

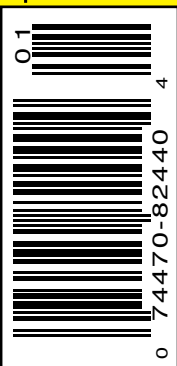
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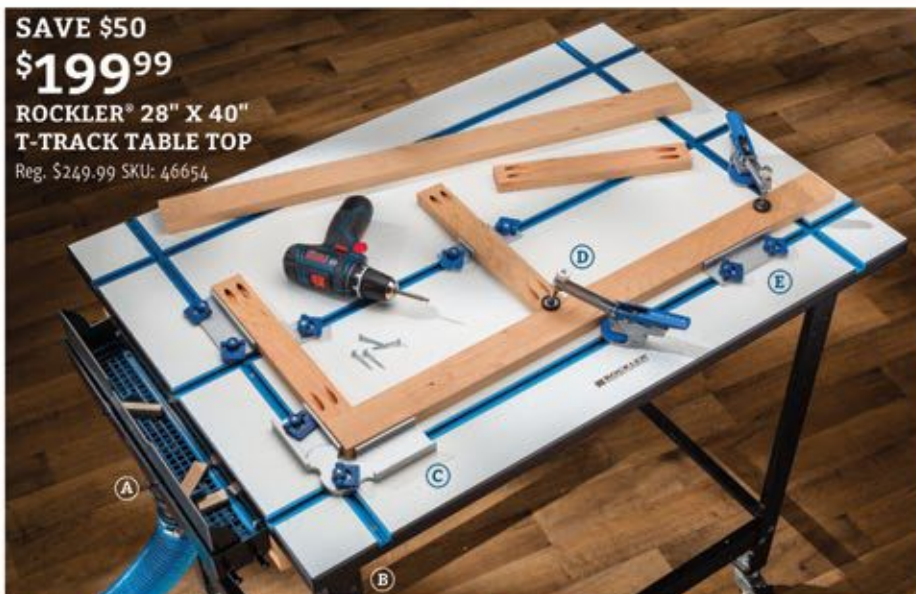
- **Cabinet Makers Association's First National Conference**
- **WoodCentral.com: Design Interests**
- **Texas Furniture Makers Show • Forces of Nature II Exhibit**
- **Esherick Competition • Design in Wood People's Choice**
- **David Marks: On Design & Questions**
- **Tools Have Magic by Gary Rogowski**
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ON THE COVER

Dan Rieple

Dan Rieple of Larkspur, CO takes an innovative approach to design and process. *The Least of These* is a writing desk (39" h, 78" w, 44" d) made from Scrub Oak, the "least" of the mighty Oaks, with flaws exposed. The curved top panel is created using Oyster Veneering. Read about Dan in a *Profile* on pages 54-55.

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Wood Carving—Bird

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CABINET MAKERS ASSOCIATION HOSTS FIRST NATIONAL CONFERENCE

The **Cabinet Makers Association (CMA)** is celebrating its 20th anniversary by holding a national conference, Feb. 28-Mar. 2, at the Crowne Plaza Denver Airport Convention Center in Denver, CO.

WHAT IS CMA

CMA was founded in 1998, with the premise that success in the woodworking trade requires a combination of practical skill, creative thinking, and professional development. This organization provides networking opportunities for small and mid-size shops, to help each other grow in profitability.

Membership includes cabinetmakers, millworkers, furniture makers, and suppliers throughout North America; a majority having only 1-5 employees.

CONFERENCE PROGRAM

Previously, CMA has held programs in conjunction with other industry events and on the local level. This is its first stand-alone national activity.

With the theme *Elevate*, the focus of the CMA Conference will be on business practices. The event kicks off with a networking reception on the evening of Feb. 28, followed by 2 days of presentations on such topics

CMA PROGRAM

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Networking Reception

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The Struggles of Running a Small Shop

Paul Downs

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Christian Zorio

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Panel Discussion

The Art of Pricing Profitably

Sean Benetin

The Cabinet Industry Supply Chain:

Panel Discussion

Improved Communications

Henry "Dutch" Hempel

For info: www.cabinetmakers.org

as pricing strategies, transitioning to CNC, technology tools, workforce development, succession planning, sales, and marketing training.

The *Opening Keynote* will be presented by **Paul Downs**, a writer and owner of a furniture shop in Bridgeport, PA. Paul will address factors that led to growing his business from "just making furniture" to a company of 19 employees.

The *Closing Keynote* will be given by **Henry "Dutch" Hempel**, a construction industry business consultant. His talk will help attendees develop strategies for fulfilling customers' needs and operating the business.

The program will also include tours of Denver-area wood manufacturing facilities **Premier EuroCase** and **TruStile Doors**.

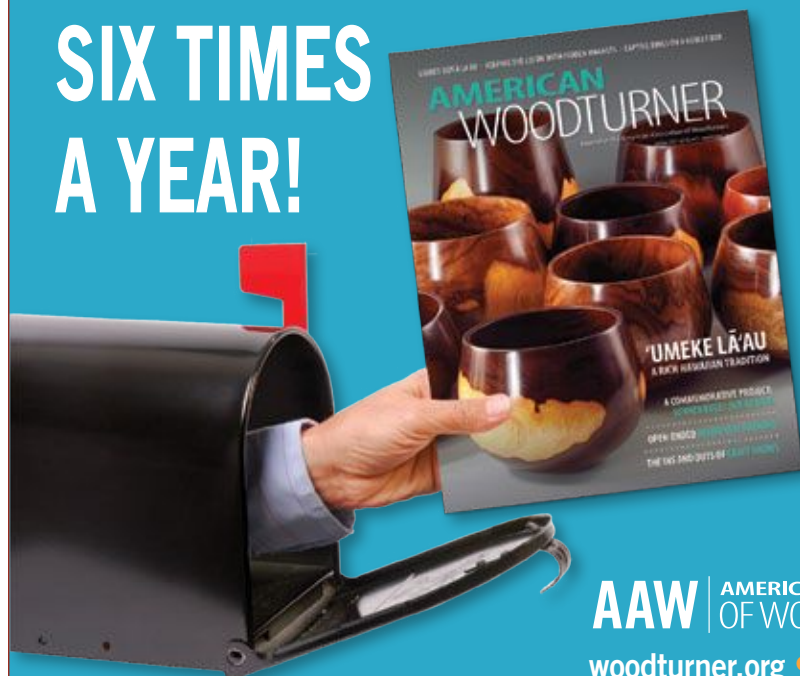
REGISTRATION

Registration fees begin at \$100 for members, \$375 for non-members, and \$50 for students and educators. CMA membership is included with the non-member fees. Registration includes the *Networking Reception* and *Conference Dinner*.

For info, visit the website: www.cabinetmakers.org or call: (866) 562-2512.

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Woodworker WEST

January-February, 2018 Vol. 31, No. 1

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Woodworking Observations

2017 – What a miserable year you were. Be gone. Hit the road. Don't look back. It's time to close the book. As chronicled in recent issues, the woodworking community lost several talented and personable members. In fact, there was a week in August when we learned of a new passing every day.

Pam and I both had major medical events this past year. Me in the Spring; her's in the Fall. At least, we took turns to care for each other. And the timing was such that there was minor impact on our bi-monthly magazine production, though I had to miss my first AWFS Fair in 30+ years. I would like to thank those that accommodated us during these illnesses to facilitate keeping our publication relatively on time.

But that is not to say that there were not any highlights in this past year. There was a Western-themed wedding in which Pam produced her first production run of the *Cocobolo Bolo Neck Ties*, and her *Second Place* award at the *Orange County Fair* for her framed collection of hand-made woodworking tools, losing out to a very fine dog house.

There was *World Wood Day*, the fantastic gathering that no one knew about. Over 500 woodworkers and musicians from literally around the world gathered for a week of creative pursuits in Long Beach, CA, though outside of this publication, there was little publicity.

And we traveled to Kerrville, TX to judge the 18th annual *Texas Furnituremakers Show*. It was a delight to personally see this exhibition, which I have written about from afar, and put faces to many names that I have communicated with only via phone and email. Thank you to the organizers for your Texas hospitality.

So, let's begin 2018 with promise and a clean slate. We wish all of you a healthy and productive new year.

Ron Goldman
Publisher

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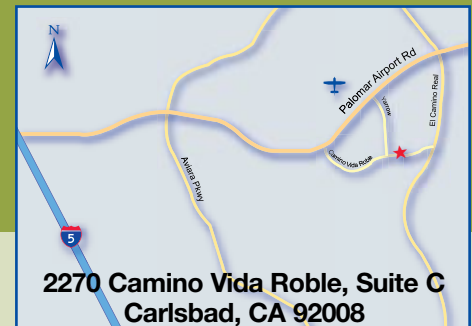
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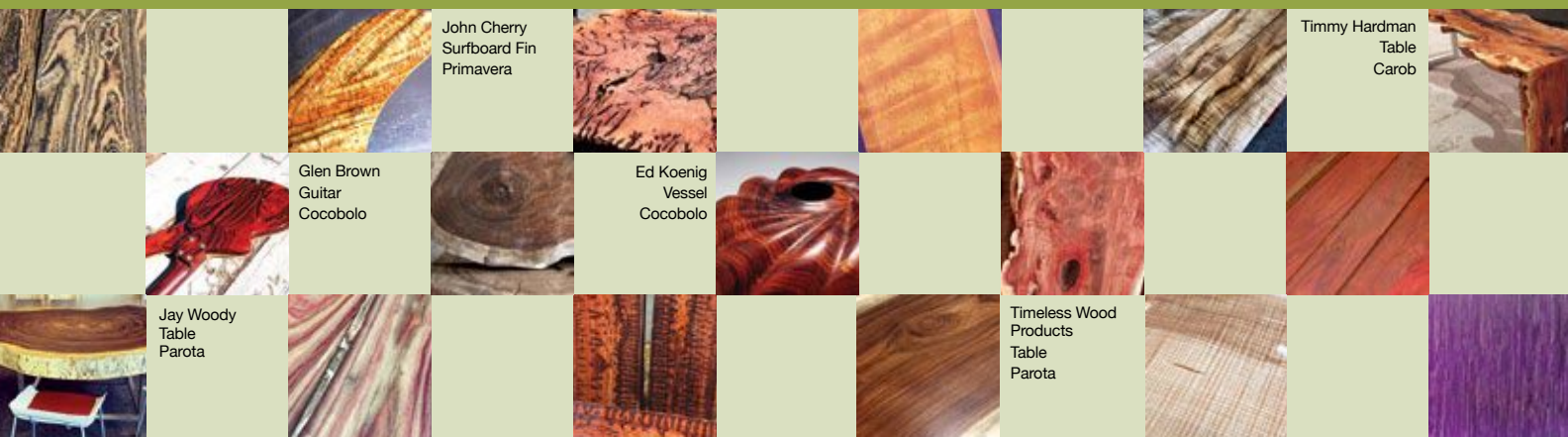
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DESIGN INTERESTS

Recently, I received a query from an author who is planning a book on furniture design. There are plenty of books on furnituremaking, but there are far fewer about the design phase, from the initial conception to the working drawing. I asked our visitors what would make such a book useful to them, in terms of understanding or applying the process...

"A design book should focus on design considerations, including function, dimensions, features, proportions, scale, style, materials, and construction."

"I'd like to hear about what to take from a discussion with a client, as **Frank Lloyd Wright** used to do with his clients. I'd also like to see a section on model making."

"I'd like to know the role of proportion, e.g., the 'golden ratio,' as it relates to the sizing of doors, drawers, and table tops. Also, the role of sketching in the design process."

"I'd like to hear a discussion of visual weight, as exemplified in ancient Greek architecture and design. Simple things, like making the bottom rail on cabinet doors wider to compensate for the typical viewing angle, make a huge difference."

"Ergonomics. Not all design 'standards' are necessarily best, e.g., 36" high counter tops are too tall for many women. We need more reliable standards, if they exist."

"There is much to be learned from the Ancients. All my best ideas were stolen by those who went before."

"I personally find the designing to be the hardest part. Once, I have a design and plan, building it is fairly straightforward. So, I'd like a better understanding of the process."

"I'd like to know how different makers interact with their clients, including making mock-ups or prototypes to show clients potential versions of a design, and why you'd want to have several versions ready to show. If it's a more modern book, something about how CAD and 3-D modeling have influenced the design process, and how makers incorporate them into their design process."

"I need better genes. I think that is the only thing that would help me. I once bought a book on furniture design, and for what I understood of it, I might as well have been reading about the theory of nuclear fusion. No amount of book reading will enable me to design some novel piece of furniture from first design principles. I'm in the category of, 'if you can't design, copy,' as in a trip to the antique store with camera and ruler, or a book with pictures of stuff that I might want to make. I wonder if there are two audiences here—artists and engineers?"

"I have enjoyed picture comparisons of 'good' and 'better' designs—mostly in connection with antiques—along with explanations of why the better designs are more pleasing to us. I haven't seen anything like this for more recent work."

"I don't think design is a logical process. The things that please us were probably determined largely by emotional connections to things that we have encountered and are understandably different for each of us. When I am designing for a new client, I ask them to

go through some magazines with pictures of furniture and find things they like, then we discuss what it is they like about the piece. There are no right or wrong answers, and it's not fair to expect them to like what you like."

"Give me something like *Measured Shop Drawings for American Furniture* by **Thomas Moser**, or *Antique Country Furniture of North America* by **John G. Shea**, *Simple Colonial Furniture* by **Franklin H. Gottshall**, or *Book of Shaker Furniture* by **John Kassay**. These authors did the work. You don't have to follow them precisely, but the dimensions are there for proven classics. I think a design book should skip the esoteric and analyze what has proven to be a great standalone piece, at least as a starting point."

"I have a book of design standards that I have never used. My approach is empirical. If I need to make a table, I find one that feels right to me, and then I measure it. What would we want to build that there was not a working example that could be tested and measured?"

"There is something to be said for 'standards' and the books that provide them, whether you subscribe to them or ignore them. Just recognize that someone did some work earlier that may eliminate problems on specific choices down the road."

"It would be best to focus purely on design itself—composition, textures, lines, movement, color. Sometimes furniture design is far more form than function. One only needs to see the work of **Garry Knox Bennett** or **Wendell Castle** for such examples. Oh, but it gets even deeper. **George Nakashima's** book, *Soul of a Tree*, takes design down the path of philosophy, which can add a whole new twist to design."

"Design books tend to be rather conventional. I don't own a single one because I want to be an original designer, not boxed in by convention. I would think it more interesting—and more challenging—to create a book truly about the essence of design from inspiration to exploration. Why are some designs more successful than others? So much to cover!"

"Funny enough, I have been thinking about writing a book on the same topic, mostly due to lack of books on design or how to design. This is like teaching someone how to fish, instead of giving them a fish—in this case shop drawings and plans. Designing anything has so many aspects, factors and variables—all the way down to cultural and technical influences. Inspiration can come from many different, unrelated sources. I would go for collaborating on how to design, rather than making shop drawings. If you're writing for experienced woodworkers, then properties of wood and joinery aren't necessary. But there are so many examples, especially in big box stores, of furniture that seemingly is designed to fail, because of the way it is engineered. Seems like too many designers are going for a unique wooden-furniture look, without taking the time to learn about wood and its limits."

"If people saw the drawings that I work from, they would laugh. They are pretty much pencil doodles, just enough to remind what the heck I'm making!"

"There are two kinds of woodworkers: those who visualize a piece and build it and those who require a plan. It's just a function of the way our brains are wired. I've found that full-size drawings help me grasp all the design elements of a complex piece."

"For me, the design process starts with lots of crude drawings, just to think out the options and see which have enough promise to pursue in detail. The drawing process always improves the design, though I never feel the need to make the drawings pretty or neat."

"I suspect that people who could easily learn to design a bridge might be hopeless students for designing a sculpture. The processes and required talents differ."

"Whether one needs or prefers drawings or not is irrelevant. Whatever you compose on paper or in your head needs the same basic understanding of design."

"Almost everything that I build has some customer-specified dimension: height, width, drawer size, etc. From this dimension, I make an initial decision on the rest of the dimensions that will determine the overall size. Then, I make a scaled drawing, which tells me if the proportions look OK. Then, I calculate sizes of parts, so I can pick the lumber I need."

"I have a difficult time understanding the plans in books and magazines. It is easier for me to figure out my joinery than to try to figure it out from the written and picture description."

"Lately, I've wondered what a conversation between **Thomas Chippendale** and **James Krenov** would have been like. I think Krenov's designs were based on what the wood told him to do, whereas Chippendale told the wood what to do."

"Designers need to know what their tools will do and what tools are required to execute a design. I see difficulty in designing pieces that have no predictable method of execution."

"I recognize attractive furniture when I see it, but I don't know what design theory makes it so, or whether a design book or class would overcome my ignorance."

"Most furniture design books are very mechanical in nature; that is, the focus tends to be on the actual creation and not so much on developing and converting a vision to a sketch or drawing. As a studio furniture maker, I tend to focus on the artistic aspects of a piece of furniture."

"Artists have been stealing from others for as long as there have been artists. Some design elements inevitably carry through into the new work."

"Every piece of furniture is a derivative of its predecessors. The elemental forms are dictated by the functions they serve. Unless a new function arises and someone designs an original piece to serve it, all furniture designs are derivative."

"I'd like to see illustrations of period-correct forms, with details as well as carcass drawings. I'd also like to hear how design affects assembly, and more on foot styles and how the feet are joined to the carcass or base."

"I usually copy dimensions from other furniture, but, when building

something original, I have to guess. I'd like to understand more about designing the mechanical aspects of furniture."

"To me, the essence of design is having an eye for proportion and beauty, and coupling it to proper execution and wood choice. I would love to learn proportions and sizing of the elements."

"Design is the process of getting from an idea or need to shop drawing, including consideration of ergonomics and appropriate joinery. It is much more than selecting pleasing proportions and dimensions."

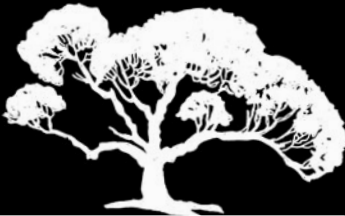
"You must also include the visual and structural properties of wood species, when designing something. Bringing all the design rules into one place would be very useful."

"The train of thought that leads from a problem to a solution. It seems to me that every design situation starts with a perceived or actual need. Tell me the things that I need to know to come up with a good solution: Who's the customer? What are their aesthetic preferences and ergonomic needs? What can they afford? What sort of surroundings will the piece live in? What materials and processes are appropriate for the project? These are the preliminary concerns that motivate the design. From here, I need to know about how to draw it so that it is understandable and can be made. At that point, we're into the execution phase of the project."

"Excellent design considers efficiencies. It should not consume to excess, and it should take the material properties into consideration. Excellence is the result of great aesthetics and efficient processes coming together, as in Windsor chairs."

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WHAT'S NEW

NEW POWERMATIC LATHE

Powermatic has announced a new generation of its time honored lathe, model 3520C. It retains all the features of the prior model—such as the sliding headstock, electronic variable speed with low and high speed ranges, the spindle lock, digital RPM readout, and a laser etched quill that is self-ejecting. The enhanced features include a movable control box for maximum versatility, adjustable riser blocks for 6" or more of height adjustment, and an increased weight of 726 lbs. (814 lbs. with the bed extension). Additional features include a new ergonomic spindle lock design, a digital indexing readout, an anti-rotation tailstock key for smoother operation, a set of dead centers which hold a spindle for visual comparison, a two position mount for the optional bed extension, and a sliding hammer knockout rod with brass tip. For info, visit the website: www.powermatic.com or your local Powermatic dealer.

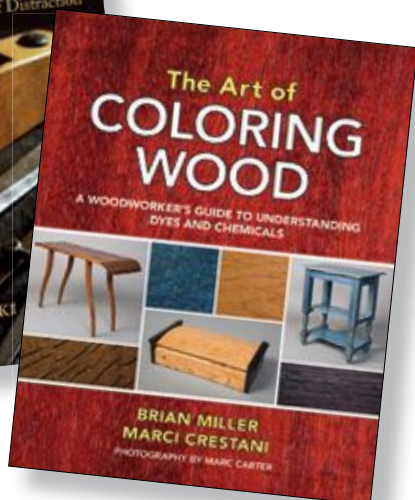
THE REAL MOTHER GOOSE

It's a sign of the times. The craft community has lost another major brick & mortar showplace, with the closing of **The Real Mother Goose** in Portland, OR. For 46 years, the gallery featured the best in American craft at its downtown location, representing hundreds of artists working in jewelry, woodworking, furniture, glass, ceramics, and clothing. Operations will continue at its Portland International Airport boutique. For info, visit the website: www.therealmothergoose.com or call: (503) 284-9929.

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ROCKLER VACUUM CLAMP PODS

Rockler Woodworking and Hardware has introduced new *Vacuum Clamp Pods* (#53418), to secure workpieces from underneath. Sold in pairs (each 3 1/2" square x 7/8" high), the pods can be aligned in series and screwed to the worktop or secured to jigs or tables that use standard T-tracks (T-bolts and fold-down knobs included). When connected to a vacuum pump, the pods produce enough suction to hold a workpiece secure, allowing unobstructed access to the entire surface for such tasks as edge routing, sanding, and CNC carving. For info, visit the website: www.rockler.com or call: (877) ROCKLER.

RECALL NOTICES

Metabo is recalling its 5", 6", and 7" *Rat Tail Angle Grinders* with a brake (models WEPBA 17-125 Quick RT DS, WEPBA 17-150 Quick RT DS, and WEPB 19-180 RT DS). The on-off switch can lock in the "on" position, posing a laceration hazard to users. Owners should immediately stop using the recalled grinders and contact Metabo on-line at the website: www.metabo.com (click on Service), or call: (844) 470-5540.

John Deere is recalling its *Frontier Wood Chippers* (model WC1103, WC1105, and WC1205). The wood chipper's knives (blades) can break and discharge, posing a risk of injury to the operator or bystanders. Consumers should immediately stop using the recalled wood chippers and contact a John Deere dealer for a free repair. For info, visit the website: www.deere.com or call: (800) 537-8233.

BUD TULLIS PASSES

Philip 'Bud' Tullis is another master craftsman to pass away last summer. Bud was the dean of the California Central Coast furnituremakers. He ran a welding supply business in Southern California, until a mid-career change led him back to school to study art at Cal State Fullerton and Cal State Long Beach. He then perfected his woodworking skills by apprenticing with **Art Espenet Carpenter**.

In 1977, he moved his family to the Santa Ynez Valley to design and build high-end custom furniture. For many years, he collaborated with world-renowned designer **Paul Tuttle**, converting Paul's designs into functional furnishings. His later work combined metal and wood, as well as sculpture. He was a founding member of **Mobilé**, a collaborative of both fine artists and craftsmen, and the **Santa Ynez Valley Woodworkers Guild**. Bud was 79.



Bud Tullis, chiseling at the bench.

WHAT'S NEW

TECHSHOP CLOSES & THEN SAVED

TechShop, the national chain of do-it-yourself workshops, has closed with no warning, after filing for Chapter 7 bankruptcy. However, there is breaking news as we go to press: a new ownership group has emerged with plans to reopen most or all of the locations.

TechShop was a leader in the maker space movement. Founded by **Jim Newton**, a College of San Mateo robotics teacher, and **Ridge McGhee**, a partner concerned about the loss of American manufacturing, the vision was a community-based membership club, equipped with a variety of tools—from sewing machines to woodworking and metalworking equipment to computer technologies. After a fund-raising drive, the original space opened in 2006 in Menlo Park, CA, followed by nine other locations across the U.S. and foreign sites in Japan, United Arab Emirates, and France. Besides supplying access to tools and offering instruction, these centers allowed synergy to develop among users and served to facilitate numerous start-up businesses.

However, the 9,000 active members were not enough to provide financial stability. According to the press release, the operation has “been operating on exceedingly low cash balances for quite some time.” Attempts to restructure debt and raise new capital were not successful, resulting in the closure of the U.S. locations on Nov. 15.

In December, an agreement was announced to transfer company assets to a new management group, headed by **Dan Rasure** of Kansas. Operating under the name **TechShop 2.0**, the intent is “to re-open and continue running most or all of the existing TechShop locations.” Information will be disseminated through emails, social media, and the website: www.techshop.ws.

CERF+ OFFERS HELP TO FIRE VICTIMS

CERF+, the Craft Emergency Relief Fund, is reaching out to aid victims of the California wildfires. The non-profit safety net for craft artists suffering losses threatening their career can provide financial assistance, resources, and referrals to help in recovery. For info, visit the website: www.cerfplus.org or call: (802) 229-2306.

SPENCERS WIN ‘MADE IN SOUTH’

Former Los Angeles furnituremakers **Cliff & Leigh Spencer** have won two awards in the 2017 *Made in the South* competition, sponsored by *Garden & Guns* magazine. Their *Wide Plank Dining Table*, made of Huckberry, took top honors in the *Home* category, as well as the competition's \$10,000 *Overall* prize.

The Spencers operated a custom woodworking shop in Marina del Rey, CA, specializing in the use of reclaimed and salvaged lumber. They also were active members of the **L.A. Box Collective**, a group of furnituremakers committed to environmentally-conscious design and production.

In 2016, the Spencers moved back to Cliff's family hometown in Birmingham, AL to start an urban timber milling service. “Alabama has the second largest urban forest in the nation. You wouldn't believe how many trees come down every day,



Wide Plank Huckberry Dining Table
(30" h, 36" w, 96" l) Photo: Alison Gootee

WOODCRAFT OF TULSA REOPENS

On August 6th, an EF2 tornado hit midtown Tulsa, OK, causing extensive damage. Among the casualties was the **Woodcraft** store, which had its roof torn off. According to store owner **Allan Cheney**, “Thankfully, no one was in the store at the time of the event, so the damage is just merchandise, and it's all replaceable.”

After determining the building was no longer viable, a new location was identified a half-mile down the street. Over three months, the space was completely renovated and reopened on Dec. 18 for last minute holiday shopping. The new location is 6341 E. 41st Street, Tulsa, OK. For info, call: (918) 384-0100.



The aftermath of an EF2 tornado hitting the Woodcraft store in Tulsa, OK.

WOODCRAFT OF EUGENE MOVES

Woodcraft of Eugene has moved a few minutes East to Springfield, OR. With the previous lease expiring, the new location offers greater convenience to area customers, as well as an option of property ownership. The new address is 155 Q St., Springfield, OR. For info, call: (541) 685-0677.

and the fate of all that material is to go to the landfill,” Cliff says. “I'm a ‘woodie’ and couldn't see that wood go to waste.”

With a \$100,000 grant from the Economic Development Partnership of Alabama, they, and partner **Bruce Lanier**, created **Alabama Sawyers**, a true tree-to-table furniture production company. With their own sawmill, they mill wood from locally-sourced trees for their own furnituremaking business and for sale to the public. They even offer a tree concierge service, in which they will remove trees and create furnishings for the client.

The Huckberry, used in the *Wide Plank Table*, is a hard, durable wood abundant in the Birmingham area. The table consists of four jointed boards, with a hand-rubbed oil finish, and the wishbone legs, designed by Cliff, were forged in local furnaces, dating back to the 1880s.

For info on Alabama Sawyers, visit the website: www.alasaw.com.

OPPORTUNITIES



Philip Morley
(Wimberley, TX)
Blackwell Buffet
Cherry, Ash



Mike Roberts
(San Antonio, TX)
Credenza
Walnut, Walnut burl



John O'Brien
(Boerne, TX)
Chess Table
Longleaf Pine, Claro Walnut,
Gabon Ebony, Holly, lambskin,
aluminum, fiberglass

Leo Litto
(Austin, TX)
Southern Huntboard
Mahogany, Sapele,
Sugar Pine



Barry D. Bradley
(Fredericksburg, TX)
Loveseat
Maple, Mesquite



TEXAS FURNITURE MAKERS SHOW

The 18th annual *Texas Furniture Makers Show* was held, Oct. 26-Dec. 1, at the **Kerr Arts & Cultural Center**, in Kerrville, TX. This exhibition promotes the visibility and fosters the development of the art and craft of furnituremaking in the State of Texas. On display were 58 handcrafted furniture pieces by 44 craftsmen from throughout the state.

The big winner of the show was **Philip Morley** of Wimberley, TX, taking three awards. His magnificently-crafted *Blackwell Buffet* was selected as *Best of Show*, his *Walnut Rocking Chair* won the *Majestic Ranch Art Foundation Award*, and his *Lounge Chair* received a *Judge's Special Award*. *Second Place* was presented to **Mike Roberts** (San Antonio, TX) for his *Credenza*, and *Third Place* went to **Aaron Fox** (Austin, TX) for his *Bloodwood/Cocobolo Table*.

Among the other award winners were: *Best Contemporary Style*—**John O'Brien** (Boerne, TX), *Best Traditional Furniture*—**Leo Litto** (Austin), *Best Texas Style Furniture*—**Lou Quallenberg** (Llano, TX), *Best Art Style*—**Bert Ray** (Wimberley, TX), *Period Furniture*—**Alton Bowman** (Flower Mound, TX), and *People's Choice*—**Wayne Delyea** (Granbury, TX).

The 2018 *Texas Furniture Makers Show* will be held in the Fall. Entry deadline is Sept. 15. Entry forms will be posted, in July, on the website: www.kackkerrville.com. For further information, call: (830) 895-2911.

OPPORTUNITIES



Lou Quallenberg
(Llano, TX)
Sculpted Mesquite Tree Table
Mesquite



Aaron Fox
(Austin, TX)
Table
Bloodwood, Cocobolo, Ebony

Robert Galusha
(Austin, TX)
Occasional Chair
Maple



Alton Bowman
(Flower Mound, TX)
Dining Table
Kingwood, Satine, Oak



Bert Ray
(Wimberley, TX)
Linda's Table
Cherry, Douglas Fir, Zebrawood,
Purpleheart, Mesquite, Teak, Cardinalwood,
Ebony, Sitka Spruce, Cypress, turquoise



OPPORTUNITIES



Jason Bedre
(Georgetown, TX)
Console
Bubinga, Spalted Pecan, Wenge



Philip Morley
(Wimberley, TX)
Rocking Chair
Walnut



Aaron Fox
(Austin, TX)
Entry Table
Swiss Pear, Wenge, silver



Leslie Webb
(Georgetown, TX)
Coffee Table
Black Walnut

Wayne Delyea
(Granberry, TX)
Birds & Bees
Black Walnut, Ash burl, 15 various inlay woods



Jody Fletcher
(Seguin, TX)
Hidden Treasure
Mesquite, Texas Live Oak,
glass, oyster shell



OPPORTUNITIES

O.C. FINE ART WOODWORKING

The 19th annual *Fine Arts Woodworking Show* takes place at the **Orange County Fair**, July 13-Aug. 12. This exhibition/competition is open to California woodworkers in *Furniture* (Chests, Cabinets, Tables, Desks, Seating, Studio Art, Children's, Other), *Woodturning* (Open, Closed, Segmented, Embellished/Mixed Media), *Accessories* (Boxes, Clocks, Toys, Models), *Wall Art* (Fretwork, Segmented, Marquetry, Intarsia), *Musical Instruments* (Stringed, Other), and *Carving/Sculpture* (Figurative, Animals, and Utilitarian).

Cash and product prizes will be awarded, and works can be priced for sale, with inquiries forwarded to artists. Fairgoers also will vote for their favorite piece in the *Woodworker West People's Choice Awards*. Entry submission opens in mid-March, with a deadline of June 1. A catalog of winners will be published. For info, visit the web site: www.ocfair.com or call: (714) 708-1624.

WOODWORKING ARTIST OF THE YEAR

The **Forest Heritage Center** in Broken Bow, OK is soliciting entries for its *2018 Master Woodworking Artist of the Year* exhibition. Open to all woodworkers, juried finalists will be exhibited at the Center, Mar. 4-May 6, and a winner will be crowned *Master Woodworking Artist of the Year*. Entry deadline is Jan. 5, and prizes include \$2,750 in cash and *Purchase Awards*. For info, visit the website: www.forestry.ok.gov/master-woodworking-artist-of-the-year or call: (580) 494-6497.

HEARTS FOR VALENTINES

The **Las Laguna Gallery** in Laguna Beach, CA presents *Two of Hearts*, Feb. 1-24. In the spirit of Valentine's Day, this show features hearts, in all media, which evokes the various feelings of love. Entry deadline is Jan. 8. For info, visit the website: www.laslagunagallery.com or call: (949) 667-1803.

ARROWMONT CENTER RESIDENCIES

The **Arrowmont Center for the Arts** in Gatlinburg, TN seeks applications for its 11-month *Artist-in-Residence Program*. Grants include housing, studios, exhibition opportunities, and a monthly stipend. Application deadline is Feb. 1. In addition, work/study opportunities are available. For info, visit the web site, www.arrowmont.org or call: (865) 436-5860.

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AAW MEMBER EXHIBITION

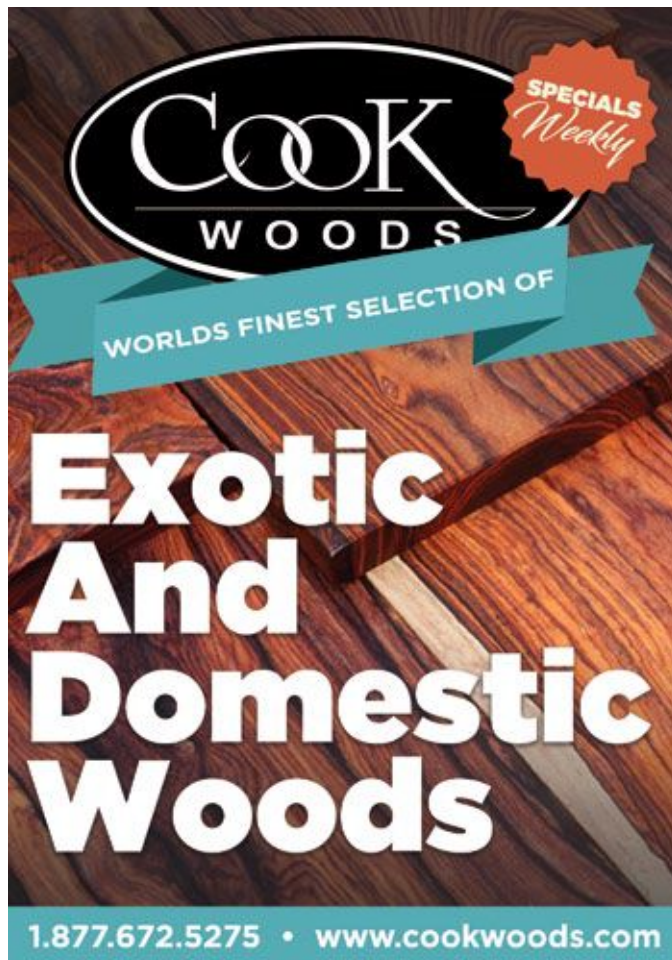
The **American Association of Woodturners (AAW)** has announced that the theme of its 2018 member exhibition is *Dia•Log*, to be interpreted literally or figuratively. Besides reflecting the logging heritage of the location for the *2018 AAW Symposium* (Portland, OR), this theme speaks to the way in which the woodturning community provides common ground. This exhibit will be displayed at the *AAW Symposium* in June, as well as at the *AAW Gallery of Art* in the Fall. Two artist awards will be selected: a *Masters' Choice Award* of \$300 and a *People's Choice Award* of \$200. Entry deadline is Feb. 15. For info, visit the website: www.woodturner.org/?page=2018CallDiaLog%20 or call: (651) 484-9094.

ARIZONA WOODWORKING SHOW

The *Desert Woodcarving Show and Sale*, Feb. 10-11, has become the showcase for all forms of Arizona woodworking. The show is accepting work by carvers, furnituremakers, and woodturners. Preregistration entry forms should be postmarked by Feb. 1. For info, visit the website: www.desertwoodcarvingshow.com or contact **Bill Miller**, (480) 258-4557.

GLICKMAN MCCLURE AWARD

The **Pence Gallery** in Davis, CA is excited to announce the *Glickman McClure Artist Award* for emerging California artists. Open to all media, the selected artist will receive an award of \$2,500 and a solo exhibit. Entry deadline is Feb. 2. For info, visit the website: www.pence-gallery.org/Exhibits_2019/Glickman%20Award/Glickman-Award.html.



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OPPORTUNITIES

VENEER TECH CRAFTSMAN'S CHALLENGE

Veneer Technologies hosts its 14th annual *Craftsman's Challenge*. This national competition recognizes excellence in woodwork that features the use of natural veneer and wood products. Competition categories are: *Architectural Woodworking, Cabinetry, Furniture, Marquetry, Specialty Items, and Student Designs*. Entry deadline is May 31. Winners will be announced during next summer's *IWF Fair* in Atlanta, GA. Category winners will receive \$1,000; the *Grand Prize* winner will receive \$3,000, with a \$1,000 bonus if entered before Mar. 31. For info and to view past winners, visit the web site: www.veneertech.com or call: (800) 593-5601.

STUDENT DIGITAL DESIGN

The **Association of Woodworking & Furnishings Suppliers (AWFS)** seeks submissions for *Design it Digital*, a new online student design competition. Choosing from among three hypothetical furniture specifications, students must design a solution using computer-aided design (CAD) and rendering software. Entry deadline is May 31, and cash awards will be given to Post-Secondary and Middle School/High School categories. For info, visit the website: <https://did2018.artcall.org/>.

BELLEVUE ARTSFAIR

The **Bellevue Arts Museum** hosts its 72nd annual *ARTSfair*, July 27–29. One of the premier art fairs in the country, this weekend event features over 300 artists displaying unique, distinctive, and handmade artwork, in all media. Last year, turned wood artist **Matthew Hatala** (GA) won a *Carol Duke Artist Award of Excellence*. Entry deadline is Feb. 1. For info, visit the website: www.bellevuearts.org or call: (425) 519-0742.

PORTLAND'S ART IN THE PEARL

The 22nd annual *Art In The Pearl Fine Arts & Crafts Festival* will be held over Labor Day weekend (Sept. 1-3, 2018) in the beautiful and historic Northwest Park blocks of Portland, OR. Named one of the top 10 Arts and Crafts Festivals in the country, it features juried work from 130 artists from across the USA and Canada. Application deadline is Feb. 28. For info, visit the website: www.artinthepearl.com or call: (503) 722-9017.

ALL ALASKA BIENNIAL

The **Anchorage Museum** invites entries for the *All-Alaska Biennial*, Nov. 2–Mar. 3. This juried exhibition is a continuation of the Museum's *All-Alaska Juried* and *Earth, Fire & Fibre* exhibitions, begun over 30 years ago to encourage the creation of new works by Alaska artists in all media. Entry deadline is June 15. For info, visit the website: www.anchoragemuseum.org or call: (907) 929-9200.

CRAFT TEXAS 2018

The **Houston Center for Contemporary Craft** hosts *Craft-Texas 2018*, Sept. 28–Jan. 13. This is the 10th in a series of juried exhibitions showcasing the finest in Texas-made contemporary craft, in all media. Entry deadline is Apr. 30. For info, visit the website: www.crafthouston.org or call: (713) 529-4848.

ART OF THE HORSE

The **New Jersey Equine Artists' Association** hosts *Art of the Horse*. This national juried exhibition features representations of horses in all media. Entry deadline is Mar. 1. For a prospectus, email the group's director, **Xochitl Barnes** at: xochitlb@comcast.net or call: (908) 284-9751.

OREGON GATHERING OF GUILDS

The **Guild of Oregon Woodworkers** invites artisans in wood to participate in the *Gathering of the Guilds*—Apr. 27–29—at the Oregon Convention Center in Portland, OR. With over 350 booths from six different Guilds and over 15,000 attendees, this is one of the largest, single-weekend, fine craft fairs under one roof. Participating guilds are **Guild of Oregon Woodworkers, Oregon Potters Association, Creative Metal Arts Guild, Oregon Glass Guild, Portland Bead Society**, and the **Portland Handweavers Guild**. Admission is free. For info, call **Vince Corbin**, (503) 899-7126 or email: vinceanddiane@gmail.com.

SAN DIEGO STATE RESIDENCIES

The **San Diego State University Furniture Program** invites emerging and established artists in all media to apply for its *Artist in Residence Program*. This residency is an opportunity for one artist per semester to undertake a period of intense productivity, culminating in a final exhibition or presentation of the work, in a supportive and serious academic setting. Benefits include a stipend, housing, and access to facilities, ranging from traditional woodworking tools to the Digital Fabrication Lab. Entry deadline is Jan. 15 for Fall 2018, Spring 2019, Fall 2019, and Spring 2020 residency sessions. For info, visit the website: www.sdsufurniture.org/about-1/.

BIRDS IN ART

The **Leigh Yawkey Woodson Art Museum** in Wausau, WI seeks submissions for *Birds in Art 2018*. Open to all artists working in any 2-D and 3-D media, this prestigious exhibition of avian art—with associated publication—will be exhibited at the Woodson Museum in the Fall and travel for a year. With an entry deadline of Apr. 15, approximately 100 artists will be invited to participate. The museum generally acquires 4-5 works for its collection. For info, visit the web site: www.lywam.org or call: (715) 845-7010.

HOUSTON CRAFT RESIDENCY PROGRAM

The **Houston Center for Contemporary Craft** hosts an *Artist-in-Residence* program. Selected artists, working in wood, glass, metal, fiber, clay, or mixed media, receive a 200 sq. ft. studio, a monthly stipend, and access to a wide variety of resources and opportunities, including teaching and marketing options. 3-, 6-, 9-, and 12-month residencies are available, starting in September. Application deadline is Mar. 1. For info, visit the web site: www.crafthouston.org or call: (713) 529-4848 x112.

A'DESIGN AWARD & COMPETITION

The international *A'Design Award and Competition* aims to highlight the excellent qualifications of best designs, design concepts and design-oriented products worldwide in all creative disciplines and industries. Among the various categories is the *Furniture, Homeware and Decor Items Design Award*, and various benefits and exposure will be provided to winners. Entry deadline is Feb. 28. For info, visit the website: www.adesignaward.com.

NEOTERIC ABSTRACT

SlowArt Productions and the **Limner Gallery** in New York presents *Neoteric Abstract VI*, Apr. 5–28. Open to all media, this exhibition features the full range of abstraction, from the geometric to the lyrical, from the precise to the raw. Entry deadline is Jan. 31. For info, visit the website: www.slowart.com or call: (518) 828-2343.

OPPORTUNITIES

Ralph Crowthe
(Mission Viejo, CA)
Train to Sleepy Town
Sapele
(43" h, 60" w, 32" d)

DESIGN IN WOOD 2018

It is time to start planning for the 37th annual **Design In Wood** exhibition, to be held as part of the San Diego County Fair, June 1-July 4. This is among the largest woodworking competitions in the U.S., drawing entries from across the country and viewed by over 1.5 million fair visitors.

More than 350 entries are expected in 27 competition categories: *Contemporary* (furniture, accessories), *Traditional* (furniture, accessories), *Art Furniture*, *Woodturning* (face work, spindle, segmented, embellished/mixed media), *Veneer & Marquetry* (furniture, art), *Made for Children*, *Model Building* (scale, not-to-scale), *Musical Instruments*, *Clocks*, *Scrollsaw* (intarsia, fret work), and *Woodcarving* (animals, birds, marine animals, human form, open).

Entries, especially, are sought for the new category of *Chairs*, as well as *Furniture & Decorative Work*, designed and executed by computer, both laser and/or CNC.

Some 90 awards, totaling over \$20,000, will be at stake, including the \$1,000 *Best of Show* award. Besides category winners, overall prizes will reward design, craftsmanship, finishing, use of materials, and an award will be presented for the piece best reflecting the fair's theme, *How Sweet It Is* (Candy).

In addition, *Woodworker West* will again sponsor the *People's Choice Awards*. In 2017, the winner was **Paul Appelquist** of Santee, CA for his *Classic 12-foot Dinghy*. Finishing in *Second Place* was **Ralph Crowther** of Mission Viejo, CA for his *Train to Sleepy Town* baby cradle, while **Justin Yasgoor** of San Marco, CA took *Third Place* with his *Bridging the Gap* dining table.

The 2018 entry deadline is Apr. 27. Entry forms and information will be available at the website: www.sdfair.com or call: (858) 792-4207.

Paul Appelquist
(Santee, CA)
Cedar Strip Dinghy
Western Red Cedar
(48" h, 146" w, 42" d)

Justin Yasgoor
(San Marco, CA)
Bridging the Gap
Walnut, Beech
(30" h, 60" dia.)



OPPORTUNITIES

FURNITURE SOCIETY SESSIONS

The **Furniture Society**, in partnership with **AutoDesk Pier 9**, seeks session proposals for its *2018 Conference* in San Francisco, CA, June 13-16. With the theme *Nexus*, this meeting explores the many ways in which art, design, craftsmanship and technology connect, compete, crossover, and blend together in contemporary furniture and object making. Proposed formats include panel discussions, presentations, workshops, and demonstrations on the theme of the conference. Submission deadline is Jan. 15. For info, visit the website: www.furnsoc.org or email: hayami@furnituresociety.org.

TEXAS NATIONAL 2018

Stephen F. Austin State University School of Art hosts the 23rd annual *Texas National*, Apr. 14-June 9. Open to all 2-D & 3-D media, this exhibit provides emerging artists from across the U.S. an opportunity to have work juried by internationally-acclaimed artists and presented to regional audiences. \$3,500 in prize money will be distributed. Entry deadline is Jan. 20. For info, visit the website: www.art.sfasu.edu/cole or call: (936) 468-1131.

AAW PROFESSIONAL EXHIBIT

The **American Association of Woodturners'** Professional Outreach Program (POP) sponsors *Out of the Woods: Traditional Form Revisited*. This 12th annual POP exhibition will open in the Spring at the AAW Gallery of Wood Art in Saint Paul, MN, before traveling to the AAW Symposium in Portland, OR—where works will be auctioned to support POP programs. Entry deadline is Jan. 1, and a full-color catalog will be published. For info, visit the website: www.woodturner.org/?page=CallforEntry or call: (651) 484-9094.

ANDERSON RANCH RESIDENCIES

Anderson Ranch Arts Center offers artists—including furnituremakers and wood artists—the opportunity to pursue creative directions—not possible in their own studio—by providing studio space and staff support. Residencies are available for 10 weeks in Fall 2018 or Spring 2019. Scholarships and assistantships are also available, with an application deadline of Feb. 15. For info, visit the website: www.andersonranch.org or call: (970) 923-3181 x216.

BIRD HOUSE COMPETITION

The **Ogden Nature Center** in Ogden, UT hosts its 25th annual *Birdhouse Competition and Exhibit*, Apr. 14-June 23. Open to all makers, birdhouses must be functional for display and utilization by the wildlife outside. Entries, to be delivered Mar. 19-23, must be original designs—no kits—utilizing environmentally-sensitive materials. A variety of cash awards will be presented. For info, visit the website: www.ogdennaturecenter.org or call: (801) 621-7595.

TRAINING FELLOWSHIPS IN FRANCE

The **American Friends of Coubertin** have announced the availability of training fellowships for September 2018-July 2019 in woodwork, metalwork, and stonework at the **Coubertin Foundation** outside Paris, France. Applicants should have at least 2-3 years of post-apprenticeship work experience in their craft, be accomplished, and seeking master skills. Training and experience for selected craftsmen is provided through historical restoration projects and new commissions from individuals and corporations. Thus, trainees are provided with a real working environment. Application deadline is Jan. 31. For info, visit the website: www.afcoubertin.org.

IDAHO ARTISTRY IN WOOD

The *2018 Idaho Artistry in Wood Show* will be held Mar. 17-18 at **Jack's Urban Meeting Place** in Boise, ID. At this 10th anniversary show, competitors from all skill levels (beginner–expert) are invited to submit their fine woodworking, carvings, scrollwork, turnings, woodburning, marquetry, gourds, and intarsia for display, judging, and sale. Open to all woodworkers, the pre-registration deadline is Mar. 16. For info, visit the website: www.idahoartistryinwood.net or call **Doug Rose**, (208) 856-8856.

PHILADELPHIA FURNITURE SHOW

The **Philadelphia Furniture Show**, one of the premier show-cases for studio furnishings, is offering a free booth space to an emerging artist. Juried by the **Furniture Society**, the recipient will receive a 10x10 booth (including pipe & drape, lighting, and power) and publicity. The show is Apr. 13-15 at the 23rd Street Armory in Philadelphia, PA. Entry deadline is Feb. 14. For info, visit the website: www.philadelphiafurnitureshow.com/emerging-artist-contest.

SCROLL SAW BIRDHOUSE CONTEST

Scrollers Choice Magazine seeks entries for the *Scroll Saw Bird House Challenge*. This contest involves designing and constructing a birdhouse, using the scroll saw. Two winners will receive magazine subscriptions. Entry deadline is Jan. 15. For info, visit: www.facebook.com/scrollerschoice.woodworkingarts/.

SALEM ART FAIR

The 69th annual **Salem Art Fair**, July 20-22 in Salem, OR, features more than 200 fine artists and craftspeople from across North America. An *Emerging Artist Program* helps new exhibitors from Oregon and Washington. Entry deadline is Feb. 11. For info, visit the website: www.salemart.org or call: (503) 581-2228.

500X COLLEGE EXPO

500X Gallery in Dallas, TX, hosts *College Expo 2018*, Feb. 24-Mar. 11. Held at Texas' oldest, artist-run, cooperative gallery, this annual exhibition is open to Texas students, working in all media. Entry deadline is Feb. 7. For info, visit the website: www.500x.org.

DREAMS

The **Arc Gallery** in San Francisco hosts *Dream*, May 26-June 16. Open to all media, this exhibit features works that address the broad spectrum of dreams, from abstraction to narrative to surrealism. Entry deadline is Mar. 19. For info, visit the website: www.arc-sf.com.

THE CROW SHOW

The **Studio Door** in San Diego, CA presents the 3rd *The Crow Show*, Feb. 3-26. This show is a celebration of Black Birds, with work in all media. Entry deadline is Jan. 6. For info, visit the website: www.thestudidoor.com.

NORTHERN WOODS

The *Northern Woods Exhibition*, Apr. 26-29, is an annual woodworking show and friendly competition, sponsored by the **Minnesota Woodworkers Guild**. This show provides an opportunity for Guild members (and non-guild members) to present and discuss the best in high quality woodworking design and construction with fellow woodworkers and the general public. The pieces on display are more than furniture. They are works of art. Entry deadline is Apr. 15. For info, visit the website: www.mnwwg.org.

OPPORTUNITIES

WESTERN DESIGN CONFERENCE

The 26th *Western Design Conference Exhibit & Sale* will be held, Sept. 6-9, at the Snow King Center in Jackson Hole, WY. Celebrating Western-style craftsmanship in furniture, fashion, and home accessories, over 130 artists will display handcrafted work. The objectives of the event are to promote one-of-a-kind works and facilitate direct relationships between buyers and artists. Entry deadline is Apr. 1. For info, visit the web site: www.westerndesign-conference.com or call: (307) 690-9719.

FRESH ART 2018

The **Marin Society of Artists** in San Rafael, CA hosts *Fresh Art 2018*, Mar. 8-Mar. 31. Open to all media, this exhibit features new and different works that are forward or bold, expressive, engaging, stimulating, creative, and infused with imagination. Entry deadline is Jan. 29, and cash prizes will be awarded. For info, visit the website: marinsocietyofartists.org or call: (415) 454-9561.

ART CITY AUSTIN

Art Alliance Austin seeks artists for the *Art City Austin Fine Arts Festival*, Apr. 13-15, at the Palmer Event Center in Austin, TX. Open to all media, the entry deadline is Jan. 5, and \$5,000 will be awarded. For info, visit the website: www.artallianceaustin.org or call: (512) 609-8587.

IDAHO FALLS NATIONAL EXHIBITION

Idaho Falls Arts hosts its 10th annual *Idaho Falls National Exhibition*, Mar. 15-June 3. This national exhibition features work in all media, with \$2,500 in awards. Entry deadline is Jan. 17. For info, visit the website: www.idahofallsarts.org.

IN CELEBRATION OF BIRDS

The **Klamath Art Association and Gallery** in Klamath Falls, OR is hosting *In Celebration of Birds*, Feb. 4-25. Held in conjunction with the *Winter Wings Festival*, this exhibit will feature representations of native North American birds, in all media. For info: <http://klamathartgallery.blogspot.com/> or call: (541) 883-1833.

CALIFORNIA STATE FAIR

The **California State Fair**, July 13-29, in Sacramento, CA is open to all California residents. Wood work can be entered in *California Craft or Fine Arts*. The 2017 *Best in Wood* was a 600-piece segmented turning, *Indian Blanket* by **Steve Eisner** of Penn Valley, CA. Competition handbooks and entry forms will be available in February at the website: www.castatefair.org/ or by calling the entry office: (916) 263-FAIR.

Steve Eisner
(Penn Valley, CA)
Indian Blanket
Shedua, Pernambuco,
Gautambu, Bloodwood,
various veneers.
(11" h, 8" dia.)



DESIGN EMPHASIS 2018

Design Emphasis is the showcase of furniture design by college and university students, held in conjunction with the **IWF 2018** trade show (Aug. 22-25) in Atlanta, GA. Students compete in five categories: *Seating, Case Goods, Commercial/Office/Hospitality Furniture, Accent Furniture/Accent Tables*, and *Design Creativity*. Finalists will be selected to display their work at the show for cash awards. Participating schools must register by Feb. 1, and students must register by Apr. 1, with photo submission by May 2. For more info, visit the web site: www.iwfatlanta.com or call: (404) 693-8333.

GOODS FROM THE WOODS

Oregon woodworkers are invited to exhibit products and sell materials at *Goods from the Woods*, Feb. 3, at the Linn County Expo Center in Albany, OR. Sponsored by the Oregon State University Extension Service, this annual local wood products fair highlights and celebrates the many great products and materials coming from local woodlands and forests, in and around the region. For info, visit the website: www.extension.oregonstate.edu/benton/forestry/events or call: (541) 766-6311.

THE BURKE PRIZE

The **Museum of Arts and Design** in New York has announced the availability of the new *Burke Prize*, celebrating the next generation of craftsmen. The award of \$50,000 will recognize exceptional artwork in form and concept by an American professional artist under the age of 45, working in glass, fiber, clay, metals, or wood. The application period is Feb. 1-Apr. 30. For info, visit the website: <http://madmuseum.org/content/burke-prize>.

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OPPORTUNITIES



Michael Brolly
(Bethlehem, PA)
Split Vessel
Douglas fir, bronze
(12" h, 11" w, 11" d)



Sandy Huse
(Los Angeles, CA)
Kleine Voetjes
Carob, fire
(3 3/4" h x 4 3/4" dia)

Scott Grove
(Canandaigua, NY)
3DP
Redwood burl veneer,
Claro Walnut, pyrite,
variegated gold leaf
(54" h, 16" w, 16" d)



ESHERICK WOODWORKING COMPETITION

The **Wharton Esherick Museum** in Paoli, PA hosts an annual thematic wood-working competition and exhibition, to encourage creative thinking and development of new and imaginative design for items of every day use—in wood.

The theme of the 2017 competition was *To Hold: Creative & Imaginative Vessels*. From nation-wide submissions, 17 pieces were juried into this 24th annual exhibition.

First Place and *Members' Choice* was awarded to **Michael Brolly** (Bethlehem, PA) for *Split Vessel*. This thinly turned, translucent Douglas Fir vessel was mounted on a bronze stand. *Second Place* was presented to **Sandy Huse** (Los Angeles, CA) for *Kleine Voetjes*, while *Third Place* went to Barry Gordon (Baldwinsville, NY) for *Pirogue*. The *Horace Hartshaw Award*, a special award for high school students, went to **Helen Hylton**, (Easton, PA) for *Astrobleme*.

The 2018 challenge is *Stools*. Entries must be functional and made primarily of wood. Juried finalists will be exhibited at the museum, Sept. 9-Dec. 30, with the opportunity for sale, and \$1,300 in cash prizes will be awarded. Entry deadline is July 1. For a prospectus, visit the website: www.whartonesherickmuseum.org, or call (610) 544-5822.



David Hurwitz
Randolph, VT
Vertebra Vessel
Mahogany
(18" h, 32" w, 17 1/2" d)

OPPORTUNITIES



Barry Gordon
(Baldwinsville, NY)
Pirogue
Hard Maple
(3" h, 22" w, 4" d)



Helen Hylton (Easton, PA)
Astrobleme
Pine, brass
(2" h, 12³/₄" w, 5¹/₂" d)



Edward Jacob
(Haydenville, MA)
The Wave
Mahogany, Katalox,
Zebrawood
(4¹/₂" h, 12" w, 3¹/₄" d)



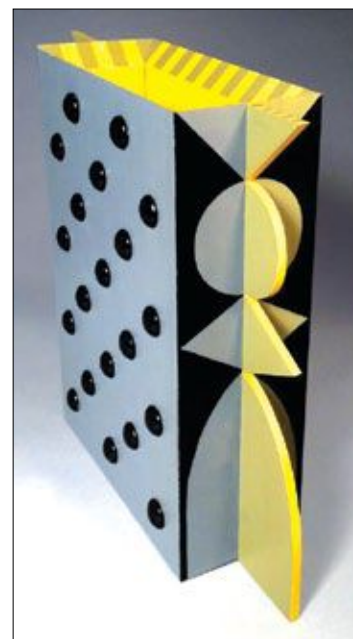
Danny Kamerath (Mason, TX)
Walnut
Walnut
(4¹/₂" h, 7¹/₄" w, 4¹/₄" d)



Kerry Vesper
(Tempe, AZ)
Pineapple Bowl
Baltic Birch,
African Mahogany
(5" h, 5¹/₂" w, 5³/₄" d)



Gibson Reine
(Edina, MN)
Not a Spoon
Poplar, milk paint
(3" h x 12" w, 3" d)



David Gates
(Pittsburgh, PA)
Two-Faces
Dry Vase #3
Poplar, Maple,
acrylic paint
(9¹/₂" h, 13¹/₂" w, 4¹/₂" d)

WHAT'S HAPPENING

NATIONAL ARTS & CRAFTS CONFERENCE

The 31st *National Arts and Crafts Conference* will be held, Feb. 16-18, at the beautiful Omni Grove Park Inn in Asheville, NC. This event celebrates all aspects of Arts & Crafts-style design, attracting makers, builders, curators, collectors, and other enthusiasts. The program includes lectures, small group discussions, demonstrations, special exhibitions, book exhibits, tours, a contemporary crafts show, and an antique show. The entire Grove Inn hotel is reserved for conference attendees, and a *Weekend Package* includes registration, hotel room, and breakfasts. Otherwise, a conference pass for all access is \$160, and admission to the shows at \$10. For info, visit the website: www.arts-craftsconference.com.

BUILD EXPO USA

Build Expo USA conducts building and construction shows, featuring dozens of industry leading seminars & hundreds of exhibitors. Regional shows are scheduled for the Palmer Events Center in **Austin, TX** (Jan. 24-25), Kay Bailey Hutchinson Convention Center in **Dallas, TX** (Feb. 7-8), and the Convention Center in **Los Angeles, CA**, (Mar. 14-15). For info, visit the website: www.builtexpousa.com or call: (512) 249-5303.

YUMA SYMPOSIUM

The 37th annual *Yuma Symposium* takes place Feb. 22-24, in Yuma, AZ. This annual art-filled event includes slide lectures and demonstrations by internationally-recognized and emerging artists, in all media. The conference also includes an exhibition, a photo tour, the National Saw, File and Solder Sprints, Pin Auction, and a Mexican dinner and dance. For info, visit the web site: www.yumaartsymposium.memberlodge.org or call: (928) 782-1934.

TOOL SWAP MEETS

- Jan. 13 *Pacific Northwest Tool Collectors* at Alki Masonic Hall, **Seattle, WA**. For info: Bill Racine, (503) 628-1488.
- Jan. 20 *P.A.S.T. Winter Show* at American Legion Log Cabin, **San Anselmo, CA**. For info: Bob Valich, (707) 545-8812.
- Feb. 17 *Pacific Northwest Tool Collectors* in **Hillsboro, OR**. For info: Bill Racine, (503) 628-1488.
- Feb. 17 *Rocky Mountain Tool Collectors* in **Albuquerque, NM**. For info: Jason Fink, (505) 238-8111.
- Feb. 17 *Tool Swap Meet* at Anderson Plywood, **Culver City, CA**. For info: John Arenson, (310) 397-8229.

PERIOD FURNITUREMAKING

The **2018 Colonial Williamsburg Working Wood in the 18th Century** conference will be held, Jan. 25-28, in Colonial Williamsburg, VA. The theme of this 20th annual event is *Workmanship of Risk: Exploring Period Tools and Shops*. Presentations will explore the various tools, shop structures, and problem-solving approaches typically used in the pre-industrial furniture shop. Faculty includes Master Craftsmen of Colonial Williamsburg, as well as **W. Patrick Edwards, Peter Follansbee, and Roy Underhill**. For program info, visit the website: www.colonialwilliamsburg.com/learn/conferences or (800) 603-0948.

ALASKA WOODTURNING SYMPOSIUM

The **Alaska Woodturners Association** hosts its 11th annual *Woodturning Symposium*, Jan. 27-28, at Hardware Specialties in Anchorage, AK. Featured demonstrators are **Nick Agar** and **Glenn Lucas**. Nick and Glenn will also conduct pre- & post-symposium hands-on workshops. For info, visit the web site: www.akwoodturners.org or call (907) 346-2468.

HONOLULU TURNING SYMPOSIUM

The **Honolulu Woodturners** host their annual *Woodturning Symposium*, Mar. 10-11, at MRC Inc. in Honolulu, HI. Featured demonstrators are **Ashley Harwood, Graeme Priddle, and Melissa Engler**, with additional rotations conducted by Hawaii turners. For info: www.honoluluwoodturners.org.

UTAH WOODTURNING SYMPOSIUM

The **Utah Woodturning Symposium**, the longest running woodturning symposium, holds its 39th conference, May 10-12, at Utah Valley University in Orem, UT. There will be over 90 demonstrations by more than 20 international woodturners, offering something for everyone—from beginner to advanced. The early registration deadline is May 1. For a list of demonstrators and more information, visit the web site: www.utahwoodturning.com or call: (801) 809-8198.

REDWOOD LOGGING CONFERENCE

The 78th annual *Redwood Logging Conference* will be held Mar. 15-17 in Ukiah, CA. This event features educational sessions, competitions, and demos of portable sawmills, from around the country, as well as a logging show. For info, visit the website: www.rllc.net or call: (707) 443-4091.

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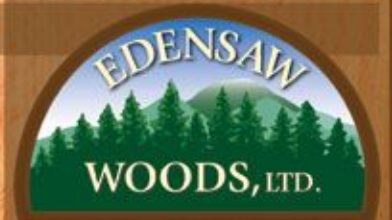
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HAPPENINGS

WEEKEND WITH WOOD MAGAZINE

Wood Magazine hosts its *Weekend with Wood*, May 17-20, at the publication's headquarters in Des Moines, IA. With over 40 topics, this event features intensive woodworking instruction taught in small classes by such Master woodworkers as: **Jesse Banner, Bob Behnke, Kevin Boyle, Max Durney, Jim Heavey, Glen Huey, Bob Hunter, Steve Lamberti, Jim Larin, Jeff Miller, John Olson, Gary Rogowski, Craig Ruegsegger, Brian Simmons, Mark Stephens, Steve & Jeremy Stevenson, and George Vondriska.** For info, visit the website: www.weekendwithwood.com or call: (888) 636-4478.

SPRING WOODWORKING SHOWS

The Woodworking Shows again will not be coming to the West Coast this season. The 11-city schedule currently includes **St. Louis, MO** (Feb. 9-11) and **Kansas City, MO** (Feb. 16-17). These shows feature a variety of educational offerings and equipment and supply vendors, demonstrating products for professional and hobbyist woodworkers. For details and the full schedule, visit the web site: www.thewoodworkingshows.com or call: (800) 826-8257.

NORTH HOUSE FOLK WOOD WEEK

The **North House Folk School** in Grand Marais, MN hosts its 4th *Wood Week*, Mar. 6-11. This event consists of carving, hand tool woodworking, and woodturning courses. Featured instructor is **Jay Haavik**, a renowned expert in Viking-era carving. A *Carver's Conference* will be held Mar. 9. For details, visit the website: www.northhouse.org or call: (218) 387-9762.

KALEIDOSCOPE CONVENTION

The **Brewster Society** holds its 2018 *Kaleidoscope Convention*, May 10-13, in Memphis, TN. This event features classes, presentations, collector and retailer events, and a showroom displaying over 1,000 kaleidoscopes for viewing and purchase. For info: www.brewstersociety.com.

WORLD OF WOOD

The **International Wood Products Association** holds its 62nd annual *World of Wood* convention, Mar. 14-16, at the Hotel Monteleone in New Orleans, LA. This conference addresses the global wood product industry, providing access to over 300 importers, U.S. manufacturers, exporters, wholesalers, offshore suppliers, and service providers from nearly 30 countries. For info, visit the website: www.iwpawood.org.

CARVING & CRAFT SHOWS

- Jan. 12-13 *Rio Grande Valley Woodcarvers* at Nomad Shrine Club, **Pharr, TX.** For info: Fred Stenman, (320) 253-2132.
- Jan. 13-14 *Coastal Carvers Artistry in Wood Show* at Chinook Winds Convention Center, **Lincoln City, OR.** For info: Kathy Jensen, (503) 856-4158.
- Jan. 20-21 *Tri-State Woodcarvers Show* at Baymont Inn and Suites, **Keokuk, IA.** For info: Dave Deming (319) 524-6887.
- Feb. 3-4 *Coastal Bend Wood Carvers Show* at Civic Center, **Aransas Pass, TX.** For info: (316) 648-2766.
- Feb. 9-10 *Chip-O-Tex Woodcarvers* at Casa de Amistad, **Harlingen, TX.** For info: wpukop@hotmail.com
- Feb. 10-11 *Desert Woodcarving Show* at Centennial Hall, **Mesa, AZ.** For info: Jim Bussey, (602) 361-1955.
- Feb 16-25 *National Date Festival* at Riverside County Fairgrounds, **Indio, CA.** For info: (800) 811-FAIR.

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CONFERENCE,
PLANT TOUR &
NETWORKING RECEPTION

March 28

10:00am – 5:00pm
EXPO HALL &
KEYNOTE SPEAKER

March 29

10:00am – 3:00pm
EXPO HALL &
KEYNOTE SPEAKER

For exhibitor information, contact mlitwicki@heiexpo.com or 1-800-752-6312

For speaker and content consideration for March 27 closets and custom cabinets conference tracks, contact bill.esler@woodworkingnetwork.com

HAPPENINGS

LIE-NIELSEN HAND TOOL EVENTS

Lie-Nielsen Toolworks continues its new season of *Hand Tool Events*. These shows offer hands-on experience with hand tools from Lie-Nielsen and other fine tool makers. Upcoming Western state venues include: Kansas City Woodworkers' Guild, **Kansas City, MO** (Jan. 12-13); Angel City Lumber, Los Angeles, CA (Jan. 19-20); Palomar College, **San Marcos, CA** (Feb. 2-3); Northwest Woodworking Studio, **Portland, OR** (Feb. 16-17); Porter Barn Wood, **Phoenix, AZ** (Mar. 2-3); and Central Minnesota Woodworks Association, **Waite Park, MN** (Mar. 16-17). For details, visit the website: www.lie-nielsen.com or call: (800) 327-2520.

NATIONAL INDUSTRY SHOWS

The 2018 *International Surface Event* will be held, Jan. 29-Feb. 1, at Mandalay Bay Convention Center in Las Vegas, NV. This is the largest floor and wall covering conference in North America, consisting of a trade show and educational opportunities. For info, visit the website: www.tisewest.com.

The *Kitchen & Bath Industry Show* will be held in conjunction with the *International Builder's Show*, Jan. 9-11, at the Convention Center in Orlando, FL. For info, visit www.kbis.com or www.buildersshow.com.

The *Stairbuilders & Manufacturers Conference* takes place Apr. 25-28, at La Fonda on the Plaza in Santa Fe, NM. For info, visit www.stairways.org.

CABINET & CLOSETS RETURNS WEST

The **Cabinet & Closets Conference & Expo** returns to the Convention Center in Pasadena, CA, Mar. 27-29. This annual conference, aimed at professional remodelers, consists of educational sessions, an exhibit hall, and a plant tour. For info, visit the website: www.woodworkingnetwork.com.

HANDMADE INSTRUMENT CONFAB

The 43rd annual *Handmade Musical Instrument Exhibit* will be held Apr. 28-29 at Marylhurst University in Marylhurst, OR. Over 80 instrument makers from the Pacific Northwest will be exhibiting and performing with their handmade string instruments. Marylhurst University is located one mile South of Lake Oswego on Highway 43. For info, visit the website: www.nwmusicalinstrumentshow.org.

2018 NAMM IN ANAHEIM

The **National Association of Music Merchants** holds its 2018 *NAMM Show*, Jan. 25-28, at the Convention Center in Anaheim, CA. On hand will be music instrument manufacturers and suppliers. For info: www.namm.org.

DWELL ON DESIGN

Dwell on Design has moved to an earlier date this year. Sponsored by *Dwell* magazine, this event, celebrating modern design, is taking place, Apr. 5-7, at the Convention Center in Los Angeles and includes an exhibition, design conference, home tours, and special events. Advanced registration deadline is March 5. For info, visit the web site: www.dwellondesign.com.

2018 SUMMER WORKSHOPS

Anderson Ranch Art Center in Snowmass, CO has announced its 2018 *Summer Program*. The schedule includes workshops in furnituremaking and woodworking, as well as woodturning. Registration opens Jan. 2, and summer internships are available. The *Summer Catalog* can be accessed at the web site: www.andersonranch.org. For info, call: (970) 923-3181.



William Ng

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Mar. 5-10
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Mar. 17-18
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Taeho Kwon



Feb. 17-18
Tuning & Using a
Japanese Plane



Feb. 19-24
Bench/Coffee Table
w/Eastern Joinery



Mar. 24-31
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MORE HAPPENINGS



Lori Corral
(Altadena, CA)
Sculpture of Woman
Dawn Redwood

William Stranger
(Pasadena, CA)
Console Table
Virginiana
Possumwood



Toshi Kawabata
(Alhambra, CA)
Cabinet
Cedar Elm



Jim Butler
(Sierra Madre, CA)
Bench
Tasmanian Blue Gum



Balvino Lara
(Monrovia, CA)
Wall Table
Evergreen Maple

Lauren Verdugo
(Fontana, CA)
Chair, Side Table
Dawn Redwood



FORCES OF NATURE II

Five years ago, the **Los Angeles County Arboretum & Botanic Garden** in Arcadia, CA distributed wood from trees toppled during a windstorm to local artists to craft work that was then exhibited and sold to benefit the *Arboretum Tree Fund*. The \$65,000 raised in this effort helped support the planting of the next generation of trees.

Last year, the Arboretum conducted another wood distribution effort from trees ravaged by drought and disease, including a 150-year-old Tasmanian Blue Gum. This time, over 125 artists participated in the program, producing over 520 pieces, from functional furniture to sculptural art pieces. The resulting work was displayed and sold, during an exhibition at the Arboretum in December.

Here is a sampling of the exhibited pieces. At press time, proceeds were still being tabulated.

MORE HAPPENINGS



Chris Holme
(Sherman Oaks, CA)
Lamp on Stand
Engelmann Oak



Larry White
(Pioneertown, CA)
Table
Dawn Redwood

Kathy Yoshihara
(San Gabriel, CA)
Japanese Doll
Lotus Date Plum

Brian Giberson
Wall Sculpture
(Laguna Woods, CA)
Moreton Bay Fig



Russell Ruff
(Pasadena, CA)
Table
Dawn Redwood



John Beaver
(Pacific Palisades, CA)
Pumpkin
Dawn Redwood



Dennis Hays
(Rancho Cucamonga, CA)
Guitar
Black Walnut,
Dawn Redwood
Tasmanian Blue Gum



ON EXHIBIT

108 CONTEMPORARY

108 E. Brady St., Tulsa, OK (918) 895-6302

108 Contemporary hosts *The State of Craft: Oklahoma*, thru Jan. 21. This exhibition features a juried survey of work in fiber, wood, ceramics, metal, and glass by Oklahoma craftsmen, including a *Simulated Indian Basket* by **Patrick Collins**.



Patrick Collins
*Simulated
Indian
Basket
Maple
(14" dia., 2"d)*

AAW GALLERY OF WOOD ART

75 5th St. W., St. Paul, MN (651) 484-9094

The Gallery of the **American Association of Woodturners** presents *Traveling Woodturner*, Jan. 9-May 20, featuring the work of *POP Fellowship* awardee **Tania Radda**; *Bound by Nature*, Jan. 9-Feb. 18, featuring fiber and wood by **Kimber Olson**; and *Art From the Lathe*, Jan. 9-Feb. 25, featuring selections from the AAW Permanent Collection.

ARCHWAY GALLERY

2305 Dunlavy, Houston, TX (713) 522-2409

The Archway Gallery presents *Wild Abandon*, thru Jan. 4. On display are turned wood containers by **Thomas Irven** and paintings by **Margaret Miller**.

ARIZONA FINE ARTS EXPO

26540 N. Scottsdale Rd., Scottsdale, AZ (480) 837-7163

Arizona Fine Art Expo showcases over 100 artists in all media, Jan. 12-Mar. 25. Among the wood artists participating are **William Daggett, Scott & Stephanie Shangraw, Kevin Smith, Charles Taube**, and **Lori Thompson**.

ARTWOOD

1000 Harris Ave., Bellingham, WA (360) 647-1628

Artwood features *Live Edge Furniture* in January and *Wood Jewelry and Jewelry Boxes*, in February, by gallery artists.

BELLEVUE ART MUSEUM

Bellevue Square, Bellevue, WA (425) 519-0770

The Bellevue Art Museum presents *Searching for Home*, thru Mar. 25. This exhibit is the first solo museum exhibition of **Humaira Abid**, known for her bold, symbolically rich, and precisely realized wood sculptures and miniature paintings.

Also on display is *Woodturning: Functional Craft to Decorative Art*, thru Jan. 8. This exhibit features works by members of the **Seattle Woodturners**.

BLUE LINE ARTS

405 Vernon St, Ste. 100, Roseville, CA (916) 783-4117

Blue Line Arts hosts *By Hand*, Jan. 19-Mar. 3. Sponsored by the **Creative Arts League of Sacramento**, this international biennial fine craft exhibition features handcrafted work, including everything from furniture, elegant vases, and jewelry boxes to wall hangings, pottery, and sculpture made from glass, clay, wood, metal, and fiber.

CARLSBAD CITY LIBRARY

1775 Dove Ln., Carlsbad, CA (760) 602-2021

The **William D. Cannon Art Gallery** presents *ReTooled*, thru Jan. 27. From the Hechinger Collection, this exhibition features tools as art pieces by 28 visionary artists in more than 40 imaginative paintings, sculptures, works on paper, and photographs.

CELEBRATION OF FINE ART

Scottsdale Rd./Mayo Blvd., Scottsdale, AZ (480) 443-7695

The 27th annual *Celebration of Fine Art*, Jan. 13-Mar. 25, features over 100 multi-media artists, working in studios under a huge



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ON EXHIBIT

40,000 sq.ft. tent. Among the wood artists participating are **David Barkby, Sandi Ciaramitaro, Joseph Deru, Jeremy Firehammer, Don LeMessurier, Carlos Page, and Brian Sykes.**

CHARLES H. MACNIDER ART MUESEM

303 2nd St. SE., Mason City, IA (641) 421-3666

The MacNider Art Museum presents *Iowa Crafts: 43*, thru Jan. 3. This multi-media exhibition features work by Iowa artists in clay, fiber, metal, wood, jewelry, and other craft media.

COOS BAY ART MUSEUM

235 Anderson Ave., Coos Bay, OR (541) 267-3901

The Coos Bay Art Museum hosts the **South Coast Woodworkers**, thru Feb. 11. This exhibition highlights some of the local wood craftsmanship, featuring many pieces of fine furniture.

EL PASO MUSEUM OF ART

One Arts Festival Plaza, El Paso, TX (915) 532-1707

The El Paso Museum of Art presents *Frank Lloyd Wright: Architecture of the Interior*, thru Feb. 11. This exhibit explores Wright's interior spaces, furnishings, and household objects through plans and photos.

ESCONDIDO MUNICIPAL GALLERY

262 E. Grand Ave., Escondido, CA (760) 480-4101

The Escondido Municipal Gallery hosts *Wood: A Furniture Show IX*, Jan. 12-Feb. 3. This show features furniture and turned wood by Southern California fine woodworkers.

FIGGE ART MUSEUM

225 W. Second St., Davenport, IA (563) 326-7804

The Figge Museum presents *Power and Piety: Spanish Colonial Art*, thru Jan. 7. This exhibit features 57 pieces from the *Patricia Phelps De Cisneros Collection*, including paintings, sculptures, silver pieces, furniture, and decorative devotional objects.

FIRST HAWAIIAN CENTER

999 Bishop St., Honolulu, HI (808) 532-8701

The **Honolulu Museum of Art** at First Hawaiian Center continues *The Feeling of Movement*, thru Feb. 9. On display is sculptural woodwork by **Derek Bencomo.**



Derek Bencomo
The Feeling of Movement, 11th view
Hawaiian Curly Koa
(15" h, 21" w, 11" d)

FORT BRAGG TOWN HALL

363 N. Main St., Fort Bragg, CA (707) 964-7056

The Fort Bragg Town Hall hosts the *Mid-Winter Exhibition* of student work from **The Krenov School** at Mendocino College. Running Jan. 28-Feb. 4, this show features approximately 30 completed student projects from the first semester.

GUARDINO GALLERY

2939 NE. Alberta St., Portland, OR (503) 281-9048

The Guardino Gallery features wood assemblages by **Rodney C. Stuart**, Feb. 22-Mar. 27.

HARBOR GALLERY

61-3642 Kawaihae Rd., Kamuela, HI (808) 882-1510

The Harbor Gallery hosts its annual *Winter Wood Show*, Jan. 13-Feb. 17. This show features turning, furniture, sculpture, and other wood pieces by local makers.

HUI NO'EAU VISUAL ARTS CENTER

2841 Baldwin Ave., Makawao, HI (808) 572-6560

The Hui No'eau Visual Arts Center on Maui hosts its *Annual Juried Exhibition*, Jan. 12-Feb. 16. This prestigious competition features current work by local artists in all media.

ISACCS ART CENTER

65-1268 Kawaihae Rd., Kamuela, HI (808) 885-5884

The **Hawaii Wood Guild** holds its 32nd annual *Wood Show*,

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ON EXHIBIT

Jan. 13-Feb. 13. Some 50 wood artists from the Big Island will be showing work, from small, hollow vessels to large works of furniture.

KIPSAP CONFERENCE CENTER

100 Washington Ave., Bremerton, WA (360) 377-3785

The Kipsap Conference Center is the new venue for 2018 CVG Show, Jan. 20-Feb. 24. Organized by the **Collective Visions Gallery**, this 10th annual *Washington State Juried Art Competition and Show* features work in all media, from wall hung art to sculpture and furniture.

KLAMATH ART GALLERY

120 Riverside Dr., Klamath Falls, OR (541) 883-1833

The Klamath Art Gallery hosts its annual *In Celebration of Birds* Feb. 4- 25. This show depicts North American native birds in paintings, drawings, sculptures, and photographs.

LOS ANGELES CONVENTION CENTER

1201 S. Figueroa St., Los Angeles, CA (310) 822-9145

The L.A. Convention Center South Hall hosts the *L.A. Art Show*, Jan. 10-14. Among the 100 international galleries showcasing work will be **Wood Symphony Gallery**, representing wood artists **John Beaver**, **Kristin LeVier**, **Larisa Safaryan**, and **Nairi Safaryan**.

MAUI OPEN STUDIOS

Maui, HI (415) 450-1307

Maui artists open their studios to visitors for *Maui Open Studios*, the first three weekends in February. Participating wood artists include **Emiliano Achaval**, **Karen Char**, **Eric DeMaria**, **Tom Faught**, **Tim Garcia**, **Clay Simpson**, and **Dale Zarrella**. An *Opening Preview* will be held Feb. 3 at University of Hawaii Maui College's

Pa'ina Culinary Arts Center in Kahului. The Open Studios schedule is available on the website: www.mauiopenstudios.com.

MUSEUM OF FINE ART HOUSTON

1406 Kirby Dr., Houston, TX (713) 639-7300

The Museum of Fine Art presents *The Design Reformation in Europe, 1845-1915*, thru April 29. This exhibition addresses the shifts in designs resulting from the introduction of Industrial Revolution production methods. On display are furniture, metalwork, ceramics, wallpaper, and other decorative arts from the MFAH collections.

MUSEUM OF GEOMETRIC & MADI ART

3109 Carlisle St., Dallas, TX (214) 855-7802

The Museum of Geometric and MADI Art presents *Poetic Densities*, thru Jan. 21. This exhibit features the painted wood reliefs of Dutch artist **Elvira Daeter** and French artist **Joel Froment**.

MUSEUM OF RUSSIAN ART

5500 Stevens Ave. S., Minneapolis, MN (612) 821-9045

The Museum of Russian Art presents *Matryoshka: The Nesting Doll*, thru Apr. 14. This exhibit celebrates the craftsmanship of the brightly painted popular wooden Russian toy.

MUSEUM OF INTERNATIONAL FOLK ART

706 Camino Lejo, Santa Fe, NM (505) 476-1200

The Museum of International Folk Art presents *No Idle Hands: The Myths & Meanings of Tramp Art*, thru Sept. 16. Tramp art describes a particular type of chip-carved woodwork that was practiced in Europe and the United States between the 1870s and 1940s. It makes use of discarded cigar boxes or crates that were then notch-carved along the edges and layered.

MESA CONTEMPORARY ARTS

One East Main St., Mesa, AZ (480) 644-6560

Mesa Contemporary Arts presents the 39th annual *Contemporary Crafts* exhibition, Feb. 9-Apr. 15. This show features 52 works by 46 artists from 16 states, in ceramics, fiber, basketry, metal, wood, glass, jewelry, papermaking, and book arts. Participating wood artists are **Chuck Sharbaugh** (Holly, MI) and **John Taye** (Boise, ID).



Chuck Sharbaugh
Pivots & Rows
Solid wood, veneers
(71 1/4" h, 39" w, 19 1/2" d)



ON EXHIBIT

MUSEUM OF MAKING MUSIC

5790 Armada Dr., Carlsbad, CA (760) 438-5996

The Museum of Making Music presents *Floating Strings*, thru Apr. 29. This exhibit documents the history of the harp guitar, from its beginnings in Europe to its current status and use in the United States today.

NW MUSEUM OF ARTS & CULTURE

2316 W. 1st Ave., Spokane, WA (509) 456-3931

Northwest MAC presents *Looff Carousel Horses*, thru Jan. 7. On display are hand carved horses from famed craftsman and amusement ride builder **Charles I. D. Looff**.



A close-up of a carousel horse, hand carved by Charles Looff.

OCEANSIDE MUSEUM OF ART

704 Pier View Wy., Oceanside, CA (760) 435-3720

The Oceanside Museum of Art presents **Wendy Maruyama: The WildLIFE Project**, thru Feb. 18. Inspired by the issues and problems of poaching and its impact on wild life, the exhibit features wood furnishings and elephant wall sculptures.

OCTAGON CENTER FOR THE ARTS

427 Douglas Ave., Ames, IA (515) 232-5331

The Octagon Center for the Arts presents the *Clay, Fiber, Paper, Glass, Metal, Wood* exhibition, Jan. 26-Apr. 7. This 50th annual juried all-media show attempts to elevate the perceived lowly "crafts," such as ceramics or woodworking, to compete with the level of other "fine" arts.

ORANGE COAST COLLEGE

2701 Fairview Rd., Costa Mesa, CA (714) 432-5102

The Frank M. Doyle Arts Pavilion at Orange Coast College presents sculptural work by **Eric Johnson**, Feb. 8-Apr. 7.

PALM SPRINGS MUSEUM OF ART

101 Museum Dr., Palm Springs, CA (760) 325-7186

The Palm Springs Museum of Art presents *In Conversation: Alma Allen & J.B. Blunk*, Feb. 3-June 4. This exhibit features the organic work by Alma Allen and J.B. Blunk, which blurs the line between design and sculpture.

PATTERSON-APPLETON ARTS CENTER

400 E. Hickory, Denton, TX (940) 382-2787

The Greater Denton Art Council presents *Materials: Hard + Soft*, Feb. 3-May 5. This 31st annual *International Contemporary Craft Competition & Exhibition* celebrates the evolving field of contemporary craft and the remarkable creativity and innovation of artists, who push the boundaries of their chosen media. Wood artists include **Tom Eckert** (AZ), **Ken Edwards** (CA), **Douglas James** (GA), **Rachel Keding** (NC), **Wayne Locke** (TX), **Yvonne Mouser** (CA), **Sandra Sell** (AR), **Gene Sparling** (AR), and **Trudy Troup** (NM).

PEYTON WRIGHT

237 E. Palace Ave., Santa Fe, NM (505) 989-9888

The Peyton Wright Gallery presents *Art of Devotion: Historic Art of the Americas*, thru Feb. 28. This annual exhibition features 17th to 19th century Spanish Colonial Viceregal artwork and furnishings.

PHOENIX SKY HARBOR AIRPORT

Phoenix, AZ (602) 273-8863

Phoenix's Sky Harbor Airport hosts *Nature's Material: Fiber and Wood Art*, thru Feb. 4, in Terminal 3, level 4. This exhibit features a selection of contemporary artworks made of fiber or wood from the Airport's own collection of more than 900 works in all media.

S.F. MUSEUM OF CRAFT + DESIGN

2569 Third St., San Francisco, CA (415) 773-0303

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ON EXHIBIT

Architectural Pavilions: Experiments and Artifacts, thru Jan. 7. This exhibition transforms the galleries into an immersive architectural environment, demonstrating a range of projects from small-scale models to full-scale installations. The museum presents **Tom Loeser: Please Please Please**, Jan. 20-May 20. The exhibition will comprise approximately 20 furniture pieces and framed artwork by the Madison, WI designer/maker.

SHELDON ART GALLERIES

3648 Washington Blvd., St. Louis, MO (314) 533-9900

Sheldon Art Galleries hosts **Carl Safe: The Architecture of Buildings, Furniture and Photographs**, thru Feb. 17. This exhibit celebrates furniture, architectural designs, and photographs of this *Professor Emeritus* at Washington University in St. Louis, MO.

SONOMA COUNTY MUSEUM

425 7th St., Santa Rosa, CA (707) 579-1500

The **Sonoma County Museum** hosts the 27th annual *Artistry in Wood* exhibition, thru Jan. 7. Sponsored by the Sonoma County Woodworkers, this juried exhibit showcases 63 quality works by regional woodworkers in *Furniture, Turning, Art, and Miscellaneous*.

SPRINGFIELD ART MUSEUM

1111 E. Brookside Dr., Springfield, MO (417) 837-5700

The Springfield Art Museum presents *Wonder Rooms: Ozark Collections*, thru Feb. 11. This exhibition features work from 10 private collections in Southwest Missouri, including ceramics, photography, outsider art, local art, furniture, prints, and drawings.



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STONINGTON GALLERY

125 S. Jackson St., Seattle, WA (206) 405-4040

The Stonington Gallery presents **Drew Michaels: Shadows**, Feb. 1-25. The Yup'ik/Inupiaq sculptor explores the intersections between traditional Native Alaskan art, what it means to be a contemporary Native Alaskan, Christian iconography, queer identity, and material culture.

SURFING HERITAGE CULTURAL CENTER

110 Calle Iglesia, San Clemente, CA (949) 388-0313

The Surfing Heritage & Cultural Center hosts *Surf 2 Skate*, thru Jan. 31. This exhibit covers the origins of skateboarding.

TACOMA ART MUSEUM

1701 Pacific Ave., Tacoma, WA (253) 272-4258

The Tacoma Art Museum presents *The Art of Framing*, thru Jan. 28. This exhibition looks in depth at American frames from the 19th and early 20th centuries, illustrating trends and changes.

TOPEKA & SHAWNEE COUNTY LIBRARY

1515 SW. 10th Ave., Topeka, KS (785) 580-4515

The Topeka & Shawnee County Library presents *Topeka Competition 33*, thru Jan. 7. This national 3-dimensional competition showcases a wide variety of work from around the country, including two furniture pieces by **Don Gauthier**.

TRANSMISSION GALLERY

770 W. Grand Ave., Oakland, CA
(510) 835-2626

The Transmission Gallery presents *The Object at Hand*, thru Jan. 20. This exhibit features the latest work by **Garry Knox Bennett**.

Garry Knox Bennett
Triangle, Circle and Square Lamp
Wood
(19 1/2" h, 14" dia.)



VESTERHEIM MUSEUM

502 W. Water St., Decorah, IA (563) 382-9681

The Vesterheim Norwegian-American Museum presents *Spoons: Carving. Community.* thru Nov. 4. The exhibition focuses on the form, function, and design of spoons; on traditions and folklore; and on contemporary and historic artists.

WAILOA CENTER GALLERY

200 Piopio St., Wailoa State Park, Hilo, HI (808) 933-0416

The Wailoa Center hosts *Eclectic Diversity*, thru Jan. 3-25. This multimedia exhibition of 11 Big Island craftsmen, include woodworkers **Scott Hare** and **John Mydock**.

YOSEMITE MUSEUM GALLERY

Yosemite National Park, Yosemite, CA (209) 372-0200

The Yosemite Museum Gallery presents *Yosemite Renaissance* 32, Feb. 23-May 6. This annual competition/exhibition encourages diverse artistic interpretations of Yosemite and the Sierra, in various materials.

ORGANIZATIONAL NEWS

A complete list of woodworking clubs in the West can be found at the *Woodworker West* website: www.woodwest.com. Carving events are also listed on page 23. Clubs can e-mail listing information to: editor@woodwest.com.

ALASKA

The **Alaska Woodturners** host their annual *Woodturning Symposium*, Jan. 27-28. Featured demonstrators are **Glenn Lucas**, **Nick Agar**, and **Bob Congdon**. For info: www.akwoodturners.org.

The various Anchorage wood guilds will be displaying members' works at the 14th annual *Artistry in Wood Show* at Northway Mall in Anchorage, Feb. 21-Mar. 4. For info: www.alaskacreative-woodworkers.org.

ARIZONA

Arizona wood guilds will exhibit members' work at the *Desert Woodcarving Show*, Feb. 10-11, in Mesa, AZ. For info: www.desert-woodcarvingshow.com.

CALIFORNIA

The **Bay Area Woodturners** will have a demo by **Karen Freitas**, Feb. 10, and **Rudy Lopez**, Mar. 11. For info: www.bayarea-woodturners.org.

The **San Fernando Valley Woodworkers** will have a finishing presentation by book author **Brian Miller**, Jan. 18. For info: www.sfvw.org.

The **Sonoma Woodworkers** sponsor the 27th annual *Artistry in Wood* exhibition, thru Jan. 7, at the Sonoma County Museum in Santa Rosa, CA. For info: www.sonomawoodworkers.com.

The **West Bay Woodturners** and **Silicon Valley Woodturners** will jointly host a demo by **Rudy Lopez**, Mar. 10. For info: www.westbaywoodturners.com or www.svwoodturners.org.

COLORADO

The **Rocky Mountain Woodturners** will have a demo and workshop with **Glen Lucas**, Feb. 8-10. For info: www.rmwt.org.

HAWAII

The **Big Island Woodturners** hold their 20th *Annual Exhibit*, in March, at the Wailoa Center in Hilo. For info: www.bigislandwoodturners.org.

The **Hawaii Wood Guild** holds its 32nd annual *Wood Show*, Jan. 13-Feb. 13, at the Isaccs Art Center, on the Big Island. For info: www.hawaiiwoodguild.com.

The **Honolulu Woodturners** host their annual *Woodturning Symposium*, Mar. 10-11. Featured demonstrators are **Ashley Harwood**, **Graeme Priddle**, and **Melissa Engler**. For info: www.honoluluwoodturners.org.

IDAHO

The wood guilds in the Boise area present members' work at *Idaho Artistry in Wood Show*, Mar. 17-18, at **Jack's Urban Meeting Place** in Boise, ID. For info: www.idahoartistryinwood.net.

MISSOURI

The **Kansas City Woodturners** will have a demo & classes by **Jason Clark**, Feb. 24-25. For info: www.kcwoodturners.org.



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The wood guilds in the Kansas City area present members' work at *Elegance in Wood*, Mar. 16-17, at John Knox Pavilion in Summit, MO. For info: www.kcwoodworkersguild.org/kc-elegance-in-wood-show-and-sale/.

MONTANA

The **Glacier Woodturners** will be demonstrating, Jan. 16, at Glacier Hardwoods in Kalispell, MT. For info: www.glacierwoodturner.com.

OKLAHOMA

The **Northeastern Oklahoma Woodturners** will have a demo & classes with **Chris Pytlik**, Mar. 24-27. For info: www.neowta.com.

OREGON

The **Northwest Woodturners** will have a demo and workshop with **Ashley Harwood**, Feb. 1-3. For info: www.northwestwoodturners.com.

The **South Coast Woodworkers** display work at the Coos Bay Art Museum, thru Feb. 11. For info: www.coosart.org.

TEXAS

The **East Texas Woodturners** will have a demo & classes with **Rudy Lopez**, Apr. 11-14. For info: www.easttexaswoodturners.org.

The **Gulf Coast Woodturners** will hold their annual retreat on Mar. 9-11. For info: www.gulfcoastwoodturners.org.

WASHINGTON

The **Woodturners of Olympia** will have a demo by **Dale Larson**, Feb. 28. For info: www.woodturnersofolympia.org.

The **Seattle Woodturners** continue to show members' work at the Bellevue Arts Museum, thru Jan. 8. For info: www.seattle-woodturners.org.

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From David Marks Studio

On Design & Questions

by David Marks



On Design: Out of all the subjects and diverse categories of woodworking, I believe design is the most challenging. Woodworking encompasses so many subjects: casework, turning, bentwood lamination, joinery, veneering, finishing, just to name a few, that design is often overlooked. It is probably the most difficult part of woodworking to quantify. Anyone can look at a dovetail and see if it is a tight fit or has unsightly gaps. A child can run his hand over a piece of furniture and feel whether the finish is smooth or rough, but when it comes to design it is a very subjective issue.



Display Cabinet
Eastern Hard Rock
Maple,
Quilted Maple,
Maple
(72" h, 96" w, 24" d)

David Marks has been a studio furniture maker in Santa Rosa, CA for nearly 40 years and was the host of the popular woodworking television program *WoodWorks* on the DIY network. He also has been a contributor to *Woodworker West*, since 2004.

All 91 episodes of the seven seasons of *WoodWorks* can be purchased as DVDs—by season—or as individual downloadable episodes, from David's eStore at: www.djmarks.com/estore/.

David conducts hands-on classes in his Santa Rosa, CA studio. 2018 classes are:

May 24-28	Box Making (Michael Cullen)
July 13-15	Gilding & Chemical Patination
Aug. 3-5	Marquetry & Inlay
Oct. 4-8	Creative Turning
Nov. 8-11	Bentwood Lamination
Dec. 7-9	Gilding & Chemical Patination

Class details are available at the website:
www.djmarks.com/classes/.

The piece in the above picture is just one subjective example of good design. This was a piece that was commissioned by a Church in Santa Clara, CA back in 1986. The requirements were a very light wood with $\frac{1}{4}$ " thick glass door panels, $\frac{1}{4}$ " thick glass panels for the sides, and top to allow natural light to illuminate the interior of the cabinet. They also wanted minimal support underneath the cabinet, in order to create a light feel as opposed to a heavy base.

I selected Eastern Hard Rock Maple for its fine-grained nature, as well as its strength. I built a torsion box into the base of the cabinet to support the weight of the very heavy glass. One of my big concerns was preventing any sagging in the middle of the case, which would stop the doors from opening and closing. The doors have a $\frac{1}{32}$ " reveal all the way around their perimeter, so I had to maintain strict tolerances. The torsion box worked flawlessly.

For the back panels, I selected Quilted Maple, to create a feel of cloud-like patterns. I bandsawed the wood to $\frac{3}{32}$ " and veneered both sides of the back panels, using straight grained Maple for the side that goes against the wall.

For the base, I wanted to have some way of connecting the

legs and reinforcing them, but the clients specified no supports in the middle and nothing heavy or blocky. I had always admired the work of British Master Craftsman **Edward Barnsley**, who had used bentwood lamination often in his pieces. I was inspired by his design of a long *Hall Table*, which had a bent laminated stretcher that was joined to the inside corners of the legs.

This was an extremely challenging design, but I knew it would be the perfect solution. So, I decided to attempt something similar for my cabinet.



Side View

For the doors, Brusso brass knife hinges worked very well to show minimal metal.

The “piece de resistance” was the escutcheons for the locks. I used Walrus tusk ivory, which I cut into very fine shapes and inlaid into the doors. They were set $\frac{1}{8}$ " into the doors and had another $\frac{1}{8}$ " that was proud (raised) above the surface.



This piece won *Best of Show* in 1987 at the Sonoma County Woodworkers’ Artistry in Wood show.

I personally have won many awards for my work over the past 30 years. I have seen the same piece of furniture that won an award in one show, be rejected from another show. I strive not to take that rejection personally, because on an intellectual level, I realize that the content of a show is a reflection of what the judges like or dislike.

As a matter of fact, people can be defined according to their likes and dislikes. So, how do we know how to distinguish good design from bad design? Rather than attempting to answer such a broad question in a black or white framework, my choice would be to approach it from a different perspective. First of all as a teacher, I believe that students need to be encouraged, so that they can progress and evolve. A musician might struggle for years, producing a lot of mediocre songs, before it all comes together, and he or she has a hit. The same is true for the craftsperson.

Let’s say that you, as the craftsperson, have progressed in skill level and would like to design a piece to enter a show. Here is some advice and guidelines:

If you are considering entering your work into a show, the judges will be looking at the overall visual impres-

sion of the work first, and then they will look closer to examine the details. As they take a close look, the craftsmanship will be scrutinized. One thing they will be looking for is tight fitting joinery. This means no gaps or that gaps have been filled in a craftsman-like manner. For example, a sliver of matching wood, sawdust and glue, or tinted epoxy are acceptable means of filling a gap. It does not mean that everything is perfect, but there should be no glaring faults.

Snug fitting drawers are another area judges will examine. Ideally, a drawer should open and close smoothly, without resistance, and perhaps bind up when it is fully extended rather than falling out. The same principle applies to doors. The doors should fit snugly with a uniform space around an inset door.

Surfaces that are intended to be smooth (as opposed to textured or carved) should have all traces of mill marks removed. For example, saw lines left by table saws and bandsaws, and patterns left by jointers and planers, all should be scraped and sanded smooth.

Another big area is finishing. Finishes, themselves, should not be muddy; they should enhance the beauty of the wood and allow you to read the grain clearly.

Proportions are another area that judges look at closely. Proportions determine whether a piece is awkward or graceful. All other efforts concerning design can be ruined by proportions that do not work. The most well-know proportioning system is the golden ratio, which is 1 to 1.618 and was developed by the ancient Greeks. For myself, I rely on lots of sketches, full-scale drawings, and mock ups.

No matter how you approach design, my best advice is to be persistent, because experience is the best instructor.

And now, time for questions. . .

1. Finish for Wenge: *I am using Wenge for the first time, in conjunction with figured Cherry. I am planning to use a solvent carried dye/stain and top coat sprayed varnish. My question is how should I prep the Wenge. Should I use a shellac as a sanding sealer?* Skip

David’s Answer: Generally, I like to use an oil/varnish on Wenge to bring out and darken the color of the wood. After sanding to 320 grit, I rub in and wipe off *Seal-A-Cell* by General Finishes, allowing it to cure for several days. Then, I apply a coat of shellac to lock in the color and create a sealer coat for lacquer to bond to.

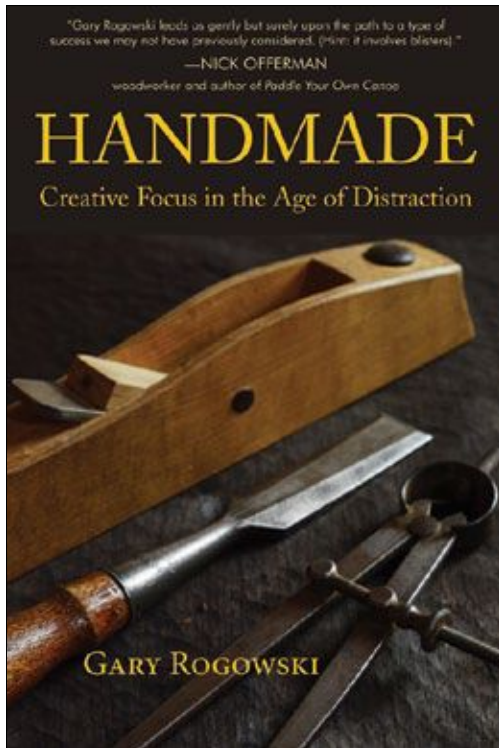
2. Veneer for Marquetry: *Where do you get your thick veneer for double bevel marquetry.* Bill

David’s Answer: I resaw and drum sand my own woods to get the veneer selection and thickness that I want. There are wood suppliers in this magazine, or you can search on *Woodfinder.com*, where you can type in the woods, thicknesses, and your zip code to find the sources closest to you.

Tools & Techniques

Tools Have Magic

by Gary Rogowski



Gary Rogowski is a furniture maker, designer, teacher, and author of various books and articles on woodworking techniques. He is also a playwright, essayist, and novelist.

In *Handmade: Creative Focus in the Age of Distraction*, he tells his evolution in becoming a woodworking craftsman. This book (180 pages, \$18.95) is part autobiography, part guide to creativity, and part guide to living an authentic life, applicable to craftspeople, artists, and anyone who seeks clarity, purpose, and creativity in their work. This excerpt is published with permission of the publisher, Linden Publishing. The book is available at www.woodworkerslibrary.com and other retail and on-line distributors.

Gary has written extensively for *Fine Woodworking* and authored the *Complete Illustrated Guide to Joinery* and *Router Joinery* for Taunton Press, as well as demonstrating router joinery techniques in Tauton's DVD, *Router Joinery*.

He also is the founder and director of The Northwest Woodworking Studio (NWS), in Portland, OR. NWS offers a full range of woodworking classes. For information, visit the website: www.northwestwoodworking.com.

There are machines now, run by computers, that will grab a stack of ¾" sheets of particle board and send them through a saw, spin them, cut them to predetermined sizes, so that another machine can rout them for slots, and drill them for holes for hinges and shelf holders. Then a worker assembles these parts to make a cabinet that might last perhaps ten years. These machines are considered tools of industry. They make a cabinet shop money, making boxes for a hungry market.

The tools that lie on my bench are different. They have magic in their grip. These tools that scatter across my shop, that hang in my tool cabinet, that I lay in my drawers and shelves have power. They too can do amazing things, but even sitting dumb and dead on my bench, they carry a hint of potential, a promise of mastery. They open up a world of possibility.

What is it about a tool in my hand that makes me feel such a sense of potential? Tools are unlike any other object that we touch. Yes, books may give us a feeling of promise, and a plate of food a sense of repletion, but a tool or instrument can be admired for its function, the beauty the maker conferred to it, its stolid serenity, its pure dead-on purpose to do one job well. A hammer isn't a saw and never will be, unless in a moment of frustration you've tried to turn it into one. The same can be said for the saw. There is purpose in how I handle them.

That saw I hang on my studio wall is more than a buck saw. It's also a symbol of hard work, of effort, of skill and knowledge. It speaks of a time when the value squeezed out of hard work wasn't done by nut-tightening computer precision. It's a symbol of our need to put our hands on the tools that will help us feel better about ourselves. They can be used for harm, as well as good, but a tool from a kit in my hand says something about how I want to face the day.

Grabbing my phone does not yield that same feeling. A phone is a symbol of reliance for most people, not independence. It is a symbol of our willingness to put our head into another screen, get our messages filtered, our world view skewed, and our problems solved by asking Siri. Many people experience the world largely through a screen now. We live in a world that is working to eliminate touch as one of our senses, to minimize the use of our hands to do things except poke at a screen. And designers are working hard to eliminate even that. Read **Richard Kearney's** fascinating essay in the *New York Times* called *Losing our Touch*. The philosophy professor from Boston College writes about how people organize sex now through a screen with online dating services. These users have coined acronyms to message their willingness to have sex, their level of touch. Forget using hands to hold, fingertips to caress, they can only message one's expected level and

area of intercourse. The driving engine of the internet has long been pornography, but how far away from each other do we have to get in order to be comfortable? We distance ourselves even in our most basic urges.

We have not simply forgotten how to use tools and make things or fix stuff that is broken. That's sad and lamentable. We have forgotten how to feel the world, except translated through our screen. This mediation by others is a loss of personal choice that masquerades as freedom to the masses. It, in effect, yields our choice to content providers and their own biases and agendas.

Instead with my tool kit in hand I can say, "Here's my bag of tools, let me try and fix that."

We make a connection with tools between our mind and our hands. I think this connection is one that is required for us to feel right. I believe that long ago, we learned to think by using our hands, not the other way around. Our hands could make movements that gave us advantage, and our brains started to develop around these concepts. Tools allow us to consider cause and effect: the lever, the wedge, the hammer. They allowed us to build and to make things in order to survive and later to live better.

Walk down to a shop simply to look at the tools. Their promise is there. The magic that is in their grasp, something old and atavistic, something real with smells from decades ago. There are tools that I have a relationship with. I don't simply hold them. There is knowledge and history in this grip.

There is in them some kind of a link to a past when our hands meant as much as our brains, when this act meant more than just a handshake on a deal or a way to hold a keypad, when they were our survival. It is the past, then, that we hold in their grip, something deep and essential to us. People have the need to put their hands on tools and to make things. We need this in order to feel whole.

My belief is that we must touch objects in order to mediate the world. When so much of the world has gone virtual, we need to experience the joy and failure of making an object. We love to build things when so few of our jobs offer a sense of progress or completion. The physical act of making things by hand is by its very nature restorative, contemplative, and centering in a way that computers will never mimic. No matter how good one is at a video game, the act of building actual things carries a benefit with it that is hard to quantify with a numerical score. It serves to touch something inside of us that is, for lack of a better word, primal. Our need to create is what got us here, with all the abundance that now surrounds us. So if some of us retreat a little to our shop and to the small world of our bench, it is done with the kindest of intentions. To make a little peace with ourselves, and thereby with the world.

There is value in working with our hands. Isn't there something inside each of us that wants to create something new, something our own? To handle the tools on



The Rogowski Stool
Walnut
(25" h, 16" w, 16" d)

*The physical act of making things by hand
is by its very nature restorative,
contemplative, and centering in a way that
computers will never mimic.*

Gary will be teaching *The Rogowski Stool* class, Feb 5-9,
at Northwest Woodworking Studio in Portland, OR



the bench or at the potter's wheel, or to play the violin or guitar. To handle these tools is to search out what secrets hide within them. They can create things for someone who knows their secrets. Knowledge is strength. Isn't knowledge the greatest tool that we have to carry with us?

The skills one needs to make beautiful things with our hands can seem distant and unreachable. The effort required of your arm and shoulder looks like too much, too long a road to travel, too hard to endure. Yet combining the efforts of hand and eye, using these opposable thumbs of ours, using our hands that are connected to our brain and to our heart in some mysterious fashion is a gift. Why not accept and use it however stumbling our first efforts are? Why not take a chance on discovering the talent we possess?

Technology now in the shop allows me to do many things very quickly by programming machinery to do the work. I am fairly certain this does less for my well-being than sharpening my plane iron and doing the work by hand, although it is slower to do things that way. It is far more valuable to my life to maintain this connection of my hands, with my tools, and with my mind.

The satisfaction of smelling the Cherry as I cut it, the tang of Ash in my nose as it's planed, the true magic of Cedar shavings in the air—these are things that a good CNC will not give me. My nose fills with these aromas, and my hands feel the heft of the wood. Reading each board as I handle it, feeling its weight, touching a spot on a board to hear it ring hollow. I know what this means. There's a crack there. It's not strong; I have to cut it away.

I don't simply cut out paper templates and draw them on the board, like it was fabric. This material, this wood, remains alive and responsive. It moves when I cut it and acts differently depending on how I show

its face to the world. I need to be close to this material to make these decisions. Putting a cut here, not there, because it will be better. I know how to treat the wood.

My students ask me if I design on a computer program and I have to say that I don't, because when I use a computer I'm using such a different side of my brain that has nothing whatsoever to do with design. Sure, if I'm building cabinets and I want a cut list, it would be just fine. But when I'm designing a piece of furniture, I don't want engineering to enter the picture until the aesthetic is in place. Almost half of my students take classes because they want to get away from their computers, so why design work on one? My drawing time is therapeutic. It prepares me for the work ahead. Why would I do this job in an hour, when I could spend four hours at it and love what I'm doing the whole time.

The difference between these approaches to drawing and to building comes down to a choice made about how one wants to experience the world. In the classical approach, it would be presumed that if you have a choice of tools, you would want the best tool you can find for the job.

The computer can cut faster, with less chance of error once set up. It is programmed to succeed for you. This is the *Workmanship of Certainty* that **David Pye** writes of in *The Nature and Aesthetics of Design*. The opposite romantic version would have us all start by felling the tree, listening to the wood with each stroke, making all of our tools to fit our hand. There would be little room for art because there would be little time for it. Or perhaps, there would be no time for cre-



Arts and Crafts-style
Sideboard
Mahogany, Ebony, Yellowheart
(36" h, 72" w, 24" d)

ation, because the relationship of tool or material to maker supersedes this in importance.

Neither approach works by itself. One gives us only product, the other only process. To be an artist in the world today requires a blending of the two in order to survive, to succeed in making and selling your work. This has to be done in a way that feeds your soul, not saps it. Pirsig posed this dilemma in *Zen and the Art of Motorcycle Maintenance*. It was his understanding that these two views of the world have to merge in order for anyone to be at peace in the world. Technology is not bad in itself. It is how it is used and the effect it has on the maker, the builder, and the mechanic that's crucial. He understood that the classic mode is primarily theoretic but has its own aesthetic. The romantic mode is primarily aesthetic but also has theory. The two can merge and work together at the bench.

Pirsig's goal was to bring these two points of view together to find the essence of Quality. Preintellectual awareness was how he put it. Understanding something before your mind could name it. It's not just seeing the tool on the bench and your knowledge and experience of what it can do, but seeing it and knowing the feel of it in your hand. One combines these two senses together in a preintellectual awareness in order to understand Pirsig's notion of Quality, his Zen approach to living and being in the world.

One doesn't have to be a Zen monk to understand this feeling. A baseball player knows it just as well, when he's in a groove and seeing the ball. It's a sense, a feeling, and all the physicality of his swing combines with the calmness in his mind, so that he can produce work, a hit, at a high level. The same is true for a musician who not only knows the notes to play but feels the difference as she bends a note in song. Different sides of our brain have to work together to produce our best, our most inspired work.

I teach the synthesis of both a classical and a romantic view of building. I make functional work that is beautiful. It is not, then, a classical versus romantic struggle, but one of having both purpose and intention in a piece. We design work that has a purpose, to be a table or chair. It is designed

He glanced back at the sledge, a bit of refuse in the vast torment of ice and reddish rock.

"It did well," he said. His loyalty extended without disproportion to things, the patient, obstinate, reliable things that we use and get used to, the things we live by. He missed the sledge.

—Ursula K. Le Guin

knowing that this design has an effect on the viewer, when she sits at this table to eat meals, to write a letter, or to play music. This is the approach that encompasses both ways of understanding reality and presumes the value of Quality for the maker and for the end user.

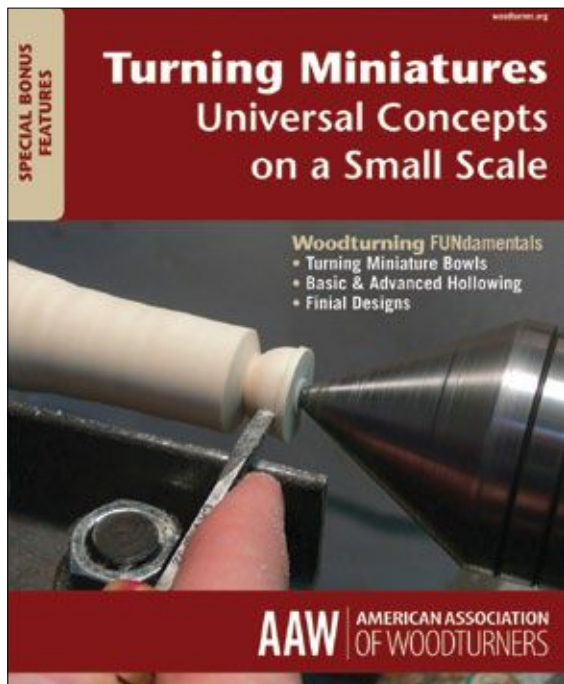
If we build things as if our lives depend upon it, then the user might sense this. If we care enough about our work to do the work well, then the user will in some small way see this. There will be no separation between what someone is and what someone does. This is Quality, and our culture's pursuit of capital, of fame, of being heard more loudly in a sea of shouting, misses the importance of it. It is Quality alone that will send us floating away on the ocean of work to be done in our life. On this ocean will we find our struggles, our peace, our failures, our hopes and petty jealousies all appear before us, as real and as fleeting as time, itself. It is not a choice for everyone. It was the right decision for me. I took the path that was best for my limited skills and capacities, my limbs and my tics, my biases and prejudices, so that I could stand at the bench and try my best to do good work.



Turning Topics

An Analytical Approach to Finial Design

by Cindy Drozda



The **American Association of Woodturners (AAW)** is dedicated to advancing the art and craft of woodturning worldwide, by providing opportunities for education, information, and organization to those interested in turning wood. Established in 1986, AAW currently has more than 15,000 members and a network of over 350 local chapters globally representing professionals, amateurs, gallery owners, collectors, and wood/tool suppliers.

Among the benefits of AAW membership are publications and resources. The AAW's journal, *American Woodturner* is the foremost publication on the art and craft of woodturning in the world. In addition, AAW compiles digital-theme publications, including original and topical articles published over the past 30 years.

One recent digital-themed publication is *Turning Miniatures* (46 pages, color). This essay is among the 10 articles about working on a small scale.

AAW offers complimentary Guest memberships, for those interested in exploring what the AAW has to offer. This trial includes limited access to a sampling of AAW resources for a full 60 days.

For more info on AAW, visit the website: www.woodturner.org.

I admit it, I do love finials. I love the way a finial completes the personality of a lidded vessel, then invites you to reach out and lift up the lid. In my eyes, a well done finial is a pleasing and lively composition that adds another dimension to a piece.

As an artist, I love having the opportunity to express motion and energy through a finial, and I enjoy its technical challenge. By adding a finial to my vessel, I also get to indulge in my love of working in a small scale, even when I'm making a larger piece.

Precise spindle work requires intense energy. There is little room for error, and the tiniest cut makes a huge difference in the finished piece. Planning the piece is critical; finial turning is not one of those projects where I want to "let the wood decide" what the finished piece will look like.

The goal of this article is to explore the process of analyzing forms and compositions. Using my philosophy on finial design as an example, I present a vocabulary for describing the positive and negative design aspects of a turning. To illustrate this philosophy, I have made an 11" tall large-scale model of one of my favorite finials (upper right). Two more models in the same scale are examples of variations on this design that I consider to have missed the mark. Finial #3 is my vision of success; #1 and #2 are the variations.

Just to set things straight, I am not suggesting that my finial is the "best" finial design or that I know more about "the perfect finial" than anyone else. There is no such thing as "the perfect" shape, finial, or composition.

LINE DESCRIBES FORM

Woodturners often say that the form (shape) of a piece is the most important design feature. When I look at vessel and bowl forms, I see form as lines. The curve of a bowl, for example, is a single curved line. To me, this line expresses motion. The motion changes momentum and speed with the radius of the curve and the length of the line.

What I refer to as the elements of a design are the composition sections where the motion of the line is interrupted, is stopped, or changes direction.

An element is a form that stands alone. If we look at my finials, I consider the individual elements to be those separated by fillets or V-grooves.

Combining elements in the proper proportions establishes the energy of the composition. I see my finial taking the motion of the top line of the vessel and continuing it upward so that it reaches for the sky. I want the finial to complete my vessel with a feeling of lightness and liveliness, as if it were dancing to music. To accomplish this, the elements are dramatically separated.

Of course, this is not the only way to use finials—different designs might display different energy. My work expresses its unique combination of energy to evoke emotions. Another person's work might be saying something completely different and would use different elements in a different way, just as not all pieces of music sound alike.

My hope is that the reader of this article will understand how to verbalize what they are expressing in their own work.

I believe that knowing the “why” of design success is important. It is not enough to say “I like it.” In fact, to say simply “I like it” might only express a personal preference. I want the ability to say “this is or is not a successful piece of artwork, and here's why.” Being conscious of what is happening in my own and other artists' work enables me to strive for success, without relying only on trial and error.

One exercise that I use is to make several examples of a design and look at them together. Taking time to just look and analyze often allows me to see what I would not have otherwise seen during the creative process. A real challenge for me is to look at work that I don't personally care for and see it as a successful piece of artwork.

TRADITIONAL BECOMES CONTEMPORARY

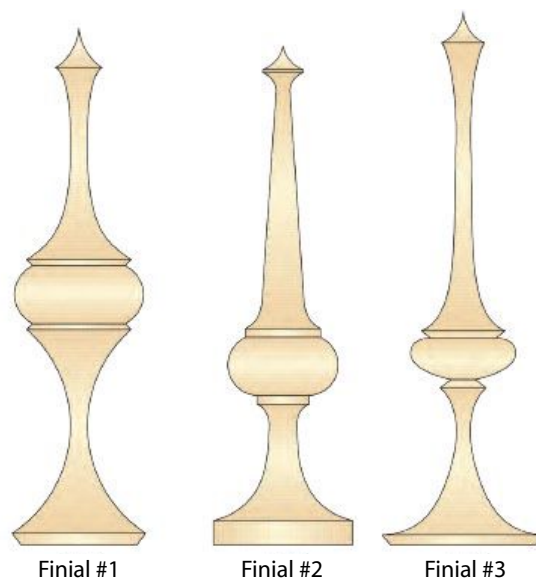
A spindle turner takes pride in creating perfectly symmetrical beads and coves and smooth, straight tapers. Each cove or bead element represents a portion of a circle with the radius remaining constant throughout. Finial #2 shows what my favorite finial design would look like if, keeping the same proportions as Finial #3, the elements were shaped like traditional spindle elements. Finial #3 is my current favorite finial design. I have taken the traditional bead and made it asymmetrical, with the widest diameter above the centerline. The coves are not constant radius coves. They are continually changing in radius as the motion initially accelerates, slows down to almost a stop, and then accelerates again to the top of the next fillet. The fillets are undercut to give them the drama and crispness of dance steps.

By tweaking their proportions, the traditional spindle elements of beads, coves, tapers, and fillets are made into contemporary design elements.

PROPORTION EXPRESSES MOTION

In a symmetrically turned object, you can simplify the study of proportion into two dimensions. Each element of the design has a height and a diameter. An abstract design adds a third dimension, altering your perception of the object's proportions.

I find it easier to understand proportions when looking at two



“Transitions separate the elements and provide the composition with a beginning and an ending. Like the punctuation in a piece of music, transitions control and direct the motion of the composition.”

Finial Box
Narra





Cindy Drozda at the lathe.

Timberline Treasure

Collaboation with David Nittmann
Maple, African Blackwwood,
Moonstonew, Diamonds in 14K gold
(28" tall, 17" dia)



dimensions, rather than three. With only height and diameter to plan for, I am able to draw my finial designs on graph paper before turning.

In Finial #1, I put my contemporary elements together in static proportions. I repeated the diameters, making the beads too bold while causing the coves to lose their dramatic dancing effect. The upper and lower cove elements were made too close to the same height, which stalled the upward motion of the finial. The overall effect is clunky, when compared to Finial #3.

The Golden Mean, a ratio of 1:1.618 (often approximated as $1/3 : 2/3$), has occurred in nature and in human-made objects and structures as far back as recorded history goes. When people are asked to pick the object they prefer, the one with proportions that comes close to the Golden Mean wins every time. Even when it is not perfectly measured out, we find that getting close to the Golden Mean is pleasing to the critical human eye.

In my experience, trying to have every element in a complex composition interact using Golden Mean proportions would have me tearing my hair out! Efforts to design a finial using a calculator can result in a static design. It is usually more visually exciting to incorporate Golden Mean proportions in only one or two relationships between elements. My view of the Golden Mean is that it is a place to start, not a strict set of rules to follow. When designing a finial, I like the results that I get when I try not to duplicate any of the dimensions within the piece. That's as close as I get to a "rule to follow."

TRANSITIONS ARE THE PUNCTUATION

When motion is interrupted or redirected, I call that "transition." Points like the joint between the lid and the vessel—where the piece contacts the surface it sits on—or the smooth change of direction in an ogee curve, are transitions in the piece. Transitions separate the elements and provide the composition with a beginning and an ending. Like the punctuation in a piece of music, transitions control and direct the motion of the composition.

A SYMPHONY IN WOOD

An orchestral symphony is a blending of individual instruments, all playing their separate parts, into a composition that is much greater than the sum of those parts. This is the same way that I look at a painting or drawing composed of lines and color. A turned piece, in a similar manner, is a composition of shapes and textures, with each element playing its part.

Every composer works in a different way, and a wide range of music appeals to a wide range of personal tastes. When we woodturners express our passions for life through our work, the result is artwork that enriches our culture.

When we all openly share our personal knowledge and feelings with the rest of the woodturning community, we grow further and at a much greater rate than we ever could on our own.

And now it's your turn

WORKSHOPS • DEMOS • CLASSES

ALASKA

ALASKA WOODTURNERS

Anchorage, AK (907) 346-2468

- Jan. 22-23 Intermediate Woodturning (Nick Agar)
 Jan. 24-26 Advanced Woodturning (Agar)
 Jan. 29-31 Intermediate Woodturning (Glenn Lucas)
 Feb. 1-2 Intermediate Woodturning (Lucas)

FOLK SCHOOL FAIRBANKS

2861 Beverly Ln., Fairbanks, AK (907) 451-0445

Mon., Wed., Fri. Principles of Woodworking

TOTEM HERITAGE CENTER

601 Deermount St., Ketchikan, AK (907) 225-5900

- Jan. 18-27 Drum Making & Design (Mike Dangel)
 Feb. 3-16 Intermediate & Advanced Cedar Bark Weaving (Holly Churchill)

ARIZONA

DAVID FLEMING

Scottsdale, AZ (602) 308-9188

- Jan. 13-14 Finishing with Shellac
 Jan. 27 Sharpening Edge Tools
 Feb. 10-11 Hand Cut Dovetails
 Feb. 24-25 Make a Wooden Plane
 Mar. 10-11 Marquetry
 Mar. 24-25 Frame & Panel

ROBERTO-VENN SCHOOL OF LUTHIERY

1012 NW. Grand Ave., Phoenix, AZ (602) 243-1179

- Jan. 2 French Polishing—5 sessions
 Jan. 7-15 Lap Steel Construction
 Feb. 12-June 29 Guitar Making & Repair

ROCKLER WOODWORKING & HARDWARE

4626 E. Thunderbird Rd., Phoenix, AZ (602) 996-3488

- Jan. 4 Band Saw Basics
 Jan. 5 Intro to Bowl Turning
 Jan. 6-7 Turning a Stacked Bowl
 Jan. 6 Table Saw Techniques Demo
 Jan. 9 Intro to Turning
 Jan. 12-13 Turn a Segmented Bowl
 Jan. 13 Base Cabinet Construction Demo
 Jan. 14 Make & Take a Lidded Box
 Jan. 15 Building Shutters
 Jan. 17 Scroll Saw Basics
 Jan. 18 Intro to the Router
 Jan. 19 Hand Cut Dovetails
 Jan. 20 Machine Made Dovetails
 Jan. 20 Door & Drawer Construction Demo
 Jan. 21 Make & Take a Wooden Goblet
 Jan. 23 Intro to Pen Turning
 Jan. 24 Make & Take a Band Saw Box
 Jan. 25 Tuning Up & Using Hand Planes
 Jan. 26 Turning a Plate
 Jan. 27 Finishing Techniques
 Jan. 27 Wood Finishing Demo
 Jan. 28 Turning Acrylic Pens
 Jan. 30 Make & Take a Knife Kit
 Feb. 3 Wood Veneering Demo
 Feb. 10 Bead Lock Joinery Demo
 Feb. 17 Cutting Tapered Legs Demo
 Feb. 24 Wood Turning with the Nova Chuck Demo

SOUTHWEST SCHOOL OF WOODWORKING

621 N. 7th Ave., Phoenix, AZ (480) 734-0274

- Jan. 12-14 Woodturning (Jimmy Clewes)
 Jan. 15-19 Joinery Advanced (Raúl H. Ramírez)
 Jan. 15-19 Turning Elegant Vessels & Decorative Techniques (J. Paul Fennell)
 Jan. 22-Feb. 15 Fundamentals of Traditional Woodworking Inclusive (David Fleming)
 Jan. 29-Feb. 22 Fundamentals of Traditional Woodworking II (John Rivard)
 Feb. 26-Mar. 2 Essential Design (Graham Blackburn)
 Mar. 13-20 Chair Making Advanced (Ramírez)

WOODCRAFT — Phoenix

3002 N. Arizona Blvd., Ste. 12, Chandler, AZ (480) 539-9663

- Jan. 6 Pyrography: Woodburning Demo
 Jan. 13 Dovetail Jigs Demo
 Jan. 20 Band Saw Tune-Up Basics Demo

WOODCRAFT — Tucson

6230 N. Oracle Rd., Ste. H-100, Tucson, AZ (520) 742-9663

- Jan. 2 Wood or Acrylic Pen Turning (Michael Phillips)

- Jan. 4 Band Saw Basics (Mark Frost)
 Jan. 5 Sharpening Clinic (Bridger Berdel)
 Jan. 6 Intro to the Lathe: Spindle Turning (Chris Vemich)
 Jan. 6 WorkSharp Demo
 Jan. 7 Intro to Gourd Finishing (Lynne East-Itkin)
 Jan. 9 Turn a Pepper Mill (Phillips)
 Jan. 10 Beginning Intarsia (Dan Eklund)
 Jan. 10 Hand Plane Tune-Up (Berdel)
 Jan. 11 Scroll Saw Photo Puzzle Project (Sharon Irene)
 Jan. 13-14 Make a Turquoise Inlaid Cutting Board (Ronald Steiner)
 Jan. 17 Sharpening Clinic (Berdel)
 Jan. 18 Beginning Woodworking (Frost)
 Jan. 20 Beginning Carving (Vernon Farr)
 Jan. 21 Scroll Saw 1 & 2 (Stan Ries)
 Jan. 25 Intro to SketchUp Design Software (Rick Castellini)
 Jan. 27 Festool Event
 Jan. 27-28 Open Segmented Bowl Assembly (Ries)
 Feb. 1 Lathe Tool Sharpening (Vemich)
 Feb. 2 Sharpening Clinic (Berdel)
 Feb. 3 Intro to the Lathe: Spindle Turning (Vemich)
 Feb. 3 Inlaid Products Demo
 Feb. 4 Intro to Woodburning (East-Itkin)
 Feb. 6 Wood or Acrylic Pen Turning (Phillips)
 Feb. 10 Turn a Chili Pepper Crusher (Nick Ortega)
 Feb. 11 Scroll Saw Sweet Heart Box (Irene)
 Feb. 14 Beginning Intarsia (Eklund)
 Feb. 14 Hand Plane Tune-Up (Berdel)
 Feb. 15 Open Shop (Frost)
 Feb. 17 Beginning Carving (Farr)
 Feb. 18 Scroll Saw 1 & 2 (Ries)
 Feb. 20 Bottle Stoppers on the Lathe (Phillips)
 Feb. 21 Sharpening Clinic (Berdel)
 Feb. 24 Festool Event
 Feb. 25 Make Your Own Custom Pen Blanks (Chris Dabney)
 Feb. 27 Turn a Lidded Box (Phillips)

WOODWORKERS' SOURCE

645 W. Elliot Rd., Tempe, AZ (480) 355-5090

17641 N. Black Canyon Hwy., Phoenix, AZ (602) 504-1931

3441 S. Palo Verde, Tucson, AZ (520) 745-8301

- Jan. 5 Bandsaw Techniques & Tricks (Tempe)
 Jan. 12 Bandsaw Techniques & Tricks (Phoenix)
 Jan. 19 Bandsaw Techniques & Tricks (Tucson)
 Feb. 2 Tablesaw 101: Your Guide to Better Techniques & Safety (Tempe)
 Feb. 9 Tablesaw 101: Your Guide to Better Techniques & Safety (Phoenix)
 Feb. 16 Tablesaw 101: Your Guide to Better Techniques & Safety (Tucson)

ARKANSAS

ARKANSAS ART CENTER

501 E. 9th St., Little Rock, AR (501) 372-4000

- Jan. 8 Woodworking II—9 sessions (Jill Kyong-McClain, Gary Fults)
 Jan. 9 Exploring Woodworking—9 sessions (Gary Ahlstrom)
 Jan. 9 Woodworking I & II—9 sessions (Kyong-McClain)
 Jan. 10 Individual Woodworking—9 sessions (Shep Miers)
 Jan. 11 Hand Tool Woodworking (Miers)
 Jan. 11 Woodworking I—9 sessions (Fults)
 Jan. 12 Basic CNC—9 sessions (Clinton Krallman)
 Feb. 10 Beginning Pen Making (John Chapman)
 Feb. 11 Advanced Pen Making (Chapman)

ARKANSAS CRAFT SCHOOL

110 E. Main St., Mountain View, AR (870) 269-8397

Call for Classes

NORTHERN CALIFORNIA

ARQUES BOAT BUILDING

Sausalito, CA (415) 331-7134

- Tues. Traditional Boat Design
 Sat. Fundamentals of Woodworking

CABRILLO COLLEGE

Aptos, CA (831) 479-6331

- Feb. 24-25 Forging & Toolmaking

CRUCIBLE

1260 7th St., Oakland, CA (510) 444-0919

- Jan. 8-12 Woodworking I
 Jan. 8-12 Woodworking I
 Jan. 13-14 Woodturning I
 Jan. 16 Woodworking I—10 sessions
 Jan. 17 Woodworking II—10 sessions
 Jan. 18 Woodworking I—10 sessions

WORKSHOPS • DEMOS • CLASSES

Jan. 19 Woodworking I—8 sessions
Jan. 20-21 Fundamentals of Woodworking
Feb. 3-4 Fundamentals of Woodworking
Feb. 10-11 Spoon Carving by Hand
Feb. 17, 24 Woodturning I—2 sessions
Mar. 16-18 The Bandsaw Box
Mar. 24-26 Woodturning II

DAVID J. MARKS WOODWORKING

Santa Rosa, CA (707) 526-2763

Call for Classes

DEBEY ZITO FINE FURNITURE

3500 Thorn Rd., Sebastopol, CA (707) 861-9126

Jan. 13-14 Bench Making for Women
Feb. 10-11 Bench Making for Women

ESSICK WOODWORKING SCHOOL

Grass Valley, CA (530) 264-6062

Jan. 13-14 Sawdust 101 (Dugan Essick)
Jan. 22-26 Woodworking (Essick)
Feb. 10 Chair (Essick)
Feb. 12-16 Woodworking (Essick)
Mar. 10 Building With Carbon Fiber (Essick)
Mar. 12-16 Woodworking (Essick)
Mar. 24-25 Sawdust 101 (Essick)

JERRY KERMODE WOODTURNING SCHOOL

Sebastopol, CA (707) 824-9893

Jan. 13-14 Beginning Woodturning
Feb. 17-18 Beginning Woodturning
Mar. 17-18 Beginning Woodturning

LAYERS OF COLORS

201 Walnut St., Roseville, CA (916) 791-5340

Feb. 10-11 Intro to Cabinet Finishes

MT. DIABLO ADULT EDUCATION

1 Santa Barbara Rd., Pleasant Hill, CA (925) 937-1530 x3990

Jan. 8 Woodturning: Open Shop—4 sessions (Jim Rodgers & Bob Nolan)
Jan. 8 Woodturning: Open Shop—6 sessions (Peter Wolff)
Jan. 8 Woodworking: Emphasis Hand Tools—6 sessions (David Lipscomb)
Jan. 10 Wood Carving: Water Fowl & Wildlife—6 sessions (Budesilich)
Jan. 10 Wood Carving: Beginning/Advanced—6 sessions (Robert Budesilich)
Jan. 10 Woodworking: Projects for Home and Yard—6 sessions (Gordon Fry)
Jan. 12 Woodworking: Open Shop—6 sessions (Lipscomb)
Jan. 18 Woodturning: Developing Classic Forms—2 sessions (Rodgers)
Jan. 22 Woodturning: Intro to Lidded Boxes—3 sessions (Michele Freeze)
Jan. 24 Woodturning: Bowls & Jam Chucks—3 sessions (John Cobb)
Jan. 25 Woodturning: Basic Bowl Turning—6 sessions (Jerry Jakubowski)
Jan. 31 Woodturning: Advanced Bowl Turning—5 sessions (Jakubowski)
Feb. 6 Woodturning: Acrylic Lidded Box: Cast & Turn—4 sessions (Joel Albert)
Feb. 8 Woodturning: Creating a Decorative Platter—3 sessions (Rodgers)

RANDALL MUSEUM

290 Melrose Ave., San Francisco, CA (415) 554-9600

Jan. 9, 11 Woodshop Safety
Jan. 16 Woodworking in Small Spaces—8 sessions (Mike Bray)
Jan. 17 Woodcarving—8 sessions (Sheri Sharp)
Jan. 18 Woodworking with Hand Tools—8 sessions (Bray)

ROCKLER WOODWORKING & HARDWARE

4420 Treat Blvd., #A, Concord, CA (925) 521-1800

Jan. 6 Table Saw Techniques Demo
Jan. 10 Pen Turning
Jan. 13 Base Cabinet Construction Demo
Jan. 20 Door & Drawer Construction Demo
Jan. 24 Lidded Vessel Turning
Jan. 27 Wood Finishing Demo
Feb. 3 Wood Veneering Demo
Feb. 9 Pen Turning
Feb. 10 Bead Lock Joinery Demo
Feb. 17 Cutting Tapered Legs Demo
Feb. 21 Bandsaw Box
Feb. 24 Wood Turning with the Nova Chuck Demo

ROCKLER WOODWORKING & HARDWARE

6648 Lonetree Blvd., Rocklin, CA (916) 259-7403

Jan. 6 Bowl Turning
Jan. 6 Table Saw Techniques Demo
Jan. 13 Knife Making
Jan. 13 Base Cabinet Construction Demo
Jan. 20 Custom Bottle Stopper Turning
Jan. 20 Door & Drawer Construction Demo
Jan. 27 Shop Tool Basics & Safety
Jan. 27 Wood Finishing Demo

Feb. 3 Wood Veneering Demo
Feb. 10 Bead Lock Joinery Demo
Feb. 17 Cutting Tapered Legs Demo
Feb. 24 Wood Turning with the Nova Chuck Demo

SIERRA COLLEGE

Rocklin, CA (916) 781-6280

Feb. 10 Intro to Cabinet Finishing—2 sessions
Feb. 24 Kitchen Design

WOODCRAFT — Sacramento

9545 Folsom Blvd., Sacramento, CA (916) 362-9664

Jan. 4 Intro to Pen Turning: The American Slim (Jack Stellman)
Jan. 6 Porter Cable Dovetail Jig Basics (Ray Woodbeck)
Jan. 7 Sharpening Your Hand Tools (Adam Panto)
Jan. 11 Discussion on Cabinetmaking Techniques (Mike Dunajski)
Jan. 18 Get the Most Out of Your Tablesaw (Dunajski)
Jan. 20 Cabinetry 2: Building Stile & Rail Doors (Dunajski)
Jan. 21 Turning Tops (Stellman)
Jan. 25 How Wood Works: From Tree to Project (Panto)
Jan. 27 More Bandsaw Boxes (Panto)
Jan. 28 Inlay Techniques (Panto)
Feb. 1 Turn an Acrylic Wall Street Pen (Stellman)
Feb. 3 Intro to CNC Carving (Bob Prichard)
Feb. 8 Fancy Laminated Turning Techniques (Dunajski)
Feb. 11 Intro to Turning Wood: Bowl & Mallet (Stellman)
Feb. 15 Intro to Hand-Cut Dovetails (Dave Traversi)
Feb. 17 Cabinetry 3: How to Build Drawers (Dunajski)
Feb. 18 Intro to Woodworking: Laminated Cutting Board (Woodbeck)
Feb. 22 Logs to Lumber: Harvest Your Own Wood! (Panto)
Feb. 24-25 Build a Slab Bench (Panto)

WOODCRAFT — SF Bay Area

40 El Camino Real, San Carlos, CA (650) 631-WOOD

Jan. 9 Shop Safety: Hands On (Tom Smith)
Jan. 13 Router 101: Router Basics (Claude Godcharles)
Jan. 16 Intro to Pyrography (Smith)
Jan. 24 Shop Safety, Hands On (Godcharles)
Jan. 27 Intro to Woodworking (Godcharles)
Feb. 5 Intro to Pyrography (Smith)
Feb. 6 Shop Safety: Hands On (Smith)

SOUTHERN CALIFORNIA

ALLIED WOODSHOP

407 E. Pico Blvd., Ste. 1006, Los Angeles, CA (310) 429-5611

Jan. 6, 27 Intro to Woodworking
Jan. 9 Intermediate Furnituremaking—10 sessions (R.H. Lee)
Jan. 10 Intro to Furnituremaking—10 sessions (Lee & Laura Zahn)
Feb. 10, 24 Intro to Woodworking
Mar. 10, 24 Intro to Woodworking

AMERICAN SCHOOL OF FRENCH MARQUETRY

3815 Utah St., San Diego, CA (619) 298-0864

Feb. 5, 12 Marquetry Workshop—5 sessions (Patrick Edwards)

ART CENTER COLLEGE OF DESIGN

Pasadena, CA (626) 396-2319

Jan. 18 Furniture Design—12 sessions

CERRITOS COLLEGE

11110 Alondra Blvd., Norwalk, CA (562) 467-5050

Jan. 7 Woodworking Fundamentals—6 sessions (Robert Thornbury)
Jan. 13 Fundamentals of Wood & Bowl Turning—16 sessions (Jerry Knight)
Jan. 14 Woodturning Techniques—16 sessions (James Driskell)
Jan. 20 Woodworking for Contemporary Spaces—15 sessions (John Wood)
Mar. 4 Woodworking Fundamentals—6 sessions (Thornbury)

COMMUNITY WOODSHOP LA

3617 San Fernando Rd., Glendale, CA (626) 808-3725

Jan. 6 Intro to Woodturning
Jan. 7 Frames: Rectangular
Jan. 8 Cutting Boards
Jan. 13 Wooden Utensils: Sculpting & Shaping Techniques
Jan. 14 Coffee Table in Walnut—4 sessions
Jan. 14 Intro to Woodturning
Jan. 20 Intro to Cabinetry—5 sessions
Jan. 21 Longboard—2 sessions
Jan. 28 Intermediate Turning: Wooden Bowls

CUESTA COLLEGE

State Highway 1, San Luis Obispo, CA (805) 546-3132

Call for Classes

JORY BRIGHAM WORKSHOP

Paso Robles, CA (805) 858-9699

Feb. 16-18 Woodworking Weekend: End Table

WORKSHOPS • DEMOS • CLASSES

OTIS COLLEGE OF ART & DESIGN

9045 Lincoln Blvd., Los Angeles, CA (310) 665-6950

- Jan. 17 Advanced Furniture Design Lab—15 sessions (Jeff Newell)
Feb. 5 Machine Woodworking—10 sessions (Andrew Armstrong)
Feb. 6 Surface Materials & Presentation Techniques—10 sessions (Ty Wynn)

ROCKLER WOODWORKING — Ontario

4320 E. Mills Circle Rd., Ste. G, Ontario, CA (909) 481-9896

- Jan. 6 Table Saw Techniques Demo
Jan. 13 Intro to Turning: Spindles
Jan. 13 Base Cabinet Construction Demo
Jan. 20 Door & Drawer Construction Demo
Jan. 27 Wood Finishing Demo
Feb. 3 Wood Veneering Demo
Feb. 10 Bowl Turning
Feb. 10 Bead Lock Joinery Demo
Feb. 17 Cutting Tapered Legs Demo
Feb. 24 Wood Turning with the Nova Chuck Demo

ROCKLER WOODWORKING — Orange

1955 Tustin St., Orange, CA (714) 282-1157

- Jan. 6, 20 Safety Basics (Mike Ward)
Jan. 6 Table Saw Techniques Demo
Jan. 7 Intro to Pen Turning (Brian Casteel)
Jan. 10 Bolt Action Make & Take (Casteel)
Jan. 13 Base Cabinet Construction Demo
Jan. 14 Intro to Bandsaws (Casteel)
Jan. 20 Door & Drawer Construction Demo
Jan. 21 Intro to Bowl Turning (Mike Hart)
Jan. 24 Knife Making Make & Take (Hart)
Jan. 27 Wood Finishing Demo
Jan. 27 Router Table Basics (Ward)
Jan. 28 Table Saw Basics (Casteel)
Feb. 3, 17 Safety Basics (Ward)
Feb. 3 Wood Veneering Demo
Feb. 4 Intermediate Pen Turning (Casteel)
Feb. 7 Building a Bluetooth Speaker (Casteel)
Feb. 10 Bead Lock Joinery Demo
Feb. 11 Intro to Bowl Turning (Hart)
Feb. 17 Cutting Tapered Legs Demo
Feb. 18 Intro to Pen Turning (Casteel)
Feb. 21 Building a Small Step Stool Make & Take (Casteel)
Feb. 24 Sharpening Basics (Hart)
Feb. 24 Wood Turning with the Nova Chuck Demo
Feb. 25 Knife Making Class (Hart)

ROCKLER WOODWORKING — Pasadena

83 S. Rosemead Blvd., Pasadena, CA (626) 356-9663

- Jan. 6 Table Saw Techniques Demo
Jan. 13 Base Cabinet Construction Demo
Jan. 20 Door & Drawer Construction Demo
Jan. 27 Wood Finishing Demo
Feb. 3 Wood Veneering Demo
Feb. 10 Bead Lock Joinery Demo
Feb. 17 Cutting Tapered Legs Demo
Feb. 24 Wood Turning with the Nova Chuck Demo

ROCKLER WOODWORKING — San Diego

8199 Clairemont Mesa Blvd., San Diego, CA (858) 268-1005

- Jan. 6 Loose Tenon Joinery Demo
Jan. 6 Table Saw Techniques Demo
Jan. 13 Base Cabinet Construction Demo
Jan. 20 Door & Drawer Construction Demo
Jan. 27 Wood Finishing Demo
Jan. 27 45 Degree Lock Miter Joints Demo
Feb. 3 Wood Veneering Demo
Feb. 10 Bead Lock Joinery Demo
Feb. 17 Cutting Tapered Legs Demo
Feb. 24 Wood Turning with the Nova Chuck Demo

ROCKLER WOODWORKING — Torrance

20028 Hawthorne Blvd., Torrance, CA (310) 542-1466

- Jan. 6 Shop Safety (Lou Barcelo)
Jan. 6 Table Saw Techniques
Jan. 13 Beginning Carving (Larry Bates)
Jan. 13 Base Cabinet Construction Demo
Jan. 20 Casting Resin Pen Blanks (Glen Granger)
Jan. 20 Door & Drawer Construction Demo
Jan. 27 Turning Cast Resin & Acrylic Pens (Granger)
Jan. 27 Wood Finishing Demo
Feb. 3 Wood Veneering Demo
Feb. 3 Intermediate Carving (Bates)
Feb. 10 Bead Lock Joinery Demo
Feb. 17 Cutting Tapered Legs Demo

- Feb. 17 Beginning Pen Turning (Granger)
Feb. 24 Handtools #1 (Roger Davis & Barcelo)
Feb. 24 Wood Turning with the Nova Chuck Demo

RUSS FILBECK CHAIRMAKER

San Diego, CA (858) 566-9699

- Jan. 22-26 Chair Making: 2-Slat Ladder Back (Russ Filbeck)
Feb. 12-16 Chair Making: 2-Slat Ladder Back (Filbeck)

SANTA BARBARA COMMUNITY COLLEGE

300 N. Turnpike Rd., Santa Barbara, CA (805) 683-8200

- Jan. 16 A Woodworking Woodshop—9 sessions (Stephen Scheftic)
Jan. 16 Wood Product Manufacturing Methods—9 sessions (Scheftic)
Jan. 17 Intermediate/Advanced Woodworking—9 sessions (Scheftic)
Jan. 22 A Woodworking Woodshop—7 sessions (Scheftic)

SLO MAKERSPACE

81 Higuera St., San Luis Obispo, CA

- Jan. 13, 27 Woodturning: Basic Safety
Jan. 6, 20 Woodturning: Spindle Class
Jan. 6, 20 Woodturning: Bowl Turning Class I
Jan. 13 Woodturning: Bowl Turning Class II
Jan. 28 Woodturning: Advanced Class
Feb. 10, 17 Woodturning: Basic Safety
Feb. 3, 17 Woodturning: Spindle Class
Feb. 3, 17 Woodturning: Bowl Turning Class I
Feb. 10 Woodturning: Bowl Turning Class II
Feb. 25 Woodturning: Advanced Class

VOCADEMY

1635 Spruce St., Riverside, CA (951) 266-6630

Call for Woodshop and Industrial Arts Classes

WILLIAM NG WOODWORKERS

1340 N. Dynamics St., Suite H Anaheim, CA (714) 993-4215

- Feb. 17-18 Tuning & Using a Japanese Plane (Taeho Kwon)
Feb. 19-24 Sitting Bench/Coffee Table with Traditional Eastern Joinery (Kwon)
Feb. 26-Mar. 3 The Fundamentals of Fine Woodworking (William Ng)
Mar. 5-10 Greene & Greene-Inspired Coffee Table (Ng)
Mar. 17-18 Inlay Techniques (Ng)
Mar. 19-23 Joinery Techniques (Ng)
Mar. 24-31 Shoji Lamp (Kwon)

WOODCRAFT — Orange County

10770 Talbert Ave., Fountain Valley, CA (714) 963-9663

- Jan. 6 Basic Lathe Turning Techniques (Steve Carbajal)
Jan. 13 Lathe Turned Bowls (Harry Williams)
Jan. 14 Table Saw Basics (Jim McWilliam)
Jan. 20-22 Building an Acoustic Guitar (Scott Dixon)
Jan. 27 Basic Router Techniques (Ron Higgins)
Jan. 28 Pen Turning (Carbajal)
Feb. 1 Sharpening Chisel/Plane Iron (Bill Blackburn)
Feb. 3 CNC 101 (Bill Caldwell)
Feb. 4 Basic Lathe Turning Techniques (Carbajal)
Feb. 10 Cabinet Making Basics (Larry Margules)
Feb. 11 Crown Moulding (McWilliam)
Feb. 17 Intro to Hand-Cut Dovetails (Mike Henderson)
Feb. 24 Bandsaw 101 (Fred Wilmott)
Feb. 24 Sharpening Chisel/Plane Iron (Blackburn)
Feb. 25 Pen Turning (Carbajal)

WOODCRAFT — Ventura

3860 E. Main St., Ventura, CA (805) 658-9663

- Jan. 4 Small Bowl Turning
Jan. 6 Hand Plane Usage in the Modern Shop (Mark Chandler)
Jan. 8 Power Carve: Cheetah—3 sessions (Mike Horwitz)
Jan. 11 Pen Turning: Wall St. II Acrylic (Gerry Wilson)
Jan. 13 Box Joinery Techniques: Dovetail (Ishikawa)
Jan. 18 Pen & Pencil Turning: Slim Style (Ishikawa)
Jan. 20 Basics of Cabinet Making (Larry Margules)
Jan. 25 Wood Burning 101 (Rich Smith)
Jan. 27 Band Saw Basics (Wilson)
Feb. 3 Box Joinery Techniques: Keyed Miter Joint (Ishikawa)
Feb. 8 Sharpening Carving Tools (Al Plasch)
Feb. 10 Boxmaking: Sweetheart Box (David Blackburn)
Feb. 15 Hand Plane Usage in the Modern Shop (Chandler)
Feb. 17 Wood Burning 101 (Rich Smith)
Feb. 22 Small Bowl Turning (Ishikawa)
Feb. 24 Pen Turning: Wall St. II Acrylic (Wilson)

COLORADO

ANDERSON RANCH ARTS CENTER

Snowmass Village, CO (970) 923-3181

- Jan. 8, 15, 22 Summer Registration Opens in January
Open Studio: Wood—5 sessions (Mark Tan)

WORKSHOPS • DEMOS • CLASSES

BEMIS SCHOOL OF ART

818 Pelham Pl., Colorado Springs, CO (719) 475-2444
Call for Classes

COLORADO SCHOOL OF LUTHERIE

1457 S. Broadway, Denver, CO (303) 777-7411

- Jan. 3 Steel String Guitar Building Course—18 sessions
Jan. 6 String Instrument Setup 101—8 sessions
Jan. 15 Ukulele Building—12 sessions

RECREATIVE

765 Santa Fe Dr., Denver, CO (720) 638-3128
Call for Classes

O'BRIEN GUITARS

Parker, CO (720) 352-8647

- Jan. 4-9 Classical Guitar Building
Jan. 16-21 Steel String Guitar Building
Jan. 29-Feb. 3 Ukulele Building
Feb. 5-10 Steel String Guitar Building
Feb. 19-24 Classical Guitar Building
Mar. 5-10 Steel String Guitar Building
Mar. 26-31 Classical Guitar Building

ROCKLER WOODWORKING & HARDWARE

2553 S. Colorado Blvd., Denver, CO (303) 782-0588

- Jan. 6 Lathe Basics (Bruce Perry)
Jan. 6 Table Saw Techniques Demo
Jan. 7 Intro to Turning (Perry)
Jan. 13-14 Traditional Joinery: Table (Dan Briechle)
Jan. 13 Base Cabinet Construction Demo
Jan. 20-21 Woodworking 101: Table (Tracy Gray)
Jan. 20 Door & Drawer Construction Demo
Jan. 27 Intro to Intarsia (Marvin Benson)
Jan. 27 Wood Finishing Demo
Feb. 3 Turning Bowls (Perry)
Feb. 3 Wood Veneering Demo
Feb. 4 Keepsake Dovetail Box (Briechle)
Feb. 10-11 Woodworking 101: Bookcase (Gray)
Feb. 10 Bead Lock Joinery Demo
Feb. 17 Cutting Tapered Legs Demo
Feb. 18 Finishing: Hands-On (Rich Johnson)
Feb. 24 Intro to Scroll Saw (Sherry Allen)
Feb. 24 Wood Turning with the Nova Chuck Demo

TRENT BOSCH WORKSHOPS

Fort Collins, CO (970) 568-3299

Call for Woodturning Workshops

WOODCRAFT — Colorado Springs

750 Garden of the Gods Rd., Colorado Springs, CO (719) 266-9889

- Jan. 6 Woodworking I—3 sessions (Brian Hubel)
Jan. 14 Wood Pen Making Basics (George Jungerman)
Jan. 20 CNC 101 (Bob Stanforth)
Jan. 21 Wooden Hand Planes I (Keith Jay)
Jan. 27 Turning Tool Basics (Dennis Merrifield)
Jan. 28 Woodworking II—3 sessions (Hubel)
Feb. 8 Finishing Basics (Hubel)
Feb. 9-11 Building an Acoustic Guitar (Brian Gaines)
Feb. 17 Wood Selection & Stock Preparation (Hubel)
Feb. 18 Wood Pen Making Basics (Jungerman)
Feb. 24 Wood Fishing Lures (Jay)

WOODCRAFT — Denver

6770 S. Peoria St., Centennial, CO (303) 209-0007

- Jan. 4 Relief Carving—4 sessions (Charlie Milliser)
Jan. 6 Relief Carving Demo (Milliser)
Jan. 6 Turn a Bowl (Don Edwards)
Jan. 7 Turn a Pen (Chris Combs)
Jan. 13 Bandsaw 101 (Charles Holzheimer)
Jan. 14 Using Your Hand Held Router (Brendan Whitehead)
Jan. 16 Woodworking 101—4 sessions (Shawn Smith)
Jan. 20 Intro to Woodturning (Doug Greiner)
Jan. 21 Walking Cane (Holzheimer)
Jan. 27 Hand Sharpening 101 (Doug Manter)
Jan. 27 Sharpening Turning Tools (Edwards)
Jan. 28 Advanced Knife Making Techniques (Whitehead)
Feb. 1 Relief Carving—4 sessions (Milliser)
Feb. 3 Heart-Shaped Puzzle Box (Holzheimer)
Feb. 4 Intro to Finishing (Smith)
Feb. 10-11 Woodworking 101 (Manter)
Feb. 11 Scroll Saw 101 (Combs)
Feb. 17 Intro to Woodturning (Greiner)
Feb. 24 Turn a Bowl (Greiner)

WOODCRAFT — Loveland

3718 Draft Horse Dr., Loveland, CO (970) 292-5940

- Jan. 6 Intro to Woodturning (Doug Schneider)
Jan. 11 Woodworking 101—4 sessions (Dee Talmhain)
Jan. 13 Intro to the Table Saw (Ken Stoneman)
Jan. 14 Sharpening Lathe Turning Tools (Schneider)
Jan. 15 Beyond Basic Carving: Wood Sculpting—6 sessions (Angela Callow)
Jan. 21 Scroll Saw 101 (Robin Talmhain)
Jan. 27 Bowl Turning Simplified (Schneider)
Feb. 9 Carve Realistic Wildlife—6 sessions (Rod Hendrickson)
Feb. 10 Advanced Bowl Turning (Schneider)
Feb. 11 Beginning Intarsia (R. Talmhain)
Feb. 17 Woodworking 101—4 sessions (Steve Huval)
Feb. 18 Intro to Woodturning (Schneider)
Feb. 25 Hand Carving Fundamentals (R. Talmhain)

HAWAII

HONOLULU MUSEUM OF ART

2411 Makiki Heights Dr., Honolulu, HI (808) 532-8741

- Jan. 6-7 Traditional and Natural Edge Bowl Turning (Andy Cole)
Jan. 20 Turning Small Stuff (Cole)
Feb. 17 Beginning Bowl Turning (Cole)

IDAHO

WOODCRAFT

6883 W. Overland Rd., Boise, ID (208) 338-1190

- Tuesdays Weekly Wood Carving (Lennie Williams)
Jan. 2, 30 Intro to Wood Burning (Sharon Becker)
Jan. 3 Lathe Tool Sharpening (Steve Young)
Jan. 3 Handheld Router Techniques (Bob Rudkin)
Jan. 4 Hand Tool Coaching (Tim Stewart)
Jan. 8 Bandsaw Tune-Up (Brian Stockham)
Jan. 10 Toni Twist Pen Class (Steve Merrill)
Jan. 10 Beginning Carving (Eric Owens)
Jan. 17 Base Cabinet Construction—2 sessions (Aaron Cornell)
Jan. 18 Intro to Hand Tools (Stewart)
Jan. 20 Bowl Turning (Gary Smith)
Jan. 24 Turn a Sedona Roller Ball Pen (Merrill)
Jan. 24 Tablesaw Techniques & Safety (Rudkin)
Jan. 25 Porter Cable Dovetails (Cornell)
Jan. 25 Hand Tool Sharpening (Stewart)
Jan. 31 Lathe Tool Sharpening (Young)
Jan. 31 Rough to Ready (Brian Bass)
Feb. 1 Wooden Spoon Making (Rex Hansen)
Feb. 1 Hand Tool Coaching (Stewart)
Feb. 2-4 Leigh Dovetailed Jewelry Box (Cornell)
Feb. 5 Scroll Saw 101 (Bass)
Feb. 6 Intro to Basic Finishing (Jeff Watson)
Feb. 7 Router Table Techniques (Rudkin)
Feb. 7 Toni Twist Pen Class (Merrill)
Feb. 8-9 Milk Paint: UpCycling & Creative Combos (Tanner Scott)
Feb. 10 Router Inlay (Cornell)
Feb. 12 Bandsaw Tune-Up (Stockham)
Feb. 15 Intro to Hand Tools (Stewart)
Feb. 17 Spindle Turning (Smith)
Feb. 17 Upper Cabinet Construction (Cornell)
Feb. 21 Turn a Sedona Roller Ball Pen (Merrill)
Feb. 22 Hand Tool Sharpening (Stewart)
Feb. 24 Woodworking 101: Box Making (Bass)
Feb. 28 Restore It (Watson)

IOWA

VESTERHEIM MUSEUM

502 W. Water St., Decorah, IA (563) 382-9681

- Feb. 2-4 Scandinavian Style Flat-Plane Figure Carving (Harley Refsal)
Feb. 24-28 Shrinkbox: Scandinavian Chip Carving & Painting (Jögge Sundqvist)
Feb. 26-28 Kuksa Carving: Scandinavian Drinking Cup (Alexander Yerks)
Mar. 2-4 Kuksa Carving: Traditional Scandinavian Drinking Cup (Yerks)
Mar. 3-7 Swedish Traditional Spoon Carving (Sundqvist)

KANSAS

WOODCRAFT

8645 Bluejacket Rd., Lenexa, KS (913) 599-2800

- Jan. 6 Build a Bookcase (Kevin Newman)
Jan. 7 Pen Turning for Beginners (Chris Teenor)
Jan. 10 Basic Router Techniques (Mike Cobb)
Jan. 13 Scroll Saw Basics (David Roth)
Jan. 14 Bowl Turning Boot Camp—2 sessions (Anthony Harris)
Jan. 17 Fundamentals of Woodworking—3 sessions (Cobb)

WORKSHOPS • DEMOS • CLASSES

Jan. 23 Total Package Finishing—3 sessions (Craig Arnold)
 Jan. 28 Woodturning 101 (Harris)
 Feb. 3 Carving Expressions of the Human Face (Dennis Bixby)
 Feb. 4 Pen Turning for Beginners (Teenor)
 Feb. 7 Intermediate Router Techniques (Cobb)
 Feb. 11 Sharpening Your Lathe Tools (Harris)
 Feb. 17-18 Make a Kitchen Cabinet (Newman)
 Feb. 21 Tuning the Band Saw for Perfect Cuts (Cobb)
 Feb. 24 Sharpening Basics: The Skill of a Lifetime (Cobb)
 Feb. 25 Learn to Turn a Solid Wooden Egg (Harris)

MISSOURI

AMERICAN WOODWORKING ACADEMY

1304 W. Lark Industrial, Fenton, MO (636) 343-3750

Jan. 2-4 Fundamentals of Woodworking
 Jan. 2, 3, 4 Master Woodworking Program—22 or 44 weeks

CRAFT ALLIANCE

501 N. Grand Blvd., St. Louis, MO (314) 534-7528

Jan. 6, 10 Beginning Wood Turning—6 sessions (Jeff Hornung, Elaine Diller)
 Jan. 9 Lidded Boxes and Hollow Forms—6 sessions (Hornung)
 Feb. 17 Turned Bowls—3 sessions (Diller)
 Feb. 20 Woodturning: Beyond the Basics—6 sessions (Hornung)
 Feb. 21 Beginning Wood Turning—6 sessions (Hornung)
 Mar. 11 Dress Up that Bowl—3 sessions (Diller)

KANSAS CITY ART INSTITUTE

4415 Warwick Blvd., Kansas City, MO (816-802-3333)

Jan. 27 Discover Woodworking—6 sessions
 Mar. 17 Advanced Woodworking

KANSAS CITY WOODWORKERS' GUILD

3189 Mercier St., Kansas City, MO www.kcwoodworkersguild.org

Jan. 4-5 Traditional Bandsaw Boxes (George Rexroad)
 Jan. 18 Basic Woodworking—10 sessions

ROCKLER WOODWORKING

11977 St. Charles Rock Rd., Ste. 110A, St. Louis, MO (314) 209-1116

Jan. 6 Table Saw Techniques Demo
 Jan. 13 Base Cabinet Construction Demo
 Jan. 20 Door & Drawer Construction Demo
 Jan. 27 Wood Finishing Demo
 Feb. 3 Wood Veneering Demo
 Feb. 10 Bead Lock Joinery Demo
 Feb. 17 Cutting Tapered Legs Demo
 Feb. 24 Wood Turning with the Nova Chuck Demo

WOODCRAFT

2077 Congressional Dr., St. Louis, MO (314) 993-0413

Feb. 1 Turn a Wall Street II Pen (Tim Clayton)
 Feb. 3 Scrapwood Series: Cutting Board (Michael Smith)
 Feb. 4 Beginning Bowl Turning (Frank Petruso)
 Feb. 8 Setting Up Dust Collection (Jeff Massot)
 Feb. 15 Turn an Acrylic Pen: Cigar Pen (Clayton)
 Feb. 16 Cheese Board & Bottle Stopper
 Feb. 17 Beginning CNC: An Introduction to V-Carve (Frank Griffin)
 Feb. 18 Beginning Bowl Turning (Petruso)
 Feb. 22 Intro to the Scroll Saw (Dan Gorry)
 Feb. 24 Knife Making: Skinner Blade

NEBRASKA

WOODCRAFT

14605 Wright St., Omaha, NE (402) 330-5444

Jan. 4 Joinery (Greg Dunn)
 Jan. 5 Scroll Saw I: Beginning (Dan Klima)
 Jan. 6 Intro to Bowl Turning (Klima)
 Jan. 7 Table Saw Basics (Dunn)
 Jan. 9 Skew Turning (Klima)
 Jan. 10 Jointer / Planer / Bandsaws Basics (Grant Brassette)
 Jan. 11 Hand Planes (Klima)
 Jan. 12 Chip Carving I (Steve Reed)
 Jan. 13 Carving Love Spoons (Ken Armsbury)
 Jan. 14 Architectural Carving (Dennis Zongker)
 Jan. 16 Furniture Making—2 sessions
 Jan. 18 Router Basics (Brassette)
 Jan. 19 Relief Carving (Armsbury)
 Jan. 20 Pen Turning I: Beginning (Klima)
 Jan. 21 Carving Figurines I (Reed)
 Jan. 23 Sharpening (Klima)
 Jan. 25 Drawer Construction (Jeff Krabbenhoft)
 Jan. 26 Intro to Woodburning (Klima)
 Jan. 27 Finishing (Cy Amesquita)
 Jan. 28 Wine Bottle Stoppers (Klima)

Jan. 29 Box Making (Krabbenhoft)
 Feb. 2 Chip Carving II (Reed)
 Feb. 3 Pen Turning II: Intermediate (Klima)
 Feb. 4 Carving Love Spoons (Armsbury)
 Feb. 5 Chip Carving I (Reed)
 Feb. 8 Jointer / Planer / Bandsaws Basics (Brassette)
 Feb. 9 Bark Carving Whimsical Houses—2 sessions (Armsbury)
 Feb. 10 Table Saw Basics (Dunn)
 Feb. 11 Window Method Marquetry (Zongker)
 Feb. 15 Cabinet Making Series—3 sessions (Krabbenhoft)
 Feb. 17 Intro to Spindle Turning—2 sessions (Klima)
 Feb. 18 Intro to Woodburning (Klima)
 Feb. 20 Scroll Saw I: Beginning (Klima)
 Feb. 23 Pen Turning I: Beginning (Klima)
 Feb. 24 Relief Carving (Armsbury)

NEVADA

COLLEGE OF SOUTHERN NEVADA

4125 Mardon Ave., Las Vegas, NV (702) 651-4059

Jan. 9 Basic Woodworking—6 sessions (Jaime Yocono)
 Jan. 17 Beginning Woodworking—5 sessions (Ray Alvey)
 Feb. 13 Intermediate Woodturning—6 sessions (Christian Brisepierre)
 Feb. 14 Beginning Woodturning—6 sessions (Brisepierre)
 Feb. 21 Beginning Woodworking—5 sessions (Alvey)
 Feb. 22 Woodworking Drawers and Doors—6 sessions (Yocono)
 Mar. 20 Basic Woodworking—6 sessions (Yocono)

THE WOODWORKING SOURCE

9744 S. Virginia St., Reno, NV (775) 624-9174
 Call for Classes

UNIVERSITY OF NEVADA

Las Vegas, NV (702) 895-3394

Jan. 8 Woodworking I—6 sessions (Jamie Yocono)
 Jan. 11 Woodworking: Spoon Carving—3 sessions
 Mar. 19 Woodworking: Making an Adirondack Chair—6 sessions
 Mar. 22 Woodworking I—6 sessions (Jamie Yocono)

WOOD IT IS!

2267 W. Gowan #106/107, North Las Vegas, NV (702) 631-1870

Jan. 9 Basic Woodworking—6 sessions (Jamie Yocono)
 Feb. 22 Drawers & Doors—6 sessions (Yocono)
 Mar. 20 Basic Woodworking—6 sessions (Yocono)

WOODTURNING WITH JIMMY CLEWES

Las Vegas, NV (702) 387-2033

Jan. 19-21 Woodturning—3 sessions
 Feb. 2, 9, 16, 23 Woodturning—3 sessions
 Mar. 9, 23 Woodturning—3 sessions

NEW MEXICO

NORTHERN NEW MEXICO COLLEGE

El Rito, NM (575) 581-4117

Jan. 17 Spanish Colonial Furniture—19 sessions
 Jan. 24 Retablo Making—18 sessions

SANTA FE COMMUNITY COLLEGE

6401 Richards Ave., Santa Fe, NM (505) 428-1471

Jan. 16 Intro to Finishing—8 sessions
 Jan. 16 Intro to Woodturning—8 sessions
 Mar. 12 Advanced Woodturning—8 sessions

OKLAHOMA

MOHAWK FINISHING PRODUCTS

Oklahoma City, OK (800) 545-0047

Mar. 27-28 Wood Touch-Up & Repair

MOORE NORMAN TECHNOLOGY CENTER

4701 12th Ave. NW., Norman, OK (405) 217-8229

Jan. 11 Furnituremaking—26 sessions
 Jan. 20 Woodturning: Advanced Lidded Container
 Jan. 27 Woodcarving for Beginners—10 sessions
 Feb. 3 Woodworking: Advanced Wooden Bowls
 Feb. 17 Woodturning: Wooden Platters
 Mar. 3 Woodturning: Multi-Axle

WOODCRAFT—Oklahoma City

9301 N. May Ave., Oklahoma City, OK (405) 748-8844

Jan. 5 Bowl Turning (Adam Unsell)
 Jan. 6 Pen Turning (Mike Forrest)

WWW.ACCURATEDOVETAILS.COM

WORKSHOPS • DEMOS • CLASSES

Jan. 10 Mortise & Tenon by Hand (Jim Mercer)
 Jan. 13 Building a Cabinet—4 sessions (Aaron Knavel)
 Jan. 18 CNC Workshop (Tyson Stephenson)
 Jan. 27 Box Joint / Wooden Hinge Box (Larry Knavel)
 Feb. 3 Pen Turning (Forrest)
 Feb. 7 Tuning a Hand Plane (Mercer)
 Feb. 10 Woodcraft University: Router 101 (Bob Natsch)
 Feb. 11 Bark Carving: Hobbit House (Steve Brandt)
 Feb. 14 Build a Raised Panel Door (A. Knavel)
 Feb. 17 Box Joint / Wooden Hinge Box (L. Knavel)
 Feb. 24 Beginning Woodworking (A. Knavel)

WOODCRAFT—Tulsa
6341 E. 41st St., Tulsa, OK (918) 384-0100
 Call for Classes

OREGON

ADX

417 SE. 11th Ave., Portland, OR (503) 915-4342

Jan. 4 Kumiko Speaker
 Jan. 8, 22 Intro to Wood Shop
 Jan. 10 Wood & Metal Table Fabrication
 Jan. 16 Table Saw Basics
 Feb. 1 Shaker Table
 Feb. 2 Kumiko Speaker
 Feb. 7, 21 Intro to Wood Shop
 Feb. 12, 26 CNC Router Basics
 Feb. 14 Table Saw Basics
 Feb. 24 Kitchen Knife
 Feb. 28 Router Table Basics

AMERICAN SCHOOL OF LUTHERIE

2745 SW. Scenic Dr., Portland, OR (503) 292-2307

Feb. 11-17 Hands-On Classical Guitar Making (Charles Fox)
 Mar. 5-17 Hands-On Classical Guitar Making: Acoustic (Fox)

CENTRAL OREGON COMMUNITY COLLEGE

2600 NW. College Way, Bend, OR (541) 383-7700

Jan. 23 Fundamentals of Woodworking—8 sessions
 Jan. 24 Woodworking: Dovetail & Finger Joints—8 sessions

GUILD OF OREGON WOODWORKERS

7634 SW. 34th Ave., Portland, OR (971) 275-3962

Jan. 11 Overview of Classical Carving (Chuck Rinehart)
 Jan. 13 Understanding & Purchasing Wood (Jeff Zenz & Dennis Rodrigues)
 Feb. 8 Shooting Boards
 Feb. 10 The Woodworker's Toolkit
 Mar. 8 Hands-On Lab
 Mar. 10 Fundamental Sharpening Skills
 Mar. 24 Hand Plane Tune-Up & Technique (Rodrigues)

MULTNOMAH ARTS CENTER

7688 SW. Capitol Hwy., Portland, OR (503) 823-2787

Jan. 13 Woodturning—2 sessions (Jerry Harris)
 Feb. 3, 24 Woodturning—2 sessions (Harris)

NORTHWEST WOODWORKING STUDIO

1002 SE. 8th Ave., Portland, OR (503) 284-1644

Jan. 8 Complete Novice—10 sessions (Peter Stevens)
 Jan. 9 Cool Projects: Table—10 sessions
 Jan. 11 Complete Novice Too—10 sessions (Jamie Zartler)
 Jan. 24 Shop Jigs (Gary Rogowski)
 Feb. 3-4 Handmade Bike Rack (Kate Fox)
 Feb. 5-9 Stool Class (Rogowski)
 Feb. 21 Tuning & Using Hand Planes—2 sessions (Stevens)
 Feb. 24 Design Strategy: Dining Tables (Rogowski)
 Feb. 26-Mar. 2 Masterworks: Joinery Concentration (Rogowski)
 Mar. 7 Hand Tool Kit (Rogowski)

OREGON COLLEGE OF ART & CRAFT

8245 SW. Barnes Rd., Portland, OR (503) 297-5544

Jan. 14 Fundamentals of Furniture: Rietveld Chair—10 ses. (Sterling Collins)
 Jan. 24 Advanced Projects: Make a Small Cabinet—11 sessions (Collins)
 Feb. 9-11 Jewelry Making with Wood (Christine Fuqua)
 Feb. 23-25 Traditional Japanese Toolbox (Collins)

OREGON STATE UNIVERSITY CRAFT CENTER

Student Experience Center, Corvallis, OR (541) 737-2937

Call for Classes

PORTLAND COMMUNITY COLLEGE

32000 Raymond Creek Rd. Scappoose, OR (971) 722-6111

Jan. 8, 9, 10 Woodworking 101 Basics—10 sessions

Jan. 10 Woodworking: Beginning—10 sessions

REBUILDING CENTER

3625 N. Mississippi Ave, Portland, OR (503) 331-1877

Jan. 4 Intro to Carpentry for Women
 Jan. 6 Intro to Carpentry: Tables & Benches
 Jan. 7 Intro to Carpentry: Build a Box-Drum
 Jan. 13 Intro to Carpentry: Boxes
 Jan. 14 Tablesaw Boot Camp

ROCKLER WOODWORKING & HARDWARE

11773 SW. Beaverton-Hillsdale Hwy., Beaverton, OR (503) 672-7266

Jan. 6 Table Saw Techniques Demo
 Jan. 7 Pen Turning
 Jan. 13 Base Cabinet Construction Demo
 Jan. 14 Bandsaw Basics
 Jan. 20 Door & Drawer Construction Demo
 Jan. 21 Sharpening Turning Tools
 Jan. 27 Wood Finishing Demo
 Jan. 28 Mortise & Tenon Joinery
 Feb. 3 Wood Veneering Demo
 Feb. 4 Spindle Turning: Beginning
 Feb. 10 Bead Lock Joinery Demo
 Feb. 11 Intro to Hand Tools
 Feb. 17 Cutting Tapered Legs Demo
 Feb. 18 Bowl Turning with Traditional Tools
 Feb. 24 Wood Turning with the Nova Chuck Demo
 Feb. 25 Cutting Dovetails by Hand

SISKIYOU WOODCRAFT GUILD

Ashland, OR (541) 821-1764

Mar. 3 Insight Into Woodworking—12 sessions

WOODCRAFT—Eugene

155 Q St., Springfield, OR (541) 685-0677

Feb. 3 HVLP Finishing (Joe Essin)
 Feb. 8 Couples Finishing (Essin)
 Feb. 10 Valentine's Day Pen
 Feb. 17 Cabinetry Intensive (Terry Ney)

WOODCRAFT — Portland

12020 SW. Main St., Tigard, OR (503) 684-1428

Jan. 6 Beginning Lathe Turning Fundamentals (Tim Kluge)
 Jan. 6 Dovetail Jigs Demo
 Jan. 7 Bowl Turning Basics (Kluge)
 Jan. 13 Bandsaw Tune-Up Demo
 Jan. 20 Shop Safety
 Jan. 27 Carving Demo
 Feb. 3 Beginning Lathe Turning Fundamentals (Kluge)
 Feb. 4 Bowl Turning Basics (Kluge)

WOODCRAFTERS

212 NE. 6th Ave., Portland, OR (503) 231-0226

Jan. 6 Pyrography (Mercedes McCreight)
 Jan. 13 Scroll Saw (Larry Haas)
 Jan. 20 Woodcarving (Ramos & Sharon Reynosa)
 Jan. 27 Woodturning (Fred Kline)
 Feb. 3 Print Block Carving, Relief Carving (Debby Neely)
 Feb. 10 Pyrography (McCreight)
 Feb. 17 Woodcarving (Reynosa)
 Feb. 24 Woodturning (Kline)

SOUTH DAKOTA

SIOUX FALLS SCHOOL DISTRICT

4700 W Career Cir., Sioux Falls, SD (605) 367-7999
 Call for Classes

TEXAS

HERITAGE SCHOOL OF WOODWORKING

Waco, TX (254) 754-9645

Jan. 4 Chip Carving
 Jan. 5 The Art of Inlay
 Jan. 6 Joinery I: Woodworking with Hand Tools
 Jan. 15-20 Foundational Joinery Course
 Jan. 22-27 Blanket Chest
 Feb. 2 Hand-Cutting Dovetails
 Feb. 3 Joinery I: Woodworking with Hand Tools
 Feb. 8-10 Relief Carving
 Feb. 23 Furniture Finishing
 Feb. 24 Joinery I: Woodworking with Hand Tools
 Feb. 26-Mar. 3 Craftsman-Style Rocking Chair
 Mar. 8 Woodturning Basics
 Mar. 12-17 Foundational Joinery Course

WWW.BESTDOVETAILS.COM

WORKSHOPS • DEMOS • CLASSES

PIONEER FARMS

10621 Pioneer Farms Dr., Austin, TX (512) 837-1215

Jan. 7-8 Blacksmithing
Feb. 4-5 Blacksmithing
Feb. 12 Hand Tool Woodworking

ROCKLER WOODWORKING & HARDWARE — Dallas West

3810 S. Cooper St., Arlington, TX (817) 417-0070

Jan. 6 Table Saw Techniques Demo
Jan. 7 How to Use Hand Tools
Jan. 13 Base Cabinet Construction Demo
Jan. 14 Making Project Plans
Jan. 20 Door & Drawer Construction Demo
Jan. 21 Beginner Woodturning
Jan. 27 Wood Finishing Demo
Feb. 3 Wood Veneering Demo
Feb. 10 Bead Lock Joinery Demo
Feb. 17 Cutting Tapered Legs Demo
Feb. 24 Wood Turning with the Nova Chuck Demo

ROCKLER WOODWORKING & HARDWARE — Dallas East

800 N. Coit, #2500, Richardson, TX (972) 613-8848

Jan. 6 Table Saw Techniques Demo
Jan. 13 Learn How to Make Your Own Custom Pen
Jan. 13 Base Cabinet Construction Demo
Jan. 20 Learn How to Turn Your Own Custom Bowl
Jan. 20 Door & Drawer Construction Demo
Jan. 27 Router Table Basics
Jan. 27 Wood Finishing Demo
Feb. 3 Wood Veneering Demo
Feb. 10 Bead Lock Joinery Demo
Feb. 17 Cutting Tapered Legs Demo
Feb. 24 Wood Turning with the Nova Chuck Demo

ROCKLER WOODWORKING & HARDWARE—Dallas North

2930 Preston Rd., Ste. 850, Frisco, TX (214) 308-6425

Jan. 6 Table Saw Techniques Demo
Jan. 13 Base Cabinet Construction Demo
Jan. 20 Door & Drawer Construction Demo
Jan. 27 Wood Finishing Demo
Feb. 3 Wood Veneering Demo
Feb. 10 Bead Lock Joinery Demo
Feb. 17 Cutting Tapered Legs Demo
Feb. 24 Wood Turning with the Nova Chuck Demo

ROCKLER WOODWORKING & HARDWARE—Dallas N.E.

584 W. I-30, Ste. 403, Garland, TX (469) 329-0971

Jan. 6, 20 Pen Turning
Jan. 6 Table Saw Techniques Demo
Jan. 13, 27 Bowl Turning
Jan. 13 Base Cabinet Construction Demo
Jan. 20 Door & Drawer Construction Demo
Jan. 27 Wood Finishing Demo
Feb. 3 Pen Turning
Feb. 3 Wood Veneering Demo
Feb. 10 Bowl Turning
Feb. 10 Bead Lock Joinery Demo
Feb. 17 Cutting Tapered Legs Demo
Feb. 24 Wood Turning with the Nova Chuck Demo

ROCKLER WOODWORKING — Houston North

21352 Kuykendahl Rd., Spring, TX (346) 331-4081

Jan. 6 Table Saw Techniques Demo
Jan. 13 Base Cabinet Construction Demo
Jan. 20 Door & Drawer Construction Demo
Jan. 27 Wood Finishing Demo
Feb. 3 Wood Veneering Demo
Feb. 10 Bead Lock Joinery Demo
Feb. 17 Cutting Tapered Legs Demo
Feb. 24 Wood Turning with the Nova Chuck Demo

ROCKLER WOODWORKING — Houston South

3265 SW. Fwy., Houston, TX (713) 622-6567

Jan. 6 Table Saw Techniques Demo
Jan. 13 Base Cabinet Construction Demo
Jan. 20 Door & Drawer Construction Demo
Jan. 27 Wood Finishing Demo
Feb. 3 Wood Veneering Demo
Feb. 10 Bead Lock Joinery Demo
Feb. 17 Cutting Tapered Legs Demo
Feb. 24 Wood Turning with the Nova Chuck Demo

THE OLD TEXAS WOODCARVERS SHOP

24802 Red Oak, Magnolia, TX (281) 356-1311

Weds. Carving Classes

TXXRX LABS

105 Roberts St., Houston, TX (832) 381-4123

Call for Classes

WOODCRAFT — Austin

10901 I.H. 35 N., Austin, TX (512) 407-8787

Woodshop 101 (Sandy Sternadel)
CNC101: V-Carving (Terry Jones)
CNC102: Pocket/Profile (Jones)
Cutting & Applying Crown Molding (Kenneth Lightle)
Turn a Pen (Chris McCarron)
Mastering Dovetail Jigs (Jerry Davis)
Woodworking Unplugged (Todd Wood)
Picture Framing Fundamentals (Sternadel)
Scroll Saw Basics (Daniel McNeill)
Workshop Fundamentals: Basic Jigs & Fixtures (May)
Woodshop 101 (Sternadel)
Build a Wooden Hand Plane (Paul Sauder)
Woodworking Basics for Women (Sternadel)
Adirondack Chair (Rick Chichester)
CNC101: V-Carving (Jones)
CNC102: Pocket/Profile (Jones)
Lecture Series: Shop Layout & Planning (Lightle)
Turn a Pen (McCarron)
Pick Your Lathe Project (David Dick)
Woodworking Unplugged (Wood)
Router Magic (Davis)
Sharpening Your Woodshop Tools (Davis)
Basic Figure Carving: Boot (Joe Gallio)
Spray Your Finish! (Davis)
Prep Your Wood: Measure Twice, Cut Once (Chichester)
Loose Tenon Joinery End Table: Domino Table (Davis)
Southern Huntboard—4 sessions (Sauder)
CNC103: Importing Images, Vcarving, Pocketing, Profile (Jones)
CNC104: Importing 3D Model, Roughing, Finishing, Profile (Jones)
Get a Handle on Knife Making (Glenn Fiedler)

WOODCRAFT — Dallas

601 W. Plano Pkwy, Ste. 145, Plano, TX (972) 422-2732

Jan. 3-4 Raised Panel Doors (Howard Hale)
Jan. 5 Band Saw Basics (Hale)
Jan. 6-7 Basic Woodworking
Jan. 8-10 Basic Turning (Paul DeMars & Chuck Silber)
Jan. 11 Basic Pen Turning Class (Russell Bishop)
Jan. 12 Woodcarving for Beginners (DeMars)
Jan. 13 Beginning Chip Carving (DeMars)
Jan. 14 Finishing for the Home Shop (Hale)
Jan. 15-16 Router Basics (Hale)
Jan. 17-18 Build a Spline Corner Keepsake Box (Mark Seay)
Jan. 19 Square Board Fundamentals (Hale)
Jan. 20-21 Basic Woodworking (Martin Benchot)
Jan. 22-24 Build an End-Grain Cutting Board (Seay)
Jan. 25 Turn a Wine Bottle Stopper (Silber)
Jan. 26 Lathe Tool Sharpening Made Easy (Michael Boyle)
Jan. 27 Woodworking for Women (Teresa Jones)
Jan. 28 Cabinet Making for Beginners (Hale)
Jan. 29 Advanced Celtic Knot Pen Class (Bishop)
Jan. 30-31 Beginning Bowl Turning (Boyle)
Feb. 1 Band Saw Basics (Hale)
Feb. 3-4 Basic Woodworking
Feb. 5-7 Basic Turning (DeMars & Silber)
Feb. 8 Turn a Wine Bottle Stopper (Silber)
Feb. 9 Woodcarving for Beginners (DeMars)
Feb. 10 Fundamentals of Relief Carving (DeMars)
Feb. 11 Basic Pen Turning Class (Bishop)
Feb. 12-13 Build a Wooden Hand Plane (Hale)
Feb. 14-15 Band Saw Box (Seay)
Feb. 16 Square Board Fundamentals (Hale)
Feb. 17-18 Basic Woodworking (Benchot)
Feb. 19-21 Build an End-Grain Cutting Board (Seay)
Feb. 22-23 Beginning Bowl Turning (Boyle)
Feb. 24 Hand Cut Dovetails (Hale)
Feb. 25 Advanced Celtic Knot Pen Class (Bishop)
Feb. 26-27 Hand Tool Basics & Sharpening (Hale)
Feb. 28 Crown Molding for Beginners—2 sessions (Hale)

WOODCRAFT — Fort Worth

754 Grapevine Hwy., Hurst, TX (682) 334-1025

Jan. 6 Beginning Pen Turning (Chris Denson)
Jan. 8 Basic Router Techniques (Steve Julian)
Jan. 11 Beginning Wood Turning (Lee Sutton)
Jan. 13-14 Basic Cabinet Making (Julian)
Jan. 20 Turn an Elegant Wooden Platter (Denson)

WORKSHOPS • DEMOS • CLASSES

Jan. 21 Basic Box Making (Julian)
 Jan. 26 Table Saw Basics (Julian)
 Jan. 27 Beginning Carving (Sutton)
 Feb. 2 Table Saw Basics (Julian)
 Feb. 3 Bowl Turning 101 (Denson)
 Feb. 4 Basic Box Making (Julian)
 Feb. 8 Beginning Wood Turning (Sutton)
 Feb. 10 Using the Leigh Dovetail Jig (Sutton)
 Feb. 15 Sharpening Turning Tools (Denson)
 Feb. 16 Basic Router Techniques (Julian)
 Feb. 17-18 Woodworking 101 (Julian)
 Feb. 20 Refinishing Workshop—2 sessions (Sutton)
 Feb. 24-25 Advanced Box Making (Julian)

WOODCRAFT — Houston North

60 FM 1960 W., Houston, TX (281) 880-0045

Jan. 4 Pen Turning: The European (Charlotte Price)
 Jan. 6-7 Intro to Cabinet Making (Stan Smith)
 Jan. 11 Natural-Edge Bowl Turning (Paul Kendall)
 Jan. 13 Intro to Bowl Turning (Kendall)
 Jan. 14 Basic Router Class (Phil Elmore)
 Jan. 17-19 Making an End Table (Elmore)
 Jan. 20 Essential Hand Tools: The Hand Plane (Mark Giles)
 Jan. 21 Intro to Woodworking Machines (Wendell Willoughby)
 Jan. 25 Acrylic Pen Turning (Price)
 Jan. 28 Relief Carving (Russell Miller)
 Feb. 1 Pen Turning: The European (Price)
 Feb. 3-4 Intro to Cabinet Making (Smith)
 Feb. 8 Natural-Edge Bowl Turning (Kendall)
 Feb. 10 Intro to Bowl Turning (Kendall)
 Feb. 11 Basic Router Class (Elmore)
 Feb. 14-16 Making an End Table (Elmore)
 Feb. 17 De-Mystifying Wood Finishing (Michael Carlson)
 Feb. 18 Intro to Woodworking Machines (Willoughby)
 Feb. 22 Essential Hand Tools: The Hand Plane (Giles)
 Feb. 25 Handcut Dove Tails (Chris Brown)

WOODCRAFT — Houston Southwest

11707 W. Sam Houston Pkwy. S., Houston, TX (281) 988-9449

Jan. 6 Intro to Wood Turning, Lathe and Tools (Tommy Joe)
 Jan. 7 Pyrography 101: Wood Burning (John Husband)
 Jan. 7 The Band Saw Box (Dennis Peters)
 Jan. 10 Basic Pen Turning 101 (Randy Abramson)
 Jan. 11 Fundamental Woodworking (Fred Sandoval, Jr.)
 Jan. 13 Decorative Woodworking: An Introduction to Segment (Heiko Weiner)
 Jan. 14 Woodshop 101 (Abramson)
 Jan. 17 Basic Pen Turning 101 (Abramson)
 Jan. 18 Bandsaw 101 (Balle)
 Jan. 20 Introduction to Bowl Turning (Joe)
 Jan. 21 Basic Chip Carving (Husband)
 Jan. 21 Scroll Saw Basics (Peters)
 Jan. 24 Basic Pen Turning 101 (Abramson)
 Jan. 25 Router Techniques 101 (Ken Swick)
 Jan. 25 Hand-Cut Dovetails (Sandoval, Jr.)
 Jan. 27-28 Basic Cabinet Making (Stan Smith)
 Jan. 31 Basic Pen Turning 101 (Abramson)

WOODCRAFT — San Antonio

13719 San Pedro, San Antonio, TX (210) 545-5885

Jan. 5 Intro to Lathe
 Jan. 6 Intro to the Scroll Saw: Puzzle
 Jan. 13 Woodshop 101 (Paul Sauder)
 Jan. 14 Intro to the Table Saw (Louis Jordan)
 Jan. 15 Band Saw Basics (Jordan)
 Jan. 19 Inside-Out Turning (Jordan)
 Jan. 21 Dovetailed Keepsake Box (Robert Balfour)
 Jan. 27 Intro to the Lathe (Jordan)
 Jan. 29 Pen Turning Basics (Jordan)
 Feb. 2 Advanced Bowl Turning (Jordan)
 Feb. 9 Intro to the Lathe (Jordan)
 Feb. 10 Turn a Peppermill (Jordan)
 Feb. 12 Router Basics (Jordan)
 Feb. 12 Router Table Basics (Jordan)
 Feb. 16 Sharpening: Using a Tormek, Wolverine, or Sorby Pro (Jordan)
 Feb. 23 Intro to the Lathe (Jordan)
 Feb. 24 Turning Segmented Bowls (Jordan)
 Feb. 26 Pen Turning Basics (Jordan)

UTAH

CRAFT SUPPLIES USA

1287 E. 1120 S., Provo, UT (800) 551-8876

Jan. 22-26 Woodturning 101 (Stan Record)
 Feb. 12-16 Signature Woodturning (Glenn Lucas)

Feb. 21-23 Woodturning 101 (Scott Cherry)
 Feb. 28-Mar 2 Artistic Turning (Record)
 Mar. 5-9 Woodturning 101 (Kirk DeHeer)
 Mar. 19-23 Signature Woodturning (Stuart Batty)

SNOW COLLEGE

345 W. 100 N., Ephraim, UT (435) 283-7575

Feb. 22 Wood Furniture II—6 sessions (Chris Gochmour)
 Mar. 22-24 Furniture Refinishing (Chris & Carl Timm)

WOODCRAFT

9891 S. 500 W., Sandy, UT (801) 566-5652

Weds. Open Shop Time
 Jan. 6 Platter Turning (Raleigh Lockhart)
 Jan. 18 Pen Turning (Sean Snorgrass)
 Jan. 20 Carving (Marilyn Ure)
 Jan. 27 My First Chair (Chris Gleason)
 Jan. 27 Wood Burning (Elida Stults)
 Feb. 10 Beginning Carving Class (Ure)
 Feb. 15 Pen Turning (Snorgrass)
 Feb. 17 Carving (Ure)
 Feb. 17 Valentine Bowl Turning (Lockhart)
 Feb. 24 Slab Coffee Table (Gleason)

WASHINGTON

ARBUTUS FOLK SCHOOL

610 4th Ave. E., Olympia, WA (360) 867-8815

Weds. Woodshop Open Studio
 Jan. 13 Basic Woodturning (Larry Miller)
 Jan. 13 Taming the Hand Plane (Terry Liberty)
 Jan. 16 Woodworking for Women—12 sessions (Maddie Morgan)
 Jan. 27-28 Make a Bow (Peter Yencken)
 Jan. 28 Arrow Making (Yencken)
 Feb. 3 Native American Flute Making (Peter Ali)
 Feb. 10 Basic Woodturning (Miller)
 Mar. 10 Basic Woodturning (Miller)

BALLARD WOODWORKS

1807 NW. Dock Pl., Seattle, WA (206) 284-9493

Jan. 22, 25 Intro to Woodworking—7 sessions (Stan Hiserman & Scott Anderson)

BARN WOODWORKING STUDIO

8890 Three Tree Ln., Bainbridge Island, WA

Build a Kayak—18 sessions
 Woodworking for Kids: Parent & Child Guided Shop Time
 Intro to Woodworking Part 1: Power Tools—3 sessions
 Hand Tool Basics—2 sessions
 Woodshop Tool Safety Checkout 1
 Woodshop Tool Safety Checkout 2
 Relief Carving—3 sessions
 Intro to Woodturning—2 sessions
 Wood Lathe Tool Sharpening
 Hand Tool Tune-Up Clinic
 Build a Guitar—19 sessions
 Not Far from the Tree: Building with Slabs—6 sessions
 Restore or Repair Furniture—3 sessions
 Intro to Bowl Turning—2 sessions
 Intro to Woodworking Part 2: Hand Tools—3 sessions
 Wood Lathe Tool Sharpening
 Woodworking for Kids: Parent & Child Guided Shop Time
 Craft a Liquor Cabinet/Wine Rack—10 sessions
 Hand Tool Tune-Up Clinic
 Intro to Woodworking Part 3: Build a Table—7 sessions

CEDAR ROOT FOLK SCHOOL

Marrowstone Island, WA (360) 379-5413

Jan. 20-21 Bow Making and Archery
 Jan. 21 Arrowmaking
 Jan. 27-28 Knife Making
 Jan. 27 Sharpening

CENTER FOR WOODEN BOATS

Feb. 17-18 Oar Making (Ben Kahn)
 Mar. 3-4 Woodworking Unplugged (Ben Kahn)

DARRELL PEART FURNITUREMAKER

9824 30th Ave. SW., Seattle, WA (425) 277-4070

Jan. 15, 29 Greene & Greene Intensive—5 sessions (Darrell Peart)
 Feb. 12-16 Build a Fremont Side Chair (Peart)
 Mar. 12-17 Build an Arched Aurora End Table (Peart)
 Mar. 26-31 Build a G&G-Style Blanket Chest (Peart)

ISGOOD WOODWORKS

4660 E. Marginal Wy. S. #7, Seattle, WA (206) 767-3757

Jan. 16, 20 Side Table—6 sessions (John Blunt)
 Jan. 18 Cabinetmaking—6 sessions (Blunt)

NEWS & EXHIBITS HEADS

Jan. 20 Lift Top Coffee Table—6 sessions (Blunt)
NORDIC CRAFT SCHOOL
3014 NW. 67th St., Seattle, WA (206) 789-5707
 Call for Classes

NORTH SEATTLE COMMUNITY COLLEGE
Seattle, WA (206) 527-3705

Jan. 25 Basic Carpentry & Woodworking—3 sessions
 Feb. 20 Basic Carpentry & Woodworking—3 sessions
 Mar. 10 Intermediate Upholstery (Anna Gregory)

NORTHWEST CORNER WOODWORKERS
Bellingham, WA (360) 629-6670

Jan. 6 Clamping & Gluing (Jim Bucknell)
 Jan. 13 Make a Stool (Bill Baer)
 Jan. 20 Varnishing Techniques (Richard Gillingham)
 Jan. 27 Jointner Tune-Up (Charley Drake)

PORT TOWNSEND SCHOOL OF WOODWORKING

300 Battery Wy., Port Townsend, WA (360) 344-4455

Jan 8–Mar 30 Furniture Making
 Jan 8–Mar 30 Foundations of Woodworking
 Jan. 13, 20 Hand Saw Essentials—2 sessions (Steve Eastwood)
 Jan. 27-28 Hand Tool Essentials: Dovetails (Eastwood)
 Feb. 17-18 Tools for Design (Tim Lawson & Jim Tolpin)
 Feb. 17-18 Hand Tool Essentials: Mortise & Tenon
 Feb. 24-25 Traditional Finishing (Lawson)

PRATT FINE ARTS CENTER

1902 S. Main St., Seattle, WA (206) 328-2200

Jan. 8 Beginning Woodturning—6 sessions (David Lutrick)
 Jan. 8 Hybrid Woodworking: Jewelry Box (Anne Briggs)
 Jan. 10 Bowl Turning—6 sessions (Tom Henscheid)
 Jan. 10 Dovetail a Drawer—6 sessions (Steve Dando)
 Jan. 11 Beginning Woodworking—4 sessions (Dan Morgan)
 Jan. 12 Pen Turning for Seniors (Daniel Pittsford)
 Jan. 13 Intro to Woodturning (Lutrick)
 Jan. 17-19 Wood Carving Intensives: Puppets (Dmitri Carter)
 Jan. 17, 20 Pen Turning (Pittsford)
 Jan. 20-21 Chainsaw Use & Safety (Brian Watson)
 Jan. 27-28 Spoon Carving (Scott Brown)
 Feb. 3 Intro to Woodturning (Lutrick)
 Feb. 3-4 Intro to Woodworking (Dando)
 Feb. 8 Pen Turning for Seniors (Pittsford)
 Feb. 17-18 Spoon Carving (Brown)
 Feb. 25 Parent & Me: Wood Pen Turning (Pittsford)
 Feb. 26 Beginning Woodturning—6 sessions (Lutrick)
 Feb. 26 Beginning Woodworking: Tool Tote—4 sessions (Peter Nawrot)
 Feb. 27 Hand Tool Woodworking: Build a Bookshelf—6 sessions (Dando)
 Feb. 28 Bowl Turning (Henscheid)
 Mar. 3-4 Intro to Woodworking (Dando)
 Mar. 8 Beginning Woodworking—4 (Morgan)
 Mar. 8 Pen Turning for Seniors (Pittsford)

PUGET SOUND WOODWORKING

105 Avenue A, Snohomish, WA (425) 328-6311

Jan. 1, 20, 22 Fundamentals of Woodworking—5 sessions
 Jan. 15-19 Intermediate Woodworking
 Feb. 5, 19, 24 Fundamentals of Woodworking—5 sessions
 Mar. 12-16 Intermediate Woodworking

ROCKLER WOODWORKING — Seattle North

832 N.E. Northgate Wy., Seattle, WA (206) 634-3222

Jan. 6 Table Saw Techniques Demo
 Jan. 13 Scroll Saw: 'Make-n-Take' Tabletop Night Light
 Jan. 13 Base Cabinet Construction Demo
 Jan. 20 Door & Drawer Construction Demo
 Jan. 27 Wood Finishing Demo
 Feb. 3 Wood Veneering Demo
 Feb. 10 Intro to Hand Tools
 Feb. 10 Bead Lock Joinery Demo
 Feb. 17 Cutting Tapered Legs Demo
 Feb. 24 Intro to Scroll Saw
 Feb. 24 Wood Turning with the Nova Chuck Demo

ROCKLER WOODWORKING — Seattle South

345 Tukwila Pkwy., Tukwila, WA (206) 244-9161

Jan. 6 Hollow Form Turning Demo
 Jan. 6 Table Saw Techniques Demo
 Jan. 13 Turned Boxes Demo
 Jan. 13 Base Cabinet Construction Demo
 Jan. 20 Segmented Salt and Pepper Shakers Demo
 Jan. 20 Door & Drawer Construction Demo
 Jan. 27 3D Animal Puzzles Demo
 Jan. 27 Wood Finishing Techniques Demo
 Feb. 3 3D Animal Puzzles Demo

Feb. 3 Wood Veneering Demo
 Feb. 10 Quick Bowl Turning Demo
 Feb. 10 Bead Lock Joinery Demo
 Feb. 17 Turned Boxes Demo
 Feb. 17 Cutting Tapered Legs Demo
 Feb. 24 Hollow Form Turning Demo
 Feb. 24 Turning with the Nova Chuck Demo

SEATTLE CENTRAL COMMUNITY COLLEGES

2310 South Ln., Seattle, WA (206) 934-5448

Jan. 8 Woodworking II—9 sessions
 Jan. 9 Woodworking I—10 sessions
 Jan. 10 Woodworking for Women—10 sessions
 Jan. 11 Woodworking II—10 sessions
 Jan. 24 Basic Carpentry & Woodworking II—3 sessions
 Jan. 25 Basic Carpentry & Woodworking I—3 sessions
 Feb. 20 Basic Carpentry & Woodworking I—3 sessions

SOUTHWEST WASHINGTON WOODTURNERS

Jan. 13 Basic Spindle Turning—10 sessions

WOODCRAFT — Seattle

5963 S. Corson Ave., Seattle, WA (206) 767-6394

Jan. 2 Beginning Relief Carving—4 sessions (Saman Shojaei)
 Jan. 3 Basic Finishing (Michele Morton)
 Jan. 5 Bandsaw 101 (John Jones)
 Jan. 6 Turning the Classic Pepper Mill (David Lippincott)
 Jan. 7 Executive Pen (Jones)
 Jan. 8 Sawdust Therapy I: Beginning—5 sessions (Steve Dando)
 Jan. 10 Sharpening 101 (Jeff Marsden)
 Jan. 12-13 Turning 101 (Jack Wayne)
 Jan. 14 Squaring Wood Using Hand Planes (Laurence Lance)
 Jan. 19 Table Saw 101 (Jones)
 Jan. 20 Hands-On Applied Finishing 101 (Morton)
 Jan. 21 Beginning Spoon Carving (Shojaei)
 Jan. 25 Sharpening and Hand Planing Workshop (Rob Cosman)
 Jan. 26 Hand-Cut Dovetail Workshop (Cosman)
 Jan. 27 Advanced Hand-Cut Dovetail Workshop (Cosman)
 Jan. 31 Scroll Saw 101 (Lippincott)
 Feb. 1 Sharpening Stone Holder—2 sessions (Dando)
 Feb. 2-3 Turning 101 (J. Wayne)
 Feb. 4 Heart Shaped Bandsaw Box (Jones)
 Feb. 6 Carving in the Round (Shojaei)
 Feb. 7 Carving Welsh Love Spoons—3 sessions (Shojaei)
 Feb. 9 Bandsaw 101 (Jones)
 Feb. 10 Intro to SketchUp for Woodworking (Jerry Bass)
 Feb. 11 A Journey on Joinery: Beginning (Bass)
 Feb. 12 Basic Finishing (Morton)
 Feb. 15 Template Routing (Dando)
 Feb. 16 Beginning Woodturning: Bottle Stoppers (Alisabeth Nash)
 Feb. 18 Intro to the CNC Machine (Eugene Bagdon)
 Feb. 19 Router 101 (Dando)
 Feb. 22 Sharpening Carving Chisels (Marsden)
 Feb. 23 Pyrography/Wood Burning 101 (Sylvia Wayne)
 Feb. 24 Woodworking for Kid's: Relaxing Kid's Chair (Brad Meyer)
 Feb. 26 Appalachian Ladder Back Chair—5 sessions (Russ Filbeck)

WOODCRAFT — SPOKANE

212 N. Sullivan Rd., Ste. C, Spokane Valley, WA (509) 892-9663

Jan. 6 Basic Pen Turning (John Ferrell)
 Jan. 7, 26 Basic Woodshop Safety (Marc Daniels)
 Jan. 10-12 Basic Cabinet Making (Denny Carson)
 Jan. 13 Intro to the Wood Lathe (Cal Hanson)
 Jan. 14 Knife Making 101: Custom Knife Scales (David Shockley)
 Jan. 20-21 Cigar Box Guitar (Daniels)
 Jan. 27 Intro to Pyrography/Woodburning (Doris Munson)
 Jan. 28 Bandsaw 101 (Larry Loe)
 Feb. 3 Scroll Saw Fundamentals (Harlem Sandberg)
 Feb. 4, 23 Basic Woodshop Safety (Daniels)
 Feb. 10 Principles of Bowl Turning (Hanson)
 Feb. 11 Router 101 (Carson)
 Feb. 17 Sharpening Hand Tools (Shockley)
 Feb. 18 The European Style Pen (Ferrell)
 Feb. 19-22 Cabinet Making 2: Lower Unit (Carson)
 Feb. 24 The Art of Intarsia (Munson)
 Feb. 25 Fundamentals of Finishing (Daniels)

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Profile: Dan Rieple



Free Falling — A Lamp
Russian Olive, Wenge, lead, copper
(32" h, 26" w, 23" d)

Discerning Pallet — A Drinks Cabinet
made for a recycled pallets competition
Ash, Wenge, Recycled Pallets
(76" h, 23" w, 40" d)



Dan Rieple of Larkspur, CO takes an innovative approach to studio furniture. Here is Dan's story, in his own words:

I was introduced to woodworking by my father, who was a brick and stonemason, as well as a good carpenter. His hobby was making furniture for my sister. However, it was a fantastic high school wood shop teacher who stirred these embers into a flame, exciting me about the creativity of working with wood.

Following the council of my father—who did not believe that you could make any money as a cabinetmaker—I went to college, earning a degree in Industrial Arts and spent four years teaching high school Industrial Arts, until realizing that I didn't have the gift—you need more than knowing your stuff. I also missed what drew me to woodworking in the first place, making things.

I, therefore, started my own cabinet and furniture making shop, which slowly evolved into an architectural woodworking business with 10 employees—primarily constructing furniture and shelving for schools, libraries, and offices. Again, I found no satisfaction in this course; for a creative person, management was too burdensome. Eventually, I sold off the business and began to transform my livelihood from commercial work to art furniture.

What I do best is having clients who give me license to create something out of the ordinary; turning material that is normally rejected into admired and functional pieces. The common denominator to most of my work is organic in style. In nature, there is not much symmetry; things are curvaceous, angular, hard, and soft. Seldom is it level, square, and flat. I try to bring these outdoor elements into living or work spaces through functional furnishings.

Another characteristic of my work is that pieces have meaning. There is a story behind every one, be it an observation or a life experience. My *Free Falling* lamp (upper left) was inspired from seeing silk fabric hung floating from a ceiling of a Parisian apartment. The *Took a Hit* dresser (right) was in response to learning children of friends were killed in car accidents, illustrating the need to function even after impacted by adversity.

And sometimes, the idea comes directly from the client. The just delivered *Saddle Up* (upper right) was a request for a **Wharton Esherick**-style *Library Ladder* with a saddle to sit on. Now, who would have thought of something like that!

Inspiration also applies to process. I pay attention to what others are doing, not necessarily in my expertise. I once saw reference to *Oyster Veneering* as a inlay technique in *Fine Woodworking* and thought why not apply it to a whole panel (as seen on the cover



Don Rieple preparing to carve the saddle of *Saddle Up*.



Game On
Game Table
Scrub Oak
(Gambel Oak)
(30" h, 66" w, 30" d)



Saddle Up
Scrub Oak
(Gambel Oak),
Walnut
(63" h, 46" w, 30" d)

and above). This technique involves creating a $\frac{3}{16}$ " veneer from crosscut wafers of Scrub Oak, treated with wood stabilizer Pentacryl.

All my pieces begin with hand drawings. The visual is the first thing that I want to address. I then solve some mathematical and engineering issues with AutoCAD. Often, I'll make models, especially if it is quite unusual or to show a client for a commission piece.

I share my processes through social media, thanks to my wife **Susan**. Though a benefit to other craftsmen, my objective is to create a better-informed clientele, who understands the methods and the value in custom handcraftsmanship.

Even after 30 years in woodworking, it is always challenging, with no end to the styles, shapes, designs, and combinations of materials. In a disposable society like ours, it is refreshing to make heirloom pieces of furniture with soul. I invite you to see additional work on my website: www.fine-ideas.com, my videos at www.vimeo.com/fineideasfurniture, or photos on www.flickr.com/photos/fineideasfurniture/.



Blown Away
Side Table Lamp
Mahogany,
stained glass
(56" h, 29" w, 28" d)



Took a Hit
Dresser
Claro Walnut,
Black Walnut,
English Walnut,
Cedar-lined drawers
(71" h, 59" w, 21" d)

CALENDAR & EVENT INDEX

JANUARY

- thru Nov. 4 **EXHIBIT:** *Spoons: Carving. Community* at the Vesterheim Norwegian-American Museum, **Decorah, IA.** (563) 382-9681.
- thru Sept. 16 **EXHIBIT:** *No Idle Hands: The Myths & Meanings of Tramp Art* at the Museum of International Folk Art, **Santa Fe, NM.** (505) 476-1200.
- thru Apr. 29 **EXHIBIT:** *Floating Strings* at the Museum of Making Music, **Carlsbad, CA.** (760) 438-5996.
- thru April 29 **EXHIBIT:** *The Design Reformation in Europe, 1845-1915* at the Museum of Fine Art, **Houston, TX.** (713) 639-7300.
- thru Apr. 14 **EXHIBIT:** *Matryoshka: The Nesting Doll* at the Museum of Russian Art, **Minneapolis, MN.** (612) 821-9045.
- thru Mar. 25 **EXHIBIT:** *Searching for Home* at the Bellevue Art Museum, **Bellevue, WA.** (425) 519-0770.
- thru Feb. 28 **EXHIBIT:** *Art of Devotion: Historic Art of the Americas* at the Peyton Wright Gallery, **Santa Fe, NM.** (505) 989-9888.
- thru Feb. 18 **EXHIBIT:** *Wendy Maruyama: The WildLIFE Project* at the Oceanside Museum of Art, **Oceanside, CA.** (760) 435-3720.
- thru Feb. 17 **EXHIBIT:** *Carl Safe: The Architecture of Buildings, Furniture and Photographs* at the Sheldon Art Galleries, **St. Louis, MO.** (314) 533-9900.
- thru Feb. 11 **EXHIBIT:** *Frank Lloyd Wright: Architecture of the Interior* at the El Paso Museum of Art, **El Paso, TX.** (915) 532-1707.
- thru Feb. 11 **EXHIBIT:** *South Coast Woodworkers* at the Coos Bay Art Museum, **Coos Bay, OR.** (541) 267-3901.
- thru Feb. 11 **EXHIBIT:** *Wonder Rooms: Ozark Collections* at the Springfield Art Museum, **Springfield, MO.** (417) 837-5700.
- thru Feb. 9 **EXHIBIT:** *The Feeling of Movement* at the Honolulu Museum of Art, **Honolulu, HI.** (808) 532-8701.
- thru Feb. 4 **EXHIBIT:** *Nature's Materials: Fiber and Wood Art* at Sky Harbor Airport, **Phoenix, AZ.** (602) 273-8863.
- thru Jan. 31 **EXHIBIT:** *Surf 2 Skate* at the Surfing Heritage & Cultural Center, **San Clemente, CA.** (949) 388-0313.
- thru Jan. 28 **EXHIBIT:** *The Art of Framing* at the Tacoma Art Museum, **Tacoma, WA.** (253) 272-4258.
- thru Jan. 27 **EXHIBIT:** *ReTooled* at the William D. Cannon Art Gallery, **Carlsbad, CA.** (760) 602-2021.
- thru Jan. 21 **EXHIBIT:** *Poetic Densities* at the Museum of Geometric and MADI Art, **Dallas, TX.** (214) 855-7802.
- thru Jan. 21 **EXHIBIT:** *The State of Craft: Oklahoma* at 108 Contemporary, **Tulsa, OK.** (918) 895-6302.

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thru Jan. 20	EXHIBIT: <i>The Object at Hand</i> at the Transmission Gallery, Oakland, CA. (510) 835-2626.	9-11	SHOW: <i>Kitchen & Bath Industry Show</i> at the Convention Center, Orlando, FL. www.kbis.com .
thru Jan. 8	EXHIBIT: <i>Woodturning: Functional Craft to Decorative Art</i> at the Bellevue Art Museum, Bellevue, WA. (425) 519-0770.	10-14	EXHIBIT: <i>L.A. Art Show</i> at the Convention Center, Los Angeles, CA. (310) 822-9145.
thru Jan. 7	EXHIBIT: <i>Architectural Pavilions: Experiments and Artifacts</i> at the San Francisco Museum of Craft + Design, San Francisco, CA. (415) 773-0303.	12-Mar. 25	SHOW: <i>Arizona Fine Arts Expo</i> , Scottsdale, AZ. (480) 837-7163.
thru Jan. 7	EXHIBIT: <i>Artistry in Wood</i> at the Sonoma County Museum, Santa Rosa, CA. (707) 579-1500.	12-Feb. 16	EXHIBIT: <i>Juried Exhibition</i> at the Hui No'eau Visual Arts Center, Makawao, HI. (808) 572-6560.
thru Jan. 7	EXHIBIT: <i>Looff Carrousel Horses</i> at the Northwest MAC, Spokane, WA. (509) 456-3931.	12-Feb. 3	EXHIBIT: <i>Wood: A Furniture Show IX</i> at the Escondido Municipal Gallery, Escondido, CA. (760) 480-4101.
thru Jan. 7	EXHIBIT: <i>Power and Piety: Spanish Colonial Art</i> at the Figge Museum presents, Davenport, IA. (563) 326-7804.	12-13	SHOW: <i>Lie-Nielsen Hand Tools</i> at the Kansas City Woodworkers' Guild, Kansas City, MO. (800) 327-2520.
thru Jan. 7	EXHIBIT: <i>Topeka Competition 33</i> at the Topeka & Shawnee County Library, Topeka, KS. (785) 580-4515.	13-Mar. 25	SHOW: <i>Celebration of Fine Art</i> , Scottsdale, AZ. (480) 443-7695.
thru Jan. 4	EXHIBIT: <i>Wild Abandon</i> at the Archway Gallery, Houston, TX. (713) 522-2409.	13-Feb. 17	EXHIBIT: <i>Winter Wood Show</i> at the Harbor Gallery, Kamuela, HI. (808) 882-1510.
thru Jan. 3	EXHIBIT: <i>Iowa Crafts: 43</i> at the MacNider Art Museum, Mason City, IA. (641) 421-3666.	13-Feb. 13	EXHIBIT: <i>Wood Show</i> at the Isacacs Art Center, Kamuela, HI. (808) 885-5884.
1-31	EXHIBIT: <i>Live Edge Furniture</i> at Artwood, Bellingham, WA. (360) 647-1628.	13	SWAP: <i>Pacific Northwest Tool Collectors</i> at Alki Masonic Hall, Seattle, WA. (503) 628-1488.
3-25	EXHIBIT: <i>Eclectic Diversity</i> at The Wailoa Center, Hilo, HI. (808) 933-0416.	19-Mar. 3	EXHIBIT: <i>By Hand</i> at Blue Line Arts, Roseville, CA. (916) 783-4117.
9-May 20	EXHIBIT: <i>Traveling Woodturner</i> at the Gallery of the AAW, St. Paul, MN. (651) 484-9094.	19-20	SHOW: <i>Lie-Nielsen Hand Tools</i> at Angel City Lumber, Los Angeles, CA. (800) 327-2520.
9-Feb. 25	EXHIBIT: <i>Art From the Lathe</i> at the Gallery of the AAW, St. Paul, MN. (651) 484-9094.	20-May 20	EXHIBIT: <i>Tom Loeser: Please Please Please</i> at the Museum of Craft + Design, San Francisco, CA. (415) 773-0303.
9-Feb. 18	EXHIBIT: <i>Bound by Nature</i> at the Gallery of the AAW, St. Paul, MN. (651) 484-9094.	20-Feb. 24	EXHIBIT: <i>CVG Show</i> at the Kipsap Conference Center, Bremerton, WA. (360) 377-3785.
9-11	SHOW: <i>International Builder's Show</i> at the Convention Center, Orlando, FL. www.buildersshow.com .	20	SWAP: <i>P.A.S.T. Winter Show</i> at American Legion Log Cabin, San Anselmo, CA. (707) 545-8812.
		24-25	SHOW: <i>Build Expo USA</i> at the Palmer Events Center, Austin, TX. (512) 249-5303.
		25-28	SHOW: <i>National Assoc. of Music Merchants (NAMM) Show</i> at the

CALENDAR & EVENT INDEX

25-28	Convention Center, Anaheim, CA. www.namm.org SYMPOSIUM: <i>Working Wood in the 18th Century</i> at Colonial Williamsburg, Williamsburg, VA. (800) 603-0948.	3-June 4	CA. (800) 327-2520. EXHIBIT: <i>In Conversation: Alma Allen & J.B. Blunk</i> at the Palm Springs Museum of Art, Palm Springs, CA. (760) 325-7186.	16-17	<i>Crafts Conference</i> at the Omni Grove Park Inn, Asheville, NC. www.arts-craftsconference.com . SHOW: <i>Lie-Nielsen Hand Tools</i> at Northwest Woodworking Studio, Portland, OR. (800) 327-2520.
26-Apr. 7	EXHIBIT: <i>Clay, Fiber, Paper, Glass, Metal, Wood</i> at the Octagon Center for the Arts, Ames, IA. (515) 232-5331.	3-May 5	EXHIBIT: <i>Materials: Hard + Soft</i> at the Patterson-Appleton Arts Center, Denton, TX. (940) 382-2787.	16-17	SHOW: <i>The Woodworking Shows</i> at the Mosaic Arena, Kansas City, MO. (800) 826-8257.
27-28	SYMPOSIUM: <i>Woodturning Symposium</i> at Hardware Specialties, Anchorage, AK. (907) 346-2468.	3-4	OPEN STUDIOS: <i>Maui Open Studios</i> , Maui, HI. (415) 450-1307. Also Feb. 10-11 & 17-18.	17	SWAP: <i>Pacific Northwest Tool Collectors</i> in Hillsboro, OR. (503) 628-1488.
28-Feb. 4	SHOW: <i>Mid-Winter Exhibition</i> at the Fort Bragg Town Hall, Fort Bragg, CA. (707) 964-7056.	4-25	EXHIBIT: <i>Celebration of Birds</i> at the Klamath Art Gallery, Klamath Falls, OR. (541) 883-1833.	17	SWAP: <i>Rocky Mountain Tool Collectors</i> in Albuquerque, NM. (505) -238-8111.
29-Feb. 1	SHOW: <i>International Surface Event</i> at the Mandalay Bay Convention Center, Las Vegas, NV. www.tisewest.com .	7-8	SHOW: <i>Build Expo USA</i> at the Kay Bailey Hutchinson Convention Center, Dallas, TX. (512) 249-5303.	17	SWAP: <i>Tool Swap Meet</i> at Anderson Plywood, Culver City, CA. (310) 397-8229.
FEBRUARY		8-Apr. 7	EXHIBIT: <i>Eric Johnson</i> at the Frank M. Doyle Arts Pavilion at Orange Coast College, Costa Mesa, CA. (714) 432-5102.	22-Mar. 27	EXHIBIT: <i>Rodney C. Stuart</i> at the Guardino Gallery, Portland, OR. (503) 281-9048.
1-28	EXHIBIT: <i>Jewelry & Jewelry Boxes</i> at Artwood, Bellingham, WA. (360) 647-1628.	9-Apr. 15	SHOW: <i>Contemporary Crafts</i> at Mesa Contemporary Arts, Mesa, AZ. (480) 644-6560.	22-24	SYMPOSIUM: <i>Yuma Symposium</i> , Yuma, AZ. (928) 782-1934.
1-25	EXHIBIT: <i>Drew Michaels: Shadows</i> at the Stonington Gallery, Seattle, WA. (206) 405-4040.	9-11	SHOW: <i>The Woodworking Shows</i> at the Gateway Center, St. Louis, MO. (800) 826-8257.	23-May 6	EXHIBIT: <i>Yosemite Renaissance 32</i> at the Yosemite Museum Gallery, Yosemite, CA. (209) 372-0200.
2-3	SHOW: <i>Lie-Nielsen Hand Tools</i> at Palomar College, San Marcos, CA. (800) 327-2520.	16-18	CONFERENCE: <i>National Arts and</i>	28-Mar. 2	CONFERENCE: <i>Cabinet Makers Association Conference</i> , Denver, CO. (866) 562-2512.

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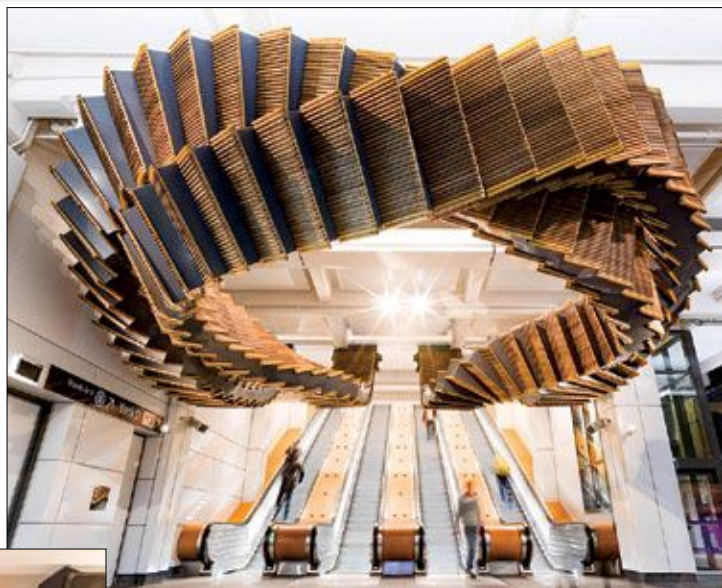
SHAVINGS & SAWDUST

PRESERVING STEPS FOR THE FUTURE

For 80 years, commuters in Sydney, Australia entered and exited the busy underground Wynyard train station, using four steep escalators, with wooden treads. But with modernization, functionality has become art.

Artist **Chris Fox** salvaged 244 of the wooden steps and was commissioned to create a twisting sculptural work for the station, entitled *Interloop*. Over 12 weeks, he fabricated an aluminium base, requiring more than one kilometer of welding, upon which the treads were attached. Then, the 5-ton, 164-foot long artwork was transported back to the station and installed in 48 hours, suspended over the base of the escalators, in time for the Monday morning commute.

The piece pays homage to the past, with its vintage timber, looks to the future with its funky design, and references the back-and-forth nature of the life of a commuter, through its looping form.

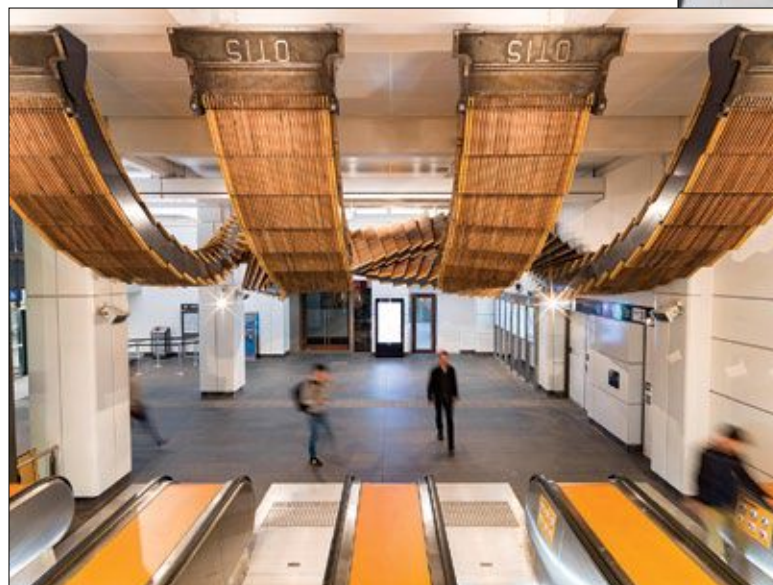


BLADE THERAPY NOT APPROVED

One wonders about the common sense warnings found on safety labels... well, here is another to add: The *Journal of Emergency Medicine* reports on the case of a 23-year old Chicago-area construction worker, who popped a pimple on his lower lip using a "woodworking blade." This procedure resulted in a fungal infection, *Blastomycosis*, causing a warty-encrusted lesion below his lower lip (too gross to show).

Blastomycosis is more commonly a respiratory condition—from inhaling spores from decomposing wood or leaves—causing flu-like symptoms. There are less than 50 documented cases of the fungus entering through a wound.

Though he waited seven months before seeking treatment, the condition was resolved in two weeks, with the application of antifungal medication.



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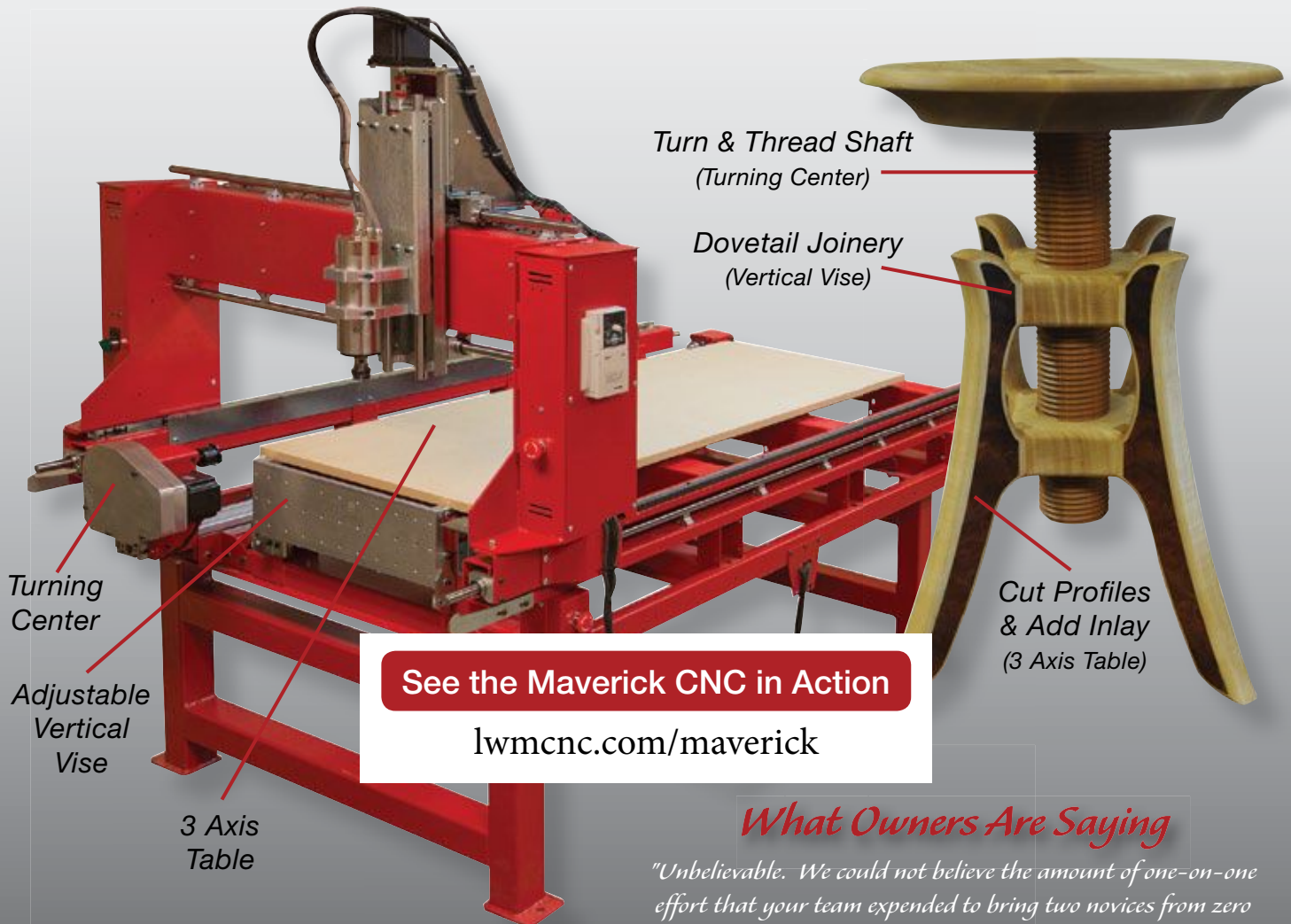
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