



# WOOD FORUM

Newsletter of the Sonoma County Woodworkers Association

Volume 40, Issue 4

July 2020

*We aren't sheltering in place...we are*

## Artists in Residence

With so much bad news dumped on us every day lately, it seems like we just can't catch a break. Large get-togethers are banned, so movies, sporting events, church services, and even club meetings are off the table. But while most of the world chafes with the seemingly endless restrictions, some of us are lucky enough to have interests that actually thrive on isolation and quiet. This month I have assembled a collection of things that demonstrate the positive energy that comes from just having time to oneself.

When the email went out asking for input from the members, I was unprepared for the enthusiasm that would ensue. In three days time I had enough material to fill this issue, all from our members, ranging from long-timers to new members.



Until we are able to safely hold physical meetings again, this may be our best outlet. So keep the input coming, and I will continue on my end. It doesn't have to be just projects, either. If you have a new technique you just invented, or an old one you want to share, send it in. Photos should be of good quality, in the range of 800x1000 pixels or greater. I will polish the writing if it needs it.

And let us all be thinking about how we want our organization to look in 2021 and beyond. Who do we want to hear from as guest speakers in the future? What other sorts of activities besides the monthly meetings? This is your association. Make it truly yours.





The range of projects submitted this month is quite broad, very much like what we see in our *Artistry in Wood* Show. For lack of any better organizational thread, I will present them in the order I received them.

It was **Rick White's** suggestion that got the ball rolling. He is also a member of Wine Country Woodturners, and that group has been filling the gap with Zoom meetings, sharing their activities with each other.

Rick has been busy in his shop, modifying an old unfinished storage cabinet into a new mobile router cabinet complete with soft closing full extension drawers, an oversized aluminum top with great bit changing access and a 3 HP multi speed industrial router. He added a set of lockable casters and a 4" vacuum header for upper and lower suction of the chips.

The size of the old drawers and their locations were changed to allow a permanent router to fit inside a small cabinet well behind the door. Since the photos were taken, he added a removable shelf, sloped from front to back inside the router compartment, dividing the well into an upper area and lower area. Chips dropping into the upper well area are gravity fed into the back wall opening to the vacuum header with a blast gate.



The lower well is still tall enough to store a 12" x 12" router bit tray full of all types of bits below it. There is plenty of room for other boxed router bit sets, ring plates, collets, and several jigs in the drawers. The dust collection works super great and is adjustable between the upper table and the upper inside well for the router.





Another Wine Country Woodturner, **David Fleisig**, sent in these photos of a vessel he recently completed. Made from maple, bloodwood, and veneer, it is 9" tall and 6" in diameter.



**Dominique Charmot** brought two projects to completion during the lockdown. The dining table below is solid 8/4 maple lumber. The breadboard ends are secured by screws, allowing seasonal movement. He laminated the curved legs using wiggly plywood and maple veneer, and mounted them to the tabletop with steel bars.



The chairs are also maple; the back legs and seat are a lamination of five plies of 1/8" plywood covered with 1/16" maple veneer. The seat is covered with leather. He made one prototype chair in cherry to work out his templates and molds. To keep the finish as clear as possible, he used semi-gloss acrylic. The entire project took 2½ months.



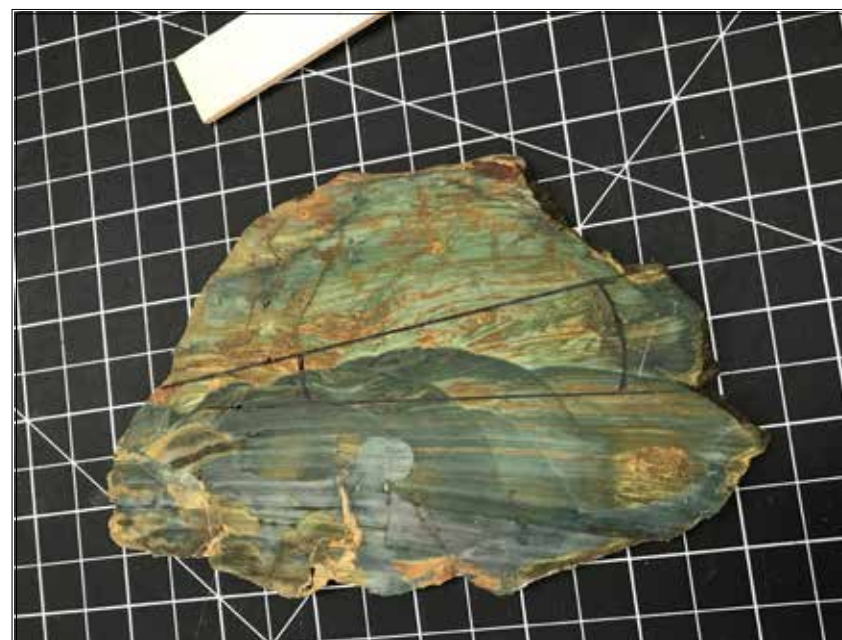
Somehow, he also found time to make this solid cherry patio table (the center of the tabletop is cherry veneered plywood). It is designed to be used outdoors most of the year, and therefore can be disassembled for resurfacing when necessary.



**Kent Parker** sent us these pictures of an interesting box he recently made entirely from canary wood. Known for its intense yellow/red colors when freshly cut, the wood naturally desaturates as it ages to lighter browns while still maintaining its contrasts.

The box is about 16" x 7 3/4" x 6 1/4" in height. There are four removable loden colored soft pigskin lined trays. The trays are accented with pau blue abalone. The ring tray can be removed for a larger tray capacity.

The handle is made from a hand cut piece of Gary Green jasper (petrified bogwood). It was cut from a hand-sized slab to a rough shape, then ground and polished like many of his lapidary pendants. The mine for this material, located at the northern Nevada border, has long been closed to the public for gathering.





**Don Jereb** did a complete write-up of his latest project. I will let him describe it in his own words:

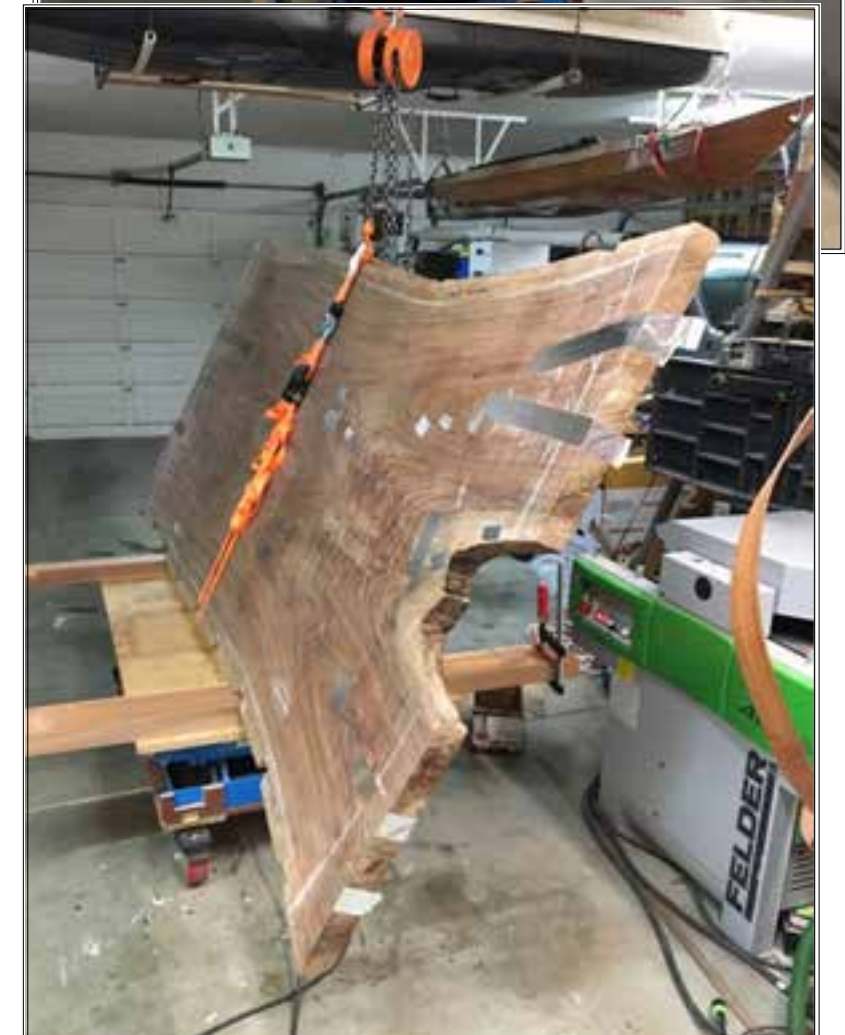
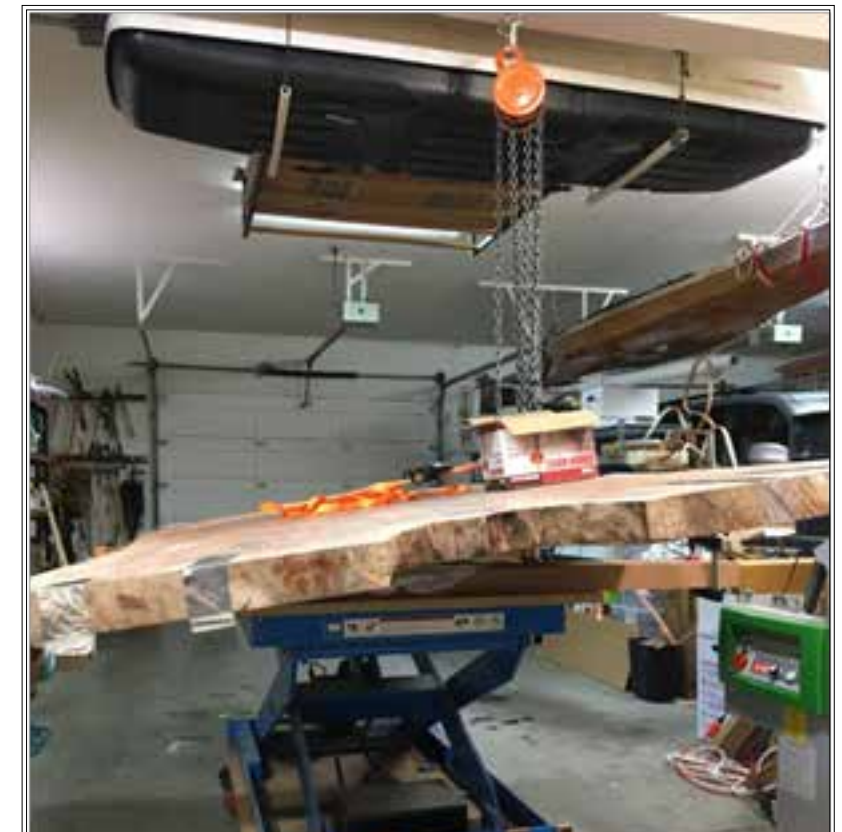
I want to share a recent project that I completed during the Covid-19 pandemic. This is my first and last large slab table. I was approached by a couple who lost their home in the Tubbs fire. They were rebuilding, and wanted a slab table approximately 4' x 8' utilizing a California native hardwood. I was up for the adventure, and after a lengthy online search, I found a beautiful book matched set of figured Claro Walnut from a dealer in West Sacramento (Hunski Hardwoods). For a small fee, they did rough flattening and straight-line jointing of the matched surfaces. This was a time saver and money well spent.



Glue up of the slabs was relatively easy. I utilized Dominoes for alignment, and lots of clamps!

The next stage of butterfly placement, void filling (epoxy) and final sanding required flipping the slab. I have no readily available manpower in my neighborhood to help with the near 300 lb. chunk of wood, but YouTube came to the rescue. I entered “wood slab flipping” in the search, and was rewarded with a safe and easy method to turn the slab over:

<https://www.youtube.com/watch?v=Th4BsapZt-c>





For sanding, I rented a random orbital floor sander for the main part of the final sanding. I would have preferred taking it to a shop with a large wide belt sander, but the size and weight negated that possibility.

This was followed by handheld random orbital sanding.



I had the legs fabricated utilizing 2" x 4" tubular steel, mounting with threaded inserts, and embedding steel channel for hopeful prevention of warpage.

Initial finishing options included Osmo polyx and Rubio monocoat, but we finally settled on a conversion varnish finish for durability's sake. At the recommendation of Greg Zall, I had Final Touch Finishing in Rohnert Park do the job. They were very accommodating and reasonably priced.



For the final delivery, we were fortunate that there were no steps or obstructions, and that there was a wide French door access to the final resting place. The couple was very pleased with final result.





**Andrew Carruthers** has recently completed an Andrea Guarneri model viola that he describes as “a bit of a departure from normal. It was kind of a meditation piece, I was interested in decoration in instruments, how it works and why some forms are acceptable while others are not. The decorative theme here is the tool work that goes into making an instrument, and the varnish antiquing process.

This is a fully functioning instrument and among the better sounding violas that I’ve made.”

The back is aspen, the top is Italian spruce, and the neck is maple.

Andrew has a blog in which he muses at length on the aesthetics of viola making and carving in general. I highly recommend it:

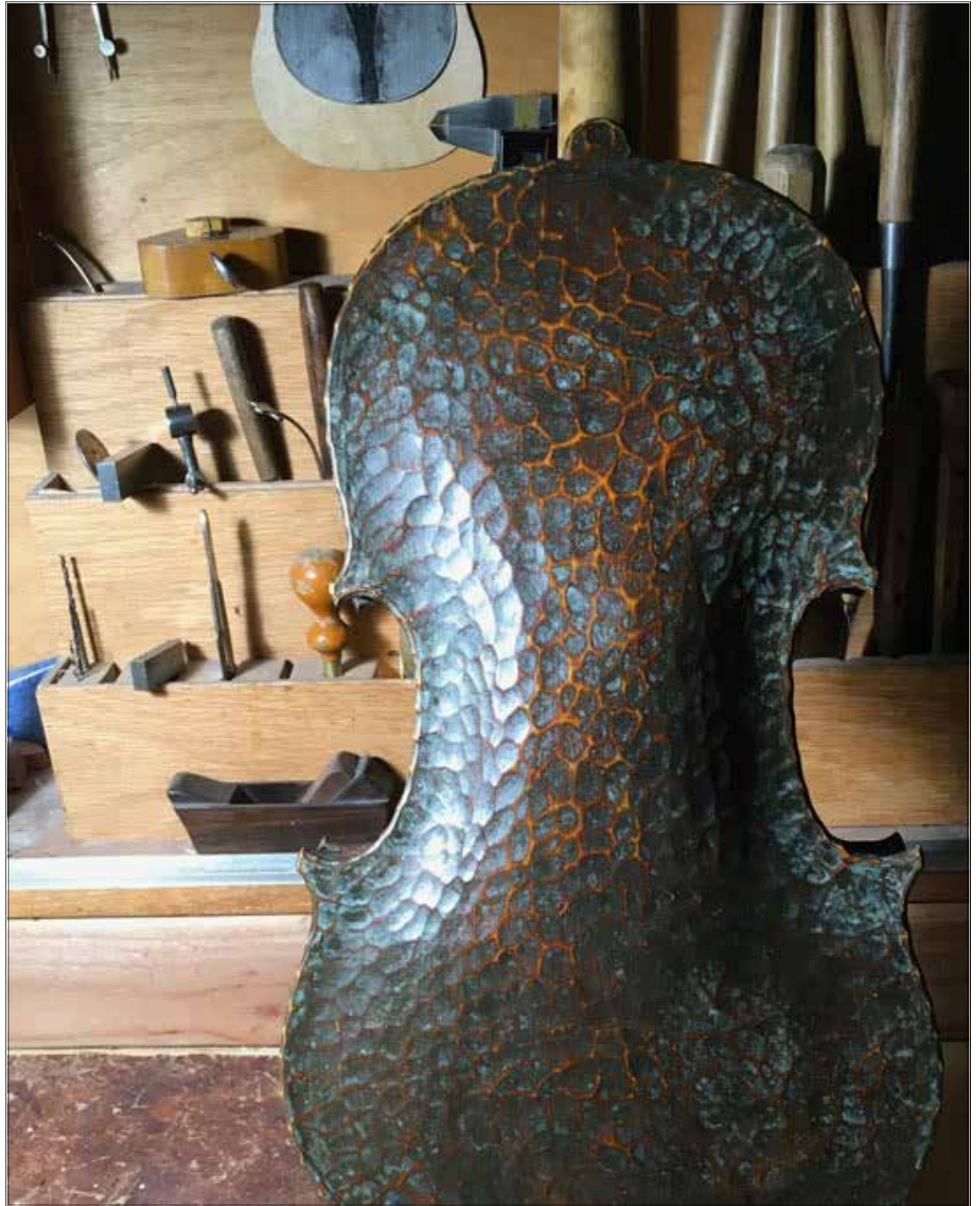
<https://www.andrewcarruthers.com/the-rustic-viola-an-etude-part-1-form/>

He also has a blog with many posts:

<https://www.andrewcarruthers.com/newsblog/>





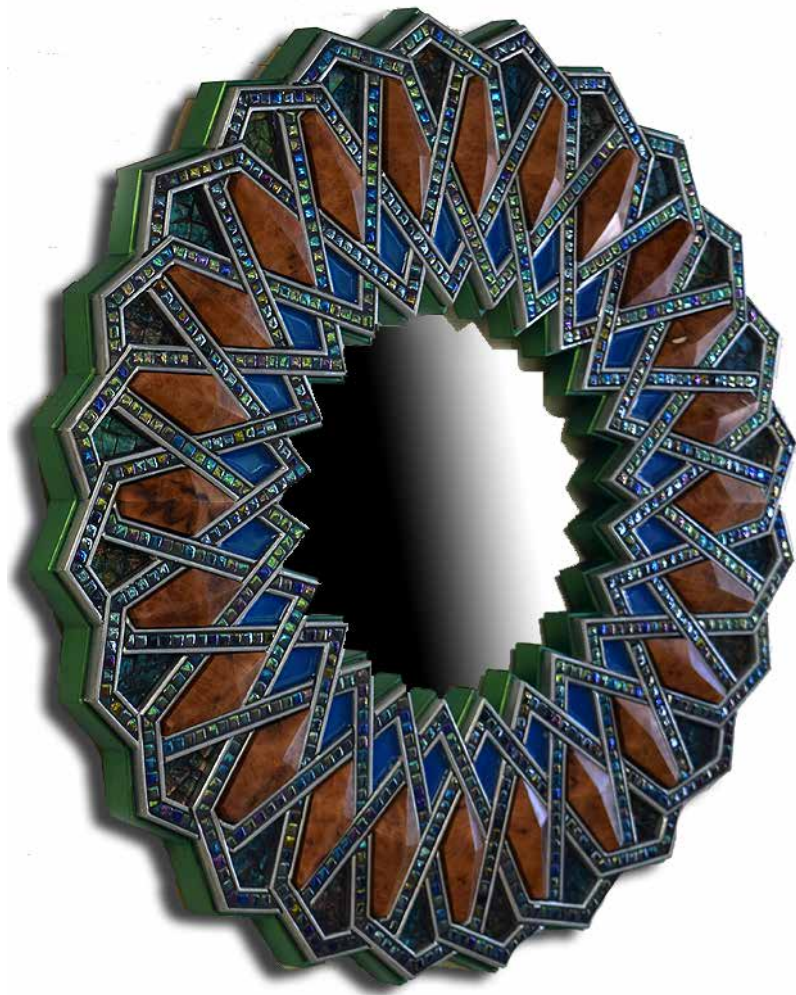






**Joe Von Arx** used the past three months to build this jewelry case for necklaces. The door face is engraved with an abstract face of Thor in the Mammem style of Norse art. The cabinet is made with metal inlay in a katalox door, walnut case, burl interior, pewter, and a mirror on the back of the door.





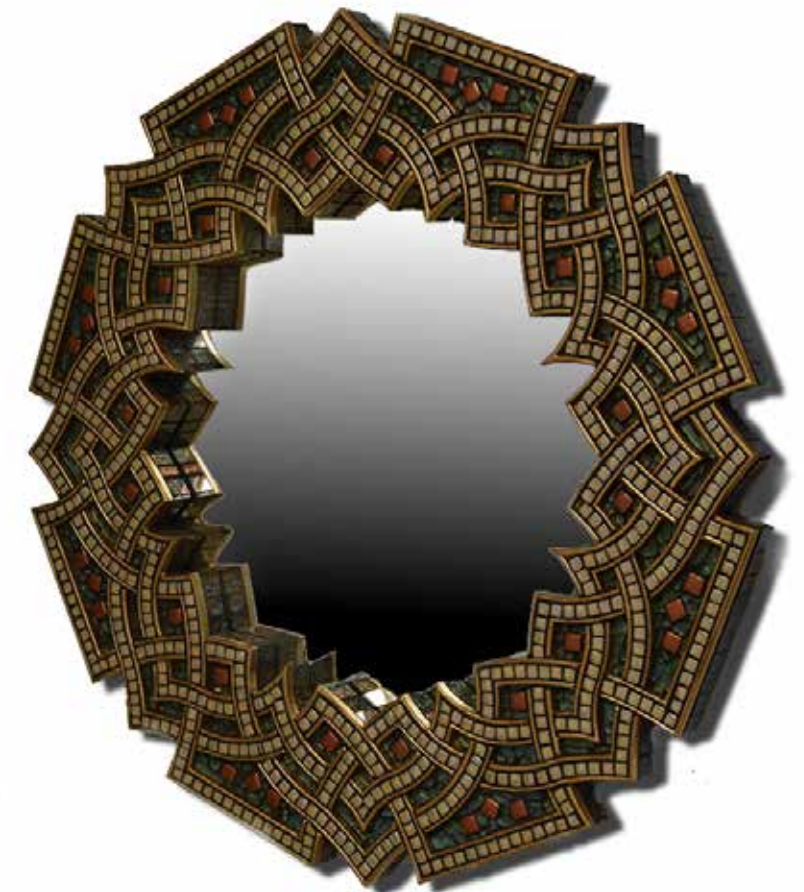
The mirror above, 24"x24", is a derivation of an Islamic design made from maple, camphor, ultra-light MDF, mica infused epoxy, glass tiles, metallic paint, grout.

Joe also found time to produce these three mirrors. The mirror designs were drawn with compass and straightedge in two cases.



The mirror in the center, 20"x24", is a derivation of an Islamic design made of maple, MDF, metallic paints, mica infused epoxy, glass tiles, gilding, grout.

The mirror below, 24"x24", is a derivation of an Islamic design made from ultra-light MDF, penetrating epoxy, shellac, metallic paint, glass tile, copper mosaics, grout.







**Frank Job** of Healdsburg made this lovely side table. It is 27" high and 23½" wide.

The top is composed of book-matched shop-made walnut veneer and book-matched quarter-sawn white oak veneer, also shop-made. The design is accented with holly string inlay. The table edging was shaped with a router.

The legs are white oak, and notched stretchers join the legs with through mortises.

The top is natural wood, unstained, and is finished with spray-on poly.







New member **Paul Matulich** made this coffee table from claro walnut that he milled from the Valley Fire in Middletown. He wanted a table with no stretchers and no apron, which meant the leg joinery had to be very strong indeed. He found the joints demanding, but it seems he was up to the challenge.

Paul also sent along this link:

<https://youtu.be/Nm5C0KzOGss>

which shows the interplay of sunlight on his coffee table.





Long time SCWA Board member **Bill Taft** moved last year to San Diego to be closer to the grandchildren, but he hasn't abandoned his woodworking ambition. You may remember the interesting speaking presentation he gave us two years ago (see May 2018 *Wood Forum* for the details). He sent us the following.

## Pond Yachts

by Bill Taft

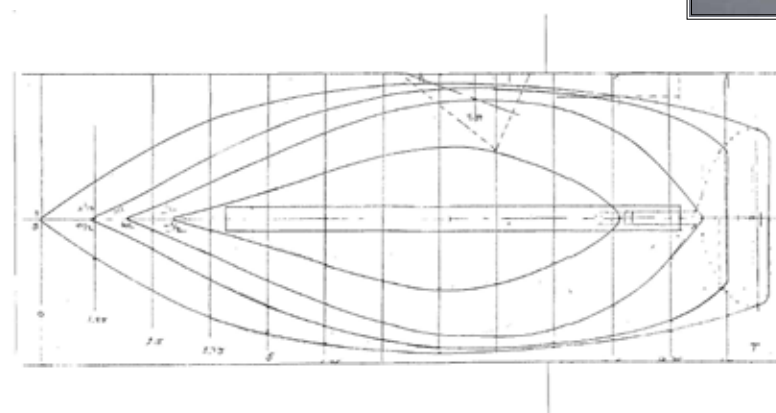
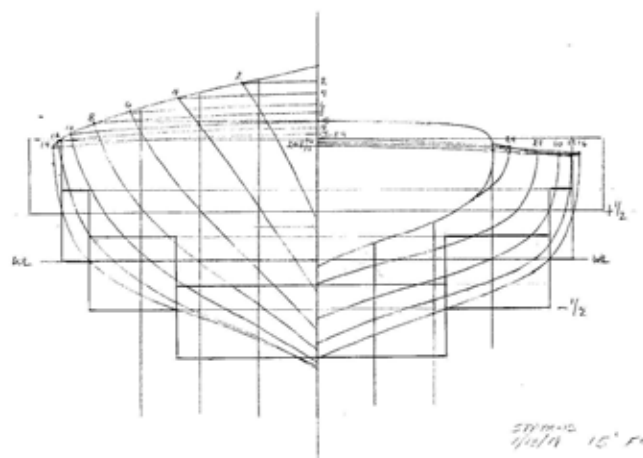
While I was a youngster I built many, many creations, and some of them were "Pond Yachts." Most of my yachts were sailboats, and most were crude; just a boat-shaped board with a mast, some sails and a keel. I made them in the Spring when we had ponds in the neighborhood where I could sail them.

While our sons Mike and John were in Middle School they each made pond yachts. These yachts were finely made sailing models, with a full and fair hull shape, a weighted keel, and adjustable sails. They were finely finished and both still have them displayed in their homes. Mike made his yacht at school using plans that the school furnished. John built his at home, using plans that he scaled from my Roberts 40 plans. Both used the hull construction method that I'll explain below.

I didn't stop building boats; they just got larger than pond yachts so that they could be used as a watercraft. I built five of them over the years, all for my personal use. For most of my life I have had a boat that I built. This ended last year when I sold my T15 Daysailer. In order to remedy this deficiency I designed and built a Flatfish 24 pond yacht.

The Flatfish 24 is a 24 inch long model using the lines of the 20 ft 3 inch Flatfish Class Sloop designed by Joel White. The Flatfish 24 is a 1/10th scale model of the full size sailboat, but built as a pond yacht, not as a

model of the actual Flatfish Sloop. **Wooden Boat** publishes catalogs of wooden boat building plans that contain accurate lines plans, although at a very small scale. I used the catalog lines plans for the Flatfish Class Sloop to draw the lines plans for the Flatfish 24 model boat. I used these lines plans to draw saw cut lines that could be used to make the rough hull shape out of a single 3/4" thick board. The cut lines are basically the shapes of the hull at a plane that is at a set distance below the top surface of the board. I drew five cut lines each defining the hull shape at heights in increments of 1/2".



The hull is constructed using a piece of 1 by 10 (3/4" thick x 9 1/4" wide) clear pine. I glued a copy of the cut lines to the top surface of the board. I cut out each 'plug' using my scroll saw set with the table a slight angle. Each cut produced a tapered plug that fit snugly when pushed about 1/2" into the cut opening in the board.



I started cutting the smallest plug and then in sequence cut the remaining four plugs. With this completed, I had the  $\frac{3}{4}$ " thick board and five plugs. When pushed into each other, they formed the rough hull shape that is about  $3\frac{1}{4}$ " deep. Each plug is glued into its mating plug forming a solid hull structure. At this point the hull is a series of  $\frac{1}{2}$ " steps that have to be faired into a smooth surface. I removed most of the material using a disk sander, then used a 50 grit fairing strap and finished it using sand paper.



The deck was rough carved from another piece of the clear pine board, then glued to the top surface of the rough hull before the hull was sanded. It was then faired and finished in the same manner as was done with the hull.

Pond yachts are made to be sailed in conditions that can cause them to be capsized. To protect the boat, I applied an oil based flat primer followed by several coats of gloss protective enamel to make sure that it is entirely sealed.



With the hull completed there is still a lot more to be done to get the pond yacht ready to sail. The spars are made using purchased dowels. The sails were cut out of a piece of acetate drawing film. The standing and running rigging are made using fishing line. The rudder was made using some of the clear pine.

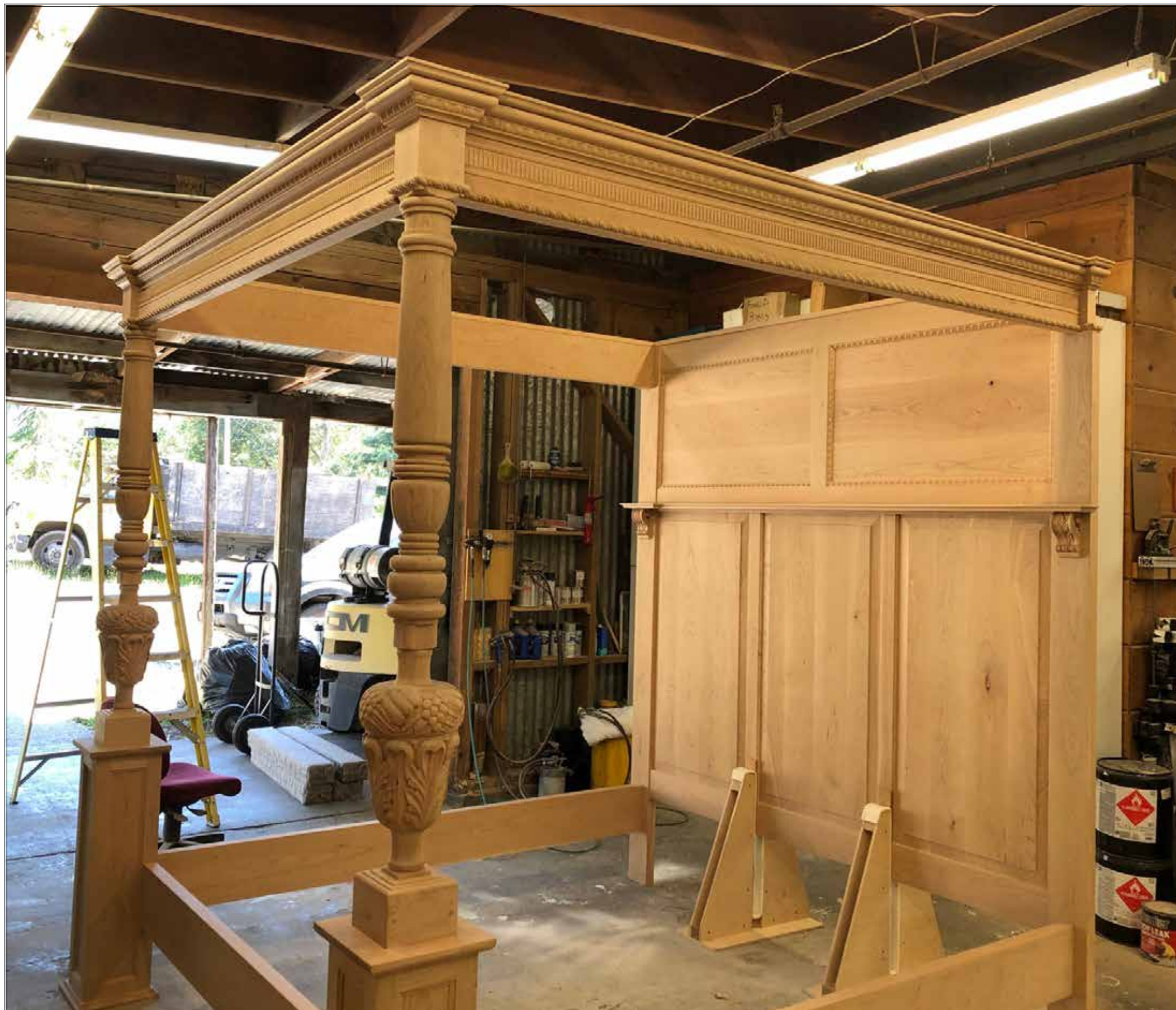
San Diego has a very fine Model Yacht Basin in Mission Bay Park. Typically, the afternoon winds are five to eight knots and fairly constant, perfect conditions for sailing a pond yacht, if it is radio controlled. My Flatfish 24 is made to be free sailed; set the sails and the rudder and sail it across the pond, then walk all the way to the other side to retrieve it. I went to the Model Yacht Basin once and I was disappointed. But I have a solution for this problem: build pool yachts.

Our grandchildren Emily and Matthew have a nice swimming pool in their back yard, so I designed and built two Flatfish 15 Pool Yachts for them to sail in their pool. A Flatfish 15 is a smaller version of a Flatfish 24 that is better for sailing in a pool, but still can be sailed in a larger pond.





Guild member **Greg Hay** was commissioned to build this eastern king-size Victorian bed frame. It stands eight feet tall, and is made of cherry, and was carved by Filipe Ponce Dominguez.









**Lucinda Daly** just completed this side table for a client who has an antique Stickley rocker and chair, and wanted a table to place between them. This work is a redesign of a Stickley drinks table that measures 18" x 18" x 27." This table is proportionately scaled down to 14" x 14" x 21." It is made of white quarter-sawn oak that has been dyed to resemble the chairs. It is finished in Antique Oil Finish by Minwax.





You all will remember the lovely pair of dining chairs **Rod Fraser** entered in last year's *Artistry in Wood* show. Well, it seems Rod may have gotten things backwards. This project was supposed to be an introductory exercise to those more complicated sculptured low-back dining chairs we saw in the show. In his own words:

Having made four of the low-back dining chairs, I was looking for something different and thought a couple of these Bowtie Stools could be pulled up to the dining table if I needed additional seating. With any luck the finished product would look something like this:



As with any project like this, the first step is to make full-size patterns – I used 1/8" plywood. Choice of wood was easy, as I had quite a bit of 8/4 walnut and maple left from the dining chairs. Also, I wanted them all to look like they came from the same family. The coopered seat is made from five boards, with



the middle one holding the two back legs and the left and right boards holding the front legs. A 13 degree bevel is cut on each side of the middle board and on the outside edges of boards 2 and 4. The result is the start of the coopered shape to the seat. Before assembling the seat, the back leg joints are cut in the middle board and the front leg joints cut in the two outside seat boards.





At this point I was ready to mark up the locations of the dominos or biscuits. I used the Festool Domino. Naturally, domino alignment is critical, located slightly below the middle of the board and compensating for the bevels cut in the sides of the boards. I was now ready to glue up the seat... after a dry fit, naturally.



The elegant compound curves of these chairs is what first drew me to them. I started with the back leg stock face-jointed and planed to thickness. My first inclination would have been to shape the legs with a down spiral bit on the router table. However, I had tried that when shaping the back legs of one of the dining chairs and ended up in the emergency room with the tip of a finger on my left hand missing. I was not about to repeat that. So I opted for the slower,



safer bandsaw and rasp. The trickiest part of the back legs are the seat joints. With careful measurement of the joints already cut in the seat, it is really not that difficult to match it in the leg. The secret is matching a  $\frac{3}{8}$  rabbet in the seat with a  $\frac{3}{4}$  round over bit on the leg to get a tight leg-to-seat joint.

The procedure for the front legs is very similar.

Shaping the Bowtie Stool is definitely the most time-consuming and messy part of the whole operation. I built a plastic tent around the end of my bench in a futile attempt to control the dust. Still, it goes everywhere in the shop, in spite of a Powermatic dust collection system, Powermatic air filtration, and Festool's dust control at the tool. The primary shaping tool at the start of the process is my Festool

RAS 115 with a 24 grit pad. Starting with the seat, this can remove a lot of material quickly and develop the basic shapes. Thereafter it is a combination of a full complement of Auriol rasps, microplanes, and a Foredom flex shaft grinder with various carbide burrs. Probably the most useful tool is a pattern maker's vice that is able to clamp irregular-shaped objects and tilt and rotate them to any position necessary.



At this point, I have begun the shaping phase, meaning that I am not even half-way through the project. Hopefully, the stools will be finished in time to enter them in an *Artistry in Wood* show some time before the end of the next decade!



If you have enjoyed **Don Ajello's** Petaluma Pecker creations, you will probably recognize the hand of the artist in this little guy, called "Gertie" (after Disney's dinosaur). Twelve years ago Don was given a stump of osage orange by Bruce Johnson, and it sat around in his studio until February of this year, when he transitioned it into this outside table, finished with a polyurethane varnish. Don cautions that it's not an easy wood to work with - very hard, and the sawdust stains everything it touches (anyone who has worked with bloodwood will recognize that problem).





**Frank Ertel** completed this workbench a few weeks ago. The bench measures 104" x 24" x 34" and is four inches thick. He has installed a Benchcrafted Glide Leg vise, a tail vise, and a sliding deadman.





# SCWA Monthly Meeting

March 3, 2020

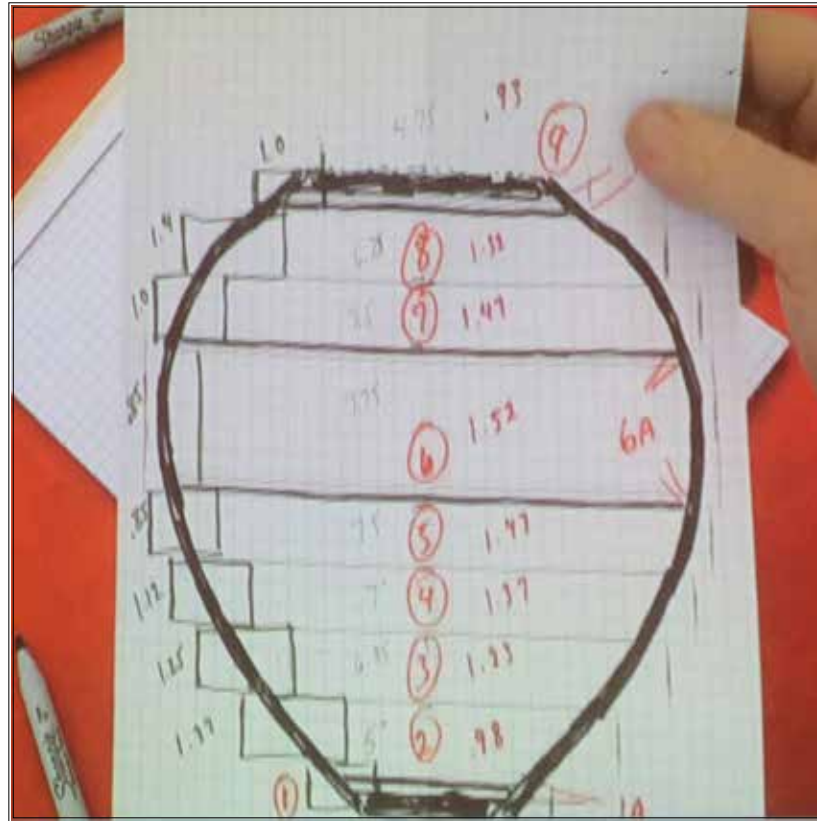
by Joe Scannell

In case anyone has forgotten, we used to have monthly meetings. Our last one, before the stuff hit the fan, was on March 3, and our guest speaker was Malcolm Tibbets, the renowned segmented woodturner from Lake Tahoe. Malcolm has a reputation as a sort of “Pied Piper” of segmented woodworking, and is active in Segmented Woodturners, a chapter of the American Association of Woodturners with 500 members worldwide. He is also the author of the fine book “The Art of Segmented Woodturning” as well as numerous instructional DVDs. The sheer volume of work this man has produced is humbling and inspiring.

He has been a maker all his life, but in 1993, with a house full of furniture, he began turning. This soon became segmented woodturning. As he explains it, two pieces of wood plus glue equals segmented.

Stacked mitered rings (layers) is the most common form of segmented work. Another common approach is staved construction, which is just a mitered ring stretched vertically.

A bowl shape is an open form; two open forms glued together becomes a closed form. It's all pretty simple when viewed this way, but the devil is in the planning. He makes a drawing for every shape he turns, to determine the layout of the segments and their size. He stressed the importance of using well-dried wood to maintain stability. Likewise, grain orientation is critical. To minimize expansion problems, the grain in each segment should run horizontally, meaning each segment is glued to its neighbors in an end-grain match-up. The inherent weakness of this joint is mitigated by the bricklaid pattern between the rings.



He begins a project with a drawing of the basic profile, drawing one side, then folding the paper down the middle and tracing that profile to the other side. He also draws the inside profile at the same time, using the desired wall thickness. And he must decide how many rings to use, and the thickness of each ring (they need not all be the same).

From this drawing he can determine the size of the individual segments. The outside diameter of each ring can be measured directly from the profile drawing and adding 1/4" for waste. The inside diameter is done the same way, again adding 1/4" for waste. The diameter multiplied by pi gives you the circumference. The circumference divided by the number of segments produces the length of each segment. The distance between those 1/4" offset marks is the width of the segments on that layer.

From there it's just a lot of stock preparation, and cutting a lot of little pieces with miter joints. Obviously, accuracy in those miter angles is vital. He assigns a number to each layer, and marks each ring with that number as he glues it together. Sometimes, in the interest of efficiency and if he has thick stock, he will make a ring extra thick (tall), then split it on the lathe with a parting tool, getting two rings which can then be used as needed with only one glue-up.

Malcolm uses a miter saw to cut segments, rather than the table saw/sled arrangement more commonly used. He says it's a lot easier on the back.

There is a website:

<http://www.segeasy.com/>

that Malcolm suggests a look at if you have any interest in segmented turning. They have several tutorial videos there, and sell layout templates for using many different numbers of segments (besides the usual 16).









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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](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.

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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:

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