



# WOOD FORUM

Newsletter of the Sonoma County Woodworkers Association

Volume 36, Issue 9

September 2016

## *Artistry in Wood 2016*

The hints of Fall's approach are becoming more frequent as the final touches are applied to projects in workshops from the Sierra foothills to the Pacific Ocean, in preparation for the *Artistry in Wood 2016* Show which opens in about three weeks. As I write this, Thursday, September 8 (drop-off day for show entries) is less than two weeks away, and the Judgment Day meeting a mere six days later.

On Wednesday, September 14, Judgment Day, the membership will gather for its monthly meeting, this time at the Sonoma County Museum. The judges will have spent the afternoon considering the various qualities of this year's entries. At 7 pm we will hear the judges express their opinions and extend awards to those lucky few who got things "just right."

Between now and then a great deal of energy must be expended to get those pieces on display. Several members will be preparing the exhibit space, helping take down the previous exhibit, painting walls and display pedestals and doing whatever is necessary to make the gallery worthy of holding the artwork.

Following Entry Day, the Guild members will review



*MJ Box by Greg Zall*

*Photo by Jose Cuervo*

all of the entries to make certain everything is within the guidelines. Then the displays must be arranged in a pleasing and logical layout. Not surprisingly, this doesn't "just happen." Under the direction of the Show Chair, volunteers will arrange the entries in preparation for Judgment Day. The judges will spend a full afternoon examining each of the entries, which are identified only by a number and title at this point, concealing the maker's name to ensure fairness. After the judges break for dinner, the membership meeting will convene in the Museum to hear the verdicts, an event not to be missed.

Three days later, on Saturday, September 17 the Show opens to the public. The Museum will host an Opening Reception for Museum members and SCWA members starting at 6pm that evening to kick things off.

The next membership meeting will also be held at the Museum, on October 4. This is always an enjoyable evening: the makers of the various pieces in the Show will be there to discuss their entries and answer questions. Don't miss this one either!

The Show closes on Sunday, October 9, and all entries must be picked up the following day.



# On the Road Again

by Art Hofmann and Bill Taft

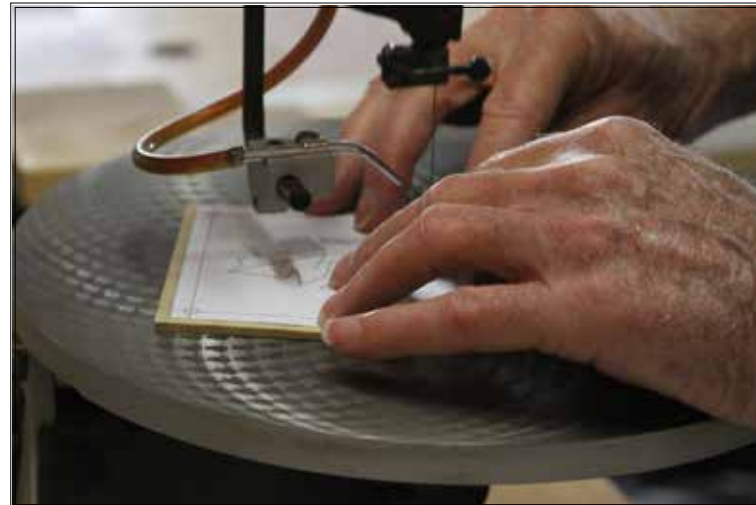
A small but steadfast number of members braved the considerable travel involved in the August 13 Small Shops meetings. Their perseverance was rewarded with many rare glimpses of our members in their man-caves.

## Bill Taft

The first stop of the day was Bill's shop, which is in his garage, and which also contains his current sailboat and his car when he is not using the space. The garage is a small two car affair, about 350 square-feet, but the ceiling height is more than 9 feet. The shop is set up primarily for marquetry. He has a small workbench with a drill press and a scroll saw along one wall. He also keeps his table saw along this wall, and rolls it out into the center when he needs to use it. All of the rest of his tools are portable and are stored in cabinets.

On display was the sailboat that he designed and built in his shop in South Carolina a few years before moving to Cotati. It is unique, as the hull, transom, seats, bulkhead and decks are all cold-molded using 1/8th inch thick Southern Yellow Pine. He had a display of photos showing the construction of the sailboat. Bill said that this boat, called the T15, is the fifth and last boat that he has built. He also had a notebook of photos showing the construction of Southern Star, a 40 ft. cruising sailboat, designed by Bruce Roberts, that he built in the early '80s in San Diego.

After some boat talk with his visitors, it was time to discuss marquetry. Bill gave a demonstration of how he does it, using the double bevel technique, which he executes a bit differently than the way it is being taught locally. The difference is that the piece of veneer that becomes the plug is attached to the front face of the background veneer, rather than to the back face. He demonstrated the system he developed to locate and attach the pieces to the background using photo copied paper patterns and rubber cement. The demonstration



piece was a small coaster decorated with two oak leaves. To show the process, Bill went through the steps used to insert the stem of one of the oak leaves into the base veneer. He showed how you can glue two pieces of wood together using rubber cement and a piece of plain copy paper. When using rubber cement, paper sticks to wood better than wood sticks to wood.

Therefore, when joining the faces of two pieces of wood together, the faces are glued to each side of a piece of paper. He has found that rubber cement does not penetrate into wood surfaces. However, he sands the surfaces anyway, as part of the finishing process.

He cut the stem of an oak leaf into the base, first drilling a small starting hole for his saw blade, in a location that would be removed when the leaf petal was installed. When asked what size drill he used, he said that it was about .030 inches, but in truth it was just

one of the last remaining drills from a hobby drill set. These small drills break easily, and over the years he has broken all of the smaller ones. What blade was he using? For 1/8th inch thick veneers, he uses a 2/0 37 teeth per inch double tooth blade from Olson Saw. Blade life is short, and with the amount of cutting that he does he buys blades by the gross. The scroll saw table was tilted at 4.5 degrees, and Bill inserted the blade through the hole, attached the top to the upper arm, tensioned it, and using the slowest speed cut around the periphery of the stem. Once the cut was completed he demonstrated how it is glued into the base using white glue. Bill said that he uses white glue exclusively because it is strong enough for marquetry and it dries clear. Bill wrapped up the demonstration by showing the steps he uses to cut and glue together the

two pieces that form one of the oak leaves.

After a little more conversation about marquetry and boats, the group headed off for Hugh Buttrum's shop in Sonoma.





## Hugh Buttrum

Hugh Buttrum's shop is in the back of his property in Sonoma on 5th St. West, almost a rural setting. For a "small" shop it is rather large, just short of 1000 sq. ft. organized into one large room and an alcove, with a separate room devoted to storage. Cabinets in a light wood with no-nonsense handles unify the space, with roughed-out bowls held in netting everywhere above them – over 600 by Hugh's estimate, enough work for the rest of his life. And still, he has new wood coming in from different sources: walnut burl, camphor, madrone, you name it. A half dozen of us spent an hour there looking around, and listening to Hugh's responses to questions about his art.



His artistic bent found its voice following retirement from a career in California Fish and Game. He had always been creatively inclined, going back to college days when he had an interest in Tiffany lamps, an interest he maintains to this day. He turned wood on



his own for a while, until it came to his attention that there were organizations devoted to woodturning. He attended a national conference of the American Association of Woodturners, and subsequently, workshops at schools like Arrowmont in Tennessee, that expanded his vision and insight. His work took off. Hugh talked about two specific topics in response to questions. The first was carving: He uses a Foredom flexible shaft tool for some work, but mainly relies on a smaller tool, a power rotary tool also made by Foredom



called a Micromotor, that holds the carbide burrs of various shapes that he buys in quantity. It is basically a small brushless motor, with a speed of up to 50,000 RPM controlled by a rheostat, and no cumbersome flexible shaft to wrestle. Hugh demonstrated by showing us how it worked on various woods. At *Artistry in Wood* shows, we have all seen Hugh's turned and elaborately carved ginkgo jars. Now some of us got to see the tools involved in their making.



Coring tool

Secondly, he showed how a number of bowls can be obtained from a single very large piece of wood. The process is called "coring." The centerpiece of Hugh's shop is his lathe, a massive Oneway, made in Canada, that many premier turners use. It has considerable



mass and is bolted to the floor. Hugh obligingly searched for, found, and mounted the specialized curved knives and tool rests that make coring possible.

Asked about his stash of steel rods tucked away in a cubbyhole, Hugh explained that he often made his own turning tools, using these rods for the shafts, and attaching a piece of tool steel (HSS metal lathe bits) to the shaft with CA glue. This was a real necessity in the earlier days of turning, before hollowing tools became available.

And before we left, we were treated to a glimpse of his stained glass lamp work. Hugh's creative mind seems to have no bounds. This visit to Hugh's shop was well worth the hour and half we spent there.



## Frank Moraes

*Right off the top, let's clear one thing up: Frank is not 90, as I wrote last month, but a mere 83.* I don't know where I got the former number from, but I apologize to Frank and the readers for misleading them. [AH]

Frank Moraes lives in western Santa Rosa. About ten of us made it out there on Saturday afternoon. His shop is truly small, comprising one part of a garage, 300 sq. ft. and is packed to the gills with machines and tools. With the exception of a lathe, Frank seems to have it all. In that limited space, one has to be extremely well organized and tidy, and that he is. Not only is all the wall space spoken for, but he has a lot going on overhead as well, and a tall person will not do well in there, as I can testify.



Although he doesn't have a lathe, he has something similar: a traversing router gizmo with headstock, tailstock, a heavy lead screw to move the router carriage, and shop-made gears to select the ratio of travel per revolution. He uses it for cutting helixes, flutes, and for simply turning square stock into round.

Frank showed us chairs that he is working on, and a number of his projects were lined up outside of his shop. In particular, he enjoys restoring items, like old rolling toys powered by kids' legs, vintage wheel chairs and sewing machines. In his dining room he showed us a





dining table that he made, that expands by means of an ingenious mechanism.

Probing into his background, we learned that for many years Frank Moraes owned a gas and service station in Coddington, and was also a general contractor, in which role he built eleven homes in Santa Rosa. We were impressed when we left.



### Bill Hartman

A different handful of people made it to Bill Hartman's shop, perhaps two handfuls. Here, Bill had his wood stash laid out, all that he wanted to unload at the time, and it covered about half-a-dozen benches. There were small lengths of hardwood, many of the exotics, and small blocks for turners. Pink ivory? It was there. Bill hovered in the background, talking handicraft and woodshop education with one of our members. One of his student projects, the armoires for the youth home, was available for inspection. These are the kind of projects that Bill likes, where a community is served. Joe Scannell and I perused the merchandise, and we both left with some nice sticks.



### Ann and Don Jereb

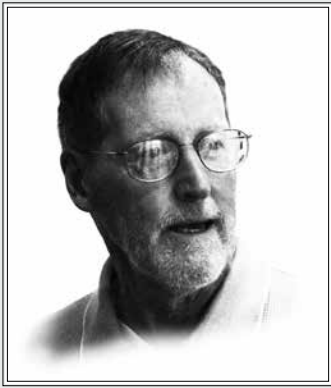
The BBQ was attended by about fifteen or so people. Food and drink materialized, mainly brought by Bill and Anne Taft. Don Jereb fired up the BBQ for hamburgers and franks. There was potato salad, beans. Joe Scannell brought a fabulous fruit salad that featured his blackberries and raspberries. And the desserts! Rick White brought an outrageous cake with white frosting. No one went hungry.

And to cap off the evening we visited yet another shop, namely, the woodshop of our host, Don Jereb. In one section of his three car garage, a sizeable space, Don makes exquisite things and is very amply equipped with a 15" Felder jointer/planer, some Festool equipment, exquisite Lie-Nielsen planes, and a handsome bench. He makes beautiful furniture for his handsome home, and bee supers for his wife's apiary.



*Photos used in this article are by Art Hofmann and Jose Cuervo*





## A Note from the Chairman

Bill Taft

Not a lot of members made it to all of the small shops a couple of weeks ago, but each shop had a full complement of visitors when it was open. I enjoyed it because the small groups offer more opportunity for question and answer type discussions than do our meetings with more formal presentations. Thank you Hugh Buttrum, Frank Moraes, and Bill Hartman for opening your shops and entertaining the visitors. A special thank-you to Ann and Don Jereb for hosting the BBQ that evening.

*Artistry in Wood* 2016 is almost here. We start the preparation work at the Museum the day after Labor Day. There is a lot of work to be done to put on our Show. We need volunteers to help with all of the activities. Sign up to help when the notices are posted. I think that you will find that being involved with the Show is a very rewarding experience.

Our Meeting with the Judges for the *Artistry in Wood* 2016 Show is September 14th. This meeting is my favorite meeting of the year. The Show schedule and all of the information about entering work is on our website.

I am continuing with my quest to find new leaders for next year. What if there was no *Artistry in Wood* Show? No *Wood Forum* because there was no news to present? A stagnant Web Site? Would you still be a member? It could happen, because four board members are vacating their positions at the end of this year. You can prevent it from happening if you are willing to donate a small amount of time in helping run the Association. Please contact me if you are willing to help.



Photo by Jose Cuervo



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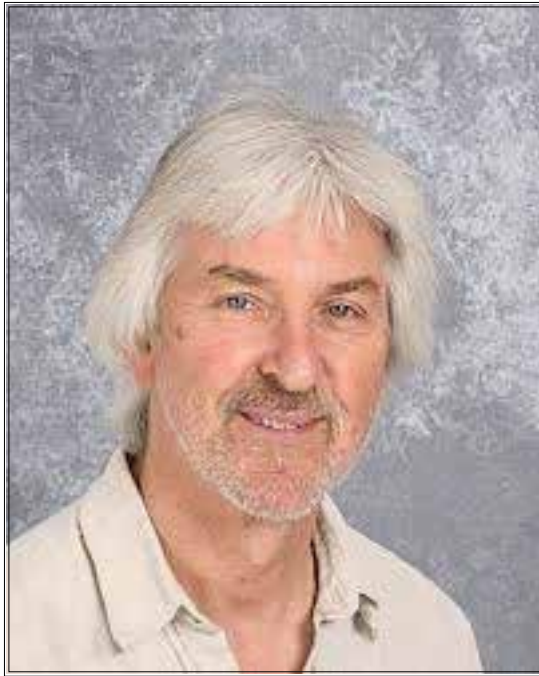
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# And the *Artistry in Wood* 2016 Judges are...



John Lavine has been involved in furniture and woodworking for 36 years, as a maker, teacher, magazine editor and writer. In 1980 he started Kodama Woodworks, a one-person shop combining his study of Japanese woodworking with contemporary furniture. He has exhibited his work nationally and is a master member of the Baulines Craft Guild. From 1997-2008 John was the editor of *Woodwork* magazine. During that same period he also taught furniture-making part-time at Laney College in Oakland. He was a founding board member of the San Francisco Museum of Craft + Design, and continues to participate on its Advisory Board. He is a member of the Furniture Society. Presently, he teaches woodworking at Westmoor High School in Daly City.



Mark Knize is an artist/turner and maker of art objects who lives in the East Bay. Mark sculpts in wood, clay, metal, concrete, and stone. The geometry of simple curves and round objects has been a decades-long interest of his, producing geometric, even practical, vessels. He now is adding more representational images to his body of work, including people and animals. Besides winning awards in local art shows, his work is also in private collections in California, Europe and Japan.



Om Anand is woodworker from the Santa Cruz area, a graduate of the Fine Woodworking program at COR Ft. Bragg, who now makes furnishings for clients on commission. Hand crafted quality is essential to his process. Originally from North Carolina, he began his career as a carpenter, and after COR, established his own shop. Om prefers to work in solid wood or shop-sawn veneers, using local woods such as Monterey cypress, madrone, and curly California walnut. He counts as his mentors James Krenov and Mokoto Imai, master temple and teahouse builder.





# Tooling Around Sheffield

By Steve Forrest

It helps to have friends in high places. When my wife snapped up some low cost tickets to England, my first thought as an avid woodturner was that this was a great opportunity to go to Sheffield, the Mecca of woodturning tool manufacturing, and visit a factory.

It turns out, it's not so easy to see tools being made. After contacting four of the biggest names in Sheffield tools, and politely but briefly being told that no tours were offered, I had to get creative. Enter Google. I searched Sheffield and woodturning, and lo and behold, the Sheffield Woodturning Club popped up. I just assumed that woodturners in England would be as friendly as the folks are here in our local club, so I sent them an email "to see if, as local woodturners,

she could do. And so began an absolutely lovely correspondence, and now enduring friendship, with one Lesley Churton. It turns out, the "secretary" of the club is what we would call the president. Lesley is a mover and shaker – a retired former hospital administrator and member of the Royal Navy, she is a no BS gal with a bawdy sense of humor. Eventually, she managed to arrange a tour of the Robert Sorby factory.

When the appointed day came, I took the train across the rolling green hills of the midlands from King's Cross up to Sheffield. I was met there by my unmistakable guide, with her short silver hair and warm smile. I had no idea what to expect – my mind was filled with vague images of belching smokestacks and Dickensian poverty. It

turns out that Sheffield, the fifth largest city in England with something over half a million people, has undergone its own renewal, like its larger counterpart to the south. While there are still old, broken down areas (think Rust Belt), there was also a blend of new and old, of clean steel along with repurposed brick. There are lovely old neighborhoods with shade trees, and beautiful countryside punctuated with stone walls just minutes from the city's edge.

Our first stop, after a lunch that might as easily have been in San Francisco, was the Kelham Island Museum. Many aspects of Sheffield's industrial past are recounted

here. Especially noteworthy was the River Don steam engine, an enormous three-cylinder beast, the most powerful remaining steam engine in Europe. This immaculately maintained masterpiece could switch from forward to reverse almost instantly, and had

driven huge steel mills in its day. From the largest to the smallest – the museum also had a display of "Little Mester" workshops. These were the craftsmen with an encyclopedic knowledge and skill relating to particular aspects of tools and tool making: forging, grinding, surgical instrumentation, pocket knives, etc. (The day I was there, I briefly observed a very old



[they] might have any leads on any possibilities for an interested, enthusiastic visitor to actually visit one or more of these facilities." Yes, it was just that random.

I promptly received a reply from the club secretary, who essentially said she had friends in high places at a couple of the factories, and she would see what



Mester working on a knife at his bench. He also had a cell phone, of course). This was a poignant display for me. It was like watching the last passenger pigeon. Just as aboriginal cultures and languages all over the world have disappeared (and continue to do so), an epochal wealth of knowledge and skill relating to tool making is going extinct before our eyes.

Next was dinner at Lesley's house, with her partner Jan and their dog, Toffee. Lesley showed me some of her prized turnings, and of course we had to poke around her workshop, with the usual tools and blanks waiting for some attention. I had brought some wood for her from California, stuff I figured might count as "exotic" in England - madrone and laurel – and a modest bowl as a hostess gift. Of course, she wasn't about to let me leave empty-handed, so I returned with some robinia and elm and beech.



In the evening we went to the historic farmhouse where the Sheffield Woodturning club meets. Four lathes were promptly pulled from storage, each with its own stand and set of tools, along with a grinder, blanks, and some finishing supplies, and people got right to work turning tops for a charity fundraiser. Newbies watched, learned, asked questions, and tried their hand, people were friendly to the stranger in their midst, and Lesley watched over the whole affair, taking the pulse of the various members. It was interesting to see the similarities and differences between Sheffield and the Wine Country. A beer in the local pub with a few of the members brought the day to a fitting end.



The next day, Lesley drove us to a medium sized, nondescript warehouse with a small sign over the door: Robert Sorby. After signing in, we were met by Clive Brooks, the European Sales and Product Manager. A friendly guy with an obvious regard for Lesley, he led

us through the plant. It was a revelation. If you ever wondered why good tools are so expensive, after seeing what goes into one, you would only wonder how they can sell it for that price and still make a profit. With obvious pride, Clive showed us station after station – assembly, shaping, stamping, grinding, even testing for hardness and etching the Sorby name permanently into the steel. There is an overwhelming mix of old



machines and new – they have a dedicated station just for repairs, where they can fabricate spare parts to order because some of the machines are old enough and specialized enough that that's the only way to keep them running.

But it wasn't just the machines. It was the interaction between the machines and

the people that was so impressive. The people who work there, while not little mesters, are very skilled and experienced. Every tool is handled by a number of people, each of whom clearly has an eye for the quality of their piece, and for the tool as a whole. As many tools as they make (and they are very, very busy), it's still small enough that it feels personal.

And what I saw was still just the tip of the iceberg. Tools were being shipped out all over the world, and someone like Clive is in direct contact with shops and turners, continually gauging the market and developing new ideas. There was a palpable sense of pride in continuing the Sheffield heritage embodied



in the Sorby brand. Not having toured the other manufacturers, I can't speak for them, and every turner out there has his or her favorites, but I would imagine things are comparable. As with manufacturing everywhere, there are all sorts of pressures – corporate vs. local ownership, foreign competition, technological innovation, labor relations – but somehow, these elegant, powerful, refined tools make their way all over the world for us to enjoy, providing us with a range of experiences we would never have otherwise. It is not something to be taken for granted.



Lesley drove me to the train station, and now I am back in Sebastopol, making shavings with an even greater appreciation for this ageless and endless activity called woodturning. Lesley and I continue to send photos and stories, and this whole adventure and series of wonderful, unexpected, and interwoven experiences came out of four rejections and an email to a stranger. Thank goodness for friends in high places.

*Photos courtesy of Steve Forrest*







*In response to last month's "Feeling Rejected" editorial, we have received the following from rookie member Dan Gladding:*

Your piece "Feeling Rejected" in the [August] newsletter touched a nerve, because I recently received a rejection from *Fine Woodworking* for my way of establishing a straight edge on a piece of lumber that does not have a straight edge. The kernel of the idea may have come from something published a long time ago but I just don't recall.

Subject: Poor Man's Edge Jointer

To: fwmow@taunton.com

I often need to make a dead straight cut on the side of a board that does not have a straight edge. I can't justify the cost of a jointer so I made a straightening fixture.

My solution was to purchase a 1/2 inch sheet of birch plywood. I ripped a piece of it to about 10 inches wide by 8 feet long. I kept track of which edge of the plywood piece is the factory edge, which I can assume is almost perfectly straight; it is this factory edge which runs against the table saw fence. I screwed a 3/4 x 3 inch piece of poplar, 8 feet long, to the piece of plywood as shown in the photos. The poplar gives a mounting surface onto which I screwed toggle clamps. I also added several blocks of 2 x 4 to serve as handholds.

In operation, I clamp the board that needs a straight edge to the straightening fixture. I then adjust the table saw fence to cut off a small amount of the not-straight board's edge and run the fixture with the board through the saw. A feather board helps keep the assembly against the table saw fence. The result is a board with a new straight edge which can then be used



*Photos courtesy of Dan Gladding*



against the saw fence to cut a straight edge on the opposite side. I have found that these new straight edges, when cut with a high quality blade, are perfectly satisfactory for edge gluing.

Incidentally, I recently purchased a magnetic Magswitch featherboard that is shown in the photos. It works just great.

*Editor's note: Publishers have many reasons for rejecting ideas submitted to them, and sometimes we can only speculate on the reason. But the Wood Forum is your publication. Exercise your First Amendment rights!*

*Don't have any rejection slips? Why not send us some photos of your current project?*





## Minutes from SCWA Board Meeting 27 June 2016

Board members attending: Chairman Bill Taft, Treasurer Judi Garland, Program Coordinator Art Hofmann, Guild Chairman Larry Stroud, Web Master Michael Wallace, and Secretary Lars Andersen.

Board members not attending: Show Chairman Scott Clark and Newsletter Editor Joe Scannell.

Other members attending: Michael Burwen, Scott Borski, Jim Levindofske, Bill Hartman.

Bill called the meeting to order at 7:08pm.

- **Finance.**

- a. 2015 financial statement.**

Judi presented the 2015 financial statement. It has not changed since the last meeting. The board considers it to be final. Michael will post it on the webpage.

- b. 2016 budget.**

Judi presented the 2016 budget. There was discussion about possible adjustments for 2017. SCWA may need to buy a (used or new) projector or a new flat-screen TV for monthly meetings instead of relying on Larry's projector. There was a discussion of how conservative/aggressive to be as far as how many members to use for budgeting our income from membership dues. In 2017, we will need to add an item for the website, which was pre-paid through August 2017. The budget for refreshments may also need to increase. The board unanimously approved the 2016 budget.

- **Programs.**

- a. Meetings for 2016.**

The July meeting/visit with Tripp Carpenter is cancelled. We will not attempt to find a replacement. The rest of the meeting for 2016 are all set.

- b. Plans for 2017.**

There are twelve meetings in a year. Two are related to the Show, one is a Guild presentation, and one is the Holiday party. That leaves eight meetings for the Program Coordinator to setup. We had four cancellations this year, all of which are tentatively re-scheduled for 2017. Art's goal is to find four more, and provide the new Program Coordinator with eight names for 2017.

- **Show.**

- a. Status.**

Bill will check with Scott how the Show preparations are coming along. Bill will back up Scott, as needed. Art has judges lined up. Last year's presentations to the public were not planned very far in advance, and this year we want to do better here. Last year, many members and their families/friends attended

on opening night. The Museum appreciated this, and we will encourage member support again this year. Bill will call the Krenov Foundation to make sure they are good to go. Bill will call Tyler to schedule the photos. Art will ask Les Cizek if he wants to bring his Krenov piece to be exhibited.

- **Education.**

- a. Education policy committee presentation.**

The education policy committee led by Michael presented their recommendations, and got comments from the board.

- The bylaws should be amended with language to explicitly call out educational support for Sonoma County high schools and Northern California colleges as an SCWA focus area.
  - a. Feedback: There was discussion about whether an amendment is necessary, or whether the existing language is adequate. The board would like the education committee to submit for review an edited version of the current bylaws, with all modifications clearly marked. Michael will do this, and then the board will review/discuss, and Bill will summarize the board's feedback for Michael.
- A permanent education support committee should be formed.
  - a. Feedback. Most of our previous committees – editing bylaws, improving webpage – have been temporary, not permanent. The board is open to a permanent committee. With five of eight board members retiring at the end of the year and severe difficulties finding replacements, there was a discussion about whether we would be able to permanently staff such a committee, and whether it is what SCWA needs at this time. Since the current members of the committee are all willing to continue next year, the board is open to trying this.
- SCWA should allocate \$1500 to kick this off, and the education committee would then develop a grant submittal/review process for board approval, and make a recommendation to the board as to how to best distribute the \$1500 among Sonoma County high schools.
  - a. Feedback: There was broad board support for the committee to develop a grant submittal/review process and then getting this process approved by the board. There was a lot of discussion about the \$1500 allocation. Does the board have the authority to do this, or should the members weigh in? Should we wait until the next annual meeting, and seek member buy-

in at that time? Should the money be spent on high school students, or in ways which might more directly benefit members? Is \$1500 the right amount of seed money, or are we better off with a smaller amount of money which would be easier to sustain over time? Should we donate money or "stuff?" The board was not comfortable approving the \$1500 at this time. The board would like to see a specific proposal distributed before and presented/voted on at the next annual meeting.

- SCWA should develop a process for members to contribute additional funds at renewal time. The funds would be used to support education programs going forward.
  - a. Feedback: Given that the option to contribute extra money at renewal time is already available today and hardly used, there was a discussion about whether this would yield a meaningful amount of money. If not, any funds for sustaining the program would have to come from the SCWA surplus, largely generated from membership dues. That brings up the question of whether to instead lower the membership dues or doing something else with the money.
- SCWA should consider becoming a 501(3)(c) non-profit.
  - a. Feedback. There was broad agreement that this would have implications far beyond the education committee, and to table this matter for discussion at a later time.

In general, the board is supportive of and impressed with the work done by the education committee. The main issue really comes down to money. To really make an impact, this program will require a significant amount of money both now and in the future. It would therefore behoove us to seek broad membership buy-in.

- **Administration.**

- a. Discussion on recruiting board members.**

Five of our eight board members want to step down by the end of the year. We tentatively have a replacement for one, with four positions open. The board discussed what might happen if more board members cannot be found. Michael suggested that we might simply let the function die – if we cannot find a Show Chair, we will not have a Show, etc. Consensus was that a smaller board would likely try to keep most functions alive, but scaled back dramatically. Lars will write an article for the July or August Wood Forum soliciting volunteers. We will have a board meeting at the end of September where the focus will be 2017. This gives us time to prepare for the November annual meeting.



## 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