



Pins & Tales

Spring 2017

THE eMAGAZINE OF THE SOCIETY OF AMERICAN PERIOD FURNITURE MAKERS

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ON THE COVER

Stand, 1801

Maker: possibly Ebenezer Howard, American, 1781–1854, formerly attributed to Nathan Lombard, American, 1777–1847

Materials: black cherry, maple inlay, and eastern white pine (drawer interior)

Dimensions: 70.9 x 44.9 x 44 cm
(27¹⁵/₁₆" x 17¹/₁₆" x 17³/₁₆")

Description: 19th century American furniture. Made in Sutton, Massachusetts, United States. Mabel Brady Garvan Collection

Bibliography: Edgar G. Miller, *American Antique Furniture: A Book for Amateurs*, 2 vols. (Baltimore: Lord Baltimore Press, 1937), vol. 2, p. 726, 729, no. 1363.

David L. Barquist, Elisabeth Donaghy Garrett, and Gerald W. R. Ward, *American Tables and Looking Glasses in the Mabel Brady Garvan and Other Collections at Yale University* (New Haven, Conn.: Yale University Art Gallery, 1992), 59, 74, 237, 23940, no. 126, pl. 21, ill.





So What's News?

BOB VAN DYKE
Editor

COMMENTS, QUESTIONS, AND OBSERVATIONS



Pins & Tales

SPRING 2017

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I am sitting here looking out the window at what I hope is the last snow in New England for 2017.

The other day was 65 degrees, and I was having lunch on the picnic tables behind the school. The one good thing about these March blizzards is that everything is shut down so I get work done on *Pins & Tales*. I know I've written a few of these columns because I was snowed out of anything else!

My column this issue is given over to the reporting of two significant events in the New England period furniture world. The first is the historic discovery by Connecticut researcher Kevin Ferrigno of the Lemuel Adams ledger of the Hartford-based Kneeland & Adams shop (1792–1795). I am reprinting the Historic Deerfield press release verbatim (with their permission).

The second is a report from Brock Jobe on the culmination of a huge project by him and Christie Jackson on the work of Massachusetts cabinetmaker Nathan Lombard.

Manuscript Discovery! Kneeland and Adams Hartford Cabinetshop Records Come to Light

Deerfield, Mass. (February 28, 2017)—The 270-page ledger kept by Hartford, Connecticut, cabinetmaker Lemuel Adams (1769–1850) has been discovered at the University of Miami by Kevin G. Ferrigno. The Adams

ledger provides an unprecedented record of the cabinetmaking business in Hartford during the bustling 1790s. Historic Deerfield Associate Curator Christine Ritok

and private researcher Ferrigno are spearhead-

ing a long-term study of the interrelationships among Hartford area craftsmen including Adams, his partner Samuel Kneeland, Aaron Chapin, John Porter, Aaron Colton, John I. Wells, Julius Barnard, Erastus Grant, and Daniel Clay. The Adams ledger opens the window on their world.

The ledger contains, among other features, the daybook—or record of daily transactions—of the prestigious shop of Adams and Samuel Kneeland, who were in partnership in downtown Hartford between 1792 and 1795. The ledger details the establishment of their business, the identities and tenures of their journeymen and apprentices, the full range of their wares, and their output by form, date, price, and customer. Research is underway using the ledger to trace a wide variety of objects now known to have been made in the Kneeland and Adams shop.

The ledger also provides unique insights into the relationships of Kneeland and Adams with their competitors in the Connecticut River Valley, like cabinetmakers Aaron Chapin, Julius Barnard, and John I. Wells, as well as clockmakers Daniel Burnap and Timothy Cheney. For example, the ledger documents the regular dues that Kneeland and Adams paid to the Hartford Society of Cabinetmakers, and that they purchased—in partnership with other cabinetmakers—the renowned pattern book *Cabinetmaker's and Upholsterer's Guide* by George



PHOTO BY RICHARD BESEN





So What's News? (continued-2)

COMMENTS, QUESTIONS, AND OBSERVATIONS

Hepplewhite, suggesting that Hartford cabinetmakers collaborated on furniture design to an extent previously unknown. The ledger also details the purchases by Kneeland and Adams of large quantities of exotic imported mahogany, which they had milled for sale to their competitors in addition to their own use.

In addition to business records, the Adams ledger contains a vast amount of personal information regarding Adams about whom little has been previously known. A detailed genealogy dated 1792 reveals that Adams was born in Milton, Massachusetts, that his partner Kneeland was his first cousin, and that their uncle and possible master was Dorchester Lower Mills cabinetmaker Stephen Badlam. Ritok and Ferrigno are hard at work developing an understanding of these relationships and their impact on Hartford furniture making.

“The discovery of the Adams ledger equals any manuscript find related to early American craftsmanship over the last generation...”

The ledger further devotes several pages to a letter book kept by Adams as a record of his correspondence with family and friends over a twenty-year period. They describe Adams' move south with his family from Hartford to Norfolk, Virginia, his return to Connecticut, and finally his relocation to his parents' farm in New Hampshire. Previously unknown, the letters document Adams' evolving career as a cabinetmaker, merchant, lawyer, and distiller and suggest the pressures that influenced all craftsmen during the federal era.

“The discovery of the Adams ledger equals any manuscript find related to early American craftsmanship over the last generation,” said Historic

Deerfield President Philip Zea. “The museum fully supports Kevin's and Christine's research and looks forward to the revelations ahead about craftsmanship and business in the Connecticut Valley after the American Revolution. This is terrific material!”

Ritok and Ferrigno have assembled a team of researchers including Christina Keyser Vida, former Curator of the Windsor Historical Society in Connecticut, researcher Carol L. Loomis, and Kevin Tulimieri of Nathan Liverant & Son Antiques in Colchester, Connecticut, to work with them as they continue to delve into the range of information offered by the Adams ledger. While a larger publication and exhibition are in the early planning stages, they currently anticipate publishing a series of articles about their findings. To assist this effort, they are seeking to examine privately-owned furniture labeled or

signed by Adams, Kneeland, or their partnership, as well as other account books, diaries, and letters related to Adams' competitors and customers. Anyone with access to such resources is asked to contact Christine Ritok at critok@historic-deerfield.org. They would also appreciate hearing from anyone who might own or know the whereabouts of any late 18th or early 19th century woodworking tools branded or otherwise marked with the names or initials of Lemuel Adams or Samuel Kneeland, or any of their journeymen, Jonathan Bright, Joel Huntington, or I. Thomson. All responses will remain confidential.

Ferrigno and Ritok wish to thank Yvette Yurubi of the Special Collec-

tions division of the University of Miami Libraries for her assistance in making the Adams ledger available to them and Miami-based historian and researcher Eduardo Adam-Rabel for his thorough research and reproduction of the ledger.

About Historic Deerfield, Inc.



Historic Deerfield, Inc., is dedicated to the heritage and preservation of Deerfield, Massachusetts, and the Connecticut River Valley. Its museums and programs provide today's audiences with experiences that create an understanding and appreciation of New England's historic villages and countryside.

Contact: Laurie Nivison,
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*Attributed to the firm Kneeland and Adams,
Hartford, Connecticut 1793
Cherry, ash, white pine
Museum purchase, 1967.0151.001*



So What's News? (continued-3)

COMMENTS, QUESTIONS, AND OBSERVATIONS



*Attributed to the firm Kneeland and Adams,
Hartford, Connecticut 1793
Cherry, tulip poplar, white pine,
Museum purchase, 1951.66.1*

Kneeland and Adams trade card (which served as the original bill of sale) is inscribed "Hartford Dec. 23, 1793/ Mrs. Dickerson Bot/ of Kneeland and Adams/ 6 Parlor chairs finished @ 36 L10..6..0."

Ex coll.: Anna W. Peck, Pittsfield, Massachusetts; John C. R. Tompkins, Worcester, Massachusetts. According to family tradition, this chest and a set of six Kneeland and Adams chairs (also a Winterthur, 67.151.1-6) were purchased for Miss Peck's grandmother at the time of her marriage in 1793, then brought from Hartford by covered wagon by Miss Peck's mother and father in the early nineteenth century. This chest of drawers was accompanied by a loose trade card (at one time in top drawer but has been removed) which reads "KNEELAND and ADAMS,/Cabinet and Chair Makers, Hartford;/ HAVE constantly on hand, Mahogany Furniture, of the first quality; best warranted/ Clocks and Time-Pieces; elegant Looking Glasses, of their own manufacturing; Cabinet/ Work of every kind may be had on very short notice, warranted equal to any made in/ America."; written across top in pencil: "bought Dec 23\d 1793" and in ink at bottom: "Dec 23\d 1793" (retouched) and "Lemuel 1793/ 100 years 1893" (in different hand).

**Brock Jobe and Christie Jackson
have been busy!**

Brock sent me the following regarding the upcoming book on Nathan Lombard that he and Christie Jackson have been working on. I am looking forward to seeing it (and hopefully an exhibition to go with it?).

Federal period furniture of the early 1800s is known for its flamboyant veneers and colorful inlays. Woodworkers from Savannah, Georgia, to Portland, Maine, embraced the style and produced pieces with eye-catching decoration. One of the most creative was Nathan Lombard, who surfaced as a major figure in an article by Brock Jobe and Clark Pearce in the 1998 issue of the journal *American Furniture*. Their scholarship led to further discoveries which, in the spring of 2018, will result in a more comprehensive volume on Lombard, to be published by the Winterthur Museum. Joining Jobe and Pearce in this effort is Christie Jackson, senior curator of the Trustees of Reservations and formerly in a similar position at Old Sturbridge Village, where in 2013 she mounted an exhibition on Lombard.



The new book expands and, to a degree, corrects our earlier impression of Lombard. For example, we now know that he spelled his name Lumbard, rather than Lombard. A later generation of the family changed the name. More importantly, other cabinetmakers arise as influential figures who impacted Lumbard's career. The most prominent was Oliver Wight, a Sturbridge woodworker, to whom Lumbard was likely appren-

ticed. Wight was a colorful character, who lived well beyond his means and frequently found himself on the run to escape creditors. His proud, ambitious personality went hand in hand with an inventive and original mind, which had an effect on Lombard. The story of Nathan Lombard's success owes much to the lesser known, more enigmatic Wight. The role of Sturbridge, the home of Old Sturbridge Village, looms large in this fascinating tale.

Stay tuned for updates about the book and programs that will surround its release. Both Winterthur and Old Sturbridge will offer activities of special interest to craftsmen. Special thanks are due to Steve Latta for his insights into the inlay methods of both Wight and Lumbard.



NEELAND IMAGES FROM REPRINT OF ARTICLE, LOMBARD CHES | FROM PUBLIC DOMAIN



President's Message

DALE AUSHERMAN
Michigan

WE CAN RISE ABOVE BEING JUST ANOTHER WINTER BIRD AT THE FEEDER

As I sit in my home library writing this message, I am watching the birds at my feeders continue to enjoy an unusually mild Michigan winter. My best buddy cat has joined me in watching the birds, but likely with a different objective in mind.



Dale Ausherman
President

For the most part, the birds are pecking away, absorbing much nourishment without understanding that some human has worked diligently to make these feasts readily available.

In my library and my shop I'm surrounded by piles of artifacts representing past memorable SAPFM events, various tool receipts, woodworking magazines, period furniture books, and far too many tool catalogs. The SAPFM "remains" are what I really treasure, as they represent many enjoyable hours spent learning the craft of period furniture building and gaining an appreciation of the historic objects that we strive to faithfully re-create. These materials include printed nuggets gleaned from our key SAPFM publications (*American Period Furniture* journal, *Pins & Tales*, and website and Forum notes); various Williamsburg symposium instructional handouts; similar materials distributed at Midyear meetings; and instruction notes or photographs resulting from attendance at SAPFM chapter meetings.

"I have heard many members say... the chapter meetings are where the majority of our education in period furniture craft and appreciation takes place... "

Like the birds at my feeders, I feast on these materials, often without thought of the amount of effort others have invested to bring them about.

I have heard many members say that of these many SAPFM resources, the chapter meetings are where the majority of our education in period furniture craft and appreciation takes place and

where most of the rewarding fellowship between members occurs. This is due in part to the fact that only a small percentage of our members can regularly spend the time and travel required for attendance at Williamsburg or a Midyear, and also that our publications (except for an occasional linked video) are static texts without the educational value of human interaction. Chapter activities are so valuable and rewarding that many members, including myself, travel for 4-5 hours and invest in hotel rooms just to enable our participation. (There are some regional areas where a local chapter does not yet exist, but we are working hard to increase membership to a level where regional chapters are available to all.)

Our 20 chapters (<http://www.sapfm.org/chapter-map>) each generally have 2-4 meetings per year at commercial shops, woodworking school facilities, public venues where a bench can be brought in, or historic venues conducive to learning about period furniture. Meeting attendance might be 10-40 members, and the meetings typically occur over 1-2 days, sometimes with a follow-up, multiday, hands-on professional class. Other meetings involve a trip to a nearby historic venue exhibiting period decorative art and architecture. These meetings take a great deal of effort to plan and conduct, especially if all the work is left to the chapter leader. We have many chapter leaders who have experienced the rewards of chapter leadership (establishing relationships with instructors, building close relationships with local museums and historic ven-



President's Message (continued-2)

WE CAN RISE ABOVE BEING JUST ANOTHER WINTER BIRD AT THE FEEDER

ues, meeting many like-minded craftspeople, and gaining great personal satisfaction from having made valuable contributions to period furniture education) and are willing to continue for years in their leadership roles. I thank all of our dedicated chapter leaders for the extraordinary work undertaken in making our chapters successful. But eventually these leaders either naturally tire of the effort, or are overcome by other life priorities and pressures.

More often than not we have difficulty finding volunteer replacements for these “retiring” leaders, in large part due to the reluctance of folks to step up to all of the work involved. Given the high value of chapters to our SAPFM mission, last year we established the new Chapter Support Committee to help chapters achieve and implement the mission of SAPFM and to facilitate the creation of new chapters. The committee objectives include providing help to struggling chapters and where necessary to rejuvenate chapters that have become inactive. An article in the 2016 Winter issue of *Pins & Tales* reviewed the charter of this committee and noted its ongoing efforts to restart the Carolinas and the Backcountry Carolina chapters and to solicit new leadership for the Great Lakes and New England chapters. There are other chapters that are in need of leadership refreshing as well, and the committee efforts will continue into 2017 under the new chairmanship of Rolly Rhodes.

One important way to reduce the wear and tear on existing chapter leaders, and to make the leader task less daunting as we recruit additional leaders, is to reduce the leader workload by sharing of tasks and duties among chapter members. As they say, “Many hands make light work.” There are many tasks involved in chapter leader-

ship that can easily be shared among the members who regularly benefit from chapter involvement.

Tasks that could be easily delegated include:

- Exploring possible meeting sites and venues;
- Offering or recruiting demo volunteers;
- Bringing projects for show-and-tell;
- Arriving early for meeting room set-up;
- Making badges;
- Providing refreshments;
- Making group lunch and/or dinner reservations;
- Reserving hotel room blocks;
- Meeting reporting for P&T and website;
- Providing audio/video and photography support; or
- Providing membership renewal reminders for chapter-affiliated members.

I encourage all affiliated members of existing chapters to contact your chapter lead to volunteer, either via these tasks or other efforts to be identified by the leader. I likewise encourage members who wish to explore a new chapter in their region to contact the Chapter Support Committee chairperson noted above, because we can provide member lists by region as an aid in exploring the potential of a new chapter.

By volunteering to lead and/or support a chapter, we can rise above being just another winter bird at the feeder. We can experience the aforementioned personal rewards of such leadership while contributing greatly to the future health of SAPFM in achieving its important mission of American period furniture education and appreciation.

—DA





Board Update

JOEL GOODWIN
North Carolina

NEWS AND ANNOUNCEMENTS FROM THE SAPFM 2017 BOARD

This first quarterly issue of *Pins & Tails* for 2017 marks a great time to report some of the board's accomplishments for 2016 and to review some key plans for 2017.



A plaque commemorating the Magazine in Williamsburg—a house of brick—erected in 1715 to store equipment necessary for protection against Indians, slave revolts, riots, and pirate raids.

The mission of your Board of Directors is to improve the delivery of benefits and services to SAPFM members, maintain the fiscal health and accountability of the organization, and ensure that SAPFM is compliant with all regulatory requirements that are expected of a charitable organization. While members of the board may not be as involved in the shop as many of our members, they are all very passionate about not only their own shop time and projects but also about providing our members the very best information and atmosphere with which to enjoy their shop

time and projects. Under the leadership of President Dale Ausherman and Vice President Jim Thompson, the board is here to help facilitate this passion and education as best they can for you.



The board has a good list of accomplishments for 2016. Huge thanks go out to Carl Voss and Ronnie Young for allowing us to enjoy their amazing efforts of putting together another fantastic issue of the SAPFM journal (*American Period Furniture*). Not to be outdone,

SAPFM 2017 BOARD MEMBERS

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president@sapfm.org

Jim Thompson, Vice President
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Joel Goodwin, Secretary; Outreach Committee, Support Committee
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Dave Coker, Treasurer; Finance Committee
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Ken Johnson, Cartouche Award Selection Committee; Head of Solicitation Registration Committee
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Tom Sears, Mid-Year Conference
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Dave Redlin, Outreach Committee, Educational Grants Committee
daveredlin@att.net

Jim Shapiro, Finance Committee; Head of Development Committee; Nominating Committee
jim@kearnyvp.com

Rolly Rhodes, Chapter Support Committee
rolly1957@hotmail.com

10th Board Member is open, following a recent resignation (see Board Happenings)

SAPFM COMMITTEES

Finance Committee—Dave Coker (Treasurer), Dick Reese, Jim Shapiro

Midyear Conference Committee—(Head awaiting volunteer), Tom Sears, Jim Altemus, Bob Mustain, Tom Turriff, Bob Van Dyke

Editorial Board Committee—Ron Young (Head), Alf Sharpe, Jeff Saylor, Jim Tice, Steve Dietrich, Gerald Lauchle, Joseph Lirts, Mickey Callahan, Bob Van Dyke

Educational Grants Committee—Bob Mustain (Head), Jim Altemus, Dave Redlin, Tom Densmore, John Fitzpatrick, Jeffrey Saylor

Development Committee—Jim Shapiro (Head), Bob Mustain

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

Chapter Support Committee—Rolly Rhodes (Head), Joel Goodwin, David Gooding, John Fitzpatrick, David Conley

Nominating Committee—Jim Crammond (Head), Ken Johnson, Herb Kittler, Jeff Saylor, Jim Shapiro

Technology Committee (website and social media)—Laurin Davis (Head), Freddy Roman

Mid-year Conference Registrar—Tom Turriff

Annual Meeting/Cartouche Banquet Registrar—Jim Altemus

Winterthur-SAPFM Event Registrar—Bert Bleckwenn

SAPFM Business Office—Bob Van Dyke (Membership services, eMagazine Editor), Julian Peters (Marcom/eMagazine Art Director)

Colonial Williamsburg—Roger Hall (local Representative)

American Period Furniture Journal—Carl Voss (Editor)



Board Update (continued-2)

NEWS AND ANNOUNCEMENTS FROM THE SAPFM 2017 BOARD

Bob Van Dyke, Julian Peters, and the rest of their team also provided the membership with four exemplary editions of the SAPFM quarterly e-magazine *Pins & Tails*. Departing treasurer Charlie Watson worked hard to bring our new treasurer, Dave Coker, up to speed and Dave, along with Jim Shapiro and the rest of the Finance Committee, has done a wonderful job in recognizing where we are financially as an organization, approving new rules for the allocation of SAPFM funds, and providing new input on how we can best handle the finances in the future. We also are pleased to put forward another round of thanks to Steve Latta for his organizational efforts on another fantastic Midyear meeting at Thaddeus Stevens in Lancaster, Pennsylvania. For 2017, Tom Sears has been very hard at work in putting together the Midyear event to be held at MESDA/Old Salem in North Carolina. It appears that Tom has pulled in all of his markers to make this Midyear event something that no member should miss.



In 2016, the board put together new Chapter Support, Outreach, Solicitation Registration, and Development committees to better serve the membership. Ken Johnson, Jim Crammond, and the Nominating Committee were able to put forth some really great board candidates to be voted on by the membership. Ken has also made substantial progress in the state-by-state registration process for the allowance of charitable solicitations. Bob Mustain (Education Committee chair) is always looking for ways to provide scholarships to deserving students in the woodworking field, and he and SAPFM are currently seeking candidates/applicants for two \$2,500 education

grants for the 2017 school year. The board is appreciative of everyone who made 2016 a fantastic year for SAPFM and is looking for any assistance that the membership is willing to provide in any of these areas.



One of the board's big steps forward for 2016 was the launching of the SAPFM Outreach Committee, chaired by Dave Redlin. The sole purpose of this committee is to grow interest in and membership of SAPFM. In 2016, the Outreach Committee organized a SAPFM presence at major shows such as Woodworking in America (WIA), numerous Lie-Nielsen hand tool events, the Lie-Nielsen Open House, the Klingspor Extravaganza, and many other events. The committee has also developed a new SAPFM traveling booth to replace its well-worn predecessor and has also assisted in getting additional new banners for the shows. The Outreach Committee is looking forward to the 2017 Handworks event in Iowa and the many other events that crop up throughout the year. They are always looking for additional ideas for media exposure. The board encourages you to contact Dave Redlin (davedredlin@att.net) with any ideas that you feel will contribute to the expansion of SAPFM and its goal of educating woodworkers everywhere. Thanks to Dave and this group, SAPFM membership is now back on the rise.



The board held its annual face-to-face, all-day meeting on February 1 in Colonial Williamsburg, the day before the kick-off of the "Working Wood in the 18th Century" conference. While the board meets about a half-dozen

times throughout the year via telephone, this is the big meeting of the year. This was the first meeting attended in person by newly elected board members Dave Coker (who was elected treasurer in December 2016) and Rolly Rhodes. New board member Dan Santos was unable to join the board in Williamsburg due to work constraints, and later (unfortunately) he decided to resign from the board, again due to work and family time constraints. The board, with the assistance of the Nominating Committee and in adherence to our bylaws, is now seeking a new board member who may be nominated by the president and confirmed by a majority vote of the remaining directors for Dan's unexpired term running through the end of 2019. The board is also appreciative of continuing to benefit from the amazing work and guidance of Tom Sears, as he chose to return to the board for another term. The board would also like to express our sincerest gratitude to its departing members: Dick Reese (Chapter Support Committee chair), Charlie Watson (treasurer), and Roger Hall (SAPFM liaison with Colonial Williamsburg).



The February board meeting got off to an early start and after some house-keeping duties, the board selected the following members as officers for 2017: president – Dale Ausherman; vice president – Jim Thompson; secretary – Joel Goodwin; and treasurer – Dave Coker. There are a great many activities that transpire at one of these 9-10 hour gatherings and unfortunately, none of them allow for any woodworking!

(continued next page)



Board Update *(continued-3)*

NEWS AND ANNOUNCEMENTS FROM THE SAPFM 2017 BOARD



2017 is already off to a great start with a fantastic showing at the “Working Wood in the 18th Century” event in Colonial Williamsburg. The board would like to thank Roger Hall for his seemingly endless effort to make this a memorable event for all attendees. We also wish to give thanks to Jim Altemus for his work on the Cartouche Banquet registration, the arrangements of the banquet itself, and for the associated door prizes that so many enjoy.



The Winterthur-SAPFM Furniture Program (April 28-29, 2017) at Winterthur in Wilmington, Delaware, sold out within 15 minutes of registration opening. We are hoping to have a wonderful time there and looking to repeat this event on a regular basis. And don't forget about the Midyear conference at

MESDA/Old Salem in Winston-Salem, North Carolina, being held June 23-26, 2017. Further information regarding registration dates and the schedule of events is coming soon. Be sure to visit the SAPFM website (www.sapfm.org) on a regular basis. It is there that our webmaster, Laurin Davis, keeps us up to date on all the latest, greatest stuff that is happening in SAPFM.

See you all soon! —JG





Chapter News

BOB VAN DYKE
Connecticut

HIGHLIGHTS AND ACTIVITIES AROUND THE CHAPTERS

Delaware River Valley Chapter

by Jim Marsh, New Jersey

On Saturday, October 8, the Delaware River Valley chapter was invited by Robert Whitley to see his shop and to hear several presentations. His shop/studio is located in a very scenic part of Bucks County, Pennsylvania, and he graciously let us see his shop, his home, and many of the objects he has made and collected.

The first presentation was by Craig Bentzley, who has considerable experi-



ence and expertise in extracting measurements and other information from original objects and turning this information into sophisticated plans. He began by explaining the importance of perspective when photographing a piece and illustrated the different types of distortion that the camera can introduce. In particular, he demonstrated how an incorrect camera angle can actually change the perceived shape of a foot. Craig also showed us some of the many tools and measuring aids that he uses when examining an original. Finally, he showed us where he produces his drawings, giving us an appreciation for the many steps he has to take to work up a finished drawing. By the end of his presentation, I think

we all realized why sophisticated plans can be difficult to come by, and why they are not inexpensive when they are available.

The second presentation was by Marc Gaertner on the basics of veneering. Marc discussed the different thicknesses of veneer that are available, provided a list of sources for veneers and supplies, and gave us a recipe for a flat-



tening solution. He then discussed how to clamp veneers for flattening, how to cut and assemble pieces using veneer tape, how to sharpen a veneer saw, and how to minimize tearout when making cross-grain cuts. He described some of the considerations when using the vacuum technique and concluded by demonstrating how to hammer a ve-

neer using hot hide glue.

After a lunch break, Robert Whitley took the stage. He literally began at the beginning by announcing "I was born in 1924" and then went on to explain the many things that his father taught him. In a very touching way, he explained that although his father taught him about collecting, more importantly, his father taught him to appreciate beauty and form and proportion. He then related many stories, which included buying his first set of early 18th-century antiques at the age of 16 and learning how to resell them. He showed us pictures of pieces he has made, and told us many interesting stories regarding the originals. His presentation concluded with a discus-



PHOTOS PROVIDED BY AND USED WITH PERMISSION OF THE RESPECTIVE CHAPTERS.



Chapter News *(continued-2)*

HIGHLIGHTS AND ACTIVITIES AROUND THE CHAPTERS

sion—complete with pictures—of how he measured the original desk in the Oval Office and made a reproduction for the John F. Kennedy Presidential Library and Museum. His discussion of the desk was further enhanced by drawings, rubbings, and carving models he used while making his copy.

Following the presentations, we were given a tour of his home and the many original and reproduced pieces within. His work includes both period and modern creations, such as William and Mary, Queen Anne, and Chippendale from several different regions. Possibly the most interesting piece was a high-style Philadelphia chest-on-chest with a cartouche that cleared the ceiling by 1/8".

It's safe to say that all of us were educated, entertained, and very impressed—and very thankful. Robert shared not only his knowledge, but also a lot of himself.

Iroquois Chapter

by Jim Altemus, New York

The Rochester Woodworkers Society (RWS) hosted Al Breed as their guest lecturer, followed by a workshop on November 17 and 18, 2016. Al was kind enough to stay until Sunday to attend the local meeting of the Iroquois Chapter.

On Saturday, Al gave a veneer demonstration using hot hide glue for the RWS workshop, which many of the local SAPFM members attended. He focused on the flexibility hide glue allows when making complex veneer patterns.

At our chapter meeting on Sunday, we asked Al to demonstrate his technique of sharpening a V-tool with a rearward edge profile for better control



in outlining carvings. I've found this very useful, and it was a highlight of the workshop.



Al demonstrated laying out and carving a pie-crust table top.

The rest of the Sunday workshop was devoted to laying out and carving a pie-crust tabletop and laying out acanthus leaves on the pedestal. There was also time for Al to touch on some of the nuances of carving Newport open talon ball-and-claw feet. Everybody enjoyed Al's teaching style, and we all picked up at least one good point on layout and carving.

On Saturday, May 13 the Iroquois Chapter will be crossing the border into Canada to visit four historic sites—Old Fort Erie, the Laura Secord house, MacKenzie printery, and the MacFarland house. The focus will be

on Canadian period furniture, but the sites are also entwined with the War of 1812 and we will get some perspective of that war from the Canadian point of view. We will meet at Old Fort Erie at 10:00 a.m., crossing the border via the Peace Bridge in Buffalo. We will purchase Heritage passes for \$20.95 Canadian covering all four locations. A passport or enhanced driver license will be required at the border.





Chapter News *(continued-3)*

HIGHLIGHTS AND ACTIVITIES AROUND THE CHAPTERS

Blue Ridge Chapter

by Steve Dietrich, Virginia

On Saturday, November 19, 2016, the Fredericksburg Area Woodworkers Guild (FAWG) (fredwood.org) hosted SAPFM's Blue Ridge Chapter's fall meeting at FAWG's new workshop (fredworkshop.com). The chapter also welcomed guild members to attend the meeting.

FAWG co-founder Tim Eggers welcomed the chapter and gave a brief history of the guild, its purpose to support networking among its members, its new building, and the Kickstarter

the first Friday of each month in the Workshop.

SAPFM members took advantage of FAWG's extensive selection of quality American hardwoods and exotic lumber. Blue Ridge Chapter SAPFM member John Davis set up his large inventory of vintage tools as the backbone of the tool swap.

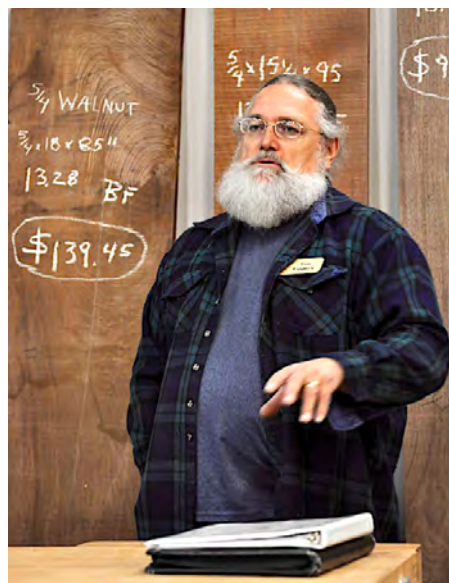
Following a brief business meeting led by Chapter Coordinator Bob Mustain, chapter members conducted what was perhaps the chapter's best show-and-tell ever.

Herb Kettler kicked off the show-and-tell with his presentation on corner chairs, known as smoking chairs



John Rowe shows off his first attempt at a Windsor chair—a rocker!

the Redwoods graduate under James Krenov, next discussed a chair he built on commission for Fredericksburg's George Washington Foundation. The



Tim Eggers welcomes SAPFM to the Fredericksburg Guild's Workshop

program that enabled the guild to construct its workshop. The guild meets



Herb Kettler discusses the history of the corner chair form with his Newport copy in the foreground.

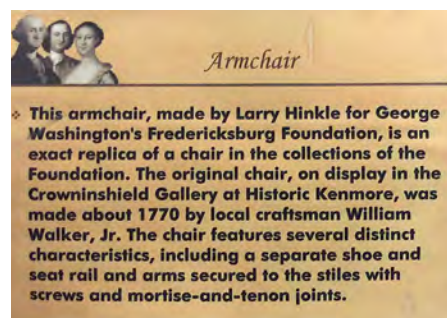
in Virginia. Herb gave an overview of the history of the form and regional and makers' variations and shared the drawings he made in preparation for his own reproduction of a Goddard Newport corner chair. Herb walked us through the construction of his incredibly comfortable and well-executed chair.

John Rowe followed Herb with an overview of Windsor chairs. John recently built his first Windsor, a rocker, in class with Kurt Lewin on the Eastern Shore, using only hand tools plus a lathe for the legs and arm supports.

Larry Hinkle, Fredericksburg native, FAWG member, and College of



Larry Hinkle with the back of his William Walker, Jr., chair



chair is a copy of one built circa 1770 by Fredericksburg area cabinetmaker



John Davis and his table of vintage tools for sale



Chapter News *(continued-4)*

HIGHLIGHTS AND ACTIVITIES AROUND THE CHAPTERS

William Walker, Jr. Larry maintains a small workshop in the guild building, where he makes ukuleles for his successful international market.



Bill Milbourn and his first chair

Bill Milbourn discussed his first chair, a Chippendale chair he constructed in class with Blue Ridge Chapter members Jeff Headley and Steve Hamilton at their Woodworking Workshops of the Shenandoah Valley. Bill explained how the side rails are shaped to fit the inward cant of the rear legs.



Reid Beverly demonstrates his vintage carver's index for reeding and fluting.

Reid Beverly, a member of the Harrison Higgins, Inc., furniture firm in Richmond and Blue Ridge Chapter member, described some of the jigs he uses in the shop. Reid also discussed his workspace and jigs during the optional tour to the Harrison Higgins Shop in Richmond as part of Williamsburg's annual "Working Wood in the 18th Century" conference in February.

Ron Novak discussed his journey with reproducing ball-and-claw cabriole legs.



Ron Novak with one of his amazing cabriole legs with ball-and-claw feet

Bruce Leonard and 2011 Cartouche recipient Ben Hobbs provided the main presentation on a desk constructed circa 1760 by Thomas White in Hertford, North Carolina, near Ben's workshop and school. Ben and Bruce have each



Bruce Leonard during his comparative discussion of premium desks



Ben Hobbs making a finer point using Dietrich's in-progress desk.

completed more than one copy of the original desk, which is in the collection of the Museum of Early Southern Decorative Arts (MESDA) in Winston-Salem, North Carolina. Bruce provided an overview of the desk and how it compares to other high-end early desks made in the Goddard-Townsend workshops in Newport, Rhode Island. Steve Dietrich provided his desk-in-progress as a prop.

The Blue Ridge Chapter thanks FAWG for sharing its impressive facility for the meeting and Ben Hobbs for providing the main presentation.

About three dozen members of the Blue Ridge Chapter attended Williamsburg's "Working Wood in the 18th Century" in February.

The next Blue Ridge chapter meeting will be at George Mason's Gunston Hall near Mount Vernon in Virginia on March 11. <http://www.gunston-hall.org>

Gunston Hall is one of the finest Georgian-style, moderately sized, 18th-century homes in Virginia. During the day, we will have special tours through the house with emphasis on the furniture and wonderful carved moldings. Also, the curator will pull selected pieces from the collection for a close-up examination and discussion. Doors will open at 9:00 with coffee and donuts as usual.

Come visit us in the Old Dominion and experience the Blue Ridge!

Peach State Chapter

by Arnold Moore, Georgia

Jeff Headley and Steve Hamilton gave a demonstration on building a Shenandoah Valley tall case clock on the weekend of March 11 and 12 at the Woodcraft Store in Roswell, Georgia.



Chapter News *(continued-5)*

HIGHLIGHTS AND ACTIVITIES AROUND THE CHAPTERS

Clocks of this type were made in the Federal Period, but many had some Chippendale features along with a mix of European influences that were carried into the valley from Pennsylvania,



Maryland, and Eastern Virginia. Commonly called grandfather clocks, these objects were often a family's most cherished possession and were considered a mark of wealth and success.

Jeff and Steve presented an in-depth study of the techniques used by generations of craftsmen to build these tall case clocks in the 18th and early 19th

centuries in the Shenandoah Valley. Both dovetail and mortise-and-tenon joinery were used to build the waist, base, and hood of these clock cases. Some of these clocks were built with flat panels and some with raised panels. Quarter columns with capitals and bases were employed to dress up the waist sections of the cases. Jeff and Steve placed particular emphasis on the construction of the clock hoods and their swan-neck pediments, columns, and finials.

Jeff and Steve explained period construction techniques but also demonstrated how to effectively combine modern hand and power tools so that attendees could complete a tall clock in their home workshops.

At noon on Saturday, Peach State SAPFM members presented their projects during a show-and-tell session. Projects were discussed and constructive feedback offered.

On Monday, March 13, Jeff and Steve conducted a demonstration of Federal-style techniques and tricks. This workshop was more informal with a free flow of questions and participants' comments. Topics included construction of curved veneering sub-surfaces, bow front and serpentine drawers with beading, stringing



on curved surfaces, fan and eagle inlays, glass doors with curved dividers, French and bracket feet, and cutting fret work.

Jeff and Steve run Workshops of the Shenandoah Valley and continue the tradition of Mack S. Headley and Sons. Their demonstrations were given as a team with each complementing the skills and talents of the other.

Chesapeake Chapter

by Mark Maleski, Maryland

The Chesapeake Chapter had a busy fall. We held our fall chapter meeting, sponsored a one-day course with Jeff Headley and Steve Hamilton on period furniture techniques, and again represented SAPFM at a local hand-tool event. These activities helped our chapter members better understand period construction methods, enhanced our abilities to accurately reproduce period furniture, and enabled continued outreach to the public and recruiting of new SAPFM members.

Fall Chapter Meeting

We held our fall 2016 meeting on September 24 at The Woodworkers





Chapter News *(continued-6)*

HIGHLIGHTS AND ACTIVITIES AROUND THE CHAPTERS

Club in Rockville, Maryland. The gathering began with a brief business meeting, then moved quickly to a show-and-tell session, in which Dave Waltrup showed a jig he developed to cut corner cabinet sides with a consistent angle to match the face frame. Dave described how he uses the jig at the tablesaw and showed photos of corner cabinets that he has built using this method.

Mark Maleski showed a reeding jig that he developed based on photos that Jeff Headley posted on the SAPFM Forum. He demonstrated use of the jig and provided photos that showed the results of reeding corner columns on a recently completed chest of drawers. Mark also showed a recently completed Dutch tool chest. Chapter members were particularly interested in



Mark Maleski describes his tool chest and chest of drawers.

the blacksmith-made hardware (hinges, hasp, and handles); Mark also described his experience making and applying his own paint for this project using a drying oil (tung oil) and lamp black.

Bert and Kathy Bleckwenn showed their beech marking gauges built from the pattern of Benjamin Seaton. Bert also described his efforts testing a variety of compounds for stropping and showed that his conclusions led him to produce homemade stropping compound and several types of leather

strops for use in their shop.

Jeff Headley and Steve Hamilton were our featured speakers. They began with a description of the business they operate, Mack S. Headley and Sons, a fifth-generation cabinet shop in the Shenandoah Valley. They presented a slide show of the history and evolution



Jeff Headley describes their reproduction tall clock.

of the shop through the years, then shifted to the focus of their presentation, which was methods of tall clock construction.

Jeff began the discussion on tall clocks by bringing out a walnut tall case clock featuring a painted face



Jeff shows interior construction details on a demonstration piece.

and eight-day clockworks by David Lindow. This clock was constructed in their shop based on measurements from a late 18th-century period example attributed to a Shenandoah Valley craftsman. Jeff and Steve described the construction and finish considerations for this piece.

Next, Jeff brought out a second tall case clock that was assembled but not glued or finished and methodically disassembled the clock while discussing and highlighting the construction methods used for all aspects of case construction. This approach allowed us all to witness and understand how it was built. As Jeff went through his description, he highlighted some of the key trade-offs that the cabinetmaker would have to make. For example, he showed the differences in complexity involved with the captured panel in the base and a floating panel approach. He also described some considerations a modern reproduction might include, such as a shortened waist to accommodate the lower ceilings in modern homes.

One-Day Class: “Traditional Furniture Construction Techniques” with Jeff Headley and Steve Hamilton

Given the opportunity presented by having Jeff and Steve here for our chapter meeting, we partnered with our host facility, The Woodworkers Club, to offer a one-day class with them on the following day. The class was “Traditional Furniture Techniques,” a compressed version of a class that Jeff and Steve offer in their own shop.

During the class, Jeff and Steve demonstrated several period joinery secrets and time-saving techniques which they have discovered through the operation of their fifth-generation period furniture restoration and reproduction shop. The longer class at their shop in



Chapter News *(continued-7)*

HIGHLIGHTS AND ACTIVITIES AROUND THE CHAPTERS

Virginia is recommended by some of our members as an excellent opportunity for the relatively inexperienced woodworker to gain foundational skills



Jeff shows where dovetails and mortise and tenon are used on construction of this serpentine table.

and for experienced period craftsmen to practice and hone their craft under Jeff and Steve's expert tutelage. Throughout the condensed class, Jeff and Steve brought out sample pieces as visual aids to show how and where to apply the joints that were discussed and practiced.

The class began with Steve giving a discussion and demonstration of his personal approaches to maintaining sharp tools. Next, Jeff showed tricks to improve both our hand-cut dovetails



Steve demonstrates the cope-and-stick joinery method.



Steve finishes carving the cabriole leg he sawed, turned, and shaped in class.

for drawers and sliding dovetails for furniture rails. The class then featured a hands-on exercise to chop half-blind dovetails on sample pieces. Although most participants were experienced with dovetails, the consensus of many was that Jeff's methods would improve their efficiency, accuracy, and enjoyment of the dovetail process.

After a short break for lunch, Jeff and Steve demonstrated and then led the class through an exercise to hone our coping saw skills for mortise-and-tenon and mitered joinery. We completed a cope-and-stick joint using a classic method that would be applied to a door or window frame. The resulting joint is guaranteed to stay tight despite seasonal changes in humidity. We completed the day with a demonstration of sawing, turning, and shaping a Queen Anne cabriole leg.

Demonstration at Lie-Nielsen Hand-Tool Event

The Chesapeake Chapter had a successful demonstration at the Lie-Nielsen Hand-Tool Event on October 28 and 29 at Community Forklift in Edmonston, Maryland. The crowds were steady, and we spoke with a large number of attendees. We exhibited our work, demonstrated a variety of hand-tool skills, and described upcoming chapter activities. There are a few "best practices" we've learned for these events:

- Have some things of interest on the bench for attendees pick up, or just look closely at; this draws them to the bench, and then you can start a discussion about SAPFM. In this event, we had some carving samples, bits of molding, and various user-made hand tools that members had brought with them.
- Have a notepad available with the following written at the top of the page: "Interested in Knowing More? Leave Your Email Address!" We set



SAPFM members at the hand-tool event

our sign-up sheet next to the SAPFM pamphlets and gathered 20 email addresses of prospective members. We've already emailed them a modified version of the standard "Welcome to SAPFM" email that we send to new members summarizing the benefits of SAPFM membership and describing chapter activities.

Special thanks go to David Hickson, who organized and led the event, as well as the members who participated: Bert Bleckwenn, John Rowe, Andrew Stirling, Richard Valentich, Mark Maleski, and William Duffield.

Future Plans

The next meeting of the Chesapeake Chapter will be held in the spring. We are also working with the Montgomery County (Maryland) Historical Society to create a one-day class on regional



Chapter News (continued-8)

HIGHLIGHTS AND ACTIVITIES AROUND THE CHAPTERS

variations of period furniture from our area and techniques for the care, handling, and measuring of period pieces. We are also partnering with the leadership of SAPFM and Winterthur Museum & Gardens to develop a special program offering for SAPFM members. Lastly, we are exploring ideas for evolving our Molding Plane Working Group to focus on application of what we've learned to a group project. Further details, including dates and locations, will be posted on the SAPFM Forum as they are finalized. —MM

San Francisco Bay Area Chapter

by JB Alegiani & Joe Jerkins

All San Francisco Bay Area SAPFM Members and Friends:

Please join us for our first general meeting of the year. It will be held on Saturday, April 29 around mid-day in San Carlos. Full details for the meeting will follow in an upcoming eMail as the event draws near. All SAPFM members, friends and guests are welcome to attend.

JB will provide a short demonstration on the art of turning twists. If anyone else would like to present one of their skills, then please let us know. SAPFM guests are also welcome to present.

One member asked for help with sharpening a carving gouge. If you could provide some help at the meeting on this topic, then please let us know.

Also, please let us know if you have other specific questions/problems you'd like help with. There's some incredible expertise in this group, and it's fun to show it off!



If you attended the winter meeting at Colonial Williamsburg we'd love for you to tell us about it.

Cheers. —JB & JJ

Welcome!

Gulf States Chapter

SAPFM Announces Formation of a New Chapter

SAPFM is happy to announce the formation of a new Chapter: Gulf States.

The Chapter will be based in Mobile, AL. The Regional Chapter Coordinator (RCC) is Scott Wetter. Scott worked really hard to get this going!

**The Chapter's first meeting is
scheduled for April 29th, 2017.**





Events/Happenings

BOB STEVENSON, *California*
GIL TYLER, *Connecticut*

MUSEUMS, EXHIBITIONS, LECTURES, AND FORUMS

Early American Industries Association (EAIA)

2017 Annual Meeting
May 17-20 at
Old Sturbridge Village

Tool swaps, special tours of Old Sturbridge Village collections, and special lectures on Early American crafts

Of special interest to SAPFM members:

*"Collections Tour of
19th Century Tools"*
(capacity—6 tours @ 10 people/tour)

The groups will visit the extensive collections of OSV in the Collections Building. Some of the tools have been reproduced for use in the living Village, but most are not normally on view. In addition to commentary from the



group leaders, the EAIA participants are urged to provide their own expert insight into the tools they view.

Plenary Presentation:

*"19th Century Cabinet Making:
The Samuel Wing Collection at
Old Sturbridge Village"*

Presenter:

*Tom Kelleher, OSV historian and
curator of Mechanical Arts*

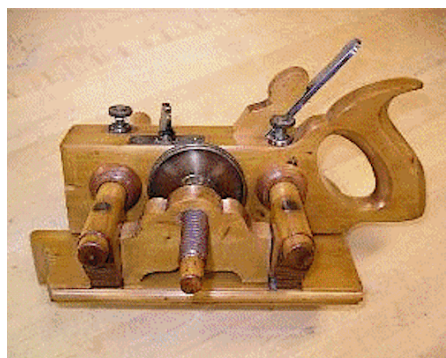
Tom is skilled in a variety of historical trades, including blacksmithing, coopering, gravestone carving, and timber framing. He's president of the international Association for Living History, Farm and Agricultural Museums (ALHFAM) and a longtime member of the Society for the Preservation of Old Mills and EAIA. Samuel Wing was a cabinetmaker in the early 1800s, and OSV is fortunate to have a collection of his tools, patterns, unfinished furniture parts, and manuscripts, which all remained in the Wing family for 150 years.

<http://eaiainfo.org/news-events/annual-meetings/2017-annual-meeting/>

Mid-West Tool Collectors Association

National Meeting
June 14-17
Springfield, Illinois

Mid-West Tool Collectors is the world's largest tool-collecting organization. It is a nonprofit organization devoted to studying, preserving, and sharing knowledge of tools.



The meeting will feature tool tailgating, tool swaps, auctions, and tool

lectures. Tools and more tools! Check the website for other meeting dates and chapters all around the country.

<http://www.mwtca.org/tool-meets/national-meet-information.html>

Art Institute of Chicago

Shaker Exhibition

*"Shakers and Movers: Selections from
the Collection of Dr. Thomas and
Jan Pavlovic"*—through Fall 2017

Featuring over 20 such objects generously loaned by collectors Thomas and Jan Pavlovic, this exhibition—the



first of its kind at the Art Institute—shows the range of items made by the Shakers in the late 18th and 19th centuries.

<http://www.artic.edu/exhibitions>

New Britain Museum of American Art

Dec 3, 2016 – Aug 27, 2017

*"Focus On: Shaker
Woodenware (Part 1)"*

The Shakers believe that manual labor is a form of worship, an act of serving God, and that it should be accomplished flawlessly and efficiently.



Events/Happenings (continued-2)

MUSEUMS, EXHIBITIONS, LECTURES, AND FORUMS



This belief and lifestyle permeates the enduring objects showcased in this exhibition. From the collection of Steve and Miriam Miller, “Focus On: Shaker Woodenware (Part 1)” demonstrates the highest quality of Shaker-crafted woodenware from communities in Connecticut, New York, Massachusetts, New Hampshire, and Maine.

<http://www.nbmaa.org/exhibition/focus-on-shaker-woodenware-part-1>

National Historic Landmark Amana

Main Amana, Iowa
May 19-20, 2017

A FREE, WOODWORKING
HAND-TOOL EVENT

“Handworks – Woodworking
Tools and Traditions”

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

Ask the makers about their tools and learn firsthand how hand tools make woodworking more precise, easi-



er, more enjoyable, and more meaningful.

Ticket not required; first come, first served. Barn doors open at 9:00 am. We ask that no commerce take place before or during the presentation.

Several companies have donated prizes that will be given away during the event. To qualify for a door prize, you must register. There is no cost to register.

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

Click on the link below to watch this short video—Early Rhode Island Upholstery



Art and Industry in Early America: Rhode Island Furniture, 1650–1830

Yale University Art Gallery

August 19, 2016–January 8, 2017

Unknown chairmaker and Caleb Gardner, Jr., upholsterer, Easy Chair, Newport, 1758.
Walnut (primary); maple (secondary); upholstery: wool on linen ground (flame stitch), wool and silk on linen ground (back panel), silk and cotton (tape covering cord), and silk and wool (flat patterned tape).
Metropolitan Museum of Art, New York, Gift of Mrs. J. Insley Blair, 1950 [RIF768]

https://youtu.be/Bo_0wSEQ20o?list=PLq-JmQZgy9f_dFPp_5ugEsSB2fu8uiU9oh



CLASSES AND WORKSHOPS FOR THE PERIOD WOODWORKER

*Why should I take a class?
That's just for
beginners, right?*

The experience of taking a class from a master furniture maker is unparalleled. Working alongside someone who has spent the better part of his or her career both 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 the furniture that's produced is amazing—but when you take a class, you see methods that you probably never even thought of; you get answers (sometimes subliminally) to questions you might not even realize you had and, most important, you are setting aside dedicated time to work on that project and that project only—no interruptions, no phones, no work stuff—and you are working with and getting to know a whole lot of other like-minded people in the class. What could be bad about all that?



Do yourself a favor!

Some of the best woodworking schools in the country are at your fingertips and are geared up for a great summer of furniture making.

The great thing about taking a class at an established furniture-making school is that you know that 100% of their energy is directed toward making sure you have the best experience possible. All good schools know that to be successful they need to provide the best instructors, equipment, and tools, as well as the best materials, so that nothing can get in the way of your learning experience. Be sure to check out some of the schools listed below.

The following is a list of just a few schools that feature period furniture-making project classes:

American School of French Marquetry

<http://www.americanschooloffrenchmarquetry.com/>



Watch this video —

<https://youtu.be/IHTEyBWnUY>

The Connecticut Valley School of Woodworking

<http://www.schoolofwoodworking.com/>

“The Next Level of Working with Veneer with Darryl Keil: All About Veneer, Vacuum Presses, and Adhesives,”
— May 6 & 7

<http://www.schoolofwoodworking.com/class-schedule/29-speciality-weekend-classes/620-the-next-level-of-working-with-veneer-all-about-veneer-vacuum-presses-and-adhesives-with-darryl-keil.html>



“Measure and Build a Museum Piece of Furniture with Glen Huey and Chuck Bender,” — July 10–15

<http://www.schoolofwoodworking.com/class-schedule/37-week-long-classes/634-measure-and-build-a-museum-piece-of-furniture-with-glen-huey-and-chuck-bender.html>

“Cabinet Wood Identification with Randy Wilkinson,”
— April 29 & 30

<http://www.schoolofwoodworking.com/class-schedule/29-speciality-weekend-classes/584-cabinet-wood-identification-with-randy-wilkinson.html>





Events/Happenings *(continued-4)*

CLASSES AND WORKSHOPS FOR THE PERIOD WOODWORKER



Furniture Institute of Massachusetts
<http://www.furnituremakingclasses.com/>

“Carve A Newport Shell,” June 19 - 23
<http://furnituremakingclasses.com/part-time-program/summer-program-classes/item/218-carve-a-newport-shell>

“Pembroke Table with Alf Sharp,” — August 14–18
<http://furnituremakingclasses.com/part-time-program/summer-program-classes/item/221-pembroke-table-with-alf-sharp>



Hobbs Woodworking School
<http://hobbsfurniture.com/classsched.html>

Marc Adams School of Woodworking
<http://www.marcadams.com/>

“Make a Federal Bow Front Sideboard with Jeff Headley & Steve Hamilton” — April 24-30
<http://www.marcadams.com/available-classes/project/1929/?query=misc0.eq.Visible&back=classes>

“Furniture Restoration, Repair & Refinishing with Mitch Kohanek” — May 15–19
<http://www.marcadams.com/available-classes/finishing/1937/?query=misc0.eq.Visible&back=classes>



Woodworking Workshops of the Shenandoah Valley
<http://www.wwotsv.com/>

“Building a Shenandoah Valley Tall Case Clock,” — May 15–19
http://www.wwotsv.com/wwotsv_webpage_017.htm

“Building a Virginia/North Carolina Huntboard,” — June 5–9
http://www.wwotsv.com/wwotsv_webpage_014.htm

Philadelphia Furniture Workshop
<http://www.philadelphiafurnitureworkshop.com/index.html>

“Build a Windsor Chair,” — August 14–18 and September 16 & 17
http://www.philadelphiafurnitureworkshop.com/view/show/Build_windsor_chair.htm





It is hard to imagine a nicer place for a conference on American period furniture than Colonial Williamsburg.

The history is there, the amenities are there, the talented and dedicated staff are there, and unlike last year, the 2017 version of “Working Wood in the 18th Century” was blessed with bright, crisp, clear Virginia winter weather. By contrast many (including me) missed the event last year due to the blizzard that closed I-95 for a couple of days, and this year the only thing frozen was the charming man-made skating rink at the top of Duke of Gloucester St.

So the conditions were ideal for “Be Seated! 18th Century Chairmaking,” and thanks in large part to SAPFM, it was a sold-out event. For those that have not yet visited, “CW” is a magical place filled with opportunities to immerse yourself in the 18th century, in meticulously restored period buildings

craftsman. And the three-day event was a full menu of offerings from all of these perspectives. The first presentation on Thurs-



Tara Gleason Chicirda, curator

day night was from curator Tara Gleason Chicirda, who is charged with the care of the massive furniture collection at CW, and who presented a wonderful broad chronology of chair making in America, from the earliest crude ladderbacks to the exquisite forms of the Chippendale era. This was just the perfect introduction to set the tone for the conference. It was followed by a casual reception that provided a really nice way to connect with old friends, and possibly meet some new ones. It had a nice “class reunion” sort of feeling that is one of the hallmarks of this annual event. One of my personal highlights was the chance for my wife and me to have a quiet dinner at Chownings Tavern with our good friend Don Williams and his lovely wife Carolyn, who we don’t see nearly enough since they moved out to the wilderness of western Virginia.

Friday was a full day program, starting off with “Chairmaking Fundamentals,” presented by Kaare and his shop journeymen, Bill Pavlak and Brian Weldy. Their presentation, featuring three chairs, was skillfully crafted to follow up on Tara’s presentation of the night before by discussing these various chair forms from the point of view of the craftsman who needed to overcome



Kaare (“Kory”) Loftheim

and with the guidance of a large staff of historians, interpreters and craftsfolk. There are also fabulous museum collections of furniture, fine art and decorative art, and a ton of wonderful stores, shops and other local attractions to visit. A visit should be on everyone’s oaken bucket list.

Our host for the event was Kaare (“Kory”) Loftheim, the Master of the Hay Cabinet Shop, who quite literally wears all the hats: historian, interpreter and



Williamsburg Refections

(continued-2)

WORKING WOOD IN THE EIGHTEENTH CENTURY

the unique technical and aesthetic challenges presented by each one. As always, the material was well organized and covered a great number of techniques including using old-school story sticks and modern Plexiglas for templates. Though this information is in many books, there is nothing quite like seeing a real pro show how it is done, and sharing how much practice it took



Brian Weldy



Bill Pavlak

to make it look that easy.

To say that Peter Galbert makes Windsor chair making look easy is like saying Wynton Marsalis plays a little jazz. Peter is a modern master of this antique art form, and his two-part presentation of building a continuous arm Windsor chair, was one of the highlights of the entire event. I heard many comments like “I never really understood that until just now,” and “I really do need to go and take a class with Peter.” I expect many will,

and I provided a short separate essay on Peter’s superb session for this issue. I might note that his Lost Art Press Book, *Chairmaker’s Notebook*, is one of the best chairmaking books to be published in years. (<https://lostartpress.com/collections/books/products/chairmakers-notebook>)



Peter Galbert

The afternoon session was filled with the able journeymen, Brian Weldy, showcasing a really gorgeous, and to use his term “curvaceous” chair in glorious walnut, and Bill Pavlak talking us through the challenges of actually building a chair from a book. In this case “The book” was the Thos. Chippendale’s *Director*. Like Kaare, Brian and Bill provided detailed handouts which made following along very simple and their many years of interpreting their craft to visitors allowed them to work and talk seamlessly throughout.

On Saturday Kaare returned to present what is clearly a favorite project, his replica of a Walker corner chair, which is both faithful to the original, and incorporates some of Kaare’s own

touches, just as would have been done in the 18th century. Kaare drew upon 3 chairs and emphasized the great advantage of being able to see, measure and re-visit the one in the CW collection as part of his work process. He discussed in detail how the many choices over the smallest of details are what add up to a chair that really works together as complete piece.

One of the toughest spots on the schedule was filled by Don Williams who had the unenviable task of following Peter Galbert, but with his characteristic good humor and vast knowledge of early finishing materials and techniques he was easily able to get everyone thinking about the final decorative work needed to complete any period piece. It is fair to say that an audible groan was heard from the





Williamsburg Refections *(continued-3)*

WORKING WOOD IN THE EIGHTEENTH CENTURY



Don Williams

audience as Kaare gently reminded Don that he was out of time, and that there seems to be a continuing interest in exploring the uses of oil and wax as primary finishing materials on the part of both the CW staff and the majority of attendees.

The next presentation was by CW conservator Christopher Swan who gave a detailed and informative presentation on period painted finishes, which dovetailed nicely with the material Don presented on the “clear” finishes, and clearly answered a lot of the questions that were on the minds of the attentive audience. Brian Weldy filled in the last session of the day with more of his late Baroque chair, spending a lot of time on layout, pattern shaping and finally working carefully through the actual carving on the knee block and foot. Virtually all of the audience members have carving tools, and I am sure many were inspired to get them sharp and try to emulate some of Brian’s techniques.

In a much relaxed setting on Saturday night, the large dinner audience was treated to an evening program by Don Williams entitled: “Sometimes the Old Ways are Indeed the Best Ways,” in which he guided us through

a tour of some of his many projects all of which incorporate a mix of new and old technology. Whether it is re-creating Japanese lacquer work with modern epoxy, or building a robust Roubo-inspired bench with dimensioned lumber, Don focuses on truly understanding the properties of the materials he is using, and employing them to the maximum effect. He closed his entertaining program with a set of challenges for modern woodworkers like building a tool from scratch, or splitting out some lumber rather than sawing it. Don’s rich round of applause was well deserved.

And finally as a Sunday bonus, CW joiner Ted Boscana presented a session on building an iconic folding chair-table with beefy components and simple but sturdy joinery, then Bill and Kaare



filled out the day’s events with conclusions of their respective chair projects. The final event was the Q&A panel and raffle, which many (including me) could not attend due to travel schedules. All in all, it was a memorable event that was fulfilling for the attendees and the many spouses who also attended and were similarly entertained and educated by the numerous programs presented especially for them. —MM



PHOTOS OF THE EVENT PROVIDED BY MEMBERS AND USED WITH PERMISSION.



2017 Cartouche Banquet

DALE AUSERMAN
Michigan

JEFFREY S. ROBERTS HONORED IN WILLIAMSBURG, VA

As was reported in a summary article by John Borley in the Winter 2016 issue of *Pins & Tales*, the SAPFM 2017 Cartouche Award recipient is Jeffrey S. Roberts of Unity, New Hampshire.



Dale Ausherman presenting Cartouche Award to Jeff Roberts. (Photo courtesy of Michael Holden)

We officially celebrated his award at the SAPFM 2017 Annual Cartouche Banquet, held February 3, 2017, in concert with the early February Colonial Williamsburg “Working Wood in the 18th Century” symposium. The Williamsburg weather was very cooperative this year, contributing to the larger number of 133 attendees for this year’s event. We were honored to be joined at the banquet by many invited guests, including symposium organizers and

Ted Boscana, Peter Galbert, and Don Williams. We were also pleased to be joined by Michele Moyer, manager of Educational Conferences, Forums and Symposiums, Colonial Williamsburg Foundation. Michele is instrumental in helping us alert SAPFM members to the opening of Working Wood registration, as well as arranging for the various SAPFM meetings that are held in conjunction with the symposium, including the banquet. Thomas McKenna, editor of *Fine Woodworking* magazine, was also in attendance. *Fine Woodworking* is a major sponsor of the symposium.

Prior to the dinner portion of the banquet, a reception was held, which included a tool swap. Jim Crammond, John Davis, and Bob Bernard all provided tables tempting us with “can’t live without” woodworking wares and books. Ronnie Young provided some antique carpenter aprons and a display of reverse painted glass clock doors by Cathy Hough, a talented artist who is offering her work to SAPFM members who may be building small clocks.

Following an invocation by Bob Mustain and dinner/dessert, appreciation certificates were presented to departing board members Roger Hall and Charlie Watson, in recognition of their service to SAPFM. A third certificate will be forwarded to departing board member Dick Reese, who was not in attendance. We also recognized Michele Moyer for

her superb assistance to SAPFM at Colonial Williamsburg events and noted

Detail of Sheraton table, right
(Photo Courtesy of Bill Truslow Photography)

Cadwalader card table, below
right (Photo Courtesy of Jonah Roberts)

Detail of Newport ball-and-claw,
below (Photo Courtesy of Jonah Roberts)





2017 Cartouche Banquet (continued-2)

JEFFREY S. ROBERTS HONORED IN WILLIAMSBURG, VA



John Davis tempting guests with books and tools awaiting a good home. (Photo courtesy of Michael Holden)

our appreciation of the Williamsburg dining service staff. We concluded the pre-program remarks with the remembrance of several SAPFM members who had passed away over the prior year, including John McAlister, Homer Leon Tew, Jr., Michael Cairns, and Tom Cowan. We will miss the fellowship and contributions of these members.

The Cartouche presentation started with Ken Johnson's introduction of Jeff and his accompanying family members, followed by a brief overview of Jeff's interesting path to period furniture building excellence. Jeff was accompanied by his wife, Jonah Roberts, and Jonah's parents, David and Helen



Jeff Roberts with wife Jonah
(Photo courtesy of Michael Holden)

Tory of Essex, Massachusetts. Following Ken's introduction, Jeff gave a review of the development of his career, accompanied by a slide presentation of his very impressive portfolio of period pieces.

Jeff built an early foundation for his furniture-building career at age 18 at the North Bennet Street School (NBSS), graduating from the Cabinet and Furniture Making Program in 1980 following instruction by future Cartouche recipient Phil Lowe, along with Lance Patterson and George Fullerton. Following graduation, he became an antiques restorer in Newton, Massachusetts, and while building furniture on the side whenever he could, steadily accumulating tools and machinery for his own shop. Following this role, he moved on to Massachusetts traditional furniture maker Simms and Thayer, working for 3-4 years building furniture as the company expanded from Shaker furniture into the Queen Anne style. From Simms and Thayer, Jeff went on to work at LeFort Fine Furniture, building beautiful heirloom-quality furniture while he grew his skills and attention to detail and efficiency.

In the early 90s, he left LeFort Furniture to start his own business in Halifax, Massachusetts, building classic traditional pieces. After five years on his own, and needing steadier income to support a young family, he returned to LeFort. In 2002 he left LeFort again to help a colleague start a new custom furniture company. There, he built furniture in a range of period styles, including an intricate block front chest-on-chest, a Chippendale secretary, a veneered William and Mary bow-front chest, and others. After five years, he moved to New Hampshire and again started his own business. He soon became an award-winning member of the



League of NH Craftsmen, as well as a juried member of the prestigious New Hampshire Furniture Masters Association, a highly selective group of studio furniture makers in New England.

While building his first business, Jeff was introduced to the practice of meditation. Meditation has had profound benefits to his abilities as a furniture maker and carver. Through meditation, he developed a steady ability to focus and work on the smallest details with precision, as well as the ability to visualize the procedure of building each piece from start to finish with clarity.

Jeff has also used his talents to educate and serve others. He has been part of the New Hampshire Furniture Masters Prison Outreach Program since 2012, teaching high-level woodworking skills to inmates of the Concord Prison System. He has also given presentations and demos to the NH Guild of Woodworkers.

A couple of key pieces from Jeff's amazing portfolio can be seen in the accompanying photographs. For an in-depth review of Jeff's career and beautiful work, be sure to see the 2017 issue of *American Period Furniture*.

Following the presentation of the Cartouche Award to Jeff, we gathered for photographs. Special thanks are due to Mike Holden for providing the photography for the banquet. As has become tradition, other attending



2017 Cartouche Banquet (continued-3)

JEFFREY S. ROBERTS HONORED IN WILLIAMSBURG, VA

Cartouche Award recipients joined Jeff in a group photo, this year including (l-r) Ronnie Young, Jeffrey Roberts, Ben Hobbs, and Jeff Justis.



enjoyable and rewarding. It doesn't get much better than the partaking of fine food and drink while enjoying the fellowship of other SAPFM members and their families, welcoming a highly talented maker into our midst, and reveling in his wonderful work. I thank Jeff for sharing his work and supporting our banquet and his family for joining us in the celebration. I also thank all of the attendees for the typically long travel, just to be with us. If you have not attended the banquet and the "Working Wood in the 18th Century" symposium before, please consider joining us next year. —DA

Also true to tradition, the banquet concluded with Jim Altemus conducting the raffle drawing. Jim and helpers distributed door prizes from several companies including Rockler (gift certificates); Horton Brasses (bench dog and bottle opener); Berkshire Veneer (gift certificates); Chester Tool Works (marking knives set); Londonderry Brasses (gift certificates); Old Brown Glue (bottles); and Czeck Edge tools (carbide burnisher). We thank them for their generous support of SAPFM and thank Jim for his hard work gathering these donations and organizing this rewarding part of the banquet.

It is also important to remember that Cartouche Award recipients do not materialize on their own. We thank the Cartouche Award Selection Committee of Al Breed, Greg Landrey, Steve Lash, Alf Sharp, Gary Sullivan, David deMuzio, and Ronald Young for their hard work in selecting this year's recipient. And, we especially thank Steve Latta and Ken Johnson, who administer the committee and serve as the interface to nominees.

The Cartouche Banquet is always



UNLESS INDICATED, PHOTOS OF FURNITURE ARE COURTESY OF JEFFREY ROBERTS.



Midyear 2017

TOM SEARS, *North Carolina*
BOB VAN DYKE, *Connecticut*

2017 MIDYEAR CONFERENCE TO BE HELD IN WINSTON-SALEM, NC

As most of you probably already know, this year's Midyear Conference will be at Old Salem/MESDA (Museum of Early Southern Decorative Arts) in Winston-Salem, NC.

We will begin to gather Thursday afternoon, June 22, but the festivities do not "officially" start until Friday. Friday will be total immersion into MESDA. The highlights include a talk by Daniel Ackerman, curator of MESDA Collections, on "American Makers & Craftsmanship: Why Things Still Matter in the Digital Age" followed by Vice President, Collections & Research Robert Leath speaking on "Exploring the Craftsmanship of the Walkers." After lunch, the afternoon will be spent with in-depth tours of the extensive MESDA furniture collection.

After drinks and dinner, participants will be treated to a presentation by Johanna Brown, curator of Moravian Decorative Arts & collections manager, on "Moravian History and Decorative Arts."

Saturday features the usual three rotations of workshops. Participants will be broken up into three groups of 30 and will spend the day in workshops presented by Steve Latta, Ronnie Young, and Martin O'Brien. But before we break into our groups, Director of Research June Lucas will speak on "Piedmont, North Carolina, Furniture Construction Details."

Saturday cocktails and dinner are always memorable in Old Salem/MESDA, and we're sure this year will prove the same. Following dinner, individual members take the spotlight to show off their own work. This series of slide shows always shows the truly exceptional work of our many talented SAPFM

members.

Brian Coe (charter member of SAPFM) and longtime joiner in Old Salem will do an in-depth discussion of the many original workbenches and the cabinetmakers who used these benches, along with a discussion on the tools they brought over from Europe and the evolution of their work and the tools they used to accomplish that work.

The regular portion of the Midyear will conclude around noon with a summary of weekend and any appropriate SAPFM business announcements.

For those able to stay the afternoon, you are invited to a reception at the historic Traugott Bagge house in Old Salem, graciously hosted by Tom and Sara



Sears. And if you haven't had enough of Southern hospitality and can stay an extra day, Tom has arranged a unique opportunity for a close-up tour of the 1815 Federal house, Ayr Mount, in Hillsborough, North Carolina. Here you will see incredible Federal period furniture in a perfect setting. Make sure you sign up for this when registering for the Midyear, as participation on the Monday trip is limited to 48 persons.

Room blocks at the Brookstown Inn and the Fairfield Inn and Suites have



Midyear 2017 (continued-2)

2017 MIDYEAR CONFERENCE TO BE HELD IN WINSTON-SALEM, NC

been arranged and are in walking distance of Old Salem. The SAPFM website, www.sapfm.org, will have all the hotel info and the complete schedule of events as soon as registration is open. Exciting spouse programs are being worked on and will be available during registration.

Registration

We expect Midyear registration to be in place by early to mid-April. All the information, including pricing, will be on the website at that point. An email will also be sent out with all the details.

Saturday Rotations

Steve Latta — “Rural Inlay”

Having been a student of inlay for over a quarter of a century, I have always felt the most exciting, innovative and accessible examples of this Federal form of ornamentation were done not in the urban centers such as Baltimore, Philadelphia, Charleston, and Boston, but rather in the small towns of rural New England. Artisans such as Nathan Lombard from Massachusetts and Major John Dunlap of New Hampshire were well aware of the work going on in the major cities, but they lacked the availability of prefabricated bandings, paterae, and other embellishments. Instead, they scratched their heads, dug in, and generated some of the most outstanding inlay this country has ever known. Driven by their imaginations and the most fundamental of skills matched by the most basic tooling, these folks created beautiful furniture that stands equally as proud as their urban counterparts in museums across the country.

This demonstration will not be

about stringing, banding, and bellflowers, although it may touch on them briefly, specifically variable-width stringing. It will focus more on heringbone borders, pilaster treatments such as the carrot or icicle, paterae such as the book, diamond, or shaded and two-toned ovals. An emphasis will be on the pictorial work of Nathan Lombard in terms of its execution and the mechanics of its design. There are no hidden secrets to this work but rather a straightforward approach that you will find easily adaptable to your own work.

Ronnie Young — “Building a Tea Caddy of the Federal Period”

We will discuss the history of the tea caddy form and its importance in America. Photos (on flash drive) showing several period pieces will be presented and discussed. My box is not an exact copy of an original but contains several design elements used in the originals such as French feet, interior lining, and use of inlay.

I will have several boxes to present in various stages of construction so the attendees can follow through the entire process from assembly through final fit-up. Construction will focus on material selection and the splined miter joint for assembling the box; other appropriate joints that could be used will be discussed. We will cut and assemble the spline miter joint using a cutoff table and 1/16” kerf saw blade. Glue-up and clamping will be demonstrated. The 1/8” square edge banding will be cut demonstrating the double 45-degree miter joint at the corners. We will then separate the lid of the box on the tablesaw.

Next will be the cutting of the

small French feet for the base of the box, which I will demonstrate on the bandsaw. The skirt will be sawed to shape and attached to the French feet and then to the box. Ornamentation of the box with inlays can be simple or complex, and examples of both will be shown. Finally, we will set the lock and hinges and line the box interior with bookbinder’s paper. Final finishing will be discussed but not demonstrated.

Martin O’Brien — “Patina/Sheen/Texture: What Does This Mean? Period Surfaces and Finishes on ‘New Period Furniture’”

Once you’ve built your period reproduction, do you struggle with the finish? What should it look like in terms of gloss level, film thickness, transparency, and overall “feel”? Should it look “new” or distressed to some level? These are just some of the many tough decisions that face not only furniture makers, but also curators, collectors, and patrons. I don’t pretend to be able to solve the dilemma, but I will do the following:

- Discuss why furniture finishing, since antiquity, has bedeviled artisans
- Demonstrate techniques that I use every day in my furniture making and conservation practice to manipulate surface quality
- Choose surface coatings and treatments based on comprehensive knowledge and thoughtfulness

Many craftspeople agree that surface quality and sheen are the “final frontiers” of finishing. Join SAPFM at the Midyear Conference to begin an endless mission to seek out new theories and techniques and to boldly create the right surface on your furniture.

Note: To facilitate this class, I ask





Midyear 2017 (continued-3)

2017 MIDYEAR CONFERENCE TO BE HELD IN OLD SALEM, NC

that you study the surface qualities (sheen, varnish thickness and transparency, texture, and variations in color) of all furniture whether it is new assembly-line stuff from Asia or antiques in museums. I especially recommend examining the objects in MESDA's collection the day before this class. On this visit, you should pay special attention to the surfaces (the finishes). Look closely and try to develop a verbal description of how it appears to you. This is a different exercise than looking at an object in terms of joinery, proportion, or embellishment. We will start the class with a discussion of what you've seen.

Sunday Morning

"Germanic Woodworking in America with Brian Coe"

Sunday's presentation by Brian Coe will be broken into two parts: The first will be "The Germanic Workbenches of Old Salem, 1760 – 1860," followed by "18th-Century Germanic Handtools and Their Uses."

In these two sessions, participants will get an in-depth study of the history, design, and uses of the eight original workbenches in the Old Salem Collection. These span almost 100 years of shop furniture design and function. Germanic construction techniques, vise construction, and the Americanization of Continental European designs will all be discussed. The workbench is the foundation upon which all the work of the shop is performed, so it is only proper to also explore the tools on the bench. We will look at original German tools of the time period and discuss the parallels and differences between them and their English and American counterparts. Demonstrations will show the unique continental tools in use, some of which are relatively unknown in

modern American woodworking. Fans of Moxon and Roubo beware! Experiencing Germanic woodworking firsthand can be a life-changing (or at least shop-changing) event!



Presenters' Biographies

Steve Latta —

Steve Latta makes both contemporary and traditional furniture while teaching woodworking at Thaddeus Stevens College of Technology and Millersville University in Lancaster County, Pennsylvania. For the past several years, Steve has been a contributing editor to *Fine Woodworking* magazine and has released several videos on inlay and furniture construction. He has lectured at Colonial Williamsburg, the Museum of Early Southern Decorative Arts, and Winterthur Museum, as well as numerous other schools and guilds. Working in conjunction with Lie-Nielsen Toolworks, he helped develop and market a set of contemporary inlay tools. When not in the shop, Steve can be found hiking in the woods with his lab, Neesa, or cuddled up with a good book. He lives with his wife, Elizabeth, and their daughter, Grace, in rural southeastern Pennsylvania.

Ronnie Young —

Ronnie Young has been building American period furniture for the past 40 years starting just after graduating from college. A retired nuclear power engineer, he has concentrated on fur-

niture forms found in his native Tennessee. Using traditional construction techniques and local hardwoods, he has produced a couple hundred pieces of furniture including desks, chests of drawers, beds, clocks, tables, and a few chairs. An active member of SAPFM, Ronnie has taught a number of woodworking classes for local SAPFM chapters, Woodcraft stores, and local furniture guilds in the southeast. His work was recognized in 2016 when he was awarded the Cartouche Award for lifetime achievement by SAPFM. His recent interests have been in the furniture of Charleston, South Carolina, and American Federal period furniture. Ronnie has a home shop in Chattanooga, Tennessee.

Martin O'Brien —

Martin O'Brien is a master craftsman, traditional cabinetmaker, custom furniture maker, and fine letter cutter. He enjoys keeping these endangered arts alive while providing his customers with the highest possible quality and service. Clients are primarily people who are consciously looking for the details of quality workmanship and design that make custom woodwork an investment or something classic and timeless.

Martin is a respected conservator, working closely with MESDA (Museum of Early Southern Decorative Arts), as well as other prestigious museums and institutions. In addition, he is a fine letter carver in both wood and slate, able to bring words and remembrance to important occasions requiring inscription.

He is renowned for his knowledge, high standards, and the care with which he brings to each of his creations.



ROB ZIOBRO—RESTORING MACHINERY, AND HIS LIFE



Rob Ziobro is from Princeton, Kentucky

For many period furniture makers, finding a rare plane or an antique set of chisels at a garage sale makes their day. But the tools Rob Ziobro likes can weigh a ton or more, and sometimes he buys a whole factory to get them.

For many period furniture makers, finding a rare plane or an antique set of chisels at a garage sale makes their day. But the tools Rob Ziobro likes can weigh a ton or more, and sometimes he buys a whole factory to get them. His specialty is old woodworking machinery, especially Delta. “These old Delta machines, especially the ones with the Art Deco cast bases, they’re as good as gold in the bank,” he says.

Ziobro is an SAPFM member from Princeton, Kentucky. He has degrees in Wood Product Engineering and Manufacturing Engineering. Since 2004, he’s been running his own company, Princeton Machine and Mill Works.

Like many SAPFM members, he caught the woodworking bug early. His grandfather gave him some woodworking machines in 1973 when he was just 10 years old. “I spent the next couple



1948 Delta 6" Jointer—Bought off grandfather in 1981. Was on a combo setup with a 10" tablesaw, hence the unisaw switch plate. Went through my fire of 2009. I made the base in 1987.

of years taking them all apart, cleaning them up, repainting and restoring them, and it just caught. I’ve been doing it ever since.”

By the age of 14 he was making Shaker furniture. In 1981, when his grandfather retired, Ziobro bought out his shop. A few years later, his collection of old machines started to grow. “My wife and I got married in 1987, and there was a whole factory closing in Poplar Bluff, Missouri, and we bought it, and that sort of snowballed.”

A chair factory in Missouri flooded; they bought the entire place. When furniture factories closed in Missouri and Kentucky, he arrived with his checkbook. Everything was going well, until 2009, when disaster struck. “I had a shop, and every piece in it was completely restored; it was like a working museum. Then a fire happened.”





Wysong & Miles Co. drill press— has been converted to air feed, used for 1 operation, bought the machine cheap enough to dedicate in such a way, \$75 in 2004.

There had been a terrible ice storm. Power was out. Ziobro was refueling a generator when it caught fire. His main workshop was destroyed.

“All the machinery was gone. And I was in the fire. I had 65 skin-graft surgeries. Forty percent of my body got burned up. So while I was lying in critical care, my machines were getting rained on and snowed on. In 2009 I had to learn to walk again.”

That ice storm also wiped out thousands of walnut, red oak, and white pine trees that Ziobro had planted on his own tree farm. “Took out about 90 percent of them,” he says. “But I’ve got all the downed wood. Everything I make has got wood from my farm.”

At the time of the storm, Ziobro had been doing mostly building restorations. After the fire, he decided to focus on restoring and selling machinery. “And I found out in a hurry you could actually make more money. [Now] I’ll go to auction sites, and I might buy 20-30 machines at once, bring them home, and sell three-fourths of them to pay for the other ones I keep.”

The ones he keeps are mostly those old Deltas, in their many versions. (As he explains it, SCMI acquired Rockwell, Rockwell bought Delta, and Delta acquired Crescent and Walker-Turner.) “Anything of that lineage I don’t sell anymore.”

As for the ones he sells, Ziobro believes an old machine is more than just a collector’s item.

“It’s better built, in my opinion, than what’s available today because the castings are curvaceous and thick; you can put modern paint, modern low-voltage controls, and belts on an old machine and have a better machine

than what’s available out there.” Selling also allows him to meet “a good set of people” from across the country who come to buy his machines.



Delta Manufacturing Co. 1970 jig or scrollsaw.

Ziobro makes no apologies for using machines when he builds furniture. He points to a Louis XV-style end table that his grandfather designed. “The side panels have a drapery-swag Italian

Ziobro makes no apologies for using machines when he builds furniture.

motif on it. There’s a lot of end grain to break, so I make a template, I brad nail it, and I go around it with a (pin) router. Yes, it’s all machine cut, but then when you come back and relief carve it, you remove 100% of where the veining bit was. So you remove what to me would be a couple of hours of labor in a carving.” And that time saved makes the job profitable.

Trouble is, there’s not much demand for that kind of furniture where he is. “I’d rather be making furniture,” says Ziobro, “but I’ve got to go where the market is.”

So for now, he’s selling machines





Chronicles (continued-3)

ROB ZIOBRO—RESTORING MACHINERY, AND HIS LIFE



So there's no reproduction furniture coming out of his shop right now. But Ziobro says, "My goal is to stop doing such big projects and get into small furniture again. I'd like very much to do nothing but period furniture again. I just don't know if that market is there any more. If not, I'll just keep doing machinery and millwork. But I'd sure like to find an outlet for somebody out there who wants a Philadelphia- or Townsend- or Newport-type reproduction."

Meanwhile, the market is certainly there for vintage woodworking machines. Ziobro says, "I can put it on

Craigslist and sell it throughout the country almost immediately. If I post something and it doesn't sell in a week, I've got my price too high." —JB



Very early cast leg cone pulls lathe



and doing building restorations and high-end architectural millwork. One project was to restore a former J.C. Penney store that he and his wife bought. He did all the work, including 29 dressing rooms and 37,000 feet of trim. The building now houses his wife's business, Ziobro Formals.

He's now busy building a new home, in what he calls "Federal Period, colonial-looking" style. While it will be high-tech in many ways, including backup power and water supplies in case any more ice storms come along, it will still look "like it was built in 1780."



<http://vintagemachinery.org/members/detail.aspx?id=4165>



A Windsor Concerto

MIKE MASCELLI
New York

THE VIRTUOSITY OF PETER GALBERT



Mike Mascelli—upholsterer,
teacher, and author

There is an old joke about someone asking how to get to Carnegie Hall, and the response is simply, “practice.”

The lifetime of dedication required to attain the highest levels of achievement in the music world is not all that different from the complete commitment to craft required to produce exceptional furniture. But when exactly does craft become art?

The goals of art are to express beauty, inspire thoughtful reflection, and simply bring joy. When standing in front of a magnificent Philadelphia highboy, it’s pretty hard to think of it only as a utilitarian wooden box for storing one’s breeches and waistcoats. There are no clear lines between art and craft or pigeonholes into which skilled and dedicated people neatly fit. The great jazz pianists Keith Jarrett and Chick Corea have made some glorious re-

conference at Colonial Williamsburg, about 300 very fortunate furniture aficionados had the good fortune to watch modern master Peter Galbert present, or perhaps better said, *perform* a working demonstration of the creation of an elegant continuous arm Windsor.

Peter’s pursuit of the true essence of the Windsor form included many influences, and he particularly credits George Sawyer who, like Horowitz, Casals, or Cliburn, is a master of his art who inspired the next generation to seek the purity of the classics. Peter has taken these teachings and incorporated them

“Furniture master James Krenov used to say that the scariest piece of furniture to make is a chair, ...”



Watch Peter seat carve—
<https://youtu.be/6AS7-tgGDeA>

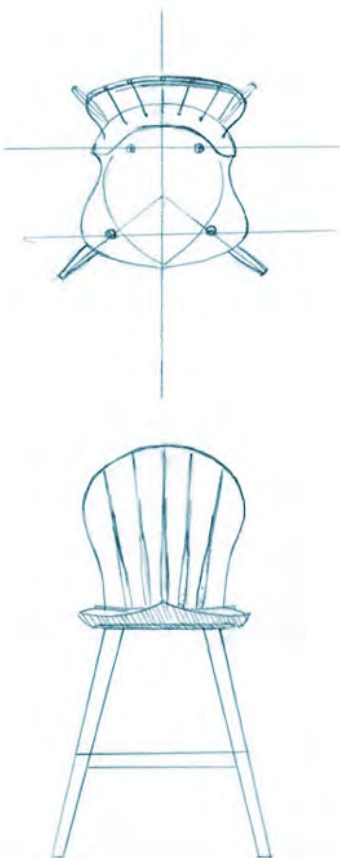


cordings of the music of Bach, and the incomparable Winton Marsalis loves Mozart. So what happens when a talented furniture craftsman decides to turn his full creative energy toward a single classic furniture form? A Windsor chair by Peter Galbert.

into his own very successful education programs and has also spent countless hours designing specialized tools, jigs, and methods to allow him to be able to take the design from his mind’s eye to the finished work, dependably every time.

The chair Peter created is based on an existing example of the classic Windsor form, and its long sweeping arm bow is supported by a set of spindles spaced to accommodate the very sharp bend at the elbows, which leads to the flat, delicately beveled arm pads. It is not an exaggeration to say that Peter has deconstructed every single element of the chair-building process much as a musician would pore over every note and rest in a complicated score. He demonstrated the precise control he can achieve with a mallet and froe to tease a perfectly split long blank from a bolt of white oak for the continuous arm, and how he works arm spindles down to an octagon shape with a drawknife. To watch Peter at the

Furniture master James Krenov used to say that the scariest piece of furniture to make is a chair, and it seems fair to say that it goes double for true American Windsors. It takes several different kinds of wood, specifically harvested and prepared, meticulously fitted joinery at outrageous angles, and for the continuous arm variety, a double-time ballet of steam bending that is every bit as challenging as hitting a perfect Bach cadenza. What this magical art form does not require are power tools—well, maybe just one. During the recent “Working Wood in the 18th Century”





A Windsor Concerto

(continued-2)

THE VIRTUOSITY OF PETER GALBERT

shaving horse is to see a master player with his favorite instrument tuned to a perfect level of sharpness, able to respond to his sensitive touch. And all of this effortless technical mastery is done while he provides a detailed narration of exactly what he is doing and why. It takes a huge amount of practice to be that good with tools and an equally huge amount of talent to be able to do it in front of 300 people with a close-up camera capturing every nuance.

The first session was a carefully scripted hour and half in which Peter completed the layout of all the parts,



including dishing out the thick white pine seat. If anyone needs an illustration of virtuosity in woodworking, all that's required is to watch Peter dish the seat with a perfectly balanced hand adze, wielded quite literally as the extension of his arm. He then seamlessly removes those marks with three custom-designed travishers that leave the pine surface ready for just the light scraping that will be its final surface. This part was very much an allegro movement, and it was nicely balanced by Peter's slowing down the pace to demonstrate how he uses some simple jigs and mirrors to set up the drilling of the angled holes for the splayed legs, without the need of higher math. Not surprisingly, he uses a custom-ground drill bit for the holes, but in a nod toward the 21st century, he fearlessly bores the holes using a cordless drill. This is followed by some precision hand reaming, also

done with a custom-designed tool that provides the foundation of a wood joint that is so well fitted, it has all the power of a Morse taper and will easily perform its task without any glue at all. And this was just the first session.

On the next day, the eager audience was treated to a joyful demonstration of lathe-turning the chair's legs and spindles. This being Williamsburg, the



lathe is a replica of a historic wooden one with a huge flywheel that must be pumped by a willing apprentice. Host Kaare Loftheim graciously allowed his staff to take turns at this aerobic exercise, which is just like pumping an old pipe organ. He then took a turn himself next to Peter who, like the master organist, was making spectacular green wood shavings so effortlessly that it seemed that he was just passing his hands over the wood until it reached its perfect dimension and shape. It is not at all an exaggeration to describe this as performance art.

One of the things that separates the great players from the good ones is the willingness to take risks with difficult material, and everyone who has ever tried to steam bend wood knows that a successful outcome is never certain. Peter's method is to eliminate every possible opportunity for failure, from the construction of the steam box to the precise measurement of the temperature and the simple and functional bending form, and most of all, a lifetime of experience knowing the feel

of a steamy, stringy bit of white oak and being able to anticipate and compensate for any problems in the scant 45-second window he has to bend it. He has removed all unnecessary steps from the process, and the hush that fell over the room when the steam box door was opened was soon followed by applause as the oak willingly conformed to the complex shape without complaint. Bravo!

As with all great performances, Peter provided a perfect encore by describing the process of fitting all the spindles (upside-down), wedging the legs, and applying the multi-step painted finish. There were a number of detailed questions about the process of applying a red milk paint base coat, followed by a thin layer of black milk paint, followed by applications of linseed oil, and rubbing through to achieve a very convincing patina of a well-loved and well-used favorite chair.

Like the great musical classics, the Windsor chair form will doubtless endure for many more generations, and like the great music masters, Peter Galbert is a woodworker and teacher

whose devotion to his craft will continue to inspire the pursuit of excellence for those who have the opportunity to learn through his books and videos. But *nothing* can quite match the sheer joy and excitement of watching him do it live. —MM





Reclaiming History

JAY STALLMAN
Georgia

QUEEN ANNE CORNER CUPBOARD: PART 3

In this third and final installment of the series of articles on the corner cupboard, we will discuss the construction of the glass doors. The doors are divided into six panes by thin strips known as muntins, glazing bars, or sash bars (Fig. 1). I will refer to them as muntins.

I must credit Roy Underhill and “The Woodwright’s Shop” PBS program for two excellent videos (previously available on YouTube) in which



The Woodwright’s Shop, Roy Underhill, points out the sash bars (muntins)—moldings which have a mitered and overlapping joint.

he demonstrates a method for making these using 18th-century hand planes. The same steps can certainly be achieved using machines, although great care must be used as the pieces are thin and delicate.

Because the door rails and especially the muntins are thin, it’s important to select straight-grained stock in which the grain doesn’t run out to the side, which would greatly weaken each piece. Remember, one need not be constrained by the edge of the board as it comes from the lumber mill. Draw a line parallel to the grain and bandsaw to that line, then joint and rip with reference to that grain line, rather than the pre-existing edge of the board.

The frames of the glass panes have a thumbnail profile on the front and are rabbeted to accept the glass on the back. The glass can be held in place by glazing putty or by thin strips of quarter-round wood (up to 3/16" wide).

The latter method seems neater to me. The quarter-round strips can be tacked in place with dots of glue. You don’t want to glue the quarter-rounds in across their full length, otherwise they cannot be removed should a pane of glass break. I made the quarter-rounds by hand with a hollow plane and rasp to round the corners of a 3/4"-wide board and then ripped them off.

The door frames have mortise-and-tenon construction, with or without pins. There is a double arch on top. Obviously, the arch can be shaped with a router after bandsawing; however, the manual method uses a divider sharpened to a knife edge to cut a radius concentric with, and 1/2" larger than, the bandsawn edge of the arch. This de-

Fig. 1



fines the upper limit of the thumbnail profile. A rabbet plane is used to cut a 1/16"-deep rabbet, and the thumbnail profile is shaped with a spokeshave and scrapers. The thumbnail profile is mitered and will meet the same profile on



Fig. 2

the door rails. I cut these miters using a chisel and 45-degree guide block (Fig. 2), but some would use a crosscut sled and tablesaw blade tilted to 45 degrees.

The muntins have a mitered half-lap joint where they cross. Shaping the profile of the muntins and hand cutting the lap joint is a challenge. In his demonstration, Roy Underhill used a board (which he refers to as a “sticking board”), with various rabbets or steps, and a 1/4" dado, which served to hold the long muntin strip in place (by friction fit) while shaping with hand planes. This gives the strips rigidity so they don’t flex from the pressure of the plane, which would cause great variation in the depth of the cut. A screw at the end of each step functions as a stop for the work piece. Each blank is 3/4" x 3/4" x whatever length is needed. The blank is moved from step to step on the sticking board as each sequential cut is made.



Reclaiming History

(continued-2)

QUEEN ANNE CORNER CUPBOARD: PART 3

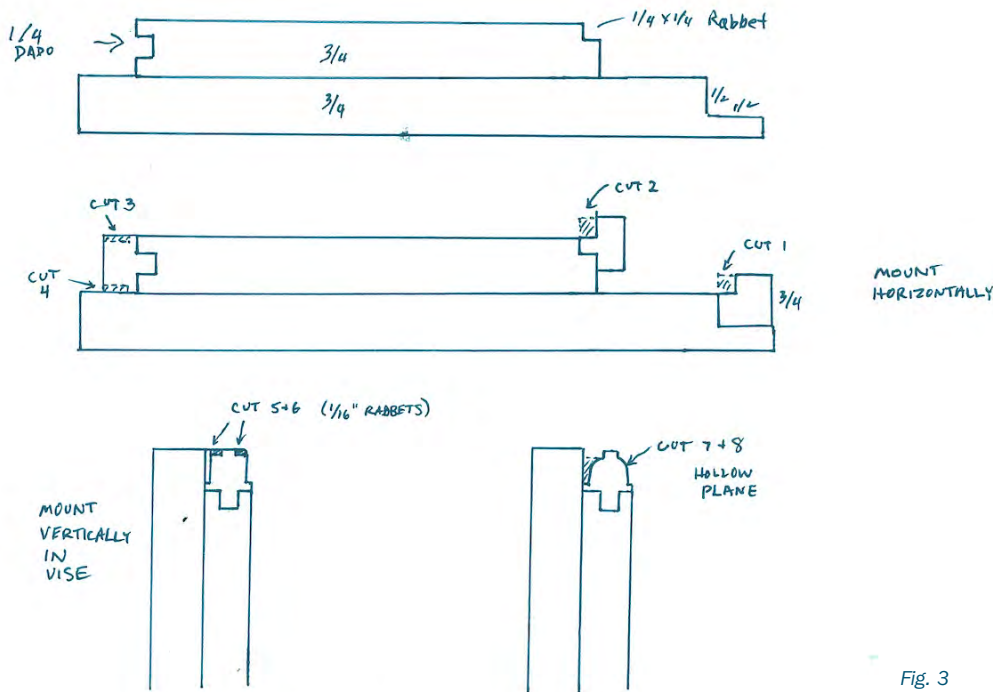
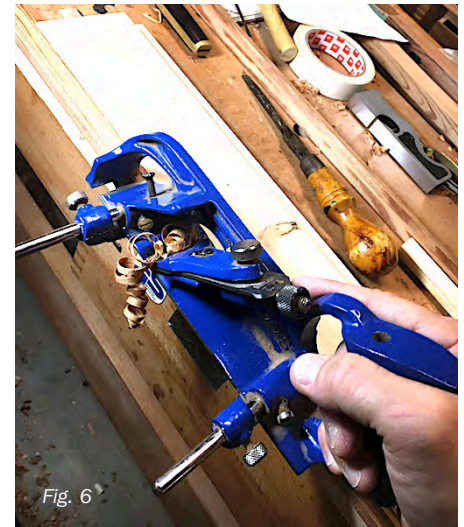


Fig. 3

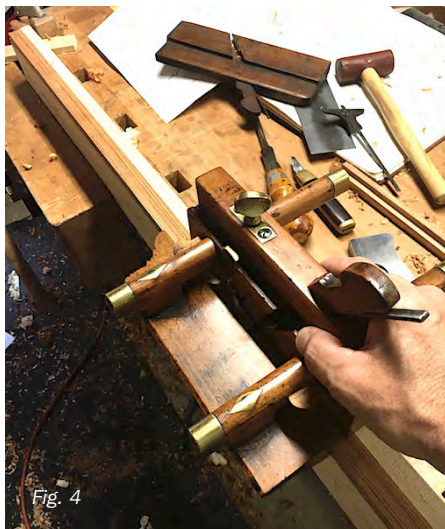
After the door frame is constructed, the steps are as follows and diagrammed by the line drawings in Fig. 3. Cut two rabbets on the back of the muntin, leaving a 1/4" x 1/4" strip in the center. This will be the shelf that holds the glass panes and faces inside the cabinet (cuts 1 and 2). I built two of these cabinets, one from reclaimed heart pine and another from walnut. Just for fun, I made the rabbets on one of them with

an 18th-century wooden sash fillister plane (Fig. 4). On the second one, I used a dado cutter in the tablesaw (Fig. 5). This was much easier and more precise, but I still had to refine the cuts with a small shoulder plane. You could also use a modern steel rabbet plane (Fig. 6) or a rabbeting bit on a router table. If using a machine, feather boards and push sticks are essential. Cuts 3 and 4 are taken from the sides



of the muntin and are 1/16" x 3/8" wide rabbets. Cuts 5 and 6 are 1/16" x 5/16" rabbets and are taken from the top (i.e., surface facing forward). Cuts 7 and 8 are quarter-round cuts, done with a hollow wooden plane (Fig. 7). If using a router table, one would still need to use the board for support, as the thin strip would certainly chatter and flex, which would be both dangerous and inaccurate. This completes the profile of the muntins.

I refined the curve using vintage radius gauges as scrapers (Figs. 8, 9). They are inexpensive and available on eBay. (This was an idea we learned





Reclaiming History

(continued-3)

QUEEN ANNE CORNER CUPBOARD: PART 3



Fig. 8



Fig. 9

from Freddy Roman at a presentation to our SAPFM chapter.) The end-grain profile is illustrated in Figs. 10 and 11.



Fig. 10



Fig. 11



Fig. 12



Fig. 13

At the point where the ends of the muntins join to the door frame, there is a stub tenon $\frac{1}{2}$ " long, combined with a coped end that mates to the thumb-nail profile on the door rails and stiles. This coping produces the impression that there is a miter there, when there actually is not (Figs. 12, 13). I found that a 9-mm #7 gouge matched the profile on the door rails, and so I used an impression from this gouge to mark the coped end. Because you are marking a curved surface, there is some inaccuracy there compared to using the gouge against a flat surface as a punch. I used a coping saw to cut it out and refined the shape with a detail file and the same carving gouge. It comes to almost a feather-edge, reinforced only by that $\frac{1}{16}$ "-thick strip at the top of each muntin. Several trials were usually required to refine the fit and allow the tenon to seat into the mortise fully, at the same time getting the coping to mate up to the rail. Twelve tenons have to seat in their respective mortises, and the shoulders have to mate in all 12 joints plus the three half-lap joints at once (Fig 14).

It is important that the horizontal muntins line up with the shelves inside the cabinet. This should be taken into consideration when selecting and marking the shelf positions, such that the muntins are equally spaced and create roughly equal sized glass panes. To do this, I laid the cabinet flat on its back and placed the dry fit doors up to the opening in the case.



Fig. 14

Using a ruler, I transferred a mark to indicate the upper and lower surface of each shelf, which is $\frac{3}{4}$ " wide, the same



Fig. 15



Fig. 16

as the muntins (Fig. 15).

By the way, for the arched windows, the rabbet in the rear of the door, which holds the glass, is cut in a trapezoidal shape rather than a curved arch to facilitate cutting of the glass, which would otherwise have to be cut in a curve to match the arch (Fig. 16). I used vintage glass panes salvaged from



Reclaiming History

(continued-4)

QUEEN ANNE CORNER CUPBOARD: PART 3

an 1850s home. Their wavy optical distortion and bubbles add character to the piece. I got the glass on eBay for about \$5 per pane but had to cut the glass to size.

The long vertical and the shorter horizontal muntins are one piece, and they overlap with a mitered half-lap joint in the center. This is cut by hand in a miter box, and the work piece is rolled, or “tumbled,” as the cuts are made because material has to be removed from several surfaces (Fig. 16a – *Line drawing*). Both vertical pieces and horizontal pieces for each door should

be grouped together and cut at the same time to ensure uniformity in the joints. The miters are cut with a chisel guided by a 45-degree guide block. The photos show the practice joint I made in white pine before attempting this (sequence 17a-c). I found that after the initial miter cuts, if I seated the half-lap joint together about 1/32" deep, I could use a marking knife to mark the long bar from the short bar miter faces. There were often small corrections to be made until the fit was right. It's not as exact as I'd like, and I have a few gaps in the finished piece as well, but

it's fairly close. In the heart pine, such defects are hard to notice. For the walnut version, I did fit a couple of slivers of wood in to fill gaps. We won't tell anyone!

I found this to be an interesting project and have never encountered an article on how to cut these joints. I hope this is a useful reference. —JS

Fig. 16a

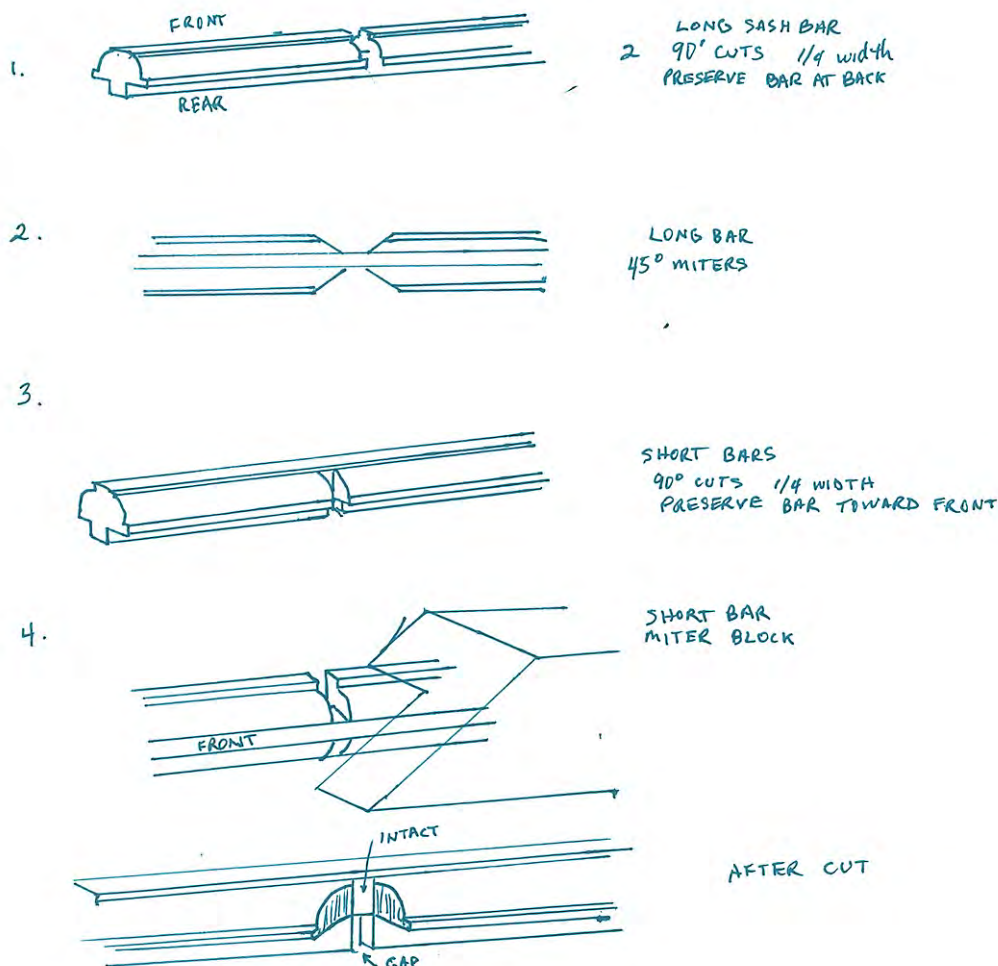


Fig. 17a

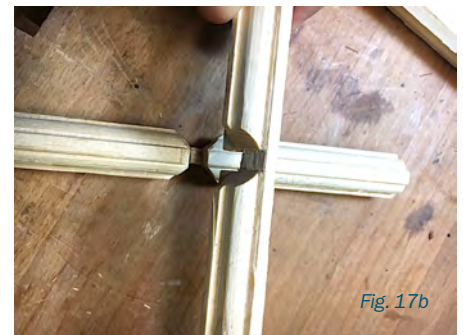


Fig. 17b



Fig. 17c

PHOTOS AND ILLUSTRATIONS COURTESY OF AUTHOR.



Defining Styles

W. MICKEY CALLAHAN
Massachusetts

THE “WHY” OF REGIONAL DIFFERENCES IN AMERICAN PERIOD FURNITURE



Mickey Callahan—SAPFM past president

Over the years that I’ve studied and researched topics on American period furniture, it’s become evident to me that regional characteristics play a major role in the overall perception of designs and construction approaches used by furniture and cabinetmakers of the past.

In my past articles on furniture styles and their origins, there was one element that was partially missing. That one thing was to make a more detailed comparison and distinction of design and construction as it related more to

the region of origin and how each region in Colonial and post-Colonial America up through the early 19th century had a possible effect on each other. This article and possibly, future ones, will explore this in more detail and perhaps spark some lively and constructive discussion among the membership.

As outlined in my articles on style origins, European designs and cultures had a significant influence on the early years of American decorative arts and, in particular, furniture; for example, the Dutch in New York, the Germans in and around Pennsylvania, and the French in Louisiana. American designs grew out of imported ideas and visual vocabularies. People did not get off the boats when this land was being colonized and say “Let’s make American furniture.” How makers on this side of the Atlantic adopted European precedents and made

People did not get off the boats when this land was being colonized and say “Let’s make American furniture.”

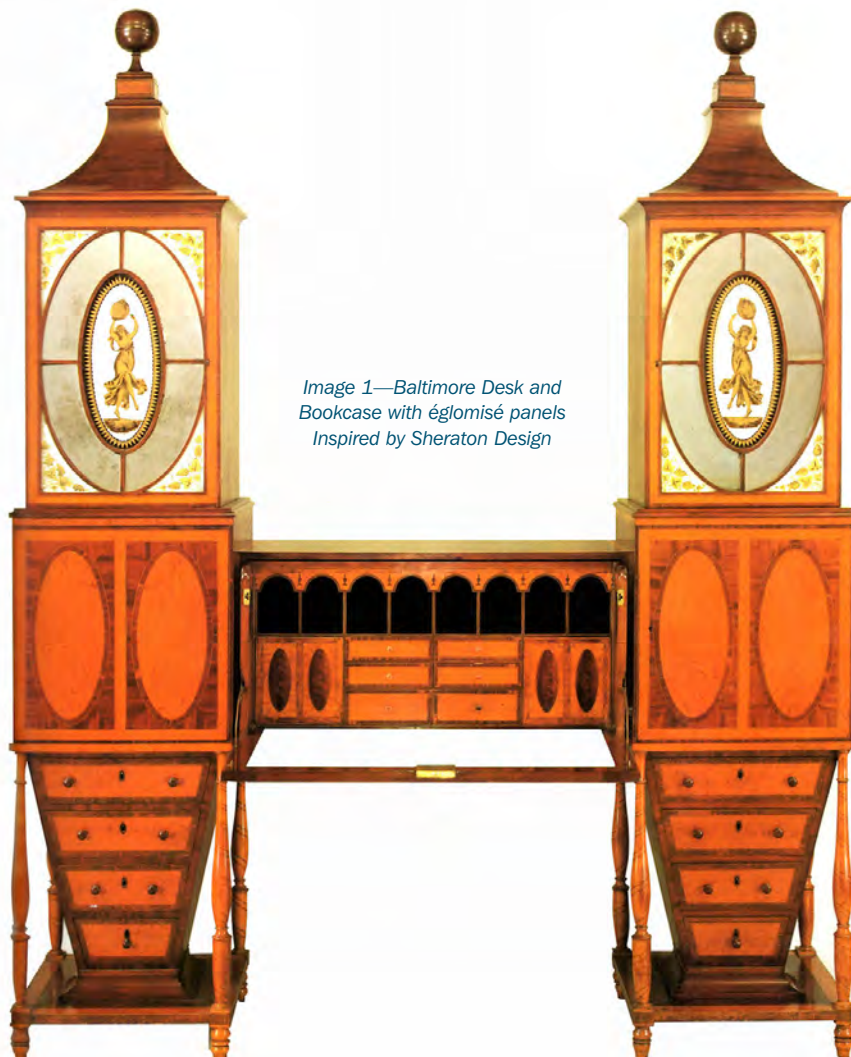


Image 1—Baltimore Desk and Bookcase with églomisé panels
Inspired by Sheraton Design

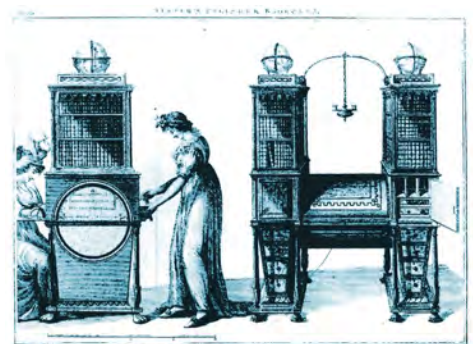


Plate 38 from Sheraton’s Cabinet Dictionary

them appropriate to the New World is indeed fascinating. This has been exhaustively studied and documented by many scholars for decades, and we are lucky to have venues such as Winterthur, Colonial Williamsburg, the Metropolitan Museum of Art in New York, and the Museum of Fine Arts in Boston,



Defining Styles (continued-2)

THE “WHY” OF REGIONAL DIFFERENCES IN AMERICAN PERIOD FURNITURE

all of which house period furniture collections for study and inspiration. Let's also not forget the many smaller but no less important historical societies and museums that are sprinkled across the United States.

The main theme for my coming articles can be summed up by quoting from the conclusion of John Kirk's book *American Furniture: Understanding Styles, Construction, and Quality*. “Every early American design with a pretension to style has its sources, no matter how much they have been reworked. The final statement is the maker's personal way of doing what was generally known in his region.”

This series of articles will take a close look at specific regions and their contributions to furniture making in Colonial and post-Colonial America.

“Every early American design with a pretension to style has its sources, no matter how much they have been reworked. The final statement is the maker's personal way of doing what was generally known in his region.”

I've established an alphabetical list of regions that I will use in this series: 1) Baltimore; 2) Boston; 3) Connecticut; 4) Newport; 5) New York; 6) Philadelphia; 7) Salem; 8) the South.

BALTIMORE

It wasn't until the early 19th century that Baltimore had become a prosperous urban center and the primary market town for most of the South and a good portion of Pennsylvania. Compared to other urban centers of the day, the furniture history of Baltimore is brief. The three decades between 1790 and 1820 mark the high point of its craftsmanship. Nevertheless, there were craftsmen who produced furniture of such beauty and individuality that it can be easily distinguished from that

of craftsmen elsewhere. During those three decades, the designs of Hepplewhite, Sheraton, and Shearer were most often followed, but the resulting pieces were more than mere copies. It is assumed that the large influx of immigrants, both craftsmen and patrons, may in part account for the close relationship between Baltimore and English Neoclassical furniture.

Baltimore is located at the head of the Patapsco River and 14 miles from the Chesapeake Bay and 200 miles northwest of the Atlantic Ocean. It was too far inland to be much of importance for trade until the American Revolution was under way, when it became a booming commercial center. For this reason, Baltimore attracted craftsmen of all kinds. With its growing population, houses went up in in-

creasing numbers as did the need for craftsmen to make their furnishings. Given the favorable economic climate and population growth, it naturally followed that skilled craftsmen were attracted to Baltimore. However, what is remarkable is that when they settled, they made furniture that largely had characteristics not only different from those in other parts of America but also distinct from that of England and France, which still held a strong influence on furniture designs of the period.

While not radically departing from the basic Neoclassical furniture forms and styles then in fashion, the individuality of Baltimore furniture is revealed by little touches brought about by a rich and subtle use of mahogany ve-

neers. Frequently, round, oval, or rectangular panels are edged with satinwood crossbanding or patterned inlay and set into mitered frames of veneer. Satinwood crossbanding also outlines the tops and aprons of tables and is used to form half-panels or “carrot”-shaped panels on tapered legs. The Baltimore bellflower is the most famous of the inlay patterns, but other rich patterns such as conch shells, ruffled paterae, eagles, lilies-of-the-valley, thistles, and grapevines were used extensively. In addition, balloon inlay on tapered legs, flat muntins with inlay edging on secretory doors, and larger carved rosettes on chair arms were used.

What is interesting is that pieces of furniture bearing distinct Baltimore characteristics are limited, but they cover all the main furniture types, including arm and side chairs; window seats or benches; card tables; Pembroke-style tea tables; dining tables with either two- or three-part extensions; sideboards; desks and secretaries; low chests; and tall clock cases.

The majority of pieces of known Baltimore provenance are distinctly Hepplewhite in style, but furniture inspired by the designs of Sheraton and Shearer are also found. One such example of English form adapted by Baltimore craftsmen is the oval-back chair. However, the most popular of the wide variety of forms available in Federal Baltimore was the card table, the half-round shape being the favored one. After card tables, among the most





Defining Styles *(continued-3)*

THE “WHY” OF REGIONAL DIFFERENCES IN AMERICAN PERIOD FURNITURE

frequently surviving forms are dining furniture such as sideboards, sideboard tables, and Pembroke tables, along with desks or secretaries with bookcases.

Perhaps the most noteworthy group of Baltimore furniture (and also the most English in design) is a group of ladies' cabinet desks that are generally based on Sheraton's designs. Most of these pieces featured the use of *verre églomisé*, or reverse painting on glass panels, usually showing figures in classic Roman-style dress. This unusual type of decoration was used in the manner of shaped panels set into furniture, similar to pictorial inlay and painted decoration. (Images 1 and 2)



Image 2—Desk and bookcase, 1800-1810
Metropolitan Museum of Art (photo public domain)
Fletcher Fund, 1934, Number:34.135

Baltimore's boom continued through the first decade of the 19th century. This was a time when Sheraton-inspired Federal mahogany furniture was dominant in Philadelphia; however, Baltimore painted, or “fancy”

furniture, was typically favored. The Baltimore craftsmen working in this form were this country's leaders in producing this type of painted furniture. The furniture was made in a wide variety of forms and colors and was decorated with both real and imaginary landscapes scenes, musical and weapons trophies, bows and quivers of arrows, grapevines, and swags. (Image 3)

Scholars generally agree that the work of Baltimore's cabinetmakers in the late Federal and early Empire styles is in general more conservative than in the earlier period, most likely based on slowed economic growth, economic problems, and established population growth following the War of 1812. The impact of the war also had a major and similar effect in other regions, which I will explore in future articles.

During the economic decline after the war, most Baltimore furniture seemed to be closely related to English prototypes, with little or no direct French influence. The dominant decorative element of late Federal and Empire furniture in Baltimore is heavy, sometimes pointed, reeding, with many pieces gaining their aesthetic impact through the use of high-contrast woods such as mahogany and bird's-eye maple.

Baltimore continued to produce fine pieces of painted furniture in the Empire style. These later works are as stylish and refined as the Federal examples, though quite different in form and decoration. The most typical decorations are stylized motifs, such as spear-like floral or leaf forms, swirled rosettes, scrolled vines, and winged thunderbolts that were gilded on rosewood-like painted and grained surfaces.

Even though Baltimore's period furniture history was short, it was touched by artistic genius with the 300 or more cabinetmakers known to be



Image 3—Baltimore, Maryland chair made of maple, painted and gilded, 1815-20—attributed to John Finlay (active ca. 1799–1833) and Hugh Finlay (active ca. 1800–37). The Metropolitan Museum of Art, Purchase, Mrs. Paul Moore Gift, 1965 (65.167.6) Museum (photo public domain)

working there during the period. Some notable craftsmen from Baltimore were Gerrard Hopkins and Robert Moore, who were both originally trained in Philadelphia. And in particular, inlay makers Thomas Barrett, William Patterson, and Francis Garrish made a significant contribution to many pieces of furniture produced in and around Baltimore, including those of Levin S. Tarr.

For readers who wish to see some fine examples of Baltimore furniture up close, I strongly urge you to visit the Baltimore Room at the Metropolitan Museum of Art in New York and the Kaufman Collection at the Smithsonian in Washington, D.C.

In my next installment, I'll begin a discussion on Boston furniture. I'll start much earlier in time, beginning in the late 17th century, and see where that will lead to in my quest to explain regional differences. —MC



As a follow-up to my last article in which I discussed the metal bench plane from a cabinetmaker's perspective, I will present a brief overview of metal combination planes, again from a cabinetmaker's point of view.

While a cabinetmaker had the good fortune to work from a fixed shop location, a carpenter typically worked on-site for a large portion of the workday. Because the cabinetmaker's workplace was fixed, he would have more tools

ple is the tongue-and-groove plane, which combined the functionality of two planes in one body (see Figure 2). To change from cutting tongues to cutting grooves, all that was required was to turn the plane around.

By the mid-19th century, metal-lurgy and manufacturing had made tremendous progress. This new capability was applied to woodworking tools, and a notable case is the combination plane.³⁻⁶ One early example was the Fales Combination Plow Plane, which consisted of a metal body with a metal fence and two plates (or base) and a cutter for each profile. Fales had three patents issued for his plane, which was manufactured from 1884 to 1917 in Rockfall, Connecticut, by Otis Smith, who was also a gunmaker. There were over 80 profiles available, according to

the instructions. The complete plane sold for \$19.25 in 1884.³⁻⁶ (As an aside, I once owned a Fales Combination Plane and a large number of bases and blades and promptly sold them since I really wanted a user Stanley #45 and #55. In hindsight, I have no regrets.)

There were many more competing combination planes, and this is beyond the scope of this brief article.²⁻⁶ The most common example of a combination plane is the Stanley #45, which was produced from 1884 to 1962.⁵ This plane came with assorted cutters that enabled the user to cut grooves, rabbets, dados, beads, reeding, slitting, fluting, etc. Special bases were also offered that enabled the user to produce simple moldings.

Stanley also offered the more elaborate #55 (the manual is available online at the SAPFM website), which could cut all the shapes produced by the #45 as well as other molding shapes. Initially there were 55 cutters in four wooden boxes. The manuals for the Stanley #45 and #55 have been reprinted and offer detailed drawings as well as instructions for use.

The major advantage of these planes was their versatility. For the on-site carpenter, especially one doing remodeling work in which short lengths of obsolete molding shapes may have been required, this feature was important. In contrast to the cabinetmaker in a well-equipped shop, this versatility meant that the plane had to be set up for each operation or type of molding instead of taking the well-tuned plane from storage and making the shape. In theory, the same molding could be produced using the hollow and round cutters in a combination plane. However, the cabi-



Figure 1. Individual tongue-and-groove and match planes

available, such as a full or half set of hollow and round planes, dado planes, and other molding and joinery planes. As discussed in previous articles in this series, the cabinetmaker could easily have 50 or more planes in one or more full-size tool chests. In addition, the master of the well-equipped cabinet shop could easily have several hundred additional planes available. The carpenter, on the other hand, was typically limited in the number of tools at his disposal.

Since the beginning of the 17th century, planes had been rapidly becoming more sophisticated and versatile. For example, the plow plane replaced individual grooving planes with one plane body and multiple readily installed cutters (see Figure 1). Another exam-



Figure 2. Combination tongue-and-groove plane



Antique Hand Tools

(continued-2)

THE 19TH CENTURY WAS A REMARKABLY INVENTIVE TIME (CONTINUED)

netmaker using tuned planes would be done with the task while the person using the combination plane would still be setting it up. As a result, the combination plane was considerably less efficient than its wooden counterpart. I have known cabinetmakers who used multiple combination planes to avoid frequent set-ups, defeating any perceived advantage of the combination plane!

If you decide that a metal combination is required for your work, these planes are readily available in the antique tool market. One surprising observation is that they can frequently be found in virtually unused condition. As can be readily seen from Figures 3 and 4, these planes are complicated, and the owner may have found them to be too much trouble. The mouth of a combination plane is more open than its wooden counterpart and will generally give a rougher cut. In addition, they were very expensive in their time, and the owner may have acquired



Figure 4. Stanley #55 combination plane

fit in the Stanley #55, but the reverse is not always the case. When buying a combination plane, the best approach is to obtain a copy of the manual and check the plane carefully for completeness; some reproduction parts are available online. Note that other companies such as Sargent and Record made similar combination planes once the patents had expired.

In the next article in this series, I will return to traditional (e.g., pre-industrial hand woodworking) and discuss bench appliances such as the bench hook and donkey's ear.



Figure 3. Stanley #45 set up to cut a bead

the plane at the end of his career. The planes have lots of parts, and the cutters as well as other pieces have frequently been separated from the body. It is worth noting that Stanley #45 cutters

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Carving 18th-Century American Furniture Motifs by Tony Kubalak

Carving 18th-Century American Furniture Motifs, by Tony Kubalak, is his second book on carving. Tony has taken practices and techniques of writing that worked for him in his first book, *Carving 18th-Century American Furniture Elements*, and improved the format for greater clarity.

In his introduction, Tony states his approach to selecting projects: "...I picked ones I thought were stylistically significant and important for a large variety of pieces." He has selected nine projects that arguably are some of the most iconic of 18th-century furniture.

The level of detail is quickly seen by looking at the table of contents and seeing the number of pages devoted to each project: swan neck molding, 15 pages; Philadelphia cartouche, 38 pages; Philadelphia applied pierced shell medallion, 12 pages; Philadelphia applied pierced vine, 14 pages; ogee bracket feet, 16 pages; trifid foot, 8 pages; Philadelphia Chippendale chair carved crest rail, 14 pages; Philadelphia Chippendale chair pierced and carved back splat, 10 pages; John Goddard open-talon ball-and-claw foot, 25 pages.

Photographs that accompany each project are equally detailed. For the Philadelphia cartouche—one of the most complicated—there are nearly 100 photographs. Tony uses more detailed photographs to describe the process when it might be difficult to understand with just a description. The use of different-colored lines drawn on areas that are being carved and referenced in the description helps to clarify what actions are being described.



Swan neck with highlighted areas



Swan neck detail at the rosette

Suggested tool sizes and sweeps are provided for all carving steps. I would have found it helpful if the tool size and sweep were also provided directly on the photograph for quicker reference.

All the projects in the book are featured in photographs of furniture that Tony has made. Before knowing this for certain, I contacted Tony about one of the pieces shown in the book and asked if it was his or one from a museum. Yes, he said, it was his work. Looking at it, I could easily see the piece in the Metropolitan Museum of Art (Met) in New York or in Winterthur.

Tony starts each project with a tem-



Goddard tea table with open-talon ball-and-claw foot



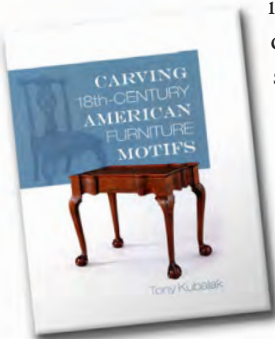
Finished Goddard open-talon ball-and-claw foot



Philadelphia Highboy, featuring four elements

plate drawing that includes dimensions of the project. Most all are scaled with sufficient detail to reproduce. The reader is next provided the step-by-step carving process. Each section includes references to the many drawings, suggested carving tools to use, and issues such as managing grain direction in tight or complicated sections.

The book layout places the description on the left side of the page and related photographs on the right. This





SAPFM MEMBER INTRODUCES HIS SECOND BOOK

allows for easy reference in following the process. I found this better than having the text and photographs in-line, since often the number and space needs of photographs are not the same as the written description. This can result in description on one page and photographs on another. This page layout helped reduce this pagination issue. One suggestion would be to have the

figure numbers in bold text to make for quicker reference when it is necessary to go from the photograph to the text. That, coupled with the carving tool size and sweep shown on the photograph, are the only two suggestions I could offer.

This is an excellent continuation of the carving instructional books that Tony began with his first book, pro-

duced in 2010. This book, like his first, pays homage to the late Gene Landon and is dedicated to his wife and son, Barb and Peter.

I believe you will find this to be an excellent addition to your instructional library, especially if you admire Chippendale motifs. —KJ

John Goddard Open Talon Ball and Claw Foot Layout

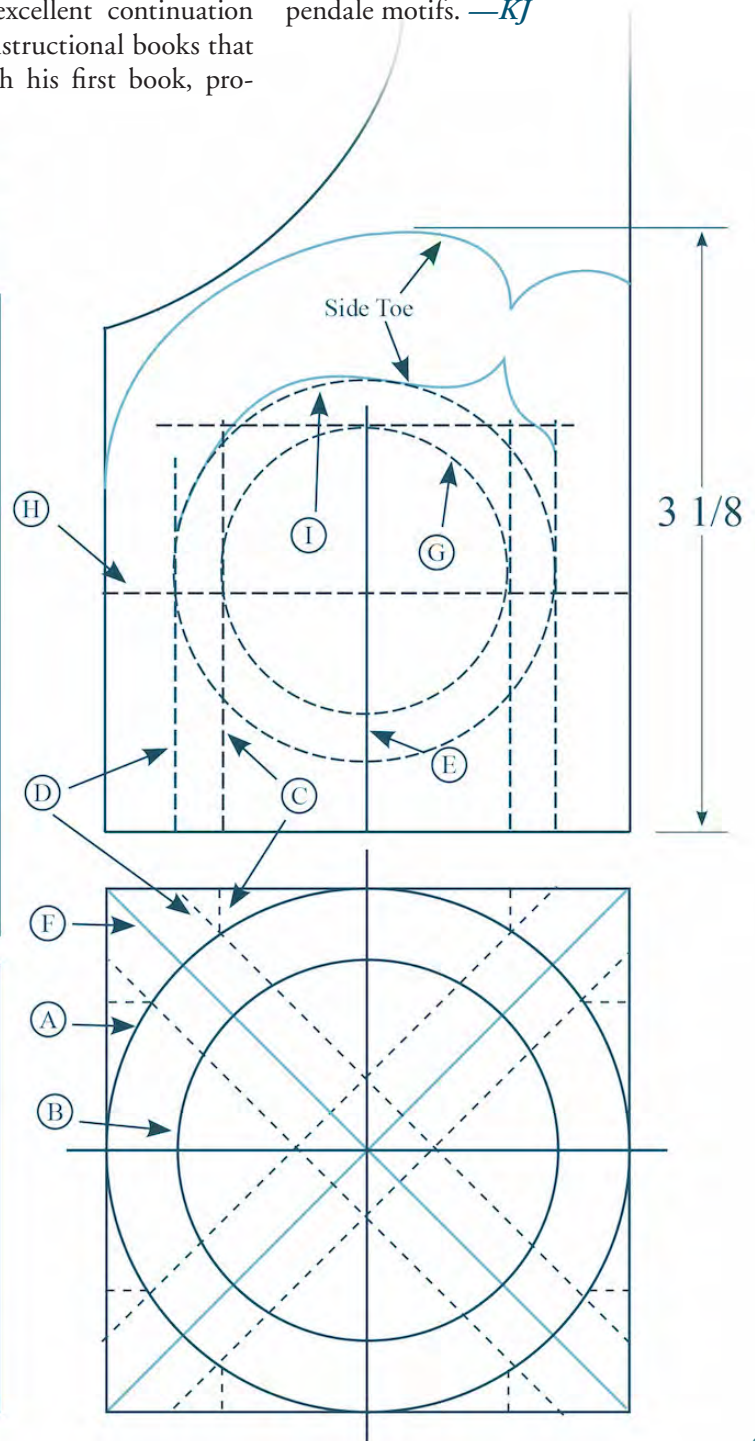
Defining Dimensions

Break point diameter	3
Diameter at floor	2
Height of break point	1 1/4
Height of ball in front	2 3/8
Height of ball in rear	2 1/8
Depth of ball in rear	5/16 (approximate)
Claw height	1 3/8
Claw width	1/2
1st knuckle height (all)	1 5/8
2nd knuckle height (sides)	7/8
2nd knuckle height (front)	7/8
3rd knuckle height (front)	3/4
Height of back toe	2 7/8
Height of side toe	3 1/8

Typical template for projects: Goddard open-talon ball-and-claw foot

Definition of Terms

A	Break point diameter
B	Diameter at floor
C	Ball/toe intersection line
D	Toe edge line
E	Ball center line
F	Diagonal line
G	Height of ball at back
H	Break point (equator) line
I	Bevel back to this point





1. Guidelines on sled—perpendicular to the blade.



2. Position the veneer so grain lines are parallel to guide lines.



3. Square one end, holding down veneer with hinged block.



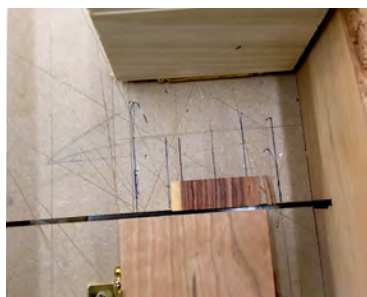
4. Second hinged block has a shallow rabbet (less than the thickness of the veneer), which determines the length of each piece when cut.



5. Squared-off veneer pushed up to the rabbet in block # 2 before cutting off.



6. Cut off crossbanding section: both hinged blocks are down to support the veneer. Note: both blocks are zero-clearance. They were each cut by the blade after they were screwed in place.



7. Finished crossbanding section.



8. Numbered and jointed sections (all 90 of them!) ready to install.

PREPARING CROSSBANDING FOR A REPRODUCTION OF THE OLIVER ELLSWORTH CARD TABLE

I recently ran a class with Will Neptune at the Connecticut Valley School of Woodworking making 10 reproductions of the Oliver Ellsworth (third chief justice of the Supreme Court) card table, which is in the Windsor Historical Society in Windsor, Connecticut (hometown of Ellsworth and Eliphalet Chapin).

We did the crossbanding in kingwood rather than the original Bolivian rosewood (Lacey Act restrictions). Each table required about 120" of vertical grain crossbanding. Cutting this stuff by hand was no fun, so I came up with a pretty nice method to cut it all very cleanly and to an exact length on the tablesaw. Because there is no string or banding between the birdseye maple and the kingwood, the end grain of each cut had to be very crisp. I used an old (but sharp) plywood blade that Sears used to make. It cut this veneer beautifully.



9. Done!



"ART AND INDUSTRY IN EARLY AMERICA: RHODE ISLAND FURNITURE, 1650-1830"

The outstanding exhibit of Rhode Island furniture at the Yale Art Museum has closed. However, the publication/catalog of the exhibit, with the above title, is a treasure of information on the history, people, craft, changes, growth and decline of furniture making in Rhode Island. But real furniture stuff? Let's look.

I spent a day going through some pages looking for nuggets of interest to SAPFM members, specifically furniture-making items that are not well known or possibly not known at all; just a few gems as a sample. Caution! This will get into the weeds at times and be a bit nerdy—but here goes.

1 We know mahogany was imported, a valuable wood used in furniture. Much Rhode Island (RI) furniture was made of black walnut, maple and other native woods. But mahogany? Really valuable! So valuable that "when Newport joiner John Gibbs was served with a writ in 1753, the sheriff took possession of a mahogany board to make sure Gibbs appeared in court when the case was heard".¹

2 For those making an accurate reproduction of a Rhode Island chair, observe: Stretchers on cabriole-leg chairs made in Rhode Island are of two types.

- a. "Double-ring, one large and one small, at each end with conical section blending into the tenon on both front (medial) and rear stretchers.



The stretchers are thin with a compact, nearly pointed, central bulge".²

- b. "Medial and rear stretchers with a gradual...swell and bulb-shaped ends. All of the cabriole-leg chairs attributed to either Goddard or John Townsend have stretchers of this type."³



The author of this section of the book, Jennifer N. Johnson, says that "it is probable that this double-ring stretcher configuration has not been widely recognized as belonging to the colony (RI) because it does not occur on chairs with ball-and-claw feet of the type generally associated with Rhode Island. Such chairs are invariably fitted with a different stretcher type [type b above]."⁴

3 In the clock section by Gary R. Sullivan and Patricia E. Kane, they discuss early (1730-50) tall clocks from Rhode Island having *burl* (veneered) cases, which have sometimes been identified as being made in Boston.



"The extensive use of yellow poplar on these clocks, however, rarely used in Boston but a preferred secondary wood of Rhode Island cabinetmakers, indicates that burl-veneered furniture, including clock cases, was being made in Rhode Island."⁵ Note that these are very early RI clocks—one from 1728—before the block-and-shell cases were introduced.

4 We have probably all seen the block-and-shell tall clock cases of Newport and Providence and those recently identified from other towns in Rhode Island. "By the 1740s, Rhode Island cabinetmakers were producing a new style of clock case, with a *concave blocking* capped by a carved shell on the pendulum door. About a half-dozen such clocks are known."⁶ *Concave blocking*? I have seen pictures, but it never clicked with me—concave blocking! A new nugget: Around the 1750s, convex block-and-shell pendulum doors succeeded the concave model. About 100 of the clocks in the Rhode Island Furniture Archive have pendulum doors with *convex* block-and-shell decoration. Their blocked



Period Nuggets (continued-2)

"ART AND INDUSTRY IN EARLY AMERICA: RHODE ISLAND FURNITURE, 1650-1830"



Concave blocking



Convex blocking

doors exhibit two different construction approaches:

- The door, including the blocked section, is carved from a single piece of wood, with shells either carved from the solid or applied (above).
- On the others, the door is framed, assembled from rails and stiles tenoned together—with blocking applied to the front (below).⁷



Here is a new wood for me: "Cuban oysterwood." Catalog entry 10 is an early slant-lid desk made in Newport 1700-1735. Primary wood is black walnut and undetermined burl veneer. OK, fine so far. Secondary woods listed are all native except imported Cuban oysterwood (*Gymnanthes lucida*), used for turned pulls on the interior drawers.⁸ Scouring the internet, I found multiple sub-species of *Gymnanthes*, some oysterwood not identified as "Cuban," and it is denser than ebony. The on-line dictionary refers to it as used as veneer. Turned knobs? Go figure.

The book has 491 pages and many more nuggets. Seriously, the pictures and information are fabulous. Important to note, this is the latest of research on Rhode Island furniture and deserves a place on your shelf. The book is available at:

<http://artgallery.yale.edu/publications>

A new resource includes just-published YouTube videos from the exhibition and opening conference. They are well worth the time to view. Key videos are:

- Tour of the exhibit by the curator, Patricia E. Kane, Exhibition Tour: Art and Industry in Early America
- The opening lecture by Philip P. Zimmerman, Studying American Furniture in the Present



https://www.youtube.com/playlist?list=PLqJmQZgy9f_dFPp_5ug-EsSB2fu8uiU9oh

References

- Kane, Patricia E. et al. "Art and Industry in Early America: Rhode Island Furniture, 1650-1830." New Haven, CT: Yale University Art Gallery; 2016:52.
- Ibid., 70.
- Ibid., 76; see RIF 322 and RIF 3423 for images.
- Ibid.
- Ibid., 100.
- Ibid.
- Ibid., 101.
- Ibid., 157.



Members' Gallery

DAVID BOEFF
Ohio

HIGH CHEST OF DRAWERS ATTRIBUTED TO ELIPHALET CHAPIN

Maker: David Boeff, Ohio

Email: dboeff@sbcglobal.net

Description: Reproduction of a High Chest of Drawers—attributed to Eliphalet Chapin, East Windsor, CT—located at Winterthur (one of four known), the others are at the Yale Furniture study in New Haven, CT, and two at the Wadsworth Atheneum in Hartford, CT.

Dimensions: Overall —88¼"H x 40"W x 20½"D
Case—82¾"H x 38"W x 18½"D

Wood Species: Primary—Cherry (from Iron Lumber, purchased as a flitch)
Secondary—Eastern White Pine (from Groff & Groff)

Hardware: Optimum Brasses, UK

Finish: A mixture of non-grain raising dye from W.D. Lockwood (sprayed), Blonde Shellac (sprayed). Special Dark wax from Minwax

I started in June of 2016 with a visit to Yale to measure, photograph and study the piece and I finished in January 2017. I have about 600 hours in the build process.

I was lucky that Bob Van Dyke and Will Neptune shared photos from their research which helped immensely.

I made 20 videos on YouTube which shows my progress from start to finish here <https://www.youtube.com/watch?v=GO7I8MR-GugE&t=1s>

I also have a blog here which follows the build <http://david-boefffurnituremaker.blogspot.com/2016/06/starting-new-project-e-chapin-high.html>



PHOTOS COURTESY OF AUTHOR.



Continued Research Rewrites the Past

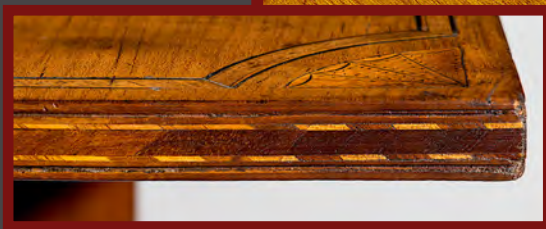


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The candle stand that we have featured on the cover was originally attributed to Nathan Lombard but is now attributed to Ebenezer Howard. Howard was a Sturbridge, Massachusetts cabinetmaker who worked with Nathan Lombard. With the two cabinetmakers working so closely together it is not surprising that their work is so similar. Who knows, maybe they both worked on this piece together. Regardless—it is still a fascinating piece which highlights “country” inlay.