

SOUTHERN ALBERTA
WOODWORKERS SOCIETY

SAWS

— Fine Works in Wood —

2013 Exhibition Catalogue | 30th Anniversary Edition

30th Anniversary



1983 – 2013

Celebrating 30 years of
bringing together people who
share a common passion of
woodworking

SAWS

Exhibitors

Tom Gorman	4
Andy Lockhart	6
Ralph Reichenbach	7
Michael Holton	9
Joe van Keulen	10
Mike Frampton	13
Ronald Carmichael	14
John Morel	16
Bill Maniotakis	19
Rodney Hunt	20
Chuck Holder	22
Don James	23
Brain Graham	26
Chris Kubash	27
Ron Linder	28
Wilf Talbot	31
Aric Hartley	32
Merv Krivoshein	33
Phil Mitchell	35
Greg Reed	36
Endre Pataky	38
Jim & Eileen Jones	40
Gary Gunthorpe	43
Mike Mulvey	46
Roman Hrytsak	48
Jean Claude & Talar Prefontaine	50
Matthew Smith	51
Dave Ross	52
Geoff Heisterman	53
Herm Stolte	54
Colin Gordon	57
Fred Coates	58
John Lavoie	59

Contents

The Works	✿ 4 – 61
SAWS History	✿ 62
Standards Committee	✿ 64
Jury Committee	✿ 66
Sponsors	✿ 68

Letter from the Chair



On behalf of the Southern Alberta Woodworkers Society (SAWS), welcome to our biennial Fine Works in Wood Exhibition and Sale. SAWS is a non-profit society located in Calgary, Alberta, Canada. Its mandate includes: promoting excellence in woodworking, facilitating communication among members, and using skills and resources to help people in the community.

At the heart of SAWS is a group of people with an undeniable determination to create with wood. Members include professionals and amateurs alike, all willing to share their knowledge, skills and passion for woodworking.

This year we celebrate our 30th anniversary. Since 1983, SAWS has been bringing together people who share a common passion - woodworking. Exhibitions offer a way for woodworkers to showcase that passion. A record 60 pieces by 33 entrants have earned the right to be included in this Exhibition.

The first step in the evaluation process involved screening by the Standards Committee, consisting of four SAWS members. Their objective is to select entries that satisfy overall workmanship, skill of execution, choice of materials, technical difficulty and finish, to name a few criteria. Those pieces that pass the Standards Committee evaluations are then subjected to the scrutiny of an outside jury consisting of three members. The jury's focus is on originality of design, artistry, ergonomics, function and overall interest and satisfaction.

A scoring system was used to award First, Second and Third place and three Honorable Mentions. Furthermore, awards were also given for Best Turning, Best Finish, Best First Time Entry and Best Amateur or Student (Harold Biswanger award). This year a special award was also granted for Innovation in Design.

We hope you take the time to admire each piece for its own merit, like any work of art. We also encourage visitors to vote for their exhibition favorite. The ballots will be used for a random draw of the People's Choice prize, consisting of a turning by one of our members. The votes will be tallied to honor the maker with some bragging rights.

The majority of the pieces are also for sale. Please enquire if that special one-of-a-kind piece is something that belongs in your home.

Fellow woodworkers are encouraged to join SAWS and tap into the skilled resources that produced the beautiful pieces shown here. For further information on membership, activities and catalogue purchases, visit our web site at saws.ca.

I would like to extend our appreciation to the two exhibition hosts (Southcentre Mall and DaDe ART & DESIGN LAB) and to the companies that sponsored this year's special event. Furthermore, I want to personally thank the hard-working exhibition committee and advisors, stewards, board members, Standards and Jury committees, Don James for his donation of the People's Choice prize, Bryan Maniotakis for design of the 2013 SAWS logo and exhibition poster, John Morel for his immeasurable support and to all the craftsmen and artists whose contributions helped make this year's exhibition such a success.

We trust that you will enjoy your experience at the SAWS 2013 Fine Works in Wood Exhibition and Sale.

Bill Maniotakis
2013 Exhibition Chair



Tom Gorman

WHALE TAIL

The liquor cabinet with its prominent Whale Tail came first on this project. Then I was stuck for an idea of how to complete the stand, until I had an Aha! moment when I realized the whale was diving back into the ocean waves.

tomatbenview@shaw.ca



Tom Gorman



SAND BOX

This box was made to hold bottles of sand collected from beaches around the coast of Ireland. The client requested that I use woods that are native to Ireland, but I couldn't resist the touch of ebony to set things off. The four shamrocks represent the four provinces of Ireland. The lucky four-leafed one is for my home province, of course.

tomatbenview@shaw.ca



Andy Lockhart

NOT QUITE GREENE & GREENE TABLE

Charles and Henry Greene were iconic designers in the early 1900s. I have incorporated many of their signature features such as breadboard ends, cloud lifts, square pegs and ebony details, and upper ebony drawer slides with brass pins. Things they did not do, which I believe strengthens this piece's design, are:

- Utilize floating tops and taper the legs (both of which lighten the piece)
- Use figured maple in their work
- Use the detail of ebony spacers between the front and rear aprons and the legs.

They tended to use metal hardware, whereas I designed the drawer pull to be in harmony with the table. This is #2 in a series.

andy@andesigns.ca



Ralph Reichenbach



SERVING TRAY

An exercise of patience, this serving tray consumed more time than anticipated! The end result is quite pleasing, and protected by a polyester finish.

I used birdseye maple, rift cut maple, rosewood and dyed anigre veneers.

780-463-0564

mercuryrafe@yahoo.ca



Ralph Reichenbach

"BLESSED ARE THE MEEK..."

Definition: pedestal (secondary)
support of a statue or vase (primary).
Here the vase is simple and
secondary. The pedestal attracts the
eye and becomes primary. Our world
typically does not esteem or value
the simple, lonely or meek, and yet
there will come a day when the meek
will be honoured by beauty and light.
The woods are solid beech, wenge
and walnut.

Ralph has been working with wood
longer than he'd like to admit.

780-463-0564

mercuryrafe@yahoo.ca



Michael Holton



DINING CHAIRS

In my furniture I aim to make pieces that are provocative, yet simple enough to allow a wide audience to appreciate my work. I achieve this by a balance of form, function and aesthetics.

mholton@josephcarlyle.com





Joe van Keulen

RHODESIA

I created this maple platter with the pyrographed outer edge first. The work felt incomplete but I was initially at a loss of what should be at the centre. Shortly thereafter I had the opportunity to watch a friend's slideshow from their trip to South Africa. After this I revisited my work and realized that this blank canvas lent itself perfectly to an African inspiration. To complement the outer pyrography, I chose the elephant design.

jvankeulen@shaw.ca





Joe van Keulen

THE PENSIONER

The Pensioner is an intimately personal piece, composed of box elder on a steel base. I have recently undergone spinal surgery. I created the piece prior to my surgery as a visualization of how I felt. This was a therapeutic exercise for me; the arch represents the curvature of the spine.

jvankeulen@shaw.ca





Joe van Keulen

CELTIC BOWL

I wanted to do something Celtic, but not the Celtic knot. When I checked my rough-turned supply of bowls, I noticed the cracks in this birch piece and realized I could use this to my advantage to create the old world look of crumbled gravestones overgrown with moss and lichen.

jvankeulen@shaw.ca



Mike Frampton



THE RUHLMANN BOX

The image of the charioteer on the Ruhlmann box was inspired by the ivory inlay work on the front of Jacques-Emile Ruhlmann's Meuble au Char sideboard, which now resides in the Louvre in Paris. Ruhlmann, called the genius of Art Deco, was a designer of luxury furniture in the early 1900s in France.

I used curly maple, wenge, Santos rosewood, ebony, bloodwood, ostrich leather, brass and antique ivory. The ivory veneer was salvaged from the keys of a Victorian era pub piano, and was sent to me, complete with beer and nicotine stains, by an old friend in the UK.

mframpton@shaw.ca



Ronald Carmichael

WATCHER IN THE FOREST

This half mask of worm-eaten butternut is loosely based on the theme of "Green Men". I intentionally ignored the symmetry of the traditional "Green Men".

ron.mask@gmail.com



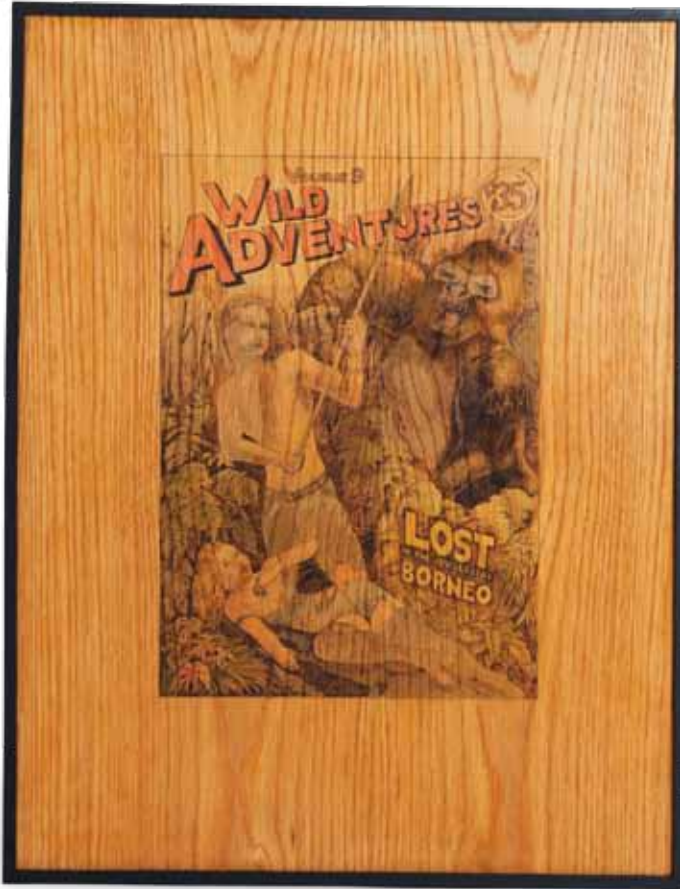
Ronald Carmichael

WILD ADVENTURE

The idea is to take disposable art and present it in a more permanent medium. How then does the viewer's perception alter when a pulp magazine cover, bought for a few cents and thrown away when the next issue comes out, is presented within an artist's medium?

The most notable example of this presentation would be Andy Warhol's Campbell's Soup Cans and the movement called Pop Art.

ron.mask@gmail.com





John Morel



ODE

This is a new look at a ladies' roll top desk using some rather striking bubinga wood and subtle ebony accents on the outside. These species set off the inside, which includes satinwood with bubinga trim and then finished off with ebony handles.

403-254-9994

John Morel

ROOT OF MAPLE, RARE

This low table was built with several thoughts in mind. The first was to show off this spectacular maple board to advantage. Another thought was to come up with a design that brings the feet on the base in from the outside edges of the table, thus cutting down the tendency of kicking the feet, and doing so in a contemporary fashion.

403-254-9994



John Morel

ENLIGHTENMENT

This is my first attempt at making a serenity or mood light. Working with rice paper is a little tricky on inside curves.

403-254-9994



Bill Maniotakis



MATADOR

I am drawn to studio furniture in which art overrides function and evokes some delight for the viewer. For the base I created a modification of a black walnut pedestal table that I have built before. Its shape adds another visual element to support the crown jewel, a tablecloth made of highly figured curly maple. After completing this piece and standing back to admire it, I felt it deserved a sexy title. The name is based on the shape of the legs, which resemble the bull's horns and the tablecloth being the matador's cape.

bill.maniotakis@shaw.ca





Rodney Hunt

To make further use of the knowledge I have acquired during 27 years of antique chair repair, copying and restoration, in retirement I began making a set of miniature chairs covering periods and iconic styles of the last 400 years. The scale is 1 in 4 and the woods I use are yew, plum and box with local woods whose small sizes and tight grain make them suitable for this miniature work.

403-336-4575

jacbram@hotmail.co.uk



**MINIATURE OF AN
AMERICAN DINING CHAIR**

**MINIATURE OF A
CONTINUOUS ARM
WINDSOR CHAIR**



**MINIATURE
CHIPPENDALE
ARMCHAIR**





Chuck Holder

LADY'S JEWELLERY CHEST

I collect, study and work with wood from around the world. This small lady's jewellery storage chest features elegant curves in the box and lid with magnetically assisted closing of the drawer. Materials are mostly black cherry, redheart and sugar maple. Dimensions: 11" x 7" x 6".

cdholder@shaw.ca





Don James

A GARDEN OF WOOD

A fun sculpture using up some stray or small pieces of walnut, Manitoba maple, Eastern maple, rosewood and claro walnut left over from large turnings and other work. I try to instill some movement into my pieces where possible. The long stems are following the light.

403-246-6506 (office)

don@jameswoodhomes.com

Don James

THE PULL OF GRAVITY

I have been turning for 12 years or so and have been incorporating carving and embellishment for the last few years in some pieces. This is not the first or last of my "joined" bowls, but this piece with rosewood legs and walnut body was special as it just seemed to happen without a particular plan. There seems to be attraction and tension at the same time, a comment on many of our relationships.

403-246-6506 (office)

don@jameswoodhomes.com





Don James

A GAME OF TOPS

Every year the Woodturner's Guild makes wooden spinning tops for Spruce Meadows Christmas show. We use the proceeds to support our local food bank. Hundreds are made and sold. This piece is an extension of that endeavour, and is actually a small table for top spinning.

403-246-6506 (office)

don@jameswoodhomes.com

Brian Graham

DECEPTIVELY SIMPLE

The double curved surface appears simple, but is a complex shape to execute. The bed headboard is designed to be a comfortable backrest when sitting up and reading in bed. The shape was inspired by a stretched fabric form, and the challenge was to create a saddle-shaped curved surface in wood. Laminated curved construction minimized the amount of wood used, as well as the overall weight. The side rails and footboard are kept deliberately simple. The short side rails are for display purposes. The primary wood is walnut with laminated alder box spring supports.

brian.t.graham@shaw.ca



Chris Kubash



GRASSES

I like to combine elements of architecture, sculpture and different materials into my furniture. This piece was originally conceived as a table lamp, but it seemed to work better as a pure sculpture, so I followed that path. This is a highly stylized representation of grasses, perhaps with the tips burnt by the harsh sun. There is also a bit of mystery. (I wonder what the three stainless steel rods might represent?)

ckubash@gmail.com





Ron Linder

THE ALTAR

Man's work is shown in the straight lines of the inlay, which form a pyramid altar for the natural beauty of the lid.

I enjoy shaping wood with hand tools and work mostly with offcuts, in this case walnut, maple and poplar from John Morel's shop. It gives me great pleasure designing each box and then letting it evolve as I prepare the wood and build the item. I have made mostly small boxes to give away, but enjoy carving also.



Ron Linder



HOLD ME

I love the feel of wood, and I have shaped this maple and bubinga box to encourage people to pick it up and feel the wood. I have found that size, curves and the figure of the wood make it enticing.



Ron Linder

NATURAL BEAUTY

To show off the natural beauty of the koa from John Morel's wood shop, the lid frame and the box are muted. It was built primarily with hand tools as I find pleasure in being close to the wood as I shape it. I have tried to utilize the skills learned from many SAWS members. Thank you all.



Wilf Talbot



ROTTEN TO THE CORE

Rotten to the core was my first thought about the piece I received as a door prize. It was rough sawn with the chainsaw, no square or parallel sides, and full of knots and voids, good for practice; making an enclosed shape without worry, yet it had a unique quality once the rough shape came about. The knots are tight and the void had some interesting shapes. Can you see the goalie mask? The finished piece reflects on life's little surprises. Materials are claro walnut, blackwood and gold leaf. I am an amateur pursuing woodworking for enjoyment and relaxation.

gwtalbot@shaw.ca





Aric Hartley

TRIANGLE

I enjoy designing pieces that show off lovely pieces of wood. In my work I try to create things that will last, as I feel that there is too little of that going on today. I hope that the work brings a smile to you and that its shapes are pleasing, and design is both simple and yet interesting. I thank especially, the one who holds the other end of the plank in my life.

ani_hart@telus.net



Merv Krivoshein



LIVE EDGE BOX

The inspiration for this box came from woodturners who were making bowls with a live edge. I used a single slab of Manitoba maple because of its irregular edge. The difficulty was to determine the dimensions so the miter cuts could be matched with the live edge.

403-845-6973

consult9@telus.net



Merv Krivoshein

CLOTHES PIN CUSHION SHELF

The clothes pin cushion shelf is a tribute to those women who still sew and mend with a needle and thread. The C-shaped shelf units are symbolic of the pincushion that holds needles and pins. Two large walnut knitting needles run up the sides of the poplar shelf units, holding them together. A large clothes pin is attached to the elm base of the C-shape to hold all the units upright. I like to use woods you naturally might find in the forest and combine that element with the man-made units.

403-845-6973

consult9@telus.net



Phil Mitchell



MANDOLIN

My inspiration to be a woodworker came from watching and working with my father, who spent many hours in his shop. The many woodworkers I encountered, in my work day in the professional shops, have also given me insight and knowledge over the years.

I built a guitar from a kit a few years ago, and this encouraged me to build a mandolin. The materials are maple, Sitka spruce, cocobolo and ebony. The sculpting of the arched top and back has yielded a very sound reward.

phil_mitchell@hotmail.com



Greg Reed

This box is primarily walnut with inlays of maple, mahogany and walnut. It is one of a series of boxes inspired by the decorative wooden items manufactured and sold as gifts and souvenirs in Victorian England. This industry reached a peak in the vicinity of the resort town of Royal Tunbridge Wells, Kent, but died out after WW I.

Today original items, which are sometimes labelled "Tunbridge ware" in the antiques business, have become sought after and collectible.

gareed@telusplanet.net

TURNED BOX L2





TURNED BOX M2

Turned Box M2 is turned from walnut with maple and walnut inlays.



TURNED BOX S2

Turned Box S2 is primarily walnut with birch, mahogany and walnut inlays.



Endre Pataky

PRAIRIE SERENITY

I let the wood give direction to the work. This Brazilian rosewood veneer is reminiscent of a prairie landscape.

perfectus@me.com





Endre Pataky



SEEKING SIMPLICITY

The jewellery box “Seeking Simplicity” is intended to seek questions from the viewer. Do we really need all of the items we consume? Could we get away with fewer things? Could we step more gently on the planet? My work primarily combines local and recycled woods (in this box: fir, pear, mahogany and African blackwood) into a modern vocabulary that gives one reason to pause.

perfectus@me.com



Jim & Eileen Jones

OVER THE EDGE

This two-part yellow poplar hollow form called Over the Edge was inspired by the work of Canadian woodturner Marilyn Campbell in a two-day workshop taken in May of 2012. The green overlay is a modified version of what Marilyn taught us – it is made of epoxy and is coloured with oil paints. This technique has given us a totally new direction with the “Light dancer” series that we started back in 2010. This has been a very successful series for us – the magic of the patterns created by the tea light candles is truly spectacular.

burlwood@platinum.com



Jim & Eileen Jones



SWALLOWTAIL

This two-part hollow form, called Swallowtail, is made of yellow poplar. It was inspired by my wife's love of butterflies. As a young girl she had a collection of over 75 different butterflies. The wood-burning on this piece was inspired by two people, Molly Winton and Joe van Keulen – it is but a simple start to learning this new technique. The use of hand-painted images (done by Eileen) came about by my encouraging Eileen to become a bigger part of our artistic woodturnings.

burlwood@platinum.com





Jim & Eileen Jones

LILY PAD

This piece was inspired by a huge plank of African mahogany that I had been hoarding for many years. Finally I just could not wait any longer to use this magnificent piece of wood and the result, to us, is spectacular. We really like the interplay between the textured and stippled portions with the pierced parts and the outside border. Once again, the patterns created by this piece in a darkened room are quite beautiful.

burlwood@platinum.com



Gary Gunthorpe



THE PEACE BOX

I enjoy woodworking as a relaxing hobby. I like tradition and symbolism. My grandfather made his living carving and I inherited his tools, so I try my hand at carving. The first woodworking I learned was marquetry, so this box combines both interests, using walnut and miscellaneous veneers.

garyg@garysworkshop.com



Gary Gunthorpe

WAVY CHERRY BOX

Some pieces of wood have a way of designing their own item to best display their beauty. This is one of several boxes that I have made, following that philosophy as best as I can. The edge is intended to follow and highlight the cherry's figure.

garyg@garysworkshop.com



Gary Gunthorpe



TALL RING BOX

The idea is to put a ring up on a pedestal. It came from the image of the young man on his knees holding up the store type box with the ring in it. The woods used are spalted maple and ipê.

garyg@garysworkshop.com

Mike Mulvey

DESK I

The appearance of a piece dictates the joinery, which is why I used lap joints at the rails to wrap around the legs, rather than conventional mortise and tenon in which the rail would terminate at the leg.

Materials are bubinga, ebony and beech with Kevazinga veneer.

mikemulvey@shaw.ca



Mike Mulvey



DESK II

In the not too distant future, I expect to be asked, "Why do you make things out of wood? Don't you have a 3-D printer?"

For this desk my 3D printer used walnut, ebony and soft maple.

mikemulvey@shaw.ca





Roman Hrytsak

CHARLIE'S SHUFFLE

The ankle high lace-up work boot, carved from Western cedar, was a way to capture the antics of one of my favorite actors, Charlie Chaplin. When he was a young boy his father, a cobbler, would make him a pair of boots larger than required to accommodate his bunions. These boots would constantly be falling off, so the shuffle was a way to solve this problem, and being a showman he would derive constant amusement from his friends. My wood carving career began in 1990 with a Western Meadowlark for my first project. Other birds and duck decoys followed; then a house wren carving needed a wooden boot for a mount. This was the beginning of my boot caricatures.

Dimensions: 4"x4"x10".

romanscarving@shaw.ca



Roman Hrytsak



LADY`S RIDING BOOT

The inspiration for this piece can be attributed to my being associated with the cattle industry for over 30 years. As the work-style boot evolved, the images of riding boots kept interfering in the process. No laces, tall vamps, and elevated heel gnawed at my creativity. Using the "Roman style" method, a piece of pine wood taken from a log house renovation served as a starting point. Carving with the grain, Ride 'Em High, a lady's riding boot, came into being. Dimensions: 10" high x 4" wide x 2-1/2" thick.

romanscarving@shaw.ca



Jean Claude and Talar Prefontaine

'DAYLILIES' – BOX ON STAND

The inspiration for this work came on a summer afternoon walk at Reader Rock Gardens in Calgary. A lone daylily plant with brilliant yellow flowers stood out beautifully against the dark foliage of the surrounding vegetation. With its strong lines and bold shapes, it was a perfect subject for a marquetry project. We wanted to show the marquetry on a vertical surface as the focal point of a box. Tall flaring legs would echo the slender stalks and trumpet-shaped flowers of the lily while providing a large enough footprint to give stability to the piece.

jcpre@telus.net



Matthew Smith



TREES OF A FEATHER

While traveling in Africa, I was taken aback by the beauty of the acacia trees. These gorgeous trees that generally stand alone and provide shade and food for many of the species in the savanna are often beautifully photographed, silhouetted by the sunset. Years later, while struggling to design the desk, I saw a carved piercing done by a friend and instantly envisioned this piece in my mind. The struggle has been to find a way to express the beauty in trees – both while living and when used to make furniture – and this is what I hope the piece has captured. The woods I used are walnut and canary wood.

matt@newwestdesign.ca



Dave Ross

BURL AND WENGE CABINET

Initially I had a concept of a cabinet where the carcass was suspended in a frame. The design evolved around a box with full-height legs. I chose the maple burl veneer to bring some visual motion to an otherwise rectangular wenge box. The book-matched doors present an inkblot pattern which has been interpreted differently by everyone who has seen the cabinet. My goal was to build a cabinet that could stand on its own in different settings. I hope I have accomplished that.

davelynneross@shaw.ca



Geoff Heisterman

CHIPPENDALE NIGHTSTAND

The Chippendale style of furniture first became popular in the 18th century. Building these nightstands connected me with tradition and the past. Knowing that I cut the dovetails, fluted the quarter columns, and fit the drawers using the same methods and techniques as other craftsmen did well over 200 years ago was very satisfying. As another nod to the past, each nightstand has two secret compartments, a small moneybox and a space to keep important documents. In the days before safety deposit boxes and secure banks, secret spaces could often be found within a piece of custom furniture. The primary wood used is Honduran mahogany with some soft maple.

gdheisterman@shaw.ca





Herm Stolte

BURL BOWL

Burls can be a wonderful way to show off the intrinsic beauty of wood and this Manitoba maple displays some impressive burling and color.

hgstolte@telus.net



Herm Stolte



THE MITT BOWL

As a showcase for the created beauty of wood, this Manchurian elm bowl shows an interesting contrast in grain pattern between the two halves.

hgstolte@telus.net



Herm Stolte

THE TORCH

Made as a prop for a 60th anniversary church service, this torch incorporates 19 different wood species as well as shapes to symbolize some basic beliefs of the church, its beginnings and the people who make up that church today. The torch lifts off the base and was made to pass from generation to generation during the service. A complete explanation is available at riverparkchurch.com/60th-anniversary-torch

The primary woods are beech for the base, lodgepole pine for the tower stem and birdseye maple with inset bloodwood crosses for the tower top.

hgstolte@telus.net





Colin Gordon



NIGHT CUBE

I like to find my own way of doing things. This became apparent in my woodworking class. We were required to make a nightstand and instead of following the default plans I decided to design my own. My father posed the question, "Why don't you make the drawers the focal point?" Then the idea came to me to make these drawers with a floating effect (cantilever top) after recalling some custom U-shaped drawers my father made for under a sink. After a lengthy design, which involved refining of the initial concept, we came to the final product, which is primarily made of maple.

colinwesgor@gmail.com





Fred Coates

STOOL

The inspiration for this stool came from the Japanese corner joint. I have always been interested in Japanese architecture and woodworking. The wood is white oak, reclaimed from an old barn.

I have been a woodworker for 40 years.

troutsmoke@gmail.com



John Lavoie



MACASSAR MAPLE TABLE

Leftover pieces are brought together in a cohesive and interesting fashion. I wanted each piece altered very little from its "left over" form. The ebony is embedded rather than inlaid.

lavoiej1@telusplanet.net





John Lavoie

ODE TO BLACK

I was inspired by the materials. The feet are ebony-edged maple, covered in anigre veneer. Other components are ebony with holly pegs. "They" say "black is beautiful" and this is my tribute to that idea. Timber framing with an external framework was the idea for the construction.

lavoiej1@telusplanet.net



John Lavoie



BLING POLE

This is a ladies jewellery tree with a swivel lamp. Perhaps it's an irreverent title for this piece. I call this style Organic Modern.

lavoiej1@telusplanet.net

An Early History

of the Southern Alberta Woodworkers Society

SAWS began as an idea of David Enns to somehow get Calgary's woodworking community to meet and work together. After consulting with John Morel, a room was reserved at Alberta College of Art and Design. Representatives from Alberta Crafts Council and from the recently formed Northern Alberta Woodworkers Guild in Edmonton were invited to offer advice, and June 15, 1983 was set for an exploratory meeting.

A good sized crowd met that evening and one of the thorniest questions was whether to have a society open to all interested woodworkers, or a more "guild" type group that required meeting a set standard of workmanship before being admitted. After much discussion, the former was decided on, to which at least one person angrily walked out. The evening concluded with seven men (Guy Boucher, David Enns, Joseph Evers, Doug Haslam, John Morel, Randy Roels, Herm Stolte) volunteering to form a Steering Committee to iron out details and a preliminary constitution. This was accomplished during a series of meetings.

A further general meeting took place on July 20 where the proposed constitution was discussed, amended and approved. A board of directors was also elected.

SAWS first Board of Directors

President

GUY BOUCHER

Vice-president
workshop committee

HERM STOLTE

Secretary

ROB PROVOST

Treasurer

MEL BROADHURST

Director – *Standards*

JOHN MOREL

Director – *Publisher*

AVNER PERL

Director – *Exhibition Committee*

DAVID ENNS

SAWS constitutional statement of purpose

- ✿ Encourage fine woodwork of individual and good design and making Canadian woodwork known for its uniqueness and quality.
- ✿ Facilitate communication between member woodworkers via regular meetings and newsletters.
- ✿ Bring before the public and other woodworking organizations fine examples of woodwork by organizing and promoting exhibitions and sales.
- ✿ Encourage co-operation and support between members to assist in both purchase of tools and materials and marketing of products.

The newsletter, under the editorship of Avner Perl, had dreams of becoming an important contribution to Canadian woodworking by eliciting member written articles on a wide range of woodworking related topics. Printed bi-monthly in booklet format on good quality paper, it was available to non-members for \$1.00 per issue and open to advertisers. This format changed abruptly in the summer of 1986 to a few photocopied pages stapled together when a dwindling membership was unable to support the cost.

The monthly program of workshops and lectures began with a discussion in September on standards for the first exhibition followed in October by a workshop on turning led by Randy Roels and Herm Stolte in the wood shop of Western Canada High School. This location allowed hands-on work and demonstrations. Lectures were held in a variety of locations and, like workshops, were given by both member and non-member experts.

Exhibitions were a high priority. An attempt was made in the fall of 1983 to organize our first. However, on reviewing all the submissions, the number and quality were not deemed sufficient to proceed. A second attempt in the spring was successful and our first exhibition was held in Palliser Square Mall at the base of Calgary Tower in May, 1984. Annual exhibitions were held until 1993, after which it was decided to concentrate our efforts into biennial exhibitions. Catalogues were produced commencing with the 1987 exhibition.

Membership reached 75 people the first year, and then declined over the next few years to under 30. Although some questioned the future of SAWS at that point, membership did increase steadily in the years since and has stayed around 100 members for the past number of years.

Written by Herm Stolte

SAWS Standards Committee



Tom Gorman has been living and working in Calgary as a professional cabinet maker since emigrating from Ireland 35 years ago. Tom is a long time SAWS member and has served on the SAWS executive in the role of workshops, and is currently a member of the Standards Sommittee.

In the past he has worked on everything from large board room tables for corporate offices, to small jewelry boxes for friends and family. When not kicking up dust, Tom's other passions include hiking and fishing.



John Lavoie is Alberta born and bred but with a Manitoba Metis and French background. He has 35 years' experience in the construction industry including carpentry, cabinet and furniture making, as well as design work and drawing.

John has been a member of SAWS for over 25 years and has held various positions including treasurer, exhibition coordinator, standards member and other related volunteer tasks and duties.

"It is always a pleasure to see the various pieces of woodwork entered in the SAWS show and I certainly admire the talents of the makers in our province."



Dave Ross has been a member of SAWS since early retirement from geology 20 years ago. Dave enjoys building custom furniture in his home workshop and has completed some interesting commissions. One of these included a Stickley style dining table to seat twelve, which was shipped to Moscow.

Dave has held positions on the SAWS executive in the roles of Workshops and Special Projects. He has had the good fortune to work with other SAWS members and credits much of his advancement in woodworking to these shared commissions.

When not in the workshop, Dave enjoys hiking and back country ski touring.



Herm Stolte is a founding member of SAWS and has served the membership as a Board member (including President), as a jury member on the Standards Committee, and by leading many workshops. His work has been accepted into most of SAWS's exhibitions.

A former Industrial Ed. teacher, Herm began woodworking professionally part-time before leaving teaching completely in the mid 1990's. The support of many SAWS members over the years has been instrumental in this change of careers. As a full time woodworker, he loves doing custom turning, enjoys repairing furniture to give it new life and makes the occasional new furniture piece. When time permits, he spins chunks of trees into bowls and vases.

An active member of the International Wood Collectors Society, Herm has a passion for exploring the immense variety of woods, as well as learning to distinguish and identify the many species in the world.



Exhibition Jury Committee



Mark Lumbard came to Canada in 1986 to teach Industrial Design at the University of Calgary. He has a first-class honours degree and a masters degree in Industrial Design from the United Kingdom. He worked for several product design consultants in Europe before leaving for Canada.

Mark has also worked for many different manufacturing companies in both Canada and the USA. He now manages a company called Flex Heating Products, which manufactures his own products here in Calgary. This is Mark's second stint as a SAWS Exhibition jury member.



John Morel (Jury Marshal) studied woodworking with his father Oliver George Morel, who trained at the Barnsley Workshop and also ran it for a time. John worked with Alan Knight and became a master silversmith in 1964. He also studied silversmithing under Cyril Shiner and Eric Clements at the School of Silversmithing and Design, Vittoria street Birmingham. John also studied lettering from Cyril Greenwood at Worcester College of Arts & Design. In 1976, John opened his business called *The Furniture Maker*, as a designer craftsman, working on public and private commissions. Over the years he has won numerous woodworking awards.

"Through the course of time, I have met and worked with some fine people who have guided and inspired my efforts. I let my work speak for itself."



Katie Ohe grew up on a farm outside Peers, Alberta. Being an artist has always been her lifelong dream. She moved to Calgary in 1954 to attend the Alberta College of Art & Design (ACAD). She later attended the Sculpture Centre in New York City and, from 1968, spent eight summers working and studying at foundries in Italy.

Katie married painter Harry Kiyooka in 1968 and five years later they purchased an acreage which gave them more space to create their art. They built a house designed by Edmonton architect Sig Schmidt which showcases their passion for art. Currently they are transforming their home and acreage into the Kiyooka Ohe Art Centre (KOAC). Though similar to the Leighton Art Centre, its focus will be on contemporary art and they have plans to offer residencies to artists.

Katie has been a sculpture instructor at ACAD since 1970. Her work has been exhibited locally and internationally and her commissions can be seen throughout Alberta and British Columbia. She has received numerous awards, study grants and citations over the years.



Arni Wawruch studied Architecture at the University of Manitoba and began working with small firms, including McMillan Long, who were the winners of the Calgary Centennial Planetarium competition.

At Mount Royal College (University) Arni began in a sessional position, teaching History of Architecture, which led to being appointed Department Chairman. He was instrumental in having the Interior Design Program recognized for its contemporary principles.

Retirement led to a construction supervisor position for Executive Flight Centre who built several hangars, including one for Westjet in Edmonton. At about the same time, for St. Stephen's Ukrainian Catholic church, Arni chaired the competition committee to select artists for the design of mosaics and stained glass windows. Subsequently, one of the window designs was chosen by Canada Post as the image for a Christmas stamp. Arni has been a judge for approximately 15 SAWS Exhibitions.



Donna White (alternate Juror for 2013) received her BFA (with Distinction) in Interdisciplinary Studies at the Alberta College of Art and Design in 1995 where she was mentored by Walter May. Concurrent to completing her BFA, Donna also worked in the furniture shop of John Morel gaining a broad knowledge of fine woodworking techniques that she applied to her sculpture.

Currently, Donna combines photography and sculpture and has exhibited large scale works including two billboards in Saskatoon (2006), three billboards in Calgary during Stampede (2008) and a photomural in the 2013 Alberta Biennial at the Art Gallery of Alberta.

Between periods of art study, Donna has worked as a director/curator in both artist-run centres and public art galleries within Alberta. She was appointed the Director of Stride Gallery in 1995. In 1997, White was appointed the Director/Curator of the Prairie Art Gallery in Grande Prairie. Donna has recently returned to Calgary where she currently works at ACAD in the Extended Studies department. as well as teaching sessionally in the department of sculpture.

Thank you to our Sponsors



CAMBIUM
WOODWORK2005LTD



Black
Forest
WOOD COMPANY



CALGARY DROP-IN & REHAB CENTRE



SOUTH CENTRE



SOUTHERN ALBERTA WOODWORKERS SOCIETY

Box 104, 132 - 250 Shawville Blvd. S.E.
Calgary, AB, Canada T2Y 2Z7

SAWS.ca