

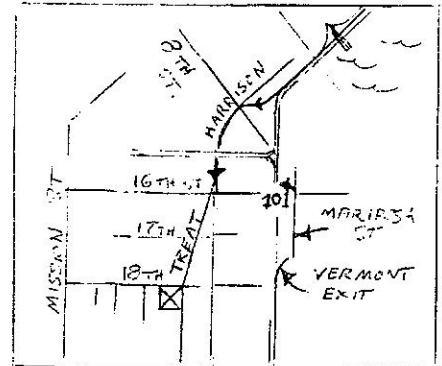
BAY AREA WOODWORKERS ASSOCIATION

October, 1984 - Issue 10, Volume 3 • PO Box 421195 • San Francisco, CA 94142

THIRD THURSDAY PREVIEW

The General Meeting for October will be on the 18th at 7:30 PM. The hosts will be John and Carolyn Grew-Sheridan. Their studio is at 500 Treat Street, San Francisco (directions follow). We hope to succeed in having a rich mix of matters: a guest speaker, demonstrations by BAWA members, and presentation by slides or prints of work by members. The guest speaker will be Scott Rich of Westinghouse Electrical Supply Company, who will give an outline upon Motor Control: why it is important; whether there should be 2 wire or 3 wire circuits; magnetic switching; thermal protection; and, on the practical level, where is the breakeven point that justifies expensive controls. I once burned out and needed to have rewound a 3 MP motor on my Powermatic. Wish I'd come to this month's meeting before getting into that. A likely question for Mr. Rich: "I can get a good deal on this old whatever with a 3-phase motor, but I only have single-phase service. What can I do...?" We also look forward to a replay of members' slides, and would appreciate your bringing two slides or so of work of interest. An instruction from our Chairman, Teacher Dick Taylor: "Put a red dot on the upper righthand corner of your slide as it is to be placed into the projector—that is, backward and upside down." If you bring a print, no need to follow this instruction. If you bring a piece, better yet. John Grew-Sheridan will show a chair and demonstrate the laminating press that created part of it. The press stemmed from Tage Frid's series of woodworking books (Shaping, etc.), and is designed for small shop production work.

DIRECTIONS: The Grew-Shridan's studio is in San Francisco's Mission Dist., five blocks east of Mission Street, between 18th & 19th Streets. From the East Bay, exit from Bridge at 8th Street; take Harrison on a half-left away from downtown San Francisco. At 16th & Harrison Street, Treat Street begins to your right. The studio address is 500 Treat. Phone is 824-6161. There is plenty of parking on Treat Street.



NOTES ON SEPTEMBER MEETING: Andre Sartor gave a fine review of how circular saws work, how they cut wood, and what can be done to improve the performance of the set-up of saw, blade, and woodworker. He brought a lot of samples of blades and discussed their differing merits. We also fielded a good number of questions about blades and other cutting tools. A personable and intelligent speaker. The gist of his presentation, to me, was that it might be worthwhile to consider the long-term value of "top of the line" tools when compared to mass-marketed brands. After his talking to the group, people followed him around the room, still asking questions. We got not only answers from Andre but also gifts: he donated a number of small saws and other cutting tools for a raffle that seemed to go very well (no complaints from winners and only quiet moping from people like me who didn't win). Thanks Andre. Scott Page finally showed us something about different joining machines, emphasizing their convenience and speed in case construction. If Dick Taylor had been given another connector, he would have fired away with his Senco nail gun (he still might). His Senclamps were good-looking means to attach butted pieces for joining.

NOTES ON EXECUTIVE COMMITTEE MEETING: We are studying the returned questionnaires from the last two meetings and hope that many members have plans to complete theirs at the next meeting. There is a range of interests but a more specific professionalism about woodworking than we knew about before. That is, most members who have responded are professional woodworkers but have many interests; apparently, their jobs are not always the sole interest they have in dealing with wood. The greater response the better, obviously!

Another matter for the future: we do not now, nor promise in the near future to have, any women active on the executive committee. Let me ask present members who are women if they'd consider taking an executive post at the December change of officers; I (Bob G.), suggested that if, none of our members came forward, we might ask women woodworkers in the area to join us and help round out our executive committee. We would like volunteers—male and female—for our December meeting on Bidding (Philo suggested at the last meeting that we should offer a prize for Lowest Bid & Most Money Lost).

My scenario involved one of us acting as a rich Yuppie before a board of volunteers with scratchpaper: Yuppie presents vague plans for remodeling house, including new furniture; volunteers jot down bids and then explain them. Speak to Dick Taylor with your ideas. Lastly, we hope to have a letter of appreciation ready for signatures to go to Donald Stover of the deYoung, for his presentation at the August meeting.

--Bob Greenberg

SONOMA JURYING GUIDELINES: The SCWA has been giving a great deal of thought to the problem of establishing fair standards for shows. What they have decided to use follows:

"The following guidelines are designed to establish a common and recognizable basis for both jurors and entrants for our annual show. Devised to be inclusive as possible, the guidelines still maintain the concept and spirit of fine woodworking:

"Jurying will not be based on artistic interpretation/style/design - Art Nouveau or Shaker, it makes no difference. We will jury on the basis of execution and sound woodworking principles. However, the broad reality of these principles may intrude at times into the broad definition of design. For instance, a particular corner may have five different appropriate jointing methods but may have one inappropriate method. The piece may be "designed" with any of the five joints, but it may not be accepted if the piece is "designed" with the inappropriate joint."

The piece should have structural integrity and be built on sound woodworking principles. Mostly, this means that the piece must consistently allow for the natural, continuous and inevitable movement of wood. For instance, a table top must be allowed to expand and contract while still being cinched down. Grain direction of solid wood drawer bottoms should run parallel to the drawer front.

Joints should be appropriate to the task and well executed. Joints involving predominantly end-grain adhesion are inappropriate. Joint repairing is acceptable but must be neatly and competently done.

Drawers should fit well. A general indication of acceptable fit is the ability to close a drawer by pushing with one finger on either front corner.

The finish should be well executed, consistent throughout the piece, and consistent with function. (Butcher block tables do not need a mirror finish.) Any table top must be given an equal amount of protection on both sides. All visible surfaces should be thoroughly and appropriately prepared. Machine marks (planer ripples, saw blade marks, etc.) should be removed. Glue should be removed from all visible joints.

No kits are allowed. The piece should be predominantly of wood. Reproductions are welcomed. Pieces should be within the scope and spirit of fine woodworking.

Jurors will make the final and difficult decision of whether or not a piece will be accepted. They may conditionally accept a piece by informing the craftsman that the piece may be in the show if certain adjustments are made.

The general procedure for jurying/judging will be as follows:

Several SCWA members will be available for consultations/questions concerning the above guidelines prior to the show. A jury of three local members will review pieces being entered. A judging panel of three woodworkers from outside our Association will award certificates to outstanding pieces. An optional meeting of the membership may be held at the show to review pieces with the assistance of the judges."

DENNIS MORINAKA, who spoke at the BAWA meeting some months ago has just completed a show at the Elaine Potter Gallery, 336 Hayes Street in San Francisco in the Civic Center area.

MERRYLL SAYLAN, a charter BAWA member, showed her turnings at the recent Pacific States Fair at the Concourse in San Francisco.

PHILO BEMIS, our talented former Chair, has taken a supervisorial job at Plant Brothers. Somehow "Boss" Bemis managed to negotiate the continuation of his union benefits.

GEORGE REZENDES moved to a new location on Bryant Street in SF. He is in the old winery between 23rd and 24th that is painted with the circus mural.

JOHN AND CAROLYN GREW-SHERIDAN will be part of a group show starting at the end of the month at the new Los Robles Gallery on Hamilton Avenue in Palo Alto.

The Sonoma County Woodworkers Association has organized "Artistry in Wood '84" to present the efforts of its members. The show will run from Saturday, November 17th, through Sunday, November 25th, 9 AM - 5 PM at the Luther Burbank Center, Highway 101, Santa Rosa.

MIKE LAINE was a guest lecturer in Sonoma in September and a review of what he had to say is elsewhere in the Newsletter.

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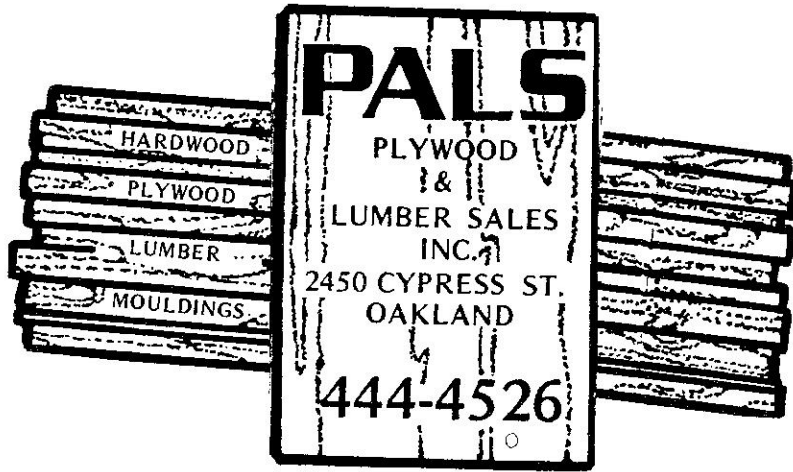
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- 8/4 Ash
- 4/4 Phil. Mahog.
- 1x12 Phil. Mahog.
- 1x12 #3 P.P
- 4/4 Poplar
- 8/4 Poplar
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1/4 Red Oak Shop A-3 4/8	9.95 sheet 200 pcs.
3/4 Nat. Birch LC A-2 Shop Domestic	45.44 sheet 4 pcs.

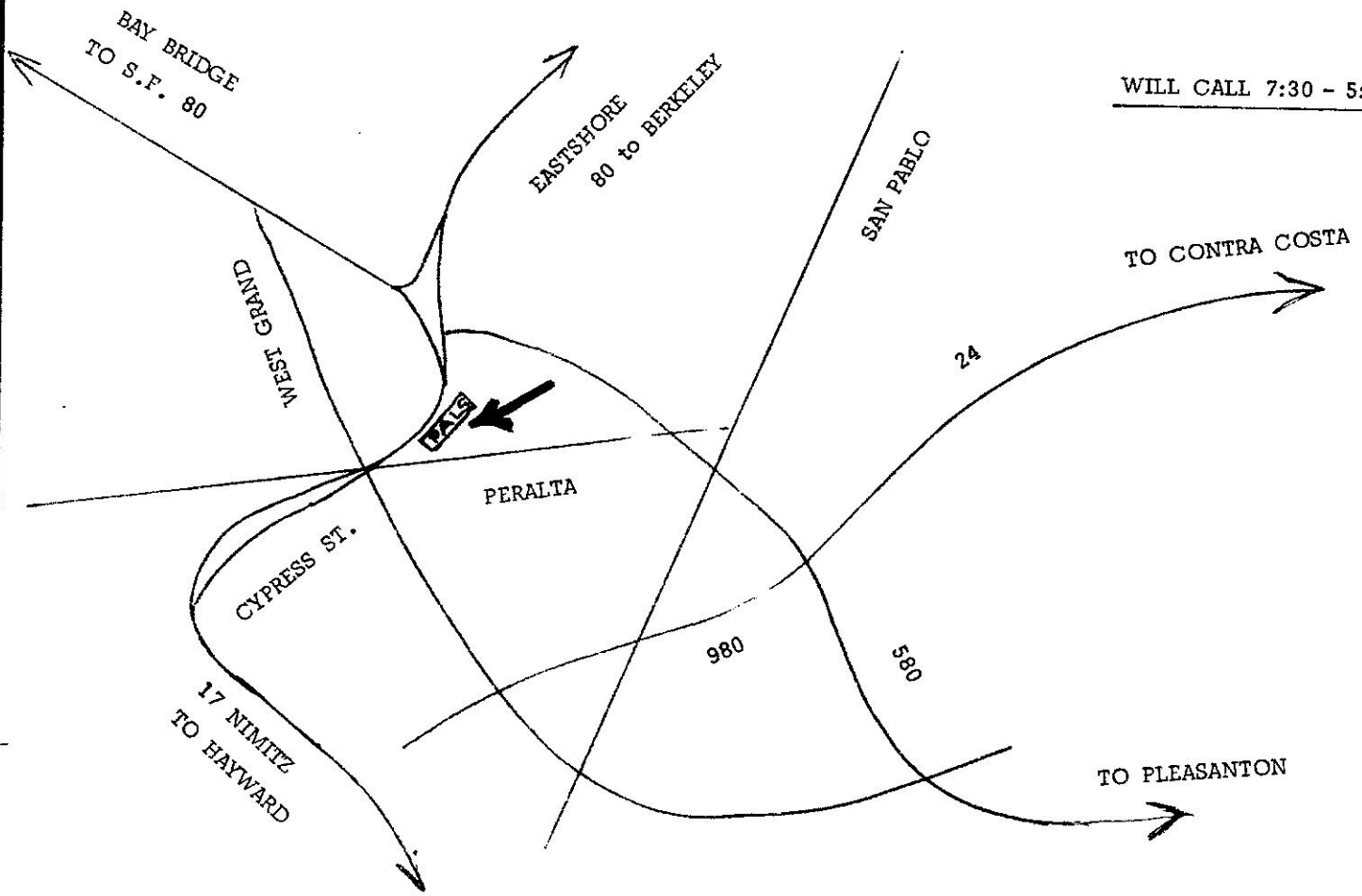
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HOW TO BUILD FRAMELESS CABINETS

By Harry Urban

Anybody can build frameless cabinets—right? Yes, if that person has the proper equipment at his disposal. To prove this point, Proven Design, Inc. in Roselle, NJ graciously allowed WOOD & WOOD PRODUCTS to tour its facility to watch how a cabinet is manufactured, step-by-step. Once we got there, shop foreman Tom Guarino went even one step further. He allowed yours truly to operate all of the necessary equipment, and with a little help, I built my own frameless cabinet.

The first step at Proven Design is panel cut up. This whole process is enhanced by a Cabinets Built by Computer Systems computer program, which provides their cutting lists. Guarino said the CBCS system can make up an entire cut up sheet in a fraction of the time it used to take.

A 1205 Holz Her vertical panel saw that has a built-in dust collector cuts up their panels. Proven Design purchases melamine board from Domtar in pre-cut dimensions, usually 24 by 34-3/4 in. or 84 by 24 in., to save time. The cabinet I built was 34-3/4 in. high, 11-7/8 in. wide, and 18 in. deep. As I finished cutting each component, I placed them in a section of a dolly. Proven Design uses these dollies extensively—they allow mobility, and the sections help keep the various components in order.

From the panel saw, we wheeled the dolly over to a Pistorius #201 miter-notching machine, where I notched out toekicks for the side panels. We then grooved these panels on a homemade machine to accommodate the back panel. This machine was basically a router motor mounted underneath a table. A Holz Her feeder pulls the panels over the router head.

Next, we moved to the company's 1408 Holz Her edgebander. The machine was not switched on, but it required only a few minutes to heat up. Its coil feed mechanism was not in place, either, so we hand-fed strips of Canplast edging material into it. All necessary edging for the single cabinet was completed in two or three minutes. I should point out that Proven Design buys its door side material pre-edged.

The next station is an Ayen LRB 32-21 vertical face boring machine. This machine bores holes in 32mm increments along the entire inside length of the side panels in two rows. The holes accommodate all hardware and allow for shelf adjustability.

The 32mm concept was developed in Europe in the 1950s and is a true example of industrial standardization. The evenly spaced holes simplify hardware installation and reduce machining time. This concept was further exemplified as we traveled to the next station, an Ayen DB1000 K-23 horizontal/vertical dowel boring machine. There we bored side panels, the bottom panel and two support panels. The business end of this machine adjusts for both vertical and horizontal boring.

All that is left after this is assembly and clamping. We used a Holzman Cutrite hinge boring and inserting machine to apply Blum hinges to the door. Blum drawer slides were applied with self-taping screws.

We inserted the dowels by hand, but Proven Design plans to buy an automatic dowel gluing and inserting machine in the near future.

Finally, we put our assembled case into a Hess case clamp to dry.

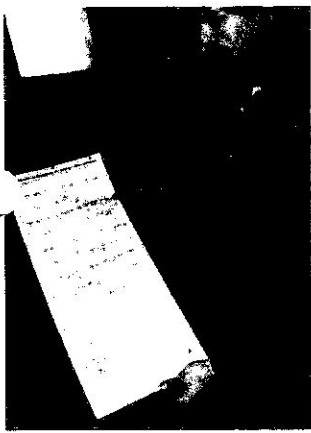
The total time that elapsed from cut-up to case clamp was less than 30 minutes. And you must remember that I was led around by the hand every step of the way, taking time out at each station for questions and answers.

Now of course, the cabinet I built was merely a generic, all-white case, with no raised panel door, door pulls, or any other amenities. However, we performed all the basic, machining operations without tedious measuring, and everything fit—perfectly.

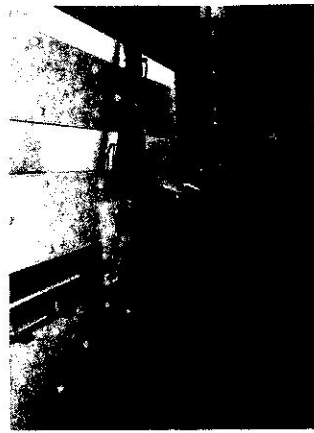
Because of the CBCS computer system and the precision panel saw, material cutting was simple. Cutting was further simplified by the use of pre-laminated and pre-cut panels. Case assembly was easy because the uniform, precision boring meant everything fit. The 32 mm concept also allows for easy hardware installation and post installation adjustment. Also, dowel construction is strong construction.

What does all this mean to a small cabinet manufacturer? It does not mean much unless you are willing to invest at least \$60,000 in the type of equipment I have described.

On the other hand, if you are trying to make a profit with frameless cabinets, consider the example of Proven Design. Five years ago, before their investment in this type of equipment, they were doing approximately \$250,000 in business with a 15-man shop. Now they are doing close to \$1 million a year with four full-timers and one part-timer.



1 Cutting lists for all parts at Proven Design are generated by CBCS computer program. Shop foreman Tom Guarino shows sample cutting list.



2 A 1205 Holz Her panel saw is used to cut up panels. Proven Design uses large quantities of pre-cut melamine board.

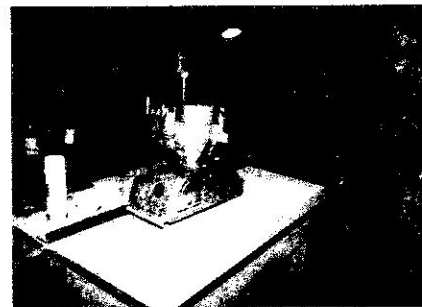
The 32 mm concept allows for easy hardware installation and adjustment.



3 A Pistorious #201 miter-notching machine is used to cut out toe kicks for de panels.



4 A partitioned dolly is used to wheel cut up parts from one machine to another.



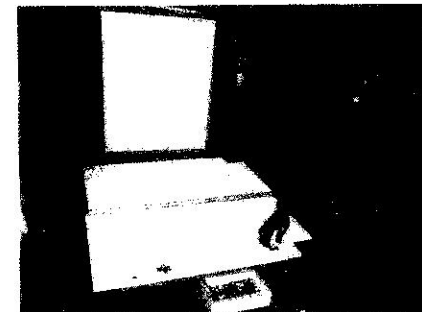
5 Side panels are then grooved on a homemade machine to accommodate the back panel.



6 Guarino sets up 1408 Holz Her edge-bander. The machine was ready to go in a matter of minutes. Proven Design buys some components pre-edgebanded.



7 One of two boring operations is completed. An Ayen DB 1000 K-23 horizontal/vertical dowel boring machine bores side panels.



8 Side panels have also been bored in 32 mm increments to accommodate hardware. Here Blum hinge base and drawer runner are installed.

BAWA DATA

The Bay Area Woodworkers' Association is an organization of woodworkers who have banded together to promote woodworking in both technical and aesthetic directions. This newsletter is a monthly publication intended to serve as a communications vehicle and a source directory for the membership of this Association.

Membership dues are \$20/year, for which any member may participate fully in the Association, in accordance with the guidelines set forth in the By-Laws. This includes voting power on any issue brought before the membership for a vote, notification of the monthly shop talks and demonstrations put on by the Association, receipt of this newsletter each month, and privilege of participation in any special discount programs sponsored by local businesses in conjunction with this Association.

Checks for membership dues may be made out to the Bay Area Woodworkers' Association and sent to P.O. Box 421195, San Francisco, CA 94142. Membership cards will be issued to all members in good standing.

Copies of the By-Laws are available at all monthly meetings, or can be requested by mail.

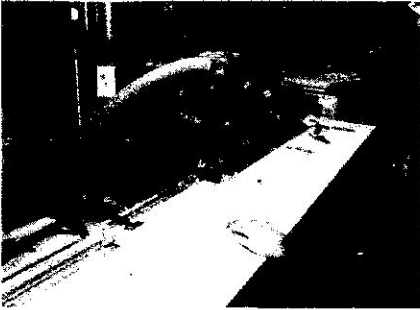
The monthly shop talks and demonstrations are held on the third Thursday of each month at 7:30 p.m., at a location announced both in the newsletter and at the previous meeting.

The monthly executive committee meetings are held on the fourth Thursday of every month, and are open to any interested members. To arrange attendance, contact any member of the executive committee by telephone or the address given above.

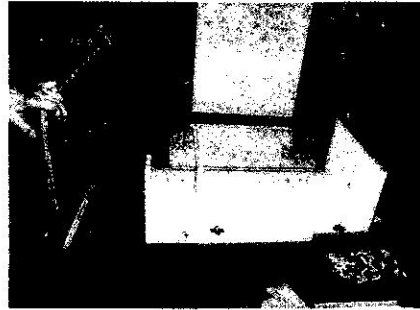
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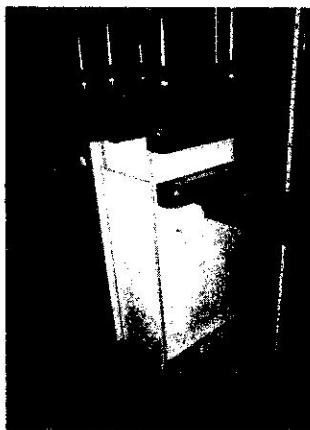
9 A Holzma Cutrite hinge boring and inserting machine is used to insert hinges in door.



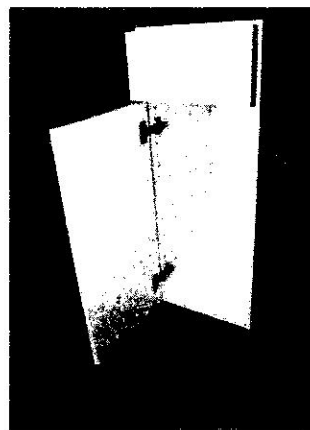
10 Doweled panels are assembled by hand using white glue. Proven Design plans to buy an automatic dowel gluing and inserting machine.



11 Guarino adjusts Hess case clamp. Case assembly was easy because the uniform, precision boring meant everything fit.



12 A spacer was placed next to the cabinet in the clamp to make up for its narrow width. All basic machining operations were performed without tedious measuring.

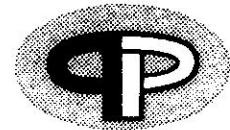


13 The author built the cabinet above without prior experience in less than half an hour. And this includes taking time out at each station for questions and answers.

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SEPTEMBER SONOMA MEETING NOTES

"Sharp is a thing in itself", says Mike Laine. Mike is a Berkeley woodworker who works as a carpenter to keep beans in the pot and, in his spare time, crafts fine furniture using mainly hand tools. Although he says he is not a "romantic" about using hand tools, he contends that the work turned out by a fine craftsman using finely honed hand tools is superior to that produced with machines.

Mike's principal smoothing tools are Japanese planes. He says that a \$35 Japanese plywood plane with good laminated chip breaker is better than one that costs \$100. Water stones are critical to sharpening blades; Mike uses an 800 grit, a 1200 grit and a gold (8000 grit) stone to keep his plane irons super sharp. Most Japanese planes have irons at a 32° angle, but Mike recommends a plane with the iron at least 45°; he has one that is at 60° with which he can plane curly maple.

Mike likes to make drawers. He joins the sides to the front with hand cut dovetails which he cuts with a Japanese Adzuki backsaw. His approach to dovetailing is to lay out, cut, put it together; don't pare. He recommends making drawer sides of English sycamore or oak because they don't abrade as easily as softwoods, and he makes the sides and back lower than the front. Drawers, says Mike, need to be 100 percent square and work more smoothly with rabbeted side guides and rails rather than bottom mounted center guides. Be generous enough in side margins, he says, so that the drawer works smoothly in damp weather.

Mike Laine has no short cuts to becoming proficient with hand tools. He says that you really want to have to do it. After you've made that decision he says it can take from one to five years before you are thoroughly proficient.

Japanese hand tools are available from WOODLINE The Japan Woodworker, 1731 Clement Avenue, Alameda 94601. (415) 521-1810 (their new catalog is just out), or from Hida Japanese Tool Co., 1333 San Pablo Avenue, Berkeley 94702 (formerly located in San Rafael).

For those of you who might be interested in working on the Newsletter in the coming months, here is what we do. It looks more complicated than it really is.

BAWA NEWSLETTER

- 400 copies printed on 70 (or 60)/lb. cream colored 11"x17" paper
- Collated, not stapled
- 200 copies are folded once; these are sent to advertisers for Counter Display
- 200 copies are folded twice; these are mailed (20¢) to members and friends

Technical Responsibilities

- Call Advertisers to check for copy changes
- Review the schedule
- Write and double-space type the stories and minutes of meetings
- Prepare the layout of the issue, or at least the first page
- Deliver the material to the typist
- Pick up the typed issue. Payment by check. Save all receipts
- Lay out the issue
- Deliver the prepared issue to the printer
- Pick up the printed issue (200 folded, 200 flat). Payment by check
- Pick up stamps at post office. 200/20¢. Payment by check
- Copy the mailing labels. Pay with a check
- Address and mail the Newsletters, the weekend before the Meeting.

Editorial Content Necessities and Possibilities

Third Thursday Preview

- Who, What, Where, & When, plus a map
- Spotlight and a photo, if possible
- Business to be covered
- Demonstrations.

Executive Committee Footnotes

Past Meeting Review and Highlights

- Votes, Demonstrations, Photos, General reporting

Advertisements

Classified Ads

- Last minute check of mail box

Editorials (if any)

Articles

- Features, Shop Tips, For Your Information...

BAWA Projects

- Shows, Demonstrations, Workshops
- Other news about members

Regional or National Shows

BAWA Data

- Listing of Officers, Newsletter staff, Contributors
- Membership application form
- General Information about BAWA

Sources and Resources

Pictures with proper credit line

Quotations

Book Reviews

NCWA Information

John Grew-Sheridan - 824-6161

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THE BAULINES CRAFTSMAN'S GUILD SYMPOSIUM

The Baulines Craftsman's Guild and the Contemporary Crafts Committee of the Oakland Museum presented its first crafts symposium, "Making It", at the Oakland Museum on Saturday, October 13th. Among the key speakers were Bay Area ceramicist Catherine Hiersoux, New York gallery owner Julie Schaffler Dale, New York furniture maker Wendell Castle, and Marin County woodworker Art Carpenter. The Symposium ran from 10 AM-4:30 PM, and included a gourmet box lunch, and music by "The Studio Thirteen Jass Band."

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