



SAWS II

2011 FINE WORKS IN WOOD EXHIBITION
September 09th to September 25th at Southcentre Mall, Calgary

LETTER FROM THE CHAIR

In the nearly three decades since the Southern Alberta Woodworkers Society (SAWS) was formed, we have always tried to live up to the aims of the founders, that is, to promote fine woodwork in the areas of both design and execution. Part of that effort has been in the form of our biennial exhibitions.

It is our hope that visitors will appreciate our efforts, and that the woodworkers among you will consider joining us. Our meetings offer an opportunity to meet other woodworkers and learn from them as well as from our lecturers and demonstrators. You can reach us through our web site at <http://www.saws.ca> or by mail at:

Southern Alberta Woodworkers Society (SAWS)
Box 104, #132 - 250 Shawville Blvd., S.E.
Calgary, Alberta, Canada T2Y 2Z7

The pieces on display have passed two rigorous tests: our keen-eyed Standards Committee demands the highest quality of joinery, materials and construction methods; a qualified three-member jury from the local arts and design community judges the remaining entries for originality and excellence of design. The result is assurance that all are one-of-a-kind examples of superb craftsmanship.

Most of these pieces are for sale. If your appreciation of the work leads to a desire for ownership, you will find in our catalogue the information you need to communicate with the creators.

A handwritten signature in white ink that reads "Jack Steen". The signature is written in a cursive, flowing style with a long horizontal flourish extending to the right.

Jack Steen
Exhibition Chair

Mahogany veneer over black dyed veneer

The chance to see original Piet Mondrian paintings at the Museum of Modern Art followed by studying the New York subway maps to find our next destination led to the creation of this piece, slightly reminiscent of the trails left by bugs in trees. I like the contrast between a recognizable symbol of society (i.e. maps) and a purely abstract graphic design.

ron.mask@gmail.com

21½ x ¾ x 47¾"



Solid cherry
Cherry veneer
Figured English sycamore veneer
Maple burl veneer

The concept for this table evolved from seeing a ring in a jewellery store window.

tomatbenview@shaw.ca

21 x 21 x 21½"



Holly veneer
Paper-backed maple veneer
West System epoxy thick with microfibre filler

This is for Catherine, who has no use of her hands. The warmth of the wood contrasts interestingly with the Kobo reader that it holds, modified to allow her to operate it.

The curved form allows the stand to attach to the wheelchair tray. The front exposes all buttons, labels and connectors, while the arm supports the switch cable. The lamination consists of an inner layer of holly veneer, with paper-backed maple veneer on the faces.

We included the Tetra Society logo so others with similar needs will know where to turn.

brian.t.graham@shaw.ca

6¼ x 7¾ x 11"



Walnut
Pigskin
Various veneers

To bring out the power of the engine I highlighted the headers and exhaust with inlay.

gary@deltatee.com

18 x 4 x 14¼"



Maple
Sycamore

I am a part-time amateur. I try to do woodworking at least one half hour after work each day. More and more I am using hand tools and little or no sandpaper.

garyg@deltatee.com

33¾ x 15¼ x 31”



Etimoe parquetry
Swiss pear
Baltic birch
Wenge

“Even now, although people may think that I have got it made and things are going fine, even now I am only carrying my end of the plank. Someone else who is sharing life with me and has believed in what I am trying to do, is carrying the other end of that plank.” ~ James Krenov

This says how I feel.

ani_hart@telus.net

20½ x 10¼ x 66”



Walnut
Red cedar
Glass

In my work I try to balance design elements to create furniture that is well proportioned, well executed and creatively stimulating to myself. I hope also to have the broader appreciation of those who enjoy and understand quality and integrity in this declining craft of furniture-making.

mholton@josephcarlyle.com

42¼ x 42¼ x 15"



Cherry
Limestone

This is my second attempt at incorporating stone into my work. I find the juxtaposition of the cherry and the stone to be to my liking. I found the technique of matching the surface of the stone to the wood to be challenging and satisfying.

mholton@josephcarlyle.com

69½ x 12 x 17¾"



Manitoba maple

This turning was the first of a series of bowls made from Manitoba maple. The initial intent was to turn a regular shaped recognizable bowl. The shape of the burlled piece intrigued me, however, and I chose to leave it rough from the chainsaw. I wanted to somehow see the bowl shape on the outside and that was when I decided to cut in the deep grooves to mirror what would have been the outside of the original bowl.

don@jameswoodcontracting.com

11 x 8½ x 4"



Australian red gum burl

This is a large chunk of what I think is Red Gum burl from Australia. I call it "Thank You, Tony" as a nod to a very early mentor of mine named Tony Lucas. It is a simple piece in design and form, with the ball and bowl working together. It's very solid and quite heavy, but easy to apply movement by rolling the ball.

don@jameswoodcontracting.com

10½ x 6½"



Bigleaf maple
Aluminum

This is a jump into the deep end for me. I started to turn the large burl and it suggested a lunar surface complete with craters. I had hoped to find smooth polished aluminum, but settled for the checker plate instead, the surface of which reminds me of either spaceships or galaxies at the age of the universe. A fun piece for me and hopefully enjoyable for others as well.

don@jameswoodcontracting.com

24 x 48"



Yellow poplar

On this piece, I air-brushed the butterfly on the bottom before I laid out the pattern for the rest of the piece. I tried to lay it out so that it highlighted the unusual grain patterns and the colour of the streak on the top for which the piece is titled.

Eileen, as usual, did a fabulous job of finishing.

burlwood@platinum.ca

14 x 4 1/2"



Cherry

On this piece I had originally wanted to have Eileen hand-paint three images of Alberta scenes. However, after sealing the piece we decided that we would just let the grain of the Cherry do the talking on this one. Eileen finished this piece with wipe-on poly.

burlwood@platinum.ca

13¼ x 5"



Yellow poplar

Marshland is the first in a new series where the emphasis is on the grain of the wood. All colour, piercing and texturing was laid out to achieve this goal. Initially, one must turn the bowl thin, making sure there is a consistent curve from start to finish. This piece was air-brushed and then finished by Eileen with wipe-on poly.

burlwood@platinum.ca

10 x 3"



Walnut
Maple
Plexiglass

One of the features of my work is that I take ordinary or unusual functional objects and transform their function. In this case I have taken a ball and shackle and given it a new function as a jewellery box. The idea for this came from a drawing that I did of a ball and shackle. In order to make it functional, I created a series of trays with dividers that can be used to hold jewellery or similar objects. The trays fit together in a spherical shape placed inside the main sphere.

consult9@telus.net

9½ x 11½" chain ± 19"



Curly maple
Ebony

"7 of 9", eight for the client and one for the maker. This was assimilated from spare parts of a chair project; seven is the designation of my favorite Borg.

Go ahead and sit - resistance is futile!

lavoiej1@telusplanet.net

21 x 20 x 52¼"



Cocobolo (pipe)
 Chechen
 Wenge

Making my own custom tobacco pipes has been a hobby for quite some time now. However, I felt that a nice pipe deserved to be displayed better than just laying it on the table. I selected one of my pipes and built a small stand for it. I had intended the box to be an accessory to the pipe, but as my ideas grow more complex I feel that the pipe is now the accessory. It stands at the perfect height for beside the couch or chair.

bob_bob195@hotmail.com

11 x 7 x 26½"



Cherry
 Olive ash burl veneer
 Maple veneer

This is a twin to a set of tables designed and made for a coworker. The bases are cherry and the top veneer is olive ash burl. The tops are stylized interpretations of the three basic geometric shapes (square, triangle, circle/oval). The spindles of the bases echo the railings in my coworker's home.

andy@andesigns.ca

56 x 27¾ x 26½"



ANDY Lockhart



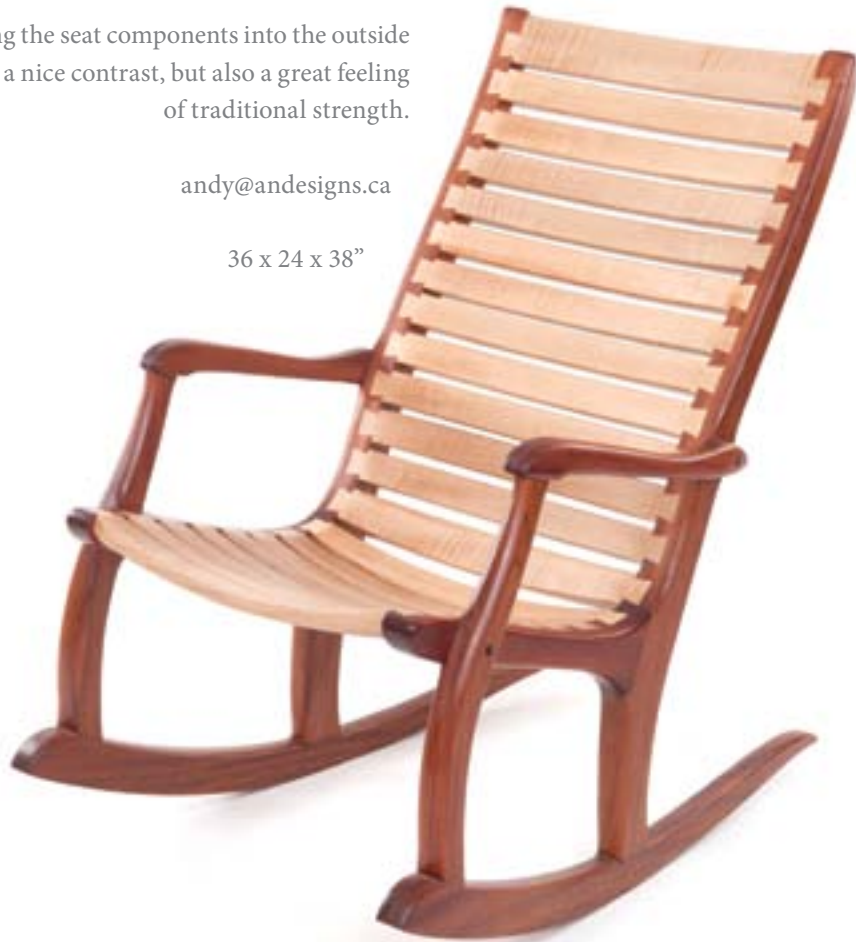
Figured maple
Jatoba
African blackwood accents

This is the twin of a chair made for a niece and her husband, as a somewhat belated wedding present. When we found they were having their first child, a rocking chair became a pretty easy choice of projects.

By dovetailing the seat components into the outside rails, there is a nice contrast, but also a great feeling of traditional strength.

andy@andesigns.ca

36 x 24 x 38"



BILL Maniotakis

Black walnut
Ash tenon wedges

As my comfort level with woodworking increases, I look to create pieces that are both functional and visually pleasing. This hall table satisfies both criteria. I made the prototype from American ash and finished it with clear poly to enhance the straight grain. For the exhibition I wanted to 'kick it up a notch' by modifying the original square floating top for more visual impact.

I chose black walnut to suit our home's decor. The lumber for the book-matched top was donated by a friend, who advised that it dated back to the 18th century.

bill.maniotakis@shaw.ca

33 x 13 x 33½"



Spalted maple _____
Curly maple _____
Cherry _____
Wenge _____
Black velvet _____

Jewellery boxes allow me to work with exotic hardwoods with only a small investment in materials while helping to hone my skills and gain confidence with the craft.

Mother Nature not only created the art supplies for this piece, she completed the canvas top with an impressionist painting which viewers can interpret in their own way. My role as the 'curator' was to present her artwork in this piece, which I call "The Gallery" jewellery box.

bill.maniotakis@shaw.ca

11¼ x 6 x 3"



_____ Mahogany
_____ Aromatic cedar
_____ Various other woods

This is an effort to make something good out of wood.

(403) 254-9994

42 x 20 x 22"





Koa
Holly
Dyed anigre

Jatoba
Satin walnut veneer

Another effort to make something good out of wood.

The design avoids complexity while providing visual interest.

(403) 254-9994

mikemulvey@shaw.ca

26¾ x 26¾ x 29”

44½ x 23 x 29¾”



Wenge
Birdseye maple veneer

Blanket box lids are usually hinged, but having the lid slide open provides a surface on which to set the contents while arranging them.

mikemulvey@shaw.ca

43¼ x 21 x 26¼"

Bubinga
Birch
Bending plywood

If words were my strength, I'd be an author or a poet. As it is, I'll stick to working with wood.

mikemulvey@shaw.ca

51½ x 24½ x 17½"





Blackwood
Curly maple
Stained glass
Brass
First surface mirrors

Making this project turned out to be more demanding than I initially planned. I enjoy the challenge and will continue to explore the fascinating study of kaleidoscopes.

davelynnross@shaw.ca

13 x 6½ x 10½”



Green ash

My pieces try to show some of the beautiful diversity in wood.

hgstolte@telus.net

12¾ x 5¾”



Silver buffalo berry wood

In my work, I try to show what can be done with the beautiful woods that grow right here in Calgary.

hgstolte@telus.net

8¼ x 15”



Manitoba maple

Bigleaf maple

Escher was well known in my days in the old country, Holland. We had Sky and Water on the wall in one of our classrooms. So many times I looked at it, and some day I was going to do something with that. So after many years, this is the result.

I turned a hollow form to put the scene on, thick enough to allow some carving, but thin enough to pierce around the geese representing the sky. It is mounted on a piece of unfinished burl, which gives the effect of a rocky shore complementing the fish.

jvankeulen@shaw.ca

9 x 9 x 10¾”





Birch

This piece became special when I noticed the little figure in the knot. No one could see it, so I helped it a bit. To have it jump out more I followed the natural lines in the wood, resulting in a ghostly, almost eerie, shape. The next few weeks I worked on the surface decoration, taking advantage of what the wood offered. At the bottom I used a technique called the “basket weave” which is a nice variation from the other pyrography.

jvankeulen@shaw.ca

11½ x 3”



Birch

Taking advantage of the grain of the wood and incorporating the knots, this pattern was created to fit this bowl. The piece was turned thin, so piercing would complement the pyrography. On the outside, the piercing itself is decorated to create the illusion of sea creatures, prehistoric and birdlike shapes.

jvankeulen@shaw.ca

11 x 3¼”



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It is our pleasure to support the 2011 Fine Works in Wood Exhibition showing our continued support to the industry and the SAWS members. We strive to provide quality products and service, realizing that our business is only as successful as those of our customers.

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