

NEWSLETTER FOR THE

**GUILD OF
OREGON
WOODWORKERS**

**OREGON
WOOD
WORKS**

**Vol. #38, Issue 1
January 2021
Portland Oregon**

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NEXT GENERAL MEETING: ONLINE WITH ZOOM

The online invitation will be sent out 24 hours before the event.

**DENNIS HAYS
MALOOF-INSPIRED WOODWORKER**

Tuesday, February 16, 2021

Social Time begins at 6:30pm, Meeting begins 7:00pm

By Dennis Hays

About 40 some years ago, I happened upon a book, "The Encyclopedia of Furniture Making" by Ernest Joyce. That book was the start of my wood-working journey. After reading and re-reading the book several times, I bought a hand plane, a chisel, and a block of mahogany and made a small (not too elegant) bench, and I was hooked. I traded our dining room table for a radial arm saw, which my wife was not too happy about. Needless to say, I needed to make a table and quickly. I made a walnut gate-leg table (which we still use daily) and I was on my way to being a furniture maker.



A few months later, I saw a copy of *Fine Woodworking Magazine* and an article on Sam Maloof about how he made a rocking chair. I hadn't heard of him before, but it turned out he lived and worked only five minutes from my house. (If you're not familiar with Sam's work, I will talk about him and his work in my Zoom presentation).

I was so inspired by Sam's work, I decided to make a rocking chair and to become a full-time woodworker.

For several years, I made one-offs and limited production pieces of furniture and about 10 years ago, began making guitars and music related furniture.



I now work in my shop every day, designing, making and exploring all aspects of woodworking. I also work with the Maloof Foundation, leading workshops on Maloof inspired woodworking and giving in-depth tours of the Maloof home and workshop.

Join me on **Tuesday, Feb.16** at 7:00 as I discuss doing the world's best job: being a "Studio Furniture Maker." I have found people like to see how something goes from concept to a beautiful piece of furniture and how that piece evolves during that process. I will also talk about what the Maloof Foundation is doing to promote Sam's legacy and all aspects of his art and craft.

And maybe there will be a little about why I took up guitar making... Don't miss it.

Instagram.com: @dennishayswoodworker

Web page: <http://dwhays.com>

Video of Dennis building a guitar: <https://www.instagram.com/p/CA3tNr8DFyG/>



NOTES FROM THE GUILD PRESIDENT



Steven Poland

I can't understand how January went by so quickly, especially considering our shop closure. But be strong, this week Shop Operations and Safety committees are bringing a reopening proposal to the Board for approval. It will most likely be to reopen on Saturday February 6, and to go on a schedule essentially like last year. The latest

Governor's statement is that group activities like ours may operate indoors with a maximum of six people, and with our enhanced procedures including open garage doors, self-health screening, control surface sanitization each shift, masks and strict distancing, we should be relatively safer than the workout facilities included in this restriction loosening.

Our new Shop Operations director Aboo Balgamwalla will be preparing with some equipment maintenance and restoration from mothballed state. We already have several Open Shop SA slots filled, so keep an eye out for sessions on the website Calendar.

Restart of in-shop functions for Education, Toy Build, and Project Build will be organized by those program leaders, so again keep an eye out on the Calendar, and communicate with those program leaders. Each will be limited to an SA and five other users at a time.

You will see that the sign-up process will include all the information on enhanced Covid-19 safety procedures that you need to adhere to, and the SAs will be diligent at enforcing these for everyone's health and safety.

We recently learned about a grant opportunity from Regional Arts & Culture Counsel for building enhanced education abilities and intend to apply for a \$1,500 grant to acquire camera, lighting, and production equipment for recording and broadcasting classes. Awards won't be announced until March but this is a great opportunity.

We all still need to exercise caution, but hopefully things are starting to look up!

Steve Poland



Steam Tug Portland stiles & rails



Editor's Note: Check out Steve's final steps to making his Carpet-Boat Toys. [See page 7.](#)

SHOW/TELL/ASK UP & RUNNING

On January 26, 2021, and the **fourth Tuesday of every month** from now on, we had our first Show/Tell/Ask Zoom presentation at 7:00pm. The meeting was designed to share ideas, to showcase our work, and to help our members with problems. It was much more than a show and tell. It was a place to get feedback and advice from your fellow woodworkers.

Don't miss the next one on February 23 at 7pm.

Getting in and sharing is easy.

- ♦ Go to <https://zoom.us/j/94210347522?pwd=cVFGYTFaY1pQUzlnL1FaMkNLVUtiZz09> (the link is on the Guild calendar and it is the same every month).
- ♦ After you join the meeting, you will be asked to add your name to the chat, which will be our sign-up list.
- ♦ If you want to take pictures of your project and share your screen, great, but that is not required.
- ♦ What is required is that we all have some fun taking about woodworking.

JOIN US

**On the 4th Tuesday
of each month at 7:00pm**

The Link is on the Guild Calendar

See you there!

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, FEBRUARY 1 AT 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.

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 the day before—watch for it.



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

Remember to have your favorite beverage and eats too.

Guitar by Dennis Hays. [See page 1](#) for more about him and his presentation at the upcoming General Meeting.

WELCOME NEW MEMBERS

Welcome to our newest **8** 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.

Sara Aslan, Ryan Chamberlain, Christine Gault, Dory Green, Steve Grove, Brittany Hobbs, Daniel Ullmer, Eriks Zalite

CARVING SIG UPCOMING PROGRAMS

The Carving SIG partners with the Oregon Carvers Guild for a series of monthly and special programs. The upcoming programs are:

Feb 4, Thurs, 7:00 - Demo on carving a wood spirit with Terry Burnside - [Click here](#)

Feb 6, Sat, 9:00 am - Discuss sharpening and re-making carving tools th blacksmith George Blackman of Redmond. [Click here](#)

Feb 9th, Tues, 7:00 - The Wide World of Bird Carving with Don Baiar of Vancouver. [Click here](#).

Feb 18 & 25, Thurs, 7:00, Class on carving a wood spirit with Terry Burnside. [Click here](#).

Feb 27, Sat, 10:30 AM - Conversations with national Chip Chats Magazine president, Tim Crawford. [Click here](#).

Mar 1, Mon, 1:00, Start of five week relief carving workshop with Larry Wade [Click here](#).

Mar 9, Tues 7:00, - The World of Soap Carving with author Janet Bolyard of Masa, AZ. [Click here](#).

Apr 13, Tues 7:00 - Power Carving Tools 101 with Roger Crooks and a panel. [Click here](#).



TIPS FOR BETTER DESIGN

*Michael Fortune Design Creating Ideas,
Fine Woodworking, January, 2006*

Summary by John Sheridan.

Michael Fortune, who has inspired Guild members with challenging classes, in 2006 published an article in FWW to encourage woodworkers to look everywhere for design ideas for projects. Here is a short summary:

1. Look around you, ideas can come from almost anywhere.
2. Avoid factory dimensions. Mass-produced furniture is characterized by a limited number of thicknesses. In contrast custom or fine craft furniture can be made with timber avoiding premilled dimensions.
3. Look to history. Page through historical texts for inspiration. The Fortune No. 1 chair was first inspired by the lines of rusted, bent, tubular garden furniture.
4. Think of pieces as people. Graceful forms are a pleasure to see.
5. Upward and outward. Shapes that are larger on top connect to the viewer and the surroundings.
6. Curves add interest. Compound curves can be technically challenging. In contrast single-plane curves are dramatic and not hard to master. Flexible bow strips make curves easy to draw.
7. Be evolutionary, not revolutionary to allow experience to build both your design and construction skills.
8. Let plant forms such as leaves and flowers inform your design vocabulary. Don't hesitate to try to sketch organic forms.
9. Design first, engineer second using technical reference materials.
10. Simple is good. Usually have one strong focus and no more than three in a piece.

John adds... "the language of art and craft is expressed through drawing." This is a skill that has lagged in my working life, as it has for others. Even James Krenov made drawings of his cabinets after he made them, after he composed them. But nevertheless it is still important for anyone in the woodworking world to have a sketch or note book and pencil to carry around and have on the bench to use to capture ideas and images for current projects and future consideration and to train the eye to see.

HOME SHOP SAFETY TIPS LEARNED FROM THE GUILD

By Dick Harbert, Guild member and shop attendant

A friend of mine, an experienced woodworker, had an accident with his table saw, severing part of his finger. While then in the emergency room, the attending physician asked him what happened. In a somewhat flip response, my friend said that he had an argument with a table saw. Without a smile, the physician nodded and said that he sees about one of these a week.

Many Guild members have a space at home for wood-working. These spaces range from the driveway, garage, or basement, to a stand-alone shop. We all know that when we use tools, we are at risk of accidents. But our home shops are not governed by the safety rules adopted by the Guild shop.

Recently I asked a number of people if they had learned anything from working in the Guild shop that they had adapted in their home shop activities. Here is a list of the tips that they noted are now a part of their home shop safety practices. After listing many safe practices learned, one individual concluded, "The bottom line is that my shop is MUCH safer because of these things!"

Home woodworking shops have risks of sharp edges that are made to cut, flying chips, and machines kicking back and hurling stock. Here are just some of the safety tips that many of us have learned or had reinforced from working in the Guild shop and now apply to our home wood-working activities to prevent accidents and injuries:

- ♦ **Guard against dust inhalation** - Use a dust mask when sanding or sawing. Install a dust collection system – dust is a hazard and can cause health problems.
- ♦ **Use safety glasses/eye protection** when working with power tools – Have multiple pairs of glasses around your shop for easy access. Glasses marked Z87 consist of safety frames and safety lenses. Safety glasses are also available with readers if you need them. Prescription safety glasses can be obtained from your prescription eyewear seller. You only have two eyes and safety glasses prevent eye injuries.

- ♦ **Use hearing protection** when working with power tools. Keep the hearing you have as long as possible.
- ♦ If it feels unsafe, **trust your gut** and don't do it. Operate as if someone interested in your safety is watching you.
- ♦ **Use push sticks** for table and band saws.
- ♦ **Do not freehand cut** on a table saw.
- ♦ **Use the 3-inch rule** – Do not let your fingers get within 3 inches of a moving blade.
- ♦ **Learn how to use your tools properly** – Take classes and read instructions.
- ♦ **Avoid tripping hazards** – Keep power cords, hoses, and wood off the floor.
- ♦ **Have a first aid kit in the shop** - Minimum first aid kits have bandages to cover lacerations and antibiotic ointment to prevent infection of small cuts and scrapes.
- ♦ **Keep your shop orderly** - Clean shops are safer than dirty shops.
- ♦ **Pay attention** - No matter how long you have been working in wood shops, don't get sloppy or cocky. Letting down your guard is often when accidents happen.

The Woodworkers Guild of Oregon recognizes that there are safety and health hazards associated with wood-working shop activities. The Guild wants all users to benefit from the use of the machine shop and bench room without harm to the user or other people in the shop. That is why the Guild offers classes in shop safety requirements and the use of many woodworking power tools. Most Guild safety rules are also good to use in your home shops.

I want to thank Dick Rohrbaugh, Larry Wade, Ruth Warbington, and Bill Hamilton for sharing their home shop safety tips learned from the Guild.

GUILD SHOP TIP

***ALWAYS** check the settings
BEFORE you use a machine.*



GATHERING OF THE GUILDS

2021 UPDATE

By Roger Crooks & Bob Hargrave

This is an update on the plans for GOTG 2021's virtual show this May. Registration is now open at <https://guildoforegonwoodworkers.org/Shows>.

2021 Gathering of the Guilds

While the show this year will be online we are looking at this being an opportunity to exceed the 18,000 visitors we have had in past years with a physical show. The virtual show will run for a month.

Sales Process - Visitors will start off at the GOTG website. Pick a Guild link that takes them to that Guild's page on the GOTG website which will have all the vendors of that Guild. Each vendor will have their contact information and 4 high quality photos that represent their work and products for sale. Note that no sales will be done on the GOTG website. From there the visitor will go to the artist's website/Etsy to view and purchase what they want.

ALL TRANSACTION ARE BETWEEN THE BUYER AND YOU, THE VENDOR.

Benefits of a virtual show for vendors:

- ♦ **Low entry fees.** Booths were \$450 at the Convention Center
 - ★ **Professional Members** - \$25 (one of the benefits of being a Professional member)
 - ★ **General Members** - \$50
- ♦ **Advertising** - the GOTG, LLC has a \$10,000 budget to advertise the event.
- ♦ **Show Website** - All visitors will enter through the GOTG website which is being redesigned for the show. Visitors can go from guild to guild with the click of the mouse. All guilds will have the same look and feel.
- ♦ **Show Length** - the virtual show will run from April 29 - June 1, 2021

Vendor Requirements for Registration

- ♦ **Registration** – Feb 1 through March 1, 2021
- ♦ **Website** – You need to have your own website or a presence on Etsy where the actual transaction will occur.
- ♦ **Professional photos** - Four good photos that represent your items for sale. There will be on the GOTG

website. Photo recommendations are in the Vendor Guidelines, available on the registration page.

- ♦ **Artist Biography** - this is a short paragraph where you sell yourself and explain your art.
- ♦ **Contact Information** - phone and/or email. How you want people to interact with you.
- ♦ **Data Submission** – There will be a review process for all vendors to make sure all the required data is supplied and that the photos are of good quality. If a problem, we will work with you so early submission is highly recommended to avoid last minute problems.

Guidelines & Recommendations – Go to the Guild's GOTG [Registration page](#) where you will find these three documents as PDF files.

- ♦ **Artist Statement** – What information to provide
- ♦ **Photography Guidelines** – How to take professional photos
- ♦ **GOTG Website Wireframe** – What the user will see

Schedule

- ♦ **Vendor Communication** – NOW
- ♦ **Vendor Signup** – Feb 1 – March 1, 2021 (sooner the better after registration opens as the website people will be building the site as data comes in). Note that your data will be reviewed. If you cannot meet the guidelines, your registration fees will be refunded.
- ♦ **GOTG website Testing** – April 4 – 18
- ♦ **Final website submission** – April 19
- ♦ **Go Live** – April 30

COMMERCIAL FISHING TRAWLER : CARPET-BOAT TOY

CONTINUED FROM [DECEMBER 2020](#)

By Steve Poland

8. ONE-PIECE HULL OPTION

- ◆ Eliminates about a dozen steps, requires a fixture for each side to hold hull blank with shear line pattern for milling the deck surface on router table.
- ◆ Use same steps 1 – 5.
- ◆ Use extreme care at entering corners!
- ◆ If using 1" tall bit, fair center area between cuts with spokeshave & sandpaper. 2" tall bit will remove all needed material.
- ◆ Finish sand 120, 240, 320, 600.

Pattern cutting the deck profile is the most dangerous task. Recommend double stick tape bottom of hull to fixture. KEEP FINGERS AWAY FROM CUTTER! Hold firmly! Take only shallow passes. Avoid cut entering end grain, back into the last 1/2" or so of that corner with very light passes.



9. SUPERSTRUCTURE BLANKS

- ◆ Cut 1.5" wide, .75" thick strips.
- ◆ Plane / sand surfaces smooth 240, 320.
- ◆ Pilot House: Setup router table with 1/4" diameter straight cutter, 3/16" clear of fence, just less than 1/4" deep.
- ◆ Mill "front window" dado across front end of long stock, use a push block to keep it square and prevent tear-out. Then chop the 1.5" length. Continue to alternate end dado, length cuts.
- ◆ Lower Cabin: Cut to 2-1/2" lengths.



10. PILOT HOUSE WINDOW

- ◆ Cut 1/4" x 1/4" strips of contrasting wood for insert. Test for good but not forced fit in the front dado.
- ◆ Set chop saw for 1-5/8" long window inserts.
- ◆ Glue the window insert into front dado with slight overhang each end.
- ◆ Block plane front face and ends flush with pilot house.

11. CUT SIDE WINDOWS

- ◆ Set up hollow chisel mortiser with 1/4" bit. Set an auxiliary fence and base to bridge the large holes and gaps in iron.
- ◆ (or use 1/4" Forstner for portholes)
- ◆ Make sure bit is square with the fence, and 3/16" between top window and top of cabin. Set for 1/8" deep cuts.
- ◆ You can set up a stop and step blocks for window spacing, but I found working by eye is fine. Start pilot house window 1/8" behind front window inlay, and 1/8" between windows.
- ◆ Lower cabin windows start aft of upper deck and stay 5/8" clear of cabin aft wall.

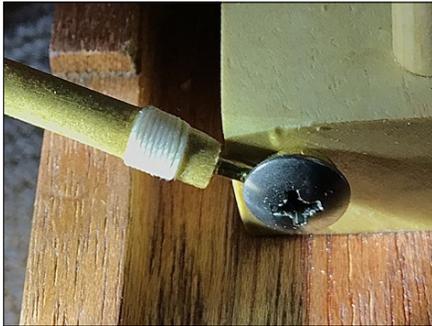


[continued on page 8](#)

CARPET-BOAT TOY...*continued from page 8*

15B. RIGGING 2

- ◆ Tap brass brad into roof, keep 1/8" protruding.
- ◆ Cut outriggers – 3/16" diameter x 4" long.
- ◆ Reinforce bottom end of outrigger: borrow thickest polyester thread, and "whip" around the dowel, starting about 3/16" above end and continue wrapping for 3/16". Seal whipping with CA glue.
- ◆ Prick center of bottom end with an awl, and carefully drill from end for the pivot eye-screw.
- ◆ Put a drop of CA glue in the hole and quickly turn eye-screw in just to depth of threads.
- ◆ Drill 3/8" from outer end of outrigger 1/16" diameter max. or as small as you can pull doubled line through. I think I used a #53 (.059"). Drill // with plane of eye-screw.



15C. RIGGING 3

- ◆ Thread 8" of strong polyester pulling line in a needle that fits mast and outrigger holes. Run needle through mast hole from front to back just to clear a loop at back. Cut 24" long rigging cord, insert it in pulling

loop behind mast to middle of cord, pull needle and doubled line back through to front of mast, remove pulling thread and needle.

- ◆ Bend a simple cow hitch in rigging line around the brass brad and snug tight. Pull rest taut back through the mast and fix the cow hitch with a drop of CA glue.



15D. RIGGING 4

- ◆ Install outriggers with #8x1/2 stainless sheet metal screws. Run screw in tight to hold outrigger at the deployed position.
- ◆ Insert needle and pulling thread through outrigger end hole from bottom to top.
- ◆ Insert end of 1 rigging line through pulling loop, and pull down through outrigger.

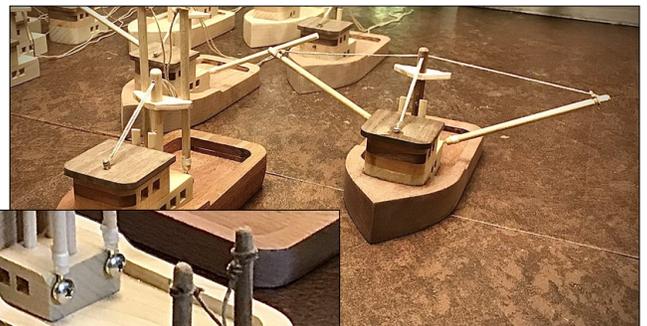


- ◆ Tightly wrap line 1-1/2 times around outrigger, then about 3 tight half hitches around standing part, fix with a couple drops of CA glue. Snip off excess line.



15E. RIGGING 5

- ◆ Loosen screws just enough to rotate outrigger up to crosstree. You may need to slightly bend eye-screw shank so outrigger nestles into the groove of crosstree.



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CARPET-BOAT TOY...*continued from page 9*

16. FINISH

- ◆ Dry fit cabin superstructure to the deck recess.
- ◆ Fettle the front of recess to allow cabin to slide fully forward in the recess.
- ◆ Glue the cabin superstructure to the deck.
- ◆ These are “carpet boats”. I don’t consider these tub toys, because I doubt they would float with any stability. So a safe butcher block wax/oil, 2 coats should be adequate.
- ◆ Optionally a coat or two of wipe on polyurethane or Daly’s Seafin poly/oil is a nice finish.
- ◆ Go fishing.

APPENDIX

- ◆ Brass Screw-eyes: National Hardware (Stanley) N118 -737 V2011 Size 214, 2cm.
- ◆ Outrigger pivot screws: #8 x 1/2” Phillips Head Sheet Metal Screws (stainless steel)
- ◆ Rigging line: hildie & jo, 100% natural hemp cord, 10 lbs test strength. (I would prefer dacron/polyester but could not find any thick enough, except waxed sail maker twine which can’t be glued to fix the knots.)

THANK YOU

This note was sent to the Toy Team from the Multnomah County Sheriff’s Office in Troutdale.

The Multnomah County Sheriff’s Office Homeless Outreach Programs and Engagement (HOPE) Team would like to thank you for the generous donation. The toys will bring smiles and comfort to not only our vulnerable homeless children but our Patrol Deputies will be able to give them to children they encounter on traumatizing calls. We have already passed out a couple. From the bottom of our hearts, we thank you.

Best Wishes,

The HOPE team

VOLUNTEER OF THE MONTH: JANUARY 2021 *Linda Howarth*

By Ed Swakon, VP Membership

One of the most demanding volunteer assignments in the Guild organization is the Guild's monthly newsletter editor. Linda Howarth has been handling that role now for over two years – flawlessly. The quality of the layout is just outstanding.



Each month the Guild awards the Volunteer of the Month to a volunteer making a difference. Linda has clearly made a difference to the Guild. The Board of the Guild of Oregon Woodworkers is proud to present this month's Volunteer of the Month award to Linda Howarth.



Linda has been a Guild member since 2012. In addition to woodworking Linda does quilting, weaving, and felting. According to her husband, Gig, Linda uses the hours in the day in multitasking as well as anyone that he knows.

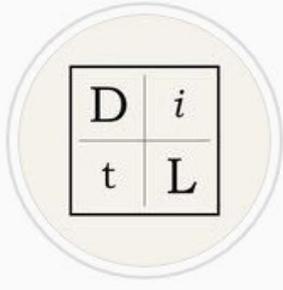
Editor’s note: Thank you so much everyone. I truly enjoy creating and publishing the newsletter for the Guild each month.



A NEW FINE ART AND CRAFT GALLERY IN TOWN!

By Chip Webster

I recently learned of a new fine art and craft gallery opening in Portland. It's called *Day in the Life Gallery and Design Studio* and I contacted the owners, Joe and Holly Mueller, for some information.



I was invited to visit and see first-hand (observing appropriate COVID protocols) what they were up to. While the build-out of the gallery and studio is nearing completion, I was able to get a good sense of the style and feel for this new

venue. I took the opportunity to interview Joe while I was visiting and this is what I learned.

Chip: What inspired you to launch Day in the Life Gallery and why this location?

Joe: Thanks Chip! A lot of things inspired us, but I'd say the main things were: (a) our own passion for fine craft, and the lessons we've learned over the last six years with our bespoke tailoring studio, Wildwood & Company; (b) our sadness about the closure of so many important craft institutions and businesses over the last few years; and (c) so

many of our artist friends lamenting the challenges of this past year, especially as many of their shows have been cancelled. All of those things contributed to our sense that now is, strangely, the right time to create a model that strives, in our own small way, to elevate the conversation, presentation, and pricing of fine craft.



Views of the gallery wood paneling

Chip: When and how will you have an official opening for business and finally a grand opening?

Joe: We have already experienced relative success working on a private appointment basis with Wildwood & Company, so we will carry that model forward as long as necessary, until travel and gatherings can again pick up steam. We don't know exactly when that will be, but we hope to be able to start hosting some "grand opening" festivities later this year.

Chip: You seem to be attracting a few notable artists in several mediums already even though the gallery isn't officially open. How are you attracting artists?

Joe: There have been a lot of different ways we've connected with artists for this gallery. Several of the initial group are folks we've known for many years—like Andy Paiko, who has been a friend and colleague since even before we started Wildwood (and whose hand-blown barware we've sold through Wildwood's haberdashery for years). The rest of our initial work has come through a lot of word-of-mouth connections; engaging with craft institutions and alumni networks from places like Penland and OCAC; and even some "cold calls" on our part.

Chip: How does it work when a Wildwood or Day in the Life client wants to commission an artist?

Joe: Commissioned and custom work is an area we've developed a lot of experience and skill with over the last six years with Wildwood, and an area where I think we can add a lot to the current market. In particular, we've experienced success in creating a very positive and professional experience for our clients in commissioning expensive custom work—which causes many of them to return to us again and again as we build a rapport of trust. Our goal is to work with each of our represented artists to better understand their process, pricing needs, and sticking points—so that we can be a very effective partner in vetting and shepherding clients through the process to ensure a positive experience for both artist and client.

Chip: Suppose a client sees an item they like but wants it slightly different, say larger with a personalized touch like a monogram - does the client work through the Gallery to work with the artist?

Joe: Yes, in general we will be much more involved in the commission process than the average gallery (for anything related to the type of work we represent), for the same reasons noted immediately above. Our approach will be for the artist to communicate to us what their "take-home"

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NEW GALLERY ...[continued from page 11](#)

amount needs to be, and then we'll determine if the commission is feasible for us to take on.

Chip: What kinds of terms are you asking of artists?

Joe: Like most galleries, we operate primarily on a consignment basis; however, we are investing heavily out of the gate to create a better experience for both artist and client than the average gallery—including a better website and online engagement, a very engaging and stylish brick and mortar gallery space, and robust programming in person and online to educate about and celebrate the artists with whom we work.

We're also willing to work with artists to identify barriers (like particularly high material costs for a project, etc.) to creating a consigned collection for us, and to discuss ways we might be able to help. Sometimes that takes the form of us purchasing a couple of pieces outright, by investing in materials for a piece, or some other arrangement.

We recognize and respect that consigning work is not feasible for everyone, but we believe initially that is our best change to create a viable, elevated venue for the artists with whom we are able to work. We may therefore not get to work with everyone we'd like to, but we still hope to find ways to engage with the wider craft community—including through educational events and content, parties, and more that we look forward to hosting when circumstances allow.

Chip: You showed me a space for dedicated in-house photography of represented work and described your vision of vignettes and on-location photo/video work that will be refreshed frequently. Can you tell us more about that?

Joe: Yes, one of our major investments in this gallery and marketing work is that we've hired a full-time photographer/videographer to elevate the quality and frequency of our visual content. In addition to excellent "product" photography, we also plan to do frequent still-life groupings, in-situ shoots in homes/other locations, and a lot of content around our artists and their processes.

Chip: How do you determine what artists to represent?

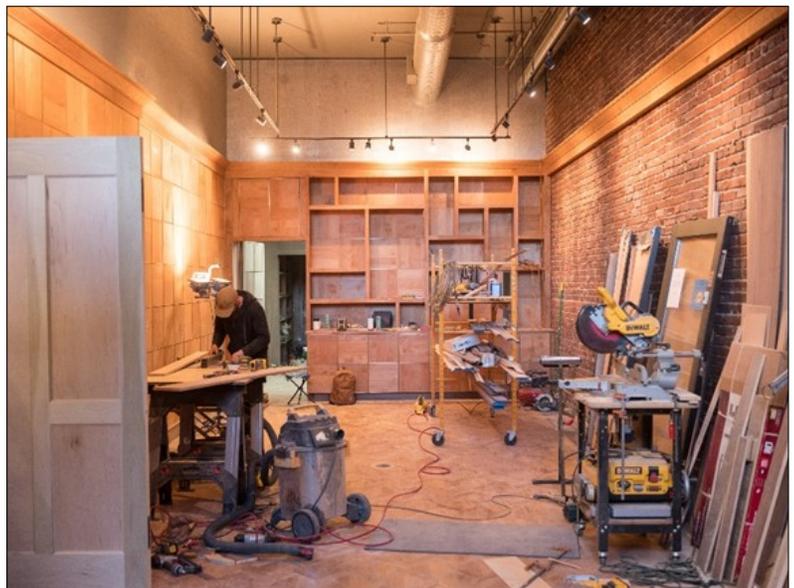
Joe: There are a lot of factors, but we have some general guidelines on our website at: <https://dayinthelifegallery.com/pages/artist-submissions>. On top of those things, ultimately we must also bring our own aesthetic preferences to the mix and hope that folks understand if, for whatever reason, we can't make all high-quality work fit within this particular venue. Perusing the

existing work on our website is probably the best way to get a sense of that aesthetic.

Chip: Are there any other insights you would like our Guild members to know?

Joe: We're just getting warmed up, and we look forward to being a part of Oregon's fine craft ecosystem for many years. While we are keeping very busy getting this launched, we also welcome any questions or thoughts, any time, and can be reached at info@dayinthelifegallery.com. Thanks Chip!

I'm excited to see a new destination in Portland for fine art and craft. The address is 529 SW 3rd Avenue, Suite 100, Portland and the website is [here](#). You will see items from several fine craft sources available.



White oak parquet flooring with walnut edge banding and brass inlay under construction

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