



WOOD FORUM

Newsletter of the Sonoma County Woodworkers Association

Volume 39, Issue 10

November 2019

Artistry in Wood 2019

Daylight is waning and the nights are growing colder, summer is only a memory, and the *Artistry in Wood* show is just around the corner. While some of the more disciplined members have completed their show entries, the procrastinators among us (I count myself in that number) are still struggling to finish ours.

Show Chair Don Jeréb has designated Thursday, November 14 as the day to submit your entry(s), between 9am and 5pm at the Sonoma County Museum. Entry form and guidelines may be found on our website.

The following day SCWA Guild members will review the entries to ensure compliance with entry guidelines. Then, on Monday, November 18, Debbie Wilson and a crew of volunteers will once again undertake the marathon task of photographing all the entries.



Photo by Jose Cuervo

The next day, Tuesday, November 19, the judges will spend the afternoon going over the entries with keen eyes, and at 7pm we will hear the results of those deliberations at our monthly meeting in the Museum.

On Friday, November 22, the Museum will host the exhibit Opening Night from 5 to 7pm. Makers are encouraged to attend. The show opens to the public the following day, and runs through Sunday, January 12, 2020.

The always well-attended Makers meeting will take place at the Museum Tuesday, December 10, from 7-9pm.

Entry pickup day is Monday, January 13, from 9am to 4pm.



Be sure to check the list on page 3 for ways you can help make this a great show.

And the Judges for *Artistry in Wood 2019* are...



Michael Cullen's interest in furniture design evolved from his background in mechanical engineering and love of art. During the past decade, his work has been featured in both trade and design publications and has received numerous awards. His work is shown and collected throughout North America and Europe.

Michael received his Bachelor of Science degree in Mechanical Engineering from UC Santa Barbara (1983) and worked for several years in machine design before deciding to pursue a career in studio furniture. He chose to study furniture making and design under the direction of David Powell at Leeds Design Workshops (1986-88) in Easthampton, Massachusetts. Upon completion of the program, Michael moved to Boston to work with Jamie Robertson (1988-90) at the well-known Emily Street Workshops.

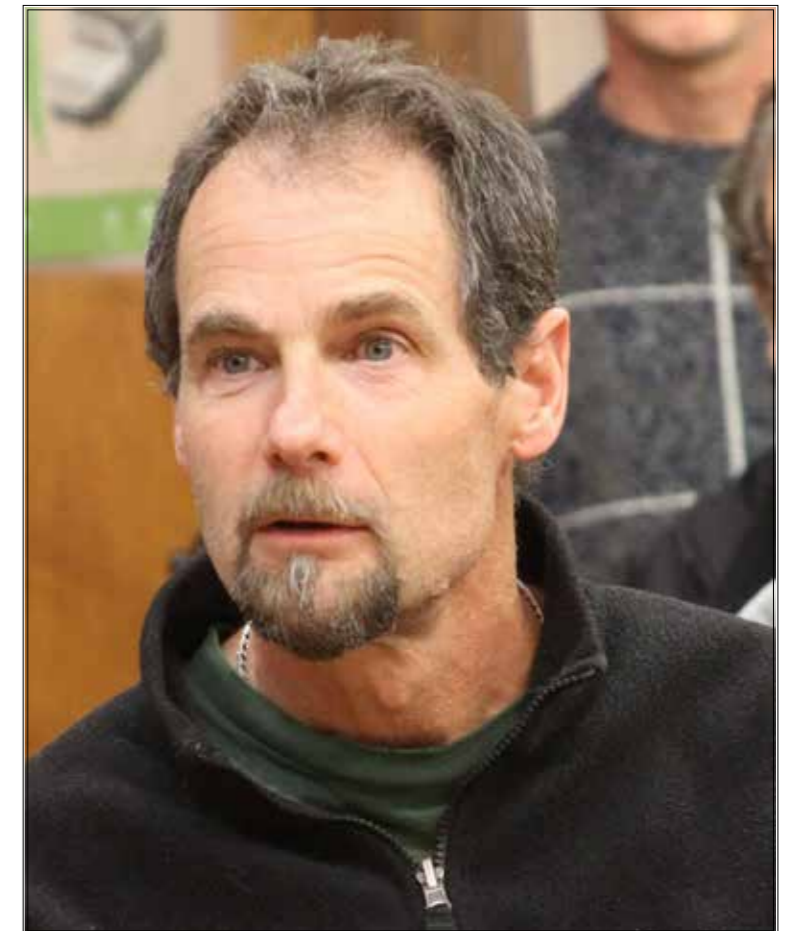
Presently, Michael divides his time creating furniture, teaching, and writing articles on design and technique.

Terry Schmitt has been woodworking and carving for over 30 years. Growing up in a creative family, she was exposed to architecture and remodeling projects from a very early age. She took her first woodshop class in junior high and was hooked.



While **Scott Clark's** interest in art and craft date back to childhood, the development of his woodworking skills started as a young man with a limited budget. He began filling his family's need for furniture by constructing pieces from plans published by *Popular Mechanics Press*, and repurposing or modifying garage sale purchases. In 2011, Scott retired after a thirty year career working for a municipal government, where among his many responsibilities as Facility Repair Supervisor, he headed a cabinet shop that designed and built custom shelving and furniture for many of the office spaces. During these years, he took up woodturning as a hobby and quickly became interested in the artistic element of the craft. He has attended dozens of classes, seminars, and demonstrations on the subject, and perfected his skill through consistent practice. He began exhibiting and selling his work in 2004, and continues to do so today.

She studied fine arts at SF State and then began working in the remodeling industry as a carpenter in San Francisco. In 1988 she did an apprenticeship with Debey Zito in furnituremaking. Within a couple of years she found carving, a perfect place to integrate fine arts and woodworking. Her business partner and future wife began designing pieces with carving on them. Together Zito/Schmitt Design creates museum quality furniture and interiors. Her relief carvings bring elements of nature to the furniture and interiors, creating jewel points. Their public work can be seen at Disney Grand California, and The Alameda West End Library which has a 25 ft carved mural. Terry works as a cabinet maker, finish carpenter as well as carving on furniture and for interiors with Zito/Schmitt Design. Among their most notable commissions are the furniture for the family room in Greene and Greene's Blacker House, where all the carvings are exclusive designs.



The making of *Artistry in Wood*



Drop-off Day may seem like the culmination of the years work if you're an artist/maker, but the reality is that it is only the first of many steps in putting on "The Show." The Show Chair has already mapped out the rest of the steps, but it is for us to follow the map.

For starters, there is a great deal of prep work to get the gallery ready for the show. Volunteers are needed as follows:

Monday, November 11, 12-4pm: one volunteer

Tuesday, November 12, 9am-3pm: two volunteers

Wednesday, November 13, 9am-4pm: two volunteers

The next step is receiving the entries on Entry Submission Day, which takes place on Thursday, November 14, from 9am to 5pm. Two volunteers are needed for offloading and placing entries on the floor.

The following day, November 15, is a work day for Guild members, as they will be reviewing the entries. No other volunteers are needed.

Monday, November 18, 9am-5pm, is Photo Day. Four volunteers are needed to help the photographer move, stage, and photograph pieces. Volunteers are instrumental in lighting and staging of pieces.

Tuesday, November 19, 9am-11am: one volunteer needed. Judges arrive at 11am.

Wednesday, November 20, 9am-4pm: one volunteer

Thursday, November 21, 9am-4pm: one volunteer

Opening Night is Friday, November 22, 5-7pm.

Please contact Don via email: donjereb@gmail.com



Photos by Scott Clark, 2016



Another look at *Artistry in Wood* 2018...



Best of Show

Ossuary by Robin Wilson



Best of Miscellaneous

Copy of Violin By Guarneri Del Gesù from 1744 by Andrew Carruthers

All AiW photos are by Debbie Wilson

Best of Furniture (shared honors)



Beauty 360 by Lucinda Daly



Black Beauty by Lucinda Daly



Best of Art (shared honors)

Migration by William Taft



Edna's Dancers by William Taft

Best Box



Voyager by Bruce Hart



Best Turning

Landscape in Wood by Paul Feinstein

SCWA Monthly Meeting

October 1, 2019

by Joe Scannell

The monthly meeting, held at 180 Studios in Santa Rosa, was called to order at 7pm, and guests were invited to introduce themselves. This was followed by some announcements.

Mike Center of 180 Studios said that Greg Zall would be conducting a series of four woodworking classes beginning in early November. The classes would be held at 180 Studios, and further information can be found on their website.

It was announced that our Program Chair, Chuck Root, would be stepping down from that position. Chuck picked up the ball and carried us through a difficult time, but now his other obligations must take precedence. Thanks, Chuck, for a job well done.

Kalia Kliban, our featured speaker last month, announced that she would be having a show of her turned work at the Sebastopol Gallery from December 2 to February 1, 2020. For the first three days of that show, she will be doing live woodturning demonstrations in the Gallery.

Show Chair Don Jereb reminded us of the important dates pertaining to the *Artistry in Wood* show (these are noted on page 1). He went on to say that *Artistry in Wood* Opening Night, Friday, November 22, will coincide with the opening of the *Discovered Exhibition* in the Museum Art Gallery. Museum visitor attendance is expected to be significantly increased by having two shows running concurrently.

In addition, the Museum has also extended the AIW show through Sunday, January 12th to coincide with the 35th anniversary of the Museum opening.

Don reminded us that small items are still needed for sale in the Museum Gift Shop, so if any members have something to contribute, please contact Don directly.

In his swan song performance, Program Chair Chuck Root then introduced Debey Zito, our evening's speaker. Debey is a furniture maker from Sebastopol who has done some extraordinary design work over the years, and has also found time for teaching. Her design aesthetic is certainly influenced by Japanese architecture, and tonight she spoke about a 2017 trip she made to Japan with her partner, Terry Schmitt, a well-known and talented woodcarver.

She began by showing a slide of a building she saw in Nara, south of Tokyo. It is a large Buddhist temple that was built in 670 CE, making it the oldest standing wooden building on our planet. She considers this building to be emblematic of our goal as woodworkers,

and she tries to instill this in her students: respect for the materials, and to build things that last as long as possible.

When one thinks about the ravages of earthquakes and severe weather that buildings like this have endured, Japanese construction admirably illustrates the beauty and benefits of good joinery. And while durability is perhaps the paramount consideration, attractiveness and good proportion have not been left out.

Launching into a discussion about design, she enumerated the essential ingredients that go into a design: line, color, shape, form, and texture. This last is the element that is so powerful in Japanese design. On her trip she was drawn to the use of texture,



everywhere. Whether a stucco wall, a paneled ceiling, a woven screen, or a temple roof, everywhere she looked there was that tactile element, that texture.

The building materials are also like a signature. Nearly all traditional Japanese construction is post-and-lintel in nature, and of wood. Paper is ubiquitous, used for walls and screens. Straw is used for tatami, the traditional mat flooring. Interior fixed walls are often clay and/or plaster. Roofs may be thatched using reeds, or wood shingled, or tiled. And each of these materials lends its own texture to the structure.

Debey spoke animatedly about a traditional village they visited overnight in the Japanese alps, called Shirakawa-gō. The village is designated a UNESCO World Heritage Site, and gives the traveler a taste of traditional rural Japanese life. She recommended everyone who had the opportunity to go there, do so. Some of her slides showed the attic space of one of the thatched buildings, where a silkworm nursery was in operation. The heat from the rooms below kept the attic warm enough to keep the silkworms alive through the winter.

She also showed several examples of ranma, Japanese carved wood panels, usually pierced, and often used a frieze in traditional building.

The things she likes most about Japanese construction are the reverence shown for the materials, and that decoration is used to embellish construction, not to cover up poor work. Even repairs are done with a sense of beauty.



Officers of the Association

<u>Chairman</u>		<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. 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