

# BAY AREA WOODWORKERS ASSOCIATION

July, 1984 - Issue 7, Volume 3

PO Box 421195

San Francisco, CA 94142

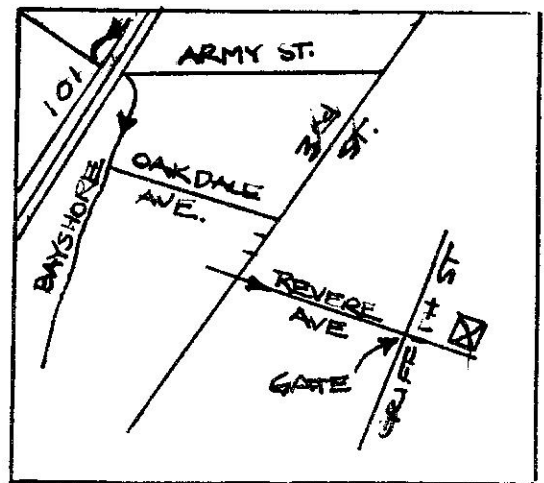
## THIRD THURSDAY PREVIEW

The General Meeting for July will be on the 19th at 7:30 PM. It will be hosted by Larry Borsian, Frank Wallis, and Joel Grossman at their San Francisco Shop (directions follow). The Spotlight will be upon the work of Mike Sasnet, who will show us how he uses laser technology in creating marquetry. Also, there will be a panel discussion on the State of the World's Forests, with various points of view expressed by Randy Mayes of Friends of the Earth and by a representative of the hardwood lumber importing business. The point made by those who hold that there would be less wastage of growth if branches and chips were converted at the forest cutting site to panels is unarguable. To demonstrate the capabilities of modern "jointing machines", members of BAWA have arranged to bring a Lamello and a Virutex #0-81 to the meeting. If anyone could bring an Elu DS-140, we could see the three available machines for jointing panels in operation.

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**DIRECTIONS:** The address is 1070-G Revere Street, San Francisco. From the East Bay, cross the Bridge and take 101 South. Exit at "ARMY" then watch carefully to take the "BAYSHORE" branch. Left from Bayshore onto Oakdale; take Oakdale to 3rd Street; Right on 3rd; after three blocks, Left onto Revere, for 7 blocks. Through gate and Park to Left. The phone is 822-1211.

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**EXECUTIVE COMMITTEE FOOTNOTES:** Scott Page held his final meeting as chairperson, handing over the reins to Dick Taylor and Harry Feucht. Frank Wallis, our continuing treasurer, reported a balance of over \$200. John Grew-Sheridan and Bob Greenberg will keep producing the Newsletter and have some plans for improvement and cost-containment. Byron Montague acted as recorder; many of the bright ideas are thus eternized and their implementers noted. A matter of discussion came to a vote: the Newsletter will now distinguish between paid-up members of BAWA, running classified ads for such individuals without charge, and other people, who will still be charged \$5. The Treasurer cast the dissenting vote. The Newsletter makers were directed to produce a questionnaire that BAWA members would return, as a step toward the better knowledge of interests and attitudes among the members, and also toward the production of a Membership Roster.

**NOTES OF THANKS AND APPRECIATION FOR MEMBERS OF BAWA:** I just read the Chronicle's story that "conservative groups" raised millions for supplies for those suffering from "communist aggression" in Central America. The supplies were delivered by C-130 aircraft flown by the Mississippi National Guard. BAWA members contributed the full cost of John-Grew Sheridan's purchase of 24 handsaws for the "Tools for Peace" program mounted by Oxfam America, as well as making donation of tools and time. It may not be proper for me to say thanks; in truth, I do feel good about our group.

B.S.

# Furniture made by hand

By Barbara Mayer  
AP Newsfeatures

In an age of mass production, Sam Maloof makes furniture by hand. In an age when experts flaunt doctoral degrees to indicate their skill, he is self-taught. In an age which seems to denigrate physical labor and to take materials for granted, he regards both with reverence.

Maloof, who is one America's most honored furniture craftsmen, is an original whose unusual attitudes and uncommon skills have brought him fame and a small measure of riches.

His solid wood furniture hewn from walnut, mahogany and oak has been exhibited in the Smithsonian and other museums, and at the Vatican. His work has been the subject of films, television programs and articles.

Recently, one of the rocking chairs which remain his most popular design was acquired for the White House. President Reagan informed the maker it is the first piece of contemporary furniture brought into the White House in memory.

Though he rarely strays far from the workshop and home he has built over the past 30 years in the middle of a lemon grove in Southern California, Maloof was in New York recently to celebrate publication of

his book on his life and work.

During his visit, he pointed out that despite the fact mass production methods are required to satisfy the demand for home furnishings, the handmade object still has relevance to people's lives today.

Maloof believes people hunger for the handmade object as an antidote to industrialized society and because the creativity and pleasure experienced in its making is communicated to the user.

Maloof, who became a commercial artist after serving in the Army during World War II, first made furniture for himself. The furniture he designed and built for his own small tract house was photographed by a national magazine, and the resulting publicity brought him his first commission.

On the strength of the order, he quit his job and opened a woodworking studio. The first order was a small one and the first studio was in his garage. But over the years, orders became more plentiful and Maloof built a well-equipped workshop and a home for his wife and children.

At present Maloof has a backlog of about 100 orders, some for as many as 30 pieces of furniture.

When a new order comes in, he must

regretfully explain that delivery will take from six months to three years, depending on the amount and intricacy of the work.

His most popular design — the rocking chair which sells for \$4,000 at present — he makes up fives at a time. Orders for 30 such rockers form part of his backlog.

Maloof has his own priorities. For example, he says, "babies don't wait" so when an order for a cradle comes in, he drops everything and gets right to work on it.

Maloof does not practice many of the common time-saving methods. He orders no stock parts and he does not stockpile furniture parts he has made himself, such as chair spokes and arms.

Instead, he builds each piece of furniture one at a time, usually changing the proportions of the chairs to accommodate the individual for whom it is intended.

As a rule, one or two young woodworkers are employed to help

him and at the same time learn woodworking skills. However, he himself builds each piece of furniture that bears his signature.

The furniture-maker has kept a record of each piece he has made and can tell who has bought it and where it is now located. Often he remains in correspondence with clients who soon become family friends.

And if eventually the furniture needs refinishing or repair, Maloof considers it his duty to do the work himself. When the purchaser lives nearby, he is likely to deliver the piece himself.

Maloof regrets that prices for his work have gone up in recent years. Dining chairs may start at \$2,200; tables range from \$1,500 to \$8,000. But, though many of his clients are affluent, this unassuming man is happy to report that his furniture is owned by people of moderate means who may buy a chair and then pay for it a little each month.

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NOTES ON JUNE'S GENERAL MEETING: Bob Newhall, schooled in architecture, demonstrated how and why to make perspective drawings--especially for presentation to clients, for them to see fittings within room-size structures. The "rules" for drawing perspective views were not demanding (modern psychological theory holds that such conventions are not dependent upon visual experience), and their relevance to production was clear. Gary Carter showed how he uses a steel block as a heat-sink to affix banding to panels, ironing the glue-laden edge, then rubbing the tape with the metal block. Scott Page followed with a rabbet plane to trim the overhanging tape. We were treated with the presence of a good number of new members (or visitors) and foolishly put an intermission before the semi-annual elections. The results appear nearby. Finally, John GS demonstrated the weakness of "bending poplar" (avoid!).

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QUESTIONNAIRE: Please Return, either at our Meeting or by Mail (PO Box 421195, San Francisco, CA 94142).

Name?

What Kind of Woodwork Do you Do?

At What Level?

What Do You Most Enjoy About BAWA?


What Annoys You Most About BAWA?

What Do You Want From This Group?

Address and Phone \_\_\_\_\_

Phone \_\_\_\_\_ Zip \_\_\_\_\_

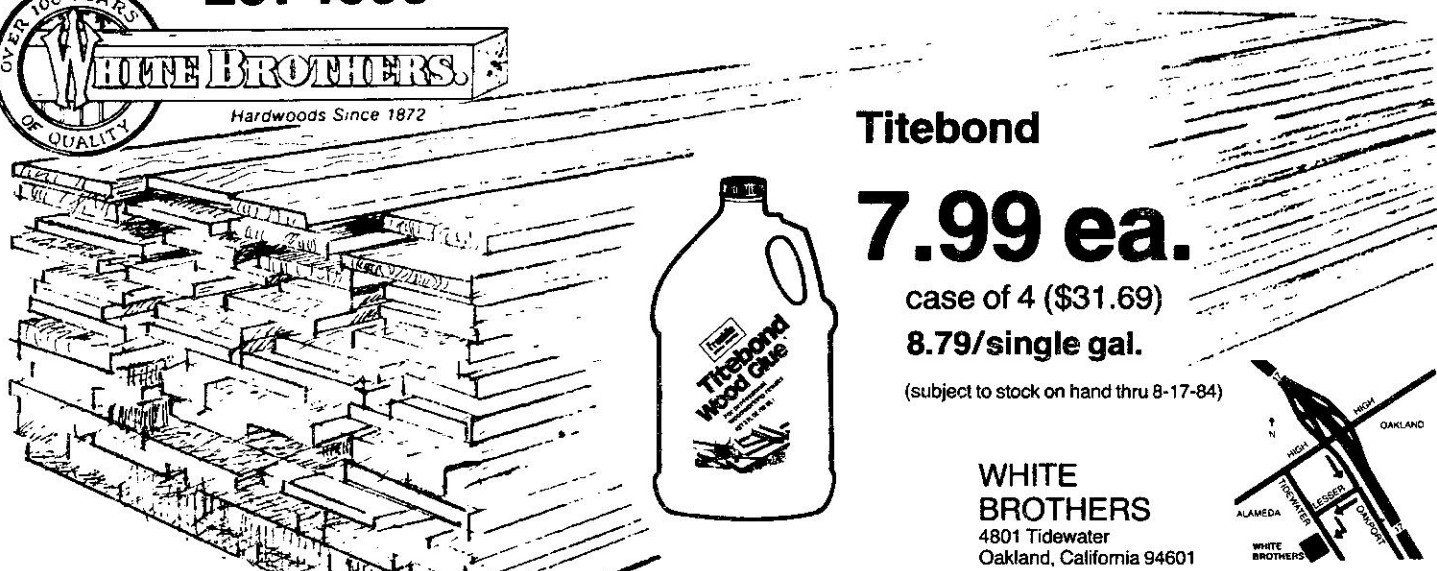
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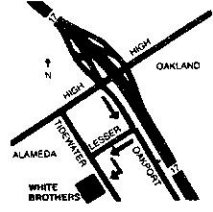
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THE NEWS FROM A.C.E.

American Craft Enterprises, the marketing arm of the American Crafts Council will be presenting its 1984 San Francisco Craft Fair in September at Showplace Square. Several seminars for craftspeople will be offered in conjunction with the Fair. The first will be on September 17 and will deal with improving sales in the craft market. (The fee is \$20 for exhibitors, \$30 for others). The second seminar, "Expose Yourself", will discuss publicity for the craftsman. This one day seminar will be offered twice -- once on September 21 and again on the 22nd. (\$5 for Exhibitors, \$15 for others)

A new date has been announced for the 1985 A.C.E. Fair. Again, at Showplace Square, it will run May 15 - 19. Applications must be received by October 15, 1984.

THE BUYER'S BOOK OF AMERICAN CRAFTS is an annual publication of the A.C.E., which is distributed for free to buyers at all of the A.C.E.'s craft fairs and is sold to others. Previously, it has only included the work of exhibitors at these fairs. Now, other craftspeople may have their work juried for inclusion. There is, however, a fee. A quarter page will go for about \$100. They say they have a wide audience of architects, interior designers and other craft buyers. The deadline for application is September 14.

...Information about any of the above events can be had from A.C.E., PO Box 10, New Platz, New York 12561 (914) 255-0039.

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GALLERY FAIR will be holding their Fourth annual Western States Invitational Wood Show from August 8 thru September 30, 1984. While participation is strictly by invitation, the Gallery Fair is receptive to persuasive photographic presentations of new works. Write Bill Zimmer, GALLERY FAIR, Box 263, Mendocino, CA 95460. Please enclose a stamped, self-addressed envelope. Thank you.

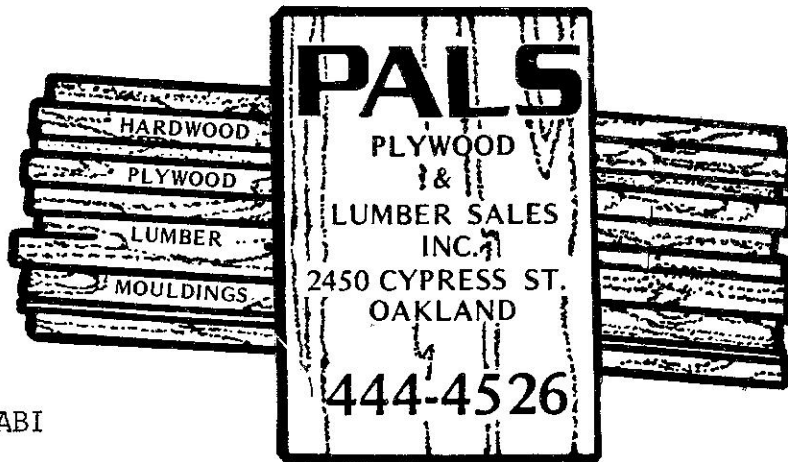
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Look for the opening in August of ROSEWOOD TOOL SUPPLY in the former Cutting Edge location at 1836 Fourth St. in Berkeley. Tad Laird and Tom Johnson are organizing the new store and are available at 540-6247.

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ANNOUNCEMENTS AND REVIEWS: The show "Soft Gold" continues at the Oakland Art Museum (1000 Oak Street, Oakland), till August 2nd. Of special interest is the visit of a Kwakiutl carver from the "Ark of the Raven" gallery, carving from 1 to 5 PM, Saturday & Sunday, July 21-22. This carving deserves the fame it has gained from Ruth Benedict's Patterns of Culture.

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THE DE YOUNG MUSEUM of San Francisco has opened its "American Galleries." While there for the musical sendoff by Turk Murphy and presumably proper 18th-Century flautists, I saw much furniture of interest, and in other galleries, other woodwork worthy of notice.

First, to me, there is no piece from anywhere as subtly delicate and freely open with flowing line as are the "Three Gentlemen" displayed in the Asian Museum's continuing show of masterpieces of woodwork from China, India, Japan, and other Asian countries. This trio was carved in the early Ming Dynasty (13th Century A.D.). Their robes sweep unhindered to their faces, which exactly reflect who they are and the bemused superiority of their social station, all in perfect preservation. They are the stuff of a poem by Yeats.

If you want a simpler riff of technique, check out the Sutra covers from Southern Tibet (17th C.) deep-relief carving surrounded by gilded wave-patterns. Among the piled holy images are tiny red-painted birds, and a half-inch-long dragon's mouth, crimson and dotted with tiny white Teeth. The stuff of an obsessive and striking dream. Much else in this one-room gathering.

The American galleries themselves are well-located and pleasantly bright, clearly a major addition to the Museum's offerings and, it seems to me, part of a democratizing of "art" of and for "Americans" this is especially successful if one considers Europe as the place of origin, and religion as the transmitter, for American culture.

From the Central Court, one walks by Massachusetts Bay furniture to be dazzled by a High Chest of Drawers (Mahogany; Philadelphia, 1780). It is beautiful, from its claw-and-ball feet to its broken pediment ending in volutes with a canted cartouche between. The flame-finials on the front corners, like the whole of the piece, shine. And are delightfully visible.

An equally delightful piece for me was a side-chair (Mahogany; Philadelphia, 1770) that had the same cabriole-legs as the highboy, and terminated with a beautifully-rendered scroll across the top of the splat — something like the head of a violin done long after the maker had stopped worrying about being correct. The holdings on display range from grand to quotidian to ridiculous (check out the Victorian square piano with mother-of-pearl unplayed keys). We are arranging a guided tour of BAWA in the next few months.

Let me close by mentioning an area I'd not visited before...It is perhaps the most powerful area in the Museum, and the best laid out. The "African, American, and Oceanic Galleries" are miles beyond the dusty dioramas of poorly-staged "scenes of daily life" I saw when young. These galleries are onionate, folding you into their passageways. They are shaped like organs round and layered. Tapes bring softly the music of the people who carved the gods and made the masks. I was fixed by the New Guinea "Mudman Mask" (wicker frame, white mud, and Tusk). Below this floating image of the primal holy being is a photo of the Mudmen wearing their masks. Woodwork indeed from another world.

--Bob Greenberg .

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NEWSLETTER PRODUCTION  
Gary Carter, Rus Fulk,  
Carolyn Grew-Sheridan,  
John Grew-Sheridan  
Bob Greenberg

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Lewis Buchner in Fine Woodworking, No. 46.

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On June 27th the San Francisco Chronicle ran a long article by Elizabeth Navas Finley on Handicrafted Furniture in Northern California. She remarked "...that this is a yeasty period of experimentation and creativity on the part of artisans superbly trained in their craft. It is not only beautiful objects that are being made but design history."

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Popular Woodworking in the June/July issue has a short but thorough article about pneumatic nail and staple guns. The author, Sandor Nagyszalanczy, recommends the Senco KN4450 staple gun mainly because of its compact size and versatility. Nagyszalanczy (you see, it wasn't misspelled) is the Chair of the Santa Cruz Woodworkers' Assoc. and the Secretary of NCWA.

Stuart Welch, our NCWA Chair, will open a display of his furniture in Pacific Showrooms West, 200 Kansas Street, San Francisco. A party will be held on July 24th from 2 to 6 PM as part of the Summer Market Festivities.

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The latest Fine Woodworking has to be one of their best issues to date. A wide variety of interesting articles well written. Check it out.

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and  
PARTICIPATING MEMBERS  
July - Dec., 1984

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## BAWA DATA

The Bay Area Woodworkers' Association is an organization of woodworkers who have banded together to promote woodworking in both technical and aesthetic directions. This newsletter is a monthly publication intended to serve as a communications vehicle and a source directory for the membership of this Association.

Membership dues are \$20/year, for which any member may participate fully in the Association, in accordance with the guidelines set forth in the By-Laws. This includes voting power on any issue brought before the membership for a vote, notification of the monthly shop talks and demonstrations put on by the Association, receipt of this newsletter each month, and privilege of participation in any special discount programs sponsored by local businesses in conjunction with this Association.

Checks for membership dues may be made out to the Bay Area Woodworkers' Association and sent to P.O. Box 421195, San Francisco, CA 94142. Membership cards will be issued to all members in good standing.

Copies of the By-Laws are available at all monthly meetings, or can be requested by mail.

The monthly shop talks and demonstrations are held on the third Thursday of each month at 7:30 p.m., at a location announced both in the newsletter and at the previous meeting.

The monthly executive committee meetings are held on the fourth Thursday of every month, and are open to any interested members. To arrange attendance, contact any member of the executive committee by telephone or the address given above.

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Two items recently bought by your Editor and found to be excellent are:

- 1) The "Mr. Sawdust II" forty tooth blade from Forrest Manufacturing. Ripping and crosscutting hardwoods with it produces surfaces like glass. The dampener plate that they also sell was tried and not found to be necessary.
- 2) The 3-jaw chucks for the wood lathe from Grizzly Imports in Bellingham, Washington. The accessory is sold for about \$50 postpaid and is a Taiwan import that must be made by exploited labor.

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