



WOOD FORUM

Newsletter of the Sonoma County Woodworkers Association

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Artistry in Wood 2017 Best of Show

The smoke has cleared and the 2017 *Artistry in Wood* Show is off to a great start, to the great relief of the Show Chair Don Jereb and the many volunteers who assisted him. Things got rolling on Wednesday, November 15 with the evening with the judges, where the “Best of” category awards were decided, and special Awards of Excellence were bestowed upon entries that merited that honor. The Show then opened to the public on Friday, November 17, and was well attended, with the opening reception organized by the Museum staff.



Best of Show: *Truetone* by Darryl Dieckman



Photos by Debbie Wilson

Our next membership gathering, the Maker's Meeting, will also be held at the Museum, on Tuesday, December 12. This is always an evening much enjoyed by the members and their guests: the makers of the various pieces in the Show will be there to discuss their entries and answer questions. The evening is not to be missed!

A reminder: the annual Holiday Party is this coming Saturday, December 9, just a few days away. It's always a good time. Details are on page 8. See you there!

Judgment Night

by Joe Scannell

The judges convened in the early afternoon and worked through to the dinner hour, trying to decide which entries deserved the special recognition of an Award of Excellence, or the even greater honor of “Best of” its particular category. As the Judgment hour arrived, the meeting was called to order by Show Chair Don Jereb, who first introduced the three judges from the Krenov Foundation, Laura Mays, Paul Reiber, and Greg Zall.



Krenov Foundation Award Winner: *Café Chairs* by Robin Wilson

Photo by Debbie Wilson



Photo by Jose Cuervo

They were given the microphone to discuss their deliberations while seeking an entry that was in alignment with the foundation’s guidelines: attention to detail and sensitivity to the wood as the driving force within the piece, as well as a respectful interpretation of archetypes from the past. With great difficulty they narrowed their choice down to a pair of exquisitely designed and executed claro walnut side chairs, and so the **Krenov Foundation Award** for 2017 was given to “Café Chairs” by Robin Wilson.

Don then introduced the show judges, Brian Condran, Kevin Fryer, and Joshua Salesin, who took the mic and strolled around the gallery, selecting the category winners and bestowing Awards of Excellence where they saw something special.



*The 2017 AIW judges:
Joshua Salesin, Kevin Fryer, Brian Condran*

Starting at the entrance to the Gallery, Kevin Fryer began by praising the juxtaposition of the course, weathered exterior and the refined and finished interior of the untitled wall cabinet by Ralph Carlson. Stepping forward, Ralph said it was autobiographical. It was given an *Award of Excellence*.

The judges struggled throughout the afternoon to decide upon the **Best Piece of Furniture**, and finally gave up and called it a tie, so that two pieces shared the honor. Larry Stroud's "Shoe Storage Bench" was one of the honorees. A sturdy bench of English brown oak and spalted maple, with sliding doors and a concealed drawer, the piece speaks of calmness and beauty. The judges admired the form-follows-function aspect of it, and found the execution of the design superb.

The **Best Piece of Furniture** award was shared by the equally fetching mahogany "Hall Table" by Michael Selser. The wood is beautiful, and the slender structure and elegant curves seem to lift the whole piece up and give it a floating feeling. The Maloof-style mortise and tenon joinery contributes to the overall flow of the piece. The gently curved wishbone structure in the base contributes to the rigidity of the table without being overbearing. The dovetailed drawers are nicely executed.



Best of Furniture: Hall Table by Michael Selser

Photo by Debbie Wilson



Best of Furniture: Shoe Storage Bench by Larry Stroud

Photo by Debbie Wilson

High praise was directed to Joe Van Arx's "Isfahan," a jewelry case extraordinaire with Spanish/Moorish/Islamic flavors expressed in glass and wood. The geometric design continues into the case itself, giving it a three-dimensional aspect that draws the viewer into the piece. The whimsical stand elevates the casework nicely and makes the drawers easily accessible. It was presented an *Award of Excellence*.

Dugan Essick's "Lady Gaga Rocker" was just around the corner, and one judge confessed that at first he was skeptical about the piece, but as the day wore on it grew on him and the others. It is made of marine mahogany plywood, reinforced with kevlar and carbon fiber, and finished with an auto body paint. The thing that finally made the sale to the judges was the fact that it was so well finished - no rough edges - and perfectly balanced. To demonstrate this, Brian Condran nudged the chair into a rocking rhythm and we all watched as it continued for several minutes while he went on speaking. And because, as Kevin Fryer said, it was "a really, *really* comfortable chair," the judges gave it an *Award of Excellence*.

Bob Roudman's "Warm Glow" Arts and Crafts style lamp (one of a pair) drew high praise and an *Award of Excellence* from the judges for the faithful execution of the classic design. It is based upon the work of John Schlabaugh. The Art Nouveau tile in the column is derived from Leon Victor Solon's "Amaryllis" ceramic, and was made by Nawal Matowi at Matowi Tile Works. The mica panels in the shade cast a warm glow over the evening.



Warm Glow by Bob Roudman



Twin Bowls by Scott Chilcott

Salesin found the "Twin Bowls" by Scott Chilcott captivating. He wondered initially if they were really twins, and if so could he discover any differences between them, because it is extremely difficult to turn two separate pieces without introducing some variation in them. As Scott demonstrated at the meeting, they were indeed twins, turned from a single piece of cocobolo cut in half, with the common boundary at the rim. The pair were given an *Award of Excellence*. Footnote: Salesin was able to detect a minute difference in the two bowls. One had a perfect outer catenary curve; the other was just a bit flat. He went on to say that in fifty years pretty much all woodturnings will turn dark, and what you're left with is the form, so achieving that form is first and foremost, because it's the thing that lasts the longest.

The bleached bowl by Brian Cullen was praised by Joshua Salesin for its wonderful form and lightness. Turned from a chunk of ficus and allowed to go slightly oval, the thin walls and light color make it a very quiet and calming piece. Named "Gough At Otis" for the street corner in San Francisco where Brian scrounged the log while looking for a parking place, it also garnered an *Award of Excellence*.



Gough at Otis by Brian Cullen

Photos by Jose Cuervo

“Shiva/Shakti” by Jeffrey Dale is a magnificent tribute to an unusual tree. Pulled from a single piece of black acacia by subtractive processes only, the many hours of hand work are evident. The surface of the timber was picked clean of bark inclusions, leaving behind a pockmarked surface of heartwood and sapwood that causes the viewer to wonder how Nature could produce such a thing. Jeffrey refers to the indentations as bird’s eyes, and they extend completely through the thickness of the piece. Near the top of the piece there seems to be an eye in a socket; closer examination shows that it is actually a part of the original timber, a large knot, not something that was added. Well done, Jeffrey. The judges agreed, and gave it an **Award of Excellence**.



Shiva/Shakti by Jeffrey Dale
Photo by Jose Cuervo

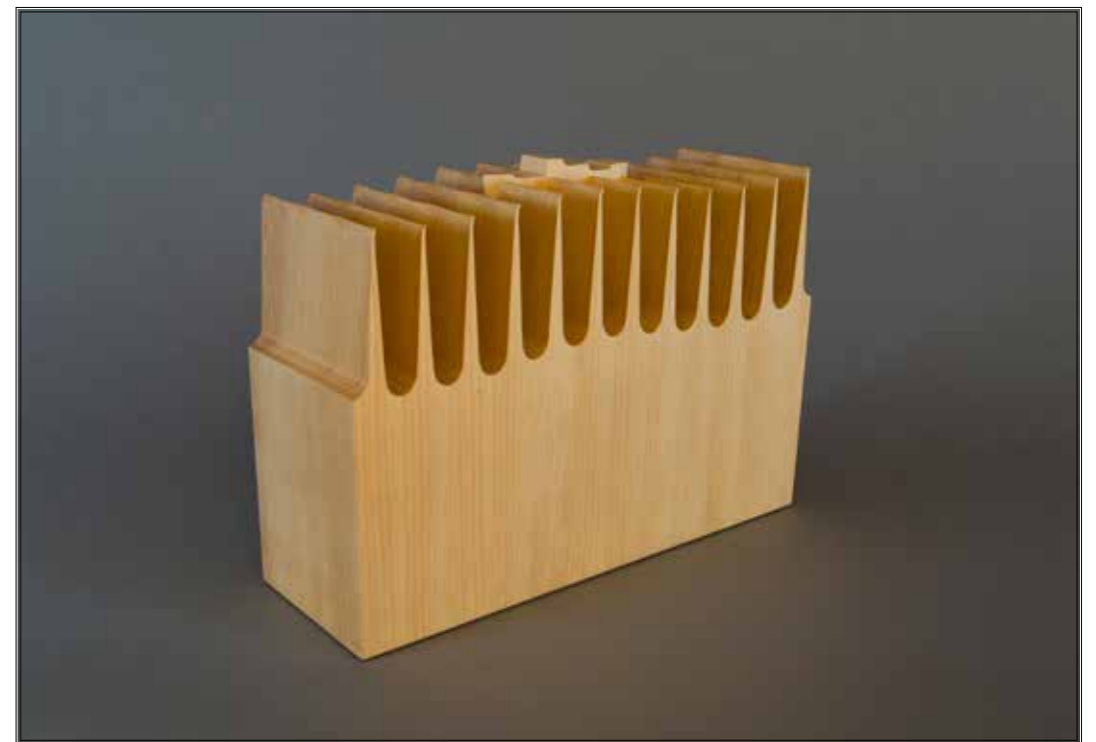
Joshua Salesin took up the large walnut platter titled “Burbank’s Best” and made by Robert Nelson. As Salesin explained, it is very difficult to achieve just the right thickness when turning a piece like this. Leave it too thick and it’s too heavy for its function, but if you take off too much it becomes too light for its function. In this piece the weight is perfect for the material, and the grain is a joy to study. Bob filled some voids in the wood with turquoise, a very attractive solution. Salesin also mentioned how nice the rim felt in the hand. The platter received an **Award of Excellence**.

The two “Café Chairs” by Robin Wilson (see photo on page 2) had earlier garnered the **Krenov Award**, and now came under the scrutiny of the Show judges. Built of claro walnut with an oil finish and leather upholstery, there’s a lot to like here. Kevin Fryer greatly admired the matching backs of the chairs and the comfortable seating they provide. Brian Condran took it one giant step further by sitting down on one and leaning back so his full weight was on the rear legs alone, which, as he explained, is exactly what people are wont to do after a meal. Nothing broke, there were no noises (other than gasps from the audience), and Brian declared the chairs rock solid and very well made. The judges gave the pair an **Award of Excellence**.

“Treasure Chest” by Les Cizek caught the judges’ collective eyes. It features a nice blend of woods, and a striking inlay of black palm in the top, but the thing that most interested Salesin was the quadrant hinge that incorporated a steel cable in lieu of the traditional arc that serves as a stop. He speculated that the maker had created the hinge himself. The judges gave the small box an **Award of Excellence**.



Treasure Chest by Les Cizek
Photo by Jose Cuervo



Best of Art: *High Seas in the Bath Tub - More Fun* by David Stohl

Photo by Debbie Wilson

“High Seas in the Bath Tub - More Fun” by David Stohl was awarded the **Best Piece of Art**. Kevin Fryer had a special fondness for the piece because he, too, works with sugar pine and knows the difficulty in attaining crisp edges and the fine undulating waves that David was able to produce in this piece. Kevin also liked the fact that the waves appeared “wet,” while the boat was dry. The finish was tung oil.

“Oval Turnings,” three elliptically turned bowls by Warren Glass were discussed by Salesin, who described some of the difficulties in turning such vessels, such as tearout and poor finish, and uneven wall thickness. These three bowls succeeded nicely and were pleasant to hold and interact with, as well as functional. There was one question about one of the bowls, which had a lid. The knob on the lid rotated for some unknown reason, and since the maker was present, he was asked if that was intentional. Warren explained that the knob was held in place with a magnet that allowed him to substitute a different knob, which he pulled from his pocket. It was a carved miniature Christmas tree, giving the bowl a holiday flavor. The set was given an **Award of Excellence**.

The judges saw “Shou Sugi Ban Assembly” as a very emotional set of vessels. Turned from redwood, then finished using a process called Shou Sugi Ban, a centuries old Japanese technique of charring the surface of wood which renders the material resistant to bugs, decay, rot and fire. This three piece assembly is part of a series by John Cobb in which he studied the application of flame, and its amazing array of surface effects. Much like painting with a brush, embellishing with a torch enables a broad spectrum of outcomes ranging from highlighting a grain line to cracking the surface, duplicating a reptilian skin. John says that each piece can stand alone, but he felt the grouping made things more interesting, enticing the observer to evaluate the grouping from a distance and then move in closer to examine the patterns and cracks.

Joshua Salesin commented on the difficulty in turning such deep vessels, where the tool support is a significant distance from the work. The judges gave the work an *Award of Excellence*.



Best of Woodturning: *Turned/Carved Claro Walnut Bowl* by Hugh Buttrum

Joe Amaral’s “Decorative Box” is a beautiful example of Japanese urushi lacquer. The finish comprises between 40 and 50 coats, and when viewed with a good light source the depth of the top is three-dimensional. Truly spectacular. The sides are eggshell craquelure, and the interior is lined with velvet. The judges presented it an *Award of Excellence*.



Best of Miscellaneous: *Straw Marquetry Box* by Joe Amaral

“Straw Marquetry Box,” also by Joe Amaral, was veneered on its exterior with flattened slivers of straw in a flawlessly executed marquetry sunburst pattern. Straw marquetry is the art of forming a decorative panel using flattened slivers of natural cured straw. The stem is split, flattened, softened and scraped or ironed into a flat ribbon. It is then inlaid edge to edge on wood until the surface is covered. The interior of the box is lined with leather. It was declared the **Best of Miscellaneous** category winner.

Hugh Buttrum’s “Turned/Carved Claro Walnut Bowl” was critiqued by Joshua Salisen. In working with wood, sometimes the material speaks quietly and the man-made aspect dominates. At other times the wood fairly shouts, and the craftsman just allows that to happen without getting in the way too much. In this large bowl both voices speak up in concert. The walnut is gorgeous, and the turning is graceful and with just the right heft. Completing the marriage is a creative, undulating design of flutes around the exterior that shows the steadiness of the maker’s hand and the creativity alive in his spirit. Salesin described the bowl as a “signature piece.” It was awarded the **Best of Woodturning**.

Photos by Debbie Wilson

Joe Amaral also entered a large piece of his straw marquetry work, this one a wall hanging, which caught the judges' fancy. Titled "Straw Marquetry Wall Panel," it is composed of rows of prism shaped surfaces veneered with straw. The play of light on the surfaces imparts a sense of motion as the viewer strolls past the piece. Likewise, it catches the eye from a distance and persuades the viewer to come closer. It received an *Award of Excellence*.

John Cobb's spalted alder piece, "Liquid Wood," clearly impressed Judge Salesin, who commented on the difficulty of hollowing such a large vessel through such a small neck opening. John turned it from a piece of trunk wood he salvaged from an arborist's firewood truck. Though the original chunk of wood only hinted at what lay inside, he took the opportunity to explore, and discovered great beauty inside. It was given an *Award of Excellence*.

"Channel Master" by Darryl Dieckman is a small cabinet styled after an AM table radio found in kitchens across America in the 1960's. This one is made in mahogany, and is well finished all around, front and back. The hinge work is clever and nicely done. Judge Salesin said that he liked it for the fact that it didn't look like it just came off the tool. The surfaces all have an organic flow, allowing us to see the piece itself, not the tool. The judges gave it an *Award of Excellence*.

The **Best of Show** honors went to Darryl Dieckman's "Truetone," (photos on page 1) an interpretation of another old-time radio, this one a Truetone D-2210 AM receiver that was produced in 1940 by the Western Auto Supply Company in Kansas City. The original radio was made of steel; this piece is made of acacia as the primary wood, and cypress is used in the interior. Many of the components were produced by bent lamination, and the front rail is steam bent acacia, curved along two axes. The left curved panel is actually a door, and behind it are found three delicate cypress drawers, also curved, and hung from a clever hinge system of the maker's design. Opening all three drawers provides access to a small showcase area on the right. All in all, a very well thought out and well made piece of cabinetry. Congratulations, Darryl.

That's it for this month, folks. I apologize if I didn't have a photograph of your piece to show, but I will next month when our photographer is done. By the way, we had a new photographer this year, Debbie Wilson, who has done a bang up job, I think you'll agree.

But hold the horses, the fun isn't over yet. There are still two awards yet to be given. One is the **People's Choice Award**, which comes with a \$150 prize. The voting is done by museum guests by a ballot box located in the lobby of the Museum, with the count taken after the Show's close in January.



The second, dubbed the **Maker's Choice Award** and sponsored by the Lie-Nielsen Toolworks Company, is a new one this year. Through the good efforts of our Show Chair, Don Jereb, we have a beautiful No. 4 Bronze Smoothing Plane that will be awarded to the maker of the piece that garners the most votes from members of the association as being their favorite of the show. Balloting will take place during the December 12 meeting, and the award will be given at the conclusion of the evening. A photograph of the winner, along with his/her Show entry and the Lie-Nielsen Smoothing plane will be taken.

All association members are eligible to cast a ballot. For those individuals who are unable to attend the meeting and would still like to cast a ballot, absentee voting can be accomplished by an email describing your favorite piece (title or description) to Don Jereb (djereb8494@aol.com) or Joe Scannell (joejakey@comcast.net).

Please cast your ballot for this fine recognition and award!

And speaking of voting, the December 12 membership meeting will be our SCWA Annual Meeting, where among other things, the Board for the coming year will be determined. Most of the current Board members have agreed to serve another year, and we have a volunteer in the running for Webmaster. But we must have a quorum to conduct an official election, so everyone's attendance is strongly encouraged. And of course, if you would like to run for one of the offices, step right up!

See you at the Maker's Meeting!



SCWA December 9

Holiday Party

The traditional Holiday Party is less than a week away. Once again Don and Janet Naples have graciously opened their Healdsburg home for our Holiday Potluck Party. This event is being held on Saturday, December 9, 2017 from 3:30 to about 7:00 PM. The SCWA is furnishing the meats and drinks. The party is potluck, so please bring your favorite dish or something to share. We encourage spouses and guests to attend.



Directions:

Janet and Don live at 419 Tucker Street in Healdsburg. The intersection of Healdsburg Avenue and Mill Street is still under construction and Mill Street East of the intersection is closed. Take the Central Healdsburg exit from Highway 101. If you are arriving from the South, turn right onto Healdsburg Avenue at the first stoplight. If you are arriving from the North, take Mill Street to the traffic circle and turn South on Healdsburg Avenue and then left at the light continuing East on Healdsburg Avenue.

Take Healdsburg Avenue east to Front Street. Turn left on Front Street and continue north, as it turns into 1st Street, to Tucker Street. Turn left on Tucker and proceed one and a half blocks to 419 Tucker Street.



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Minutes From SCWA Board Meeting 12 November 2017

Board members attending: Mark Tindley, Steve Greenberg, Tom Vogel, Don Jereb, Judi Garland, Joe Scannell, Lars Andersen, Chuck Root.

Other members attending: Michael Wallace, Rod Fraser.
Tom called the meeting to order at 3:13pm.

1. Show

a. Organization for this year's show.

Don reported that Show preparations are coming along nicely. We had 63 entries this year, distributed evenly among furniture, turnings and miscellaneous. The pieces are now on the floor. Harvey Newman, who works at the Disney Museum in the Presidio, has provided important feedback about groupings and flow. He asked whether each piece has a QR code. We don't currently provide QR codes, but we might adopt this for 2018. Photos will be shot on November 13 by an apprentice of Tyler Chartier. After the photo shoot, the layout will be finalized. We are ready!

Mark reported that the pieces have been juried, and that the level of creativity and craftsmanship is generally very high. Only one submitted piece was rejected. Don will email all entrants whose piece is accepted.

Don reported that the new Museum Director came by, and he is very excited about the Show. After repeated prodding by Don, the Museum has done a good job marketing the Show to its members this year. Financially, the Show is also in good shape, with income higher than budgeted and expenses in line with the budget. We will do a retrospective of the timing of the Show after it's all over, but at this point there is a sense that November/December could be "our slot." Don has been told that there is a good possibility that we can have this timeslot in future years, if we so desire. Don will make sure we get accurate attendance records from the Museum.

Don reported that several candle holders and boxes made by members are available for sale in the Museum giftshop. Proceeds will be split 50/50 between the Museum and SCWA. Judi asked if SCWA might consider doing something special/fire-related with the proceeds, which is income above-and-beyond our budget. We decided to table the topic until #7a.

2. Web

a. Webmaster situation – new officer, backup Board member.

Rod Fraser, a network administrator who works with computers every day, is interested in being our next Webmaster. Don will be his backup. Steve has created detailed documentation for the webmaster role, and will train both Rod and Don extensively.

b. Should we take e-payments?

We discussed whether to start taking e-payments. The Board agreed that this would have to be in addition to check/cash, not as a replacement for check/cash.

Several options were discussed:

- Using PayPal through the Wild Apricot platform.
- Direct routing from member's personal bank accounts to SCWA.
- Using a mobile payment option for feeless person-to-person transfers.

Several potential e-payment issues were discussed. Fees can be involved. Reconciling payments with members can be a headache. With a membership profile which skews fairly old, there is uncertainty about how many members would take advantage of an e-payment option. We don't know if it will help us attract new members. We decided to table the topic for now, and leave it to the incoming webmaster to investigate further.

3. Annual meeting

a. Agenda.

We reviewed the agenda items for the annual meeting.

1. Elect officers for the forthcoming calendar year. We have a full slate of officers running, with all but Steve standing again, and Rod stepping in for Steve.

2. Vote on any proposed bylaw changes. With the Show possibly moving to November, some additional flexibility in the timing of the Annual Meeting would be desired. Mark suggested a Bylaw change to move the Annual Meeting to December if the Show is in November. Lars suggested that if we are changing the Bylaws, we might as well give ourselves more flexibility and simply let the Board pick the best month for the Annual Meeting. Mark will draft a Bylaw change. After a review by Lars, the language will be vetted by the Board and sent to the general membership at least 48 hours prior to the Annual Meeting.

3. Hear a Treasurer's report on the financial affairs of the SCWA. Judi will provide her report for 2017. In order to include a preliminary budget for 2018, officers are asked to email any changes to the 2017 budget to Judi by Dec 1. Judi's report will be sent to the officers for review in advance of the Annual Meeting. The 2018 budget will be finalized in January 2018. Michael pointed out that the 2016 Treasurer's report is not on the website. Judi will work with Steve to post it.

4. Conduct any other business that may arise. None.

5. Approve any change in the annual dues for the subsequent calendar year. No changes.

Michael pointed out that SCWAs e-mail group includes 10 permanent non-members/guests, and sought further guidance from the Board about the process/criteria for guests. Judi and Mark explained that these are people who could benefit from SCWA announcements, and made it clear to Michael that this question has been asked-and-answered previously and that the Board does not see a need to revisit the topic.

4. Holiday Party

a. Holiday party assignments for Board members.

By request of Lars, Bill Taft is organizing this year's Holiday party, and needs help from Board members to bring certain items:

- 2-3 6-packs of beer: Tom.
- 2 6-packs of soft drinks: Judi.
- 24-36 small bottles of water: Joe.
- 2 coolers with ice: Mark.
- Hot sliced turkey and ham from Oliver's (enough to serve about 30 people): Chuck.

SCWA will reimburse Board members for their expenses. Bill will own all communication about the Holiday party to the organization.

5. Education committee

a. What is happening with the education committee?

Michael reported that the education committee has essentially dissolved, with Mike Berwin and Scott Borski no longer members of SCWA and Bill Hartman being extremely busy working at Rancho Cotate High School while also getting a degree in educational administration. The committee will sunset at the end of the year, and by then it does not expect to complete the planned assessment of what support would look like for the 16 high schools with some level of woodworking program.

Michael reported that Bill Hartman has inquired about support for a \$250 bandsaw tire replacement. Absent a broader report about what support would look like for various high schools, the Board decided not to support Bill at this time. Michael will convey the message to Bill. Michael said that he would send his original/2016 education report to the current Board. There was a heated discussion about this report – particularly the proposed Bylaw changes – at the 27 June 2017 SCWA Board Meeting.

6. Programs

a. Spending money on speaker's fees and expenses.

Mark observed that the Monthly Meetings and the Show are the life blood of the SCWA, and suggested that given our surplus we should be open to paying more to attract higher-caliber speakers. The Board was generally in agreement that this was a good idea. Lars suggested that "paying more" than our usual \$200 is a bit abstract at this point – without knowing more about the potential speaking fees and travel costs, how can we reasonably choose between spending, say, \$1800 on one speaker for one meeting vs. 3x\$600 on three speakers for three meetings. We agreed that Chuck would look into costs/options further, and report back to the Board. For now, we decided to give chuck broad discretion to make decisions about costs, with the understanding that Chuck would check in with the Board for anything above \$500 for a single meeting.

As we start spending more on speakers, we will watch our surplus carefully and think more about the proper level of reserves to maintain. Chuck suggested perhaps using one year's fixed expenses plus 10%, but no decision was made.

Chuck reported that he has secured the corporate rate of \$140 from La Rose hotel in downtown Santa Rosa for hosting future speakers.

b. Program for 2018.

We reviewed the tentative status of Monthly Meetings for 2018:

- January: Chuck has someone.
- February:
- March:
- April:
- May:
- June: Greg Zall on parquetry.
- July:
- August: Summer Picnic at Don's house.
- September: Garrett Hack (Fri evening).
- October:
- November: Show (Evening with the Judges).
- December: Show (Meet the Makers), Holiday Potluck.

Chuck has 3-4 people who are interested, but have not yet committed to a firm date. Chuck reported that one topic might be a Sketchup-like program. Since we had a talk about Sketchup in 2017, Lars suggested to perhaps create a workshop instead, with SCWA perhaps supplying the food. Michael suggested an event in Mendocino. After Chuck completes the schedule for 2018, he will start to pencil in 2019. Ultimately, the goal is – like Art always did – to be working at least a year ahead, which provides options to move speakers around in case of cancellations.

Mark suggested several names for Chuck to contact – Sara Robinson, Andrew Carruthers, Steve Ramsay, Educational Tall Ship in Sausalito, Yeung Chan, Ken Horner, Terri Schmidt, Leif Calvin.

c. Venues for meetings.

Mark suggested that while 180 Studios is an excellent venue, we might not want to overstay our welcome and meet there every month. Also, members love meeting at other members' shops, and there's value in spreading the events around the county. Mark suggested a few names we might want to try – Greg Zall, David Marks, Michael Cullen, Bill Hartman, Greg Hay.

Mark asked if we were to meet at 180 Studios as much as six times annually, would we want to offer them some sort of payment? Judi said David considers it a mutually beneficial arrangement, and that it would not be needed. Steve pointed out that some woodworking clubs struggle with expenses for venues, and suggested we might not want to set a dangerous precedent here. We agreed not to offer additional funds to 180 Studios at this time.

We discussed if Cotati Cottages is still available as a venue. Lars will ask Bill.

7. Other

a. Sonoma wildfires - effect on our members and association.

We discussed the effect of the recent fire storms on our members. We are aware of two or three members who lost their home and/or shop. Tom will write a message to attempt to find out who lost their home and/or shop and how SCWA might support them. Michael also has a well-connected source, with whom he will inquire. Don reported that his wife is the membership director for a local beekeeper's association, and that they setup a fund which is intended to donate money to help replace lost equipment. SCWA could do something similar. We could rely on member donations. We could also donate any Show proceeds from the sale of woodworking items at the Museum giftshop, per #1a. Another option would be to donate the proceeds from workshops, perhaps held at 180 Studios. We agreed to collect more information, and discuss this topic informally when we meet at our November and December events. In January, we can then formalize a support program. The meeting ended at 5:15pm.

Respectfully submitted,
Lars Andersen
SCWA Secretary.

Officers of the Association

<u>Chairman</u>	Tom Vogel	<u>Secretary</u>	Lars Andersen
<u>Program Chair</u>	Chuck Root	<u>Guild Chair</u>	Mark Tindley
<u>Treasurer</u>	Judith Garland	<u>Show Chair</u>	Don Jereb
<u>Editor</u>	Joe Scannell	<u>Web Master</u>	Steve Greenberg

Wood Forum is the monthly newsletter of the Sonoma County Woodworkers Association. Please feel free to submit articles and photographs for inclusion in the publication. You can send your submissions to the Wood Forum Editor at SCWAEditor@gmail.com. Advertisements are also accepted with a nominal cost for paid members.

Membership Application

I would like to join the SCWA to meet other people interested in the craft, the art and the business of fine wood-working. Enclosed is my check in the amount of \$35 for the annual dues. I understand that this fee entitles me to attend monthly meetings and to receive the Wood Forum newsletter by email or via the SCWA's website.

Name _____ Email _____

Address _____

City, Zip _____ Home Phone _____

Cell Phone _____ Work Phone _____

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