

Woodworker WEST

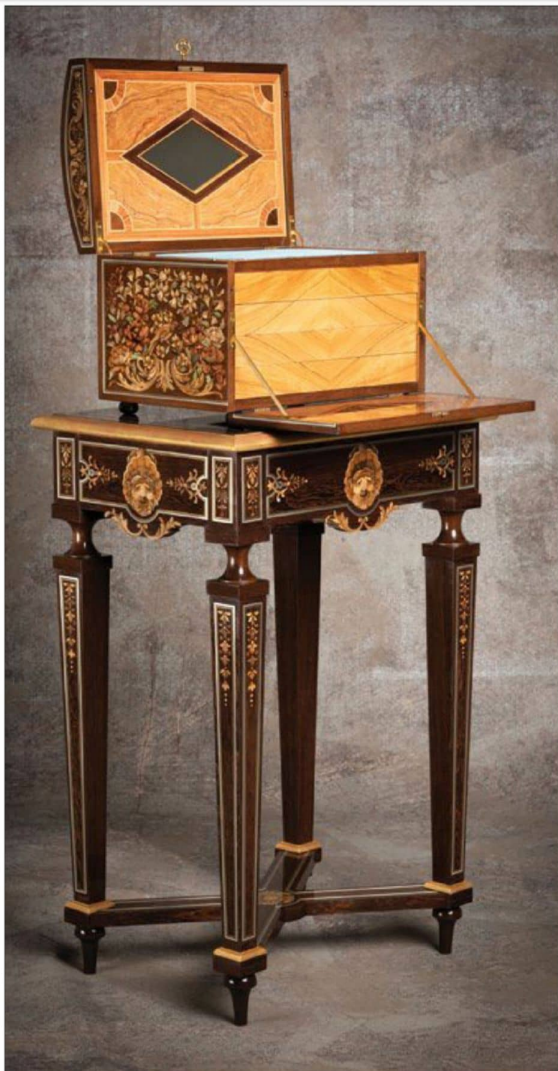
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- **CERF+ Joins Artist Relief in Providing COVID-19 Aid**
- **WoodCentral: Workbench Solutions**
- **Veneer Tech Craftsman's Challenge Winners**
- **'Wood:' A Southern California Furniture Show**
- **'Bench Press' Exhibit at Turtle Bay Exploration Park**
- **Frogwood Collaborative**
- **David Marks: Forming Curves in a Vacuum Press & Question**
- **3D Printer Applications for Woodworkers**
- **AAW Exhibition: 'Step Up to the Plate—2nd Inning'**
- **Profile: Patrice Lejeune, Marquetry & Furniture**
- **Coronavirus Wood Sculpture**

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ON THE COVER

PATRICE LEJEUNE

Patrice Lejeune of Los Angeles, CA captured the *Grand Prize* in the 2020 *Veneer Tech Craftsman's Challenge*, celebrating excellence in veneer woodworking. He used traditional French marquetry techniques to create his *Treasure Box III* on a pedestal (42 3/4" h, 20 7/8" w, 16 5/8" d). Read about Patrice in a Profile on pages 40-41.

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



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CERF+ JOINS WITH ARTIST RELIEF TO PROVIDE COVID-19 SUPPORT

The prolonged effects of the coronavirus pandemic, as well as the wildfires in the Western states, continue to impact the livelihood of woodworkers and other creative artists and craftsmen. Election year bickering have stymied additional government assistance programs, however nonprofits are attempting to pick up some of the slack, under the banner of **Artist Relief**.

Formed last Spring, Artist Relief is a national, multidisciplinary partnership between a number of arts foundations and organizations. With initial funding from the **Andrew W. Mellon Foundation**, it has received over 130,000 applications and distributed \$13.5 million in funding to 2,700 artists (including \$1.25 million to 250 artists working in craft disciplines).

Support takes the form of \$5,000 emergency grants, with priority given to applicant needs of rent, food, medical, and dependent care. The organization also provides informational resources, including the *State of US* monthly video series; resource lists, including online workshops, national grants, local grants, open calls; and sources providing emotional and practical career guidance.

For info on Artist Relief services or to provide a tax-deductible donation, visit the website: www.artistrelief.org/.

CERF+ JOINS ARTISTS RELIEF

In September, CERF+ (Craft Emer-

gency Relief Fund) joined this collaborative effort of supporting the well being of artists, by bringing its expertise in the world of craft.

"We've admired Artist Relief since its launch and were so impressed by the sense of urgency and the wherewithal that was required to put an initiative of this scope together, so quickly and effectively," says **Cornelia Carey**, CERF+ Executive Director. "We are proud to partner in this effort, supporting Artist Relief's work and looking to the needs of craft artists across the country as this crisis continues."

"We're thrilled to welcome CERF+ as an Artist Relief Field Partner," says **Deana Haggag**, President and CEO of United States Artists and Artist Relief coalition member. "For more than 30 years, CERF+ has been a leader in the support of craft artists. Its name is synonymous with emergency readiness, response, and recovery. As the conversation trends toward recovery and reopening, thousands of artists continue to struggle. Partnering with CERF+ will be a tremendous help, as we continue our efforts to assist as many artists as possible."

On its own, CERF+ has distributed \$592,000 to 592 craft artists, through the first two cycles of its COVID-19 Relief program.

"Thanks to the extraordinary outpouring of support from our donor com-

munity, we are fortunate to be able to serve so many artists," notes **Cameron Baxter Lewis**, CERF+'s Director of Emergency Relief and Recovery. "At the same time, we face the somber reality that we received more than 3,000 applications. Clearly, our work is far from over."

CERF+ plans to add a third COVID-19 relief cycle in the Fall, with a need of raising an additional \$200,000. This effort is in addition to CERF+'s regular *Emergency Grant Program*, which assists craftpersons facing non-COVID-19 situations that significantly and adversely affected their professional lives. For example, a special effort has been undertaken, this Fall, to reach out to craftpersons affected by the West Coast wildfires, offering financial support and recovery resources.

For info on CERF+ services or to provide a tax-deductible donation, visit the website: www.cerfplus.org/.

STATE ARTS COUNCILS

Another source of artist assistance are the various State Arts Councils. For example, the **California Arts Council** has set aside nearly \$1 million to provide up to \$1,000 grants to more than 900 individuals. It also has created a COVID-19 resource website, containing emergency funding opportunities, emergency preparedness best practices, and webinars featuring arts leaders and artists from the national arts community. For info, visit the website: www.arts.ca.gov/.



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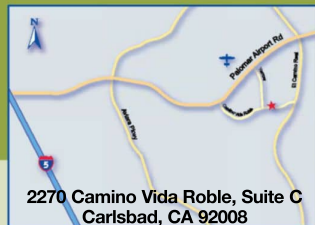
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WORKBENCH SOLUTIONS

In the best of all worlds, we would never have any difficulty finding the exact materials or supplies that we need for the next project; in the real world, that isn't always the case. Sometimes, we have to make do with what's available, and the results can be as good or better than the original plan, depending on how creative we are.

One of our regulars asked for advice, when he couldn't find the 16/4 Maple that he wanted for the top of his dream workbench. He was considering end-joining boards to conserve lumber. Several members suggested sources of supply; others offered constructive alternatives—not only to his choice of wood species, but also to construction options, vises, and other elements of bench design.

Discussions like these often provide a good look around a topic, and you may find out things you weren't even looking for...

"The price of the top is a small part of the total cost of the bench, so I wouldn't let it stop you from buying what you need."

"Regarding the order of work, I would first get the edge joints nice and tight, and then hand plane the whole thing flat, after it is glued up. Hand planing is a workout, but not bad. It takes only an hour or two, depending on how much material that you need to remove and how confidently you can use winding sticks."

"If this is to be your ultimate bench, I'd suggest getting full-length boards for aesthetics and ease of assembly and planing. You can get some shipped in or think about a road trip to a supplier in a state where Maple is more widely available. Also, don't rule out other species; I found 12/4 Cherry for a fraction of the cost of Maple. If you end-joint those boards, you'll be mad at yourself every time you use your bench."

"Consider Douglas Fir, the older the better."

"I would use a secondary wood, like Douglas Fir, for everything below the bench top. If you do decide to end-joint shorter boards in the top, you don't need finger joints; you can make a scarf joint, angled about 10° or so, and butt the adjacent pieces together tightly. There's enough long glue contact on both edges to hold everything together. Run your outside boards the full length if possible."

"I agree with the others suggesting that you consider species, other than Maple, for everything under the top. I would think the qualities of Ash would make for fine legs, unless you happen to have a 'water on the floor' problem in your shop."

"Are you making the bench to be functional or as an outlet for your creative woodworking energies? If you want function, there's no need to use Maple. A non-grainy wood for the top has advantages, but inexpensive Oak or Ash for the bottom is fine. A 4"-thick top will be unnecessarily expensive and hard to build. I'd stop by a couple of cabinet shops and ask where they buy lumber."

"I think you ought to reconsider the leg vise, unless you have fun doing hand tool work the way it was done in the distant past. If you're planning to make furniture for grandchildren, a quick-action Record vise is a better choice—maybe one on each end of the bench."

"A leg vise can be temperamental in humidity swings. I replaced mine with a permanently mounted Moxon vise. It never jams, and I've easily planed boards up to 50" long in it. It's also ideal for sawing panels up to 30 in. wide."

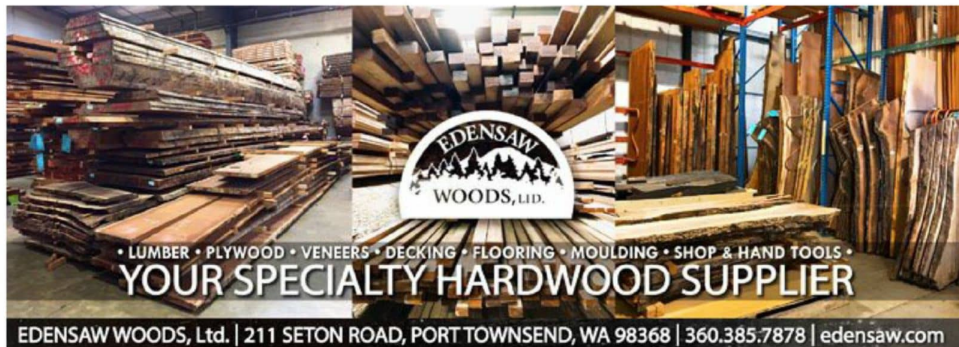
"If you decide to end-joint some of the boards, there's no need to finger-joint; just butt them together."

"An alternative to hand-planing the final top glue-up would be to convince a shop to run it through their 24" planer or wide-belt sander. If you sequence your glue-ups, the sub units will have no give, so they will have to be jointed perfectly to make tight glue joints. I could not do it on a 6" jointer."

"If you can't find an affordable retail supplier, try a wholesaler. They sell to customers who know what to expect and who order by grade. The more you can emulate their typical customer, the more likely they will sell to you. Just keep in mind that they don't make enough off small-volume customers to compensate for dealing with someone with unrealistic expectations—who wants to sort through a 1,000-bf. ft. pack of lumber to get exactly what they need or to cherry-pick the best boards. If you want to deal with them, you should arrive with the attitude that you realize they are doing you a favor to sell you just a few boards at a favorable price."

"In my opinion, no one needs a 4"-thick hard Maple bench top. You can work on a 2"-thick top with a sledge hammer and never really hurt it."

"I have built 4 benches for myself. I don't think there is a huge difference with top thickness. It actually screws you up a little to go too thick, as most of the bench hardware do not like really thick wood. Same with some of the hold downs. I have had to dig channels for some of the hardware to fit. I only learned these



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lessons by building a beefy bench, and the next one, if it comes to that, will be from a huge slab.

"However you glue up the top, you'll do yourself a big favor by maintaining very close alignment of the top surface at each step. Think of it: if just one of your boards is 1/16" low in one place, you'll be taking the entire raft down by 1/16."

"If you try to glue sub-groups of boards together, they might make a slight V rather than being flat across. Then, you'll have another flattening dilemma. Instead, edge-joint and rough rip random-thickness boards to just over 4" and plane them on edge to finish width on a lunch box planer. Then, thickness plane them to whatever thickness you can get, and glue them up one at a time to maintain control of overall flatness as you go. Use biscuits or splines for alignment."

"When I built my bench 16 years ago, I dreaded the idea of wrestling a big glue-up for the bench top in my tiny shop. So I took a shortcut. I ordered a 24" x 72" x 3" thick unfinished Bally Block countertop and used that as the starting point for my bench top. I glued 4"-thick dog-hole strips on each side and finished the top with 4" x 4" breadboard ends. It is rock solid and very heavy. You can order custom laminations to your specifications, up to 4 ft. wide, 12 ft. long and 6" thick, unfinished, with square edges, and sanded flat with a wide belt sander. It saved me a ton of work and has made a wonderful bench (see below).



Workbench using a Bally Block countertop in the center

In this end view, the lamination appears to be less than 3" thick. That's because half of the tenon for the breadboard end has already been cut on the bottom of the lamination. It's a full 3" thick."

"Another argument for using Bally Block is to avoid a lot of glue-up: The front edge of the bench is truly the working surface; it's where all the action takes place. If the center (raft) part is to be enclosed by edge boards, do you really care who glues up the interior?"

"When I built my bench, I made it in two pieces with breadboards at the ends and a gap between them. I use the gap to hold chisels. I do think that manufactured vises are great, and a Record set up with the jaw flush is reasonable. I have a Tucker vise on my bench and it is the most used tool in the shop. I use it in four basic ways: joint cutting, staging work boards or jigs, carving, and handling long boards. If I had more space, I would have separate work stations for a lot of this stuff, but the vise serves all these purposes passably."

"I am a big believer in at least an 8-foot bench, if you can house it. First off, it gives you enough real estate to actually handle real jobs in a world with 8 foot ceilings. Second, the area to the right of the vise is at least as large as **Tagge Frid's** whole bench, which means the placement of the vise, and it's interference is minimized.

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Since the emergence of COVID-19, 3M has taken aggressive actions to counter counterfeit versions of its N95 face masks. 3M has investigated more than 7,700 fraud reports globally, filed 19 lawsuits, and has been granted nine temporary restraining orders and seven preliminary injunctions. Working with customs and law enforcement around the world, approximately 3.5 million counterfeit respirators have been seized. More than 13,500 false or deceptive social media posts, over 11,500 fraudulent e-commerce offerings, and at least 235 deceptive domain names have been removed. 3M has been awarded damages or has received settlement payments in seven cases, with all proceeds donated to COVID-19 related charities.

The phony masks feature the 3M logo, and often sell for more than authentic 3M masks. Given 3M's strict quality standards, consumers should be suspicious of masks having missing or detached straps, blocked valves, faded or grainy packaging, misspelled words, or sub-standard packaging. Also, 3M masks are not sold loose, nor without packaging and user instructions. A Fraud Website has been set-up at: www.3m.com/3M/en_US/worker-health-safety-us/covid19/covid-fraud/, as well as a Fraud Telephone Hot Line: (800) 426-8688.

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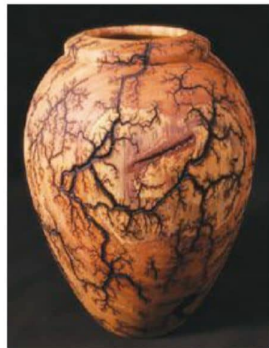
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MORE FRACTAL BURNING INCIDENTS

It is time for another reminder of the dangers of fractal burning. It is a wood burning technique, in which high voltage electricity is applied, with electrodes, to wood soaked in salt water. The result is a burnt branching design, Lichtenberg figure, on the surface of the wood. Though stunning, mixing electricity and water can be a deadly combination.

Over the past four years, there have been more than 30 identified accidents using fractal burning, including 24 fatalities. Four of these deaths have occurred in 2020, along with another incident in which three were severely injured.

Most victims were novices. In July, an 18-year old Michigan teen tried the method, utilizing a transformer from a microwave, putting himself in a coma and injuring his girlfriend and grandmother. However, even experienced users can slip up. 53-year old wood artist **Ronny James Vance** of Apache



Fractal burning, as demonstrated in a YouTube video series *Woodturning with Tim Yoder*.

Junction, AZ was electrocuted, while setting up his apparatus.

Another case was **Matthew Schmidt** of Milton, WI, who was electrocuted in May. The 35-year old father of three attempted the technique after watching videos on the Internet. "We didn't know it was dangerous," says his widow **Caitlin**. "There were no warnings with the videos. If Matt would have known, he would have never done it." She has since posted her own video on Facebook, warning about the risks of fractal burning. It has received over 23,000 views, 300 shares, and numerous comments thanking her for the warning.

In 2017, the **American Association of Woodturners** established a policy against the use of fractal burning by membership, prohibiting its application in any AAW activity. It has dedicated a page on its website, listing known fractal burning accidents and explaining AAW policy: www.woodturner.org/woodturner/resources/safety-materials/safety-fractal-burning-lichtenberg-burning.aspx/.

MAJOR WOOD COLLECTION AT MSU

The Department of Sustainable Bioproducts in the College of Forest Resources at **Mississippi State University** is the new home of the fourth largest wood collection. The collection was assembled by **David A. Kribs**, a nationally-recognized career wood anatomist and longtime professor at Pennsylvania State University, and consists of 32,000-specimens.

Rubin Shmulskey, professor and department head, said this collection will not only enhance education in the field of wood identification and the university's growing wood anatomy program, but offer student research opportunities to address current industry issues, such as illegal logging and misrepresentation and mislabeling of wood and wood products.

WHAT'S NEW

SUPPORT FOR H.S. TRADE EDUCATION

Research studies, sponsored by **Harbor Freight Tools for Schools (HFTS)**, document widespread public support for trade education in high schools. The first effort, conducted by NORC at the University of Chicago, surveyed 6,000 voters, parents of high schoolers, and students. Study highlights include:

- 79% of parents believe their child would be more prepared for a career if they had the chance to study a trade in high school;
- 72% of students say high schools could do a better job of giving them chances to learn real-world skills;
- At least 7 in 10 voters, parents, and students want employers to do more to support skilled trades education;
- 8 in 10 voters support more funding for high school skilled trades education; and
- 80% of voters described the trades as "important."

A second study, by an independent workforce development nonprofit, analyzed federal and state skilled trades program data and interviewed state career and technical education leaders across the country. It found that students who completed a trades concentration have higher graduation rates than the 85% national average, however a lingering stigma against the trades limits student participation.

"Today's skilled trades education is about offering all students more paths to a secure, fulfilling future doing essential work, and it's clear that Americans want and need this training," said **Danny Corwin**, HFTS Executive Director. "Providing pathways for young people to solid jobs is going to be even more important as communities across the country suffer the economic fallout from COVID-19 and begin to rebuild our economy and infrastructure."

WILLIAMS & HUSSEY BUYOUT

Iowa-based **Original Saw Company** has acquired **Williams & Hussey Machine Co.** Founded in the late 1940's by **Thurston Williams** and **Forrest Hussey**, the company began making pumps and auto parts, before pivoting to manufacturing molders. Today, it offers four molders, along with profile knives. Original Saw Company purchased the historic DeWalt division of radial-arm saws, in 1990, and expanded its product line to include beam saws, cut off saws, and material handling products. For info, visit www.originalsaw.com and www.williamsnhussey.com/.

GROWING MARKET FOR WOOD SLABS

The market for massive wood slabs is expected to grow significantly over the next decade. In a report by **Fact.MR**, demand is predicted to increase 5% per year, becoming a \$2 billion global industry. The greatest demand will be in North America and Europe, with a greater desire for unique custom furnishings. The most popular slabs will be Mahogany, over 30" in width, for use as coffee tables. The report is summarized at: www.factmr.com/.

KOBALT CHAINSAW RECALL

Hongkong Sun Rise Trading has recalled its **Kobalt 40-volt Lithium Ion Cordless Electric Chainsaw**, sold exclusively nationally at **Lowe's** stores. The chainsaw power switch can remain in the "on" position, posing a laceration hazard to consumers. Consumers should immediately stop using the recalled chainsaws and contact Hongkong Sun Rise Trading for a free repair at the website: www.greenworkstools.com or by calling (855) 378-8826.

LUMBER PRICES REMAIN HIGH

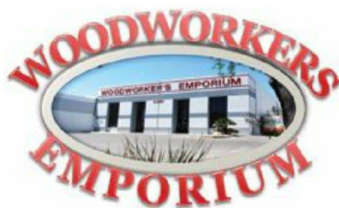
The cost of wood, especially for home building, will continue to remain high, until at least the end of the year. A primary cause is that some U.S. sawmills were shuttered due to coronavirus outbreaks, or simply from the belief that the pandemic would lead to lower demand. Instead, home construction remained strong, and "shelter-in-place" resulted in "massive" increases in do-it-yourself projects, causing low lumber inventories and some wood products tripling the price.

Another cause is U.S. trade policies, which placed 24% tariffs on imported softwood lumber from Canada. Canada filed a complaint with the World Trade Organization, which just ruled that the U.S. basis for the duties was unsubstantiated and the penalties broke global trading rules. Canada accounts for 90% of lumber imports into the U.S. It is hoped that, over the winter, the lumber distribution network can recover back to normal levels.

CRAFTING 'HIGH QUALITY' FURNITURE

Hong Kong authorities have discovered a new way of attempting to smuggle drugs. Overseas drug dealers are soaking wood, used to make furniture, with liquefied methamphetamine. When the shipped furniture arrives at the destination, the furniture is broken apart, and the drug is extracted. Police are determining how much ice could be extracted from the wood and whether this intercept was an on-going activity or an experiment to see whether such a drug-trafficking method could work.

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OPPORTUNITIES



John Harper
(Phoenix, AZ)
Humidor Cabinet
Spanish Cedar, Olive Wood, gold
mother of pearl, Ebony, Poplar



Paul Schürch
(Santa Barbara, CA)
Waldo's Coffee
Hawaiian Mango, Koa,
Mahogany

CRAFTSMAN'S CHALLENGE AWARDS

The *Veneer Tech Craftsman's Challenge Awards* is the premier showcase, recognizing excellence in woodwork featuring the use of natural veneer and wood products. This 15th annual competition, presented by the **Woodworking Network**, attracted 80 entries, competing in categories of *Cabinetry, Furniture, Marquetry, Specialty Products, and Student Design*.

The 2020 Grand Prize of \$3,000 went to **Patrice Lejeune** of Los Angeles, CA. His *Treasure Box III* (shown on the cover) features spectacular marquetry on the outside, intricate interior drawers, secret compartments, and an ornate pedestal. (See Patrice's *Profile* on pages 40-41).

Category winners were: **CABINETRY**: John Harper of Phoenix, AZ for his *Humidor Cabinet*; **FURNITURE**: David Lamb of Canterbury, NH, for his *Four Seasons of Acadia* cabinet; **MARQUETRY**: Paul Schürch of Santa Barbara, CA for his *Waldo's Coffee* wall hanging; **SPECIALTY PRODUCTS**: Dusan Rakic of Serbia for his veneer painting *Helena*; and **STUDENT DESIGN**: James Moore of Northern Vermont University for his *Curved Cabinet*. Honorable Mentions were awarded to Ken Cowell of Yorba Linda, CA; Jerry Spady of Oak Ridge, TN; and Jeff Grossman of Phoenix, AZ.

Entries for the 2021 competition will open Jan. 1. Winners will be announced during next summer's **AWFS Fair** in Las Vegas, NV. For info and to view past winners, visit the web site: www.woodworkingnetwork.com/community/.



Jerry Spady
(Oak Ridge, TN)
Homage to the Sciences



Leo Little
(Austin, TX)
Hepplewhite
Sideboard
Mahogany,
various woods

OPPORTUNITIES



Dusan Rakic (Serbia)
*Helena—Summer Theme—
 The Beauty of Youth*
 Cherry, Indian Apple, Madrone,
 Maple, Spalted Maple, Maple
 burl, Walnut



James Moore
 (Canaan, NY)
Curved Cabinet
 Quilted Big Leaf
 Maple, Gaboon
 Ebony, Figured
 Sugar Maple



Jeff Grossman
 (Phoenix, AZ)
Love Blossoms



Kevin Irvin
 (Phoenix, AZ)
Waterfall Wall Cabinet
 Blue dyed veneer

Ken Cowell
 (Yorba Linda, CA)
Rose Table
 Iron Bark Eucalyptus, Ebony, Maple, Holly



David Lamb
 (Canterbury, NH)
Four Seasons of Acadia
 White Birch, Red Birch,
 Curly Soft Maple



OPPORTUNITIES

2021 WESTERN DESIGN CONFERENCE

Though the 2020 *Western Design Conference Exhibit & Sale*—held annually in September at the Snow King Center in Jackson Hole, WY—was cancelled due to COVID-19, plans for 2021 are underway. This event celebrates Western-style craftsmanship in furniture, fashion, and home accessories, featuring nearly 100 exhibitors and awarding over \$18,000 in prize money. The objectives of the event are to promote one-of-a-kind works and direct relationships between buyers and artists. The 2021 show is scheduled for Sept. 9-12. For info, visit the web site: www.westerndesignconference.com or call (307) 690-9719.

ARIZONA WOODWORKING SHOW

The 32nd annual *Desert Woodcarving Show and Sale* is the showcase for all forms of Arizona woodworking, Feb. 27-28. The show is accepting work by carvers, fine furniture makers, and woodturners. Preregistration entry forms should be postmarked by Feb. 1. For info, visit the website: www.desertwoodcarvingshow.com or contact **Herb Miller**, (480) 273-7176.

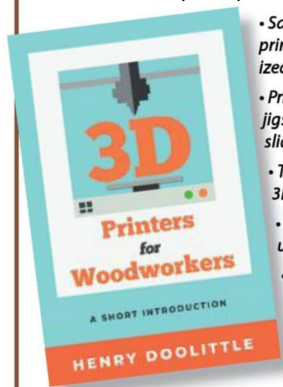
DRAWING & SMALL SCULPTURE

Del Mar College in Corpus Christi, TX hosts its 54th annual *National Drawing and Small Sculpture Show*, Feb. 19-May 7. This exhibit attracts works by contemporary artists from across the country. Entry deadline is Nov. 30, and there will be \$7,500 in Purchase Awards. For info: www.delmar.edu/offices/art/show.html.

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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/.

CRISIS MODE

The **Orange County Center for Contemporary Art** in Santa Ana, CA presents *Car Culture*, Feb. 6-20. This exhibit explores our culture's obsession with cars. Entry deadline is Dec. 30. For info, visit the website: www.occca.org/.

HOME

The **Arc Gallery** in **San Francisco, CA** hosts *Home*, May 15-June 12. Open to all media, this exhibit asks artists "What does 'home' mean to you?" Entry deadline is Mar. 15. For info, visit the website: www.arc-sf.com/.

VOCATIONAL TEACHER GRANTS

The **Center for Furniture Craftsmanship (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." 2021 deadline is Dec. 31. For info, email **Ellen Dyer** at: ellen@woodschoool.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 Rousseau**, along with speaking, teaching, and exhibition opportunities, are available. Application deadline is Nov. 30. For more info, visit the website: www.intersectionsstudio.com or call: (519) 371-4998.

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.

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.furnsociety.org/.

A'DESIGN AWARD & COMPETITION

The international *A'Design Award and Competition* aims to highlight the excellent qualifications of best designs, design concepts, and design-oriented products worldwide, in all creative disciplines and industries. Among the various categories are *Furniture, Homeware, and Decor Items Design*, and various benefits and exposure will be provided to winners.

Among the recent winners were **Jules S. Jaffe** of La Jolla, CA and **Andres Marino Maza** of Spain. The 2021 entry deadline is Feb. 28. For info, visit the website: www.adesignaward.com/.



Zig Stool
Jules S. Jaffe
(La Jolla, CA)



Nina & Beni Chair
Andres Marino
Maza
(Spain)

IDAHO ARTISTRY IN WOOD

The 2021 *Idaho Artistry in Wood Show* will be held Apr. 24-25 at **Jack's Urban Meeting Place** in Boise, ID. At this annual show, competitors from all skill levels (beginner-expert) are invited to submit their carvings, scrollwork, turnings, woodburning, marquetry, fine woodworking, gourds, and intarsia for display, judging, and sale. Open to all woodworkers, the pre-registration deadline is Apr. 23. For info, visit the website: www.idahoartistryinwood.net or call: **Doug Rose**, (208) 856-8856.

BIRD HOUSE COMPETITION

The **Ogden Nature Center** in Ogden, UT hosts its 28th annual *Birdhouse Competition and Exhibit*, Apr. 7-June 26. Open to all makers and materials, birdhouses must be functional for display and utilization by the wildlife outside. Entries, to be delivered Mar. 15-20, must be original designs—no kits—utilizing environmentally-sensitive materials. A variety of cash awards will be presented. For info, visit the website: www.ogdennaturecenter.org or call: (801) 621-7595.

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.



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OPPORTUNITIES

WEST COAST ART BIENNIAL

The 7th West Coast Biennial Juried Art Exhibition is taking place Jan. 29-Apr. 11 at Turtle Bay Exploration Park in Redding, CA. This show features both established and emerging West Coast artists, working in painting, drawing, printmaking, photography, sculpture, and mixed media. Entry deadline is Nov. 6, and nearly \$6,000 will be awarded. For info, visit the website: www.turtlebay.org/biennialcompetition or call: (530) 242-3108.

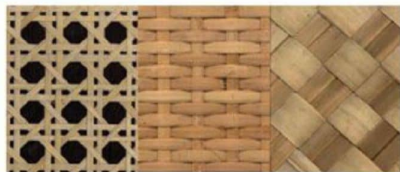
HOUSTON CRAFT RESIDENCY PROGRAM

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

WORLD OF WEARABLE ART

For over 30 years, the *World of Wearable Art Awards Competition* in New Zealand has showcased cutting-edge fashion in unusual design and materials by designers/makers from around the world. Past winners have included garments made of wood. The 2021 entry deadline is Mar. 26, and 33 prizes worth over \$120,000 will be awarded. For info, visit the website: www.worldofwearableart.com/.

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WOODWORKING ARTIST OF THE YEAR

The **Forest Heritage Center** in Broken Bow, OK is soliciting entries for its 2021 *Master Woodworking Artist of the Year* exhibition. Open to all woodworkers, work by juried finalists will be exhibited at the Center in the annual event, Mar. 7-May 9, and a winner will be crowned *Master Woodworking Artist of the Year*. Entry deadline is Jan. 31, and prizes include Cash Awards. For info, visit the website: <http://forestry.publishpath.com/artist-of-the-year-application> or call: (580) 494-6497.

WASHINGTON STATE ART

The **Collective Visions Gallery** in Bremerton, WA hosts its 2021 *CVG Show*, Jan. 23-Feb. 26. This 14th annual Washington state juried art competition features work in photo/digital, 2-dimensional, and 3-dimensional art. Entry deadline is Nov. 29, and up to \$9,000 in cash and purchase prizes will be awarded. For info, visit the website: www.cvgshow.com or call: (360) 377-8327.

BIRDS IN ART

The **Leigh Yawkey Woodson Art Museum** in Wausau, WI seeks submissions for *Birds in Art 2021*, to be exhibited in the Fall. Open to all artists working in any 2-D and 3-D media, this prestigious exhibition of avian art—with associated publication—will be exhibited at the Woodson Museum in the Fall and travel up to a year. With an April entry deadline, approximately 100 artists will be selected to participate. The museum generally acquires 4-5 works for its collection. For info, visit the web site: www.lywam.org or call: (715) 845-7010.

ART JEWELRY AWARD

The **Art Jewelry Forum** offer assistance to mid-career jewelry artists to foster development of their careers. The *Susan Beech Mid-Career Artist Grant* provides \$20,000 toward the completion of a significant jewelry-related project. Submission deadline is Jan. 10. For info, visit the website: www.artjewelryforum.org/.

CAL NATIONAL

The **Conroe Art League** in Conroe, TX hosts the 6th annual *CAL National*, Mar. 3-Apr. 1. With \$6,000 in awards, entry categories are: *Drawing, Painting, Photography, and 3D/Mixed Media*. Open to all media, entry deadline is Dec. 8. For info, visit the website: www.conroeartleague.com/.

FORMICA STUDENT COMPETITION

Every year, the **Formica Corporation** sponsors the *FORM Student Innovation Competition*, in which students design furniture pieces for residential spaces, utilizing Formica products. In 2020, entries were received from more than 175 architecture and interior design students across the U.S. and Canada. 2021 entry deadline is Mar. 12. For info, visit the website: www.formica.com/en-us/campaigns/form-competition/.

ANDERSON RANCH RESIDENCIES

Anderson Ranch Arts Center offers artists—including furnituremakers and wood artists—the opportunity to pursue creative directions—not possible in their own studios—by providing studio space and staff support. Residencies are available for 10 weeks in Fall 2021 or Spring 2022. Scholarships and assistantships are also available for the summer program, with an application deadline of Feb. 14. For info, visit the web site: www.andersonranch.org or call: (970) 923-3181 x216.

OPPORTUNITIES

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 they will be auctioned to benefit the POP program. For info: www.woodturner.org/.

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 furniture making 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. This annual competition features 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.

PORT TOWNSEND SCHOLARSHIPS

The **Port Townsend School of Woodworking** offers scholarships for attending several 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.ptwoodschool.org/scholarship/ or call: (360) 344-4455.

ROCKLAND WOODS RESIDENCY

Rockland Woods, located in a 100-year old forest on the Washington's Kitsap Peninsula, will host its *Fall 2021* residency, Oct. 4–25. Open to Washington and Oregon residents, 12 artists will be offered free accommodations, chef services, and studios, including a full woodshop. Application period opens Jan. 15. For info, visit the website: www.rocklandresidency.com/.

BELLEVUE ART MUSEUM BIENNIAL

The **Bellevue Art Museum** has altered the format of its *BAM Biennial*. Rather than specific media based, the theme of the 2021 show is *Architecture and Urban Design*, open to all media. Entry deadline is Jan. 1. For info, visit the website: www.bellevuearts.org or email: benh@bellevuearts.org.

DRAWING & SMALL SCULPTURE

Del Mar College in Corpus Christi, TX hosts its 54th annual *National Drawing and Small Sculpture Show*, Feb. 19–May 7. This exhibit attracts works by contemporary artists from across the country. Entry deadline is Nov. 30, and there will be \$7,500 in Purchase Awards. For info: www.delmar.edu/offices/art/show.html.

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AWFS STUDENT COMPETITIONS

The **Association of Woodworking and Furnishings Suppliers (AWFS)** will again host two student competitions at the 2021 *AWFS Fair*, July 20–23, 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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OPPORTUNITIES

TRAINING FELLOWSHIPS IN FRANCE

The **American Friends of Coubertin** have announced the availability of training fellowships for September 2021-July 2022 in woodwork, metalwork, and stonework at the **Coubertin Foundation** outside Paris, France. Applicants should have at least 2-3 years of post-apprenticeship work experience in their craft, be accomplished, and seeking master skills. Training and experience for selected craftsmen is provided through historical restoration projects and new commissions from individuals and corporations. Thus, trainees are provided with a real working environment. Application deadline is Jan. 31. For info, visit the website: www.afcoubertin.org/.

NATIONAL CRAFT EXHIBIT IN IOWA

The **Octagon Center for the Arts** in Ames, IA presents its 52nd annual *National All Media Exhibition*, Mar. 5-Apr. 10. This juried exhibition will show approximately 65 pieces in clay, fiber, glass, metal, mixed media, painting, paper, and wood. Entry deadline is Jan. 15, with cash awards. For info, visit the website: www.octagonarts.org or call: (515) 232-5331.

SMALL WORKS — BIG TALENT

The **Las Laguna Gallery** in Laguna Beach, CA hosts 2021 *small works - BIG TALENT*, Jan. 7-30. Open to all media, this exhibit feature small art pieces (no larger than 18" in any dimension), with big impact. Entry deadline is Dec. 13. For info, visit the website: www.laslagunagallery.com/.

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ROCKLER DESK CHALLENGE

With so many more people working or studying from home, there is great demand for unique desk designs. **Rockler Woodworking & Hardware** hosts its latest competition—the *Rockler Desk Challenge*—inviting submissions of custom-made work surfaces. Pictures should be posted on Instagram using the hashtag #RocklerDeskChallenge by Nov. 5. Prizes include Rockler Gift Cards. For info, visit the website: www.rockler.com/desk-challenge/.

FLORIDA TUITION SCHOLARSHIP

The **Florida School of Woodworking** is awarding *The Makers Hand* scholarship to cover tuition costs for a 2021 class. Applicants must be between 16-25 years old, have the desire to engage in craft, and a creative mind. Submission deadline is Dec. 31. For info, visit the website: www.schoolofwoodwork.com/scholarships or call: (813) 223-3490.

THE HOPPER PRIZE

The *Hopper Prize* offers 5 individual artist grants in the amount of \$1,000 to advance careers. In addition, 30 artists will have their work archived at hopperprize.org, selected work will be featured on the Instagram feed @hopperprize, and winners will gain exposure in the journal *Insights into Contemporary Art*. Open to all media, the entry deadline is Nov. 17. For info, visit the website: www.hopperprize.org/.

JOYFUL WORKS

The **Klamath Art Association and Gallery** in Klamath Falls, OR is hosting *Joyful Works: Reconnecting with What Matters*, Feb. 7-28. Open to all media, this exhibit features work that illustrate what brings happiness, joy, and positivity, i.e. using art to express passion. Entry deadline is Jan. 28. For info, visit the website: www.klamathartgallery.blogspot.com or call: 541-883-1833

EMERGING ARTISTS

SlowArt Productions presents *Emerging Artists 2021*, the 29th annual competition, devoted to the discovery, introduction, and promotion of emerging artists. Open to all media, selected work will be exhibited, Mar. 4-27, at the Limner Gallery in New York, with a \$1,000 cash award. Entry deadline is Nov. 30. For info, visit the website: www.slowart.com/limner/.

ST. JUDE ORNAMENT CONTEST

Turners Warehouse in Gilbert, AZ hosts its 2nd annual *St. Jude Ornament Contest*. Prizes include a variety of woodturning tools and supplies, and all ornaments will be auctioned to benefit St. Jude Hospital. Entry deadline is Nov. 11. For info, visit the website: www.turnerswarehouse.com/.

SMALL WORKS INSPIRED BY POETRY

Ocoee Cultural Arts Foundation in Watkinsville, GA presents *Small Works Inspired by Poetry*, Jan. 15-Feb. 26. Open to all media, this exhibit features artwork influenced by one of five poems. Entry deadline is Dec. 1. For info, visit the website: www.ocaaf.com/.

IDAHO FALLS NATIONAL EXHIBITION

Idaho Falls Arts hosts its 13th annual *Idaho Falls National Exhibition*, Mar. 18-May 30. This national exhibition features work in all media, with \$2,500 in awards. Entry deadline is Jan. 13. For info, visit the website: www.idahofallsarts.org.

OPPORTUNITIES



Paul Schürch
(Santa Barbara, CA)
Night Palm



Werner Pyka
(San Diego, CA)
Five Game Federal Demilune

WOOD: A FURNITURE SHOW XII

The **Escondido Arts Partnership Municipal Gallery** in Escondido, CA hosts its annual *Wood: A Furniture Show XII*, Jan. 8-Feb. 26. Curated by furniture maker **Brian Murphy**, Southern California woodworkers are invited to submit contemporary furniture, art furniture, traditional furniture, veneering, and marquetry furniture, and woodturning for display consideration.

At the 2020 exhibition, **Werner Pyka** (San Diego) won the *Best of Show* for his *Five Game Federal Demilune Table*. Other winners were **Paul Schürch** (Santa Barbara) for his *Night Palm* wall hanging (*Craftsmanship*); **Charlie Gunderson** (San Diego) for his *Leaf Table* (*Design*); **Steve Zonce** (San Diego) for *A Tribute to Tim* (*Finish*); and **Paul Webb** (Palomar College) for his *Textured Wall Sculpture* (*Student*).

The 2021 entry deadline is Dec. 19. \$8,000 in awards will be presented, and sales of work are encouraged. For info, visit the website: www.escondidoarts.org or call: (760) 480-4101.



Steve Zonce
(San Diego, CA)
A Tribute to Tim

Charlie Gunderson
(San Diego, CA)
Leaf Table



Paul Webb
(Palomar College)
Textured Wall Sculpture



WHAT'S HAPPENING

TEXAS FURNITURE SEMINAR

The **Kerr Arts & Cultural Center** in **Kerrville, TX** hosts its annual woodworking seminar on Nov. 14, in conjunction with the *Opening Reception* for the 21st annual *Texas Furniture Makers Show*, Nov. 5-Dec. 18. Featured speaker is **Andy Rawls**, addressing the topic of using social media for professional promotion. Andy is a handcrafted furniture maker, with a successful *YouTube* channel. For info, visit the website: www.kackerrville.com or call: (830) 895-2911.

THE WOODWORKING SHOWS

The Woodworking Shows again will not be coming to the West Coast this season. Though the 12-city schedule is not totally finalized, it does include events in **St. Louis, MO** (Feb. 5-7) and **Kansas City, MO** (Mar. 12-14), dependent upon COVID-19 conditions. These shows feature a variety of educational offerings and equipment and supply vendors, demonstrating products for professional and hobbyist woodworkers. For the latest schedule and details, visit the web site: www.thewoodworkingshows.com or call: (800) 826-8257.

PORTLAND WILDLIFE ARTS FESTIVAL

The 40th annual *Wildlife Arts Festival* takes place Nov. 20-22, in **Portland, OR**. This charitable event raises funds for the Audubon Society of Portland and features nature-related art, books, birdhouses, a silent auction, and more at **Pure Space**, 1315 NW Overton, Portland, OR. For info, visit the website: wildartsfestival.org or call: (503) 292-6855.

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. 6-15, allowing participation from the comfort of your own home. It will include tours, lectures, panel discussions, and more. Among the offerings is a 90-minute pre-recorded video, *A Woodworker's Journey: Discovering Sam Maloof*, available Nov. 11-15. For info, visit the website: www.pasadenaheritage.org or call: (626) 441-6333.

YUMA SYMPOSIUM

The 2021 *Yuma Symposium*—which annually takes place in February in **Yuma, AZ**—is being cancelled, due to uncertainty related to the coronavirus. Hopefully, the event will be resumed in February, 2022. This annual art-filled event includes slide lectures and demonstrations by internationally-recognized and emerging artists, in all media. For info, visit the web site: www.yumaartsymposium.memberlodge.org or call: (928) 782-1934.

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/.

Locally Salvaged Urban Wood

Looking for salvaged or reclaimed woods, lumber, or finished products?

Urban Wood Network members can help.

Go to **UrbanSalvagedWoods.com** to find your local source for renewable, sustainable resources.



Urban Salvaged & Reclaimed Woods has partnered with **Urban Wood Network**, a multi-state collaborative project promoting full-circle urban forestry management helping to provide a sustainable, renewable resource to beautify our homes and neighborhoods.

Discover the Benefits of Salvaged & Reclaimed Woods at UrbanSalvagedWoods.com



Nov. 20—Arbor Day Foundations Partners Speaker Webinar—urbansalvagedwood.com

WHAT'S HAPPENING

2021 AWFS FAIR REGISTRATION OPENS

The 57th biennial **AWFS®Fair** will take place, July 20-23 at the Las Vegas Convention Center in **Las Vegas, NV**. Sponsored by the **Association of Woodworking & Furnishings Suppliers (AWFS)**, this will be the largest North American woodworking show of the year, featuring woodworking equipment and technology, supplies, services, exhibitions, and educational activities. A Fair Pass is \$50; special pricing for educators and students. For info, visit the website: www.awfsfair.org or call: (800) 946-2937.

PERIOD FURNITURE MAKERS CONFAB

The 2021 *Colonial Williamsburg Working Wood in the 18th Century* conference will be held, Jan. 14-17, in **Colonial Williamsburg, VA**. The theme of this 23rd annual event is *Back to Work: Functional Furniture for Home and Shop*, and presentations will explore furnishings, fixtures, and tools designed for work at home and in the shop. Faculty includes **Christopher Schwarz, Bob Van Dyke** and the Master Craftsmen of Colonial Williamsburg. For program info, visit the website: www.colonialwilliamsburg.com/learn/conferences or call: (800) 603-0948.

OREGON WOODTURNING SYMPOSIUM

The **Oregon Association of Woodturners** presents its 4th biennial *Woodturning Symposium*, Mar. 19-21, at the Linn Expo Center in **Albany, OR**. Demonstrators include **Nick Agar, Sally Ault, Benoit Avery, Christian Brispiere, Nick Cook, Cindy Drozda, Kurt Hertzog, Tom Lohman, and Dan Tilden**. The event also features a trade show and *Instant Gallery*. For info, visit the web site: www.oregonwoodturningsymposium.com.

KITCHEN & BATH, BUILDING SHOWS

The 2021 *Kitchen & Bath Industry Show* and the *International Builder's Show*—scheduled for Feb. 9-11, in **Orlando, FL**—will be held as virtual events. Registration is free for all NKBA and NAHB members. For info, visit www.kbis.com or www.buildershow.com/.

BUILD EXPO USA

Build Expo USA conducts building and construction shows, featuring dozens of industry leading seminars & hundreds of exhibitors. Upcoming regional shows are scheduled for **Austin, TX** (Jan. 26-27) and **Los Angeles, CA** (Feb. 24-25). For info, visit the website: www.buildexpousa.com or call: (512) 249-5303.

REDWOOD LOGGING CONFERENCE

The 83rd annual *Redwood Regional Logging Conference* will be held Mar. 18-20 in **Uiah, CA**. This event features educational sessions, competitions, and demos of portable sawmills, from around the country, as well as a logging show. For info, visit the website: www.rllc.net or call: (707) 443-4091.

TOOL SWAP MEETS

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

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

URBAN WOOD ACADEMY

The **Urban Wood Network** is partnering with the **Arbor Day Foundation, the Urban Wood Academy, and Dovetail Partners** to host the first ever national *Urban Wood Network* event on Nov. 20, in conjunction with the **Partners in Community Forestry Virtual Experience**. This 3-hour event will feature experts from each link in the urban wood supply chain, who will share stories from across the county of how municipalities and businesses have overcome barriers to build successful urban wood programs and industry in local markets. Municipalities, arborists, sawyers, wood workers, retailers, advocates, and agencies are invited to participate in this virtual event and to join together under a united voice to advance the urban wood movement. For more info or to register for the Webinar, visit the website: www.urbansalvagedwoods.com/.

WEEKEND WITH WOOD MAGAZINE

Wood Magazine again has rescheduled its 8th annual *Weekend with Wood* to Mar. 13-16, 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, Sam Hamory, Jim Heavey, Bob Hunter, Randy Johnson, Russ Mason, Randy Maxey, John Olson, Don Roden, Craig Rueggsegger, Brian Simmons, David Thiel, George Vondriska, and April Wilkerson**. For info, visit the website: www.weekendwithwood.com or call: (888) 636-4478.

NATIONAL ARTS & CRAFTS CONFERENCE

Due to the coronavirus, the 34th *National Arts and Crafts Conference*—held annually in February at the beautiful Omni Grove Park Inn in **Asheville, NC**—is being converted into a virtual event. Plans are underway to create a virtual conference and selling show, featuring recorded seminars, live discussion groups, demonstrations, virtual walking tours, book clubs, house tours, resource guides, on-demand videos, and links to exhibitors' websites and selling platforms. Details will be announced at the website: www.arts-craftsconference.com or call: (828) 628-1915.

NAMM GOES VIRTUAL

The **National Association of Music Merchants** holds its 2021 *NAMM Show*, as a week-long *Believe in Music* virtual event. Starting Jan. 18, this event will consist of a worldwide marketplace of musical instruments and supplies, education programming, and networking opportunities. For info: www.namm.org/.

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.

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.

- Nov. 14-15 *Art on the Prairie* in **Perry, IA**. For info: www.artontheprairie.org/.
- Nov. 21-22 *Kaw Valley Woodcarvers* at Ramada Downtown, **Topeka, KS**. For info: www.kawvalleywoodcarvers.org/.

ON EXHIBIT



Eric Nanson (Oak Run, CA)
Chocolate Bar Bench
Black Walnut
(18" h, 72" w, 24" d)



Melinda Brown (Redding, CA)
Pining Away for You
Ponderosa Pine, Pine needles
(19" h, 42" w, 13 1/2" d)

TURTLE BAY EXPLORATION PARK

844 Sundial Bridge Dr., Redding, CA (530) 243-8850

The Turtle Bay Exploration Park hosts *Bench Press: Please Be Seated—Please*, thru Jan. 10. Curated by **Alice Porembski**, this multimedia exhibition features communal seating by 13 California artists.

Contrasted with chairs, the bench can be instrumental in exploring the importance of community. The name 'banco' (bench) derives from early Roman times when it was the place where financial dealings occurred. Fast forward from these venerable beginnings to the present, benches have a communal cultural function. In society, they provide a place to rest in public; sit and commune with nature; contemplate art in a museum; or spend time with a friend, the birds, or your cell phone.

From an organic archipelago of Redwood to an intricately crafted, tiny netsuke carving, these artists explore the nooks and crannies of bench forms. Some bring philosophy, empiricism, and spirituality into the end product. Some depict abstractions or the beauty of the natural world. All bring the vision and maker skills that come with experience in life and the practice of art and composition.

For info on the exhibition, visit the website: www.turtlebay.org/.

Alice Porembski (Redding, CA)
Fiddleback
Figured Maple, Claro Walnut, threaded rod, brass fittings
(19" h, 57" w, 12" d)



Stan Sours (Round Mountain, CA)
Hand in Hand, Face to Face,
Carved, painted wood
(44" h, 39" w 21" d)



ON EXHIBIT



Nick Lamb (Riverside, CA)
*A Demonstration of the
Amazing Wonderland
Self-Leveling Bench*
Boxwood, buffalo horn,
mammoth ivory tusk
(2" h, 3 3/4" w, 1 1/2" d)

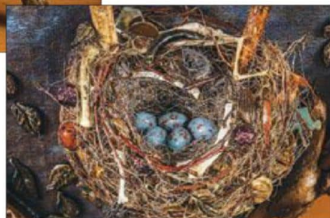


Stan Sours
(Round Mountain, CA)
Tongue 'n Cheek
Carved, painted wood
(36" h, 54" w, 26" d)



Colleen Barry
(Redding, CA)
Raven's Roost & Details
Wood, mixed media
(45" h, 51" w, 30" d)

Michael Cullen (Petaluma, CA)
The Archipelago Benches
Salvaged Redwood (*Sequoia
sempervirens*)
(28", 48", & 36" w, 16" h)



ON EXHIBIT

1+1=1 GALLERY

434 N. Last Chance Gulch, Helena, MT (406) 431-9931

1+1=1 Gallery presents *Woodworking Show*, thru Nov. 15. This show features furniture by **Tim J. Carney**, wood carving by **Dan McArdle**, and wood vessels by **Boyd Carson**.

203 FINE ART

1335 Gusdorf Rd., Ste. I, Taos, NM (575) 751-1262

203 Fine Art presents *Contemporary Art*, thru Nov. 30. This multimedia exhibit features five Taos-area artists, including studio wood artist **Dean Pulver**.

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*, thru Dec. 27. This annual members' show features work related to baseball or taking responsibility (see pages 34-35).

ARTWOOD

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

Artwood features *Holiday Ornaments* by ten local woodworkers in November. In December, *Holiday Gifts* will feature new woodwork by 80 artists.

AUSTIN STUDIO TOUR

Austin, TX www.bigmedium.org

The *Austin Studio Tour* will be conducted as a virtual event and catalog, Nov. 14-22. Over 300 studio artists and galleries, featuring works in all medium, will be featured in pre-recorded and live stream formats.

BAINBRIDGE ISLAND MUSEUM OF ART

550 Winslow Way E., Bainbridge Island, WA (206) 842-4451

The Bainbridge Island Museum of Art presents *Peregrine O'Gormley: Old Tree*, thru Dec. 31. This solo exhibit features various series of sculptures of wildlife in carved wood, bronze, stainless steel, and mixed media by **Peregrine O'Gormley**.

BEST OF THE NORTHWEST

www.nwartalliance.com (206) 525-5296

The **Northwest Art Alliance** will hold its 32nd annual *Fall Best of the Northwest* as a virtual event, Nov. 18-Dec. 3, as well as its annual *Holiday Market*, Nov. 23-Dec. 3. These annual shows feature work by more than 100 artists in all craft media.

GREG KUCERA GALLERY

212 Third Ave. S., Seattle, WA (206) 624-0770

The Greg Kucera Gallery presents *Sacred Games*, thru Nov. 7. This exhibit features new sculptural woodwork by **Humaira Abid**.

HARWOOD MUSEUM OF ART

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

The Harwood Museum of Art presents *Contemporary Art/Taos*, thru Apr. 18. This multimedia exhibition features 28 works by local artists, including woodworkers **Gray Mercer**, **Dean Pulver**, and **Izumi Yokoyama**. The museum also has extended **Dean Pulver's** solo show, *Elemental Resonance*, thru February.

HAWAII OPERA HOUSE

848 S. Beretania St., Honolulu, HI (808) 596-7372

The Hawaii Opera House hosts the *2020 Hawaii's Woodshow*,

thru 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., Ste. B, Honolulu, HI (808) 521-1812

The **Hawai'i Craftsmen** presents *Hui Mea Hana*, thru 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**.

KERR ARTS & CULTURAL CENTER

228 Earl Garrett, Kerrville, TX (830) 895-2911

The Kerr Arts & Cultural Center presents the 21st annual *Texas Furniture Makers Show*, Nov. 5-Dec. 18. This juried show is a statewide competition, showcasing the best regional custom furniture makers.

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.

LOVELAND MUSEUM

503 N. Lincoln Ave., Loveland, CO (970) 962-2410

The Loveland Museum presents *Flora & Fauna*, Nov. 14-Jan. 10. This exhibit features natural world and animal sculptures by **Ellen Woodbury** and **Kathryn Vinson**, in stone, wood, copper, and bronze.

MANITOU GALLERIES

225 Canyon Rd., Santa Fe, NM (505) 986-9833

The Manitou Galleries presents *Extraordinary Encounters*, thru Nov. 8. This 3-person show includes animal wood sculptures by **Jim Eppler**.

MUSEUMS OF SONOMA COUNTY

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

Due to the coronavirus and uncertainty of the wildfires, the Museums of Sonoma County will host a modified version of the annual *Artistry in Wood* exhibition, Dec. 12-Feb. 28. This showcase will be limited to selections by the museum staff of work by members of the **Sonoma County Woodworkers**.

OREGON CONVENTION CENTER

777 NE. M. L. King, Jr. Blvd., Portland, OR (503) 222-0533

The rescheduled *Gathering of the Guilds* is being held Oct. 30-Nov. 1. At this event, Oregon crafts guilds come together to exhibit members' work, including the **Guild of Oregon Woodworkers**, **Oregon Potters**, **Creative Metal Arts Guild**, **Oregon Glass Guild**, **Portland Bead Society**, and the **Portland Handweavers Guild**.

ON EXHIBIT

PENCE GALLERY

212 D St., Davis, CA (530) 758-3370

The Pence Gallery presents *Firewood*, thru Nov. 29. This installation by **Chris Daubert** features multiple hand carved, wooden sculptures of solitary objects, each created from a single piece of firewood.

PORT TOWNSEND WOODWORKING

209 Monroe St., Port Townsend, WA (360) 774-0024

Due to Covid-19, the **Splinter Group of Port Townsend** holds its annual *Port Townsend Woodworkers' Show*, Nov. 7-15, in the display windows of Olympic Art & Office and Coldwell Banker. Participating woodworkers are **Lacey Carnahan, John Edwards, Steve Habersetzer, Michael Hamilton, David Kellum, Tim Lawson, Kevin Reiswig, Seth Rolland, and Matthew Straughn-Morse.**

SAN LUIS OBISPO STUDIO TOUR

San Luis County, CA (805) 544-9251

The annual *San Luis Obispo Open Studio Tour* has been converted to a virtual event, thru December. Among the 90 multimedia artists are furnituremaker **Roger Combs** and woodturner **Barry Lundgren.**

SANGRE DE CRISTO ARTS CENTER

210 N. Santa Fe Ave. Pueblo, CO (719) 295-7200

The Sangre de Cristo Arts Center presents *Line + Shape + Color + Noise*, thru Jan. 17. This exhibit showcases over 100 new colorful sculptural works by former toymaker **Sean O'Meallie.**

SAWDUST ART FESTIVAL

935 Laguna Canyon Rd., Laguna Beach, CA (949) 494-3030

The *Sawdust Winter Fantasy Art & Craft Show* takes place over five weekends, from Nov. 18-Dec. 17. The holiday sales event features 175 multimedia craft artists, including woodworkers **Matthew Bigler, Stephen Dennis, Christian Drake, Dr. Neon, Pegah Eidipour, John Enfield, Brett Keast, Michael Scott, Andrew Soliz, David Sullenger, Terry Tuzzolino, and Loyd Walter.**

SCOTTSDALE CIVIC CENTER PLAZA

7380 E. Second St., Scottsdale, AZ (480) 968-5353

The *26th Annual ArtFest of Scottsdale* takes place Nov. 21-22. Over 150 select artists and authors will show and sell one-of-a-kind works of art, including a half-dozen woodworkers.

SHEMER ART CENTER

5005 E. Camelback Rd., Phoenix, AZ (602) 262-4727

The Shemer Art Center presents *Reclaimed*, Nov. 4-Jan. 7. This group exhibition features artwork created using recycled materials.

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*, thru Jan. 10. This exhibition includes more than a dozen hand-crafted, whimsical miniature dwellings designed and created by wood sculptor **Mike Medow.**

TUCSON BOTANICAL GARDEN

2150 N. Alvernon Way, Tucson, AZ (520) 326-9686

The Tucson Botanical Garden presents *Bird Houses and Nests*, thru Jan. 3. In conjunction with **SculptureTucson**, this exhibit features large-scale outdoor sculptures.

VERUM ULTIMUM ART GALLERY

3014 NE. Ainsworth, Portland, OR (347) 752-8915

The Verum Ultimium Gallery presents its 5th annual *Chasing Ghosts*, thru Nov. 25. Emphasizing the idea of revealing the unseen or the soul, multimedia works include a sculptural cutting board by **John Sheridan** and a diorama by **Donnal Poppe.**

WAILOA CENTER GALLERY

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

The Wailoa Center presents the annual *Hawai'i Nei Art Contest*, Nov. 6-Dec. 10. This exhibit consists of multimedia artwork featuring native species of the Hawaii Island.

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 Jan. 17. On display is a selection of historic bicycles from the late 19th and early 20th centuries.

WOOD SYMPHONY GALLERY

www.woodsymphony.com

The on-line gallery Wood Symphony presents a solo show of French turned wood artist **Yann Marot**, thru Nov. 8.

YAKIMA VALLEY COMMUNITY COLLEGE

1015 S. 16th Ave., Yakima, WA (509) 574-4875

The Larson Gallery at Yakima Valley Community College hosts its 65th annual *Central Washington Artists Exhibition*, Nov. 14-Dec. 12. This multimedia exhibition features work by regional artists.



THERE'S A FINE LINE BETWEEN PRICELESS AND WORTHLESS.



Artist Jon Brooks' New Hampshire studio — destroyed by fire, 2012

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.



Craft Emergency Relief Fund Artists' Emergency Resources
www.crafteemergency.org www.studioprotector.org

ORGANIZATIONAL NEWS



Christian Burchard (OR) turned a Madrone root burl, hollow form (approximately 1/8" thick, and **Greg Wilbur** (OR) mirrored Christian's form in a raised copper hollow form (each form is 6" h, 6" w, 6" d).



Julie Johnson (OR) made papers from Pacific Northwest native and invasive plants, and **Kailee Bosch** (CO) laminated them into a blank between pieces of Ash and turned small bowls (2 1/2" h, 4" dia.).

FROGWOOD COLLABORATIVE

Frogwood is collaborative, which explores the fusion of woodworking with other art media. Initiated by the **Pacific Northwest Woodturning Guild** in 2007 as a local weekend event, it has evolved into its own organization, attracting multimedia artisans from around the world for 5-days of collaboration and creativity.

Due to COVID-19, *Frogwood 2020* was not held. Instead, collaboration took place from afar. Artists began making parts for exchange with others for embellishment, and they were completion. 30 pieces were produced over the summer and virtually exhibited during an auction, in October, to benefit scholarships for young and new artists to participate in the next "live" event.

Frogwood 2021 is currently being planned for mid-August at Camp Colton in Colton, OR. For info, visit the website: www.frogwoodcollab.com/.



The *Yak* automaton was inspired by a hollow form bowl turned by **Sally Ault** (CA). **Sandy Huse** (CA) transformed the piece with wire, various woods, springs, plastic flies, milk and acrylic paint, gold leaf and gel pens (8 1/2" h, 9 1/2" w, 5 1/2" d).

Marjin Wall (OR) turned and carved the parts for the sculpture, and **Kimberly Winkle** (TN) painted everything and gold leafed the tips. (12" h, 16" w, 6" d).



Marjin Wall (OR) turned and cut Elm and Maple parts, and **Michael de Forest** (OR) sculpted, carved, and finished the sculpture with milk paint (14" h, 14" w, 7" d).



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.

CALIFORNIA

The **Bay Area Woodturners** will have virtual demos by **Cheryl Lewis**, Nov. 14; **Jim Rodgers**, Dec. 12; and **Seri Robinson**, Jan. 9. For info: www.bayareawoodturners.org/.

The **Orange County Woodworkers** will have a virtual presentation by Cerritos College Woodworking Chairman **Rueben Foat**, Nov. 5. For info: www.ocwoodworkers.org/.

The **San Diego Woodturners** will have virtual demos by **Mark Dryer**, Nov. 21; **Joe Fleming**, Dec. 12; and **Eric Lofstrom**, Jan. 16. For info: www.sdwat.org/.

Due to the coronavirus and regional wildfires, the 32nd *Artistry in Wood* exhibition at the Museums of Sonoma County, in Santa Rosa, is being replaced with an exhibit of pieces by members of the **Sonoma County Woodworkers**, Dec. 12-Feb. 28. For info: www.sonomawoodworkers.com/.

HAWAII

The **Hawaii Craftsmen** hold their annual *Statewide Exhibition*, thru Nov. 14, at the Downtown Arts Center in Honolulu. For info: www.hawaiicraftsmen.org/.

MISSOURI

The **Kansas City Woodturners** will have a virtual demo by **John Beaver**, Nov. 9. For info: www.kcwoodturners.org/.

NORTH DAKOTA

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

OREGON

The **Guild of Oregon Woodworkers** will exhibit at the rescheduled *Gathering of the Guilds*, Oct. 30-Nov. 1, at the Oregon Convention Center. The Guild will have presentations by **Darrell Peart**, Nov. 17, and **Dennis Loveland**, Dec. 15. For info: www.guildoforegonwoodworkers.org/.

The **Siskiyou Woodcraft Guilds** has cancelled its annual Thanksgiving weekend member exhibition and is organizing a virtual show on its website. For info: www.siskiyouwoodcraftguild.org/.

The **Willamette Valley Woodturners** will have a virtual demo by **Art Liestman**, Nov. 12. For info: www.willamettevalleywoodturners.com/.

TEXAS

The **Dallas Woodturners** will have a demo by **Rebecca DeGroot**, Nov. 19. For info: www.dallaswoodturners.com/.

The **East Texas Woodturners** will have virtual demos by **Fred Clause**, Nov. 14, and **Art Liestman**, Dec. 12. For info: www.east-texaswoodturners.org/.

The **Golden Triangle Woodturners** will have a demo by **Craig Timmerman**, Nov. 2, and a demo and hands-on workshops by **Glenn Lucas**, beginning Jan. 16. For info: www.gulfcoastwoodturners.org/.

WASHINGTON

The **Inland Northwest Woodturners** will have a virtual demo by **Craig Timmerman**, Nov. 5. For info: www.innwwoodturners.com/.

The **Northwest Corner Woodworkers** will focus on sanding,

Nov. 10, featuring **Jerry Couchman**, **Tom Dolese**, and **George Knutson**. For info: www.ncwawood.org/.

The **Northwest Washington Woodturners** will have a virtual demo by **Mike Peace**, Nov. 19. For info: www.nwawt.org/.

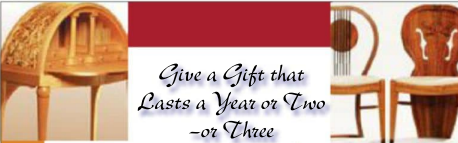
The **Seattle Woodturners** will have demos by **Adam Luna**, Nov. 12, and **Steve Sinner**, Dec. 10. For info: www.seattlewoodturners.org/.

Due to the coronavirus, the **Splinter Group of Port Townsend's** 14th annual *Port Townsend Woodworkers' Show* will be conducted as window displays on Tyler Street in the Fountain District of Port Townsend, Nov. 7-15. For info: www.splintergroup.org/.

NATIONAL

The **American Association of Woodturners** are offering a series virtual remote demonstrations. The upcoming schedule includes:

- Nov. 2 *Round Textured Coloured Platter* (Chris Parker)
 - Nov. 15 *Pens with Gems, Shells & Gold* (Scott Grove)
 - Nov. 22 *Snowflake Ornament with Secret Compartment* (Grove)
 - Nov. 23 *Turn a Lidded Bowl* (Glenn Lucas)
 - Nov. 29 *Rings* (Grove)
 - Dec. 7 *Heavily Textured Rustic Bowl* (Parker)
 - Dec. 20 *Bejeweled Bowl Rims* (Grove)
 - Jan. 17 *Butterflies, Beetles & Dragonflies* (Grove)
- For info: www.woodturner.org/.



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From David Marks Studio

Forming Curves in a Vacuum Press

by David Marks



I consider the vacuum press to be one of the biggest innovations in woodworking, since the plunge router. It is a vast improvement over the veneer press, which involves numerous clamps that have to be individually screwed into place. In addition to handling flat work, the vacuum press also is an excellent tool for curved work.

It consists of a vinyl or polyurethane bag with a valve stem and an air pump, which removes air from the bag when sealed. A workpiece is inserted into the bag, the bag is sealed, and the attached vacuum pump is turned on, which closes the bag around the workpiece—exerting more than 1,500 lbs of pressure per square foot equally on all sides, no matter the shape. In addition, air is even pulled from the wood itself, drawing adhesive into the wood cells. Left to cure in the bag for 12 hours, (for slow setting glues), the result is the optimal bonding of the wood surfaces.

I used my vacuum press to form the curved lid for the *Treasure Chest* (below) that I made for my television show



Treasure Box
Bubinga, Ebony,
Spalted Quilted
Maple Burl, Poplar
Bending Plywood
(11 1/2" h, 26" w, 11" d)



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/.

WoodWorks Episode 505. The curved is accomplished by stacking glued laminates or laminates on bendable substrate over a solid curved form and inserting the workpiece into the vacuum bag.

Whenever I make a project that involves some type of bentwood lamination, I usually like to make the curved components first, just in case there is any spring back. To begin, sketch a full scale side view of the top's edge onto some 1/2" MDF (medium density fiberboard). I use a large compass to generate a curve that I like.

For the *Treasure Box*, I decided to make the lid 5/8" thick, so I adjusted the compass and drew a second curve to represent the inside of the lid. Once I had this information, I built a form. Using a trammel arm made of 3/4" plywood with my plunge router mounted to it, I cut the arc of the first rib. I also allowed enough room to attach some plywood skins to the top of the form. I used the first rib as a template to batch cut the rest of the ribs using a flush trim bit at the router table.

Since the vacuum press can generate over 1,500 lbs. of atmospheric pressure per square foot, the forms need to be quite strong—otherwise they will implode. I glued my 1/2" MDF ribs onto a base of 1/2" MDF, spacing them approximately every 3". After gluing and nailing on the sides, I let it dry. I, then, applied glue to several sheets of 1/8" bending ply and to the ribs and slid the assembly into the vacuum press. The vacuum press evenly distributed the pressure, and when the glue dried, I had a form with a uniform curve.

Now, I could use the form to glue up the core of the lid. I used four sheets of 1/8" bending plywood coated with slow setting urea resin glue. Multiple thin plys were used, as opposed to a couple of thick ones, to help reduce springback. Next, I banded the edges with pieces of figured Maple that I had resawed from the plank that I cut the 1/16" thick veneer from. After trimming the banding flush with the core, I could now put it back in the press to veneer the inside and outside of the lid.

There are several tips that will greatly enhance your vacuum press experience. First, be sure there are no sharp edges in the bag; a sharp corner could puncture the bag. Though a puncture can be remedied with duct tape, it will affect the life of the bag. Second, always veneer both sides of the substrate to maintain equilibrium (prevent warping) and veneer them at the same time. Third, it's a good idea to keep the press warm to achieve the best bond, especially when working with commercial veneers. If you're working on a cold day, you can cover the vacuum press bag with an electric blanket to maintain the temperature at 80°-90° Fahrenheit.

I am often asked what vacuum press do I use? I made my own vacuum press using a 3/4 HP pump that I

purchased from Graingers. There is an article in *Fine Woodworking Magazine* on building a vacuum press, as well as websites with information and components for sale. Otherwise, several complete commercial systems are available for purchase.

Also, I am asked what type of bags to use and what sizes. A polyurethane bag is strong, durable, and resilient, both in terms of stretching around the workpiece and returning to its original shape afterwards. This is particularly important if you do a lot of curved work. And its resiliency makes it less likely to suffer punctures. For the most part, 20-mil material is sufficient for vacuum pressing. On the other hand, vinyl is cheaper and will work well over time with appropriate care. I would suggest a high-grade 30-mil vinyl.

As for size, it depends on the size of your projects. If you only do small projects, don't buy or make a very large bag, as it may overtax the pump. If you have both large and small projects, you might consider having two bag sizes. What is important is to not stress the seams of the bag, i.e., the sides tightly pulled. Instead, you want a perimeter of some 2" around the workpiece, where the bag comes together flat in the vacuum state.

In my shop/studio, I make mostly one-of-a-kind pieces, so I need a lot of different sized bags. I have bags and platens ranging from 4-feet to 14-feet long. I initially purchased rolls of 16-mil vinyl to save on material costs, however over time, I grew tired of patching leaks in the thinner vinyl. From this experience, I recommend the 30-mil material.

The vacuum press is an amazing tool that opens up a world of possibilities for forming curved work.

And now, time for a question. . .

Inlay Rising Above Surface : *I have started doing some basic inlaying. How do you prevent inlays—in my case, 1/4" strips of Oak—from rising slightly above the surface they are inlaid to over time?* Dan

David's Answer: I suspect that the reason you can feel your 1/4" wide strips of Oak inlay "rising" above the surface of the Walnut that you inlaid them into has to do with using a "semi-rigid glue." White glues, which are PVA's (polyvinyl acetates), and yellow glues, which are aliphatic resin glues, are very strong and, in some cases, waterproof. They are also classified as "semi rigid glues," meaning that they can flex or move a little over time.

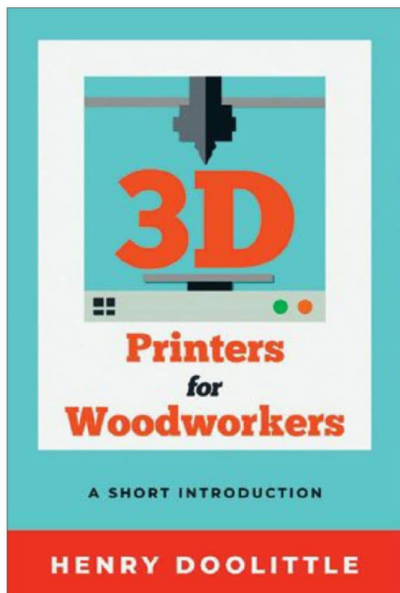
What you are feeling is most likely a slightly raised glue line. This can be remedied by lightly sanding the surface with some 600 grit paper to level it, and then apply some more of the hand rubbed oil/varnish finish that you used to finish the Walnut.

Another alternative in the future would be to use Unibond 800 to glue in your inlays. This glue dries to a rigid glue line so you won't feel any movement as time goes by.

Tools & Techniques

3D Printer Applications for Woodworkers

by Henry Doolittle



Henry Doolittle has authored a short introduction on *3D Printers for Woodworkers*. A hobbyist woodworker for 22 years, the former nuclear mechanical engineer picked up a CNC router about six years ago to make jigs and fixtures, which in turn led to his interest in using 3D printers in the craftsman's shop.

3D Printers for Woodworkers (122 pages, \$17.95) provides an overview to this new digital technology, tips on selecting the right 3D printer for your needs, and easy instructions for using 3D printer software. Henry also provides detailed examples of applications of woodworking tools and jigs that he has made for his shop. 3D printers could save thousands by producing customized parts, tools, and jigs.

This overview essay is adapted from *3D Printers for Woodworkers* (with permission of Linden Publishing). The book is available by calling The Woodworker's Library at: (800) 345-4447 or from other retail and on-line distributors.

¹ *Life-Cycle Economic Analysis of Distributed Manufacturing with Open-Source 3-D Printers*, www.sciencedirect.com/science/article/abs/pii/S0957415813001153

Three-dimensional printers have existed in science fiction, dating back to the 1950s. Popularly known as replicators, these marvelous devices have been found on such TV shows and movies as *The Jetsons*, *Star Trek*, *Stargate*, and *Harry Potter*. The idea of instant gratification was not lost on science fiction writers. It also solved the problem of creating technology, without needing to explain it.

Design engineers have dreamt of instant prototyping as long as there have been engineers. The idea that you could design, make, and test a part before sending it to the factory has been around a long time. Engineers frequently had a small team of machinists and model makers to test ideas. Even with these dedicated teams, it could still take months to make a part for testing. Using 3D printers for rapid prototyping can be done in days, greatly reducing the time to market for new products.

The International Space Station (ISS) is about as far off the grid as you can get. When there's a problem, a quick run to the local hardware store isn't an option. In spite of its budget, the ISS does not have a tool room, with an unlimited number of tools. Having the parts on hand for every conceivable repair was not an option. They needed a method of producing necessary tools and parts when they needed them. They needed to be able to create and repair with the materials on the space station. Under contract with NASA, a company called **Made In Space** built a 3D printer for use in space. It has printed over one hundred mission critical parts. NASA engineers have estimated that 30% of the parts in the ISS can be printed by a 3D printer. The only materials that need to be replenished for these printers are the rolls of filament.

Back down on earth, a 2013 study¹ demonstrated that the average household could save between \$300 and \$2,000 a year by printing items that they would normally purchase. A college professor had his students look at *Thingiverse.com*, a website for sharing digital design files, to find items that homeowners would be buying on an annual basis at Home Depot. The cost savings were calculated, based on the cost of the parts if purchased at Home Depot minus the cost to 3D print the same parts at home.

Over four hundred 3D printer models are now available, and new ones are appearing every year. They cost from \$50 to hundreds of thousands of dollars. Companies are selling parts to make your own custom 3D printer. Printers come in sizes that range from a couple of inches to big enough to print bridges and homes. New printing methods are being designed, and new filaments are coming out all the time. 3D printers are being developed to solve

problems that can't be solved using traditional methods.

HOW DO 3-D PRINTERS WORK

In the world of computer-aided manufacturing (CAM), you have both subtractive manufacturing and additive manufacturing. We are used to and expect subtractive manufacturing: the use of saws, mills, planners, lathes, and other tools to remove stock to get to the final size and shape. We cut, grind, sand, and remove material as needed.

CNC routers, for example, use a process of subtractive manufacturing. You start with a block of material and remove that which is not needed. With a CNC router you place the sheet of plywood on the bed and provide the instructions to the router. The router cuts the individual panels, drills the holes, and sets them up for sanding and glue-up. The CNC router is a tool just like any other tool in the shop. The difference is the level of automation and the amount of up-front effort required.

The 3D printer works like the CNC router but in reverse, by adding material. It will lay down one layer at a time on an x and y axis and then move up to the next layer, on the z axis, until the model is complete. Each layer is defined by the same data as with the CNC. The operator decides the accuracy of the print and the layer height. A model can be hollow or filled. You can design a model with an internal structure and place parts inside the model as it is built. You can have holes inside a printed part for captive nuts by pausing on a layer and installing the nuts. Then, restart the printer to finish the part with the captive nut.

The material used for layering are filaments, plastics that have been formed into threads of specific diameters ready to be fed into the 3D printer. Filaments can be made from different plastics and will have different characteristics, depending on the plastic. Four things to consider when choosing a filament are the plastic glass temperature (or glass transition zone), the tensile strength of the material, material durability, and the ease of printing.

Because a 3D printer works by adding material layer by layer, designs can be made that can't be manufactured using any other method. The *Veritas P1169 3D-Printed Plumb Bob* is a design that can only be made through additive manufacturing. Veritas made the plumb bob to show what could be accomplished using the new technology.

Like CNC routers, 3D printers can make the craftsman's job easier. More tools and jigs can be made from a combination of metal and plastic. Most of the plastic parts can be printed. In the future, you will be able to go



Veritas P1169
Plumb Bob

online for the tool or jig you need, buy it, download it, and print it. Tools—like speed squares, pocket screw jigs, feather boards, and clamps—can all be printed on a 3D printer and made available to your shop as needed.

APPLICATIONS FOR WOODWORKERS

A 3D printer is another shop tool, nothing more. When it works, it works great. When it doesn't work, it's a royal pain. Either way, it is the future. Now it's time to go out and see how a 3D printer fits in your shop. You can print custom drawer pulls that match the customer's existing furniture. Prints can be made for custom castings, such as specialty hinges for a jewelry box. The possibilities are endless. The design process for simple parts is not complicated. Most parts are built from cubes, cylinders, and spheres. By combining these three shapes, by either joining or cutting them, you can make most of the tools you need.

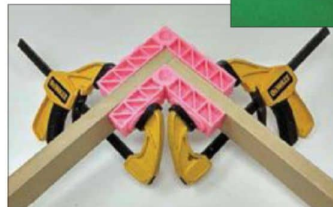
This book presents a small sample of what can be done using a 3D printer for the woodshop. Examples include *Paint Points* to hold projects for finishing and painting, *Center Finders for Dowels*, *Center Finders for Bowl Stock*, *Calipers*, *Squares*, *Marking Gauge*, *Pocket Screw Jig*, *Center Drill Jig*, *Router Jigs*, *Storage Containers*, *Corner Jigs*, *Threaded Chuck Holders*, *Dust Collector Hoods*, and all sort of *Clamps*.



Printed Pocket Screw Jig



Printed Corner Jig



C-Clamp and
Kant-Twist
Clamp

3D printers are versatile devices that can be used to make the final product, parts of the final product, or tools to make the product. The important thing is to go out and look on the Internet, get some free CAD programs, and try them out. What you design and what you make depend only on your imagination.

Turning Topics

Step Up to the Plate—Second Inning



John Barany & Randy Leek
(Yakima, WA)
The Jackie Mitchell Story
Redwood burl, Maple,
marble, alabaster, hemp,
acrylics
(41" h, 14" w, 12" d)



Ena Dubnoff
(Santa Monica, CA)
Clear Cut
Oak, Redwood, Ash
(15 1/2" h, 17" w, 8 1/4" d)

Just as the baseball season was delayed by COVID-19, so was the *2020 Members' Exhibition* of the **American Association of Woodturners**. Initially planned for debut at last summer's cancelled *AAW Symposium, Step Up to the Plate—Second Inning* is currently on display at the **AAW Gallery of Wood Art** in St. Paul, MN, thru Dec. 29. It also will be remounted for exhibition at the *2021 AAW Symposium* in Omaha, NE, next June.

As a follow-up to the last time AAW met in Louisville, KY, artists were invited to approach the theme by creating pieces related to baseball or to the concept of taking responsibility. From the submissions, 24 works were selected for exhibition, from the U.S., Australia, the Netherlands, Switzerland, and Taiwan. Here are the pieces from Western State turners.

Rick Crawford (Astoria, OR)
Oddballs's Odd Balls
Rhododendron, Douglas Fir, Parrallam
construction beam, Purple Heart,
Western Red Cedar, copper, pewter,
brass, oxide patinas, flame patinas,
wood bleach, dye and liming wax
(7" h, 11" w, 11" d)



Sally Ault (San Diego, CA)
Leaky Rice Bowl
Box Elder
(3" h, 4" dia.)





Janice Levi
(Groesbeck, TX)
*Don Larsen vs.
Ted Williams*
Maple, pyrography,
acrylic paint, dye
(7 1/2" h, 12" w, 5" d)



Michael Alguire
(Datil, NM)
*Wheel of Delicacy
The Slugger*
Maple
(3 3/4" d, 8" dia.)

The theme for the 2021 Member Exhibition is *Finding the Center*. Any AAW member is eligible to enter work for consideration, and collaborations were welcome. It will be displayed at the 2021 AAW Symposium, as well as at the AAW Gallery of Wood Art in the Fall. The entry submission period is Jan. 1-Mar. 15. For more details, see the *Call for Entries* on page 17, or visit the website: www.woodturner.org/.



Pat & Karen Miller
(Yakima, WA)
Perspective
Maple, Spanish Cedar,
Holly, music wire
(18" h, 10" w, 9" d)



Dewey Garrett (Prescott, AZ)
3D Home Plate
Birch plywood, Walnut
(6" h, 6" w, 6" d)

John Beaver
(Pacific Palisades, CA)
Step Up On The Plate,
Maple, acrylic paint
(11" h, 17" w, 17" d)



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ARIZONA

MILKWEED ARTS

1920 W. Camelback Rd, Phoenix AZ (602) 341-6580

Nov. 12 Turn a Pen
Dec. 10, 19 Turn a Pen

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

Nov. 3-Jan. 27 Guitar Making & Repair

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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

Nov. 5-6 SketchUp Basics
Nov. 7 Router Basics
Nov. 14-15 Matching Serving Tray & Cutting Board
Nov. 30-Dec. 17 Fundamentals of Traditional Woodworking I (David Fleming)
Dec. 5-6 Elegant Cutting Board
Dec. 12-13 Intro to Carving (Janet Bolyard)
Jan. 2 Beginning Pen Turning
Jan. 6-28 Fundamentals of Traditional Woodworking I

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

Nov. 1 Intro to Gourd Finishing (Lynne East-Itkin)
Nov. 5 Beginning & Intermediate Finishing Techniques (Bob Levey)
Nov. 7 Turning (Chris Vernich)
Nov. 8 Scroll Saw Gratitude Heart Box (Sharon Irene)
Nov. 12 Lathe Tool Sharpening (Vernich)
Nov. 14 Beginning & Intermediate Intarsia (Dan Eklund)
Nov. 15 Intro to the Table Saw (Joseph Caputo)
Nov. 21 Beginning Carving (Vernon Farr)
Nov. 21 Beginning Chip Carving (Jim Preston)
Nov. 22 Make Your Own Custom Wood Pen Blank (Chris Dabney)
Nov. 22 Wood or Acrylic Pen Turning (Dabney)
Dec. 3 Beginning & Intermediate Finishing Techniques (Levey)
Dec. 5 Intro to the Lathe: Spindle Turning (Vernich)
Dec. 6 Intro to Woodburning (East-Itkin)
Dec. 9 Beginning Intarsia (Eklund)
Dec. 12 Intro to the Table Saw (Caputo)
Dec. 13 Turn an Ornament Using a Kit (Irene)
Dec. 19 Beginning Carving (Farr)
Dec. 19 Beginning Chip Carving (Preston)
Dec. 20 Make Your Own Custom Wood Pen Blank (Dabney)
Dec. 20 Wood or Acrylic Pen Turning (Dabney)

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

Nov. 6 Hand-Crafted Gifts: Cutting Board (Phoenix)
Nov. 13 Hand-Crafted Gifts: Cutting Board (Tempe)
Nov. 20 Hand-Crafted Gifts: Cutting Board (Tucson)
Dec. 4 Finishing for Procrastinators (Phoenix)
Dec. 11 Finishing for Procrastinators (Tempe)
Dec. 18 Finishing for Procrastinators (Tucson)

ARKANSAS

ARKANSAS CRAFT SCHOOL

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Dec. 2-5 Box Turning Design

NORTHERN CALIFORNIA

CRUCIBLE

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

Nov. 3 Woodworking I—8 sessions
Nov. 7-8 Woodturning I
Nov. 14-15 Hand-Cut Dovetails
Nov. 21-22 Fundamentals of Woodworking
Dec. 5 Woodturning I

ESSICK WOODWORKING SCHOOL

Grass Valley, CA (530) 264-6062

Nov. 9-13 Woodworking (Dugan Essick)

JERRY KERMODE WOODTURNING SCHOOL

Sebastopol, CA (707) 824-9893

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

WOODCRAFT—Sacramento

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

Nov. 1 Intro to Wood Finishing
Nov. 1 Turn a Pen
Nov. 4 Hand-Cut Dovetails I
Nov. 14 Turn a Bowl & Mallet
Nov. 15 Make a Harry Potter Wand
Nov. 21 Turn a Live Edge Bowl (Carlos Angulo)
Dec. 2 Hand-Cut Dovetails II (Dave Traversi)
Dec. 5 Intro to Turning Wood: Bowl & Mallet (Angulo)
Dec. 6 Beginning Scroll Saw: Let's Make a Puzzle (Andrea Brewer)
Dec. 12 Basic Chip Carving (Viktor Ivantsov)
Dec. 13 Intro to Woodturning: Make a Harry Potter Wand (Marcel Vital)
Dec. 19 Turn a Live Edge Bowl (Angulo)

WOODCRAFT—SF Bay Area

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

Call for Classes

SOUTHERN CALIFORNIA

ALLIED

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

Call for Classes

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

Call for Classes

COMMUNITY WORKSHOP

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

Call for Classes

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

Nov. 23-27 Chair Making: 2-Slat Ladder Back (Russ Filbeck)

Dec. 5-6 Chair Making: 2-Slat Ladder Back (Filbeck)

SAM MALOOF FOUNDATION

Alta Loma, CA (909) 980-0412

Nov. 20-22 Making a Maloof-Inspired Bench (Larry White)

Dec. 5-6 Making a Walnut Side Table (Dennis Hays)

SAN DIEGO CRAFT COLLECTIVE

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

Nov. 3 The Woven Stool—4 sessions

WILLIAM NG WOODWORKERS

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

Nov. 16-21 Fundamentals of Fine Woodworking

WOODCRAFT—Orange County

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

Nov. 14 Basic Lathe Turning Techniques (Steve Romo)

Nov. 21 Lathe Turned Bowls (Romo)

Nov. 28 Pen Turning

Dec. 5 Basic Lathe Turning Techniques (Romo)

Dec. 12 Pen Turning

Dec. 19 Lathe Turned Bowls (Romo)

WOODCRAFT—Ventura

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

Call for Classes

COLORADO

ANDERSON RANCH

Snowmass, CO www.andersonranch.org

Dec. 1 Virtual Art Salon with Yuri Kobayashi

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

Nov. 2-13 Steel String Guitar Intensive
Jan. 5-6 Steel String Guitar Building
Jan. 9 String Instrument Setup 101—8 weeks

ROCKLER WOODWORKING & HARDWARE

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

Call for Classes

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Nov. 10-12 Woodturning Workshops

WOODCRAFT—Colorado Springs

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

Nov. 1 Woodworking I: Trestle Table—3 sessions (Brian Hubel)
Nov. 14 Turning Basics (Raleigh Lockhart)
Nov. 21 Turning & Burning: Platters (Lockhart)
Nov. 22 Pen Making Basics: Fountain Pen (George Jungerman)
Dec. 5 Turning a Festive Snowflake Platter (Lockhart)
Dec. 6 Designing Furniture I: Design Essentials (Adam Johnson)
Dec. 12-13 Hand Tool Mastery Series I: The Essentials (Hubel)
Dec. 19 Turning a Natural Leaf Platter from a Real Leaf (Lockhart)
Dec. 27 Pen Making Basics: Wood Pen (Jungerman)

WOODCRAFT—Denver

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

Nov. 8, 10 Intro to Woodturning (Andy Boudreau)
Nov. 12 Relief Carving—4 sessions (Charlie Milliser)
Nov. 14-15 Woodworking 101 (Dan Bittner)
Nov. 21-22 Basic Cabinet Construction (Gus Hartmann)
Nov. 28 Bandsaw 101 (Jim Davy)
Nov. 29 Router Basics (Shawn Smith)
Nov. 30 Intro to Alumilite—2 sessions (Boudreau)
Dec. 5 Woodburning a Winter Scene (Amber Osborn)
Dec. 6 Knife Making (Tobin Mierau)
Dec. 8 Woodworking 101 (Smith)
Dec. 12 Turn a Bowl (Boudreau)
Dec. 19 Cutting Board (Davy)
Dec. 20 Turn a Pen (Hartmann)
Dec. 26 Turn an Acrylic Pen (Hartmann)
Dec. 26 Intro to Woodturning (Boudreau)
Dec. 27 Intro to CNC (Dylan Letzler)

WOODCRAFT—Loveland

3718 Draft Horse Dr., Loveland, CO (970) 292-5490

Call for Classes

IDAHO

WOODCRAFT

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

Tues. Weekly Woodcarving (Lennie Williams)
Nov. 2 Rough to Ready (Brian Bass)
Nov. 2 Wood Staining (Jeff Watson)
Nov. 5 Intro to Hand Tools (Tim Stewart)
Nov. 5 Tool Sharpening (Steve Young)
Nov. 6-7 Knife Making (Watson)
Nov. 9 Bandsaw Set-Up (Brian Stockham)
Nov. 11 Beginning Carving (Eric Owens)
Nov. 11 Toni Twist Pen (Steve Merrill)
Nov. 12 Building a Cutting Board (Tanner Scott)
Nov. 16 Spray Finishing Techniques (Watson)
Nov. 17 Intro to Wood Burning (Liz Meyer)
Nov. 18 Base Cabinet Construction—2 sessions (Aaron Cornell)
Nov. 19 Turn a Goblet (Young)
Nov. 20 CNC The XYZ
Nov. 21 Bowl Turning (Gary Smith)
Nov. 23 Hand Tool Sharpening (Scott)
Nov. 25 Navigator Rollerball Pen (Merrill)
Nov. 25 Tablesaw Techniques & Safety (Bob Rudkin)
Dec. 2 Router Table Techniques (Rudkin)
Dec. 3 Lathe Tool Sharpening (Young)
Dec. 3 Hand Tool Joinery: Dovetails (Stewart)
Dec. 4-6 Leigh Dovetail Jewelry Box (Cornell)
Dec. 7 Wood Staining (Watson)
Dec. 7 Scroll Saw Intro (Bass)
Dec. 8 Intro to Basic Finishing (Watson)
Dec. 9 Toni Twist Pen (Merrill)
Dec. 9 Intermediate Carving (Owens)
Dec. 12 Bowl Turning (Smith)
Dec. 12 Router Inlay (Cornell)
Dec. 15 Intro to Wood Burning (Meyer)

Dec. 17 Wooden Spoon Making (Hansen)
Dec. 17 Turn a Lidded Box (Young)
Dec. 18 Box Making (Bass)
Dec. 19 Upper Cabinet Construction (Cornell)
Dec. 19 Spindle Turning (Smith)
Dec. 21 Spray Finishing Techniques (Watson)
Dec. 23 Navigator Rollerball Pen (Merrill)
Dec. 30 Restore It (Watson)

IOWA

SOUND FOUNDATION WOODWORKING ACADEMY

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

Nov. 1 Intro to Woodworking I
Nov. 9 Cutting Boards
Nov. 14 Intro to Mortise & Tenon
Nov. 15 Walnut Mitered Box
Nov. 27 Intro to Hand-Cut Dovetails
Nov. 27 3D Cutting Board

KANSAS

WOODCRAFT

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

Nov. 1 Fall Relief Carving (Jim Brock)
Nov. 7-8 Build a Christmas Toy Chest (Kevin Newman)
Nov. 10 Total Package Finishing—3 sessions (Craig Arnold)
Nov. 12 Basic Router Techniques (Mike Cobb)
Nov. 15 Beginner Open Bowl (Chip Siskey)
Nov. 22 Turn a Friction Lidded Box (Siskey)
Dec. 5 Build a Bookcase (Newman)
Dec. 10 Christmas Clock on the Router Table (Cobb)
Dec. 13 10 Minutes to Christmas (Siskey)
Dec. 19 Carve a Christmas Ornament (Brock)
Dec. 20 Christmas Ornaments on the Lathe (Siskey)

MINNESOTA

NORTH HOUSE FOLK SCHOOL

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

Nov. 11 Pole Lathe: An Introductory Webinar (Jarrod Dahl)
Nov. 15-18 Old World Ale Bowls: Pole & Power Turning (Roger Abrahamson)
Nov. 17 Traditional Longbow & Arrows Webinar (Rick Yonker)

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 Ave., Bloomington, MN (952) 884-9657

Nov. 4 Bowl Turning with Carbide Tools (Jeff Koltveit)
Nov. 6 Traditional Bowl Turning: From Log to Table (Dan Larson)
Nov. 7 Furniture Finishing, Re-Finishing & Restoration (Kevin Southwick)
Nov. 9 Bandsaw 101 (Ralph Truesdell)
Nov. 14-15 Woodcarving Intensive (Cecilia Schiller)
Nov. 18 Turning Wood Pens (Chris Daniels)
Nov. 22 Chip Carving (Frank Lunquist)
Dec. 2 Turn a Pie Server (Daniels)
Dec. 5-6 Intro to Woodshop (Jessica Kent)
Dec. 9 Table Saw (Truesdell)
Dec. 12 The Fundamentals of Finishing (Southwick)
Dec. 13 Chip Carving (Lunquist)

MISSOURI

CRAFT ALLIANCE

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

Nov. 7 Intro to the Lathe: Bowl Turning—6 sessions (Elaine Diller)
Nov. 10 Wood Turning: Beyond the Lathe Basics—6 sessions (Jeff Hornung)

KANSAS CITY WOODWORKERS' GUILD

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

Nov. 21 Scroll Saw Christmas Ornaments
Dec. 19 Intro to Scroll Saw

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

WORKSHOPS • DEMOS • CLASSES

NEBRASKA

BENCH

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

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

Nov. 10 Woodworking I—6 sessions (Jamie Yocono)

Nov. 16 Cutting Boards: Advanced Techniques—6 sessions (Yocono)

WOODTURNING with JIMMY CLEWES

Las Vegas, NV (702) 387-2033

Nov. 13-15 Woodturning

Dec. 4-6 Woodturning

OKLAHOMA

MOORE NORMAN TECHNOLOGY CENTER

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

Call for Classes

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

Call for Classes

OREGON

AMERICAN SCHOOL OF LUTHERIE

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

Nov. 8-14 Set-Up, Maintenance & Basic Repair

Nov. 30-Dec. 12 Hands-On Guitar Making: Acoustic

GUILD OF OREGON WOODWORKERS

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

Nov. 1 Getting Started: Hands-On with Portable Power Tools

Nov. 12 Greenwood Spoon Carving (Rose Holdorf)

Dec. 5 Getting Started: Hands-On with Portable Power Tools

NORTHWEST WOODWORKING STUDIO

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

Nov. 3 The Complete Novice Too—5 sessions (Jeff Miller)

Nov. 5 On-Line Lecture: Chiseled (Gary Rogowski)

Nov. 20 On-Line Lecture: A Strategy for Design: Tables (Rogowski)

ROCKLER WOODWORKING & HARDWARE

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

Call for Classes

WILDCRAFT STUDIO SCHOOL

601 SE Hawthorne Blvd., Portland, OR (509) 310-3344

Nov. 29 Swedish Dala Horse Carving

WOODCRAFT—Eugene

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

Nov. 7 Scroll Saw: Making Christmas Ornament (Robert Fleck)

Nov. 14 Turn a Wall Street I Writing Pen

Nov. 21-22 Live Edge Epoxy River Table Top (Mike Ronczyk)

Dec. 5 Scroll Saw: Christmas Ornament (Fleck)

Dec. 5 Bandsaw Magic (Ronczyk)

Dec. 12 Turning a Christmas Ornament

Dec. 12 Wood Burning a Christmas Ornament (Fleck)

Dec. 19 Knife Handles (Fleck)

WOODCRAFT—Portland

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

Nov. 12, 21 Pen Turning

TEXAS

AUSTIN SCHOOL OF FURNITURE & DESIGN

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

Dec. 2-3 Intro to SketchUp (David Heim)

HERITAGE SCHOOL OF WOODWORKING

Waco, TX (254) 754-9645

Jan. 7-9

Jan. 16

Jan. 18-29

Jan. 18-23

Jan. 25

Joinery II: Woodworking Basics

Joinery I: Woodworking with Hand Tools

4-Drawer Dresser

Foundational Joinery

Brazos Dining Chair

PIONEER FARMS

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

Nov. 7

Nov. 14

Dec. 12

Dec. 15

Jan. 2

Jan. 9

Hand Tool Woodworking 1

Hand Tool Woodworking 2

Hand Tool Woodworking 2

Hand Tool Woodworking 1

Hand Tool Woodworking 1

Hand Tool Woodworking 2

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

Nov. 2 Resin Art 101 (Dee Abbott)

Nov. 6 Basic Lathe Skills (David Dick)

Nov. 7, 8 Woodshop 101 (Sandy Sternadel)

Nov. 10 Turn a Pen (Chris McCarron)

Nov. 11 Get a Handle on Knife Making (Jerry Davis)

Nov. 13-15 The Rolling Arm (Bent Lamination) Savannah Chair (Davis)

Nov. 16 Scroll Saw Basics (Joe Gallio)

Nov. 17-18 Woodworking Basics for Women (Sternadel)

Nov. 19 Sharpening Your Woodshop Tools (Davis)

Nov. 20 Basic Lathe Skills (Dick)

Nov. 21-22 Presentation Box (Davis)

Nov. 23 Finish the Job: Selecting the Right Finish (Rick Chichester)

Nov. 24 Band Saw Basics & Turning (Davis)

Nov. 25 Cutting & Applying Crown Molding (Kenneth Lightle)

Nov. 26 Table Saw Basics (Davis)

Nov. 27-29 Adirondack Chair (Chichester)

Nov. 30 Router Basics (Davis)

WOODCRAFT—Dallas

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

Nov. 4-5 Build a Wooden Hand Plane (Howard Hale)

Nov. 7 Cabinet Making for Beginners (Hale)

Nov. 8 Finishing for the Home Shop (Hale)

Nov. 9-11 Basic Turning (Paul DeMars)

Nov. 12-13 Artistic Bowl Turning (Michael Boyle)

Nov. 14 Turn a Small Platter (Sue Boyle)

Nov. 15 Basic Pen Turning (Chuck Silber)

Nov. 16-17 Router Basics (Hale)

Nov. 18-19 Designer Raised Panel Jewelry Box (Mark Seay)

Nov. 21-22 Basic Woodworking (Hale)

Nov. 23-24 Wooden Toy Cars, Trucks & Other Cool Vehicles (M. Boyle)

Nov. 30 Square Board Fundamentals (Hale)

Dec. 3-6 Build an Old World Hand-Tool Cabinet (Hale)

Dec. 7-9 Basic Turning (DeMars)

Dec. 10-11 Artistic Bowl Turning (M. Boyle)

Dec. 12 Basic Pen Turning (Silber)

Dec. 14-15 Designer Raised Panel Jewelry Box (Seay)

Dec. 16-17 Wooden Toy Cars, Trucks & Other Cool Vehicles (M. Boyle)

Dec. 19-20 Basic Woodworking (Seay)

Dec. 22 Band Saw Basics (Hale)

Dec. 27 Hand Tool Basics & Sharpening (Hale)

Dec. 28-29 Router Basics (Hale)

WOODCRAFT—Fort Worth

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

Nov. 7-8 Woodworking 101 (Steve Julian)

Nov. 14 Basic Box (Julian)

Nov. 16 Tablesaw Basics (Julian)

Nov. 21-22 Basic Cabinet Making (Julian)

Dec. 5-6 Woodworking 101 (Julian)

Dec. 7 Basic Router Techniques (Julian)

Dec. 11 Tablesaw Basics (Julian)

Dec. 12 Basic Box (Julian)

Dec. 19-20 Basic Cabinet Making (Julian)

WORKSHOPS • DEMOS • CLASSES

WOODCRAFT—Houston North

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

- Nov. 3-4 Create Your Own Epoxy Resin River Table or Art Piece (Phil Elmore)
- Nov. 5 Pen Turning: The European (Danny Wise)
- Nov. 8 Intro to Cabinet Making (Stan Smith)
- Nov. 12 Turn a Hollow Christmas Ornament (Don Flucker)
- Nov. 14 Intro to Bowl Turning (Paul Kendall)
- Nov. 15 Intro to Woodworking Machines (Elmore)
- Nov. 17-18 Create Your Own Epoxy Resin River Table or Art Piece (Elmore)
- Nov. 19 De-Mystifying Wood Finishing (Mark Giles)
- Nov. 21 Making a Cutting Board (Wise)
- Nov. 22 Resin Casting for Pen Blanks (Elmore)
- Nov. 23-25 Making an End Table (Elmore)
- Nov. 27 Turn a Hollow Christmas Ornament (Flucker)
- Nov. 28 Essential Hand Tools: Flat Blade Sharpening (Shayne McGee)
- Nov. 28 Essential Hand Tools: The Hand Plane (Giles)
- Nov. 29 Intro to CNC (Giles)
- Dec. 3 Pen Turning: The European (Wise)
- Dec. 5-6 Intro to Cabinet Making (Smith)
- Dec. 7-9 Making an End Table (Elmore)
- Dec. 10 Turn a Hollow Christmas Ornament (Flucker)
- Dec. 12 Intro to Bowl Turning (Kendall)
- Dec. 13 Intro to Woodworking Machines (Elmore)
- Dec. 16-17 Hinged Keepsake Box (Eric Novak)
- Dec. 19 Making a Cutting Board (Wise)
- Dec. 20 Basic Router (Elmore)
- Dec. 21 Intro to CNC (Giles)
- Dec. 27 Essential Hand Tools: The Hand Plane (Giles)
- Dec. 28-29 Create Your Own Epoxy Resin River Table or Art Piece (Elmore)

WOODCRAFT—Houston Southwest

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

- Nov. 1 The Band Saw Box (Dennis Peters)
- Nov. 4 Basic Pen Turning 101 (Randy Abramson)
- Nov. 5 Fundamental Woodworking (Fred Sandoval, Jr.)
- Nov. 11 Basic Pen Turning 101 (Abramson)
- Nov. 12 Router Techniques 101 (Ken Swink)
- Nov. 14 Woodshop 101 (Abramson)
- Nov. 15 Scroll Saw Basics (Peters)
- Nov. 18 Basic Pen Turning 101 (Abramson)
- Nov. 19 Hand-Cut Dovetails (Sandoval, Jr.)
- Nov. 20 Bandsaw 101 (Dee Schrinner)
- Nov. 21 Intro to Bowl Turning (Eric Balle)
- Nov. 24 Intro to CNC (Walter Lockett)
- Nov. 25 Basic Pen Turning 101 (Abramson)
- Nov. 28-29 Basic Cabinet Making (Smith)

WOODCRAFT—San Antonio

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

- Nov. 2 Christmas Ornaments (Louis Jordan)
- Nov. 3, 17 Turn a Cigar Pen (Lee Jonet)
- Nov. 6 Sharpening: Tormek, Wolverine, or Sorby Pro Edge (Jordan)
- Nov. 7 Woodshop 101 (Jonet)
- Nov. 9 Open Segment Bowl (Jordan)
- Nov. 13 Pen Turning Basics (Jordan)
- Nov. 14 Table Saw Basics (Jordan)
- Nov. 14 Band Saw Basics (Jordan)
- Nov. 16 Turning Segmented Bowls (Jordan)
- Nov. 21, 22 Woodshop 101 (Jonet)
- Nov. 23 Intro to the Lathe (Jordan)
- Nov. 27 Turn a Peppermill (Jordan)
- Nov. 28 Intro to the Lathe (Jordan)
- Nov. 30 Inside Out Turning (Jordan)
- Dec. 1, 15 Turn a Cigar Pen (Jonet)
- Dec. 5 Christmas Ornaments (Jordan)
- Dec. 5 Woodshop 101 (Jonet)
- Dec. 7 Pen Turning Basics (Jordan)
- Dec. 11 Turning Segmented Bowls (Jordan)
- Dec. 14 Router Basics (Jordan)
- Dec. 14 Router Table Basics (Jordan)
- Dec. 18, 28 Intro to the Lathe (Jordan)
- Dec. 19, 20 Woodshop 101 (Jonet)
- Dec. 21 Turn a Peppermill (Jordan)
- Dec. 26 Band Saw Boxes (Jordan)
- Dec. 27 Lift Lid Keepsake Box (Jonet)

UTAH

DALE NISH SCHOOL OF WOODTURNING

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

- Nov. 18-20 Woodturning 201 (Scott Cherry)
- Dec. 3-4 Ring Turning 101 (Mike Nish)
- Dec. 16-18 Woodturning 101 (Kirk DeHeer)

LEGACY CNC WOODWORKING TRAINING

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

- Nov. 5-6 Safety & Operations Training
- Dec. 3-4 Safety & Operations Training

WOODCRAFT

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

Call for Classes

WASHINGTON

BARN WOODWORKING STUDIO

8890 Three Tree Ln., Bainbridge Island, WA (206) 842-4475

- Nov. 7 Orientation to the Woodshop
- Nov. 14 Intro to 3D Printing
- Dec. 5 Beginning Woodworking: Power Tools—3 sessions
- Dec. 12 Intro to 3D Printing

EBANISTA SCHOOL OF FINE WOODWORKING

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

- Nov. 8 Veneering Workshop (Jonathan Cohen)
- Nov. 14 Make a Wooden Hand Plane (Stephen Barney)

ISGOOD WOODWORKING

4660 E. Marginal Way South #7, Seattle, WA (206) 767-3757

- Nov. 8 Side Table—6 sessions
- Nov. 10 Cabinet Making—6 Sessions
- Nov. 11 Small Projects—6 sessions

PORT TOWNSEND SCHOOL OF WOODWORKING

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

- Jan. 4-Mar. 26 Traditions of Furniture (Abel Dances)
- Jan. 4-Mar. 26 Foundations of Woodworking (Phillip Shelton)

PRATT FINE ARTS CENTER (On-Line)

www.pratt.org/wood-stone-metal

- Nov. 2 Carve a Butting Paddle (Anne Briggs)
- Nov. 5 Pyrography 101: A Small Keepsake Box—4 sessions (Paul Jasper)
- Nov. 5 Wood Veneer Pattern Wall Hanging—2 ses. (Chelsee Van Voorhis)
- Nov. 9 Box Turning—2 sessions (Elizabeth Weber)
- Nov. 10 Kumiko Basics—3 sessions (Brian Klein)
- Dec. 3 Beginning Woodworking—4 sessions (Betzael Massarano)
- Dec. 3 Wood Veneer Pattern Wall Hanging—2 sessions (Van Voorhis)
- Dec. 7 Box Turning—2 sessions (Weber)
- Dec. 8 Kumiko Ornament—2 sessions (Klein)
- Dec. 8 Beginning Resin Casting & Turning—2 sessions (Chris Jacobsen)
- Dec. 16 Online: Sharpening Spoon Carving Tools (Tom Henschel)
- Dec. 21 Learn to Turn a Platter (Weber)

ROCKLER WOODWORKING & HARDWARE

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

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

Call for Classes

SEATTLE COMMUNITY COLLEGE (On-Line)

<http://learnatcentral.org/lifelong-learning/home-garden-classes/>

- Nov. 17 Wood Carving: Holiday Ornament (Saman Shojael)

WOODCRAFT—Seattle

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

Call for Classes

WOODCRAFT—Spokane

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

- Nov. 1 Shop Safety Re-Built (Marc Daniels)
- Nov. 14 Principles of Bowl Turning (Cal Hanson)
- Nov. 15 Intro to Pocket Hole Joinery (JD Walker)
- Nov. 21 Basic Pen Turning (Joel Green)
- Nov. 22 Fundamentals of Finishing (Daniels)
- Dec. 5 Shop Safety Re-Built (Daniels)
- Dec. 6 Turn a Simple Christmas Ornament (Green)
- Dec. 12 Intro to the Wood Lathe (Hanson)
- Dec. 13 Table Saw Basics (Walker)
- Dec. 19 Hand Cut Inlays (Daniels)
- Dec. 20 Advanced / Kitless Pen Making (John Ferrell)
- Jan. 9 Shop Safety Re-Built (Marc Daniels)
- Jan. 10 Design & Set up a Shop (Ed Walker)
- Jan. 16 Principles of Bowl Turning (Cal Hanson)
- Jan. 17 Router 101 (Daniels)

WYOMING

CURT THEOBALD WORKSHOP

Pine Bluffs, WY (307) 245-3310

Call for Segmented Woodturning Workshops

Profile: Patrice Lejeune



Pembroke Table
(31" h, 36 1/2" w, 28 1/2" d)



Patrice Lejeune
composing a
marquetry skin.

Deco Cabinet
(42" h, 36" w, 20" d)



Patrice Lejeune arrived in Southern California in 2006 from France and has made a regional impact as a marquetry craftsman. Now, he has gained national recognition, as winner of the 2020 Craftsman Challenge. Here is Patrice's story, in his own words:

I grew up with the smell of wood, living in a suburb of Paris, France. My father was a harpsichord maker, and his shop was at the house. It was always expected that, at some point, I would take over my father's business.

At 15, I entered the École Boulle, the most prestigious arts and craft school in France, to study cabinetmaking. The first three years, the focus was traditional techniques, beginning with traditional joinery at the bench. In the fourth and fifth years, the focus is more contemporary, as well as exposure to other decorative arts studios, including chairmaking, marquetry, sculpture, woodturning, upholstery, and finishing. I had some awareness of marquetry beforehand, but fell in love with the technique, spending two months in the studio with master craftsman and author **Pierre Ramond**.

After earning my *Diplôme des Métiers d'Art*, I spent four years working in a furniture restoration workshop, while taking art history courses at the Sorbonne. I also built my own *chevalet*, which I set-up in the living room of my apartment. There is no better way to learn the traditional marquetry techniques than having to restore it. Later, I started my own company and jumped on every restoration project that became available, as well as a fabricator and prototype maker for artists and designers.

In 2006, my wife **Agnes** had the opportunity to come work at the Getty Museum in Los Angeles, as she was completing her Ph.D. in art history. Having met **Patrick Edwards** from San Diego when he was taking marquetry classes at École Boulle, I contacted him to inquire about job opportunities in California. We discovered that we had complimentary skills, and he offered for me to join him. So thus begun a 15-year working relationship in his Antique Refinishers business, as well as teaching at his American School of French Marquetry.

My forte is piece-by-piece marquetry. It is a process of cutting a packet of veneers at one time on a *chevalet*, providing perfectly matched pieces for multiple copies, without leaving any gaps between pieces. I also added expertise to Patrick in the areas of gilding and parchment.

Besides furniture restoration, we produce "Re-Creations," new pieces in the style of a master and/or a period, using traditional techniques and tools. The *Pembroke Table* (upper left), influenced by the original in the Victoria and Albert Museum in London, is an example of our collaboration. I did the cabinetry and the veneering and marquetry of the base, as well as the band, dots, and fans on the top. Patrick did the floral marquetry on the top.

A more contemporary work is the *Deco Cabinet* (left). A designer wanted a cabinet inspired by a deco elevator door.

This was a project that I really liked in that it is modern, yet made with traditional techniques. All the Walnut, both solid and veneer, came from the same plank, and other materials—pewter and brass—were incorporated.

Most notable has been our series of *Treasure Boxes*, with secret compartments. The first box, made 2008-2010, was inspired by a box sold at auction in Monaco. With a Beech carcass, it had marquetry on an Ebony background, with an interior of Olivewood, Kingwood, and Tulipwood. Using the piece-by-piece marquetry method, we created four copies simultaneously, which sold immediately.

With that success, we were encouraged to produce *Treasure Box II*. This work was more complex, with the addition of bone for flowers and birds on the cover and inside. It also has a spring mechanism for releasing a writing surface. Again, the set of four copies sold quickly.

Last year, we completed *Treasure Box III* (on the cover and right). Inspired by a coffer at the J. Paul Getty Museum, we reduced it by a third and created marquetry more aesthetically appropriate for the smaller size. This carcass was made of Tronçais Oak from a French forest, and the background wood for the case was *Ferréol* (Ironwood-*Swartzia tonnentosa*), which was very hard to cut (with the density of brass). The ornamentation included woods, brass, and pewter, and the inside cover has a diamond-shaped mirror. In addition, there is a key lock and four secret compartments and drawers. The piece is mounted on Louis XIV-style pedestal, covered in *Ferréol*, brass, pewter, and marquetry from the period. The piece has already garnered attention, as the *Grand Prize* winner of the 2020 *Veneer Tech Craftsman Challenge* competition.

In 2018, I moved up to Los Angeles, where my wife became the manager of a 19th century french painting gallery. Though I commute down to San Diego to work on projects with Patrick, I have started my workshop, where I am pursuing my activities as a furniture and marquetry conservator, restorer, and maker.

I also have been developing my own techniques to expand the visual effects. In marquetry, “piercing” is associated with the mistake of sanding through a veneer. Instead, I sand veneer enough to become transparent, so that it can be layered over another veneer. This is apparent in *LA Scape* (upper right). To convey a more positive slant, we have termed this technique: “fusion.”

Another technique that I am experimenting with is “sprinkling,” (right) in which sawdust and shavings are mixed with a binder to add texture, simulating a paint brush stroke. Materials are recycled waste from previous projects, maximizing the use of the whole tree.

I invite you to visit my website to see more of my work and videos: www.patricejeune.com/.



LA Scape is an example of the “fusion” marquetry technique, which veneers are overlaid.



Treasure Box III
(11 1/4" h, 15 3/8" w, 10 3/4" d)

This detail from *Tide at Torrey Pines* is an example of the “sprinkling” marquetry technique, which adds texture simulating a paint brush stroke.



MARKETPLACE



FOR SALE

WOODWORKER WEST: Most past issues of *Woodworker West* magazine can be ordered and shipped for \$5 a copy. Discount for multiple issues. Call for details: (310) 216-9265.

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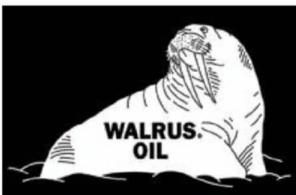
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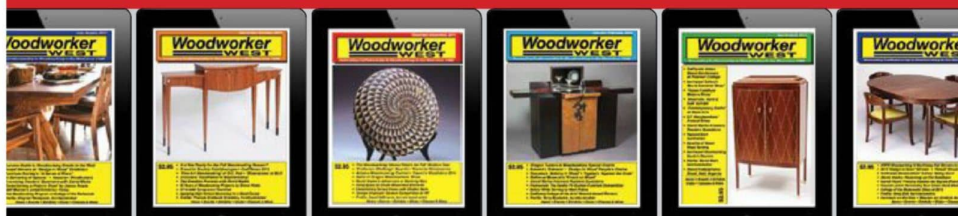
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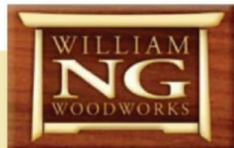


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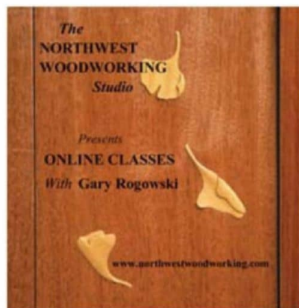
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SHAVINGS & SAWDUST

CORONAVIRUS WOOD SCULPTURE

Award winning Atlanta wood craftsman **Doug Pisik** is expressing his thoughts and feelings on the COVID-19 pandemic through a series of sculptural pieces, *Art for our Unusual Times*. "It has been a challenge for everyone, and it's the first time that I have been truly inspired to create something based on what was happening around me," explains Doug. "It is something that has been running through my mind, and I had to transform the thoughts into a physical form."

The first piece is *The Cure*, which "represents our physical attack against the virus." The second is *Angel Breath*, a representation of the heart and lungs, resembling angel wings when laid out. And the third is *Thoughts in Isolation*, a framework displaying 19 different words, collected from people through a social media campaign describing their feelings during the pandemic. A fourth piece is just being completed. The works are displayed in a virtual exhibition on his website: www.dougpisik.com/.

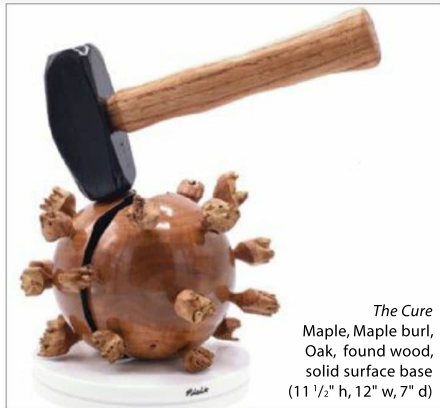
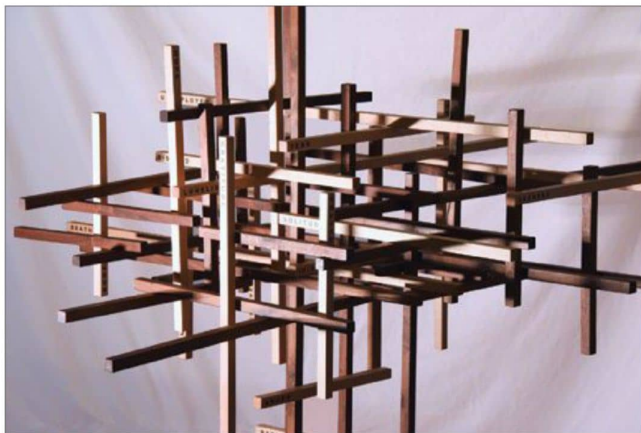
Angel Breath

Reclaimed wood, steel, solid surface base
(31" h, 17" w, 10 1/2" d)

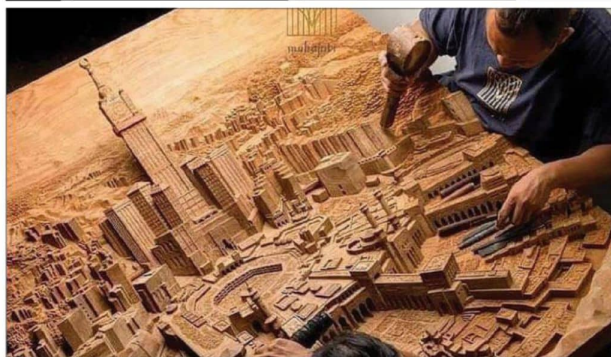


Thoughts in Isolation

Maple, Walnut, plywood
(78" h, 60" w, 60" d)



The Cure
Maple, Maple burl,
Oak, found wood,
solid surface base
(11 1/2" h, 12" w, 7" d)



UNCOVERING A MYSTERY

Social media has been abuzz recently with several photos of an artist hard at work crafting an intricate 3D woodcarving.

Initially, Twitter postings credited the work to a woodcarver in India, but investigations by several Internet news organizations were able to confirm that the piece—*Carving of the Holy City of Makkah (Mecca)*—was actually crafted, over many months, by a collaboration of various artists, employed by the Singapore-based wood art company, **Mahajati**, at their woodworking facility in Indonesia.

Mahajati is dedicated to preserving traditional, detailed hand-made art forms. Examples of their work can be seen at the website: www.mahajati.com/.

Photos: Doug Pisik



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