



WOOD FORUM

Newsletter of the Sonoma County Woodworkers Association

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HAND IN HAND

The Sonoma County Museum reported that the 31st annual *Artistry in Wood* Opening Night was the largest opening night crowd ever in the Museum's history, with over 400 visitors. No doubt some of the attraction was the simultaneous opening of another show right next door, in the Museum's other gallery. That show is titled "Discovered: Emerging Artists of Sonoma County," and is worth seeing before it closes. One of the artists, Annette Goodfriend, has created numerous pieces involving that part of anatomy we as artists and makers all know well: hands.

The photo at right is of one of those works, and suggests many things, such as the interconnections we all share, the safety of being in good hands, lending a hand, and many hands make light work.

It also serves as a reminder that your Association
NEEDS A HAND.

The SCWA Board is composed of eight hard-working individuals who also have day jobs, just like nearly everyone else. They do this work on the side because they see the value in having an organization such as ours, and are willing to do their part to keep it going.



We have been without a Board Chair and a Program Chair for several months now, and need to fill those slots. At the Annual Meeting on December 10, one member stood up and offered to share the Program Chair position if two others would do likewise. This makes it a much easier task for all, and also gives each person a strong influence on what we do for the coming year. Perhaps you know of someone you think would be an interesting speaker, or there's somewhere you'd like to go on a field trip. Or maybe you just want to learn some new skill, and you know the person who can teach it, but they're expensive. As a Program co-Chair you can hire the person from our budget and we all benefit.

Take another look at the picture.

Do you see your hand in there?



Photo by José Cuervo

The Makers Meeting

December 10, 2019

by Joe Scannell

Show Chair Don Jereb, exuding effusive enthusiasm as usual, declared the Association's Annual Meeting open promptly at 7pm. He explained that we would be voting on a slate of officers for the coming year. He then spoke about the two open Board positions: Chair and Program Chair. He asked for volunteers for both positions, but received no takers. The position of Program Chair has been handily filled for more than two years by Chuck Root, but he has had to stand down because of conflicts with his other responsibilities. As Don pointed out, the position does not have to be filled by one person. Two or more could share the job - many hands make light work! Five of the twelve monthly meetings for 2020 are already arranged, so there are really only seven slots to fill. If we are unable to fill these, meetings will have to be canceled, a circumstance no one wants to contemplate.

The other six Board members had agreed to stand for election once again, so a vote was taken and all were on the payroll (!) for another year. At this point Don Naples spoke up, offering to share the Program Chair with two or three people if others would step up as well. He has a bit too much going on in his personal life to tackle the position on his own, but would be happy to participate on a committee.

Treasurer Judi Garland gave her annual report of the Association's finances, as follows. The beginning balance on January 1, 2019 was \$11,707.26, and the

ending balance was \$13,014.10 as of November 30, 2019. Income was \$5,433.65, and expenses were \$4,126.81, a net gain of \$1,306.84. These numbers do not reflect income or expenses as a result of the Show. Judi pointed out that based on these numbers, she wanted to emphasize that we have money to spend on monthly speakers, which makes the task of securing speakers that much easier.

There were no proposed changes to the bylaws to be voted on, and no further business, so the Annual Meeting was declared closed and Don opened the second portion of the evening: the Makers Meeting.

Photos by Debbie Wilson



Walnut Vessel: An Old Soul by John Cobb



Aspire by John Cobb

John Cobb started with a stump rescued from a picked-over pile from Calico Hardwood, cut it in half, and turned a twin pair of hollow vessels, one of which is seen at left. This walnut burl vessel brings to life the beauty and soul only found in an old tree. Finished with tung oil.

He also had an unusual (for him) show entry: "Aspire" was the culmination of a one week class in Colorado, where participants were challenged to do something outside of their area of comfort. It received an *Award of Excellence*.



Tribute to Paul Iribe by Dominique Charmot

Dominique Charmot was taken by the elegance and subtle features of French designer Paul Iribe's cabinet and created his own rendition, above.

Not satisfied with one difficult bit of cabinetry, he also gave us "Papyrus," a two-door cabinet that opens to reveal ten drawers inside. The use of several complementary veneers and the sculpted legs are right out of the Art Deco style book.



Papyrus by Dominique Charmot

Photos by Debbie Wilson



Photo by José Cuervo

Greg Zall teamed up with architect **Bill Bondy** to build this unusual six-drawer dresser. As can be seen in the photo above, the drawers *are* the cabinet. Forgoing the customary box, the drawers run on commercial metal drawer slides that are attached to a central welded steel column. The metal spine offers greater rigidity and stability, which were necessary to get all the drawers to align and coexist without colliding. Even at that, Greg put in a lot of time tweaking the alignment, which required each drawer to be removed to adjust the slides. The steel frame weighs in at 200 pounds, so moving this dresser is not a trivial undertaking and means removing the drawers to reduce weight. The drawer slides are 3/4 extension; full extension would have allowed too much side play. Getting all the slides parallel to each other was critical. The exterior is quarter-sawn ash veneer from Certainly Wood; the interior is shop-made koa veneer.



Dresser by Greg Zall and Bill Bondy

Photo by Debbie Wilson



A Mouse's Life by Paul Marini

This year we got another glimpse inside the mind of **Paul Marini**, who two years ago gave us the mighty jaguar (“Roar”). This impressive work is entirely carved in basswood: every creature, every leaf. All were carved from individual blocks of wood, except for the Gaboon viper, which required ten. Petaluma artist Elise Durenberger, Paul’s collaborator on “Roar,” did the painting once again.

Paul explained why he chose a snake: he raised snakes when he was a boy. His grandfather, a cabinetmaker, taught Paul woodworking from age eight, and always challenged him to do something he’d never before done. Five years ago he joined a

carving club, leading to his three 2016 show entries, then to “Roar” in 2017, and this year to “A Mouse’s Life.”

There was some criticism from the judges in 2017 that the foliage used in “Roar” was plastic, so this time Paul was determined to make his project 100% carved wood. Some elements took more time than the snake; the tarantula in particular took more time than all other creatures combined. “A Mouse’s Life” garnered an ***Award of Excellence***.

Photos by Debbie Wilson and José Cuervo



These “Low Back Dining Chairs,” from a set of four, represent **Rod Fraser’s** first venture into chair making, helped along the way by Charles Brock. This Maloof-inspired chair exhibits his classic look, with continuous lines sweeping from the arms into the seat and legs. The build required a lot of 8/4 stock, and was really more of a carving project that included some very complex joinery. Finish was wiped-on Arm-R-Seal, with many coats and lots of sanding to eliminate runs. The chairs now live in his dining room, around a table he also made.



Low Back Dining Chairs by Rod Fraser

Photos by Debbie Wilson and José Cuervo



Bench/Coffee Table by Lucinda Daly

For her “Entry Bench” **Lucinda Daly** used redwood reclaimed from the ceiling of a building at the Moffett Air Force Base in Santa Clara County. She coopered the pieces, giving the surface a gentle concavity, and made the base of white oak using bent lamination technique.

Her second entry was the “Bench/Coffee Table” seen above. The top is a bookmatch of a magnolia plank she found in the stash while a student at College of the Redwoods. The grain is extraordinary, the sapwood laced with stripes similar to zebrawood. The base is walnut, and she finished it with Osmo, which she likes because it doesn’t darken walnut. The top is attached with shop-made brass cleats.

She also graced the room with an “Accent Lamp” that houses a low wattage bulb. The shade is constructed from rosewood veneer (including the sapwood) which she bent over a form using a vacuum bag, a technique she picked up at a Brian Newell workshop last Spring.

Photos by Debbie Wilson



Accent Lamp by Lucinda Daly



Entry Bench by Lucinda Daly



The Box Family by Don Jereb

Don Jereb created these five boxes from a single piece of claro walnut. The five stack one inside the next (without their tops), like those Russian nesting dolls. Don likes to point out that they are scalene triangles, with each side a different length, making for a more interesting design. The lids are topped off with delicately turned pulls of Macassar ebony, which Don made under the supervision of Hugh Buttrum. The finish is shellac, rubbed out with ScotchBrite pads.

Photos by Debbie Wilson

The award of the **Best Turning** went to **Paul Feinstein**, who stated that all of his hollow form turnings are from trees he has felled himself. It was his good fortune to acquire tons of camphor burl, a piece of which he turned into “Ashes to Ashes,” seen below. He does his hollow turnings using tools that he forges himself, enabling him to work through holes as small as 1/4”. He describes the finish as lacquer French polish.



Ashes to Ashes by Paul Feinstein



Highly Spalted Silver Maple by Michael Sooley

Michael Sooley had a chunk of maple sitting in his driveway for about a year before he got around to doing something with it. When he did, in 2013, it had already spalted quite heavily, but he decided to do a twice-turn on it anyway. Then it sat again...this time for six years! This is the lovely result.

Mike also entered two other bowls, these in claro walnut. All pieces are finished with Odie's Oil.



Quilted Claro Black Walnut by Michael Sooley

Photos by Debbie Wilson



Claro Black Walnut Burl by Michael Sooley

Steve Forrest is fond of pursuing the classic forms, so when he got this piece of madrone, boiled to stabilize it, from Victor Larson, that's where he went with it. After the initial turning, he dismantled the bowl and scorched the outside with a torch, creating a wavy, random pattern of char. Then he remounted the piece, but in a slightly eccentric fashion, and cut grooves into the surface. The result is a series of undulating, variable width grooves that contrast with the underlying char, a very pleasing effect.

This untitled bowl received an *Award of Excellence*.



Steve obtained this great chunk of silver maple (below) from an arborist, and left the rim the way he found it. He finished it using the David Marks method: Seal-A-Cell, followed by Arm-R-Seal, then wax.

As one of the judges commented, "Too functional to be an art piece, too artsy to be a functional piece."



Nun of the Above by Steve Forrest

Steve turned the handsome little box at left from a reject clarinet bell of African blackwood, and accented the lid with a collar of betel nut, which he says turns somewhat like tagua.

Photos by Debbie Wilson



Untitled by Steve Forrest



Veneered Wine Box by Kent Parker

Kent Parker made two of these boxes - this one to display a 1.5 liter bottle of wine, the other (not a show entry) for a 3 liter bottle. He used commercial camphor veneer, blue paua abalone, and canary wood. The substrate is poplar, the interior lining is pigskin over mount board. He used Brusso hinges, and the lock is from England, sold by Andrew Crawford, who calls himself the “Smart Boxmaker.” The locks he sells are high quality, but the supply is spotty.

For a finish, he used wipe-on polyurethane. Kent also showed us a miter jig he used to cut the purfling using a chisel.

The judges awarded his entry **Best Box**.



Photos by Debbie Wilson and José Cuervo



White Oak Bassinet by Michael Finizio

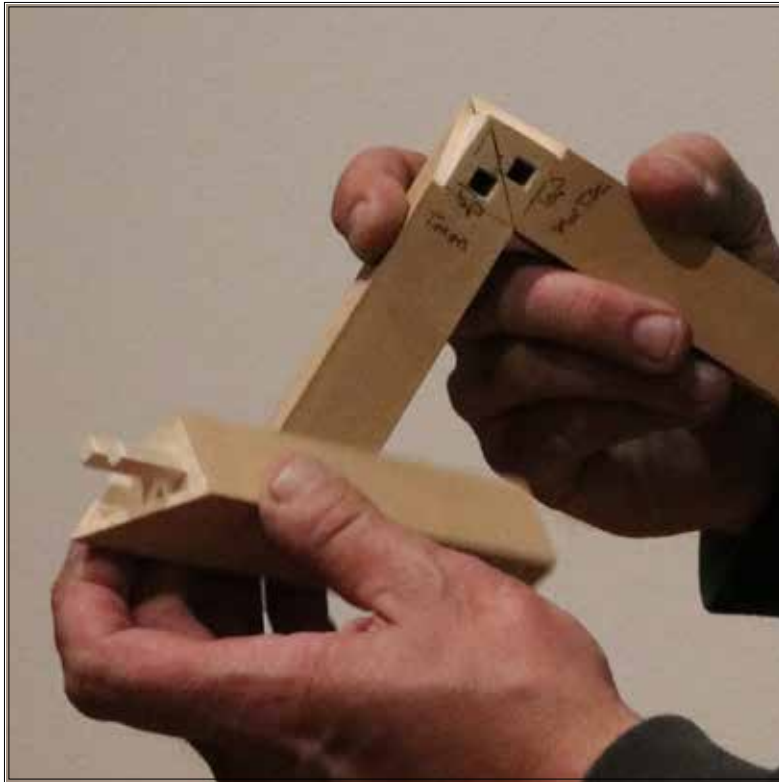
With a new family in the making, **Michael Finizio** decided, like many of us, to make baby furniture. But the way he tells the story, he set out to make a bassinet without one critical piece of information - how big to make it. So now they “have a different bassinet.” But Mike was optimistic: “Maybe my daughter will keep her toys in it.”

The bridle joints were trickier than they look, because of the angles, which were inspired by angles he found in mid-century modern design.

One judge commented that handle cutouts would make the piece easier to use.

The bassinet is made from rift-sawn white oak, and finished with polyurethane.

Photos by Debbie Wilson



*Cabinet on Stand #1
by Thomas Vogel*

*Photos by Debbie Wilson
and José Cuervo*



Peter's Stool by Thomas Vogel

Tom Vogel made “Peter’s Stool” from scraps of walnut. He inherited a lathe (from Peter) but has no lathe tools, so he used a router to shape the legs while mounted in the lathe, his first lathe project. The finish is shellac, French polished. The piece received an *Award of Excellence*.

The liquor cabinet (above) took Tom seven months to construct. The Chinese three-way miters are perfect, after 12 practice runs. He cut them with Japanese handsaws and chisels. The box is joined with blind miter dovetails. The parquetry is impressive. He cut all the pieces, fine fitted each with a hand plane and a jig, taped them into Y-shapes, blue taped those sub-assemblies together into a full sheet, then used veneer tape and removed the blue tape, before gluing to the substrate.



John Rinehart received the **Best Furniture** award for his chair, from a design by a friend at the College of the Redwoods who died at a young age. The wood is afromosia, three planks from MacBeath. He did a lot of template routing, using floating tenons for joinery. Additional shaping was done with a shaper/router, and rasps and files. It was a tricky glue-up, with many parts having to come together at once.

John lives in Mountain View, and teaches at Palo Alto Adult School, where they also have an upholstery class. John enrolled, and teacher Kathleen Koenig guided him through the upholstery process. He used traditional methods, but used small screws instead of tacks, because the wood is so hard he worried the tacks might cause splitting.

Photos by Debbie Wilson and José Cuervo



Cardiff by John Rinehart



Octopus by Charlie Saul

Charlie Saul is a new SCWA member, as well as an active Winecountry Woodturner. He uses mostly plain woods, using the twice turn technique. Through Winecountry Woodturners he learned the importance of finishing the interior of vessels.

“Octopus” is turned from a large piece of bay laurel, colored in places with aniline dyes. The bottom is blue aniline dye, and looks like stone.

“Snakes and Lizards” is turned from sycamore.



Snakes and Lizards by Charlie Saul

Photos by Debbie Wilson and José Cuervo

While driving through Hickory, North Carolina, **David Fleisig** stopped at West Penn Hardwood (a dream lumberyard in his description) and bought a bunch of 4/4 spalted maple. He used dental picks to remove decay before turning this segmented hollow vessel. Asked if he had used CA glue to stabilize the spalted wood, he said no (he's a purist). The finish: 1/3 tung oil, 1/3 Armor Seal, 1/3 mineral spirits.



Segmented Vessel by David Fleisig

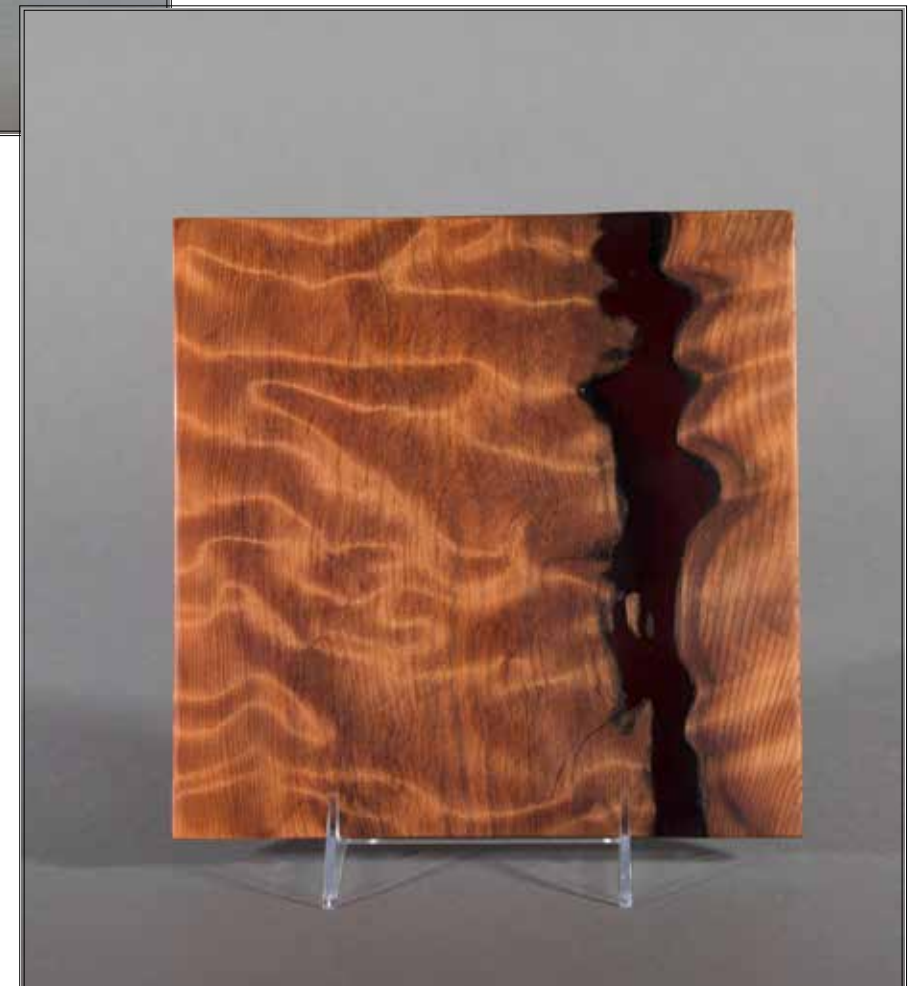


He wanted the band of epoxy resin in this cypress platter to have fair curves, so he cut the curves by template routing across the rough stock, glued it to a 1/4" plywood backer and filled the space with resin, then turned the assembly.

Cypress Platter by David Fleisig

Photos by Debbie Wilson

Dave found this small, beautiful piece of old redwood, flipped the bark outside in, and poured red epoxy resin into the cavity.



A River Runs Through It by David Fleisig

Brian Cullen turned this big leaf maple bowl, green from start to finish, using symmetrical distortion by pith alignment, “so when you’re turning the bowl you know the pith will be the high point on the rim.” To accentuate that rim, he put an undercut bead around the top. He sanded to 800 grit, then used two-part bleach to remove the color, emphasizing form instead of showing off the wood. He cleaned up after the bleach with more 800 grit, then applied one coat of General Finishes Seal a Cell in a polishing motion, knocked that down with steel wool, and buffed on a wheel with Renaissance wax. The piece received an *Award of Excellence*.



Untitled by Brian Cullen

While in Tennessee, Brian took lessons from international turner Al Stirt, who has been turning for 50 years and has work in the Smithsonian and White House collections, pretty good credentials. One result of those lessons was “Mr. Stirt.” The texture on top was done with a rotary grinder. The finish is diluted milkpaint. This piece of California blue oak was turned green, and is still very wet, so movement and grain raise is expected and should be interesting to watch. The texture on the sides was done with a rasp. It also received an *Award of Excellence*.



Mr. Stirt by Brian Cullen



Photos by Debbie Wilson and José Cuervo



Untitled by Brian Cullen

Brian read about a woman in Denmark turning to 1.5mm thickness, so he gave it try. With a chunk of Bartlett pear in the lathe, his objective was to make it as thin as possible. He turned off all lights in his shop, except for a single light behind the lathe as a back light to help gage for thickness. He turned with a gouge, non stop, with his fingers on the opposite side to lend support. When finished, he applied bleach, and the bowl “started twitching like a fish on a line, then the whole thing tacoed.” (not sure that’s a word, but you get the idea). With nothing to lose, he let it dry and reapplied bleach, this time in a more circular motion. It reopened like a flower. He let it sit around the house for awhile, then hand sanded to 1500. This piece has no applied finish; it is just polished by many hours of sandpaper.



Patrick McDonnell likes strong contrast in woods, as these entries will attest. The bowl at left came from the graft junction of a grafted walnut tree. His other two entries are of black acacia. All three pieces were produced using only carving techniques, with a rotary carver, drills, and such. The finish on all is tung oil.

The “Dual Junction Wedded Wood Bowl with Propeller Handles” entry was given an *Award of Excellence*.

Dual Junction Wedded Wood Bowl with Propeller Handles
by Patrick McDonnell

Photos by Debbie Wilson



Carved Baguette Bowl by Patrick McDonnell



Large Carved Bowl by Patrick McDonnell



A Boost for Claire by Joseph Scannell



Joe Scannell has been making these footstools for three decades, starting with the first one he made for his daughters to help them reach the bathroom sink to brush their teeth. He has made more than twenty since then, all for family and friends. Each is individually designed and personalized with the child's name and, in most cases, their favorite animal.

He carves these stools using traditional carving techniques (gouges, knives, and scrapers). The relief carving is necessarily very shallow, about 3/32" max, because they are, after all, footstools. Any deeper would make them uncomfortable to stand on barefoot.

He uses many different primary woods in his stools, all of which he harvests himself. This one is of madrone, from a tree he cut in 2011, and marks the first time he has used color. He was inspired to use milk paint after hearing a lecture on its use by Guild member Kalia Kliban.

"A Boost for Claire" received an *Award of Excellence*.

Photos by Debbie Wilson



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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 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.

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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:

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