



Pins & Tales

Spring 2021

THE eMAGAZINE OF THE SOCIETY OF AMERICAN PERIOD FURNITURE MAKERS

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ON THE COVER

The Abbot Family Early Queen Anne Highboy

Date: Circa 1735

Location: Boston

Primary Wood: Walnut

Secondary Wood: White Pine

Dimensions: 72"H x 39"W x 21"D

Provenance: The piece descended in the Abbot family of Andover, Massachusetts. Sarah Abbot (d. 1850) left a prodigious sum to the academy that once bore her name. The Abbot academy was the sister school to Phillips Academy and they merged in 1973.

Reference: Please see a very similar walnut veneered highboy in *American Case Furniture in the Mabel Brady Garvan and Other Collections at Yale University* by Gerald Ward, pages 249-250, number 129, and in *The Furniture of Historic Deerfield* by Dean Fales, page 210, number 429.

Item Number: 7270

<http://www.levygalleries.com>

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Pins & Tales

SPRING 2021

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In making the transition from cabinetmaker to author/editor I found more than a few similarities between the two processes.

Each combines numerous parts into a pleasing whole. One part has to fit in with its neighbors and all of the parts need to eventually come together as one entity, be it a chest of drawers, a book, an edition of the SAPFM journal, or an issue of this newsletter. Along the way every piece needs to be made the right size, put in the right position and perhaps trimmed to fit. At times, one part becomes a troublemaker so there

is a decision to be made; fix that part or make a new one. Either way holds up the completion of the entire piece, it's a question of which will take longer.

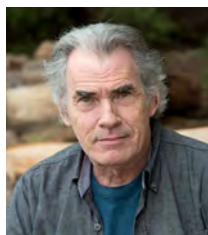
One other similarity is that no matter how experienced we are we can't always reliably predict how long a specific task will take. There was a time when I thought I was the only one with this affliction, but an interior designer once asked me "how is it that cabinetmakers don't know on Tuesday after-

publications and website, but the best of it is when we get together either in regional chapter meetings or our conferences.

One year ago we all were faced with a situation none of us had ever experienced and in that issue of *Pins & Tales* we had more classes and events canceled than we had listed. Things are looking brighter, but we might have a long way yet to go before we can say "we're back to normal". I believe that

"I believe that some of the changes we've had to make, like Zoom meetings and online learning, will prove to be worth keeping."

noon that they won't be able to make a delivery Wednesday morning?" Years later I was in California interviewing one of my woodworking heroes when he said "Even after all these years the hardest thing is predicting how long something will take. Going in I figured I could carve all four legs for this table in a day, but here I am halfway through the second day and I just started on the second leg."



Some SAPFM members make their living through their work, but most are amateurs who make furniture for their own pleasure and at their own pace. For

every hobbyist who dreams of someday becoming a full time furniture maker, there is a pro who longs for the luxury of making something without a rapidly approaching deadline or a need to turn enough of a profit to keep the lights on. In the twenty-plus years we've been around we've done a good job of meeting the needs of our members, professional and amateur, experienced and beginners. Part of that is through our

some of the changes we've had to make, like Zoom meetings and online learning will prove to be worth keeping. Rather than go back to normal we can build ourselves, and our organization a new and improved normal. But if we're honest, none of us has any idea how long that might take.

Experience tells me that the easy way to mess up a nice piece of furniture (or anything else) is to rush one or more of the steps or take a risky shortcut. A wise mentor once told me "when you're in the middle of a situation that is complex and time consuming, patience isn't really an option. It's going to take a long time no matter what you think or how you feel about it." Let's remember to stay safe and help each other out whenever we can. You can help your fellow SAPFM members to stay informed by letting me know what is happening in your corner of the world. As always we're on the lookout for any and all content for our next issue.



President's Message

SCOTT SEVERNS
New Jersey

WE STILL HAVE AN OPENING FOR THE VICE PRESIDENT/PRESIDENT-ELECT

As we continue to define our new “normal for now” and work to solve issues many of us have never experienced, we can still walk into our shops and find some sense of normal.



Scott Severns
SAPFM President

Personally, it is my favorite place to be. There is nothing quite like the smell of coffee and sawdust.

I would like to thank Dave Redlin for his help in my transition to the president's role and continued support. I would also like to thank the SAPFM board for the vote of confidence in taking this position. I am both humbled and honored, and I will work hard to bring value to the organization.

This year we have some exciting plans and the board has hit the ground running. With the understanding that our chapters are the lifeblood of the organization we plan to focus our efforts on assisting them. We have secured a ZOOM video conference account that can be used by any of our chapters to hold their meetings. And as some of you know, we had our very first Annual members meeting via Zoom.

We are working on the SAPFM website and plan to bring a fresh new design that's easier to navigate, attracting more online visits. Our Social media has increased through Dave Redlin's efforts—this continues to gain us recognition among the online woodworking community. Although we won't be meeting in person at our Midyear conference this year, we have planned to leverage our ZOOM account to bring demonstrations to the membership. Stay tuned for more information on that.

In this issue of *Pins & Tails*, we are announcing the SAPFM Makers Challenge—a members-only contest. It's an opportunity to show off what you have all been working on in your shops. It will also provide members the opportunity to see what a great group of talented woodworkers SAPFM has. The category winners will get some great prizes

and bragging rights for the year.

We still have an opening for the Vice President/President-Elect position on the Board, so if you would like to get involved and help out please reach out and let us know. We are a volunteer organization and many hands make light work, so the more members we involve the better it is for all of us.

I would be remiss if I did not mention the loss of two of our past Cartouche recipients Robert Whitely (2002) and Phil Lowe (2005). I had the privilege of meeting Mr. Whitely at his home in Pennsylvania through another member of my local chapter, Jim Chesterton, who happened to be a friend of his. I had an interest in the Resolute desk and I knew Mr. Whitely had built a replica. Jim introduced us and over the course of several visits, I got to know this talented man.

I also had the privilege of spending many classroom hours with the legend Phil Lowe. I met Phil for the first time in 2007. He was an approachable, talented and humble man who made everyone feel at ease. I use the lessons I learned from this great man every time I'm in the shop. Mr. Lowe will be missed.

I hope this message finds you and your family well and that this pandemic has not affected you in a harmful manner. To say that the past year was unusual would be an understatement, never have we had a year like that. If you have suffered a loss, our thoughts and prayers go out to you and your family. So we set our sights on the future. Spring is right around the corner. Better days are coming soon for us all as we return to “normal.” Be well, be safe, and keep making sawdust!

“We are announcing the SAPFM Makers Challenge—a members-only contest”





Board Update

JOEL GOODWIN
North Carolina

SAPFM'S BOARD AND COMMITTEES ARE HARD AT WORK

On January 2nd and 3rd the annual Board Meeting, which usually takes place in Williamsburg was held via Zoom.

Scott Severns is the new President and Dave Redlin is now the Immediate Past President. The board is still looking for a SAPFM member to assume the role of Vice President/President-Elect. The board approved the purchase of a Zoom license so that chapters and committees can hold "virtual meetings" with this platform. Joe Kunzman (jjkunzman@yahoo.com) is the contact for chapter leads and committee heads interested in using Zoom.

Initiatives for the 2021 year:

- **Website rebuild**—First step is to put together a solid request for proposals.

- **Chapter support**—These are the people who the board works for.
- **SAPFM Makers Challenge**—a contest for members, not a part of the Cartouche process
- **Organizational work**—Need a solid operations manual for the Board and Committees

Proposed new meeting schedule:

- Have committees meet monthly (Scott has volunteered to be on each committee meeting) and the board to meet quarterly. The Board has met every other month in the past.



SAPFM 2021 OFFICERS & BOARD MEMBERS

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Jeff Thompson
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SAPFM 2021 COMMITTEES

Committee Name (alphabetical order) Members (L = Committee Lead)

SAPFM Business Office—Roger Hall (Williamsburg Rep), David Coker (Membership), Robert Lang (Publications), Julian Peters (P&T AD)

Board Nominating Committee—Jim Crammond (L), Ken Johnson, Herb Kettler, Jeff Saylor

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

Chapter Support—Charlie Driggs (L), Joel Goodwin, Joe Kunzman, Jeff Thompson, Joe Corigliano, Mark Maleski

Development—Scott Severns (L), Charlie Driggs, Tom Sears

Editorial Board—Ronnie Young (L), Steve Dietrich, Mickey Callahan, John Rowe, Jim Tice, Jeff Saylor, Jerry Lauchle, Alf Sharp

Educational Grants—Nancy Maloney (L), Dave Redlin, Mark Maleski, John Fitzpatrick, Jeffrey Saylor

Financial—David Coker (L), Joe Kunzman

Makers Challenge—Scott Severns (L), Dave Redlin, Nancy Maloney, Jeff Thompson, Joe Corigliano

Major Events—Sam Rhodes (L), Andy Boro, Bob Mustain, Steve Dietrich, Bob VanDyke, Tom Sears

Outreach—John Rowe (L), Joel Goodwin, Roger Hall, Sam Rhodes, David Hickson, William Duffield, Bob Compton, Dave Redlin

Registrar Cartouche Banquet & Midyear Conference—Sam Rhodes (L)

Social Media—Dave Redlin (L), Mark Maleski

Solicitation Registration—Andy Boro (L)

Website—Keith Doney (L), Dave Redlin, Scott Severns, Joel Goodwin, Joe Kunzman



Board Update *(continued-2)*

SAPFM'S BOARD AND COMMITTEES ARE HARD AT WORK

- Look at additional solicitations of funds from members and/or other philanthropic groups.



2020 was a good year financially due to the limited amount of spending with the cancellation of the Midyear and Williamsburg Conferences. Work on the Website and Social Media will take front and center this year. Dave Redlin and Mark Maleski are taking on the challenge of social media. The website committee (Scott Severns, Joel Goodwin, Keith Doney, Dave Redlin (chair), and Joe Kunzman) will take on a makeover of the website. The website admin has stated that we need more content for the site and the website committee is looking into ways to modernize and re-energize sapfm.org to make it easier to find good, valuable information.



The Outreach committee is reviewing member survey results and will be making recommendations to the board about options for advertising in magazines, podcasts, etc. The Chapter Support committee is looking to revitalize the chapters and get them going again. Chapter leads are being engaged and surveyed for ways that the board can better support them as we begin to reopen. There is a need for the committee to meet with chapter leads via Zoom and work on coordinating that has begun. The board and the Chapter Support committee is also looking into ways to help those members who are in areas where there may be no practical way to create a physical chapters.



Spring 2021 Committees

Special Events Committee

Sam Rhodes, Indiana

*Midyear Conference
postponed until 2022*

After completing a survey of SAPFM members, coordinating with the SAPFM Major Events Committee and the Board of Directors, the reluctant decision was made to cancel the 2021 Midyear Conference at the University of Mary Washington (UMW) in Fredericksburg, VA.

We have coordinated with the University and our presenters/speakers and we are planning on having the conference at UMW on June 24–27, 2022. It's been a crazy year for everyone and many members expressed concern that there were just too many Covid-related uncertainties to have a face to face conference in June 2021. Keep your fingers crossed that we will have a successful conference in June 2022. The committee is looking at locations and working on preliminary plans for the 2023 Midyear.



Educational Grant Committee

by Nancy Maloney, New York

In February 2020, the committee funded a table saw for a full time vocational/technical program in Woodworking Technology for Octorara High School in Atglen, Pennsylvania. We provided an Industrial grade cabinet Sawstop table saw for this program, replacing an outdated saw.

In December, a scholarship was awarded to Jeremy Wiley, who is enrolled to start the Cabinet and Furniture program at North Bennet Street in the 2021 Spring semester. Jeremy's application was reviewed and approved

by both the Educational Grant Committee and the SAPFM Board of Directors. Mr. Wiley is a US Army veteran and was first introduced to fine furniture at the age of three, by his father who was the production manager at Hitchcock Furniture. Mr. Wiley has since continued working with wood, building custom homes.

The Educational Grant Committee focuses on ways to make a positive impact on students and educational programs in the field of woodworking and how to best accomplish this in the future. Comments, questions or concerns may be directed to any of the committee members.



Cartouche Award Committee

Ken Johnson, Georgia

We would like to mention that it is not too soon to consider submitting a package for consideration for the annual Cartouche award. The Cartouche committee currently has four (4) qualified applicants. Some changes are being made and will be posted on the website no later than May. Most of the changes allow for more information about the maker's work to be described.

The committee would like to recommend that members who want to nominate someone must have very detailed photos of the work, references to "inspirations" for the work, and a detailed list of construction details. These are needed for all pieces that are presented for the overall consideration. The committee is also in the process of considering new committee members, anyone with an interest should contact Ken Johnson (ken@jprconsulting.com).



Board Update *(continued-3)*

SAPFM'S BOARD AND COMMITTEES ARE HARD AT WORK



Outreach Committee

John Rowe, Virginia

We've previously asked members to help our outreach efforts by tagging their social media posts to identify SAPFM as one effort to help recruit new members and many of you are doing just that. Your efforts are appreciated. You may have noticed SAPFM's Facebook and Instagram accounts have been very busy the last couple of months thanks to the efforts of Dave Redlin. He's done an outstanding job reviving our feeds on those social media outlets. We've had a few new members come into the fold thanks to Dave's efforts.

During the annual members meeting held via Zoom earlier this year it became apparent some of the attendees didn't understand how to tag their posts, what our tags are or what the different tags mean.

Here's a brief guide to help you understand what tags to use and what they mean.

By tagging your post with a hashtag using the # sign (ours is #sapfm), this aggregates your post with all others tagged the same way. It essentially says "we all have an affinity for this kind of thing or group," in this case SAPFM. But it doesn't really point anyone to our web site or feed, it merely identifies those posts collectively as being related to SAPFM. If you use the search field on your favorite social media site using the # tag it will find anyone who's posted something with that tag in their posts. It's a neat way to find what other members are working on but few if any of those posts are from SAPFM.

On the other hand, an @ tag such as ours, @period_furniture_makers on Instagram or @SAPFM on Facebook, calls us out specifically, just like an ad-

dress and says, "hey, I tagged SAPFM (the organization) on this post, take a look." Other readers can click on the @ tag which will lead them to our FB or IG pages. Similarly, searching for our @ tag will lead you to our social media feeds.

FYI, we have a little over 2000 followers on Facebook and about 90 on Instagram. If there's an account you think we should follow we'd appreciate hearing from you. We like to follow and cross-post content from others whose interests line up with SAPFM's since they, in turn, will likely follow and cross-post some of our content and that helps spread our footprint across the social media universe. Relevant feeds might include suppliers like Lie-Nielsen, museums or historic sites such as MESDA and other woodworking organizations like the New Hampshire Guild of Woodworkers so please alert us to any we may not know about.

So, use the # tag when you want to identify with SAPFM and use the @ tags when you want to direct other readers to our Instagram or Facebook feeds. Your Outreach team greatly appreciates your efforts to help us recruit new members.



Thanks to Keith Doney

SAPFM Board

Many of us have heard the term "Webmaster" and have this image of the man behind the curtain in the land of OZ. We would like to introduce you all to Keith Doney, the man, the myth, our webmaster. Keith has generously donated his time for the last several years coordinating the migration from our original website a number of years ago, and now, in his words, "the daily care and feeding" of our website, membership status, and forum pages.

In recognition of his tireless efforts

and continued support the board has agreed to no longer accept his payment of membership fees until further notice. We know this is a small gesture, but it's one way we can say thank you to Keith.



Makers Challenge

Makers Challenge Committee

Announcing the SAPFM members-only Makers Challenge!

Enter the project you have been working on for a chance to WIN and get bragging rights for the year. One winner will be selected at the end of this year in each of the following categories:

- **Novice**—you are a new maker and love the smell of sawdust.
- **Intermediate**—you have made everything your spouse and family want.
- **Expert**—People pay you to make things and you spend the money on more tools.

— Rules —

- You must be a SAPFM member to enter.
- The deadline to enter your completed project is December 1, 2021.
- Your entry can include a piece built in 2020.

Pictures of entries will be displayed online on the "public" side of the SAPFM website, and visitors to the site will be able to vote for their favorites. Category winners will be recognized online and in *Pins & Tales* and will also receive a plaque or trophy.

More details will be in the next issue of *Pins & Tales*.

Send your best 2 or 3 photos, your contact information and a brief description of your piece to: makerschallenge@sapfm.org.



HIGHLIGHTS AND ACTIVITIES AROUND THE CHAPTERS

The SAPFM board now has a license to make Zoom meetings available for SAPFM chapter meetings at no cost. Several chapters have used this platform over the past year to conduct meetings online rather than in person. The basic Zoom app is free to attend meetings but has limits on duration and number of attendees for hosting. One of the advantages of this platform is any SAPFM member can “virtually” attend any chapter meeting. On the SAPFM website, videos of previous meetings are available. From the navigation bar at the top of the page select “Regional Chapters/Chapter Videos” to view previously recorded meetings.

The board encourages all of our regional chapters to make use of this platform. Chapter leads should get in touch with Joe Kunzman (jjkunzman@yahoo.com) to learn how to set up a meeting and obtain credentials. Chapters who have recordings of previous meetings should reach out to Keith Doney (kdoney@comcast.net) to add the videos to the SAPFM website. If your chapter hasn't been meeting, reach out to your chapter lead to suggest meeting online and volunteer to help set up and conduct a virtual meeting.

Also on the website is a section in the Forum for “Chapter News and Discussions” where announcements of upcoming meetings can be posted. For any assistance regarding existing chapters, or starting a new chapter contact any member of the Chapter Support committee.

Gulf States Chapter

by Scott Wetter, Alabama

For those of you who do not know me, my name is Scott Wetter and I am

the Chapter Lead for the Gulf States Chapter of the Society of American Period Furniture Makers located in Mobile, Alabama. Here is what I am trying to accomplish in the woodworking world here in Mobile. I have been working diligently for the past several months at reorganizing the chapter and putting together a website and email list so that once COVID allows we can begin hosting more events and classes for those interested in the craft of fine woodworking.

As of January 5, 2021 the Gulf States Chapter has a website!

The address is: <https://www.gulf-stataessapfm.org/>.

Under the “About Us” tab at the bottom of the page there is a button called “Future Plans” and on the “Activities” is another button that will lead you to the same place. The “Future Plans” portion discusses my vision for the chapter in the near future. My vision is geared towards attracting people to the organization. Holding train-

ing sessions for those who do not have a strong background in woodworking, but also to continue the events for the well seasoned furniture makers. In addition, I want to hold events that teach the history of furniture and of the cabinetmakers’ trade and tools.

As you will see on the website, Fort Condé in downtown Mobile has given us a very generous offer by providing



a place for us to meet and have all the types of events described above.

Please read through the website. I welcome constructive criticism. I am not a web designer, but with some help I was able to pull this together starting in early November.

COVID will continue to slow our progress but I am trying to get things



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

going as much as possible. As events and activities become realistic, I will post them on the “Activities” page.

Indiana Chapter

by Sam Rhodes

The Indiana Chapter will hold its Spring 2021 meeting via Zoom. The meeting will be on Saturday 22 May, starting at 10:30am. Our presenter will be Cartouche recipient Ray Journigan who will be demonstrating some of the techniques he used in his recently finished Jonathan Shoemaker-style Chippendale arm chair.



pendale arm chair.

More information will be posted on the SAPFM website, Indiana Chapter, about how to join the Zoom meeting.

Tidewater Chapter

by Jim Francis, Virginia

Our spring chapter meeting will be April 3rd at 10 am via Zoom. Details are provided below. Please email Jim Frances jfrancisjl@aol.com if you plan to attend.

— **Featured speaker** —

**Ray Journigan, SAPFM 2018
Cartouche Award Winner**

— **Meeting length** —

90 minutes.

Although this meeting will be short, it will be packed with very interesting and useful information.

— **Topic** —

**Jonathan Shoemaker
Chippendale Chair Build
including:**

chair; starting from documents, photos and museum visits to final drawing and patterns

- Selected construction details and jigs
- Carving discussion; feet, knees, stiles, shoe, splat and crest rail

The meeting will be filmed/broadcast via ZOOM at the Woodcraft Store, Virginia Beach. Thanks to Ed Sontag, store owner; and Fran Foster, Tidewater Woodworkers Guild President, for the use of the Guild’s audiovisual personnel and resources.

Because of space limitations, the meeting will be completely virtual. It should be a good meeting. For anyone who has attended Ray’s classes, you know that he comes very well prepared and teaches using a vast collection of visual aids and demonstrations.

Ohio River Valley Chapter

by Jim Myers, Ohio

I wanted to inform you of the passing of my good friend and fellow SAPFM member Gary Warchock.

From his wife’s Facebook page



Gary Thomas Warchock passed away peacefully surrounded by family on Friday, February 19, 2021.

Gary was born in Emeigh, Pennsylvania on October 25, 1945 to the



- History of the chair (Of all the Chippendale side chair styles made during the 18th century, few could be more challenging than this Jonathan Shoemaker version.)
- Design process to produce the



Chapter News *(continued 3)*

HIGHLIGHTS AND ACTIVITIES AROUND THE CHAPTERS

late Anthony and Eva Warchock. He is survived by his wife, Angela; daughters Laura (Ernest Jr.) Mazzaferri, Amy (Erik) Onifer and Kari (Ryan) Deryberry; seven grandchildren, Mandy, Ryan, Christopher, Landon, Lexi, Paxton and Payton and three sisters; Patsy Warchock, Claudia Olenchick and JoAnn Farabaugh. He received his undergraduate degree from Cleveland State University and his Masters in Hospital Administration Management from Indiana Northern.

Throughout his life he had several careers; Vice President of Facilities at St. John & St. John Westshore Hospitals, Director of General Services at University of Pittsburgh, Director of Plant Services at University School, Shaker Heights and Hunting Valley Campuses. He was the past President of Greater Cleveland Hospital Association, past President of Rotary International-Westlake Branch, Member of PORCC (Pittsburgh Oldies Records Collector's Club, Member of Mid-Ohio Boogie Club, member of WOCO (Woodworkers of Central Ohio) and SAPFM.

He enjoyed skeet shooting, woodworking, was an avid reader of history, exercising with Silver Sneakers, listening to Doo-Wop, and spinning records on his Pittsburgh morning radio show—"Rock with the Chock". Gary boogied his way into heaven and will be watching down on his beloved family and friends that he held near and dear to his heart.

Gulf States Chapter

by Scott Wetter, Alabama

Because of COVID the chapter hasn't met, but behind-the-scenes preparations to improve the chapter

and to develop a training facility continue. Communications have been a serious problem in the past. Email is a "one-way" form of communication. So I had no idea whether the intended recipients were (or are) receiving my emails. I have been told that I needed a website, and to use social media. So we now have:

A Website

www.gulfstatessapfm.org
and associated email address:
info@gulfstatessapfm.org.

Facebook

Look for
"SAPFM—Gulf States Chapter"
<https://www.facebook.com/SAP-FMGulfStates>

Instagram

"gulf_states_SAPFM".
https://www.instagram.com/gulf_states_sapfm/

My next media project is to coordinate the Facebook and Instagram sites with the webpage.

In January we held a fundraising tool sale. It was very profitable so we now have some funds for operating and paying for the website. It also produced another tool donor. I recently made a 12 hour round trip to retrieve more tools for the next tool sale, (which will be

expensive lumber for their projects.

Recently one of our members who has been extremely helpful to me in organizing everything that I am working on, had a family emergency so I sent out a request for financial aid. Thank you to those of you who donated! Your gifts were greatly appreciated and needed. The situation is now on the mend.

Our plans to hold workshops at historic "Fort Condé", (see the website for more information about this initiative) are still on track. I am presently building work benches for attendees to use in our workshops. I have enough wood to build the first few benches but needed to mill more to continue building. I received some help from two people interested in our chapter.

In October of 2021 we are planning to have a month-long furniture showing and series of talks and presentations in the "Mobile Arts Council" building which is in the middle of the restaurant, theater, museum district of downtown Mobile. This would be an excellent opportunity to show our work and get exposure for SAPFM's mission. I have sent out a "Call for Pieces" to my chapter address list but only received 2 responses.



posted on the website & social media). I was also able to acquire some lumber to sell that will give future students of our workshops or classes a source of less



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>



— NEW DATE —

MESDA Conference:
the South Carolina Midlands

October 21–23, 2021
Columbia, South Carolina

Join us as we celebrate the decorative arts of South Carolina's Midlands, where the Lowcountry and the Upstate collide. The conference will offer an unparalleled opportunity to get behind-the-scenes looks of local

sites and exhibits, with a reception and conference sessions held in downtown Columbia, the Palmetto State's capital city. Special themed rambles will give you an up-close and personal look at rarely-viewed private collections and homes, while lectures will provide the latest in decorative arts and material culture research. South Carolina's decorative arts have never looked better—and now it is time to celebrate and enjoy the architecture, landscape, and material culture of the Midlands.

For registration information
visit <https://mesda.org/program/2020-conference/>

Old Salem Museums & Gardens

600 S Main Street
Winston-Salem, NC 27101

<https://www.oldsalem.org>



We are a historic site and museum combating food insecurity and exploring the stories of people, including Moravian, Black, and Indigenous peoples, in the American South. As one of America's most comprehensive history attractions, our museums—the Historic Town of Salem, the Museum of Early Southern Decorative Arts (MESDA), and the Gardens at Old Salem—engage visitors in an educational and memorable historical experience about those who lived and worked in the early South. Old Salem is also the site of the

Museum of Early Southern Decorative Arts (MESDA) which contains the finest collection of its kind in the nation, featuring architecture, furniture, ceramics, metalwork, needlework, paintings, prints and other decorative arts made & used by the early settlers of the American South.

Visit Old Salem Museums & Gardens on social media and stay in touch.

*Eyes on Salem at MESDA: Black
Craftspeople in the Early South*
<https://youtu.be/rRXfQwzu5r4>



*Old Salem's Historic Buildings,
Venues and Public Restrooms are Temporarily Closed Due to COVID-19 but
Grounds are Open for Exploration.*

Winterthur

5105 Kennett Pike (Route 52)
Winterthur, DE 19735

<http://www.winterthur.org/winterthurs-response-to-covid-19/>

Garden and Estate Open to All

Winterthur is open, with access to the Museum, Galleries, Garden, and 25 miles of walking trails.

The well-being of our valued visitors and our staff remains our highest priority, so various safety measures remain in place. All events comply with the most recent state regulations and are subject to cancellation.

Capacity in all areas is limited, so

RAMBLE I:
The Savannah River Valley
HISTORY & HERITAGE IN AUGUSTA AND BEYOND

TRIP LEADERS
ERICK MONTGOMERY, HISTORIC AUGUSTA, INC.
DANIEL ACKERMANN, MESDA

Visit the site to review the Rambles

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

reservations are required. When you visit, please bring a face mask. They are required in all indoors areas at all times. Outdoors, they are required when it is difficult to maintain a safe social distance of six feet from people who are not from your household. Wearing of face masks is also required on trams tours and guided walks. If you have a medical condition that prevents you from wearing a face mask, we ask that you do not visit at this time. Also, please follow one-directional pathways, and take other precautions as posted on-site.

The Pavilion Café is open with limited capacity Friday-Sunday 11:00 am–2:00 pm.

— Future Exhibitions —

<https://www.winterthur.org/exhibitions-events/exhibitions/future-exhibitions/>

Exhibition Opening

March 2, 2021

With Hammer in Hand

As part of its 70th anniversary in 2021, Winterthur will celebrate an



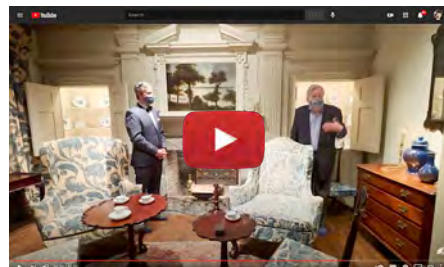
American treasure by updating the Dominy Gallery of hand tools, furniture, clocks, business records, and family papers. This collection, which has been on view at Winterthur since 1960, opens a fascinating window into skilled

craftwork, trade, and material life in the racially diverse community of East Hampton, Long Island, in the eighteenth and early nineteenth centuries.

The lives of the Dominy craftsmen, their families, and those they worked with and for, reveal themselves through the tools, furniture, and other objects preserved in the Dominy Collections at Winterthur. The collection consists of the nearly complete contents of the woodworking, clock-making, and watch repair shops—including lathes, workbenches, and more than 1,000 hand-tools. It also contains examples of furniture, tall clocks, and extensive shop records and family papers. Together, the tools, shop products, and written records tell a more complete story about the practices and roles of skilled craftsmen in pre-industrial America than any other single grouping of artifacts and documents that have survived from this period.

Learn more about the Dominy Collections [here](#).

We sincerely hope you will find beauty and tranquility at Winterthur. Please make your reservations online or by phone (800.448.3883, x7029). For a list programs, please click the link. (<https://www.winterthur.org/visit/calendar/>).



Take a video tour with Tom Savage
<https://youtu.be/MsvzI2-2KvI>

Follow us on Instagram
<https://www.instagram.com/winterthurmuse/>

National Gallery of Art

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

<https://www.nga.gov/visit/covid-19.html>

The Sculpture Garden is now open from

11:00 a.m. to 4:00 p.m. daily.

(<https://www.nga.gov/collection/sculpture-garden.html>)

The 6.1-acre garden is located along the north side of the National Mall between 7th and 9th Streets NW. Admission is free and all entrances and paths are open. Capacity is limited and visitors are welcome on a first-come, first-served basis.



Robert Indiana, *AMOR*, conceived 1998, fabricated 2006, polychrome aluminum, Gift of Simon and Gillian Salama-Caro in memory of Ruth Klausner, 2012.27.1

The West and East Buildings remain closed at this time.

To receive National Gallery updates on our operational status, online resources, and programs, sign up for our weekly newsletter, follow our social media channels, or revisit nga.gov.

We look forward to welcoming visitors back as soon as it is safe to do so.



Events/Happenings *(continued 3)*

MUSEUMS, EXHIBITIONS, LECTURES, AND FORUMS

Colonial Williamsburg

101 Visitor Center Drive
Williamsburg, VA 23185

<https://www.colonialwilliamsburg.org/update/?from=home>

At Colonial Williamsburg, commitment to cleanliness and comfort has been a long standing, core operational principle protecting and serving our guests and staff since 1937.

In response to COVID-19, we have updated our protocols to reflect the latest best practices, going above and beyond requirements. We have adjusted our capacities to reflect the November 16 update to Executive Order 63.

Here's what to know before you arrive

We're continually making updates based on guidance from appropriate government agencies and health authorities, such as the Centers for Disease Control and Prevention (CDC). These updates are designed to promote:

- Cleanliness and comfort
- Physical distancing
- Reduced contact

It may be different from your last visit, but together, we'll find new ways to create memories for you and your family.

Art Museums of Colonial Williamsburg

<https://www.colonialwilliamsburg.org/explore/art-museums/>

Featuring the best in British and American fine and decorative arts, plus the nation's premiere collection of American folk art

Open 10 A.M. TO 6 P.M. daily

Join us as we celebrate the opening of our new entrance and expanded gallery spaces — with plenty of room for social distancing. Don your masks and

discover more of the collection on view than ever, from colorful and whimsical folk art made by amateur artisans in the Abby Aldrich Rockefeller Folk Art



Museum to objects that are useful as well as beautiful in The DeWitt Wal-



lace Decorative Arts Museum. Plus, enjoy new amenities including the Museum Store and Café.

— Coming Soon —

*Will be on view in the Helen Zadarlik and Bruce Sogoloff Gallery
This exhibition is generously funded by Don and Elaine Bogus.*

The tools used to make many of the furnishings on view are just as wor-

thy of exhibition as the products they made. Planes, saws, and chisels are some of the hand tools used by carpenters, joiners and cabinetmakers. The



blacksmith, tinsmith and gunsmith likewise used specific types of tools to manufacture their goods. This exhibition will be divided into two sections exploring the production and use of the tools specific to the woodworking trades and the metalworking trades. A



recent addition to the collection, and a highlight of the exhibition, will be a series of planes made by Cesar Chelor, the first identified African American toolmaker. He was enslaved to a prominent New England toolmaker until 1752 at which time he was freed.



Events/Happenings *(continued 4)*

MUSEUMS, EXHIBITIONS, LECTURES, AND FORUMS

Old Sturbridge Village

1 Old Sturbridge Village Road
Sturbridge, MA 01566

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

Our goals are to provide a safe environment for all staff and visitors, use our unique outdoor environment to expand our stories of early New England life, and to deliver the engaging, educational experiences you've come to expect at Old Sturbridge Village.

Most buildings are currently closed due to COVID-19 and social distancing protocols.

In the meantime, guests can watch a variety of demonstrations and talk with costumed historians outside! For

from 9:30 am to 4:00 pm

April 16–October 11

Open Wednesday – Sunday

from 9:30 am to 5:00 pm

Also Open

All of April School Vacation Week

April 16–25, 2021

Standard Daytime Admission

All visitors and members will be required to purchase and/or reserve their tickets online to manage capacity in accordance with current Massachusetts guidelines. Available tickets will be released weekly on each Wednesday prior and arrival time blocks must be chosen. Purchase or reserve your tickets and see our current policies. If you plan to visit click here <https://www.osv.org/plan-your-visit/>

— Late Update —

**The John Brown House Museum
has reopened on
Saturday, March 20th.**

*Please see the ticketing page
for more information.*



What You'll See & Experience Here

- Furniture, sculpture, artwork, silver, porcelain, textiles, and other selections from our extensive collections.
- 18th-century wall maps depicting a very different world view.
- A fully restored 18th-century carriage.
- John Quincy Adams wrote in his diary that this house was “the most magnificent and elegant private mansions that I have ever seen on this continent.”

Knowledgeable staff that are able to discuss a variety of historical subjects including Rhode Island's special role in the Revolution and participation in slavery and the slave trade.

Find out more:

<https://www.rihs.org/locations/the-john-brown-house-museum/>



those that are open, please follow capacity restrictions posted outside the building.

Current Hours of Operation

Hours are subject to change.

Check back to confirm before visiting!

January 15–April 11

Open Fridays, Saturdays, and Sundays

The John Brown House Museum

52 Power Street

Providence, RI 02906

<https://www.rihs.org/locations/the-john-brown-house-museum/>



THE RHODE ISLAND HISTORICAL SOCIETY
A SMITHSONIAN AFFILIATE

More than a house:

It is history's home....

Whose hands built the landscape we see around us? What was life like for women, children, and men of diverse stations? What peoples and ideas thrived here, and to what far-flung corners of the world did they venture to seek their fortunes? How did Rhode Islanders grapple with slavery, when freedom and independence were on everyone's minds and pens? Indulge your curiosity and explore Rhode Island's history at the John Brown House Museum!



Events/Happenings *(continued 5)*

CLASSES AND WORKSHOPS FOR THE PERIOD WOODWORKER

Q *Why should I take a class?*

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?

We provide listings of relevant classes as a service to SAPFM members. Each issue features relevant classes for the three months following publication. There is no charge to list classes. If you know of upcoming classes, please contact the editor by email (edapf@cinci.rr.com).

Due to the ongoing pandemic, check directly with class providers to be sure that listed classes will be held as scheduled, and if there are any special health and safety requirements.

Sam Beauford Woodworking Institute, Adrian, MI
<https://www.sambeaufordwoodshop.com/>

Contemporary Windsor Rocking Chair with Luke Barnett
Monday, April 19–Sunday, April 25

Stereotomy with Patrick Moore
May 10–Friday May 14

Continuous Arm Chair with Luke Barnett
Monday, June 21–Sunday, June 27



Connecticut Valley School of Woodworking

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

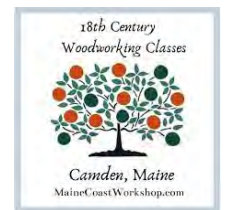
Working with Hide Glue—Hammer Veneer a Sunburst Veneer Top with Steve Latta April 17 & 18

Wood Finishing Weekend—The Basics of Color and Topcoats with Mike Mascelli April 30 & May 1

Decorative Details—Making Inlays, Bandings and Paterae with Steve Latta June 28–July 2

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

Classical Carving with Alexander Grabovetskiy June 14–18



Wood and Shop Traditional Woodworking School, Earlysville, VA
<https://store.woodandshop.com/wood-and-shop-traditional-woodworking-school/>

Introduction to Hand Tool Woodworking with Joshua Farnsworth April 12–14





Events/Happenings *(continued-6)*

CLASSES AND WORKSHOPS FOR THE PERIOD WOODWORKER

Chuck Bender – Woodworking

Woodworking Education & Museum
Quality Furniture

Chuck Bender's Acanthus Workshop, Jim Thorpe, PA
<https://acanthus.com/> 484-464-2212

Make a Line & Berry Inlaid Document Box May 3–7

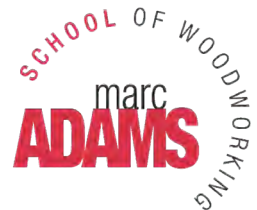
Marc Adams School of Woodworking, Franklin, IN

<https://www.marcadams.com/> 317-535-4013

Fundamentals of Carving with Alexander Grabovetskiy
April 6–10

Furniture Restoration, Repair & Refinishing
with Tim Puro May 3–7

Create a Graceful Hepplewhite Bow Front Chest
with Alf Sharp May 22–28



Florida School of Woodwork, Tampa, Florida

<https://schoolofwoodworking.com/class-schedule> 813-223-3490

Joinery & Handtools Weekend
with Andrew Gibson May 8 & 9



FLORIDA SCHOOL
OF WOODWORK

Woodworking Workshops of the Shenandoah Valley

<https://wwotsv.com> 540-955-2022

Shenandoah Valley Pie Safe May 17–21



EST 1928

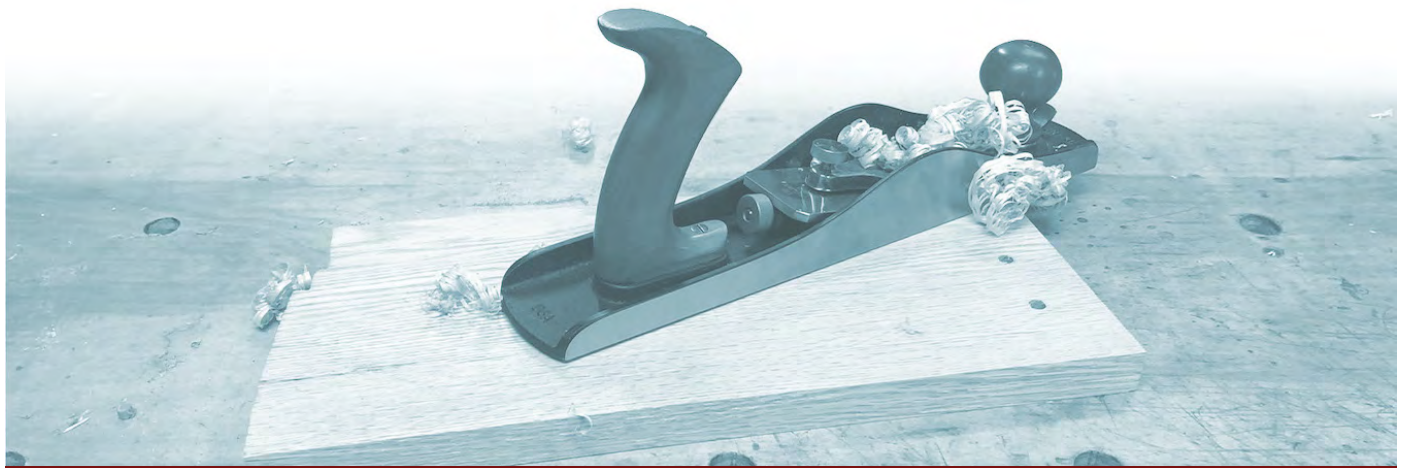
WOODCRAFT®

Woodcraft of Virginia Beach/Norfolk, Virginia 757-466-1166

<https://www.woodcraft.com/stores/virginia-beach/classes>

18th Century Furniture Carving Sampler with Ray Journigan April 26–30

Carving a Scalloped Shell with Ray Journigan May 30



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

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



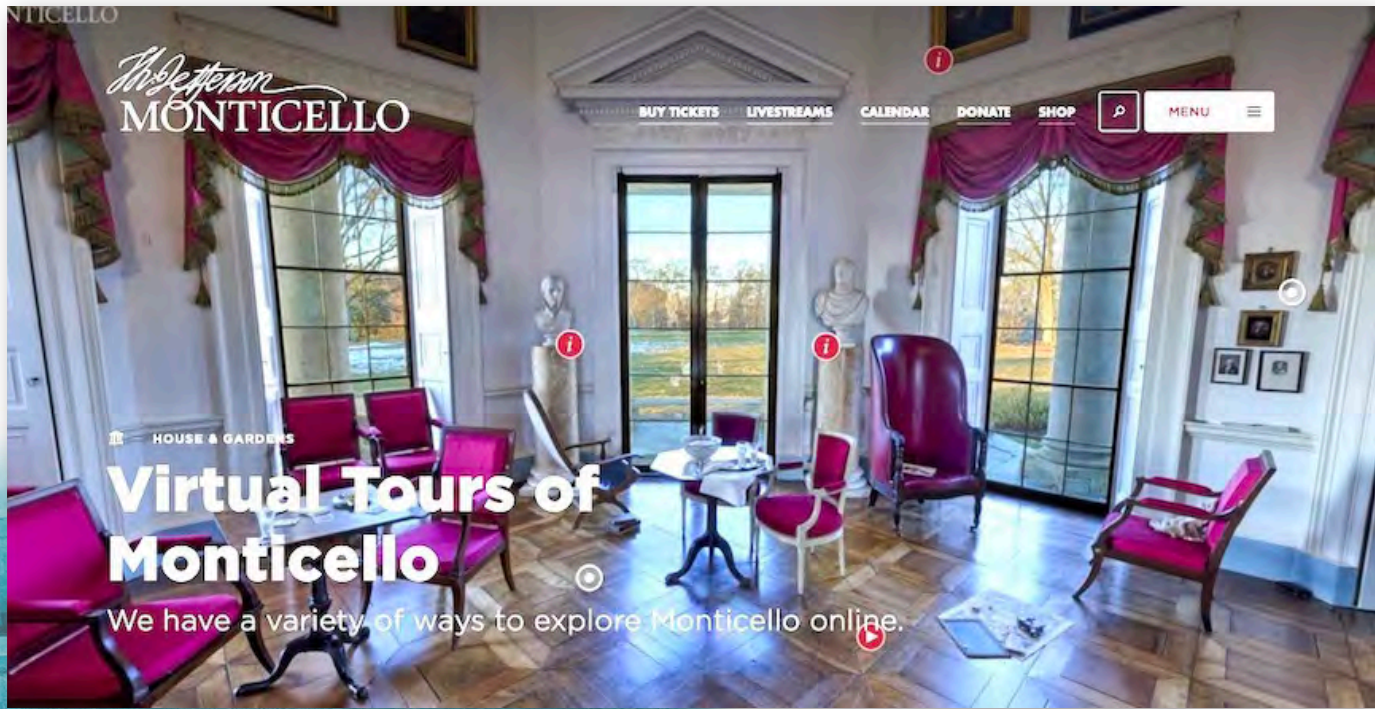
Take A Virtual Tour

P&T

THERE'S A VARIETY OF WAYS TO EXPLORE MONTICELLO ONLINE

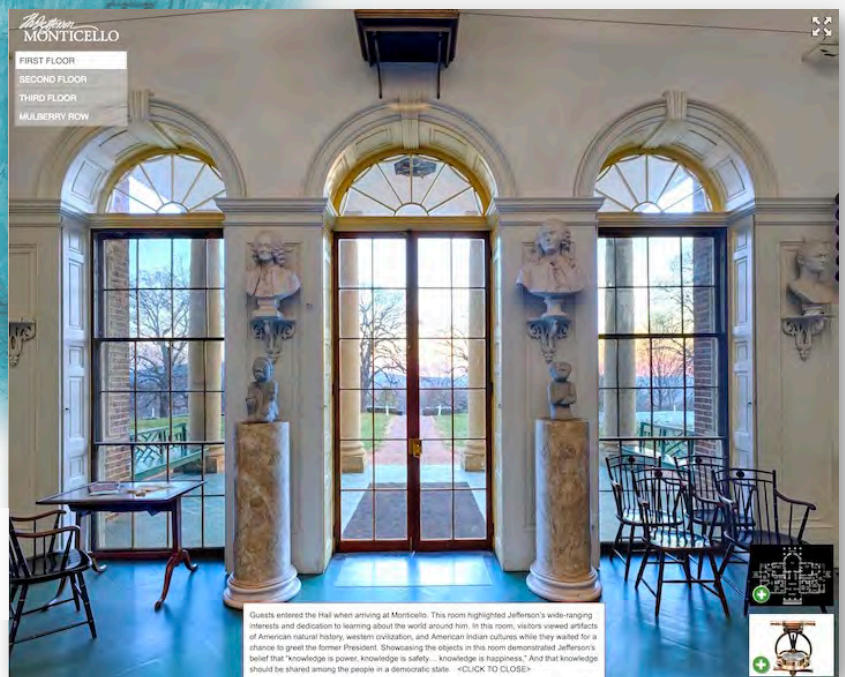
Unable to get there in person? You can now tour Monticello virtually several different ways—guided live, an unguided 360° Tour, and an unguided Google Street View tour, and with a Virtual Field Trip for your class.

VISIT THE SITE: <https://www.monticello.org/house-gardens/virtual-tours-of-monticello/>



Try the 360° Tour...

<http://explorer.monticello.org/virtualltour/?->





A Closer Look

THE WHITEHORNE HOUSE
Newport, RI

NEWPORT RESTORATION FOUNDATION'S "FURNITURE INSIDE OUT"

With all the Covid protocols (2020) museums have had to rethink their relationships with their public—opening slowly, keeping socially distant, creating videos, and adding Zoom events. Here is Jeffrey Greene, a respected maker and researcher, doing what he does best—observing and explaining the construction and nuances of Newport's period furniture makers.



Jeffrey Greene

Furniture Inside Out: The Townsend Desk

<https://youtu.be/5QNRUIBpwJY>

newport restoration foundation

Slant-front desk
John Townsend (1732-1809)
Ca. 1790
Newport, RI
Mahogany, cherry,
chestnut, yellow poplar,
maple, brass

Furniture Inside Out: The Townsend Desk

132 views • Premiered 16 hours ago

Newport Restoration Foundation
318 subscribers

In the next edition of our virtual Furniture Inside Out series, join us as we explore a special 18th century mahogany desk in the Whitehorne House Museum collection. Furniture maker and researcher Jeffrey Greene will show us what makes the piece a "typical" Newport desk and what features make it unique—as well as what the desk can tell us about its makers and original owners.

We hope you will consider supporting NRF's free online educational programming by making a donation. Please click here to give today: <https://bit.ly/2z68z7l>

SHOW LESS





Remembering Phil Lowe

MICKEY CALLAHAN
Massachusetts

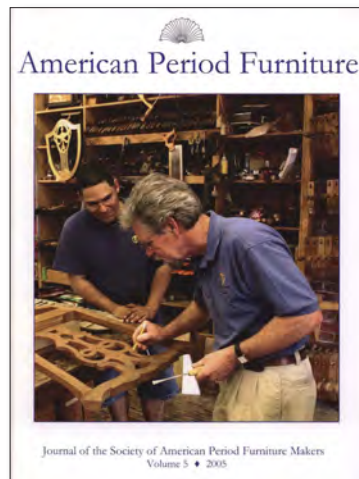
CRAFTSMAN, MENTOR, FRIEND

It's with a heavy heart that I write of the passing of one of America's master period furniture makers, Phil Lowe.

I've known Phil for over 30 years and was privileged to have worked side-by-side with him on many occasions at his workshop in Beverly, Massachusetts, as well as at many of the SAPFM conferences and presentations in which he participated.

I first met Phil in 1987 while working part-time at the Woodcraft store in Woburn, Mass. I was then a student at the North Bennet Street School (NBSS) in Boston. I immediately recognized him as he came into the store as I had already felt like I knew him from watching some of his early videos produced by Fine Woodworking

along with the numerous articles he had already written for the magazine. What I distinctly remember from that first meeting as I helped him look at wood-turning tools was his very friendly



Featured on the 2005 APF cover, Phil Lowe with his student Freddy Roman.

and appreciative mannerisms. I took the opportunity to tell him how much I enjoyed his videos and articles and mentioned that I was attending NBSS. Knowing that he spent time at NBSS as a student and instructor there, I spent some time talking with him about wood-working in gen-

eral. In that brief encounter I could see how passionate he was for the craft. Little did I know at the time, that meeting would be the start of a life-long friendship.

I would like to remind SAPFM members that Phil was the recipient of the Cartouche Award in 2005. In addition, I wrote an article about Phil in Vol. 5 of The Journal of the Society of American Period Furniture Makers (APF). The title of the article is "Philip C. Lowe: A Glimpse Into His Life and Work." Since I wrote that article, Phil touched many additional lives while founding and running his school, the Furniture Institute of Massachusetts, at his Beverly, Mass. location.

Having known Phil for some time, I realize it's hard to not recognize his extraordinary talent as a craftsman and teacher. However, I see so much more. He was a loving husband to his wife Sandra; as a father to Sonia and Vivian; mentor, writer, and scholar, sailor, and most of all a friend to many.

Someone once said that Phil was a pragmatist inside a teacher and I would have to agree. To prove this, I would like to repeat a quote from Phil that I used in my 2005 APF article:

"When I look at a furniture masterpiece, I view it as a composition of rudimentary tasks that represent a wonderful endeavor of the human spirit; a collection of all that is simple into something that is grand."

This quote demonstrates how wise

and practical a man Phil was. While working for him, I remember a client asking him to restore an antique by relief-carving a sheaf of wheat. After the client left the shop, he said to me while laughing, "I never carved a sheaf of wheat before, but how hard could it be?" That was so true of Phil. He was always up to the challenge and approached each of them with his can-do spirit and innate talent.

The pandemic of 2020/2021 has been difficult for all of us. It deprived us of being close to many of our friends and family members. It also deprived us of being close to Phil and his family while he suffered from his terminal illness. Few of us really had a chance to say thanks for his contributions to our craft or to help console and comfort his loved ones during their time of sorrow.

Phil's legacy is sure to endure because of all the lives he has touched along the way. From the students he trained to become furniture makers to those who became teachers who also passed on the knowledge and skills gained from his teaching and influence.

History will no doubt write much about Phil Lowe as we move forward. Yes, we will all miss you, Phil, but you will not be forgotten. May you rest in peace. —MC



Emphasizing fundamentals — Phil mentoring Freddy Roman



Marc Adams School of Woodworking—Phil sharing his spirit and skills



PHIL LOWE WAS THE 2005 CARTOUCHE RECIPIENT

Making an Arrow Banding: A Seymour Detail Explained

Philip C. Lowe with Austen Winters

This article describes the tools, techniques and materials used to make a Federal-era banding. The authors conclude that the limited use of the banding was due to the labor-intensive nature of its fabrication.

Seymour furniture is well known for its abundance of ornamentation, some of which was done by subcontractors such as Thomas Wightman, the carver, John Ritto Penniman, a gilder and decorative painter, or John Dewhurst and his son, George, who produced stringing and banding¹. John and Thomas Seymour have become known for their use of unusual inlays such as herringbone, checker, lunette, crossbanding, toothed, and dart or arrow bandings.

It is one thing to intellectualize the Seymours' use of bandings and to speculate who may have provided them, but to come up with a logical procedure for producing each element that pertains to the fabrication of a banding- using only tools that would have been available at the time- is another realm completely. I certainly pondered the use of power tools to make each part of the arrow banding that I will describe, but because of the size of the parts and nature of the grain orientation I felt it would be easier and safer to make it by hand. For this article I have combined efforts with Austen Winters who has so kindly allowed me to document and photograph the procedure for making the arrow banding (Fig. 1) which he used on a reproduction of a Seymour dressing chest with mirror. (Fig. 2)



Fig. 1 Arrow Banding for Seymour Dressing Chest



Fig. 3 Marble Top Side Board with the most developed pilasters of all the Seymours' work. Photography by Gavin Ashworth NYC

When the Seymour exhibit *Luxury and Innovation: The Furniture Masterworks of John and Thomas Seymour* came to the Peabody Essex Museum, I had the privilege of working on one of the finest pieces on display: a marble top sideboard with the most developed inlaid pilasters of all the pieces in the exhibit.² (Fig. 3) The complex banding on the edge of the top was comprised of several bands made up of curly maple (*Acer rubrum* & *Acer sacharinum*) flanked by gaboan ebony (*Diospyros crassiflora*) above and below, a checker of mahogany (*Swietenia mahogani*) and maple, on top of a crossbanding of she-oak or Botany Bay oak (*Casuarina*), which was supported by a dart or arrow made of ebony and maple. (Fig. 4)

It was this arrow band that became my intrigue. After a good deal of thought, a couple of questions kept cropping up. How were these craftsmen able to produce the thicknesses of veneer which were glued together to form the shaft of the arrow? How were they able to produce the numerous chevron-shaped pieces consistently with simple bench tools? As I answer these questions, I will

¹ Mussey, R.D. Jr. (2002). *The furniture masterworks of John & Thomas Seymour*. Salem: Peabody Essex Museum.

² Ibid. p. 206. Catalog entry #36.



APF Flash Back (continued-2)

PHIL LOWE WAS THE 2005 CARTOUCHE RECIPIENT



Fig. 2 Seymour Dressing Chest with Mirror by Austen Winters



PHIL LOWE WAS THE 2005 CARTOUCHE RECIPIENT

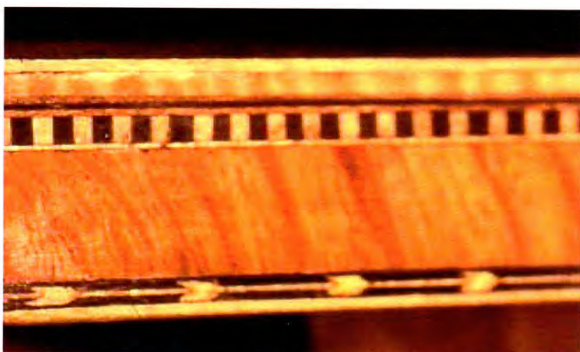


Fig. 4 Edge banding on sideboard in Fig. 3

explain the step by step sequence that I followed to produce the complex laminations that are just one part of a multi-layered edge treatment for the top of the Seymour sideboard.

The first step in fabrication is to laminate three pieces of veneer; the top and bottom pieces of veneer are dyed black and the central veneer is maple. (Fig. 5) All of the glue-ups are done using 192-gram strength hide glue.



Fig. 5 Black and light veneers ready for laminating

In response to the first question regarding the consistent thickness of the veneers, I feel that they could have been importing veneers that were sawed or sliced with a *guillotine* which would be able to produce a thin enough product to make these elaborate, yet amazingly well-prepared slices that could then be glued together. These veneers could have made their way here with the influx of skilled craftsman coming to this country or as cargo that was bought on speculation by traders on their journeys abroad.

The next task is to prepare a piece of very straight-grained maple the same thickness as the three pieces of veneer that were glued together.

This is critical because the laminated veneers and the maple, side by side, make up the central core of the banding.

Upon close inspection you can see that the maple and the laminated veneers are both cut to the same chevron shape and nest together perfectly. (Fig. 1) The only difference is that the maple chevrons are shorter than those made of the veneer lamination. Note also that, upon magnification, the finished exposed surface is edge grain and not end grain.

The second question that I needed to answer is how were each one of the elements fabricated without table saws, routers or sanders, but with the simple tools that would have been at their disposal. Here is the solution that I came up with for making each of these parts.

Both the laminated and solid pieces have a “V” shape cut at one end and the opposite end has a point. The next question that comes to mind is which of these cuts comes first and if I cut one particular shape first, how will I hold the piece to make the second set of cuts? This led me to consider the type of tools I would use to cut each part of the chevrons. After serious contemplation, weighing the pros and cons, I decided to make a tool that would be able to cut the “V’s” for the back of the arrowhead and the rear of the shaft first. Was it a plane that was made specifically for that purpose or some other device? The tool ended up being a simple scratch stock with a “V”-shaped cutter. (Fig. 6) The cutter is fashioned from a discarded band saw blade. At the grinding wheel, it is cut to length and ground to remove the teeth. I then ground it to the correct angle, about 30 degrees to either side of the center line and left it square, that is, without any bevel. It is mounted in the scratch stock handle with the correct projection so that its widest part was equal to the thickness of the laminated veneers and the maple piece.

The problem that arose next was that the pieces are so thin that they flex and vibrate when any force is exerted against them, resulting in a chattered surface. To eliminate these problems the simple solution is to back the material being cut with a thicker piece. But first, the setup starts by planing the ends of the blanks square. (Fig. 7) Then, aligning the end of the blank with the end of



APF Flash Back *(continued-4)*

PHIL LOWE WAS THE 2005 CARTOUCHE RECIPIENT

the backer piece (Fig. 8), it is clamped in the vise to keep both pieces from moving, and the scratch stock is lightly passed across the end grain until the full depth of cut is achieved. (Fig. 9) The backer block also acts as a stop, which gives consistency to the depth of cut. After each cut, the end of the material is squared on a shooting board or bench hook to remove the ragged edge, which prepares the material for the next cut.

After each “V” cut is made, the points on the arrow head and the shaft need to be cut. This is best achieved with the aid of an angle, planed on the edge or end of a board which is wide enough to cover the entire width of the blank. But before the cuts are made a layout line is scribed on both surfaces using the end of the freshly cut “V”. This is done by lining up the end of the material on the backer block. With a cutting gauge adjusted to the desired dimension, lines are scribed on both sides of the material. (Fig. 10) The angle jig is aligned to these two lines. The material is now laid flat on a bench top and the angle block is placed on top aligned to the scribe lines on the workpiece surface. In order to keep the correct angle, a scrap the same thickness as the workpiece is used to support the other end of the angle block. When everything is aligned perfectly, clamp in place. Each part is cut halfway through its thickness using two knives, one with a right-ground bevel and one with a left-ground bevel. (Fig. 11) The cuts are made from the edges toward the center of the piece while keeping the flat surface of the knife blade registered against the bevel on the angle board. (Fig. 12) By alternating knives, the stroke of

each cut toward the center of the workpiece prevents the edge from splintering away. Once the cut is halfway through the thickness of the piece, the blank is turned over and the same series of cuts are made until the piece is cut free of the blank. (Fig. 13) This technique is used for the arrow heads (Fig. 14) and the three-piece veneer lamination that makes up the shaft of the banding. Repetitions of the same sequence of cuts are made until enough pieces are made to make up the length of the banding when nested end to end.

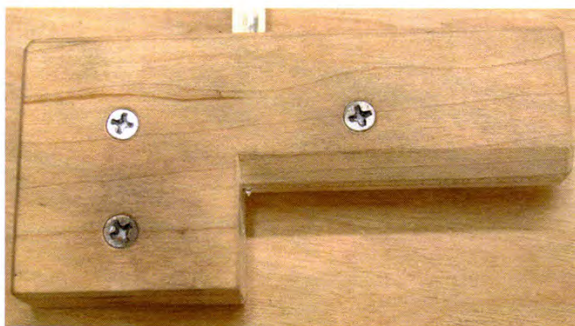


Fig. 6 Scratch stock with v shaped cutter in the corner

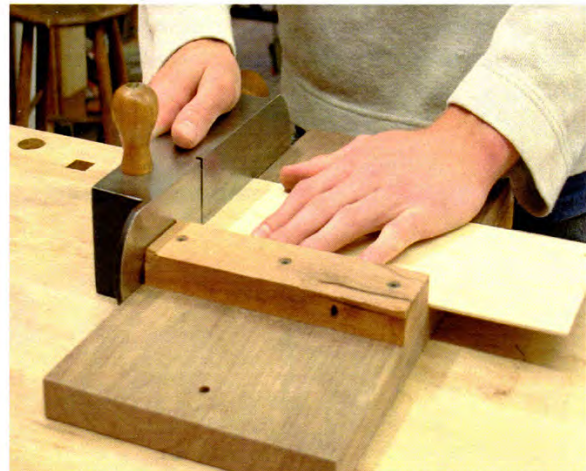


Fig. 7 Planing the ends square with the aid of a bench hook

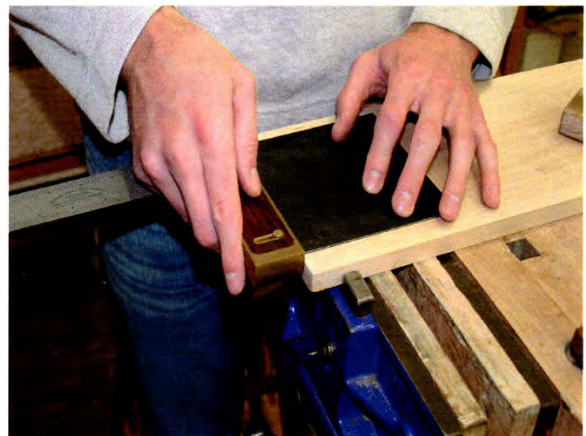


Fig. 8 Aligning the blanks square to the end of the backer board



APF Flash Back *(continued-5)*

PHIL LOWE WAS THE 2005 CARTOUCHE RECIPIENT

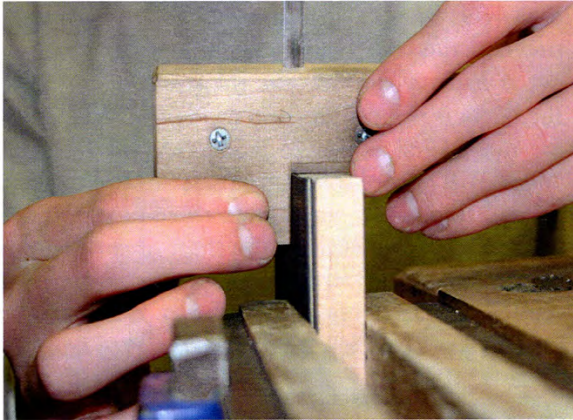


Fig. 9 Holding the blank and the backer piece in the vice and scratching the "v" into the end grain of the blank

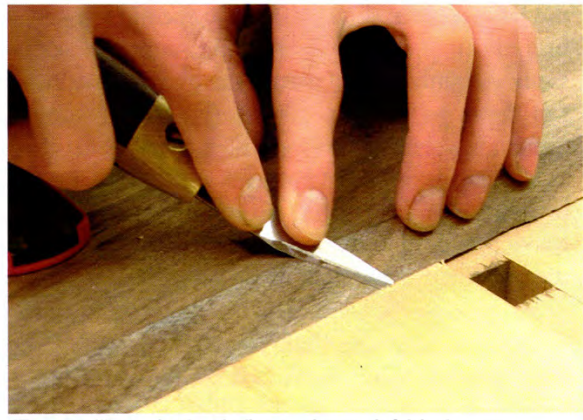


Fig. 12 Keep the knife flat to the angled block

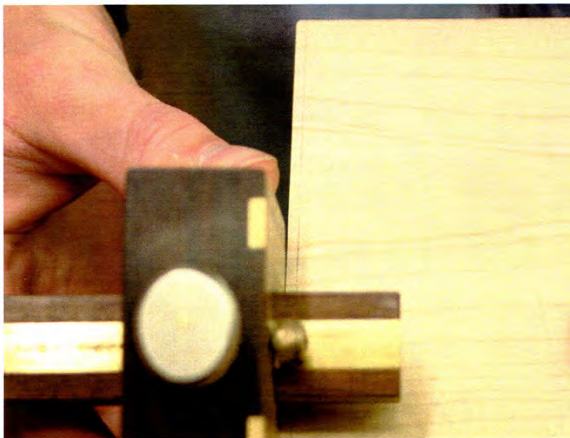


Fig. 10 Scribing the lines for alignment of angle block



Fig. 13 The arrow head cut free of the block

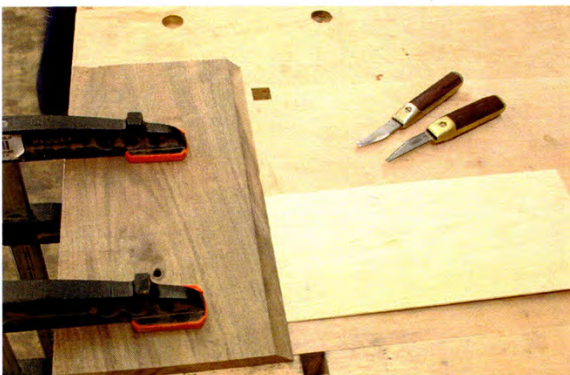


Fig. 11 Angle block (walnut) is clamped to the workpiece, indexed to the scribe line

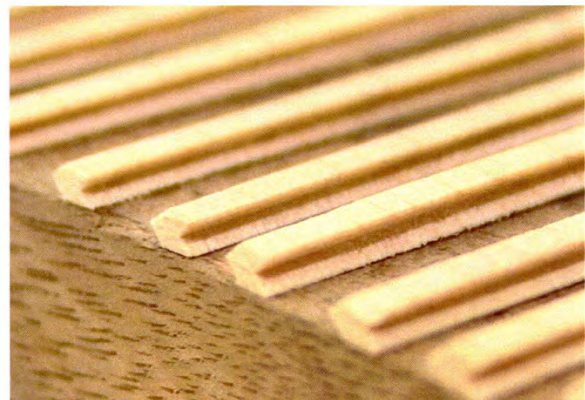


Fig. 14 Finished arrow heads



APF Flash Back *(continued-6)*

PHIL LOWE WAS THE 2005 CARTOUCHE RECIPIENT

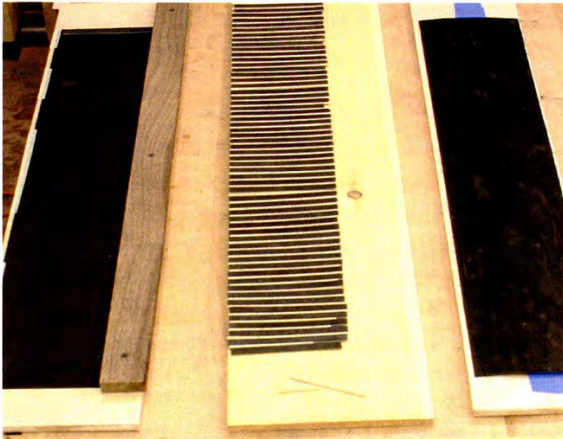


Fig. 15 Veneer held in place with batten (L) and alternating arrowheads and shafts ready for glue up



Fig. 18 Clamping sandwich together, caution should be taken not to shift the lamination causing gaps between chevrons

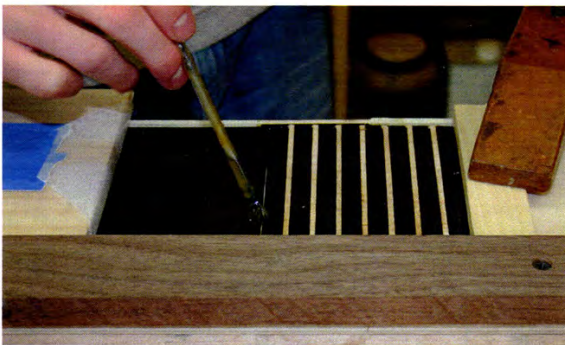


Fig. 16 Applying glue for attaching chevrons



Fig. 19 Planing the edge straight



Fig. 17 Applying hot glue to the surface to re-melt excess glue residue

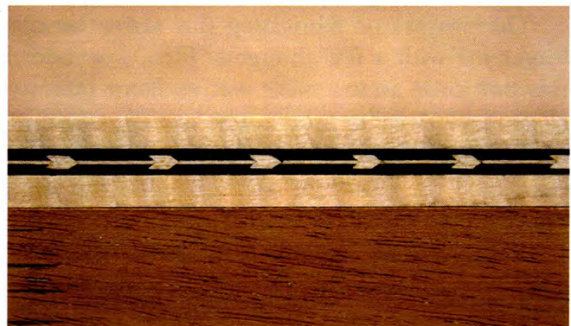


Fig. 20 Curly maple applied to each surface creating a second type of banding



APF Flash Back *(continued-7)*

PHIL LOWE WAS THE 2005 CARTOUCHE RECIPIENT

To hold the arrangement of alternating pieces, sandwich them between two pieces of black veneer. To perform this task, one piece of veneer is held in place with a batten screwed to a piece of plywood barely securing the edge of the veneer. (Fig. 15) In order to keep the parts aligned, a fence is clamped at one end to start the glue up square.

Hide glue is brushed onto the surface of the veneer in an area large enough to apply a few pieces at a time. It is important to get glue into the “V” shapes and points of all the parts. (Fig. 16) Any glue residue on the exposed surface should be scraped off. Once an area of four or five inches is covered and cleaned, a caul covered in wax paper is clamped in position to hold everything in place. This procedure is repeated until all the chevrons are glued down. Then the wax-papered caul as well as the batten is removed. A coat of hide glue is applied to the exposed surface of the chevrons (Fig. 17) and the other veneer is glued in place. Be careful when applying the glue since the hot glue can re-melt the glue that remains which ensures an adequate bond. The whole lamination is then clamped between the two cauls. When applying the clamps make sure the parts don't shift and create gaps. (Fig. 18)

With this central core glued together the edge is planed straight (Fig. 19) and, if needed, ripped in half. Curly maple glued to both surfaces creates a second banding used on the edge of the top of Austen's dressing chest. (Fig. 20) By adding various thicknesses of black and light material, a third banding resulted which was applied to the mirror frame. (Fig. 21)

The process of fabricating this arrow banding leaves me with a few thoughts. First, I wonder if this particular arrangement was so labor intensive to produce that the person who initially fabricated them ever realized a profit. Perhaps the Seymours purchased the entire lot of banding so this motif was found only on their pieces. Whoever fabricated it may have decided not to make any more of it because they lost their shirt on the deal. We may never know.

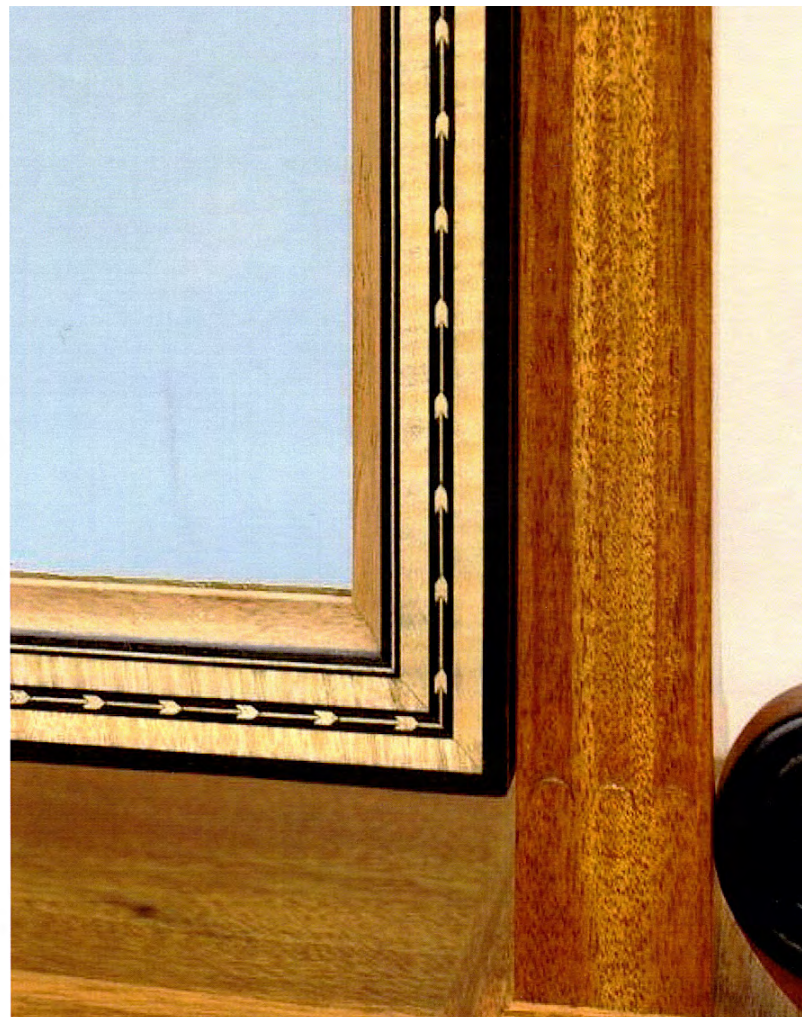
I have concluded that the simple tools I used to make this banding were probably similar to those used to make the original. Due to the nature and size of the banding components, the inlay maker would have derived the same method, even if he

had access to the tools we have today.

ABOUT THE AUTHORS

Phil Lowe is the founder of the Furniture Institute of Massachusetts and the 2005 recipient of the Society of American Period Furniture Maker's annual Cartouche Award.

Austen Winters studied at the Furniture Institute of Massachusetts with Phil Lowe.





Remembering Al Hudson

RONNIE YOUNG
Tennessee

“THE LIFE SO SHORT, THE CRAFT SO LONG TO LEARN”

The world lost a great woodworker this week when Al Hudson, SAPFM’s oldest active member, completed his one hundred and second year here on earth and I lost a friend and mentor.

Al lived a full life; drafted by the St. Louis Cardinals baseball team out of high school (his mother would not allow him to accept the offer because he would be required to play ball on Sunday), a WW II veteran who served in the United States Marine Corps, a scratch golfer, an accomplished engineer

best elements of classical furniture. He completed his last work when he was 100 years old. He always said “Keep busy in life and have something to look forward to every day”. A sign on Al’s shop wall read: “The life so short, the craft so long to learn”

His legacy also includes the establishment of the East Tennessee Master Woodworking Show held bi-annually in Knoxville, TN.

“Keep busy in life and have something to look forward to every day.”

who designed electrical power plants and later systems to reduce air pollution from those plants. He married and had two daughters and raised his family in Knoxville, Tennessee where he followed yet another passion, building traditional American Period Furniture in his home workshop.

“The Master Woodworkers Show has quietly gained a reputation as a premiere woodworking event in the Southeast, with attendance more than doubling over the last three shows and

Al’s father and grandfather were employed in a woodworking factory in Chattanooga, Tennessee where Al grew up. He spent his early years working part time in the factory around master craftsman where he developed his love of woodworking. One of Al’s earliest jobs was cutting out “See Rock City” signs on a 36" bandsaw. Al was not content to just build furniture in his home shop but wanted to share his knowledge with other woodworkers be it through talking to friends and neighbors that passed by the open doors of his shop or at the East Tennessee Woodworkers Guild where he was a leading member the remainder of his life.

receiving great reviews from both makers and the public. This three-day event is held every other year in downtown Knoxville, Tennessee at the Emporium Center.” —RY

Learning, innovating, designing, encouraging, always improving, those are the things that Al taught his students and friends. He was both a mentor and friend to countless woodworkers of all skill levels. Al designed and built hundreds of pieces of furniture based on the



<http://thehighlandwoodworker.com/the-highland-woodworker-episode-33/>

receiving great reviews from both makers and the public. This three-day event is held every other year in downtown Knoxville, Tennessee at the Emporium Center.” —RY



An Updated Davenport

JOE PARKER
California

A STANDUP DAVENPORT COMPUTER DESK

The name “Davenport” comes from a reference in the records of an 18th-19th century English furniture maker Gillows.

The reference, in about 1795, gives the original design and says that it is a desk for a Captain Davenport. To my knowledge, no record of a Captain Davenport has ever been found from this period. However, the names (Captain’s desk or Davenport desk) stuck and the design has been popular ever since. Typically, it is a small slant top desk, no more than 2-feet square with 4 drawers on the right hand side and 4 false drawers on the left hand side. The style evolved over the decades, and piano top versions, like the one

Fast forward a dozen years and I decided that the time had come to build this Davenport. I still had not done any carving, but I had accumulated a nice collection of antique carving gouges. I had also built a carving platform and a version of Al Breed’s cabriole leg vise sufficiently long to hold those long transitional pieces. Finally, I had done enough hammer veneering (e.g. Member’s Gallery, *Pins & Tails*, Winter 2017) to want to tackle some burl veneer. Thus, I decided to cover the entire desk in walnut burl with figured claro walnut moldings and black walnut carvings.

Little did I know that I was embarking on a three-year journey, a journey which would not only include learning to carve and to deal with modern burl walnut veneer, but also to make hardware pieces which are no longer available, such as the full width brass hinge for the piano top.

I built, date from the mid-19th century.

My Davenport saga began about 15 years ago when I ran across pictures of an antique Davenport by Blain of Liverpool. It was said to be made from burr oak and fig-

“I should mention at this point that I am a design-on-the-fly kind of woodworker.”

ured walnut. I was struck by the graceful transition from the writing surface to the feet, and by the carved base. In contrast, most Davenports have what I consider to be awkward transitions and plain bases. There were no dimensions and the pictures were not the best, but, as we all do sometimes, I stowed them away “for the future”.

I should mention at this point that I am a design-on-the-fly kind of woodworker. I may make lots of sketches, puzzle out dimensions and ponder solutions, but I never wait until I have detailed plans to start. In fact, this project was my first use of SketchUp and that was only to scale the pictures I had of the “inspiration” desk. So, it should come as no surprise that rather than try to build a reproduction, I decided to use it as inspiration for what

My inspiration was a Davenport by Blain of Liverpool



The completed desk—my desk was 15 years in the making.



An Updated Davenport *(continued-2)*

A STANDUP DAVENPORT COMPUTER DESK

I really wanted—an over-the-top stand-up computer desk.

Making the Conversion

How do I define a computer desk? Well, first of all, I wanted it to contain a desktop-class computer, a printer, and a scanner. These are two peripherals that I use regularly. A Davenport is ideal for this since it features four drawers on the right hand side. In mine, the top drawer is for a flatbed scanner, the second drawer contains a printer and the bottom two drawers are combined to



house the computer.

Secondly, I wanted the desk to support a visiting laptop, i.e. a laptop could be plugged into the desk and make use of the monitor, printer and scanner. Thirdly, I wanted to be able to plug in a streaming video device for break times. Finally, the desk needed to be able to charge all of our modern devices.

A major objective for this project was to hide all of this modernity in such a way that it would look and function as nearly as possible like my inspiration desk. In other words, anyone could use this desk just as they would have in the

middle of the 19th century. However, I quickly realized that, since I wanted to use a keyboard and mouse to control the computer, I would have to violate one of the cardinal features of a Davenport desk, its size.

The roughly 22" between the wings of a typical piano-top Davenport is just not enough width to comfortably use a keyboard and mouse. Thus, I decided to expand mine to 30" wide, and still 24" deep. Another issue was how do you hide a monitor? Here again, the piano-top Davenport is a useful inspiration. All of the ones I have seen feature popup banks of cubby holes, just asking to be replaced by a monitor. This, however, also required a significant modification to my inspiration desk. The serpentine top of the inspiration desk is too tall.

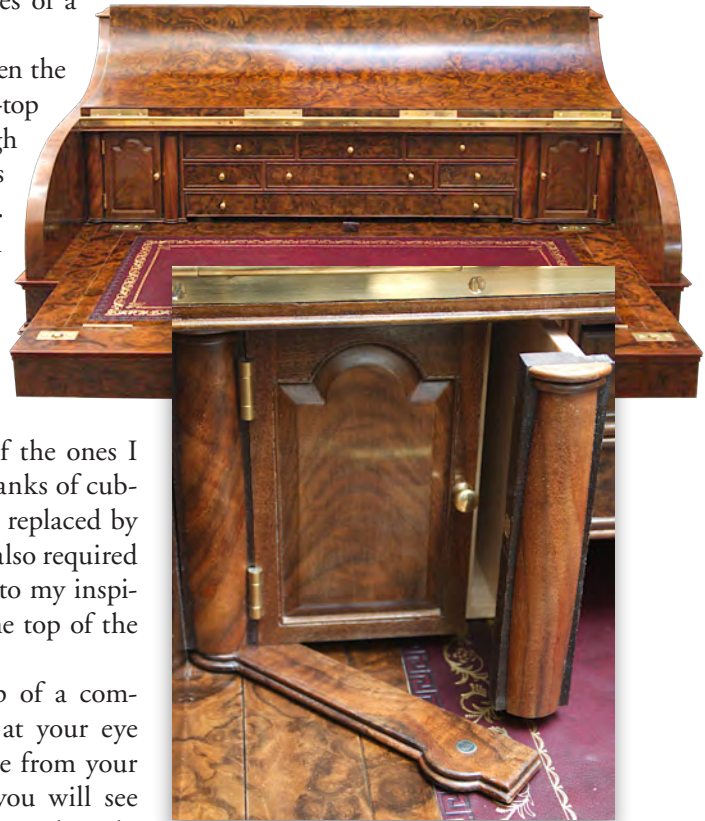
Ergonomically, the top of a computer monitor should be at your eye level. Measure the distance from your elbow to your eyes and you will see how little space there is to work with. The serpentine top on my desk needed to be less upright (more laid back?) than the inspiration desk to hold a reasonable monitor and the monitor riser



would have to handle a 12" rise. One result of this modification is that the available gallery height is reduced to only 5".

I decided to replace the gallery of the inspiration desk, for both aesthetic and functional reasons, with a gal-

lery that contains two small Prospect boxes, one on each end, with two rows of drawers in between. The two prospect boxes hide all the computer ports



and electrical switches to control the computer functions (and, yes, there are small secret compartments behind the columns). For nostalgia reasons, I wanted to support a DVD drive. The upper half of the middle top row drawer conceals a DVD drive. Note: in some of the pictures it looks like there are three rows of drawers. The third row is just a fake drawer front. It is only visible when the writing surface fully is extended. Otherwise, it acts as the back of the storage compartment under the two rows of drawers, a convenient place to stow a keyboard and mouse.

These changes were primarily functional in nature; they made it a better computer desk. Other changes were



An Updated Davenport *(continued-3)*

A STANDUP DAVENPORT COMPUTER DESK

more aesthetic in nature. For example, the necessary depth of the monitor riser meant that there was a significant blank space above the scanner drawer. Part of this space was filled with a knob which controls the locking down of the monitor riser. The rest of the space is a slot for a swing out candle holder (ok, coke-can holder). This holder was inspired by a 1/12 scale model I saw of an architect's desk. We take our inspirations where we find them.



Once I had decided to cover the desk in burl walnut veneer, I knew that the front and back of the drawer section and the serpentine piano top would have to be 4-way book matched. As a result, and to maximize the selection of burls available, I decided to go with a frame-and-panel design for the sides. The frames are poplar and the panels are glued up from sugar pine. Hard maple was also used elsewhere as a secondary wood.

A last-minute change was the nature of the filigree panels on each side.

On the inspiration desk, these were fret sawn. By the time I got to them, I was comfortable enough with carving to decide that they would be more dramatic carved. The design is based on Mary May's Rococo Acanthus Frieze design from her Charleston fireplace surround, although mine is only about half scale. Finally, I added a bit of bling. A strip of edge-emitting LEDs is mounted in the moulding above the gallery. Activated by a touch switch inside one of the prospect boxes, it lights the writing surface. — JP

There's lots more detailed images!

More of Joe's desk progress photos, along with images of the antique desk he used for inspiration are available online at: <https://fangornworks.smugmug.com/Woodworking/Davenport-desk/>

*A one-of-a-kind
21st-century Standup
Davenport Computer Desk*



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THE SUCCESSFUL CONCLUSION OF THE HARP PROJECT

Editor's note: In previous issues of *Pins & Tales* we've shown bits and pieces of an intriguing project SAPFM co-founder and 2010 Cartouche recipient Steve Lash has been working on.

He completed construction and finishing last fall, but the success of the project couldn't be determined until the instrument was strung, tuned and played by a knowledgeable harpist.

This is the latest news from Steve

I originally contacted the Robinson Harp Shop in Mount Laguna, California (<http://www.robinsonsharpshop.com/>) in 1996 and ordered some books on harp construction, but at the

time never pursued this interest.

I do not know why, but twenty-three years later, I stopped at a local harp center and saw a vintage ebonized and gilded 19th century English harp. I had recently built an ebonized bracket clock and wanted to make a piece using the same finishing technique. An ebonized harp was in my future.

I ordered the plans for a Mini Concert harp from Robinson's and proceeded to study harp construction. The harp is basically constructed of three sections, the pedestal or pillar, the neck which forms the graceful curved upper section and where the strings are tuned, and the soundbox, which supports the soundboard. Since I wanted to ebonize and gild all the parts, I decided to use pear wood for the construction as historically pear wood was commonly used in the ebonizing process. I altered the Robinson plans to incorporate the pear wood and pear wood veneers.

Saint Patrick's Day was the day of reckoning. I brought my harp to the Michigan Harp Center (<https://www.michianharpcenter.com/HomePage.html>) in Clawson, Michigan to have Ms. Kelly Yousoufian, the owner and accomplished harpist, play and critique my instrument. She graciously



guided me throughout this project. I strung my harp according to the in-





Musical Cheers *(continued-2)*

THE SUCCESSFUL CONCLUSION OF THE HARP PROJECT

structions and tuned the harp with a harp tuning app that I downloaded on my phone. (Isn't that how everyone tunes their harp?) I thought it sounded pretty good, but what do I know. Kelly played it and it sounded wonderful. It passed with flying colors and I was very pleased.

BUT THEN! Kelly examined the soundboard and questioned me on the string tension I used. She had immediately noticed that the soundboard was bulging at the bottom where the lower, heavier strings are attached. I had tuned it too tight. I could tell that if adjustments were not made, it could explode. So she retuned the instrument one stop down,. She then played it again—and it sounded just as great, and it will last a lot longer. Making the harp was a fun project. I consider myself lucky it did not explode.

“...in vintage harps the makers name is usually prominently displayed.”

I usually hide my paper label somewhere in my furniture, but in vintage harps the makers name is usually prominently displayed. I showed my label to an engraver and she produced a wonderful ‘maker’ label to be placed on the neck of the harp.

— SL



Click on the link to hear the soothing sounds of a beautifully-made harp!

<https://www.sapfm.org/pins-tales>



Ms. Kelly Yousoufian of the Michigan Harp Center plays the harp built by Steve Lash.

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The Influencers

JULIAN PETERS
Rhode Island

A LEARNING CURVE—PBS, PUBLICATIONS, AND A PEER GROUP

What was it that got you interested in “period” furniture making and SAPFM? These are questions not just asked by surveys but by other woodworkers.

I’ve never had a mentor per se. I guess I fell into woodworking by tackling so many projects around my first home. You know, weekend warrior kind of things—put up a shelf, create a built-in cabinet or bookcase. After a while (several houses later), I began to think that a built-in bookcase could just as easily have been a stand-alone bookcase.

Honestly, if I hadn’t been watching the PBS series *The New Yankee Workshop* for 20 years, I might have never made the connection. Because of Norm’s teachings, I slowly began to understand the construction and joinery steps in building a piece of furniture—though I hadn’t done it yet. During this period, I was reading several woodworking publications as well as home design and architecture-related pubs. Looking back, combining those two interests might have been the door

that opened the attraction to period-style furniture.

There Was A Lot To Learn

I would admit that my early impression of *Fine Woodworking* magazine was that it was more for the experienced craftsman. It was slightly intimidating. Projects in *Wood*, *Pop Wood*, and *Woodworker’s Journal* appeared more doable—for the hobbyist. But still, I was attracted to American history, architecture, and furniture with details.

I received my introduction to cutting dovetails at an in-store demonstration at Woodcraft in the (mid 2000s). That’s when I bought Ian Kirby’s book, *The Complete Dovetail: Handmade Furniture’s Signature Joint*.



A Little Masterpiece, Randall O’Donnell (FWW #178) completed 2011. It might sound crazy but why I attempted this project was because I wanted to try to carve a “shell”. I did...then I kept going. Lots and lots of dovetails—several hundred. I only wish I had better stock (some Woodcraft African mahogany) and didn’t have to stain the piece. I may make another one someday.



The slightly Federal Small Tool Cabinet, Garrett Hack (FWW #209) completed 2009. My very first furniture project from plans/video. I used birdeye maple that I had. The cabinet had unique joinery, scratch stock details, a sliding dovetail joint, an interior drawer, and an applied banding.



Pennsylvania Spice Box, Steve Latta (FWW #196) completed 2010. Now this was getting into furniture making. There are 11 drawers (some are secret), primary species is cherry, there were dovetails galore, moldings, bracket feet, and a door with a simple figured maple raised panel (I wasn’t ready for “line and berry” just yet).



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The Influencers *(continued-2)*

A LEARNING CURVE—PBS, PUBLICATIONS, AND A PEER GROUP

And that's when I began my first *real* furniture project. The *Small Tool Cabinet* was a *Fine Woodworking* video project. It was perfect for beginners—not a lot of dovetails—but still challenging. I followed up with a Pennsylvania and then Townsend chest (more *FWW* projects), with hundreds of dovetails, doors, drawers, moldings, and carvings—sort of period furniture making 101.

Joining The Community

To this point, I was unaware of any local woodworking organizations in my area (as small as RI is). I don't remember how I eventually found our RI guild (possibly from a notice at the Woodcraft store). I attended my first meeting as a visitor, and as happens with visitors, stood and gave my name, rank, and serial number—and a check. I've been a member ever since. Note: today, I'm probably the only dedicated "period" furniture maker there. Others interested in furniture enjoy making projects from the Arts and Crafts and more contemporary periods.

I find that the advantage of membership in a good woodworking group

is the exposure you might get to master craftsmen through events and presentations. For the dedicated hobbyist woodworker, it's invaluable. I generally come away with something new or have added a tip or trick to my skills toolbox with every meeting.

Passion And Motivation

My guild was fortunate to have the likes of Mickey Callahan as one of its visiting presenters. Mickey introduced the guild to padding shellac, upholstering an authentic slip seat, and his approach to cutting dovetails (on a members' demo night). I always welcomed Mickey's insight and tactful critiques on our "show and tell" projects—and still do today. He introduced us to SAPFM on a tour he arranged to a juried exhibit in CT (2012)—a real eye-opener.

Frankly, I'm never without the feeling that making period furniture is challenging and an acquired taste. It takes a lot of practice, maybe some classes, and a good deal of your spare time. Its target audience is generally woodworkers in their close-to-retirement years.

Today, whether I'm in the process of making a piece of furniture or not, SAPFM's membership benefits of its quarterly e-magazine (*P&T*) and annual journal (*APF*) always keep me feeling connected to its community of period craftsmen.

For an added benefit, log in to sapfm.org and click on the *Member Submitted Furniture Plans* in the sidebar for all member plans available. —JP



Connecticut Valley Furniture: Eliphalet Chapin And His Contemporaries, 1750-1800

Queen Anne Stool Sampler, 2012. When I wanted to make my first period chair Mickey Callahan suggested that I start with a stool (half of a chair). He offered a set of plans from the SAPFM website. I took advantage of the suggestion and added the North Bennet Street School's project approach of a stool with different feet. It allowed me to sneak up on the Chippendale period with some fun carvings from Newport to Philadelphia (and a slip seat).



CT Chapin Slant-Front Desk on Frame, 2016. My favorite Chippendale project evolved over 3 years—from research-to creating a set of plans-to the build. I scaled this desk based on the lowboy attributed to Eliphalet Chapin in CT, c. 1783. The lower half was built to the specifications (on the cover photo) in the book on CT Valley Furniture. The upper half was proportioned to fit and complete the design. I received tremendous support from Bob Van Dyke's and Will Neptune's research on Chapin furniture design. I was given access to their photos, and prototypes. Instruction for the process of the "applied carving" on the lower center drawer was from an article in *FWW* issue #226 by Will Neptune. Even the CT foot template was Will's. The cherry was from Irion, PA. and sourced by Bob. Need I say more.





What Are The Prospects?

JOHN BORLEY
Toronto

WHAT'S IN A NAME? LET'S FIND OUT—OR NOT.

There's an old story about the captain of a mighty naval vessel who would start each day on the bridge by unlocking a small drawer and taking out a piece of paper. He would study it for a minute, then lock it away and get to work.

After many years, the captain was promoted to admiral and his first officer took command. The first thing he did was unlock the drawer to see what was on that piece of paper. What he read was: Starboard is right, Port is left.

the name 'prospect box' comes from." So I decided to see if I could track it down. It turned out to be a lot harder than I thought.

The first step, of course, was the internet. But after a fair amount of time poking around there, I came up empty. Lots of cat videos, though.

I posted a question on the SAPFM Forum. Plenty of views, but no answers.

The next step was to contact Dr. William Reeve, co-author of a book on John Doan, the cabinetmaker who built the piece I'm reproducing.¹ He's an avid collector of antique furniture and a regular contributor to *Canadian Antiques & Vintage* magazine.

His take on the prospect box? "I have always assumed that the 'prospect' refers to the possibility or likelihood of some future delight behind the prospect door. The other pigeon holes and nest drawers are immediately visible when one raises the flap, while their equivalents are concealed behind the prospect door. In the case of hidden drawers behind the prospect box, there is even greater cause for anticipation of some future delight."

Certainly a plausible explanation, but not the proof that I was looking for.

"I have no idea where the name 'prospect box' comes from."

I moved on.

My next email was to the Yale Furniture Study, well-known to many SAPFM members. It was answered by Patricia Kane. She's the Friends of American Arts Curator of American Decorative

¹ John Doan & Ebenezer Doan: *Canadian Master Builders & Cabinetmakers*. John McIntyre & William C. Reeve. Kingston Press, 2016

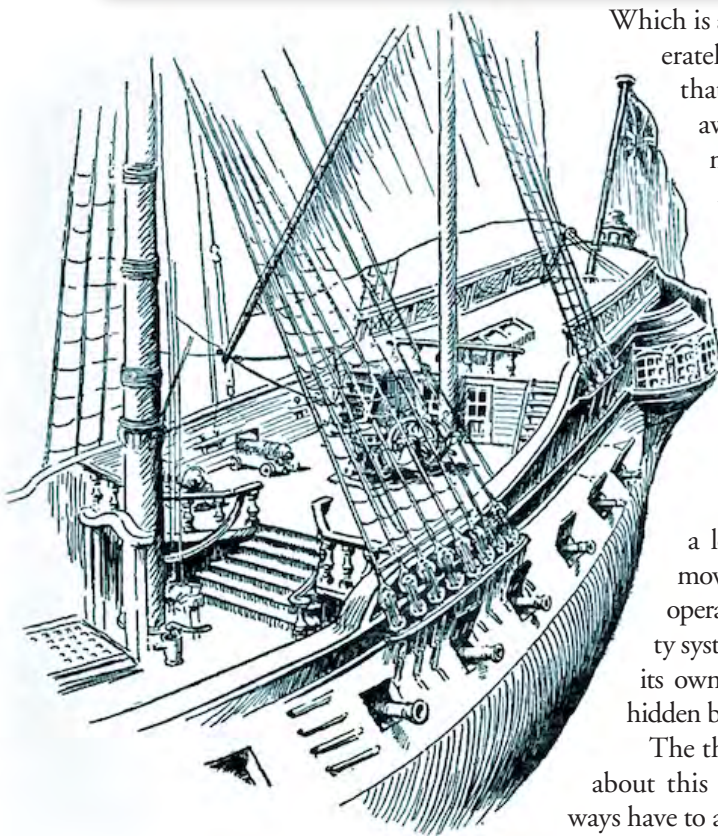


Which is a long, roundabout, moderately funny way of saying that everyone likes to lock away important documents. Period furniture makers were no different.

I've just finished making a prospect box, part of a secretary desk I'm building. The box resides in the gallery of the desk, behind

a locked door. It can be removed, if you know how to operate the 18th century security system. Once it's out, it reveals its own secrets: an assortment of hidden boxes and drawers.

The thing is, when I tell friends about this part of the project, I always have to add, "I have no idea where





What Are The Prospects? *(continued-2)*

WHAT'S IN A NAME? LET'S FIND OUT—OR NOT.

Arts at the Yale University Art Gallery.

She says, “I suspect that the term prospect door that is applied to the small door on the cabinet in slant-front desks is a 20th century collectors’ term. In the eighteenth century the term for this feature was ‘cabinet.’ I have seen ‘cab’ inscribed on drawers that fit into the locked section of interiors. In buying hardware [in the period] the term ‘cabinet lock’ and ‘cabinet hinges’ are often called out with other items that indicate the lot of hardware was intended for a desk.”



That makes a lot of sense. But it still doesn’t tell me where prospect came from.

At this point, I decided to go to the place that inspired so much American period furniture: the U.K. I emailed the Victoria and Albert Museum in London. The V&A has been collecting furniture for more than 150 years. Its collection has thousands of pieces, spanning more than six centuries. I figured they would have run across the odd prospect box.

My inquiry was forwarded to Sarah Medlam. She’s Curator Emeritus, Furniture, Textiles and Fashion Department, at the V&A. She says “To me, ‘prospect’ is certainly the small ‘theatre’ that you sometimes see within a cabinet, not just the drawers. . . .the OED (Oxford English Dictionary) gives one of its meanings as ‘a spectacle, a scene,’ which is what those sort of set-ups suggest.”

The museum has an amazing piece of furniture known as the Endymion cabinet. Open the doors and there is literally a theatrical scene. Sections

could be removed from the front, including the centrepiece. Check out this V&A video. <https://www.youtube.com/watch?v=PPHgcn0EKfk>

Medlam says these boxes are often referred to as “nests,” as in a nest of drawers within a piece. These were generally made separately, then inserted from the front or back into a space left within the carcass. This nest of small drawers is also called a “caisson,” a French word meaning a solid box.

So, if the whole scene is a prospect, than the central, removable section would logically be the prospect box. Even though today most of us call that “scene” a gallery. (And don’t ask me where that came from.)

It’s worth noting, however, that while the OED can trace those uses of “nest” and “caisson” back to the early 1700s, it makes no reference to the prospect box. That does suggest that it’s a relatively modern term.

For what it’s worth, I have my own theory. Secretary desks were the home offices of their time. Prospect is a word used to describe a potential customer or business opportunity. So the box would be where you kept valuable business papers.

However, that theory and a dollar will buy you a cup of coffee. Bottom line:



The Endymion cabinet on stand (1630-1650)
—Victoria and Albert Museum

I still don’t know where the term came from.

That’s as far as I’m going for now in my research. The “prospect” of finding more information seems slim.

Sorry. Couldn’t resist.

If you can help solve this mystery, please send the details to me at woodworker@rogers.com

and we’ll see about getting it into the next *P&T*.

—JB





Production Challenges

DAVID HELLER
Virginia

FITTING AN ASYMMETRICAL SPLAT INTO AN OVAL CHAIR BACK

This article discusses a specific aspect of making a set of not-yet-completed Bing-style Art Nouveau dining room chairs of my own design.

I will write an article for SAPFM on the overall design and construction of these chairs, hopefully for the 2021 publishing cycle. Fitting the splats is the most difficult portion of the construction, and writing this article forced me to think through the construction aspects in a more analytical way than I would otherwise, which led me to an improvement in approach. I hope that you find it useful.

When I designed this chair (photo 1), I briefly considered how I would install the splat and thought that it could be interesting. That is not necessarily a good thing. When the customer accepted the proposal I had to think about it more seriously. I was concerned enough about this and other details of the chair to build a prototype. Overall I was pleased but, the splat fitting had not gone as smoothly as I would have liked. Since I was making six of these, there was a considerable benefit both in doing it efficiently and well.

This is the technique that developed:

1) Rather than having the one-piece chair rail shown, with the long curving top edge, I cut the chair rail horizontally (along the grain) to generate a flat top surface to inset the splat into. For this design, the upper surface of the chair rail is at a 14° angle to the back surface, which casts the splat at the correct angle to fit into the chair back. I used a sliding bevel in the chair back to mimic the splat, using

the back of the chair rail as a reference surface (it is slightly concave). I set the perpendicular angle on the table saw and cut off the ears of the chair rail, which I will reattach later.

In photo 2 there is a horizontal line on the chair rail where the oval sits on top of the rectangular chair rail. That is where I made the cut. I then used a router to cut the mortise for the splat



Photo 3

and a shallower surrounding mortise to house the edges of the splat (photo 3).



Photo 4

I find this a more refined look to the joint (photo 4).

Photo 1 The design

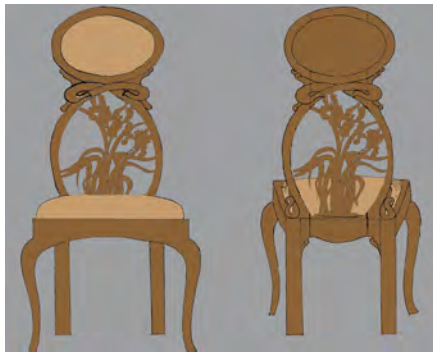


Photo 2 The prototype





Production Challenges *(continued-2)*

FITTING AN ASYMMETRICAL SPLAT INTO AN OVAL CHAIR BACK

2) This is the key step, and wasn't obvious to me. Even though the splat is a natural shape, it is necessary to define a center line for the splat, and an axis perpendicular to that center line which is the shoulder of the tenon. Defining the center line sets how the upper portion of the splat will register against the crest rail. I lay the splat down be-



Photo 5

hind or on top of the assembled chair back, and rotated it until the splat was framed nicely by the back (photo 5). I transferred the top center and bottom center from the chair parts then connected the lines.

That was my center line. I determined where the tenon shoulder should be to get the upper portion of the splat where I wanted it, then marked the line perpendicular to that center line (Photo 6). I duplicated this across the six splats. In retrospect, I should have been more exact about locating the shoulder line vs. the flowers. They vary between

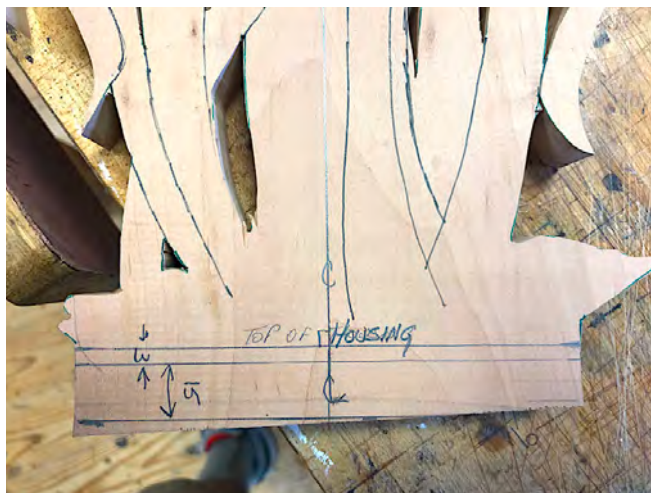


Photo 6

chairs by over 3 mm, which caused fitting issues.

3) Cut the base of the tenon parallel to the shoulder line. My tenons were 15 mm long, 12 mm thick, and 120 mm wide. Cut the shoulder line, front and back. The 3 mm mark on the photo is the portion that will be hidden in the housing.

4) Use the tenon dimensions to mark the dimensions of the mortise on the shoe. I generally make mortises first and cut the tenon to match, but in this case, the splat is difficult to work with and the chair rail simple, so I made the tenons on the splats first and made the mortises to fit them. The front of the tenon is 18 mm from the front edge since I wanted the splat to sit front-of-center. Using a router with a micro-adjustable fence, the fit of the mortise can be dialed right in. The fit of the tenon isn't critical—the splat will be held in place in five places besides the shoe, so having some wiggle in the shoe makes fitting and final assembly much more forgiving.

5) Once I cut the tenon, I fit it and then confirmed the width of the housing, so that the entire base of the splat fit 3 mm into the shoe. The housing needs to be snug. That makes the

plants on the splat look like they are growing out of the chair rail, which is what we want.

6) Once satisfied with the fit, the first of the four sides of the chair back was done. The other three sides needed to be addressed, one at a time. Either the left or right leg needs to be fitted next. Do not

try doing the crest rail second—there is no reference surface to get the alignment correct.

I chose the right leg. Fit the splat into the shoe and clamped it. Install the chair rail in the leg. It will need to sit a bit proud, since the splat will hit the leg and hold the rail away (photo 7). Notice the gap between the chair rail and the leg. That must be eliminated. Mark the contact location. This is



Photo 7

where the mortise needs to be cut. My splat is ~22 mm thick since much of it will be carved away. The connection to the leg needs to be strong, but not 22 mm thick. I cut some thickness off of the front or back of the splat at each connection to get a 15 mm thick tenon. Also, consider how the splat will fit into the chair leg. Cut the splat shape



Production Challenges *(continued-3)*

FITTING AN ASYMMETRICAL SPLAT INTO AN OVAL CHAIR BACK



Photo 9

so that it will slide squarely into the leg, and also respect the grain of the splat. The picture of the splat in photo 7 does not reflect those comments. The splat tenons into the crest rail (photo 9) have been squared for better insertion and strength.

7) I drilled out the mortise then used chisels to cut the edges to shape.



Photo 8

Cutting the mortise deep is OK. Test fit and adjust as necessary until the chair rail is flush against the leg (photo 8). Any increase in the gap between the chair rail and the chair leg than was there with no splat in indicates that the splat is holding the rail off the leg. This was fiddly, but fitting the first one on

each chair was the hardest.

8) Once it is fit, two of the four sides are done. For this chair the (crest) top rail is captured inside the legs, so I slid the long mating surface of that rail along the leg and marked the contact point (photo 9). This technique only works with Dominos or floating tenons. Again, the splat thickness didn't need to be 22 mm, so I cut 7 mm off of the front of the splat to more-or-less center the tenon in the top rail. In this case, the length of the splat was excessive, so I cut the splat parallel to the edge of the top rail so that it has ~15 mm of insertion into the top rail. Since the shape of the top rail is both steep and curved, cutting this mortise is more challenging than the others, but the same approach worked.

9) Fit the top rail onto the splat. In a perfect world, the two flowers would both contact the top rail at the same time, and both mortises could be cut together. In my case, the second flower was considerably shorter, so I fit the first flower while using the edge of the chair leg for alignment (photo 10). Be aware that it is easy to rotate the top rail to match up against the splat. I only did that once, and regretted it. The mortises were slightly in the wrong place and

their depths were wrong.

The depth of the mortises needs to be sufficient for the crest rail joinery to line up. I used Dominos for this piece, and the alignment marks are on both the leg and rail. Keep fitting until the lines align.



Photo 10

Because the crest rail has two mortises to fit it takes a little longer but is straightforward. Fit both holes, and confirm that there is no gap between the chair leg and either the chair rail or the crest rail (as in Photo 10).



Photo 11



Production Challenges *(continued-4)*

FITTING AN ASYMMETRICAL SPLAT INTO AN OVAL CHAIR BACK



Photo 12

10) Once this is done, we're almost home. The splat can now be inserted into the chair rail, the crest rail can be installed with its Dominos in place, then the whole assembly installed into the right leg squarely (photo 11). Then the left leg can be set onto the tenons in the chair and crest rails and lowered until it contacts the splat (photo 12).

Mark the contact zone, remove the leg, and cut the mortises. This one always goes the best, since everything else is locked in place. Once it is fitted, you are done! It's time to make fit the next one (Photo 13). — *DH*



Photo 13



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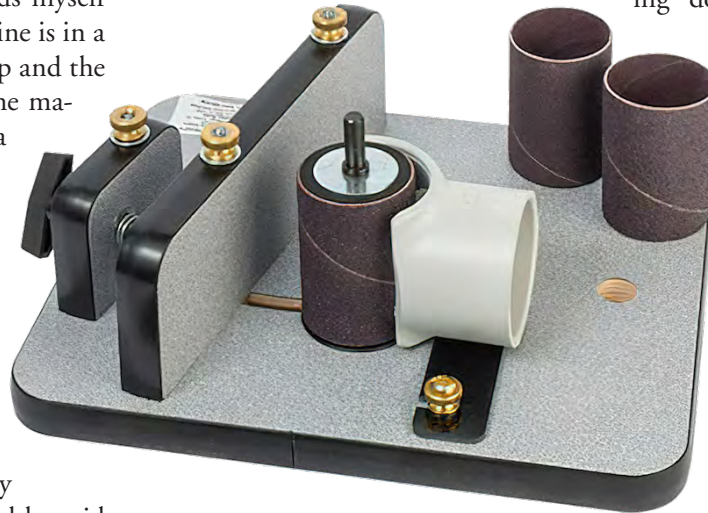


LUTHIER'S FRIEND TO THICKNESS SMALL PARTS

There are a number of ways one can thickness stringing and bindings.

I've used a couple methods myself like on a drum sander, but mine is in a shed out back behind my shop and the lights dim when I turn on the machine. Obviously it's time for a bigger, more powerful shop. I've also used the down and dirty way that Glen Huey showed me. You clamp a fence to the table of your Rigid oscillating sander and creep up on the thickness that way. Then one afternoon I was watching a Steve Latta video probably for the third time and noticed he said something about the Luthier's Friend. So, I googled it and this is where it led me: <http://www.luthiersfriend.com/>

The Luthier's Friend is the brain child of Ken Picou of Ken Picou Design. He is the inventor of the Robo Sander which is one of the core parts of the Luthier's Friend. The Robo Sander is a rubber drum with various grits of sanding sleeves that can be installed on



and that fits into a hole in the bottom of the base of the Luthier's Friend. That is important because it helps to keep the drum parallel to the fence and square to the base and thereby keeps the banding flat.

In the photos you see at the back of the Friend, there's a small adjustment knob that sits behind a little fence. On top of that fence is a knurled brass lockdown nut. You must lock that nut down to secure the fence for the adjustment knob prior making ANY adjustments. There is a spring between the small fence and the larger fence near the sanding drum. There are two more knurled lock down nuts on top of this larger fence. The spring is around the axle of the adjustment knob and if you loosen the two nuts on the bigger fence a little bit, then turn the adjustment knob counterclockwise, the larger fence will advance toward the sanding drum enabling you to trim your banding or stringing to a lesser thickness. If you turn the adjustment knob clockwise, you increase the distance between the drum and the fence.

In my trial, I turned the micro adjustment knob by a quarter of a turn counter clockwise and took my band-

ing down by 1/64" as measured with a dial caliper. You can turn the micro adjustment knob in the back to move less than 1/64". If you're trying to fill an excavation for stringing that measurement can be quite significant. You must remember to lock down the two knurled nuts on the big fence after making any adjustments but that comes quickly after you forget it a few times.

I should mention that it's



eco friendly too. I was so excited to hook it up and try it out that I did not take the time to bring the shop vac over to the unit. A shroud for the drum is included that has a two-inch dust port built into the body. There is always a lot of dust involved in this process, so you want to be sure to have a vacuum system available to do the dirty work and take any other precautions you deem appropriate for this type of work. If you are serious about your stringing and banding this helps you dial the thickness in accurately. —JT



it. The drum is mounted on an arbor that chucks into your drill press. You might say "what's new about that?" but the bottom of the arbor has a bearing on it that is the same size as the drum

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LET'S TAKE A LOOK AT THE MIRKA HAND SANDING SYSTEM

I can develop a pretty smooth surface with a hand plane and/or a scraper, but before finishing I sand to ensure that all the surfaces of a project are consistent.

Each hand tool leaves a slightly different texture that won't be apparent until a stain, dye or topcoat is applied. Sanding may not be romantic but it's an essential step. Although I own a number of power tools for sanding, I sand by hand to achieve better results and to minimize the dust. But I don't sand by hand the way I used to, I've found a better abrasive material and a modern device to hold it.

Besides the dust the downside to power sanding is the likelihood of swirl marks, and the tendency to degrade the flatness of surfaces and remove crisp edges. Those surfaces and edges are important to preserve in a nice piece of furniture and the easiest way to get rid of swirl marks is to not produce them. The Mirka Hand Sanding Block, used in conjunction with Abranet abrasive solves these issues. As shown, the block is 2¾" x 5" (a longer block is also avail-

leaves flat surfaces flat and corners nice and crisp.

The abrasive itself is a fine mesh coated with abrasive particles. You can find technical details on the Mirka website <https://www.mirka.com/abranet/>. The advantage of the mesh over a standard sheet of sandpaper is that sanding dust isn't trapped on the surface of the wood, it moves through the net. With a vacuum attached to the block the dust is removed, but Abranet is also effective when sanding at the lathe, or sanding curved surfaces by hand. When I sand moldings I back up the abrasive with an old Scotch-Brite pad to help it conform to the curved surfaces. Abranet doesn't clog up and it doesn't shed particles the way conventional sandpaper can. While the initial cost is higher, Abranet lasts significantly longer than traditional sandpaper. It also seems to remove material more

at full air flow. At the other end of the hose is a flexible cone shaped connector that pushes into the inlet of the shop vac. Abranet is available in pre-cut sheets and on rolls. Discs are also available for most random orbit sanders, as are adapters to replace the standard backing disc if needed.

Since I purchased my block a few years ago, the manufacturer has changed the color from black to yellow. The block and hose can be hard to find as most retailers would rather sell you a new powered sander, but here is an online source: <https://mirka-online.com/tools-equipment/hand-sanding.html>. The block and the hose are sold separately, at about \$30-35 each. Rolls of abrasive are also about \$30 each. I regularly use #120, #180 and #240, so my total cost was around \$150. Coarser and finer grits are also available, but these three meet my needs. Pre-

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able) and it connects to my shop vac with a lightweight flexible hose. The surface of the block grips the back of the abrasive sheet like the familiar "hook and loop" fastener, but the interface remains firm. With conventional sandpaper the "hook and loop" system introduces a flexible layer between the block and the abrasive. The Mirka block, as well as Mirka's power sanders,

efficiently than sandpaper, so I start sanding with a finer grit than I would normally use.

The block fits comfortably in my hand and holes in the bottom allow air to move through the mesh to the shop vac. There is a valve at the connection of the hose and the block that controls the flow of air. With a powerful shop vac, it can be hard to push the block

cut sheets are also available, but the rolls give me more flexibility if I need a small piece at an odd size. Sanding is still a chore, but this system makes it more pleasant, more efficient and it keeps me from working in a cloud of dust. —BL



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POSTS TAGGED

Mike Mascelli

Mary May carving class, July 12-16, 2021
MaineCoastWorkshop.com

DO SOMETHING TODAY THAT YOUR FUTURE SELF WILL THANK YOU FOR!

Shop Class
Rebuilding a Dream Shop
WITH KAREN MCBRIDE
Join us: Mar 18, 7PM EST

Timeless
MASTERPIECE AMERICAN BRASS DIAL CLOCKS

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Classic Chairs
A Craftsman's Chippendale Reference

Pembroke Table
with Rob Millard

Shop Night Live with Tom McLaughlin
Epic Woodworking Scheduled for 3/11/21, 8:00 PM





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P&T

YOU CAN BUNDLE THE OUT-OF-PRINT ISSUES AT A GREAT SAVINGS

Digital versions of out-of-print issues of *American Period Furniture* are available online.

The annual SAPFM journal is an incredible resource for anyone with an interest in historical American furniture. Members who have been around a while enjoy a unique reference that grows every year. Members who have recently joined benefit greatly from reviewing past issues as they wait for the release of the current journal in December. Our society has made past issues available to members on sapfm.org as long as there has been a website.

Print editions for the first five years of the journal (2001-2005) have all sold out, but the SAPFM board recently approved the production and release of these issues in a digital format. Each PDF issue contains all of the original content, and these are available as downloads so there isn't any wait to receive your purchase in the mail. Because SAPFM doesn't have any costs to print, store or handle these issues, the price of each is less than the price of printed back issues mailed to members.

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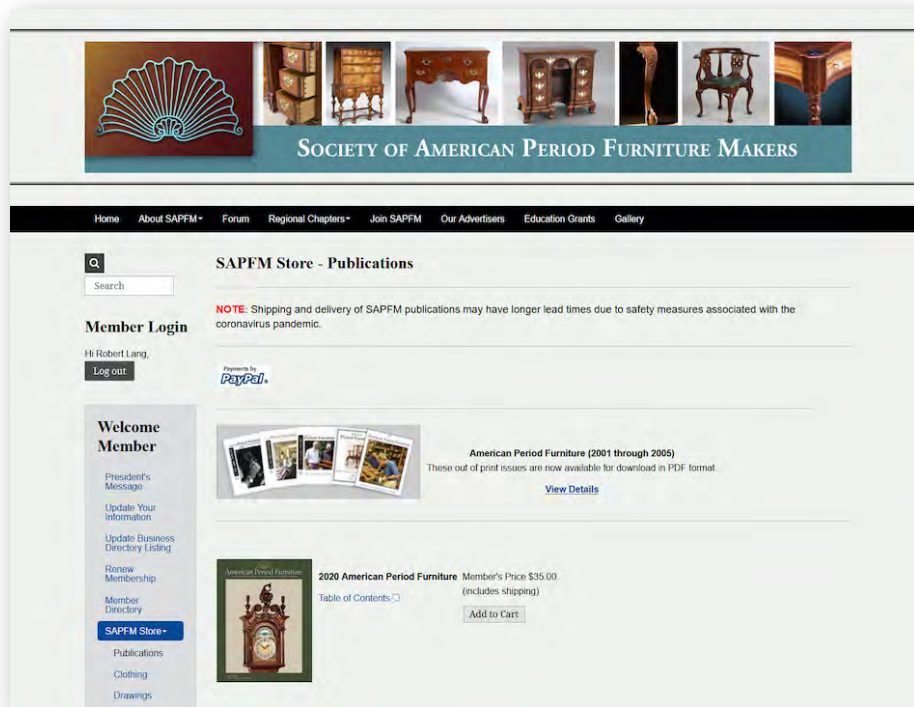
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THE APF JOURNAL IS AN EXCELLENT SOURCE FOR YOUR NEXT PERIOD PROJECT!



Delivery Dilemma

BOB LANG
Ohio

HOPEFULLY, YOUR AMERICAN PERIOD FURNITURE HAS ARRIVED

Delivery problems with the 2020 *APF* ournal

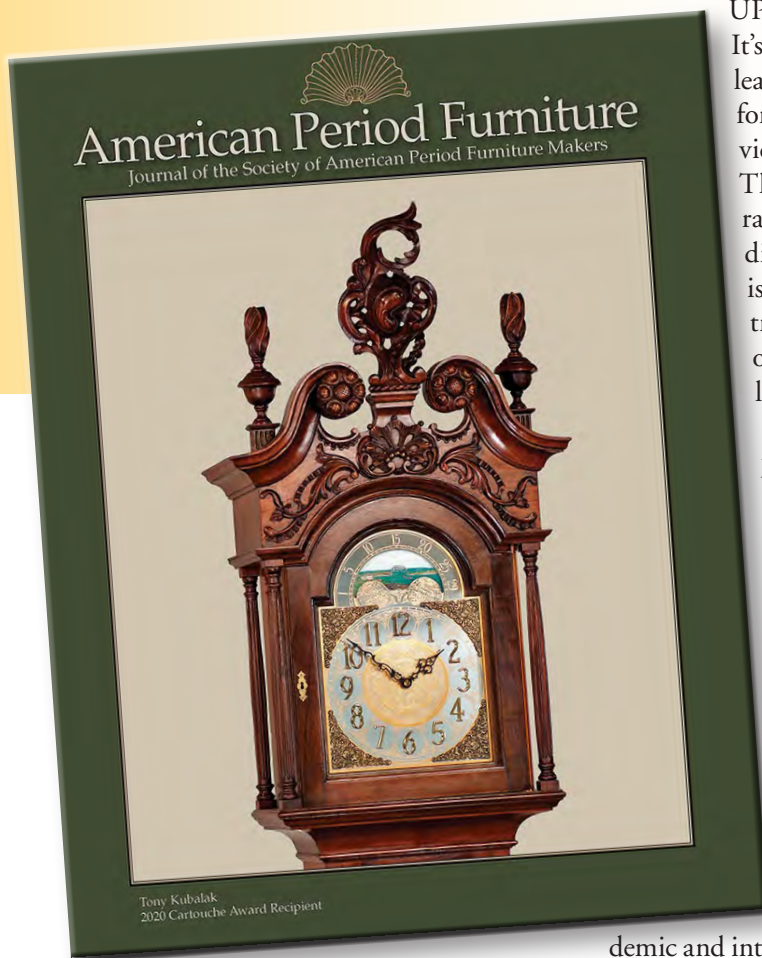
As it is with most publications there aren't many options for sending 1,000+ copies of *American Period Furniture* to SAPFM members. The journal ships directly from the printer at a bulk postage rate. It costs the organization about \$1.50 for this service from the US Postal Service. Because of the weight and the type of content, the next step up is Priority Mail, or ground shipping via UPS, Fedex or DHL. It's quite a leap as the least expensive option for one of those services is about \$8.00. The trouble with bulk rate is that it's unpredictable and USPS isn't accountable for tracking a package or replacement if it is lost or damaged.

This year, as in previous years, journals left the printer and entered the mail stream the first week of December. In 2018 and 2019 about 98% of journals were in member's mailboxes by the end of the year. 2020 was a different story due to holiday mail volume, the pandemic and internal issues at USPS. My initial thinking was that we might need to add a week or two to our normal practice of sending replacement issues beginning January 1. We normally print more issues than we need to cover the number of issues likely to be lost (20-25 in a normal year) and to have a supply of back issues available for purchase.

A poll of our membership in early January told us that our batting average for deliveries dropped from .980 to .324. We asked members to be patient and keep in touch as their issues arrived. Eventually the flood of requests in my inbox slowed to a trickle and in late February we decided that we would be able to fill requests for "lost in the mail" issues from our stock on hand and without draining the budget for postage expenses. If you were among those who had to wait we sincerely thank you and we apologize for the delay. If you were a member in good standing on October 31, 2020 and have still not received your copy of the 2020 edition of *American Period Furniture* send me an email (edapf@cinci.rr.com) and we'll get a replacement to you.

For this coming year our schedule for production, print and mailing will be the same as in previous years. I will send the production files to the printer along with a list of active members the first week of November and the printer will have the 2021 journal in the mail the first week of December. There has been some discussion of using a different shipping method, but that would mean a substantial increase in costs that SAPFM would not be able to afford without another increase in annual dues.

We might be able to offer Priority delivery of the journal as an option. Members who want to be able to track their journal and receive it before Christmas would pay an additional fee, likely around \$10 in addition to their dues. Please let me, or any of the board members know if you are interested in that option.





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From Winterthur's Instagram (<https://www.instagram.com/p/CMH8jT6F5xO/>)—On May 5, 1800, Nathaniel Dominy V wrote out a bill for £20.8s to John Lyon Gardiner for one of the most expensive and elaborate pieces of furniture he ever made - this desk-and-bookcase. He spent approximately 18, 10-hour days to design it, prepare and cut the cherry-wood stock, shape and join the components, apply the finish, and ship it by boat to Gardiner's home.

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