

NEWSLETTER FOR THE

GUILD OF OREGON WOODWORKERS

OREGON WOOD WORKS

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Portland Oregon

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NOTES FROM THE GUILD PRESIDENT



Steven Poland

Here we are 2.5 months into the pandemic shut down, and it seems more like six months. I do sense that the reality is we all will be overtly dealing with this until a vaccine has made it to a large part of the population, but on the other hand most people, businesses, and organizations should soon have adopted strategies for safe interaction, and we will be able to get on with our somewhat different lives.

In particular, Carol Boyd has been leading a discussion to prepare safe operation strategies for the Guild Shop, and I believe they are doing a great job at understanding CDC

and other info on how the virus propagates and how best to limit exposure and sharing of this scourge. Several of you have also shared restart strategies from other similar organizations, and this has been helpful to that planning, at least to illustrate that we are not working in a vacuum on this. One thing is sure and that is that there is no bullet proof strategy, and we will rely on potential shop users to avoid the shop if you have recent contact with a known carrier or experience any sense of illness.

I believe we will be prepared when Multnomah County arrives at the point of authorizing a restart, and I am hoping it will be by July, but we will see. In the meantime, please keep in touch with the Guild's growing list of on-line activities.

In terms of the Guild's financial health, you can understand that we have not had any income during this shut down, except for membership renewals and new memberships. With our continuing facility expenses, we are drawing down reserves by at least \$3,000 per month. Most of our other cash deposits are obligated to class registrations that are waiting to be re-scheduled, or are dedicated scholarship grants received from outside the Guild. Our recently matured certificates of deposit will be held in cash for the time being until we see how long it takes to regain our regular income/expense balance.

We have put on temporary hold the planned improvements and lease at MAC Cottage 5, although we are confident that on restart, that facility will allow us to increase the number of classes we can deliver, and possibly free up additional open shop time in the main space.

Please keep in mind that our goals to better serve our (still) over 1,000 members, are to seek a larger facility. Our current lease runs through June 2021, and we have talked to our landlords who are certainly open to extending the lease if circumstances warrant. But with the 80 or so members who have not renewed during the closure, and no-doubt other potential new members have held off on joining, we feel we need to be careful and measure that overall membership strength before we make a big commitment. Even the Cottage 5 opportunity, while only about \$650/month in lease cost, could have \$10,000 to \$15,000 in improvement costs to enable intended education program use.

So, as you can see we are planning to be ready, but will be very careful about when we make commitments, based on the ongoing membership and other income recovery conditions. With that, we encourage any of you who remain financially stable to consider a donation to the Guild to mitigate the drain during our closure, and to practice for committing in the future to what will be a major Guild investment in improved and expanded facilities. If you are able, please contact Treasurer Bill Hamilton, treasurer@guildoforegonwoodworkers.org

Hope you are all healthy, and working on or dreaming about your next woodworking project?

Steve

The Guild of Oregon Woodworkers is...

..., a group of amateur and professional woodworkers committed to developing our craftsmanship.
Our Mission: To promote the craft of woodworking to the woodworkers of today and tomorrow.

Our Vision: A community of woodworkers that provide significant opportunities to develop, practice, enhance, and share skills.

The Guild offers many benefits for members, including:

- ◆ Monthly programs
- ◆ Monthly newsletter
- ◆ Weekly Volunteer Special Interest Groups (SIGs)
- ◆ An education program to help members develop woodworking skills through a variety of hands-on and lecture classes
- ◆ Sponsor discounts
- ◆ Woodworking shows (such as Gathering of the Guilds)
- ◆ Network of business partners.
- ◆ A woodworking shop
- ◆ A network of friends and opportunities to volunteer and make a difference in our community

What you can do for the Guild

- ◆ Volunteer your time to contribute, assist, organize, lead, teach
- ◆ Take a class
- ◆ Contribute your knowledge

For more information see the Guild website or visit the shop.

Guild Shop - 7634 SW 34th St, Portland, OR 97219

Guildoforegonwoodworkers.org



Many Guild members recognize that woodworking can be a lonely avocation. It's fun to get together with other woodworker's to swap stories, share successes and failures, and to ask questions. Come join the fun at the next MEET-UP ...

NOW ON-LINE

MONDAY, JUNE 1 - 11:30 AM
On-Line - ZOOM

In an effort to allow members to keep the comradery of our monthly lunch meetings going, we will be hosting a Zoom get together at 11:30am on Monday, May 4.

Since it's going to be difficult to eat lunch together in a restaurant, we thought we could go around the gathered group and briefly discuss what we may or may not have been doing in your shop. If you have any pictures of items you'd like to share, have them available on your PC or Phone (depending on what you're connecting to the meeting with), and we'll be able to share your screen.

For security reasons we do not publish the meeting information on the website. We will send out the invite by email next Sunday, May 31.

For information on using Zoom, click [HERE](#)

Remember to have your favorite beverage and eats too.

If the world is open...

MONDAY, JULY 6 - 11:30 AM

Salvador Molly's

1523 SW Sunset Blvd
 Portland 97239

About a mile from the Guild Shop

MONDAY, AUGUST 3 - 11:30 AM

Zoighaus Brewing Co.

5716 SE 92nd Ave.

Portland 97226

Near the Foster exit to 205

MONDAY, OCTOBER 5 - 11:30 AM

Dullahan Irish Restaurant

352 B Ave.

Lake Oswego 97032

WELCOME NEW MEMBERS

Welcome to our newest **9** members. We're happy to have you with us and hope you'll make a regular appearance at the monthly program (online at present), contribute articles to the newsletter, and volunteer in other ways.

Caitlin Dailey, Tyler Hogstrom, Patrick Lyle,
 Jonathan Ma, Andrew Meierotto, Samantha
 Rosenthal, Daniel Todd, Ian Walton,
 Andrew Weber

TIPS & TECHNIQUES

Send us your questions and we will publish the answer. Send us your tips and techniques too.
We can all learn something. newsletter@guildoforegonwoodworkers.org

LAROCHE ON THE LOOSE TIPS ON FINISHING

Frank LaRoque here with experience since 1972. I do all kinds of restorations on wood, metal, and ceramics.



I just reassembled a lawyer's book case that came to me in boxes (no instructions and assembly required). Found a 100-year-old glass to replace the broken panes. Made new backs and re-veneered the top. Disassembled the four locks and made special keys for the doors and a special separate key for the drawer. I lined the bottom of the drawer with carmine red felt over a 1/8" thick piece of door skin. Love to do this on almost everything that I do that has drawers.

I completely reassembled the four cases, the top, and the drawer base. Even the base and drawer were in a box.

Now, a few finishing tips

1. I have a dining room table that raised two kids and six grandkids. I refinished it in 1972. There are a few minor dings and two or three small scratches on the top. The product I used was "Varathane" gloss with an over coat of satin. *Conclusion:* why slather on something that needs to be repairable??? Why not use an excellent finish that will stand the test of time and never need to be fixed. I think it is foolish to sell a client a wax/oil mix finish that needs to be maintained and/or repaired. Have a heart for the keeper of the home and give a finish that lasts a life time????
2. Never wash off excessive glue with water, all this does is thin out the glue and does not remove all of it... This is why you will have light spots around your joints when staining, even when sanded.
3. USE white vinegar because it will absolutely remove all traces of almost all wood glues including wet epoxy. The exception is instant glue.
4. O yea, a friend turned me on to a new fast glue that I just love and have used it for all kinds of small repairs. It is made by "DAP" and is "Rapidfuse". On the bottle it says "Bonds Virtually Everything" and I can attest to the statement. Great stuff.
5. I use "System Three" epoxy for reassemble of everything with loose joints because all the wood glues state

that the joints must be tight fitting and epoxy can, and will, fill very large gaps when mixed with a fine wood dust. I save the dust out of my belt sanders and my wife's flour sifter to assure that it is all dust and no long fibers. Yes, I had to buy her a new one...GRINNING. Mix to a consistency of mayonnaise for most things, thicker for filling big holes, thinner for tighter joints.

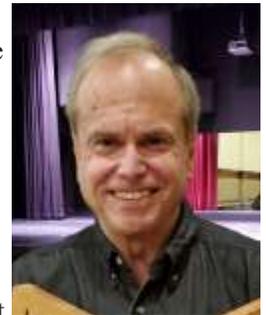
6. **Sanding...**Over sanding is never good. I sand to 100 grit with the grain, BECAUSE, the wood will provide a surface that will accept a more even coat of stain and the finishes will have something to grab and hold on to. If you can, take the time to test this, take a piece of wood and apply the finish as I have stated and right next to it sand another piece, identical to the first, down to 400 grit. The difference will be amazing. The difference will be the color. My method will provide clarity from any angle, the word is chatoyance: the refraction of the light you see coming from the wood.

If you have questions for Frank, contact him at 541-296-1066

BE A MORE EFFICIENT WOODWORKER

Roger Crook

This is a tip that is 100% guaranteed to reduce your project times and make you a more efficient woodworker. Why is the hardest tool to find is the one you just used or where did all the surface area for your glue-up go. This tip solves both those problems and taken outside the shop may even improve your relationships.



I call it PSA – Put Stuff Away! Use it and put it back – now you do not need 10 tape measures, 20 pencils, 15 rulers, etc – use it and put it back. Money back guarantee if it does not work for you.



V-DAY — GUILD STYLE

Gary Weeber, Program VP

I am stuck at home. I can't use the Guild shop. I have been devouring books and magazines on the subject of woodworking until I am maxed out. I have searched on Comcast for mystery movies about woodworking but can't seem to find any. What to do? What to do?



Well, we have a suggestion. *Join us every Wednesday for V-Day!* The Guild will provide you with information and a link to an instructional woodworking video that you can access on the internet. The internet (especially YouTube) is a pot of honey...I mean gold...when you are looking for woodworking information. The problem: How do I find out which are some of the best videos out there?

We help you with that. Each Wednesday we provide you with a video that we are confident provides quality information. We will try to point you to videos that cover as

many aspects of woodworking as possible; the use of both hand tools and machine tool work; and normally demonstrate techniques that are consistent with our Guild shop expectations.

Not only that, you get to meet the stars. You will be introduced to master woodworkers who you may have never heard of but are considered some of the best video instructors in the virtual world.

So far, we have recommended videos by Michael Fortune, Phillip Lowe and Paul Sellers. You should see we are queuing up for future V-Days. No seriously...you should see them.

We hope that you find this an added benefit of being a Guild member, especially in this time of restricted Guild activities. If you have suggestions for specific videos or topics, please email me at gary.weeber@guildoforegonwoodworkers.org.

So, what are you doing next Wednesday? I know... checkin' out the latest video selection on V-Day!



VOLUNTEER OF THE MONTH: MIKE SANDMAN

Ed Ferguson

Mike does a lot in a low key way. He's taken the lead in Project Build administration, he's an active Shop Attendant, and he's quick to volunteer for work parties and other Guild functions. Mike participated in last year's planning retreat and he continues to offer suggestions for improving our organization. He's a great example of a member who takes advantage of the opportunities the Guild offers and gives back generously in return.



One of the premier awards given to Guild members is the Volunteer of the Month (VOTM) award. These awards recognize exceptional volunteer service by a Guild member. As we know, the lifeblood of the Guild is volunteerism and we have hundreds of volunteers annually. When you have a chance, please shake the hands of our VOTM folks in particular because their contributions have been truly outstanding.

More online meetings are on the schedule, especially the SIGs. Keep up to date with activities by checking the [Guild Calendar](#).

For security reasons we do not publish the meeting information on the website. We will send out the invite by email the day before.

For information on using Zoom, click [HERE](#)

Monday, June 1 – 11:30 – [Monthly Lunch Meet-Up](#)

Thursday, June 4 – 6:30 – [Women's SIG](#)

Wednesday, June 10 – 7:00 – [Professionals SIG](#)

[Hand Tool SIG](#) – Last week's Hand Tool SIG did their first online demo with Ken Hall demoing the tools to make wooden threads and Bland McCartha behind the camera. It went really well with few hiccups. If you were not able to log into the event, we have fixed that problem. You can view the 45 minute demo at [HERE](#)

Women's SIG – Their first online meeting is this coming Thursday. This group helps women of the Guild advance their woodworking skills by sharing knowledge and working together in a supportive and fun way. At their first ZOOM meeting they will discuss what they have been doing with wood the last several months, where the SIG is headed, and how they can help moving forward? Contact [Ruth Warbington](#) to get a ZOOM meeting invitation. The invitation will be sent out the day before the meeting.

A BELATED INTRODUCTION

Hi. My name is Bill Cogswell. I have been a Guild member since 2017. About a year ago, I volunteered to be the 'Social Media Coordinator' for the Guild. We are way overdue on introductions. So, let's consider that done.

A bit about myself may be the polite thing to do. I am a hobbyist-class woodworker. It turned out that I could not outrun my genetic programming. My father, grandfather, great-grandfather...all were woodworkers. The switch came on for me in 1999, and I haven't looked back. There is no escape; it is in my DNA.

One of the first things I did was join a new local Guild (the Evergreen WW Guild) in Puyallup WA. That was an excellent entre into this new world for me. After being a very active member for about 18 years, I moved to Olympia WA. There, I began a new group, the Olympia Woodworkers Guild.

Since I had done all the web promotion work for the Evergreen Guild, it seemed a natural fit for me when I saw that the Oregon Guild needed a social media director. So, I applied and was accepted.

Here we are, a year later. I have been actively working to keep our social media updated. About 90% of that is using Facebook. Love it or hate it, Facebook is the only game in town (globally) if you want to cast a wide net for social media. We also have Instagram and Twitter accounts. I am not nearly as active there as yet, but the plans are underway.



I have a couple of messages I'd like to leave you with, and here they are:

Facebook: Join or Not?

If you don't have Facebook, it is okay. It isn't an issue because the guild has a robust web site and an outstanding newsletter. Those are the mainstays of how communications happen for us.

1) If you want to join Facebook, and you haven't done so as yet, I can help. We put together a presentation for the Evergreen Woodworkers and gave them the basics.



Should you want to sign-up for Facebook, let me know. I can help. My contact information is below.

2) If you already DO have Facebook, here is what you should know:

We have a Facebook PAGE and a Facebook Group. WE WANT YOU TO 'JOIN' OUR FACEBOOK GROUP. The Page and the Group serve very different purposes.

The PAGE is like our 'corporate calling card.' It tells who we are, what we do, how to reach us, etc. It doesn't change.

The GROUP is where you can find the discussions, postings, comments, upcoming event notices, and current events. It is dynamic, and I highly recommend checking it out. You can join the group. Anyone in the world can join the group, whether they are a guild member or not. So there is a lot of activity there.

Our Facebook Page is here:

<https://www.facebook.com/GuildOfOregonWoodworkers/>

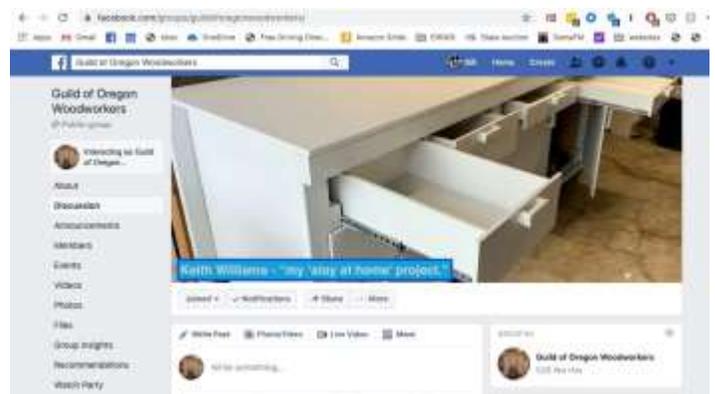
Our Facebook Group is here:

<https://www.facebook.com/groups/guildoforegonwoodworkers/>

Again, my goal is to educate you about what we have and to encourage you to use it. Go to the Group and ask to join. You won't be disappointed!

I urge you to email me with any questions you may have. I can be reached most easily (well, if you like to type a lot) at bill.cogswell@guildoforegonwoodworkers.org. That's our official guild email. Just click on the link if you can.

Thanks! Nice to meet you!



HOW I GOT STARTED IN VENEERING A FIRE AND WATER STORY

Jeff Hilber

1:10 a.m. Wednesday morning, 1995. A sleepy driver notices flames from the roof of a building on SW Macadam in Portland and calls 9-1-1. The flames caught the 70-year-old wooden structure by surprise. The basement explosion caused by an electrical short and a five-gallon pail of lacquer thinner loosened and charred the frame and melted the nails.

The force generated by combining an electrical spark with the potential of a volatile solvent blew a hole from the basement straight up through three stories of girders, columns, joists, flooring and rafters; disturbing the ancestral home of a pigeon colony that occupied the third floor.

7:30 a.m. Wednesday morning. I exited the Marquam Bridge southbound, turned left onto Bryant, near the Old Spaghetti Factory, as I have done for many months making furniture on the second floor of this building with four other woodworkers. We did not know who rented the basement or what was done there.

Try describing the indescribable. Charcoal, smoke, water—so much water—the block surrounded by fire trucks, pumpers and 120 firefighters as high on the flames as I was numbed by them. The sun was coming up behind the remnants of a three-story building with a few steaming spires of defiant blackened framing. There had been no notice or call from the fire dept. I sat in my van taking it in for the first time, trying to make it all come back. The silver lining, and most important, a four-alarm fire and no one was injured.

All I saw was toast. My first reactions were to not believe what was plainly before me and to run an inventory of what *was* inside. The usual things, five incomplete pieces, one irreplaceable antique table, tools and \$10,000 worth of just delivered clear redwood and cedar for an upcoming Sitting House and Bridge. The universe had the foresight to add extra picante to this scene.

I had been fabricating a new mahogany kitchen for a 1930s house in Dunthorp; all matched, aligned and sequenced. Sixteen drawers were the last of the cabinet parts to be installed. The night before, I unloaded the installation tools out of the van to make room for the drawers to be loaded in for delivery on—Wednesday morning. Lost all

the drawers and the installation tools, too. John Lennon famously wrote, "Life is what happens while you're busy making other plans."

There is a veneering story here somewhere. So, I'll skip the parts about "mining the charcoal" for my Starrett tools; the various kinds of fascinating damage from a hot fire quenched with a million gallons of water; how hot were the flames that melted the 14" Makita chop saw?; the City sending a mental health expert to... What, I don't know. We were just some guys who lost every tool and stick of wood. We were so cool about it. In total denial of how vulnerable we were feeling.

In the charcoal was one of the original room doors to this 1930s house. Replacing the ruined drawers was a matter of six months to gather enough matching mahogany to complete. Replacing the room door required a big, single veneered panel. Not only the veneer grain, the profile on the rails and stiles had to be matched to the original.

The concept of veneering was not new, also not familiar, to me; I had only designed solid wood furniture. At that time, vacuum bag technology was becoming available. I was in reduced circumstances shop-wise. My toolbox was a cardboard box the salesman at Charles Day Co found for me. I was ready to reproduce this door. You're laughing.

My 35-year career in woodworking was unencumbered with schooling. I learned by putting my hands on the problem. So, I wasn't as worried as I should've been about launching this project under-prepared, armed with a gallon of adhesive.

The vacuum bag and accessories arrived; I bought some mahogany veneer with grain that matched the original doors, some 1/4" plywood and Titebond I. The idea of substrate, glue line, veneer and pressure were all I had. Some of that pressure was coming from the client.

In the immediate aftermath of the fire, I was working at night in a friend's shop and during the day in another friend's garage. Setting up the new vacuum bag press in the garage meant I could leave it up for a while. In spite of no



continued on page 7

VENEERING, FIRE, & WATER... *continued from page 6*

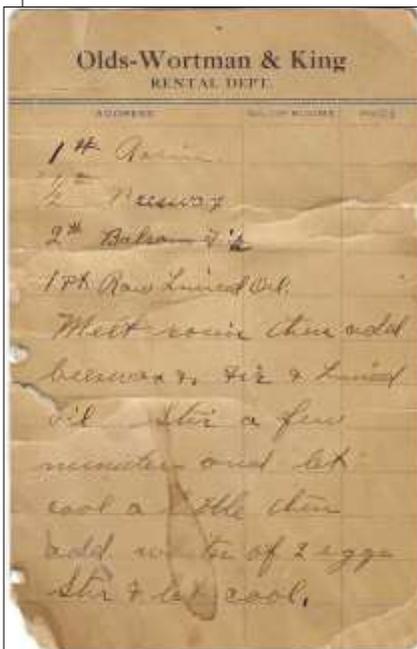
instruction, everything went pretty well. Except for this one small thing.

I used way too much glue. We all know how porous mahogany can be. The next day, when I opened the bag, the surface of the veneer was covered with a layer of partially cured, white-ish Titebond. The bag was thoroughly coated and it was dripping. The bag did not stick to the veneer's surface and the veneer appeared to be stuck solidly to the substrate, at least that worked. What to do with all this adhesive on the panel? Will washing the glue off lift the veneer? Recovering from this disaster introduced veneering techniques into my woodworking process I've seen no one else use.

The fire, cataclysmic in the material loss, changed the direction of my furniture design. Veneer broadened my design palette with natural colors, figures and endless matching possibilities, not practical in solid material. I was hooked. Using the bag or a veneer hammer, hardly a day went by I wasn't veneering something.

Okay, I'll tie up the loose ends. The mahogany panel survived the adhesive ordeal and was installed into the cope and stick rails and stiles reproducing the original design of missing room door. My finisher matched the color to the other doors. Curiosity lead me to ask a knowledgeable antique person to date the door. He said the door most likely came from the 1930s. The style was in use in Portland about that time. Why was he so upset when I explained it had been finished last week?

An old formula found in the basement of a 1910 house. Possibly a floor finish? For the youngsters, before



Twitter # was a symbol for a pound weight.

1# Rosin

1/2# Beeswax

2# Balsam Fir

1 pt. Raw Linseed Oil

Melt rosin then add beeswax & Fir & Linseed oil.

Stir a few minutes and let cool a little then add whites of 2 eggs.

Stir & let cool.

Photos of that comfortable old building fully involved in flame haunt my portfolio. The gap between the adjacent buildings is still there. Those buildings are still there because of the work of the fire fighters of the Portland Fire Bureau. There was another bright side, how many woodworkers that far into their career have all new tools?

Photos below:

A modern take on the reproduction of a 1770s Hepplewhite bow front chest. Made in Portland with a talented apprentice, Mark Burdon. Yes, that's an 18th century Hepplewhite lava lamp.

My client had fourteen pieces of sequenced Walnut crotch to use on this piece. They were a cracked, curled, wadded up, crotchety mess. After a week of softening and gently coaxing them to adopt a flatter profile, only twelve were salvageable. As you can see, worth the effort. The veneering process was split between hide glue with a veneer hammer techniques and the vacuum bag.

The top is a diamond match of the Walnut crotch veneer. The drawer fronts are book matched, with the balance of the case veneered in curly vg black walnut. The inlay is 3/32" fiddle back maple. Final color by client request.

Four-way match of walnut crotch veneer.



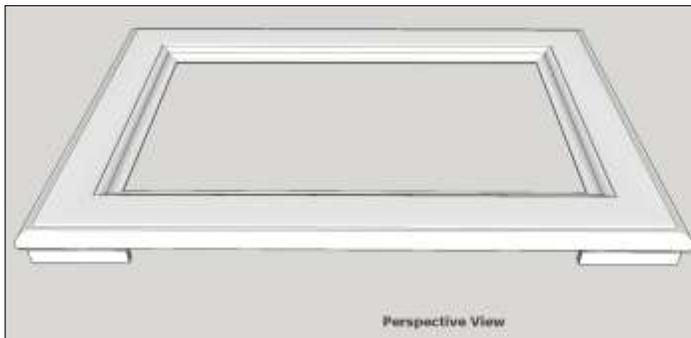
A Large Carving Project

Vince Corbin

During the Fall of 2018 a client of mine hinted that he had a carving project in mind for me: an 8" wide border around a 55" TV screen (27" by 48") that would be carved with "natural" elements, such as leaves or pine cones. He was setting up a screen to display his photographs of nature and landscapes. I had taken (the late) Lee Johnson's introductory carving class but hadn't done much with carving, so I took Chuck Rinehart's Guild class on carving borders. In this class I learned what I needed to know for this project.

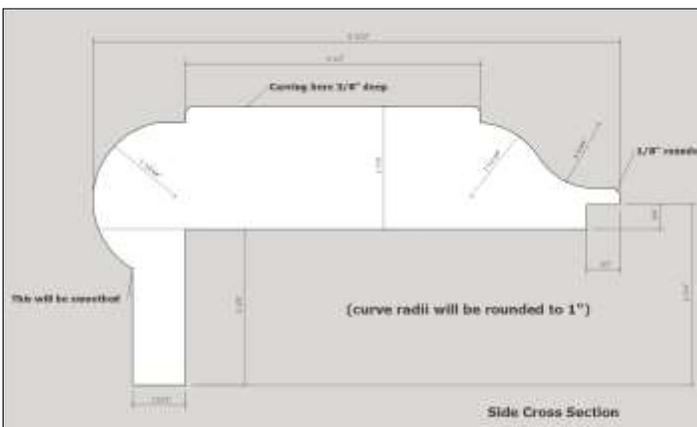
The client didn't want idealized or symbolic patterns, so we eventually settled on oak leaves and acorns. I found some sketches on the web and refined them to fit the scope of the work: horizontals 5 feet long and verticals nearly 4 feet high; carving border 4" wide. I added a triple leaf and double acorn in the center of the horizontals, and arranged to pattern to flow toward the corners, where I added another triple leaf and double acorn. I arranged the side patterns to flow toward the outside and downwards. I adjusted the patterns to fit the length of the work.

I developed the design of the wood frame using SketchUp: (Drawing 1) shows the overall size and shape, and



(Drawing 2) shows a cross section of the frame.

By the end of March 2019 we had a signed contract and I began the work.



The first task was to carve a small sample of the pattern and get it approved by the client. My approach to the carving was as follows:

1. Trace the pattern on the wood using carbon paper
2. Using a router and a 1/4" diameter spiral downcut bit, rough out the area outside the pattern down to the background level (3/8" down), but staying away from the pattern lines at least 1/16".
3. Using a router and a 1/8" diameter spiral downcut bit, rough out the pattern right up to the pencil lines wherever possible. (See photo 1)



4. Some of the leaves were to be carved at a lower elevation, so make another pass to cut the height of these leaves down. Some were actually slanted, so make another pass on the lower side of the slants. (See photo 2)



5. Using small #3 and #5 Pfeil fishtail gouges, undercut the edges of the leaves.
6. Using #7 gouges, scoop out a slight general concavity in the leaves.
7. Using a #8 gouge, scoop out the concavity for each lobe of a leaf, leaving a slight flat at the leaf edges.
8. Using a 60-degree V tool, cut out the leaf veins, with an ogee curve.
9. Use a V tool to cut across the acorns defining the edge of the cap.
10. Use #3 and #5 fishtail gouges to shape the body of the acorn and the top of the cap.

[continued on page 9](#)

CARVING PROJECT ...*continued from page 8*

11. Use a V tool to cut grooves in the caps.
12. Carve and undercut the stems as needed.

After I developed the sample, Chuck was gracious enough to come to my shop and help me refine the sample by us-



ing deeper hollows and tilted leaves (See photo 3). I then showed the sample to the client and got his approval.

About the same time as I worked on the sample, I prepared the stock: the client wanted cherry to be stained to match other furniture in the room that I had made. At that time, Hardwood Industries was unable to get 8/4 eastern cherry, but I found some lovely wood at Moxon (now Mumford). I milled the wood to thickness and width, and rough cut the lengths, and roughed out the profile using the table saw, roundover bits and cove bits. To get it right, I borrowed a



one inch round hand plane from Ken Hall, and used a lot of scraping and sanding (photo 4). I cut the corner miters using my miter sled on my tablesaw, and cut biscuit slots for joining. I also hollowed out the backs of

the stock about an inch deep to lessen the weight.

Next came implementing the carving on each of the four pieces of stock, before assembly. I left the carving of the corner sections to be done after the assembly, so the corners would all line up. My approach was to do one task at a time, and do it on all the stock before going on to the next task. That worked well. It took about two months to carve all 4 pieces (photo 5).

After completing the carving, came cleanup staining and finishing. The client didn't want the usual stippling, so I tried to smooth the background as best I could with #2 and #3 gouges. I don't recommend staining a carving – that was a real chore. I sprayed on the stain, then wiped it off, but had to use a small brush to get the stain into the under-



cutting. In the process the stain is not as even as I would have liked (photo 6). I then sprayed it with two coats of a catalyzed lacquer.



The frame required some edging on the backside and was hung on the wall using a French cleat. It was received very well by the client. See photos 7 & 8 for the final appearance. It was a lot of work, and in spite of getting tennis elbow from it, it was a good experience. And thanks again to Chuck Rinehart for his helpful instruction.



THE GUILD IS PROUD TO BE SPONSORED BY:

The Guild is grateful to be supported by numerous local businesses, our sponsors. Please patronize them when you can. Most offer some kind of discount to members, with some restrictions. We hope you will thank them for their support when you are at the cash register. *Click on their logos below to go directly to their website.*



CARBIDE SAW
Sales & Sharpening

