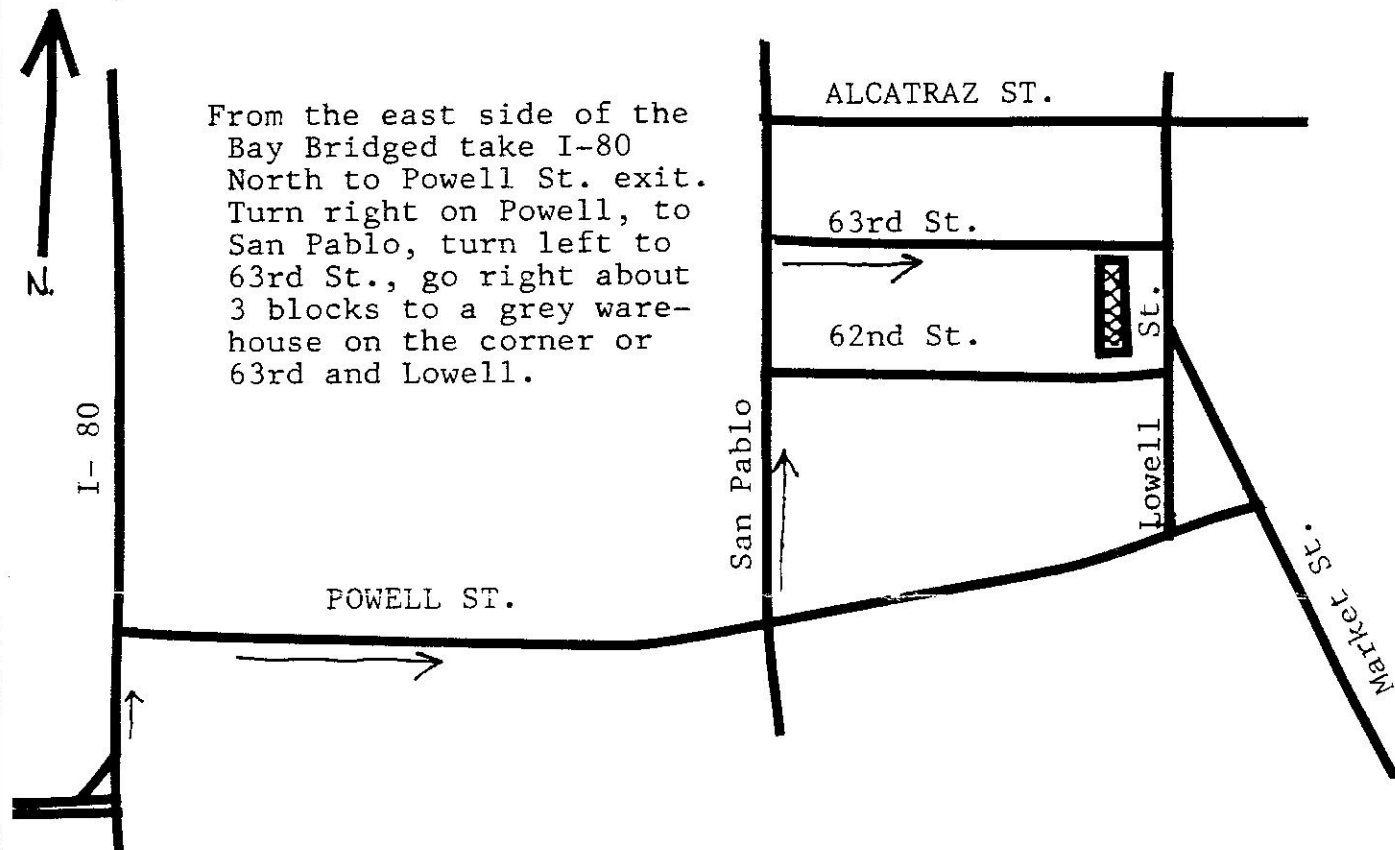


BAY AREA WOODWORKERS ASSOCIATION

June 1988, Volume 7, Issue 6

Box 421195, San Francisco, CA 94142



Third Thursday Preview

The June meeting will be held on June 9, 1988. Please note that this is a week earlier than usual. The meeting will be held at Rob Katzenstein's shop, 957 63rd St., Oakland, space F. Consult the map for directions. If you need more information, call Rob at 652-0426. This is in the same building as Steve Madden's shop, for those of you who remember how to get there. Social at 7pm, meeting at 7:30.

This is our semiannual election meeting and we'll be voting for officers. The featured presentation will be by BAWA member Peter Good, who will treat us to a slide illustrated journey into the realm of entry doors. The presentation will include a rundown on the design considerations and construction techniques for several types of doors and a look at some special treatments such as carving, metal facings and unusual glass applications. We'll get a look at a number of doors that Peter has done and also some ancient ones (and a few not so ancient) from England, France and Spain. So, bring all your door questions to what promises to be a very interesting and informative evening.

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From the Editor

The elections are being held in June and I have agreed to remain as editor of the newsletter for another 6 months as it takes about that long to learn the job and make improvements, but come December I will be stepping aside and giving someone else the opportunity to contribute to BAWA. I would very much like to have additional staff for the coming 6 months, so this a request for some more of our members to come forward and help. I need more articles, book reviews, shop hints, drawings of shop jigs, etc. for the newsletter.

Classifieds

FOR SALE: Bostich (t-30) Pin Nailer, \$100, Call Terrie, 415-763-3393

FOR SALE: Very large, old, heavy, DOOR PRESS; will hold doors up to 5'x 9'. \$500 call 530-3198.

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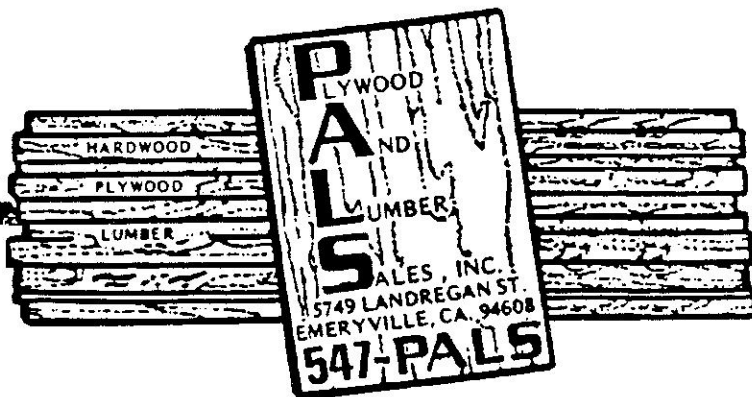
SEEKING EMPLOYMENT: Woodworker, cabinetmaker, wants to relocate to the Southwestern U.S. from Ontario, Canada. Complete resume' available. Call 415-537-4096. or write directly to John O'Bright 219 Dundas St. , Thamesford, Ontario, Canada, NOM 2M0.

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Highlights from Last Meeting

May's general meeting was held at BUCHNER DESIGN STUDIO, and hosted by owner and fellow BAWA member Lewis Buchner. He, and one of his employees, Gary Delnevo, gave us a very interesting presentation encompassing the type of work that they do, including the preparation and fabrication of the veneers that are utilized in their projects. Lewis gave us all a look into the history of their early days--successes and failures-- at attempting to fabricate their own veneer panels, as a means of being reliable to their customers and staying competitive. It apparently was a long haul, but they now have the ability to cut, stitch and press veneers utilizing modern, professional equipment. Of course, we also learned that sometimes plain, ol' ingenuity can win out, such as Gary's concoction of utilizing pizza cutters as rollers between machines!

We also had the opportunity of touring the shop and seeing some of the pieces that are works-in-progress, including numerous cabinets, beautiful conference tables with inlaid marble, and reception area counters. Lewis made note that they employed an excellent "finishing" person, implying that the person was well worth his salary. (As we all know, all the work that we put into a piece can end up looking like not much of anything, if the finish is just not so!)

Later in the evening, Lewis gave us a presentation on the business of "Estimating". The discussion centered around the topic as it relates to ones business and what one needs to consider in an estimate if one is to stay in business. (I believe he quoted a figure that 80% of new businesses fail within the first five years!) As we were to learn, estimating cost so as to determine the price to quote a customer involves more than materials and construction time. Overhead, including administrative expenses, advertising, bookkeeping, tool replacement, and shop expense were some of the more obvious, yet sometimes overlooked expenses that need to be considered. Yet, some costs that were not so obvious, and often overlooked, were items such as an the owner's wages (which he dubbed the CEO), pay-off of long-term debt, return-on-investment, and most importantly--profit. If anything, he did emphasize profit. It was his contention that profit was not only a necessity for the growth of ones business, but a right. He reiterated on several occassions that a business with several employees, or even as a one-man shop, we all deserve a profit!

The evening came to a close with a practice situation where all were given the opportunity to estimate a hypothetical job-- a table. Amazing how many estimates there were... as many as members in attendance! There was no correct answer, but the insight was invaluable.

-Kevin Seger



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BAWA SOCIAL EVENTS: ATTENTION BASEBALL and/or GOLF FANS

Details for baseball tailgates and the BAWA golf tournament will be finalized at the JUNE 9 meeting. A choice of dates for ballgames and the location for the the golf tournament will be decided by attending members. I'm looking forward to a healthy turnout for these "BAWA SUPER SOCIAL GALA EVENTS". See you at the June meeting!

Steve Madden, events coordinator

ELECTIONS!

It's election time again. How time flies. If you have an interest in holding an office in this very special and valuable organization, come to the meeting and speak up. If you are not interested in holding office, just come and vote. Whatever you do or don't do, SHOW UP AND VOTE!

Steve Madden, Co-Chairman

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Avoiding Mistakes in Setting Price

“You don’t need to be a mathematics professor to calculate your price.”

“In calculating markup,” Blau noted, “there is a basic principle that you should lock inside your memory forever: the overhead and the profit percentages are percentages of the *selling price*, not the direct cost or purchase price.”

According to Blau, the most common mistake made by contractors and dealers is to calculate overhead and profit as a percentage of *direct cost*, and then to add those numbers to the direct cost to come up with a selling price. The result, he noted, is a selling price that is too low. Blau maintains that dealers must determine a selling price *before* they know what their overhead and profit will be.

Assessing overhead

Blau feels that there is some confusion over exactly what “overhead” is. He defines overhead as all business expenses that cannot be accurately pegged to one particular job or charged to a specific customer—and cites utility bills, payroll, tools, equipment, advertising, liability and health insurance costs as part of this category.

Blau discourages going to competitors, finding out what they charge for overhead, and then applying the same percentage. He explained the method’s futility on two counts: “First, your friendly competitor might be a good guy, but he might not understand the principles of simple markup. Second, your overhead expenses might be quite a bit more than his.”

When a dealer has correctly assessed his or her overhead, the chances for arriving at the right selling price will improve. According to Blau, the next step is to assign the overhead cost as 15% of the selling price, and the net profit cost as 10%. Added together, these items should represent 25% of the selling price, which is calculated at 100%. By subtracting 25% from the 100%, Blau said, the result is 75%, which represents the amount in direct costs that are known. In reality, the direct cost of a job will always be known, at least in the form of an estimate, he added.

By constructing a simple algebraic formula

using proportional ratios, Blau explained, dealers can determine the correct selling price for a job. In an example in which \$1,000 was assigned as the value of direct costs, Blau calculated the selling price using this equation:

$$\frac{.75}{1,000} = \frac{1.00}{X}$$

The unknown selling price is represented by the “X,” noted Blau.

“If we recall our high school algebra, we know to first multiply the diagonals. To find the value of ‘X’ we must divide 1,000 by .75, which gives us \$1,333.33. That is the correct selling price,” he concluded.

To find the correct amount of overhead and profit, Blau commented, dealers should multiply the overhead and net profit percentages of the selling price. So, \$1,333.33 x .15, or \$199.995, rounded off to \$200 in overhead cost, noted, while 10% net profit is \$1,333.33 x .10 or \$133.33.

Blau urged that the calculations be done carefully. “To come up with a selling price where costs and desired profit are known, you must *divide*, not multiply, by a decimal representing some fraction of 1.00. When you divide by a fractional decimal, the result will always be higher than the base number; when you multiply it will always be less than the base number,” he explained.

Guessing or miscalculating a selling price will hurt the contractor in the long run, Blau stressed. For example, if you charge \$1,250 as a selling price, instead of the correct \$1,333 for the sample problem, the unfortunate result is that for every \$1,000 of direct cost, the contractor shortchanges himself \$83, Blau warned.

“Instead of a net profit of \$133, he ends up retaining only \$50,” he observed. “Instead of the net profit target of 10%, he realizes only 3.8%—although he *thinks* he is making 10%.”

If that process were to continue job after job for an entire fiscal year, Blau noted that there would be “a big surprise” when an accountant reveals the bottom line. As for the contractor, he would be totally bewildered as to how that had happened, Blau noted.

According to Blau, charging the correct selling price is matter of “basic arithmetic.

“You don’t need to be a mathematics professor to do these calculations,” he pointed out. “Even if you transpose a couple of numbers, you can catch it by using simple common sense.” ■

—Linda Longo

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TRENDSPOTTER

Crafts become mixed bag in hi-tech world

Fine craftsmen make glass, ceramic, metal, textile and wood objects that combine artistry with functional value. Bill Keyser, woodworker and chairman of the School for American Craftsmen at Rochester (N.Y.) Institute of Technology, says we'll see more of that look in furnishings and architecture.

"As the world becomes more high-tech, we are going to want to surround ourselves with sensual things — objects with the feel of the maker in them.


"Fine crafts will surge in architecture. Sleek steel and glass buildings have become boring. We want warmth and ornamentation, and craftsmen can add it in doors, benches, stained glass or church altars.

"The line between artist and craftsman will continue to blur. Mark Peiser of North Carolina uses craft techniques to make geometric forms with romantic images inside. Craft glasswork is becoming more abstract.

"Classical styles are coming back. Rick Wrigley of Holyoke, Mass., made a conference table for HBO headquarters in New York. It is oval, inlaid with woods, metal and marble in a pattern that conjures up 17th- and 18th-century marquetry.

"Another trend combines materials like gold with rubber or steel with fabric. Wendy Maryama and Gail Fredell-Smith in Oakland, Calif., make expressive tables and chairs mixing stone, glass and wood with painted surfaces."

— Lawrence Sambo



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From the Chair

When I accepted the responsibility of chairing BAWA with Peter Good I had hoped it would prove to be less of a challenge than it has. I had expectations higher than have been achieved. I have realized that getting the membership of BAWA to participate in any group function is nearly impossible. To those who do participate and get involved I thank you and ask that continue to be an active part of BAWA. For those of you who don't participate I have just one question. Why the would you be a member of an organization and choose not to participate? That concept baffles me. I don't claim to be the typical BAWA member but I do have a one man business, work 70hrs a week, I am married, I work to promote my growing business and I still find time to attend every BAWA function that comes along. OH! I forget to mention that I also help run this organization.

I 'am very proud to be associated with my friends in BAWA and will maintain my association with this group for as long as it exists. You see, I find BAWA to be an invaluable to me as a businessman and a woodworker and I will always work to give back what BAWA has given to me, friendship and support. For those of you that feel the same way, let's stick together and keep BAWA alive an well for the future. To those of you who can't find the time, all I have to say is WHY?

See you at the next metting. Don't forget to vote.

Steven W. Madden. Co/chair

BUYMANSHIP^P BASICS

ROUTER BIT VOCABULARY

Arbor: The part of the bit inserted into the router collet. On an assembled bit, the lower part of the arbor also holds the cutter and pilot tip. It may also be called the *shank*.

Assembled bit: A bit made up of several pieces. The arbor usually accommodates interchangeable cutters and pilot tips; also called an *interchangeable arbor*.

Carbide tip: A tungsten carbide alloy brazed to a router bit's cutting edge to increase bit life.

Cutting face: The cutting part of the bit, which can be either straight or angular (up-shear).

Flute: The opening in front of the cutting edge of a bit that provides clearance for the wood chips. Bits may have one or more flutes, and they may be straight, angular, or spiral. Flutes are also referred to

as chip pockets or gullets.

Hook angle: The angle of the cutting face in reference to the center line of the bit. Hook angle affects feed rate and bit control.

Pilot tip: The noncutting portion

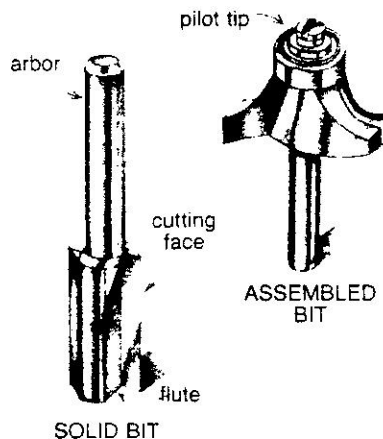
of a bit that limits the cut and guides the path of the bit by rubbing on the edge of the work. A pilot tip may be a ball bearing or a solid piece of steel.

Radial relief: The clearance angle behind the cutting edge on the periphery of the bit that keeps the bit from rubbing on the work.

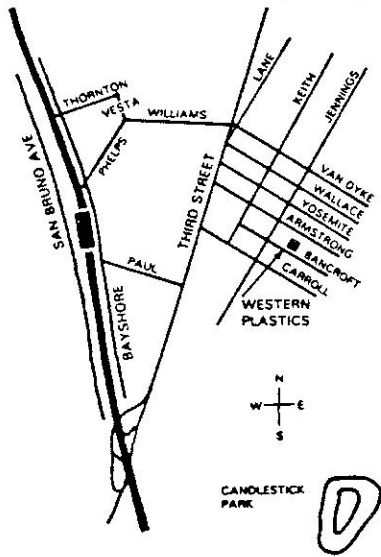
Solid bit: A bit machined out of a single piece of tool steel. In some cases, a ball bearing pilot tip is fastened to it. Solid, or one-piece, bits usually have closer machining tolerance than assembled bits.

Stagger tooth bit: A bit on which the cutting edges do not extend the complete length of the flute.

Up-shear: Another term for the inclined cutting face on a bit. The angle of the cutting face shears the chip in an upward fashion. ♣



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BAWA SHOW

A committee has been formed and preliminary work is now underway to produce the first independent BAWA sponsored show, tentatively scheduled for December, 1988. The show would be held at Gallery 44 in Oakland. Details of this show are still being worked out, however, it is necessary for us to put together a proposal, including slides of pieces which might be submitted, to present to the gallery. Based on this proposal, the gallery will determine whether or not to accept us. We must present this proposal to Gallery 44 by June 1, 1988. It is important for all members who might be interested in displaying work in this show bring slides of their work to the MAY MEETING on May 19th. The slides only need to be representative, not necessarily the actual items to be shown. Actual pieces for the show may be produced at a later time. The show committee will handle the writing of the proposal and the application to Gallery 44. If you're interested in participating in this show, please act now by getting some slides together and bringing them to the meeting.

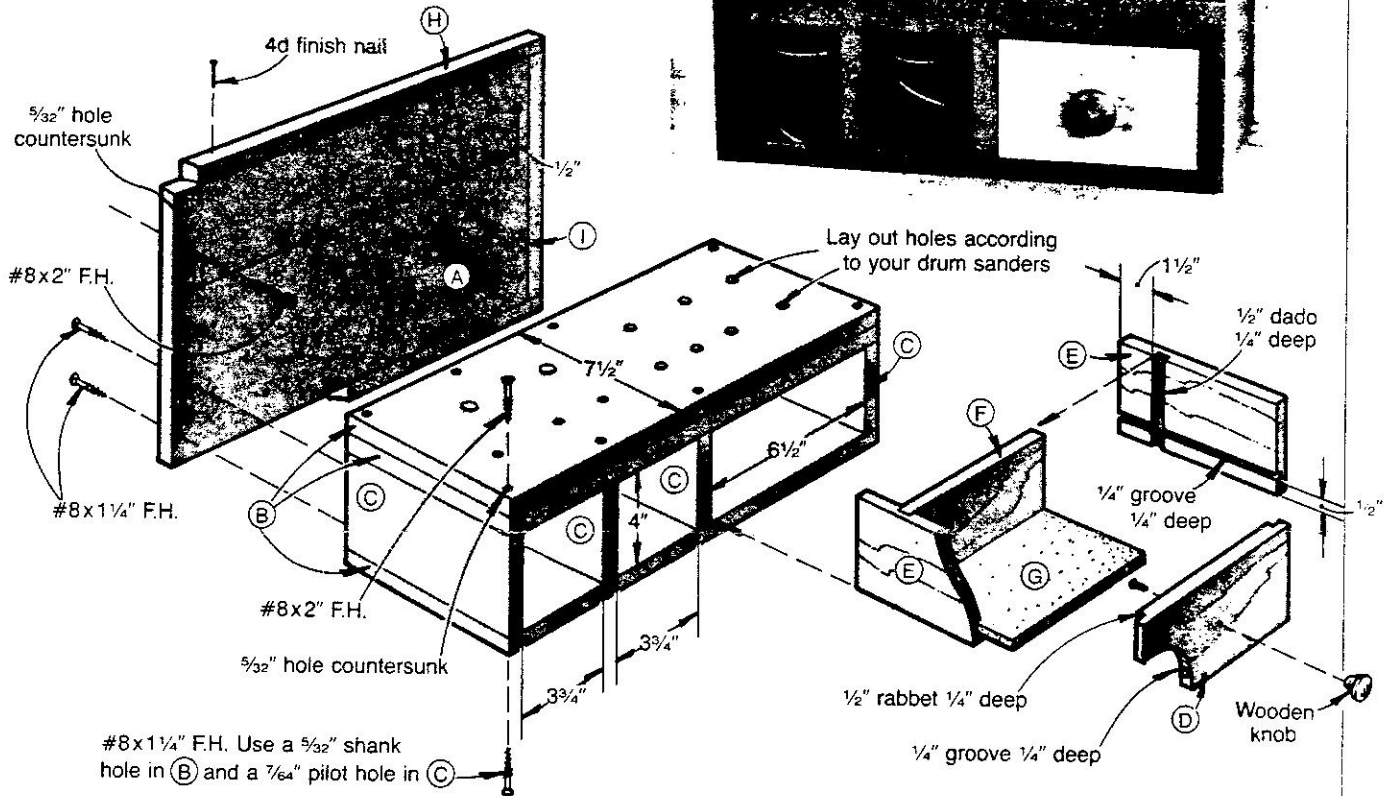
In addition, we are interested in producing other BAWA shows in the future. To let us know what interests you, please fill out the following questionnaire and bring it to a meeting or mail it to the BAWA address.

Peter Good

1. If you would participate in a show, how many entries would you like to submit? one _____ two _____ three _____ more _____
2. Whether showing or not, do you have skills in the following areas and would be willing to contribute. photography _____ graphics _____ press releases _____ advertising _____ other _____ what? _____
3. Would you be willing to help organize or set up the show? _____
4. What would you be likely to enter? furniture _____ cabinetry _____ small objects _____ other _____
5. Would your work be for sale? _____
6. How much space would you need? 10 sq. ft. _____ 10-20 sq. ft. _____ 20-30 sq. ft. _____ more (specify) _____
7. Would you like to see the show juried? _____
If so, by whom? _____
8. How much would be willing to pay to participate? up to \$25. _____ \$25. to \$50. _____ \$50. to \$100. _____ \$100. to \$150. _____ more _____
9. During what month would you like to see a show held? _____
10. How long would you like to see a show last? one weekend _____ two weekends _____ one week _____ more _____
11. Where would you like to see a show held? S.F. _____ East Bay _____ South Bay/Peninsula _____ Marin _____ Contra Costa _____ other _____
12. Any other suggestions? _____

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Bill of Materials

Part	Finished Size			Material	Qty.
	T	W	L		
A	3/4"	11"	17"	particle-board	1
B	3/4"	7 1/2"	17"	particle-board	3
C	3/4"	4"	7 1/2"	particle-board	4
D	1/2"	3 15/16"	6 7/16"	pine	1
E	1/2"	3 15/16"	7 1/4"	pine	2
F	1/2"	3 3/16"	5 15/16"	pine	1
G	1/4"	5 15/16"	7 1/4"	hardboard	1
H	3/4"	3/4"	18 1/2"	pine	2
I	3/4"	3/4"	11"	pine	2

Supplies: #8x1 1/4" flathead wood screws, #8x2" flathead wood screws, wooden knob, 4d finish nails, masking tape, paint

- 1 Cut the back (A), storage box tops and bottom (B), and dividers (C) to size. Laminate the two top pieces. Lay out and drill 1"-deep holes in the top to house the shafts of your drum sanders.
- 2 Glue and clamp the storage box together. Drill shank and pilot holes, and drive the screws.
- 3 Cut the drawer front (D), sides (E), back (F), and bottom (G) to size. Cut or rout a 1/4" groove 1/4" deep 1/2" from the bottom in the drawer front and sides. Cut a 1/2" dado 1/4" deep 1 1/2" from the back edge of each side. Finally, cut a 1/2" rabbet 1/4" deep along both ends of the front piece.
- 4 Glue and clamp the drawer together, checking for square. Drill

a hole through the drawer front and attach a knob.

5 Cut trim pieces (H, I) to size; glue and nail them to the back (A).

6 Glue and clamp the storage box to the back piece. Drill shank and pilot holes from the back side of the back piece into the back of the box, and screw the back to the box.

7 Mask off the trim pieces and paint the storage box and back. Remove the masking tape and apply a clear finish to the trim and drawer.

8 Drill mounting holes through the back piece, and fasten the holder to your shop wall. 📌

Project Design: Bill Lovelace
Photograph: Bob Calmer
Illustration: Kim Downing, Bill Zaun

The tree with the coffee taste.

By Jo-Ann Kaiser

Although the taste is reportedly nothing like coffees on today's market, Kentucky coffeetree was named by pioneers who brewed the roasted seeds into a drink.

Also known as Kentucky or American coffeebean, *Gymnocladus dioica*, the tree grows in the central United States and the Appalachian regions, from western New York to South Dakota and Oklahoma and south to Tennessee. Regional names for this wood include: chicot or dead tree, coffee nut, Kentucky mahogany, mahogany bean, knicker tree and stump tree.

In his book "Discover American Trees," Rutherford Platt calls it an "eccentric tree" because it is bare until late spring and is the first to lose its leaves. "Translation of its scientific name 'Gymnocladus' describes it well: The first part means naked as in gymnasium where you strip for exercise and 'cladus' means branch." Platt's research shows that the early settlers who discovered how to make coffee from the tree's fruit thought it would make them rich, but imported coffee "won out."

Larry Frye, executive director of the Fine Hardwoods/American Walnut Assn., said Kentucky coffeetree makes much better furniture than it does coffee. According to Frye, Kentucky coffeetree is a well-kept secret. "To put it simply, it has never become well known," he said.

Frye said that despite its infrequent use — "it is rarely manufactured, because of the slight demand" — the wood is an attractive North American fine hardwood species. "It is a handsome wood that polishes well and finishes to a high luster. It has a grain pattern similar to some accepted furniture woods like ash and red elm and it produces an attractive veneer for wall paneling and furniture," said Frye. The wood is a rich light brown with a red heartwood. The sapwood is thinner and lighter in color.

Frye added that due to its limited demand, it has remained insignificant as a commercial wood. "It is often sold in combination with miscellaneous hardwoods."

In addition to furniture, common uses include cabinetry, veneer and construction material, with prices ranging from average to high, Frye said. It is a strong durable wood, making it a good choice for fence posts and railroad ties.

Background and characteristics

Other names for Kentucky coffeetree exist. Its Greek name *diocius*, meaning separate houses, refers to the fact that male



and female flowers occur on separate or so-called "male and female" trees. French Canadians call the tree *chicot*, meaning dead tree, because its leaves are late in blooming and die early. It is also known in some U.S. areas as stump tree because of its bare looks for most of the year.

Characteristics of the wood that affect its usage include a strong, coarse grain. It is a heavy wood, with an average air-dry weight of 43 pounds per cubic foot, has a porous texture and is considered durable.

Most coffeetrees are between 40 and 80 feet high with 2- to 3-foot diameters and boles of 50 to 75 feet in the forest. Coffeetrees thrive on dry soil and can live an average of 100 years.

Bill Creason has been lobbying the legislature to designate coffeetree as Kentucky's state tree.

Jim Martin, president of Marwood Inc., said his company handles some 60 to 70 different species. Some species fall into the "oddball" category; Kentucky coffeetree is one of them. He said he has seen some very dramatic architectural uses of the wood; the Kentucky Center for the Arts in Louisville has a "beautiful installation of coffeetree." Martin said coffeetree reminds him of oak, only coffeetree is not as light.

Dusty DeStefano, owner of Queen's Veneers, gets occasional requests for coffeetree and adds that getting trees big enough has been a problem. "It is not a rare wood, but there is not that much around. You

mostly find it in groves," he said.

John Tarullo of Laminating Services was involved in the processing of the Kentucky coffeetree veneer used in the Kentucky Center for the Arts installation which, he said, turned out to be quite dramatic. "The veneer used came from Chester B. Stern Co. Inc., Queen's Veneers and Hoosier Veneer. It is an easy-to-work veneer, a species similar in working properties to red oak. For this architectural installation we glued the coffeetree veneer to a substrate, both drywall and plaster." Tarullo said the installation covered some 50,000 square feet, including walls that were as high as 50 feet. "We had to make panels in increments of 10 feet and match as many as five end to end. It turned out to be quite impressive. It was a good choice for Kentucky to show off something traditional and home grown," he said.

Bill Creason, a Kentucky native, has been lobbying to get the legislature to designate coffeetree as the state tree.

Steve Stanton, sales representative for the David R. Webb Co. Inc., said coffeetree is a "very pretty wood" with a look quite similar to red elm. He said that most interest in the coffeetree veneer his company sells is from furniture manufacturers or architects, but it does have limited availability in long lengths. Stanton said most of Webb's logs come from eastern Kentucky. "It is not a real common wood," he said.

Coffeetree was not always an oddball wood, according to Donald Culross Peattie in his book, "A Natural History of Trees of Eastern and Central North America."

"When the first settlers and explorers crossed the Alleghenies," wrote Peattie, "chiefly between 1775 and 1825 ... (they) noted that a new *sylva* had been encountered. The trees they found on the limestones and deep soils of their new homes included sycamores, black locust, sweet locust, buckeye, catalpa, kingnut and Kentucky coffeetree — all rare or new in their experience."

He continued, "It is not known now who first sufficiently appreciated the Kentucky coffeetree to send back specimens to Europe, but at an early date (it) was known there as a botanical curiosity from America. The pioneers left us but scant account of any use they made of the handsome cabinet wood produced by the coffeetree, and today it does not appear in lumberman's statistics at all. Perhaps this is because, though it grows to be a fine tree, 75 to 100 feet in height in the rich bottomland of the Ohio, it forks close to the ground, so that thick trunks are seldom found to tempt the sawmill foreman."

The tree had been cultivated far beyond its natural range, indicating perhaps that the Indians had also valued the beans as a crop, Peattie wrote. ■

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