



## NOVEMBER MEETING

*by John Davis*

Chris Bogart, Luray- Renowned Bamboo Fly Rod Maker

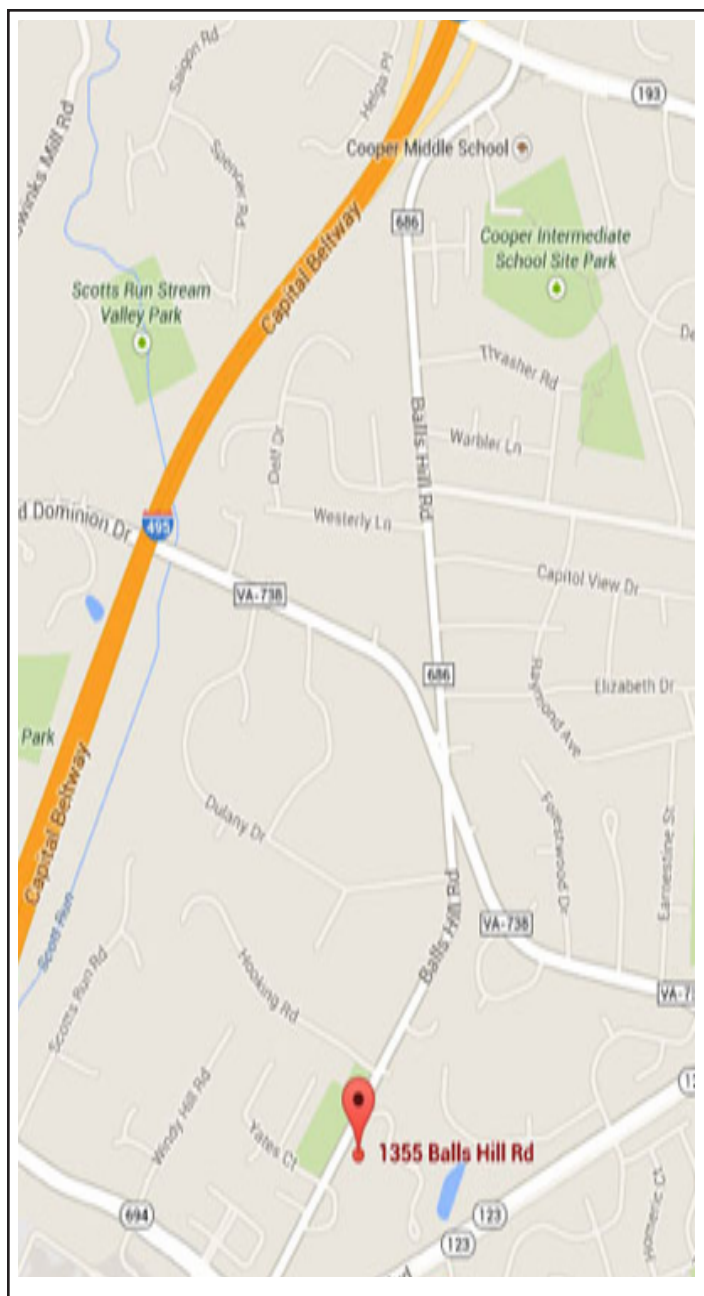
The meeting on November 15, 2015 will feature Chris Bogart, an internationally respected bamboo rodmaker who was inducted into the Catskill Rodmakers Gallery in 2012. Chris has been making and teaching the fine art of making bamboo flyrods for more than 20 years. His tapered Tonkin bamboo rods are machined to .001” precision using the first production CNC bamboo finish mill. He accomplishes sophisticated hollowing techniques and unique swell butts for the rods. Chris will show some slides of his shop and class space, and give a demonstration on some aspects of the process.

## DIRECTIONS AND MAP TO THE MEETING HALL

American Legion Post 270, 1355 Balls Hill Road, McLean, VA 22101

A. The beltway from Maryland. Take Exit 44 (VA 193; Georgetown Pike). Cross over I-495 to the first light (Balls Hill Road). Turn right, go 1.4 miles to the meeting hall.

B. From inside the beltway, going north on the GW Parkway. Take the McLean Exit (Chain Bridge Road -Dolley Madison Blvd, VA. 123). Proceed on Dolley Madison Blvd about 4 miles to Old Dominion. Right about 1/2 mile about 1/2 mile to Balls Hill Road. Turn left and go about 1/2 mile to the meeting hall which will be on the left.



## SEPTEMBER MEETING NOTES

*by Jim Glass*

Bill Adair was a frame conservator for the Smithsonian Institution's National Portrait Gallery where he became fascinated by frames, their history, and gilding. In 1975 the Smithsonian sent Bill to Europe to study frames and learn about tools and techniques of gilding from masters still practicing in the Renaissance tradition. He is a founding Director of the International Institute on Frame Study, founding member of the Society of Gilders, and Associate Member of American Institute for Conservation of Historic and Artistic Works. He curated several frame exhibitions, including the first to take place in America. The 1983 exhibition – "The Frame in America 1700-1900", was sponsored by the American Institute of Architects. The catalog for this exhibition is still used as reference for American frame history. He writes and lectures extensively on frames and conservation, teaches traditional water gilding, and operates Gold Leaf Studios. There he fabricates, conserves, and gilds frames, as well as furniture, decorative objects, sculptures and architectural elements.

Bill began his presentation describing a rock on a mountain side in Burma that has been gilded over time to remind man of his position at the precipice between the material and spiritual worlds. Mount Kyaiktiyo (Kyite Htee Yoe, the Golden Rock) Kyaiktiyo Pagoda also known as Golden Rock) is a well-known Buddhist pilgrimage site in Mon State, Myanmar. It is a small pagoda (7.3 metres (24 ft)) built on the top of a granite boulder covered with gold. <https://www.youtube.com/watch?v=FNtAR1keEpg>  
Characterizing gilding as the world's third oldest profession, Bill offered a brief description of gold leaf production starting from grains from mined rock or alluvial deposits found in streams around the world. Modern production of gold leaf involves rolling nuggets between stainless steel rollers until thin sheets are obtained. Gold beating then proceeds with special tools used in environmentally controlled spaces. Evidence of ancient processes are found in classic Egyptian artifacts depicting gilders working at construction

sites. Although not the first to use gold to embellish objects, the Egyptians began using gold sheets beaten to the thickness of today's tin foil. The surviving examples of this work show little refining as gold embellished objects vary in color and quality. The Egyptians seemed to have used gold without regard to matching different sheets sourced from apparently disparate locations.



Bill Adair

Later refined gold alloys include traces of silver, copper, and palladium producing leaf with uniform color. In the earliest found Egyptian examples, gilders using the thick gold sheets would work the material into patterns from behind similar to silversmiths working in repoussé. Once formed with wooden sticks, animal teeth, or other tools, gesso was applied behind the gold to preserve its form and provide structural stability. The panels were then mounted to wooden coffers and applied to boxes, furniture and other objects. Eventually Egyptian gilders learned to beat gold into thinner sheets and the process was reversed. Gesso was built up and carved to the desired form, then Gilders

clay was applied before the leaf was applied. Traditionally, gilders clay consisted of a reddish clay mixed with rabbit skin glue, or parchment glue. Once set, alcohol and water were applied and the leaf applied while the surface remained wet. When dry, burnishing tools made of stone, animal teeth, or hard wooden sticks polish the gold to its finished brilliance. Water gilding methods, while still used today, were used from antiquity until the 18th century when oil gilding was invented. Oil gilding simplified the preparation by eliminating the application of gilders clay and by replacing alcohol and water with oil as the adhesion vehicle. With oil, the open time needed for leaf to be applied can be controlled by adding driers to the mixture, although other variables such as temperature, humidity, and wind introduce complexities. Originally, oil size began by using debris from the bottom of the painter's bucket. Since then better preparations have appeared allowing more standardized processes and allowing differing time for surface drying. Commercially available Quick Size supports open time of 3 hours, although these formulations tend to go bad in the can. Bill advises to buy the smallest amount available to satisfy current needs. The Slow Size formulas can remain open for 12 hours if needed for projects, and a Super slow size containing zinc chromate – not sold anymore – remained open for up to 36 hours.

Overall the surface to be gilded must be slick – not porous as the size would tend to fill the open grain of wood, or open pours of other material rendering the object unsuitable for gilding. Surfaces must be applied with a thin coat of size to achieve acceptable results. Oil size applied too thick will never dry sufficiently and result in waste of leaf.

## Tools and Methods

Bill works on interior objects exclusively with water gilding methods. In addition to conserving frames, his shop builds frames using composite material cast in molds, some from the now defunct Newcomb-Macklin design company. Newcomb-Macklin company, originally from Evanston Illinois, opened its doors in 1871, founded by S.H. McElswain. In 1883 McElswain's bookkeepers Charles Macklin and John Newcomb became partners and took over the company.

They were very prolific in the east coast and were the frame-makers of painters such as Maxfield Parrish, George Bellows, John Singer Sargent, as well as many artists in the Taos community of New Mexico where they incorporated Native American motifs. They were mostly active in the 20th century with showrooms in Chicago and New York and even had a crew of traveling salesman. Bill mentioned he had obtained a book of formula that salesmen used to repair frames in the field from the daughter of a Newcomb-Macklin employee. The woman had read an article Bill published on frames that cited Newcomb-Macklin and offered some materials from her late father's collection. Bill had previously discovered that all the records from the company had been abandoned in an empty factory south of Chicago when the company closed. Prior to closing their factory on Long Island, Newcomb-Macklin offered to donate some 4,000 molds used to produce frames and other decorative pieces to the Smithsonian Institution's National Portrait Gallery. Unfortunately, the transfer never was completed and the molds were scattered through various distribution channels ending up for sale in craft outlets and antique shops throughout the country.

He mentioned two sources of supply for materials, one for water gilding adhesive, another for composite molding. For water gilding adhesive he recommended Wunda Size - which must be applied very thin, reaches tack within 20 minutes, and stays open for up to 36 hours. Suitable for interior gilding only, Wunda water based gilding adhesive is available online from Amazon, a quart costs \$40.24 plus \$10.85. <http://www.amazon.com/Wunda-Water-Based-Gilding-Adhesive/dp/B00E3EOC58>

The Gold Leaf Studios builds frames as well as conserves existing ones at their DuPont Circle shop. For new frames they use a composite material made of resin, glue, fir, molasses, and gum arabaic. The compo designs are obtained from Bomar Designs and applied to frames Bill builds in his shop, or Bill buys bulk compo and uses his own collection of molds to build new frames.



According to the Bomar Designs website, when steamed, Compo ornaments from Bomar have the unique ability to be:

- temporarily flexible and self-adhesive;
- carved, wrapped, cut apart and reconfigured into new designs;
- pieced together with seamless joints;
- and, painted stained, gilded and glazed.

<http://www.bomardesigns.com/products.html>

The essential tools for gilding include a gilders cushion which is about 7 x 7 inch pad covered with doeskin and affixed with a windscreen. A suitable knife is used to cut sections of leaf as needed after placing leaf from a folio with the aid of a gilders tip – a 3 inch brush. While some claim it is necessary to stroke the gilder tip through your hair to charge it with static, the real reason for doing so is to accumulate minute film of oil so the leaf adheres to the brush but settles nicely on the cushion without incident. Another secret to gilding is for the gilder to breathe through the ear as the leaf is generally 1/250 thousands of an inch, or 1 micron thick and can easily fly away at the slightest breeze. It was said astronauts placed the finest quality gold leaf on their visors to protect their retina from the ultraviolet rays of the sun while in space.

Gold leaf is available in various qualities which are determined by the position of the leaf when beaten to thickness. That portion in the center of the cutch is the highest quality, and referred to as glass gold due to its purity and relative transparency – characteristics demanded for applications such as sign gilding on mirrors and glass windows. Second quality, or surface gold comes from the outer areas of the cutch and may be produced from the trimmings and is priced lower than first quality glass gold. In his experience Bill has found reputable dealers can be relied on to provide genuine quality leaf, although pricing pressure from foreign – particularly Chinese – sources make pricing jobs somewhat challenging. Some Chinese gold leaf offered as pure 22 karat leaf has been found to be an alloy of gold and brass. For comparison, brass leaf which is an alloy of tin, zinc, and copper sells four sheets for a penny, whereas pure 22 karat gold leaf commands \$2.00 for 1 leaf.

While at the National Portrait Gallery, Bill proposed the establishment of a frame study institute to create a center devoted to frame history and conservation. The Smithsonian though it was a good idea but promptly declined the idea. After some work, Bill was able to convince the College of William and Mary in Williamsburg, Virginia to host the Institute for Frame Study with Bill as its founding Director. Gold Leaf Studios is located in the DuPont Circle area of Northwest Washington and Bill extended an invitation to PATINA members to visit and see the processes of Renaissance gilding alive and at work in the 21st century.

## Thoughts on Traditional Woodworking

*By T Johann G von Katzenelnbogen*

A few days ago I read Peter Follansbee's blog, in which he began a discussion of the current state of "traditional" woodworking as it is in the world today. If you want you could read all about it yourself but the main point (as I understand it) is the lack of a traditional foundation for most modern woodworkers, and the attempts to revive old skills without it.

As the word, tradition, denotes, this would be something that was handed down from generation to generation so that the work would grow and change, adapting with the times in a very organic way. Peter has suggested, and I concur, that for the most part, this tradition has been "broken". Now, most people who are attempting, or successfully practicing, these "traditional" skills, are coming at it without any prior knowledge or personal experience in these crafts. After reading his blog, I thought to add my comments to the matter, but then realised I had more than just a quick comment to add; what follows are some of my thoughts

As I already stated, I agree with Mr. Follansbee, and his view on the matter, Like him, I also am attempting to revive and keep in motion those methods, long discarded by most modern people who are hell bent on the latest everything, as outmoded, old fashioned,

and too time consuming. I find it interesting that in other parts of the world, where I have traveled extensively, and have met craftsmen working in very primitive conditions with only the most rudimentary tools, that they think I must be out of my mind to want to forego the use of machines which are all around me, and revert to the mostly discarded methods of earlier generations.



*Peter Follansbee at work, doing his part to keep alive the traditional methods*

for others, but for me, I do not have this same connection with pieces I made with a machine. They were simply a product to give in exchange for some income, not much more. It does not feel like it could have already been more than 60 years ago, but back in the 1950's John Seymour, traveled about his native UK, and other places in the world, documenting the, at-that-time, nearly vanished traditional craftsmen who were still carrying on the actual tradition of their crafts.

The book is a fascinating read, and though it was not an inspiration to me, because I had already embarked on my journey before I discovered the book, it was something to give me resolve to continue in the path that I was choosing to follow. I noticed that all the people featured in the book were either old, or ancient, and thus, when I read it in the 90's, were all, it is fairly safe to say, gone to wherever we go, when we go. This book helped to firm up my belief that someone must take up the tools of the forefathers and continue in their traditions, because it was worth preserving the methods which they used to create the objects of their world.

For these people, and for most in Europe and America, getting the job done as quickly as possible is the primary goal. In a world where one has to earn an income to stay alive, this makes good sense, but it also causes the artist to lose out on the joy of actually doing the job. Is your goal the journey, or the destination? For most people, myself included, getting the job done brings immense satisfaction, and a sense of accomplishment, but for me, the actual act of doing the work can often be more rewarding and enjoyable than the satisfaction that comes with its completion. Once the task is done, one has to forget about it and move on to what is next. When I am doing something by hand, the process takes longer and gives me a chance to get to know the piece I am creating. It becomes an extension of myself, and I have a chance to infuse a bit of my soul into it. I cannot speak

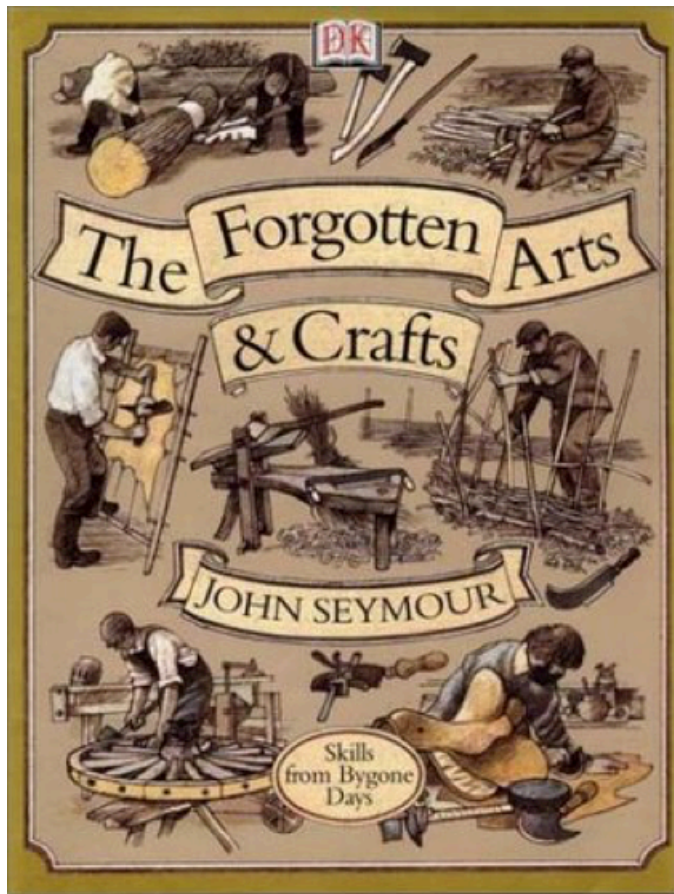
When we live in a world where most people think that vegetables, eggs, and meat come from "the supermarket", and everything has a flaming "app" to make it work, I feel it is important for people to see the actual skills that went into creating the things that our ancestors had all around them. It is also important to remind people that every single new-fangled gadget that they have in their possession, is only there because someone, long ago, first learned to use a stick and a stone to make something finer and more precise.



Near to where I currently reside, there is a canal that was built in the early 1800's. Whenever I go there for a visit, and see all the blocks of stone cut and fit so perfectly, I cannot help thinking, as they slowly erode away, that every single one of them was cut by a man and moved into position by other men and animals. No lorries, cranes, or hydraulic lifts, just skill, muscle, and ingenuity. I wonder, as I am thinking these thoughts, if anyone else ever thinks of such a thing, and wish I had a way to make them aware of it. I think it makes us better people when we are connected to our past and aware of skill and craft that was involved in getting us to the point where we are now.



*Does anyone ever consider that it was manual labour which went into cutting, dressing, and setting these stones which have been here for nearly two centuries?*



*Originally published in the late 50's and still a good read, this book covers a lot of what "traditional crafts" really means*

I know that it is (lamentably) impossible to return to a life of earlier times, but at the same time, it would be even more lamentable to toss out all the old traditions simply because we have ways of getting more work done faster. I also think I am justified in my belief, when I consider the fact that in the days with very few machines, people produced far superior works of beauty and craftsmanship than what they do now with all the modern things which are meant to speed things up and make life "simpler". I know there are modern craftsmen who make fine things with their machines and power tools, and have no intention of disparaging anyone who works honestly to earn his bread, but I am quite certain that there is none among them, who can produce anything close to the level of refinement that went into some of the finest objects made for the crowns and courts of Europe, all with hand-tools.

I too, began my career as a furniture maker using power tools and machinery. In fact, the first time I decided to get a hand plane and use it, I worked with it until it could not cut butter because I was so afraid of trying to sharpen it. I had no one to teach me anything about how to use hand tools, so I had to learn by trial and error. It would have been wonderful if I had had a teacher, but I was determined to learn, regardless. My first reason for going in this direction was simply because I love antiques, and had a realisation that most of their beauty came from the subtle irregularities caused from working the materials by hand. I

decided the best way to make something look more like and antique was to fashion it with the same methods as had been used in the original. Along the way, I came to realise there was a satisfaction from, and a connection to, my work which I had not previously felt. It was as if my soul had finally been reconnected to its tradition.



*Traditional skills are still very much alive in the Philippines*

My journey into traditional woodworking was a very long and slow one. No one in my family for as many generations as I know of, practiced any sort of craft, with the exception of a grandmother who was an amateur "Sunday painter". I did, however, frequently spend time in the workshop of Herr Pfeuffer who was in charge of all the maintenance of my childhood home and its surrounding buildings. The one tool in the workshop which he allowed me to use was a hand-saw, and I loved to cut anything I could get my hands on with it. He never taught me the correct way to use it, but that did not stop me learning. I also (without his permission) got an axe and went around chopping small trees and trying to make them into square timbers, but I do not think my juvenile attention span ever saw a single one to completion. Everything changed when I was 14 and we moved into a brand new house in a small village just outside of Schweinfurt. Up until that time, I had grown up with antiques all around me. These objects were to me "normal" and all the new things that came with the new

house in the town were alien to me. I believe it was then that the seed of my career as a traditional woodworker was planted. From that time on, I spent my time reading books, drawing, and dreaming about things related to the past. It was as if my soul had a connection with all the dust of history in our centuries old home, and it had

been ripped free from its roots and was seeking a way back. I think part of having a sense of tradition comes with being surrounded by things that are older than we are. It is no wonder that modern kids, living with five minute product life-spans, seldom value anything "old". On the other hand, perhaps this is the very reason that some people are searching out those traditional methods or the products created by them. Perhaps part of the human DNA requires us to have a connection with our past, and when that is missing, we feel incomplete as a species.

We also find, in our modern world, more people than ever, attempting to live in an alternate universe because they find the one they actually habit to be so sterile and unattractive; void of any true meaning. I know I do not, and I doubt that Mr Follansbee has an "online, alternate personality" either. Our connection to our crafts, friends, and supporting clients, gives us all the grounding we need.

If we consider a building constructed of stones or bricks, and think of its individual courses as years of history, then its foundation would be the beginning of that history. The building will always need that history in order to stand up and remain stable. If that history were removed, there would no longer be a building. I believe we need our tradition and history to remain grounded humans. Not everyone can work in traditional methods, but we can all do our part to keep our traditions alive by supporting and encouraging those who do.





*The very first thing I ever built using hand tools, back in 1997*

*A typical Schrank like those which I grew up with. This is not a picture from my home, it came from Wikipedia, but is typical of many of the ones found in most rooms of my childhood home.*



*Here I am in my shop, doing my bit to keep those traditions alive*





*Again, this was not the exact piece in my new room, but I found this on E Bay, and it looks almost exactly like the new soulless furniture I had to live with once we moved*



*A building which loses its foundation of history loses itself*

## Proposed Rule on African Ivory

*By Jim Glass*

The US Fish and Wildlife Service has proposed new steps to discourage poaching African Elephants for the purpose of obtaining ivory from their tusks. The new regulations are sought due to an alarming rise in illegal poaching in Africa over the past five years. Included in the new rules are limits on the sale of articles made of, or containing certain quantity of ivory. The proposed definition would prohibit the sale of some antique tools, principally those made exclusively of ivory, such as rules and other measuring and drawing instruments. Due to the possible adverse impact on collectors of antiques tools, the Fine Tool Journal prepared a response to the proposed new rule published by the US Fish and Wildlife Service (USF&WS). The Early American Industries Association (EAIA), PATINA, and Mid West Tool Collectors joined the Fine Tool Journal in responding with suggested language to clarify exemptions to the proposed rule that would continue allowing commercial sales of antique tools. The response acknowledged the need to further protect African Elephants by any means possible to ensure their survival while clarifying exemptions that will not add to illegal poaching. The new rule exempts articles imported prior to January 18, 1980 (the date the current international treaty banning the trade in elephant ivory went into effect), provided:

- The ivory must be a “fixed component” of a larger manufactured item, and must not be the “primary source of the value” of the item.
- The manufactured item must not be made “wholly or primarily” of ivory.
- The ivory can’t weigh more than 200 grams (about 7 ounces).

These provisions should exempt ivory tipped plow planes, and other items that have a decorative ivory inlay. However, there is obviously a significant problem for ivory rules, since they are made wholly or primarily of ivory.

If left as is, the prohibition on ivory articles made wholly or primarily of ivory would prohibit the sale of such items as ivory rules, drafting pens, and other measuring instruments at PATINA sponsored sales and auctions.

Responses to the proposed rule were due September 28, 2015 and the final rule may be issued at any time. Follow US Fish and Wildlife action by monitoring the Federal Register. Notice of Proposed Rule on African Elephant Ivory:

<https://federalregister.gov/a/2015-18487>

For a complete understanding of the new proposed rule, and the Fine Tool Journal response suggesting changes in language to the exemption, please see the links below.

Fine Tool Journal consolidated response to proposed rule on African Elephant ivory:

[Comments on Ivory Regulations](#)

CRAFTS response to proposed rule on African Elephant Ivory:

[CRAFTS Comments on Ivory Regulations](#)



## Board of Directors

The Bylaws provide that the Board is composed of three groups:

1. Officers of the Association during their tenure in office and for two years after leaving office;
2. The PATINAGRAM Editor, and the Chairs of the Membership and Auction Committees
3. Four At-large Members, elected by the members, for terms of two years. Terms shall be staggered so that two positions are filled each year.

The following list gives the composition of the current Board of Directors.

1. President - Jim Glass
2. First Vice President – Lee Richmond  
(John Davis is assisting as Program Director)
3. Second Vice President – Keith Newell
4. Secretary/Treasurer - Hugh South
5. PATINAGRAM editor – T. Johann G. von Katzenelnbogen
6. Membership Chair – Vacant
7. Auction Chair – Vacant
- 8.. At-Large Members:  
  
David L. Murphy  
  
J.B. Cox  
  
Open

## 2016 PATINA Election Ballot

OFFICE	CANDIDATE(S)
President:	John Williams
First Vice President:	John Davis
Second Vice President:	David L Murphy
Board of Directors:	
Andre Barbeau	(2 year term)
Mary Ann Graham	(2 year term)
Sam Pickens	(1 year term)
Mike Weichbrod	(1 year term)
JB Cox	
Nominating Committee	

## **PATINA Programs - 2015**

Plans are firming now for an exciting and informative set of programs for 2015. The lineup for 2015 is looking like the following:

### **January 18, 2015**

Bob Roger, Staunton VA- Tool Challenge. Bob will bring 50 or so odd tools and challenge members to guess what they are. Bob leads the What's It team for M-WTCA. John will bring tally sheet and we will give a prize to the winner. See the full program announcement above.

### **May 17, 2015**

Kaare Loftheim Master Cabinetmaker at Colonial Williamsburg will present a program on chair making. A repeat guest, Kaare's presentations are always first class and greatly appreciated by PATINA.

### **July 12, 2015**

Gretchen Goodell-Pendleton, Curator at Stratford Hall-Thomas Lee Home, Birthplace of Robt E. Lee. She will talk about the mill, the carpenter shop, and any news/events at the plantation. Several PATINA members provided tools and built benches at the shop- as representatives of M-WTCA. Perhaps she has some additional needs we could provide?

### **September 13, 2015**

Bill Adair, Gold Leaf- Demonstration of guiding materials, methods, and special techniques. Gold Leaf studios DC

### **November 15, 2015**

Chris Bogart, Luray- Renowned Bamboo Fly Rod Maker

John Davis  
Program Director  
PATINA



# **Volume 38, November 2015 - Number 6**

## **Editor**

**T Johann G von Katzenelnbogen**  
**12930 Travilah Rd., Potomac, MD**  
**301-675-2929; <mailto:saegermeister1@gmail.com>**

## **President**

**Jim Glass, 24349 Hilton Pl. Gaithersburg, MD 20882, 301-**  
**253-4892; <mailto:hlbarker@verizon.net>**

## **1<sup>st</sup> Vice President**

**Lee Richmond, 12640 Magna Carta Road, Herndon, VA**  
**22071, 703-391-0074; <mailto:lee@thebestthings.com>**

## **Secretary/Treasurer**

**Hugh South, 11166 Wood Elves Way, Columbia, MD**  
**21044; 410-992-1823; [cato1966@verizon.net](mailto:cato1966@verizon.net)**

## **Membership Chairman**

**Vacant**

## **Board of Directors**

**David Clark, Robert Thompson, Ray Parsons, Dave**  
**Stegman, J.B. Cox, and PATINA Officers**

## **Auction Chairman**

**Vacant**

## **Dealer Sale Director**

**Dave Murphy, 9121 Bramble Place, Annandale, VA 22003,**  
**703-819-6880;**  
**<mailto:murphydave1898@gmail.com>**

## **Program Director**

**John Davis**  
**[davisjd@verizon.net](mailto:davisjd@verizon.net)**