SALE

2002 Oneida Air 3HP cyclone dust collector (wired for 230v, 1ph) with pleated dust filter. Includes RF remote control for on/off, 35 gal. dust bin, wall mount brackets. \$1,050.

2004 Timesavers Speedsander 37" wide belt sander. Combinations drum/platen sanding head, 4" opening, 1ph. \$5,000.

George Esaides 503-363-0584 or  
[gessaides@hotmail.com](mailto:gessaides@hotmail.com)



## ROCKLER - GUILD SPECIAL EVENTS



Coming up soon!! Rockler Woodworking and Hardware is having two special events for the Guilds of the Portland area.

### Guild appreciation May 12, 2007

Shop in the store that Saturday and receive an additional 5% on top of the normal Guild discount. Be sure to have your 2007 membership card.

### Annual Swap Meet May 19, 2007.

Bring your ex-treasures, turn a little profit and make some else a great deal. Like last year, the event will be held in front of the store. Plenty of space for everyone.

Mark your Calendar !!

## WORKBENCH FOR SALE

This bench was made to be a family heirloom. It has a 2 1/2" solid top made of Eastern Hardrock Maple surrounded on three sides by a 6" apron. Corners have half blind dovetails, plus breadboard ends to allow for any wood movement. The base is Western Maple. Leg assemblies are mortise and tenon construction with Walnut dowels for accent. Stretchers are attached to legs with mortise and tenon joints and held with 1/2" barrel bolts and nuts. Bench has two vises, a Veritas end vise which is full width of table, and a quick release front vise. Each vise has a 3" Hardrock maple jaw. Bench top has a double row of dog holes for each vise plus four bench dogs. Dimensions 27" W x 68" Lg. X 34" H. Bench has never been used and is waiting for its first scratch. This bench is truly worth its weight, approx. 300#.

Additional information or scheduling a time to view this bench can be obtained from Jim at (503)236-3055. A deal for you at **\$1600.00**



## CROWN MOLDING WITH AN ATTITUDE

BY BOB OSWALD

**C**omplex crown molding, around your ceiling, around the top of the most elegant bookcase adds incredible detail, beauty and sophistication to any project. They look impossibly complex; must take some \$1000 shaper bit and a factory full of machinery to make them. And that may be the case in mass production, but in the home workshop, it's very easy to build a beautiful structure with a few simple router bits and a table saw.

There is a simple rule of proportion that makes most crowns fit a pretty normal industry standard. A line drawn up the face of the crown should be about thirty five degrees from vertical for best proportion. The other basic is that filler blocks will likely be needed to give the molding enough body to work with, especially if it is tall, greater than about four inches.

So here are three simple profiles, a cove cut, a round over, an ogee and a cove. This project did not use the ogee. Instead a dentil structure was made with a simple straight bit.

Make the three pieces of lumber shown, glue them together adding backing material as you glue up the layers. The best best for your project, unless you have a specific plan you are matching, is to make several pieces of different designs, perhaps a couple feet long. Cut an inch off of each piece. Then lay them flat on the table on the end grain and start moving them around like a puzzle. You will easily be able to see the profile and can settle in on one you like. You'll want to make sure that the pieces overlap each other as shown in the sample so that you can glue them in layers.

Cut filler strips to build out the back side as you think necessary for stability. This sample is 100% full of wood, but that is overkill in most situations. You need enough backing to make the assembly rigid when it's glued up.

After you determine the profile you like, take the remaining foot of stock and glue them up to the final shape. You have a great sample then to hold up to your project to further qualify it. The glue up is easy if you use some CA epoxy and accelerator. Put a dab of epoxy near each end of one piece. Spray accelerator on the mating piece. Quickly position them and squeeze tightly together. A quick clamp is best to get a good airtight fit. In seconds it's bonded. And the area is small enough with just a dab of epoxy that you can split the assembly apart if you change your mind.

When you're satisfied, you're ready to run a hundred feet or so, depending of course on your need, and you're there. And of course cutting the corners, compound miter saw cuts. See the next article on putting that together.

You can build beautiful cove structures, the limit being only in your own imagination. Four common router bits, a

straight, a beading (round over with an edge), a cove and an ogee bit. Ogee's come in simple and classic so you have a bit of variety. All of these bits come in a number of cutting diameters and radii. Some are just too small or too big for the job. This is a problem to be solved by the artistic eye. But given those four bits and one cove piece cut on a table saw, the sky's the limit. So here is a typical crown mold made from the following:

- 1) Dentil— 1/2" straight bit
- 2) Round over with edge—1/2" roundover
- 3) Cove—table saw

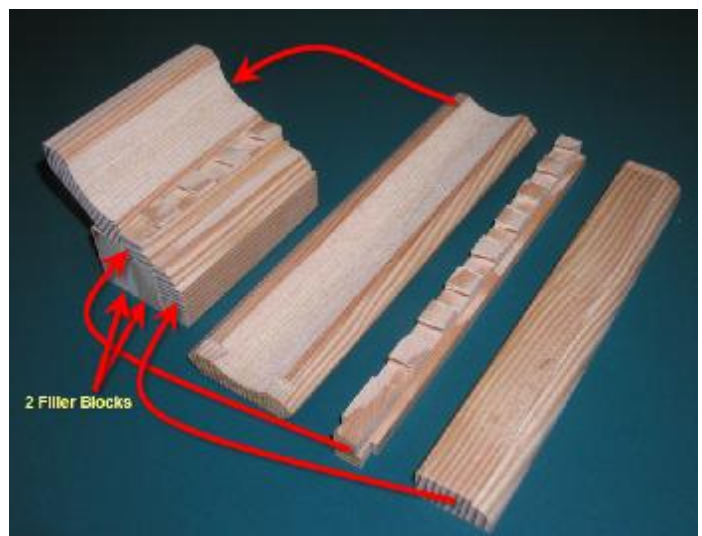
Note that the cove piece is first cut flat and then must be mitered on both edges. On each edge the Miter is cut half way through the board on each side.

If you ever want to replicate your work, you must save the model you have built. On the 1 inch thick profile mockup, note the different bit sizes used. The cove especially needs to be documented; note the jig angle, the saw fence spacing, and the size of the rough stock you started with.



are matching, is to make several pieces of different designs, perhaps a couple feet long. Cut an inch off of each piece. Then lay them flat on the table on the end grain and start moving them around like a puzzle. You will easily be able to see the profile and can settle in on one you like. You'll

want to make sure that the pieces overlap each other as shown in the sample so that you can glue them in layers.



## BAD EMAIL ADDRESSES

The following addresses are being returned:  
[leafland@curacnet.com](mailto:leafland@curacnet.com), [SnoLepard@TrekkingKats.com](mailto:SnoLepard@TrekkingKats.com),  
[JRW1942@VERIZON.NET](mailto:JRW1942@VERIZON.NET), [jawoodworks@msn.com](mailto:jawoodworks@msn.com)

## WELCOME NEW MEMBERS

We're happy to have the following new people join us this month:

Greg Laird, Ryan & Julie Kinstedt, John O'Brien, Scott Smith, Michael Terramin, Alex Vuilleumier & Matthew Presley

# SSSSUPER TAPER JIG

BY BOB OSWALD

**T**ake your basic taper jig and open it up from 10 degrees to 35 degrees and it becomes a cove cutting jig. It's really a taper jig with a very wide angle of adjustment. But unlike the taper jig which follows the stock down the rip fence past the blade, this one is clamped to the fence and the work slides past the jig. IT's a traditional way to cut coves on your table saw to make crown molding or anything else that requires a large diameter cove cut.

The photo shows the basic construction.

Some hairy trigonometry calculations provide the following data to get a predictable know cove radius.

Distance	Angle	Cove Radius
11 1/4	23	1"
14 1/3	30	1 1/2"
18	38	2"

On the rip fence board, from the hinge to the pivot hole is 26 1/2" The cross brace needs holes drilled at the Distance one end, as shown in the table, to create the correct angle for the indicated cove radius.

Note: The two fence boards must be taller than your saw fence. Note that mine was a little too short (dictated by scrap on hand) so I glued spacer blocks on top of the fence boards at the pivot points.

Note: The fence boards need to be as long as your rip fence to make sure that the exit end misses the table saw fence. Failing to notice that on my long fence, the first cove cut was only about 20 inches long, conveniently stopped by the rip fence. So another jig became a "fence shim" to get the clearance past the end of the rip fence. In this case, as shown in the photo, a piece of exotic 2x4 spaces the cove jig far enough away from the rip fence so

that the project piece will slide past the end. It's simple and just another jig.

For construction, mount a hinge at the exit end of the jig which is two pieces of 1x4 about 36 inches long. Drill the two fence holes 26.5" from the exit end. Make the cross piece out of 1/2 x 3/4 x about 20". Drill a 1/4" hole near one end and then drill additional holes spaced from that hole according to the table below. These angles are used to cut a predetermined cove radius.

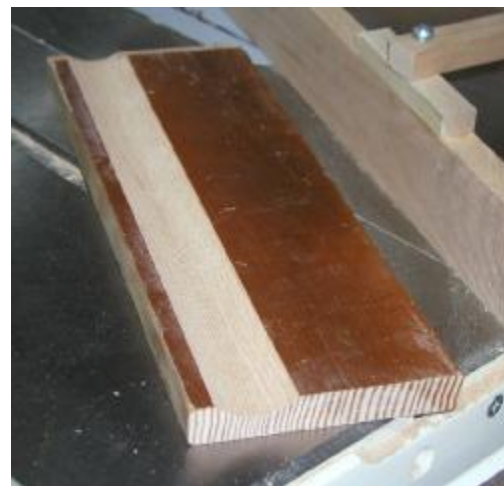
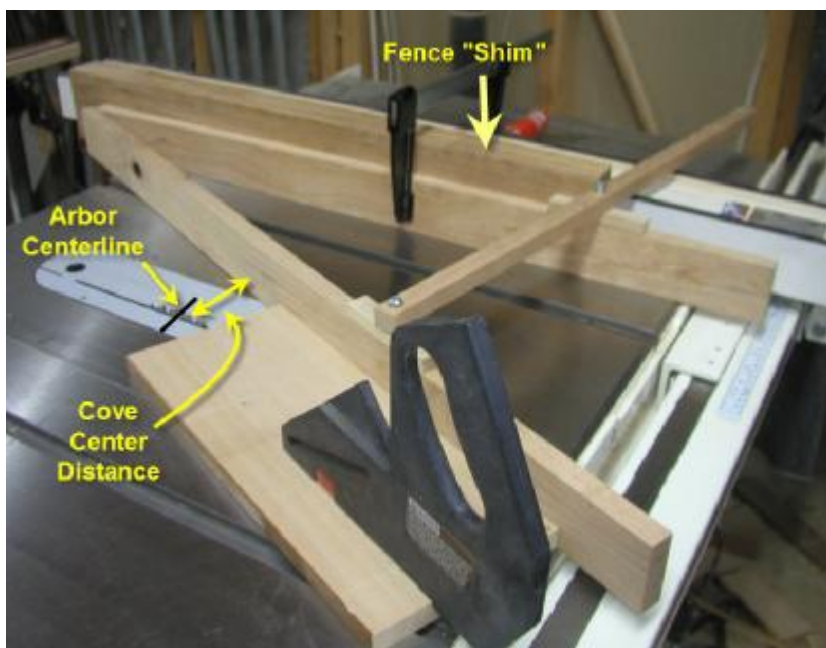
You decide the radius of cut and set the fence to the appropriate angle.

To align the center line of your cove, you need to find the center point of the blade. Raise the blade about 1/4" above the table. Removed the insert and using a square, transfer the center of the arbor to the table surface. Make a mark on the table surface. Re-install the insert. Lower the blade below the table. Draw a line across the insert at the mark you made

on the table. The center of the cove cut will be where the line intersects the center of the blade as it is raised above the table. Measure out square from the cove fence the intersection to set your cove position.

All of the calculations and measurements assume that the blade will protrude through the table only a small amount. This is typical of a cove cut anyway.

Caution: Make each successive cove cut raising the blade only 1/16th inch at a time until you get the desired width.



## REASONS TO LIKE SHELLAC

BY BRUCE HAMILTON, GUILD OF NEW HAMPSHIRE WOODWORKERS



**H**ave you tried shellac yet? Don't put it off any longer. Shellac is without a doubt the best finish out there. Here are some shellac facts.

**1** Shellac makes wood beautiful. It has the smallest of molecules in comparison to other finishing materials. It saturates deep into the wood fibers and encapsulates them so they sparkle. Other finish materials sit on the surface and may distract the eye of the beholder from the beauty of the wood below – wood that you have painstakingly chosen and perhaps embellished with marquetry or inlay. Try this experiment – apply shellac, urethane and lacquer to a sample piece of mahogany and let it dry. Examine the samples with a magnifying glass. You will see the difference. The shellac will shimmer in the pores and reflect more light back at you.

**2** It is non-toxic and has no offensive odor. Shellac is used in the food, pharmaceutical and cosmetic industries.

**3** It is readily available. Every paint store as well as the major do-it-yourself retailers sells shellac. Zinsser is the only company that sells shellac through retail outlets. Be sure

to check the bottom of can for the manufacture or expiration date. You can even get shellac in an aerosol can!

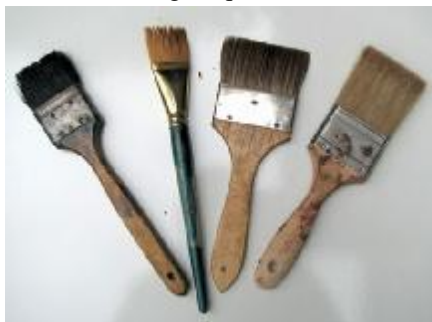
**4** It is easy to use. All you need is a quart of denatured alcohol, the shellac and a fine bristle brush – either natural bristle or synthetic. Reduce the shellac from the can with two parts shellac to five parts alcohol and you're ready to go. Shellac dries quickly so don't go back and try to re-

brush covered surfaces. If you miss a spot, catch it on your next coat. It is best to flow shellac on. You can sand and re-coat in an hour if the air is warm and dry. If not, you can test the shellac with sand paper. It is ok to re-coat when the sanding produces a powder.

**5** It is readily reversible. Alcohol solves all problems with shellac. If you don't like your first attempts, simply remove the offending coats with alcohol and start over.

**6** It is readily re-coatable. If your shellac finish eventually gets some scratches or scuff marks, simply clean the surface, sand lightly with 320 grit paper and re-coat it. I do this to shellac finishes that are over 150 years old.

**7** Shellac is a durable and hard finish. It was used for floors before brushing lacquers like Fabulon



Brushes clean up with alcohol

came along. Over time lacquer will crack and urethane will chip but not shellac. Shellac can expand and contract indefinitely without cracking. Want more heat and solvent resistance than shellac can provide? Then use a urethane top coat. Seal your work first with a special Zinsser shellac product called SealCoat. They call it a universal sanding sealer. It is shellac with the naturally occurring wax removed. This wax free version improves the adhesion of other finishes as top coats. You'll get the shellac glimmer and the heat resistance of urethane. Your urethane coats will dry faster too. Be sure to scuff the shellac sealer before applying your top coats.

**8** Shellac will stick tenaciously to anything, even Teflon. Got a contaminated surface – maybe with wax? Shellac will seal it off and dry just fine. In my trade, we even use it to seal off silicone contamination.

**9** Cleanup is easy. Squeeze the excess shellac from the bristles of your brush, shape and let them dry. When you need your brush again, put it in some alcohol and it will re-soften.

There is a lot more to the shellac story; its origins, uses and application techniques, but that will have to wait for future articles. The important point for now is to get you to try it. When you have more familiarity with the product, then the knowledge of the "rest of the story" will be all the more captivating.



Every can has a manufacturer date code

## THE MIGHTY MITER SAW

BY BOB OSWALD

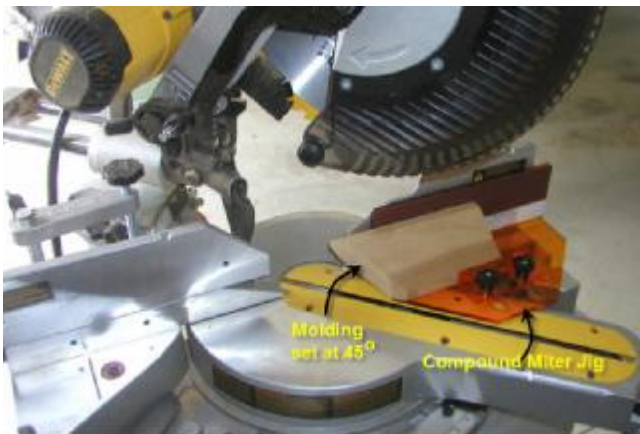
A few issues back I presented an article on how to set your table saw miter gauge and blade angle to do a compound miter cut. I had just completed a beautiful pedestal table using that procedure.

At the time I also did not have a compound miter saw. Since then I acquired a great DeWalt 12" slider. What a saw, and what an education in doing compound miters on crown molding. Being around the right guys at the right time taught me the simple and beautiful essence of using this saw to do that difficult job. Technology and a little cash makes cutting crown molding so efficient. You might even think it was invented for that purpose.

You simply set the miter saw to forty-five degrees, hold the molding at the installed angle and chop it off. Everything works out great. No more website calculations of angles, setting blade and gauge, making test cuts and making tiny adjustments to get the perfect compound miter. The old table saw method works. The new saw works too, and easier. Of course there are still test cuts and truing up your saw.

Well, then there's the small problem of measuring to the wrong side, being confused about which direction is which, and cutting the corner piece four inches too short. This will take a lot more getting used to.

A word about holding the molding in the saw. It must sit accurately on the table, against the fence, and at the right angle. And it must be repeatable for all the other cuts. And it must not move during the cut. There is a Compound Miter Jig on the market, available at our sponsors that makes this job a breeze too. Shown in use in the photo below, it adjusts quickly to hold the molding at a stable and repeatable angle. Sandpaper surfaces keep the molding from slipping or sliding. It's wonderful.



I recently found my dream bookcase in a 20 year old Wood Magazine, a barrister style that demands attention in it's grace. I'll be building two of them one of these years. And I'm really looking forward to the molding part now..

## FACTORY DIRECT TO YOU

BY BOB OSWALD

It was a beautiful spring day and a row of birches caught my eye. The brilliant white bark glistening in the sunlight. The azure blue sky, a perfect framework for the re-awakening that is about to occur. Here's a future cabinet in the early phase of construction.

*"I think that I shall never see a poem as lovely as a tree." Joyce Kilmer*



## MAKE A PICTURE FRAME

WITH BOB OSWALD

**When:** Saturday May 5, 2007 10:00 AM to 4:00 PM

**Where:** Franklin High School

**Cost:** \$45.00 and lunch is included.

This is a workshop for you to make a picture frame. The project sounds so easy, and with the right mindset and armed with the correct procedure and tools, it is. But the devil is in the details.

- ◆ If you choose to make your own frame, the primary purpose of the class, you must bring frame lumber, mat board if you want to mat it, backing board and the photo or print that you want to frame.
- ◆ You must register to receive the instructions for details on wood and matting material to bring. To speed your own project you can do some millwork in your own shop ahead of time. Last minute registration will not work if you plan to acquire materials
- ◆ The class will introduce you to picture framing concepts. We will prepare the stock, learn how to make a mat using an Alto system, and we will assemble the components. You will leave ready to order glass and apply finish.
- ◆ You will also learn my favorite method for applying glass like finishes.
- ◆ If you choose not to make a frame, no preparation is required by you. However, be aware that there will be no material available at the school.

For reservations, call Bob O'Connor 503-774-5123

*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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\* 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)