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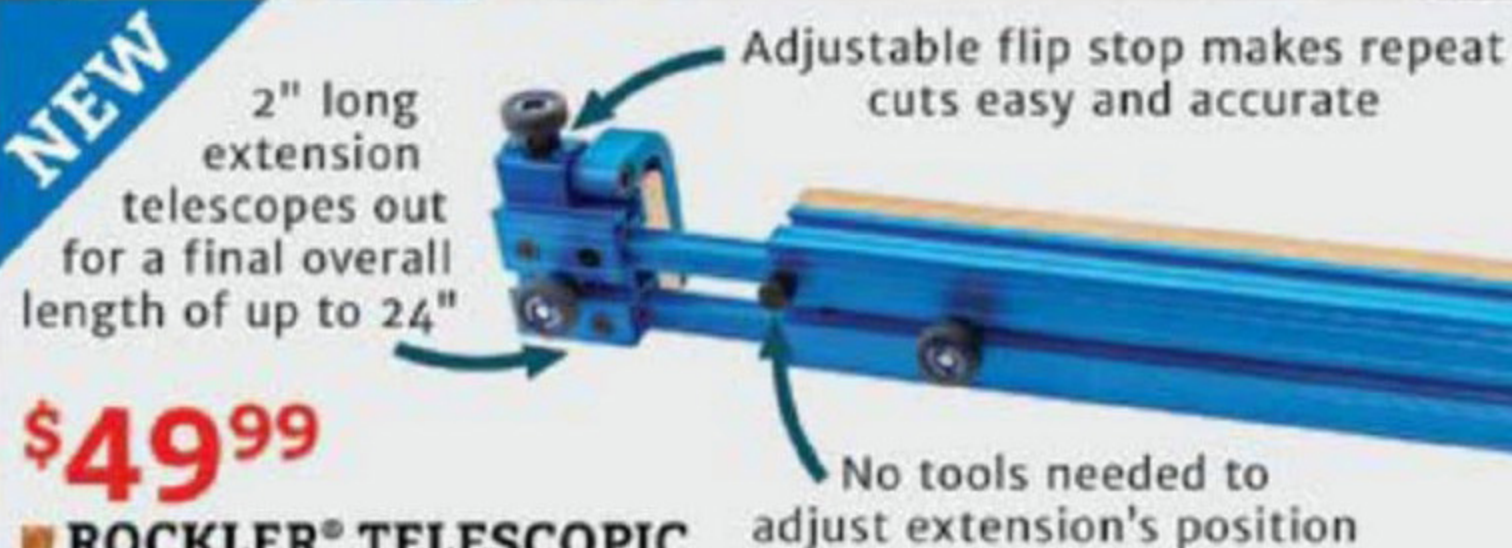
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ON THE COVER

Diana Friend

Diana Friend of Seattle, WA is among the turned wood artists participating in the annual AAW POP Exhibition, *Nature/Nurture*. On the cover, her piece, *Holly and Walnut* (3 1/2" h, 6" w, 6" d), represents a newly cratered moon being cradled by another. See page 32-33 for other work by Western turned wood artists in the show.

Because of the coronavirus, AAW cancelled its live symposium, but will host a *Virtual Symposium*, July 10-12. Pieces from the POP Exhibition will be auctioned during the *Virtual Symposium*. For symposium info, see page 20.

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PUBLISHER NOTE

The May-June 2020 issue of *Woodworker West* was not published, since most woodworking events that we cover were being cancelled. An additional issue will be added to subscriptions. Given that many activities are in flux, confirmation is recommended.



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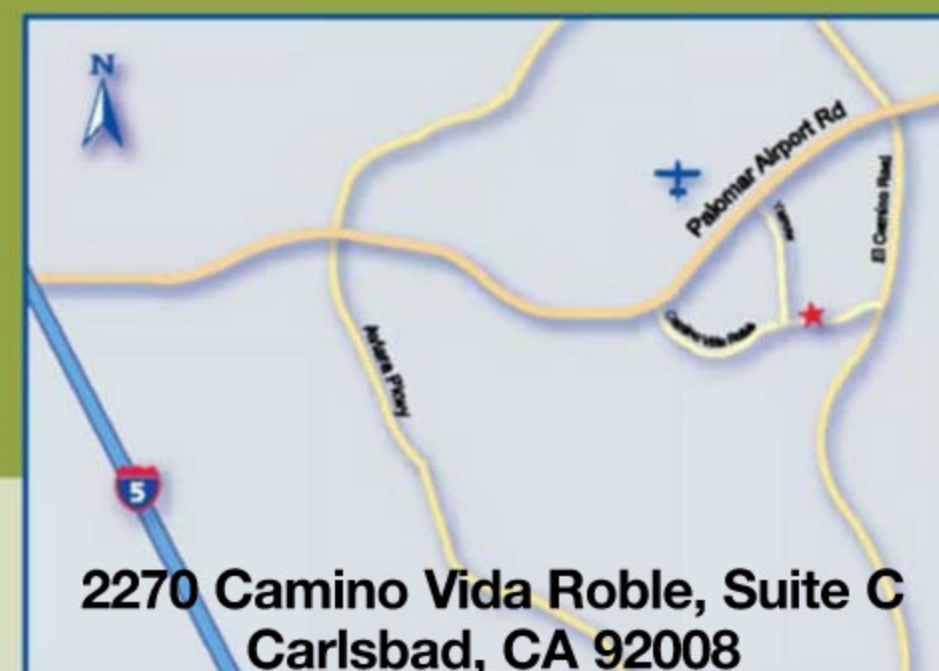
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WOODWORKING IN A PANDEMIC

Memes on social media—similar to the one below—imply work by artists, woodworkers, writers, etc. remain unchanged from before to during the pandemic. Essentially, self-isolation is the norm for such “creatives,” and with construction designated as “essential” in many locales, work has continued through the coronavirus “shutdown” pretty much uninterrupted.

In fact, many craftsmen were quite productive during this “quiet” period. Some used this time to concentrate on specific works (see **David Marks’** article on pages 26-27), while others undertook projects that they had no time for previously. For example, **Wendy Ellsworth** documented her husband—master turned wood artist **David Ellsworth**—constructing display cases and raised vegetable gardens on *Facebook*.

Suppliers, including woodworking stores, home centers, and lumber yards, also were considered “essential,” so most remained open during the “stay-at-home.” Many added “curb-side pickup” services to provide a greater sense of safety for customers and employees; several **Rockler** stores, **Gilmer Wood Company** in Portland, OR, and **Tropical Exotic Hardwoods** in Carlsbad, CA have been operating solely on this basis.

On the other hand, the COVID-19 pandemic essentially shut-down the rest of the woodworking world. Here is an overview, though resumption of activities is dependent on local changing conditions and restrictions. Information in this issue, is based on what is known at press time, and confirmation is suggested.

HAPPENINGS

Most woodworking events scheduled for the Spring and Summer have been cancelled outright, or with the hope of being rescheduled for later in the year. The **Texas Woodworking Festival** in Austin, TX has been rescheduled to Sept. 26, while **Weekend with Wood** in Des Moines, IA has been moved to Oct. 29-Nov. 1. *Woodworker West* has posted the status of events on its website (www.woodwest.com).

The only major “live” woodworking event that was still on the books was the **International Woodworking Fair**, Aug. 25-28 in Atlanta, GA, but just as we were going to press, cancellation was finally announced.

The **American Association of Woodturners** canceled its 34th annual symposium in Louisville, KY, but announced in June that they decided to offer a “virtual” conference on July 10-12, including demonstrations, panel discussions, auctions, drawings, a virtual tool show, and more (see page 20 for details).

EXHIBITIONS

All museums and galleries were shuttered in March, with most stating closure thru June. A survey of art organizations in Southern California found that most are looking at possible mid-to-late summer reopenings, with restrictions.

Houston’s **Museum of Fine Arts** did reopen on May 23, requiring temperature



David Marks resawing Mahogany before and during the pandemic. Not much has changed.

checks, masks worn at all times, restroom use restricted to one person at a time, closure of interactive displays, and only self-guided tours. In Los Angeles, museums will have to comply with a 60-item protocol checklist, issued by the health department. In the meantime, many institutions are offering virtual guided tours on their websites.

Of course, closure has disrupted exhibition schedules. Some pre-pandemic exhibitions—such as *Contemporary Crafts* at the **Mesa Contemporary Arts** in Mesa, AZ—have been extended into the summer, after reopening. The **Ogden Nature Center** in Ogden, UT has moved its springtime outdoor *Birdhouse* exhibition to the summer, though too late for the nesting birds to take advantage.

Most craft fairs have been outright cancelled, though late summer state fairs are still on the calendar (see page 19). Southern California’s **Orange County Fair** is trying to salvage its popular *Fine Woodworking* exhibition by hosting submissions on its website and allowing visitors to vote for their favorite pieces in a *People’s Choice* competition (entry deadline is July 6, see page 17).

ORGANIZATIONS

Woodworking clubs cancelled all “live” activities, including meetings and shop operations. However, several continued to conduct Zoom meetings, complete with remote demonstrations.

For example, the **Bay Area Woodturners** are having on-line demonstrations by **Art Liestman** (July 18) and **Rudy Lopez** (Aug. 8), the **San Diego Woodturners** are having demonstrations by **Cindy Drozda** (July 18) and **Alex Snodgrass** (Aug. 15), and the **Rocky Mountain Woodturners** are having a demonstration by **Laurent Niclot** (July 9).

Most of the upcoming club symposia have been cancelled, including the August’s **Southwest Association of Woodturners Symposium**

(**SWAT**) in Texas and September’s **Rocky Mountain Woodturning Symposium** in Colorado.

Clubs members also undertook efforts to assist first responders during this crisis. The **Guild of Oregon Woodworkers** undertook a campaign to collect masks and other personal protection equipment (PPE) for donation to

health care workers. Other clubs organized manufacturing efforts to produce PPE products (such as face shields) for donation to first responders.

EDUCATION

Similarly, all in-person woodworking classes went on hiatus in March, though some private schools have begun to resume classes, with limited attendance.

The **Southwest School of Woodworking** in Phoenix, AZ returned to a full slate of classes, including two workshops with **Michael Fortune** (*Oval Table & Band-sawn Dovetails*) in July.

The **Northwest Woodworking Studio** in Portland, OR is offering both in-person and on-line lectures, with **Gary Rogowski**.

Although **Rockler** has cancelled all summer events, individual **Woodcraft** stores are conducting classes.

Formal programs, such as **Cerritos College** in Southern California, are planning reduced Fall schedules with limited students, beginning in August.

CONFIRM THE EVENTS!

Since the status of all activities is fluid, it is best to confirm the latest details with the particular organizations.

Woodworker WEST

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RONALD J. GOLDMAN – Publisher
PAM GOLDMAN – Editor

Mailing address: P.O. Box 452058
Los Angeles, CA 90045
Telephone: (310) 216-9265
Fax: (310) 216-9274
E-Mail: editor@woodwest.com
Web Site: <http://www.woodwest.com>

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Woodworking Observations

It may not be an actual ancient Chinese curse, but it may never have been so appropriate to say that we are living in "interesting times." We are experiencing the vengeance of nature—disease, earthquakes, early hurricane and wildfire seasons, and even locusts in some parts—as well as the good, the bad, and the ugly sides of humanity. There will certainly be some life changes, just how long is not known.

When we began to prepare our May-June issue, absolutely everything that we write about was being cancelled, our information sources were on hiatus, and there was uncertainty that our printer would even be operating. So, we decided not to publish that issue. Instead, we offered information on our website to help chronicle the status of events. Even with the beginning of the resumption of life, the information in this July-August issue is in continual flux, so stated events should be confirmed, in this changing world.

As many of you know, my other hat is in the medical field. In that position, I am appalled by the belief, of some, that wearing masks is an infringement of liberties. It is simply a matter of common courtesy and safety, as is wearing a seat belt. Being woodworkers, our exposure to dust already makes us susceptible to respiratory problems. In Japan, wearing masks is an accepted norm, and transmission of the coronavirus has been contained, with thorough contact tracing finding many outbreaks directly related to non-mask wearing incidents. If we all had observed proper precautions earlier, this health crisis might have been much less severe. The key is not to overwhelm the health system, or it might not be there when you do need it.

Lastly, I want to congratulate **Linda Ferber** on her much earned retirement from the American Association of Woodturners. In an environment of changing leadership, she maintained continuity in her role as Program Director. She will be missed.

Ron Goldman

Publisher



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COMMENTARY

A STATEMENT OF SOLIDARITY

The world is changing: Six decades ago, when **Sam Maloof** was told to access a client's home through the servant's entrance, it was not unusual for the son of immigrants from the Middle East to be regarded as someone not quite worthy of respect in the eyes of the privileged. Issues of diversity, equality, inclusion, and accessibility had not yet entered mainstream awareness, and polite society didn't yet talk about the many ways lines are drawn to stigmatize and exclude people based on the color of their skin.

Alfreda Maloof, who had worked as a teacher at the Indian Boarding School in Santa Fe, NM, saw her own life transformed by cross-cultural experience. Working alongside the potter **Maria Martinez** and other Native American artists, Alfreda learned how the art of a master craftsman speaks universally in every language, across cultures, without regard to race or ethnicity. It was a lesson she would bring into her marriage to Sam.

Within a few years, furniture created in the workshop founded by Sam and Alfreda Maloof, would be displayed proudly in homes both humble and elite, commissioned for corporate boardrooms, and selected to inspire the faithful in houses of worship of several religions. Sam and Alfreda would be welcomed to the White House by **President Ronald Reagan**, and would come to count **President Jimmy Carter** among their friends.

But the Maloofs never forgot where they came from. Born of California, Sam and Alfreda understood opportunity as a force for good in the world. They knew a society that limits the possibilities

of its people based on skin color, religion, national origin, gender or other attributes of identity, diminishes its collective capacity to dream, discover, and build the future.

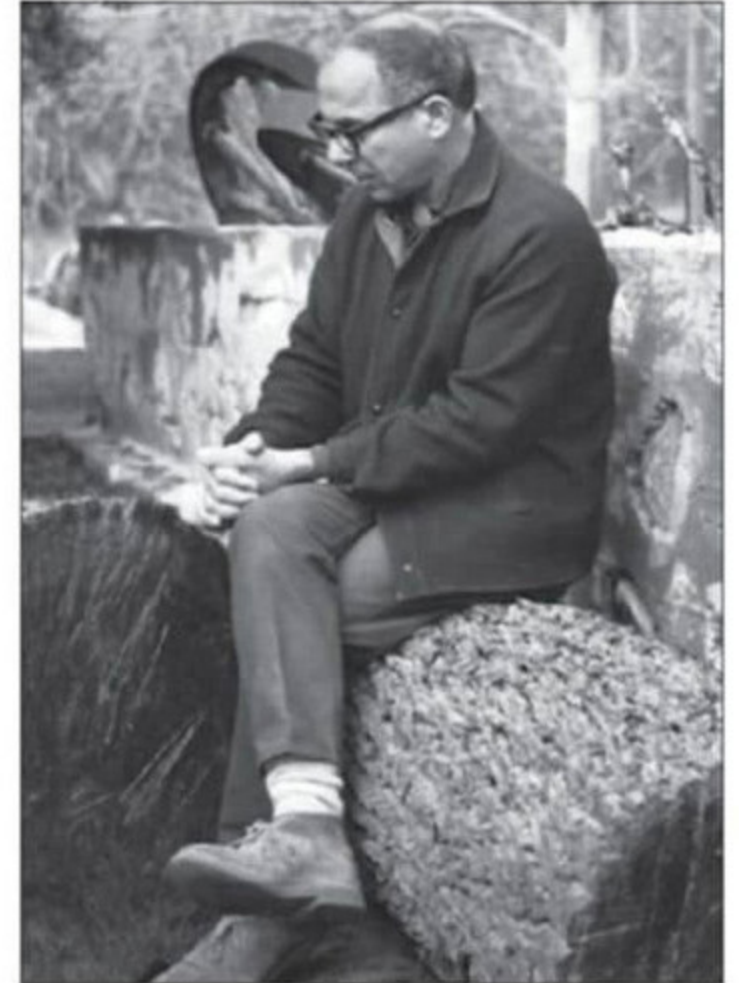
Given this history—and the fervently held values of our founders—the **Sam and Alfreda Maloof Foundation for Arts and Crafts** now stands in solidarity with those who protest against systemic racism and hate that affect black people disproportionately. Black Lives Matter. As we seek to uplift our community through art, craft, and education, we commit ourselves to listen, advocate, and share what we learn with others, across our differences, in pursuit of greater mutual understanding. We seek diversity. We welcome collaboration. We celebrate change for the better.

In the language of the Tongva people, upon whose ancestral lands the diverse people of contemporary California live, "Wehee'am." We are together. We are with you.

Jim Rawitsch

Executive Director

Sam and Alfreda Maloof
Foundation for Arts and Crafts



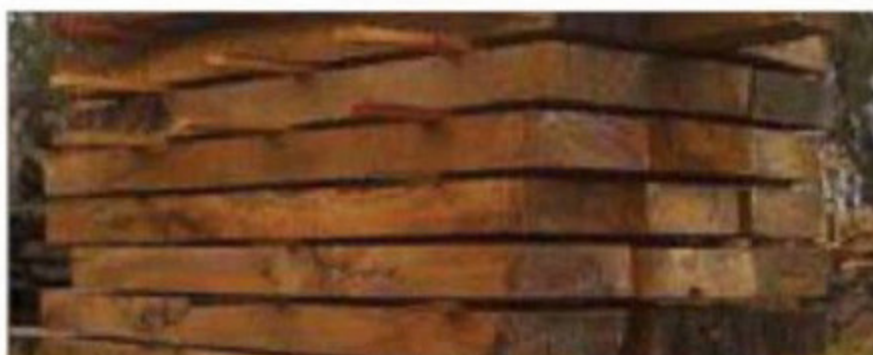
Sam Maloof

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VOICES OF EXPERIENCE

The **WoodCentral** forum is a good place to get knowledgeable feedback fast, from woodworkers with a wealth of varied experiences. While discussions usually revolve around someone's specific question or problem, occasionally they focus on more universal topics of interest to woodworkers at all levels. Recently, one of our members posted some advice for beginners, who he described as anyone attempting something new in their woodworking, suggesting that "If you have never done something before, first prove to yourself that you can, by conducting a practice trial." His post was regarding the importance of practice in finishing, an echo of **Michael Dresdner's** old axiom, "finish firewood first." This prompted a flood of valuable insights on a variety of basic woodworking insights...

"Don't assume that something you have never done will be easy, or that it will even work. This is especially true when it comes to finishing, with some wood or material you've never used before. Practice is the fastest route to success. It's easier to avoid a problem than to fix one."

"There is always something new to learn. Everyone teaching you—whether in person, or in a workshop, or in a magazine article, book or video—has a different set of experiences. They often don't explain the nuances of technique or tools or materials that

they've learned at the School of Hard Knocks, because they will have forgotten that they do most of them. While learning from an expert is valuable, you can also learn many important details from someone who has just learned the process themselves."

"Practice is key, so don't throw away your failed attempts. If your practice piece is even marginally successful, you should be able to make use of it in the future, to remind you of what you did right and what you did wrong. If you burn it, the lessons that it holds are lost forever."

"My mentor taught me a valuable lesson. Whenever he was preparing to build something, he built it first in his head. He didn't start building it for real until he was sure he understood everything that he would need—materials, tools and techniques—to complete it."

"No matter how long you've been woodworking, every new piece presents opportunities to learn and to implement small fixes that you haven't tried before. There is no shame in repairing mistakes."

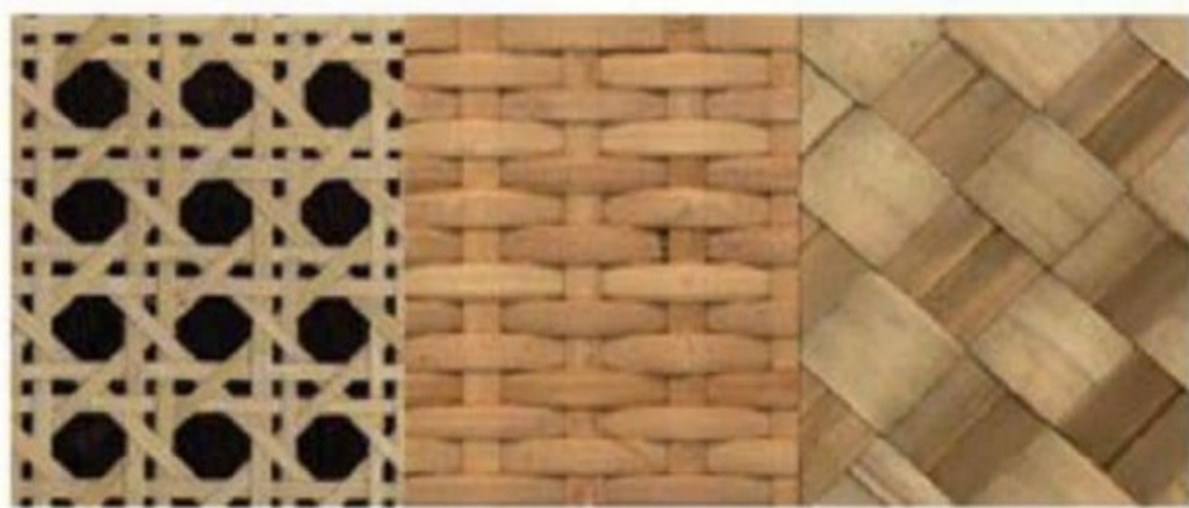
"I recall **Peter Follansbee** mentioning that he started to work with Walnut, after many years of working with White Oak. You'd figure someone who has been working within and demonstrating a very similar style for a long time could just adjust to new materials quickly, but he commented that he needed to learn some things about working with the new material."

"Several things happen as you work for a while: you get better; you learn faster; and you accept that things don't always go perfectly. If you're motivated to get better a little at a time, you'll stay interested, and you'll enjoy putting new skills to use."

"In a way, we are all beginners when it comes to finishing. We can never be certain what a finish will do to a particular piece of wood, until we try it out."

"For staining, you need to create sample boards, to get it right."

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For staining, Michael Dresdner suggests creating a "step sample" board for the wood being utilized to determine the right stain for achieving the desired color (from *Wood Finishing Fixes*).

"I once had a teacher, a German immigrant, who insisted that before a student starts any process, he should write down all the details, noting the tools and supplies that will be needed and how to evaluate his progress before moving on to the next step. I hated to have to do it, but I found that I made far fewer mistakes that way."

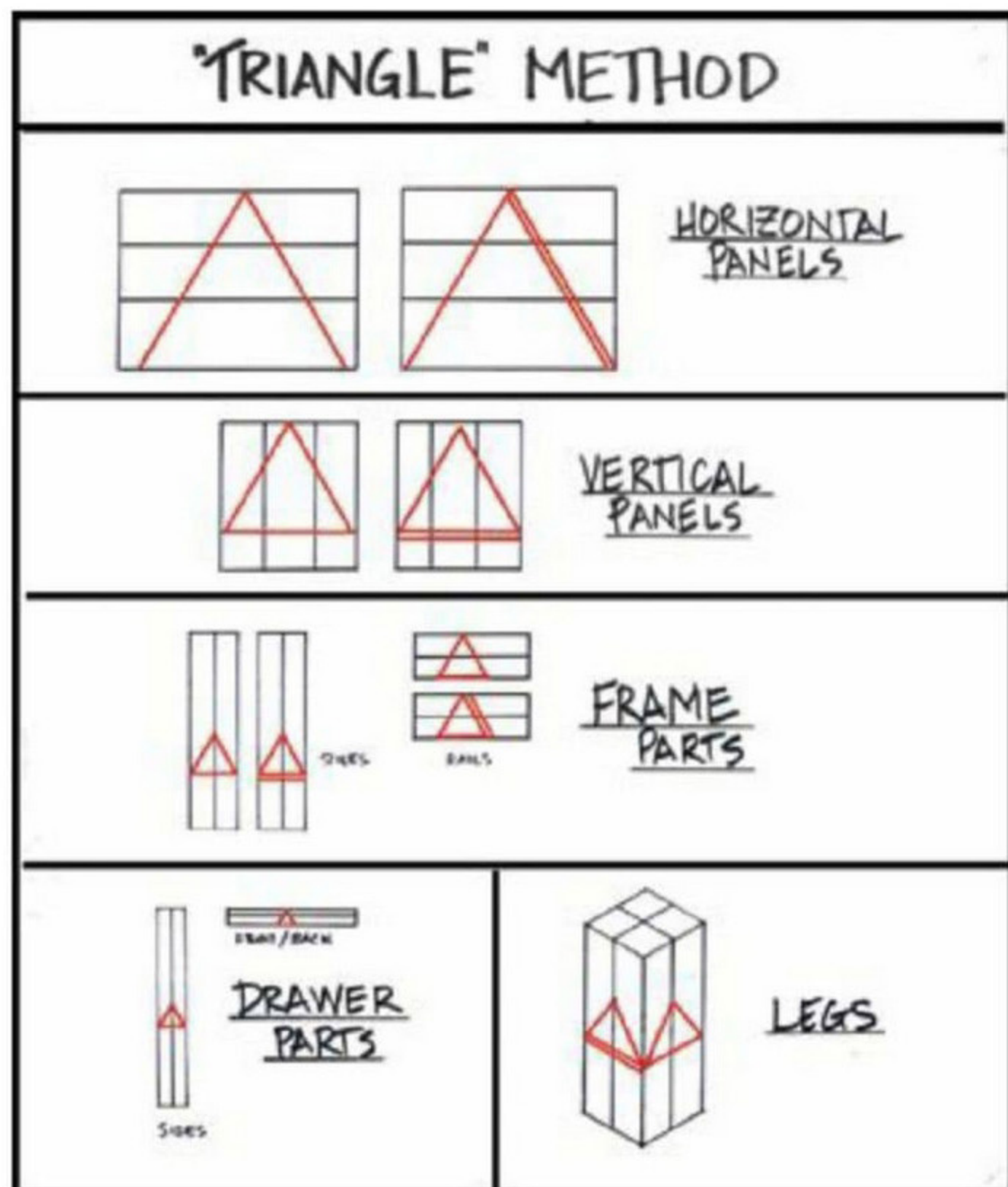
"I always make a full-size drawing and a cut list, organized by material and thickness, with both rough dimensions and finished dimensions. It also had two columns of check boxes: one to use at the chop saw or saw bench and the second to use at the table saw or workbench. It is also useful to write part numbers in chalk on the rough-cut parts, because you know Murphy will be out there shuffling parts around, as soon as you turn your back or go for a cup of coffee."

"When you do a test piece, it's good to write down the problems you encounter and exactly what you'll do to address them. Then, the next time that you are confronted with this situation, you can just look over your notes, instead of having to learn the process all over again."

"I enjoy watching folks who finish guitars and do the buffing work. They make it look very easy, but it takes a couple of years for them to get to that level of workmanship. Facility with any process is an acquired skill. There are no shortcuts."

"Learn to mark parts and pieces, so you can easily identify where they go. Legs on case pieces are generally mirror images of each other, left- and right-handed like chicken wings. I have tape with notes and arrows in several places designed to keep orientations correct before the next mortise gets punched into it, ideally in the correct place. Chalk is good, but rubs off. I have come to using tape for labeling."

"Regarding labeling parts, here is an overview of the so-called 'triangle method' that I use to keep track of furniture part. Note that the 'drawer parts' in the drawing are shown looking down on them."



The triangle method for keeping track of furniture parts.

"Regarding chalk as a marking tool, it is only useful for the first stage of breaking down lumber into component pieces, when the lumber is still rough and would destroy a sharp pencil point. A much more complicated system of parts and orientations descriptions is needed almost immediately."

"I have been turning for almost 60 years, but I'm still learning. I am about to make a baby rattle for a new great-granddaughter; but, before I turn valuable wood, I will make a practice piece from scrap."

"Every piece that I build has some aspect that is new to me, whether it's something simple or a major element of the process. So, I am wary of trying to get it right on the first try; when I do—more often than not—I make a mess of it. The drawback is that when I spend a lot of time mulling over my next steps, it prolongs my build times dramatically. But, I don't mind, because I'm not on a production schedule. I have lots of time. I can do it over. Either way, I've learned something new."

"Do any research that you think necessary and dive in. Mistakes are part of the learning process. Sooner or later you'll get it right."

"The test of a true craftsman is not whether he makes mistakes—everyone does—but rather how well he hides them."

"Some of the most innovative breakthroughs were the results of mistakes."

"As **Jim Tolpin** would say: 'Measure twice, cut once.'"

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WHAT'S NEW

URBAN WOOD ORGANIZATIONS UNITE

Urban Salvaged and Reclaimed Woods (USRW) and the **Urban Wood Network (UWN)** are banding together to form an international urban wood effort to inform, collaborate, and connect to build community, business, and consumer confidence in the urban wood industry. They both are endorsing new chain of custody standards.

As part of this effort, USRW will be changing its name to the **Urban Wood Network Western Chapter**, to help expand the network's impact on the urban wood industry through enhanced research, marketing, and technical assistance for members. Members in the Western chapter will continue to receive the benefits of the regional society, as well as access to those of the national UWN. For the period of transition, info is available at: www.urbansalvagedwoods.com/.

SKETCHUP CHANGING LICENSE PLANS

SketchUp is changing its business model to a yearly subscription. The computer-assisted design (CAD) program began as a free service, before developing advanced paid versions. As of Nov. 4, the *Classic Perpetual License* plans will no longer be offered, though current owners will be grandfathered. After Nov. 4, new users, or those wishing to upgrade, will need to purchase a yearly subscription.

SketchUp has become a preferred CAD program for creating 2D plans and 3D modeling for designing everything from building furniture to animation. A comparison of the benefits of the *Classic License* vs. the new *SketchUp Pro Subscription* is explained at: help.sketchup.com/en/end-of-classic-license-faq/.

ARTIST COVID-19 RELIEF PROGRAMS

Custom woodworkers, small cabinet shops, and studio artists are not likely to have benefitted from government programs, aiding businesses to survive during the economic shutdown. However, two non-profits offer assistance to artist/craftsperson.

As mentioned frequently in this publication, **CERF+** supports craft artists through periods of loss, both in financial aid and business support. For COVID-19, a special response fund has been established to provide one-time \$1,000 grants to meet urgent food, housing, and/or health insecurities. These grants will be awarded with deadlines of July 29 and Sept. 9. Priority will be given to eligible artists who have traditionally been underserved by the grantmaking community, including people of color and folk and traditional artists. For info, visit the web site: www.cerfplus.org/.

Another national source specifically providing COVID-19 relief is **Artist Relief**. This is a coalition of national arts grantmakers coming together to create an emergency initiative to offer financial and informational resources to artists across the United States. Besides financial grants, resources include over 90 additional relief programs, as well as, other support referrals. For info, visit the website: www.artistrelief.org/.

WOODWORKERS AID IN PANDEMIC

There are many stories of woodworkers using their skills to help out their community during this recent crisis. Students at **Jordan High School** in Minnesota built portable hand sanitizer dispensing stations for all the schools in the district, saving about \$145 apiece. Custom woodworking company **Woodchuck USA** in Minneapolis shifted production of custom wood gifts to face shields, producing upwards of 65,000 a week. **Kaas Tailored**, a Seattle upholstered furniture maker, converted operations to produce face masks, face shields, and gowns.

Jerry Powell of Castle Rock Woodworks in Colorado helped stressed parents by manufacturing do-it-yourself wood construction kits for kids to assemble and paint, including bird houses and feeders, keepsake boxes, and planters. Over 10,000 kits were distributed free locally, and plans posted on his website were utilized by woodworkers in 24 countries.

COVID-19 STIMULATES INDUSTRY

Sheltering-in-Place has proved a boom for woodworking and interior on-line retailers. Although their stores remained opened as 'essential businesses,' both **Home Depot** and **Lowe's** experienced an 80% increase in digital sales in the last quarter. Home Depot says by the end of the quarter, sales were actually into 3-digit percentage increases.

Most benefiting from the shutdown may be **Wayfair**. The on-line interiors store faced dire prospects at the start of 2020. In February, the company announced layoffs of 550 employees, or 3 percent of its total workforce, and rumors of bankruptcy circulated. Then came COVID-19. With brick and mortar competitors closed down, the e-commerce website saw sales double within the early weeks of the crisis, and the stock price has risen over 700%, since hitting its low on Mar. 19th.

ROCKLER IN TUKWILA, WA MOVING

The **Rockler** retail store in Tukwila, WA will be moving in late July. The new location is 17326 Southcenter Parkway. The store will close on July 22 at the old location and reopen on July 25 at the new address. For info, call: (206) 244-9161.



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WHAT'S NEW

TAYLOR GUITARS GOES URBAN

Looking to improve use of sustainable materials in the instruments, **Taylor Guitars** in El Cajon, CA launched an *Urban Wood* initiative and began working with **West Coast Arborists** (WCA) of Anaheim, CA, which provides tree maintenance services for more than 300 municipalities and public agencies throughout California and Arizona.

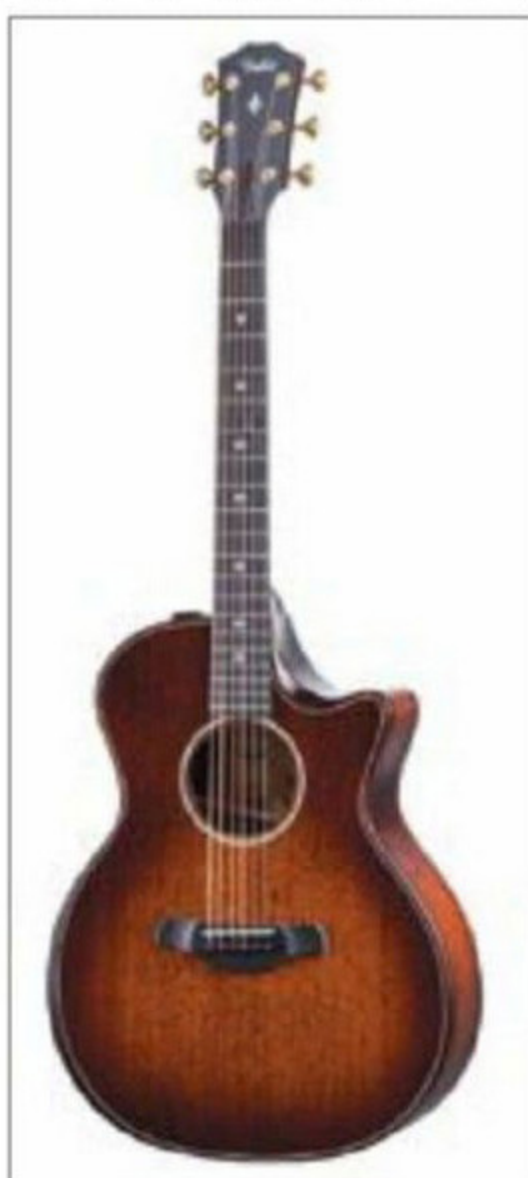
From WCA's sort lot, they sampled a variety of woods that were cut, dried, and utilized to create prototype guitars. In this experiment, they found Shamel Ash, a fast growing shade tree quite common throughout Southern California, was a possible high-grade guitar wood.

"This particular species happens to be a great mix of the right weight, density, dimensional stability, and drying attributes, while responding well to sawing, sanding, and finishing," says Taylor's resident master builder **Andy Powers**.

He was equally excited about the tonal properties of the prototype guitars that he built, using the wood for the back and sides. "In almost every physical way that I can measure, it's reminiscent of good Honduras Mahogany. It tends to be relatively consistent throughout the board. Compared to other Ash species, it's heavier, denser, and more resonant than the 'swamp' Ash loved by electric guitar makers, yet not nearly as heavy or tough as the Northern Ash used for baseball bats."

Known as Mexican Evergreen Ash or Tropical Ash in some places, it was propagated throughout Southern California 60-70 years ago, considered well-suited for the local climate. To emphasize the urban nature of this wood, Taylor has named it Urban Ash, and it is being utilized in Taylor's new premium-class guitar, the *Builder's Edition 324ce*.

WCA will be supplying this wood to Taylor from its tree service business. It also sells wood to the public through its retail outlet **Street Tree Revival**, located at 2220 E Via Burton, Anaheim, CA. For info, visit the website: www.streettreerevival.com/ or call: (657) 220-6685.



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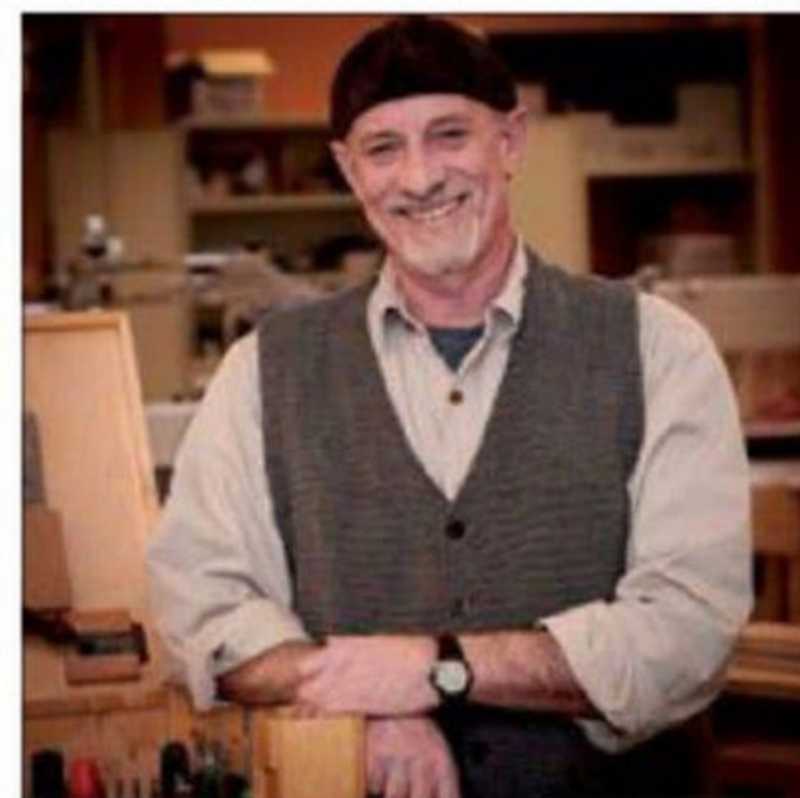
WASSERMAN WINS EDUCATOR AWARD

Jeffrey Wasserman, an instructor at **Seattle Central College's** Wood Technology Center in Seattle, WA, has been named the winner of the 2020 *Educator of the Year Wooden Globe Award* by the **Woodworking Machinery Industry Association**.

Jeffrey has been an instructor at Seattle's Wood Technology Center since 2003, teaching woodworking and cabinetmaking classes. He also participates in various educational panels, and his students have won numerous awards in national competitions.

Throughout his career, his focus has been on the intersection of design and craft, and on forming a respectful collaboration between the two.

The *Educator of the Year Award* is presented annually to an educational institution or company with a structured curriculum tailored to training individuals for careers in the woodworking industry. Information on nominating educators for a *Wooden Globe Award* can be found at: www.wmia.org/.



Seattle College's Jeffrey Wasserman







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OPPORTUNITIES



Scott Hare
Ring of Hearts
Milo
(14" h, 11" w, 11" d)

Robert Woodward
Holly Striped
Holly, Zebra Wood,
Wenge, Blood Wood
(10 1/4" h, 11 1/2" dia.)



Michael Felig
Clare Del Sol
Curly Koa, Wenge, Macassar
Ebony, mother of pearl
(30 1/2" h, 53" w, 16" d)

HAWAII WOOD GUILD ANNUAL SHOW

The **Isaacs Art Center** in Kamuela, HI hosted the 34th annual **Hawai'i Wood Guild's Woodworking Show**, in January-February. This show featured 54 pieces by 22 wood artists from across the Hawaiian Islands.

Works ranged from tables, chests, consoles, and turned art to sculpture and musical instruments. Additional exhibited works are documented at: www.isaacsart-center.hpa.edu/.

Woodley White
"Les Paul Style" Custom
Electric Guitar
Curly Maple, Mahogany,
Rosewood, mother of pearl



Nicole Keola Gomes
Maude
Queensland Maple,
Kiawe, glass
(32" h, 38" w, 14" d)



Noah Lake
Pu'u O'o
(*Turned Platter*)
Koa
(2" h, 21" w, 12" d)



OPPORTUNITIES



Michael P. Smith
Fern Vessel
Cook Pine
(10 1/2" h,
13 1/4" w,
13 1/4" d)



Marcus Castaing & Duane Millers
Transcendent (12 Drawer Dresser)
Curly Koa, Douglas Fir
(39 1/2" h, 68" w, 23" d)

John Mydock
Aloha Reef
Podocarpus
(10" h, 20" w, 20" d)



Mats Fogelvik
Vortex Series #5
Koa, Primavera,
Ebony, Wenge
(30" h, 31" w, 31" d)



Tai Lake
Dining Table
Hawai'i Grown Mahogany, Kaya
(30" h, 85" w, 42" d)

Kelly Dunn
Polynesian Vessel
Milo
(8 1/2" h, 6 1/2" dia.)



OPPORTUNITIES

TEXAS FURNITURE MAKERS SHOW

The **Kerr Arts & Cultural Center**, in Kerrville, TX hosts the 21st annual *Texas Furniture Makers Show*, Nov. 5-Dec. 18. This exhibition promotes the visibility and fosters the development of the art and craft of furnituremaking in the State of Texas. Entry deadline is Sept. 18, and small accessories can be submitted for sale in the gallery store. For info, visit the web site: www.kaccker-ville.com or call: (830) 895-2911.

WAUSAU NATIONAL EXHIBITION

The **Wausau Museum of Contemporary Art** in Wausau, WI presents its 4th annual *National Juried Exhibition*, Dec. 17-Feb. 20. This exhibition is open to artists working in any media. Entry deadline is Sept. 19, with \$14,000 in cash awards. For info, visit the website: www.wmoca.org or call: (715) 571-6551.

NATIONAL FINE ART SHOW

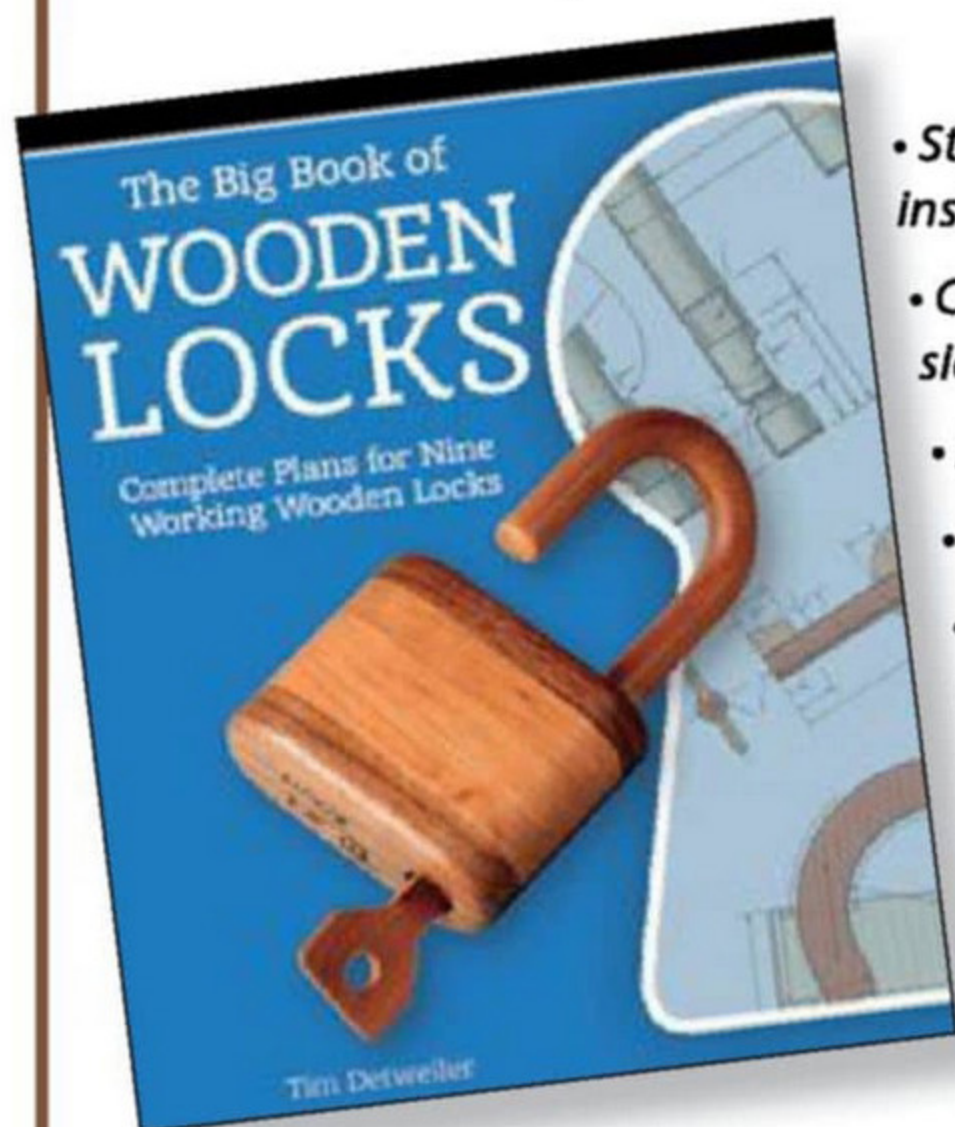
The **Lincoln Gallery** and the **Thompson Valley Art League** in Loveland, CO host their 2020 *Regional Fine Art Show*, Sept. 4-Oct. 2. Open to all media, entry deadline is July 26. For info, visit the website: www.lincolngallery.com/.

BLUE LINE ARTS

Blue Line Arts in Roseville, CA is looking for work, in any medium for *Politically-Charged*, Oct 2-Nov. 14. Open to all media, work is related to any political opinions. Entry deadline is Aug. 21. For info: www.bluelinearts.org/.

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2020 ARTISTRY IN WOOD

The 32nd annual *Artistry in Wood* will be held, Nov. 20-Jan. 24, at the Sonoma County Museum in Santa Rosa, CA. Sponsored by the **Sonoma County Woodworkers**, this exhibit is open to all woodworkers, with competition categories of *Furniture*, *Turning*, *Art*, and *Miscellaneous*. Entry information will be available in mid-August, and delivery date is Nov. 12. For info, visit the website: www.sonomawoodworkers.com or email **Don Jereb**: donjereb@gmail.com.

HAWAI'I CRAFTSMEN

The **Hawai'i Craftsmen** presents *Hui Mea Hana*, Oct. 23-Nov. 14 at the Downtown Arts Center in Honolulu, HI. This annual multi-media state-wide exhibition features work by emerging and established artists from across the state of Hawaii. For info, visit the website: www.hawaiicraftsmen.org or call: (808) 521-3282.

ARTISTS IN RESIDENCE PROGRAM

Intersections Wood Gallery & Studio in Owen Sound, Ontario, Canada offers an *Artists in Residence* program. For up to a month, the fully-equipped woodworking studio workshop will be available to makers, who need time and space to develop a project, in February 2021. Technical support from **Stephen Hogbin** and **Pierre Rousseau**, along with speaking, teaching, and exhibition opportunities, are available. Application deadline is Nov. 30. For more info, visit the website: www.intersectionsstudio.com or call: (519) 371-4998.

ANDREU DESIGN COMPETITION

Spanish furniture manufacturer **Andreu World** sponsors the 20th annual *Andreu World International Design Competition*. Open to both students and professionals, the challenge is to design a sustainable seat and/or table. The submission consists of a prototype model (scale 1:5), synopsis, and visuals. The U.S. entry deadline is Nov. 13, sent to Andreu's Chicago showroom; projects will be forwarded to Spain. Cash prizes (totaling over \$8,000) will be awarded, with the possibility of production.

In 2019, there were more than 350 projects from 30 different countries. *First Place* was awarded to **Anuar Portugal** of Mexico for his *M* side table (below). For info, visit the web site: www.andreuworld.com/.



M table, designed by Anuar Portugal of Mexico City, utilizes Really Solid Textile Board and is assembled, without screws or glue.

OPPORTUNITIES

O.C. FAIR VIRTUAL EXHIBITION

California's **Orange County Fair** is going virtual, including the woodworking competition/exhibition. In place of the cancelled live event, the on-line fair will include videos, contests, activities, and live events. Open to Southern California residents, the woodworking exhibition will consist of uploaded digital images of work, and prizes will be awarded by judges and *People's Choice*. Entry deadline is July 6. For info, visit the website: www.ocfair.com/oc-fair/.

LIMNER GALLERY EXHIBITIONS

The **Limner Gallery** in **New York** presents *Global Meltdown*, Oct. 1-31. Open to all media, this exhibition features artwork related to the global pandemic or environmental meltdown. Entry deadline is July 31. *A Show of Heads*, Nov. 1-30, seeks artwork related to the human head. Entry deadline is Aug. 31. For info, visit the website: www.slowart.com/.

AGAINST THE GRAIN

The **Jacoby Arts Center** in **Alton, IL** hosts *Against the Grain*, Sept. 4-30. This exhibit is open to all forms of woodworking, including furniture, art, and accessories. Entry deadline is July 25. For info: www.jacobyartscenter.org/.

RAISE YOUR VOICE

The **Tubac Center of the Arts** in **Tubac, AZ** presents *Raise Your Voice*, Oct. 2-Nov. 15. This exhibit celebrates the 100th anniversary of the 19th amendment and women's right to vote, and artwork will reflect this theme. Entry deadline is Aug. 10, and \$1,800 in prizes will be awarded. For info, visit the website: www.tubacarts.org/.

ESHERICK COMPETITION

The **Wharton Esherick Museum** in **Paoli, PA** has moved its annual thematic woodworking competition and exhibition to May-September, 2021. The theme is *Wood and...* Although the name Wharton Esherick is nearly synonymous with wood, across his career, he used a wide array of materials—like metal and paint—with both innovation and sensitivity.

This year's competition invites you to share innovative works of art, craft, and design that showcase wood and at least one other medium. How might you complete the phrase "wood and..."? Wood and glass? Wood and plastic? Wood and silver? Wood and fiber? The possibilities are endless. The new entry deadline is Jan. 4. \$1,300 in prize money will be awarded, and pieces will be available for sale. For info, visit the website: www.whartonesherickmuseum.org or call (610) 544-5822.

CHENVEN PROJECT GRANTS

The **Ruth and Harold Cherven Foundation** gives annual awards to individual artists and craftpersons, who are engaged in or planning a new craft or visual art project. Maximum grants are \$1,500. Entry deadline is July 15. For info, visit the website: www.chervenfoundation.org/.

HARDWARE DESIGN COMPETITION

Doug Mockett & Co. sponsors its *35th Annual Design Competition*, seeking the best innovative ideas in furniture parts, components, accessories, and hardware. \$1,000 in prize money will be awarded, plus royalties on sales. Entry deadline is Sept. 8. For info, visit the website: www.mockett.com or call: (310) 318-2491.

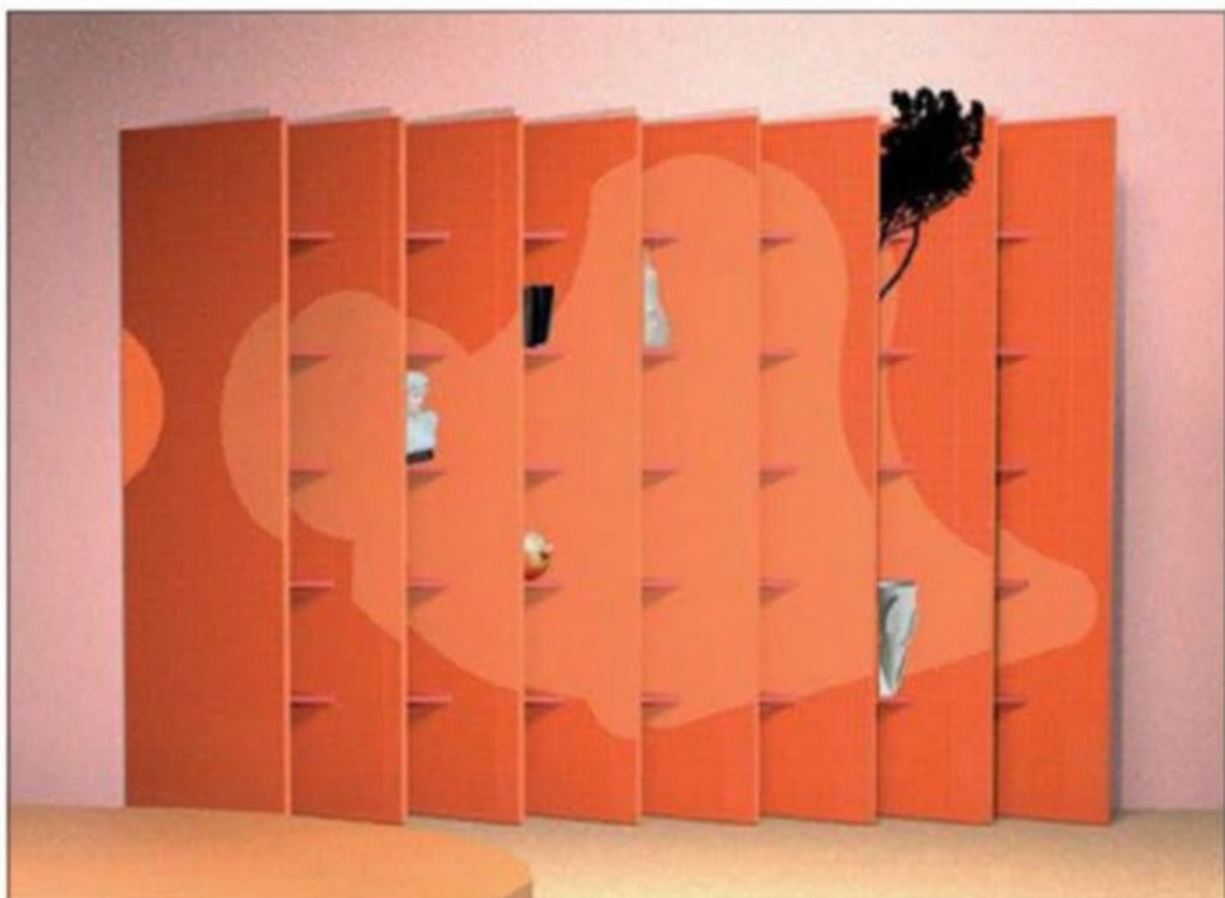
FORMICA STUDENT COMPETITION

Every year, the **Formica Corporation** sponsors the *FORM Student Innovation Competition*, in which students design furniture pieces for residential spaces, utilizing Formica products. In 2020, entries were received from more than 175 architecture and interior design students across the U.S. and Canada.

The *Grand Prize* was won by **Alexandra Clement** of Canada, for her desk and storage space inspired by the Japanese art form origami. *Second place* went to **Jacob Ethier** of Canada for laser-cut designed bookshelves, while *Third Place* was awarded to **Jessica Reid** of Marywood University, for *The G Table*. For info, visit the website: www.formica.com/en-us/campaigns/form-competition/.



Alexandra Clement
Cégep Saint-Jean-
sur-Richelieu
(Quebec, Canada)
Origami



Jacob Ethier
Quebec University
(Montreal, Canada)
Canada
*Post-Industrial
Bookshelf*



Jessica Reid
Marywood University
(Scranton, PA)
The G Table

OPPORTUNITIES

HAWAII'S WOODSHOW 2020

The 28th annual *Hawaii's Woodshow* is scheduled for Oct. 25-Nov. 8 at Hawaii Opera Theatre. Sponsored by **Hawai'i Forest Industry Association**, this exhibition showcases the finest workmanship, utilizing Hawaiian-grown tree species. Work is sought in *Furniture, Turning, Musical Instruments, Sculpture, Accessories*, and *"In the Woods"* for pieces intended for outdoors. Early entry deadline is Sept. 20; late deadline is Oct. 4. The prospectus will be available in July. For info: woodshow.hawaiiiforest.org or call (808) 489-0534.

CRAFT FORMS

The **Wayne Art Center** in Wayne, PA is soliciting submissions for its 26th annual *Craft Forms* exhibition, Dec. 4-Jan. 30. This international juried event showcases American craft in all media, including wood, and over \$10,000 in prizes and exhibition opportunities will be awarded. Entry deadline is Sept. 15. For info, visit the web site: www.craftforms.org or call: (610) 688-3553.

MESA CONTEMPORARY CRAFTS

Mesa Contemporary Arts in Mesa, AZ hosts its 42nd annual *Contemporary Crafts* exhibition, Feb. 12-Apr. 25. Open to craft in all media, cash awards of \$2,000 will be presented, as well as a solo exhibition opportunity. Entry deadline is Oct. 23. For info, visit the web site: www.mesaartscenter.com or call: (480) 644-6560.

CELEBRATION OF ART 2020

The **Marin Society of Artists** in San Rafael, CA hosts an on-line exhibit, *Celebration of Art 2020*, Aug. 18-Oct. 14. This national juried exhibition features work in all media. Entry deadline is July 28. For info, visit the website: www.marinsocietyofartists.org/.

NORTHERN WOODS 2020

Sponsored by the **Minnesota Woodworkers Guild**, the *Northern Woods Exhibition* has been rescheduled to Oct. 22-25, in **Eden Prairie, MN**. This annual event showcases high quality woodworking in 14 categories. The new entry deadline is Oct. 11, and over \$4,000 in prizes will be awarded. For more info, visit: www.mnwwg.org/.

ALL ALASKA BIENNIAL

The **Anchorage Museum** invites entries for the *All-Alaska Biennial*, Nov. 6-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 July 13. For info, visit the website: www.anchagemuseum.org or call: (907) 929-9200.

WOOD SYMPHONY

On-line gallery **Wood Symphony** hosts a series of up-coming juried shows: *Small Treasures* (Sept. 11-30), entry deadline Aug. 28; and *The Art of Giving* (Dec. 1-25), entry deadline Nov. 20. For info, visit the website: www.woodsymphony.com/.

DIGITAL CRAFT

The **Applied Contemporary** in Oakland, CA presents *Digital Craft*, Sept. 4-Oct. 17, in conjunction with *Oakland Art Murmur* festival. Open to all media, this exhibition features work created by digital fabrication technologies. Entry deadline is July 19, and the exhibition juror is furnituremaker **Joey Gottbrath**. For info: www.appliedcontemporary.com/.

MATERIALS HARD & SOFT

The **Greater Denton Arts Council** hosts its 34th annual *Materials: Hard & Soft* exhibition, Feb. 5-May 8, at Patterson-Appleton Arts Center in Denton, TX. This juried competition features craft work in metal, fiber, clay, glass, paper, and wood. Pieces are selected in terms of craftsmanship and innovation. The entry deadline is Sept. 30, and \$2,500 in awards will be presented. For info, visit the web site: www.dentonarts.com or call: (940) 382-2787.

OREGON GATHERING OF GUILDS

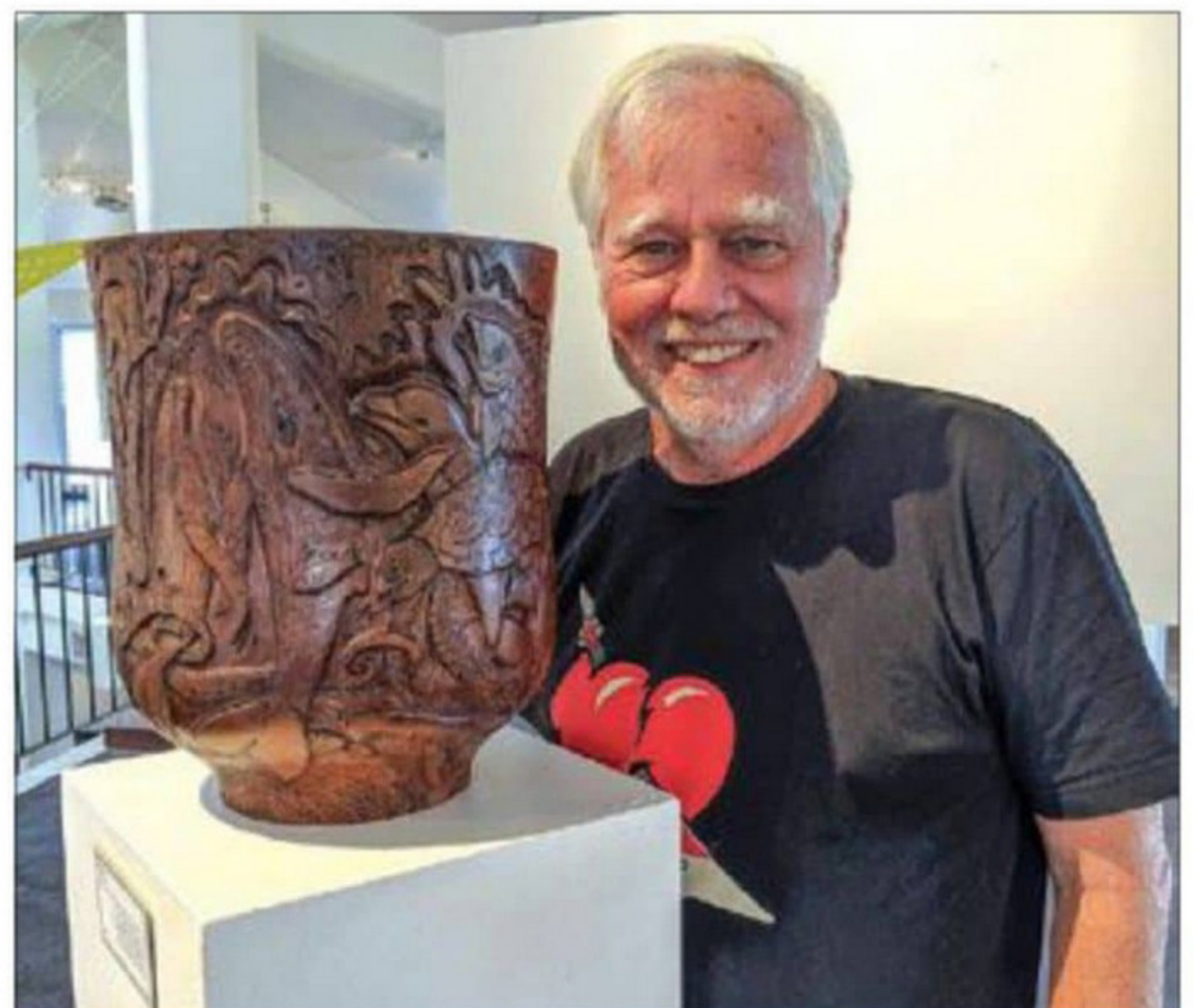
The **Guild of Oregon Woodworkers** invites artisans in wood to participate in the *Gathering of the Guilds*—which has been rescheduled for Oct. 30-Nov. 1—at the Oregon Convention Center in Portland, OR. With over 350 booths from six different Guilds and over 15,000 attendees, this is one of the largest, 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.

2020 BETTY BOWEN AWARD

The **Seattle Art Museum** will again present the *Betty Bowen Award* to a Northwest artist for their original, exceptional, and compelling work. This annual award includes an unrestricted cash prize of \$15,000 and exhibit opportunity. In addition, up to two *Special Recognition Awards* in the amount of \$2,500 are often granted at the discretion of the committee. Entry deadline is Aug. 1. For info: www.seattleartmuseum.org/.

CELEBRATING HAWAII NATIVE SPECIES

The *Hawai'i Nei 2020* art exhibition will be held Nov. 6-Dec. 10, at the Wailoa Center in Hilo, HI. Open to residents of the Big Island, this juried art exhibition celebrates the native flora and fauna of the Hawai'i island, including native plants, animals, and habitats. Entry deadline is Oct. 16. For info, visit the website: www.hawaiineartcontest.org or call: (808) 430-1994.



The *People's Choice Award* at *Hawai'i Nei 2019* went to John Mydock for his turned, carved, and burnt Milo vessel.

OPPORTUNITIES

PORT TOWNSEND WOOD SHOW

The **Splinter Group of Port Townsend** hosts its 15th annual *Port Townsend Woodworkers' Show*, Nov. 7-8, at the American Legion Hall in Port Townsend, WA. Work is being solicited from local furniture and cabinetmakers, instrument and bow makers, boatbuilders, lamp makers, turners, and carvers. Entry deadline is Sept. 1. For info, visit the website: www.splintergroup.org or call: **Tim Lawson**, (360) 344-4455.

SCANDINAVIAN ARTS FELLOWSHIP

The **American-Scandinavian Foundation** seeks applications for fellowships and grants to study or research in one or more Scandinavian countries, for up to one year. This is a great opportunity to study design and furnituremaking at schools in Sweden, Norway, Denmark, Finland, and Iceland. Submission deadline is Nov. 1. For info, visit the website: www.amscan.org or call: (212) 879-9779.

BOLD EXPRESSIONS

Northern California Arts, Inc. presents its 65th annual *Bold Expressions 2020*, Oct. 6-Nov. 1, at the **Sacramento Fine Arts Center**. This 65th annual international fine art exhibit features 2D and 3D work in all media. Entry deadline is Aug. 8, and a \$1,000 *Best of Show* prize will be awarded, as well as other gifts. For info: norcalartsinc.org or call: (530) 346-6078.

FRAGMENTS

The **Arc Gallery** in **San Francisco, CA** hosts *Fragments*, Nov. 21-Dec. 19. Open to all media, this exhibit features work that relates to broken pieces, something incomplete, a small part of something larger, or remains when something has been lost or destroyed. Entry deadline is Sept. 14. For info, visit the website: www.arc-sf.com/.

WOODWORKING AT STATE FAIRS

Many 2020 state and county fairs have been cancelled for 2020, however there are a few late Summer and Fall fairs that are still scheduled. Here are a few that are still planning on conducting woodworking competitions/exhibitions:

The **Orange County Fair** in Costa Mesa, CA has been cancelled, but the *Fine Woodworking* exhibition will be conducted virtually, in July. For info: www.ocfair.com/oc-fair/ or call: (858) 755-1161.

The **Colorado State Fair** in Pueblo, CO—Aug. 23-Sept. 2—has competitions in *Woodworking*, *Woodturning*, and *Woodcarving*. Entry deadline is July 19. For info, visit the web site: www.coloradostatefair.com or call: (719) 404-2080.

The **Washington State Fair**—Aug. 30-Sept. 22—offers competitions in *Woodworking*, *Woodturning*, and *Woodcarving*. Entry deadline is Aug. 14. *Sculpture* (in *Fine Arts*) entry deadline is July 26. For info: www.thefair.com or call: (253) 841-5074.

The **New Mexico State Fair** in Albuquerque, NM—Sept. 5-15—offers competitions in *Woodworking*, *Woodcarving*, and *Woodturning*. Delivery date is Aug. 19-20. *Fine Art* is accepted Aug. 2-3. For info: www.statefair.exponm.com or call: (505) 222-9706.

The **Utah State Fair**—Sept. 5-15—offers competitions in *Woodcarving*, *Woodburning*, *Woodturning*, and *Woodworking*. For info: www.utahstatefair.com or call: (801) 538-8400.

The **Oklahoma State Fair**—Sept. 12-22—hosts competitions in *Woodworking* and *Woodcarving*. Entry deadline is Aug. 14. For info: www.okstatefair.com or call: (405) 948-6731.

The **Texas State Fair** in Dallas, TX—Sept. 27-Oct. 20—provides woodworking competitions in *Furniture*, *Turning*, *Carving*, *Inlay*, *Birdhouses*, *Fretwork*, and *Other*. Entry deadline is July 19. For info: www.bigtex.com or call: (214) 421-8744.

The **Arizona State Fair** in Phoenix, AZ—Oct. 4-27—presents *Woodworking*, *Turning*, *Carving*, and *Wood Fine Art*. Entry deadline is Sept. 13. For info: www.azstatefair.com or call: (602) 252-6771.

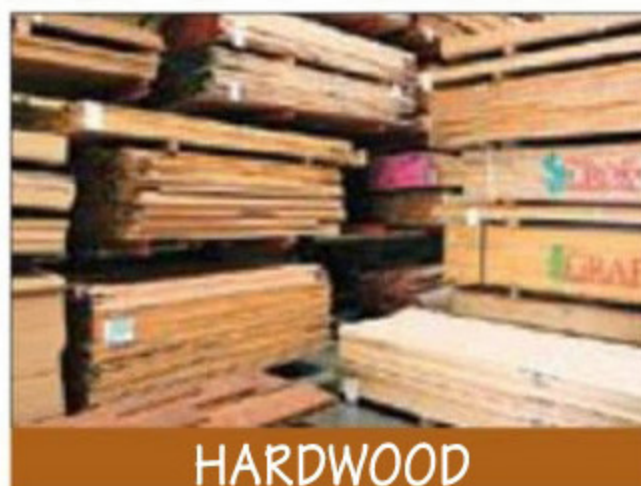


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WHAT'S HAPPENING

AAW SYMPOSIUM GOES VIRTUAL

Given the cancellation of its in-person 34th Annual Symposium in June, the **American Association of Woodturners** will, instead, host, a 3-day *Virtual Symposium*, July 10-12. This all-online event will feature live educational woodturning demonstrations, special interest sessions, panel discussions, live and silent auctions, *Instant Gallery*, prize drawings, a virtual trade show, and more.

Demonstrators will include woodturning pros **Trent Bosch, Cindy Drozda, Rudy Lopez, Glenn Lucas, Mike Mahoney, and Craig Timmerman**. Panel discussions will cover such topics as social media/business and artistic practice, and *Special Interest Sessions* will include *Gizmos and Gadgets*, a presentation of "best of the best" woodturning tips, and a *Women in Turning* presentation. Registered attendees may submit an image for the *Virtual Instant Gallery*, upon which an *Instant Gallery* critique will be conducted.

Registration for all three days is \$20.20 (nonrefundable), which includes access to a replay of recorded *Virtual Symposium* content for up to two weeks following the event. More details and registration are available at: <http://tiny.cc/2020AAWVirtual/>.

TURNING MASTERS AT WORK

The **Forest Heritage Center Museum (FHC)** in Broken Bow, OK plans to host its annual *Masters at Work: Woodturning Competition*, Sept. 13-15, pending social distance protocols. This event consists of a "turnoff" between representatives from regional woodturning clubs. For info, visit the website: www.forestry.ok.gov/fhc or call: (580) 494-6497.

YELLOWSTONE TURNING SYMPOSIUM

The **Yellowstone Woodturners** host their 15th *Woodturning Symposium*, Sept. 19-20, in Billings, MT. Featured demonstrator is **Doug Schneider**. Symposium information is available at: www.yellowstonewoodturners.org or call **Tim Morgan**: (406) 690-8730.

ARCHITECTURAL WOODWORK

The **Architectural Woodwork Institute (AWI)** hosts its 68th annual convention, Sept. 30-Oct. 2, in Lake Tahoe, CA. This meeting draws architectural woodworkers, designers, and suppliers interested in custom millwork and casework. There will be tours of museums and manufacturing plants. For info, visit the website: www.awinet.org or call: (571) 323-3610.

FOREST PRODUCTS SOCIETY 2020

The 2020 international conference of the **Forest Products Society** will be held virtually, July 27-31. This annual meeting addresses issues on all aspects of the forest products industry. The program is still being finalized. For info, visit the website: www.fpsic2020.com/.

WOODEN BOAT FESTIVALS

The **Lake Union Wooden Boat Festival** is planned for Sept. 26-27, at South Lake Union Park in Seattle, WA. Various types of vessels will be on display, and a variety of maritime and boatbuilding skills will be demonstrated. There also will be toy boat building, family boatbuilding, sailing model boats on the pond, boat rides, races, and *Quick & Daring*, a competition to build a boat in 24 hours and race it. For info, visit the web site: www.cwb.org/ or call: (206) 382-2628.

The **Wooden Boat Festival** in Port Townsend, WA has been cancelled for 2020. For info, visit the website: www.woodenboat.org or call: (360) 385-3628.

SCM LIVE SHOW

Woodworking machinery manufacturer **SCM Group** hosts the *SCM LIVE Show*, June 30-July 2. More than 24 hours of original content will be live streamed, directly from the Technology Center in Rimini and the other Italian SCM plants. The show includes exclusive demonstration of completely new technologies for wood machining, with guests, specialists, and previews. For info, visit the website: www.scmgroup.com/en/scmwood/news-events/events/e112523/scm-live-show/.

HANDWORKS: TOOLS & TRADITION

There was an attempt to hold *HandWorks 2020* in September at the national historic landmark **Amana Colonies** in Amana, IA. However, it was decided to push the biennial event, which celebrates woodworking tools and traditions, to 2021, dates to be announced. For info, visit the website: www.handworks.co/.

TOOL SWAP MEETS

Most of the summer's tool collector events have been cancelled, including the big *Best in the West* tool show, Aug. 13-15, in Tacoma, WA. The **Rocky Mountain Tool Collectors** meetings on July 5th in Albuquerque, NM and July 12th at Rock Creek Farms, Broomfield, CO appear to be still on at press time, but it would be best to confirm at: www.rmtc.org/.

CARVING & CRAFT SHOWS

All the carving and crafts shows scheduled for the summer have been cancelled, including August's *American Craft Show* in San Francisco, CA. The **Capitol Woodcarvers** in Salem, OR will bypass an in-person event for a *Virtual Show* on Aug. 1. The event can be seen at the website: www.capitolwoodcarvers.org/virtualshow.php/.

WOOD CONSTRUCTION SHOWS

Build Expo USA conducts building and construction shows, featuring dozens of industry leading seminars & hundreds of exhibitors. The next events take place Aug. 12-13 in **Houston, TX** and Aug. 26-27, in **Dallas, TX**. For info, visit the website: www.builddexpousa.com or call: (512) 249-5303.

CHAIR DOCUMENTARY

The **Vitra Design Museum** in Rhein, Germany is currently free streaming *Chair Times* on its website: www.vitra.com/en-un/page/chair-times/. This 90-minute documentary, in German with English subtitles, explores the development of seating design, over 200 years, by walking through and discussing 125 chairs from the museum's collection.



Chairs in the Vitra Design Museum collection

WHAT'S HAPPENING

IWF ATLANTA CANCELLED

After a long consideration, the 2020 *International Woodworking Fair (IWF)*—scheduled for Atlanta, GA in August—has been cancelled.

"The decision to cancel North America's oldest and largest woodworking event could not and did not come easily. At the same time, the conditions and circumstances brought about by the COVID-19 pandemic—including accompanying travel restrictions and federal, state and local governmental regulations—have made it impossible to stage *IWF 2020* without endangering the health and safety of all exhibitors, attendees, and the Atlanta community at large."

Refunds and hotel cancellations will be provided to registered attendees. For info, visit the website: www.iwfatlanta.com or call: (404) 693-8333.



KALEIDOSCOPE WEEKEND

The annual *Nellie Bly Kaleidoscope Weekend* will be held, Oct. 15-18, in Jerome, AZ. This event consists of a variety of kaleidoscope workshops, several consisting of wood crafted bodies. In addition, there will be meals and social events, including a costume party. For info, visit the website: www.nellieblyscopes.com or call: (928) 634-0255.

NATIONAL HARDWARE SHOW

The *National Hardware Show* has been rescheduled to Sept. 1-3, at the Convention Center in **Las Vegas, NV**. See the newest products that will be appearing on the shelves of your nearby hardware stores. For info, visit www.nationalhardwareshow.com/.

DESIGN 2-PART SHOW

The *Design 2-Part Show* is taking place, Oct. 14-15, in **Long Beach, CA**. This manufacturing trade show features new technology, including 3-D printing, CAD-CAM, CNC, laser cutting, multi-axis machining, and much more. For info, visit the website: www.d2p.com/.

SKETCHUP USERS' CONFERENCE

3D Basecamp is *SketchUp's* biennial user conference where people who love *SketchUp* go to meet, learn, and inspire. This year's event will be held Sept. 12-16 in Vancouver, BC, Canada.

SketchUp is the computer-assisted design (CAD) program for creating 2D plans and 3D modeling for designing everything from building furniture to animation. It is the software choice for many woodworkers, because it is easy-to-use and inexpensive.

Sponsored by Trimble SketchUp, *3D Basecamp* covers all aspects of the software, from the basics to specific applications. Beyond fundamentals, specific sessions related to woodworking include: *SketchUp and Layout for Woodworking* (**Dave Richards**), *Mastering the Rules for SketchUp Success* (**David Heim**), *What You Need to Know: SketchUp for Woodworking* (**April Wilkerson**), *Bringing Ideas to Life* (**Katie McIlveen**), *The Rules for SketchUp Success* (**David Heim**), and *Use 3D Thinking to Diversify Your Income* (**April Wilkerson**).

Three levels of registration are available, as well as discounted hotel rates. For info, visit the website: <https://3dbasecamp.sketchup.com/>.

TEXAS WOODWORKING FESTIVAL

Due to COVID-19, the 3rd annual *Texas Woodworking Festival* has been rescheduled for Sept. 26 in **Austin, TX**. This event is a mix of beer festival and woodworking-themed farmers market. It brings together local woodworking organizations, content creators, furniture makers, and tool manufacturers for a day of food, drinks, and all things woodworking. Proceeds benefit the **Austin School of Furniture & Design**. Suggested admission fee is \$20, which includes all access, discount bar beverages, and a raffle ticket, with a Swag Bag to the first 250 attendees. The location is at Fair Market, 1100 E 5th St, Austin, TX. For info and to purchase tickets, visit the website: www.texaswoodworkingfestival.com or call: (361) 857-9228.

WEEKEND WITH WOOD MAGAZINE

Wood Magazine has rescheduled its 8th annual *Weekend with Wood*, Oct. 29-Nov. 1, at the publication's headquarters in **Des Moines, IA**. With nearly 60 topics, this event features intensive woodworking instruction taught in small classes by such Master woodworkers as: **Bob Behnke, Kevin Boyle, Chris Carlson, Guy Dunlap, Scott Grove, Jim Heavey, Bob Hunter, Randy Johnson, Jim Larin, Russ Mason, John Olson, Don Roden, Craig Ruegs, Marty Schlosser, Brian Simmons, Vic Tesolin, David Thiel, George Vondriska, and April Wilkerson**. For info, visit the website: www.weekendwithwood.com or call: (888) 636-4478.

MOSAIC ARTS SUMMIT

The Society of **American Mosaic Arts** has rescheduled its 2020 *American Mosaic Summit* to Jan. 12-17, in **Tucson, AZ**. This conference addresses the art form of mosaics in all media. For info, visit www.americanmosaics.org or call (724) 259-7555.

A promotional poster for the AAW 2020 Virtual Symposium. At the top, there is a circular logo with "LOUISVILLE" and "AAW" text. A large, diagonal yellow banner across the middle reads "WE ARE GOING VIRTUAL!". Below the banner, the text "AMERICAN ASSOCIATION OF WOODTURNERS" is visible. The main title "AAW 2020 Virtual Symposium" is in a large, bold, blue font, followed by the dates "JULY 10,11,12" in a similar font. Below this, it lists "Top Demonstrators | Instant Gallery Panels | Auctions | Prizes". At the bottom, a blue box contains the text "Information Coming Soon!" in white.

ON EXHIBIT

108 CONTEMPORARY

108 E. Reconciliation Way, Tulsa, OK (918) 895-6302

108 Contemporary features turned wood and photography by **Bob Hawks**, Aug. 7-Sept. 20.

AAW GALLERY OF WOOD ART

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

The Gallery of the **American Association of Woodturners** continues *Nature/Nurture*, thru July 5 (see pages 32-33). This annual *Professional Outreach Program (POP)* exhibition puts the emphasis on innovative, small-scale work by new and established professionals, women, and international artists. These works will be auctioned to benefit the POP educational fund, during the *AAW Virtual Symposium*, July 10-12. Auction info will be available at: www.woodturner.org/. Pieces from the permanent collection will be exhibited thru the summer.

ART CENTER OF ESTES PARK

517 Big Thompson Ave., Estes Park, CO (970) 586-5882

The Art Center of Estes Park presents *It's All About the Details*, July 24-Aug. 25. This show features woodcarving and pyrography by **Jim Sneary**.

ARTSPACE111

111 Hampton St., Fort Worth, TX (817) 692-3228

Artspace111 hosts the 7th annual *Texas Juried Exhibition*, thru July 25. This juried exhibit features 2-D and 3-D artwork in all media, including turned wood by **Darrin Hill**.

ARTWOOD

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

Upon lifting of the local shutdown, Artwood is featuring work by gallery artists, thru the summer

AUBURN DOWNTOWN SCULPTURES

Main St., Auburn, WA (805) 772-2504

The City of Auburn is showcasing eleven outdoor sculptures of various sizes, types, and media. Wood artists participating are **Tom Benedict** and **Pat McVay**. The public is invited to vote for their favorite sculpture for the annual *People's Choice Award*, thru July 31.

BAINBRIDGE ISLAND STUDIO TOUR

Bainbridge Island, WA (206) 842-0504

Artists on Bainbridge Island open their studios to visitors, Aug. 7-8. This multimedia tour includes several woodworkers.

FORT COLLINS MUSEUM OF ART

201 S. College Ave., Fort Collins, CO (970) 482-2787

The Museum of Art presents its *Rocky Mountain Biennial*, July 31-Sept. 20. This multimedia exhibit includes craft, jewelry, and woodworking by Intermountain West artists.

GUALALA ARTS CENTER

46501 Old State Hwy., Gualala, CA (707) 884-1138

The Gualala Arts Center presents *Chairs Alive*, Aug. 15-16. This multimedia exhibit features paintings, drawings, photographs, sculpture, woodworking, and more.

HARWOOD MUSEUM OF ART

238 Ledoux St., Taos, NM (575) 758-9826

The Harwood Museum of Art has extended *Elemental Resonance*, thru Oct 4. This solo show features wood sculpture by **Dean Pulver**.

HOUSTON CENTER FOR CRAFT

4848 Main St., Houston TX (713) 529-4848

The Houston Center for Contemporary Craft presents *Breaking Tradition: Contemporary Approaches to the Decorative Arts*, Aug. 22-Jan. 3. This 3-person show includes work by furniture-maker **Sophie Glenn**.

KIRKLAND MUSEUM

1201 Bannock St., Denver, CO (303) 832-8576

The Kirkland Museum of Fine and Decorative Art is offering a virtual exhibition, *Pull Up a Chair*, at the website: www.kirkland-museum.org/. On display are 45 examples of seating from its permanent collection.

LONGMONT MUSEUM

400 Quail Rd., Longmont, CO (303) 651-8969

The Longmont Museum & Cultural Center presents **Terry Maker**: *Because the World is Round*, extended thru Sept. 13. Terry mines commonplace materials, cutting and re-combining them into dense and tactile wall reliefs and large-scale freestanding sculptures.

L.A. COUNTY MUSEUM OF ART

5905 Wilshire Blvd., Los Angeles, CA (323) 857-6000

The Los Angeles County Museum of Art continues *Fiji: Art*

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ON EXHIBIT

and *Life in the Pacific*, thru July 19. The first substantial project on the art of Fiji features over 225 artworks from major international collections, including figurative sculpture, ritual kava bowls, breastplates of pearl shell and whale ivory, large-scale barkcloths, small portable temples, weapons, and European watercolors, paintings, and a newly commissioned 26-foot double-hull sailing canoe (drua) constructed in Fiji using traditional materials and techniques.

MADISON GALLERY

320 S. Cedros Ave., #200, Solana Beach, CA (858) 523-9155

The Madison Gallery presents **Jaehyo Lee: Beyond Nature**, thru July 3. The South Korean artist creates sculptures of polished Big Cone Pine, Larch, and Chestnut.



Jaehyo Lee
Larch
(69 7/10" h, 58 4/5" w, 11 4/5" d)

MESA CONTEMPORARY ARTS

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

Mesa Contemporary Arts has extended the 41st annual *Contemporary Crafts* exhibition to Aug. 2. This show features 60 works by 51 artists in ceramics, fibers, basketry, metals, wood, glass, jewelry, papermaking and book arts. Selected wood artists are **J. Paul Fennell** (Scottsdale, AZ), **Todd Hoyer** (Bisbee, AZ), and **Dean Johnson** (Santa Fe, NM).

MUSEUM OF FINE ART

1001 Bissonnet St., Houston, TX (713) 639-7300

The Museum of Fine Art has extended *Radical: Italian Design 1965–1985*, thru July 5. This first U.S. museum exhibition in nearly 50 years surveys Italy's postwar explosion of disruptive design, including furniture, lighting design, architectural models, paintings, and other objects drawn from the landmark collection of **Dennis Freedman**.

OGDEN NATURE CENTER

966 W. 12th St., Ogden, UT (801) 621-7595

Now that the COVID-19 shutdown is over, the Ogden Nature Center can host its 25th annual *Birdhouse Competition and Exhibit*, thru Aug. 29. This exhibit of handcrafted and whimsical birdhouses and birdfeeders is presented outdoors, for wildlife to utilize—though now too late for nesting.

OKLAHOMA STATE UNIVERSITY

720 S. Husband St., Stillwater, OK (405) 744-2780

The Oklahoma State University Museum of Art presents *In the Mind of a Collector*, thru July 18. This exhibition explores the inner workings of an art collector's mind through a selection of 82 works from the **George R. Kravis II Collection**.

ORANGE COUNTY FAIR

www.ocfair.com/oc-fair/

California's **Orange County Fair** is taking its annual *Fine Wood-*

working exhibition virtually. With the fair itself cancelled, work by Southern California woodworkers will be displayed on-line, starting July 17. Visitors can vote for their favorite in the *People's Choice Awards*.

PARK CITY ARTS FESTIVAL

Park City, UT (435) 649-8882

The 48th annual *Park City Kimball Arts Festival*, July 31-Aug. 2, features 220 fine artists from across North America, including 20 woodworkers. The 2019 award winners included woodworkers **Tom & Susan Mason** of Norwood, MO and **Jason Waldron** of Bend, OR.

RADIUS GALLERY

114 E. Main, Missoula, MT (406) 541-7070

The Radius Gallery presents *I Carry Your Heart*, thru July 25. This 3-person show includes work by wood sculptor **Gabriel Kulka**.

ST. LOUIS ARTISTS' GUILD

12 N. Jackson Ave., Clayton, MO (314) 727-6266

The St. Louis Artists' Guild presents *Constructed Visions III*, Aug. 14-Sept. 12. This juried exhibition features work by national sculpture and fine craft artists, in various media.

STONINGTON GALLERY

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

The Stonington Gallery presents *In My End Is My Beginning*, July 2-31. This exhibit features carved bird figure sculptures by **Hib Saban**.

TEXAS A&M UNIVERSITY

College Station, TX (979) 845-8501

The University Art Galleries presents *The Art of Seating: Two Hundred Years of American Design*, July 1-Sept. 27. This exhibition surveys exceptional American chair design from the early 19th century to the present day. Featured designers include **Frank Lloyd Wright**, **Charles & Ray Eames**, **Isamu Noguchi**, and the **Stickley Brothers**.

TEXAS A&M UNIVERSITY

4024 Weber Rd., Corpus Christi, TX (361) 825-5752

The Islander Gallery presents *Matter Matters*, Aug. 28-Sept. 26. This national biennial exhibition features sculpture in various media.

VOLCANO ART CENTER

19-4074 Old Volcano Rd., Volcano, HI (808) 967-756

The Volcano Art Center presents *Hawai'i Ne'i Invitational*, Aug. 8-Sept. 13. This exhibit consists of selected artists from last Fall's *Hawai'i Ne'i* exhibition.

WASHINGTON STATE HISTORY MUSEUM

1911 Pacific Ave., Tacoma, WA (253) 272-3500

The Washington State History Museum presents *Collections Selections: The Not-So-Ordinary*, thru Oct. 11. On display are a selection of historic bicycles from the late 19th and early 20th centuries, wheeled out from the Historical Society's collections.

WOOD SYMPHONY GALLERY

www.woodsymphony.com

The on-line gallery Wood Symphony presents a solo exhibition of turned wood artist **Michael Gibson**, July 6-Aug. 9. The annual *Small Treasures* show will be exhibited Sept. 11-30.

ON EXHIBIT



James Gutschmidt
Chester's Lounge
Madrona, Fir,
upholstery
(36" h, 84" w, 36" d)

Pat Miller
*Fear Consumes
the Planet*
Birch, Maple,
Filbert branches
(15" h, 7" w, 7" d)



Doug Lewis
That's Cherry
Cherry, burnt Ash,
Dogwood
(6" h, 8" w, 8" d)



Randal Leek
Still in Motion
Redwood, marble
(23" h, 10" w, 6" d)



LARSON GALLERY GUILD SHOW

The **Yakima Valley College's** Larson Gallery in Yakima, WA held its annual exhibition of regional **Larson Gallery Guild** artists in June. From the approximately 90 entrees, 60 were chosen for exhibition, including five woodworkers. The full exhibition is available at: www.larsongallery.org/.

Stephen Stokesberry
Patio (calico like) Sideboard
Reclaimed wood
(40" h, 55" w, 29" d)



WORKSHOPS • DEMOS • CLASSES

All woodworking programs suspended classes and demonstrations during the Coronavirus shutdown, and most summer programs have been cancelled. In recent weeks, several woodworking schools have announced resumption of classes and demonstrations:

ARIZONA

SOUTHWEST SCHOOL OF WOODWORKING

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

www.southwestschoolofwoodworking.org

July 6-7	Make a Wooden Hand Plane (David Fleming)
July 7-8	Intro to Turning (Jessica Ramirez)
July 7-8	Sharpening Workshop (Doug Forscha)
July 11-12	Marquetry (Fleming)
July 13-17	Oval Table (Michael Fortune)
July 17-18	Band Sawn Dovetails (Fortune)
July 20-Aug. 13	Fundamentals of Traditional Woodworking I (Randy Gengarely)
July 20-21	From Rough to Ready: Milling Rough Lumber (Raul Ramirez)
July 25-26	Router Basics (Andy Glantz)
Aug. 1-3	Intro to Turning (J. Ramirez)
Aug. 1-2	Bookcase Workshop (R. Ramirez)
Aug. 8	Turning a Stool (Forscha)
Aug. 15-16	Make Your Own Flute (Leland Wach)
Aug. 17-Sept. 10	Fundamentals of Traditional Woodworking I (D. & Rhonda Forsha)
Aug. 18	Beginning Pen Turning (J. Ramirez)
Aug. 22-23	Display Wall Cabinet (D. Forsha)

CALIFORNIA

CRUCIBLE

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

www.thecrucible.org

July 6, 13, 27	Youth Woodworking—5 sessions
July 6, 27	Youth Woodcarving & Sculpture—5 sessions
Aug. 3, 17	Youth Woodworking—5 sessions
Aug. 10, 24	Woodworking I—5 sessions

ESSICK WOODWORKING SCHOOL

15087 Lost Lane, Grass Valley, CA (530) 264-6062

www.essickwoodworkingschool.com

July 13-17	Woodworking
July 25-26	Build a Sculptured Stool
Aug. 10-14	Woodworking
Sep. 21-25	Woodworking

JERRY KERMODE SCHOOL OF WOODTURNING

Sebastopol, CA (707) 824-9893

www.jerrykermode.com

July 18-19	Beginning Woodturning
Sept. 12-13	Beginning Woodturning

WILLIAM NG WOODWORKERS

1340 N. Dynamics Street, Ste. H Anaheim, CA (714) 993-4215

www.wnwoodworkingschool.com/

July 13-18	Fundamentals of Fine Woodworking—5 sessions
Aug. 17-22	Making Custom Cabinets—5 sessions
Sept. 14-18	Nakashima -Inspired Chair

NEVADA

WOOD IT IS!

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

www.wooditis.com

July 13-Aug. 17	Making a Bookcase
July 14-Aug. 18	Woodworking I
July 16-Aug. 20	Woodworking II

OREGON

NORTHWEST WOODWORKING STUDIO

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

www.northwestwoodworking.com

July 1	Online Lecture: Milling Lumber: From Rough to Finish
July 13-17	Hands-On Workshop: Craftsman Round Table
July 22	Online Lecture: Hand Planes: Best at the Bench
Aug. 8	Online Workshop: Inlay Secrets
Aug. 12	Online Lecture: Top 5 Machines

TEXAS

HERITAGE SCHOOL OF WOODWORKING

Waco, TX (254) 754-9645

www.homesteadheritage-woodworking.com

July 9	Art of Sharpening
July 10	Hand-Carved Wooden Spoons
July 11-13	Joinery I: Woodworking with Hand Tools
July 20-25	Foundational Joinery Course
July 20-22	Joinery II: Woodworking Basics
July 23-25	Joinery III: Beginning Furniture Making
Aug. 6, 10	Joinery II: Woodworking Basics—3 sessions
Aug. 10	Foundational Joinery Course
Aug. 13	Joinery III: Beginning Furniture Making
Aug. 20	Relief Carving
Aug. 24-6	Relief Carving Intermediate
Sept. 21-Oct. 1	Heritage Joiners Bench

UTAH

DALE NISH SCHOOL OF WOODTURNING

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

www.woodturnerscatalog.com

July 6-10	Woodturning 101 (Rex Burningham)
July 14-16	Artistic Turning (Kirk DeHeer)
Aug. 3-7	Signature Woodturning (Paul Anderson)
Aug. 17-21	Signature Woodturning (Matt Monaco)
Aug. 24-28	Signature Woodturning (DeHeer)
Aug. 31-Sept. 4	Signature Woodturning (Mike Jackofsky)
Sept. 9-11	Bowl Turning 201 (DeHeer)
Sept. 21-25	Woodturning 101 (Stan Record)

LEGACY CNC WOODWORKING TRAINING

435 W. 1000 N., Springville, UT (800) 279-4570

www.lwmcnc.com/training/

July 30-31	Safety & Operations Training
Sept 3-4	Safety & Operations Training

WASHINGTON

PORT TOWNSEND SCHOOL OF WOODWORKING

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

www.ptwoodschoool.org

July 6-11	Build an Entry Door (Raphael Berrios & Matthehw Straughn-Morse)
July 6	Woodworking Machines for Beginners (Erik Mortensen)
July 13-18	Build a Dining Chair (Alex Dolese)
July 13-17	Beginning Woodworking: Women Only (René Fox)
July 20-24	Timber Framing: Introduction (Abel Dances)
July 27-Aug. 14	Timber Framing: Building a Structure (Dances)
Aug. 3-7	Japanese Tools (Dale Brotherton)
Aug. 7, 9	Spoon Carving—2 sessions (Jarrod Dahl)
Aug. 8-9	Traditional Finishing (Tim Lawson)
Aug. 17-21	Wood Turning Fundamentals (Ashley Harwood)
Aug. 17, 24	Hand Tool Heaven: Working with Saws & Planes—5 sessions
Aug. 22-23	Sharpening (Berrios & Lawson)
Aug. 24-28	Build a Windsor Chair (Steve Habersetzer)
Aug. 31-Sept. 4	Cabinet with Coopered Door (Garrett Hack)
Aug. 31-Sept. 4	Woodturning for Beginners (Lawson)

ON-LINE

KEZUROU KAI USA

www.kezuroukai.us

July 11-12	Japanese Hand Planes: Kanna Tuning (Brian Holcombe)
July 18	Foundations of Joinery Culture (Jay Van Arsdale)

NATIONAL

Rockler: Rockler has cancelled classes and demos at all of its store.

Woodcraft: Individual Woodcraft stores have resumed classes. Visit the website to see current status: www.woodcraft.com/store/.

Be sure to check websites to confirm class schedules. Other woodworking programs are monitoring local health conditions, with the hope of resuming classes in July.

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From David Marks Studio

Inlay Project & Questions Answered

by David Marks



A quick clarification from David's column in the January issue. On the day of delivery, a final coat of wax was applied to *Metamorphosis* in the morning.

David Marks has been a studio furniture maker in Santa Rosa, CA for over 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/. Also available are project plans.

David conducts hands-on private classes in his Santa Rosa, CA studio. For info, visit the website: www.djmarks.com/classes/.

Sheltering in place is very, very difficult for a large portion of our society, and I feel for people that have struggled with it. It's a different story for artists, writers, woodworkers, woodturners, and those amongst us whom thrive in isolation.

As someone who has spent the majority of his life working alone in a remodeled horse barn, I have to admit that the shelter in place order is working well for me at this time. **Victoria** and I decided to suspend all of our group classes in late February, and I had been planning to use the Spring to get back to work on my 3-foot diameter dome-shaped wall sculpture commission, *Ocean*.

I had completed all of the turning and veneer work last year (as described in *Woodworker West*, Sept.-Oct., 2019). I sawed the Quilted Mahogany lumber on my bandsaw into veneer that netted $1/16$ " thick after drum sanding at 100 grit.

My next step is to embellish the surface with inlay of oceanic life. When working on inlay, I find that I work best in isolation. I need time to think, visualize, sketch, and refine my ideas into something where I can commit to taking action.

I'll be the first to admit that I have spent a lot of time in "paralysis through analysis." Quilted Mahogany is an extremely rare and expensive wood (currently \$1,500 per board foot and higher). . . and rule Number One is "Thou Shalt Not F..k Up the Quilted Mahogany." My mind went back and forth over this project for well over a year while teaching, but now with the *Shelter in Place* order, I had the gift of the quiet time that I so desperately needed to be able to concentrate at a much deeper level without distractions.

I began by finding an image of a Jellyfish that I liked. I enlarged it so that the proportions looked good in relation to the 3-foot diameter of the disk. Then, I redrew it on acetate and made numerous photocopies, which indicated my actual cut lines.



Turned & veneered dome



For the inlay, I chose Pau shell from New Zealand for its rich blue colors to make the Jellyfish “bell.” Pau shell is small, so I had to grain match several pieces and cut and join them together with clear packing tape to create a piece large enough to make the bell. Since I am inlaying on a domed surface, I “hinged” all of the pieces together with the packing tape, rather than gluing them. This allows the pieces to flex and conform to the shape of the dome.

After cutting out and assembling all of the various pieces of shell, I was ready to begin cutting into the Quilted Mahogany background. I started by temporarily gluing the bell in place, scribing around it with a knife, then removing the bell and routing the background.

I routed out the Mahogany, using a Fore-dom rotary tool with a $\frac{1}{32}$ " diameter bit, held in a shop made Mahogany base that my good friend **Larry Robinson** gave me (below).



And voilà, the completed inlaid jellyfish. It came out pretty nice.

Now that I have completed the jelly fish, I will move on to a lion fish inlay.



And now, a few questions. . .

1. Wood for Torsion Box Assembly Table: *I have been a huge fan of yours since I first discovered WoodWorks when I was in the 4th grade (I am 26 now). I hope, one day, to be able to attend one of your turning classes and learn from whom I consider to be the best.*

I am about to build a torsion box assembly table, and I am wondering what material I should use for the internal “honeycomb” structure.

I was looking at 2 x 4 Spruce, but most of the pieces that I came across have knots along the edges as well as the faces. I am sure the knots pose an issue in terms of strength, and the table could be subject to movement later, as the wood dries and the knots come loose. I was also considering White Fir, Poplar, or Pine. Which of these choices do you think would be better? And, how long should I let the stock acclimate to the shop before I start working with it? Kurt

David’s Answer: I am very glad to hear that you have been a huge fan of my show *WoodWorks*. Regarding torsion boxes, I have used lots of different materials over the years. When I use solid wood for the honeycomb structure, I use knot-free Poplar. I have also used plywood and MDF. I found that it took too much time to mill solid wood to make a honeycomb structure, when you take into consideration resawing, jointing, and planing to get everything to its final dimension.

Also, there is the factor of letting the wood sit after it has been sawn to acclimate to the shop for two weeks. Taking all of this into consideration, I started using plywood for the honeycomb structure. For the episode you saw on *WoodWorks*, I used MDF.

2. Curling Veneer: *When I do marquetry, I am finding that the Black Walnut veneer field curls up the length of the grain. To flatten out the field after doing the Marquetry, I glued it to a substrate. However I still have a cupping of the field. What is the best method for gluing down the field and maintaining a flat surface.* Bill

David’s Answer: The first issue is thickness. I usually band saw mine to around $\frac{3}{32}$ " thick and then drum sand them to $\frac{1}{16}$ " thick.

Next, I glue my veneers to my substrates—face and back—at the same time to prevent any curling or warping. It is important to use the same thickness for both veneers, to maintain the balance.

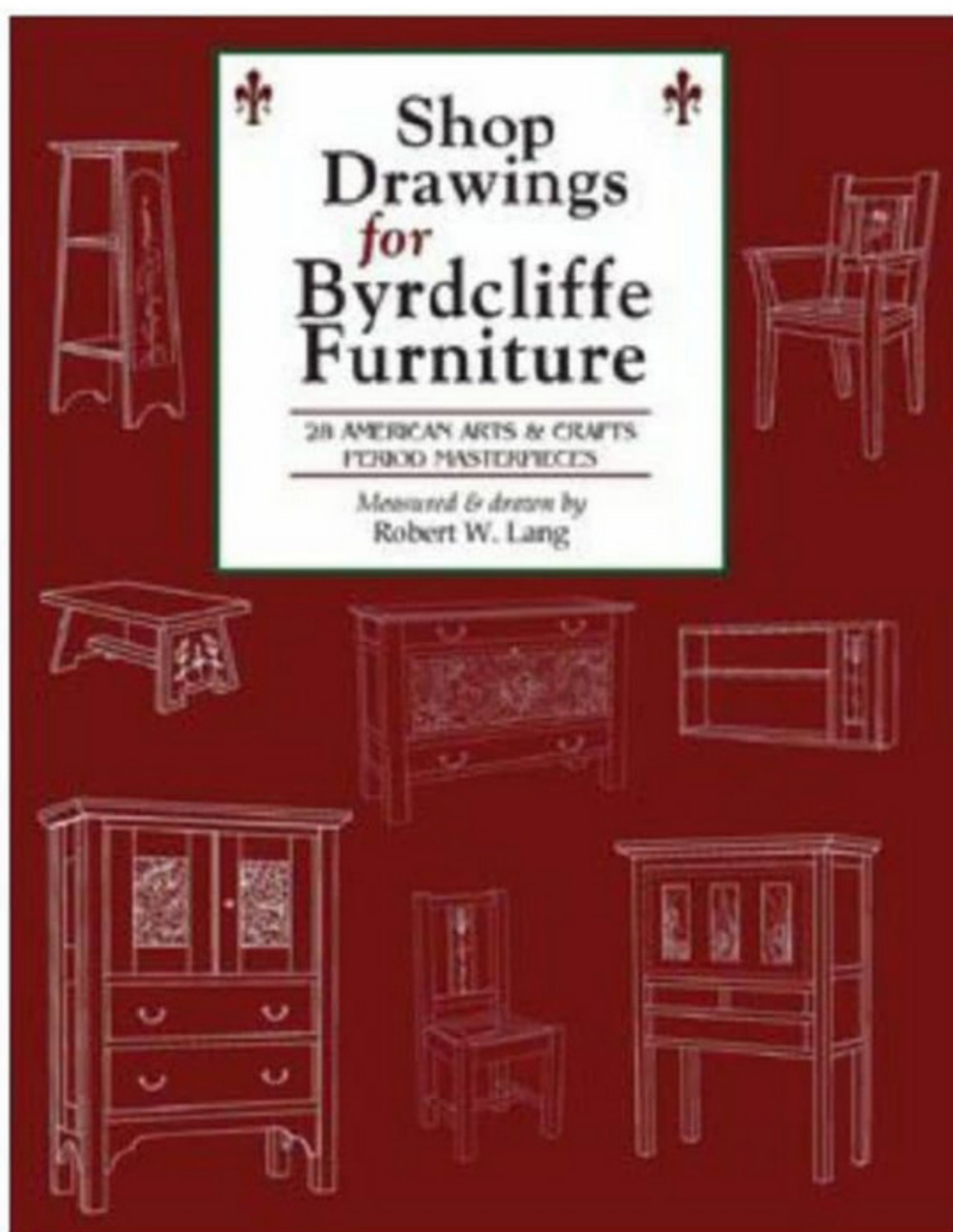
I read that you use contact cement and did not have any warping or curling. This is due to the fact that there is no water in the contact cement, which would cause the veneer to expand. A word of caution though, contact cement is a rubbery cement and will never harden to a rigid glue line.

I have had the best success with Unibond 800. It is a slow setting glue, so you easily have 30 minutes to mix it, spread it, and get it into the vacuum press. You can also use slow setting epoxy.

Tools & Techniques

Deconstructing a Byrdcliffe Desk

by Robert W. Lang



Robert W. Lang has produced a new edition to his series of Craftsmen-style *Shop Drawing* books. Ranging from furniture to interiors, the books include accurate shop drawings of work by **Gustav Stickley**, **Charles & Henry Greene**, and others—taken from actual antique pieces—with complete material lists.

In his new book, he explores the lesser-known—but highly-significant—work done by New York's Byrdcliffe Colony. *Shop Drawings for Byrdcliffe Furniture* (228 pages, \$45) provides the historical background on the craftsmen, as well as drawings, detailed plans, and material lists for 28 pieces of desks, case goods, tables, blanket chests, wall cabinets, chairs, and stools.

In this essay, Bob explains his discovery of the *Iris Desk* and his thoughts, before undertaking the project. Plans and drawings of this piece are included. This book is currently available in a soft cover print edition or as a downloadable PDF at <https://readwatchdo.com/>. In addition, full-size carving patterns are available.

Bob has been a cabinet and furnituremaker for over 40 years, with a particular interest in the American Arts & Crafts movement. He wrote articles for *WoodShop News* and *Fine Woodworking*, before joining the staff of *Popular Woodworking*. His books include *Shop Drawings for Craftsman Furniture*, *More Shop Drawings for Craftsman Furniture*, *Shop Drawings for Craftsman Interiors*, *Shop Drawings for Craftsman Inlays and Hardware*, *The Complete Kitchen Cabinetmaker*, *Shop Drawings for Greene & Greene Furniture*, *Drafting & Design for Woodworker's*, *Furniture in the Southern Style*, *Woodworker's Guide to SketchUp*, and *Building Blocks of SketchUp*.

Many people are aware of the furniture by **Gustav Stickley**, the **Greene & Greene** brothers, and others who made furniture in the Arts & Crafts period of the early 20th century. But, few are aware of the contributions made by the **Byrdcliffe** colony, near Woodstock, NY.

Byrdcliffe was a productive small shop, not a factory, and it only operated for a few years, producing around 100 pieces. However, the designs, almost entirely the work of **Zulma Steele** and **Edna Walker**, are among some of the nicest furniture ever produced—they are simply breathtaking—and are a significant part of what was produced in that period.

The signature feature of these works is the colored carvings. Adding artistic decoration to furniture is difficult to do well, but the Byrdcliffe designs do it in grand style, a wonderful blend of good proportions and subdued decoration. For example, the *Iris Desk*, made of Cherry, is stained green and the carved panels, made of Poplar, adorn the drop front (right).

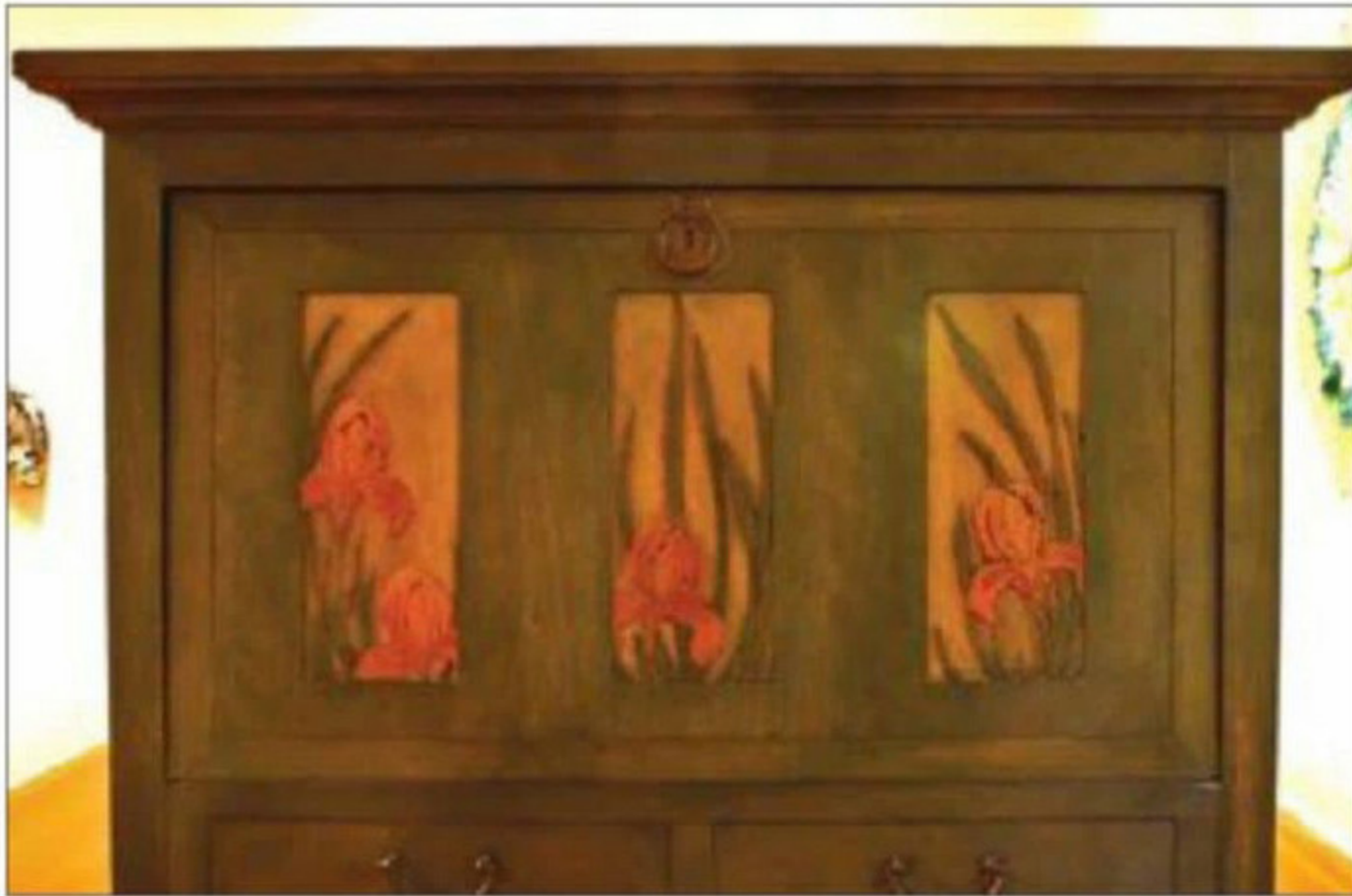
When I researched the Byrdcliffe furniture, I happily discovered that the Winterthur Museum in Delaware had original drawings and pieces,

and the *Iris Desk* was located at the Woodstock Guild in New York's Catskills.

Previously when I viewed significant pieces in person, there would be serious restrictions—no photography, touching, or measuring. On the contrary, the Woodstock Guild staff welcomed me with open arms. They moved the *Iris Desk* from their executive director's office and placed it in their gallery, they helped move it closer to the windows for better light, and they let me pull out the drawers, crawl underneath, take photos, and measure all the bits and pieces.



The advantage of the in-person viewing was that I could clarify details. The front panel wasn't completely clear in the photos that I had seen, and the original sketches and renderings from Winterthur showed only the front panel in different ways, with and without a mitered frame around the panels. I had assumed that the panel itself was stile and rail construction with the carved panels as separate pieces let into the framework. I was amazed to find that the panel was entirely solid wood; three pieces of Poplar glued edge-to-edge with the grain running vertically.



The front panel is made from three pieces of wood glued edge to edge and surrounded by a mitered frame.

I suspect that part of the reason the workshop did not last long was conflict between the designers and craftsmen. I can not believe that a competent cabinet-maker would construct a single slab, surrounded by a mitered frame. He would know that a single panel that wide will move enough to break apart the surrounding frame, which it did. In addition, the choice of knife hinges mounted between the end of the panel frame and the leg made a bad situation even worse. As the panel shrunk, the hinges resisted the movement and pulled loose, creating splits in the front legs near the hinge locations.



These hinges lock the front panel into position between the front legs. When the panel shrank, damage was done to the legs and the rail below the panel.

To add insult to injury, the desk was discovered, in the 1970s, in a basement, painted white. In restoration, the white paint was removed and thin strips of wood were inserted to the outer edges of the front panel, filling in the gaps and allowing the panel to be reattached. New brackets have been added inside to support the panel when it is lowered. Other than that, the desk is nicely made, but there are places where it looks as if the builder was in a bit of a hurry. Perhaps his heart wasn't in it, knowing what would likely happen in the future, due to the front panel construction.

On my way to Woodstock, I had planned on making a faithful reproduction, but on my way home (and in the following months), I decided that it needed some refinements.

CABINET CONSTRUCTION

As with most Arts & Crafts period pieces, the construction is simple and obvious. The four square legs are connected with rails side-to-side and front-to-back. This basic skeleton is connected with mortise and tenon joints, and panels are let into grooves in the sides and back. In the upper section of the cabinet, the space above the writing surface is divided into a series of pigeonholes. This unit acts as a stop and dust seal for the drop front.



The pigeonholes are constructed as a distinct unit, slid into place and nailed to the sides. The back of the panel, the surrounding frame, and shelf behind are all in the same plane. The supports are modern replacements, and the two holes in the back are probably not originals.

No joinery is apparent in the 1/4" thick gallery as all the front corners butt together. The reasonable approach to making this is to cut shallow dados that stop behind the front edges, and notch the ends of the parts that fit within. A few nails into the sides hold this assembly to the inside of the case. A cove and fillet cornice molding wraps the top on the front and returns down both sides. From the back, saw marks are visible indicating that the molding was attached, then trimmed flush to the case. The molding was likely made by hand with a hollow plane to form the cove and a rabbet plane to make the fillet. The best evidence for this is seen from behind the case. The fillet is a few degrees out of square, but that isn't evident from the front or the sides.



The cornice molding was created by hand and the ends were trimmed after the molding was attached to the case. The Byrdcliffe logo and date are to the right.

Below the writing surface are three drawers, two split the distance above a single wide drawer. All the drawers ride on simple runners and guides, with the runners nailed at the front and back. The outer runners also attach to the legs, with the guides attached on top of the runners. In the middle of the two smaller drawers, the back of the runner is attached to the back panel. There is a single intermediate rail on the paneled back, at the level of the writing surface.



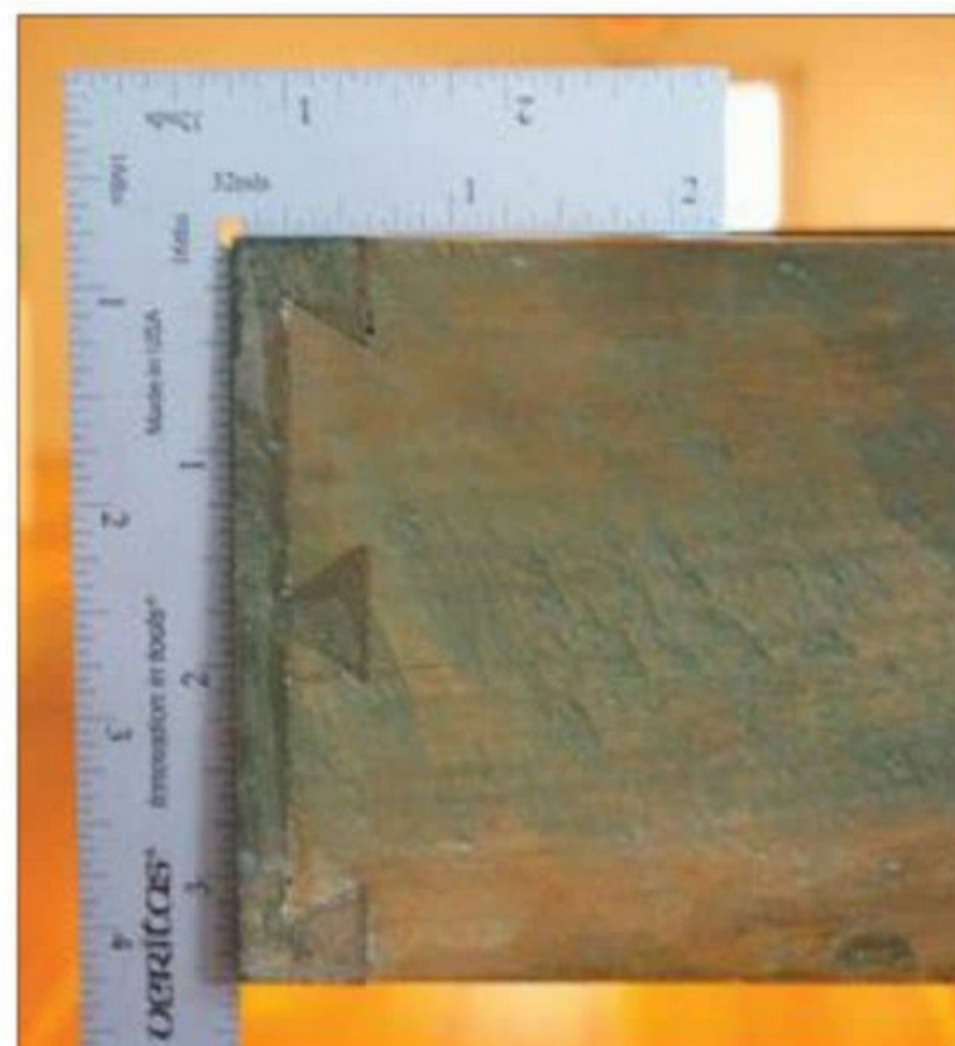
The drawers slide on simple runners attached to the legs and to the back panel. Guides on top of the runners position the drawers side to side.

Below the drawers, small blocks reinforce the corners where the runners meet the legs and the rails. These appear to be newer wood than the rest of the drawer support structure and may be either replacements or late additions. There are also kickers above the two small drawers on the outside. These pieces could also be later additions or replacements. In addition to preventing the drawers from dropping forward, these small pieces also act as cleats to reinforce the connection between the shelf above and the legs.

The drawers themselves have half-blind dovetails at the front and a thick solid bottom. Beveled edges on the front and sides of the bottom slip into grooves in the drawer front and sides. The drawer back sits in dados at the back, set in from the back of the drawer sides about $\frac{1}{2}$ ". The bottom extends slightly past the sides and a thin strip of wood has been added to the

back of the drawer bottom to act as a stop. The drawers are inset at the front, with the faces set in slightly from the surrounding frame.

The drawers are made with traditional construction, hand-cut half-blind dovetails at the front with the beveled bottom slid into place above the dadoed and nailed back. The angle on the dovetails approaches 45° and there is a significant amount of tear-out on some of the drawer sides.



As I was crawling out from under the desk after taking pictures, a neatly made repair in the left rear leg caught my eye. Its location is in line with the groove for the panels and the mortise above. It isn't visible when standing beside the desk, and is barely visible when crouching down. Rather than scrap a leg with several mortises and grooves already made, the original builder cut a patch from matching wood, an understandable decision given the location and colored finish of the desk. The leg has shrunk over time, leaving the patch barely proud of the surface.



This patch, covering a misplaced mortise or a groove cut farther than planned, would have been flush when the desk was originally built.

The hardware is solid copper and, except for the pull and lock escutcheon at the top of the panel, looks like typical commercial hardware of the day. Reproductions of the pulls are still available, although not in copper. I'm still on the fence about the hardware. I'll likely give making the top pull a try in copper and buy the other pulls in brass. Copper used in the early 1900s was usually patinated, and it can be difficult to distinguish between the two metals.

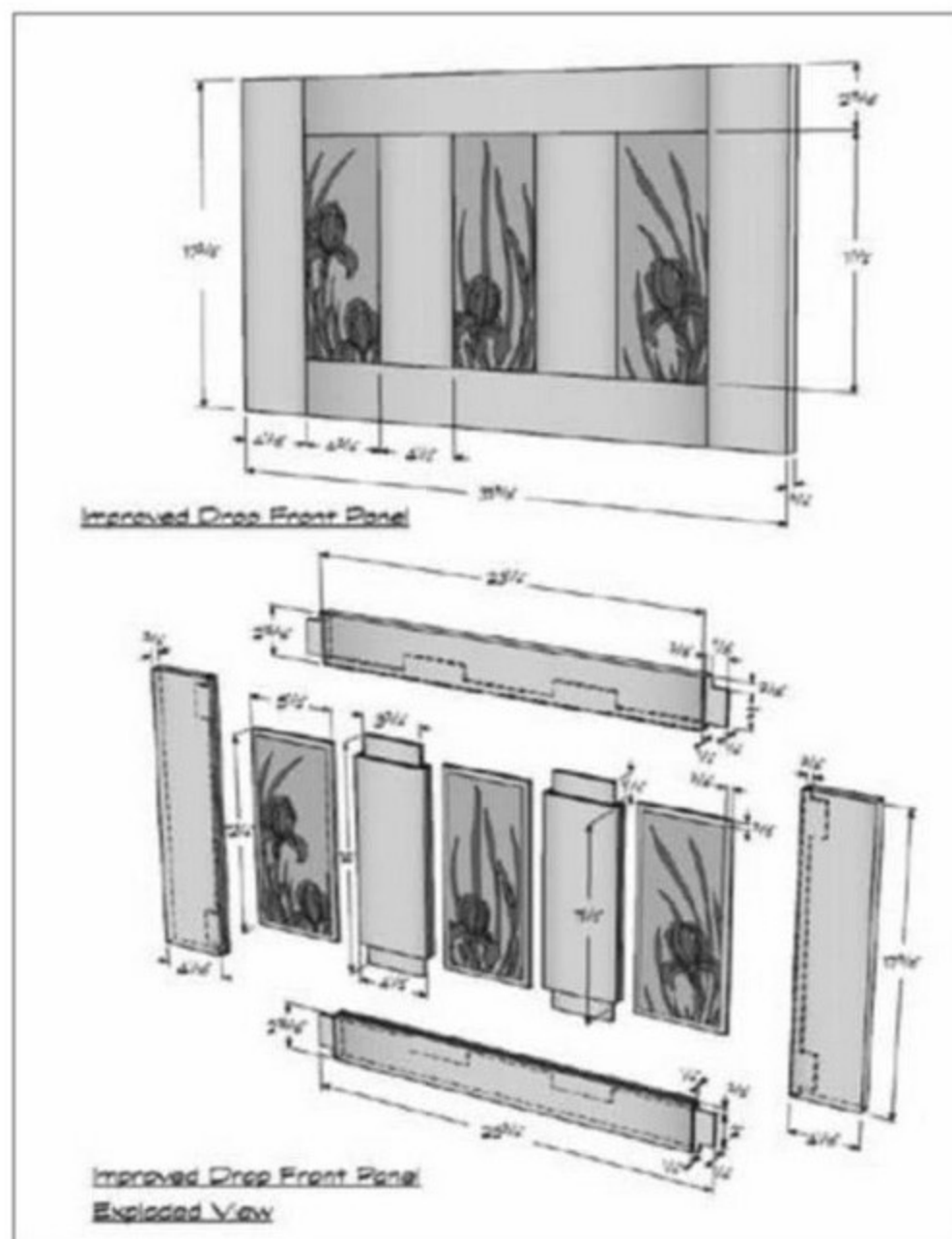


The hardware is copper, and this pull/escutcheon was likely made at Byrdcliffe. The other pulls and escutcheons may have been commercially made.

I'm also not sure if I want to duplicate the green stain, which was also a bit of a personal struggle when I built my reproduction of the Byrdcliffe linen press. It just seems wrong, but the linen press has aged nicely, and I'm now fond of the color. I'm tempted to build two of these, one duplicating the original green and one with a clear finish on the Cherry. In any case, the drop front will definitely be stile and rail construction with floating Basswood panels. I believe that if the front panel is made with rift sawn Cherry, the overall movement would be minimal and that would allow the mitered frame. I definitely won't be using knife hinges, instead I'll use fall front hinges between the fixed shelf of the desk and the bottom of the front panel.

SHOP DRAWINGS

In my book *Shop Drawings for Byrdcliffe Furniture*, there are drawings for building this desk, as well as 27 other pieces, including cabinets, tables, chests, chairs, and stools.



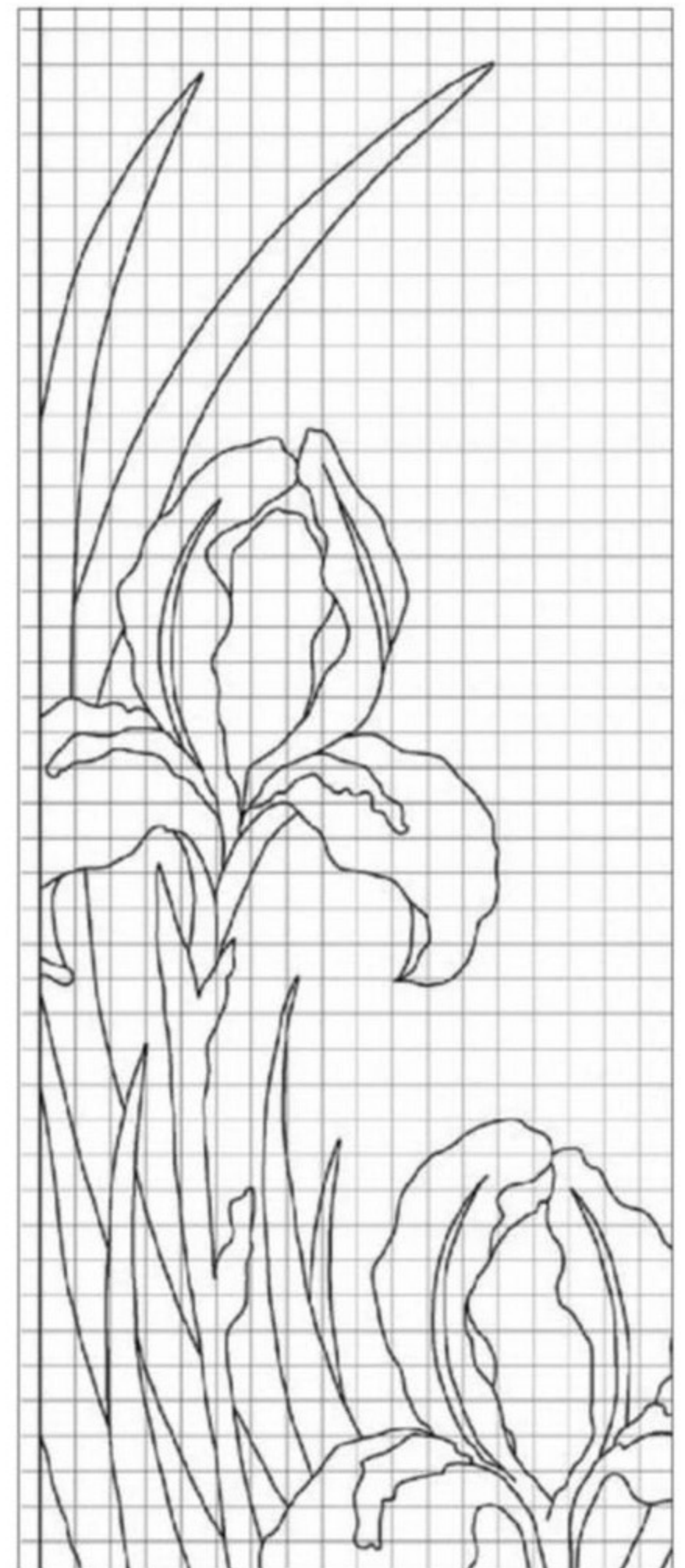
Shop drawings
for the front
panels of the
Iris Desk

Though furniture drawings that are scaled to fit on a standard page are fine, there is no substitute for a full size pattern when recreating a carving. In my work, I print the pattern full size, stick it to the wood with spray adhesive, and do the initial carving through the paper print.

When I created the book, I included the carving patterns scaled to fit the page with a grid over the pattern. That's a time-tested method, but it's time consuming to recreate the grid and draw the pattern. Modern technology now allows a reader to photocopy a page from a book and scale the page until it is full size. Better than doing it by hand, but it can still be slow and tedious.

To make things as easy as possible for my readers, I've put all 28 of the patterns from the book into a single PDF file. Each image is formatted to print at actual size on standard paper sizes. About a third of the patterns fit on "letter" or "legal" size paper, so you can print them from home on virtually any printer. The rest require larger sheets, (ranging from 11" x 17" to 24" x various lengths), and those can be handled by almost any local "copy & print" center.

You can find patterns quickly in the PDF by browsing in the Page Thumbnails on the left side of the screen. Each design is in two forms; with and without the grid. The grid is handy for lining the image up with the edge of something, and you can measure the spacing on the grid to make sure the scaling is correct. The grid-less version contains only the image and the image border, so you can use that to create just about anything from an image to hang on the wall, or lines to send to your laser or CNC machine.



If you are a maker of Arts & Crafts-style furniture, you might want to expand your collection, by trying your hand at a Byrdcliffe piece.

Turning Topics

American Association Woodturners POP Exhibition

Nature/Nurture



Patrick Kingshill
(Santa Fe, NM)
Amphorodisiac
Terra cotta, gypsum, Oak
(6" h, 6" w, 6" d)

Rick Crawford (Astoria, OR)
Shell Fragment Series #21
Sissoo Rosewood, milkpaint,
kelp root, beach stone
(4 1/4" h, 5" w, 4" d)



The annual exhibition of the **American Association of Woodturners'** (AAW) Professional Outreach Program was interrupted by COV-19 pandemic shutdown. It features 51 turned and sculpted works by makers from nine countries and 17 states.

As always, the theme was meant to be a starting point for inspiration: *Is who we are and how we see things a matter of nature or nurture, or both? As turners and woodworkers, we usually are working with a natural medium: wood. Do you see evidence of nature's nurturing in the material? How does craft nurture us? Do we nurture nature?* The theme of *Nature/Nurture* invited makers to consider their own relationship with making and to explore the roles of nature and nurture in our lives, our families, the forest, and the world around us.

The works are on display at the AAW Gallery of Wood Art in St. Paul thru July 5th, then will be part of the AAW's online auctions in conjunction with their *Virtual Symposium*, July 10-12. For more information, visit www.woodturner.org.



Michael Peterson
(Lopez Island, WA)
Birdstone
Locust Burl
(5" h, 6" w, 5" d)

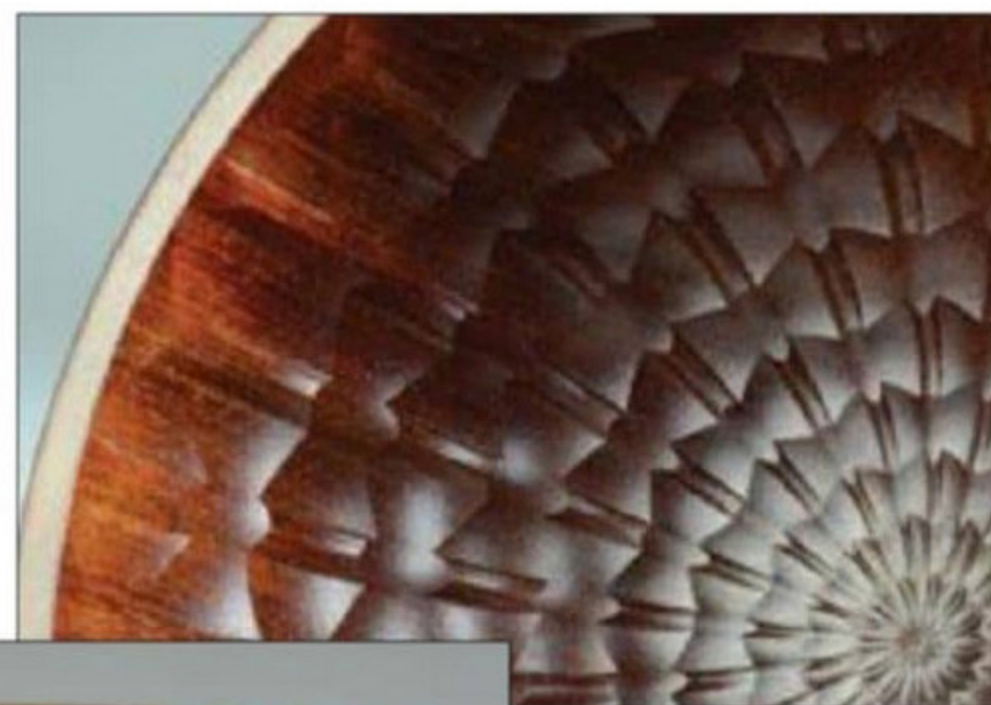
Kristin LeVier
(Moscow, ID)
Nature/Nurture
Maple, compressed
Maple; acrylic
(6" h, 5" w, 5" d)

Ron Gerton
(Richland, WA)
*Now You Can Stare
At My Tail Lights*
Curly Maple,
bronze, sterling
(5" h, 6" w, 6" d)





Keith Gotschall
(Salida, CO)
Pawl and Sprocket
Cocobolo,
African Blackwood,
African Mahogany, brass
(5 7/8" h, 6 1/2" w, 2 3/4" d)



Joshua Salesin
(Santa Cruz, CA)
Butterfly Bowl
Bloodwood
(3 1/2" h, 4 3/4" dia.)



John Mydock (Pahoa, HI)
Nesting Set
Koa
(5" h, 6" w, 6" d)

Dewey Garrett
(Prescott, AZ)
Vessel Emerging
Birch plywood
(6" h, 6" w, 6" d)



Pat & Karen Miller
Yakima, WA
The Blue Spy
Assorted woods,
steel wire
(5 3/4" h, 3 1/4" w,
3 1/4" d)



Gerrit Van Ness
Mount Vernon, WA
The Nurse
Boxwood, acrylic
(2 1/2" h, 5 1/2" w, 2 1/2" d)



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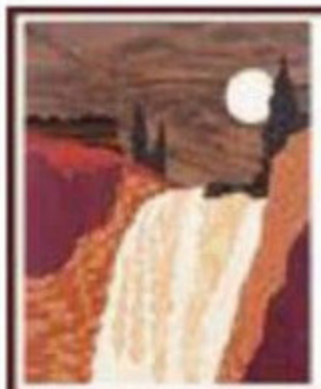
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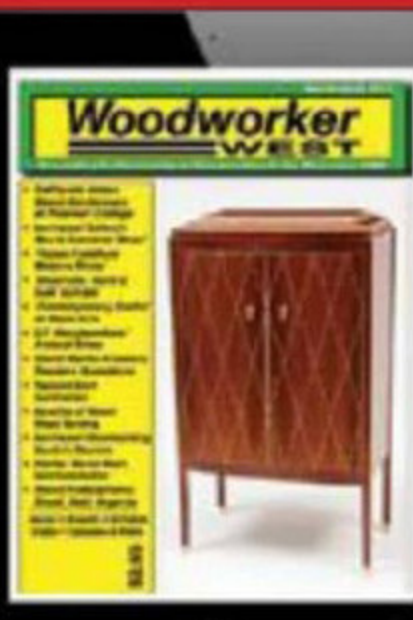
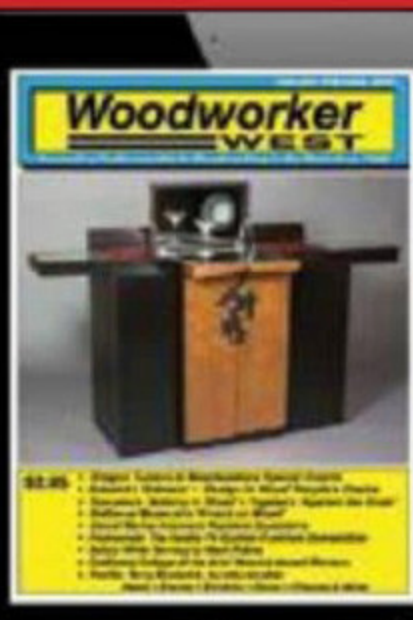
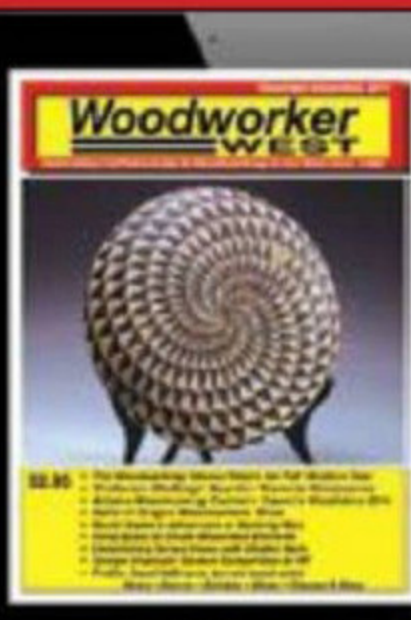
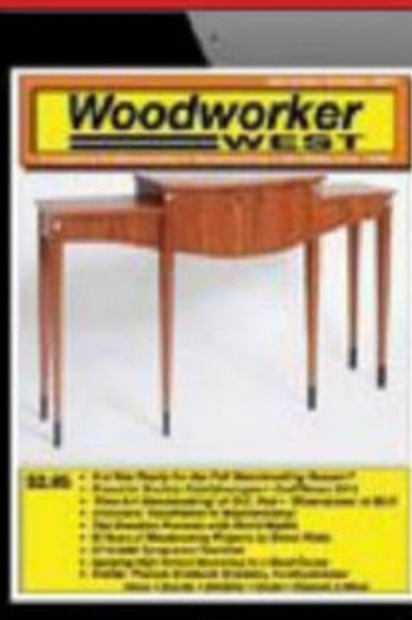
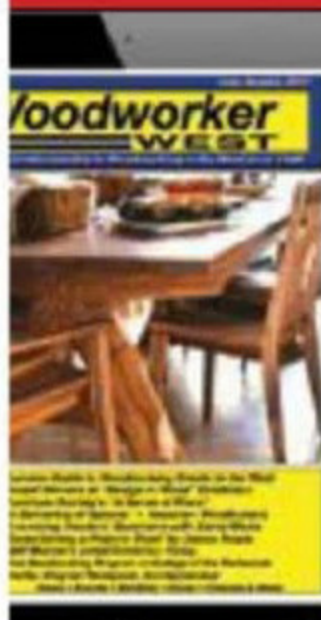
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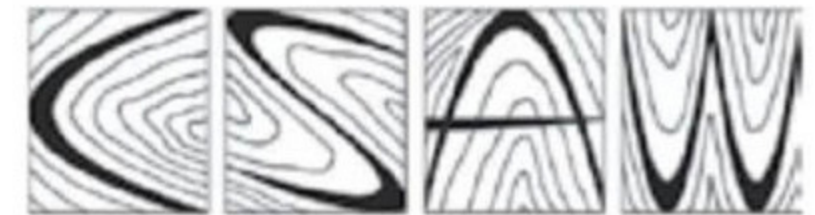
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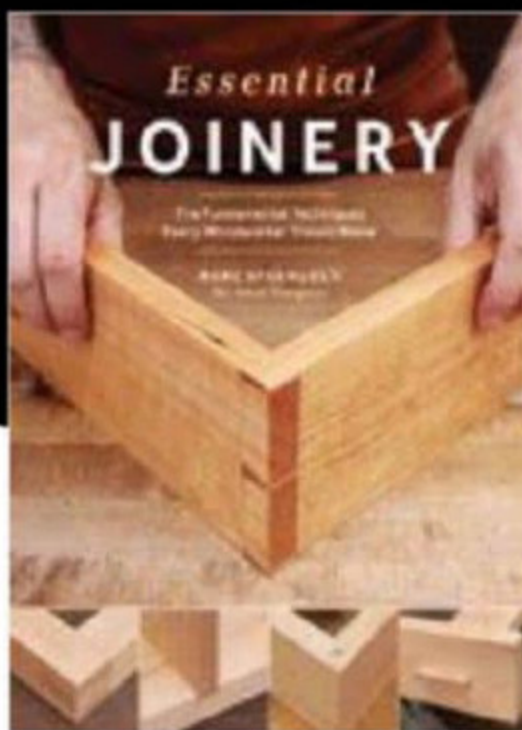
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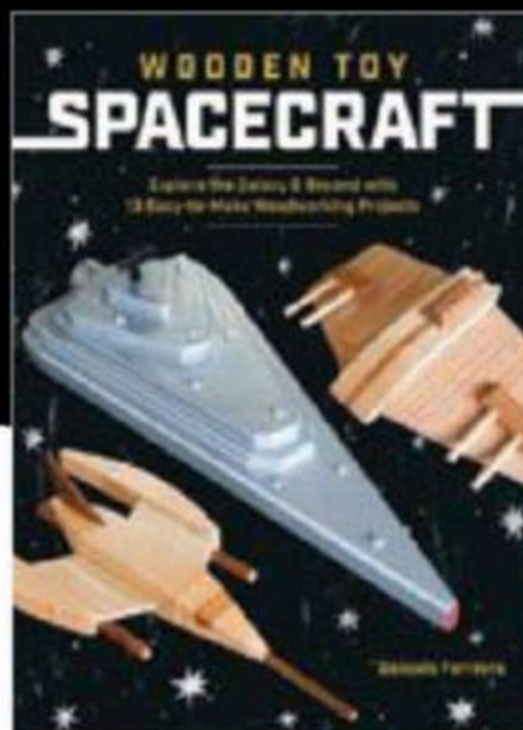
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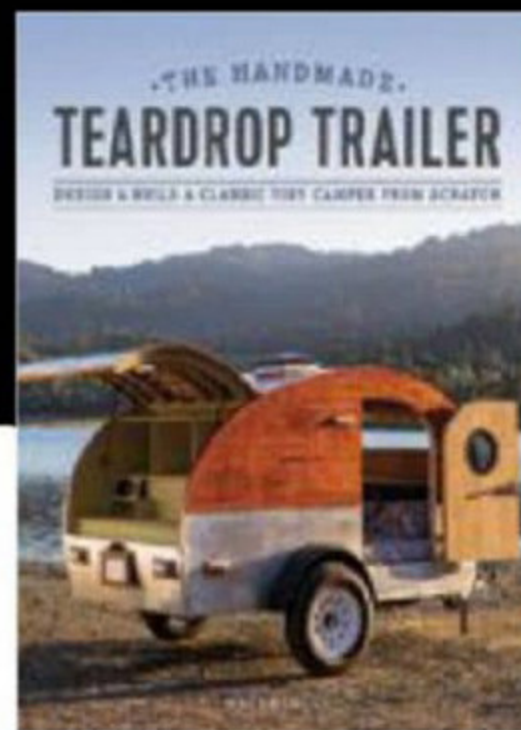
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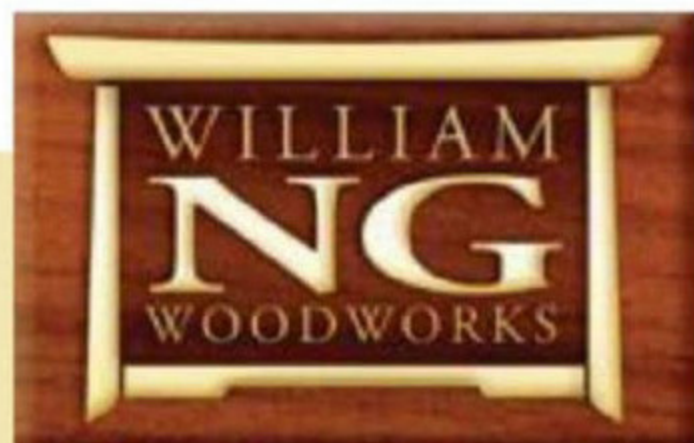


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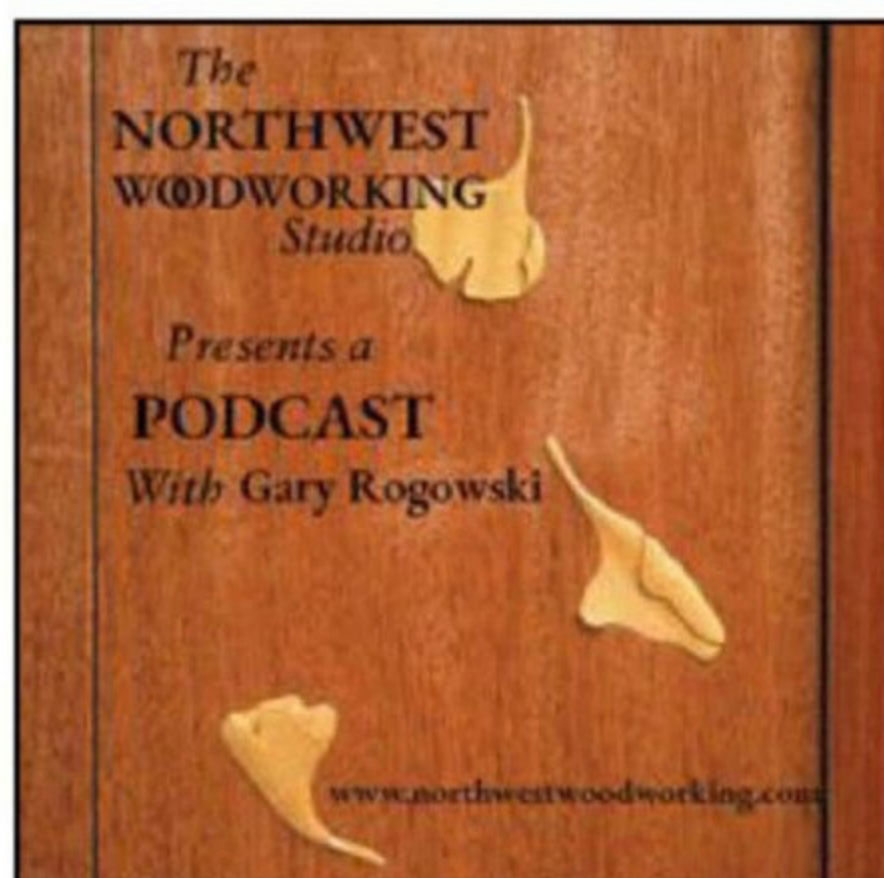
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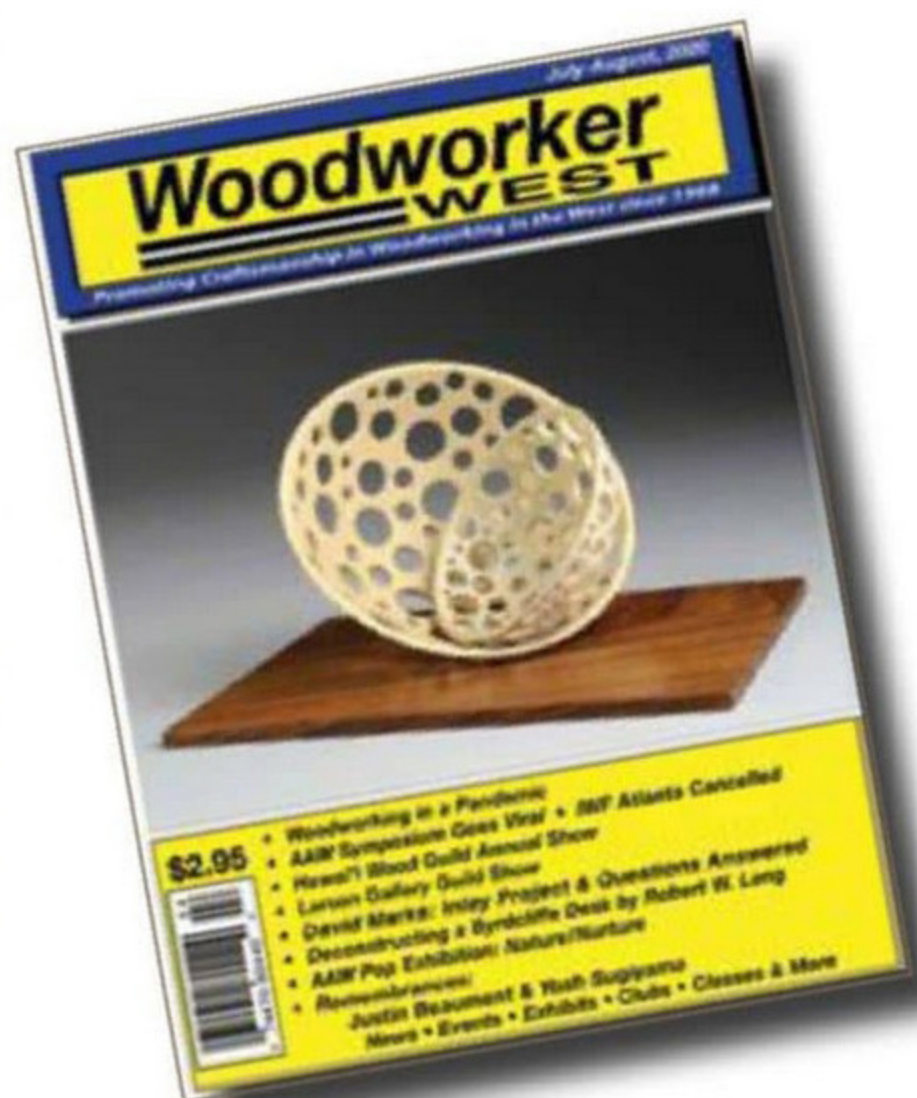
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SHAVINGS & SAWDUST



Grandfather Clock takes a seat while it checks the time.

REMEMBRANCES

Earlier this year, the woodworking community lost two influential members:

Judson Beaumont of Vancouver, Canada suddenly died in February at age 59, after sudden cardiac arrest on a return flight home from South Korea.

Operating under the name of **Straight Line Designs**, Justin was particularly known for his well-crafted, curvilinear, whimsical, functional, and anthropomorphic furniture. His general rule was "If you can draw and design it, you can build it." His philosophy was: "A person must dare to drift away from the tried and true in order to give a piece energy and interest. Be influenced and inspired by the norm, and then challenge it, change it, melt it, stretch it, alter it for the better."

Besides being active in the local arts community and international furniture organizations (including judging *Fresh Wood* at AWFS), he donated work to charitable causes, and authored a children's book, entitled *Timberland Tales: Chester Gets a Pet*, which features characters modeled after his furniture.



Beaver Cabinet

Yosh Sugiyama of Redding, CA was an internationally-renowned turned wood craftsman. Raised in the San Francisco Bay area, he spent three years of his youth in an internment camp for Japanese-Americans during World War II.

With a degree in bacteriology, he became Lab Director of the Shasta County Health Department. His hobby was woodworking, and he published articles and tips from his projects in various woodworking publications.

He was the originator of Open Segmented Turning, ring construction vessels with small gaps left between the segments. His work resides in many major collections. Locally, he headed the Shasta Woodworker's Club and inspired and encouraged many woodturners worldwide. He was 88.



Untitled Bowl, Satinwood & Paduak (3" h x 8" dia.)

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