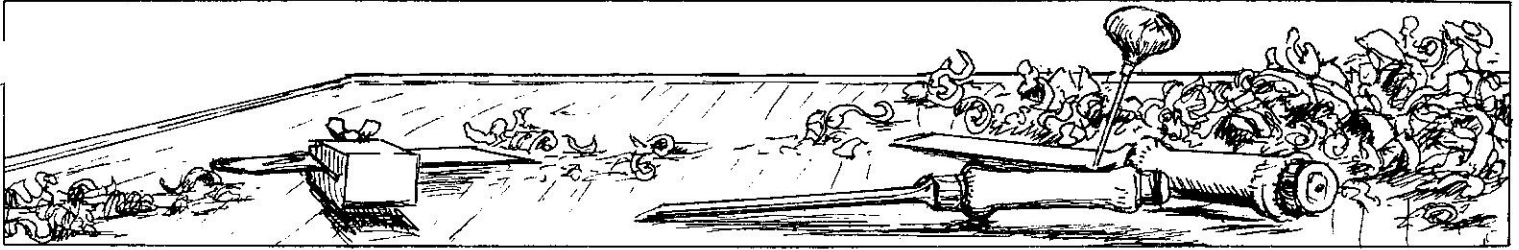


BAY AREA WOODWORKERS' ASSOCIATION NEWSLETTER

Issue No. 2, Volume 2

February 1983



THIRD THURSDAY PREVIEW

Thursday, 2/17/83, 7:30 p.m.

The February meeting will be hosted by George Rezendes in his Mission Dist. shop. It is located at 3345-17th St. between Mission and Valencia and is easy to find. From out of town take the Army St. exit west towards Mission. Then go north to 17th St. His phone number is 864-2701.

We have another great evening planned and encourage all members to spread the word and invite people to our meetings to see what we're all about.

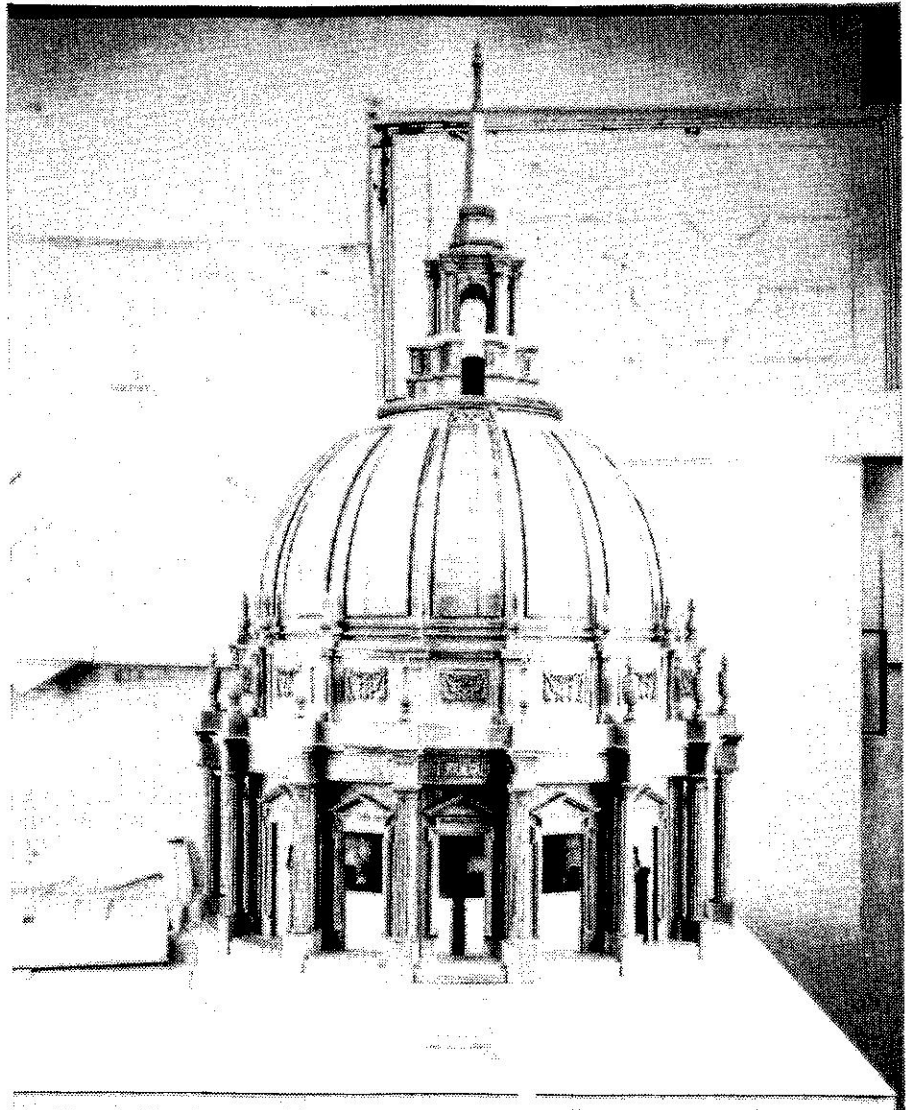
SPOTLIGHT this month will be shared, with works shown by Joel Grossman and George Rezendes/Denise Slattery. Joel will bring by two pieces; one is a rosewood and corina wall shelf and the other a cherry and koa box of drawers. George and Denise work as a team designing and building unusual furniture. They will show their most recently completed project, the "California Table"; it is made with birch, redwood, fir, steel and copper sheet with a lacquer finish.

Our **GUEST PRESENTATION** for the evening will be with Don Potts. Although he doesn't consider himself to be primarily a woodworker anyone who had the chance to see his architectural models in the AIAF 100 show at San Francisco Museum of Modern Art last month, might think of him as an accomplished one.

Don is actually a very diverse individual who works in many different mediums; some of his past sculptures have included the use of metals, plastics and wood. He has been an artist for many years and has taught sculpture and design at Sonoma State, San Jose State and U.C. Berkeley. Most of his income these days is generated through modelmaking for architecture firms such as Skidmore, Owings and Merrill.

Don will be presenting a slide show of his work and has expressed interest in having an open discussion with BAWA members.

Isaac Khelif will give us a **DEMONSTRATION** on the preparation and use of the scraper — a primitive tool but most useful to any shop.



Architectural Modelmaking by Don Potts

Dr. John Kassay, Professor at San Francisco State's Industrial Design Dept., will be giving an outline of his upcoming continuing lecture series he plans to present at BAWA meetings.

Entitled "History of American Furniture: Styles and Techniques", the program will cover the period from the pilgrims to present. He suggested making his presentations once every few meetings or so and will let us know on Thursday how long the series will last.

Joel Grossman has had many requests to repeat the tour of the U.S. Court of Appelas building at 7th and Mission. Included in the tour is the Judges Chambers which has elaborate woodcarving and marble work created by Italian craftsman over 100 years ago. Please confirm your participation with Joel at the next meeting. The tour will be Wednesday, Feb. 23, at 10:00 a.m.

— G.R.

EDITORIAL

"Craftsmanship is long gone, dead!" some folks have been heard to mumble. "They just don't make things the way they used to" is how many respond, nodding their heads in agreement.

The above statements are insults to those who still spend the time and energy "making it right". Although we see a lot of poorly made products these days, there are still those people who have decided to include that indefinable ingredient, *Quality*, in their work.

I find that when I'm in the market for something, I spend days, even weeks, shopping around for the one that suits me best. Individual criteria determine just what that "best" is and I feel confident that anyone who knows what they want can find it.

As woodworkers, we have a direct impact on a particular market and can offer potential clients a quality product if we so choose. Quality is a subjective concept and should not be confused with the grade or level of work involved. The inherent quality of a piece starts with a feeling — a love for and caring of the work involved in producing something.

To those people who feel that good honest work just isn't available anymore, I say open your eyes and take a look around. I believe craftspeople are alive and well and living right here in the Bay Area.

— George Rezendes

JANUARY REVIEW

A record attendance was set at the January meeting with well over sixty people present. Our host, Saswathan Quinn, was unable to be there and Ker Odell was acting host for the evening.

Kent, who occasionally works for Sas and shares the shop for his own projects, was familiar enough with the bent-laminated oak and glass table that Sas presented for the "Spotlight" to elaborate on the construction details.

Dave Dempsey gave a brief run-down on the state of this newsletter, which basically amounted to a pep-talk, encouraging everyone to participate. There are many ways in which you can contribute your ideas, information and creativity. We would like you — YES YOU! — to submit articles, interviews, shop-tips, sources and even comics.

The rest of the evening was spent in the company of Stan Buchner, father of BAWA member Lewis Buchner. Stan is on vacation from his teaching position at Kean College in Union, New Jersey, where he developed a Furniture Design program that includes complete wood-working instruction and facilities. He has been a woodworker/designer for over 40 years and has been teaching for almost as long. The interest he has in motivating craftspeople was apparent in how he encouraged our group to explore the possibilities of our work.

Not one to be closed-minded and out of touch with a wide variety of ideas and methods, Stan shared with us a small sampling of slides that he has been gathering of works by designers and builders with very different styles. He occasionally included old pieces, one chair dating back 4,000 years, to remind us of a certain continuity that has affected or perhaps inspired much of the current work.

People such as Stan Buchner possess a certain ability to relate ideas and stimulate one's interest in a subject and in this way contribute to us something in common with the ideals of our association. Many questions were asked about the works shown and Stan's insightful answers gave us a few more possibilities to consider while approaching our own work.

— G.R.

We, at MacMurray Pacific wish the Bay Area Woodworkers Association and its members continued success.

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Now is the time to get to work on those brochures describing the work you will be exhibiting at the show in April. I can assist with graphic design, typesetting and printing for your brochure to ensure a professional result. I can also provide assistance with business cards, letterhead, etc. Call Amanda (the newsletter typesetter) at 641-8674. I offer a 10 percent discount to BAWA members.

Our Work—Ourselves

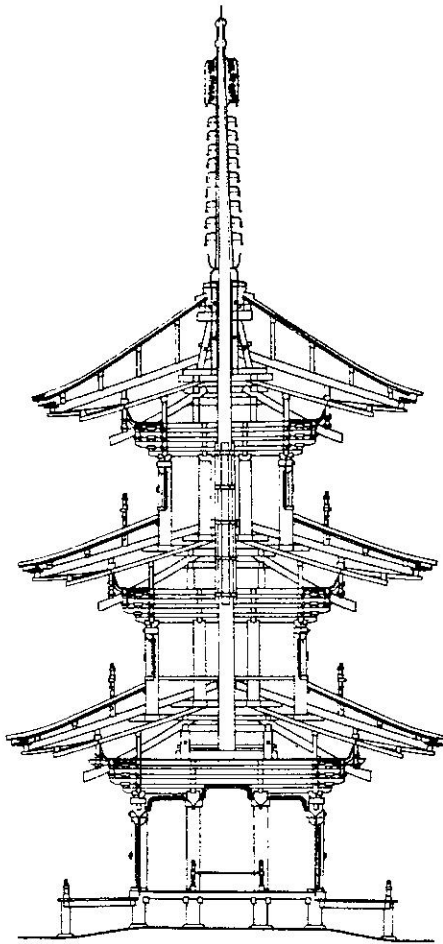
Integrity and Honesty Are Called Into Play

Last November Mike Laine wrote an article for the newsletter that asked the rhetorical question "Where are we going — Where are we from?" The article really struck a familiar chord touching upon a number of subjects that I have struggled with but have yet to resolve. For those of you who didn't have a chance to read the article or if you need your memory refreshed Mike basically wrote about the supposedly changing role of the craftsman within our modern society. We have gone from craftsperson to artist; from traditional forms to bold new forms and bold new prices. We are now designer-craftsmen and our work is often only for the wealthy.

I don't know that I would have responded to the article except that it is written with a certain wistfulness. Yes, some of the new work is indeed incredible but so often we cannot even afford our own work. Modern machinery and materials have definitely changed the nature of our work but according to Mike not always for the better. We have clear cut large portions of the Amazon

that our clients might have the finest exotic woods and we have these incredible machines so we can do less than incredible work. Wistfulness? Stop right there! I think it is time that we as woodworkers confront some of the things Mike has alluded to and if need be take responsibility for them.

I am not a history buff but I think that if we look a little closer we will see that there is a precedent for most everything Mike mentions in the article. Is our work only for the rich? Since the beginnings of recorded history there have been divisions within all societies based upon either wealth, status, or power. Our teachers called them the haves and the have nots; the upper class, the middle class or the lower class. We have called them peasant, merchant or aristocrat; and as long as these strata have existed some of us have rebelled against them. Social upheaval is hardly anything new. Why bring all this up? Because in my opinion there never was any such thing as the "once common craftsman who worked for ordinary households ..." as Mike mentions in his article. I think what we really had were craftsmen who worked for the aristocracy; craftsmen who worked for the merchant class; and the poor fended for themselves. The Medici family during the Middle Ages patronized their favorite artisans and the church subsidized many others. Louis XIV had his favorites such as cabinetmaker Andre Charles Boulle who developed *ermulu*



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and "boulle" work. Most of Chippendale's clients were of the nobility or upper classes and in America it was the same with John Henry Belter and Duncan Phyfe. John Henry Belter, by the way, was one of the first craftspeople to work with laminated forms.

The poor and the lower classes built their own furnishings as best they could — simple and sometimes crude. They more often than not were sturdy pieces made of pine and fir. One of the few exceptions to all of this was the early Shaker furniture but as I understand it these furnishings were only for use of the "community" and not for sale to the "world's people". Only later did the Shakers sell their furniture to "outsiders". The Industrial Revolution changed this somewhat. Furniture was mass produced inexpensively but the craftsman was being replaced by the laborer. In a nutshell the Arts and Crafts Movement rebelled against this but most of the patrons of the Arts and Crafts were moderately wealthy. In fact even some of the craftspeople were independently wealthy.

I neither condemn nor condone. The artist has the ability to choose his or her own clients and we set our own prices. I do see some political and moral ramifications though. With whom do we align ourselves politically? Who is our work

for and what should we charge? Are we in effect condoning and lending credibility to a sociopolitical system that many of us fought against so hard in the Sixties and Seventies? I think we know the answers to these questions but lest we bite the hand that feed us ... We have alternatives and options. If you feel we indeed are charging too much for our services consider barter. I know I have given work away just because I liked that particular person who in some cases was a complete stranger. I have the option of reducing prices for "special" people and I have donated work to the museums. Something else I would like to see BAWA members do is to build toys at Christmastime for the underprivileged. I am sure that all of us have a little bit of spare time and a few scraps of wood that we could donate.

I know the compromises that I have made in my life and I offer the following: My work is important to me. It isn't money. It is creativity, the process, the ideas I communicate through my work. For me there is a certain satisfaction I feel with every project completed whether it is plywood or paduak. I could do something else — I could do a different style of work, something more affordable perhaps. Something quieter perhaps, but it would not be the same. I could emulate Gustav Stickley but through my work — my somewhat dis-

Continued on Page 7

GROUP INSURANCE FOR BAWA MEMBERS

We are finally making some progress on the question of insurance for BAWA members. Elliot Apatov has spoken with a number of brokers and to date has come up with the following information. Basically Elliot has the information broken down into two categories: medical insurance and disability insurance. Only one company, Broker's Market has responded to date with a quote and information concerning disability. They define disability as sick, hurt, or in general unable to work. They offer a plan that pays approximately 60% of your monthly earnings. In our case the company would look at your yearly total and take an average to determine monthly income. Their premium is computed on the basis of age, your average monthly gross, and the amount of time before you begin to receive benefits. They offer three plans or waiting periods — 30-, 60- and 90-day; and their rates are as follows (10-24 people would have to sign-up):

AGE	30-DAY	60-DAY	90-DAY
under 40	\$1.15	\$.55	\$.45
40-44	\$1.55	\$.70	\$.60
45-49	\$2.05	\$1.05	\$.75

Rates are monthly and are for each \$100 of your monthly gross. For example, if you average about \$2,000 a month and you are under 40 on the 30-day plan you would pay $20 \times \$1.15$ or \$23.00 a month. If injured you would then receive \$1200.00 a month in benefits after the 30-day period. Broker's Market also features 24-hour coverage — at home, at work, or on your way to and from work. If you are permanently disabled the benefits last until age 65 but benefits for illness only last 5 years.

Medical insurance basically offers two options. One plan (Kaiser) is such that you use their facilities and doctors. The other plan offered by Blue Shield and Morfar allows you to go to the doctor of your choice. The advantage of the Kaiser plan is it's 100% coverage except for a \$3.00 fee for office visits, x-rays, and other miscellany. There is no limit either to the amount of time in the hospital that is covered. Kaiser charges \$55.81 per month for a single person, \$110.62 for two, and \$159.71 for a family.

Blue Shield offers a plan that allows you to choose your own doctor and hospital. They offer 80% and 100% coverage but it is based on what they refer to as usual, customary and reasonable fees (UCR) for services covered by the plan. Assuming you have 100% coverage and you hurt yourself, Blue Shield will pay 100% of what they have determined the UCR to be. For example, if you hurt yourself and the bill is \$300 but Blue

Shield has determined that the UCR fee is \$250 then you have to pay the additional \$50. In addition, there is a \$100 deductible per person per occurrence but it is limited to 3 deductions per year. Blue Shield also offers an 80% coverage plan. This pays 80% of the covered services up to \$2000 and 100% thereafter. They also offer a special accident feature which pays up to \$500 for covered services for each accident without application of the deductible or copayment. After the \$500 amount the plan pays at the regular percentages. There are a number of member hospitals and doctors who bill Blue Shield directly, otherwise they bill you and you then submit the claim for reimbursement. We don't have any figures as to premiums from Blue Shield yet.

Morfar offers pretty much the same coverage as Blue Shield but they also offer a choice of deductibles (\$100, \$250, \$500 and \$1000). The maximum of 3 deductions also applies. Morfar's rates for their 100% plan are as follows:

Monthly Rates

Age	Single	Family*
under 30	\$38.76	\$116.03
30-34	\$44.71	\$128.27
35-39	\$53.89	\$146.29
40-44	\$65.23	\$164.49
45-49	\$79.22	\$197.29

*2 or more/any # of dependents

At this point we still need to get more information but these figures should give you an idea of what to expect.

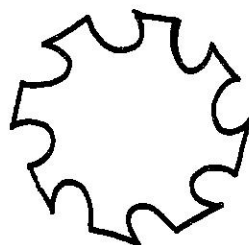
TOOL REVIEWS The Makita 2030 Jointer/Planer

Some comments on the Makita Jointer/Planer. I feel it is a "serious amateur" tool. The 12-1/2" planer knives permit easy handling of mill standards but there are some limitations to consider. Rough material of greater dimension than 4/4 must be planed at 1/32" or less. The single phase motor is rated at 2 hp but suffers labor pains under a full knife-width load. A second consideration, if not a limitation, is the adjustment of the bed rollers. This can be a frustrating process as the adjustment screws operate eccentrically and matching one of the roller's position to that of its three mates without sophisticated measuring equipment is a slow process. The snipe and erratic feed resulting from even slightly mismatched rollers could not be tolerated in a production shop.

On the plus side, the tool is ruggedly built and easy to use. The carbon steel knives as standard equipment have proven durable and easy to change. At 275 lbs. the tool is light enough to move easily and yet heavy enough to stand solidly while in use. Service on my joiner/planer in two years has been limited to sharpening the knives and adjusting the bed rollers. Service information is readily available from Makita in San Jose at (408) 263-9995, and they respond quickly to requests for information. My few complaints about the Makita 2030 are perhaps minor considering the price difference between this tool and tools of comparable specifications. The one exception might be Hitachi but you'll have to talk to Mike Laine about that.

—TERRY
WARD

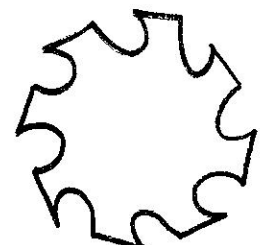
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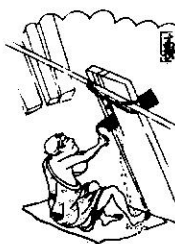
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EXECUTIVE COMMITTEE FOOTNOTES

The BAWA Executive Committee meeting was held in the splendor of the Coleman mansion on California Street on February 3rd. Discussion in the two hour gathering was concerned mostly with the newsletter and the planning of future general meetings.

The Committee agreed that the Treasurer will distribute membership cards to the new or renewing members at the general meetings and encourage those attending who are not members to join the Association. The Secretary will have the responsibility for maintaining the membership list unless Marty Freedman wants to continue to do that work.

Tim Kennedy is enthusiastically pursuing advertisers for the newsletter. If you know of any suppliers that might place a display ad bring the name of the business and its phone number to the next general meeting. Tim and Dave Dempsey also presented a revised rate schedule for our publication and the Executive Committee approved it.

Dave and George Rezendes have reduced the cost of preparing the newsletter by 50%. With everyone's volunteer labor the missive now runs about \$200 to produce and the advertising is covering that outlay. A more effective billing procedure is being prepared to make sure that we get paid for the advertising.

The newsletter staff said again that they hope to be sent any articles of interest that the members either write themselves or want to have reprinted from other publications. In addition black and white photographs are welcome. "Action" shots in the shop or good publicity photos of your work are likely to get published.

Your Executive Committee wants the future general meetings to mix technical demonstrations with presentations that emphasize design, aesthetics and the rich history of woodworking and furniture. The resources of BAWA and the Bay Area are endless and the possibilities for the meetings are exciting. Suggestions for topics or lectures are being sought.

The next BAWA Executive Committee meeting will be on Thursday, February 24th, at 7:30 p.m. The location is Isaac Khelif's residence, 1623 Bridgeway (at Napa St.), Apartment 3, Sausalito. His phone number is 332-3888.

— John Grew-Sheridan

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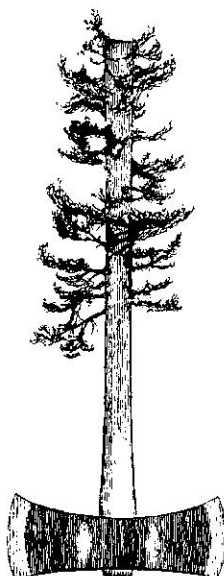
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SWAP MEET February 26th. Bring in your old tools to swap or sell. Lots of used tools from bargains to rare collectors items will be available to fill out your tool chest.

Come in and see the new Hegner Lathe with duplicating attachment. A nice heavy lathe designed to meet your production needs.



The Cutting Edge is running a special on the Makita wet-grinder. Bring in a dull chisel or planer knife, and give our demo-machine a workout. This \$224 machine is now on sale at \$190.

5% discount to B.A.W.A. members.

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ASSOCIATION OFFICERS

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Secretary & Assistant
Joel Grossman / Chip Galusha

Treasurer & Assistant
Isaac Khelif / Brian McLachlan

Newsletter Editor & Assistants
Dave Dempsey / George Rezendes / Tim Kennedy

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Asst. Editor	Tim Kennedy
Tech. Asst.	Amanda J. Smith
Photog.	Michael Bry
Contrib.	John Grew-Sheridan

SHOP TIPS

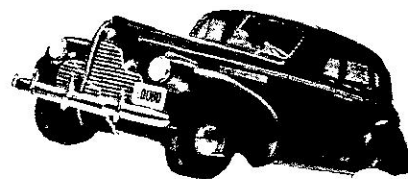
▪ A piece of glass makes an excellent scraper. Instead of sharpening just break or "cut" a new edge. Gary Delnevo

▪ Small scratches can be removed from plexiglass and most plastics by buffing or rubbing with any moderately abrasive toothpaste. Dave Dempsey

▪ To cut off protruding dowels and pegs without marring the work surface remove the set from a flush cutting dovetail saw. Buck O'Kelly

▪ Brass lamp fittings make excellent ferrules for tool handles and they are much stronger than the copper plumbing caps that many people use. John Kassay

▪ Need to paint both sides of a shelf or small door? Hammer a small nail in an unobtrusive place, then tie or hang from a length of string. Use baling wire for big work. Matt Wilshire



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tinctive style or whatever you want to call it I am saying something about myself, my work and the material I work with. I don't want to limit myself so that my work is politically correct — I have other outlets for that. Nor do I need to say anything about Jesus, Karl Marx or Wendell Castle unless, of course, their views are similar to mine. Egocentric perhaps but it is about time that a lot of us start believing in ourselves and our work rather than slavishly follow in the footsteps of our teachers. Where is progress unless we go beyond what they have taught us — using that as a foundation to build and explore? Besides, a little confidence never hurt.

What role does money play in all of this? Reality is such that I have to charge a certain price for my work so that I might continue to do it. What I charge is contingent upon the style in which I choose to live and work. I don't need the latest imported Italian machinery as much as I appreciate it nor do I need a brand new custom Chevy pick-up with custom chrome rims and quartz halogen foglights. On the other hand should I starve so that I might make an artistic or political statement? No point in being a martyr 'cause I've got work to do. Someday though I might want that truck but right now I would like a new pair of pants, the bearings repaired on my saw and the rent paid. Apparently though, some of us have decided that we deserve those quartz halogen foglights and that we are artists and should charge lots of money for our work. This way we can also snort lots of expensive drugs, drink good wine and smoke the best. Fortunately or unfortunately depending on your point of view there is some truth to this. Some of us could be considered artists and you should charge a fair price for your work if it is really that special but there is a certain amount of honesty involved. Did you really work 6000 hours on a particular piece? Are you sure there weren't some extensive coffee breaks here and there? Did you agonize over the design for hours while lying on the beach with a bottle of wine? Lastly is the piece so special that it is worth \$57,000.00? Typical is the woodworker who will tell a potential customer that this "one of a kind" piece is made of "gimimode", a rare and precious wood. The truth of the matter is that our friend just happens to have 325 more in the back room and 10,000 feet of the lumber stockpiled. This particular type of wood, although it grows like a weed all over the Castro is protected by federal law but our friend also just happens to have source in Mexico. Is he doing his part to bolster the sagging peso or is he just cutting those trees down late at night?

As Mike mentions in his article we are more and more inclined to call ourselves artist rather than craftsperson and we ask outrageous amounts of money for our work. I have no objection to a person promoting his or her work as art but the work in question had better well be art. Investing heavily in paint-by-numbers may make you a painter but not necessarily an artist or even a good painter. Woodwork is much the same. I invest in my tools and my education, spending years studying under a master. Unless I break away though and build upon what he has taught, he is the artist. All I am doing in effect is imitating — copying his work. The idea of wood as art is somewhat ironic anyways. Art after all is in the eyes of the beholder. Besides what benefit could accrue? Most of the artists I know are starving unless they have sold their soul to a major east coast gallery.

This brings to mind another point. A known and respected artist can command a healthy price for his or her work. One factor in the pricing of any work is the idea of art — or in our case furniture — as an investment. The collector or investor is gambling on your reputation growing and the value of your work increasing. The young or emerging artist is a higher risk and therefore most collectors are not going to pay a premium for work in this category. A very similar situation would be the stock market. You pay more for a blue chip stock because your return is almost guaranteed. Risk implies that you will not grow or develop as an

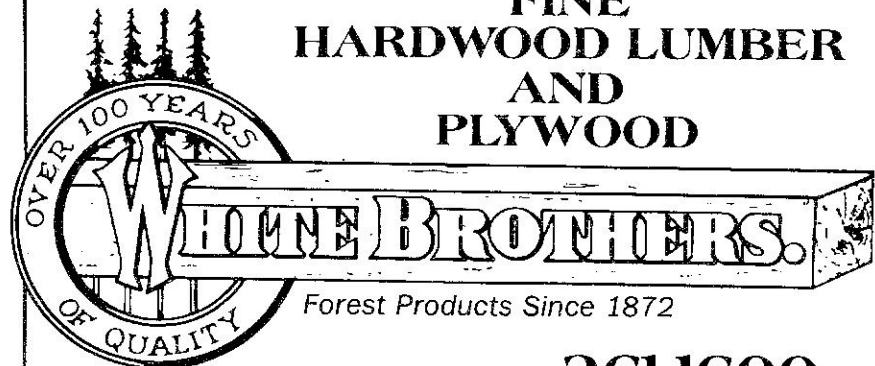
artist. I don't like to say it but how many of us will still be around 5, 10 or 20 years from now? How many times have some of us relocated or changed our "product line"? Right or wrong that does not help your reputation as a serious and dedicated artist. Implied is the question of whether you will be a "one shot wonder" or if you will continue to grow and produce.

At any rate if you do wish to command a fair price for your work it is a matter of becoming known. Wendell Castle recently sold a desk set to an investor for \$75,000.00. I often see a number of younger artists asking similar prices but they forget that Wendell Castle is both well known and respected. My favorite example was a local woodworker who raised the price of a chair almost 100% because another more respected artist was charging more. The chair was nice but not so special and a fairly uncomplicated piece. The other woodworker was Gary Bennett, whose work is considerably more innovative than said chair. Gary's work isn't always my favorite but it is almost always interesting and he is fairly well known. We are dealing with a sophisticated clientele and they will know the difference between an established artist and an emerging artist. If you wish to command these outrageous prices establish yourself. It is relatively easy — just a matter of marketing and conscience.

I don't know if that is a very wise decision though. We have educated or have been trying to educate the public as to what fine work really is; and an

Continued on Page 8

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ANNOUNCEMENTS

Announcements, articles, classifieds, shop tips and other information should be sent to the BAWA post office box so that we get them in time for our deadlines. In addition to the usual we also need how-to articles, tool reviews and sources. The address is: **Bay Area Woodworkers Association**, P.O. Box 421195, San Francisco, CA 94142. Deadline is the 27th of the month — otherwise bring your info to the meetings. Everyone participate!

Chip Galusha is doing a seminar on lacquer finishes Mar. 13. You can produce high quality finishes in 1-2 hours with a minimal equipment investment. Enrollment is limited to 12 so enroll now. There will be a small charge for materials. Call Chip @ 386-2383 for details.

David Dempsey is doing a very loose turning workshop Sat. Feb. 26 about 1:30 p.m. Bring munchies, beer (or?) and samples of your work. Be prepared to B.S. All interested parties are welcome regardless of experience — no charge to BAWA members. Call Dave for more details afternoons @ 771-1894.

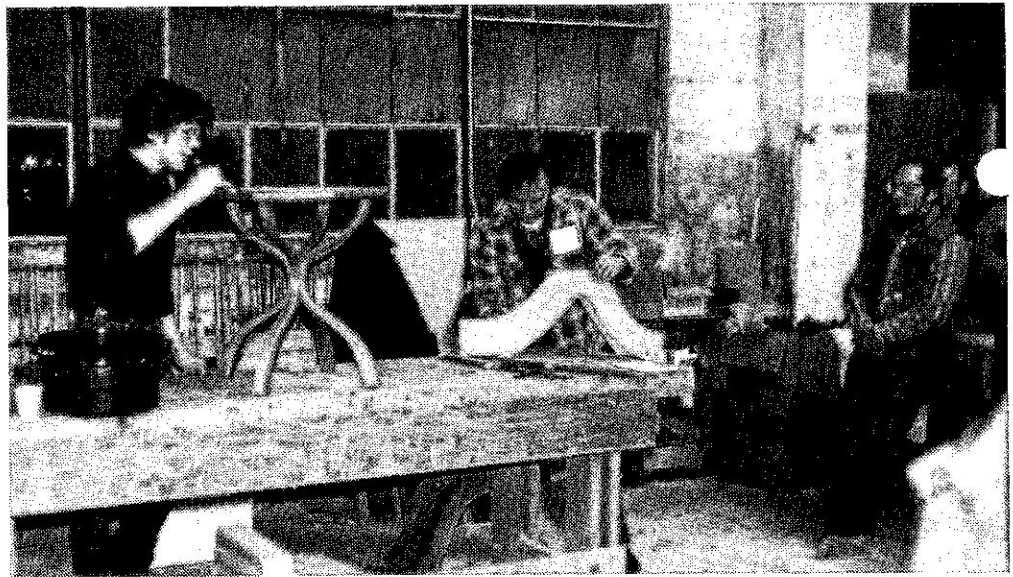
As a special service to all BAWA members David Dempsey will print 8x10 black and white glossies (sw) from your quality negatives. \$5.00 each for the first and \$2.50 for duplicates. If you don't have good quality negatives see Michael Bry or ...? Call for details.

Good news ... bad news. We finally figured out what it costs to put out the newsletter so we're going to have to raise our advertising rates a little. Classifieds are the same — \$5 for seven lines. The 1/4 column is still \$10 and the 1/2 column is \$18 but the single column went up to \$35 and 1/2 page ads are now \$50. See Tim Kennedy for details.

Marty Freedman has very graciously agreed to help us with the newsletter distribution. If you have any problems or you need a copy (need to get on the mailing list?) contact Marty at 3264 Ettie St., Oakland or call 658-1622. However membership and financial matters should be directed to the treasurer or the secretary.

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outgrowth of this is that these people have also become more knowledgeable about pricing. Our clients will often ask intelligent questions about overhead, material costs and time spent; and unless they are incredibly naive they have a rough idea of what these figures should be. More and more they are aware and perhaps wary of inflated prices. Our market is now competitive enough that our clientele can compare work and prices if they so desire. The



Last month's meeting — where's Sas?

end result is that those artists who have been charging outrageous prices now have to justify their prices or lower them. Case in point: a local glass show of student work was closed early by the owner of the gallery. She sent each artist a terse note that said in effect who did they think they were and that their work was outrageously overpriced. Not one piece had sold. The economy obviously plays a part but most gallery sales are off and I am of the opinion that overpriced work is also at fault. One east coast woodturner who has in the past charged as much as \$10,000 for a single piece is now discreetly lowering his prices.

Mike Laine has questioned the expense of some work but the craftsman who underprices his work is also doing us a disservice. Not only are we in effect competing for sales but by drastically underpricing his or her work our integrity is questioned. Some people think that there is something wrong with very inexpensive work — will it fall apart as soon as they get it home? Conversely they will question your honesty if your price is so much higher than the other person's price. We have to realize that our costs are considerably higher than say someone living in Terre Haute, Indiana or even in Mendocino. Rent and utilities are often higher here in sunny California, and on top of that we all have to figure machine maintenance, labor and material costs. When you as a craftsman price your work do you figure for incidentals such as telephone and "office supplies"? Are you allowing for depreciation on your machinery or perhaps 10% for reinvestment and future growth? Don't forget either that in wonderfully fashionable San Francisco it now costs \$1.00 for a cup of coffee and they nick you for the refill. Those of us who are professionals should also figure a budget for advertising and promotion. My pet peeve is the hobbyist who lives in a

right to work state somewhere in the South. He spends four weeks on a turning and puts it in a gallery for \$90. The gallery takes a 50% commission and he ends up making less than 28 cents an hour for his time, especially when he figures his material costs. Either this person did not spend four weeks on that turning or he is on the verge of bankruptcy, or he is independently wealthy and does not need the money. Even if the wood is free you have to figure your labor in getting the wood and shipping and handling.

What is called for then is a little good old fashioned honesty. We have to be honest with both ourselves and our clients. Let's not delude ourselves into thinking that we are all the greatest woodworkers since the invention of the tree nor should we be so humble and unassuming that we allow others to exploit our labors. We need a fair price for our work but we also need to be realistic about our costs and the nature of our work. Student work should be marketed as student work while the more established artist should command a better price for his or her work. Commanding a better price doesn't mean price gouging either. We also have to remember that we weren't meant to be little clones of some famous east coast or even west coast woodworker. Let's give each other a little space to be different but let's not be contrite and call it MODERN ART either. As Krenov said in a recent interview in *Crafts International* he listens to the wood. Well I listen to the wood too but "we" apparently have a larger vocabulary or maybe "we" just speak a different language. I know I don't have all the answers if any but hopefully we as woodworkers can carry on a dialogue and somehow chart a more reasonable path — somewhere between New York and Mendocino and at a volume that we all understand. Quiet if need be or loud if need be.

David Dempsey