



WOOD FORUM

Newsletter of the Sonoma County Woodworkers Association

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Best of Show and Krenov Award Too

The October membership meeting will be held in the *Artistry in Wood* exhibit hall at the Sonoma County Museum on Tuesday, October 6 starting at 7pm. Members will have a unique insider's view into the Show, from the point of view of the makers themselves. Award certificates will be presented and Show exhibitors will talk about their entries. The meeting will be an open forum: you may ask questions about the individual entries, and hear the response from the person who made the entry. It promises to be just as engaging and informative as the excursion with the judges at the Museum in September. Members who entered work in this year's Show are encouraged to attend and discuss their entries. Scott Clark will serve as the moderator.



Artistry in Wood 2015 **Show Award Winners**

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MJ Box by Greg Zall

Photo by Tyler Chartier

Artistry in Wood, 2015, Sonoma County Museum, an Appreciation

by Art Hofmann

There is a lot to like in this current effort at the Sonoma County Museum. Work looks its best when each piece is attractively and invitingly displayed, and that is the case with this *Artistry in Wood* show. The credit for this goes to Scott Clark and Bill Taft and his wife, Anne, who labored long and hard to get this show up and running.

The colors of the madrone and cypress are close, and complement each other beautifully, and every surface bespeaks careful and precise craftsmanship. This piece is very well composed in shape and form in the Krenov manner. It is an ode to the woods involved and one of my personal favorites in this show.

Then he continued to study woodworking at College of the Redwoods Fine Woodworking Program for two years, from which he graduated in 1989. Now Dan teaches classes in green woodworking. If you are game, you too can build a chair in this mode.



To begin at the top, the Krenov Award winner was Greg Zahl's *MJ Box* with marquetry of daffodils, an extraordinarily fine piece in holly and woods of various colors. It exudes a sense of quietude. The nutmeg interior is an additional surprise, its odor invoking the olfactory sense as well. The Award judges, Laura Mays, Paul Reiber, and David Marks, chose well. The award amount was \$500.

The quality of the work meant that our three *Artistry in Wood* judges had a busy evening. The three of them, Scott Constable, Ejler Hjorst-Westh and John Lavine designated all of the other awards. Greg Zahl's container, by the way, was also awarded the Best of Show distinction.

Derek Taylor's *Forever Madrone* won an Award of Excellence in Furniture.

An Award of Excellence in Furniture went to Dan Stalzer for his *Pair of Chairs*, part of a series of chairs in tanoak. These are sturdy chairs. The tanoak is worked green and there is no lathe involved. The posts

and rungs, as well as the splats are all made of riven wood; facets produced by the draw knives and spoke shaves are still present and feel special when touched. The seats are handwoven with linen tapes, and in one case, blue denim from old jeans. They look and feel authentic, and are a pleasure to sit in. Dan studied chairmaking with John Alexander. Drew Langsner was also one of his teachers.



Forever Madrone by Derek Taylor



Pair of Chairs by Dan Stalzer

Chuck Quibell's bowls received two awards for Excellence in Turning; the massive-looking, but actually very light *Norfolk Island Dream* - in that wood, of course - and *Sierra Salad Bowl* in lodgepole pine, both showing the respective woods off splendidly.

Year after year, Quibell produces turnings of great quality. It is a pleasure to behold these objects.



Norfolk Island Dream by Chuch Quibell

Joe Scannell's box, *Catherine's Box of Dreams*, received an Award of Excellence. It is of madrone and curly alder, and has a soft, inviting finish to it.



Catherine's Box of Dreams by Joseph Scannell

Ralph Carlson's work won two awards, one for his *Saved from the Other Saw*, which took the Best of Art category prize, and another piece, *Mosaic Watermelon*, which was designated with an Award of Excellence in Furniture. What the two have in common is that they are humor-full works. The *Watermelon* is a sculptural

piece, one of Carlson's containers, this time on a stand, forming a large melon sized chamber with a door. It is utterly over the top and fantastical in its form and execution, embellished with metal parts,



Mosaic Watermelon by Ralph Carlson

completely devoid of any gesture toward practical use, and just as utterly playful in combining all these elements. It is simply a great deal of fun in its zaniness. *Saved*, as John Lavine noted, evokes the '60s, when woodworkers featured hinges-made-of-wood and such. The warped plank of bubinga that Carlson rescued was worked to a beautiful surface and then fitted to a

cabinet that he engineered for the door. Details like the latches and hinges are finely wrought and the plank is finished exquisitely. This piece actually works as a piece of furniture besides being humorous.

Hugh Buttrum's *Madrone Bowl* won an Award of Excellence. Its soft finish was praised by the judges. It looks deeply into this specimen piece of one of our California native woods.



Madrone Bowl by Hugh Buttrum



Set of 3 Imagination Containers by Carol Salvin

Carol Salvin's *Set of 3 Imagination Containers* invite the user to do what he or she will with them. They are imaginative, too, in their construction of different woods. The holes in the handle element are delightful

in their difference from one container to the next. This experiment with different woods around a given theme came out right. Salvin's containers received an Award of Excellence.



Untitled by David Marks

David Marks' *Untitled* is a turned container in Big Leaf Maple burl and African blackwood. This admirable piece received the Award for Best Turning. Its surfaces and textures are so varied and intriguing, they seem endlessly able to draw us into a contemplative mood. The piece will be featured in an upcoming *Rough Cut*, a TV series on woodworking by one Tommy McDonald.



Jim Creger's *Chocolate Delight Gentleman's Dresser*, a very practical item, in dark and wonderfully mottled claro walnut and other woods. It is mainly veneer on birch ply, masterfully done. Its bottom drawers feature a centered drawer guide, so that they slide perfectly, a very necessary detail in any wide drawer. The handsomeness of this piece evokes a past epoch, when a gentleman might indeed have such an item in his bedroom. This piece received an Award of Excellence in Furniture.



Chocolate Delight Gentleman's Dresser by Jim Creger

Aunt Opal's Side Table by Grif Okie

Aunt Opal's Side Table is a piece of furniture that has seen some use and has weathered its existence well. It is of rosewood and other woods, and is a salute to tradition with its Queen Anne legs. Grif Okie received an Award of Excellence in Furniture for this one.

Les Cizek's *Ottoman Tray*, a fan-shaped eye-catcher (ziricote and ebony with metal handles) was distinguished with the award for Best Piece, Miscellany. Les likes dramatic contrasts in his pieces, and this remains true here.



Ottoman Tray by Les Cizek

Brian Cullen's *Torricelli's Paradox* is a turning that references a mathematical paradox in its shape, a discovery of the 17th century successor to Galileo. It is a very delicate and lovely piece of Big Leaf Maple, that ever so useable and tough hardwood that grows here locally. It received an Award of Excellence in Turning.



Torricelli's Paradox by Brian Cullen

Lars Andersen's *Contemporary Bamboo Side Table* is bright, perky-looking and attractive. It too received an Award of Excellence.



Contemporary Bamboo Side Table by Lars Andersen

In addition, there were many pieces that I felt were neglected by the judges. The first of these is Mark Tindley's copy of the Kruse Stradivarius violin. We heard the story of this piece and how it came together after months of work by this talented furniture maker. Also neglected according to my own sights was Bob Nelson's *Almost Burned*, a large maple plate, very nicely turned, whose finish was not appreciated by the judges. I thought the finish, enhanced ever so slightly by some orange-red micro-particles of voodoo flake, was quite appropriate to the piece. I liked Kalia Kliban's *Bowl with Hips* in Claro Walnut as well, and Brian Fraser Smith's big leaf maple slab table, and a box by Charles Lavine entitled *A Simple Fractal*. But I could go on and on. The show ends on October 18.

(All photos of Show entries used here are by Tyler Chartier).



Artistry in Wood 2015

Opening Night



Photos courtesy of Art Hofmann & Victoria Marks



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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.

Name _____ Email _____

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Please send check and completed application to:

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