

Pins & Tales

Spring 2020

THE eMAGAZINE OF THE SOCIETY OF AMERICAN PERIOD FURNITURE MAKERS

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ON THE COVER

Desk and bookcase

Maker: Workshop of Nathaniel Gould (1734–1782)
Date: ca. 1779
Geography: Made in Salem, Massachusetts, USA
Wood species: Mahogany and white pine
Dimensions: 105" x 45" x 24" (266.7 x 114.3 x 61 cm)
Credit Line: Gift of Mrs. Russell Sage, 1909
Accession Number: 10.125.81a, d

Stately proportions, carefully chosen figured mahogany, and a lustrous old finish combine to make this the finest of the Salem secretaries with blocked drawers, arched door panels, and a broken-scroll pediment. The desk bears a remarkable inscription—"Nathaniel Gould not his work"—the latter part presumably penned by the talented journeyman who made the masterpiece and did not want his master to get credit for it!



IMAGE FROM THE METROPOLITAN MUSEUM OF ART PUBLIC DOMAIN ARCHIVES

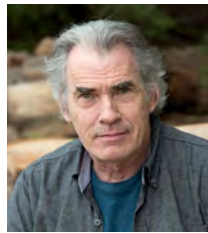


So What's News?

ROBERT W. LANG
Editor, Ohio

COMMENTS, QUESTIONS, AND OBSERVATIONS

As it is with almost everything these days, this editor's note isn't what I planned to write a couple of months ago.



As we all know, the Covid-19 pandemic has us in a situation where anything or everything can change dramatically within a few days or even hours. I have experience writing ahead but no experience

with a situation that is this dynamic and unpredictable. Even though I'm writing this as close as possible to the release date of this newsletter, I know that things will change between the time I write this and the time you read this. I hope all of our readers understand.

A good portion of *Pins & Tales* is devoted to upcoming events, including what is planned for our Midyear Conference. We work ahead putting each issue together, and we realize that many of the events listed here will be rescheduled or canceled. If you had plans for taking a class or visiting a museum this spring make sure to check with the host before leaving home. We're still publishing this information because it is important to remember that what might be an inconvenience to us, can be incredibly important on the other end. Many of the schools and businesses that serve our needs will be facing a substantial loss of income at what they planned to be their busy time of year. Let's be supportive and ready to participate when this has passed.

We know that eventually our lives will return to normal, but that new normal might not be what we're used to. We have never faced a situation quite like this before. We also know that as a group SAPFM members are at our best when we deal with things we've never done before. The problem-solving ability and creativity we share as a group will serve us well going forward. For the moment we need to take care of our families, our

communities and ourselves. Most likely we'll find ourselves with unexpected time to spend in our shops after we've taken care of more important things.

We may not be able to meet face-to-face in large groups, but we are still able to share with each other online through social media and the forums on the SAPFM website. Our forums are underused so why not change that by posting what you're working on. If you find yourself in over your head, ask for help from our more experienced members. If you've found a good book, online gallery or museum tour, post a link to guide the rest of us.

Whatever may happen, we have our common interests and ability to share what we know and do to help us through. If you've been meaning to finally learn how to navigate online, or learn a new computer program, now is a good time. If you know members who aren't up to speed with online interaction, now is a good time to reach out to them with a phone call to help them out and keep them up to date.

On a selfish note, I hope that many of you will take photos of what you're doing and post them in the online gallery, the SAPFM Facebook page or on Instagram. Don't forget to use the #SAPFM so we can all easily find your posts. If you've been thinking about writing something for either this newsletter or our annual journal, this might be the ideal time to get started. We're already thinking about the next *Pins & Tales* and we hope you'll share your work with the rest of us. Send me an email at edapf@cinci.rr.com and I'll be happy to help.

In the meantime, you may find yourself alone, but you won't be the only one. Let's help each other in all the ways we can.

Pins & Tales

SPRING 2020

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CONTRIBUTING EDITORS

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Dave Redlin

Sam Rhodes

Jim Shapiro

Jay Stallman

Ronnie Young

& Chapter Reporters



I rarely use my lathe. It sits on a workbench outfeed cart. But with a plan in hand for a new project I needed to get serious—apparently, learning to use a skew chisel is a challenge. Now, with a proper stand and set of wheels, having viewed a ton of videos, and with some inspiration from Peter Follansbee's Instagram, I'm ready to "Make A Joint Stool From A Tree". — Julian Peters



President's Message

DAVE REDLIN
Indiana

SAPFM IS MORE THAN JUST A WOODWORKING CLUB

As we move into 2020, our recent success during the Working Wood in the 18th Century conference in Williamsburg shows that our members are generous, passionate, and dedicated to SAPFM.



Dave Redlin
SAPFM President

“Always remember that the combined years of experience and skills (of our members) are an email or phone call away.”

Members who graciously give their time to ensure that SAPFM is an organization that will be around for many years to come. With regards to selfless members, we should all applaud the efforts of the volunteers that helped at the information table. Those individuals helped attract several new members and added potential for new chapters. Many people stopped and gathered information regarding our great organization. But the efforts of John Rowe, Dave Coker, William Duffield, Mark Maleski, David Hickson, Charlie Driggs, and Scott Severns helped make the decision to join an easy one. By speaking with individuals and answering questions regarding SAPFM, they displayed the passion and excitement that we share, and several conference attendees made the easy decision to join on the spot. This dedication to the health and well-being of SAPFM is deeply personal to our membership and it clearly shows.

ship is about supporting an organization that brings like-minded people together to share their knowledge, interest and love of furniture. It is the fellowship, the making of new friends and learning from each other that is important. Personally, the sharing of information, techniques, and skills was why I joined so many years ago. Coming from Indiana, where access to 18th-century furniture isn't widely available, SAPFM and its resources opened the door for understanding, and information regarding *period furniture* more than I could have imagined.

SAPFM is more than just a wood-working club. It's made up of passionate, experienced, and generous individuals that are incredibly talented. This community of generosity, of friendship, is something that I will enjoy for several years to come. One of our goals is to reach out and share what we know so that others will be able to share it alongside us. We've had many new members join and we hope they become active members for many years to come. As we continue to reach out and attract members, current members enjoy an organization that fosters growth and allows members to grow their own talents without taking the risk of making "already made" mistakes.

However, from time to time, we all need to be reminded of the enormous value of our SAPFM membership. As we know, the regional Chapters are the life blood of SAPFM. With membership, attendance to any Chapter meeting is available to all members. Also included with your SAPFM membership is our quarterly e-magazine, *Pins & Tales* and the *American Period Furniture* journal. Our annual journal, with articles from our members has been recognized as a leader in the field for several years. Member contributed plans and our web forum are also included. These are but a few benefits that are enjoyed and available to members.

When you look at a broader picture of all that SAPFM offers, you will see that the true value of our membership is far greater than originally imagined and worthy of your support. Always remember that the combined years of experience and skills are an email or phone call away.

There are many SAPFM benefits you cannot put a price tag on. Member-





Board Update

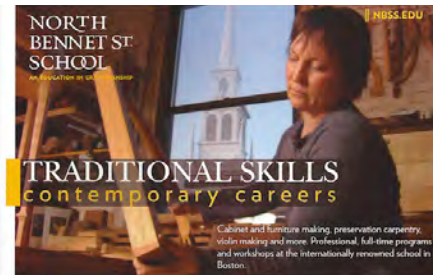
BOB LANG
Ohio

FOUR NEW MEMBERS WERE ELECTED TO THE BOARD

Last fall, four new members were elected to the SAPFM Board of Directors.

We thank outgoing members Tom Sears, Rolly Rhodes, and Scott Wetter for their service to our society. Joining the board at the January meeting in Williamsburg were Jeff Thompson, Andy Boro, Nancy Maloney and Joe Kunzman. We also have a new Vice President/President Elect, Scott Severns. We asked our new directors to tell us a bit about themselves.

me that I was famous—I was in the annual *American Period Furniture* annual journal put out by SAPFM. I wrote back asking “What the heck is a SAPFM?” and he wrote telling me I should join. School had been such a great learning experience for me and I wanted to continue my education as much and as often as I could. I attended my first “Working Wood in the 18th Century” the next year and I was hooked. The conference was great. I got to see my friend Brian Weldy in action and we could visit with my in-laws who conveniently live in Williamsburg. Jim Altemus started inviting me to the Iroquois Chapter workshops and meetings, and since then



Nancy Maloney, New York



This picture of me, from the 2010 edition of *American Period Furniture*, is how I learned about SAPFM. I had just graduated from North Bennet Street School and a fellow classmate emailed

SAPFM 2020 BOARD MEMBERS

Dave Redlin, *President*
president@sapfm.org

Dale Ausherman, *Immediate Past President*
dausherman@comcast.net

Scott Severns, *Vice President/President Elect*
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Joel Goodwin, *Secretary*
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David Coker, *Treasurer*
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Joe Kunzman
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Nancy Maloney
nancymaloney@hotmail.com

Greg Pilotti
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Sam Rhodes
Walnut411@comcast.net

Jeff Thompson
djfilmore@aol.com

SAPFM COMMITTEES

Financial—*David Coker (Treasurer), Joe Kunzman*

SAPFM Business Office—*Dave Coker, Membership Services*

Cartouche Award Selection—*Ken Johnson, Steve Latta, Al Breed, Gregory John Landrey, Gary Sullivan, David deMuzio, Ronald Young, Ben Colman, Jeffrey Roberts*

Major Events Committee—*Sam Rhodes (Head), Scott Wetter, Tom Sears, Bob Mustain, Bob Van Dyke*

Editorial Board—*Ron Young (Head), Alf Sharp, Jeff Saylor, Jim Tice, Steve Dietrich, Gerald Lauchle, John Rowe, Mickey Callahan*

Educational Grants—*Greg Pilotti (Head), Jim Altemus, Tom Densmore, John Fitzpatrick, Jeffrey Saylor, Dave Redlin, Nancy Maloney*

Development—*Tom Sears, Charlie Driggs, Greg Pilotti*

Solicitation Registration—*Andy Boro (Head)*

Outreach—*John Rowe (Head), Joel Goodwin, Sam Rhodes, David Hickson, William Duffield, Bob Compton, Dave Redlin*

Chapter Support—*Rolly Rhodes (Head), Joel Goodwin, John Fitzpatrick, David Conley, Jeff Thompson*

Nominating—*Jim Crammond (Head), Ken Johnson, Herb Kettler, Jeff Saylor, Jim Shapiro, Mike Holden*

Annual & Midyear Conferences Registrar—*To be determined*

Cartouche Banquet Registrar—*Bruce Bogust*

Winterthur-SAPFM Event Registrar—*To be determined*

Colonial Williamsburg local representative—*Roger Hall*

Web Site—*Keith Doney (Administrator), Gabe Smith (Interim Webmaster), Dave Guenard (ISP), Joel Goodwin (Head), Greg Pilotti, Ken Johnson*

American Period Furniture (Journal)—*Robert W. Lang, Editor*

Pins & Tales (eMagazine)—*Robert W. Lang, Editor; Julian Peters, Art Director*

Social Media—*Greg Pilotti*



Board Update *(continued-2)*

FOUR NEW MEMBERS WERE ELECTED TO THE BOARD

I have gotten to further my education with the likes of Mary May, Al Breed, and Steve Latta, and great tours of local museums and furniture workshops.

Woodworking is in my blood. My great-grandfather and grandfather owned furniture stores in Buffalo, so I grew up with Kittinger furniture in every room. My great-grandfather on my dad's side was a cabinet maker in Germany and dad built all four of his kids a grandfather clock as a college graduation present.

I sat next to Dale Ausherman at last

“What the heck is a SAPFM?”

year's conference and he kept telling me how I should join the Board. At that time, I was pretty busy with paying customers so I declined, but when I saw that there was a real need for someone to help out this fall, I reconsidered. What I hope I can bring to the board is a different perspective, one from a female woodworker, who does this for a living. I also hope that I can encourage more of the youthful woodworkers to join SAPFM and enjoy some of the many benefits of the organization. The fact that I graduated from North Bennet Street without even knowing about SAPFM tells me that we need to do a better job of reaching out to young woodworkers across the country. (One of the other reasons I love the January conference is I am invariably called “young lady” by someone attending, and that feels great at my age, but I shouldn't be considered the “youth” at the conference.) I also hope I can help Greg Pilotti with the Education Committee and Charlie Driggs with the Chapter Support Committee. I believe both of these are key to growing, engaging, and retaining SAPFM membership.



Jeff Thompson, California

After high school I went active duty in the US Navy where I attended Hospital Corps “A” School and was rated as a hospital corpsman. I then volunteered for “C” school and I advanced to a Field Medical Service Tech assigned to 1st Battalion, 5th Marines. Three months later I was wounded in action and honorably discharged. After that, I took a job with Sportcraft Mobile Homes where I worked in the cabinet shop and grew into the Lead Man of the department. In the early seventies I began buying land and building single family homes starting the Filmore

“...I advanced to a Field Medical Service Tech assigned to 1st Battalion, 5th Marines. Three months later I was wounded...”

Construction Company developing homes for speculation in Florida.

I moved to California in the later seventies and began apprenticing as a jeweler.

By 1980 I had my own business building custom jewelry for local jewelers and customers alike. I retired my jewelers' bench for a woodworking bench by the end of the nineties and built a shop at our home where I began building furniture for my wife. Soon,

there were commissions for my work doing custom pieces of furniture and cabinetry. I have taught classes professionally and guided several apprenticeships in jewelry construction and woodworking. My interests since my retirement from the DOD, is building in the 18th and 19th century genre and trying to focus on aspects of the Federal Period. I would also recommend driving one to two hours if need be, to attend your local SAPFM meeting, it's worth it!

I live on the Monterey Peninsula and am a member of the San Francisco Bay Area Chapter of SAPFM. You can see more about me and my work on my website: <http://www.jfilmorethompson.com/>



Scott Severns, New Jersey — New Vice President/President Elect

Scott founded Oak Mountain Custom Woodwork in Great Meadows, New Jersey thirty years ago and makes a variety of custom cabinets in addition to reproduction furniture. He is the new Vice President/President Elect of SAPFM and brings his passion for woodworking into every project, working with each client on the design elements and functions of their piece.

Winner of the coveted Veneer Tech Craftsman's Challenge in 2015 for his skill in cabinetry; Scott's dedication to excellence earned one of the highest achievements in the world of woodworking, and continues to win praise



Board Update *(continued-3)*

FOUR NEW MEMBERS WERE ELECTED TO THE BOARD

from satisfied clients and business associates with each successful project.

Scott often invites clients to visit the Oak Mountain shop and see their pieces being built. With no use of computerized equipment in the shop, those who've taken the opportunity get to see for themselves what handmade means and often find the experience enlightening. Handcrafting gives Scott the ability to control the subtle elements of each project, making every piece one of a kind. See more about Scott and his work at his website: <http://www.oak-mtn.net/>



Joe Kunzman, Florida

Joe Kunzman grew up in suburban Cleveland, Ohio, attended John Carroll University and later graduated from Lake Erie College with a degree in Accounting. His experience in accounting has been primarily with CPA firms; concentrating in audit and tax.

After becoming a junior partner at his last firm, Joe transitioned from accounting to his second career in IT. Like accounting, his IT career was predominantly with consulting firms and included extensive travel. Joe retired from EMC Corporation after 10 years working in data storage where he became specialized in data replication and virtualization, fiber channel networking, and data center migrations.

Joe and his wife, Marie, live in Lake Helen, FL (between Orlando and Daytona Beach). Now that he is retired, he spends most of his time building period furniture in his large wood shop. He

gives several presentations each year to local woodworking clubs and has taught at the Florida School of Woodwork. He enjoys building electronic projects utilizing microprocessors including Arduino and ESP8266. He works with both the hardware design, build, and writing firmware. Many of his projects utilize the Internet of Things (IoT) technologies. He takes every chance to combine travel with his interest in photography where he utilizes multi-

shot techniques to produce panoramic photographs, 360-degree virtual reality, and high dynamic range images.

Joe has pursued furniture making on an amateur basis since in college and was originally taught by his father. He recently completed a reproduction Queen Anne Handkerchief table. He has served as Vice President for the Cleveland Photographic Society, President and past Program Director for the Central Florida Woodworkers Guild, and Florida Chapter Lead for the Society of American Period Furniture Makers.



Andy Boro, North Carolina

I am a retired Mechanical Engineer and learned about wood and

woodworking from my father who did architectural woodworking until he retired at 87. He was always clever with his hands, attended the technical high school in Memphis TN, and did all manner of construction and repair work such as carpentry and trim, plumbing, electrical, HVAC, auto mechanics, but not wall papering. I was drafted at an early age (only boy in

“... [I] learned about wood and woodworking from my father who did architectural woodworking until he retired at 87.”

the family) to be his helper. I graduated from Georgia Tech on the Co-Op program and worked for two different plate steel fabricators making boilers, tanks, pressure vessels and associated industrial equipment. Since then I worked for engineering and construction companies doing projects for oil and gas, off-shore, chemical, nuclear, fertilizer and pulp and paper industries.

I was active in the Boy Scouts as a youth and worked five summers on the summer camp staff. My two sons were in scouts as well as now I am a Cub Scout Den Leader for my grandson. I am active in SAPFM doing the various state registrations required for 501(c)3's to allow us to raise donations for our work. I have also assisted at the last two SAPFM midyears. SAPFM is a great organization and I have learned much from its members, annual winter meetings in Williamsburg, Mid-Years Conference, and its fine publications! All periods of furniture are interesting to me, but I really like the simple and good construction of Arts & Crafts style. I unfortunately work out of our two-car garage that I share with my wife's car but am working on plans for a stand-alone shop.



Support SAPFM

BOB LANG
Ohio

TWO WAYS TO HELP SAPFM



As a not-for-profit organization SAPFM depends on member's dues for most of its operating funds.

Additional income helps our society fund grants and scholarships, and provide services to our members. Thanks to the hard work of Andy Boro it is now possible to make a tax-deductible donation on the SAPFM website. Log in to the site, look for the "Donate Now" button, scroll down the page and fill in the form. You can make your donation online with a credit card through PayPal or you can select "Offline Payment" and send a check by mail.

You can also support SAPFM by shopping with the "AmazonSmile"

program. AmazonSmile is a website operated by Amazon with the same products, prices, and shopping features as Amazon.com. The difference is that



when you shop on AmazonSmile, the AmazonSmile Foundation will donate 0.5% of the purchase price of eligible products to the charitable organization of your choice. It is easy to choose SAPFM to receive these donations from Amazon. These donations do not increase the cost of purchased items. It's a small amount, but over time it can add up to a significant amount.

Signing up only takes a few minutes. In your web browser go to <https://smile.amazon.com/> and log in with the user name and password you use on Amazon.com. After you log in, click

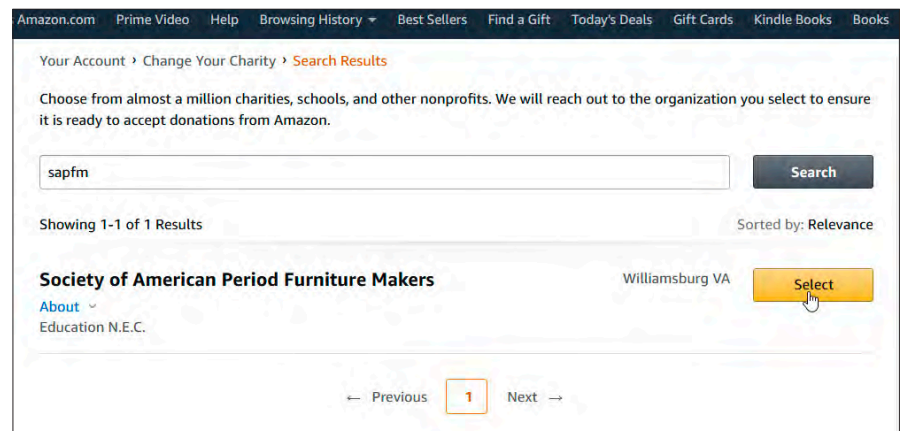
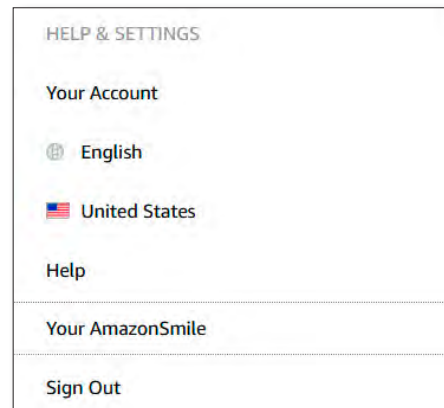
on the horizontal bars next to the AmazonSmile logo. Scroll down the menu and select "Your AmazonSmile" to designate SAPFM to receive a percentage of your orders. There are many eligible charities so the easy way is to type SAPFM in the Search box and press the yellow "Select" button.

After you make your selection, be sure to shop from smile.amazon.com, instead of the regular Amazon website. Available products, prices and other features are the same in both places.

If you have a bookmark for Amazon, change it to AmazonSmile.

The logo in the upper left corner will say "AmazonSmile" and there will be a line of text under the search box that says "Supporting: Society of American Period Furniture Makers" to let you know you're in the right place. If you shop from your Android smart phone, you can easily add Smile to the app. Tap the menu to the left of the logo, scroll down to settings and tap AmazonSmile.

When you have this up and running, you can keep track of how much your purchases have generated to benefit SAPFM. —BL





Peach State Chapter

by Arnie Moore, Georgia

Peach State Spring Meeting Scheduled for Late March Has Been Cancelled

The Peach State chapter meeting scheduled for late March was canceled, the planned presentations will either be combined with the fall meeting, or scheduled for a later date. Check the chapter's website <https://peachstate-sapfm.info/> or the forums on sapfm.org.

The chapter had planned for Ron Young and Jay Stallman to present their "Kentucky" flintlock long rifle reproductions. Both Ron and Jay have briefly shown these two rifles at our chapter lunchtime "show and tell" sessions and these sessions have generated much interest and many questions. Ron and Jay promise to discuss the details of construction of these rifles at some length at a future meeting, with emphasis placed on the woodworking aspects of these projects such as stock carving and inlay. The metal working aspects, such as brass forming and engraving, will be discussed as well. This will be a wonderful opportunity to have our questions about these fascinating weapons answered.

We also plan for John Ogilvie to present a quicker method he has developed to fill the grain in open-grained woods. This process allows very controlled and uniform staining after the grain has been filled. This meth-

od utilizes commonly available products available at Woodcraft.

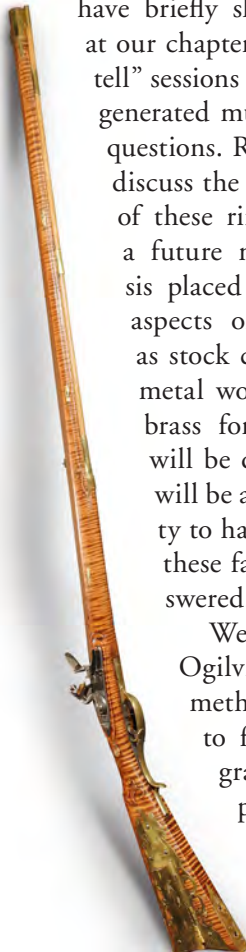
Coming Event This Fall

Steve Dietrich will present at our Fall meeting. The date for this meeting has not yet been set. Steve is a West Point graduate who is retired from the Army and an avid woodworker. Steve was the moving force behind the furniture reproductions used in the reconstruction of Ferry Farm, George Washington's childhood home near Fredericksburg, Virginia. Steve made seven of these pieces himself and was instrumental in lining up woodworkers for the remaining pieces. Steve will present the efforts behind the archaeology and rebuilding of the house at Ferry Farm as well as the history and fabrication of the reproductions furnishing Ferry Farm. Steve will demonstrate the construction of a Moravian-inspired knock-down portable workbench which may be set up in a couple of minutes. Steve uses this workbench to demonstrate at period wood-

working demonstrations. This bench is based on plans and a video prepared by Will Meyer.



All Peach State SAPFM events are conducted at the Woodcraft Store at 8560 Holcomb Bridge Road in Alpharetta Georgia. The Peach State Chapter is grateful for the wonderful support extended to our group by the manager of the Alpharetta Woodcraft Store, Robert Stebbins, and his highly competent staff. Our meetings and workshops would not be possible without this support.



1. Minnesota Chapter
2. Rock River Valley Chapter
3. Great Lakes Chapter
4. Iroquois Chapter
5. New England Chapter
6. Gateway Chapter
7. Indiana Chapter
8. Ohio River Valley Chapter
9. Delaware River Valley Chapter
10. Chesapeake Chapter
11. Blue Ridge Chapter
12. Carolinas Chapter
13. Peach State Chapter
14. Lone Star Chapter
15. San Francisco Bay Area Chapter
16. SoCal Chapter
17. Florida Chapter
18. Backcountry Carolina Chapter
19. Tidewater Chapter
20. Southern New England Chapter
21. Gulf States Chapter
22. North Texas Chapter



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Chapter News *(continued-2)*

HIGHLIGHTS AND ACTIVITIES AROUND THE CHAPTERS

For information about the Peach State Chapter contact Arnie Moore by email apmoore@bellsouth.net or visit the chapter website <https://peachstatesapfm.info/>

Southern California Chapter

by Bob Stevenson

On January 24-25, 2020 Paul Babcock represented SAPFM at the



Lie-Nielsen Hand Tool Event at Angel City Lumber in Los Angeles, and on February 7-8, 2020 Dale Stauffer and Bob Stevenson represented SAPFM at



the Lie-Nielsen Hand Tool Event at Palomar College near San Diego.

Editor's note: this link is for all upcoming Lie-Nielsen events <https://www.lie-nielsen.com/events-new>.

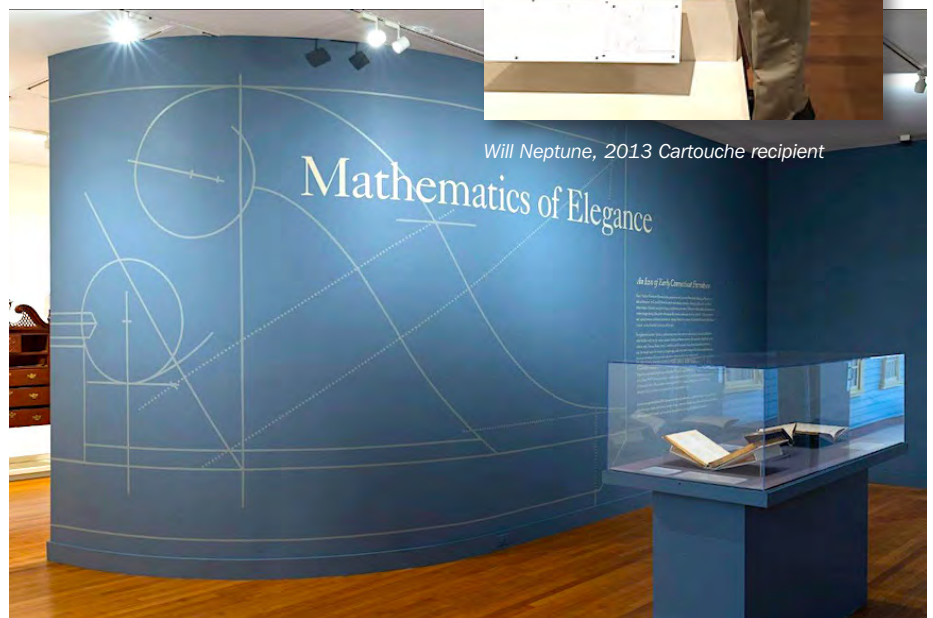
If there is an event near you, consider representing our organization. Get in touch with John Rowe of the Outreach committee for more information. John's email is rowejb58@gmail.com

On April 17, 18 & 19 the chapter is sponsoring a seminar with Don Williams to be held at Cerritos College in Norwalk, California. This will be a hands on class on period finishes and the chapter is looking forward to a fun and educational weekend. Contact Bob Stevenson for more information. bobscww@cox.net

Southern New England Chapter

by Doug Smith

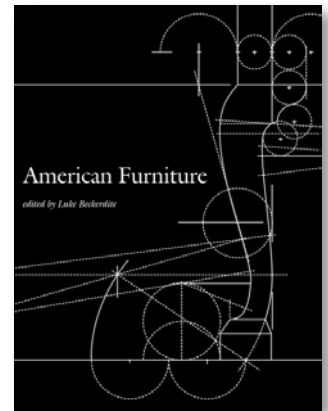
On January 3, 2020 the Southern New England chapter visited the Wadsworth Athenaeum in Hartford,



Will Neptune, 2013 Cartouche recipient

CT for the exhibit The Mathematics of Elegance: An Icon of Early Connecticut Furniture. This visit was made possible by Brandy Culp, Curator and

the project was put together by master cabinetmaker Will Neptune, co-author of Classical Proportioning in Eighteenth Century Furniture Design (*American Furniture*, 2017 ... [read here](#)).



A Chipstone Foundation Publication



The exhibit was a result of years of in-depth research by Will Neptune of Connecticut cabinetmaker Eliphalet



Chapter News *(continued-3)*

HIGHLIGHTS AND ACTIVITIES AROUND THE CHAPTERS



Brandy S. Culp, Richard Koopman Curator of American Decorative Arts at the Wadsworth Atheneum Museum of Art, Hartford, CT.

Chapin's furniture and, in particular, the study of perspective and geometric construction. The mathematical implications revealed in the furniture were explained by Will as we enjoyed a guided tour by him and Brandy.



In addition, we visited behind-the-scenes areas of the restoration department and furniture storage.



Florida Chapter

by Joe Kunzman

**Spring 2020 Meeting
April 4-5, 2020**

The Florida Chapter will hold its spring meeting on Saturday/Sunday April 4-5, 2020 in Orlando, FL.

Our guest speaker will be James (Ray) Journigan, the SAPFM 2018 Cartouche Award Recipient. His topic will be 'Reproducing a Queen Anne



Side Chair.' Ray will discuss the research process he used to come up with his working drawings, joinery, and techniques used in shaping the back. The chair has many different carvings that he will demonstrate including: carving the crest rail with scallop shell and volutes, carving the legs with volutes and acanthus leaves, and carving the trifold foot. Tool sharpening will be covered. As time allows, other period furniture carving demonstrations may also include flame finial, Philadelphia Highboy rosette, Newport style knee, piecrust table rim, and different Connecticut fan styles. Attendees are encouraged to bring their carving tools



Chapter News *(continued—4)*

HIGHLIGHTS AND ACTIVITIES AROUND THE CHAPTERS



Photo courtesy of the Mark Adams School.

and practice pieces for some hands-on time with Ray.



From Ray's recent Instagram—I have always loved carving flame finials. It amazes me just how many different styles there were in the 18th century! Here's one of the furniture elements I'll be discussing at an upcoming presentation I'll be making at a SAPFM Florida Chapter meeting! Looking forward to a great time!

There will be a fee for this 2-day event, and advanced registration will be required. All SAPFM members, regardless of chapter, are invited to attend. See our web-site for further details and registration form. <http://floridasapfm.org/>

The Florida Chapter covers all of Florida. The majority of our members are in Orlando and Tampa. Hence, we hold our spring meeting in Orlando and our fall meeting in Tampa.

Indiana Chapter

by Sam Rhodes

Next Meeting May 16, 2020

The Indiana SAPFM Chapter will hold its Spring 2020 meeting on May 16th at Jeff Juday's shop, 3251 Sheridan Road, Noblesville, IN.

Thanks to Jeff for allowing us to use his shop again. We have a busy meeting planned. We'll start off as usual at 9:00 with a Show and Tell. Then Dick Reese, from the Ohio River Valley Chapter, will be demonstrating Federal stringing, edge banding and sand shading. To follow on that theme Morris Ridenour will be demonstrating veneering on curved surfaces without the use of a vacuum bag. Dirk Herr-Hoyman will do a quick view of the world of Marquetry and also cover laser cutting. To switch topics Tod Herrli will show us how to make window sash using tradition wooden molding planes. A busy meeting for sure. We hope you can attend.

Please send RSVPs to Sam Rhodes at walnut411@comcast.net so we can get a head count for lunch.

Ohio River Valley Chapter

by David Conley

**Spring Meeting
April 25-26, 2020**

*At Little Miami Handworks
Bellbrook, Ohio*

Please RSVP David Conley, Lunch from City Barbecue (suggested \$10 contribution)

— Saturday —

1. Doors will open at 10:00 am
Arrive, relax, have some coffee
2. Introductions and Show & Tell,
11:00 am–12:00 pm

The "show and tell" is an ice breaker. Please bring anything you would like to show off. If you have a special piece, a project or even a jig, please bring them. For those who haven't attended a previous meeting, this is a quick introduction, a display of your skills, interests, projects both past



and present, jig, etc. It can even be a request for help in a particular area. After we go around the room, we will break for 30 min. During this break,



Chapter News *(continued-5)*

HIGHLIGHTS AND ACTIVITIES AROUND THE CHAPTERS

you can seek out the other members who have similar interest and/or have already built a project/jig you want to



“Show and Tell” is a great opportunity to show other members what you’ve been up to in your shop. The exchange of questions and answers is a great forum to share ideas and build friendships.



build. This break will give you the opportunity to meet and establish a new friendship, pick their brains, and continue communicating with them after the meeting. This is extremely helpful for highly specialized niches, like inlays, marquetry, carving, Bombay chest, etc.

Also, we will have another swap meet. If you’ve got something to sell or trade, please bring it.

3. Lunch, 12:00–1:00 pm
4. After Lunch, Finishing – Group discussions
 - 4a. Color Paste and Shellac as a Wood Filler—Larry Bilderback and Dave Upperman
 - 4b. Pore filling with wax and shellac finishes; use of the pollisoir; Don William’s methods—Paul Sanow
 - 4c. Dyes
 - Pickle Lime—Rob Millard
 - Walnut & Mahogany—Dave Boeff

— Sunday —

Demonstrations:
8:30 am–12:00 pm

Popping the Grain—Charles Murray

Shellac Spray—Dave Boeff

Finishing on Carvings:

- Water Base Spray Lacquer — Dick Reese
- Single Part Safe Finish — Dwight Bartlett

Wrap-up, 12:00–12:30 pm

Little Miami Handworks
26 East Franklin St.
Bellbrook, Ohio 45305
937-307-6634

Contact David Conley dlconley@roadrunner.com

The best way to make the most of your SAPFM membership is to become active in your local chapter. It’s your opportunity to meet others who share your passion and to learn from some of the best, most experienced furniture makers around. If there isn’t a chapter

near you, consider starting one! If your chapter isn’t active, step up and volunteer. Our Chapter Support committee is ready to assist in either of those efforts. Contact the committee head, Charlie Driggs charliedriggs@icloud.com to find out how.

If news about your chapter doesn’t appear in this newsletter, contact our editor Bob Lang edapf@cinci.rr.com.





Events Cancellations

UPDATE — PINS & TALES SPRING 2020 E-MAGAZINE

September 30, 1859
Abraham Lincoln recounting
an early fable—

“It is said an Eastern monarch once charged his wise men to invent him a sentence, to be ever in view, and which should be true and appropriate in all times and situations. They presented him the words: “And this, too, shall pass away.” How much it expresses! How chastening in the hour of pride! How consoling in the depths of affliction”



Due to the current situation with the Covid-19 virus, and restrictions on travel and gathering in groups, we expect many of our listings in this issue of *Pins & Tales* to be postponed or canceled.

We urge all of our members, especially those in high-risk groups to take care of themselves, their families and neighbors. This is a serious, rapidly changing crisis the likes of which we haven't seen. Please check with the hosts of any classes or events listed in this issue before venturing out to attend. As we wind up our work on this issue we have been notified of a few events that have canceled or postponed.

Winterthur

The Winterthur Furniture Up Close event that we wrote about in our last issue will not take place as scheduled. Charlie Driggs, who helped get early information about this event to us in December let us know and here is an excerpt from Charlie's email:

“Lois Stoehr, the marketing manager for Winterthur, called this morning to let me know that their “Furniture Up Close” event scheduled for April 23-24 is postponed indefinitely as of today. She said they hope to offer it again in the Fall once their schedule openings become clear.”

“Lois said that enrollment had grown to just short of the 100 spaces available in the last few weeks, and they are hoping many of the people who had made reservations would attend if/once the event is rescheduled. Winterthur will be notifying each person that held a reservation of event cancellation as soon as possible.”

Shortly after that conversation an official announcement came from Winterthur CEO Charles F. Montgomery:

Winterthur is committed to our community and we want to do our part

to prevent the spread of COVID-19. We are postponing all public events, programs, and tours and closing our buildings, including the library, galleries, retail stores and café through April 30. We are working to reschedule events and we will reach out to you with the new dates. If the new dates are not convenient for you, we will happily offer you a refund.

Winterthur gardens and trails remain open for those looking for peace and beauty in these difficult times. Point-to-Point remains scheduled for May 3, but we are closely monitoring this rapidly changing situation. *We will post all updates on our website and social media channels.*

Lie-Nielsen Hand Tool Events

Lie-Nielsen announced that some of their Spring events would not be held as scheduled, including:

Clarks's Hardwood Lumber Co.

April 3-4 in Houston, TX

Central Minnesota Woodworker's Association

April 17-18 in Waite Park, MN

Great Lakes Woodworking Festival

May 2-3 in Adrian, MI

The company also announced that it is temporarily closing its retail store. Check the website for their updated schedule. <https://www.lie-nielsen.com/events-new>





Events/Happenings

BOB LANG, *Ohio*
JULIAN PETERS, *Rhode Island*

MUSEUMS, EXHIBITIONS, LECTURES, AND FORUMS

MESDA

Museum of Early
Southern Decorative Arts
924 South Main Street
Winston-Salem, NC 27101

<https://mesda.org>



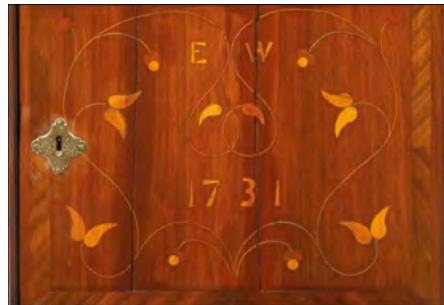
— Program Videos —

A wonderful series of videos from the 2017 MESDA Furniture Seminar entitled “Friendly Furniture: Identifying the Quaker Cabinetmakers of Early America” was produced and is available on the website for any one to view. It is well worth the time spent and is a valuable resource for the period furniture maker.



The MESDA Furniture Seminar provides a biennial forum for collectors, curators, woodworkers, and conservators to explore a variety of topics related to the serious study of antique

furniture. The 2017 seminar was a subject of national significance not examined carefully since the book *Quaker Aesthetics* by Emma Jones Lapansky and Anne A. Verplanck was published in 2002. The seminar examined the



various Quaker connections in early American cabinetmaking from New England to Pennsylvania and down the Great Wagon Road into Virginia and North Carolina.

Visit the website <https://mesda.org/programs/program-videos/>

Yale Furniture Study

— Read This Article —

The Yale University Art Gallery’s working library of more than 1,300 examples of American furniture, clocks, wood-turned sculpture, and more celebrates its 60th anniversary with a new state-of-the-art facility that reopened this past September.

<https://news.yale.edu/2019/09/17/art-gallery-s-hume-furniture-study-center-settles-west-campus-home>



Take A Furniture Study Tour

Tours of the new Leslie P. and George H. Hume American Furniture Study Center are now offered on Fridays at the Collection Studies Center at Yale West Campus, 900 West Campus Drive, West Haven, Connecticut.

Ample free parking is available at 900 West Campus Drive, West Haven, Connecticut (<https://goo.gl/maps/SnUvXk3L3KuKz2PC9>), or visitors can take the free shuttle, the Art Gallery Express, from outside the Gallery at 201 York Street, departing at 12:00 pm. Seating on the shuttle is limited, so an early arrival is advisable. Visitors will be met at 12:20 pm in the lobby of 900 West Campus Drive and escorted to the Hume Furniture Study. Late arrivals cannot be accommodated. Following the tour, the return shuttle departs 900 West Campus Drive at 1:30 pm.

The Study is open to the General Public.

Yale University Art Gallery

— And If You Missed It —

Kicking off the opening of the Furniture Study last fall Steve Latta made a Sunday presentation on furniture inlay of the Federal period— “Shells for inlaying ... for Sale on very moderate Terms”: Furniture Inlay in Federal America.

<https://youtu.be/fiiTIAaKXP>



IMAGES IN THE HAPPENINGS SECTION ARE FROM THE WEBSITES OF THE RESPECTIVE MUSEUMS AND SCHOOLS AND ARE USED EXCLUSIVELY TO PROMOTE THEIR EVENTS AND CLASSES.



Events/Happenings *(continued 2)*

MUSEUMS, EXHIBITIONS, LECTURES, AND FORUMS

Winterthur

5105 Kennett Pike (Route 52)
Winterthur, DE 19735

<http://www.winterthur.org>



— Spring Is Here —

Tours are available again!

Be inspired and learn more about America's heritage on any of several guided tours of the 175-room former home of Henry Francis du Pont (1880–1969). An avid collector of decorative



and fine arts made or used in America as well as American architecture from 1640 to 1860, du Pont lived among his collection until it opened as a museum in 1951.

<http://www.winterthur.org/visit/tours/>

H. F. and his father, Henry Algonon du Pont, designed Winterthur in the spirit of 18th and 19th century European country estates. A skilled horticulturist, H. F. du Pont was inspired by Winterthur's rolling hills and farmland and often referred to himself as the "head gardener." Today, stroll through the 60-acre naturalistic Garden or enjoy a narrated Garden tram tour. Be sure also to enjoy the award-winning Enchanted Woods, created for children of all ages.

Visit Winterthur often to experience revised and newly created tours, many of them with a seasonal flavor.

National Gallery of Art

Located between 3rd and 9th Streets
along Constitution Avenue NW
Washington, DC 20001

https://www.nga.gov/exhibitions/special/kaufman_furniture.html



Gallery Hours

Monday–Saturday
10:00 a.m.–5:00 p.m.

Sunday
11:00 a.m.–6:00 p.m.

— Special Installation —

Masterpieces of American Furniture from the Kaufman Collection, 1700–1830

One of the largest and most refined collections of early American furniture in private hands—acquired over the course of five decades by George M. and Linda H. Kaufman—was prom-



ised to the National Gallery of Art in October 2010. A new installation on the Ground Floor of the West Building will highlight nearly 100 examples of early American furniture and decorative arts from this distinguished collection, including French floral watercolors by Pierre Joseph Redouté and American, Chinese, and French porcelains. In addition, the installation will include paintings by celebrated American art-



ists in the Gallery's collection such as Gilbert Stuart. The Kaufman gift dramatically complements the National



Events/Happenings *(continued 3)*

MUSEUMS, EXHIBITIONS, LECTURES, AND FORUMS

Gallery's fine holdings of European decorative arts with equally important American works of art.

— Watch This Video —

2019 Summer Sunday
Lecture Series: Masterpieces of
American Furniture from the
Kaufman Collection



<https://youtu.be/wZyZJLq8low>

Dianne Stephens, a senior educator at the National Gallery of Art, discusses Masterpieces of American Furniture from the Kaufman Collection, 1700–



1830. These magnificent pieces of American furniture were permanently installed at the National Gallery of Art in October 2012 as a promised gift of the collection formed over five decades by Linda H. Kaufman and the late George M. Kaufman. The collection includes some of the finest and most elegant examples of American furniture produced in colonial and post-Revolutionary America.

*Admission to the collection
is always free
and passes are not required.*

Colonial Williamsburg

DeWitt Wallace
Decorative Arts Museum

https://www.history.org/history/museums/dewitt_gallery_current.cfm

(Ongoing Furniture Exhibit)

“A Rich and Varied Culture: The
Material World of the Early South”

This wide-ranging exhibition explores and celebrates the remarkable art and antiques that were created in or imported to the Chesapeake, the Carolina Lowcountry, and the Backcountry between 1670 and 1840. Produced in conjunction with two dozen partner institutions and private collectors, A Rich and Varied Culture highlights the aesthetic diversity brought to these three regions of the early South by the disparate cultural and ethnic traditions that ultimately defined a unique, early southern style.

— Read This Article —

At Colonial Williamsburg,
Everything Old Is New Again

With the help of a new director,

*the Virginia institution's folk art
and decorative arts museums are
undergoing extensive upgrades.*

— Ted Loos February 10, 2019



Read article from
INTROSPECTIVE
Magazine below

<https://www.1stdibs.com/introspective-magazine/colonial-williamsburg/>





Events/Happenings (continued 4)

MUSEUMS, EXHIBITIONS, LECTURES, AND FORUMS

RISD Museum

<https://risdmuseum.org/exhibitions-events/exhibitions/18th-and-19th-century-american-galleries>

— Always On View —

18th & 19th Century Galleries

The Charles Pendleton House features period rooms filled with American decorative arts, paintings, and sculpture. It also includes the Parsons Silver Gallery, featuring silver from the 16th to the 20th centuries with an emphasis on the Gorham Silver Collection, and jewelry ranging from ancient to contemporary.

bellished porcelain room replete with mirrors, architectural ornaments, and over-door sculptures. Hinting at dubious episodes from Pendleton's life are a blindfolded Marilyn Monroe and Fortuna, Roman goddess of luck, a fitting muse given Pendleton's passion for gambling. These elements and the many others in Game of Chance were cast by the artist in white porcelain from flea-market trinkets, toys, dolls, and pop icons, highlighting the contrasts between public and private personas as well as the polite veneer of Pendleton House and disreputable and mysterious aspects of the collector's past

Historic Deerfield

84B Old Main Street
Deerfield, MA 01342

<https://www.historic-deerfield.org/discover-deerfield>

— New Exhibit —

Furniture Masterworks:
Tradition and Innovation in
Western Massachusetts

Wright House

(hours vary; please inquire as to
open days and times)

Sat. April 18, 2020, 9:30 am–
Sun, Dec. 6, 2020, 4:30 pm

Seating and case furniture made in Massachusetts before the 1840s is as varied as the craftsmen and consumers who created it. From Beacon Hill to the Berkshires, the extremes test the richness of the whole region. Yet, the great variety in the Bay State's furniture making traditions begs the question: Why is the furniture so different statewide in each period from the 17th into the 19th centuries when so many cultural, social, economic, and political traditions appear unified? There are at least two answers to that question, as we test why things look as they do. The first rests with the tribal power of family networks with its control of mores and standards, capitalization of tools and labor, and accepted beauty and functionality. The second lies in the natural power of the landscape in its ability to feed, sustain, transport, and protect.

The furniture-making traditions in Western Massachusetts are the perfect laboratory for exploring the impact of family and landscape on the appearance of manmade goods. While numerous mercantile ties were built by ambitious Connecticut Valley families in Boston, Newport, New York City,



Attributed to John Goddard, cabinetmaker, Desk and Bookcase (detail), 1760-1785. Bequest of Mr. Charles L. Pendleton 04.042



Jonathan Pearsee, Card Table, ca.1765-1785. Bequest of Mr. Charles L. Pendleton.

— Related Exhibition —

**Raid the Icebox Now
with Beth Katleman
(Games of Chance)**

November 8, 2019–August 16, 2020

This installation shines a light on the life of collector Charles L. Pendleton (1846–1904). In the corridor leading to Pendleton House, the RISD Museum's decorative-arts wing, Beth Katleman creates an intricately em-

Beth Katleman is an American sculptor based in Brooklyn, New York. She is best known for creating extravagantly detailed rococo installations laced with dark humor and literary references. Katleman casts found objects such as vintage dolls and other flea-market trinkets in white porcelain, then arranges them into ornate tableaus, fusing elements of high and low art and creating allegories that draw from pop culture, fairy tales, and classic literature.



Events/Happenings *(continued 5)*

MUSEUMS, EXHIBITIONS, LECTURES, AND FORUMS

and later the China Trade, their extensive cousinage created a kind of corporate whole that improved business and forged identity. At the same time, the north-south flow of the Connecticut River—New England’s “great river”—was a far more powerful current than any east-west political or cultural ties to Boston.

<https://www.historic-deerfield.org/events/2017/4/15/furniture-masterworks-tradition-and-innovation-in-western-massachusetts-kbega-93cdk-js-f5c>

Old Sturbridge Village

<https://www.osv.org/visit/>

In addition to the “living history” exhibits located in the historic buildings and its heirloom gardens, Old Sturbridge Village also has static exhibitions—both permanent and changing—which feature historic artifacts from the collections.

**Current hours Feb 15–May 22
Wed–Sun, 9:30 am–4:00 am**

— Ongoing Exhibits —

**Planed, Grained, & Dovetailed:
Cabinetmaking in Rural
New England**

The latest exhibition, which opened June 2017, focuses on Cabinetmaking in New England. From coffins



and chairs to clock cases and chests of drawers, 19th-century cabinetmakers in rural New England produced a wide variety of objects, both every-day and exceptional, using a range of techniques and tools. The exhibition highlights rarely-seen objects and primary source materials from the Village’s collections.

J. Cheney Wells Clock Gallery

The J. Cheney Wells Clock Gallery was opened in 1982 to house the Village’s extensive collection of early New England timepieces. J. Cheney Wells, one of the founders of Old Sturbridge Village, was an avid clock collector



and donated many of the objects currently on display. The exhibit contains dozens of clocks including many tall case clocks – several of which are kept running and can be heard chiming throughout the day.

<https://www.osv.org/explore-the-village/exhibits-and-collections/exhibitions/>

Willard House & Clock Museum

<https://willardhouse.org>

11 Willard Street
North Grafton, MA 01536

— New Summer Hours —

April 1–Dec 31

**Wednesday–Saturday
10:00 am–4:00 pm**

Sunday

1:00 pm–4:00 pm

THE WILLARD FAMILY

Benjamin Willard began making clocks in his small, rural Massachusetts workshop in 1766. His three younger brothers, Simon, Ephraim and Aaron, quickly learned the trade and began a three-generation clockmaking legacy.

Today, over 80 Willard clocks are exhibited in the birthplace and original workshop of the Willard clockmakers, along with family portraits, furnishings and other Willard family heirlooms. Works by all three generations of Willard clockmakers, including famed clockmakers Simon Willard Jr. and Benjamin Franklin Willard, are also displayed.



Take a step back in time and witness a unique and important part of America’s technological, artistic, and entrepreneurial history with us.

**Read about the featured object
at the museum!**

***Simon Willard’s
Astronomical Shelf Timekeeper***

<https://willardhouse.org/featured-object>



Events/Happenings *(continued 6)*

MUSEUMS, EXHIBITIONS, LECTURES, AND FORUMS

Northern Woods Exhibition

Northern Woods

The Newsletter of the Minnesota Woodworkers Guild, Est. 1982

<https://www.mnwwg.org/nwds.html>

The Minnesota Woodworkers Guild will present the 2020 Northern Woods Exhibition:

**April 23-26, 2020
Eden Prairie Center
Eden Prairie, Minnesota.**

More than \$4000 of prizes will be awarded in 14 categories. Cartouche recipient Tony Kubalak is a frequent entrant (and award winner) If you're

in the area you won't want to miss this event and if you're interested in entering it's not too late. Deadline for entries is April 12, 2020.

Handworks 2020

**Amana, Iowa
September 4-5, 2020**

<https://www.handworks.co/>

For the fourth time, join modern woodworking hand tool makers and fellow enthusiasts for a weekend immersion in all things handwork. Unplug from the world of machines, dust and noise while listening to the crisp sounds of the hand plane, chisel and saw in a restored timber-frame dairy barn in the traditional, historic German village of Amana.

**Presentation Saturday at 10am
Roy Underhill**




SPECIAL PRESENTER
ROY UNDERHILL
SATURDAY @ 10AM

Join Roy Underhill on Saturday morning to raise up the ancient/new spirit of handworks and begin our day with renewed faith in the strength of our muscles and the excellence of our edge! The wood abides, the tools abide, so let us unplug – that we may reconnect stronger than ever, taking up the skills of yesterday to build our better tomorrow!

More than 50 vendors will present their wares in this free event. Registration is available now on the website.



Events/Happenings

BOB LANG
Ohio

CLASSES AND WORKSHOPS FOR THE PERIOD WOODWORKER

The following is a listing of just a few schools that will feature *Period* furniture-making projects in 2020:

Why should I take a class?

QA

The experience of taking a class from a master furniture maker is unparalleled. Working alongside someone who has spent the better part of their career making furniture and teaching furniture making can teach you more in one week than you had realized possible. We all work in our own shops, usually by ourselves, and frankly the furniture we produce is amazing. But, when you take a class you see methods you might never have thought of, you get answers (sometimes subliminally) to questions you didn't realize you had, and most importantly, you set aside dedicated time to work on that project and that project only! No interruptions, no telephones, no work stuff. Plus, you work next to and get to know the other like-minded people in the class.

What could be bad about all that?



American School of Marquetry, San Diego, CA
<https://americanschooloffrenchmarquetry.com/WPASFM/>
Full week classes—June 22–26, June 29–July 3



CT Valley School of Woodworking, Manchester, CT
<https://schoolofwoodworking.com> 860-647-0303

Five Week Intensive Furniture Making with Bob Van Dyke
—April 20–May 21

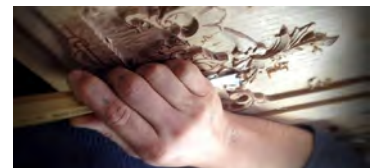
Introduction to Hammer Veneering with Al Breed—May 30 & 31

All-In-One Dovetail Station with Mike Pekovich—June 6 & 7



Florida School of Woodwork, Tampa, FL
<https://schoolofwoodwork.com/> 813-223-3490

Low Relief Carving For Furniture with Alexander Grabovetskiy—June 8–12



Maine Coast Workshop, Camden, ME
<https://www.mainecoastworkshop.com/> 434-907-5427

Classical Carving with Alexander Grabovetskiy—May 26–30

Carvings for a Chippendale Highboy with Alf Sharp—July 5–9



Marc Adams School of Woodworking, Franklin, IN
<https://marcadams.com> 317-535-4013

Miniature Highboy: A Jewelry Chest with Jeff Headley & Steve Hamilton—April 14–19 [...read more](#)



Turning for the Furniture Maker with Michael Hosaluk—May 2 & 3 [...read more](#)



Fundamentals of Carving with Alexander Grabovetskiy—May 4–8 [...read more](#)

Learning How to Draw What You Intend to Carve with Alexander Grabovetskiy—May 9, 2020 [...read more](#)



Furniture Restoration, Repair & Refinishing with Mitch Kohanek—May 11–15 [...read more](#)



Events/Happenings *(continued-2)*

CLASSES AND WORKSHOPS FOR THE PERIOD WOODWORKER

If you know of a school or class that would be of interest to SAPFM members, please send information to the editor.



Making a Carved Newport Candle Stand with Ray Journigan—May 11–15
[...read more](#)

Decorative Details with Steve Latta—May 18–22
[...read more](#)



Mary May's School of Traditional Woodcarving
<https://www.marymaycarving.com/carvingschool/>
Grinling Gibbons tour of England—May 4–14, 2020
email for details marymaycarving33@gmail.com

Port Townsend School of Woodworking, Port Townsend, WA <https://www.ptwoodschoool.org>
Relief Carving Fundamentals with Mary May—June 22–26 [...read more](#)



Woodcraft of Virginia Beach/Norfolk, VA
<https://www.woodcraft.com/stores/virginia-beach/classes> 757-466-1166

Federal Shield Back Chair with: Ray Journigan—April 20–May 1

Chippendale Easy Chair Frame with: Ray Journigan—May 8–12



Wood & Shop Traditional Woodworking School, Earlysville, VA
<https://woodandshop.com>

18th Century Wood Carving with Kaare Loftheim—May 11&12

Introduction to Veneering and Wood Inlay with Dave Heller—June 8&9

Visit the class listings for more traditional classes [...read more](#)

Woodworking Workshops of the Shenandoah Valley, Berryville, VA 540-955-2022
<https://wwotsv.com>



Federal Tea Table—May 11–15 [...read more](#)

Shenandoah Valley Tall Case Clock—June 15–19
[...read more](#)



IMAGES AND TEXT ARE FROM THE SCHOOLS' WEBSITES AND ONLY USED FOR THEIR PROMOTION.



Midyear 2020

SAM RHODES
Indiana

2020 MIDYEAR CONFERENCE TO BE HELD IN FREDERICKSBURG, VA

The SAPFM 2020 Midyear Conference, scheduled for June 26-29, continues to take shape.

We have partnered with the University of Mary Washington, Department for Historic Preservation, in Fredericksburg, VA. All presentations will take place in Combs Hall, on the campus, and the two banquets will be in the Jepson Alumni Executive Center about a block from Combs Hall.

If you have never attended a Midyear Conference, this is how it breaks down:

Friday night June 26—The Conference begins with a reception at the Jepson Center, followed by a banquet. We are honored to have Tara Chicirada, the Curator of Furniture at Colonial Williamsburg, as our guest speaker at the banquet.

Saturday is a busy day—Our audience is divided into three groups. This is so all three groups have an opportunity to rotate between classrooms to see three different presenters do their thing. Each presentation is 90 minutes long. While our presenters and speakers are still putting the final touches on their topics here's what we know so far:

Jeff Headley and Steve Hamilton will address "The Architectural Influences on Furniture and Interior Wood-

work in the Shenandoah Valley, including Mantels, Clocks, Valances and Large Case Pieces".

Kaare Loftheim, former Master of the Anthony Hay Cabinet Shop in Colonial Williamsburg, will demonstrate "Decorative Cock-beading; Slow Down and Enjoy the Process of Using Traditional Hand Tools".



Chuck Bender, author, You-tube star and owner of Acanthus Workshop will demonstrate period techniques featured in his publications.



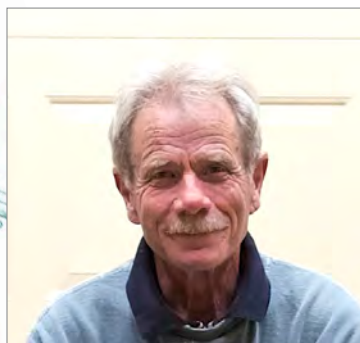
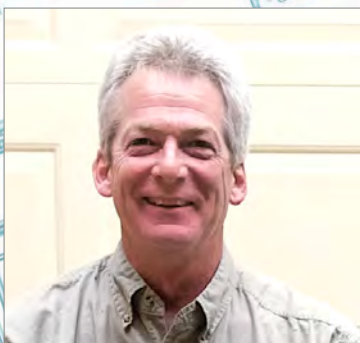
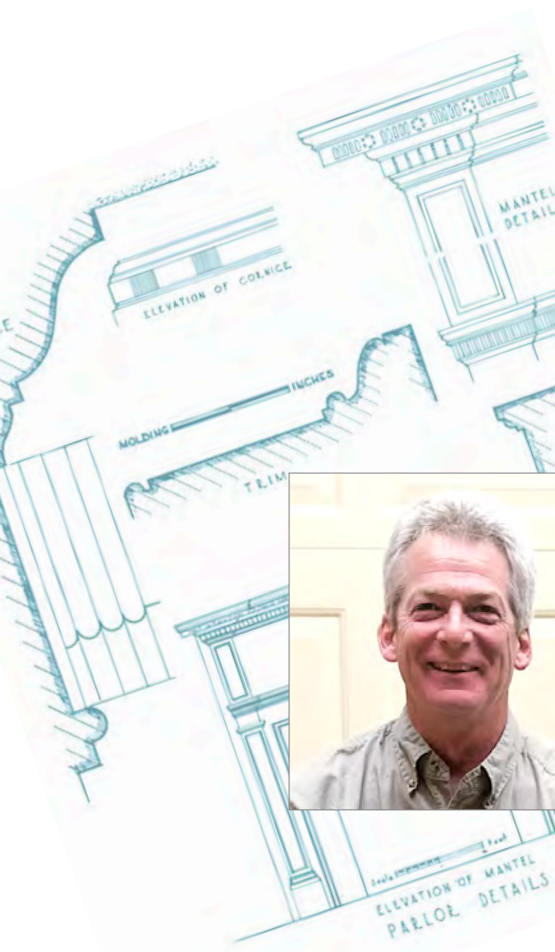
Between each of these presentations is a 60 minute talk about period furniture.

The first speaker—Melissa Engimann is an independent Scholar, Conservation and Curatorial Services provider. She will talk about the period pieces she has studied while working with museums and private collectors.

The afternoon speaker—Adam Erby is the Associate Curator at George



Combs Hall





Midyear 2020 *(continued-2)*

2020 MIDYEAR CONFERENCE TO BE HELD IN FREDERICKSBURG, VA

Washington's Mount Vernon. Adam's topic is "George Washington's Consumption of English and Virginia-made Furniture, 1757-1774."

We cap Saturday off with another reception and banquet.

We have an incredible speaker, Sumpter Priddy, a leading scholar and dealer of Southern antiques. His topic will be "Baroque Furniture of the Lower Chesapeake 1725-1750, The Lower Tidewater World of William Walker."

Sunday morning

The conference continues, returning to Combs Hall, again with three presenters.

The first presenter—Bill Mason, is a Violin Maker who will share his proprietary recipes for 18th century (and earlier) finishes.

The next presenter—Don Williams will expound upon his more than 50 years as an author, furniture restorer, and as the former Senior Furniture Conservator at the Smithsonian Institution.

The final presenter—Reid Beverly will demonstrate the techniques he has used to replicate numerous museum quality period pieces while working in his Richmond shop.

Sunday afternoon—we will also have some optional presentations. We are lucky to have two of our Cartouche Winners; Ray Journigan and Tony Kubalak. They will be demonstrating those period furniture maker skills that earned them SAPFM's highest award.

In addition to the conference, we are finalizing plans for optional field trips on Friday and Monday.

We plan for attendees to have a choice of either of two trips on Friday:

One bus trip—will be to a private collection in a historic home. This collector specializes in Fredericksburg

area and Virginia furniture. His numerous period pieces include two Robert Walker fall front desks. The trip will then continue on to Ferry Farm, George Washington's Boyhood home. Nearly all of the furniture in this reconstructed home was made by SAPFM members. Refer to the 2018 and 2019 *American Period Furniture* journals for more information on the recreation and furnishing of Ferry Farm.

The other bus trip—on Friday will start with a visit to Ferry Farm and conclude with Stratford Hall, Robert E Lee's boyhood home, where we will view the numerous period pieces in the Great House as well as those in storage. The new staff at Stratford Hall has reinterpreted the collections in the Great House within the past year and displayed furniture from each period during the Lee's tenure at the house from the 1730s through about 1817. Each room is dedicated to a particular period and style of furniture. At least three Robert Walker pieces are on display.

The optional Monday trip will likely be to Mt Vernon.

We would have a curator-lead tour of the Mansion house plus a tour of the period furniture off exhibit. A third tour would be with the Mount Vernon Joinery Curator where we'll see their efforts to restore and maintain the doors and windows in a house more than 200 years old.

We had hoped to open registration shortly after the first of April. With the current situation, that will be delayed. We hope that things will settle down in the next few weeks and we will be able to go ahead with the conference as planned. SAPFM members will be notified by email about the status of the Mid Year and details for registration.

— *Sam Rhodes, SAPFM Major Events Committee Chair*



Inside Ferry Farm



Stratford Hall—The Great Hall



Mount Vernon

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2020 Cartouche Banquet

DALE AUSERMAN
Michigan

IN HONOR OF TONY KUBALAK — WILLIAMSBURG, VA

On January 17, 2020 over one hundred SAPFM members, spouses and guests attended the 2020 Cartouche Banquet at the Williamsburg Lodge to celebrate the period furniture achievements of Tony Kubalak.

Tony, of Eagan Minnesota is the recipient of the SAPFM 2020 Cartouche Award, SAPFM's way of acknowledging the contributions made by craftsmen, educators, conservators, and supporters, professional or hobbyist, who have inspired or instructed others, or who have simply made the world more pleasing as a result of their skillful labors. The Banquet was held in concert with the 22nd annual Colonial Williamsburg Working Wood in the 18th Century Conference, a major force over the years in education about period furniture building, and the event from which SAPFM itself was born.

We were honored to be joined at the Banquet by the conference

Severns, and Jeff Thompson. Scott is also our new Vice President/President Elect. Prior to the dinner, a reception was held which included a tool swap. Members John Davis and Jim Crammond provided tables, tempting us and our wallets with can't-live-without woodworking books and tools.

Bob Mustain started the dinner with an invocation, and then President Dave Redlin presented an appreciation plaque to Tom Sears, who completed nine consecutive years of service as a board member. We also noted the service of departing board members Rolly Rhodes and Scott Wetter, both of whom were unable to attend the banquet this year. And we noted the sad passing of several SAPFM members over the past year, including Jim Altemus, Jerry Burroughs, Rick Crouse, Ken Harrington, and Glen Jewell. We will greatly miss the crafts-



President Dave Redlin presenting Cartouche Award to Tony Kubalak (Photo courtesy of Steve Dietrich)

Attending Cartouche Award Recipients (left to right): Tony Kubalak, Steve Lash, Bob Stevenson, Jeff Justis, Ronnie Young (Photo courtesy of Steve Dietrich)



“We were honored to be joined at the Banquet by the conference keynote speaker Daniel Ackermann and his wife Melissa Engimann.”

keynote speaker Daniel Ackermann and his wife Melissa Engimann. Daniel is Curator of MESDA Collections and was sponsored by SAPFM in support of the Conference. Also we were pleased and honored with the attendance of Steve Lash, one of the cofounders of SAPFM. Robert W. Lang, editor of *American Period Furniture* and *Pins & Tales*, was also in attendance with his wife Joyce. We introduced new Board members Andy Boro, Joe Kunzman, Nancy Maloney, Scott

manship and fellowship of these treasured members of SAPFM.

We were joined in our celebration of Tony's achievement by his wife Barbara Slagg, son Peter and brother Gary. SAPFM President Dave Redlin started the award portion of the banquet with an introduction and overview of Tony's long and inspirational path to becoming a Cartouche award recipient. Tony's work was featured in the last issue of *Pins & Tales* and will be a large part of the 2020 edition of *American Period Furniture*. Visit his website <http://tonykubalak.com/> for more examples of his work.



2020 Cartouche Banquet *(continued-2)*

IN HONOR OF TONY KUBALAK — WILLIAMSBURG, VA

Next Tony gave an inspirational presentation on his path to becoming an acclaimed furniture craftsman, and showed many of the extraordinary pieces he has built. He has been building high style period furniture since 1999, specializing in accurate museum quality reproductions of antique originals. His favorite pieces are from the Philadelphia Queen Anne and Chippendale styles, characterized by bold, elaborate carvings and classic 18th-century lines. He also has an interest in Newport pieces, most notably the blockfront furniture. In 1999 he started to study with Gene Landon (our 2003 Cartouche recipient) at the Olde Mill Cabinet Shoppe. With Gene's guidance and knowledge, Tony learned how to build the most elaborate and complex pieces in existence. His carving skills improved to the point that he now looks for the most challenging projects to add to his collection. One of Tony's many pieces, a reproduction of a Garvan Philadelphia dressing table, is shown in nearby photos.

Tony has entered his work in the Northern Woods Woodworking Show for several years and has routinely earned awards for his reproductions. He has also been listed several times in the *Early American Life Directory of Traditional American Crafts*. Further, he shares his expertise and skills by instructing at our chapter meetings, and has published two books: *Carving 18th-Century American Furniture Motifs*, and *Carving 18th Century American Furniture Elements: 10 Step-By-Step Projects for Furniture Makers* and is working on a third.

Following the presentation, we gathered for photographs. As has become tradition, other attending Cartouche Award recipients joined Tony in a group photo, this year including Steve Lash, Bob Stevenson, Jeff Justis,

and Ronnie Young.

Also true to tradition, the Banquet concluded with Bruce Bogust conducting the door prize drawings. Bruce and helpers distributed door prizes, including a marking knife from Czeck Edge tools and two \$100 gift certificates from Berkshire Veneer. We thank them for their generous support of SAPFM and encourage members to support these businesses. We also thank Bruce for his hard work gathering these donations and for serving as registrar for the banquet.

Cartouche Award recipients do not materialize on their own. We thank Ken Johnson and Steve Latta for their hard work collecting and organizing nominations so that the Cartouche Award Selection Committee of Al Breed, Gregory Landrey, Alf Sharp, Gary Sullivan, David deMuzio, Ronald Young and Ben Colman can undertake the challenging job of selecting this year's recipient. The Cartouche award itself is the work of former Board member Jim Thompson, who oversees the casting, builds and finishes the wooden base, acquires the label plaque, and assembles the trophy.

The Cartouche Banquet is always en-



Tony's Garvan Dressing Table Drawer (Courtesy of Tony Kubalak)

joyable and rewarding. What could be better than partaking of fine food and drink, and enjoying the fellowship of other SAPFM members and families while honoring a highly talented maker? I thank all the attendees for their travel to celebrate this prestigious award. If you have not attended the Cartouche Banquet and the Working Wood in the 18th Century Conference before, please consider joining us next year. —DA



Tony's Garvan Dressing Table, Philadelphia, PA c.1760-1780 (Courtesy of Tony Kubalak)



THE DANIEL WEBSTER DESK AT HOME

In the 2019 edition of *American Period Furniture* Don Williams wrote about his reproduction of the Daniel Webster desk.

Like most good things it took Don a while to make it, and it took a while to move from the idea of the article to its publication. Don's client waited patiently for him to complete other projects before starting and heal from a couple of broken bones during the project. If you recently joined SAPFM you should get a copy of this issue—see

page 38 of this newsletter to order this and other issues of our journal.

When we build furniture for ourselves we are able to enjoy the fruits of our labor.

When we work

for a client we hope that they appreciate our work. Don's client recently sent me an email requesting a copy of the journal. Part of his message was "I am a big fan of Don Williams, who I understand has an article in the newest edition of the SAPFM's journal about his making a reproduction of the Senate desk that once belonged to Daniel Webster, Senator from Massachusetts. Don's finished desk was a gift to a good friend who is the current incarnation of Daniel Webster among today's trial

lawyers. A photo of the desk sitting in our firm reception area is attached."

I sent him two copies of the journal with the suggestion that one copy be placed in the desk so that 100 years from now folks will know where it came from. He sent me another photo taken when the desk was delivered to its new home in a Washington DC law firm. He also included this anecdote and quote from Daniel Webster:

In 1830 Daniel Webster was brought in to re-try a murder case based on circumstantial evidence. The first jury had hung. From Webster's closing argument: "Truth always fits. Truth is always congruous, and agrees with itself. Every truth in the universe agrees with every other truth in the universe; whereas falsehoods not only disagree with truths, but usually quarrel among themselves."

Webster won a conviction in the second trial. —BL



The Webster desk sitting in the firm's reception area.



Don Williams captures the moment after delivering the Webster desk to his client's office in Washington DC.



Read the complete article in the 2019 "American Period Furniture" journal.



Fitting A Tenon

JIM SHAPIRO
California

MAKING AND FITTING THE TENONS ON RONNIE YOUNG'S TEA CADDY

A quick and easy method keeps tenons the same length and thickness, even when the distance between tenons changes.

Ronnie Young's plans for a tea caddy call for delicate stretchers, or skirts, between the small feet at the corners.

Ronnie Young's Tea Caddy that was used as inspiration for the project.



mini tenon on one end and test fit, then change the blade height until you have the right fit. Then you can cut the rest of the tenon, using a stop block to ensure that the shoulders are aligned. But what if the distance between the two tenoned ends isn't quite right?

You must remove exactly the same amount from both shoulders at one end, which is hard to do. You could go back to the table saw to trim the end of the tenon and then go back and recut the shoulders with the same stop block, but you would have had to change the blade height to cut off the end of the board, and getting it back to where it was for a perfect fit is a big pain. A simple alternative is to start with a spacer under the board you are tenoning, then cut the tenons. If adjustment is needed, just remove the spacer board and now the effective blade height allows you to trim the overall piece. Below I show the tech-

It's easy to make a tenon on the table saw using a sled with a stop block. You guess how high to raise the blade, cut a



Use a stop block and spacer board to dial in the tenon thickness. The stop block ensures perfectly aligned shoulders.



Put the tenon in one leg/foot and mark approximate other end of tenon so skirt board will space the feet the correct distance apart. (Note the skirt hasn't been shaped yet so it looks over-wide)



Fitting A Tenon *(continued-2)*

MAKING AND FITTING THE TENONS ON RONNIE YOUNG'S TEA CADDY



Now you can remove the same spacer board to let you trim the skirt to that marked length, without having to remove the stop block.



The picture below shows placement to shave a bit off the tenon end.



End result, all four skirt pieces the correct length.

nique on one of the skirt boards, before the profile has been cut. Completing the fitting before cutting the profile has the added benefit of allowing you to mark exactly where the foot profile meets the skirt, so you can make it a continuous sweeping profile.

Now you can remove the same spacer board to let you trim the skirt to that marked length, without having to remove the stop block.

Tenon the other end and test fit the skirt board to see how much needs to be removed to make it a perfect fit. The adjustment process is so fast that I just do this by eye, guessing how much needs to be removed. Put the skirt on the sled without the spacer board, trim off the guessed amount, then put it back on top of the

spacer board to re-establish the tenon at its original length (see first photo). This is where the power of the technique comes in: you can shorten the overall board and then remake the tenons at its end without moving the stop block or changing blade height. One or two fittings allows you to dial it in, which takes literally about a minute. —JS

Tea caddy form finished (different one already finished):



PHOTOS PROVIDED BY AUTHOR.



Dot & Dash Banding

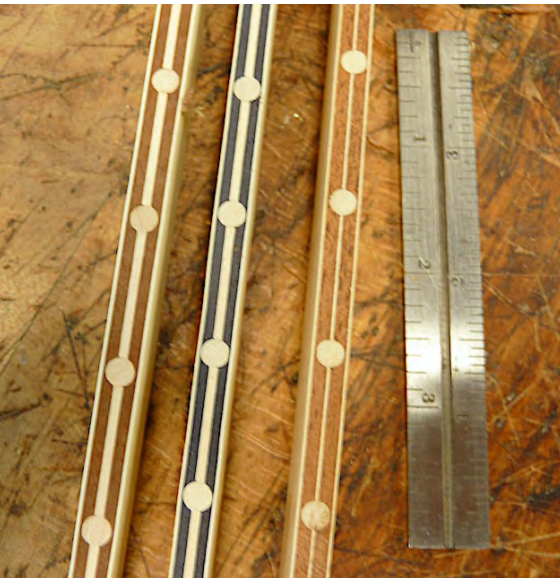
RONNIE YOUNG
Tennessee

MAKING THE DOT & DASH BANDING—SIMPLY, SAFELY, ACCURATELY

I first encountered this style of banding on Kentucky made furniture shown in the April 1974 edition of *The Magazine Antiques*.

Several period pieces of Kentucky furniture that I repaired over the years had this banding but I did not know the history. The magazine article mentioned that this style of “dot-and-dash” banding was used on Baltimore furniture. Studying further I found this very banding in Charles F. Montgomery’s book *American Furniture, The Federal Period* indicating that it was used in Maryland.

The three strips of veneer that make up the center core of the log must total 3/16" in width, they are then covered by additional veneers on both sides. I used 1/32" holly veneer for the top and bottom cover veneers but you can vary the thicknesses of the veneers so long as the center three pieces add up to 3/16" width. Below are some examples.



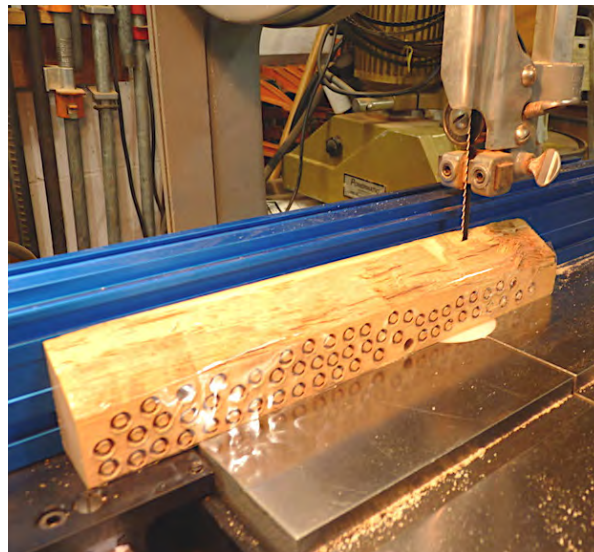
A plug cutter that can produce a 3/16" diameter plug will be needed. Stewart McDonald Luthier Suppliers (<https://www.stewmac.com/>) stocks a high quality 3/16" diameter plug cutter and matching drill. The StewMac part numbers: plug cutter #1708, drill #4845.

(https://www.stewmac.com/Luthier_Tools/Types_of_Tools/Routers_and_Bits/Bits/Guitar_Screw_Rescue_Kit.html)

Using a plug cutter allows the banding “dot” to be face grain where making a dowel for the “dot” would produce an end grain “dot”. The plug cutter produces a plug about 7/8" in length, so the “log”, the glued up core of veneers from which the banding is cut, can be no thicker than 7/8". A number of plugs are cut out of a scrap holly block.

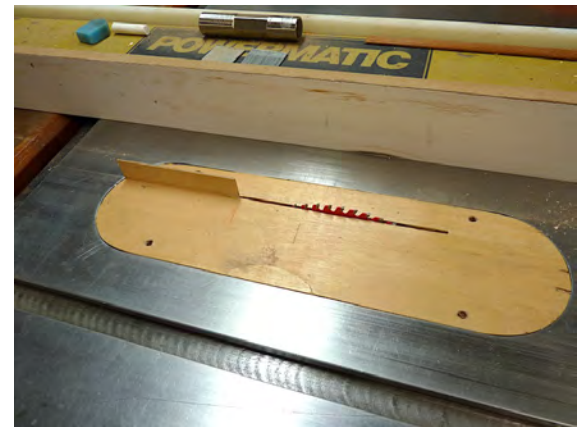


To cut out the plugs from the block, cover the drilled plugs with packing tape to prevent them from being scat-



tered all over the shop when they are cut free. Cut the plugs free on the bandsaw.

With the plugs cut free we can now glue up the log. Thin wood and veneers can be difficult to cut using a table saw. I have solved this problem by using a



Freud 7¼" Diablo saw blade. This little blade cuts a 1/16" kerf and fits my Delta Unisaw. (This Freud blade will not fit a SawStop but you can buy thin kerf 10" blades that will fit that saw). Next you will need to make a zero clearance insert for your table saw with a splitter made from 1/16" plywood glued into the kerf cut by the Freud blade.

In order to keep the thin wood or veneers flat to the table saw surface while they are being cut to width I clamp a wooden block over the blade as seen below. Lower the blade below the table and lay the wood to be cut on the table. Place the backup block on the wood above the blade and clamp in place. Remove the wood to be cut. Turn on the saw and raise the blade up into the backup block. You can now feed the thin wood under the block and make a clean and safe cut.



Dot & Dash Banding *(continued-2)*

MAKING THE DOT & DASH BANDING—SIMPLY, SAFELY, ACCURATELY



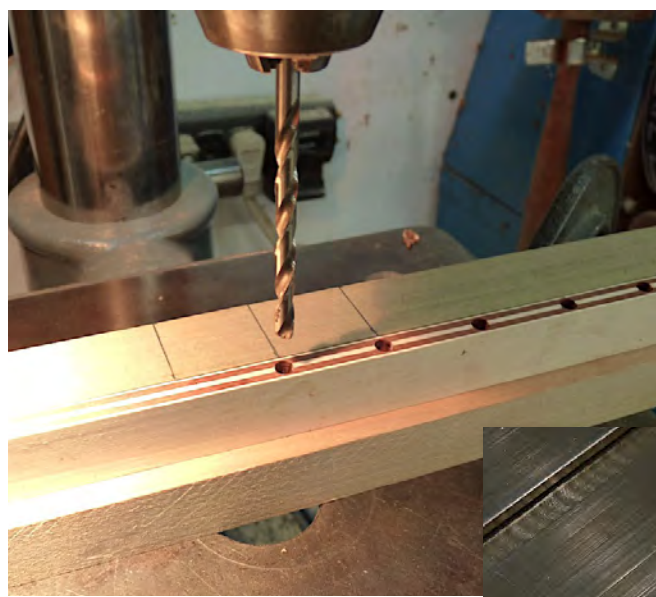
Cut the five thin strips of wood and veneer that make up the log to 7/8" width.

Square one face on the jointer or with a hand plane. Using the saw setup above rip the log to width, this will produce a log with parallel faces.

We now move to the drill press to drill the holes for the "dots". This must be performed very accurately so that the hole goes straight through the log and does not run out on the lower side. I made a temporary fence and clamped it to the drill press table. This fence **MUST** be aligned so that the drill passes straight and true through the thickness of the log with no runout. To accomplish this, I made some mockups from scrap wood to the same thickness

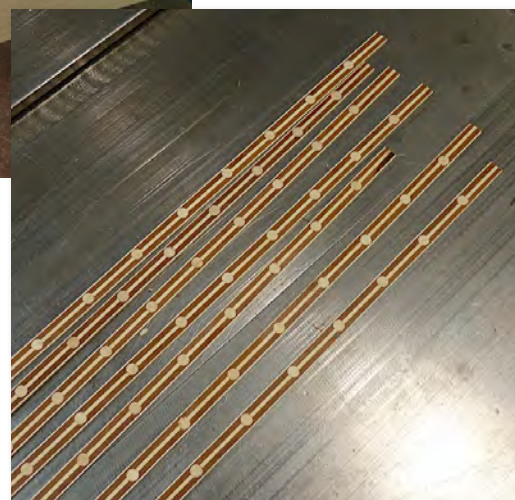


the "dots" with a small hammer. The fit was snug. Allow the dots to dry and you are ready to cut off your strips of banding. In order to safely cut off every possible strip of banding, I glue the log to a scrap piece of 1/4" plywood. This process allows you to safely cut off the last thin strip of banding while keeping your hands well away from the saw



Glue up the log and tape it together to prevent the pieces from sliding when the log is put into the press. After several hours remove the log from the press and allow it to fully dry overnight.

as the log and adjusted the fence so that the drill was aligned to the center of the piece. I drilled a test hole, if the drilled hole did not drill straight through the mockup, I use shims under the fence to get a true and straight hole. Once the set-up was accurate, I drilled the holes for the "dots". I made marks on the fence 1" either side of the drill centerline so that the holes could be drilled 1" apart on center.



blade. You should be able to now saw off about six or seven 1/16" thick banding strips from the log. The last one should leave only a thin piece of the log attached to the scrap plywood. —RY



PHOTOS PROVIDED BY AUTHOR.



A Carved Gilded Frame

JAY STALLMAN
Georgia

CREATING A CARVED GILDED FRAME INSPIRED BY ALLAN BREED

Recently I finished carving a rococo frame based upon a frame in the Boston Museum of Fine Arts (MFA).
(<https://www.mfa.org>).



Al Breed's article from SAPFM's "American Period Furniture" journal from 2017



bins from the Woodcraft store in Atlanta kindly gave me a tutorial on gold leaf work from his personal experience in a family business.

The technique refers to the application of extremely thin sheets of metal foil to a substrate with an adhesive. There are some similarities to veneering, but it is also quite a bit different. The most commonly used product is gold leaf or imitation gold leaf. Obviously the imitation product is considerably less expensive and it looks indistinguishable from the real gold, although I understand it will tarnish, whereas the 24 karat gold will not. Tarnishing can be overcome by applying a sealer coat of shellac or other products.

Not a lot of tools or materials are required.

The gold leaf comes in packets of 25 sheets (5½ inches square), where each sheet is separated by a thin paper. The leaf is so delicate that any slight breeze in the room such as from an air conditioner or even a person walking by, or talking, can set the leaf wafting across the room.

This was inspired by an article written by Al Breed in the 2017 edition of *American Period Furniture* (A Copley Portrait Gets a New Frame). I was also privileged to do a carving workshop where Al gave me pointers to get me going on the carving of this seemingly complex piece. Like most projects, it

“Like most projects, it proved to be less overwhelming when broken down into segments.”

proved to be less overwhelming when broken down into segments. I knew I would be able to tackle the carving but the gold leaf seemed way beyond me.

In this article I will share my experience in gilding for the first time. By no means can I claim expertise in this area, but I must say that it is quite a bit easier than I imagined, and would be well within the capability of most woodworkers. Especially SAPFM woodworkers! Nothing that a few YouTube videos won't get you going with. Robert Steb-

For more complex surfaces the leaf was easier to work with when the sheets are sliced into 1/4 size sheets. Slice through the entire booklet at once including the paper, with a sharp utility knife.

The process is basically as follows:

The surface, in our case usually wood, is lightly sanded to blunt sharp edges which would be less receptive to covering with the leaf. Of course the fewer visible gouge marks from carving the better, as every small defect will telegraph through the gold leaf. The wood



A Carved Gilded Frame *(continued-2)*

CREATING A CARVED GILDED FRAME INSPIRED BY ALLAN BREED



Covering the raw wood with Gesso after carving and light sanding preparation.

is then covered with Gesso. Gesso is basically a thick white acrylic paint which

“When the surface is prepared, begin working in small sections applying the sizing, which is the gold leaf adhesive.”

is used by artists to prepare a canvas. When applied to a carving, the gesso further blunts sharp edges and rounds over carvings, and also fills voids. After the gesso dries, it is sanded. At this stage traditionally one would apply layer of a dark red paint, further rounding over details. Some makers like the way the red paint shows through tiny cracks in the leaf. I used gold paint instead of red, since I didn't want small defects in the gold leaf to be obvious. Normally when carving we are taught to do minimal if any sanding to maintain the crispness of the carving straight off the tool. In this case the sharp edges can make application of the leaf difficult so after sanding and applying these coatings the carvings do get significantly rounded over.

If needed, the paint layer can be lightly sanded as well.

When the surface is prepared, begin working in small sections applying the sizing, which is the gold leaf adhesive. There are both solvent-based and water-based adhesives or sizing. I found that the water-based product works just as well as the solvent-based one, without the toxic fumes and the need for



Applying a water-based sizing.

an organic vapor mask. Brush on some adhesive and let it dry for 15 to 30 min-

utes until it is tacky. The water-based adhesive goes on white and milky and dries to clear. When it has cleared but is still tacky, it is time to apply the gold leaf. This can be applied with the fingers or with a brush. If you wait too long the tack can be lost and the leaf will not stick. A short firm bristle brush



can be used to work the material into crevices and recesses.

It is amazing how the gold leaf fragments meld together and leave hardly any visible seam. The gold only sticks where there is adhesive and anything else can be brushed away with a dry soft bristle brush. If there are two pieces that overlap, the thickness of each leaf is so minuscule that you really can't tell it's double thickness.

The timing is somewhat critical, as you don't want to apply the gold leaf to a wet surface, but if you wait too long the adhesive may be absorbed into the wood and lose its tack.

When you apply the leaf and brush over it with the dry brush, the non sticking areas will just brush away. You can go back and reapply adhesive to the areas where the leaf didn't stick, let it dry again and apply small leaf fragments to fill in. Save every little piece that you brush off as even the gold dust may be useful. If you try to apply a little piece and it gets crumpled up (and is therefore several layers thick), you still can't really tell, and it just fills the gap. Really amazing. You can pick up little pieces by slightly moistening your finger with some of your breath or by touching your tongue, and then touching the leaf. Don't try to pinch it and pick it up. It is likely to tear or crumple. Sometimes I found myself holding my breath so as not to disturb the leaf.

I found that a coat of shellac after the





A Carved Gilded Frame *(continued-3)*

CREATING A CARVED GILDED FRAME INSPIRED BY ALLAN BREED

gold paint helped to reduce absorption of the glue into the wood, and permitted a more uniform level of tack. Even so, some spots appear to dry out quick-



er than others. Once the leaf is applied and the excess brushed off, it should be burnished down. Traditionally this would be done with a soft cotton cloth, however I found that burnishing with

the cloth through a sheet of wax paper helped to protect the delicate leaf. Your fingers alone also work great to gently burnish over the leaf.

Once the surfaces are covered and the gaps filled in, the gold can be sealed to maintain its brilliant shine with clear shellac or antiqued with amber shellac

be used for focal accents or an entire furniture piece. For example just finials on a clock can be covered, or a single stripe down a table leg, or perhaps a single bead on a turned leg. It can even be applied to glass or other metals. The possibilities are endless. I encourage you to explore this as another means

“I encourage you to explore this as another means of expanding your furniture making repertoire.”

or button lac depending upon the degree of aging desired. Any shape surface can be covered with the leaf. It can

of expanding your furniture making repertoire. —JS



PHOTOS PROVIDED BY AUTHOR.



SOME OLD BROWN FURNITURE CAPTURES THE MOMENT



<https://youtu.be/jkZZAqeg7c8>

Queen Anne Tilt Top Table
Antiques Roadshow PBS — May 4, 2016



https://youtu.be/YC_AYqTlpfI

Louisiana Work Table
Antiques Roadshow PBS — May 24, 2014



https://youtu.be/_mODHFBmIQI

17th Century Chest c.1685
Antiques Roadshow PBS — Nov 4, 2011



<https://youtu.be/wlyeo4c6Mn8>

Federal Games Tables
Antiques Roadshow PBS — April 16, 2014



<https://youtu.be/AOIz9HsIKh8>

Seymour Card Table
Antiques Roadshow PBS — May 9, 2016

If you missed it,
Claire decided to take
the Seymour table
to auction
at Sotheby's ...
Click here... <https://youtu.be/8Ur2t72pzyg>



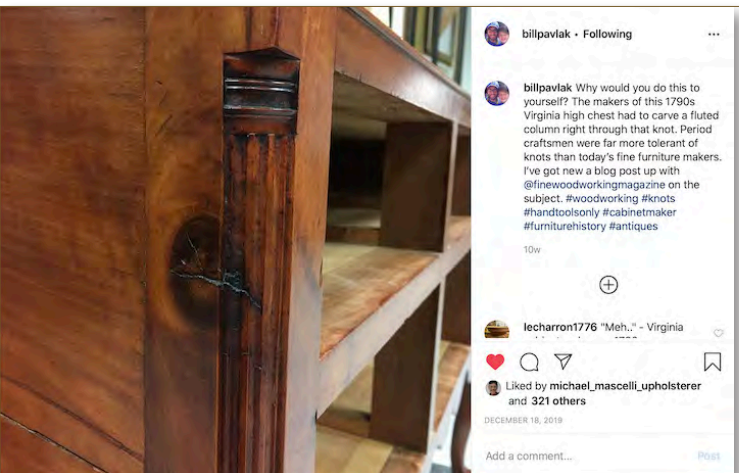


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P & T

STAY IN TOUCH WITH ALL THE HISTORY MAKERS

Bill Pavlak...tolerant of history



<https://www.instagram.com/billpavlak/>

Nancy Hiller...taking her place in history



<https://www.instagram.com/nrhiller/>

Stay in touch with fellow woodworkers on Instagram...



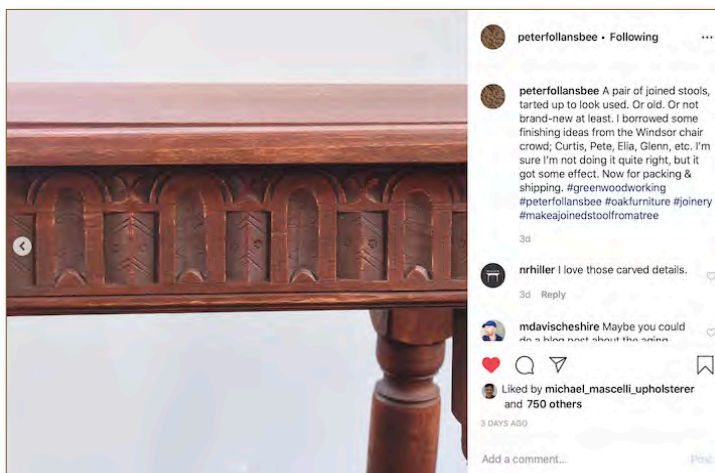
<https://www.instagram.com>

Mike Mascelli...taking history on the road



https://www.instagram.com/michael_mascelli_upholsterer/

Follansbee...adding some history of his own



<https://www.instagram.com/peterfollansbee/?hl=en>

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The Veneer Challenge

VENEER TECH CRAFTSMAN'S CHALLENGE 2020

Enter the Veneer Tech Craftsman's Challenge.
The deadline to enter is June 1, 2020.

This annual contest seeks to find and reward the best work in veneer. If you have a piece or two you're proud of, consider submitting your work. Entries are now open, and must be submitted before June 1, 2020. Judging is from digital photos and cash prizes are awarded. There is a \$3,000 grand prize and a \$1,000 prize in each of the following categories:

Visit the website

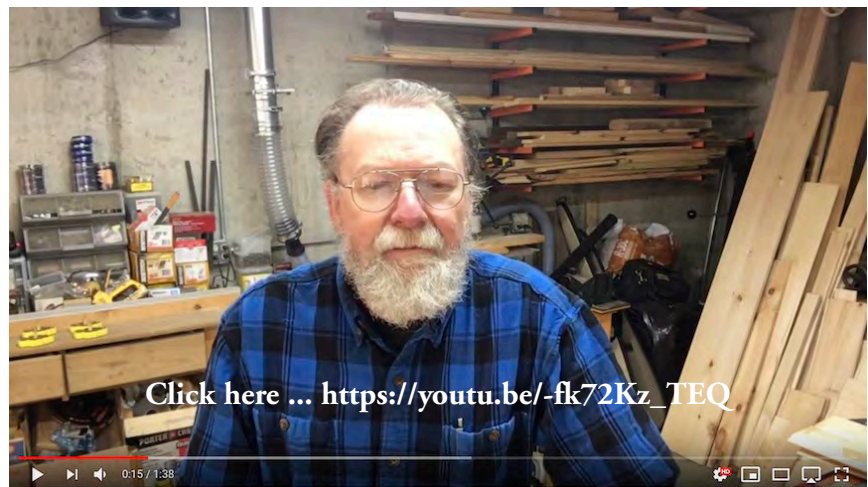
<https://www.wozzzdworking-network.com/community/veneer-tech-craftsmans-challenge>

Woodworking Network



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- Architectural Woodworking – Residential and commercial interiors and fixtures
- Cabinetry – Residential and commercial kitchen, bath, living and other room cabinetry
- Furniture – Residential and commercial furnishings



- Marquetry – Inlaid decorative work in furniture and cabinetry
- Specialty Items – Veneer paintings, wearables, boxes, sculpture etc.
- Student Design – Grade school, university and technical programs

Several SAPFM members are previous winners including new Vice President/President Elect Scott Severns. The entry form and contest rules are at this link: <https://www.judgify.me/2020-craftsmans-challenge>

There is an online slideshow of last year's entries that is worth a look, even if you don't plan on entering. <https://www.woodworkingnetwork.com/slideshow-entries-2019-veneer-tech-craftsmans-challenge>



IMAGES ARE FROM THE WEBSITE OF THE WOODWORKING NETWORK AND USED TO PROMOTE THEIR EVENT.



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If you recently joined SAPFM, get up to speed with back issues of the annual SAPFM journal—quantities are limited.

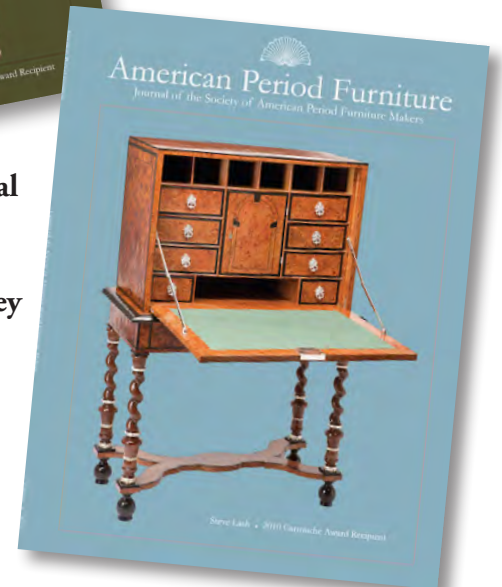
Back issues of the journal are available to “members” only online at: www.sapfm.org/sapfm-store/publication. Prices include shipping to US addresses.



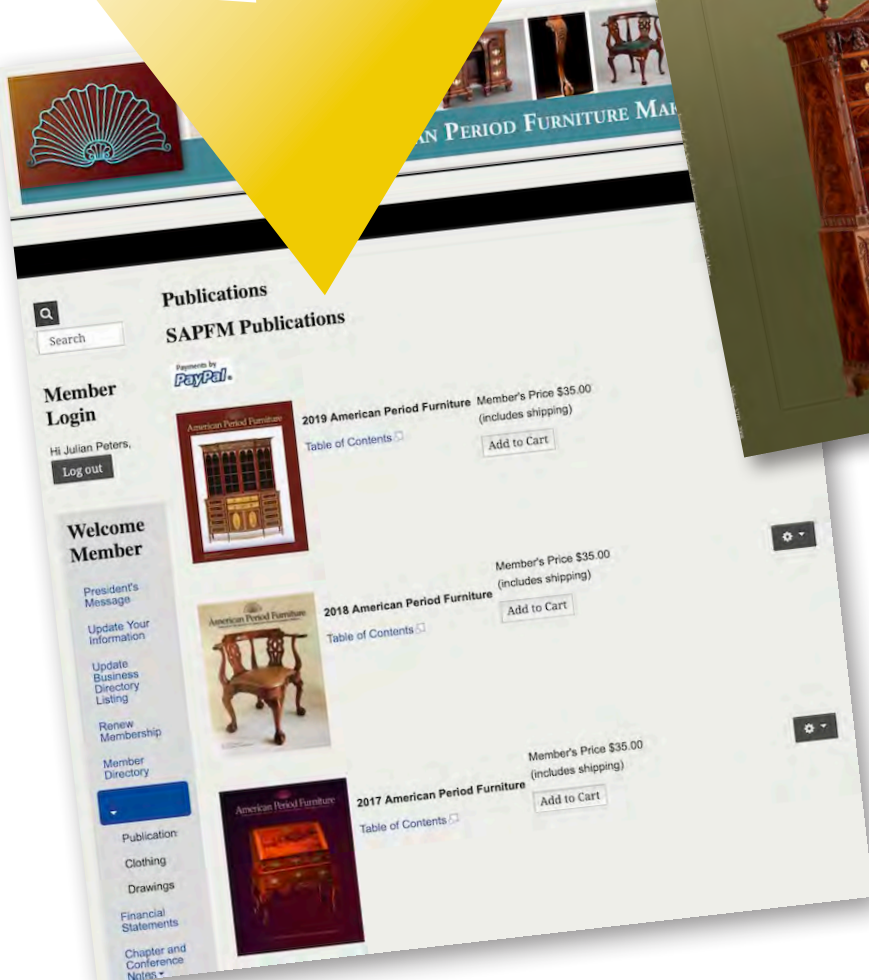
2008—Carve a Philadelphia Finial by Tony Kubalak



2006—Federal Demi-Lune Card Table by Fred Stanley



2010—Samuel McIntire's Fruit Baskets: The Art of Shallow Relief Carving by Mary May





Nathaniel Gould In Plain Sight



CLOSE-UP IMAGE OF THE DESK AND BOOKCASE COURTESY OF THE METROPOLITAN MUSEUM OF ART, NY (PUBLIC DOMAIN ARCHIVES)

In Plain Sight: Discovering the Furniture of Nathaniel Gould
by Kemble Widmer and Joyce King

A stunning result of happy accident and indefatigable, dedicated research. In the field of early American furniture made in Massachusetts, Nathaniel Gould has loomed as something of a mystery—believed to have been prolific, handsomely skilled, and exceptionally enterprising, yet considered elusive because of a scarcity of known works, lack of documentation, and difficulties of attribution. ... (from dust jacket flap copy)