

Pins & Tales

THE eMAGAZINE OF THE SOCIETY OF AMERICAN PERIOD FURNITURE MAKERS

Summer 2026

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Chest-on-chest

Date: 1770–75

Geography: Made in Philadelphia, Pennsylvania

Makers: Attributed to Thomas Affleck (1740–1795) and James Reynolds (1736–1794)

Medium: Mahogany, mahogany veneer, white cedar, yellow pine, tulip poplar

Dimensions: 97½ x 46⅞ x 24¼ in. (247.7 x 119.1 x 61.6 cm)

Credit Line: Purchase, Friends of the American Wing and Rogers Funds; Virginia Groomes Gift, in memory of Mary W. Groomes, and Mr. and Mrs. Frederick M. Danziger, Herman Merkin and Anonymous Gifts, 1975

Object Number: 1975.91

Description: This chest epitomizes the Chippendale style: classical architectural forms are dynamically juxtaposed with romantic, naturalistic ornament. On the basis of a 1772 entry in the ledger of William Logan, in whose family the chest descended, it has been attributed to the Scottish immigrant cabinetmaker Thomas Affleck and the carver James Reynolds.

Curatorial Department: The American Wing (not presently on view)

<https://www.metmuseum.org/art/collection/search/2028>





So What's News?

ROBERT W. LANG
Editor

COMMENTS, QUESTIONS, AND OBSERVATIONS



Pins & Tales SUMMER 2026

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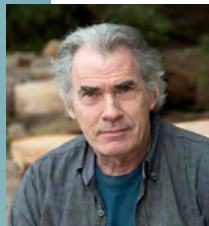
Matt Shockey

Wes Sunderland

Bob Stevenson

Jeff Thompson

Bob Van Dyke



Serendipity is one of my favorite words. If you look it up in the dictionary the most accurate definition is “happy accident.”

Lexicographers often use too many words and add references to “luck” or “coincidence.” But if either of those words were appropriate we wouldn’t need serendipity, which perfectly describes my experience editing *Pins & Tales* and *American Period Furniture*. There are far too many “happy accidents” to detail here, but that is how I got this job.

I enjoy working part-time on different things, and editing for SAPFM fit in nicely with what I do. The last eight years have been the best of my career. Woodworkers in general are wonderful people, and the members of SAPFM are the best of the best. My thanks to everyone who has contributed to the journal and the newsletter, and to all the SAPFM members who have let me know they value what I do. The best part of this for me is that the goal for *American Period Furniture* is to produce the best possible publication. After 25 years in the world of publishing and a decade at a commercial magazine, it has been refreshing to focus on high-quality work for the content and for the finished journal.

My 72nd birthday is in a few days, and I’ve been making things and writing about that for a long time, but nothing lasts forever. Over the last few years, my body has been letting me know that it has had enough, even if my mind believes I’m as capable as I ever was. A little over a year ago, I decided it was time to step back and do something I never expected to do—retire.

That decision led to many changes, both personally and professionally. My work on the journal is important to me, and I have a responsibility to ensure that it continues with the level of content and quality that SAPFM members expect.

Editing a unique publication requires a set of skills and a vision that isn’t easily found. In the woodworking trade, where I spent 30 years before my involvement in publishing, we often faced a similar problem. When there aren’t qualified candidates for a skilled position, the best option is to find someone with the right attitude, related experience and a willingness to learn, then train them. The final “happy accident” in this story happened about 15 months ago, when I made a long-shot request to a helpful friend, who agreed to think about it but had doubts about his ability to deliver. The next day, he introduced me to Matt Shockey, who introduces himself to you on page 5.

In a short time, I recognized that he met the requirements, and we have been working together for more than a year to prepare him to take over the work I have been doing since 2018. He officially becomes associate editor on July 1. He is assisting me with this year’s edition of *American Period Furniture*, and for *Pins & Tales*. The plan is that our roles will switch for 2027; Matt will take the lead on the journal, and I will remain in a lesser capacity to assist, advise, and guide him. I am confident that SAPFM’s publications will be in good hands, and I’m confident that you will welcome him as you welcomed me. I thank all of you once again and I believe the best is yet to come.





President's Message

DAVID FEOLA
President

YOU WILL NOT WANT TO MISS THESE EVENTS

Summer is a busy time for SAPFM as three major events are coming up.



David Feola
SAPFM President

The Annual Conference will be held in October, applications for the Cartouche Award will open in July, and the Phil Lowe Maker's Challenge is now open for entries. Details for each of these events can be found in this issue of *Pins & Tales*.

The conference will be held at the Connecticut Valley School of Woodworking in Manchester, Connecticut, on Friday, October 2-Monday, October 5th. Among the optional tours are a visit to the Yale Furniture Study in nearby New Haven, Connecticut on Friday. There will be an additional fee for this tour and it is limited to 60 participants. On Friday evening we will gather to present the Cartouche Award to the 2026 recipient, Tim Killen. Tim is a founding member of the San Francisco Bay Area chapter of SAPFM, and he was featured in the Winter 2025 issue of *Pins & Tales*.

Saturday and Sunday will feature group presentations and small group rotations with presenters Steve Brown, Steve Latta, Bill Pavlak, Martin O'Brien, Joan Parcher, Alyce Englund, Bob Behnke and Patricia Kane. On Monday the optional tour will go to Providence, Rhode Island to tour the Stanley Weiss Collection and the John Brown house. Monday's tour is limited to 40 people and will have an additional fee. The Major Events Committee has done a wonderful job in planning this event and registration will open later this summer. The final costs for the conference and optional tours, and the date registration opens have not been determined as this issue goes to press. I hope that at least 100 participants will sign up to attend this year's conference.

More information about the SAPFM Annual Conference can be found on pages 44-45 in this newsletter. And there will be an email sent to all members before registration opens. Remember that the seats for the optional tours are limited and have sold out quickly in the past. When you register for the conference you can also register for the tours and reserve *extra* seats for the Cartouche banquet.

Anyone interested in being considered for the Cartouche award, or to nominate someone else may submit an application between July 1 and August 31, 2026. More Information about the award and the application process is located on the SAPFM website, and on page 47 in this newsletter. If you have any questions about this award or how to apply, contact me at president@sapfm.org and I will be happy to help you.

Since 2021 SAPFM has held the Phil Lowe Makers Challenge, open only to SAPFM members who want to display their woodworking talents by submitting projects that they have recently completed. Members of every skill level are encouraged to enter with a few photos and a written description of their project. Details about submitting work for the Makers Challenge, and the Member's Gallery is on page 6 in this newsletter.

Enjoy your summer and get back into the woodworking mode by signing up to attend this year's annual conference. As always, if there is anything that you need or if you have a question that you want answered, please feel free to email me.

David C. Feola





Welcome Matt Shockey

MATT SHOCKEY
Michigan

MATT SHOCKEY JOINS SAPFM AS ASSOCIATE EDITOR OF PUBLICATIONS

Hello SAPFM members! I'm working with Bob Lang as the Associate Editor of *American Period Furniture and Pins & Tales*, with the idea that I'll eventually take over as Editor. So, as the new guy, I thought I'd introduce myself.

I grew up in Western Pennsylvania, went to college at the University of Virginia, and ended up with a PhD in philosophy from the University of Chicago. When my wife got a job teaching classics at Kalamazoo College in 2004, we moved there, and I soon found a position as a professor at Indiana University, South Bend.



hand tool classes there and a fortunate alignment of life circumstances, in 2024 I found myself in the nine-month program at the Sam Beauford Woodworking Institute in Adrian, Michigan. There I learned how to make everything from cutting boards to chairs to cabinets, with a whole lot more thrown in. But as much as I learned, I still consider myself a novice, just one with a great foundation and the confidence to keep learning.

Before SBWI, I can't say I had much interest in the more refined period furniture that I'd seen in museums and historical homes. So during our weekly "roundtable" discussions on different periods and styles I was surprised to find how much I was drawn to the lines and proportions of 18th and early 19th century pieces. At some point I learned of SAPFM and discovered that there were back issues of *American Period Furniture* in its library. I'd look at these during lunch breaks, marveling at the work I saw you all producing. My work in academic philosophy always focused on

"And please think about what you can write for *APF* and *P&T*! If writing isn't your thing, I can help; that's what I'm here for."



As a kid, I had a do-it-yourself dad who taught me tool basics. I didn't do any real woodworking, but I did teach myself to work on bikes, which led to a summer job in a bike shop all through high school and college. I first really caught the woodworking bug when I took a coopering class a few years ago at Tillers International. After a few more





Welcome Matt Shockey *(continued-2)*

MATT SHOCKEY JOINS SAPFM AS ASSOCIATE EDITOR OF PUBLICATIONS

looking at ideas in historical contexts and drawing them into contemporary conversations, and I saw a kindred approach in the work presented in the journal. While my personal tastes and aspirations still lie with vernacular furniture and styles of later periods, my curiosity and appreciation for the earli-



er ones that are at the heart of SAPFM only continues to deepen.

One morning in March when I was early into the SBWI shop, I happened to end up in a conversation with SBWI founder/president Luke Barnett, who had just heard that Bob was looking for someone he could train as a successor. Hearing I had writing skills, Luke thought maybe I could be the guy, so he put us in touch. This seemed like the perfect path for me: I knew how to work with words, so what better job than working with words about wood, and doing so in a context that would let me meet and learn from some of the most skilled furniture makers in the country? Fortunately Bob and I got along and decided we could work well together, so here I am.

I hope eventually to shift entirely out of academia and combine editing

work with a small business designing and making pieces to support the vibrant musical community we have here in Kalamazoo—instrument and music stands and eventually chairs, stools, and instrument cabinets. (I'm also starting to research the history of these kinds of pieces. I believe there's only one music stand in the APF archives, so please share any good resources you know of!)

I'm thrilled to have this opportunity and will do everything I can to continue the great work Bob has been doing and to support SAPFM's mission and you, its members. Please feel free to reach out.

And please think about what you can write for APF and P&T! If writing isn't your thing, I can help; that's what I'm here for.

*If you need to contact me,
the best way is via email at
apfur@shockwell.net.*





Committee Updates

NANCY MALONEY
& COMMITTEE LEADS

THE NEW WEBSITE DEVELOPMENT KEEPS CHUGGING ALONG

The big news is that we are making progress on our ongoing project to rebuild sapfm.org.

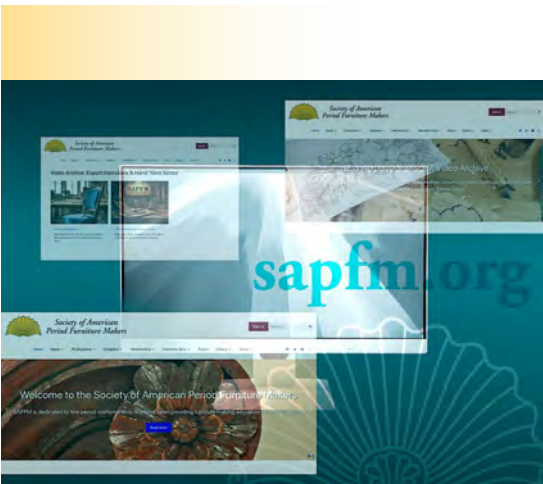
Thanks to the work of Keith Doney and the website committee we are now testing the new site. Among the site improvements is the Members Gallery and we invite you to share your work with your fellow members. We also encourage all SAPFM members to enter the annual Phil Lowe Makers Challenge and to post their work in the Members Gallery.

The other big news is that registration for our annual conference will soon be open. This year's event will take place at the Connecticut Valley School of Woodworking in Manchester, Connecticut. We will have a silent auction during the conference and if you want

to make an
a u c t i o n
donation,
c o n t a c t
Andy Boro
by email at andy.boro@hotmail.com.



As always we need volunteers for our committees and chapters. Please consider giving a small amount of your time to help SAPFM continue to grow and offer high quality, educational services to our members and the public. To everyone who helps out at every level, the SAPFM Board wants you to know that we are grateful for all of your assistance.



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Board Nominating Committee—Dave Feola (L), Jim Shapiro, Dale Ausherman, Jeff Thompson

Cartouche—Dave Feola (L), Brock Jobe, Jeff Roberts, Benjamin Coleman, Ruthie Dibble, Christopher Storb, Bob Van Dyke, Ronnie Young

Chapter Support—Mark Maleski (L), Steve Coulter, Charlie Driggs, Jeff Thompson, Ralph Crowther

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

Financial—Peter Howell (L), Stephen Conlin

Major Events—Dave Redlin (L), Bob Van Dyke (L), Andy Boro, Bob Mustain, Steve Dietrich, Tom Sears, Keith Smith, William Lohr, Tom Turiff, Philip Fallin

Makers' Challenge—Jeff Thompson (L), Nancy Maloney, Wes Sunderland

Membership—John Rowe (L), Keith Smith, Jeff Thompson

Outreach—Dave Redlin (L), Steve Coulter, Jim Francis, John Rowe, Wes Sunderland, Charlie Driggs

Philanthropic Development—Jim Francis (L), Andy Boro, Stephen Conlin, Steve Dietrich, Dave Feola, John Rowe

Registrar Annual Conference—Keith Smith (L)

SAPFM Business Office—Roger Hall (Williamsburg Rep), John Rowe (Membership), Robert Lang (Editor, Pubs), Julian Peters (Art Dir, P&T)

Social Media—Steve Coulter (L), Dave Redlin

Website—Keith Doney (L), Steve Coulter (L), Jonathan Carlyon, Mark Maleski, Dave Redlin, Keith Smith, Dave Feola, Jeff Thompson, John Rowe



Committee Updates *(continued-2)*

THE NEW WEBSITE DEVELOPMENT KEEPS CHUGGING ALONG



Website Committee

by John Rowe & Steve Coulter

The Website committee is rebuilding sapfm.org from the ground up to better serve members and position the society to take advantage of new technology. The contractor we engaged developed some good structural changes but struggled greatly to meet our timeline for delivery so that contract was terminated earlier this year. We have been able to use the structure and some of the content developed as part of the new design which is being developed by a very capable volunteer, Keith Doney, along with other volunteers who are working on the content. This new effort is going much faster with the use of AI tools and we hope this will result in a speedier roll-out to members.

The main page is intended to be more of a tool to recruit new members but will include some information at a glance for anyone, member or not. The photos on the main page rotate through a sequence of images to highlight member activities, member's work, and a few other items that encourage a non-member to learn more and join us. The members-only area will gather material that has been scattered across the old site in one place behind a single sign-in: the full *Pins & Tales* archive, the video library (enhanced with chapter videos), measured drawings and plans, manuals, recommended books, and more.

The rebuild also adds a viewer for museum collections—thousands of period furniture pieces drawn from eight major collections, searchable in one place. The member gallery sits alongside it, where members can view current work by other members and post their own. The community forum is integrated as well, with the same sign-in as the rest of the site and the option

to keep a build journal. Membership is moving onto the new system too, allowing members to renew and manage their accounts online. Though still a work in progress, we expect to roll out these changes over the coming weeks.

On the administrative end, our membership data base lives on the website and the old software was difficult to use and created duplicate memberships in some instances. Improving that situation and making the data easier to retrieve by those who need access to that information will be a welcome improvement.

Members of the website committee are being trained to manage the content on our website. The committee leads are being trained as the site is developed. The plan is that each will then train two more committee members, in a see one, do one, teach one fashion, eventually getting everyone on the committee up to speed. One of the reasons for updating the entire site was to switch to a more user-friendly platform so that updates to content will be made in a timely manner without the need to depend on a single individual knowledgeable about the site's back end. The committee thanks all SAPFM members for their patience during this process.



Makers Challenge

by Jeff Thompson

Since 2021, the Society of American Period Furniture Makers has sponsored the Phil Lowe Maker's Challenge. This furniture-making contest is open to all SAPFM members who want to showcase their woodworking skills. Entries for the 2026 Makers Challenge can be made between now and the end of 2026. When the new website is up and running, members will be able to upload up to three photos and a written descrip-

tion of their entry. You may also provide the same information in a Word document and send it to makerschallenge@sapfm.org. If you have any questions about the contest or the entry process, use the same email address.

Members must also identify their skill level as Novice, Intermediate, or Expert. All entries must be completed during the year they are submitted. One winner in each category will be chosen by a popular vote of active SAPFM members. The submission deadline is December 31 of the submission year. Each winner will receive an engraved brass plaque mounted on a matching wooden background in recognition of their achievement in the Phil Lowe Maker's Challenge. Winners will also be featured in the *Pins & Tales* newsletter, and their projects will be added to the Society of American Period Furniture Makers Gallery.



Members Submitting a Project to the SAPFM Gallery

Active SAPFM members who want to ONLY submit a project to the SAPFM Gallery may do so at any time. When the new website goes live, members can log in, open the "Gallery" tab, and scroll to "Submit a Project." Complete the form with your name, project title, period, materials, finish, dimensions, address, and description. In the meantime, members can share their work in the Gallery via email to: makerschallenge@sapfm.org.





In Memory Of

BOB LANG
Ohio

RONALD EVERETTE YOUNG—SEPTEMBER 5, 1944 — JUNE 7, 2026

Ronald Everett Young, age 81, of Pelham, Alabama, passed away peacefully on June 7, 2026.



Ronnie Young
Cartouche recipient 2016



In the first week of June, I saw a post from SAPFM on social media that made me pause, reflect, and remember a man who welcomed me to the organization when I became editor of the journal in 2018. The post announced the passing of Ronnie Young, SAPFM's 2016 recipient of the Cartouche Award. Ronnie was one of the most admired and respected members who will be missed by me, the Peach State chapter, and all of SAPFM. In addition to being a talented furniture maker with more than 200 pieces in his portfolio, he was dedicated to ensuring that future generations would benefit from the knowledge he had acquired and freely shared with every woodworker he met.

When I met him at the Williamsburg conference he arranged a lunch with me and the editorial board. One of the first things he said to me resonated and became my guide for publishing our annual journal.

"If you want to show someone what SAPFM is all about, put a copy of *American Period Furniture* in their hands."

That is something he lived by as he traveled and met with other woodworkers. He reminded me of that the last time we spoke, during a Zoom call, when he passed the leadership of the editorial board on to Steve Dietrich. He reminded all of us how easy it is to bring along a few copies of the journal and make them available when he taught classes, had his work featured in museum shows, or gave presentations to other woodworking groups. He was as passionate about spreading the message of SAPFM as he was about the furniture he made and his family.

When he received the Cartouche in 2016, there was an article in the journal about his life and work titled "Ambassador Young, Representative for the Great Road Style" by Tim Cowan and Ken Johnson. While he created reproductions of many period pieces, his favorites were the vernacular furniture of his native state of Tennessee. He earned an engineering degree from Tennessee Technological University and had a long career with the Tennessee Valley Authority, focusing on the design and construction of nuclear power plants.

His woodworking career began in the early 1960s when, as a newlywed, he needed furniture. His first project was a coffee table, in the form of a cobbler's bench, built with salvaged wood from a construction site and plans from *Popular Mechanics* magazine. In the late 1960s, he met James R. Carden, a NASA engineer, while searching for wood. The two became friends and spent years tracking down hardwood material and old machinery. In the mid 1970s, *Fine Woodworking* magazine appeared, and Roy

"If you want to show someone what SAPFM is all about, put a copy of *American Period Furniture* in their hands."

Underhill began his long-running PBS show "The Woodwright's Shop." Ronnie's eyes were opened to the use of hand tools to create furniture. This enabled him to do better work, and it wasn't long before he mastered new techniques and began sharing his knowledge.

In 2004, he joined SAPFM, and in 2010, he was one of the founding members of the Peach State chapter. He was also a member of the Cumberland



In Memory Of *(continued-2)*

RONALD EVERETTE YOUNG—SEPTEMBER 5, 1944 — JUNE 7, 2026

Furniture Guild, the East Tennessee Woodworkers Guild, and the Tennessee Valley Woodworkers Club. He was



a regular exhibitor and award winner in the East Tennessee Master Woodworkers Show. He also began writing articles for woodworking magazines, starting with an article in the March-April 1993 issue of *Fine Woodworking* about a machinist's tool chest and another on sug-

ar chests for *Woodworkers Journal*.

He wrote several articles for *American Period Furniture*:

- Classic Shaving Mirror Reflects English Influence 2013
- Elfe Ingenuity: Wide Drawers With A Supporting Muntin 2015
- A Toast to Federal-Style Cellarettes 2016
- Federal Period Tea Caddy Construction 2018
- The Jackson Press 2020

As an editor, he was a wonderful author to work with; thorough, organized, and he provided excellent drawings. I believe that was his way of approaching almost everything, doing the best he could possibly do and always willing to share in order to make sure that what he had learned would be available to future furniture makers, so their path would be easier to navigate than his.

Last year, he made several of his drawings available to SAPFM to offer for sale with the proceeds to benefit the organization and its educational grant program. Those were first offered at last year's conference and can be found online at: <https://sapfm.org/sapfm-store/drawings>

Ronnie Young is admired for his talents as a furniture maker, his kind and giving nature, and his passion for SAPFM, its publications and its mission of equipping future furniture makers. He will be missed, and he left some big shoes to fill. I will miss his input about our publications, but more importantly, I will miss his kind, gentle, and sharing nature. Godspeed, my friend.

A video interview with Ronnie is available online at this link from "The Highland Woodworker":

<https://player.vimeo.com/video/157078538?color=ffffff&byline=0&portrait=0>





Editor's Note:

All chapter meetings are open to current SAPFM members. When you complete your profile on our website you can select up to three chapters as your home chapter. That lets the chapter leads contact you directly about upcoming meetings and events. We recently updated our website to include email addresses for each chapter leader. Those addresses can be found online at: <https://sapfm.org/chapters/find-a-chapter>.

Manchester, Michigan, who displayed a small antique spokeshave and a small antique coffin plane, with a blade just under one inch wide, the latter acquired from Patrick Leach and used in Bruce's luthier work.

Bob Brown of Coloma, Michigan, next displayed a wonderful walnut spice box featuring line-and-berry inlay on the door and a base with bracket feet.



He indicated that the piece was based loosely on Steve Latta's article, "Spice Box," published in *Fine Woodworking* No. 196 (January/February 2008),

and that he used Red Rose Reproductions' versions of the Latta inlay tools (<https://redrosereproductions.com/category/inlay-tools/>). Bob noted that he included the hidden compartment



in the back of the box, following Latta's plans, and installed double wedges in the through-tenons of the frame-and-panel door.

To conclude Show-and-Tell, Sean Looman presented two items. The first was a single cabriole leg with a carved hairy paw foot, produced as a prototype for a coffee table he plans to build from Chapter VIII of A. W. Marlow's

Great Lakes Chapter

by Dale Ausherman

The Great Lakes chapter held its Spring 2026 meeting at the Sam Beauford Woodworking Institute in Adrian, Michigan on May 9, 2026. The full-day meeting was organized and coordinated by chapter lead Jim Crammond. Carolyn Racine, SBWI Instructor and Vice President of Continuing Education, facilitated the meeting by preparing the meeting space and arranging a catered lunch.

Show-and-Tell was kicked off by new member Bruce Holsomback of

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





Chapter News *(continued-2)*

HIGHLIGHTS AND ACTIVITIES AROUND THE CHAPTERS

Fine Furniture for the Amateur Cabinetmaker. The second was a clever and attractive adaptation of a colonial-style



wall clay-pipe box featuring a round cutout used to display a pocket watch. The overall effect was that of a small shelf clock.

Before the main presentations, SBWI President Luke Barnett briefed attendees on plans for the first phase of the school's long-term campus expansion, which is now underway with an impressive show of support from the State of Michigan, private donors, and community partners who believe in the value of craftsmanship.



Tom Duke began the main program with a talk entitled *Hardware for Furniture: Iron and Brass*. Tom specializes in Mexican and Spanish vintage furniture, which generally falls into three primary design categories: Spanish Colonial, Hacienda, and Rustic. Tom impressed attendees by displaying two beautiful chests, each adorned with reproduc-



tion hand-forged iron fittings. Tom's chests were featured in the article "Small Chests—a Baker's Dozen" in the 2025 edition of *American Period Furniture*. Part of what attracts him to this style of furniture is the extensive use of wrought-iron hardware. He displayed a large va-



riety of iron hinges, handles, locks, and corner brackets, many produced by the Horton Brass Forge, that are representative of the fittings commonly used on such pieces during the period.

When he first became interested in this furniture form, he searched for a good source of handmade iron hardware and found it through the Horton Brass website. That search ultimately led to a meeting with Orion Henderson, head of Horton Brass and a specialist known for collaborating directly with clients on custom blacksmith-forged hardware. Henderson introduced Tom to Terry Cutshaw, a Tennessee blacksmith who produces hardware for Horton. Horton's smiths are not constrained by catalog designs and are always willing to create custom-made iron hardware when desired.

Terry worked with Tom to modify and embellish existing catalog designs, altering their size and shape and creating new options that were subsequently added to the catalog. Horton also maintains an excellent website section devoted to its iron-forging processes and product offerings (<https://hortonbrasses.wordpress.com/tag/blacksmithing/>).

Another of Tom's sources for custom hardware is Peter Ross, the highly regarded North Carolina blacksmith and whitesmith (working in pewter and silver) who formerly served as head blacksmith at Colonial Williamsburg. Tom also displayed photographs of 100-200-year-old Spanish hinges and locks from the inventory of Holler & Saunders, Ltd., a dealer in Spanish Colonial furniture and decorative arts from Mexico and South America. Their website provides remarkable examples from this distinctive decorative-arts tradition (<https://hollersaunders.com/>).

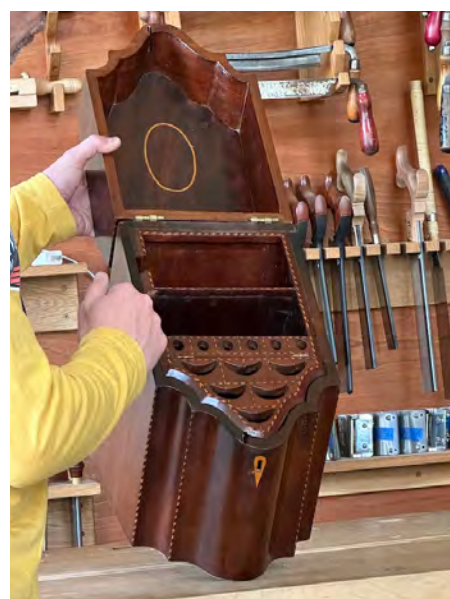
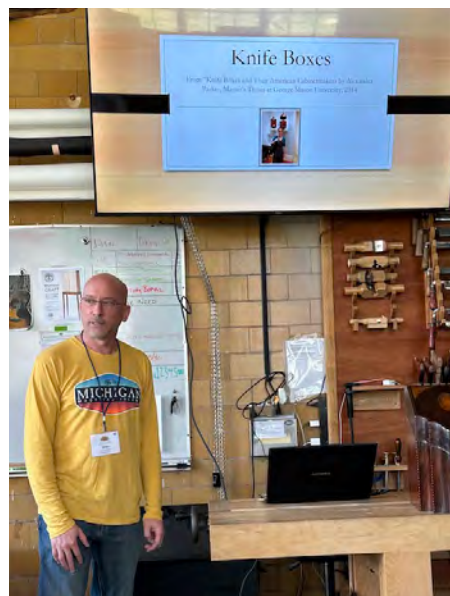
The next presentation was delivered by Sean Looman, who provided historical background on colonial-era knife boxes. His talk served as a precursor to Steve Lash's presentation on the construction of his pair of knife boxes. Much of Sean's material was drawn from



Chapter News *(continued-3)*

HIGHLIGHTS AND ACTIVITIES AROUND THE CHAPTERS

“Knife Boxes and Their American Cabinetmakers,” a master’s thesis written by Alexandra Parker at George Mason



University in 2012. According to Parker, knife boxes—or knife cases, as they were more commonly called during the period—were highly popular during the late eighteenth and early nineteenth centuries. Constructed from costly materials, they safeguarded valuable silverware and were prominently displayed on the dining-room sideboard.

The originals, whether English or American in origin, are characterized by sloping lids and boldly shaped serpentine fronts. Steve Lash’s reproductions, featured in the 2004 edition of *American Period Furniture* are constructed of eastern white pine veneered with crotch mahogany, and their pilasters are



inlaid with double lunettes. They were also featured on the back cover of *Fine Woodworking* in September 2004. Steve delighted attendees by sharing treasured photographs of each of his five infant grandchildren sitting inside one of the knife cases. He then walked us through color construction photographs taken



twenty-one years ago during the building process. The finished knife cases are the equal of any produced during the period and are nothing short of extraordinary.

The final presentation of the meeting was delivered by Adam Davies and Jim Crammond on Cooped Elements for Furniture and Boxes. Cooping was used during the colonial period to create curved forms such as doors and case elements. Individual staves were beveled,



Jim Crammond cooping layup on form

glued together, faired with planes or scrapers, and often veneered, as seen on many period sideboards. Both Adam and Jim described themselves as relative novices on the subject and therefore began their exploration by researching available references. Jim referred to Garrett Hack’s explanation of how to determine the bevel angles required for the staves that make up a curved door. Attendees also discussed other methods that had proven successful in their own work. Adam and Jim concluded their presentation by demonstrating several methods for assembling coopered panels.

Upcoming Fall 2026 Meeting — The Great Lakes Chapter Fall meeting will take place on November 7, 2026, in Livonia, Michigan and be hosted by Tom Duke. The tentative agenda includes an overview of luthier work, oil and water gilding, French polishing and the use of scratch stocks.

Adam Davies cooping glueup by hand



Chapter News *(continued-4)*

HIGHLIGHTS AND ACTIVITIES AROUND THE CHAPTERS

North Texas Chapter

by Steve Coulter

The North Texas Chapter of SAPFM was one of the more active chapters in the B.C. era (before Covid). They met weekly and even had chapter projects they worked on together. But the pandemic took its toll and this once vibrant chapter fell dormant for more than five years. Now, under the lead of Peter Agostino

even though the chapter has been dormant, the members have been quite busy.

Peter Agostino gave a demonstration on line and berry inlay and showed off his spice box and a dowery chest. When the meeting concluded everyone was ready to plan for the next one. Currently the chapter has agreed to meeting quarterly. Anyone wishing to attend the next meeting should contact Peter Agostino, Chapter Lead, peter.agostino@att.net.



vived. Members, including some charter members, met April 7th at Chris Bame's shop. Chris has made a career as a furniture maker and his expertise has been golden for the local chapter. He had some beautiful examples of period pieces in his shop.

The first half of the meeting was spent getting reacquainted. Members had come from all over the state and as far away as Houston. Lee Mootz had recently finished a Pembroke Table. John Loggins showed his hand carved marionette puppets. Chris Morgan has been teaching young teenagers woodworking in his home shop and showed off one of their projects that he had designed for them to make. Elaine Higgins has just finished a shaker candle stand. So,

Northern New England Chapter

by Wes Sunderland

The Northern New England chapter held three event meetings during 2025 and is on course to continue during 2026. Events are scheduled in April, July, and October. April's meeting was with Dan Faia, the 2023 Cartouche award winner, and we all enjoyed his shop setup that further functions for his classes which he schedules throughout the year. Dan conducted an instructional demonstration for layout, construction and carvings on a federal shield back chair. Wes Sunderland,



chapter lead, also demonstrated the layout for a carved knee shell on a cabriole leg and the application to designing ogee serpentine curves applying the "golden ratio" geometric construction.

This summer's chapter event is scheduled on Saturday, July 25th, 2026 at the shop of Craig Farrow in Farrisburg, Vermont.

Craig has a history of architectural millwork that includes many years with seventeenth and eighteenth century furniture design and crafting and a reputation as a master furniture maker. Wes Sunderland will join Craig to demo design and crafting furniture. This event will enhance knowledge and abilities as well as hand tool uses for all members. Bring a guest and introduce them to SAPFM's activity and learn about making period furniture.

Ohio River Valley Chapter

*by Dale Ausherman/David Conley/
Jason Hammond*

The chapter held two meetings this spring. The first was the usual format, held at the Columbus Woodcraft Store, March 28-29, 2026 and the "bonus" meeting was held at the shop of Dan Hrinko in Caldwell, Ohio on May 2-3,



Chapter News *(continued-5)*

HIGHLIGHTS AND ACTIVITIES AROUND THE CHAPTERS

2026. Special thanks go to store owner Bob Smith for generously hosting 20 members and guests.

March 28-29, 2026 ORV Spring Meeting by Dale Aushman

The meeting opened with a Show-and-Tell session, followed by presentations on using colorizing dyes and



stains by Jay Ratcliff, Federal furniture and inlays by David Conley, and design, layout and general shaping of cabriole legs by Dan Reahard. David Conley started the show and tell by sharing results of resawing on a Laguna 16-inch bandsaw using the Resaw King 1"-wide carbide-tipped blade. He also showed the impressive smoothness of an end-grain cutoff from a Rigid carbide-tipped 1/8" kerf, 10"-diameter table saw blade. David then discussed the issue of aligning the installation of the six Lions Head drawer knobs on his night stands.

Next Dan Hrinko showed his custom design console table with floating shelves and inlaid Federal legs. The legs were cherry with maple and walnut stringing, and included fields of walnut and tiger maple. Dave Upperman then

showed photos of a federal table he inlaid with stringing surrounding fields of highly figured walnut. He discussed various methods he tried to cut the channels for the stringing, including small Latta-style scrapers, Dremel tools with small end mill bits, and even a 6½" Diablo table saw blade with 1/16" kerf for the straight runs. He preferred the Dremel.

George Walker impressed us with a small dovetailed tiger maple box with bottom moldings including bracket-style feet. What really caught our at-

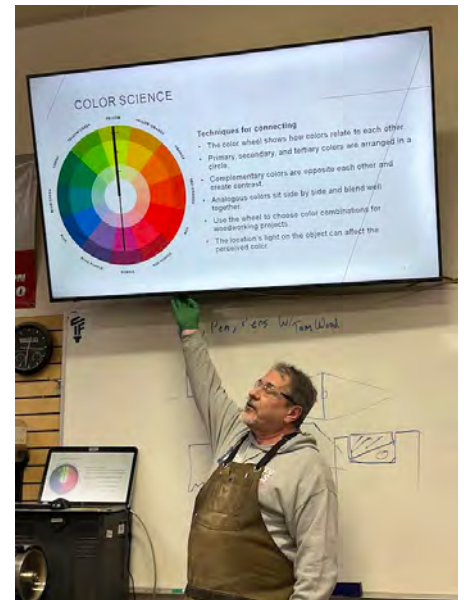


tention was a tiny (about 1¼" by 1½") ebony carpenter's square he made to check the dovetails to ensure squareness and fit. Following George, tool collector extraordinaire Don Wood shared with us an actual eighteenth century wood plane made by the noted London plane maker Christopher Gabriel, whose account books from 1770 to 1809 survive. The plane was in incredibly great condition.

Following lunch, Dave Upperman returned with a photo of two Queen Anne compass-seat side chairs he made 20 years ago. Dave bought his mahogany from two sources and later realized that, while most was Honduran mahogany, some was Philippine mahogany. Dave was new to period furniture

wood species at the time and did not realize the difference in the two species, as they looked reasonably the same. With the hindsight of 20 years' experience, he pointed out that the front seat rail on one chair is significantly lighter than the other.

Jay Ratcliff then began a main topic of the meeting: Using Colorizing Dyes and Pigments. His material results from his 20+ years' experience, including applications such as printing and photography. He also had one extensive class in colorization. He began with



Color Theory, showing a color wheel, a circular diagram that organizes colors to show their relationships, including primary, secondary, and tertiary colors. Primary colors (red, blue, yellow) cannot be created by mixing other colors, while secondary colors (green, orange, purple) are made by combining two primary colors, and tertiary colors result from mixing a primary with a secondary color. This helps artists and designers visualize how colors interact and complement each other, and can help one mix paints or pigments accurately to achieve desired hues.



Chapter News *(continued-6)*

HIGHLIGHTS AND ACTIVITIES AROUND THE CHAPTERS

Jay showed how color and finish layers build up on wood. He generally makes the first finish layer the main color layer. If he is adding colors in higher layers, they are dyes or pigments in glazes. Also, the wood grain structure reflects light with different properties in different directions, which explains why adjacent book-matched wood can have different contrast when viewed from different directions. He had many samples of finished wood surfaces from classes and projects he undertook, with each example listing the multiple layers and finishing steps documented on the back of the sample, including abrasive grits used, any chemical layers, and drying times for the layers.

Jay discussed the difference between dyes and pigments. Dyes are small molecules that dissolve in solvents and penetrate deeply. Pigments are ground particles suspended in a binder that stay on the surface. He also distinguished their differences in appearance and lightfastness, impact on application approaches, and how to best use combinations of alcohol or water based products.

The next topic was David Conley demonstrating the methods used to implement the Federal inlays in the pair of Seymour nightstands he built. He then reviewed how he makes the various pieces such as stringing, bell flower petals, dots, and corner fan wedges. His shopmade thickening gauge with a long slot and plane blade is used to size the boxwood stringing to a uniform 1/16" thickness, using an inlay slot as a sizing gauge. He cuts the bell flower petals using #5 sweep carving gouges. To cut the bell flower dots he makes his own cutters using brass tubing with filed teeth on one end, setting one or two teeth inward to provide relief for dot removal.

Alternatively he uses Japanese leather hole punches. He tunes the fan's wedges to 22.5 degrees

using a template and a hand plane mounted upside down in a wood vise.

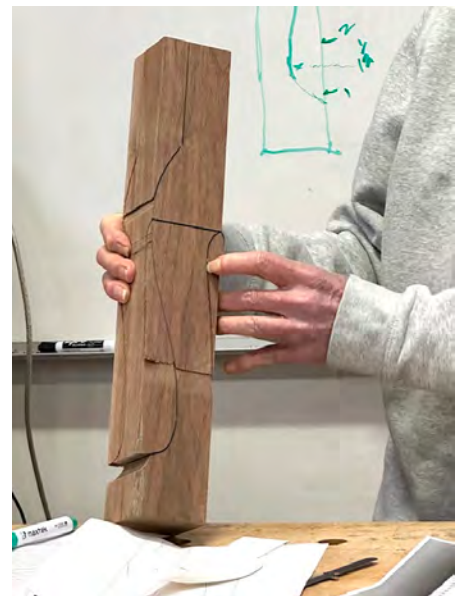
He then demonstrated hot sand shading using a smooth surface hot plate, small pan, and extremely fine sand. David used the smooth surface hot plate to shade the long segments used in the leg pilasters, with the segments laid directly on the hot plate surface with no sand. The boxwood stringing is very brittle and gets soaked for hours before bending around the large base of a soldering iron, with a metal flexible backing strip to reduce cracking, while fitting the curves. He showed his Microfence plunge router base fitted with a Foredom rotary tool which he uses for cutting the stringing channels, both straight and arcs. For straight cuts he runs the router base with a fence along the straight edge of a leg. For cutting arcs he uses a smaller Stewmac precision router base with his Foredom rotary tool mounted on a larger shop-made Lexan base which uses a pivot point and rotating the base around the point.

Sunday's meeting began with Dan Reahard presenting the design, layout and general shaping of cabriole legs. Dan took classes with Mack Headley and the late Gene Landon. Dan retained drawings and notes from these classes, which were wonderful to see as reminders of the incredible contributions these masters made to our education in period furniture. One drawing showed all the key dimensions for a Philadelphia chair leg, and it was interesting to see the noted references to the Ionic or Corinthian classical orders. Gene liked to reference these dimensions in his projects.

Dan showed two carved cabriole legs, one a robust representative for a Philadelphia chair, the other a lighter leg more in line with New England. The latter leg was thinner, with a slight-



ly squashed ball and sweptback rear talons. The other leg had heftier ankles and a slightly elongated ball with talons aligned as if inside a cube. Dan



showed how either leg could be used to make a template for sawing the first stage. This single template is sequentially laid at an inside corner of a correctly-sized blank, the two instances being perpendicular to one another, to mark the blank for sawing. All of the key di-



Chapter News *(continued-7)*

HIGHLIGHTS AND ACTIVITIES AROUND THE CHAPTERS

mensions of the leg are recorded on the back of the template. Dan demonstrated a method of sawing which leaves small wood bridges along the cuts, so that no taping is required to hold the piece together for the second saw cuts. He also discussed orienting the blank's grain direction relative to the leg.

Following Dan, David Conley returned to show the unique design and construction of the nightstand double side panels. The construction enabled David's highly-figured mahogany boards to be resawed to make two sides out of a single piece of wood. The internal panel is a rail and stile frame that provides structural strength and stability. The exterior side and back panels are ½" thick mahogany retained by

He also showed a tapering jig with extra drywall screws to prevent stock slippage used to taper the nightstand's legs, and the use of his mortising machine to cut the long side mortises in the legs, and use of a tenoning jig with table saw.

May 2-3, 2026 ORV "Bonus" Meeting by David Conley & Jason Hammond

On May 2-3, 2026, the Ohio River Valley Chapter of SAPFM held a second meeting, hosted by Dan Hrinko, at his shop near Caldwell, Ohio. Dan is a box maker crafting reproduction boxes, containers, and campaign furniture. Dan also specializes in making reproductions of Thomas Jefferson's writing slope as well as Jefferson's five book revolving bookstand. The meeting was centered around Revolutionary War campaign furniture. Dan and his wife are Revolutionary War re-enactors and attend many historical events during the warmer months of the year. His need for historically correct furniture drove him to make many of the pieces he displays and sells at the encampments to the public and to other re-enactors.

Dan's explanation of the history of campaign furniture was quite interesting. Campaign furniture was moved from one encampment to another so it had to be strong, light, durable, portable, comfortable, and able to withstand the rigors of war. Transportation necessitated the need for the furniture to be collapsible into small and compact shipping sizes and then reassembled into functional furniture at the next encampment. You might expect these pieces to be built with common woods like oak and pine. But most campaign furniture was made out of fine woods like mahogany and walnut.

The reason had to do with demon-

strating one's family wealth, especially among military officers. British rules of inheritance dictated that the first-born son inherited everything. The other sons were on their own and had to find other ways to build prestige and informal power. They often chose military careers to build their reputation. Since these sons were accustomed to gentry households with fine furniture, they commissioned luxury goods for their travels. Pieces were built to meet certain specifications and fashionable styles simplified and used in the design, with



comfort out of doors in mind. Folding chairs, folding beds, break down tables, bookcases, desks, wash stands and commodes were made to easily break down and pack away for travel.

Often, because of the uniqueness of the design of a piece, the hardware was custom made from brass. Mahogany was often used because of its rot resistance and stability in unfavorable

¼" mortise and tenon joints into the adjoining legs. These are only glued at the top tenon. The rest of the panel is allowed to float in the lower joints, preventing future splits due to cross-grain construction. The drawer runners are set in dados and screwed into the internal structural panel, making it easy to replace them in the future. The drawer blades in the front and back form the rest of the structural case. David enlisted the SAPFM online Forum to help evolve the design of the double-side concept.

David showed his method to resaw and plane the 11½" wide board that created the exterior side panels and back.





Chapter News *(continued-8)*

HIGHLIGHTS AND ACTIVITIES AROUND THE CHAPTERS

climates. Good joinery was heavily relied upon as the hot, wet, and humid conditions these pieces were subjected to was not favorable to the longevity of hide glues.

Our meeting started with reviewing antique 18th and 19th century writing slopes: how they were made, how they folded, what the compartments were used for, and how to access the secret drawer galleries. The corner joint of preference in these slopes seems to be a half blind hidden dovetail. We then went over the holy grail of writing slopes: the Thomas Jefferson slope that Jefferson drafted the Declaration of Independence on and is in the Smithsonian today.

Dan went over his research into the Thomas Jefferson slope; what is known



about it and what is not known as well. Dan showed slides of the joinery and construction of his writing slope. Due to the thinness of all the material, small hand tools were used for tight joints. One of the small tools he uses is the Veritas miniature router plane. Since the dovetails are so small for the drawers, Dan uses an X-acto brand model maker's saw to achieve such fine cuts. Dan then showed us slides of surviving and replica pieces, like the George Washington camp bed and his camp stool as well as several examples of folding chairs and tables. A surviving example of a camp table is the Lord

Cornwallis table at Yorktown, Virginia. The table had pivoting crossbuck legs that fit into two different sockets under the table allowing the table to be set up at two different heights, low for sitting and the upper for standing. The table top was frame and panel construction and sported a mitered mortise and tenon on the corners.

Our second day began with Dan expertly demonstrating the layout and



cutting by hand of the mitered mortise and tenon joint. He laid out a normal through mortise and tenon joint but left a thin tab of material on the show face of both pieces that get miters sawn into them to complete the joint. Later Dan took us on a tour of his shop showing some of the methods, tools and jigs he uses for making some of his boxes.

Dan took us into his home for the final presentations. One area was devoted to Thomas Jefferson and his inventions. Two of the Jefferson pieces that Dan makes and sells were displayed on tables. The first is the revolving book stand, and the other is the Declaration of Independence writing box. A second area was devoted to the writing and editing of the Declaration of Independence. In the painting (above right), the writing box is on the table as Thomas Jefferson, Ben Franklin, and John



Adams discuss changes to the draft of the Declaration of Independence. Surrounding the painting are copies of



the original four draft pages with their edits.

We thank Dan Hrisko (and his wife Lisa) for generously hosting us in his spacious, well-equipped shop. If anyone is interested in his work you can find more information on his website www.danielhriskoboxmaker.com.

The 2026 ORV Fall Meeting

Scheduled for August 22-23, 2026 at Woodcraft in Columbus. Planned topics for Saturday include waxes by Dave Upperman, inlay bandings by Dave Feola, and review of favorite furniture-building books and DVDs by group discussion. Sunday's ½ day session will be a hands-on session carving a cabriole leg led by Dan Reahard.



Chapter News *(continued-9)*

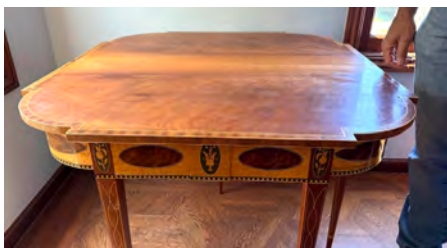
HIGHLIGHTS AND ACTIVITIES AROUND THE CHAPTERS

San Francisco Bay Area Chapter

by Joe Jenkins

The first 2026 meeting of the Bay Area chapter took place Saturday, May 16, 2026. Nine of us gathered at Rob Kutner's shop in San Francisco to exchange stories, tips, and show recent projects. Six of us started early with lunch at a nearby Mexican cafe. Afterwards, we continued chatting and getting reacquainted with everyone in Rob's shop. Rob has a small, but very well organized and productive shop. We were able to see and hear about several of his in-process projects prior to touring his house to see some of his completed projects. Rob is currently working on a pair of elaborately veneered and inlaid Federal period pedestal side tables. In addition, he recently attended a carving class with Alexander Grabovetskiy at the Marc Adams School of Woodworking and so was continuing to carve on his lesson.

We wandered upstairs and were able to see the many beautiful pieces Rob made for his house. These included an inlaid federal candlestand, ca. 1810, an inlaid pedestal side table, a reproduction Federal period New York card



table, ca. 1790, and a William Whitehead D-shaped Federal card table. In addition, he had lots of chairs around the dining table and rooms including a reproduction Nicholas Bernard side chair, ca. 1760 and a reproduction Jon-



athan Shoemaker armchair, ca.1760. On the walls in the formal living room were a few of his carvings.

We headed back downstairs for some snacks and show-and-tell. First up was Rene with a few old woodworking machines he's looking to "rehome". (they are posted on the SAPFM site).

Jeff Thompson showed us a beautiful Tea Caddy. He said his executor



and his bride are coming to visit this weekend so he thought he would make them a gift. The box utilized a billet of intensely variegated curly maple he had laying around. The black is ebony, and the marquetry of the shell is set in dyed green veneer and made of sand shaded holly. The stringing is dyed black and white veneer.

Jim Shapiro brought a "practice"



veneered table apron that he wanted some thoughts from the chapter on how to inlay an oval with stringing into a mitered crossbanded background, without pattern routing. We settled on building it on a thin veneer backer and knifing around it like a shell inlay. He will report back on how that works.

Next up was our own Cartouche recipient, Tim Killen, with his Dressing Glass based on one at Colonial



Williamsburg. Tim mentioned that he wished he'd seen the one there before he finished his. It's mahogany with veneers, marquetry, stringing, banding, and turned tagua nuts. He made



Chapter News *(continued-10)*

HIGHLIGHTS AND ACTIVITIES AROUND THE CHAPTERS

it in preparation for teaching his class so his students could make one. He highly recommended the #2 Olson spiral tooth blade that he used on his scroll saw to cut out the complex inlays, 4 layers at once. The mirror frame is laminated with multiple thin strips of mahogany, as was done in the original piece. Lots of angles and shapes created a challenge in making the carcass and drawers.

Finally, with a different period, but



still American furniture, Joe shared his Nakashima inspired bench that was made to fit an alcove in his front hall. It is made of Claro walnut and ash and finished with Sutherland Welles botan-



ical polymerized tung oil and buffalo wax.

Thanks again Rob for being such a great host and sharing your shop and work with us. You can see some of Rob's work [here](#).

Southern California Chapter

by Brad Ormsby & Bob Stevenson

The Southern California Chapter had their Seminar on March 20-22, 2026 at Cerritos College. Our presenters were Ken Cowell, Phil Goettsch and Dr. Nick Kleha. On Friday night we got to see many pieces of furniture that Ken Cowell has made over the years. Also, we heard from Phil Goettsch telling us some of his secrets of his woodworking past and present. He gave us an overview of what he hoped to accomplish on Sunday.

Saturday, we started with coffee and donuts and then Ken gave us a short lecture on his approach to marquetry. His veneer pieces that he uses and supplied to us were about .070" thick and he had a large, varied supply of wood to choose from. He gave us a pattern of leaves and stems, and a packet of hand tools and our own scroll saw with the tabletop set to 8.5 degrees to the left and a #1 blade to do the cutting. We attached the traced cartoon to the background veneer and attached different veneers to the bottom and started cutting out the small pieces that would fall right in the pattern we created in the background veneer.

Since the table was set at an angle and the pieces had a tight space to be set

in, there were essentially no gaps to deal with. We glued them in and continued the process, of course sand shading these pieces as we went along. Then he turned us loose on tracing a rose of our choice. We all tried to follow the same approach as we did with the first flower. Everyone had a great time following his methods and enjoyed the process. For lunch, Paul Babcock and Cliff Trimble prepared our lunch to include hamburgers and all the trimmings. We finished the evening, at a local Italian Restaurant to recharge ourselves.

On Sunday, Phil gave us a great history lesson on hand saws and how he approaches sharpening them. Many of us brought our own saws to sharpen and Phil had many available to work on along with several vices and files to use. We spent the morning sharpening saws, and we had several sharp saws by noon. Then, for lunch, a local restaurant provided pizza and salad, thanks again to Paul and Cliff. For the afternoon we had Dr. Nick explain and show his approach to cutting out veneers. He uses thin veneers that are arranged in a packet that is nailed and taped to keep all the parts in registration. Once again, a scroll saw can be used, or a fret saw with a small blade. This method is used by Paul Schurch. This was a great



comparison of how one might do their marquetry project.



Road Trip To Museums

MICHAEL MASON
State

ROCK RIVER VALLEY CHAPTER TRIP TO TWO MUSEUMS

On May 9, 2026 members of the Rock River Valley chapter, along with two members of the Indiana Chapter, visited both the private Chipstone Foundation in Fox Point, Wisconsin and the Milwaukee Art Museum, which houses a portion of the large Chipstone period furniture collection, as well as other period furniture.

Mr. Jonathan Prown, Executive Director and Chief Curator of the Chipstone Foundation, led the 2½-hour tour in Fox Point in the morning, and a docent-guided tour of the furniture collection at the Milwaukee Art Museum followed in the afternoon.

Chipstone

Stanley Stone, son of the co-founder of the Boston Store department store chain, began collecting early American furniture, American historical prints and early English ceramics in the 1940s. He and his wife Polly rapidly acquired pieces, and their growing collection was eventually housed in a large colonial revival style home which also served as their residence. In the early

the Milwaukee Art Museum to further increase awareness and display of the collection. Chipstone publications include the well-respected annual publication *American Furniture*. Information about the Chipstone Foundation can be found at www.chipstone.org. Note that the Chipstone Foundation is not open to the general public, and tours are by special arrangement only.

The Chipstone collection of period furniture is quite unlike many other museum collections in that visitors are actually encouraged to closely examine and handle all of the pieces to determine construction methods and to allow a close-up view. It is Mr. Prown's personal belief that this hands-on ap-



“There are no white gloves, velvet ropes or infrared sensors here to warn you that you are getting too close.”



1960s, their massive collection captured the attention of the Henry Francis DuPont Winterthur Museum, and at their urging, the Stones established the Chipstone Foundation, with the dual purpose of preserving their collection and encouraging related research and education.

In 1999, Chipstone partnered with

proach encourages people to become more closely connected to early American period furniture and its history for generations to come. Cabinet doors are opened, internal compartments are examined, hidden compartments are revealed, and drawers are pulled out and passed around. There are no white gloves, velvet ropes or infrared sensors here to warn you that you are getting too close. (Yes, there is a state-of-the art security system). It seems to me that the fact that the collection is not open to the general public makes this novel approach possible.

The red brick home, reminiscent of those in Colonial Williamsburg, is impressive in itself, with beautiful architectural features, elaborate interior trim and paint colors chosen to match



those that were believed (at the time the home was built) to be historically accurate to the eighteenth century.

The furniture, pottery and prints are the stars of the show, of course. According to Mr. Prown, there are over 100



Road Trip To Museums *(continued-2)*

ROCK RIVER VALLEY CHAPTER TRIP TO TWO MUSEUMS



pieces of American period furniture presently on display in the home, along with many showcases, nooks and crannies filled with early English ceramics and more. Highboys, secretaries, chests,

century, and includes both country and high-style pieces, with particular emphasis on the finer pieces that would have been owned by wealthy residents. Over the years, pieces were chosen based not only on beauty and rarity, but in some cases, on historical importance – for example, the collection includes a

nized tour through the home, offering information about each item as we proceeded from room to room. Members were allowed to move around as they wished to take photographs and more closely examine pieces that were of particular interest to them. This was the only decorative arts museum I have



wardrobes, desks, sideboards, and various styles of chairs, tables, clocks, and looking glasses...the collection includes all types of early American furniture. The comprehensive 1984 publication, *American Furniture at Chipstone* by Oswaldo Rodriguez Rogue, describes in considerable detail some 200 of the pieces in the collection.

The furniture encompasses the entire period of early American history, from the 17th century to the early 19th



Campeche chair that once belonged to Thomas Jefferson. (The Milwaukee Art Museum has a similar chair on display from the Chipstone collection)

The tour was very enjoyable, with Mr. Prown leading a casual yet orga-



visited that will allow you to personally handle such historical (and in many cases, quite valuable) artifacts.

The tour included a newer arts and crafts building that includes workshop areas and a growing collection of modern furniture interpretations. Our last stop was a blacksmith shop that Mr. Prown now uses to create hardware, tools, knives, adzes, and more, including some beautiful Damascus work.

Milwaukee Art Museum

In addition to a fine collection of art of various media, eras and styles from around the world, as well as the iconic



Road Trip To Museums *(continued-3)*

ROCK RIVER VALLEY CHAPTER TRIP TO TWO MUSEUMS



sculptural entrance designed by Santiago Calatrava, the mechanized Burke Brise Soleil, or “wings”, the MAM also houses a portion of the Chipstone period furniture collection. While the carefully curated collection here is smaller in number than that of the Chipstone Foundation in Fox Point, the pieces on display are among the best. A particular emphasis of the pieces currently on display is fine furniture carving.

Among my personal favorites was the Newport chest-on-chest, attributed to John Goddard, with three shells (two convex shells flanking a central concave shell) on the block-front lower case, and a fourth shell adorning the central top drawer of the flat-front upper case. This chest is believed to be the one mentioned in a letter from Goddard to Moses Brown dated October 4, 1763.

The MAM also houses the Frederick Layton Art Collection. Mr. Layton, whose family fortune was made in the meat packing industry, began collecting

in 1870. Along with other decorative arts, his furniture collection dates from 1660-1830 and includes pieces from other countries as well as American furniture.

Side Note: In 2002, the MAM created an exhibit contrasting authentic antiques with some of the “fake” antiques (married pieces, substantially

only to find out years later of their true history. Rather than removing fake pieces from the spotlight, Mrs. Stone decided that the pieces should be displayed alongside authentic antiques in order to showcase exactly how it was determined that they were not what they were originally claimed to be.



repaired pieces, completely new reproductions, etc.) that the Stones unknowingly purchased from trusted sources,





Events/Happenings

JULIAN PETERS
Rhode Island

MUSEUMS, EXHIBITIONS, LECTURES, AND FORUMS



The John Brown House Museum

52 Power Street
Providence, RI 02906

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



— Hours —

Closed Monday

Tuesday – Saturday 10 a.m. – 4 p.m.

Closed Sunday

The Museum is closed on Juneteenth, Independence Day, Thanksgiving, Christmas Eve, Christmas Day, New Year's Eve & New Year's Day.

More than a house:

It is history's home....

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

land's history at the John Brown House Museum!

Bloomberg Connects

Digital Guide App

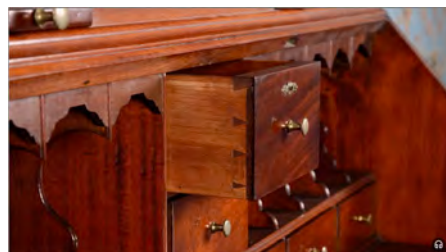
(click the blue link)

Bloomberg Connects is a free mobile app that serves as a digital guide, offering expert-curated audio guides, videos, behind-the-scenes insights, new exhibit content, collections highlights, and more



Executive Director Dr. C. Morgan Grefe

Explore the Museum



Current Exhibitions



Providence, 1776



MESDA

Museum of Early
Southern Decorative Arts

924 South Main Street
Winston-Salem, NC 27101
336-721-7360

<https://mesda.org>

Museum Galleries are open
Wednesday to Saturday
10:00 a.m. – 4:00 p.m.

The Museum of Early Southern Decorative Arts (MESDA) is the pre-



eminent center for the research and study of Southern decorative arts and material culture. MESDA is home to the most comprehensive collection of southern decorative arts and related research resources in the country. The museum is internationally recognized for its contributions to the study and understanding of the history, decorative arts, and material culture of the American South.

<https://mesda.org/collections/mesda-collection/>



Events/Happenings *(continued-2)*

MUSEUMS, EXHIBITIONS, LECTURES, AND FORUMS

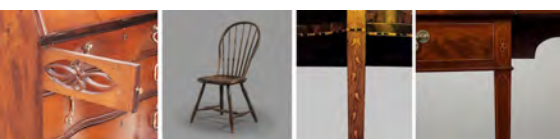
— Upcoming Programs —

Southern Furniture & American Identity

A MESDA Furniture Seminar
October 22-24, 2026

Winston-Salem, North Carolina

American colonists and Americans in the new republic experienced one constant: change. From changing political identities, geographic boundaries,



and conceptions of freedom, American lives constantly evolved. This seminar will explore the ways that craftspeople and cabinetmakers navigated this ever-shifting political and social landscape and the ways that they reflected shifting American and European tastes and identities in their work.

— Exhibitions —

Lately From: Immigrant Craftspeople & the Making of the American South Through December 31, 2026

An Irish schoolmaster. A German Jewish silversmith. An African Muslim scholar. A multi-national female pastel-ist. A Scottish cabinetmaker. A potter, a carpenter, an engraver. The lives of these individuals share a common thread: they were “lately from” somewhere else and came to the American South in the 18th and early 19th centuries.

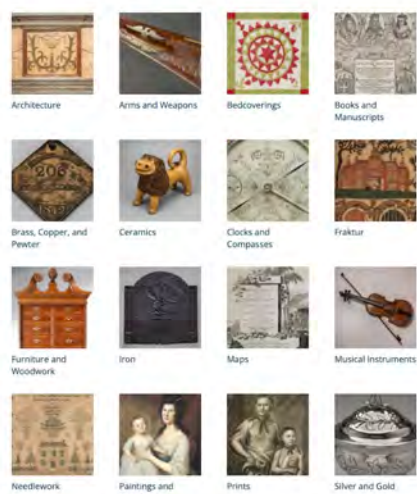
Read more ... https://mesda.org/exhibit_category/lately-from/

Explore and Search the Collections

The collection of the Museum of Early Southern Decorative Arts at Old Salem is the most comprehensive collection of objects made and used in the early American South. Spanning seven

states and four centuries, the majority of the collection is now searchable online. Search here ...

<https://mesda.org/lp/collection/furniture/>



Research and Collections Appointments

Research is a core part of what we do and we are happy to offer both virtual and in-person assistance to anyone wanting to delve deeper into their own decorative arts research interests.

<https://mesda.org/visit/appointment/>

MESDA Object Database Search

<https://mesda.org/collection/object/?mpq=demilune+tables&mp-f1=&mpf2=&mpf3=&mp-f5=&mpf4=>



Old Salem Museums & Gardens

Historic District

600 South Main Street

Winston-Salem, NC 27101

336-721-7300

<https://www.oldsalem.org>

Old Salem Museums & Gardens is a historic site and museum combatting food insecurity and exploring the stories of people, including Moravian,



Black, and Indigenous peoples, in the American South. As one of America's most comprehensive history attractions, our museums—the Historic Town of Salem, the Museum of Early Southern Decorative Arts (MESDA), and the Gardens at Old Salem—engage visitors in an educational and memorable historical experience.

<https://www.oldsalem.org/open-venues-and-time/>

— Hours —

Wednesday – Saturday

10:00 a.m. – 4:00 p.m.

Old Salem Museums and Gardens is open year-round except for January each year.



Events/Happenings *(continued-3)*

MUSEUMS, EXHIBITIONS, LECTURES, AND FORUMS

Collection: Virtual Tour: Furr Moravian Decorative Arts Gallery



The Dianne H. Furr Moravian Decorative Arts Gallery is dedicated to the rich material culture created by



the Moravians of North Carolina. Over 150 objects made by Moravian settlers living in the Wachovia tract between

1753 and 1850 are displayed here, including furniture, paintings, textiles, ceramics, metals, musical instruments, and more. The gallery is located in the Frank L. Horton Museum Center on Main Street in Old Salem.

<https://www.oldsalem.org/lp/collection/virtual-tour-furr-moravian-decorative-arts-gallery/>

— Select Venues —



Visitors Center, Horton Center (MESDA), Winkler Bakery, Seed Saving Lab, Boys' School, Miksch House & Garden, Muddy Creek Café, Salem Stitches, Potter's Workshop at T. Bagge, Moravian Book & Gift, E.A. Vogler Coffee & Confections, ...

<https://www.oldsalem.org/open-venues-and-time/>

**Closed on Memorial Day,
Juneteenth, Independence Day,
Labor Day, Thanksgiving Day,
Christmas Eve, Christmas Day*

National Gallery of Art *National Gallery of Art*

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

<https://www.nga.gov/visit/visitor-policies.html>

— Hours and Admission —

The West Building,
the East Building,
and Sculpture Garden
are open from

*10:00 a.m. – 5:00 p.m. daily
No timed passes required.*

(Admission is always free.)

— Ongoing Exhibit —

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

West Building Ground Floor

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



Linda H. Kaufman—was promised to the National Gallery of Art in October 2010. A new installation on the Ground



Events/Happenings *(continued-4)*

MUSEUMS, EXHIBITIONS, LECTURES, AND FORUMS

Floor of the West Building will highlight nearly 100 examples of early American furniture and decorative arts from this distinguished collection, including French floral watercolors by Pierre Joseph Redouté and American, Chinese, and French porcelains.

In addition, the installation will include paintings by celebrated American artists in the Gallery's collection such as **Gilbert Stuart**. The Kaufman gift dramatically complements the National Gallery's fine holdings of European decorative arts with equally important American works of art.

<https://www.nga.gov/content/dam/ngaweb/exhibitions/pdfs/ongoing/nga-kaufman-epub.pdf>



Willard House and Clock Museum

11 Willard Street
North Grafton, MA 01536
508.839.3500

<https://willardhouse.org>

Thursday – Saturday
Tours at 10:30 a.m. – 2:00 p.m.
Closed Sunday – Wednesday
and holidays

— About the House —

Nestled in the rolling hills of Central Massachusetts, Willard House is one of Grafton's oldest buildings, constructed in the early 1700s in what was then known as the Indian settlement of



Hassanamisco. Four of Joseph's grandsons—Benjamin, Simon, Ephraim and Aaron Willard—would become America's preeminent 19th century clock-makers, making their first clocks in 1766 in their small Grafton workshop.

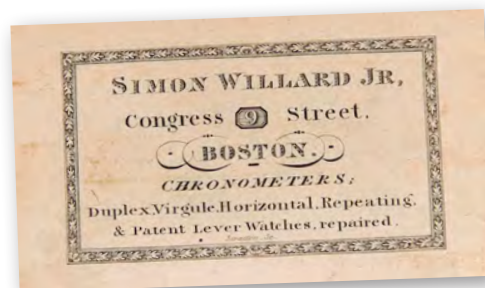
— Eight-Day Clocks —

Many people know these clocks today as “grandfather clocks”, but that term is not what the Willards would have called them. To the Willards, they were eight-day clocks, since they were said to run for a week and a day. It is this term we use to describe them during our tours.

Read more... <https://willardhouse.org/8-hour-clocks>

— Important Documents —

One of Simon Willard's original



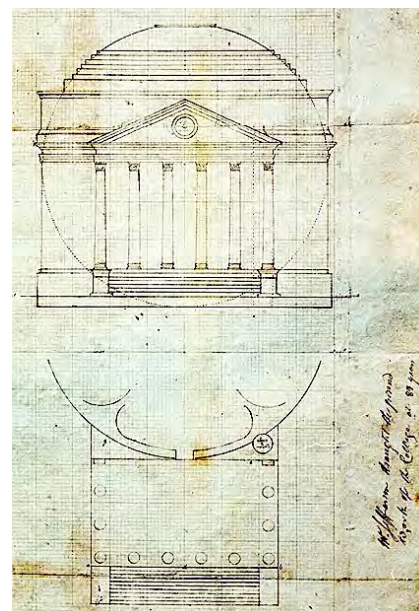
business cards. Off-white cardboard with printed oak-leaf geometrical design frame with the following text:

<https://willardhouse.org/963261>

— Paintings & Drawings —

Architectural Drawing by Thomas Jefferson, dated 1826. Framed ink drawing of the front elevation and floor plan details of the Rotunda from the University of Virginia, Charlottesville. The drawing is set on a hand-drawn grid matrix ground and represents two projections of the building. There is an inscription in the middle on top in ink: “Done by Jefferson”; and at the right lower side of the paper: “Mr. Jefferson draught the ground work of the college at 84 years”.

<https://willardhouse.org/9634>





Events/Happenings *(continued-5)*

MUSEUMS, EXHIBITIONS, LECTURES, AND FORUMS



Colonial Williamsburg

101 Visitor Center Drive
Williamsburg, VA 23185

<https://www.colonialwilliamsburg.org>

Colonial Williamsburg is open 365 days a year. Most Historic Trades and Sites are open from 9 a.m. to 5 p.m.

After hours, check out Evening Programs, which run well into the night.

"The Town Where History Lives"

The Colonial Williamsburg Foundation's vast collections comprise more than 70,000 examples of fine, decorative, mechanical and folk art. Included



are exceptional examples of American and British ceramics, glass, furniture, textiles, costumes, tools, firearms, nu-



mismatics, metals, toys, prints, maps, paintings, drawings and architectural fragments from the 17th, 18th and early 19th centuries, as well as American folk art up to the present day.

"A Revolutionary Year Awaits"



— The Art Museums of Colonial Williamsburg —

The Art Museums of Colonial Williamsburg are open daily from 10 a.m. to 6 p.m.

Explore the expanded and updated Art Museums, featuring more of the collection on view than ever. Discover

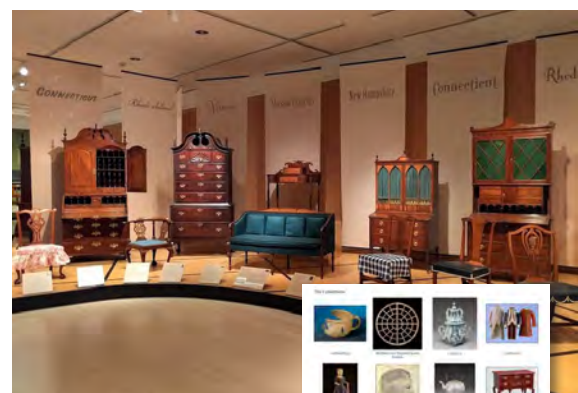
colorful and whimsical folk art made by amateur artisans in the Abby Aldrich Rockefeller Folk Art Museum to objects that are useful as well as beautiful in the DeWitt Wallace Decorative Arts Museum. Plus, enjoy amenities including the Museum Store and Café.

The main entrance of the Art Museums of Colonial Williamsburg is located at 301 S. Nassau Street, Williamsburg, Virginia.

... <https://www.colonialwilliamsburg.org/explore/art-museums/?from=navdiscover>

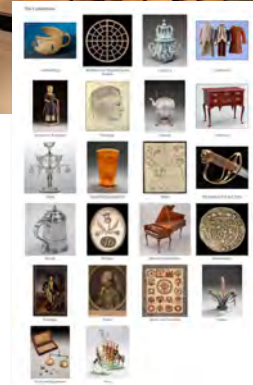
Many of these objects are shown in innovative changing exhibitions at the Art Museums of Colonial Williamsburg: the DeWitt Wallace Decorative Arts Museum and the Abby Aldrich Rockefeller Folk Art Museum.

Others are used to furnish more than 200 rooms in Williamsburg's historic buildings, where they provide guests with a better understanding of life in early Virginia.



Explore and search our Online Collections to learn more about these objects. Visit the site often as new objects are added daily.

Click to search the Exhibitions past and present ... <https://emuseum.history.org/exhibitions>





Events/Happenings *(continued-6)*

MUSEUMS, EXHIBITIONS, LECTURES, AND FORUMS



Winterthur Museum

5105 Kennett Pike (Route 52)
Winterthur, DE 19735

<https://www.winterthur.org>

Winterthur Museum,
Garden & Library
5105 Kennett Pike
Winterthur, Delaware 19735

— Hours & Accessibility —

Spring, Summer & Fall
Tuesday–Sunday, 10 a.m.–5p.m.

Visit the Admission Packages Page

<https://www.winterthur.org/visit/admission-packages/>

— VISIT —

Winterthur Museum is filled with historic and decorative objects collected and arranged according to the aesthetic principles of its visionary, Henry Francis du Pont. A passionate collector throughout his life, he transformed his



family home into a showplace for objects made and used for centuries, then

opened it as a museum to share America's diverse stories with the public. The collection of more than 90,000 objects includes items ranging from the streamlined, functional furniture produced by the Shakers to opulent masterworks of 18th-century craftsmanship. Fine art such as works by America's greatest early painters fill the rooms, as well as objects newly discovered and understood to be the work of enslaved individuals. Du Pont created spaces where his visitors would be immersed in beauty as well as history. We honor that tradition today, preserving the aesthetics of the museum while also telling the lesser known stories of people and events that shaped our nation.

— An Upcoming Exhibition —

Challenging Masterpieces: Art and Identity in American Furniture

Opening September 26, 2026

In 2026, Winterthur Museum will celebrate its 75th anniversary—and America's 250th—with a bold and

beautiful exhibition showcasing more than 70 standout pieces from the collection, each chosen for its exceptional craftsmanship, inventive design, or use of rare or unexpected materials.

<https://www.winterthur.org/challenging-masterpieces-art-and-identity-in-american-furniture/>

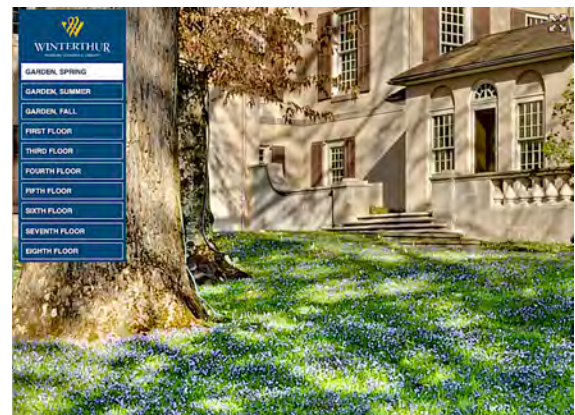
Check Out This 360-Degree Panoramic Virtual Tour

Explore dozens of Winterthur's iconic rooms and acres of stunning Brandywine Valley landscape through Winterthur's 360-degree panoramic virtual tour!

<https://www.winterthur.org/360-virtual-tour/>

Zoom in close to examine Winterthur's unparalleled collection of American decorative arts and significant architectural elements, or take a wider view of the gorgeous landscape.

You are in control of the tour. Use your mouse, trackpad, or finger to move left or right and up and down.



Some of the rooms in the tour may not be currently open to the public, so the virtual tour gives you unparalleled access and convenience. Get a taste of what Winterthur has to offer and then book a visit to see it all in person!



Events/Happenings *(continued-7)*

MUSEUMS, EXHIBITIONS, LECTURES, AND FORUMS

**Yale
University
Art
Gallery**

Yale University Art Gallery

1111 Chapel Street (at York Street)
New Haven, Connecticut

<https://artgallery.yale.edu>
(Free and open to the public)

Hours:

Tuesday–Friday 10 a.m.–5 p.m..
Thurs (Sept–June) 10 a.m.–8 p.m..
Saturday–Sunday 11 a.m.–5 p.m.

— Visit the Furniture Study —

Leslie P. and George H. Hume
American Furniture Study Center

<https://artgallery.yale.edu/furniture-study>

Founded in 1959 in downtown New Haven, the Hume Furniture Study is now located in the Collection Studies

Furniture Study also houses examples of historic tools and joinery models that illuminate craft processes, as well as a collection of about 200 pieces of contemporary turned-wood and related sculpture.

— Make an Appointment —

The Hume Furniture Study is open by appointment to individuals and to groups of up to 12 people Monday through Friday from 9:00 am to 5:00 pm. To schedule a visit, contact the Department of American Decorative Arts at 203.432.0632 or <http://yuag.furniturestudy@yale.edu>.

— What's Coming —

Furniture Study Highlights Tours

Join us on the first Friday of the month for a one-hour, in-person tour of the Leslie P. and George H. Hume American Furniture Study Center at the Collection Studies Center, Yale West Campus. See more than 1,300 examples of American furniture and clocks from the 17th century to the present in this facility, which opened in 2019, as well as an outstanding collec-

Registered visitors will receive a confirmation email including directions to the site, where there is ample free parking. Unregistered visitors cannot be accommodated.



The Metropolitan Museum of Art

The Met Fifth Avenue
1000 Fifth Avenue
New York, NY 10028
Phone: 212-535-7710

<https://www.metmuseum.org>

Visit the American Wing Period Rooms

The story of American domestic architecture and furnishings is told



Center at Yale West Campus, in West Haven, Connecticut. The Hume Furniture Study is a working library of over 1,300 examples of furniture, clocks, and wooden objects, which were made in America or for the American market from the 17th century to the present. Particularly strong in colonial and Federal furniture, mainly from the Mabel Brady Garvan Collection, the Hume

tion of contemporary wood art.

Jennifer Paige Blue, the Marcia Brady Tucker Fellow, American Decorative Arts, leads a Highlights Tour in the Hume Furniture Study

Registration required; visit
<https://www.eventbrite.com/e/441888870507>.

Space is limited.

in twenty historic interiors, or period rooms. Explore three hundred years of domestic life—from seventeenth-century Massachusetts to early twentieth-century Minnesota—to gain insight into the histories of these interiors and the lives of those who inhabited them.

The term “period room” is used to describe these immersive interiors, since they are meant to represent a par-



Events/Happenings *(continued-8)*

MUSEUMS, EXHIBITIONS, LECTURES, AND FORUMS

ticular period of time. They are best understood as curated spaces, shaped by scholarly research, museological trends,



curatorial tastes, and the Museum's collection. While some of the rooms are presented as traditional galleries, the majority are interpreted as furnished interiors reflective of a specific historical moment and artistic style.

Read more ... <https://www.metmuseum.org/about-the-met/collection-areas/the-american-wing/period-rooms>

— Special Installation —

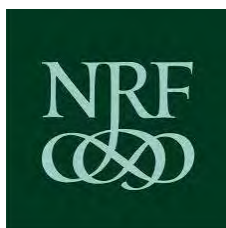
The Calculated Curve: Eighteenth-Century American Furniture

<https://www.metmuseum.org/exhibitions/the-calculated-curve-eighteenth-century-american-furniture>

The 2024 reinstallation of the Anthony W. and Lulu C. Wang Galleries of Eighteenth-Century American Art of The Met's American Wing elevates a pivotal moment in American furniture design between 1720 and 1770. This fresh installation encourages us to look closer at the materials and sculptural expression of this period, as well as the sensuality and ergonomics embedded in furniture design.

The reinstalled galleries will feature iconic American furniture from the H. Eugene Bolles and Natalie Knowlton Blair collections, in addition to more

recent gifts from premier collectors such as the Wangs as well as Erving and Joy Wolf. This striking display offers a counterpoint to the contextual installations of eighteenth-century furniture in the American Wing's period rooms.



Newport Restoration Foundation

Rough Point Museum
680 Bellevue Avenue
Newport, RI 02840

<https://www.newportrestoration.org>

Rough Point was the Newport home of heiress, collector, and philanthropist Doris Duke (1912-1993). Explore the house, the fine and decorative arts and fashion collections, and a historic landscape with panoramic views of the Atlantic Ocean.

Get behind the scenes—look at the house, have conversations with tour guides, discover more about the pro-

cess of Newport craft and design, take a closer look at the details of works of art, play a record, touch a replica ball-and-claw foot, explore Doris Duke's fashion collection, and enjoy spectacular ocean views. The Newport Galleries of Art, Design, & Craft celebrate the exemplary work of Newporters past and present.



The Rough Point Museum is going through a revivalist revolution, with several significant changes taking place at Newport Restoration Foundation. *With the closure of Whitehorse House Museum*, fine art and decorative furniture pieces from the Thames Street property have also been added to the already plush collection housed at Rough Point.



Now on view at Rough Point Museum

The Newport Galleries of Art, Design, & Craft celebrate the exemplary work of Newporters past and present.

Explore spectacular works of furniture, get a closer look at the details, and discover what makes Newport furniture so special.



Events/Happenings *(continued-9)*

MUSEUMS, EXHIBITIONS, LECTURES, AND FORUMS



Historic Deerfield

Opening Doorways To The Past

84B Old Main Street
Deerfield, MA 01342

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

— Main Season Hours —

April 18 – November 29, 2026

9:30 a.m. – 4:30 p.m.

Wednesday – Sundays,
and Monday Holidays

**Tour an Authentic 18th-Century
New England Village**



Historic Deerfield Inc., founded in 1952, is an outdoor museum that interprets the history and culture of early New England and the Connecticut River Valley.

— VISIT —

The Flynt Center of Early New England Life

Historic Deerfield's 27,000 square-foot modern museum facility, containing exhibition galleries, visible storage, and collection storage.

Located at 37 Old Main Street

Historic Deerfield has a well-deserved reputation for its masterworks in New England furniture, early American metalwares, textiles, needlework and costume, English and Chinese ceramics, paintings, and prints. The Flynt Center of Early New England



Life, which opened in 1998, provides a 27,000 square-foot, state-of-the-art facility containing climate-controlled exhibition galleries, visible storage area, and collection storage for the museum's



most sensitive and highly valued collections. This facility, funded in part by a grant from the National Endowment for the Humanities, enables Historic Deerfield to display its collections in thematic ways that the historic houses do not allow.



<https://youtu.be/0sPBd-QUmiqc?si=X1jwN2Zj29Yop1AD>

<https://youtu.be/UHwmarr-SW6o?si=chf-CjpVtcYqU0Ww>



Events/Happenings

BOB LANG
Ohio

CLASSES AND WORKSHOPS FOR THE PERIOD WOODWORKER

Please note that some classes may be sold out by the time of publication of this list. Many schools have waiting lists so contact the school to get on the list or see if the class will be held at a future time.



Why should I take a class

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

What could be bad about all that?

Chuck Bender – Woodworking

Acanthus Workshop

Jim Thorpe, Pennsylvania 484-464-2212
<https://acanthus.com/events/>

July 12–17, 2026

Build a Cantilevered Chair with Chuck Bender



July 27–31, 2026

Make a Philadelphia Footstool with Chuck Bender



August 3–7, 2026

Build a Thomas Affleck Card Table with Chuck Bender



September 14–18, 2026

Build a Stickley Inspired Plant Stand with Chuck Bender



September 21–25, 2026

Make a Hans Wegner Inspired Side Table with Chuck Bender



BENNETTS
FINE WOODWORKING SCHOOL

Bennett's Fine Woodworking School

Jonesborough, Tennessee 423-431-8492
<https://www.bennettsfinewoodworking.com/>

July 12–18, 2026

Spice Box (Tombstone Door or Plain Door)



July 20–25, 2026

Chair (Virginia or Pennsylvania)





Events/Happenings *(continued-2)*

CLASSES AND WORKSHOPS FOR THE PERIOD WOODWORKER



August 17–22/29, 2026
Blockfront Chest/Kneehole Blockfront Chest

September 21–26, 2026
Hanging Wall Cabinet

October 26–31, 2026
Lowboys and Highboys



Center for Furniture Craftsmanship

Rockport, Maine 207-594-5611

<https://woodschoool.org/courses-programs/woodworking-workshops/>



July 13–17, 2026
Introduction to Ornamental Carving
with Thomas Ball

July 20–24, 2026
Bas-Relief and Carving in the Round
with Thomas Ball



August 3–7, 2026
Drawer Making with Garrett Hack

August 17–28, 2026
Basic Woodworking
with Helen Helfand and Rob Hiza



August 24–28, 2026
Learn to Turn with Beth Ireland

August 31–Sept. 4, 2026
Just Joinery with Rob Chamberlin



September 7–18, 2026
Basic Woodworking
with Libby Schrum and Benjamin Martinelli

In addition to week long and weekend classes the Center for Furniture Craftsmanship offers three-month intensive and nine-month comprehensive programs.



Events/Happenings *(continued-3)*

CLASSES AND WORKSHOPS FOR THE PERIOD WOODWORKER

Connecticut Valley School of Woodworking

Connecticut Valley School of Woodworking

Manchester, Connecticut 800-647-0303

<https://schoolofwoodworking.com/upcoming/>



July 6–11, 2026

Make a Dovetailed, Veneered & Inlaid Box with Bob Van Dyke



July 12–17, 2026

Build a Cantilevered Chair with Chuck Bender

July 27–August 1, 2026

Heirloom Jewelry Box with Frank Strazza



September 11–13, 2026

Key Hand Tools & Techniques for Working Wide Boards with Brian Weldy



September 14–18, 2026

The Joy of Woodcarving with Mary May



September 19–24, 2026

Fundamentals of Furniture-Making with Bob Van Dyke



September 27, 2026

Sharpening Turning Tools with Rick Angus



Daniel Faia

Daniel Faia Workshops

Sandbornville, New Hampshire

<https://danielfaia.com/workshops>

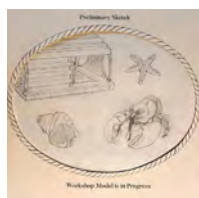


July 18 & 19, 2026

Carved Codfish with Dan Faia

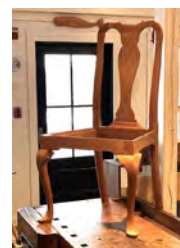
July 27–August 1, 2026

Queen Anne Side Chair with Dan Faia



August 6–9, 2026

Carved Lobster Panel with Dan Faia





Events/Happenings *(continued-4)*

CLASSES AND WORKSHOPS FOR THE PERIOD WOODWORKER



August 20–23, 2026
Chippendale Side Table with Dan Faia



August 29 & 30, 2026
Carved Laurel Wreath with Dan Faia



September 11–13, 2026
Rohlf's-inspired Trefoil Table with Dan Faia



September 20–26, 2026
Shield-back Side Chair with Dan Faia

October 1–4, 2026
Woodcarving Foundations with Dan Faia

Enrollment is limited to five students per workshop.



FLORIDA SCHOOL
OF WOODWORK

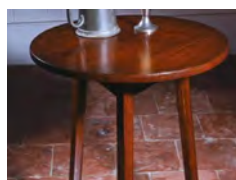
Florida School of Woodwork

Tampa, Florida 813-223-3490
<https://schoolofwoodwork.com/>



July 20–24, 2026
Intro to Hand Tools & Joinery with Andrew Gibson

July 27–31, 2026
Beginning Woodworking with Andrew Gibson



August 3–7, 2026
Building a Cricket Table with Derek Jones



August 17–21, 2026
Old Fashioned Cabinet with Andrew Gibson



August 24–28, 2026
Veneering and Box Making with Adrian Ferazzutti



September 7–11, 2026
Introduction to Case Making with Andrew Gibson



September 14–18, 2026
Furniture Design with Michael Fortune





Events/Happenings *(continued-5)*

CLASSES AND WORKSHOPS FOR THE PERIOD WOODWORKER



September 20–26, 2026
Rocking Chair with Frank Strazza

September 28–October 2, 2026
Finishing Furniture for Furniture Makers
with Andrew Gibson



Marc Adams School of Woodworking

Franklin, Indiana 317-535-4013

<https://www.marcadams.com>



July 6–10, 2026
Veneering Techniques & Processes with Adrian Ferrazzutti

July 6–10, 2026
Mastering the “Terrible” Skew Chisel with Alan Lacer



July 6–12, 2026
Building a Craftsman Style Rocking Chair
with Frank Strazza

July 13–17, 2026
Fine Detailed Boxes with Resawn Veneers
with Adrian Ferrazzutti



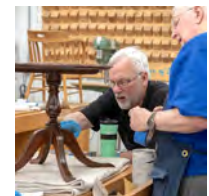
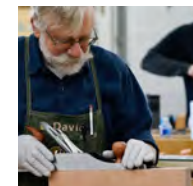
July 13–17, 2026
Carving with a Classical Flair with Alexander Grabovetskiy

July 20–24, 2026
Furniture Restoration, Repair & Refinishing
with Mitch Kohanek & Tim Puro



July 20–25, 2026
Veneering: A Course of Action for Furniture Making
with Marc Adams

July 27–31, 2026
Introduction to Hand Tools & Their Uses
with Eric Key





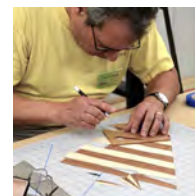
Events/Happenings *(continued-6)*

CLASSES AND WORKSHOPS FOR THE PERIOD WOODWORKER



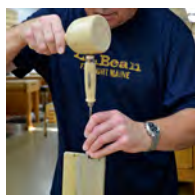
July 27–August 7, 2026
Apprenticeship: Furniture in the Classic Tradition
with Steve Latta

August 1 & 2, 2026
Introduction to Working with Veneer with Brian Byrne



August 1 & 2, 2026
Fine Finishing with Hardware Store Materials
with Tim Puro

August 1 & 2, 2026
Introduction to Woodworking: From Hand Tools
to the Machine Shop with Patrick Steinmetz



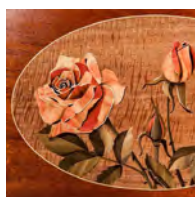
August 3–7, 2026
Methods of Woodworking: Taking Your Work
to the Next Level with Marc Adams

August 3–7, 2026
Foundations of Upholstery: Eastlake Style Chair with Kim Newell



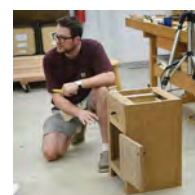
August 10–14, 2026
Foundational Handskill Techniques with Frank Strazza

August 10–14, 2026
Traditional Upholstery: The Art of Hand-Stitched Stuffing
with Kim Newell



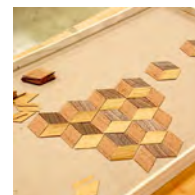
August 15 & 16, 2026
Introduction to Old World Style Marquetry
with Frank Strazza

August 24–28, 2026
Basic Cabinetmaking with Patrick Murrin



August 31–September 4, 2026
Make a Serpentine Front Coin Treasure Box
with Dennis Zongker

September 8–12, 2026
Carving for the Beginner with Emil Pelech



September 26 & 27, 2026
Tarsia Geometrica: Decorative Geometric Veneer Patterns with Patrick Edwards

September 28–October 2, 2026
All the Way Across the Finish Line: Professional Finishing with Tim Puro



Events/Happenings *(continued-7)*

CLASSES AND WORKSHOPS FOR THE PERIOD WOODWORKER



September 28–October 2, 2026

French Marquetry: The Difference Between Boule,
Painting with Wood and Piece by Piece with Patrick Edwards

October 3 & 4, 2026

Working with Protein Glues: Hammer Veneering & Glue Pots
with Patrick Edwards



Mary May's School of Traditional Woodcarving

Gravois Mills, Missouri

<https://marymaycarving.com>



July 13-17, 2026

Introduction to Woodcarving & Gilding with Mary May

August 3-7, 2026

Carving the Acanthus Leaf with Mary May



NORTH BENNET ST. SCHOOL

North Bennet Street School

Boston, Massachusetts 617-227-0155

<https://nbss.edu/community-education/>

July 11 & 12, 2026

Introduction to Dovetails
with Rachel Prentki

July 11 & 12, 2026

Woodworking 101
with Dan Weissman

July 13–23, 2026 (10 days, no weekend meetings)

Fundamentals of Fine Woodworking with Steve Brown





Events/Happenings *(continued-8)*

CLASSES AND WORKSHOPS FOR THE PERIOD WOODWORKER



July 18 & 19, 2026
Advanced Woodworking Technique:
Making a Cabriole Leg with Ellen Kaspern

July 25-26, 2026
Introduction to Chairmaking: Make a Milking Stool
with Charles Thompson



August 2, 2026
Bellflower Inlay with Kevin Hopkins

August 22 & 23, 2026
Woodworking 101 with Dan Weissman



August 24–30, 2026
Grand Rocker with Andy Glenn

In addition to these classes, NBSS offers a Three-Month Furniture Making Intensive starting in September 2026 and a two-year career program in Cabinet & Furniture Making.



Sam Beauford Woodworking Institute

Adrian, Michigan 517-759-3070

<https://sbwi.edu>

July 12, 2026
The Basics of Caning with Scott Holz



July 13–19, 2026
Design Your Own Windsor Chair
with Luke Barnett

July 25, 2026
Finishing & Milk Paint Workshop
with Carolyn Racine



July 26, 2026
December 20, 2026
Hand Plane Restoration with Carolyn Racine



Events/Happenings *(continued-9)*

CLASSES AND WORKSHOPS FOR THE PERIOD WOODWORKER



August 8 & 9, 2026
Intro to Woodturning with Peter Densmore

August 10–14, 2026
Carving with a Classical Flare
with Alexander Grabovetskiy



August 15 & 16, 2026
September 12–13, 2026
Learn Dovetail Joinery with Jaime Marvin

August 17–21, 2026
Design and Build Esherick-Inspired Stools
with Luke Barnett



August 17–22, 2026
Intro to Woodworking with Jaime Marvin

August 29, 2026
Upholstery Basics: Reupholster a Side Chair
with Carolyn Racine



September 12, 2026
Finishing and Milk Paint Workshop
with Carolyn Racine

September 21–27, 2026
Windsor Continuous Arm Chair
with Luke Barnett



In addition to week-long, weekend, and day classes, the Sam Beauford Woodworking Institute offers a nine-month comprehensive program.

THE WOODWORKING SCHOOL AT

Pine Croft

The Woodworking School at Pincroft

Berea, Kentucky 859-985-3224

<https://pincroftwoodschool.com/classdescription/>



July 13–17, 2026
Learn to Turn with Beth Ireland

July 27–August 1, 2026
Foundations of Furniture Making with Rob Spiece





Events/Happenings *(continued-10)*

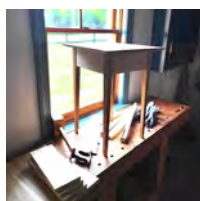
CLASSES AND WORKSHOPS FOR THE PERIOD WOODWORKER

September 14–19, 2026
Artful Joinery with Rob Spiece



Wood & Shop Traditional Woodworking School

Earlsville, Virginia
<https://woodandshop.com>



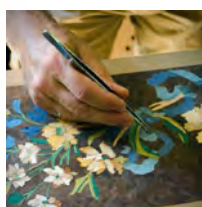
August 7-8, 2026
Build a Simple Shaker End Table with Tom Calisto

August 13-15, 2026
Introduction to Historic Wood Finishing with Don Williams

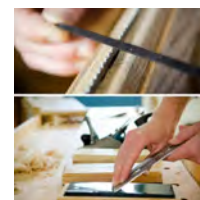


August 21-22, 2026
Shaker Oval Box Making with Jeremy Tritchler

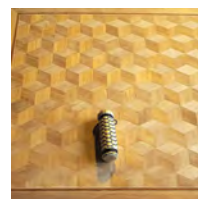
September 11-12, 2026
Make Shop Hand Tools with Jeremy Tritchler



September 25-26, 2026
Veneering for Furniture Makers with Dave Heller



October 1-3, 2026
Historic Parquetry with Don Williams



Woodworking Workshops of the Shenandoah Valley

Woodworking Workshops of the Shenandoah Valley

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

Wednesday Workshops by appointment.

Possible topics: Carve a Ball and Claw Leg, Inlays and Marquetry, Our Friend the Dovetail, Mortise and Tenon, Case Construction, Build an Ogee Bracket Foot, Building a Period Door, Workshop of Your Choice.



Handworks 2026

DAVE REDLIN
Indiana

AMANA COLONIES, IOWA, SEPTEMBER 4 & 5

SAPFM will be
demonstrating
at Handworks!

<https://handworks.co>

For the fifth time, join modern woodworking hand tool makers and fellow enthusiasts for a weekend immersion in all things handwork.

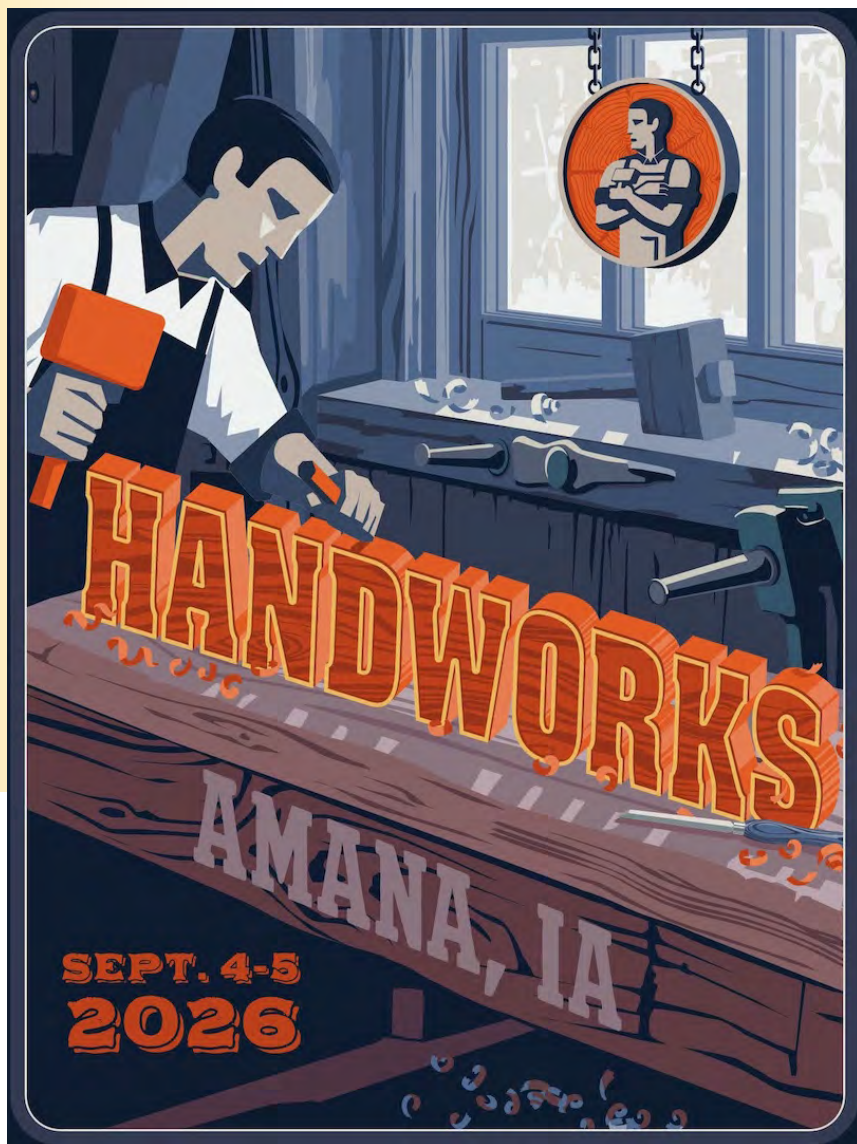
Unplug from the world of machines, dust and noise while listening to the crisp sounds of the hand plane, chisel and saw in a restored timber-frame dairy barn in the traditional, historic German village of Amana.

Ask the makers about their tools and learn first hand how hand tools make woodworking more precise, easier, more enjoyable, and more meaningful. There are plenty of bed and breakfast options in the Amanas, in old German homesteads, as well as smaller hotels and inns.

Camping is also an option nearby with the Amana RV Park and Middle Amana Community Park.

A 30 minute drive gets you to Cedar Rapids, Iowa's second largest city, with lots of lodging options. A 20 minute drive gets you to Iowa City/ Coralville, a college town with lots of good food options plus unique shops in the downtown pedestrian mall.

Special Presenters
CHRISTOPHER SCHWARZ
& **MIKE SIEMSEN**



THE TEXT FOR THIS ANNOUNCEMENT IS FROM THE OFFICIAL HANDWORKS WEBSITE.



2026 Annual Conference

BOB VAN DYKE
Connecticut

THE CONNECTICUT VALLEY SCHOOL OF WOODWORKING WILL HOST

The 2026 Annual Conference, October 2–5, 2026, will take place in Manchester, Connecticut. Get set to be blown away!

This year's annual conference promises to be one of the best!

The Connecticut Valley School of Woodworking in Manchester, CT is the host this year

Friday bus trip to the Yale Furniture Study

Many of you have heard about the Yale Furniture Study—but how many of you have been to it? And if you have, have you been to the new Furniture Study in West Haven? Talk about new and improved! What a far cry from the old basement Furniture Study on York Street in New Haven.

Participants in Friday's optional tour will split into two groups and spend half the day at the Furniture Study, led by Lead Yale curator Patricia Kane and the study's manager Eric Litke, and the other half of the day downtown at the world-class Yale Art Museum. The museum has an amazing collection of American period furniture on view. Try not to get too distracted by the Van Goghs and Renoirs that you will have to walk past to get to the American Furniture Wing.

The Furniture Study tour is limited to 60 people.

Friday Dinner buffet and presentation by 2026 Cartouche Award Recipient Tim Killen

Join us at the historic Webb Deane Steven House & Barn for happy hour, Buffet dinner, welcome, and a presentation by 2026 Cartouche Award recipient Tim Killen. The WDS house is in Historic Wethersfield, CT—an 8-minute drive from the school.

Saturday kicks off a day of presentations and rotations

After the initial welcome and over-

view of the conference, Steve Brown will spend an hour on "Making the most of a Museum Furniture Measuring Trip". Steve will go into the many all-important details for making sure you gather all the information you need to reproduce a period piece from a museum.

Steve will demonstrate hands-on techniques for accurately tracing cabriole legs, period moldings, pediments, and other carvings. He'll emphasize the use of checklists to make sure you have all the information you need. How many times have you gotten home from measuring a piece and realized you forgot to record its height? And, perhaps most importantly, Steve will stress proper museum etiquette. You are imposing on a busy curator's time. Make sure you conduct yourself in a way that ensures you are invited back!

This year's rotation presenters are Steve Latta, Bill Pavlak and Martin O'brien.

— Steve Latta brings many years of cabinetmaking and teaching experience to the conference. His topic is "Table Construction: A Surgical Approach". For Steve it is all about efficiency in joinery and technique.

— Bill Pavlak, Master Cabinetmaker at Colonial Williamsburg, will dive into the unique construction problems found in 18th century adjustable writing tables. The complexity of the joinery required to accommodate the moving parts of these tables offers challenges that Bill will demonstrate with hand-tools.

— Martin O'Brien is a Winston-Salem, NC, cabinetmaker and conservator. Martin has worked extensively on conserving the MESDA furniture col-



2026 Cartouche Award recipient Tim Killen





2026 Annual Conference *(continued-2)*

THE CONNECTICUT VALLEY SCHOOL OF WOODWORKING WILL HOST

lection and will demonstrate several of the unique conservation techniques he has developed over the years. Get set to see some Imaginative and exceptional conservation and restoration techniques.

To break up the afternoon (and give the three rotation presenters a chance to catch their breath), historic hardware expert Joan Parcher will present a look into her world of identifying, restoring, repairing, and sometimes even casting brass hardware for period furniture. Joan will definitely expand your awareness, knowledge, and horizons of period furniture hardware.

We will finish the day with an informal happy hour at the school
(Saturday Dinner is on your own)

An optional informal get-together has been arranged at Trattoria Toscana, a popular Italian restaurant less than 2 miles from the school. You would sign up and pay when you register for the conference.

Sunday

Sunday brings a new round of speakers from the museum world, the adhesives industry, and Steve Latta

— New York Metropolitan Museum of Art Decorative Arts Curator, Alyce Perry Englund, starts the day with her presentation *Beasts and Angels: American Japanned Furniture*.

— Alyce is one of the leading authorities on American Japanned furniture, so this should be an interesting and informative lecture.

— Next up is Bob Behnke, Technical Service manager for Franklin Adhesives (manufacturer of Titebond).

Bob will get into the finer points of adhesives—what the properties of different glues are, how they work, what causes failures, and whatever questions we all have. It is an hour and a half that will go flying by!

After a pizza buffet lunch, Steve Latta will close the conference with a presentation on the intricacies and pitfalls of building a Federal-style card table. The conference will “officially” end after Steve’s talk.

The Silent Auction!

There will be a silent auction during the conference. We encourage you to contribute to the auction! To make a donation, please contact Andy Boro by email at andy.boro@hotmail.com.



Monday

The optional Monday program is a visit to Providence, Rhode Island, and is limited to 40 people. We will leave Manchester by bus and head to the Stanley Weiss Collection in North Providence, and the John Brown House & the Pendelton House in historic Providence. <https://stanleyweiss.com/>

The Weiss Collection is an incredible private collection that can best be described as “like a visit to the “old” Yale Furniture study.” 10,000 sq ft of row after row of some of the best furniture ever!

Due to space constraints, the group will be split in half—one half will go to Weiss in the morning and the John Brown House in the afternoon, and the other half will do the opposite. After lunch, we will flip-flop the groups so everyone can do both facets of the tour.

Registration and pricing will be available on the SAFPM website soon. Watch for an email to be sent to all members with costs and registration date opening.





Cartouche Nominations

MATT SHOCKEY
Michigan

NOMINATIONS FOR THE CARTOUCHE AWARD ARE NOW OPEN



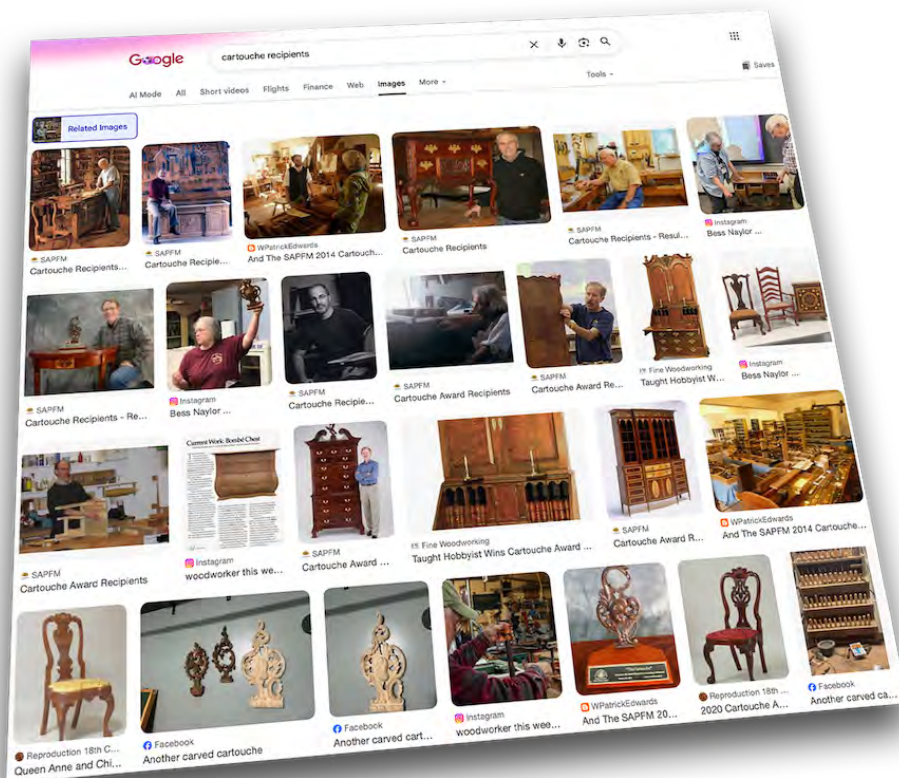
The Society of American Period Furniture Makers' Cartouche Award acknowledges the contributions made by craftsmen, educators, conservators, and supporters, professional or hobbyist, who have inspired or instructed others, and who have contributed to the world through their work. Each year, the Cartouche Award is presented to an individual whose achievements best reflect the mission of SAPFM. Any maker or individual who has had a significant impact on the craft and the techniques used is eligible, SAPFM membership is not required. The only requirement is that they have a lifetime of achievement and "have simply made the world more pleasing as a result of their skillful labors."

Candidates for this year's award may be nominated until August 31,

2026 for the 2027 award. They may be self-nominated or nominated by someone else (with the nominee's permission). Nominations should include a letter of submission, biography of the nominee, declaration of originality of their work, and high quality photographs of at least 20 pieces they have made. Application materials must be stored on a thumb drive and be submitted by mail or other delivery service. After discussion by the judges on the Cartouche Advisory Committee, a secret ballot is used to vote and the recipient of the award will be notified by the SAPFM president and be announced to the public in January 2027.

The recipient of the award is honored at the Cartouche Award banquet, held in conjunction with the SAPFM Annual Conference. Two articles, one by the recipient on a topic of their choice and a biography of the recipient and images of their work will be published in the 2027 edition of *American Period Furniture*. The recipient will need to work with the editor and submit all relevant materials for publication by July 1, 2027.

Those interested in nominating themselves or someone else for the Cartouche award should contact SAPFM president Dave Feola by email at president@sapfm.org for details of the nomination process or with any questions.





SUCCESSFUL WOODWORKING IS ALL ABOUT THE PROCESS

Last fall I was asked by my local woodworking club (<https://www.cincinnatiwoodworkingclub.org/>) to give a presentation, but the group didn't have a topic in mind.

In the past, I've given presentations on Arts & Crafts furniture and 3D modeling. I didn't want to repeat, and I thought about topics I know something about that I haven't seen discussed much. Project planning and project management fit the bill for me. Before I published any of my books or went to work for Popular Woodworking mag-

sands to multi-millions of dollars.

As I began to prepare, I realized there were a couple of problems to overcome. Because this important part of the building process isn't often written about or discussed, I needed to think about the message I wanted to convey to the audience.

Successful woodworking is all about the process, and most of it is simple problem-solving, no matter the size of the project. In the end, the process is the same; large-scale projects present the same challenges as a single piece of furniture or a simple box. The big difference is the number of zeroes at the end of all the numbers. The second issue I had was the title. "Project Planning & Management" seemed dull and boring, so I crossed that out and changed it to "How to Keep Your Woodworking Simple, Productive & FUN!"

That's important to me in my own work. If I wanted an avocation that was frustrating and unpleasant, I would take up golf. If I wanted a hobby that didn't produce results, I would take up fishing. Woodworking can be as expensive as, or more expensive than, golf or fishing, and I come from frugal people. If I keep things simple and have alternative ways to do things, I meet my goals without breaking my budget. Any process can be broken down into a series of steps. Whether we consciously recognize all the steps or not, they still take place. And at each step along the way, there's at least one decision to make, though those decisions may not be obvious either. How to accomplish any step is a decision: do I cut my dovetails by hand, or spend hundreds of dollars on jigs, routers, and specialized bits? This is a

"How to Keep Your Woodworking Simple, Productive & FUN!"

azine, I worked in the custom cabinet and architectural millwork industry as a project manager/project engineer on projects ranging from simple cabinets in a single room up to commercial and residential projects valued at tens of thou-





Sounds Like A Plan *(continued-2)*

SUCCESSFUL WOODWORKING IS ALL ABOUT THE PROCESS

difficult concept to teach, but it is actually easy to learn.

The club meets at a local supplier of woodworking tools and machinery that's about 15–20 minutes from my house. There are several routes I can take, and I realized that's a good ex-

perience along the way, I am free to choose the way I want to go. And it's okay if my personal quirks are a deciding factor. My mother didn't learn to drive until she was in her forties, and she would often take convoluted routes to avoid making left turns. In the end, she got there, and everything was fine. It's also important for me to challenge myself and improve my skills, however I choose to do the work.

I believe that 90% of woodworking is problem-solving and decision-making, 5% is cutting to a line, and the remaining 5% is recovery when you miss the line. If you get good at finding solutions and making choices, you can build anything. The key for me is to ask plenty

a decision itself. There is always more than one answer to any question, and the correct answer is what works for you, considering your circumstances and resources. The best way I know to summarize the planning process is this:

Pretend to Build the Project Before You Get to the Shop

- What do I want or need to make?
- What is the budget for both time and money?
- What information do I need to build this thing?
 - Drawings or 3D models that are available or that I need to create
 - Information from books, magazine articles, videos or classes.
- Who can bail me out if/when things go wrong?
- What is the sequence of steps?

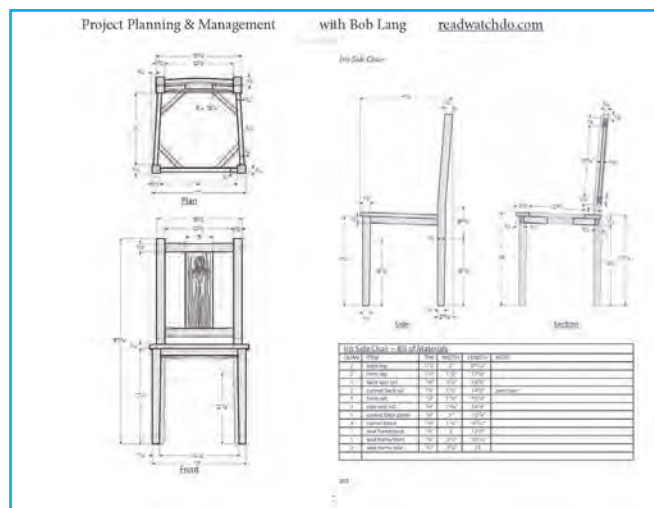
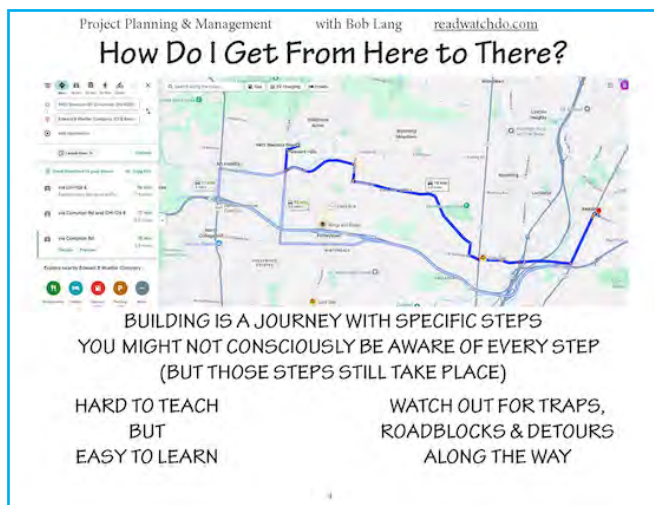
All of the answers to these questions are IF/THEN statements, and taking the time to ask and answer them means that time spent in the shop building the project for real will be more productive and more enjoyable. In my experience, the shop is the worst place to solve problems about design questions or to do math. If I'm equipped with good drawings and an accurate bill of

ample of the planning process for any project. If I take the freeway, I need to go a mile or two in the opposite direction to get to the on-ramp. I don't care much for freeways and prefer surface roads. That also presents several decisions; the most direct route might shave a few minutes off the trip, but there's a good bakery if I go a block or two out of the way. When I look at Google Maps, as shown in the photo, several alternative methods are available. I can drive my car, pedal a bicycle, take a bus, or walk. So my first decision when planning a project is which vehicle to use and which route to take.

If I'm trying to make money on a project, certain tools and techniques, like using routers and machinery, make the most sense. If a project is for my own enjoyment and isn't driven by money, using hand tools and taking my time is my choice. Either route or vehicle gets me there, and as long as I watch out for speed traps, roadblocks, or de-

of questions about the project and process and to consider the answers as 'IF/THEN' statements. If I decide to build that highboy, then I will have to learn how to make cabriole legs and learn to carve. If I need to build a set of kitchen cabinets, then I will need to invest in specific tools. If I decide to build this, then I will have to learn new skills, perhaps by taking a class or asking someone more experienced for help. Why? Is the most important and helpful question to ask and it is vital to consider all available options, especially the ones that don't appeal to you at first. There might be an easier, faster or more enjoyable way I might never consider if I don't ask why.

Along the way, there are decisions to be made, and not making a decision is





Sounds Like A Plan *(continued-3)*

SUCCESSFUL WOODWORKING IS ALL ABOUT THE PROCESS

materials when I go to the shop, I get in a productive rhythm. If you make your own drawings, or, as I prefer, 3D models, you're making a dry run of the build, and if you make a mistake, it can be fixed with an eraser or the 'Delete' key, not with a trip back to the lumber yard. Projects are easier if you've done them once already, and pretending to build is good practice, even if it's all mental.

If you're working from plans and cut lists prepared by someone else, don't

a story stick based on a section drawing or the layout of a complex component. Some furniture makers make a full-size paper drawing of the entire project for reference in the shop. That piece of paper can be awfully big to deal with at the workbench, so I create a 3D model (which is actual size on the computer) and manually draw it again on a piece of 1/4" plywood in the shop. Once again, this is practice for the actual build and making the layout on real parts.

Our instincts tell us to start cutting

wood to get the project moving, but it is more productive and more enjoyable to spend the time it takes to thoroughly plan before you get to the shop and fire up the table saw. The goal is to create something you will be proud of and that will last well beyond your lifetime. Those things are important, and good materials aren't cheap.

Creating a good plan is the best way to equip yourself for success when you get to the shop.



assume they are 100% accurate; always double-check the numbers before you cut any wood. That's a lesson I learned as an apprentice. When we were given drawings from someone in the office, the standard operating procedure was to sit down, check the numbers on the parts against the dimensions on the drawings, and do the math. Even if I am working from plans I have created, I still do this, and if there are parts that might be risky, I go ahead and mill an extra part or two. That's insurance if a mistake is made, and having extra parts is ideal for practicing the tricky parts. Many woodworkers are reluctant to practice, but it always pays off when you're making a piece of furniture, especially one you haven't made before.

There are some places where even the best set of drawings or plans doesn't give you all the information you need in the shop. In those cases, a full-size layout drawing is essential. It might be





HOW TO GET YOUR PROJECT PUBLISHED IN P&T OR APF

We're always looking for good articles on projects that our members are working on.

You don't have to be a writer to contribute—we're here to help!

Maybe you're starting a new project...so why not also plan to create an article about it for *Pins & Tales* or *American Period Furniture*? Or maybe you've completed a project and prepared a presentation on it for your local chapter...so why not turn that presentation into an article for one of the SAPFM publications?

Generally speaking, a more detailed story of a project is a good candidate for the journal, a shorter one for this e-magazine. Short articles about a great technique or parts of a build are perfect for *Pins & Tales*. Look at back issues to get an idea of where yours might work best.

a completed draft helps the editors and the review board determine whether it's a candidate for publication... space is always limited.

A Simple 'Show 'n Tell' Tells the Story

If you've already prepared and/or delivered a presentation about a project at a local chapter, you have everything you need—you've 'been there and done that!' Let's see if any of the following bullets ring a bell:

What were you thinking?

- Did you run the details of your story through your head several times before the meeting—just to get it straight?
- Did you begin with some background information on the reasons for your interest in this particular period and project?
- Did you make an organizational list—a cheat sheet?
- Did you make any handouts to support a technical explanation?
- Did you suggest any references, such as books or museums, that might help chapter members—if they have an interest in a future project of this type?
- Were there follow-up questions that opened up a short discussion about a particular part of the build?
- Did you enjoy making this project?

If you make notes as you follow along reading the bullets you have the makings of a P&T one-or-two page article. Oh, and always take photos of your work and process to 'share' with fellow furniture makers.

For a P&T article, send us a draft/outline typical of a show-and-tell presentation. For a larger APF journal article, a concept or

***Pins & Tales* e-magazine is the way SAPFM members stay in touch across the chapters year-round!**





HOW TO GET YOUR PROJECT PUBLISHED IN P&T OR APF

Just Beginning A New Project?

If you're starting a new project, you're probably doing a lot of planning. Those plans, and eventually the build, give you the structure and outline for an article. It's sort of like keeping a diary. Just jot down key steps (take a picture), make a jig (take a picture), use a new tool (take a picture)...and so on. All of these steps and pictures become explanations and descriptions—the making of a story. Here's what to do.

1. Taking photos along the way can be helpful in writing a description later, while highlighting

- materials you work with (and where did you get it)
- tools you use (hybrid?...or)
- techniques you employ, and
- problems or challenges (inquiring minds want to know) you faced and how you dealt with them.

2. Take a bunch of pictures documenting each step. Good quality smart-phone pics are fine. Also hold onto any sketches, CAD plans, etc. that will help you communicate to others, what you're doing.

3. Write up the how-I-did-it part of the article

- “Chunk” the article so it follows the different parts of the build.
- For each chunk, write simple and straightforward descriptions/observations/results, etc. like this:
 - First, I did X. I used technique A with tools B and C on material D.
 - Then I did Y. I used technique E with tools F and G on material H.
 - Finally, outline the pros, cons, and challenges of the project. Hopefully you won't have too

many cons. But it's those details that guide other members toward success.

4. Add in an explanation at the beginning about why you wanted to do the project and what the history of the piece is. Also add some references to sources for more information, tools and techniques.

And There You Have It!

5. You send us your text and photos. If we haven't already told you whether it's a good fit for *Pins & Tales* or *American Period Furniture*, we will. If you already have the green light, we'll edit it more or less to make sure it sounds like you, fits with the style guide we use, and is clear to the other members.

The more information we share with our fellow members, the more we add to our collective body of knowledge.

OK, writing an American Period Furniture article seems as challenging as the project itself. Well, actually, the project almost speaks for itself. It just needs you to turn your outline from sentences into paragraphs—with the help of the SAPFM editor.





ALF SHARP HAS LAUNCHED A SUBSTACK

The first time I met Alf Sharp was a dozen or so years ago when we both were teaching classes at the Marc Adams School of Woodworking.



Alf's Substack

I will be presenting essays drawn from my 50+ years as a fine furniture maker.

By Alf Sharp · Launched 2 months ago

I knew his reputation as a recipient of the Cartouche award in 2008 and had stopped in his classroom a couple of times on my way to the cafeteria. His students were working on an impressive Philadelphia style Chippendale side chair. At the school, one night a week each instructor presents a slide show of their work.

Like most Cartouche recipients Alf has created an amazing body of work and is a genuine nice guy who has an apparently unlimited number of great stories to tell. I found myself captivated by the man and his work. In less than half an hour, Alf Sharp became one of my woodworking heroes. In the years since I became editor of *American Period Furniture* I have worked with him through the SAPFM editorial board and know him a little better. One of my pet theories as an editor is there are people who want to write and there are people who should write. Alf Sharp is near the top of my list of people who should write.

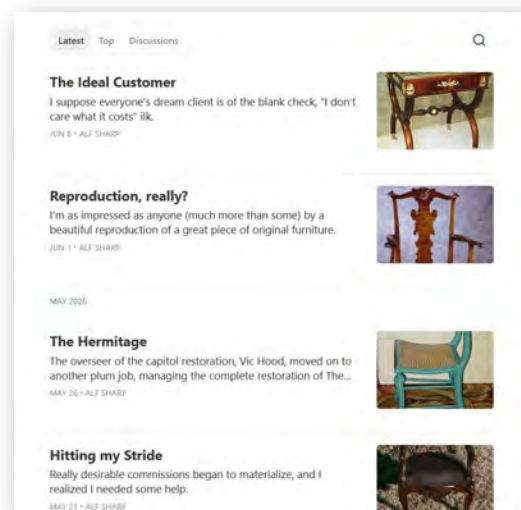
It was a pleasant surprise a few months ago when an email from him landed in my inbox, inviting me to subscribe to his Substack. If you haven't heard of Substack, it is an online platform where authors connect directly with their audience. Authors on Substack retain full control of their work and readers subscribe to the authors they choose. There is a lot of information for free, and each author sets their own price for paid subscriptions which include more material for a modest monthly or yearly fee.

Here is Alf's description of his work:

Most of these essays were originally written as president's letters for our local furniture guild's newsletter. I was president for at least ten years, with the understanding that the position was

somewhat nominal. Others did most of the actual work. But I did have to write something for each newsletter, which appeared four times a year.

I quickly grew weary of the typical "our organization is so great" or "we need volunteers to step up" kinds of boilerplate that appears in so many of these sorts of publications. So I decided to just start prattling on about whatever issue or experience was currently on my mind. The results were fairly popular, and I received quite a bit of encouragement to gather them all together and publish them. Personally, I can't imagine why the mild ravings of someone like myself deserve any greater distribution, but I yield to the urgings of others.



Among his other qualities typical of a southern gentleman, Alf is humble and I greatly enjoy and appreciate what he has written. You can find several articles he has written on a number of topics including his personal story and specific projects and commissions at: <https://alfsharp.substack.com/>





A Strong Finish

CHELSEA ROBERTS
Michigan

SBWI CAPSTONE PROJECTS AND CAMPUS

In a small and relatively unassuming woodshop in the southeast corner of the Michigan mitten (yes, we really do point to our hands) the art of woodworking has been rapidly progressing over the past six years.

Both in its form, and within the growth of the students, faculty, and facilities at the Sam Beauford Woodworking Institute.

In late May, our sixth class of students graduated and exhibited their work during “Michigan Contemporary Craft,” a showcase located at the newly renovated Hickman Gallery on the campus of Adrian College. This show marked a new high point for our school in the presentation of the students’ capstone case pieces. And, it landed right on the precipice of a year of major changes in our little corner of the world.

President Luke Barnett remembers when Zack Fealk, now an SBWI program co-lead, graduated in the first

SBWI Furniture Design class of 2021.

“I taught the case piece to the first class,” said Luke Barnett. “And Zack has progressed it further than I had ever expected. But the core foundations of our program are still in this piece.” He continued, “Day one is ‘how to use a tape measure.’ From there, students learn technical skills, then design skills. We help them develop their individual taste for furniture, and then we encourage them to go in their chosen direction.

That’s why each piece is so unique.”

Zack agreed, “The case is the ultimate expression of someone exemplifying their design choices as they are implementing everything they’ve learned.”

We walked through the Hickman Gallery right before the exhibition opened and Zack offered commentary on the student work, noting design choices and influences from Arts & Crafts to Krenov, while noting the technical execution. Every year he guides students to master a fundamental and then watches as they use it as a jumping off point, like in Shane Mooney’s tambour door, or bent lamination in Andrew Parker’s custom yoga cabinet. Zack doesn’t let his own design preferences dictate the critique, but situates each piece within the context of design history and the student’s own interests.

We stop in front of a hanging wall cabinet made by Russell Farrell. “This is one of my designs from a few years

Shane Mooney —
custom cabinet
with tambour door





A Strong Finish *(continued-2)*

SBWI CAPSTONE PROJECTS AND CAMPUS

ago,” says Zack. He and Armando Covarrubias teach the hanging cabinet during the first semester in what Zack describes as ‘a big moment.’

“This is when the students figure out that they actually have to dedicate themselves to a finely crafted piece. But after that, it’s how they want to make it their own. Russ didn’t come in with a ton of experience but he was eager and dedicated. It’s no surprise that the

Andrew Parker’s custom yoga cabinet



people who show up all the time and dedicate themselves, whether they have a ton of experience or not much at all, are the ones who excel in this program.”

Nowhere is this more evident than in the final capstone piece from Persais Gabehart. The recent high school graduate showed early promise when she wrote in her application essay, “Work-



Persais Gabehart

ing hard is good, but I will work till I make it perfect.” Persais earned this year’s President’s Award, given by Luke Barnett.

Said Luke, “She’s incorporated so much of what we taught. Sculpture, woodturning, bent lamination, making round fronts. Bending solid wood. Glass. This piece is spectacular. Persais has an immense amount of potential. We are so excited that she came to our program, worked so hard, and was so committed to it.”

“What I want is to make beautiful things, things that will last a long time, and things that will challenge me to continue to grow artistically.”

SBWI also welcomes students with extensive prior woodworking experience, like David Corin, who started

work as a woodturner before spending nearly a decade building custom environments for corporate events and live theatre. Even with this stable and growing career, including multiple promotions, David felt compelled to take his handskills to the next step, saying, “What I want is to make beautiful things, things that will last a long time, and things that will challenge me to continue to grow artistically.”



David Corin

This year, Corin’s Cubist-inspired cabinet won the Ben Colman American Arts Award, named for the Associate Curator of American Art at the Detroit Institute of Arts. Corin said that his experience at SBWI was surprisingly fast-paced. “Even as someone who had a little carpentry and woodworking experience before coming here, I felt like

I was busy all the time. There were always things to do to push my skills to the next level.” When asked about the



A Strong Finish *(continued-3)*

SBWI CAPSTONE PROJECTS AND CAMPUS

most challenging part of the case he said, “Getting the shape of the doors just right to get the reveal all the way around. That was a real head scratcher.”

Our students’ work is graded on a mix of articulating design influences and technical mastery. Students are

But getting into a shop after twenty years at a desk was intimidating, at first. She said, “After the first week of this program my hands were literally incapable of moving. This buildup to working with my hands seven days a week has been a really interesting journey. I am actually amazed at how that,” she paused to search for the right word, “resilience is built through this program.”

Ruth Latham



encouraged to put their own unique point of view into each piece, and the results make for a show of marked diversity. In the case of Ruth Latham, her Art Deco-inspired vanity is named “Villain Era.” According to Ruth, it is a commentary about switching careers after working in ‘Corporate America’ for twenty years, and how, “Sometimes to find yourself, you end up being more of a villain archetype than the hero. It’s meant to look like a whimsical version of a Disney villain’s vanity,” she said.

Ruth’s background as an engineer means she is no stranger to a challenge.

When asked to comment on Ruth’s piece, Zack noted, “I see someone that, in a way, is a maximalist, and that loves Art Deco. It is extremely well-made. There is mortise and tenon work, loose tenons, dowel work, installing knife hinges. All of these aspects add a traditional flair to this piece.” He continued, “Ruth has a keen eye for marquetry. She understands how to frame pieces of wood and alter their color to make a picture inside of it. From my perspective, she effortlessly made this happen. I know there’s a lot of work going on, but it seemed to just come out of nowhere.”

Zack and Ruth both described the importance of SBWI’s weekly roundta-

bles in pushing the students to explore and develop their taste for fine furniture design. Said Zack, “The week that we did Art Deco, Ruth had about fourteen photos to show the whole class. A lot of them were vanities. And she said, “I plan on doing something like this for my piece.’ I think this is better than any of those ones she brought in.”

Ruth added, “You could pick out in this room whose work is whose, based on that set of roundtable images and what they found inspirational.”

Art Deco also inspired Shane Mooney, whose cabinet featured an elevation of foundational skills taught at SBWI. Zack Fealk stated, “The tambour door isn’t specifically taught in the program, but learning how to size a door, and put in a sliding door, that is covered. And then you can look at enough pieces to learn how that works using articles and books that we have in our library.”

“I am actually amazed at how that,...resilience is built through this program.”

When asked for a cabinet tour, Shane said he started with the arch (Shane’s cabinet is on the first page of this article).

“I built the rest of the case to fit the arch. I originally wanted to make a bookcase, and started learning about Art Deco during class. I decided to pull in all those elements: Radial curves, straight lines, and fine repeating patterns. The most challenging aspect was deciding what needed to be included in the piece and what needed to be left out. I had to decide if I had time to do a lamination, like this, for tambour, without knowing how long it would take.” He laughed and then added, “I was still putting it together this morning.”



A Strong Finish *(continued-4)*

SBWI CAPSTONE PROJECTS AND CAMPUS

Our exceptionally talented and hardworking students buck the stereotype of the lone woodworker in their shop all day. When asked what surprised him most about our school, Shane didn't hesitate to say, "The people. The relationships." He cited working in a small cohort environment, see-



ing choices that other people make, and getting input from his peers as invaluable. "I knew I would learn dovetails and joinery and that's nice. But to have an environment, where you're bouncing ideas off other people, and you're giving and taking, that was incredible."

Although graduation is the end of the program for our students, it is just the beginning of the next step on their path. Said Zack, "The case piece is not only a culmination of the practical things our students learn, it is a jumping off point for the rest of their careers. Once you get through that, you can start investigating your own design voice, knowing that it is going to take years to develop, and be adapting for decades."

As you walk around the Hickman Gallery and take in the combined effect of tables, chairs, cabinets, sculptures,

and cases from the twenty-four graduates of the Furniture Design program, it's hard to believe that our accredited trade school program is only five years old. And as these capstone projects feel like finishes they are actually big beginnings: this fall, SBWI will accept our final class in our current woodshop. This is an ending that will usher in what we hope will be an era of incredible growth in trades education in this country.

In the fall of 2027, we will have our first Furniture Design cohorts in our new campus, just a few miles away. The forested, 31.5 acre campus that our marketing person affectionately calls the "Trade School for Tomorrow" will be built from mass timber and designed to rival, in terms of learning, camaraderie, natural beauty, and instruction, the best college experiences in this country.

In addition to our flagship Furniture Design program, we will launch two new programs. One in Mass Timber, in a curriculum collaboration with Michigan State University, and one in Preservation Carpentry. We will have more room for year-round continuing education classes, and eventually we will have campus housing. The site of the new school is currently under construction. From now until August 2027 it will be a year of big, exciting changes for SBWI.

For Luke Barnett, this isn't about getting a great, new building (although that will be nice). The point of moving is to deepen our mission to elevate the level of respect and dignity for the trades in America.

"For too long, trades have been considered an alternative," said Luke. "But we believe that is wrong. Building things with your hands, providing the building blocks of society by growing food, working in carpentry and plumbing, these activities are a foundational education for the human experience.

And creativity is integral to these processes. Yes, we need doctors, and lawyers, and maybe even accountants. But I want to change the way people think about the trades. I want them to say, 'My son or daughter is really smart. They should be a carpenter.'

These case pieces exemplify the incredible intelligence, skill, creativity and determination of our students. We are extremely proud of them, and grateful to share their work with you. For more information on SBWI visit [SBWI.edu](https://www.sbwiedu.org).



Persais Gabehart



Portsmouth Tea Caddie

BOB STEVENSON
California

JANET HAS HER TEA CADDIE TO GO WITH HER TEAPOT COLLECTION



Editors Note: The annual Design in Wood show in San Diego, co-sponsored by the San Diego Fine Woodworkers Association and the San Diego County Fair is the premier woodworking competition on the west coast. For many years, SAP-FM's 2019 Cartouche Recipient, Bob Stevenson has instrumental in putting on the show. Since stepping back from that role he has shown his work and received several awards. This year was no exception, and I asked Bob to share the story of that piece with us for *Pins & Tales*. A more in depth article about the construction of this piece is in the works for the 2026 edition of *American Period Furniture*.

In September of 2025, my wife Janet and I were cruising on the coast of New England. We are both from the small town of Swampscott, Massachusetts. However, as acquainted with New England as we are, we wanted to see what it was like seeing it from the ocean side. We were intrigued by the American Cruise Lines ad and signed up for the two-week trip. We boarded the ship in Boston. We hadn't stayed in a Boston hotel since our honeymoon 65 years ago, in 1960.

The ship steamed up the coast to Maine and then hopscotched down the coast going from port to port and state to state. We were on a port call in Portsmouth, New Hampshire, on a walking tour, and visited the Moffatt-Ladd House, which was loaded with Federal furnishings. I was in my element at the time and focused on the furniture. All of a sudden, Janet

"All of a sudden, Janet said to me, 'I want one of those.'"

tour, and visited the Moffatt-Ladd House, which was loaded

with Federal furnishings. I was in my element at the time and focused on the furniture. All of a sudden, Janet

said to me, "I want one of those", and she was pointing at a well-used decorative tea caddy on a table with a tea setting. I photographed it and continued on the tour shooting photos with my phone after saying, "I can make one of those." The next few months, after returning home, I spent some time researching Tea Caddies online. That was interesting, but it didn't yield enough history. Finally, I found a book called *Antique Boxes, Tea Caddies & Society 1700-1880, 2nd edition* by Schiffer, and used that for my research.

The construction was fun to do! The substrate is eastern white pine, with sawn Spanish mahogany veneer and accents of holly and ebony. I found a glass bowl in Hobby Lobby. Original tea boxes were usually lined with metal, such as pewter, and most likely contained lead. I chose to do some tinsmithing and lined the two tea holders, made of mahogany, with tin. Janet has a family collection of heirloom spoons, so I included a small drawer with a tiny silver spoon. I finished the caddy with many coats of sprayed-on shellac to fill the pores.

Janet has her tea caddy to go with her teapot collection. I have another blue ribbon for my collection.





Expert Interview

BOB LANG
Ohio

DON'T MISS TIM KILLEN'S ZOOM PRESENTATION AUGUST 5

On August 5, 2026 Cartouche recipient Tim Killen will be the guest in the ongoing series of Expert's Interview Zoom presentations.



All of these videos are opportunities to learn from the best, and you won't want to miss this one. Keep an eye on your inbox for an invitation to join the presentation live. You can find a bunch of previous presentations online at: <https://sapfm.org/resources/videos/sapfm-videos/category/3:expert-interview-series>.

Tim will be talking about his life and career as a furniture maker, designer and teacher. He's been making furniture for a long time and since he retired from engineering he's been at this full-time and has created an incredible body of work that includes many pieces of furniture. He is also well known for his work with SketchUp creating 3D models to plan and document his projects.

Tim has been featured in Fine Woodworking both in print and online and has written for *American Period Furniture* two times previously; in 2012 his article "A Philadelphia Lowboy Facilitated by 3D Modeling" and in 2020 he wrote "A Nest of Tables". In this year's edition of *American Period Furniture* he will write about his latest project, an incredibly detailed "Townsend

China Table," and there will be a second article about his life and his body of work.

His journey began with visits to Colonial Williamsburg and he has studied eighteenth century design, furniture and craftsmanship for decades. He is equally committed to teaching and community service. Through adult education programs and local woodworking initiatives, he mentors emerging makers and helps foster a culture of shared learning and craftsmanship.

The Cartouche award is well-deserved as his personal mission is in line with the educational mission of SAP-FM. The award will be presented at a banquet in his honor as part of our annual conference this October. While we look forward to this year's conference and publication of the journal we can get a taste of what's in store with this video session on August 5. Sometime after that date the presentation will join the collection of videos on our website.





Sign Up...Scan The Code

DAVE REDLIN
Indiana



SAPFM WANTS YOU!

★ SHARE YOUR SKILLS. INSPIRE OTHERS. PRESERVE THE CRAFT. ★

WE ARE LOOKING FOR VOLUNTEER PRESENTERS FOR OUR MONTHLY SAPFM ZOOM PROGRAMS!

SAPFM hosts monthly Zoom programs that bring together members from across the country to share techniques, projects, research, and woodworking experiences.

We are looking for members willing to present a demonstration, project walkthrough, historical research topic, shop tip, or favorite technique.

Whether your presentation is 20 minutes or an hour, your knowledge can educate, inspire fellow members, and help preserve the craft we all love.



★ THE BEST PRESENTERS ARE ALREADY IN SAPFM ★

For the past several years, our Zoom meetings have featured talented members sharing their knowledge, techniques, and passion for period furniture.

NOW WE'RE ASKING MORE MEMBERS TO STEP FORWARD.

Let's celebrate SAPFM's talent by putting our members in the spotlight.

Share a skill. Demonstrate a technique. Tell your story.

PRESENTATIONS MAY INCLUDE:

 Hand Tool Techniques	 Historical Furniture Research
 Period Furniture Construction	 Shop-Made Tools & Jigs
 Carving & Turning	 Restoration & Conservation
 Veneering & Inlay	 Project Walkthroughs & Lessons Learned
 Traditional Finishing Methods	

WE ESPECIALLY WELCOME PRESENTATIONS FOCUSED ON HAND TOOL WOODWORKING!



Have a technique, tool, or process that has improved your work? Share it with fellow members and help keep the tradition alive.

All levels and topics are encouraged!



PRESENTATIONS CAN BE AS SHORT AS 20 MINUTES OR UP TO 60 MINUTES.



SHARE YOUR KNOWLEDGE. INSPIRE OTHERS. PRESERVE THE CRAFT.



ONE COMMUNITY. ONE PASSION. ONE TRADITION.

★ INTERESTED IN PRESENTING?

Have an idea? Let's talk!

**DAVE REDLIN**

**daveredlin@att.net**



SCAN HERE

TO LET US KNOW YOU'D LIKE TO PRESENT!

Or contact Dave directly.



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

Print editions for most issues are still available, but quantities are limited. The table of con-

tents for each issue is available online and there is a master index for the journal at: <https://sapfm.org/publications/apf-journal-master-index>.

The index can be searched and sorted by author, article title and year. The journal contains articles that have not been published in commercial books and magazines and are often the only printed references on subjects of interest to SAPFM members.

For the editions where no printed copies remain, we offer those back issues as PDF downloads at a reduced price. Two

new sold out issues have recently been added, 2020 which features the work of Cartouche recipient Tony Kubalak, and 2013 with the work of Cartouche recipient Will Neptune.

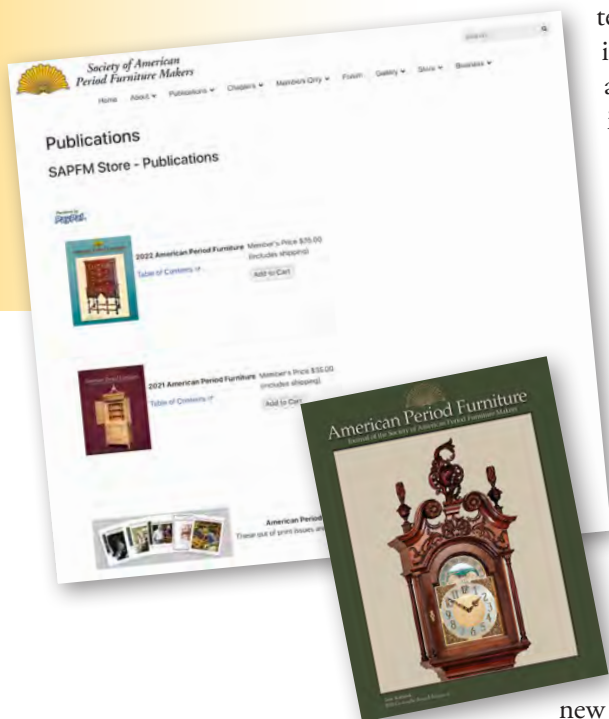
Each PDF issue contains all of the original content, and these are available as downloads so there isn't any wait to receive your purchase in the mail. Because SAPFM doesn't have any costs to print, store or handle these issues, the price of each is less than the price of printed back issues mailed to members. Each issue is available for only \$15.00.

The first five issues (2001-2005) are available as a bundle—all five for the price of four—\$60.00.



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A Midnight Modern Conversation at Chipstone



A Midnight Modern Conversation
ca. 1997 by Michelle Erickson
Hampton, Virginia
Earthenware 15 x 24 in. (38.1 x 60.96 cm)
The Chipstone Foundation 2004.14
Photo credit: Rock River Valley Chapter



Photo credit: Gavin Ashworth