

BAY AREA WOODWORKERS ASSOCIATION

March 1987 - Vol. 6, Issue 3

Box 421195 San Francisco CA 94142

THIRD THURSDAY PREVIEW

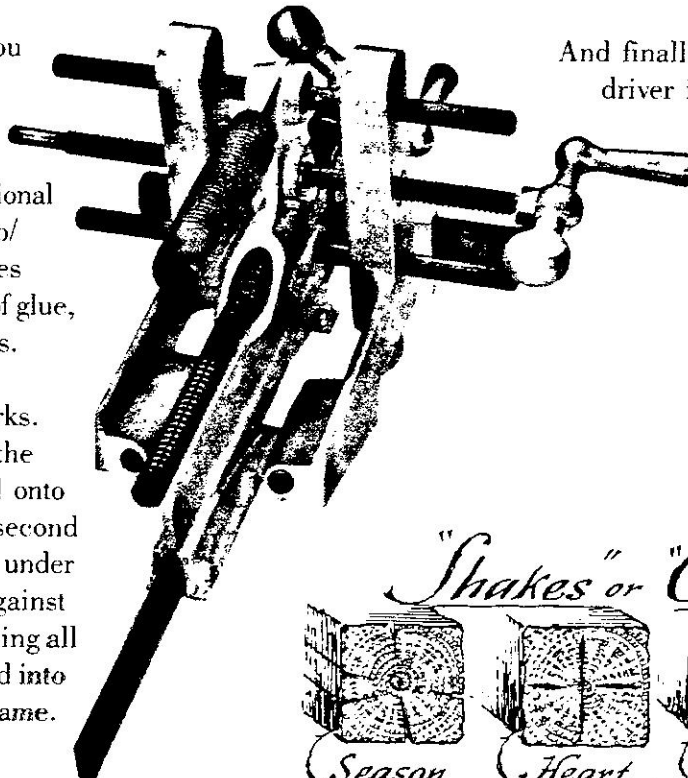
HARPSICORDS AND HEAVY TIMBERS

The March general meeting will take place at 7:30pm on March 19th at Bob Greenberg's harpsichord workshop, 2325 Third St., room 425, San Francisco. Bob was lucky recently to be asked to work on an antique French harpsichord dating from the last quarter of the 17th century. A local collector of antiques wants installed a new musical action, and during this period, the instrument can be seen at Bob's shop. It is now covered with mid-18th century chinoiserie. Bob will give us a complete rundown on this rare instrument and the work that he is doing on it.

We will also have a visiting guest presenter, Kurt Overholt, from Montana, who will show slides and discuss his work in heavy timber framing and log house construction. Kurt's timber construction involves precise cutting of framing members to plan in the shop and then assembled on site. The log houses are handcrafted from raw logs and are scribe fitted (hand carved) rather than chinked.

Directions to Bob Greenberg's shop: From US 101, take the Army Street exit toward SF Bay (that is, Army St. east). Turn left at the Third St. intersection. 2325 Third is a large building at the intersection of 3rd and 20th Streets. Signs will point you up the elevator to the 4th floor and the shop.

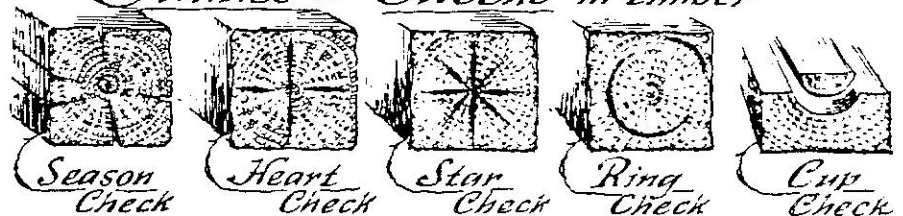
With the FACE MAKER you can assemble face frames, cabinet doors and picture frames more quickly and accurately than the conventional method. This unique clamp/drill guide device eliminates the mess, time and expense of glue, dowels and multiple clamps.



And finally, a square-head driver is used to install two self-tapping screws.

Basically, here's how it works. The self-centering jaws of the FACE MAKER are clamped onto one piece of the frame. The second piece of the frame then slides under the "T" bar and into place against the first. After gently tightening all the clamps, a drill is inserted into the guides to spot-face the frame.

"Shakes" or "Checks" in timber



SAFETY EQUIPMENT SURVEY: GLOVES

SAFETY EQUIPMENT SURVEY III.

Gloves are one of the most important ways of preventing skin problems because the hands and fingers are the skin areas most commonly exposed to hazards. There are gloves available which can protect you against most skin hazards. These include chrome-tanned leather gloves for protection against heat, sparks and chipping; cotton or fabric work gloves for protection against dirt, abrasion, slivers, cold, etc.; metal mesh gloves for protection against saws, knives and similar tools; and plastic and rubber gloves for protection against toxic chemicals. I do not recommend asbestos gloves because they can release cancer-causing asbestos fibers into the air.

Gloves that protect against toxic chemicals can be either pure rubber or plastic for greater dexterity, or they can be coated onto a fabric support for greater durability. One problem is that there is no single type of glove that will protect against all chemicals. Therefore, you have to choose a type of glove that will protect you against the chemicals with which you are working. The Glove Selection Chart shown here was compiled from the product literature of several companies.

The actual life of a glove will depend on use conditions, including length of contact with chemicals, temperature, concentration of the liquid and physical wear and tear. For example, your gloves will last longer if you are just using them to protect your hands against solvent-soaked rags than they will if you are dipping the gloves into pure solvent for extended periods. You can also prolong the life of your gloves (and your hands) by washing the gloves with soap and warm water (before removing them) and then allowing them to air dry before reusing them.

The gloves available in hardware stores or art supply stores for protection against chemicals are usually either latex or polyvinyl chloride ("vinyl") gloves. As the table shows, these gloves do not provide protection against many solvents. Other types of gloves can be purchased from safety equipment companies and scientific supply houses. Some of these are listed below. Many of these companies have offices in major cities.

GLOVE SELECTION CHART

Chemical	Natural rubber or latex	Neoprene Rubber	Latex/Neoprene	Butyl Rubber	Buna-N or NBR Rubber	NITRILE	Polyvinyl Chloride
Acetic acid	G	G	G	G	G	G	G
Acids (dilute)	G	G	G	G	G	G	G
Acids (conc.)	NR	G	G	G	NR	NR	NR
Alkalis	G	G	G	G	G	G	G
Alcohols	G	G	G	G	G	G	G
Aromatic hydrocarbons (toluene, xylene)	NR	NR	V	NR	G	G	NR
Chlorinated hydrocarbons (methylene chloride, methyl chloroform)	NR	V	V	V	NR	G	NR
Ketone (e.g. acetone)	G	G	G	G	NR	NR	NR
Lacquer thinner	NR	NR	V	NR	G	NR	NR
Paint & varnish remover	NR	V	V	V	V	G	NR
Paint thinner	NR	G	G	NR	G	G	NR
Petroleum distillates	NR	G	G	NR	G	G	NR
Phenol (carbolic acid)	NR	G	G	G	G	G	G
Polyester resin	NR	NR	V	NR	V	G	NR
Turpentine	NR	G	G	NR	G	G	NR

G—good; V—variable; NR—not recommended

Sources for Gloves:

Cadillac Plastic and Chemical Co., 15841 2nd Avenue, Detroit, MI 48203
 Curtin Matheson Scientific, Inc., 357 Hamburg Turnpike, Wayne, NJ 07470
 Edmont-Wilson, Coshocton, OH 43812
 Fisher Scientific Co., 711 Forbes Ave., Pittsburgh, PA 15219
 General Scientific Equipment Co., Limekill Pike and William Ave., Philadelphia, PA 19150
 Industrial Gloves Division, International Playtex Corp., 888 7th Avenue, New York, NY 10019
 Mine Safety Appliances, 600 Penn Center Blvd., Pittsburgh, PA 15235
 Magid Glove Mfg. Co., 2060 N. Kolmar Ave., Chicago, IL 60639

(The preceding was excerpted from my book, *Art Hazards and Precautions: A Handbook for Artists and Craftspeople*, to be published by Watson-Guptill Publications in the fall.)

—Michael McCann, Ph.D.

ART HAZARDS PROJECT

CENTER FOR OCCUPATIONAL HAZARDS, INC.
 5 BEEKMAN STREET
 NEW YORK, N. Y. 10038

HEALTH HAZARDS IN ARTS AND CRAFTS

A one-day conference designed to teach artists and craftspeople how to protect themselves from hazardous exposures to art materials. Keynote speaker is Monona Rossol, director of the Art Hazards Information Center in New York City. Ms. Rossol is a potter, chemist and art teacher who lectures and consults nationally on art hazards.

Saturday, March 14, 1987, 8:30am-4:30pm, University of San Francisco, McLaren Bldg., room 252, Fulton St. between Clayton and Cloe Sts., San Francisco. \$25. (includes study materials and refreshments). Info: Robin Dewey, 543-4410.

INSURANCE WORK

A commentary by Peter Good

Here's the scenerio: A potential client calls you and informs you that some incident has occurred which has resulted in the loss of or damage to some of the potential client's property. Perhaps a tree limb fell on their house, damaging the roof. Maybe a burglar smashed in the front door. Maybe a water leak damaged some furniture or cabinetry. Let's say it was a drunk driver who ran off the road and knocked their fence down. In any event, the potential client is calling you because it will require services of the type that you offer in order to correct the damage. We'll say that you're a fence builder.

This is clearly the prelude to an insurance claim. So this drunk driver went off the road and wrecked this fence. But it wasn't just any old fence. No, no. This was a special fence built by some long forgotten craftsman and you don't just go down and buy this fence at the hardware store. Never mind that the fence was old and ugly and about to fall down anyway. These folks want a new fence just like the old one and, by golly, they've been paying insurance premiums all these years and now they're determined to get something back for it.

Now, you're a mighty fine craftsman and build really good fences, which is precisely why you've been called in this matter. You are asked to come out and look at the job and give the potential client an estimate, in writing, on your letterhead. The potential client insists that he wants a perfect job and since it will be virtually impossible to replace only the damaged portion of the fence because it won't match the rest of it, he wants the whole fence replaced and wants the estimate to cover a complete, first class, go-all-the-way job. In other words, big bucks. It looks like a good job and you're delighted. You provide the written estimate.

In addition to you, two or three others may have been called for estimates. The potential client deliberately calls only the best and most expensive craftspeople. You never hear from the potential client again. Neither do the others who gave estimates. Five months later you drive by and notice that the damaged section of fence has been removed but no new one has been built. Three years later it still hasn't been built. Welcome to Sucker City.

Here's what happened: The potential client submitted the highest estimates to their insurance company, got a check based on those estimates and just kept the money. You were used by the potential client as a tool to obtain cash. They used the cash for something else; a new car, perhaps a trip, maybe invested it in a mutual fund. You'll never see any of it and you'll never hear from the potential client again.

If you want to stop wasting your time on this sort of thing, you have about three choices:

- (1) You can decline to do estimates in any cases which, in your opinion, might involve insurance claims.
- (2) You can inform the potential client that there will be a charge of \$75. for a written estimate, and that you will provide and send the estimate directly to the insurance company after you receive the \$75. and the check clears the bank.
- (3) You can provide the written estimate after you have received from the potential client a nonrefundable deposit equal to 20% of the job or \$100., whichever is higher.

If these ideas don't sit well with you, then I'd like you to come over to my house. I've heard that you're an excellent finisher and I'd like to talk to you about how a clumsy guest spilled wine on my 17th century antique piano and marred the finish. I want it completely refinished. Also, it's a special finish: 108 hand-rubbed coats of oil extracted from the scent glands of a female polar bear in estrus. The stuff costs a fortune. Let me know when you can come over and give me an estimate. But you'll have to excuse me now. I'm expecting a call from my travel agent.

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CLASSIFIEDS

FDR SALE: Craftsman 6" jointer, extra set of knives and caster base. \$300., Norma, 537-4096.

MONUMENTAL LATHE, 12" x 12" x 12 foot capacity. Custom built with Powermatic Vari-drive (60-400 rpm) and tailstock. 220v, single phase, very sturdy, accessories. \$950. FOB Sonoma, Ca. (707) 938-5140 weekdays, or (707) 996-3039.

WANTED: Craftsperson to make wooden nameplates for 19th century paintings. This project also involves gilding and lettering. Contact Elisabeth Peters, Montgomery Gallery, 824 Montgomery St., San Francisco, CA 94133, (415) 788-8300.

MEMBERSHIP DUES

As some of you know, a decision to annualize our membership dues was made at the January meeting. This action will serve in two ways: First, BAWA will have a lump sum to work with as an aid in planning and partially funding yearly activities, and second, it will simplify the jobs of your officers. To calculate your adjustment fee, if any, refer to the expiration date on your newsletter mailing label. You arrive at your adjustment figure by dividing the year into thirds at April/May and August/September (approximately). For example, if you paid dues around April/May, a check for \$20. would make you current through 1987. If your break point is near August/September make your check for \$10. I wait with baited breath for a flood of funds from the field.

Terry Ward, treasurer

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Bay Area Woodworkers Association
P.O. Box 421195
San Francisco, CA 94142

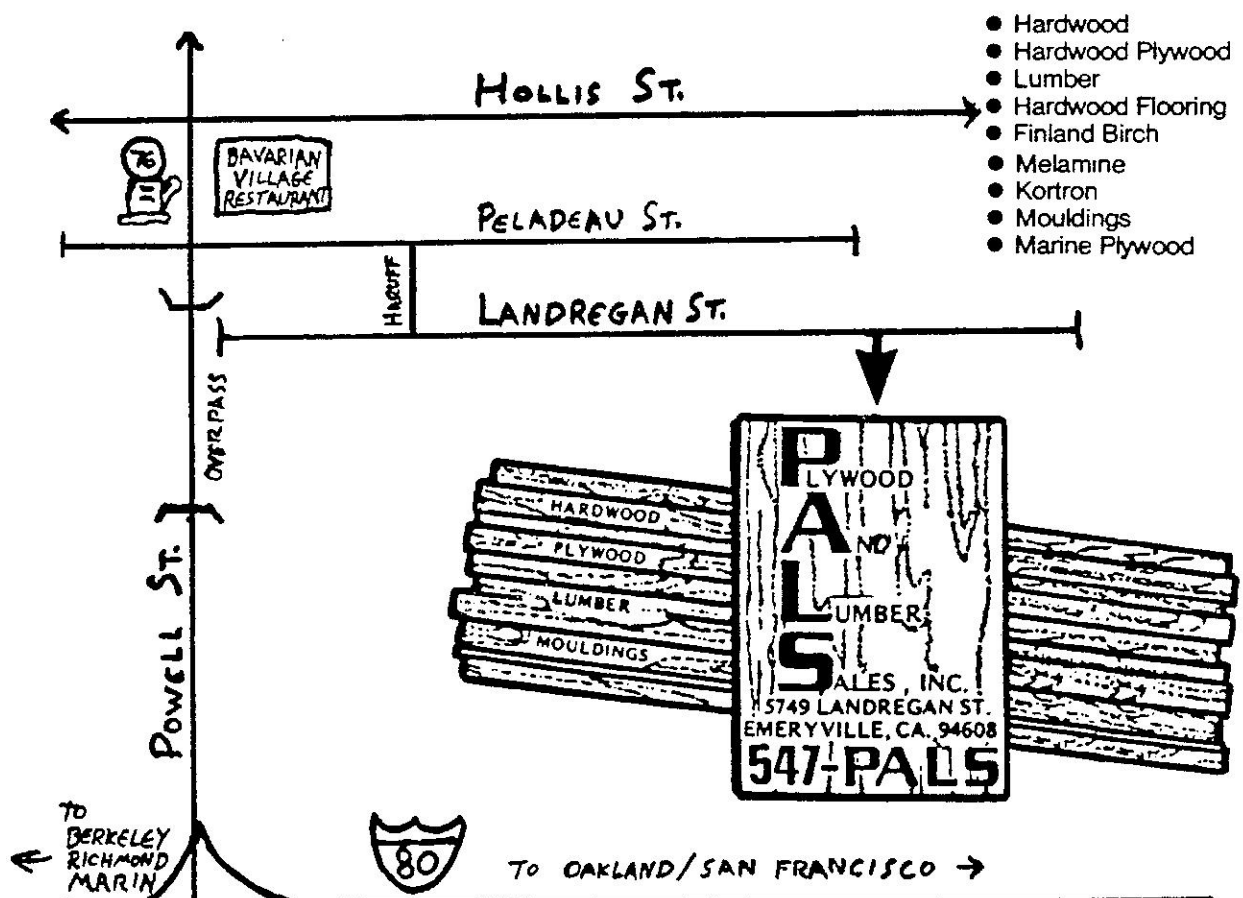
NAME _____

ADDRESS _____

WORK PHONE _____ HOME PHONE _____

Enclosed is \$30. Please enroll me as a member of Bay Area Woodworkers Association and put me on the newsletter mailing list.

Some useful information for those who want



EXHIBITS

INSTITUTION: AMERICAN CRAFT MUSEUM

ADDRESS: 40 West 53rd Street
New York, New York 10019

GENERAL INFORMATION #: 212/956-6047

EXHIBITION I: INTERLACING: THE ELEMENTAL FABRIC

DATES: April 11 - July 17, 1987

DESCRIPTION: Curated by Jack Lenor Larsen, textile designer and scholar. Supported by major book (Kodansha Intl, 1986), exhibition demonstrates man's earliest plaited fabrics as basis for fiber art of 1980s. Includes baskets, mats, toys, fans, jewelry, sculpture.

EXHIBITION II: THE SAXE COLLECTION: CONTEMPORARY AMERICAN AND EUROPEAN GLASS

DATES: April 11 - October 18, 1987

DESCRIPTION: Organized by The Oakland (CA) Museum. 63 pieces of glass sculpture made since 1980, from the Collection of George and Dorothy Saxe. Includes the work of glass pioneers, and introduces emerging talents. Catalogue accompanies exhibition.

EXHIBITION III: SELECTIONS FROM THE PERMANENT COLLECTION

DATES: March 31, 1987 - January 3, 1988

DESCRIPTION: Highlights from the Collection, comprised of sculptural and functional objects in clay, fiber, metal, wood, glass and mixed media, dating from 1945, by pioneering American artists.

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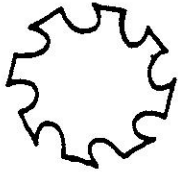
THE ARTS & CRAFT TRADITION, FROM BRITAIN TO THE BAY AREA

A class by Robin Freeman

Saturday, March 14, 10:00am to 1pm, \$15.
Woodline, 1731 Clement Ave., Alameda, 521-1810

What do Bernard Maybeck, Jane Addams, Ghandi, William Morris, Frank Lloyd Wright, Danish Modern and today's designer craftworkers 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.

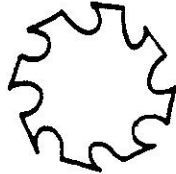
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BAWA DATA

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.

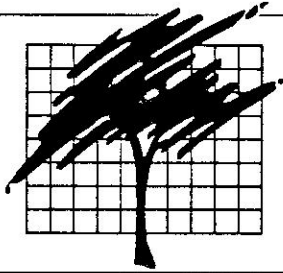
Membership dues are \$30/year, for which any member may participate fully in the Association, in accordance with the guidelines set forth in the By-Laws. This includes voting power on any issue brought before the membership for a vote, notification of the monthly shop talks and demonstrations put on 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
SAN FRANCISCO CA 94142

