



WOOD FORUM

Newsletter of the Sonoma County Woodworkers Association

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November 2013

November Meeting Announcement

by Larry Stroud

Our annual Guild-sponsored meeting will be held on Tuesday, November 5, at Steve Wigfield's shop in Petaluma at 7:00 PM. Steve is retiring in six months and will be our main presenter for the evening. This is also the last opportunity for a meeting in his shop. Steve recently made a workbench for his home shop and will be discussing the large hand cut dovetails used in making his bench. He will also talk about milling solid wood, and he will be open to any questions about doors, windows, and woodworking in general. Hopefully he will reflect on his long and successful career in woodworking.

Next will be a short discussion by the Guild about a mentoring program we tried a few years back. The program should create better integration of new, inexperienced members into our association.

And finally it is election night. New Guild members, having been successfully elected by the Guild, will be announced. And we will also be holding our general election process.

Steve's shop is located at 660 Lakeville Street in Petaluma, on the west side of Lakeville Street about a quarter mile south of D Street. Steve emphasizes that he does not have very much in the way of seating, so you are strongly advised to bring your own chair if you wish to be seated.



2013 Artistry in Wood People's Choice Award

by Bill Taft

Michael Murphy's *Make it a Double* rocking chair was selected as the favorite piece by the People's Choice voters this year. The People's Choice Award comes with an award of \$150 for the maker. Congratulations Michael, your chair is exceptional.

A reminder for PC users:

Control-L opens this document full screen, ESC exits full screen mode, Up & Down arrow keys navigate page to page, Control-P opens print dialog.

Make it a Double, by Michael Murphy

All photos used in this publication are by Tyler Chartier unless otherwise noted.

BENCH DOGGS HOLD FIRM

By Art Hofmann

The Bench Doggs, a band formed by three guitar makers and a woodworker, namely David Marks, Larry Robinson, Tom Ribbecke and Chet Connick, performed before a small but enthusiastic crowd at the Sonoma County Museum on Thursday evening, October 17th. This event was an extension of the *Artistry in Wood* show which closed on Sunday, October 20th, an effort by the Museum to bring Museum members closer to the artists and makers involved in the exhibit. All four of the musicians are of course highly skilled craftsmen. For years now, these friends have met at David Marks' shop once a week and rehearsed their music in an effort that seems to them a natural extension of their daily work, and finally – a lot of just plain fun. The result is that they are a credible band with a list of about a hundred songs, that had no problem convincing the audience of their musical talent and ability. At this point of course, they have achieved that high luster that comes along with a certain age, plus wisdom and excellent musical taste: Rock and R&B classics that are the mainstays of their repertoire, along with some original songs.

After an hour or so of music, chairs were set up and Tom, Larry, and David responded at length to questions about their day jobs. Logically enough, they began when they were young in the early 70's. They see themselves now as hard working craftsmen, not particularly ego-driven – as makers who work to high stan-

dards they set for themselves, who, if they stray from the technical and the scientific, err on the side of art. David Marks began as a dishwasher at the Inn of the Beginning in Cotati, where he was soon offered a job as a carpenter, which he took. From there he moved on to making furniture over the course of twenty years or so. After doing a widely broadcast television show for the DIY channel, which did not bring in money, but did bring him recognition, he gave workshops in turning and furniture making throughout the United States. Currently he has a small school at his workshop in Santa Rosa. These days, he makes turnings and art objects, often coated with gold leaf or metallic patinas. His work is in muse-



Photos this page courtesy Victoria Marks

ums and major collections throughout the U.S. David is the drummer in the band. Larry Robinson began as an apprentice to a guitar maker in Connecticut, and after a financially sketchy start, gained a toehold in Sonoma County at Alembic Guitar. He now does custom inlay work on high end guitars and for anyone who wants an artistically embellished instrument. Guitars have become a canvas for his artistry. His inlay work graces the millionth Martin guitar as well as many other commemorative guitars and he, too, is represented in important collections. Larry is the steady, patient one: he plays bass.

Tom Ribbecke approached the guitar making business differently; he was a musician first, who played lead guitar and vocals, which he does for the Bench Doggs. In the old days, he toured the U.S. and Europe, but found the lifestyle a bit much, so that he gave it up for making guitars, specifically, arch top guitars, which look as if they were akin to violins (instead of a large hole in the middle of the guitar body, there are two F-holes). He now has two enterprises going in Healdsburg and Windsor: a small factory for his Halfling Guitars, and a workshop on his acreage where he makes



custom guitars like the one upstairs that we all admired, which won the Best of Show award at this year's *Artistry in Wood*. Tom's work, too, has been shown throughout the U.S., and in other countries as well, and is in important collections. Tom credits his father's slow and patient work of building little ships of popsicle sticks as a psychological model for his own deliberate work.

Their discourse ranged over a wide array of issues: the hidden value of personal relationships with customers, which fuels their creative endeavors; planning and teaching classes and mentoring and bringing apprentices along, where they have observed over and over the yearning that people have to connect to the real world by making things with their hands, even now in this world of almost instantaneous gratification. What was clear by the end of the evening was that we were in the presence of three extraordinary, canny craftsmen, wise and compassionate, who had found inspiration and magic at all turns, who had created a focus for their energy and passion in their respective arts.

Did I mention that they make music, too? – You can catch the Doggs on November 9th at Quincy's Pub in Rohnert Park.

October 8 Membership Meeting with Paul Schürch

by Steve Thomas

The meeting was begun with some business items. We were reminded that several officer positions are open for next year, including Chairperson and Secretary. Names and phone numbers of current officers are listed on the back of the Wood Forum. You may contact these officers for information on their positions. As a perk, David Marks has offered his shop for officers' meetings for next year.

David Marks has a new miter sled that is about to come on the market. A prototype was available for inspection at the meeting. It's a very sturdy, CNC-manufactured aluminum fixture. A price for the sled has yet to be determined.

The evening's presentation was a discussion and slide-show by Paul Schürch. Paul is a well-known marquetry expert and instructor of the art. He lives in Santa Barbara, where he has a well-appointed shop, but he also teaches all over the world. His web site (schurchwood-work.com) has an extensive collection of photographs of his work, a calendar of seminars and lectures, free educational materials and resources, supplies for sale, and much more. Paul's presentation began with him describing his background, followed by a slide show of some of his work, and finally a Q&A session.

Paul started off by distinguishing marquetry from inlay and parquetry. Marquetry is the art of creating recognizable images in veneers applied to a surface. Parquetry differs in that it creates images in geometric patterns. Inlay involves excavating a recess in a surface and inserting a piece of wood, stone, shell, or other material into the recess.

Paul had an unusual start to his career. He was born in the United States but moved to Europe when he was 16 years old. His father pulled him out of school (he never finished high school) to go to trade school.

He first started building pianos, then moved on to an apprenticeship building church pipe organs (1970 – 1976). The church organ factory had many different trades under one roof: woodworking, leather work, metal work, carving, etc. This gave Paul the idea that anything was possible, you just needed to design it and learn how to build it. Surprisingly, he thinks skill is not as important as having time and patience. He also had an internship in Britain (1983) building boats, which taught him to fit together pieces with no straight lines and no reference points. These are skills he still uses today.



Paul Schürch

Photo by Jose Cuervo

After building a large table with lots of inlay, and learning how difficult and time consuming that can be, he traveled to Europe to learn what others were doing. He found himself at a shop in Italy where he studied marquetry for 2 weeks to 3 months each year for several years. He would create designs in veneer, then travel back to his shop and apply these creations to his furniture.

There are several ways to cut veneers for marquetry. An early technique still in use involves a large, hand held chisel held in a fist and used in a slicing motion, like a knife. It looks clunky, but it can work well. Some craftsmen use veneer saws, but just like chisels, saws must also be sharpened to work well. Commercial veneers available today are very thin and can be cut with scalpels or Xacto knives.

Cutting out designs can be done by several methods. Many use the double bevel method, but Paul prefers using the packet cut method, where many layers of veneer are stacked and secured in a packet and cut on a scroll saw with the table perpendicular to the blade. This method leaves a gap between pieces that will close up after all the fitting and gluing is done. Paul uses a 2/0 blade. He has tried using 3/0 and 4/0 size blades, but found he needs the larger gaps provided by the 2/0 blades for fitting pieces and adding design elements, such as leaf veins, to his work. Sand shading followed by rehydrating pieces will help fill gaps. After sanding and finishing the gaps will be filled. To create a hole for starting saw cuts, Paul uses a dental probe, not a drill, so that no material is removed.

Using the packet method results in stacks of parts of different materials. Creating a white flower in a background also creates a black flower in a white background. Thereby, multiple copies can be made at one time. Most of his work is with commercially available veneers, although he has used shop-sawn veneers about 1/8 inch thick using local woods.

Abalone and mother-of-pearl may be added as inlay after the marquetry is done. Alternatively, using mother-of-pearl the same thickness as the veneer allows it to be incorporated into the marquetry. When incorporating the mother-of-pearl into the veneer, he bevels the edges so the mother-of-pearl is trapped in the veneer. Glues don't stick well to mother-of-pearl, but that doesn't matter much if the mother-of-pearl is trapped by the wood. The same technique may be used for inlaying stones and other objects.

Some pieces have stone inlays in addition to marquetry. The inlay work is done after all of the marquetry is completed and the table is otherwise completed with one coat of lacquer applied. It's important to have at least one coat of lacquer on the piece to avoid contaminating the marquetry. Stone is usually ¼ inch thick; any thinner and it may crumble. Opal is brittle but may be cut fairly thin, but marble and many other stones will crumble if cut too thin. Stone floor tile was used as an example of a source for inlay material. With stone work the finished surface should be about 0.002 inch lower than the veneer work, because lacquer will accumulate on top of the stone, whereas wood will absorb some of the lacquer. Seasonal movement of an MDF substrate can cause stone inlay to pop out of the surface, like a bar of soap squirting from your hand. To avoid this, stone should be captured in the wood from behind if possible.

Paul showed photos of a chest of drawers he created with marquetry of a ribbon draping over the front and extending onto the top. The pattern for the ribbon came from photographing a ribbon dropped from a ladder. Shading of pieces gives a three dimensional feeling to the ribbon. The end result is stunning.

Paul also discussed elements of furniture design. One of his tables looked good in 2D design drawings, but the completed piece looked bottom-heavy. To fix the problem, he added a drawer (with full extension, wooden slides) to the top to add visual weight. Another design issue discussed was a very thin neck on a round pedestal table. While it looked delicate, the center post was actually a steel pipe surrounded by wood, and the base had chambers containing lead shot. The table looked light and easily tipped, but it actually weighed about 400 pounds.

Paul's marquetry designs begin with a full sized sketch called a "cartoon" using pencil on paper; he prefers a mechanical pencil with a 0.7 mm lead. The cartoons may cover only a portion of the total project, since patterns often repeat. Using the packet method, the

marquetry for four tables can be done at the same time. Each piece of the puzzle is assigned a number so the pieces can be organized. More complicated designs require a lot of organization.

Paul is currently working on a sushi table with a 'whirlpool match' top. It uses quilted maple veneers in a slip matched (not book matched) pattern to create a vortex feeling. The design also includes a silver wire in a spiral to the table's center to further accentuate the vortex feel. Radial patterns that converge in the center demand accuracy, since the eye is drawn to the center. Any deviation will be noticed, so adding inlay or a marquetry medallion to the center can hide points that don't line up.



Hummer with Red Ribbon by Paul Schürch

Photo by Jose Cuervo

Paul showed photos of some uncommon projects he has worked on. One was a dynamic sculpture made of veneers that looked something like a six-foot high

onion, which he referred to as the "funion." He also showed woodwork he made for high end autos for clients, mostly from the middle east, with special security and luxury needs.

Another unusual project that the audience was particularly fond of was a collaboration with Wesly Villasenor on the "bustier de bois," which is a halter top made from zebrawood veneer lined with a hemp-silk material. The outfit included a skirt with the same hemp-silk material and zebrawood pieces in the pleats, and shoes veneered with zebrawood to match. The fasteners were custom-made from brass inlaid with rosewood. His next fashion project will be a quilted maple formal dress.

Paul is launching a new program to bring hand skills to people who can't travel to a classroom. Three classes are currently in the works: making a jewelry box, veneering, and marquetry. The program includes videos and regularly scheduled, real-time online help from Paul. Classes will be offered at about \$100 each. Check out the website for more information.

In the Q&A session, Paul stressed that the marquetry on his pieces may be only 5-10% of the effort, yet may account for 90% of the selling price.

Paul will create three conceptual sketches for the client to review, then produce a working drawing paid for by the client. Clients will sometimes shop around Paul's working drawing to look for a better deal on constructing it.

Paul has established himself as a maker of fine art with a good eye for what works. He works with clients through the design process, charging clients for each step in the process: creating three conceptual sketches, producing working drawings, and finally the finished piece. Clients may pull out at any stage of the process. Paul stressed that it is important for the woodworker to know when to walk away from a project to avoid underbidding a project. Undercutting your price hurts other woodworkers.

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Makers Meeting Draws Attentive Crowd

by Bill Taft

Chairman Bob Moyer opened the October 15 meeting in the *Artistry in Wood* exhibit hall shortly after 7 PM with a brief announcement about the upcoming officer elections. There has not been a lot of response to his request for volunteers to run for the open officer positions, and he again asked that anyone interested in serving on the board please call him. His phone number is listed on the last page of the Wood Forum. This meeting is about the makers of the work entered in the Show. In a show of hands, Bob counted nine or ten of the members present that had work in the Show, and then handed the meeting over to Show Chair Bill Taft, who began by handing out the Award Certificates.

The first award was the Best of Show award, presented to Tom Ribbecke for his *7 String 'Monterey' Arch Top Guitar*. Tom's comment in accepting the award was that he was really honored by this, because there is tremendous woodworking here and this is a tremendous group. Tom accepted Larry Robinson's Awards of Excellence for his *China Guitar* and his *Universe Fingerboard* on Larry's behalf as he was not in attendance. Tom, speaking about Larry's work, said, "in my world of guitar makers he is just the best living inlay guy on the planet, he's in a class by himself."

Responding to questions, Tom said that it takes about 185 hours to make a 7 string arch top guitar, which is more complex than a standard guitar. It's a six week finish schedule just to get a finish like this. How is the value of a guitar determined? "It is based on what people

are willing to pay for them. If you have a secondary market, have been doing this as long as I have - I have around 800 guitars out there, about 500 are decent- you



Artistry in Wood Chairman Bill Taft Photo by Jose Cuervo

fix the price on what the market will bear. I don't think about it as a business. It's what I want to do. I look at it this way: if at the end of my life maybe some of these will survive, its ugly zero, beauty one. I have left some things that others can make beauty with when I'm gone."



7 String 'Monterey' Arch Top Guitar by Tom Ribbecke

Prior to starting the open forum, Bill handed out award certificates to the winners who were present: David Marks, an Award of Excellence for his *Untitled Shapes #1 & #2*; Joe Scannell, also an Award of Excellence for *Joe Crow's Book Nook*; the Best Piece - Furniture award to Larry Stroud for his *Shoe Storage Bench*; Ralph Carlson,

an Award of Excellence for his *Wall Cabinet*; two Awards to John Cobb, one for his *Large Natural Edge Bowl* and the other for his *Hollow Form - Unknown Wood*; Michael Masumoto and Kai Herd, an Award

of Excellence for *Fantasium*; and two Awards of Excellence to Tom Stockton for his *Iris Cabinet* and for his *Table and Stools*.

Ralph Carlson found the wood for the door of his *Wall Cabinet* in the firewood pile at Calico Hardwoods. It had chainsaw marks all over both sides. Once the marks were sanded out, it turned out to have a beautiful figure pattern. The shape of the door is pretty much the original shape of the piece of wood. The shape of the cabinet was made to fit the door. Ralph said that he likes to make his own hardware and that he made the brass hinges and the latch especially for this cabinet.

"I have been using a lot more shell inlay in my work recently," Tom Stockton remarked about his *Iris Cabinet* with the inlaid shell irises on the front doors. The wood is walnut from a local lumber yard in Reading, the area where he lives. The yard had two 'monster slabs' that they were selling for \$6 a board foot. He bought both of them. One was heavily checked and difficult to work with; he made this Iris Cabinet with the other. Although he originally planned to include the irises, he made the cabinet without completing the veneering on the doors, and let it sit for a few months. The irises are from pictures of flowers



Wall Cabinet by Ralph Carlson

on his property. The iris leaves were done with double bevel marquetry technique, and the shell iris flowers were inlaid after the veneer panels were bonded.



Iris Cabinet by Tom Stockton

David Marks, in discussing his wall sculpture *Gold Fusion*, said that he had been making furniture since he started his wood-working business. He noticed the wood turners were making turned objects and selling them at prices that were about the same as his furniture.

Looking to take advantage of this, he

started turning in the late 80s and early 90s. After doing some contract turning of artwork for Randy Johnson, he decided to make his first turned wall sculpture. It was about the same size as the *Gold Fusion* sculpture. He took it to a weekend show in San Francisco and sold it for \$5000. He has made many more wall sculptures since then.

David started *Gold Fusion* with a lamination of two-inch thick poplar. He added some additional material to the back around the edge to make it thicker and to provide a recess for a French cleat, which provides a secure attachment to the wall. The center piece was made separately out of a piece of big leaf curly maple.



Gold Fusion by David Marks

It is not round, and is oriented on the sculpture to form a diamond shape. He made it by first making some bevel cuts on a band saw, then using a pommel cut to make a transition from the curved bevels to the dia-

mond shaped face. The coloring of the center piece was done by air-brushing water based dye onto the surface that had been coated with lacquer, then covering it with another coat of lacquer to lock it in. This process was repeated as many as six times. The rest of the sculpture was covered with four different types of gold leaf. One type was almost pure, and one was Moon Gold, which is a mixture of gold and silver. The lines of moon gold divide the sculpture into four sectors representing the four seasons. The gold leaf is applied using an oil based varnish as the adhesive. There are two layers of gold leaf so that in case the top layer gets scratched the exposed inner layer surface is still gold.



Shoe Storage Bench by Larry Stroud

Larry Stroud said that he wanted to enter his *Shoe Storage Bench* in last year's Show, but about two weeks before that Show one of the sides fell over as he was preparing to glue-up the bench. It landed on the metal caster of a mobile cart, resulting in a one half inch gouge in the edge of the top rail. After ex-

pressing his frustration, he decided that he didn't have enough time to fix it before the Show. To fix the rail Larry used a router to remove about 5/16th inch of the top and side of the rail, using a chisel to clean up the

ends. Then he fit an L-shaped piece over the trimmed rail to restore the original surfaces. The design of the bench is similar to one made by a classmate of his at College of the Redwoods. That bench did not have arms. The panels of the reversible sliding doors have surfaces carved with a fabric-like pattern, both inside and outside. Larry finished the summer pattern side of the panels by applying two coats of milk paint, first a coat of Salem red, then a coat of salmon on top of the red. He lightly sanded the original flat, uncarved surface of the panel, removing the salmon color and exposing the Salem red color, to produce the fabric effect.

Vince Van Dyke made the table named *Norm & Patti* for his very good friends to honor their friendship. The wood used is all reclaimed wood, except for the exotics. "Scraps taken from dumpsters at construction sites" where he had worked, was how he described his material list. The oak was salvaged from the shipping frames for some oak wine tanks imported from France. The pieces were quarter-sawn, about 4 by 6 inches and 6 to 7 feet long. The walnut for the top was salvaged from the scrap pile of a house he worked on in Healdsburg. When asked if he had done anything to alter the tone of the wood, Vince said that all that he did was to finish it with spray lacquer. The color is the natural color of the wood.



Norm & Patti by Vince Van Dyke

Brian Fraser Smith's *Console Table* is made using local woods. The top is from a piece of old growth redwood that he got from a man in Annapolis, who bought a whole load of old growth redwood and milled it down. The base is big leaf maple that he milled in 1980. Brian



Console Table by Brian Fraser Smith

said that he apprenticed briefly with Art Carpenter back in the 70's, and he always loved the way Art's work in things was so simple. That is the approach used for the *Console Table*, "I like to keep it simple and let the wood do most of the talking." Working with redwood, he found that if he put a machine to it he couldn't keep it flat, so he did it all by hand, block sanding at the end. The finish is Minwax wipe-on polyurethane.

John Cobb said that he has been turning mainly hollow forms since taking one of David Marks' turning classes. More recently, he is doing green wood turning, as he lives in an area where everything grows and is in abundance. He collects it from the arborists' piles before it becomes firewood. His *Hollow Form - Unknown Wood* was turned from a burl of unknown origin. It is labeled "Firewood" on



Salamander House by John Cobb

the bottom. Referring to another piece, John described turning a piece of olive that had a big bark inclusion. After turning the outside, he looked down into the hole where the inclusion was and saw two eyes, a nose, and a tongue. It was alive, so he left the piece outside on a wood pile overnight. The next day the eyes were still staring at him. After two tries he was able to coax the salamander out and set him free to find a new home. Thus was born the *Salamander House*.

David Marks has been making hollow form pieces since he started turning wood. Several years ago he decided to make some hollow forms that were not round. Some examples of this decision are the two *Untitled Shapes* seen here. These shapes are "boat form sculptures" that are curved tapered torsion boxes with a hex-



Untitled Shapes #1 & #2 by David Marks

agonal cross section. The internal structure is a series of ribs that taper in size toward the ends. These ribs are joined together with a central dowel that can flex to the curved shape. There are hex shaped tapered blocks of wood at each end. To make the curved shape, David cut the curve that he wanted in a piece of wood, making a form fixture for gluing the first side to the ribs. The sides are Italian bending poplar, covered with veneer after the six sides were attached. The bending poplar was taped to the fixture and the ribs were glued to

it, clamping them with the form fixture. Once the glue was set he trimmed the edges, then glued and trimmed the other sides one by one. The veneer cover was done in a similar way: gluing it to one side at a time, trimming the joint using a hand plane, then gluing and trimming the next pieces one at a time. One *Shape* is covered with quilted afzelia veneer that David cut with a band-saw. David decided to cover the other with his trademark signature of gilding and patination, using copper leaf for the gilding.

Joe Crow's Book Nook is the bookcase that Joe Scannell made to fit in a corner of his breakfast nook. The space is small, so the case had to be small. Some of the books are big, like coffee table books, so he shaped the case with a curve to give enough space for the books and still allow access to the seating area. One wall of the breakfast nook has a baseboard heater that is not quite as high as the lower shelf of the bookcase, which explains the missing leg. Joe likes to do a lot of drawing at the table, so he wanted the case to hold paper and pencils. The larger drawer had to be large enough to hold standard size paper. When asked about the carved



Joe Crow's Book Nook by Joe Scannell

crow, Joe said “furniture is like a canvas for carving.” He lives in a forest, and crows lived in the trees all around his home. He spends a lot of time observing and photographing them, and this crow is from one of his photos. The crow’s eye was made by turning a piece of wenge, drilling out the center and inserting a small ebony dowel into the hole. The end of the ebony was slotted, and he inserted a chip of enamel from a cow’s tooth to get the glint effect.

Bill Taft made his *Floor Lamp* to replace a pine prototype lamp that has been used in their living room since shortly after they moved here. The prototype was made



Floor Lamp by Bill Taft

to set the design of a lamp that he made as part of the furniture for their master bedroom. The design of this lamp differs from the others, which were of an *Arts & Crafts* style. The bases and tops of those lamps look big and have mostly flat surfaces. The intent of the design of this lamp was to give it a much more refined look, hence all of the curved surfaces. One of the judge’s comments was that the base appeared to be too small and there was some concern about the stability. Bill mentioned that he felt that he met his prime objective of making it look

refined. The base footprint is the same size as the prototype, which has seen many years of service. The base is made of four pieces with the miter cuts made on the table saw using a holding fixture. All of the contours of the base were also cut using a table saw.

Moving over to the *Flower Trio* wall art that Bill made, he started by saying that his marquetry art was evol-

ing. Last year he made two similar pieces, but for them he used the whole flower and more precise or detailed marquetry.

These three pieces were meant to be “showy” to catch your eye. They depict just the flower bloom, which is enlarged to fill up most of the panel.



Flower Trio by Bill Taft

All three are from photos of flowers that Bill took. The background for all three is from a piece of walnut that he found at Mount Storm. All of the veneer was hand cut using a table saw. “I just use a good fence and a very sharp ripping blade”. The marquetry is all ‘double-bevel’ cut using a scroll saw.

The children’s stools that Joe Scannell entered in the Show span some thirty-odd years. They were made so



Children’s Footstools by Joe Scannell

that the youngsters would have something to stand on when brushing their teeth. The first stool was made using a piece of lumber left over from a cabinet. It had a knot in it that looked like an eye, which gave him the idea for the carved pig. Over the years he has made eight or nine stools in the series. He wanted to give an Asian feel to the most recent stool, *Sean’s Stool*, as his nephew’s son is half Chinese. Each stool has the child’s

name on it, and he likes to incorporate an animal in the design as well. He gets the ideas for the animals from children’s coloring books and photos found on websites. The koi on *Sean’s Stool* is a composite of images that he found on a tattoo website.

Tom Stockton’s small round table started out as a dining table. He had made the dining table some time ago, and it just didn’t work out. While talking about it with Pat Kirkish, she suggested that he make a small counter height table, for a tearoom or something. The result is his *Table and Stools*. The main part of the top and the legs came from the dining table. The segmented rim



Table and Stools by Tom Stockton

around the top was “fresh” wood, with the segments installed one at a time. The joints between the segments were made using a disk sander. Tom said, “You can get joinery that’s really tight with a disk sander.”

Tom described the stool seats as a little lumpy. He shaped them by hand. If he did it again, he would rough them out with a router. The rungs are bead blasted stainless steel. One of the judge’s comments was that they thought the rungs would be better if they were black or at least darker. Tom felt that he didn’t want to make them out of wood because they would just get beat up with use. These were the first stools that Tom has made. “The stools were fun to make, lots of thinking, making prototypes.”

Michael Masumoto and Kai Herd worked together creating *Fantassium*, an illuminated glass and wood sculpture. The piece was designed by Michael, and he made all of the glass panels. Kai did all of the woodworking, except for some of the veneering. They feel that there is sort of a boom in the art furniture market. *Fantassium* is their approach into entering this market. It is a hybrid piece, part art furniture, part art sculpture, one of the few pieces to use illuminated fused glass in art furniture. It was inspired by the Disney movie *Fantasia*, and depicts the Tree of Life standing in the doorway between life and death.

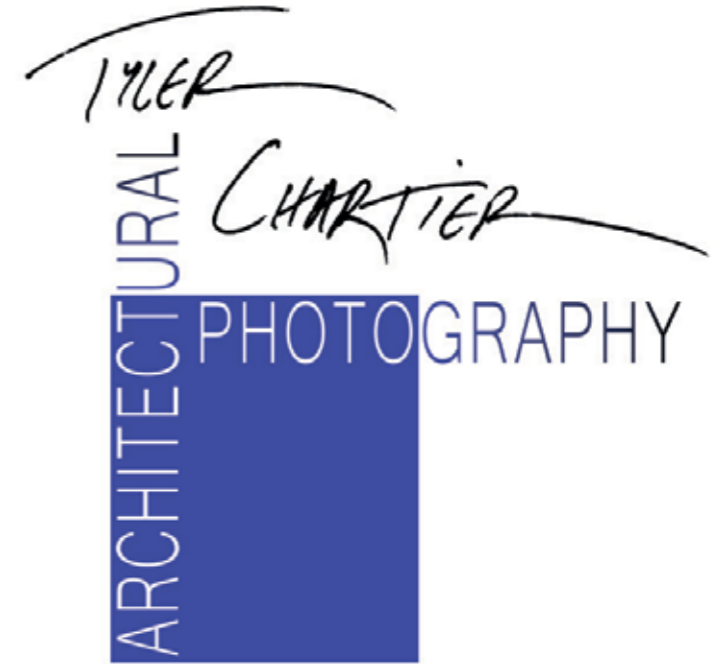


Fantassium by Michael Masumoto & Kai Herd Photo courtesy Masumoto & Herd

Michael created all of the glass panels by hand. Each panel was made by building up layers of glass using a powder-like crushed glass, and firing each layer. The design was created using stencils to shape the pile of powder before firing the panel to fuse the new layer. The leaves were made separately and then cut into the glass panels. It took between two and six weeks to make a panel.

The frame was made using bent laminations covered with Peruvian walnut veneer. All of the veneers were cut from planks. Each piece of the tree is a bent lamination made by clamping the veneers to a form during the glue-up. The joints between the pieces were made difficult by compound curves at odd angles, so Kai planed a flat on the curve at the joint to make the fit-up easier.

Building *Fantassium*, Michael and Kai worked to the “same template.” Michael had several full-sized prints of the plans made for use in making the parts. Once the front was made, the openings had to be trimmed out to hold the glass. They had to make custom pieces to hold the glass in the frame. The top was finished with brushed spar varnish, and the rest was finished with shellac.



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After the presentation, attendees perused items Paul brought with him, including sample marquetry panels, books, videos, and a finished humidior. The depth and breadth of knowledge shared with the audience made this one of the best presentations in recent memory. The take-home message for the evening was that adding marquetry to a piece of furniture can substantially increase the price of a piece of furniture. Adding marquetry, for a relatively small investment in time, can make being a woodworker far more profitable.

(Chips)

We have a new feature this month, one in need of a name. It is essentially a Letters to the Editor column, with you, the Reader, as writer. I have given it the temporary name seen above, but hopefully someone out there can come up with something better. All submissions will be considered.

To start the ball rolling, we have our first letter, from Steve Forrest.

Dear SCWA,

I am writing to say what a positive experience it was to be a part of the recent *Artistry in Wood* show. As an amateur turner for the last 20-odd years, only recently have I felt that my work might be worthy for display by anyone other than the friends and family to whom I have given it as gifts. I was nervous when I submitted my piece - I definitely wondered if I was throwing away 50 bucks. I couldn't quite believe it when I didn't receive a phone call telling me to come pick up my piece. The walk-around with the judges was very informative, and clued me to the level of work necessary to really consider oneself a professional. Finally, attending the opening and seeing my work displayed alongside pieces that are so beautiful, and so far beyond any skill level I could ever achieve, was truly thrilling. It was a level of validation that I never imagined I would feel. Thank you so much for the opportunity. I am inspired to try again next year.

Sincerely,

Steve Forrest

Sebastopol

Let me know if this kind of a column is something you would like to keep in the Wood Forum. The best way to let me know is to ...write a letter! Likes, dislikes, suggestions for the future navigation of this great organization of ours. All ideas are welcome.

And send in suggestions for a better name. Please direct all correspondence to joejakey@comcast.net, and try to submit it by the 25th of the month for inclusion in the next month's Wood Forum.

// Jose Cuervo, editor



Spalted Vessel by Steven Forrest

(This space available for your letter)

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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 joejakey@comcast.net or at 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 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.

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