

# BAY AREA WOODWORKERS ASSOCIATION

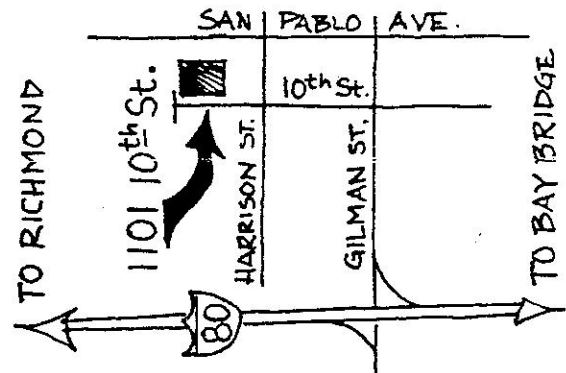
November, 1985 - Issue 11, Vol. 4

PO Box 421195 San Francisco, CA 94124

## THIRD THURSDAY PREVIEW

The meeting will begin promptly at 7:30 at the blacksmith shop of Dan Dole and Jerry Coe at 1101 Tenth St. in Berkeley. If you have any questions, call 524 4728. We shall see slides of their work and a demonstration of metal-working techniques and processes.

Our SPOTLIGHT will be on Byron Montague's one-of-a-kind room divider screen.



## MINUTES OF OCTOBER 17th MEETING

Chairman Don Dupont called our meeting to order at 7:45 in Frank Wallis's shop. Treasurer Wallis reported a balance of \$1100 in the bank with another \$200 in accounts receivable.

Norma Brooks has accepted the appointment as secretary to finish out Harry Feucht's term as he is moving from the Bay Area.

Chairman Dupont asked for response to questions as to why we had a poor reaction to a BAWA show - biggest problem is time to construct show pieces. He also asked members to sign up for show sponsored by Pro-Art scheduled for June 1986.

Our speaker was Stewart Welsh. He was responsible for developing the Baulines Crafts Guild show at 200 Kansas in July. 100 artists participated generating \$6000 in immediate sales. Cost of running the show was \$11,000. Stewart discussed all the facets of developing a successful show giving the membership an overview of problems to be dealt with ... utilization of personnel, locating show place, getting seed monies, printing, security, etc.

Mike Altier, Viking Distributing Co. Inc, displayed a number of tools and equipment of interest to BAWA.

Spotlights: Don Dupont demonstrated his "Class B" drawer construction using a router and a Bosch slot cutter. Scott Paige demonstrated the use of a plastic insert in adjusting drawer fronts, a time-saver on European style cabinets. Frank Wallis discussed the construction of a desk and chair with very interesting design solutions. Harry Feucht displayed a 106 year old doll house he has been renovating.

Respectfully submitted, Harry Feucht

The December meeting will be at Hida Tool in Berkeley where we will see there selection of Japanese tools.

EXECUTIVE BOARD MEETING MINUTES, October 24, 1985

The meeting was held at Byron Montague's home with Don Dupont, Harry Feucht, Dick Taylor, Cynthia Huntington, Norma Brooks and Byron attending. Topics of discussion:

1. The newsletter - a kit to assist the committee in preparation will be compiled by Cynthia. We need commitment to the Newsletter to survive.
2. A BAWA show is still in the talking stage although a committee is being formed.
3. The American Decorative Arts Forum (membership info available by writing c/o de Young Museum, Golden Gate Park, San Francisco, CA 94118) is a support and appreciation group which we will contact about a BAWA slide presentation. Dust off those cameras and old slides members!
4. BAWA phone number and 24 hour remote answering machine will be coming when an updated membership roster is completed for referrals to the public.
5. A small portable P.A. system would enhance the general meetings. Research into cost, etc is in the works.
6. Possible future meetings will include patternmaking and casting at a foundry, and computer software for cabinetmakers.

Next month's board meeting will be held at Chairman Don Dupont's home at 3337 Mildred Lane in Lafayette, on Dec. 5th, at 7:30 pm, phone 283 0765. All BAWA members are welcome. NOTE - the meeting has been postponed one week to the Thursday following Thanksgiving!

CURRENT BAWA EXECUTIVE COMMITTEE

CO-CHAIR

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San Francisco CA 94103  
621 3054(w) 388 3626

*Prospective members*

*call for 2 free news letters*

OSHA NOISE LEVEL EXPOSURE LIMITS: (in print for those of us who can no longer hear)

At this noise level:	Hearing loss can occur after:	Shop noise levels, noise generated per machine:	
85 dBA	16 hours	Disc sander	92 - 93 dBA
90 dBA	8 hours	Hammering	94 dBA
95 dBA	4 hours	Table saw	96 - 99 dBA
100 dBA	2 hours	Saber saw	98 dBA
105 dBA	1 hour	Belt sander	98 - 99 dBA
110 dBA	$\frac{1}{2}$ hour	Circular saw	103 dBA
115 dBA	15 minutes	Joiner	103 - 104 dBA
		Router	105 - 110 dBA
		Planer	108 - 110 dBA

FROM THE CHAIR.....

For those who have not read it, there is an interesting article in the recent issue of Fine Woodworking, no.55, entitled "Survivors, Earning a Living Working Wood". Immediately I was intrigued by the title. It spoke naught of thrivers, nor did the article. On the contrary, it seems that most of the people interviewed by the author, especially those making one of a kind pieces, were having a hard time making ends meet, and many relied on the supplementary income of a spouse. Some interesting contrasts presented themselves in the article, which I think are of significance, and are something of a statement on the state of affairs we are confronted with. Two of these remain with me, namely the higher the quality of the work, the less the compensation, and the more compromising done by the craftsman, the greater the compensation. "Craft woodworking is, and I'm afraid always will be, a marginal business," proclaims the author. "It survives because people insist on doing it, not because people insist on having its products." Perhaps I'm a hopeless romantic, but I don't believe that to be true. There are people out there, some clients of mine, who know quality woodworking and will settle for nothing less. They exist because they have been educated to recognise quality, and quality, like beauty, is addicting; once one knows it, it's difficult to settle for anything less. And this says nothing of those who come to us for necessary items that industry cannot supply them with. I believe the key to success for the craft woodworker, once again, is in educating the buying public to recognise quality. We as handcrafters must assume that role of educator, a role we share with others connected with our field, such as gallery owners, architects, and designers, many of whom also need to be educated. Perhaps then there could be more thrivers among us.

Another article of interest appeared in the October/November issue of American Craft magazine. It was entitled "Art Furniture", and focused on some of the recent trends in furniture design, and the New York galleries marketing the work. In some ways is a interesting contrast to the Fine Woodworking article, intimating that quality of construction need not be an essential ingredient to a certain market, and "reasonably well made" can be acceptable. Design-wise, much fertile ground is being plowed, but once again, a trend-conscious uneducated public is being presented with what oftentimes amounts to, from a craft standpoint, inferior work.

Don Dupont

**ROSEWOOD**

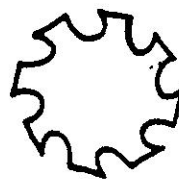
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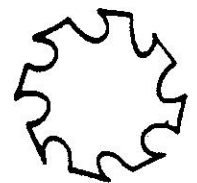
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## CALENDAR OF EVENTS

"Design for Living: 1910" - pieces from the Arts and Crafts Movement now on show in period room setting currently showing at the San Francisco Crafts and Folk Art Museum, 626 Balboa St. Noon to 5 pm Weds - Fri and 1 to 4 pm Sat and Sun. Admission is \$1.

# # #

International Furniture Competition - Progressive Architecture's Sixth Annual Competition open to architects, interior designers, industrial designers and design students. Winning projects will be published in the May 1986 P/A and they will be displayed at major industry events during the year. Deadline for submission is Jan 16, 1986 - Write: International Furniture Competition, Progressive Architecture, 600 Summer St, Box 1361, Stamford, CT 06904 for information and entry forms.

# # #

JUDY KENSELY McKIE will lecture at the California College of Arts and Crafts on Wednesday, November 20 at 8:15 p.m., in Nahl Hall, 5212 Broadway, Oakland. The lecture is free and open to the public. McKie's handmade furniture has earned her national recognition. Working both sculpturally and with flat surfaces (such as in a marquetry technique), her work is fanciful as well as functional. The lecture is sponsored by the Furniture Design/ Woodworking Program at CCAC. For more information call: 653-8118, ext. 143.

# # #

AN EXHIBITION at COPENHAGEN (1835 Van Ness at Washington, San Francisco) will run from December 7 through December 15 featuring the furniture of Carolyn and John Grew-Sheridan, the Zukermann Harpsichords built by Kevin Fryer, woven textiles by Ruth Friend, mixed-media wall hangings by Karin Moggridge, painted screens and canvas floor coverings by Patricia Bryce Dreher, polychromatic screen prints by Joy Stocksdales, and tapestries by Sheila O'Hara.

Free Baroque music concerts have been scheduled for the weekends of December 7th and 8th and December 14th and 15th from 1 - 3p.m. On both Saturdays Glen Robert Frank will offer harpsichord recitals. Each Sunday the trio of Lisa Grodin on Violin, Michele Borge on Cello and John Toenjes on harpsichord will perform.

The exhibition has been created in response to the need in San Francisco for more public display of the many fine crafts created in the Bay Area. It is intended, through its displays and sales, to stimulate innovative work from a variety of artists, artisans and designers. The work shown will reflect both new ideas and the stabilizing influence of traditional craftsmanship.

# # #

MERRYLL SAYLAN reports that Women in Design is sponsoring a Portfolio Workshop on Saturday, February 15th, and Saturday, March 15th. The fee is \$25 for WID members and \$30 for non-members. Checks should be sent to WID, PO Box 2607, San Francisco 94126.

CLASSIFIED ADVERTISEMENTS

Simon Watts is writing an article on the use and care of the adze and would like to hear from anyone adept with this tool or that has some special knowledge of it. Write to him at 720 Bay St., San Francisco, CA 94109 or call (415) 885 4183.

###

For Sale: Myrtlewood - air dried - very good quality and sizes 1400 bd ft 4/4 700 bd ft 8/4 18 shts 3/4" sequence matched plywood. \$1.20 bd ft takes it all. (415) 592 9926

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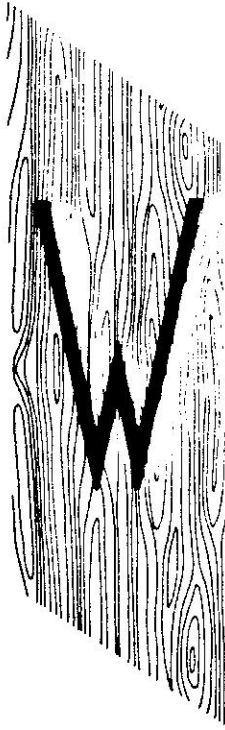
For Sale: 8" x 8" fir beams - (8) 10-12'lg, (6) 5 1/2'lg, sold by piece or lot 822 3380

###

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###

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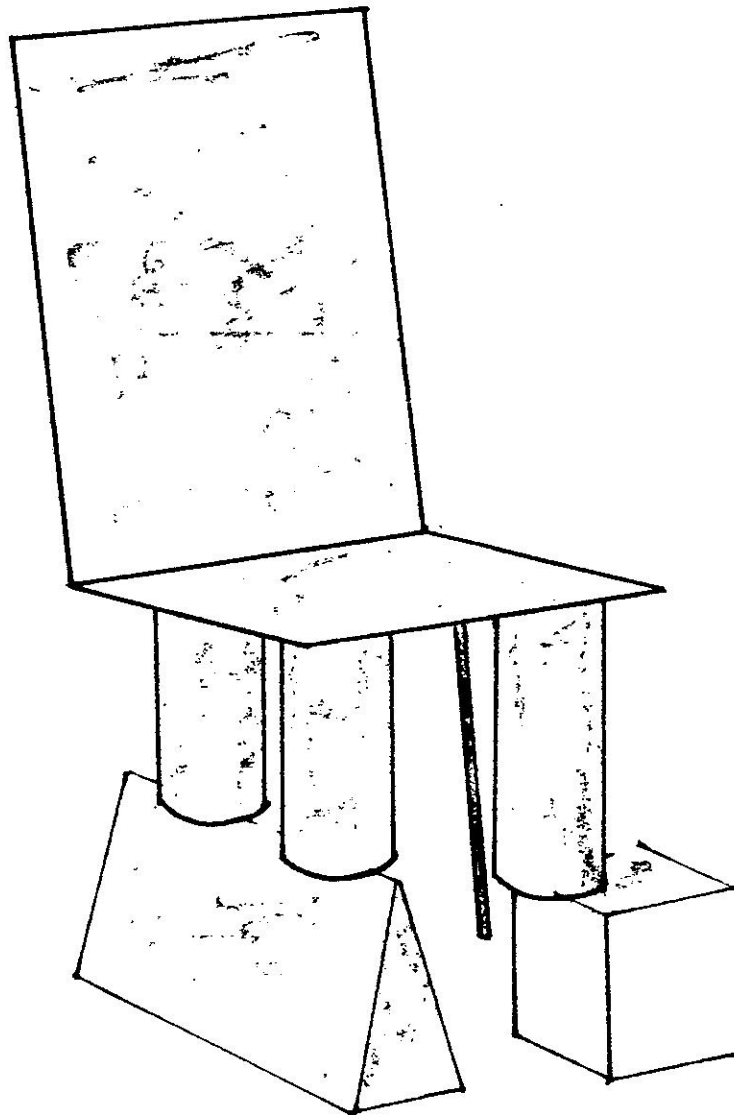
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Phidias Chair, 1984, Peter Shire



THE OAKLAND MUSEUM purchased The Phidias Chair by Peter Shire and in an article entitled "The Fine Art of Collecting" in the September/October, 1985, issue of the museum's magazine Christofer French said that the chair "reflects a growing commitment to the decorative arts."

He added that "ostensibly a chair, Shire's construction is an example of work that eliminates previously held distinctions between art and craft, utility and non-use. The cylinder and triangle that double as legs, provide a metaphorical content that is couched in the vocabulary and forms of modern art."

The main one, which has intrigued me for some time, is the small range of price variation which the public appears to accept for furniture. For most things the ratio between the standard commercial and the top quality individually made article is around 35:1. Some examples are: a Suzuki Hatch \$6,000 (Australian) and a Rolls Royce \$200,000 - 33:1; A Department Store cocktail dress \$200 and a designer "one-off" \$8,000 - 40:1; A Barossa Red \$3.50 and a \$120 Bordeaux - 34:1. Why then is a dining table at \$4,000 regarded as impossibly expensive when the run-of-the-mill is around \$500 to \$1,000 - a ratio of only around 6:1?

I think ignorance plays a large part and that we could do something about it, especially when a recent advertisement for Italian beechwood chairs boasted of "genuine doweled joints". One possibility is to focus some attention some attention of this problem at our exhibitions, possibly by some sort of educational display.

There are two aspects we could explore. One is construction, finish, etc. - how to spot the difference between high and low quality. The other is to point out that a piece of well-made woodwork is potentially one of the longest lived articles of daily use (lifetimes of 200 years are not uncommon).

We should encourage people to consider these things in terms of value for money and general satisfaction. I think that among some people, at least, there is a growing dissatisfaction with badly made superficial representations and that by careful planning we could help to increase the recognition of the value of fine design and workmanship.

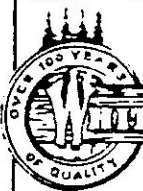
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## BAWA DATA

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.

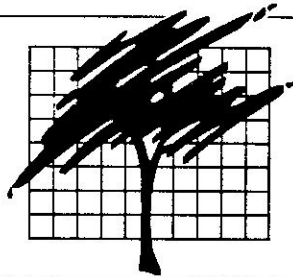
**Membership dues** are \$30/year, for which any member may participate fully in the Association, in accordance with the guidelines set forth in the By-Laws. This includes voting power on any issue brought before the membership for a vote, notification of the monthly shop talks and demonstrations put 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.

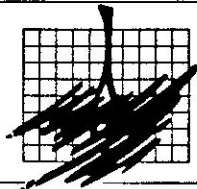
**The monthly shop talks** and demonstrations are held on the third Thursday of each month at 7:30 p.m., at a location announced both in the newsletter and at the previous meeting.

**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.



# BAY AREA WOODWORKERS ASSOCIATION

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