

BAY AREA WOODWORKERS ASSOCIATION

January 1987 - Vol. 6, Issue 1

Box 421195 San Francisco CA 94142

THIRD THURSDAY PREVIEW

The January general meeting will be held at Larry Borsian's shop, 1775 Yosemite Ave., San Francisco at 7:30pm, January 15th. Take 101 south from San Francisco and exit at Paul Ave. Circle around to the right, going back under the freeway. Continue east for approximately 4 blocks and turn left on 3rd St. Go 5 or 6 blocks and turn left on Yosemite. 1775 is $\frac{1}{2}$ block from 3rd. For the first time in awhile, this will be purely a BAWA meeting, meaning that all presentations will be from within our group. Our main event will be a talk and demonstration by Mark Klipfel, a marquetry specialist. Mark will show us examples of his work and will also demonstrate marquetry techniques. In addition, Larry Borsian will show us around his shop and will demonstrate several new pieces of equipment which he has, including a sliding table saw. He will also let us in on some of his shop techniques. Lastly, Peter Good will show and discuss a partially completed entrance door employing a wood frame and styrofoam core system which he developed. Sounds like a good meeting to start off the new year with. Of course, we'll have the usual good company and refreshments also, and you might meet somebody you like.

The BAWA executive board meeting will be held thursday, Jan 22 at 7:30pm at Norma Brooks' house, 4973 Elrod Dr., Castro Valley. Soup and salad supper is included. R.S.V.P. 537-4096. Maps available at general meeting Jan. 15th.

SUPPORT BAWA - April 10-12, 1987

San Francisco Working With Wood Show

San Mateo Working With Wood Show

As a result of our participation in the San Jose show in November, our membership has grown and we have been invited to participate in two more shows. Coincidentally, they both occur on the weekend of April 10-12. Supporting these shows is beneficial to the individual craftsman and the BAWA organization. There are several ways everyone can participate:

1. Submit a minimum of one 5x7 or 8x10 photo which is representative of your work, and your business card to be displayed on a wall exhibit. Photos will be returned if you submit a self-addressed stamped envelope.

These must be given to so sent to Norma Brooks, 4973 Elrod Dr., Castro Valley, CA 94546 by March 19th.

2. Submit slides (duplicates preferred for a permanent collection) to be shown on a carousel monitor. If your slides must be returned please include appropriate packaging and postage when you send them to Tim Kennedy, 585 Strambaugh St., #E, Redwood City, CA 94065. These must also be received by March 19th.

3. Display your woodworking masterpieces at the show. We are looking into liability insurance.

4. Volunteer a block of your time to help assemble displays, set up at the shows or represent BAWA in the booth at the show. Bring along your own portfolio and business cards. Free admission for those who sign up to help by the March meeting.

Those of us who participated in the San Jose show are inviting you to take part in an opportunity for personal business growth and growth of your support group, BAWA.

Norma Brooks

Redwoods stand tall, unique among U.S. trees.

By Jo-Ann Kaiser

Of all the species of trees native to the United States, one of the most well-known and distinctive is the mighty redwood. The lofty redwood can be found only in California and part of Oregon. Its habitat stretches along the Pacific Coast for some 500 miles from southwestern Oregon to an area south of Big Sur, Calif.

The redwood has existed for 40 million years. It thrives in foggy, mountainous areas; damp weather is a key to its survival. An early rhyme of the area, "Where the fog flows, the redwood grows," underscores this fact.

There are two main varieties of redwood: the *Sequoia sempervirens*, named for the Cherokee Indian Sequoyah and *sempervirens*, meaning always green, and *Sequoia gigantea*, meaning giant sequoia. The former grows along the Pacific Coast. The latter grows in the Sierra Nevada of California and is used in more limited quantities.

The Sierra redwood is greater in girth, older, but shorter than the coastal redwood. The giant sequoia produces highly durable wood that is lighter than its counterpart. It is limited for commercial applications because the trees are protected by federal conservation laws.

Redwood, the state tree of California, is a soft, light wood with an average density of 28 pounds per cubic foot when seasoned. It resembles western red cedar and can be dried easily with almost no shrinking or checking.

The name redwood is an apt one for the wood because it varies in color from light cherry red to dark reddish-brown. Its narrow sapwood is almost white and the same tree can produce wood that is even-textured with narrow rings to coarse, wide-ringed wood. Usually a straight-grained wood, it does yield wood near the base that is decorative with curly grains and burrs. Such sections are prized for their use as veneers, especially burr veneer.

The Indians believed that redwoods were immortal because of their long life, and while some of the oldest trees are the largest, size is not always related to a redwood's age. One giant sequoia reportedly was some 27 feet in diameter, yet only 1,244 years old, while a tree with an 11½-foot diameter proved to be over 2,000 years old.

While building uses dominate the pro-

duction of redwood lumber, the finer boards and burls are used for veneer and produce fine furniture. Redwood burl is comprised of a small-eye cluster of tight burls in a rich, dark mahogany.

Redwood is considered the most commercially valuable type of softwood. It is widely used in home building, in both interior finishes and exterior work. It is popular because of its durability. It splits easily.

The finest of the architectural heartwood grade is often used for cabinetry, hot tubs, garden structures, moulding fascia, soffits and mill work. Construction heart is a popular grade for uses such as decks, posts, retaining walls, fences, stairs and other outdoor uses, especially on or near soil.

The California Redwood Assn. (CRA), which represents all redwood industry milling companies, conducted a study which includes a five-year projection of the total production of redwood and whitewood lumber.

Keith Lanning, executive vice president and general manager of the CRA, said, "For an industry that was considered to be all but wiped out following the last Redwood National Park expansion in 1978, our redwood producers are showing a remarkable resiliency and viability." In 1982 the industry produced 760 million board feet of redwood lumber. By 1985 production climbed to 936 million board feet, he said. Based on the study, Lanning said he projects 1.073 billion board feet coming to market by 1988.

Lanning explained that the increased production stems from lands previously logged that have regrown. These vital second-growth forests have trees rapidly reaching marketable size.

"Of course the grade mix coming from the younger, smaller trees will be considerably different from those developed by old-growth timber. So we are not surprised by the preponderance of common grade lumber reflected in the estimates," he said.

Lanning added that he believes the ratio between common and upper grades will remain constant for the next five years. Projections, in millions of board feet for the five-year period are: 991 in 1986, 1,040 in 1987, 1,073 in 1988, 1,053 in 1989 and 1,045 in 1990.

Lanning said the projected production increase from 1982 to 1988 is 41 percent. Yet, redwood production represents slightly less than 3 percent of the total U.S. softwood production.

According to Lanning's study, whitewood production will also increase, from 72 million board feet in 1986 to 802 million

board feet in 1990.

"Through the last half of the 1980s, about about 20 percent of production will consist of upper grade lumber, 72 percent will be of common stock, and 8 percent will go into studs," Lanning said.

While redwood is a commercially viable tree, it is also one of the most government-protected of native growing timbers. Jeffrey Fantozzi, supervisor of technical services for the CRA, said that in 1964, the Society of American Foresters estimated that the best of the lot coastal redwoods occupied no more than 100,000 acres of forestland.

"Today 90 percent of those trees stand on the 181,000 acres or 283 square miles set aside in more than 100 parks, reserves, campgrounds, wilderness and natural study areas for public enjoyment," Fantozzi said.

Public lands such as Muir Woods National Monument, Mount Tamalpais State Park, and the Big Basin are permanent homes for the tallest coastal redwoods with some being 20 feet in diameter. Fantozzi said the commercial forests grow in conditions less ideal than park lands, which among other things, feature steep upland slopes instead of the rich alluvial soils of the flatlands and valley. While the forests may be less spectacular, and the trunk diameters of the old-growth timber contain only one-fifth the volume of parkland trees, redwoods are a hardy, fast-growing tree. They reproduce by seeding or by sprouting from the stump and root systems of parent trees unlike any other commercial softwood.

"In addition to being fast growing, redwood produces more board feet per acre per year than any other species," Fantozzi said. "The growth of young redwood trees in commercial forests has doubled since World War II and is expected to double again by the turn of the century."

The drive to keep redwood production high has been greatly aided by the Tree Farm program which lists 130 certified redwood tree farms covering 945,000 acres. These efforts include reforestation research, new nurseries, reseeding and replanting.

"In order to establish a tree farm in the redwood region, the owner must agree to manage his land using acceptable forestry practices based upon sustained yield. He must grow as many or more board feet of timber as he allows to be harvested each year. And he must protect his land from fire, insects, disease and animal damage; maintain water purity; and assist the growth of timber fish and wildlife," Fantozzi said. ■

HIGHLIGHTS FROM LAST MEETING

After a tasty hamburger barbeque from PALS lumber briquettes, about fifty BAWA members turned to business, electing new officers for the next six months. Larry Borsian is the new chair, to the cheers of all. The remaining slots were graciously taken by those already holding them: Terry Ward, treasurer; Peter Good, newsletter editor; Don Segale, advertising manager; Bob Greenberg, secretary. Noteworthy, besides Larry's desire for his office, were the volunteers of aid to Peter Good: Louis Kern (outgoing chair), Bob Newhall, Tim Kennedy and Craig Schiemann. There was some review of the plans by Peter and Terry Ward to upgrade the newsletter, adding halftones and, in general, returning to the more professional appearance of some years ago, but this time, through computer typesetting, keeping costs down to something like the present levels.

A floor motion to set January 1st as the date for all BAWA members to renew their memberships was referred to the executive committee, which is both discussing the issue and asking for opinions from others (all such opinions will be gratefully received by the newsletter staff). Another motion involving a change in the bylaws was made by Louis Kern to lengthen the existing terms of officers from six months to one year, citing the value of experience. This endurance-runner's view of his post was countered by the incoming chair's view of the post; Larry Borsian said that he'd prefer elections in six months (the sprinter's view). Sometime during the upcoming months we may choose to change the length of term for officers. Again, statements of opinion through the newsletter are requested.

John Grew-Sheridan raised an interesting point for any member who is required to insure his/her shopspace. Is there a means by which BAWA members could attach themselves to a state-wide organization for self-insurance? John is looking into this beneficial possibility.

Hester Lox announced a new department of "Antique Home Restoration" at the North Bennet Street School, where she secured her training in keyboard maintenance. Anyone interested in this thorough course might speak to her.

The guest speakers were Patricia and John from the Breakthrough Group of business advisors and consultants, who offer workshops that deal not with one's product but rather with the producer him/herself. Filled with self-confidence, they explained how they were able to alter negative self-images on the part of small businesspeople and thus guarantee a considerable return on their fees. Their most concrete example was to cite the limited notion one might have about his/her product; not "stairs", but rather "superb craftsmanship". Presumably it is easier and more profitable to market the second rather than the first. Anyone interested in the workshops could begin with the "Let's Produce Workshop", two days for \$200., on January 22 or 29. They are located in Menlo Park, (415) 854-9553. Further contractual commitments for small businesspeople can run to \$2000. per month for three months; the beginning workshop seems like a sensible point of departure. A personal note: No one expressed any hostile feelings at this meeting about being asked to take these courses. However, I felt far more resistant to this pitch than I ever have before, when other speakers have asked us to buy their paint or wood, etc. I'm not sure why, but am curious about the responses from others (another subject for opinions sent to the newsletter).

Bob Greenberg

CLASSIFIEDS

Single spindle carving machine, 1/2hp, \$200. David Whillock, 550-0116.

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COMPANY

Getting organized takes some work, but payoffs can be big

Susan Bondy

Q: A few years ago you wrote a column on New Year's resolutions. Although I found it very inspiring at the time, my resolve sort of left me about two weeks into the year. Now, with tax-return time coming around again, I realize how much money I will be losing because I didn't keep receipts and other documentation. Could you please print that column again? This time, I'm going to cut it out and tape it to my bathroom mirror as a daily reminder. Thank you!

A: Gladly, and here it is. The whole process can be summed up in two words: Get organized!

Good organization by itself will not make you rich. But being well-organized can save you time, money and aggravation. If one of your New Year's resolutions is to bring some order into your financial life, the following suggestions will make it easier:

1. Sort your mail each day. Most people (myself included) tend to do it this way:

GOOD MAIL — Checks, personal letters, greeting cards, magazines and fun catalogues;

OK MAIL — Business mail, newsletters.

MAIL YOU WANT TO IGNORE — Generally bills.

But there's a better way to do this. Sort your mail into three new categories:

TOP PRIORITY — Matters that must be taken care of immediately.

OK TO LEAVE ALONE — Mail you should get to within a week or two.

FUN, BUT LOW PRIORITY — Mail you'd like to look at when you have a chance.

You may not actually get to the priority mail every day, but at least you'll know which pile to go to when you finally have a chance.

2. Pay interest bills on time. Taking care of those bills on time can save a lot of interest you would otherwise have to pay. This is especially true of credit card bills, car loans, installment loans, overdraft loans and mortgage payments. And a growing number of gas, electric and other utility companies have recently started to charge steep late-payment fees.

3. Gather your assets in a central place. The best place to keep them is in an institution that provides regular monthly consolidating reports as well as a large range of financial services. This institution should also carry sufficient account insurance. Consolidating assets simplifies your decision-making process. Most of the bookkeeping and record keeping are taken care of, leaving you more time to concentrate on the major decisions, those that have an impact on the "big bucks" rather than the cents. You'll make better investment decisions and, in most cases, more timely ones.

4. Start a good filing system. If you can't locate the warranty for your toaster oven or your checking statement from two months ago, you probably don't have an ordered filing system for your personal business papers. Buy yourself a few dozen file folders. Label them to include any important papers you might need. You may wish to start files for your bank statements, credit and charge card statements, paid bills, unpaid bills, tax-deductible expenses, receipts and warranties. Also, save some space for magazine articles and newspaper clippings that you might want to keep for reference.

5. Use outside help. If staying organized leaves you with frazzled nerves or little time for fun, hire someone to help. A good bookkeeper can bring order to your financial life in a few hours each month. You may also want to consider a business accounting student for the job. The fees you pay should more than be made up with:

PEACE OF MIND — Knowing everything is in order, and no more hair-pulling at tax time.

GOOD CREDIT RATING — Bills paid on time.

TIME — Time to do other things.

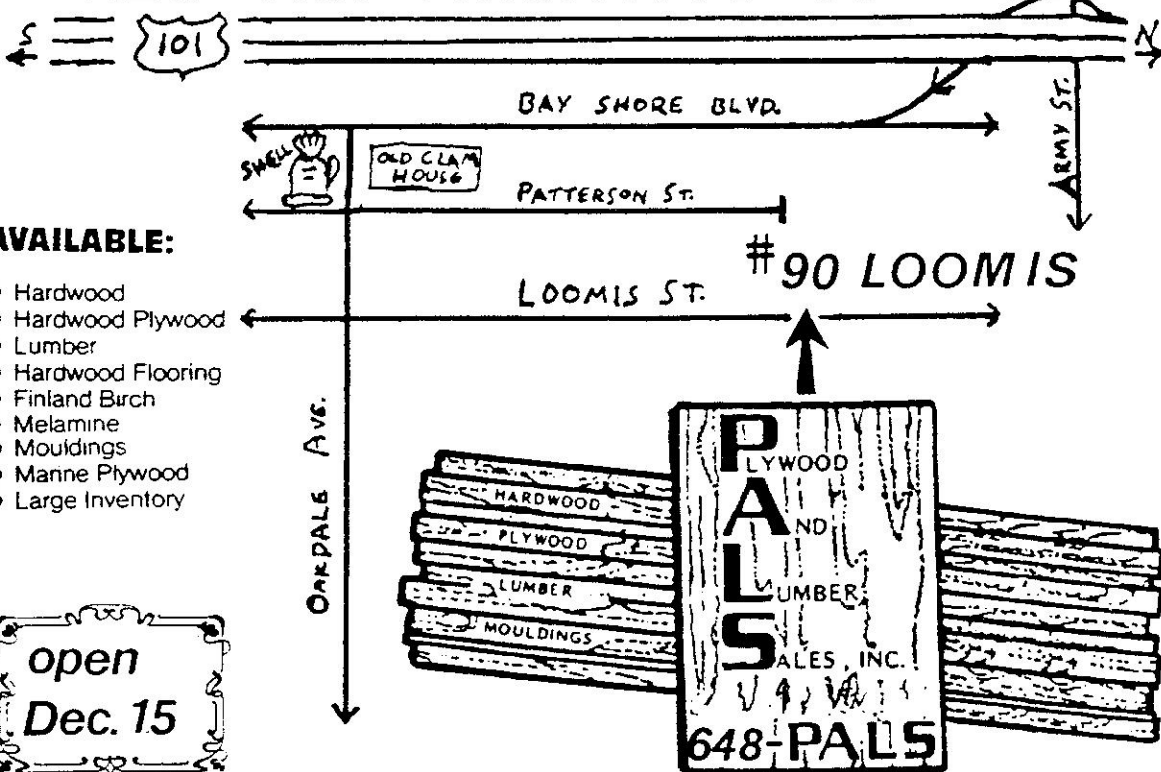
MONEY — Tax savings through better record keeping, your money's worth from warranties and guarantees, and more efficient investments.

After getting your financial files in order, don't sit back. Put the time you've saved to good use by learning more about money matters and following through on your decisions. But most importantly: Resolve to resolve — and then follow through. You'll be much better off for it.

Susan Bondy operates a financial advice service, lectures, and writes on personal financial matters for the News America Syndicate. Readers with questions on financial matters may send letters to her c/o The Alameda Newspapers, P.O. Box 5050, Hayward, 94540.

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THE idea of creating an "Altar for Peace" from a 125-foot English walnut tree came to the woodworker George Nakashima in a dream.

"There has appeared an extraordinary natural phenomenon, something that occurs only once in a lifetime or perhaps only once in the history of a nation or in all time," the 81-year-old Mr. Nakashima wrote to his friends three years ago, after the dream. "It is a great walnut tree. It is a tree that should be a symbiosis of nature and man in the deepest spiritual sense. It is now on hand."

Though Mr. Nakashima had spent a lifetime "listening to the cries of wood," creating furniture that seems to unlock the hidden souls of trees, he had never encountered a piece of timber such as the one that began life as a sapling two or three hundred years ago on a Long Island estate.

"I felt the peace movement needed something tangible, a sort of symbol, something you can put your hands on," Mr. Nakashima said recently, clad in leather moccasins and a han-ten, the traditional Japanese wrap coat. "It was a great tree. Trees with this character should have a special meaning and special use."

'Altar for Peace' Crafted in Wood

By PATRICIA LEIGH BROWN

For the renowned woodworker, the heart-shaped altar is the embodiment of a life's work and the result of a saga that began three years ago, after one of Mr. Nakashima's loggers procured the tree.

Mr. Nakashima's altar is "a testament and monument to the eternal qualities of craft," says the Very Rev. James Parks Morton, the Dean of the cathedral who spent an afternoon with Mr. Nakashima scouting locations within the vast Gothic space. They chose the nave, where the altar will be used in interfaith worship services and as a place where people can pray for peace. At St. John the Divine, where contemporary stonemasons and carvers are being trained in an ancient art, "we look at craft as a spiritual phenomenon," the Dean added.

Mr. Nakashima's work is represented in the permanent collections of the American Craft Museum, the Boston Museum of Fine Arts, the Victoria and Albert Museum in London, the National Museum of Modern Art in Tokyo and others.

Anne d'Harnoncourt, the director of the Philadelphia Museum of Art, said: "George Nakashima is a national treasure. He has an extraordinary feeling for wood in all its fantastic variations."

The altar, which weighs three-quarters of a ton, is to be transported to the cathedral on a 40-foot flatbed truck. It is currently at Mr. Nakashima's self-built Japanese compound in Bucks County, Pa., a serene village-like place where the only disturbances seem to be deer dining on Mr. Nakashima's bok choy.

(continued on next page)

Some useful information for those who want

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- Hardwood Plywood
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The quiet refuge is a reflection of its maker. A self-described "Hindu Catholic," Mr. Nakashima was born in Seattle, to Japanese parents. His grandfather was a samurai. He earned an architectural degree from Massachusetts Institute of Technology and then spent seven years traveling around the world — to Paris, Tokyo and, finally, to a Hindu ashram in Pondicherry, in southern India. "I had more to learn than I had to give," he explained, "so I gave up my salary to become a monk."

There, he studied with the spiritual leader Sri Aurobindo, a relationship that was to have a lasting impact. Unlike many modern furniture makers, whose esthetic judgments are often molded by the marketplace, Mr. Nakashima's designs are based on a belief in "the relationship between material things — nature — and the human spirit."

A reverence for nature pervades Mr. Nakashima's work. Much of the drama of his designs comes from a willingness to accept and exploit a tree's knots, gnarls, worm holes, fissures and whatever other deformities nature might yield. Known widely for his construction methods, Mr. Nakashima combines mechanized cutting and planing with elegant hand-made details. In the "Altar for Peace," which resembles a gigantic table, delicate rosewood butterfly inlays are used to span natural crags between two three-inch-thick walnut surfaces cut from the same log. His approach to wood is noninterventional: the edges of the altar are ripply and follow the natural shape of the tree trunk.

Although Mr. Nakashima has designed distinctive works of architecture, such as the Monastery of Christ in the Desert in Abiquiu, N.M., most of his life has been devoted to furniture, an activity perfected under traumatic circumstances during the 1940's, when Mr. Nakashima and his family were sent to a Japanese internment camp in Idaho.

After their release, the Nakashimas settled in Bucks County, where Mr. Nakashima has been pursuing his craft ever since.

The altar, too, is a survivor. The

tree was hauled to North Carolina and back after a mill there informed Mr. Nakashima there was no saw on the East Coast that could handle the job of cutting it into boards. Not to be deterred, Mr. Nakashima consulted a sawyer friend in California, Scott Wineland, who specializes in walnut. His eight-foot-long dual-engine Alaska Mill chain saw in tow, Mr. Wineland flew to Philadelphia to cut the tree trunk, what Mr. Nakashima called a "delicate and adventurous process," which lasted an entire week and was performed mostly in a blizzard. There were some anxious moments. For instance, when the saw hit a huge concrete pipe, put in by a tree surgeon 75 to 100 years ago to aid drainage. Fortunately, the pipe was buried in only a small portion of the walnut trunk.

Mr. Nakashima hopes one day to build other "Altars for Peace" in Nagasaki, Japan, and elsewhere. "Beauty has become a bad word these days, and there's a real tedium in our environment," he mused recently. "But in earlier periods of history, there was a spirituality attached to art. In 13th-century France, for instance, some little guy got up and carved a gargoyle in a cathedral. He wasn't even a stone sculptor, but he produced a work of art."

Class by Robin Freeman:

The Arts & Craft Tradition, From Britain to the Bay Area

What do Bernard Maybeck, Jane Addams, Ghandi, William Morris, Frank Lloyd Wright, Danish Modern and today's designer craftsmen have in common? Why is the current crafts revival both a trend and an anomaly? This slide lecture will cover the beginnings of the Arts and Crafts Movement with John Ruskin in England and will trace its influence to America and to Bay Area artisans and architects. The design and social philosophies of the crafts tradition will be compared with the prevailing methods of industrial production. The present and future implications of crafts work in a consumer economy will be discussed.

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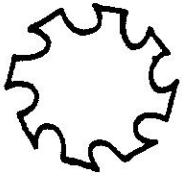
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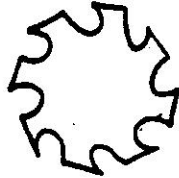
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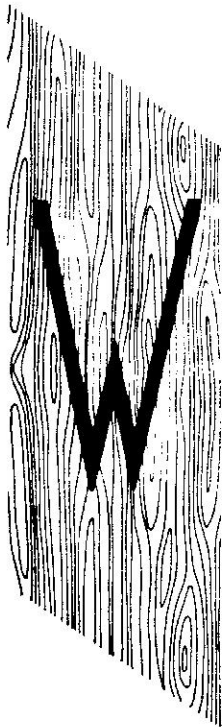
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BAWA DATA

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.

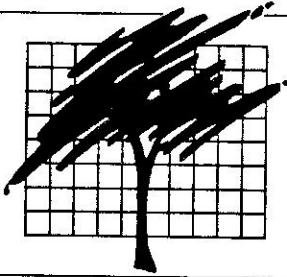
Membership dues are \$30/year, for which any member may participate fully in the Association, in accordance with the guidelines set forth in the By-Laws. This includes voting power on any issue brought before the membership for a vote, notification of the monthly shop talks and demonstrations put on 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

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