



WOOD FORUM

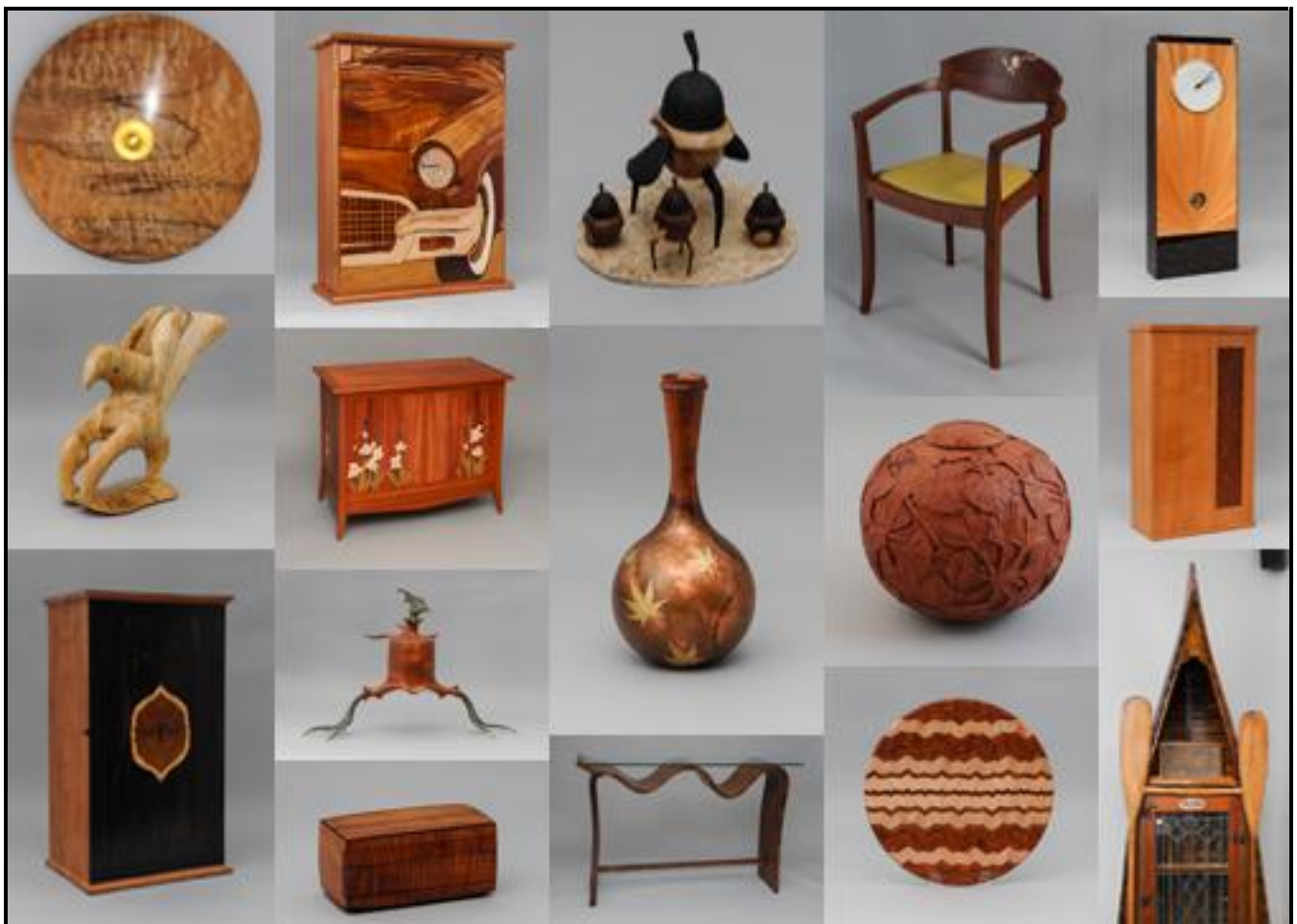
Newsletter of the Sonoma County Woodworkers Association

www.sonomawoodworkers.com

Volume 32 Number10

October 2012

September Meeting Artistry in Wood – Exhibitors Review Their Pieces



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October Meeting Notice

Where: **Wigfield Woodworking
660 Lakeville Highway
Petaluma, CA 94952**

When: **Tuesday, October 2nd. 7:00 PM**

What: **Special Meeting re ByLaws
followed by Presentation by
Dan Stalzer**

By Art Hoffman

Our featured presenter for the October meeting will be Dan Stalzer, who will demonstrate the use of traditional hand tools in making chairs from green wood. The tools and techniques he uses are the same ones traditionally used in the 16th and 17th century British Isles that were transported by early immigrants to New England and Appalachia, though the processes concerning the use of green wood go back even farther in time.

Spoke shaves, draw knives and shaving horses are Dan's tools of choice. He learned these techniques from the masters of green woodwork in the Eastern United States, Drew Langsner and Jon Alexander, and has adapted this knowledge to locally available woods. Dan also studied for two years at College of the Redwoods and his work reveals his good eyes and hands for refined detail.

Tan Oak, which is abundant around Ft. Bragg, fits nicely into this mode of woodwork, and Dan also uses local Madrone and Acacia. Dan is an active member of the California Hardwood Association and of late has been active in Carpenters without Borders, an educational foundation dedicated to teaching woodwork to young people in Guatemala and elsewhere.

Our venue is Wigfield Woodworking, located at 660 Lakeville St., Petaluma, Ca 94952. The easiest way to get there is to take the Highway 116 exit off 101 in south Petaluma, then take a right and go north on Lakeville Highway. Look for Steve's address on the left (west side of street). Steve emphasizes that he does not have much in the way of seating, so you are strongly advised to bring your own chair.

Special Meeting re ByLaws

By Michael Wallace

Before the regular October meeting kicks off on October 2nd, a Special Meeting will be held to vote on proposed (by the current officers) changes to the Association ByLaws. Below are the proposed changes. Please look them over and be prepared to vote on them at the meeting.

Article IV: OFFICERS

4.14 The election of officers shall be conducted by ballot, for the following positions:

- 4.141 Chairperson
- 4.142 Assistant Chairperson
- 4.143 Secretary
- 4.144 Treasurer
- 4.145 **Newsletter Editor - Eliminate**
- 4.146 Program Chairperson
- 4.147 **Postmaster - Eliminate**
- 4.148 **Video Librarian - Eliminate**
- 4.149 **Harvest Fair Chairperson - Eliminate**
- 4.1410 Show Chairperson
- 4.1411 **Publicity Chairperson - Eliminate**

Article V: DUTIES OF THE OFFICERS

5.1 CHAIRPERSON

The Chairperson shall be the Chief Executive Officer of the Association, and shall control the affairs and officers of the Association.

5.137 (add) The Chairperson shall appoint members of good standing to positions such as newsletter editor, as needed. These appointed positions are not considered officers of the association, but are eligible to attend any business meeting.

5.5 NEWSLETTER EDITOR -Eliminate

5.7 POSTMASTER - Eliminate

5.8 VIDEO LIBRARIAN – Eliminate

5.9 HARVEST FAIR CHAIRPERSON - Eliminate

5.11 PUBLICITY CHAIRPERSON - Eliminate

ARTICLE VI: MISCELLANEOUS

6.6.: Reserves (NEW)

The SCWA shall maintain at all times, reserve funds equal to 50% of the projected income from annual dues.

6.8: Budget and Expenses (New)

1. The Treasurer will prepare a proposed budget for the calendar year and submit it to the Board of Directors for approval within the first quarter of the year. Incurred expenses that are part of the approved budget require no further approvals.
2. Expenses that are not covered in the approved budget require further approval as follows:
 - A. If the expense is less than \$25, it requires the approval of the President, or, in the absence of the Chairman the approval of the Vice-Chairman.
 - B. If the expense is between \$25 and \$100, it requires the approval of both the Chairman and either the Vice-Chairman or the Treasurer.
 - C. If the expense exceeds \$100, it requires the approval of a majority of the board of officers.
 - D. To qualify for payment, expenses shall be documented by associated receipts and any forms that the Treasurer deems are necessary to process the expense.

Call for Volunteers to Run for SCWA Office

By Mike Burwen

At the November Meeting, we will vote in a new slate of Officers. I have been appointed as the Nominating Committee for this year, and am issuing a call for volunteers. Since several of our current officer corps has let me know that they do not plan to run again, we are in dire need of volunteers to run for the positions that cannot be filled. Assuming that the proposed ByLaw revisions are passed, the positions that will be up for election at the November meeting are listed below. Those positions that are marked with an asterisk are the ones where the current officeholder wishes to retain that position:

Please let me know as soon as possible by phone at 707-658-2844 or email at mike@pamg.com if you are willing to run for one of these positions.

Chairperson
Vice-Chairperson*
Secretary
Treasurer*
Show Chairperson*
Guild Chairperson*
Program Chairperson*

September Meeting

By Art Hoffman and Bill Taft

The September meeting was comprised of two separate events that were held at the Sonoma County Museum. First, Debey Zito presented the lecture; *Art Nouveau and Arts and Crafts Furniture: Designers and Elements of Design*. Shortly after her lecture, the member's meeting was held in the Artistry in Wood 2012 exhibit hall.

Debey Zito's Lecture

It was a pleasure to hear Debey Zito hold forth on the subject of Arts and Crafts and Art Nouveau furniture styles, since she based her own woodworking career on them. She has lived and breathed these styles in her work. She studied these styles and traveled abroad to trace them to their source.

These movements began in England after the middle of the 19th century and are now seen as a reaction to what was becoming a coarse industrialized style in architecture and furnishings. The writings of important figures like John Ruskin and William Morris in England gave impetus to this reaction to mass production on a theoretical and philosophical level. On the continent, its European variant Art Nouveau, (the New Art) took hold in France, Germany (*Jugendstil*, the Young Style), Holland, Austria, and indeed in all parts of the world including Scandinavia, Russia and Japan.

While A&C furniture in England and Europe was associated with expensive handwork, the U.S. variant was mainly geared toward manufacture, e.g., the rectilinear and chunky Mission furniture of Gustav Stickley. Debey Zito consciously chose to follow the aesthetic branch of the tree, the one that claims craftsmen like Edward Barnsley in England and the Greene brothers in California.

There are aspects of Continental Art Nouveau that she admires as well. Often it was a specific component that attracted her to a piece; a foot or a leg, a bracket, a corbel, slats or an arched rail that served as an element of construction.

Interspersed with slides of work by various artists and her own, were slides of mountains, lakes and rural scenes. Nature is another source of inspiration. She and her partner, the carver, Terry Schmidt, are enamored with scenes in the Sierras or the England's Lake District where they go hiking. Beyond that, Debey and Terry have often traveled to grand houses in the East Bay and in Marin by Maybeck and Ross; to the Greene and Greene mansions of Pasadena; to other sites in the U.S. and to many localities in Europe, particularly England, Belgium and France.

Zito's slides included traditional architecture such as an early medieval Abbey Barn in Somerset, England; a detail from a carving in a house in the Cotswolds by Ballie Scott. Other images took us to furniture by C. F. A. Voysey, a Victorian era designer and architect, whose curves on chair rails she admires and sometimes copies; a classic Chinese 'mandarin' chair from the 1700's; a Greene and Greene sideboard featuring cloud-lift brackets that support the legs; pieces from the Blacker and Gamble houses in Pasadena; a piece by a Stickley rival, Charles P. Limbert, whose furniture outfitted Old Faithful Inn in Yellowstone National Park; the Willow Tea Room fixtures of Charles Renee MacIntosh, the influential Scottish architect and designer; a particular sofa by Gustav Stickley in a 1912 issue of *Studio Magazine* that influenced a sofa that she made.

Zito made explicit that Art Nouveau had its branches and side routes. Broadly, the movement falls into two schools, one that chose to emphasize the rational, i.e. strict lines following structural elements (Mackintosh), the other decorative, sinuous and sometimes elaborate, tracing its ancestry back to middle Eastern ornamental roots (Louis Majorelle). For true adherents however, ornamentation, carving, metalwork, were all allowable, but only as structural elements, never for a mere decoration. Zito strictly adheres to this rule in her work, showing us first examples from the canon, and secondly, how she applies this principle in her own work where a brace or a support or a hinge or an arch displays carving or metal work.

Audel Davis of Berkeley, the Berkeley coppersmith, is the artisan to whom Debey turns for her metal fittings. For a silver look in A&C, the work is made of copper and then coated with nickel. Davis is a perfectionist and his work is stunning, a rich adornment to Zito's woodwork.

Debey Zito's talk was well received by a large audience, who rewarded her with a strong round of applause.

September Member's Meeting

Michael Wallace called the September meeting at the Artistry in Wood Show to order shortly after 7:30 pm. First, Michael praised the Show, thanking the Show workers and the all of the contributors, then continued with a few business matters.

First he announced that the current officers are going to present some changes to the Association's ByLaws for the membership to consider during the October meeting. Then Michael thanked Larry Stroud for his outstanding photography of the work exhibited in this year's Show. Larry has CDs of these photos to distribute to the Show participants. Next, he announced that the annual 'Holiday Meeting' will be hosted by Don Aijello again this year in December. Time and date are to be announced.

Bill Taft took the floor and made some announcements about Show activities: We will be providing some woodworking demonstrations at the Museum's Family Day event on Saturday, September 8th. Bob Nelson will be turning tops for the children and Bill will be making animal puzzles for them. Show participants were reminded that the Show closes on September 23rd and that they are to pick-up their entries on Monday, September 24th, between 9 am and 4 pm. After these announcements, Bill presented the award certificates to those members who were present.

Grif Okie started the evening's maker's discussions by telling us about his *River Rock #2* Table. Much of the inspiration for his River Rock tables comes from looking at the creek that flows through his property. His *River Rock #1* table was boat-shaped with square ends and set on six thin grass-shaped legs, which were very 'springy'. The top of River Rock #2 is made of a beautiful piece of curly bubinga and the ends are contoured to represent the leading and trailing edges of flowing water. The legs represent the roots of the trees that are along the creek. The bare roots of the trees along the bank are exposed due to the flow of the creek. The wooden rocks under the table were made from many different types of woods to represent the different rocks found in the creek bed. Grif used a band saw to cut them to the rough size and then used a 'body grinder' to shape them. He said that shaping round objects with a grinder is difficult because once they become round there is no way to hold them. "They tend to fly around the shop."



River Rock #2 by Grif Oakie

Michael Cullen described the base of his *Fly Table* as one of those lucky finds; sort of a gift where no thinking was involved to use it. He said the piece told him exactly how to use it; upside down with the roots sticking up and with a glass top. Once he set it down on the roots, which had been trimmed flat, he thought “a set of legs – done”. All it needs is a top. He tried a couple of mock-up tops of cardboard and wood, initially bigger than the final top, settling on this one as most appropriate for the base. He had to make an eye to go with the one that was naturally there, to complete the insect look.

Michael’s main interest in creating *Time* was to preserve the story of this particular Burl; to celebrate the beauty of the grain and the shaping of the form by water and time. He was given these pieces about five years ago. Every year or so he would take them out and look at them, be intimidated and put them away again. Recently he set them up at sunset. There was water on the pavement and they looked majestic, like mini Half-Domes. He set them up to be natural looking, like they were pieces that might have been joined at one time.

Don Ajello made the first of his Petaluma Pecker Series sculptures 25 to 30 years ago. This year’s Best Piece – Art award winning *Not Another Pecker* was made using some Lacewood, given to him by a friend that is a turner. Don liked the texture of this wood as it has a large lace pattern. He makes the body by turning a glue-up of the 4/4s thick wood, and then carves all of the fine detail. Don uses the ‘lost wax’ method to cast the Bronze claws and head. The original molds for the claws were made using real turkey claws. The head mold was made using the head of a chicken that he got from a butcher. This method creates the natural skin texture that can’t be duplicated by hand.

Most people don’t think of Lodgepole Pine as being a wood to be used in turning bowls. It is sold by the cord and some time ago you could get a large stack of it for \$20. It is soft and turns easily, so Chuck Quibell used some to explore the structural shape, the subtle contours, in turning his *Quest for the Perfect Bowl Shape*. He added a

slight undercut at the lip that produces a slight shadow. As part of this exploration, Chuck has been studying ceramic bowls and noticed that many used a base feature, an additional rebate not used in the base of wooden bowls. He added it to this bowl and demonstrated that it adds a secondary shadow to the shadow of the bowl. Chuck said that he humbly felt that the judges were very generous in selecting his *Fenestrated Black Walnut Bowl* as the Best Piece – Turning. He was fortunate to find an impressive piece of Black Walnut that made an attractive bowl. Maybe it was his use of the word fenestrated in the title that impressed them.

The Marbled Walnut that Tom Starbuck Stockton used to make his *Poppy Desk* came from Urban Hardwoods, located in Oregon. He ordered some after finding it at a woodworking show in Arcata. It sat in his shop for a couple of years before he used it to make this lift-top desk. His original idea for the top of the desk was to use irises to decorate it, but he “just couldn’t get it right”. His solution was to use a central quilted mahogany inlay with Mother of Pearl poppies. Tom said that installing the leather writing pad turned out to be difficult. It has to be installed when the desk is finished. The first piece of leather he tried was some English leather, which was to be installed using wall paper paste. It stretched and sagged and didn’t stay in place. He got another piece of leather from LA and put it in using spray adhesive.



Poppy Desk by Tom Starbuck Stockton

Ripples was made by Bob Nelson as his entry in a challenge of the turners club to make a trivet. He started with a round piece of Quilted Maple, turned it off-center to make the ripple pattern and trimmed two edges so that it was no longer just round. He used blue dye and a glossy finish to give the piece a water effect. Bob’s Award of Excellence winning *One Percenter* bowl was turned out of

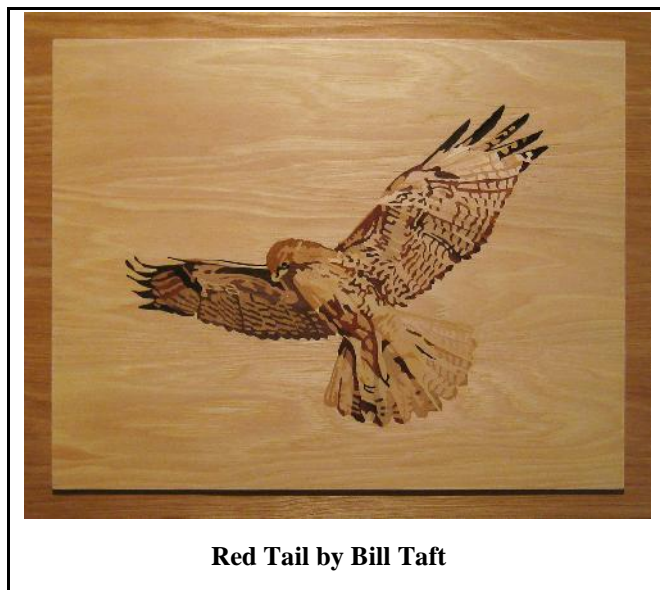
a piece of Redwood Burl that he had in the shop for many years. The name has nothing to do with economic class. This bowl has a small spot of straight grain, 'one percent', the remainder is all burl.



Dennis Lashar was at a shop in Portland that was turning the bell parts of Oboes and Clarinets from blocks of African Blackwood. When they found a small defect in the starting blank they threw the block into a scrap bin. Dennis asked what they did with these scrap block and was told that they sold them for \$10 each, but you had to buy a dozen. He then became the proud owner of a dozen blocks. When a friend's dog passed away, Dennis made a small urn using a block of the African Blackwood. His Show *Keepsake Urn* is similar to the first, except it does not have a screw top, which turned out to be too easy to open. Dennis made the pattern on the outer surface using a Dremel ball tool to make small depressions. His *Blue Bamboo* vase was turned from a large piece of Redwood from a tree on the corner of his property. He carved the outside and after taking Michael Cullen's class he knew he wanted to finish it using Milk Paint. He applied some, rubbed some of it off, applied some more and repeated the process. When he tried some blue paint, watered down with white, he got the effect that he wanted.

Bill Taft's entries represent two different artistic approaches in marquetry art. In making *Day Lily*, he tried to make it as simple as possible, using large inlay pieces in an attempt to make it look like a sketch. In this approach, the large pieces represent the colors and their grain patterns represent the textures and shading. The design was made from a photo that he took of some Lilies in his daughter's front yard. Bill's *Red Tail* is the opposite of the simple approach. In making this piece he used as much detail as he felt was necessary to produce the colors and textures of the Hawk. He wanted to make it look almost like a photograph. This piece was designed using a photograph of Red Tailed Hawk that he found on the Natural Geographic web site. In all of his work Bill uses only natural wood tones. No sand shading and no tinting.

When asked how many different woods were used to make *Red Tail*, he said that he didn't count them, but probably more than twenty.



Woodworking for Kids at the Sonoma County Museum

By Bill Taft

Presenting woodworking demonstrations is an annual event put on by the SCWA during the Artistry in Wood Show at the Museum.

Saturday, September 8th; Bob Nelson, Dennis Lashar, Bill and Anne Taft helped the kids, attending 'Family Day' at the Sonoma County Museum, learn a little about woodworking. Bob Nelson set up a small lathe in the Sculpture Garden, and he and Dennis gave a demonstration turning tops for the kids. They had them decorate the tops using bright colored ink pens while the top spun on the lathe. Bill set up a scroll saw in the garden and demonstrated how to make wooden puzzles. Anne helped the museum staff set up a 'paint table' and helped the kids paint their puzzles.

About the Association

The *Sonoma County Woodworkers Association* is a 32-year old association of more than 100 professional and amateur woodworkers. Monthly meetings are held at member's shops and other venues to share experiences, ideas and techniques, and to hear well-known woodworkers discuss their work. Each year, the Association sponsors the *Artistry in Wood* juried exhibit at the Sonoma County Museum at which members are invited to submit pieces. Annual dues of \$25 cover membership for one calendar year

Wood Forum is the monthly newsletter of the Sonoma County Woodworkers Association. Please feel free to submit articles, notices, photographs, announcements and comments for inclusion in the publication. Advertisements are accepted with a per-entry cost of \$5 per column inch. Submit your entries to:

Michael Burwen, Editor
Email: mike@pamg.com
Phone: (707) 658-2844

Officers of the Association

Chairman	Michael Wallace	824-1013
Vice-chairman	Michael Burwen	658-2844
Treasurer	James Heimbach	355-9013
Secretary	Bill Hartman	696-0966
Program Director	Art Hoffman	542-9767
Guild Director	Larry Stroud	823-1775
Artistry in Wood	Bill Taft	794-8025
Librarian	Dennis Lashar	823-8471
Forum Editor	Michael Burwen	658-2844

Membership Application

I would like to join the SCWA to meet other people interested in the craft, the art and the business of fine woodworking. Enclosed is my check in the amount of \$25 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 Web site.

I am enclosing an additional \$15 to receive the Forum by regular mail.

Name _____ Email _____

Address _____ Address 2 _____

City, Zip _____ Home Phone _____

Cell Phone _____ Work Phone _____

Please send check and completed application to: Sonoma County Woodworkers Association, PO Box 4176, Santa Rosa, CA 95402

www.sonomawoodworkers.com



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