



WOOD FORUM

Newsletter of the Sonoma County Woodworkers Association

www.sonomawoodworkers.com

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November 2010

People's Choice Award: "Koa Roll Top Desk" by Grif Okie



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November Meeting Notice:

When: November 9th

Where: Michael Cullen's workshop

Address: 500 Rohde Lane / Petaluma

Time: 7:00pm

Michael Cullen will present a slideshow and talk on the process of collaborating with other artists. In the year 2000, Michael was invited to Emma Lake in Saskatchewan, Canada to partake in an international collaboration of over one hundred artists from around the world and from that moment on, he has been smitten with the process of working with other artists and breaking the rules of how design is approached and how things are made. He has returned to Canada many times since then; has traveled to New Zealand on several occasions to work with Maori carvers and a wide range of artists; and most recently, to France to collaborate on a permanent sculpture for the village of Breville just outside of Cognac. Please join him as he discusses his process, his experiences and his love of making things.

Directions (heading west):

Go west on Bodega Avenue. (East Washington Street becomes Bodega Avenue when it crosses Howard Street.)

Just after you pass Thompson Lane there is a speed limit sign; that is where you will turn right on to Rohde Lane.

Continue down Rohde Lane almost to the end but not onto the private driveway. Instead, turn left at 500 (you will see a group of mail boxes on your right and a light green house on your left). Drive around the house until you come to a metal building and then park.

Park anywhere along here but leave enough room for cars and truck to exit and enter. If you can't find the shop, give me a call (707-486-2380) and I will put together a search and rescue team to guide you in.

October Meeting Notes

By Art Hofmann, Bill Taft

Mike Wallace called the October meeting at the Sonoma County Museum to order shortly after 7 P.M. Tom Stockton, a long time member, now residing way up north but still in California, made a rare appearance. A new member, Mike Rigowski, introduced himself. There were also several guests.

First, Mike praised the show, and then continued with business, namely, announcing the elections due for next month. Bill Taft has put together a committee to nominate a slate of candidates. The next meeting will be at Michael Cullen's shop on November 9th. One week thereafter on November 16th, there will be a meeting at the club house at Bill Taft's community center room (see notice later) to decide the programs for 2011. Art Hofmann spoke briefly to this issue. The meeting for December will be our annual holiday party, venue to be announced.

Bill Taft took the floor and made some announcements as to Family Day, in which members will take part again, helping kids build birdhouses and trucks from member made kits, watching Bob Nelson turn tops, with the opportunity to paint their own tops made by Bob.

Bill proceeded to hand out award certificates. An Award of Merit went to Scott Chilcott for one of his turnings. Best Amateur piece went to Doug Nesbitt for his *Flying Saucer*. Ralph Carlson received two Awards of Excellence, one for his *Spider Bowl*, and one for his *8/32 Nut Bowl*. Julie Cohen got Best Piece - Art for her marquetry recreation of a Japanese print. Bill Taft got an Award of Excellence for his marquetry enhanced *Corn Crackles Vase*. Paul Reiber took home an Award of Excellence for his sculpture *Thou Shall Not Destroy Hope*. Don Ajello snared an Award of Excellence for *Container*, as did Bruce Johnson for his copper top *Indoor-Outdoor Table*. Robert Plutchok was given an Award of Excellence for his scary realistic *Lizard*. Hugh Buttrum, two awards, an Award of Excellence for his *Ginkgo Leaf Madrone Vessel* and the Best Piece Turning award for his *Ginkgo Leaf Ginger Jar*. Rick Redus took home an Award of Excellence for his elaborate and elegant *Bench in Cherry*. Larry Stroud was given an Award of Excellence for the cradle he made for his new grandson. Greg Zall came away with an Award of Excellence for his *Insect Cabinet*. Tom Stockton got two Awards of Excellence, one for his *Chair*, and one for his *Demilune Table in Sapele*. Tom Segura got an Award of Excellence for his *Dragon-Fly Series Table*. Craig Thibodeau received the Best Piece - Furniture award for his lovely autumn cabinet, adorned with marquetry maple leaves in fall colors. Karl Shumaker was handed an Award of Excellence for *Hummingbird*, a marquetry creation. Scott Clark was also a double winner of Awards of Excellence, one for *Wolf Song*, another for a bowl - *March Storm*. Andrew Wallace was given an Award of Excellence for his exquisite treasure box in madrone with the inconceivably difficult curved dovetails. Kai Herd received an Award of Excellence for his *Workbench with Shelves* and finally David Hirsch was also given an Award of Excellence for his table, *Hinge*, built in conjunction with John de Marchi.

At this point, the promised format for the evening - makers discussing their pieces - took hold: Bill Taft started the discussions with his marquetry enhanced "Vase": *Bent lamination, double bevel marquetry done on the outer plies when flat, compound curvature formed from three 1/8" plies glued up in a male-female form, sides approximately. 5.5" wide, trimmed for miter joints on his table saw using a holding fixture, then glued up in a fixture with corner splines, bottom routed out and plugged, semi-gloss finish.*

Greg Zall on his "Insect Cabinet" which was commissioned by an architect client Bill Bondy: *The drawers are from Ikea, and the cabinet was designed by the architect, with Accuride drawer glides; not a piece of 'fine' furniture according to Greg, but one very obviously improved by his exquisite marquetry. Cypress from Mt. Storm was cut into veneers and covers the sides. Clamping miters in soft wood is challenging, so be prepared. Most of the budget went into the marquetry.*

Tom Stockton on his "Demilune Table in Sapele": *He likes Federal furniture in terms of the form, but not all of its ornate detail. This table the second of his tables in this form is based on that style. They do not look alike, but he said that it is fun to make two pieces with different woods. The inlaid portions are done on wax paper, then glued up, then transferred to the routed cavities.*

Kai Herd on his utility shop table "Workbench with Shelves": *Kai said he was utterly surprised to get an award on a piece with Formica shelves. The table is made of maple, the cloud lift patterns on stretchers evolved from original idea for curves. Through tenons are not 'true through', but faux.*

Rick Redus and Paul Harris on their "Bench: Arts and Crafts Settee" for a client: *Complex structure, complex building process, construction problems. Had to be re-done after a glue-up didn't work*

out. 'Through' tenons as above, are faux. Everything is interlocked. Final glue-up after dry trials was scary. The piece is super-comfortable. Paul Harris designed the piece with Rick. Paul said grid was essential to the design, angles and measurements were determined by using ergonomic manuals on chair structure.

John Moldovan on his "Rocking Chair": The finish had to be retouched for the show due to a scratch from a previous show a day before he brought it in. John likes curly maple on which he uses aniline dyes. Chairs are complex. A rocker has to be balanced, the curve on the rocker appropriate, the front portion must allow user to rock up out of the chair to a standing position. Slats have to flex, some makers use laminated ones, as he has here, a hybrid of thin ones a la Robert Erickson and the more sculptural Maloof-style slats. He goes for a simple elegant look. Comfort, angle of seat, in respect to angle of back, seat shape has to be subtle. Spine must be supported to avoid slouching and such. The human body is not 'made' to sit in a chair for more than a quarter of an hour. A rocker is constantly in motion, which lends to comfort. Most shaping is done on the oscillating spindle sander before the chair is glued up. A little is left for final shaping after glue-up.

Larry Stroud on his grandson's cradle, "Cradle for Logan": The idea for design came from the notion of parents rocking their child. Stretchers were the most challenging part, bent and twisted to meet the legs. Jatoba is very stiff, very resistant to twisting. On his first attempt he over-twisted and on the second attempt his jig failed due to being over-stressed. Spacing of spindles is important so that the child does not harm himself. Spindles were done using both standard turning tools and a router, especially to achieve clean shoulders. The tops were made of ebony, which were glued together using epoxy.

Scott Clark on his work: on his "March Storm" bowl. The wood came from woodcutters who were cutting up a windfall. Black acacia seems to Scott to be a very good hard wood, nicely colored, and a underrated wood. The acacia is great stuff, tools well, and looks fine. He put a piece of copper on his second shallower black acacia bowl to give the effect of the metal holding a crack together. The copper tacks do not actually extend through the wood. On his 'Wolf Song' pyrography piece, Scott said that took a photo from the cover of a National Geographic and traced it onto the wood, while the smaller wolf scene was found on the internet, put into Photoshop, and then scaled down. Once it was traced onto the wood he sat for long periods of time working with his wood burning tools to achieve his remarkable naturalistic effects.

Michael Cooper on his sculpture, "Ruby", (Best of Show): This is the twelfth iteration of his chair series. One section of the chair began as a lamination demo he did at a seminar, presented at Penland School of Crafts in North Carolina, where he was a guest artist. It is a cupped lamination, the first that he attempted. It began as a bundle of 1/16" veneer purchased from Certainly Wood in New York. Students take a bundle of veneer to a band saw, cut it to a certain width, and put plastic resin glue on it with rollers: then one end is clamped in a vise and students begin to twist the bundle until it looks interesting, then it is wrapped with rope to hold the twist and clamp it. There is no plan, which has become his basic design idea. There is some flex in the chair, but the lamination is very strong. This series has been mostly wood, steel and aluminum. The dark and light 'horns' he described as the most difficult lamination he has done to date, required two gluings. To hold it, he used round tubes sliding in metal sockets. It required a lot of force. He used 1 1/4" acme thread to make his own clamps. Michael has a lot of experience with metal work. Many of the components and techniques relate to race cars. He designs on the fly: it is similar to painting, you work on one area, and then you see something in another area and go to work there. It is all in the process. He uses mock ups a lot in cardboard or particle board. Leaves were done in yellow heart, band sawed then shaped with an Arbortech tool. Kinetic sculpture appeals to Mike, but getting things to move well is very time consuming. Epoxy is an excellent gap filler.

Grif Okie on his "Roll Top Desk in Koa": The challenge is to get the rolling top to roll. It has to be well balanced so that it moves well but doesn't require a lot of force to move. The underside has a re-curve which acts as a

brake. Building it required too many jigs, and patterns. It is overly complex and frankly, hard to make. The organizer had its own difficulties because of the different angles involved. Touch latches were probably not the best design choice. Roll tops are anachronistic in this day and age, but he did put in a shelf for a keyboard. The roll top is achieved by accurately machining the slats and then placing them on a canvas and gluing them down with Elmer's glue. Half lap joints on the bottom where the legs cross were trial and error fitted. He used lots of clamps to bring desk and base together. On his Walnut Bench "Homage to Nakashima", he says that he began with a great slab of walnut that he had for years. The inspiration came from a Nakashima-style bench made by an associate, while the seating came from a Dennis Young chair that he owns. The spindles were turned by Phil Nereo. The bench is meant for a great hall, and in that regard, a well healed customer would be appreciated. Give Grif a call if you have one in mind.

Woodworking for Kids at the Sonoma County Museum

Saturday, October 9th, Art Hofmann, Bob Moyer, Bob Nelson and Bill Taft helped the kids, attending "Free Family Day" at the Sonoma County Museum learn a little woodworking.

Bob Nelson gave a turning demonstration by making tops for the kids. He had them decorate the tops using bright colored ink pens while the top spun on the lathe. He made more than 50 tops.

Art and Bob Moyer assisted the kids in nailing together about 20 birdhouses, using kits that were made at Phil Nereo's shop the previous Saturday. Bill helped a dozen kids build a small toy truck using kits that he made in his shop. After assembling their birdhouses or toy trucks the kids painted them with the help of Museum volunteers.

This is an annual event put on by the SCWA during the Artistry in Wood Show at the Museum.

Meeting Notice - Programs for 2011

There will be a meeting on Tuesday, November 16th to set up next year's monthly program topics and venues. This year we tried a new structure, namely doing things on a committee basis rather than leaving the job to one person. This seems to have worked out fairly well. If you would like to come to this meeting, please contact Art Hofmann, (art@sonic.net) If you have an idea for a meeting, please let Art know that as well.

For 2011, we have a list of twelve tentative programs. We will be discussing the merits of these and possible venues and delegating responsibility for each program to a committee member. We need new ideas as well as back-up and in case we decide that some of the tentative programs might not appeal to the larger membership.

To recap, the "meeting" meeting will be held on Tuesday, November 16th at Bill Taft's place, the now familiar clubhouse at his town house complex in Cotati at 7 P.M. If you have ideas for next year's programs or would like to be involved in the work of this committee, please note the date and time and come on by. Pizza, salad and beer are the enticements of the evening.

Calendar

December -11 (Saturday) Holiday Party - Don Ajello is the host

January 4th - TBD

Election of Officers

The By-laws calls for the election of SCWA officers to be held in November. Candidates for office are to be announced in the November Wood Forum and voting is to take place during the November meeting. This year there are three positions; Chairman, Vice Chairman and Show Chairman to be filled. All of the other officers have agreed to remain in office for the next year.

The following candidates have been nominated and have agreed to run for the open positions:

Chairman – Bill Taft

Vice Chairman – Tom Segura

Show Chairman – Michael Wallace

As you can see in the table below, many of the officers will be holding multiple positions. We would like to have more members participate on the Board. Please consider taking a slot on the Board. We will be asking for the nomination of candidates for all board positions at the beginning of the November meeting. Any member can be a board member. The current officers and the candidates for office for 2011 are shown below.

Position	Current	Candidate 2011
Chairman	Michael Wallace	Bill Taft
Vice Chairman	Carl Johnson	Tom Segura
Program Chairman	Art Hofmann	Art Hofmann
Secretary	Bill Hartman	Bill Hartman
Treasurer	George Nostrant	George Nostrant
Show Chairman	Bill Taft	Michael Wallace
Wood Forum Editor	Michael Wallace	Michael Wallace
Guild Chairman	Larry Stroud	Larry Stroud
Publicity Coordinator	Bill Taft	Bill Taft
Video Librarian	Dennis Lashar	Dennis Lashar
Seminar Coordinator	Larry Stroud	Larry Stroud
Post Officer	George Nostrant	George Nostrant
Web Page Master	Michael Wallace	Michael Wallace
Photographer		

Artistry In Wood 2010 - One Last Look



Fraser Smith - Turkey Tail Fungus on Walnut



David Hirsch - Hinge



Loy Martin - Jewel Case on Stand



Scott Clark - March Storm



Michael Cooper - Ruby



Les Cizek - Tall Chair 1



Les Cizek - Tall Chair 2



Robert Plutchok - Parrot



Chuck Abraham - Vessel 3



Chuck Abraham - Vessel 4



Chuck Abraham - Vessel 5



Doug Nesbitt - Vase



Chuck Abraham - Vessel 2



Ben Oretsky - Scroll Saw Clock #2



William Boune - Makes Me Feel Loose Like A ---



Griffin W Okie - Wall Hanging Shelf



Fraser Smith - Chinquapin Writing Desk



Les Cizek - Bordello



Thomas Stockton - Demifune Table



Larry Stroud - Cradle for Logan



Doug Nesbitt - Burl Bowl



Thomas Stockton - Chair



Don Ajello - Container



Tom Segura - Dragonfly Bench



Julie Cohen - Evening Squall at Great Bridge



William Taft - Corn Cockle Vase



Robert Nelson - Julliard Park



Ralph Carlson - Spider Bowl



Paul Reiber - Thou Shall Not Destroy Hope



Doug Nesbitt - 3 Petal Vase



David Hirsch - Evolution



Andrew Wallace - Pacific Treasure Box



William Taft - Autumn Cherry Mirror



Fraser Smith - Book-Matched Maple Table



John Moldovan - Counter Stool



Hugh Buttrum - Ginkgo Leaf Ginger Jar



Théo Mueter - Bowl #1



Paul Reiber - Ancestor #3



Jim Budlong - Arm Chair



Scott Chilcott - Bowl 4



Ralph Carlson - 8-32 Nut Bowl



William Taft - Poppies



Robert Plutchok - Frog



Les Cizek - Hector's Mask



Greg Zall/Bill Bondy - Insect Cabinet



Griffin W Okie - Koa Roll Top Desk



Karl Shumaker - Humming Bird



James Stadig - Lamp



Ben Oretsky - Scroll Saw Clock #1



Craig Thibodeau - Walnut Bowl



Doug Nesbitt - Hawaiian bowl



Bill Taft - Best Friends



Chuck Quibell - Depression-edged Bowl



Hugh Buttrum - Ginkgo Leaf Vessel



Doug Nesbitt - Rough and Smooth



Theo Mueter - Bowl #2



Scott Chilcott - Bowl 1



Scott Chilcott - Bowl 2



Tom Segura - Dragonfly Series Table



Craig Thibodeau - Mahogany Bowl



Chuck Quibell - Red Gum Delight



Chuck Abraham - Dream Vessel



Robert Plutchok - Ant



Carl Johnson - Kool Stool



Doug Nesbitt - "Downed" Flying Saucer



Fraser Smith - Contrast #1



James Stadig - Jewelry Box



Kerry Marshall "What About This"



Kent Odell - ma rousse



Scott Clark - Wolf Song



Paul Reiber - Red Spiral



Craig Thibodeau - Maple Leaf Cabinet



Patrick Waters - Julie's Display Cabinet



John Moldovan - Rocking Chair



Robert Plutchok - Lizard



David Hirsch - Untitled



Julie Cohen - Naughty Box



Kerry Marshall - Pierced



Kai Herd Workbench with Shelves



Chuck Quibell - Red Gum Beauty



*Griffin W Okie
Homage to Nakashima*



Scott Clark - Untitled



Jim Heimbach - Trash to Treasure



Michael Burwen - Segmented Pot



Rick Redus - Bench



Doug Nesbitt - 6 Leaf Bowl



Ralph Carlson - B-B Bowl



Bruce Johnson - Indoor/Outdoor Table



Hugh Buttrum - Turned Wet



Karl Shumaker - Frogs

From the Chairman

Here we are, only weeks away from the start of the annual holiday season. I could swear I saw a Christmas ad on TV not more than 3 weeks ago, when we were having that last blast of heat. I do hope you have plans to be with family and friends during this season.

Our show is now just a memory. Putting this issue of the Forum together, I am still amazed at the variety of objects you all created. The show next year will be in June, and that's not far away, so start thinking.

Our annual elections are next week and I hope you come to the meeting to support the people who are volunteering to run the organization next year. So much of what we do as officers is really a reflection of what we think the membership wants. If we are not doing something you want to see happen, please speak up or discuss it with an officer.

Speaking of surveys - I asked a quick survey question - Why don't you come to a meeting? I put this question out to you all because I was concerned that we were not achieving a good turnout for each meeting. Sometimes we only see about 15 people, others around 25 or less. Well, I only got back about six responses or so. Mostly what I found out is that people are just busy. There are other more pressing matters than to attend a meeting. I can understand that. Travel distance seems to be factor as well. I know that the members who live in Mendocino County particularly have a long haul to come to meeting. It is hard to change or correct our course with only a handful of responses, but I will be bringing the specific responses to the meeting Art Hofmann is chairing to determine our 2011 meeting topics.

As I finish up this month's Forum - the November election is over. I hope your candidate/ballot measures were successful, if not, well, there will be another time soon. The presidential election is now two years away. Next year, 2011, you will see people trying to position themselves for that. It never seems to end, does it?

See you at the next meeting!

Michael

WOOD FORUM

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Officers

Chairman	Michael Wallace	824-1013
Vice Chairman	Carl Johnson	473-9505
Program Director	Art Hofmann	542-9767
Secretary	Bill Hartman	696-0966
Treasurer	George Nostrant	538-3398
Show Chairman	Bill Taft	794-8025
Wood Forum Editor	Michael Wallace	824-1013
Guild Chairman	Larry Stroud	823-1775
Publicity Coordinator	Bill Taft	794-8025
Video Librarian	Dennis Lashar	538-9793
Seminar Coordinator	Larry Stroud	823-1775
Post Officer	George Nostrant	538-3398
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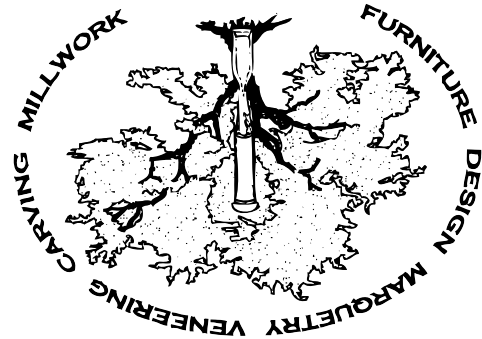
Join Us! The Sonoma County Woodworkers Association is a 31-year old association of over one hundred professional and amateur woodworkers who meet monthly at members' shops to share experiences, ideas, techniques, and mutual enjoyment for creating with wood. Membership entitles you to attend monthly meetings, 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 November 20, 2010. You may submit your entries to the editor listed below.

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WOOD FORUM

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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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