

# BAY AREA WOODWORKERS ASSOCIATION

July 1988, Volume 7, Issue 7

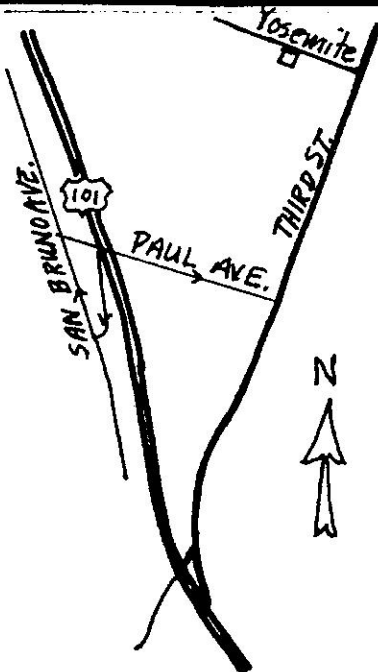
Box 421195, San Francisco, CA 94142

## Third Thursday Preview

The July general meeting will be held at 1775 Yosemite Ave., San Francisco. Social at 7pm, meeting beginning promptly at 7:30pm. The date is July 21st.

Our featured presenter this month will be long time BAWA member Don Dupont. Don is an accomplished woodworker, furniture designer-builder and cabinet maker whose award winning work has appeared in numerous shows around the country. We will see a slide show of Don's work and he will also bring one or more of his recent pieces to show us.

After the break, Peter Good, in a follow up of his presentation last month, will talk about procedures and techniques for installing doors without tears, anguish or taking all day to do it. We hope you'll join us.



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# Letters

## No conscience

With all the emphasis that one hears these days regarding safety in the woodshop, I think that there is one area which may have been neglected: safety around machines such as jointers, table and band saws etc., when they are OFF.

I am referring to performing routine maintenance such as waxing tables, lubricating mechanisms and general cleaning.

Normally, when performing cutting operations with these machines, I observe every safety procedure necessary to insure that I will walk away with my sight and fingers as intact

as nature intended.

To minimize the chance of an accident occurring, I make sure that guards are in place, push sticks are readily available and that safety glasses are on before activating the switch. I purposely leave a pair of safety glasses in the way on each machine so that I have to move them before using the tool.

Unfortunately, when the power is turned off, we may put our guard down and become somewhat careless around the same machines.

When I was waxing my jointer tables, I took what I thought was the proper precautions such as removing the plug

from the wall. You can imagine my surprise (and pain) when I sliced my finger open when my hand passed over the raised 6" jointer blade, which I forgot to lower.

We must be on the ball constantly when we are in our shops, as these machines truly have no "conscience."

Alan C. Sandler  
Garnersville, N.Y.

P.S. I have one complaint regarding Woodshop News and it concerns the areas that you report on. I live in Rockland, N.Y., and would enjoy articles and advertising from the New York area.

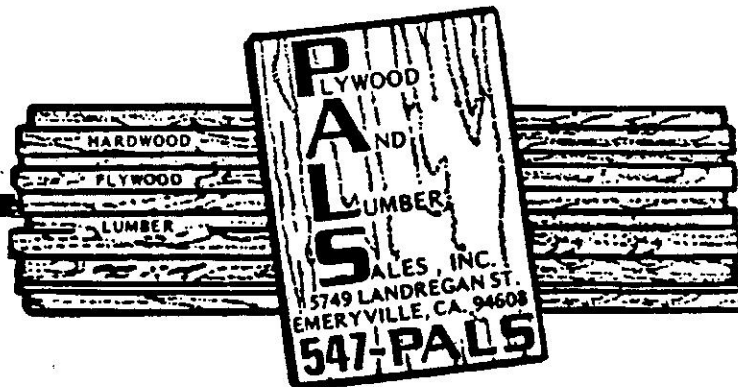
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## Highlights from Last Meeting

Steven Madden opened up the meeting with "old business", and one by one we hit on the many ongoing items including the social get-togethers planned, and the upcoming October's Woodworking Show. Then turning to "new business", the semi-annual elections were held (See "Flash" side-bar for more information).

June's presentation was done by our very own Doorman, Peter Good. Peter gave us an excellent presentation on door construction. He began by describing the three types of doors that he constructs, frame & panel, slab, and core. He stated that his experiences showed Honduras Mahogany as being a good wood, and Oak being not so good-- it looks mighty fine, but not the best for holding up to weather. He also described the three glues that he prefers to use, plastic resin, resocinal resin, and epoxy-- these being the best to combat the forces of weather, as they are the non-creeping type, locking the joints tight. Due to the weight that doors can attain, other glues like the polyvinyl category would lead to joint separation.

Peter gave us a look into the many problems he has encountered, the solutions he devised, and the complexities of door construction. He finished his talk with (pardon the pun)-- finishes. He stated that his favorites are clear, glossy Spar finish such as McCloskey's Man-of-War for the outside of doors, and Polyurethane for the insides.

After the discussion, Peter treated us to a slide show of his work over the past eighteen years as a "Doorman" (a maker of doors, rather than one who stands holding open doors). In his career as a doormaker, he has designed and built a variety of doors-- solid wood doors, some with stain-glass inserts, others with leaded-glass inserts, carved doors, multi-mix doors, and even a few that would probably fit into the Avant-Garde category. Overall, it was an enjoyable evening, and we thank Peter for the sharing his knowledge and giving us a look at his portfolio.

We also would like to thank Rob Katzenstein for allowing us the opportunity to use his shop for June's General meeting.

- Kevin Seger



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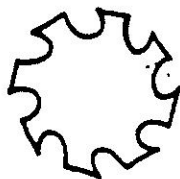
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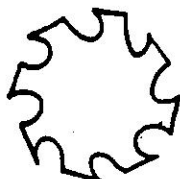
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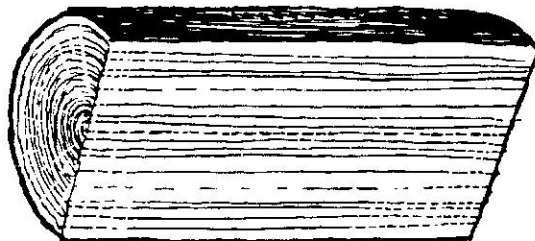


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\*\*\*\*\*

FLASH FLASH FLASH FLASH FLASH FLASH FLASH FLASH

\*\*\*\*\*

- The next Woodworking Show is up in San Francisco on the weekend of October 7 thru 10. During the last show down in San Jose, BAWA members put together a great display, and it goes without saying that we would like to continue the momentum by putting on one in San Francisco that is even better. So start thinking about the show now! We will need volunteers to man the booth, and we would also ask you all to consider bringing some of your projects to show off.
  
- Well, Steve has got his Golf Tournament all set now, and it is set for July 9th, with tee-off at 2PM sharp. He says it doesn't matter if you play the game or not-- he plans on just having one hell-of-a-good-time drinking beer and attempting to abuse those little ol' balls.
  
- Steve is also looking for folks to join him in attending some of the Oakland A's and San Francisco Giants baseball games. In order to get a good price on seats, he needs groups of 25 for the A's games and 30 for the Giants. First get together to be around the end of July.
  
- Elections (as they are known in the free world) were held at the June meeting-- some old faces had offered to hold the same positions, as it was voiced that it takes six months just to get comfortable and get a handle on the job. So, Norma has agreed to continue in her fine job as our Newsletter Editor. Steve Madden & Peter Good will also continue in co-chairing our Meetings. Dick Taylor will continue as Treasurer, however, Dave Sowa has come on board to help out Dick in keeping the books in order. Rob, Byron and Steve will be our hospitality folks, making sure we have food and drink for our meetings. And, last, I, Kevin Seger, was voluntarily elected as BAWA's new Reporter and Recording Secretary. (Good! When I write, I go on and on...it will allow Norma to get more involved
  
- 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.

## ASSOCIATIONS YOU SHOULD KNOW ABOUT

# THE SOCIETY OF WOOD CRAFTSMEN

We usually devote this space to a U.S. association that's been around a while. But this time we want to tell you about a promising group, formed in England in 1985, that already has 1,400 members from that country and North America.



### A professional heritage hobbyists can draw upon

Like a yearling colt from thoroughbred stock, the Society of Wood Craftsmen hasn't yet made a big name for itself, but you can trust the heritage. It evolved from the Guild of Master Craftsmen, a group of professional woodworkers in the United Kingdom and the Guild of Master Craftsmen International.

Explains the Society's director, Alan E. Phillips: "The two professional guilds, with over 2,500 members, were beleaguered with queries and requests from hobbyists. Not anxious to recruit amateur members, the guilds suggested a new organization, and the Society was born."

Thanks to the link with the two professional organizations, Society members can share in the woodworking knowledge and experience of professionals—without furnishing credentials of expertise.

### Woodworking with an Old-World view

Why would U.S. woodworkers want to join an association in England? "Contact with Old World craftsmen, the exposure to a different view of woodworking, and our resources and publications," answers Phillips.

Society activity centers in a Georgian-style building in Lewes, East Sussex, less than an hour's drive south of London. It houses a library, information service, antique woodworking tools, and exhibitions of members' work. Resident experts are on hand to answer questions.

A primary membership benefit comes from the Society's publishing company, offering a wealth of woodworking publications (many of which normally are available only in England) at an attractive 40 percent discount. Even with \$3 Trans-Atlantic postage per book, you still save. *Woodworking Crafts Magazine*, a well-illustrated quarterly of techniques and projects with both metric and standard U.S. measurements, costs members \$14 a year, plus \$3 postage (non-members pay \$20 annually). There's also a free newsletter, a discount tool catalog, and course offerings.

Annual membership, plus a one-time initiation fee, totals \$30. For more information, write: *The Secretary, The Society of Wood Craftsmen, Dept. W, 166 High St., Lewes, East Sussex, BN7 1YE, England (postage for a ½-ounce letter will cost you 44 cents).* ♣



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AT THIS PRINTING 3 (THREE) GROUPS ARE CONFIRMED SO THERE IS TIME  
TO GET IN. A GROUP FROM BOTH PALS AND WHITE BROTHERS HAVE  
EXPRESSED INTEREST BUT HAVE YET TO COMMIT THOUGH I FEEL STRONGLY  
THAT THEY WILL. THAT LEAVES ONE FOURSOME TO FILL.

RULES-----SPECIAL CIRCUMSTANCE RULES WILL BE DISTRIBUTED AT THE TIME OF  
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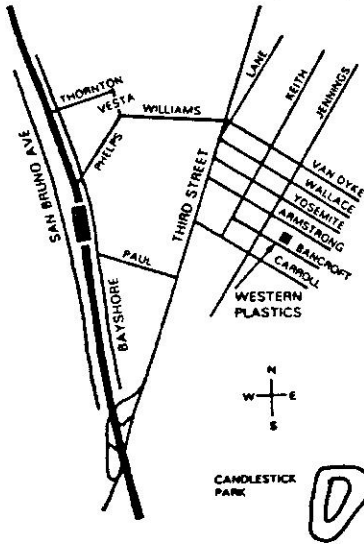
CONFIRMATION FOR PLAY CAN BE MADE BY CALLING THE TOURNAMENT DIRECTOR  
STEVEN MADDEN AT 415-654-3332. THIS IS SHAPING UP TO BE ONE HELL OF A  
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In woodworking, as in many craft businesses, poverty is often the result of a game that is played by the woodworker and the customer. The rules of the game are simple – the customer shops around and hires the hungriest woodworker. All the woodworkers cut their prices in an attempt to be the hungriest to get the work, but at such a small profit that it insures that they will stay hungry. Playing the same old game may keep your financial head above water, but it may not provide anything for your future. If you're self-employed, paying for your future is your own responsibility, and it may be a good idea to start now.

Let's talk about planning and paying for retirement, the kid's education, illness and dying. Now, I know you don't want to talk about these things, but we're going to talk about them anyway. If you've al-

*As the owner of Grand Openings in Oakland, California, Peter Good manufactures doors. He also gives seminars at national woodworking shows on the business aspects of running a small shop.*

ready made full provision for all these things, congratulations for your foresight and planning. You may stop here and turn the page. The rest of you keep reading.

To start off with, let's add up a few numbers and get an idea of what kind of money we're talking about. The assumptions for this discussion will be that you're self-employed, married, have 2 kids, would like to retire at 65, and (please excuse my bluntness) will die at 85.

For the kid's education, we'll make it easy. Let's say they both go to a state-supported four-year college. That's going to run you at least \$6,000 per year, per kid, for tuition or fees, books, room, and board. Total bill for 2 kids: \$48,000. How about illness after you retire? The kids are on their own, and it's just you and your spouse. If you have a pretty complete health insurance plan for 2 people, it will probably run around \$200 per month. Over the 20 years of your retirement that will come to a total of, you guessed it, another \$48,000. How about dying? Well, that will vary depending on where you decide to do it and in what style you'd like to be laid to rest. Let's say it will run you ten grand. So far, we're up to a total of \$106,000 and we haven't even touched the subject of living expenses (other than medical) during retirement. You may say, "I'm not going to retire. I'm going to work until I drop, even if it's just to avoid boredom!" Guess again. Things change and you may find after awhile that you *have* to retire because you are no longer able, for whatever reason, to continue working. You may develop physical disabilities or substance allergies that restrict or force you to stop working.

For the purpose of figuring retirement income needs, let's say that you and your spouse need a minimum of \$40,000 per year to cover food, clothing, rent or mortgage, car or transportation expenses, housekeeping expenses, modest entertainment, utilities and services, taxes, insurance, and a bit of travel. That comes to a whopping \$800,000 over 20 years. So, altogether, we're now up to a total of \$906,000 worth of unpleasant costs that you may not have thought of. True, social security *may* pay for some of this, but how much? Given the current state of the so-

cial security system, maybe you shouldn't count on it.

Now, let's say that you're 45 years old. That means you have 20 years before you retire to get this \$906,000. I'll save you the trouble of figuring it out. It comes to \$45,300 per year that you have to start making *now*, for the future. If you're only 35 years old, it's \$30,200 per year. If you're 25, it's \$22,650. And if you're 55 years old, you're in trouble; it's \$90,600 per year you have to come up with, over and above whatever your current living expenses are. Gloomy, isn't it?

There is no easy solution to all of this unless you happen to win a lottery or come into a healthy inheritance. Otherwise, it will take some financial planning, most of which I can't help you with. One thing that *will* help ease the burden is to understand that it's essential to figure these future costs into the prices you're charging today. Every job you do should include its fair share of financial compensation to pay for your personal future costs.

It's necessary for each woodworker to insure that his or her level of quality and service are high, then resolve to charge realistically higher prices and avoid being in the position of the hungriest woodworker. The woodworker has chosen to be self-employed in a field which is either labor-intensive on a small-scale, individualized level, or very competitive with high overhead on a larger scale, production level. On the production level, everybody tries to copy everybody else and each ends up with a share of the pie. The business that gets a larger share of the pie is the one that is able to develop sufficiently different techniques or cater to a sufficiently different market to pull ahead of the competitors. In a small-scale, individualized operation, the trick is to develop a level of quality and service that is high enough to command a higher price.

In either large or small-scale operations, it's important to take some time to isolate the problems and formulate a plan, with a timetable, to transform the business into one that will produce not only enough income to take care of current operating costs plus profit, but also methodically pay for your future. **PW**

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(New York, New York, 23 May, 1988 --) Sam Maloof, the internationally renowned woodworker from Alta Loma, California, will receive the American Craft Council Gold Medal at a ceremony June 13 at the San Diego Museum of Art. The award is in recognition of Maloof's outstanding artistic and technical achievements as a furniture maker over four decades.

The council will also present five Awards of Distinction and name 22 individuals to its College of Fellows. The awards ceremony, an annual event, will take place this year in San Diego to coincide with the national meeting of the council's board of trustees. Robert O. Peterson, Christopher D. Sickels and David C. Copley, San Diego area residents and trustees of the council, will be hosts to the board.

A self taught woodworker, Maloof was born in Chino, California, in 1916, and began his career as a furniture designer and maker in 1948. Since 1955, he has maintained a workshop in Alta Loma, California, where he lives with his wife of 40 years, Alfreda. His work has been exhibited and collected by such institutions as the Vatican Museum in Rome, the Smithsonian Institution's Renwick Gallery in Washington,

DC, the Museum of Fine Arts, Boston, and the American Craft Museum in New York City. He has received numerous honors and awards, including the Gold Key, National Home Furnishings League, Southern California Chapter, 1962; Outstanding Excellence of Craftsmanship, American Institute of Architects, Pasadena Chapter, 1967; Craftsman Apprentice Program Grant (first recipient), Louis Comfort Tiffany Foundation, 1969; Craftsmanship in Allied Arts, American Institute of Architects, Inland Chapter, 1972; Fellow, American Craft Council, 1975; National Endowment for the Arts Visual Artists Fellowship, 1984; John D. and Catherine MacArthur Foundation Fellowship, 1985. He is currently a trustee of the American Craft Council.

Awards of Distinction will be presented to:

JOHN HAUBERG, Seattle, Washington, for his personal commitment, leadership and patronage of the arts.

ROSE SLIVKA, New York City, for her critical and insightful writing in the crafts.

NEW YORK STATE COLLEGE OF CERAMICS AT ALFRED UNIVERSITY, Alfred, New York, for its continued commitment to quality education.

"THE ART THAT IS LIFE": THE ARTS & CRAFTS MOVEMENT IN AMERICA, 1875-1920, by Wendy Kaplan, published by the Museum of Fine Arts, Boston, for its comprehensive research and documentation of an important period in the history of the visual arts.

THE CRAFTS REPORT, Seattle, Washington, for providing essential information to the working craftsman.

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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

MULTIPLE SUBMISSIONS ENCOURAGED. JURY SELECTIONS WILL FAVOR THE AVANT-GARDE.

ENTRY FORM: \*\*\*\*\*

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

PHONE- DAY \_\_\_\_\_ EVE \_\_\_\_\_

PIECE TITLE \_\_\_\_\_

COMMENTS \_\_\_\_\_

XEROX FORM TO SUBMIT WITH EACH PIECE \$15 Entry Fee/Person BAWA Membership \$30/Year

Dues are \$30 per year payable in January, \$22.50 payable April -June,  
\$15.00 payable July-September, \$7.50 payable Oct.-December.