

home furniture



KRENOV: A MASTER'S WORK



\$5.95 U.S.
\$6.95 Canada
£3.60 U.K.

**THE THINGS YOU BUILD WILL BE
STANDING LONG AFTER YOU DIE.
LEAVE A GOOD MARK.**



Artists sign the bottom of the canvas. Athletes set records. Yours is a more subtle signature.
But if you do it right, your legacy won't fade. And it will never be broken.



READER SERVICE NO. 136

Solid Hard Rock Maple Frame

Now with **CUSTOM** option!

LBPS-01 LBPA-02

High Quality Ready To Assemble Chairs

Shaker inspired "Shawl Rail"
Ladder Back
 Arm & Side Chairs

Now you can order Andover's best selling Shaker Inspired "Shawl Rail" Ladder Back chair WITH OR WITHOUT tape for the seat!

- Ready to accept your own chair weaving or taping design (see prices below)
- Crafted from quality Solid Rock Maple to exact tolerances for ease of assembly
- Proven wedge construction insures a tight, stable, solid fit for utmost strength of the front post to arm and shawl rail to back post
- Extreme care has been given to the selection of materials
- Attention to detail is impeccable (Instructions included)
- Fully kiln dried, shaped, turned and sanded
- Chair with tape includes enough tape to weave one seat
- Choice of 6 colors for material of woven seat
- Call Andover for swatches and volume pricing

LBTA-03 LBTS-04

Chairs (with tape option) shown in a table setting

NEW Delivered prices: **WITHOUT TAPE:** Side: \$84.⁰⁰ ea. • Arm: \$94.⁵⁰ ea.
WITH TAPE: Side: \$105.⁰⁰ ea. • Arm: \$115.⁰⁰ ea.
 West of the Mississippi: Add \$5.⁰⁰ per chair.
 Prices include shipping. Send check or money order payable to:

ANDOVER WOOD PRODUCTS, Inc.
 Dept. HF • P.O. Box 38 • Andover, ME 04216-0038 • (207) 392-2101 • FAX (207) 392-1241

Ask about our other fine RTA Shaker and Windsor Chairs!

READER SERVICE NO. 3

The Safe Paint Stripper

AmeriStrip

Settle for Nothing Less ...

Safe, easy to use
 No Neutralizing
 Water washable
 Mild, pleasant odor
 One coat penetrates many layers

(888)589-4SAC
 Call Toll Free Between 9 - 5 EST
 Allow 2 - 4 Weeks for Delivery

READER SERVICE NO. 97

NEW MINI REFRIGERATORS TO THE TRADE

The Prince II... Silent... CFC & HCFC Free

Designed and Engineered for FURNITURE APPLICATIONS
 Hotels • Offices • Studies • Bedrooms

• Environmentally Safe • No Ozone Depletion

BAR-MAID
 362 Midland Avenue
 Garfield, NJ 07026

SILENT MINIBAR REFRIGERATORS
1-800-BAR-MAID

Tel: 201-478-7070
 Fax: 201-478-2106
 1-800-227-6243

READER SERVICE NO. 160

Serious Screws for Serious Work



- Square Drive Virtually Eliminates Bit Slippage.
- Minimum body diameter reduces driving resistance.
- Hardened steel for job-tough, dependable strength.
- Deep threads for exceptional holding power.
- Sharp point self starts in most hardwoods and softwoods.

Since 1908, serious woodworkers have depended on the Square Drive screw for their most demanding applications. Unlike ordinary "drywall" screws, our Square Drive screws are designed for woodworking. Over 350 varieties in stock including Stainless Steel, Silicon Bronze, deck screws, face frame screws, self drilling, and more!

Learn More in Our FREE Catalog & Square Drive Screw Application Guide

McFEELY'S PO Box 11169 • Dept HF6E
SQUARE DRIVE SCREWS Lynchburg • VA • 24506-1169
Toll Free 1-800-443-7937 • FAX 1-800-847-7136

© 1996 McFeely's All Rights Reserved

READER SERVICE NO. 84



CRAFTSMAN AUCTIONS

350 Lots Antiques, 40 Page Color Catalog \$15.00
 over 75 pieces original Stickley Furniture
 Art Pottery, Metalwork, etc. - Sale #1 May 19th
 1485 W. Housatonic, Pittsfield, MA 01201
<http://www.artsncrafts.com> (800) 448-7828

READER SERVICE NO. 201



On the cover: James Krenov's hickory and pearwood cabinet typifies his tranquil yet engaging style. See p. 32. Photo by Jonathan Binzen.

Departments

- 6 Letters
- 14 The Drawing Board
- 22 The Finish Line
- 96 How They Did It
- 106 Sources
- 112 About the Furniture Makers

Features

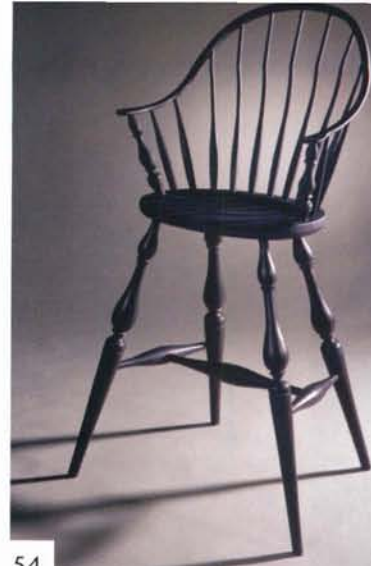
- 26 Arts and Crafts Reborn
BY KEVIN P. RODEL
Find freedom in the structure of a period style
- 32 James Krenov, Master of the Handmade
BY JONATHAN BINZEN
He delivers a message of intimacy and excellence in furniture, in print and in person
- 40 Look Around Before You Design
BY RICHARD HELGESON
Draw on memorable furniture to create original pieces
- 84 Designing with Dividers
BY TIMOTHY S. PHILBRICK
Ancient proportioning methods guide a modern craftsman
- 90 A Family of Furniture
BY DARRYL KEIL
Common elements unify a design



64



90



54

Furniture Collection

TABLES AND DESKS

- 47 18th-Century
Stretcher Table
BY MARY CONLAN
- 60 Updated Mission
Hall Table
BY RICHARD LEBLANC
- 64 Hepplewhite
Server
BY JAMES HOOPER
- 68 Low Table in
Walnut and Oak
BY GUNTER SHAFFER
- 72 Pear and Walnut
Game Table
BY ANDREW JACOBSON
- 79 Arts and Crafts
Bonheur du Jour
BY STEPHEN LAMONT

CHAIRS

- 48 Cherry Chair with
Bubinga Desk
BY EDWARD C. BROWN
- 54 Continuous-Arm
Windsor High Chair
BY STEVEN THOMAS
BUNN
- 70 Upholstered
Dining Chairs
BY LORNA SECREST
- 82 Sapele Rocking
Chair
BY TOM FARR

CABINETS, CHESTS AND BUILT-INS

- 44 Salem Secretary in
Figured Mahogany
BY DOUG MOOBERRY
AND KEVIN ARNOLD
- 52 Walnut Writing
Cabinet
BY JOHN REED FOX
- 62 China Hutch in
Honduras Rosewood
BY MONROE ROBINSON
- 66 Lacewood Stereo
Cabinet
BY PETER BARRETT
- 76 A Modern
Campaign Chest
BY LES CIZEK

ACCESSORIES

- 50 Bookcase with
V-shaped Shelves
BY PETER TURNER

BEDROOM FURNITURE

- 57 Cattail Bed
BY PAUL SCHÜRCH
- 74 Bed with Simplified
Linenfolds
BY ALICE
ROTH-SUSZYNSKI

THE LEGACY WE OWE TO WILLIAM MORRIS

October 1996 will mark the centenary of William Morris' death. As such, this is a good time to acknowledge the debt that present day designers and builders owe to him. In the process of lecturing to the public over many years, Morris created the philosophical base that drove the Arts and Crafts movement well into the 20th century.

In the Victorian home, excessively exuberant and overcrowded rooms were the norm. Most of this clutter was factory produced and did not allow for any creativity from the craftsman. It was against this soulless, factory product that Morris and his adherents rebelled, calling for simplicity, honesty to the materials and therefore of design; and room for the craftsman to express himself. These are the ideals that keep many of us working at our benches today.

Practicing what he preached—that to design effectively in a medium, you must be master of it—his designs are still considered milestones in their respective fields. He was recognized during his life as a genius. On his centenary his genius is seen in the continued relevance, to all fields of design and craft, of the philosophy he carefully developed. As furniture designers and builders we continue to deal with many of the same arguments and problems that William Morris had to struggle with more than 100 years ago. It can only be to our advantage to learn from him. Of course, our implementation will be different; it was a tenet of the mature Arts and Crafts movement that each age should have its own identity.

For those traveling to London this year, there is a William Morris retrospective exhibition at the Victoria and Albert Museum, starting in May. Also in London is the William Morris Gallery. Major homes decorated by Morris & Co. can be seen at Standen, south of London, and Wightwick Manor, west of Birmingham.

—Nicholas A. Goulden, London, England

KEEP THE FOCUS ON THE INDIVIDUAL

In reading your magazine, I especially like the information about other small-shop furniture manufacturers and how they came to learn the art. Keep the focus on the individual amateur or professional craftsman, his or her artistic history, technique and gorgeous product and I will be a longtime customer. The photos are beautiful as well and I can think of nothing that would make the magazine better. You are providing a forum for craftsmen to educate furniture "hacks" like me. God knows I need it and am grateful to find such a fine educational source.

—Michael M. Grant, Atlanta, GA

GIVE READERS CLUES ON CUSTOM-FURNITURE PRICING

I think that information on pricing of custom woodworking would be very helpful to many self-taught readers like myself. I can understand some reticence on the part of your contributors to put specific pricing information on the pieces that appear in *Home Furniture*, but some indication of the time spent on the pieces would help many of us, without giving away any trade secrets.

home furniture

EDITOR
Timothy D. Schreiner
ART DIRECTOR
Mark Sant'Angelo
ASSOCIATE EDITORS
Jonathan Binzen
Zachary Gaulkin
COPY/PRODUCTION EDITOR
Lawrence Shea
ADMINISTRATIVE SECRETARY
Susan M. Clark

DESIGN DIRECTOR
Susan Edelman
EDITOR-IN-CHIEF
John Lively
CORPORATE CIRCULATION DIRECTOR
Douglas Newton

PUBLISHER
James P. Chiavelli
ADVERTISING SALES MANAGER
Roy Landis
ADVERTISING SALES MANAGER
FINE WOODWORKING
Dick West
NATIONAL ACCOUNT MANAGERS
Barney Barrett, Norman Sippel
SENIOR ADVERTISING COORDINATOR
Kathryn Simonds
ADVERTISING SECRETARY
Hilda Fernandes

TO CONTACT HOME FURNITURE

TELEPHONE: (800) 283-7252
(203) 426-8171

FAX: (203) 426-3434

SUBSCRIPTIONS:
Orders: (800) 888-8286
Customer Service: (800) 477-8727

ADVERTISING SALES: (800) 283-7252 x 829

TAUNTON TRADE CO:
Retail Sales: (800) 283-7252 x 238

Copyright 1996 by The Taunton Press, Inc. No reproduction without permission of The Taunton Press, Inc. Subscription rates: U.S. and possessions, \$20 for one year, \$38 for two years, \$54 for three years; outside the U.S. and possessions, \$25 for one year, \$48 for two years, \$68 for three years (in U.S. dollars, please). Single copy, \$5.95. Single copies outside the U.S. and possessions: \$6.95. Address all correspondence to the appropriate department (Subscription, Editorial or Advertising), The Taunton Press, 63 South Main Street, P.O. Box 5506, Newtown, CT 06470-5506.

PETERS VALLEY

CRAFT CENTER

19 Kuhn Road, Layton, NJ 07851 201-948-5200



- ◆ ANNUAL CRAFT FAIR
- ◆ CRAFT STORE & GALLERY
- ◆ CLASSES FOR CHILDREN
- ◆ RESIDENCIES
- ◆ SUMMER STUDIO

WOODWORKING WORKSHOPS Summer '96

Andy Buck ◆ Graham Campbell ◆ Phil Ehrigott ◆ Frank Finocchio ◆ Darryl Keil ◆ Silas Kopf ◆ Jere Osgood
Stephen Proctor ◆ James Schriber ◆ Bob Vaughan

READER SERVICE NO. 64

First Choice of Restoration Authorities

Exclusive Licensee for *Williamsburg* Buttermilk Paint Colours

AUTHENTIC COLOURS crafted by masters of 18th and 19th Century color fidelity...fifth-generation paintmakers. Natural earth pigments capture the charm and character of Colonial, Federal and Victorian periods. Perfect for furniture, walls, decorative accents, interior and exterior woodwork. Easy to use, soft-sheen velvety finish. Your choice of latex, oil-base, buttermilk formulations...or paste stains. CALL OR WRITE FOR COLOUR CARDS AND DESCRIPTIVE LITERATURE.



Old Village
PAINT COLOURS

P.O. Box 1030, Fort Washington, PA 19034 • (215) 654-1770 • FAX: (215) 654-1976

READER SERVICE NO. 143

The Joy of Sanding

Right!? Who would believe a job as tedious and dusty as sanding could be a joy?

Thousands of Performax owners do. With their Performax drum sander... no more sawdust in their faces, no more high and low spots on their finished pieces.

Imagine the satisfaction of sanding a wide surface (up to 44") to within .010" uniform thickness across its full width. Or sanding stock as short as 2 1/4" without a carrier board or scuffed up fingers. Fantasize sanding to as smooth a surface as you wish without any elbow grease.



22-44 PRO

Proudly Made in the USA

Make your woodworking the pleasure it was meant to be. Call us today for a free brochure and the dealer nearest you.

PERFORMAX
PRODUCTS, INC.

12257 Nicollet Ave. So.
Burnsville, MN 55337

(612) 895-9922 1-800-334-4910

NEW - READY-TO-WRAP ABRASIVES

READER SERVICE NO. 183

FREE BROCHURE!



★THE
**WOODWORKING
SHOWS★**
tools • supplies • education

- Save Money on Tools, Machinery & Supplies
- See Hands-On Demonstrations
- Attend Free Workshops
- Meet Other Woodworkers

★ ★ ★

VISIT THE SHOWS NEAR YOU!

- | | |
|------------------|------------------|
| • Baltimore | • New England |
| • Cleveland | • No. California |
| • Columbus | • North Jersey |
| • Dallas | • Oklahoma City |
| • Denver | • Phoenix |
| • Detroit | • Portland |
| • Indianapolis | • Seattle |
| • Los Angeles | • St. Louis |
| • Metro-New York | • Twin Cities |
| • Milwaukee | • plus others! |

Call for free brochure

Monday - Friday 8 am - 5 pm Pacific Time
1-800/826-8257 or 310/477-8521

READER SERVICE NO. 40

Veneering with Vacuum



Once you've flattened, matched, seamed, taped and fussed over the veneer for your rosewood and babinga coffee table, you don't want to take any chances when it comes time to press it. With a VacuPress® veneering and laminating system you get high quality consistent results whether it's the diamond matched top or the curved apron. You can depend on it.

Whether you are a custom woodworker who wants to try your hand at veneering or a large shop with a specific veneering problem to solve, give us a call, we have the right VacuPress® system for you.

NEW! Full-length Instructional Veneering Video now available.

Vacu Pressing Systems, Inc.

553 River Road, Brunswick, Maine 04011
Telephone 207-725-0935 • Fax 207-725-0932

READER SERVICE NO. 148

TABLE & CHAIR KITS
READY TO
ASSEMBLE & FINISH
SOLID WALNUT
CHERRY-OAK-MAHOGANY



SOLID WALNUT

Free Catalogue

Adams Wood Products, Inc.
974 Forest Dr., Dept. HF05,
Morristown, TN 37814

(615) 587-2942

Fax (615) 586-2188

READER SERVICE NO. 48

Rather than asking contributors to divulge the actual prices they charged for specific pieces, I believe an entire article on the "philosophy" (science or guesswork?) of pricing one-of-a-kind and limited-production custom furniture would be of great value to many of your readers. Perhaps a survey or a cross-section of your contributors, from one-person backyard affairs to production shops such as Charles Shackleton's (*HF* #6, p. 90), in which their various pricing strategies could be explained, whether anonymously or not, would fit the bill. As a woodworker whose hobby has evolved to the point where people are asking for (and even willing to pay for) my work, I often find myself baffled about how to quote potential customers a price on what they want. Also, issues such as charging for design time, prototyping, and so on, would be very helpful.

—Michael M. Singer, Felton, CA

MEASURED DRAWINGS WOULD BE INSULTING

I just received and read my first issue of *Home Furniture*. The one thing I find most attractive about your



publication is the fact that you don't have measured drawings and plans. I would be embarrassed to have to request or use other people's drawings.

The artisans you feature in your publication and the works they produce are astounding. The magazine's ability to inspire others to create beautiful furniture is wonderful; to supply them with measured drawings would be nothing short of insulting.

I have been building custom furniture and antique reproductions in western Canada for 20 years and I am very inspired by what I see.

—David R. Cote, Alberta, Canada

MISSING CREDITS

The painted redwood bench by Don Green (photo above) that appeared in the Spring 1996 issue of *Home Furniture* should have included credit to the owners of the piece, Dr. Kenneth and Bonnie Lippman, and the Meredith Gallery in Baltimore, Maryland.

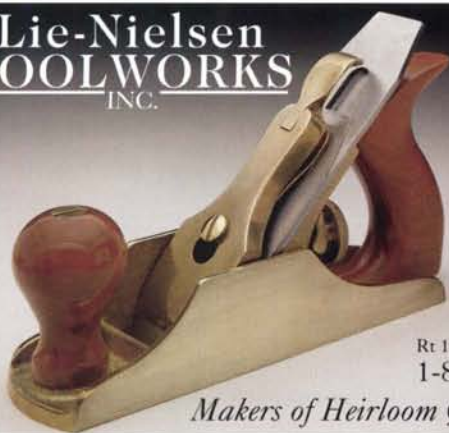
Submitting an article. *Home Furniture* is written by its readers, and we welcome manuscripts, photographs and suggestions. We'll acknowledge submissions and return material we can't use. We pay for articles we publish. For details, give us a call or drop us a note.

Taunton PUBLICATIONS for fellow enthusiasts

Lincoln. Accounting: Wayne Reynolds, controller; Jennifer Glass, Patrick Lamontagne, asst. controller; Mary Sullivan, Andrea Henchcliffe, Carol Diehm, Dorothy Blasko, Susan Burke, Lawrence Rice, Gayle Hammond, Karen Lewis, Lydia Krikorian, Elaine Yamin. **Corporate Design:** Susan Edelman, director; Laura Bergeron. **Corporate Art:** Mary Terrizzi, manager; Robert Olahi, Henry Roth, Amy Bernard, Christopher Casey, Jodie Delohery, Jody Hankinson, Joan Lockhart, Lynne Phillips. **Photography:** Boyd Hagen, director; Anthony Phillips. **Promotion:** Philip Allard, manager; D. J. Arneson, Michael Ray, Wendy Bowes, Kerstin Heiden, Julia Brine, Mary Beth Cleary, Francesca Arminio. **Manufacturing:** Kathleen Davis, director; Joanne Bisson. **Prepress:** Austin Starbird, manager; John Garofalo, Stephen Roma, Patricia Sigetti, Deborah Cooper, William Bivona, David Blasko, Richard Booth, James Chappuis, Mark Coleman, Lisa DeFeo, Tina Foster, William Godfrey, Joseph Petrahai, Linda Reddington, Martha Stammer, Chansam Thammavongsa, David Kenney, W. Kathy Martin, Monica Murphy. **Print Production:** Dee Flanagan, Lynda Morris, promotion;

Thomas Greco, Deborah Baldwin, books; Philip VanKirk, Tracie Pavlik, magazines. **Videos:** Craig Umanoff, Thomas Menard. **Corporate Marketing:** Diane Patterson, Sarah Roman. **Fulfillment & Operations:** Thomas Luxeder, director; Jane Torrence. **Client Services:** Patricia Williamson, manager; Carolyn Arneith, Kathryn Dolson, Holly Obenhoff, Eileen Swirsky. **Subscriber Services:** Patricia Malouff, manager; Donna Weinstein, Marilyn Goachee, Penny Lefferts, Jennifer Severino, Barbara Smith, Siri Wheeler. **Order Processing:** Nancy Brown, Barbara Lowe, Dawn Teixeira, Marylou Thompson. **Data Entry:** Carole Ando, manager; Bonnie Beardsley, Margaret Fainer, Madeline Frengs, Tracy LeBrun, Debra McCormack, Gina Pabis, Andrea Shorrock. **Distribution:** Paul Seipold, manager; Mary Ann Costagliola, Maureen Flynn, Deborah Greene, Linnea Ingram, Brian Leavitt, Aaron Lund, Frederick Monnes, Elsie Rodriguez, Alice Saxton, Eileen Sheehan. **Purchasing & Facilities:** William Schappert, manager; Christopher Myers, Lois Beck, Cynthia Carroll, Beatrix Vangor, Charles Hollis, Michael Capalbo, Robert Weinstein, Arthur Williams, Susan Nerich, Oscar Carranza, Alvin Jack, Lincoln Peters. **Cafeteria:** Donna Freeman, manager; Geraldine Benno, Isabel Kaplan, Norma-Jean Taylor. **Data Processing:** Robert Peters, MIS director; Brendan Bowe, Arthur Caron, James Courtright, Maurice Downey, Gabriel Dunn, J. Larry Kinnear, Marjorie Omalyev, Roger Seliga. **PC Applications:** Heidi Waldkirch, manager; Barbara Daignault, Robert Nielsen. **PC Systems:** Margaret Archer, manager; Lisa Northrop. **New Media:** Roy Swanson, director. **Taunton Direct:** Claudia Allen, Pamela Dunaway, Brenda Hamilton, Megan Sangster, Jeanne Todaro. **Taunton Trade Company:** Dale Brown, president; Thomas Johnson, sales manager; Frances Allen, John Bacigalupi, Peter Bill, Barbara Buckalew, Linda Yurchishin.

Lie-Nielsen TOOLWORKS INC.



No 2: \$199.

Free Brochure

Rt 1, Warren, ME 04864

1-800-327-2520

Makers of Heirloom Quality Tools

READER SERVICE NO. 72

FREE TOOL CATALOG

Helping You Become a Better Woodworker

Our giant tool catalog gives more than just manufacturer's specs. We provide detailed tool descriptions, useful techniques, as well as a schedule of educational seminars.



highland hardware
Call for FREE catalog
1-800-241-6748



READER SERVICE NO. 67

"I USE THE
WOODCHUCK™
MORE THAN ANY
OTHER TOOL
IN MY SHOP."



Chris Ferland, Vice-President
Ferland Woodworking,
Bellingham, MA

CUSTOM FURNITURE

CRAFT & SPECIALTY

REMODELING & ARCHITECTURE

WALL UNITS & CABINETS



Only 10 examples of approximately 250,000 plus styles
you can create with the Woodchuck.

Experience the future of woodworking...Call today for a 60 minute eye opening video.

WOODCHUCK BY PHANTOM ENGINEERING, INC.

(800) 279-4570

READER SERVICE NO. 121

NEW from MARIC



60 page full color catalog featuring over
230 styles of the finest quality wood
pulls, pegs, knobs and doorsets. Each
style available in several sizes.
Laminated Japanese cherry and solid
hardwoods available
in stained and natural finishes.



- Knobs
- Recessed Pulls
- Hinged Pulls
- Pulls



• Available in many
sizes, styles, woods and finishes •
Wholesale Available.



Maric Catalog \$5 Japanese Tool Catalog \$4

HIDA TOOL, INC.

1333 San Pablo Ave., Berkeley, CA 94702

1-800-443-5512



READER SERVICE NO. 401

How did I carve this?

With CMT's exclusive
3D Router Carver™

Let's face it, there's no way
I can tell the story of this
revolutionary tool
in this tiny space.
For more details
call for our
free catalog,
or order the
3D Carver™
video for
a complete,
step-by-step
demonstration.

Carve doors,
drawers,
furniture &
more with your
plunge router!

3DC-999 3D Carver Video
Sale: \$10.00

Come visit us on the Web!
Check out CMT's new Web site for
special deals and lots of information.

<http://cmttools.com/catalog/>

Shipping and Handling \$5.00

Call toll-free 24-hours:

1-800-531-5559

813-891-6160 FAX: 1-800-870-7702

E-Mail: cmttools@packet.net

(In Canada call 1-800-387-7005)

CMT TOOLS®, 310 Mears Boulevard, Oldsmar, FL 34677

READER SERVICE NO. 112

Dovetail your next drawer – in less than 10 minutes...

including setup!

**only with the Keller
Dovetail System.**

*All other jigs require endless
test cuts and wasted wood.*

The Keller Dovetail System is
very different: it is easy, quick,
accurate and versatile.

Cut unlimited widths. Classic and variable
spacing. Angled and curved dovetails.
Box joints. Projects from jewelry boxes to
entertainment centers. Made in USA
since 1976. 20-yr. warranty.

VIDEO: \$8.95 + \$2 P/H

KELLER & CO. Dept. FH66
1327 T Street, Petaluma, CA 94952
(800) 995-2456 (707) 763-9336

**The Keller
Dovetail System**
Simply the best.



READER SERVICE NO. 89

THE WORLD'S FINEST CHISELS



Our huge
selection of
Japanese
chisels will
take a sharper
edge and hold it
longer than any
other chisel in the
world. Period.
They are
available for use
with the
heaviest of
hammers or the
most delicate of
cuts. Backed by
over 1000

years of
swordmaking
tradition, our
chiselmakers
pride themselves
on making only
the best. For a
two-year
subscription to our
catalog with the
largest selection
of Japanese
woodworking
tools reflecting
this age-old pride
and tradition,
send \$2.00.

WOODLINE
THE JAPAN WOODWORKER
1731 Clement Avenue, HF4
Alameda, CA 94501
1-800-537-7820

READER SERVICE NO. 154

Master your tools...improve your techniques...learn new skills.

The *Best of Fine Woodworking* shows you how!



NEW



**Veneering, Marquetry
and Inlay**

ISBN: 1-56158-119-4,
ITEM 070250

**Shop Accessories
You Can Build**

ISBN: 1-56158-118-6,
ITEM 070249

Bench Tools

ISBN: 0-942391-84-5, ITEM 070128

**Finishes and Finishing
Techniques**

ISBN: 1-56158-003-1, ITEM 070152

Joinery Techniques

ISBN: 1-56158-060-0, ITEM 070189

Lathes and Turning Techniques

ISBN: 1-56158-021-X, ITEM 070165

Modern Furniture Projects

ISBN: 0-942391-91-8, ITEM 070132

**Modern Woodworking
Techniques**

ISBN: 0-942391-92-6, ITEM 070133

Power Saws and Planers

ISBN: 0-942391-83-7, ITEM 070127

Router Projects and Techniques

ISBN: 1-56158-002-3, ITEM 070151

Small Wood Shop

ISBN: 1-56158-061-9, ITEM 070190

Small Woodworking Projects

ISBN: 1-56158-018-X, ITEM 070161

Tables and Chairs

ISBN: 1-56158-100-3, ITEM 070233

Traditional Furniture Projects

ISBN: 0-942391-93-4, ITEM 070134

**Traditional Woodworking
Techniques**

ISBN: 0-942391-94-2, ITEM 070135

Wood

ISBN: 1-56158-099-6, ITEM 070232

Each softcover book
is 96-128 pages.

Only \$14.95 each!

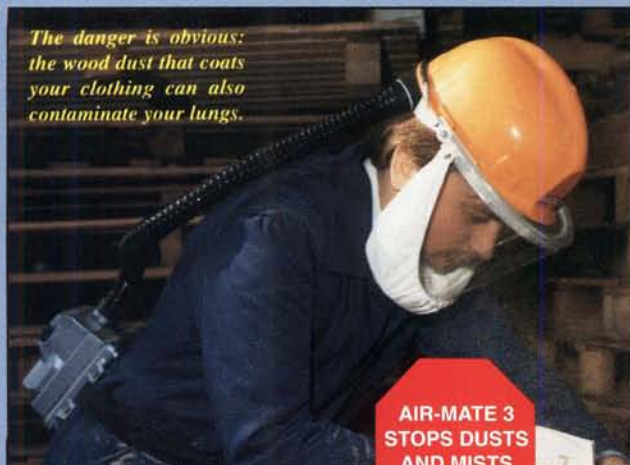
ORDER ANYTIME! 1-800-888-8286, operator 353.

or write Taunton Direct, Inc., 63 S. Main St., P.O. Box 5507, Newtown, CT 06470-5507

Taunton
BOOKS & VIDEOS
for fellow enthusiasts

THE DUST STOPS HERE.

*The danger is obvious:
the wood dust that coats
your clothing can also
contaminate your lungs.*



**AIR-MATE 3
STOPS DUSTS
AND MISTS**

AIR-MATE 3 —

Ideal respiratory protection for woodworkers!

- Sturdy Helmet/Head Protection
- Flip-up Visor/Eye & Face Protection
- Low Initial Investment Price
- Lightweight, Compact
- Portable Battery-Powered Air Filter Unit
- Dust/Mist Filter



RACAL HEALTH & SAFETY, INC.

7305 Executive Way, Frederick, MD 21701-8368
(301) 695-8200 • (800) 682-9500 • FAX (301) 695-4413

RACAL © Racal Health & Safety, Inc. 1993

READER SERVICE NO. 45



Box Desk
#103



Antique
Hall Tree
#155



Acorn Workbench
#161



Queen Ann
Corner Cupboard
#153



Calico Table
#100



Roll Top
Desk
#151

**Furniture plans from
America's leading
designers/craftsmen.**

The plans are 36 x 48 CAD generated,
with detailed assembly instructions,
finishing techniques and pictures.
All Plans \$19.95 + \$4.50 S&H, Catalog \$3.00

**P.O. BOX 300100,
Escondido, CA 92030
Ph. 619 743-6923**

AMERICAN
FURNITURE DESIGN CO.

READER SERVICE NO. 301

BARTLEY

Antique Reproduction
Furniture Kits



Build
your own
museum-
quality
heirlooms.

The Bartley Collection Ltd.
65 Engerman Avenue
Denton, Maryland 21629

1-800-787-2800

Chippendale,
Queen Anne,
Federal,
and Shaker.

CALL FOR A FREE CATALOGUE!

READER SERVICE NO. 131

Powerful Thinking



Call today
for a
FREE video.

Powerful thoughts bring powerful
results. Watch our free demonstration
video on the Robland X31 combination
machine and you will see the powerful
thought process that has gone into the
design of this Belgian success story. Every
woodworker's dream, combine:

- 12" Jointer/Planer
- 3, 3HP motors (German)
- Mortiser
- 10" table saw
- 50" rip capacity
- Shaper
- Cast iron sliding table system
- 20 seconds to change functions

Put the power in your hands today. Call (800) 234-1976, ext 326, for your free
demonstration video.

LAGUNA TOOLS

2265 Laguna Canyon Rd., Laguna Beach, CA 92651 • FAX (714) 497-1346

READER SERVICE NO. 119

FOUR CENTURIES OF BEAUTIFUL REPRODUCTION HARDWARE
FOR FURNITURE, CABINET AND HOME. 112 PAGE CATALOG. \$3.00

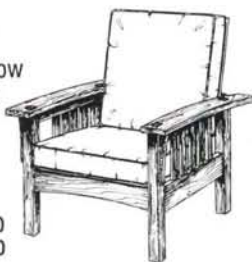


POST OFFICE BOX 136, WILSON, WYOMING, 83014. 1-307-739-9478

READER SERVICE NO. 304

Full-Size Professional Plan MORRIS CHAIR

Build this comfortable chair with wide bow arms and adjustable 3-position back. an excellent example of the Arts & Crafts style. Overall size:
33" wide x 38½" high x 33¾" deep



Plan #724(postpaid) \$19.50
Catalog (free with order) \$3.00

Fine Furniture Plans Since 1968
FURNITURE DESIGNS, INC., Dept. HM-36
1827 Elmdale Ave., Glenview, IL 60025
1-800-657-7692



READER SERVICE NO. 303

Norris Style Planes
Finished & Castings
Lutherie Planes
Squares & Bevels
Spoke Shaves
45 & 55 Parts
Antique Tools



800-574-2589

**THE ST. JAMES BAY
TOOL CO.**
(602) 835-1767

122 E. Main St., Mesa AZ 85201

Major Credit Cards

READER SERVICE NO. 24

Our Sanding Sticks Are Better Than



Belt rotates 360 degrees for long continuous use! Perfect pencil point precision for detail work, sanding filing and much more! *We're so sure you'll love our 1/4"x6" Sanding Stick tool we practically **PAY YOU** to try it. **FREE*** Return this ad with \$5.00 and we will send you our "TRY-PACK," a quarter dozen sanding belts, a Sanding Stick tool, and our catalog of the entire Stick tool line. Plus a coupon worth **\$5.00 OFF** your first order of \$20 or more. **\$10.00 OFF** your first order of \$40 or more! This Offer expires in 30 Days! Available in the U.S.A. Only. 1/4"x6" tool various grit papers on continuous belt. Superior design allows for intricate sanding jobs. Can be used wet or dry. Easy quick-change cloth backed belts. Made in the USA **Satisfaction Guaranteed!** Visa & M/C on phone orders. OR Send Name, Address, City, State, Zip and \$5.00 Cash, Check or M/O to:
BEST Products International
25 Somerset Lane, Putnam Valley, NY 10579-9802 Orders
Info. 914-528-1978 **1-800-582-3783**

Quality Products
since 1978

READER SERVICE NO. 125

THE CONOVER LATHE



ou can feel the *purr* from the moment you turn it on - but you won't hear it! Heavy cast iron construction and a timber bed absorbs vibration and noise. This is no ordinary lathe!

We've refined the woodturning lathes of yesterday by blending their finest design qualities with modern alloys and precision manufacturing. The result is a robust but elegant 16" swing lathe whose bed length is unlimited. Guaranteed to please and complement the craft of even the most discerning of craftsmen.

The Conover Lathe. A long tradition of pride in American-made quality.



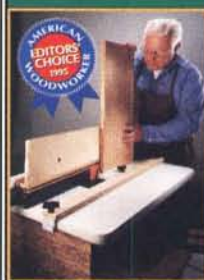
(216) 350-4545 • (800) 433-5221

Fax: (216) 350-4544 • Email: ConLathe@aol.com
P.O. Box 418, Mentor, OH 44061

READER SERVICE NO. 186

JoinTECH

Presents the
CabinetMaker's System™



Call, Write or Fax for
a FREE BROCHURE and
Details of our Special
Summer Incentives.

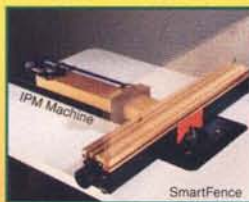
JoinTECH

P.O. Box 790727
San Antonio, TX 78279

TOLL FREE
(800) 619-1288
TEL: (210) 377-1288
FAX: (210) 377-1282

JOINTECH proudly offers the ULTIMATE in a Precision Woodworking System. You don't have to be a master craftsman to build beautiful cabinetry, furniture or even jewelry boxes. Our 48 templates enable you to easily make every type of dovetail and box joint. The SmartFence will accommodate any cutter in your shop allowing you to make raised panels, rails & stiles, tongue and groove, face frame construction, drawer design, edgework and more. Don't limit yourself to a jig that can barely do dovetails or other small work only.

JOINTECH'S Cabinet Maker's System™ can do it all! Simply the best investment in quality and at a very affordable price.



**SEND \$5.00 OR CALL FOR A
COMPLETE VIDEO BROCHURE**

READER SERVICE NO. 18

QUARTERSAWN OAK

Everyone knows that Northern Minnesota produces the finest red and white oak available - anywhere. Our severe winters produce the slow growth and tight grain that is famous throughout the world. We quartersaw and kiln dry this fine material with loving care, resulting in fully featured oak with plenty of flake!

You can now buy direct from our low production, high quality mill (via UPS) at very attractive prices.



**Wood
Shed**

(800) 829-0009

2505 12th Ave S., Moorhead, MN 56560

READER SERVICE NO. 17

FOR THOSE WHO AREN'T WILLING TO SETTLE FOR "ALMOST."

"Almost Delta." That's like saying your next project will turn out almost right. Or that you'll be satisfied with "not too bad for the money."

Now before you tear into your next piece of walnut or oak with something less than Delta, remember this: A professional would tell you to buy the best band saw or table saw or jointer you can afford. Probably even tell you to buy the Delta, same as he did. Because you can't afford not to.

But here's what we'd suggest: Go out and shop any of the tools you see here. Run some stock across our Deluxe 6" Jointer. Compare our Contractor Saw or 14" Band Saw straight up with the competition. Look, really look at the details. Then ask yourself how you'd like to invest your money.

There's a big difference, you know. The Delta Difference is what separates precision from "close." Nine spokes on our precision-balanced band saw wheels instead of six. Or an extra capacitor on the table saw motor to boost running power. Precision-ground cast iron tables for a lot more accuracy. You get a smoother feel and a lot more pleasure all the way around. A lot more for every dollar you spend.

The Delta Difference reaches beyond your saw or planer or drill press – to the most complete line of accessories in the business. You'll find Genuine Delta Parts and Accessories everywhere. Beyond that, you'll find Delta, the company. Standing behind every tool we make with service and support to keep your tool performing like the day you bought it.

Before you hand your money to someone who's trying to prove their worth, make sure you shop the one who's proved it for 75 years, now. Call for the name of your nearest Delta dealer.

Delta International Machinery Corp.,
800-438-2486. In Canada,
519-836-2840.

**THE
POWER
OF THE
PROS**

DELTA
WOODWORKING MACHINERY
A Pentair Company



14" BAND SAW:
Lower guides support blade to within 3/4" of work surface to insure accurate cutting. Cast iron trunnion supports for longer tool life.

10" CONTRACTOR SAW:
Arbor and flange are ground as a single assembly. Truer perpendicular blade alignment and more accurate cuts.

DELUXE 6" JOINTER:
Fence tilts in as well as out for precision beveling and chamfering.

Delta is proud to nationally fund these two PBS programs for woodworkers. The New Yankee Workshop hosted by Norm Abram and The American Woodshop with Scott Phillips.



the drawing board

USING THE FIBONACCI SERIES TO PROPORTION FURNITURE

"You have described the golden section (HF #3, p. 10) and the Hambidge rectangles (HF #5, p. 14) as proportioning systems that are sometimes used to design furniture. Isn't the Fibonacci series an easier way to produce pleasing proportions?"

—K. Woodman, Arundel, Maine
John Novak responds: You are right. The Fibonacci series is similar to the golden section but much more "user-friendly." Each number in the Fibonacci progression is the sum of the two preceding numbers. As the series progresses, the ratio between two consecutive numbers approaches

1:1.618, which is the golden section ratio. But since the Fibonacci numbers can be all whole numbers (or fractions of an inch), this is a system that is easy to translate into shop drawings.

I often use the Fibonacci numbers to give me a set of dimensions appropriate to a specific project. For example, if the smallest dimension in a project is $\frac{1}{4}$ inch, I use this as the first number in the series, and then simply add to produce the following series: $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$, $1\frac{1}{4}$, 2, $3\frac{1}{4}$, $5\frac{1}{4}$, $8\frac{1}{2}$, $13\frac{3}{4}$, $22\frac{1}{4}$, 36 and so on. These concrete dimensions can be used in many different ways. If my project is a box, for instance, I can make the top $13\frac{3}{4}$ inches wide by $8\frac{1}{2}$ inches deep (a golden sec-

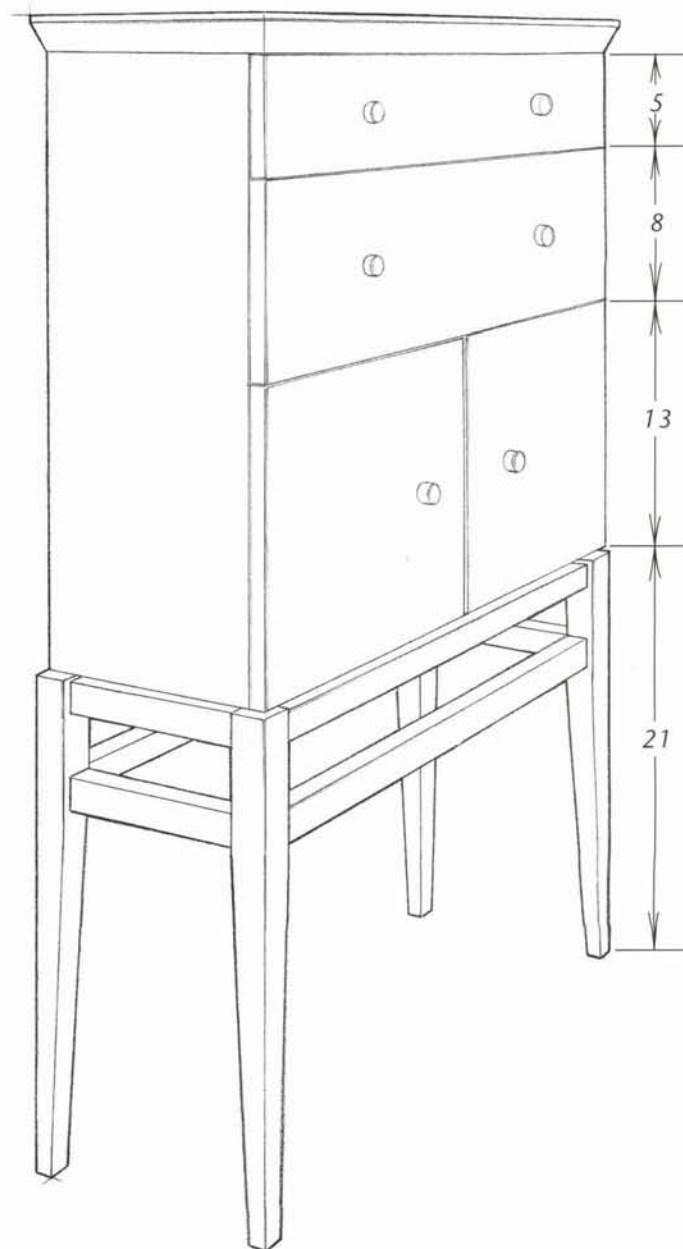
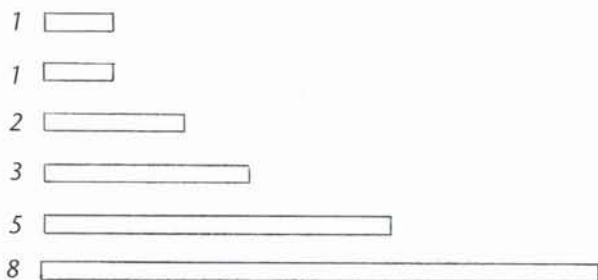
tion) and I can use the other dimensions in the set to establish other parts.

If you are starting with a large number (like the height of a bureau), you

can determine the Fibonacci series in reverse. Remember, as the Fibonacci series progresses, it approaches the golden section. To approximate the

THE FIBONACCI SERIES

Each number in the Fibonacci series is the sum of the previous two. As the numbers get higher, the ratio between consecutive numbers approaches the golden section ratio, 1:1.618.



Fibonacci series in reverse, multiply the largest dimension by the golden section (.618), then round that number off and subtract it from your original number.

Here's an example: If the largest dimension you are working with is 72 inches, multiply it by .618. Round off the answer, 44.496, to 44½ and subtract it from 72.

This method produces the following series: 72, 44½, 27½, 17, 10½, 6½, 4, 2½, 1½, 1, ½.

John Novak is an industrial designer in Atlanta, Ga.

DRAWING FREEHAND CURVES

I like furniture that has free-form shapes rather than geometric curves.

What are some easy ways to draw irregular or non-geometric curves?

—R. Ridlon, Jersey City, N.J.

Peter Tischler replies: I draw most of the curves in my designs freehand and full-scale and I have some methods to insure that each curve is drawn with a smooth, flowing line.

On small curves, the wrist can act as a pivot and the free movement of the hand produces a nice, even arc. For larger curves, use your elbow as a pivot, and swing your arm in the desired arc.

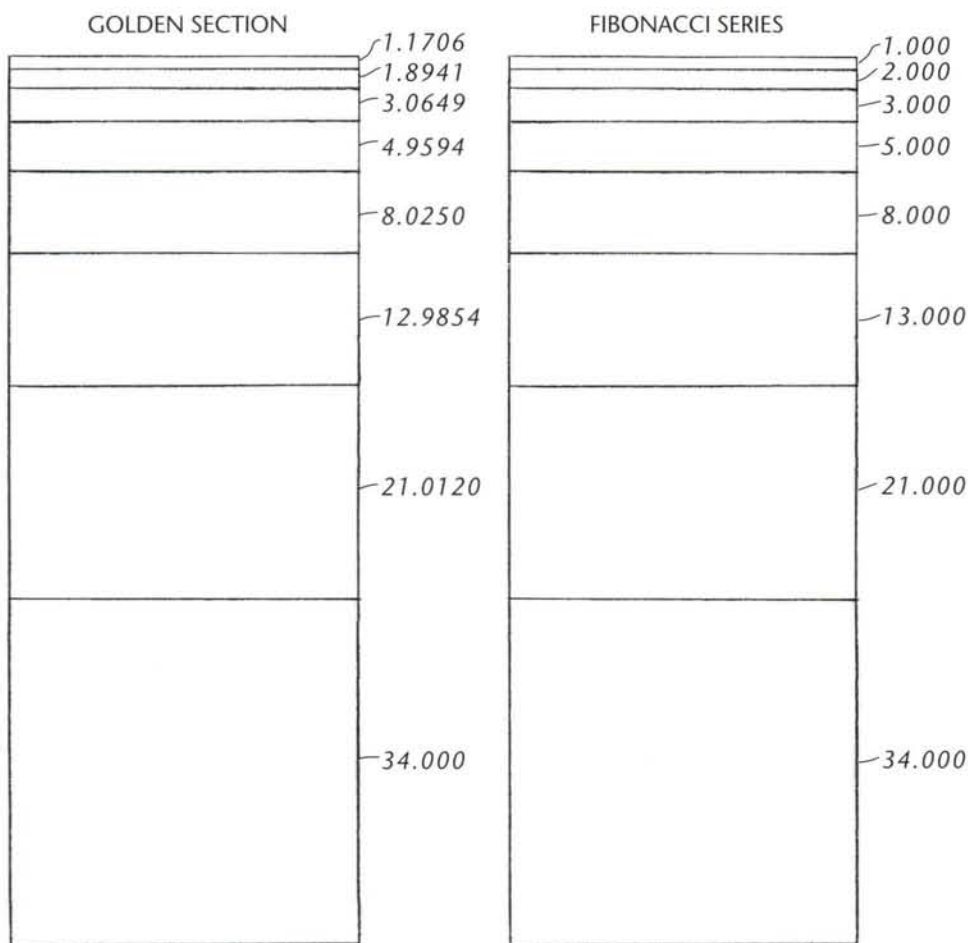
Thin wooden battens can also be used to draw or clean up a freehand curve. For example, draw a shape freehand until you get close to what you want. Then, to make sure there are no humps or dips in the line, use the batten to "fair" the curve (see "Laying Out Curves Using a Batten" in *HF* #4, p. 13).

I also like the freehand method for drawing transitions between curves. One way to tell if a curve is right is to view it upside down; a good curve will look good from all directions.

Peter Tischler designs and builds furniture in Pine Brook, N.J.

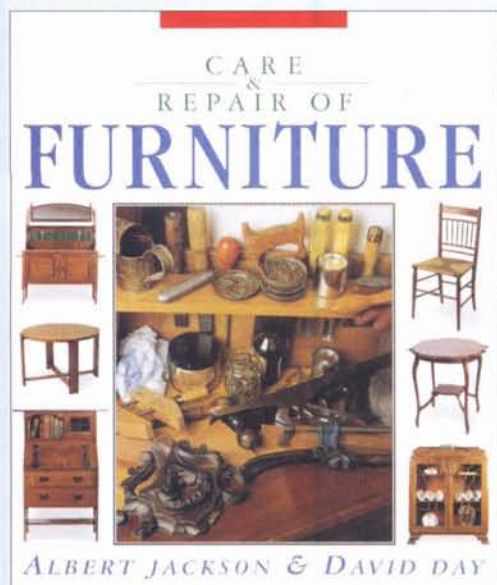
USER-FRIENDLY PROPORTIONING

The Fibonacci series can use whole numbers to produce graduations similar to those of the golden section. The numbers for the golden section were produced by multiplying each unit, starting with the largest, by .618.



NEW... FROM THE PUBLISHERS OF HOME FURNITURE

Now...repair and restore any furniture!



Haul that old bureau down from the attic. Get that tattered table from the garage. It's time to revive them. *Care & Repair of Furniture* shows you how.

BBC-TV furniture-making and restoration experts Albert Jackson and David Day explain every detail to you with step-by-step, full-color illustrations and dramatic exploded views.

- Diagnose damage, recognize reproductions, match finishes.
- Tighten joints, upholster with ease, apply perfect finishes.
- Make strong, virtually invisible repairs.
- Learn new techniques like caning, gilding and how to cast missing hardware.
- Preserve valuable family heirlooms and antiques.
- Recycle castaway furniture for years of added use.

Whether you're a furniture restorer, woodworker, collector or hands-on homeowner, *Care & Repair of Furniture* gives you tested information to tackle any repair with absolute confidence.

HARDCOVER, 160 PAGES, ISBN: 1-56158-096-1, ITEM 070230, \$27.95

To order, call 1-800-888-8286.

Taunton Direct, Inc.
63 S. Main St., P.O. Box 5506
Newtown, CT 06470-5506

Taunton
BOOKS & VIDEOS
for fellow enthusiasts

CALL FOR ENTRIES

New York's Art Furniture
and Accessories Market



November 15-16-17

100 Exhibitors

The Armory Lexington Ave. & 26th St.

presented by
An American Craftsman Galleries

for application:
(800) 834-9437

ACM PO Box 480 Slate Hill, NY 10973



READER SERVICE NO. 1



RICHARD WEDLER'S U.S. Pat#5,299,609

PUT MEASURING CAPABILITY ON YOUR ROUTER

The **Micro Fence System** provides micrometer-adjusted cutter placements to maximize router accuracy and efficiency in all straight line and circular operations.

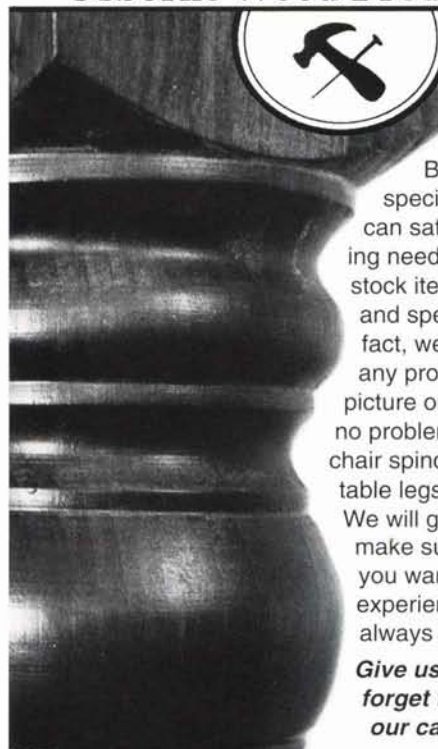
One test cut, a measurement, then dial the difference. Your set-up is complete.

Call or write for information.

1-800-480-MICRO-(6427)

READER SERVICE NO. 31

Osborne Wood Products, Inc.



**At Osborne
Wood Products,
our specialty is
turnings!**

Because of our specialized process we can satisfy all of your turning needs-- from our many stock items to customized and specialty turnings. In fact, we will match almost any profile with just a picture or drawing. Size is no problem either-- from tiny chair spindles, to massive table legs-- we turn them all! We will go the extra mile to make sure you get what you want. Our staff is experienced, helpful and always courteous.

Give us a call, and don't forget to ask for our catalogue.

1-800-849-8876 • FAX: 1-706-886-8526

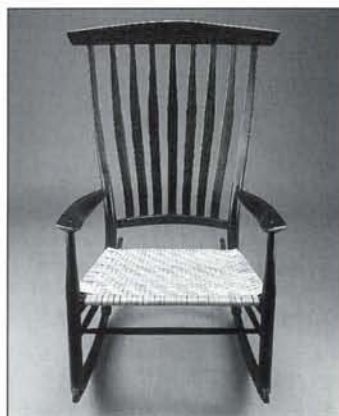
READER SERVICE NO. 58

craftsman's corner

*This space is reserved
for advertising of hand-crafted
custom furniture for sale.*

For more information call
800-926-8776, ext. 829.

BRIAN BOGGS CHAIRMAKER



Original Designs in the
Appalachian Tradition

Dining Chairs, Rocking Chairs, Barstools & Settees

118 LESTER ST., BEREA, KY 40403
(606) 986-4638

READER SERVICE NO. 107

Martin Blackshaw

Contemporary Custom Furniture
Handmade from selected veneers
and hardwoods.



for
your
pleasure...

(508) 752-3844
2 New Street, Worcester, MA 01605
Workshops Available

READER SERVICE NO. 86

Unique Custom Furniture Handcrafted by DAVE GADDIS



Southwest, Deco, Nouveau . . .

817 - 551 - 5940

A Better Place 1517 Clarendon
Fort Worth, TX 76134

READER SERVICE NO. 79

GEORGE NAKASHIMA WOODWORKERS



FURNITURE
FOR
HOME
AND
BUSINESS

CRAFTED
FROM
OUR
EXCLUSIVE
COLLECTION
OF
FINE
HARDWOODS

CUSTOM DESIGN BY APPOINTMENT WITH
MIRA NAKASHIMA YARNALL



GEORGE NAKASHIMA WOODWORKERS, S.A.
239 AQUETONG RD. NEW HOPE, PA 18938
TEL. 215 862-2272 FAX 215 862-2103

READER SERVICE NO. 100

John McAlevey Woodworker



Fine Furniture Designed & Made
HCR 35 • Box 668 • Ridge Road
Tenants Harbor, ME 04860
207-372-6455

READER SERVICE NO. 76

NEW TRADITIONALIST Fine Handcrafted Furniture

- Original Designs / Custom Work -



Arts and Crafts, Shaker, Oriental, and Beyond . . .

Steven Pistrich

Box 543, Hatfield, MA 01038 413-247-5248

Color Brochure Available

READER SERVICE NO. 207

Signature Gallery

Since 1987



A showroom
featuring one
of a kind & limited
production furniture.
Specializing in home
theater and computer
cabinetry.

Route 113 & 73, P.O. Box 1171, Skippack, PA 19474
610-584-9022 FAX 610-584-9424

READER SERVICE NO. 74



Original Designs
in the
Arts & Crafts Tradition



cabinetmakers

Member of the New England Artisans Guild.

For catalog send \$5.00
44 Leighton Rd., Pownal, Maine 04069
(207) 688-4483
<http://www.neaguild.com/macrodell>

craftsman's corner



Contemporary Furniture in the Arts & Crafts Tradition.

Robert Caldwell
designer/craftsman
Rt 1, Box 40-A
Brownsboro, Tx 75756
903-852-6400

READER SERVICE NO. 71

Designs by Milad
Milad Allaham
316 S. 16th St., Allentown, PA 18102
Tele: 610 434-6455



Fine Custom Crafted Furniture & Cabinetry
Wing Chair
Walnut
Walnut Burl

READER SERVICE NO. 80

A gift for design . . .
Ted Ney Peter Turner



NCD/ALCYON
169A Lewiston Road, Gray, ME 04039
207/657-3356 Fax 207/657-2480
See some of our other work on page 50 of this issue.

READER SERVICE NO. 153

G.J.W. SPYKMAN
CABINETMAKER

CONTEMPORARY INTERPRETATIONS OF THE ARTS AND CRAFTS ESTHETIC



POST OFFICE BOX 2273, EDGEMONT, MA 02539
FAX: 508-693-6705 PHONE: 508-693-6402

• MARTHA'S VINEYARD •

READER SERVICE NO. 187

George Ainley
FINE WINDSOR CHAIRS

HANDMADE BY EARLY TRADITIONAL METHODS



Geo. Ainley
R1, Box 223
Perkinsville, VT 05151
(802) 263-5217

AS SEEN IN H&B, p. 62

READER SERVICE NO. 158

Traditional, tasteful, beautiful, for you...



Bench Made Furniture from a small Maine shop.
Charles Durfee, Cabinetmaker
RD1, Box 1132, Woolwich, ME 04579
207-442-7049

Brochure \$1

READER SERVICE NO. 185



Limited Edition
Solid Cherry Table with Walnut Inlay

Individually Handcrafted One-At-A-Time

Signed & Dated, Includes Certificate of Authenticity

R. Conway & Co.
3250 Oakland St., Unit H.
Aurora, CO 80010
888-363-8887
(303) 363-8887 Fax (303) 363-8890

Fine Custom Wood Furniture

READER SERVICE NO. 138



SPECIALIZING IN
NORMAN'S HANDMADE POSTER BEDS
turned, carved, inlaid

NORMAN'S HANDMADE REPRODUCTIONS
12205 Harnett - Dunn Hwy.
Dunn, NC 28334
910-892-4349

READER SERVICE NO. 117

HANDCRAFTED FINE FURNITURE
Simple designs with attention to detail.



Michael Gloor
51 Green Street
Peace Dale, RI 02883

401-782-2443

READER SERVICE NO. 115

Attention Furniture Makers

Our dedicated readers know, care about and want the kind and quality of furniture you build. Reach this strong new market in *Home Furniture*. Contact our Advertising Dept. at 1-800-926-8776, ext. 512 or write to: *Home Furniture*, 63 S. Main St., P.O. Box 5506, Newtown, CT 06470-5506.

Not Just a Reproduction, An Evolution...

Original Designs
Inspired by the
18th Century
Masters

"One of America's
200 Best Craftsmen"
Early American Life
Magazine

Russ Loomis, Jr.
Master Furniture Maker



1413 West Road, Williamsburg, MA 01096
Brochure \$1.00
413-628-3813

READER SERVICE NO. 116

David Wright Windsor Chair Making

Individually, hand crafted, elegantly designed Chairs & Seetees.



PO Box 132, Berea, KY 40403 606-986-7962
Limited one-on-one workshops available.

READER SERVICE NO. 87

Los Osos Woodworking



Furniture and Cabinetry
individually handcrafted to fit
that special place
in your home & heart.

(805) 528-5528

Richard Farwell, Cabinetmaker
2129 Fairchild Way, P.O. Box 6422, Los Osos, CA 93412

READER SERVICE NO. 114

Randal Patterson

37 Bennetts La.
PO Box 51
Cheyney, PA 19319

- Fine Furniture
- Cabinetry
- Architectural
Woodwork

PH 610-431-9565
Fax 610-399-8992



Featured in Winter '95
issue of Home Furniture

DESIGNER/WOODWORKER

READER SERVICE NO. 83



Frank B. Rhodes FURNITURE MAKER

Handmade 18th Century
Reproductions and
Contemporary Works



Brochure Available
Frank B. Rhodes
1522 Round Top Road
Chestertown, MD 21620
410-778-3993

READER SERVICE NO. 405

D. P. Peterson Furniture Maker



Furniture
Made to
Your Order

Original pie
safe/pantry design.

P.O. Box 372 St Marys OH 45885
(419) 394 7305

READER SERVICE NO. 124

WET PAINT FURNITURE DESIGNERS



1509-B LESLIE AVENUE
ALEXANDRIA, VIRGINIA 22301-1620

703.519.8546

TIMELESS FURNITURE



M.T. Maxwell Furniture Co.
715 Liberty Street Bedford, VA 24523
800.686.1844

READER SERVICE NO. 156

Matthew Burak FURNITURE



SIX ROOMS
of
FURNITURE
in the
HISTORIC
SMITH
HOUSE on
ROUTE TWO

CALL TODAY FOR OUR
COLOR CATALOG
802 684-2156
A \$5 value — FREE!

Custom Design Service ~ Original Art
U.S. ROUTE 2, P.O. BOX 279/DEPT. HF200
DANVILLE, VERMONT 05828
For TABLE LEGS see our MARKETPLACE AD

craftsman's corner



studio furniture
commercial interiors



Sherwood Hamill
254 Commercial Street
Portland ME 04101 207-775-5004

READER SERVICE NO. 161

BEAUTY

FUNCTION

CRAFTMANSHIP



UN-COMIN
WOODWORKS
2875 168th Street
Surrey, British Columbia,
Canada, V4B 5E7
800 • 828 • 9588

DALE RAMSEY
604 • 541 • 9298
FAX 604 • 541 • 9297

READER SERVICE NO. 146



Thomas Gloss & Son
CABINETMAKERS
4907 Ross Road
Baltimore, Maryland 21214
(410) 525-1889
(Information upon request)



ROBERT DALRYMPLE
MASTER WOODWORKER

✦
Designer and
Fine Furniture Maker
Exquisite
Handcrafted Furniture
Made to Order
✦

Call or write for brochure
(541) 687-7015
85488 Appletree Court
Eugene, OR 97405

Studio/Workshop in the beautiful Willamette Valley

READER SERVICE NO. 202

G. R. Clidence
18th Century Woodworks
Colonial Reproductions



Beds and tables of fine hardwoods
CUSTOM ORDERS
Brochure Available
272 James Trail, W. Kingston, RI 02892
401-539-2558

READER SERVICE NO. 149

Thom Duprex
Furniture Maker



Fine Handcrafted
Designs
Shaker
Period
Custom

Tel: 603-787-6359
P.O. Box 279, N. Haverhill, NH 03774-0279
Information Upon Request

Ray Kelso
720 Black Rock Rd.
Collegeville, PA 19426
(610) 933-1080



TREEBEARD
DESIGNS
I N C.



Contemporary Designs in
Native American Hardwoods
& Veneers

READER SERVICE NO. 129

Attention Furniture Makers

Home Furniture magazine gives you a brand-new marketing tool. Our dedicated readers know, care about and want the kind and quality of furniture you build.

Reach this strong new market with your ad in *Home Furniture*. To learn more about the wide range of advertising options, contact the Home Furniture Advertising Department at 1-800-926-8776, ext. 512, or write to:

Advertising Department, Home Furniture
63 S. Main St., P.O. Box 5506
Newtown, CT 06470-5506

R. S. WILKINSON
Creating Fine American Furniture of
Uncompromised Integrity and Quality



Selected as one of "America's 200 Best Craftsmen"
by *Early American Life Magazine*.
Color photos, brochure \$3
177 Scotland Road • Baltic, CT 06330 203-822-6790

READER SERVICE NO. 307

Mykl Messer Designs



Distinctive furniture, custom cabinetry & finely crafted wood turnings to enhance the home or office.

Rt #2, Box 408
Albright, WV 26519

304-379-9750

Thomas Golding

Wood craftsman



Specializing in the unique design, construction and carving of fine art woodworking and accessories.

P.O. Box 302 Newfane Village, VT 05345

Showroom open daily
Athena cabinet featured in Winter '95 Home Furniture
See our Marketplace ad for weeklong classes in woodcarving.

READER SERVICE NO. 77

Michael Strefler

Cabinetmaker



handcrafted furniture in solid wood
inspired by traditional designs

Chester Furniture Ltd.

270 Stanford Lake Road, PO Box 40
Chester, N.S. B0J 1J0 Canada
Fax/Tel: (902) 275-5833

READER SERVICE NO. 162

Attention Furniture Makers

Home Furniture magazine gives you a brand-new marketing tool. Reach dedicated readers who are enthusiastic about well-designed quality furniture by placing your ad in *Home Furniture* now.

To learn more about our wide range of advertising options, contact the *Home Furniture* Advertising Department at 1-800-926-8776, ext. 512, or write to:

Advertising Department
Home Furniture
63 S. Main St., P.O. Box 5506
Newtown, CT 06470-5506

home
furniture



Cherry Sleigh Bed
with massive rails and posts.
Headboard 42" tall, Footboard 32" tall

Hand made fine furniture built to order, exactly as you like it. World wide shipping.
Please call or write for free brochure.
Color Portfolio \$5.

R. CORKHILL

FINE FURNITURE, CABINETRY AND ACCESSORIES
241 Bowle Hill Rd., Durham, ME 04222-5123 207-926-5001

READER SERVICE NO. 181

Show us *your* best work!

We know that thoughtfully designed, carefully executed furniture is being created all across the country and around the world. And we'd like to see yours.

If you'd like to have your best work considered for publication in a future issue of *Home Furniture*, send us some photos we can keep with a brief description of the project on the back (no negatives or slides). Pieces for any room and from any period are welcome. We're especially interested in original designs.

Your work will be juried by the editors and publishers of *Home Furniture*. We'll notify you promptly if your project is being considered and send you guidelines at that time. Send your non-returnable photos to:

Home Furniture Entries
63 S. Main St., P.O. Box 5506
Newtown, CT 06470-5506



home
furniture

the finish line

Let us know what finishing problems you're trying to solve, and we'll get a veteran finisher to provide the information you need. Send your questions to *The Finish Line*, Home Furniture, The Taunton Press, P.O. Box 5506, Newtown, CT 06470-5506.



Tough but subtle finish. Super Kemvar is a hard, sprayable vinyl surface coating that has the subtle look of penetrating oil.



INDUSTRIAL STRENGTH, DEMURE BEHAVIOR

For a few years now I've been using an industrial finish that sprays on like lacquer and sets up like steel, but has an appearance as unobtrusive as oil. I used it on my "Upholstered Dining Chairs" (p. 70). It is a clear, catalyzed vinyl coating called Super Kemvar C made by Sherwin Williams. It has to be sprayed on, because it dries so quickly. But it's easy to spray—far less fussy than spraying lacquer—and it can be sanded and recoated in 20 minutes. Unlike lacquer, this stuff doesn't have the obvious appearance of build-up on the surface, and it can't be polished to a high gloss. It is extremely hard and is resistant to water and other spills, making it especially good for table tops. I've found you can even wash it with window cleaner. Sherwin Williams makes a harder version called Kemvar M, which is more water resistant, builds up faster, and can be polished to a glossy finish. Both of these products contain

formaldehyde, so proper ventilation and a protective mask are essential. It is also imperative that you thoroughly clean your gun immediately after spraying.

For my ebonized chair (p. 71) I sprayed Sherwin Williams P-63 black base coat before applying the Super Kemvar C.

To order any of these products, call your local Sherwin Williams store.

—Lorna Secrest



Clarity and consistency. Aniline dye provides the deep, clear tone; then wiping stain evens out the color.

TWO-PART STAIN FOR DEEP, EVEN COLOR

To get the vibrant, consistent color of his "Updated Mission Hall Table," (p. 60), Richard LeBlanc used a combination of aniline dye and oil-based wiping stain. He's used and been satisfied with two similar products, one made by Rudd Company, the other by Guardsman. With both products, the aniline dye goes on first and enables him to get a deep, rich, dark color without losing the detail of the grain. Like the ammonia-fuming that was used on many original Mission pieces, aniline dye actually changes the color of the wood, rather than depositing pigments on its surface the way that *stains do*.

Although the aniline dye gives you darkness and clarity of color, it's not always consistent; it can get blotchy because it dries so quickly. To even out the color, the aniline dye is followed with an oil-based wiping stain of the same hue.

Aniline dye can be brushed, ragged or sprayed on, and it comes water-

based or alcohol-based (although neither Rudd nor Guardsman makes a water-based aniline). Water-based dye is trickier to use because it raises the grain far more than alcohol-based, but it is better for the environment.

The oil-based stain is simply wiped on and wiped off. It can be applied over either the alcohol or water-based aniline dye, as long as the dye is completely dry. LeBlanc seals the job by spraying several coats of nitrocellulose lacquer.

LeBlanc used the Rudd Company's Base Toner dye stain and their Pro-Blend pigmented wiping stain, both in cordovan. For information, bulk ordering or a local supplier, call **The Rudd Company** at (800) 444-7833. LeBlanc has also used Permatone dye stain and Graintone wiping stain from Guardsman. Call **Guardsman Wood Coatings Division** at (616) 248-4617.

ALL NATURAL FINISHING SUPPLIES

Peter Turner used two all-natural products for the oil finish on his "Bookcase with V-shaped Shelves" (p. 50). After sanding the surface smooth, he applied two coats of Dubno Primer Oil manufactured by Livos. Applied like any oil (wipe on with a rag or brush and wipe off), the Dubno primer is intended to penetrate and seal wood before sanding again and applying a surface coat.

For the final coats, Livos makes a resin-and-oil finish called Kaldet that comes clear as well as in a variety of colors. Kaldet is both

a stain and a finish and can be used on exterior and interior woodwork as well as clay or porous stone.

Both Dubno primer and Kaldet resin and oil finish are sold by **The Natural Choice** (1365 Rufina Circle, Santa Fe, NM 87505; 800-621-2591). The company sells craft and home products made from naturally derived organic materials. It calls these products "low toxic," meaning they contain fewer toxic and hazardous materials than standard finishing supplies. The company also says its products are made in ways that reduce pollution and are packaged in recycled or biodegradable materials.

Another source for Dubno primer and Kaldet resin and oil finishes is **Fat Andy's, Inc.** (P.O. Box 425, Cumberland, ME 04021; 800-962-5529).

Earth-friendly finishes. Livos minimizes the amount of toxic and hazardous materials in its finishes.



Revolutionary New Dust Collector

Collect dust at the source before it contaminates your shop air.

1.5 HP Cartridge Collector*

Self Cleaning Filter
Deposits all dust in a barrel

Ultra Compact
Entire unit 22" Dia.

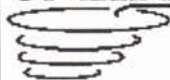
Meets OSHA and EPA
air quality standards.

100% U.S. made



*Patent Pending

ONEIDA AIR SYSTEMS, INC.TM



CALL OR WRITE for a FREE BROCHURE
1005 W. Fayette St. Syracuse, N.Y. 13204
(315) 476-5151 FAX (315) 476-5044

READER SERVICE NO. 41

Get Back To Nature.

Peel off paint & varnish as easy as peeling an orange.

Citristrip is the only stripper with a pleasant orange scent and a powerful No Methylene Chloride formula that works. It also stays wet and active over 24 hours, so you can strip away multiple layers and complete your entire project in one easy step. With the Citristrip's refinishing system, including paint remover wash & pads, you can easily make any product natural again. For more info 1-800-899-0401.

CITRISTRIP

READER SERVICE NO. 123

Free Catalog

With 176 pages of full-color, our Free Catalog is the biggest in the business. We also think it's the best.

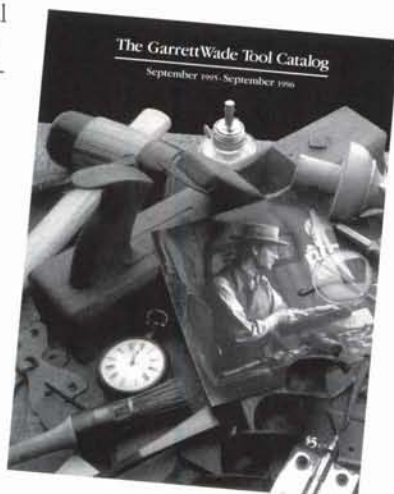
We have the high quality woodworking supplies, tools, and hardware that are nearly impossible to find anymore.

Including traditional English-made Solid Brass furniture hardware fittings of the highest quality.

For a Free Catalog send us a post card or letter with your name and address to the address below or call:

Garrett Wade Co.
161 6th. Avenue
Dept. 1073
NY, NY 10013

800-221-2942
800-566-9525 -fax



From Garrett Wade

READER SERVICE NO. 111

VENEERING & CLAMPING

with VACUUM

Designed for the Pro Shop

Built for Industrial Use.
Affordable for Amateurs.

Ask about our
Instructional Video

VIDEO \$19.95



** Professional Veneering Systems from \$499 **

Veneer any Shape Easily

Curved, Flat, Antique or Unique.

\$499 Automatic/ \$198 Manual

for complete systems.
Pays for itself in one job.

Make Bent Laminations in Seconds

All you need is one side of a mold.

1800 lbs/sq.ft. of Pressing Force

Strong Bonds with a smooth finish

Extra Large Veneering Bags

18 Different Bags in Stock.
We also make custom sized bags.

Use the New "ALL-in-ONE" System for both Veneering & Clamping

The PED-VAK is a foot operated unit. Speeds up template routing by 300%. It is the Choice of Professionals!

Clamps for All Routing Functions: Hand, Pin, Template, CNC, etc.

PED-VAK Units Start at only \$230 Manual Clamping Kits Start at \$99

Eliminate the Need to move Mechanical Clamps, Fill Screw Holes, or Scrape Off Double Sided Tape.

CALL 1-800-547-5484 anytime for Brochure & Info.
Quality VAKuum Products, Inc. 43 Bradford St., Concord, MA 01742

Horton Brasses

authentic reproductions
of period hardware



A
R
T
S
&
C
R
A
F
T
S

Nooks Hill Rd, Dept HF
Cromwell, CT 06416

860-635-4400

catalog: \$4.00

READER SERVICE NO. 403

KID'S COMPUTER DESK

KID'S SIZE FURNITURE PLANS

Our Kid's Computer Desk is just one example of our creative line. This desk grows with your child with just a simple adjustment. As the child gets taller, the desk gets taller. With the desk plan we include a shelf unit and a roll-out printer stand plan.

Order our KID'S COMPUTER DESK today
#250.....\$18.00

48" x 27"
Hi. Lo. 22" - Hi. 29"

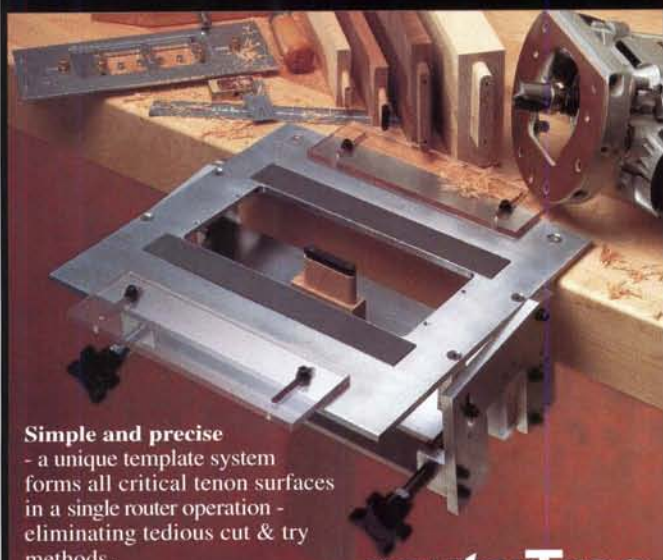
Send for "KID'S SIZE" Catalog...\$2.00...Check or M.O. (US Funds Only)

DESIGNER FURNITURE PLANS

179 Davidson Ave., Dept. 19, Somerset, NJ 08873

READER SERVICE NO. 206

MORTISE & TENON



Simple and precise
- a unique template system
forms all critical tenon surfaces
in a single router operation -
eliminating tedious cut & try
methods.

Fast system set-up and
workpiece indexing for both
mortise & tenon operations.

Even compound angle mortise
& tenon joints are easy to make
using the tilting workpiece
clamp - great for chairmaking.

routerTrac

Precision Mortise & Tenon System

Call or write for free brochure

1-800-717-8722

CenterLine Tool

2518 Buckhill Court, San Jose, CA 95148

(408) 223-9903

Patent Pending

READER SERVICE NO. 122

BACK...BY POPULAR DEMAND!

**"No woodworking
library is complete
without this classic..."**
—*Antique Gazette*

MARQUETRY

by Pierre Ramond



Translated from the French by
Jacqueline Derenne, Claire Emili and Brian Considine

An International Craft Classic

The Taunton Press

An extraordinarily beautiful book. The world's foremost marquetrie authority gives you unequalled insight... fascinating history...step-by-step technique...plus complete, modern shop practices.

Marquetrie includes:

- Veneer decoration
- Materials, instruments and procedures
- Drawing, preparation, cutting tool construction
- *Frisage* and *Jeux de Fond*
- ...and much more.

Makes marquetrie as doable as it is enjoyable. Profusely illustrated with stunning, full-color examples, there is no other comparable book.

Publisher's note: The first printing of this must-have reference for craftsmen, art historians, conservators and restorers sold out quickly. We offer it again, by popular demand.

HARDCOVER, COLOR, 240 PAGES, 457 PHOTOS,
101 DRAWINGS, ISBN: 0-942391-19-5, ITEM #070098, **\$75.00**

To order, call 1-800-888-8286.

Taunton Direct, Inc., 63 S. Main St.,
P.O. Box 5507, Newtown, CT 06470-5507

Taunton
BOOKS & VIDEOS

for fellow enthusiasts

Arts and Crafts Reborn

Find freedom in the structure of a period style

BY KEVIN P. RODEL

to an onlooker, making furniture in a period style may seem limiting. But for me it has been liberating. As a self-taught designer, I've found that accepting the restrictions of a period style has helped loose the flow of original design ideas. Rather than doing exact reproductions, I generally design a piece by drawing ideas and elements from a range of pieces and makers. Sometimes I borrow a specific detail, sometimes just a general mood. While many

Reanimated Arts and Crafts. Blending elements from various Arts and Crafts designers, Rodel makes fresh pieces with the feel of the originals. Lamp by Raymond Tillman.







Executive Arts and Crafts. Once mastered, the Arts and Crafts idiom is flexible enough to serve a range of contemporary uses. In his search for the right mood, Rodel doesn't overlook the details, here using an ebony insert to accommodate a lamp cord.

of the ideas are not original with me, there is self-expression in reassembling and reanimating them.

Learning to design this way is a matter of time and experience, just like learning a craft. To become proficient at cutting dovetails, you have to cut a slew of them; every time you cut a set you get a little better, a little faster. With every design done within the parameters of a period style, you learn to use a detail or an element you like, and you can then put it on the shelf and it's

yours. The more you master, the more flexible you become in designing.

FINDING THE RIGHT IDIOM

A period style gives you an elaborated structure in which to work. The relationships of details to proportions have already been explored and resolved in thousands of pieces of furniture. These provide a self-guided course in furniture design. But finding the right style for your own work is the necessary first step.

Mackintosh modified. Rodel redesigned the sides and top of a built-in C. R. Mackintosh washstand to make this freestanding server.

I learned the craft of furniture making—the joinery methods, stock preparation, layout, efficient use of time and materials—by building Queen Anne, Shaker and Federal-style pieces. I learned the styles well enough to make copies, but not well enough to feel entirely comfortable making original pieces in the same mode. Then I began studying and building Arts and Crafts style pieces, and instantly felt at home. I responded to the visual style and, just as important, to the ideas that spawned it. In Arts and Crafts I found a century-old style that felt entirely current. A major component of the Arts and Crafts philosophy was a belief in the value of craft and craftsmanship. I had staked my career on a similar belief. Because I felt comfortable in its confines, Arts and Crafts enabled me to begin learning the art of design.

ADAPTING, NOT COPYING

I find many Arts and Crafts designs inspiring, but I rarely duplicate them. Some of the chair designs of Frank Lloyd Wright and Charles Rennie Mackintosh, for example, although acclaimed for their beauty, are rated on the opposite end of the comfort scale. Comfort and use are just as important to me as aesthetics. Working the way I do, borrowing here and there, I'm free to adapt a beautiful but uncomfortable or outmoded piece to some new use.

I recently reworked a Mackintosh washstand. The original piece had the proportions, details and mood of a masterpiece. But not many of us have use for a washstand anymore. I was able to keep the overall feel of the original and redesign it as a dining room server (see the photo above right). Since the original was designed to fit snugly into a bedroom alcove, it had very stark sides. I added a carving



there in a flower motif that recurs throughout Mackintosh's work. And I replaced a row of cubby holes across the top with a relief-carved panel that gave me a place to install lighting.

So while I look to the past, I design for the present. I make furniture to fit the needs of my customers. Their requirements include space for computers, lighting and compact disc players. I always try to anticipate the compromises such equipment requires by doing little things like accommodating

wiring instead of just ignoring it. It's easy to forget, when working out the way a piece will look, that it has to serve a person's needs.

ARTS AND CRAFTS TOOL KIT

You can often recognize Arts and Crafts work by its rectilinearity, exposed joinery and stout construction. But there are a number of other elements I use to evoke the mood of the original work.

Broad, overhanging tops are a familiar statement from the Arts and Crafts

Inspired by architecture. The mood and detailing of buildings offer fruitful ideas for furniture. H. H. Richardson's Crane Library (right) inspired Rodel with its powerful presence. Rodel tried to give his desk (below) a similar rootedness with a series of arched forms at the bottom.



period. In my tables and case pieces, an overhanging top is often the dominant horizontal line. The other less dominant lines take their positions and proportions in reference to it.

Overall, I prefer to emphasize horizontal lines over vertical ones while trying to maintain an interesting interplay between the two. If I can pull it off, I like to "trick" vertical lines into making a horizontal statement. I've *done this* on the front and sides of the writing desk (bottom photo this page)

with a row of leather-paneled squares, and in my side chairs, where alternating slats stop short of the crest rail, forming a row of square holes.

I often enrich the vertical surfaces of a piece with offsets, shadow lines and piercing to break up broad expanses and to generate a sense of depth. Where vertical and horizontal members meet, I almost always use a shoulder or setback. Breaking up a surface this way creates texture, something more for the eye to explore. To

achieve another level of texture, I often incorporate materials from other crafts in my pieces. This is in the tradition of the Arts and Crafts movement, which was as robust in ceramics, glass, fiber and metalwork as in furniture.

Handmade decorative copper, brass and iron hardware are hallmarks of the Arts and Crafts style, and I make use of them frequently. But so are leaded glass, ceramic tiles, leather and inlaid metal or wood. All these materials strengthen the link to the original Arts

and Crafts furniture, but they're also a pleasure to use for their own sake. And I enjoy the contact they bring with people working in other crafts.

THE INFLUENCE OF ARCHITECTURE

I pay nearly as much attention to the architecture of the Arts and Crafts era as the furniture. Arts and Crafts designers were particularly deliberate about linking the two, but the same correspondence is found in almost all eras.

My large writing desk was directly inspired by buildings. I had seen a side view of Frank Lloyd Wright's Robie House, and I loved the strong horizontal lines of the roof and the terrace and the way the narrow, vertical windows and intervening mullions formed another strong horizontal band. It struck me as a perfect blend of line and proportion. I was inspired, too, by Wright's Ward Willets house. On the facade of that building I saw a motif of square forms over rectangular ones flanked by broad, vertical piers, which I adopted for my desk. With Wright, although I may derive some detailing from his furniture, I find more ideas in his architecture.

The writing desk is also indebted to the beautiful Romanesque buildings of American architect H.H. Richardson. Although Richardson died in 1886 just as the Arts and Crafts movement was dawning, I find that his massive masonry buildings are quite compatible with the style. The connection isn't in the motifs and details, but in the shared underlying virtues: weight, strength, repose and a nod toward medieval guild craftsmanship.

I've also adopted architectural ideas in a more explicit manner. Sometimes I'll design detailing for a piece of furniture that gives it the feeling of a miniature building. On one glass-front bookcase (see the bottom photo this page) I saw something architectural in the way the posts, back and sides extended above the top. So I added some lines and squares of inlay, giving the

piece a castle-like look that solidified the connection.

FINDING THE EXOTIC IN ARTS AND CRAFTS

My small table (photo at right) employs exposed joinery, solid rectilinear forms, and plain native wood. All are basic elements of Arts and Crafts design. But without straying very far, the table also shows how the idiom can be used to express and interpret other ideas.

After making a plainer version, I modified the design to evoke a mood of Moorish architecture. It took just a couple of strokes. First I made a curved cut into the underside of each cross-stretcher. When these members were assembled, the curves intersected at 90° and created pointed, Moorish arches. I scooped out the bottom of each leg so a very small arch was visible on each face. All these tiny arches around a main central arch were meant to echo the symmetry and clustered arches of a Moorish mosque.

To further suggest this mood, I cut stopped coves (elongated arches) into the bottom edge of the table top. And I added a line inlay around the top. Together, the inlay and the arches create a miniature architectural cornice that I hoped would balance the details in the base and give a slightly exotic flavor to a simple design.

TRANQUIL FURNITURE

One of the fundamental principles of the Arts and Crafts movement is that architecture should not intrude upon the landscape, but be part of it. I've tried to apply the same axiom to furniture, working to design pieces that don't stand out, but become part of the interior landscape. I would prefer that someone entering a room I'd furnished not notice any individual pieces, but instead feel a sense of welcome and tranquillity. ■

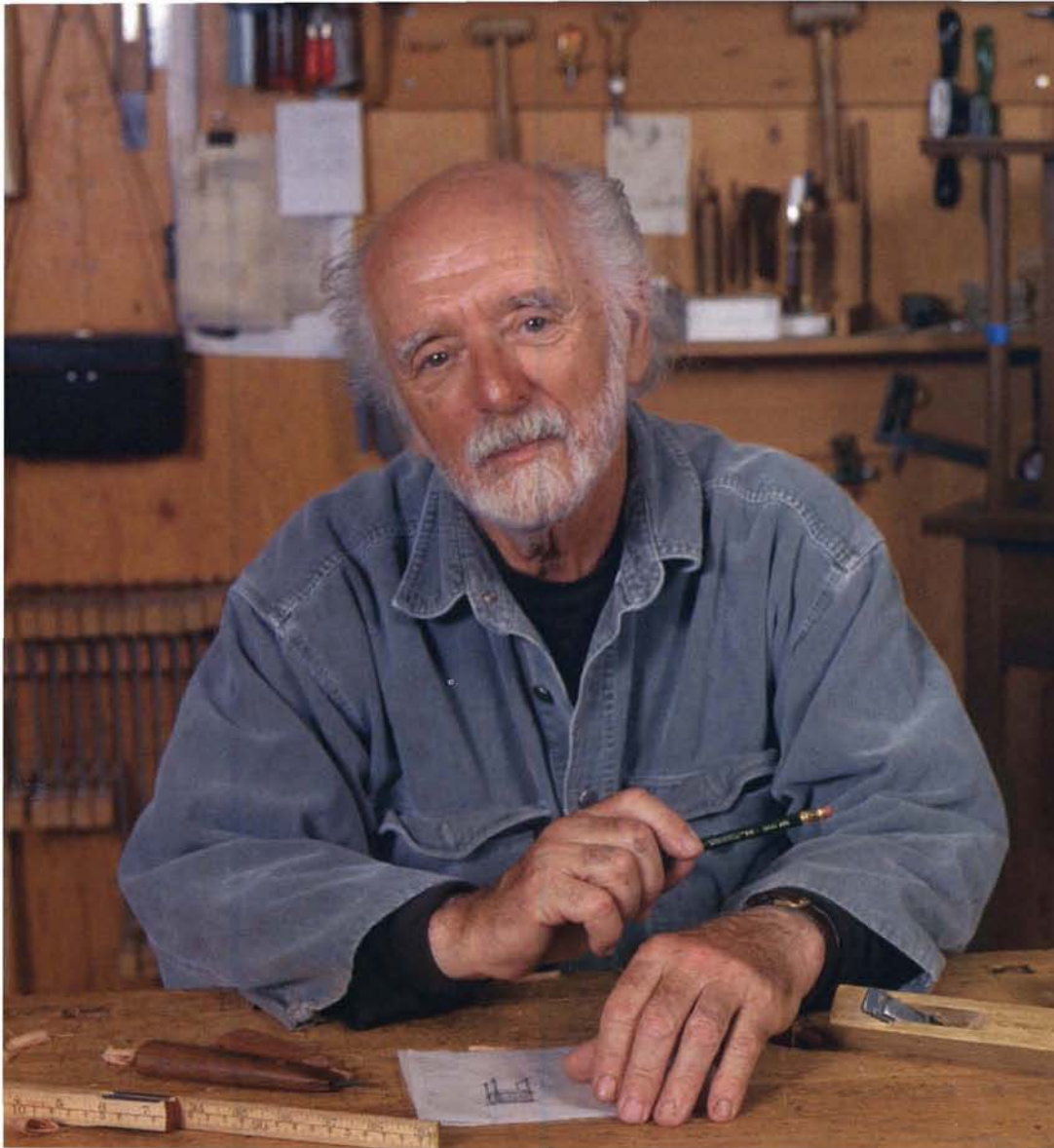
Kevin P. Rodel and his wife, Susan C. Mack, build custom furniture in Pownal, Me.



Moorish Mission. Rodel finds the Arts and Crafts style extremely adaptable. Here he uses a cluster of arches to evoke the design of a Moorish mosque.

Fortified bookcase. Inlaid lines and squares create a scene of miniature battlements surmounting this bookcase.





It begins at the bench. Impeccable benchwork is a hallmark of Krenov's cabinetry and of his teaching. His hand skills give him the freedom to improvise on the path from his tiny sketches to his finely detailed cabinets (photos on facing page).

James Krenov, Master of the Handmade

He delivers a message of intimacy and excellence
in furniture, in print and in person

BY JONATHAN BINZEN

James Krenov's diminutive cabinets cast some of the longest shadows in contemporary furniture. Personal, precise, modest in mood as well as in scale, they have been widely exhibited and extravagantly admired. Collected by monarchs and museums, they rarely sit for long unsold.

Krenov's influence on other furniture makers has been profound. In his four books and through his teaching he has introduced a poetic approach to one-of-a-kind furniture making that has changed the way many woodworkers think about their materials, their tools, their craft and their lives. But Krenov's success and influence have not been without controversy. People find him gruff as well as gentle, maddening as well as moving. And for all his exposure, he remains something of a mystery. But while it is unclear what the legacy of his teachings will be, it's likely that when history sifts out our century, some of Krenov's cabinets will stand among the finest furniture of our era.

MEETING THE MAN

Krenov's furniture is an image of his extraordinary upbringing. He was born in Siberia in 1920, the son of Russian aristocrats on a transcontinental trek in search of adventure and a new life. Over the next decade his family would live in Shanghai and in remote villages in Alaska before settling in Seattle. From his mother, once accustomed to having her clothes made in Paris, Krenov inherited "the need for excellence and the genuine and a kind of reverence for fine things." But there is little of high fashion in Krenov's furniture. His style was formed more by exposure to the utilitarian crafts of the towns where he grew up: fish traps, baskets, knife handles, snowshoes, boats. "I was brought up on aesthetics not as a topic, but as ethnic art or craft, as nature," he says. "I've spent most of my life sailing, being in mountains, on beaches. If I have any aesthetic education, it is a synthesis of the lines of a fine boat, the way a branch bends in



Wave of the present. With its wavy, temple-like roof and pillars, this cabinet in Honduras rosewood, finished last fall, shows Krenov still experimenting at 75. The inlay and interior are pear, the drawers mesquite.

A global voyage starts in the Arctic. In 1923 a three-year-old James Krenov sits on a boat left behind when floodwaters receded from the tiny town of Sleetmute, Alaska. Born in Siberia, he has since lived in China, the Alaskan territory, Sweden and the United States.



Good hands. An only child raised in remote villages, Krenov became his own toymaker.



The master's apprenticeship.

Krenov (right) found his vocation here, in a school run by Swedish furniture designer Carl Malmsten.



the wind."

Krenov remembers making his own toys as a child. As some of his mother's native Alaskan students gathered to watch, he would make toy airplanes, boats, a tiny crossbow that shot arrows made from kitchen matches. When he gave them away, he pleased himself as much as his playmates. Now, at 75, after a lifetime of making furniture, Krenov sits in the sun behind the small school in Fort Bragg, California, where he has taught and built furniture for the past 15 years. His voice is high and raspy and he plays it like a reed flute. Talking is an art with him; a listener soon learns not to interrupt too often, just to sit back and let the dazzling stream flow. Thinking of those toys he made and gave away, Krenov looks down at his fingers, momentarily at rest on the picnic table. "I've always had strong hands," he says, "good hands."

MALMSTEN FOR A MENTOR

In his mid-twenties, Krenov left Seattle for Sweden, more or less on a whim, and then stayed for 30 years. There he found his life's work and an imposing mentor, Carl Malmsten, then the foremost furniture designer in Sweden.

Krenov says that Malmsten had a very strong personality and was an overbearing teacher: "a patriarchal, holier-than-thou" figure "who knew all



"The quiet object in unquiet times." In his spalted broadleaf maple and red oak cabinet Krenov reaches his goal of provoking peaceful contemplation.

An affair of the hand. With beautifully articulated junctions, Krenov brought joinery to the level of sculpture.



you have to be all that inventive," he says. "Form is only a beginning."

THE TACTILE CABINET

From across the room, a Krenov piece is calming rather than exciting. Its colors are muted, its lines limber. But encountering one of his cabinets is hardly a passive experience; once you are within arm's length, the work invites interaction. Reach for a door pull and you notice the texture left by his carving tool. The pull is small and shaped so you naturally grasp it between thumb and forefinger, so you use the muscles of your hand rather than your arm to open the door. The spalted maple panels in the doors curve right out of their frames at one side, as if to raise an unanswerable question. Everywhere you move your

that was right and all that was not right" and "gobbled up young, gullible students." But Krenov credits Malmsten with having "sound, simple, straightforward" ideas about furniture, an excellent eye and a nearly magical way with lines. "He was forever trying to train us to draw beautiful lines," Krenov says, to draw them freehand, "to get a line that is subtle, yet definite.

One that hasn't been forced, it's been coaxed. And some of the coaxing is left in."

In a look through one of Malmsten's catalogues, one recognizes forms and motifs that underlie many of Krenov's cabinets. If Krenov hasn't strayed far from his roots, perhaps that is because his exploration has been inward rather than outward. "I've never believed that



"A slight curve can be a marvelous message," Krenov says, "it doesn't need to be a pretzel." He proves it in this lithe showcase cabinet in pear with hickory legs and frame.

Why is it wedge-shaped? Krenov needed this narrow door wide at one side to mount knife hinges but tapered it to keep it from looking clunky.



hand or eye there is something to explore. Even the pegs that support the shelves are tenderly carved. Every inch of the cabinet counts. "Within the little details," he writes, "there is a search for meaning."

Krenov doesn't divide the furniture making process into design and construction; instead, he interweaves the two. He starts with little more than a doodle, a rough sketch as small as a thumbprint, though just as telling, and plunges into the building. He makes decisions as he goes, responding to the color, grain and working characteristics of the wood and to the way the overall forms and details of the piece interact as they emerge. Krenov calls this way of working "a fingertip adventure." Tom Hucker, a furniture maker in New York City, compares Krenov's method to that of a watercolorist: "It's a very naked way of working. Very pure. You don't cover up mistakes. One try and that's it. Every brushstroke is revealed—nothing is hidden."

FROM FURNITURE INTO LITERATURE

Shavings curl from the plane in my hands. ... (M)y contentment is bound by the white-washed walls of my little cellar shop, by the stacks of long-sought woods with their mild colors and elusive smells, by the planked ceiling through which I hear the quick steps of a child—and yet it is boundless, my joy. The cabinet is taking shape. Someone is waiting for it.

There wasn't a single construction drawing in *A Cabinetmaker's Notebook*, Krenov's first book on furniture making, and no advice on when to use what kind of joint. But it was as explicit a manual as a woodworker could find. It described a seductively unhurried, uncompromising way of working that promised full engagement in life and work without much direct engagement in society.

The response to it was overwhelming. Jim MacDonald, a furniture maker

Graphic design. In a stark departure from his typically sculptural pieces, Krenov here (and in other recent work) creates graphic effects on flat surfaces with abstract patterns of veneer.



in New Hampshire, speaks for many others when he says, "From the second I opened that book I was a woodworker. It changed the course of my life." Curtis Erpelding, who builds furniture near Seattle, remembers that after Krenov's first book came out, woodworking became "a religion, a way of life. He offered a completely different vision of what it meant to work wood and to be a furniture designer."

For some, the impact of Krenov's work was almost too strong. "It was so powerful and so appealing," Erpelding says, "that it could have a negative effect in terms of trying to find your own voice." And although the graceful prose of Krenov's books made it easy

to imagine the life he described, many people encountered financial problems when they tried to emulate that life. Bob Ingram, a Philadelphia furniture maker, says he found Krenov's books "way too romantic. It was all right for him, he found a way to make money from it. But I saw so many people embrace that romance and fall flat on their faces."

Krenov acknowledged the quandary, going so far as to call his third book *The Impractical Cabinetmaker* and referring to himself and those who worked in a similar way as amateurs. Acknowledging the problem didn't solve it, however; those influenced by Krenov have all had to find the balance



An open fire. Krenov named this cabinet Fire and Smoke for the figure in its pearwood veneer; alerce is the framing veneer and the drawer fronts are pernambuco.



Details carry DNA. Custom drawer pulls carved in pernambuco reflect the rigid lines of the cabinet.



Simple sophistication. Krenov's most recent cabinet, in pear and mahogany, is a complex work of craft that anyone can understand.

point between his poetry and life's practicalities. John Gallagher, a recent student of Krenov's who finds himself making flutes instead of furniture, is philosophical: "Jim teaches creative writing. He's not teaching how to write for advertising or for newspapers."

A PRIVATE MAN GOES PUBLIC

The success of his books brought Krenov increasingly out of his Swedish cellar and into classrooms and lecture halls around the world. In his speaking as in his writing, Krenov was able to string together strong images and moving anecdotes in a seemingly offhand way. People flocked to hear him. Describing one lecture in New York City, he says, "Believe it or not, 900 people showed up. It was like a rock concert. I was scared to death. I went out on the stage and took the mike and flipped the cord—you know, the way the singers do—and I said, 'Is this the way they do it?' Everybody laughed, so we were off and running."

In 1981, Krenov founded the wood-working program at the College of the Redwoods, in Fort Bragg, California. Students come from around the world and from a variety of other endeavors to attend this little community college program. Prior accomplishment in music or painting is as likely to get you admitted as skill in working wood. It is a measure of the quality of instruction that at the end of nine months even students with no previous experience in the craft turn out work at an extraordinarily high level.

The school's atmosphere is one of intense concentration and dedication. Students describe the experience as one where the rest of the world falls away, providing a rare opportunity to do the very best work they can. "I can't say enough about how much he pushed me, and raised my sights toward what was possible," Bill Walker, a Seattle furniture maker, says. Les Cizek, another former student, had a long and successful career in business before attending the school. Describing Krenov's teaching, Cizek says,

"He's got a gift for making you see things. We all can walk through a garden and say, 'That was a great garden.' But if you go through with the right person, you come out with a different appreciation for form, arrangement, color—your way of seeing has been enhanced."

Just as Krenov's readers must make their own peace with the conflicts his message raises, his students have to confront the contradictions of his personality. Krenov's intensity and unwillingness to compromise, the very qualities that fuel his furniture, can make interaction with him difficult.

Krenov acknowledges there are times when "you get into a corner and you become adamant or people interpret you as intolerant or opinionated; and maybe sometimes I am. It's a negative side of my person. But the positive other side is that I have strong views." Krenov feels that anyone who works alone and makes a life of self-expression must rely on the strength of his convictions. "You've got to believe in something, something you won't compromise on."

The style of Krenov's furniture is as strong as his opinions, and the College of the Redwoods program has been criticized by some outsiders because student work tends to look like Krenov's. Les Cizek concedes that it often does, but he thinks it only makes sense: "If you were studying under Beethoven, you wouldn't play jazz riffs. You'd learn what he had to teach you. Later on you could take what you learned and develop your own voice."

A POWERFUL GRIP

Amid acclaim and controversy, Krenov keeps making furniture. As the shadows grow longer, he sometimes finds himself "counting from the other end, thinking old man's thoughts." But he shows no signs of slowing down. He still works seven days a week and some of his recent cabinets, veneered in abstract patterns, show a daring new direction in his work. He walks daily on the beach with his wife of 45 years,

Where to find the man and his work

BOOKS:

A Cabinetmaker's Notebook, 1976

The Fine Art of Cabinetmaking, 1977

The Impractical Cabinetmaker, 1979

James Krenov, Worker in Wood, 1981

All four books were originally published in hard cover by Van Nostrand Reinhold. The first three are now available in soft cover from Sterling Publishers; the fourth is out of print.

FURNITURE:

James Krenov's work is available through **Pritam and Eames Gallery**, 27-29 Race Lane, East Hampton, NY 11937; (516) 324-7111.

INSTRUCTION:

For information about classes contact:

**The College of the Redwoods
Program in Fine Woodworking**

440 Alger Street

Fort Bragg, CA 95437

(707) 964-7056

Britta, and plays tennis whenever the weather is fine, easily holding his own with players half his age. Describing the pace of his life, Krenov starts to say it might make sense to take things a little easier. But then he admits he can't imagine it. "I want all my life to be active. There's a clarity that comes from really being taken into your work. It pulls you into a sense of balance that you don't find anywhere else. I'm myself when I'm working."

Jonathan Binzen is an associate editor at Home Furniture.



Rhythm in browns. Krenov pairs woods whose colors enrich and define one another. Here a Honduras mahogany frame encloses yaca doors and panels.

Toolprints. A faceted rosewood pull asks to be opened with a fingertip.



Look Around Before You Design

Draw on memorable furniture
to create original pieces

BY RICHARD HELGESON



A signature piece. By adding parts of other designs to his previous work and changing it as he built, the author developed a dining chair in his own personal style.

Whenver I design a new piece of furniture I try to expand my skills and incorporate at least one new technical procedure. But most important, I try to reach a new design plateau by forming new shapes from a variety of the best design ideas that I have collected. When I built my new chair, I wanted it to be simple in form and well-proportioned.

A design instructor once encouraged me to accumulate visual influences by learning to look at all designed objects, not just furniture, with a critical eye. He used the expression "visual currency" to describe the accruing influences, and extended the metaphor by stressing that, like money in a bank, you never withdraw exactly the same currency that was deposited, but instead retrieve something that has been changed and reconfigured. If you "learn to see," he asserted, your design vocabulary gradually builds and a personal style will begin to emerge.

BE AWARE GENERALLY, THEN NARROW YOUR FOCUS

I make an effort to be aware of design generally. But when designing a specific piece, my focus narrows to furniture. As I began work on the chairs, I visited furniture stores and galleries, and noted appealing pieces and details in books and magazines. Several specific influences began to emerge in the early stages of design. I admired the visual economy of the back in a set of chairs by Rod Wales, and noted how a simple manipulation of square accents could significantly alter the chair's appearance. I liked the broad stance of Bert Aalbers' chair, and the lightness that the curving front seat rail gave to Beth Yoe's design. I had previously built a Peter Waals reproduction chair, and was pleased with the combination of walnut and ebony stringing. I especially liked the termination of all four legs in black accents. I had confidence in the mortise-and-tenon joinery, and had been impressed with

INTERNATIONAL 'CURRENCY'

The author's influences, which he refers to as "visual currency," included chairs by (clockwise from top) Rod Wales of England, Beth Yoe of Oregon, Peter Waals of England and Bert Aalbers of Holland.



Wales Chair



Yoe Chair



Aalbers Chair



Waals Chair

the mechanical strength of Waals' wedged through-tenon stretcher rails.

LET A MOCK-UP MOVE AROUND THE SHOP

After several pages of sketching, I started building a full-scale mock-up. Materials for the mock-up included lumber salvaged from construction sites, styrofoam, masking tape, screws, nails and felt-tipped pens. I assembled quickly, but carefully sized and pro-

portioned the components. I took pains to view the mock-up from several angles because of a previous experience. During the design stage of a rocking chair, I had primarily viewed the mock-up in three-quarter view. Not surprisingly, the finished chair was strongest in three-quarter view and had design problems when viewed from the front.

The mock-up moved around in my shop for several weeks, being turned

and viewed from all angles and various distances. I continuously substituted components, reshaping and rescaling. When I started to reject the substitute components, I knew the design was getting close.

REFINING THE DETAILS

The initial concept changed considerably during the mock-up as dozens of alterations, large and small, were made. The black accents on the feet

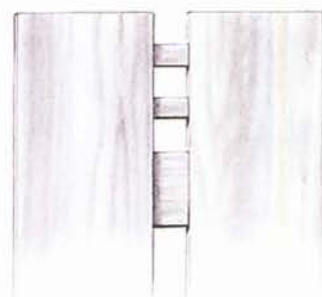


An uncertain future. The author found that, once constructed, his chair revealed that it would have been very difficult to duplicate in limited production.

Accentuate the figure. The black accent between the back splats sets off the stresses in the walnut crotch veneer, which in turn complements the curving figure in the crest rail.

ABUNDANT ANCESTRY

The author's chair borrows its curved rail from the Yoe chair, its joinery from the Waals chair, its wide stance from the Aalbers chair and the look of its back from the Wales chair.



Wales Chair



Aalbers Chair

were adjusted several times, and the stretcher rails were elevated closer to the seat. This gave the chair a lighter stance, and provided a straight line to contrast with the curve of the seat rails. The width of the front seat rail was reduced, and the seat went from leather to fabric back to leather. The grain orientation in the veneered back went from upward to downward. The back was shortened; its three black accents became one. A simple, more

subtle crest rail was substituted for the original. In general, the chair was scaled down, simplified in form, and reduced in complexity.

With the mock-up complete, I selected grain carefully before cutting out any individual components. I wanted the back veneer to be active visually, and to complement the curving figure displayed in the crest rail and front seat rail. The gathering stresses in the crotch veneer rein-

forced the logic of the location of the black accent.

BALANCING DESIGN AND CRAFTSMANSHIP

Designing and building a piece of furniture is a demanding process, as disciplines that sometimes compete must be blended. Displays of technical virtuosity that are poorly proportioned or crudely detailed are no more effective than fresh and fully realized designs that have been rendered without craftsmanship. Balancing the two is a constant challenge. Despite the care taken during various design stages, final building often reveals construction problems overlooked or unanticipated, procedures inappropriate for a given piece or details in need of further refinement. Although I was generally pleased with the finished chairs, there are refinements and alterations I would make before building more.

It would have been difficult to produce a run of several matching chairs because of the use of shop-sawn veneer glued to a bent-laminated substrate. The band saw produces thick veneer and the loss of some stock in the saw kerf. The result: rapidly changing figure from chair to chair.

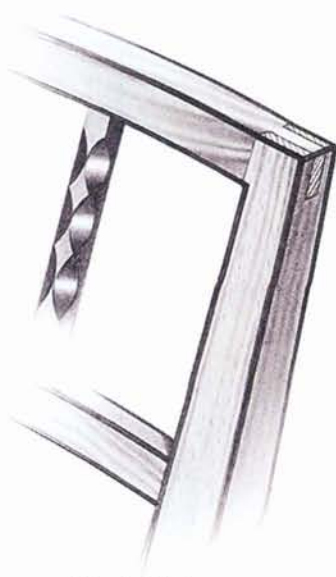
The connection of the seat rails to the front legs proved more difficult in practice than on paper. I had wanted a subtle, tapering reveal that would echo the form of the front legs, but it was difficult to maintain through finish planing and was slightly inconsistent between the two chairs.

I also may have leaned too heavily on the Waals chair. Much of the structure translated well, but the exposed joinery of the bridle joint at the crest rail competes with the visually more important grain figure at the top of the chair. Next time I would use a more elegant joint. ■

Richard Helgeson studied furniture design at Rycotewood College in Thame, England. He now works in his own shop in St. Paul, Minn.



Yoe Chair



Waals Chair



Faux chair. A mock-up made of scrap wood and styrofoam made it easy for the author to view his design from different angles and change it until he got it right.





Salem Secretary in Figured Mahogany

BY DOUG MOOBERRY AND KEVIN ARNOLD

A flock of pigeonholes. One advantage of a secretary this size is beautifully appointed storage space, including 13 secret compartments. The custom-made brasses from England (above) had to be bent to conform to the double oxbow drawer fronts.

We have wanted to make a great desk and bookcase ever since we started making furniture together in the early 1980s. We needed just three things: someone to pay us, a great desk and bookcase to copy, and wood to blow everybody away.

The first part, finding the collector—well, everyone knows what that's about, but finally a longtime customer became interested. The second part—which desk to copy—was up to our client. We looked at different examples of cases from Newport and Philadelphia, but the double oxbow fronts of

Salem and Boston were just too seductive to pass up.

We found a wonderful color photograph with dimensions in *American Furniture in the Kaufman Collection*, which showed the desk open and closed. This photograph and others in Israel Sacks' *American Antiques* books were enough for us to create our variation on these masterpieces.

The last element was what wood to use; as it turned out, we had some nice pieces of mahogany tucked away in the barn for just the right project. For the upper doors, we bookmatched sol-

SPECIFICATIONS

DIMENSIONS

46 in. wide, 26 in. deep and 98 in. high.

MATERIALS

Mahogany, poplar and brass.

FINISH

Aniline dye, shellac and paste wax.

id crotch mahogany panels.

The double oxbow drawer fronts were sawn from 2¼-inch thick crotch mahogany—consecutive boards, naturally. For the remainder of the case we used two 30-inch wide mahogany boards 18 feet long, sawn consecutively out of the log and therefore consistent in color and grain. Local poplar is the secondary wood.

We have restored many desks, and the knowledge we gained doing that helped fill in where the photographs and dimensions left off. We drew the desk full size, mainly to make sure its 98-inch height would fit into the client's house. We found that it would, and building started. The hardware and locks were custom made in England and took forever to arrive. When they finally appeared, we refilled the brasses and repolished them to get the patina we wanted.

As construction began, we invited our client to visit the shop from time to time and see our progress. To him, watching the piece unfold was an important part of becoming the desk's owner. Every so often, on sunny days, he would ride out to our shop on his Harley to see how things were progressing.

Inside are 13 secret drawers. When we delivered the desk, we filled the *secret drawer* that was hardest to find with Godiva chocolate gold coins and waited for them to be discovered. ■



Wood on fire. The flaming crotch mahogany adds visual punch to the facade of this spectacular secretary, based on one built in Salem, Massachusetts.

18th-Century Stretcher Table

BY MARY CONLAN

this table is a close copy of an early 18th-century stretcher table from North Carolina. I changed the thickness of the stretchers and altered the ovolo moldings on the stretchers and around the top, but otherwise adhered to the original design. There was a quarter-round bead molding on the bottom edge of the apron, so I added that to the top of the stretchers. I also routed a thumbnail molding around the outside edge of the top, giving it a slimmer and more elongated look.

I saw the table as a puzzle to solve construction problems and to best use the walnut, which I got sight unseen. I balanced the grain on the top by putting a limb knot and another highly figured section at opposite ends. I oriented the grain in oversized leg blanks to get a linear grain pattern on the square faces of the legs (see *How They Did It*, p. 99), and I used the same section of wide boards for the aprons and the stretchers. I also had enough material to cut the drawer face out of the front apron, keeping the grain continuous.

I ordered the wood over the phone, being careful to specify dimensions and grain. When it arrived, I hand planed the wood to see the grain and color and was pleased to discover that it was clear and vibrant. It was air-dried and then kiln-dried at a low

temperature to maintain the color. The more typical steaming process used in larger mills often bleaches walnut and mixes the color of the heartwood and sapwood, making it a uniform but bland coffee-with-milk color. What I got was a rich blend of tones: burnt sienna, burnt umber and occasional streakings of blue, crimson and burnt orange. ■



Grain-balancing act. Though simple in form, the author chose the grain for this table carefully for continuous figure and color.

SPECIFICATIONS

DIMENSIONS

38 in. long, 17 in. wide and 28 in. high.

MATERIALS

Walnut.

FINISH

Tung oil and varnish.

Cherry Chair with Bubinga Desk

BY EDWARD C. BROWN



The wood doesn't need to match. Although strikingly different in color and grain, the bubinga desk and cherry chair complement each other.

i designed this chair and desk to be clean and functional. I wanted the warm wood tones and gentle curves to create an inviting, timeless form.

A full-scale mockup and several friends of different sizes helped me de-

termine chair dimensions that would be comfortable for the average person.

I made the slats on the back of the chair flexible, so they support the lower back whether a person leans forward or backward. Oversized mortises in the crest rail allow the slats to move deeper into the crest rail when flexed.

Tenons join the front and rear seat rails to the side, where they are held fast by dowels. Large corner blocks add strength and anchor the seat.

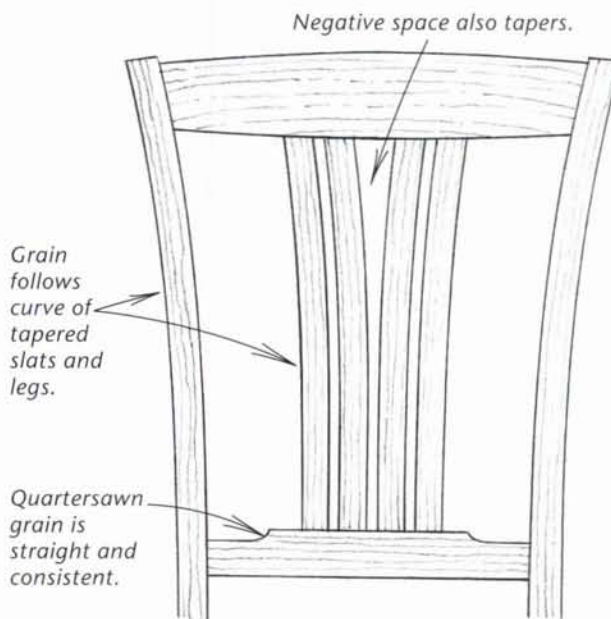
The desk is made from a plank of bubinga, part of which I bandsawed into veneer for the top. The center

drawer is narrow and bows inward to make it more inviting. I carved the pulls on the drawers, and I used birch for the drawer sides and solid bird's-eye panels for the drawer bottoms, which make for a pleasant surprise.

When choosing wood for the parts of these pieces, I oriented the grain to follow or complement the shape of the piece. In the chair, for example, the annual rings follow the upward bow of the crest rail. Likewise, the leg stock is cut so that the rings in the end grain point diagonally toward the chair's center, producing similar figure on all sides of the leg. The figure on the slats follows the curve of the back: The slats on the right curve to the right, while the slats on the left flow up and out to the left (see the drawing at right).

In the desk, wood for the edging above the drawer and the frame below it was sawn with the rings curving downward toward the edges. When viewed from the front of the desk, this frown created by the grain follows the inward curve.

CHOOSING GRAIN FOR CHAIR PARTS



An hourglass shape. Chairs are most often seen from behind, especially those made to accompany a desk.

SPECIFICATIONS

DIMENSIONS

Chair: 18 in. wide, 17¼ in. deep and 35 in. high.

Desk: 50½ in. wide, 26 in. deep and 30 in high.

MATERIALS

Cherry, solid bubinga, bubinga veneer, beech veneer, birch and maple.

FINISH

Oil and varnish mixture.



Drawer bottoms can move. Slots for screws allow the solid bird's-eye maple drawer panels to move as the humidity changes.

Bookcase with V-shaped Shelves

BY PETER TURNER



a bookcase that once belonged to my great-grandmother and now sits in my father's office was the inspiration for this piece.

The original had once spent a period of time in my aunt's childhood bedroom, and she asked me to build this project. A space in her kitchen between a table and an adjacent wall gave me my maximum dimensions. Because these dimensions turned out to be different from the original, I lowered and lengthened my version. I scaled down the end panels as well, but kept the base width and adjusted the angles to form an appropriate and pleasing trapezoid.

I moved the upper V-shaped shelf as high as possible and the bottom, flat shelf as low as I could to increase storage clearances. The bookcase now serves to keep the kitchen table free of life's daily clutter. I kept the construction simple, using biscuit joints to join the shelves, and finished it with a natural oil (for more information on the finish, see *The Finish Line*, p. 22).

The new proportions have given this piece a function unforeseen by its original designers. Several of these bookcases, including one in my own home, are now serving as storage racks for compact discs. ■

Shelving with a V. The author modeled this bookcase after an antique. The V-shaped shelving (right) supports books and CDs upright and makes it easier to read their titles.



SPECIFICATIONS

DIMENSIONS

34 in. wide, 11½ in. deep (tapering to 8 in. at top) and 27 in. high.

MATERIALS

Cherry.

FINISH

Natural oil and resin.

Walnut Writing Cabinet

BY JOHN REED FOX



*J*apanese design was the guiding inspiration for this piece. I want my pieces to be like traditional Japanese furniture and housewares: personal and inviting, evocative of materials and process, but not about technique.

I named this piece the Asato writing cabinet after a customer who commissioned a dresser similar in design, with drawers and sliding doors. That dresser spawned a series of related pieces over the years, so I have continued to use the name of the original commission to describe them.

For the writing surface, I made one of the drawers pull out and fold down. The drawer bottom and the inside of the drawer face, when folded down, produce a desk suitable for light duty, such as paying bills and jotting notes. The writing surface is about 30 inches high, standard desktop height, and the spring-loaded butler's-tray hinges

keep the surface flat when open and the drawer front vertical when closed. (For more information about the drop front, see *How They Did It*, p. 96.)

The chest sits on a stand that has a reveal and an arched stretcher, which I think grounds and lifts the piece at the same time. The top is held off the case with another reveal, which adds to the sense of lift. The frame-and-panel sliding doors provide relief from a flat, repetitive facade. I shaped the pulls out of pau ferro, which resembles rosewood. These carefully detailed pulls and the hand-planed surfaces keep it friendly to the touch. ■

Desk hidden inside a chest. A blotter can be stored below the pigeonholes (above) and pulled out to cover up the seam in the writing surface.

Double duty. By hiding a writing surface drawer below the sliding doors, this dresser (right) provides functional writing and storage space in tight quarters.

SPECIFICATIONS

DIMENSIONS

36 in. wide, 17 in. deep and 54 in. high.

MATERIALS

Walnut and pau ferro, with maple and basswood drawers.

FINISH

Oil.



Fit for a kid. The arms of this Windsor high chair are designed to slide over a tabletop, and a strap attached to the spindles (not shown) keeps a toddler from falling out.



Continuous-Arm Windsor High Chair

BY STEVEN THOMAS BUNN

When I decided to make a high chair, I planned to use my patterns for a child's sack-back Windsor chair and simply stretch the legs. It turned out to be a lot more difficult.

To get the seat up to 21 inches, a suitable height for a high chair, I nearly had to double the length of the legs on the children's Windsor. The problem was that this "stretching" made the legs

look thin and spindly. After reading Wallace Nutting's *A Windsor Handbook*, I discovered that the legs on many antique high chairs were based on adult-sized Windsors, with the lower portion elongated and tapered to achieve the required height. I made a second profile and turned a sample leg, but this also left me unsatisfied.

The base and bulb of the legs looked undersized in relation to the taper, but at least I was getting closer. I reduced the diameter at the top of the tapered section and finally hit upon a profile that looked right.

The story doesn't end here, however. The beefier legs made the rest of the design seem too small. In addition, the picture of the continuous-arm Wind-



Small step turns into giant leap. The original idea for this high chair was to make the sack-back children's Windsor with longer legs, recycling existing patterns. As the photo shows, it didn't turn out that way.

SPECIFICATIONS

DIMENSIONS

22 in. wide, 17 in. deep and
39½ in. high.

MATERIALS

Maple, pine and red oak.

FINISH

Milk paint and linseed oil.

sor in Nutting's book kept tugging at me. It was clearly prettier than the sack-back I had originally envisioned, so I decided to go with the continuous arm instead. Also, I assumed that I would have to lower the arms to go under a table. A gallery manager suggested raising the chair so that the arms would clear the top of the table, which is the solution I chose.

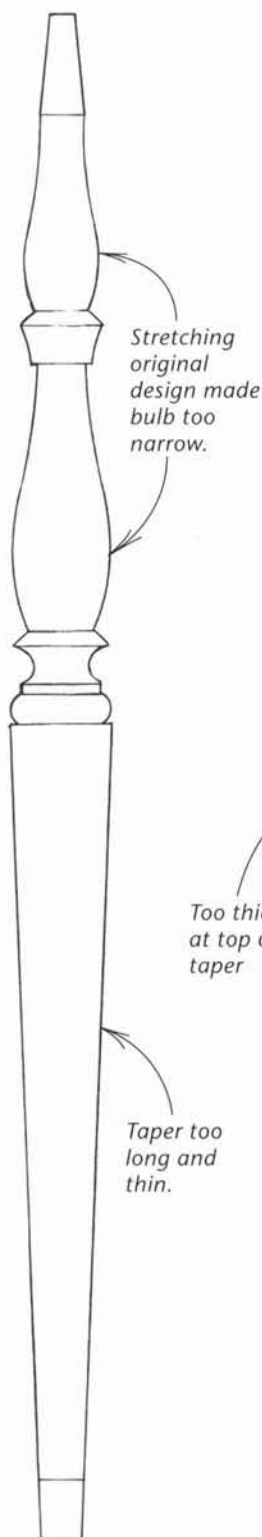
After many hours of designing an almost completely new chair (I had to forget about using those patterns I had made), the lesson seemed clear: Scaling furniture up (or down) and getting it to look right is a lot harder than it may appear. ■



One change leads to another. The turned arm posts needed extra girth to match the beefed-up legs. Like falling dominoes, one design change had repercussions throughout.

HIGH-CHAIR LEG PROFILES

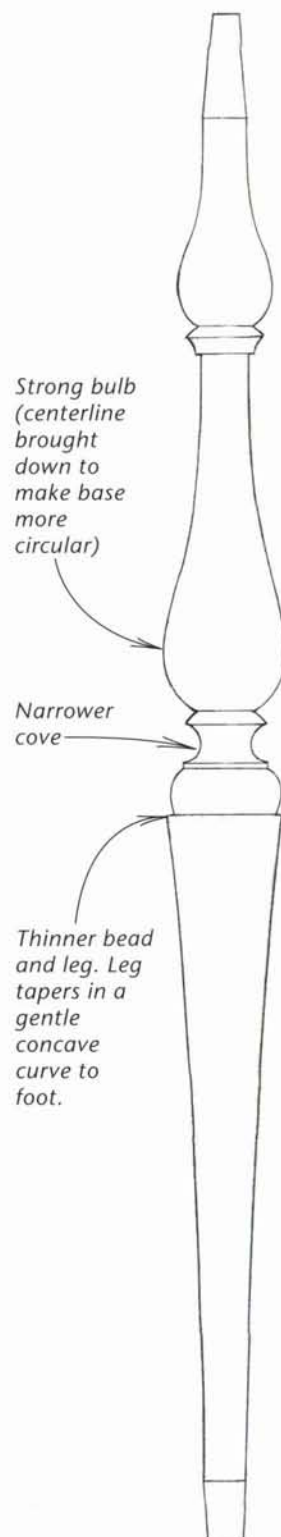
LEG 1:
TOO SPINDLY



LEG 2:
FROM WALLACE NUTTING



LEG 3:
FINAL VERSION



Cattail Bed

BY PAUL SCHÜRCH



Sleeping in nature. The author's bed, which drew inspiration from ponds near his home, is inlaid with a butterfly on the headboard and cattails on the footboard.

my idea for this set of beds was inspired by ponds close to where I live. This bed design also has somewhat of a neo-oriental feel to it, with the cattails on one corner of the footboard offset by the butterfly, which spirits your dreams away on the headboard. I made three versions of this bed: one in a mahogany frame, which

A sturdy connection. The solid mortise-and-tenon joint between the rail and headboard is buttressed by a threaded bar that cannot be seen after the boxspring is in the bedframe.



A long day's night. The author makes his limited-edition cattail bed in cherry, maple and mahogany. He calls them Morning, Twilight and Night, respectively.





A Florentine butterfly. The butterfly on the headboard is the result of an Italian stone inlay technique, *pietra dure*. It is made with lapis lazuli, marble, river rock and silver wire.

SPECIFICATIONS

DIMENSIONS

86 in. long, 67 in. wide, 42 in. high (headboard), and 31 in. high (footboard).

MATERIALS

Cherry, Chilean laurel, walnut, tulipier, imbuia, purpleheart, black pear, Medite II, lapis lazuli, marble, river rock and silver wire.

FINISH

Tung oil and conversion varnish.



I call "Night;" a maple frame titled "Twilight;" and, featured here, the cherry frame called "Morning." When I create limited editions, I try to use different combinations of wood and stone inlays within the set to make them unique. For the butterfly on the headboard, this set uses a stone inlay called *pietra dure*.

In marquetry and inlay, I find that the process of capturing the image in wood and stone is exacting and exhilarating work, and making the furniture frame the picture becomes the challenge that ties it all together. To be truly successful for me, the designs of the marquetry and the furniture have to be well-balanced, complement each other and work as a whole.

The four posts are slightly curved to give the heavy frame grace. The arched top rail was laminated for economy and strength. All joints are mortise and tenon. The side rails are fastened onto the headboard and footboard with an all-thread insert, which is far superior in strength to any other

concealed-hardware fastener that I have ever seen (see *How They Did It*, p. 100).

A rough full-size mock-up of the posts and headboard made with tape and cardboard at the start of the drawing process insured that I was on the right track. I then worked out all joinery problems and aesthetic issues by drawing each view to scale and drawing mechanical details full-size before cutting any wood. (For information about the substrate used for the bed's panels, see *Sources*, p. 106.) Designing in this way, I think through the entire building process and can anticipate problems before they occur. I feel the whole construction becomes more direct, less problematic, and gives me the best results. David Sims, a local furniture maker who trained with me, helped me complete the joinery and assemble the three beds. ■



Mission in transition. A bright stain finish and ebonized pulls impart a modern air to a table with the rigid lines and exposed-joinery detailing of Mission furniture.

Updated Mission Hall Table

BY RICHARD LEBLANC

in spite of all its emphasis on exposed joinery and handwork, most Mission furniture was made in production. I make my furniture in series too, and I've found that working in the Mission style is congenial to production work for a variety of reasons.

Linearity is one of the hallmarks of Mission furniture. I happen to like the linear style for aesthetic reasons, but it is also excellent for its adaptability. Working in a linear vocabulary, I can design a piece and then easily customize it, changing its length, width, or height for any number of customers without changing the essential feeling of the piece.

I also like Mission for its strength and simplicity. Take a good piece of original Mission furniture and you can drop it off a roof and only have to repair the finish. I ship furniture all over the country, so furniture built to stay together under stress appeals to me. And it is straightforward to make, so a solid piece of furniture can be produced for a reasonable price.

Although I admire Mission furniture and draw on it freely for inspiration, I'm not interested in doing reproductions. Instead, I try to design furniture that feels modern, but also seems

grounded in history. I'd like to attract customers who wouldn't necessarily be interested in buying antiques. With this table, I did several things to achieve separation from the originals.

First, I avoided oak. Instead, I used burgundy-stained mahogany with a smooth finish to give the piece a less rustic feeling. (For a description of the stain I used, see *The Finish Line*, p. 22.) In seeking a lighter overall appearance, I dimensioned parts on the thin side and left open spaces on either side of the spindles. And for the drawers I adapted an original pull to create a handle—a scoop in the drawer front covered with an ebonized mahogany crosspiece—that I hoped would give the table a personality of its own. ■

SPECIFICATIONS

DIMENSIONS

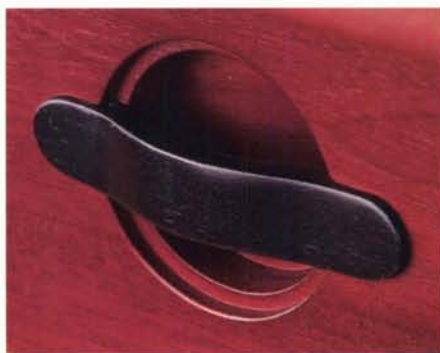
48 in. long, 18 in. wide and 30 in. high.

MATERIALS

Mahogany, mahogany veneer plywood and ebonized mahogany.

FINISH

Aniline dye, wiping stain and catalyzed lacquer.



Permanent loan. LeBlanc saw a hammered-copper pull on an original Stickley piece and borrowed the design, reworking it with jazzy curves and colors.



Satisfying but not structural. Short corbels below the solid-lipped plywood top and faux through-tenons give this table the texture of a Morris chair.

China Hutch in Honduras Rosewood

BY MONROE ROBINSON



No, not a secret shelf. The lower shelf is raised to the level of the door's bottom rail so objects aren't obscured by the doors, a solution the author learned from James Krenov.

a photograph of a cabinet made by the Swedish furniture designer Carl Malmsten, which I discovered while studying under James Krenov at the College of the Redwoods, inspired this design. The cabinet in the photograph was painted with a floral pattern and was much more delicate than this hutch, but it was a beginning and a focus. I ultimately arrived at something quite different.

The details evolved as I sketched and later as I worked with the beautiful

rosewood. The asymmetric, eyebrow-like curve at the top of the door frame got its shape from the wave in the grain. I wanted the base to give the piece a grounded look, which I think is accomplished by the bulging, curved plinth and cabriole legs. By the same token, I wanted the upper part of the cabinet to have upward movement, or "lift." To achieve this, the cove molding at the top of the cabinet projects out more than down, while the lower cove

(between the upper and lower cabinets) projects up more than out. These are subtleties, but I think such details produce an overall grace.

I originally envisioned rosewood shelves, but I discovered when I mocked up the shelves that the shadows would be too severe. I didn't like the look of glass edges, though, so I made the shelves with beveled glass set into a rosewood frame. (For information about the carved pulls, see *How They Did It*, p. 101.) ■

Grain dictates the design. The author started with sketches but let the wood itself form the details, such as the eyebrow-shaped door rails that follow the curve of the growth rings.



Stepping out. The cove and ovolo moldings separate the two halves of the hutch.

SPECIFICATIONS

DIMENSIONS

43½ in. wide, 16¾ in. deep
and 72½ in. high.

MATERIALS

Honduras rosewood veneer, rosewood,
maple, pecan, doussie, plywood, glass
and brass.

FINISH

Shellac and Goddard's wax.



Stripped-down sideboard. For a small dining room, a less-imposing server may be more fitting than a full-bore sideboard.

Hepplewhite Server

BY JAMES HOOPER

a sideboard is often a massive thing. In a small house like mine, the dining room would be overpowered by a seven-foot sideboard with doors and stacks of drawers. So when I decided to make a piece for my dining room I modeled it after a server instead of a sideboard.

I based my piece on a drawing that appears in George Hepplewhite's *Cabinet-Maker and Upholsterer's Guide*. In Hepplewhite's day, a well-appointed dining room would have had a server or two as well as a full sideboard. The servers were used as a staging area for food and dinnerware, the sideboard for storage as well as staging. That breakdown of function was clear in the Hepplewhite piece, which had no drawers at all. I wanted some storage, however, so I increased the skirt to accommodate drawers. I beefed up the thickness of the top to keep it looking about the same in relation to the larger skirt.

Hepplewhite's drawing shows a carved urn and flowers flowing across the skirt and also carvings on the legs. I toned this down, although not nearly as much as I thought I would. My first impulse was to decorate the piece with simple string inlay on the legs and drawer fronts.

The escalation started when I decided to inlay bellflowers on the legs—not

a big departure from my plan. But then I found I needed something above the bellflowers. Hmm. I inlaid the conch shells. Then I saw that for balance I needed something in the center of the skirt, so I replaced Hepplewhite's carved urn with one in marquetry. Such are the benefits of designing as you go. ■



Adopted urn. Hooper's sand-shaded satinwood marquetry urn is based on one on a linen press by Federal-period Annapolis cabinetmaker John Shaw.



Tennessee Hepplewhite. Taking his cue from old Tennessee and Kentucky Hepplewhite pieces, Hooper used cherry as a mahogany substitute and paired it with rosewood. The conch shells and bellflowers are satinwood.

SPECIFICATIONS

DIMENSIONS

50½ in. long, 21 in. wide and 35 in. high.

MATERIALS

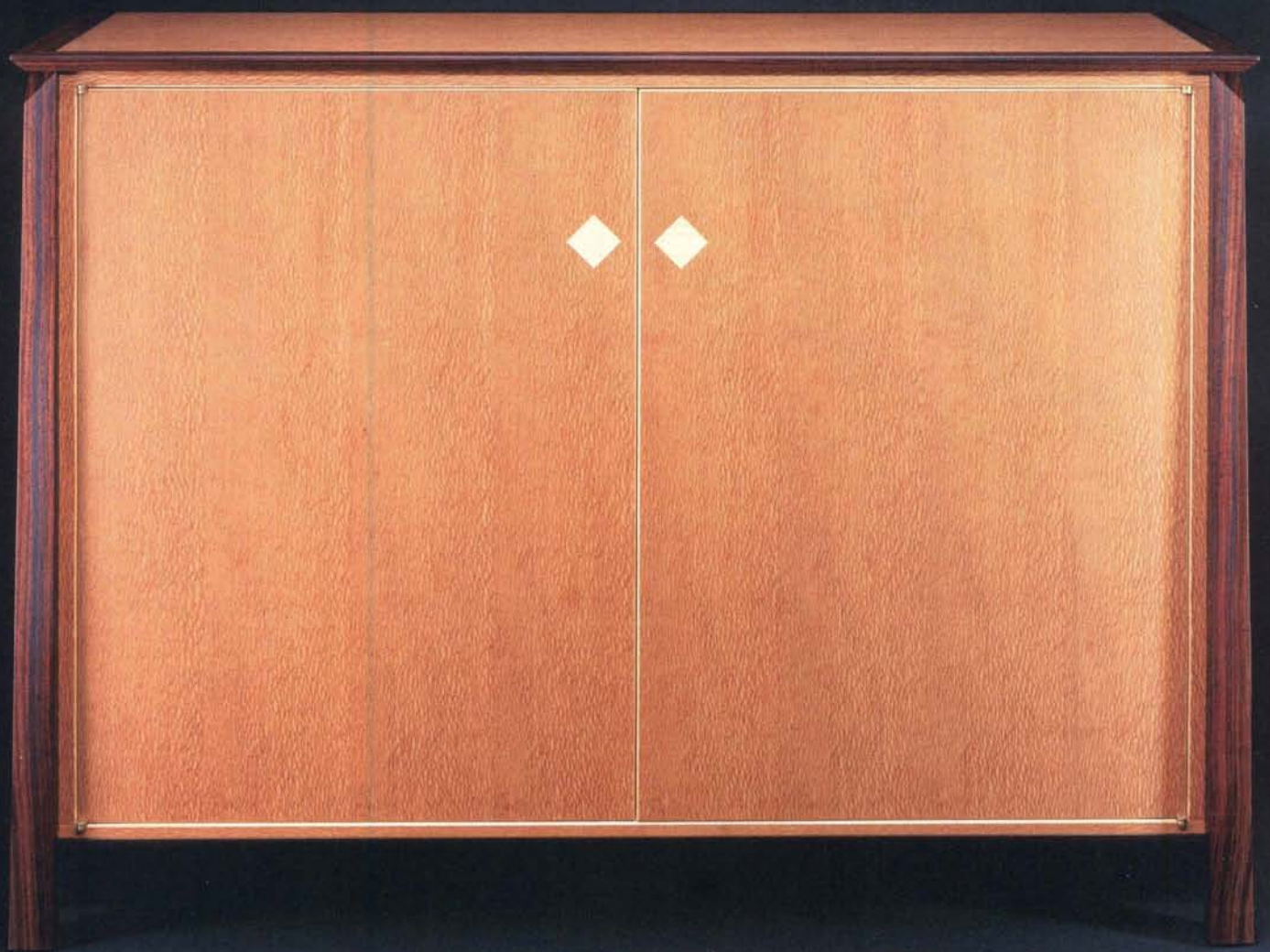
Solid curly cherry, cherry, tacho negro and veneers of satinwood, holly, Brazilian rosewood, walnut and quartered sycamore.

FINISH

Orange shellac.

Lacewood Stereo Cabinet

BY PETER BARRETT



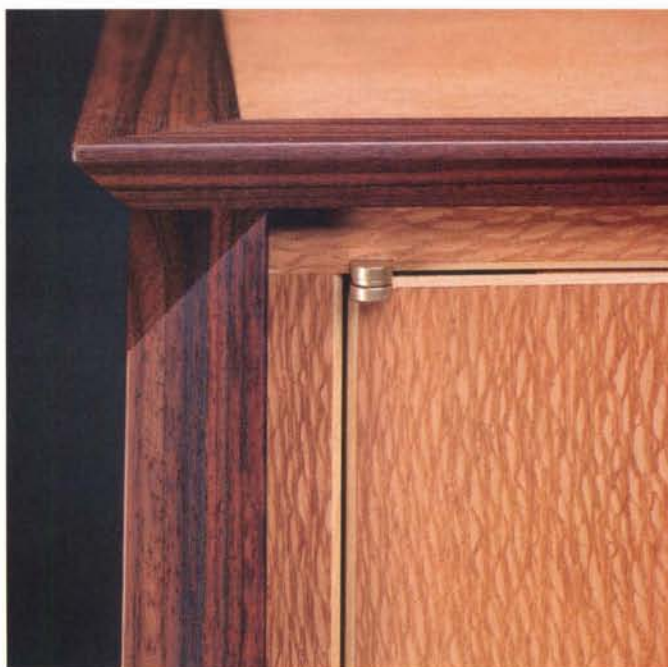
medieval and modern architectural references were among the things on my mind as I designed this cabinet. I came to furniture from a background in building, both driving nails and drawing plans, so I suppose all my furniture comes through architecture.

The leg design has a hint of a medieval cathedral in it. I've always liked the buttress—a vertical spine jutting out from a wall to brace it—as an appealing expression of a building's structure. I designed the legs of this cabinet so they'd stand out from the carcass in a similar way. Cathedral buttresses were often angled at the top to shed water, and I've picked up that detail here, making the legs seem even more distinct from the body of the cabinet. I amplified the effect by using an undercut bevel on the rosewood edge of the top.

Still, I doubt that this piece is going to remind anyone of a medieval cathedral. Maybe that's because I'm most at home with the minimalism and planar geometry of International Style architecture, and those ideas are at the heart of most of my furniture designs.

Structural honesty is one attribute that links the medieval with the modern,

and I try to design so the details express the structure of a piece. With this cabinet, in addition to having the legs distinct from the case, I gave the doors a small chamfer around the perimeter. The chamfer cuts right through the lacewood veneer to the maple banding. I hoped this would lighten the piece, emphasize the flatness of the surface and be a reminder that it's veneered. ■



Rosewood gemstone. The author's interest in jewelry is reflected in the faceted and polished rosewood surfaces.

SPECIFICATIONS

DIMENSIONS

48 in. wide, 18 in. deep and 35 in. high.

MATERIALS

Rosewood, curly maple and lacewood veneer.

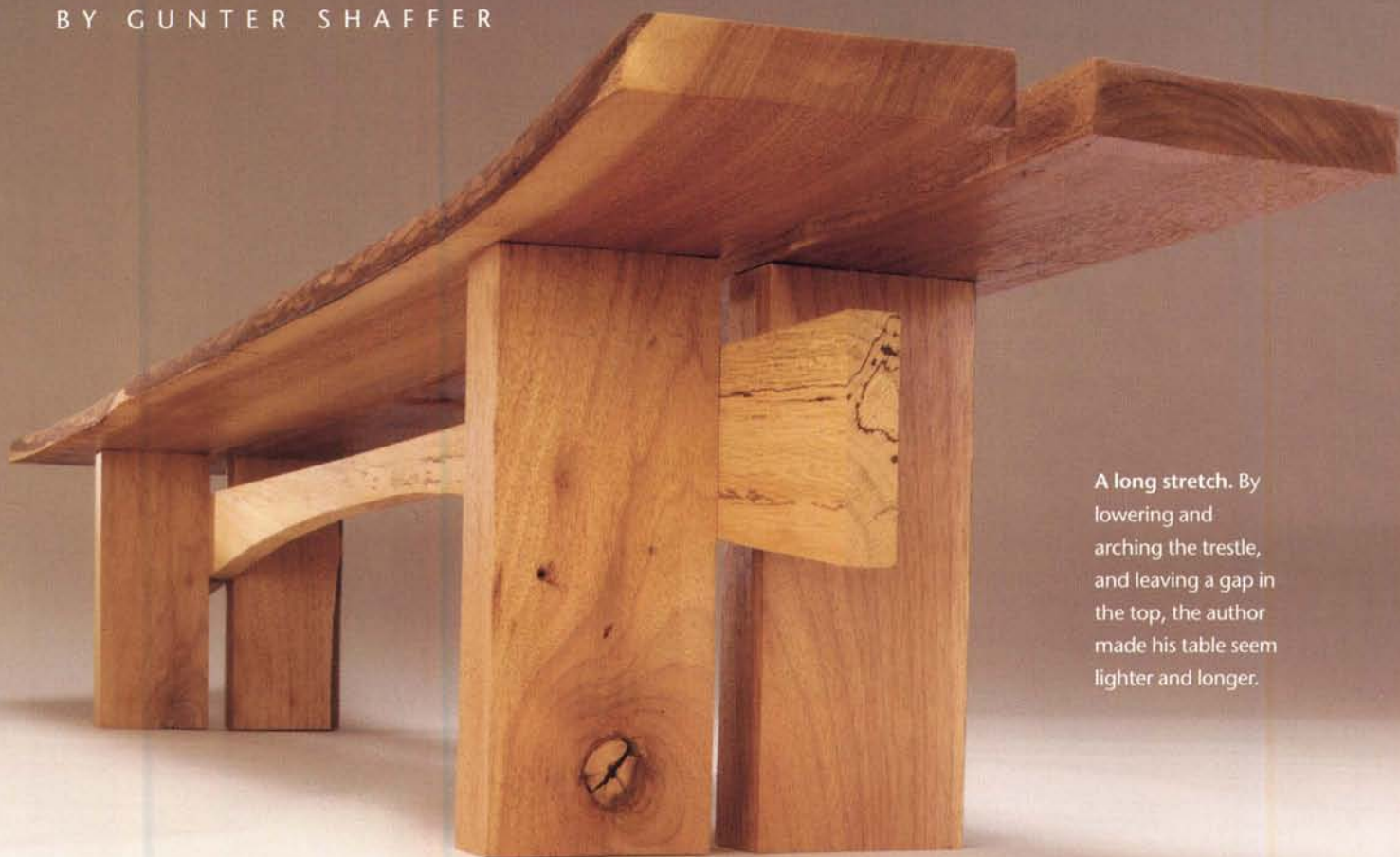
FINISH

Blend of tung oil and polyurethane, wax.

Building blocks. Architectural influences from medieval churches and the International Style come together in this lacewood and rosewood cabinet.

Low Table in Walnut and Oak

BY GUNTER SHAFFER



A long stretch. By lowering and arching the trestle, and leaving a gap in the top, the author made his table seem lighter and longer.

although I have always loved building furniture, the greatest enjoyment comes from refining and simplifying the design before construction begins. This long, low table borrows from the early American trestle table and the Asian garden bench. The arc of the bowed trestle expresses a sense of loft and span, while the gap in the top

makes it wide enough to be functional. The overall effect is one of simple repose and balance.

My goal was to create a table for artwork, mostly photos and small pieces of sculpture. The first design decision was that the piece be long, low and un-

obtrusive. The next criterion was that it be traditional, yet also contemporary: choosing simple expressive lines over intricacy and ornament.

These requirements brought to mind the early American trestle table, which expresses strength, construction and stability. If I could take this form and



SPECIFICATIONS

DIMENSIONS

66 in. long, 11 in. wide and 10 in. high.

MATERIALS

Walnut and oak.

FINISH

Water-based polyurethane.

Not as strong, but does its job. As originally designed, an oak trestle flush with the top would have provided contrast and strength, but it nearly disappeared and so it was lowered.

It looks like a bench, but it's not. The author borrowed elements of an Asian garden bench, but this is a low table, designed for displaying photographs and small pieces of sculpture.



stretch it, I thought, the proportions for a low table might work, while perhaps producing a contemporary form.

Originally the oak trestle's top was to be flush with the walnut top of the table: the color contrast would have made a nice joint, the extra width would have made a skinny top just wide enough

and the table would have been stronger. But by dropping the trestle 2½ inches, it became more visible from the side without becoming oversized. And the gap it left in the top made the table seem lighter and longer.

The arc in the bottom of the trestle made the table look lighter. At the same time, the legs could have been closer to

the table's end, but I wanted the top to stretch past them, as a tree limb or rock ledge might. If this piece is deemed beautiful, perhaps that is because it vaguely mimics the economy expressed in nature. ■



Mackintosh and the machine. The author's furniture blends efficient construction techniques with stylistic influences from the turn of the century.

Upholstered Dining Chairs

BY LORNA SECREST

*y*ou can see something of the geometric Art Nouveau style of Charles Rennie Mackintosh in these dining chairs and also something of the Arts and Crafts work of Frank Lloyd Wright and the Greene brothers. But the way a piece looks is only half the story. The way it's made is the other half. Success for me is finding details that are aesthetically pleasing but also allow for efficient construction.

The back of the chair, for instance, includes details that contribute to the Arts and Crafts look while making the chair easier to build. The bridle joints between the crest rail and the back legs and the way the bottom stretcher is inset make the joinery and sanding less

difficult by avoiding flush surfaces. The decorative pegs, reminiscent of Greene and Greene, hide screws that pin the tenons. The sprayed finish I use has the subtle appearance of a rubbed finish but the hardness of lacquer (see *The Finish Line*, p. 22).

The upholstery fabric does double work where it is wrapped around the sides of the back panel and fastened with a welt. The panel is made from bent-laminated plywood, and the fabric covers the plywood's raw edges. And having this line of fabric visible from behind helps integrate the front and back of the chair.

As with any chair, this one's comfort is derived from the curve of the back and the angle of the seat. To achieve angles more easily, I make the seat and front legs in one unit and build the back of the chair separately. This allows the curve of the back legs and back panel to extend below the seat uninterrupted by the line of a seat rail. It also lets me make the back narrow while the seat remains wide for comfort. ■

Using an old design as an armature. To design a new chair, such as the one at right, the author traces over her old drawings and makes changes in materials, details and finish.

SPECIFICATIONS

DIMENSIONS

19 in. wide, 20 in. deep and 44 in. high.

MATERIALS

Maple, bird's-eye maple, bubinga and cotton fabric.

FINISH

Sherwin-Williams Super Kemvar C, a catalyzed clear vinyl spray-on finish.



Art meets craft. Offset surfaces evoke the Arts and Crafts aesthetic and simplify construction.





Reflected curves. The curved pear top on this game table mimics the curve in the aprons. The sawn pear veneer of the top stands proud, and is set off by a bead of ebony. The rounded shape of the legs also appears in the bottom edge of the tabletop.

Pear and Walnut Game Table

BY ANDREW JACOBSON

this table borrowed details from a number of pieces I had done previously, while adding a new element in the curved, raised top panel. I enjoy the softness and grace that gentle curves lend to a piece, and I often use curved aprons in my tables. The idea for this top stemmed from the apron shape, as a way to relate the top of the piece to the sides.

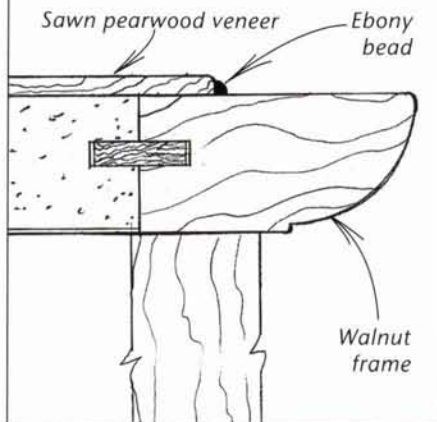
The design didn't start out that way. I had planned to inlay the pearwood top panel flush with the walnut frame. After resawing the highly figured pearwood board into eighth-inch veneers, I placed them on the mocked-up frame and liked the effect produced by the proud veneer. An ebony bead created a transition between the different woods as well as the different levels. An interesting illusion is created by the curved panel; the straight edges of the top seem to curve as well.

I rounded and tapered the legs to keep the profile light. In furniture design, one thing often leads to another. In this case, the shape of the legs led to the choice of the quarter-round for the underside of the top edge. I often use an ebony "foot" on my tables as an interesting detail and to give the illusion of raising them off the ground. In this table, the ebonized pear foot ties in with the ebony bead in the tabletop. The foot is reduced in diameter from the leg, creating the effect of the table standing up on its toes.

Drawers often add a hidden element of interest. The hand-cut dovetails provide graphic detail, while the suede pigskin liner creates an interesting juxtaposition of texture with the finished wood. It also serves as a good place to store a deck of cards. ■

FRAME AND PANEL TABLETOP

The central panel is pear over medium-density fiberboard, surrounded by a walnut frame.



Inviting edges. The pear veneer panel is curved so the edge of the table appears to bow. The drawer lining is pigskin.

SPECIFICATIONS

DIMENSIONS

34 in. square and 29 in. high.

MATERIALS

Black walnut, steamed Swiss pearwood, maple, ebony and pigskin.

FINISH

Lacquer and wax.

Bed with Simplified Linenfolds

BY ALICE ROTH-SUSZYNSKI



*a*n armoire that I designed and built for a local “Design in Wood” competition needed a companion piece to complete my entry. I felt a bed would set off the armoire nicely. But after sketching a few ideas, I realized that some of the lines of the armoire wouldn’t be right for the bed. I wanted to keep the armoire’s leg shape on the bed, but the shape of the rail on the

headboard and footboard eluded me.

One weekend my family took a trip to Pasadena to see the Gamble House, designed by Charles and Henry Greene. With sketchbook in hand, I wandered through the incredible home, hastily drawing as I walked so that I could recall the wonderful lines

and proportions of the house and its furnishings. Repeated throughout is a motif known as the cloud lift, a form long used by Asian craftsmen. On the ride home I realized the cloud lift—or my interpretation of it—was just what was needed to create an interesting headboard for my bed. On the panel between the headboard and footboard



Greene and Greene inspired. A family weekend trip to Pasadena's Gamble House, designed by Charles and Henry Greene, provided the cloud-lift pattern for the headboard and footboard (left).

rails, I copied a detail from the drawers of the armoire: a simplified linenfold pattern (see *How They Did It*, p. 96).

Ironically, it was the bed—not the armoire, which I had believed to be the better piece—that won first place in the contemporary furniture division of the show. ■

SPECIFICATIONS

DIMENSIONS

86 in. long, 63 in. wide and 45 in. high.

MATERIALS

Cherry and red oak.

FINISH

Tung oil.

Writing on the road. This secretary is modeled after a traditional campaign chest with a fall-front desk. Campaign chests were used by military officers as both luggage and furniture.



A Modern Campaign Chest

BY LES CIZEK

*t*he campaign chest was in common use by French and British military officers in the 18th and 19th centuries as they traveled about the world. Years ago I saw an 18th-century French campaign chest in a New Orleans antique store. The bottom section was a small chest of drawers for the officer's clothes. The top case was fitted out as a secretary, where I imagined the owner spent his evenings by candlelight writing battle memoirs and long poetic love letters to his lady.

It looked wonderfully efficient and well-traveled. The drawers, when opened, had the sharp tang of camphorwood. I later learned that campaign chests were frequently made of teak. I knew one day I would build one of these curious combinations of luggage and furniture.

I wanted my version to have a traditional exterior yet be full of surprises when opened. The teak casework is

veneered and the exterior looks stolid and masculine. Opened, the curly maple interior is bright, feminine and complex. The white oak stand, decidedly nontraditional, gives the piece a commanding presence; only the playful brass and ironwood pulls hint at the lighthearted interior.

Eighteenth-century furniture often had secret compartments; I built one behind each of the removable cubbyholes. I made these cubbies in the traditional manner, by dovetailing together $\frac{3}{32}$ -inch maple and sliding the dividers into V-grooves where they are glued and pinned into place.

Automatic lopers support the fall front. A pair of arms pull the lopers out as the front lowers into writing position. These lopers were a puzzle to make—I had to build a full-scale working mockup in $\frac{3}{4}$ -inch plywood. The loper arms are made of brass and teak veneer. (I pierced the brass to form small bridges so the epoxy glue con-



Playful drop pulls. The author made these tapering brass and ironwood pulls to break up the straight lines of the chest fronts.

nects wood-to-wood.) The lopers work so smoothly that one is unaware of their presence. (For more about the automatic lopers, see *How They Did It*, p. 97.)

The graduated proportions of the cabinet are based on the golden section (the front views of the lower cabinet and fall-front desk are both golden rectangles). I no longer use that device in my work; James Krenov, my teacher at the time, gave me the courage and confidence to trust my eyes. ■

SPECIFICATIONS

DIMENSIONS

25½ in. wide, 14½ in. deep
and 56¼ in. high.

MATERIALS

Teak and maple veneer, plywood, white
oak and brass.

FINISH

Oil (exterior) and shellac (interior).



A low-profile desk. The writing surface is supported by lopers that automatically extend when the fall front is lowered. The interior is curly maple.

Keeping secrets. Most secretaries have hidden compartments. In this case, the hiding places (the black box and fuchsia slot) are behind removable cubbyholes.



Arts and Crafts Bonheur du Jour

BY STEPHEN LAMONT

*i*n 18th-century France, *Bonheur du jour* was the term used for a lady's writing desk, one with a drawer or two underneath and a raised portion at the back for storing paper, small books, journals and writing accessories.

My design concerns were first of all for structure and function—that the desk should be light but sturdy, that it be comfortable for writing and that it



Well-grafted gallery.

The author unified the desk and its gallery by using matching materials and moldings with analogous compositions—drawers above open space.

provide adequate storage for writing materials. I made sure there would be enough desk space to write with a pad turned diagonally, as most people do, and that the drawers and cubby holes would take the various standard sizes of writing paper and envelopes.

Then it was a matter of putting these pieces together in a way that looked right to me. With a *bonheur du jour* it is important to tie the desk and gallery together visually. It is a wonderful furniture form, but it would be easy to make one that looked like an uncomfortable hybrid. I played with a number of features in an attempt to unify the two parts of the piece.

As part of that attempt, I added a top to the dovetailed carcase of the gallery. With its overhang, that top board acts as a cap for the gallery just as the writing surface caps the desk. The two

tops are further linked by their both having slightly curved edges along the front and sides and by having identical edge moldings worked into them.

Wood selection and grain matching further helped to bring the various elements of the piece together. I book-matched the rails and stiles of the doors and also the panels of the back, and cut paired drawer fronts from the same plank.

The two drawers below the desk top accentuate its horizontal mass, and I tried to attain the same effect in the gallery by placing its small drawers at the top. This slightly compromised their function, since they'd be harder to see into if one were seated, but I felt it was a necessary trade-off.

In an otherwise simple design, black walnut pulls and escutcheons and the beveled glass door panels



Impact in the details. Walnut pulls and escutcheons dress up red oak drawers.

SPECIFICATIONS

DIMENSIONS

38 in. long, 23 in. wide, and 42 in. high.

MATERIALS

Red oak, black walnut, yellow poplar, glass and brass.

FINISH

Clear french-polish sealer and wax.



Just as good in back. Exposed joinery and unremitting fine craftsmanship are evidence of the author's Arts and Crafts training in England.

provide suggestions of elegance. The glass panels also open up the center of the piece, making it appear lighter, yet more complex.

A chamfer on the outside edge of each leg softens them and reduces their visual weight considerably without removing much stock. The leg chamfers, along with the chamfers on the door frames and the exposed dovetails of the writing box are subdued ornaments that reflect my training in an English workshop and the quiet design vocabulary of early British Arts and Crafts. ■

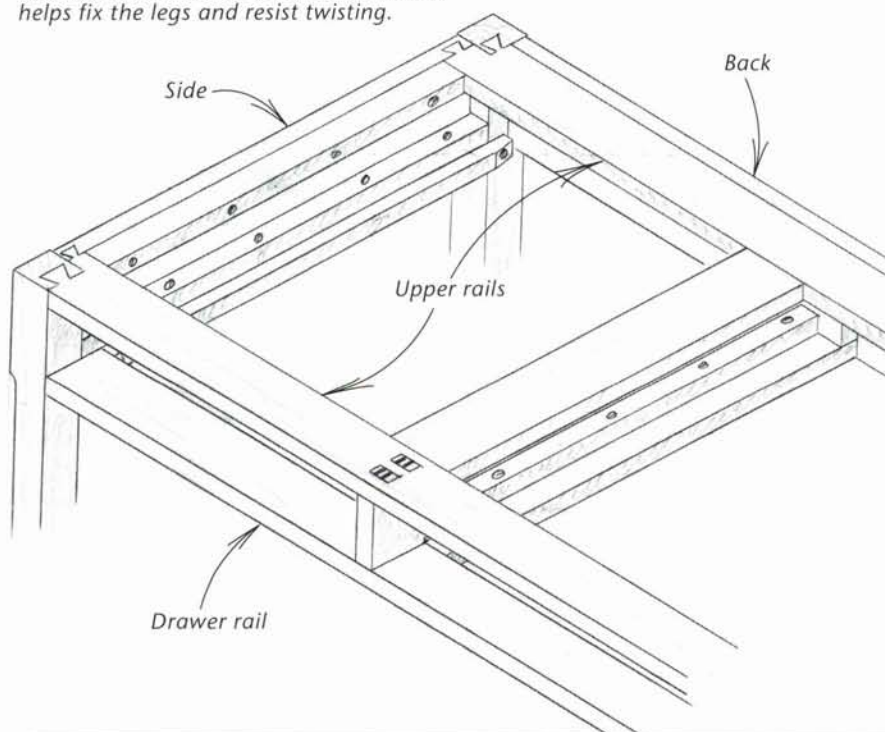


Twin tops. Overhanging tops with identical moldings help draw the gallery and desk into a single unit.

JOINERY FOR A SLIGHT BUT STABLE DESK

DESK STRUCTURE DETAIL

Carefully planned joinery gives a light desk rigidity. The stretcher system (not shown) helps fix the legs and resist twisting.



PRIMARY JOINTS

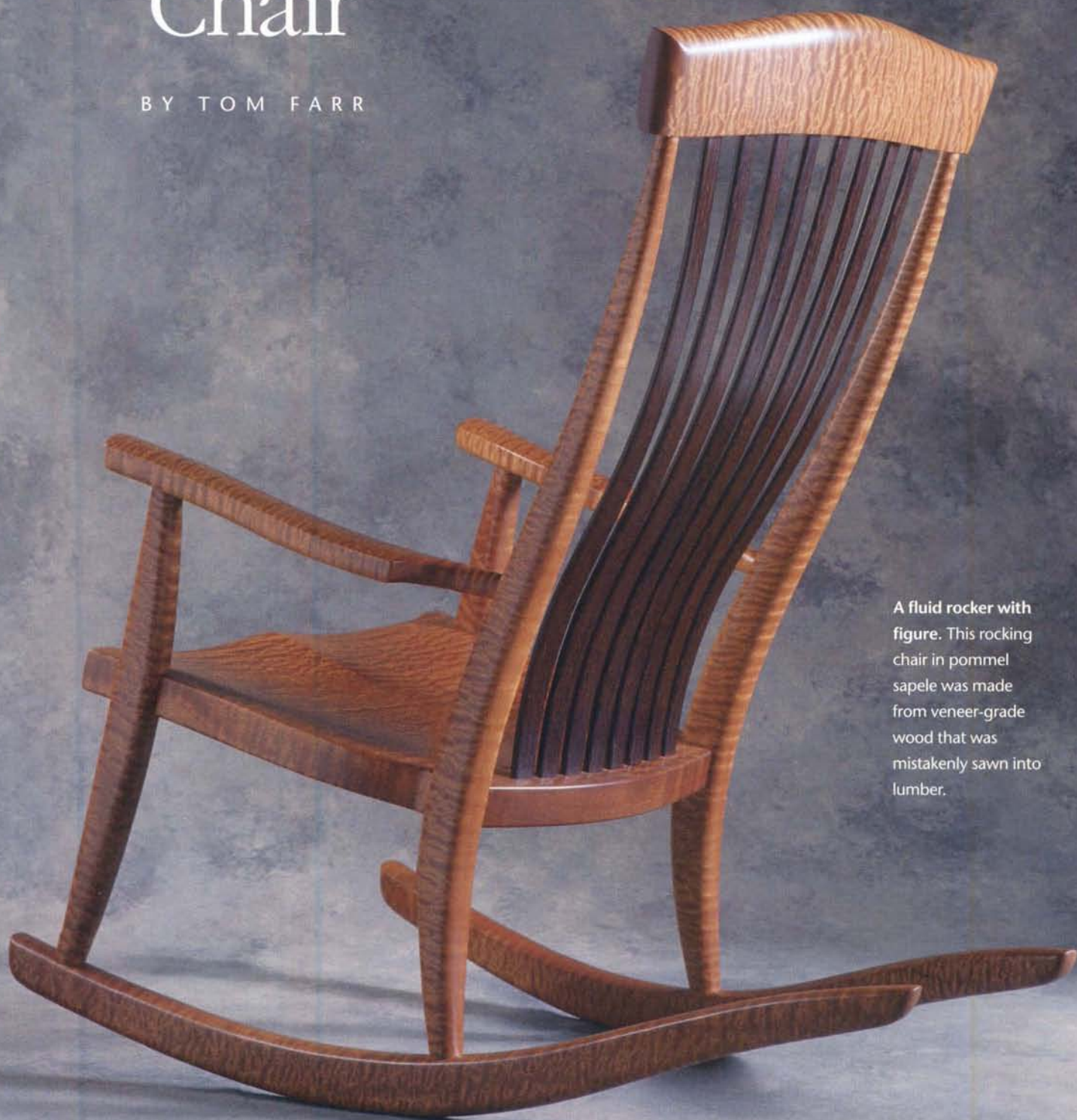
Lap dovetails lock upper rails to legs and sides, providing resistance to twisting.

Pinned double tenons tie the back and sides and contribute to racking resistance.

Double stub tenons linking the drawer rail to the front legs add a little extra rigidity.

Sapele Rocking Chair

BY TOM FARR



A fluid rocker with figure. This rocking chair in pommel sapele was made from veneer-grade wood that was mistakenly sawn into lumber.

i got a call one day from Craig Kelly of Crosscut Hardwoods in Portland, Oregon: "There's some wood here you are going to want to check out." What I found when I got there was astonishing—2-inch thick, 16-foot long boards of pommel sapele. This was some of the finest wood I had ever seen, and even though my budget for materials could hardly allow it, I bought two of the fantastic, figured planks.

The pommel sapele, an African mahogany with incredible quilted grain (see Sources, p. 106), had been slated for the veneer mill but was mistakenly sawn into lumber. I thought it would

be well-suited for the rocking chairs I make. The sculptural nature of the design would show the striking figure of the grain from different angles.

Although tricky to machine because of its alternating grain, pommel sapele is strong and stable—a good material for a rocking chair. I used the widest sapele board for the two-piece book-matched seat. The seat is scooped and the slats flex a bit, giving the chair enveloping comfort. The curve of the rockers does not change throughout their length, so a person with long legs leaning back rocks on the same curve as a person with short legs. ■



SPECIFICATIONS

DIMENSIONS

24 in. wide, 42 in. deep and 42 in. high.

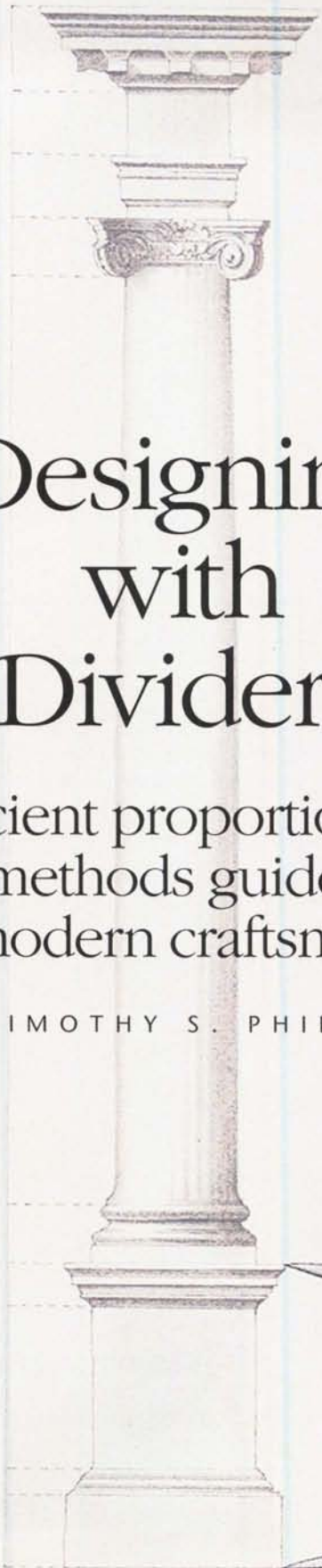
MATERIALS

Pommel sapele and wenge.

FINISH

Satin lacquer.

Fit to the human form. The design of this rocker evolved from one with four slats to an eight-slat version in which the lower lumbar curve was accentuated and strengthened.



Designing with Dividers

Ancient proportioning
methods guide a
modern craftsman

BY TIMOTHY S. PHILBRICK

When I try to describe a piece of furniture with good proportions, I immediately think of the Newport secretaries that were made in the 1750s. The careful layout of the immense facades on these masterpieces might be called the definition of balance and harmony.

The success of these revered pieces is not accidental. They were made by craftsmen who learned to build furniture using classical proportioning systems. Some of these systems, drawn from nature and religion, have been with us for 5,000 years.

I apply these classical principles to my work in not very mysterious ways and with nothing more intimidating than a set of dividers. Some pieces I design may have simple relationships, like a sofa that is twice as long as it is high. Others, like my secretary, have layers of relationships in which parts are multiples or fractions of other parts. The point is not to be simple or complex, but to design a piece in which the dimensions seem natural and harmonious.

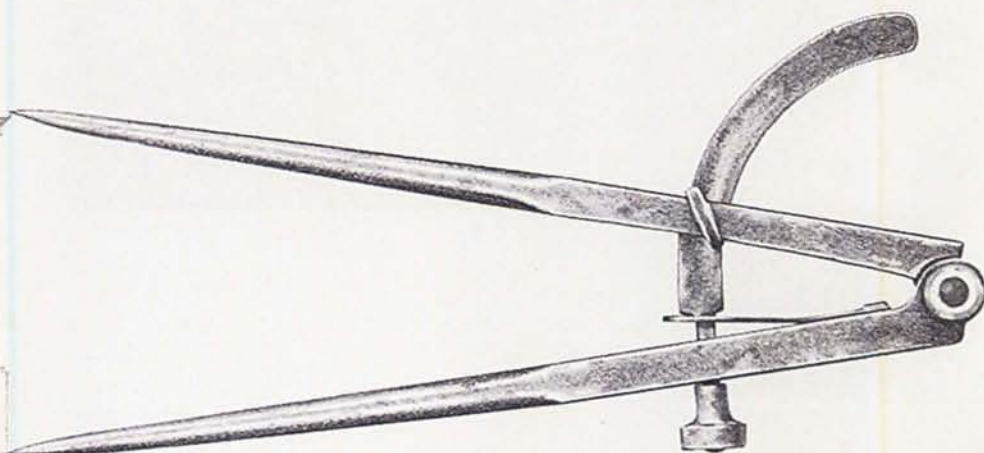
Some designers view proportioning as a closed system of rigid rules and complex math. To me, proportioning is the opposite of this—a way to create a framework upon which to build a design. It opens up possibilities, rather than restricting them.

AN ANCIENT MATH

It is true that many proportioning systems have acquired degrees of complexity, but the basic principle is simple: in order for a piece to be balanced and harmonious, each part must relate to the whole.

We respond to relationships like this (they look “right” to us) because they connect the man-made to the natural world. For example, one of the oldest and most revered proportioning systems, the golden section, is a mathematical construction that can be found in the arrangement of leaves on stems, the spirals of sea shells, galaxies and the human body (see the drawing on p. 86).

Designers, especially architects, have used proportioning systems precisely to avoid creating something that looks un-

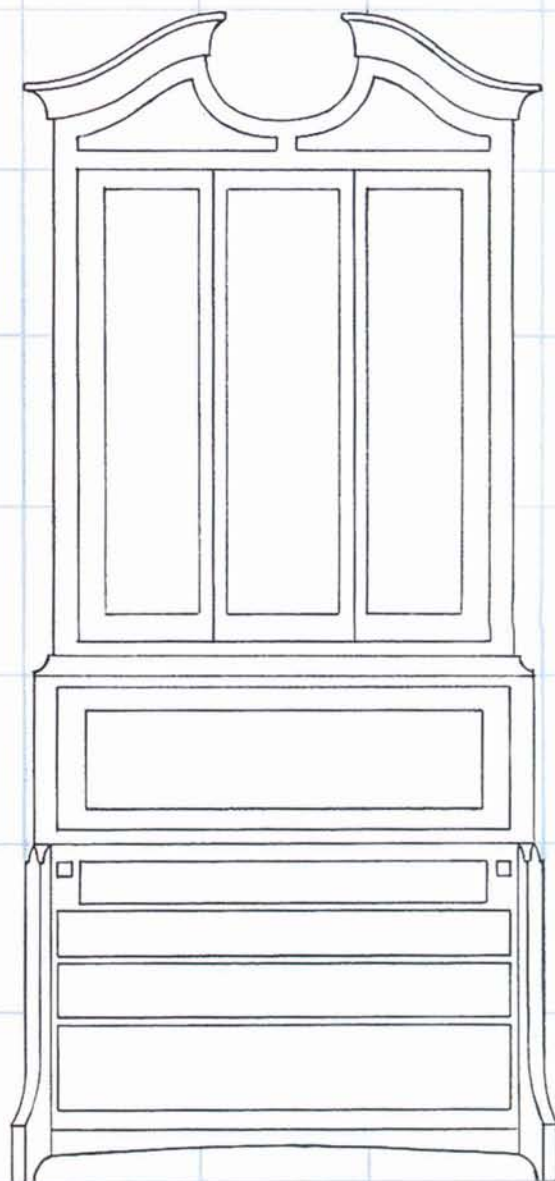




A masterpiece reinterpreted. Modeled after an 18th-century Newport secretary, the shape of this piece is based on the capital of an Ionic column (shown on facing page). The top bows out and the base becomes more concave as it nears the floor.

PROPORTIONING A SECRETARY

*The height to width ratio of the lower desk section is 1:1.
The upper case is one module taller than the desk.*



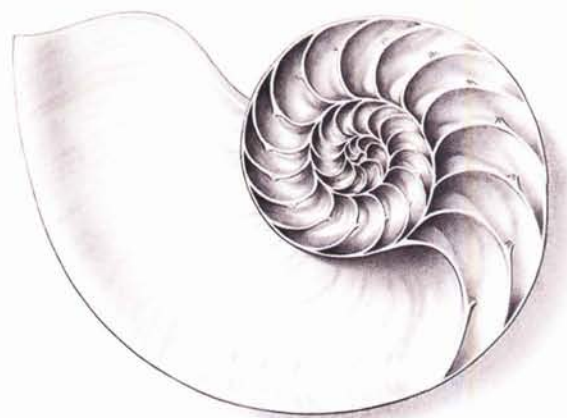
natural. The art and architecture of ancient Egypt, Greece and Rome all made extensive use of the golden section. The facade of the Parthenon, for example, fits within a golden section rectangle.

Perhaps the most elaborate and widely studied proportioning systems are the five classical orders of architecture developed in ancient Greece and Rome. Although designed as a set of rules for architects, the orders of architecture became a

proportional framework for furniture designers beginning in the Renaissance. Both Thomas Chippendale and Thomas Sheraton began their 18th-century design books with elaborate studies of the five orders. Sheraton devoted 30 pages to this subject.

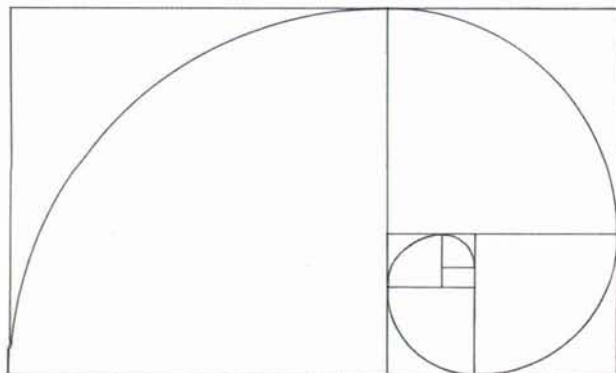
At the root of the five orders is the idea that all parts relate to the whole. A Doric column, for instance, is roughly 8 times the diameter of the base of the column. The Corinthi-

Flowing lines and simple proportions. Designed around the idea of luxury and sensual curves, this Grecian sofa still fits into a simple proportional framework. It is twice as long as it is high, and the height to depth ratio is 5:4.



A REVERED PROPORTION

Found in nature and used in art and architecture, the golden section is a classic proportion. Each of the rectangles below has the same proportions (i.e. the width to length ratio is 1:1.618). The spiral drawn within them is found in nature, such as in the pattern of the shell above.



an column, by contrast, is more slender but still related to its parts (about 10 times the diameter of the base). The moldings, bases and capitals are all minutely proportioned for each order. Each section is measured in units that are fractions of the whole.

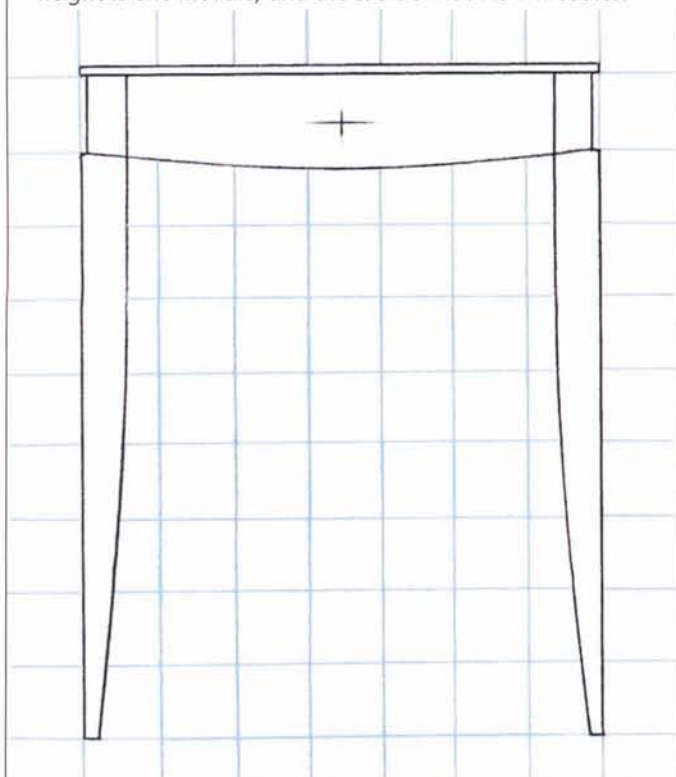
MEASURING BY MODULE

I work much the same way when I design furniture, although I don't necessarily proportion my pieces as if they were buildings. In furniture, the ratios of height to width to depth are the first relationships to resolve, and the human body usually will determine at least one of these measurements. For example, most of us find chair seats of about 17 inches high comfortable and dining tables of about 30 inches high appropriate.

The remaining dimensions are often dictated or at least suggested by space, tradition or function. But by using simple proportioning methods, these dimensions can be made to relate to each other in both a visually pleasing and a mathematical way.

AN EXERCISE IN PROPORTIONING

These tables (shown at right) are similar in design but done to different proportions. The author divided the height of the apple table into 9 equal modules. The apron height is one module, and the table's width is 7 modules.



Empty your pockets. This *vide poche* in apple, designed to hold the contents of a person's pockets, is a variation on the proportions and materials of its ebony relative, below.

I establish proportions by using a grid or a series of boxes to sketch within. I usually start with a cube or a rectangle that conforms to the general shape of a piece I am working on. This rectangular shape can have a simple relationship (a height to width ratio of 1:2 or some other whole number) or a more complex one (perhaps a golden section).

To determine dimensions inside the rectangle—a table apron, for example—I sketch by eye, guided by what looks right to me. Then I divide one of the dimensions (usually the height) into any number of equal parts that come closest to a size I need. For instance, if the apron height looks appealing somewhere around one-sixth of the distance from the table top to the floor, I will divide the height into six segments to arrive at the apron height.

These segments, or modules, can become the units of measurement for other parts or even for the rest of the piece. As I design, I have a feeling for the look I want and I try to use one of the established dimensions to achieve this look and maintain harmony and balance. As the piece unfolds, I no longer think in inches, but in modules.



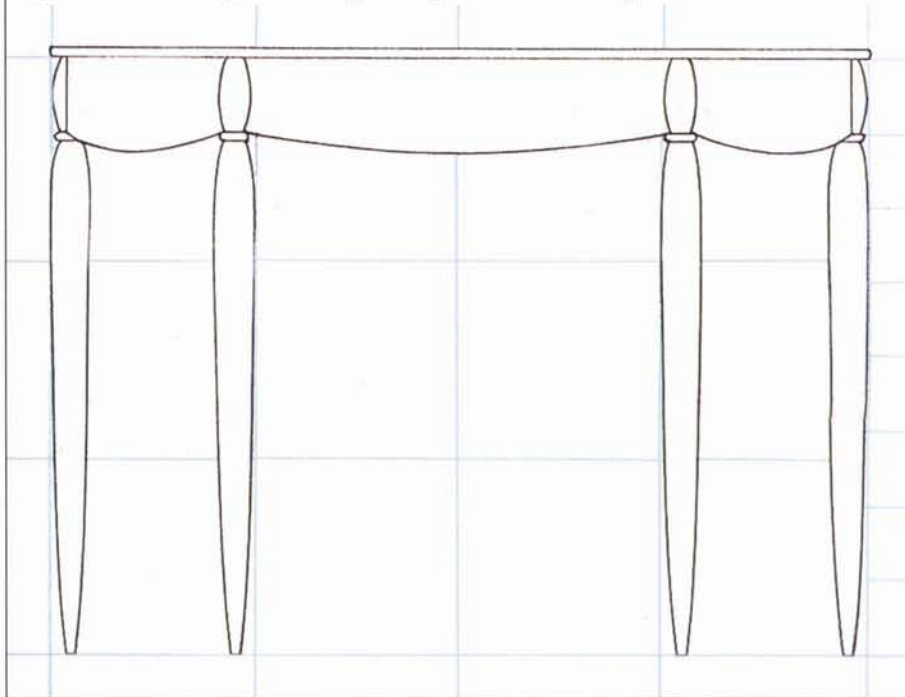
Similar design, different proportions. This *vide poche*, in ebony with a satinwood top, is twice as tall as it is wide.



All done with dividers. The height of this curly maple demilune determined the other proportions. The turned rings on the legs are meant to support the swag of the aprons.

A MODULAR TABLE

Two modules are at work here. The height to width ratio is 3:4, with each segment, or module, equal to just under 10 inches. The height was divided again into eight equal segments, with a module just under $3\frac{3}{4}$ inches, to determine the placement of the apron and leg turnings. The width to depth ratio is 2:1.



The demilune table that I designed (see the photo and drawing above) is a good example of this technique. The rectangle that I started with has a height to width ratio of 3:4 (this is a pleasing rectangle which approaches a golden section). The width to depth ratio is 2:1, another simple and familiar shape.

Next, I had to determine the placement of the two center legs along the curved front. Too close together, and they would look rigid and uniform. Positioned further apart, and the center apron would look too wide. They looked best to me when the negative space between them (when viewed from a standing position) somewhat approximated a square. Since the piece is four units long (from the 3:4 ratio), I used those divisions for the leg placement to produce the central field of negative space. (I placed the legs to the outside of these dividing lines.)

Finally, I needed to establish the exact height of the apron to finish off the negative space. I also needed this dimension to shape the turned leg. I did this visually, deciding that the right height was about one-eighth of the way down the leg. That became another module. To get measured drawings, all I needed was the height of the table ($29\frac{1}{2}$ inches, predetermined by its function) and all the other dimensions fell into place. By designing this way, a module, or often a multiple or

fraction of a module, can steer a designer along more easily than playing with a ruler.

CALCULATORS CAN'T DESIGN

Proportioning, of course, is not the sole ingredient of good design. There is an instructive story about Kaare Klint, the great Danish designer and proportioning advocate, who received a commission to design a church. He went to work relating everything mathematically and ended up with impractical doors that were two feet wide.

Clearly, using these relationships doesn't mean I will produce a good piece of furniture. On the other hand, if the proportions are clumsy, no amount of decoration or fancy materials will make a piece look graceful.

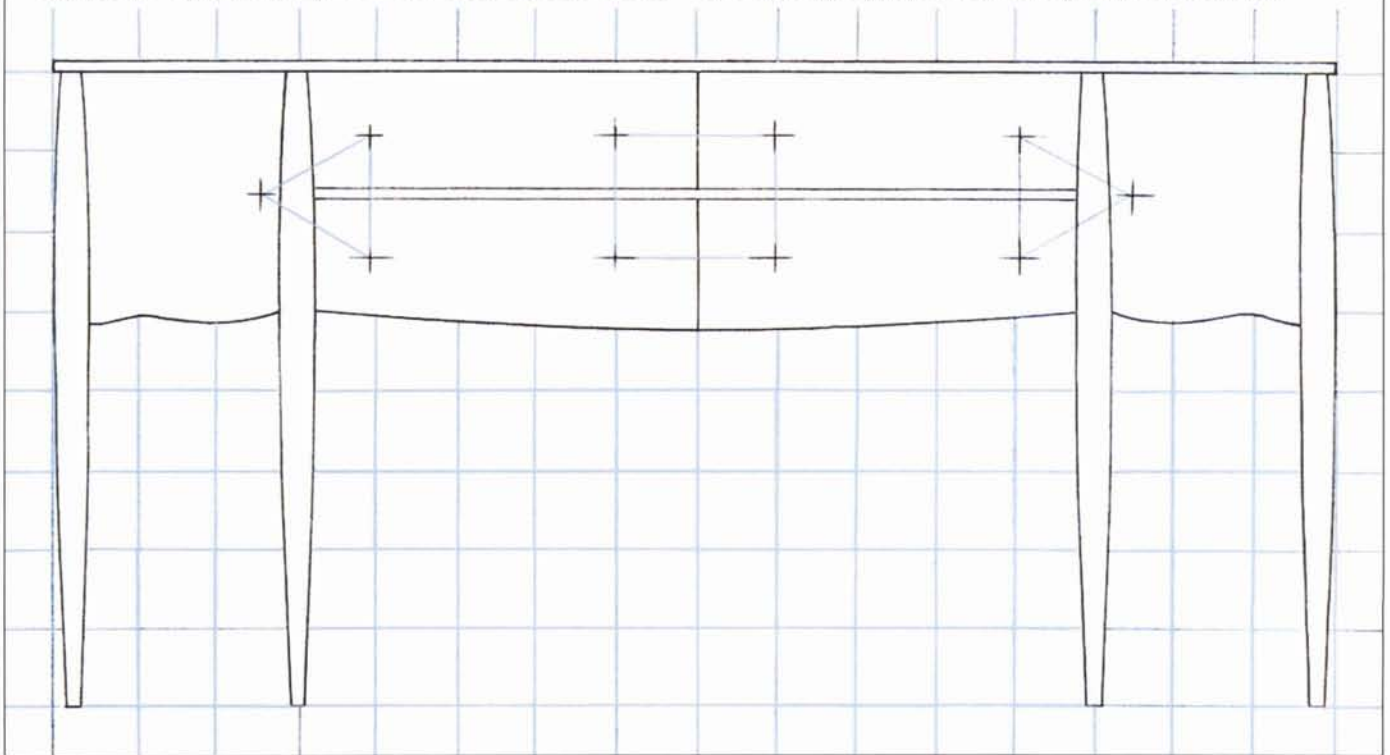
For me, proportions are a framework for designing and should not constrict the creative process. I don't analyze every relationship mathematically, and along with these proportioning methods I also make full-size patterns and models as I design. Important considerations such as grace, delicacy and strength must come from one's visual sense, not from a calculator. ■

Timothy S. Philbrick designs and builds furniture in Narragansett, R.I.

USING MODULES TO LAY OUT DOORS AND DRAWERS

The height to width ratio is 1:2 and the height was further divided into eight modules, which were used to determine the

drawer and door configuration. The pulls were placed in geometric groupings to focus the eye toward the center.



Art Deco inspired. This plantation-grown ebony sideboard was designed in part as a response to a famous 1919 Jacques-Emile Ruhlmann piece. The four central drawers are flanked by two doors. The sideboard is twice as long as it is high.



Theme and variation in design. Slats and curves became repeating design elements for this dining set. In each piece—the table, chairs and buffet—the author used both details in different ways.

A Family of Furniture

Common elements unify a design

BY DARRYL KEIL

*d*esigns, like music, build rather than appear. When I design furniture, I start with one or two simple ideas that blossom into a theme. The theme unifies the furniture and, as in music, it can be varied to make each piece original yet part of a larger whole. Designing this way is a little like stealing from yourself—just look at what you have already done and recycle the ideas into different forms. My goal is not to

make a set of furniture that looks alike, but rather to create individual pieces that are related, like a family.

Using common elements in design is not a new idea. Growing up in New England and working in many older homes, I have noticed the repetition of architectural details. A molding in a window casing, for example, might reappear half as big in the panel of a door and twice as large in a crown

molding. I have seen a detail repeated three or four times in a fireplace mantel or a fancy staircase.

In my own home, built around 1790, a simple half-round bead was used throughout, a common appointment of the period. This detail appears in the window moldings, door casings and crown molding; it's just one small way in which the rooms are related and unified.

When I was asked to design this dining set, I approached it the same way. The clients live in a beautiful old schoolhouse that had been converted into large condominiums. The room was spacious and unconventional, an unusual space to fill with furniture. The interior was clean and simple so my furniture did not have to blend with any particular style.

THE CHAIR SETS THE STAGE

Getting started is always an uphill battle for me, and this dining set was no exception. I started with the set of chairs. An arched window in the dining room inspired the curved top on the back of the chair. Although they add considerable cost and headache to any piece of furniture, I enjoy the drama of well-placed curves. I felt the curved chair would play off the arched window and give me an excuse to include my favorite design element.

I decided to use the five slats that make up the back support of the chairs as another theme to modify and



Echoing arches. An arched window in the dining room inspired the curved crest rails of the chairs and was repeated in the curves of the table and buffet.



Mirror images. The slats and curves on the dining table (above) mirror both the chairs and the buffet. The beveled edge originated with the table but was carried back to the crest rail on the chairs.

Dressing up a design. This sap burl inlay (right) doesn't just add spice to the tabletop. It also relates to a similar detail on the chairs: the curved receiving pocket for the slats.

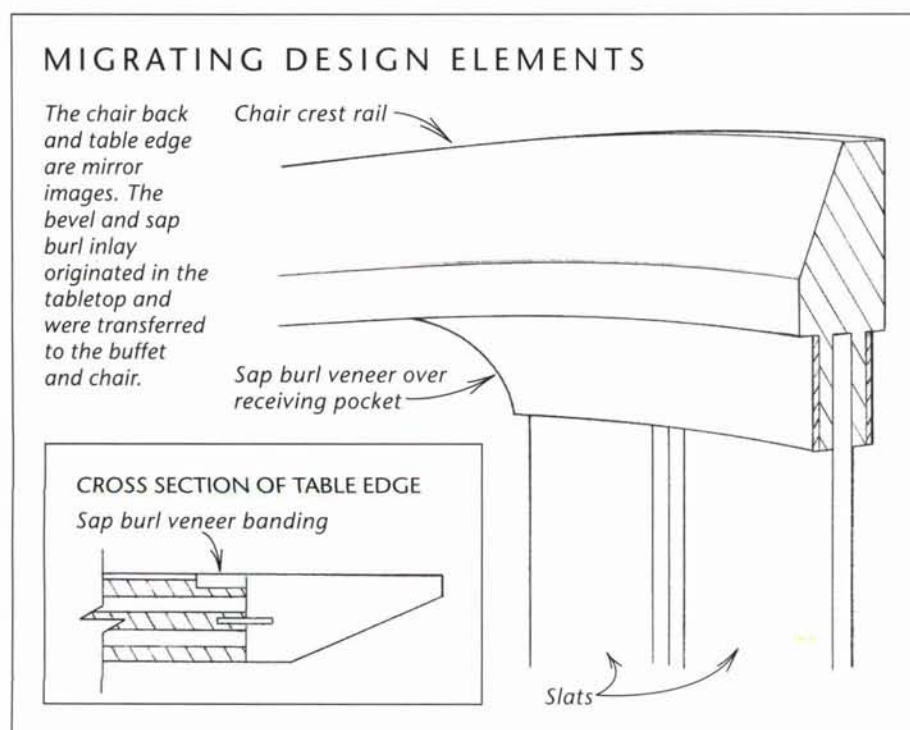


adapt. In the beginning, the slats were less an aesthetic decision than a practical one (the laminated slats flex comfortably, conforming to the sitter's back). But they also produced an interesting foundation for repetition and variation. Slats and curves became the dominant features but not the only repeating elements.

TRANSFERRING THE DETAILS

Armed with these two features as a starting point, I designed the ends of the dining table and the front of the buffet to pick up the curve. I put a wide, sweeping arc on each end of the 8-foot dining table. Because the buffet faced the end of the table, a bowed front seemed natural, creating a mirror effect with the table.

A buffet, if it is to be at all practical, can be a sizable chunk of furniture. I wanted to keep this one from looking too bulky, so I took the slats from the chairs and used them for the doors as well, instead of solid panels. This gives the buffet an airy look (without exposing its contents) and it makes a stronger connection between the chairs and the buffet. From there I moved back to the table to figure out the base, which by this time came rather easily. Just as the top of the buffet mirrored the top of the table, it



seemed natural to take the doors from the buffet, build them up to support the table, and mirror them back.

Because the veneered tabletop required a substantial solid edging, I wanted to reduce its mass. I decided to put a large bevel on the underside, creating a knife-edge profile. This detail is picked up as a bevel on the curved top rail of the chair and is also carried through to the edge of the buffet top (see the drawing on facing page).

DETAILS DRESS IT UP

With the basic design in place, I began to add what I call “dress up” details: elements that do not affect the size or shape of a piece. This can be tricky territory and I try to be sensitive to the surroundings and the personality of the customer. Sometimes a dungaree look is as far as I’ll go. Other times, I dress the furniture up in a coat and tie, or even a tuxedo if the situation calls for it. In this case, it was somewhere in between: a comfortable, casual feel with small, carefully placed details.

In the table top and buffet, I inlaid a half-inch banding of walnut sap burl with an ebony border between the veneered top and the solid edging. I carried this element over to the chairs by veneering the top and bottom of the receiving pocket for the slats with the same sap burl.

This transfer opened up another possibility. Because the receiving pocket on the chairs sweeps away from the curved crest rail, I went back to the tabletop and recreated this detail by adding a sap burl inlay that sweeps away from the curved table edge, ending in a point as it approaches the center (see the bottom photo facing page). Just for fun, I continued the line with a gradually decreasing series of ebony dots.

IT’S ALL IN THE PULLS

The last item to design were the pulls for the buffet doors, which I usually have to make because there are few

commercially made handles that seem to go well with my furniture. The pulls are a good example of the snowballing that happens when a theme is created and repeated (see the top photo below). Rather than struggling to come up with a unique handle, I tried to combine some of the elements I already had down on paper: walnut and sap burl, ebony accents and gentle, sweeping curves. By the time I got to them, the pulls almost designed themselves.

To make the pulls, I took two pieces of walnut sap burl veneer and sandwiched a piece of ebony veneer between them. This became the body of the pull (a condensed version of the banding inlay from the dress-up detail). I glued two solid, curved strips of

walnut onto the veneer sandwich, making an outer rim, and I gave the pulls an arc that goes all the way back to the arched window. Finally, I put a slight bevel onto the solid walnut edges of the pull, picking up the beveled profile on the table top and at the same time adding a handy lip, making them easier to grab.

Not only does this repetition relate each piece to itself and the whole, it helps tangibly to create furniture that makes sense. Good techniques for designing furniture are just as important as the skills needed to make it, and building on a theme is one of the techniques I use to make the struggle a little easier. ■

Darryl Keil is a furniture maker in Brunswick, Me.



The theme distilled. The pulls contain almost all the elements of the theme: a gentle arc, sap burl and ebony veneer and a bevel in the solid walnut ring.

The designer steals from himself. The author took the curves and slats of the chair design and used them in the buffet, below.



32mm BORING GUIDE for use with PLUNGE ROUTER

USE THIS GUIDE TO BORE SYSTEM HOLES WITH MAXIMUM ACCURACY AND MINIMUM TEAR OUT.

- Works with plastic laminates, melamines, veneers and solids.
- The resulting work equals that produced on industrial equipment.
- Precision machined of 1/2" Aluminum Plate.
- Made in the U.S.A.

For a brochure or to order call: (609) 587-7187



PRODUCTS

9 John Lenhardt Road
Hamilton Square, NJ 08690

READER SERVICE NO. 37

Pink Ivory
Dagame
Brazilian Rosewood
Pear
Plum
Burls
Snakewood
Bubinga
Koa
Satinwood
Cocobolo
Padauk
Rosewood
Bloodwood
Ziricote
Purpleheart
C. Ebony
Pau Rosa
Camphor

"It's a matter of pride for both of us"

Quality Exotic Wood

»TURNERS«
Thick Planks for Bowls/Squares

»CABINET MAKERS«
Individually Selected Lumber

for
Furniture / Boxes / Inlays

Over 70 Species

All Inquiries Welcome...Call or Write

The Berea Hardwoods Co.

125 Jacqueline Drive • Berea, Ohio 44017

216-243-4452

Pernambuco
Mac. Ebony
E.I. Rosewood
Bocote
Curly Maple
Quilted Maple
African Ebony
Zebano
Lacewood
Lignum Vitae
Osage
Tulipwood
Blackwood
Mahogany
Jelutong
Holly
Wenge
Goncalo Alves
Many More...

"It's a matter of pride for both of us"

READER SERVICE NO. 182

Finest Quality Reproduction Brass and Iron Hardware

Since 1932, BALL AND BALL has been manufacturing the finest quality antique reproduction furniture hardware, builders hardware, lighting fixtures, and fireplace accessories available. Call for our 108-page catalog, available for \$7.00 (catalog cost refunded on first order).



463 W. Lincoln Highway
Exton, PA 19341
Phone: 610-363-7350
Fax: 610-363-7639
Orders: 1-800-257-3711

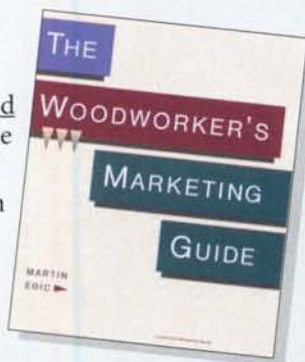


READER SERVICE NO. 29

Practical strategies for woodworkers in business.

If you sell woodworking as a profession or as a sideline or someday dream you will—you need to know how to find customers for your work. The secret is effective marketing.

Marketing consultant Martin Edic gives you his step-by-step method to make your business profitable. Plus, his specific examples and proven ideas help you bring your work and customers together.



- Learn how to sell more woodworking...with less effort.
- Discover marketing techniques that fit your product and style.
- Reach financial and professional goals using proven strategies.

Edic's "can-do" attitude can help you expand your business and your profit.

SOFTCOVER, 144 PAGES, ISBN: 1-56158-091-0, ITEM 070220, \$17.95

To order, call 1-800-888-8286.

Taunton Direct, Inc., 63 S. Main St., P.O. Box 5507
Newtown, CT 06470-5507

Taunton
BOOKS & VIDEOS
for fellow enthusiasts

Protect Your Back Issues



SLIPCASES FOR HOME FURNITURE.

Bound in dark green and embossed in gold, each case holds at least 8 issues of *Home Furniture* (two year's worth), and costs \$8.95 (\$24.95 for 3, \$45.95 for 6). Add \$1.50 per case for postage and handling; outside the United States, add \$3.50 each (U.S. funds only). PA residents add 7% sales tax. Send your order and payment to the address below, or call toll free, 1-800-825-6690, and use your credit card (minimum \$15).

Jesse Jones Ind., Dept. 95 HF, 499 E. Erie Ave., Philadelphia, PA 19134 (No P.O. boxes, please).

Versatile...
New Mini-Ligno DX

Wood Moisture Meters



Only a thorough moisture check assures problem-free woodworking. Lignomat's pin-type moisture testers can accurately measure surface and core moisture. Ideal for veneer, heavy timbers and even curved plywood.

Request our free brochure and the leaflet: "Moisture Problems, Helpful Hints and how to Choose the Right Moisture Meter."

Also ask about pin-less meters.

800/227-2105, 503/257-8957

Lignomat USA Ltd.

PO 30145, Portland, OR 97230

READER SERVICE NO. 47

The Secret's in the blend.

Since 1860, wood craftsmen have used **BRIWAX** to protect, restore and recondition fine furniture and antiques to their original "patina" which could only be duplicated by laborious hand rubbing before the **BRIWAX** blend. This unique "craftsman's choice" is now available to American professional woodworkers and refinishers, as well as the quality conscious individual who simply wants to keep their furnishings in top condition.

BRIWAX is available in Clear, Light Brown, Dark Brown, Golden Oak, and Antique Mahogany (Cherry).

For more information, or to order, call or write:

TRG Products 1-800-3BRIWAX
6135 Peachtree Dunwoody Rd., Suite 201
Atlanta, Georgia 30328-4541
(404) 399-0776 * (800) 327-1929



READER SERVICE NO. 34

10% TO 20% OFF SPRING COMBO SALE

Sale prices good thru 8/31/96.

CHOPMASTER FOR SLIDING COMPOUNDS & MITER SAWS

New specs, 5° Neg. Pts. & flat, runs out less than .002 for perfect, tight, smooth, splinter-free miter joints.

**TAKE EXTRA
10% - 20% OFF
COMBO SALE!**

NEW SIZES AVAILABLE

	LIST	SALE
Delta Sidekick 6-1/2"x40Tx5/8"	\$149	\$ 89
Sears 8-1/4" & Delta 8-1/4"x60Tx5/8"	\$170	\$ 99
Hitachi 8-1/2"x60Tx5/8"	\$179	\$109
DeWalt 8-1/2" & Ryobi 8-1/2"x60Tx5/8"	\$179	\$109
Delta 9"x80Tx5/8"	\$204	\$119
Ryobi-Makita & all 10"x80Tx5/8"	\$207	\$129
DeWalt, Makita, B&D, Hitachi 12"x80Tx1"	\$229	\$139
Ryobi-Makita 14"x100Tx1"	\$266	\$179
Hitachi 15"x100Tx1"	\$277	\$189

For good general purpose cuts use Woodworker II 30T & 40T or Woodworker I. Use small stiffener where possible.

WOODWORKER I - For TABLE and RADIAL SAW

This trim and crosscut ALL PURPOSE blade gives sharp-free polished cuts on all materials RIP or CROSSCUT UP TO 2".

- ALL 60T AND 3/32" THIN KERF 30° ATB AND 5° face hook on 10" diameter and under. 12" and 14" are 20° ATB 1/8"K.
- DOUBLE HARDER AND 40% STRONGER carbide.
- THIN KERF. Saves 1/3 wood loss on each cut, radial or table. Feeds easy when used for moderate rip and crosscut on table saw. Reduces "JUMP IN" for better "PULL CONTROL". Practically eliminates bottom splinter on RADIAL CROSSCUT.
- Totally stops ALL bottom and top splinter on ply veneers in push-cut mode on RADIAL.
- Our STIFFENER STRONGLY RECOMMENDED AGAINST outside blade for best cuts. Made and serviced in U.S.A. for your benefit.

	LIST	SALE
14"x60Tx1" 1/8"K	\$224	\$159
12"x60Tx1" or 5/8" 1/8"K	\$198	\$139
10"x60Tx5/8" 3/32"K	\$162	\$129
9"x60Tx5/8" 3/32"K	\$156	\$119
8"x60Tx5/8" 3/32"K	\$150	\$109

8-1/4"x60Tx5/8" 3/32"K	\$150	\$109
7-1/4"x60Tx5/8" 3/32"K	\$150	\$109
RYOBI RA200		
SEARS TS200		
MAKITA 500B NBA		
HITACHI PSM8		
PORTER CABLE 368-1		

**SPECIAL COMBO SALE
EXTRA 10%-20%
OFF**

BUY 1 BLADE OR DADO AT **10% OFF** SALE PRICE, OR
BUY 2ND BLADE AT **20% OFF** (EQUAL OR LESSER VALUE)
15% OFF DADO AS SECOND CHOICE.

WOODWORKER II

With this one ALL PURPOSE blade you can RIP & CROSSCUT 1"-2" ROCKHARDS and SOFTWOODS resulting in a **SMOOTH AS SANDED** surface. PLY-VENEERS of OAK and BIRCH will crosscut with NO BOTTOM SPLINTER at moderate feed rates.

- DOUBLE HARD and 40% STRONGER C-4 CARBIDE
- Ends blade changing
- Ends scratchy saw cuts
- Ends second-step finishing
- Ends cutting 1/16" oversize to allow for RESURFACING
- **BUY AND SHARPEN 1 BLADE INSTEAD OF 3**

5/8" holes, boring thru 1-1/4" add \$7.50. Larger at Time Basis — Shipping \$4.50

WOODWORKER II	LIST	SALE	10%	20%
14"x40Tx1"	\$215	\$149	\$134	\$119
14"x30Tx1"	\$195	\$139	\$125	\$111
12"x40Tx1"	\$183	\$129	\$116	\$103
12"x30Tx1"	\$162	\$119	\$107	\$ 95
10"x40Tx1/8" or 3/32"	\$156	\$119	\$107	\$ 95
30T 1/8" or 3/32"	\$135	\$ 99	\$ 89	\$ 79
9"x40T	\$146	\$109	\$ 98	\$ 87
30T	\$125	\$ 99	\$ 89	\$ 79
*8-1/4"x40Tx 3/32"	\$136	\$ 99	\$ 89	\$ 79
8"x40T 3/32"	\$136	\$ 99	\$ 89	\$ 79
30T	\$115	\$ 89	\$ 80	\$ 71
7-1/4"x30T 3/32"	\$112	\$ 69	\$ 62	\$ 55
**6"x40T 3/32"	\$136	\$ 89	\$ 80	\$ 71

*NEW for Sears & Makita Table Saws **New For Saw Boss



BUY OUR BEST SELLER 10" X 40T
FOR ONLY \$119 PLUS EXTRA
10%-20% OFF FOR COMBO SALE!

RECEIVE WITH EVERY
FORREST BLADE OR DADO LISTED,
9 SHARPENING COUPONS WORTH
\$5.00 EACH!

Outperformed 36 other premium blades,
both foreign and domestic!
WOOD® Magazine test, Sept. '93, pg. 45

ONLY
\$62 or \$50
NET COST TO YOU AFTER
USING SHARPENING
COUPONS

TRY A FORREST
CARBIDE BLADE
TODAY!

DURALINE HI-A/T FOR TABLE & RADIAL SAWS ALL FLAT FACE

5/8" HOLES. Boring up to 1-1/4" \$7.50 extra. Larger holes—time basis. Shipping \$4.50.

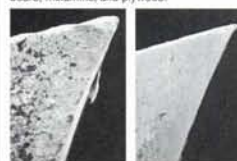
Faster feed rates & absolute splinter control. Stops splintering on OAK/BIRCH PLY VENEERS & MELAMINE.

SIZES AVAILABLE	LIST	SALE	SIZES AVAILABLE	LIST	SALE
7-1/4"x60Tx3/32" K	\$149	\$129	12"x100Tx1-1/8"K	\$253	\$215
8"x80Tx1/8" & 3/32" K	\$202	\$169	14"x80Tx1"	\$232	\$197
9"x80Tx1/8" & 3/32" K	\$207	\$179	14"x100Tx1"	\$266	\$226
10"x80Tx1/8" & 3/32" K	\$207	\$159	16"x80Tx1"	\$262	\$223
12"x80Tx1-1/8"K	\$212	\$181	16"x100Tx1"	\$294	\$243

**SPECIAL COMBO SALE
EXTRA 10%-20%
OFF**

Above 1" bore standard.
CARBIDE IS THE HARDEST OF THE
C-4 GRADES AND 40% STRONGER, NOT WEAKER!
FOR 50% TO 300% LONGER LIFE.

Standard C-2 Carbide (below, left) and
FORREST still sharp Oxidation and Corrosion
Resistant Sub-Micron C-4 Carbide (below,
right). Each shown after cutting 3,500 feet of
MDF. Similar results obtained cutting particle
board, melamine, and plywood.



**STILL SHARP
AFTER 3,500 FEET
OF CUTTING!**

BLADE DAMPENERS-STIFFENERS

FOR BETTER CUTS on all brands of blades, use our large 1/8" DAMPENERS-STIFFENERS against one side.

- Parallel and flat to .001
- Stop vibration, flutter, cutting noise, and blade ring
- Tryable and returnable for full cash refund.

4"	\$21
5"	\$24
6"	\$25

7" AND LARGER AVAILABLE

FULL RANGE OF OTHER INDUSTRIAL SIZES
REDUCES NOISE 50%-75%

WE RECOMMEND OUR FACTORY SHARPENING as some local sharpening creates problems with MICRO-CHIPPED EDGES reducing blade life & cutting quality.
3-5 DAYS ON THESE AND ALL MAKES OF FLAT FACE & CONCAVE CARBIDE TIP SAWS. Ship via UPS. Typical 10x40T \$15.00, 60T \$17.75. Add return UPS \$5.00, \$1.00 each additional blade.

FOR SPECIAL PRICE COUPONS AND BONUS
MENTION Home Furniture MAGAZINE.

We honor AMEX, VISA, MasterCard & Discover,
Money Orders, Personal Checks, and COD's.
Specify Dept. HF when ordering.

PHONE TOLL FREE! (800) 733-7111
(In NJ: 201-473-5236) FAX: 201-471-3333

Quality is why we're different!

FORREST
(800) 733-7111

FORREST MANUFACTURING COMPANY, INC. • 461 RIVER ROAD, CLIFTON, NJ 07014 • FAX (201) 471-3333

BUSINESS OPEN ACCOUNTS AVAILABLE



CA, FL, NJ, NY, PA Residents Please Add Sales Tax
SATISFACTION GUARANTEED OR FULL CASH REFUND.
Fine American saw making & sharpening since 1946.

DEALER INQUIRIES WELCOME

how they did it

Some furniture makers in this issue have developed unusual or innovative techniques that are important to the success of their projects. *How They Did It* illustrates those techniques.



SIMPLIFYING A LINEN FOLD

The drawers of the armoire that accompanied my bed (p. 74) were relieved in a simplified linenfold, so I repeated that idea in the panels between the rails of the headboard and the footboard. My scaled-down linenfolds are not nearly as labor-intensive as the traditional carving technique—in fact, they require no carving ability at all.

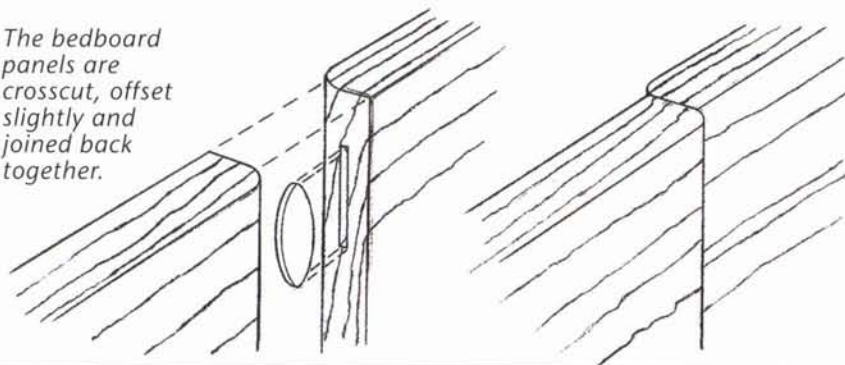
Because the top and bottom edges of the bedboard panels are hidden, I was able to make mine by cross-cutting the pieces, rounding over the two corners on one side of each

piece, offsetting the pieces slightly and rejoining them with biscuits (see the drawing below left). The rails on the top and bottom, in addition to hiding the offset joint, also give this end-grain glue-up added strength. The linenfold design this produces can be seen on both sides of the bedboards.

—Alice Roth-Suszynski

SIMPLIFIED LINENFOLDS WITHOUT THE CARVING

The bedboard panels are crosscut, offset slightly and joined back together.



No carving required. The simplified linenfolds on these panels are made with a crosscut saw, a roundover bit and biscuits rather than the carving tools needed for true linenfolds.



TWO WAYS TO BUILD A FALL-FRONT DESK

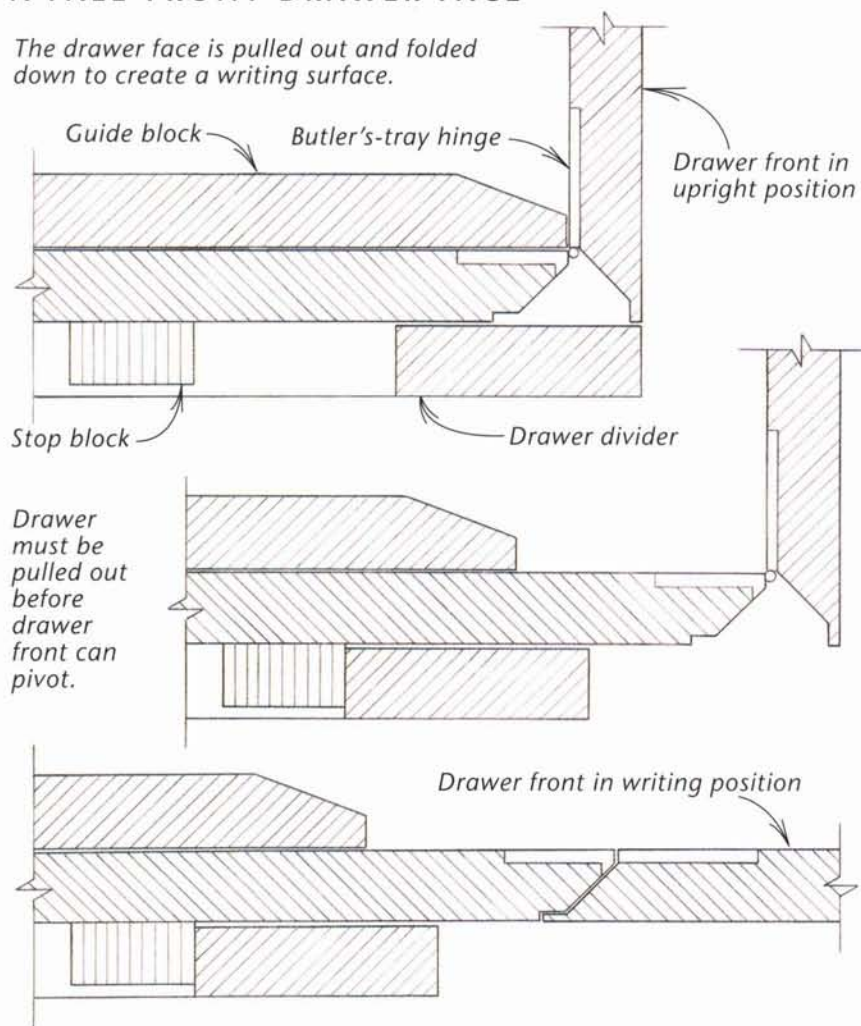
When I designed the fall-front writing surface in my “Walnut Writing Cabinet” (p. 52), I wanted to hide the writing surface behind one of the drawer faces so that the piece would look more like a chest of drawers than a secretary. Because the drawer front by itself is not wide enough for a useful desk top, I had to make the writing surface larger by having the fall front slide out (just like a drawer) and then making the drawer face fold open (see the drawing facing page).

The function of this desk is light duty, such as writing notes or paying bills, so I did not need the support of lopers to hold up the writing surface under the weight of heavy books. I also wanted to use unobtrusive hardware that would hold the drawer front in a vertical position when closed, yet easily hinge down to the open position. The hardware had to be hidden so that the drawer would look just like a real drawer when the desk is closed.

I decided to use butler’s-tray hinges, available from many mail-order supply companies, which were

A FALL-FRONT DRAWER FACE

The drawer face is pulled out and folded down to create a writing surface.



Drawer front falls, too. This fall front is made differently, with spring-loaded butler's tray hinges. Since it is not supported by lopers, the writing surface was designed for light duty.

perfect for this application. The spring-loaded hinges, mortised into the writing surface, lock in both vertical and horizontal positions. To give the hinged joint more stability, I beveled the mating surfaces (see the drawing above). To open the desk, you pull it out as if it was a regular drawer and when it stops (about two-thirds the depth of the cabinet) you flip down the drawer front.

—John Reed Fox

KEEPING THE HARDWARE HIDDEN

Most fall fronts, even on elegant antiques, are made awkwardly. Either they are not flush with the fixed case (such as in a traditional slant-top desk) or they use hinges that intrude on the writing surface. I wanted the writing surface on my secretary "A Modern Campaign Chest" (p. 76) to be flush with the case when closed and perfectly flat, without intrusive hardware, when open.

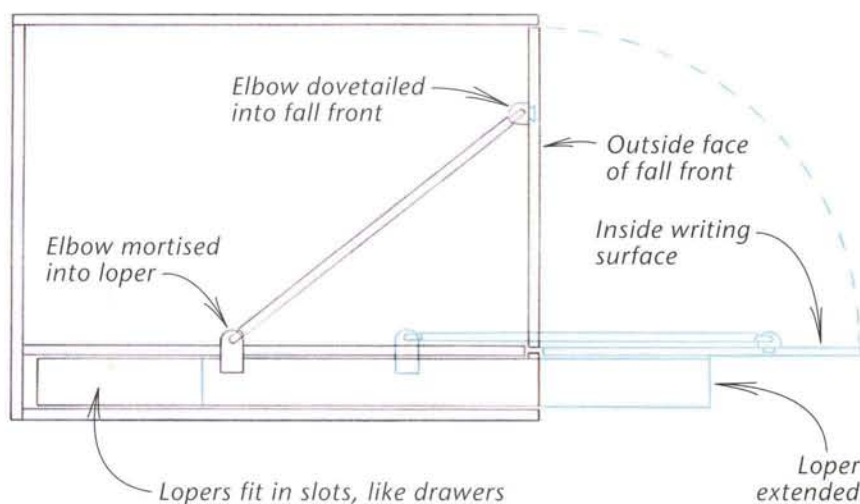
I found the perfect solution in section 25 of *The Encyclopedia of Furniture Making* by Ernest Joyce. In this method, the fall front pivots on knife hinges mortised into the sides of the cabinet and the writing surface (see the bottom drawing on p. 98). An invisible, coved "race" allows the fall front to pivot.

I did a mock-up of this method using only one hinge and small parts cut to the same scale as the secretary.



AUTOMATIC LOPER CONSTRUCTION

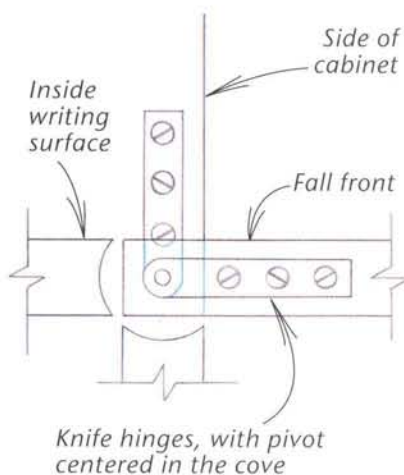
When the fall front is lowered on this campaign chest, the lopers are automatically drawn out of the case to support the desk.



Brass loper arms work like silk. The brass and teak arms that automatically pull the lopers out don't rub or bind. Discreet knife hinges keep the fall front flush with the front of the case.

USING KNIFE HINGES FOR A FALL FRONT

An invisible cove allows fall front to swing.



To get this to work just right, the hinge pivot must be centered in the cove. I laid it out carefully, cut the mortises for the hinges and gave it a test fit before drilling the holes for the hinge screws. To get tight, equal gaps all the way around the fall front, minor adjustments are possible by filing material off the ends of the hinges and pushing them further into the mortises or, for the stouthearted, chop the mortises longer.

The hinge mechanism is only one part of the fall front. The other is the automatic lopers that support the writing surface (see the drawing above). The teak lopers fit into slots just as a drawer would. The elbow fittings are mortised into the loper at one end and dovetailed into the writing surface at the other. The

connecting arm between these two points is made out of brass with teak veneer. I didn't trust the bonding power of epoxy between wood and metal, so I pierced the brass before gluing on the teak veneers so that the epoxy would form a bridge between the two wood veneers. (I made the brass and ironwood pulls the same way.)

The brass and teak connecting arm is pinned to both elbows and it pulls or retracts the loper arms along with opening or closing the fall front. I put leather pads on the top of the lopers where they contact the fall front to prevent them from marring the outside surface of the fall front.

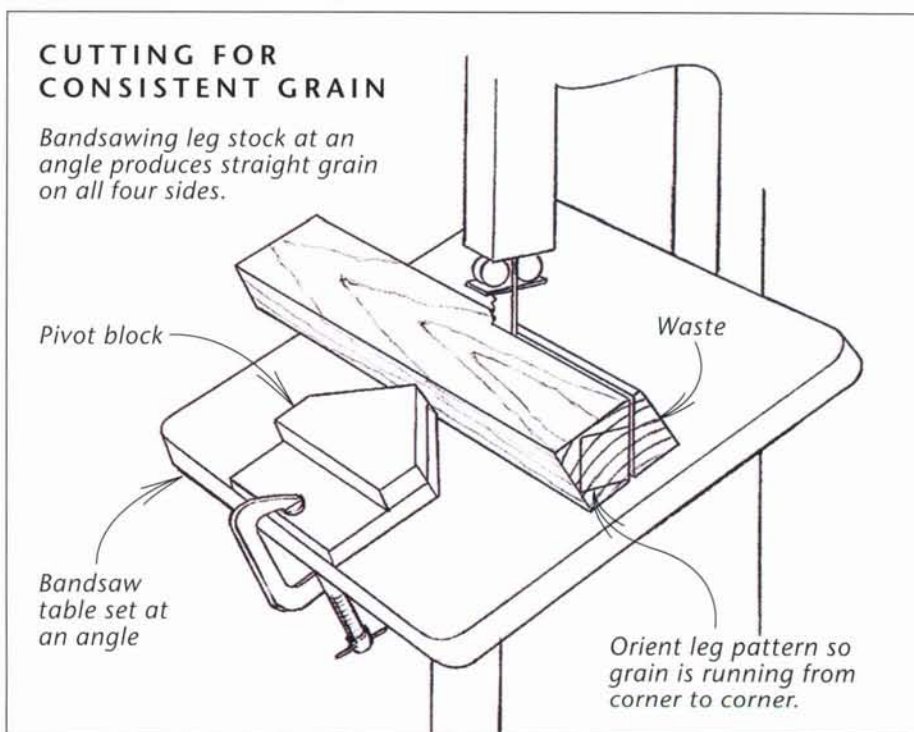
—Les Cizek



Leg with linear figure. By carefully laying out the leg stock, each side of the square portion of these turned legs has straight, consistent figure.

CUTTING FOR CONSISTENT GRAIN

Bandsawing leg stock at an angle produces straight grain on all four sides.



CUTTING TABLE LEGS FOR CONSISTENT GRAIN

I wanted straight grain lines on the square portions of the legs on my "18th-Century Stretcher Table" (p. 47). With a little extra material and time, you can create a leg with consistent figure all around, avoiding different

and disconcerting grain patterns on adjacent sides of each leg.

I needed a 2-inch square blank for the turnings, so I made a 2-inch square out of cardboard and traced the square on the end grain of the 3-inch thick stock. I aligned this square so the annual rings crossed from

corner to corner (see drawing above). If the end grain had run parallel to one of the leg faces, it would have created wavy "cathedral" grain patterns on two faces and straight grain on the other two. I transferred the square that I had drawn to the face of the stock and roughed it out,

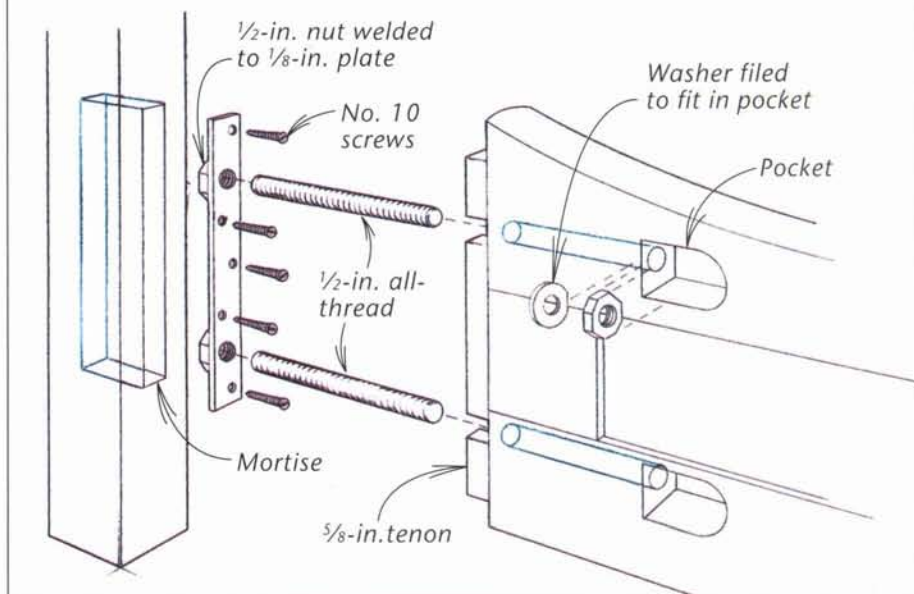
using a bandsaw with the table angled and steering with the help of a pivot block.

I cut two sides this way and jointed them flat, then planed the opposite sides to get a square. I let the blanks sit for a couple of days, allowing the wood to move before milling them to final dimension.. Before doing any turning or joinery, I placed the legs together along their faces to decide how to orient them for best results. For me, this was a helpful exercise to learn about manipulating grain for figure before tackling my next project—a cabriole leg—in which the grain direction of the legs is even more critical.

—Mary Conlan

A STRONG BED CONNECTION

Custom-made hardware, consisting of nuts welded to a metal plate combined with threaded rods, creates a durable joint between the bed rails and the headboard and footboard.



Two-way strength. This technique for fastening the bedboards to the rails combines the strength of mortise-and-tenon joinery and metal bolts.

BED HARDWARE THAT WON'T WORK LOOSE

The threaded bar insert on my “Cattail Bed” (p. 57) allows me to connect the headboard and footboard to the side rails with superb strength, producing a joint that is unlikely to work loose.

For the hardware, I made a steel plate with 1/2-inch nuts welded onto the backside. I screwed this plate with No. 10 screws into the bottom of the mortise, which I cut 3/16 inch deeper than the rail tenon to accommodate the plate.

With the plate seated inside the mortise, I then turned my attention to the 1 5/8-inch side rails. I started by drilling two 6-inch deep holes into the ends of the rails (through the tenons) using a jig clamped to the tenon that aligns the drill. I used a 5/8-inch bradpoint drill as deep as the jig

allowed (the bradpoint drills a truer hole into end grain). Then I removed the jig and continued drilling. (For additional depth, you can finish off the hole with a longer metal-cutting bit.)

Next, I routed out the nut and washer pocket leaving at least 1/4 inch of wood between the pocket and the exterior face of the rail (just enough room to swing a wrench when tightening the 1/2-inch nuts). I squared off one side of the pocket so the washer and nut land flat on the wood.

Assembling the bed is easy. I start by screwing the threaded rod into the bar as far as it will go. Then I line up the side rail onto the rods and seat it into the mortise, fastening with the nuts and washers. To get the washers to fit snugly into the pocket, I found it necessary to file off the edges.

—Paul Schürch

CUSTOMIZING HARDWARE TO ATTACH CARVED PULLS

The carved pulls on my "China Hutch in Honduras Rosewood" (p. 62) were very important to me. I spent many hours working the rosewood to get them just right. I wanted them to stand proud of the cabinet, but I didn't want the connection to draw attention to itself. Therefore, I had to devise a way to attach these petite pulls unobtrusively, which meant creating my own hardware.

My main concern was to avoid a flashy brass connection between the pull and the cabinet. But I also wanted strength and durability. My solution was to make a thin, rosewood sleeve around the shank of a brass machine screw.

First, I made blocks, about $\frac{1}{4}$ inch square by about $\frac{3}{8}$ inch long. I put the

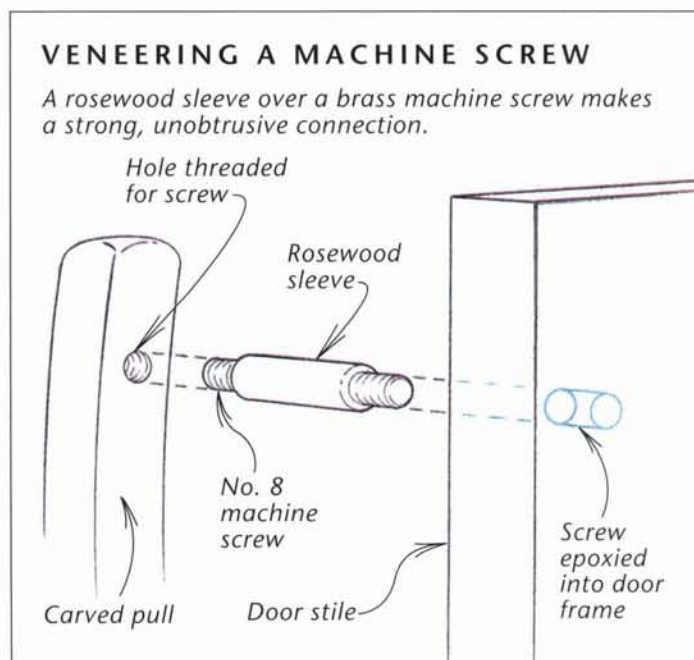
little blocks in a vise and drilled out the centers to accept a No. 8 machine screw (I cut the head off the screw so that it would be threaded at both ends). I epoxied the screw inside the square rosewood sleeve and then carved it into a cylinder using the screw as a guide. This essentially creates an unbroken veneer of rosewood (less than $\frac{1}{32}$ inch) wrapping the threaded screw and held fast with the epoxy.

To make sure the screw would be seated securely in the slender carved pull, I drilled an undersized hole into the pull and threaded it with a tap so that I could screw one end right into the pull. The other end, which attaches to the door, is held with epoxy. When everything is finished and the pulls are on, no hardware is visible, and the carved pulls take center stage.

—Monroe Robinson

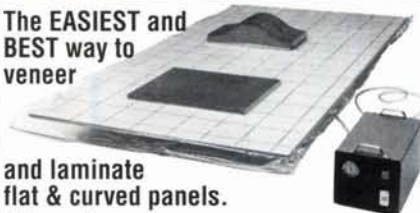


Keep it petite. The hardware for these slender pulls was made so that you can't see it, giving full play to the hand carving.



VACUUM PRESSING

The **EASIEST** and
BEST way to
veneer



and laminate
flat & curved panels.

- Vacuum bags
 - Vacuum pumps
 - Venturi generators
 - Vacuum clamps
- MERCURY VACUUM PRESSES**
1-800-995-4506
Box 2232, Fort Bragg, CA 95437
Fax 707-964-7606
Call for a catalog

READER SERVICE NO. 193

SELF-ADHESIVE 70% WOOL FELT

TAPES • STRIPS • TABS • RIC-O-BAC
DOTS • SOFT BOTTOMS

1-800-796-2333

APPROX. 1/4" & 1/2" THICK
BROWN, GREEN, BLACK,
WHITE, AND SILVER GRAY
3905 W. 64TH PLACE
CHICAGO, IL 60629
312-735-2344 • FAX 312-735-2390

UDAWN
PRODUCTS, INC.

READER SERVICE NO. 190

MESQUITE WOOD PRODUCTS

FLOORING
& PECAN
LUMBER



FURNITURE
TURNING
BLANKS

Blake Wernette
Hondo, TX 78861 210-426-3000

READER SERVICE NO. 55

TAKE AN EDUCATION VACATION!

Classes in woodworking, woodturning and the traditional crafts, ranging from one day to a week in length. All staff are nationally known instructors who are distinguished in their field. A variety of lodging situations: college dorm, B&B inns, Hotels/motels and campgrounds. For complete details call, write or fax



CONOVER WORKSHOPS
18125 Madison Rd., PO Box 679
Parkman, OH 44080-0679
(216) 548-3491 • FAX (216) 548-2721

18, 19 & 20th Century
Style Fittings for
Furniture
& Lighting



Excellent Quality
Fast Shipping
Superb Value

PAXTON HARDWARE, LTD
PO Box 256, Dept. HF09, Upper Falls, MD 21156
Phone: 800-241-9741 76 Page Catalog \$4.00

READER SERVICE NO. 404

ROBERT DALRYMPLE, Master Woodworker
Will be teaching advanced theory and practice of classic furniture construction, traditional joinery, natural finishes and design/layout.
One to two students per session.

Call Bob at **503-687-7015** or write:
85488 Appletree Court, Eugene, Oregon 97405.

READER SERVICE NO. 105

WESTERN HARDWOODS

TURNING BLANKS, LUMBER, BURLS

Claro Walnut / English Walnut
Bigleaf Maple / Black Acacia
CA Bay Laurel / Redwood Burl . . .

Huge Inventory of pre-cut turning blanks
or cut to order:
"Live-edge" pieces, spalted wood, burl, turning spindles . . .
Large sequential slabs from 3" to 8" thick / 7' to 20' long
Kiln-dried lumber, T&G flooring, wall panel, etc.

DYNAMIC INVENTORY WITH MONTHLY SPECIALS
CALL FOR OUR FREE BROCHURE

PETER LANG COMPANY
1-800-616-BOWL (2695)

READER SERVICE NO. 38

THE SMART SWITCHING SYSTEM

**DCS-100 Gives You Wireless Control Of Your
Central Dust Collection System**

The DCS-100 system allows you to switch your
DUST COLLECTION SYSTEM from any location in the shop
with a pocket TRANSMITTER.

The Basic starter kit requires no additional wiring
components - plug directly into standard outlets so it
only takes minutes to install.
Extra transmitters available.

STARTER KIT
for 110/220 VAC Collectors:

VISA/MC

FERNBROOK • 704-524-6125



READER SERVICE NO. 61

GROFF & HEARNE LUMBER, INC.



Curly Cherry 4/4 to 16/4
Birdseye & Tiger Maple
Premium Walnut & Cherry, etc.
& Many Unusual Species!

Matching flitches, slabs to 40" wide
K.D. Nationwide
& International Shipping

No Order Too Large or Too Small
(800) 342-0001

(717) 284-0001 • Fax (717) 284-2400
858 Scotland Rd. • Quarryville, PA 17566

READER SERVICE NO. 62

A Business Information Source You Should Not Be Without

Get Accurate Information from
a one source newsletter

As the market and business climate
changes, so do the rules, regulations
and opportunities.

ARE YOU INFORMED?

COMPACT NEWS

\$3.00 Sample Issue

1828 E. Lydia Highway, Department F
Hartsville, South Carolina 29550

READER SERVICE NO. 310

SAWMILL DIRECT • BEST PRICES

OVER 70 QUALITY SPECIES INCLUDING:

- COCOBOLO • EBONY • BOCOTE
- PINK IVORY • MEXICAN KINGWOOD • ROSEWOODS
- FIGURED MAPLES • MAHOGANIES

LARGE INVENTORY OF:

- LUMBER • SQUARES • TURNING STOCK
- SLABS • LOGS • BILLETS

WE HAVE WHAT YOU WANT!

SAFE FOR LIST

TROPICAL EXOTIC HARDWOODS

of Latin America

MITCH TALCOVE
P.O. Box 1806
Carlsbad, CA 92018

619-434-3030

DIRECT
IMPORTER
FAX 619-434-5423

READER SERVICE NO. 95



FREE BROCHURE!

Grain Matched
Table Legs
in Solid Stock

In Stock for
Fast Delivery

TO ORDER CALL
802 748-9378

Classic Designs
by MATTHEW BURAK

Box 279, DEPT. HF100
DANVILLE, VERMONT 05828

READER SERVICE NO. 94

WEST SYSTEM

FREE EPOXY MANUAL

Use strong, waterproof WEST SYSTEM®
epoxy for laminating wood, gluing
joints and seating hardware. Order
your free 33-page illustrated manual
today.

Gougeon Brothers, Inc., Dept. 43, P.O. Box 908

READER SERVICE NO. 35

VINTAGE TOOL HOUSE

Antique, New & Used Hand Tools

Authorized Dealer

STANLEY

Buy/Sell



Illustrated catalogs published 6 times per year.
\$2 Single Copy • \$12 Subscription U.S. (\$17 Foreign.)

Box 855 • Suffern, NY 10901
914-352-1347 • FAX 914-352-2606

READER SERVICE NO. 205

TUCKAWAY

SERVICE
QUALITY

Clear White Pine up to 24"
Northern Hardwood, matched sets
Figured, Carving & Turning Wood
Free Price List
603-795-4534 • Rt. 10, Lyme, N.H. 03768

TIMBER CO.

READER SERVICE NO. 5

MICA

Mica Plates for Craftsman Lamps and Projects

Chuck McCoy, 117 Opal Drive, Verona, PA 15147
412/795-7512

READER SERVICE NO. 63

Van Dyke's RESTORERS

WE OFFER A WHOLESALE CATALOG FOR ARTISANS WITH ITEMS YOU CANNOT FIND FROM ANY OTHER SINGLE SOURCE: INCLUDING OIL LAMPS AND PARTS, LARGEST SELECTION BRASS HARDWARE IN U.S., WOOD FINISHING, CANING, BASKETRY MATERIALS, CARVINGS, MOLDINGS, HARDWOOD LUMBER, VENEERS, ROLLTOP DESK PARTS, CURVED CHINA CABINET, GLASS, ETC. CATALOG UNLIKE ANY OTHER!

CATALOG: \$1.00
VAN DYKE'S, Dept. R1329A6, P.O. Box 278, Woonsocket, SD 57385

READER SERVICE NO. 191

WIDE SELECTION OF HARDWOODS



Cherry, maple, curly, bird's-eye, walnut, oak, poplar. 3/4 to 12/4

Turning Squares
Quartersawn White Oak
800-758-0950

P.O. Box 582, Buffalo, NY 14207

<http://www.localnet.com/blueox/homepage.html>

READER SERVICE NO. 188

Make This "SILENT BUTLER" Console Shelf.

Welcome your guests with this whimsical hall shelf in classic American hardwoods.

Only 7 pieces to cut. 33" long. Full size patterns for easy construction. Order now! \$11.00 postpaid.

1-Off Wood Designs • Plan PR-2
3703 S. Ferguson • Springfield, MO • 65807
Phone: (417) 889-0876 or 1-800-690-1015

READER SERVICE NO. 15

America's Premier Source of Hardwood Veneers and Exotic Lumber



Our expert staff will work with you on any size veneer requirement, quickly shipping only A-grade, full length veneer. That's A Promise! FREE CATALOG

Highest Quality Veneers
Lowest Prices, Full Length
Large Selection
Exotic Hardwoods

11753 Big Tree Road • East Aurora, NY 14052
Ph: (716) 655-0206 Fx: (716) 655-3446
Our Wood Certainly Makes A Difference

READER SERVICE NO. 60

GILT EDGE ENGLISH LEATHER for your desk or tabletop

5 exquisite colors to choose from
Handcrafted to order in Europe

Call or write for more information
or color brochure. LAVINIA INTERIORS
170 Boston Post Road, Madison, CT. 06443
Phone/Fax (203) 245-0885

READER SERVICE NO. 306



LIBERON™^{star}™ Supplies
for Finishing, Refinishing
Touch-Up & Restoration
Carnauba & Beeswaxes

BLACK BISON Cabinet Makers Wax
Aniline Dyes, Stains, Lacquers
Hide Glue, LIBERON™ Steel Wool
HOT STUFF instant Glues, Brushes
touch-up & repair supplies

P.O. Box 86, Mendocino, CA 95460
Order Desk: 800-245-5611 • 707-937-0375

READER SERVICE NO. 50



Quality German Workbenches
at reasonable prices
Call 1-800-322-3624

Diefenbach Benches
P.O. Box 370043
Denver, CO 80237



READER SERVICE NO. 68



We Manufacture & Service
SHAPER KNIVES
MOULDER KNIVES

Williams & Hussey Profile Knives
FOLEY BELSAW • MOULDER HEADS
RBI & WOODMASTER KNIVES
LOCK EDGE COLLARS
ROSETTE CUTTERS
CUSTOM ROUTERS &
CUSTOM CUTTERS
Quick Turnaround Time
Top Quality Products
at Competitive Prices



W. Moore Profiles LTD.

17 Montgomery St.
Middletown, NY 10940
1-800-228-8151

(914) 344-4450 • Serving the Industry for over 10 Years • Fax (914) 343-7056

READER SERVICE NO. 51

Sandy Pond Hardwoods, Inc.

AMERICAN EXOTICS

Birdseye & Tiger Maple
Curly Cherry, Flame Birch
Lumber & Flooring

800-546-9663
717-284-5030

Visit us at our new Web site:
<http://www.figuredhardwoods.com>
or e-mail us: sph2prlg@postoffice.ptd.net



READER SERVICE NO. 2

GENERAL WOODWORKING EQUIPMENT

QUALITY AND PERFORMANCE FEATURES REQUIRED FOR
SERIOUS WOODWORKING MADE IN CANADA,
WITH WORKMANSHIP AND PERFORMANCE GUARANTEED.

special pricing

To order your own copy of the
GENERAL WOODWORKING
EQUIPMENT CATALOGUE

Write or Call:

ASHMAN TECHNICAL LTD.

351 Nash Rd. N. Hamilton, Ontario, CANADA L8H 7P4
Phone 905-560-2400 • FAX: 905-560-2404 • 1-800-668-5721

READER SERVICE NO. 56



CHESTNUT LUMBER

wormy or clear
Furniture Grade Antique Woods
Chestnut, Oak, Pine & Hemlock
T & G, Custom Millwork
Call for Samples and Prices
(860) 672-4300

CHESTNUT WOODWORKING

WATER BASED & VOC COMPLIANT

Clearwater Color Co.® stains; Hydrocote® finishes & stains; EagleSpray® HVLP systems.

TERRY
LOCKE
DISTRIBUTING

2128 S. Kalamath St.
Denver, CO 80223
(800) 783-5772

READER SERVICE NO. 49

WOOD YOU CAN TRUST from PEOPLE YOU CAN TRUST



OVER 120 SPECIES OF FINE HARDWOOD AND VENEER

358 Eagle Street North, Cambridge
Ontario, Canada N3H 5M2
(519) 653-9322 Fax (519) 653-3441

A Commitment to Quality and Service Since 1973

READER SERVICE NO. 10



OUR FABRICS MAKE SOUND LOOK BETTER
Entertainment Center-Grille Cloth In Over 50 Colors

- ▲ Engineered to maximize acoustical performance of speaker
- ▲ Exhibits a high degree of sound transparency
- ▲ Ideal for speaker grilles, entertainment centers, etc.
- ▲ Designed for residential and commercial applications

Send \$3.00 for sample card of all 50 colors

AcousTex Speaker Fabrics

1 Garfield Circle, Burlington, MA 01803
Phone: (617) 229-2100 Fax: (617) 229-2101

READER SERVICE NO. 308

A good miter
is hard to find.

Made in
New England

Now you
know where
to look!



POOTATUCK CORPORATION
P.O. Box 24, Dept. HF959
Windsor, VT 05089 (802) 674-5984

READER SERVICE NO. 44

Study Carving in Vermont with Thomas Golding

Week-long
Intensives
in traditional
woodcarving



Summer,
Fall
Winter &
Spring
Sessions

For Information, Write or Call:
See Athena Cabinet
in Craftsman's Corner
and Home Furniture #5, p. 83.
P.O. Box 302
Newfane Village, VT 05345
(802) 365-7255

READER SERVICE NO. 90



MAPLE BENCH TOPS

New, solid, kiln dried 1 3/4" thick laminated maple
Solid - no softcore.

36 sizes from 24" x 48" to 48" x 144"

Competitive prices - Freight collect to your door.

CUSTOM BRANDING IRONS

Call or write for more information

BRAND-NEW (805) 964-8251

6125 Pedernal Ave., Dept. 055, Goleta, CA 93117

READER SERVICE NO. 189

ANTIQUE & USED TOOLS for COLLECTORS & WOODWORKERS

Quality scarce, older and complete ready to use
handtools of all kinds. Many planes & other
edge tools. Hundreds of items on each list.

SUBSCRIPTION \$12.00/yr 5-ILLUSTRATED LISTS

(CURRENT LIST \$3.50)

Satisfaction Guaranteed

BOB KAUNE



specializing in



buy and sell

511 W. 11th,
Dept. HF96
Pt. Angeles, WA
98362
(360) 482-2292

ANDERSON RANCH ARTS CENTER

1996 Summer Workshops

Wendy Maruyama	Sam Maloof
Michael Fortune	Bob Flexner
Sas Quinn	Jim Barefoot
Michael Laine	Bob Trotman
Charlie Swanson	Stephen Proctor
Nora Hall	Kathleen Loe French
Sylvia Sandoval	J & C Grew-Sheridan
Brian Kelly	

PO Box 5598, Snowmass Village Colorado 81615.
Call for our free catalogue 970/923-3181.

READER SERVICE NO. 75

HOMESTEAD FINISHING PRODUCTS

Traditional supplies for finishing, restoration and
conservation. Six grades of dry shellac, dye powders,
dry pigments, hide glue, waxes, and Behlen products.

Excellent brush selection, Touch-Up Kits, French
Polishing supplies, Milk Paint, Satellite City Glues, etc.
Technical support. Call or write for free catalog.

11929 Abbey Rd. Unit G, N. Royalton, OH 44133 216/582-8929

READER SERVICE NO. 42

CURIO LIGHT FIXTURES

CORD SETS, AND OTHER HARDWARE

Same as used by most major curio manufacturers.

Catalog \$3

Refunded with first order

803-689-5505

Fax 803-689-9805

HEUER WOODS

P.O. Box 22227

Hilton Head Island, SC 29925

READER SERVICE NO. 309

WB2000 SYSTEM WATER-BASED WOOD FINISHES

Target's water-based coatings offer a wide range of topcoat
finishes and stains to meet your needs. Our system is more
durable than varnish and safer than lacquers.

Send \$2.00

for our 30 page

WB2000 System Catalog to:



P.O. Box 1582, Rutherford, NJ 07070 USA

FAX: 201-939-0518 • 1-800-752-9922 • Int'l: 201-804-0993

READER SERVICE NO. 19

Supergrit® SANDPAPER

HOOK & LOOP



4 1/2"	8 Hole	\$10.00/50
5"	5 or 8 Hole	\$12.50/50
6"	6 Hole	\$17.50/50
6"	Solid "E"	\$15.00/50
6"	Solid "E"	\$18.00/50
12"	Solid "E"	\$12.00/6

BLUE ZIRCONIA

Best in the World

DISCS (P.S.A.)	BELTS
5" 35¢	1" x 42" \$1.75
6" 40¢	3" x 21" \$1.50
8" 85¢	6" x 48" \$5.50

PC PROFILE SANDER SUPPLIES

H & L Diamonds	\$17.50/50
2 1/2" x 5 yd. P.S.A.	\$5.00

RED HILL CORP.

P.O. BOX 4234

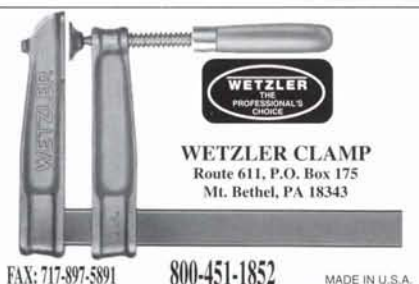
GETTYSBURG, PA 17325

FREE 28 PAGE CATALOG

& incredible close-out sheets.

800-822-4003

READER SERVICE NO. 135



WETZLER CLAMP

Route 611, P.O. Box 175

Mt. Bethel, PA 18343

FAX: 717-897-5891

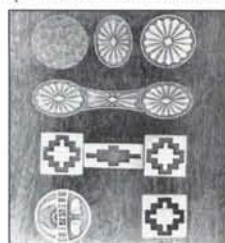
800-451-1852

MADE IN U.S.A.

READER SERVICE NO. 53

Fine Pewter Hardware

Handcrafted Spanish Colonial and Southwestern Hardware.



Visit our
Frontier
Surplus
Showroom.

The greatest
one-of-a-kind
items for the
westerner at
heart.

Dimestore Cowboys, Inc.

614 Second St., S.W.

Albuquerque, NM 87102

505-244-1493

Fax 505-244-1496

READER SERVICE NO. 6



Arts & Crafts Hardware

Designs by Stickley,
Limbert, and more. These
copper pulls and hinges are
hammered and hand finished
dark to create a strikingly
authentic look.

Call or write for a
free brochure

Bruce Szopo

3860 Ellamiae Oakland, MI 48363

(810) 652-7652

READER SERVICE NO. 28

INCOME OPPORTUNITY!

Refinish & Restore Furniture

As a woodworker, you possess talents and skills that are in
great demand in the furniture restoration industry. Why
not turn your hobby into a rewarding and profitable
business? Call Kwick Klean today for more information.

- FREE CATALOG
- FREE INTRODUCTORY WORKSHOP
- TRAINING SCHOOLS



1-800-457-9144

P.O. BOX 807

VINCENNES, IN 47591

READER SERVICE NO. 133

WOODWORKING TOOL & SUPPLIES CATALOG



Catalog \$2

Min. Order \$10.

930 Ashby Ave.

Berkeley, CA 94710

(510) 843-4390

FAX 510-843-9378

READER SERVICE NO. 204

SAFETY EQUIPMENT

Safety glasses & goggles - Faceshields & Headgear -
Hearing protectors (muffs & plugs) - Respirators (dispos-
able, cartridge half mask & fullface, airline systems) - Gloves

* FREE CATALOG *

Gebler Assoc Inc

PO Box 36

Vestal, NY 13851

1-607-729-9337

READER SERVICE NO. 147



Homestead Hardwoods

2111 S. Mesick Road

NORTH BLOOMFIELD, OHIO 44460

Kiln Dried Hardwoods

BIRCH	6.00/5.00/3.00
BURR	4.00
CHERRY	5.75
CHESTNUT	6.00
CURLY MAPLE	5.00
CURLY CHERRY	6.00
ELM	2.50
PHILIPPINE MAHOGANY	4.00
POPULAR	2.25
SASSAFRASP	2.75
WALNUT	3.50/5.00

More Species Available.

Quantity Discounts Available.

TOLL FREE -

OHIO, PA, and NY

1-800-241-3770

216-889-3770

Price Per Board Foot Rough -

Great widths & thicknesses.

All Prices Subject to Change Without Notice

Personalized Service

READER SERVICE NO. 20

WOODWORKING BOOKS

OVER 300 HARD TO FIND TITLES

Looking for information? We have it!

The Best Books on: CARPENTRY • BLACKSMITHING
FURNITURE • CABINET MAKING • STAIRBUILDING
JOINERY • CARVING • COACHBUILDING
FINISHING • WOOD & TIMBER • TOOLS
TOYS & GAMES • TURNING • VIDEOS

Send \$1.00 for two year catalog subscription

SPECIALIST PUBLISHERS & BOOKSELLERS



LINDEN PUBLISHING

SINCE 1977

3845 N. BLACKSTONE • FRESNO, CA 93726

READER SERVICE NO. 192

800-248-1919

SAVE ON:

- Blades • Hinges
- Bolts • Screws
- Wood Parts
- Bits

FREE **HARDWARE** & SUPPLY CATALOG
PROFESSIONAL DISCOUNT HARDWARE

• Lots More!

READER SERVICE NO. 23

PROTECT YOUR FINISHED WORK

with
NEW MOVERS BLANKETS

Heavily quilted with canvas binding. Size 72" x 80"



- \$109.00 per dozen
- Quantity discounts available
- Rapid shipment via UPS
- Free brochure available

The company also offers hardwood dollies and steel tube panelcarts

KARDAE SUPPLY CO.

31 Cedar Lane • Hillsdale, NJ 07642

Ph: (201) 664-1787 • Fax: (201) 664-1429

READER SERVICE NO. 101



Proven Wood Finishes

80 years of use by...
Woodworking Professionals

For A Catalog Call
1-800-321-0377

READER SERVICE NO. 36

A Woodworker's Dream

Experience a one week workshop where you learn to build Shaker-inspired furniture with one of our finest craftsmen. One-on-one instruction in a superb shop located in a restored Shaker village. See *Fine Woodworking*, May '93 for profile. Call for details.

DANA ROBES
WOOD CRAFTSMEN

Lower Shaker Village, PO Box 707-HF 1
Enfield, NH 03748 800-722-5036

READER SERVICE NO. 66

AUTHENTIC REPRODUCTIONS

The
Classical
Collection



Quality handcrafted European Hardware. Perfect for restoration or recreation of fine cabinetry, furniture doors, and windows. Many hard to find iron, brass, wood, and porcelain old world pieces. Send \$35 for our 200 page Professional Restoration Catalog containing a brief history of European Styles and over 1000 items pictured in actual size. Or send \$6.50 for our General Restoration Catalog (400 pages).

Send \$25.00 to:

Crown City HARDWARE CO.
1047 N. Allen Ave. Dept. HF
Pasadena, CA 91104

YOU CAN'T GET THE BEST CUTTING TOOLS UNTIL YOU GET THE BEST CATALOG.

- Over 900 of the finest American made cutting tools for solid surface, plastic or wood
- New "Stay Sharp Tool Program"
- All tools guaranteed
- Great service
- Immediate delivery

Call for free catalog
WESLEY TOOLS LTD.

346 Maple Avenue
Westbury, New York 11590
TOLL FREE: 1-800-397-6867

READER SERVICE NO. 8

RARE & EXOTIC WOODS

LOGS * PLANKS * SQUARES

Over 50 species in stock. Custom milling available.
WE STOCK: Lumber 1" to 6", Squares to 12 x 12. Logs and Burls. Thin Woods. Sample Sets & Assortments.

WOODS FOR: Furniture, Boxes, Musical Instruments, Carving, Paneling, Turning.

503-274-1271 **Gilmer Wood Co.** FAX 503-274-9839
2211 NW St. Helens Rd., Portland, OR 97210
Call Today for Prices

READER SERVICE NO. 12

Oregon Black Walnut

Wide Lumber - 1/8 through 16/4, High Quality - Figured - Large Selection, All At Reasonable Prices.

GOBY

WALNUT PRODUCTS
5016 Palestine Rd.
Albany, OR 97321

NO MINIMUM ORDER
(541) 926-7516

READER SERVICE NO. 13

HAND CANING STOOL KIT

C-4 Kit



- INCLUDES
- Cane(s)
 - Pegs
 - Awl
 - Easy to follow instructions

\$21.50
includes
S & H

CALL (800) 462-6660

• Full Line of Basketry & Seatweaving Supplies

H.H. PERKINS CO. Est. 1917

10 So. Bradley Rd., Woodbridge, CT 06525

READER SERVICE NO. 78

1996 APRIL-OCTOBER WORKSHOPS

Full Week Hands-on Seminars

Featuring some of this country's best teachers, artists and authors: Marc Adams, Wayne Barton, Bob Flexner, Dr. Bruce Hoadley, Frank Klausz, Alan Lacer, Monroe Robinson, Stephen Proctor, Seth Stern, Jim Tolpin and several others!

Topics include: Cabinet-making • Carving
Chair-making • Finishing • Furniture-making • Joinery
Restoration • Veneering

Fully equipped - Fullsize Workshops.

Call or write for brochure. Local lodging available.

MARC ADAMS
SCHOOL OF WOODWORKING
5504 E. 500 N. FRANKLIN, IN 46131
317-535-4013

READER SERVICE NO. 159



AIRMATE 3
\$369.00

FREE SHIPPING

Excellent for all woodworking jobs which create dust.

Call for **FREE Info**

Credit Cards accepted

1-800-328-1792

18 years experience selling
only ➔ **RACAL HEALTH & SAFETY**

AIRWARE AMERICA (formerly Airstream)

Box 975, Elbow Lake, MN 56531

READER SERVICE NO. 141

STUDY IN SCOTLAND

ONE YEAR PROFESSIONAL
FURNITURE RESTORATION AND
MAKING COURSE
COMMENCING SEPT. 96



FULL INFORMATION PACK FROM
Myreside International School of Furniture
Gifford, EH41 4JA Scotland
Tel (44) 1620 810 680 Fax (44) 1620 826 295

SAPELE: AN AFRICAN MAHOGANY

In the busy sailing port of Liverpool in the 18th century the aromas of exotic timbers mixed with pungent spices and acrid fumes of tar. Many of Europe's timber buyers had their agents here. Cargoes of West Indies mahogany found their way across the stormy Atlantic and were unloaded in Liverpool, then carried in smaller ships and horse-drawn wagons to the furniture makers of England and the Continent. From the moment the Spanish introduced mahogany to the Old World in 1563, it gained in reputation. By 1750, it had become the most prized of all primary woods, used for the best and most sophisticated work.

Then, in 1833, the first species of African mahogany began to arrive on the quays of Liverpool; the two great mahoganies met log to log. Supplies of West Indian mahogany were still plentiful then, and continued to be preferred in prominent furniture shops. It took some 50 years for the African mahoganies to take hold.

Today there are still, broadly speaking, two types of mahogany on the world market, African mahogany and true mahogany.

The so-called true mahoganies comprise, in the main, the various *Swietenia* species, including West Indies mahogany, *S. mahagoni*, once widely used but now extremely rare, and big-leaf or Honduras mahogany, *S. macrophylla*. The African mahoganies mainly consist of the species *Entandrophragma* and *Khaya*. All these trees are in the Meliaceae family, and it is often difficult to

distinguish the wood of one from another.

Sapele is one of the African mahoganies and bears the scientific name *Entandrophragma cylindricum*. It took its common name from Sapele, Nigeria, where the wood was first harvested for export. Sapele grows in many West African countries, however, especially those bordering the old romantic Gold Coast.

You may find sapele sold under such names as Mungo River sapele, Uganda sapele, and others. These merely identify where the

wood was harvested; it all should be *E. cylindricum*.

Sapele is a straight-trunked tree, buttressed at the base, and towers up to 150 feet or more with diameters in the neighborhood of six feet. It can be recognized by its long, glossy, compound leaves and a sweet smell when the thick, smooth bark is scratched. Sapele has a pleasant cedar-like odor when worked and is a nice weight to handle (about like sugar maple), being in the





Desirable blisters. Sapele sometimes exhibits extreme blister figure, called pomele.

area of 40 pounds per cubic foot with a specific gravity of 0.55. The fine-textured wood is a dark reddish-brown with tints of purple. Unlike most other mahoganies, sapele's grain is interlocked and reverses direction unpredictably, making it a bit difficult to season and to work but giving an attractive roe stripe on the quartered surface. Sapele is especially renowned for the beautiful blister grain called snail figure or pomele that it sometimes exhibits (for an example, see the "Sapele Rocking Chair" on p. 82).

There is concern that sapele may be endangered from overcutting. But the greater problem is in losing seeds from superior trees.

Reasonable cutting can continue, but propagation will be necessary to preserve the vigor of the species.

James H. Flynn keeps in touch with fellow dendrologists around the world from his home in Vienna, Va.

SOURCES FOR SAPELE

There is an ample supply of sapele on the world market, but you may have to do a little searching for pieces with the attractive pomele figure. Suppliers include: **A & M Wood Specialty Inc.** (358 Eagle St. North, P.O. Box 32040, Cambridge, Ont., Canada N3H 5M2; 519-653-9322);

Boulter Plywood (24 Broadway, Somerville, MA 02145; 617-666-1340);

Maurice L. Condon Co., Inc. (250 Ferris Ave., White Plains, NY 10603; 914-946-4111); **Craig Lumber Corp.** (200 S. Progress Road, Collierville, TN 38027; 901-853-4317);

Dean Hardwoods (1 Cowan Street, Wilmington, NC 28402; 910-763-5409); **Eisenbrand Inc.**

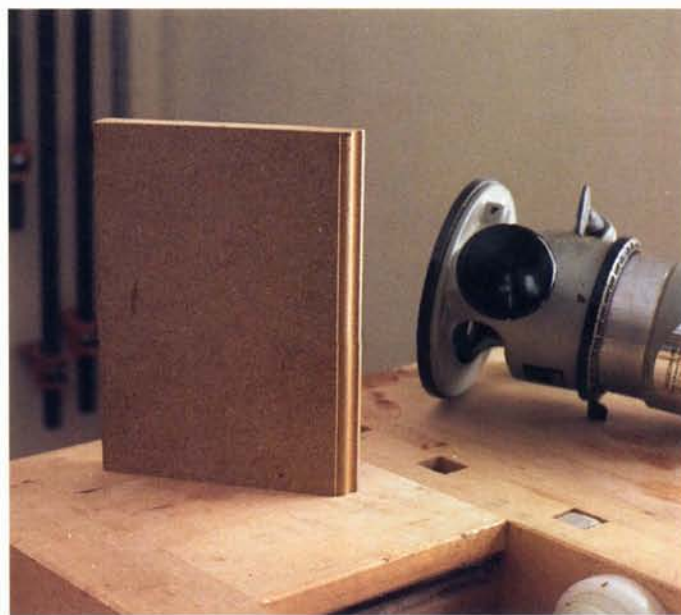
Exotic Hardwoods (4100 Spencer Street, Torrance, CA 90503; 800-258-2587);

Tropical Exotic Hardwoods (P.O. Box 1806, Carlsbad, CA 92018; 619-434-3030); and **Wood-Ply Lumber Corp.** (100 Bennington Ave., Freeport, NY 11520; 800-354-9002).

FORMALDEHYDE-FREE VENEER SUBSTRATE

In making his veneered and inlaid "Cattail Bed" (p. 57), Paul Schürch wanted to use a substrate that was free of the higher formaldehyde levels found in medium-density fiberboard (MDF). So he used **Medite II**, a more expensive but less toxic alternative to MDF that comes in thicknesses from $\frac{5}{16}$ inch to $1\frac{1}{8}$ inch. Even Medite contains some formaldehyde, since wood itself does, and Medite is made of wood fibers. But the high levels of formaldehyde in other

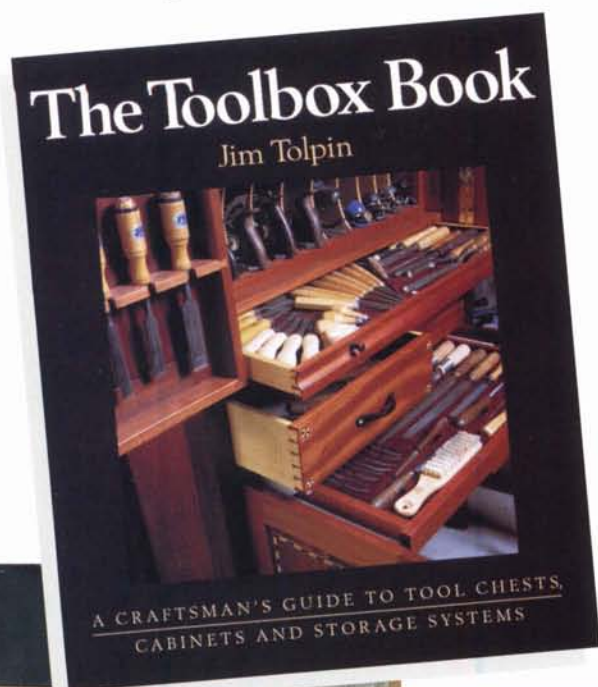
composite sheet goods result from the glues that bind them. By using synthetic resin binder, Medite II avoids adding any formaldehyde. It meets all United States and European standards and does not require a warning label even under California's tough Proposition 65 requirements. Medite II is available from distributors throughout the country. For the name of a nearby distributor, call the manufacturer, **Medite Corporation** (P.O. Box 4040, Medford, OR 97501; 541-773-2522 or 800-676-3339).



No warning label required. Medite II is a less toxic substitute for medium-density fiberboard.

Build the perfect toolbox... the one just right for you.

From the publishers of *Fine Woodworking*...



Discover the elegant art of ingenious tool storage. Learn how the toolbox evolved as an essential tool and how the site boxes of today have their roots in long-ago journeymen's tool chests. Author Jim Tolpin guides you through creating an individual tool storage system best suited to your needs—from planning and selection of materials to construction and finishing.

You get practical, shop-ready information, including:

- How to design and build tool storage boxes, cabinets and totes.
- Expert advice to organize your tools for efficient work flow.
- Space-saving ideas for shop, site, truck and portable boxes.
- Precise, measured drawings and construction details.
- Outstanding, full-color examples of beautifully crafted boxes.
- ...and much more.

HARDCOVER, 208 PAGES, ISBN: 1-56158-092-9, ITEM 070222, \$34.95



Complete your library with these popular classics...

The Workshop Book by Scott Landis

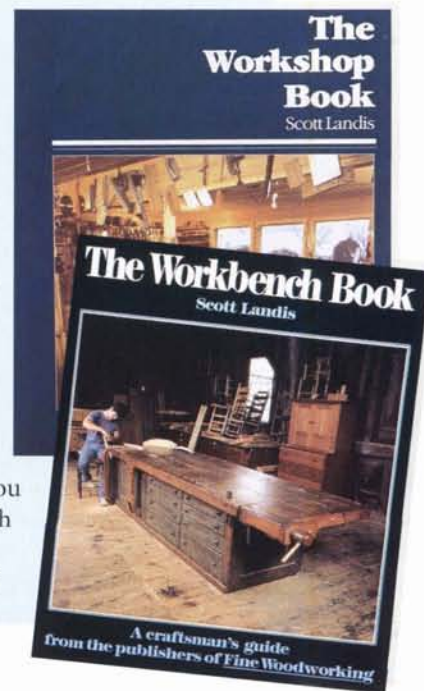
Solve common problems in your workshop such as storage for tools, lumber and supplies; heat, light and electricity; where to put benches and machines; dust collection and more. Create your own woodworking sanctuary in whatever space you have available.

HARDCOVER, 224 PAGES, ISBN: 0-942391-37-3, ITEM 070094, \$34.95

The Workbench Book by Scott Landis

Build a workbench or improve the one you have. Examine benches for all kinds of woodworking from a traditional Shaker bench to a mass-produced Workmate®. Detailed photos and illustrations show you how each bench works and lead you through the tough parts of its construction.

HARDCOVER, 256 PAGES, ISBN: 0-918804-76-0, ITEM 070061, \$34.95



To order, call **1-800-888-8286** and ask for operator 258
or use the order form in this issue.

Taunton
BOOKS & VIDEOS
for fellow enthusiasts

AFRORMOSIA • ANIGRE
ASH • AVODIRE
BALSA • BASSWOOD
BEECH • BIRCH
BOXWOOD • BUBINGA
BUTTERNUT • CEDAR
CHERRY • CHESTNUT
COCOBOLO • CYPRESS
EBONIES • ELM • FIR
GONCALO ALVES
GREENHEART • HICKORY
HOLLY • IMBUYA • IPE
KOA • LACEWOOD
LAUREL • LIGNUM VITAE
LIMBA • LOCUST
MAHOGANIES • MANSONIA
MAPLES • OAKS
OSAGE • PADAUK
PALDAO • PEARWOOD
PERNAMBUCO • PINES
POPLAR • PURPLEHEART
RAMIN • REDWOOD
ROSEWOODS • SAPELE
SATINWOODS • SHEDUA
SITKA SPRUCE
SYCAMORES • TEAK
TULIP • WALNUTS • WENGE
ZEBRA • ZIRICOTE

Imported and Domestic Hardwoods

4/4 to 16/4 thick x 4"-16" wide x 6'-16' long

FLITCH SAWN or SQUARE EDGED
MILLED TO YOUR SPECIFICATIONS
SHIPPED NATIONWIDE

Fast, FREE quotes by fax or phone!
FAX 914/946-3779 • Phone 914/946-4111

M.L. CONDON
COMPANY Inc.

White Plains, NY • Stormville, NY

Send \$2 for our 32-page color catalog to:
252 Ferris Ave • White Plains NY 10603

READER SERVICE NO. 39

Fine Cabinet & Box Hardware

Precision machined from high luster, high copper brass.

Add a touch of elegance to your creations.



Larry & Faye Brusso Co., Inc.

4865 Highland Road, Suite J, Waterford, MI 48328 Phone 810-674-8458

READER SERVICE NO. 126

Full Color Postcards

\$95

500 copies

Modern Postcard

1-800-959-8365

READER SERVICE NO. 110

Imported European Hardware

a Division of Woodworker's Emporium

5461 South Arville • Las Vegas, NV 89118

PH. 800-779-7458 FAX 702-871-0991

CATALOG \$3⁰⁰



READER SERVICE NO. 305

26TH ANNUAL CRAFTS FAIR

May 17, 18, 19



**OVER 120
ARTISANS**

For Further Information
or Registration
Please Call or Write

Worcester
Center for Crafts

25 SAGAMORE ROAD • WORCESTER, MA 01605 • (508) 753-8183

READER SERVICE NO. 130

Remote Control



Double Guillotine

Floating Door

Electronically controlled mechanisms
for your furniture

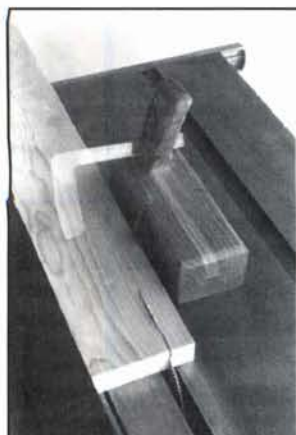
EUBANK

Eubank, Inc.
6184 Easton Road
Pipersville, PA 18947

(800) 408-4782

Extension 11

READER SERVICE NO. 142



Grip-TiteTM magnetic featherboard

3 second, one-handed setup
No clamping!

Lexan® springs push wood down
and against the fence.

"Tremendous Power"
— *Fine Woodworking*

Use it on tablesaws, jointers, shapers.

\$32.95 + S/H

Satisfaction Guaranteed • 30 day full refund

MESA VISTA DESIGN
804 Tulip Rd., Rio Rancho, NM 87124
1-800-475-0293

READER SERVICE NO. 43

FREE!

OUR NEW 1995-96 WOODWORKER'S CATALOG

Over 6000 products to
BUILD, REPAIR, RESTORE, REFINISH
anything made of wood!

It's the catalog woodworkers rely on—120 pages jam-packed with fine woods, veneers, tools, finishing supplies, and much more—all top quality, all reasonably priced, all with our 60-day money-back guarantee.



CONSTANTINE
Serving Woodworkers Since 1812

2050 Eastchester Rd., Dpt. 57605, Bronx NY 10461

Call TOLL FREE 1-800-223-8087

READER SERVICE NO. 106

True Hand-forged Tools & Chisels



"These chisels are a treat to look at, a pleasure to hold, but using them is the ultimate woodworking experience."

Chris Becksvoort
Chris Becksvoort

BARR SPECIALTY TOOLS

Call or write for free catalog
P.O. Box 4335
McCall, ID 83638
Ph & Fax: 1-800-235-4452

CRAFTSMAN HARDWARE

by CHRIS EFKER

Hand-hammered copper, brass and bronze hardware with authentic craftsman detail and style. Most complete line of Arts and Crafts period cabinet and architectural hardware available, including a full line of electrical plates.



For Catalog and price list send \$4.00 to:
CHRIS EFKER / CRAFTSMAN HARDWARE
P.O. Box 161 Marceline, Missouri 64658

READER SERVICE NO. 402



**Incredible Quality.
Incredible Price.**



\$199



\$1299



\$499



\$349



\$899



\$559



\$639



\$1290

LOBO POWER TOOLS

For Our New Catalog Or Orders Please Call 1-800-786-5626



Main Office:
9031 E. Slauson Ave.
Pico Rivera, CA 90660
(310) 949-3747

Chicago:
(219) 794-9255
Birmingham:
(205) 956-1806

READER SERVICE NO. 157

PHILADELPHIA

The Second Annual

furniture
SHOW

May 10-12, 1996
PA Convention Center
12th and Arch Streets
Admission \$8

For more info: PFS 160 North Third St Phila PA 19106 215/440-0718 Fax: 215/440-0845

Philadelphia Furniture Show Design Symposium

All presentations are free of charge with paid show admission except the keynote address. Most will be one hour long.

Friday May 10

- 2:00 Forests to Furniture: Responsible Wood Use in the 1990's
- 4:00 Commissioning Furniture for Commercial Interiors
- 7:00 Collecting Art/Craft Furniture: Four Paradigms

Saturday May 11

- 12:00 Intimacy and the Inanimate Object
- 2:00 Wharton Esherick 1887-1970: Grandfather of 20th Century American Woodworking
- 4:00 Metropolis Magazine panel discussion: The American Home
- 7:00 Keynote Address: Wendell Castle on Creativity

Sunday May 12

- 12:00 The Life and Work of George Nakashima
- 2:00 Historical Influences on Furniture of the 20th Century
- 3:00 Commissioning Furniture for Residential Interiors

Sponsored by



\$1.00 off with this ad - FW

WILLIAM ALDEN[®] COMPANY

27 STUART STREET • BOSTON, MA • 02116

The Low Price Power House!



f Freud

STANLEY

Record Est. 1898
MADE IN ENGLAND

PORTER-CABLE

HITACHI
POWER TOOLS

Makita

DELTA

**GROSS
STABIL**

Call Today for a Free Catalog
1-800-249-TOOL

"The Catalog Everyone is Talking About!!"

READER SERVICE NO. 150

**CLASSIC CRAFTSMAN
MIRRORS & FRAMES**
in quartersawn white
oak and other hard-
woods, with true
through mortise-
and-tenon joinery.
Extraordinary quality.

Free pamphlet on request
or send \$3 for brochure,
prices on complete line.
5515 Doyle Street, N9 2
Emeryville, CA 94608
Facsimile: 510/450-0363
510/450-0350

HOLTON
FURNITURE
AND FRAME

Visit our San Francisco Bay Area showroom
WEDNESDAY-SATURDAY 11-5

READER SERVICE NO. 302

**Unlimited
Range And
Versatility**

The World's Most Perfect Router Joints Start With Good Phone Skills.

When you phone our toll-free number and order your detail-rich, complimentary 32-page Leigh catalog you're well on your way to a new level of woodworking craftsmanship. The Leigh Dovetail Jigs and growing array of accessories remain the universal benchmark for precision, easy-to-use router joinery tools. And with the addition of the Multiple Mortise and Tenon Attachment and now the NEW F1 Finger Joint Attachment, the ingenious, patented Leigh Jig System sets new standards for quality, versatility and convenience. Do what thousands of serious woodworkers worldwide have done already; call us today.

Call For Your Free 32-Page Catalog Now!

1-800-663-8932

LEIGH

Joining Tradition With Today

Leigh Industries Ltd., PO Box 357, Port Coquitlam, BC, Canada V3C 4K6
Tel. 604 464-2700 Fax 604 464-7404

"Certainly no production workshop should be without one of these, and the serious home craftsman will certainly find great joy in using it."

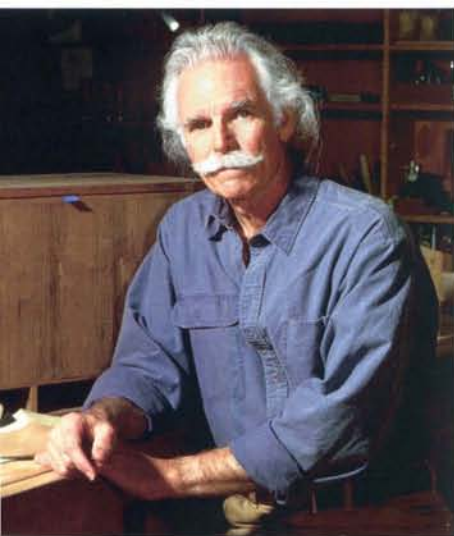
JOHN SAINSBURY'S ROUTER WORKSHOP

"The Leigh Jig cut through dovetails that looked identical to those cut by hand and fit as if they had been cut by a master."

WOODSMITH MAGAZINE

about the furniture makers

Home Furniture prints the addresses and telephone numbers of the furniture makers featured in each issue, unless the maker requests that they be omitted.



LES CIZEK

(above) began working wood in the 60s with a radial arm saw and a belt sander. In the 80s he taught kitchen cabinetmaking at Miami-Dade Community College. After studying at the College of the Redwoods with James Krenov, he co-founded a group shop in Fort Bragg, California. He is also a blues guitarist and a tattoo collector (Four Sisters Woodworking, 400 No. Harrison St., Fort Bragg, CA 95437; 707-964-4141). "A Modern Campaign Chest" on p. 76.

PETER BARRETT

is a furniture designer who also does CAD drafting work. He studied architectural design and worked as a residential architect before he began to build furniture (5 Allen Rd., Pownal, ME 04069). "Lacewood Stereo Cabinet" on p. 66.

EDWARD C. BROWN

studied furniture making at Algonquin College in Ontario and then at the College of the Redwoods under James Krenov. He now builds furniture in his shop near Ottawa (RR 2, Almonte, Ont., Canada K0A 1A0; 613-256-0119). "Cherry Chair with Bubinga Desk" on p. 48.

STEVEN THOMAS BUNN

is a chairmaker in coastal Maine who makes mostly Windsor chairs. He started woodworking in a basement shop in Delaware with \$2,000 of his wife's savings and then worked as a cabinetmaker with Thomas Moser of Auburn, Maine, before opening his own shop (RFD 1, Box 2795, Bowdoinham, ME 04008; 207-666-5586). "Continuous-Arm Windsor High Chair" on p. 54.

MARY CONLAN

moved to Boston in 1993 to study cabinetmaking at the North Bennet Street School, and also studied woodworking at Laney College in Oakland, California. She previously studied graphic art and printmaking and worked in construction (6 Beck St., Newburyport, MA 01950). "18th-Century Stretcher Table" on p. 47.

TOM FARR

built staircases and custom cabinets outside Eureka, California, before moving to Portland to open a chair-making business. His work has appeared in galleries and shows on both coasts (2628 S.E. 52nd Ave., Portland, OR 97206; 503-233-0306). "Sapele Rocking Chair" on p. 82.

JOHN REED FOX

was an auto mechanic and did political and union work before becoming a cabinetmaker. He began building custom furniture full-time in 1979. He was soon juried into the annual American Craft Council exhibit in Baltimore, where he has been showing his work since the early 1980s (179 Pope Rd., Acton, MA 01720; 508-635-0807). "Walnut Writing Cabinet" on p. 52.

RICHARD HELGESON

was the recent winner of the Best Design award at the annual Northern Woods exhibition in Minneapolis (Box 11321, Minneapolis, MN 55411; 612-521-1674). "Look Around Before You Design" on p. 40.

JAMES HOOPER

studied briefly with Robert G. Emmett but has learned furniture making mostly by repairing antiques. He now restores pre-Civil War furniture and builds some custom pieces. He lectures on antique identification, repair and refinishing at the University of Tennessee (630 Hendron Chapel Rd., Knoxville, TN 37920; 423-573-9752). "Hepplewhite Server" on p. 64.

ANDREW JACOBSON

designs and builds high-end furniture and cabinetry in a 3,000 square foot shop in northern California that was once a hatchery for tropical fish and chickens. With the help of two assistants, he builds more than 50 pieces of furniture a year for clients around the country (3420 Skillman Lane, Petaluma, CA 94952; 707-765-9885). "Pear and Walnut Game Table" on p. 72.

DARRYL KEIL

is the proprietor of Vacuum Pressing Systems, Inc., which manufactures veneer vacuum presses. He also designs and builds custom furniture (553 River Rd., Brunswick, ME 04011; 207-725-0935). "*A Family of Furniture*" on p. 90.

STEPHEN LAMONT

was a professional pilot for 18 years before serving a furniture-making apprenticeship with Christopher Faulkner in Devon, England. He makes custom furniture on commission in his one-man shop (235 Stein Ln., Lewisburg, PA 17837; 717-524-2114). "*Arts and Crafts Bonheur du Jour*" on p. 79.

RICHARD LEBLANC

repaired and reproduced antiques and worked in several custom furniture shops before opening his own business five years ago (LeBlanc Designs, 2114 Western Ave., Seattle, WA 98121; 206-283-7641). "*Updated Mission Hall Table*" on p. 60.

DOUG MOOBERRY AND KEVIN ARNOLD

have been building reproduction furniture together for more than 10 years. Doug is the proprietor of Kinloch Woodworking Ltd., which specializes in 18th and 19th-century American furniture, and Kevin does most of the shop's carvings (Kinloch Woodworking Ltd., Rt. 82, Box 461, Unionville, PA 19375; 610-347-2070). "*Salem Secretary in Figured Mahogany*" on p. 44.

TIMOTHY S. PHILBRICK

studied furniture making and design at Boston University's Program in Artisanry in the 1970s. He now designs and builds furniture on commission (P. O. Box 555, Narragansett, RI 02882). "*Designing with Dividers*" on p. 84.

MONROE ROBINSON

studied furniture making with James Krenov at the College of the Redwoods in the early 80s. He can often be found in the forests of northern California looking for fallen old-growth redwood logs, which he and a partner mill into beautiful lumber (42700 Little River Airport Rd., Little River, CA 95456; 707-937-2825). "*China Hutch in Honduras Rosewood*" on p. 62.

KEVIN P. RODEL

and his wife, Susan C. Mack, design and build Arts and Crafts-inspired custom furniture. They worked in a number of shops before starting their own in 1985 (Mack and Rodell, 44 Leighton Rd., Pownal, ME 04069; 207-688-4483). "*Arts and Crafts Reborn*" on p. 26.

ALICE ROTH-SUSZYNSKI

was in 1973 the first woman accepted into the cabinet-mill division of the United Brotherhood of Carpenters in Chicago. She holds a contractor's license and works out of her own shop, building custom cabinetry and designing furniture (Aunt Alice's Woodshop, 1686 Lone Oak Rd., Vista, CA 92084; 619-727-3035). "*Bed with Simplified Linen-folds*" on p. 74.

PAUL SCHÜRCH

is a furniture maker specializes in custom commissions and limited editions. His formal training includes a Swiss apprenticeship in church organ building and journeyman work in England as a boat builder (Schürch Woodwork, 1324 Cacique St., Santa Barbara, CA 93103; 805-965-3821). "*Cattail Bed*" on p. 57.

LORNA SECREST

opened a six-person furniture-making shop in 1984, after studying furniture design at the Rochester Institute of Technology. Two years ago she opened Iron, Glass and Wood, a gallery in Pittsburgh that sells furniture and furnishings by a variety of craftsmen (Iron, Glass and Wood, 605 College St., Pittsburgh, PA 15232; 412-661-7550). "*Upholstered Dining Chairs*" on p. 70.

GUNTER SHAFFER

has designed and built furniture for 20 years. Since graduating in 1987 from the architecture program at the University of Oregon, his projects have included the design and construction of homes, additions and architectural details (1603 N. West St., Wilmington, DE 19802; 302-654-2494). "*Low Table in Walnut and Oak*" on p. 68.

PETER TURNER

designs and builds furniture and is also co-proprietor of Gallery 7, a gallery of furniture and other handcrafts in Portland, Maine (NCD/Alcyon, 169A Lewiston Rd., Gray, ME 04039; 800-544-9135). "*Bookcase with V-shaped Shelves*" on p. 50.

Make Your Own Lumber!

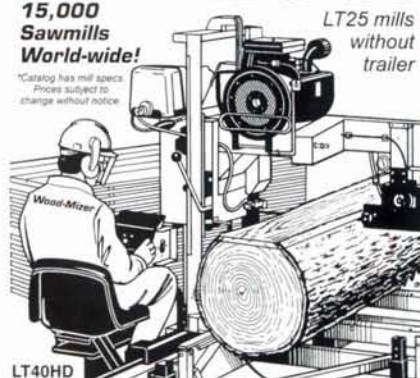
WITH A WOOD-MIZER PORTABLE SAWMILL

- Sawing your own lumber lowers costs, improves quality.
- All-products mill, kiln, and edger catalog: \$2.00; Video and profitability booklet: \$10.00.

\$7205!

Over 15,000 Sawmills World-wide!

*Catalog has mill specs. Prices subject to change without notice.



1-800-553-0219

EIGHT BRANCHES IN U.S.A. AND CANADA

Wood-Mizer Products, Inc. 8180 W. 10th St., Dept. MP2, Indpls., IN 46214-2400

READER SERVICE NO. 203

FOR ALL YOUR POWER TOOL NEEDS!

CALL FOR THE BEST PRICES ON TOOLS BY:

PORTER-CABLE
PROFESSIONAL POWER TOOLS

BOSCH

SG

SUNGOLD
PREMIUM QUALITY ABRASIVES

JET
EQUIPMENT & TOOLS

RYOBI

FRANKLIN ACE HARDWARE
115 E. SECOND AVE.
FRANKLIN, VA 23851

CALL TOLL FREE

800-662-0004

FAX (804)562-2577

MAIL ORDER HOURS M-F 8:00-6:00 EST
SAT 8:00-5:00 EST

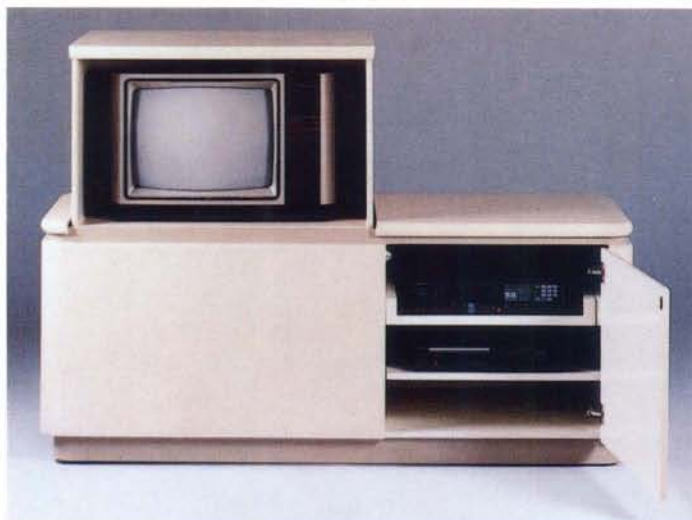
READER SERVICE NO. 152

INDEX TO ADVERTISERS

A&M Wood Specialty, Inc.	103	Ray Kelso	20
Marc Adams School	105	Kwick Kleen	104
AcousTex Speaker Fabric	103	Laguna Tools	11
Adams Wood Products	7	Peter Lang Company	102
George Ainley, Furnituremaker	18	Lavinia Interiors	103
AirWare	105	Leigh Industries	111
AmeriStrip	3	Liberon Star Supplies	103
American Craft Marketing	21	Lie-Nielsen Toolworks	9
American Furniture Designs	11	Lignomat USA	94
Anderson Ranch	104	Linden Publishing	105
Andover Wood	3	Lobo Power	110
Ashman Technical	103	Terry Locke	103
Auton Motorized Lifts	115	Russ Loomis, Jr.	19
Ball & Ball Hardware	94	Los Osos Woodworking	19
Bar-Maid Minibars	3	MEG Products	94
Bartley Collection	11	MacBeath Hardwood & Supply	104
Berea Hardwoods	94	Mack & Rodell	17
Best Products	12	M. T. Maxwell	19
Martin Blackshaw	17	John McAlvey	17
Blue Ox Brand Hardwoods	103	Chuck McCoy Mica Plates	103
Brian Boggs Chairmaker	17	McFeelys Square Drive Screws	3
Bosch Power	2	Mercury Vacuum Presses	102
Brand New	104	Mesa Vista	110
Larry & Faye Brusso Co., Inc.	109	Mykl Messer	21
Matthew Burak Furniture	19	Micro Fence	16
CMT Tools	10	Modern Postcard	109
Robert Caldwell	18	W. Moore Profiles	103
CenterLine Tool	25	Myreside International School	105
Certainly Wood	103	NCD Alcyon	18
Chester Furniture	21	George Nakashima	17
Chestnut Woodworking	103	Norman's Handmade Reproductions	18
CitiStrip	24	Old Village Paint	7
Classic Designs by Matthew Burak	102	One-Off Wood Designs	103
G. R. Clidence	20	Oneida Air Systems	24
Compact News	102	Osborne Wood Products	16
Condon Lumber	109	Randal Patterson	19
Conover Lathes	12	Paxton Hardware, Ltd.	102
Conover Workshops	102	Performax	7
Constantine	110	H.H. Perkins	105
R. Conway Co.	18	Peters Valley	7
R. Corkhill Fine Furniture	21	D. P. Peterson	19
Craftsman Resource Center	3	Phantom Engineering	9
Crown City Hardware	105	Philadelphia Furniture Show	110
Robert Dalrymple	20, 102	Steven Pistrich	17
JB Dawn Felt	102	Pootatuck Corp.	103
Delta	13	Pro Discount Hardware	105
Designs by Milad	18	Quality VAKuum Products	24
Designer Furniture Plans	25	Racal Health	11
Diefenbach Benches	103	Dale Ramsey	20
Dimestore Cowboys, Inc.	104	Red Hill Abrasives	104
Tom Duprex	20	Frank Rhodes	19
Charles Durfee, Cabinetmaker	18	Dana Robes	105
Chris Efker Hardware	110	Sandy Pond Hardwoods	103
Eubank Lifts	109	Signature Gallery	17
Fernbrook	102	G. J. W. Spykman, Cabinetmakers	18
Forrest Manufacturing Co.	95	St. James Bay Tool Co.	12
Franklin Ace Hardware	114	Szopo Arts & Crafts Hardware	104
Furniture Designs	12	TRG Products	94
Dave Gaddis	17	Target Enterprise	104
Gebler Associates	104	The Taunton Press	10, 16, 25, 94, 108
Gilmer Wood	105	Tree Beard Designs	20
Michael Gloor	18	Tropical Exotic Hardwoods	102
Thomas Gloss	20	Tuckaway Timber Co.	102
Goby Walnut Products	105	Tuckaway Timber Co.	102
Thomas Golding	21, 104	Un-Comin Woodworks	20
Gougeon Brothers	102	Van Dyke's Restorers	103
Groff & Hearne Lumber	102	Vintage Tool House	102
Sherwood Hamill	20	WCW Mesquite	102
Heuer Woods	104	Garret Wade	24
Hida Tool & Hardware	9	Waterlox	105
Highland Hardware	9	Wesley Tools, Ltd.	105
Holton Furniture & Frame	111	Wet Paint	19
Homestead Finishing Prod.	104	Wetzler Clamp	104
Homestead Hardwoods	104	White Company	111
Horton Brasses, Inc.	25	Whitechapel	12
Imported European Hardware	109	R. S. Wilkinson	20
Japan Woodworker	10	Wood Shed	12
Jointech	12	Wood-Mizer Sawmill	114
Kardae Supply Co.	105	Worcester Craft Center	109
Bob Kaune Antique Tools	104	Woodworking Shows	7
Keller Dovetail Systems	10	David Wright	19

Look for Auton in
Sweet's 11457/AUT

Pop-Up TV



Pop-Up Speakers in Home Theatre

Play Hide & See



Since 1955, the Auton Company has served the design community with quality lift systems that utilize remote controls.

Auton has developed a unique "rack and pinion" system that raises and lowers TVs, ceiling projectors, "smart waiters", computers, bars and panel lifts. Unlike the wobble-prone "old fashioned" scissor lifts, Auton has produced a motorized platform that glides smoothly and quietly on four racks and pinions, which will allow lifting uneven loads, all at the touch of a button.

The Auton Company manufactures a complete line of custom and standard motorized lifts.



AUTON
MOTORIZED LIFT SYSTEMS

Now builders, architects, interior designers and specifiers, furniture and cabinet makers, can develop their creations in homes, offices, ships, aircraft, conference and hotel facilities. Auton known world-wide for the systems that you can recommend with confidence.

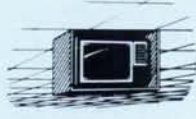
The Auton Company

Box 801960 • Valencia, California
91380-1960 • (805) 257-9282 • Ask For
Mr. Homer • FAX (805) 295-5638
Beverly Hills (310) 659-1718
Honolulu (808) 734-1260
e-mail. TVLIFT@auton.com
internet WWW:http://www.auton.com

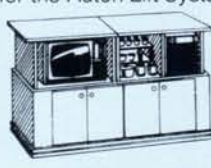
Some of the many uses for the Auton Lift System:



Pop-Up Computer
& Keyboard



Pop-Down TV Monitor



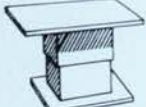
Pop-Up TV/Bar



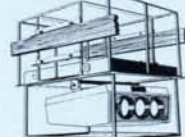
Motorized
Swivel Base



Panel Lift



Variable Height
Table



Pop-Down Projector



Pop-Down Ceiling TV

Auton does not manufacture furniture. Made in USA. US and Foreign Patent Pending

A sampling of the pieces featured in this issue:



52



60



82



44



26