

BAY AREA WOODWORKERS ASSOCIATION

September 1986 - Vol. 5, Issue 9

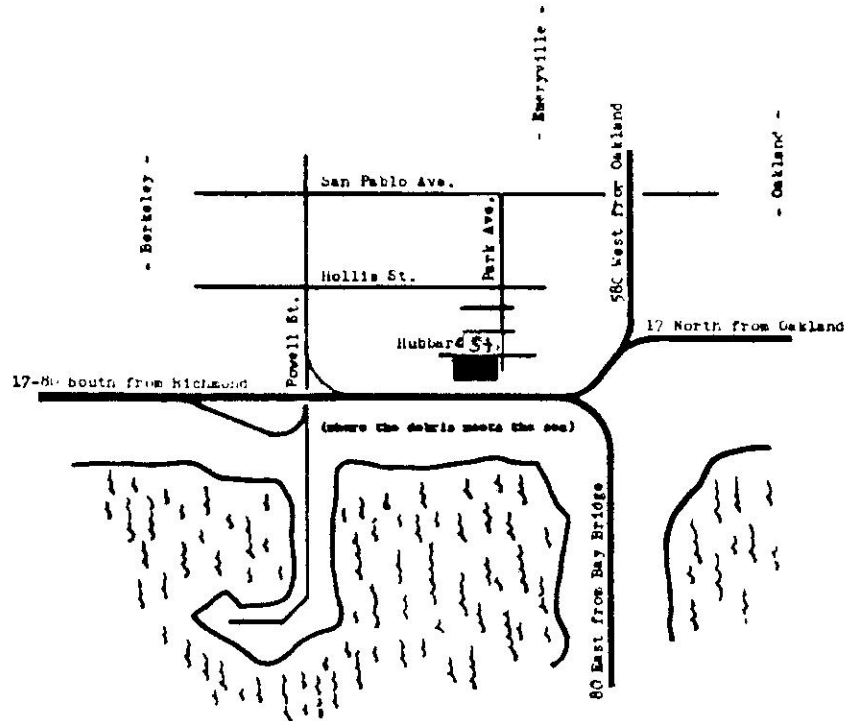
Box 421195 San Francisco CA 94142

THIRD THURSDAY PREVIEW

The september general meeting will be held at Stuart Lehrman Studio, 1500 Park Avenue, space # C201, Emeryville. From S.F., take 80 north after crossing the bridge and get off at the Powell St. exit. Turn right on Hollis, right on Park, go 3 blocks and turn right on Hubbard. Park anywhere. Enter through a loading dock door on Hubbard (about the 4th door down) labeled "Hallmark Cabinets" and Ali's Bazaar". Up the stairs to the second floor and space C201. The subject for the meeting is finishing. We will have two presenters: Stuart Lehrman, our host, will talk about and show examples of his work as a sculptor of painted wood objects, and will also tell us about his business which is sprayed clear and colored finishes. Our second presenter will be the team of

Ted Xia and a factory representative of New Continental International Corporation, flying here from New York especially for our meeting. They will discuss, answer questions about and show samples of the finishes manufactured by their company including 2-part polyurethane, both clear and colored, and a material known as piano black, which is used for the finishing of Yamaha pianos. We should get a lot of good information at this meeting. Phone # at Stuart Lehrman Studio is 547-8255. Date is September 18th, 7:30 PM

The executive meeting will be held at 6pm, preceeding the general meeting, at Bavarian Village restaurant, 1409 Powell St., Emeryville, corner of Hollis. All interested members are welcome.



CALENDAR

From September 9 to October 11, 1986, the Elaine Potter Gallery will present EAST/WEST, an exhibition of contemporary fine art and craft that explores the cross cultural influences that exist between the United States and Japan. The show features western artists whose works have been inspired by eastern aesthetics and eastern artists who have been stimulated by western culture. The exhibit includes such talented Japanese artists as basket weaver Hisako Sekijima, glass artist Kinuko Ito, potter Uko Mirita and American artists David Carlin, carver, Kay Sekimachi, fiber artist, Bob Stocksdale, wood turner and many other outstanding fine art and craft artists.

Now through October 12, 1986, the Triton Museum of Art, 1505 Warburton Ave., Santa Clara, CA, (408) 247-3754 will have an exhibit of the work of Yoshio Taylor, whose figureative sculpture presents the viewer with an East-West cultural synthesis. Mask, clown, fish, bird, ship and architectural shapes are combined with geometric sculptures in free-standing and wall-mounted pieces patterned with richly colored stains and glazes.

NO HEROICS, PLEASE

or

A Guide to working for folks with ordinary incomes

Are you really getting paid for your work? I mean, are you getting paid an appropriate figure for the efforts of an artistic and skilled person? I would think that would be at least union scale. Or are you scraping your way along on something in the vicinity of minimum wage? Maybe less. Don't you think it's about time you got paid what you're worth? Or more specifically, don't you think it's about time you started giving people what they're paying for and nothing more? Or are you still giving it away cheap in the name of "good will" or "customer relations"? Let's stop kidding ourselves about the vast amounts of future work we're going to get from a particular customer if we do them a few favors now, or the terrific referrals we're going to get from them. Business is business and money is money and if you're not getting paid properly then you shouldn't do the work. If all that future work and great referrals that you've been promised doesn't become reality within a few months, then perhaps it would do well for you to consider whether or not your expectations are realistic or if you're operating partially on the dream factor. If you're anything like me, you also might find it difficult to switch gears from artistic and well crafted to fast and dirty when the price tag dictates it. Can the two be mixed in the same business? My answer is yes, provided a couple of things are observed. First, you have to put yourself in a frame of mind which is consistent with the quality and price level of the job. If this is an economy project, there's no point in spending any time on eloquent discussions of fine finishes, exotic materials or the Bay Area's best restaurants. On the other hand, if this is a first class job, it might be appropriate to let the wealth of your character, talents and abilities be known. In other words, adjust yourself to the financial level of the project and the intellectual and social level of the client. Secondly, the materials, methods and equipment that you use for the top quality jobs should be reserved for them and should not be used for the economy work. It might even be best if your shop had two separate areas; the high quality area and the economy area. If the two comeingle, then the level of your high quality work will be lowered and the quality of your low end will start to increase, causing the profit to vanish and generally putting you in a rather mediocre rut. If you give the customer more than is paid for in the way of time, materials or methods, then you are the only one who's losing. The client is the winner, because they hit the equivalent of a year-end clearance sale. Also, if you think your client will respect you any more for your favors or gifts, you're probably under a misconception. There is neither respect nor profit in this sort of behavior. So come down out of that cloud and be realistic and businesslike. If a customer wants top quality, fine, but it must be priced accordingly. If price is a prime consideration, then fast and dirty may be the only appropriate answer. Figure your costs carefully, all of them. Don't give extras away for anything less than fair value, and above all, don't give your time away free. After all, you've only got so much of it allotted to you and when it's gone, it's gone.

Peter Good

FOR YOUR INFORMATION

The address of the American Craft Council has changed to: 40 West 53rd. St., New York, NY 10019.

The address of American Craft Magazine has changed to: 45 West 45th St., New York, NY 10036.

MACMURRAY PACIFIC
(415) 552-5500

568 Seventh St San Francisco, CA 94103

**CAN'T FIND IT?
TRY MACMURRAY PACIFIC!**

*MacMurray Pacific carries an extensive line of
woodworkers hardware, tools and shop supplies.*


ROSEWOOD
The Woodworker's Resource

Call for a FREE newsletter!

1836 Fourth St. Berkeley

415 • 540 • 6247

SPECIAL REPORT:

SMALL BUSINESS

Furniture maker profits by individuality

By Steve Symanovich

John Sotirkos looks up from his workbench and cuts the power on his table saw. The rumble of cutting blade against hardwood dies, leaving only the sound of a radio playing pop music at a far corner of the shop. Billy Joel sings, "Don't you worry 'bout me 'cause I'm all right. Go ahead with your own life, leave me alone."

Sotirkos takes a step back from his work. The owner of Sotirkos Designs, a South of Market manufacturer of contract furniture, is a burly man with hands like paws. Dressed in workman's garb — olive drab trousers and matching T-shirt powdered with sawdust — his body appears as solid as oak. The most powerful aspect of his appearance is his dark brown eyes; the most striking aspect, his freshly shaven scalp.

The scent of newly cut woods follows Sotirkos from the back-shop through a doorway into the showroom, where his company's finished, handmade products are on display. The specialties are conference tables, desks, credenzas and work stations. The colors are rich — natural mahogany, dark walnut, medium-red cherry.

Sotirkos' wife Susan sits behind one of the desks, working on the company books. The numbers she tallies are sometimes large: One client's conference table, eight feet wide and more than 10 yards in length, listed for \$25,000. Clients they have landed in eight years of business are also large — the Del Monte Corp., Laventhol & Horwath, Stanford University and the law firm Pillsbury, Madison & Sutro. In the evening, after the books are done, Susan will teach classical ballet at the San Francisco Ballet School.

Sotirkos, who grew up in Athens, Greece, brings a certain amount of Old-World tradition to his business. He calls his craftsmen "technicians." He says he treats them as people, not mere employees.

It was after working briefly as a craftsman for a San Francisco-based furniture manufacturer that he became disillusioned with union and management practices and decided to go into business on his own.

"I didn't like the way business was run," he says, speaking with a residual Greek accent. "Layoffs before Christmas — things

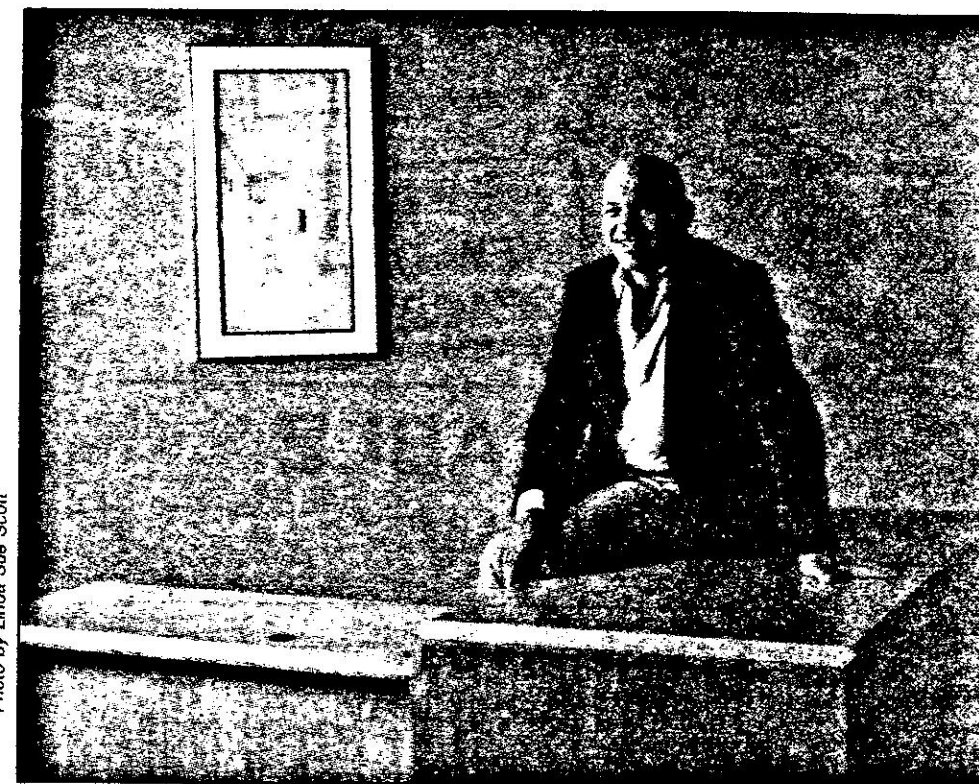


Photo by Linda Sue Scott

Furniture maker John Sotirkos believes in the power of individuality

like this make me very upset." He smiles and adds, "At least hold onto the guys until a few days after the holidays."

Although billings for the company may reach \$1 million this year, business wasn't always so brisk. The company started in the same manner Sotirkos and his nine "technicians" build furniture: from scratch.

When Sotirkos opened shop, the first piece of furniture he built was a reception desk to hold the company telephone. It consisted of two cardboard boxes bridged by an unhinged door to the restroom. "After the first and the last month's rent, the money was gone," he says. "And we had no power tools."

The five years of education he received as a teenager at a government-run technical school in Athens, Greece, proved valuable. "They had the latest power tools," he recalls, "but the teachers wouldn't let us use them. Everything had to be done by hand."

Sotirkos opened shop in one of the most competitive markets in the nation. A few of the locally-based office furniture companies here have staffs of 500, he says.

By contrast, Sotirkos employs 10 people, with a sales force of one. (Says salesperson Bryan Stucky: "You have to get your foot in the door and keep pushing.") But Sotirkos has high aspirations: He wants to employ 500 people. His target date for that feat is 1996.

"Why not?" he says. "If they can do it, so can I."

Sotirkos says his school teachers taught him the power of individuality, and it's for this reason that he shaves his head.

"This goes back to the old days," he says, brushing his hand back over his bald scalp. "It's a way *not* to be one of the crowd — I stuck out."

"It helps," he says, "and people remember you." ■

KOA

(415) 530-3198

DIRECT FROM THE MILL

Why teak is a popular wood import and mariner's delight.

By Jo-Ann Kaiser

Teak or *tectona grandis* is the darling of imported woods entering the U.S. Closely identified with Scandinavian and modern furniture styles, it is also valued as a marine wood by U.S. shipbuilders. Other uses include interior millworking, paneling, flooring and veneering of decorative objects.

Teak's value in the U.S. is further enhanced because it is a wood in great demand, yet is relatively scarce. Teak grows in India, Burma, Thailand, Laos, Cambodia, Java, Vietnam, the East Indies, Latin America and Africa. This forest tree of the verbenaceae family is most prolific in Southeast Asia. African teak belongs to the family Euphorbiaceae, genus *Oldfieldia*, and species *Africana*. It is less durable than Asiatic teakwood.

Teak heartwood varies in color from tawny yellow to a rich brown. A very durable wood, it has a coarse texture, strength, and is resistant to water and numerous chemicals and acids. It has the unique distinction among woods of not promoting rust or corrosion when coming in contact with metal. Its resinous oil, which gives it an oily feeling, acts as a natural insect repellent.

Teak resembles coarse mahogany. It is easy to work with and polishes to a high sheen. Its high silica content, however, can have a dulling effect on wood. But this can be overcome through proper tool usage. Finishing and gluing tests have rendered satisfactory results. Teak also offers good screw holding power.

The teak tree is often harvested on plantations in any number of ways. It can grow to a height of 150 feet and can be har-

vested in as little as 60 years. It usually grows in groups with other trees. The leaves can grow up to 2 feet long and 1½ feet wide. The leaves produce a purple dye and are marketed as thatch and wrapping materials.

Transporting the teak logs has posed problems to harvesters for centuries because of their immense weight, according to Larry Frye of Fine Hardwoods/American Walnut Assn. Some harvesters still transport the logs from forests using elephants, but this method is mainly confined to remote geographical areas. Others float the logs down rivers.

Sometimes, though, teak trees have to be specially harvested to float to saw mills, Frye said. Teak trees can exceed 100 feet in height, with clear boles of 35 feet or more and diameters sometimes surpassing 6 feet. If steps are not taken to reduce their naturally high moisture contents, they can sink, he said.

To eliminate this floatation problem, Frye said teak is sometimes girdled, a harvesting process by which rings are cut in the sapwood, effectively killing the standing tree. Leaving a dead teak tree to stand for two to eight years allows moisture to dissipate and makes the logs easier to transport.

Teak dries well with little shrinkage, Frye added, but slowly and with color changes. Kiln drying ensures a uniform color.

Donald Thompson, president of Thompson Mahogany Co., Philadelphia, Pa., noted that girdling teak also produces better lumber.

"Teak is an extremely durable wood. Its marine use is well known," Thompson said. "It doesn't check in the sun. Generally speaking, it is very much an exterior wood. In the United Kingdom, for example, teak is used for garden furniture, park benches and windows."

Teak's properties include a bending strength of 12,800 and modulus elasticity of 1.59, determined in a bending test (million psi). Its specific gravity of clear straight-grained specimens and strengths (psi) and elasticity at 12 percent moisture content is 0.63 based on oven-dry weight. Its work to maximum load in a static bending test is 10.1 pounds/inch and it has a side hardness of 1,030 pounds. Radial shrinkage is 2.2 percent and tangential shrinkage is 4 percent from green to oven-dry.

Teak, like redwood and western red cedar, contains large amounts of extraneous constituents, which reduce the moisture content. Teak's heartwood equilibrium moisture content for 65 percent relative humidity is near 9 percent whereas most other woods are near 12 percent.

An excellent marine wood, teak is offered as an expensive option by many American shipbuilders. Hatteras Yachts of High Point, N.C., uses pure teak in trim, door jambs, toe rails and in the cockpit as decking if a customer so desires.

"Teak is very much at home in a marine environment," said Walt Frazier of Hatteras Yachts. "It has a rich look but it needs maintenance. From a performance standpoint, a client could get the same from fiberglass decking. For aesthetics, however, teak wins out."

Thompson, whose company has been a major importer of hardwoods since 1843, said that teak is one of its best selling items. Most of the teak the company imports originates from Burma. "Burmese teak is the best," Thompson said. "Thai teak is good but its export has been embargoed since 1978 as a forest conservation move."

Teak's use only approximates 0.3 percent of all hardwoods consumed by U.S. manufacturers. Oak, in comparison, accounts for 20 percent or more, or 1.5 billion board feet of the 6.5 to 7.5 billion board feet of hardwoods used here annually.

Teak must be imported and is usually in transit for two months. Good quality teak can be difficult to obtain, importers say. Orders can take up to a year to fill, though it is usually available and in stock by importers here.

Teak has many properties akin to domestic oaks. A key to recognizing teak wood is its distinctive yellow-brown color. It often bears dark streaks and has a greasy feel to the touch. Its odor is distinctive as well — comparable to that of old leather. Tyloses can be found in vessels. If used outdoors without constant oiling, and occasional sanding and cleaning, it will weather to a light gray.

WOODWORKING CLASSES

Since 1975

FRI 6:30 - 9:30
SAT 10:00 - 3:00

**GREW-SHERIDAN
STUDIO**

824-6161

Dear BAWA:

When my Dad died recently, I went back to Maine to help settle his affairs. He had always been good about letting me use his tools, even when I was quite young, except when I didn't put them away. As I began taking tools out of his old brass bound tool boxes in the cellar, whether they had been passed down generations or had been bought after I had left home, each one told a story.

It occurred to me that some were interesting enough in their utility, aesthetics or reminder of times when the hand and tool created the object and there seemed to be the time and care put in to make something special, that they should be put into some kind of a tool museum so that others could appreciate them and reflect on whatever they might mean to them.

I would like to hear from others who would like to put energy into some kind of a tool museum, which might also include some machines. I would also like to propose that members of BAWA who might be interested could bring some old tools for others to see whenever it can be scheduled. I would appreciate members who come upon an article or item representing anything from sophisticated new technology to helpful tips to bring them to each meeting to be set aside on some table for members to see if they want during a break or afterwards. I would also like to have a swapmeet scheduled. Thanks for considering these.

(signed)

Bob Burnside

2548 Folsom St., San Francisco, CA 94110. 621-1284

CLASSIFIEDS

Oliver D88 16" table saw, 5hp, 3ph, micrometer fence, \$4000.

Fay and Egan 441 patternmaker's lathe, 20" swing, 76" center-to-center, 4-speed direct drive, 3ph, 2hp, \$3000.

Lancaster furniture clamp, air operated, 48" x 76" maximum, \$2800.

Fay and Egan 42" shipwright's bandsaw, model B30, unrestored but complete, \$1000.

261-1286, or 533-2202 after 6.

reek woodworker seeks full time work in San Francisco or East Bay. Has owned his own shop on Rhodes for the past 20 years - cabinets, furniture, millwork, carpentry. Call Antonios Angelis at (415) 934-4352 or write 1455 Los Vecinos, Walnut Creek, CA 94598.

Custom finishing, all clear and colored paint types. Paint matching, stain matching, staining. Fast service. Emeryville location. Stuart Lehrman Studio, (415) 547-8255.

For sale: Very heavy duty 16" patternmaker's jointer, 5hp, \$2200. Jim Sweeney, 527-4495.

SARTOR SAW WORKS

All Saws Sharpened or Repaired • Pick-up/delivery
Sales & Prompt Service

Carbide Saws and Router Bits Our Specialty

289 Bayshore Blvd., San Francisco
Phone: (415) 282-6093

PLASTIC LAMINATE SALES & FABRICATION

Formica • Wilson Art
Laminart • Nevamar
Dura-Beauty • Pionite
• Metallics •

CORIAN
AVONITE



Parkmead Products
930 45th Ave.
Oakland, CA 94601
532-5931

Visual Artists Fellowships Application Calendar

The National Endowment for the Arts, an independent agency of the Federal Government, was created in 1965 to encourage and assist the nation's cultural resources. The Endowment is advised by the National Council on the Arts, a presidentially appointed body composed of the Chairman of the Endowment and 26 distinguished private citizens who are widely recognized for their expertise or interest in the arts. The Council advises the Endowment on policies, procedures, and programs, in addition to making recommendations on grant applications.

The mission of the National Endowment for the Arts is to foster the excellence, diversity, and vitality of the arts in the United States, and to help broaden the availability and appreciation of such excellence, diversity, and vitality.

Grant amounts range from \$5000. to \$25,000.

If you would like more information, write to the address below and ask for the publication, Application Guidelines for fiscal years 1987 and 1988.

Fellowship Area	Application Postmark Deadline	Announcement of Grant Award or Rejection	Earliest Fellowship Beginning Date
-----------------	-------------------------------	------------------------------------------	------------------------------------

FELLOWSHIP AREAS OFFERED IN 1987

New Genres (formerly "Conceptual/ Performance/ New Genres" and "Video")	Jan. 15, 1987	Sept. 1987	Oct. 1987
Painting	Feb. 2, 1987	Sept. 1987	Oct. 1987
Printmaking/Drawing/ Artists Books	Mar. 13, 1987	Sept. 1987	Oct. 1987

FELLOWSHIP AREAS OFFERED IN 1988

Photography	Jan. 25, 1988	Sept. 1988	Oct. 1988
Sculpture	Feb. 12, 1988	Sept. 1988	Oct. 1988
Crafts	Mar. 15, 1988	Sept. 1988	Oct. 1988

NO LATE APPLICATIONS WILL BE ACCEPTED.

Individuals may apply only once, and in only one fellowship area, for any of the 1987-88 deadlines listed above. Applications must be postmarked no later than the appropriate deadline date indicated above. Each fellowship area is offered every two years. Please note the calendar year in which your fellowship area is offered.

Please do not seek information on the status of your application before the announcement date for your area noted above.

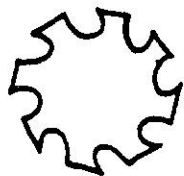
You may also wish to contact your state or regional arts agency for information regarding other funding opportunities for visual artists. Please note, however, that some agencies are prohibited by law from awarding grants to individuals.

If your address changes between the application deadline and the announcement date, send a standard change-of-address (U.S. Postal Service) card with your full application number to the Visual Arts Program.

The Visual Artists Fellowships category has changed significantly from previous years. Please read this booklet carefully. If you have questions, we can be reached at:

Visual Arts Program
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506
202/682-5448

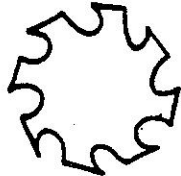
QUALITY SAW WORKS



Sales & Sharpening

CARBIDE

**Saws • Tools • Cutters
Wood • Metal • Plastic**



Planer knives & Handsaws

we service the trades

**250 BAYSHORE BLVD.
SAN FRANCISCO
(415) 282-3060**

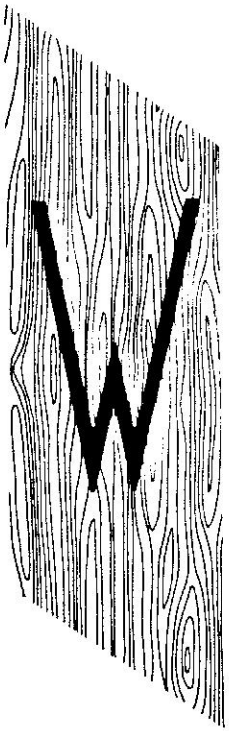
B.A.W.A. EXECUTIVE ROSTER, FALL 1986

Chairman	Louis Kern	553-3841 922-0925
Secretary	Bob Greenberg	552-1870 821-3805
Treasurer	Terry Ward	863-0700
Advertising	Don Segale Tim Kennedy	589-4890 583-5975 364-5658
Newsletter Editor	Peter Good 1966 Tiffin Rd. Oakland, CA 94602	530-3198

HIGHLIGHTS FROM LAST MEETING

The August meeting was a friendly affair at Don Segale's shop. Some 35 present and potential members milled around wearing nametags, curious about the multitude of shapers (with power feeders) and other medium-to-large machines. Chairman Louis Kern began the meeting with a round of self-identification. Tim Kennedy is collecting cards toward distribution of a new roster/directory. Don Segale then took us through a quick course on making a panelled door, including the trip through the triple-headed shaper. The small door was finally glued up in less than a minute by the air-driven squaring and clamping jig, before its brief trip through the 37" sander. After intermission, Tim Kennedy used a heat gun to bend strips of Formica through 2" radii. The reverse of the big-machine demonstration before him. A diverse and warm evening.

Bob Greenberg




We offer a large selection of fine woodworking tools for the shop and professional carpenter at the lowest prices.

WHOLE EARTH ACCESS
OPEN 7 DAYS: Mon-Sat 10-6 • Sun 11-5

BERKELEY
7th & Ashby 845-3000

SAN FRANCISCO
401 Bayshore Blvd. 285-5244

SAN RAFAEL
863 E. Francisco Blvd. 459-3533



HARDWOOD LUMBER & PLYWOOD
Hardwoods Since 1872

RETAIL-WHOLESALE
Red Oak • White Oak • Birch
Maple • Walnut • Ash • Cherry
Teak • Exotics
Custom & Stock Moldings
Laminated Maple Tops
Hardwood Dowels

Open
M-F/8-5 pm
SAT 8:30- 2 pm

415-261-1600 WE DELIVER
4801 Tidewater Ave., Oakland Nimitz Fwy to High St.

PLYWOOD AND LUMBER SALES, INC.

- Hardwood
- Hardwood Plywood
- Lumber
- Hardwood Flooring
- Finland Birch
- Melamine
- Kortron
- Mouldings
- Marine Plywood
- Large Inventory

SMALL BUSINESS

Jeff Hunt

Patrick Kozisek

(415) 547-7257

5749 LANDREGAN STREET • EMERYVILLE, CA 94608

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.

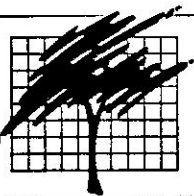
The monthly shop talks and demonstrations are held on the third Thursday of each month at 7:30 p.m., at a location announced both in the newsletter and at the previous meeting.

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.



2150 OAKDALE AVENUE
SAN FRANCISCO, CA 94124
(415) 647-0782

930 ASHBY AVENUE
BERKELEY, CA 94710
(415) 843-4390



BAY AREA WOODWORKER'S ASSOC
POST OFFICE BOX 421195
SAN FRANCISCO CA 94142