



# WOOD FORUM

Newsletter of the Sonoma County Woodworkers Association

[www.sonomawoodworkers.com](http://www.sonomawoodworkers.com)

Volume 31 Number 09

September 2011

## September Meeting Notice

**Who: Loy Martin**

**Where: Cotati Cottages Clubhouse  
8050 Starr Court  
Cotati  
(Bill Taft – 794-8025)**

**When: September 13<sup>TH</sup>, 7:00PM**

**Directions:** Take Highway 101 to the Gravenstein Highway (116 West) exit. Head west towards Sebastopol about ¼ mile to Alder Avenue. Turn right on Alder and then turn right on the first street which is Ford Lane (Cotati Cottages sign). Proceed to the end of Ford Lane and park in the gravel parking spaces. The Clubhouse is the small building on the northeast corner of Ford Lane and Starr Court. There is limited parking near the clubhouse. If the gravel parking area is full, please park on the east side of Alder Avenue.

Our speaker for the September meeting is Loy Martin, custom furniture maker, teacher and judge for the 2010 Artistry in Wood Show. Following a 12 year teaching career on the English faculties of major universities, Loy has been making one-of-kind furniture in his workshop in Palo Alto since 1982. Although mostly made on commission, his furniture has been shown in many of California's fine woodworking galleries. Loy's furniture has appeared in numerous magazines and has been featured in books such as Taunton Press' Design Books Four, Six and Eight. Loy has been active within the community of studio furniture makers. He served on the first editorial board of the Furniture Society's "Furniture Studio" series, and later served a term on the Furniture Society's Board of Trustees.

Loy will speak about the kinds of creativity demanded by the commissioning process compared to the kinds demanded by the art market. He will present images of his own work as examples of the special creative opportunities intrinsic to making furniture for specific users. These may be friends and family members for the amateur woodworker or clients for the professional. Loy will talk about how the complexities of the material lives, for which his furniture has been made to enhance, have guided and enriched each of his adventures in designing and building furniture.

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## August Meeting Report

*By: Mike Burwen*

At the August 2 meeting, several of the Artistry in Wood exhibitors discussed the pieces that they entered in the show. This article is a digest of the information that each presenter provided.

### **Michael Cullen – Chest on Stand (Best Furniture Award)**

Michael said that he wanted his inspiration for this piece to be Chinese furniture, but he couldn't connect. He said that he started work on the carving a long time ago and it sat around for a couple of years before he decided to mount the carved panels on a chest. He tried to keep it very simple. For example the panels were hand-planed and left that way, leaving imperfections (by design) that he feels lend an interesting texture to the work. The interior of the box is lined with untreated Spanish cedar (cigar-box wood) that provides an attractive aroma when the box is opened. At the end, Michael said he was influenced by the work of the French painter Georges Rouault rather than the Chinese! (Author's note: Many think Michael's piece evokes stained glass. Maybe not surprising in that Rouault received his training from one of the most famous stained glass masters of his day!)

### **Dave van Harn - Oasis (Best Amateur Award)**

Dave's piece is a bubinga bowl with a dyed maple interior and dark banding. The bowl is essentially a glued-up sandwich. The interior is made from a disc of quilted bigleaf maple died a beautiful shade of blue. The banding, which most folks thought was a contrasting wood, was actually dyed. Dave said he used Behlen's aniline alcohol dyes over carnauba wax for the maple interior and the banding. These dyes come in liquid form, ready to use. The piece has a very high polish which Dave achieved by applying progressively finer polishing compounds, finishing with white diamond.

### **Art Hofmann – Double Tansu (Award of Excellence)**

Art said he built this piece over a period of three years with a little support from Larry Stroud. He said his biggest challenge was making the veneers for the doors and sides. They were sawn 3/32" thick out of black acacia and sanded to final thickness on Larry's sander. The veneers were then glued onto an MDF substrate. His other major challenge was making the dovetails for the drawers. Art said he used Larry's technique, starting with the bandsaw and finishing with a jig. The frame pieces were

made from a South African wood called Kiaat. The handles were made by a "fabulous" Israeli metalworking artist, Avigal David ([www.tansuhardware.com](http://www.tansuhardware.com)). Art said that his inspiration for the chest was to get his underwear out of the cardboard boxes he has been using. (Smirk, smirk).

### **Hugh Buttram – Ginkgo Jar (Best Turning Award)**

Hugh started with a piece of madrone burl and turned a more-or-less conventional jar with lid, which he said took only a couple of hours. He then drew on a ginkgo-leaf pattern and carved the piece using a Dremel tool with carving burrs. The finished piece was then soaked in boiled linseed oil (with Japan drier added) for a week. After the soaking, Hugh said he rubbed the piece with a towel a couple of times a day for many days. The result is a beautiful finish that complements the piece. Questions were raised "Is it a turning or a carving?" "In what category should it be judged?" Nobody had an answer.

### **Kai Herd – Computer Desk**

Kai said that he made this piece for his own use and designed it to fit his bedroom which had a door in an awkward place and a slanted ceiling just over the space where the desk would be situated. The horizontal surfaces he veneered with maple using veneers that he sliced himself. The veneers were set to overhang the substrate so that the edging would have a larger glue surface to adhere to. Kai said that the biggest challenge was to cut the mortises for the shelf standoffs which are each placed at an odd angle, no two the same. He settled on a method of dadoing the mortises on a table saw and finishing them with a router. Another unique feature of the piece is the leg/apron joinery. Kai finger-jointed the tenons so that they would mesh inside the joint, which of course cannot be seen!

### **Kalia Kliban – Spinning Bowl (Award of Excellence)**

Kalia said that she started with a chunk of walnut that had once belonged to Sam Maloof. She said she was striving for a simple clean shape and thought she had generally succeeded, although some people have dubbed the piece a "flying saucer" and a "hubcap." She said that the piece did not take long to make and that she plans to make many more of them with different rim details. The piece was made entirely on the lathe. She sanded it to 400 grit and finished it with walnut oil.

### **Bill Taft – Late Fall Oak Leaf Marquetry Panel**

Bill said his piece was inspired by a painting he saw in Denver's Cherry Creek shopping center. The leaf patterns he took from pictures. He said he made the 1/8" thick inlaid pieces using conventional double-bevel marquetry on his \$89 Tradesman

scroll saw.

### **William Boune - Carving**

Bill said that he started with a chunk of wood that “talked to him.” He said that all he had to do was grind away the parts he didn’t like to reveal the true nature of the piece.

### **John Moldovan – Walnut Rocker**

John began by stating that the chair was a prototype of one he plans to make into one of his standard products. He said that he very much liked the unusual rounded seat shape. Not only is it comfortable, but adapts well with standard Maloof leg joints. The design, he said, also permits the sides to be shaped in interesting ways. He thinks the major problem with this model is the rockers which he sawed out of solid stock. He did not like the way they had to be attached to the legs and said that, on future models he would use bent laminations for the rockers. The laminated rockers are easier to attach, permit greater flexibility and don’t have that “Shaker” look.

### **Artistry in Wood - 2011**

Reminder: The show is still on until September 25th. Bring family and friends, we need to show the Museum that we have a following in the County.

Pick up schedule: MONDAY - Sept. 26th - ONLY DAY!

Start at 10:00am to 5:00pm. If you need other arrangements, please contact Michael Wallace at 707-824-1013.

### **Calendar**

Here is the calendar for the next few months:

October (10/4) - Panel on marketing, nominees for office

November (11/1) - David Marks Studio - Guild presentation, elections

December - Holiday Party

## **Whittling: The Last Class**

*by John Stone*

What has been written  
about whittling  
is not true

most of it

It is the discovery  
that keeps  
the fingers moving  
not idleness

but the knife looking for  
the right plane  
that will let the secret out

Whittling is no pastime

he says  
who has been whittling  
in spare minutes at the wood

of his life for forty years

Three rules he thinks  
have helped  
*Make small cuts*

In this way

you may be able to stop before  
what was to be an arm  
has to be something else

*Always whittle away from yourself*

*and toward something.*  
For God’s sake  
and your own  
*know when to stop*

Whittling is the best example  
I know of what most  
may happen when

least expected

bad or good  
Hurry before  
angina comes like a pair of pliers

over your left shoulder

There is plenty of wood  
for everyone  
and you

Go ahead now

May you find  
in the waiting wood  
rough unspoken

what is true

or  
nearly true  
or

true enough.

“Whittling: The Last Class” by John Stone, from *Music from  
Apartment*

## **From the Chairman**

I always enjoy our Members’ Night at the museum meetings. It gives us the opportunity to learn a bit more about what goes into making the work that is displayed. We also get to know each other a little better, as this meeting is informal and the discussions go beyond the specifics of how the work is done. Thanks to all of you for sharing.

There is still a lot of time to see this year’s Show if you haven’t seen it yet. It will be open until Sunday, September 25th. The museum is open Tuesdays through Sundays from 11 AM to 5

PM. One more reminder to Show participants; Pick-up Day is Monday, September 26th.

The speaker for our September meeting is Loy Martin, custom furniture maker, former teacher and one of the judges for the 2010 Artistry in Wood Show. Loy designs and makes one-of-kind furniture in his workshop in Palo Alto. He will speak about the effects of the demands of the specific owner on the creative design process when designing and making furniture on a commission basis.

For the past two months I have been including a paragraph in my column about education, more specifically woodworker education here in Sonoma County. I am still interested in having our organization become more involved in it. Our first attempt was our participation in the Wooden Boat Challenge with a few students from the wood shop class at Rancho Cotate High School. This was a good start; however it reached a limited number of students, only lasted a short time and involved only three of our members.

I would like to see us do more; not only with high school students but with our members and the general public as well. One idea for doing this is the formation of workgroups. Michael Wallace has formed a ‘workgroup’ of woodworkers interested in helping each other with their projects. We have been developing a plan to form a SketchUp for Woodworkers Workgroup. The Wine Country Woodturners have a workgroup that meets monthly. We will be holding a planning meeting for next year in about a month. If you have an interest in forming or joining a workgroup (any topic associated with woodworking) please let me know about it.

*Bill Taft*

# WOOD FORUM

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## 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 April issue must be received by September 15, 2011. You may submit your entries to the editor listed below.

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## 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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