



WOOD FORUM

Newsletter of the Sonoma County Woodworkers Association

Volume 34, Issue 11

November 2014

People's Choice Award

New Materials and Supplies

by Art Hofmann

This month's 7pm meeting on November 4 at Rancho Cotate High School will begin with our usual focus on organizational business, in this instance our annual election. Not all offices have candidates, which in our case means volunteers who have stepped up to fill the various slots. While generally healthy in terms of finances and structure, participation in the process of running SCWA is lacking. It is important that all the slots be filled, as lack of support among the membership for critical officer roles could lead to serious breakdown as the coming year proceeds.

Leading off, Larry Stroud will be speaking briefly about some videos that have been given to the club by Taunton Press.

The main theme of this meeting will be innovations in materials and supplies. The idea goes back to our tour last year of the home of Andy Jacobsen. Andy used some very interesting sheet good material, specifically some made by Kirei Products of southern California. We have traced some of these materials to



A Viking Cradle by James Heimbach

Photo by Tyler Chartier

their source, so that samples of paneling products by Kirei and others supplied by McKillican American of Hayward will be available for our inspection. Following this, Skip Lauderbaugh of Blum USA will talk to us about his company's line of products, which includes drawer slides, hinges, drawer boxes and the array of specialty hardware that goes into building and fitting modern kitchens. Afterwards, Skip will be available for questions about your individual needs.

Following this, E.C. Okefor, a 3M rep will address us. 3M Corporation is a leader in abrasives, and Okefor comes to us after extensive field experience.



The address of Rancho Cotate High School is 5450 Snyder Lane, Rohnert Park. Rancho's campus is close to Sonoma State University. The parking lot of RCHS is on the north end of the campus. Once parked, look to the east for the flag pole and walk in that direction until you see the plainly designated Woodshop in the northeast corner of the campus. It can be recognized by the huge dust collection cyclone and dumpster in front of it.

Meeting with the Makers

by Walter Doll

Artistry in Wood Show Chairman Scott Clark welcomed a crowd of about 35 people on this balmy October 7th evening, and began by thanking the Museum and encouraging everyone to support the Sonoma County Museum. They help us put on an outstanding show every year, and we need to help them out whenever possible. One way is by becoming a museum member and attending the shows and programs throughout the year.

Scott asked if there were any new members present, and Sean Bressie and Carl Ridgefield introduced themselves. In addition, Lionel Murphy, a transplant from Zimbabwe to Tomales, was attending with an eye to joining. Members were reminded to support and visit Sonoma County ART Trails Open Studios. We can absorb new creative ideas by seeing work done in different media.

Scott announced the retirement of Bill Taft and Bob Moyer from board duties. We are putting together a nomination committee composed of three active board members and two non-board members. Jim Heimbach has volunteered for one non-board position, and we would like to have another volunteer. The Board members will draw straws to fulfill their part of the nomination committee.

Bill Taft gave a financial report. Our membership is up to 141 members. The *Artistry in Wood* show brought in several new members, and the Open House at Mount Storm brought in some more. At the beginning of 2014 we had \$4700.00 in our account. So far this year our revenue has been about \$6100.00, mainly from show fees and membership renewals. We have already spent \$2700.00 of that on website costs, fees and donations to the Museum. We also give small honorariums to our

Artistry in Wood judges (as well as taking them out to dinner) and monthly meeting speakers. We will end the year with a surplus of \$300.00.

The last day of the *Artistry in Wood* show is October 19th, and participants will need to pick up their entries on the 20th. Email reminders will be sent out.

Scott said that the November meeting is still being finalized, so watch your emails for that as well. We will have outside suppliers and various vendors on hand to talk about their new materials and products.



Leaves by William Taft

Photo by Tyler Chartier

With business out of the way, the mood shifted to what was the main interest of the audience, hearing from the makers of the art that is our show.

Jim Heimbach began by talking about his Viking-themed baby cradle (pictured on page 1). The carved scrollwork design was inspired by the shape of a lizard's tail. Much of the shaping was done with a Japanese style Shinto rasp, which Jim highly recommends. The biggest challenge Jim faced was in steam bending the

lapstrake side pieces and fitting them together. The bevel on each strake changes as it curves upwards and in toward the bow and stern. Jim's design was inspired by pictures of Viking long ships. After making mock-ups and not being satisfied with the shape, he gave up the idea of maintaining close proportions, and simply shortened the middle. Jim added a clever innovation to the cradle, a magnet that can be moved into position at the bottom to retard/prevent swinging.

Bill Taft talked about his award winning **Best Piece of Art** marquetry wall piece, *Leaves*. He's been doing marquetry for the last ten years. One of the difficulties of marquetry art is getting the feeling of depth in the picture. This piece is his attempt at using intarsia to produce a 3D effect. The bottom layer, using traditional marquetry, formed the background for the larger, sculpted leaves on top. Bill's inspiration came from a painting of leaves containing one 3D leaf, that he saw at a gallery in Colorado. He spent a couple of years deciding how he wanted to make it. Then, while walking with his wife near their home, he saw the beautiful maple trees, got his camera and took pictures of the leaves and branches. *Leaves* depicts one of the branches of these trees.

He started with a 1/8" piece of birch plywood and created four background areas using traditional double bevel marquetry. The larger leaves that stand proud from the background were made using 1/4" thick stock, again with a scroll saw and using double bevel marquetry techniques. Then he carved, sanded, and finished them to create a three dimensional look before gluing them to the marquetry background. Bill started working with a 1/4 sized drawing, where he worked out the look that he wanted. Then he made four full size drawings, one for each of the background areas. These drawings were used to produce all of the marquetry patterns. The double bevel marquetry for the background was done on a scroll saw using a 4.5 degree cutting angle and 2/0 dou-

ble-tooth blades. For flat marquetry work, such as the background, Bill sands the surface down to a 600 grit finish to remove all of the sanding scratches. He uses white PVA glue to glue the pieces into the background and to glue the leaves to the background. When asked if he had any problems with having some woods drag their color into the background when sanding, he said that he didn't have that problem with *Leaves* because of



Blackie's Dance by William Taft

the woods used. When asked if coating the background with shellac before finish sanding would help this problem, he said that with the thick marquetry that he uses, he sands through a shellac barrier, so that it doesn't help. However, he said that he had a lot of difficulty with the bloodwood bleeding color into the background while finishing his entry *Running Free*. He overcame it by putting about five coats of shellac on the bloodwood pieces.

Bill also talked about his jewelry boxes and the marquetry techniques he used. The figures of the horses were made by first making three or four discrete elements, such as the mane or tail, which were each cut into the background to make the entire horse figure. The major finishing problem was that the bloodwood would not accept any finish but shellac, so that is what he used for the entire box.



Running Free by William Taft

Next up was Scott Borski, who has three entries in this year's show. His all-wood coffee table was built with the theme of urban salvage and imperfection and entitled *Highland Landscape*. The wood came from a Petaluma resident who called Scott and said he had a walnut tree he wanted to see turned into lumber. This was Scott's first foray into timber milling, though the actual milling was done by a friend. He let the wood dry for a couple of years. He looked at the lumber afterwards and decided to use the lumber as it was, not trying to further mill it into square edge planks, which would yield much smaller pieces. The wood had a lot of imperfections to deal with, though: cracks, shakes, end grain splits, and the pith area.

Scott decided to fill some areas with epoxy, and he let some imperfections remain as homage to our nature. The live edge was cleaned up with a brass wire brush mounted in a drill. Scott bookmatched the two slabs side by side with an open area in the middle filled with a piece of steel plate he found at Maselli Salvage in Petaluma.

He bought the rustiest piece of steel they had, then he removed all of the rust, leaving the pitted remains. The finish on the metal was polyurethane. But the finish for the wood was different because Scott wanted the table to look and feel like wood. So the wood finish he used

was Daly's Ship and Shore for the sealant, followed by Daly's Teak Oil. The design goal was to create a simulated lake in the center of the table.

Scott's small table *Leaf Collection*, his second entry, was also finished with oils, and had a distinct texture to it. He wanted the table to feel like a leaf, not a glossy piece of plastic.

Scott's third entry in this year's show was a pair of walnut side tables. He described how he made the legs by first turning them, and then set up a jig and rotated the legs, indexing and

then routing grooves which he filled with an imitation ivory inlay imported from Germany that is sold as a material to make pool cues.



Highland Landscape by Scott Borski



Leaf Collection by Scott Borski

All photographs used in this article are by Tyler Chartier

Hugh Buttrum then came forward to discuss his distinctive patinated vessel, *Silver Vessel*, asking for member's input. Many like the shape and size, most liked the finish. The finish surface is silver leaf, chemically patinated to produce the colors. Hugh painted the vessel first with a red finish, moved on to the patination process followed by many coats of lacquer. This process is in contrast to his usual preference of milk paint as a finish on his turnings.

Moving to his *Short Stack* which won an Award of Excellence, Hugh said he just had a casual idea to bring together disparate colors and shapes, which he enjoys. Basically entered as a fun idea, the judges also enjoyed the display and restacked them in different ways. The subdued colors (milk paint) and playful curves invited handling.



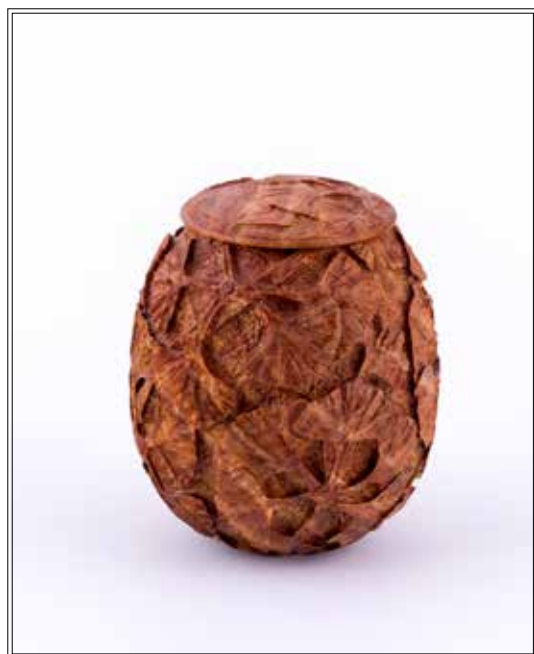
John Cobb talked about his two hollow form turnings. These were made from reclaimed timber given to him by an arborist working in the Oakland hills. John thinks the wood is either box elder or spalted maple. As he chain sawed the blanks he encountered numerous nails that had something to do with the tree having to come down. One piece was turned with the burl on the top and the pink-reddish wood on the bottom and the other piece was reversed, with the reddish spalting on the top. John hardened and stabilized the soft spalted areas with thin CA glue. He hollowed out the inside to about 1/2" thick, then stabilized the wood. John really enjoyed working with this wood, because it told a story while John revealed it during the turning process.

Silver Vessel
by Hugh Buttrum



Maple Hollow Form II by John Cobb

the legs. Each side adjuster affects the two legs attached to it. The next granite companion piece he builds will have independent adjusters for each leg to compensate for uneven floors. The wood arch underneath is a catenary design made by bent lamination on a form. He cut out this form using two CO₂ lasers, cutting into 1/8 inch plywood.



Ginkgo Box by Hugh Buttrum

Hugh's carved *Ginkgo Box* also garnered an Award of Excellence. He entered it on a lark because a member kidded him in the past about entering so many Ginkgo pieces. The judges liked the way the lid was keyed and fitted. Hugh recalled an entry

in another show when a lid had been turned so the grain direction was misaligned, and he was criticized for fussing with his bowl prior to judging.

Karl Shumaker showed his coffee table with a granite top. The design inspiration came after a friend gave him the 90 lb. stone, and his daughter needed furniture for her home. Karl collaborated with his daughter's boyfriend to make a suspension system to support the weighty granite, which was buffed to give it a matte finish. Karl also wanted a project involving welding and machining of metal. All the metal elements are custom made, even down to the metal nuts. The legs are tied to the slab by the suspension system members, which are adjustable, so the legs can be moved up or down, tweaking the gap between the top and



Stone, Steel, Wood by Karl Shumaker

Carol Salvin was next, showing her *Double Jelly Bench*. This piece was part of a series. The legs are steam bent laminations. She first experimented with ash, which kept breaking, and then switched to elm, soaking the wood in her bathtub overnight to bring the moisture content of the wood higher than the 8% she measured. The leg laminations are also tapered, from 3/8" thick at the top to 3/16" at the bottom. She made a table saw jig to cut the filler wood (jatoba) between the legs, starting with a paper pattern and settling on a 60 degree cut. Then she attached the legs to the 60 degree top pieces using splines. This is an amazingly animated piece that seems to want to follow you around the room!

Scott Clark talked about his *Snake Charmer's Toolkit* piece, which won **Best Piece** in the **Miscellaneous** category. The basket that the cobra emerges from was turned and then embossed with a burning tool, using successively smaller wire elements from top to bottom. Scott has experimented for a couple of years with this branding system, which uses wire coils attached to a battery charger.

He initially acquired the branding idea from a New Zealand turner named Graeme Priddle. The design for this piece came to him as he pondered ways to continue using this tool, and he thought of snake charmers in India. He tried

different woods to make a bent shape for the cobra, and he ended up using a product from a company called Pure Timber LLC. They process several North American hardwoods that can be bent cold, no steaming or lamination needed. Scott bought a sample



Double Jelly Bench by Carol Salvin

pack of woods from them for about \$75. The wood is wet when delivered, and is worked wet. If it dries out, you can remoisten the wood. Scott band sawed the basic shape, then turned a round tenon for an attachment point, then proceeded to bend the wood in the same way you handle steam bent wood.*



Snake Charmer's Toolkit by Scott Clark

*More about both of these processes can be found in the December 2013 issue of the Wood Forum - jc

Then he carved the details into the wood. Scott's next step was to create an instrument known to snake charmers as a pungi. This is basically a double reed flute. One reed creates a drone sound and the other plays a melody. The pungi is traditionally made from a gourd. Conveniently, Scott found a dry gourd in his back yard, then turned the tubes and drilled the sound holes and joined everything and tried playing it. Not perfect, but it played! He made the decorative chains and painted the instrument with lacquer.

Bob Nelson's platter, *Tribute to Ray Churchill*, won an Award of Excellence. Ray inspired him to start turning many years ago. The platter was made from a piece of walnut burl and finished with a two-part catalyzed finish. The sanding was laborious, but worth the effort, as the judges really liked how flat it turned out. Bob stepped through the grits to 2000 grit before finishing. Scott reminded us again that the judges like to hear the story behind the work, and in this case the story was of Ray Churchill's fondness for the glossy, dipped-in-lacquer look. Beautiful work, Bob.



Tribute to Ray Churchill by Robert Nelson

Steve Forrest's three bowls were made of spalted willow, spalted bay laurel, and Oregon yew. He attributes his growth as a woodturner to a class he took with Bill Hunter on the value of working a piece of wood over and over again, noticing the subtle changes that occur when you stick to the elemental forms. So, for Steve those three turnings in the show were exercises in simplicity.



Yew Bowl by Steve Forrest

Rounding off the night was Anthony Leighton, who won an Award of Excellence for his *Walnut Dining Chair*. This chair was #7 in a set of nine dining chairs, done for a client who totally trusts Anthony's design judgment and just waves him on and hands over the money. Anthony removed the cushion and showed the internal structure and joinery of the chair. Anthony prefers gently curved radii and this was apparent in his entry. He book matches most of his work, including this chair, even if it is not readily apparent. The seat back spindles were curved, made by laminating the walnut, and mortised full width into the top and bottom stretchers.

Anthony briefly described his corner wall cabinet which is designed for the serious wine drinker. Made of black acacia and sycamore, it is sized to accommodate a full magnum of wine, along with glasses and three drawers to store wine drinker's paraphernalia.

Walnut Dining Chair by Anthony Leighton



Bay Laurel Bowl by Steve Forrest

Many thanks to Scott and his crew of volunteers who helped receive and set up this annual event, as well as to Tyler Chartier for photographing each piece in the *Artistry in Wood Show*.



SCWA Wood Forum November 2014

WANTED

NEW BOARD MEMBERS

We immediately need candidates for both the Chairman and Treasurer positions.

We realize that many of you work and your time is very limited; however, there are some who could give us a hand with these very important positions. Please consider volunteering for one of these roles.

HOLIDAY PARTY LOCATION

We also need a place to have this year's Holiday Party. There's help available for the preparation and cleanup chores.



A Mobile Store bringing Tools and Supplies to North Bay Woodworkers

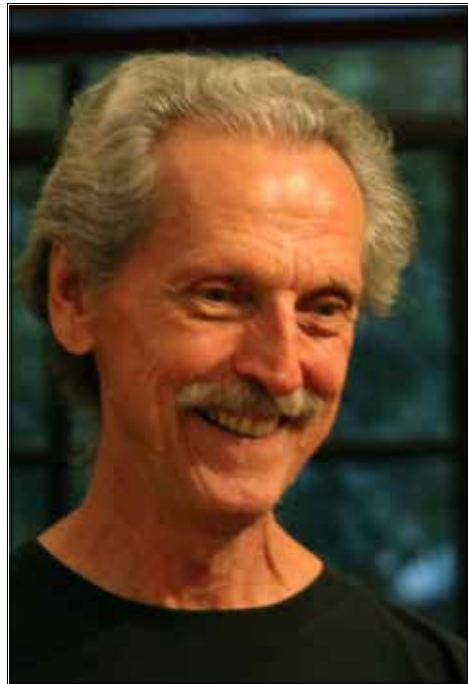
for store location visit
WOODSHOPMERCANTILE.COM

Don Ketman, Proprietor
don@WoodshopMercantile.com (707) 331-4609

A Conversation with Donovan Miller

by Jose Cuervo

While the October 7th Meeting with the Maker's at the *Artistry in Wood* venue was an engaging evening, not all the maker's were in attendance. One whose absence I noted in particular was Donovan Miller, to be forever



Donovan Miller

better known as the "Fly on the Wall" guy. So when I bumped into Donovan at the Museum on pick-up day, I seized the opportunity to ask him a few questions. Of course, we have already heard about how much the judges liked *Fly on the Wall*. But with a bit of background in metal work and pump repair, etc., I was drawn more to *Early Internal Combustion Engine* because of the level of detail it presented, the clean, crisp lines. Equally captivating is his *Locomotive Engine*, which a twelve-year old boy could tell you *must* work. Its scale makes it feel like the real thing. And the workmanship is first-rate.

My first question of Miller was about his tools. I had overheard someone debating whether he used a CNC mill for some of the parts, the work was so precise. Well, the answer is no. Only the standard toolbox here, round parts on the lathe, a router, a tablesaw, hand tools. And, I might add, a keen eye and good sense of design.

He also gets a lot of use out of a bench disk sander, shaping parts freehand. He sometimes uses the same techniques segmented woodturners use to build up a hollow shape from bricklaid blocks of wood, fitting the miters with the sander.

It gets really interesting when you find out he lives in an apartment. He has a router table and a disk sander, but for the big tools he heads into downtown San Francisco a couple of days each week to TechShop (<http://www.techshop.ws/>) on Howard Street. They offer a very complete woodshop, with Sawstop tablesaws, a 24" lathe, ShopBot CNC routers, bandsaws - the list is long. They also offer metal fabrication and welding facilities, 3D scanning and printing, laser cutting, plastic injection molding, automotive and electronic shops, and industrial strength fabric sewing machines, to skim quickly over the list. Membership is by the month or by the year. The only daunting part is the commute into The City.

So what's on the horizon for Donovan? One idea on the board is a jet engine, maybe just the turbine section.

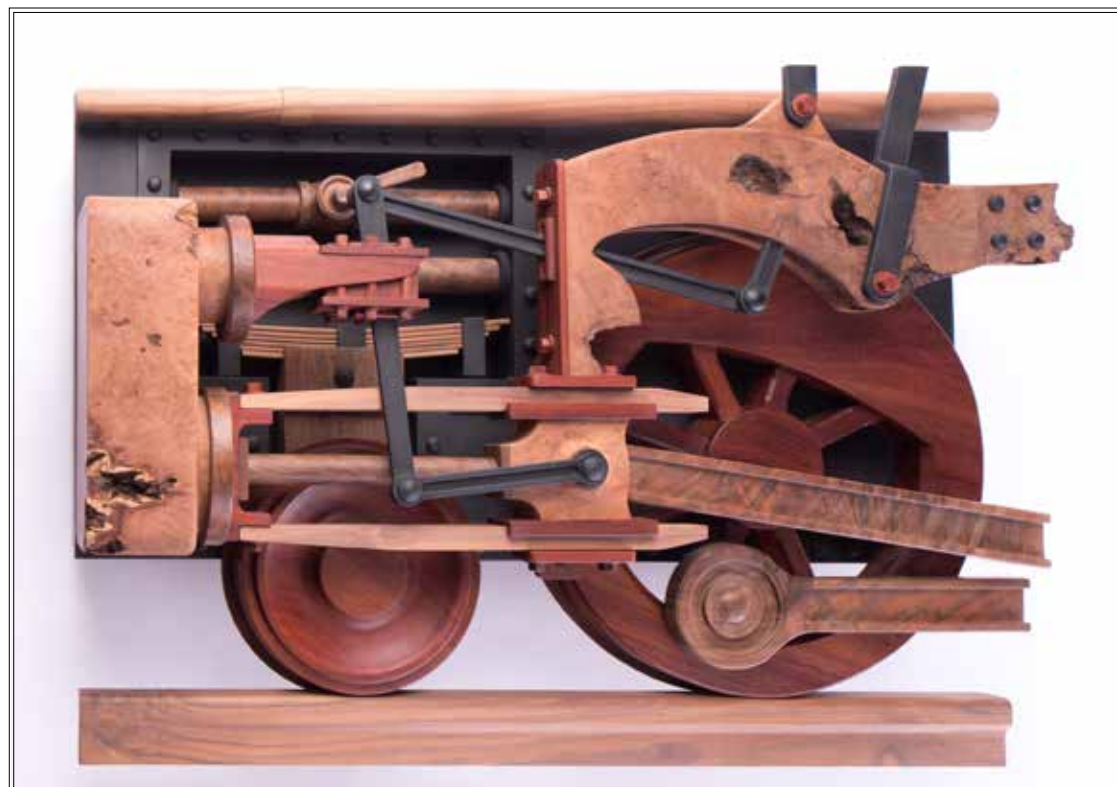


Padouk Table by Donovan Miller

Photo courtesy D. Miller

Another idea he is toying with is the rear view of a pocket watch. Imagine the back open, the springs and gears and escapement all exposed. Will it be ready for Artistry in Wood 2015?

Only Donovan Miller knows.



Locomotive Engine by Donovan Miller

Photo by Tyler Chartier



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Election Day

Below are the Bylaw changes that are being proposed for 2014's Annual Meeting. The intentions of these changes are to incorporate the new SCWA website as a source for information and notification. In addition, with our new website, we are including the Webmaster as an Officer. Finally, we are changing the term of membership from the January-December calendar year, to a one year period beginning on a member's dues payment date. This change reflects our ability to handle such membership terms within our new website.

Proposed Changes:

Section II Membership,

B. Membership Fees and Dues, 4.:

Remove: "January 1 to December 31."

Substitute: "for a period of one year, beginning on the date of payment of membership dues."

D. Membership Record:

Remove "Access to the roster shall be restricted to those members responsible for issuing said documents"

Substitute : "Access to members information shall be restricted to Board officers except for member email ids that are maintained on the SCWA website."

H. Grievance Process, first sentence in 3.:

Remove ".. be placed in the newsletter"

Substitute: " be placed on the SCWA website and in the newsletter"

Section III – Meetings, A. Regular Meetings, second sentence:

Add: "and on the SCWA website"

D. Officers Meetings:

Remove: within Sonoma County.

Add: "All Officers' Meeting dates and times shall be posted on the SCWA website and members shall be notified of such meetings at least 48 hours in advance".

Section IV Officers:

Delete first paragraph. (redundant with III D.)

Para C. Officers, first sentence:

Change: "Seven" to "Eight"

2. Vice-Chairperson, Statement a:

Add to second sentence: "when needed".

Add: "Members shall be notified of the selection of the Vice Chairman".

3. Secretary, Statement a:

Third Sentence – remove: "before being published in the newsletter".

3. Statement b:

Remove: "Submits the minutes to the newsletter editor in time for the issuance of the next edition"

Substitute: "Shall post all approved minutes to the SCWA website and forward them to the newsletter editor in time for the issuance of the next edition"

3. Statement c:

Remove: "Makes a copy of the bylaws available for inspection at all meetings"

Substitute: "Maintains a copy of the bylaws on the SCWA website".

4. Treasurer:

Add: "f. Shall post the Approved Budget and Annual Financial Report on the SCWA website, accessible to only members".

5. Program Chairperson:

Add: "c. Maintains the Program Information on the appropriate pages of the SCWA website".

Add to Section IV. Officers:

9. Webmaster

a. Shall be responsible for maintaining the SCWA website.

b. Sends emails to the membership on an as-needed basis.

c. Shall coordinate any requests or messages from website to appropriate member.

d. Review all contracts with web hosting providers and make recommendations about same to the Board.

e. Provides technical support to membership on using the SCWA website.

Section VIII. Bylaws:

A. Amendments:

Remove: "and only if published in the newsletter prior to such meeting"

Add: "All members shall be notified of such proposed changes at least 48 hours in advance of the meeting at which they will be voted on".

B. Notification:

Remove: entire sentence

Add: "Proposed changes to these bylaws, from any member in good standing, shall be received by the Officers at least one month prior to the annual or special meeting. The Board shall review all proposed changes to the bylaws to ensure their consistency and appropriateness, prior to the annual or special meeting."

Officers of the Association

<u>Chairman</u>	Bob Moyer	<u>Secretary</u>	Walt Doll
<u>Program Chair</u>	Art Hofmann	<u>Guild Chair</u>	Larry Stroud
<u>Treasurer</u>	Bill Taft	<u>Show Chair</u>	Scott Clark
<u>Editor</u>	Joe Scannell		

Wood Forum is the monthly newsletter of the Sonoma County Woodworkers Association. Please feel free to submit articles and photographs for inclusion in the publication. You can send your submissions to the Wood Forum Editor at SCWAEditor@gmail.com. Advertisements are also accepted with a per-entry cost of \$5 per column inch.

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.

[] I am enclosing an additional \$15 to receive the Forum by regular mail.

Name _____ Email _____

Address _____

City, Zip _____ Home Phone _____

Cell Phone _____ Work Phone _____

Please send check and completed application to:

Sonoma County Woodworkers Association, PO Box 4176, Santa Rosa, CA 95402