

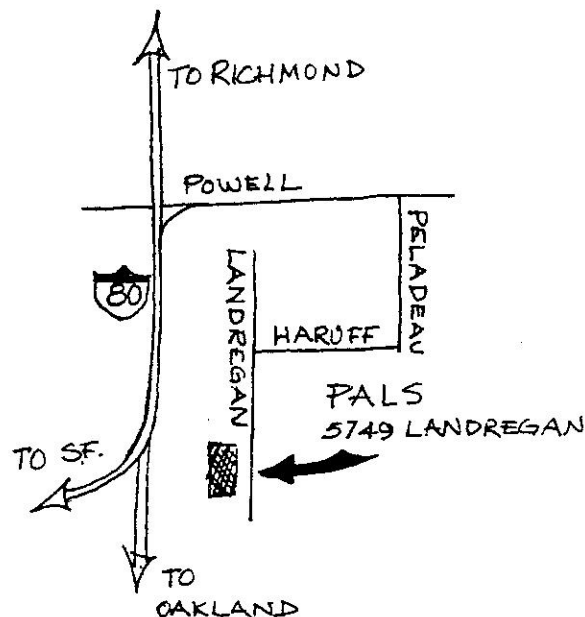
BAY AREA WOODWORKERS ASSOCIATION

January, 1986 - Vol. 5, Issue 1

Box 421195 San Francisco CA 94142

THIRD THURSDAY PREVIEW

The January 16th meeting will be hosted by Plywood and Lumber Sales (PALS), 5749 Landregan, Emeryville, phone: 547-7257. This is to be a catered affair, and consequently will be starting at 6:30 PM rather than our usual time of 7:30. You need to call 537-4096 before January 9th to reserve a plate. Bring your appetites. Our speaker will be Lil Lea who will give us a brief presentation on accounting and bookkeeping for the small business. Our dinner meeting last summer got rave reviews. Don't miss this one! See map for directions. The executive committee meeting will also be held at PALS on the same date at 5:00 PM. All members welcome.



FROM THE EDITOR

The observant can always tell when a new editor takes over. Small changes seem to creep into the newsletter and it takes on a slightly different look. Such is the case with this issue. One of the perks of being newsletter editor is that you get to speak your mind in print and nobody else gets to edit it. Being an opinionated person, I'm not about to give up this chance to let you know some of my thoughts. So, I'm introducing a new "From The Editor" department in which I will raise and discuss various subjects which for some woodworkers may fall somewhere in the range between uncomfortable and unspeakable. Nevertheless, they are things that I consider to be important and will bring to your attention each month. The first deals with that loathsome subject, money and pricing.

Having been in woodworking for a number of years, I've had a chance to see many products done by people in the field. From what I've seen, there often seems to be a questionable basis for arriving at prices. In order to price effectively, it is first necessary to analyze your personal and business financial needs. An excellent basic discussion of this appears on page 60 of the Jan./Feb. 1986 Fine Woodworking and should be required reading for anyone in business. It's been my observation that many woodworkers sell themselves too cheap. All too often we compete with each other, lower the price to get the job, throw in unpaid for extras to close the deal and in general supply more, particularly in the way of time, than is being paid for. And so, in the end we walk away from a project feeling resentful because financially, it seems that the job was hardly worth it, and to add insult to injury, the client may be unappreciative and unsympathetic. The bottom line is that many woodworkers and others involved in creative crafts work 6 days a week, 10 hours a day, put their heart and soul into it and in the end seem to barely scrape by financially. What kind of a life is that? Next month I'll continue this discussion and will touch on things such as competition, quality, creativity and custom work, advertising and marketing, uniqueness and others.

Peter Good

NOTES FROM THE LAST MEETING

The December 19th meeting was opened at 7:40 by Don Dupont with introductions of newcomers. The Treasurer's report showed a balance of \$1289., current bills \$150., and a newsletter cost of about \$175. After a lively discussion about the proposed stipends for executive board members, the motion was passed. Further discussion of the board "perks" led to approval of B.A.W.A. covering \$25.00 of the total dinner tab for the executive board meeting which will be held before the third thursday general meeting.

It was proposed that a survey be prepared for the membership where each person will bid on a hypothetical job. An in depth report will be compiled examining all aspects of what goes into a job. Cooperation and a time commitment by our membership is needed so we can all reap the benefits of this project.

Brief announcements included: Philo's router class at Rosewood in January; Ron Hazelton's "Cow Hollow" furniture and refinishing business needs woodworkers to refer work to; Dick Taylor has again asked for slides of work to compile a collection for teaching, etc.; Peter Good has established an arrangement with a Hawaiian mill for group purchasing of prime quality koa and other tropical woods; Taunton Press video tapes of woodworking techniques are available for rent at Rosewood for \$3.00 each.

John Grew-Sheridan reported that the Copenhagen store in San Francisco cooperated with woodworkers by displaying their work on a 75%/25% basis. Craftsmen were on the floor to distribute business cards and answer questions. Future shows of this nature will probably continue.

Elections were held to fill the next 6 month term. Results are elsewhere in this newsletter.

A fine presentation was made by Jay Van Arsdale at the Hida Tool and Hardware Co. in Berkeley. As he spoke, his involvement with his tools became very apparent. There was a real grace and caring gentleness that came through as this man of substantial stature showed us some of the techniques of using a Japanese block plane. He showed us some of his collection of tools which included a thin flexible steel square, chisels, sharpening stones, an ink line, saws and planes. If you did not attend this excellent demonstration and wish to learn more about Japanese tools and techniques, Jay teaches a 6-session course at the store for \$200.

Our spotlight for the evening was on Steve Savitch's fine boxes. The limited edition series of 77 boxes took 5 to 6 months to produce. Steve also shared his discovery of a fine non-toxic finish called "Livros" which is available at The Japan Woodworker.

Following the meeting, the old and new executive boards gathered at a local restaurant to discuss future meetings.

Submitted by Norma Brooks

LETTERS TO THE EDITOR

LOSS OF PERSPECTIVE DUE TO FARSIGHTEDNESS? There have been a number of articles and dinner table discussions about the Greene & Greene house which was stripped and sold piecemeal at quite a profit. A realistic proposal to prevent repeat performances mentions that preserving a "house as house" is economically unfeasible while calling it a "house as museum" with accompanying tax incentives just might work. Meanwhile these houses are referred to as economic time bombs because of such things as \$6-7000 estimates to repair just a few Frank Lloyd Wright windows.

As I follow the comments with interest it occurs to me . . . haven't we lost sight of something? Weren't these famous houses with all their fixtures and furniture (as well as our own attempts) meant to be lived in with kids running through the house and climbing over everything? For instance, furniture won't last for generation after generation ad infinitum (or ad nauseum) without museum care. Should pieces be cordoned off for viewing as furniture with a capital F? Cynthia Huntington

SHOP TIPS

GLUES . . . The SLI Machinery Corp (Greensboro, NC) has announced the updated second edition of Alberto Bandel's 'Glues and Gluing Technology for the Woodworking Industry'. The book describes the various groups of glues used, application machines and production technologies. (Kitchen & Bath Business, Dec'85 issue)

EDGEBANDING . . . Flexible Materials is making fleece-backed wood edgbanding in most veneer species. Flexible Materials, Dept K&BB, 2921 S.Floyd St, Louisville KY 40213 (Kitchen & Bath Business Dec'85 issue)

EXHIBITS

CASA AMESTI, 516 Polk St, Monterey CA 93940 (408)372 2608. Adobe house built 1834-53 and Influenced by Spanish colonial architecture. Features formal walled gardens not far from famed Fisherman's Wharf. Open 2 - 4, Sat & Sun except holidays. (Preservation News)

REPORT FROM MILAN: MIXED METAPHORS (excerpt follows) Those who came to Milan to see the best of Italian design were also confronted - as is the case in most trade shows - with a sampling of the worst. In the end, all the unbelievably garish items that made up a significant portion of the Fair and prompted a disbelieving "this stuff is still being made?" do hold their own allure. For as Memphis's first experiments revealed some five years ago, what appears as "bad" taste to some can teach others quite a bit about "good" taste. (Karen D Stein, asst. editor of Architectural Record, Dec '85 issue)

CALENDAR

CLASS: The Smithsonian Institution announces 'Furniture Conservation Training Program' beginning Sept'86. This newly developed program is intended for experienced and skilled woodworkers who wish to pursue a career in preservation, stabilization, and restoration of historic furniture. The program consists of 12 sequential courses, followed by a one year internship in a furniture conservation laboratory.

The courses, each 1 or 2 weeks long are offered at 3 month intervals, allowing attendees to maintain their current employment and commitments while pursuing formalized training in conservation. A certificate will be awarded by the Smithsonian Institution after successful completion of the entire program and passing of an examination.

Candidates admitted to the program will be selected on a competitive basis. Minimum prerequisites are substantial woodworking experience plus a bachelor's degree which includes courses in chemistry, art history, and drawing. There is flexibility to allow limited academic deficiencies to be made up during the early stages of the program.

Application deadline is Mar. 17, 1986. For further information and application material, please contact: Marc Williams, Furniture Conservation Program, CAL, MSC, Smithsonian Institution, Washington DC 20560, (202) 287 3729. (Preservation News)

CLASS: The Campbell Center for Historic Preservation Studies is presenting a class entitled "Fundamental Concepts of Furniture Conservation" Feb 10 - 14, 1986 in Tuscon Arizona. Wallace Gusler, Director, Conservation of Furniture and Decorative Arts for Colonial Williamsburg is the instructor. For further information or to register contact: Campbell Center, Box 66, Mount Carroll IL 61053. (815) 244 1173 or (815) 244 1169. (Laurie Scott, Program Associate Campbell Center)

"That century of magnificent awareness preceding the Civil War was the age of wood. Wood was not accepted simply as the material for building a new nation - it was an inspiration. Gentle to the touch, exquisite to contemplate, tractable in creative hands, stronger by weight than iron, wood was, as William Penn had said, 'a substance with a soul.' It spanned rivers for man; it built his home and heated it in the winter; man walked on wood, slept in it, sat on wooden chairs at wooden tables, drank and ate the fruits of trees from wooden cups and dishes. From cradle of wood to coffin of wood, the life of man was encircled by it."

--- from, A Reverence for Wood by Eric Sloane, Ballantine Books, New York

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Upholstery Techniques for Furniture Designers/Makers

43-X505(1/2) \$75/\$95

This course is an introduction to traditional upholstery techniques. Although the process is applicable to the reupholstery of old furniture, the course has been specially developed for the furniture designer/maker and will start with the design process of a new piece of furniture. The instruction will range from the development of the interior structure to the types of upholstery techniques used to the application of the fabric. The class will be supplemented by slides and demonstrations. This is not a hands-on course, but one that is a demonstrative class on the techniques and concepts of furniture design.

Alphonse Mattia. Mr. Mattia holds an MFA from Rhode Island School of Design and a BFA from Philadelphia College of Art. He is currently associate professor at Swain School of Design and Art in New Bedford, MA (program in Artisanry). His work is nationally known, with exhibitions in Hudson River Museum, American Craft Museum, and most recently, a one-man show at Helen Drutt Gallery in Philadelphia. Mr. Mattia is also a recipient of the National Endowment of Arts Fellowship in 1984, as well as an award of distinction in the Young Americans Exhibitions. *Building K, Room 8 (Woodshop)*
Sat and Sun 9-5, Feb 22 & 23
For further information call
the Woodshop at 653-8118, ext. 230.

B.A.W.A. EXECUTIVE ROSTER, SPRING 1986

Chairman	Bob Newhall 2326 Grant St. Berkeley, CA 94703	532-0999, 848-5025
Co-Chairman	Don Dupont 38 Beta Ct., B-6 San Ramon, CA 94583	831-9754, 283-0765
Secretary	Norma Brooks 4973 Elrod Dr. Castro Valley, CA 94546	537-4096
Treasurer	Frank Wallis 1050 Z Revere St. San Francisco, CA 94124	822-4119
Newsletter Editor	Peter Good 1966 Tiffin Rd. Oakland, CA 94602	530-3198

KOA

Acacia koa Gray

Trees and Forests

Koa is Hawaii's finest native timber tree. Unfortunately, it grows best in areas that can be converted into good grazing land, and most of the best koa forests have been cleared to develop pasture. Consequently, not much koa is left. Koa seedlings are also palatable to grazing animals, so that the number of young, vigorous koa trees is small.

Koa sawtimber trees are typically 24 inches or larger in diameter and usually contain two 16-foot logs. They have fluted, often crooked main stems which break up into massive, widely spreading branches. Because the trees are old and decadent, butt and crotch rots are common (Burgan, *et al.* n/d). Deep fluting produces bark pockets which are the main cause of degrade in koa lumber.

The remaining koa forest that may be considered commercial is all on the island of Hawaii, primarily in rather inaccessible areas above 4,000 feet elevation on the slopes of Mauna Loa, Mauna Kea, and Hualalai. Timber volume in trees exceeding 11 inches d.b.h. is about 120 million board feet, (Nelson and Wheeler 1963), but less than a third of this is economically harvestable.

Koa is an attractive, highly useful wood that commands a high price. It could probably fill a much greater and continuing market need if sustained supplies could be developed. Pressures for preservation of native forests—especially on public lands—and lack of programs to regenerate the resource on private lands make future supplies questionable.

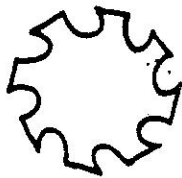
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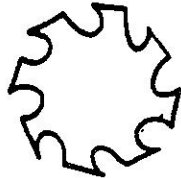
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Bay Area
Fine Crafts
Exhibition

Saturday December 7 through Sunday December 15, 1985

9AM to 7PM Daily, Sundays 11AM to 6PM

copenhagen

1835 Van Ness Avenue at Washington, San Francisco, 775-4000

The Bay Area Fine Crafts Exhibition at Copenhagen Furniture in San Francisco was held over for an extra week and then closed on December 23rd. The Display was an experiment to see if it were possible to effectively present well designed and technically sound craft items within a major furniture store in the Bay Area.

According to Bawa member, John Grew-Sheridan, who coordinated the event, the show was a successful effort to open up a new retail outlet for craftspeople. It was done in response to the lack of adequate display space generally available.

This particular cooperative venture teamed the Copenhagen store with the growing crafts community in the Bay Area. Carsten Kristensen, the store's President, and John Grew-Sheridan decided on a concept that offered donated floor space and advertising support. For instance the store paid for invitations mailed to over 40,000 people on the store's list, a variety of radio ads, and a display ad in the Chronicle.

The exhibitors, (who included the Grew-Sheridans; Kevin Fryer, harpsichord maker; and Fiber/Textile artists: Patricia Bryce Dreher, Myung Jin, Karin Moggridge, Sheila O'Hara and Joy Stocksdale) in turn agreed to pay the fees of the musicians who played. The artisans were on the floor on the weekends to answer questions and assist with sales. All the pieces in the show were provided on a consignment basis with a 75/25 sales split.

The store did not object to a discrete display of business cards and the store's sales staff developed quite a bit of enthusiasm for the exhibit. Furniture sales, while not spectacular, were more than expected and may equal the total at "American Crafts - Design '85" held at 200 Kansas last summer. None of the textiles sold off the floor but there was a lot of interest. The same was true for the Harpsichords. As Kevin Fryer put it, "It is too soon to say" . . . how strong the sales might be from the show.

The long range hope is that sufficient public support and management commitment will produce at Copenhagen, or elsewhere, a permanent gallery with rotating shows. The Bay Area Fine Crafts Exhibition certainly proved that the general public is ready to take a look at the diversity of crafts and decorative art work being produced in the region.

MAJOR SAN FRANCISCO SHOW INVITES FURNITURE MAKERS

The Baulines Craftsman's Guild in cooperation with Ken Maley Media Consultants International is producing an exhibition of furniture, textiles and decorative arts for Macy's San Francisco Furniture Department, May 9 through June 30, 1986. This exhibition will be a combination of work from the Arts & Crafts period and Contemporary crafts in their 6,000 sq. ft. display area. The BCG is responsible for procuring the contemporary furniture, textiles and decorative arts.* Slides and photographs will be reviewed by a committee of the BCG and Ken Maley for entry.

Macy's management is enthusiastic about this show. Design '85 paved the way for craftsman in this retail market, and as a result Macy's is putting great effort into this show. Press kits, advertising, catalogues and an opening benefit are all part of their promotion of craftsman's work exhibited. If this show is successful, Macy's has expressed interest in taking it to it's New York store. We at the BCG feel that this showing can provide important exposure to Macy's large retail audience, and is an expression of the Guilds continuing ideals to support the growth of the independent craftsman.

Again, we have little time to make this happen. We apologize to you for these deadline dates. However, we think this will be well worth your effort and hope you will share our enthusiasm for this project.

Call the BCG office for further information Tuesday, 10 a.m. to 1 p.m.

GUIDELINES FOR PARTICIPATION IN MACY'S EXHIBITION - May 9 - June 30, 1986

SHOW FEES: BCG Craftsman Members - no fee; Non Craftsman Members - \$25.00.

PRICING: Macy's will receive 40% of retail sales, craftsman - 60%. All work exhibited must be for sale. Identical or similar inventory must be available to replace work sold from the floor. Suggested price range is \$200 - \$500, however this does not exclude one of a kind items of greater value.

APPLICATION DEADLINE: January 20, 1986. Send slides and/or photos and application form to Baulines Craftsman's Guild, Schoonmaker Point, Sausalito, CA 94965. No limit on amount of work submitted. Slides or photos must be marked with entry number, craftsman's name, size of work and materials, retail price. Slides must be in 8x10 plastic slide sheet.

DELIVERY DEADLINE TO MACY'S: Not yet known. However, work should be available by mid April. Macy's will insure work while on their premises. Craftsman must insure during transit.

ENTRY FORM FOR MACY'S CRAFTS EXHIBITION

This form must accompany your slides and/or photographs. Xerox this form if more space is necessary.

NAME _____ PHONE _____

ADDRESS _____

Entry # _____

Size _____

Materials _____

Insurance Value _____

Retail Price _____

Special Handling Information _____

Entry _____

Size _____

Materials _____

Insurance Value _____

Retail Price _____

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Entry _____

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Retail Price _____

Special Handling Information _____

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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