



SAWS 2015

2015 Fine Works In Wood Exhibition And Sale
September 11 to September 20 at Southcentre Mall, Calgary

MESSAGE FROM THE CHAIRS

Welcome to the 2015 "New Works in Wood" Exhibition and Sale, hosted by the Southern Alberta Woodworkers' Society, or SAWS.

SAWS is a vibrant collection of passionate woodworkers, some professional cabinet and furniture makers, and some serious amateurs. We continue to welcome new members.

Part of SAWS' mandate is to bring before the public excellent examples of fine woodworking, and this year's Exhibition and Sale is no exception. Each piece has been subject to a two step process, first being scrutinized for workmanship, and second by an independent jury for design. You are seeing the best of the best.

An exhibition such as this is a lot of work to put on, and we must thank those members who toiled behind the scenes doing such things as photography and putting this catalog together, getting the display materials together, and reaching out to our sponsors. Your efforts are appreciated.

And on that note, we would also like to thank our loyal sponsors. Exhibitions such as these are quite expensive, and without your consistent support, we would probably not be able to do it.

We hope you enjoy the show.

Brian Erhardt
Exhibition Co-chairman

Andy Lockhart
Exhibition Co-chairman



TOM GORMAN



DINING TABLE

Beautiful wood to work with. The wood for the base all came from one large board of bubinga, as did the edges for the top. The olive ash veneer for the top was a rare find. I feel privileged to build furniture from nature's raw beauty.

Olive Ash Veneer & Bubinga
46" x 29.5"



TOM GORMAN

HIS AND HERS

My son designed this box as a wedding present, the two halves of the box representing the union of two people.

Bubinga, Maple & Birdseye Maple
13" x 7" x 5"



CHUCK HOLDER

7 CONTINENTS

This is a gentlemen's storage box with a sliding tray and lift-off lid. It is made of woods from each of the world's seven continents as detailed on a plate on the bottom of the box.

Benge/Shedua, petrified Dadoxylon sp., Indian Ebony, Australian Blackwood, European beech, American White Oak & Brazilian Rosewood
10" x 8" x 5"



MICHAEL HOLTEN

CHERRY ON CHERRY

By having strong gumption for the processes involved in furniture making, I can stay true to my craft and resist the strong forces that lower the quality of objects for use in our society. Craft is the counterpoint to mass production. This concept is a guiding principle with which I design and create my furniture. I aim for longevity, quality and proper technique to direct me as I work in this craft.

Cherry
55" x 21" x 16"





MICHAEL HOLTEN

KOPPE 84

My work designing and building furniture provides a creative outlet that I feel is essential to my wellbeing. Working self-directed and managing my resources allows me to maintain a balanced and grounded nature in the life that I live. The designs that I make always strive for aesthetic sensibility rooted in a desire to be relevant and timeless for the end user, as well as myself. I really enjoy making furniture that aspires to be enjoyed for many generations.

Walnut, Maple & Cherry
48" x 12" x 18"



DON JAMES

ROSEWOOD LIGHT STICKS

I was looking through a site on Pinterest one night pertaining to natural edge table tops and saw a grouping of candle sticks that immediately caught my eye. I set out to duplicate the idea with my interpretation. Seven separate candle holders with similar details in the same wood looked quite stunning. My apologies and thanks to the inspirer; there was no name that I could see.

Rosewood & Padauk
Height Varies 5" to 13"



ANCIENT MAZE (DEAD CITY)

This piece is a result of an errant plunge router cutting into a planned wall sculpture and moving in a circular manner. I liked the effect and proceeded to use the technique with different diameter router bits at different depths, while turning the lathe by hand, starting and stopping as desired. The router did all the cutting. The piece was then burnt, brushed, stained and lacquered. The wood is Manitoba maple burl with the outside left natural. When I finished routing I was reminded of both a maze and some form of urban holocaust.

Manitoba Maple Burl
27" x 2.5"



WOODEN SPIROGRAPH

This is the first piece produced on my "repurposed" wood shaper faceplate lathe. I wanted to incorporate hand and machine turning and this is the result. I was able to use a router rotating around a centre point with an indexing mechanism to create the Spirograph effect. This gives an interesting vortex or black hole effect. The Manitoba maple was hand turned into the centre area, stained and lacquered.

Manitoba Maple
36" x 1.25"





JAMES AND EILEEN JONES

BURL EYES

Natural edge burl bowls have fascinated me since I first saw one over 20 years ago. Over the years I have turned quite a few of them but seldom have I produced a piece as unusually beautiful as this one. I really think that the almost irregular elliptical shape of this piece and the incredible number of "burl eyes" in it are what makes this piece special. It is made of Big Leaf Maple Burl and is finished in oil.

Big Leaf Maple Burl
13" x 2.5"



JAMES AND EILEEN JONES

SERENITY

This is another example of the technique I learned from Bill Berry down in Texas at the Southwest Area Woodturners Symposium. On this piece, I chose a different route as I first sprayed the pattern and then went over this with a thin coat of green. I am very motivated by this technique and hope to include it on a number of pieces in the near future. This piece is made of Big Leaf Maple and as usual is finished with a gloss urethane.

Big Leaf Maple
9" x 2.75"



MERV KRIVOSHEIN

GLOBAL WARMING

The inspiration for this piece comes from James Balog's documentary film on the recession of the glaciers caused by global warming. When bandsawing a log into boards the outer slabs (usually waste material) were used for the sides and top of this box. The boards were glued in an upright position so they could be carved to resemble the contours of melting ice. All the edges and ends were bevelled at 45° so the lid could be carved to match the sides and allow the base to have a contoured edge.

Elm & Birch
16" x 10" x 10.5"



MERV KRIVOSHEIN

THE HITCHHIKER

The shape of this juniper log lent itself to the theme of a hitchhiker because of the latent images within. There was a stump of a branch protruding from one end that resembled a thumb, and using my own hand as a model I carved the hand in the gesture of a hitchhiker, hitching a ride. On the forearm was a slight resemblance of a sheath that was carved out so a letter knife could be placed inside that also serves as the handle for the lid. To add a sense of humour as well as a support, wheels were placed underneath the piece.

Juniper
26" x 8" x 12"





MERV KRIVOSHEIN

INUKSHUK BOWL

This poplar slab was cut at ground level and when placed upright resembled an Inukshuk. The centre was badly spalted, so it was bandsawn out to create the rectangular open space. When a bowl was placed in this rectangular space the outline of the bowl was more pronounced. Since Inukshuks are made from flat rocks, I felt the bowl should be turned from stone. To add a bit of humour and structurally support the upright slab, skis were placed at the base.

Poplar & stone
21" x 8.5" x 22"



JOHN LAVOIE

MAPLE MESH

A sliced up maple burl needed some voids filled. This box is an exercise in combining different forms and materials. I'm learning to work with copper and love its rustic charm. Trying new techniques and creating original pieces produces fear and excitement in chances of success or failure.

Spalted Maple Burl, Ebony & Brazilian Rosewood
11" x 6" x 3"





ANDY LOCKHART

ROOTED

The Maple Burl top is so sensual and organic that it needs a base which looks like it is growing out of the ground. The steam bent, coopered and carved walnut base is designed to reflect a tree trunk and roots. The top is asymmetric, and is offset from the base, looking like many windblown trees in the forest.

Maple burl & Black Walnut
35" x 24" x 18"



MAPLE POD

My interest in woodturning has evolved from utilitarian bowls and vessels to sculptural and fabricated pieces. These new pieces present texture, colour, form and at times negative space. The intent is to present a story, a personal response or an idea to the viewer. Pod forms are a natural occurrence and have been made in many different mediums. This is my interpretation of a pod that could be either merging or emerging and that there may be a hidden secret in this womb.

Curly Big Leaf Maple & Ebony
7" x 5" x 21"



DALE LOWE





DALE LOWE

ALADDIN'S TEAPOT

I have made a few turned wood teapots in the past and am fascinated by the possibilities of expression with this form. This teapot started as a hollow form that was laid on its side to create the body, and the likeness to an Aladdin's lamp was clear. The handle was then created to complete the theme and the teabags complete the story that I wanted to tell. There is a silver wire inserted in the base of the teapot to add a bit of glamour that relates to the magic of the genie.

*Big Leaf Maple Burl, Walnut, Mammoth Ivory,
Manitoba Maple Burl & Birch Ply
12" x 4.5" x 7"*



BILL MANIOTAKIS

ECCENTRICITY

This table evolved from several inspirations, including two master craftsmen featured in Fine Woodworking magazine, Michael Fortune from Canada, demonstrating the bent lamination technique, and Dean Pulver from New Mexico for his organic table designs. After dozens of sketches, I began by preparing the bent laminations for the legs. The idea of the ellipse evolved later from a potpourri bowl that sits on a hall table in our home. When I exposed the beautiful figure after re-sawing the walnut board that ended up as the visible base, it further complemented the elliptical shape. The legs also play on a common theme. According to Wikipedia; "eccentricity" is a mathematical parameter of an ellipse.

*Black Walnut & Big Leaf Maple
52" x 15" x 32"*





JOHN MOREL



JOHN MOREL



COUNTER STOOL 2015

A clean design to go with a kitchen made using bubinga and sycamore as the show woods.

Bubinga & Sycamore
16" x 13" x 25"



Hoot

This is a loose interpretation of my customer's request for a walnut chest featuring owls, which I made from stained holly. The chest is lined with cedar.

Walnut, Holly & Cedar
42" x 21" x 22"





JOHN MOREL

HALL TABLE

A clean design with the idea of showing off three woods (sycamore, koa, wenge) as well as visual space.

Sycamore, Koa & Wenge
54" x 12" x 38"



MIKE MULVEY

WALNUT WRITING DESK

The reasons to show sapwood in the top are twofold. Aesthetically it renders the piece less formal – not taking itself too seriously. No colour prejudice. Technically speaking, it is the most efficient use of material – less wood wasted.

Walnut & Walnut Veneer
50" x 33" x 30"



JATOBA BENCH

A friend had stair treads made of jatoba and gave me the offcuts, not a sufficient length for a chair or table but ideal for this bench. I'm grateful for the challenge.

Jatoba
28" x 15" x 18"



BUBINGA JATOBA CHAIR

It has been done many times in many ways, but making a chair without the conventional four legs presents interesting design possibilities. Time and use will judge the suitability of the joinery.

Bubinga & Jatoba
18" x 18" x 38"



ENDRE PATAKY

SURPRISE SURPRISE SURPRISE

My work focuses on celebrating the natural beauty of wood. In this case, Pacific yew from Haida Gwaii, BC, a wood typically discarded and left behind in the cedar "clear cutting process". Simplicity and clean lines form the basis of my work. The interior of this hanging cabinet was inspired by a desire to create something of a "Surprise".....to delight and intrigue the viewer.

Anigre Veneer, American Black Walnut & Pacific yew
18" x 11" x 44"



JEAN CLAUDE AND TALAR PREFONTAINE

JOY BUBBLING UP

Our intent was to make a playful piece with an uplifting character. An upward motion is suggested through the use of contrasting elements on the vertical plane. The background is symbolic of mood and transitions from dark to light. The large oval shapes and circles lend an organic character, while providing a strong contrast to the straight lines of the frame. The circles, symbolizing joy, are moving upwards like bubbles in a tall glass of champagne. The mirror is getting narrower toward the top while the frame has parallel sides, creating a dynamic relation between the two.

Cherry, Curly Maple & Multiple Veneer Species in Marquetry
29" x 1.375" x 64"





DAVE ROSS

DINNER FOR EIGHT

A pile of Jatoba (Brazilian Cherry) lumber has resided in my workshop for the last ten years. Once again the biennial question – what to build for the SAWS Exhibition? I decided on a Jatoba four legged dining table that would comfortably seat eight. The width of the top easily allows a diner at each end and room for platters down the centre. I especially like the view of the underside which, with the bracing, suggests this piece will stand for many years.

Jatoba & Maple
84" x 42" x 30"



MATT SMITH

798

I really try to make use of all the scraps I make in the workshop. As much as I love roasting sausages over the fire I always feel guilty about cooking them over fancy hardwoods. This seems a little better.

Maple & Cherry
14" x 12" x 1.25"





MATT SMITH

MAGNUM

Spalted maple is my favourite wood. I love the fact that letting a perfectly good log stay in the forest and be subjected to fungus and rot can make it more beautiful. I started with a single slab that was 12 feet long and cut all the parts out of the single board. Working with large wood is always a bit of a challenge; I think keeping them as large as possible is the right way to use the pieces, as it shows the world just what an amazing resource our trees are.

Spalted Maple & Teak
78" x 43" x 30"



HERM STOLTE

CHRISTMAS COMES EARLY

This Christmas tree ornament was a way to use some local "exotic" wood and is one of many made as Christmas gifts for family.

Japanese Lilac & Ussurian Pear
2" x 6"





HERM STOLTE

EARTH VASE

This vase was designed as a decorative piece that would show off the character and colour found in the wood.

Manitoba Maple
7" x 7"



EXHIBITION JURY COMMITTEE



ENDRE PATAKY (JURY MARSHALL)

Endre Pataky is a Project Manager specializing in the analysis and remediation of failing buildings. He has been an amateur woodworker for many years and has been involved with SAWS for about 15 years.



DONNA WHITE (JUROR)

White received her BFA (with Distinction) in Interdisciplinary Studies at the Alberta College of Art and Design. Concurrent to completing her BFA, White also worked in the furniture shop of John Morel gaining a broad knowledge of fine woodworking techniques that she applied to her sculpture.

Currently, White 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. In 2014, White's work was included in the Glenbow exhibition, "Made in Calgary: The 2000's".

Between periods of art study, White has worked as a director/curator in both artist-run centres and public art galleries within Alberta. White 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. White currently works at ACAD in the Extended Studies dept. as well as teaching sculpture and paper sculpture courses. (Photograph by Dana Pediger)



DOUG HASLAM (JUROR)

Doug Haslam works primarily in wood and employs traditional and contemporary techniques to create furniture and sculptural forms.

Doug has maintained an active role in the visual arts community for many years and has exhibited his work locally, nationally and internationally in private and public galleries. He has received numerous grants and awards from and served on juries for the Alberta Foundation of the Arts (AFA) and the Canada Council. Doug currently holds the position of Head Preparator at the Esker Foundation gallery in Calgary where he coordinates the installation, striking and lighting of the contemporary art exhibitions that take place there.

In addition to his ongoing practice and role with the Esker, Doug teaches woodworking through Chinook Learning Services for the Calgary Board of Education. Doug designs and constructs mounts and shipping systems for the TREX travelling exhibitions program of the Alberta Foundation for the Arts and is a governor of the Aeolian Recreational Boundary Institute: www.arbinstitute.com/index.html



BRYCE OHNECK (JUROR)

Bryce Ohneck is originally from the U.S. where he received his university training in fine arts and industrial art education, but rather than 'teach' he chose to pursue an opportunity in furniture design and design development with a major cutting-edge leader in the production of iconic "Modern Classical" furniture designs. In spite of his broad background in widget-making, when there are no wolves at the door his real passion is whimsical sculpture and shaped canvas paintings. He often can be found drawing sketches and engineering solutions for problems that do not exist. On the other hand, when in the throes of solving artistic mind puzzles his approach is to trust his technical skills; to dismiss the obvious; and, to allow the brain to stream freely when evaluating ideas, options, and failures



SAWS would like to thank the following people who helped make this exhibition possible:

Brian Erhardt (exhibition co-chairs)
Andy Lockhart (exhibition co-chairs)
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Lee Valley

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