

A WELL KEPT SECRET

by Kathy Gollaher





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I

This is a book about my husband, Stan Gollaher. In the pages that follow, samples of Stan's work are displayed and a few stories that explain how Stanley thinks and works are told. Although Stanley is very talented, he has chosen a quiet, private life over a busy, cabinet-making career. Even though Hawaii possesses a treasure trove of woodworkers, he has chosen not to enter competitions or display his work in shows. I call Stan's life "a well-kept secret." He chose not to advertise; instead his reputation is spread by word of mouth. This keeps Stan's work load manageable for one person and allows him to enjoy life.

Almost everyone tells me how impressed they are with Stan's enthusiasm for his work. He loves life and he loves to create. He loves to find solutions to problems. He not only likes to work with metals, glass, and lighting, he has mastered the art of working with wood. Give Stan a drawing or a photo; or even better, just explain what you would like so that he can make a drawing of your idea. Then, he will build the piece, and probably deviate along the way, but the end product will please you. Many times, Stan and I have returned to a home containing his work after several years. When we see his furniture again, we stand in awe of its beauty.

Stan's furniture looks like hands have molded it because our hands have molded it. Stanley has cut and shaped the wood, while I have polished the piece with my own hands. Stanley puts his heart into every piece. He always wants to talk to the person who is buying the furniture, because he wants to create a piece that delights that person.

I have edited this book so that it can be uploaded to our website. I tell the story of sailing to Raiatea, starting a business in San Diego, and finding our home in Hawaii. I hope you enjoy the journey.

*Kathy Gollaher,
September 11, 2016*

A typical visit to Stan's shop begins with a telephone call. Usually referred by a friend, Stan and Kathy always welcome visitors to their shop. It is difficult to find their place, so one of them will meet you at the gas station on the highway above Honoka'a town and lead you up the winding, one-lane road to their home.

The drive takes you past quaint wooden homes with tin roofs, up the hill through pastures, across a narrow bridge that straddles a deep gulch, around a harrowing hair-pin turn. Boulders loom precariously overhead while a few rusting fence posts and the occasional guard-rail separate you from the straight drop-off of the gulch. There are more turns in the road; then, you drive through a tunnel of rose-apple trees. You think you are almost there, but then you continue up the tree-lined hill until finally, you turn onto a gravel road bordered with passion fruit vines growing on majestic Robusta trees. At the top of the hill you meet a stack of logs and are welcomed by Stan's rambling expanse of shops, barns and sheds. Just stepping out of the car, you exclaim, " Boy, I really trust you folks, this place is so far away, you could murder me, and no one would know for weeks! I'm glad you met us at the highway, because we never would have found this place."

Immediately you are whisked into Stan's shop. Patterns hang from the rafters amid turnings for bowls and pedestals, left to air dry. Decades of fine sawdust hang on the walls and settle on everything. Huge woodworking tools are strategically placed so every inch of space is used. Stan usually has about three projects going at a time: a sleigh bed, a set of chairs, and a letter desk are typical projects that you might encounter. Stan begins his explanation of how he builds the piece of furniture he is currently creating. He likes to show you how he lines the grain of the wood up with the profile of the legs on a piece of furniture.

I lay the patterns out so that they align with the grain of the wood. The lighter colored pattern is for the rocker in the rocking chair. The other pattern is for the back leg of the rocking chair. When I line the curve of the pattern with the curve of the wood it makes for a stronger piece of furniture. When straight grain runs out on a piece, it makes a point for breakage





I always delight in the beautiful grains of Koa wood. Koa wood almost looks electric when it is finished. The different shades of gold and auburn glisten. You can almost look down into the wood, like it is polished stone or glass.

Above: Leg on Pedestal Table. Below: Thick-face Veneer Table Top



Below: In this piece I used the light colored sapwood for accents. This piece has a Koa top with a carved Black Wenge apron



Can you see the two perspectives of the owl in this cabinet top? One is a top view of the owl with his wings spread. The other is a face-on view, displaying his eyes and beak.



This is the cabinet with the owl top.

I bookmatched the thick-face veneers on this Koa headboard to display the unique grain of the wood.



Stan is a soft-spoken man and extremely passionate about his work. He guides you through the back of his shop where planks of wood of every size and shape are stacked. Out in back behind a mango tree you find Stan's sawmill which his friend, Greg purchased for him in Oregon back in the early 1990s. The mill was designed to cut soft, wet Fir logs so Stan had to revamp it to cut hard, dry Koa logs. The sawmill and its adjacent sheds are edged on two sides by a bamboo forest. As you listen to the birds sing, Stan leads you into the barn his son, Joel built. When you stand inside this open-walled barn, you experience an unexplainable sense of peace. It must be the combination of an airy space, surrounded by greenery, blue tradewind skies and the joyful sound of the birds in the trees.

Slowly you make your way to Stan and Kathy's home, a weathered grey, two-story house with a green tin roof. They built this house themselves back in 1990. Stan salvaged timbers from the old "San Diego Marine" store and brought them to Hawaii. He built the structure for his house and shop with these timbers. Stan built the basic structure of the house by himself, then Kathy sided, floored, dry-walled, and basically finished the house while Stan built furniture to support the family.

Giant Monstera leaves and colorful orchids greet you at their entryway. The house is surrounded by huge Heliconia flowers. You walk into their Koa kitchen and are surprised at the elegant furniture displayed in such a humble home. Each piece of furniture has a story. From the monkey pod pedestal dining table to the various chairs that surround it.



A black and white photo of a sailboat catches your eye. "That was our boat that we lost on the reef in Raiatea. This photo was taken by our friends on another trimaran. We were sailing off of Tahuata in the Marquesas Islands."



Our Trimaran

"I started building this Cross 46 Trimaran in 1970 when I was 19 years old. I had gone to Guam as a missionary with Pacific Ocean Missions and found that I wanted to be able to travel to different islands to spread the Word of God. So, I came back to San Diego and started building this large trimaran. As I was building "the boat" I got a job working demolition at North Island Naval Air Station. We were tearing down old balloon hangars. My Grandad Boone was a blacksmith and he loaned me this huge wrench. It was about 1-1/4 inches thick. I used it to undo nuts from these huge bolts that were holding 20" thick steel I-beams together. I had just loosened a nut, when the I-beam just jumped out at me and landed on both of my feet. I was wearing some army boots. Thankfully, Grandad's wrench landed under the I-beam about 10 feet away from me and kept the beam from cutting my feet off. They rushed me to the hospital on Coronado where the doctor told me that he was going to cut my feet off! I asked for "one phone call." They granted it to me and I called my mom. She called some friends and asked for a good foot doctor, then she rushed to the hospital and took me to the doctor's office. My feet were saved! They swelled up to about 4 inches thick, but with time, they healed. I was diagnosed to be 45% disabled. They said that I would never be able to walk on soft sand which "threw a wrench" into my plans to sail the South Pacific. I received monthly payments from the insurance company which helped finance my boat project.





When I was 15, I built my first boat. It was a 15 foot fiberglass ski boat. I was given the mold by Driscoll's Boatyard. We had a lot of fun skiing next to Harbor Island before it was developed. One winter day, Chuck Driscoll and I took this little 12-year-old kid out in the ocean with my boat. We were messing around and I actually flipped the boat and it immediately sunk. We were two miles out from Point Loma's last buoy. There we were in the cold ocean water, floating around with our boots and Pendleton jackets on (of course, we were not wearing life jackets). Finally, a tuna boat came by on it's way into harbor and picked us up. The coast guard was able to find my boat because a skirope with its buoyant handle came floating to the surface. So they pulled it up and I got my boat back.

Stan has always loved ocean sports. Above: Photo of Stan when he was twelve after he had gone spear- fishing in the flood control channel in Ocean Beach.

Stan's first boat - 1966



After I graduated from high school, I met Tom Armour. He was going to Guam to work for Pacific Ocean Missions. I went with him. While I was there, I wished that I could go to visit the other islands and minister to the people there. If I had a sailboat, I would be free to do that. So, I came back home to San Diego and looked for plans to build a boat. I met Norman Cross. He said that I could build his boat in a year of weekends. That sounded pretty good to me. I could work every weekend for a year and have a boat. It didn't work that way. I actually worked out to be more like 365 weekends. It actually took me about three years to build the boat. I started in 1970 and launched her in 1973. We set sail for the South Pacific in 1975. I had plans to be a missionary. First I partnered up with my high school friend, Ron Savarese. Then, Mary and Steve Nieder helped for a while. Another high-school friend, Matt Walkoe helped too. Tom came back from Guam and helped finish up the boat and sail away with us. I met Kathy while I was building the boat. Our dates were centered around building the boat and walking the marinas for inspiration. Somewhere between turning the boat over and putting the cabin on, we got married.



Many people from our church turned out to help me turn the boat over.



Just Married: August 10, 1972

While we were building the boat, several ministers came to visit us. In the process, we decided that we were too young to be trying to tell other people how to live. We needed to learn more about life; so the mission became a journey. I am mostly self-taught. However, in the yard where I was building my boat, another man, Bill Tadlock was building a 50' Cross. He hired a professional boatbuilder, Phyllo Stevens. Phyllo taught me almost everything about building the boat. The Cross is a cold -moulded construction. While I was working at Kettenburg Marine, another boat builder taught me how to fair the hulls. This was my introduction to shaping. (pictured Stan and Kathy)



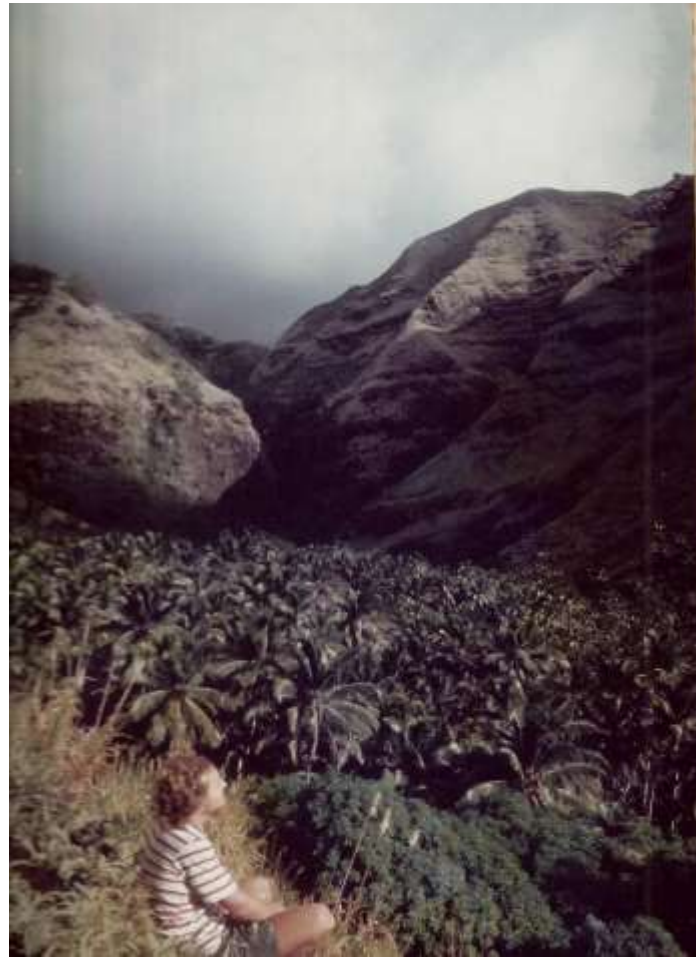
*What an exciting day it was when we launched the boat! She floated true to her lines. Messiah was launched on December 15, 1973 at Dana Marina, San Diego.
(pictured: Stan, Kathy and Tom Armour)*



I sailed with Kathy, Tom and another crew member (Patrice Babbucci) to French Polynesia. We named our yacht "Messiah" because we thought it was our "savior" from the world. At that point in our life, we were trying to escape from modern life. She was a ketch rig and had no engine; our only navigational aids were a sextant and a radio receiver. She was 48 feet long and 24 feet wide. She had a 62 foot main mast and 44 foot mizzen mast. It took us 23 days to sail from San Diego to Nuku Hiva in the Marquesas Islands. We found our way by taking sun shots with our sextant. Then, we calculated our position using the time ticks from Greenwich mean time and tables of longitude, latitude and declination. We had read in National Geographic Magazine how ancient Polynesian navigators knew they were close to islands, because fluorescent beams of light emanated from the islands about 30 feet under the water. The night before we sighted Nuku Hiva in the Marquesas Islands, I looked deep into the clear ocean waters and saw the flashes of light flowing under our yacht. They came from three different directions. They looked like lines on a freeway coming at us about 30 feet under the water. Kathy, Tom and Patrice saw the lights too. I took sightings and made lines on our chart. The fluorescent lights were coming from Ua Pou, Ua Huka, and Nuku Hiva. The next morning, Tom sighted Nuku Hiva under the tradewind clouds. What a glorious morning! We had sailed across the ocean using the wind, the waves and the sun!



One of our first adventures in Nuku Hiva was to go to Taipi Vai (made famous by Herman Melville) and visit the ruins of a sacrificial temple which still had stone tikis guarding its foundations.



In Fatu Hiva, I climbed a cliff and paused to meditate on the lush green beauty of this rugged island surrounded by the vast Pacific ocean. I was in awe of the beauty of God's creation and the wonderful gift of life God has given each one of us.



Yacht Messiah sailing along the shore of Tahuata, Marquesas Islands, French Polynesia. (photo Floyd Moore)

Boys on the mast

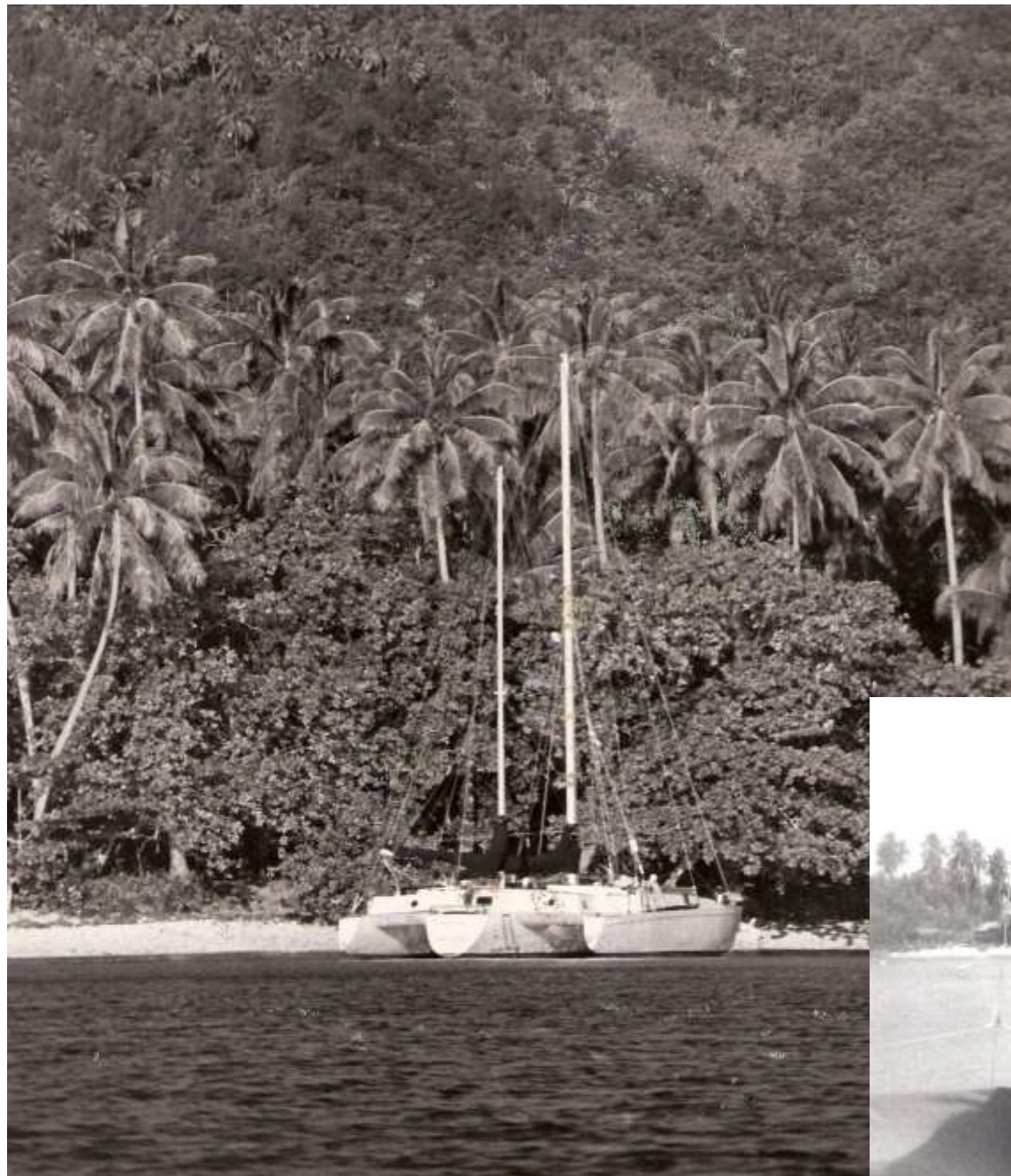
In the previous picture, we had just sailed from Fatu Hiva to close to Tahuata. As we came close to the cliffs, we got a huge gust from behind; the boat lifted up and we took off. We were hydro-planing! I couldn't steer the boat because the rudder was out of the water. Tom and Kathy couldn't loosen the sails because the lines were bound in the cleats. All we could do was ride it out.. When the gust finished, we came into Vaitahu Bay. The gusts were so strong, that their force melted the 5/8" Samson braid dacron line around our wenches. We had to cut the line off of the wenches. It took us a few tries to anchor because of the gusts. As soon as we dropped anchor, about ten little boys swam out to the boat, climbed aboard and climbed up the rope ladder on our main mast. They did this while singing, "O mon amour ma cherie, vient dans mes bras, dans me bras, tu ne pas peur a cote moi, vien tout pres de moi." (Oh my love, my darling, come into my arms, into me arms. Be not afraid close to me, come close to me.)



Kathy and the Vaitahu girls

Entering Hanavave Bay, Fatu Hiva





After cruising in the Marquesas Islands for three months, we sailed to the Society Islands. This is a photo of our boat anchored in Huahine. (photos: Chris Briscoe).



From Huahine, we sailed to Raiatea, Tahaa, Bora Bora and then started back to Tahiti. We got caught in a storm and decided to take refuge behind a motu on the reef of Raiatea. We stayed there for a week as the lagoon filled with muddy water from the rain and erosion. We grew impatient for the storm to end so we decided to get up early the next morning and sail to Tahiti. We awakened at 5:30, put our foul weather gear on, raised the storm sails, and headed out the pass. My good friend, Tom was at the helm. When we were in the middle of the pass, Tom yelled out, "I can't steer the boat!" So I backwinded the foresail and Kathy backwinded the mizzen. We had turned the boat around that way many times before. The only problem was that a gust of wind caught the foresail and pulled me off of the outer hull, smashing my chest into a bowroller on the mainhull. I jumped back on the boat and threw the Danforth anchor over while Tom threw the Plow anchor over. But, before we knew it, a wave picked the whole boat up and deposited it on the reef!! The ocean was agitated from the storm so it looked like we had wind. Besides that, the current was going out the pass, so we were moving forward, but no water was moving past the rudder. That's why Tom couldn't steer the boat.

So there we were, the left hull had a huge hole in it, the main hull had a hole in it and the fin keel was wedged between two coral heads. I went into the town, Uturoa in our dinghy with Chris while Kathy, Tom and Karen put the sails away and lashed down all the lines. We were able to get a charter fishing boat to help us. We tried and tried to pull ropes out to the rescue vessel through the surf, but failed.

We then, had the vessel come into the lagoon and tied all of the line that we had together so it would reach the rescue vessel. We tied our 1 inch dacron anchor line around the cabin between the hulls and made a harness and lead line. Then we tied 1 inch hemp to that, then continued with smaller sheet lines. As the rescue vessel went out into the ocean, it pulled on the line. When it reached the 1 inch dacron line, they were supposed to start pulling out boat out

They made a mistake and started pulling when they reached the hemp. They pulled hard enough to make our boat start to surge forward and then. The line broke.

That was it. It was dark and we left the boat on the reef. We camped on the motu that night. The next morning a local man came out and offered us \$500.00 for the boat. We took the masts the sails, all the hardware and anything valuable and sold the man out boat. He never could get it off of the reef. He ended up selling the outer hulls to a Frenchman who made a catamaran out of it



We sold our shipwrecked trimaran to a Tahitian the day after we went on the reef. He never did get her off of the reef. He, in turn, sold the outer hulls to a Frenchman who built a catamaran out of them. The entire time that we were in Raiatea, our trimaran's transom rested on the reef as a constant reminder of our loss. We took joy in the fact that some of our work lived on in the catamaran.



Kathy and Stan, Raiatea



Catamaran built from salvaged hulls

Raiatea
French Polynesia

A nice Tahitian family took us in and adopted us as their own: Pauline and Victor Chong Hue. Pauline is from Tubuai in the Austral Islands and Victor is half Chinese and half Tahitian. They had five young children. Pauline and Victor let us build a traditional Tahitian house (Fare Niau) on their property. Pauline's father, Papa Temure taught us how to weave the coconut fronds for the roof and the bamboo for the floor.



L –R Miri, Papa Temure, Freddie, Jeanne, Pauline, Lydie , Bertrand (cousin), Victor, Belinda



Kathy weaving the palm fronds for the roof thatch. Kathy collected fallen fronds in the coconut groves near the beach. She then, soaked them in the salt water so they were pliable enough to weave. Kathy sat for days under the Ati tree by the side of the lagoon weaving "niau" fronds from sunrise to sunset.



Papa Temure preparing the bamboo for weaving. We had woven bamboo floors. The base was made of burau logs and the woven bamboo was laid over the logs. Kathy would clean the floor by hosing it off. All of the debris would fall through the woven bamboo and loosely laid logs to the dirt below.





Someone once told us of their dream to have a house made of all natural materials with no windows or doors. We had that house.

Victor and I started building "speedboats:" We built 40 boats ranging in size from 18 to 24 feet in three years. I designed the boats.. We used native hardwoods like burau and ati for the frames of the boats. We screwed plywood to the frames and fiberglassed the seams. Then, we painted them with epoxy paint.



Above: Victor and Stan in the first boat Stan built in Raiatea, 1976.



Above: This is the boat we built for Nehemiah. One day, in 1978, he came by our shop and told us that Hokule'a is coming to Raiatea today. We dropped everything and jumped in his boat. We joined every boat on the island to greet Hawaii's ocean-going double-hulled canoe on her maiden voyage to Taputapuātea. We all went out in the ocean to greet her and then followed her back through the pass and into the lagoon. The lagoon was full of boats of every size, shape and style. Hokule'a brought back Polynesian pride. That voyage was part of the Polynesian Renaissance that not only affected Hawaii, but every Polynesian island group in the Pacific.

Our boat-building business made the
was local news back in 1977.

NOUVELLES LOCALES - NOUVELLES LOCALES - NOUVELLES 15

CHANTIER NAVAL

C'est au 100, rue VAINU 2
SALATA que nous avons réuni
les hommes et CHONG VICTOR et
STANLEY (HOLLAND), dans leur
construction marine, ils nous pré-
sentent des modèles de 10, 12
et 14 pieds et des modèles sur bois
marin.

Leur spécialisation démontre -
ment un état d'esprit de 12
jours, les constructions sont faites
en l'écluse, le gros du bâtiment est
posé en 40, les autres - vous
sachez en savoir plus de 12 ans,
les autres - vous en connaissez.

placé sur les 10 ans.

Pour un prix moyen de 120.000
à 130.000 F (le 10 pieds) nous
fournons les plans et les
matériaux - qui comprennent les
2.000 à 4.000 m² de bois, les
matériaux utilisés pour les
coques sont tous en 115 et
à partir de 100 m² de planches
marinées. Vous VICTOR
il s'occupe de tout.

Le autre côté, les plans sont
travaillés dans la même
et après les 100 m² de planches.



SI PO TOMBE DE L'ARBRE

C'est à FAALAHANGI le 10
100, rue VAINU 2, que nous
avons réuni les hommes et
CHONG VICTOR et STANLEY
ils nous présentent des modèles
de 10, 12 et 14 pieds et des
modèles sur bois marin.

Il s'agit de travailler sur les
100 m² de planches, les autres
sont tous en 115 et à partir
de 100 m² de planches mar-
tinées.



Right: Stan and Victor Chong Hue
adjusting motors

*As I continued to work with the native hardwoods, I saw different shapes in the logs and began to draw those shapes out with my tools. Making an umete (wooden poi bowl) with a chainsaw
Utirearea, Raiatea 1978*





I made this lathe using a washing machine motor.



I saw turtle fins in the Milo wood so I made a turtle table with an Ati wood shell and Milo fins and head.



Shaping outrigger canoes. These canoes were made of Falcatta trees (Albizia).

The Shop

Tepua, Raiatea



When we had saturated the island with boats, I started building furniture out of the native hardwoods. Kathy and I got a loan from the bank to buy some land and the local hardware store gave us credit to build our shop. Kathy and I single-handedly built the shop. Then, I partnered up with a fellow woodworker, Kirk Pearson. Together, we built over fifteen hundred chairs for the hotels and many different kinds of furniture. We worked for Hotel Bora Bora, Hotel Taharaa, Hotel Tahiti, and the Bali Hai Hotels.



Turning table legs on the lathe



I salvaged this Lurem combination machine from a burned down Chinese Store.



Shaping chair arms on a sanding table that I made.



Stan and Kirk in The Shop



We built over 1500 of these chairs for hotels including the Hotel Tahiti and Hotel Bora Bora. Here we are shipping the chairs off to Tahiti on the copra schooner.





Because there was a limited amount of wood on the islands, I only cut diseased or dead trees. I also acquired trees that the government had cut down to make way for roads and electrical lines. Working from huge trees gave me a special feeling for wood. Natural forms like trees suggest an inherent freedom of design; they give you infinitely more possibilities than precut planks in a lumber yard.



Above: Newly renovated Paofai Church, 1980.



In 1980, Kirk and I were hired to reconstruct the interior of the largest Protestant church in Tahiti, at Paofai. Using photographs of the original nineteenth-century interior, we duplicated the massive triple pulpit, constructing it out of the same native wood, *Ati* (*Kamani* in Hawai'i) that it was originally made of. There were many dead *Ati* trees on a motu off of Tahaa. Kirk and I rented a barge and harvested the *Ati* logs off of the motu. The panels in the pulpits are floating in the frames to allow for expansion, since we did not kiln dry the wood. After the Paofai church was reopened, we were asked to build smaller pulpits for three other churches.



Above: 2001 Magazine cover with the pulpits displayed.



Pulpit built of native "Ati" wood for the Protestant Church in Paofai, Tahiti.

After living in Raiatea for seven years, Kathy had our first child, Lisa. We both decided it was time to move closer to family so we moved back to San Diego where our parents still lived.



Baby Lisa sitting in high chair that Stan built for her out of "Bois Noir" (Black Acacia).

Stan with friends, Greg and Andy getting ready to sell shop to Kirk.



Starting a Business in San Diego

Moving back to our hometown was difficult. In the eight years that we were gone, computers had emerged on the popular scene. We didn't even have a telephone in Raiatea, but in San Diego, my brother was playing video games on his TV. Grocery stores now had scanners, gas stations had digital pumps. We were so far behind the times that we couldn't tell which television shows were reruns and which were depicting current times. Just the concept of watching television every night was foreign to us. We traveled up the California Coast to Oregon hoping to buy a piece of property in a lush rural area. We actually did buy some property in Laytonville, California, but were unable to move there because there were no job opportunities. I finally rented a space in an industrial center in San Diego. My brother, David got me started by commissioning some furniture pieces from me.



A trip up the California coast



Our first shop in San Diego was in an industrial center on Mission Gorge Road

Some of the first pieces I built in San Diego: (Photos by Chris Wimpy.)



Black Walnut Dining Table



Black Walnut Clamshell Chest of Drawers



Black Lacquer Queen Anne Dining Chair



Black Walnut Dining Chair (photos: Chris Wimpey)

NAUTICAL ELEGANCE

LINDEZA A LAVISH TOUCH

Gorgeous. No, says Lindessa. Or beautiful. No, that's not it either. Splendid? "erect"? It's really hard to find words for this yacht, the sense of woodiness in walking through her for the first time. Sort of like a great teacher—you can't wait to see what's next. Perhaps the best description of Lindessa is what her name means in Spanish, Italian and Portuguese—Most Beautiful. In any language, she's just magnificent.

Built in 1985 by Stephen Martin, normally an impossible connoisseur, her initial launching was a bit rocky. In the shipper's words, "The paint was jumping right off the boat." Turns out that due to problems with yard personnel, the 14-foot aluminum hull had never been primed with zinc chromate.

Stephen didn't hedge on their guarantee, though, and remedied the six-figure bill for repainting with linear polyurethane. The oversight could have ended up a bitter lesson, but instead turned into a sweet result. The owner decided to take the refreshing time to really show up the vessel. The pilothouse carpentry alone took eight months to complete. Some of the more exotic woods used throughout include ash, white oak and maple burl. New Lindessa is a showboat for both builder and owner, an example of quality and commitment.

Ralph and Linda Sue Bodine are the happy couple who put her through her paces on this vessel. Ralph originally



THE DINING AREA SHINES WITH WEDGEWOOD WARE AND WATERFORD CRYSTAL.

wanted to name the boat *Linda Sue*, after his wife. Mitch, the skipper, didn't mind words. "That sounds like a farm boat," Ralph suggested, having listened to respect Mitch's opinion from the time he kept a cool head when their previous boat sprung some plastic in heavy seas and sank right underneath them.

But does Mr. Bodine, who's in the citrus busi-

ness by trade, ever pilot the boat himself?

"He doesn't run the boat and I don't grow oranges," chuckles Mitch.

Perhaps it's just as well. Mitch says it's a "major event" to get the vessel underway. The Bodines would rather be entertaining their friends, and who wouldn't on *Lindessa*? What with "Flying Cloud" pattern Wedgwood ware, Waterford crystal, and hand-crafted Sterling silverware on board, along with mass-granted robes for guests.

And when you retire for the evening, after a busy day of sipping champagne on the deck, you'll find on your pillowcase, nestled in a *Lindessa*-embossed napkin, a shell-shaped Calvo chocolate.

—Steve Temple



Lindessa (opposite) lies in slinky repose off the Coronado Hotel in San Diego. The main salon (top right) features custom-cut Hondo carpeting, a lacquered glass-topped coffee table, and matted built-in tables. The seat cabinet on the left holds a compact disc and cassette stereo, as well as a laser disc system with monitors throughout the ship. The master stateroom has finely fitted teak cabinetry and adjoins a private sitting room. The helm station has just about any electronic gear you could ask for, including a video camera and computer-aided alarm system for monitoring the engine room. Even with her luxurious appointments, *Lindessa* is not a capricious voyageur. She will be heading north from San Diego to spend the summer in the San Juans.



Photos by Mike Ganser



Shown in detail are the weatherfax, color video thermometer, and automatic direction finder. Other electronics include three VHF's, two SSB's, an autopilot, two joran Cx interfaced with satfax, a cellular telephone and two radars. The 150-7171 Detroit will push the light aluminum hull along at 15 knots cruising, 30 knots top. Other engine room equipment includes two generators, two watermakers, and stabilizers. The team planning on the foredeck is 1 1/4 inches thick.



Sea-July 1987-21

I worked on a variety of projects during my first years in San Diego. I did some of the woodworking on the yacht, Lindeza. I built the sideboard in the main-salon and the cabinets next to the berths. My goal was to build furniture, but as time went on, my shop built cabinetry and millwork.

From Mission Gorge Road, we moved to the Hardelco Building on Columbia and G Streets. It was located about a block away from Frost Hardwood Company. I had gone to school with the Frost boys and one of their employees, Mike Mansfield. Frost Lumber Company sent many clients my way.





My friend, Barry Mann obtained my first big job which was for Judson's Restaurant owned by the Grosvenor Hotels. My shop built all the cabinetry as well as the stained glass work and the lighting for the cabinets.



A few years later, the Grosvenors asked me to dismantle all of the cabinetry. They changed the restaurant into a Mexican Restaurant. Although it was painful to take apart all of the pieces that I had put my heart into, I knew that material things do not last. It is how we treat people that matters. Everyday, I strive to treat people honorably and to work with integrity.

Because of the Judson's Restaurant job, I was asked to do all the woodwork and many furniture pieces for Joanne Grosvenor's home.



Family finds renovation worth the inconveniences

By E'Louise Ondash
Times Advocate Staff Writer

For a year and a half, Craig and JoAnne Grosvenor and three of their children slept in one room. They prepared their meals in a kitchen with no water. When they needed the bathroom on a rainy night, they dashed for the unattached facility with blankets for protection.

Despite the inconveniences, the Grosvenors say the renovation of their Escondido home was worth it.

"I don't feel like we had any problems that weren't more than temporary," JoAnne said. "It wasn't so much trouble that I wouldn't do it again."

When the couple bought their modest but ill-kept home five years ago, they knew it would require some work. The snapshots in their photo album show a

Home of the Week

This is a completely renovated 60-year-old home on one acre in the heart of Escondido.

Size: 3,000 square feet.
Bedrooms: Three.
Bathrooms: Three.

Special features: Spacious kitchen/living room, hand-crafted built-ins, custom-made cabinets, sauna, large veranda, wooded property, extensively landscaped, pool, small creek in back yard.

Estimated value: \$285,000.

house completely overgrown with weeds.

"JoAnne thought it was a mobile home at first," Craig said, "but she and her mother instantly fell in love with the place. We knew the grounds could be beautiful."

When they called the Realtor, the couple learned the home was already sold. It fell out of escrow,

however, so the home became theirs.

"We were going to spend about \$5,000 (to renovate) and do most of the work ourselves," Craig said, "but once we got into it — well, it's amazing what you can do with \$200,000 and a builder."

What the Grosvenors call "a labor of love" consisted of demolishing and rebuilding the middle

portion of the home, and an almost complete renovation of the remaining part.

"I guess you could call it country with a few touches of Victorian," said JoAnne when asked to describe the home's style.

The kitchen/living room or "great room" occupies the center section. The spacious, family-oriented room is usually the center of activity. The large brick fireplace and hearth with its carved oak mantle provides a focal point for the area.

"It looks great with 'stockings hung by the chimney with care,'" Craig said.

The room is also equipped with a woodburning stove, set in a brick alcove located on the opposite side of the room from the fireplace. Although it is entirely new, the great room has an authentic turn-of-the-century look. This

was been created in large part by the cabinets and woodwork, the product of San Diego cabinet maker, Stan Gollaher.

"He can duplicate anything and give you whatever look you want," JoAnne said.

Gollaher also built the "quasi-armoire" that camouflages the large-screen television, stereo and video-cassette recorder, and the free-standing "antique" eating bar. An unusual double-globe, Italian brass chandelier hangs above the bar.

Roll-top doors hide appliances on the kitchen countertop. "We've gone to great pains to hide (our) 20th century artifacts," JoAnne said.

An octagonal stained-glass window with accents of mauve and blue sits at the peak of the

Please see **Labor**, page G4



””



Careful decorating and craftsmanship gave the Grosvenors' "great room" a look of antiquity.

Labor

Continued from Cover

runs the length of one wall. A rectangular, leaded glass window flanks the front door.

Multi-paned windows across the width of the room provide a view to the manicured back yard, and French doors lead to a wide veranda that extends across the back of the house.

The exquisite work of woodcarver Tina Sullivan can be found in the master bedroom. Ornate patterns that duplicate the original design of the wallpaper have been carved into the support frame, headboard and footboard of the Grosvenors' four-poster mahogany bed.

Sullivan also carved the matching pattern in the panels of the folding shutters covering the picture window behind the bed.

Hunter green carpeting accentuates the same shade found in the wallpaper, and a built-in window seat, glass-front bookcases, and a mahogany and marble washstand enhance the warm milieu.

When the two first met, JoAnne was in the antique busi-

ness and I was strictly a chrome-and-glass man," Craig said. "It took awhile to get the two combined, but actually, I guess it's obvious that JoAnne's taste prevailed."

The most contented room of the house is their sons' bedroom, designed by JoAnne to look like a playground. Alexander, 9, and Nicholas, 5, can play in the myriad of ladders, platforms and cubbyholes, and have plenty of room for their friends.

"All the kids in the neighborhood are usually here," Craig said.

Built-in bookshelves provide ample toy storage, and a large multi-paned window provides natural illumination. An oversized toy closet is in the full bath next to the room.

The original hardwood floors have been retained in the boys' room, but those throughout the rest of the home are new.

A small office between the boys' room and the kitchen has been designated as JoAnne's workshop—a hideaway where she paints and sews. A custom-made pine desk, with a multitude of small drawers for tools and sewing, sits beneath a window that looks into the kitchen.

French doors open to a porch overlooking the green expanse of the back yard.

A narrow flight of stairs leads to a bedroom and bath—the only rooms on the second level. This has the best view in the house, JoAnne said, referring to the panorama available through a picture window, but (Craig and I) gave it up to (16-year-old daughter) Amy for more room downstairs.

A small balcony overlooking the back yard pool has been built off the room.

The Grosvenors graded their property and landscaped it extensively during remodeling. Two new houses and a sandbox were constructed in one corner of the yard, and bamboo and palms border one side of the pool. Brick and wrought iron have been used for trim.

A picturesque bridge spans a gully that becomes a creek during the rainy season. Carnations, pansies and petunias provide a splash of color next to the white-trimmed veranda.

"When I describe this property to people, it sounds as if it's in the country," Craig said. "No one believes me when I tell them I live in the heart of Escondido."

Mahogany Bathroom Vanity



I built a large variety of styles of furniture while I was in San Diego: anything from traditional Santa Fe furniture to classical Queen Anne.

Carved Mahogany Four Poster Bed



was been created in large part by the cabinets and woodwork, the product of San Diego cabinet maker, Stan Gollaher.

“He can duplicate anything and give you whatever look you want,” JoAnne said.

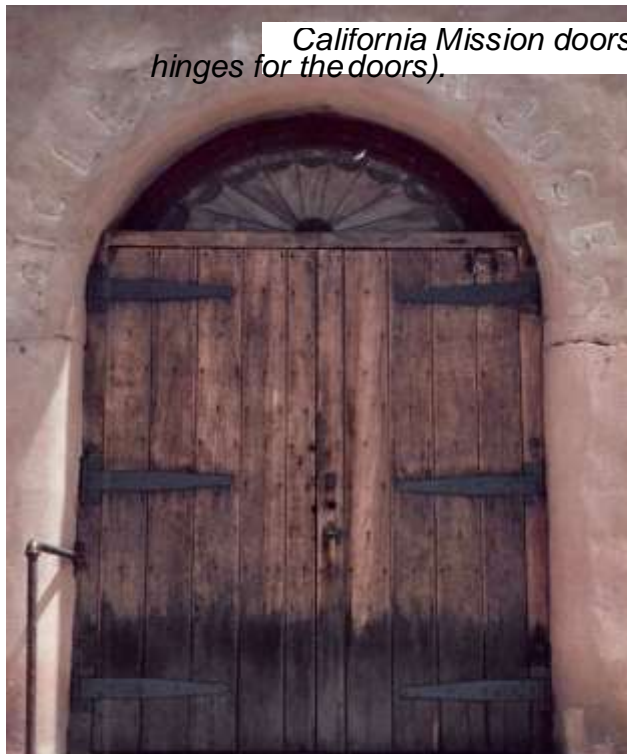
My prize employees building cane trimmed armoires for the Hotel Del Coronado.



Santa Fe Dining Set



California Mission doors. (I made the hinges for the doors).



Law offices



In San Diego, my shop built kitchen cabinets for homes in Point Loma, La Jolla and Scripps Ranch. We also did commercial jobs for hospitals, lawyers' offices, banks, restaurants and hotels.



Kitchen cabinets



Frost Hardwood referred Bill Evans from the Evans Hotels to me. They were remodeling the Catamaran Hotel on Mission Bay Drive and wanted me to build an outrigger canoe to hang in their lobby. I built them a traditional, "dug out" Tahitian outrigger canoe the way that I was taught to do in Raiatea. I could not get a log so I laminated Koa boards together, and proceeded to dig out the canoe with a drawing knife and adzes. We found a poplar log to use as the outrigger. Kathy called all the tree trimming places in San Diego to find a citrus branch to attach the outrigger to the canoe. The Tahitians use citrus wood to attach the outrigger because it is flexible. Kathy braided the cording we used to lash the outrigger to the canoe.

Stan is "digging out" the laminated sides of the canoe.





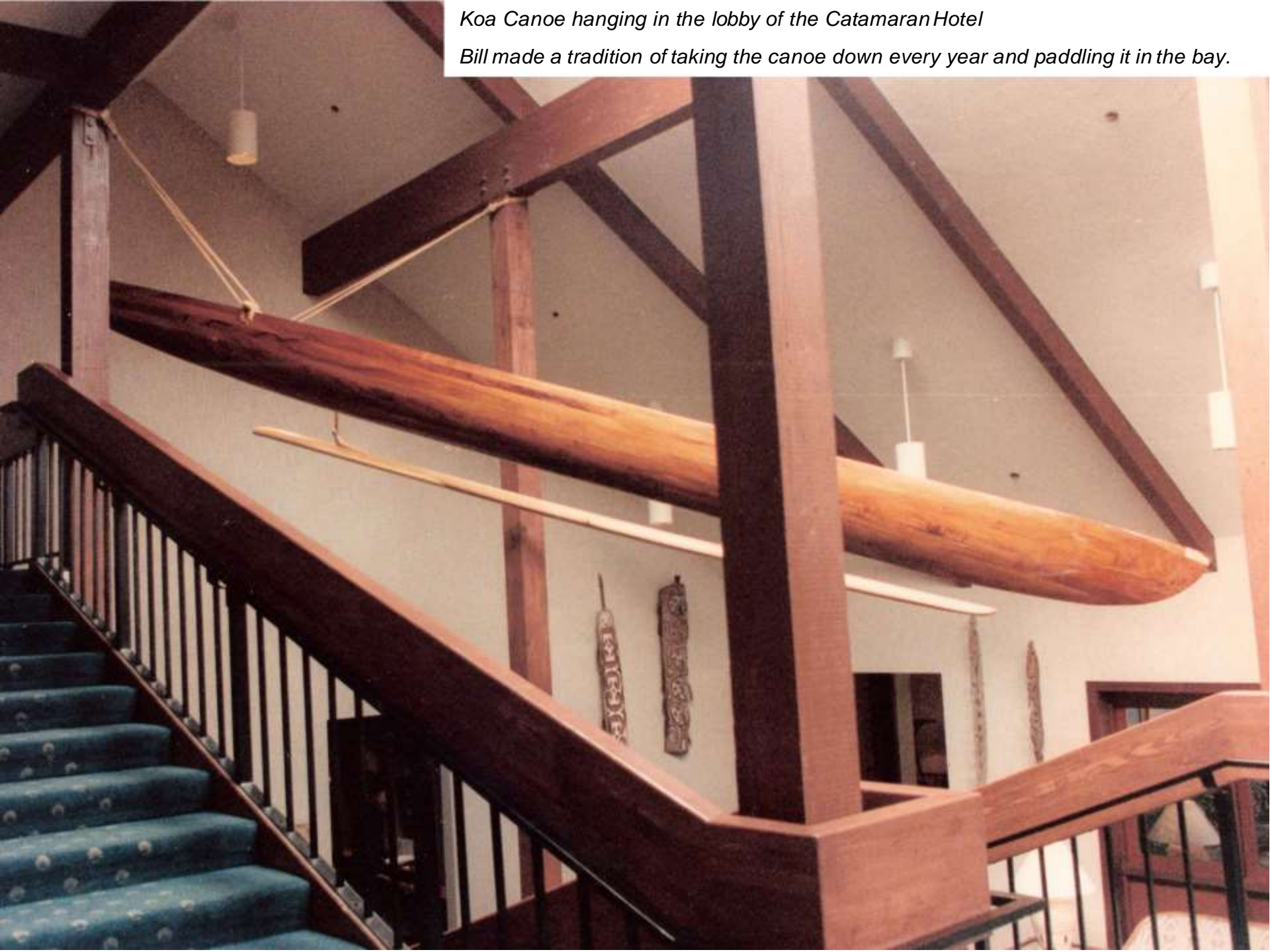
Our children, Lisa and Joel inside the beached canoe at the Catamaran Hotel

Before we hung the canoe in the lobby, Bill and I paddled it from the Bahia Hotel to the Catamaran Hotel in Mission Bay.



Koa Canoe hanging in the lobby of the Catamaran Hotel

Bill made a tradition of taking the canoe down every year and paddling it in the bay.





Renovated Catamaran joins convention market

By Marsha Ray Bell
Staff Writer

The Catamaran Hotel in Pacific Beach will host an official opening party Tuesday in reference to \$10 million renovation and renovation.

The 17-year-old hotel's new look ranges all the way from new guest pool deck to new rooms to new upper floors.

The 17-story structure, which was renovated, expansion, more than doubled the hotel's room count. It added 100 new rooms, a new restaurant and a new pool, plus a new parking structure on the site of an old parking lot.

The project also includes an expanded lobby and a new beachside lounge, the original lobby, plus newly landscaped garden and a pool, spa and more.

The renovation from "The Catamaran Hotel" is a "modern, modern, modern" look, said Bill Brown, a member of the Board that now owns the Catamaran and the Hotel. The renovation was completed by construction firm to keep up with the hotel's changing needs, said Brown.

Gollaher, whose local firm is Raiatea Wood-working, crafted much of the finely detailed wood work, from the huge, circular lounge bar to the large wood sculpture that decorate the entrance to the main lobby.

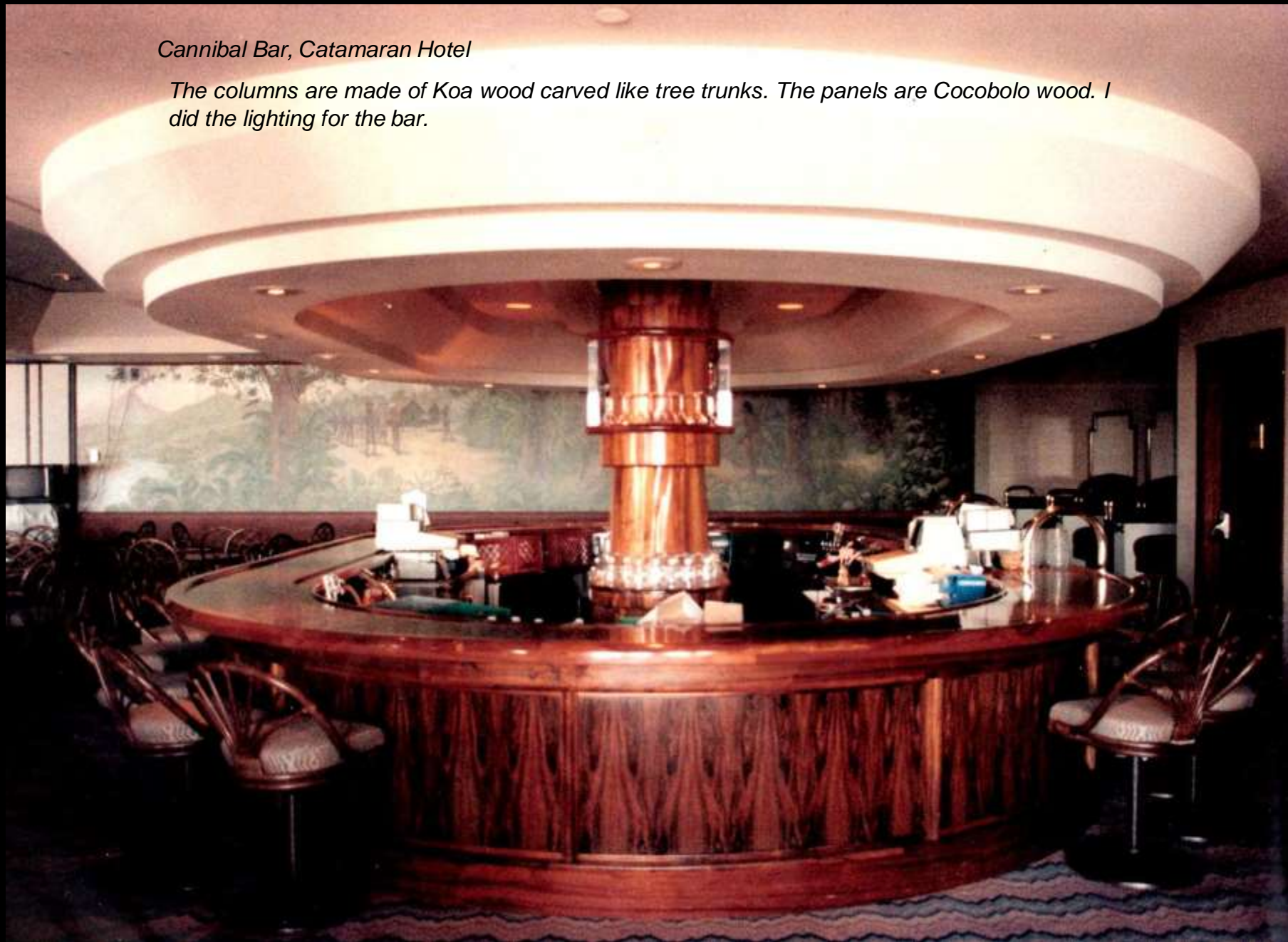


Catamaran Hotel Mahogany Entryway Doors.

I carved the heliconia panels on all sides.

Cannibal Bar, Catamaran Hotel

The columns are made of Koa wood carved like tree trunks. The panels are Cocobolo wood. I did the lighting for the bar.





Koa Reception Desk, Catamaran Hotel

The columns are carved like tree trunks. The curved panel was built on a metal track that lets it expand into the wall in the winter and shrink to its original size in the summer. Bill makes a mark on the panel to measure the expansion.



Richard Dolainski was not only my extremely valuable employee, he is my good friend. He is a very talented woodworker. The Moray Bar at the Catamaran Hotel was his project.



Spiral Staircases

Just as our woodworking business was taking off, we were interrupted by improvements to the city of San Diego. The city claimed "imminent domain" on the Hardelco Building and moved us out so that they could build condominiums close to their new attraction of Seaport Village. They were tearing down old buildings and renovating the city. We countersued them for "loss of business goodwill." Then we proceeded to buy a commercial lot in downtown San Diego and build our own shop. In the meantime, our temporary "shop" was located in the parking garage of the vacant El Cortez Hotel.

Below: the work continues in the El Cortez garage: Richard laying up some panels while I built a spiral staircase assisted by Enrique and Barry Mann.



Free- Standing Oak Spiral Staircase.

*The treads are 1" from the glass blocks
so only a center handrail was necessary.*







I built this spiral staircase out of plywood and oak. I laid plywood strips up on the curves as a cold-mold similar to the way I built my trimaran.





Mahogany Spiral Stair

A Growing Business

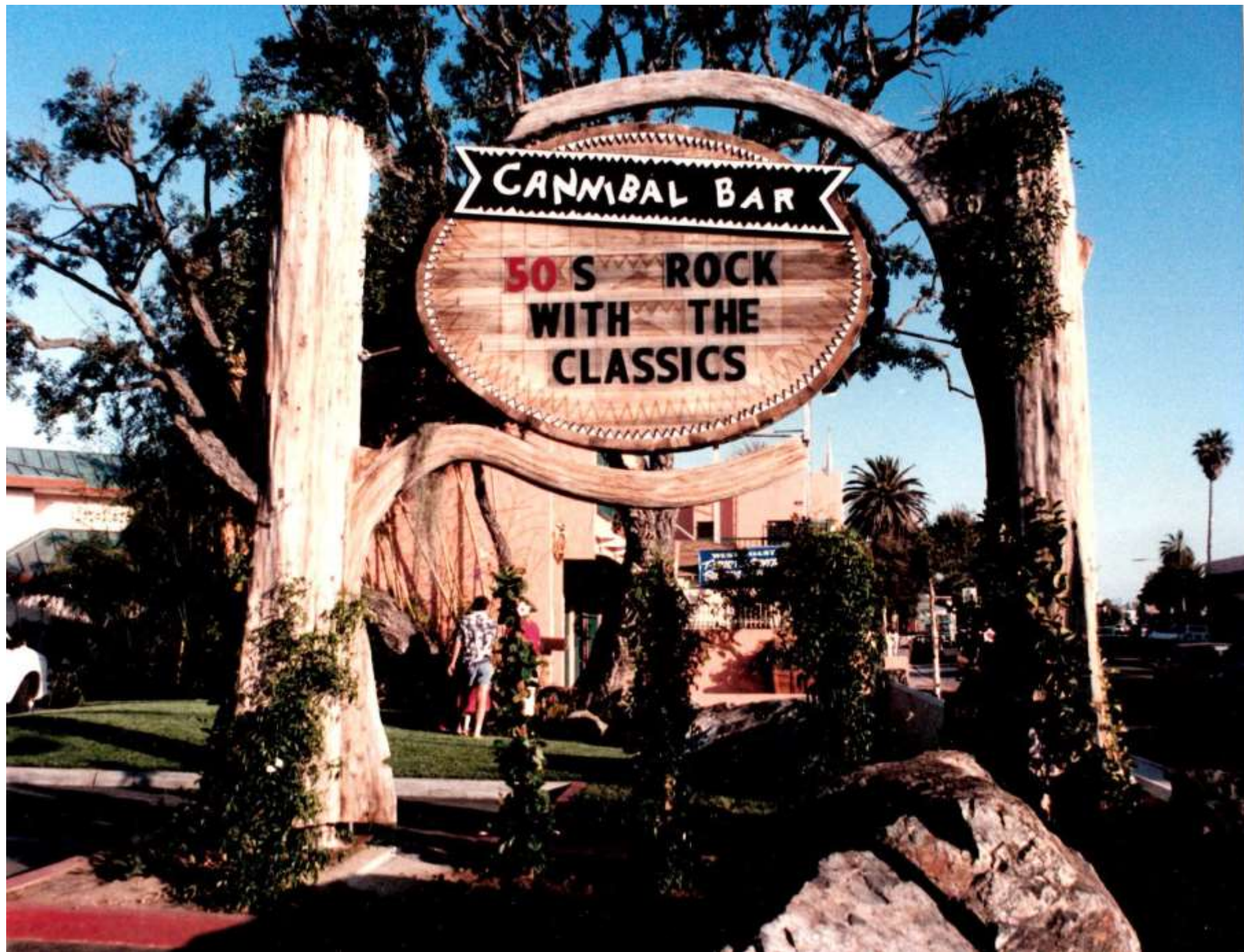
While we were building furniture in the parking garage of the El Cortez Hotel, we built our own shop on Thirteenth Street in downtown San Diego.

Richard Dolainski and our son, Joel in our new shop, 1987.






I built two tree trunks to cover the existing sign at the Catamaran Hotel. I laid the wood up as one would a wine barrel, then I carved tree trunks out of the huge barrel and attached branches to hold the sign.







I built the Mahogany bar for the William D. Evans showboat which ran between the Bahia and Catamaran Hotels on Mission Bay. We also did all of the Mahogany millwork for the showboat.



"WILLIAM D. EVANS"



World's Most Elegant Sternwheeler

One hundred feet of custom-built riverboat designed to meet the needs of today's sophisticated events. There are two magnificently appointed interior levels, an upper observation deck and a full-service galley. The William D. Evans is a magical setting for your meeting, banquet, wedding or special event. Located at the Bahia Resort Hotel, the William D. Evans is docked next to its sixty-five foot sistership, the Bahia Belle, which is also available for private functions.

FOR INFORMATION CALL: Bahia Resort Hotel 1998 W. Mission Bay Dr. San Diego, CA 92109
(619) 488-0551 Ext. 3343

ARTISTRY IN WOOD

Far from being a lost art, custom woodworking is being found again by residential and commercial builders.

The time-honored craft is practiced in small and large woodshops in San Diego: The Cappelletti family has worked in wood for generations and builds homes inside and out; Stan Gallaher came to the craft by way of shipwreck in Tahiti; the Quality Cabinet and Fixture Co. started in a Chula Vista garage and now does \$8 million in business a year. Staff writer Carol Olten tells their stories, beginning on Page F-3.



The San Diego Union, Harry Fitzsimmons

Top: Emilio Cappelletti works on an elaborate architectural detail for a new home. **Left:** Pat Bender surveys materials stockpile at Quality Cabinets. **Above:** Stan Gallaher glues a table top at his shop, Raiatea.

F-6 The San Diego Union

Sunday, September 25, 1988

Craftsman's skills reflect 10 years of Tahiti boat building

ARTISTRY IN WOOD

You don't find Tahiti off south Market Street downtown but you do find Raiatea.

Stan Gallaher named his woodworking business in San Diego after the small Tahitian island where he had spent 10 years building boats and furniture. Today, it is one of the top custom cabinet and woodworking shops in town, with examples of its workmanship in hotels, restaurants and private residences.

"We do a real diversity of work and I don't think anyone would call us your typical cabinet shop," Gallaher said.

"Most of our furniture is created out of tropical mahoganies and has classical references, but softens those references so that people today can live with it. If we build a high-boy, it's a good, solid piece — where you wouldn't be afraid to store your socks."

Raiatea is at 29 13th St., near the corner of Market Street. The business was relocated here from a corner at Columbia and G streets about two years ago to make way for downtown redevelopment. Gallaher bought the 13th Street property, which had a rundown turn-of-the-century cottage at the front and some add-ons to the rear. He tore down the add-ons, built a 3,000-square-foot concrete block woodworking shop and retained the historic cottage, which now serves as a storage area. Eventually, he hopes to use the cottage as a showplace for some of the furniture and cabinets he builds.

A visit to the shop is a little like a step into the Old World of wood crafting, but with contemporary machinations.

Gallaher works with only two other people, a carver named Tina Sullivan who came to her craft through an apprenticeship, and another woodworker named James Dolansky who studied industrial arts at San Diego State University.

The shop is filled with a variety of

works in progress ranging from a handsome pair of highboys destined for a doctor's home to a pair of tiki gods being carved for a new entry at the Catamaran Resort Hotel. Evident, too, are exotic Tahitian woods in storage along with other not-so-exotic specimens from Frost Lumber, Raiatea's chief supplier.

A 1959 graduate of Point Loma High School, Gallaher developed an early interest in woodworking and built his own sailboat.

"The boat was a f-o-loter and I decided to sail it through the Pacific," he recalled. "But I crashed on a reef in Raiatea off Bora Bora."

He stayed 10 years. "I built 38 boats for various Tahitians and did a lot of cabinet and woodworking work for some hotels and restaurants before deciding to come back to San Diego."

Gallaher's portfolio contains photographs of a special project he worked on while in the islands — a re-creation of a finely carved wood pulpit for Papeete's oldest church, built in the 1800s.

San Diego jobs are somewhat less exotic, but also intriguing: Entry, reception desk and bar for the recent remodeling of the Catamaran; woodwork and moldings for the new amphitheater at Scripps Research Institute; interior woodwork and cabinetry for the William D. Evans cruise boat and numerous desks, tables, chairs, armoires and bedroom suites for private residences.

"I think people are becoming more aware of craft today," Gallaher said. "They are more willing to spend the time, effort and money to have something made instead of just picking something out of the discount furniture showroom. You no longer have to be a king to commission furniture."

Mahogany Dining Set and Hutch. The table is expandable. The pedestal splits in two so the table can accept two leaves.





Oak Study and Bar



Knodel Dining Set – San Diego 1986

I have built hundreds of Knodel chairs. They are named after Ellen Knodel who asked me to make a dining set to match a chair that she had received as a wedding gift. I started building Knodel chairs over 25 years ago in San Diego and I continue to build them in Hawaii.

Laying out the leg of the chair on a plank of Honduras Mahogany in San Diego.

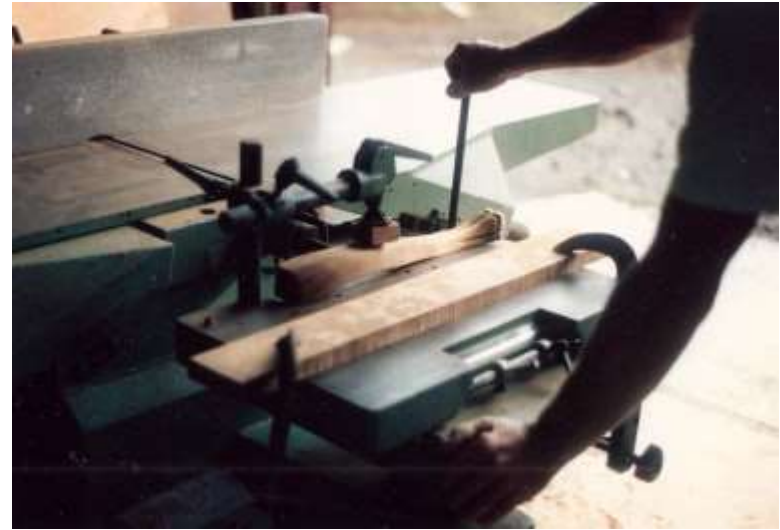


Building a Knodel Chair in Hawaii

Koa chair parts



Boring the leg



Gluing the chair together





Koa China Cabinet



African Mahogany clamshell dresser, secretary, and armoire



Koa Entry Doors

This is the presentation cabinet for the cardiovascular conference room at Scripps Hospital. It housed television sets, projection screens, x-ray viewers, and chalkboards.





We built all of the Honduras Mahogany woodwork for the Molecular Biology Amphitheater at Scripps Research Institute.

The presentation wall was a complicated arrangement of chalk boards, xray viewing screens, and projection screens.



Wherever I am, there is a boat close by. I built this 20 foot fishing skiff (which I designed) about a year after we got to San Diego. It is made of plywood with fibre-glassed seams and solid wood frames.





At about the same time that we were building our shop, we bought a small house in Point Loma which we remodeled. All of the interior woodworking was made of Honduras Mahogany. I even sided the outside of the house with Philippine Mahogany. As soon as Kathy put the last coat of paint on the window trim, we put the house up for sale and moved to Hawaii

African Mahogany Kitchen Cabinets



Move to Hawaii

Although our cabinet shop was flourishing in San Diego, I needed more freedom. I also needed more time with my family. In San Diego, I was spending 16 hours a day at the shop. Besides, we missed the islands. In Hawaii, we could have a shop and our home on the same piece of property. I worked so much, we thought that at least if my shop was next to our home, my kids could see me when they came home from school. We bought 12.85 acres on the Hamakua coast. We chose the piece of property because it was heavily wooded. The trees and brush would dampen the noise that I make with my machinery. I would work alone with Kathy and build furniture.

One of the designers from the Catamaran job called us while we were still in San Diego and asked if we wanted a job in Hawaii. We told her that we were in the process of moving there. She commissioned us to build the telephone desk at the Hyatt Regency on Kauai. we had already sold our shop and packed it up, so I built the telephone desk in

*our
garage.*



Later, one of the developers, Mel Ventura, saw the desk and asked me to build an entertainment center and a bar for his home on Kauai. I said, "Sure, I just have one thing I need to do." I needed to build our shop in Hawaii. Kathy and I built the shop in about four months. The Ventura Entertainment Center and Bar was the first project we built in our shop in Hawaii.

Building our shop - 1990



Building our house - 1991



*Ventura Residence
The bar is on the opposite
side of the room from the en-
tertainment center.*



Koa Entertainment Center, Ventura Residence, Kauai
With relief carved Heliconia door panels.



Koa Furniture in Hawaii

I sell my work by word of mouth. While I was building the entertainment center and bar for Mel Ventura, some of our neighbors saw the work. Immediately, I was commissioned to build Koa furniture for a home up the hill. Koa grows on the Big Island. It is endemic to Hawaii, therefore it is precious to the residents of Hawaii. Acacia Koa can grow up to 35 meters tall with trunks up to 2 meters in diameter. These large trees are now gone. The species does not produce annual rings so we there is no way to know how old Koa can grow.



Ancient Koa in the Kipuka Forest at Volcano National Park



Fallen Koa in the mist, Paauilo Mauka



New growth from a fallen tree, Keanakolu

Cattle country with Koa trees on the side of the Mauna Kea mountain above our home



My friend, Greg Hart purchased a sawmill for me in Oregon. When it arrived in Hawaii, I had to rebuild it so that it would cut hard, dry Koa. It is a horizontal bandsaw that runs across the log on a track. I also cut mango, Norfolk pine, Sugi pine and Monkeypod,



Lisa and Joel sealing the ends of the logs - 1992



After I cut the log into planks on the sawmill, I stack it with 1 inch spacers between each plank. Then, I air dry it. Sometimes I dry it for three years, sometimes for over ten years. The next step is to kiln dry the wood. I have a kiln next to my shop. It is a dehumidification kiln with low heat. I never heat the wood to more than 120 degrees Fahrenheit because more heat would degrade the highly figured Koa. It has interior dimensions of 13' X 6' X 6'. I kiln dry the wood for six weeks. Even wood that is 10 or 15 years air-dried will always have an equilibrium moisture content of 20%. When we put the wood in the kiln, the moisture content drops to 9%. Then, in our climate, the moisture climbs up to 16%. The purpose of kiln drying the wood to 9% is to stabilize so that I can ship the furniture to dryer climates or air-conditioned rooms. I build the furniture pieces knowing that I cannot keep the wood from expanding and contracting in the different climates. I know that the actual wood is not going to crack, because I have already brought it to a very low moisture content in the kiln. We guarantee our furniture for quality craftsmanship. However, due to the inherent nature of wood, there may be some movement. I build all of my cabinets with floating panels so that they can move inside of the frames. I build my table tops chair seats, and headboards so that they move as well. I thick-face veneer some of my tabletops with 1/4" veneers. When I veneer the wood, it does not move.

I always have several projects going at one time in my shop.



Rocking chairs



Knodel chairs



Resawing plank for a headboard



Cutting pieces for chairs



Queen Anne chair legs



Four Poster Bed



Joel steel-wooling some barstools that he built.

All of our furniture is handrubbed.

The process to finish a chair includes, sanding the wood to 220 grit after it has been shaped; sealing it; steelwooling it,, applying a coat of finish; steelwooling it; applying a second coat of finish. Then, steelwooling the finish coat and waxing the piece. That means that each finished piece has been hand rubbed 5 or 6 times.



For ten years, Kathy's hands rubbed every chair that I built.

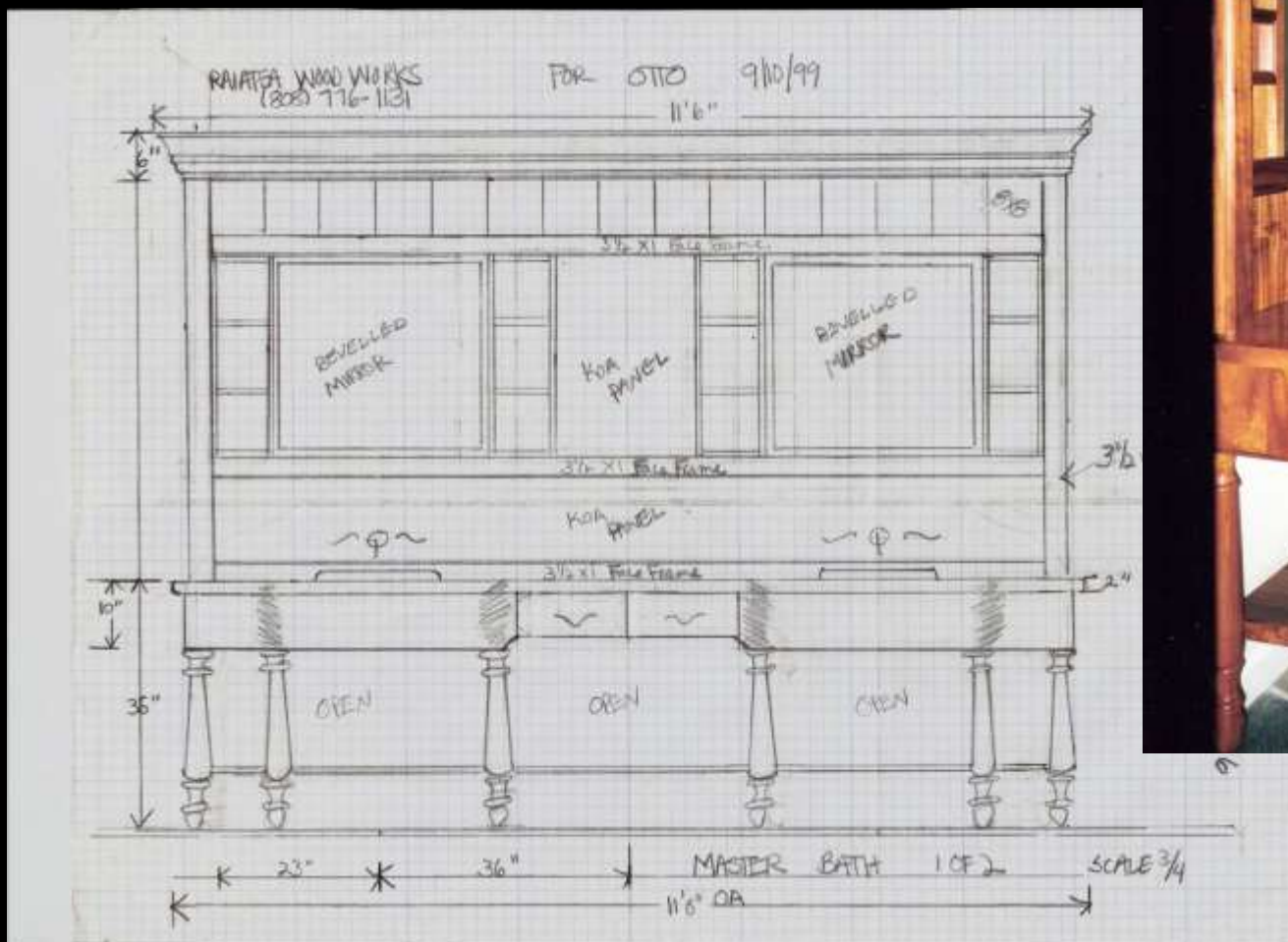


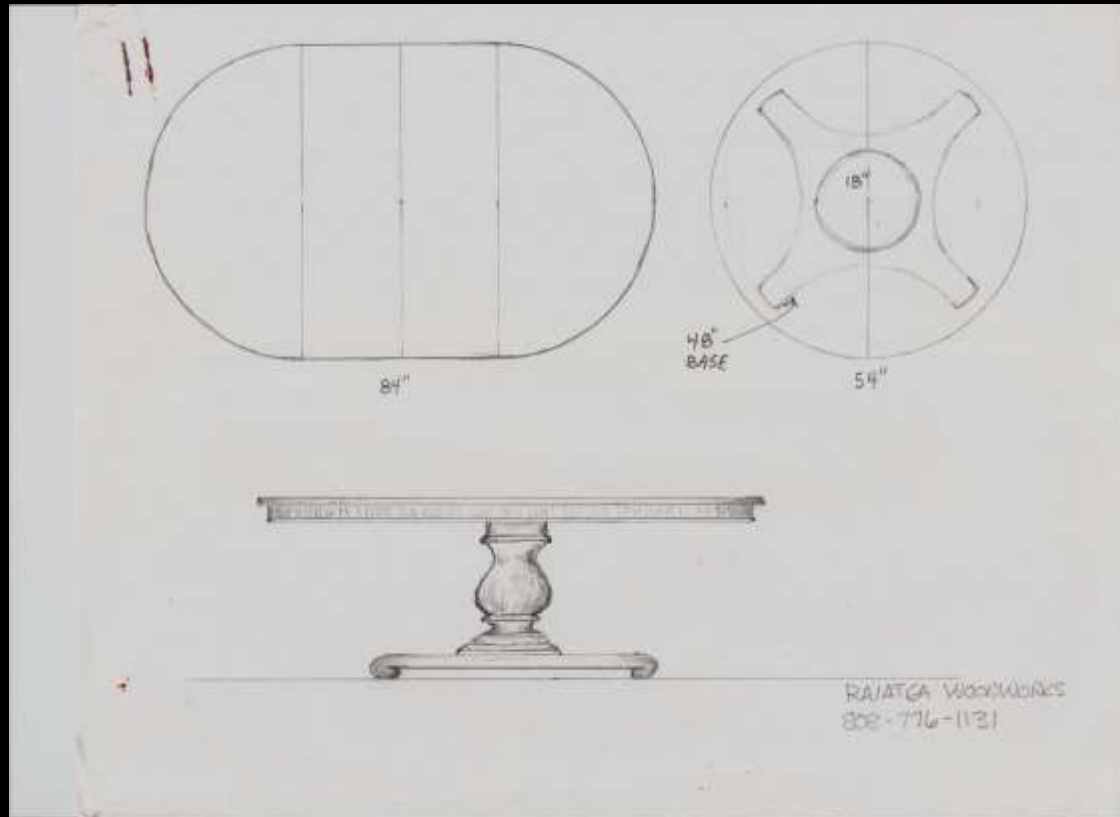


Dutch and Kerry Schuman have helped me and encouraged me enormously over the years. This is their Koa kitchen that I built for their house in Kailua.



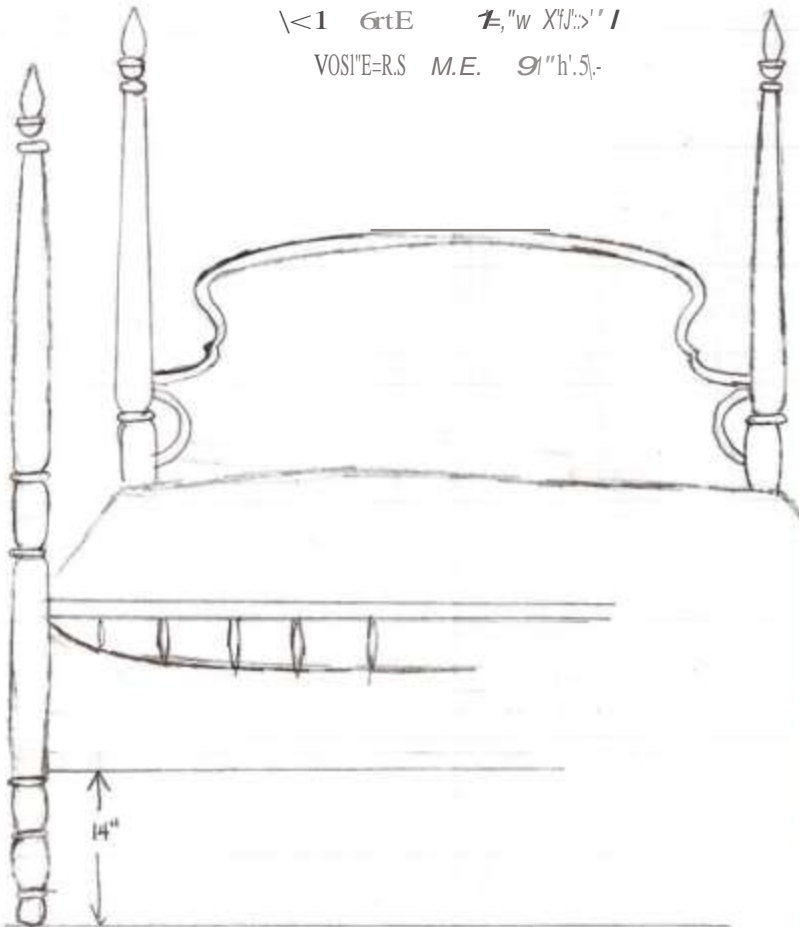
When I make a price quote for a piece of furniture, I make a line drawing, to give my client an idea of what their piece will look like. This is my drawing of a bathroom vanity and the finished piece.





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Fishing



When people come to visit my shop, I love to tell them the story of how my kids and I caught a 300 lb marlin. I took the kids fishing in my 18 foot skiff that I had designed and built. We hooked up a marlin. . . But the fishing pole broke. . . So I had to hold the reel with what was left of the fishing pole while my 9 year old son, Joel reeled the fish in. 12 year old Lisa drove the boat. Joel fought that fish for hours. Lisa obediently turned every time I told her to. We finally got the fish up to the boat, I had my hands full, and Lisa was steering, so it was up to Joel to tie the marlin's tail to the boat. He was so excited, he didn't know what to do until I told him, "Tie a tree-fort knot." That's all he needed, he tied that tail right to the boat. Next, we needed to get the fish into the boat. We took the boat close into shore where there were waves forming. We steered the boat so the fish was on the offshore side of the boat. When the swell came, all three of us got onto the side of the boat where the fish was, so that the boat went down and the swell took the fish up and into the boat.. We felt like happy and accomplished fishermen that day!



This is my Force21 Fishing Boat. My friend, Rick Cook and I launch on the windward boat ramp and fish the rough and windy Hamakua Coast. There is nothing like it.





*My grandson, Jayden and son-in-law, Waylon
with a 40 lb Ulua that we recently caught.*



Hamakua Coast, Laupahoehoenui



Rick and Stan fishing off the cliffs of the Hamakua Coast

Stan's Shaped Rocking Chair



Since I have been in Hawaii, I have built over 200 of these rocking chairs. My signature is a sunburst in the seat back created by the grain of the Koa.

The sunburst formed by the grain of the wood in the back of the rocking chair.



Hand-shaped joints on rocker legs and arms







Overall dimensions: 46"h X 27"w or 42"h X 25"w

I have built these rocking chairs to fit my client. For example I have raised the arms and lengthened the seat.

This stool has the same design features as the rocking chair.





Milo rocking chair. I left the lighter sap wood in for accents.

Koa colonial rocking chair



Koa missionary style rocking chair



Koa Queen Emma rocking chair

Specialty Furniture



Mango Office Unit with Black Wenge Wood accents. For the desk, I took a chart of the Hawaiian Islands, made longitude and latitude lines with inlayed Wenge wood, and then inlayed the islands so that the desktop is an accurate chart of the Hawaiian Islands.





Koa China Cabinet

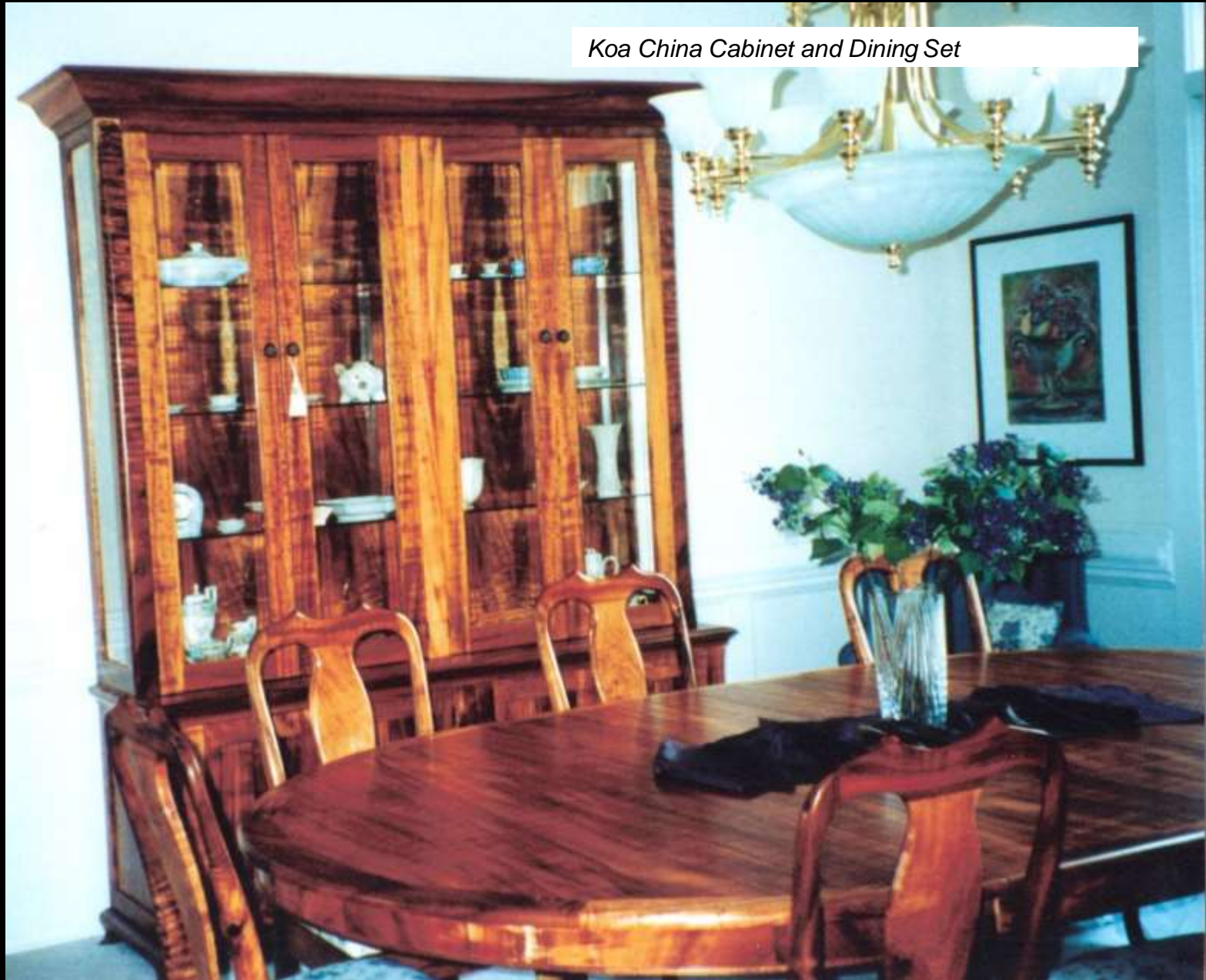


Koa Gun Cabinet



This cabinet is built entirely of Milo wood. It was difficult to build because Milo logs are curved and short. Milo wood has a very fine grain so I did not put a finish on this piece. We buffed it with jeweler's rouge.

Koa China Cabinet and Dining Set



This piece is very special because it is a Solid Koa Entertainment Center. I used all solid Koa planks to build this.





Mango China Cabinet

Mango Entertainment Center



African Mahogany Sideboard with Wenge Accents



This is a chart table, built to house original sets of journals from Captain Cook's voyages. When Captain Cook's ship returned to England, the journals were copied and sold as sets. The top opens into a chart table. Notice the drawers on the side.



This is an upside down Tansu cabinet



This is used as a sideboard. Our son, Joel helped me shape the surfboard. Then, he surfed the board before we delivered it as a table.



African Mahogany Doors - After I build my pieces, I shape them. Notice the dimension that I shaped into the door panels.





I built this Koa, Copper and Glass Door for my friend, Andy Butler in Palo Alto. The idea was to have the copper panel look like it was suspended in 3 inch thick glass. I couldn't get glass that thick, so I lined the inside of the panels with smoked mirror and covered the openings with clear glass. This gave the illusion that the glass was 3 inches thick. I suspended the copper panel using vertical steel brackets.

Honduras Mahogany Wine Cellar Door. I custom made all of the hardware from wrought iron boiler plates that were used in the old Hamakua sugar mill. I bought the bolts from the old Japanese grandfather who owns the hardware store in Honoka`a. These bolts had been sitting in his shop from the 1940s.



I built this African Mahogany Door for my brother, David in San Diego. It is 2 inches thick with separate 3" square pieces of glass set into individual frames.



Vahine Tahiti.

I found this Milo log on a motu in Raiatea back in the 1970s. Recently, Mel Hewitt and I simply polished the log and this beautiful Tahitia woman emerged.



Sailing Again



We bought our yacht Tahia in Alameda, CA. Joel and I made her sea-worthy and sailed with our old friend, Andy to Hilo





*Family
Fun*





Revisiting Raiatea



Tahia at Anchor in Raiatea 2013



More Furniture

Monstera Leaf Tables





Mahogany Bedstead

Koa Headboard





*Wenge
Dining
Table*

*Koa Replica of a
Henry Weeks bench*



Koa Jewelry Cases



The Secret's Out

The visit with Stan and Kathy lasts from two to three hours. They are happy that you have come and glad to have met you. As you leave, they instruct you to turn left out of their driveway and just keep going downhill to find the highway.

Stan has hundreds more stories to tell and countless more projects to share. He points to the 2 acre pasture close to his house and says that he could fill that pasture with the furniture he has built during his lifetime. Stan probably won't enter any wood shows. But with this book, the secret is out. Stan is a master woodworker and he builds beautiful furniture. Stan will continue to be a good steward of the wood he uses and he will continue to work with integrity and respect.



Because Stan starts with a tree and ends with a fine piece of furniture, he has an intimate knowledge of wood. Living so close to nature for over thirty years has instilled in him a love for natural shapes and textures. Thus, when someone asks him to design a piece of furniture to his own tastes, he produces a sensuous object that is pleasing to the eye; it flows and makes one want to touch it.





I built this African Mahogany Sports Bar for the Kings Land Hilton Grand Vacation Club in Waikoloa. The pillars for the television stand are carved to look like bamboo. I carved a maile leaf lei around the exterior of the bar.





Stan and Kathy sailing their yacht Messiah - 1975

Our work is our life. We hope that our furniture reflects our love and respect for God who gave us this talent; and also, for the islands, the trees, and the wood itself.





The Gollaher 'Ohana September 2015

photo by Sarah Anderson