



WOOD FORUM

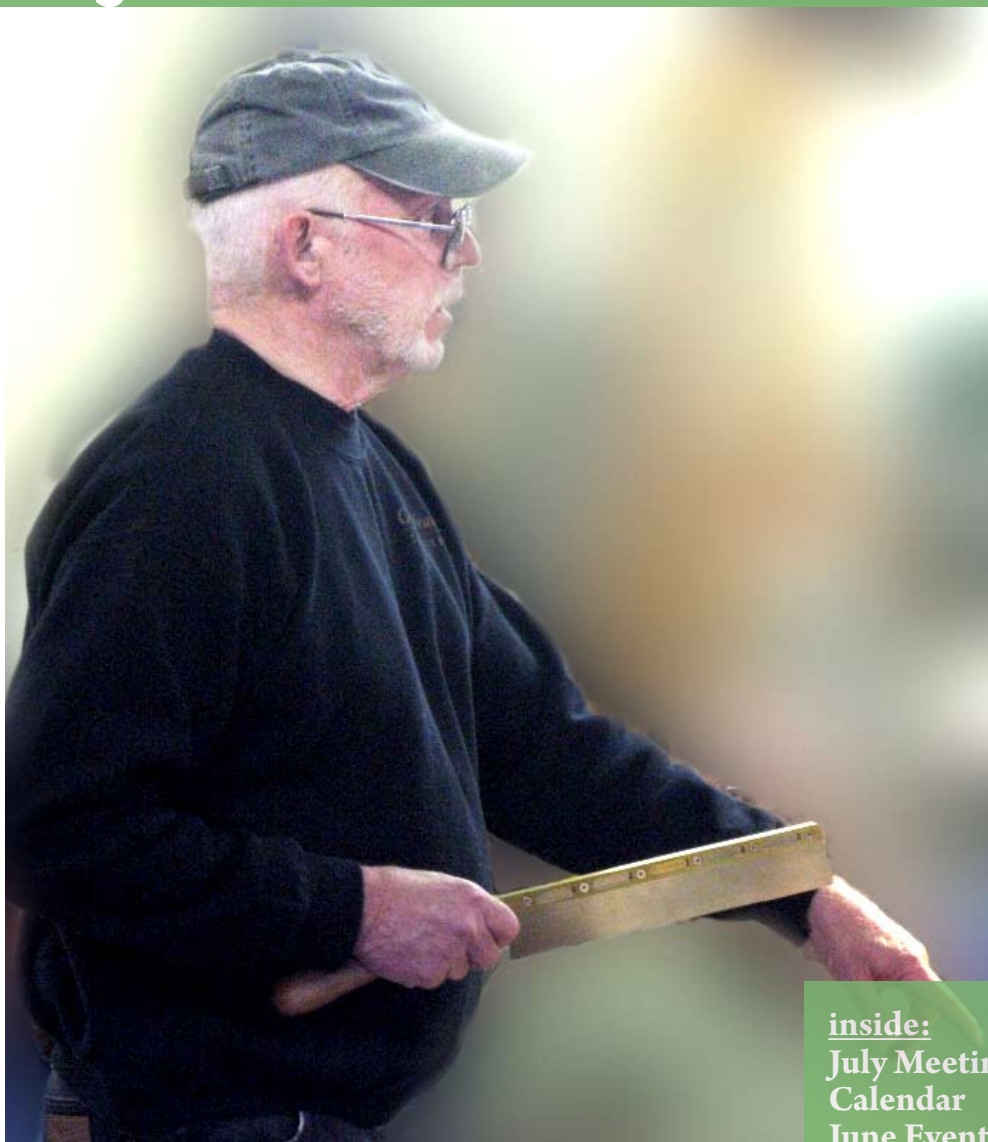
Newsletter of the Sonoma County Woodworkers Association

www.sonomawoodworkers.com

Volume 31 Number 07

July 2011

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July Meeting Notice

What: **Artistry in Wood - 2011**

Where: **Sonoma County Museum**
425 7th Street
Santa Rosa, CA 95401

When: **July 13th, 7:00PM**

This is it - judging night! It is our annual kickoff of the the Artistry in Wood Show. This year the judges are: John Lavine, a master member of the Baulines Crafts Guild, is known for using Japanese woodworking techniques in contemporary furniture; Brian Newell, a world-class furniture artist and teacher, whose hallmark is compound bending; Julian Shaw, founder of Wine Country Woodworkers who teaches woodworking at Sebastopol Independent Charter School and runs a full-service wood turnery.

Please be reminded that our space is limited this year. We will not have the same space we did last year when we had over 90 pieces of art. We want to make sure everyone who has a piece can exhibit it, but not all the additional pieces can be displayed if we don't have room.

Please bring your piece(s) to the museum on July 8th between the hours of 10:30am and 5:00pm. If your work is heavy, make sure you can maneuver it to the second floor gallery. That means insuring you have sufficient help, dollies, etc. to take it up a flight of stairs that turns and/or fit in the elevator.

Also, please bring a completed copy of the entry form and a check (or exact cash) for your entrance fees. Remember, you **MUST** be an active member of the SCWA to participate, that means your dues must be up to date.

The entry form is attached to this month's Forum for your convenience.

Friday July 15, 5 PM to 7 PM – Show opening reception.

The show opening reception is sponsored by the Sonoma County Museum. All museum members are invited. Admission is free for museum members and show participants. The museum has asked that member artists showing work attend to discuss their work with the group. Show contributing members and their families are invited.

Calendar

Here is the calendar for the next few months:

July 15th - Show opening reception at the museum

August 2nd - Artist night at the museum

September 13th - Loy Martin in Cotati

June Event Report

By Mike Burwen

The June 7th meeting featured Kevin Glen Drake, master toolmaker and owner of Glen-Drake Toolworks, Inc.. Kevin is a graduate of the woodworking program at College of the Redwoods. He says that the program there emphasizes planes and chisels, but ignores saws. Kevin turned this into a business opportunity. He now makes and sells saws, marking gauges, other tools and lectures on demystifying the processes of using and maintaining joinery saws.

Kevin began his presentation by discussing the geometry of saw teeth. He brought with him an exaggerated model showing how the teeth of western and Japanese saws are shaped. He used the model to demonstrate that the two types of saws are designed for different jobs: push-stroke western saws designed to cut hardwoods and pull-stroke Japanese saws designed to cut softwoods. He pointed out that waste removal is key to sawing efficiency. Gullets have to be big enough to get rid of the waste, otherwise the saw will bind. When this happens, the tendency is to apply more pressure – exactly the wrong thing to do!

In the design of a Japanese saw, the teeth behave like chisels. In a western saw, the teeth are designed to cut with a scraping action. This makes sense, since the Japanese work almost exclusively with softwoods, where scrapers are of little use, while scrapers work very well on the dense hardwoods of interest to most western woodworkers. Japanese saws cut “diffuse porous” woods, while western saws cut “ring porous” woods. Kevin contends that Japanese saws are poorly suited to cut joints in hardwood and should be avoided for that purpose.

Kevin then discussed the design parameters of the saws he manufactures which have some unique elements.

- Ergonomic round handles – very different from the usual western saw handles.
- No teeth on the front and back of the saw blades.
- Stiff backs that allow for easy blade replacement.
- Dual-handle models that give great control over the cut.

Kevin emphasized that velocity is the key to efficient cutting. He used the analogy of the table saw where the blade is moving at speed before the wood is fed into it. He said it is usual for handsaw users to start a cut with the saw stationary - exactly

the wrong thing to do. By having no teeth at the front of his blades, the saw is already moving rapidly by the time the teeth contact the wood – just like a table saw.

He then passed around several saws, some of which were handmade by students. (He teaches a saw-making class.) These handmade saws have wooden handles and backs. Kevin says that a wooden back is stiff enough to prevent the blade from bending. The backs of his handmade saws are made from strips of wood with slots cut into them into which the blades are inserted. Unlike his production saws which have brass backs that hold the blades with screws, the blades on the handmade saws are held in place with double-faced carpet tape!

Kevin then moved on to a discussion about setting and sharpening saw teeth. He said that teeth should be set first, and then sharpened. Set keeps a saw from binding in its kerf. He pointed out that the type of spring steel from which saw blades are made is not homogeneous as most people think. As a result, set often differs from tooth to tooth after manufacture, and needs to be adjusted for maximum cutting efficiency. In addition, set may change as a result of repeated sharpening. Kevin uses a hardened steel hand set to correct these problems. He says the hand set works well on teeth that have been set previously, but if used for the initial set, it tends to put a crimp into the base of the teeth which weakens them.

Sharpening follows setting. To hold the saw blade for sharpening, Kevin uses a saw vise of his own design. Basically, it is two slabs of wood hinged by a spline at the bottom, held in a bench vise during use. Easy to make, and essentially free.

With the blade secure in the vise, the teeth are first “jointed” to ensure that they are all the same height. This is done by running a flat file over the teeth. Kevin pointed out that, as a result of the case hardening process, flat files are usually “crowned”, and that care needs to be taken to use the flattest side of the file.

Once jointed, the sharpening process can begin. The choice of file is important. He claims that the quality of Nicholson files is notoriously uneven. He said that, out of a batch of a dozen, typically half will be useless for sharpening purposes. As a result, he buys Japanese-made files from specialty suppliers. He said there is plenty of good information around about files in books by Ron Hock, Lee-Nielsen, etc. and on the Internet.

In cross-section, the files are equilateral triangles, presenting 60-degree angles that fit with the typical 60-degree gullet angle of western saws. The file needs to be presented on a bias in order to get some pressure on both facets of the teeth. Kevin said that a 12-degree rake angle is a good place to start.



Kevin's sharpening technique

The file should be small enough so that it does not obstruct the ability to see what is going on. Good vision is vital to the sharpening process. A strong light should be directed on the saw's teeth, movable so that shadows are minimized. Kevin then demonstrated his sharpening technique, managing to completely sharpen a saw blade in less than two minutes!

The discussion then moved on to sawing technique. Kevin insists that the body must be trained to saw “straight and square”. He used the musician analogy in that it takes a lot of practice to be successful in concert. He carried the analogy further by saying that it is important to “warm up” before making the final cut, just like a musician does before he starts playing for real. He also said – and demonstrated – that sawing can be guided by the sound the saw makes as it cuts. He claims that the ear will find the “sweet spot” better than vision or touch.

Kevin said that the wood fibers are not supported when cutting “downhill”, but are supported when cutting “uphill.” Therefore, one should avoid sawing downhill as much as possible.

To aid in cutting “straight and square”, Kevin developed a two-handled saw, which saw has some unique features. First, by using two hands stability is improved, and the tendency for cuts to wander is minimized. Second, the handles are shaped so that the thumbs rest on top of the saw, permitting the hands the ability to make corrections to the cut more easily than with a conventional handle. Third the two handles are separated, allowing the user to see the back of the cut which would normally be obscured by a single handled saw.

Kevin summarized by saying that most Americans saw outside the line and pare to fit. With the proper tool and sufficient practice, accurate saw cuts that offer perfectly fit joinery can be accomplished by anyone.

Remembering John de Marchi



"My sculptures use mechanical models as metaphors to explore the philosophical nature of our humanity and our perpetual quest for balance. Other words, which evoke similar concerns in my art, are: Equilibrium, Symmetry, Equality, Harmony, Serenity, and Poise. I believe that these are states of being that many of us aspire to, in a considered and well-lived life. I also believe that these words and their meanings help create beauty, and I endeavor always to imbue my sculptures with beauty in an aesthetic, formal and spiritual sense." John de Marchi

John de Marchi, a long time member of the SCWA, recently passed away from cancer.

John was not only a master woodworker, but was equally talented in metalworking often restoring old tools to pristine condition. A member of the SCWA Guild for many years, John gave many talks on tools and techniques and solved problems that required his machining skills for his fellow woodworkers.

To honor John's memory, the SCWA will help with and participate in a memorial celebration at Michael and Gayle Cooper's studio on July 17th at 10:30 AM. SCWA Members and their significant others are invited to attend. In addition to this invitation to honor John, we would like to know of anyone who wishes to be a part of the formal Tribute. Informal remembrances will also be welcomed during the Tribute. Please contact Gayle Cooper (707 829-5309 or gaylecooper@comcast.net) if you would like to participate in the formal Tribute. Please note the following:

- While there is quite a bit of room for parking, carpooling is always a good idea.
- There will be a story board available for photos of John so please bring something to pin up and share!
- We are requesting that you **RSVP to scwaforum@gmail.com** and indicate how many attendees there will be in your party if attending.
- Volunteers are needed to help set up tables and chairs and move some pieces of sculpture on the day before - July

16th. If you are able to help, please contact Gayle Cooper at 707-829-5309 for details or email her at gaylecooper@comcast.net

Program:

Arrival of Guests	10:45 – 11:15
The Gathering	11:15 – 11:30
Tribute & Remembrance	11:30 – 12:30
Interlude	12:30 – 1:00
Food, Drink and Sharing	1:00 – 3:00

The Cooper's studio is located at 11547 Green Valley Road in Sebastopol.

Stickley Exhibit

Following is a description of a show that is at the San Diego Musuem (the ONLY California museum to be exhibiting this show)

Gustav Stickley and the American Arts and Crafts Movement

June 18, 2011 Through September 11, 2011

"The San Diego Museum of Art is proud to present Gustav Stickley and the American Arts and Crafts Movement. Organized by the Dallas Museum of Art, this is the first nationally touring exhibition to focus on the career of Stickley (1858–1942), one of the leading figures of the American Arts and Crafts movement. The exhibition will examine Stickley's contributions to the history of American design and architecture during his most productive and creative period, from 1900 to 1913, and will provide new insights into the artistic, commercial, and social context of Stickley's work. From The Craftsman magazine to his own stores in New York, Washington and Boston, Stickley offered customers a complete lifestyle based on his philosophy of simple design and quality materials. Ranging from furniture to metalware and embroidered textiles to architectural designs, the majority of the more than 100 objects in the exhibition are from private collections and have never been seen before by the public.

One of the exhibition's highlights will be the re-creation of the dining room first displayed in the 1903 Arts and Crafts Exhibition organized by Stickley and exhibited in his Syracuse Craftsman Building. Other highlights include an armoire, ca. 1907-1912, which Stickley kept for his private use in the decades after he sold his business, and works showcasing his experimentation with different varnishes, which can still be seen as a patchwork of colors on the undersides of the drawers. Also on view will be a rare armchair, c. 1903, with copper and wood inlay reflecting Stickley's brief foray into decorated Arts and Crafts furniture influenced by the work of progressive British and Scottish designers.

The exhibition finds a particularly appropriate venue in San Diego, which has a rich heritage of Arts and Crafts architecture and decorative art. Communities such as North Park and Mission Hills are well known for their historic homes from this era. Marston House, at the edge of Balboa Park, was designed by local architects William Sterling Hebbard and Irving John Gill and is one of California's finest examples of the Arts and Crafts movement. San Diego also saw the production of Arts and Crafts pottery, tiles, and metal work."

The San Diego Museum of Art is at:

1450 El Prado

Balboa Park

San Diego, CA 9210

A Note from the Chairman

We have been in San Diego for most of the spring. This gave me the opportunity to attend the 30th Annual Design in Wood Show. This show, held at the Del Mar Fairgrounds is one of the largest woodworking shows held every year. I was impressed with the quality and the diversity of the entries. However, it is very different from our Artistry in Wood Show; the crowd was so thick that you could not spend any time studying a piece and all of it was displayed in a 'fair like' environment, behind barriers with award ribbons everywhere.

I was more impressed with the student woodworking display at the Fair. Most of it was made by students in the Palomar Community College Cabinet & Furniture Technology Program. The quality of the work that was displayed was the same or better than that displayed in Design in Wood. This Program offers the public a wonderful opportunity to hone their woodworking skills in a fully equipped shop with expert help available. Why can't we have this opportunity here in Sonoma County?

Yesterday we went to the Stickley Exhibit at the San Diego Museum of Art. It is a wonderful display of Stickley's contribution to the Arts and Crafts movement during the beginning of the 20th century. Being an Arts and Crafts fan I was familiar with most of his furniture. I was pleasantly surprised to discover that Stickley produced much more than furniture; linen table scarves, a cigar box, lights and lamps and even a wine cooler. I have the show book and would be happy to share it with anyone.

July will mark the opening of the 2011 Artistry in Wood Show. The Show Committee has been busy getting prepared for some time now. The meeting with the show judges on July 13th is the highlight meeting of the year for me. Hope that you enjoy it as much as I do.

Bill Taft

Forum Credits:

Reporting: Michael Burwen, Photos: Dan Lyke

WOOD FORUM

Newsletter of the Sonoma County Woodworkers Association

Officers

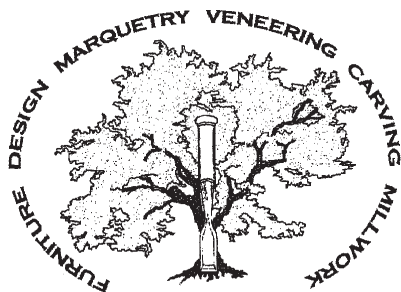
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Guild Chairman	Larry Stroud	823-1775
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Video Librarian	Dennis Lashar	538-9793
Seminar Coordinator	Larry Stroud	823-1775
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Web Page		
Photographer		

Join Us! The Sonoma County Woodworkers Association is a 31-year old association of over one hundred professional and amateur woodworkers who meet monthly at members' shops to share experiences, ideas, techniques, and mutual enjoyment for creating with wood. Membership entitles you to attend monthly meetings, receive Wood Forum, our monthly newsletter, attend our annual show, and apply for seminars and demonstrations. Annual dues, payable at the beginning of each calendar year, are \$25. New members joining after September 30 may, for \$35, have their membership extend through December 31 of the following year. Please consider joining the SCWA and meeting people who, like yourself, are interested in the art and business of fine woodworking. Send dues to:

PO Box 4176, Santa Rosa, CA 95402 Santa Rosa, CA 95402

Wood Forum is the monthly newsletter of the Sonoma County Woodworkers Association. Please feel free to submit articles, notices, photographs, announcements, and comments for inclusion in the publication. Advertisements are accepted with a per-entry cost of \$25 per column inch. All submissions for the July issue must be received by July 15, 2011. You may submit your entries to the editor listed below.

Contact Michael Wallace
 Snail-Mail PO BOX 1838, Sebastopol, Ca 95472
 E-Mail mjmwallace@gmail.com
 Home (707) 824-1013



ARTISTRY IN WOOD 2011
Sonoma County Museum
July 8 - September 25, 2011

Official Entry Form

Contact Information

Name*: _____ Company* (if any): _____

Street: _____ City: _____ Zip: _____

Phone # Days: _____ Eves: _____ Email: _____

Submission Description (Use page 2 of this form for additional entries)

Title of Piece*: _____ Division*: ☐ Amateur ☐ Open ☐ Display

Category*: ☐ Furniture ☐ Turning ☐ Architectural ☐ Art ☐ Tools of the trade ☐ Miscellany

Insurance value: \$ _____ Approximate Size of Piece: _____

Materials and finishes used*: _____

Artist's statement*: _____

* These items may appear on the label accompanying your entry. Additional information about your piece may be submitted on this form but may be subject to editing by the museum staff.

Eligibility:

- Artist must be a SCWA member (Non-members must join SCWA at annual rate of \$25)
- All pieces submitted for judging must bear the name or names of persons involved in their fabrication
- All pieces will be reviewed by Guild Members for minimum standards
- Display only pieces are ineligible for awards
- Drop off Date & Time: Friday, July 8, between 9am & 3pm
- Pick up Date & Time: Monday, September 26, between 9 am and 3 pm
- Mail this form and payment to: SCWA, PO Box 4176, Santa Rosa, CA 95402 (or bring this form with your piece at drop off)

Entry Fees

Large pieces: \$20 for the first piece, \$15 each additional piece
Small pieces (<18"): \$15 for the first piece, \$10 each additional piece
Display pieces: \$10 for up to five pieces

Quantity	Amount
Total	\$

I hereby loan the aforementioned piece(s) to the Sonoma County Museum for the exhibit, "Artistry in Wood 2011 from July 8– September 25, 2011 . All pieces in the show are insured for fire, theft, negligence and intentional misuse. Sonoma County Woodworkers Association and Sonoma County Museum will take all reasonable precautions to safeguard the work on display.

Signature: _____ Date _____

Submission Description

Title of Piece*: _____ Division*: ☐ Amateur ☐ Open ☐ Display

Category*: ☐ Furniture ☐ Turning ☐ Architectural ☐ Art ☐ Tools of the trade ☐ Miscellany

Insurance value: \$ _____ Approximate Size of Piece: _____

Materials and finishes used*: _____

Artist's statement*: _____

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Insurance value: \$ _____ Approximate Size of Piece: _____

Materials and finishes used*: _____

Artist's statement*: _____

Care, Handling and Insurance

All entries are covered by the insurance policy of the Sonoma County Museum, whose policies are stated in full on the next page. For its part, the Sonoma County Woodworkers Association will make every effort to ensure that entries are handled with appropriate care so that they are returned in the same condition that they were received. In the event of damage, a committee consisting of the Show Chair and leading Guild Members will inspect the piece with the intent of forming a recommendation to remedy the situation. This may lead to a repair or referral to the insurance carrier. If makers are particularly concerned about the fragility of their work, it is their responsibility to state this at the time of delivery, so that the pieces can be treated accordingly.

* These items may appear on the label accompanying your entry. Additional information about your piece may be submitted on this form but may be subject to editing by the museum staff.

TERMS AND CONDITIONS GOVERNING THE INCOMING LOAN OF OBJECTS TO THE SONOMA COUNTY MUSEUM

Care and Conservation

1. The Sonoma County Museum, herein refer to as SCM, will endeavor to provide the same care and protection to borrowed objects as it does to objects in its own collection.
2. Evidence of damage at the time of receipt or while in SCM's custody will be promptly reported to the Lender.
3. SCM will endeavor to maintain borrowed objects in the condition in which they are received.
4. The Lender certifies that objects lent are in good condition and able to withstand the ordinary strains of packing, shipping, and handling.

Transportation and Packing

1. Borrowed objects will be returned via the same method of shipment as they were sent unless other arrangements are agreed upon in writing.
2. The Lender will assure that said objects are adequately and securely packed for shipment, including any special instructions for unpacking and repacking. Objects will be returned packed in the same or similar materials as received unless otherwise authorized by the Lender.

Insurance

1. Unless otherwise noted, SCM will provide insurance coverage excluding earthquake damage for objects while in its care; unless the Lender expressly elects to maintain his or her own insurance coverage in writing, SCM will insure borrowed objects for their replacement value unless the Lender submits an independent professional appraisal of the objects.
2. The Lender agrees that in the event of loss or damage to its loan objects, recovery, if any, shall be limited to such amount as indicated in the Incoming Loan Agreement or at their fair market value at time of loss.
3. If the Lender elects to provide his or her own insurance, any failure of the Lender to provide the agreed upon insurance constitutes a complete release of SCM from any liability for damage to or loss of the objects placed on loan.
4. If insurance is waived by the Lender, this waiver constitutes a complete release of SCM from any liability arising from the loan.
5. If a valuation is not provided by the Lender the Lender shall agree to accept an insurance value set by SCM and that this value is not to be considered an appraisal.
6. In the case of Long Term Loans, the Lender is responsible for updating insurance valuations.
7. The Lender releases SCM, its officers, agents, and employees from liability for any and all claims arising out of loss or damage to borrowed objects.

Reproduction and Credit

1. Unless otherwise notified in writing by the Lender, SCM may photograph or reproduce by other conventional means, borrowed objects for educational, publication and/or publicity purposes.
2. It is understood by the Lender that SCM does not restrict the use of cameras by the general public in its exhibition areas.
3. At the Lender's request, any or all use of the borrowed objects will be prominently credited as the property of the Lender.

Ownership and Address Change

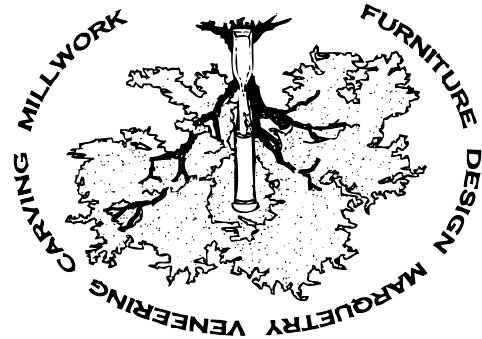
1. By signing, the Lender warrants full title as the sole owner of the objects listed on this agreement or as the legal representative of the owner(s).
2. It is the responsibility of the Lender give prompt notice to SCM if there is a change in ownership of the objects on loan or if there is a change in the identity or address of the Lender.

Return of the Loan

1. Unless otherwise notified in writing, SCM will release borrowed objects only to the Lender or his/her legal representative
2. Unless otherwise agreed to in writing, the loan will terminate on the date specified in the incoming Loan Agreement
3. No claim for damages shall be filed after loan objects have been removed or shipped from SCM by the Lenders or their agents.
4. If, after reasonable efforts, and through no fault of its own, SCM is unable to contact the Lender following expiration of the loan, SCM will have the right to store the loan objects in any manner at the Lender's expense.
5. If SCM's efforts to return the borrowed objects is unsuccessful, then at the end of the year following the expiration date of the loan, SCM reserves the right to treat the loan object as an unrestricted gift and claim title.

Special Condition

If, for any reason the Lender reclaims loan objects prior to the agreed upon period of the loan, the Lender agrees to pay all fees incurred by SCM in connection with the loan objects including insurance premiums and deductibles, packing materials, transportation costs, production and installation costs (if applicable) publicity costs, and loss to SCM in revenues due to the cancellation of the exhibition.



Santa Rosa, CA 95402

July 2011

PO Box 4176

Vol. 31 No:07

Newsletter of the Sonoma County Woodworkers Association

WOOD FORUM

MEMBERSHIP APPLICATION

☐ Yes, I would like to join the SCWA and meet other people who are interested in the craft, the art, and the business of fine woodworking. Here is my application. I have enclosed a check for the annual dues of \$25 that covers my subscription to Wood Forum and entitles me to attend the monthly meetings.

Send check and completed application to: Sonoma County Woodworkers Association
PO Box 4176, Santa Rosa, CA 95402

LAST NAME _____ FIRST NAME _____

ADDRESS _____ CITY _____ ZIP _____

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PROFESSION AND WOODWORKING INTERESTS _____

ADDITIONAL COMMENTS _____