



# WOOD FORUM

Newsletter of the Sonoma County Woodworkers Association

Volume 38, Issue 11

November 2018

## ARTISTRY *in* WOOD 2018

The calendar is almost out of pages for this year, and that means that the 30th *Artistry in Wood Show* is nearly upon us. If you are planning on entering a piece in the show, you're probably feeling a little stressed for time. Good luck with that.

Show Chair Don Jeréb must be feeling a little stressed as well (although he never seems to show it). So many last minute things to see to, so many tasks to delegate. This is where you, the members, come in. To pull this show together, we all need to lend a hand. On page 8 Don has listed some of the jobs for which he needs volunteers. Don't be shy. We always have fun, and it's a great way to meet other people in your club.

The next two months will be busy ones, beginning with those help-needed dates. On Thursday, November 8, Don will be



on hand at the Museum, along with his helpers, to receive your show entries between 9am-5pm.

The following afternoon the Guild members will meet at the Museum to assess the entries for compliance with established show guidelines.

Monday, November 12 is Photo Day, when each of the show entries will be professionally photographed.

Tuesday, November 13, our monthly membership meeting will be held at the Museum at 7pm, with the judges in attendance. Following that meeting, there will be three days of final tweaking to get things perfect for the public Show Opening on Friday night.



# 2018 *Artistry in Wood*

As we wend our way through October and trees are preparing for winter, the members of the SCWA can be seen applying the finishing touches on their entries for this year's 30th annual *Artistry in Wood Show*. Whether you are one such entrant, or someone who just likes to stand back and admire good craftsmanship, there is a great deal of work coming up to pull it all together. Here are some of the important dates to put on your calendar. Also, be sure to check the website for any last minute changes.

Thursday, November 8, between 9am and 5pm - Drop off entries

Tuesday, November 13, 7pm - monthly Membership Meeting, held at the Museum, with judges in attendance

Friday, November 16, 6pm - Exhibit opens to the public

Sunday, January 6, 2019 - Exhibit closes

Monday, January 7, 2019, 9am to 4pm - Entry pick-up



*Shoe Storage Bench* by Larry Stroud

**Best of Furniture 2017, tie**



*Hall Table* by Michael Selser

**Best of Furniture 2017, tie**



*Truetone* by Darryl Dieckman

**Best of Show 2017**

*Photos by  
Debbie Wilson*

Every member is encouraged to enter something in the Show. Entry forms are available on the SCWA website, along with entry guidelines. There are five categories to choose from: Furniture, Turning, Boxes, Art, and Miscellany; the choice is yours, as appropriate. Awards are given for Best of each category, as well as Best of Show. In addition, there are Awards of Excellence.





**Best of Art 2017**

*High Seas in the Bath Tub* by David Stohl

The People's Choice Award is a cash award (\$150) given to the maker whose creation garners the most votes from museum visitors.

You must be a member of SCWA to enter a piece in the Show. Membership information is also available on the website.



*Straw Marquetry Box* by Joe Amaral **Best of Miscellaneous 2017**



**Best of Turning 2017**

*Turned/Carved Claro Walnut Bowl* by Hugh Buttrum



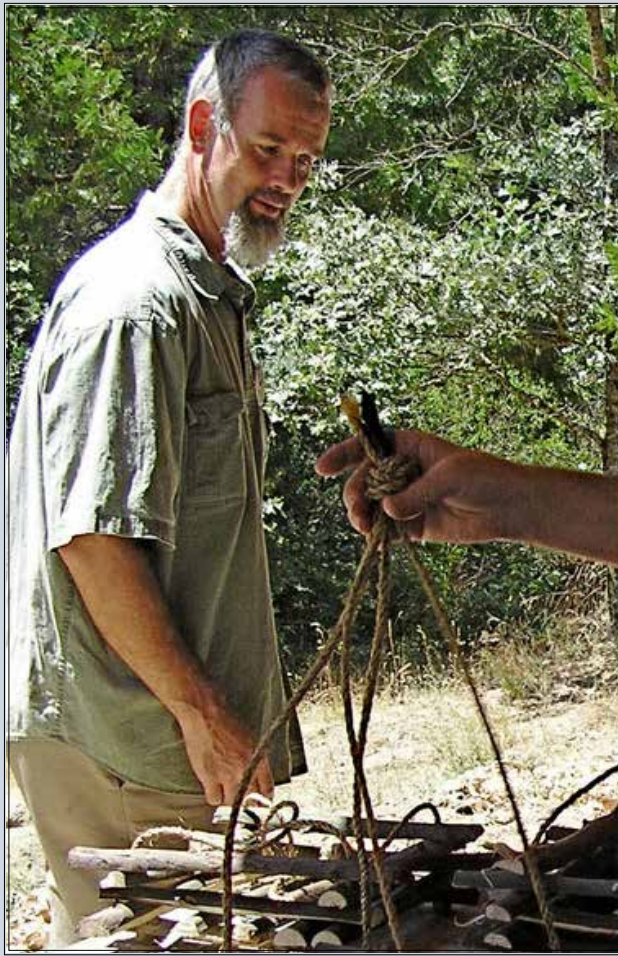
*Roar* by Paul Marini

**People's Choice 2017**

Entrants are encouraged to complete and submit the Entry Application Form and membership application (if needed) prior to Entry Day (November 8). However, if desired, both can be done on Entry Day when you submit your creation for the show. In any event, it is a good idea to at least fill out the application form in advance, to avoid delays on Entry Day.

Towards the end of October we'll be sending out an email to the membership asking for volunteers to assist with the gallery preparation, setup, and receiving of pieces on entry day. There is plenty of opportunity to help, so don't be shy. Those who assist always have lots of fun.





*Julian Shaw*

**Julian Shaw** is a teacher of Woodwork, Physics, Chemistry, and Blacksmithing in elementary, middle, and high schools, and with adults.

He had his first taste of woodwork in high school in UK. As part of his senior project he designed and fabricated a trophy for a chess competition, combining woodturning, plastic fabrication, and aluminum casting. He learned a number of skills at that age (turning, pattern making, metal working) which he has used throughout his life. He then pursued a career in the sciences, and returned to woodwork in the early 1990's. He ran a production woodturning shop in Sebastopol until 2015, slowly increasing his teaching, particularly in middle and high school. Currently, Julian teaches physics, chemistry and woodshop full-time at Credo High School in Rohnert Park, CA, and with 16 lathes running in the woodshop there is never a moment to spare!

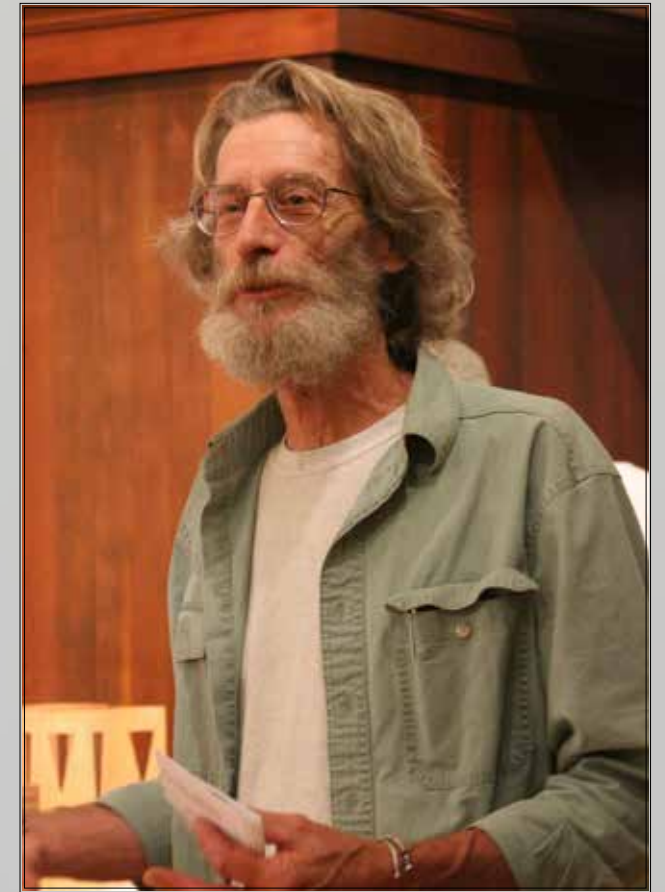
## Meet the *Artistry in Wood 2018* Judges

**Paul Reiber** is a sculptor and woodcarver. He came to the Mendocino coast in 1981 to study furniture making with James Krenov at the newly opened College of the Redwoods Fine Woodworking Program. His work encompasses a wide range, from furniture with carving to sculptural chairs, from small relief carvings to large architectural details.

His recent work has centered on the human figure in relationship to plants or animals and the narrative and symbolic possibilities of those relationships. This work explores a range of emotions including contemplation, sadness, anger and exhaustion.

His work is shown locally at Highlight Gallery in Mendocino and the Mendocino Art Center.

*Paul Reiber*



*Ross Day*

Influential in the Northwest studio furniture movement, **Ross Day** has been creating a body of work as a designer, maker, and educator for nearly three decades. Inspired by the shared aspects of traditional Japanese and modern Scandinavian design traditions, a design style celebrating elegant simplicity and the power of understatement. Simple graceful lines, emphasizing visual lightness and strength, are combined with beautiful natural materials. These blended with expert machine and hand skills connect the human touch to produce the attractive forms that characterize a Ross Day piece of furniture.

Initially trained at the College of the Redwoods under James Krenov, over years Day has refined and developed his own design perspective. Projects have appeared in magazines, books, and on websites. Also, sharing his approach with many as an educator, he has taught courses ranging from two-week studio intensives to year-long programs at college interior design departments and leading furniture making schools. Many of Day's students have cited him in influencing the charting of their own careers.

Working from his shop in the Seattle area, Day has produced work in both group and solo show settings for top galleries and museums. Frequently working on commission, he is often sought out by private collectors. His high standards are employed in every project and design; selecting and synthesizing the finest domestic and international hardwoods, along with a keen eye for detail often in exotics, patinaed metals, or glass.



# SCWA Monthly Meeting

October 2, 2018

by Joe Scannell

Chairman Tom Vogel opened the 7pm meeting by welcoming members and a few guests in attendance, then turned things over to Program Chair Chuck Root, who introduced the evening's speaker, Leif Calvin, the founder of Timber Creations, Inc. Mr. Calvin was accompanied by his partner of 15 years, Vincent, who does design work for the company.

Leif found his way into the timber framing business fifty years ago when his parents bought a seafood cannery building built in 1918 on a pier in Sitka, Alaska. They operated it as a building supply business, and it was his job, along with his brothers and sister, to keep the forklifts from falling through the dock. The business came with a pile driver left over from the 19th century, and the young crew logged many hours driving new pilings into the mud to keep the business afloat.

That dock is still in the family, and it has been expanded and modernized into a lodge with bunkhouses and known as Fisherman's Quay, catering to fishermen.

After college he worked for three years in the early 90s for Terry Turney, a respected timber framer in San Luis Obispo. In his second year of employment there, he spent two months living in Ojai, repairing an estate known as the Pratt House that was in serious disrepair. It was one of the five "ultimate bungalows" built by the brothers Charles and Henry Greene, the preeminent architects of the Arts and Crafts Movement; they designed the home for Charles and Mary Pratt in 1909. Leif obviously was greatly affected by the experience, and his tastes today still reflect that G & G style.

Terry Turney employed the traditional handtool techniques of his day, and so, of course, did Leif. When



*Oregon CAM facility*

he first went out on his own, he used recycled timbers in his work, but then along came CAD/CAM and he made the jump, which greatly increased his productivity while also giving him more time with his family. The first part of the process, computer-aided design, takes place in his shop in Santa Rosa. There they draw the entire proposed structure to great precision, so the fit between all the parts can be verified before any wood gets cut. From there, the drawing file is translated into machine code and sent to one of two companies he works with where the actual sawdust is generated. One of these is in Oregon, the other in Canada.

At the Oregon facility they can handle a 12x22" beam 47 feet long. If you need more than that, the Canada plant has a door at the end of the line that can be opened to handle anything you can send it.

Depending on the species, the wood may be green, air dried, kiln dried, or RF dried. In this process, which resembles a microwave oven, the wood is stacked tightly together and placed in a vacuum chamber. The pressure is lowered down to minus-two atmospheres, then subjected to radio-frequency energy that excites the water molecules. The wood dries from the inside out, and water can actually be seen pouring out of the end grain. This can take several days, and is obviously an expensive process, so it is only used when absolutely necessary. But it's a nice tool to have in your kit.





From there, the wood goes onto the CAM line, where it is whittled and bored by mammoth routers, a 25” sawblade, and whatever else is needed to produce a timber that exactly matches the design that started on a computer screen in Santa Rosa, CA.

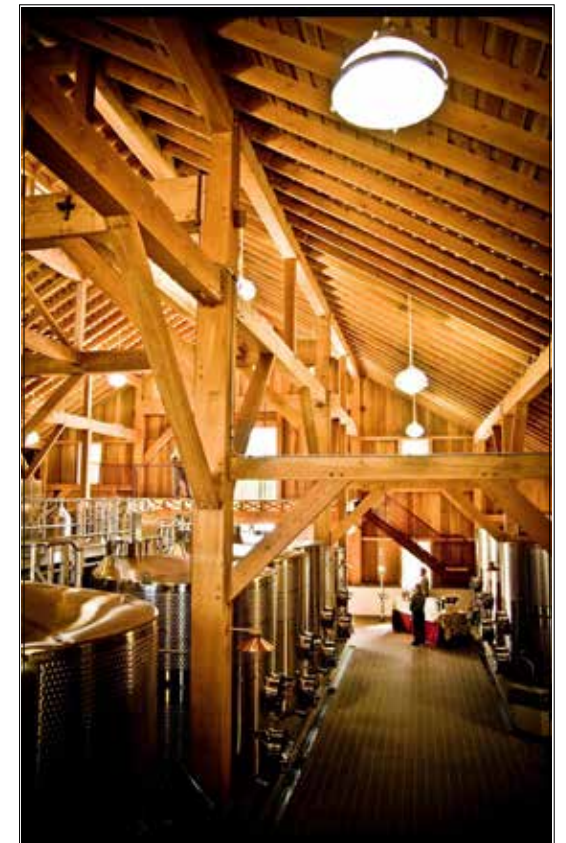


*Toad Hall*

The first job Leif took when he ventured out on his own was the rebuilding of a structure originally built in 1480 in Suffolk, England. His clients purchased the building as a pile of firewood. The owner gave them a photo and said, “Your house should look just like this.” They had it shipped stateside, to the Napa Valley, and enlisted Leif to work his magic. It became known as “Toad Hall,” and required improvising a “tall foundation” because the bottom of the walls were rotten. But almost everything else was perfect; he only had to replace four rafters. The 500 year old building had been constructed from whatever trees grew nearby, several species of oak, ash, etc. Not readily evident in these photos is the moat completely surrounding the home. The reason? The owner wanted to have to cross a bridge to gain entrance.



Another job he is proud of are the fermentation barns of Nickel & Nickel winery. These presented some extra design challenges because the huge stainless steel tanks wouldn’t be installed until the building was completed, and they also had to be able to be removed when necessary.



The give some perspective on the size of this, the second fermentation barn, the cupola is bigger than his house!



*Nickel & Nickel Winery fermentation barn*



The Ratna Ling Retreat Center in Cazadero involved some very challenging timber work. The architects wanted an octagonal roof beam arrangement in the Meditation Hall, but with minimal support posts. There are three octagons: outer, inner, and upper. The walls are 46 feet apart, and the roof overhangs 5 feet all around, so the roof structure is 56 feet across. Because heavy timber framing is very strong in compression but weak in tension, they used a continuous steel framework around the perimeter to keep everything in compression. His taste for Greene & Greene can be seen in some of the details.

Watching his enthusiasm throughout the presentation, it was obvious that he enjoys his work, like a kid playing with Legos. The evening ended with a nice round of applause for Leif and Vincent.



*Leif Calvin*







# Volunteers Needed

November 5th (Monday) 12-4PM: 2 volunteers  
 November 6th (Tuesday) 9AM-3PM: 2 volunteers  
 November 7th (Wednesday) 9AM-4PM: 2 volunteers  
 November 8th (Thursday) 9AM-5PM: 2 volunteers  
 Offloading and placing entries on the floor.  
 November 9th (Friday) 1-3PM: Guild Review of entries  
 No volunteers needed.



November 12th (Monday) 9AM-5PM Photo Day:  
 3 volunteers needed to help photographer move,  
 stage, and photograph pieces. Volunteers  
 instrumental in lighting.  
 November 13th (Tuesday) 9AM-11AM 1 volunteer  
 Judges arrive at 11AM  
 November 14th (Wednesday) 9AM-4PM. 1 volunteer  
 November 15th (Thursday) 1 volunteer  
 November 16th (Friday) 9AM-12noon 1 volunteer



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



## Note from the Treasurer...

To the Membership:

I received this letter acknowledging SCWA's donation in lieu of speaker fees.

We also made a \$300 donation to Becoming Independent on behalf of Philip Nereo.

\_Judi



What Lies Beneath table by Carol Salvin, Artistry in Wood 2014

# ARROWMONT

*school of arts and crafts*

PO BOX 567 / 556 PARKWAY  
CATLINBURG TENNESSEE 37738  
865 436 5860 F865 430 4101  
WWW.ARROWMONT.ORG

October 4, 2018

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

Dear Judith,

In the wake of challenges caused by fire and weather, we have moved forward with confidence, investing in arts and crafts for the future.

We have completed our beautiful new dormitory, built to replace the buildings lost in the 2016 wildfires. And we are growing in other ways - enrollment, staff, programs, support for artists and our community, and stewardship.

With your generous gift of \$600, honorariums for Hugh Buttram and Michael Cullen, you are impacting the lives of people whom you will probably never meet—your gift will plant seeds that will grow trees that you and I may never sit under. There are thousands of stories about people who come to Arrowmont for the first time and experience the joy of making and learning. And there are people who return year after year because they find knowledge, challenge, fulfillment and acceptance.

As we look to the future, your gift will enable us to provide scholarships for school children, teachers, returning veterans and others who would not otherwise be able to attend. It will make it possible to continue hiring the best instructors and providing top quality studios and comfortable facilities. And, it will allow us to be a vital resource for artists in our area and across the US.

On behalf of Arrowmont's staff and board of governors, I thank you for your support. We could not do all we do without you!

Warmly,

Bill May  
Executive Director

Received: \$300  
Check No.: 1062  
Date: September 25, 2018

Received: \$300  
Check No.: 1063  
Date: September 25, 2018

Arrowmont School of Arts and Crafts  
(Fed.ID No. 58-2007394)

No goods or services were provided in exchange for your contribution.





# SCWA Annual Meeting to be held December 11, 2018

## Annual Meeting and Proposed Bylaw Changes by Lars Andersen

According to the SCWA Bylaws Section III.B, SCWA holds an Annual Meeting for the purposes of electing officers for the forthcoming calendar year, voting on any proposed bylaw changes, hearing a Treasurer's report on the financial affairs of the SCWA, conducting any other business that may arise, and approving any change in the annual dues for the subsequent calendar year.

The Board designates the December 11 Regular Meeting ("Meet the Makers") at the Sonoma County Museum to be this year's Annual Meeting. We need a quorum for our Annual Meeting, so please attend the meeting if possible.

The Board unanimously proposes the bylaw changes below in order to achieve the following objectives:

- a) To change the requirement that our Annual Meeting may be required to be held on the same date as the "Meeting with the Judges" for the annual Show.
- b) To change the number of members that must be present when making important decisions, such as selecting Officers for the coming year, to better reflect the number of members that are typically available for the task. (Note: The existing quorum of 20% is currently about 28 members, a number that we have found to be too high on many occasions).

Specifically, the following bylaw changes are proposed:

- 1) In section III, B, (Annual Meeting):

Remove: "The Annual Meeting will be held on the same date and in the same place as the November regular meeting."

Replace with: "The Annual Meeting will be held in the last quarter of the year on the same date and in the same place as a Regular Meeting. The date of the meeting will be announced by the Officers after the annual show schedule is finalized."

- 2) In Section III, Q (Quorum):

Remove: "Twenty percent (20%) of the members."

Replace with: "Twenty (20) members."



## Holiday Party

The holidays are closing in upon us, and the subject of a Holiday Party, our traditional December meeting, is being discussed. In past years, the event has been organized by a member who has also been (surprise!) a Board member or a former Board member. This year, the Board members have each concluded that it's time to share the fun, so we are asking one of our uncommitted members to step up and help us out. The job is not that big - it is mostly making lists of small tasks and delegating them to your friends.

If you are up for this, please contact one of the Board members listed on the next page.



*Devotional Mantle* by Joshua Smith, Artistry in Wood 2016



## Officers of the Association

<u>Chairman</u>	Tom Vogel	<u>Secretary</u>	Lars Andersen
<u>Program Chair</u>	Chuck Root	<u>Guild Chair</u>	Mark Tindley
<u>Treasurer</u>	Judith Garland	<u>Show Chair</u>	Don Jereb
<u>Editor</u>	Joe Scannell	<u>Web Master</u>	Rod Fraser

*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