

BAY AREA WOODWORKERS ASSOCIATION

THIRD THURSDAY PREVIEW

August 1987 - Vol. 6, Issue 8

Box 421195 San Francisco CA 94142

The August 20th general meeting will be held at Mike Laine's shop, 2200 Adeline, Oakland.

The schedule is as follows:

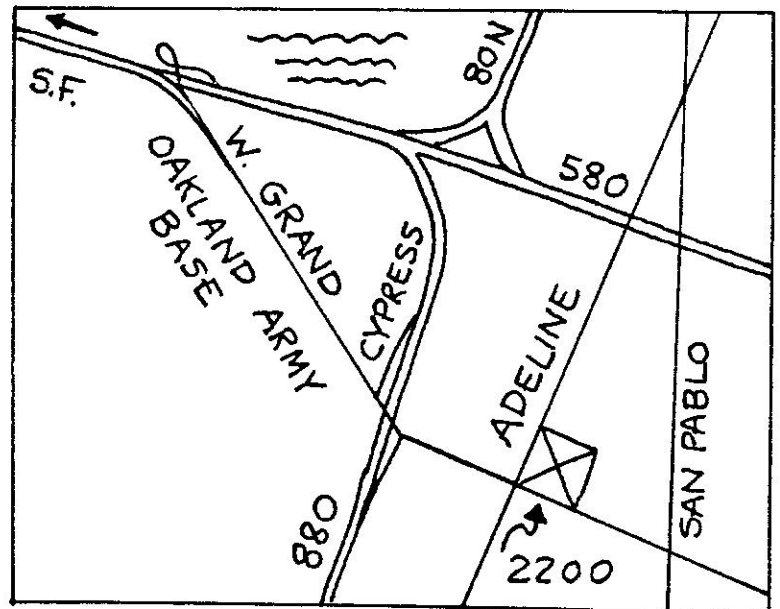
7:00 - 7:30 - Social

7:30 - 8:00 - Business meeting

8:30 - 8:30 - Presentations by Western Plywood and Viking Tool.

8:30 - 8:45 - Break.

8:45 - 10:00 - Slides and presentation by our host, Mike Laine on his trip to Nicaragua earlier this year. Those who have had a sneak preview said his pictures are great. Phone: 839-8508.



OAKLAND



OSPIANT

OR WAS IT
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DENIABILITY?

OR
UNINDICTABLE
CO-CONSPIRATOR
ER?

**THE DENIABLE
CULPABILITY STARTS HERE**



HIGHLIGHTS FROM LAST MEETING

July, 23rd BAWA met at Herald/Street&Benjamin, Kate Herald's finishing shop. Some people said they had never seen so much open floor space - where did they stash all the jobs?

Right To Know Law - re: Toxins in the workplace; employers have responsibilities to teach and employees have the right to find out. The Right To Know group have resources to check into any product you ask about, so get your questionable product list to Kate before BAWA's October meeting.

If you have been following the recent meetings/newsletters since Sam Maloof's talk, you know important issues have been raised. The original question of aesthetics without benefit of hindsight raised by John Grew-Sheridan I hope we can eventually get back to. But this was not the prime question put to BAWA. Instead it is, "What did BAWA mean? What will BAWA become?" George Rezendes made a point of coming to this last meeting to state the historical perspective: a group of anarchistic woodworkers all agreed on one basic thing, that BAWA was open to anybody's opinion and there was the base of goodwill that allows criticism. Following George, a motion was raised and passed that all signed, responsible letters to the editor will be printed.

Mike Laine then proposed a review of BAWA philosophy; do we reapprove the initial concept of open forum? or has BAWA changed? and to what? More discussion on this will be our next meeting. While this has been very frustrating and painful to John and others, it is so crucial to reevaluate our group, I'm glad it surfaced.

After break Kate Herald gave us background information on their finishing work. Then James Benjamin (Kate's partner) demonstrated a few techniques. While their reputation is based on faux finishes and high gloss, polished work, they are now doing many more wood finishes such as aniline dyes using metalized acid powders which won't fade or change color after shipping. They also use sub-colors to achieve warm to cool black ebonized finishes. In addition, H/S&B provides a wide range of metal leaf finishes and casein finishes (milk based paint which is stained and antiqued).

Tips: During the demo Ben showed us a fast prep for medite end grain; seal the cut edge with white or yellow glue slurry. After drying, scuff fuzz off with 320 grit. Lacquer sprays fine over water based glues. Larry Borsian pointed out that the slurry is also a great block for knots or felt tip pen marks. RE: toxins; George Rezendes tested him using litmus paper for a while and found that solvents were absorbed by the body at a faster rate through skin contact than by air supply.

Cynthia Huntington

FROM THE EDITOR

From the Editor

A concern among the newsletter staff as we prepare this issue of the newsletter is, "What if we exceed our usual 16 page format?" Should the newsletter expand and contract monthly according to the amount of material submitted? Or should it compensate next issue by reducing in size in proportion to the expansion in this issue? That would keep the overall budget allotted for the newsletter constant, although it would vary on a monthly basis. Another possibility is a cut-off point for the number of letters-to-the-editor printed per issue. I would like to have this point discussed at the August meeting.

Kate Herald

CALENDAR

Elaine Potter Gallery: 336 Hayes street, San Francisco. (phone: 431-8511)

Show: September 8 - October 10, 1987.

Metal: Mick Lippe

Wood: Po Shung Leong

Ceramics: Jeff Mincham (Australian)

Walls: Dominique Caron, Leather masks, Heidi Lichterman, Weavings

L.A. County Museum:

8/16 - 11/1/87 = The Arts & Crafts Movement: Design Reform in America 1875-1920.

Also 8/16 - 10/18/87 = The Machine Age In America 1918-1942. (art, architecture, design)

RIGHT TO KNOW MEETING

In preparation for the upcoming discussion with members of the Right To Know committee; the following list of materials has been amassed. Each item will be discussed by the committee with regards to its "degree of toxicity" and proper procedure for using the material.

List to date:

- lacquer thinner
- paint thinner
- MEK
- acetone
- amonia
- paint remover
- naptha
- contact cement
- urea formaldehyde
- alphaltic glues
- catalized alphaltic
- 2-part epoxy glues
- catalized resin glues
- particle board
- plywood
- sawdust / toxic wooddust
- plastic laminate

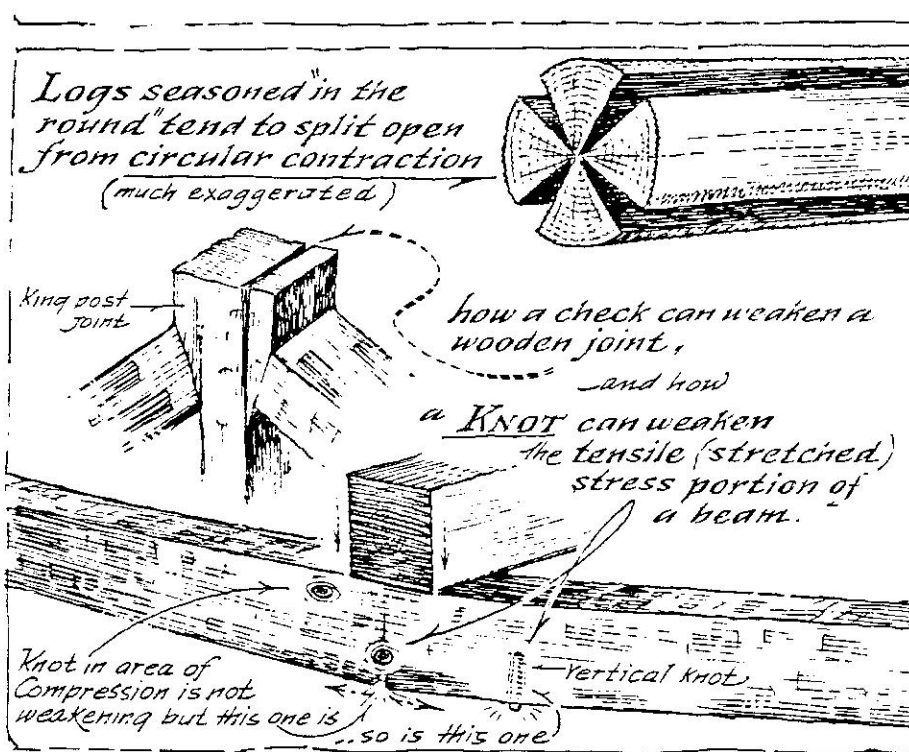
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FROM THE CHAIR

LOOKING AHEAD

We need pieces for the spotlight at future meetings. Give us a call so we can revive this special feature.

The september meeting will be held at Don Segale's shop with 4 members presenting a demonstration and discussion of European and American (face frame) cabinetry. October will be our "Right to Know" program coordinated by Kate Herald.

The Cal Oak Lumber Company field trip is being coordinated by Don Segale and will be on Oct. 3rd. We will be chartering a bus and there is space for 45 people. Anyone who would like to go on this very interesting trip should send in their reservation and \$20. now to hold a space.

LOOKING BACK

The executive board meeting at Don Segale's house on July 30th let us complete some old business. The architect/designer mailing list will be sold to the Bishop Gallery by Larry Borsian. A P.A. system will be purchased for BAWA by Ray Ruble. Ray has also prepared a current name/phone list of our members which will be available at the August meeting.

The discussion last month not to print the numerous letters to the editor which were submitted following our May meeting where Sam Maloof was our guest speaker was a difficult one. A lengthy but orderly discussion took place at the general meeting concluding with the motion that the BAWA newsletter should be available to all members to express their point of view. It is in that spirit that the letters to the editor which follow are being printed. They represent the opinion of each author, not BAWA as a group. My apology to those who were offended by their deletion and to those who may be offended by their inclusion.

Norma Brooks


CLASSIFIEDS

East Bay space for weekend warrior. \$180/month rents all stationary equipment, bench space and lumber storage. Mike Laine; 839-8508.

Cabinet shop for sale, lease or rent. All or part. Price and terms negotiable. Contact George; 824-3122.

Wide belt sanding on a new 37" machine. \$45/hr same day service, most days. East Bay; 549-2322 / 525-3362.

For Sale: Milling division of Handloggers Lumber Co. in Larkspur. 24" planer, 2 bandsaws, Powermatic table saw, 12" jointer, dust collector, radial arm saw, misc. portable power tools. \$15,000. cash, firm. \$1000./month building rent. Tim Mahoney, 461-1180.



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LETTERS TO THE EDITOR

It is the policy of BAWA to print all signed letters to the editor. Because of limited space, please make every effort to keep the length of the letter within 1 page. Opinions expressed in each letter are those of the author. BAWA accepts no responsibility for the content of letters submitted. All letters must be typed and will be printed "as is" unless otherwise requested by the author. Please send letters to the BAWA post office box. Cut-off date for publication in current newsletter is the first Tuesday of every month.

REFLECTIONS ABOUT SAM MALOOF

Getting into a critical argument with Sam Maloof about his work seems like a sad, silly, and futile business. It also may be ungrateful. I was privileged to spend a half day in 1974 at his home and shop. I also enjoyed his two day chairmaking seminar five years ago at Anderson Ranch Art Center. Maloof has always been willing to share what he knows about woodworking with anyone who might be interested.

But much to my own surprise I did offer at the May BAWA meeting what I am told was the most critical statement addressed to Maloof. I stated, "It seems to me that the work that you have shown us tonight (in the slide show) is similar to what was in the Renwick Gallery's Woodenworks exhibit in the early '70's and that most of your creative energy since then has gone into the development of your house."

As those of you who were at the meeting know, Maloof shot me an angry look and said, "That's your opinion!" In addition, more than a few woodworking friends looked annoyed at the tone of my question. Since criticizing Maloof is a little like questioning a demi-god it is important to follow-up with a brief explanation.

Woodenworks in 1972 opened the Smithsonian's Renwick Gallery in Washington, D.C. The show featured the work of Sam Maloof, George Nakashima, Wharton Esherick, Art Carpenter, and Wendell Castle. Maloof had ten pieces in the show, all introduced in the 1960's except for the steer-horn chair from 1959 and the turned-leg chair of 1950.

A review of the catalog of Woodenworks indicates that he has been doing essentially the same work for the last 15 to 20 years. The furniture that he presented in the slide show is all there. Judging by the dates in the catalog his most prolific design period would appear to be when he was in his late 40's and early 50's. Maloof is now 71.

On the other hand I don't think that Maloof's work is static. As he said, "...on the pieces that I've done in the past, I make very subtle changes... I don't change completely, but I see things I think have to be improved." Rick Mastelli in Fine Woodworking in 1980 also mentions the remarkable consistency of Maloof's work and the continual and discriminating growth.

Maloof is a hard-working success. No doubt about it. He seems to be in the shop religiously every day, six days a week. His is a phenomenal productivity. He works quickly and for increasingly higher prices. He sold a settee to the Metropolitan Museum of Art for \$12,000. He indicated that he literally has a million dollars worth of business lined up. We should all so be in demand.

CONTINUED

This present success follows early years of financial difficulty when Maloof decided to leave graphic arts and search for the vocation that would allow him the expression that he needed. Eventually, as the Woodenworks catalog states, "by the late 1950's his classically simple pieces were known to museums, architects and interior designers, and private customers."

While the details of line and form on his furniture have been evolving, we were shown no evidence that Maloof has taken a costly month or season to develop a new piece, at least not for a long time. When he pauses with his production he builds a new door, gallery railing or guest house. The slide show gave the impression that it is the 7,000 square foot house with 26 foot tower, 40 foot bedroom, and dozens of rugs, baskets and bowls that has been the recipient of the creative part of Maloof's recent life.

As I have had a chance to think about Maloof's lecture I have come to realize that what put an edge on my question was that every time we were shown a slide of a chair or settee we heard about the institution that had bought it. That repetition would not have been so annoying if Maloof had not been so critical at the beginning of his presentation of the efforts of others to create new pieces, to move woodworking and furniture design in new directions, and to take risks.

Maloof said that he agreed with a friend of his who said that 85% of what was in the American Crafts Museum had no business being there. He thought that Garry Bennett's furniture might be acceptable to him. He also remarked that he had no tolerance for painted furniture or unusual shapes.

If he is always this intolerant what does he advocate? More quarter-rounded edges? Does he always denigrate the work of others? What is he doing as a trustee of the American Crafts Council? Is he on the ACC Board only because his position is so self-serving? He did brag that he made \$100,000 worth of sales by having a rocker in the opening show of the Crafts Museum. Yet he despised most of that show.

It can't be denied that Maloof can, better than most, hand rasp a mean, well-defined curve, but he made clear that he turns out his adaptation of traditional/Scandinavian chairs because that is what sells and that is what museums want from him. As he said, "I must be doing something right." Maybe yes. Maybe no.

Bearing in mind that I like the curves in Maloof's rocker and I wish him well as he fills all his orders, I think from my perspective in the 1980's Maloof's furniture in a design sense is "safe". And as always the creative edge in the craft and art world is never defined by what is safe. The forefront is defined by what is new, daring, and, perhaps in the longer run, may well be a failure.

Sadly Maloof is intolerant of those who attempt to take chances with design. He need not be so rigid. He could be both comfortable with his own evolving work and generous with his encouragement of the efforts of others. Encouragement is certainly something that we all could use at times.

John Grew-Sheridan is a San Francisco furniture maker, past co-chair of BAWA, and a Board member of the Baulines Craftsmans Guild.

A copy of these comments was sent to Sam Maloof for his response.

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It is John Grew-Sheridan's intent that the second letter which he wrote be a replacement for the first letter. Both of the letters have been included herein.

AESTHETICS AND TOLERANCE

John Grew-Sheridan

The comments that follow below are the fifth draft of my "Reflections on Sam Maloof" and are, for my woodworking friends, my effort to explain my short question to Maloof at our BAWA meeting in May. A question, I hasten to add, that had a raw edge to the tone of it that I regret. Hopefully, with all the dialogue that we have shared about this, the controversy will soon be put to rest.

To keep the record as straight as possible my "Reflections" were written after my colleague, Blake Gilmore, called me to say that he was sending to our newsletter a letter that would be in a friendly fashion critical of my question. He wanted to be sure that he was quoting me correctly.

I decided that I had to clarify my thoughts, deepen my understanding of our famous guest speaker, and read his book, which Bill Kalton was kind enough to lend me. A copy of the fourth draft of my response was sent as a courtesy to Maloof. He replied in calls to Peter Good and myself that I was putting words in his mouth that he did not say and that I had no business referring to aspects of his career that were not in the lecture. Most surprisingly, Maloof said that if my comments were printed BAWA and I would hear from him. His was an implicit threat of legal action.

Despite this attempt at censorship the BAWA Executive Committee recognized that Sam Maloof is a public figure who lectures widely and is a person whose ideas should be discussed. Our Committee in a split but fair vote decided to devote newsletter space to a review of the differences, if any, between Maloof and myself. Also, anyone with an opinion on Maloof or my perspective is invited to participate in with a letter to the editor. Peter Good began the discussion with a report in the June newsletter on a visit that he had with Sam Maloof.

* * * * *

REFLECTIONS ON SAM MALOOF

John Grew-Sheridan

Getting into a discussion with Sam Maloof about his work seems like a silly and futile business. It may also be ungrateful. I was privileged to spend a half day in 1974 at his home and shop. I also enjoyed his two day chairmaking seminar five years ago at Anderson Ranch Art Center. Maloof has always been willing to share what he knows about woodworking with anyone.

But much to my own surprise I did offer at the May BAWA meeting what I was told was the most critical statement addressed to Maloof. I stated, "It seems to me that the work that you have shown us tonight (in the slide show) is similar to what was in the Renwick Gallery's Woodenworks exhibit in the early '70's and that most of your creative energy since then has gone into your house."

As those of you who were at the meeting know, Maloof shot me an angry look and said, "That's your opinion!" In addition more than a few woodworking friends looked annoyed at the tone of my question. I now realize that criticizing Maloof is a little like questioning a demi-god and; consequently, it is important to follow-up with an explanation.

CONTINUED

First of all as I have had a chance to think about Maloof's lecture I have come to realize that what put an edge on my question was that every time we were shown a slide of a chair or settee we heard about the institution that had bought it or more like it. That repetition would not have been so annoying if Maloof had not been so critical at the beginning of his presentation of the efforts of other furniture makers to create new pieces, to move woodworking and furniture design in new directions, and to take risks.

Maloof said that he didn't like to be negative but that he agreed with a friend of his who said that 85% of what was in the opening show of the American Crafts Museum had no business being there. He thought that Garry Bennett's furniture might be acceptable to him. He also remarked that he had no tolerance for the painted and unusually-shaped furniture being mad today, that such work had been done more successfully in the 1920's.

Unfortunately, Maloof came across at the BAWA meeting as intolerant of other furniture makers and very sensitive to criticism of his own work. Maloof's expressed dislike of contemporary furniture is of importance for a younger generation of woodworkers. His overall importance may be major or minor, however. He clearly did not determine the whole content of the ACM show. But he helps to shape the world in which we try to survive. Maloof is a Fellow of the American Crafts Council and sits on the ACC Board and many juries. What he says and presents affects all of us in the trade.

Bear in mind that just as Maloof was pointed in his judgments, in his book, Sam Maloof: Woodworker, he recognizes that the rest of us in this field have an inclination, right, and need to look for insights about our craft. His remark was, "Woodworkers see furniture from a professional viewpoint. They are very critical." And no more than he is.

To get back to the point of my original comment, Sam Maloof's national reputation was solidly established by Woodenworks, which opened the Smithsonian's Renwick Gallery in Washington, D.C. The show featured the work of Sam Maloof, George Nakashima, Wharton Esherick, Art Carpenter, and Wendell Castle. Maloof had ten pieces in the show, all introduced in the 1960's except for the steer-horn chair from 1959 and a turned leg chair from 1950.

A review of the catalog of Woodenworks indicates that he has been doing essentially the same work for the last 15 to 20 years. The furniture that he presented to BAWA in the slide show was in the Renwick. Judging by the dates in the catalog his most prolific design period would appear to be when he was in his late '40's and early '50's. Maloof is now 71.

On the other hand I don't think that Maloof's work is static. The settee develops flamboyance. As he said in the Woodenworks catalog, "...on the pieces that I've done in the past, I make very subtle changes... I don't change completely, but I see things I think have to be improved." Rick Mastelli in Fine Woodworking in 1980 also mentioned the remarkable consistency of Maloof's work and the continual and discriminating growth.

Jonathan Fairbanks, Curator of American Decorative Arts and Sculpture at the Boston Museum of Fine Arts in the Introduction to Sam Maloof: Woodworker writes, "Sam maintains a consistent style, which changes slowly over time..." Maloof himself in his book states that "people ask me why I do not go off on a tangent and work in different directions. My answer is that I have not really perfected what I am doing now. I do not think I ever will."

Maloof is a hard-working success. No doubt about it. He seems to be in the shop religiously every day, six days a week. His is a phenomenal productivity. He works quickly and for increasingly higher prices. He sold a settee to the Metropolitan Museum of Art for \$12,000. His rocker in the opening show of the American Crafts Museum produced \$100,000 in business. He appears to have literally a million dollars worth of orders to fill.

This present success follows early years of financial difficulty when Maloof decided to leave graphic arts and use the vocation that would allow him the expression that he needed. Eventually, as the Woodenworks catalog states, "...by the late 1950's his classically simple pieces were known to museums, architects and interior designers, and private customers."

While the details of line and form on his furniture have been evolving, Maloof, when he pauses in his production, enjoys building a new door, gallery railing, or guest house. The slide show gave the impression that it is the 7,000 square foot house with 26 foot tower, 40 foot bedroom, and dozens of rugs, baskets, and bowls that has been the recipient of the creative part of Maloof's recent life. There is nothing wrong with that interest. He takes great pleasure in it. "Working on the home really is another wonderful for of relaxation for me," is how he explains it in his book.

In conclusion it can't be denied that Maloof can, better than most, hand rasp a mean, well-defined curve, but he made clear that he turns out his adaptation of modern chairs because they are what sells and are what museums want from him. As he said, "I must be doing something right." Maybe yes. Maybe no.

Keeping in mind that I like the curves in Maloof's rocker and wish him well as he fills his orders, I think from my perspective in the 1980's Maloof's furniture is in a design sense "safe". And as always the creative edge in the craft and art worlds is never defined by what is safe. The forefront is defined by what is new, daring, and, perhaps in the longer run, may well be a failure.

Sadly, Maloof presented himself as intolerant of those who attempt to take chances with design. He need not be so rigid. He could be both comfortable with his own evolving work and generous with his encouragement of the efforts of others. Perhaps he usually is and it was just a bad evening. But encouragement is certainly something that we all could use at times. As Maloof put it, "... a little recognition gives us motivation and satisfaction."

John Grew-Sheridan is a San Francisco furniture maker.

If you attended the May 21st BAWA meeting at which Sam Maloof spoke, if you weren't stirred by his presentation, you would have been by the discussion that followed. About half way through the question and answer period following the presentation, John Grew-Sheridan somewhat curtly accused Maloof of stagnation in his growth as a furniture designer or innovator. The audience's squirming at that point was nearly audible. Welcome to San Francisco.

~~He~~ ^{Grew-Sheridan} cited the similarity in Maloof's present work with that which was shown during an exhibit in the early 1970's at the Renwick Gallery, wherever that is. I apologize for not knowing more about that kind of thing. Unfortunately, Maloof's composure broke and he was not able to adequately respond to John's criticism. We never got to know exactly where he was coming from and I feel both men are to blame for that.

The question I wish to address is not so much the content of John's criticism or Sam's response, but rather its' place in a forum such as it was. Ultimately, the more interesting discussion will revolve around the issue of design and artistic growth, but for now let's just deal with the controversy because it seems that's what has everybody spinning.

If not for John's slight indiscretion you can be sure the May 21st meeting would only be a memory. Instead we've been confronted with an issue that challenges us to examine a pre-eminent furnituremaker's work to a far greater degree than we ever would have otherwise. To this end I am thankful for John's attempt, albeit clumsy, to express an opinion which has caused me to deepen my perception of Sam Maloof. I find it puzzling that Sam has since reacted quite strongly and negatively to this issue. I suspect that the VIP treatment he has grown accustomed to (and deservedly so) has numbed him. His bitter reaction does not jive with his usual self-confidence and self-assuredness. I feel he could teach us a great deal more if he tackled criticisms head on. Rather, his response was a terse "I disagree".

CONTINUED

Although Sam's lecture and slide presentation proved to be informative and refreshing, I felt it was not nearly as compelling as his recently published book. To his credit, Sam Maloof is a woodworker/artisan first and lecturer second. His dedication to his craft and his productivity are legendary. The style and grace of his furniture, most notably his chairs is sublime, but as a voice for the woodworking movement I'm afraid he may fall short. Sam was clearly harsh in his criticism of experimental forms of contemporary woodworking during the course of his talk and should have been better prepared to defend those ideas. Hopefully, John Grew-Sheridan will take the time to express his view more fully. His vital role in BAWA since I've been a member and his stature as a furniture designer and maker certainly entitles him to some space on these pages. Let the struggle unfold!

Sincerely,



Blake Gilmore

Every person living in the free world is entitled to his or her opinion, including John Grew-Sheridan. But the time and place where opinions are forwarded is a lesson most forget all too quickly. I don't think John Grew-Sheridan will be forgetting this incident for some time.

In defence of Sam Maloof, I hold him in the highest esteem as a woodworker, craftsman and human being. He is a modest, hardworking man who has taken 40 years to hone his skills and enjoys sharing them with whomever is interested. I find him a fascinating and humble man who is a joy to be around. Besides, he is one of the fortunate few who have achieved a level of success envied by thousands. I build what sells and I have my own style of design. Sam Maloof should be extended the same courtesy.

As for the incident at the May BAWA meeting, I have no desire to take sides on the issues of design, contributions to the industry or any other aspect of what goes on outside of my own business and shop. We need to leave creativity to those who possess it and let them go about their business.

What troubles me is the feelings that John Grew-Sheridan has toward Sam Maloof. The friendly atmosphere of a BAWA general meeting is neither the time nor place to debate, disrespectfully, design or status or contribution or whatever point John wished to make. He obviously has some animosity toward Sam Maloof or he would not have challenged him in an open forum. Because of the casual atmosphere of our meetings, not to mention that Sam donated him time, I was, as a member, embarrassed by the comments of John Grew-Sheridan.

Let John Grew-Sheridan have his say but let's ask him to take it to an organized forum in the future. And let's not, in the future, show disrespect to our invited guests lest we want to get a reputation for being a group of arrogant, egotistical pompous woodworkers.

(signed) Steven Madden

July 30, 1987

Dear Editor,

BAWA has finally found itself in a real controversy. The organization is somewhat embroiled these days because our policy on what to publish/not to publish in the newsletter has never been established. Lacking these guidelines, when the issue that began as a discussion between John Grew-Sheridan and Sam Maloof came to the newsletter our executive committee censored all of the letters relating to this issue for two months. At the July meeting this issue was addressed, and the current issue was separated from the principle of censorship. The real issue in the current controversy is censorship.

CONTINUED

Many people came to the July meeting outraged that such editing had taken place. Many people defended the decision with a variety of explanations, but the politics of censorship was the focus of the discussion. I believe that the politics of censorship is the heart of the matter and a policy defining the BAWA position on newsletter publications is what is required to avoid editorial mistakes in the future. To that end I propose that all letters to the editor be published without delay, whether the letters be praising or criticizing, whether they be long or short. Our finances are limited and this may occasionally become a problem. Whenever the cost of publication becomes a problem, this should be brought to the attention of the membership at the first opportunity. As part of the editor's responsibility, a disclaimer should be published to distinguish the opinion of a contributor from the opinion of the editor and BAWA. My hope is that we have the fewest possible restrictions on what we publish, the contributors are allowed to express themselves, and that the readers are allowed to come to their own conclusions.

Mike Laine
past chairman, east bay furniture maker.

Of Chairs and Craft

The month before last, while listening to Sam Maloof, and finding that he had no cures for the stubbornness of rock maple that I didn't also, a question came out of the audience which took Sam to task for "doing nothing new". The questioner, it seemed, was upset that Sam had not produced a revolutionary new chair. Sam's response (paraphrased) was "Why should I? God hasn't produced any newly shaped people."

I find myself agreeing with Sam on two counts: First, he is now doing what he wants, selling all he builds, at his price, and has more customers than he needs. (I should only do half so well!) Second, according to archaeological record, there hasn't been a significant change in human form (though there has been a change in size) in at least 1.8 million years.

I think the questioner doesn't understand the difference between woodworking and marketing. Sam doesn't need more marketing, all he needs is time to pursue his craft.

The questioner's statement, to me, indicates a lack of understanding on his part of what craftsmanship is all about. I do not understand, for the moment, why there is a need to produce a design which is new for newness sake, and I indeed dispute that such a need exists. What there is is a need for better chair designs: more comfortable, longer lasting chairs perhaps. Newness may or may not arise as part of this, but it certainly isn't necessary as part of better. Newness these days is only a marketing ploy - a tool of the soap salesman. It is the tool of such "artists" as Andy Warhol, and the rock group Kiss. New, today, is only a means of turning a potential customer's mind away from questions of quality which would otherwise bring embarrassing answers. New has nothing to do with quality, utility, durability, or anything else that ought to be of value to a craftsman who is seriously interested in his craft, as opposed to one who is only interested in selling his work.

This brings up another interesting point. It turned out later that the questioner has a personal argument with Sam, based on a chair that the questioner submitted to a juried show, which was declined by the show. Sam, it turns out, was part of the jury for the show.

The last I knew, there were a number of reasons for declining to use a piece as part of a juried show: too many people submitting similar pieces, too many pieces submitted for the area in which to show them, or perhaps the piece submitted was not well crafted. I should also note that the juried shows that I'm acquainted with have more than one juror, and, in most cases, the name of the submitter is not known to the jury. They simply view the piece.

I suspect that in the case of a "craftsman" who appears more interested in marketing his work than in improving his craft, there may indeed have been a quality problem with the piece that he is unaware of. I also do not think the questioner understands just what kind of protracted, arduous, penurious, apprenticeship Sam went through to get where he is now. Then again, perhaps he does and is trying to avoid it. Sorry, Sir, the world doesn't work that way. Not that it can't be done by fraud, rock groups do that every day. It's just that marketing whatever tackiness happens to be "new" is not yet, thank God, considered a craft. Perhaps the questioner should consider one of the profitable and prestigious careers available to soap salesmen.

Ray Ruble

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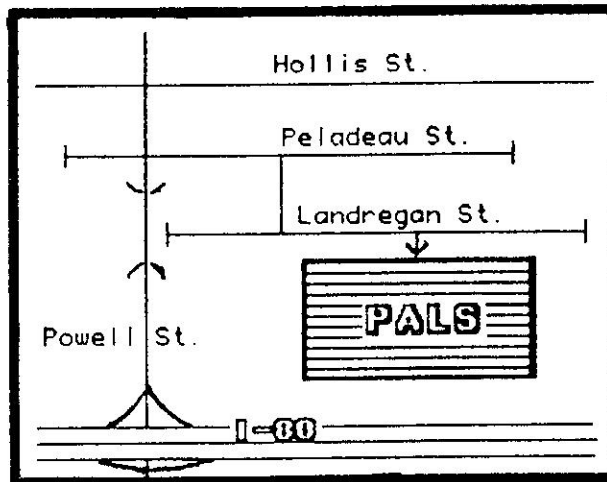
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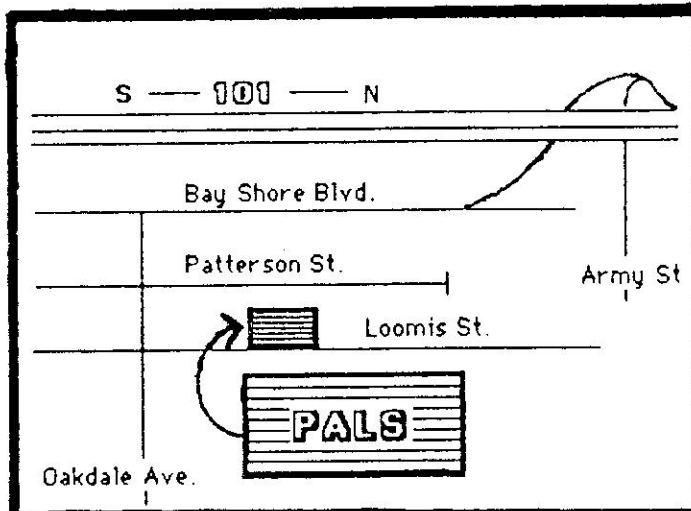
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ADVENTURES WITH BAWA
by Peter Good

(Phone rings in BAWA office)

BAWA: Good morning, Bay Area Warmongers Association.

CALLER: Hi, this is Machine Gun Eddie from KILL-TV. We've had undercover reps at a couple of your meetings and we'd be very interested in doing a piece on your organization for our 7pm Terror Train Show. Mind if I ask you a few questions?

BAWA: Oh, that sounds great! We can always use more publicity.

EDDIE: Well, tell me, how'd you ever get into this business?

BAWA: It was really a fluke, Eddie. As you probably know, we used to be known as Bay Area Woodworkers Association, but we decided that woodworking was a lousy business because most of our members were barely keeping their financial heads above water and some of our members' stuff was being rejected by shows and that sort of thing. Then this crazy thing happened. We were having a meeting where a distinguished guest speaker was doing a presentation, and by accident, well, not quite by accident (little laugh) one of our members insulted the guy in front of the group, and that started it. Man, you wouldn't believe how the wood chips hit the fan! It started this humongous controversy and it suddenly dawned on us that warmongering was our real area of talent, so we deep-sixed the whole woodworking concept and got into warmongering, which is the best move we've ever made. The rest is history.

EDDIE: That's a terrific story! I just know the prime-time crowd is going to love this. And now you're really getting well known in the warmongering field, too.

BAWA: Yes. Well, we decided to make subversion our specialty and to promote it primarily through education programs such as our Mastery of Subversion series.

EDDIE: Tell me more about that.

BAWA: Well, it's a new subversive warmongering program which we offer. It lasts for ten weeks and includes a variety of courses such as Verbal Entrapment, Museum Tour, where some of our senior members clarify subversive philosophies, Puppet Show, which is a course on how to subvert by having others do your speaking for you, Divide and Conquer, which teaches the art of being a double agent to set two factions against each other and Let Your Fingers Do the Shooting, which teaches how to start a cold war by phone. We also include in the program several courses on such things as Basic Lying, Alzheimer's Simulation, Crowd Confusion and a couple of heavy duty things like Riot Incitement and Political Back-Stabbing.

EDDIE: It sounds like a powerhouse program. How does one enroll in this series?

BAWA: Unfortunately, Eddie, the program is so popular that we've presently got a 14-month waiting list. We started the program in San Francisco and had to quickly add an East Bay section to handle the number of people who applied. Now we're in the process of setting up a nationwide franchise system.

EDDIE: That's great! How much does this program cost?

CONTINUED

BAWA: We may have to increase the cost soon to help launch the franchise operation, but presently, the program is \$22,000. for the entire ten weeks, and that includes a daily continental breakfast and box lunch. We also have arrangements with several hotels for discounted accomodations for our students from out of town.

EDDIE: Well, I'm really impressed! Listen, here's my idea for the show: We could have hidden cameras at one of your regular meetings and you could do a demo of a couple of your techniques.

BAWA: No problem, Eddie. We can pull some things on one of our guests who, of course, are now used only for bait. As a cover, we still have meetings at places like woodworking shops, finishing shops, lumber companies and so on, but since we're no longer in woodworking, we now just rent these facilities for the meetings as a believable facade so the guests won't suspect anything. The meetings are actually part of the field training portion of our Mastery of Subversion series. This way, the students get to practice on live subjects who actually don't know what's going on.

EDDIE: This has got to be one of the cleverest ideas to come along since espionage. You know, if this works out as well as I think it's going to, we might even be up for producing a full-season series to run opposite the Monday Night Movie at 8pm. I'll bet it would sweep the ratings! How would you feel about having a meeting with management about this?

BAWA: As I said before, Eddie, we're grateful for any publicity we can get, particularly now that we're launching our new warmongering franchises.

EDDIE: Great! I'll have the production staff call you next week to set up the demo, which I'm now thinking may be a pilot (hearty laugh). I'll get back to you then late in the week.

BAWA: Fine, Eddie, and in the meantime, remember, when you see a big battle, it was probably started by BAWA, the biggest name in warmongering! Talk to you later.

(BAWA representative hangs up phone, a replica of a nuclear missile, leans back in chair and smilingly stares at plaque on wall bearing BAWA's motto: WAR IS A BLAST)



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The BAWA 1987 phone directory will be handed out at the next meeting. (Some members did not wish to have their phone numbers published as part of the bulletin.) There will also be forms available at the meeting for members who wish to be listed in a directory of members that is under preparation. Please fill one out!

BAWA EXECUTIVE BOARD

Chairman	Don Segale	589-4890
	Norma Brooks	537-4096
Secretary	Cynthia Huntington	822-1296
	Craig Schiemann	(707)745-5878
Treasurer	Steve Madden	654-3332
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BAWA DATA

The Bay Area Woodworkers' Association is an organization of woodworkers who have banded together to promote woodworking in both technical and aesthetic directions. This newsletter is a monthly publication intended to serve as a communications vehicle and a source directory for the membership of this Association.

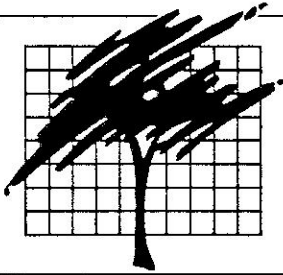
Membership dues are \$30/year, for which any member may participate fully in the Association, in accordance with the guidelines set forth in the By-Laws. This includes voting power on any issue brought before the membership for a vote, notification of the monthly shop talks and demonstrations put on by the Association, receipt of this newsletter each month, and privilege of participation in any special discount programs sponsored by local businesses in conjunction with this Association.

Checks for membership dues may be made out to the Bay Area Woodworkers' Association and sent to P.O. Box 421195, San Francisco, CA 94142. Membership cards will be issued to all members in good standing.

Copies of the By-Laws are available at all monthly meetings, or can be requested by mail.

The monthly shop talks and demonstrations are held on the third Thursday of each month at 7:30 p.m., at a location announced both in the newsletter and at the previous meeting.

The monthly executive committee meetings are held on the fourth Thursday of every month, and are open to any interested members. To arrange attendance, contact any member of the executive committee by telephone or the address given above.



BAY AREA WOODWORKERS ASSOCIATION

BAY AREA WOODWORKER'S ASSOC
POST OFFICE BOX 421195
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