

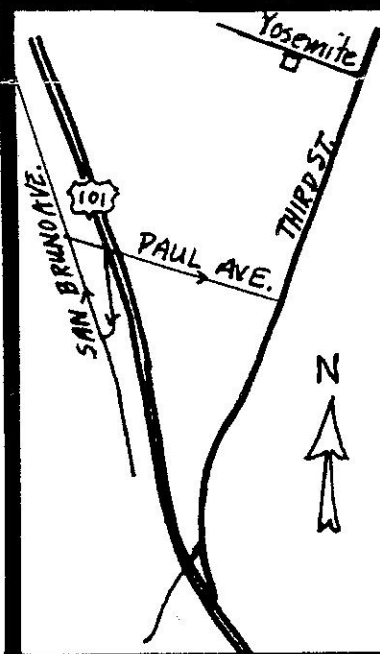
# BAY AREA WOODWORKERS ASSOCIATION

April 1988, Volume 7, Issue 4

Box 421195, San Francisco, CA 94142

## THIRD THURSDAY PREVIEW

The April general meeting will be held on thursday, April 21, 1988 at the same location as the March meeting, 1775 Yosemite St., San Francisco. Social time will be at 7pm, meeting at 7:30pm. In an expanded continuation of last month's meeting, Louis Kern will present an in-depth discussion and demonstration of shapers. The topics he will cover include the use of a power feed, climb cutting, running helixes on a shaper, making curved handrails, knife grinding, duplicating mouldings and making raised panels. Louis is an expert in this field and is also an excellent communicator. This should be a very informative meeting.



1775 Yosemite St., San Francisco

Take 101 south past the Army St., 280, and Silver St. exits. Take the Paul St. exit, turn right, go one blk., turn right and take Paul St. to 3rd St. Turn left and go about a half mile to Yosemite St. Turn left. The shop is the large building on the left. Follow the signs inside to the shop located toward the back of the building.

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### REVIEW OF LAST MEETING

As if the corned beef dinner provided by Tim Kennedy in honor of St Patrick's day wasn't enough, he also told us more than some of us ever imagined existed about shaper knives, saw blades, carbide and many fine points about machines and the way they cut wood. Tim let us know in no uncertain terms that cutting equipment and the manner in which it does its job has become a highly complex area employing some very advanced technology. Personally, I haven't got the time to figure it all out for myself, so it's lucky for me that there are knowledgeable people around like Tim to fill me in. It was a real education.

In the second part of the meeting, Woody Woodward showed us a mind-boggling array of jigs, fences, guides and other aids for use on shapers and other equipment. Not only did Woody have all this stuff to show us, but he also designed and built all of it! Furthermore, it made most commercial equivalents, if there are any, look a bit like junk. I'd be really embarrassed to let Woody see how I attempt to accomplish some of the tasks which he has made dream jigs for. Good thing for me that things like wood filler and Bondo exist. Woody's jigs and mechanical helpers (and there were many of them!) were not only superbly designed and made, but they were also very good looking. (never gonna let him see my shop!)

Thanks to both Tim and Woody for their fine presentations. We also had the judging for our 2x4 contest. Although there were disappointingly few entries, some of them were quite fine. Thanks to all those who participated.

Peter Good

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## CALENDAR OF EVENTS

The Oakland Museum is sponsoring a lecture series in conjunction with a special exhibition, THE ELOQUENT OBJECT. This series explores the roots and evolution of the contemporary craft movement in the United States since the end of World War II. Five artists represented in the exhibition discuss their work within the broader scope of this vibrant movement. Two art historian-curators present their views of the cultural significance of craft and the cross influence that have enriched craft as art.

Sunday, April 17, 3:00 pm Ferne Jacobs will speak about how she uses fiber in creating containers using the ancient coiling technique.

Sunday, April 24, 3:00 pm Penelope Hunter-Stiebel, a curator, will present a historical survey of the craft movement and it's impact in the visual arts.

Sunday, May 8, 3:00 pm John Cederquist, an artist-woodworker, who is more interested into perception of an object that in its function will speak.

College of Arts and Crafts in Oakland is hosting a guest speaker, James Schriber, an east coast woodworker, who is experienced in architectural millwork, furniture making and "high end kitchens". This will be held in Nahl Hall, Tuesday, April 19, at 7:30.

Thursday, April 21, 6:30 pm Randy Hayes will be giving a slide presentation on RAINFOREST/TROPICAL HARDWOOD CONNECTION. This will be held at O'Connell Community College Center, 108 Bartlett St. San Francisco. For information call Debey Zito at 648-6861

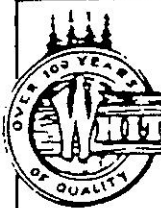
The American Decorative Arts Forum of Northern California has an ongoing lecture series. Location is Asian Art Museum at the de Young Museum in San Francisco.

May 10, 8:00pm, Dean Failey, Dept. Head, American Decorative Arts, Sr. Vice Pres. of Christie's will discuss New Discoveries in the Marketplace".

June 11 an all day session will be held. The main topics are: Peter Blin's Sunflower Furniture, German Craft Traditions in New York, The Needles's Web, (embroidery in an early 19th Century home), American Biedermeier, The Germanic Influence on American Furniture.

## FROM THE EDITOR

I want to extend my appreciation to the membership for their ongoing support of BAWA and the newsletter. The membership survey and particularly the comments submitted are greatly appreciated. I'd also like to acknowledge Ray Ruble and Craig Schiemman for their efforts in organizing BAWA's participation in the San Jose Woodworking Show. We all need to look forward to the San Francisco show in the fall so we can make our display even more outstanding. Thank you also to those of you who are sending me items for the newsletter. To insure their inclusion before an event occurs, please send them directly to me, Norma Brooks, 4973 Elrod Dr., Castro Valley, 94546. Currently the newsletter is being assembled the first Wednesday of the month, and should reach the membership by the second week of the month, in plenty of time for the third Thursday meeting.



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## International Art Competition

We suggest the listing to be as follows:

NEW YORK-NY '88, I.A.C., ANNUAL INTERNATIONAL ART and CRAFT COMPETITION. An open Multi-Media competition juried by: Dr. Sabine Rewald, METROPOLITAN MUSEUM-NY; Janet Satz, WHITNEY MUSEUM-CT; Cusie Pfeifer, MARCUSIE PFEIFER Gallery-NY; Carl Little, ART IN AMERICA-Art Critic. Winners will exhibit in TWO SOHO, NEW YORK CITY, NY, galleries: 1. MARCUSIE PFEIFER Gallery 2. MICHAEL INGBAR Gallery. \$6,000 CASH/PURCHASE/AWARDS. Deadline: May 26, 1988. For applications write TODAY to: I.A.C., Department PRR, P.O. BOX 245, Eastchester, NY 10709, U.S.A., Tel: (914) 699-0969.

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## DESIGN MANUFACTURING

Small manufacturers attempt to carve a niche with avant garde furniture.

Consisting mainly of craft oriented, limited edition pieces, the new avant garde movement in furniture design has received considerable attention from the press and public recently.

For the small firms who design and manufacture these products, breaking into a marketplace dominated by giants has not been easy.

"Memphis was hot then, we felt there was a new market, for avant garde furniture and we dove right in," recalls Gordon Naylor, a Pratt Institute graduate with an MBA from New York University, of the beginnings of Neophile Furni-

port. In spite of being written up in major design magazines, and exhibited in showrooms in New York, Los Angeles and Chicago, they found themselves, at the end of the first year, with \$30,000 worth of tables lying on their shelves.

They then branched out into accessories—lighting fixtures, mirrors, clocks—of a similar hand painted style, which soon began to sell. "When the work is different, people are more likely to accept small pieces," notes Bergman. Now Neophile employs six people, has nearly 30 products, and has made a profit for the first time this year. Having broken the initial resistance, Neophile is now discovering a demand for its larger products.

Constin Boym, a graduate of Domus Academy, introduced Nota Bene, a line of colorful wooden tables and chairs manufactured in Milan in the summer of '85. Like Neophile, in spite of good exposure, he found he had few buyers. Determined to keep going, Boym has recently teamed up with Lev Zeitlin—a Pratt graduate who worked with Vignelli Associates—to form a company called 'Red Square'. Having succeeded in finding private investors to fund them, the young designers are currently involved in researching prototypes of their new products.

The struggle of the two young firms seems characteristic of those who want to break into the industry with the avant garde. Although competitively priced and well crafted, these products are at a disadvantage because they are not backed by the market research, advertising support or user feedback available to the larger companies who have extensive networks in the field. In their favor, on the other hand, are the inherent



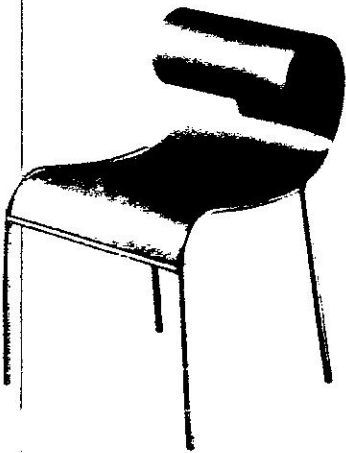
Above: A 'mouse' lamp, designed by Red Square. circle 172

Below: Hand painted furniture from Neophile Furniture. circle 173

advantages of being small: a lean organization that allows for low overheads and high flexibility, and the requirement of a very small market share to stay afloat. On balance, however, it is the young manufacturers' enthusiasm that should steer them to their own success—and bring about that essential infusion of creativity to the industry. ■

Nayana Currimbhoy

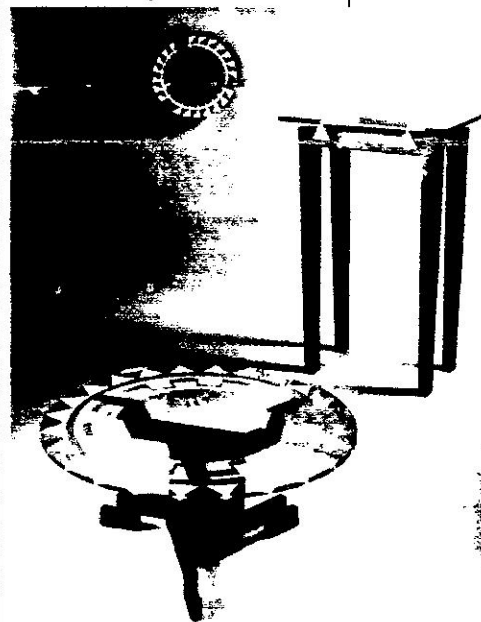
**SUMMARY:** The new movement in limited edition, avant garde furniture produced by small firms has received considerable comment and exposure recently. For the young manufacturers attempting to design, manufacture and market these products on a limited budget, however, breaking into the market has not been easy.



Above: The "Scroll" chair by Red Square. circle 171

ture, a firm he founded in 1984 with Eric Bergman, a Rhode Island School of Design graduate with a background in experimental set design.

Working from a loft in Manhattan, with a \$40,000 capital investment—borrowed from family and friends—they launched an introductory line of tables, hand-crafted and painted in colorful trompe l'oeil, only to discover that there was little market sup-



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### COMPANY

## WE SHOWED EM!

In my opinion, You are all a bunch of heros. The San Jose show was a great success. We displayed a lot of excellent work, and received in return an excellent response from the show visitors. Several people signed up and paid for memberships on the spot. Two hundred more said they would try to get to the next meeting, and discuss joining thereafter. On top of that, we have one new advertizer for the bulletin, and a lumberyard that wants to discuss giving discounts for BAWA members. Not bad. Not bad at all!

The credit for our success goes entirely to our members. The display was what brought in the visitors, and it was entirely member supplied. We didn't even have to use the conference-supplied card tables or booth divider pipes. For booth dividers we used a beautiful pair of screens supplied by Byron Montague, and an equally nice pair of doors. One, a solid walnut frame-and-panel door was supplied by Louis Kern. The second, a very impressive carved mahogany door, Peter Good brought. For display tables we used Bob Newhall's personal desk, (quite a thing, in case you haven't seen it) and David Hathcock's pine dining room table. (Thanks to Dave's wife as well for allowing that one!) As a backdrop for the booth, we had a back-of-couch table and a pottery display shelf by David Hathcock, a bedside table by Dennis Lillis, and a marvelous breakfront china cabinet by Dana Linnehan.

In addition to the pieces that framed the booth, we had an excellent display within the booth, including a beautiful nightstand and an impressive rocking dragon by Mel Barnhill, a cedar chest and doll furniture by Steve Madden, Paul Mueller's padauk wine rack, and Kevin Seger's dominoes and case. (These last three were entrants in the 2x4 contest.) In addition to the work actually on display, several members loaned beautiful portfolios to augment our showing.

All of this was not accomplished without a fair amount of sacrifice on the part of members who helped out. Louis Kern for example, had to work most of the night before the show to get the door he brought veneered. Dave Hathcock had to truck three heavy pieces down from Napa to San Jose (through morning rush hour traffic, no less) and then retrieve them after the show, by himself. David Linnehan had similar problems hauling his huge and delicate breakfront to and from San Francisco solo. Craig Schiemann also did a "beyond-the-call-of-duty" by getting up at hell o'clock in the morning to arrive in San Jose, from Benecia, before 8 AM to help with load-in and setup, likewise through rush hour traffic. Like most marvelous things, the show was basically a lot of hard work. Sharing the work made it enough easier that it became possible, but it was still a lot of work. The quality of what we showed was uniformly outstanding, and we really put on a class act. I am proud of everybody, and damned grateful as well. You are all heros!

B.A.W.A. EXECUTIVE BOARD January-June, 1988

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## BAWA Woodworking Contest #2

This time we are having a design contest. As we have expanded the circulation of our news letter to new public locations the need for an attractive display rack has presented itself. Counter space is at a premium at most of our existing locations and our new locations have asked for some sort of rack to hold and display the BAWA monthly publication. The executive committee has decided to pursue this matter in the form of a contest. The rules are as follows.

1. There are no restrictions on design, materials, or manner of construction.
2. The rack (display) must have a capacity of 20-30 newsletters
3. The rack must display the BAWA logo or name.
4. Keeping the merchants "use of space" in mind, try to use as little as possible.
5. The rack (display) can have either a counter top, wall mount or floor standing application with the most efficient "use of space".
6. ALL entries shall be labelled "HAND CRAFTED BY" followed by your name IN PLANE VIEW for all to see.
7. That's it. Have fun. Entries will be presented at the May meeting.

**THE PRIZE:** All entries will be used for actual display of our newsletters. In the event that there are less entries than locations, the winning entry will be awarded the contract to build the remaining number needed to supply all locations with a BAWA newsletter rack.

In the event that enough entries are submitted to cover our needs, a \$50 gift certificate to one or distribution locations will be awarded.

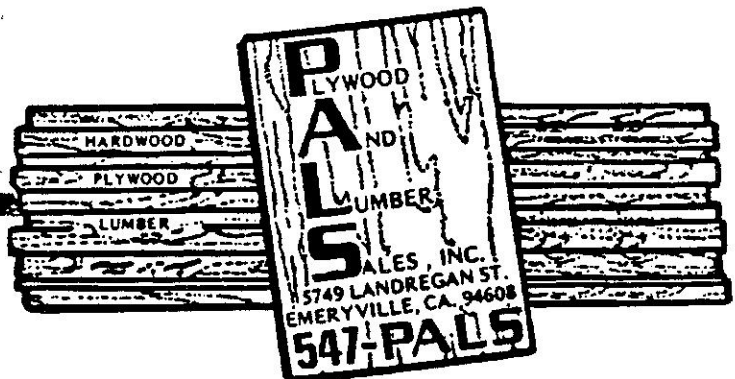
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# WOOD OF THE MONTH

## Particleboard

A true American success story, this native American hardwood, once known only as the softest hardwood in the world next to Balsa, (compared to which it has a decided weight disadvantage) has triumphed in the marketplace to become the single most universally accepted and fastest selling type of lumber in the entire world. It has become truly the ubiquitous wood.

The story began when astute lumbermen started selling as advantages what were previously perceived as particleboard's terrible drawbacks: Its weakness when stressed (it quickly crumbles under even moderate loads) also provides excellent machining characteristics, with only moderate tearout. Its extreme weakness also minimizes the amount of strain it can place on the rest of a finished assembly undergoing seasonal dimensional changes. This allows designers to execute designs that would not be possible (much less conscionable) with other woods. For example, instead of breaking when compressed, particleboard merely cold flows. Particleboard's vague-to-undistinguishable grain eliminates quarter- vs. flatsawn arguments, and allows it to accept virtually any opaque surface treatment with equanimity. Its high percentage of toxic inclusions renders the wood immune to insect attack and nearly immune to warping, except in the presence of moisture. Even in extremely moist environments, particleboard seldom warps, although it has been known to dissolve.

The original particleboard tree, *Scobis Glutinosus*, is widely distributed in North America, and due to its rapid growth characteristics it has provided, and still does, an excellent supply of material for harvesting.

It was the lack of rings in fairly large samples of wood from this unusual temperate-climate tree that originally led botanists to suspect that they could be grown to commercially useful sizes in only a single season. When this proved to be the case, intensive tree farming, lacking the 80 year wait common with other hardwood species, was immediately undertaken. Now, using modern arbicultural techniques, trees large enough to yield hundreds of 4'x8' slabs of knot-free lumber can be matured in a single 8-hour shift. Consequently, much less land is needed to grow particleboard than other hardwood species, and commercial stands of particleboard trees are so small that they can be difficult to notice among the much larger stands of other commercial hard- or softwoods.

Demand for particleboard soon grew so large that several related species are now sold under the name particleboard as well. Notable among these are *Ramale Praecidale*, and *Virgula Macerata*, both common in northeast second-growth timber stands, as well as *Ramenta Varigata* found in the Pacific Northwest, which is generally used for Canadian material. All are branches of the *Ramentus* family. Unrelated but similar-appearing species, including *Scruta Praecida*, as well as trees from the immense *Quisquilae* family, (notably *Quisquilae Granulatae*, and *Quisquilae Glutinamentae*) are being sawn for particleboard in Asia.

Although high-end furniture manufacturers tends to ignore particleboard, there is no doubt that particleboard is what has allowed the American tacky furniture industry to remain viable in the face of increasing foreign competition, and, as competitive pressure on domestic woodworking continues to increase, we will no doubt see the day when heirloom-quality furniture will be made from particleboard.

Indeed, the demand for particleboard has expanded to such proportions, that even given the rapid-growing nature of these trees, demand may soon outstrip the virtually limitless supply of available lumber. This has led to research on the use of particleboard as a veneer to cover other, less commercially popular substrate woods, like Ash and Oak. Success in this venture, however, still seems far away, owing to the crumbly nature of the material in thin sections, though some success applying particleboard veneer over lauan has been reported from the far east.

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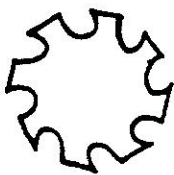
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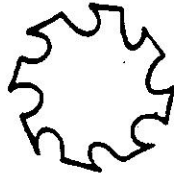
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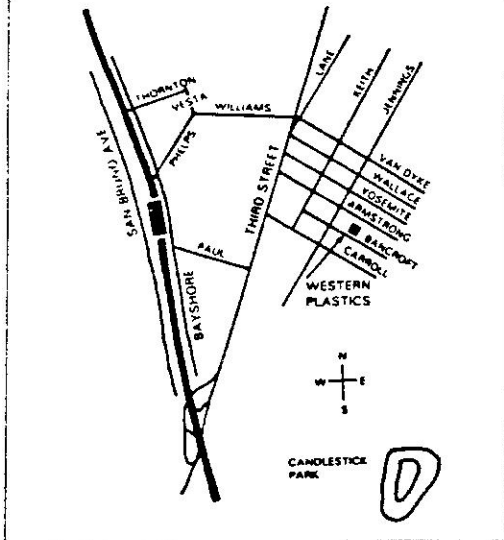
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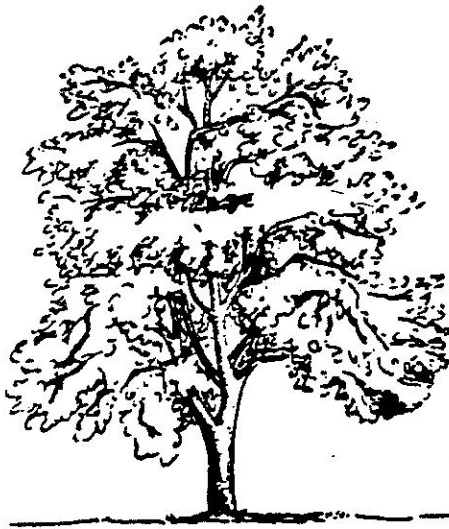
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# CONFERENCE PARTICIPANTS

## **Dennis Alessio - Wooden Boat Builder** Port Townsend, WA

Dennis teaches at the Northwest School of Wooden Boatbuilding. He is currently building a 3-masted schooner, which will be used as a hospital ship serving the Marshall Islands in the Pacific.

## **Garry Knox Bennett - Furniture-maker** Alameda, CA

Garry is a popular furniture-maker, whose work is exhibited in many museums and galleries. His imaginative approach makes his tables, benches, cabinets, and clocks truly works of art.

## **Brian Boggs - Shaker Chairmaker** Berea, KY

Brian is a self-taught chairmaker, who builds chairs "the old-fashioned way" and guarantees them for his lifetime. His work was recently exhibited at the L.A. County Museum of Art.

## **Arthur Espenet Carpenter - Furniture-maker** Bollnas, CA

Art is an influential designer-craftsman, having trained many apprentices in furniture design. His fame as a woodturner in the 50's was soon followed by his adventurous career as a furniture-maker.

## **Cleod Christiansen - Woodturner** North Ogden, UT

Cleod is a master woodturner, who travels around the country showing his work at major art shows and exhibitions and teaching at workshops. He operates "The Turning Post," a workshop, school and craft gallery.

## **Michael Dunbar - Windsor Chairmaker** Portsmouth, New Hampshire

Mike is well-known as a Windsor chair-maker. He specializes in building restoration pieces and has restored a number of historical buildings in Portsmouth. He is an author of 4 books and is in great demand as a lecturer and teacher.

## **Todd Hoyer - Woodturner** Bisbee AZ

Todd is a turner of green wood and an excellent teacher. His innovative works can be found in many of the finest galleries across the country, and he has been invited to tour Ireland and Australia to demonstrate his techniques.

## **Max Krimmel - Woodturner** Boulder, CO

At age 16, Max built his first guitar and became a professional one year later. After 15 years as a guitar-maker, he concen-

trated on turning and has gained reknown for his laminations and alabaster bowls with wooden bases and rims.

## **Sam Maloof - Furniture-maker** Alta Loma, CA

Sam is one of the world's best known furniture-makers. His elegant furniture is prized by collectors, museums and the White House. In 1986, he received the prestigious MacArthur Award to honor his achievements.

## **Kelly Mehler - Furniture-maker** Berea, KY

Kelly is a cabinet-maker, who pays particular attention to detail. He makes custom furniture at "Treefinery," his studio and gallery.

## **Rude Osolnik - Woodturner** Berea, KY

Rude is the patriarch of woodturning. He is professor emeritus from Berea College, where he taught industrial arts from 1937 to his retirement. He travels around the country sharing his knowledge, demonstrating his skills, and telling his stories.

## **Dennis Stewart - Woodturner** Hillsboro, OR

Dennis is a full-time woodturning artist and sculptor. He is known for his tall, thin, green-turned, natural-edge vessels ranging from two inches to three feet. He has also designed and developed revolutionary new turning tools and techniques.

## **Bob Stockdale - Woodturner** Berkeley, CA

Bob is a legend in his own time. He has been turning beautiful wood bowls for over 40 years and is responsible for much of the popularity of woodturning.

## **Del Stubbs - Woodturner** Chico, CA

Del is "The Master of the Thin-Walled Bowl and Miniatures." He is also an extremely popular teacher; thousands of woodturners around the world have purchased his videotape.

## **Peter Tarbox - Furniture-maker** Pasadena, CA

Fascinated with windfall timber while working as a timber faller in the Sierras, Peter developed his own method of creating functional sculptures with a chainsaw, in particular planters and furniture. He teaches at Art Center College of Design.

## **Don Weber - Furniture-maker** Mendocino, CA

Don is a furniture-maker and restorer. This Welchman is also an expert bodger and demonstrator of the spring pole lathe, utilizing traditional tools.

## **California Carvers Guild**

Approximately 20 members of the California Carvers Guild will be demonstrating their skills, showing their work, and selling their tools and carvings.

### **Other Conference Activities...**

**Artist's Reception.** A reception for the participating artists will be held Wednesday, August 10, 2-5 pm. in the Gallery. The general public is invited to this reception for gallery viewing and artist book signings.

**Artists' Gallery.** Examples of the participating artists' works will be on display in the gallery throughout the conference for viewing and purchase.

**Trade Show.** Vendors will be displaying a variety of woodworking tools, books, videotapes, exotic and local woods, finishing products, and machinery for purchase.

### **EARLY REGISTRATION DISCOUNTS**

- 20% discount for registration fees received by 5/1/88
  - 10% discount for registration fees received by 7/1/88
- Payments are refundable, except for a \$30 processing fee if cancellation is received prior to 7/10/88

# SOUTHERN CALIFORNIA WOODWORKING CONFERENCE

## August 11-14, 1988 - Claremont, CA

Many of the finest woodworkers gather each summer in Southern California for a 4-day celebration of woodworking. In an informal setting, attendees have the opportunity to watch 30-hours of demonstrations, participate in hands-on workshops, listen to slide presentations, view works in the gallery, and mingle with the artists over meals or at the late-night festivities.

A variety of woodworking specialties will be featured, including wood-turning, furniture-making, boat-building, and carving. Artists will share their techniques and secrets -- those which can not be found in any textbook. More importantly, they share their infectious enthusiasm, which creates an experience that all will remember.

The conference takes place on the wooded campus of Harvey Mudd College in Claremont, CA. The campus offers an extremely conducive environment, comfortable accommodations, excellent demonstration facilities, all-you-can-eat buffets, and convenience.

**Sessions.** The artists/demonstrators/lecturers will lead sessions throughout the day and evening on a rotating basis, as shown in the schedule below. Conference registrants may attend any session. A schedule of hands-on workshops will be

posted at the registration table, and attendees may sign-up for workshops at any time during the conference.

**Accommodations.** Housing is available on the Harvey Mudd campus in comfortable, air-conditioned rooms, with linen and light maid service. Swimming and tennis facilities will also be available. Breakfast, lunch and dinner will be served in the college dining hall. "All-you-can eat" meals will include a choice of three entrees, vegetarian dishes, a salad bar, beverages, and desserts. See the enclosed registration for housing and meal packages.

**Airport Transportation.** Harvey Mudd College is located near Ontario International Airport, which is serviced by most major airlines. Complimentary shuttle service will be provided by Harvey Mudd College vans and drivers, on a pre-arranged basis.

**For more information, contact:**

Southern California Woodworking Conference  
3825 W. 139th Street  
Hawthorne, California 90250  
(213) 679-2485

### SOUTHERN CALIFORNIA WOODWORKING CONFERENCE AUGUST 11, 12, 13, 14, 1988 TENTATIVE SCHEDULE

**ARTIST RECEPTION: Wednesday, August 10, 1988 - 2:00-5:00pm - In Gallery**

**INTRODUCTION OF ARTISTS/SLIDE PRESENTATIONS: Thursday, August 11, 1988 - 9:00am - In Auditorium**

WORKSHOP SESSIONS	THU.		FRI.		SAT.		SUN.		WORKSHOP FOCUS	
	1:30	7:00	9:00	1:30	7:00	9:00	1:30	7:00		9:00
DENNIS ALESSIO	x		x	x		x	x		x	Wooden Boat Building/Maintenance
GARRY KNOX BENNETT				x			x			Woodworking Demonstration/Slides
BRIAN BOGGS	x		x	x		x			x	Shaker Chairmaking
ART ESPENET CARPENTER			x						x	Wood Bending/Bandsaw Boxes/Slides
CLEAD CHRISTIANSEN	x	x		x	x	x		x	x	Turning Tagua Nuts/Boxes/Bowls
MICHAEL DUNBAR	x		x	x			x		x	Windsor Chairmaking
TODD HOYER	x	x		x	x	x		x	x	Woodturning/Slides
MAX KRIMMEL	x	x		x	x	x			x	Turning Alabaster/Laminated Bowls
SAM MALOOF			x			x				Furniture-Making/Slides
KELLY MEHLER	x		x	x		x	x		x	Furniture-Making/Table Saw Techniques
RUDE OSOLNIK	x		x			x			x	Woodturning/Metal Spinning
DENNIS STEWART	x	x	x	x		x	x		x	Turning Hollow Vessels, Wax, Vegetables
BOB STOCKSDALE			x				x			Bowl Turning
DEL STUBBS					x		x	x		Translucent Turning
PETER TARBOX	x		x	x		x	x		x	Chainsaw Planters, Furniture
DON WEBER	x		x	x		x	x		x	Springpole Lathe/Bodging
HANDS-ON WORKSHOPS	x	x	x	x	x	x	x	x		Woodturning
CALIF CARVERS GUILD	x		x	x		x	x		x	Carving demonstrations

**CONFERENCE WRAP-UP: Sunday, August 14, 1988 - 1:30 pm - In Auditorium**

