



# WOOD FORUM

Newsletter of the Sonoma County Woodworkers Association

Volume 39, Issue 1

January 2019

## *A Trip to the Source*

With the new year underway, the 2018 *Artistry in Wood* Show is winding down to the finish and we are looking at what the calendar brings next. This month it's a trip to Berry's Mill in Cazadero. The sawmill has a long history, beginning in 1941, when local loggers Merrill Berry and his 20-year old son Loren started a sawmill that utilized surrounding trees that were being cut to clear land for grazing. With the onset of WWII, the business went into high gear, supplying timbers needed for the war effort. Eventually they outgrew the downtown site and in 1979 moved to their present location, 32 acres on Highway 116.

Rebuilding after a devastating fire in 1989, the mill continues to run under the auspices of Loren's sons, Bruce and Jim.



This is no boutique sawmill. They can handle 32 foot long timbers, and surface 6x16" timbers. They cut Douglas fir and redwood, and produce about 50,000 board feet per 8-hour shift.

Bruce has mentioned that he presently has some very nice old growth redwood and fir for sale, so if you're interested, bring your wallet and a truck.

The field trip is set for Saturday, January 19, starting at 1pm. Consider carpooling. Directions can be found here:

<https://goo.gl/maps/B1XCKaw6gfS2>





# The Makers Meeting

December 11, 2018

by Joe Scannell

Tonight's meeting was exceptionally well-attended, which was good because it was election night and a quorum (20%) of the membership is required to conduct that business. The gathering easily surpassed that level, and there being no new candidates and no vacancies, the election of officers for the coming year was quickly accomplished. The second item on the agenda was a bylaw change (see page 18 for the full text) introduced by Mark Tindley that would change the above-mentioned quorum requirement from 20% to simply 20 members, and make the date for holding the election a bit more flexible. This amendment was discussed and then voted on, and was unanimously approved.

Treasurer Judi Garland gave a report on the financial health of the organization. We began the year with \$9,451 in the bank, and we currently have \$13,460 in the bank. Judi enumerated the details of the income and expenses, and turned the floor back to the Show Chair.

With voting and reports out of the way, the meeting moved on to the evening's headline event. Show Chair Don Jereb thanked all the people who assisted in putting the show together, then asked that each of the members present with pieces in the show discuss their entries as the group meandered through the hall. In order to ensure everyone an opportunity to speak within the available time, individual discussions would be limited to about three minutes.



*Möbius Tangle* by Don Jereb

**Don Jereb** led things off by discussing his *Möbius Tangle*, which was his first venture into steam bending. He placed strips of ash, walnut, cherry, and white oak in a homemade eight-foot steam box, and bent the pieces into spontaneous freeform shapes using his utility trailer and a garden fence

for his improvised form. He bent 10-15 pieces of each species, each one different from the others. Then he began clamping them together in shapes he found visually appealing, and hung them in groups for further consideration. The *Möbius Tangle* actually comprises four möbius strips of lengths ranging up to 16 feet, and each is made from eight foot long strips of wood joined with scarf joints. He was unable to find air-dried wood for this project, so he used kiln-dried quarter sawn material. Because the pieces were so thin, he had only one to two minutes to make the bend and get it clamped down. He hopes to hang it in his living room after the show.

**Tony Bryhan** discussed his *Black Tulip*, turned from an oak crotch and colored with steel wool and apple cider vinegar. He likes working with crotch because the reaction wood does interesting things to the shape.



*Black Tulip* by Tony Bryhan

*All Show photos in this article are by Debbie Wilson*



**Tom Vogel** discussed his two sets of *Takara no oka* nesting boxes. The first was intended to be entered in last year's show, but a few months before the show it warped enough to prevent it from fitting together. So he went back into the shop and made three more sets, with slightly looser fit, and entered these two in 2018. There are no butt joints here; all joinery is by mortise and tenon, accomplished on the router table and with hand tools. The boxes were given an **Award of Excellence**.

*Takara no oka* by Thomas Vogel

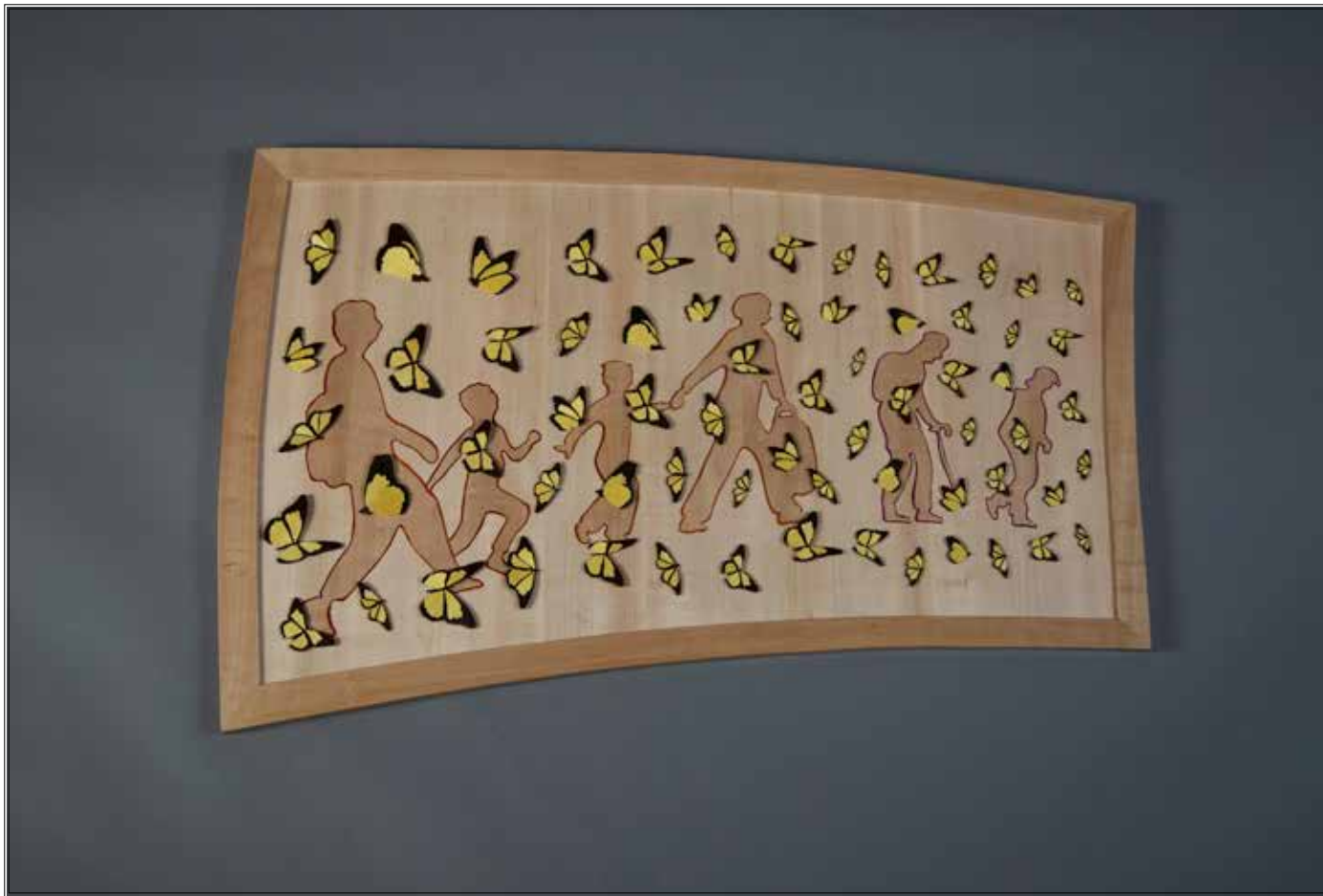
**Carol Salvin's** piece, *Coastlines*, was a commission from clients who had traveled to many places, and come home with a bag of beach sand from each of these places. They wanted to display the sand on a coffee table, so they gave her the bags of sand, and the dream commission "Do something with it."

To begin with she needed to know the volume she was dealing with, so she weighed each bag, then began designing a tray that would accommodate. First she made a mockup out of mat board and Saran Wrap, and poured each of the sands into its compartment, to make sure it would all fit. Then she made forms for each of the curved elements in the design, and glued up four thinly sliced laminae in a vacuum bag to get each of the dividers she would need. The outside pieces are constructed similarly, but made of five laminae. Realizing in advance that it would be difficult to cut dadoes in the outside members, she did a very clever thing. She glued the three outside laminae together and placed them in the form, separated from the remaining two with a piece of waxed paper, and then glued the last two into place and closed up the vacuum bag. Now that she had the outside walls correctly shaped, she removed the inside strips from them and trimmed and joined them together in their final shape. Then she cut the interior walls to fit, and cut the preformed "blocking" from those inside strips, and glued them in place, locking everything together.



*Coastlines* by Carol Salvin



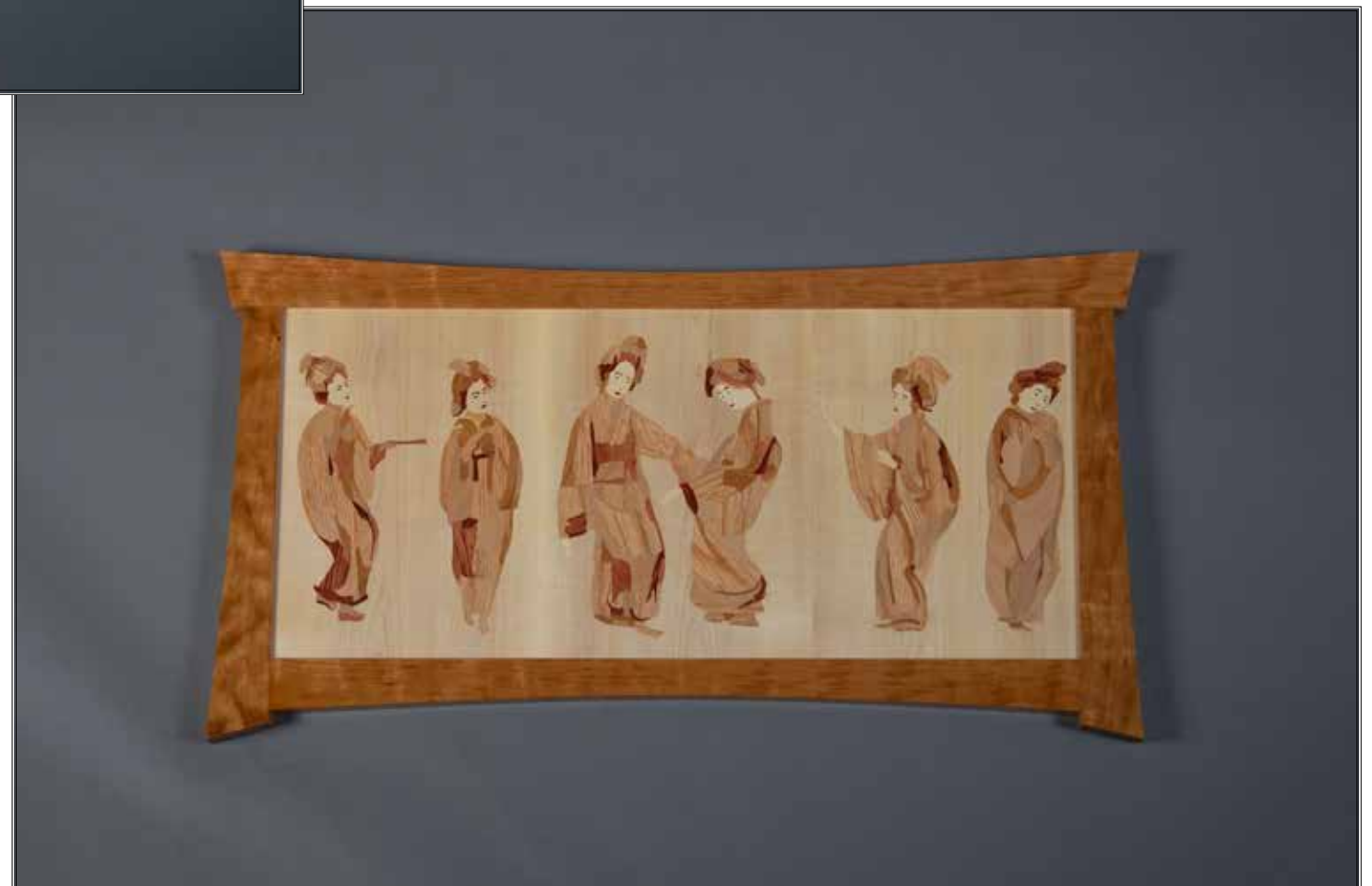


*Migration*

**Bill Taft** received the **Best Art** award for his two marquetry panels, *Edna's Dancers* and *Migration*, which shared the honor.

*Migration* began as a swarm of 68 migrating monarch butterflies, but when things heated up on the southern border Bill decided to speak about migration of our species as well, so he created a backdrop of humans for the butterflies.

*Edna's Dancers* was inspired by a small print made by the artist Edna Hibel and owned by Bill's sister-in-law in Florida. Working from photographs, he drew out the design for marquetry, and went to work. Bill captured the gestures magnificently, wouldn't you agree?



*Edna's Dancers*

**David Fleisig** made a *Redwood Bowl* with a cast red epoxy rim, a technique he learned from Stephen Hatcher at an AAW gathering in Portland last year. He faced off a chunk of redwood, then created a segmented ring from scraps and glued it to the face. Next, he turned a groove axially into the ring, down to the redwood blank, and filled it with epoxy. The rest was simply turning, though made much more difficult by the two materials, the hard and brittle epoxy next to the quite soft redwood. Well deserving of the **Award of Excellence** that it received from the judges.

David had two other entries, a platter also employing the epoxy inlay technique, and a tall segmented vessel, *553 Pieces Yearning to Become Shrapnel*. The title pretty much describes the turning process. He extolled the beautiful olive wood used for the dominant segments. “It smells like olives, it lubricates your tools.”



*Platter with Double Floating Rim*



*Redwood Bowl with Cast Resin Rim*

*553 Pieces Yearning to Become Shrapnel*



**Stephen Forrest** had three entries this year. He called the first *Burlesque 1*. It is a tall slender vessel that originally lived inside a walnut tree. Three years ago Steve and two other Wine Country Woodturners members were offered a sickly walnut tree, which they cut down, and Steve is still working his way through his portion. This particular vessel required him to expand his toolkit, adding a bowl steady and a tool to do the deep boring. The whole experience was nerve-wracking, but also exhilarating. He considers this to be the zenith of his abilities for the moment.

Steve mentioned an interesting thing about this piece: even though the wood had aged for 1-1/2 years, it still moved when he turned it. But because it was burl, it had no grain lines to crack along, so it simply formed puckers in its surface, which can be felt with the hand.



*Burlesque 1*



*Burlesque 2*



*Burlesque 3*



**Joe Scannell** needed a low cabinet for his dining room. Since it was going into an acute-angled corner, a square cabinet didn't look right, and a round one projected into the room too much. Eventually deciding on this “wankel” shape, he built a full sized mockup out of cardboard and his old redwood deck, and placed it in the room for a couple of months to discover what was wrong with it.



*Canvasback Love*



After a series of design changes, he created the panels and other parts from shop-sawn veneer and bending poplar, using several forms and vacuum bag gluing. The three columns were roughed on the table saw and finished with hand planes. The pinwheel top is live oak veneer saved from the firewood pile and inlaid into the wankel rim.

Joe borrowed the rock foot motif from a piece Grif Okie made many years ago that he admired. He went to the rock yard and bought \$6 worth of rocks to play with, and eventually carved his three favorite ones in madrone, walnut, and elm.

The door is a coopered core covered with veneer, a strategy offered up by Garrett Hack at the September class. The “egg” drawer pull is turned from holly and dyed with *Chlorociboria* fungus pigment extract purchased from “Dr. Spalting” (Dr. Seri Robinson, Oregon State), our April 2019 guest speaker.

The cattail door pull, turned from wenge and ipé, drew the attention of the judges, and *Canvasback Love* was given an **Award of Excellence**.



*Camphor Vessel #376*

*Alder Vessel #375 ▶*



*Set! 3 Pieces*

**John Cobb** got a piece of alder from an arborist who had cut down the diseased tree, and turned it into *Alder Vessel #375*. But the journey was anything but routine. As John pointed out, the tree was heavily diseased; most of the wood in this vessel is no longer wood, it is fungus, so when he began cutting into it he spent many hours reinforcing the decayed wood with CA glue and such. There was a lot of cracking along the black zone lines, which he spent two months repairing and filling with walnut sawdust and CA glue. But for such a beautiful piece of wood, the effort was worthwhile. And best of all, he still has more of the tree. Judges gave this piece an **Award of Excellence**. John also had an entry called *Camphor Vessel #376*, similar in size to #375, and another entitled *Set! 3 Pieces*, which he turned from redwood, then burned in the *shō sugi ban* style.



**Andrew Carruthers** made a copy of a violin originally made in 1744 by Guarneri Del Gesù, a maker he particularly likes. As Andrew puts it, the man's style was "a bit loose," which appeals to him. When Guarneri began making violins his style was fairly conventional, but as he grew older he was less concerned with symmetry. Andrew also noted that the fit of the purfling on his later instruments was less exact.

Because Andrew is trying to sell instruments to orchestral players, and they prefer old instruments, he applies some antiquing techniques to instruments he builds. Looking at his show entry, it is hard to realize that it was made just recently. The violin was selected as the **Best of Miscellaneous**.



**Stephen Hamner** bookmatched a piece of pistachio timber and produced the lovely *Sutro Tower* cabinet. The piece was the subject of a great deal of discussion by the show judges, who loved it. Stephen calls it a learning experience, and with its unusual angled sides and dovetails, and many drawers, it most certainly was.

**Mark Tindley's** entry this year was *Dovetailed Bench*, made from a single piece of big leaf maple. He made a similar bench last year, and after the show was asked to sell that bench. Instead, he agreed to make another, and borrowed it back from its owner for the 2018 show.

This bench has a fair amount of figure, which Mark is disinclined to use. But he decided that if the design were kept simple it would work with this nicely figured maple. As he pointed out, this is one of the simplest pieces in the room - one plank, cut into three pieces, joined with dovetails, period. Nothing else.

When he went to borrow the bench for the show, he found it sitting about two feet from a woodburning stove in regular use. It was a cautionary tale on wood movement: the tails were a strong 1/16" proud. Mark planed everything back to a good fit, but considers it a reminder that with wood, change is inevitable, and exposed joinery can be very vulnerable.

For a finish he used Osmo Polyx, which is derived from natural vegetable oils and waxes. He likes it because, although an oil product, it is non-yellowing, and it is very durable and water-resistant.

The *Dovetailed Bench* received an **Award of Excellence** from the judges.

*Dovetailed Bench*







*Basket Bowl from  
a Single Log* ▶

◀ *Landscape in  
Wedded Wood*



*Set of 4 Rectangular Nested Bowls*

**Patrick McDonnell** has been experimenting for a couple of years with the idea of making a one-piece bowl from a log, but in a oval or rectangular shape rather than round. He likes to incorporate both heartwood and sapwood in a piece, and does much of the work with an angle grinder, pushing the limits on how thin he can make a piece and still maintain strength. The important objective is that the bowl be usable. He used black acacia for his *Basket Bowl from a Single Log*.

Pat's second entry was a *Set of 4 Rectangular Nested Bowls*, also made from black acacia. Although all are rectangular, each has its own distinctive shape, and each includes a nice accent of sapwood.

His third entry, *Landscape in Wedded Wood*, is unique: excluding the frame, it is one piece of wood, taken from the graft area of a walnut tree (the two dark areas), topped off with some sapwood. Very nice, Pat.

**Larry Stroud**, who made *Box for Pomo Antiquities*, could not attend the meeting, but wanted to be heard, so Don read the following statement:

“I built this box to house my wife’s modest arrowhead collection. The arrow and spear points are Pomo in origin, so I chose a design motif common to Pomo basketry. The raised areas on the top represent mountains and the California Quail (the central “Z” pattern) and were cut from 1/8” thick shop cut veneer. They were inlaid into a 1/16” thick background forming the top skin of the curved lamination.



*Box for Pomo Antiquities*



“For the box itself, I thought leaving the dovetails proud would compliment the design of the top. I made the lower grid section for the interior first which established the height for the removable tray. I then used a shooting board to dial in the lengths of the tray parts before cutting the dovetails and mortise and tenon joints for the tray. After gluing up the tray it just dropped in, no trimming or sanding necessary. There was happiness in the Pomo camp.”

Larry’s entry received an **Award of Excellence**.





◀ *Two Claro Walnut Boxes*

*Carved Madrone Burl Lidded Container ▶*

*Valley Oak Vessel ▼*



The green-turned *Valley Oak Vessel* was next up for discussion, but its maker, the reserved **Hugh Buttrum**, wasn't giving up much. "There was a tree up on Sonoma Mountain Road. One day it decided to fall over. This was on the bottom. It's just hollowed out." If only things were that simple. But after more questioning he revealed it was about 1/4 to 3/8" thick, and he hollowed it out with a 3/4" Stewart tool at about 1000 rpm. Everything inside comes out through the tiny hole at the top (obviously); he used a little scoop to loosen it, and compressed air to keep things moving. Simple, right? Hugh also had two other entries: a pair of carved claro walnut boxes and the *Carved Madrone Burl Lidded Container*, which received an **Award of Excellence**.





*Thinking of JK*



**John Rinehart** came all the way from Mountain View to enter his pieces in the *Artistry in Wood* show. His first to be discussed was *Thinking of JK*, a small cabinet on a stand in the James Krenov style. The doors are coopered of western maple, and there are two drawers inside. The cabinet is finished in shellac. The stand is of kwila, finished with a scraper only.

His second entry is the *Memory Bench*, made from western cedar and old growth redwood, finished with Osmo oil.



*Memory Bench*





*Boite de Bijoux*

**Joe Von Arx** derived the design for his *Boite de Bijoux* jewelry cabinet from a leather-bound book cover housed in the Musée d'Orsay in Paris. The original pattern was created with stitching; Joe used glass beads glued to dyed basswood to create the lines in his attempt to simulate leather. The door frame is red eucalyptus, from trees taken down after the Oakland Hills Fire twenty years ago. The body is Douglas fir, which he “hardened” with penetrating epoxy before sanding and finishing. The inside of the door features a mirror, set in a panel that is finished with a rather complex craquelure process (ask Joe if you need the details).

The interior's main feature is a stack of trays that pivot out to access the contents. There is a secret drawer in the top, behind the decorative crown that is held in place with magnets. The primary purpose of the crown was to complete the graceful curves of the Art Nouveau design.





# Termites in a Wood Show!

by Jose Cuervo

Now that the 2018 *Artistry in Wood* has drawn to a close, the truth can be told about a near-disaster that threatened to stop the show before it began.

*Artistry in Wood* is a juried show, meaning that the entries are reviewed on the day following Drop-Off Day, to ascertain each is in compliance with the few show rules. This jury is composed of Guild members and headed by the Guild Chair.

Shortly after the process began, woodturner Hugh Buttrum, wanting to examine the foot of a particular turned vessel, flipped the vessel over for a closer look. He then returned it to the upright position. A few minutes later Guild Chair Mark Tindley paused to look at the same piece and saw a sizable pile of frass under the vessel. Suddenly the room was filled with frantic cries of “Get a garbage bag over here! We have bugs!” and the like. Someone said it looked like the work of termites. Various other opinions were heard, all at full volume.



Thankfully, cooler heads prevailed, and everyone eventually agreed it was just extra sawdust from inside the vessel that hadn't been thoroughly cleaned. Whew!



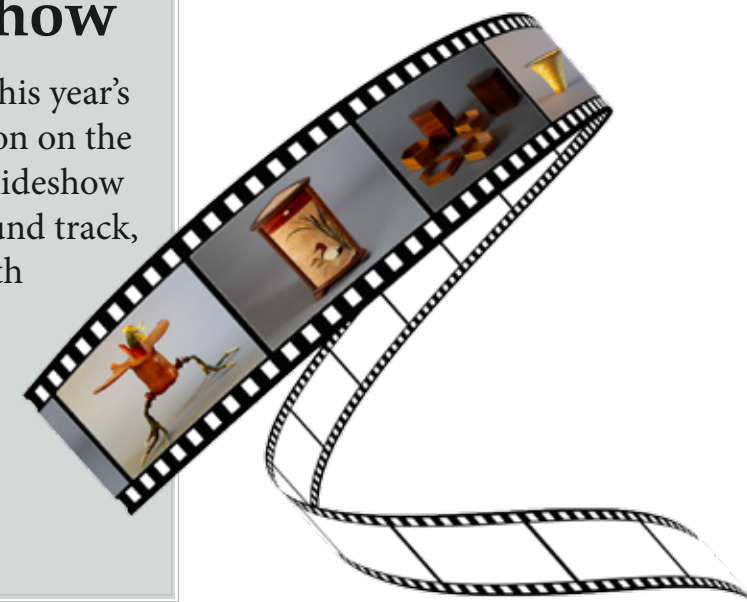
In addition to saying goodbye to another year, we are now saying goodbye to the **Woodshop Mercantile**, the wonderful and convenient mobile store headed by proprietor Don Ketman. Thanks, Don, for the many years of service. Enjoy your retirement.



## 2018 *Artistry in Wood*

### Photos and Slideshow

The official photos of all the entries in this year's show are now available at high resolution on the SCWA website. In addition, there is a slideshow featuring the entries, complete with sound track, available at the same place. Links to both photos and slideshow can be found on the SCWA website, under the *Artistry in Wood* tab.





# Board Meeting Minutes

December 2, 2018

Officers attending: Mark Tindley, Rod Fraser, Tom Vogel, Don Jereb, Judi Garland, Joe Scannell, Lars Andersen, Chuck Root.

Other members attending: None.

Tom called the meeting to order at 2:16pm.

1. Treasurer's report.

Judi described her detailed process for dealing with each transaction and then rolling them up to higher-level aggregated groups.

Rod noted that we operate SCWA on a cash basis, not on an accrual basis.

a. Final financial statement for 2017.

Judi presented the financial statement for 2017. It is final, and Rod has posted it to the website.

b. Financial statement to-date for 2018.

Judi reported that financials for 2018 are roughly following the 2018 budget. We expect to end 2018 with reserves of at least \$10,000. Judi will send the year-to-date financial statement to Officers in advance of the Annual Meeting.

c. Budget for 2019.

Any Officer with a budget should send their budgeted 2019 numbers to Judi by 08 Dec 2018. Judi will then prepare the 2019 budget in advance of the Annual Meeting on 11 Dec 2018.

d. Annual audit of Treasurer's report.

Mark expressed a concern that Judi's hard work is not being checked by anyone, which is not fair to her and not fair to SCWA. As Chairman, it is Tom's responsibility to audit Judi's work. Judi will work with Tom to make sure he has access to the bank accounts and Judi's work. Tom will audit Judi's work throughout the year. At the end of the year, Judi will produce a final financial statement, which will be audited by Tom before being shared broadly – first with Officers and then with the general membership.

SCWA is a 501(c)(7) organization. This status makes us tax-exempt, but it may impose constraints on our income and expenses. Given that none of the Officers are absolutely sure of the applicable requirements, the Officers authorized up to \$500 for Judi and Tom to work with a CPA to ensure that SCWA financials/taxes are compliant.

2. Program Chair's report.

a. Status of monthly meetings for 2019.

Chuck reported on the status of monthly meetings for 2019.

- Jan: Tentatively looking at Berry's Mill on a Saturday.
- Feb: Jeffrey Dale (furniture).
- Mar: Tentatively looking at a Lie Nielsen event.
- Apr: Sara Robinson (spalted wood).
- May-Jun-Jul: TBD.
- Aug: Summer BBQ, venue TBD.
- Sep-Oct: TBD.
- Nov-Dec: Show.

At least one TBD for 2019 will be a Guild talk.

Chuck will send the details to Rod for posting on the website.

We discussed that it is a difficult and time-consuming job to get the calendar filled. For Art, it was often a problem that he was not able to pay speakers enough. For Chuck, we have eliminated this problem by empowering him to pay up to \$500 per meeting for a top-notch speaker. Above \$500, Chuck will check with the Officers before proceeding. Lars pointed out that other Officers are willing to help Chuck with either suggestions of specific names or suggestions of ideas/processes which can generate leads. To this end, it would be helpful if Chuck would document his lead generation processes and share the write-up with the Officers – the better we understand Chuck's processes and the status of the many names in our pool, the better we can assist Chuck. Chuck will share his write-up with the Officers. One specific suggestion for Chuck was to develop close relations with neighboring woodworking clubs such as Diablo Woodworkers. Their speaker list for the past decade could be enormously valuable for us, and we might be able to reciprocate by sharing ours. Perhaps we could exchange a Guild speaker with them once or twice a year, etc.

There was discussion about the tentative Mar event by Lie Nielsen. It is a two-day event where woodworkers can be hands-on with their tools. There would also be a presentation to SCWA, serving as our regular monthly meeting. The natural venue would be 180 Studios, and they have agreed to host it and handle the logistics. Reasonably, they are expecting some form of compensation for hosting the event.

- If Lie Nielsen is willing to pay the hosting cost directly to 180 Studios, the meeting is a go. Chuck will check

on this.

- If Lie Nielsen is not willing to pay the hosting cost, we need to decide if SCWA should cover the cost. Reasonable people can argue both ways.

o On one hand, one can argue that SCWA does not normally pay for hosting meetings at 180 Studios and that we should not pay for this one, either.

o Another argument is that we generally pay a speaker's fee to attract speakers, and if Lie Nielsen does not charge for the event then we could instead pay a similar hosting fee to 180 Studios to attract Lie Nielsen.

The Officers do not appear to be aligned here. We will wait for Chuck's report. In case it comes down to either paying a fee to 180 Studios to attract Lie Nielsen or cancel the event, we may need to conduct Officer voting over email to settle the matter.

3. Show Chair's report.

a. Preliminary Show report for 2018.

Don explained that the Show is going well. We had 200+ attendees on opening night and have had good attendance since then. There have been or will be woodworking talks by Larry Stroud, Michael Wallace, Mark Tindley, Don Jereb and Hugh Buttrum.

Don explained that there is no longer a Krenov Award nor a Maker's Choice Award. There is still a People's Choice Award.

Don emphasized that the Guild is consciously trying to be inclusive not exclusive – they are looking for reasons pieces should be in the Show, not for reasons pieces should not be in the Show. Case in point, all submitted pieces were accepted this year.

b. Possible changes for 2019.

Don had noticed a drop in the number of furniture pieces for 2018. He considered the possibility of only having a Show every other year, but ultimately decided an annual Show is best.

For 2019, Don is looking at delegating ownership for large parts of the preparatory work to a small group of trusted volunteers.

For 2018, the Meeting with the Judges went far over our 9pm curfew. Don will make sure our judges for 2019 are better at time management.

Don agreed with Mark's suggestion that the new "Boxes" category should be re-named "Small boxes."

4. Preparation for Annual Meeting.

Tom will chair the meeting. Tom will initially speak to the health of the organization and thank a number of people. Then we will go through items a-e below.

Don will own Meet the Makers. It is important to manage time. Don will ask how many makers are present who would like to speak to their piece(s). Based on this count and the time remaining, Don will determine the time per maker/piece, and then manage accordingly.

a. Elect officers for the forthcoming calendar year. All current Officers are willing to stand again. Nevertheless, we will appeal to the membership to please reach out if they would like to be an Officer for 2019. Tom will write the message, and Rod will send it out soon with the new edition of Wood Forum.

b. Vote on any proposed bylaw changes.



*Flute by Garrett Hack, on loan for 2018 Artistry in Wood*

Thanks, Garrett

The text for the two by-law changes was created and published earlier. To be in line with the existing by-laws, Mark will change “Board” to “Officers.” Mark would like to present this section at the Annual Meeting.

c. Hear a Treasurer’s report on the financial affairs of the SCWA.

Judi will present at the Annual Meeting – final report for 2017, year-to-date report for 2018 and budget for 2019.

d. Conduct any other business that may arise. Nothing additional.

e. Approve any change in the annual dues for the subsequent calendar year.

We decided to keep the dues the same for 2019.

5. Holiday Party.

a. Status for 2018.

The Holiday Party is cancelled for 2018.

b. Plan for 2019.

With the Show now in Nov/Dec, the social function which used to be served by the Holiday Party is now served by the popular Summer Barbeque. Unless a member-at-large volunteers to own the Holiday Party soup-to-nuts, no Holiday Party is planned for 2019.

6. Conducting SCWA Business.

a. Officers meetings vs. email.

We discussed the appropriate number of Officers meetings vs. conducting business via email. We agreed to target two Officers meetings per year – one in the spring focused broadly on the state of the organization, and one in the fall focused on the upcoming Show and Annual Meeting.

b. Communication.

Practically, running SCWA necessitates a fair amount of email communication among Officers. We agreed to attempt to stick to one subject per email thread, and to always reply-to-all.

7. Other.

We discussed whether Show awards should be paper or something more permanent, e.g. engraved wood. Don will look into this.

We discussed whether to (occasionally) provide refreshments at monthly meetings. Everybody was in favor.

The meeting ended at 4:17pm.

Respectfully submitted,  
Lars Andersen, SCWA Secretary.

## Sonoma County Woodworker’s Association Proposed Bylaw changes

(approved by vote of membership Dec. 11, 2018)

The bylaw changes below are being proposed by the SCWA board and intended to achieve the following objectives:

- a) To change the requirement that our annual meeting may be required to be held on the same date as the “judging night” for the annual show.
- b) To change the number of members that must be present when making important decisions, such as selecting officers for the coming year, to better reflect the number of members that are typically available for the task. (Note: The existing quorum of 20% is currently about 28 members, a number that we have found to be too high on many occasions).

This meeting resolves to:

1) In section III, B, (Annual Meeting):

Remove: “The Annual Meeting will be held on the same date and in the same place as the November regular meeting.”

Replace with: “The Annual Meeting will be held in the last quarter of the year on the same date and in the same place as a regular meeting. The date of the meeting will be announced by the officers after the annual show schedule is finalized.”

2) In Section III, Q (Quorum):

Remove: “Twenty percent (20%) of the members.”

Replace with: “Twenty (20) members.”



## 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>	Rod Fraser

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

## Membership Application

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

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