

September-October, 2020

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- **Ian Kirby: Drawing is the Language of Designers**
- **AAW Symposium Virtual Instant Gallery**
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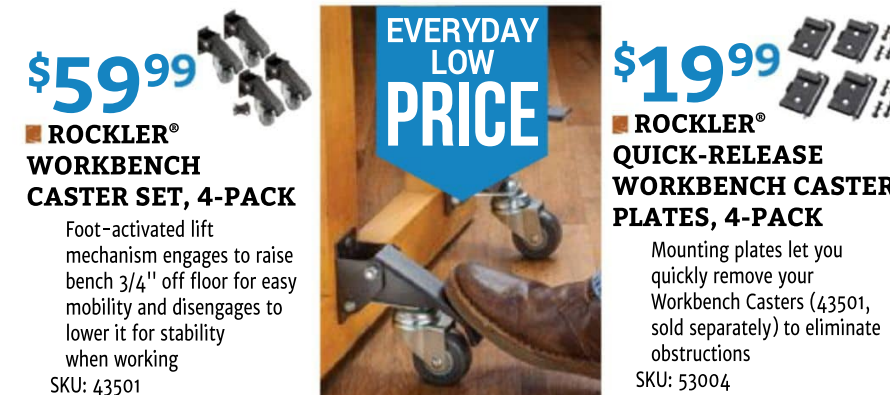
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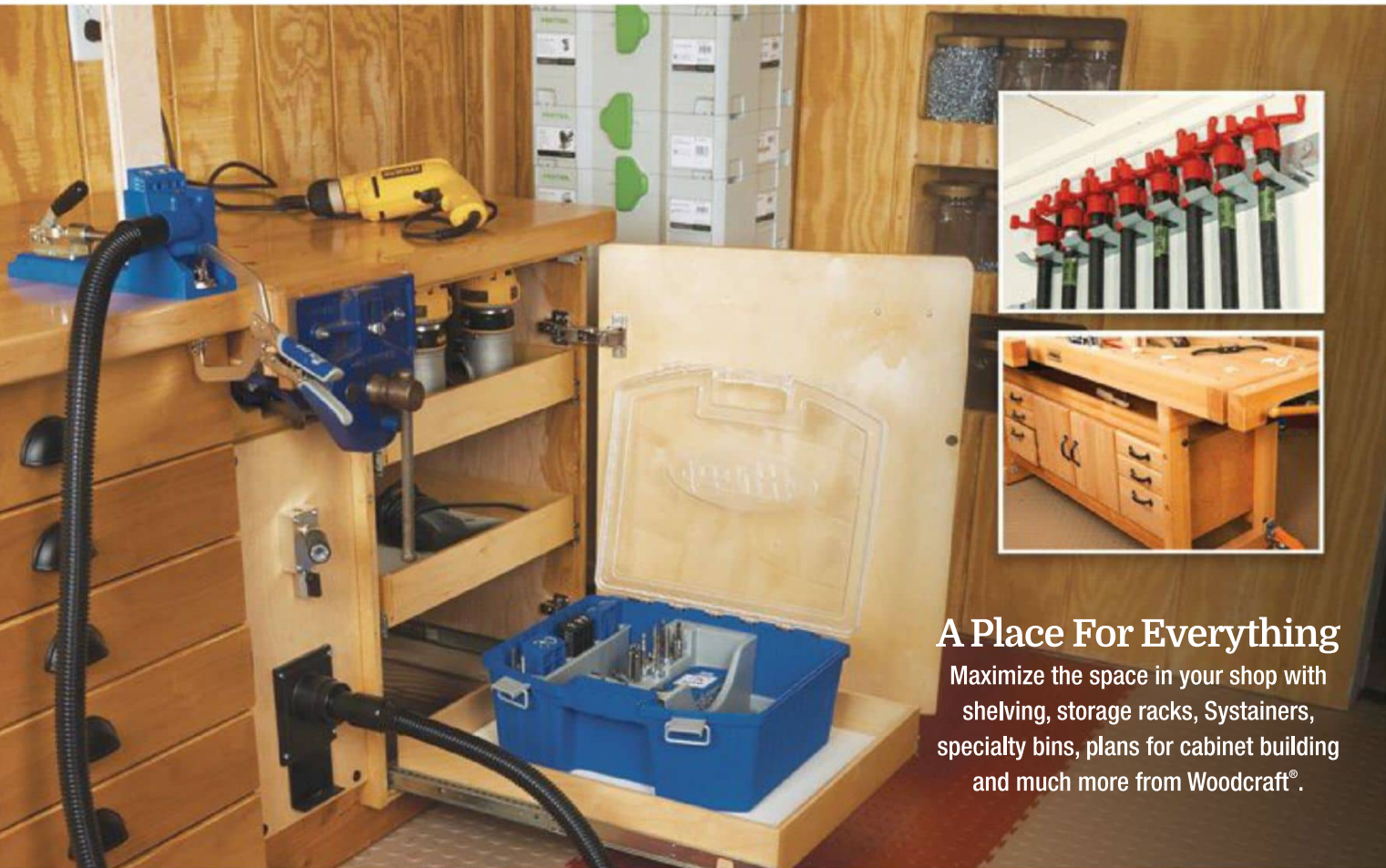


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ON THE COVER

JOSH STOTLER

Josh Stotler of San Diego, CA is one of the Top 3 winners in the virtual *Fine Woodworking* competition at the *Orange County Fair*. His *Oz Ukulele* (24" l, 12" w, 5" d), made of Maple, Mahogany, and Ebony, was originally designed and constructed in accordance with the theme of the 2019 *San Diego Fair*, where he won several awards. Although the O.C. Fair was cancelled, competitions were held, virtually, on-line (see pages 14-15).

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Given that schedules are in flux, confirmation of activities listed in this issue is highly recommended.

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WOODWORKING GOES VIRTUAL TO REPLACE IN-PERSON EVENTS

Woodworking continued to operate throughout this coronavirus pandemic, being designated as "essential." Small woodshops, by their very nature, practice social distancing, working in relative isolation. Retailers and suppliers have remained open, with such limitations as number of customers, mask requirements, temperature checks, and curbside pick up.

Woodworking activities are not as fortunate. As the pandemic developed, some cancelled outright, while others optimistically rescheduled for later in the year, only to then cancel. Organized in-person events are pretty much on hiatus until the availability of an effective coronavirus vaccine.

Luckily, the Internet has provided an alternative to "in-person." Few knew of Zoom eight months ago, and now it has become a verb.

CONFERENCES & TRADE SHOWS

The **American Association of Woodturners** realized, early in the pandemic, for the need to cancel its in-person symposium in Louisville, KY. Familiar with video technology, it organized a reduced virtual program of twelve presentations over three days, while maintaining such popular features as auctions and the instant gallery (see pages 32-35).

IWF Atlanta—the biennial international woodworking trade show—was a little slower to cancel its scheduled August event, as it, simply, was not practical to expect tens of thousand of attendees

from around the world to congregate in Atlanta—even before Georgia became a hot spot for the infection. Instead, IWF will be offering a virtual program, *IWF Connect*, on Oct. 26-30 (see page 12).

The **National Hardware Show** attempted to salvage its May trade show by rescheduling to September, but that appeared no better. Similar to IWF, it will offer a virtual meeting, Oct. 12-15, of new product introductions and webinars (see page 20).

All activities reported in this issue should be viewed as tentative, dependent on local health conditions. Therefore, all events should be confirmed.

The **Journal of Light Construction** has replaced its *JLC Live New England* trade show with virtual video presentations and buying opportunities, available thru Sept. 25. A similar offering will replace *JLC Live Northwest* in December (see page 12).

EXHIBITIONS

With Spring and Summer fairs cancelling, the **Orange County Fair** in Costa Mesa, CA wanted to maintain a sense of excitement by conducting virtual exhibitions, including *Fine Woodworking*, for Southern California artists (see page 14-15).

Other fairs also have chosen to host similar virtual wood competitions, including the **Colorado State Fair** and the **Texas State Fair** (see page 20).

The **American Craft Council** is

compensating for the cancellation of its *American Craft Shows* in San Francisco and St. Paul with virtual *Craft Weeks*, highlighting the craft scene and exhibitors at both locations (see page 20).

Other in-person exhibits are being converted to online showcases, including Portland's *Art in the Pearl*, *ArtTrails of Southwest Washington*, Portland's *Local 14 Art Show & Sale*, and the *Western Design Conference* in Jackson Hole, WY (see page 22-23).

EDUCATION

Since Fall regional woodturning symposia have been nixed, the **Woodturners Worldwide Online Symposium** has been organized, Sept. 24-26, featuring presentations by over 25 master turners (see page 21). Similarly, the *Port Townsend Wooden Boat Festival* will offer its educational videos on Sept. 12 (see page 21).

As well, some of the schools are making up for the closure of their workshops with online lectures and workshops, such as the **Northwest Woodworking Studio** (see pages 36-37).

CLUBS

Over the past two years, woodworking clubs already were embracing video technology to allow remote presentations and demonstrations for viewing at their meetings, without the cost of speaker travel. Several have simply extended the concept to convert monthly meetings to teleconferences, for viewing from home.



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Woodworking Observations

It is difficult being an event-oriented publication when most everything that we cover is being cancelled. One would have thought that we would have turned the corner on the coronavirus by now, with only periodic hot spots to be controlled. But, that's not where we are. Since we collectively can not get on the same page, we wait for the magical vaccine, which will have its own can of worms.

On the positive side, virtual reality has become mainstream. My academic career was the study of telecommunication applications. Some 40 years ago, we did surveys of consumer attitudes of potential electronic applications, we studied human factors in the adoption of new methods within organizations, and our demonstration project of information services to the home served as the basis for the early digital services.

Though communications and shopping over the Internet already have become staples of our lifestyle, the concept of telecommuting is now being realized. We are seeing that we no longer need to physically travel to centralized work locations; companies are finding people can work from home or remote pods without high-cost structures. Even television programs don't need studios. And the meeting industry is dramatically changing. This summer, I attended an international Zoom conference, which had double the attendance of the in-person event. It even provided networking opportunities with breakout rooms for small group conversations and interactive presentations.

Another advantage of this new digital world is that virtual exhibitions do not require the physical transport of work for display. My wife **Pam** built a veneered *Media Cabinet* for our home that was too cumbersome to be transported to any of the competitions. The virtual *Orange County Fair* was the perfect venue for this submission, and I am proud to say the judges selected her piece as a "Top 3" winner (see page 14-15).

Ron Goldman

Publisher

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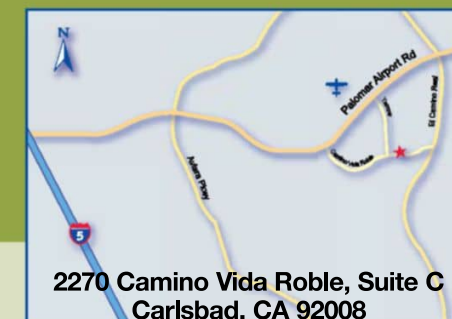
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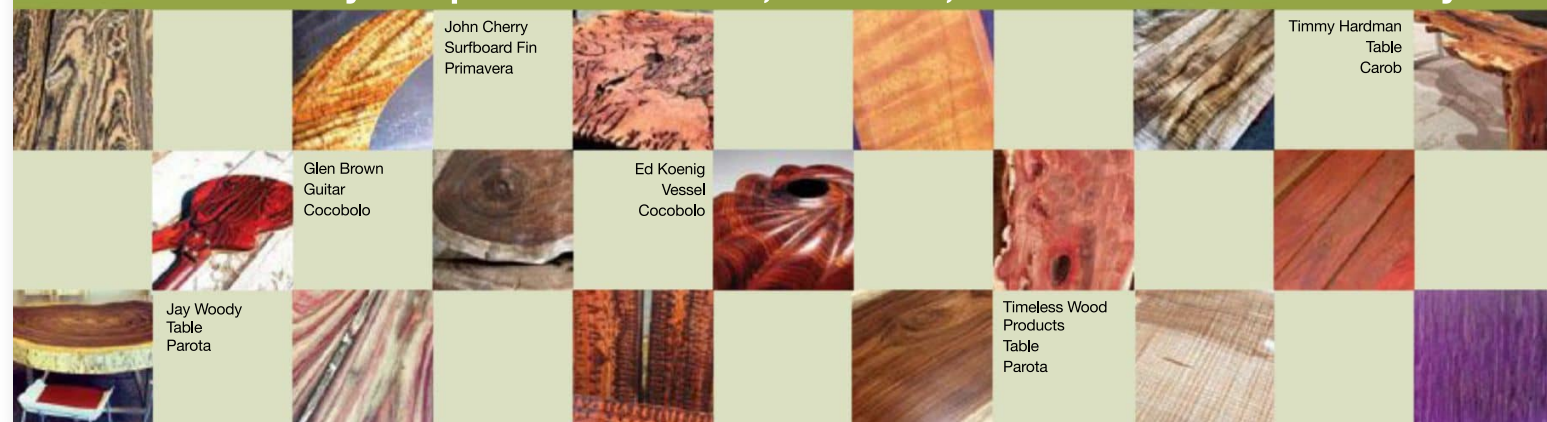
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THOUGHTS ON DESIGN

All woodworkers are makers, but not everyone is able to design projects from scratch. One of our members recently mentioned an article called “Making Is Not Designing” (in a recent issue of **Woodshop News** by **Ian Kirby**), about the difference between designing something and making it. Ian’s premise was that typical “design” competitions are less about design than execution and that judging is arbitrary. Our poster wanted to learn about how or where to learn more about the design process. Many of our visitors responded with their own thoughts on design, and Ian also weighed in with some good advice about how to develop design skills (see ‘Drawing is the Language of the Designer,’ p. 30-31).

“Making is written about more frequently than designing, probably because it’s easier to talk about how you build something than how design decisions are made. Design is a bit more ethereal than ‘pick up the wood and run it across the table saw.’”

“Design is not simply how one comes up with the appearance of a piece of furniture, but also the decisions made in designing its construction, choosing the joinery, and executing this efficiently.”

“I can’t stress enough the value of sketching, as quickly and as artistically as possible. It’s a skill that will improve over time

and will be invaluable to you. When designing a piece, I suggest starting with ‘thumbnail’ drawings—tiny sketches informed by the decisions you’ve already made, put to paper quickly, marching across your page or notebook or the back of the nearest envelope. The point is to draw what’s in your mind’s eye, without serious judgment. Keep at it; sometimes you need to immerse yourself for some threshold length of time—hours maybe—before the mechanics of drawing fade and creative thoughts seem to just stream from your pencil. Some of these little sketches you will reflexively reject, others will show promise and encourage further refinements at the thumbnail level, all the while feeding back information to your eye.”

“It is easier to copy than create. There is more show-and-tell for this reason than describing the decision-making process.”

“The majority of woodworking topics in magazines and online forums concern technical issues. Design issues, when raised, tend to focus on practical solutions to achieve an already formulated plan. For example, when you think about building a dresser for your socks, you’ve entered into your version of a design process, because you’ve created a parameter which leads to further requirements that need to be satisfied: how many socks? where’s this sock storage thing going to go? what space is available? tall or short, deep or shallow? what material? bang together quickly with nails or screws or incorporate higher levels of technical input, such as dovetails? It’s a matter of exploring the “needs” of the project and marrying those needs to aesthetic preferences or a design philosophy that you can call entirely your own; one that you’ve developed through observation, experimentation, and self-reflection to find solutions, using drawings to explore potential alternatives and appropriate forms. Most of us already have an innate set of design skills and a philosophy that matches our preferences; the solution is to use a pencil and pad to draw what comes out of your head, along with design items and motifs that you find interesting.”

“Everything that I make is my own design. If I am making work for a gallery, then the design is entirely based on my vision and expression. If it pleases my client (whether that happens to be me or a paying customer), it is a successful design. I could not care less about rules or what judges somewhere might think or say. I work in my shop free of rules, except for a respect for wood movement and structural integrity. I have never created a working drawing; I only make sketches. I make a full-size outline on brown construction paper just to test the proportions. The final details are determined during the building process, which, for me, is a very fluid and organic process that allows for change at any time.”

“Good designers have a mental reference library of things they’ve seen and learned, and it takes time and effort to build that up. The chance of coming along knowing almost nothing and drawing out something lovely and functional at once is just about zero. **George Wilson**, who writes on classical design topics, learned to draw swiftly and correctly by tracing pictures in books, over and over. This sort of practice actually builds some neural memory in your hands and brain that you can’t just learn by watching a DVD.”

“I take design rules with a grain of salt. The design police on turning forums and in-person informed me of all sorts of ‘rules,’ but I ignore them. I just sketch and design and turn, and I know by sight and touch whether I like the result. If not, I learn from that and try variations. I find real value in visiting galleries and museums and looking at a huge variety of turnings at symposia. I make sketches, take photos, and save photos that I find on-line of

things that I like, but unless someone asks for my opinion I’m not going to volunteer criticism. Some of the most creative people that I know seem to be rule-breakers.”

“What is good art or bad art? What is good furniture design or bad design? The notion that any work will be judged by the quality of design seems to evoke some idea that there are taste-makers out there whose opinions matter most. If you design something for yourself and you like the design, then mission accomplished. If you make work to sell and nobody buys it, then you need to know why, and if your designs are universally disliked, then you probably need to rethink your approach. If your works sell consistently, then you must be doing something right.”

“Don’t forget the customer. The look of the piece should be pleasing to the customer first and foremost, and it should also complement the surroundings where it will reside. That doesn’t mean it has to imitate the design idioms of the other furniture in the room or house, but at least, it shouldn’t visually clash with them, provided that’s not part of the design problem. Here is where binomial decisions come in, like light/dark, plain/ornate, elegant/rustic, heavy/delicate, etc. If you can pose these dichotomies to yourself, you can probably come up with fine answers that will guide you to your final plans. And don’t expect them to ever be definitive answers. They are your answers, in this moment; the sum total of your best efforts today.”

“Ian’s essay is about encouraging creativity in the design process. Magazine articles talk about ‘how to’ make something, not how-and-why. Ideas come first, and then they create problems of construction to be solved. How many ways can the design be constructed, and which is the most efficient? These are not just thoughts for a quotation, but also the thought process needed for creativity. There is an intimate fusion between aesthetic design and sympathetic construction. Anyone can slap pieces of wood together. The proportions end up poor, and the result can look clumsy. Or the method of joinery limits the design range. If one is limited to joinery from a biscuit machine or domino, or dovetails cut by a router, then design is limited to straight lines.”

“If a contest is merely a collection of show-and-tell projects, with no rules for judging, ten judges would likely deliver ten different results. Ian is advocating a more structured competition, judged by a panel of production managers, whose shops make this kind of product. Entrants would be students training to work in this trade for this kind of customer. Judges would award points based on production feasibility, cost, comfort, durability, attractiveness, presentation, etc. This would be more relevant to the professional shops, serviced by trade journals like *Woodshop News*.”

“My goal is to satisfy the customer’s need primarily, and me secondarily. I am as happy copying something that pleases her, as I would be creating something from thin air. That said, I would like to have the skills or experience to improve on an inspiring idea that I see somewhere. I suspect there are ‘rules’ or conventions worth following—less is more, don’t mix styles, every design element should serve a purpose.”

“Half the battle is to understand the problem that the design is trying to solve.”

“Where we need discipline is in determining the sequence that we follow to build a piece. All too often, we are too quick to jump to joinery. I think design should own the process for a while, before construction begins. Starting with some basic functionality assumptions, we need to make the piece attractive, so that people with no idea at all of joinery will find it pleasing. I like to sketch as

many shapes as I think a piece with this functionality could have.

Then, I select a few that have potential, think about what it is that makes them work, and try to improve on it. Once I am happy with the form, I consider some decorative details that could help to emphasize the things that I like about the piece, say string inlay to accent a tapered leg. I have been working wood for about 50 years now, and I have always managed to find a way to build whatever I draw, often by coming to *WoodCentral* for advice. Sometimes, you need to compromise for the sake of cost, material constraints, etc., but I think my sequence is the best shot that I have at making something that pleases the eye.”

“Copying is the coin of the realm. Very few designs don’t owe a debt of gratitude to something that has gone before. Just incorporate your own personal interpretation and think of what’s best for the customer.”

“Many woodworkers are just mechanics, especially in the hobbyist realm. As for design, their interest is only obtaining project plans or replicating someone else’s work. Of course, this is fine for their own gratification. The problem occurs when they, then, try to market the work or enter it in competitions, sometimes against the originator.”

“I think Ian presents an excellent proposition in his article. A competition (or a category of a competition) whereby makers produce work (or at least a model) to solve a design problem, similar to *Request for Proposal* specifications. Maybe the prize is the purchase of the winning piece or a commission.”

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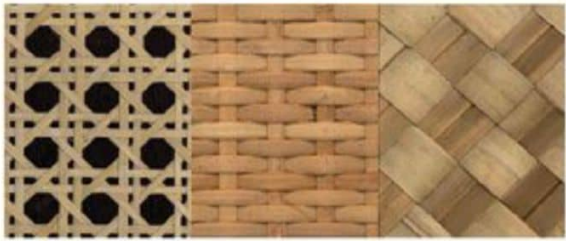
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WHAT'S NEW

NEW LEGACY CNC SYSTEM

Legacy Woodworking Machinery introduces the *2020 Maverick 4x8 CNC System*. The latest in the *Maverick* series, new features include an updated frame design, larger work areas for all three work stations, *Auto Tool Change (ATC)* with available *Manual Tool Change (MTC)*, a higher horsepower spindle, and an improved CNC Controller. For more information visit: www.lwmcnc.com/.

NEW LAMINATES FROM WILSONART

Wilsonart has debuted its new *Connected Collection* line of high-pressed laminates, to make every piece unique. Cataloged in their on-line *Virtual Design Library*, finishes range from solid colors to wood grains and abstract art work. Laminates are most appropriate for high traffic and frequently cleaned areas, especially in this period of pandemic. For info, visit the website: www.wilsonart.com/.

JLC LIVE OFFERS FREE SEMINARS

The *Journal of Light Construction* has cancelled its 2020 trade show schedule, but it has created *JLC Live Virtual* to replace its New England show. Aimed primarily at the construction and remodeling market, the on-line offering, available thru Sept. 25, contains 14 video presentations on various techniques and business practices, as well as a *Buyers' Guide and Specials*. Access is free. A similar virtual event is being planned to replace the cancelled Portland show in early December. Just visit www.jlclive.com/.



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IWF VIRTUAL TRADE SHOW

Though woodworking has continued through the pandemic crisis, there have been no opportunities to see demonstrations of woodworking equipment and supplies. To compensate for the cancellation of the national *2020 IWF Atlanta*, the **International Woodworking Fair** will be offering *IWF Connect*, Oct. 26-30, an easy-to-navigate online experience featuring the global woodworking industry's newest products, technologies and innovations.

This event will include sourcing of new products, a gallery of live and on-demand demonstration videos of new machines and solutions, educational webinars, and connections with exhibitors through live chats, calls, emails, or meetings. Products will be available for purchase at exclusive show-only pricing. Registration is free. Details and registration will be available, opening Sept. 1, at the website: www.iwfconnect.com/.

WALRUS OIL WOOD FINISHES

Walrus Oil is a product line of wood finishes, made from only 100% food-safe ingredients. Every product is non-toxic, containing no VOCs, and is AWA certified vegetarian or plant-based. As they put it, Walrus Oil is so safe and easy to apply, "you could breastfeed a baby while refinishing your grandma's rocker." The most popular products are *Cutting Board Oil*, *Wood Wax*, *Furniture Finishes and Waxes*, and *Leather Care*. And after a hard day at the bench, there are muscle and skin care products. For info: www.walrusoil.com/.

JAPANESE SAWS AT WOODCRAFT

Japanese handsaws (or nokogiri) are useful in any shop, including machine shops, for precision joinery or a simple quick cut. Their advantage over Western saws is that the teeth are designed to cut on the pull stroke, resulting in a thinner, straighter kerf. **Woodcraft** carries a variety of Japanese saws, including quality tools by **Gyokuchō**. New saws are arriving from Gyokuchō, including *Rasorsaw Dozuki Saw 240mm No. 303* with replaceable blade (Sept. 1), *Razorsaw Fugaku Kataba Super Hard Saw 240mm No. 112* with replaceable blade (Oct. 1), and *9 1/2" Double Edge (Ryoba) Razorsaw for Hardwoods* (Oct. 1). For info, visit your local Woodcraft store or the website: www.woodcraft.com/.

LUMBER PRICES SKYROCKET

The cost of wood, especially for home building, has soared in recent months. The price of framing lumber has increased 80% since April. Blame is assigned to the coronavirus, which has shuttered some U.S. sawmills, as well as U.S. trade policies which place duties on imported softwood lumber from Canada. Industry associations are heavily lobbying Washington to enact policies to encourage increased U.S. production and to negotiate a new softwood lumber agreement with Canada—but neither are expected to be accomplished before the November election.

ARTIST COVID-19 RELIEF PROGRAMS

Just a reminder, there are relief programs to help small woodworking operations during this coronavirus pandemic. As mentioned frequently in this publication, **CERF+** supports craft artists through periods of loss, both in financial aid and business support. 200 COVID-19 grants were awarded in July; the next deadline is Sept. 9. For info, visit the website: www.cerfplus.org/. Another source is **Artist Relief**, offering financial and informational resources. For info, visit the website: www.artistrelief.org/. Moreover, states are providing assistance thru local art councils.

WHAT'S NEW

AWFS LAUNCHES JOB BOARD

The **Association of Woodworking & Furnishings Suppliers® (AWFS®)** has implemented a job board on its website to assist employers and job seekers with employment challenges in the woodworking industry.

Employers can advertise job vacancies, and job seekers can search for new job opportunities in their area and profession. AWFS will monitor the job board closely to ensure AWFS members and the industry benefit from open jobs and needed skills within the field. The intention is to serve the woodworking industry specifically, to keep it simple and timely, and to serve a growing need.

The job board can be accessed at: www.awfs.org/jobs and employers can post open positions at: www.awfs.org/job-board-login/.

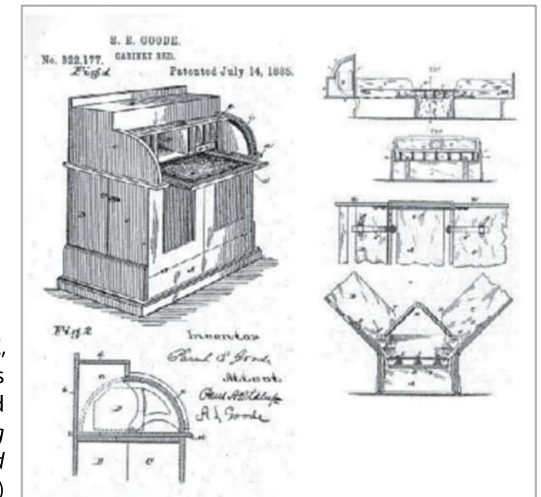
FREE PRODUCT LISTINGS ON GOOGLE

Given the restrictions on retailers and galleries, makers must find new avenues to sell their products. **Google** has just made on-line selling a lot more attractive. To help struggling businesses to connect with consumers, they are offering free listings for searches on the *Google Shopping* tab, even if not an advertiser on Google. They also have created a new partnership with **Paypal**, as well as other platforms, to allow sellers to link accounts. For info, visit the website: www.support.google.com/merchants/answer/9838672/.

FOLDING CABINET BED ANNIVERSARY

This summer marked the 135th anniversary of **Sarah E. Goode** receiving a patent for *Folding Cabinet Bed*. She and her husband **Archibald Goode** owned a furniture store in Toledo, OH, and the piece combined a folding bed within a roll-top desk to maximize space in small apartment tenement housing. This was the precursor to the *Murphy Bed*, but most notable, Sarah was only the second African-American woman ever to receive a U.S. patent.

Sarah E. Goode's patented *Folding Cabinet Bed* (1885)




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OPPORTUNITIES



Robert Stevenson (Chula Vista, CA)
Federal Period Game Table
Cuban Mahogany, Avodire crotch,
Ebony, Holly, Tulipwood, leather



Pamela Goldman (Los Angeles, CA)
Media Cabinet
English Sycamore,
Ebony, Holly, aluminum

'FINE ART WOODWORKING' AT O.C. FAIR

The **Orange County Fair** in Costa Mesa, CA has been a summer staple for 130 years, and one of its most popular features has been the *Fine Woodworking* exhibition. Even though the 2020 Fair fell victim to the coronavirus, that was no reason not to showcase the fine craftsmanship by Southern California woodworkers.

So, the call went out for submission for a virtual competition, and 113 entries were received. Given the unusual nature of the circumstances, it decided to scrap the usual category structure and have judges simply pick three top pieces, with the public able to vote on a *People's Choice Award*.

And the "Top Three" pieces chosen by the judging panel were: **Pamela Goldman** (Los Angeles) for her *Media Cabinet*, **Robert Stevenson** (Chula Vista) for his *Federal Period Game Table*, and **Josh Stotler** (San Diego) for his *Oz Ukulele* (shown on the cover). The *People's Choice* vote was a runaway, with **Glenn Blackway** (Huntington Beach) garnering the most public votes for his *C Witch* pirate ship.

All the entries can be viewed at: www.ocfair.com/oc-fair/virtual/contests/woodworking/.



Leonard Musgrave (Orange, CA)
Segmented Bamboo Sink with Countertop
Bamboo plywood

Chuck Phillips (Tustin, CA)
Keeping It Together
Eucalyptus, epoxy

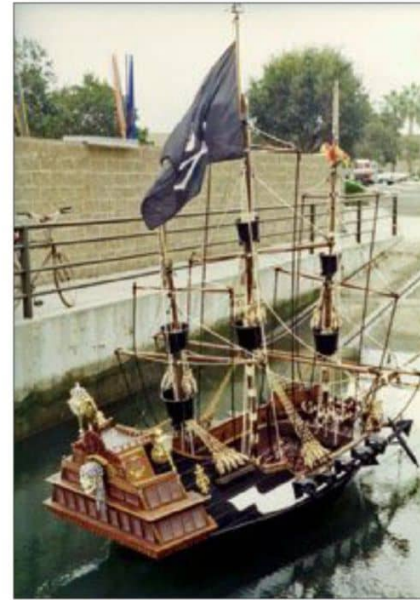


Bob Rosenfield (Long Beach, CA)
Untitled #1117
Myrtle burl



Alejandro Pijuan (Gardena, CA)
Mutter'Fly House

OPPORTUNITIES



Glenn Blackway (Huntington Beach, CA)
C Witch Pirate Ship



Dennis Hayes (Alta Loma, CA)
Three-Drawer Console
Walnut



John Drum (Torrance, CA)
Turtle Pond
Spalted White Oak

Henry Lim (Camarillo, CA)
Bob Marley in Intarsia
Various woods



Fred Eblin (Rancho Santa Margarita, CA)
Caramel the Collie
Bolivian Rosewood, Walnut,
Peruvian Walnut, Holly,
pink ivory



Jay Weinschenker (Whittier, CA)
Rocking Chair
Walnut



Robert Slane
Rolling Pin Chess/Checkers Board
Maple, Walnut,
Mahogany

OPPORTUNITIES

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*. Delivery date is Nov. 12. For info, visit the website: www.sonomawoodworkers.com or email **Don Jereb**: donjereb@gmail.com.

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.

GRANTS FOR PRESERVATIONISTS

The **Fitch Foundation** offers research grants, up to \$15,000, to mid-career professionals in historic preservation or related fields, including architecture, decorative arts, landscape architecture, urban design, and more. Applicants must have an advanced or professional degree and at least 10 years experience. Deadline is Oct. 22. For info, visit the website: www.fitchfoundation.org or call: (212) 252-6809.

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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.

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 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. For info, visit the web site: www.andreuworld.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. Entry deadline is Oct. 5. For info, visit the website: www.hawaiicraftsmen.org or call: (808) 521-3282.

CRISIS MODE

The **Orange County Center For Contemporary Art** in Santa Ana, CA presents *Crisis Mode*, Nov. 1-Dec. 31. This exhibit features work expressing shared experiences, while in crisis. Entry deadline is Oct. 15. For info, visit the website: www.occca.org/.

VOCATIONAL TEACHER GRANTS

The **Center for Furniture Craftmanship (CFC)** in Rockport, ME offers a scholarship initiative, *Teaching the Teachers*. This program provides woodworking educational opportunities to vocational teachers working in economically-disadvantaged communities. Tuition, materials, travel, and lodging are offered to attend a CFC course. To apply, the teacher's institution or non-profit must become an "Institutional Partner." For info, email **Ellen Dyer** at: ellen@woodschool.org or call: (207) 594-5611.

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 Rouseau**, 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.

OPPORTUNITIES

AAW MEMBER EXHIBITION

The **American Association of Woodturners (AAW)** has announced the theme of its 2021 member exhibition, *Finding the Center*. The theme can be interpreted literally, figuratively, or emotionally. This exhibit will be displayed at the 2021 *AAW Symposium* next July in Omaha, NE, as well as at the *AAW Gallery of Art* in Fall 2021. Two cash awards will be given: a *Masters' Choice Award* and a *People's Choice Award*. The entry period is Jan. 1-Mar. 15. For info, visit the website: www.woodturner.org or call: (651) 484-9094.

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.

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.

FRESH ART 2020

The **Marin Society of Artists** in San Rafael, CA presents *Fresh Art 2020*, Nov. 5-28. This national art exhibition features work in all media, offering new approaches and directions. Entry deadline is Sept. 21, with cash awards. For info, visit the website: www.marin-societyofartists.org or call: (415) 454-9561.

AMBER, ANIMALIA & STILL LIFE

The **Envision Arts** hosts multimedia on-line exhibitions. Upcoming multimedia exhibitions include *Amber* (works exemplifying all shades and tones of the color orange), *Animalia* (works depicting animals), and *Still Life* (works depicting still life arrangements). All three virtual exhibits will be displayed in October, with an entry deadline of Sept. 28. For info, visit the website: www.envision-artshow.com/.

GRANTS FOR SHOW SHIPPING

In its second year, the **Furniture Society's EFASO** program assists individuals and institutions in defraying the high cost of shipping furniture and sculptural objects for exhibition. Open to current members of the Furniture Society (both individuals and institutional/organizations), the program will award up to 5 individual US-based maker grants at \$500 each and up to 3 grants to US-based exhibiting institutions (galleries, museums, or related organizations) at \$2,500 each. Anyone working in the field of furniture, as a professional or student, can join the Furniture Society to be eligible to apply. For info, visit the website: www.furnsoc.org/.

PORT TOWNSEND SCHOLARSHIPS

The **Port Townsend School of Woodworking** has scholarships available for attending several month-long classes, including *Foundation of Woodworking and Furniture Making Intensive*. Funding will cover up to 35% of tuition fees; students are responsible for accommodations, meals, transportation, and material costs. For info, visit the website: www.ptwoodschoool.org/scholarship/ or call: (360) 344-4455.

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. For info: woodshow.hawaiiiforest.org or call (808) 489-0534.

THE CUP, THE MUG 2020

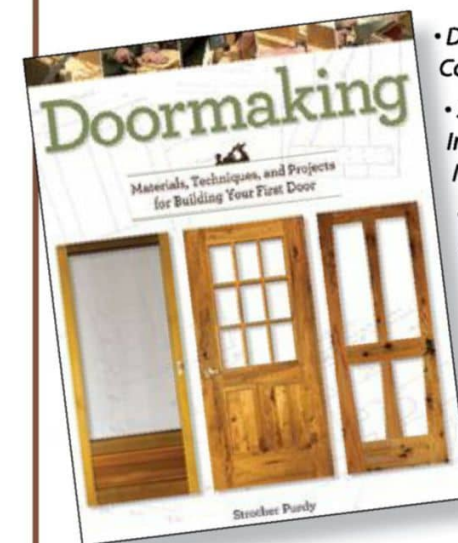
Main Street Arts in Clifton Springs, NY hosts its 5th annual *The Cup, The Mug*, Nov. 7-Dec. 4. This national exhibition features drinking vessels in ceramics, glass, wood, or metal. Concurrently on exhibit is *Small Works 2020*. This exhibit will feature works—in all media—no larger than 12" in any direction. Entry deadline for both is Sept. 19, and cash prizes will be awarded, as well as works available for sale. For info, visit the website: www.mainstreetarts-gallery.com or call: (315) 462-0210.

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.

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OPPORTUNITIES

SO. CAL. FURNITURE EXHIBITION

The **Escondido Arts Partnership Municipal Gallery** in Escondido, CA hosts its annual *Wood: A Furniture Show XII*, Jan. 8-Feb. 26. Curated by furnituremaker **Brian Murphy**, Southern California woodworkers are invited to submit contemporary furniture, art furniture, traditional furniture, veneering and marquetry furniture, and woodturning for display consideration. Entry deadline is Dec. 19. Awards will be presented, and sales of work are encouraged. For info, visit the website: www.escondidoarts.org or call: (760) 480-4101.

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/.

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.

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.

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.hawaiineiarcontest.org or call: (808) 430-1994.

WORKS IN WOOD

The **New Hope Arts Center** in New Hope, PA hosts its 21st annual *Works in Wood*, Nov. 21-Jan. 7. This annual exhibit features functional works, studio furniture, turnings, constructions, sculpture, and vessels. The entry deadline is Oct. 21. For info, visit the web site: www.newhopearts.org or call: (215) 862-9606.

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/.

AT MIDNIGHT

Ashton Gallery's Art on 30th in Downtown San Diego hosts *At Midnight* Oct. 31-Nov. 28. This exhibit features 2D and 3D work, which entices the experience of midnight or is colored in midnight blue, moonlit silver, ghostly gray, or time-honored, inky black. Entry deadline is Sept. 13, and \$1,000 in awards will be presented. For info, visit the website: www.arton30th.com or call: (619) 894-9009.

SCULPTURE TUCSON

SculptureTucson hosts its annual *SculptureTucson Festival Show & Sale*, Mar. 19-21, in Tucson, AZ. The largest sculpture show in Arizona, it allows collectors and art lovers to meet local, national and international sculptors in a beautiful outdoor park setting. Entry deadline is Oct. 1. For info, visit the website: www.sculpturetucson.org/.

FORMICA STUDENT COMPETITION

Every year, the **Formica Corporation** sponsors the *FORM Student Innovation Competition*, in which students design furniture pieces for resimercial spaces, utilizing Formica products. In 2020, entries were received from more than 175 architecture and interior design students across the U.S. and Canada. 2021 entry information will be posted in the Fall. For info, visit the website: www.formica.com/en-us/campaigns/form-competition/.

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.

AAW POP EXHIBITION

The **American Association of Woodturners' Professional Outreach Program (POP)** annual exhibition includes a mix of invited and juried work. The theme of the 2021 exhibition is *Elements*, and its various interpretations. Open to any type of turning by an AAW member or full-time students in art, design, or industry-related degree programs, the piece can be no larger than 6" x 6" x 6". Entries will be accepted Dec. 1-Jan. 15, and selected work will be exhibited at the AAW Gallery and at the 2021 AAW Symposium, where it will be auctioned to benefit the POP program. For info: www.woodturner.org/.

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.

IOWA REGIONAL CRAFT

The **MacNider Art Museum** in Mason City, IA presents *Area Show: 47*, Jan. 22-Apr. 7. This multi-media exhibition features work by regional artists residing within 100 miles of Mason City, encompassing North Central Iowa and Southern Minnesota. Entry deadline is Nov. 13. For info: www.macniderart.org or call (641) 421-3666.

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.

YOSEMITE RENAISSANCE 36

The **Yosemite Museum Gallery** in Yosemite, CA seeks entries for *Yosemite Renaissance XXXVI*, Feb. 19-Apr. 25, which will travel to other locations afterwards. This annual competition encourages diverse interpretations of Yosemite—including landscape, environment, and wildlife—in all media. Entry deadline is Nov. 8. For info, visit the website: www.yosemiterenaissance.org or call: (559) 683-5551.

30 PIECES IN 30 DAYS

The **Blue Line Gallery** in Roseville, CA presents 30 x 30, Nov. 20-Jan. 2. Artists are to create 30 pieces in 30 days, no larger than 6" x 6". Entry deadline is Oct. 9. For info, visit the website: www.bluelinearts.org or call: (916) 783-4177.

AWFS STUDENT COMPETITIONS

The **Association of Woodworking and Furnishings Suppliers (AWFS)** will again host two student competitions at the 2021 *AWFS Fair*, July 20, in Las Vegas, NV. *Fresh Wood* is the AWFS-sponsored biennial competition featuring woodworking in six categories: *Case Goods, Seating, Tables, Design for Production, Open*, and *Special Themes*.

For the fourth year, the **American Association of Woodturners** is sponsoring *Turning to the Future*, with lathe-turned work in *Functional, Small Turnings*, and *Open* categories.

Both competitions are open to students in an accredited high school or post secondary school woodworking or related industry program in North America. Post-secondary schools include colleges and universities, as well as trade, art, and union apprenticeship schools.

Finalists will be invited to display work at the 2021 *AWFS Fair*, where judging will take place and prize money awarded. With no submission fee, the entry deadline is May 1, with entries submitted on-line. For info, visit the website: www.awfsfair.org or call: (585) 465-9613.

WOOD SYMPHONY

The on-line gallery **Wood Symphony** hosts juried shows of fine craftsmanship in wood. Entries are being accepted for: *The Art of Giving* (Dec. 1-25), entry deadline Nov. 20. For info, visit the website: www.woodsymphony.com/.

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Artist Jon Brooks' New Hampshire studio—destroyed by fire, 2019

What would you do if you lost your work, your tools, your images, and a lot more to a fire? Jon Brooks' New Hampshire furniture-making studio was a work of art, until it was consumed by fire in the early morning hours. CERF+ can help you learn how to protect your career from crossing that fine line.

cerf+ Craft Emergency Relief Fund Artists' Emergency Resources
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WHAT'S HAPPENING

AMERICAN CRAFT COUNCIL

To compensate for the cancellation of last summer's *American Craft Show* in San Francisco, the **American Craft Council** is organizing a virtual *San Francisco Bay Area Craft Week*, Sept. 7-13. This online event will showcase 130 multi-media artists, as well as the Bay Area craft community. Besides works available for sale, other features include *Artist Playlists*, what makers are listening to when they work; *Maker Meet-Up*, interact with makers; *Workshops and Live Craft Lookins*, hands-on craftmaking; *Studio Tours*, tour of selected studios and work spaces; *Field Guide*, a grassroots tour of the history and state of the art of the Bay Area craft culture and community; *The Collectors*, six Bay Area collectors share their unexpected collections; and an *ACC Members Preview Party*, a virtual gathering of local curators, tastemakers, and artists. Participating wood artists include **Grace Brogan, Robert Erickson, Derek Hennigar, Terry Holzgreen, David Levy, J. Ruel Martin, Hannah Beatrice Quinn, Heidi Robb, Joel Sayre, Holly Tornheim, and Scott Wynn**.

A similar activity is being planned to substitute for the cancelled *American Craft Show*, scheduled for St. Paul, Oct. 9-11. Events can be accessed at: www.craftcouncil.org/.

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/.

ARCHITECTURAL WOODWORK

The **Architectural Woodwork Institute (AWI)** is taking its 68th annual convention virtual, Sept. 30-Oct. 2. 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.

BAMBOO FESTIVAL

The live annual **American Bamboo Society Conference** has been reduced to an online *General Meeting* videoconference on Oct. 18. The 12th **World Bamboo Congress** had been planned for Taiwan. For info, visit the website: www.bamboo.org/.

CABINET MAKERS WEEKLY SEMINARS

The **Cabinet Makers Association** has begun to offer a weekly virtual seminar series, on Wednesdays starting at Noon (Eastern Time). These sessions will be business-oriented, consisting of a presentation and follow-up discussions. Upcoming topics are: *Pricing, Job Costing, Running a Small Shop, and Working with Architects & Designers*. Sessions are free to members; \$35 for non-members, which includes a 1-month membership. For info, visit the website: www.cabinetmakers.org/.

PASADENA PRESERVATION

The **Pasadena Heritage** in Pasadena, CA has rebranded its annual *Craftsman Weekend* to *Preservation Pasadena: Craftsman to Modern*. This year, the celebration of preservation and architecture will be conducted as a virtual event, Nov. 9-15, allowing participation from the comfort of your own home. It will include tours, lectures, panel discussions, and more. For info, visit the website: www.pasadenaheritage.org or call: (626) 441-6333.

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 Schlosseregger, Brian Simmons, Vic Tesolin, David Thiel, George Vondriska, and April Wilkerson**. For info, visit the website: www.weekendwithwood.com or call: (888) 636-4478.

TEXAS WOODWORKING FESTIVAL

The 3rd annual **Texas Woodworking Festival** had been rescheduled for Sept. 26 in **Austin, TX**, but the growing concern over the coronavirus forced postponement until Apr. 17, 2021. This event, a mix of beer festival and woodworking-themed farmers market, 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**. For info, visit the website: www.texaswoodworkingfestival.com or call: (361) 857-9228.

VIRTUAL NATIONAL HARDWARE SHOW

There was an attempt to reschedule the *National Hardware Show* to September in **Las Vegas, NV**, but that turned out not to be feasible. Instead, a virtual event is being formulated for Oct. 12-15. This will include product introductions, as well as webinars. See the newest products that will be appearing on the shelves of your nearby hardware stores. Registration is free. For info, visit www.nationalhardwareshow.com/.

GREENBUILD EXPO

The *Greenbuild International Conference and Expo* will be conducted virtually this year, Nov. 10-12. This annual confab brings together professionals to explore cutting edge solutions to creating sustainability and maintaining quality of life in our communities. Expo-only pass is free. For info, visit the website: www.greenbuildexpo.com/.

STATE FAIRS GO VIRTUAL

Most of annual state fairs in the Western states have been cancelled due to the coronavirus, however a few are planning to host their creative arts competitions virtually:

The **Colorado State Fair** in Pueblo, CO—thru Sept. 2—is being “reimagined” for 2020. Many competitive exhibits are being held on-line. For info, visit the web site: www.coloradostatefair.com or call: (719) 404-2080.

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 **2020 Texas State Fair** in Dallas, TX will be conducting competitions in its *Designer Craftsman* department and displaying work on-line, during October. Wood categories include inlay, turned, carved, canes, bird houses, boxes & chests, intarsia, toys, and miscellaneous. Entry deadline is Sept. 1. 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.

WHAT'S HAPPENING

WOODTURNERS WORLDWIDE ONLINE

In light of all the regional woodturning symposia being cancelled, the **Woodturners Worldwide Online Symposium** has been organized to bring demonstrations by master turners directly to your home, Sept. 24-26. Over 25 presenters will be participating, with topics ranging from pen to multi-axis turnings. Each session is pre-recorded to insure quality, thus allowing the presenter to be available to answer questions. Recording also can be accessed after original airing, as well as dozens of extra videos on various topics. Furthermore, there will be networking activities and a virtual vendor hall. For info (including a schedule and speaker list), visit the website: www.woodturnersworldwide.com/.

KALEIDOSCOPE WEEKEND

The annual **Nellie Bly Kaleidoscope Weekend** is scheduled, Oct. 15-17, 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.

MOSAIC ARTS SUMMIT

The Society of **American Mosaic Arts** has rescheduled its *2020 American Mosaic Summit* to Jan. 12-17, 2021, 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.

WOODEN BOAT FESTIVALS

The **Wooden Boat Festival** in Port Townsend, WA is being converted to a virtual event on Sept. 12. This celebration will consist of hours of wooden boat and adventuring footage, including fascinating stories from their global wooden boat community. There will be a live master boatbuilding class and eight featured videos on the Main Stage with live Q&As after each. They'll also have nine other stages that mirror what you'd experience at the Festival in person. Access tickets are available for \$20. For info, visit the website: www.woodenboat.org or call: (360) 385-3628.

The **2020 Lake Union Wooden Boat Festival** has been cancelled. Instead, all things wooden boats will be celebrated by various sailing events on Lake Union, Sept. 19-27. Rather than congregating on the docks, spectators are invited to view the events on the water and virtually. For info, visit the web site: www.cwb.org/ or call: (206) 382-2628.

TWIN CITIES WOODWORKING EXPO

The **Minnesota Woodworkers Guild** holds its 2nd annual *Twin Cities Tool Swap and Expo*, Sept. 19, at the Bloomington Armory in Bloomington, MN. This free event includes seminars, vendors, tool & lumber swap, food, and fellowship. Seminar instructors are: **Mark Duginske, Roland Johnson, Alex Snodgrass, George Vondriska, and George Wurtzel**. For info, visit the website: www.toolswapexpo.org/.

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.

SKETCHUP USERS' CONFERENCE

3D Basecamp SketchUp's biennial user conference—scheduled for Sept. 12-16 in Vancouver, BC, Canada, has been cancelled, largely because of travel restrictions to Canada. Refunds are being issued, and an alternative activity is being considered. For info, visit the website: <https://3dbasecamp.sketchup.com/>.

TOOL SWAP MEETS

Several tool swaps have been cancelled, or are pending, due to local health considerations. Please verify status beforehand.

Sept. 5-6 **Rocky Mountain Tool Collectors**. Location to be announced. For info: www.rmtc.org/.

Sept. 12 **Pacific Northwest Tool Collectors, Hillsboro, OR**. For info: www.pntc.website/.

Sept. 19 **Twin Cities Tool Swap Expo**, Bloomington Armory, **Bloomington, MN**. For info: www.toolswapexpo.org/.

Oct. 10 **Pacific Northwest Tool Collectors**. For info: www.pntc.website/.

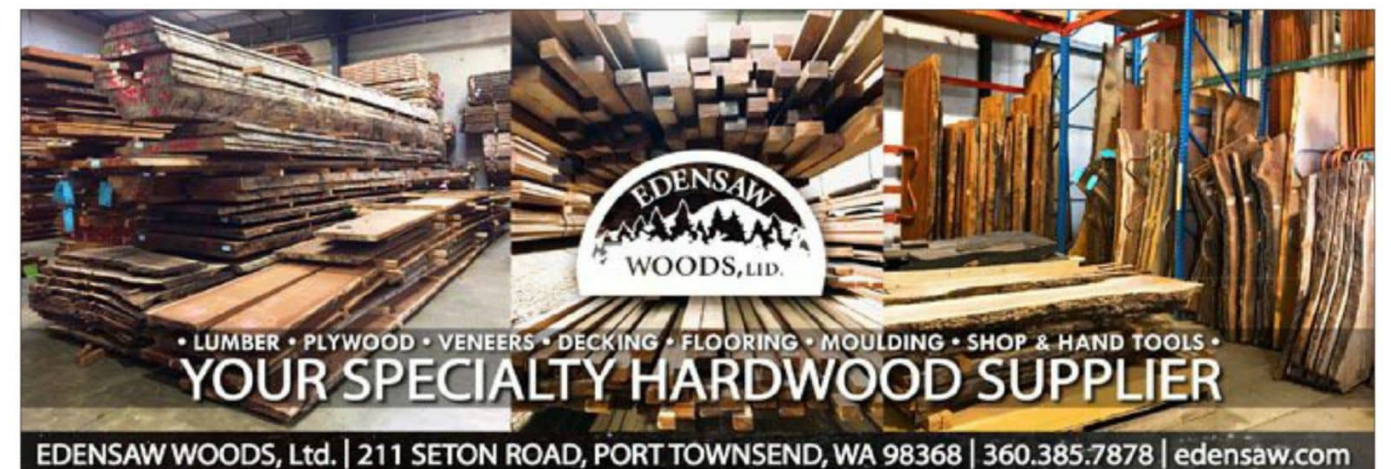
Oct. 10 **M-WTCA Area A Meeting** in **Hastings, MN**. For info: www.mwtca.org/.

Nov. 7 **Rocky Mountain Tool Collectors** in **Albuquerque, NM**. For info: www.rmtc.org/.

Nov. 8 **Rocky Mountain Tool Collectors** at The Ranch, **Loveland, CO**. For info: www.rmtc.org/.

Nov. 14 **Pacific Northwest Tool Collectors, Hillsboro, OR**. For info: www.pntc.website/.

Nov. 21 **Tool Swap Meet** at Anderson Plywood, **Culver City, CA**. For info: www.andersonplywood.com/.



ON EXHIBIT

108 CONTEMPORARY

108 E. Reconciliation Way, Tulsa, OK (918) 895-6302
108 Contemporary features turned wood and photography by **Bob Hawks**, thru Oct. 18.

AAW GALLERY OF WOOD ART

75 5th St. W., St. Paul, MN (651) 484-9094
The Gallery of the **American Association of Woodturners** presents *Step Up to the Plate*, Sept. 6-Dec. 27. This annual members' show features work related to baseball or taking responsibility.

APPLIED CONTEMPORARY

473 25th, Oakland, CA www.appliedcontemporary.com
The **Applied Contemporary** in Oakland, CA presents *Digital Craft*, Sept. 4-Oct. 17. This multi-media exhibition features work created by digital fabrication technologies, including woodwork by **Sylvie Rosenthal** and **Coby Unger**. (Open on Saturdays).

ART IN THE PEARL

www.artinthepearl.com
The 23rd annual *Art in the Pearl* festival in Portland, OR is another casualty of COVID-19. Though the live event is cancelled, a virtual multi-media craft show will be held on-line, Sept. 5-7, including a dozen wood craftsmen.

ARTRAILS OF SW WASHINGTON

www.artrailsofsw.org
The annual *ArtTrails of Southwest Washington* is being converted into a virtual event. Starting Sept. 18, an exhibition of work by local artists will be posted on the website for a year. Viewers can vote in the *People's Choice* competition, thru Sept. 30. Among the 38 participating artists are woodworkers: **Bob Espen**, **Tamara Hinck**, **Brent Knott**, and **Kit Metlen**.

ARTWOOD

1000 Harris Ave., Bellingham, WA (360) 647-1628
Artwood is showcasing *Turned Wood* (vases, bowls, tops, etc.) in September and *Tables* (small, large, natural edge, table/benches) in October.

BY WESTERN HANDS DESIGN CENTER

1007 12th St., Cody, WY (307) 250-2228
By Western Hands Design Center hosts its annual *Design Exhibition*, Sept. 14-19. As part of *Rendezvous Royale*, this event features established and emerging Western-style artists in all media.

CRAFT ALLIANCE CENTER

6640 Delmar Blvd., St. Louis, MO (314) 725-1177
Craft Alliance presents *Artists-In-Residence Exhibition*, Oct. 1-31. Among the three multi-media artists is woodturner **Jeff Hornung**.

FORT COLLINS MUSEUM OF ART

201 S. College Ave., Fort Collins, CO (970) 482-2787
The Museum of Art presents its *Rocky Mountain Biennial*, thru Sept. 20. This multimedia exhibit includes craft, jewelry, and woodworking by *Intermountain West* artists. *Grand Prize* winner is wood sculptor **Jim Jacobs** of Ogden UT (right).

GUALALA ARTS CENTER

46501 Old State Hwy., Gualala, CA (707) 884-1138
The Gualala Arts Center presents *In Paper & Wood*, Sept. 5-27.

This 2-person show features collages by **Judith Fisher** and furniture by **Peter McCann**.

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**.

HAWAII OPERA HOUSE

848 S. Beretania St., Honolulu, HI (808) 596-7372
The Hawaii Opera House hosts the *2020 Hawaii's Woodshow*, Oct. 25-Nov. 8. This 28th annual juried woodworking exhibition features furniture, sculpture, musical instrument, turning, and accessories, utilizing Hawaiian-grown tree species.

HONOLULU DOWNTOWN ARTS CENTER

1041 Nuuanu Ave., Suite B, Honolulu, HI (808) 521-1812
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.

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*, thru Jan. 3. This 3-person show includes work by furnituremaker **Sophie Glenn**.

KIRKLAND MUSEUM

1201 Bannock St., Denver, CO (303) 832-8576
The Kirkland Museum of Fine and Decorative Art has reopened, showing various items from its permanent collection. Its virtual exhibition, *Pull Up a Chair*, remains available for viewing at the website: www.kirklandmuseum.org/, displaying 45 examples of seating from its permanent collection.

LOCAL 14 ART SHOW

www.local14.org
The 53rd annual *Local 14 Art Show & Sale*, scheduled for Oct. 2-4 at World Forestry Center in Portland, OR, is being converted



Jim Jacobs' *American Cherry* sculpture (55" h, 102" w, 36" d) of Cherry, won the *Grand Prize* in the *Rocky Mountain Biennial* at the Fort Collins Museum of Art.

ON EXHIBIT

PORTLAND JAPANESE GARDEN

611 SW. Kingston Ave., Portland, OR (503) 223-1321
The Japanese Garden presents *Behind the Shoji: Summer Marketplace*, thru Sept. 13. This multi-media show features Japanese and Japanese-inspired work by Pacific Northwest artisans.

ST. LOUIS ARTISTS' GUILD

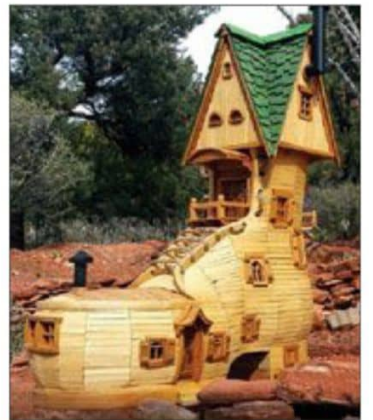
12 N. Jackson Ave., Clayton, MO (314) 727-6266
The St. Louis Artists' Guild presents *Constructed Visions III*, thru Sept. 12. This juried exhibition features work by national sculpture and fine craft artists, in various media.

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*, thru 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**.

THE MINI TIME MACHINE

4455 E. Camp Lowell Dr., Tucson, AZ (520) 881-0606
The Mini Time Machine Museum of Miniatures presents *The Whimsical Village of Medow*, Oct. 6-Jan. 10. This exhibition includes more than a dozen hand-crafted, whimsical miniature dwellings designed and created by Sedona-based wood sculptor **Mike Medow**.



This is the featured image from *Whimsical Village of Medow*.

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 is a selection of historic bicycles from the late 19th and early 20th centuries, wheeled out from the Historical Society's collections.

WESTERN DESIGN CONFERENCE

www.westerndesignconference.com
The 28th annual *Western Design Conference*—which annually takes place in September at the Snow King Resort, Jackson Hole, WY—will be conducted virtually, starting Sept. 10. This exhibition celebrates all aspects of Western craftsmanship in furniture, fashion, and home accessories, with more than 30 exhibitors working in wood.

WOOD SYMPHONY GALLERY

www.woodsymphony.com
The on-line gallery Wood Symphony presents its annual *Small Treasures* show, Sept. 11-30, as well as a solo show of French turned wood artist **Yann Marot**, Oct. 25-Nov. 8.

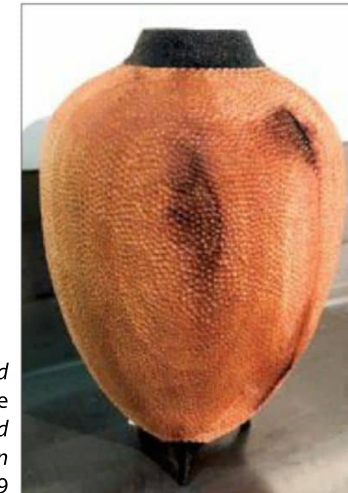
to a virtual on-line show. Among the 50 multi-media artists participating are woodturners **John Harden** and **Tom Willing**.

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.

MIGHTY TIETON WAREHOUSE

608 Wisconsin Ave., Tieton, WA (509) 494-2009
The **Tieton Arts & Humanities** sponsors the 10th annual *10 x 10 x 10 x Tieton* exhibit, thru Oct. 11. This multimedia small works exhibition, featuring pieces no larger than 10"x10"x10", includes works by wood artists **Heath Bateman** (Kennewick, WA) and **Pat & Karen Miller** (Yakima, WA).



Heath Bateman's *Fact-nated* vessel of American Sycamore was the *People's Choice Award* at the *10x10x10xTieton* exhibit in 2019

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 Sept. 7. 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**.

OCTAGON ART FESTIVAL

Main St., Ames, IA (515) 232-5331
The 49th annual *Octagon Art Festival* takes place Sept. 27. This multimedia event includes a dozen woodworkers. Wood accessory makers **Joel and Karma Brokaw** of Kalona, IA won a *Festival Honorable Mention Award* in 2019.

OREGON CONVENTION CENTER

777 NE. M. L. King, Jr. Blvd., Portland, OR (503) 222-0533
Oregon crafts guilds have rescheduled their annual *Gathering of the Guilds* exhibition, Oct. 31-Nov. 1. Participating clubs include **Guild of Oregon Woodworkers**, **Oregon Potters**, **Creative Metal Arts Guild**, **Oregon Glass Guild**, **Portland Bead Society**, and the **Portland Handweavers Guild**.

PORT TOWNSEND AMERICAN LEGION

209 Monroe St., Port Townsend, WA (360) 774-0024
The Splinter Group of Port Townsend (WA) hosts the 14th annual *Port Townsend Woodworkers' Show*, Nov. 2-3. On display are works by local furniture and cabinetmakers, instrument and bow makers, boatbuilders, turners and carvers.

ON EXHIBIT



Geoff Crimmins (Moscow, ID)
Untitled
Maple, Cherry

Pat Miller
(Yakima, WA)
Gyromania
Brazilian Cherry, Black Walnut



Heath Bateman
(Kennewick, WA)
Clutched
various woods



Don Scott (Spokane, WA)
Optical Conclusion
Walnut & Maple
4,922 pieces, 640 holes



Kristin LeVier, (Moscow, ID)
Respire Teapot
Cherry, acrylic paint, aluminum mesh



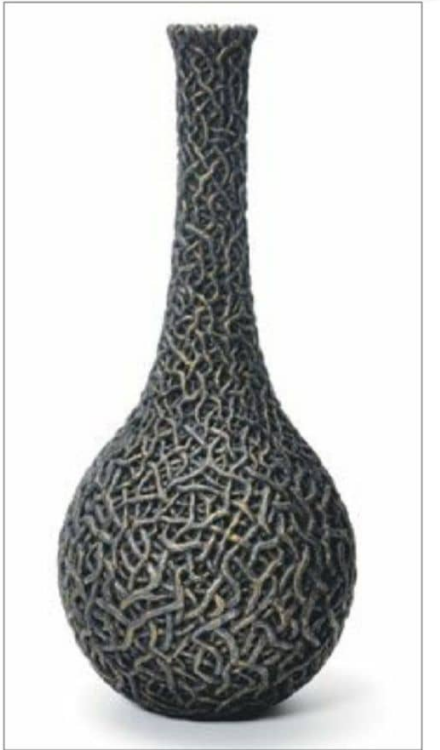
Tracy Fowler
(Greenacres, WA)
Salmon
Curly Maple,
resin



Damon S.
(Spokane, WA)
Brass Patches,
Chestnut



Jill Kyong
(Moscow, ID)
Fourteen
(based on the child-
hood game Fifteen)
Maple, Mahogany



Jim Christiansen
(Moscow ID)
Untitled
Maple, patina



Tom Freeborn
(Spokane WA)
*Something Off
the Wood Pile*
Holly, Ebony, patina

ON EXHIBIT

ON EXHIBIT



Steven Knott
(Mena, AR)
The Knock



Wayne Delyea
(Grandbury, TX)
Marquetry Desk

FOREST HERITAGE CENTER MUSEUM

Broken Box, OK (580) 494-6497

The **Forest Heritage Center Museum** held its 9th annual *Master Woodworking Artist of the Year* exhibition, in search of bestowing the title *Master Woodworking Artist of the Year*. Before the 2-month exhibition of work by 19 woodworkers was abruptly ended with the COVID-19 shutdown, the competition winners were announced at the *Opening Reception* on Mar. 9th. The 2020 *Master* title was bestowed upon **Steven Knott** (Mena, AR) for his intarsia piece titled *The Knock*. A close second went to last year's winner **Wayne Delyea** (Grandbury, TX) for his *Marquetry Desk*. There was a tie for *Third Place*, between **Todd Hallemann** (Newberg, OR) for his Maple burl woodturning and **Ric Taylor** (Houston, TX) for a bleached Big Leaf Maple woodturning.

Exemplary Local Artist of the Year winners were: *First Place*: **Darrell Whisenhunt** (Mena, AR) for *Circa 1932*; *Second Place*: **Mike Love** (Idabel, OK) for *Heritage Cherry Stump*; and *Third Place*: **Earl Braddy** (Broken Bow, OK) for *Bradford Pear Lidded Box*.

Due to social distance protocols, the format for the annual *Masters at Work* competition, Sept. 13-14, has been altered from a "turnoff" among representatives of regional woodturning clubs to multiple concurrent demonstrations by members of the **Southeast Oklahoma Woodturners**. There also will be an exhibition, Sept. 11-Oct. 18, of turned bowls by members of the regional clubs, which will be donated to the *Empty Bowls* program, to help in the fight to end hunger. For info, visit the website: www.forestry.ok.gov/fhc or call: (580) 494-6497.



Ric Taylor
(Houston, TX)
Big Leaf Maple Turning

Todd Hallemann
(Newberg, OR)
Maple Burl Bowl



Earl Braddy
(Broken Bow, OK)
Bradford Pear Lidded Box



Darrell Whisenhunt
(Mena, AR)
Circa 1932



ORGANIZATIONAL NEWS

Most local woodworking clubs have gone on hiatus in conducting in-person activities, which is understandable given the age of membership and closure of public facilities. Instead, many clubs are continuing to conduct virtual monthly meetings via on-line Zoom formats. Here is a sampling of known programs, but verify, as schedules may be fluid.

ARIZONA

The **Arizona Woodturners** will have a pen turning demo by **Chad Schimmel**, Sept. 19. www.azwoodturners.org/.

ARKANSAS

The **Central Arkansas Woodturners** will have a demo by **Carl Jacobson**, Apr. 11. www.centralarkwoodturners.org/.

CALIFORNIA

The **Bay Area Woodturners** will have demos by **John Beaver**, Sept. 12, and **Cindy Drozsa**, Oct. 10. www.bayareawoodturners.org/.

The **Conejo Valley Woodworkers** will have a presentation on *Making a Funeral Urn* by **Stephen Case-Pall**, Sept. 3. www.cvwa.org/.

The **San Diego Woodturners** will have demos by **Art Lies-terman**, Sept. 19, **Joe Fleming**, Oct. 17, and **Mark Dryer**, Nov. 21. www.sdwat.org/.

The **Sonoma Woodworkers** will be organizing the Artistry in Wood exhibition, Nov. 20-Jan. 24, at the Sonoma County Museum in Santa Rosa, CA. www.sonomawoodworkers.com/.

COLORADO

The **Rocky Mountain Woodturners** have cancelled its annual *Rocky Mountain Woodturning Symposium*, but they will have a demonstration by **John Beaver**, Sept. 3. www.rmwt.org/.

HAWAII

The **Hawaii Craftsmen** hold their annual *Statewide Exhibition*, Oct. 23-Nov. 14, at the Downtown Arts Center in Honolulu. www.hawaiicraftsmen.org/.

MINNESOTA

The **Minnesota Woodworkers Guild** holds its 2nd annual *Twin Cities Tool Swap and Expo*, Sept. 19, at the Bloomington Armory in Bloomington. www.mnwwg.org/.

MONTANA

The **Yellowstone Woodturners** host their 15th *Woodturning Symposium*, Sept. 19-20, in Billings, MT. Featured demonstrator is **Doug Schneider**. www.yellowstonewoodturners.org/.

NORTH DAKOTA

The **Dakota Woodturners** will have a demo and workshop with **Mike Mahoney**, Dec. 7-9. www.dakotawoodturners.com/.

OKLAHOMA

The **Northeastern Oklahoma Woodturners** will be demonstrating at the *Tulsa State Fair*, Oct. 1-11. For info: www.neowta.com/.

The **Southeastern Oklahoma Woodturners** will be demonstrating, Sept. 11-12, at *Masters at Work* at the Forest Heritage Center in Broken Bow. www.forestry.ok.gov/masters-at-work-woodturning-competition/.

OREGON

The **Guild of Oregon Woodworkers** will have a carving demonstration with **Mary May**, Sept. 8. The Guild also will exhibit at the rescheduled *Gathering of the Guilds*, Oct. 31-Nov. 1, at the Oregon Convention Center. www.guilddforegonwoodworkers.org/.

The **Northwest Woodturners** will have a demo with **Kathleen Duncan**, Sept. 3. www.northwestwoodturners.com/.

The **Siskiyou Woodcraft Guilds** are scheduled to hold its annual member exhibition, Nov. 20-22, at the Oregon Shakespeare

Festival's Hay-Patton Rehearsal Center in Ashland. For info: www.siskiyouwoodcraftguild.org/.

TEXAS

The **Southwest Association of Turners** cancelled its annual *SWAT Symposium* in August. www.swaturners.org/.

The **Dallas Woodturners** will have an in-person demo and workshop with **Matt Monaco**, Sept. 24-27. www.dallaswoodturners.com/.

The **Golden Triangle Woodturners** will have demos by **Dave Landers**, Sept. 7; **Brian Evens**, Oct. 5; and **Craig Timmerman**, Nov. 2. www.gulfc coastwoodturners.org/.

WASHINGTON

The **Northwest Washington Woodturners** will have a demo by **Tom Willing**, Oct. 15. www.nwwwt.org/.

The **Seattle Woodturners** will have demos by **Eric Lofstrom**, Sept. 10, and **Adam Luna**, Nov. 12. www.seattlewoodturners.org/.

The **Splinter Group of Port Townsend** hosts the 14th annual *Port Townsend Woodworkers' Show*, Nov. 2-3, at the American Legion in Port Townsend. www.splintergroup.org/.

CARVING & CRAFT SHOWS

The schedule of carving and craft shows is very fluid. Several annual events have already been cancelled for 2020; the ones below are dependent on local health conditions. Please verify for last minute changes.

Sept. 11-13 *Tri-Valley Carvers* at Veterans' Hall, **Pleasanton, CA**. For info: www.tri-valleycarvers.com/.

Sept. 11-12 *Woodcarving and Arts Festival* at Central Park Community Center, **Broken Bow, OK**. For info: www.eowa.us/newsevents/.

Sept. 12-13 *Colorado Carvers Club* at Jefferson County Fairgrounds, **Golden, CO**. For info: www.coloradocarvers.org/.

Sept. 24-26 *Utah Valley Woodcarvers Show* at Veterans Memorial Hall, **Spanish Fork, UT**. For info: www.uvwc.org/.

Oct. 10-11 *Northwest Carvers' Artistry in Wood* at Waller Road Grange, **Tacoma, WA**. For info: www.woodcarvers.org/.

Oct. 10-11 *Woodcarving Show* at Arkansas Art Academy, **Roger, AR**. For info: www.artsk12.org/.

Oct. 17 *Lake of the Ozarks Woodcarvers* at Community Christian Church, **Camdenton, MO**. For info: www.lakeozark-woodcarvers.org/.

Nov. 21-22 *Kaw Valley Woodcarvers* at Ramada Downtown, **Topeka, KS**. For info: www.kawvalleywoodcarvers.org/.

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From David Marks Studio

Harlequin Vessel & Questions

by David Marks

In 2004, I decided to stretch my imagination and push my patina skills to see if I could accurately create a Harlequin pattern on a hollow vessel. I had never tried to achieve this level of accuracy on a curved surface before, so I set about trying to evaluate the steps required to bring this vision into a reality.

I utilized a block of dry curly Blue Gum Eucalyptus that I had purchased in the 1990's. After turning the hollow vessel (11" high x 4 3/4" wide), I gold leafed the rim in 23.75 karat gold, and double gilded it for protection. The top and bottom rows are genuine silver leaf with a patina and the middle row is copper leaf with a patina. I sealed the vessel (except for the gold) in 20 coats of lacquer and hand rubbed to 12000 grit.



Harlequin Vessel



The 23.75 karat gold leafed rim



Detail of the patina diamond pattern over the turned Blue Gum Eucalyptus hollow vessel



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.

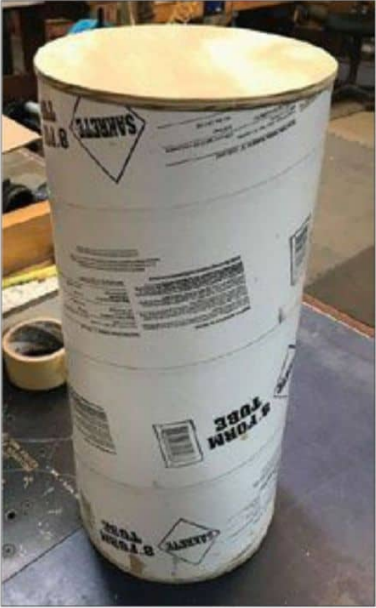
All 91 episodes of the seven seasons of *WoodWorks* can be purchased as DVDs—by season—or as individual downloadable episodes, from David's eStore at: www.djmarks.com/estore/. Also available are project plans.

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

The reason I am relating this story at this time is that I just sold this piece. Generally speaking, I like to hang on to my early experimental work. Often times, students will inquire about any pieces that I might have available for sale, and my response for these type of pieces is "thank you for asking, but this one I need to keep for my collection."

However given these uncertain times in which we are currently living, I agreed to sell the *Harlequin Vessel* to a former student and client in Houston. I said to myself "David, you can always make another one." Before shipping, I did document the vessel by taking photos and videos, so that I can have images to work from when I begin to turn similar vessels in the future.

One more thing. . . when it comes to shipping a hollow vessel, I always rely on heavy duty Sono tubes, which are made of cardboard for casting concrete. I rabbit 1/2" thick plywood to cap the ends. One is epoxied onto the bottom, and the other top is taped shut.



Shipping container made from a heavy duty Sono tube, used in casting concrete.

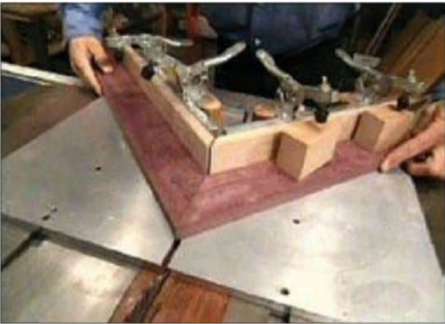
And now, a few questions. . .

1. Cutting Miter Joints: Is there a 'magic' formula to cutting tight miter joints?

David's Answer: I use a stop block (piece of wood approximately 1 1/2" square) clamped to the back stop or fence of either the table saw miter gauge or fence of a chop saw (miter saw). The main thing is that the lengths must be equal. In other words, if you are cutting miters for a rectangle, the two long sides must be exactly the same length and the two short sides must be exactly the same length in order for the 45° miters to line up. The same rule applies to a square frame, except being a square, all four sides need to be exactly the same length.

I think one of the best ways to cut accurate mitered corners is on a sliding miter sled on the tablesaw. The sled is generally 1/2" plywood (good quality, I would use Apple Ply or Baltic Birch Ply) with a plywood fence attached to the top of it. The fence needs to form a precise 90° corner. If it is attached to the sled and your position is off just a little, it still works and here is why. As long as you mark the pieces of wood and cut side A on the left side of the fence and side B

on the right side of the fence, they will still form a perfect 90° corner, even if one miter is 44° and the other miter is 46°. We do sell a plan to make this sled (right) from our website. The price is \$14.95.



David's Sliding Miter Sled

One of the other biggest challenges with miters is getting a perfect glue up. Even if the joints fit perfectly without glue, they can get out of alignment during the glue up. One of my favorite expressions is that 'glue changes everything.' Once you put glue on the miters, there is the viscosity of the glue holding the joints apart and making them slippery. So that when force is applied, they can slide a 1/16" this way or a 1/32" that way, making for a frustrating experience. I always start with a 'dry clamp' to make sure it looks good and all of my clamps are available. The other technique that I like is to use a 'band clamp' (clamp with a canvas strap) to pull everything together. Once they are in place, then I use a bar clamp or pipe clamp for each side (four total). This way, I can 'dial in' the pressure slowly. I start lightly, check the alignment, make adjustments if necessary, add a little more pressure and put on some magnifying lenses, scrape away some of the glue with a putty knife, check to see that it looks tight under magnification, and finish up with just a little more clamping pressure.

2. Extending the Shelf Life of Finishes: I find that my poly finishes (gloss and semi) coagulate in the can after just a few weeks. Is this normal?

David's Answer: The coagulation or "skinning over" in the cans that you have been experiencing is quite normal. Polyurethane is an "air oxidizing finish," which means it dries by reacting with the oxygen in the air. As you use some of the finish and air begins to replace the loss of liquid in the can, the oxygen in the air begins to react with the polyurethane in the can, and the result is "that gel" that thickens and hardens on the top of the liquid.

My recommendation is to use a product called "Bloxy-gen," which is an inert gas containing Argon. Argon is heavier than air, and when you lift the lid of the can and spray a 4 second shot in there, it will settle on top of the liquid and force the oxygen up to the top of the can. In my experience this product really works well and is worth the cost.

I also advise disposing of any cans of finish that have skinned over. Using skinned over finishes is inviting trouble, and they most likely will not dry or fully harden. Take them to a proper disposable facility.

Tools & Techniques

Looking & Seeing

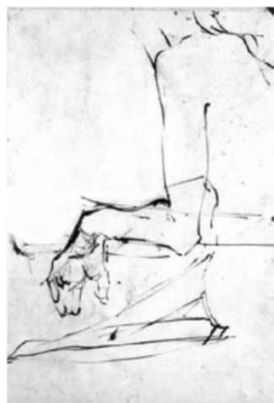
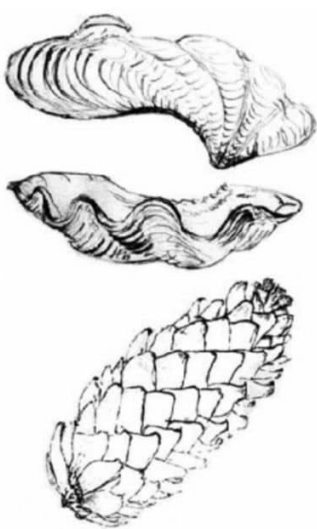
Drawing is the Language of the Designer

by Ian J. Kirby

This essay was written in response to comments about his recent *Woodshop News* article on student design competitions (see pages 10-11). It describes a process to aid furnituremakers to better reflect on their design options.



These are a sampling of drawings made by Ian when he was learning to draw in the 1950s.



For more than 60 years, **Ian Kirby** has been teaching and writing about design and woodworking. He wrote articles from the early black & white pages of *Fine Woodworking* and *American Woodworker*, and more recently for *Woodworker's Journal*, *Popular Woodworking*, and *Woodshop News*. He also published nearly 100 articles for *Woodworker West*, from 1994 to 2012, on all aspects of woodworking, from design to technique.

He has authored many books, including *Woodworking*, *Making Joints*, *Sharpening with Waterstones*, *The Accurate Tablesaw*, *The Accurate Router*, *The Complete Dovetail*, *Building for the Lawn & Garden*, *Practical Projects for the Yard & Garden*, and *The Fundamentals of Woodworking*. He also produced a series of videos, entitled *The Way to Woodwork*.

To a large extent, everyone is a designer. Everyone is faced with problems of one sort or another and solves them—be they economic, mechanical, visual, or personal. By the same rule everyone is a doctor. A cut or an abrasion may require Neosporin™, or a Band-Aid™, or a trip to the ER for stitches. A wrenched limb may be a pulled muscle, and Advil™ is the solution. A more severe condition may mean a trip to a sports medicine specialist.

You know these things. In neither case are you likely to hang out your shingle or have business cards printed that identify you as a designer or a doctor. In just the same way as there is an academy around medicine—a body of knowledge and understanding that has to be studied before you print those business cards—there is an academy around design.

The body of knowledge about furniture design, as we well know, has an aesthetic component to it—the visual part, the way the furniture looks. It's the part that isn't as simple to write about as the technical part, and it is misunderstood to the point where it has become a bogeyman. I can teach it and have done so for many years, and I will attempt to explain something about it based on my own experience.

I entered college when I was twenty, after two years of military service which was compulsory in England in 1950. For the next three years, as well as academics, I studied solid wood furniture making in the manner of the British Arts & Crafts movement, with superb teachers and an exceptional learning experience. The furniture within this style was elegant and highly refined, guided by the three classic Arts & Crafts principles: a simple solution, using superb materials, and made with exquisite workmanship. As good as it was, I knew there was something missing. The missing part became very clear when I began to teach woodworking in a College of Art.

It was arranged that I would attend a prestigious furniture design program in a college about a hundred miles away from where I was teaching. Every Monday for the next four years was a 14-hour day spent between travel and study. From the beginning, addressed in an unspoken way, was the fact that you were going to learn to draw. Drawing is an essential skill if you are going to express your design ideas, as well as develop new ideas and new thinking from your drawings. Since that time, I've taught enough people to draw to be able to say that anyone can learn to draw. There is one rider, however: you have to want to learn to draw.

THE NEED TO DRAW

You look at an object to know its there; you see it when you draw it. Apart from the act of learning to draw, something else takes place in the process. Your studies affect your understanding of proportion, color, light and shade, pattern, texture, perspective, and form and space. These are the fundamental elements of the visual world, and they become intuitive parts of your design decisions.

The learning program is focused on drawing things that are found in nature: plant life (such as trees, twigs, leaves, flowers), rocks, bones and bodies, ocean life (such as shrimp and shells), and animal life. Once a good level of confidence and skill is reached, you proceed to things that man has made: buildings, barrels, boats, and buses.

Take, for instance, the notion of "form and space," as evidenced in a piece of wooden furniture, say, a chair or a simple bar stool with rungs. These pieces are collections of parts, and each piece of wood has its own set of proportions—length, width, and thickness. However, when these parts are put together, they enclose spaces. These enclosed spaces are an essential half of the assembly that we look to in order to analyze or judge the aesthetic—the look of the whole piece. You can't judge the form of the wood without judging the "not wood," namely, the space.

Oddly enough, on a piece of furniture that has more space than it has form—more space than wood—the space has more effect on the looks of the piece than does the wood. This is especially the case as you walk around the piece and view it from different angles. In the walk around, it's the spaces that alter in shape, not the wood parts. In reality, it's the spaces that provide interest; they can become kaleidoscopic.

If you would like to try your hand at drawing, find a piece of furniture of the sort that I've just described, with legs and rails—a bar stool, a chair, a highchair, a folding step ladder if nothing else.

You are going to draw it, but you are not going to draw the material it's made of. You are not going to draw the parts you can touch. Instead, draw the spaces. Pick a space in the middle that is enclosed by whatever the material the piece is made of and draw the space. Draw an adjacent space divided by the wood or metal. It's exactly the same as the drawing decisions you would have to make if you drew the wood or metal. The difference is that you will look at the piece you're drawing more intently, and you will make a more informed, and better, drawing.

Not every piece of furniture has space surrounded by wood. That doesn't mean that the space that is beyond the edges is not a consideration, because that space emphasizes the edge or the boundary the piece is given. This is very evident in a set of chairs. One chair on its own has its own boundary, its own profile. A set of chairs creates a new series of spaces between the chair backs.

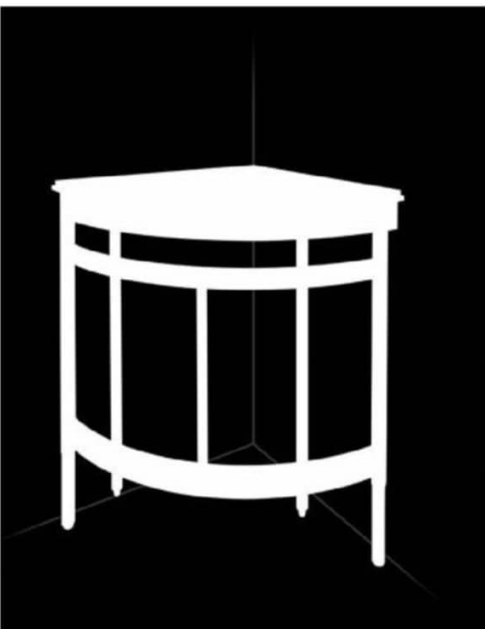
If looking at space in this way is a new experience for you, then the likely question arises, "what about case goods, where there is no space." You're right, of course. We have doors and drawers instead, and now we have the pattern value to deal with—yet, that is another story for another day.



Photo: Donna Chiarelli

A piece of furniture is composed of form and space. It consists of the parts that comprise the piece and the resulting enclosed space. Above is a corner table. Below is the same table illustrating the negative space. Consciously or unconsciously, you will design the piece by positioning the legs and rails in respect to the proportion of the spaces.

From Ian's experience in teaching drawing, he has found that students that focus on and draw the negative space are more successful than those that just attempt to draw the parts.

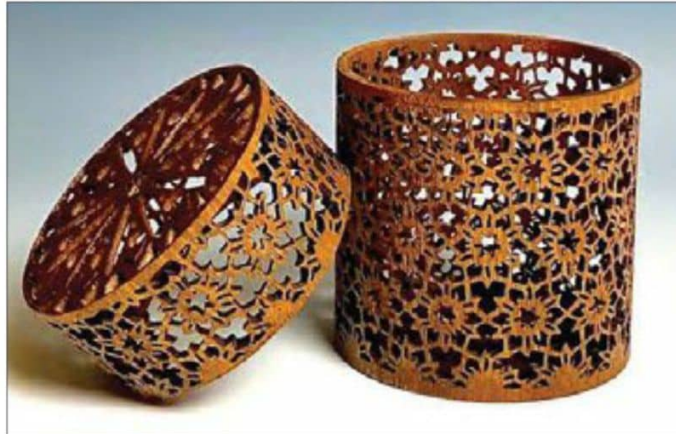


Turning Topics

AAW Virtual Instant Gallery



Claude Dupuis
(Canterbury, NH)
Blue Horizon
Curly Maple,
polyester
(15" h, 8" dia.)

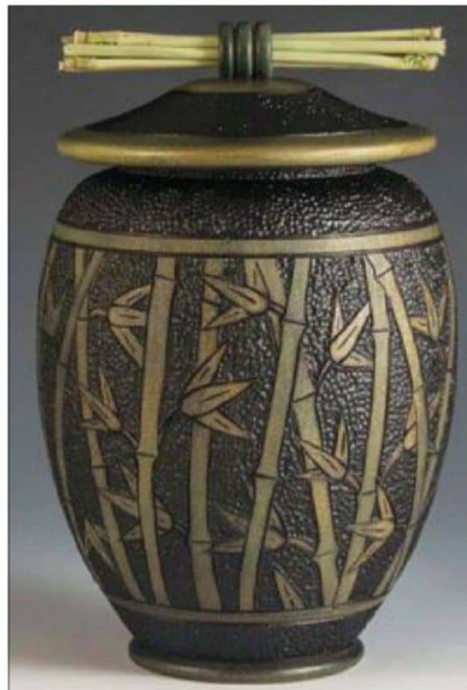


Luigi D'Amato
(Switzerland)
My Spiritual Box
Mahogany
(7" h, 5" dia.)

The **American Association of Woodturners** was among the first organizations to convert its cancelled annual conference into a virtual event. The in-person 34th annual symposium was originally scheduled for June in Louisville, KY, featuring over 100 sessions, but quick reorganization produced a more manageable agenda of 12 demonstrations and discussion sessions, held on-line over three days in July. Over 3,360 registrants from 20 countries attended.

The *Instant Gallery* is always the most popular feature of these conferences, whereby attendees are able to show-off their latest accomplishments. Luckily, the organizers were able to incorporate this component into the virtual experience. Allowing one submission per attendee, the exhibition consisted of 426 pieces, illustrating the variety of techniques, materials, and embellishments being utilized by today's contemporary turned wood artists. Here is only a sampling of the work. The full catalog is available at: <http://tiny.cc/2020AAWVirtual/>.

Bill Clark (Bakersfield, CA)
Bamboo Haiku
Big Leaf Maple, dye
(5 1/4" h, 3 1/2" dia.)



Ed Malesk
(Jacksonville, FL)
Barnacle
Maple, paint
(12" h, 15" dia.)



Joshua Salesin
(Santa Cruz, CA)
Square Box
African Blackwood
(4" h, 3" w, 3" d)

Ron Day
(Bismark, ND)
An Opportunity
Elm
(3" h, 5" dia.)

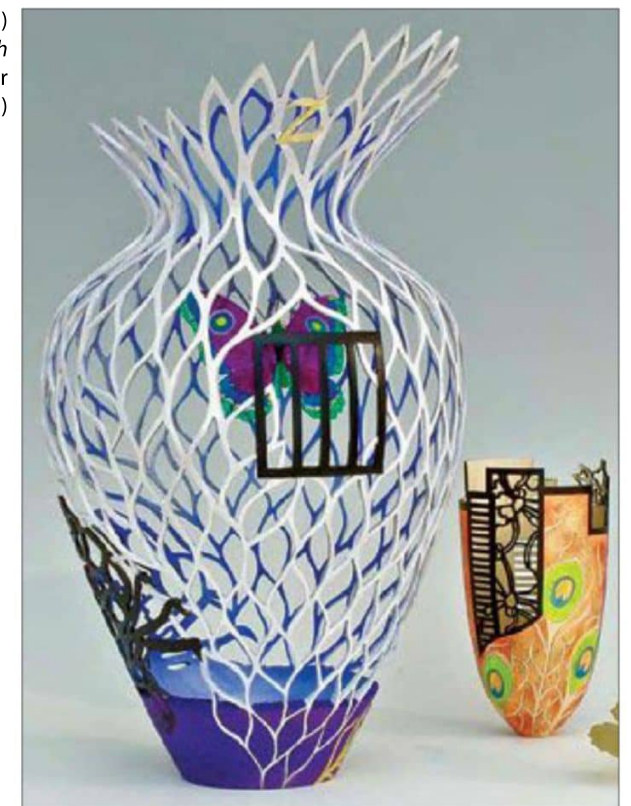


Andy Cole (Honolulu, HI)
They Make a Nice Couple
Cinnamon
(10" h, 18" w, 17" d)

Ric Taylor (Houston, TX)
Big Leaf Maple Platter
Figured Big Leaf Maple, dyes
(13" h, 13" w, 1 1/2" d)

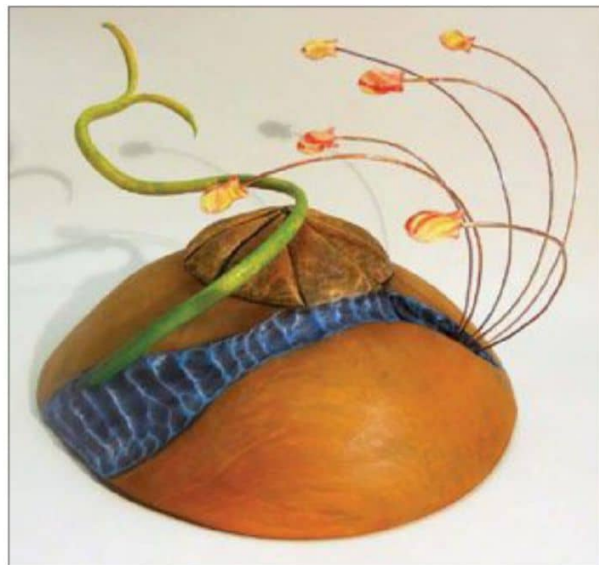


Malcolm Zander (Canada)
Homage to Binh
Big Leaf Maple, Box Elder
(12" h, 7" dia.)



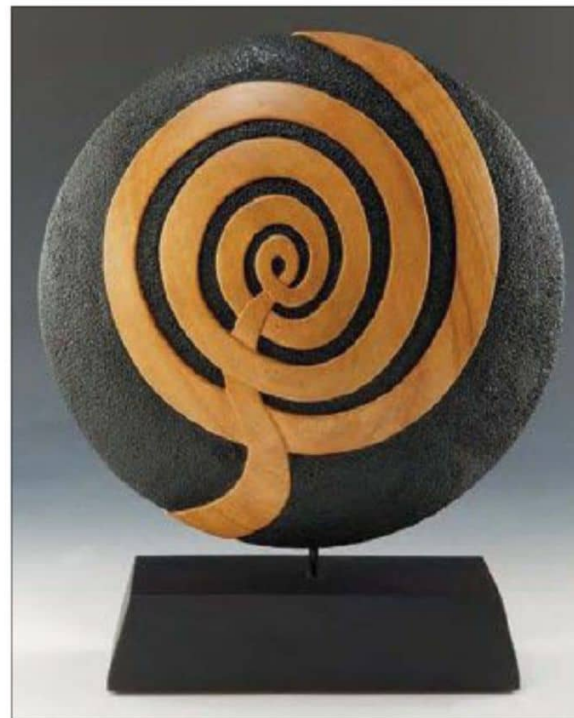


Bruce Eckman (Ocala, FL)
Forever in Blue Jeans
Denim, Walnut, plywood
(3" h, 7 1/2" dia.)



Sandy Huse
(Los Angeles, CA)
River Path
Various woods,
wire, glass, polychrome
(9" h, 7" dia.)

Jon Sauer (Pacifica, CA)
Spin Tops on Tatoonie
Amboyna burl, African Blackwood, betel nut, tagua nut
(5" h, 2 1/2" w, 2 1/4" d)



Sharon Doughtie (Kailua, HI)
Dyad
Silky Oak, Cuban Mahogany, steel
(15" h, 12" w, 3" d)

Maryalice Birk (Lompoc, CA)
Just a Schmeer
Maple, iridescent paint, lacquer
(1 1/2" h, 12" dia.)



Jim McLain (Socorro, NM)
Chaco Passages New Form
Alligator Juniper
(13" h, 10" dia.)

David Delker (Salina, KS)
Infinite Possibilities
Yellowheart, Sapele, Ipe
(24" h, 11 1/2" dia.)



Barrie Lynn Bryant (Kirby, WY)
Mad Hatter
Big Leaf Maple burl
(15 1/2" h, 15 1/2" w, 1 3/4" dia.)

Molly Winton (Oak Harbor, WA)
Mustang Series
Big Leaf Maple burl
(5" h, 2 1/2" dia.)



Education Northwest Woodworking Studio

Get Back In the Woodworking Saddle

by Gary Rogowski



During this period of “shelter-in-place,” Gary Rogowski of the Northwest Woodworking Studio is conducting a series of online lectures, to help you “get back in the woodworking saddle.”

The above image is from his online lecture *Hand Planes: My Best at the Bench*, from last July. A recording of this and other presentations are available (see the right sidebar for links to these lectures/classes). In addition, he will be bringing his noted *Northwest Woodworking Studio Mastery Program* to the virtual realm.

Gary Rogowski is a furniture maker, designer, teacher, and author of various books and articles on woodworking techniques. He is also a playwright, essayist, and novelist. He is the founder and director of **The Northwest Woodworking Studio (NWS)**, in Portland, OR. NWS offers a full range of woodworking classes.

Gary is a former *Contributing Editor* at *Fine Woodworking* and an Oregon Arts Commission Fellowship Recipient. He has written extensively for *Fine Woodworking* and authored the *Complete Illustrated Guide to Joinery* and *Router Joinery* for Taunton Press, as well as demonstrating router joinery techniques in Taunton's DVD, *Router Joinery*. He describes his evolution in becoming a woodworking craftsman in his book, *Handmade: Creative Focus in the Age of Distraction*, from which this tale is excerpted.

Available online classes at the Northwest Woodworking Studio are listed in the sidebar to the right. For additional information, visit the website: www.northwestwoodworking.com.

The **Northwest Woodworking Studio** is now holding *Online Lectures* and *OnLine Workshops*. This Fall, we will introduce more *Online Project Classes* and an *Online Mastery Program*. Let me tell a story from long ago that seems apt in today's world:

For two high school boys like me and **Lynch**, what activity would sum up our courage, our fortitude, and our lack of dating prospects better than a horse back ride one late summer afternoon. Dating was the Kilimanjaro of our existence. A mountain off in the distance, forbidding, a taunt. We had so little experience. **Hemingway** knew, but he had to go to war to figure it out. Not us. Horses were our pastime that afternoon instead.

We lived where trail rides could be rented somewhere out in the farmland. We lied, of course, and said that we had ridden plenty of times. Oh sure, steer with your legs, yep I knew that. I had watched **Broderick Crawford** ride a horse.

The horses knew the routine. We mounted and cinched ourselves in for the ride of a lifetime. They hurried out of the stable at a breakneck pace called walking. Clip clop. They knew that they had two yo-yos on their backs, as we entered the wilderness.

This rugged territory consisted mainly of plowed flat Illinois fields. These fertile tracts produced no gila monsters, no rock outcroppings, no dead end canyons where we might get ambushed. They were flat as a ruler for miles in every direction. We continued our perilous journey astride our steeds, our eyes peeled for signs of trouble. Where was my cowboy hat?

The trail followed the hedge row between fields of soybeans and young corn. Many is the day now that I long for a good bowl of soybeans to remind me of my youth. Along the fields stood trees with patches of water left over from today's 5 minute rain storm, and plenty of horse manure to keep our noses clear. We walked round a small pond of brown water that lay in our path. We didn't get lost as Lynch knew the way and returned us to the tree line. He had ridden here once more than I had, so he was trail boss.

We meandered down this one line of Poplars—saddle sore for sure—and turned, slowly to head down another fence line. We had been told to go only so far down from the barn until we got to a lake. The horses would know when it was time to turn around, so we were just to let them do their job. I spit into the dust when I saw the lake. It held a lot of water and was large enough that it would be well past our hour's time if we decided to ride around it. Still the explorer in me wanted to urge us on.

The horses checked their watches and turned around. They must have given each other the eye as they headed in unison back to the barn. They started back along the trail of empty fields. My thoughts turned to Kilimanjaro, of course. As we made that sharp left turn to pick up the hedge row trail again, Lynch turned to me and said, “Let's gallop 'em home.”

To me, this thought had all the merit of spitting tobacco juice into the wind. I was no tin horn. Besides my bottom hurt. So he took off without me. That boy was a racer and a bonafide idiot. That was certain.

When he picked up speed by kicking his Keds into the horse's flanks, the thoroughbred took off for the homestead like she was made of lightning and grease. They charged along towards that small pond just ahead. Lynch urged his pony on. What could stop those two? My horse and I looked on in admiration and stupefaction.

Lynch aimed straight for that puddle. He wanted to charge right through that mud pond in a hurrah of splish and splash, his hat in his hand, yee-hawing his ride on to victory. The horse had other ideas.

She veered right while Lynch's body hurtled straight forward. They separated like only a rider and pony can. The horse threw him off with the help of centrifugal force just like shaking off a flea. Who knew why? The horse was in charge and so probably had said to herself, *I'm not running through this mud puddle. There could be dragons in it, or giant eels, or it could be 2" deep and I could get my legs wet. I don't want my legs wet.* Who knew what she was thinking at the time that she turned right. She zigged, because there was always a puddle there on the trail. Any fool could see that. There's a mud hole there in the ground filled with water and slime. And if it was supposed to be avoided on the way out, why not avoid it on the way back when you and your fool rider were sort of galloping home to the feed bag? Just as easy to go around it as go through it and get wet. This is to the horse's way of thinking.

She threw Lynch right off into the mud puddle, then the horse circled around it just fine, slowing up at the other side of the small pond to take in the sights of the day. *Oh, look there's my rider and he's all wet. However did that happen?* Lynch got up without trouble and no wear on his body. The horse politely waited for him. He clambered aboard his mount muttering a bit to himself. It just goes to show you that sometimes you're expecting to go one way, and the horse will go the other.

Now, here's where I tie everything together for us. Lynch fell off that horse because he assumed that he and she were going straight through that puddle. Why had he made that assumption? Well, cuz it was what he expected. It was to him the logical thing to do to race on home to the barn. It made the most sense. But the horse had it figured out different. Lynch couldn't tell the future any better than you and I could last February. We thought we knew what would happen in March, and we raced forward, though the world went a different way.

Boy oh boy, did we get thrown. I'm mostly done drying off from my mud bath, but it's time to get back on that pony. Time to get my expectations of the future in line with my reality.

Please join us for more woodworking education from the safety of your own home or shop, as we launch our new series of *Online Lectures and Workshops* (see upcoming and past recorded sessions to the right).

Northwest Woodworking Studio Upcoming OnLine Fall Events

Check our website for up-to-date information on our online Fall workshops, lectures, and classes. All classes are conducted in a Zoom format. Hands-on classes currently scheduled are:



Sept. 1 & 3:
*Planes, Shaves,
Scrapers*



Sept 22 & 24:
*Hand-Cut
Dovetails*

NWS also will be launching an *Online Mastery Program*, a 2-year course with weekly 2-3 hour classes, project hands-on study, and Q&A sessions. It is designed for self-directed and motivated students who love woodworking, but cannot travel, quit their jobs, or afford to pursue full-time study.

The goals are to teach design and to practice the skills for fine furniture making. We want people to graduate confident in their abilities to design and build tradition-based furniture of the highest quality.

Online woodworking classes are not new, but learning online from a Master Craftsman will change your tooling, your techniques, and your ideas about woodworking forever. This Online Program will focus on both design skills and building techniques.

For more information and a prospectus, please visit:

www.northwestwoodworking.com/

Past Online Lectures are available On Demand for purchase on Vimeo:

Milling Lumber: From Rough to Finish
www.vimeo.com/ondemand/millinglumber

Hand Planes: My Best at the Bench
www.vimeo.com/ondemand/handplanes

Top 5 Machines
www.vimeo.com/ondemand/top5machines

Sharpening
www.vimeo.com/ondemand/sharpening

WORKSHOPS • DEMOS • CLASSES

ARIZONA

ROBERTO-VENN SCHOOL OF LUTHIERY
1012 NW. Grand Ave., Phoenix, AZ (602) 243-1179

Oct. 3 Guitar Making & Repair Course—10 Weeks

ROCKLER WOODWORKING & HARDWARE
4626 E. Thunderbird Rd., Phoenix, AZ (602) 996-3488
Call for Classes

SOUTHWEST SCHOOL OF WOODWORKING
621 N. 7th Ave., Phoenix, AZ (480) 734-0274

Sept. 5-6 Table & Serving Tray (Doug Forsha)
Sept. 11-13 Finishing Basics (Jim Altman)
Sept. 14 Traditional Woodworking II—12 sessions (John Rivard)
Sept. 19-20 Veneered Table (D. Forsha)
Sept. 26 Finishing Intermediate—4 sessions (Altman)
Oct. 12 Traditional Woodworking III—18 sessions (Raul Ramirez)
Oct. 15-16 Turning Wood Pottery (Matt Monaco)
Oct. 17-18 Treasure Boxes (D. & Rhonda Forsha)
Oct. 19-23 Oval Table (Michael Fortune)
Oct. 24-25 Intro to Carving (Janet Bolyard)
Nov. 28 Turning Holiday Ornaments (Jessica Ramirez)

WOODCRAFT—Phoenix
3002 N. Arizona Blvd., Ste. 12, Chandler, AZ (480) 539-9663
Call for Classes

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

Sept. 3 Beginning & Intermediate Finishing Techniques (Bob Levey)
Sept. 4, 16 Sharpening (Bridger Berdel)
Sept. 6 Intro to Gourd Finishing (Lynne East-Itkin)
Sept. 9 Hand Plane Tune-Up (Berdel)
Sept. 12 Intro to the Lathe: Spindle Turning (Chris Vemich)
Sept. 13 Scroll Saw Compound-Cut: Christmas Ornaments (Sharon Irene)
Sept. 19 Beginning Carving (Vernon Farr)
Sept. 19 Beginning Chip Carving (Jim Preston)
Sept. 20 Make Your Own Custom Wood Pen Blank (Chris Dabney)
Sept. 26 Beginning & Intermediate Intarsia (Dan Eklund)
Sept. 27 Wood or Acrylic Pen Turning (Dabney)
Oct. 2, 21 Sharpening Clinic (Berdel)
Oct. 3 Intro to the Lathe: Spindle Turning (Vemich)
Oct. 4 Intro to Woodburning (East-Itkin)
Oct. 8 Beginning & Intermediate Finishing Techniques (Levey)
Oct. 10 Bowl Turning Basics (Vemich)
Oct. 11 Make an Intarsia Ornament (Irene)
Oct. 14 Hand Plane Tune-Up (Berdel)
Oct. 17 Beginning Carving (Farr)
Oct. 24 Band Saw Basics (Warren Fenzi)
Oct. 24 Sharpening with the Tormek System (Dan Kelly)
Oct. 25 Make Your Own Custom Wood Pen Blank (Dabney)
Oct. 25 Wood or Acrylic Pen Turning (Dabney)
Oct. 31 Beginning & Intermediate Intarsia (Eklund)

WOODWORKERS' SOURCE
645 W. Elliot Rd., Tempe, AZ (480) 355-5090
17641 N. Black Canyon Hwy., Phoenix, AZ (602) 504-1931
3441 S. Palo Verde, Tucson, AZ (520) 745-8301

Sept. 4 How to Build a Solid Wood Table Top (Phoenix)
Sept. 11 How to Build a Solid Wood Table Top (Tempe)
Sept. 18 How to Build a Solid Wood Table Top (Tucson)
Oct. 2 A Pro's Guide to Selecting the Best Wood Boards (Phoenix)
Oct. 9 A Pro's Guide to Selecting the Best Wood Boards (Tucson)
Oct. 16 A Pro's Guide to Selecting the Best Wood Boards (Tucson)
Nov. 6 Hand-Crafted Gifts: Cutting Board (Phoenix)
Nov. 13 Hand-Crafted Gifts: Cutting Board (Tempe)
Nov. 20 Hand-Crafted Gifts: Cutting Board (Tucson)

NORTHERN CALIFORNIA

ESSICK WOODWORKING SCHOOL
Grass Valley, CA (530) 264-6062

Sept. 21-25 Woodworking (Dugan Essick)
Nov. 9-13 Woodworking (Essick)

JERRY KERMODE WOODTURNING SCHOOL
Sebastopol, CA (707) 824-9893

Sept. 26-27 Beginning Woodturning
Nov. 14-15 Beginning Woodturning

ROCKLER WOODWORKING & HARDWARE
4420 Treat Blvd., #A, Concord, CA (925) 521-1800
6648 Lonetree Blvd., Rocklin, CA (916) 259-7403
Call for Classes

WOOD THUMB

173 Shipley St., San Francisco, CA (415) 512-7040

Sept. 8 Rainbow Cutting Board
Sept. 13 Coffee Table
Sept. 15 Deco Shelf
Sept. 21 Wedge Table
Sept. 28 Cutting Board
Oct. 5 Triangle Shelf
Oct. 12 Rainbow Cutting Board
Oct. 18 Coffee Table
Oct. 19 Wedge Table
Oct. 26 Cutting Board

WOODCRAFT—Sacramento

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

Sept. 5 Basic Chip Carving (Viktor Ivantsov)
Sept. 13 Intro to Woodturning: Make a Harry Potter Wand (Marcel Vital)
Sept. 19 Intro to Turning Wood: Bowl & Mallet (Carlos Angulo)
Sept. 27 Intro to Pen Turning: The American Slim (Holly Lovvo)
Oct. 4 Scroll Saw Techniques (Lovvo)
Oct. 10 Intro to Turning Wood: Bowl & Mallet (Angulo)
Oct. 11 Sharpening for Wood Turners (Vital)
Oct. 17 Cabinetry 1: Building a Carcass & Face Frame (Ivantsov)
Oct. 18 Intro to Pen Turning: The American Slim (Lovvo)
Oct. 24 Turn a Live Edge Bowl (Angulo)
Oct. 25 Intro to Woodturning: Make a Harry Potter Wand (Vital)

WOODCRAFT—SF Bay Area

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

SOUTHERN CALIFORNIA

AMERICAN SCHOOL OF FRENCH MARQUETRY
3815 Utah St., San Diego, CA (619) 298-0864

Sept. 21, 28 Marquetry—5 sessions (Patrick Edwards)

JORY BRIGHAM WORKSHOP

Paso Robles, CA (805) 858-9699

Sept. 11 End Table
Oct. 2, 9 Welding / Woodworking Bench

ROCKLER WOODWORKING—Ontario

4320 E. Mills Circle Rd., Ste. G, Ontario, CA (909) 481-9896
1955 Tustin St., Orange, CA (714) 282-1157

83 S. Rosemead Blvd., Pasadena, CA (626) 356-9663
8199 Clairemont Mesa Blvd., San Diego, CA (858) 268-1005
20028 Hawthorne Blvd., Torrance, CA (310) 542-1466
Call for Classes

RUSS FILBECK CHAIRMAKER

San Diego, CA (619) 972-1399

Sept. 21-25 Chair Making: 2-Slat Ladder Back (Russ Filbeck)
Oct. 19-23 Chair Making: 2-Slat Ladder Back (Filbeck)
Nov. 23-27 Chair Making: 2-Slat Ladder Back (Filbeck)

SAN DIEGO CRAFT COLLECTIVE

2590 Truxtun Rd., Studio 106, San Diego, CA (619) 273-3235

Sept. 1 The Woven Stool—4 sessions (Erin Dace Behling)
Sept. 12 Woodworking for Women (Behling)
Sept. 19-20 Intro to the Woodshop (Todd Partridge & Steffi Dotson)
Oct. 10-11 Intro to the Woodshop (Partridge & Dotson)

WILLIAM NG WOODWORKERS

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

Sept. 14-18 Nakashima-Inspired Chair

WOODCRAFT—Orange County

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

Sept. 12 Basic Lathe Turning Techniques
Sept. 19 Carving White Lily (Boris Khechoyan)
Sept. 26 Lathe Turned Bowls (Steve Romo)
Oct. 10 Basic Lathe Turning Techniques (Romo)
Oct. 17 Carving Shells, Scrolls & Leaves or Grapes—2 sessions (Khechoyan)
Oct. 31 Lathe Turned Bowls (Romo)

WOODCRAFT—Ventura

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

COLORADO

COLORADO SCHOOL OF LUTHERIE
1457 S. Broadway, Denver, CO (303) 777-7411

Nov. 2-13 Steel String Guitar Intensive

ROCKLER WOODWORKING & HARDWARE

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

TRENT BOSCH WORKSHOPS

Fort Collins, CO (970) 568-3299

Sept. 30-Oct. 2 Woodturning Workshops
Oct. 13-15 Woodturning Workshops
Oct. 27-29 Woodturning Workshops
Nov. 10-12 Woodturning Workshops

WOODCRAFT—Colorado Springs

4438 Austin Bluffs Pkwy., Colorado Springs, CO (719) 266-9889

Sept. 12 Wood Turning: A Leaf Platter (Raleigh Lockhart)
Sept. 19 Wood Turning: Basics (Lockhart)
Sept. 20 Relief Carving: Basics (Keith Jay)
Sept. 27 Acrylic Pen Turning (George Jungerman)
Oct. 17-18 Hand Tool Mastery Series I: The Essentials (Brian Hubel)
Oct. 24 Turning a Birdhouse Ornament (Lockhart)
Oct. 25 Segmented Pen Turning (Mark Gisi)

WOODCRAFT—Denver

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

Sept. 5 Intro to Woodturning (Andy Boudreau)
Sept. 6 Intro to Finishes (Shawn Smith)
Sept. 12-13 Woodworking 101 (Dan Bittner)
Sept. 15 Woodworking 101—4 sessions (Smith)
Sept. 17 Relief Carving—4 sessions (Charlie Milliser)
Sept. 19 Turn a Bowl (Boudreau)
Sept. 20 Router Basics (Gus Hartmann)
Sept. 26 Cutting Board (Jim Davy)
Sept. 27 Intro to CNC (Dylan Letzler)
Oct. 3-4 Woodworking 101 (Hartmann)
Oct. 5 Intro to Alumilite—2 sessions (Boudreau)
Oct. 11 Sharpening Turning Tools (Boudreau)
Oct. 11 Scroll Saw 101 (Davy)
Oct. 11 Three Dimensional Carving—4 sessions (Milliser)
Oct. 13 Woodworking 101—4 sessions (Smith)
Oct. 15 Relief Carving—4 sessions (Milliser)
Oct. 17 Woodburning an Autumn Scene (Amber Osborn)
Oct. 24 Shaped Puzzle Box (Davy)
Oct. 25 Hand Sharpening 101
Oct. 31 Turn a Bowl (Boudreau)

WOODCRAFT—Loveland

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

IDAHO

WOODCRAFT

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

Tues. Weekly Woodcarving (Lennie Williams)
Sept. 2 Navigator Rollerball Pen (Steve Merrill)
Sept. 2 Handheld Router Techniques (Bob Rudkin)
Sept. 3 Lathe Tool Sharpening (Steve Young)
Sept. 3 Intro to Hand Tools (Tim Stewart)
Sept. 4-5 Knife Making (Jeff Watson)
Sept. 7 Wood Staining (Watson)
Sept. 7 Rough to Ready (Brian Bass)
Sept. 9 Building a Cutting Board (Tanner Scott)
Sept. 9 Beginning Carving (Eric Owens)
Sept. 14 Bandsaw Set-Up (Brian Stockham)
Sept. 15 Intro to Wood Burning (Liz Meyer)
Sept. 16 Base Cabinet Construction—2 sessions (Aaron Cornell)
Sept. 16 Toni Twist Pen (Merrill)
Sept. 17 Wooden Spoon Making (Rex Hansen)
Sept. 17 Turn a Goblet (Young)
Sept. 18 CNC: The XYZ
Sept. 21 Spray Finishing Techniques (Watson)
Sept. 23 Tablesaw Techniques & Safety (Rudkin)
Sept. 24 Porter Cable Dovetails (Cornell)
Sept. 26 Bowl Turning (Gary Smith)
Sept. 26 Box Making (Bass)
Sept. 28 Hand Tool Sharpening (Scott)
Sept. 30 Navigator Rollerball Pen (Merrill)
Oct. 1 Hand Tool Joinery: Dovetails (Stewart)
Oct. 1 Lathe Tool Sharpening (Young)
Oct. 2-4 Leigh Dovetail Jewelry Box (Cornell)
Oct. 5 Wood Staining (Watson)
Oct. 5 Scroll Saw Intro (Bass)
Oct. 7 Router Table Techniques (Rudkin)
Oct. 10 Router Inlay (Cornell)

Oct. 13 Intro to Basic Finishing (Watson)
Oct. 14 Intermediate Carving (Owens)
Oct. 14 Toni Twist Pen (Merrill)
Oct. 15 Wooden Spoon Making (Hansen)
Oct. 15 Turn a Lidded Box (Young)
Oct. 17 Spindle Turning (Smith)
Oct. 17 Upper Cabinet Construction (Cornell)
Oct. 20 Intro to Wood Burning (Meyer)
Oct. 24 Bowl Turning (Smith)
Oct. 24 Box Making (Bass)
Oct. 26 Hand Tool Sharpening (Scott)
Oct. 28 Restore It (Watson)
Oct. 28 Navigator Rollerball Pen (Merrill)

IOWA

SOUND FOUNDATION WOODWORKING ACADEMY

5000 Tremont Ave., Ste. 105, Davenport, IA (309) 351-3213

Sept. 19 Intro to Hand-Cut Dovetails
Sept. 26 Intro to Mortise & Tenon

VESTERHEIM MUSEUM

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

Sept. 26 Online Collection Connections: Woodworking (Scott Johnson)
Oct. 17 Online Kolrosing on Wooden Postcards (Harley Refsal)

KANSAS

WOODCRAFT

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

Sept. 10 Basic Router Techniques (Mike Cobb)
Sept. 12 Build a Bookcase (Kevin Newman)
Sept. 19 Resin Casting for Pens (David Roth)
Sept. 20 Turn a Ring & A Holder (Chip Siskey)
Sept. 22 Total Package Finishing—3 sessions (Craig Arnold)
Sept. 23 Beginner Open Bowl (Siskey)
Oct. 3-4 Make a Kitchen Cabinet (Newman)
Oct. 8 Intermediate Router Techniques (Cobb)
Oct. 10 Make an Intarsia Fleur-de-lis (Roth)
Oct. 24 Sharpening Basics: The Skill of a Lifetime (Cobb)

MINNESOTA

NORTH HOUSE FOLK SCHOOL

500 Hwy. 61 W., Grand Marais, MN (218) 387-9762

Sept. 2-6 Basic Cabin Building Skills Workshop (Randy Schnobrich)
Sept. 9-13 Automata: Mechanical Marvels in Wood (Cecilia Schiller)
Sept. 15-17 Bowl Carving with Axe, Adze & Gouge (Jon Strom)
Oct. 10-11 Cedar Hand Drum (Eric Mase & Dayna Mase)

ROCKLER WOODWORKING

2020 W. County Rd. 42, Burnsville, MN (952) 892-7999

1872 Beam Ave., Maplewood, MN (651) 773-5285

12995 Ridgedale Dr., Minnetonka, MN (952) 542-0111
Call for Classes

WOODCRAFT

9125 Lyndale Avenue

Bloomington, MN (952) 884-9657

Call for Classes

MISSOURI

AMERICAN WOODWORKING ACADEMY

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

Sept. 3-4 Master Woodworking Programs (22 or 44 weeks)

KANSAS CITY WOODWORKERS' GUILD

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

Sept. 10 Intermediate Woodworking
Sept. 12 8" Damascus Chef's Knife
Sept. 19 Intro to Scroll Saw
Oct. 10 Toolkit: Shop Workbench

ROCKLER WOODWORKING

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

Call for Classes

WOODCRAFT

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

Call for Classes

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NEBRASKA

BENCH

1441 N. 11th St., Omaha, NE (402) 882-2735

Sept. 12 Intro to Woodworking
Oct. 10 Wood Materials & Joinery Techniques
Nov. 10-11 Working with Live Edge Slabs

WOODCRAFT

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

NEVADA

THE WOODWORKING SOURCE

9736 S. Virginia St., Reno, NV (775) 624-9174
Call for Classes

WOOD IT IS!

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

Sept. 14, 15 Woodworking I—6 sessions (Jamie Yocono)
Sept. 17 Woodworking II—6 sessions (Yocono)
Nov. 10 Woodworking I—6 sessions (Yocono)
Nov. 16 Cutting Boards: Advanced Techniques—6 sessions (Yocono)

WOODTURNING with JIMMY CLEWES

Las Vegas, NV (702) 387-2033

Sept. 4-6 Woodturning
Oct. 16-18 Woodturning

OKLAHOMA

MOORE NORMAN TECHNOLOGY CENTER

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

Sept. 3 Furniture Making—26 sessions
Sept. 12 Woodturning 1: Basic Spindle
Sept. 26 Woodcarving for Beginners—10 sessions
Oct. 3 Woodturning 1: Basic Bowls
Oct. 24 Woodturning 1: Christmas Ornaments
Nov. 7 Woodturning 1: Lidded Container
Nov. 21 Woodturning 1: Natural-Edge Turnings

WOODCRAFT—Oklahoma City

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

WOODCRAFT—Tulsa

6341 E. 41st St., Tulsa, OK (918) 384-0100

Sept. 1 Wood Burning (Mary Thomas)
Sept. 3, 26 Brand New to Turning (Thomas)
Sept. 5 Turning an Acrylic Pen (J.P. Swartzlander)
Sept. 8 Wood Preparation & Basic Finishing (Thomas)
Sept. 10 Native American Style Flute Making—2 sessions (Dickie Parnell)
Sept. 15 Carving a Wood Spirit (Parnell)
Sept. 17 Hand Planes: Tuning & Use (Matt Baxter)
Sept. 19 Scroll Saw Basics (Thomas)
Sept. 24 Router Basics (Baxter)
Sept. 27 Beginning Intarsia (Thomas)
Sept. 29 Pen Turning (Swartzlander)

OREGON

GUILD OF OREGON WOODWORKERS

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

Sept. 7 Eastern Joinery Seminar: Theory & Application (Taeho Kwon)
Sept. 8 Build Your Own Jigs for the Shop (Kwon)
Sept. 9 Build This A. Lewis-Inspired Shop Stool (Kwon)
Sept. 11-16 Timber Frame Joinery Techniques for Furniture Makers (Kwon)
Oct. 19-20 Build This A. Lewis-Inspired Shop Stool (Kwon)
Oct. 21-26 Timber Frame Joinery Techniques for Furniture Makers (Kwon)

NORTHWEST WOODWORKING STUDIO

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

Sept. 1 Online Workshop: Planes, Shaves, Scrapers—2 sessions
Sept. 22 Online Workshop: Dovetails Hand Cut—2 sessions

ROCKLER WOODWORKING & HARDWARE

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

WOODCRAFT—Eugene

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

Sept. 5 Epoxy River Table Top (Mike Ronczyk)
Sept. 6 Turn a Pencil Box
Sept. 10 CNC Basics & Beyond (Ronczyk)
Sept. 13 Turn a Seam Ripper

Sept. 19 Lathe Intensive
Sept. 20 Beginning Wood Burning (Robert Fleck)
Sept. 26 Bandsaw Basics (Ronczyk)
Sept. 27 Sharpening Lathe Tools
Oct. 3 Router Basics (Ronczyk)
Oct. 4 Woodburning 101 (Fleck)
Oct. 10 Resin Art (Kristi Moomey)
Oct. 11 Bandsaw Boxes (Ronczyk)
Oct. 18 Cabinetry Fundamentals (Ronczyk)
Oct. 31 CNC Basics & Beyond (Ronczyk)

WOODCRAFT—Portland

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

Sept. 10, 29 Pen Turning
Sept. 11 Beginning Lathe Turning Fundamentals (Tim Kluge)
Sept. 18 Bowl Turning Basics (Kluge)
Sept. 25 Turning a Lidded Box (Kluge)
Oct. 8, 17 Pen Turning
Oct. 9 Beginning Lathe Turning Fundamentals (Kluge)
Oct. 16 Bowl Turning Basics (Kluge)
Nov. 12, 21 Pen Turning
Nov. 13 Beginning Lathe Turning Fundamentals (Kluge)
Nov. 20 Bowl Turning Basics (Kluge)

TEXAS

AUSTIN SCHOOL OF FURNITURE & DESIGN

3508 E. Cesar Chavez St., Austin, TX (361) 857-9228

Sept. 30-Oct. 1 Intro to SketchUp (David Heim)

HERITAGE SCHOOL OF WOODWORKING

Waco, TX (254) 754-9645

Sept. 21-Oct. 1 Heritage Joiners Bench
Oct. 12, 26 Foundational Joinery Course—6 sessions
Oct. 22-24 Woodturning Basics
Oct. 29-Nov. 1 Joinery III: Beginning Furniture Making

PIONEER FARMS

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

Sept. 5 Basic Hand-Tool Woodworking
Sept. 12 Hand Tool Woodworking 2.0
Oct. 3 Basic Hand-Tool Woodworking
Oct. 10 Hand Tool Woodworking 2.0
Oct. 25 Get a Handle on It

ROCKLER WOODWORKING & HARDWARE

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

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

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

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

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

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

Call for Classes

WOODCRAFT—Austin

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

Sept. 2 Sharpening Your Woodshop Tools (Jerry Davis)
Sept. 4 Basic Lathe Skills (David Dick)
Sept. 7 Get a Handle on Knife Making (Davis)
Sept. 9 Turn a Pen (Chris McCarron)
Sept. 11-13 Build Your Texas Star (Pete O'Rourke)
Sept. 15 Finish the Job: Selecting the Right Finish (Rick Chichester)
Sept. 17 Scroll Saw Basics (Joe Gallio)
Sept. 18 Basic Lathe Skills (Dick)
Sept. 21 Band Saw Basics & Tuning (Davis)
Sept. 23 Woodworking/Furniture Design (Kenneth Lightle)
Sept. 25-27 Adirondack Chair (Chichester)
Sept. 28 Table Saw Basics (Davis)
Sept. 30 Router Basics (Davis)

WOODCRAFT—Dallas

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

Sept. 6 Basic Pen Turning (Russell Bishop)
Sept. 7-9 Basic Turning (Paul DeMars & Chuck Silber)
Sept. 10-11 Artistic Bowl Turning (Michael Boyle)
Sept. 12 Turn a Captive Ring Goblet (Sue Boyle)
Sept. 13 Advanced Celtic Knot Pen (Bishop)
Sept. 15-17 Build an End-Grain Cutting Board (Mark Seay)
Sept. 19-20 Basic Woodworking (Howard Hale)
Sept. 21-22 Designer Raised Panel Jewelry Box (Seay)
Sept. 23-24 Raised Panel Doors (Hale)
Sept. 25 Square Board Fundamentals (Hale)
Sept. 26 Wooden Toy Cars, Trucks & Other Cool Vehicles (M. Boyle)
Sept. 27 Router Basics (Hale)

WORKSHOPS • DEMOS • CLASSES

Sept. 29 Band Saw Basics (Hale)
Oct. 1-2 Router Basics (Hale)
Oct. 3 Mortise & Tenon Joinery (Hale)
Oct. 4 Basic Pen Turning (Bishop)
Oct. 5-7 Basic Turning (DeMars & Silber)
Oct. 8-9 Artistic Bowl Turning (M. Boyle)
Oct. 10 Advanced Celtic Knot Pen (Bishop)
Oct. 11 Wooden Toy Cars, Trucks & Other Cool Vehicles (M. Boyle)
Oct. 12-13 Designer Raised Panel Jewelry Box (Seay)
Oct. 14-15 Hand Tool Basics & Sharpening (Hale)
Oct. 16 Square Board Fundamentals (Hale)
Oct. 17-18 Basic Woodworking (Seay)
Oct. 19-20 Hand Cut Dovetails (Hale)
Oct. 22-Nov. 1 Build an Adirondack Chair (Hale & Seay)
Oct. 27 Band Saw Basics (Hale)

WOODCRAFT—Fort Worth

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

Sept. 12 Joinery (Steve Julian)
Sept. 13 Basic Box (Julian)
Sept. 19-20 Woodworking 101 (Julian)
Sept. 26-27 Basic Cabinet Making (Julian)
Oct. 3-4 Advanced Box Making (Julian)
Oct. 5 Tablesaw Basics (Julian)
Oct. 10-11 Woodworking 101 (Julian)
Oct. 22 Basic Router Techniques (Julian)
Oct. 24-25 Basic Cabinet Making (Julian)
Oct. 31 Basic Box (Julian)

WOODCRAFT—Houston North

235 Cypress Creek Pkwy., Ste. A3, Houston, TX (281) 880-0045

Sept. 1-2 Create Your Own Epoxy Resin River Table or Art Piece (Phil Elmore)
Sept. 3 Pen Turning: The European (Don Fluker)
Sept. 5-6 Intro to Cabinet Making (Stan Smith)
Sept. 10 Acrylic Pen Turning (Danny Wise)
Sept. 12 Intro to Bowl Turning (Paul Kendall)
Sept. 13 Intro to Woodworking Machines (Elmore)
Sept. 19 Make an English Layout Square (Henry Veltman)
Sept. 20 Resin Casting for Pen Blanks (Elmore)
Sept. 23-25 Making an End Table (Elmore)
Sept. 26 Intro to CNC (Mark Giles)
Sept. 27 Essential Hand Tools: Hand-Cut Dovetails (Shaye McGee)
Oct. 1 Pen Turning: The European (Wise)
Oct. 3-4 Intro to Cabinet Making (Smith)
Oct. 8 Acrylic Pen Turning (Fluker)
Oct. 10 Intro to Bowl Turning (Kendall)
Oct. 11 Intro to Woodworking Machines (Elmore)
Oct. 15 Essential Hand Tools: The Handplane (Giles)
Oct. 17 Making a Cutting Board (Wise)
Oct. 18 Basic Router (Elmore)
Oct. 24 Essential Hand Tools: Hand-Cut Dovetails (McGee)
Oct. 25-26 Create Your Own Epoxy Resin River Table or Art Piece (Elmore)
Oct. 31-Nov. 1 Segmented Bowl Turning (Eric Novak)

WOODCRAFT—Houston Southwest

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

Sept. 2, 9, 16 Basic Pen Turning 101 (Randy Abramson)
Sept. 3 Fundamental Woodworking (Fred Sandoval, Jr.)
Sept. 6 The Band Saw Box (Dennis Peters)
Sept. 10 Router Techniques 101 (Ken Swink)
Sept. 12 Woodshop 101 (Abramson)
Sept. 13 Intro to Segmented Turning (Heiko Weiner)
Sept. 17 Hand-Cut Dovetails (Sandoval)
Sept. 18 Bandsaw 101 (Dee Schrinner)
Sept. 19 Intro to Bowl Turning (Eric Balle)
Sept. 20 Scroll Saw Basics (Peters)
Sept. 23, 30 Basic Pen Turning 101 (Abramson)
Sept. 26-27 Basic Cabinet Making (Stan Smith)
Sept. 27 Woodcarving for Beginners (Leanne Healy)
Sept. 28 Intro to CNC (Walter Luckett)

WOODCRAFT—San Antonio

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

Sept. 4 Turning Christmas Ornaments (Louis Jordan)
Sept. 7 Open Segment Bowl (Jordan)
Sept. 12 Turning Segmented Bowls (Jordan)
Sept. 14 Pen Turning Basics (Jordan)
Sept. 18, 26 Intro to the Lathe (Jordan)
Sept. 21 Table Saw Basics (Jordan)
Sept. 21, 25 Band Saw Basics (Jordan)
Sept. 28 Intro to the Scroll Saw: Puzzle (Jordan)
Oct. 2 Turning Christmas Ornaments (Jordan)
Oct. 5, 23, 31 Intro to the Lathe (Jordan)

Oct. 9 Turning Segmented Bowls (Jordan)
Oct. 12 Pen Turning Basics (Jordan)
Oct. 16 Open Segment Bowl (Jordan)
Oct. 19 Router Basics (Jordan)
Oct. 19 Router Table Basics (Jordan)
Oct. 24 Dovetails Using The Porter Cable Dovetail Jig (Jordan)
Oct. 26 Turn a Peppermill (Jordan)
Oct. 30 Band Saw Boxes (Jordan)

UTAH

DALE NISH SCHOOL OF WOODTURNING

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

Sept. 9-11 Bowl Turning 201 (Kirk DeHeer)
Sept. 21-25 Woodturning 101 (Stan Record)
Oct. 6-8 Bowl Turning 101 (DeHeer)
Oct. 12-16 Woodturning 101 (Record)
Oct. 21-23 Woodturning 101 (Scott Cherry)
Nov. 18-20 Woodturning 201 (Cherry)

LEGACY CNC WOODWORKING TRAINING

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

Sept. 3-4 Safety & Operations Training
Oct. 1-2 Safety & Operations Training
Nov. 5-6 Safety & Operations Training

WOODCRAFT

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

WASHINGTON

BALLARD WOODWORKS

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

Sept. 28 Intro to Woodworking—6 ses. (Stan Hiserman & Scott Anderson)
Oct. 1 Intro to Woodworking—6 sessions (Hiserman & Anderson)

EBANISTA SCHOOL OF FINE WOODWORKING

420 NE. 72nd St., Seattle, WA (206) 355-8910

Sept. 14 Woodworking Essentials: Beginnings I—8 sessions
Sept. 14 Woodworking Essentials: Beginnings II—12 Sessions
Sept. 15 Intermediate Woodworking—20 sessions
Sept. 18 Design Studio—10 sessions (Jonathan Cohen)
Sept. 27 Saw Your Own Lumber Workshop (Peter Peterson)
Oct. 11 Shop Economics
Oct. 12 Woodworking Essentials: Beginnings II—12 Sessions
Oct. 26 Woodworking Essentials: Beginnings I—8 sessions
Nov. 8 Veneering Workshop (Cohen)
Nov. 14 Make a Wooden Hand Plane (Stephen Barney)

PORT TOWNSEND SCHOOL OF WOODWORKING

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

Sept. 5-10 Japanese Carpentry (Dale Brotherton)
Sept. 14-18 Turn a Live Edge Vessel (Ben Kahn)
Sept. 14-18 Carve a Duck Decoy (Ben Tyler)
Sept. 19-20 Coopering (Steve Habersetzer)
Sept. 28-Dec. 18 The Art of Furniture: Finding Your Voice (Kevin Reiswig)
Sept. 28-Dec. 18 Foundations of Woodworking (Abel Dances)
Oct. 3-4 Hand Tool Essentials: Saws
Oct. 5-9 Toolmaking Intensive (Erik Newquist & Habersetzer)
Oct. 10-11 Hand Tool Essentials: Planes
Oct. 17-18 Hand Tool Essentials: Dovetails
Oct. 24-25 Hand Tool Essentials: Mortise & Tenon

ROCKLER WOODWORKING & HARDWARE

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

17326 Southcenter Pkwy., Tukwila, WA (206) 244-9161

Call for Classes

WOODCRAFT

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

212 N. Sullivan Rd., Ste. C, Spokane Valley, WA (509) 891-0110

Call for Classes

WYOMING

BY WESTERN HANDS DESIGN CENTER

1007 12th St., Cody, WY (307) 250-2228

Sept. 17 Metalsmith (Glenn Gilmore)
Sept. 17 Design (Chase Reynolds Ewald)
Sept. 17 Woodworking (John Gallis)

CURT THEOBALD WORKSHOP

Pine Bluffs, WY (307) 245-3310

Call for Segmented Woodturning Workshops

MARKETPLACE



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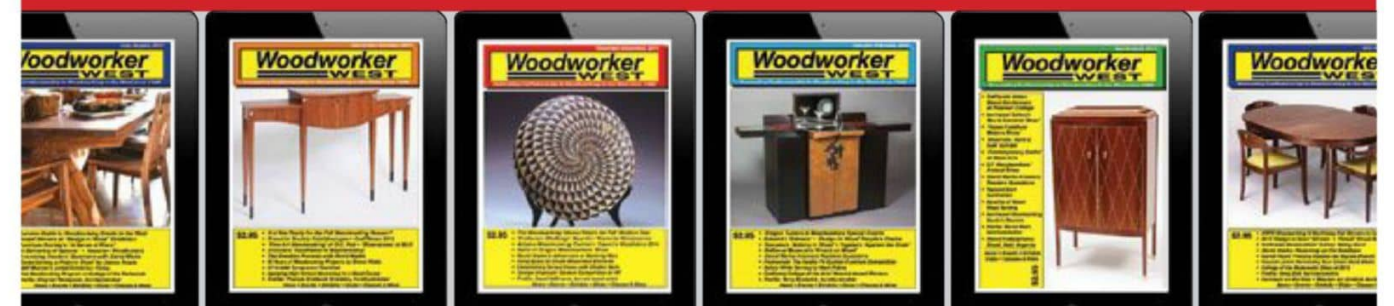
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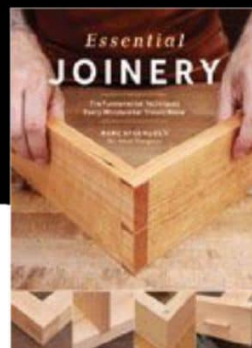
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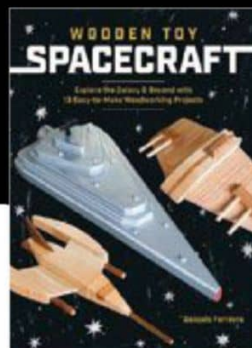
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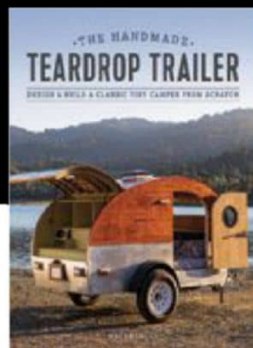
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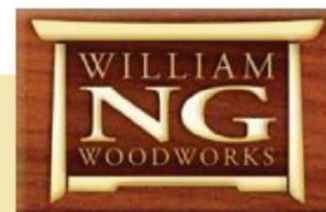


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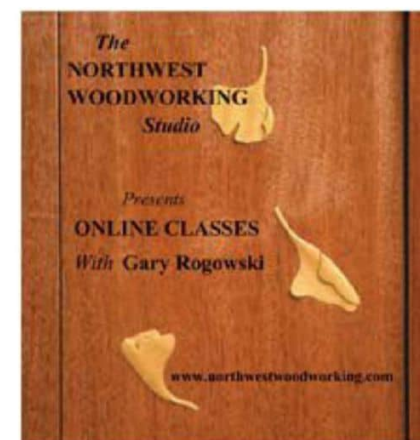
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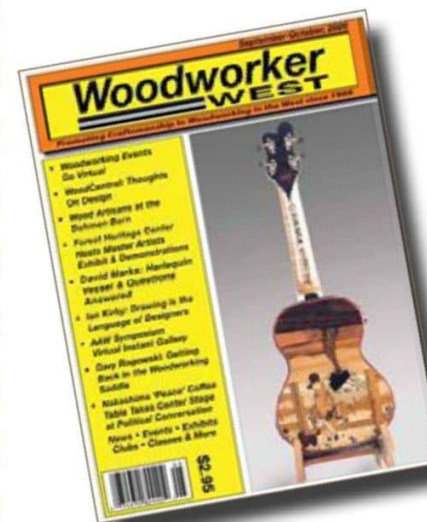
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SHAVINGS & SAWDUST



Nakashima "Peace" Coffee Table takes center stage during a video Obama/Biden conversation in July.

NAKASHIMA 'PEACE' COFFEE TABLE

A picture appeared in the *New York Times* in July of a video conversation between former President **Barack Obama** and Democratic Candidate **Joe Biden**. Being a veteran furnituremaker, **John Sheridan's** eye immediately went to the coffee table in the center of the room. He suspected that it was a Nakashima table and contacted **Mira Nakashima** at Nakashima Studio in New Hope, PA to validate his suspicion.

Though she was unaware of the photo, she did confirm that the table had been commissioned for President Obama in 2008. It is a smaller version of the great (12' x 12') ecumenical *Peace Altar* that her late father **George Nakashima** constructed and installed in 1986 at the Cathedral of St. John the Divine in New York City (right). The Obama coffee table, like its predecessor, consists of book-matched American Black Walnut slabs. The wood is said to have *Kodama*—the spirit of the tree capable of transmitting its sensitivity, peace, and harmony to those who use it.

As the story goes, George had purchased an enormous, high quality Walnut tree in 1984. One night, he had a vivid dream, in which the tree appeared "as a giant table—an altar for peace—which would be an instrument of reconciliation, bringing people together." George awoke and began sketching. His goal was to create six enormous altars of peace, with one placed on each continent. Besides the altar at the Cathedral of St. John the Divine, similar tables have been installed at the Russian Academy of Art in

Moscow, Russia, and the Hall of Peace in Auroville, India. A fourth altar has been pending for South Africa.

George has said, "it will be a symbol, a token of man's aspirations for a creative and beautiful peace, free of political overtones; an expression of love for his fellow man. We have become so basically disoriented with our blind faith in science and technology without spirituality. It brought us to our pit of madness."



George Nakashima completing the first *Peace Altar* in 1986.

EXHIBIT REVEALS JOINERY SECRETS

There is an interesting exhibition of note touring Japan this year: *KIGUMI: Revealing the Carpentry Behind the Wood Joint*. Kigumi—the craft of jointing wood—is explored, with many displays of traditional wood joints, unusual joints, and joints which surprise—revealing all their secrets. Western wood joints also are represented, as well as wood puzzles. Besides functionality, the beauty of kigumi is addressed, including the aesthetics particular to handcrafted carpentry and the soft textures and subtleties distinct to natural wood.

Since travel to Japan is not currently possible, you can get a taste of the exhibit at the website: www.dougukan.jp/kigumi/page/english.html—which has videos and venue photo reports.





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