

BAY AREA WOODWORKERS ASSOCIATION

July 1987 - Vol. 6, Issue 7

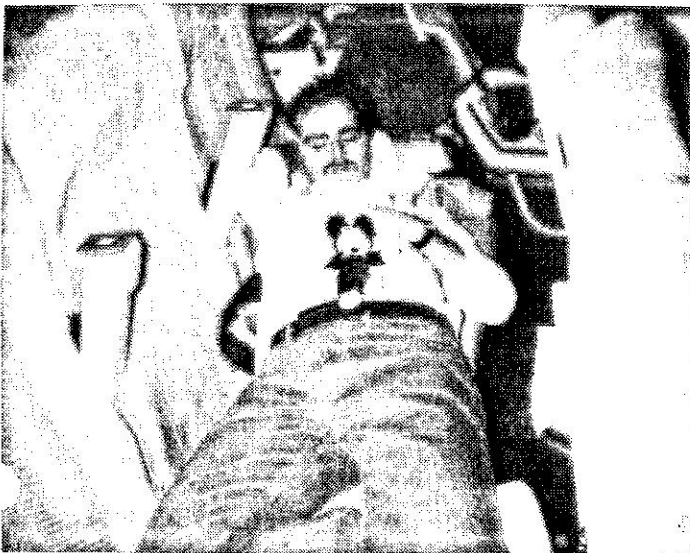
Box 421195 San Francisco CA 94142

THIRD THURSDAY PREVIEW

The general meeting will be held (this time only) on the fourth Thursday of July, 7/23/87. Herald/Street&Benjamin will host the meeting in their shop, located at 1219 Folsom street in San Francisco. (Phone # = 431-7735) Directions from the East Bay involve taking the 9th Street/Civic Center Exit after the Bay Bridge. Go straight through the intersection onto Harrison street for one block. Turn right onto 9th street, go one block and turn right again onto Folsom street. The shop is 3/4 of the way down the block on the right side. From south of S.F.; take 101-N to the Golden Gate Bridge turnoff. Stay in the right lane and take the 9th street exit which exits on the right side. At the bottom of the exit angle left and straight ahead onto 9th street. Go two blocks to Folsom street, turn right. Meeting starts at 7:30pm.

Herald/Street&Benjamin is a custom finishing shop. Partners Kate Herald and James Benjamin will present the wide range of finishes provided by their business and Ben will demonstrate the procedures used in executing 2 finishes: solid color, satin polyurethane and creating a traditional mahogany look over a variety of woods.

The shop may be a bit crowded with work in progress; please be careful around pieces and bring your own chair as seating is minimal. See you there.



The New BAWA Chairpersons

HIGHLIGHTS FROM LAST MEETING

BAWA last met on June 25th at Steve Madden's shop in Oakland. He showed us many well thought out jigs for a small production run which make the difference between profit and loss. Also reminded us of the use of parafin or candle wax for sliding wood parts. Ray Ruble mentioned that heating the parafin works even better.

Treasurer Report: there is approximately \$2000 in the account. Newsletter costs are exceeding the money recieved by advertisers. 6 more ads are needed to be self-supporting.

Mailing list discussion: purchased over 1 year ago, the mailing list is becoming outdated. Larry Borsian will attempt to sell it for the most he can get.

BAWA Roster: Ray Ruble will enter Tim Kennedy's list onto computer to make a compact printout for distribution.

Elections: co-chairmen = Don Segale and Norma Brooks
co-treasurers = Dick Taylor and Steve Madden
newsletter = Kate Herald, Craig Schiemann, Ray Ruble, Terris Noll
recording secretaries = Cynthia Huntington and Craig Schiemann
newsletter mailing list = Don Dupont
advertising = Tim Kennedy

John Grew-Sheridan had information about the Baulines Guild summer schdedule including "Fixing Your Mistakes". Call 331-8520.

Jim Crotty spoke about the Acoyapa Building and woodworking school in Nicaragua. For more information: 550-8520.

After break Steve showed his jigs and Dick Taylor demonstrated his version of Don Dupont's router set up for drawer construction. Perfect for those of us with shaky hands. Don Segale brought in a mechanical lift for help in installing wall cabinets. Larry Borsian showed his jig for tapering legs evenly on all sides without worrying, "just how many passes have I already made on the joiner?".

ADVANTAGE VINYL PRODUCTS is now on line in Benicia and accepting orders for drawers. They manufacture a vinyl wrapped drawer to size, and deliver within one week. Unlike BHK or Eurodrawer, AVP delivers drawers fully assembled. They are completely flexible in the height of the drawer and are not locked into pre-determined increments. AVP drawers can be made as shallow as 1" or as deep as 24".

AVP drawers are available in white at the present time. Almond will be available the early part of August and an oak pattern will be added to stock at a later time. The top edge of the drawers are square, but AVP plans to go to a 1/16 bevel on the edge in about one month.

AVP lays up a 6 mil, scratch resistant vinyl, much the same as Serquin Industries' "Acrylam" (a very good product, by the way). Although vinyl is not considered a suitable product for cabinet exteriors or doors, it is excellent for drawers & interiors. Customer satisfaction with vinyl drawers is very high and the cost per drawer (fully assembled) is lower than your drawers presently cost adding materials, labor and overhead.

For more information, call (707) 746-5813.

NOTES FROM EXECUTIVE COMMITTEE

14 members in attendance

Old Business:

1)non profit organization status = the Woodcarvers Guild will be contacted by Tim Kennedy and/or Ray Ruble for the process they used.

2)p.o. box in S.F. = Kate Herald will be responsible for picking up and redistributing mail sent to box. Thank you to Gary Carter for doing this job for an extended time.

3)Newsletter advertising = several more ads are needed in order to support the expanded version of the newsletter. Board members will be soliciting ads.

4)California Oak Saw Mill = a date will be chosen for a fall field trip to the Oroville area.

5)Right to Know Group will be provided with a list of topics we want discussed .

6)Directory = work continues on the format and content.

New Business

1)General Meeting format will be:

7:00 - 7:30 pm social

7:30 - 8:00 pm business

8:00 - 10:00 pm presentations with 15 minute break at 8:45 pm

2)Future Meetings = a tentative schedule was discussed for several meetings. Lots of ideas were added to the list of possible topics.

3)A portable amplifying system will be purchased (as soon as possible) so that our speakers can be clearly heard. It was agreed by all attending that conversations while our meetings are in session should take place outside the main shop space.

4)Executive Board meetings will be held the 4th Thursday of every month. The location will be announced at the general meeting.



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SAFETY TIPS

If you have any power tools without a shut off switch you have a dangerous situation and are asking for trouble. Operating a power tool without a cut-off switch is like driving a car without brakes. You have no quick and easy way to stop it. The physical placement of the cut-off switch is also very important. It should be located in a place which can be easily reached by the operator from any working position.

FROM THE EDITOR

It is the decision of the majority of the new board to not print the letters-to-the-editor concerning the conflict between Sam Maloof and John Grew-Sheridan. It is our opinion that continuing this discussion would be detrimental to the BAWA organization. As editor, I want to encourage contributions to the newsletter and provide an opportunity (in the newsletter) for discussion of differing points of view. Perhaps it is possible to discuss differing points of view without discussing individuals. What do you think? Also, what about arranging a special panel discussion of the differences in perspective around art and craft? It is obviously of great interest to our members and could make for lively discussion.

-Kate Herald

CALENDAR

American Decorative Arts Forum will be held the 2nd Tuesday of every month. Cost = \$25/year. 8:00pm in the trustee auditorium of the DeYoung Museum.


8/11/87 = The Art of the Carver in 18th Century America; lecture.

9/8/87 = Furniture Making in New Hampshire and Vermont, 1750-1850./lecture.

7/7-7/18 = First Show of the Baulines Crafts Guild at Artisans (located at 78 East Blithedale Avenue, Mill Valley, Ca. Gallery hours = Tues - Sat. 11-5. Exhibitors include; Roger Bell, George Breck, Michael Bock, Art Espenet Carpenter, John & Carolyn Grew-Sheridan, Scott Page, C. Stuart Welch.

7/21-9/1 = Second Show of the Baulines Crafts Guild at Artisans. Exhibitors include; James Baciagalupi, Don Braden, David Foss, Al Garvey, Roger Heitzman, Dale Holub, Tom McFadden, Roger Peacock, Jim Sweeney.

During July and August the Guild will present lectures and demonstrations by 18 master craftsmen in the own studios. For schedule; write Baulines Craftman's Guild, Schoonmaker Point, Sausalito, Ca. 94965.



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The class will be taught over an eight week period, sixteen hours of fully set out shop time, shop time being divided into approximately 1/3 demonstration and 2/3 personal work, and between thirty and forty hours homework. This class will be organized under Mr. Whillock's tutelage along strict and traditional English master/apprentice lines.

Mr. Whillock has been carving professionally for nearly twenty years, and is one of very few professional woodcarvers remaining capable of carving the most exacting and difficult of reproductions and custom carved pieces. He has previously taught woodworking in England and is often sought out by professional woodworkers in the Bay Area for his expertise.

Classes will begin August 1987. Fees per person, per session are \$128.00. Tools, benches, stones, and text for course will be provided with a nominal charge for materials.

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HOBBIES AND BUSINESSES: KNOWING THE DIFFERENCE

A commentary by Peter Good

Since we all know the difference between a hobby and a business, a discussion of the matter seems rather pointless, right? I mean, we all know that a hobby is for fun and a business is for money and that's the long and the short of it, so what's the next subject? Hold everything. The issue I want to raise is whether or not we really keep the two things separate in practice or if we allow, perhaps not even consciously, our business and hobby to infiltrate or even become each other, possibly to the detriment of both. Most specifically, I want to inquire into whether or not what we're calling our business is really our hobby.

For some people, their hobby goes beyond the realm of leisure activities and enjoyable pastimes. It becomes their business. While this in itself is not bad, a problem could occur if we fail to acknowledge the fact that the hobby has now become a job and, like any other job, will now be expected to provide a satisfactory income and should be performed according to a normal and appropriate working schedule. The trouble comes when we say that what used to be our hobby is now our business, but we continue to operate as though it were still a hobby. This means such things as working erratic or inadequate hours, not being conscious of costs, not being efficient and not thinking too much about the future of this activity and what we expect to do with it in the long run. If the activity were still a hobby, none of these things would be of great concern to us. Twenty years from now, however, will you still be tinkering in your garage in the name of business or will you be sitting behind the president's desk of American Tinkering, Inc.?

Well, maybe you don't want to go that far, but it's important to distinguish between actually working and still playing around. I'd like to further distinguish between the hobby worker and the workaholic. Both love their work, take it home at night, do it on weekends and talk about their work at parties. They seem to be one in the same, right? Wrong. The one big difference is that the workaholic has a good income while the hobby worker is struggling to make ends meet, even though they both may have the same level of experience and ability. The difference is attitudinal in that the hobby worker has not come to terms with the fact that, while his activity may be enjoyable, it's not for fun, it's for money. I'm not suggesting that you become a workaholic; I'm suggesting that you consider adopting a new attitude of business reality if you think you may be in the hobby worker category.

The hobby worker may also (do I dare say it?) take too much pride in his work and try to make it too perfect. The big problem here, of course, is that this practice tends to erode the economic time frame and quickly reduces the profits. If it's a hobby, nobody cares; but if it's a business, you lose money. Another consideration is that, contrary to what we might like to believe, our hobby, much as we love it, may not be saleable. There's no point in batting our heads against the wall trying to sell an unwanted thing to an unappreciative audience.

If I suspect that I may be pursuing an enjoyable but unproductive idea, I try to step back to view the situation from a wider, more objective position. Since love is blind, however, this doesn't always work. Another thing that helps is to ask for an evaluation from someone whose opinion you respect. This often hurts because it may seem like the evaluator is being critical of something that may be the equivalent of your cherished child. If, however, there seems to be a consensus of opinion that what you're doing as a business is really a hobby in disguise, it may be time for some drastic changes, maybe even, perish the thought, taking up a different line of work.

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COMPANY

Cherry: 'New England Mahogany' is in style again.

By Jo-Ann Kaiser

The famous cherry tree that George Washington is said to have felled was probably not the type used for cabinetmaking. Of the many domestic cherry trees, the species *Prunus serotina* (or black cherry) stands alone for its commercial value as a lumber wood. The other cherry trees which grow in the United States most often function as decorative trees or fruit bearers. But the "hard working" member of the family, which is grown for harvest, is black cherry. It can be found mainly throughout the Eastern U.S. with the greatest supplies in New York, Pennsylvania, Ohio and West Virginia, although it grows from Mississippi to the Atlantic Coast in the Northern U.S. and New England regions.

Black cherry is characterized by late-maturing fruit and is distinct from the other cherries because it has dark bark with irregular scales that peel off easily, and a light to dark reddish-brown heartwood. It is most widely known as black cherry but goes by other names as well, among them choke cherry, rum cherry, whiskey cherry and wild cherry.

While its main contribution is as a hardwood for furniture and paneling, the fruit of this cherry is also put to use. Albert Constantine Jr. writes in his book "Know Your Woods," that the small, purple-colored fruit has a bitter taste and is used to flavor jelly and beverages, which probably accounts for the other names for the tree.

Cabinetmakers have still another name for the tree — New England mahogany. According to research by Herb McClaugherty, president of the Dean Co. Inc., a manufacturer of hardwood veneers, cherry was used as early as 400 B.C. by the Greeks and Romans for furniture making. McClaugherty lists cherry as one of his favorite woods because of its beauty and versatility. "It is what we call a wood of

many moods," he said. "There are a remarkable number of ways to use the wood. It has a warmth, personality and charm that you don't see in other woods, and that is one of the reasons for its constant popularity over the years."

McClaugherty said cherry has definitely increased in popularity over the years.

"It is an excellent cabinet wood and one reason for its popularity is its flexibility in designs. I would place it third in the furniture market behind oak and pecan for usage. Cherry looks good in Queen Anne designs, French Provincial, Early American and Mediterranean."

McClaugherty said that cherry has three basic characteristics: gum or pockets and streaks, pin knots, and figures. The price of wood, he said, is based on the absence of each, although these characteristics are often requested, sometimes singly or in combinations. The wood is graded by the amount of character it has. To find cherry without any figure markings is difficult.

Black cherry's popularity as a furniture and panel wood comes from its beauty and ease of use. The wood is uniform in texture and machines well. It is moderately heavy, averaging around 35 pounds per cubic foot, is stiff and strong. With reasonable care, the wood seasons satisfactorily without much shrinkage, whether dried naturally or by kiln.

The tangential shrinkage, however, can be twice the radial shrinkage making warping a problem if the drying is hurried. Cherry is very stable when manufactured and has a strength comparable to yellow birch. It is resistant to bending and splitting, and performs like beech and ash in steam bending. It has a straight grained stock that works easily in sawing and planing, if tools are kept sharp. The wood is moderately resistant to decay and is excellent for turning and carving, but may tear when cross-grained.

Bruce Urbahns, a consultant to the Pierson-Hollowell Co. Inc., a sawmill that cuts a variety of woods including cherry, described it as a firm-textured wood that is one of his favorites. "I like its colors, the way it machines, and the results when you make something from it. It is one of the prettiest woods because it is warm. Give it a natural finish with a little color and it gets darker and keeps changing as it ages."

Urbahns said he thinks the distinctive characteristics of cherry such as the curly figures, gum and pin knots are acceptable to many customers. "It is really a matter of taste. Take hard maple. Violin manufacturers want the maple's bird's-eye. Paneling and furniture manufacturers might specify a figure in cherry they want."

Cherry lumber is slightly higher priced than oak, according to Urbahns. Current industry prices depend on grade and thickness, plus origin of the lumber. Cherry from the southern region costs roughly \$275 per 1,000 feet for No. 2 common to \$650 per 1,000 feet for top grade. Northern grown cherry sells for \$615 per 1,000 feet for No. 1, \$305 for No. 2 and \$785 for FAS or top grade.

Trees mature and are large enough to cut in 35 to 40 years; the larger trees grow to full height in 100 years. Urbahns said. In the Appalachian hardwood region where cherry thrives, 100-foot trees with 3- to 5-foot diameters are not uncommon. With a pale yellowish sapwood and a darker heartwood, the wood's color deepens to its characteristic reddish-brown, almost mahogany-like color when exposed. For usage in this country, it is considered in a class with mahogany.

Urbahns said that cherry has long been popular in the U.S., as evidenced by the number of antique cherry pieces. "It machines well and finishes beautifully," he said.

Urbahns and McClaugherty agreed that the supply of cherry is good. "You see a difference in quality when you cut the trees that are 35 to 40 years old, versus the older trees," said McClaugherty. "The best wood seems to come from West Virginia and the northern tier states. You can find cherry in states like Michigan and Wisconsin but the size and quality would not be what we're looking for. Almost all we cut is second growth timber," he said.

While cherry is best known for its furniture and paneling uses, it is also used for backing blocks to mount electrotype plates. The veneer is widely used for furniture, of course, and also in musical instruments. Some cherry is used for burial caskets and other specialty items. It is a good wood for gunstock, however it has never replaced mahogany in this area. Urbahns said he felt that while cherry performed well as a gunstock, it would require restructuring the gun to accommodate cherry's different properties.

Constantine, writing of the various uses for woods, said that wild black cherry (*P. virginiana* and *serotina*) bark has been used in the production of drugs to treat bronchitis. Cherry stalks from the tree were also used to make tonics and as stomach aids.

Black cherry is one of the leading domestic woods in the United States, but in other parts of the world, cherry is grown and used for furniture too, such as European and French cherry, and Japanese cherry, also called yama-zakura. ■

Blasting Old Wives' Tales About Sharpening

We first heard about John Juranitch when we saw a picture of him in a newspaper. The story was about he and his son Joe competing in a contest where they would intentionally dull double bladed timber axes and hunting knives, resharpen them, and shave off their three-month-old beards using an axe on one side, a knife on the other.

They usually win such contests for the best shave, even when they challenge barbers who get to use their very best straight razors.

But, still, it's a little unfair when you find out what John's been up the past 30 years. He's pursued a life-long passion of searching for the keenest, sharpest edge ever. His search started in a library in Japan while he was in the service and has lead to writing a fascinating book on sharpening edges of all kinds (even fish hooks), as well as a family consulting and manufacturing business.

He's also the world's record holder for shaving his face with an axe in 14 minutes. Look him up in the Guinness Book of World Records.

John lives up there in Ely, Minnesota, the gateway to the Boundary Waters Canoe Area. It's also the dull axe capital of the world. Thousands of wilderness seekers rent axes from outfitters and return them battered and bent out of shape. John can take such a dull axe and have it sharp enough to shave with in just a hair more than 10 minutes.

John says that anyone can put a true shaving sharpness onto any edge, including shop tools, if you use the right technique. And he points out, it's worthwhile. Working with a sharp edge not only easier, it's less tiring and much safer to boot.

What's the secret? If you ask John, he'll tell you that the most critical is what he calls "relief," the gradual taper-

ing of the blade above the cutting edge. To picture what he's talking about, take out your hunting knife, hold it up eye level and look at it from the front. Even if it looks sharp, John says that under a microscope that edge might look like a chisel.

"To really sharpen that knife, you need to remove some of the blade above the edge before you fine sharpening it," he says. "The idea is to try to get the sharpened part as thin as you can with-

out having the blade chip. The best is .02" thick 1/4" above the cutting edge."

John says it's rare to find a guy who isn't confused about the best way to sharpen things. And for good reason. He says there's all kinds of myths around which can confuse even someone who wants to learn how to do it right.

In fact, that's why he put together his 145-page book called *The Razor Edge Book Of Sharpening*. It attacks



John, right, is the world record holder for both ax sharpening and ax shaving, which even he admits gets pretty close to the jugular.

general misconceptions about sharpening on everything from wood plane blades to skinning knives and ice augers.

One concept of John's that draws attention is that he doesn't believe in using lubricants in sharpening. He says that using oil will only cost you money, make a mess and keep you from getting the sharpest edge.

But, you say, many sharpening stones down at the hardware store come with oil. "Yes," John says, "but hardware stores don't sharpen knives; usually they just sell stones. Years ago, when we discovered we got better edges when we sharpened dry, we asked the head engineer of the largest manufacturer of sharpening stones in the world why he added oil to his stones. He said he really didn't know."

John says he believed in the oil myth about 25 years ago. But then he discovered that using oil when honing results in a kind of grinding compound mixture of oil, grit and metal filings. He says this passes over the edge and ruins it.

But, you say, won't the hone plug up? "Unless fat or grease has found its way onto it, we have never seen a hone

used without a lubricant plug up with metal. We have many central sharpening systems in packing plants all over the world, and each is responsible for sharpening hundreds of knives every day. The sharpening machines all run dry. We can remember only one or two cases where there was a problem, and that was when the knives weren't cleaned first."

Some other myths John likes to poke holes into include the idea that a new tool is as sharp as it can be. "Usually they would be considered dull by a pro, as they come from the factory. There's a big difference between sharpening and manufacturing. Meat cutters, for example, would never use a new knife without sharpening it."

John says that most new knives are too "thick" just above the blade. He says generally the less the angle, the better the edge. "Just keep a blade under a 25-degree angle if you can." Another thing he scoffs at is that bevels have to be exact. "Even professional sharpeners would have a tough time eye-balling the difference between a 19 and a 22-degree bevel. To get an idea of what this is, take a piece of paper with square edges. Fold it in half at the corner;

that's 45 degrees. Fold that angle in half and you have a 22-1/2 degree angle.

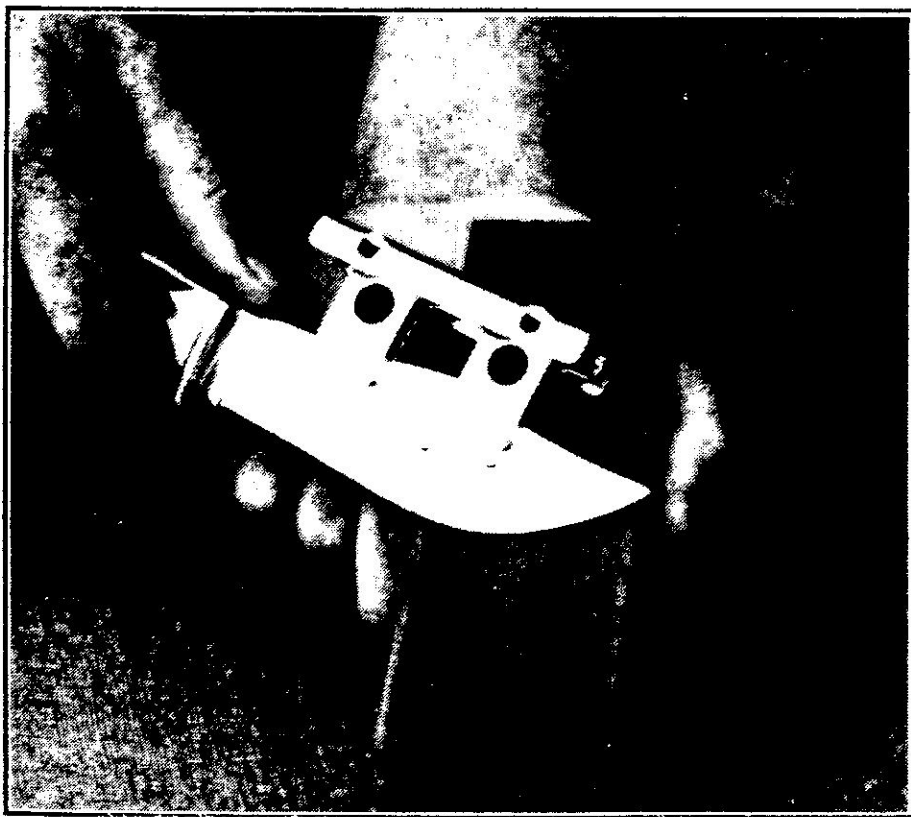
John says that one of the most misunderstood edges is the single-bevel blade like those in your wood plane, wood chisel, jointer or scissors. "In trying to sharpen these, everyone throws up their hands and goes out to buy a new one. Again, most single-bevel blades come from the manufacturer needing to be tapered back more from the edge. The taper needs to be more like 20 to 25 degrees instead of about 30 degrees. But the real secret is to never touch the back side to a hone. We grind a burr only on one side, then remove the burr by gently working the blade flat on a fine abrasive."

What about sharpening kits? John sells a kit himself that includes hones and a sharpening guide you clamp onto a blade to keep it at a proper angle. "One hone should be very coarse for fast cutting of the blade. The other should be fine, for setting the edge." He suggests passing up any hone smaller than 5" long by 1-1/2" wide. He says it's just too hard to get a proper stroke over those small ones.

"The three magic words in sharpening are angle, abrasive and technique," John says. "If you master them, you can get unbelievable results. It takes practice to learn how to tell when an edge is really sharp; in fact, only small percentage of professional butchers can do it." That also is the reason John came up with a special little edge tester, about the size of a ballpoint pen, that can show anyone how to gauge whether an edge is really sharp.

John's book uses more than 250 illustrations to show how to get better edges. It even includes how to make your own bench grinder, is fun reading and has the potential to make you a local sharpening expert. To get a copy (\$13.50 postpaid) and more information on his sharpening kits, write him at Razor-Edge Systems, Box 150, Ely, MN 55731.

Photo left shows John using his Razor-Edge guide from his professional sharpening kit. It also includes two hones, adjusting wrenches and full instructions.



What is Insulin for Life, and how did it start?

My name is Bob Greenberg. Like many other people in the United States, I was curious about Nicaragua. I was excited by its promises of newness, enough to want to travel to it. After reading many reports by others, I felt that the sloganeering of both sides was poor cover for the fullness of reality. In May, 1986, I went to Nicaragua to see what I could of the truth of the war in this small and brave land.

A confession is needed here. I began by being concerned about myself. As an insulin-dependent diabetic for a long time, I knew that travel to the tropics might bring unexpected medical difficulties, and I wanted to deal in advance with problems that could arise. People who take shots of insulin need to take it daily; otherwise they get very sick very quickly. So, I was careful to bring extra insulin with me.

For another insulin-dependent diabetic, a volunteer worker from Spain, my trip was something more. He had run out of insulin. While I was visiting a health outpost in the north, at Matagalpa, I overheard a nurse, trying to locate insulin for this other diabetic. She was conducting her nation-wide search by phone. Immediately I offered the spare bottle of insulin I was carrying. But what if I had not arrived, through fate, luck, or design? In Nicaragua, scarcity is a tragic reality.

Something I could do

Insulin for Life was born from that sharing. I resolved to find out about the supply of insulin, that is, whether it was needed and, if so, why. It did not take long to get some answers. Most pharmaceuticals in Nicaragua are in very short supply. The lack of insulin is due, in part, to the trade embargo imposed by President Reagan, and to the cost of insulin. Further, Nicaragua now has a health-care system expanding to meet the needs of its population. Having learned something of these realities, I resolved to send a regular supply of insulin to Nicaragua, thinking, I can do that.

The need for insulin in Nicaragua

Not long ago I received a letter from Ann Souter, the nurse mentioned above. Her words tell better than I can of the importance of these shipments:



"I too brought 20 bottles of insulin to Nicaragua. I received a call from Managua yesterday, that the director of customs at the airport has an 18-year-old daughter who is on the verge of blindness due to diabetes and could I send

a bottle back down. Also a farmer in Leon just had one leg amputated due to diabetes and the other may have to be removed, so that another bottle will be sent there. It's 3 a.m. right now and at 9 a.m. I'm going out to La Dalia to visit a cooperative which was attacked ten days ago. Eight people were killed including an eight-year-old child. Also last night another Swiss and a Frenchman were killed when their vehicle hit a mine. How I wish there was some way to stop this madness! I'm planning to take some of the insulin with me out to the health posts since there is absolutely none available out there. Please do what you can as soon as possible since the situation is getting worse instead of better."

My answer to this need

Insulin for Life is the response. This program assumed final form in November, 1986, with a monthly shipment of 250 bottles of insulin to the Ministry of Health. On a recent trip to Nicaragua, I had the

further good fortune to take to the Ministry some 3,000 U-80 syringes contributed by North American diabetics. Obviously some diabetics are not doing as well as they might. It is heartening that diabetes has recently become a major concern among the leaders of the health-care system of Nicaragua. They are planning to produce pamphlets on self-maintenance that reflect Nicaraguan culture and life. Further, they hope to build a clinic for treatment of it.

The goal here is, simply put, to have people who need insulin deliver it to themselves, figuring what their dosages should be and not having to get into the health-care system. Those organizing this new model of care have asked for statements from doctors and people like me who are patients. I will be there for the discussion of what life for diabetics now is like, and what it could be.

Those who provide care have knowledge but lack supplies

During February, 1987, I met a doctor who is typical of the medical staff of Nicaragua, one of the doctors who will help to bring the advances of the Nicaraguan revolution closer to the health-care needs of diabetics. Dr. Francisco Bolanos heads the Department of Endocrinology at Hospital Manolo Morales in Managua. Dr.

Bolanos is a human being and a doctor of the best sort. I approached him at his clinic to tell him of **Insulin for Life** and to learn about the treatment of serious diabetics.

Dr. Bolanos immediately questioned me about my self-treatment and wondered how I was doing in Managua, far from my usual environment. I then asked him what plan of treatment he followed for diabetics. He showed me the International Protocol for Treatment of Diabetes Mellitus, the key global text outlining modern treatment for all forms of diabetes. He was well acquainted with it. But, he said, the serious question was one of supplies. He showed me the stock room; insulin was properly refrigerated, but at that moment there was



Robert Greenberg (left) giving syringes to Dr. Carlos Lopez, Ministry of Health, Managua

no Regular insulin available. Upon being asked about what was most needed, he told me, "Insulin and syringes."

Are statistics of need available?

Statistics are difficult to get, but even during this period of war, the Ministry of Health is gathering them to specify what are the needs of serious diabetics. Here is a possibility. Applying the annual incidence of Type I (insulin-dependent) diabetes in the United States to the much smaller population of Nicaragua, that is, some three million people, one might expect annually to need to deal with some 200 new cases of Type I diabetes in Nicaragua. This number must be added to those already in need. Many of these people are young, and many are likely to die. Having met them, I cannot walk away from them. I hope that you will join me.

How does Insulin For Life operate?

Insulin for Life purchases insulin in Mexico City, where it is of the concentration common to Latin America (U-80). It is also much less expensive than in the U.S.

Most importantly, it is labelled in Spanish with supplementary material also in Spanish. It is then flown to Managua, being refrigerated until the flight and once more refrigerated by the person from the Ministry of Health who meets the shipment. It is then distributed to hospitals and clinics upon the basis of need.

Insulin for Life has thus established the chain of distribution necessary to convert donations from the U.S. into insulin for diabetics in Nicaragua. But there is something you might already have that could be of great value as well. Any "obsolete" U-80 syringes you have gathering dust will save lives in Nicaragua. Send them to me and I will arrange for them to be shipped to Nicaragua.

You can make a difference

Contributions to **Insulin for Life** are used only for purchase of insulin and other diabetic supplies in Nicaragua. Any contribution goes a long way. Just \$25.00 will sustain one diabetic Nicaraguan child for six months.

Enclosed is my donation of

\$25 \$50 \$100 other \$ _____

Make out your check to Insulin for Life. If you want a tax deduction with your donation, make out your check for over \$50.00 to The Capp Street Foundation, the non-profit sponsor of Insulin for Life.

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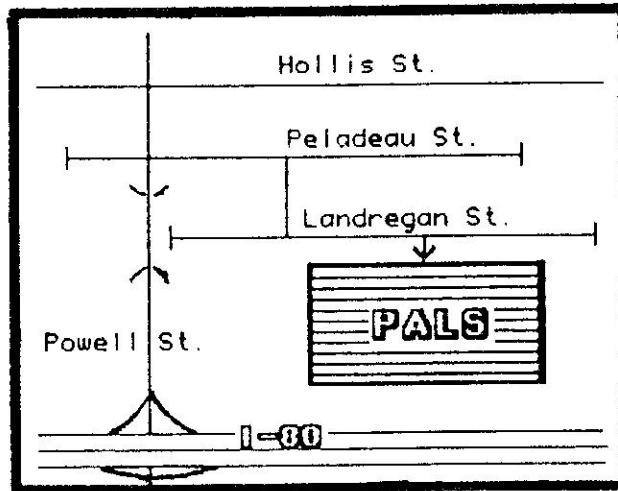
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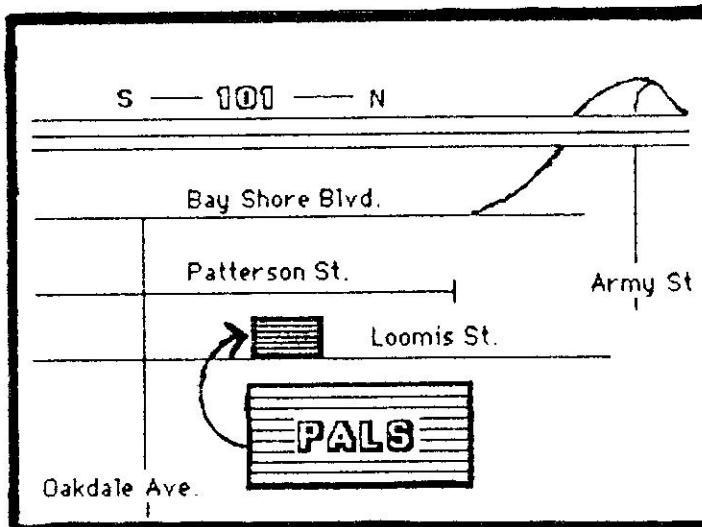
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- C. 73%
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- B. hexane, heptane, octane
- C. toluene, xylene, benzene
- D. dichloroethane, trichloroethane, perchloroethylene

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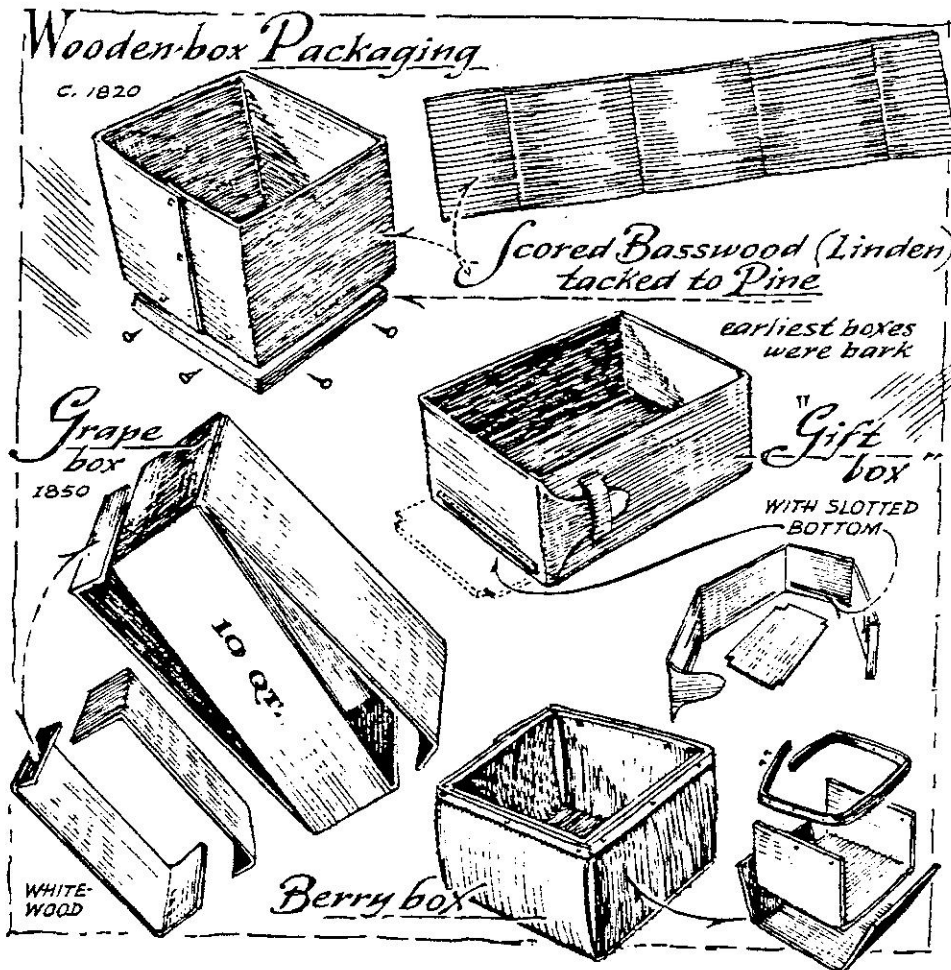
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Answers to questions on preceding page:

Q-1 = C

Q-2 = C



- Chronic wheezing might be one symptom of occupational asthma, caused by exposure to the dust of Western red cedar, pine, birch and mahogany. Short of quitting your job, you can reduce your sensitivity to these woods by buying a good NIOSH approved respirator. Two good publications relating to lung diseases are available free from the American Lung Association in San Francisco at 543-4410. They are: "Occupational Lung Diseases, An Introduction" and "What you should know about on-the-job respiratory protection."

- If you must use disposable masks, the only ones I recommend are those approved by NIOSH (National Institute of Occupational Health & Safety) and/or MSHA (Mining Safety & Health Administration). They will have the NIOSH/MSHA approval on the box. One option available is 3M's No. 6983 masks; they're approved for very small levels of lead dust and asbestos. One box contains 15 respirators. They have good durability if they're not folded or crushed. Facial hair should never come between the mask and your face.

Contributed by woodworker and CAL-OSHA employee
Dr. Ross Fisher

The Great Entertainment Center Adventure

Beau Belajonas

In the midst of brewing up a great cherry color for a birch table with some Brazilwood and Dichromate I was interrupted by a phone call. Answering, with a bothered tone, I heard the voice of a panic stricken contractor.

"Beau," he said, "We've just finished building an entertainment center in the Witham House made out of cherry. The painters tried to stain it a dark walnut and completely ruined the cherry color... Now it looks like plywood! We're just about to apply some peroxide bleach to try and correct it..."

"Hold it right there!" I exclaimed. "Don't touch it, don't even move! I'll be right over."

Upon entering the massive house, I couldn't help but notice the gorgeous Italian marble that had just been installed around the fireplace.

I turned the corner and there stood about a dozen perplexed looking carpenters, painters and miscellaneous workers all scratching their heads looking up at this massive work of art.

This was not your ordinary entertainment center. It measured about 8 feet high by 20 feet long. There was a 7 foot built-in bar with solid gold faucets, marble inlay and mirrors. There was space enough for a huge color TV screen, 4 foot speakers, various electronic equipment, cupboards which included about 12 doors (6 inlaid with marble) and twelve 2'x4' shelves.

All the wood was solid cherry. And unfortunately the contractor was right. After the staining it looked like cheap plywood. The cherry had soaked in the stain very unevenly and the piece was just covered with light and dark splotches. The subtle warmth of cherry was lost.

"Beau," said the contractor, "not only do we have a problem trying to correct this finish... we have a problem with time! The Withams are having a big party on Saturday to celebrate the new house, and Saturday is only four days away!"

The pressure was on. Not only did I have to come up with some wood finishing magic, but there was not time for any mistakes. Over 200 people would be there to look at whatever I had done.

I looked at the contractor and told him to have the painters lightly sand the whole center with 150 grit sandpaper. This would start to even up the contrast somewhat.

After they were done sanding I suggested applying 2 coats of white shellac thinned 50-50 with denatured alcohol, sanding in between coats with 220 grit. I told them I would be back first thing in the morning to begin.

My thinking on having the painters apply 2 coats of shellac was to seal in what damage had already been done. This way whatever color I added would be on the top, which would even up the contrast, rather than creating more.

I came in the next day and there were the same dozen workers plus the Mrs. of the house waiting to see what I had in my bag of tricks.

I asked for one of the shelves which had 2 coats of shellac applied and had been sanded smooth with 220 grit sandpaper. I opened my doctors bag and pulled out a jar. This jar contained reddish brown mahogany alcohol dye. For mixing solutions I use a pyrex glass jar that measures milliliters and poured 100 ml. of the alcohol dye into it, and added about 15% water (15 mls.).

With a cotton cloth I applied this to the shelf in long straight strokes with the grain, from one end to the other. I noticed the workers got closer and closer watching with amazement as the alcohol dye began to even the contrast and bring back the warmth of the cherry.

Two applications and the shelf began to look like antique cherry. The alcohol dye acts as a transparent glaze biting into the finish (which is an alcohol base). The water keeps the alcohol from stripping off the shellac and gives you time to work it. I must admit I was taught this little trick by one my of favorite polestars, Mr. George Frank... "Thanks George!"

However I was not finished! As everyone watched in amazement I pulled out a little tube of burnt umber (ground in oil), mixed in a little varnish and thinned it with mineral spirits. I then applied this watery thin glaze on top of the shelf with a cloth and dry brushed it with the grain. Not only did this give it a rich antique cherry look but it also evened up the contrast more.

"That's it! I love it!" cried out Mrs. Witham.

I felt about 10 feet tall to be able to perform such "magic" in front of so many onlookers, what a thrill.

Now all I had to do was apply this technique to an 8 foot high by 20 foot wide hunk of cherry within 2 days and try to apply a finish with carpetlayers, painters and carpenters walking in and out also trying to finish their work by the deadline.

After applying the alcohol over glaze and burnt umber wash I had to decide which type of finish to apply over it. The surface was a little rough from the burnt umber glaze application. Workers had been walking in and out all day and stirred up dust into the glaze. I knew I had to smooth it down but I had to put a finish over the artwork first.

I decided on a sanding sealer. I chose a toluene based sealer so I could brush it on. This worked beautifully. Not only was it dry the next day but I was able to sand it smooth as silk without touching my coloring underneath. I cleaned off the white dust with a tack cloth and applied a coat of satin alkyd varnish full strength, amidst the carpet layers who by now were right below my feet putting the tacks at the edge of the entertainment center.

The satin varnish brought the entire piece together. It now looked like a piece of furniture instead of a ruined piece of cherrywood.

The next day, which was the morning of the party, I lightly rubbed every inch down with 600 grit sandpaper and 4.0 steelwool. Then finished it with a coat of wax.


The entertainment center glowed with the richness and beauty of an aged antique. It truly became a masterpiece and one of the highlights in my adventures in woodfinishing.

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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.

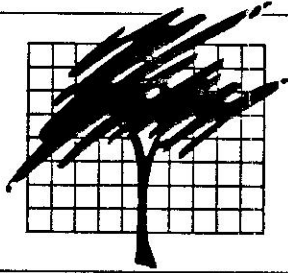
Membership dues are \$30/year, for which any member may participate fully in the Association, in accordance with the guidelines set forth in the By-Laws. This includes voting power on any issue brought before the membership for a vote, notification of the monthly shop talks and demonstrations put on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



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