



SALSO

2009 FINE WORKS IN WOOD EXHIBITION
September 11th to September 27th at Sunridge Mall, Calgary
October 3rd to October 27th at the Tu Gallery, Edmonton

LETTER FROM THE CHAIR

**The members of the Southern Alberta
Woodworkers Society welcome you to the
2009 Fine Works in Wood Exhibition.**

As in previous shows, the works displayed cover the full range of excellence, from imaginative artistic pieces to finely constructed furniture.

We are usually known by our acronym SAWS, which tells a bit about our sense of humour and appreciation of tools. Some of us are professional cabinetmakers, but many of us are amateurs in the true sense of the word, lovers of the craft. We take pride in making things of both beauty and utility, displaying fine craftsmanship and the glories of wood.

As in previous exhibitions, these works have been through an intense selection process. The entries are first reviewed by our Standards Committee, who examine the pieces for craftsmanship, tight joinery, sound design, suitability of materials and perfection of finish. Those that survive this process then face an independent jury, who judge for originality of design and artistic merit.

We feel that this is some of the finest woodworking available today. We hope you will enjoy it and that it will help you to delight in the ultimate beauty of wood, and what skill and care can accomplish in its use. If your appreciation of this work leads you to want to own some of it, many of these unique items are for sale. In our catalogue you'll find the information you'll need for communication with some of the makers.



Jack Steen
Exhibition Chair



Bubinga
 Kewazinga veneer
 Maple
 MDF

Inspiration comes easy when beautiful materials are at hand. Such was the case with this entertainment cabinet. I wanted to design and build something that would show off the stunning kewazinga veneer so, after a 20 minute sketch and 200 plus hours of work, this is the result.
 (403) 247-0801

79³/₈" x 22¹/₈" x 33³/₈"



Bubinga
 Walnut
 Amboyna

I have been building small wooden items as a hobby for about six years. I enjoy the challenge of designing different items, then executing them in wood. The available wood often affects the design. I try to work with hand tools and use clear and natural finishes as much as possible.

This design shapes the boxes somewhat like leaves with the acorn-shaped pulls on the tops. Rather than use a bandsaw, which involves a cut through the sides, I cut the center out with a scroll saw. The template was used with a follower on the router to shape all of the outsides, the tops and bottoms. The legs and walnut dowels were made on the lathe.

8" x 8" x 6³/₄"



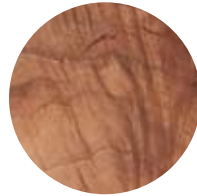
GARY Gunthorpe



Wenge _____
Maple _____
Basswood _____

At the last Annual General Meeting of SAWS I received a block of wilder grain maple from John Morel's scrap pile. (John Morel is a founding member of SAWS.) The shape of the wood and its flame grain was the primary driver for the design. The shape suggested a tepee, and with the fire it suggested a meeting of friends, hence the three figures sitting together. It is finished with Watco oil (with cherry stain) and wiping urethane.

8¾" x 7½" x 6⅛"



PETER Harvey



_____ Rosewood veneer
_____ Cherry veneer
_____ Domestic cherry
_____ Holly inlay
_____ Baltic birch plywood
_____ Glass
_____ Vinyl buttons

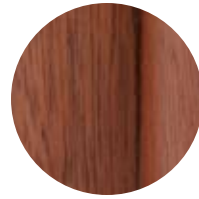
The design and construction of an elliptical table is daunting. I endeavoured to create harmony between a curved top and complex base. I think the tinted glass unifies the piece. The top is rosewood veneer, with solid domestic cherry border and holly inlay.

(403) 938-7820

47³/₁₆" x 35³/₁₆" x 19½"



_____ Mahogany
 _____ Baltic birch plywood
 _____ Mahogany veneers



Working with wood has taught me to respond to the world around me. The unpredictable qualities of the material, the process of revealing the hidden surprises mirrors the life process. One must learn to give and take, achieve a balance and not to force things against their inherent nature. The tabletop is veneered over a Baltic birch ply core with solid wood edging. The joint between the legs and the central stem is a fully planted bridle joint.

(403) 230-1238

19³/₈" x 18³/₈" x 23¹/₈"



_____ Mahogany
 _____ Baltic birch plywood
 _____ Mahogany veneers

This series of tables represent essays in interesting arcs, the meetings encountered by curved lines in space. "Treble Drawn" refers to the "drawing out" or stretching of the "Treble" form as well as the drawing process that is such an important part of my work. The tabletop is veneered over a Baltic birch ply core with solid wood edging. The joint between the legs and the central stem is a fully planted bridle joint.

(403) 230-1238

23⁵/₈" x 19³/₈" x 23"



Cherry

In my work I achieve a balance between form, function and aesthetics. I aim to create pieces that are provocative, yet simple enough to allow a wide audience to appreciate the work. My designs are perpetually evolving, and my level of quality is always improving. The bench features a textured top, finished with spar varnish.

(403) 818-4224

www.josephcarlyle.com

36" x 10 $\frac{1}{8}$ " x 17 $\frac{3}{16}$ "



Walnut

Wenge

Linen



This six-panel Mann Screen was the first piece designed and made in my new studio. It was to act as a privacy screen in a small apartment. Originally the client was to do the fabric, but in the end my

skilled mother did the panels for me. The piece features custom spring-loaded dowels for installing the fabric. The top and bottom rails are textured, finished with lacquer.

(403) 818-4224

www.josephcarlyle.com

91" x 15" x 7 $\frac{1}{4}$ "





Birch

I visualized the imaginary structure of a bowl as if it were a steel building with an interior skin. This turned birch bowl was stained with alcohol dyes and then carved with a small air grinder using various carving burrs. No machine carving such as CNC routing was used. Layout was done by eye with a pencil on the tool rest at the lathe. Carving was all done with a small air-driven Chicago pneumatic pencil grinder. The outside was burnt with a gas torch, then coloured.

(403) 246-6506

15 3/4" x 5 7/8"



Bigleaf maple



This bowl was turned from green wood and has dried out of round and out of level. I tried to make a skeleton effect, akin to the structure left after a cactus dies. The hand carved spiral pattern was done with air tools and carbide burrs. Since the shape has distorted, the layout was freehand, including drilling holes. To achieve a similar bone white finish throughout required three bleaches. Lacquer with UV inhibitors was used to finish the bowl. Three leaves at the bottom are actually feet as well.

(403) 246-6506

17 1/4" x 6"



MERV Krivoshein

Elm _____
 Oak _____
 Walnut _____

The elm slab with all the wild forms, shapes and colours appears to represent the wilderness in which the wolf is completely at home. In trying to solve an aesthetic problem I combined two unrelated elements, an intarsia of a wolf and a slab from an elm tree root. The central area of the slab was heavily cracked and checked so I covered this area with the wolf head. The bark on the edges was removed with a gouge and left textured. The piece was finished with antique oil.

(403) 845-6973

44½" x 24" x 89¼"



ANDY Lockhart

_____ Figured maple
 _____ Wenge

The design process was mainly an attempt to find a substructure to do justice to a spectacular piece of curly maple. We live in the country and lots of our neighbours have wagon wheels as decorations on their property. The wheels inspired the arc of the substructure curves, but to others they could be parts of a marine sextant or the cabling of a suspension bridge. It invites the viewers to play with their own concepts. Bridle joints connect the legs to the arcs. The stretchers and the top are joined by loose tenons.

53¾" x 17¼" x 30"



Black Walnut



My inspiration for this table came from a video series called "Sam Maloof - A Woodworking Experience". For Sam to have lived and worked to the age of 93 is an inspiration for me to continue to practice this art form. My goal in designing this table was to eliminate any corners, so that one leg flowed into the next around the center post. I hope that Sam would have approved of my version. The inlaid penny on the bottom of the pedestal indicates it was made in Canada in 2008. The finish consists of three coats of hand rubbed tung oil and three coats of a

wipe-on polyurethane.

(403) 256-4436

21¾" x 21¾" x 24¾"



Crotch walnut
Solid gum veneer
Birch
Baltic birch plywood
Holly veneer
Starburst veneers

Apologies to Mike Frampton, whose fine work with a walnut burl in the previous Exhibition became the inspiration for this elephant. The crotch walnut is shown off to advantage in the elephant's head and trunk, with low relief carving applied to the burl.

(403) 254-9994

32" x 32"





African crotch mahogany
 Ebony
 Mother of pearl
 Baltic birch
 Starburst veneer with mahogany border
 Ebony inlaid with pearl accent
 Boxwood

The crotch mahogany is quite striking in this top, with the ebony closing the pattern, which also helps with the border.
 (403) 254-9994

64" x 64" x 30¼"



Sycamore
 Koa veneer
 Quarter-sawn maple for drawers
 Domestic cherry
 Rubber ply
 Veneered Baltic plywood

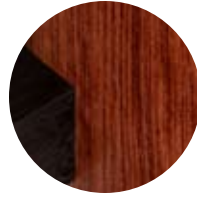


Torsion box construction is used to show off these curves!
 (403) 254-9994

55⅞" x 13⅞" x 35⅞"



Bubinga veneer
 Bending plywood
 Ebonized walnut
 Glass
 Danish cord



This table exists due to a serendipitous error in making curved parts for another project. As a result of a simple math miscalculation, the pieces made were not the required radius. Discard them? Never!

The chairs incorporate a lap joint between the back legs and the crest rail, something I have done before to add visual interest. The Danish cord seat is chosen for comfort and durability, not difficult to do, but somewhat time-consuming. I think the result justifies the effort. The finish is wipe-on polyurethane.

(403) 256-4416

www.mikemulveycalgary.com

Table: 50"x50"x29½"

Chair: 16¾"x16⅞"x 35¾"



Ambrosian maple
 Ebony
 Maple



Serenity and simplicity are my primary goals. Clean lines form the foundations of my work, often using unusual woods such as this ambrosian maple. The coloration results from the dark spores produced in the fungus farm that the ambrosia beetle initiates in the wood. The corner joinery uses metal splines. The thin wall construction results in a lightweight design.

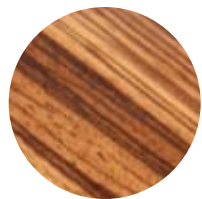
9¾" x 6" x 5"



Zebrawood _____
Maple _____
Ebony _____

I designed, built and wired this guitar for my son. It was a three-year undertaking with many breaks to consult experts on such things as getting correct string action and headstock angulation. To allow for the wiring in the solid zebrawood body, I needed a three-foot drill bit to link the cavities. It has a fret board taken from an old guitar.
(780) 463-0564

38" x 12³/₄" x 2⁵/₈"



Redwood _____

I don't seem to linger long enough to develop a style. I seldom build anything twice; new horizons intrigue me to the point of always trying new things. A strong creative process is the key to innovative pieces. The redwood burl was cut 40 years ago. The base is veneered boiré with bark added to edges, finished with hand rubbed varnish.
(780) 463-0564

63¹/₂" x 31" x 17¹/₄"



Bubinga
 Wenge
 UHMW polyethylene



Cutting left and right-hand threads can be a challenge for a woodworker. Having recently acquired a metalworking lathe, I thought it would be fun to utilize it for a woodworking project, and take an everyday object to a new level. I used tung oil for the finish.

(403) 288-5191

9" x 15 3/8" x 1 3/8"



Curly maple
 Wenge



I feel very privileged to be able to practise the craft of woodworking. I find furniture design a great way to express my artistic side, while still being able to challenge my technical skills. The table's legs and rails are constructed with mortises and tenons. The legs have 1/8" skin veneer applied to achieve uniformity of figure. The top is fastened with screws and elongated slots to allow for wood movement. The finish is water white conversion varnish, spray applied.

(403) 288-5191

48 1/4" x 16 1/8" x 30 1/2"



Manitoba Maple



Wood has long fascinated me for the immense diversity in species - each with its own colours, weight, hardness and working characteristics. This bowl is turned out of locally grown Manitoba maple (*Acer negundo*) and finished with Watco oil.

(403) 242-4719

10" x 6"



Green Ash



These turnings are an attempt to show off some of the beauty that was created by the Maker of trees and hidden away inside. This bowl is turned from locally grown Green Ash (*Fraxinus pennsylvanica*) and finished with Watco oil. It was designed to maximize the figure of the wood.

(403) 242-4719

10¼" x 8¼" x 4" high.



Western big leaf maple
 American black walnut
 Bloodwood
 Padauk
 Wenge

I like combining different woods with clear non-stained finishes and find CAD drawing programs to be highly beneficial to the design process. Shapes and forms are simple and usually derived from nature. The creation, construction and completion of any wooden project is incredibly fulfilling to me. Construction is simple mortise and tenon for legs to rails. Tops are 1/4" thick solid material with a 3/4" particleboard core. Edges are solid maple. This table is finished with two-component lacquer suitable for daily use.

(403) 255-6044

70" x 40" x 17 1/2"

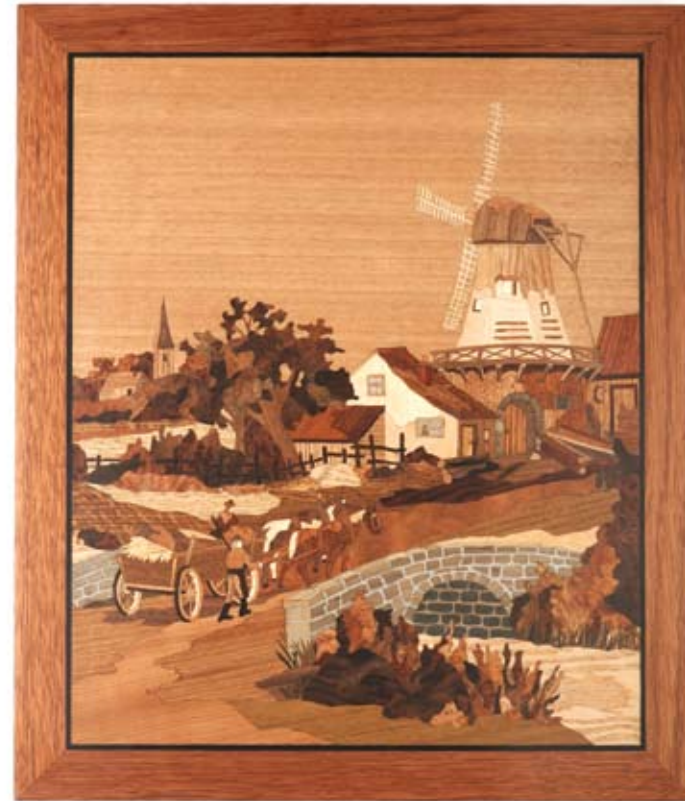


Borders: mahogany and dyed black poplar
 Picture: too many woods to list



Marquetry is the craft of using wood veneers of many colours and grain patterns to create pictures, as would an artist using a palette of oil or water colours. The design for this project was given to me about 40 years ago by my cousin in England, who first got me interested in marquetry!

15 5/8" x 18 3/8"



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