

Regional Furniture

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Editorial

Readers will be struck, favourably I hope, by the different appearance of this *Journal* from the twenty-three volumes already published. The changes, both external and internal, have been introduced for a number of reasons. We found that by reducing the page width (but not the width of the printed area) the Society would save about £1,000 per volume. Similarly, the change in cover material saves between £250 and £300, as well as allowing us to produce a new, more attractive design. Members of the Council are conscious that the membership of the Society is slowly diminishing, and we view the *Journal* as being an important recruiting tool as well as being the journal of record for British regional furniture studies. We decided, therefore, to create a more visually attractive cover and internal layout. The design of the cover has been inspired by the new design of the *Newsletter*, which has attracted generally favourable comment since its introduction. The same font and lower case type creates a 'house style', while the front cover images will change with every volume. The font and layout of the spine remain unchanged, except that the type is now white, in order to improve legibility. I hope that this will please readers who are particular about the appearance of *Journal* runs on their bookshelves, while making it easier to find individual volumes at a glance.

The principal change to the interior of the *Journal* is in the citation style. We aim for accuracy, clarity, brevity and ease of reference. To this end, footnotes rather than endnotes are essential, and the inclusion of a full bibliography puts all the necessary information in one place. It also allows us to eliminate scholarly but increasingly archaic Latinisms such as *op. cit.*, *loc. cit.*, *ibid.*, and encourages authors to keep their notes short. We do not believe that the academic quality of an article is proportionate to the length and complexity of its notes.

The changes in design and style have been greatly facilitated by the move to a new printer, Oblong Creative, who also produce *Furniture History*. As well as being able to advise us on cost savings and editorial matters, Oblong's expertise in design and layout has been invaluable in creating the new *Journal*.

In content the *Journal* will continue the traditions established by Christopher Gilbert and David Jones, providing a forum the publication and dissemination of any subject matter within the Society's remit. This volume and the next are miscellanies whose content is restricted only by the interests of its contributors, who are mix of established authors and new contributors. Bob Parrot continues to delve into the early history of the English Windsor chair, and with the present article hits a rich seam of material which approaches closer than ever before to discovering the origins of the form. John Stabler contributes a small but satisfying piece of research into the eighteenth-century Suffolk furniture-maker Peter Fish which alters the assumptions hitherto made about this maker. John Boram's abiding interest in 'fancy chairs' may not be strictly 'regional', but in the course of research and publication he is gradually teasing out links between metropolitan fancy chairs and regional chair-making traditions. His work dovetails fortuitously with Susan Stuart's article on Gillows' Windsor and common chairs. Notwithstanding the publication of her two-volume work on Gillows in 2008, the archive continues to prove an almost limitless resource for information on a wide variety of furniture-related topics.

It is pleasing to welcome two new names as contributors to *Regional Furniture*. Some members will have met Sarah Woodcock during the Society's last weekend tour in the Lake District, where her role as a Curator for the National Trust allows her access to vernacular buildings and furnishings unknown to the public. Using examples placed in context and frequently *in situ*, she makes a valuable and original contribution to the understanding of two archetypal English furniture forms, the joined press cupboard and the mural salt or 'spice' cupboard. Don White recently left his native United States, firstly to undertake an MA with the V&A/RCA course in the History of Design, then to reside in deepest Cornwall, where he has researched late medieval West Country church woodwork in unprecedented depth and detail.

Future *Journals* will include, as before, themed volumes on particular regions or furniture types. In particular, we hope to expand links with like-minded researchers and societies abroad. While British-dominated areas such as Ireland, North America, the West Indies and Australasia remain a key interest, we are also keen to explore connections with Europe and beyond. Suggestions for future *Journals*, either for individual articles or for entire volumes, will always receive an enthusiastic hearing from the editor and his advisory board.

ADAM BOWETT