



WOOD FORUM

Newsletter of the Sonoma County Woodworkers Association

Volume 35, Issue 9

September 2015

It's Show Time!

Once again Fall approaches, and the final touches are being applied to projects in workshops across the county and beyond, in anticipation of the *Artistry in Wood* show at the Sonoma County Museum beginning in less than two weeks.

As I write this, September 2, drop-off day, is only five days away, with the Judgment Day meeting scheduled for a week later.

On September 9, Judgment Day, the membership is scheduled to gather for its monthly meeting, this time at the Museum, where the judges will have spent the afternoon considering the various qualities of this year's entries. At 7pm we will hear the judges express their opinions and extend awards to those lucky few who got things "just right."

Between now and then a great deal of energy must be expended to get those pieces on display. For starters, of course, there is the drop-off itself, from 9am to 4pm on Wednesday, September 2. Simultaneously, several members will be preparing the display pedestals, painting them and doing whatever is necessary to make them worthy of holding the artwork that will be theirs for the next five weeks. Following Entry Day, on September 3 the Guild members will review the entries, to make certain everything is within the guidelines. Then there is the day-long photo shoot, which is accomplished (once again) by Tyler Chartier with assistance from a few of the members. After Tyler

has worked his magic, the displays must be arranged in a pleasing and logical layout. Not surprisingly, this doesn't "just happen." Under the direction of the Show Chair, volunteers will arrange the entries in preparation for Judgment Day, Wednesday, September 9.

As mentioned, the judges will spend a full afternoon examining each of the entries, which are identified only by a number at this point, to ensure fairness.

After breaking for dinner, the membership meeting will convene in the Museum to hear the verdicts, an event not to be missed.

Two days later, on Friday, September 11 the Museum will host an Opening Reception for Museum members and SCWA members to kick things off. The Show opens to the public the next day.

The next membership meeting will also be held at the Museum, on October 6. This is always an enjoyable evening: the makers of the various pieces in the Show will be there to discuss their entries and answer questions. Don't miss this one!

The Show closes on Sunday, October 18, and all entries must be picked up the following day.

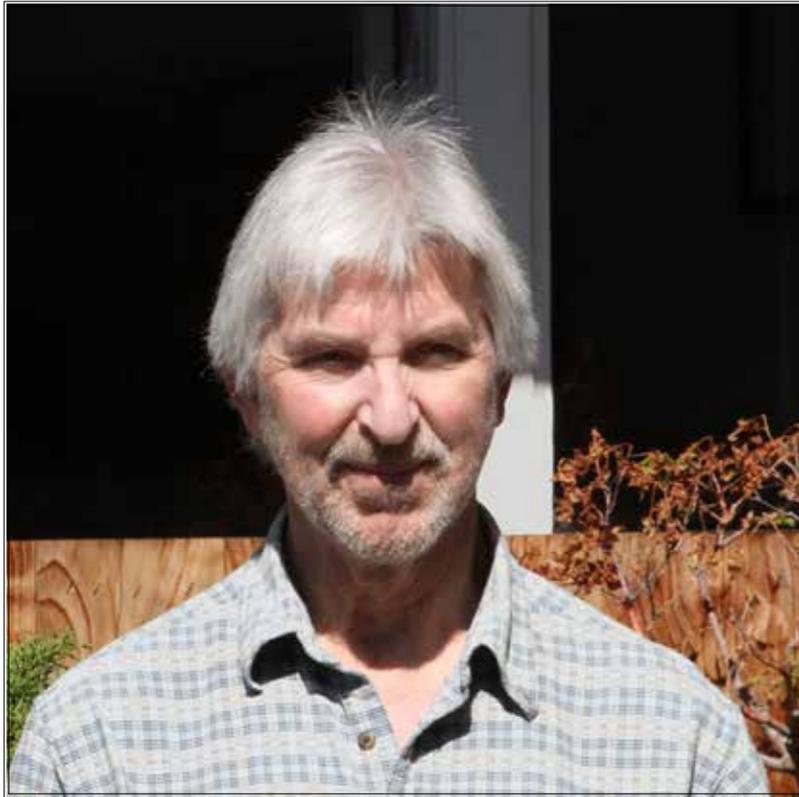


First Flowers by Scott Clark

Photo by Tyler Chartier



Meet the Judges - *Artistry in Wood* 2015



John C. Lavine

John C. Lavine has been involved in woodworking for 35 years, as a maker, teacher, editor and writer. In 1980 he started Kodama Woodworks, combining his training in traditional Japanese woodworking with contemporary furniture. He has exhibited his work nationally and is a master member of the Baulines Craft Guild. From 1997–2008. John was the editor of *Woodwork* magazine; he has also authored numerous articles on a wide range of woodworking subjects. He was a founding board member of the Museum of Craft + Design in San Francisco, and has also served on the national board of the Furniture Society. As an educator, he has taught furniture making at Laney College, at the San Francisco Woodshop, and presently at Westmoor High School in Daly City.



Ejler Hjorth-Westh

Scott Constable is the founder and principal of Wowhaus, a multi-disciplinary art/design collaborative whose award-winning work over the past two decades spans public art, social practice, architecture and furniture design. Constable is also the founder and author of *Deep Craft*, a popular weblog that draws from his ongoing craft-based research and observation. Constable has taught and lectured at diverse schools and institutions, including the California College of the Arts, where he was the 2010 Wornick Distinguished Professor of Wood Arts. He designed and made all of the furniture for Alice Water's Edible Schoolyard Dining Commons, Fort Mason's Greens Restaurant, and Healdsburg Shed.



Scott Constable

As a craftsman his designs range from utilitarian objects like furniture-grade skateboards and handcrafted homes to the more esoteric, such as a mobile micro radio station or a mobile biodiesel processor (the Friesel). He lives in Sebastopol.

Ejler Hjorth-Westh teaches at the Fine Woodworking Program at College of the Redwoods in Ft. Bragg. He got a teaching degree in Denmark, but learned woodworking in California, graduating from the CR program in '92.

Ejler makes furniture for a living, for the whole house, but specializes in making chairs. However, boat-building is his first love, along with fishing, composting, gardening, cooking and eating.



August Membership Meeting

by Art Hofmann & Walt Doll

Larry Stroud, Guild Chair, opened the meeting shortly after 7 P.M. Larry led off by thanking David Marks for the use of his shop. He then cited a list of books that were donated to us by Willis Anderson of Healdsburg. SCWA in turn donated the books to the Sonoma County Library, who has now catalogued them. We have a list of our resources, both DVDs and the books available on our website under the Guild Lending Library rubric. Members can go there to borrow DVDs free of charge, ala Netflix, or look through the titles of books at the Sonoma County Library. The latter can be reserved online for pickup at your local library, free of charge of course.

Our next meeting is Judgment Day at the Sonoma County Museum. Larry said that stress levels are rising right now in anticipation. Scott Clark, our show chair, told us the due dates, and described the judging process. Pieces have to be entered for the show on September 2, where they will be inspected by the Guild and then arranged for exhibit. Judgment Day itself is scheduled for September 9 at 7 PM. Here the pieces will have been examined by the three judges, who will comment on them after their deliberations. We are looking forward to that event, of course. Opening day to the public, is Friday, September 11. The show will close on October 18th. Scott continued by telling us about the James Krenov Foundation Award, which is new. The Foundation will honor a piece that best exemplifies the Krenov spirit, and award it a prize in the amount of \$500. Scott finished up by asking members to donate to the Museum if they wanted to help with the expenses of the show. It would help a lot, and add to our reputation at the Museum.

Larry spoke some words of praise for Don Kettman's Woodshop Mercantile. Don formerly worked at Woodcraft in Santa Rosa, and when the franchise went out of business several years back, started this service with a panel truck. The customer orders online and Don sees to it that they get their needs fulfilled. Good service, smart idea.



Bob Sanderson

Art Hofmann introduced Bob Sanderson as a graduate of the COR Fine Woodworking Program. His wife, Taimi Barty, is also a graduate, and that is where they met. They have an eight year old son. They have two businesses: one is making hardware (Sanderson Hardware), the other, woodworking (Wood Joint Studio). They are working right now on an order for the city of Fort Bragg that involves a lot of bent laminations. In terms of hardware, Bob makes hinges, mostly, and pulls, latches and locks, too, mostly out of brass.

Bob's presentation was a little different. Most speakers these days come with slides on a thumb drive, but Bob had brought most of Sanderson Hardware's

equipment with him. It consisted of some stock, a small vertical mill, a small cut-off sled, and a bit of other paraphernalia.

Bob began by telling us about his background. He was attracted to woodshop in high school, got a degree in wood technology in college, worked for several years, and then decided to go back to school. He headed for California and the College of the Redwoods program, where he studied for the last years of James Krenov's tenure there in the early 2000's. He made some hardware in the course of his time there, as many students do, and then, later, when he stayed in the area, working at jobs, Krenov asked him to make some hinges and keys for his own cabinets, and thus encouraged the beginnings of Sanderson Hardware. Bob began by designing small knife hinges and L-hinges. He had no tools of his own, so he bought the milling machine.

The hardware business remains a sideline, bringing in some money, but their mainstay is the woodworking business. They make a variety of things in an area known for its woodworkers, and now,

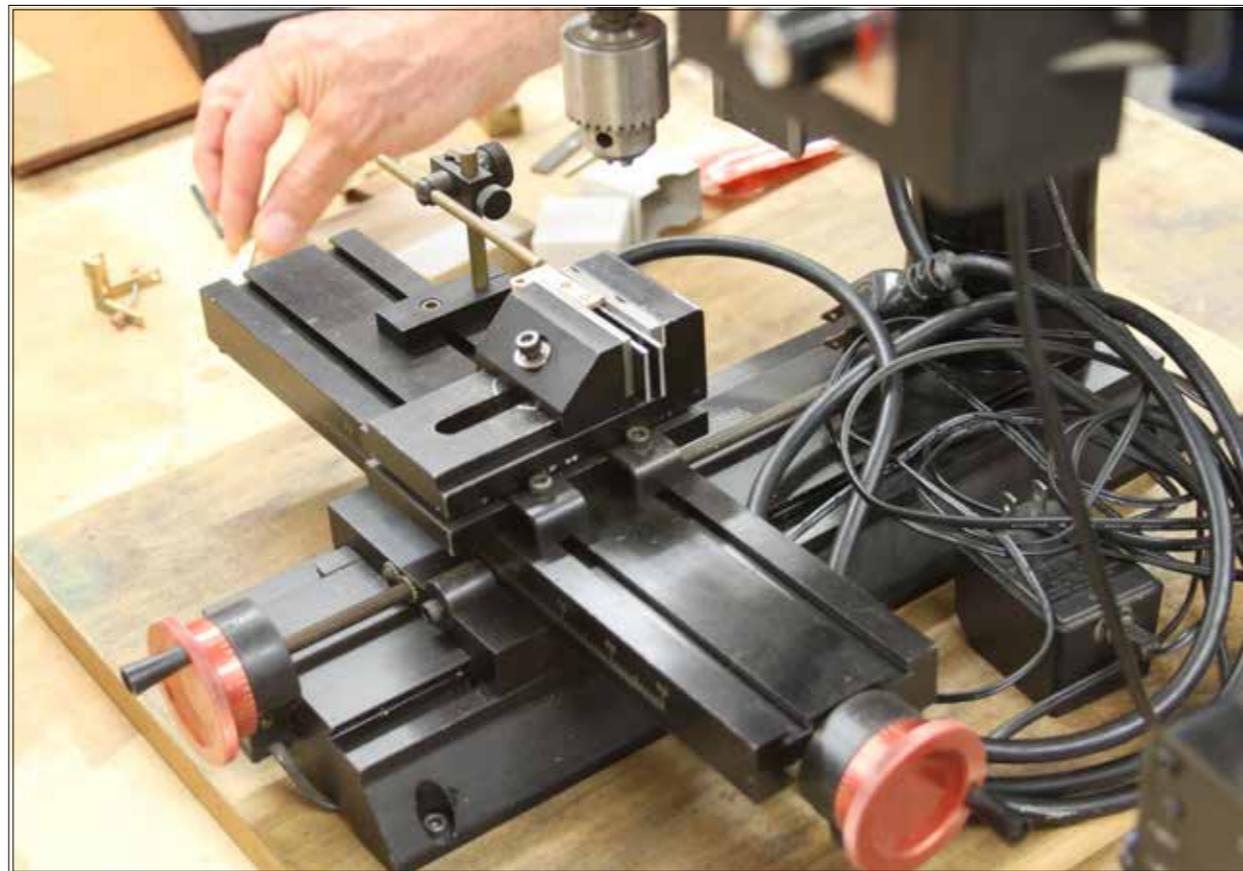
after thirteen years, have enough work to keep them both busy full time. Being able to do lots of things helps both businesses. They do cabinet work, some furniture, commercial installations of bars and such. They have bought a property in Fort Bragg, and it is helpful to have everything under one roof. They sell all over the world through their website: Canada, Sweden, Germany, Israel. Bob's dad does his website; they do not spend a lot of time on media, but make sure to photograph their work as it gets finished. Sometimes people want to have antique pieces restored, and need to replace locks, hinges, keys, etc. that have been damaged. Bob has experimented with silver solder as well, repairing things, reading for hints here and there as he goes along; at times he has wound up with a puddle of molten brass, a 'learning experience.'

There are about five products in which Bob maintains an inventory, and now he has some parts made by a machine tool company. He said that he still makes custom hinges, and began to describe how they are made. Metal work is very handy in his woodworking business, e.g. latches for windows for a current customer. He does very little advertising, and finds his clients mostly through good old word-of-mouth, though they have placed a few ads in small magazines. They belong to local organizations, and have written for *Fine Woodworking* and *Woodwork*.

The basic hinges that he makes are rather small; this began with the small hinges that COR students needed for the small fine cabinets they were building. A few companies were making knife hinges and L-hinges, but mostly they were very bulky: David Welter, one of the teachers, had tools around for modifying them. "Why doesn't anyone make these?" Bob thought. Yes, Brusso does make hinges, and decent products are being made by others, but that was not the case back then. So what Bob tries to do in distinction to others, is make his easier to install, because working with these hinges is pretty time consuming and they are hard to install. He makes them 1/4" in width, trying to get the aesthetic balance right in terms of the width, 3/32" instead of the usual 1/8" brass, which produces a smaller look at the corners. He has gone through some contortions to get brass in this thickness. The pins on most commercial hardware have a fixed washer, whereas Bob's have a separate washer which lets the maker create a tighter reveal. Typically, most hardware you can get is deburred in a tumbler; Bob's is polished by hand. This leaves crisp edges, the lines are all sharp and fit in well with the wood. The difference is subtle, but appreciated by those who take the time to make these small fine cabinets ala Krenov. All the hinges he

maintains in stock are small.

He has done some hinges in stainless, but primarily he works in 360 brass, which can be worked with woodworking tools and takes a patina really well. Brass is kind of like wood; cold rolling brass creates a lot of tension in the metal, and it moves as wood does when the tension is released. As an example, Bob showed us a piece he had cut last week; the factory edge had a distinct curve from the process. Bob showed us a small cut-off sled he has used for some years; material



is supported, and does not get sucked into the gap. He uses a blade made by Freud, designed to cut steel studs, the Steel Demon, a carbide blade, 1/8" kerf, 7.5" diameter. Bob warns to feed slowly when cutting metals. You can use an end mill and square it up. Milling is slow, and cutting on the table saw, or the band saw, almost to final length or width is what he does. It goes quickly. He uses a pencil with an eraser to hold it in position in the cross cut sled. Heat build up is a problem in cutting metals, of course. He turns

off his dust collection system, and cleans out any wood dust or chips, because of the heat caused by the cutting process. He finds himself sending out the Diablo blades he uses in brass cutting for sharpening fairly frequently.

One of the features of his hinges is that Bob has built a shoulder into his pins, which traps the pin in the leaf, so that it can't eventually loosen and walk out of the leaf if someone pulls hard on door. Bob passed around one of the small hinges to show us this feature. He originally turned his own pins from round stock,

but now has found a company that turns them to extremely narrow tolerances. Ditto with the washers, which are of stainless steel, and not tumbled, so that they have sharper edges. There is play between the pin and the leaf on most hinges you can buy, and Bob has addressed this feature on his hinges by making this play as minimal as possible, though there can be a problem of galling between the two metals, when the pin and washer do not align perfectly. Bob does not use any lubrication on hinges, though makers will resort to it, usually in the form of a compound which contains a low level of grit. Bob has made hinges that were plated in silver. Bob uses the mill to drill holes. To get accurate holes here he uses a digital readout that eliminates any backlash. He also uses a small machinist's vise.

The screw that tightens the vise is at a slight angle which mostly eliminates the tendency of the vise jaw to distort and move the work around. This setup is used in combination with parallel bars, very accurately machined to specific tolerances that aid in holding the work. They raise the work to the top of the height of the vise, or slightly above it so that you can machine those surfaces. Yes, this too, namely, holding the work is a very big deal in metal work, especially where it is necessary to repeat processes.

Bob described the process of making an L-hinge. He roughs it out on the bandsaw and the table saw, and with experience comes fairly close to his finished dimensions. Then he uses the mill and his vise and a very accurate setup to come in and clean out the inside corner of the L. He mostly gets his edges on the table saw. His bandsaw cut is really close, and the pass on the end mill is really close. End mills tend to pull your part upwards. Set up time is the killer when making these things, and making multiple parts is a real help.

and more, when he is making things just for himself. After he cleans out the inside corner of the L-hinges, Bob next drills the holes, which can take several operations to drill each hole. Though there are various possibilities, Bob switches the parts out by hand, another tedious operation.

He uses #2 brass slot head screws, and buys them in bulk. Still, some screws have a burr near the head where the slot was milled, so he includes twice as many as holes in the hinge, permitting the user to chose

This works well in conjunction with a digital readout on the machine, permitting the user to find the center by finding the exact midpoint between two edges. (Editor's note: If the reader is confused here, there are several YouTube videos available that show the process.) There is even a way of compensating for backlash by setting for it in the digital readout. Thus, the edge finder saves time and material. If he works a long day at it, Bob can make maybe twenty pairs of hinges. At this point, Bob passed a set of hinges around



Commenting on set up, David Marks said, "like woodworking." A thousandth of an inch is the tolerance that Bob tries for. He says that you can see two thousandths easily if you are paying attention; it is the thickness of a sheet of paper. He tries to make parts as consistently as he can, Bob replied to a question on holes from one batch to the next. Bob farms out the washers that he needs to a machining company that does very good work, finding this a little cheaper in the long run, compared to making things by himself. Also, it is pretty tedious to sit at a machine all day long and run parts through it. Someone suggested a cordless drill, and Bob replied that he uses one more

among them. Sometimes he sends hinges out without holes: the students at Barnsley Woodworking School drill their own holes and file the heads flush with the hinge surface. Bob went into a disquisition about CNC machines, but concluded by telling us that though it is possible to set those up in combination with an end mill, he has not done so as of yet, weighing various factors that go into the use of his time versus the expense involved.

Bob discussed using an edge finder, a machinist's tool with a tip that is slightly off center, made for purposes of audibly and visually finding the center of his holes by moving between his part and the edge of the vise.

the room for inspection, which were indeed very handsome and nicely finished, they looked very accurately made, and had the appearance of a quality product.

Asked about pulls, Bob says he makes them. The rings, he says, are bent. Brass round stock is wound around a pole of appropriate size, and the items are cut apart, then soldered. The pulls are cut, sized, chamfered, then patinaed with a couple of different formulas.

Butt hinges are very hard to make. For one thing, the barrel or knuckle of the hinge is made out of solid stock. Half of the material has to be wasted away by milling in creating the leaf. The hinge barrel is then rounded with a router bit, which is really difficult to do, because the brass ‘moves.’ To drill the holes for the pin, Bob uses stub length bits, shorter than jobber length, stiff and accurate. He comes in from both ends if he can. Still, they can go off. It depends on the size of the part: he makes small butt hinges. He typically drills the holes undersized and opens them up with a reamer, which follows the pilot hole very well. Drill bits are not very accurate, and neither is the chuck on the mill. On a milling machine you can use an end mill holder, which is more accurate, and collet systems are available as well. (Larry Stroud pointed out that there is a good website, called The Little Machine Shop, that dispenses information).



being ground on both sides, producing a very accurate blank. Bob has ordered from these before. A discussion on the difference between tempering and annealing followed.

Joe Scannell asked about a lock that he had bought, which was too thick. Bob replied that he had modified existing locks, mostly by taking down the thickness of the escutcheon plates or the housing. He sees very little in the way of development of hardware; most of the designs he encounters have been around for hundreds of years. The only area where hardware has undergone extensive



Dan Stalzer wondered if the knuckle could be soldered on. Yes, but you would have to use silver solder, which is pretty difficult to work with, because the melting point for the solder is pretty close to the melting point for brass. Some of the antique repair work Bob has done has involved routing out a section of the old brass and inlaying another piece of brass with silver solder to look like the original. You can get solder similar in color to the brass so that you don't see the line.

Brass can be bent and bent and bent and then it will snap. The way to overcome this is to anneal it and then bend some more, and then it can be bent a lot. Bob described the process of making rings, bending around a pole, etc. Bob says that he is not an authority on annealing, but that before making butt hinges, he has heated up blanks and let them cool down, and that has definitely helped. Also, there are companies that do double-disk grinding, where blanks are produced by

modifications is in the area of kitchen cabinets, because of extensive and ubiquitous use. But in the area of brass fixtures, there has been very little innovation.

Bob turned our attention to a project that came into his shop, a series of fifteen ‘wedding book boxes,’ for which he designed a box hinge, a combination of an L-hinge and a barrel hinge. The innovation is that the barrel



does not come all the way over to the corner of the box, where it interferes with the joinery on the corners. There is a discrete cable involved too, the ends of which sink into a mortise below the L-leaves, where they are crimped onto a short barrel, which forms a lid restrainer. The result is a complicated and very clever hinge, exquisitely made, the likes of which has probably never been seen before. There was some money in the job for the development of this. In terms of installing these hinges, Bob developed a little aluminum template that permitted him to drill the holes in the wood first and then trace around it to determine his mortise.

At the end, Bob showed us some pillar files that he uses for filing brass, a very good tip. These files are accurately made and have one safe edge that permits the user to get into tight places. You can remove a lot of material quickly and leave a surface that is not all torn up. The files come in various thicknesses; the one he uses is a number 4. MSC is the outfit he orders them from; they are made in Switzerland.

Finally, he showed us an arbor press that solves a specific problem: faced with putting a maker's mark on his products, he purchased the press, which leaves a faint SH. Another press is used in pushing the pins into place. Not using one runs the risk of distorting the metal and having the pin run in at an angle.

There was a round of hearty applause at the end of this very good talk, a comprehensive look at what goes into making hinges and metal ware for woodworking. Bob has a lot of knowledge of what metal does and how it behaves, and did an excellent job of imparting that important information.

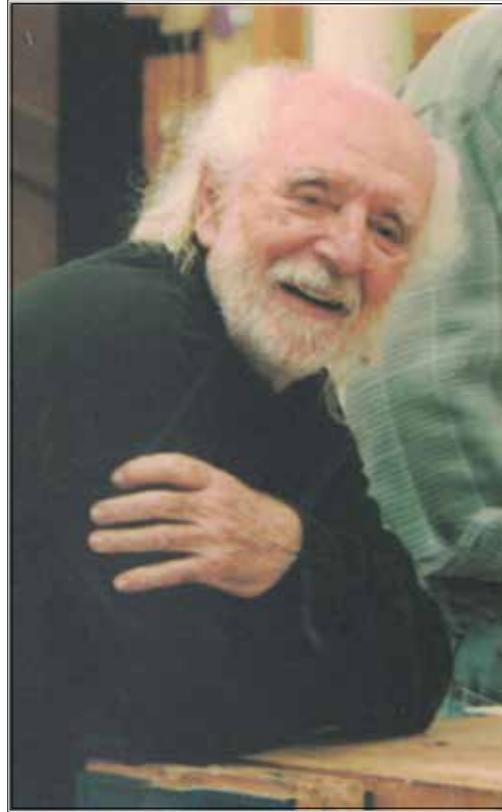
Photos by Jose Cuervo



The Krenov Foundation initiates \$500 award

The Krenov Foundation is proud to initiate a \$500 award to a piece of furniture that exemplifies the teachings and philosophy of the woodworker and author James Krenov.

The Sonoma County Woodworkers hold an annual show, *Artistry in Wood*, every fall, eliciting the finest work from the county and beyond, for display in the County Museum in Santa Rosa. James Krenov wrote several influential books about woodworking in the 1970s and '80s, describing the emotional journey of the maker. His legacy to woodworking is his focus on craftsmanship and attention to detail; his sensitivity to material, working with wood rather than imposing one's will onto it; and his modest and respectful interpretation of archetypes from the past. He taught throughout the United States, and in 1981 started a woodworking program at the College of the Redwoods in Fort Bragg.

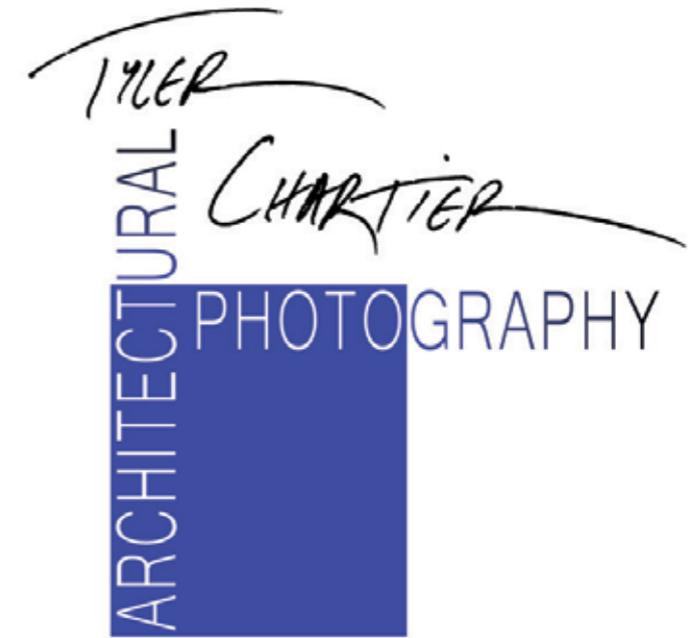


James Krenov

The judges for this year's Krenov Foundation award are David Marks, Paul Reiber and Laura Mays. David Marks is a well-known woodworker and teacher, living in Santa

Rosa, and host of the TV show Wood Works for many years. Paul Reiber is an Advisory Board Member of The Krenov Foundation, and graduate of the first year of the College of the Redwoods Fine Woodworking Program in 1982. He is a woodcarver, living and working in Caspar in Mendocino County. Laura Mays is the director of the CR Woodworking Program and president of The Krenov Foundation. The judging will take place on September 9th, with the winner of the award announced that evening at the Sonoma County Museum.

The Krenov Foundation is a non-profit organization dedicated to supporting the art and craft of fine woodworking in northern California.



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Membership Application

I would like to join the SCWA to meet other people interested in the craft, the art and the business of fine woodworking. Enclosed is my check in the amount of \$35 for the annual dues. I understand that this fee entitles me to attend monthly meetings and to receive the Wood Forum newsletter by email or via the SCWA's website.

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