



# WOOD FORUM

Newsletter of the Sonoma County Woodworkers Association

[www.sonomawoodworkers.com](http://www.sonomawoodworkers.com)

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April 2013

## April 2 Meeting at Cotati Cottages, 7 pm

*by Art Hofmann*



Our next meeting features Elizabeth Lundburg, woodturner extraordinaire.

Lundburg is a woodturner from Benicia, who creates artistic pieces and architectural turnings. Via her grandfather, a cabinet maker from Sweden, and her father, a furniture designer, wood is part of her heritage. She has been working since the mid 90's on making lathe-turned forms enhanced with texture, color, carving and pyrography based on nature motifs. Most of the wood she uses is from large, local trees. A veteran of many group shows at San Francisco galleries, her work has been exhibited in many juried shows as well. If you would like to get a sense of her work, check out her website at

<http://www.studio-e-artworks.com/>

On April 2, she will recount her woodturning career for us and we will hear about her work and processes in her talk and slide presentation.

Directions: Cotati Cottages is located west of the H'wy 101 and H'wy 116 interchange. Take Highway 101 to the Gravenstein Highway (116 West) exit. Head west towards Sebastopol about ¼ mile to Alder Avenue. Turn right on Alder and then turn right on the first street which is Ford Lane (Cotati Cottages sign). Proceed to the end of Ford Lane and park in the gravel parking spaces. The Clubhouse is the small building at the intersection of Ford Lane and Starr Court. There is limited parking near the clubhouse. If the gravel parking area is full, please park on the east side of Alder Avenue.

## Special Meeting *by Steve Thomas*

A special meeting of the SCWA was held on Tuesday, March 5, 2013 at 7:00 pm at the Rancho Cotate High School wood shop prior to the regular monthly meeting. Jim Heimbach, our treasurer, presided over the meeting in the absence of a chairperson, and Secretary Steve Thomas, Program Chair Art Hofmann, Show Chair Bill Taft, and Guild Chair Larry Stroud were also present.

Fifteen of fifty-four members in good standing of the SCWA (28%) were present at the beginning of the meeting, constituting a quorum.

The purpose of the special meeting was to address the following motion from the board of officers: *We move that we accept the changes to the bylaws as stated in the February 28th Special Edition of the Wood Forum.* Art Hoffman read a summary of the proposed changes to the bylaws

Mike Burwen read a prepared statement and moved to *delay a vote on the main motion to the next regular meeting.* Don Ajello seconded the motion. After some discussion a vote was held. Three members voted for the motion; the motion failed.

A vote on the main motion passed on a vote of sixteen of eighteen members present at the time of the vote.

The meeting adjourned at 7:45 PM.

## General Meeting *by Steve Thomas*

Roger Heitzman, a furniture maker from Scott's Valley, north of Santa Cruz, took the floor shortly after 7:45 PM and began his presentation with a slide show of over two dozen of his pieces, consisting of casework, desks, chairs, sculptures, clocks, room and yacht interiors, tables and bedroom sets in the ArtNouveau and Art Deco styles [see *Endnote*] Roger told us that he works in three styles, the aforementioned two, plus "Detroit Automotive" – referring to the similarities in his designs to the fancy grill work or hood ornaments featured on older Chryslers.



Many of his pieces exhibited intricate marquetry veneer patterns, often in sunburst patterns. Others were made of solid wood with graceful, curved surfaces. A cabinet he built recently on speculation had a fan of different woods on the front doors. The different colors make for a striking image, though he is unsure how the piece will look over time as the woods change color.



He prefers not to cut his own veneers, but has done so many times.

Roger then discussed the process he uses for designing and constructing his pieces. He begins using pencil and paper to get shapes and concepts he likes. From there he uses a computer drawing package, *Vectorworks*, for engineering the joinery and 3D visualization.

Roger briefly demonstrated how to draw a compound curve by showing a series of still images. The idea is to draw two curves in different planes, and extrude the curves to create two intersecting curved sheets. The intersection between the two sheets will be a compound curve you can use in your design.

He creates a 'wire frame' model then lofts a solid surface over the top. It can be difficult and very challenging to model compound curves in 3D on the computer, but the results can be shown as photorealistic images or as sketches. Showing the photorealistic images to clients can be problematic, however, as they tend in his experience to obsess on details of grain color and direction, whereas when shown pencil sketches of the design they concentrate more on form, and on whether to 'make the leap' or not.

Alternatively, Roger has used clay to model pieces in 3D. Oil-based modeler's clay will not dry out and can be worked over a period of time.

When it comes to making some of his pieces, Roger makes a full size model of the project in high density, polyurethane foam product called *Last-a-foam*. The foam is easy to shape with hand and power tools, even sandpaper. The foam 3D templates are then used with a carving machine, essentially a router-driven duplicator, to manufacture copies of the templates in wood. From there the wooden parts can be assembled and smoothed to achieve the flowing forms desired.

*Last-a-foam* is available in many types and densities for different applications. It can be purchased online from General Plastics Manufacturing Company. The company sent sample pieces to Roger so he could chose the product he wanted. Foam sheets can be glued up to form larger blocks, but the glue joints can

be picked up by the carving machine and show up as artifacts in the wooden piece.

Sometimes "landings" must be left on wood pieces to allow for clamps to secure pieces for glue up. After the glue has cured the landings can be cut off and the pieces shaped as desired. Roger ends up fabricating many jigs to facilitate clamping and cutting pieces to form his large flowing shapes. He never uses a CNC machine, although some CNC machines are capable of doing some of the work done with Roger's carving machine.



Roger uses aluminum, brass and sometimes steel in his pieces. One table had legs made of aluminum in big, sweeping curves. Roger makes hinges and other mechanisms from brass and aluminum using woodworking tools. He says that it is pretty much the same process as woodworking, just with a different material. If strength is needed then he will use steel. He's not picky about what types of aluminum he uses. Often times he is given materials and is happy to use them in his work. He cautions that working with aluminum is not without its dangers, as the dust is toxic.

In more recent years Roger has explored making sculptures from found objects: found art. His mail box is such a piece. It's an old coffee percolator on its side supported on a stand made from a hodgepodge of steel tools and scraps. The mail box door and the main container are made from an old Electrolux vacuum cleaner. It's a creative piece using materials he found or was given to create a unique piece of functional art.



Roger works alone mostly, although he has had employees and apprentices in the past. The downturn in the economy has reduced the demand for luxury items such as his furniture pieces, and while building furniture is his first love, he finds himself doing more finish carpentry on high end homes. Currently he is supervising and constructing an elaborate roof structure for a large ridge-top house in Big Sur. He sees the demand for fine furniture coming back, but slowly. Art Nouveau and Art Deco styles may be less in demand than other styles.

In conclusion, Roger stressed that we are makers. He's been making things ... furniture, art, and tools ... for over 30 years. Since the downturn in the

economy it's been hard to get commissions for work of the quality Roger produces. He admits his pieces are luxury items for a limited clientele. He reminded us to not take what we do for granted, that it is special, that there are less and less people doing handwork, and it should be taught to perpetuate it for the future. – Two of his tables will be exhibited this weekend, March 9 and 10th at the Contemporary Crafts Market at Fort Mason on March 9 and 10.

It was fascinating to hear a real pro hold forth. Along the way, we heard about the ins and outs of a career in woodwork, the vagaries of working with clients, and also the fate of individual projects: many pieces stay put in clients' homes, presumably used and enjoyed for a long time. Another piece, a sculpture, wound up in a museum in Boston, but two years of work on an interior of a yacht is rotting somewhere at a dock in Alameda. C'est la vie.



Roger is of course a consummate maker, truly gifted. Yes, there are straight lines in his work at times, but much of it exhibits the curves of his favorite furniture styles. And there seems to be no limitations on his design concepts. Nothing intimidates him, since he is able to fabricate anything he needs in the way of metal, too.

There were several rounds of applause from the membership for his presentation, one after his conclusion, and one after the Q&A session. It seemed clear all around that this man is the real deal.

[Endnote: **Art Nouveau** (circa 1890 to 1910) was a world-wide phenomenon, a philosophy of architecture and furniture featuring sinuous lines and curves derived from scientific and artistic studies of nature.



**Art Deco** (1920 to post-WWII) was the style seen in New York City's Chrysler Building and Radio City Music Hall. It does not feature sensuous curves as did Art Nouveau, since it draws its inspiration from industrialization, i.e. machines. It represented luxury, glamor, exuberance, and faith in technological progress. ]

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## Now About Our New Website

*By Larry Stroud*

We are in the process of revamping our website at [www.sonomawoodworkers.com](http://www.sonomawoodworkers.com). What follows is a brief outline of our plans to date. Since we would like members' input during the planning process you will be receiving a questionnaire by separate email. Please take the time to fill out the questionnaire when you receive it.

Our new website will feature information about the [SCWA](#) (its history, mission statement, current board, list of members, and recent community projects). And importantly it will feature [News and Events](#) of the SCWA (a Calendar of scheduled events and meetings, and the current newsletter). It will also serve as a repository for [Documents](#) such as our current bylaws and archived newsletters.

In addition there will be a [Gallery](#) section where it will be possible to peruse all photos of past *Artistry in Wood* shows of the last ten years. There will also be a section dedicated to the current year's *Artistry in Wood* show (Guidelines, application forms, etc.) And there will also be a [Join Us](#) area where prospective members can learn the benefits of membership and print out the necessary application form. Also included will be [Contact Us](#) area by which the public can communicate with our organization.

Another part of our website will be a Members Only section open to all current SCWA members in good standing. Once logged in, members will have access to [Discussion Forums](#) on various topics. We will also have a Classified section, or [Marketplace](#), where you can list items for sale, include pictures of the items, or avail yourself to items being offered. You will also have access to a list of [Resources](#) (useful links), and our [Library](#) of instructional media.

Art Hofmann will be coordinating the News and Events section. Bill Taft will be gathering up content (newsletters to be archived, bylaws, etc.) for our Documents section. And Larry Stroud, who has photographed the Artistry in Wood shows for many years now, will be organizing the Gallery section.

Frankly, though, **we are in need of a lot of help**. We could use someone who is familiar with bulletin board type forums to help organize that section.

As a SCWA member, please consider the following issues now before receiving the questionnaire:

- \* If a list of SCWA members is available for the public to view, would you like your name on that list?
- \* How about a picture of an example of your work, or your contact information, or a link to your website?
- \* With regard to our discussion forums, would you want to be notified by email for all new postings?
- \* We would also like to know what you would like to see in our new website and whether you would be willing to volunteer your services for development of

our new website. You will receive our questionnaire as a separate document.

## Special Election at April 2 Meeting

We will be holding a special election before the start of our April Meeting. Two positions currently have vacancies, that of Chairman and *Wood Forum* Editor.

Bob Moyer, who has previously served as SCWA Chair from 2003 through 2007, has graciously offered his service again to the organization. Our nominating committee unanimously supports his candidacy. If anyone else would like to run for the office of Chair please let your desire be known at the upcoming election.

The position of *Wood Forum* Editor is now vacant and we are actively in the hunt for someone with Adobe *InDesign* or MS *Word/Publisher* skills and a willingness to devote a small amount of time to generating our monthly newsletter. The *Wood Forum* Editor also enjoys a seat on the board of elected officers for the day to day decisions of the organization.

### Officers of the Association

<u>Treasurer</u>	James Heimbach	355-9013	<u>Secretary</u>	Steve Thomas	568-7062
<u>Program Chair</u>	Art Hofmann	542-9767	<u>Guild Chair</u>	Larry Stroud	823-1775
	<u>Show Chair</u>	Bill Taft			794-8025

*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 [SCWAMESSAGES@gmail.com](mailto:SCWAMESSAGES@gmail.com). Advertisements are also accepted with a per-entry cost of \$5 per column inch.

# 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 \$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 Web site.

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

Name \_\_\_\_\_ Email \_\_\_\_\_

Address \_\_\_\_\_

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](http://www.sonomawoodworkers.com)



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