



# WOOD FORUM

Newsletter of the Sonoma County Woodworkers Association

Volume 36, Issue 12

December 2016

## Celebrating Another Good Year

Yes, folks... It's going to be *déjà vu* all over again. The 2016 annual Holiday Party will again take place at the home of Don and Janet Naples in Healdsburg, north of Santa Rosa.

SCWA is bringing the meats and drinks, so beer and wine will be available. The party is potluck, so please contribute a dish or something to share. This is an opportunity to socialize in the pleasant setting of a home.

Don's company, Wood Artistry, makes loudspeakers, which you can enjoy in his elegant Victorian home along with the fascinating company of our members.

December 10, 3pm. Please do come, and bring guests as well!

- Art Hofmann



Directions:

Go to Healdsburg and take the downtown exit onto Healdsburg Avenue. Take this about half a mile or so, to Mill Street, where you will turn right. Go two blocks to East Street where you will take a left, and go to Tucker Street, a short distance. Right on Tucker and go about one and three quarter blocks and look for your destination, 419 Tucker Street.

# SCWA Annual Meeting, November 15, 2016

## Minutes of SCWA Annual Meeting 15 Nov 2016

by Lars Andersen

Attendees: All current and future board members, plus other members/guests. Bill Taft called the meeting to order at 7:07pm. Bill determined that we had a quorum for our Annual Meeting. With 134 dues-paying members, a quorum of 20% would mean 27 members. We had 40 attendees - 33 members and 7 guests. Bill presented the current officer nominations for 2017, and asked if there were additional nominations. There were none, so Bill closed the nominations. Bill presented the eight nominees for 2017. They are all nominated for a one-year term. Michael Wallace moved that we elect the officers as nominated. Larry Stroud seconded the motion. The motion carried. The new SCWA Board is:

Chairman: Tom Vogel

Treasurer: Judi Garland

Program Coordinator: Clyde Handford

Guild Chairman: Mark Tindley

Web Master: Steve Greenberg

Newsletter Editor: Joe Scannell

Show Chairman: Don Jereb

Secretary: Lars Andersen

Judi presented the treasurer's report. Our membership roster has 134 dues-paying members and 10 guest members. Financially, SCWA is in very good shape. Our income is in line with our budget, our expenses are controlled, and we have a healthy amount of savings.

Bill reported that the Holiday Potluck will again be at Don Naples' house in Healdsburg.

Bill asked all retiring officers to step forward, and they received an enthusiastic round of applause.

## John Mello, Guitar Maker

by Art Hofmann

John Mello gave us an eloquent disquisition on building guitars, of which he has made a long career in Kensington, just north of Berkeley. He talked about his love of the craft and all of its aspects, like the smell of the wood, and forming it with his hands. John has been making these instruments, messing around, as he puts it, with wood for the past 43 years. He has made roughly eighty instruments and has done a variety of work, occasionally fixing a kid's broken guitar if necessary, and doing repair work on high-end guitars, some of them the rarest instruments on the planet. Of late, John has been making more instruments than repairing them, after considering the wood he has in storage and the time left for him to make things. John considers himself really lucky, and also realizes that it was a confluence of events that led him to this point. When he came to Berkeley in the 1970's it was still possible for him and his wife to work as waiters and buy a home.

John has a friend who once said that making guitars is a 19th century craft practiced in the 20th century. The 21st century, he points out, hasn't been any kinder. Each part is still hand made and fitted.

Someone asked John a few years ago to give a presentation on guitar making to his Alzheimers clients; John obliged. He told them that he loved the craft, and everything about it; the look and the smell of the wood. He brought some wood along with him for them to hold, smell and feel. He brought a colored map with pins stuck in the various parts of the world from which the wood was imported. He exposed them to the cinnamon-like smell of fresh cut rosewood, the scent of newly cut pine and spruce. He realized that the guitar, more than any other instrument, has woods from all over the world, and each species contributes qualities that serves the function of the specific part. He planed some wood, made shavings, played the guitar a bit, backed up, played it again for them to see how far the sound carried, leaving a box of wood samples at the facility. A good time was had by all, and John went away feeling grateful for being able to work with wood in his professional life.

John told us that he was going to focus on what made a hand made guitar different; why anyone would



Photo by Jose Cuervo

spend six to ten thousand dollars on an instrument, when factory made ones were far less expensive. He recounted his own experience with the instruments, as a young player in his teen and college years, some negative experiences with guitar repair persons, and then, as an independent study project, making his first instrument. He was not, he emphasized, a gifted craftsman, and his first instrument had a tubby bass and a thin, nasally treble. He made a lot of mistakes. The next year, he made another guitar, which was just a little bit better. Then he began to study with individuals, and put in the time. He studied with a guitar maker named Richard Schneider, who taught him standards of craftsmanship, and he began to make real progress.

John came to the Bay Area at a good time. He could not, he says looking back, have made it were he starting out today. There were a few people who had some training and were good at guitar making in the area in those days, but most were not. There are advantages these days, in terms of supplies being of good quality and information generously shared. Much has improved since he began. Nowadays, he says, there are dozens of people who make a guitar as “clean” in terms of joinery as his, so that for John it has become a matter of pushing the envelope, making sure the instrument is poised between falling apart and producing excellent sound. Then there is the matter of the changing tastes of the clientele. Many younger players want them fast and loud, while others cherish the subtleties that John enjoys.

John launched into several stories, beginning with the client whose dog doesn't leave the room anymore when his owner plays his new Mello guitar - John takes this as the highest form of praise. Another story revolved around a man recovering from brain surgery, coming into his shop, and playing a piece that brought his wife to tears. Each maker, he says, makes guitars that sound like *his* guitars. He spoke of the singularity of the moment in which the confluence of player, composer, maker's sound and listener's appreciation join together

for the aesthetic experience.

He turned to the items he had brought along for the evening, intending to show us the parts of a guitar. The neck can be made from cedar, from maple, from



rosewood. The latter makes the guitar heavier. John uses Spanish cedar, which is light and dimensionally stable. He illustrated how a guitar is put together, the neck inserted in a mortise in the body, which consists of the sides, series of laminations sutured to the back with wooden tabs. John often referred to the Spanish method of construction. The Spanish put neck, top and

sides together at the same time. There are other ways of doing it, but John prefers this method. If something goes wrong over time, the dovetail can be taken apart and reset.

To make the fingerboard, John squares up one side. He has a jig for the fret slots, which he cuts on a table saw.

The sides are generally hardwood. He has a bending iron arrangement that he made when he was a student in Detroit, many years ago. It is thermostatically controlled. He wets the wood and bends it with his hands until it meets his satisfaction. There are machines that do this nowadays, but it is wonderful, he maintains, to feel the wood bend under your hands. Thus, he reserves the right to do the jobs that he finds satisfying, and he very much likes this aspect of the job. It reminds him of doing this work at the very beginning of his career, when some of it went well, other times not so well.

The sides are a platform for the top and the back. The wood starts out pretty thick, finally being reduced to about two millimeters. He puts in little reinforcement strips to help prevent cracking.

John's glue preference is Titebond Original for his work. True, it is gummy and soft like a gasket at first, but it hardens like glass after two weeks. It is also easy to clean up, and can be cleaned up the next day if moistened a bit. He also likes hide glue; for repair work he uses epoxy. A brand that he liked was discontinued, and he had to scramble to find a substitute. Epoxy is fluid, goes deep into cracks and fills voids. Superglue has its place too in his work, especially in repairs. Hide glue certainly has its place as well.

Individual woods have their own properties that will produce or modulate sound differently depending on their place in the instrument and their thickness. There is a lot of information available, and also a lot of empirically-based subjective knowledge involved in guitar building, where the maker listens to the hand, rather than the head. A guitar that he built in the 70's still sounds to him like one his guitars; there is a

constant that runs through his opus.

The back is bookmatched of course, starting out really thick, taken down to under two millimeters. John thinks backs are an active part of the guitar, especially the bass. There is a center strip that reinforces the guitar, which almost always is cross grain to the back. Braces are made of Spanish cedar, and are given their final shape in fitting them to their spot in the front or back of a given instrument.

Tops are always softwoods, light, stable and responsive. He gets them from his supplier at about four millimeters thickness, and takes them down to under two. The next stage is gluing it in the center; he showed us a Sitka spruce top that came from a batch reputed to be as much as sixty five years old, from a bolt salvaged from a stump.

Inlaying the rosette is a chore that he relegates to a very well made flycutter produced by a man in Washington. Mounted in a drill press, it simultaneously cuts all three of the channels that he needs. It makes whistle clean cuts even in stringy woods. A real time saver.



*Rosette flycutter*

John showed us a top that he just finished bracing. The top determines a lot about a guitar's sound. He wants it to be like a good speaker, to have a woofer, a tweeter and a mid-range. He wants it to respond really well to all frequencies, to stop when the player stops and not produce a lot of noise and excess reverberation.



*John Mello*

He pointed to various braces and described the function of each: a long one for the bass, a split one for the mid-range, a stiffener for the treble. Some makers tune their tops; John does not, having never figured out precisely at which stage he is supposed to do this. Does he play with the shape of the braces? Over the years he has, and he likes his solution: a brace that is triangular in cross section, tapered at the ends, almost as strong as square material. He is happy with the sounds that he achieves. He aims for a sound that is clear and elegant, all the notes separate, responsive to every demand of the player. Players that want loud guitars, where the sound will reach the back of the hall, are not likely to have one of John's instruments. He finds such instruments coarse and not as nuanced as he would like. Carbon-fiber lattice reinforced tops can be very thin, but sound to him like banjos. Some tops consist

of two very thin plates sandwiched with a lattice work made by Dupont, another solution that does not appeal to John. He is a traditional guitar maker. Still, he always experiments in small ways. John plucked a deep string on a guitar and produced a long and sustained bass. Copying a friend, he "opened up" some braces, and liked the result, producing the sound of an instrument that had aged. Players liked it, too, hearing more of the guitar from their position behind the instrument. Some makers have a hole in the top of their guitar, another innovation that John does not like, since it is in effect, a second sound hole that at times produces sound waves that interfere and cancel one another out.

Favorite tool? John scored a tiny bronze finger plane years ago in Detroit, sold by the widow of a violin maker. It's the one tool he'd run with, in the event of a catastrophe, though he has lots of tools that he likes. This plane is wonderful for shaving the sides of braces. He's worked the braces of many guitars with it, and it has made him thousands of dollars.



*The Favorite Plane*

Usually builders will use the same wood for the fingerboard as for the bridge. He uses ebony for the fingerboard because it is very hard, and therefore does not wear as fast as even some of the rosewoods. He likes Brazilian rosewood for bridges, and has a stash

from long ago, years before the embargo. Brazilian rosewood is beautiful, but unstable and prone to cracking. The cache of Brazilian has to do with the golden age of guitar making of the 1930's. Nowadays, Brazilian helps with sales, but there are other woods being used, like western red cedar and Indian rosewood that work wonderfully well.

Nuts and saddles are made with bone, not ivory. No point in using the latter. In traveling out of the country, it can be confiscated and kept permanently.

John says his building method is fairly simple. A lot of makers use molds to form the instrument, but John doesn't. He doesn't want to build stress into the instrument; he builds it "on the line" and clamps it, the way his teacher taught him.

John segued into the "commercial" part of his program by saying that he doesn't present very often to groups such as ours, but when he does, he donates the honorarium to the local food bank, which in our case (\$200) is the Redwood Empire Food Bank. Also, he had a CD made some years ago in which nine players played songs on Mello guitars. The CD is eclectic, with 27 selections that bridge many genres, from Bach to Gershwin to Chilean music. John sells the CDs at festivals, and in shops at Christmas time, and all the money goes to the food bank. The CD is in its fourth printing, with about three thousand of them out there.

In response to questions, John answered that he sees the Golden Age of guitar making as being from 1880

to 1935 or '40. He acknowledges, though, that many people see the present as the Golden Age of guitar making. He named some Spanish makers and the Martin and Gibson companies of the 1930's. He talked about changes in Martin guitars, and their decline. It was during the period he described that the design reached its height, coalesced, and still forms the acme at which present day makers aim.

Classical guitars vs. steel string guitars: There is twice as much tension in the latter instruments, and you really have to keep the whole thing from falling apart. John solves the problem of steel string guitars with construction elements such as stiff braces. Nylon strings on a steel string guitar sound awful, and steel strings on a classical guitar sound really good for about a day.

Truss rods in the neck: John does not use them, preferring to use carbon fiber in his steel string instruments, nothing in his classical ones. Hide glue vs. Titebond: John said that with a hot knife, the Titebond joint will come apart should repairs be necessary. John is aware of what a superior glue hide glue is, and used it in his apprenticeship. Finishing material: John uses nitrocellulose laquer. Steel string aficionados like the laquer, classical buffs like French polish. John uses laquer on both, but keeps it thin. Laquer doesn't stick to your body on a hot day.

Has he made other instruments? One baritone ukelele that he built for a friend, using every skill he had learned, some real risk and some very good luck. Fortunately, it came out very well and pleased the owner. Does he work alone? Largely, but he has had an apprentice or someone who worked with him.

Fret placement and perfect pitch? This led to a discussion of tuning, and that a guitar will never be tuned perfectly, but only relatively so. Tuning is a complex subject. There is a lot of information available about fret placement, and it is also possible to buy pre-made ones. If you are worried about the instrument

being absolutely in tune, you will never be happy. No piano is ever in perfect tune: a good tuner will sharp the treble and flat the bass to make the instrument sound consonant. Piano tuners are so aware of the instrument that they are working on, that they can name the tuner who preceded them. But building a guitar is a wonderful project, and you can make a good instrument on your own, and after that even improve your skills with more information.

Temperature: Guitars don't like going through radical shifts of temperature and humidity. Since they are made of different woods, they will expand and contract at different rates. A guitar is like a three year old, and shouldn't be kept in the trunk of a car on a hot day.

Long term storage: Don't put it where it can experience extreme changes. Protect it.

John of course got a big hand from our group, recognizing him for the classy gent he is.

P.S. John's CD makes for excellent listening. Sales after the meeting were brisk, adding another \$180 to the check for the Food Bank, for a grand total of \$380.

*All photos used in this story are by Jose Cuervo.*



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# Minutes of SCWA Board Meeting - October 26, 2016

Board members attending: Chairman Bill Taft, Treasurer Judi Garland, Program Coordinator Art Hofmann, Guild Chairman Larry Stroud, Web Master Michael Wallace, Newsletter Editor Joe Scannell, Show Chairman Scott Clark and Secretary Lars Andersen.

Board members not attending: None.

Other members attending: Tom Vogel, Steve Greenberg, Mark Tindley, Don Jereb, Clyde Handford.

Before the meeting, all attendees enjoyed pizza, salad, and dessert – yum! A big thank you to Bill and his wife Anne for arranging it!

All attendees introduced themselves. Each attendee was either a board member for 2016 (Bill, Art, Larry, Michael, Scott) or a candidate to be a board member for 2017 (Tom, Clyde, Mark, Steve, Don) or both (Judi, Joe, Lars). Bill stated that elections will be at the Annual Meeting on Tue. Nov. 15, 2016 at the Cotati Cottages, assuming we have a quorum of 20% of our members present. Bill expects all candidates to run un-opposed. Bill explained that while each board member is responsible for certain activities, the board is a group of people who work together as a team to run the club.

The candidates for 2017 are listed below:

- Chairman: Tom Vogel
- Treasurer: Judi Garland
- Program Coordinator: Clyde Handford
- Guild Chairman: Mark Tindley
- Web Master: Steve Greenberg
- Newsletter: Editor Joe Scannell
- Show Chairman: Don Jereb
- Secretary: Lars Andersen

Bill called the meeting to order at 7:00pm.

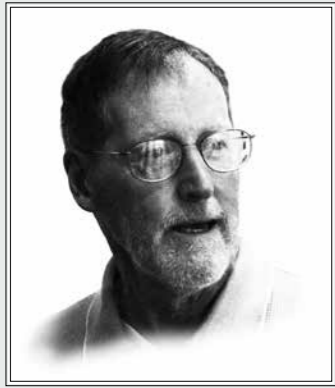
## 1. Administration

### 1.1. 'State of the Association' presentation & discussion

Bill reported that SCWA is in really good shape, with a full board for 2016 and a full set of candidates for 2017. Financially, we are in a very strong position. Membership is holding steady, or even increasing. In the last few years, membership has grown from 110 to 140. Broad credit was given to the website for making it easy to join/renew.

The creation of the new website a couple of years ago was highlighted as an example of a team effort by the board. It was noted by Michael that much of the website maintenance is in fact done by a broad group of board members, not just the webmaster.

Bill reported a discrepancy between the number of SCWA members and the number of emails sent out to SCWAs email distribution list. Even factoring in a small number of guest members of SCWAs email distribution list, there appears to be a significant difference. Expired members are supposed to be removed from the email distribution list automatically,



## A Note from the Chairman

Bill Taft

I am very pleased with the election of the SCWA officers at our November Annual Meeting. The association will have five new officers starting January 1, and I am confident that they will take good care of things for the Association. I want to express my thanks to our current officers for all of your work and for your friendship. To my fellow retiring officers I hope that your efforts have proven to be as rewarding for you as they have been for me. You can be very proud of your accomplishments.

We had a large group assembled to hear John Mello's talk about his guitars. Not only did we learn about how he makes them and what makes his guitars special, but we learned a good bit about John, too. I liked that, it demonstrated that making musical instruments is a very personal thing. Thank you, John, for your entertaining presentation.

Our last meeting of the year is our Holiday Potluck Party, being held again this year at Janet and Don Naples' home in Healdsburg. This is a social gathering, so come with your favorite dish to share with your fellow members and guests. This is one event that we encourage spouses and guests to attend.

This is my last Note from the Chairman. I have been an officer of the Association for the past nine years and it has been a very rewarding experience for me. Now it's time for others to experience it. Helping with our *Artistry in Wood* shows has given me the opportunity to get to know many of our talented members. I have enjoyed working with the other officers. Their efforts have made the SCWA the fine organization it is. Thanks for letting me be part of that.

so this should not explain the difference. Judi will do a detailed review, and report back to the board.

## 1.2. Discussion and planning for transition to new Board

Bill reported that the main activities of SCWA are the monthly meeting, the show, the website and the newsletter. The board needs to make sure that these are functioning.

Five board members are retiring this year. Four have been board members for a long time. Bill suggested that the new board might want to start out operating in a manner similar to the old board, assess if this works, and then make changes as needed. New board members can informally get involved immediately. The election will be on Tue. Nov. 15, 2016. The official transition happens when the balloons drop at midnight on Jan. 1, 2017. Each term is for one year. All retiring board members have offered to be of assistance as needed.

## 2. Finance

### 2.1. 2016 Budget Status report

Judi reported on the club's finances. She presented an overview table with the actual 2015 numbers, the budgeted 2016 numbers, the actual 2016 numbers to date, and the difference between the budgeted and actual 2016 numbers. It was pointed out that the \$250 under Photography should be moved to Hi-res Photos, and that the People's Choice Award should change from \$100 to \$150. It was noted that apart from the \$750 donation to the museum, the Show almost broke even.

### 2.2. Membership report

As discussed above, Judi will review the membership roster. We will use the actual number of members for 2016 to budget for 2017.

### 2.3. Discussion on dues rate for next year

Bill reported that five years ago, SCWA was operating at an annual deficit. To remedy this, annual SCWA membership dues were raised from \$25 to \$35. Around the same time, SCWA stopped printing its newsletter. The former increased revenue, the latter decreased spending, and the net result was a significant annual surplus for several years. By the end of this year, we could have as much as \$10,000 in savings – more than double our needed reserves of \$3,000-\$4,000. To correct this trend, one option would be to reduce the annual membership dues to \$30. Larry moved to keep our annual dues at \$35. Lars seconded the motion. During the discussion, several counterpoints were raised. We pre-paid two years of monthly website expenses, but

starting August 2017 this will become \$40 per month. We fear the Museum may want to increase our donation for the Show. We have casually discussed alternative venues for the Show, which might cost more. We might need to buy a new projector. Our education committee might request funds for local high schools. Perhaps we could use additional funds on our monthly meetings in a manner that would benefit members – pay for even-higher quality speakers, have raffle prizes, or other ways to generate excitement around meetings or SCWA membership more broadly. Given all this, there was a concern about dropping dues to \$30 for 2017 only to possibly need to raise it to \$35 again for 2018 or 2019. Would members really see value in saving \$5? Do we have any evidence that the \$35 fee keeps anyone from joining? The motion carried, and our dues will stay \$35 for 2017.

### 2.4. Actions for 2017 Budget

Bill explained how the annual budget is typically created. In January, each board member submits budgetary numbers for their area of responsibility to the Treasurer. The Treasurer then presents the annual budget to the board for approval in late January or early February. This would suggest having the first board meeting of 2017 at the end of January or the beginning of February.

## 3. Programs

### 3.1. Holiday Potluck meeting – set date

The Holiday Potluck will be on Dec. 10, 2016 at 3pm at Don Naples' house in Healdsburg.

### 3.2. Plans for 2017 meetings

Art reported that he has every 2017 meeting planned, with the exception of August. Art will work on filling the slot by the end of the year. Art also spoke briefly about how he finds speakers – he asks broadly for recommendations/suggestions, he checks certain websites, and he looks back at previous presenters to see if it would make sense for them to talk again.

Art also talked about his near-verbatim write-ups of the monthly meetings. When he was a professor at the SRJC, he developed a habit of taking down every word in long meetings. After retirement, he adopted the practice of taking detailed notes for monthly SCWA meetings. People appreciated it, so he kept doing it. There is no expectation that Clyde will continue the practice. We will likely end up with much-shorter monthly write-ups (perhaps a paragraph) and more photos with captions. It is also possible that an audio file could be posted to the website. Clyde will own the details. Bill commented that the SCWA newsletter

is far better than other local woodworking organizations and encouraged us to keep it that way.

Bill mentioned that he is in possession of 30-some years of printed newsletters. He offered to scan them, and put them on the website. Steve offered to help.

## 4. Show

### 4.1. 2016 Show Report

Scott reported on the Show. He only heard good feedback. Traffic appeared to be good. The Museum will not release the number of visitors. Scott estimates 500-600 last year. This year was a shorter duration, so maybe 400-500. We had 250 votes for the People's Choice Award. There was a discussion about ways to get more people to vote. We believe the Museum wants us there. Their members generally enjoy it, and certain influential members are pro-Show. At the same time, the Museum now operates as a business, and needs to make money. Our donation to the Museum is \$750, and might go up. One difficulty this year was the short duration. The total was five weeks, with two weeks for setup, and only three weeks for the Show. Setup is two weeks where we are not attracting visitors. The Museum needs to realize that when the Show duration is so short, SCWA may be less inclined to try to attract sponsors and otherwise market the Show, resulting in less traffic. For 2017, we would like a longer duration.

Alternative venues were discussed. The Sebastopol Center for the Arts would cost a lot more, maybe \$2000. Also, many venues are already booked for 2017, so any change of venue might have a two-year lead time. Most likely, we will continue to work with the Museum.

The band members were somewhat disgruntled that not enough people were outside listening to their music. The band needs to work this out with the Museum, and determine whether they want to continue to play on opening night.

Photos from Tyler Chartier should be ready soon. Since the next meeting is not until Nov. 15, 2016, Joe will wait to publish the newsletter until photos are available.

Don Jereb asked, How much do we market the Show? The answer is, not much. We notify our members, and the Museum sends out postcards to their members. There was a broad sense that there is untapped potential here.

Bill pointed out that the Show is ultimately for SCWA members, and that they broadly appreciate it. We should not lose sight of this.

There was a discussion about the various events during the period of the Show – Dan Stalzer’s green wood session last year, Michael Cullen and Larry’s tool talk last year, the docent led tour this year. All these events attracted 12-15 people. Given this expected attendance level, SCWA will likely not increase our time investment in such events.

## 5. Website

### 5.1. Administrative access

Michael explained that SCWA’s website was updated two years ago. After an extensive survey, Wild Apricot was chosen as the vendor. Starting August 2017, the cost will become \$40 monthly, assuming we stay below 200 members. Michael explained that updating pages is form-based with no coding expertise necessary – edit, save, post. We have a max of five admin rights, currently Bill, Larry, Judi, Art, and Michael. Michael proposed that we start using generic account names (eg. scwa\_chairman) instead of actual names – it makes it easier when board members change. Everyone agreed, and Michael will set it up.

Michael asked whether we also want to set up generic email addresses for each board member position (ex. scwa\_chairman@gmail.com). No decision was made.

### 5.2. Page responsibility assignments

Admin rights will be given to Tom, Mark, Judi, Clyde and Steve.

Michael reported that the Wild Apricot website has excellent training materials if someone wants/needs to learn how to update a webpage. As part of our subscription, our five admins also have the right to ask support questions. Michael offered to do additional training for the website, if needed.

## 6. Other business

### 6.1. Projector purchase

Larry reported that he has researched specs/cost for a new projector. The cost would be in the range of \$500-\$700. Lars moved that we designate up to \$750 for Larry to purchase a projector. Michael seconded the motion. After a short discussion, the motion carried unanimously. Bill said he would donate his screen. While broadly appreciated, there was discussion about whether we might be better off purchasing a new screen. Larry reported that the cost of a screen would be in the neighborhood of \$200-\$250. Michael amended the motion to increase the amount to \$1000 and include the purchase of a screen. Joe seconded the motion. The motion carried unanimously. Larry will report back to the board with options and recommendations, seeking final

board approval before purchasing the projector/screen. The goal is to complete the purchases in 2016.

### 6.2. Education Policy Committee

Michael reminded everybody that an education committee had been setup to investigate how SCWA could support middle/high-school education in the North Bay. The committee has met many times, and found as many as 15 local schools who bring kids to a workshop daily to pound wood. The committee’s initial thinking was for SCWA to approve a \$1500 expense, solicit applications, and distribute \$100 to each school as and when they apply. Feedback on this initial proposal was solicited from the board over the summer, and there were concerns that we don’t understand the various programs well enough to know whether this would truly make a difference. The committee took the feedback to heart, and will now focus on interviewing each school – learning more about their programs/challenges, and asking what they might do if they were to receive a donation. This fact finding mission would allow SCWA to better target the donations for maximum impact, rather than simply sending every school \$100. It is not a given that every school would receive the same funds (or any funds), and it is possible that we may find that there are other ways SCWA can support the schools. The initial contact letter to the schools will be sent to the board for feedback/approval. Lars, who had been somewhat critical of the previous approach throughout the year, commended Michael and the group on taking the feedback from the board to heart, and coming up with a better approach to get to know the schools better and thus better target our donations. Bill asked the group to help review any documents from the committee, and Lars committed to help. Michael also reported that based on feedback from the board, the committee has scrapped the former proposal to change the by-laws to require a standing education committee.

Michael also reported that the Sonoma County Builders Exchange works closely with many of these schools, arranging an annual dinner where students show off their work and receive prizes.

Bill stated that the 2016 budget had allocated \$500 for education. It has not been spent. It could be carried over to 2017, and we could add to it as needed. For now, Joe moved to carry the \$500 over to the 2017 budget. Michael seconded it. The motion carried unanimously.

## 7. Wrap-up

### 7.1. Review action items

Action items are summarized below:

- Judi to do a detailed comparison of SCWA’s membership roster and SCWA’s email distribution list, and report back to the board.
- Michael to setup generic accounts for website administration.
- Larry to conduct research regarding an appropriate projector/screen for SCWA, and report back to the board.

### 7.2. Time (as required) for candidates and officers to confer on position matters

Candidates for 2017 board member positions spent time with their 2016 board member counterparts to build rapport and transfer knowledge.

Respectfully submitted,

Lars Andersen

SCWA Secretary.





## Officers of the Association

<u>Chairman</u>	Bill Taft	<u>Secretary</u>	Lars Andersen
<u>Program Chair</u>	Art Hofmann	<u>Guild Chair</u>	Larry Stroud
<u>Treasurer</u>	Judith Garland	<u>Show Chair</u>	Scott Clark
<u>Editor</u>	Joe Scannell	<u>Web Master</u>	Michael Wallace

*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](mailto:SCWAEditor@gmail.com). Advertisements are also accepted with a nominal cost for paid members.

## Membership Application

I would like to join the SCWA to meet other people interested in the craft, the art and the business of fine wood-working. 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 \_\_\_\_\_

Address \_\_\_\_\_

City, Zip \_\_\_\_\_ Home Phone \_\_\_\_\_

Cell Phone \_\_\_\_\_ Work Phone \_\_\_\_\_

What can you do to help further the organizational goals of our volunteer-run association? Please tell us how you would like to help:

\_\_\_\_\_

\_\_\_\_\_

Please send check and completed application to:

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