



WOOD FORUM

Newsletter of the Sonoma County Woodworkers Association

www.sonomawoodworkers.com

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September 2010

August Meeting: A Visit with Guild Members: Larry Stroud, David Hirsch, John deMarchi, James Stadig



Inside:
Artistry Show Notice
August Meeting Report
Calendar
From the Chairman

Artistry in Wood 2010 Show Notice

September 10th marks the opening of the 22nd Annual Artistry in Wood Show at the Sonoma County Museum. For those entering work in the Show, Entry Forms were included in the August issue of the Wood Forum as well as this issue. Entry Forms can also be found on the SCWA website, www.sonomawoodworkers.com. Entry Forms and SCWA membership forms will also be available at the museum on entry day (Friday, September 3rd). For anyone entering for the first time, just bring your work and your paperwork to the museum on Friday, September 3rd, and we will take care of getting it submitted. Any questions that you may have will be answered at that time.

The annual show meeting with the judges at the Sonoma County Museum will be held on Wednesday, September 8th, starting at 7 PM. The judges this year are; Jim Budlong, David Marks and Loy Martin. This meeting is the best opportunity to see all of the entries, hear the judge's comments and their announcements of the awards.

Early this summer we had discussions with Sonoma County Museum Director Diane Evans about holding a one day Museum sponsored Sales Event of Show entries and additional work of show participants. Our experience with the sale of work at previous shows led us to be concerned that this event would generate very little sales. In order to evaluate the event's potential, we sent a survey to the membership soliciting opinions of and participation in, the sales event. Although the response for the sales event was strongly positive, the survey indicated that there would not be enough work in the appropriate price range to make the event successful. We decided that we would not hold the Sales Event this year.

2010 Show Schedule

Entry Day is Friday, September 3rd, 9 AM to 4 PM. If you wish to enter the Show and cannot deliver your entry on entry day, please contact Bill Taft at wgtaft@aol.com or call Bill at (707) 794-8025 to make other arrangements.

Wednesday, September 8th, 7 PM - Judging and annual show meeting.

This is the premier meeting of the year with the judges, who will be announcing the awards and giving us their comments on our work.

Friday September 10th, 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.

Saturday, October 9th, 1 PM to 4 PM – Free Family Day

This is a museum event for which we provide woodworking for children, demonstrations and more.

Sunday, October 17th, Show closing.

Pick-up day for all entries is Monday, October 18th, between 9 AM and 4 PM.

August Meeting Report - Larry Stroud

The August meeting was held on Tuesday, August 10, at the shop of SCWA member Larry Stroud in Sebastopol. Chairman Michael Wallace opened the meeting by welcoming all members, including two new members, Jim and Debra Heimbach, who came all the way from Middletown. Michael announced that the annual show would be upon us soon and queried the audience for those who were planning to enter a piece in this year's show. About five or six members of the thirty or so assembled raised their hands. Art Hofmann reminded us that the due date for delivery of pieces to the Museum is Friday, September 3rd, all day long; the evening with the judges will take place on Wednesday, September 8th, and the show will open that Friday, September 10.

Larry proceeded to welcome all assembled and explained that the focus of the evening's presentations by the Guild, a subset of our membership, was to share information and stimulate discussion. He started with a short explanation and demonstration of the shop-built lathe he made last year. A unique feature of the lathe is the incorporation of two fences which parallel the bed of the lathe, allowing the use of a plunge router to do the cutting. This system facilitates rounding stock to very uniform diameter ($\pm 1/128''$) over a span of 55". The tool was very useful in shaping the long spindles that were required for making a kimono stand.



He also showed us a center rest that he made from scrap aluminum channels and some inline skate wheels which stabilized the spindle during sanding. He mentioned that he purchased

the aluminum channels at Bataeff Salvage on Mountain

View Ave. in Santa Rosa, a great place for scrounging up all sorts of building materials at bargain prices. He also showed us a Japanese tool, a rasp-like affair, called a Shinto that he used for shaping the ends of the spindles. Larry said that the lathe and a combination of profiling bits was very helpful in making uniformly carved decorative spindles that he used in building a cradle for his grandson. With the use of a downcut spiral bit he was able to establish perfectly square shoulders on the ends of the spindles with no tearout whatsoever. After gross shaping was done with the router bits the optional fences were removed and replaced with a normal banjo and tool rest, and from that point spindles were refined with normal turning tools, sanded and finished.

John deMarchi followed with a presentation on files and rasps. He brought a large selection of both to demonstrate the



points he was making. Rasps with coarse, individual teeth, punched up from the steel surface, are specifically made for wood or similar soft material, while files with their closely spaced sharp parallel ridges called teeth, can be used on a

variety of materials included metals, woods, plastics, bondo, etc. John mentioned that wood files and metal files should probably remain segregated, because once a file is used on wood some edge degradation occurs and may not “cut it” when used on metal, wood being very abrasive. Both files and rasps are made from hardened steel and are very brittle, and John emphasized that you should store your files and rasps in slotted racks or protective sleeves, or at least wrap them in paper towels to prevent them scraping against each other and becoming damaged.

John said that file teeth, from finest to coarsest, come in smooth cut, second cut (or medium), and bastard cut. Double-cut files (usually used on metal) have a second set of cuts diagonal to the first, giving the teeth a diamond shaped appearance. Files come in various sizes (e.g., 6”, 8”, 10”), with the larger files having coarser teeth than a smaller ones. Some files have an edge with no teeth, a ‘safe edge’ which is useful for tight areas where an adjacent area or edge of the workpiece might be damaged by a file with teeth on all sides. Files come in all different shapes and are chosen to match the workpiece. Mill files are the most common shape; they are rectangular in cross section and taper slightly in both width and thickness from tang to end. They are all single-cut. Round files, also called rat-tail files, are gradually tapered and are used for many tasks that require a round tool, such as enlarging round holes or cutting a scalloped edge. There are also half-round files. Pillar files

are parallel in width and tapered in thickness for perfectly flat filing. Double cut top and bottom with both sides ‘safe’, pillar files are long, narrow files for precision work. He also had on hand triangular files, square files, and a file for just about any application you could think of.

Someone in the audience asked about what file to use when flattening the edge of a card scraper. John said that a mill file was the file of choice for this procedure which was called draw filing, and involves laying the file sideways on the work, and carefully pushing or pulling it across the work. This catches the teeth of the file sideways instead of head on, and a very fine shaving action is produced. This can result in a nearly perfectly flat surface on the edge of the card scraper prior to honing and turning the burr.

John then proceeded to chat about the legendary half-round Nicholson #49 (second cut) and #50 (smooth cut) rasps which are common tools in the bag of the furniture and cabinet maker. These rasps are extremely useful, but they are not inexpensive, since the teeth are hand cut. John said that you could buy a similar machine-made rasp, but the results produced are not as good with these tools. The regularity of the tooth pattern in these cheaper rasps was more likely to produce grooves or ridges in the workpiece. The more random pattern of the hand-cut teeth facilitates a smoother finish.

To keep files from clogging, John suggests using a soft wire brush or a special tool called a file card to periodically remove accumulated debris from the ridges. John’s file card had a brush on one side, and fine metal tines (the card) on the other. The fine tines are small enough to fit into the grooves on the file. John’s card also had a pick tool which could be used to pick out a particular clogged area. Also, you can make a very effective pick by using a little piece of brass and uniformly running it over a small area of teeth of the file. The soft brass gets cut away and this creates a cleaning tool with reciprocally matching teeth.

Files are basically two-handed tools where you grasp the point between your thumb and first two fingers with one hand, and grasp the handle on the back end with your other hand. But most files come with just a bare tang. So you have to either buy a handle or make one yourself. John showed us a commercially made file grip handle called a **SKROO-ZON**. This wooden file handle had a threaded insert which easily screwed on and off the tang, and can be reused once the file is discarded. He also showed us some beautiful handles in exotic and domestic woods which he had fabricated on his lathe. Works of art they were. John got hearty applause for his contribution.

Our next speaker was James Stadig who brought along a beautiful cherry bathroom door that he had made for a client. He had already made a few doors for this client, but for this door the client wanted James to incorporate a wooden top panel with a carving of a feminine figure to match a painting by Bill Wheeler that hung in the client’s house.

The door had frame and two-panel construction, with the top panel incorporating a smaller ebony framed panel with the carving on it. The carved lines were highlighted by black paint.



Even though the ebony frame ran cross grain across the width of the solid cherry top panel, James said that he had not experienced any problems with wood movement. Both top and bottom door panels floated within a dado mortised into both the rails and stiles. In the center of the mortise on the sides of the rails which

housed the panels was a hole into which fit a slightly smaller dowel that keeps the panels centered. For these interior doors James prefers solid wood for the rails and stiles. For exterior doors, as in the clear vertical grain fir doors that he is currently building for the same client, he prefers a solid core substrate for the rails and stiles, which is edge-banded and then veneered over. He finds that this decreases wood movement considerably. James also discussed carving, which he does on occasion. The presentation then turned into a conversation about wood for doors, hinges and other facets of door making. After applause for James, we went on to spoon-making.

Our final speaker was David Hirsch, who had brought along a box full of wooden spoons. David finds that spoon making is a very relaxing and enjoyable pastime in the woodshop.



He handed out several of the various spoons and spatulas that he had made from local woods. One of his favorites was apple wood which he wished he could find more of.

Larry offered him a few trunks of apple wood that had

dried but split in the drying process. Talk about being in the right place at the right time!

David discussed the parts of the spoons he makes: bowl, handle, the end, and the neck, which can be delicate. Spoons, he found are a relaxing way to spend a half a day. He did try a production run of nine and finished them in two days. He doesn't like to repeat himself, so he burned decorations onto several of them for variety's sake.

The first step is to bandsaw out rough blanks in the general shape of the desired spoon or spatula. Then he uses a pneumatic-powered die grinder with an egg-shaped carbide bit (purchased at the aforementioned Bataeff's) to hollow out the recess for the bowl of the spoon. He changes to a cylindrical bit to help shape the handle. The whole process, he says, is fun. The concavity of the spoon is refined with an egg-shaped oval card scraper that he had made from an old very wide band saw blade. The tool he uses to get the scraper into shape is a Baldor face tool grinder. On some of the mildly irregular shaped handles David had embellishments of darkened or singed lines that gave an earthy look to them, produced with a woodburning tool. The spoons are then sanded and finished with mineral oil. He likes to use rubbing blocks, sandpaper impregnated felt blocks. Buy two he says, when you find them – they are very useful. Raise the grain by wetting the spoon, sand again with 320, then finish with mineral oil. Close grained hardwoods, fruit woods for example, which are easily obtainable, are woods of choice for spoon making. Spoon-making doesn't take too many tools; it is short range and a good project for in between larger ones. Spoon making can also be a great project to share in the shop with students or friends. David got a solid round of applause for his part of the presentation.

Then Mike Wallace called a close to the meeting and there was lots of talking after that. There were about thirty members present tonight, and they seemed enthused.

Calendar

October 5th - Artistry in Wood - artist presentations at the Sonoma County Museum

November 9th - Michael Cullen

December - Holiday Party



ARTISTRY IN WOOD 2010
Sonoma County Museum
September 10 - October 17, 2010

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, September 3, between 9am & 4pm
- Pick up Date & Time: Monday, October 18, between 9 am and 4 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 2010" from September 10– Oct 17, 2010 . 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*: _____

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

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.

From the Chairman

We are just a few days away from our annual show. This is our big event for the year, and it always a crowd pleaser. Please make sure you attend the judging event on **Wednesday 8th. (Note change from our regular meeting day).**

The Sonoma County Museum is at 425 7th Street Santa Rosa. There is a huge parking garage across the street that is attached to the mall. Feel free to park there. There is some parking on the museum grounds, but there are NOT many spots.

Say, if you missed the August meeting with Larry, James, David and John, you missed a good one. Each of these Guild members showed why they were elected to the Guild. They held the audience's attention with their work and imparted a great deal of knowledge in a short time. Listening to John talk about files and rasps made me go out and buy a new "four-in-hand" file. I also did a search on the Internet for those file handles John likes - the SKROO-ZON. Amazon sells them through one their partners — Small Parts. Next Amazon order, I'm getting some! Larry, James and David's talks were also very interesting (I'll never look at wooden spoons the same way again!). This is what our Association is all about, members sharing and teaching each other. Hope to see more of that in the coming year.

The club finances are in good shape. We have close to 100 paying members and our balance as of last month was approximately \$7900. The Officers have decided to make another donation to the Sonoma County Museum, so that amount will decrease. Bill Taft will announce the actual amount of the donation.

A frequent idea that pops up at our officers' meeting is what we should do with this amount of money. Our current dues pays for the monthly meeting guests and the show is self-supporting to a great degree, therefore we often have a surplus every year and it appears we will have one again this year. We have discussed many possibilities to put this money to good use, but get no traction behind any one of them. While we would never spend down to zero, we do have some leeway in doing something "large". The usual idea is hold some seminar or class. However, we have found there is really no place to do that given liability issues. Another idea that has always been attractive is to support the local high school wood shops.

So, community support, seminars, something else? What should we do? How much should we spend? Or not? What are we saving the money for? It doesn't collect any interest at all other than passbook savings. We don't have any CDs or money market accounts. I am planning a survey to be handed out at the September meeting so we can get the sense of the organization. I welcome your ideas and comments.

I have started to re-use my old video camera. I am hoping at some point that I might be able to post videos of past meetings. This would allow people who are unable to attend a meeting an opportunity to hear what goes on. Don't be shy if I suddenly point it at you! In fact, wave hello!

See you at the show!

Michael

Photo credits: Dan Lyke, Michael Wallace

WOOD FORUM

Newsletter of the Sonoma County Woodworkers Association

Officers

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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 \$5 per column inch. All submissions for the September issue must be received by September 20, 2010. You may submit your entries to the editor listed below.

Contact Michael Wallace

Snail-Mail PO BOX 1838, Sebastopol, Ca 95472

E-Mail mjmw Wallace@gmail.com

Home (707) 824-1013

Wood Forum 7



Santa Rosa, CA 95402
September 2010

PO Box 4176
Vol. 30 No.09

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

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