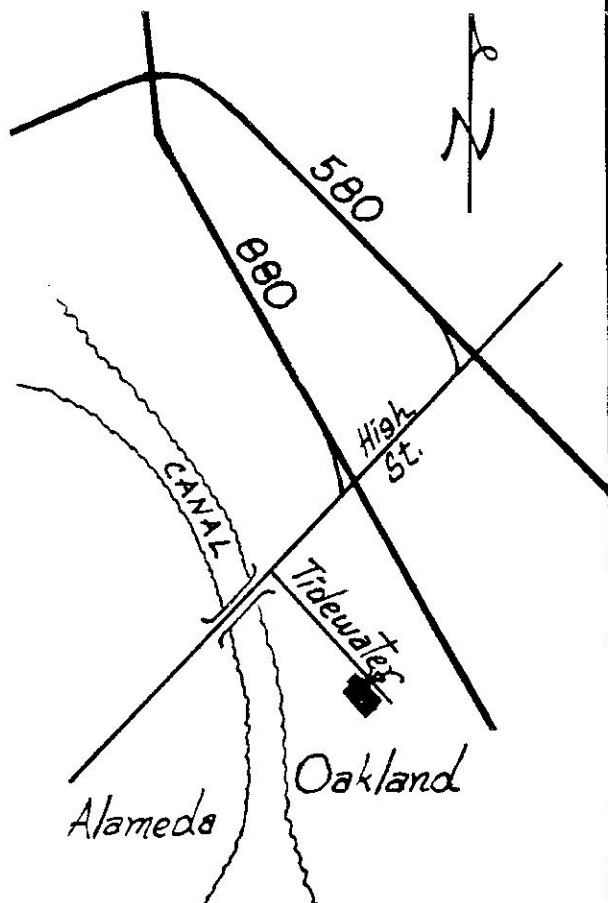


BAY AREA WOODWORKERS ASSOCIATION

August 1988, Volume 7, Issue 8

Box 421195, San Francisco, CA 94142

The August general meeting will be held on August 18th at White Brothers Lumber Company in Oakland. This meeting will be our spectacular summer barbeque which is hosted annually by White Brothers. If you haven't been to one of these before, you should definitely come to this one, and be sure to bring your appetite. In addition to a sumptuous spread of food, we will get the grand tour of the yard and mill and given a complete rundown on all of the latest items available at White Bros. To make sure nobody goes hungry, we need to know how many will attend, so it will be necessary for you to R.S.V.P. to 415-537-4096 not later than Monday, August 15th. This gala event starts at 6:30pm. Take the High St. exit from 880, go west (toward the bay) on High St. for a few blocks and turn left on Tidewater just before crossing the bridge. White Bros. will be a couple of blocks down on the right. Also, bring your lumber list and checkbook to take advantage of specials which will be in effect during this event only. Come early if you wish to buy.



BAWA CALENDAR OF EVENTS

- AUGUST-18 General Mtg.
26 Executive Bd.
31 Newsletter
- SEPT. -15 General Mtg.
21 Executive Bd.
28 Newsletter
- OCTOB.-7-8-9 S.F. Show
20 General Mtg.
26 Executive Bd.
& Newsletter
- NOVEM.-17 General Mtg.
30 Executive Bd.
& Newsletter
- DECEM.- 1-24 Gallery 44
8 General Mtg.
& Xmas Dinner
- JANUA.- 4 Newsletter
19 General Mtg.
26 Executive Bd.

HIGHLIGHTS OF JULY'S MEETING

"It all started in a little town in Massachusetts...", Don DuPont said, as he opened with a slide presentation of his life and his work. Don's initial training and studies were in Architecture, and after a stint as a teacher he embarked on a woodworking career. At one point in his life he even participated in archeological excavations in Greece, and by his own admission, that time in Greece would later be an influence on his woodworking style.

His woodworking career began upon his move to California; his first endeavors were gaming tables and cabinet cases-- basically utilizing the wood of the Hawaii Koa tree. In short time, referrals led to more work, and soon he was participating in shows that led to even more other projects.

While showing us many of his past projects, Don made reference to the important aspect of slides-- of one's work-- and the necessity that they be decent pictures for one's portfolio. (Editor's note: A well made piece of furniture will all but be lost in a bad photograph.) In addition, he made mention that he almost always attempts to buy completed parts for pieces, such as tambours and drawers, in order to speed up his work. Don also informed us that besides looking to referrals, display and yellow page ads are a most important business consideration-- as a good portion of his work comes via this form.

We were candidly informed by Don that his bread and butter comes from such assignments of mantels, cabinets and built-ins, but that it supports the "show-type" pieces (the top of the pyramid), that which he really enjoys doing.

Upon discussing the process of meeting with potential clients, Don told us that he utilizes elevation drawings and presents these to his clients. Upon acceptance of a job, his rule of thumb is to see 50 percent of the price up front, with the balance due upon delivery.


A few tricks that Don passed along to us involved the use of Aluminum Oxide sanding-paper as a find medium to sand both metals and wood at the same time, together within the same project. He also utilizes a propane torch to manipulate and bend inlay.

One of the main items that Don attempted to address to the membership was exposure. Without it there would be few jobs. And, he emphasized the exposure one can get with a show. He added that although one is open to the taste and whims of the jurors in a juried show, one should not be afraid of rejection. The "window" to a most challenging profession, can be had only upon taking a chance and establishing oneself.

Peter Good completed his presentation that began a few meetings back with a look into the final phase of door work, as it relates to "hanging a door". His basic axiom for successful hanging is not to fit the opening to the door, but rather to build the door to the shape and size of its frame. Apparently, this method evolved simply from Peter's dislike of hanging doors.

Lewis Kern took a few minutes and introduced Al Garvey to the group. Al makes beautiful doors out of his shop in Fairfax. Al also let it be known that he is searching for a shop foreman/eventual partner to his door business. If any member is interested, you can contact Al at his studio on (415) 453-5275.

- Kevin Seger



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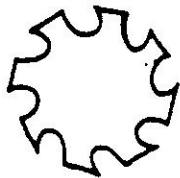
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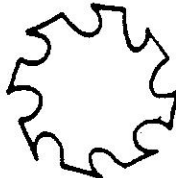
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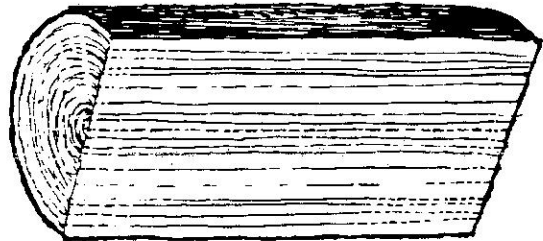


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HEY PEOPLE ! IT'S SHOW TIME AGAIN. THAT'S "THE WOODWORKING SHOW" OF COURSE. THIS REGULAR EVENT ON THE BAWA CALENDAR HAPPENS TWICE IN 1988 AND THIS TIME THE LOCATION IS BROOKS HALL IN SAN FRANCISCO. EACH TIME BAWA PARTICIPATES IN THIS SHOW WE MANAGE TO OUT-DO THE PREVIOUS EXHIBIT AND PROVIDE AN EVEN BETTER SHOWCASE FOR OUR MEMBERS AND THE ORGANIZATION. THROUGH THE SAN JOSE SHOW IN MARCH WE HAVE ABOUT 20 NEW MEMBERS AND SOME MEMBERS HAVE REPORTED THAT THEY HAVE RECEIVED INQUIRIES ABOUT THEIR WORK. THE BENEFITS ARE OBVIOUS. BUT IT ALSO HAPPENS TO BE A LOT OF FUN FOR THE VOLUNTEERS THAT STAFF THE EXHIBIT.

BECAUSE THE LOCATION OF THE OCTOBER SHOW IS IN SAN FRANCISCO, I'D LIKE TO THINK THAT MORE MEMBERS WILL TAKE ADVANTAGE OF THE CHANCE TO GET PIECES IN THE EXHIBIT. ALTHOUGH EACH SHOW RECEIVES MORE PARTICIPATION, I WOULD STILL LIKE TO SEE A GREATER INTEREST FROM THE MEMBERSHIP FOR THIS SHOW. BAWA SPORTS A RICH AND CREATIVE TALENT POOL. OUR WORKS ARE AS DIVERSE AS OUR MEMBERSHIP. CERTAINLY EACH ONE OF US HAS ONE PIECE THAT WE CONSIDER TO BE OUR BEST WORK. AND THESE PIECES DESERVE TO BE PUT ON EXHIBIT FOR ALL TO SEE. THINK ABOUT IT!

THE WOODWORKING SHOW ORGANIZATION LOOKS FORWARD TO OUR PARTICIPATION IN EACH OF THESE EVENTS AND HAVE, ONCE AGAIN, PROVIDED US WITH A FREE EXHIBIT FOR THE OCTOBER SHOW AT BROOKS HALL. IN ADDITION TO THE PIECES ON EXHIBIT, I WOULD LIKE TO HAVE MEMBERS CONTRIBUTE TIME TO DEMONSTRATIONS OF THEIR FAVORITE WOODWORKING TECHNIQUES. THESE DEMONSTRATIONS WILL BE SCHEDULED AND ADVERTISED IN THE SEPTEMBER NEWSLETTER AND AT THE SHOW. ELECTRICITY WILL BE PROVIDED BY THE SHOW AND A WORK AREA WILL BE DESIGNED INTO THE FLOOR PLAN OF THE EXHIBIT. IF YOU ARE ONE OF THOSE PEOPLE WHO LIKES TO SHARE THEIR KNOWLEDGE WITH OTHERS, THIS WILL BE A GREAT OPPORTUNITY. ANY KIND OF DEMO WILL BE AN ASSET TO THE EXHIBIT AND HANDS-ON DEMOS WOULD BE ESPECIALLY FUN FOR OUR VISITORS. I WILL WORK TO GET A BENCH WITH VISES FOR THE DEMO AREA. DONATION OF A BENCH OF THIS TYPE WOULD BE A GREAT HELP. I WOULD LIKE TO SEE DEMOS ON SHARPENING AND TRADITIONAL USE OF HAND TOOLS. OTHER IDEAS ARE CERTAINLY WELCOME.

FOR THE MARCH SHOW WE HAD A SHOW COMMITTEE THAT COORDINATED THE ENTIRE EXHIBIT. THE LOGISTICS OF PLANNING THE EXHIBIT IS TOO MUCH FOR ONE PERSON TO HANDLE. AT THE AUGUST MEETING I WILL ASK FOR VOLUNTEERS TO PARTICIPATE ON THIS COMMITTEE. BAWA'S SUCCESSFUL PARTICIPATION IN THIS SHOW WILL DEPEND ON A WELL ORGANIZED EFFORT AND THE COMMITMENT OF THE MEMBERSHIP. CONTACT WITH THE SHOW ORGANIZATION HAS BEEN MADE AND THEY ARE WILLING TO ACCOMMODATE OUR NEEDS SO THAT WE HAVE A SUCCESSFUL SHOW. WE NEED TO DEVOTE IMMEDIATE ATTENTION TO THE PLANNING OF OUR EXHIBIT. ANY COMMITMENTS OF TIME AND PIECES ARE WELCOME. OF COURSE, THERE WILL BE NO DESIGN RESTRICTIONS ON PIECES DONATED TO THE EXHIBIT. PLEASE CONSIDER DONATING YOUR ENERGIES TO THIS SHOW AND HELP IT TO BE THE BEST EXHIBIT BAWA HAS EVER HAD. THANK YOU FOR YOUR TIME . WE'LL TALK AT THE AUGUST MEETING.

STEVEN MADDEN

- Tim Kennedy and Rob Katzenstein have volunteered to head the committee that will look into researching BAWA's obtaining Non-Profit status. If anyone else would like to help, please do not hesitate giving them a call. With such status, new avenues could open for BAWA.

- Elsewhere in the Newsletter is information on the Show at GALLERY 44 that Bob Newhall has been describing to us in the last several meetings. It's beginning to come together, so don't miss reading up on it.

Classifieds

Shop Space: Available September 1st. 800 sq. ft., second floor space, elevator access, secure building, no natural light, electrical included in \$400 per month. Call 547-8255. Emeryville location.

Shop Space: Live in shop space, 1400 sq. ft. plus loft. Good power, big door, bathroom and kitchen. \$975. Rob 652-0426. East Bay.

Dear Woodworkers,

It's always nice when the door of opportunity opens a crack. By the time you're through reading this letter, I hope that's the impression you're left with. My name is Jim Harrold. I am a long-time woodworker and the Managing Editor of WOOD magazine's new spin-off, WEEKEND WOODWORKING PROJECTS. (Just in case you're not familiar with either publication, I've enclosed complimentary copies of both.)

Before I state my business, I'd like to say a little about the publications in order to point out a few differences. I hope, however, that nobody reads this as a hard sell because that's not my mission.

Note that the publications come out in alternating months and that both are loaded down with a variety of high-quality woodworking projects. While WOOD also contains articles of more general interest to woodworkers, WEEKEND WOODWORKING PROJECTS contains only projects. In the latter publication, however, we try to make room for full-sized patterns which allow woodworkers to make an exact replica of the projects shown in each issue. Whereas WOOD often includes complex projects that may take several weeks to complete, WEEKEND WOODWORKING PROJECTS publishes projects that can be done in an evening or a weekend. As you can imagine, keeping both publications stocked with great designs presents a constant problem. That's where you come in.

It's no secret that some of the best creative woodworkers around the country belong to woodworking clubs like yours. To date, it's a resource we've not tapped for good project designs. But as of right now, I'd like to change that.

Let me tell you what we're looking for. We're interested in kitchen, bathroom, and home office accessories; furnishing accessories; clocks; one-of-a-kind project ideas; wall hangings; projects with a country or traditional theme; kid's toys and furniture; special storage items; and turned functional items.


If you or your fellow woodworkers are making projects that fit the above description, I'd be interested in looking at photos of the projects. I want to see only the very best! If it turns out that we see a project that we can use in either WOOD or WEEKEND WOODWORKING PROJECTS, we'll buy the idea for between \$100 and \$200 and publish it. We'll also buy the project from the originating woodworker and pay to have it shipped to us along with the woodworker's building notes. Keep in mind that the idea must be original, and within the skill-levels of beginning and intermediate woodworkers. Also, note that when we purchase a project idea, it is done on a non-exclusive basis. In other words, we're asking for the right to publish the idea. The original idea will remain yours, and you can still do anything you wish with the idea after it is published.

We'll respond to all submissions, and return whatever photos, plans, and other materials you mail in. Send your submissions to the following address:

Jim Harrold
Managing Editor
WEEKEND WOODWORKING PROJECTS
1716 Locust Street
Des Moines, IA 50336

This is an exciting turning point for us, and a chance for some of you more imaginative woodworkers to get the recognition you deserve. In the meantime, keep your saw blades turning, and we'll check the mailbox everyday for your good ideas.

Sincerely,



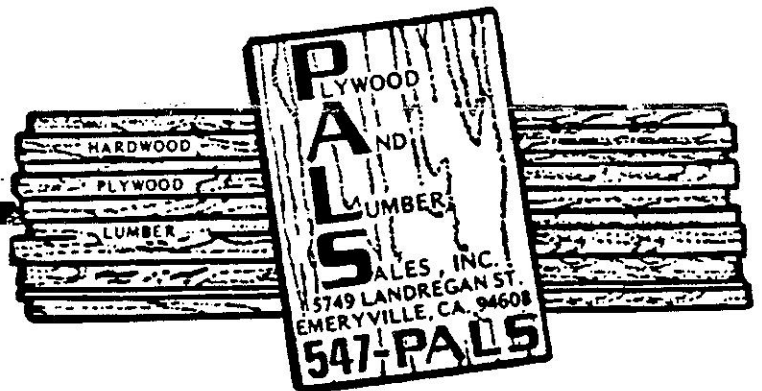
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COMPANY

There's a transformation going on in the Northwest logging country. A tree long considered an ugly duckling is finally becoming a swan!

Red alder, the Pacific coast's most abundant hardwood, has been around for at least 40 million years—often in too great of numbers. Timber producers even called it a weed because this fast-grower pops up in burned or logged out forest areas, sometimes menacing the growth of commercially important softwood seedlings.

Over time, though, foresters began to realize something special about red alder. It resists a wild-fire's consuming flames. Taking advantage of this, they planted red alder along logging roads for fire breaks to protect stands of conifers. Today, after loggers harvest the stands, they turn to the red alder for logs to supply a steadily developing market demand.

Red alder has gained respect as an absorbent pulp for paper towels, and as a tough pallet material. Even in woodworkers' eyes, red alder has emerged as an attractive, low-cost, easily worked, and durable stock.

Wood identification

All along its coastal range from Alaska to California, red alder (*Alnus rubra*) seldom grows alone. It typically occurs in groves along streams, rivers, and on slopes, where soil is moist and fertile. In perfect conditions, such as around Washington's Puget Sound, red alders

RED ALDER

The West Coast's weed tree goes to market



Red alder

reach a peak height of 130' and 36" maximum diameter.

You could easily mistake red alder for aspen or birch because of its smooth, very light gray bark with mottled markings often spotted by moss. The leaves appear similar, too, except red alder's are nearly twice as long and coated with short hairs on the underside. In the fall, the still-green leaves swirl to the ground.

Red alder's yellowish-white heartwood quickly

turns a reddish color when exposed to air. However, the brightness fades to a flesh shade during seasoning. The wood's straight, close grain has subtle figure.

Working properties

At 28 lbs. per cubic foot, dry red alder weighs about two-thirds less than red oak. A little harder than butternut and not quite as strong as mahogany, the wood works easily even with hand tools. It accepts nails and screws readily, and holds them well. The wood has a good reputation for gluing.

We recommend a sealer or shellac wash coat

before staining to avoid blotchiness. While red alder's grain may raise if you use a water-based stain, the wood sands easily to a smooth finish. All kinds of clear top coats adhere readily.

Uses in woodworking

Due to red alder's stability and good gluing properties, manufacturers often use it as plywood core stock. Because it requires little cleanup sanding, the wood has also become a favorite for factory-made, mass produced turnings. You'll find this wood being used on the West Coast for paneling, doors, millwork, unfinished furniture, and even waterbed frames.

At home, you can use red alder for practically any project calling for hardwood. It turns and carves easily, and is hard and strong enough for furniture and casework. Use it as a substitute for cherry, mahogany, and or walnut.

Cost and availability

Now that red alder has become appreciated as woodworking stock, and is light to ship, its availability has spread from the West Coast to the Midwest. Competition from woods such as poplar and willow make red alder less likely to be found in the East.

Red alder comes in five grades. Selects and better, the finest grade, costs less than \$2 per board foot. And, you can often find red alder boards up to 3" thick. ●

Illustration: Steve Schindler
Photograph: Bob Calmer

TAPER JIG

Ripping table legs or other project pieces at an angle can be frustrating and even dangerous work. However, with our taper jig, you'll be able to quickly set the precise angle and safely cut leg after leg, with the first identical to the last.

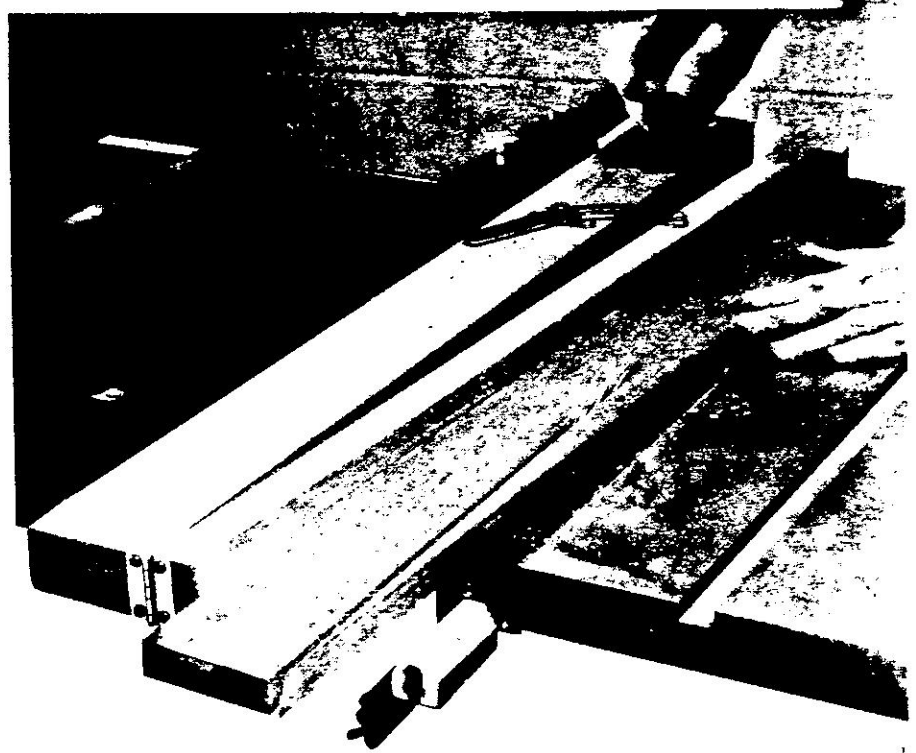
BUILDING THE JIG

1 Using 1½" maple stock, cut the jig body (A) to 3x30" and the jig arm (B) to 1¼x30".

2 Drill a ¼" hole centered from side to side through the jig arm, 1¼" from one end. Starting at the end opposite the hole you just drilled, rip the jig arm on center, stopping 2" from the hole (the hole simply prevents sawdust buildup). Use a band saw or handsaw to cut to the hole, to form the notch shown on the drawing.

3 Cut a piece of 1" walnut stock to 3¼x4½" for the handle (C). Drill a ½" hole 1½" deep in it where shown in the Handle Grid. Using the grid as a guide, cut the handle to shape. Sand a round-over on all but the bottom edges.

4 Drill a ½" hole 1" deep in the jig body for mounting the handle. Cut a ½" dowel 2⅝" long and glue it into the handle. Now, spread glue on the dowel and on the bottom side of the handle, and glue the handle to the jig body. Sand the jig



body, arm, and handle smooth, and apply the finish.

ADDING THE BRASS HARDWARE

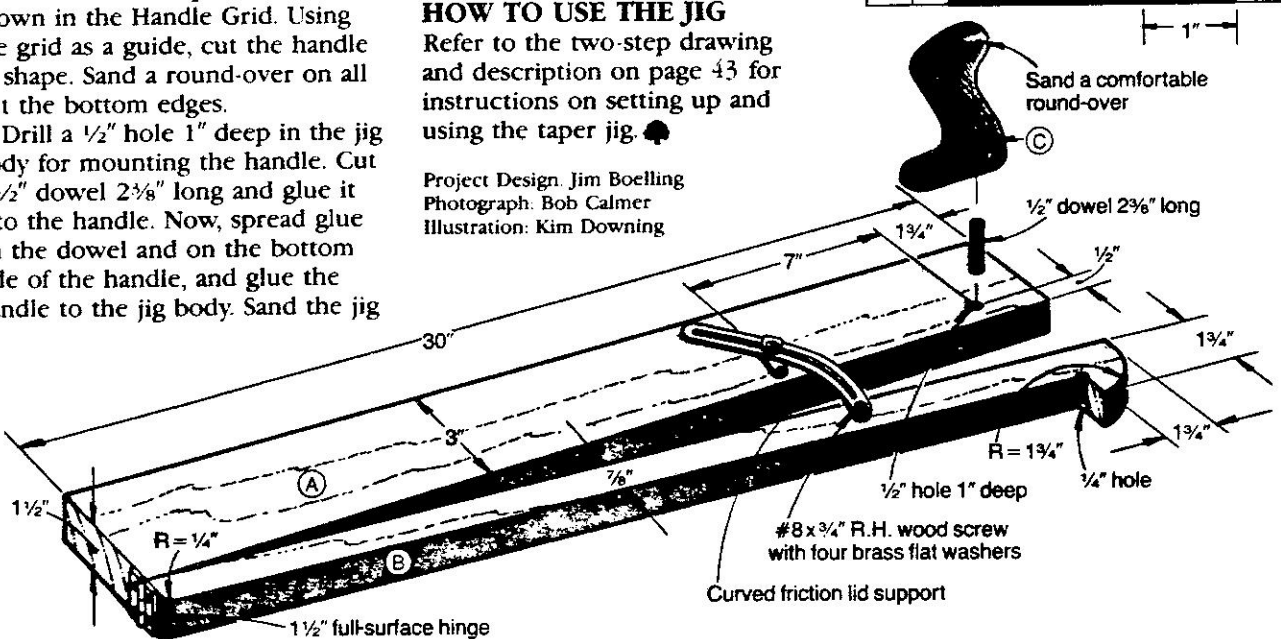
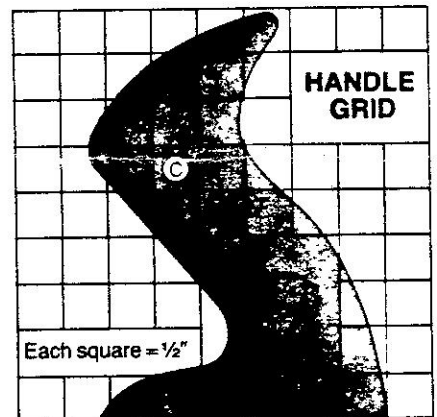
1 Clamp the jig arm to the jig body so that the front ends are flush. Position the hinge, mark the screw hole locations, drill pilot holes, and fasten the hinge to the jig arm and body.

2 Mark the screw hole locations, drill pilot holes, and attach the lid support to the jig arm and the body.

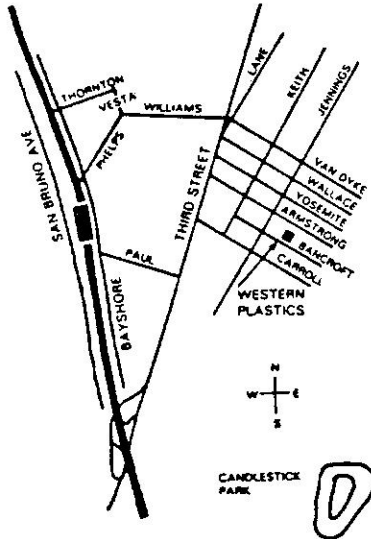
HOW TO USE THE JIG

Refer to the two-step drawing and description on page 43 for instructions on setting up and using the taper jig. ♣

Project Design: Jim Boelling
Photograph: Bob Calmer
Illustration: Kim Downing



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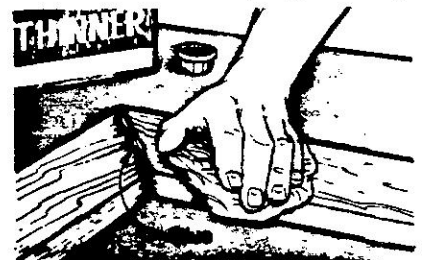
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CATCHING TELLTALE GLUE SPOTCHESES BEFORE THEY TATTLE

All too often, you don't notice streaks and splotches of glue film on your project until after you've started to apply the stain or finish. Then it's too late for an easy fix.

TIP: You can show up those little smears by wiping all joints and adjacent areas with mineral spirits or lacquer thinner. The glue smears will remain light-colored but the surrounding wood will darken when wetted.

— Frederick Schramm, Magalia, Calif.



BAWA & GALLERY 44 PRESENT: 'WORKS IN WOOD'

Nov 30th - Dec 24th 1988

ELIGIBILITY: BAWA Members, past and present, also guest lecturers

JURORS: AGNES BOURNE ASID, Furniture Designer, Interior Designer
GAIL SMITH Furniture maker and participant in East and West Coast furniture shows, Taught at CCAC for past 7 years
RIK TRINGALI Fine Artist and Gallery 44 Representative

CALENDAR: Sept 17, Sat Deadline for receiving entries. (note: they can be turned in during General Meeting Sept.15th)
Sept 26, Mon Notification of Juror's decision
Nov 28, Mon Deliver pieces to Gallery for final jury & set-up
Nov 28, Mon Pick up unaccepted work
Nov 30, Wed Show opens
Dec 1, Thur OPENING NIGHT 6-8 pm
Dec 24, Sat Show closes
Dec 28, Wed Pick up pieces

FORMAT: Submit slides, photos, drawings or models to Gallery 44 for jurying. We suggest you include photos of your other work if you submit drawing or model. Include self addressed stamped envelope for jury results along with a method for returning rejected entries.

ADDRESS: c/o "WORKS IN WOOD"
Gallery 44
4401 San Leandro Blvd
Oakland CA 94601

COMMITTEE: Please call if you have any questions
Chris Crawford 731 1083
Don Dupont 831 9754
Cynthia Huntington 822 1296
Margaret McDuffie 282 6339
Bob Newhall 532 0999
Tom Ruth 233 6832

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COMMENTS _____

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