

# BAY AREA WOODWORKERS ASSOCIATION

March 1986 - Vol. 5, Issue 3

Box 421195 San Francisco CA 94142

## THIRD THURSDAY PREVIEW

The general meeting on Mar. 20th will be held in Oakland at Gary Bennett's studio. Gary, a well-known innovative furniture maker, will present slides of his work and give a tour of his studio. Gary is located at 130 4th St., Oakland (phone: 465-5637), between Oak and Madison. The studio is 7 blocks south of Broadway and 1 block west of highway 17. For those coming from S.F., take 17 to the Broadway exit. Turn right on Market, left on 3rd, left on Madison and right on 4th. The meeting starts at 7:30 pm.

The executive committee meeting will be held at Mexicali Rose, 701 Clay, at 7th, Oakland (451-2450) at 6 pm. All interested members are welcome.

## NOTES FROM THE EXECUTIVE COMMITTEE

The February meeting convened at the Billboard Cafe in S.F. at 6 pm Feb. 20th. The main topic centered on improvements in the newsletter through more ads and wider distribution. A suggestion was made that we also have a membership drive. We are looking into having a booth at the Working With Wood Show next year. At 7:15, the 8 people who attended dispersed and headed for pier 46 and the general meeting.

## NOTES FROM THE LAST MEETING

The business meeting opened at 7:51 pm with introductions of new members and guests. Welcome back to California, Lewis Kern, who specializes in stair building. Another newcomer is Jim Chadburg, who is a hobbyist turning professional.

Our absentee treasurer's report shows a balance of "about \$1100."

Peter Good asked people to submit original shop tips for the newsletter. The deadline for newsletter material is the first friday of each month.

The mailing list for the newsletter is now computerized. Please direct corrections to Don Dupont, 831-9754.

Don Segale will be handling newsletter advertising and will need help soliciting new advertisers. Contact him at 589-4890.

Another idea that surfaced was for members to contribute samples of woods they are using for a master display to be shown periodically at meetings.

Our spotlight on Don Dupont's bookcase drew a number of comments and a good critique from the membership.

Thank you for sharing this fine piece, Don.

An extension of the spotlight was the photos of Don's work and that of other artist-craftspeople by photographer Bob Aude. We quickly saw the value of professional photos for entering shows or presenting our work to prospective clients.

A special thanks to Will Foo who hosted the meeting and gave a fine tour and dialogue about the business of printmaking. This was a rich and informative meeting which broadened the horizons of those attending.

- Norma Brooks

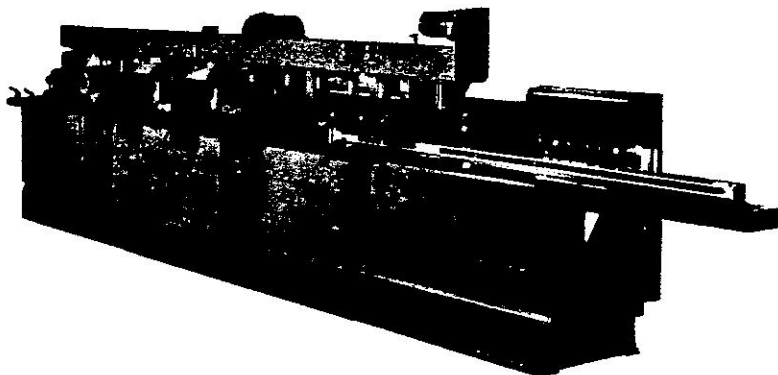
## FROM THE EDITOR

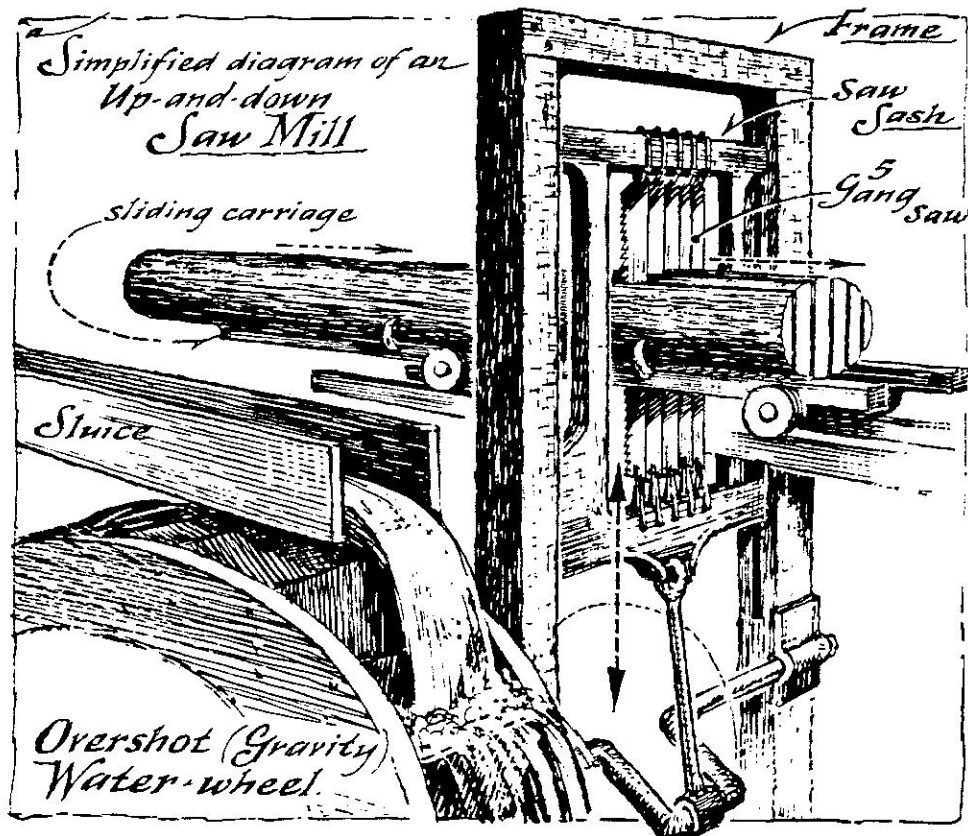
At our last meeting at Experimental Printmakers, as I watched Will Foo demonstrating and talking about the meticulous high quality artwork which they produce, I couldn't help thinking about the overall picture of their operation from a business standpoint. Experimental Printmakers produces high quality, labor-intensive limited edition artwork for buyers for whom money is no particular object. The organization is in a class by itself because they have elevated their products and services to a level of quality and uniqueness that few competitors can touch. This is the crux of the matter and the lesson that some of us may learn. Their products grace the halls of corporate America and those who desire and can afford the luxury of having something that is both very unusual and a symbol of success and affluence, not to mention its obvious beauty as art and craft. Notice that Experimental Printmakers controls the entire process from beginning to end. They make their own paper, formulate their own inks and, to a degree, develop and refine the processes themselves. Their methods have been refined to a point where it would be extremely difficult to duplicate them without extensive knowledge and experience. And yet, what they're turning out is a mass-produced product, even though in very limited quantities. They select the subject matter, perfect the processes and aim for the best markets. And yet, what they're doing is a craft, just like woodworking. It might do well for us to examine our individual operations to see if we can apply any of Experimental Printmakers' philosophies and practices to our own work and businesses.

more from the editor (AAUGH!!!)

I've been a woodworker by occupation for quite a few years, But I can't honestly say that the road has been easy. Experts have said that any business, in order to succeed and thrive must grow and change. Unfortunately, as businesses grow and change, they also get more complex and stressful for those running them. There have been times, late at night, as I sit there working on a bid which I feel sure will not be accepted, but have to go through the motions anyway, or as I wade waist deep through the seething horrors of State, Federal and insurance company paperwork dealing with employees, taxes and record-keeping, when I stop, sit back, stare at the wall and wonder if perhaps it wouldn't be better if I had a simpler way of life. Perhaps if I were -- a forest ranger instead -- I would still be dealing with wood in a way, how much less stressful it would be to spend my day patrolling trails or telling people what to do if they encounter a bear or giving an occasional fireside talk to the campers. Maybe life would be easier if I taught classes instead; I've always enjoyed teaching. Or perhaps if I were a Greyhound bus driver, I would never again have to think about such things as Workers Compensation insurance premiums, monthly withholding deposits, quarterly tax returns, product liability problems, collecting bad debts and things of the such. But then again, no one pushed me into this line of work; it was a matter of free choice. What it all boils down to is that I opted for something that I enjoyed doing and which involved, to some degree, being my own boss and determining my own destiny. Can someone who enjoys woodworking and is reasonably competent at it pursue it as a successful and thriving business and still be "happy in their work"? Or are some of these things mutually exclusive. Woodworking is actually a many-faceted field, and it may be that for any given individual who wants to be associated with woodworking, they may find greater rewards and fulfillment either by narrow specialization or by pursuing a related occupation. There is certainly a wide variety of opportunities in everything from supplying raw materials and equipment to the marketing of end products and everything in between. If disenchantment with the occupation is a recurrent thought for a woodworker, it may do well to widen the scope of thought and consider what changes might be made to make the work more rewarding and fulfilling. For any individual, it may be that they are in the right field but the wrong specialty, or even the wrong occupation within the field. Only after some individual soul-searching can a plan of action be devised which will enable a person to decide exactly where their particular inclinations and abilities fit into the world of woodworking in a successful and satisfying way. - Peter Good

## FEED THRU MOULDER





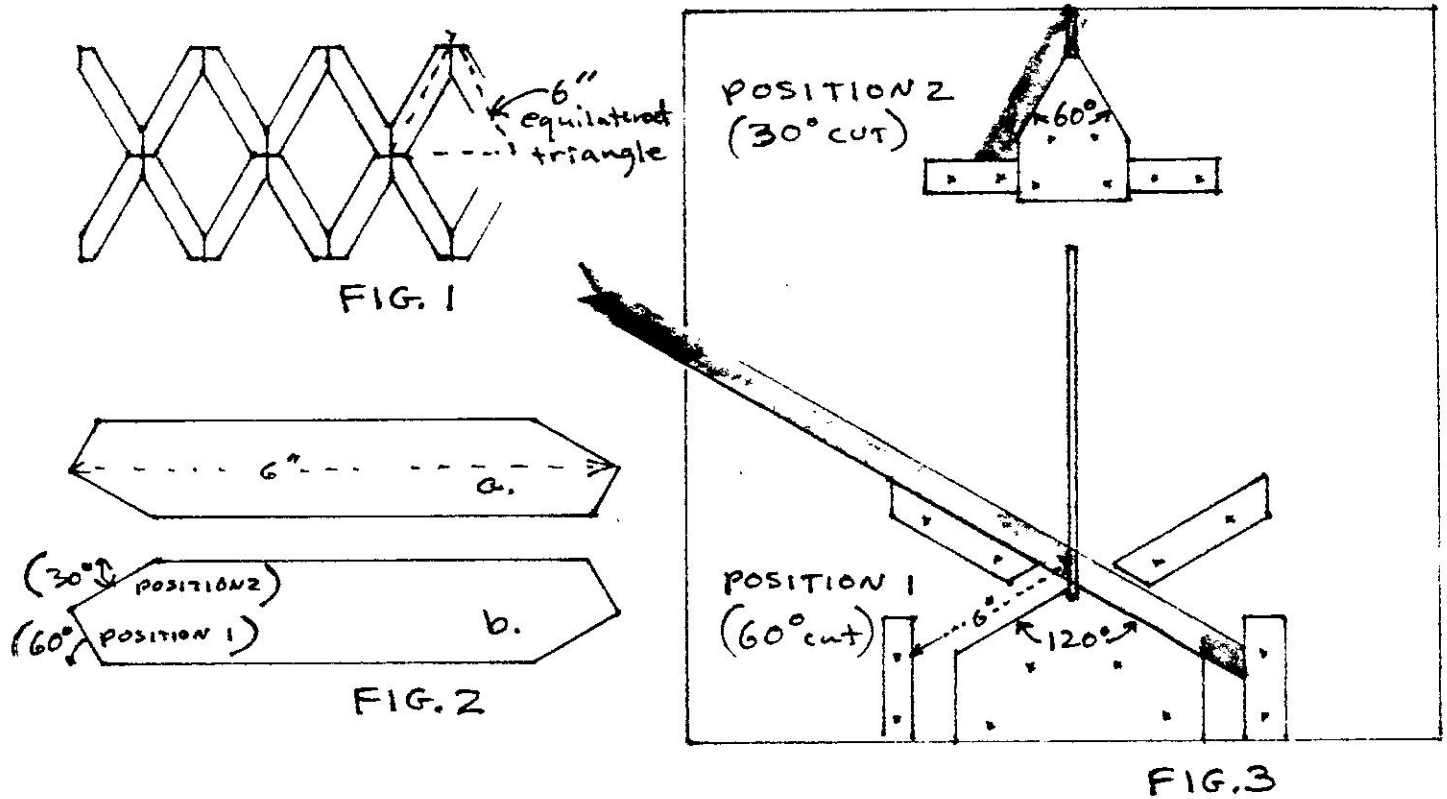
## SHOP TIPS

Use a disposable plastic syringe without a needle (get them from a nurse friend - everybody knows a nurse!), fill nail holes either with wood dough or spackle for paint grade work. This prevents the filler from collapsing due to an inadequately filled hole, and if the hole is overfilled, no dimple is left after sanding.

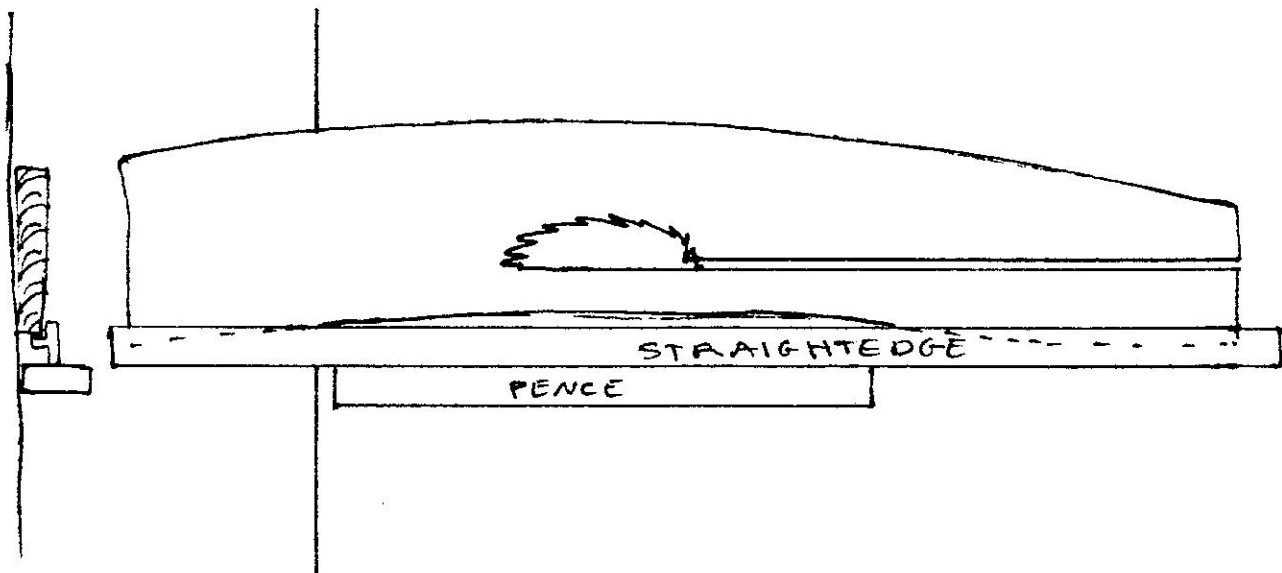
For your nose, there's a wonderful product out there called OCEAN, which is essentially a sterile saline solution in a nasal spray bottle which is great for irrigating the nostrils after an especially heavy session of sanding. Once the solution is used up, you can refill the bottle with a mix of one teaspoon of salt to one pint of water. Ahhhhh! - Don Dupont

More on using iron compounds as a wood stain (see reprint on "Liquid nightmare", Nov. '85), following Art Carpenter and Robert Neville. I make harpsichord keyboards that copy antique keyboards in some ways. One is to use stained oak pieces for the raised keys (which we call the sharps). On Flemish keyboards of the 17th century, the white keys were so colored by the builder's use of slips of bone; the contrasting black keys were sawn from partly petrified logs of "bog oak". We're dealing with the marshy lands of the seacoast of Belgium and the Netherlands where oak trees grew on spots of dry ground then fell into the mud of the polders. There, they were preserved from complete decay by submersion. "Bog oak" was created slowly as the ferric ions of the water/earth solution converted the logs to a hard, fillile, heavy and completely black material. This is difficult to duplicate, but by reading Staining and Polishing, by Hayward, and other works, I've come up with simple methods others might like to hear about. The problem is how to get squares of oak, 3/8" by 3/8" and about 2 inches long, stained black throughout their thickness, and have the stain even. A glance at older pianos shows that commonly used stains quickly wear off the keys they were meant to alter. The solution is the same as that of Robert Neville, but maybe a bit cleaner and more reliable. I get a large aluminum pot, put it over a hotplate, and pour in 1/2 gallon of the cheapest bulk vinegar. I used to use fancy stuff that had 1% greater acetic acid content than the cheapest, but any will do, as only bulk is important. Then I throw in a hundred or so sharp-risers which, when dried and sanded, will be glued on the bare levers of the keyboards to become the sharp keys. Then I stir in some handfuls of 4-0 steel wool and boil lightly with a lid on the pot. I like to set up this pot to run overnight; the smell of the vinegar isn't a cheerful one. Be sure there's enough in the pot to keep it from running dry. The next day I flood the dark sharps with many rinses to get out the dissolved steel wool. I cut one in half. Usually it is stained dark gray or black at least 1/8" deep. Some samples are stained all the way through. After drying and sanding them, they can be glued on their levers with hide glue. Shiny blackness requires buffing with black shoe polish on a spiral-sewn fast wheel. This pot-staining should work on walnut and many mahoganies, or any wood first soaked with tannic acid (available from Woodfinishing Enterprises, Box 10117, Milwaukee, WI 53210). - Bob Greenberg

**SAW CRADLE TO CUT 30°/60° MITERS:** Recently I needed to make 44 diamond window lights for a gazebo (fig. 1). This meant 100 pieces each of fig. 2a and 2b. Each piece required 4 cuts. After spending a few hours thinking and building the cradle (fig. 3), it took only one hour to complete all 800 cuts. The cradle base, angled blocks and strips are all  $\frac{1}{2}$ " finnish plywood. The blocks are screwed into place on the base. First, make a 30°/60°/90° triangle with  $\frac{1}{2}$ " finnish plywood. Use this to accurately cut the angled blocks. To use, see fig. 3, position 1. Start by sliding the piece to be cut from the upper left corner to a little bit past the blade. Trim the end to a 60° angle. Then push the trimmed end against the stop block. Cut and repeat until you have the required number of pieces. For the mirror image (fig. 2b), slide the piece in from the upper right. For the two remaining cuts, use fig. 3, position 2. - Cynthia Huntington

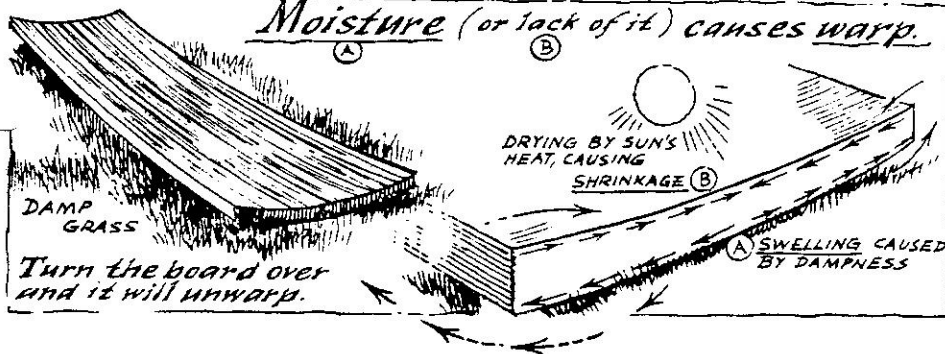


**CHEAP MULTIPURPOSE STRAIGHTEDGE:** Buy an 8-10' length of T-shaped extruded aluminum. Use it for layout, checking bowed stock, etc. But that's all bonus; the real time and labor saver is as an auxillary fence. You can rip a straight line on curved wood (see drawing). Lap the straightedge, flat side up, on the concave edge of the wood, as shown. Afix it to the wood with tape. Proceed to rip with the straightedge acting as the edge of the wood. You can also clamp the straightedge to plywood at any angle you choose and use it as a fence for a circular or jig saw. - Cynthia Huntington

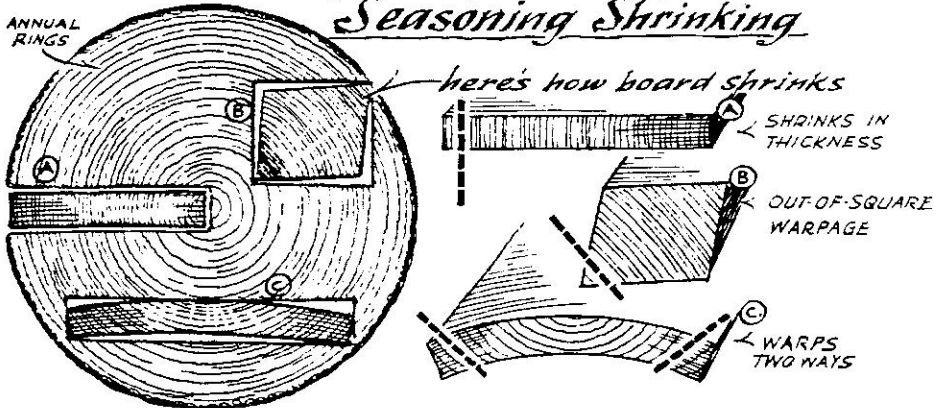


## the Anatomy of WOOD WARPAGE

*Moisture (or lack of it) causes warp.*

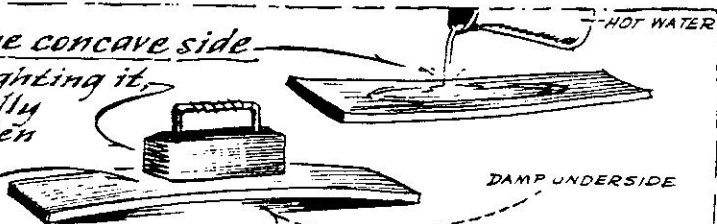


*... but most warping in today's lumber is from Seasoning Shrinking*

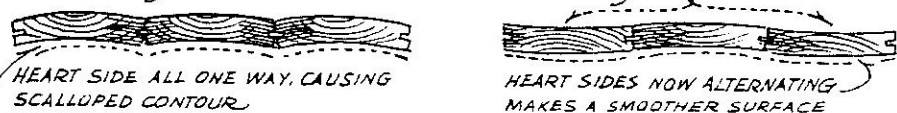


*Wetting the concave side*

*then weighting it, will usually straighten a warped board*



*Reversing a board is another remedy.*



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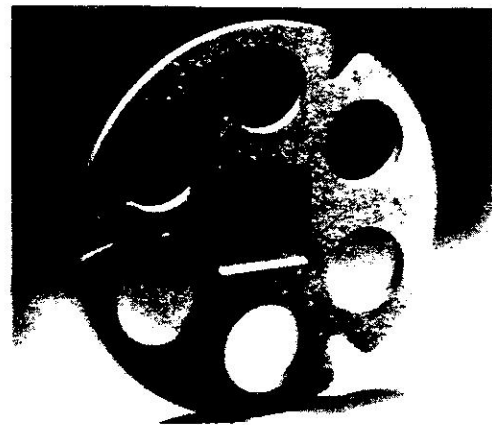
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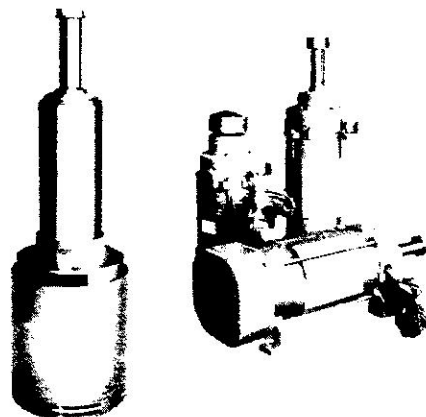
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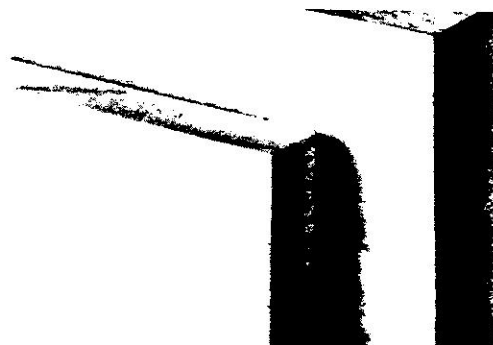
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## INDUSTRIAL WOODWORKING SPINDLE MOTORS

Spindle Motors, Inc., a division of Industrial Woodworking Machine Co., Inc. of Garland, Texas, announces the availability of a line of special spindle motors, and a series of saw and arbor motors. The spindle motor is available from 5 to 40 hp, with special output shafts and motor designs also available.



## KILBURN IDEABOARD

Kilburn Wood Products has announced the availability of its exclusive Ideaboard in a 48 x 96 panel size. The solid wood Ideaboard offers an expanded panel size to the wood products industry.



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

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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
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HELP! Has anyone looked at or know anyone who has looked at a Parks 12" planer-jointer combination that was being sold by James Ponder of Sacramento approx. Aug.-Dec. 1985? Need testimony for court. Call Steve, 239-2999.

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AIR DRIED - KILN DRIED

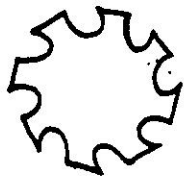
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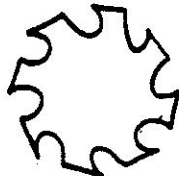
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## BAWA DATA

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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