

7 Transvaal Street | Paarden Eiland
Cape Town 7420 | South Africa
+27 (0) 79 448 1683
info@jamesmudge.com
www.jamesmudge.com

JAMES MUDGE FURNITURE STUDIO - NATURAL MATERIALS :

SUSTAINABILITY :

JMFS exclusively uses FSC certified White Oak, Ash, Walnut, French Oak and Iroko which assures buyers that the timber has come from a forest which has been evaluated and certified as being managed according to the correct social, economic and environmental standards. As is standard in the industry, every effort is made to waste as little timber as possible, and thus the more characterful timber is often visible on the underside of a table top, inside of a cupboard, or other less prominent areas of a design. This includes larger knots, as well as some tree bark, sap wood, or rounded edge planks from the exterior of a tree. Kindly note that this has no structural implications for the longevity of the piece of furniture and is done in an effort to preserve the world's precious natural resources. Our foreman specializes in matching the timber grains of large surfaces to give a harmonised feel to the timber surface, but please note that we use planks of varied widths in asymmetrical positions. The protection of natural resources is of great importance to us and we make every effort to avoid waste and recycle any waste materials.

THE NATURE OF SOLID TIMBER :

We are very particular about our products and take great care in their manufacture. With decades of experience we have accumulated a great deal of knowledge about solid timber and how best to work with it to ensure product longevity. Here are some things to consider when buying a piece of furniture made from solid wood:

Timber Movement

Timber is a natural fibre and is inconsistent in its density, colour and moisture content. As such, it can sometimes move in erratic ways, especially when placed in dramatically different situations such as heavily air conditioned environments, environments with central heating, or climates which are naturally more humid or dry than Cape Town, South Africa. We are aware of this and take every precaution possible to limit any adverse effects and compensate in our designs to allow for natural movement where possible. By following a strict set of design concepts we are able, in most cases, to render the timber movement to a purely cosmetic status. In these cases, surface cracks may appear, but these can be easily remedied using professional wax fillers designed for this purpose and will not cause any defect to the structural integrity of the design. Important to note is that, even when used in a piece of furniture, timber will continue to move throughout its lifespan.

Timber Grain and Colour

All timbers have their own unique grains and colourations and no two are alike. Moreover, there can be a wide range of colours and grains within the same species of timber making each plank unique in colour and grain. We make all our furniture, including table tops, from a number of timber planks and although great care is taken in matching timber grains there will be variation across large surfaces. Please note samples cannot offer a complete representation of timber and finish selection, as there is a wide visual variation in timber planks which will not be accounted for in a small sample piece. On top of this, stains and finishes react differently to varying planks of timber within the same species for a number of factors, including timber density and grain pattern.

Knots

Knots are a natural part of the solid wood aesthetic and are developed in the growing process of all trees, where tree branches meet the tree trunk. With the exception of Iroko timber, which grows very straight and tall with few branches, you can expect a certain amount of visible knots in your piece of furniture.

Medullary Rays

Also known as Oak feathering, these marks appear on the timber surface as lighter or darker "ribbon-like" streaks, disrupting the timber grain. Far from being a sign of damage or flaws, medullary rays are a natural phenomenon and are more, or less, visible depending on whether the plank is flat sawn or quarter sawn.

Darkening of Timber

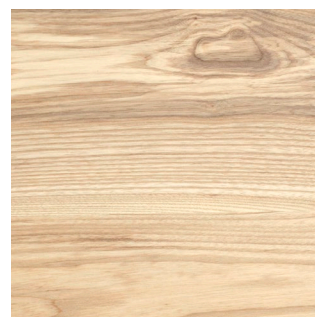
All timber darkens naturally with age and, in most cases, this results in deeper yellow tones developing. To counteract this, we often recommend a grey oil finish as this minimizes the yellow overtones of these timbers, especially over time. However, no finish can completely protect against this and it is a naturally occurring phenomenon caused through exposure to Ultraviolet Light. Iroko is often golden in colour when freshly cut, but this swiftly deepens to a nutty brown colour in the first few months. You should allow all areas of the Iroko timber to be exposed to oxygen to ensure an even darkening. If you put a centrepiece on an Iroko table top make sure to move it around every week for the first few months to ensure even exposure. If you sand an older piece of furniture, be aware that you will reveal the fresh timber underneath which will be lighter in colour, so any sanding should be done to the entire surface of a piece of furniture.



medullary ray



medullary ray



timber colour variation

FRENCH OAK :

French Oak is known for its character. Its many natural imperfections are what differentiates this timber from other types of wood. Knots, cracks and discolourations form part of the natural charm of this material and are not considered defects. To outline this in further detail here is some information on what you can expect when ordering a design made in French Oak:

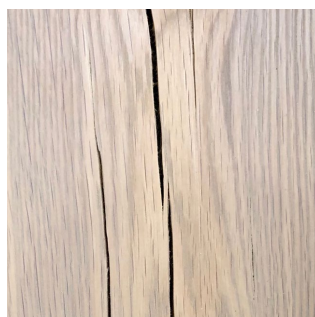
Knots and Discolourations

Knots are a natural part of the solid wood aesthetic and are developed in the growing process of all trees, where tree branches meet the tree trunk. In French Oak, knots can be particularly large and can even form a hole that goes straight through the timber plank (on a table top for example). In addition to standard knots from tree branches, other characterful defects to the timber can include

non-active insect markings and fungus stains. French Oak is also known to include a certain amount of discolourations in the timber, such as 'sticker marks' (dark patches in the timber caused by tannins in the drying process) and 'medullary rays' (light marks caused by sheets or ribbons of cells running from the inside of the plant to the outside). These are part and parcel of working with French Oak and add to the intrinsic charm and beauty of this natural material.

Cracks and timber movement

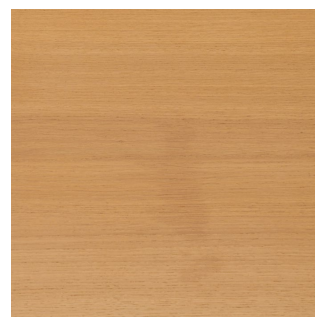
Timber movement is a very scientific and complex subject, but to put it in a nutshell, we have condensed a few of the key points with diagrams attached. This is especially pertinent when using thick sections of French Oak. French Oak lives to an extreme age and the trees are often gnarled and twisted. Branches can be blown off during storms and the tree has to adjust its load bearing structure on a cellular level to cope with the new load. Droughts and freezes and a multitude of other strains from weather, fungi and insects are inflicted on the tree during its 500 year lifespan. As a result there are a multitude of different timber densities, grades and qualities in one plan, all of which behave and move differently which causes a shrinkage differential making the movement even more complex. Out of all the timber that we use, French Oak is the most beautiful, however the 'imperfections' such as knots, cracks, stains and erratic movement do form an essential part of the timber's character. The timber movement outlined above is an intrinsic part of thick-sawn French Oak and can be expected throughout the life of the furniture. Most movement typically occurs soon after delivery and will settle down as the timber adjusts to its new environment.



large cracks



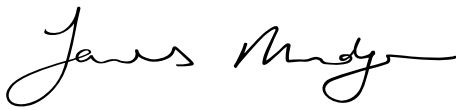
large knots



sticker marks

OUTDOOR FURNITURE :

Although our outdoor furniture has been specially designed to be able to withstand the extreme movement caused by exposure to outdoor elements, it will not be impervious to the effects of the sun and rain and will need to be maintained over the years to ensure its longevity. Irrespective of this, surface cracks, slight warping and cupping of table top planks, and greying are inevitable. Maintenance includes, but is not limited to, twice a year sanding and oiling to ensure the timber retains its moisture and thus stability. If furniture is placed in full, everyday sun and rain then this may need to be done more often. If a piece of furniture is placed in partial sun or rain, then we recommend turning the piece of furniture around once every 6 months to ensure even exposure. The best remedy to sun and rain exposure is prevention, and as such, clients must maintain their outdoor furniture as is listed in our Care Instruction Guide to ensure the longevity of the products. Notwithstanding the above, all of our outdoor furniture will develop an aged, silvery grey patina with time when used outdoors. Specially



designed dry-jointed timber planks will move in accordance with the climate and you can expect the expansion gaps between the timber planks to open and close seasonally.

TIMBER VENEER :

Timber veneer is real timber, sliced very finely, that is glued onto an inert core panel, ie plywood or MDF. Compared to solid wood, one of the primary advantages of using veneer is stability. While solid wood can be prone to warping and splitting veneer is more stable and is less likely to expand and contract. We only use timber veneer where using solid timber would not be feasible, owing to expansion and contraction caused by fluctuation of temperature and humidity. Furniture made with timber veneer should never be used outdoors and extra care should be taken to avoid the veneer becoming wet or stained as once damaged it is often impossible to repair.

BRASS :

We use brass in a number of our designs and it provides an interesting departure from solid timber. Brass is historically used in furniture and architecture and develops a worn-in patina over time, much the same as solid wood. With use, scratches, scuff marks and ring marks will appear. For us, this forms part of the warmth and charm of the antiquated brass finish, reminiscent of hotel bar-counters and is part of the worn-in aesthetic of this material. It's very important to understand that the brass is intended to develop a worn in patina complete with water marks and uneven coloration. When these occur they should not be seen as defects. The brass surface can and should be protected and maintained with regular waxing of the surface, as is outlined in our Care Instruction Guide. Brass sheets are 2x1m, so any piece of furniture made greater than this size will be made with joins in the brass. Although neat and even, the joins are visible.

Antique Brass

The surface of the brass is chemically treated to advance the natural patina and darkening that brass is normally subject to over time. The process is done by hand and there are a wide variety of patterns, colour hues and marks that are created during this process.

Brushed Brass

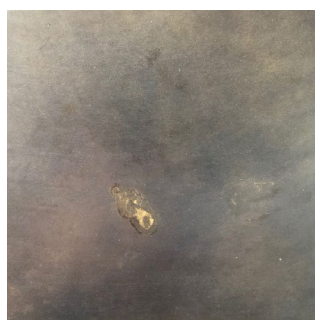
The surface of the brass is treated as per the Antique Brass finish outlined above. However, in addition to this, the surface of the antique brass is then rubbed back to reveal more of the original gold coloured brass. This process is done by hand and is uneven, revealing areas of light and dark brass. Slight scratches are developed during this process and serve to disguise future scratching during use.

Bright Brass

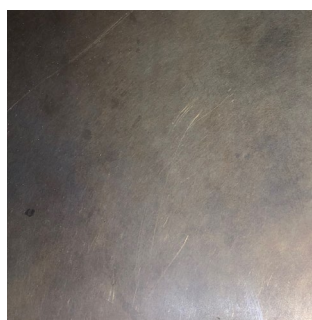
The brass is not treated with any chemical colouring, and retains the natural gold colour of brass. The brass surface is lightly sanded which helps to disguise any light scratch marks made during use. The Bright Brass surface will be susceptible to dark marking and aging as is normal with brass. It will also show finger marks over time.

JMFS cannot commit to specific hues, shapes, or patterns that are created during manufacturing as this process is organic and done by hand. Therefore, each brass surface will be unique in pattern, colour and tonal range. There may be small residual golden areas upon the brass surfaces, as well as limited very fine scratches, inevitable during production. As brass is a natural material it can chemically react with any liquid or other surface placed on the brass. Natural oils/sweat, creams, tannins in leather, tannins in wood, acidic foods, lemon juice, sugars, wine, vinegar etc can mark the

brass surfaces, and this is most noticeable on the bright brass finish. On the bright brass finish, marks will show up as dark marks. On the Antique Brass and Brushed Brass surfaces, marks will show up as gold as well as dark.



brass patina development



scratches and scuff marks



brass joint

TIMBER FINISHES :

All the finishes we offer provide good protection to the timber. However, in order to retain the natural finish of the timber we keep the number of protective coats to a minimum. Although this does add to the aesthetic appeal of the product, highlighting the natural qualities of solid wood, it does mean that the finishes are not impervious to damage and staining. Most specifically oil, vinegar and fatty foods should be wiped up immediately using a mild solution of sunlight liquid on a damp cloth. If you follow the instructions laid out in our Care and Maintenance guide, it should be sufficient for normal, everyday use. Never use Ammonia (Handy Andy) or oil/silicone based cleaners (Mr Min) on solid wood furniture as they will damage the finishes.

Varnish Finish

Unless otherwise specified, all of our indoor furniture has been sealed with a non-yellowing water based varnish. That being said, all timber will yellow naturally with time through exposure to UV. No finish can completely prevent this and it is a naturally occurring phenomenon.

Oil Finish

We use a traditional, environmentally friendly, organic and locally made oil finish. It requires at least two-weeks to properly harden and cure. When furniture is ordered with an oil finish, for the first two weeks extra care must be taken to wipe up spills immediately, to avoid them sinking in and staining. Once hardened, this finish provides excellent protection, however as with the varnish finish, it will not be impervious to damage and care should be taken to wipe up spills properly.

Painted and Dark Charcoal Finish

Certain designs are offered with either a painted finish or a dark charcoal finish. Although hardwearing, these finishes sit on top of the natural timber, and as such are susceptible to scratching and chipping. It should be noted that with the expansion and contraction of the timber, especially in very hot or dry climates, or with exposure to direct sunlight, slight hairline cracks in the solid wood may open up, and reveal a small amount of the natural timber colour beneath. We do not recommend using furniture with a painted or dark charcoal finish outdoors, as the outdoor climate will cause the painted finish to peel off.