

\$5.00

# SAWS 07

SHOWTIME!

# TED Branton

## *Magnifying Glass in Box*

Maple  
Brazilian Rosewood  
Brass



The TB decoration reveals what is inside the box. Since a magnifying glass changes the apparent size of objects, the idea of an optical illusion came to me. Because of the border encircling the B on the outside of the box, it looks larger than the letter (which is a mirror image B) on the inside. The two letters are exactly the same size.

3 1/2" x 7 1/2" x 1 1/2"



*Tree Clones*



## BILL Campbell

Cherry  
Black Walnut



This carving has an optimistic message to match its visual whiteness: the trees reach upward as all things do, taking their energy from the sun, which connects all living things. I am interested in Canadian natural history - trees fit right in... as do birds, wildflowers, and dinosaurs - all subjects that I have tackled in my work. I only use Canadian hardwoods.

14W x 13L x 30H"

# RON Falconer

*All It's Cracked Up To B*

Maple Burl  
Manzanita Burl  
Walnut Burl



Wood pots are fairly common, as are turned pieces made with maple burl. But this project presented a technical challenge and resulted in an exciting piece because of the natural crack that travels nearly the full diameter of the pot. The top, made of manzanita burl, was cracked before work began. Things with cracks, holes and bark inclusions often result in mishaps!



7 1/2" dia x 2 1/2"

RON Falconer

*Mahogany Bowl*



Mahogany



Seldom do I come across large pieces of exotic wood. A find like this is always a treat, in this case particularly because of the wood's wonderful sheen that seems to move with the light. I have always been interested in art, as my grandfather was an accomplished painter. I was not able to grasp the size of brush or ink, but I did discover photography and of course, woodworking.

110cm x 30cm



# MIKE Frampton

Walnut Crotch  
Curly Maple  
Antique Ivory  
Blackwood



The wood for *Surfing the Wave* and *Fishing Bears* was purchased about 20 years ago. This book-matched crotch (two pieces) sat in my shop, and I waited for inspiration. I thought they'd be two cabinet doors until I turned them sideways one day - and all at once saw the perfect wave appear in the grain. The ivory was cut from an antique hairbrush and carved using micro chisel and scrapers.

27W x 11H"



*Surfing the Wave*

# MIKE Frampton

Walnut Crotch  
Curly Maple  
Antique Ivory



It seems to me that I have always done woodwork. Like most woodworkers I borrow designs, modifying them to my skills, tools, and the materials at hand. In this piece the wood grain suggested moving water—three grizzlies fish on the edge of a mountain river at run-off. Are the two unsuccessful bears cubs of the successful one, waiting to be fed, or are they rivals, too scared to venture into deeper water?

27" W x 11 1/2" H

*Fishing Bears*

# TOM Gorman



Purpleheart  
Eucalyptus  
Pau Amarello  
Abalone Shell  
Mother-of-pearl



I thought of the shape of the legs after admiring the branches of our front yard's blayday tree. I decided to curve the edge of the top to complement the legs and to soften the hardness of the triangular form. And then I found the perfect wood for both parts - the beautiful purpleheart - which I used for the flowers as well, and that brought the table together.

36W x 36L x 20H"

Coffee Table





*Nakaloof*



BRIAN Guenther

Walnut  
Tiger Maple



As a child I built primitive furniture from the scraps of lumber I scavenged at my father's sawmill. Now that I've refined my woodworking skills, I look forward to creating furniture that, like this chair, is unique in style and proportion. I've named this chair after my inspirations for it, woodworkers George Nakashima and Sam Maloof.

22W x 30D x 51H"

# PETE Harvey

Cherry  
Maple



I enjoy creating pieces using natural forms with curves and beads. The idea isn't to duplicate nature, but rather to reflect shapes we instinctively find pleasing and that evoke a tactile response. For the lamp's pole, I had to develop my own method to hide the joint. It required three separate glue-ups.

14W x 24D x 60H"



*Tier Lidded Box*

## CHUCKHolder



Silky Oak  
Bloodwood  
Buffard Freres Banding



I try to combine woods from around the world in antique and eye-catching ways. This box features three continents. The box itself is silky oak (also known as lacewood) hailing from Australia. The dark red wood is bloodwood or satiné from Brazil. France contributed the patterned inlay banding assembled by Buffard Freres, an unparalleled manufacturer of such during the 1800s and early 1900s.

8W x 3D x 4H1"

# CHUCKHolder

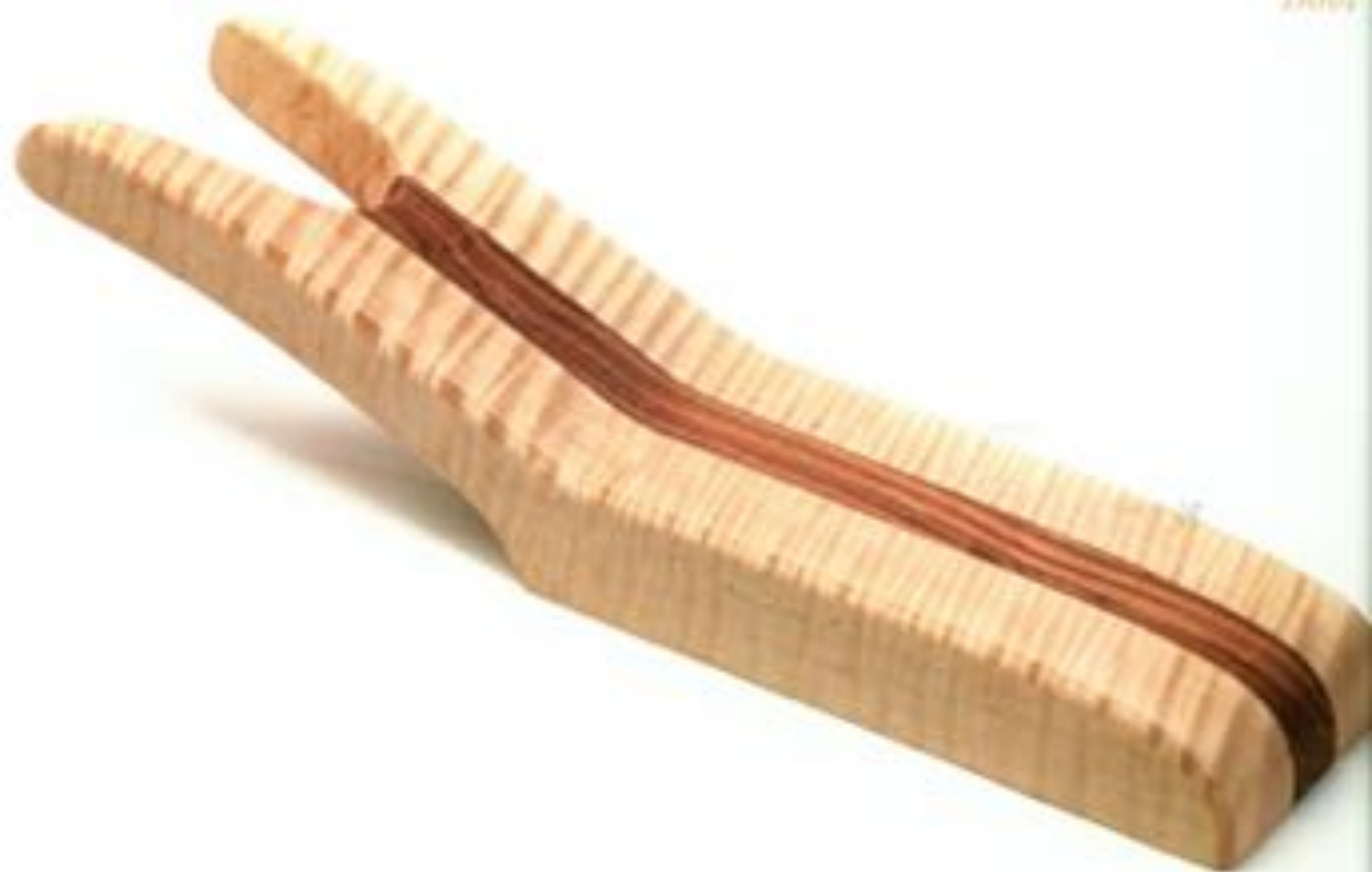
Boat

Sugar Maple  
Brazilian Tulipwood



Too beautiful to use? Not Westerners are practical people, and the silky sugar maple and Brazilian tulipwood are really strong woods. A boot jack removes a boot. You step on the flat end of the jack and tuck the other heel into the opening on the raised end. Bracing yourself with your back foot, pull the other leg back. The jack traps your heel, and off comes your boot.

14W x 4D x 3H"





## ROMAN Hrytsak

*Boots*



Clara Walton



I've been a woodworker for 17 years. These boots, in which I used real boots as my model, were sculpted from a single block of clare walnut. Making the pair match was especially challenging. This style of wood sculpting is popular in the Black Forest (Germany) where shoes are carved along with a great many other more practical items, such as hairbrushes, picture frames, and cuckoo clocks.

3W x 6L x 5H

# DON James

Tree Bark

## Manitoba Maple Burl



This large bowl is made from Manitoba maple burl. The piece was turned when the wood was still green, then cured in alcohol to displace the remaining moisture. I generally work with found green wood whenever possible. The material for this bowl was no exception, having been rescued from a pile of waste ready for disposal.



24 1/2" x 5 1/2"

*Siamese Cedar Bowls*

DON James



Yellow Cedar  
Bark Pit Maple



Yellow cedar is an unusual wood and I had an unusual project - to join two bowls. I wanted to do this in a way that would seem organic or natural as well as beautiful. I finally decided on a piece of bark pit maple (dark is embedded in the inner wood because of the way the tree grows), which I dyed black.

23W x 16D x 2H"



## DON James

Summer

### Poplar



This bowl was turned from green poplar. The interior of the bowl was turned away, while a light dome on the outside. Because green wood is translucent, becoming more so as it becomes thinner, it is easy to gauge the thickness of the wall of wood that remains: you judge the intensity of the light that penetrates. As the wood curves, parts of it dry more quickly, turning the original circle into a one-of-a-kind oval.



11 Dia x 5H"



*Jewellery Box*

MERV Krivoshein



Elm  
Silky Oak  
Bloodwood  
Makore



I built the base of the box separately so that it would act as a pedestal, lifting the box upward and giving it more prominence. The sides of the box are made with lacewood veneer. This lacewood is quarter-sawn from the silky oak tree. Quarter-sawing highlights the plant's medullary rays, cellulose structures that grow from the heart of the tree outward to provide stability. These rays of cellulose form the flocks you see.

16W x 9D x 6H"

# JOHN Lavoie



White Oak  
Ebony



The name "Bent and Twisted" refers to the technique I used to create this chair. Laminations of wood can be bent in two directions when a twist is applied to the stack of laminations. This chair was a study model for a commissioned set of dining chairs. During the construction process, friends provided hints and backs for me to copy in shaping the seat and back of the chair.

18W x 18D x 55H"

*Bent and T*



*Mike and Renee's Coffee Table*

ANDY Lockhart



Olive Ash Burl



After I had worked on this table for some time, took a trip down to California where I saw a bridge with almost the identical support structure. I think that designs are influenced and improved by the things around us (although I can't claim the bridge engineers were influenced by my woodwork!). The more our creative designs reflect our surroundings, the more comfortable they feel.

48W x 48D x 17H"

# SCOTT McRae

Cherry  
Ash  
Maple



A couple of years ago, while in Boston, I came across the showrooms of cabinetmaker Thomas Moser. Although it was his work that inspired me to become a professional furniture maker, the writing of Michael Dunbar, a great champion of period furniture who is most well known for reviving the Windsor chair, was invaluable to me in this project.

21"W x 20"D x 37"H



*Homage to*



*Collector's Cabinet*



JOHN Morel



Wenge  
Maple  
Pear



I was inspired to design a cabinet that I hoped would be more beautiful and useful than many I had seen. The shelves and drawers are suitable for a collection of rocks, with a light built into the cabinet so that the prized items can be admired. I chose pear, a flesh-toned wood, for the interior, as a whiter wood would be too stark, whereas a dark one would never show off the items within.

23 1/2" W x 13 1/2" D x 62 1/2" H

# JOHN Morel



Mahogany Crotch  
Wenge  
Mahogany  
Ebony  
Mother-of-pearl



Here is a fanciful depiction of the big bang, the universe's moment of creation. The mahogany veneer of the tabletop represents chaos, as there's no straight line in it. I used mother-of-pearl to craft a star and dots, representing the start of time. The pieces of ebony depict streaks of dark matter radiating from the core of time and space as the universe unfolds.

40 1/2" x 84" x 30 1/2"



Big

*Bubinga Desk*



MIKE Mulvey



Bubinga  
Kevazinga  
Ebony  
Birch



The desk's legs are made of bubinga while the surface veneer is kevazinga. These two woods come from the same equatorial African tree; their names distinguish the way the lumber is sawn. The tambour door (the sliding door which goes round a curve by virtue of its many linked sections), although an old design solution, is a successful one and was a pleasure for me to build.

30" W x 66" L x 30 1/2" H

# MARK Murakami



Cherry  
Curly Maple  
Bloodwood  
Walnut



I enjoy woodworking and building furniture, which I have been doing as a hobby for almost 20 years. Segmented turning is especially enjoyable because of the precision that is required in making the pieces fit perfectly. It is a wonderful opportunity to mix various species of wood and make them harmonize. In this vase I used 566 pieces of cherry, curly maple, bloodwood, and walnut.

11 1/2" x 12 1/2"

*Segmented Closed Form*





# ENDRE Pataky

## *Topo Table*



Koa  
Ebony  
Dyed Arigre  
Mirror



Nature's forms have inspired my recent work. The underside of the table symbolizes and reflects the contours of the earth. It is from the earth that the trees grow to provide wood for tables. The table is weighted at the thick end to prevent tipping. A friend with a moose hide provided the final touch; the hide backs the mirror, allowing the mirror (a separate piece) to slide easily into position.

48W x 24D x 15HPT

# DAVID Ross



Bubinga  
Curly Maple  
Blackwood



I consider myself privileged to pursue woodworking and get great satisfaction in seeing a piece of furniture evolve from a concept to a functional product. I am constantly challenged to do my best and to develop as a craftsman, and although perfection will never be achieved, I am driven to pursue it.

22W x 14D x 26H"



*Bedside Table*

*Crouching Tiger*

TAINA Smiley



Cherry  
Maple  
Poplar



*Crouching Tiger* is inspired by oriental design and reflects my love of clean, symmetrical lines. Symmetry is important in Oriental art as a manifestation of order. My design also plays with "square" and "round", which are important complements in Chinese art works. I am presently a student in the Woodworking and Furniture Design program at NAIF and I look forward to opening my own shop.

41 1/2" W x 19" D x 19 1/2" H

# BOB Thornborough

Walnut  
Birch



I have always been interested by the unusual. This clock was inspired by the work of Clayton Boyer, an American artist who has built hundreds of wooden clocks with the marvelous works in plain sight. I was inspired to try a similar project, and found that with a few adjustments in design and character, I came up with something that is uniquely my own.

7W x 5D x 28H"





## JACK Whitworth



Mahogany  
Maple  
Cherry  
Rosa Terobis  
Magnolia Burl  
Holly  
Artiste



I have enjoyed woodworking as a hobby for over 60 years, mainly in woodturning and marquetry, along with periodic forays into furniture and toy making. Each veneer was chosen from my collection to represent a different color rose. One edge of each piece of veneer, before being laid down, was darkened (burned) in hot sand to represent the shadows that form where petals meet in the centre of the flower.