

SHOP DRAWINGS of SHAKER Furniture & Woodenware

VOLUMES
1, 2 & 3

BLANKET CHEST
PINE PAINTED RED

BLANKET
CHEST

DRAWER

CENTER

SCALE IN INCHES

SCALE IN INCHES

SCORE

EJNER HANDBERG

More than
100,000
copies
in print

Shop Drawings of Shaker Furniture & Woodenware

Volumes 1, 2 & 3

Ejner Handberg



The Countryman Press
Woodstock, Vermont

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Shop Drawings of Shaker Furniture and Woodenware

Volume 1

Measured Drawings

by Ejner Handberg

PREFACE

This is not an attempt to write a book about the Shakers and their furniture. There are already excellent books which serve that purpose. I refer especially to those by Dr. and Mrs. Edward Deming Andrews. Rather, this is a collection of measured drawings made to scale and with dimensions and details accurately copied from Shaker pieces which have been in my shop for restoration or reproduction. These drawings and patterns have been accumulated over a period of many years of interest in the woodwork of the New England and New York State Shakers.

E.H.

1973

FOREWORD

Ejner (pronounced Eye' ner) Handberg was born in Viborg, Denmark, in 1902. When he was seventeen, he moved to New York. For most of his life, Ejner was a builder in Berkshire County, Massachusetts.

His interest in working with wood began in boyhood on his way to school, when every day he passed a shop where a man worked at a lathe in the window. One of his first jobs as a young man was building lead-lined shipping crates for a Danish firm in New York that made blueprint paper. As a builder, he was perhaps best known for his addition to the handsome old Congregational Church in Stockbridge, and for the studio in the same town that he built for Norman Rockwell in a carriage shed that had been stripped down to the frame.

Building was a way to make a living, according to his wife Elsie, but Ejner's real love was cabinetwork. In 1960, the Handbergs built the Pinewood Shop on Route 102 in Lee, not far from Stockbridge, with a large workshop for Ejner and a gift shop, where Elsie, who was skilled in sewing, offered things that they made.

Ejner's involvement with Shaker furniture began with a chance meeting with Faith and Edward Deming Andrews, noted authorities on the Shakers and residents of nearby Pittsfield. In search of a good cabinetmaker to repair Shaker pieces and a good seamstress for a sewing project, Dr. and Mrs. Andrews had been told of a husband and wife in Lee with those talents. They showed up at the Handberg shop, and in spite of the fact that it was not the Handbergs for whom the Andrewses had been looking, the two couples hit it off.

The visit was the beginning of a friendship as well as a working relationship. The Andrewses often stopped by on Saturdays for tea and something Faith had baked, frequently bringing Shaker furniture items for repair. In the course of his work, and to satisfy his own interest, Ejner began to make lifesize measured drawings of the pieces he handled, scouting the local dump for large refrigerator and stove cartons to get cardboard big enough for his work. In time, a thick stack of drawings accumulated.

Dr. and Mrs. Andrews, who appreciated the kind of understanding that results from the careful examination necessary to produce accurate drawings, urged the Handbergs to publish Ejner's work. The first book, published in 1973, by Berkshire Traveller Press was a family effort. Ejner redrew the pieces to a smaller scale, Elsie did the writing, and their daughter Anne typed the manuscript. Ejner and Elsie collaborated on the four Shaker books that followed, and a last book on measured drawings of 18th-century American furniture in 1983. Ejner died two years later.

Ejner Handberg's books have sold more widely than perhaps any other books on the Shakers. A large part of their appeal is their practical nature and their utter lack of pretense - both, characteristics of Shaker work as well. Did Ejner appreciate the visual kinship between Shaker furniture and contemporary Danish design? No, says Elsie Handberg, adding that her husband didn't even like Danish Modern. Did the Handbergs develop a friendship with the few Shakers who remained at Hancock, Massachusetts, or New Lebanon, New York, as the Andrewses had? No, they didn't; Shaker furniture appealed to them in a way that the Shakers' way of life did not.

Today, Ejner Handberg's straightforward look at Shaker work continues to draw admirers into the Shaker sphere. I am grateful to Elsie Handberg and Anne Handberg Oppermann for insights and reminiscences.

June Sprigg, Curator
Hancock Shaker Village
Pittsfield, Massachusetts
1991



SHAKER REWARD OF MERIT

This Shaker reward of Merit was given to a young Shaker School boy of Hancock, Massachusetts during the nineteenth century. The drawings depict Shakers at work and play during two seasons.

It reads as follows:

The bearer Mr. Elijah Barker receives this as a token of the praise he merits. For his faithfulness and good behavior in schools from his teacher. S.A.P.

Courtesy of the Edward Deming Andrews Memorial Shaker Library, Winterthur, Museum, Winterthur, Delaware.

*Reward of Merit
In the Shaker Manner
to Ejner Handberg
from Faith Andrews*

Pittsfield, Mass. May 1, 1972

*An expression of thanks for your understanding
and appreciation of Shaker furniture.*

*Collectors of this furniture are indeed fortunate
to know of your work and have benefited by your
advice and help.*

*When a restored piece leaves your shop to take
its place in the "world" one is reminded of the
virtues of the early Believers. Honesty, simplicity
and humility were their guiding principles.*

*When these are adapted by an artisan today we
approach perfection in workmanship.*

F.A.

The late Faith and Edward Deming Andrews devoted decades of their lives to Shaker research and wrote several definitive books on the Shakers. Much of their collection of Shaker artifacts now resides in various museums in the country and abroad.

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NOTES TO THE CRAFTSMAN OR COLLECTOR

White pine was the most common wood used for furniture like cupboards, chests of drawers, benches, wood-boxes and many other items.

Bedposts, chairposts and all parts requiring strength were usually made of hard maple or yellow birch.

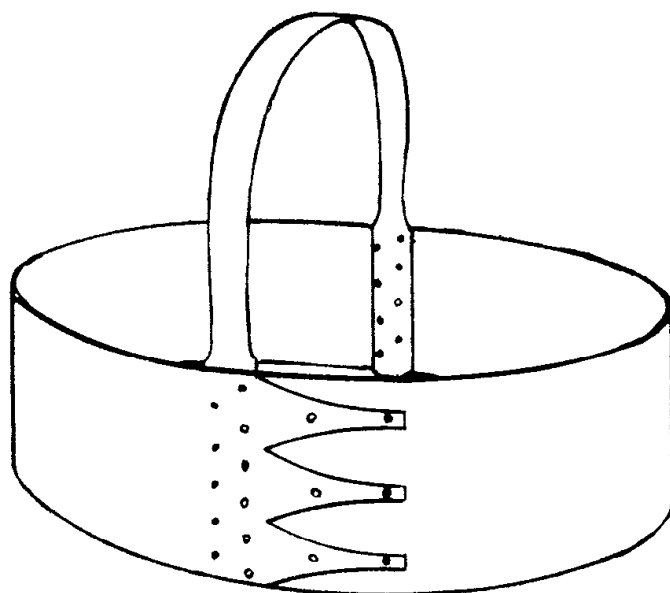
Maple, birch and cherry were used for legs on trestle tables, drop leaf tables and stands. The tops were often pine. Square legs are tapered on the inner surfaces only.

Sometimes candlestands, work stands and sewing stands were made entirely of cherry, maple or birch. The legs are dovetailed to the shaft and the grain should run as nearly parallel to the general direction of the leg as possible. A thin metal plate should be fastened to the underside of the shaft and extend about three quarters of an inch along the base of each leg with a screw or nail put in the leg to keep them from spreading.

Parts for chairs and stools were mostly hard maple with an occasional chair made of curly or bird's-eye maple. Birch, cherry and butternut were used less often.

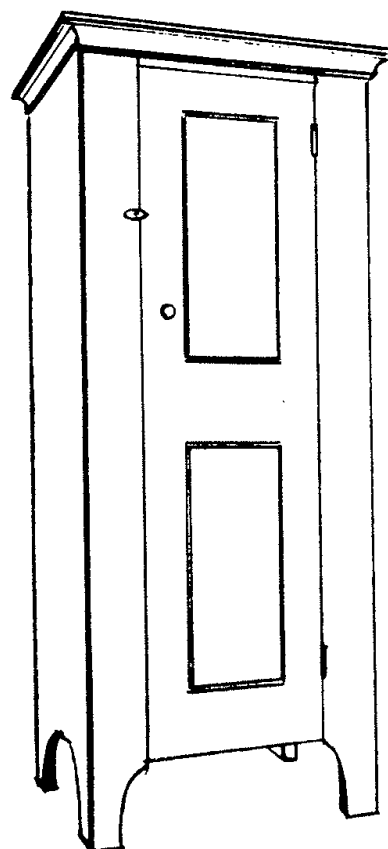
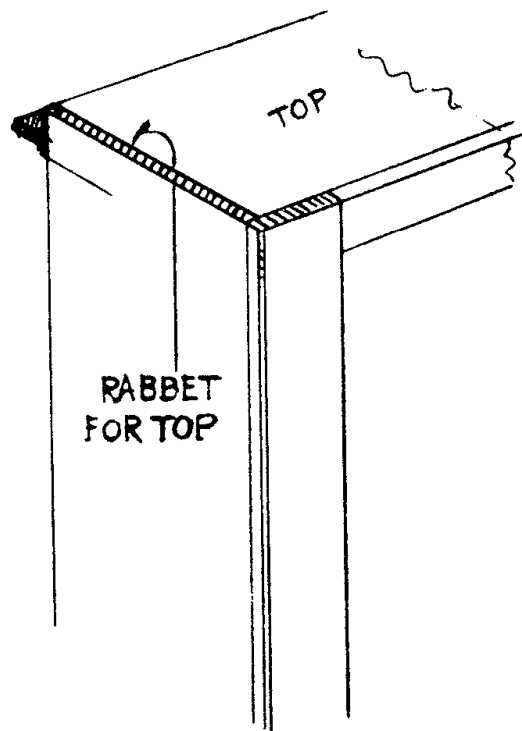
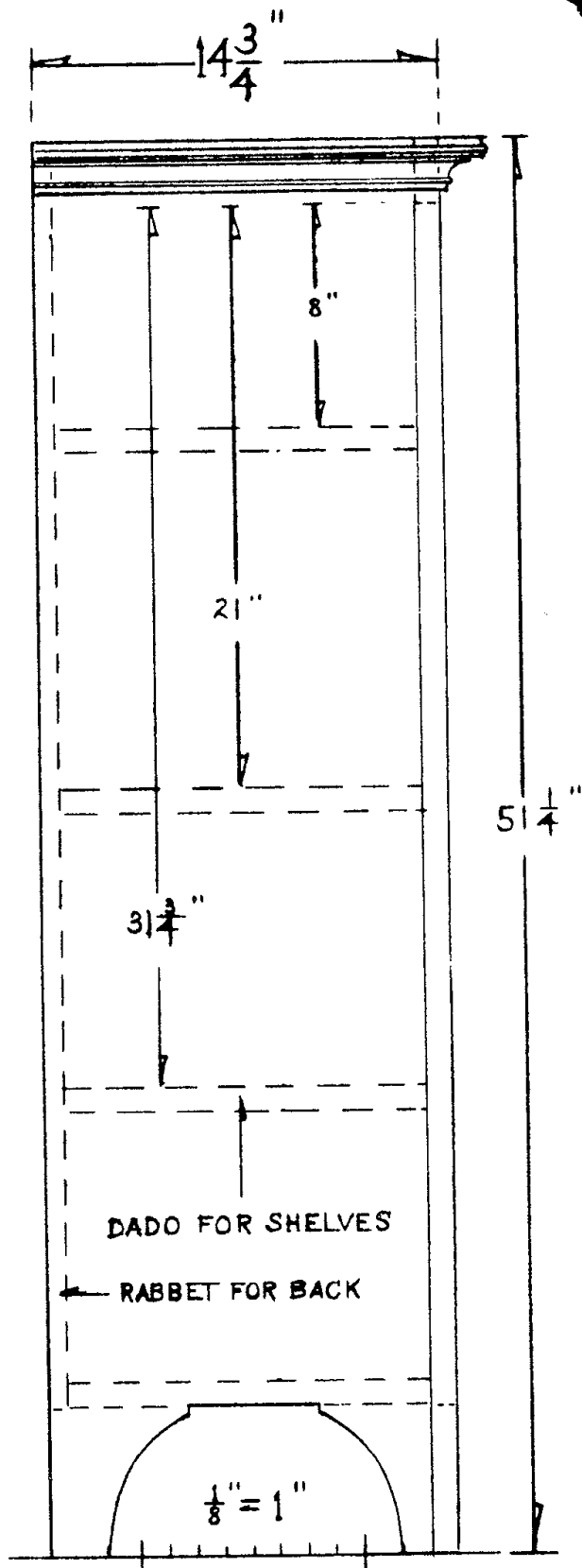
Oval boxes and carriers were nearly always made of maple. The bottoms and covers were fitted with quarter-sawn, edge-grain pine which is less apt to cup or warp than flat-grained boards. First the "fingers" or "lappers" are cut on the maple bands, then they are steamed and wrapped around an oval form and the fingers fastened with small copper or iron rivets (tacks). After they are dry and sanded the pine disks are fitted into the bottom and cover and fastened with small square copper or iron brads.

In New York State and New England, the woods used for the many different small pieces of cabinet work and woodenware were white pine, maple, cherry, yellow birch, butternut and native walnut. They were often finished with a coat of thin paint, or stained and varnished, or sometimes left with a natural finish.

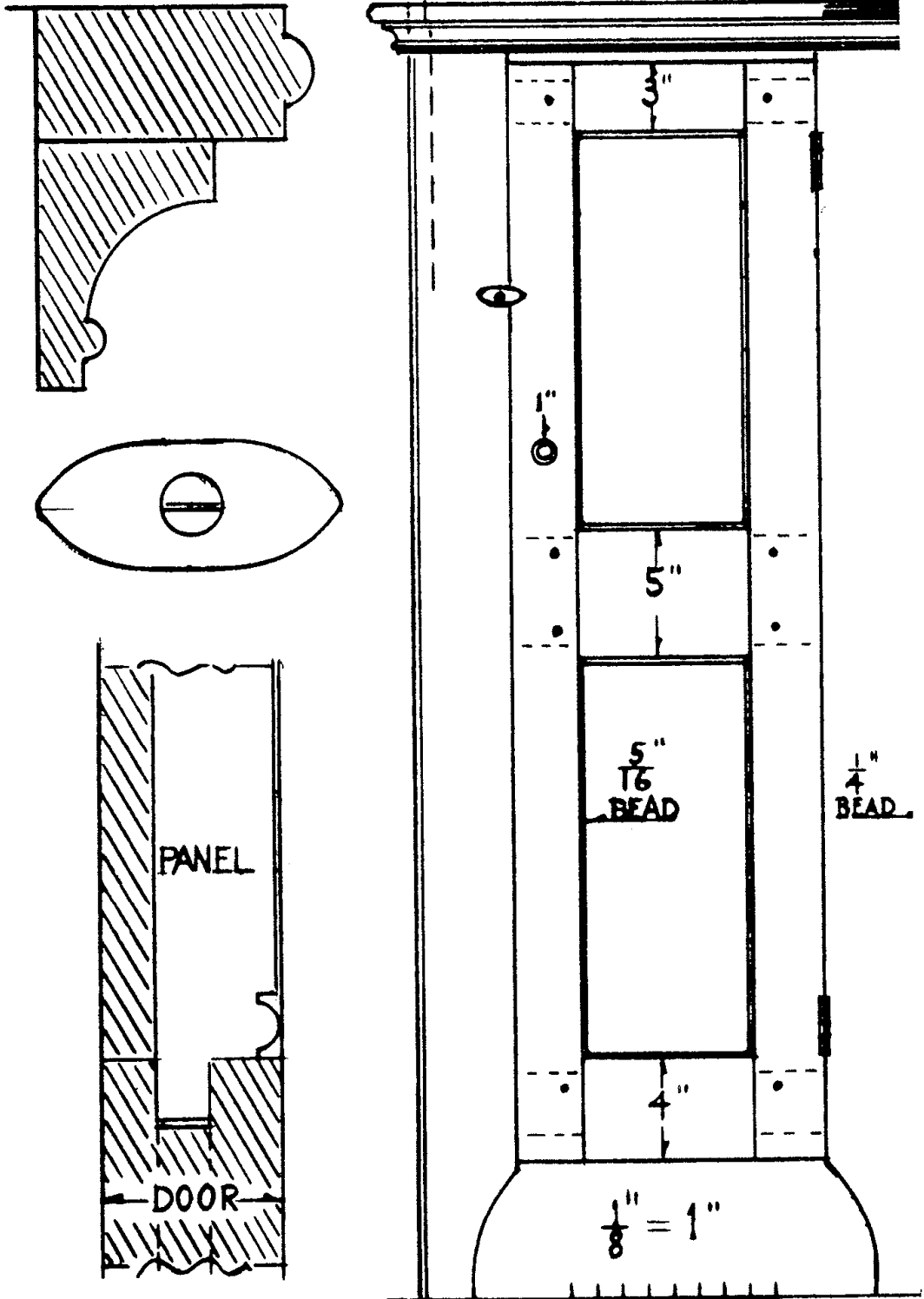


" THAT WHICH HAS IN ITSELF THE HIGHEST USE
POSSESSES THE GREATEST BEAUTY "

PINE CUPBOARD.

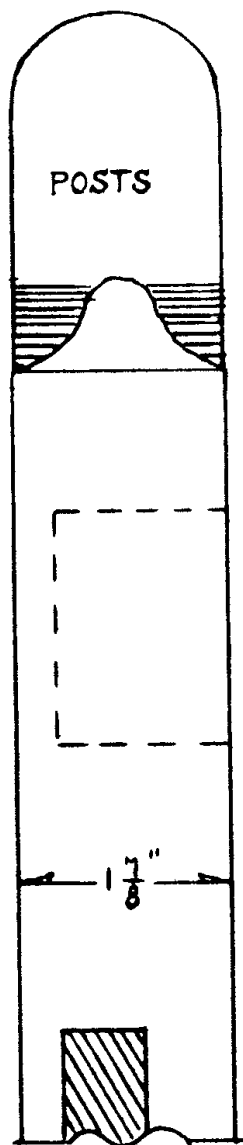
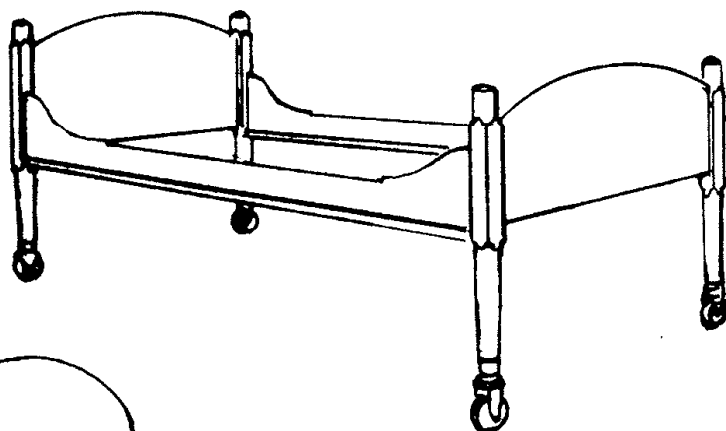


PINE CUPBOARD.

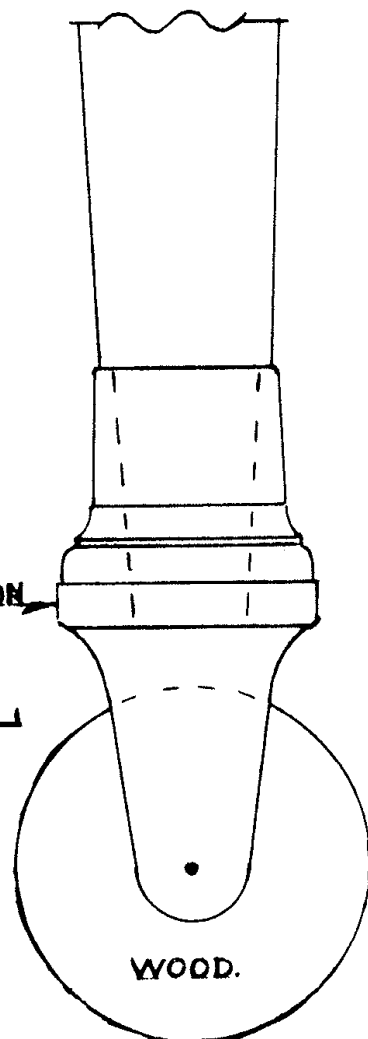


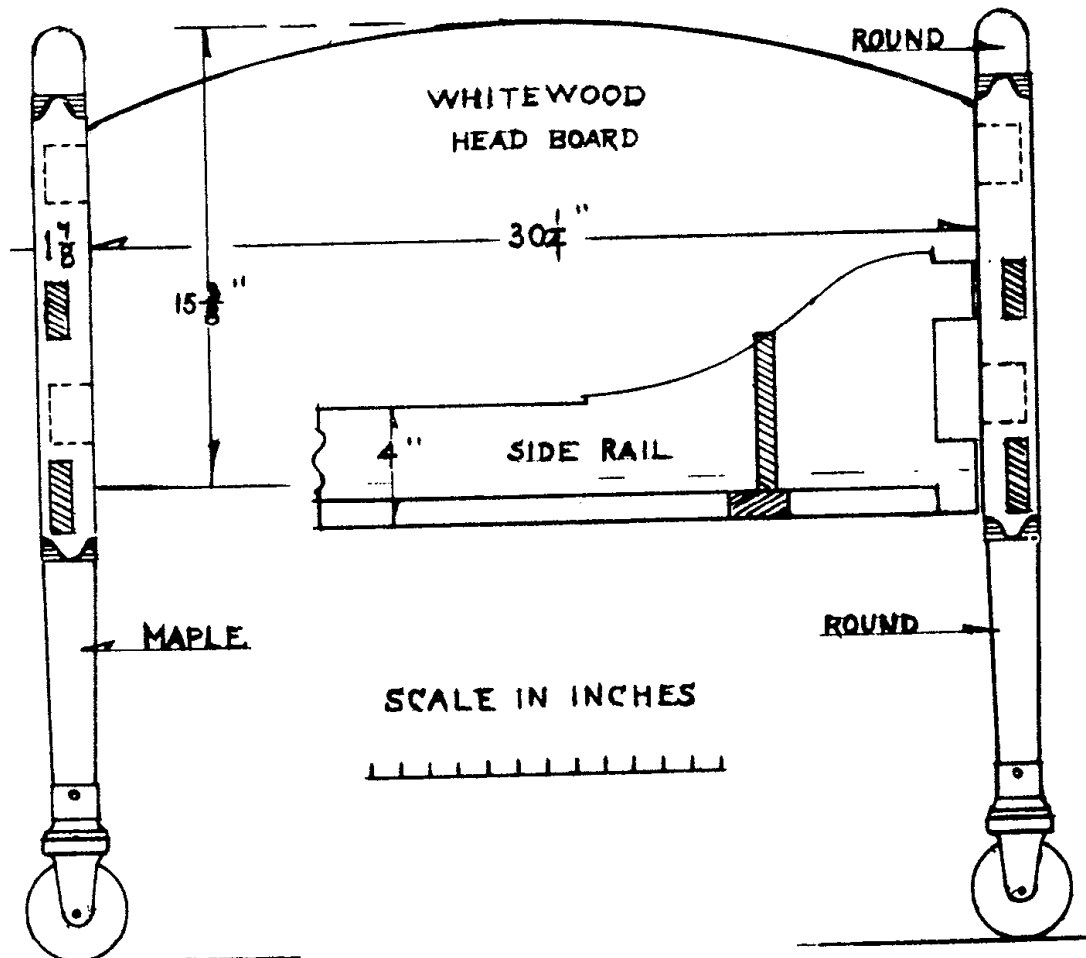
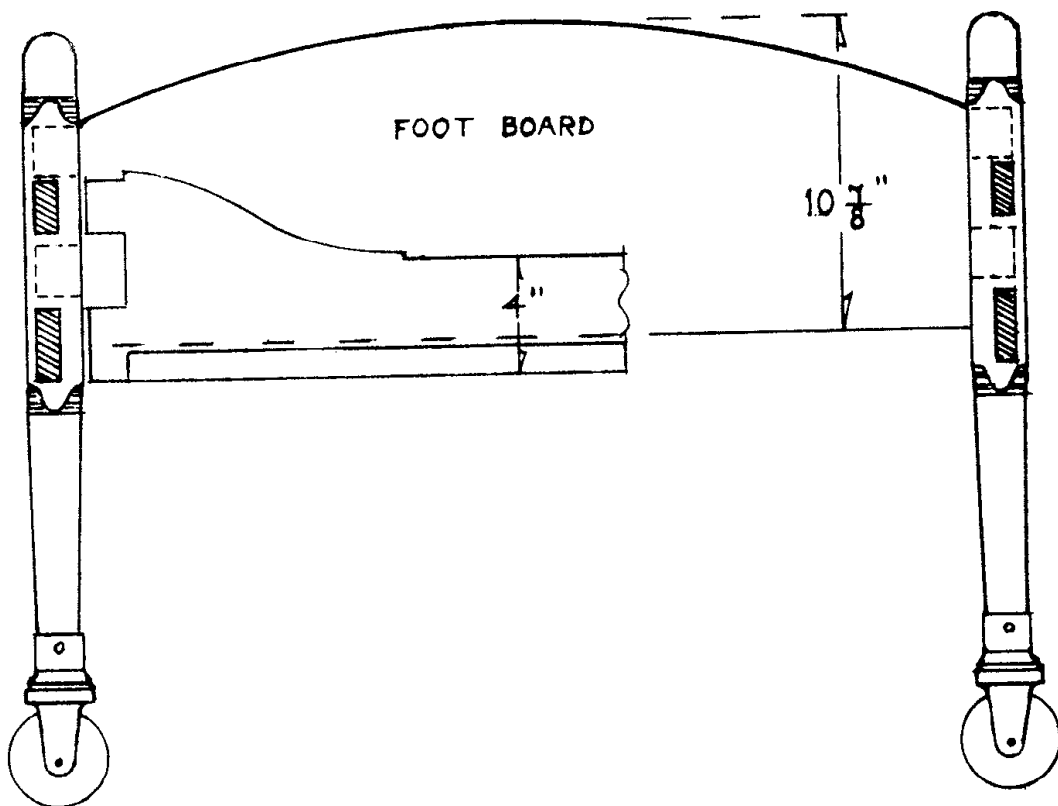
BED

MAPLE AND WHITEWOOD

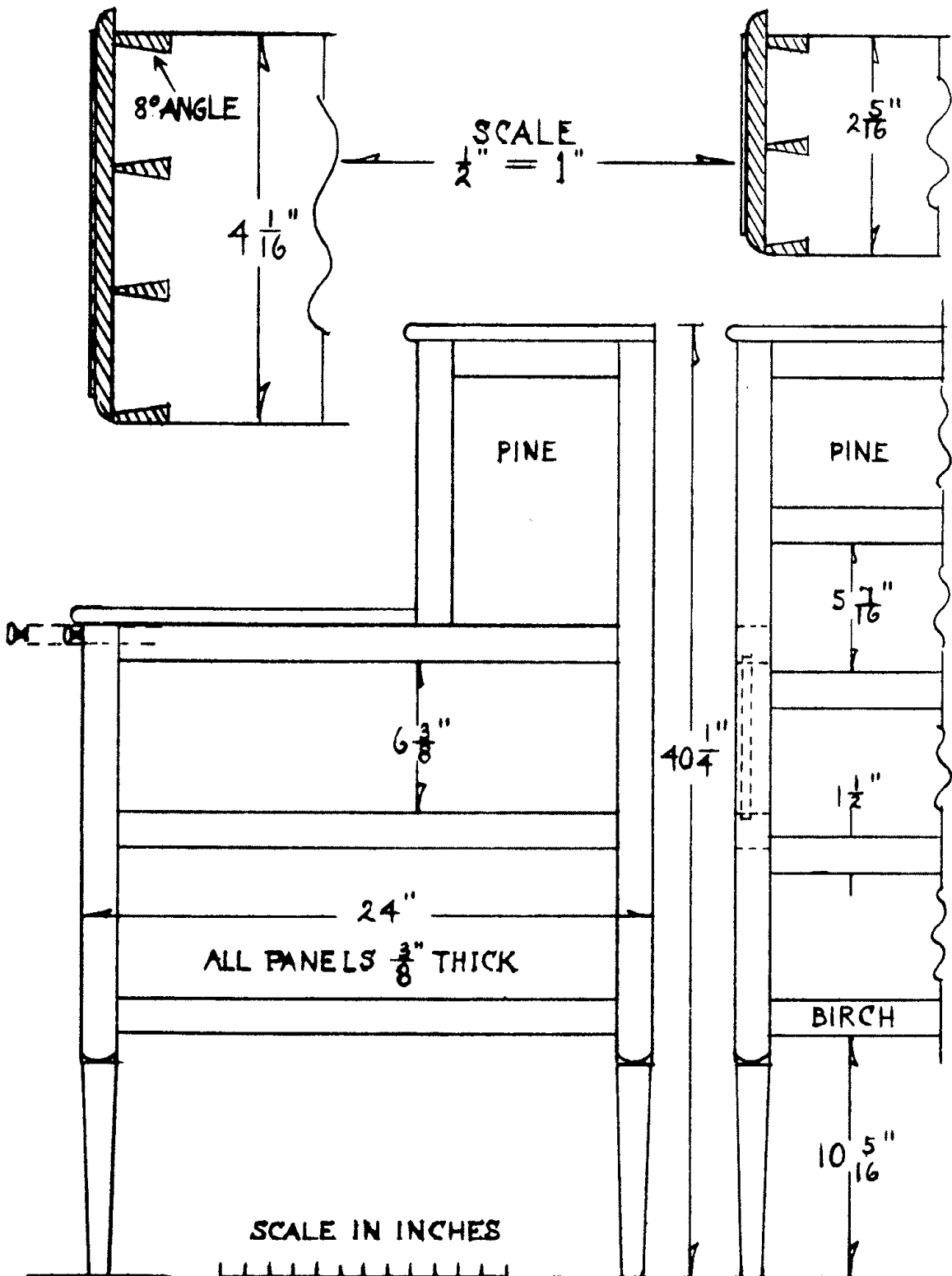


CAST IRON
SCALE $\frac{1}{2}" = 1"$

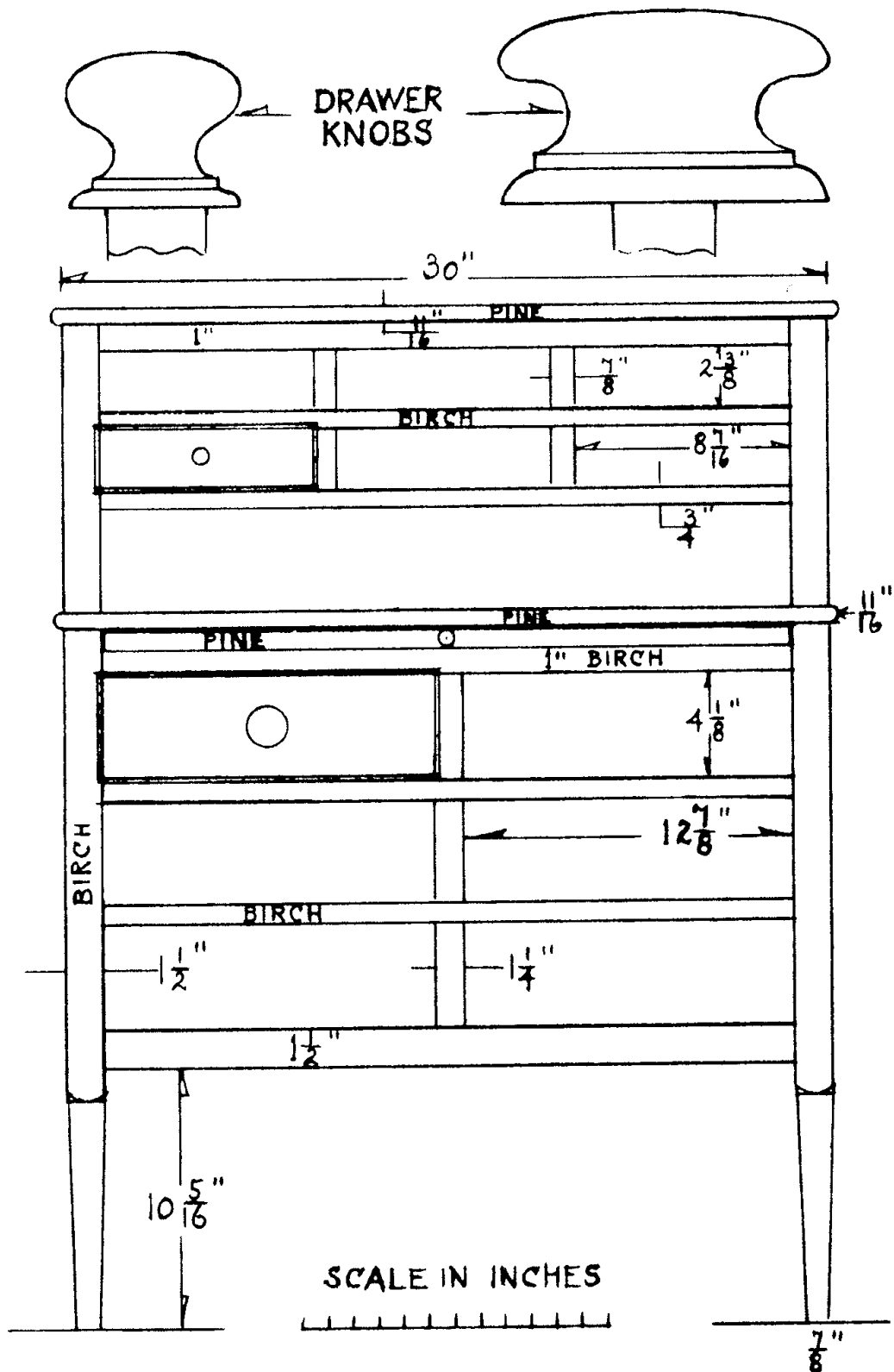



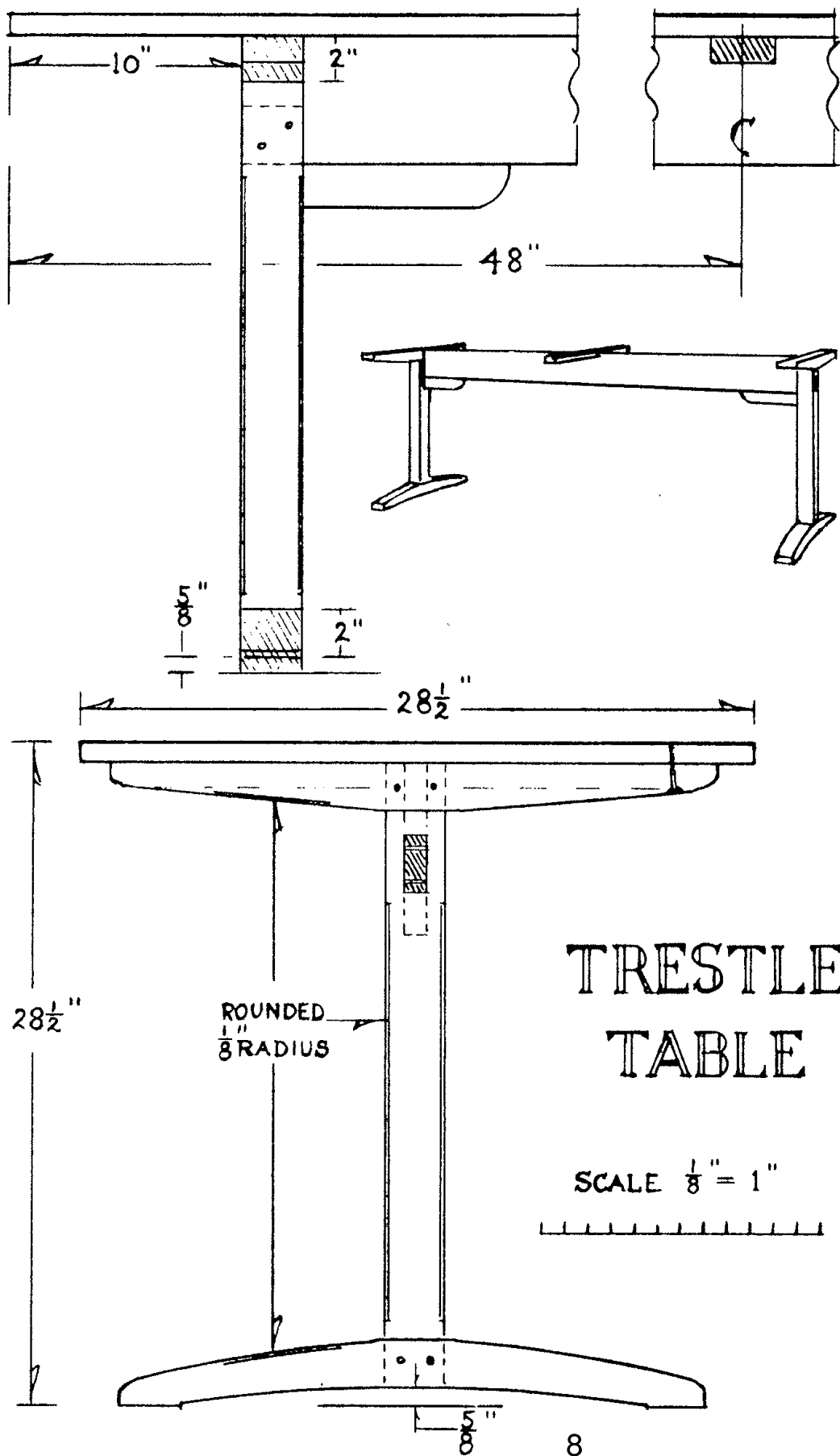


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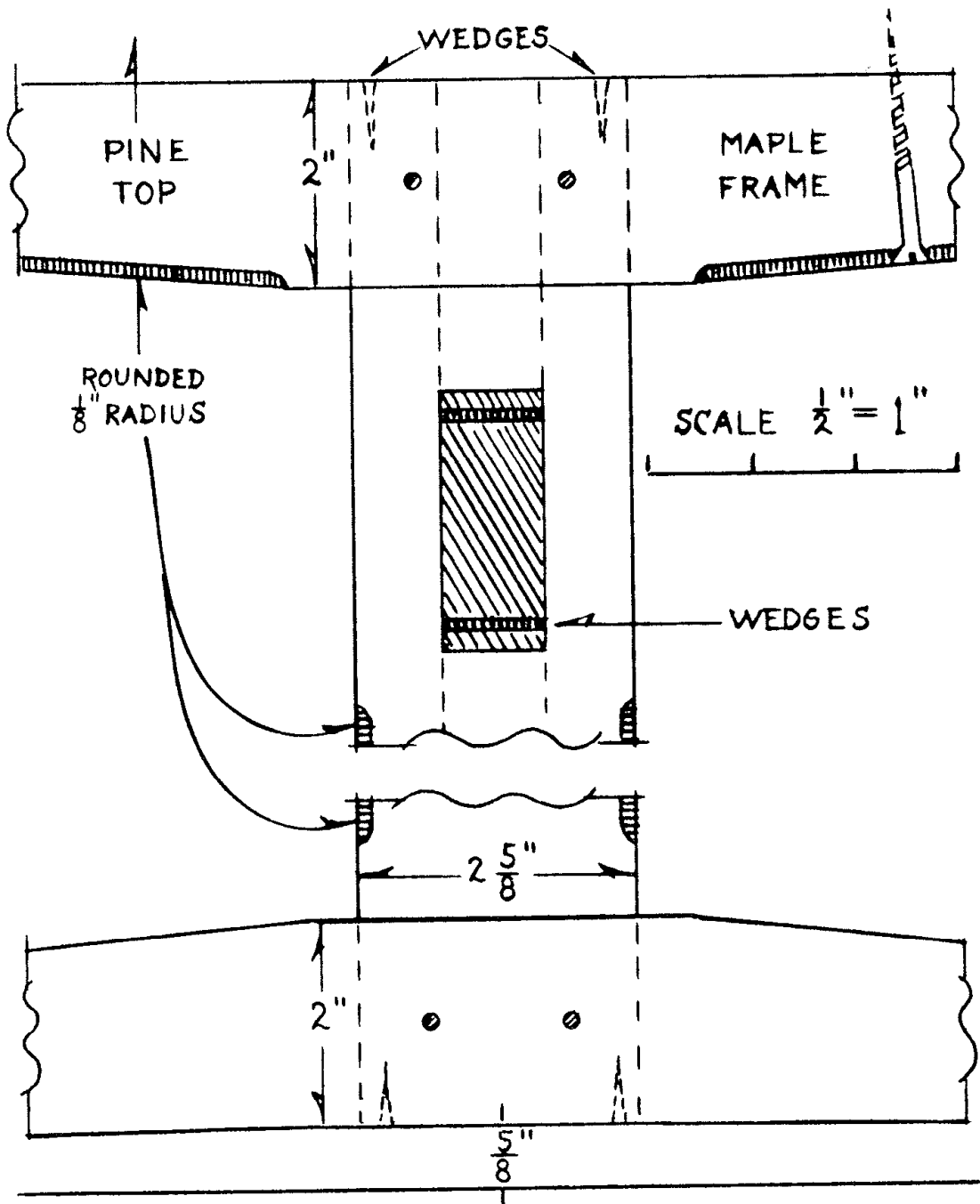
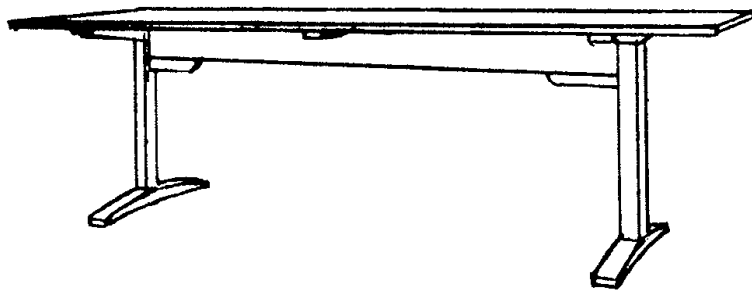


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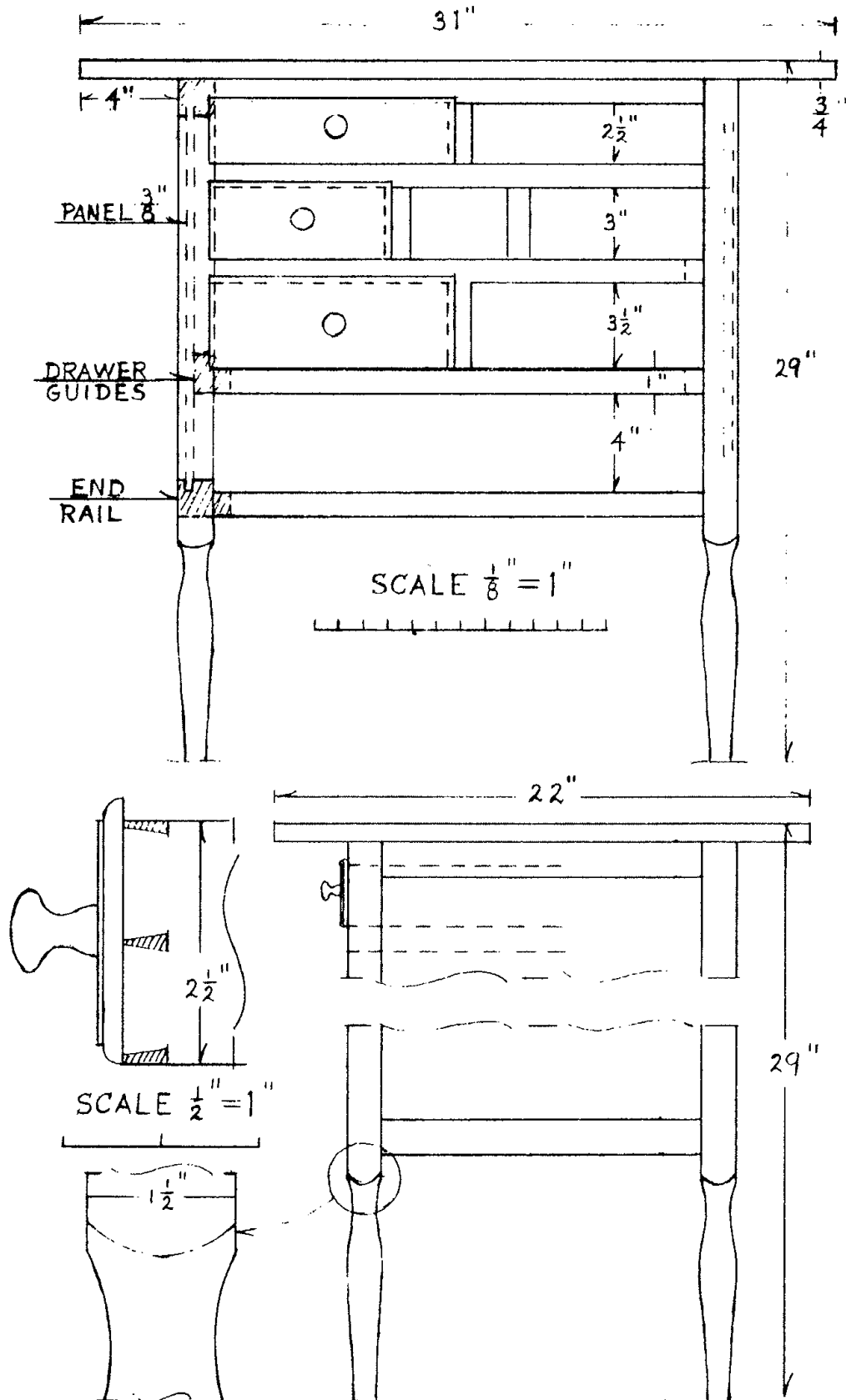




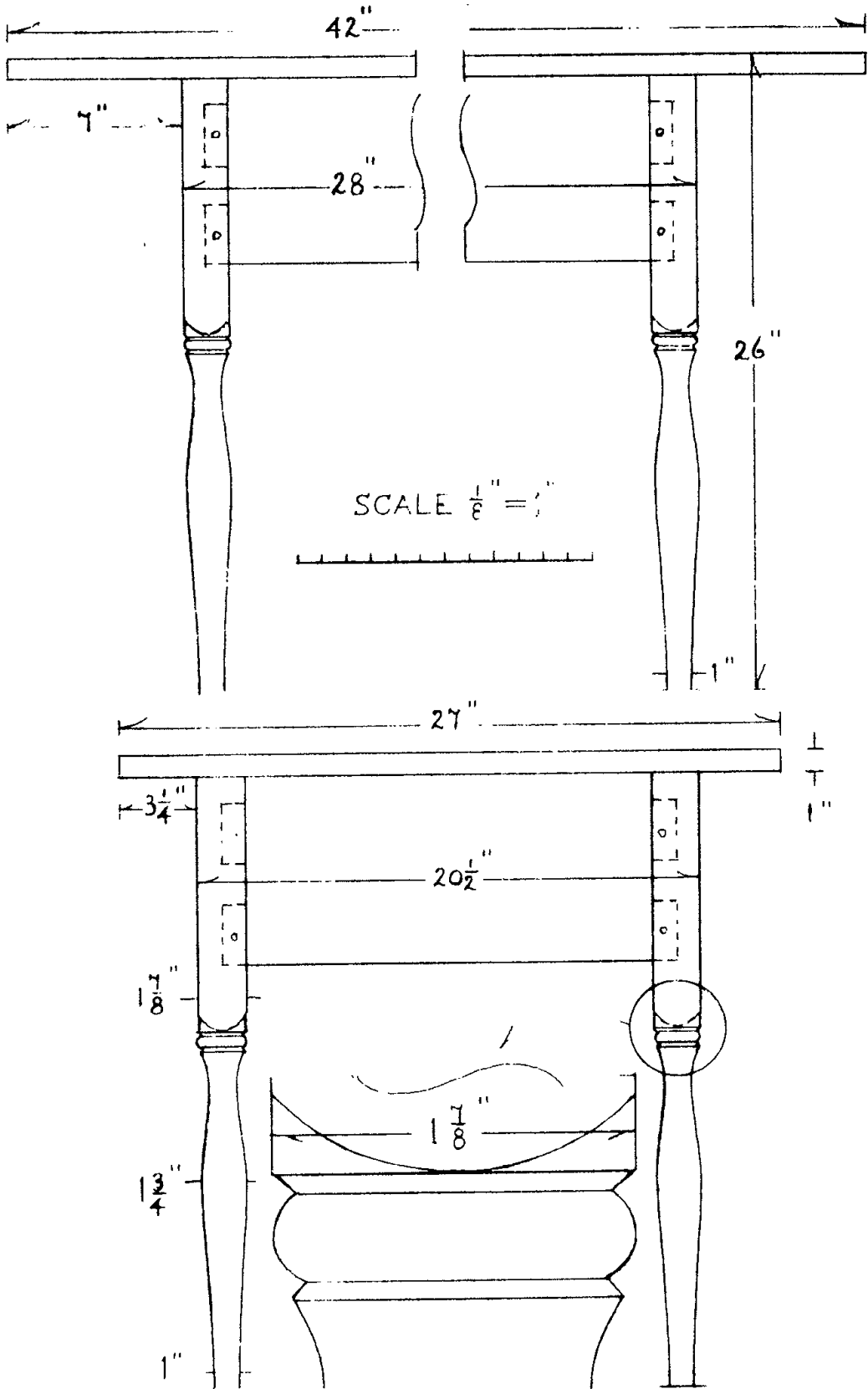
TRESTLE TABLE



SEWING TABLE.

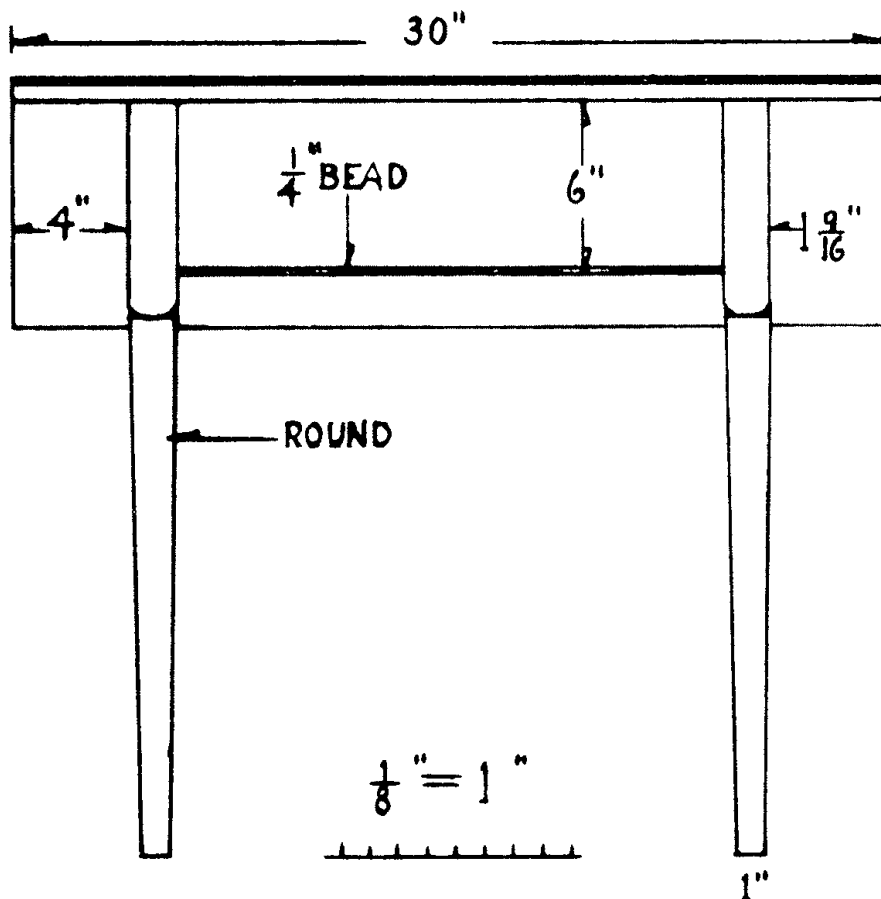
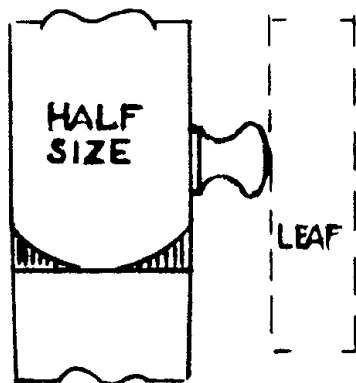
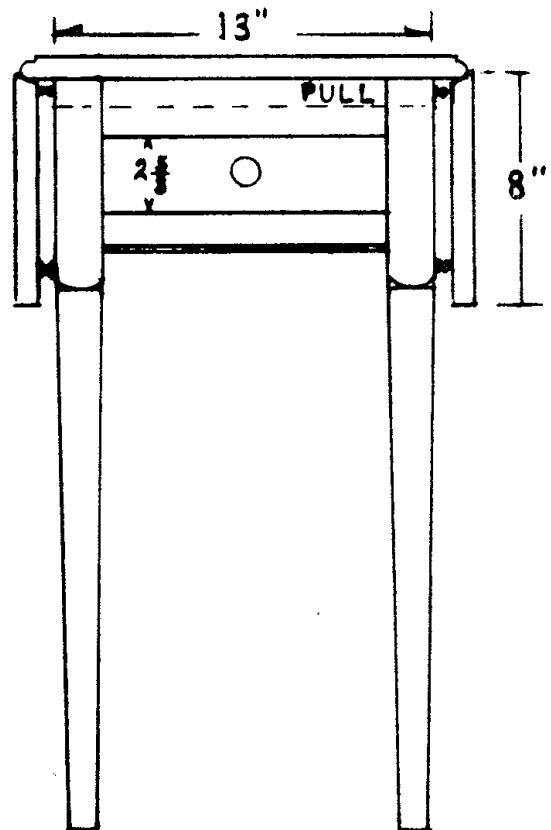


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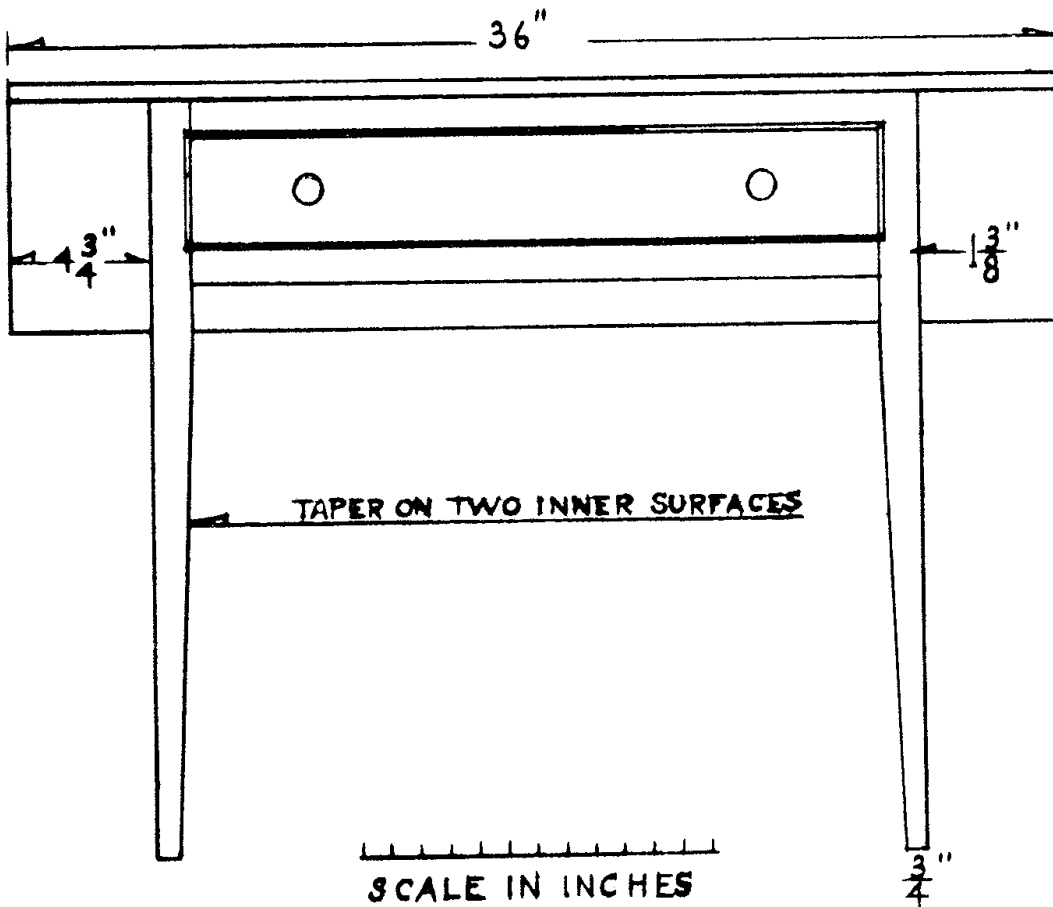
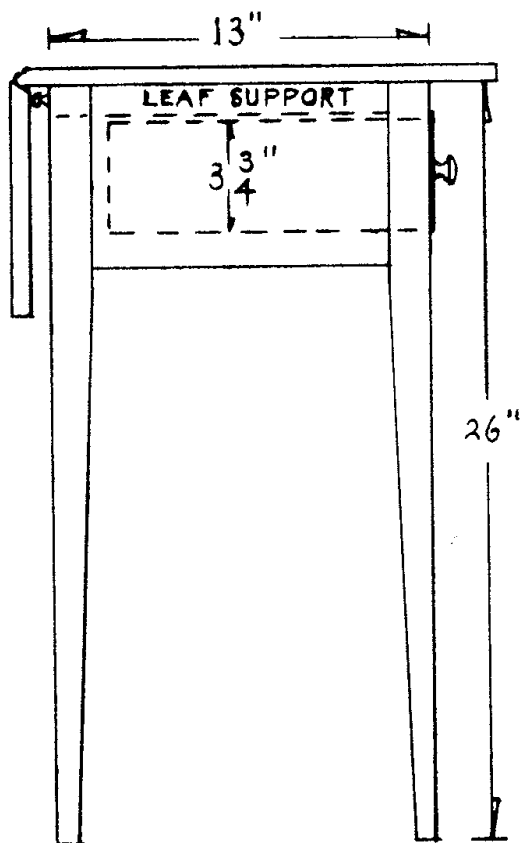
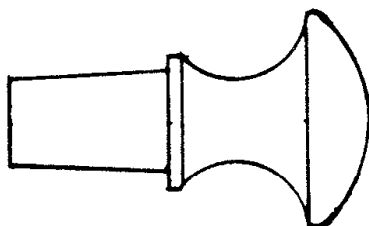
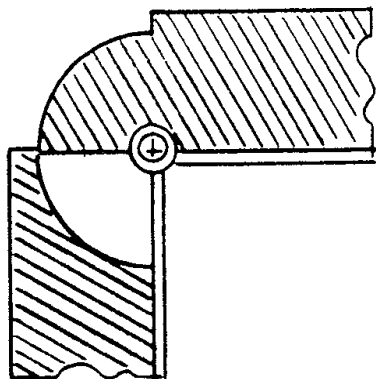


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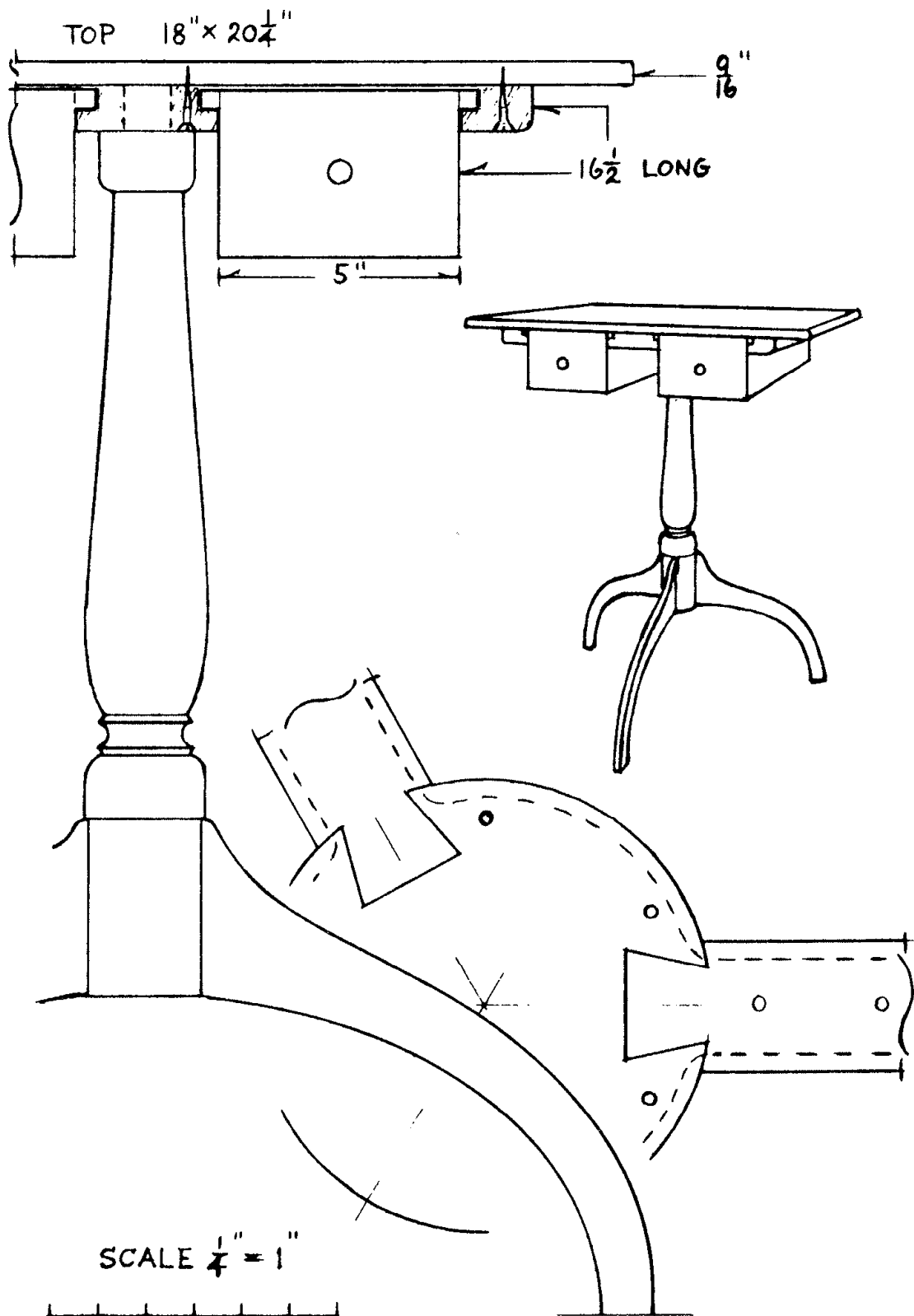
CHERRY



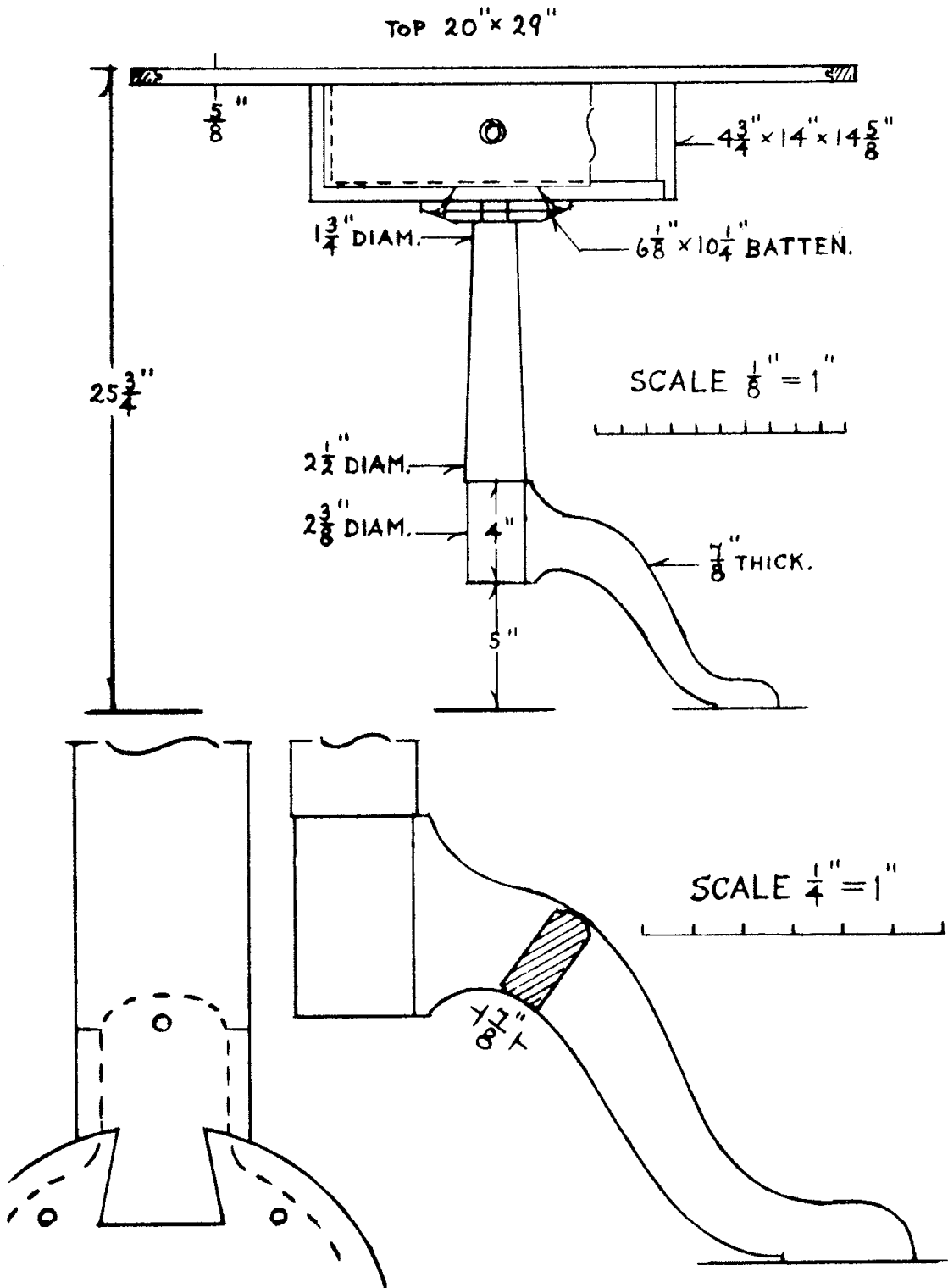
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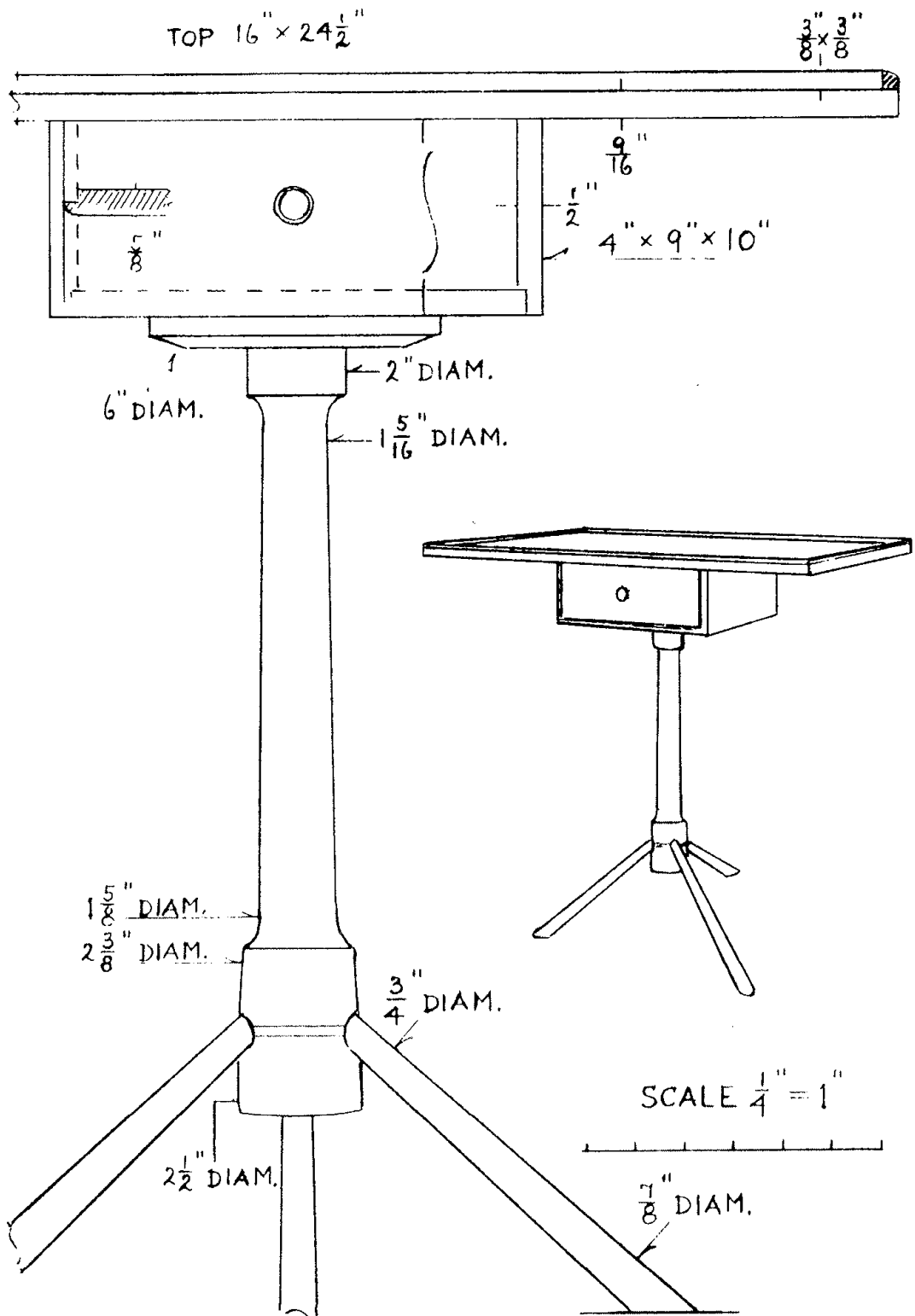
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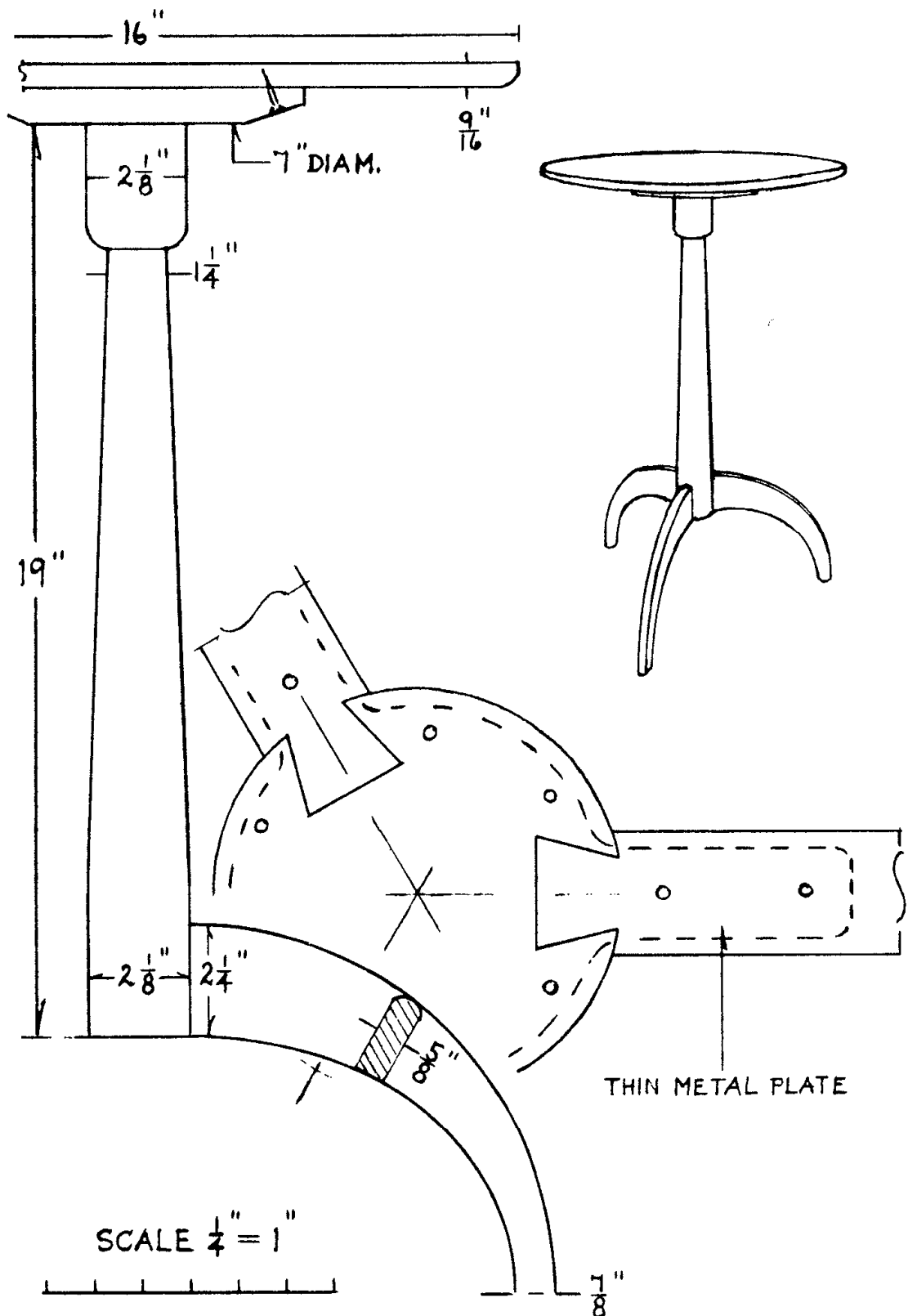
WORKSTAND.



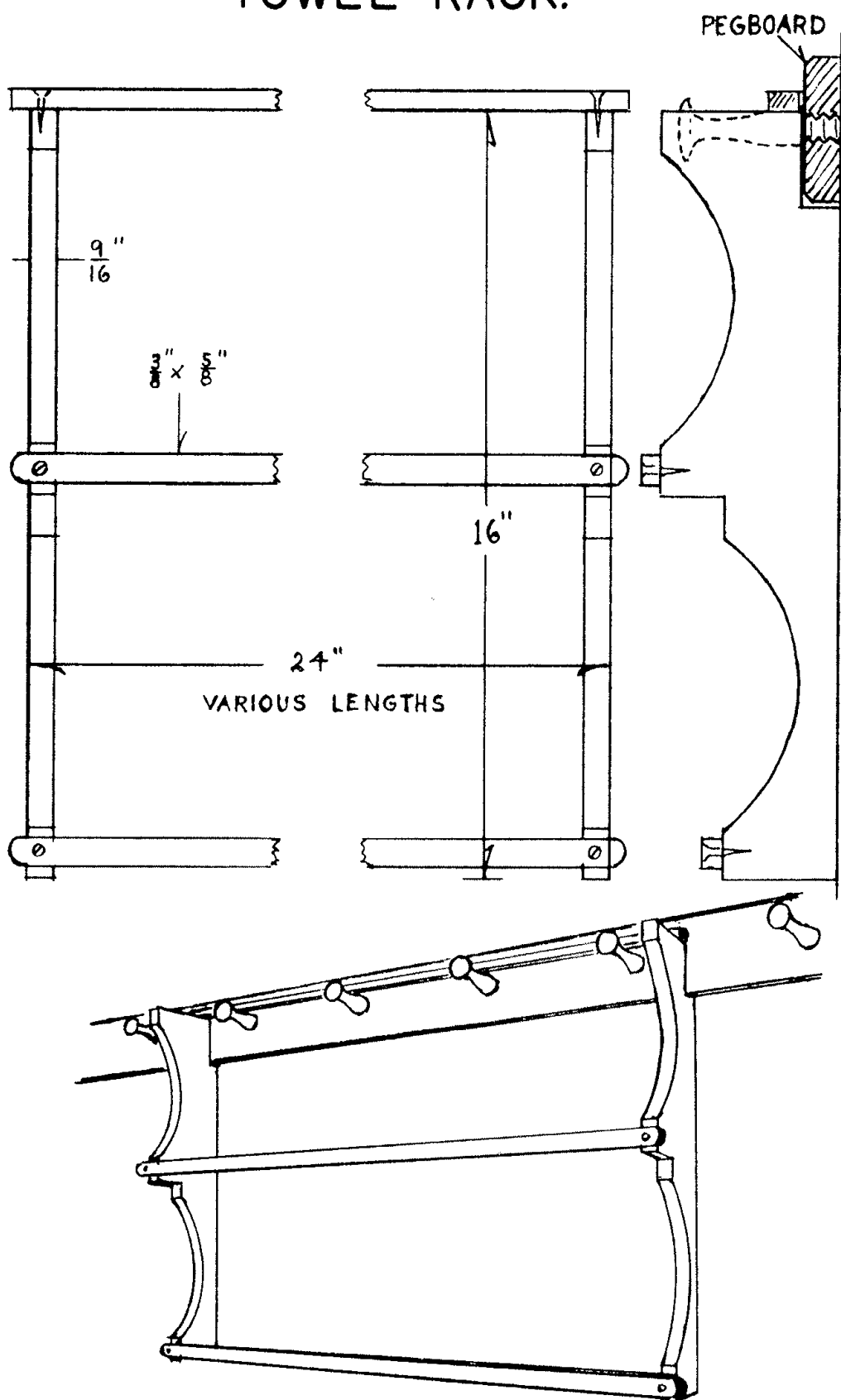
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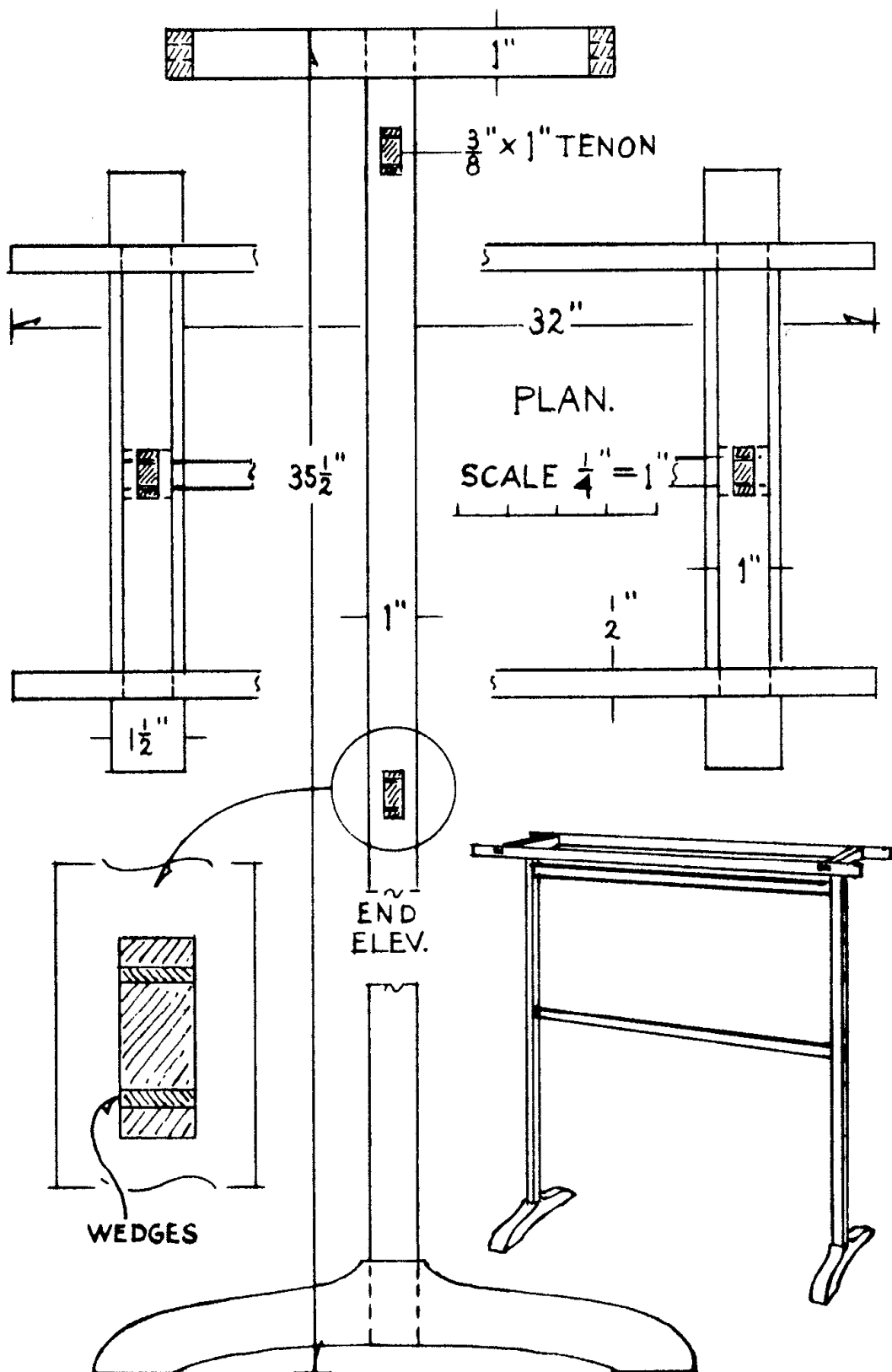
CANDLESTAND.



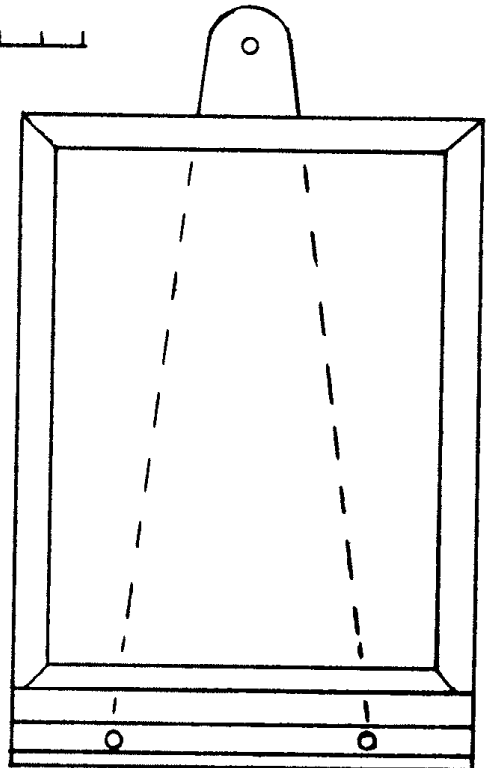
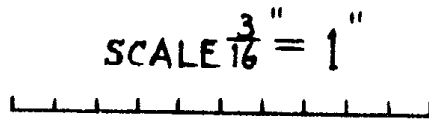
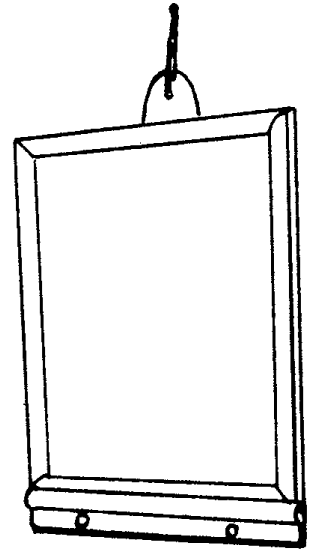
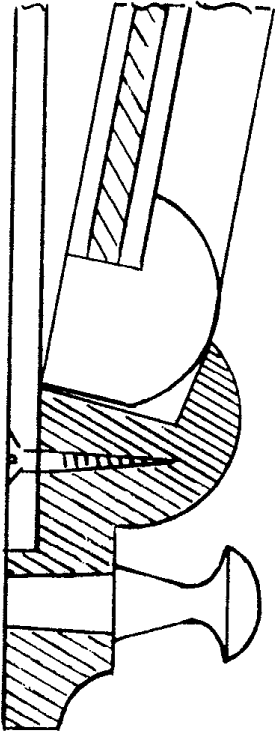
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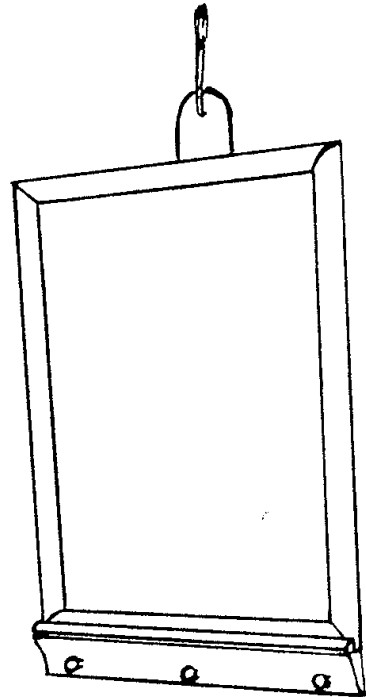
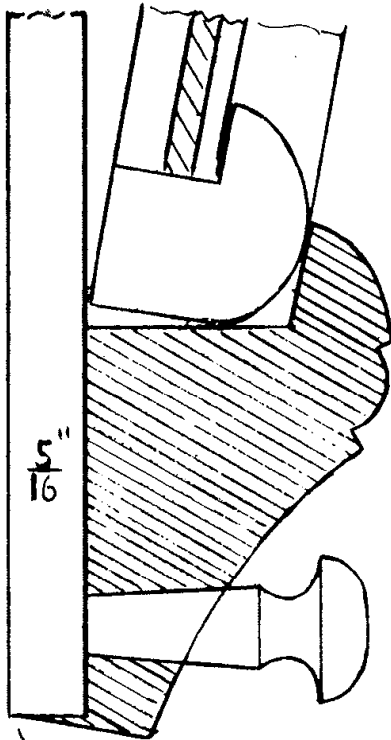
PINE TOWEL RACK



LOOKING GLASS.



LOOKING GLASS.



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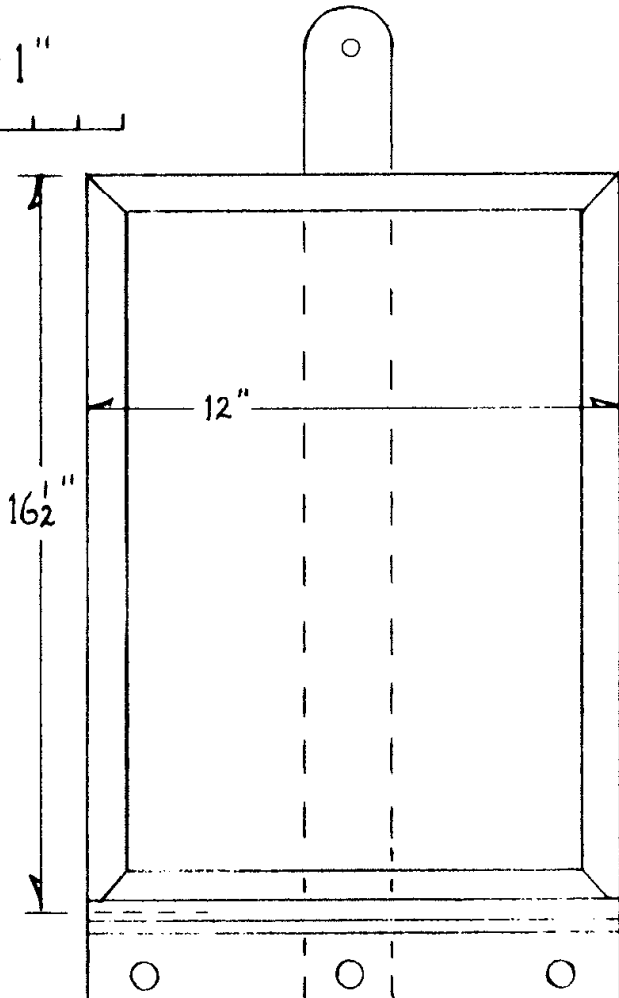
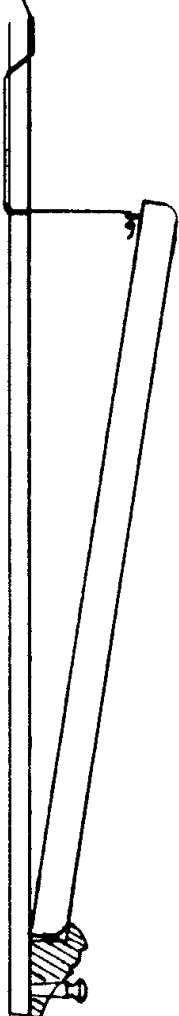
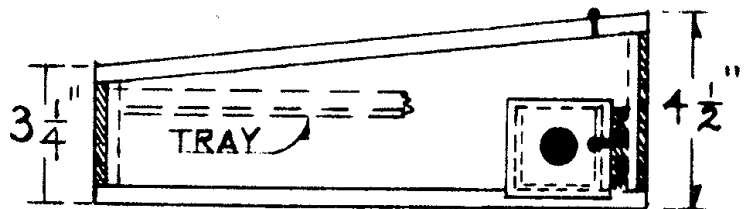
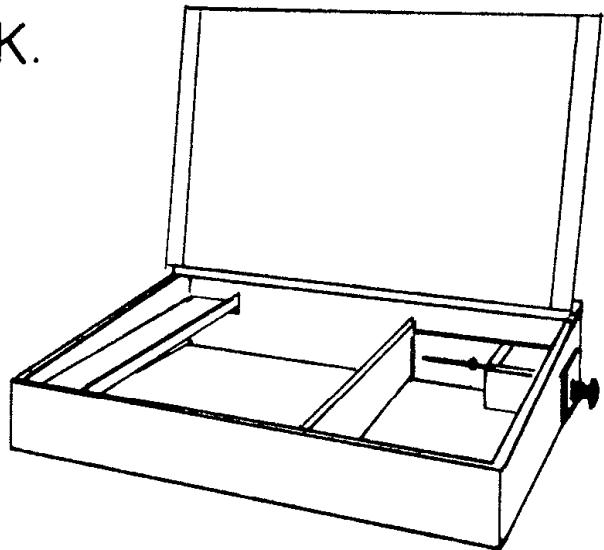


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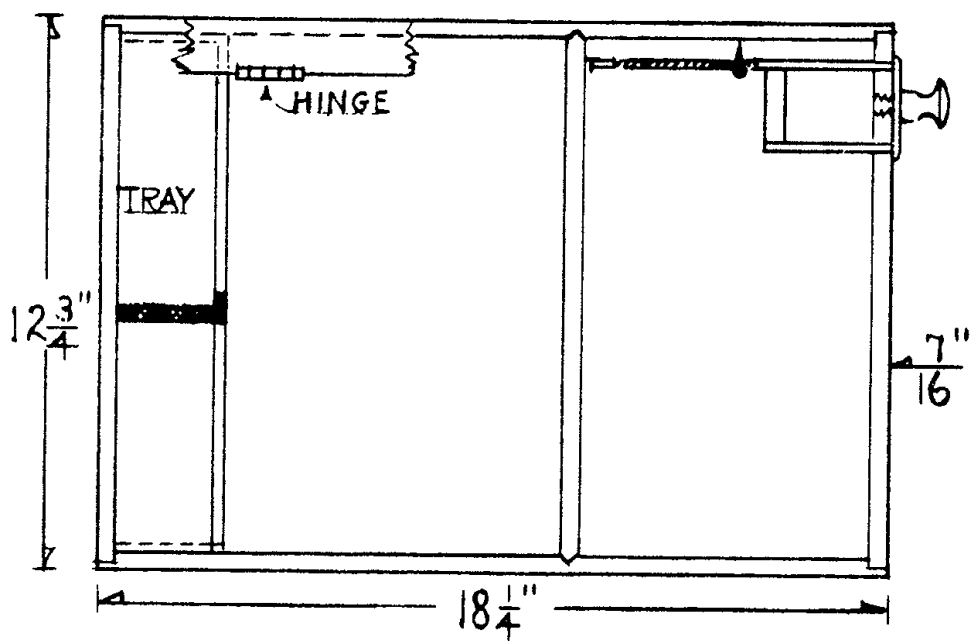
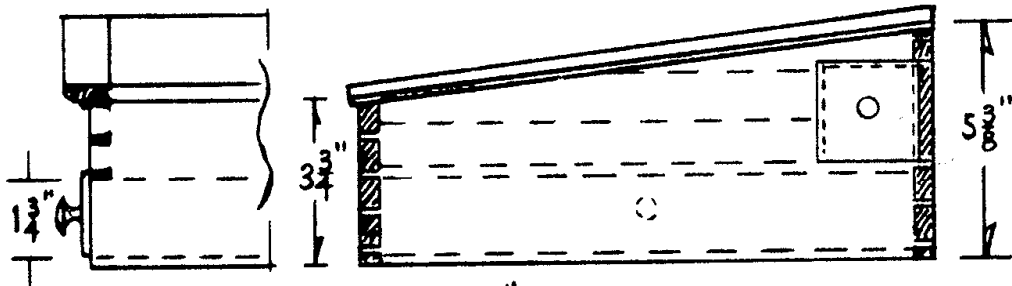
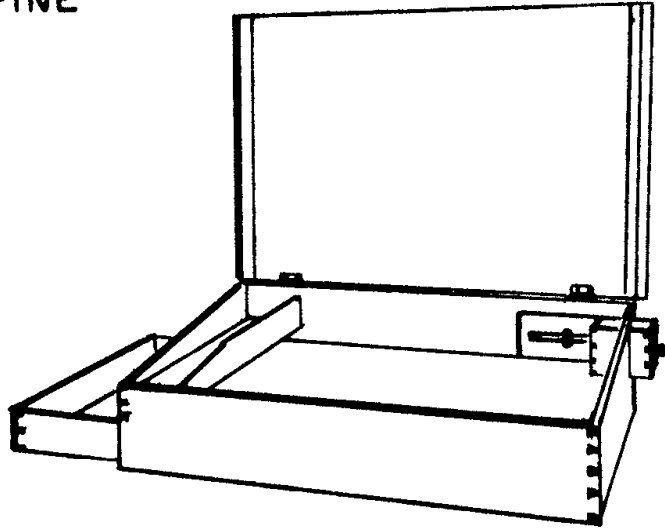
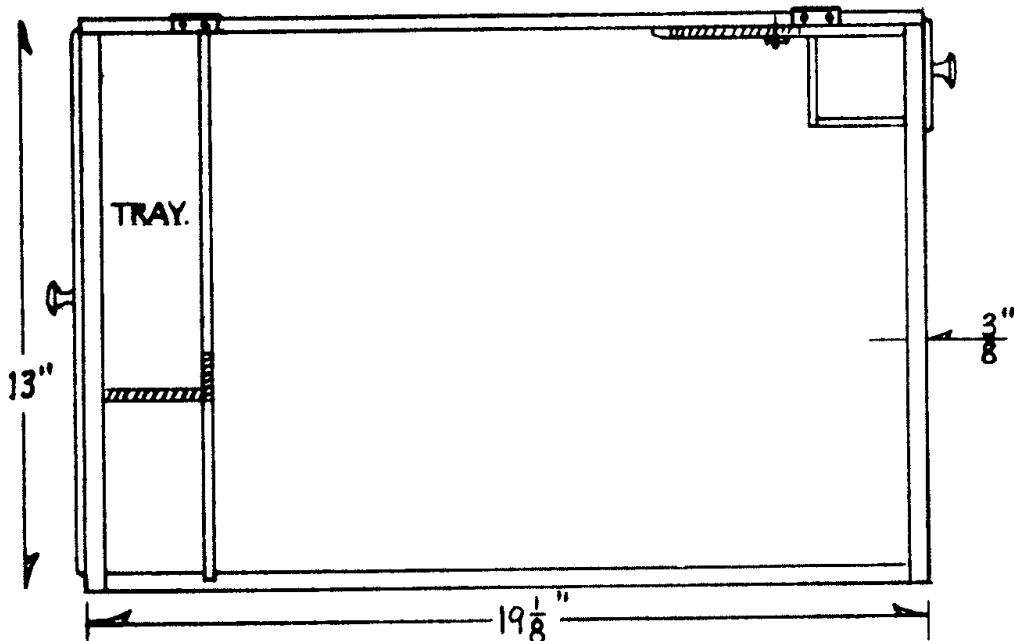


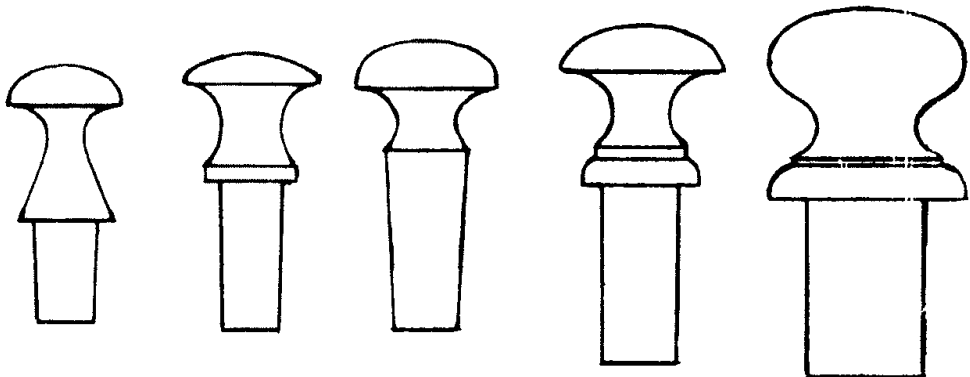
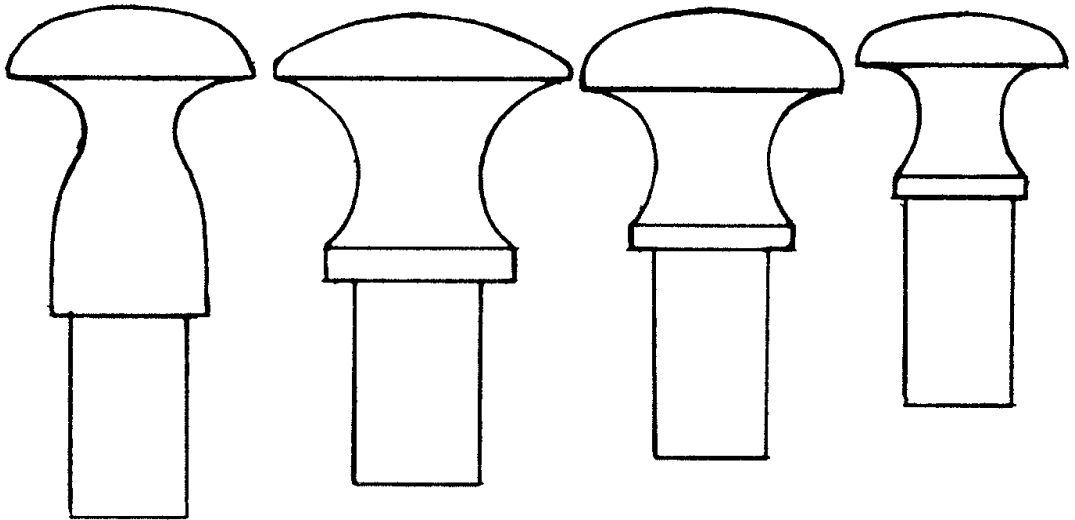
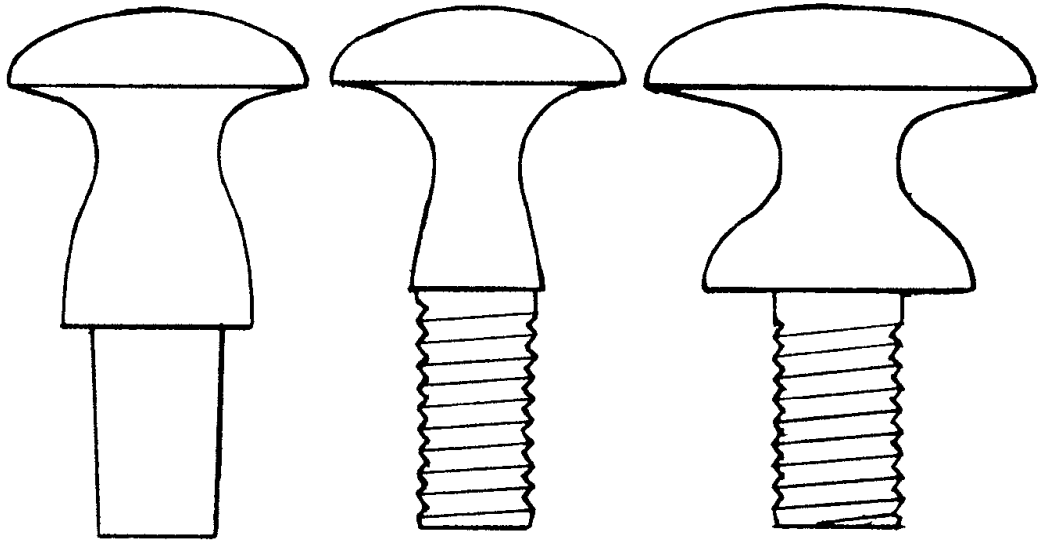
TABLE -DESK. CHERRY AND PINE



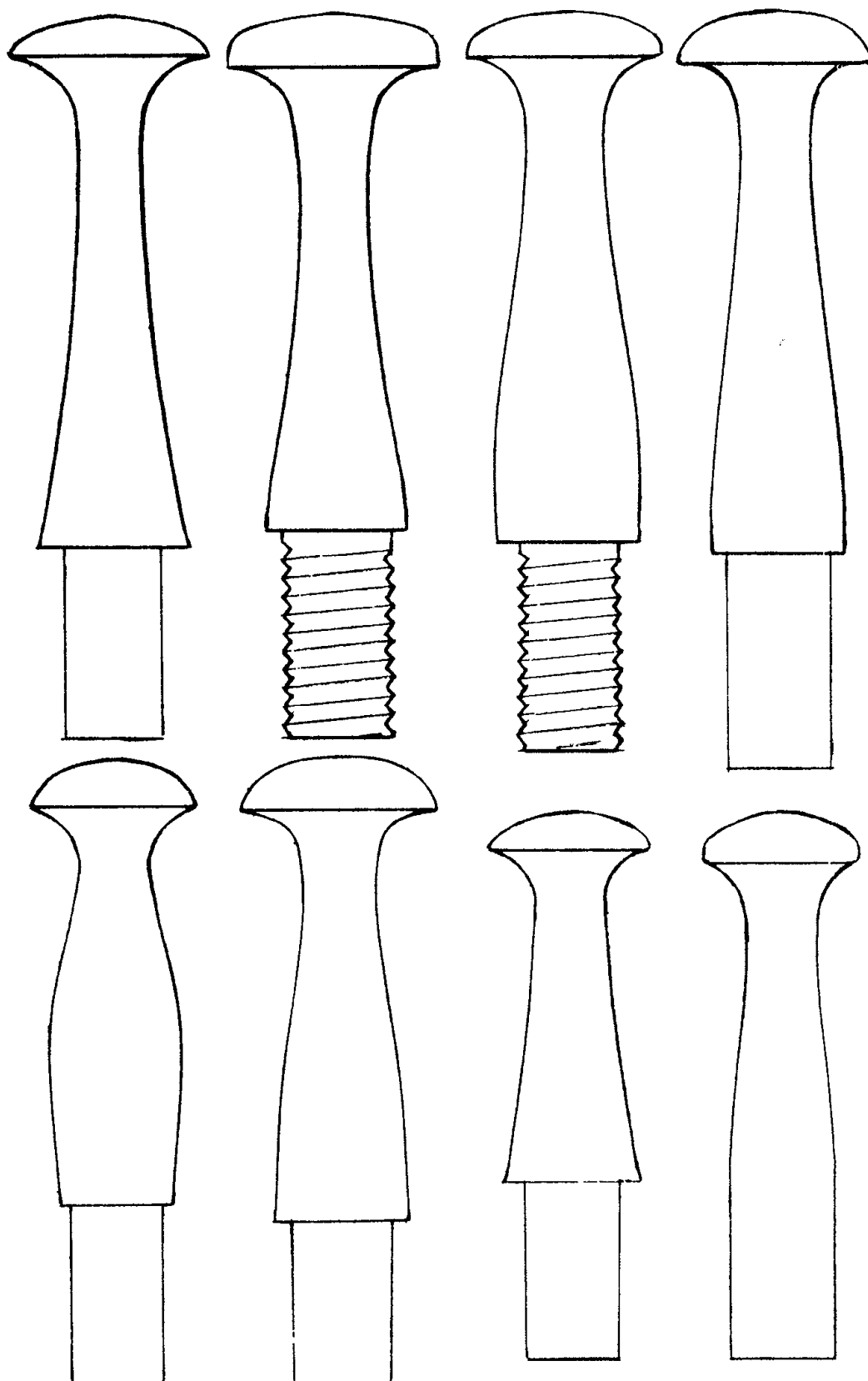
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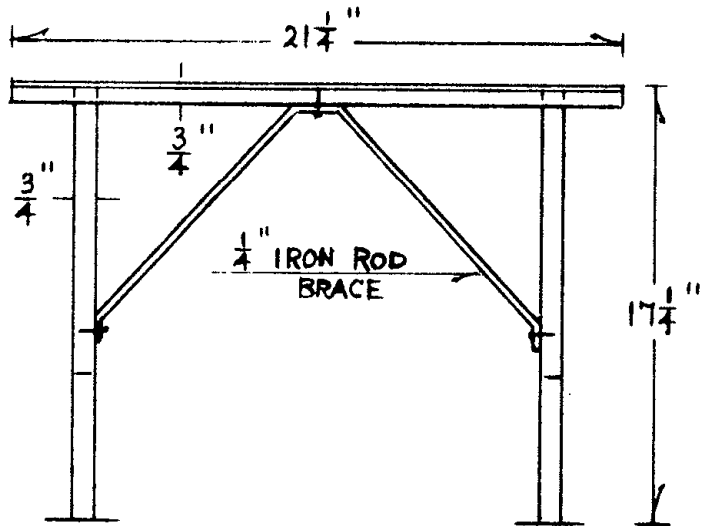
KNOBS AND PULLS.



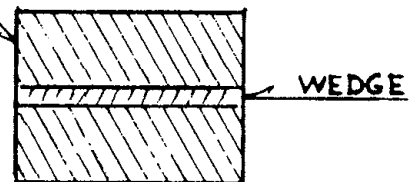
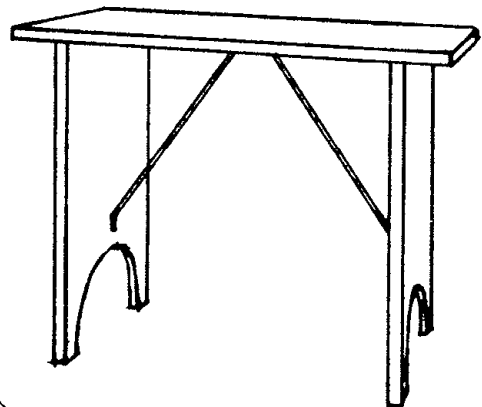
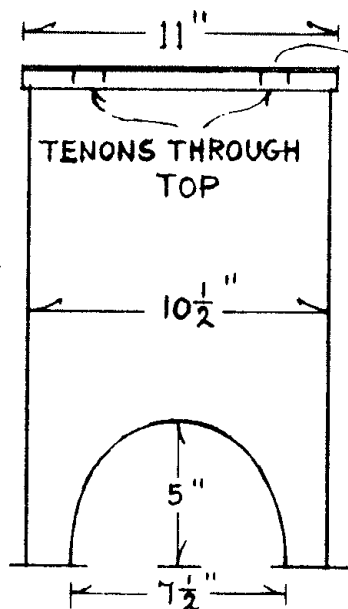
WALL - PEGS.



SMALL BENCH.

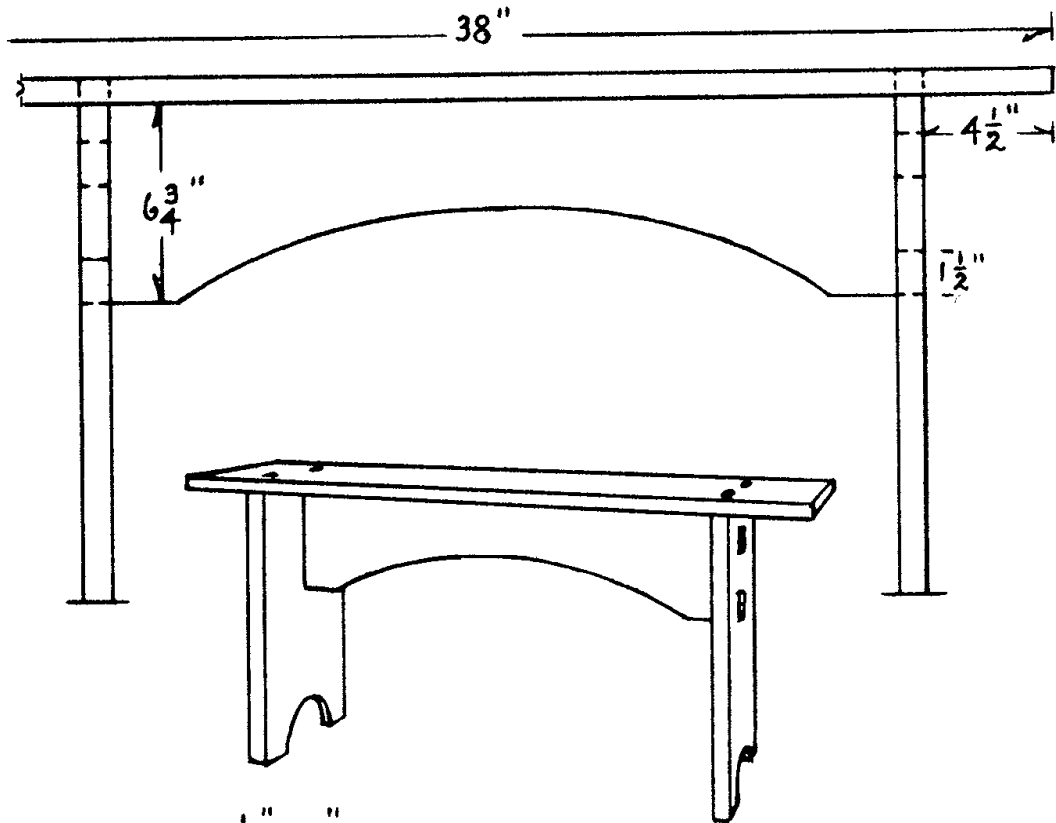


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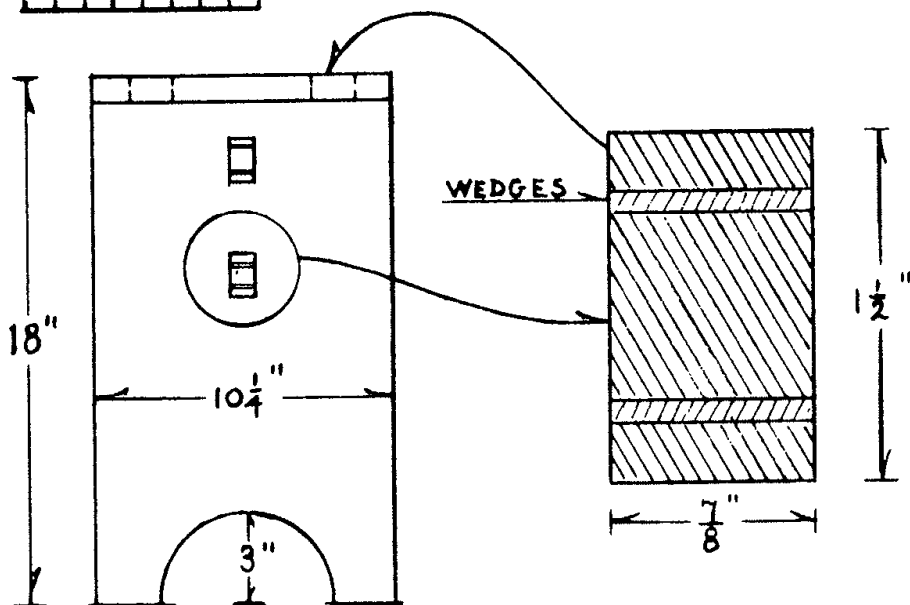


TOP OF BENCH

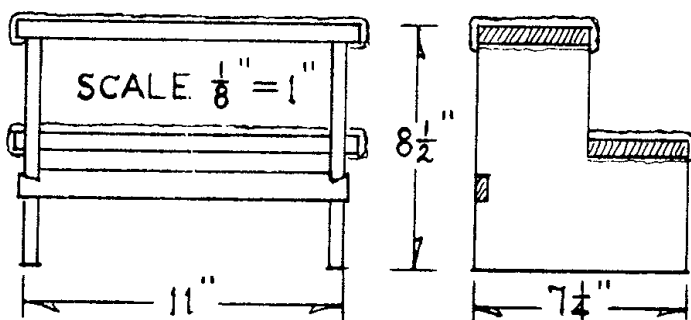
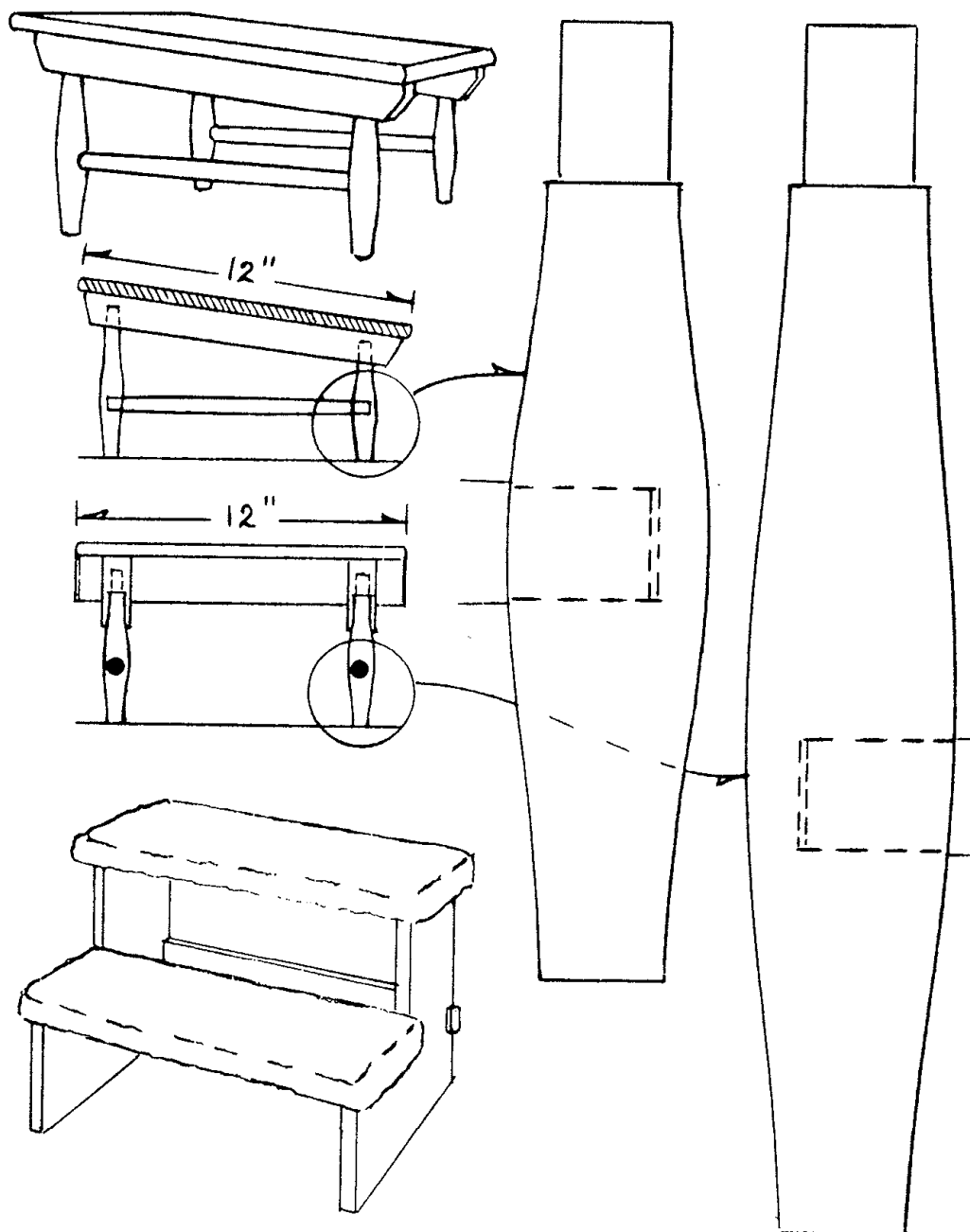
PINE BENCH.



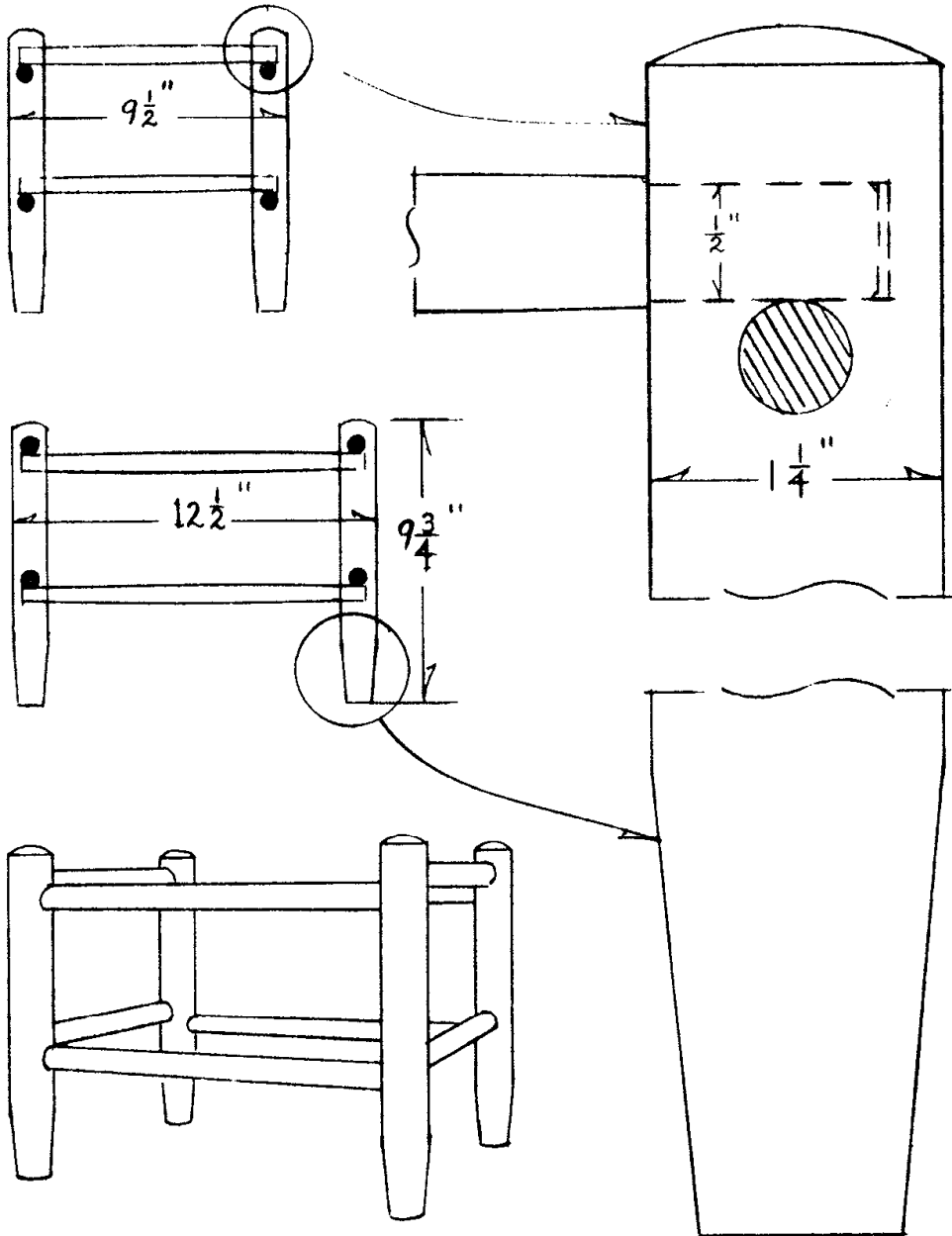
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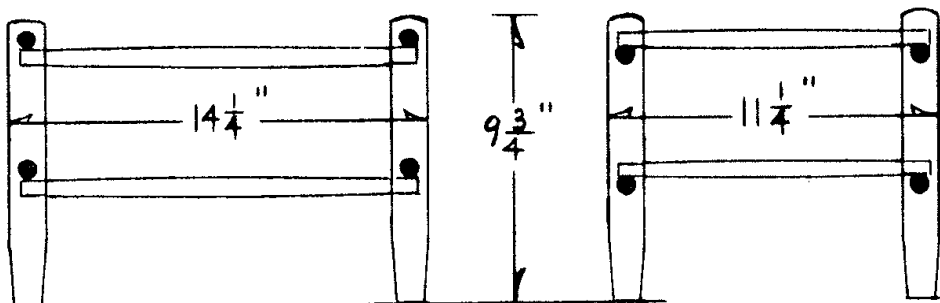
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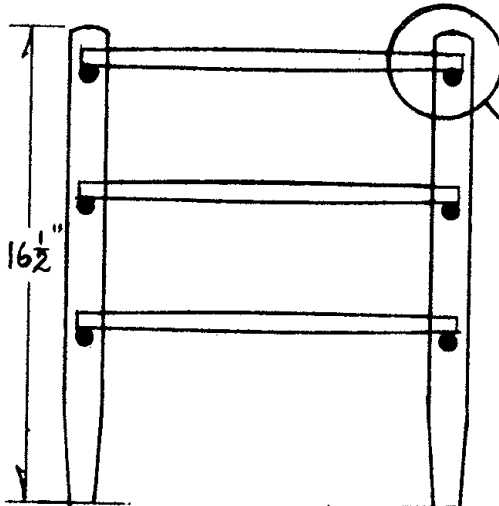
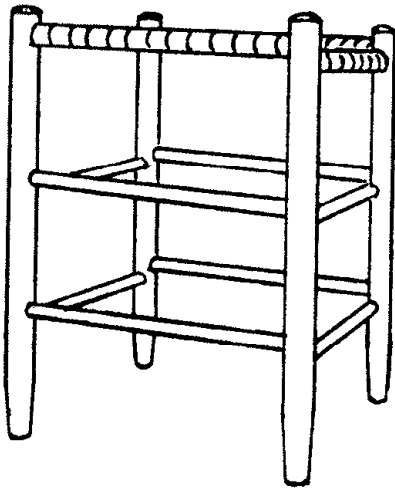
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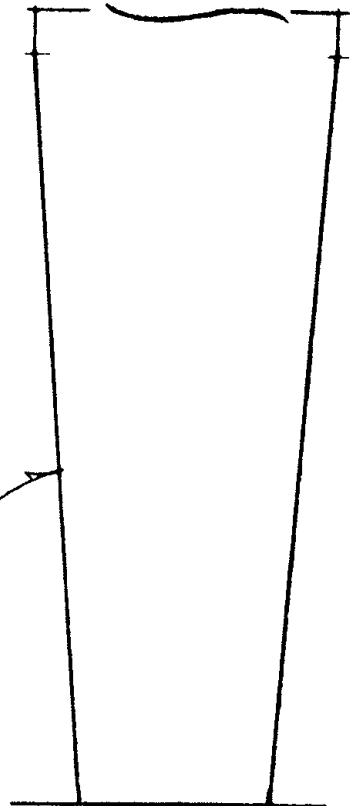
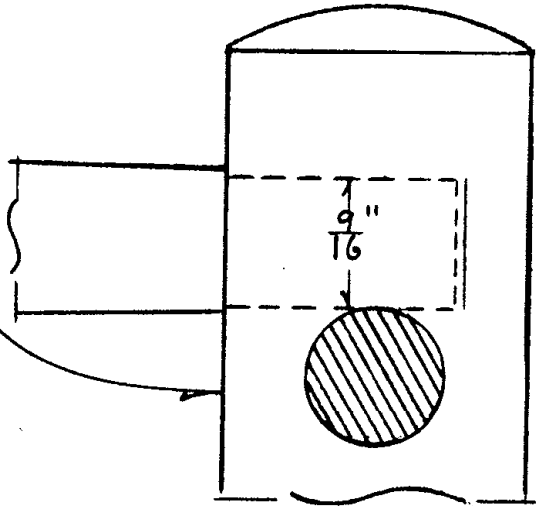
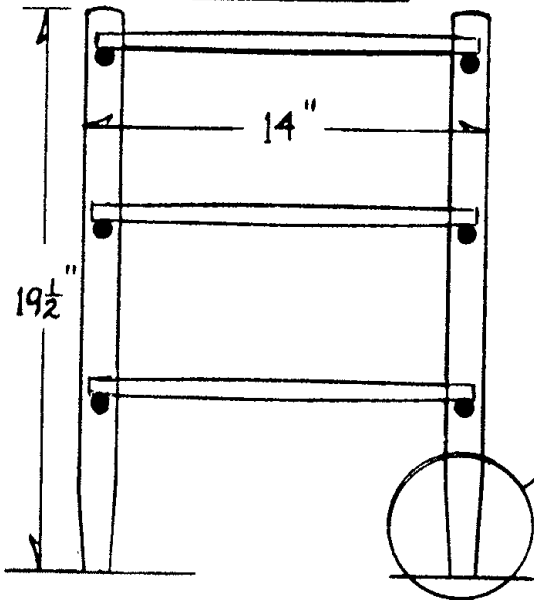
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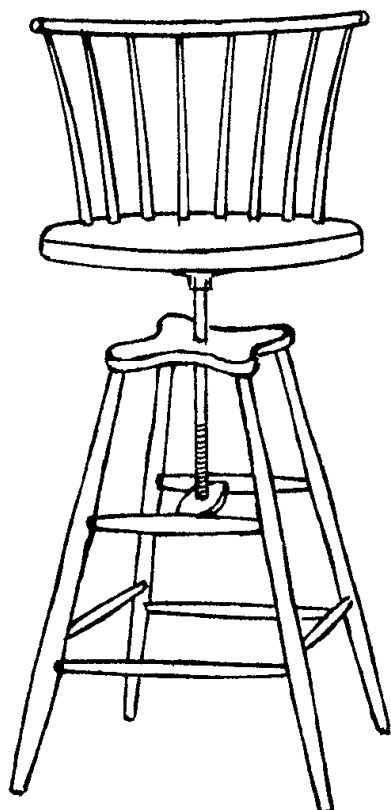
NEW LEBANON
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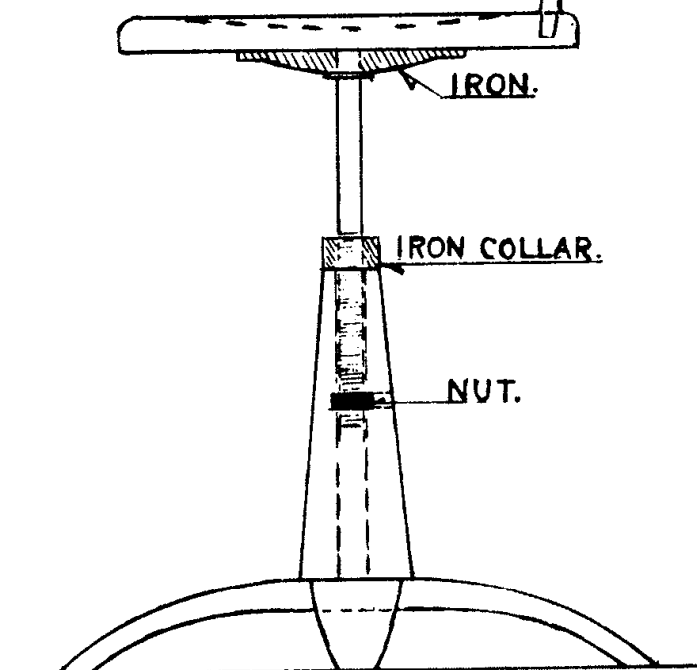
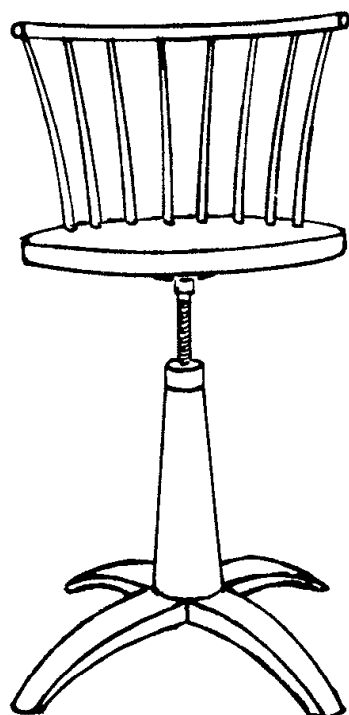
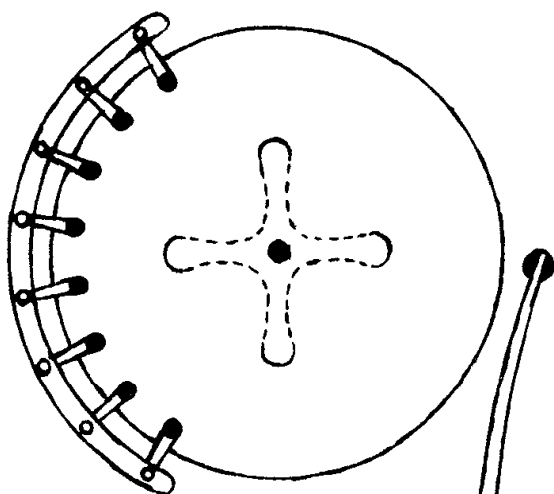
SCALE $\frac{1}{8}" = 1"$



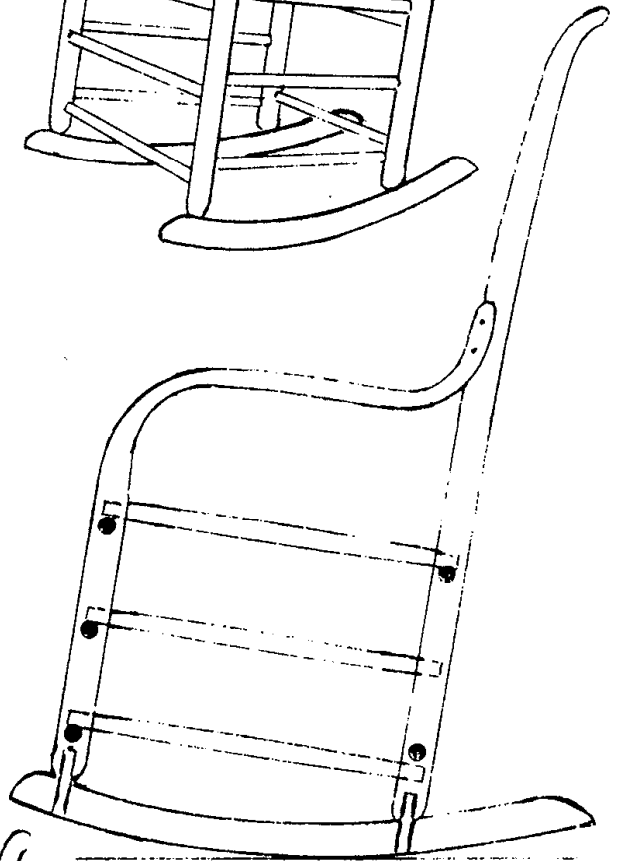
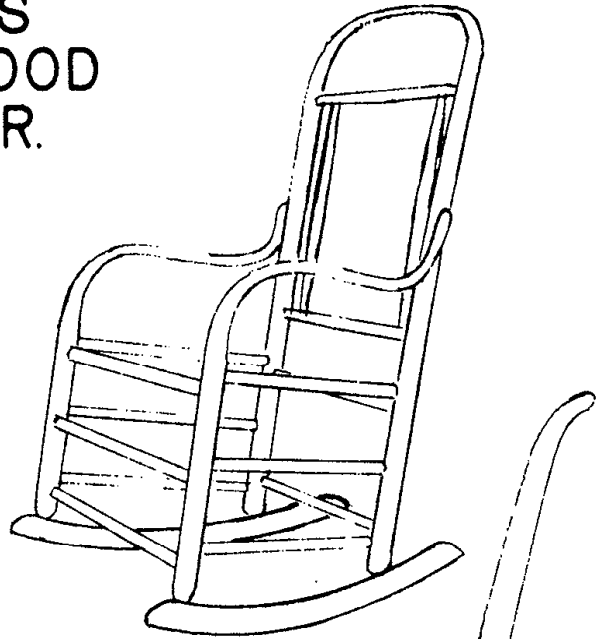
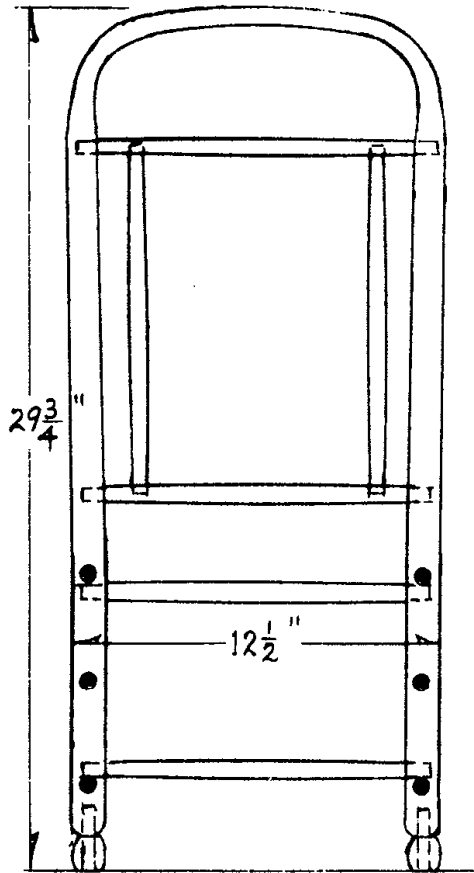
REVOLVING STOOL.



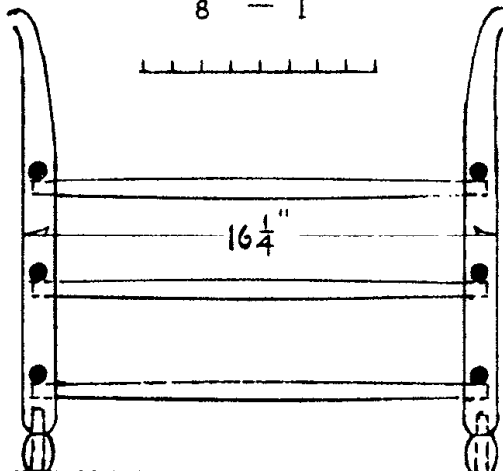
SCALE $\frac{1}{8}$ " = 1"



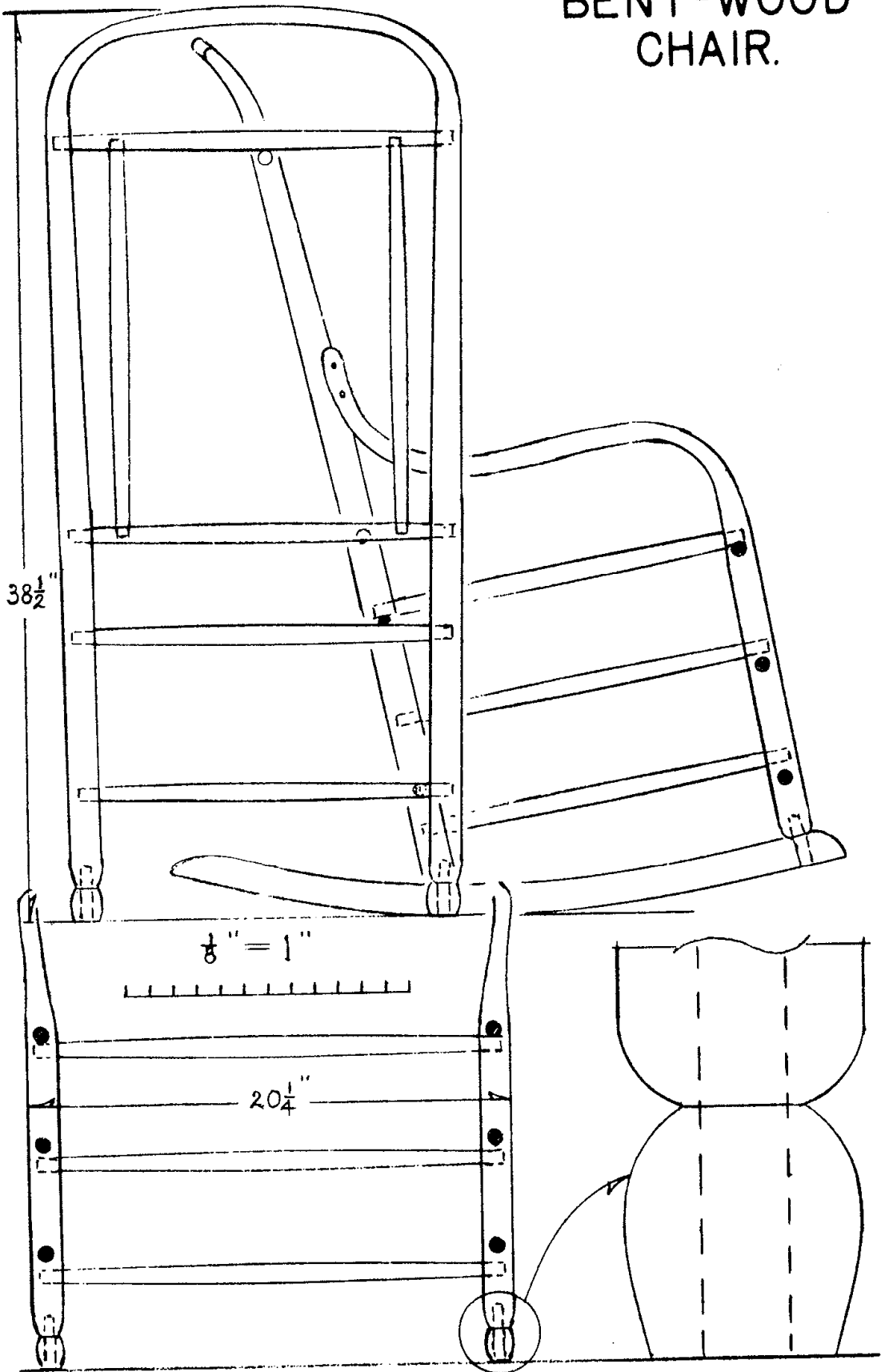
CHILD'S BENT-WOOD ROCKER.



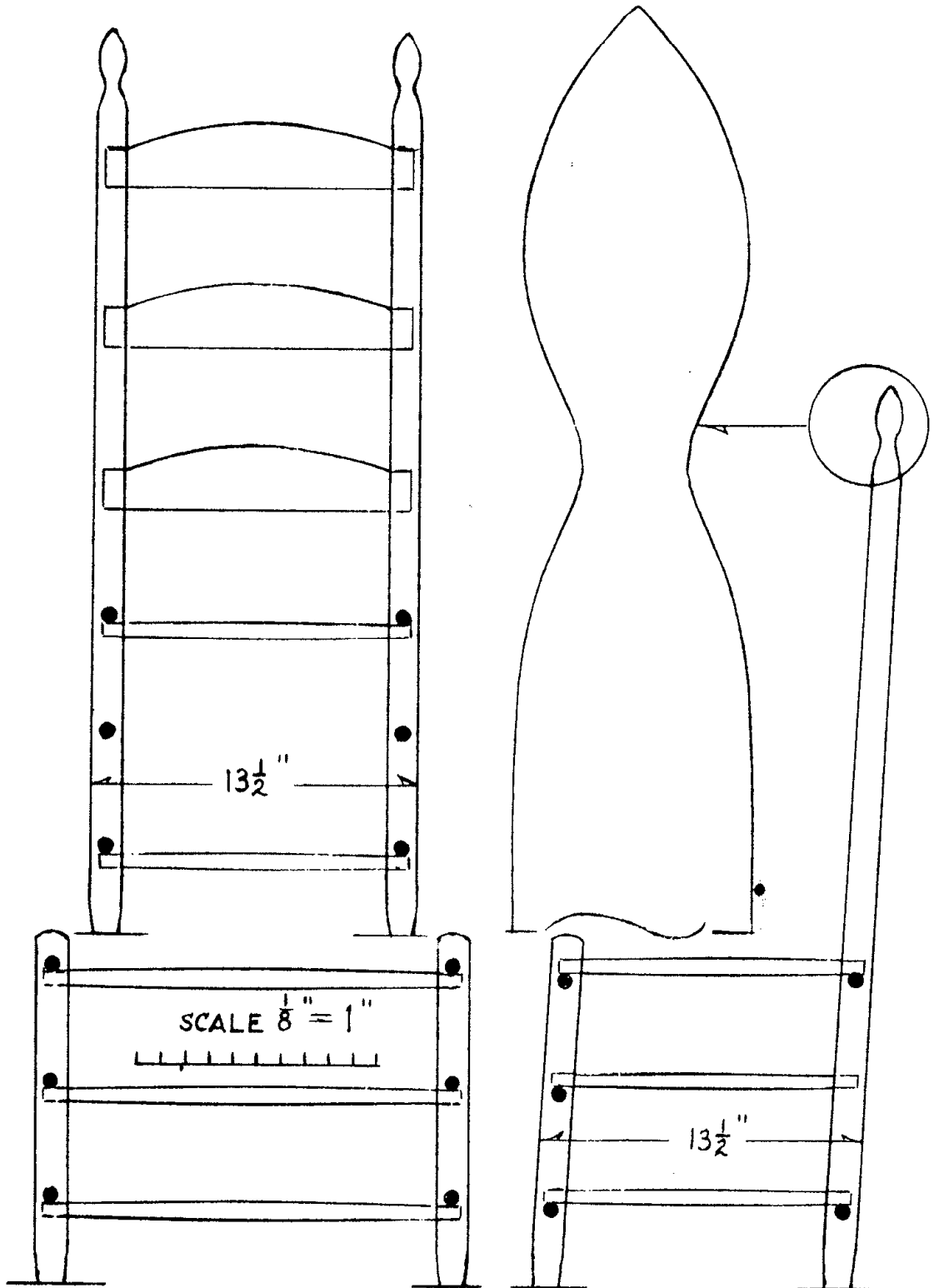
$$\frac{1}{8}'' = 1''$$



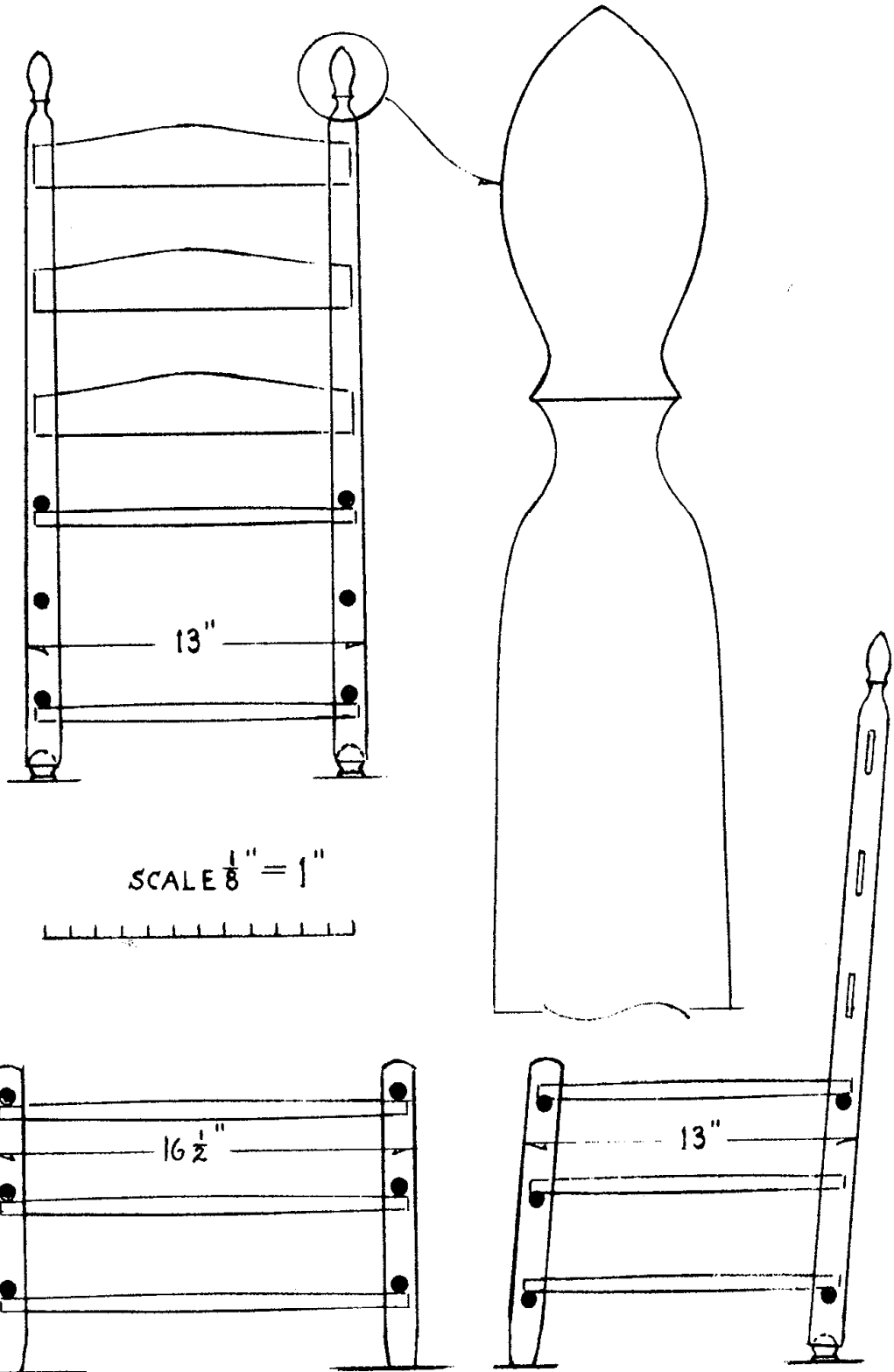
BENT-WOOD CHAIR.



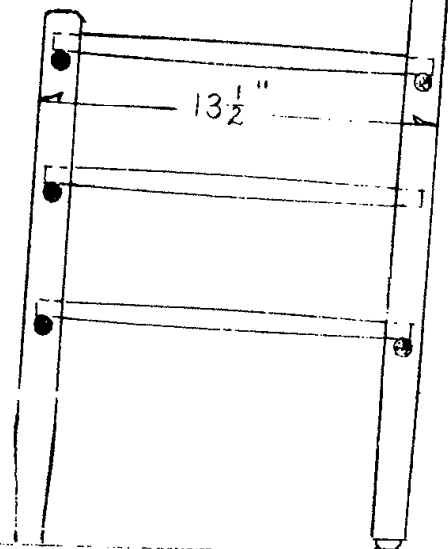
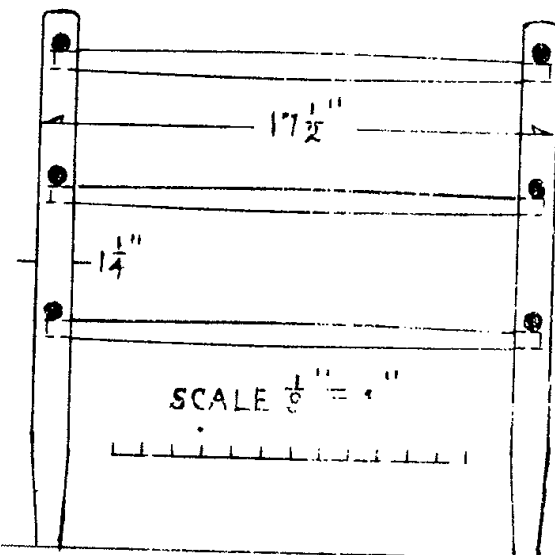
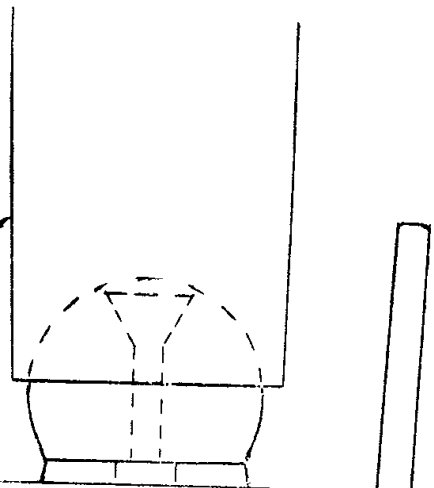
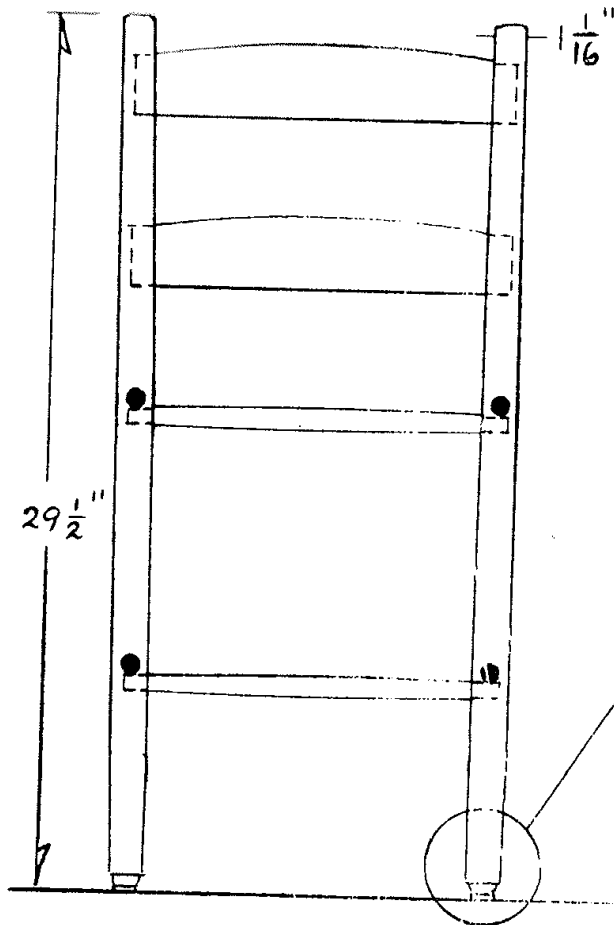
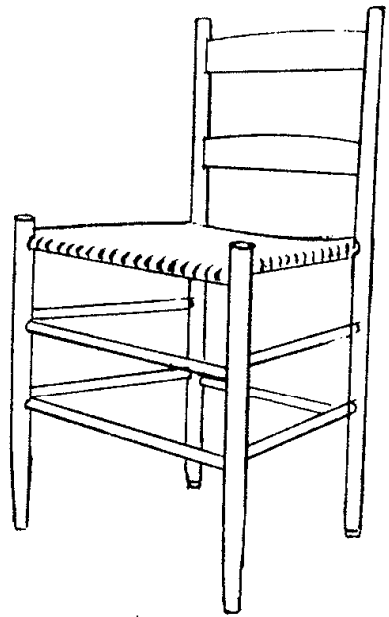
CHILD'S CHAIR.



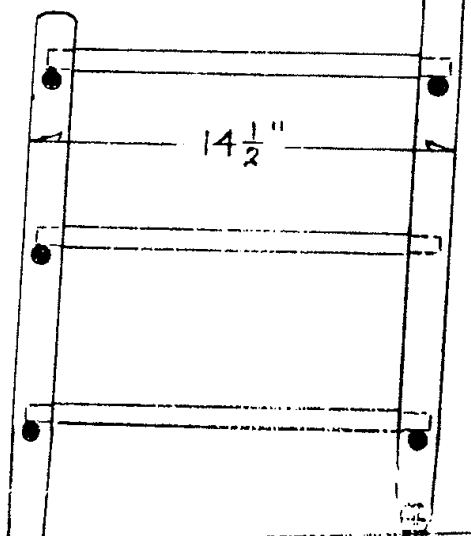
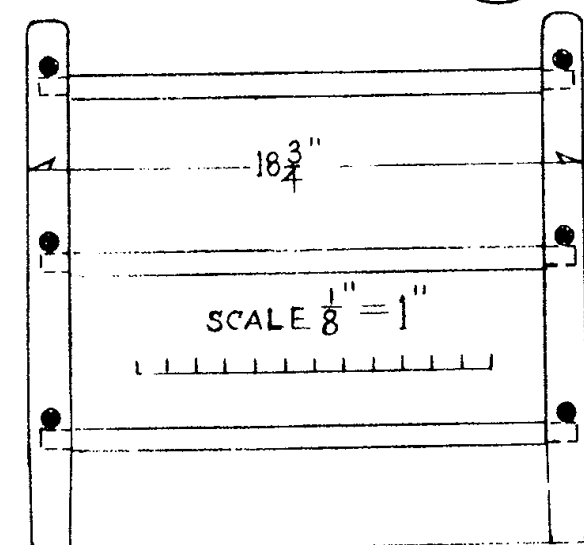
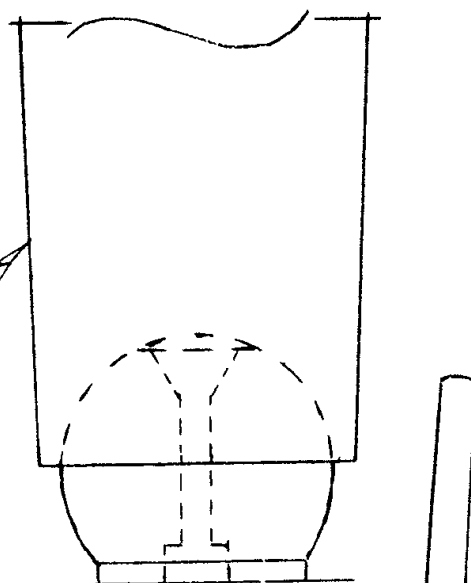
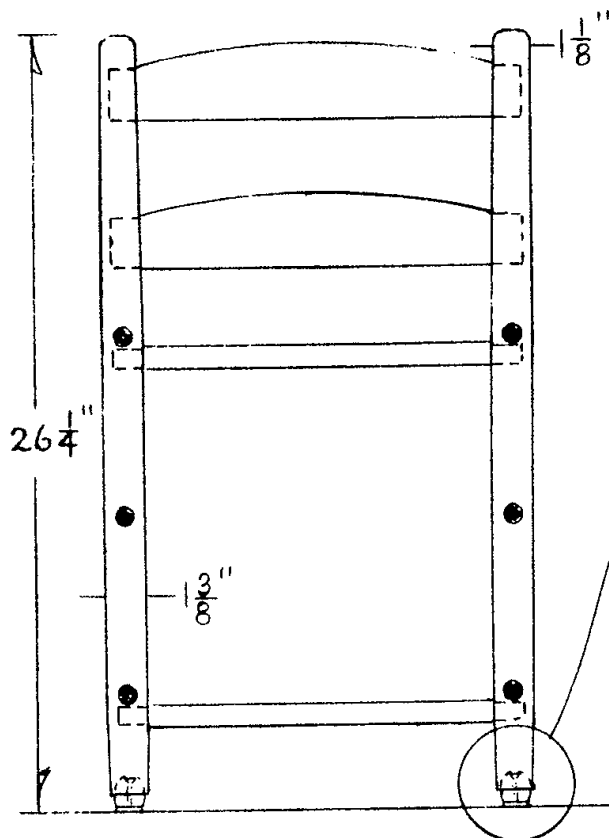
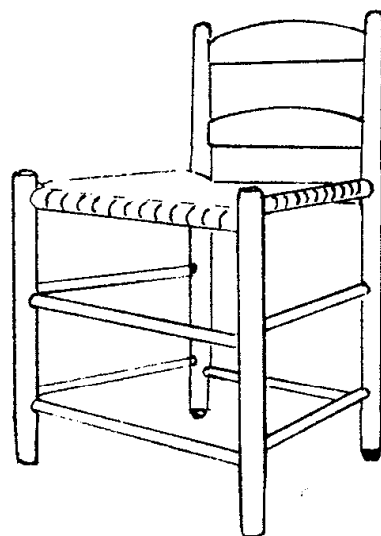
CHILD'S CHAIR.



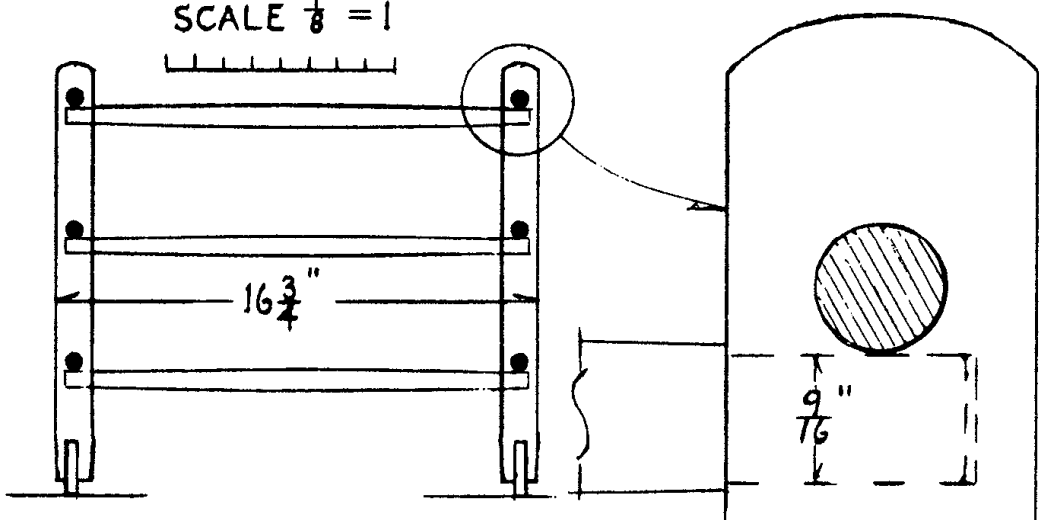
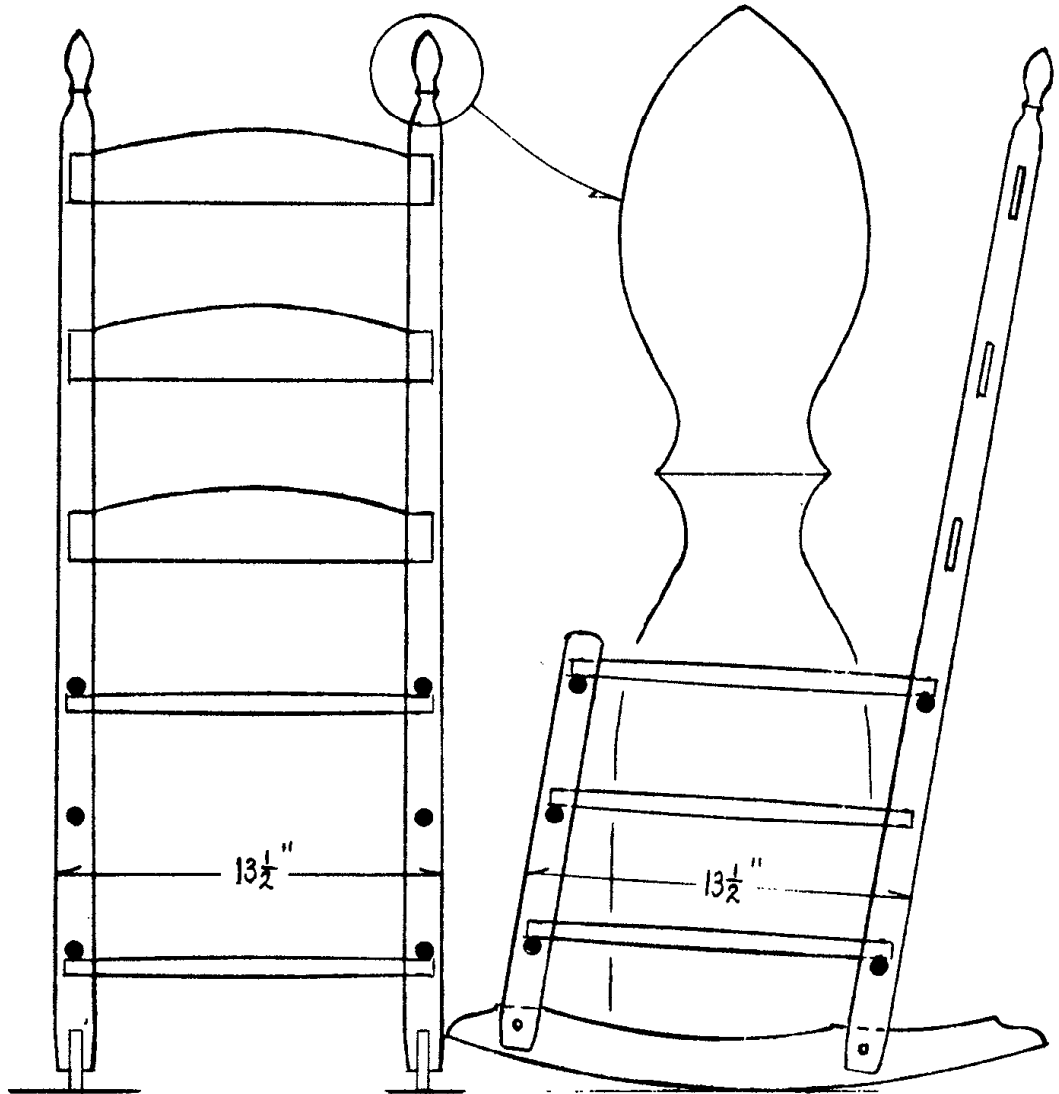
TWO-SLAT DINING CHAIR.



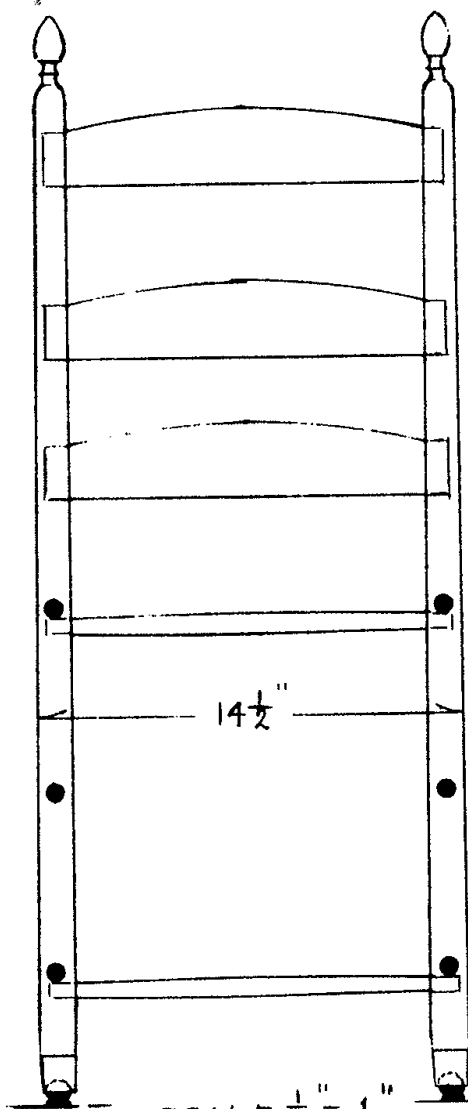
TWO-SLAT DINING CHAIR



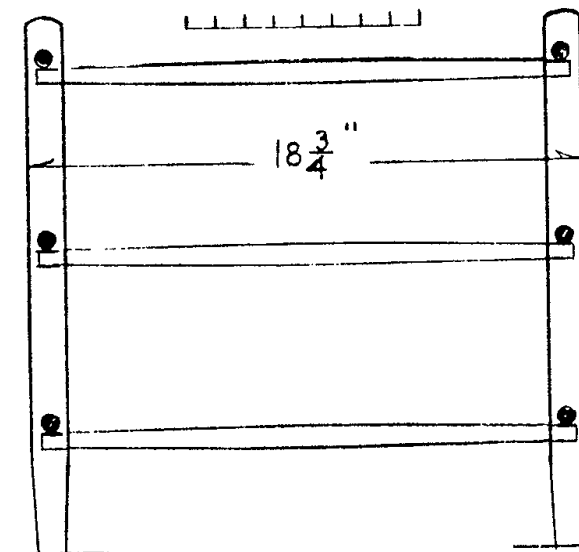
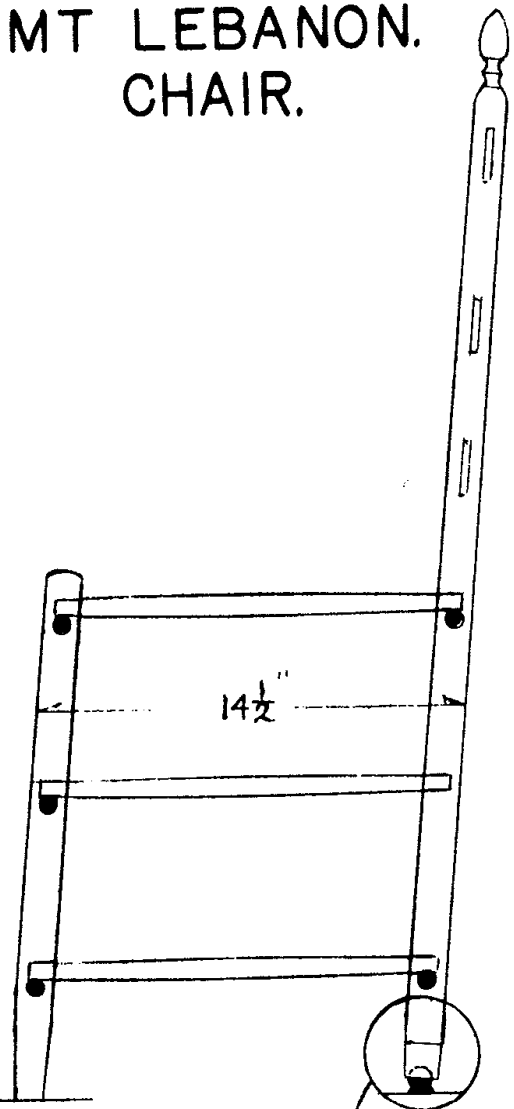
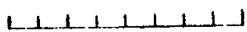
EARLY ROCKING CHAIR.



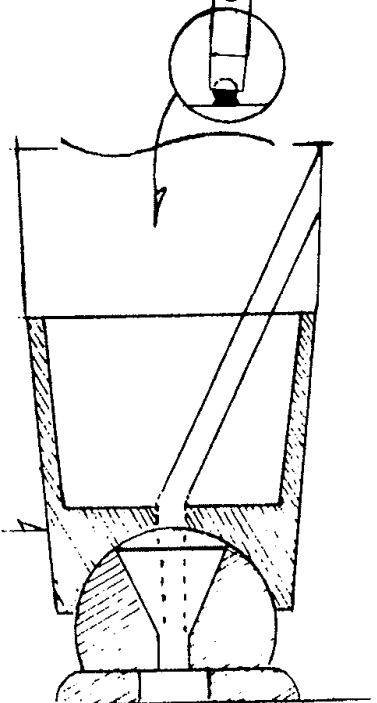
MT LEBANON. CHAIR.



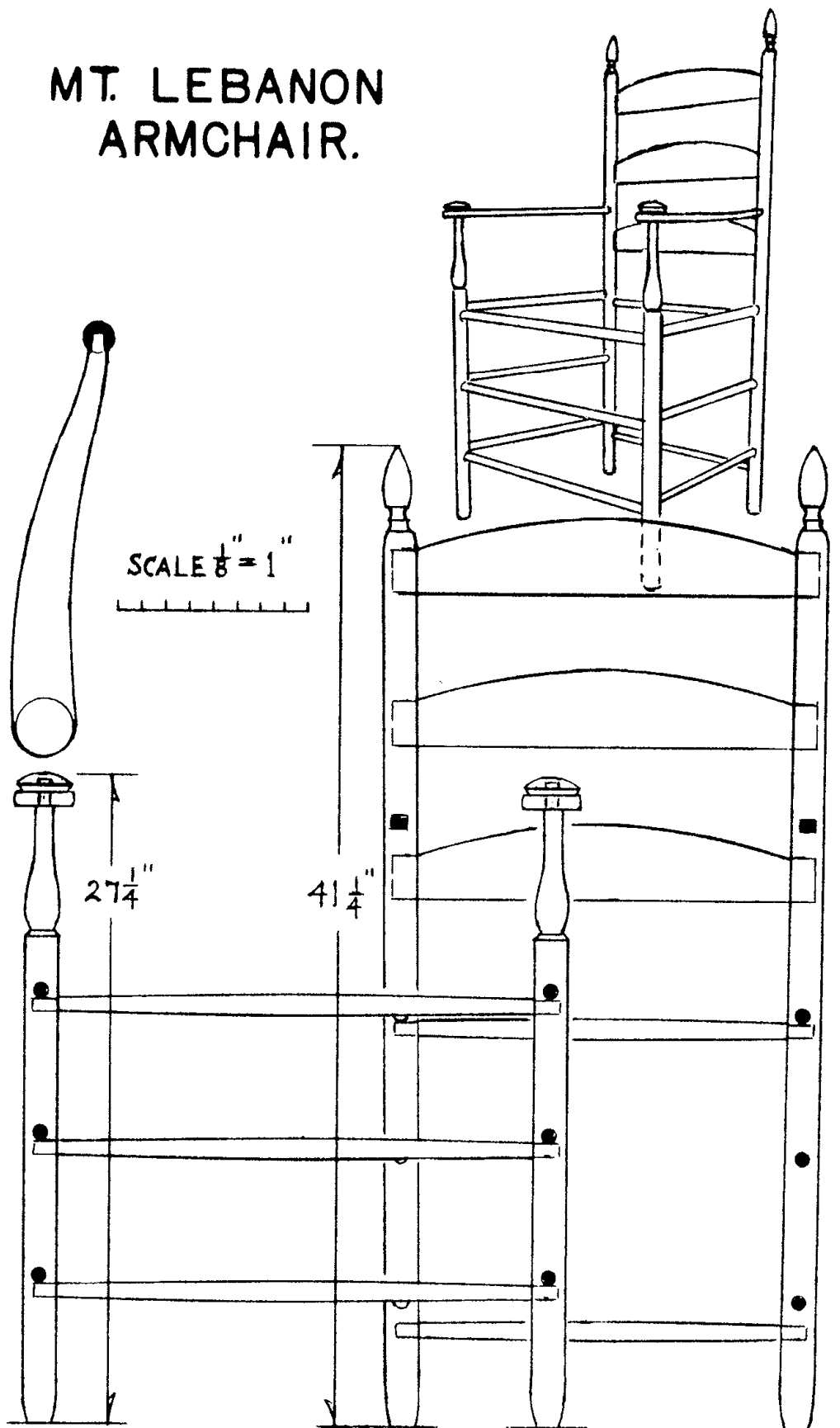
SCALE $\frac{1}{8}$ " = 1"



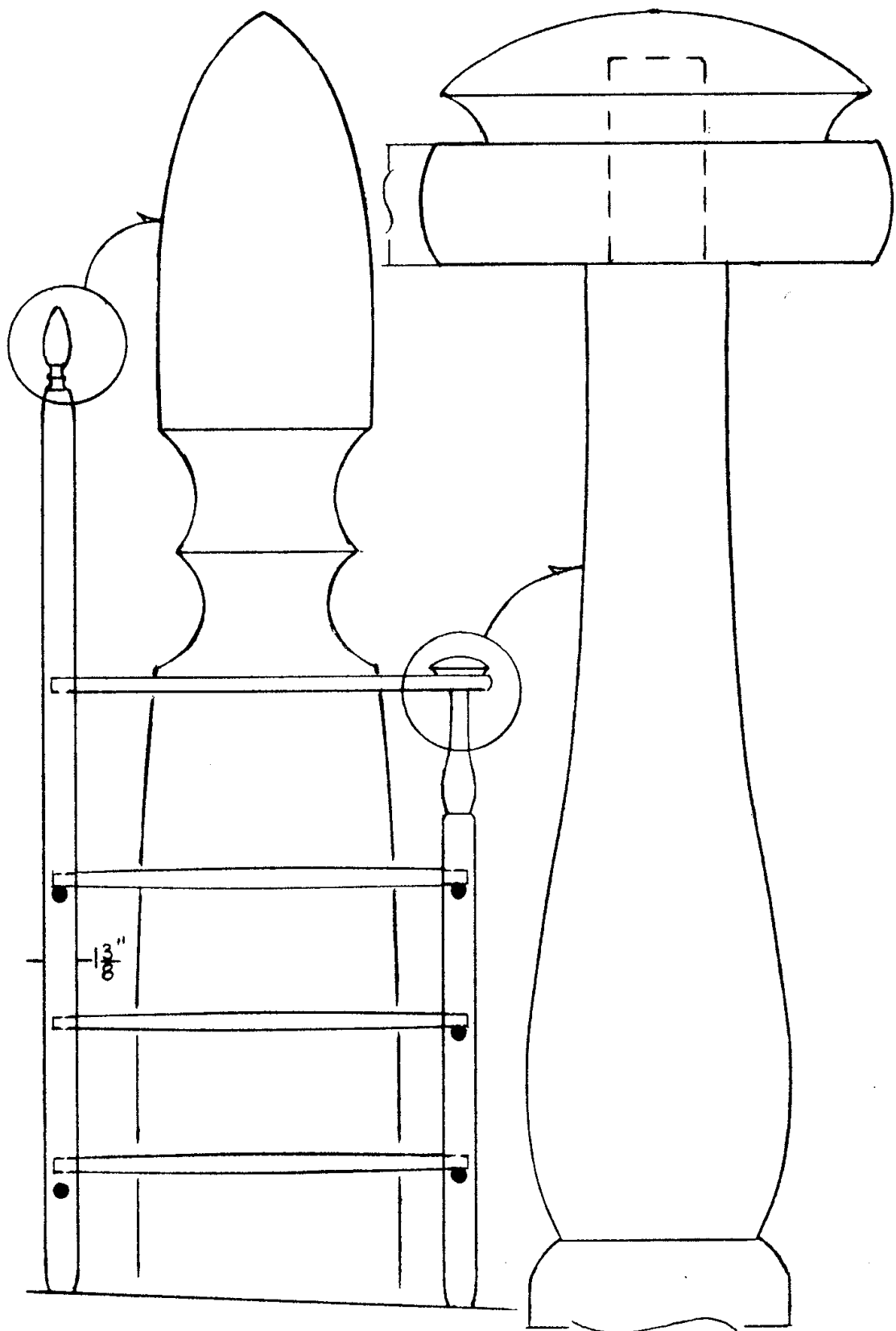
METAL



MT. LEBANON
ARMCHAIR.



MT. LEBANON ARMCHAIR.



MT. LEBANON CHAIRS.

The following quotations and the descriptions on the Plates are taken from a Shaker chair catalog dated 1876.

" . . . a description and a representation of the different sizes of chairs and foot benches which we manufacture and sell. We would also call attention of the public to the fact that there is no other chair manufactory which is owned and operated by the Shakers, except the one which is now in operation and owned and operated by the Society of Shakers, at Mount Lebanon, Columbia, county, N. Y. We deem it a duty we owe the public to enlighten them in this matter, owing to the fact that there are now several manufacturers of chairs who have made and introduced into market an imitation of our own styles of chairs, which they sell for Shakers' Chairs, and which are unquestionably bought by the public generally under the impression that they are the real genuine article, made by the Shakers at their establishment in Mount Lebanon, N. Y. Of all the imitations of our chairs which have come under our observation, there is none which we would be willing to accept as our workmanship, nor would we be willing to stake our reputation on their merits.

"The increasing demand for our chairs has prompted us to increase the facilities for producing and improving them. We have spared no expense or labor in our endeavors to produce an article that cannot be surpassed in any respect, and which combines all the advantages of durability, simplicity and lightness.

"The bars across the top of back posts are intended for cushions, but will be furnished to order without additional cost.

"Many of our friends who see the Shakers' chairs for the first time may be led to suppose that the chair business is a new thing for the Shakers to engage in. This is not the fact, however, and may surprise even some of the oldest manufacturers to learn that the Shakers were pioneers in the business after the establishment of the independence of the country.

"The principles as well as the rules of the Society forbid the trustees or any of their assistants doing business on the credit system, either in the purchase or sale of merchandise, or making bargains or contracts. This we consider good policy, and a safe way of doing business, checking speculative or dishonest propensities, and averting financial panics and disasters. We sell with the understanding that all bills are to be cash.

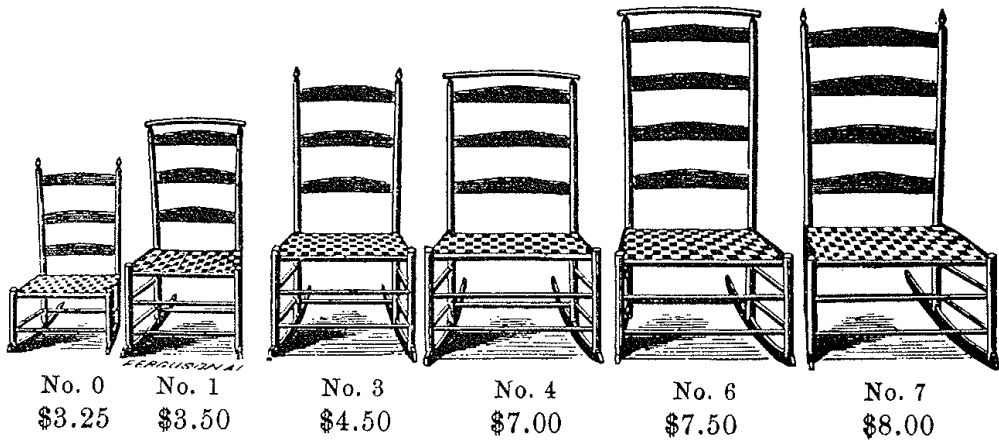
"Look for our trade-mark before purchasing - no chair is genuine without it. Our trade-mark is a gold transfer, and is designed to be ornamental; but, if objectionable to purchasers, it can be easily removed without defacing the furniture in the least, by wetting a sponge or piece of cotton cloth with AQUA AMMONIA, and rubbing it until it is loosened."



The Shakers' Slat Back Chairs, with Rockers.

WORSTED LACE SEATS.

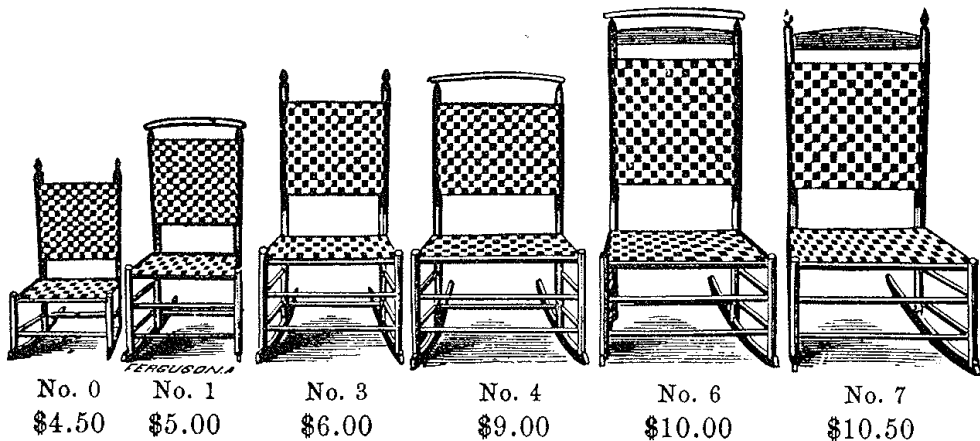
Showing a Comparison of Sizes.



The Shakers' Web Back Chairs, With Rockers.

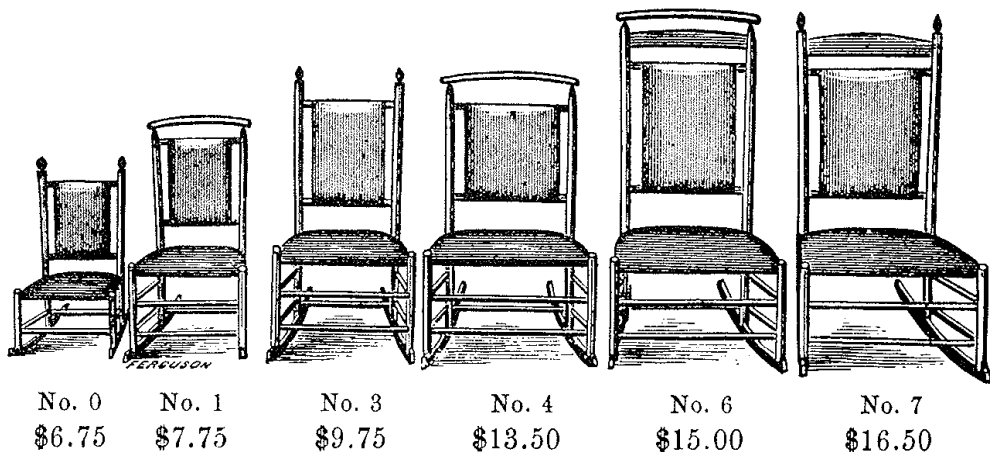
WORSTED LACE SEATS AND BACKS.

Showing a Comparison of Sizes.



THE SHAKERS' UPHOLSTERED CHAIRS.

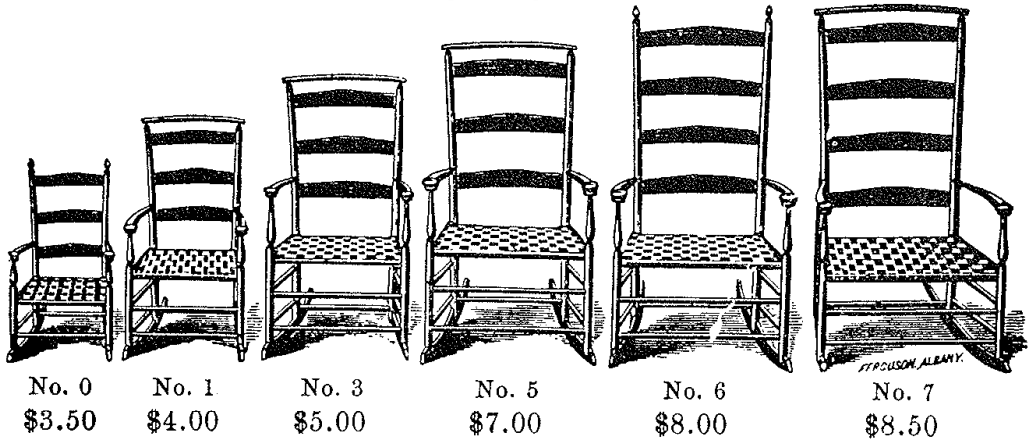
WITHOUT ARMS.



The Shakers' Slat Back Chairs, with Arms and Rockers.

WORSTED LACE SEATS.

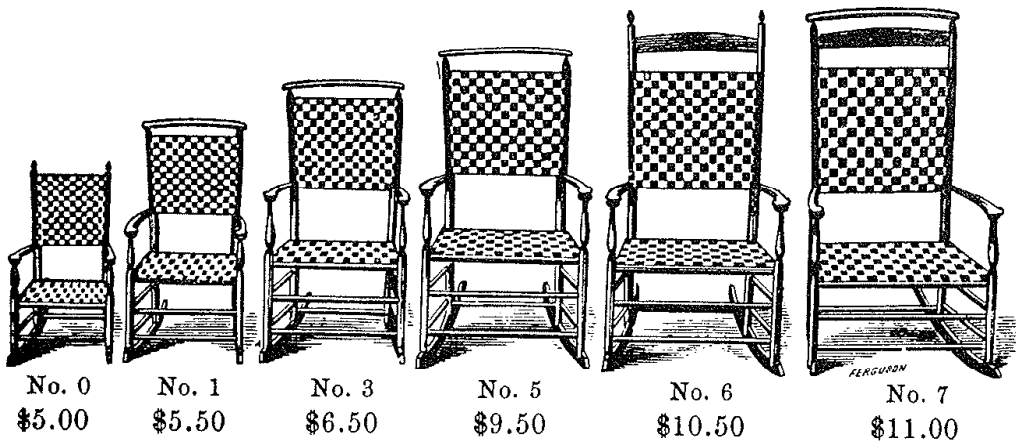
Showing a Comparison of Sizes.



The Shakers' Web Back Chairs, with Arms and Rockers.

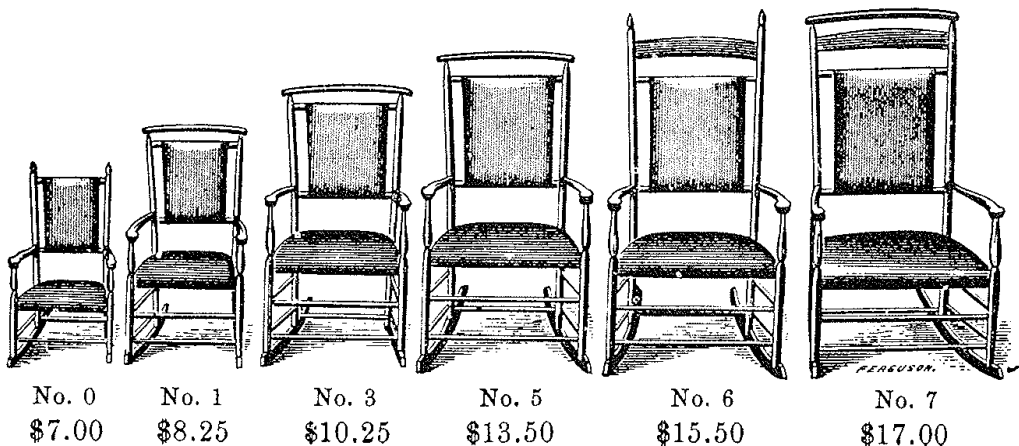
WORSTED LACE SEATS AND BACKS.

Showing a Comparison of Sizes.



THE SHAKERS' UPHOLSTERED CHAIRS.

WITH ARMS AND ROCKERS.

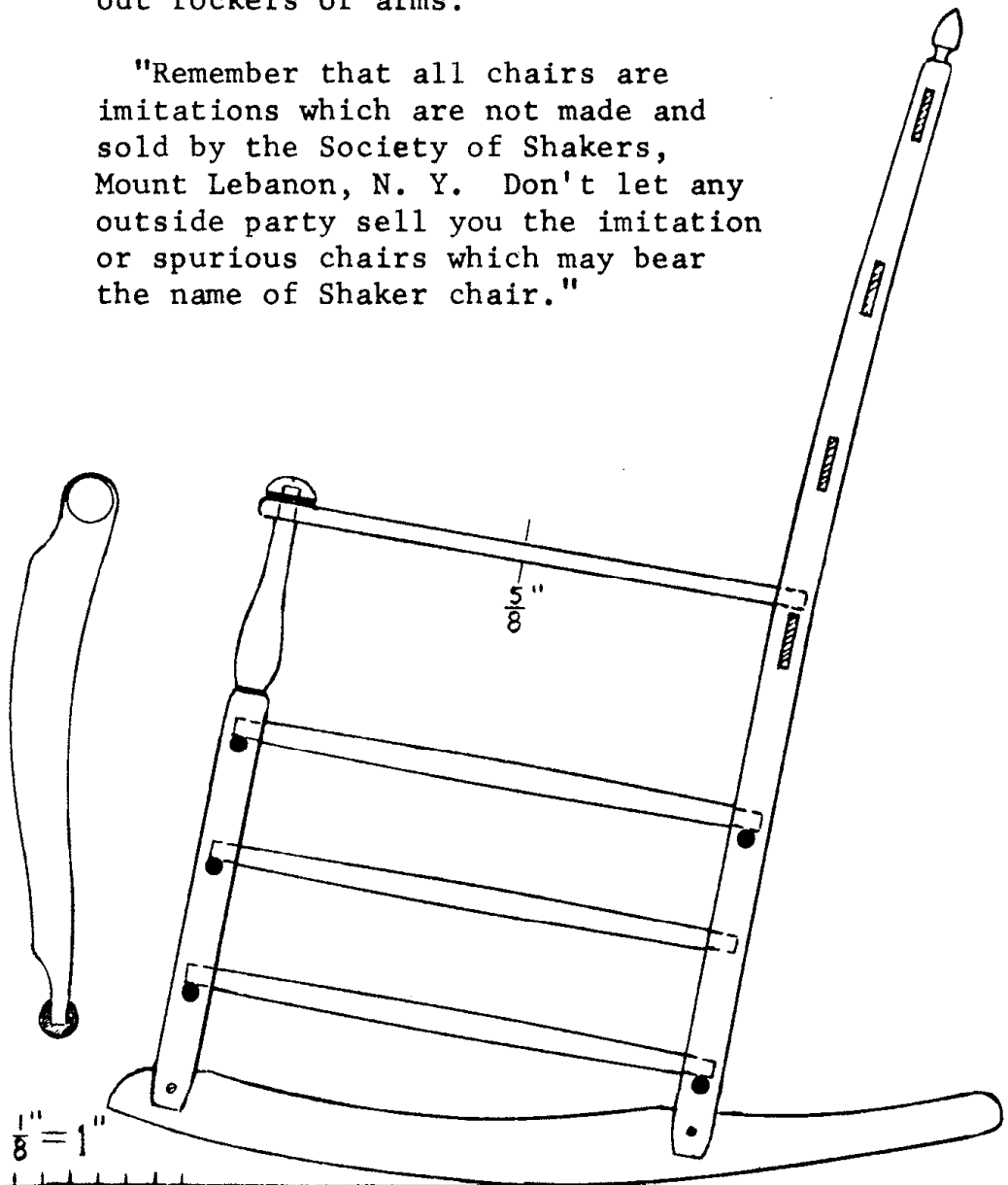


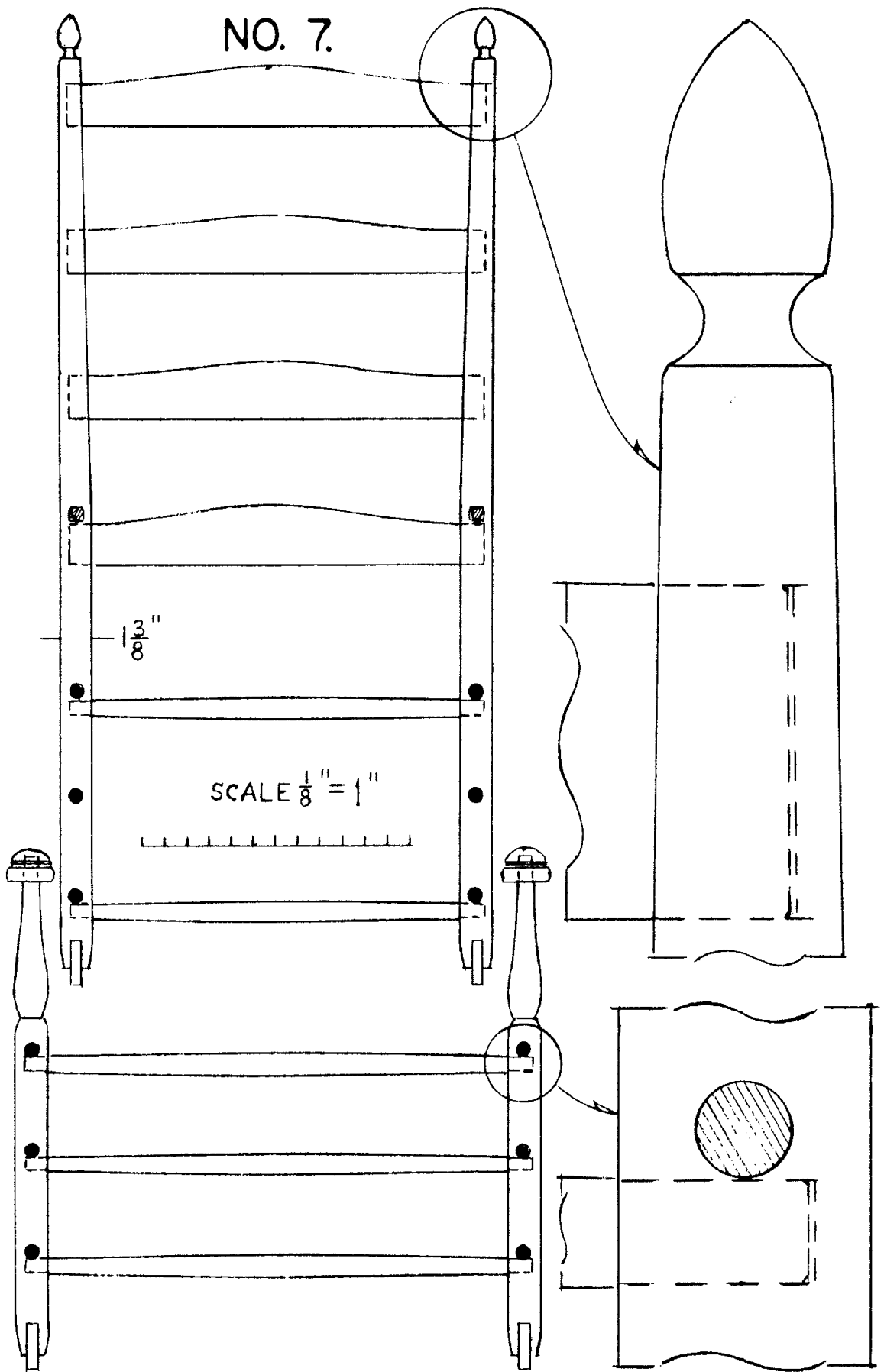
MT. LEBANON CHAIR NO. 7

"This is our largest chair, and on the top of the back posts is a bar which we attach to all the chairs which are designed for cushions.

"We have this chair with or without rockers or arms.

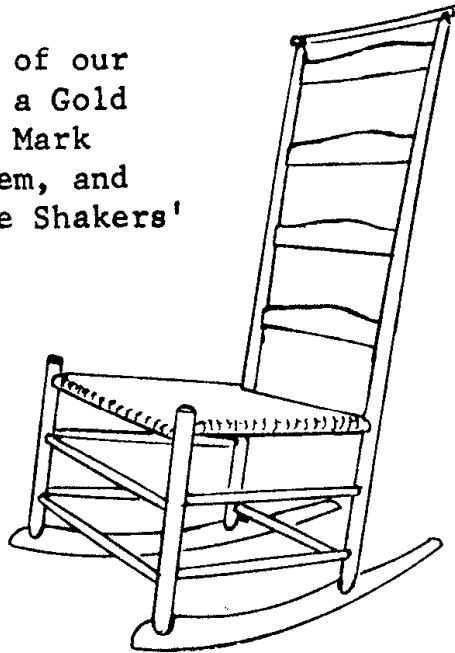
"Remember that all chairs are imitations which are not made and sold by the Society of Shakers, Mount Lebanon, N. Y. Don't let any outside party sell you the imitation or spurious chairs which may bear the name of Shaker chair."





MT. LEBANON CHAIR NO. 6.

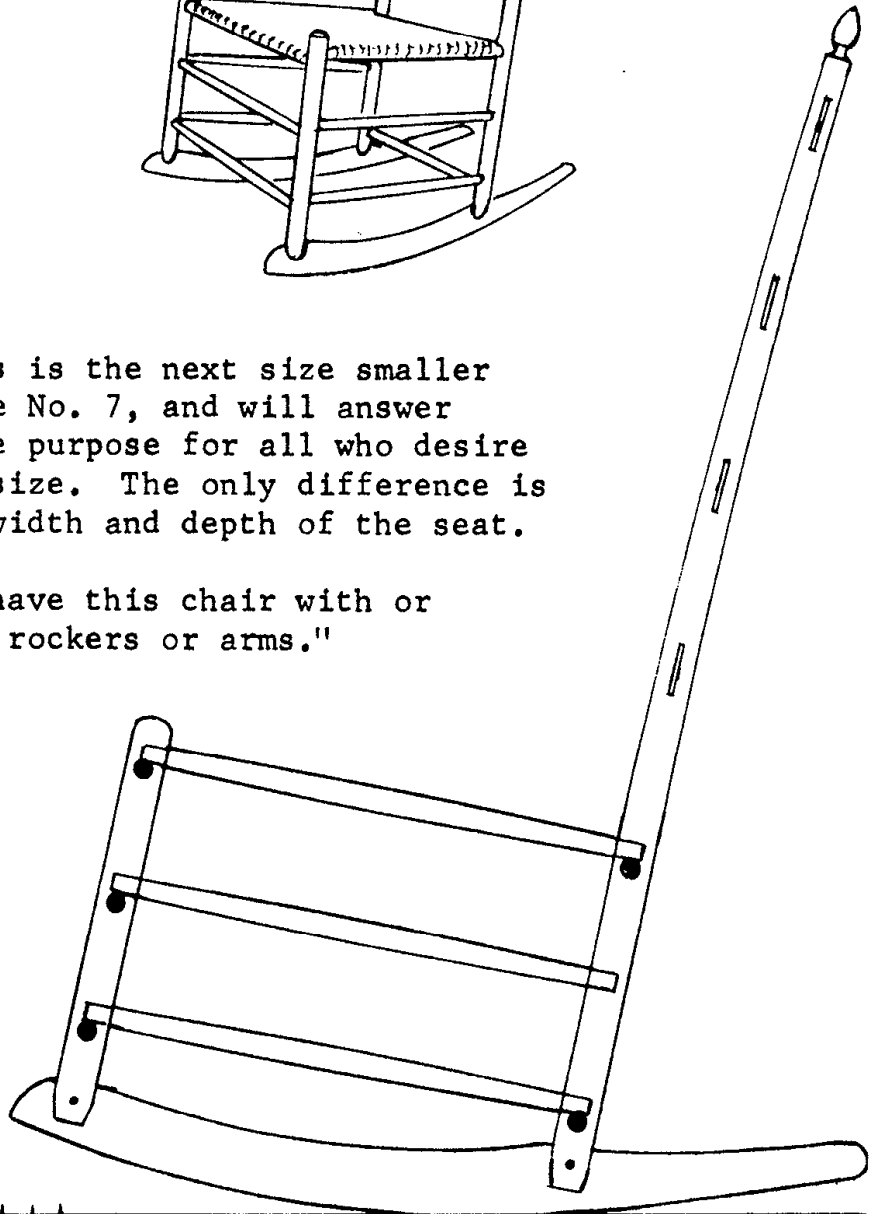
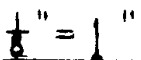
"All Chairs of our make will have a Gold Transfer Trade Mark attached to them, and none others are Shakers' Chairs."

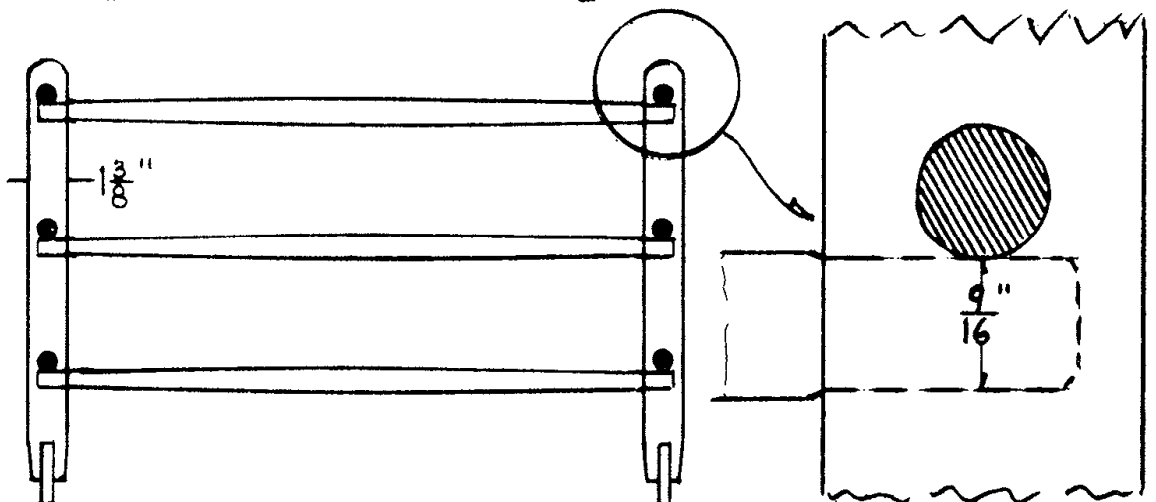
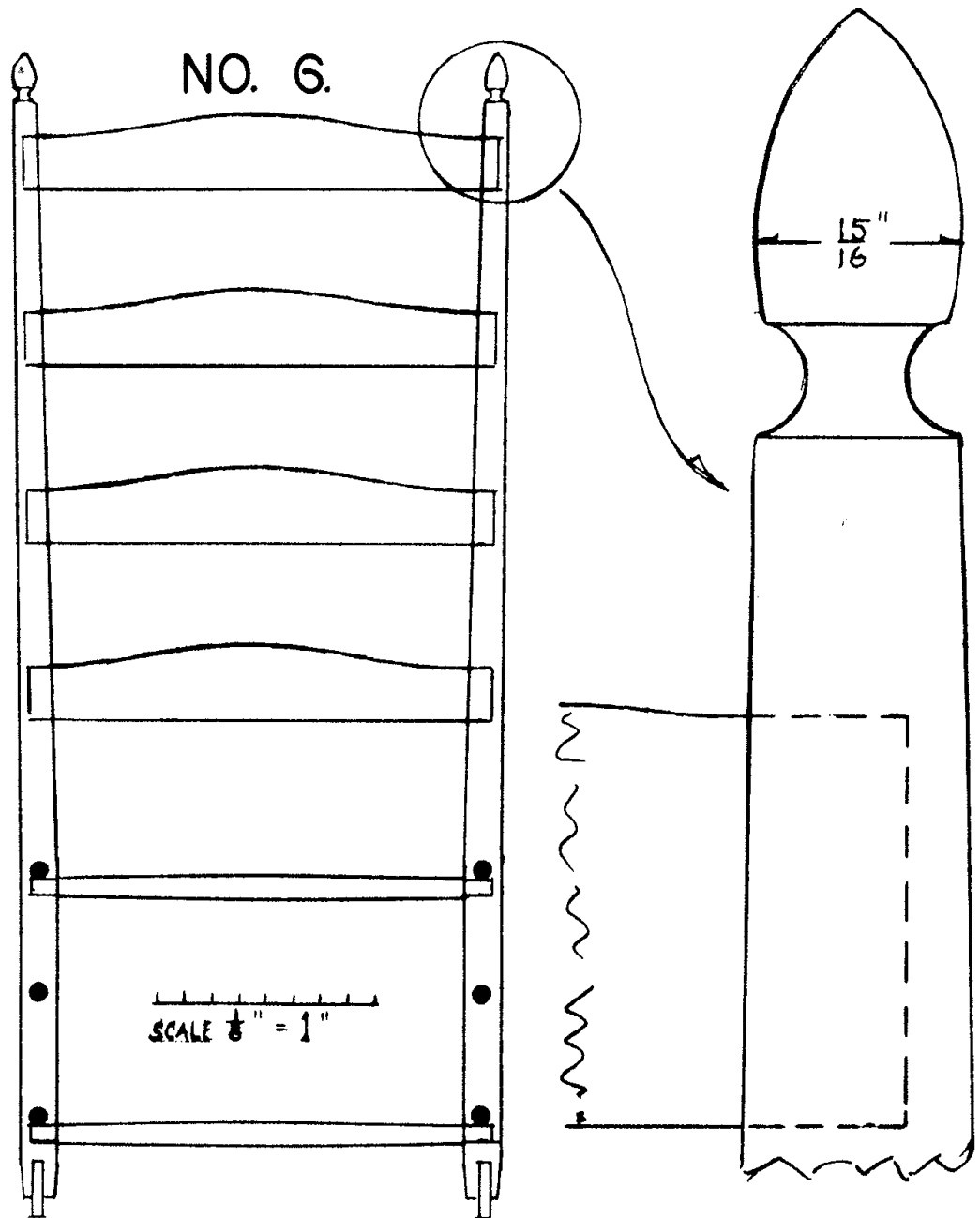


"This is the next size smaller than the No. 7, and will answer the same purpose for all who desire a less size. The only difference is in the width and depth of the seat."

"We have this chair with or without rockers or arms."

SCALE



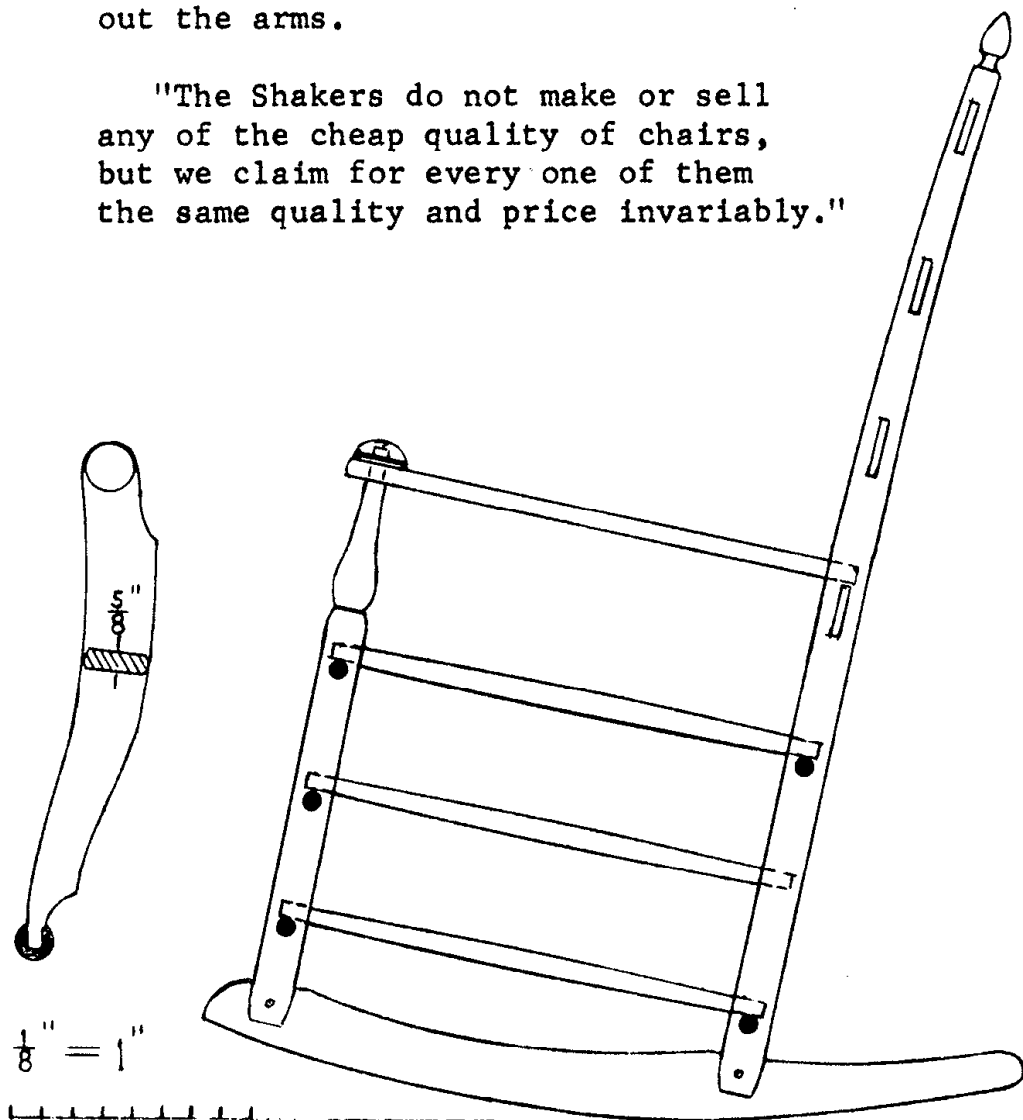


MT. LEBANON CHAIR NO. 5.

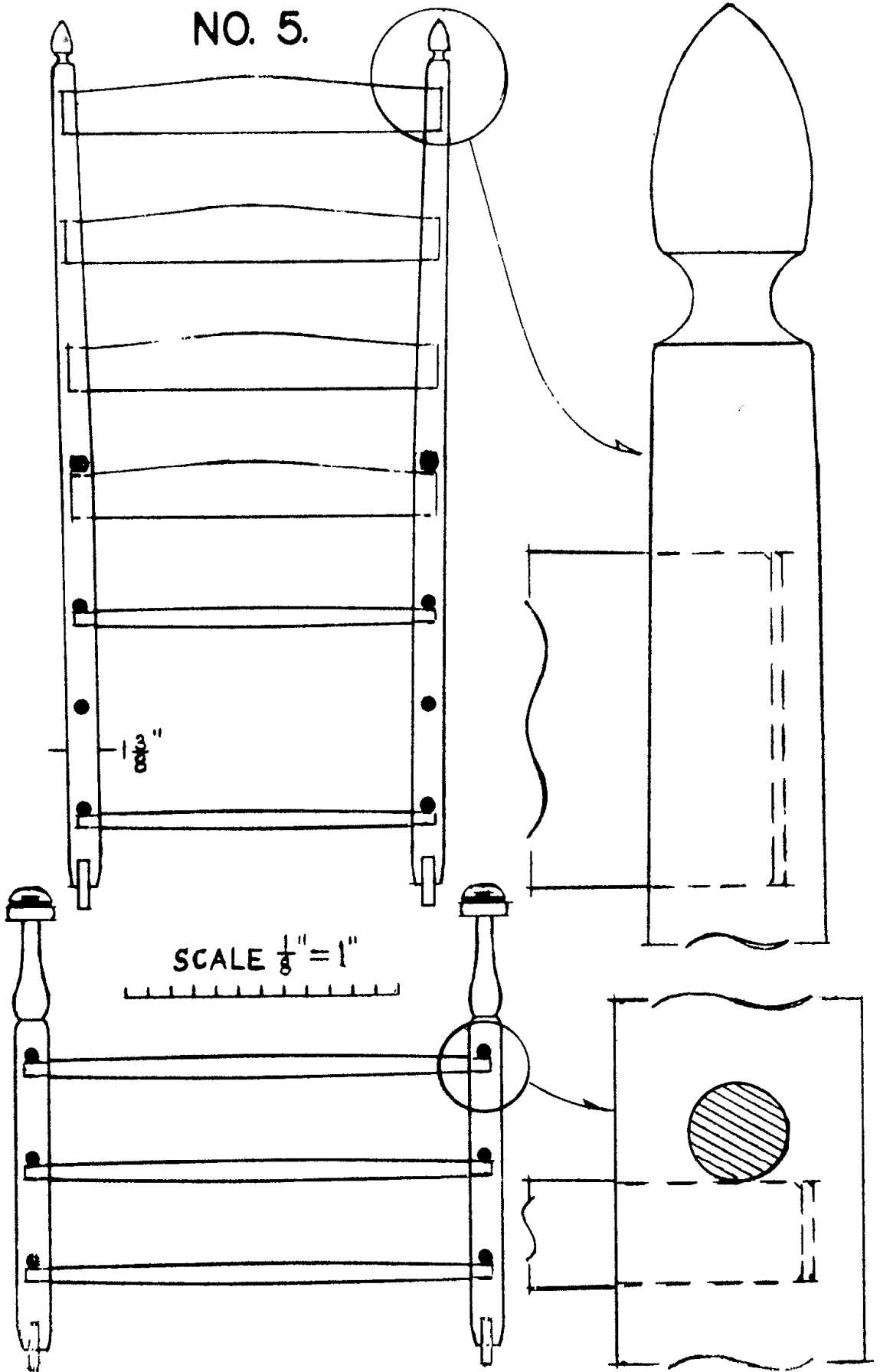
"This size is well adapted for dining or office use, when an arm chair is desirable. We have a smaller size, with only two back slats and plain top posts, for table use, and without arms.

"We do not have this chair without the arms.

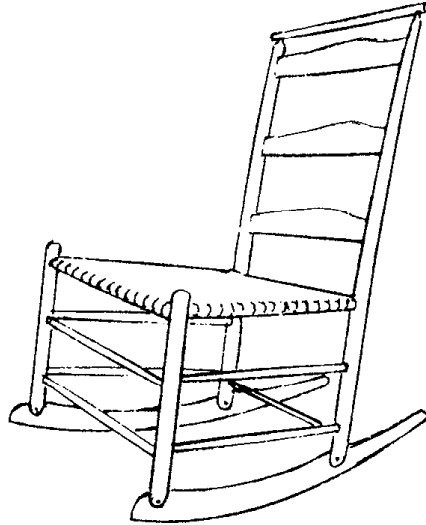
"The Shakers do not make or sell any of the cheap quality of chairs, but we claim for every one of them the same quality and price invariably."



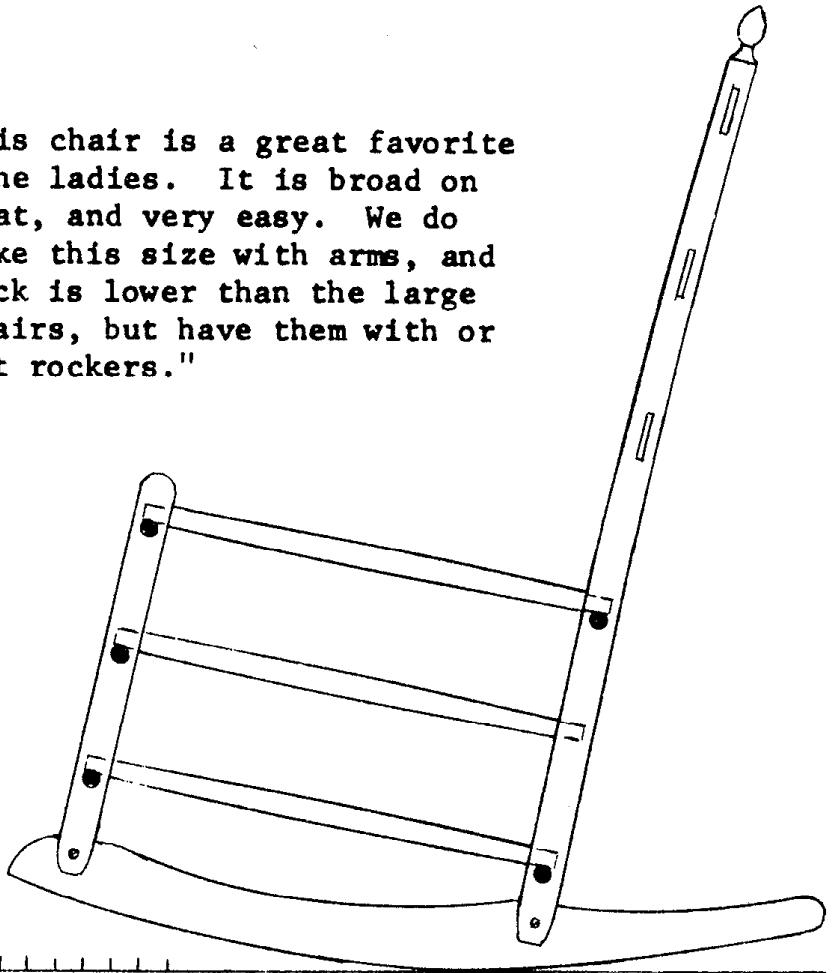
NO. 5.



MT. LEBANON CHAIR NO. 4.



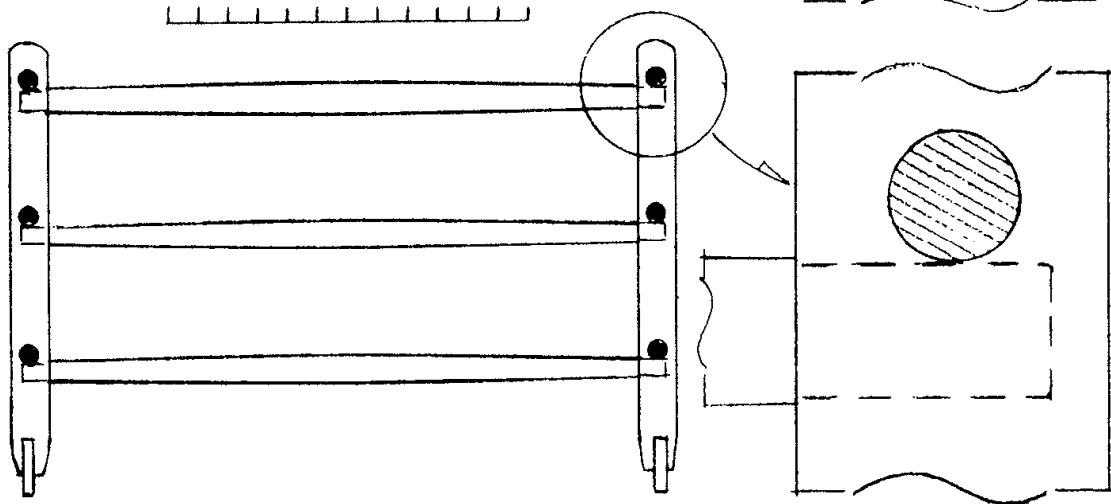
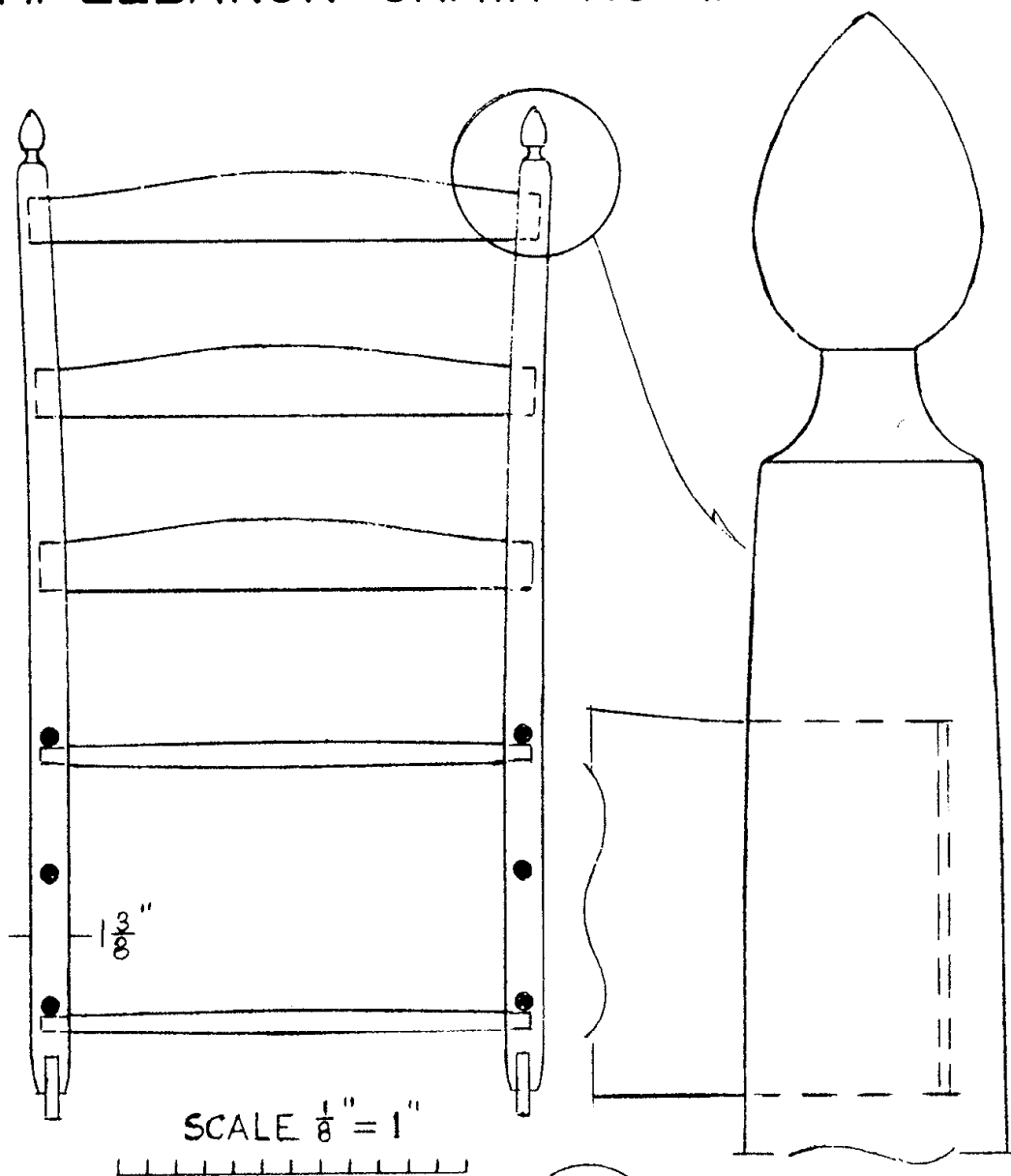
"This chair is a great favorite with the ladies. It is broad on the seat, and very easy. We do not make this size with arms, and the back is lower than the large arm chairs, but have them with or without rockers."



SCALE

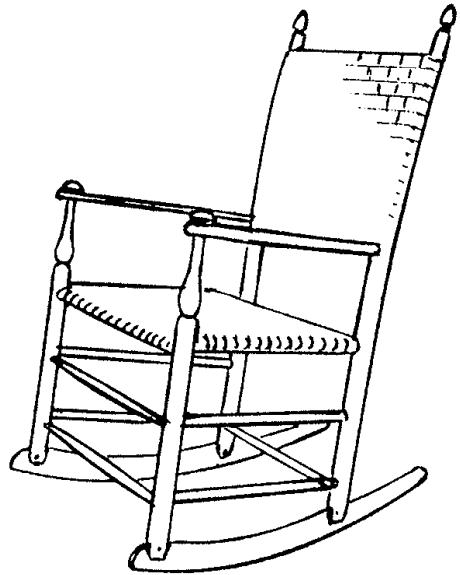
$\frac{1}{8}'' = 1''$

MT. LEBANON CHAIR NO. 4.



MT. LEBANON CHAIR NO. 3.

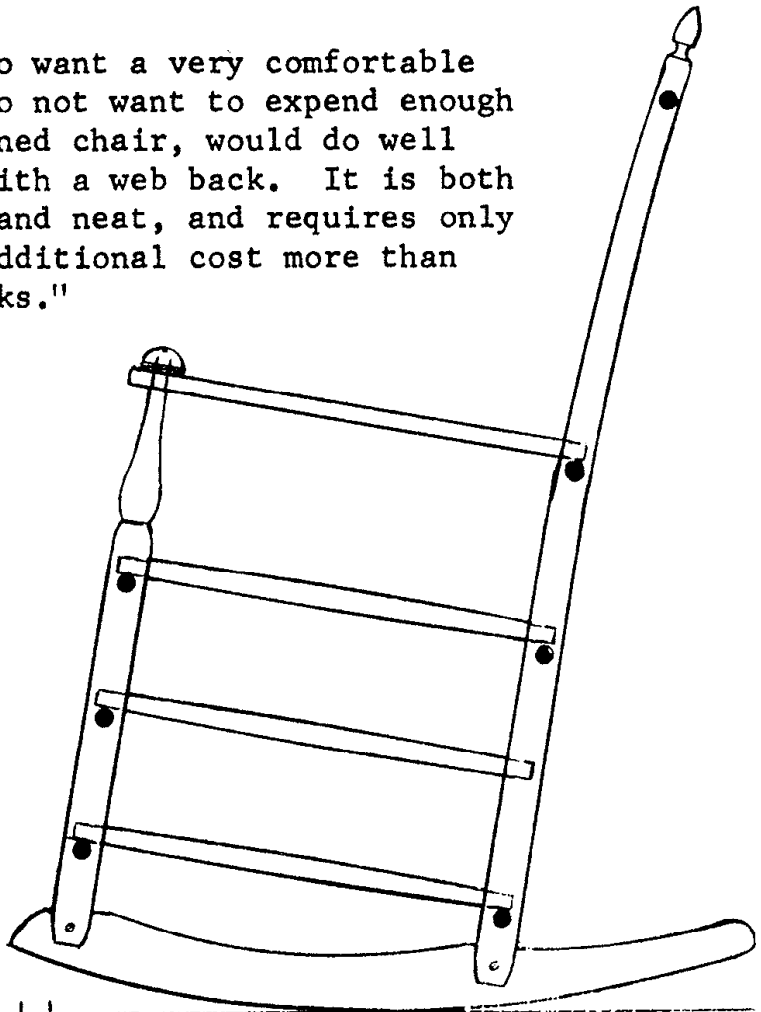
"This is a favorite sewing chair, and for all general purposes about the chamber and sitting room. We have this size with arms, rockers, or without either."



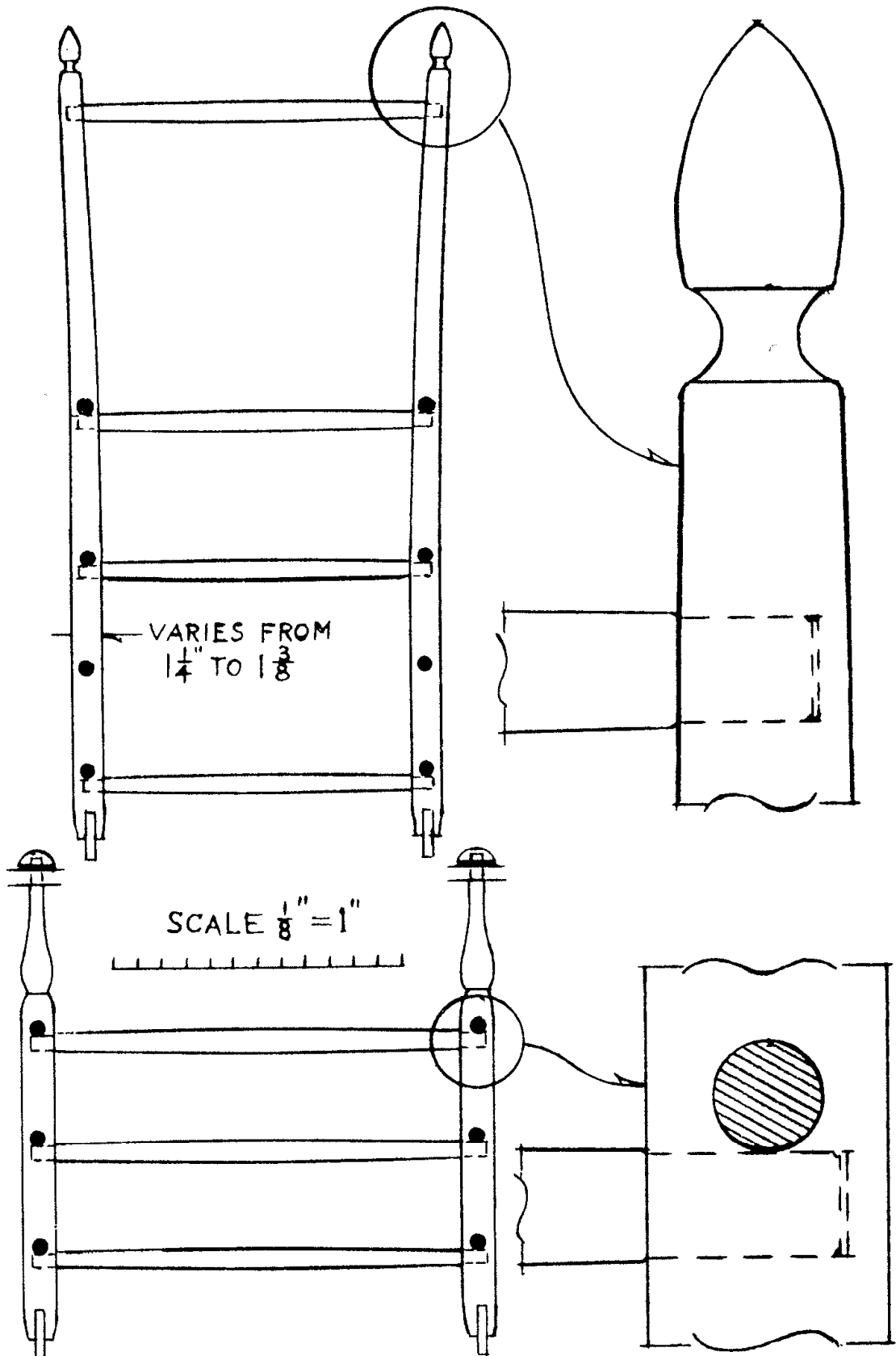
"Those who want a very comfortable chair, and do not want to expend enough for a cushioned chair, would do well to get one with a web back. It is both comfortable and neat, and requires only a trifling additional cost more than the slat backs."



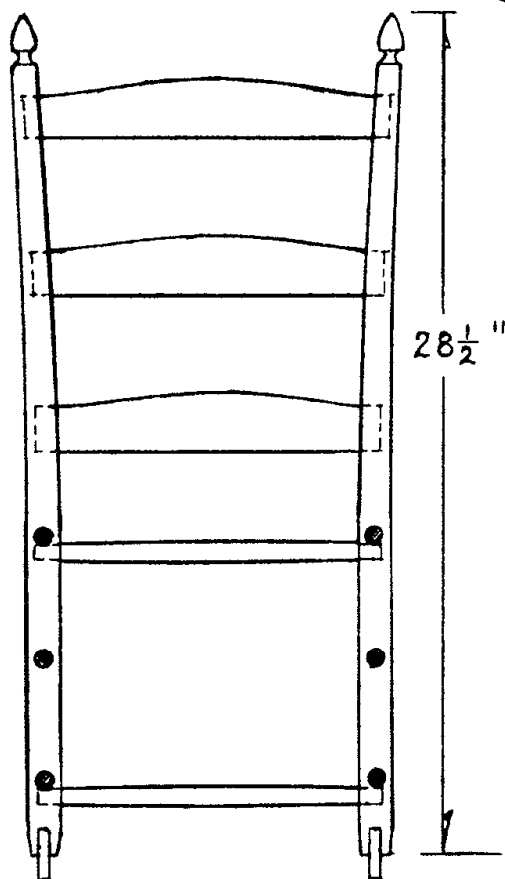
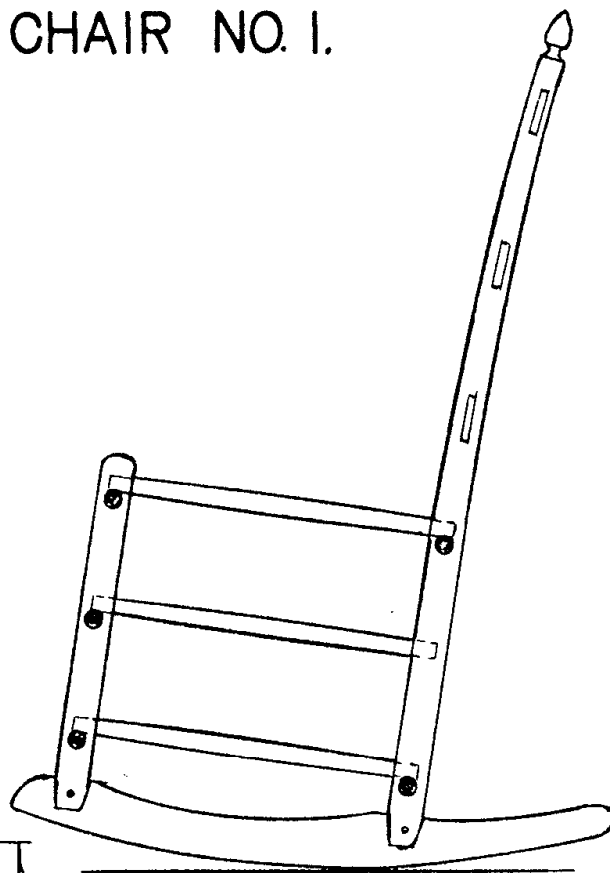
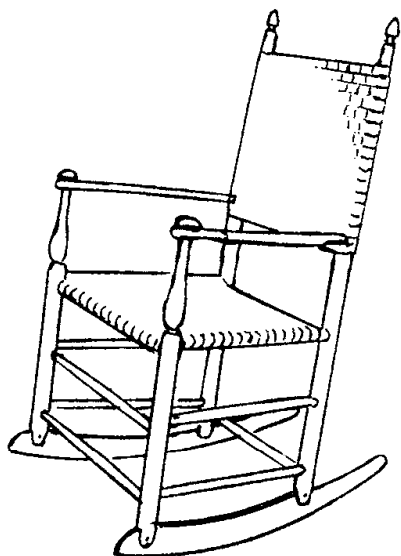
$\frac{1}{8}'' = 1''$



MT. LEBANON CHAIR NO. 3.



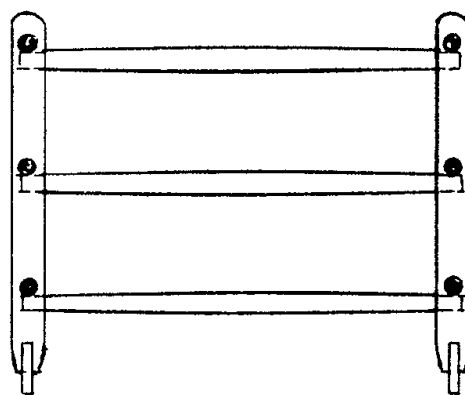
MT. LEBANON CHAIR NO. 1.



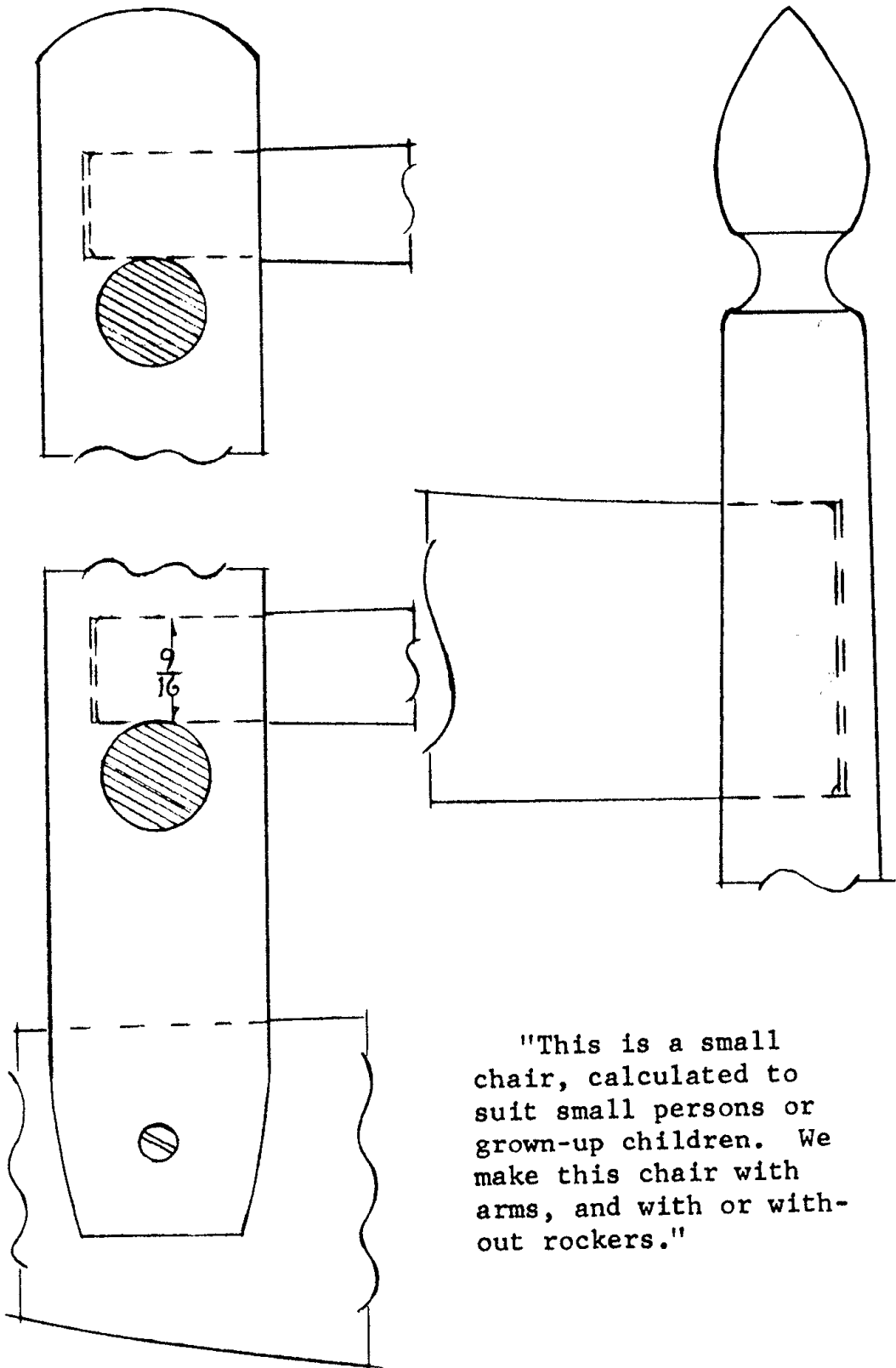
SCALE $\frac{1}{8}$ " = 1"



$15\frac{1}{2}$ "

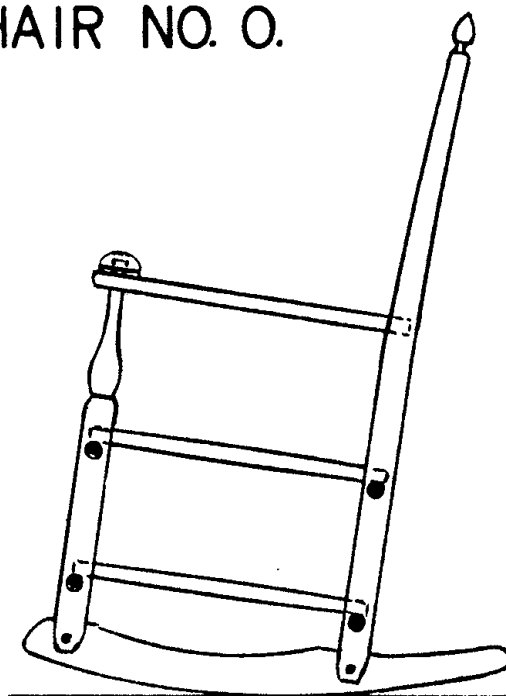
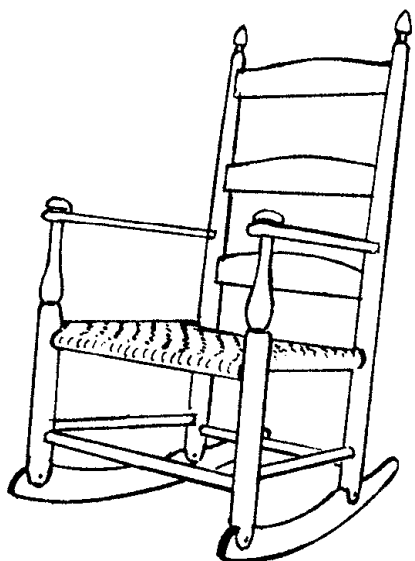


MT. LEBANON CHAIR NO. 1.

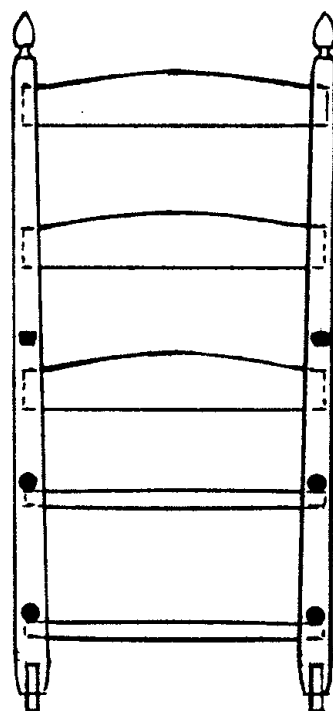
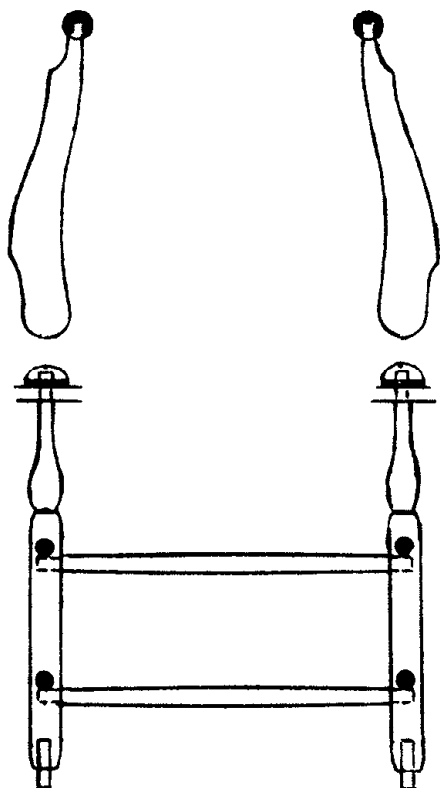


"This is a small chair, calculated to suit small persons or grown-up children. We make this chair with arms, and with or without rockers."

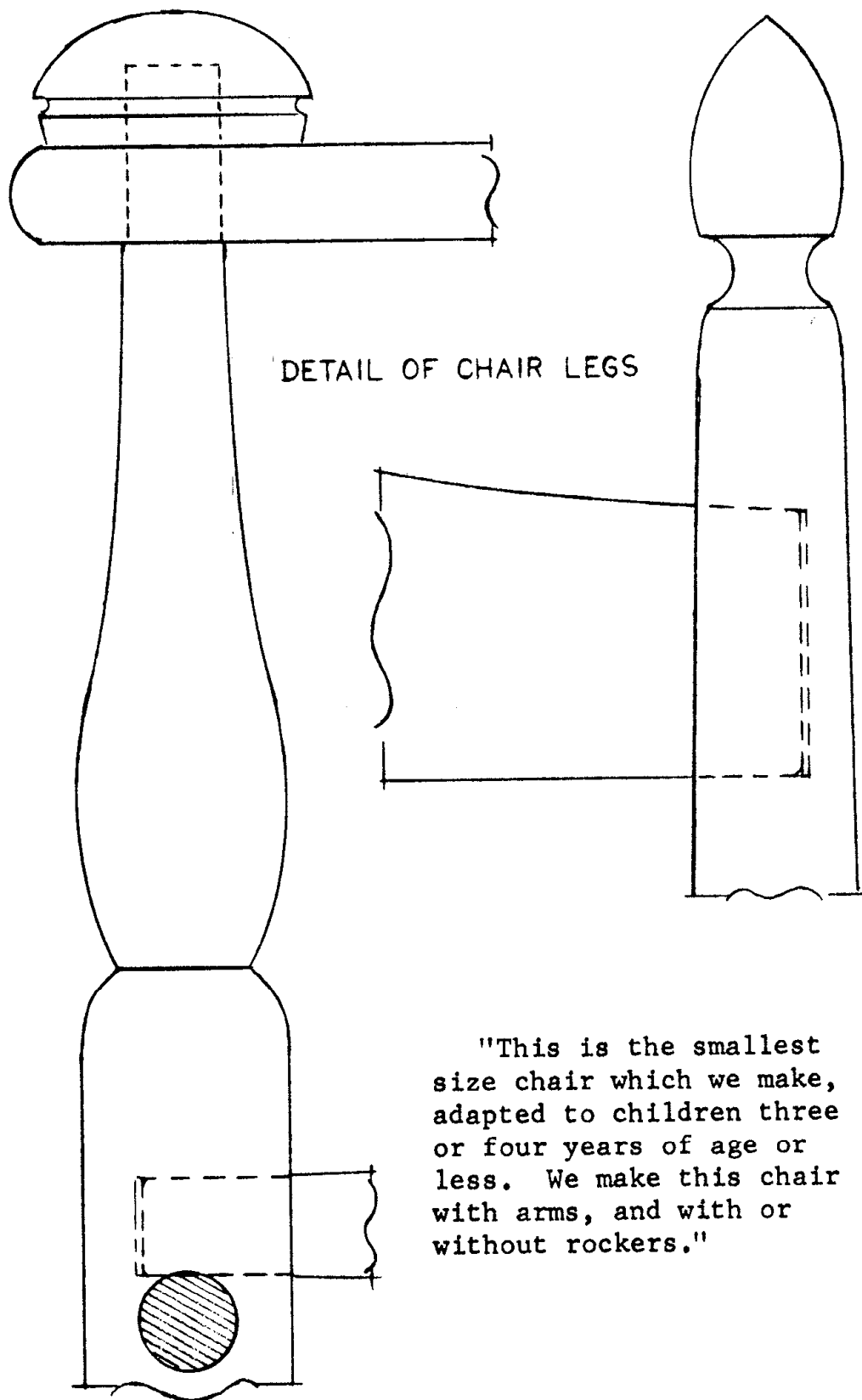
MT. LEBANON CHAIR NO. 0.



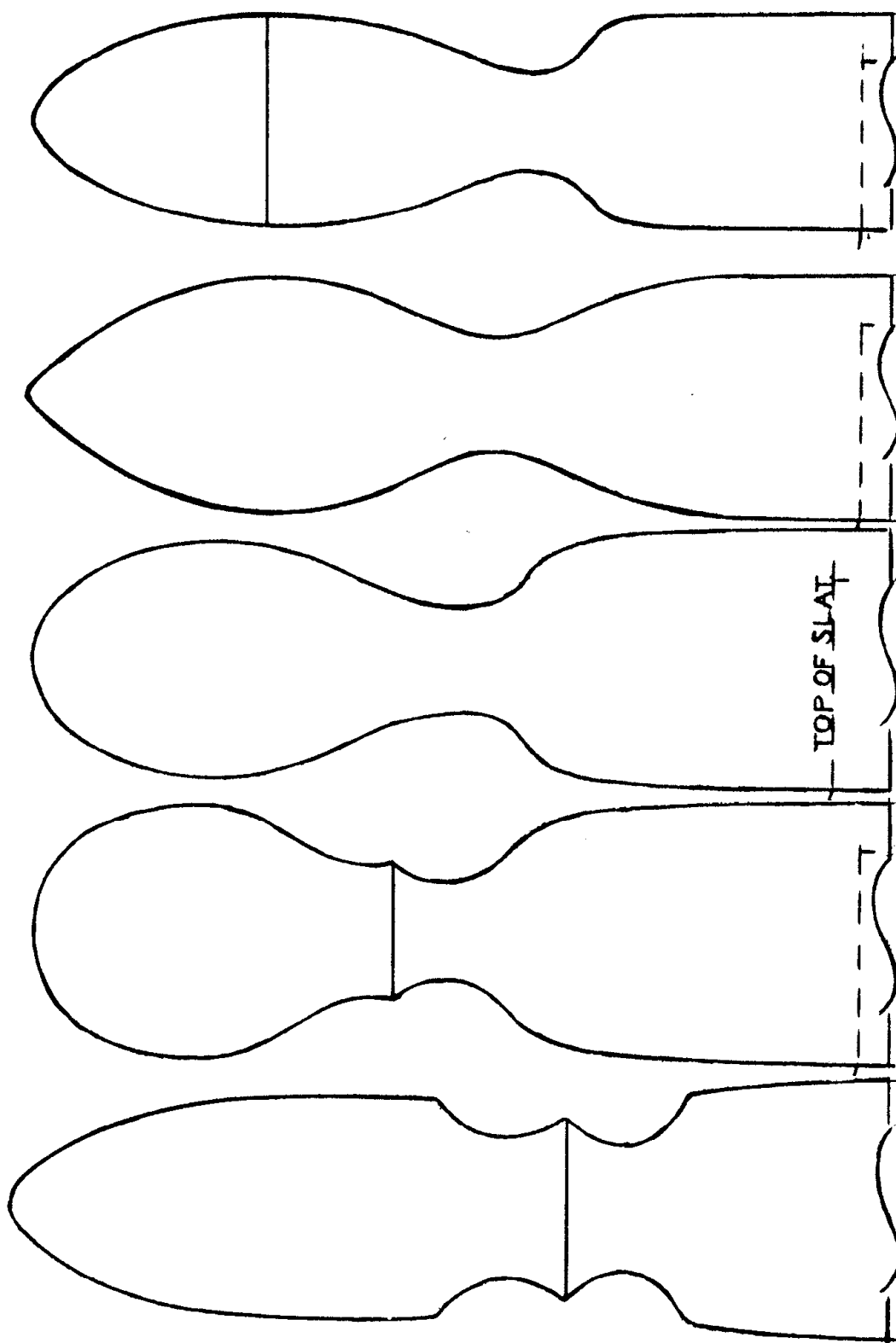
SCALE $\frac{1}{8}$ " = 1"



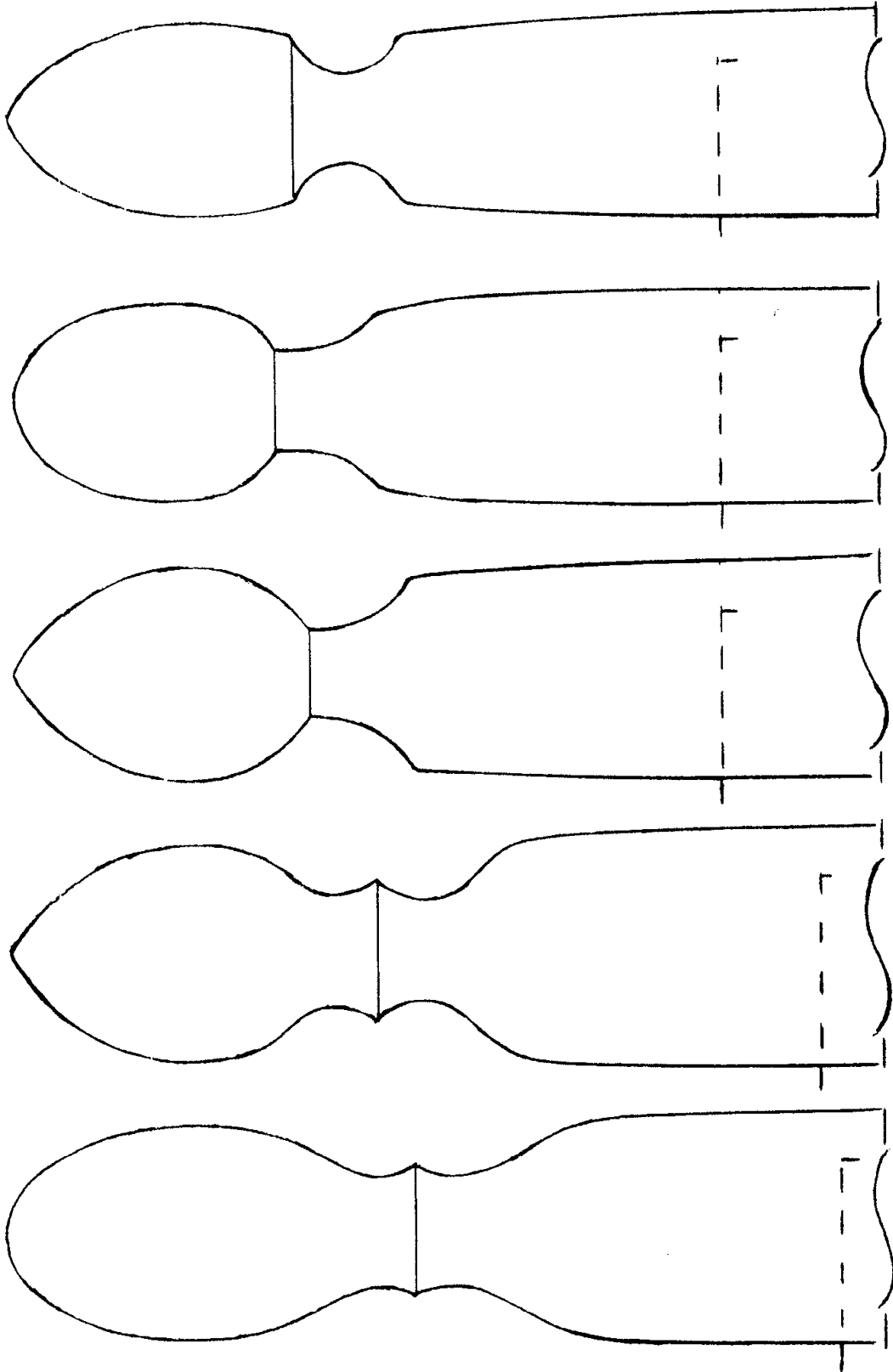
MT. LEBANON CHAIR NO. O.

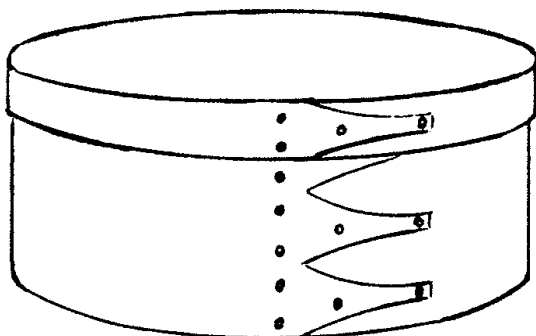


CHAIR FINIALS.



CHAIR FINIALS.



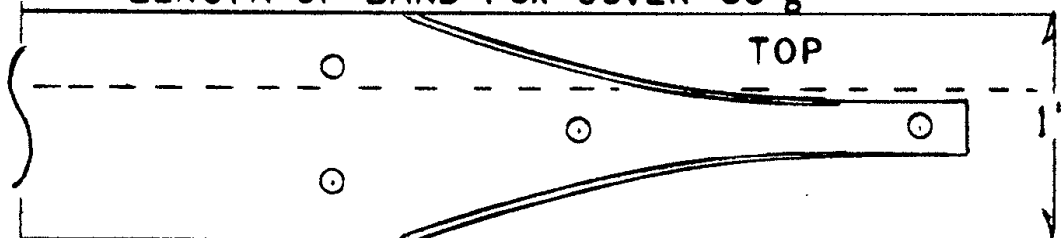


OVAL BOX.

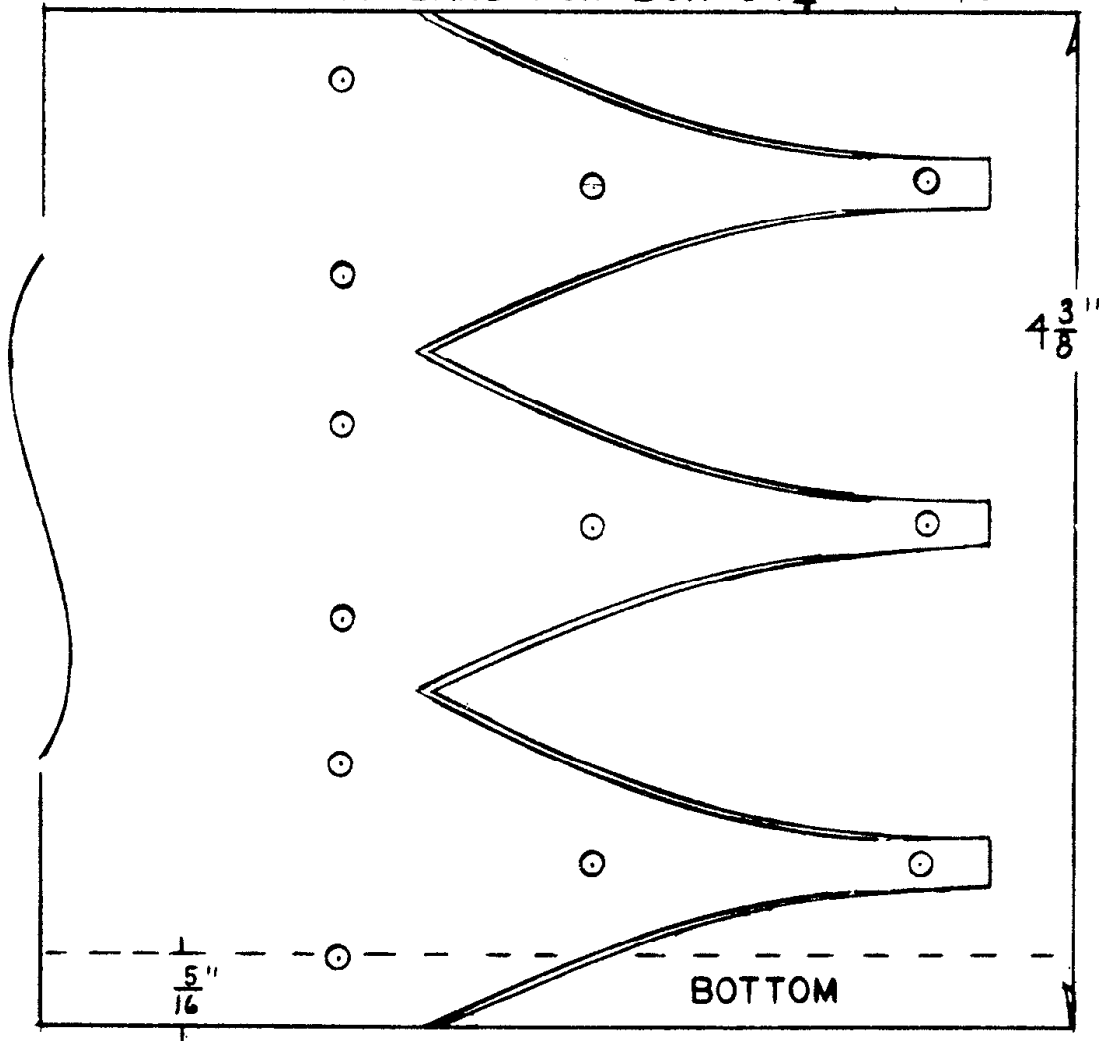
INSIDE MEAS.
OF BOX $7\frac{1}{2}'' \times 10\frac{7}{8}''$

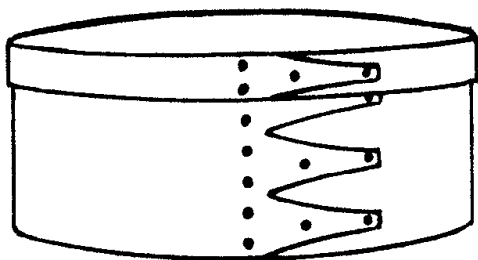
COVER TO FIT

LENGTH OF BAND FOR COVER $35\frac{7}{8}''$

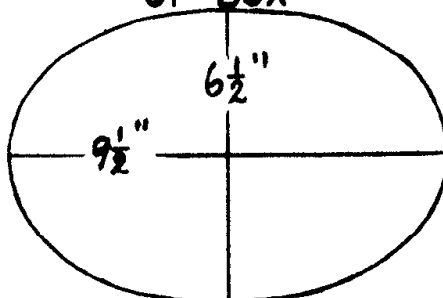


LENGTH OF BAND FOR BOX $34\frac{3}{4}''$ #6



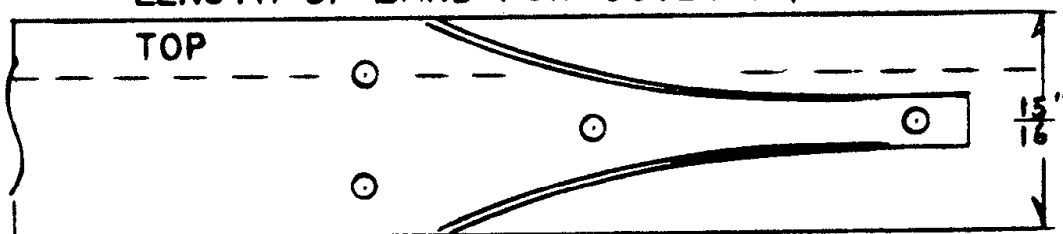


OVAL BOX. INSIDE MEASUREMENTS OF BOX

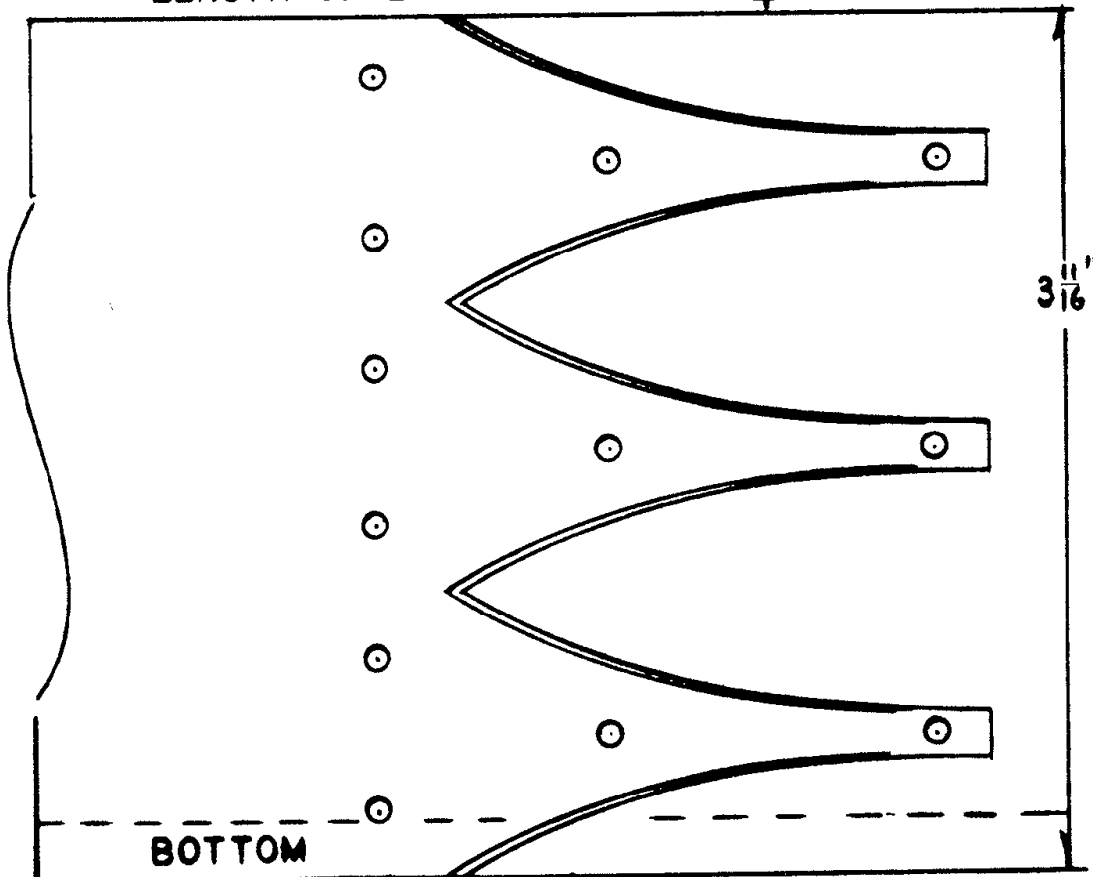


COVER TO FIT

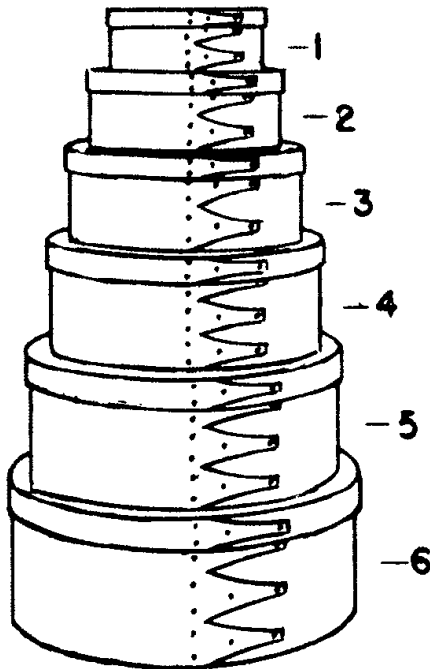
LENGTH OF BAND FOR COVER $31\frac{3}{4}$ "



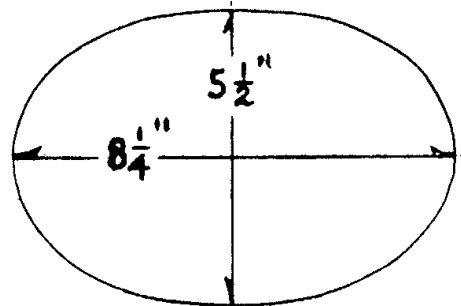
LENGTH OF BAND FOR BOX $30\frac{3}{4}$ " #5



OVAL BOXES.

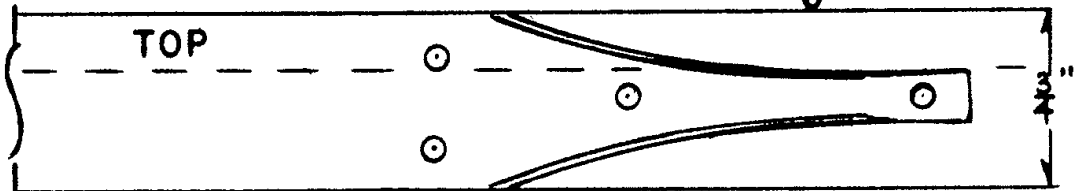


INSIDE MEASUREMENTS
OF BOX

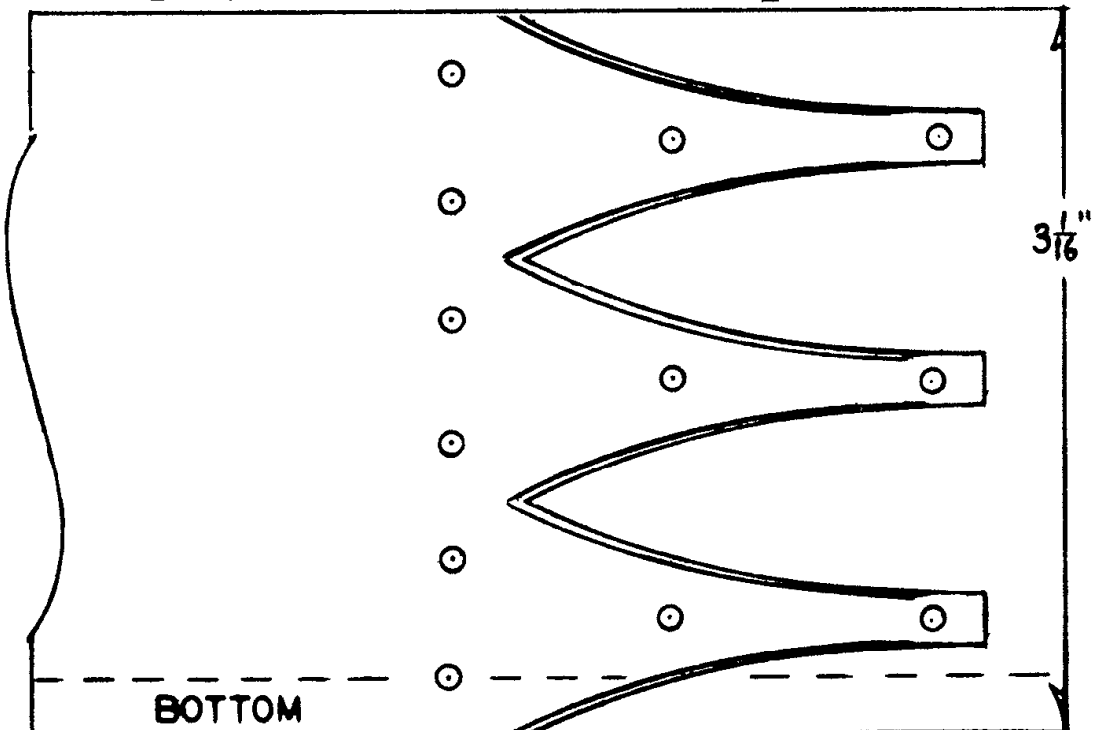


COVER TO FIT

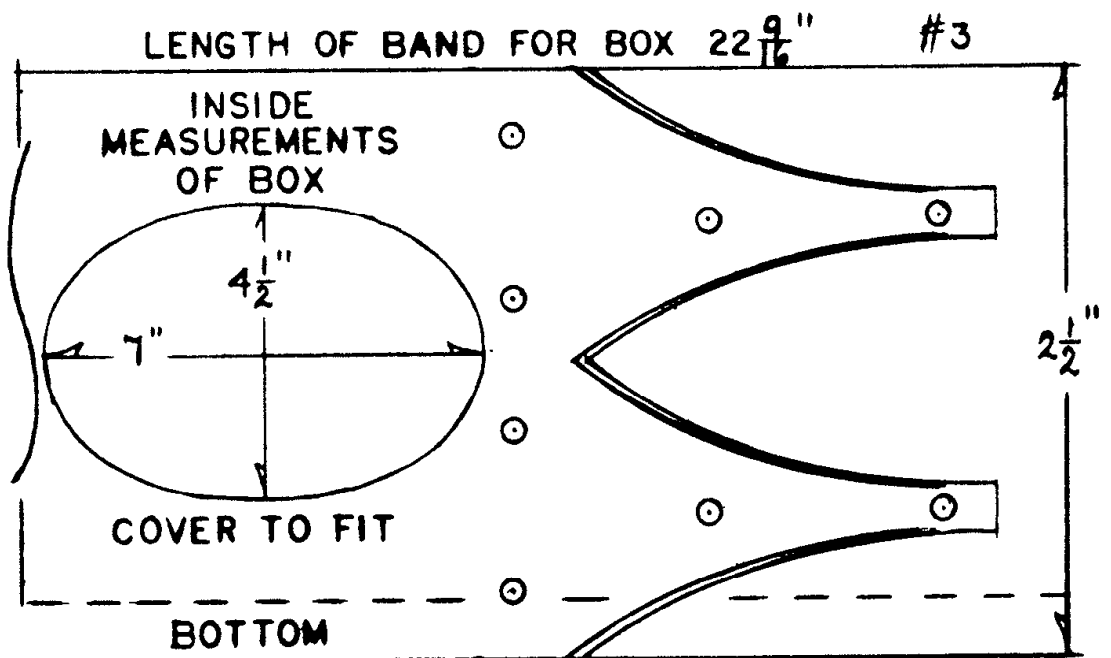
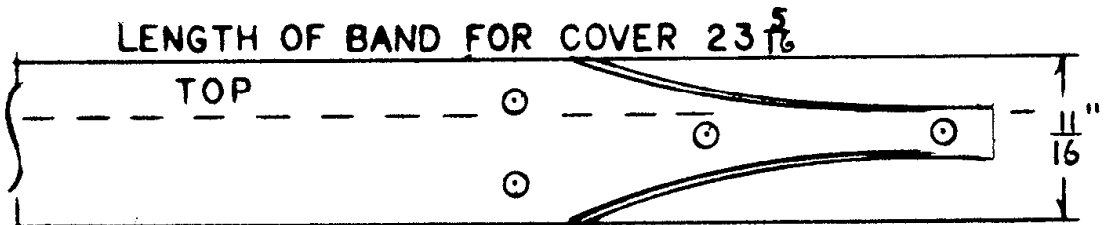
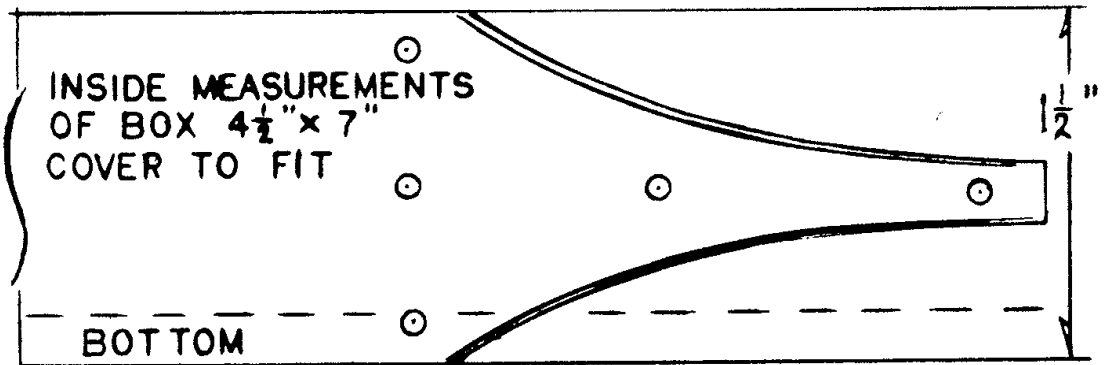
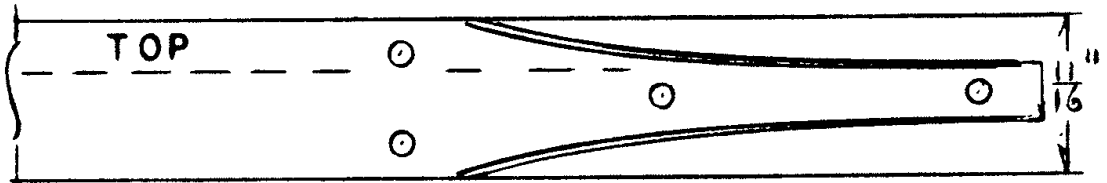
LENGTH OF BAND FOR COVER $27\frac{3}{8}$ "



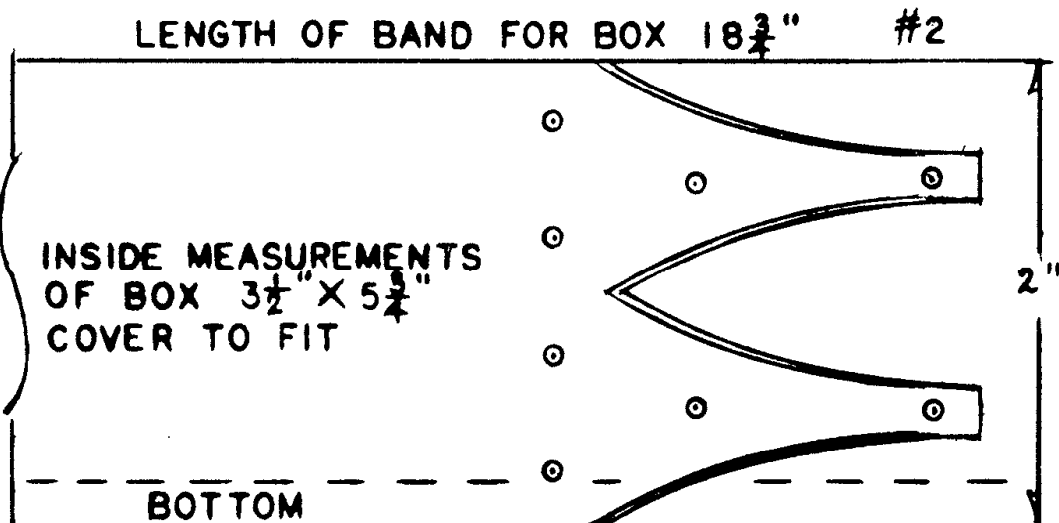
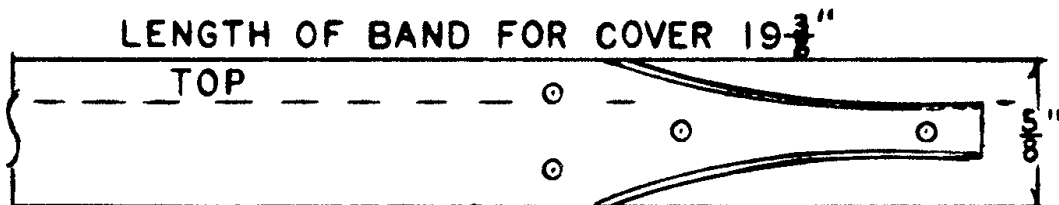
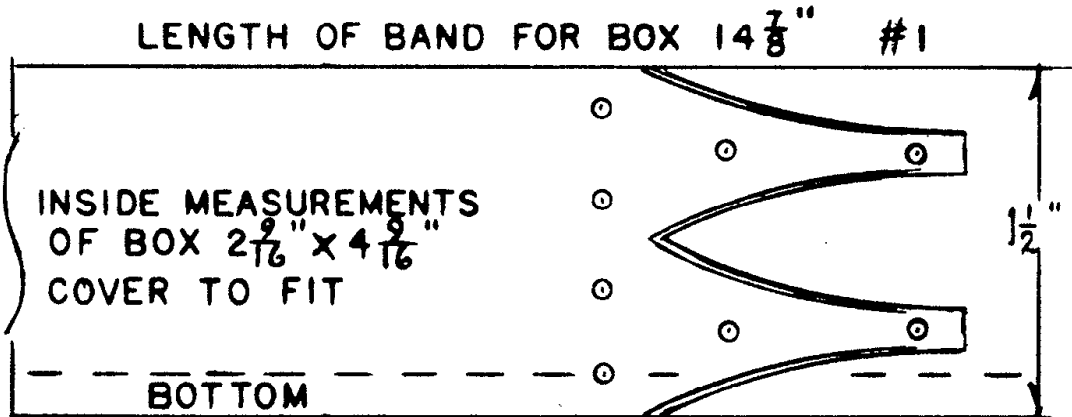
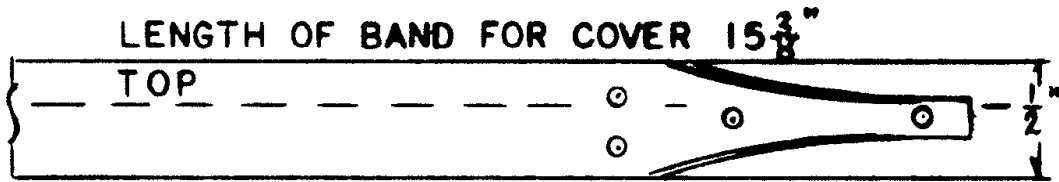
LENGTH OF BAND FOR BOX $26\frac{1}{2}$ " #4



OVAL BOXES.

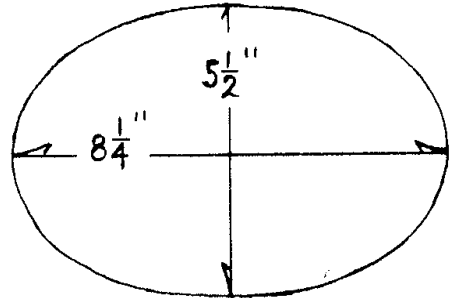
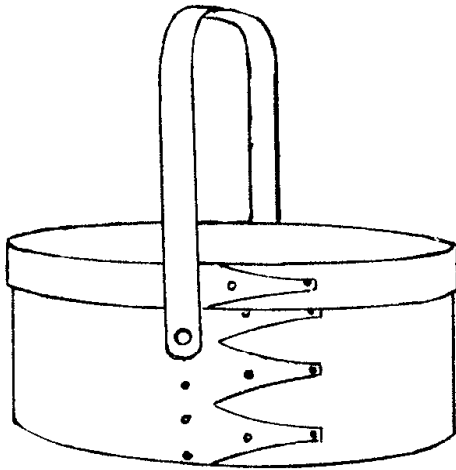


OVAL BOXES.



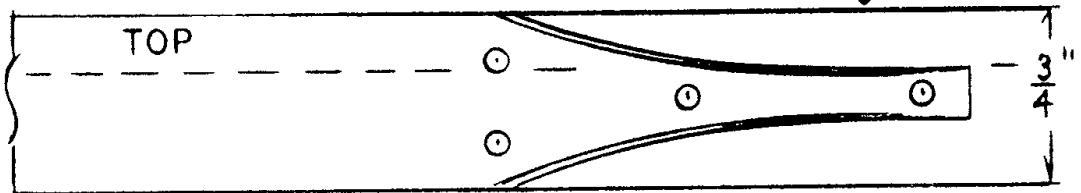
SEWING BOX.

INSIDE MEASUREMENTS
OF BOX

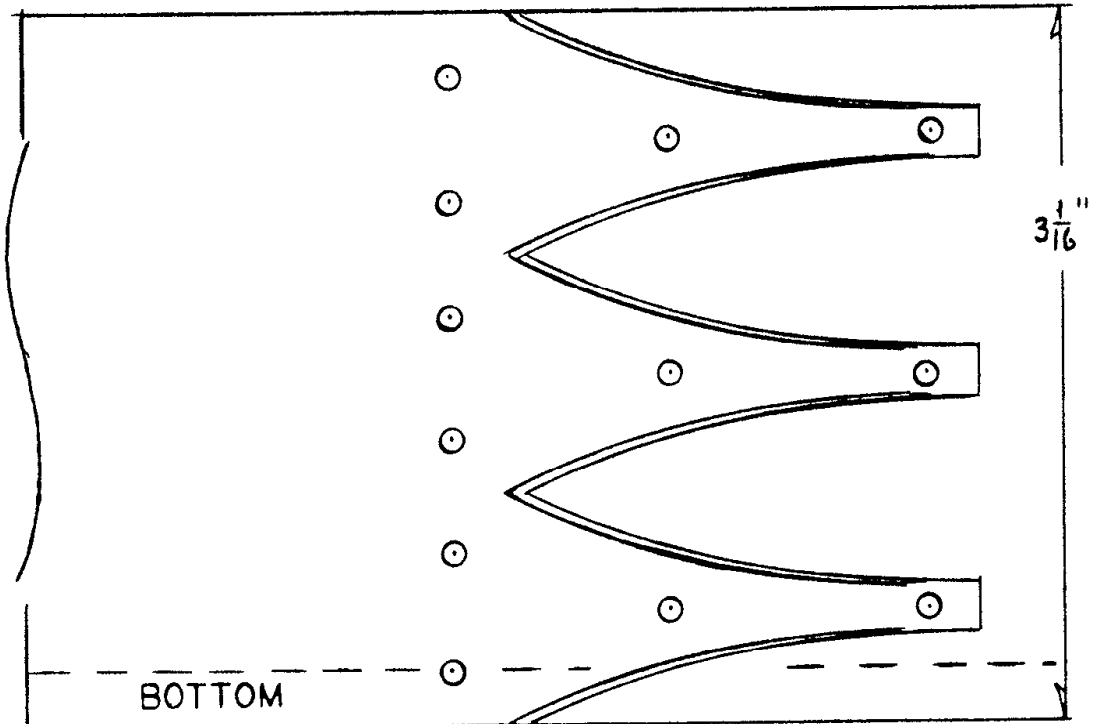


COVER TO FIT

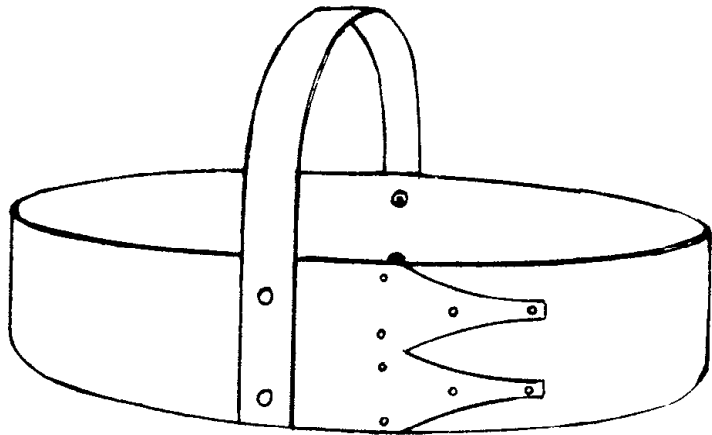
LENGTH OF BAND FOR COVER $27 \frac{3}{8}$ "



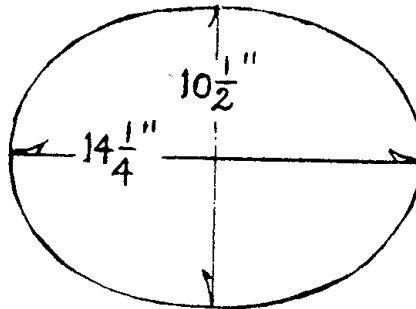
LENGTH OF BAND FOR BOX $26 \frac{1}{2}$ "



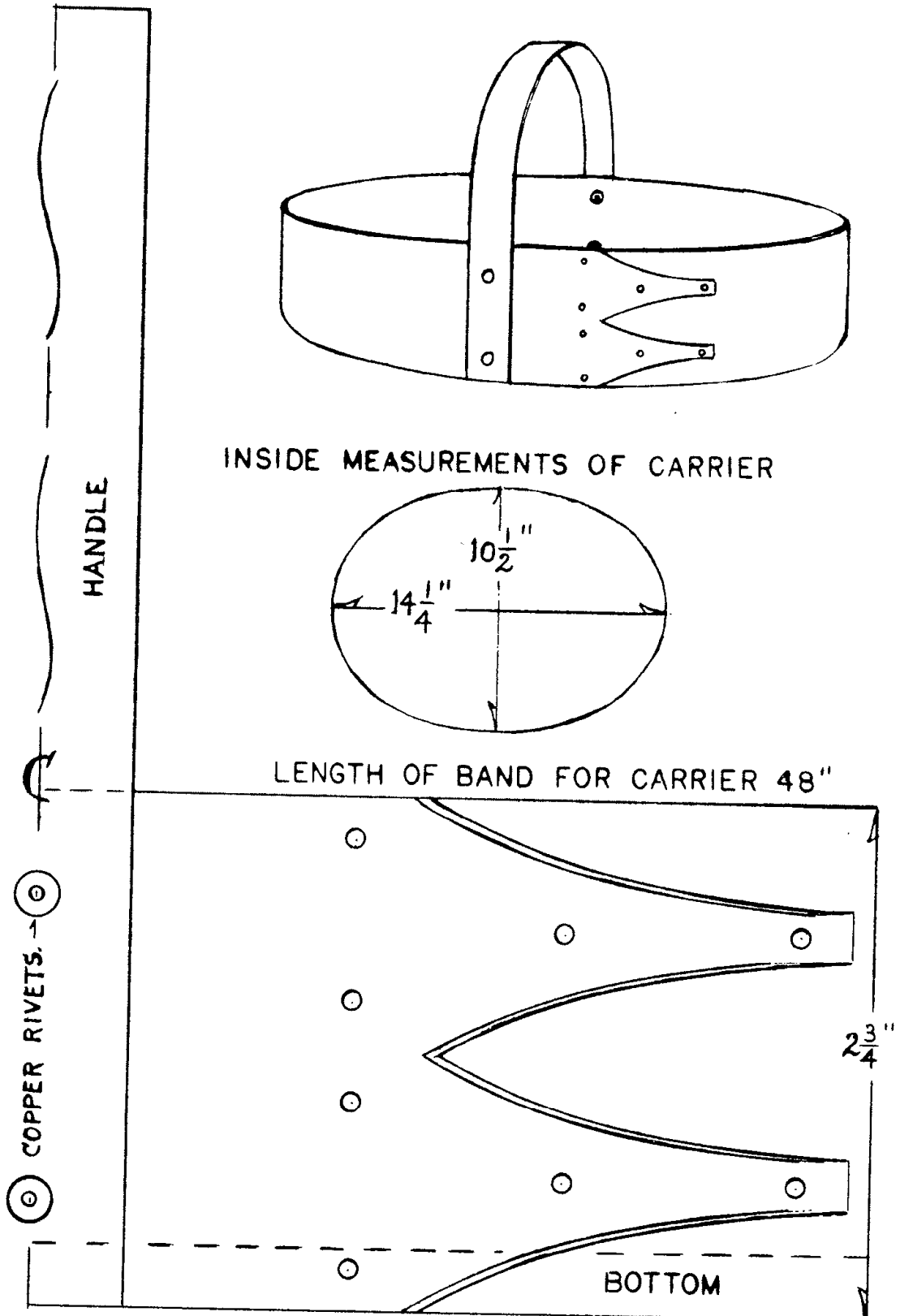
CARRIER.



INSIDE MEASUREMENTS OF CARRIER



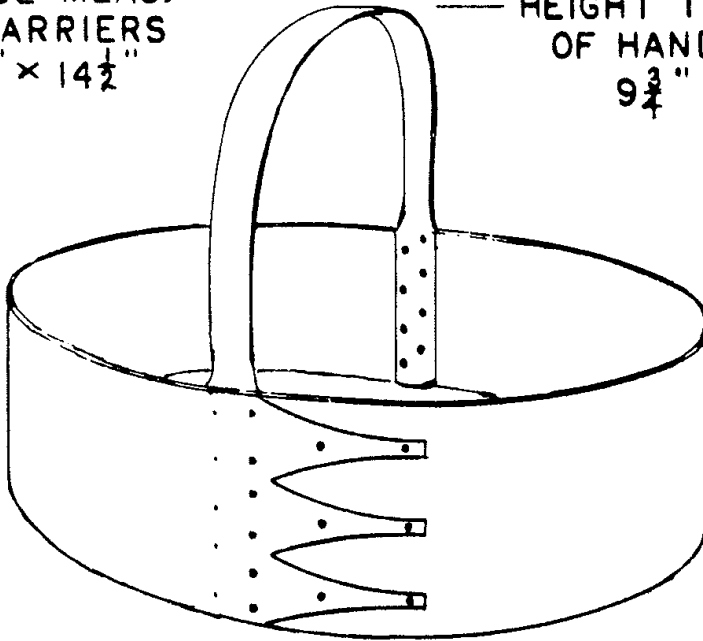
LENGTH OF BAND FOR CARRIER 48"



CARRIERS.

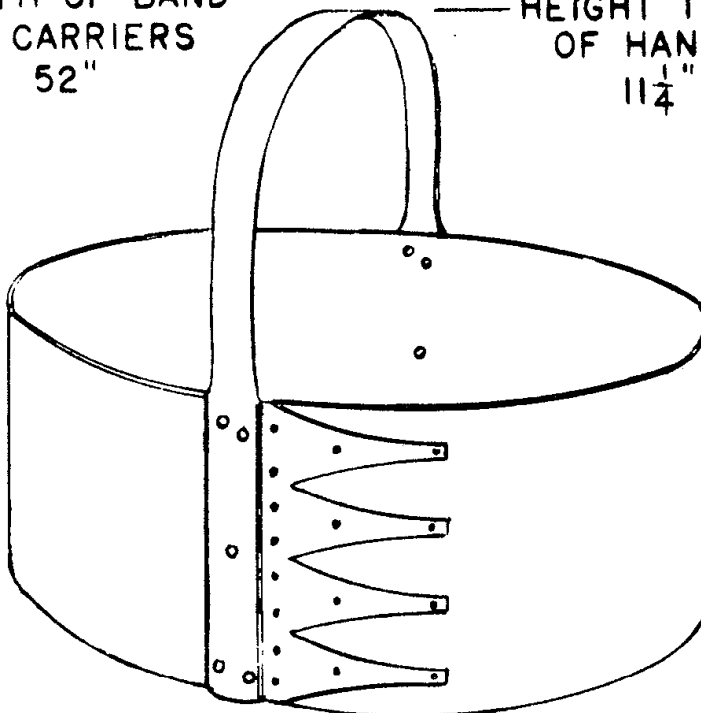
INSIDE MEAS.
OF CARRIERS
 $10\frac{3}{8}" \times 14\frac{1}{2}"$

HEIGHT TO TOP
OF HANDLE
 $9\frac{3}{4}"$



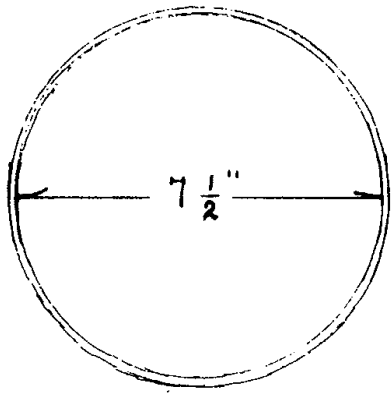
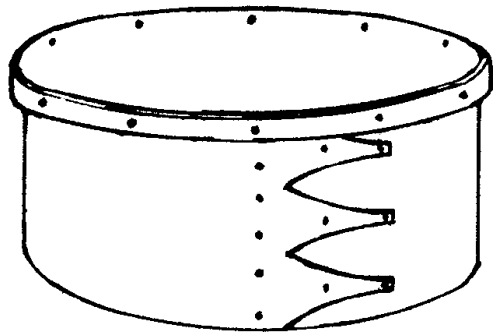
LENGTH OF BAND
FOR CARRIERS
52"

HEIGHT TO TOP
OF HANDLE
 $11\frac{1}{4}"$



SPITTOON OR "SPIT-BOX"

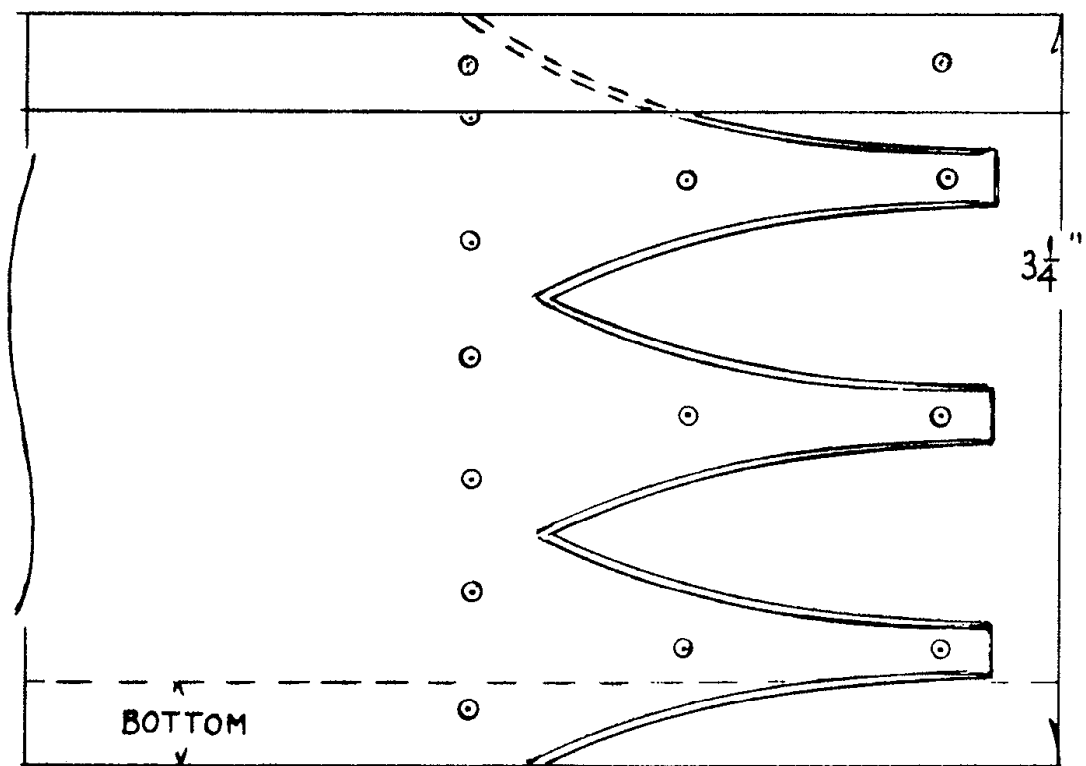
INSIDE MEASUREMENT
OF BOX



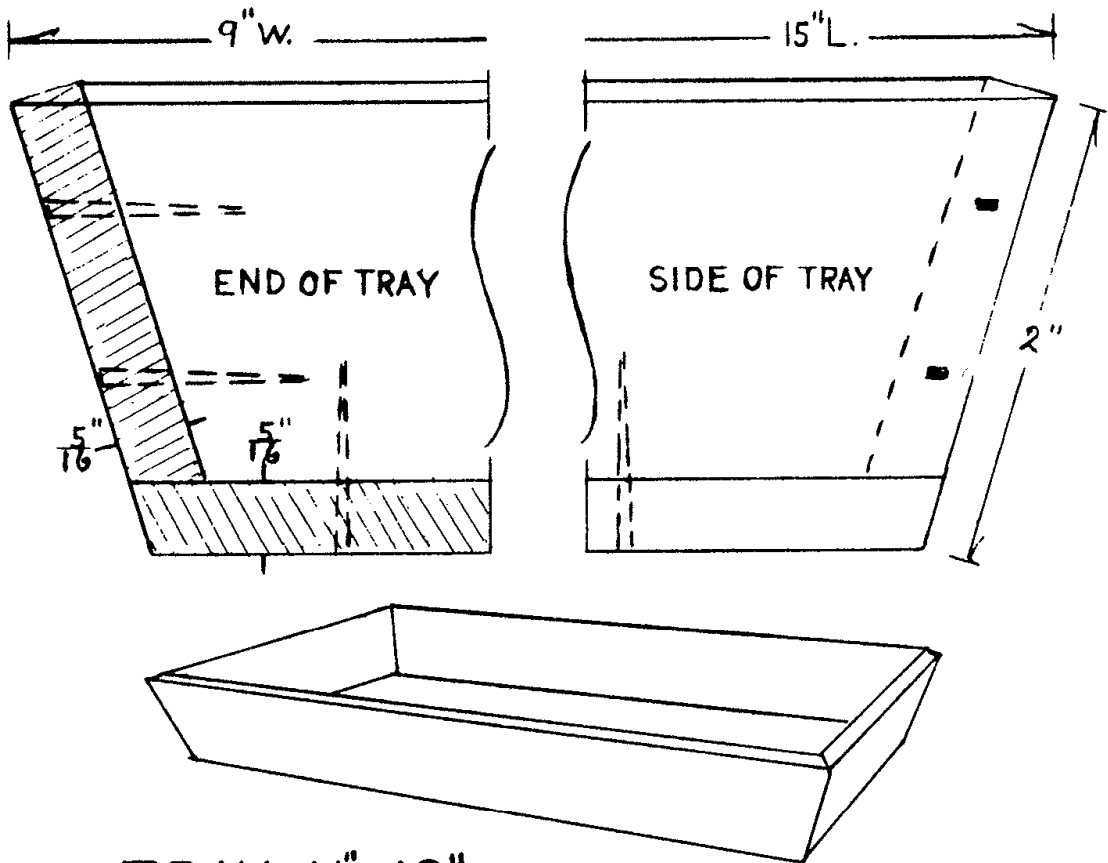
LENGTH OF BAND FOR TOP OF BOX 28"



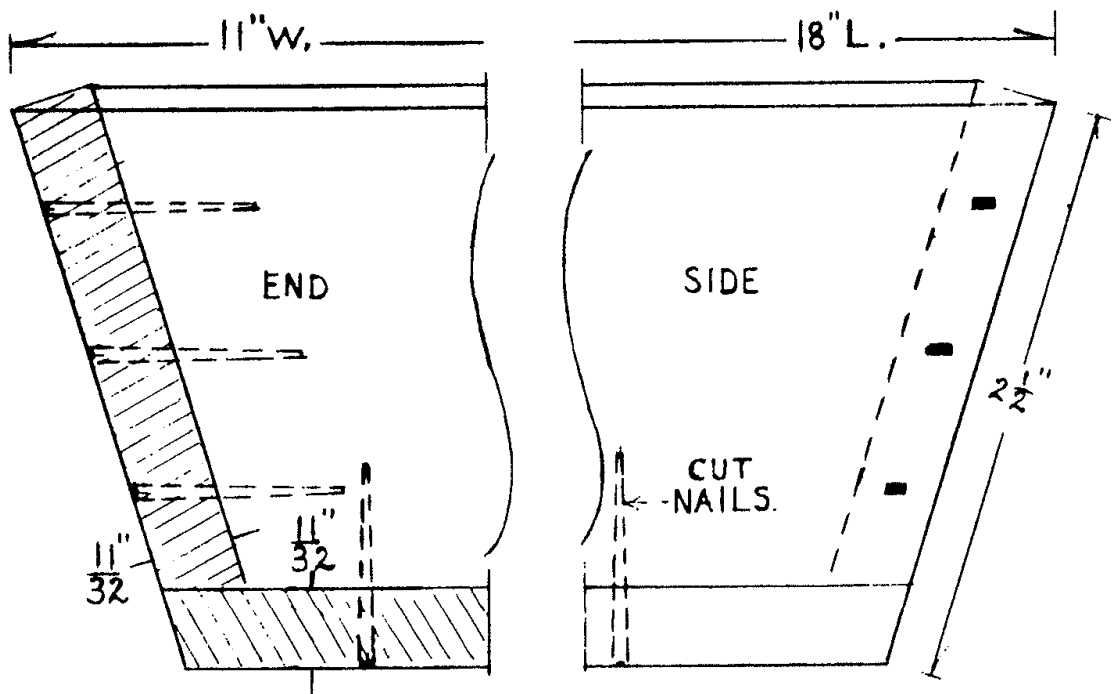
LENGTH OF BAND FOR BOX 32"



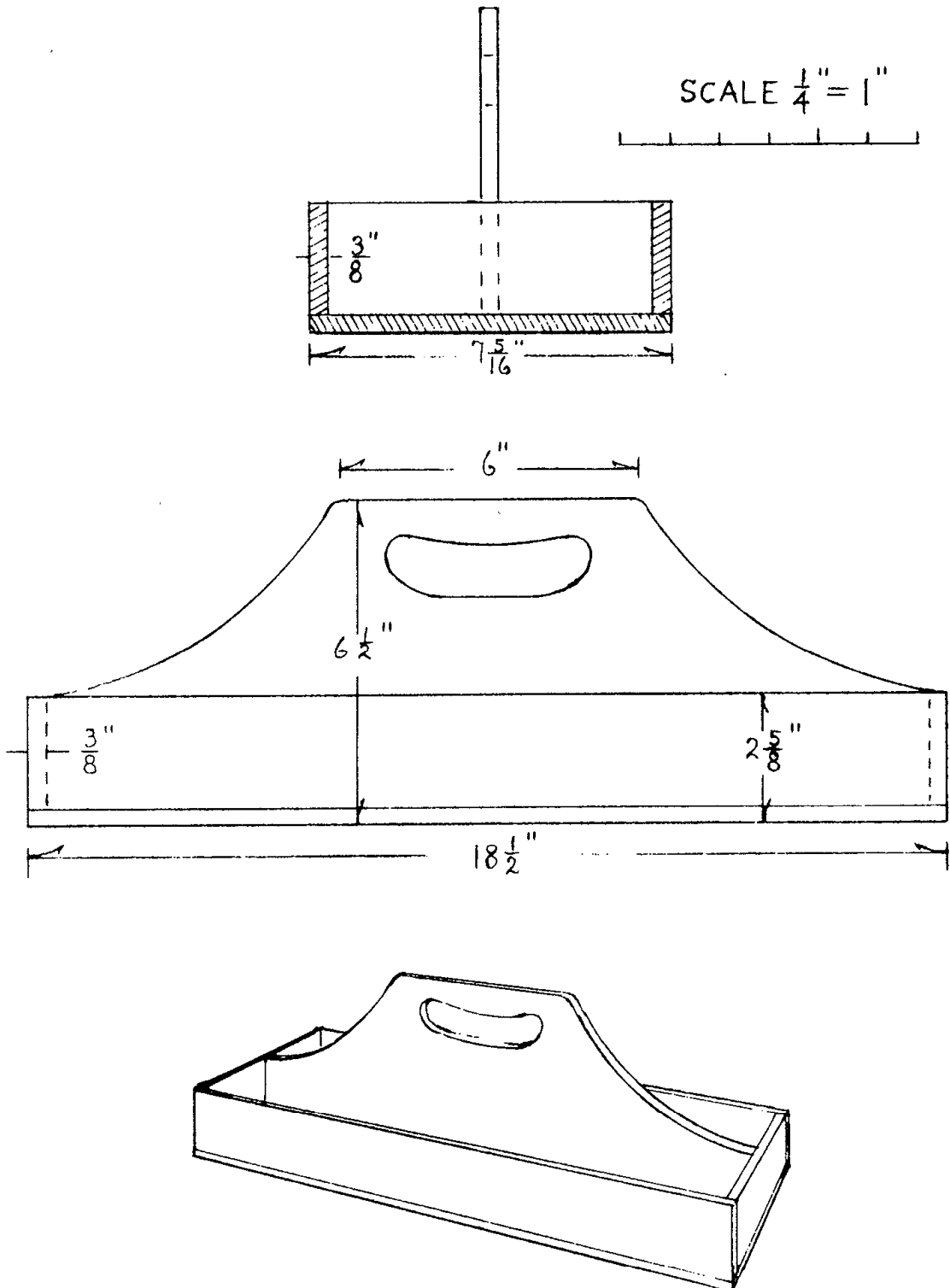
PINE TRAY 9" x 15"



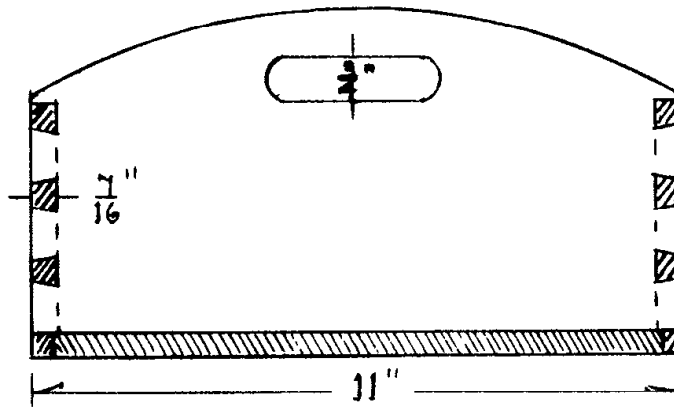
TRAY 11" x 18"



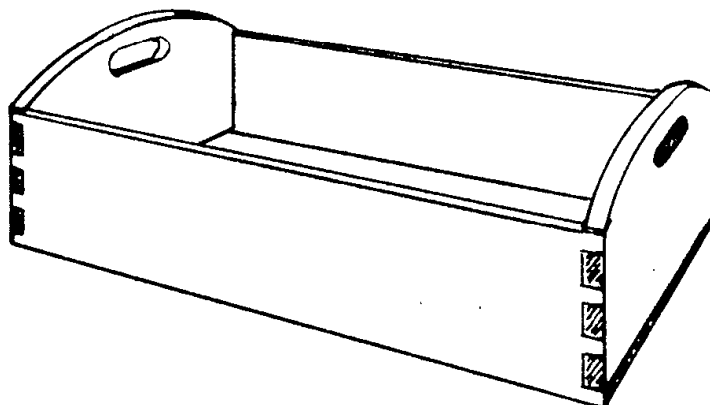
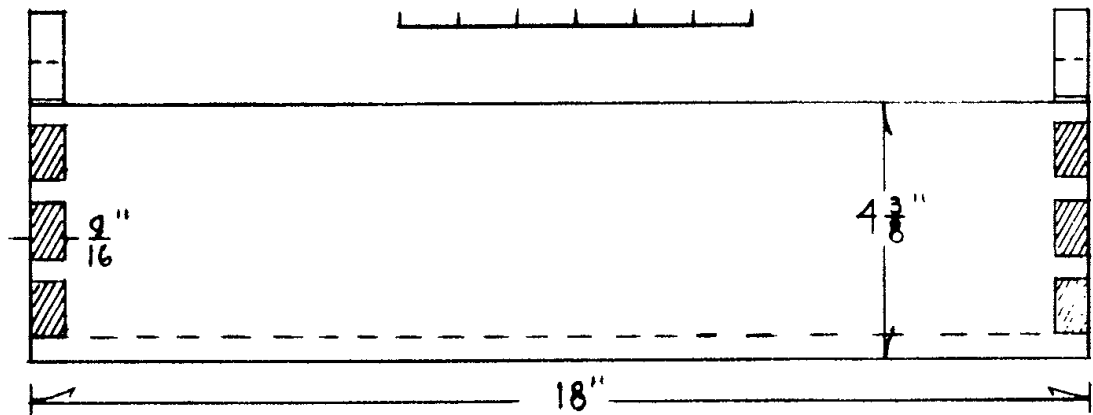
DINING ROOM TRAY.



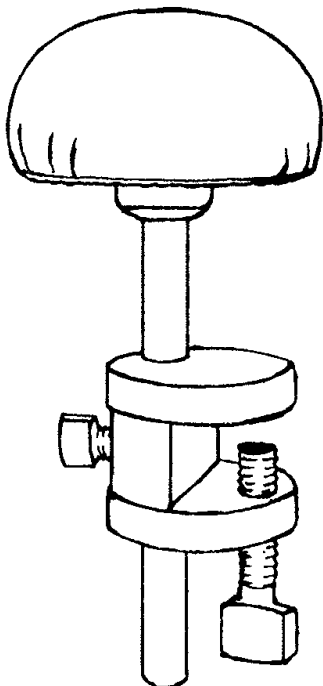
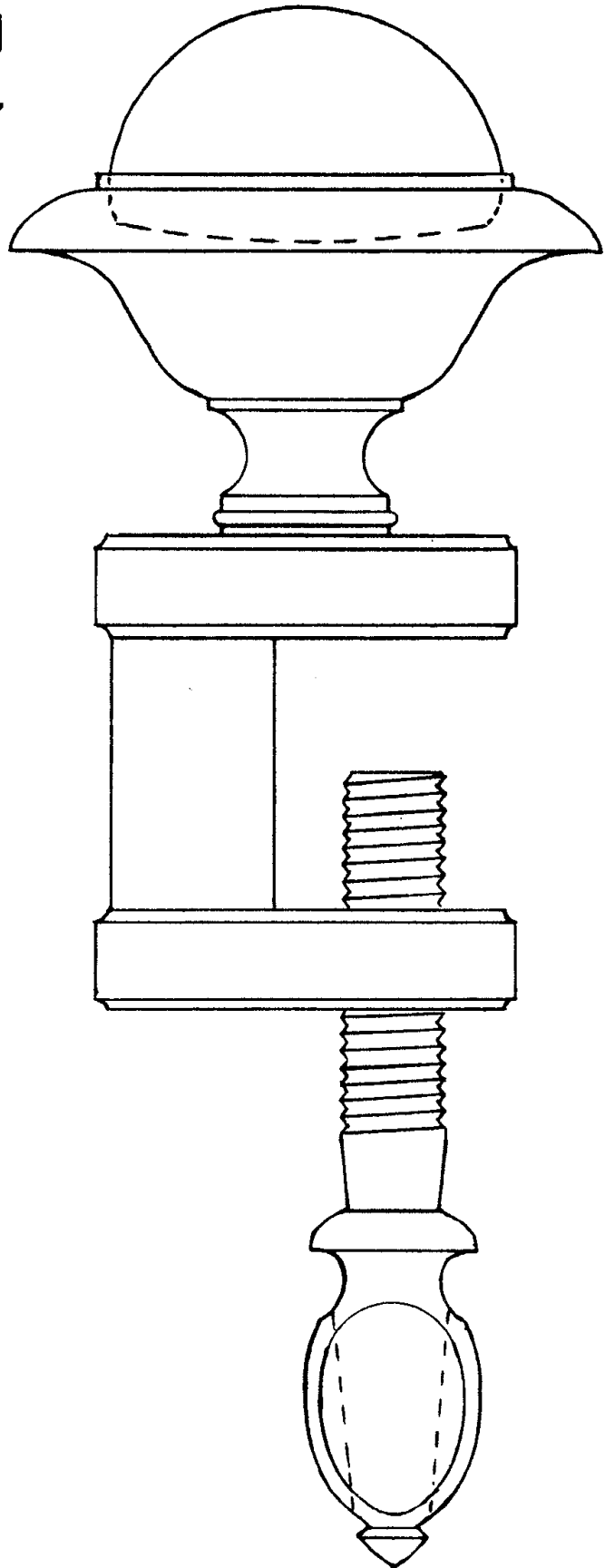
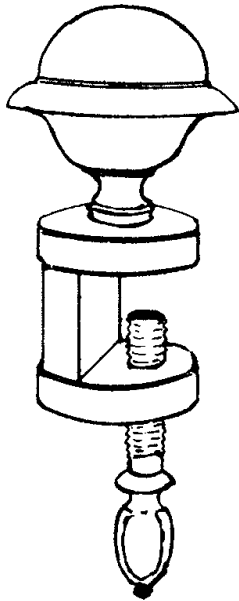
PINE DINING ROOM TRAY.



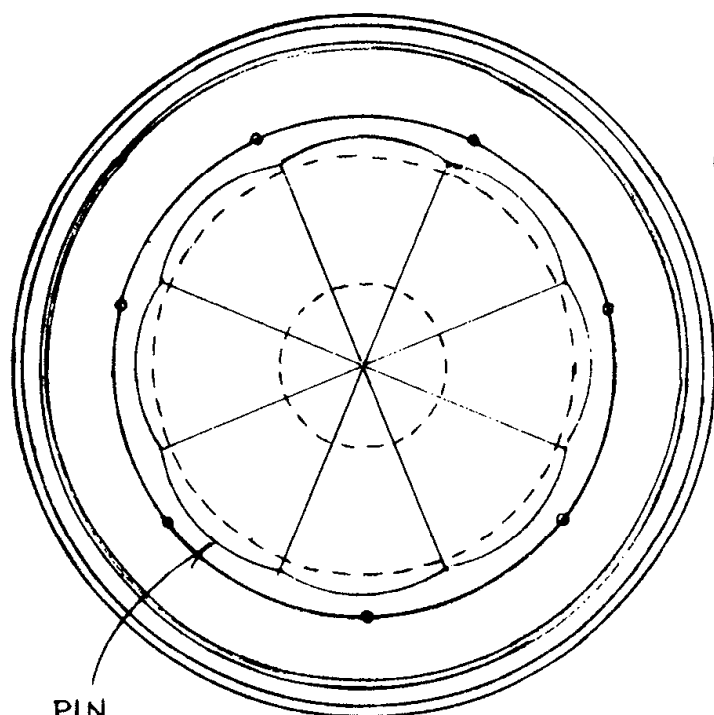
SCALE $\frac{1}{4}$ " = 1"



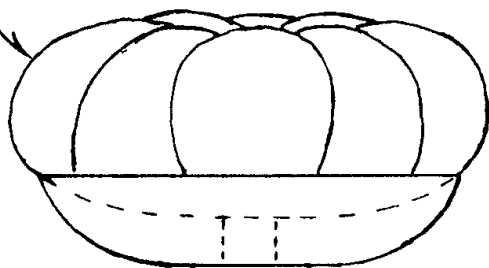
CLAMP-ON CUSHIONS.



SPOOL HOLDER.



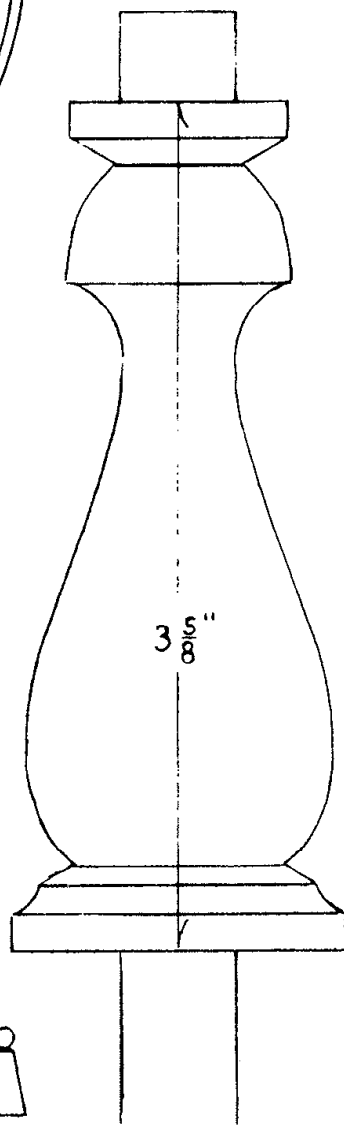
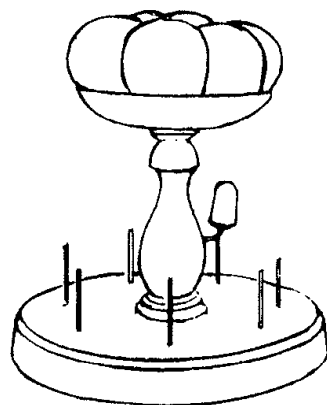
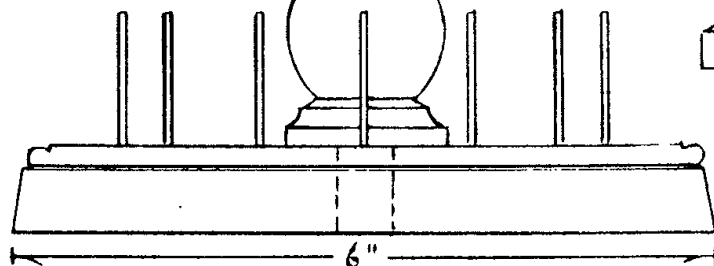
PIN
CUSHION



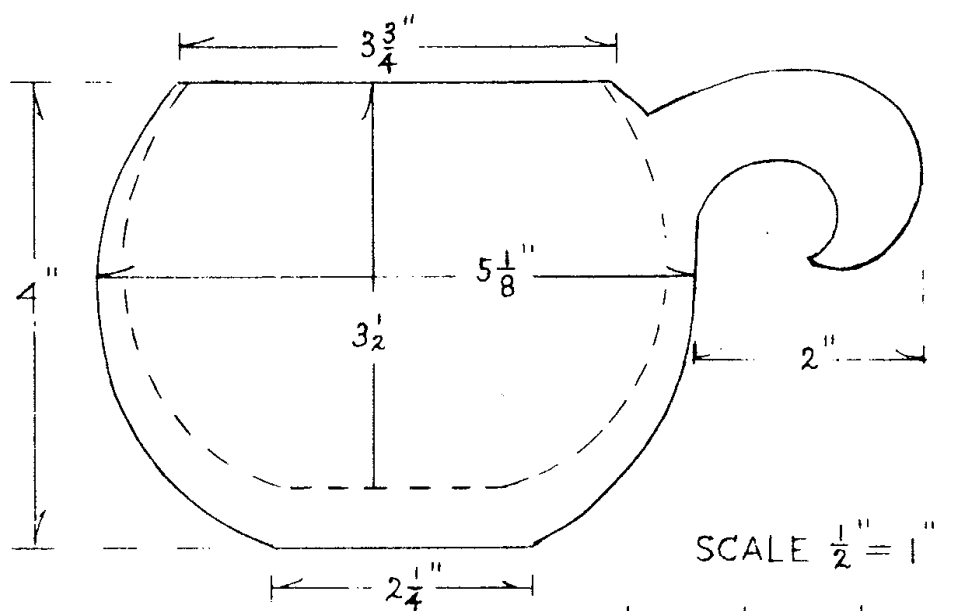
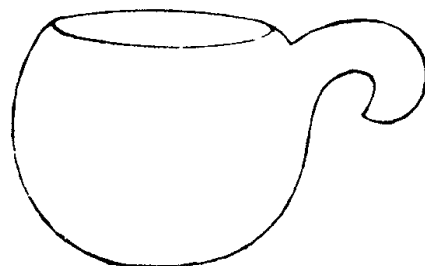
SCALE $\frac{1}{2}'' = 1''$



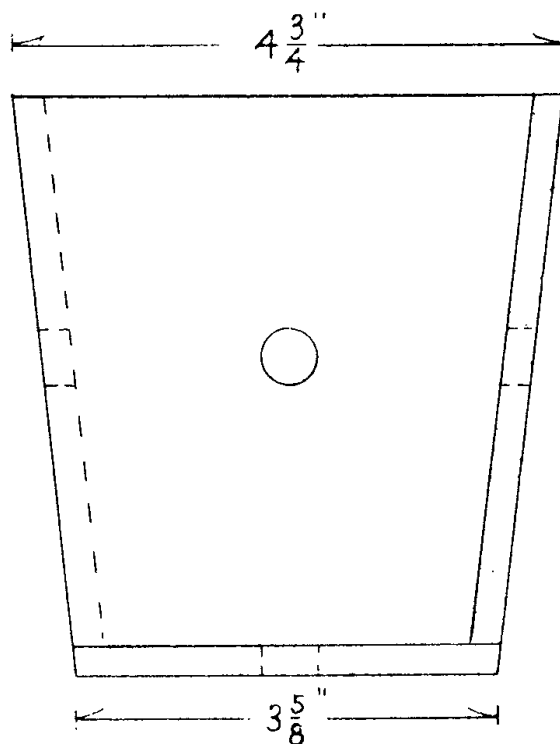
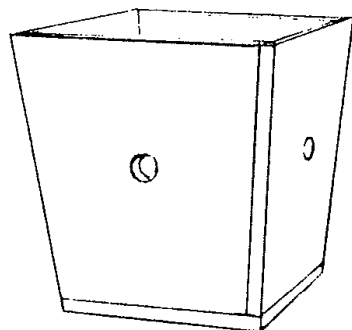
FOR THIMBLE



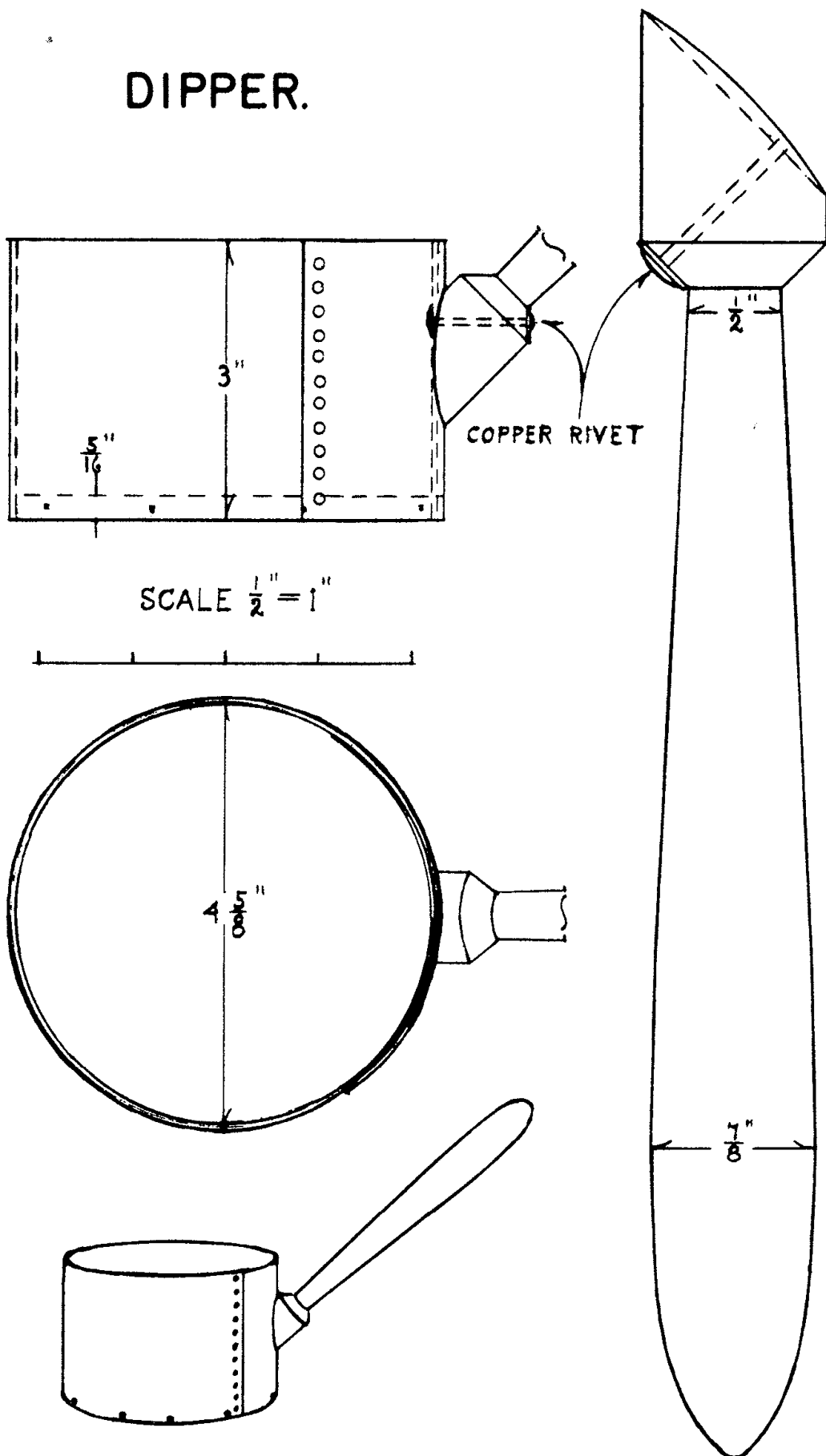
DIPPER.



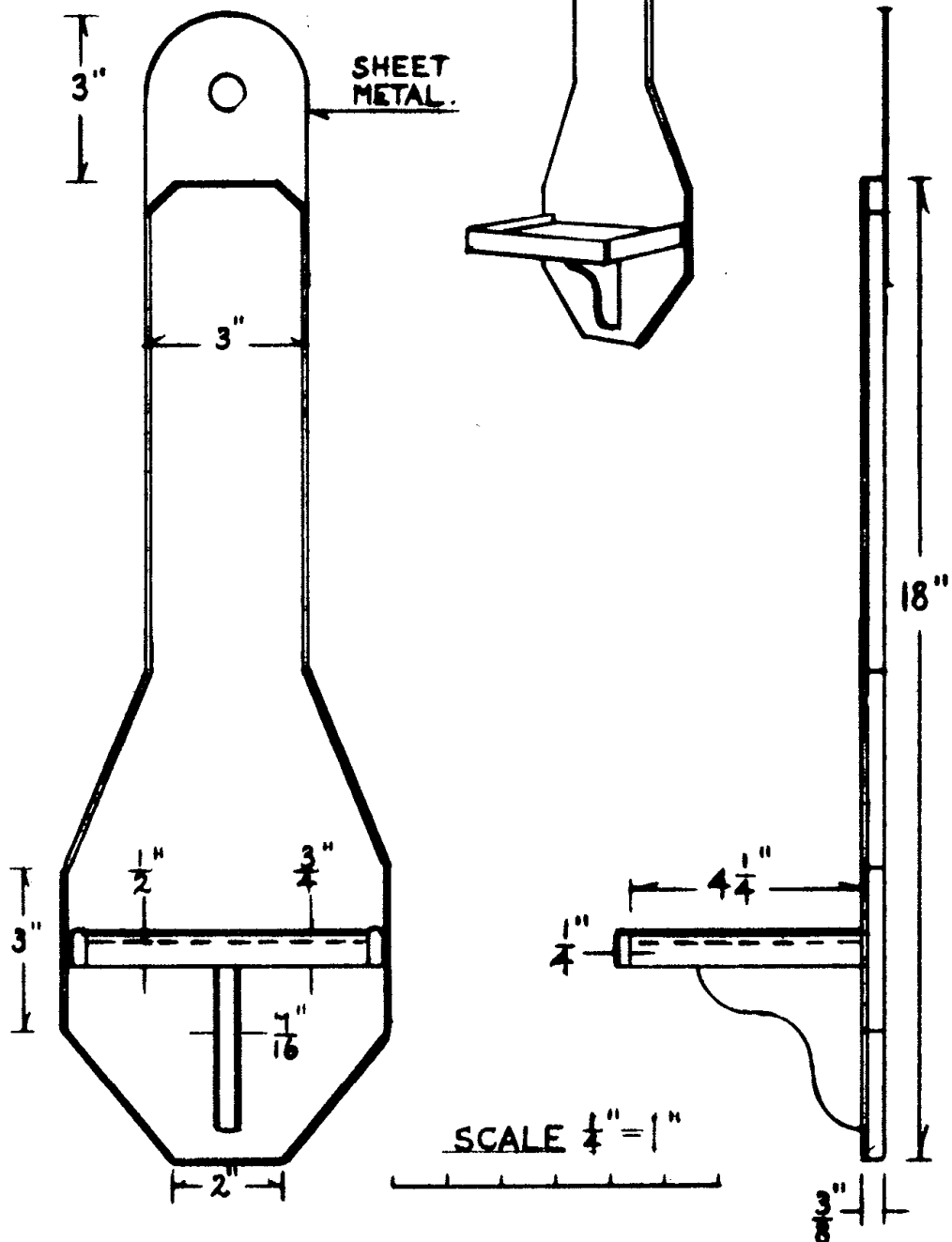
BERRY BOX.



DIPPER.

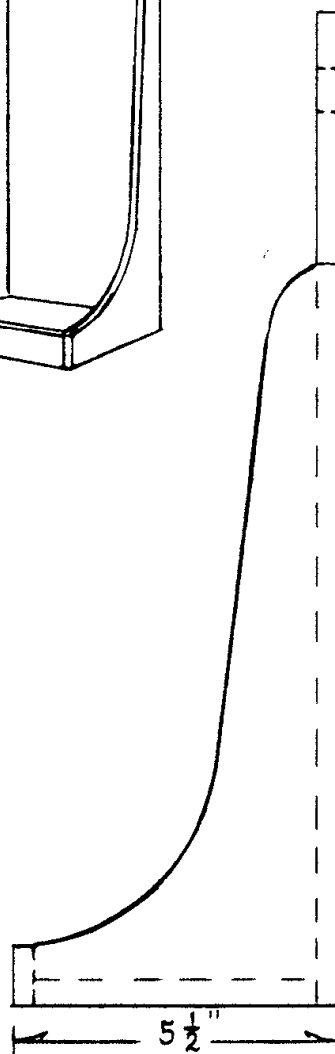
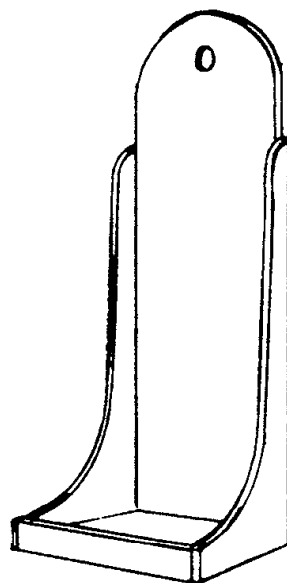
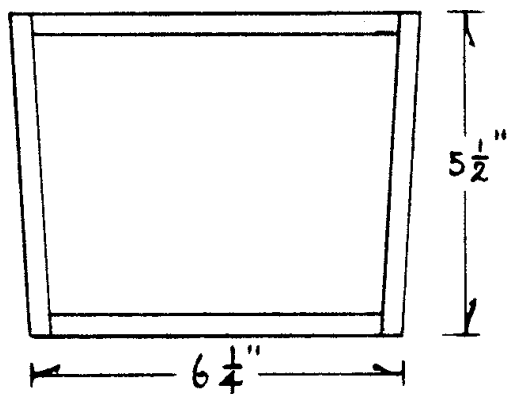
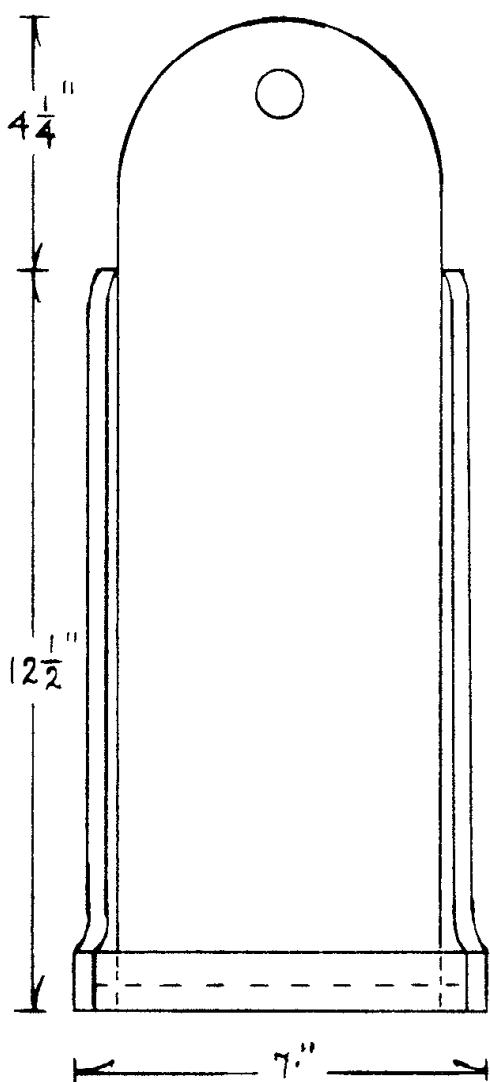


CANDLE SCONCE. PINE.



CANDLE SCONCE.

PINE.

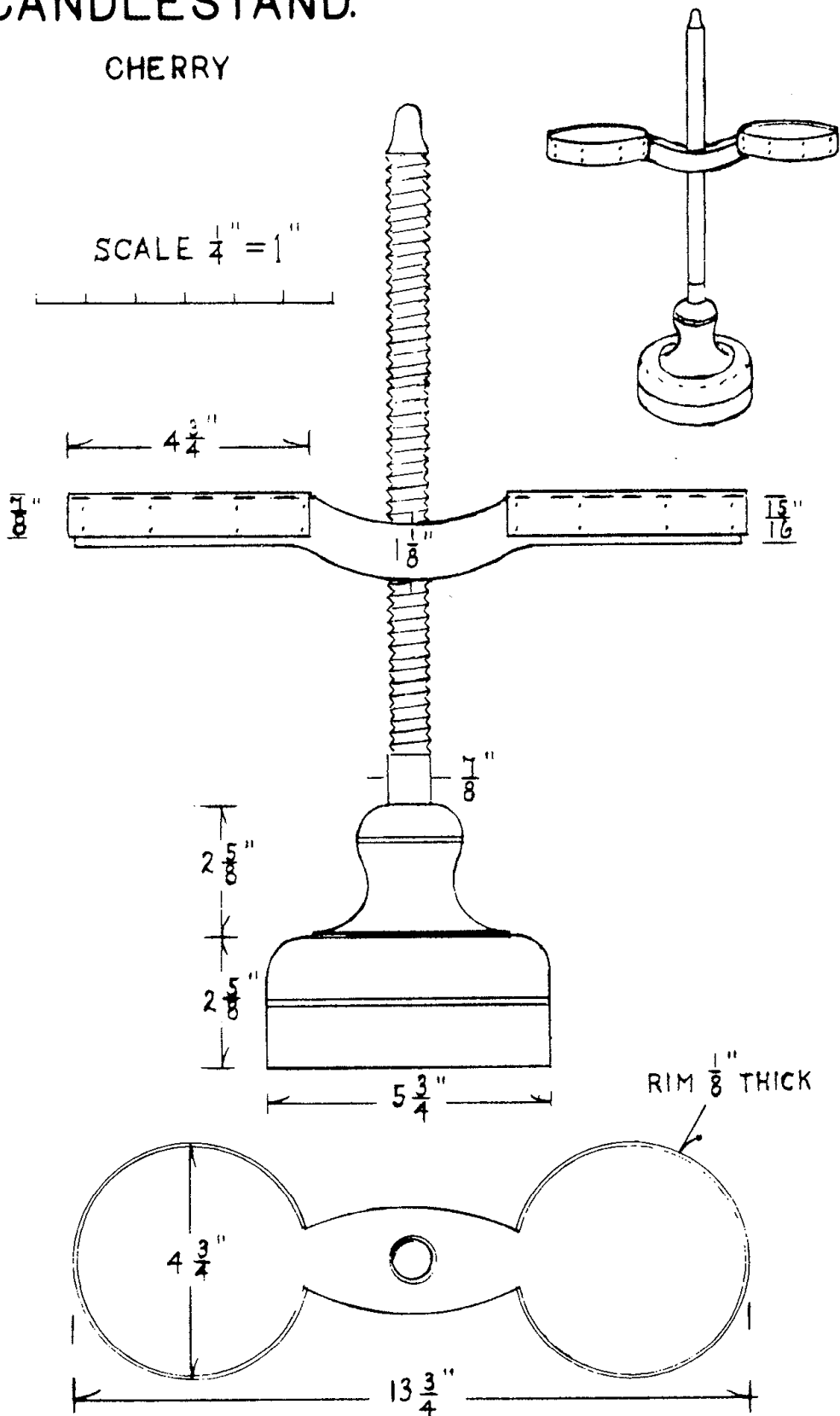


SCALE $\frac{1}{4}" = 1"$

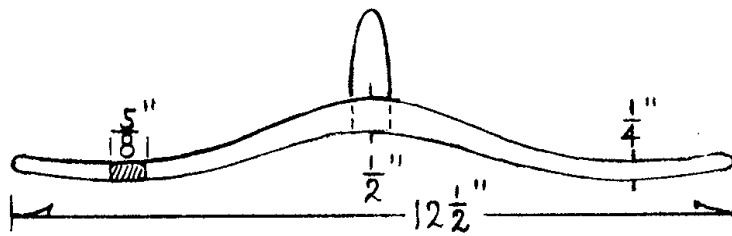


CANDLESTAND.

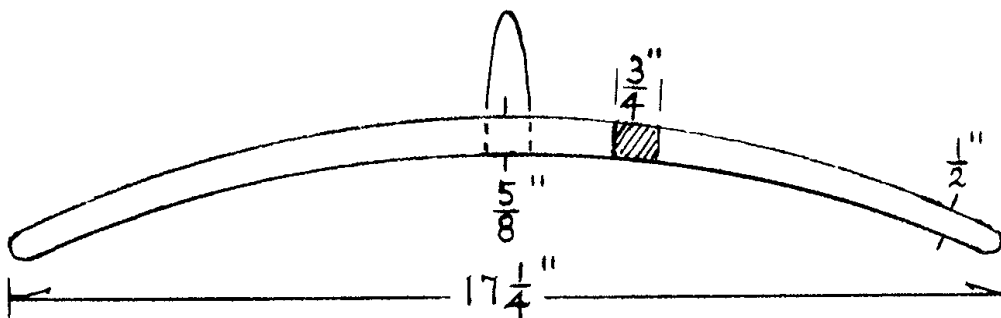
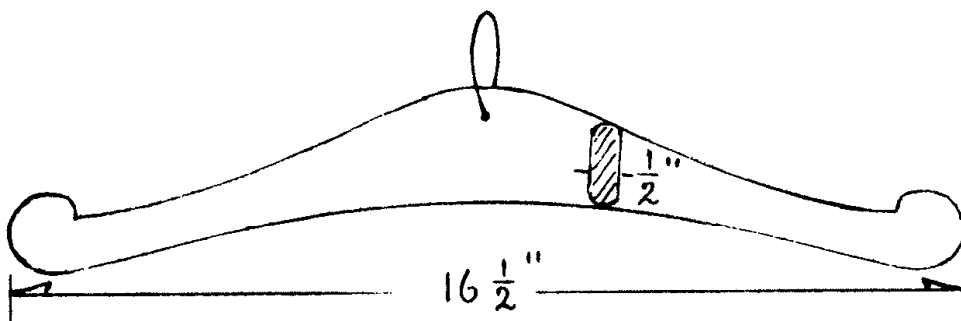
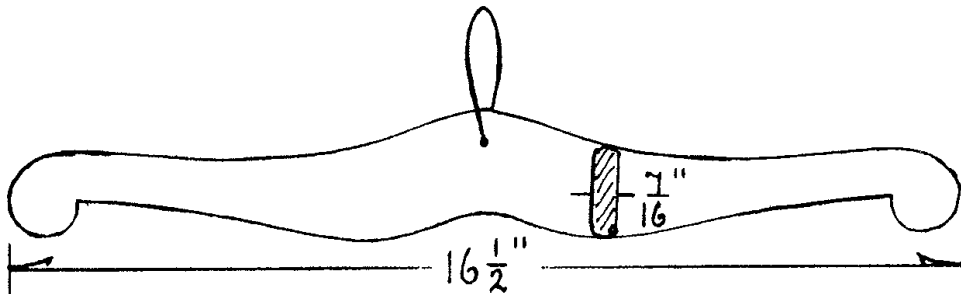
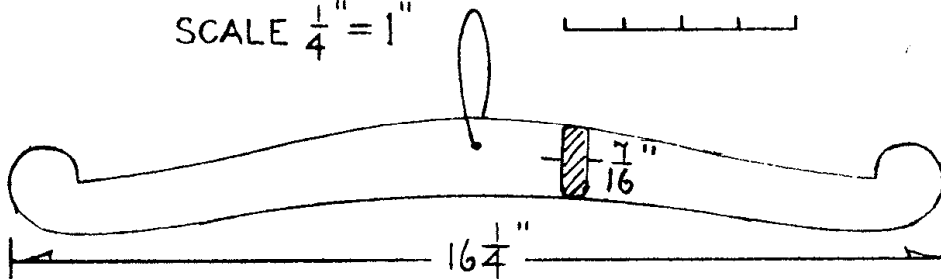
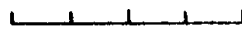
CHERRY



COAT HANGERS.



SCALE $\frac{1}{4}" = 1"$



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Asterisks after plate numbers refer to drawings made from pieces in the collection of Dr. and Mrs. Edward D. Andrews.

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Shop Drawings of Shaker Furniture and Woodenware

Volume 2

Measured Drawings

by Ejner Handberg

ACKNOWLEDGMENTS

This second book of *Shop Drawings of Shaker Furniture and Woodenware* includes pieces which have been in my shop, as well as several other interesting pieces from collections mentioned below.

Special thanks are due to Mrs. Edward Deming Andrews for permission to make measured drawings of several more pieces from the Andrews collection and for the help and information given me.

I am also very grateful for cooperation and for similar help and permission at Hancock Shaker Village, Hancock, Massachusetts and the Shaker Museum, Old Chatham, New York.

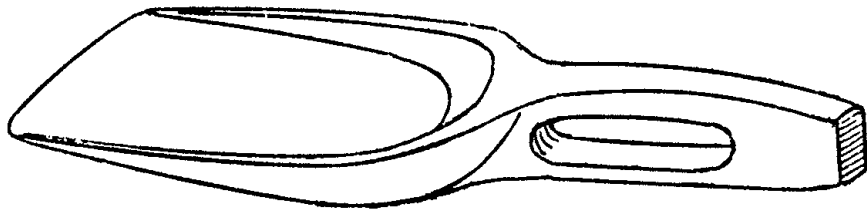
Although the Shaker cabinetmakers were obliged to make their furniture and woodenware with utility in mind, their work is eagerly sought today by museums and private collectors for its simplicity and beauty. I wish to thank several of these collectors for allowing me to examine and make drawings of Shaker pieces in their possession.

E.H.

1975

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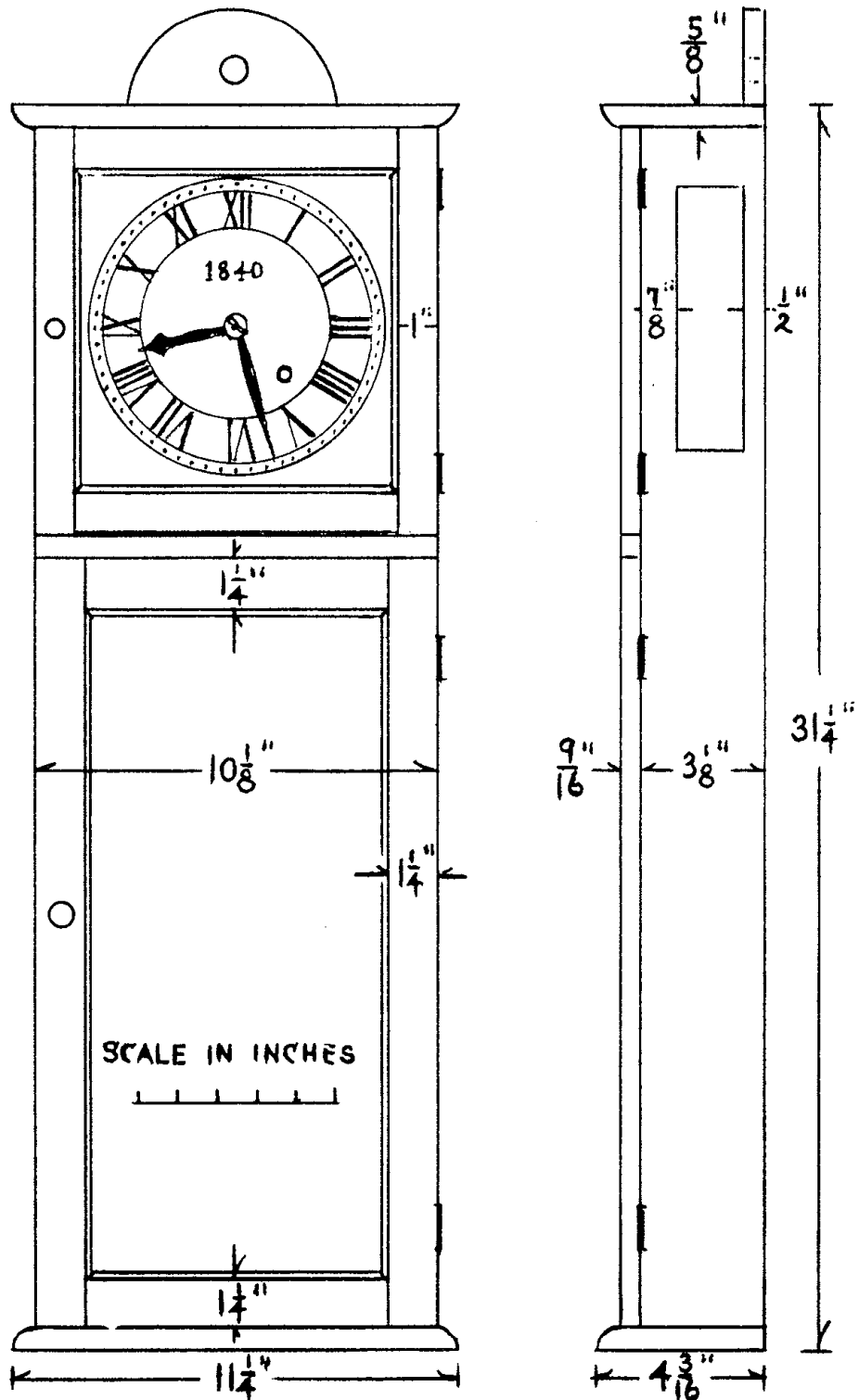


"BEAUTY RESTS ON UTILITY"

WALL CLOCK

BY I. N. YOUNGS

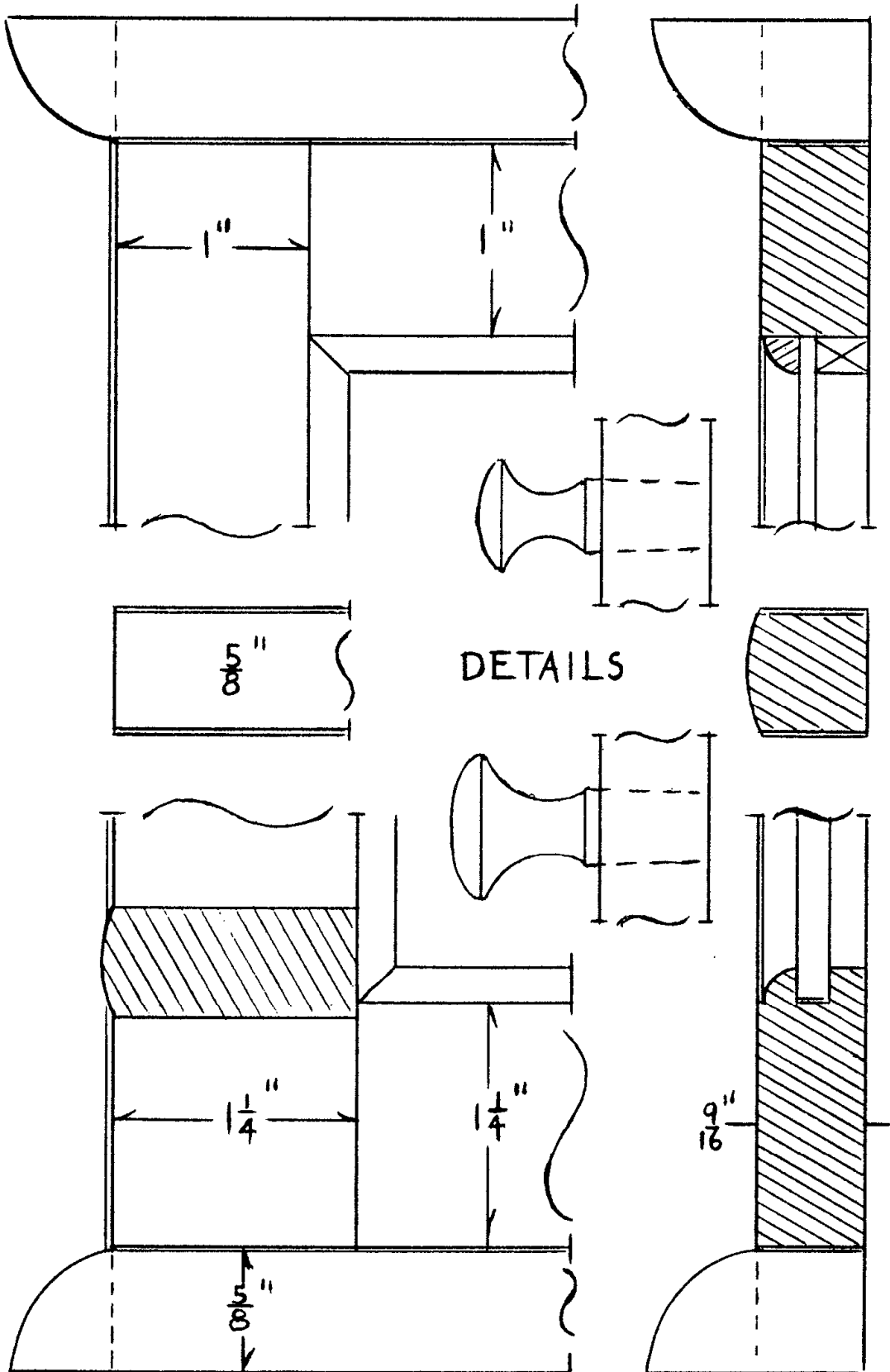
HANCOCK SHAKER VILLAGE, HANCOCK MASS.



WALL CLOCK

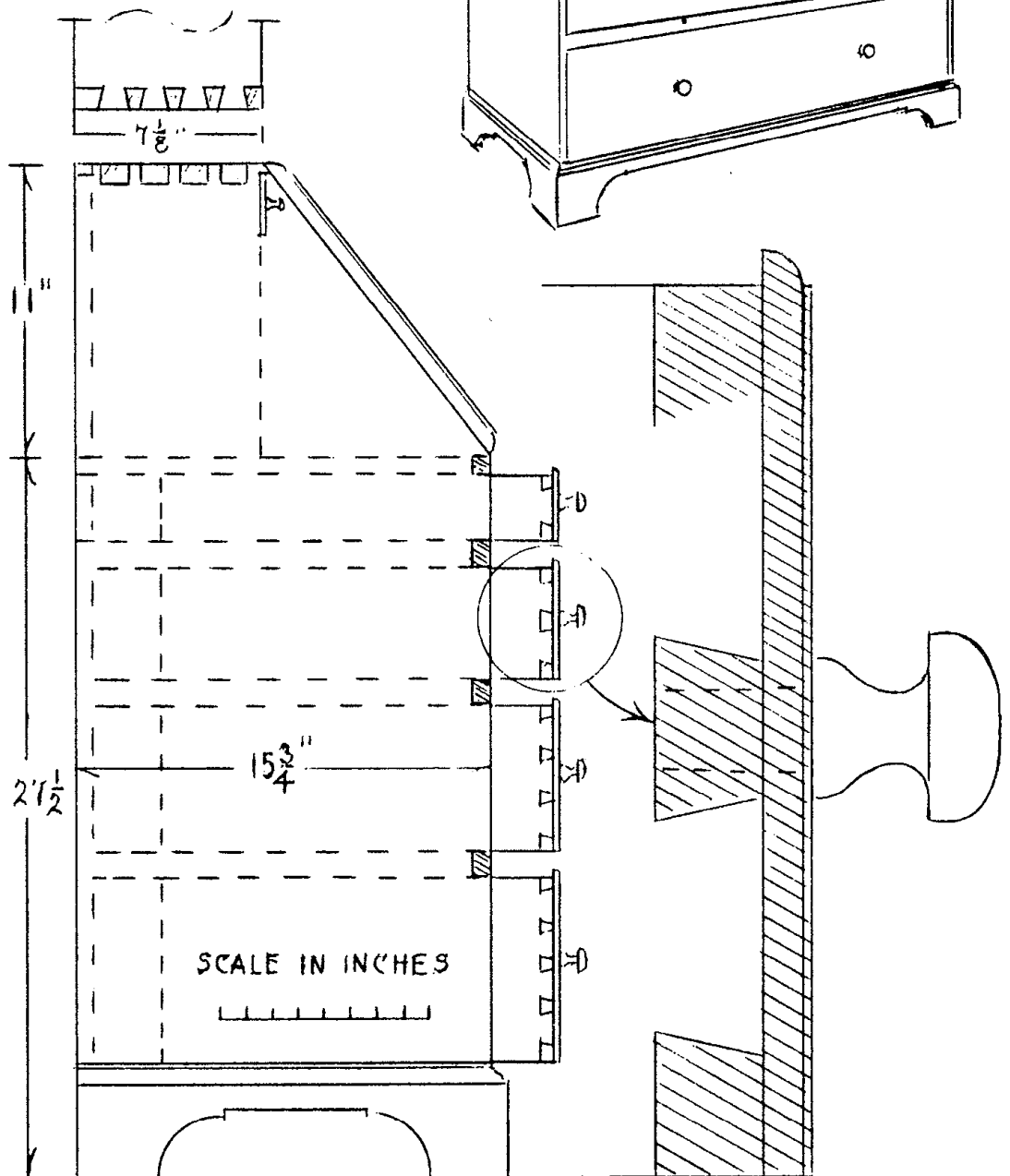
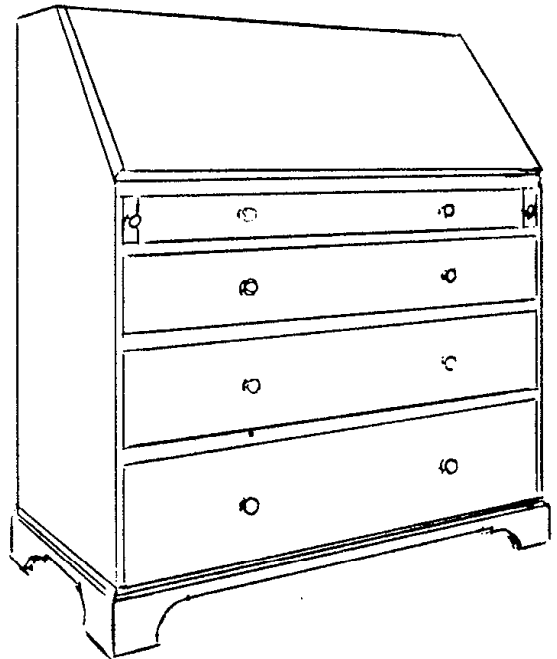
BY I. N. YOUNGS

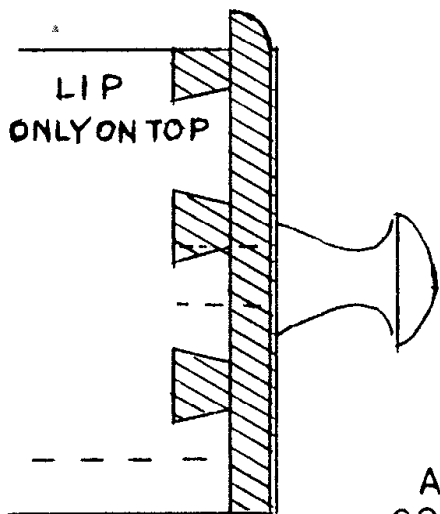
HANCOCK SHAKER VILLAGE, HANCOCK MASS.



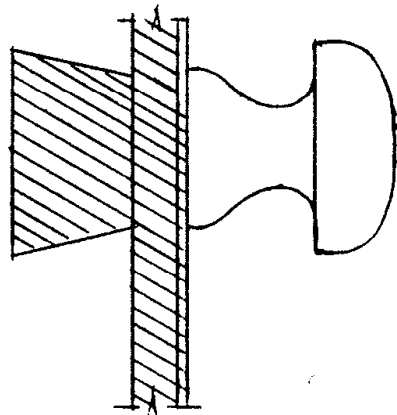
DESK CHERRY

FROM ANDREWS
COLLECTION

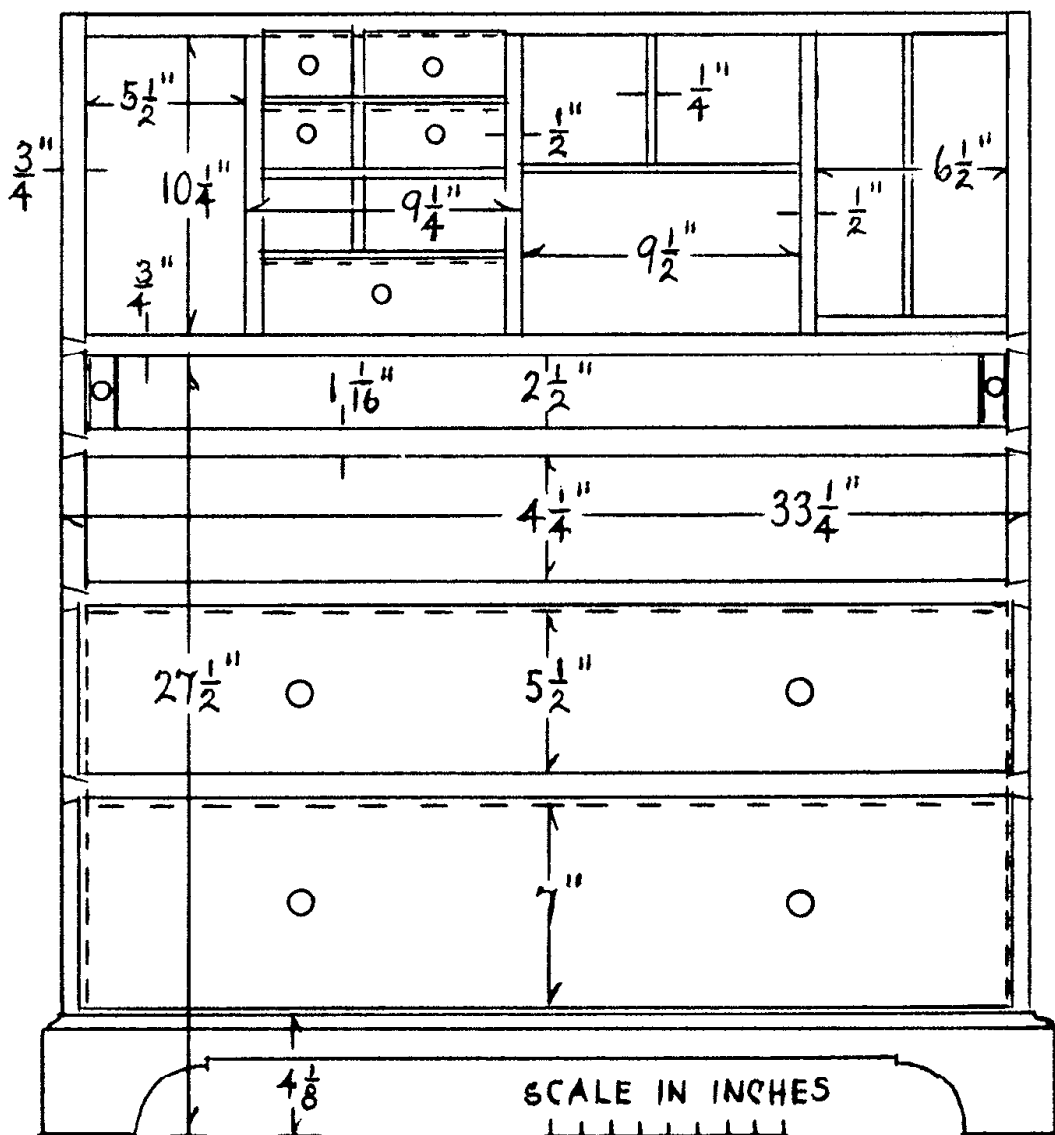


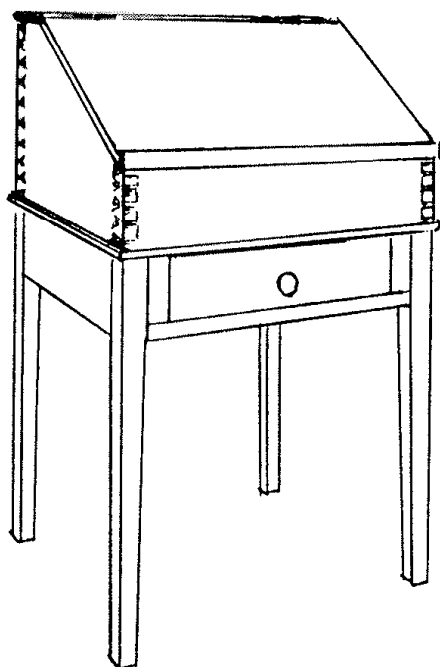


DESK CHERRY

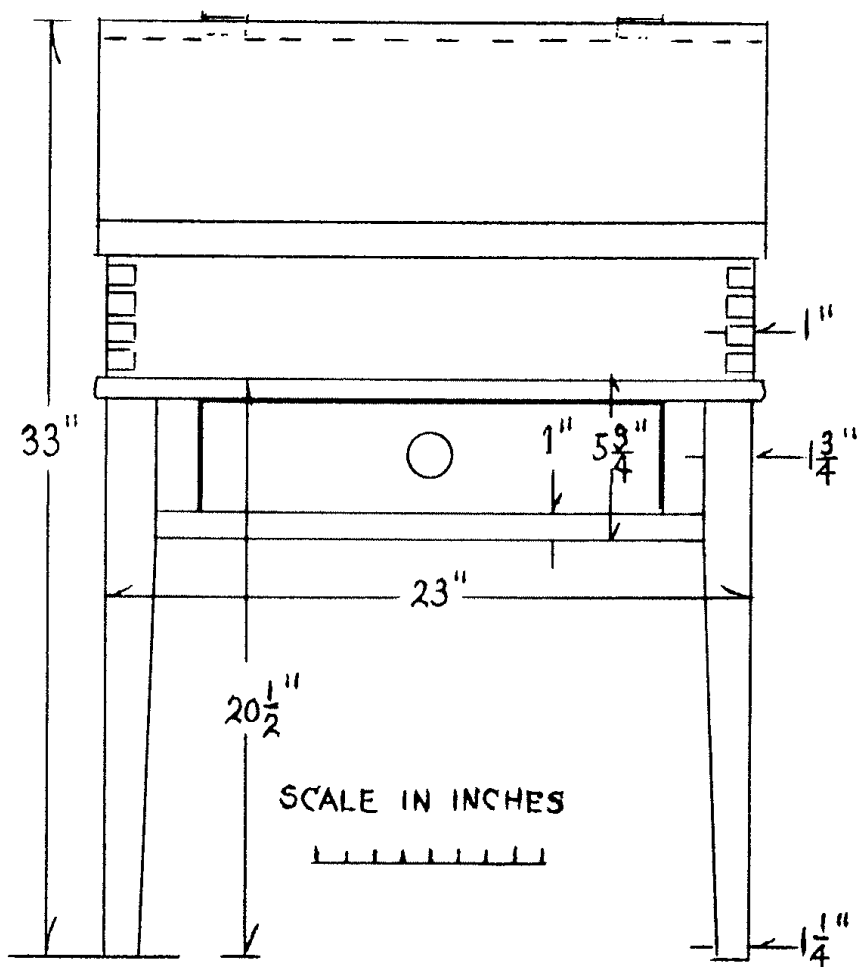


FROM
ANDREWS
COLLECTION





PINE DESK
THE SHAKER MUSEUM,
OLD CHATHAM, N.Y.



PINE
DESK

THE SHAKER MUSEUM,
OLD CHATHAM, N.Y.

DETAILS

33"

19 1/2"

14 3/4"

11 3/4"

5"

1"

3/4"

1 1/4"

1 3/4"

SCALE IN INCHES

[illegible]

PINE
DESK

THE SHAKER MUSEUM,
OLD CHATHAM, N. Y.

DETAILS

33"
19 1/2"
14 3/4"
5"
1"
1 1/4"

SCALE IN INCHES

3/4"
1"

PINE
DESK

THE SHAKER MUSEUM,
OLD CHATHAM, N. Y.

DETAILS

33"
19 1/2"
14 3/4"
5"
1"
1 1/4"

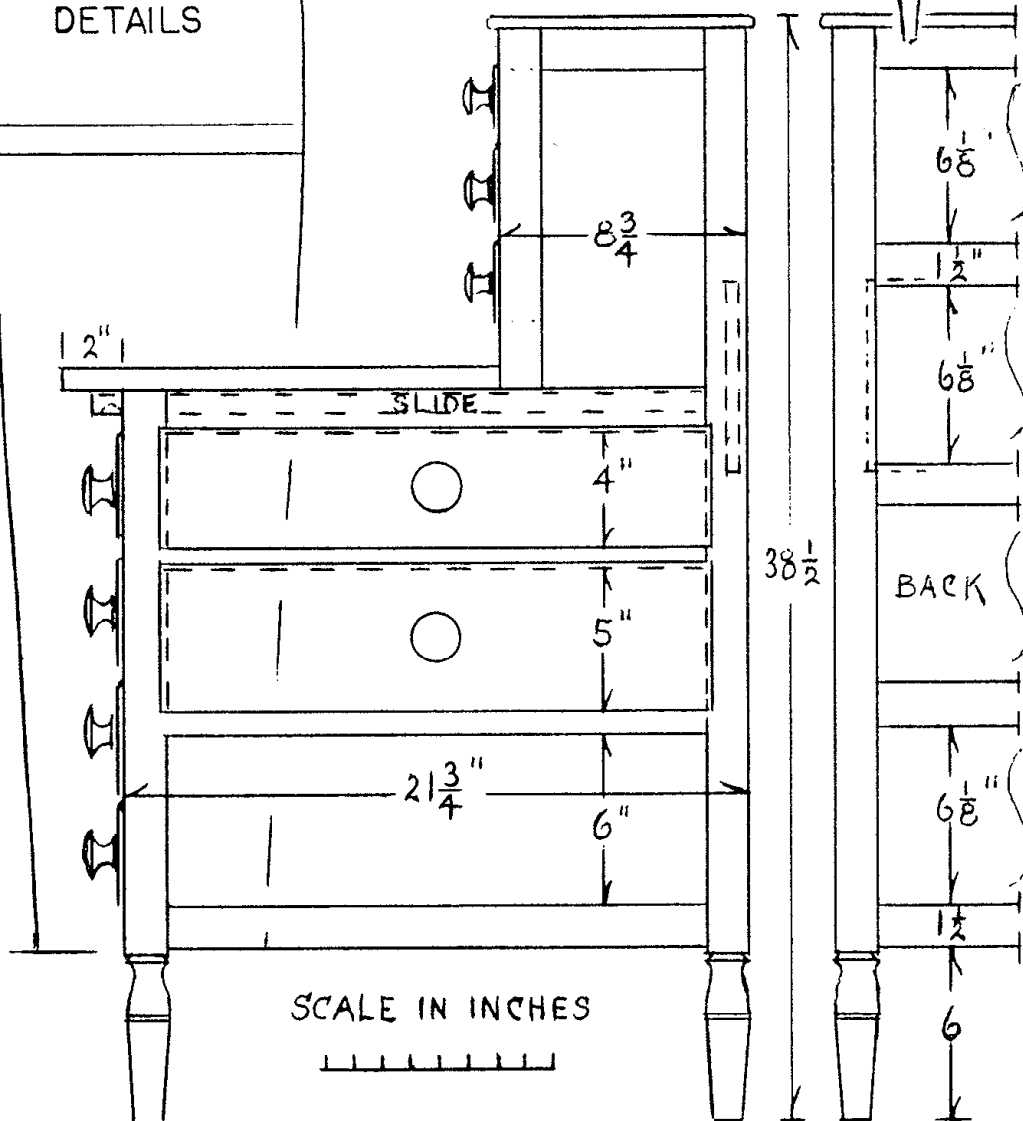
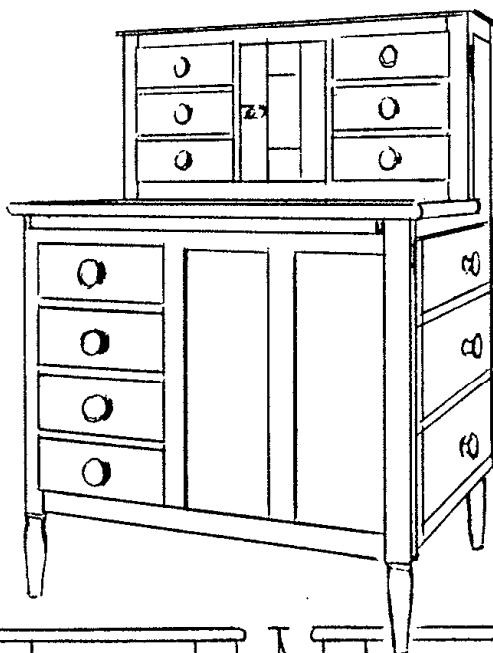
SCALE IN INCHES

3/4"
1"

SEWING DESK

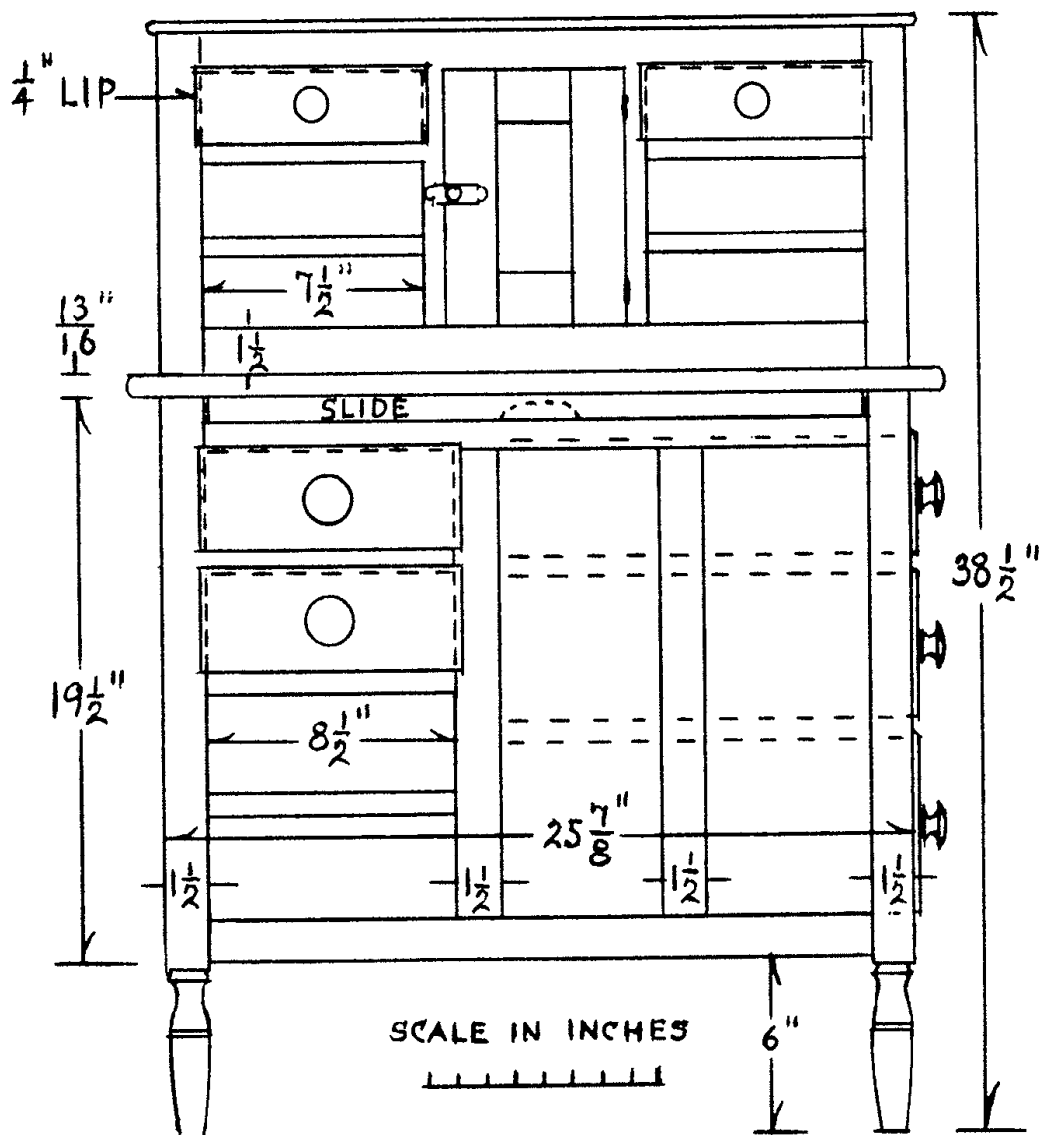
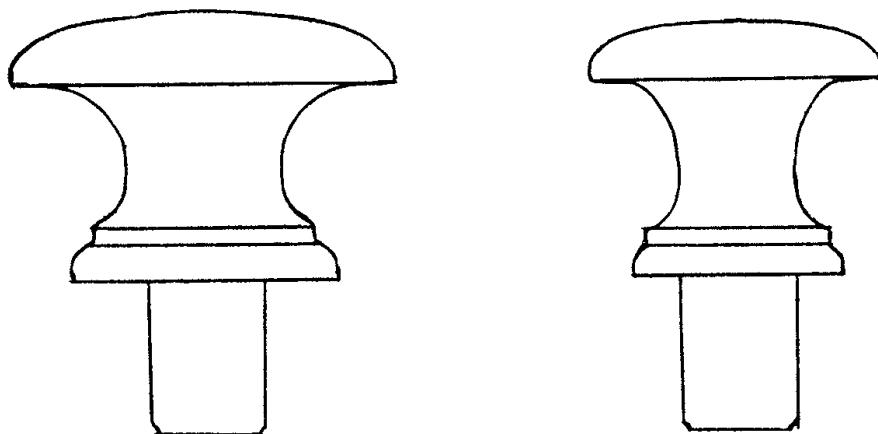
THE SHAKER MUSEUM,
OLD CHATHAM, N. Y.

DETAILS

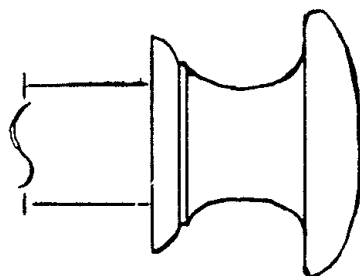
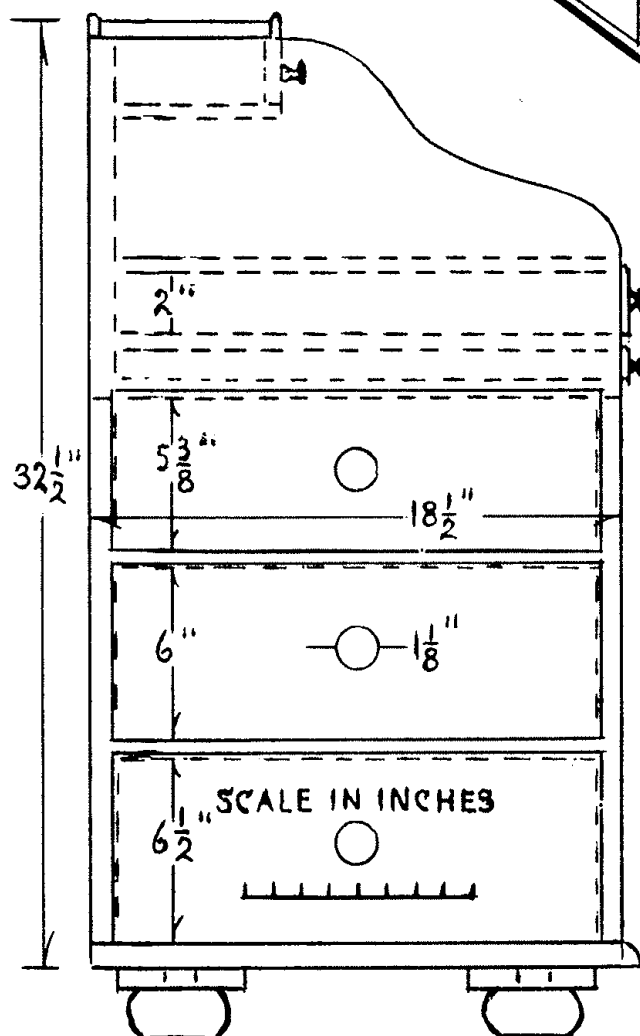
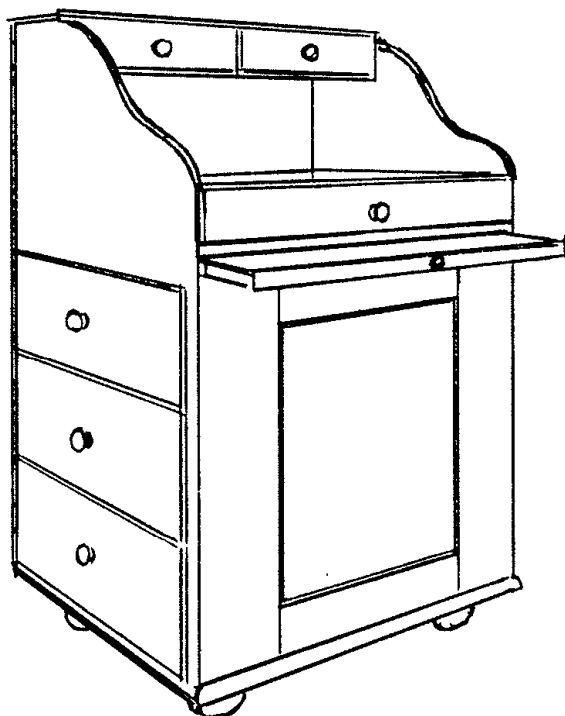


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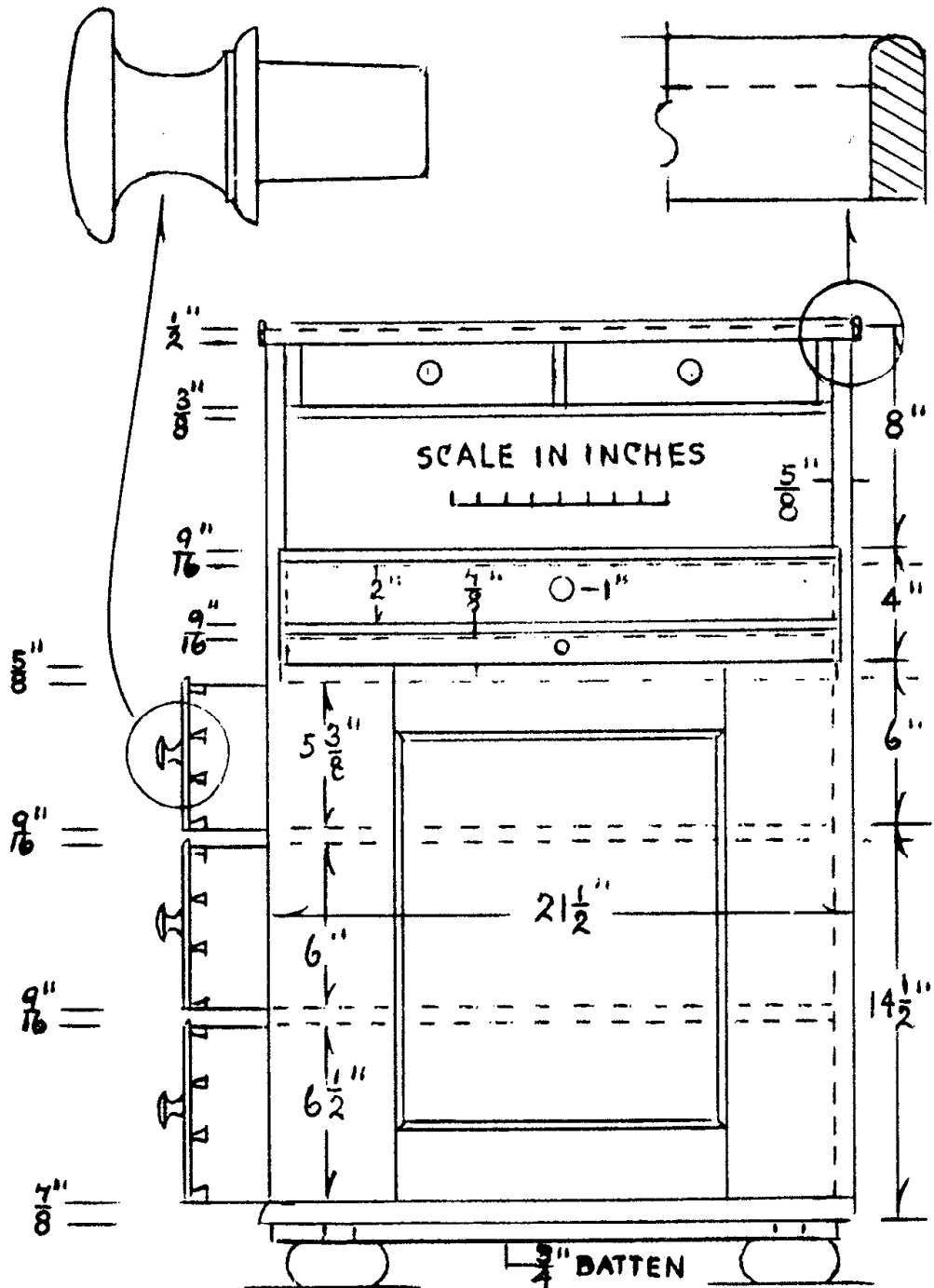
THE SHAKER MUSEUM, OLD CHATHAM, N.Y.



PINE SEWING DESK

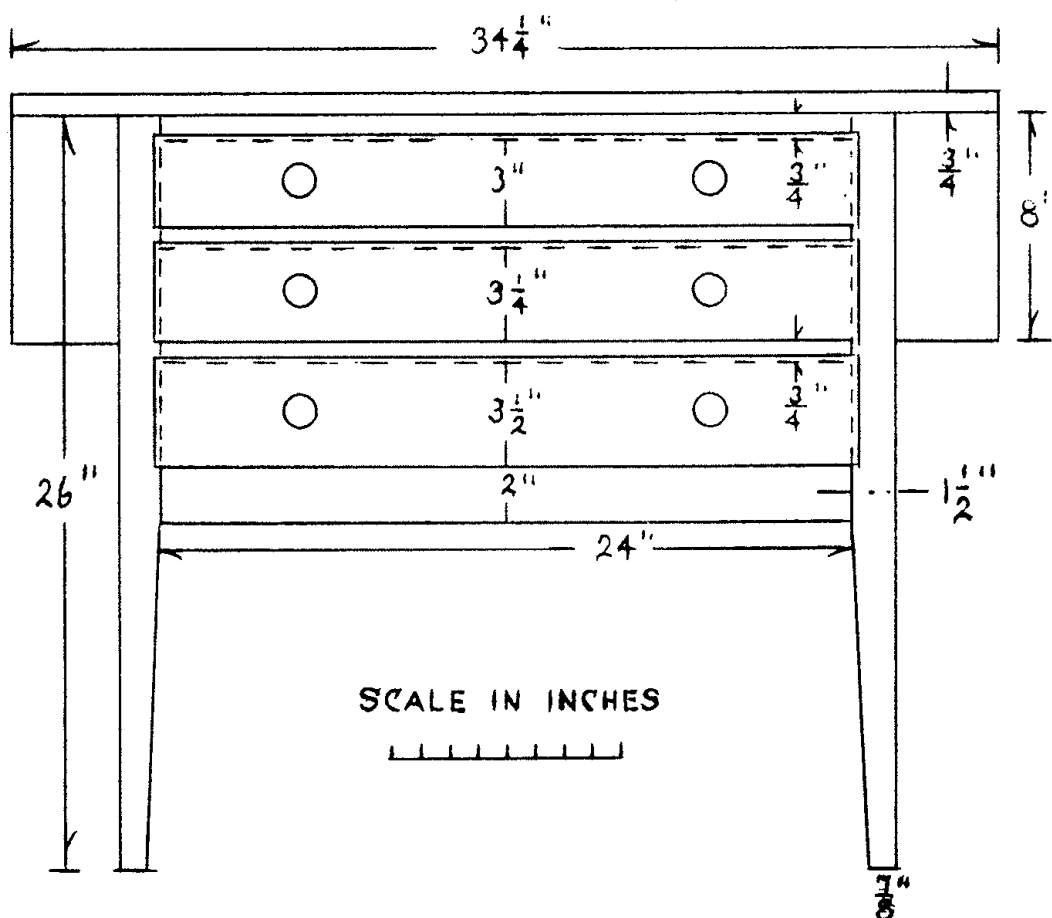
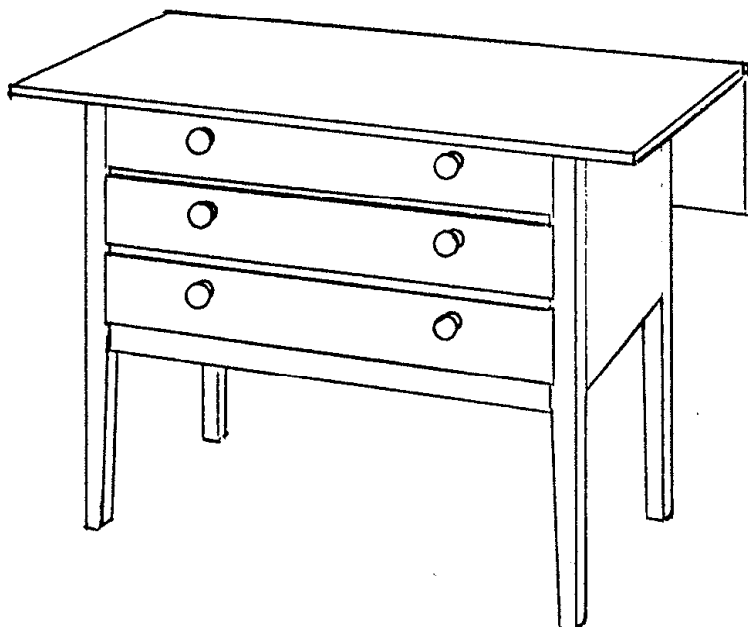


PINE SEWING DESK



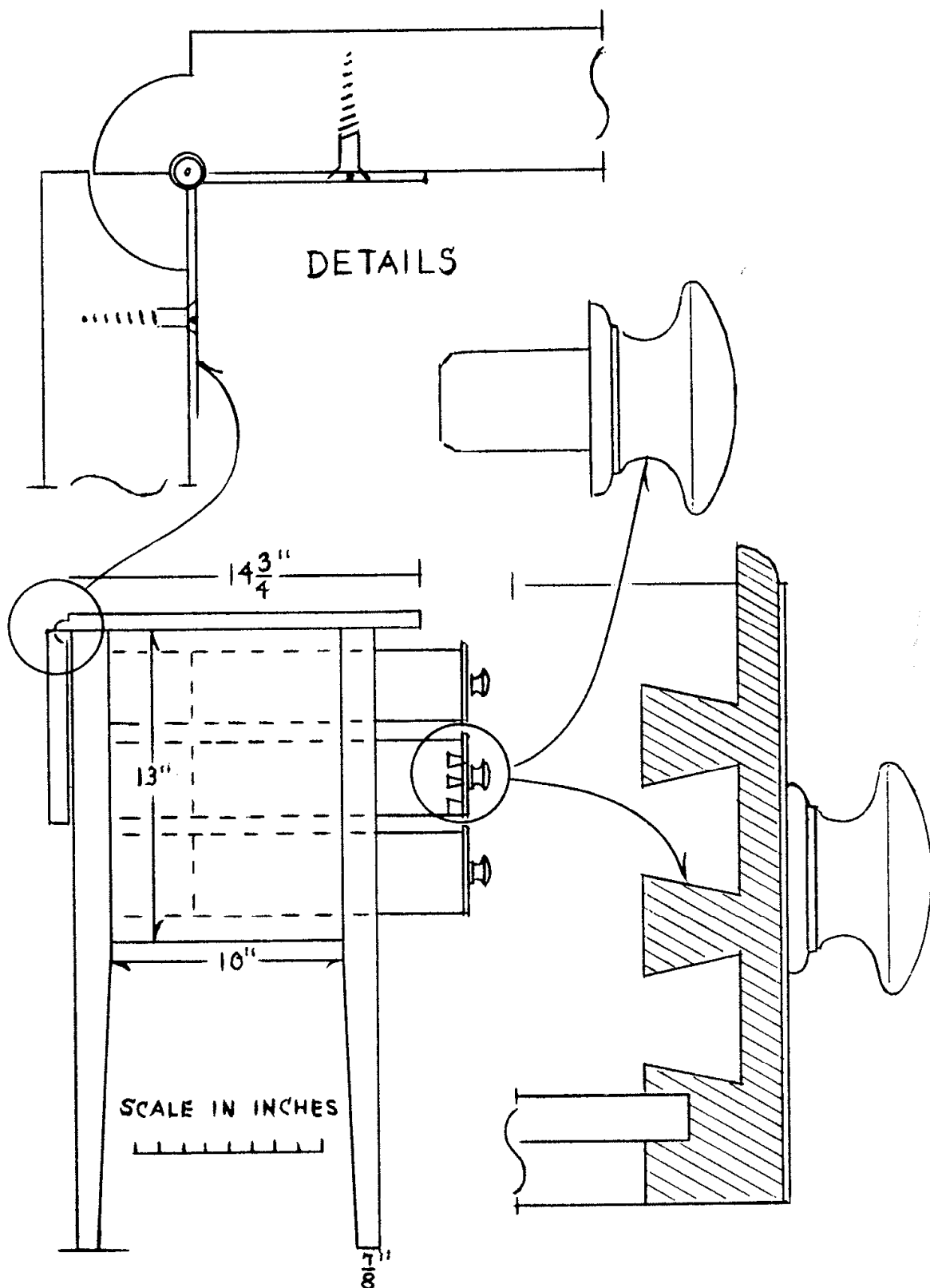
SEWING TABLE

THE SHAKER MUSEUM, OLD CHATHAM, N. Y.
CHERRY WITH PINE TOP

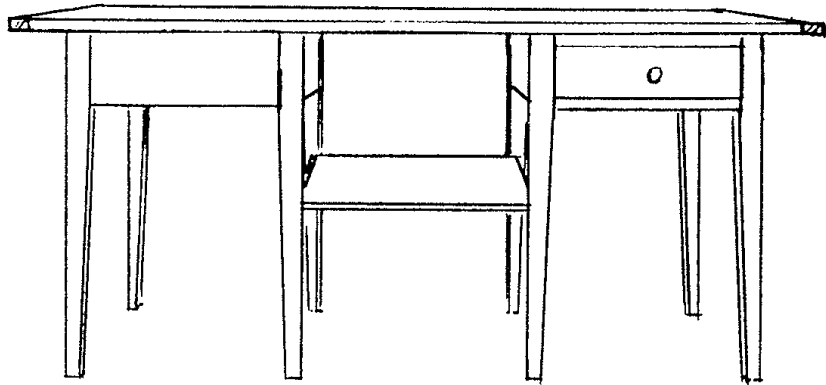


SEWING TABLE

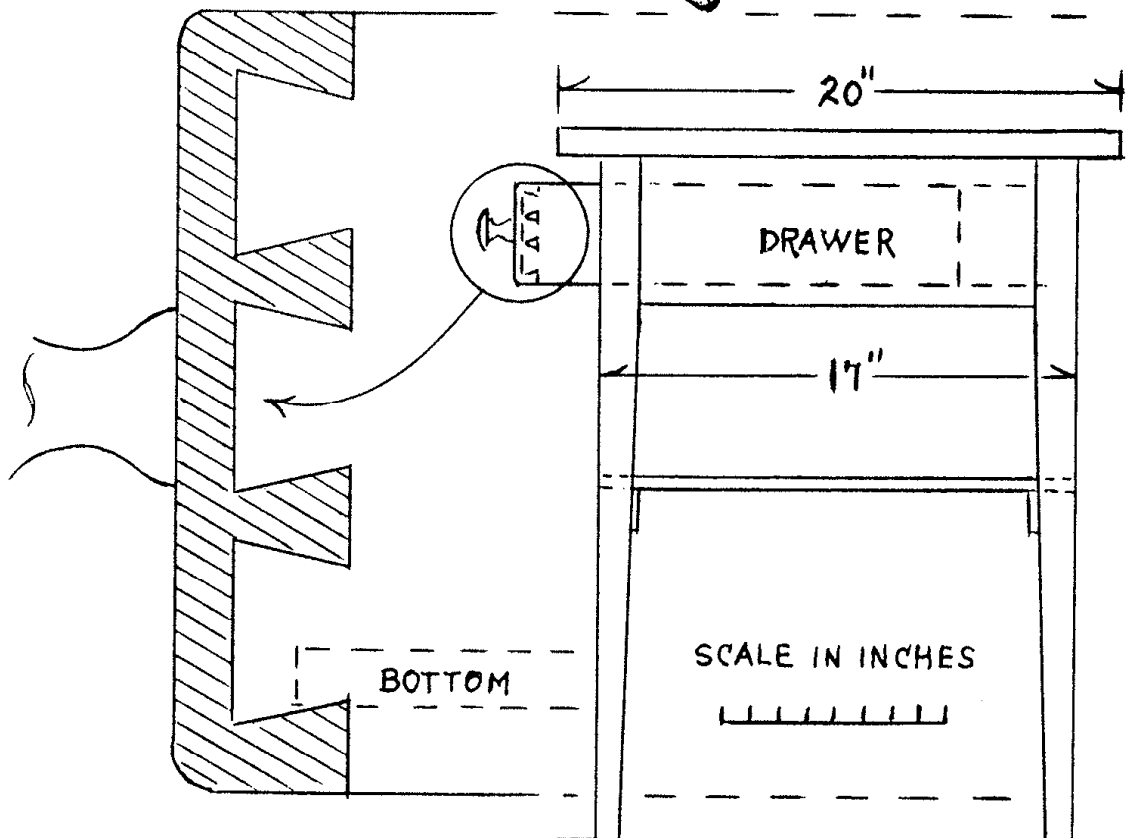
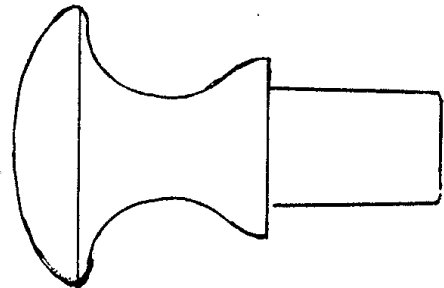
THE SHAKER MUSEUM, OLD CHATHAM, N. Y.



PINE TABLE
STAINED RED
FROM ANDREWS COLLECTION



DETAIL OF DRAWER

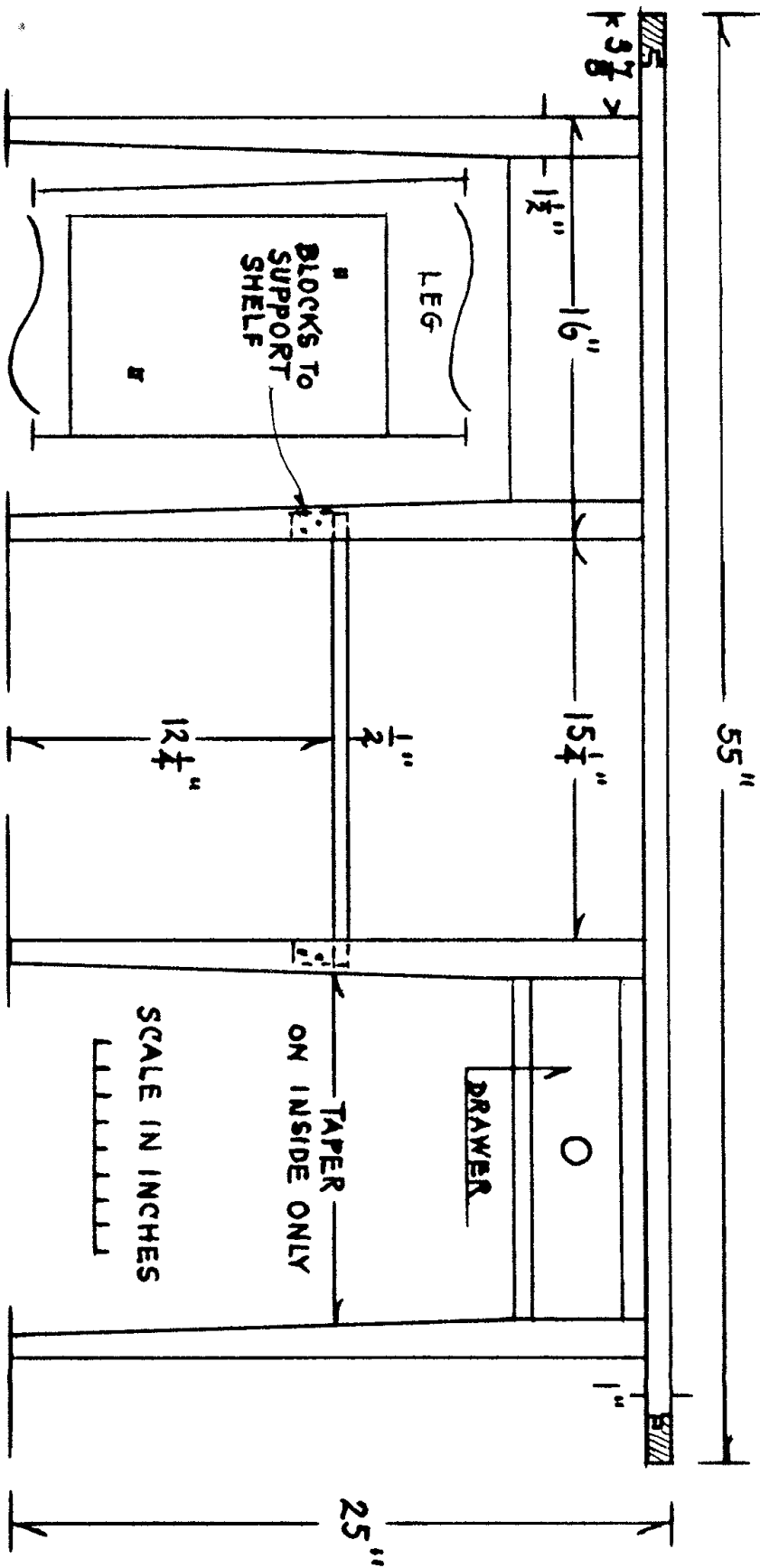


TABLE

FROM THE CANNING KITCHEN
NEW LEBANON

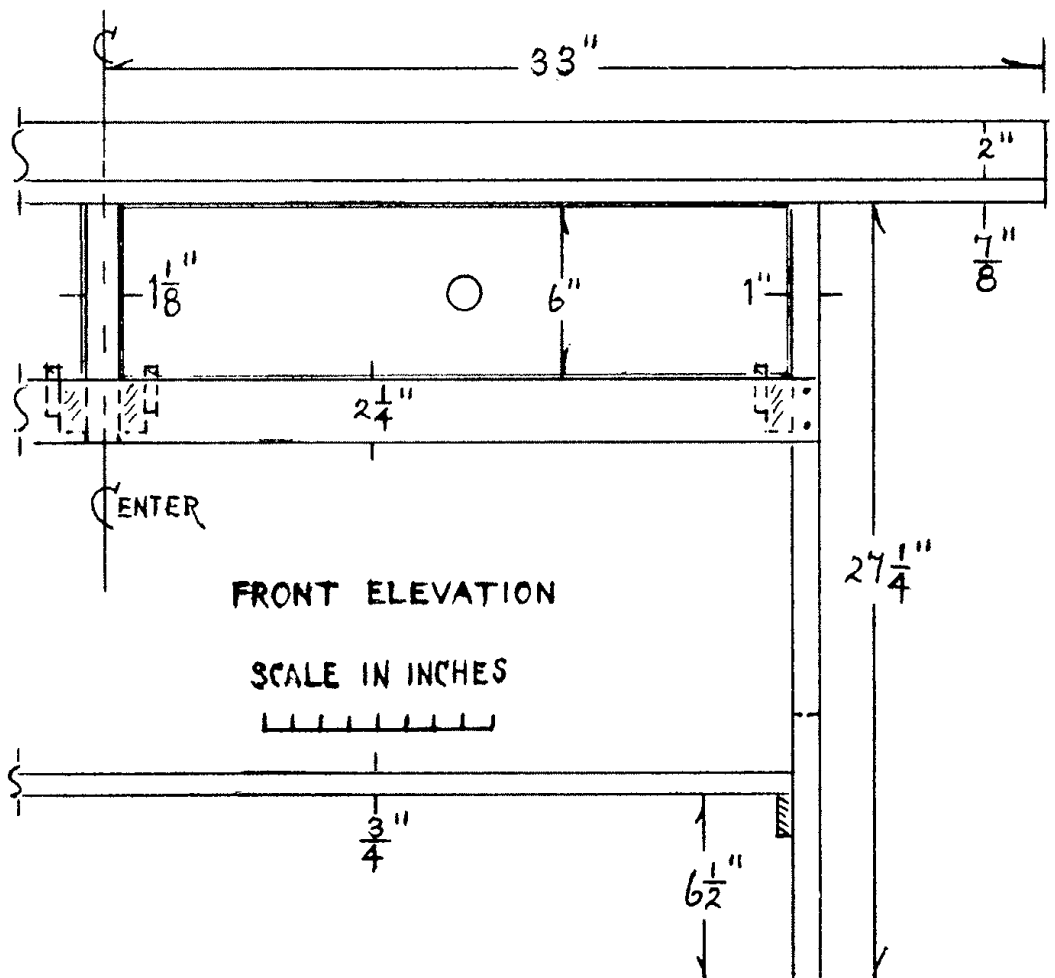
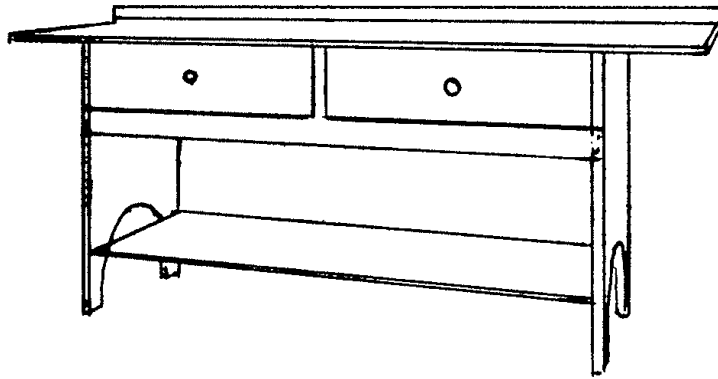
PINE

STAINED RED
ANDREWS COLLECTION



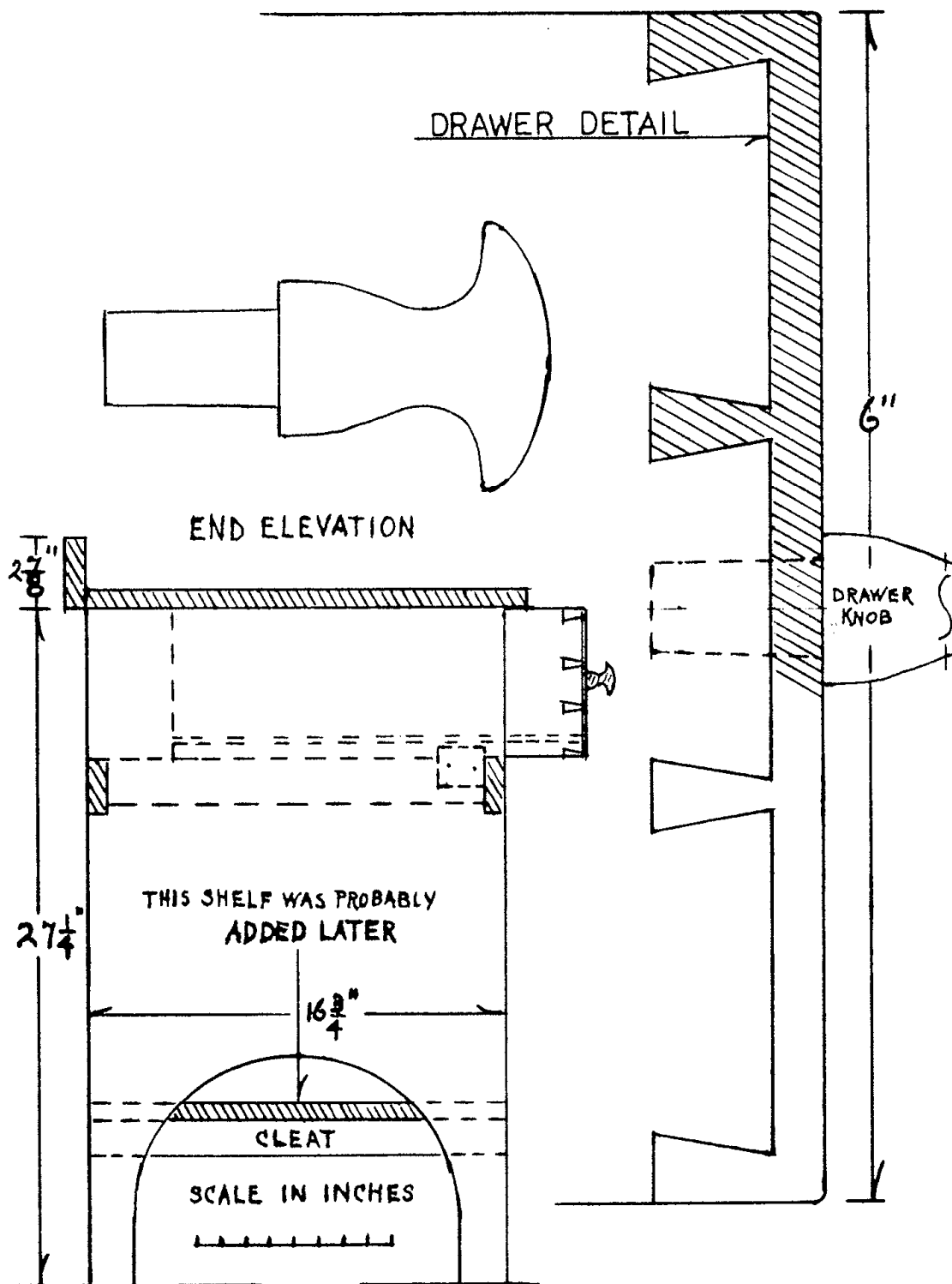
BAKE-ROOM TABLE

FROM ANDREWS COLLECTION

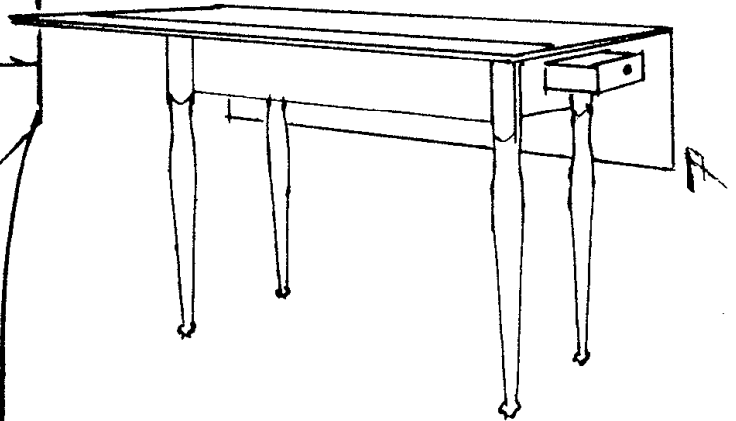
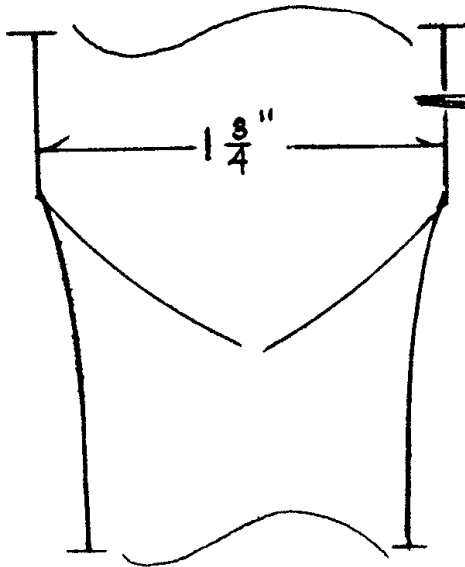


BAKE-ROOM TABLE

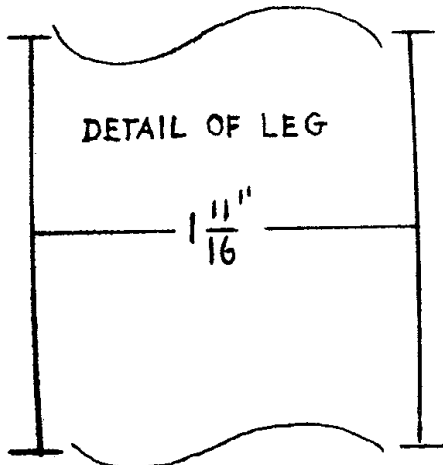
FROM ANDREWS COLLECTION



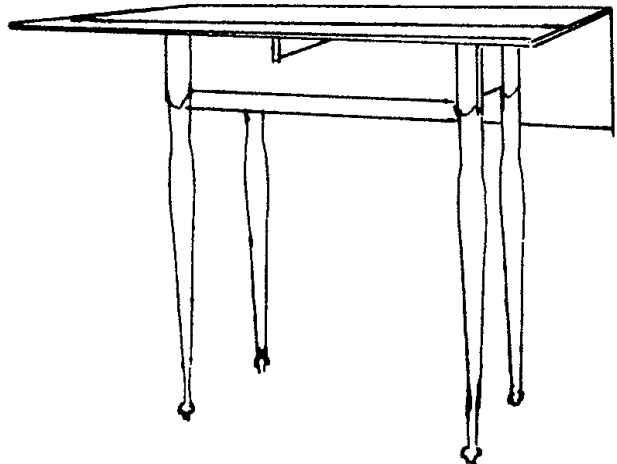
DROP-LEAF TABLE



TOP $14 \frac{3}{4} \times 43 \frac{1}{2}$ "
 LEAF $10 \frac{1}{4} \times 43 \frac{1}{2}$ "
 HEIGHT $27 \frac{3}{4}$ "

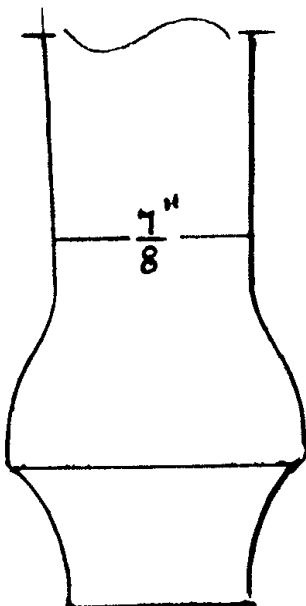


FROM ANDREWS
 COLLECTION



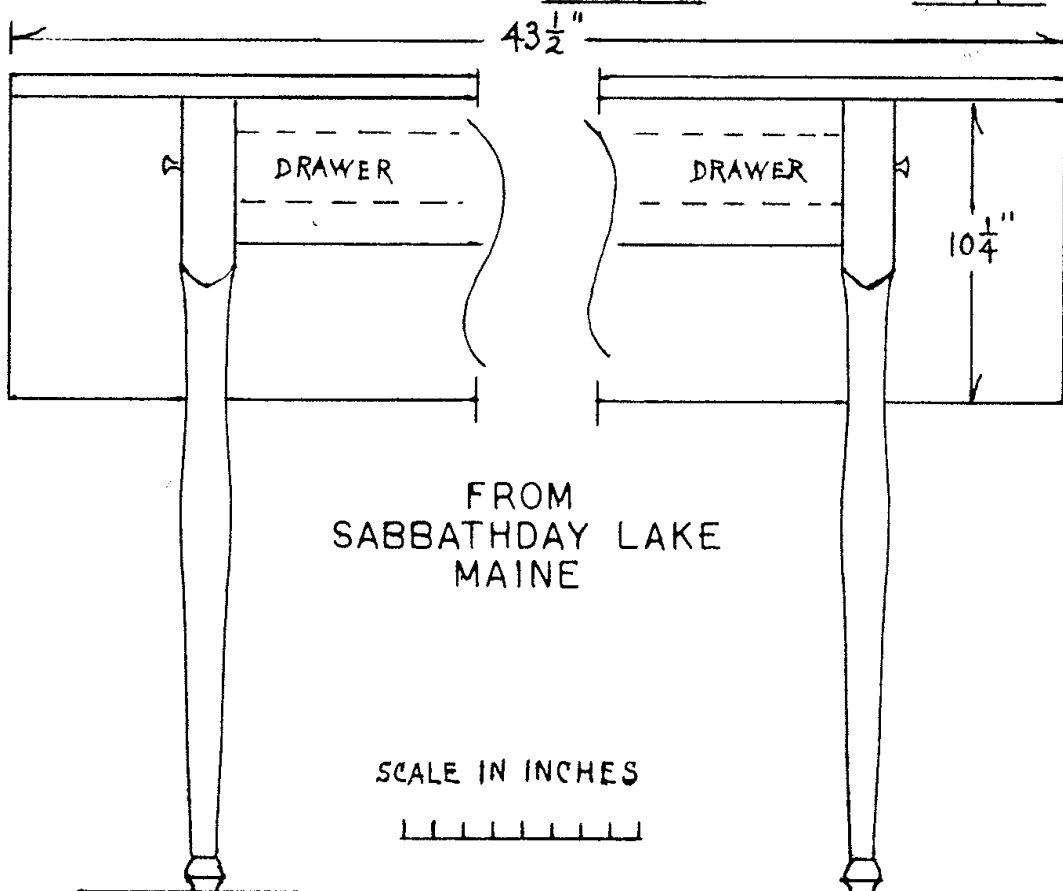
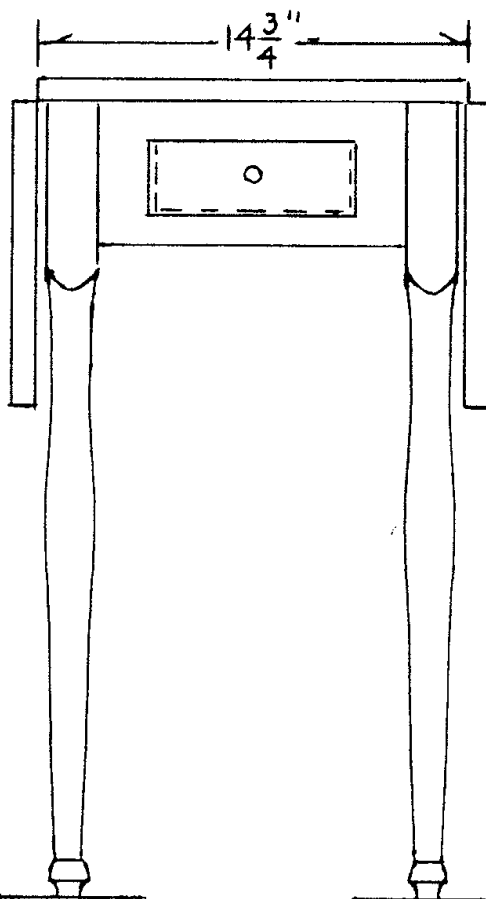
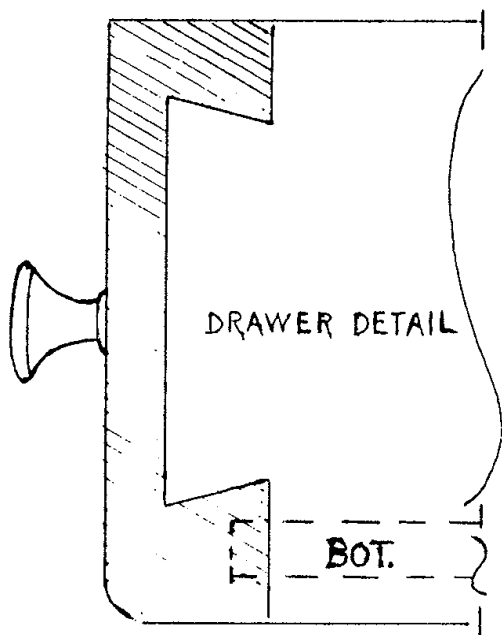
SMALLER TABLE
 NO DRAWERS

TOP $11 \frac{3}{4} \times 31$ "
 LEAF 7×31 "
 HEIGHT $26 \frac{3}{4}$ "



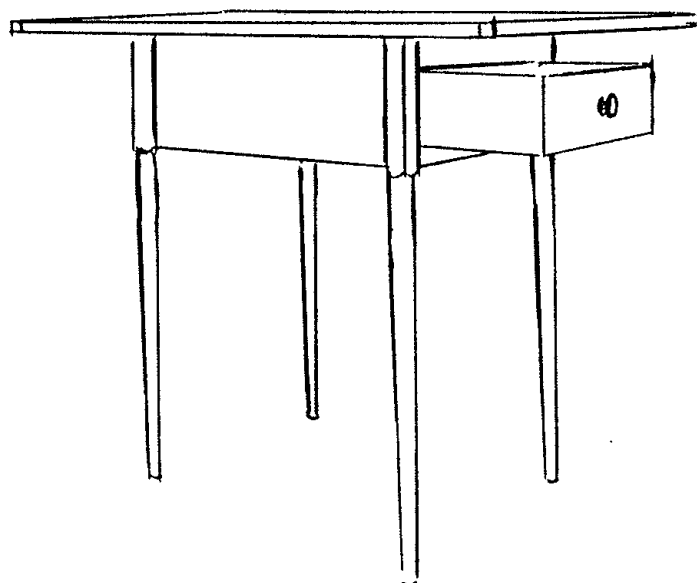
DROP-LEAF TABLE

ANDREWS COLLECTION

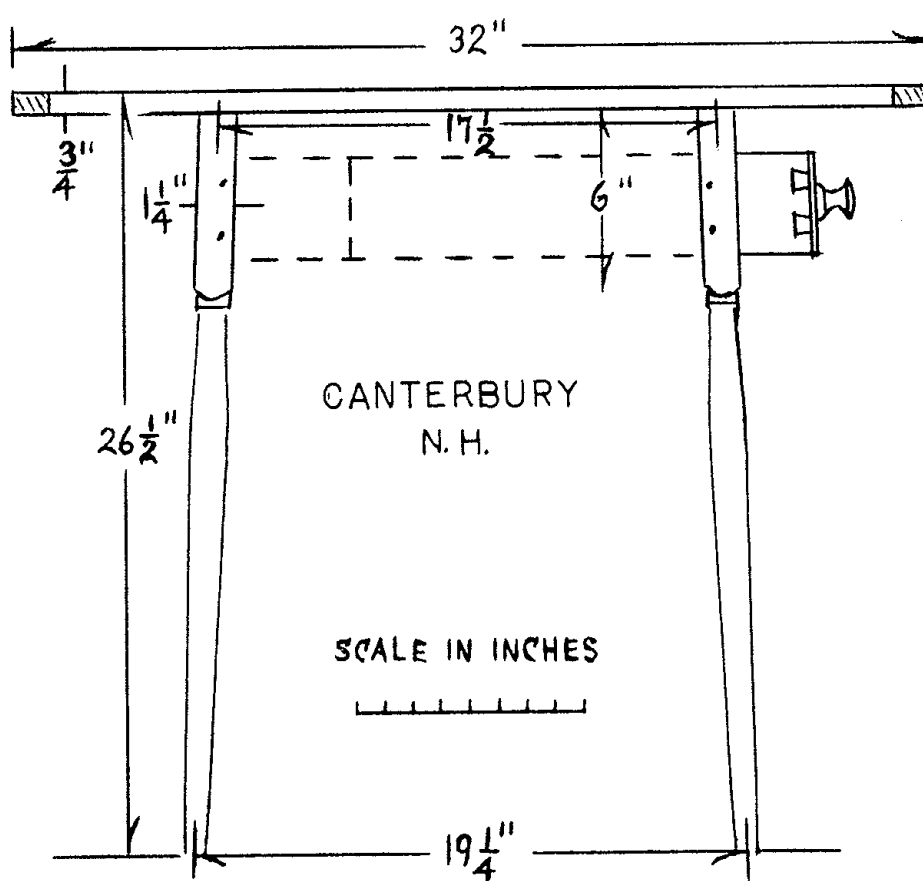


SMALL TABLE

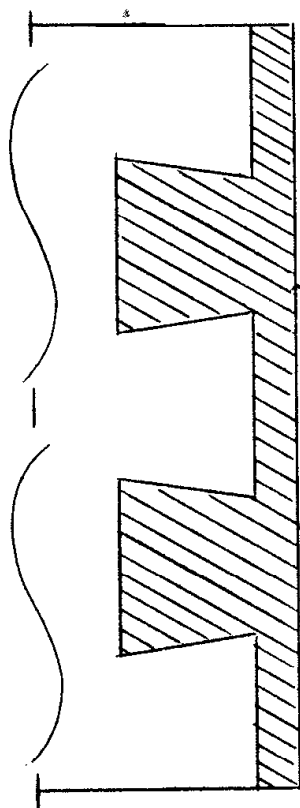
LEGS OF CHERRY
TOP, FRAME AND DRAWER OF CHESTNUT



FROM ANDREWS COLLECTION



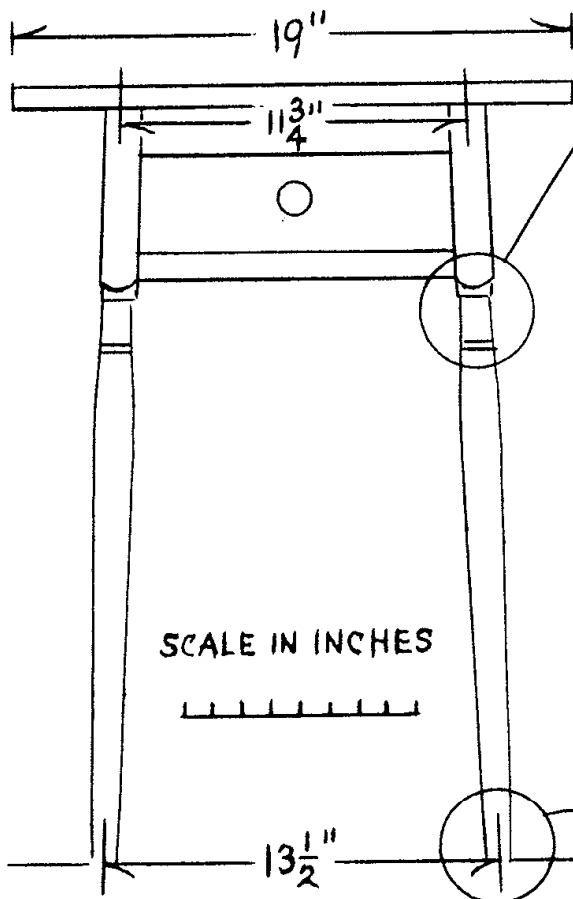
SMALL TABLE CHERRY AND CHESTNUT



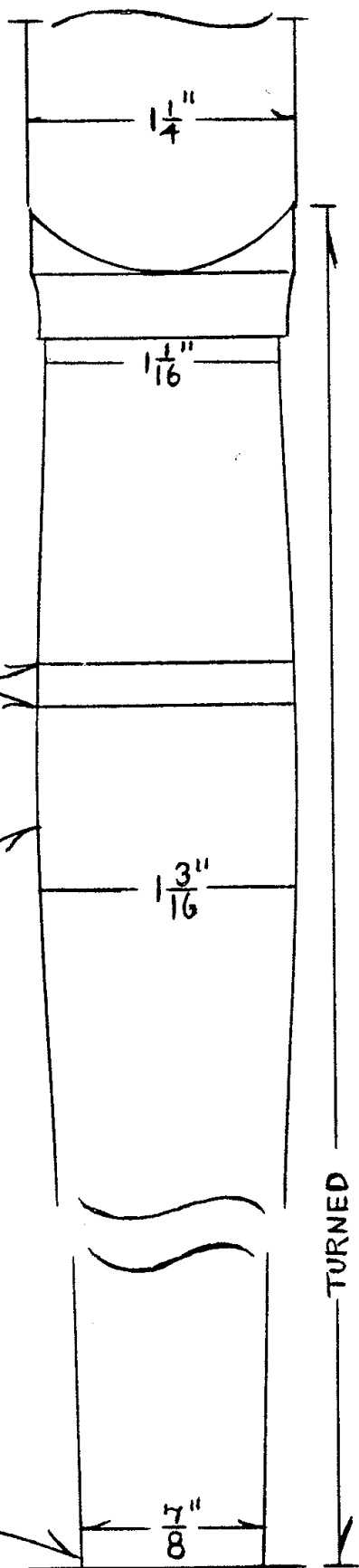
DETAILS

SCORED

ANDREWS COLLECTION



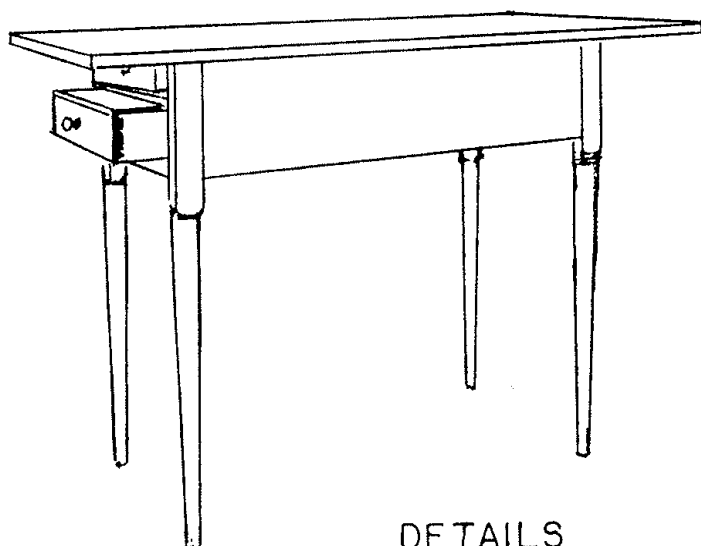
SCALE IN INCHES



TURNED

TABLE

BIRD'S-EYE MAPLE
THE SHAKER MUSEUM,
OLD CHATHAM, N.Y.



DETAILS

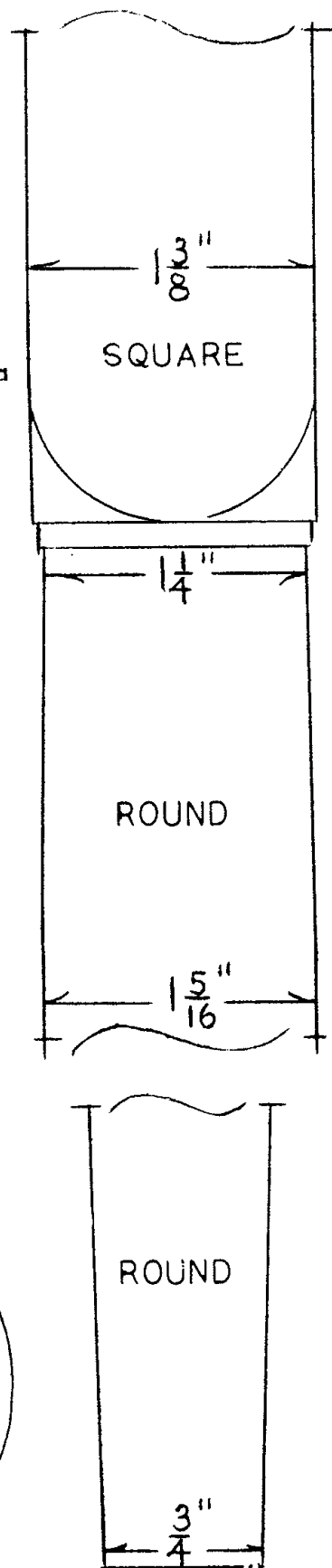
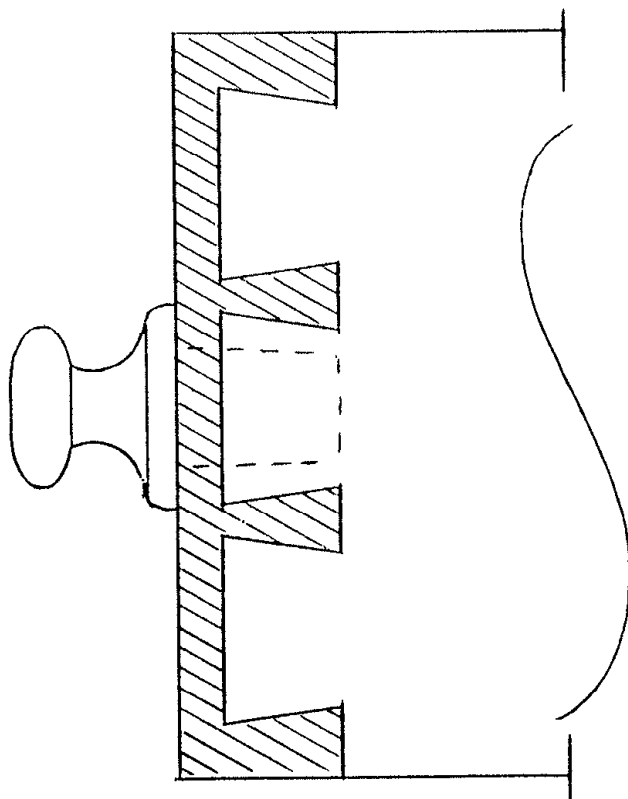
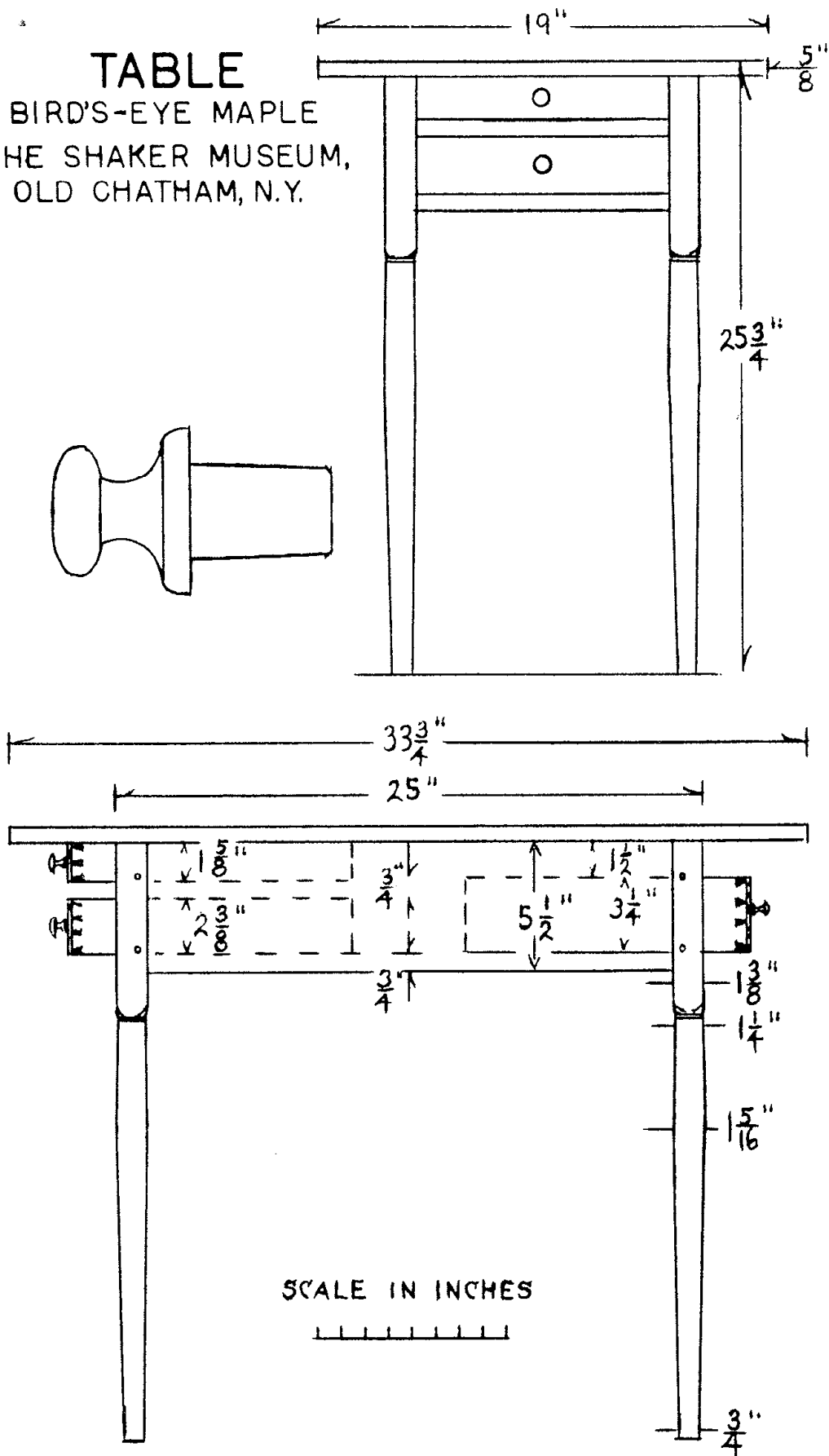
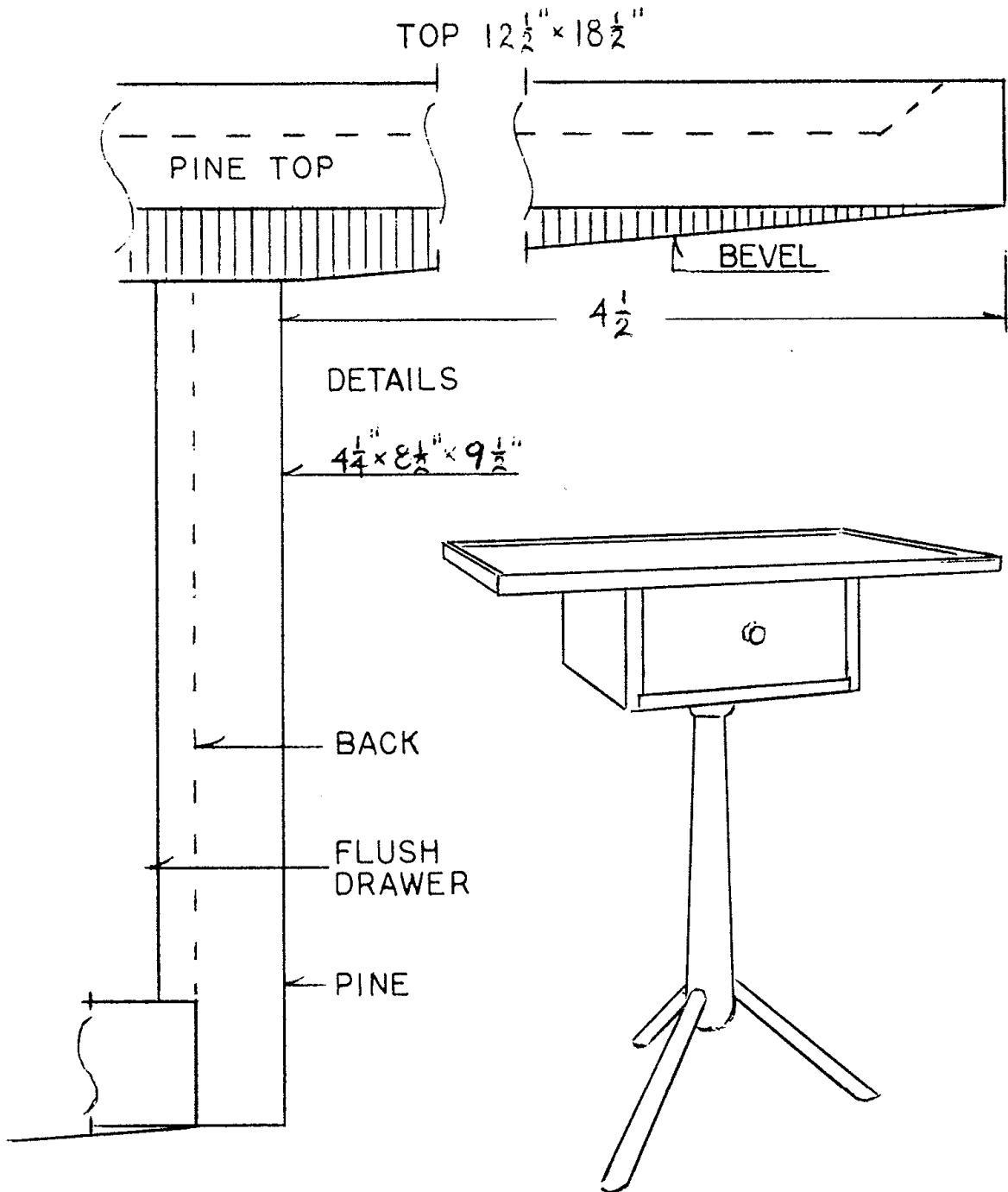


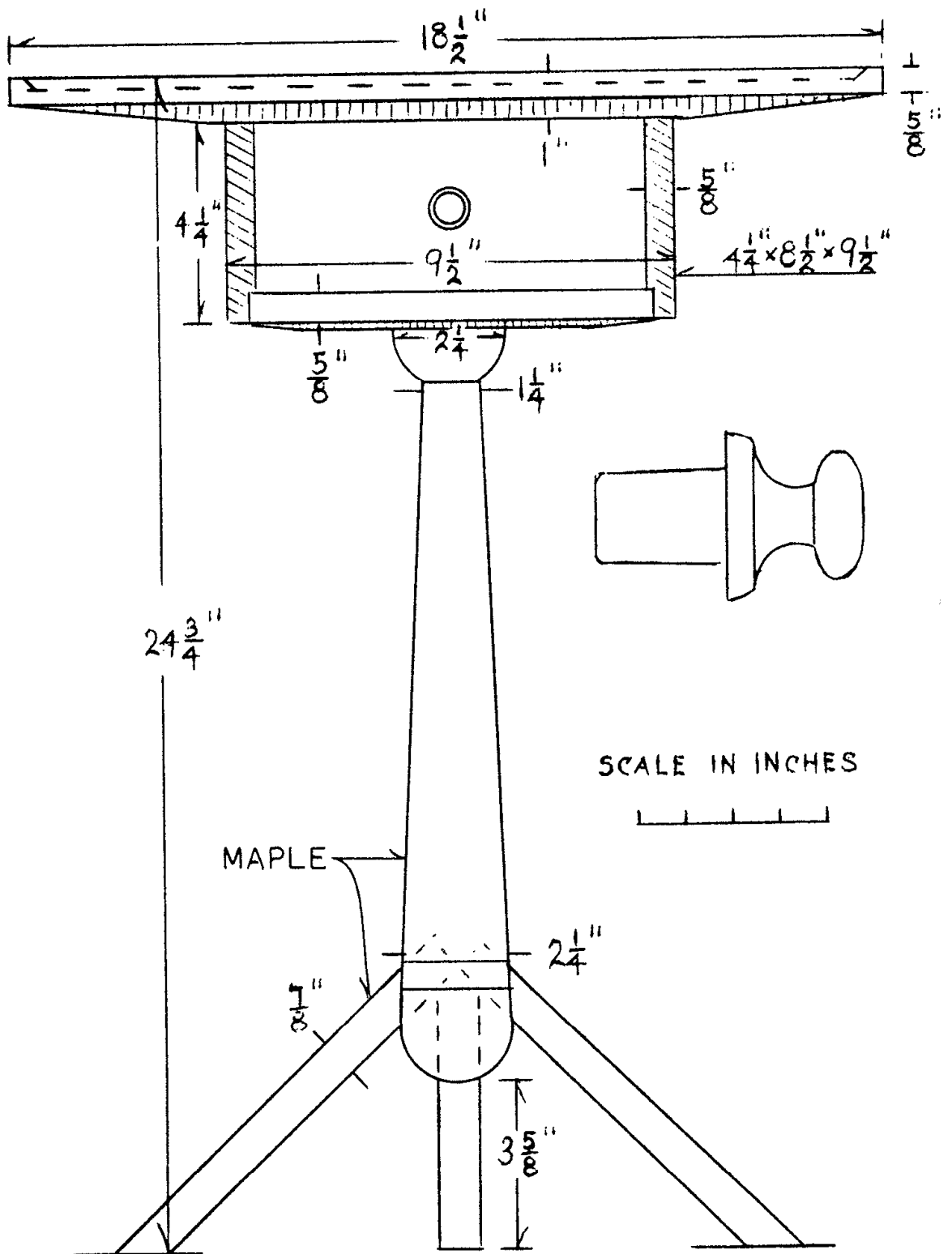
TABLE
 BIRD'S-EYE MAPLE
 THE SHAKER MUSEUM,
 OLD CHATHAM, N.Y.



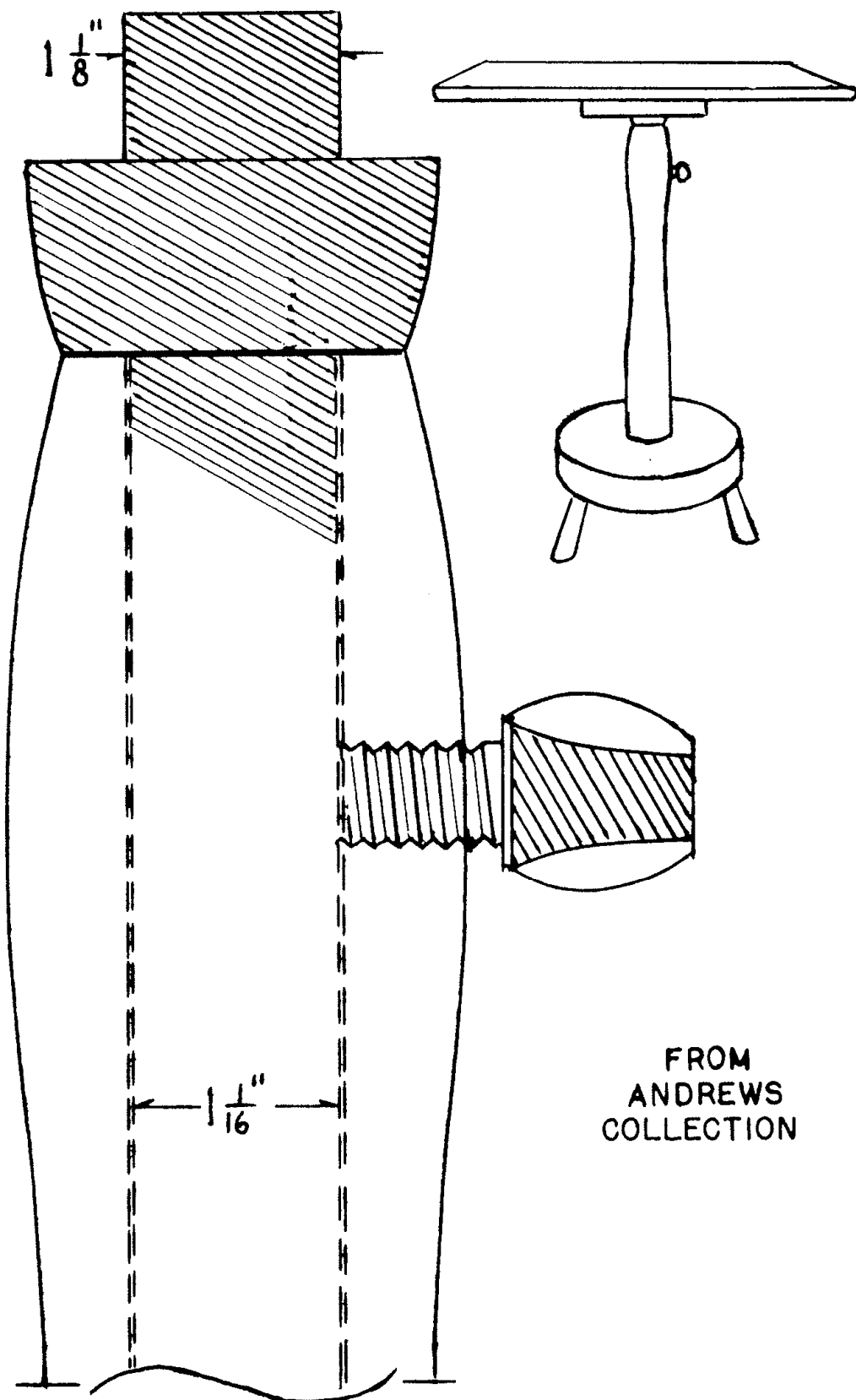
PEG-LEG STAND



PEG-LEG STAND

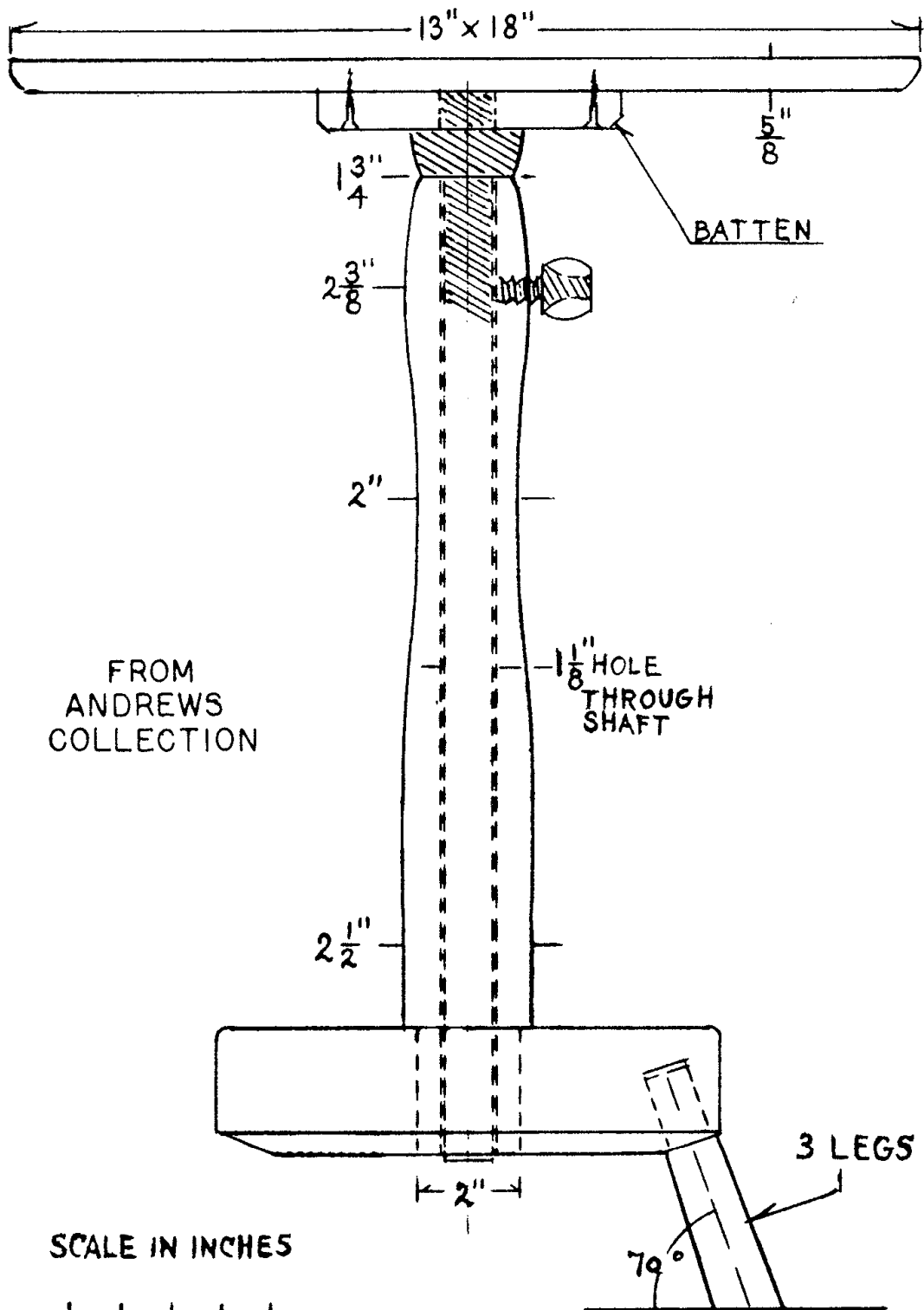


DETAIL OF SHAFT



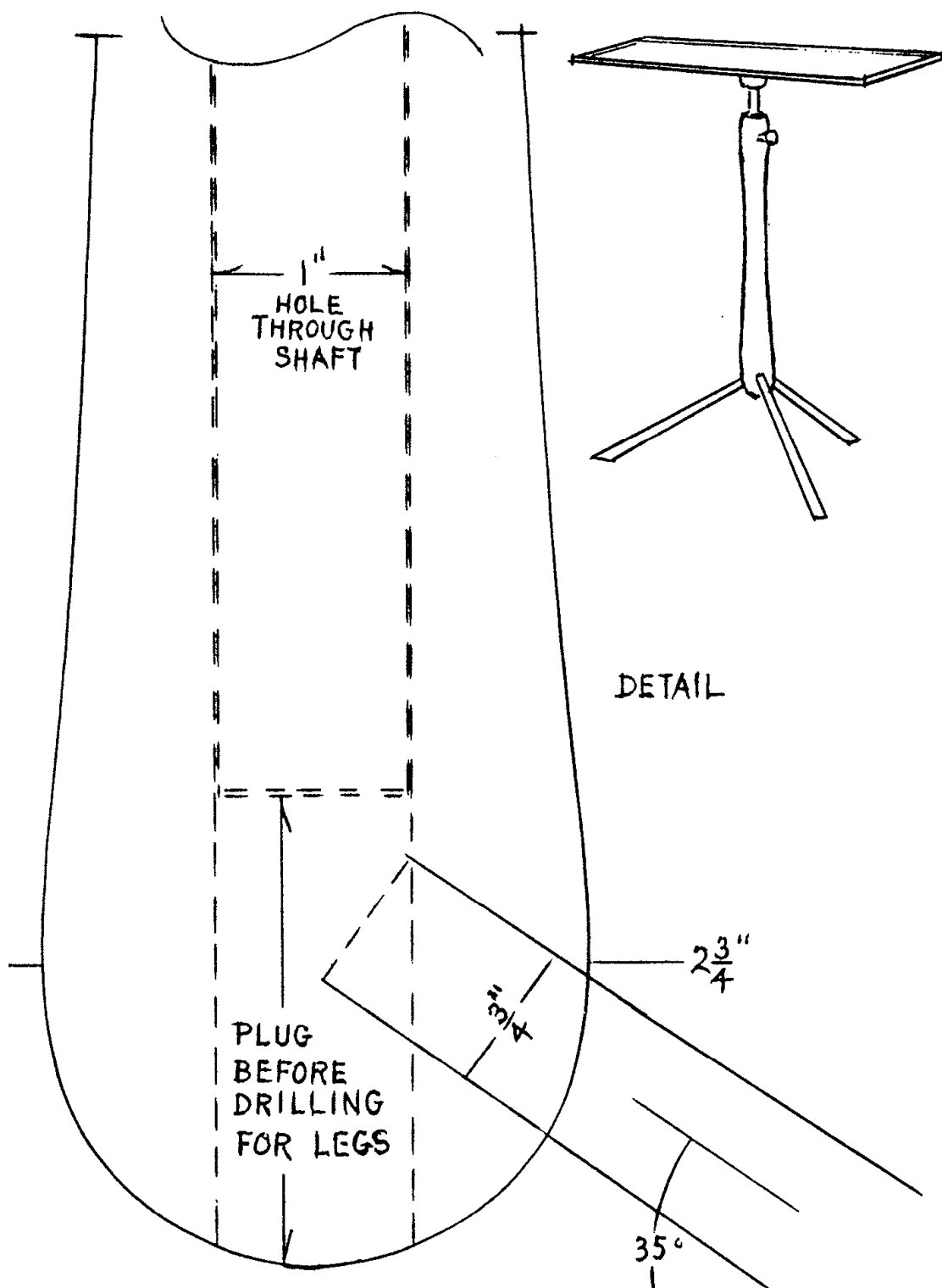
FROM
ANDREWS
COLLECTION

EARLY STAND WITH ADJUSTABLE TOP



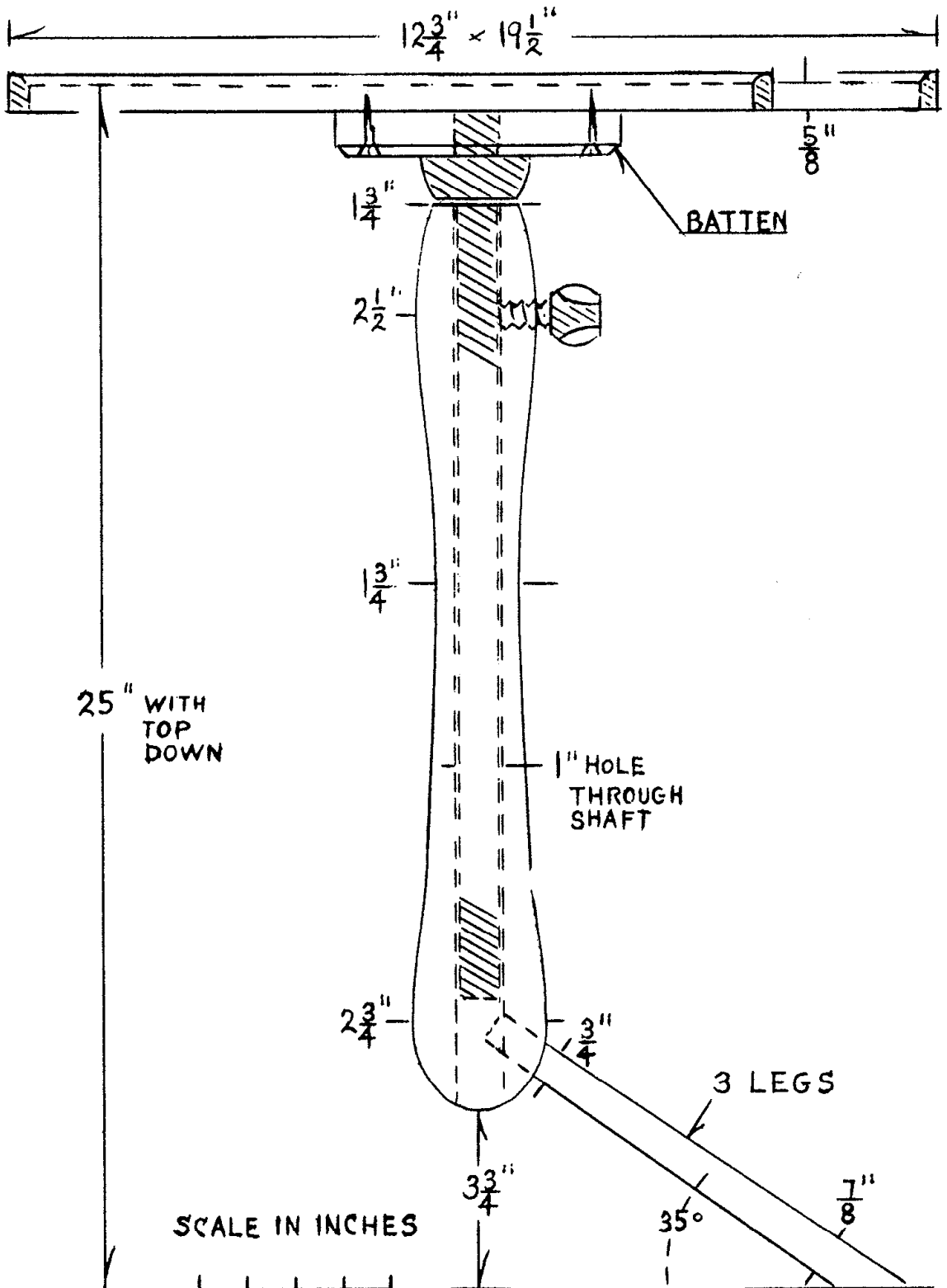
STAND WITH ADJUSTABLE TOP

MAPLE AND PINE



STAND WITH ADJUSTABLE TOP

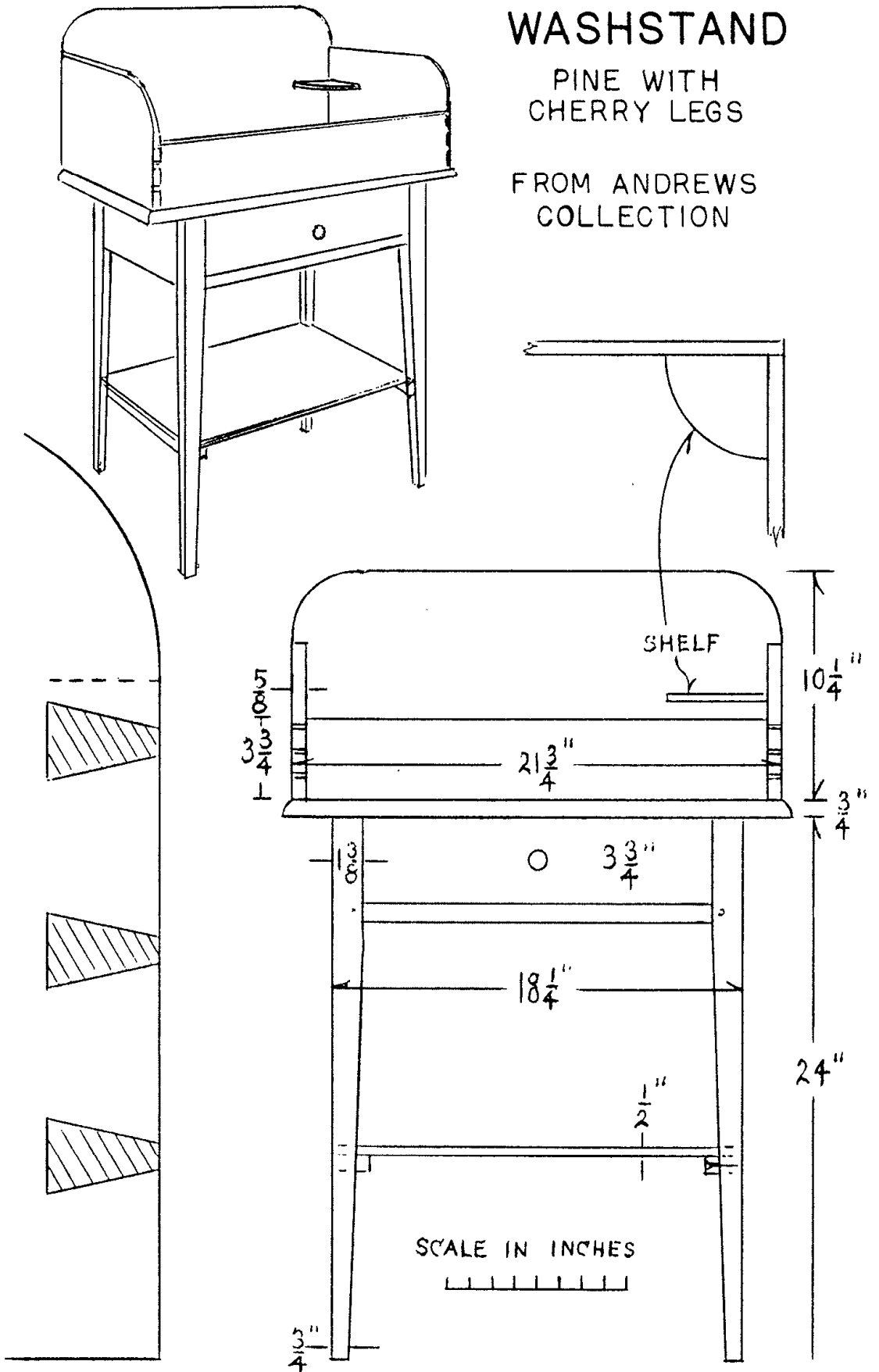
SHAFT AND LEGS OF MAPLE TOP OF PINE



WASHSTAND

PINE WITH
CHERRY LEGS

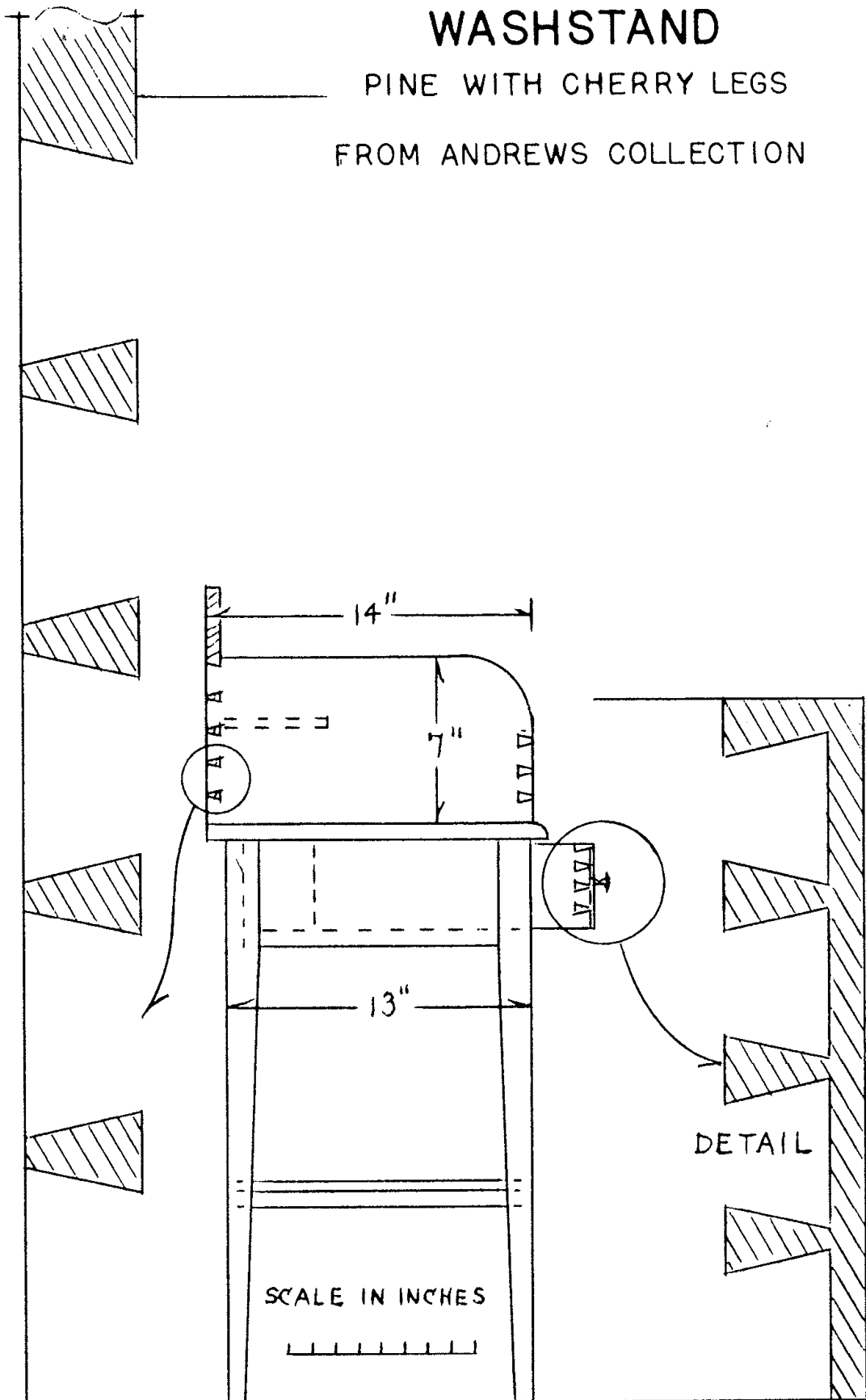
FROM ANDREWS
COLLECTION



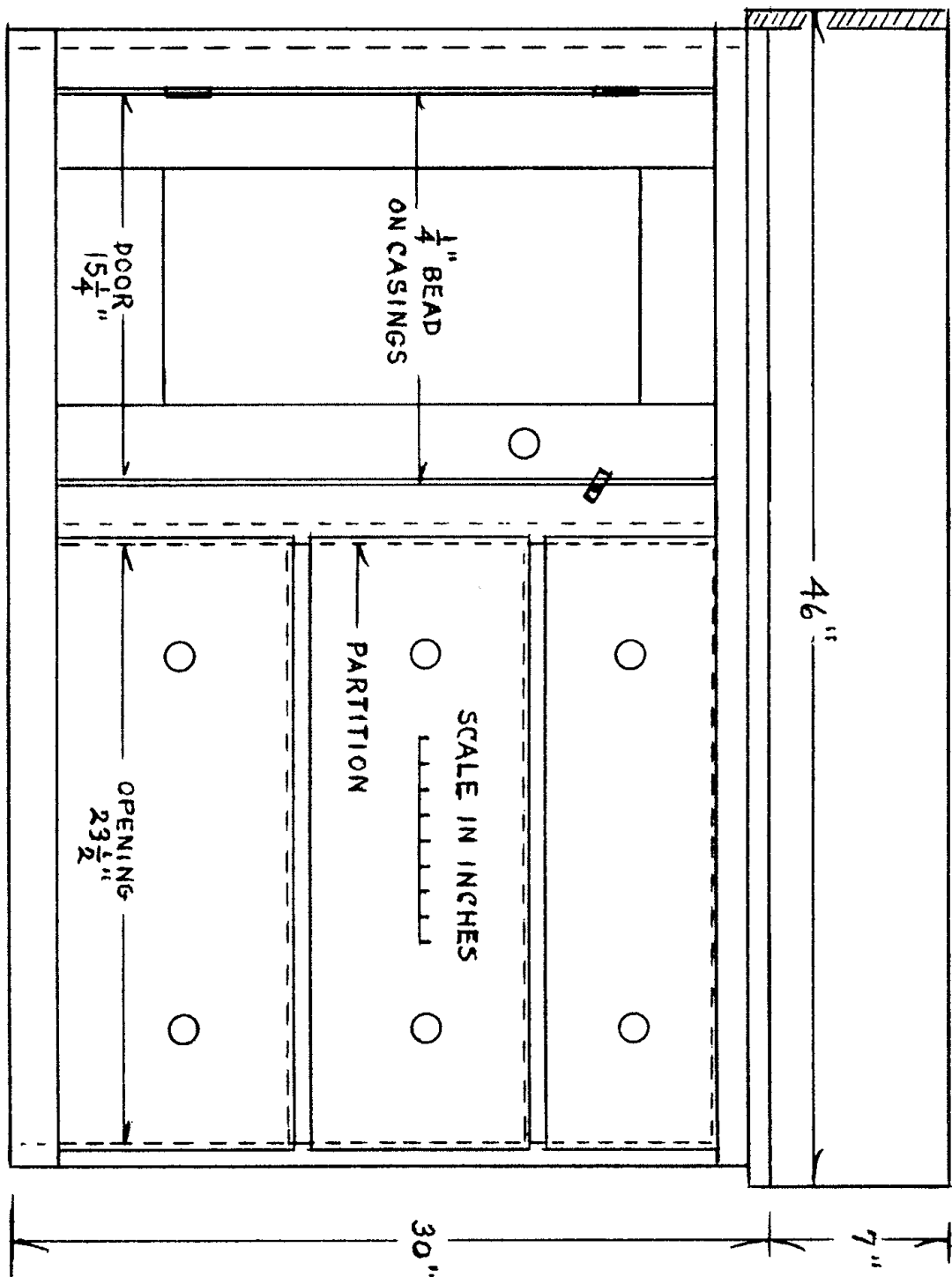
WASHSTAND

PINE WITH CHERRY LEGS

FROM ANDREWS COLLECTION

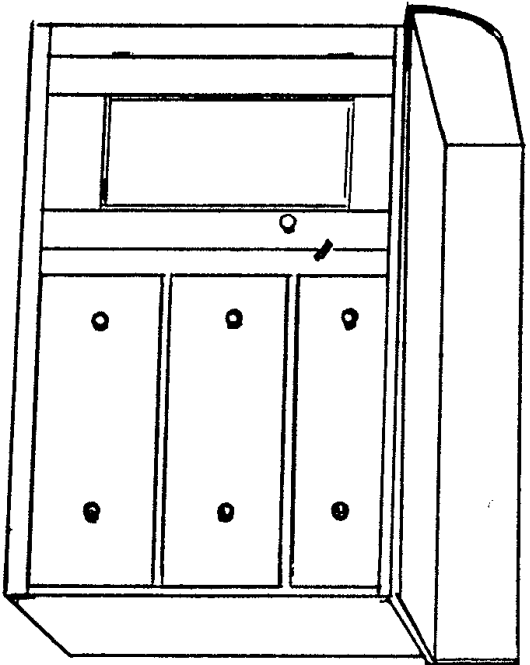


WASHSTAND



FROM ANDREWS COLLECTION

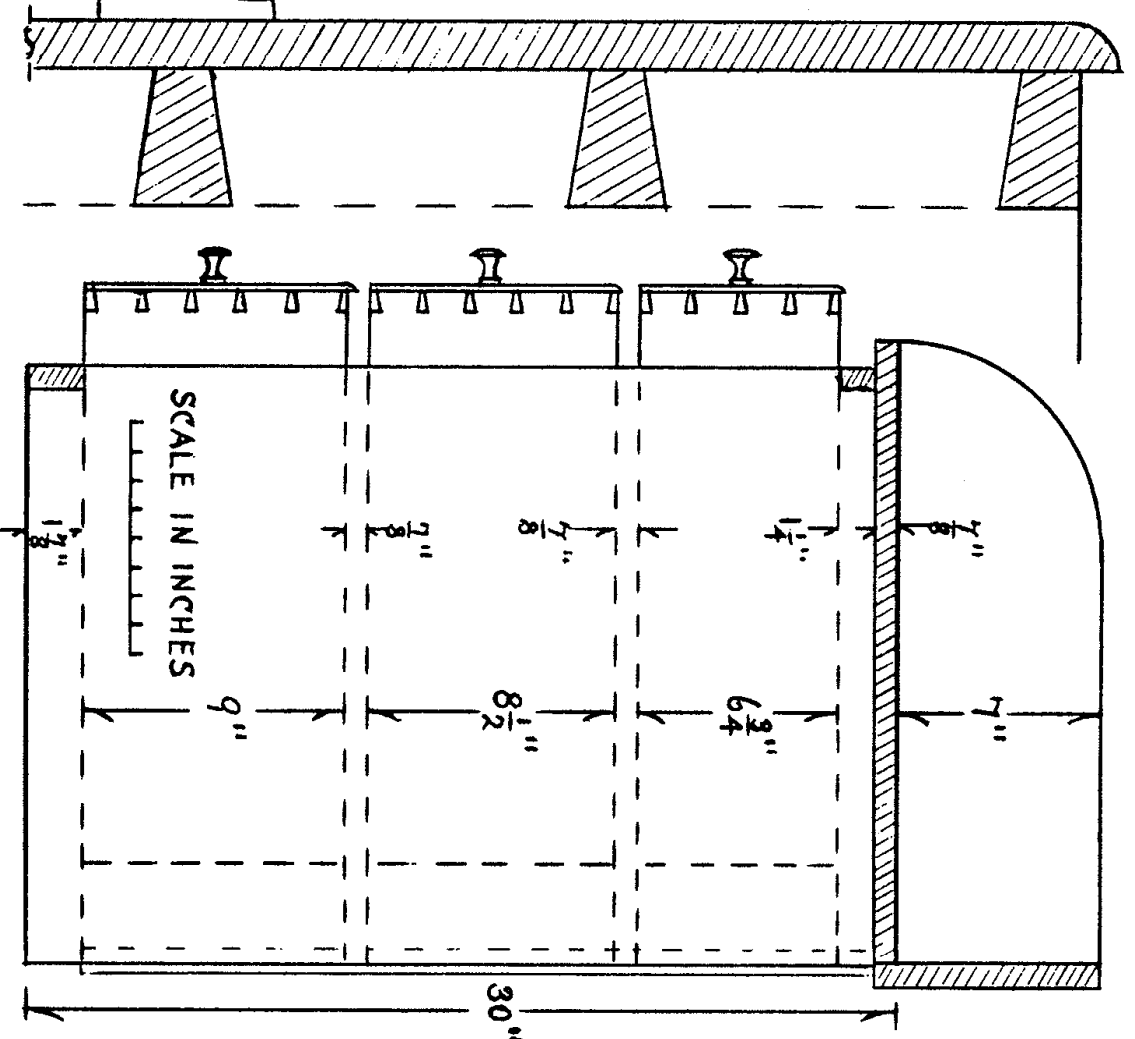
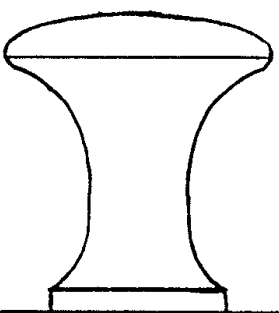
WASHSTAND NEW LEBANON



PINE PAINTED RED

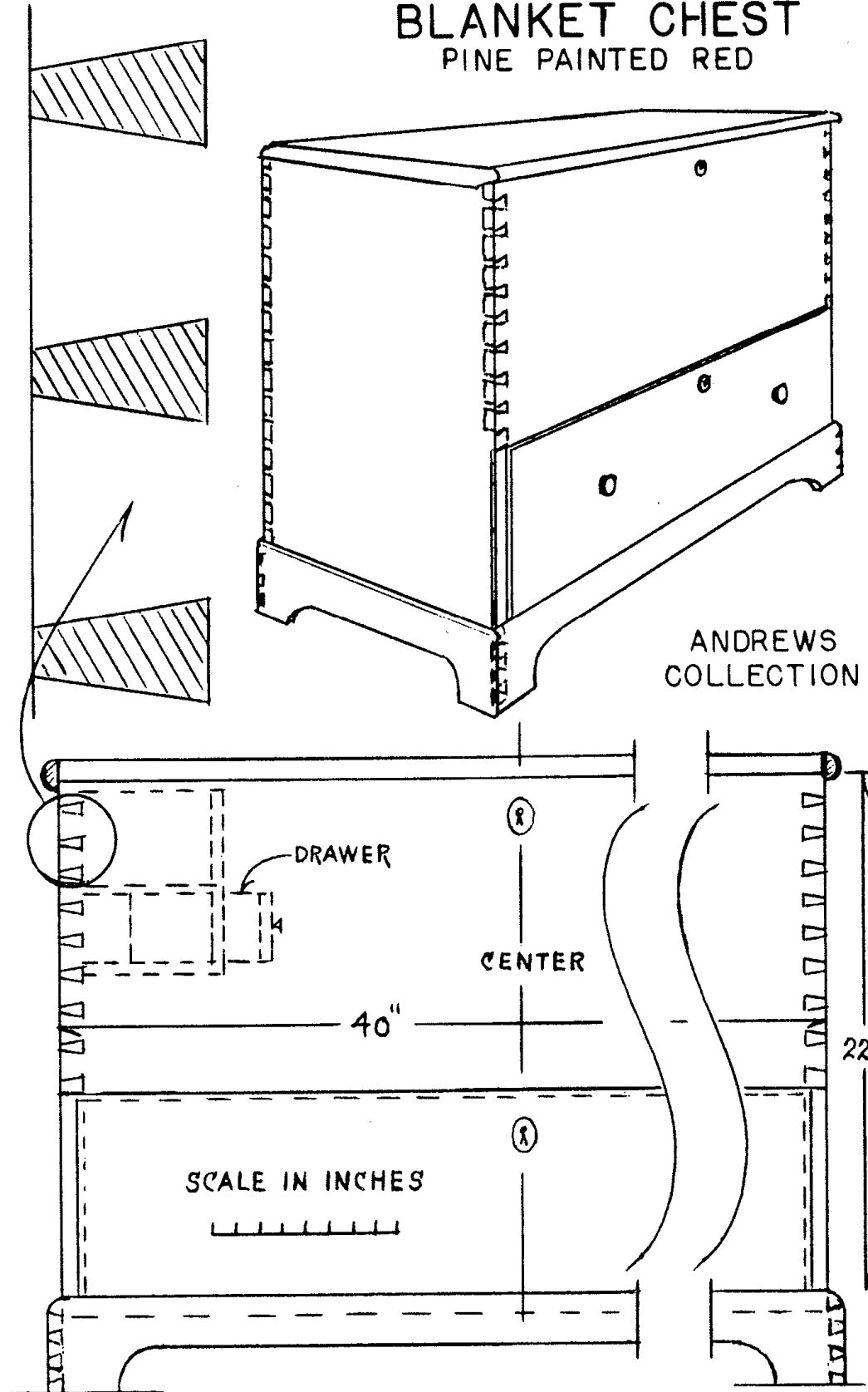
DETAILS

ANDREWS
COLLECTION



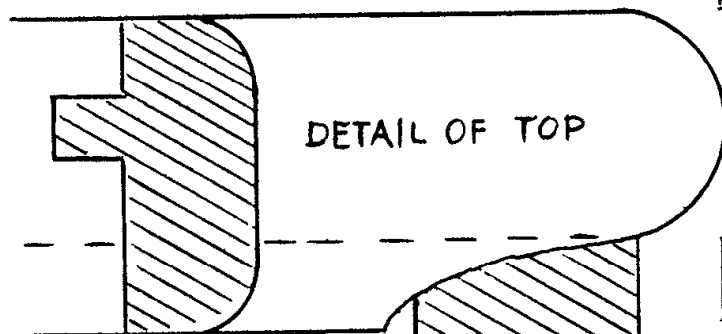
BLANKET CHEST

PINE PAINTED RED

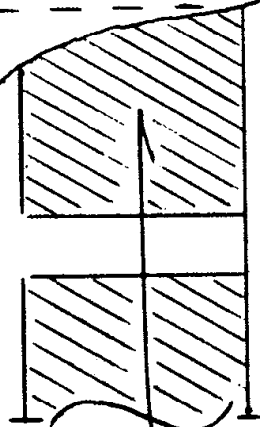


BLANKET CHEST

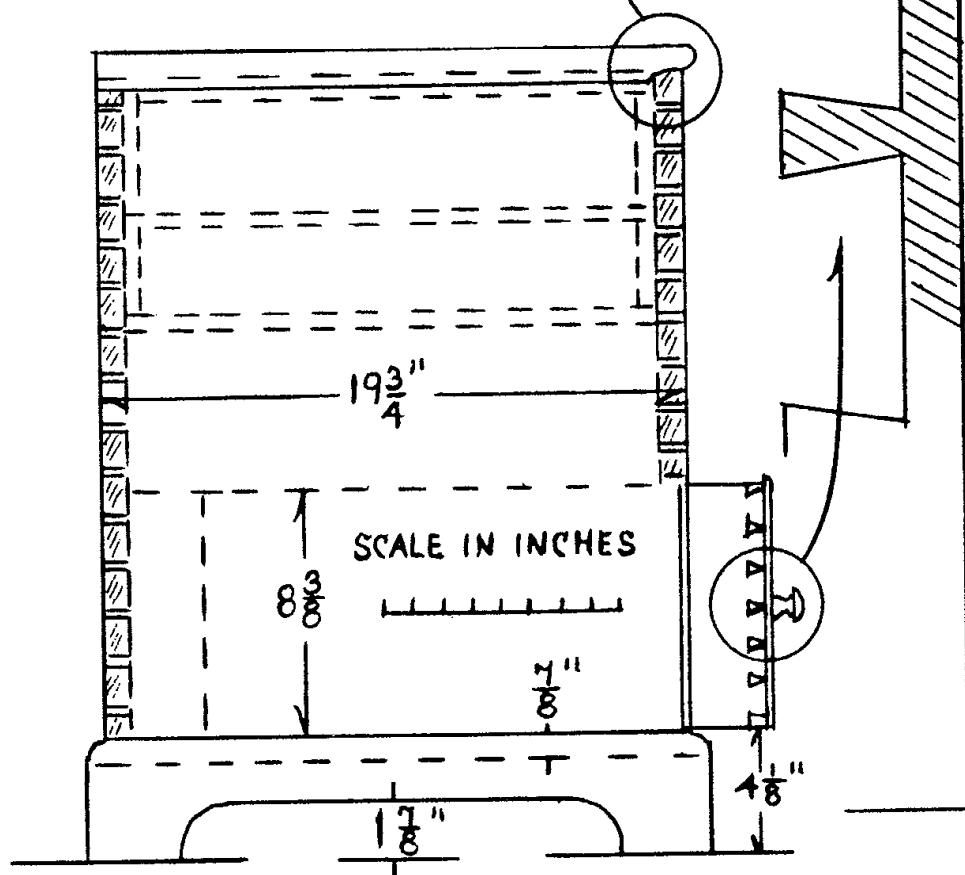
PINE PAINTED RED



DETAIL OF
TOP AND DRAWER



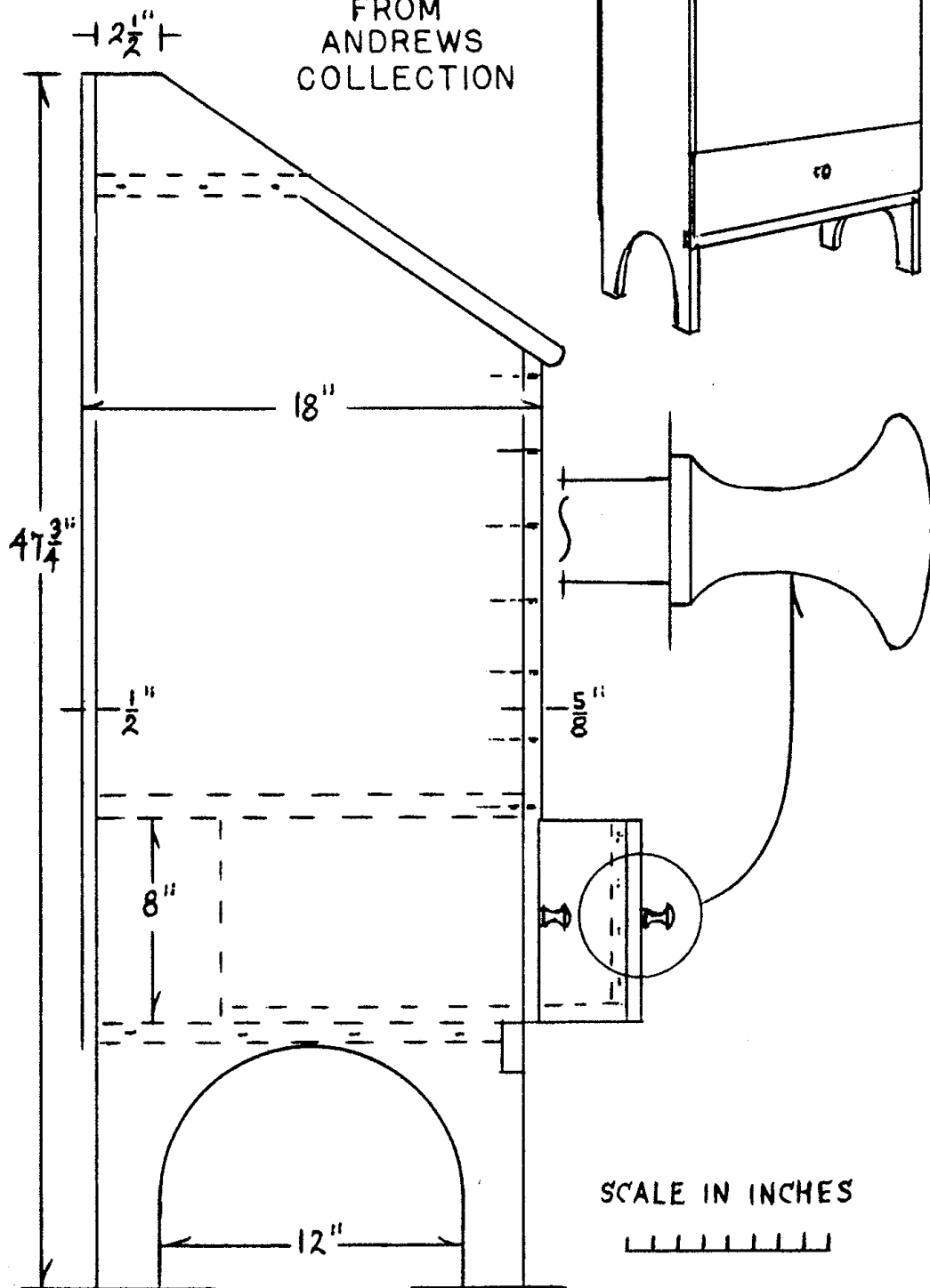
ANDREWS
COLLECTION



WOOD-BOX

PINE, STAINED RED

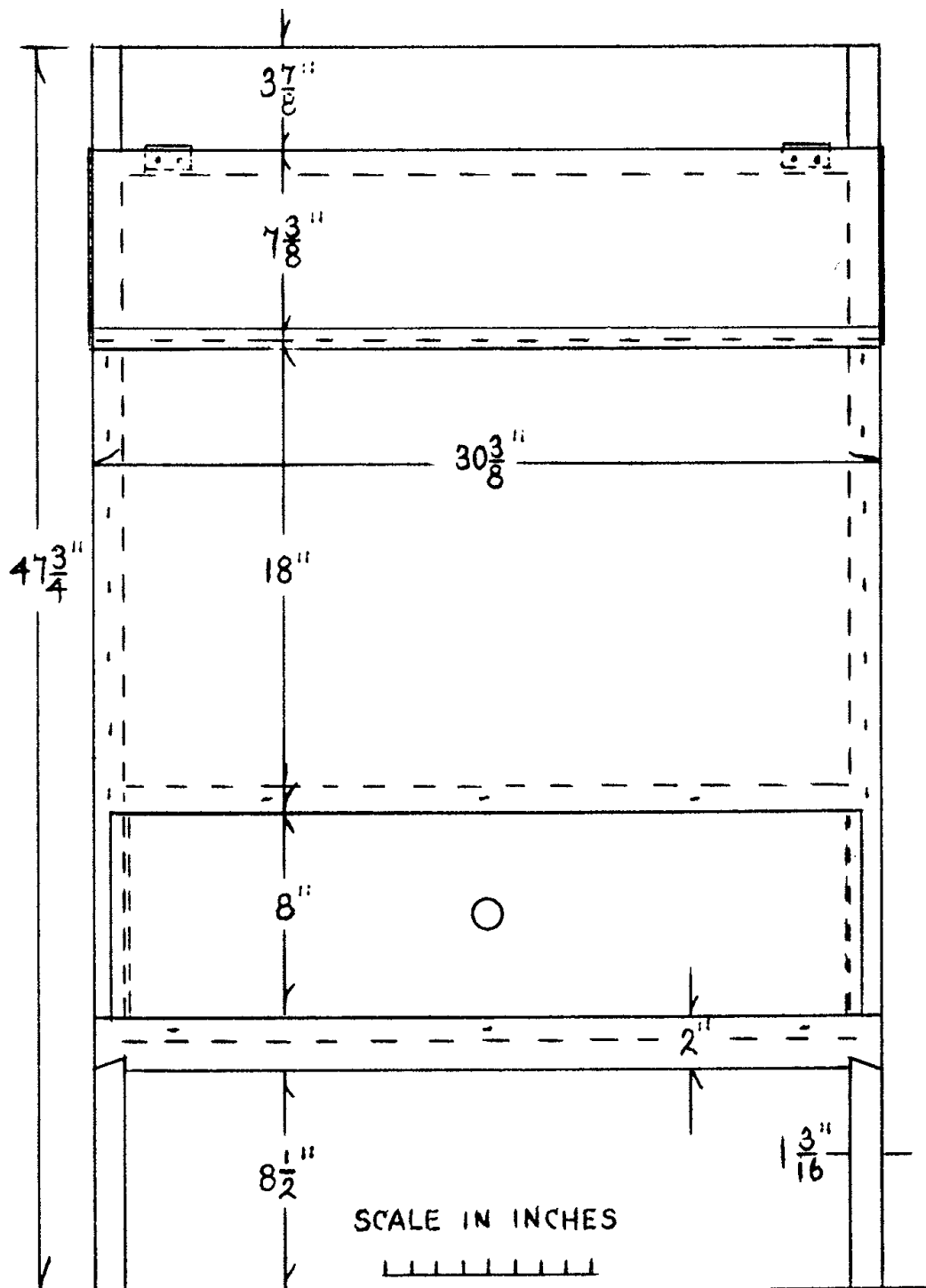
FROM
ANDREWS
COLLECTION



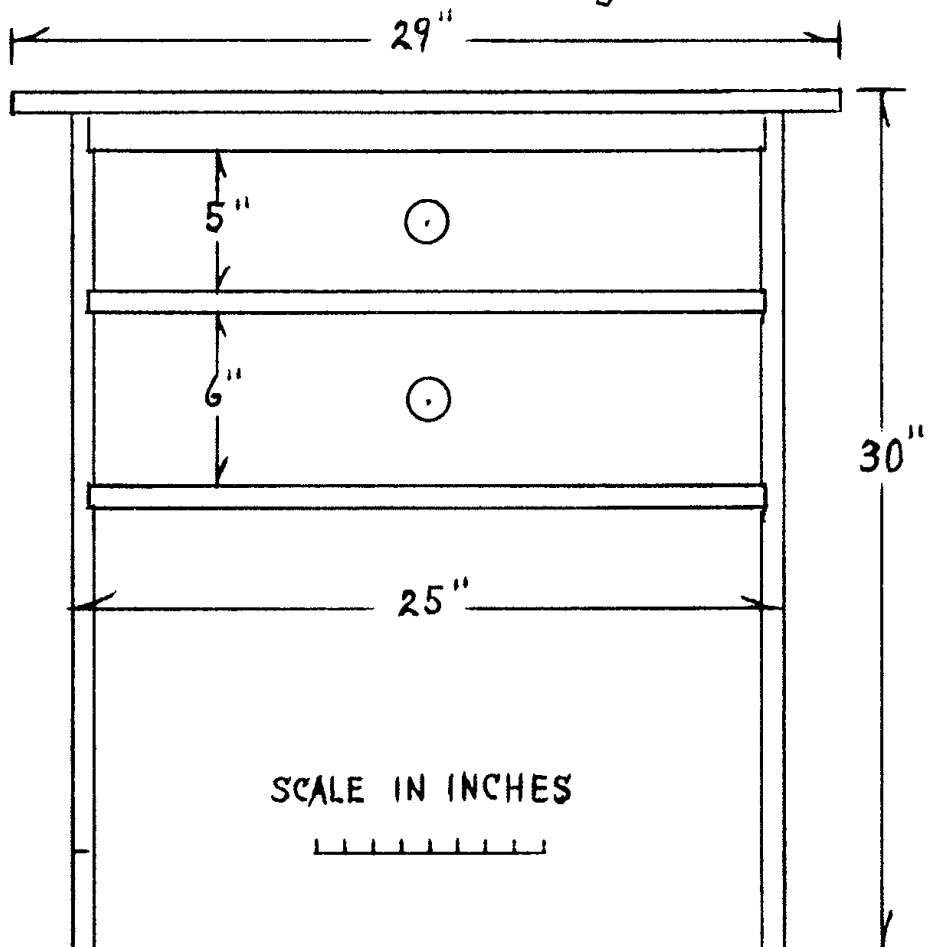
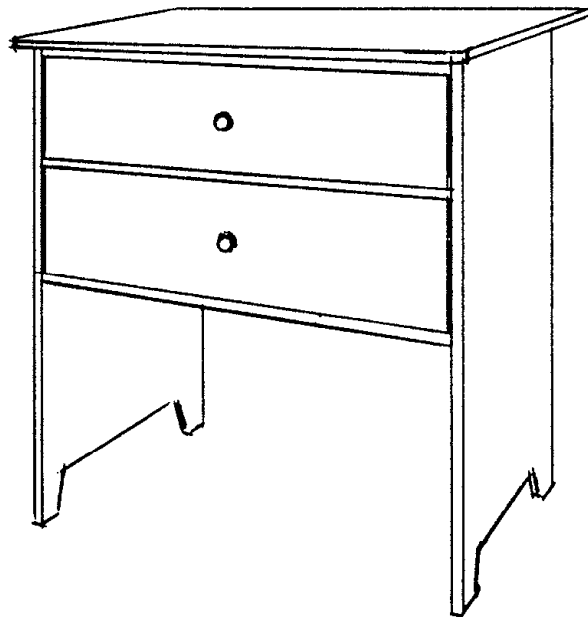
SCALE IN INCHES

WOOD-BOX

MADE FOR THE MINISTRY CANTERBURY N.H.
FROM ANDREWS COLLECTION



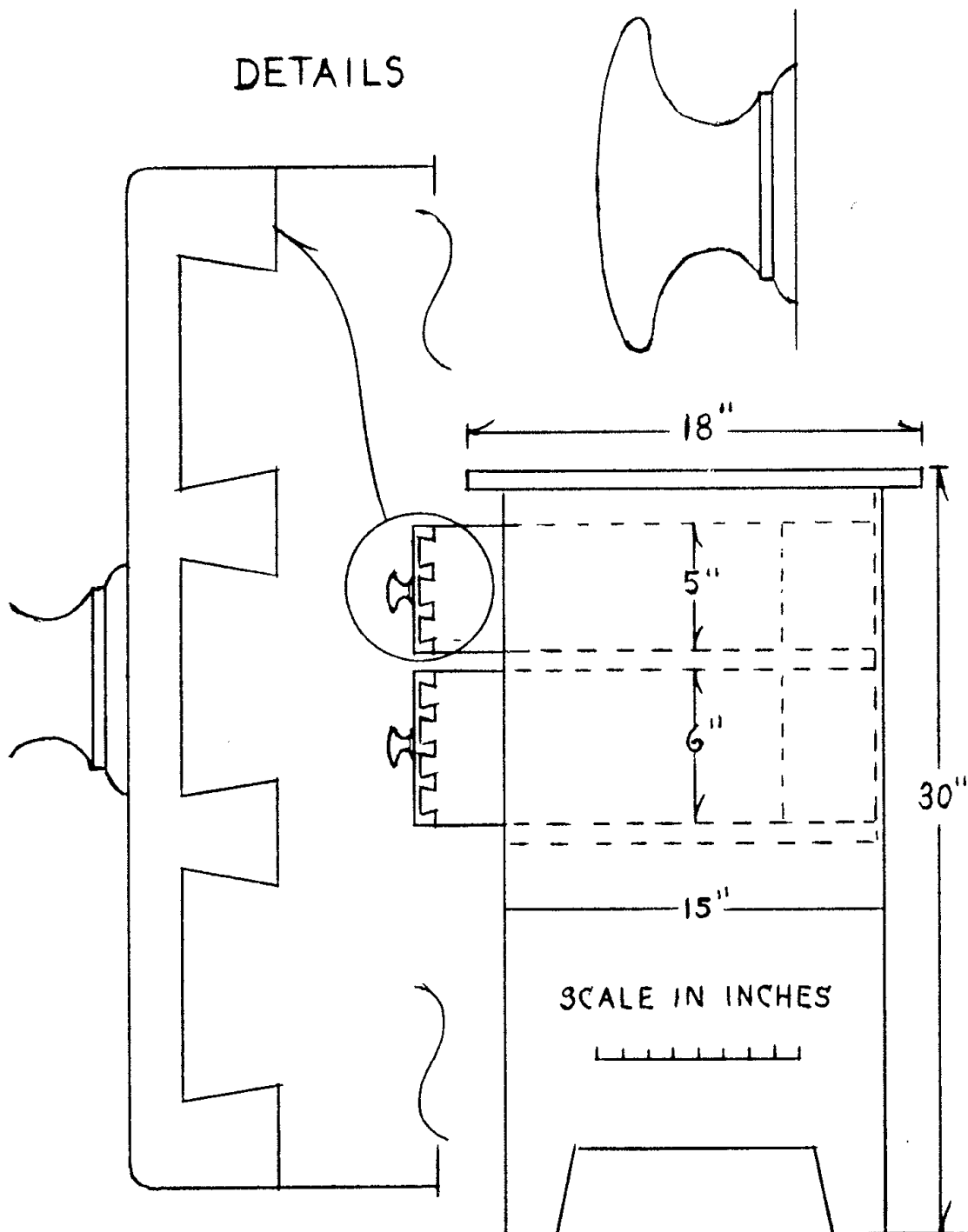
2 DRAWER UTILITY CHEST

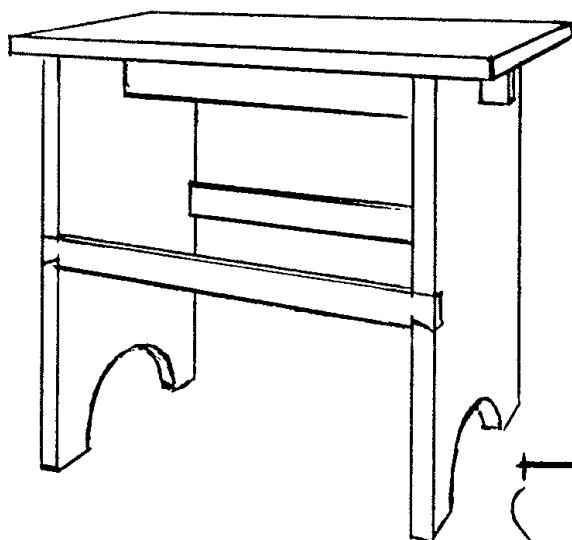


2 DRAWER UTILITY CHEST

FROM ANDREWS COLLECTION

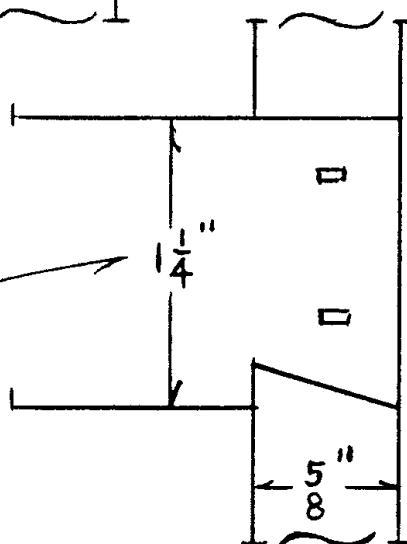
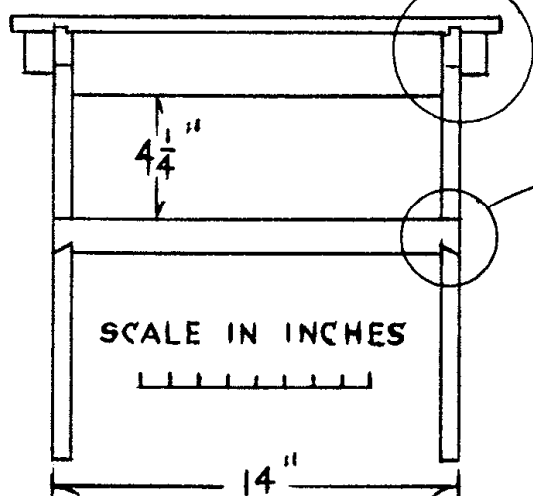
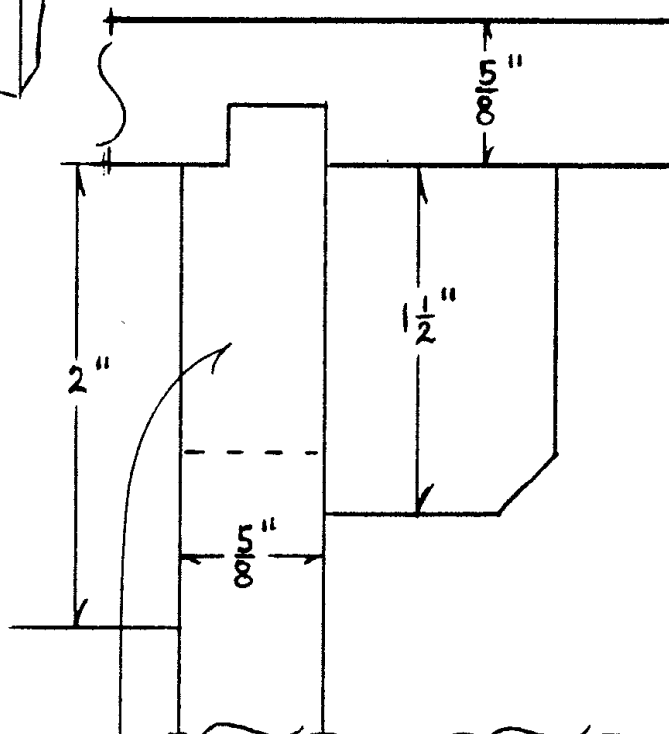
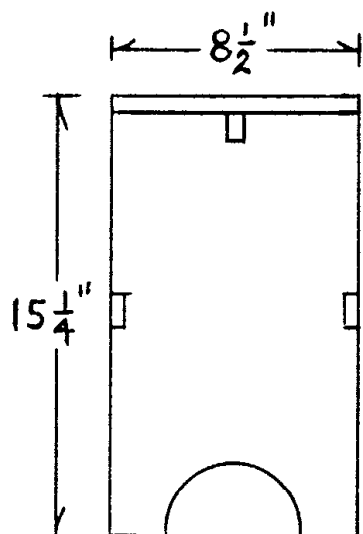
DETAILS





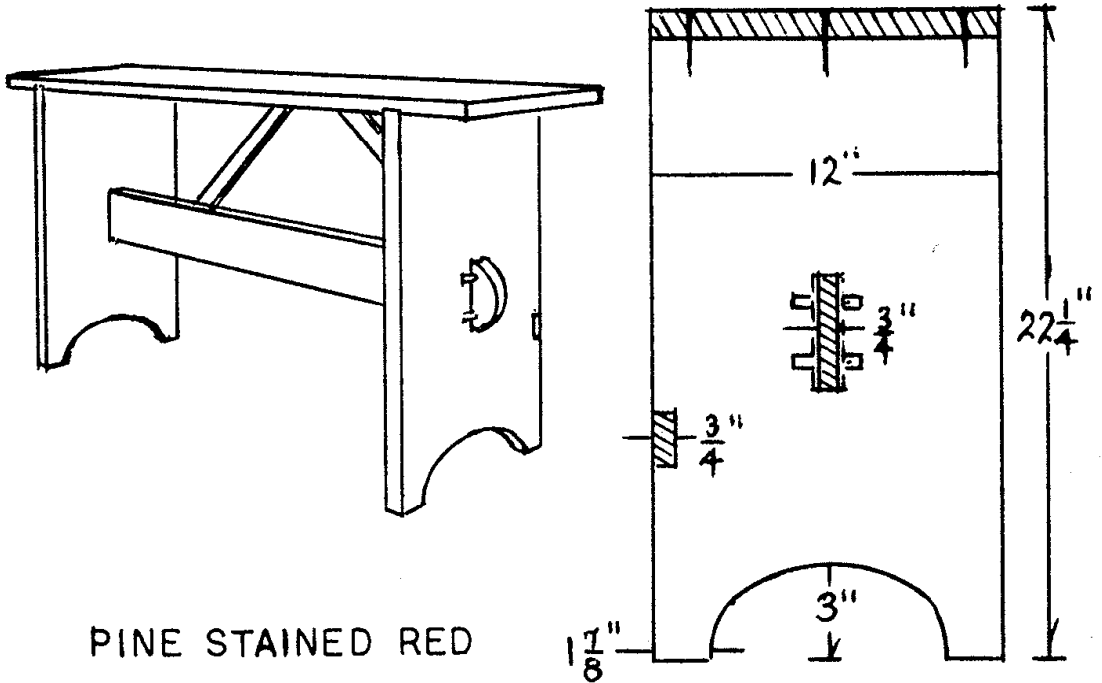
PINE BENCH

FROM ANDREWS
COLLECTION

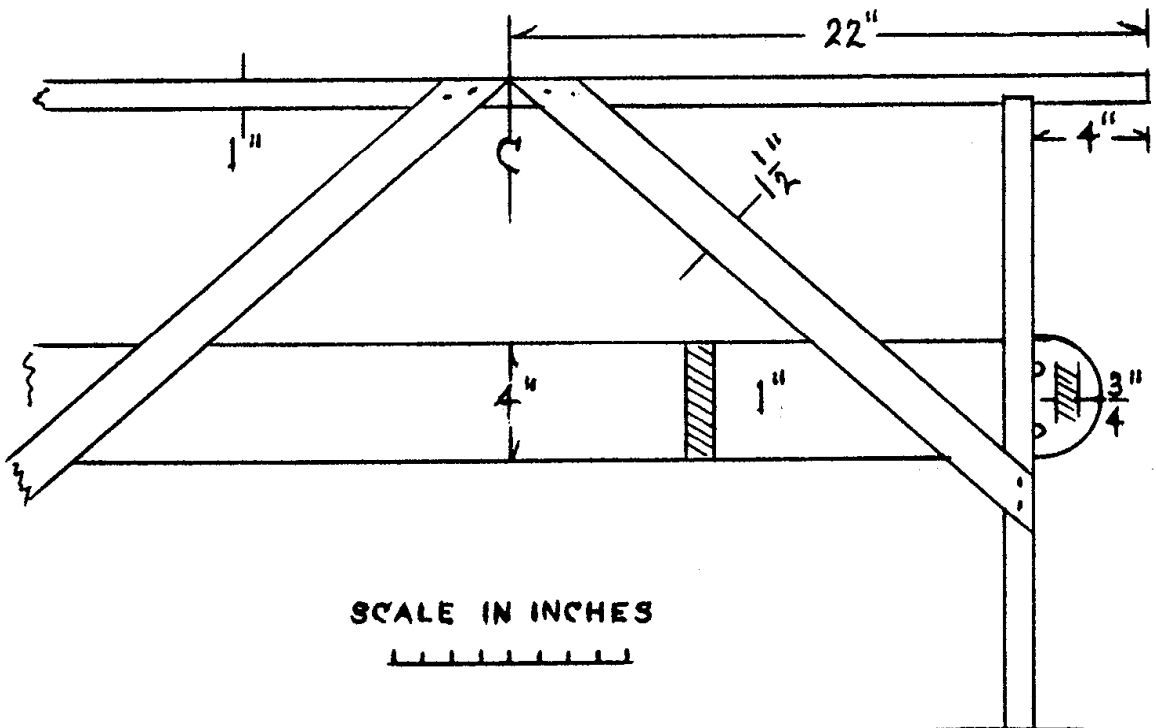


KITCHEN BENCH

HANCOCK SHAKER VILLAGE, HANCOCK MASS.

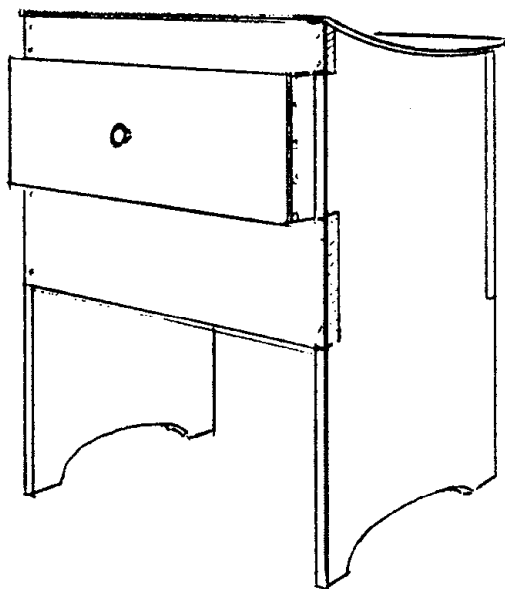


PINE STAINED RED

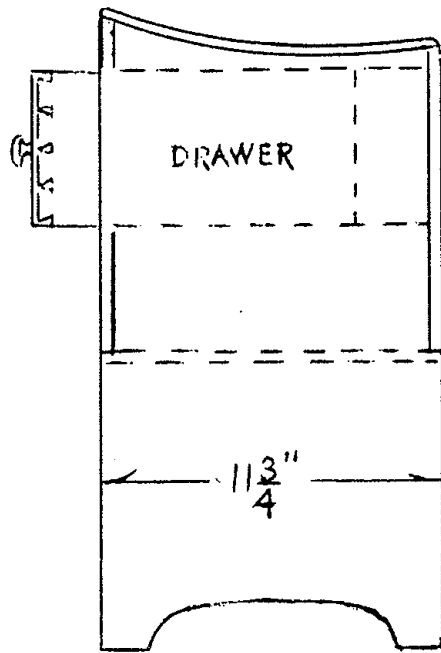


SCALE IN INCHES

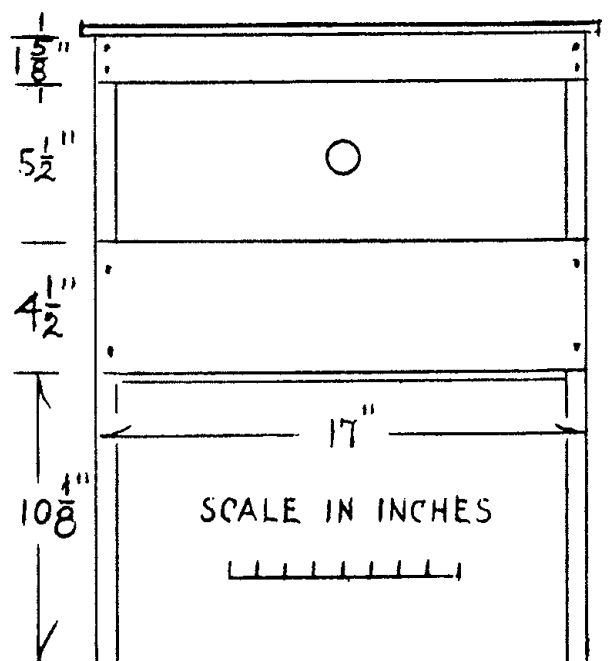
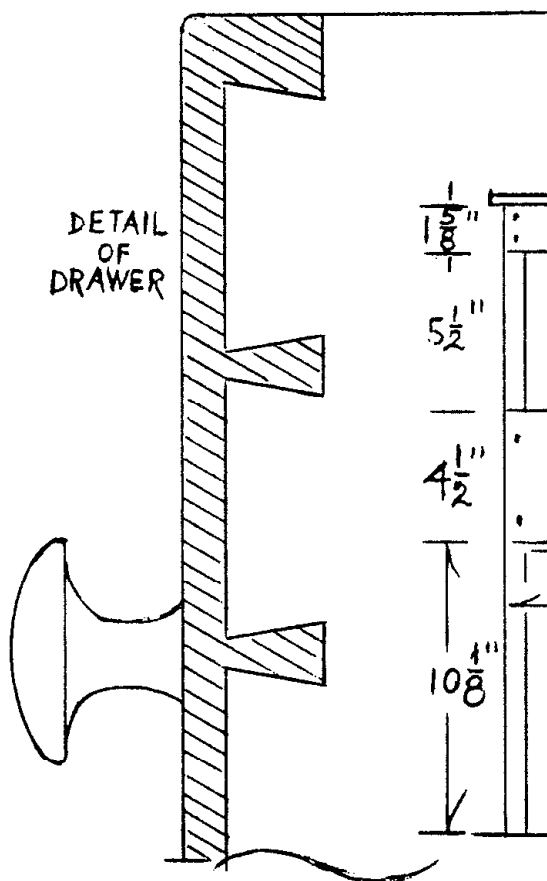




LOOM BENCH



PINE
STAINED RED
ANDREWS COLLECTION

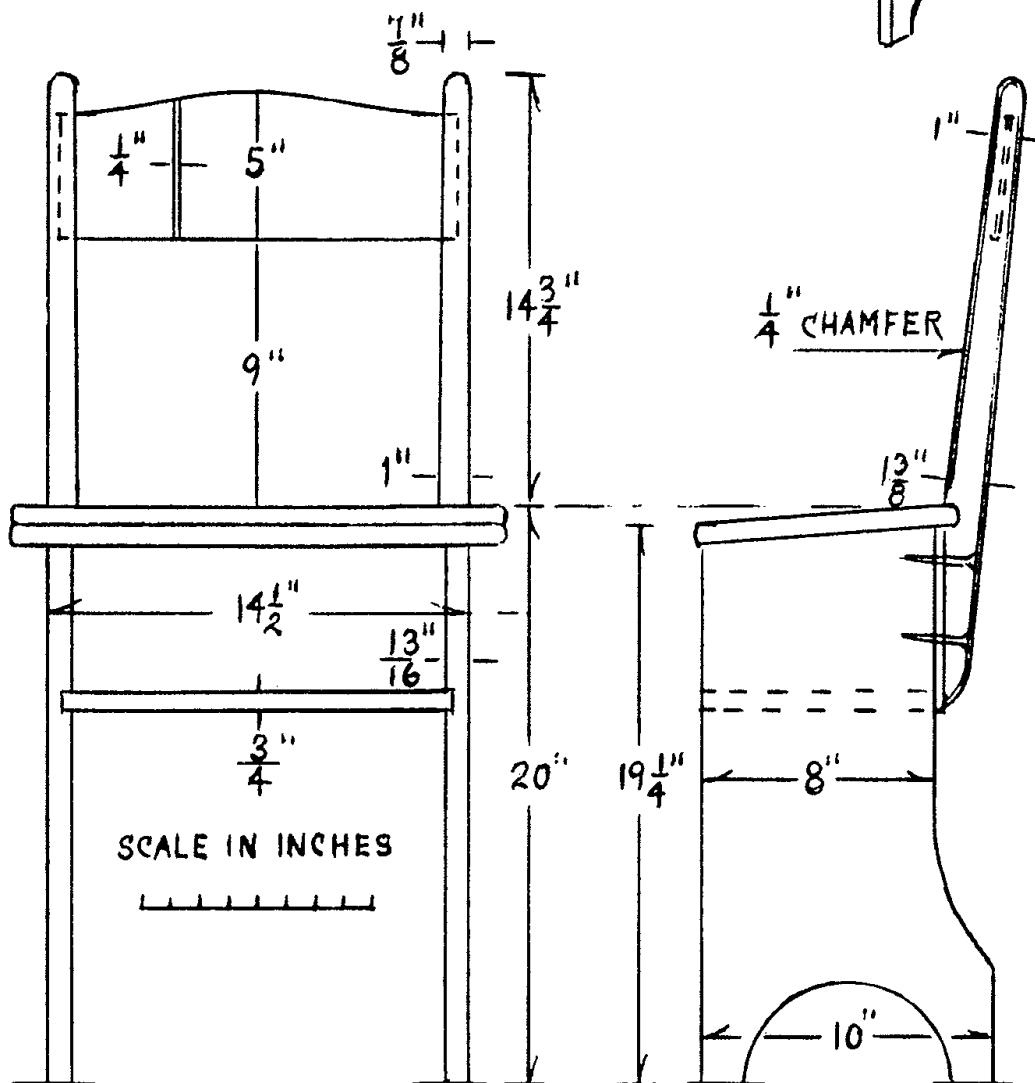
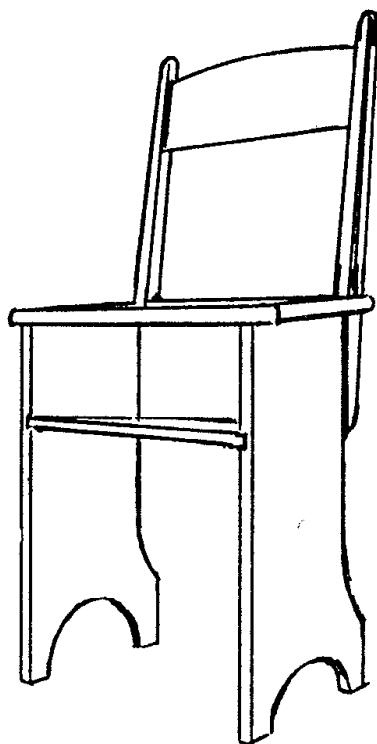


SCALE IN INCHES

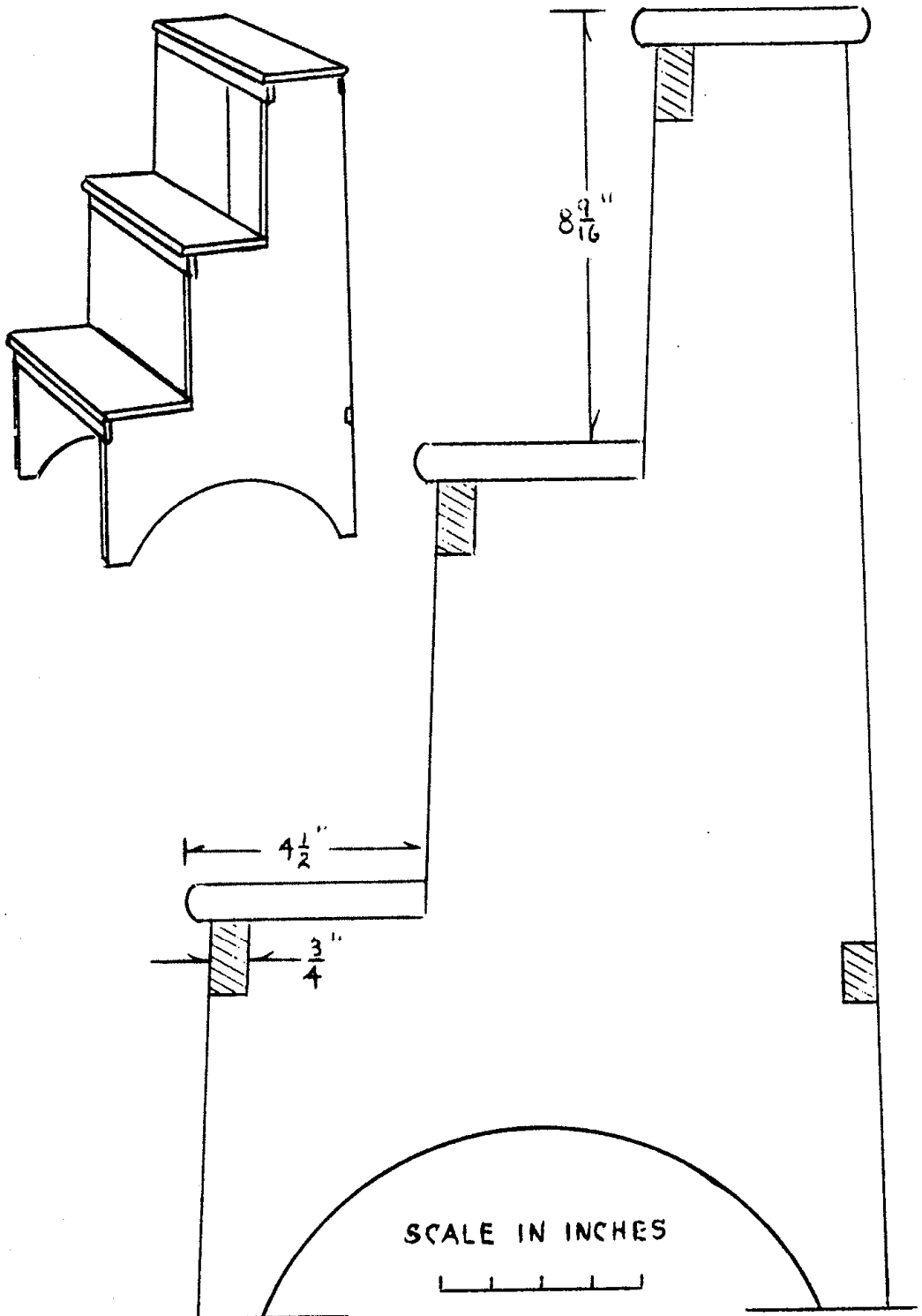
LOOM STOOL

STOOL OF PINE
BACK OF BIRCH
STAINED RED

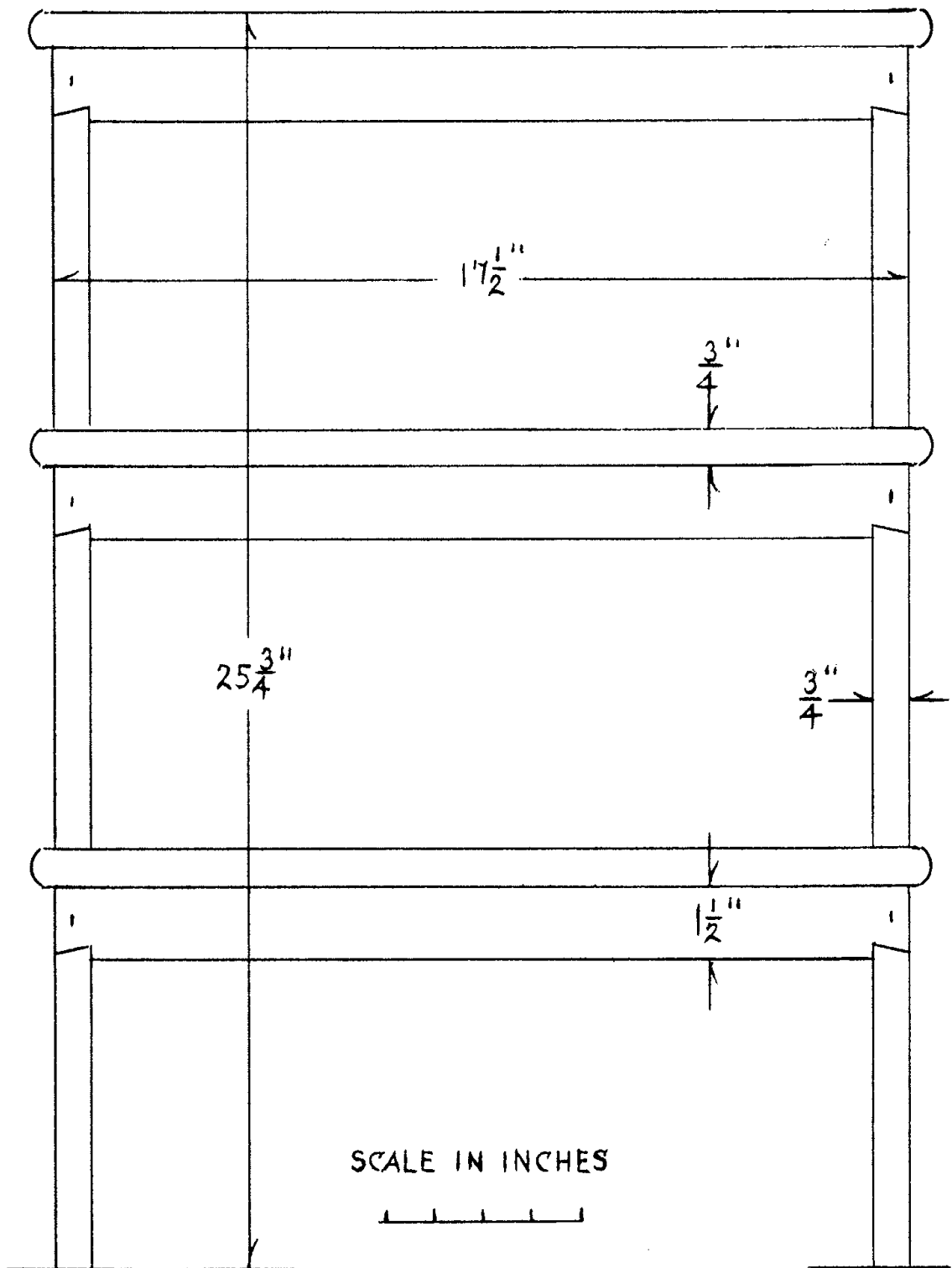
ANDREWS COLLECTION



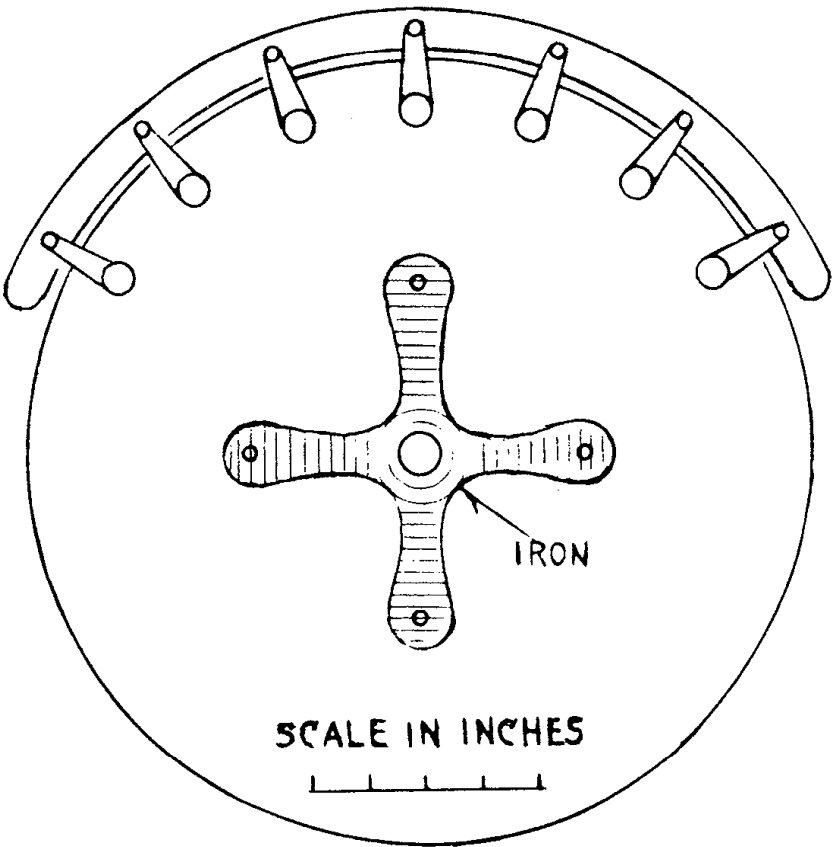
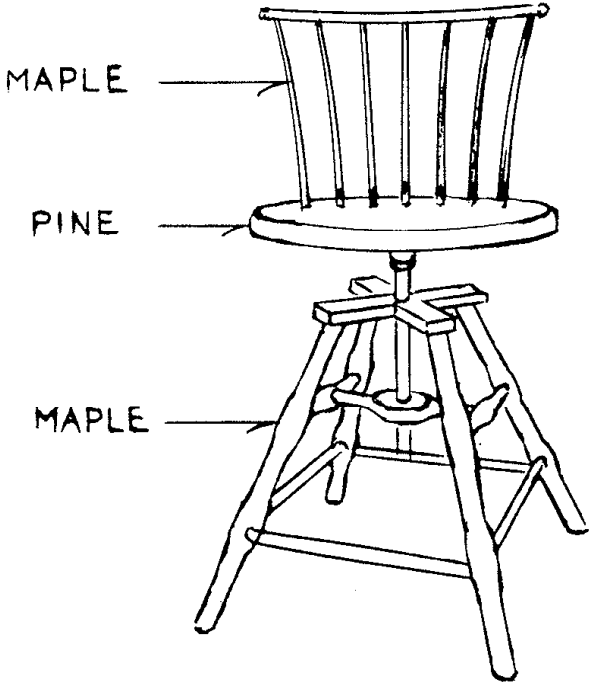
STEP-STOOL



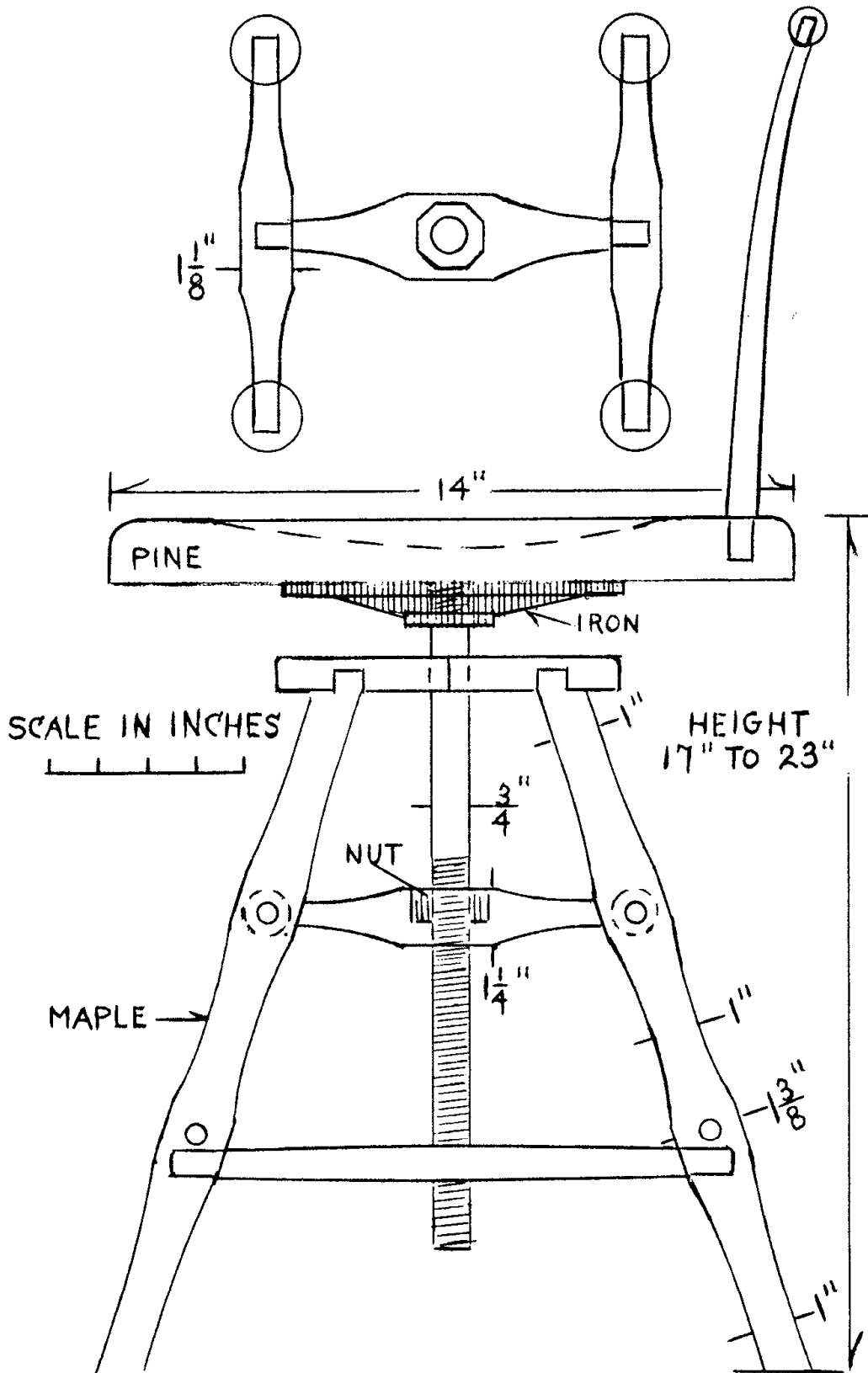
STEP-STOOL



REVOLVING STOOL

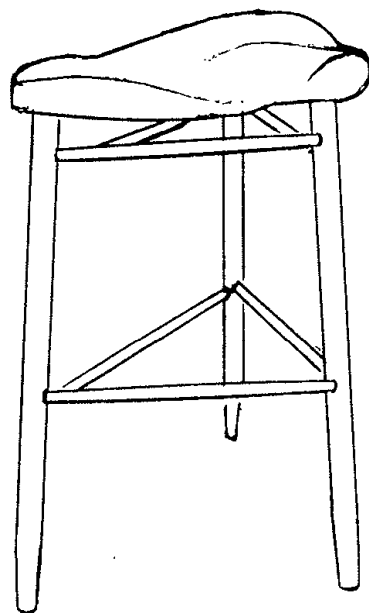
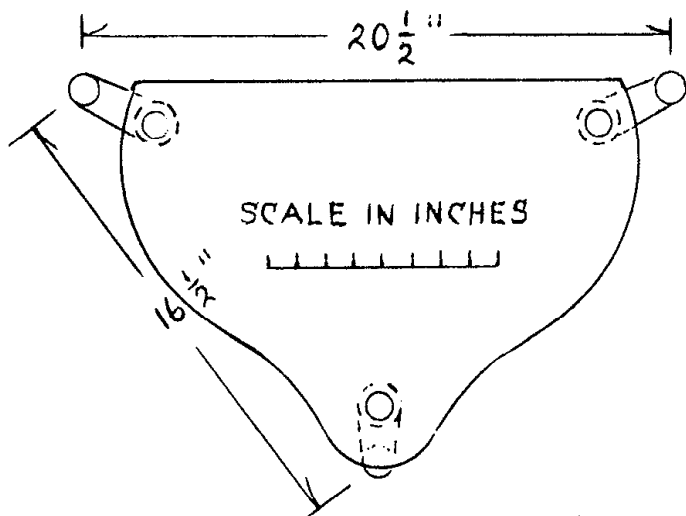


REVOLVING STOOL

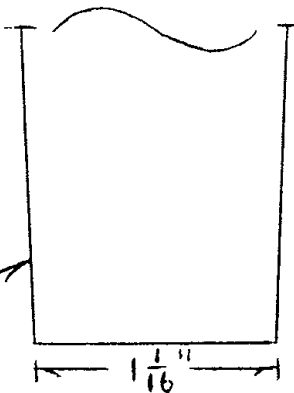
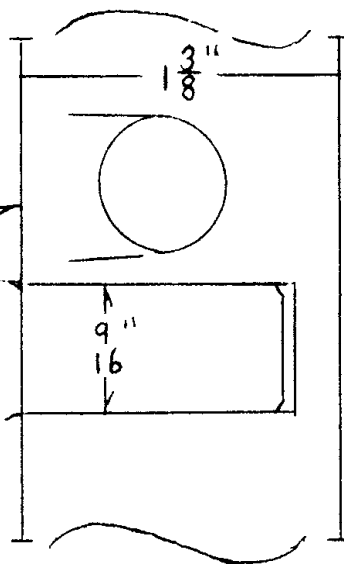
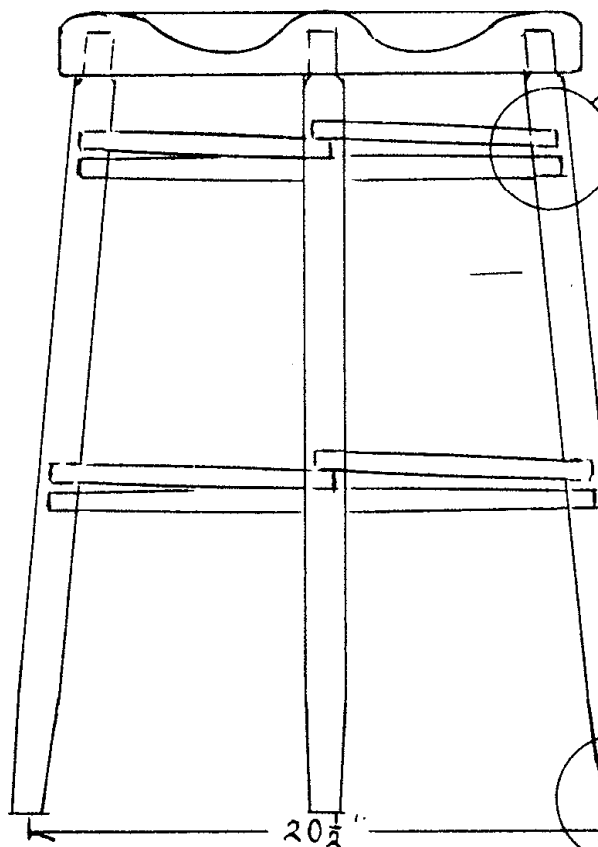


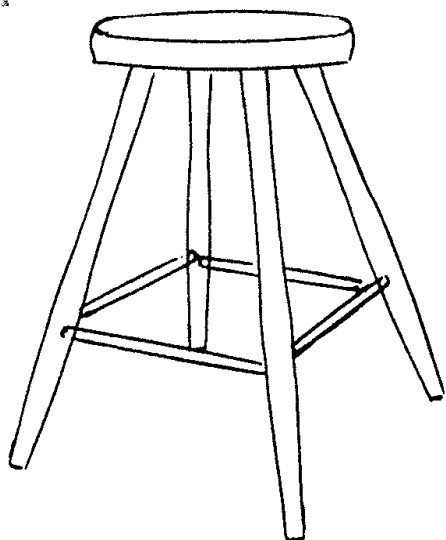
STOOL MT. LEBANON

THE SHAKER MUSEUM
OLD CHATHAM, N.Y.



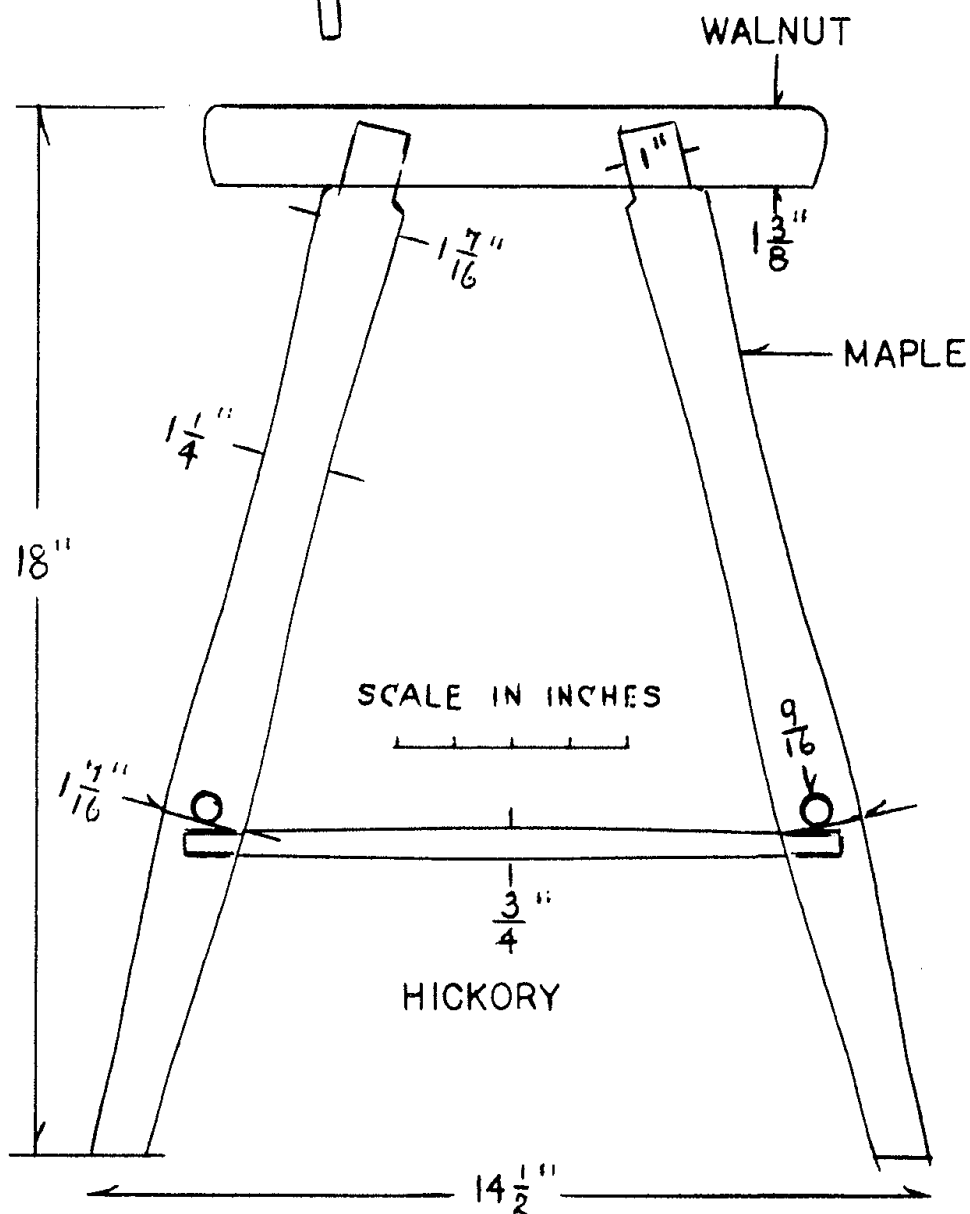
LEATHER COVERED SEAT

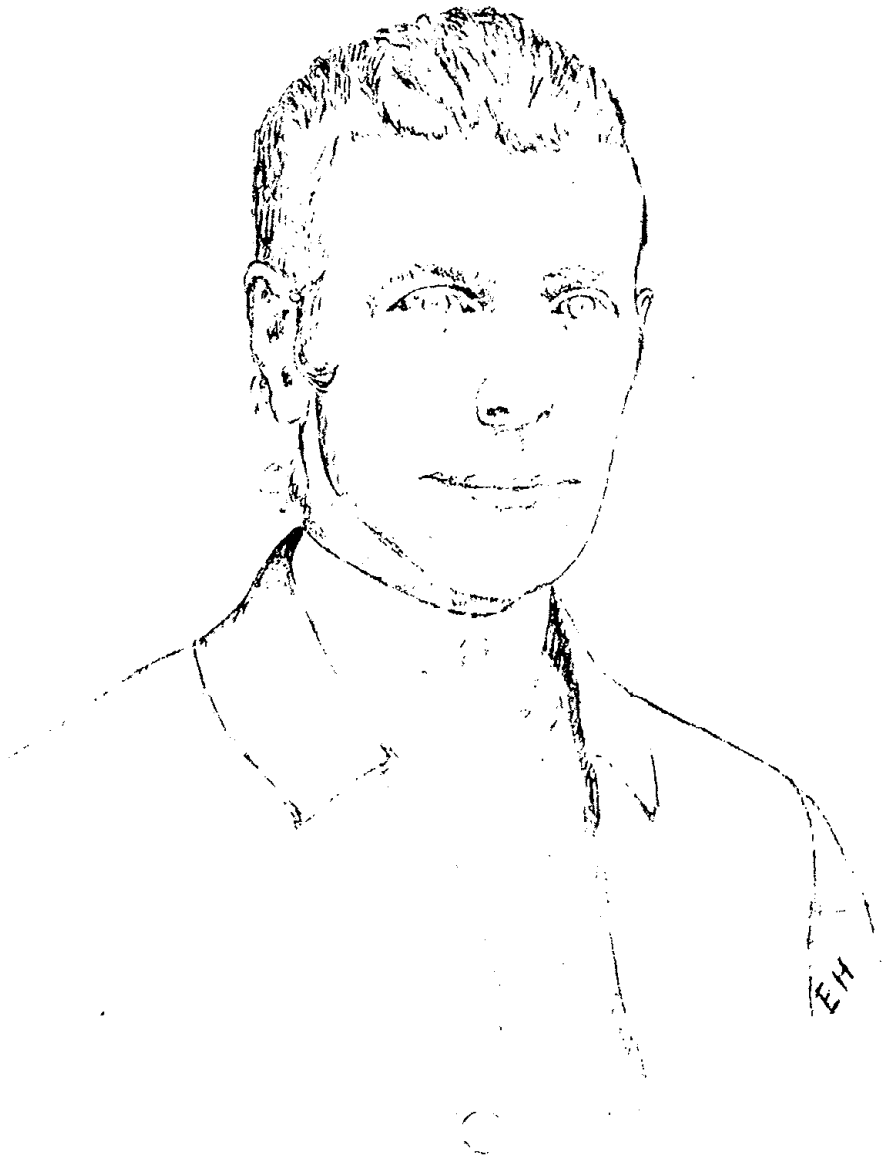




STOOL

THE SHAKER MUSEUM,
OLD CHATHAM, N. Y.





ELDER ROBERT M. WAGAN
CHAIRMAKER



Illustrated Catalogue
AND
PRICE LIST
OF
Shakers' * Chairs,

MANUFACTURED BY THE

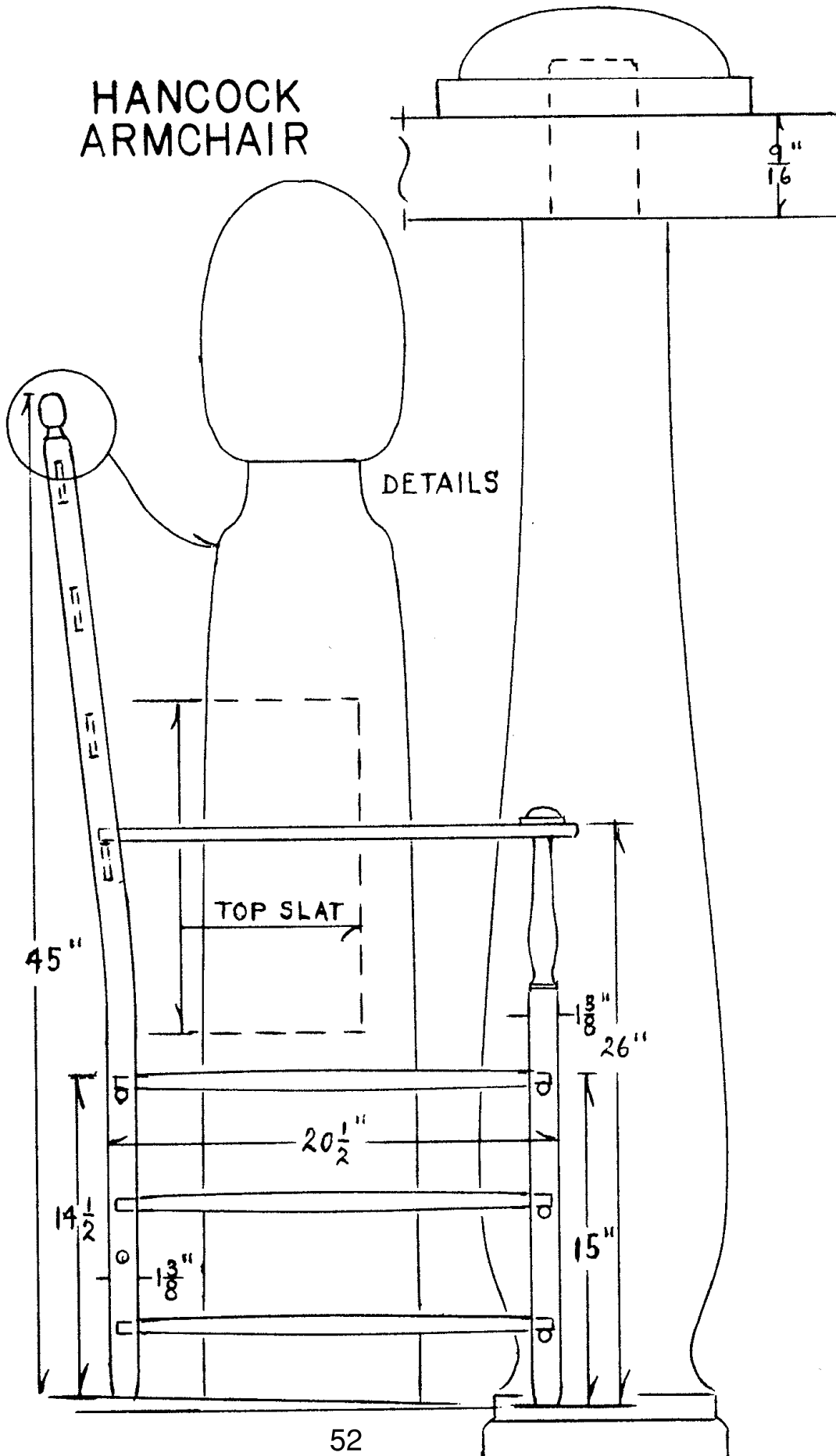
Society * of * Shakers.

R. M. WAGAN & CO.,

MOUNT LEBANON, N. Y.



HANCOCK ARMCHAIR

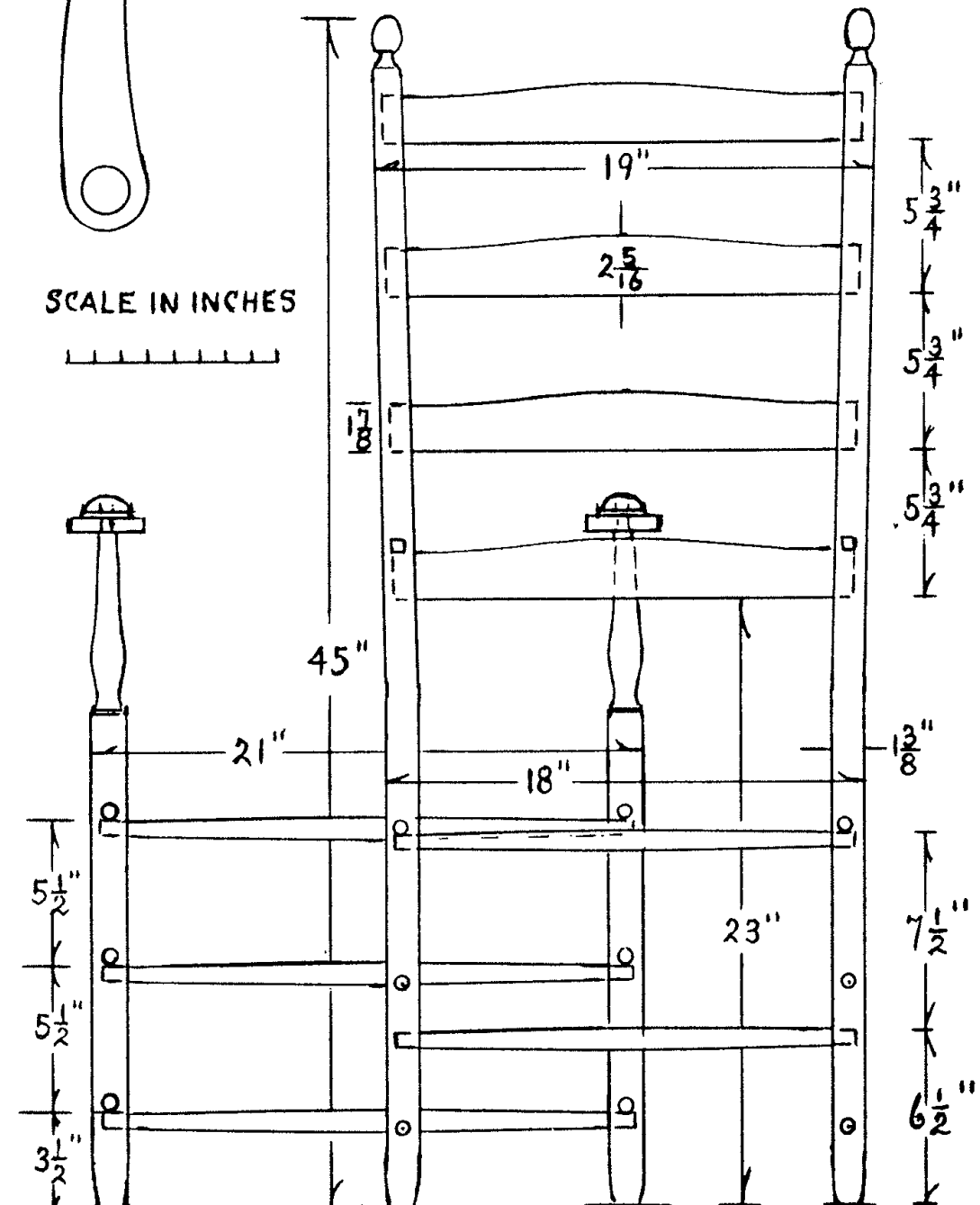


HANCOCK ARMCHAIR

PRIVATE COLLECTION



SCALE IN INCHES



COUNTER CHAIR

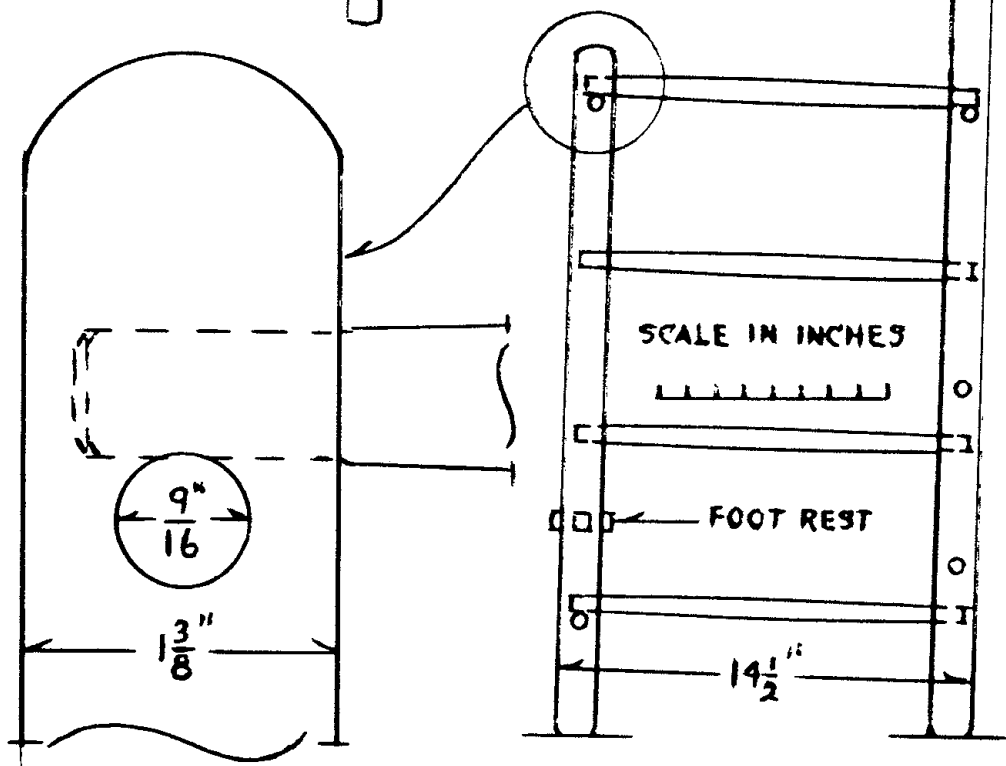
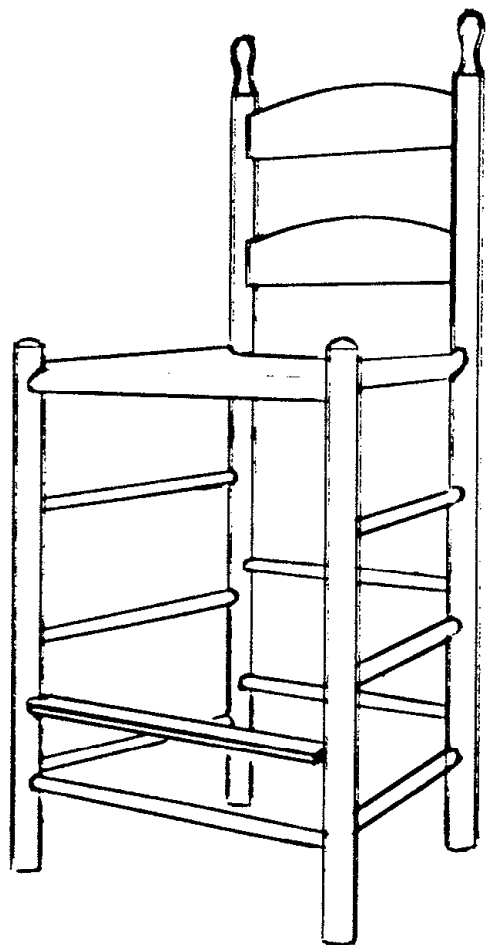
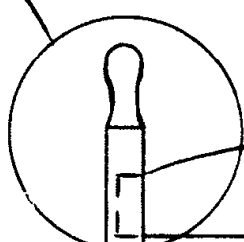


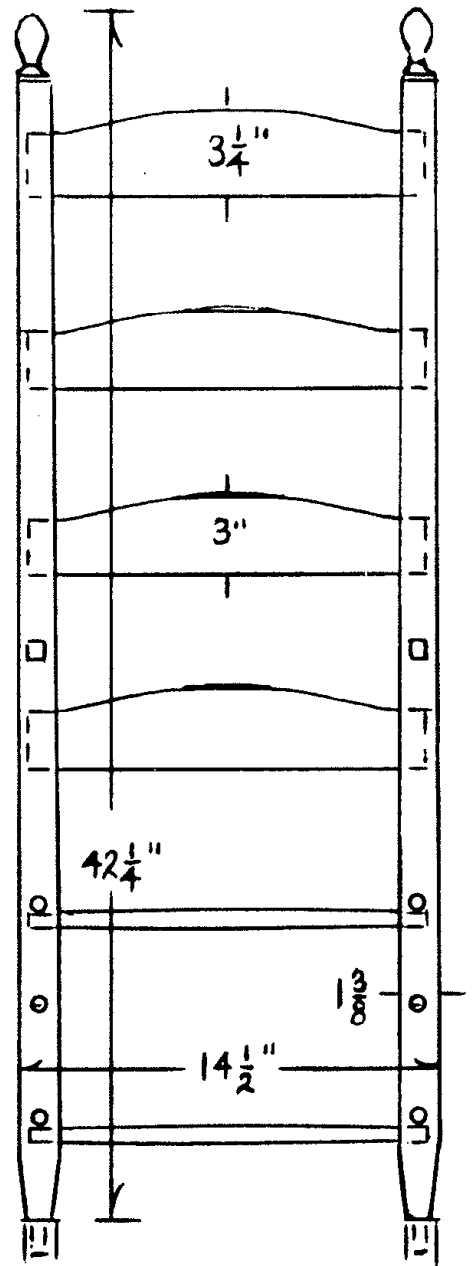
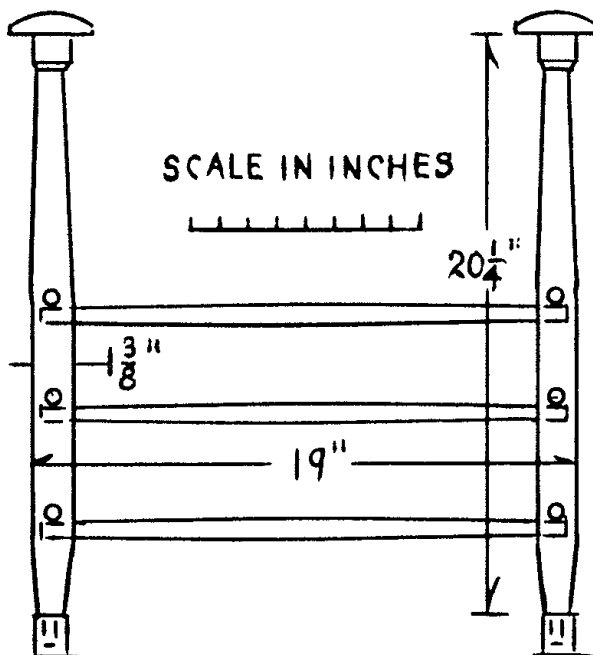
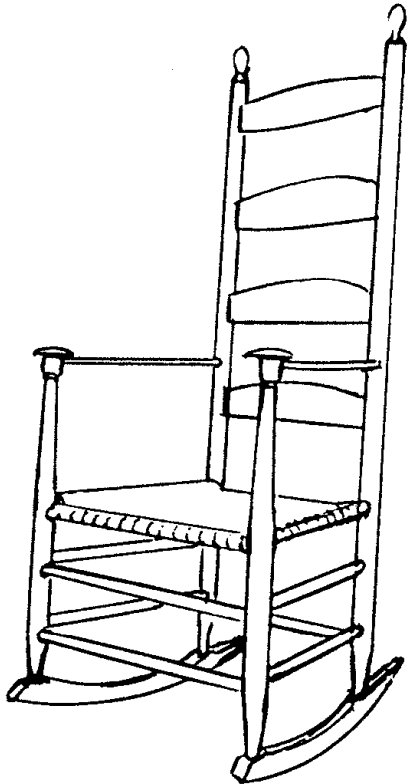
Diagram of a chair back. The backrest is divided into two main sections by a horizontal line. The upper section is a large, rounded, teardrop-like shape. The lower section is a rectangular area. A label 'TOP CHAIR SLAT' with a downward-pointing arrow indicates the top horizontal edge of the lower rectangular section.



BRETHREN'S ROCKER

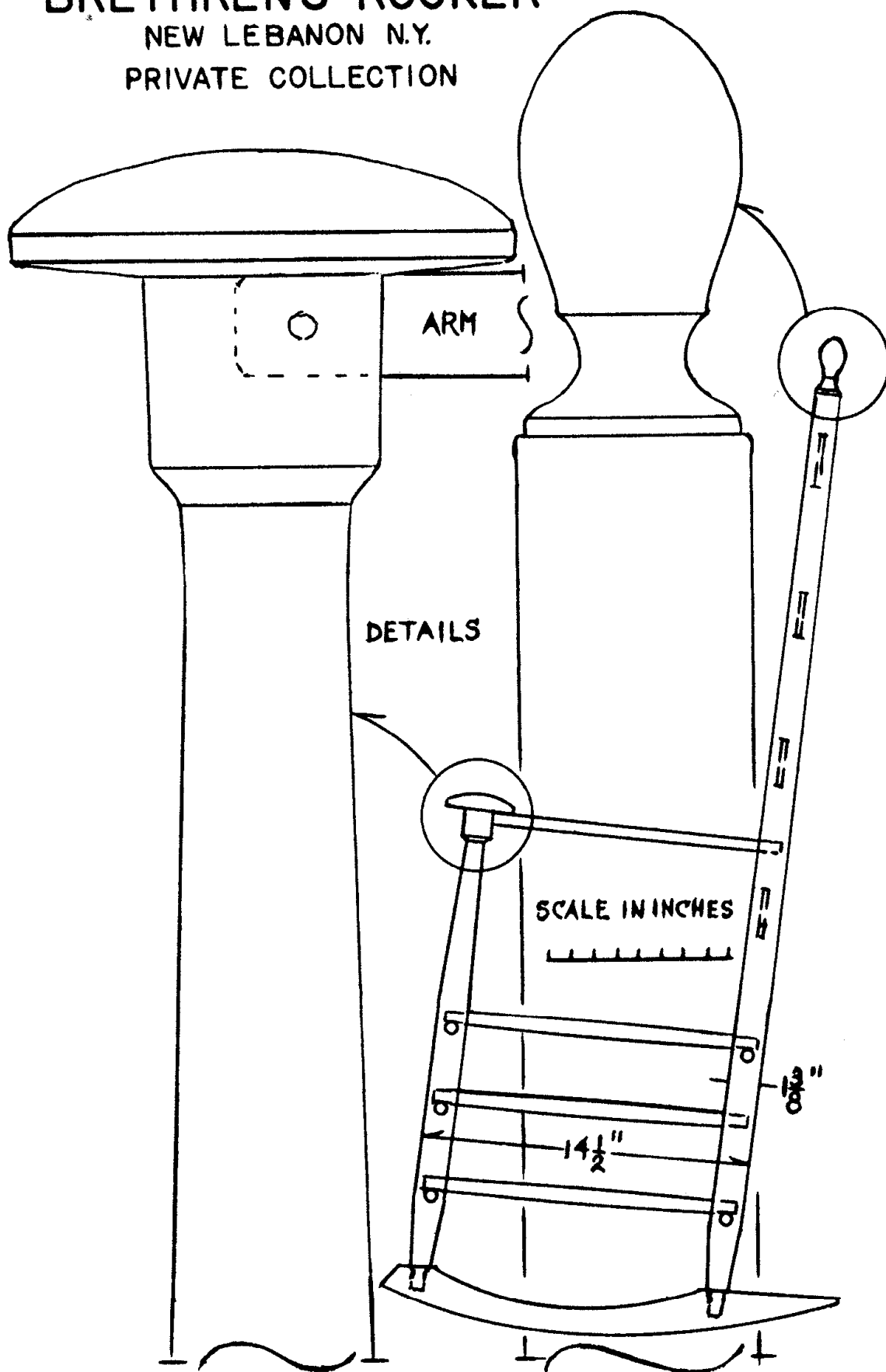
NEW LEBANON N.Y.

PRIVATE COLLECTION

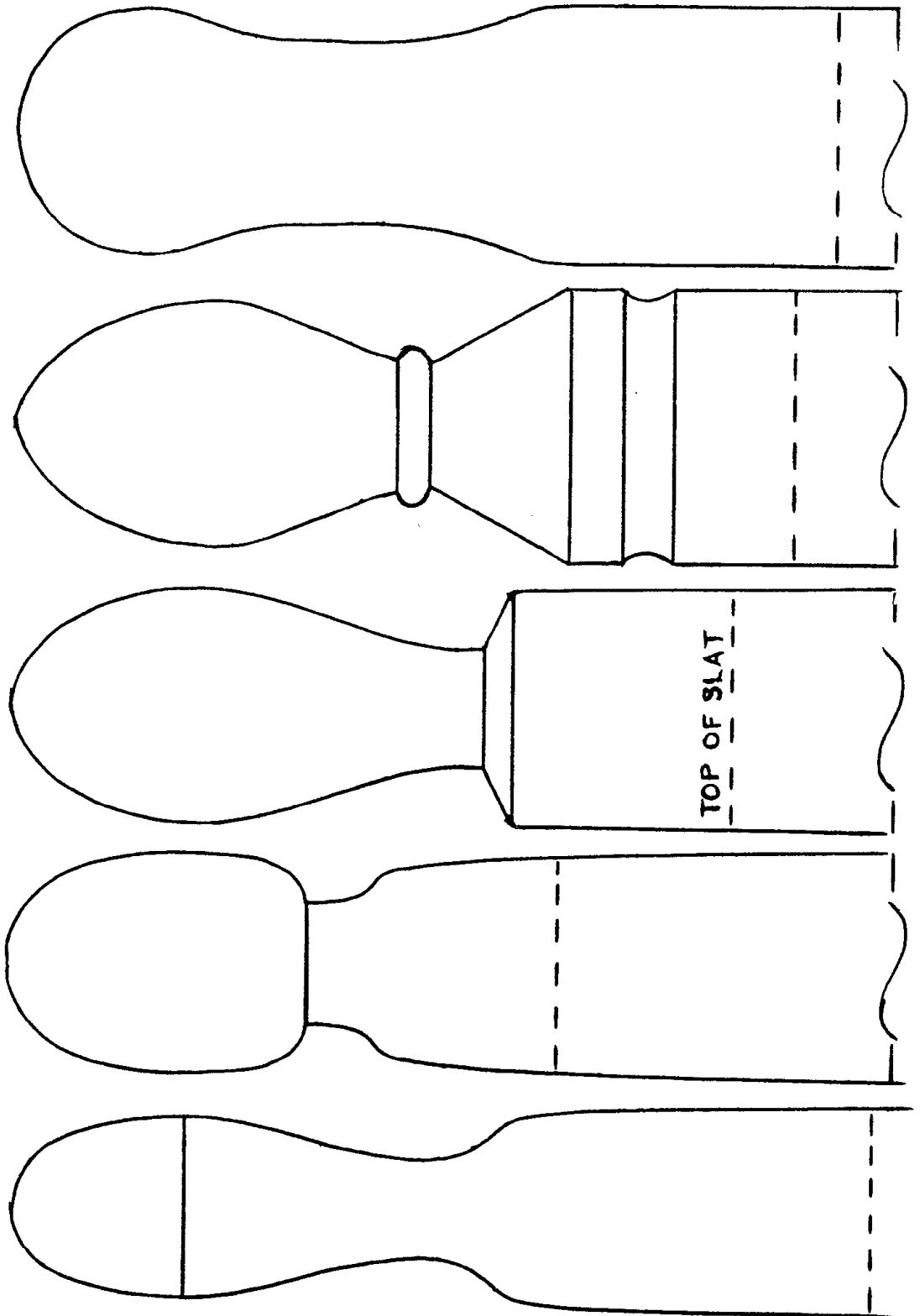


BRETHREN'S ROCKER

NEW LEBANON N.Y.
PRIVATE COLLECTION

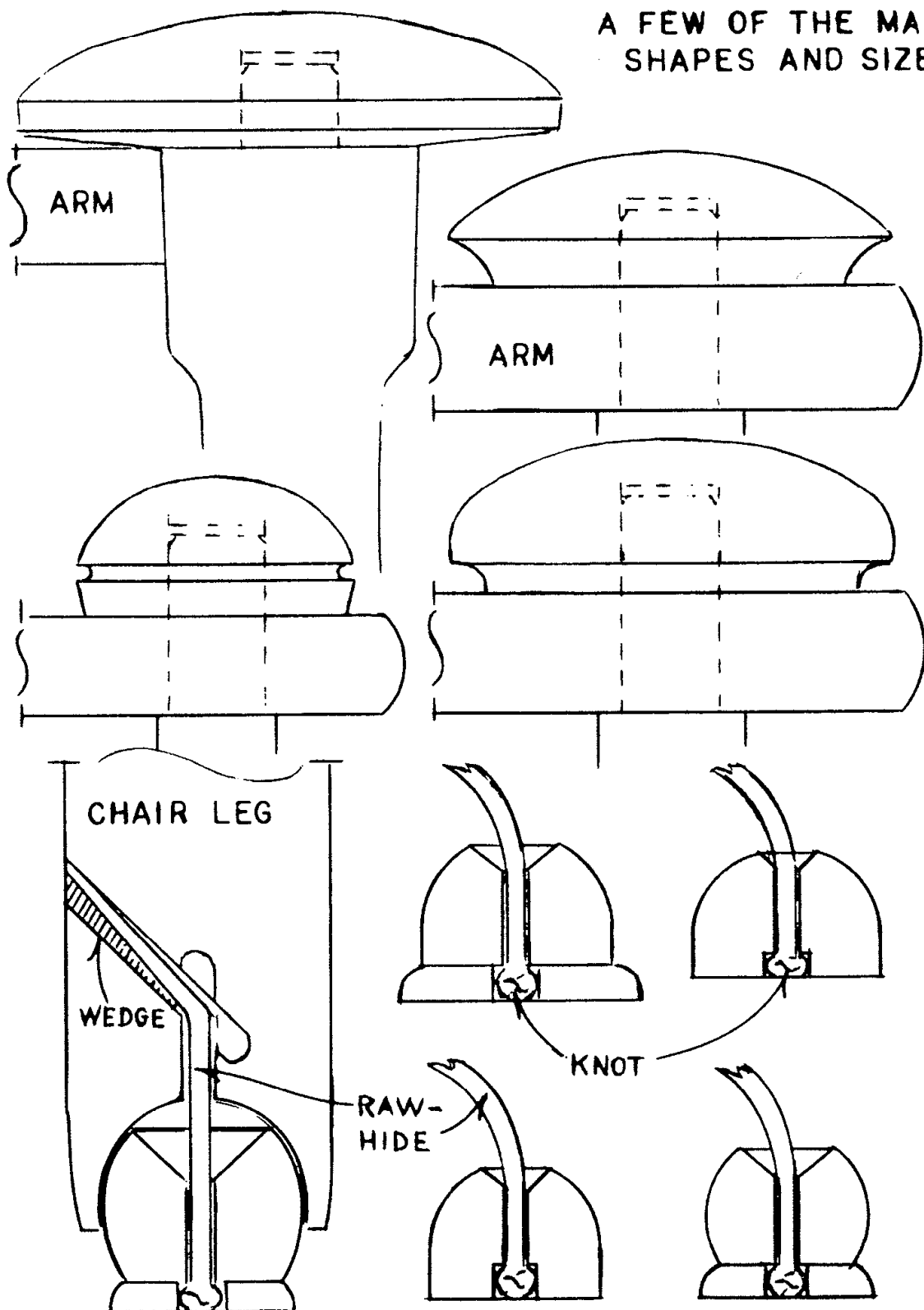


CHAIR FINIALS

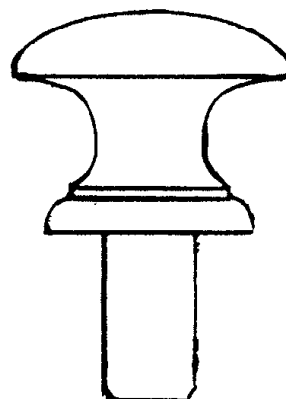
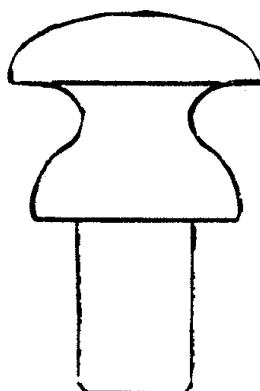
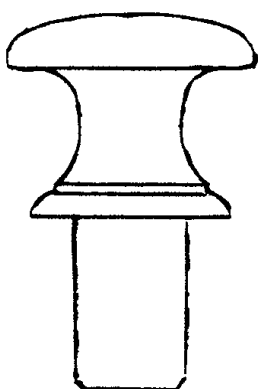
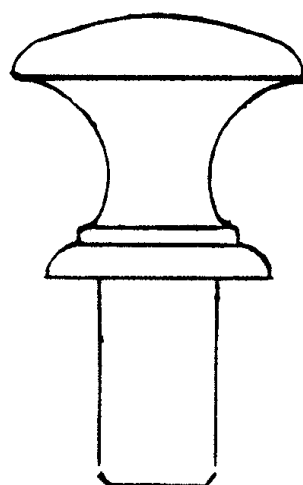
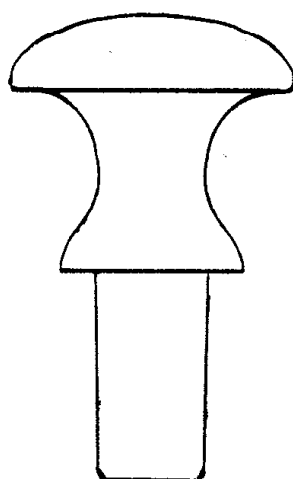
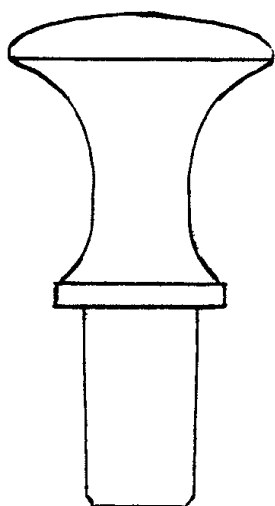
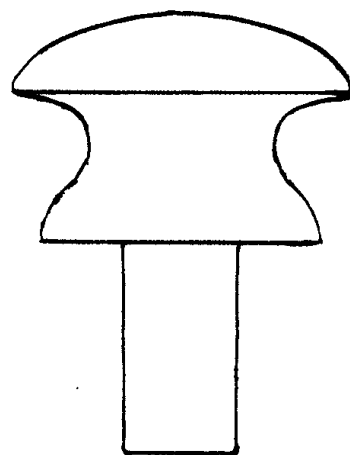
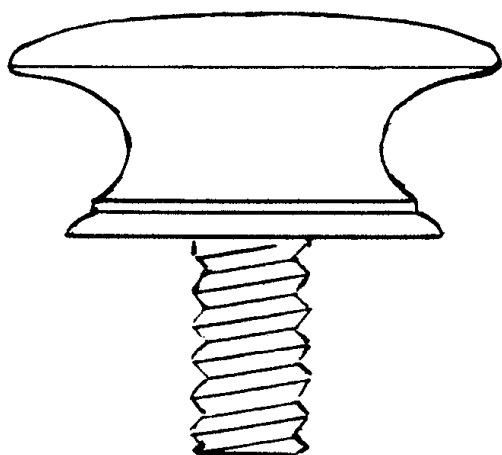


CHAIR MUSHROOMS AND TILTING BUTTONS

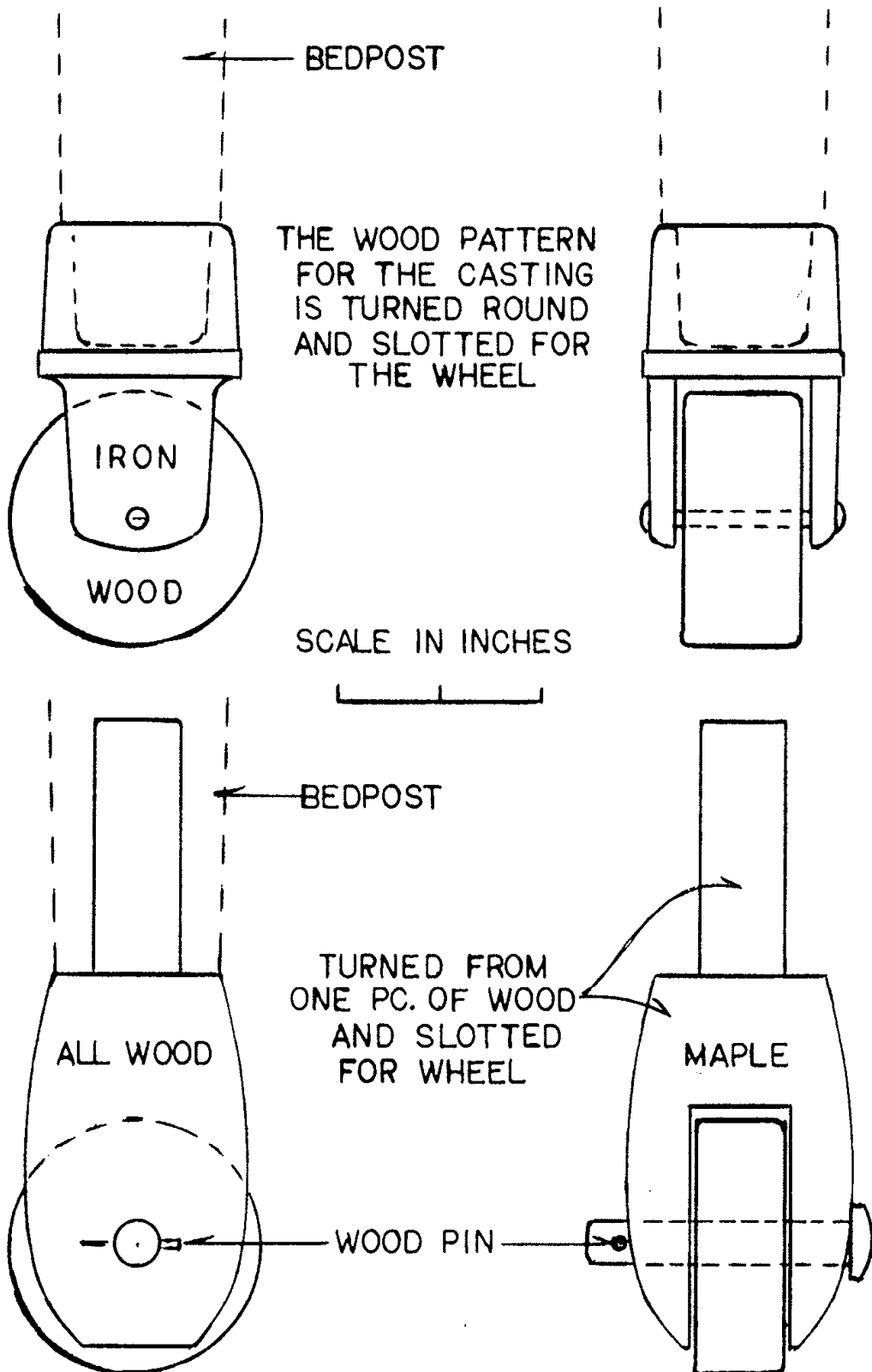
A FEW OF THE MANY
SHAPES AND SIZES



DRAWER PULLS

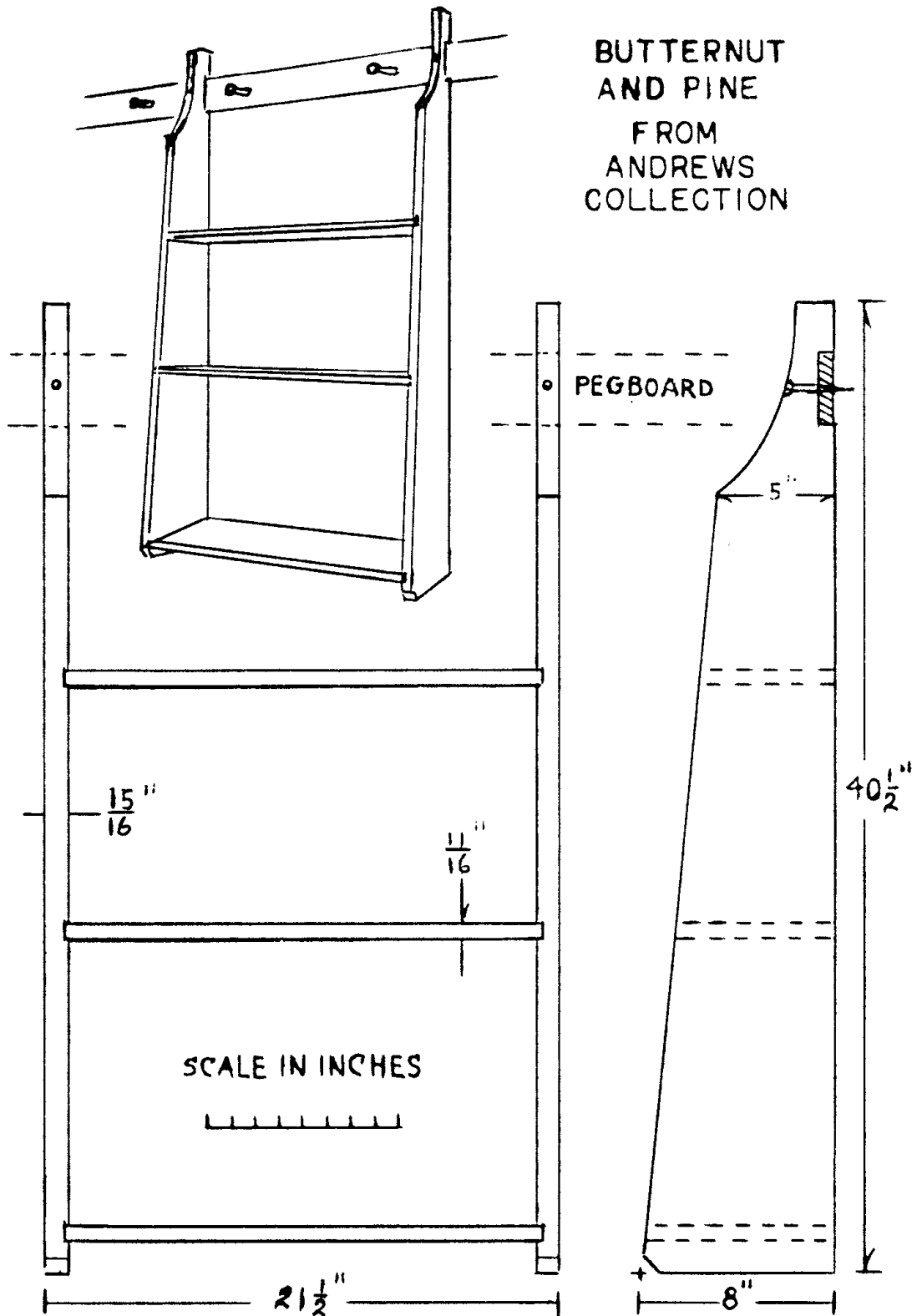


BED CASTERS



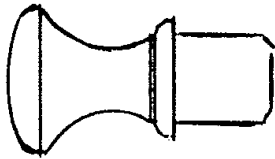
HANGING SHELF

BUTTERNUT
AND PINE
FROM
ANDREWS
COLLECTION

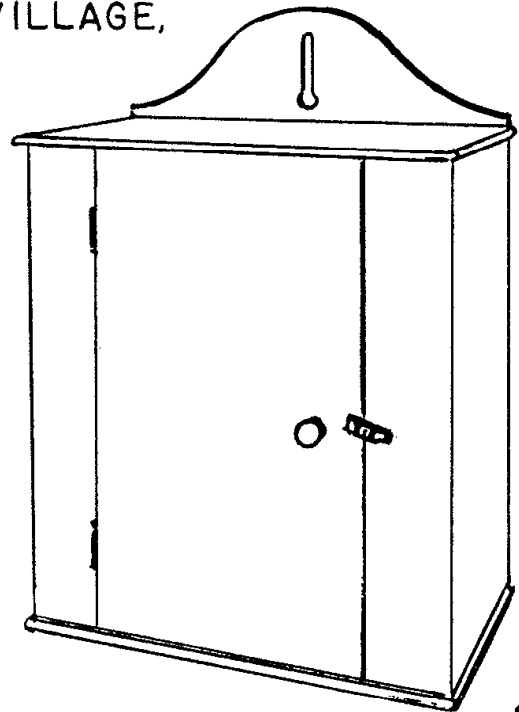
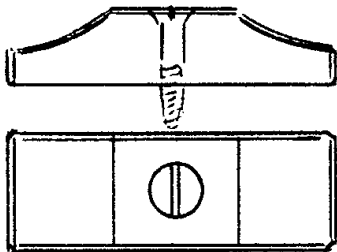


SMALL WALL CUPBOARD

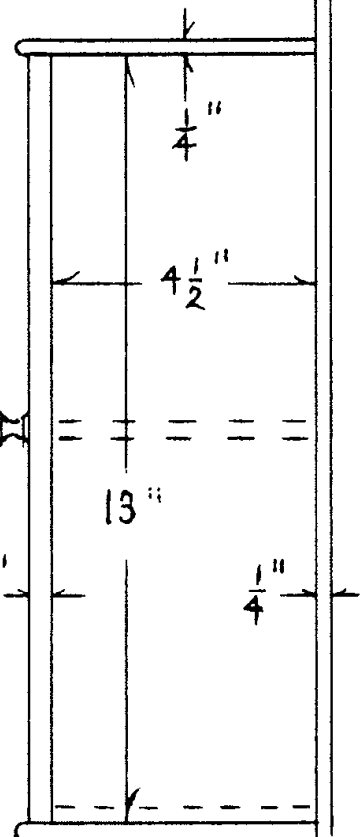
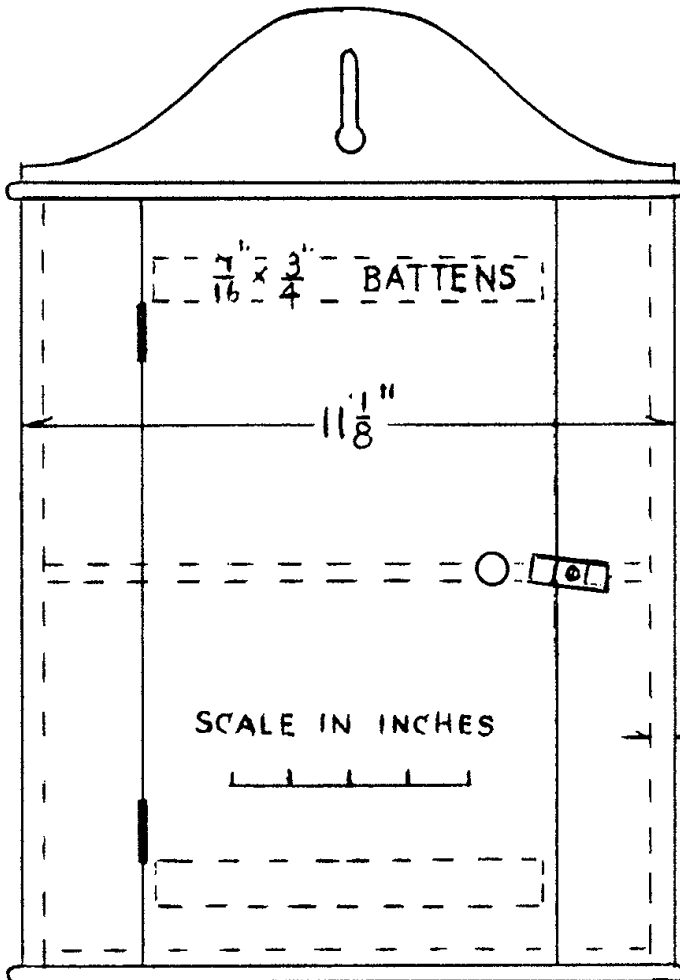
HANCOCK SHAKER VILLAGE,
HANCOCK MASS.



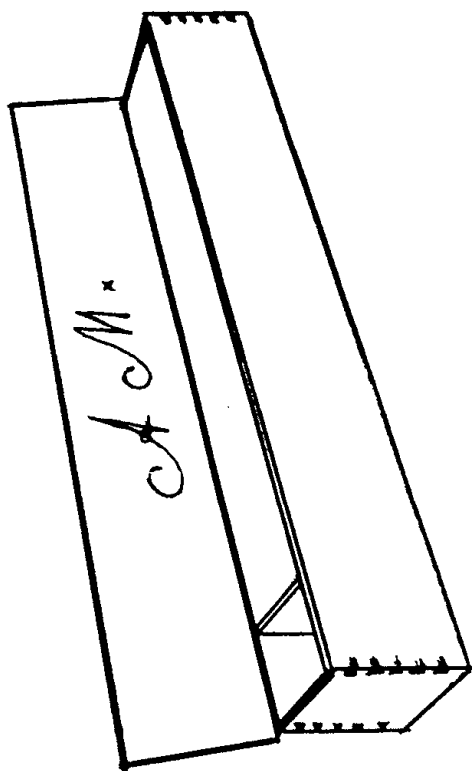
DETAILS



PINE



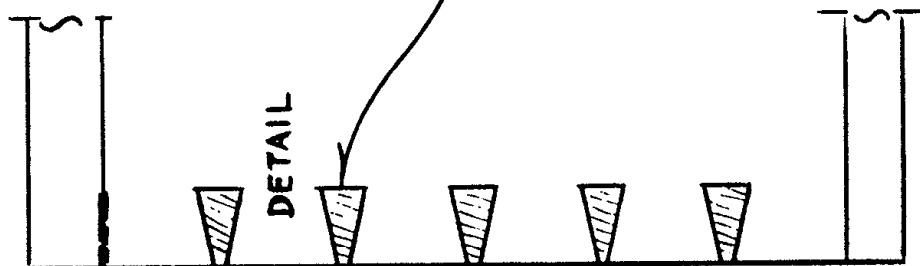
PIPE-BOX



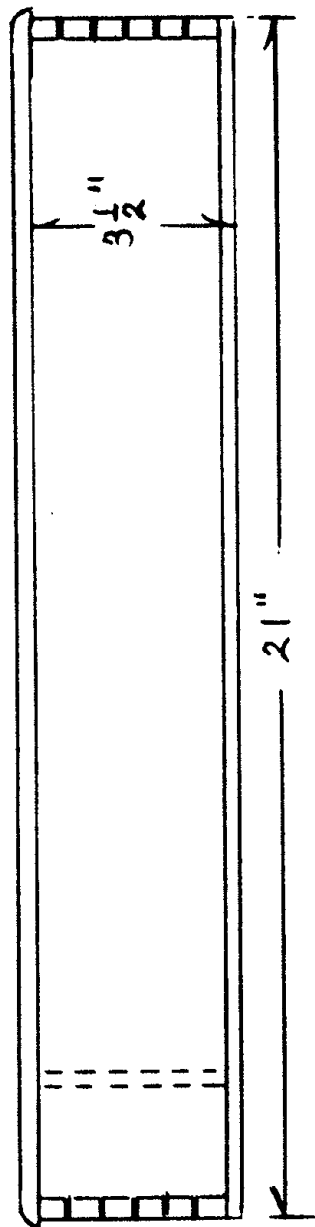
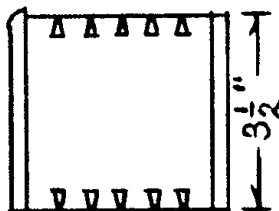
INITIALS A.M.
ARCHIBALD MEACHAM

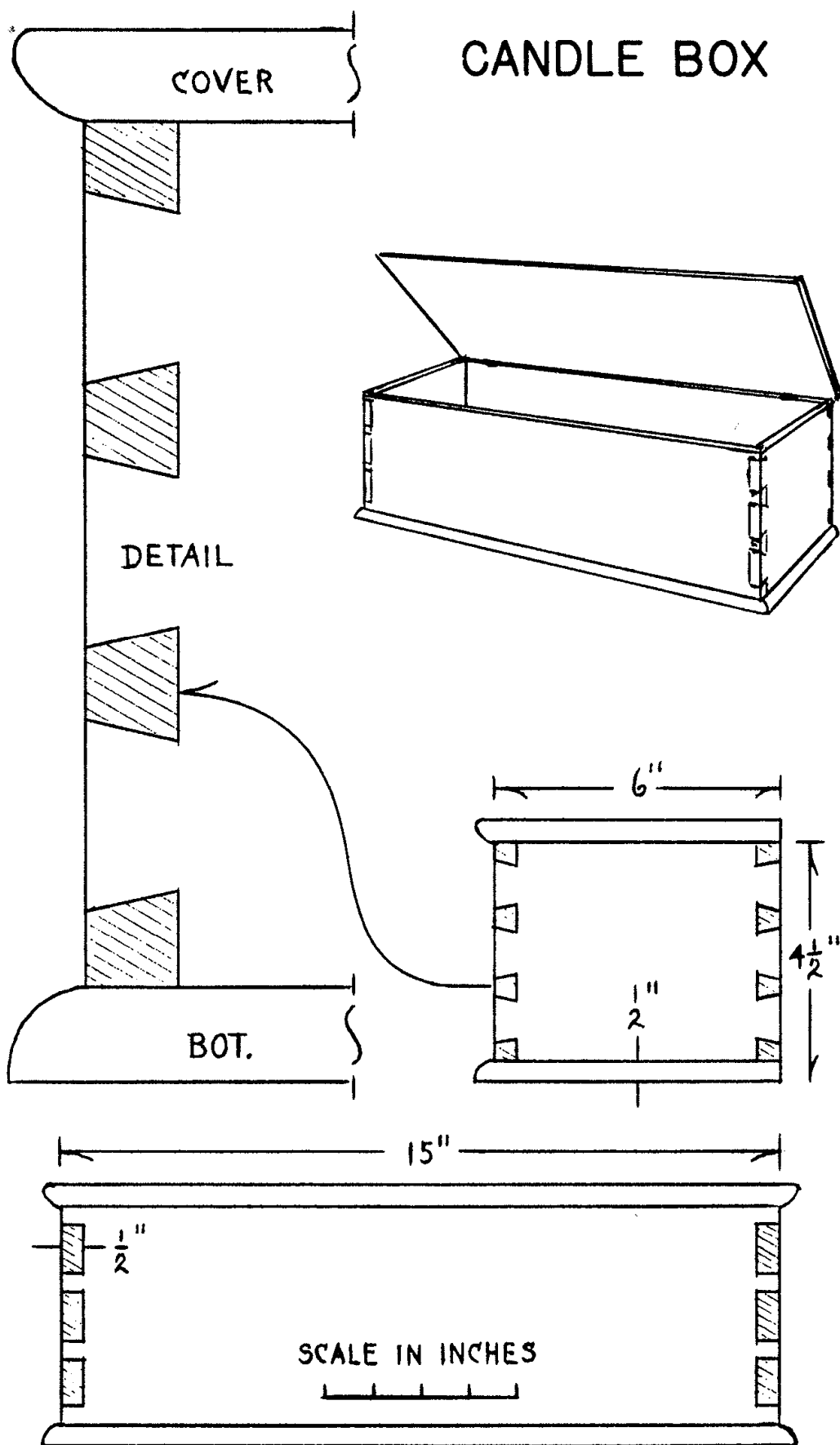
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COLLECTION

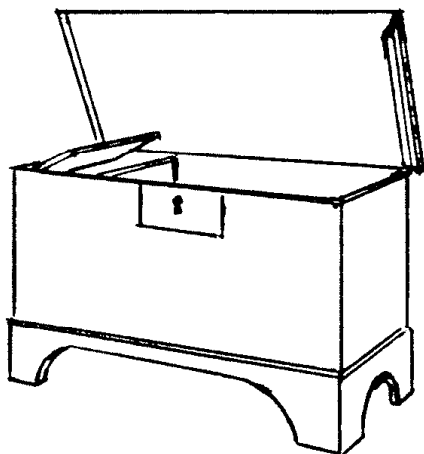
SCALE IN INCHES



DETAIL





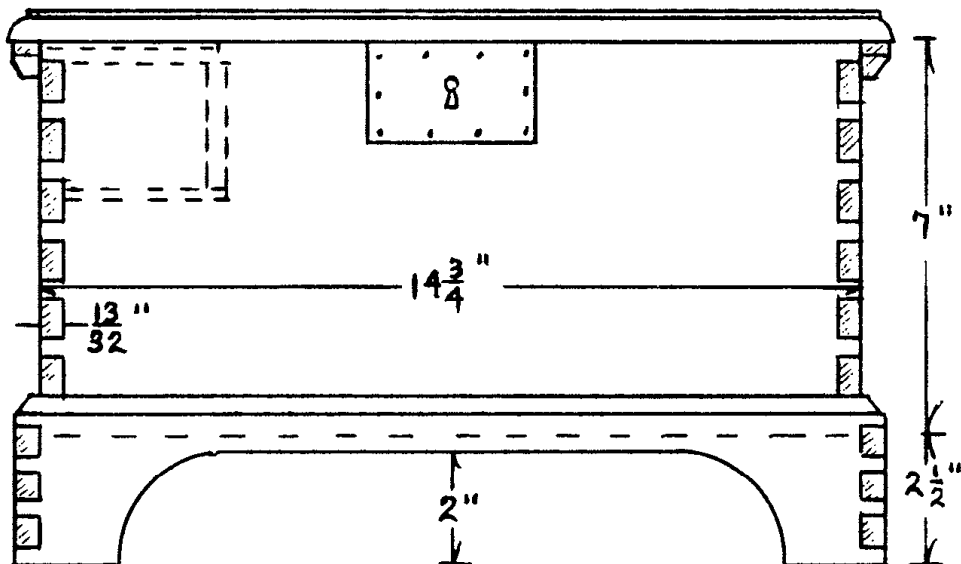
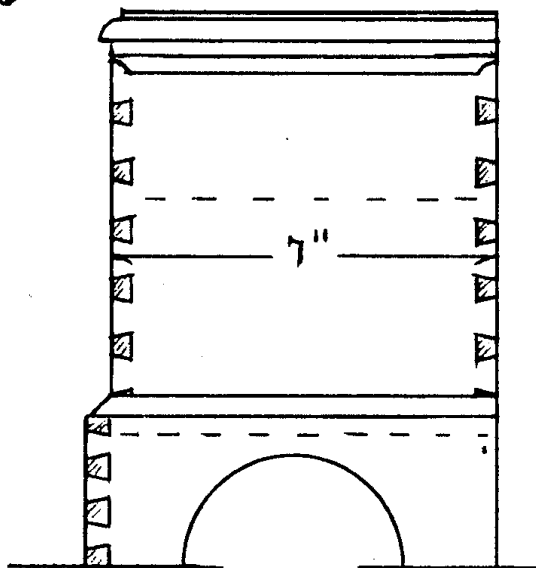


MODEL BLANKET CHEST

FOUND IN THE
CHILDREN'S ORDER

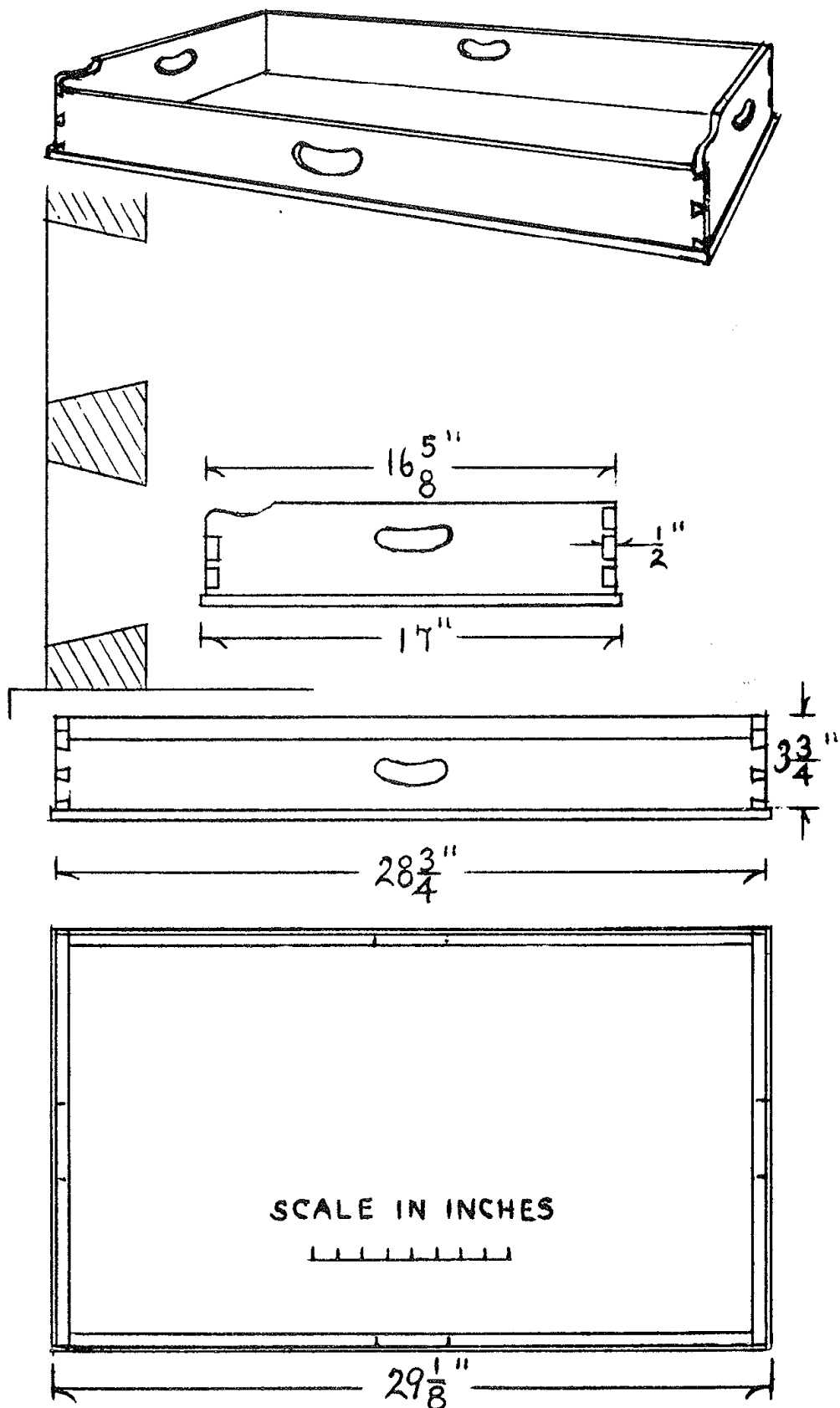
FROM ANDREWS
COLLECTION

SCALE IN INCHES



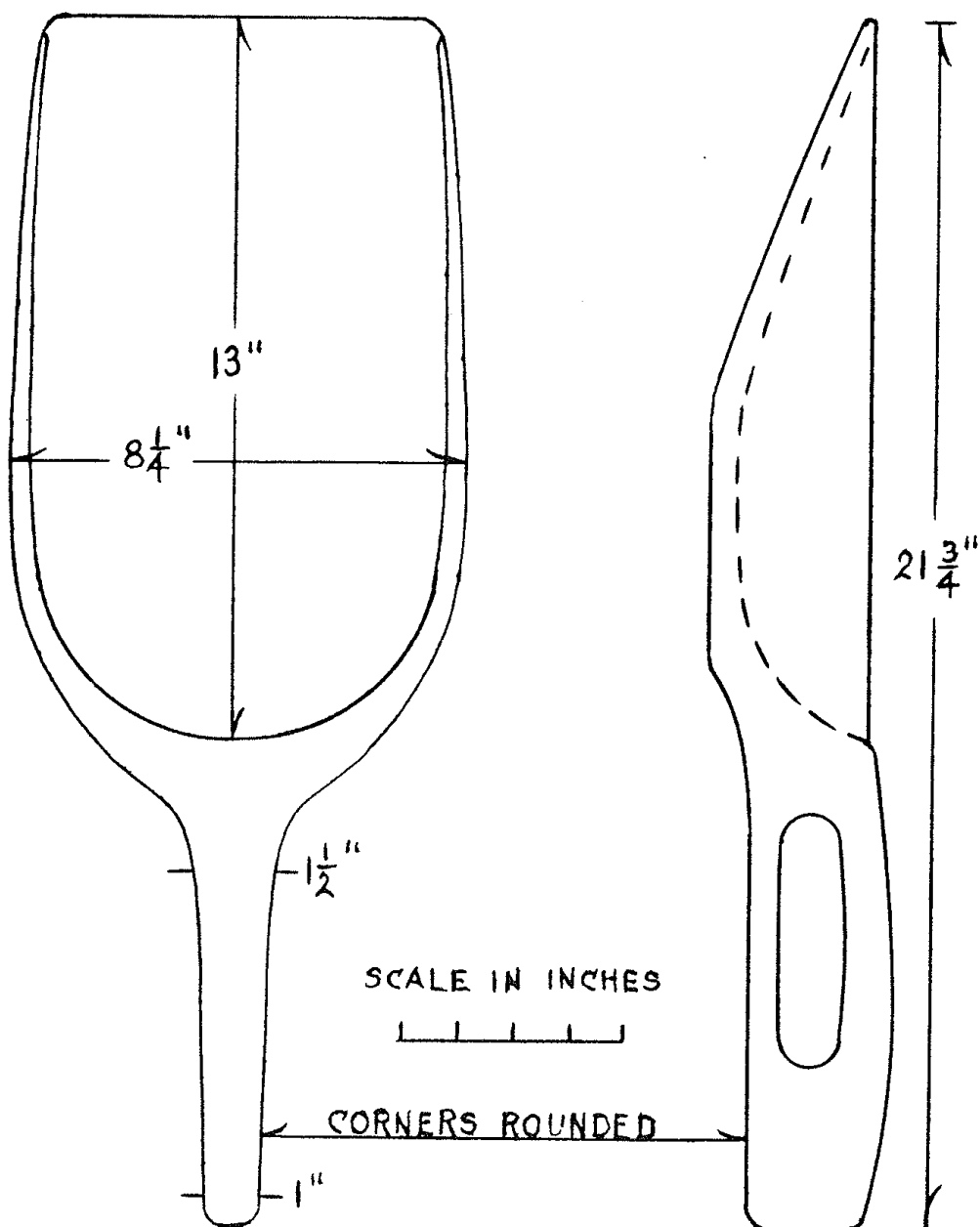
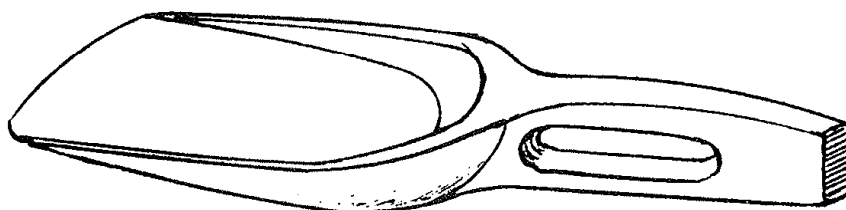
WALNUT TRAY

NEW LEBANON, N.Y. PRIVATE COLLECTION

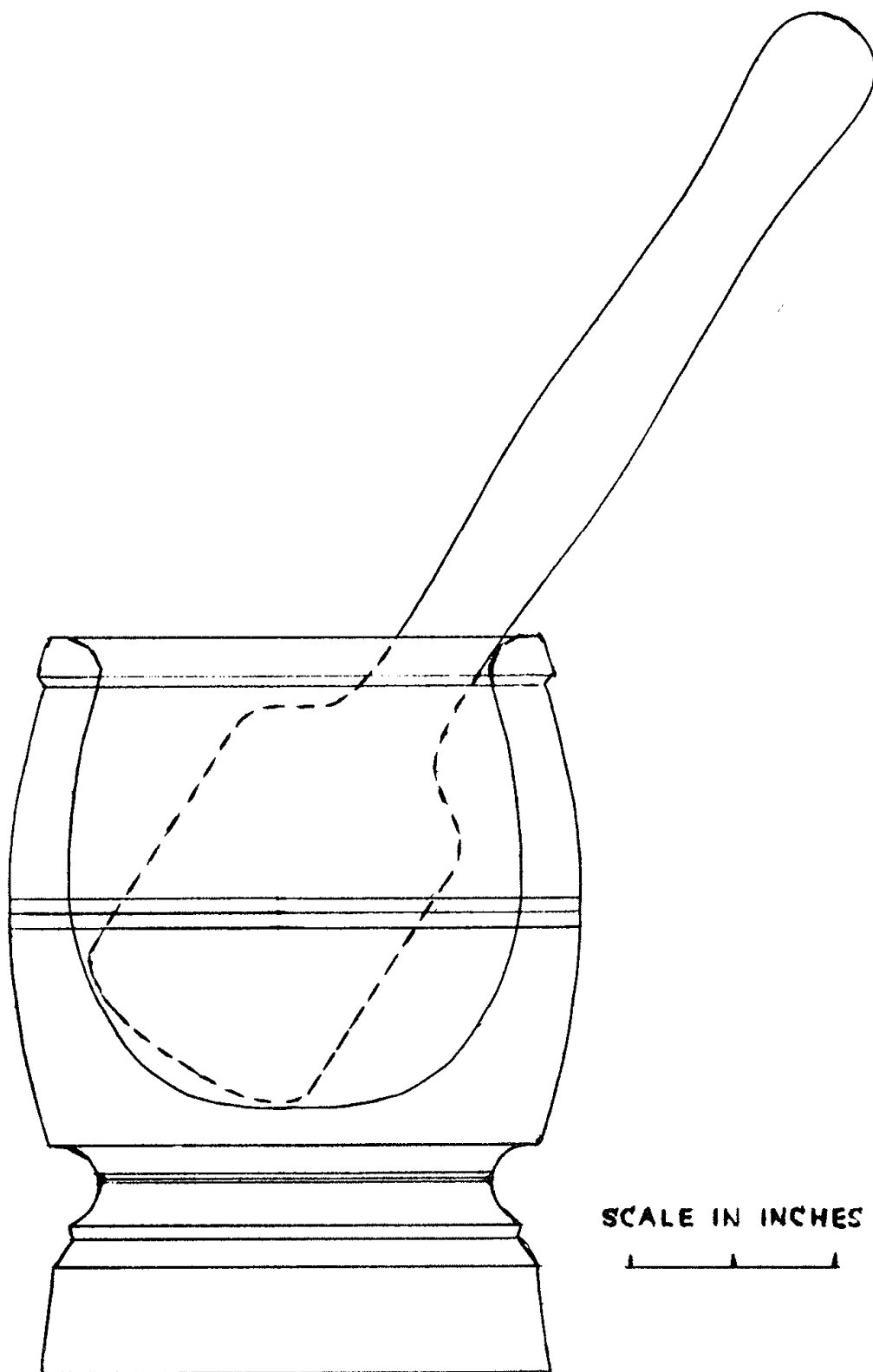


SCOOP

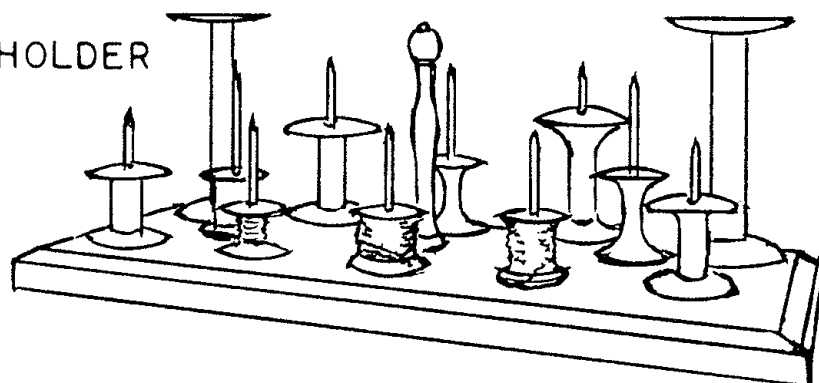
PRIVATE COLLECTION



MORTAR AND PESTLE
THE SHAKER MUSEUM, OLD CHATHAM, N.Y.

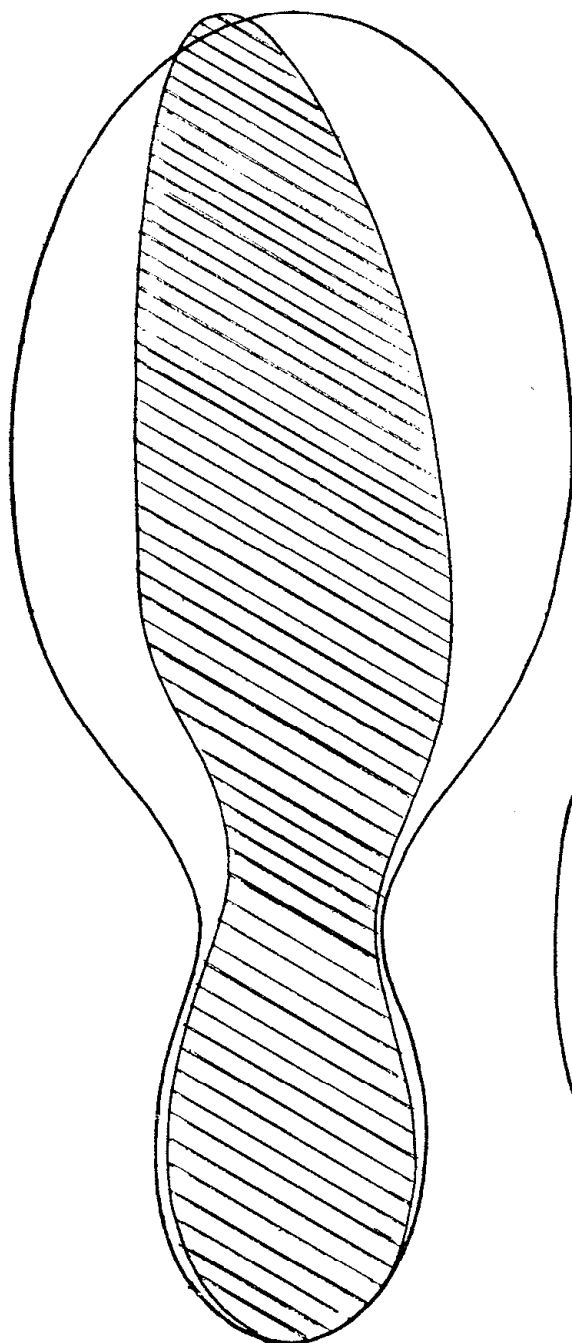


SPOOL HOLDER



FROM ANDREWS
COLLECTION

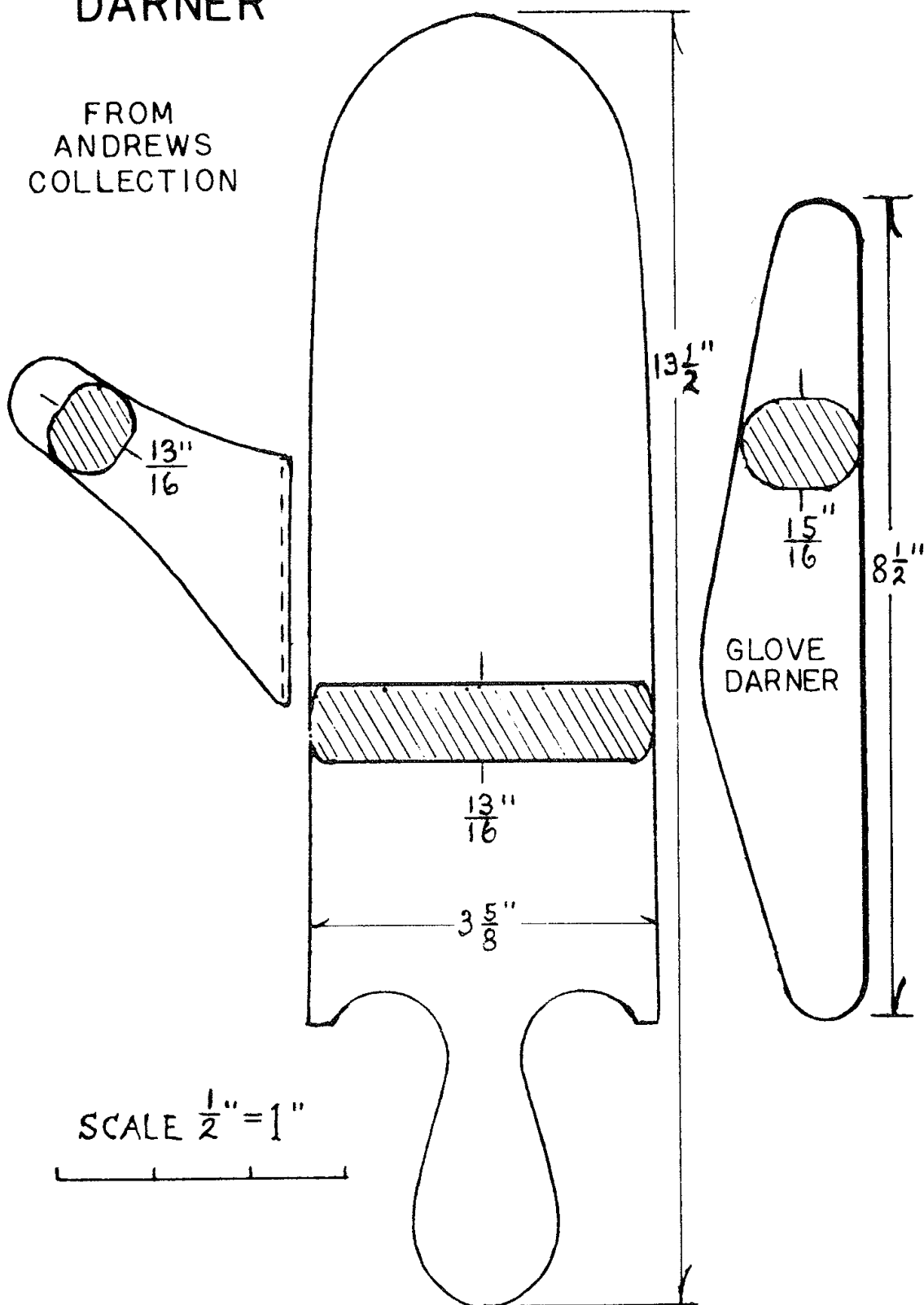
STOCKING DARNER



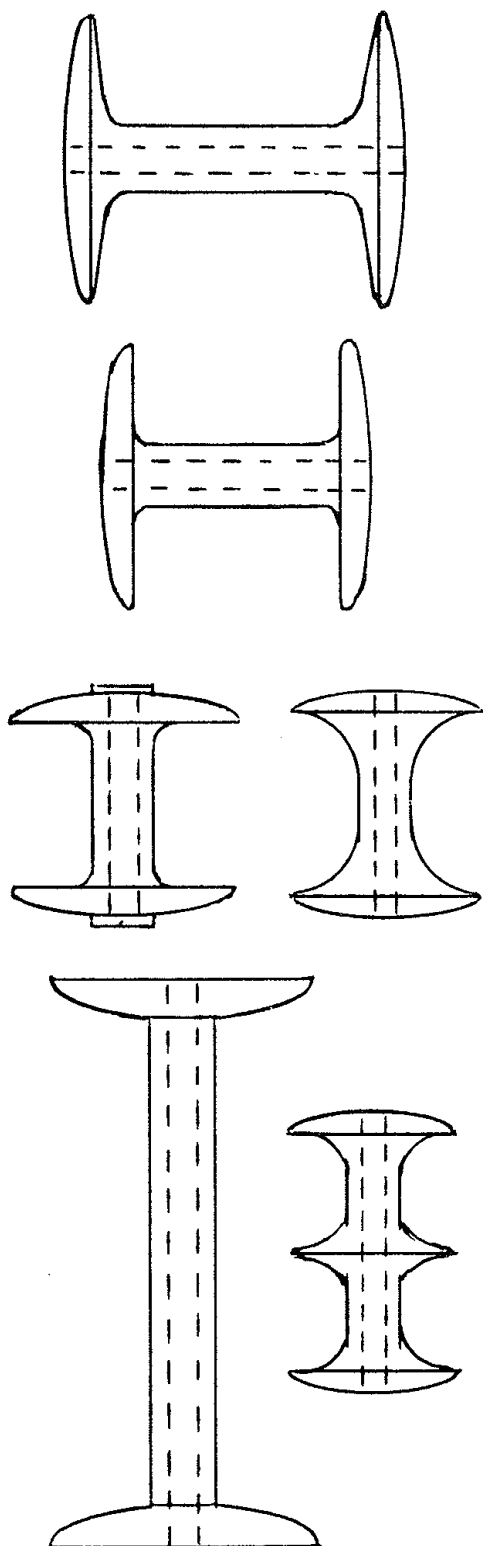
DARNING EGG

THUMB AND MITTEN DARNER

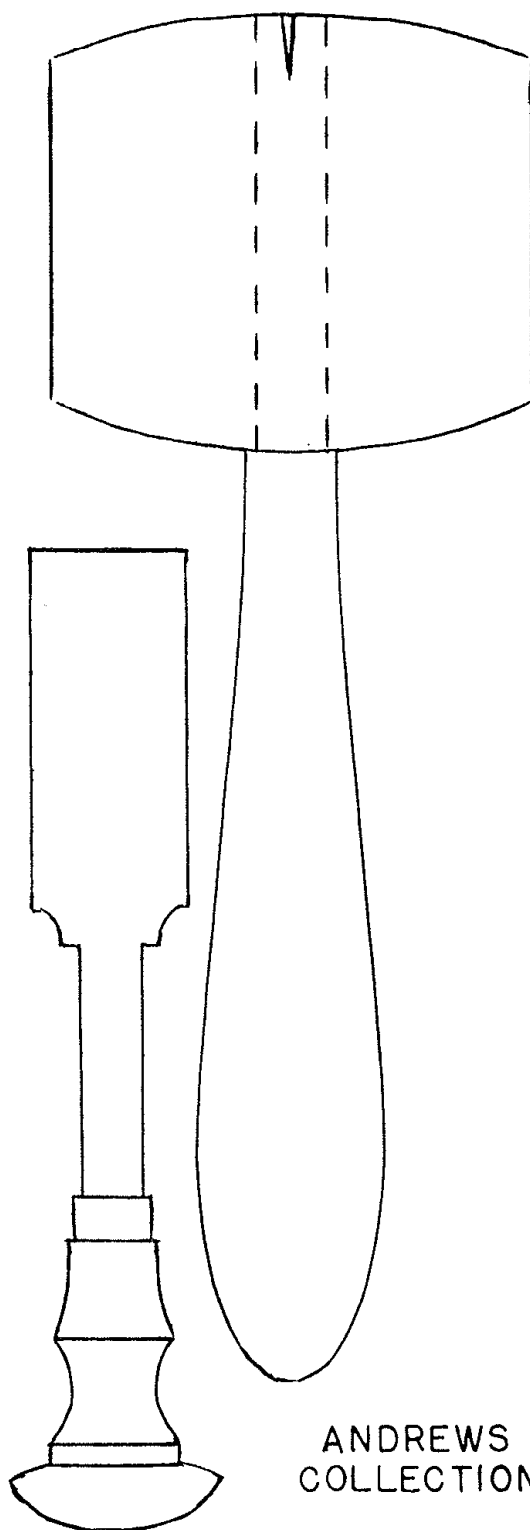
FROM
ANDREWS
COLLECTION



SPOOLS
FOR THREAD



CHISEL-EDGED TOOL AND
MALLET FOR MAKING
BUTTONHOLES IN GARMENTS

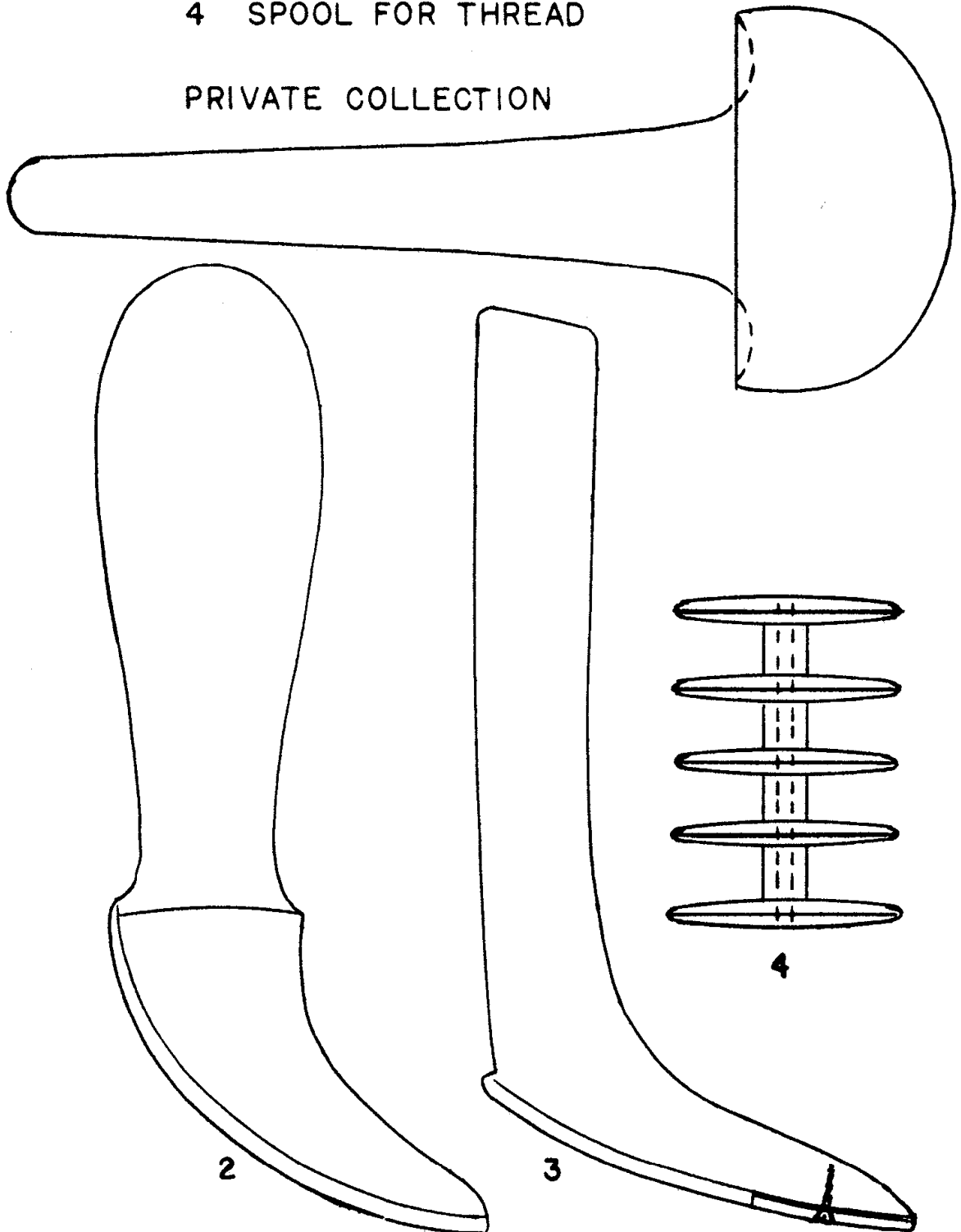


ANDREWS
COLLECTION

SHAKER MADE ITEMS

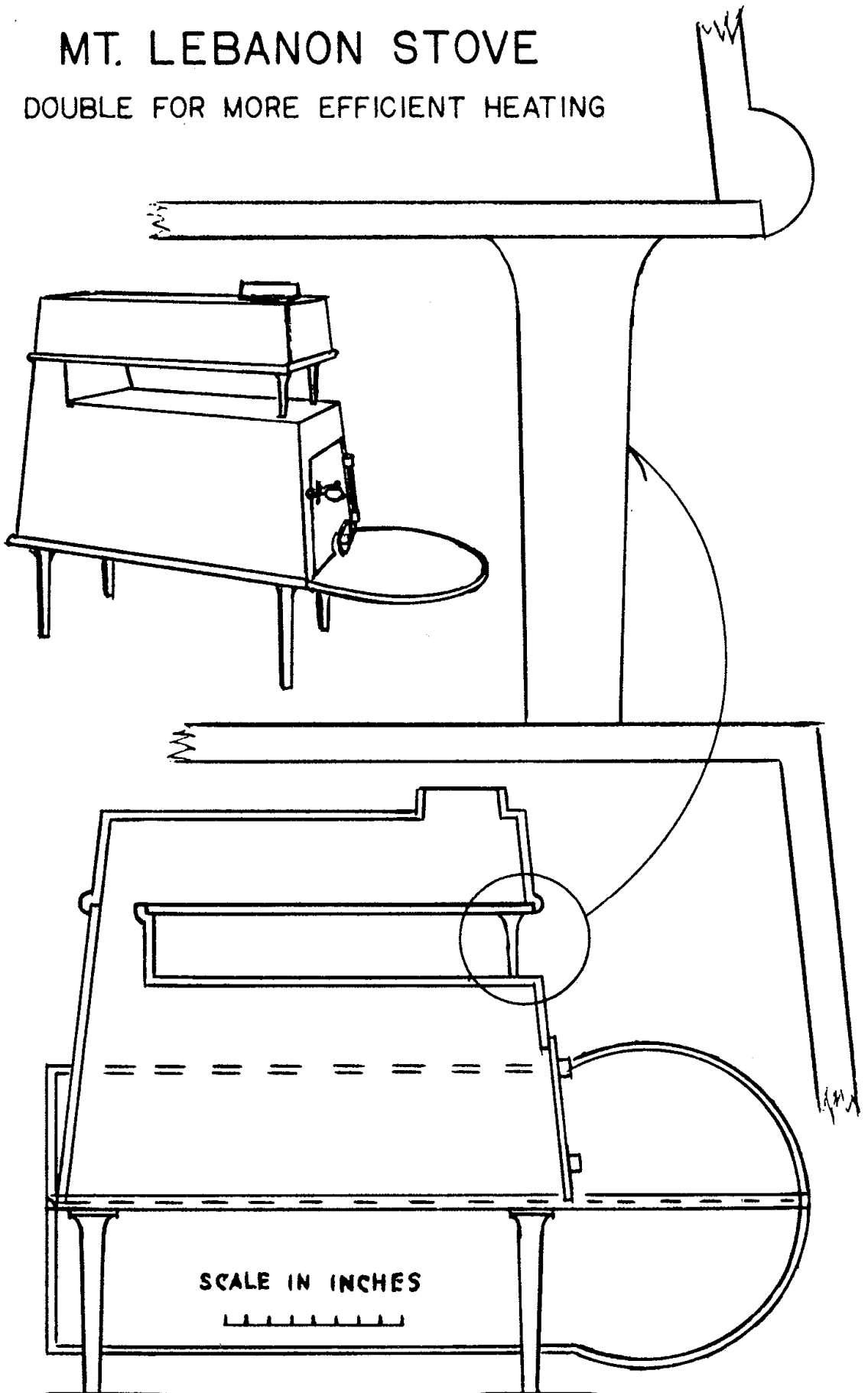
- 1 DARNER
- 2 BONNET PLEATER
- 3 " "
- 4 SPOOL FOR THREAD

PRIVATE COLLECTION

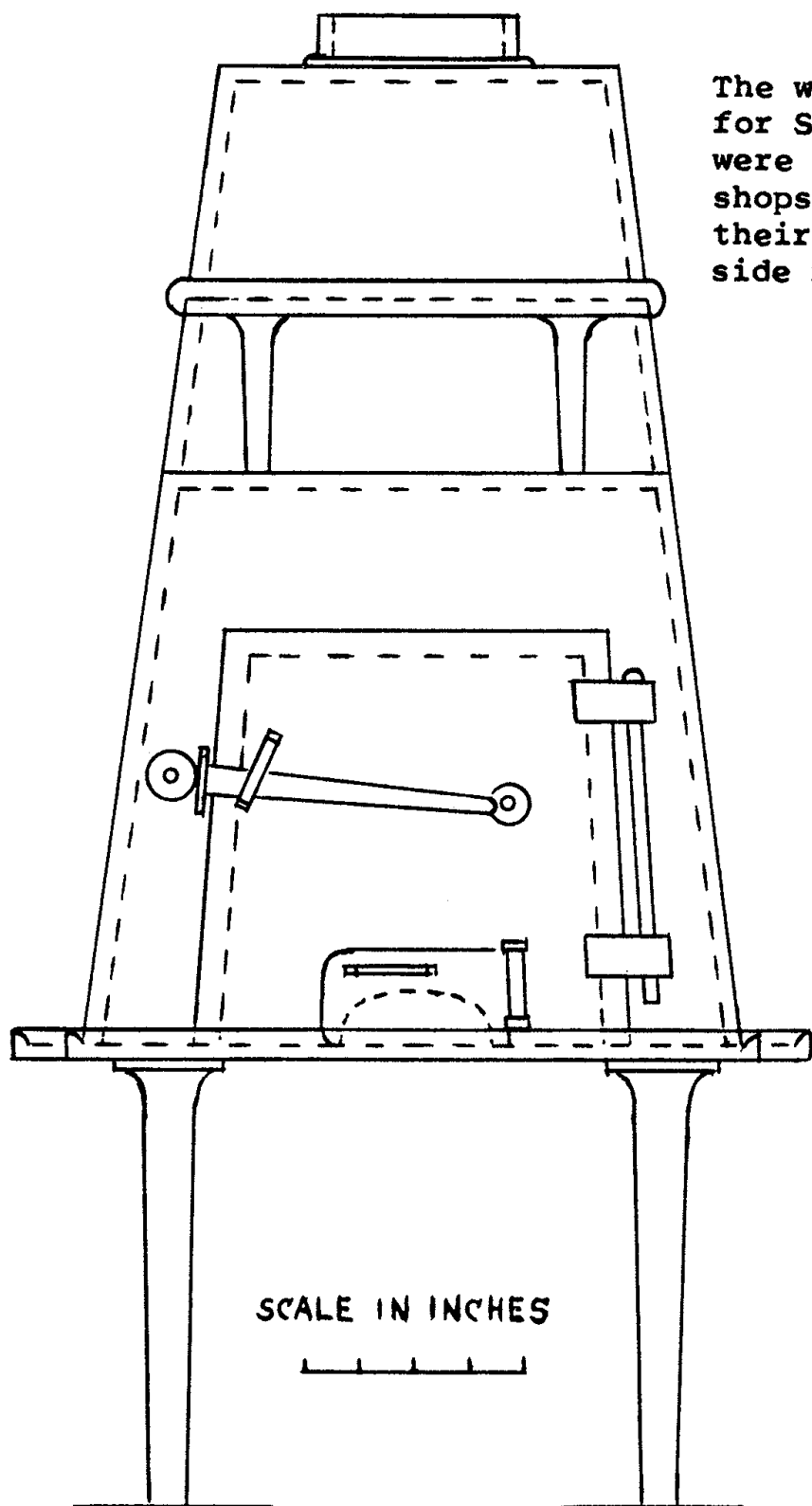


MT. LEBANON STOVE

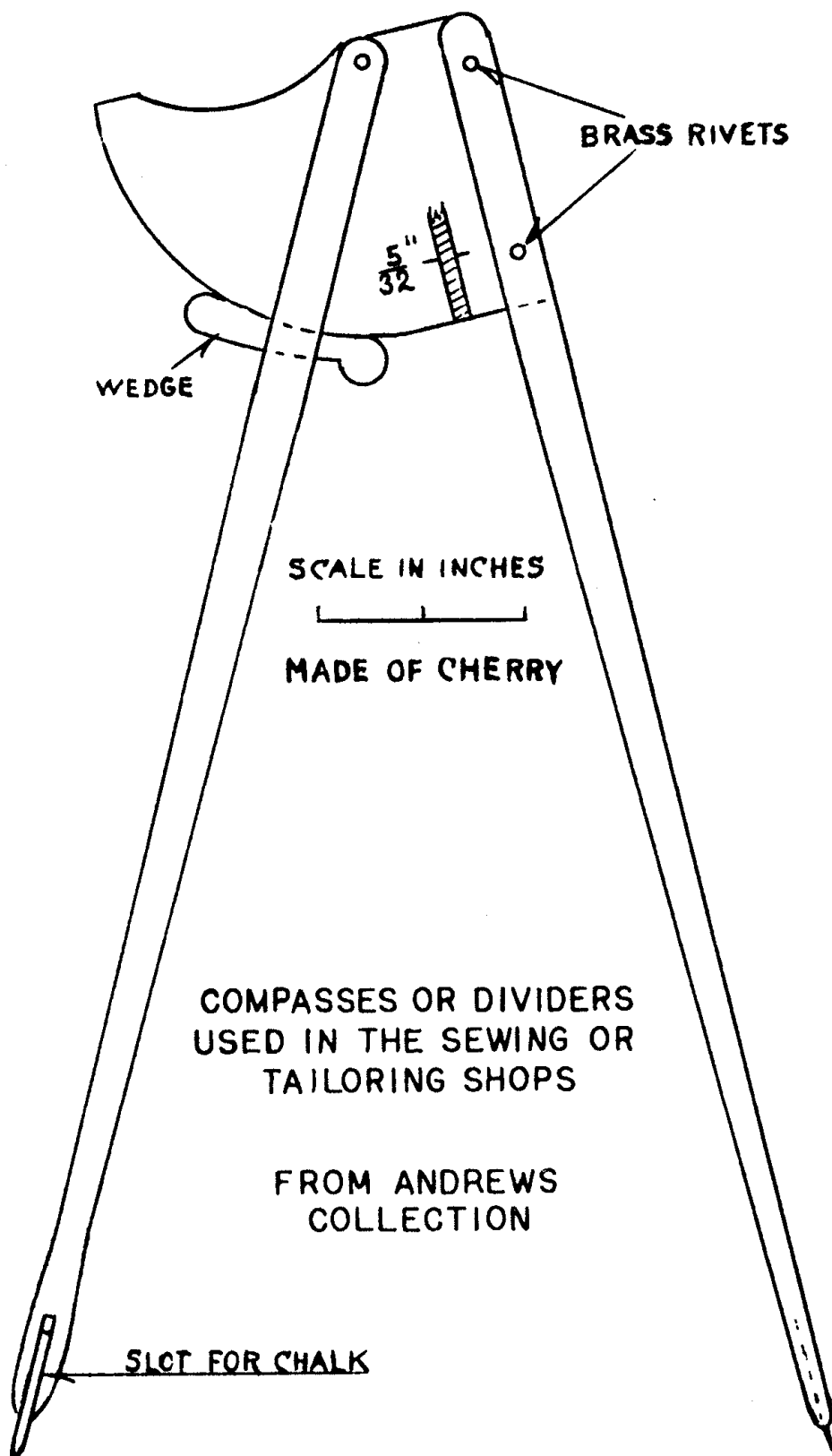
DOUBLE FOR MORE EFFICIENT HEATING



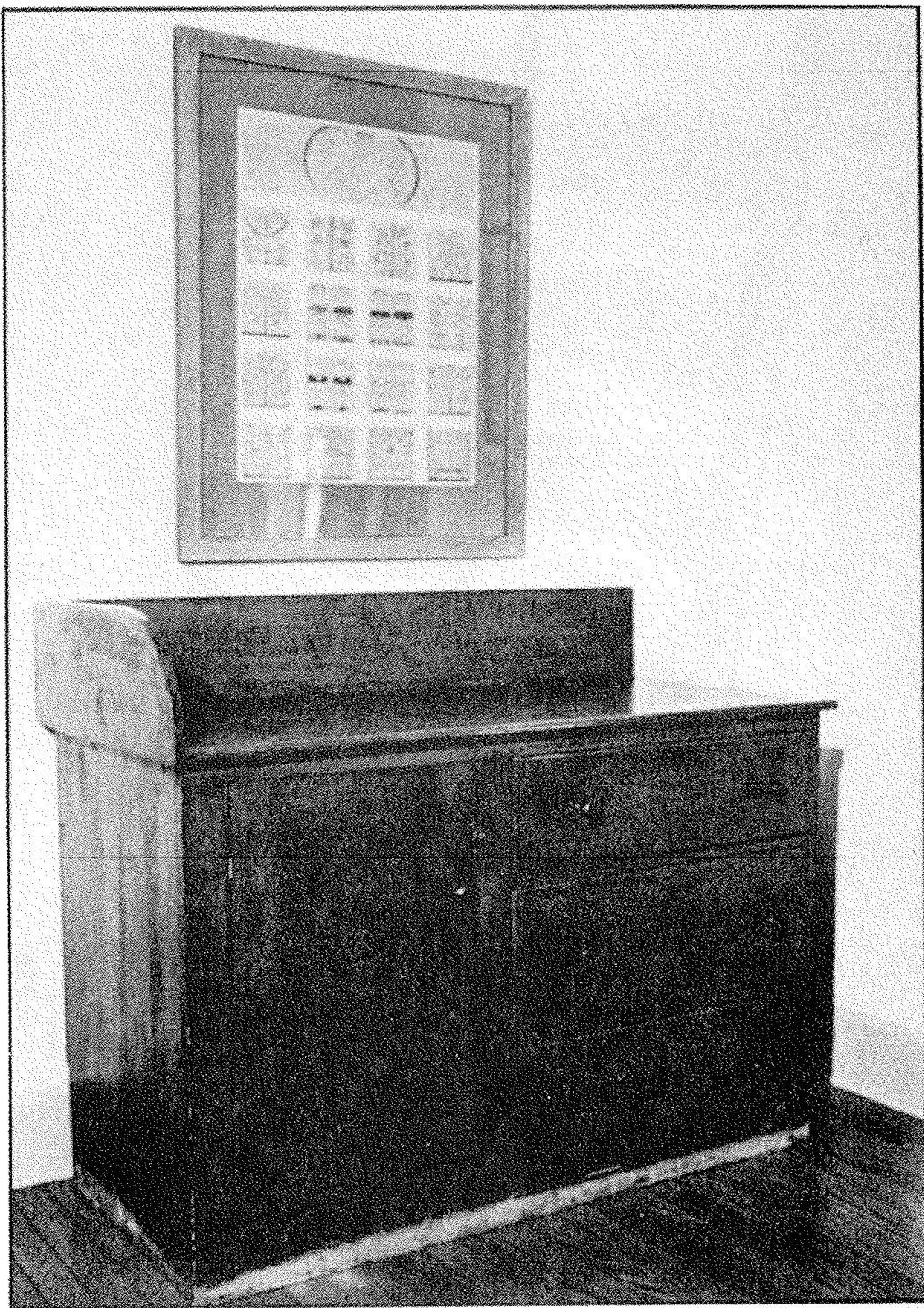
MT. LEBANON STOVE



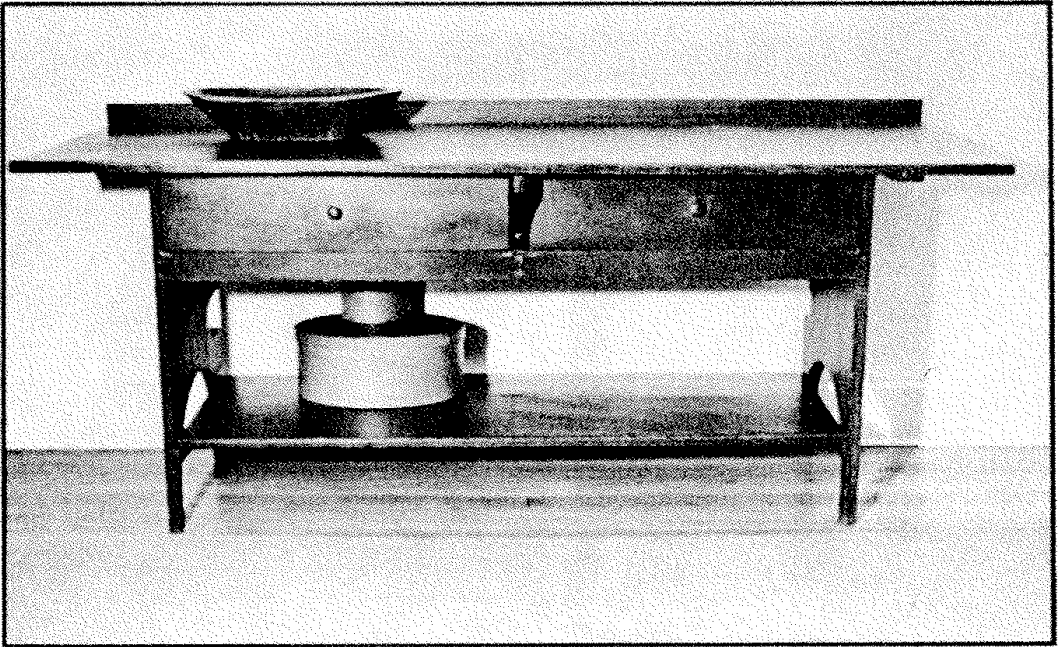
The wooden patterns for Shaker stoves were made in their shops and cast in their own or outside foundries.







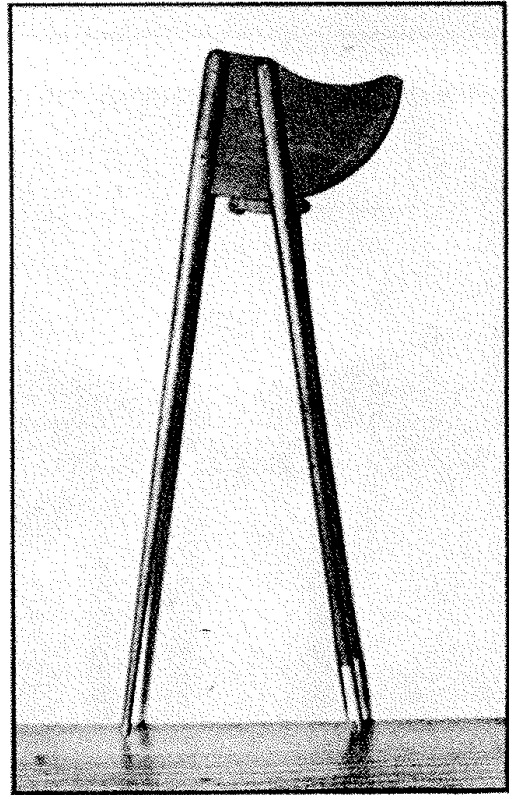
Washstand — page 33



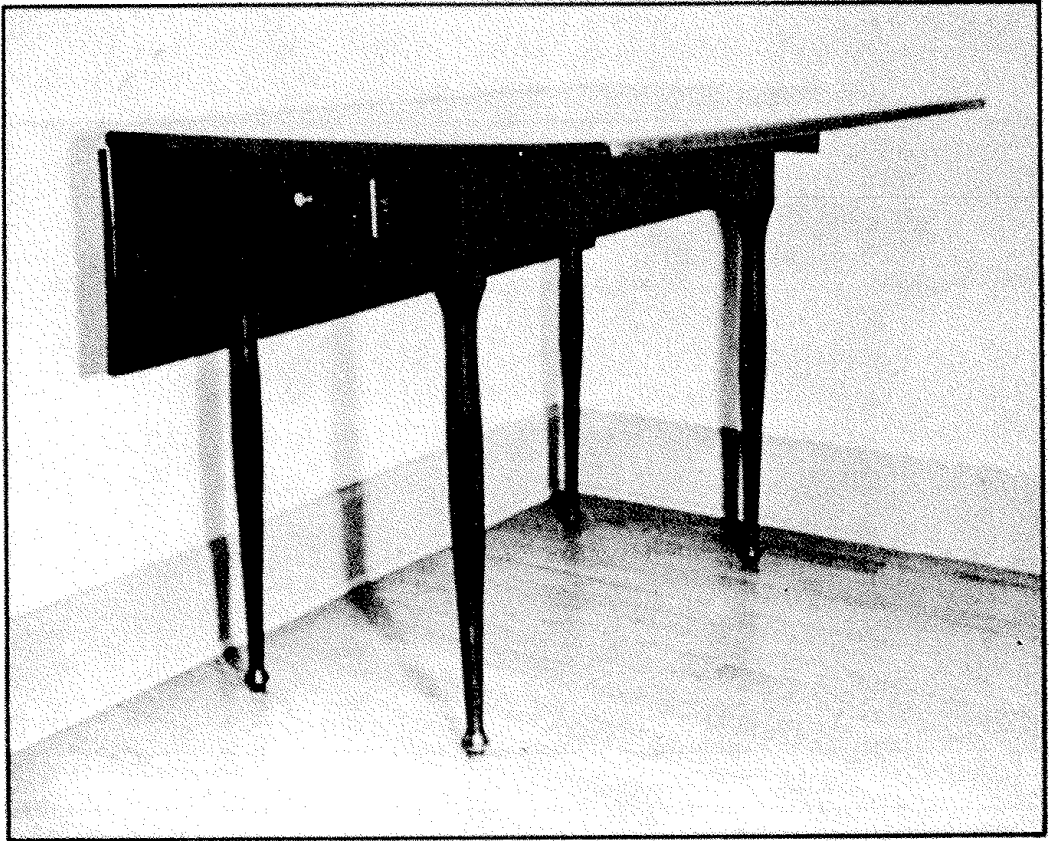
Bake-Room Table — page 16



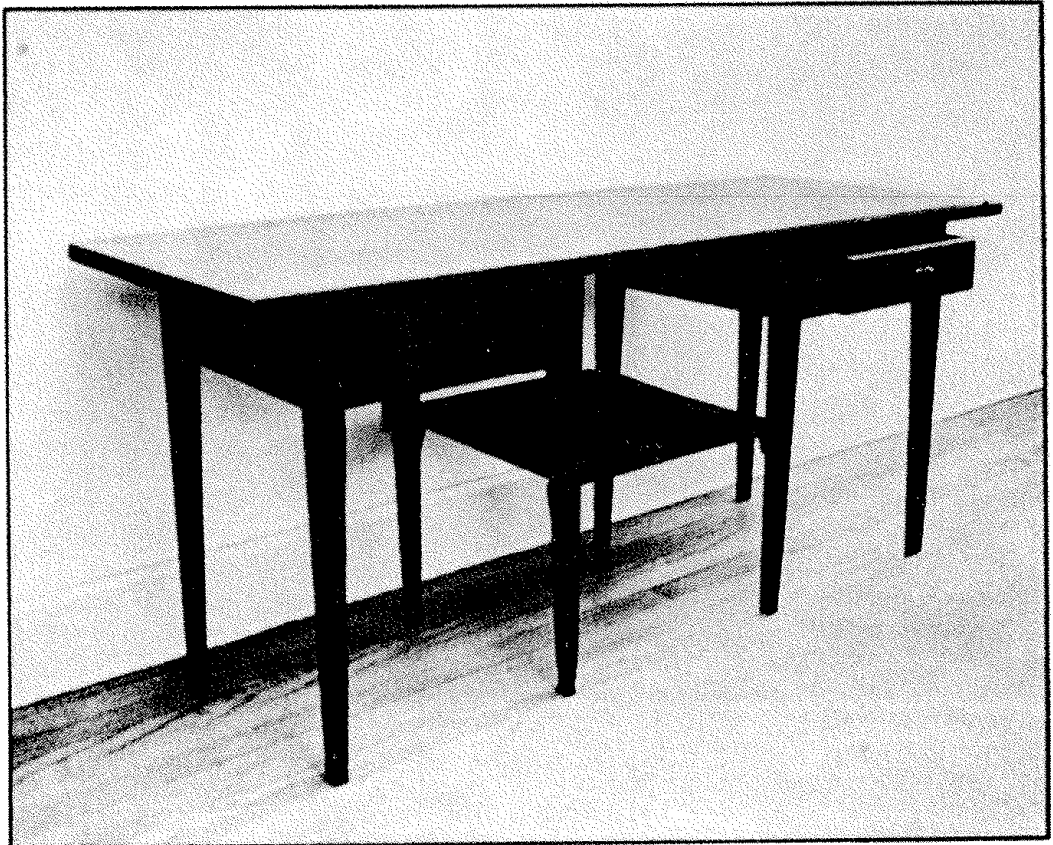
Washstand — page 30



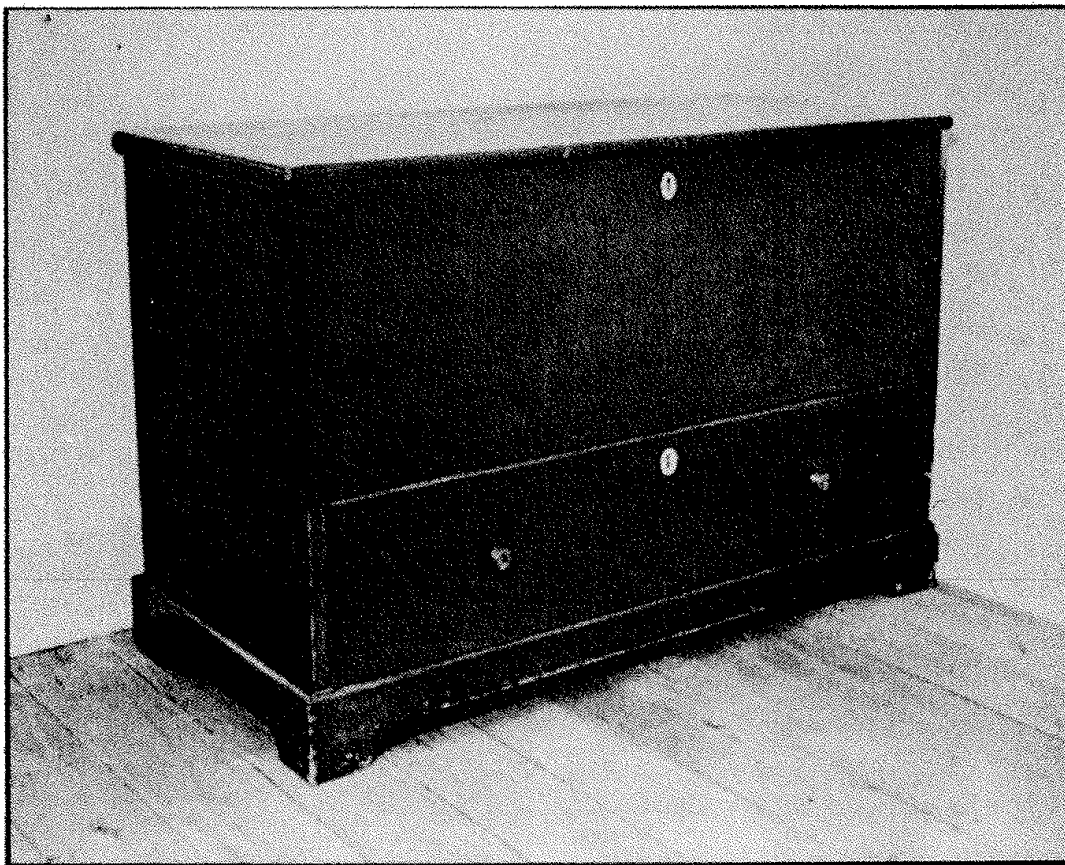
Dividers — page 76



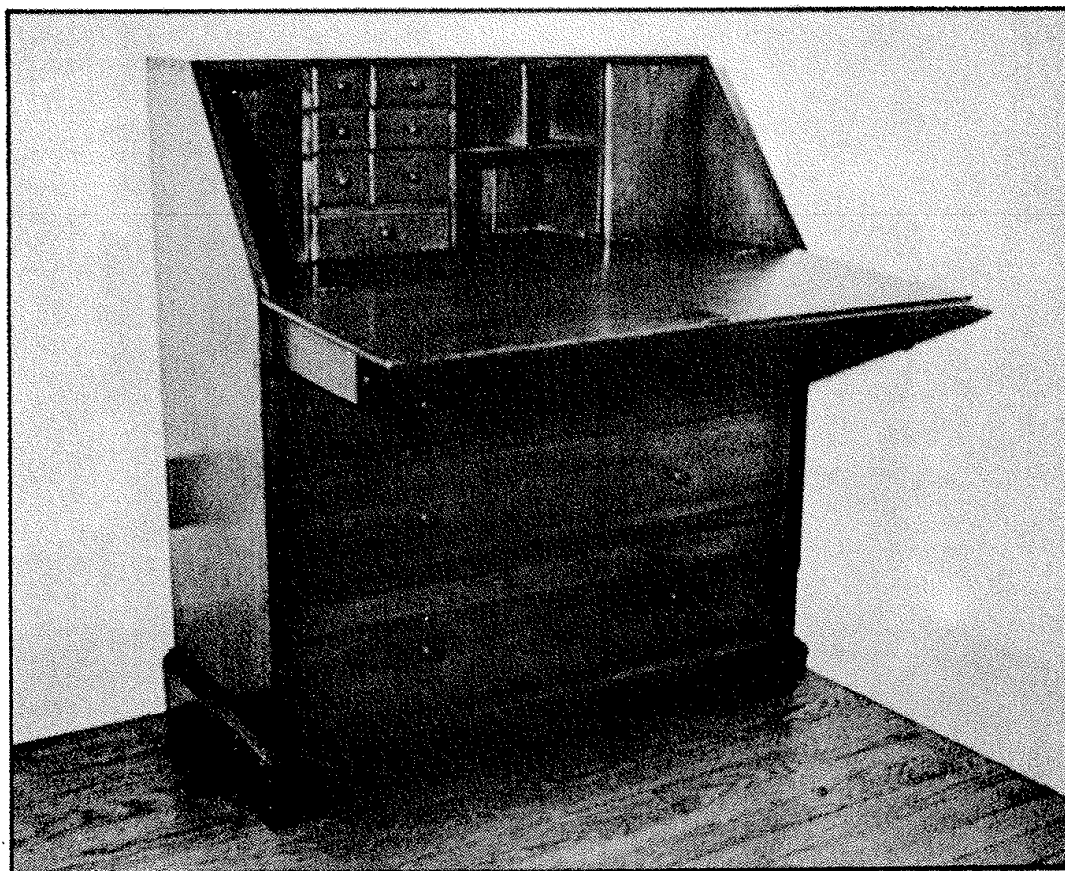
Drop-Leaf Table — page 18



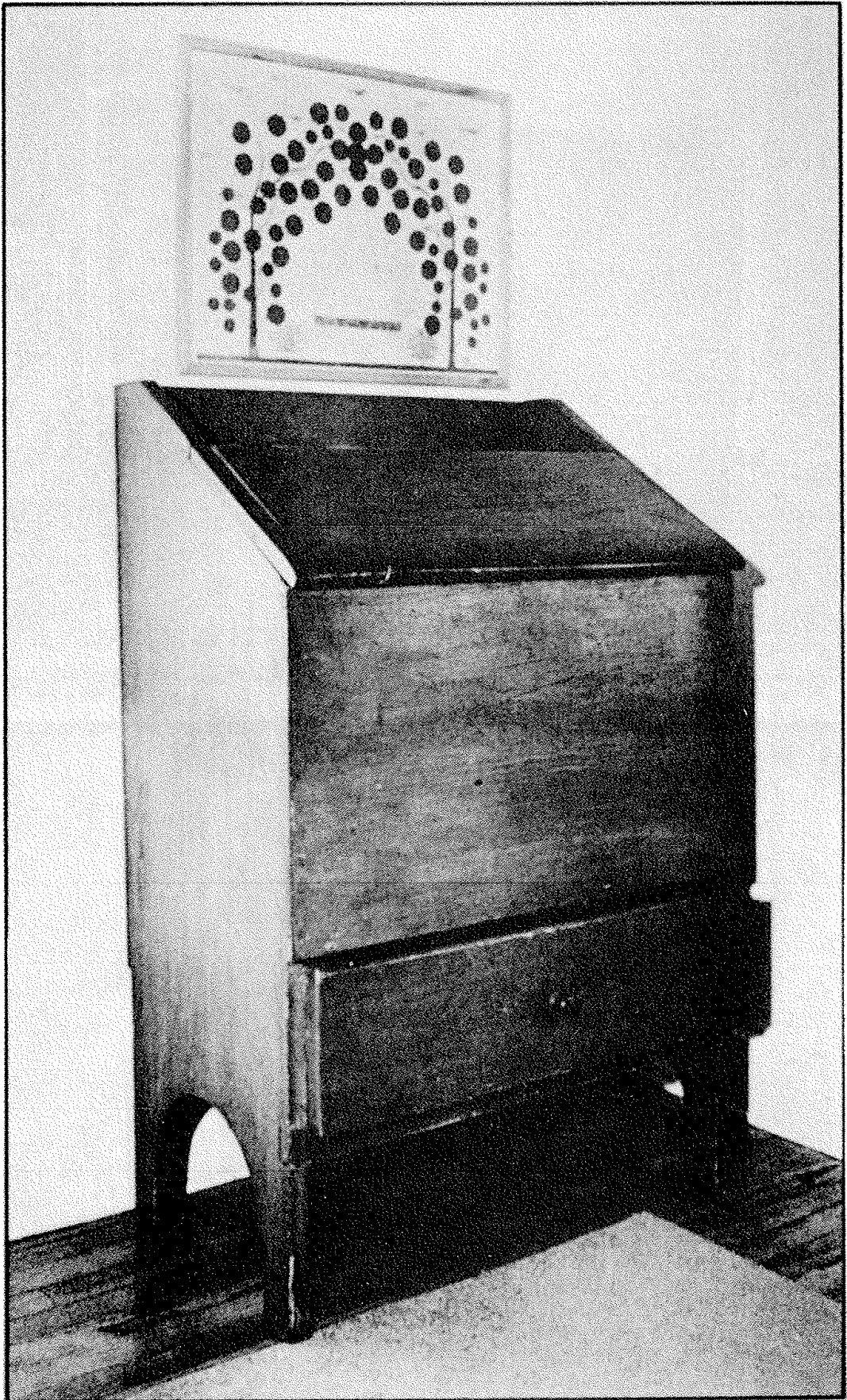
Pine Table — page 14



Blanket Chest — page 34

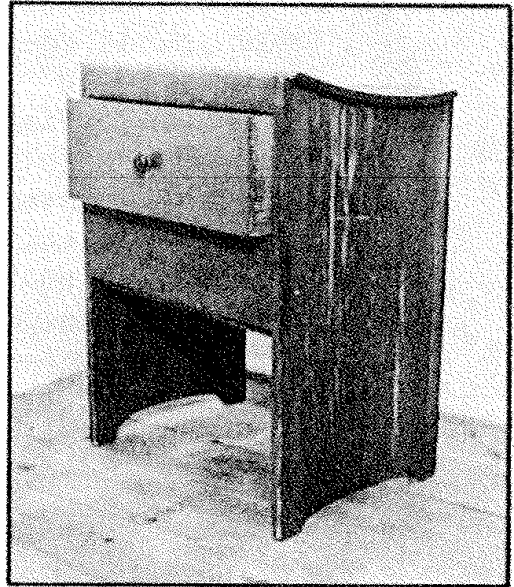


Desk — page 4

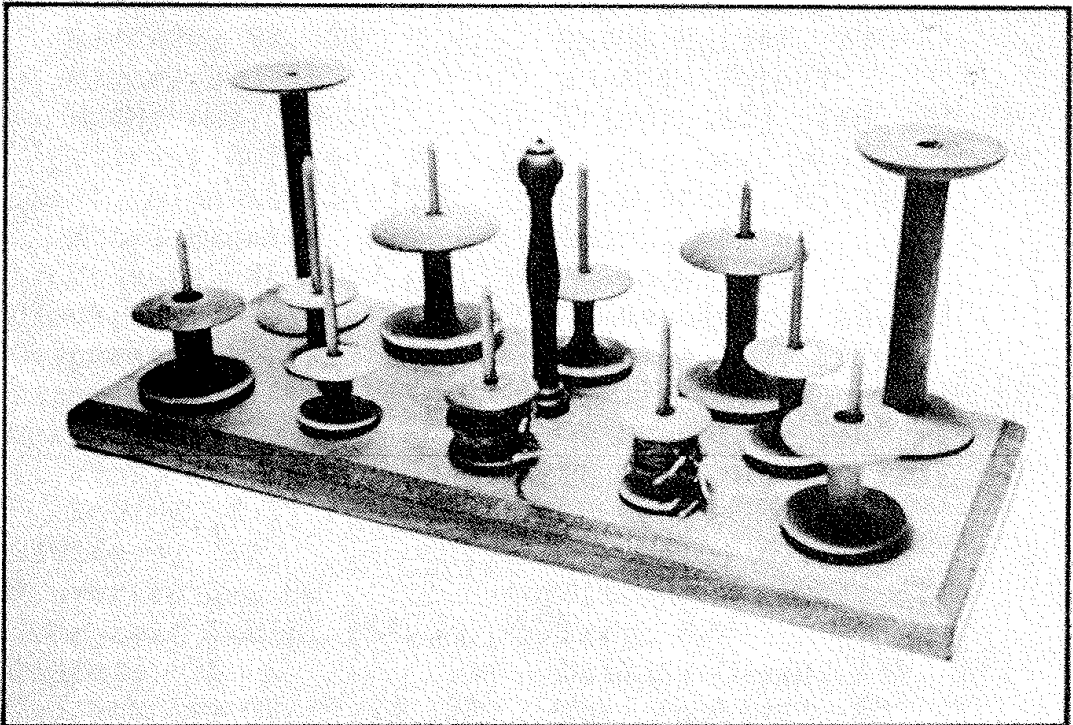




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Shop Drawings of Shaker Furniture and Woodenware

Volume 3

Measured Drawings

by Ejner Handberg

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NOTES TO THE CRAFTSMAN OR COLLECTOR

The Shakers used local woods for their furniture mainly from their own land, and all lumber was carefully dried. In the Northeast, large case furniture such as cupboards, chests of drawers, blanket chests, wood boxes and washstands were nearly always made of Eastern white pine. Tables, stands and desks (both writing desks and sewing desks) were often constructed of mixed woods such as cherry, maple, butternut and others. Maple, birch and cherry were used in all pieces requiring strength and withstanding wear such as chairs and stools, of which there were many kinds. Hickory and ash were used for parts which were to be bent. Sometimes candlestands, work stands and sewing stands were made of cherry, maple or birch with a pine top. One feature in Shaker furniture and woodenware was the use of quarter-sawn, edge-grained pine which is less apt to cup or warp than flat-grained boards.

Occasionally pieces can be seen made entirely of walnut, chestnut, butternut and also, but not so often, one can find a small stand, table or chair made of birds-eye maple, curly maple or tiger maple. It is not unusual to see a piece of Shaker furniture where more than one kind of wood was used, as for example, the table legs of cherry, the frame or skirt of maple and the top of pine.

The making of freestanding or movable pieces for use in the early workshops and dwelling houses probably preceded the cupboards and drawers which were permanently built into the walls of many buildings. These were usually six to eight feet high and in no particular pattern, sometimes numbering a hundred or more cupboards and drawers on one wall.

Their furniture was not designed and made for show. There were no fancy turnings or mouldings; everything was designed and made for a purpose, for the Shakers had only utility in mind. There is a Shaker saying "that which has the highest use possesses the greatest beauty."

The eventual result was an original and very simple but beautiful style, that was all their own. From the beginning they continued to improve their methods looking only for strength and lightness. Yet there was always a freedom to make new designs and, because of this, it is seldom possible to find, for example, two trestle tables or two sewing desks which are alike.

An Elder from New Lebanon once said "We find out by trial what is best and when we have found a good thing we stick to it."

It is perhaps fair to say that their furniture was the forerunner of our present day functional furniture.

On all candlestands, sewing stands or other stands with a pedestal, the legs are dovetailed to the shaft and the grain should run as nearly parallel to the general direction of the leg as possible; a thin metal plate should be fastened to the underside of the shaft and extend about three quarters of an inch along the base of each leg, with a screw or nail put in the leg to keep them from spreading.

The first furniture made by the Shakers was usually given a coat of paint, such as dark red for the furniture in the workshops. Later

the paint was thinned or stain was used, often so thin that the grain of the wood was visible. Also used was a light umber or raw sienna stain giving the furniture a light brown color. Some pieces were left with a natural finish, then a final coat of oil or varnish was applied. Beds were painted green, almost bottle green, but shades varied.

So far I have only mentioned furniture, but under the heading of "Woodenware," the Shakers made hundreds of very beautiful and interesting items such as oval boxes, sewing boxes, carriers, trays, dippers, cups, scoops, candle and cutlery boxes, berry boxes and hundreds of specially designed tools and gadgets for the use of both the Sisters and Brethren in their workshops and kitchens. Some of the woodenware and other items were made to sell from their salesrooms to the outside world such as the beautiful oval boxes and sewing boxes. The oval boxes and carriers were usually made of maple. The bottoms and covers were fitted with quarter-sawn edge-grained pine. First the "fingers" or "lappers" are cut on the maple bands, then steamed and wrapped around an oval form, then the fingers are fastened with small copper or iron rivets (tacks) after they are dry and sanded. The pine disks are fitted into the bottom and cover and fastened with small square copper or iron brads.

When making a reproduction, I believe you must copy exactly every detail of the original, and use the same kind of wood and finish, because if you change such things as dimensions or profiles of mouldings, or cut-outs, then you are not making a true reproduction, but only a Shaker type piece of furniture.

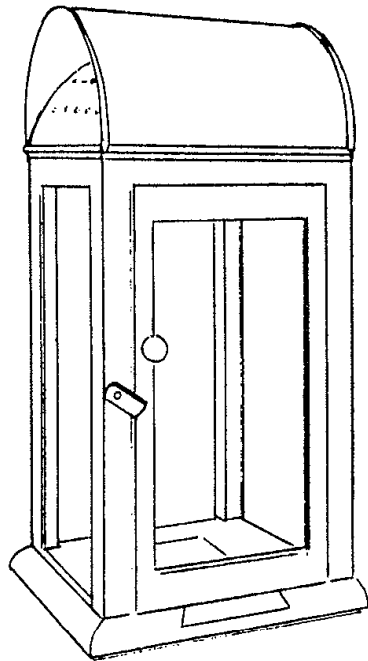
Although I firmly believe than *no one* can make an "Antique" you should always mark your copy somewhere on the back or the bottom with your name and date in a way that it can not be erased. Please do not make any attempt to give it distress marks.

All this is not to say that it is wrong to make changes or design your own, but you are then making only a Shaker type piece of furniture. As a matter of fact, I have made for myself a secretary or what the Shakers properly would have called an upright desk, which follows very closely the design of two original Shaker pieces. The bottom section is a chest of drawers and the top section is a fall-front desk with place for papers and books, two small drawers, and above are two shelves with two doors (see pages number 76, 77). I never try to call it anything but a Shaker type of desk.

Whether you prefer to copy an original Shaker piece or design your own, I think it most important to carefully select the right kind of wood for the different projects, and be sure it is properly dried before using it. Another important rule is to follow good Shaker design and proportions. This applies to any kind of furniture, because without that, neither good materials nor the best of workmanship will produce good results. Finally you should never start anything before having made a detailed and measured drawing of the piece of furniture or work in mind.

I hope that these drawings will be helpful to craftsmen and collectors alike.

E.H.

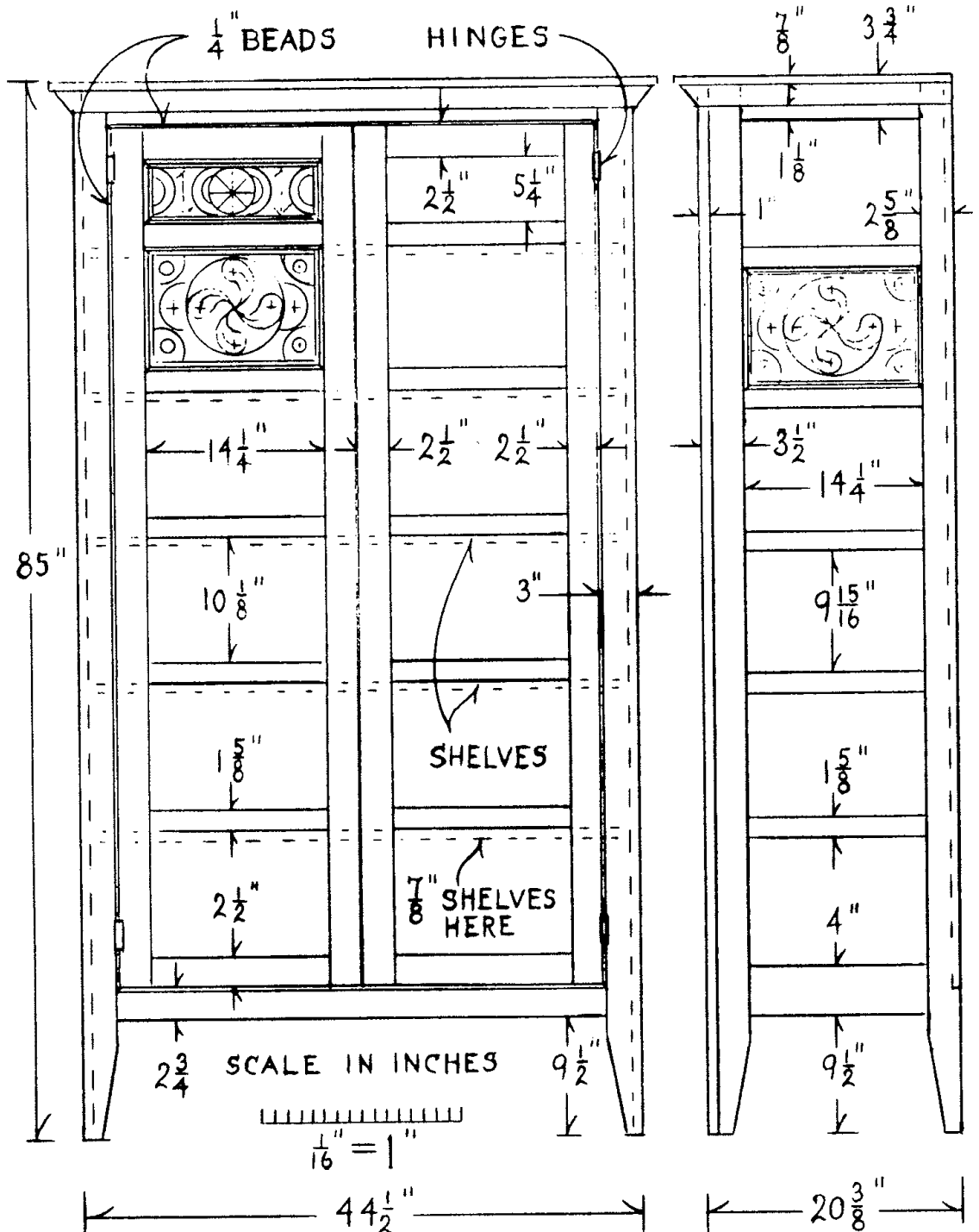


"ALL BEAUTY THAT HAS NOT
A FOUNDATION IN USE SOON
GROWS DISTASTEFUL AND NEEDS
CONTINUAL REPLACEMENT"

PIE-SAFE

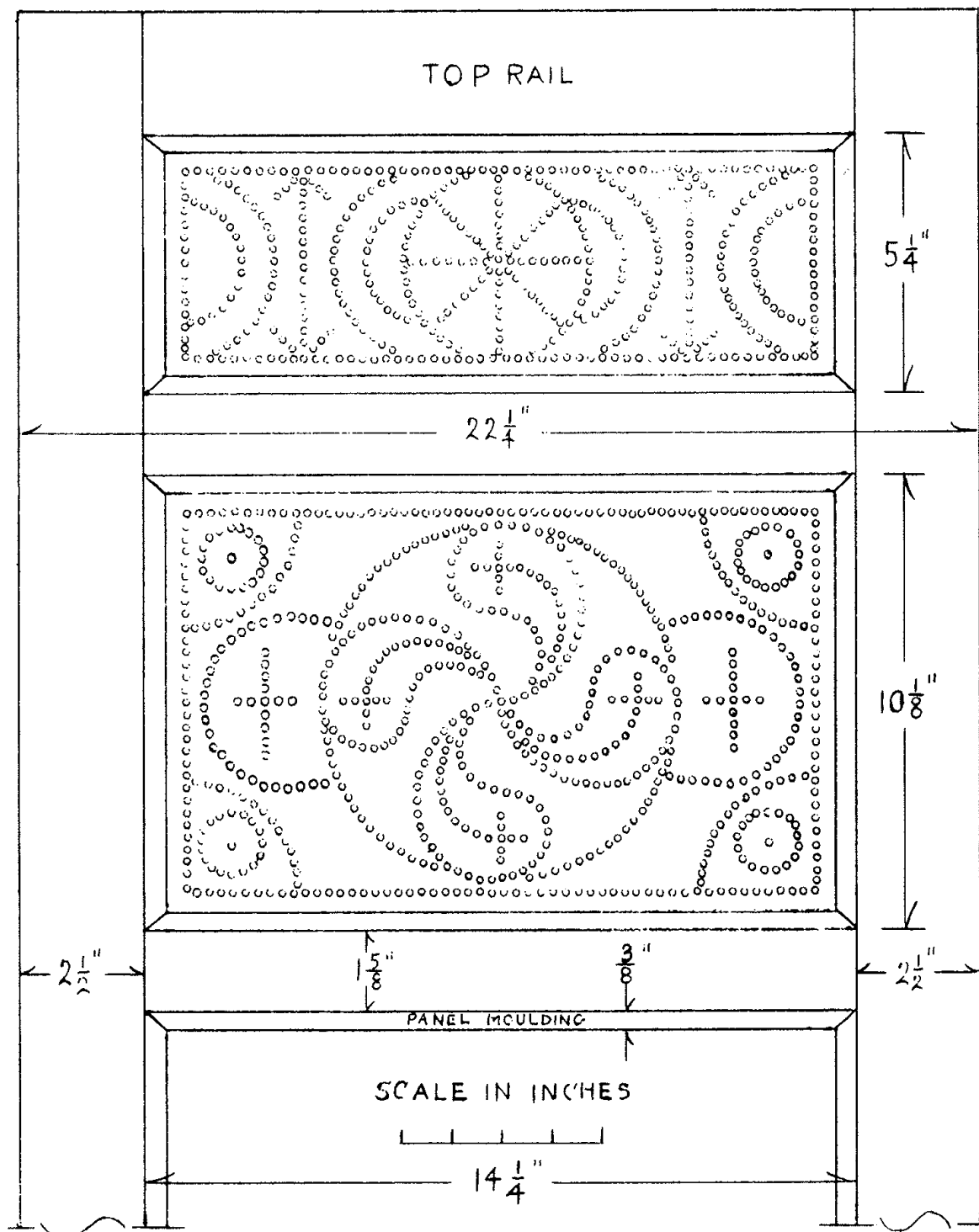
WITH PIERCED TIN PANELS

SOUTH UNION, KENTUCKY



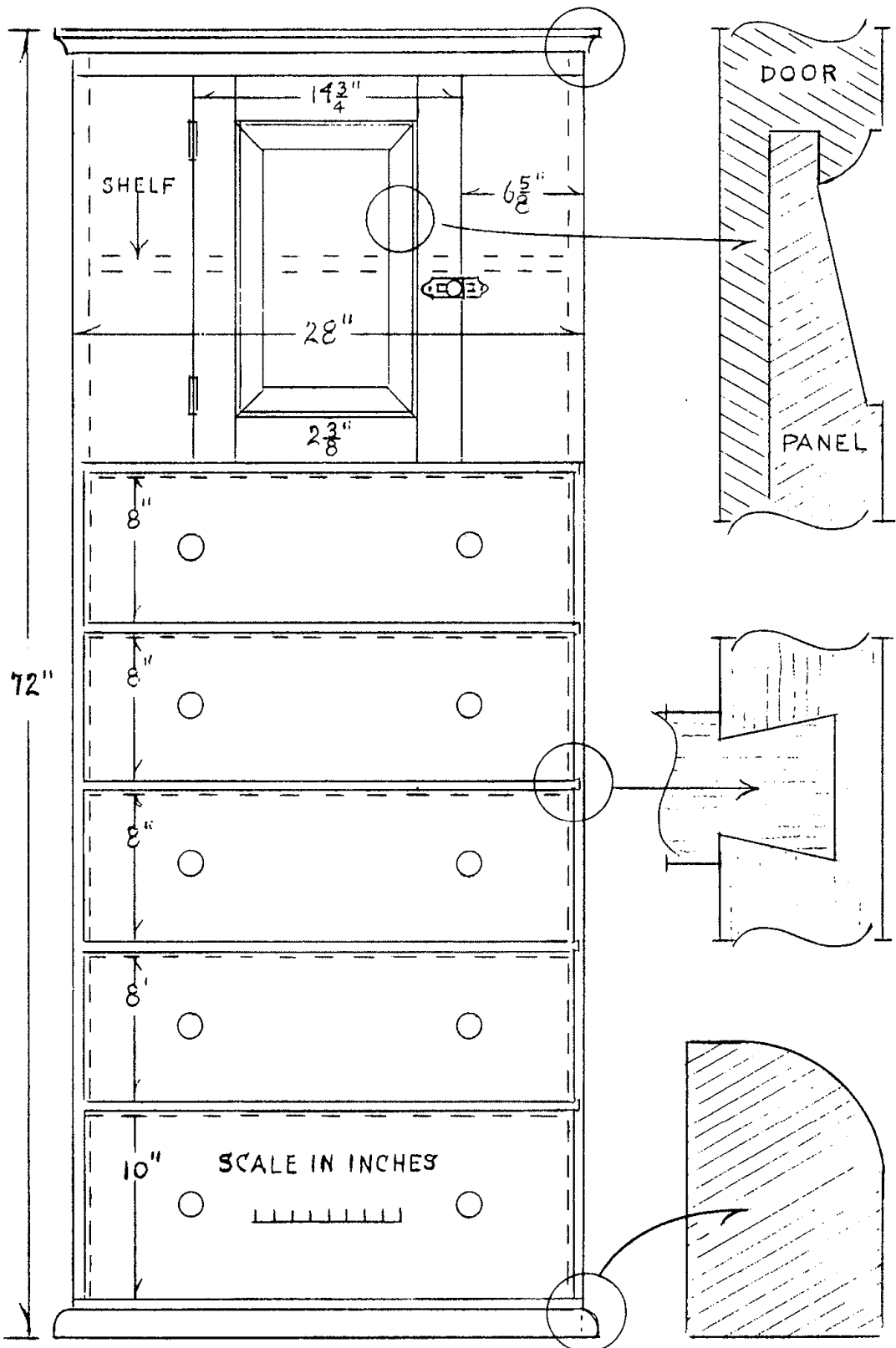
PIERCED TIN PANELS FOR PIE-SAFE

PIERCED TOWARD THE OUTSIDE
TO HELP KEEP INSECTS OUT
SOUTH UNION, KENTUCKY

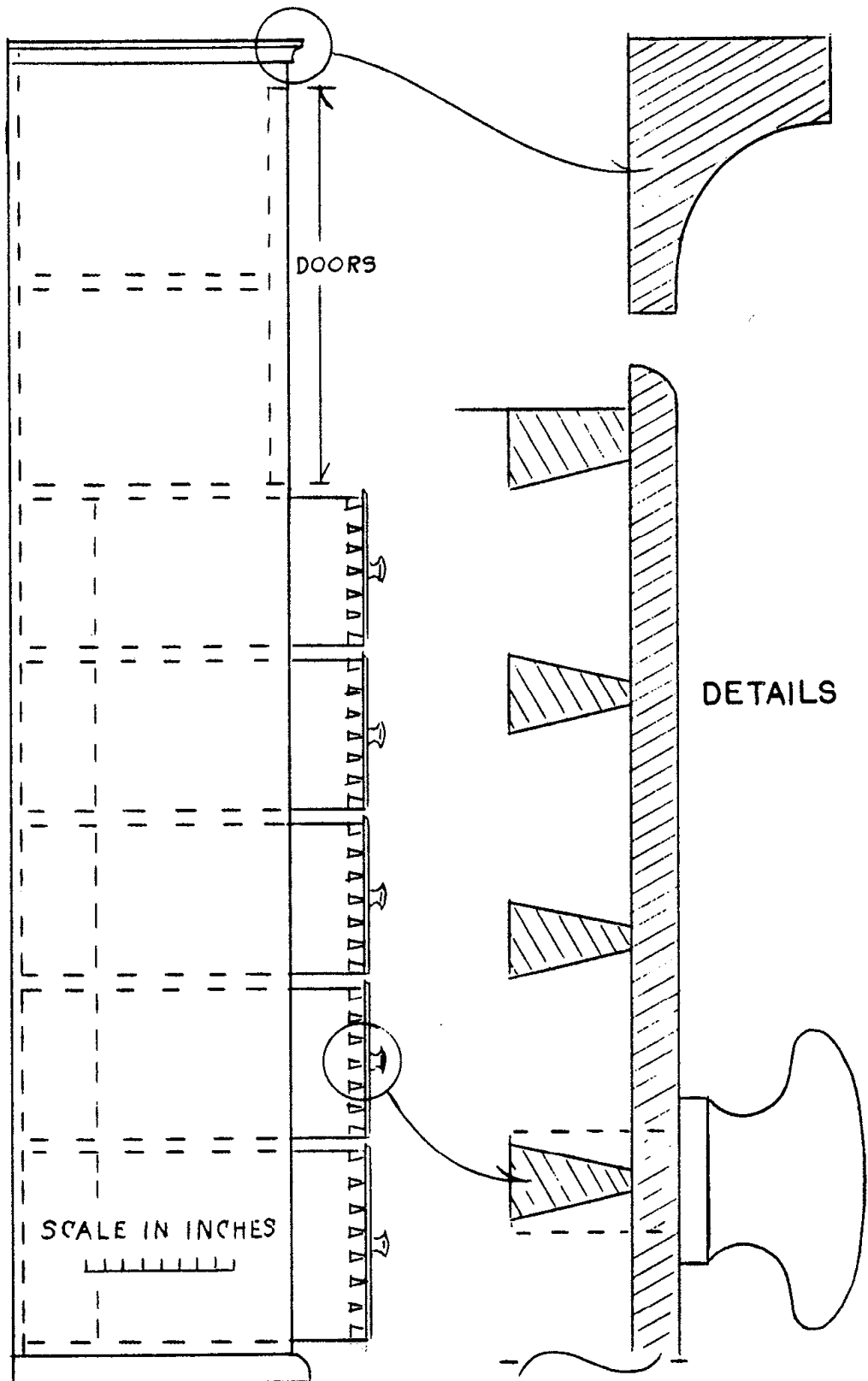


PINE CUPBOARD CHEST

ANDREWS COLLECTION



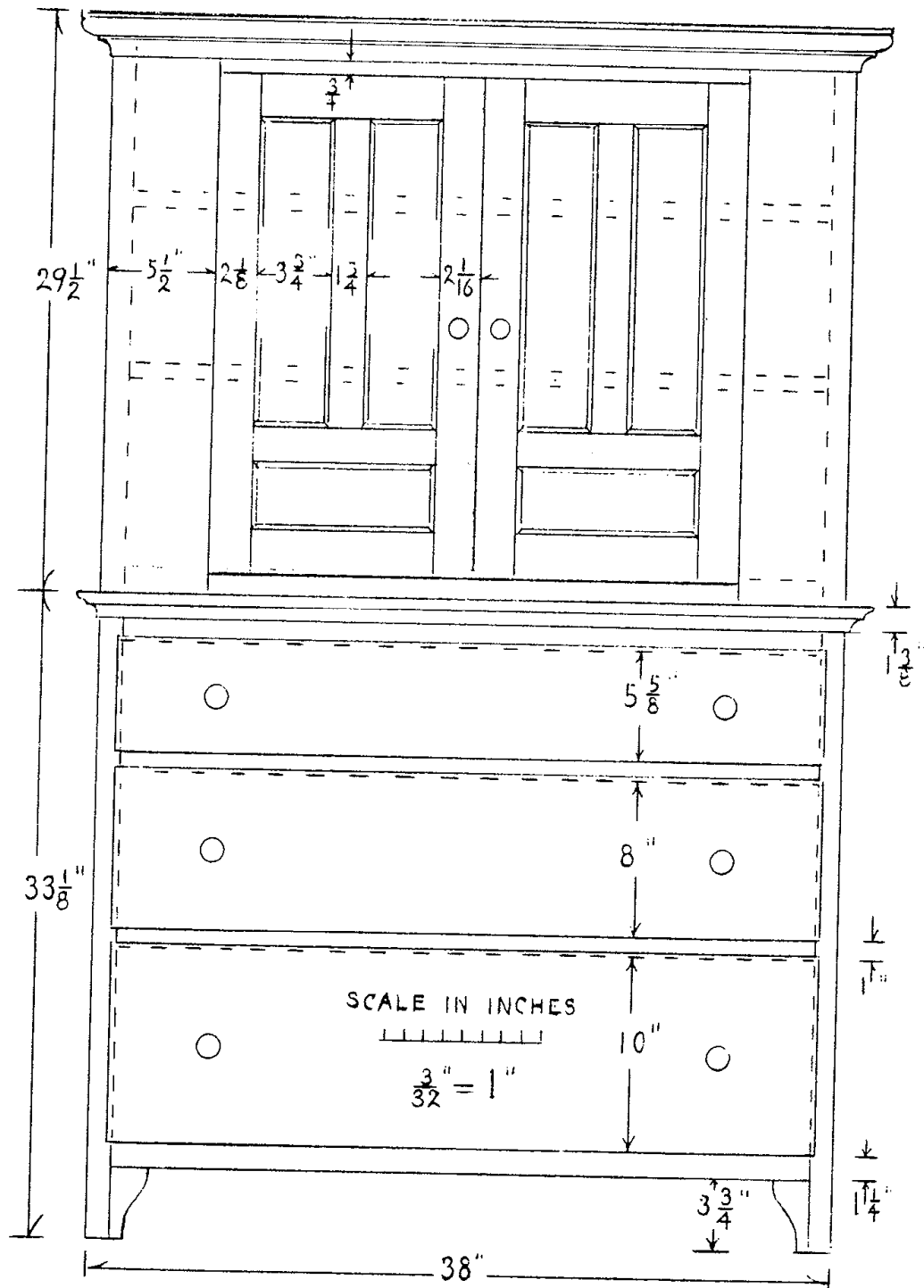
PINE CUPBOARD CHEST
LIGHT-BROWN STAIN AND VARNISH
ANDREWS COLLECTION



SILL CUPBOARD

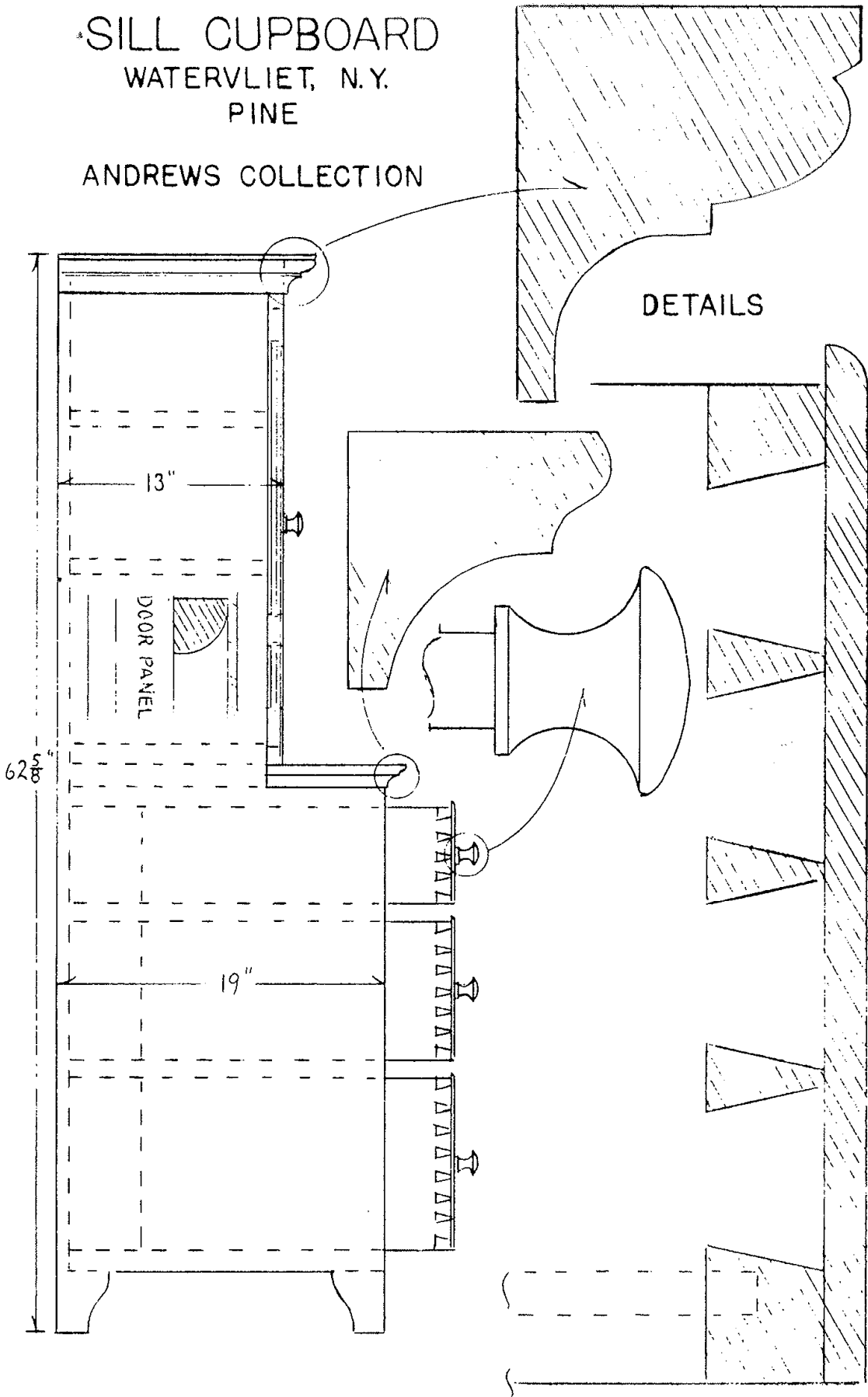
FROM WATERVLIEET COMMUNITY
PINE, STAINED LIGHT BROWN

FROM ANDREWS COLLECTION

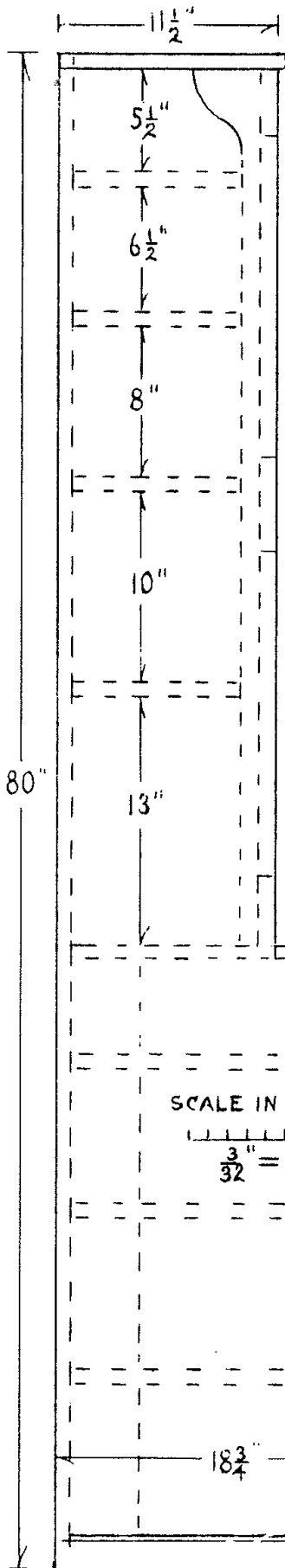


SILL CUPBOARD
WATERVLIET, N.Y.
PINE

ANDREWS COLLECTION

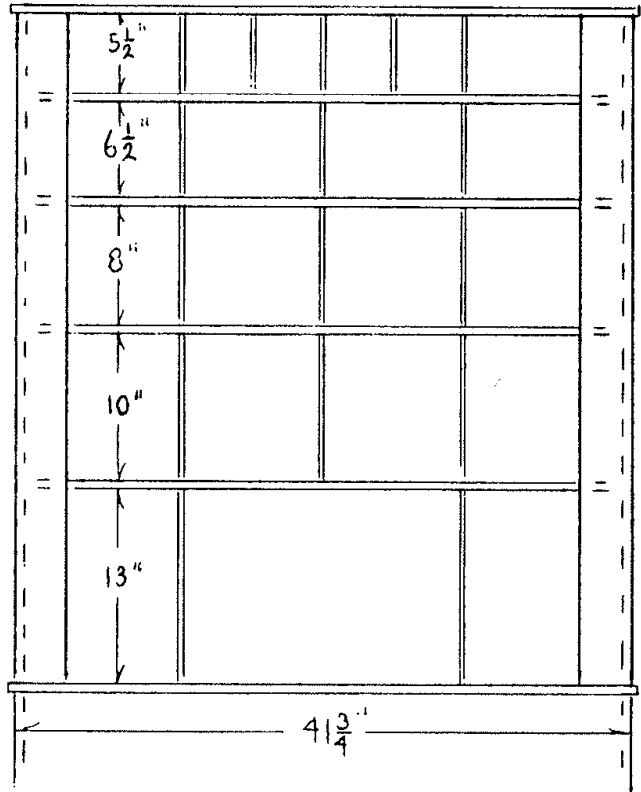




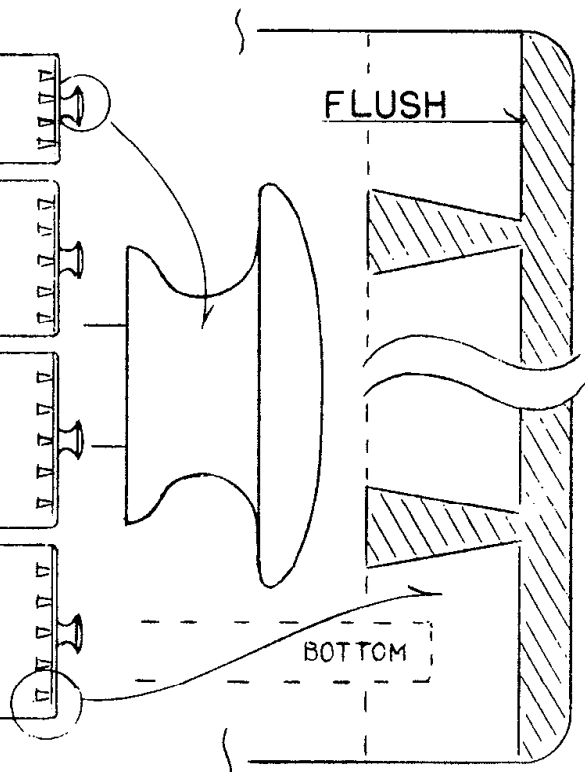


HIGH CUPBOARD ON CHEST

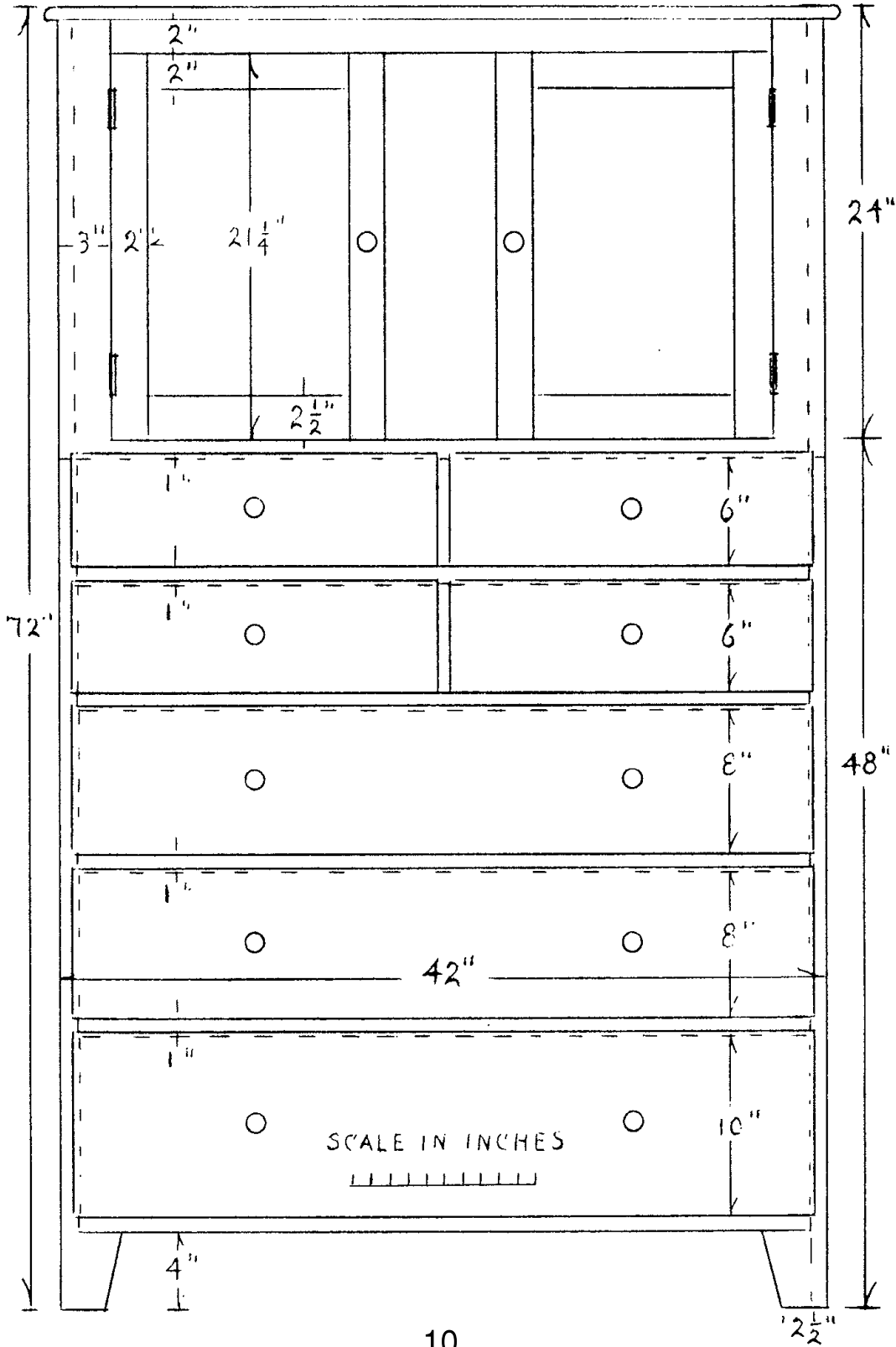
THE SHAKER MUSEUM
OLD CHATHAM, N.Y.



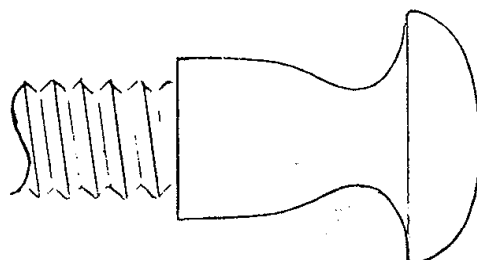
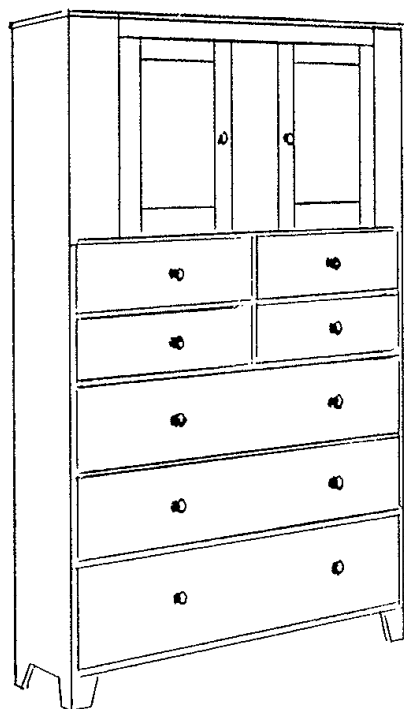
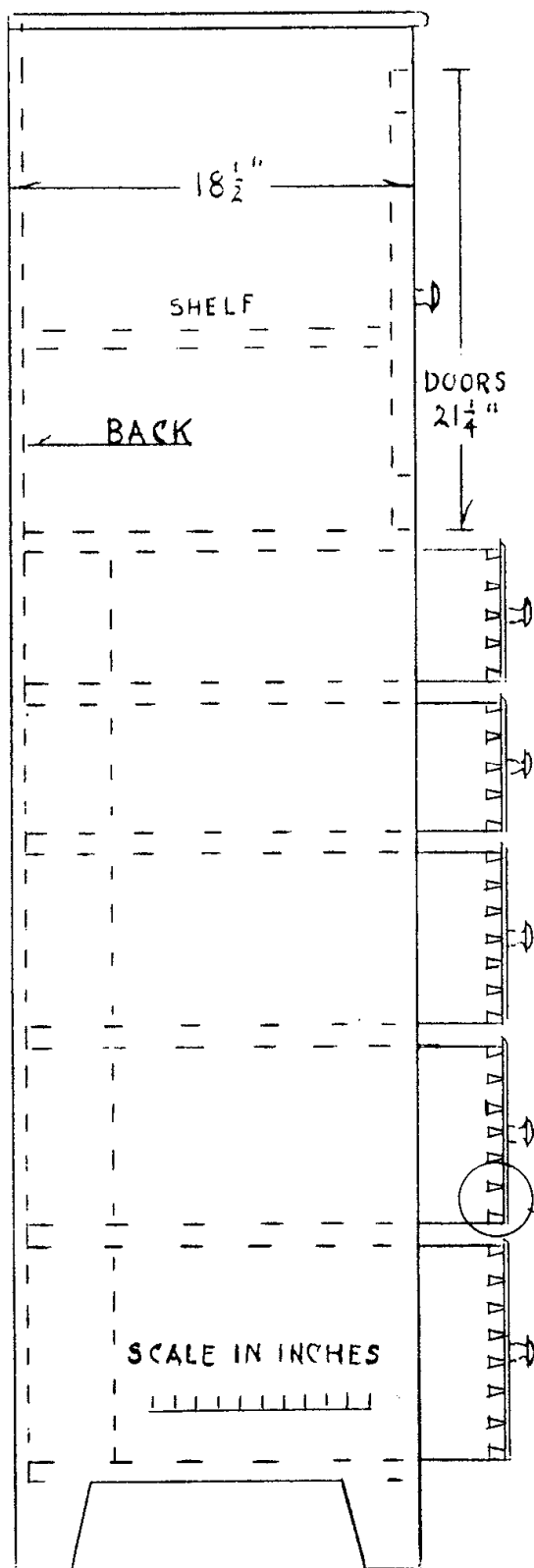
DETAILS



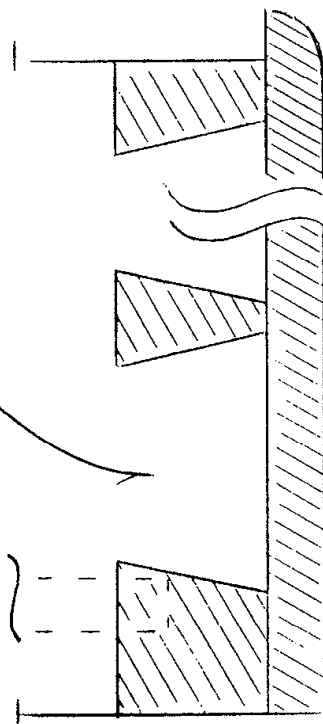
HIGH CUPBOARD CHEST



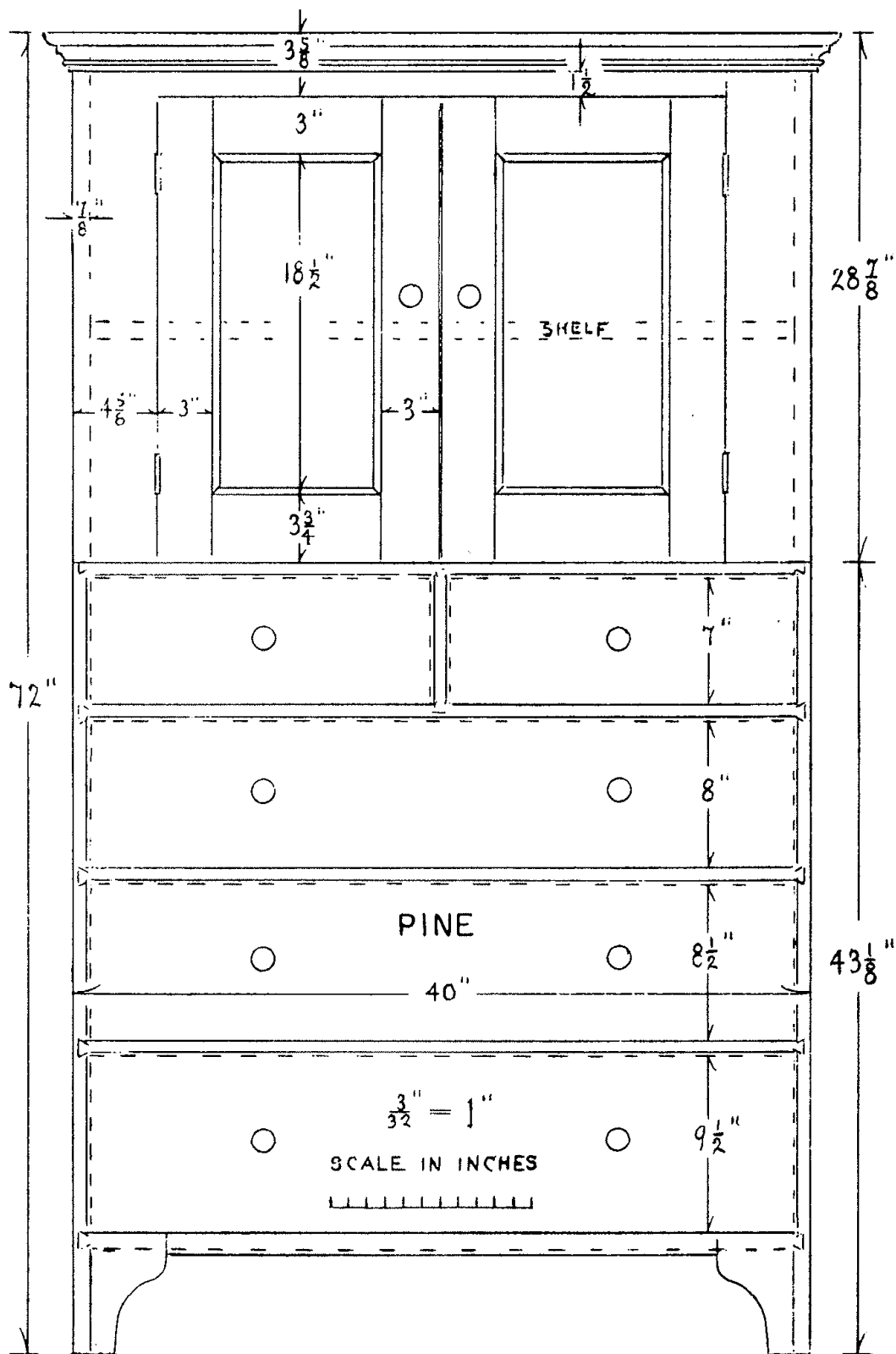
CUPBOARD CHEST



DETAILS

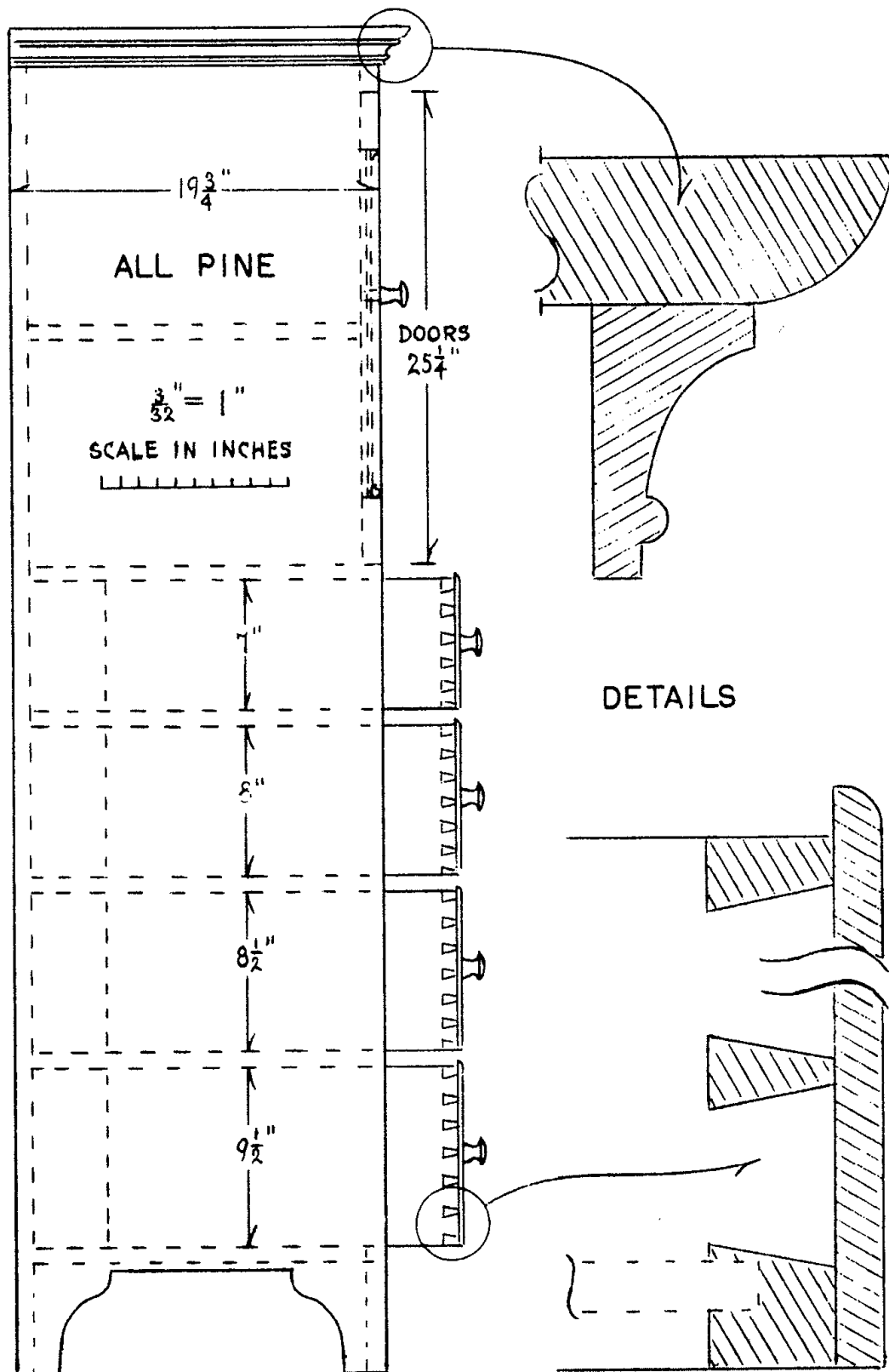


HIGH CUPBOARD CHEST THE SHAKER MUSEUM, OLD CHATHAM, N.Y.



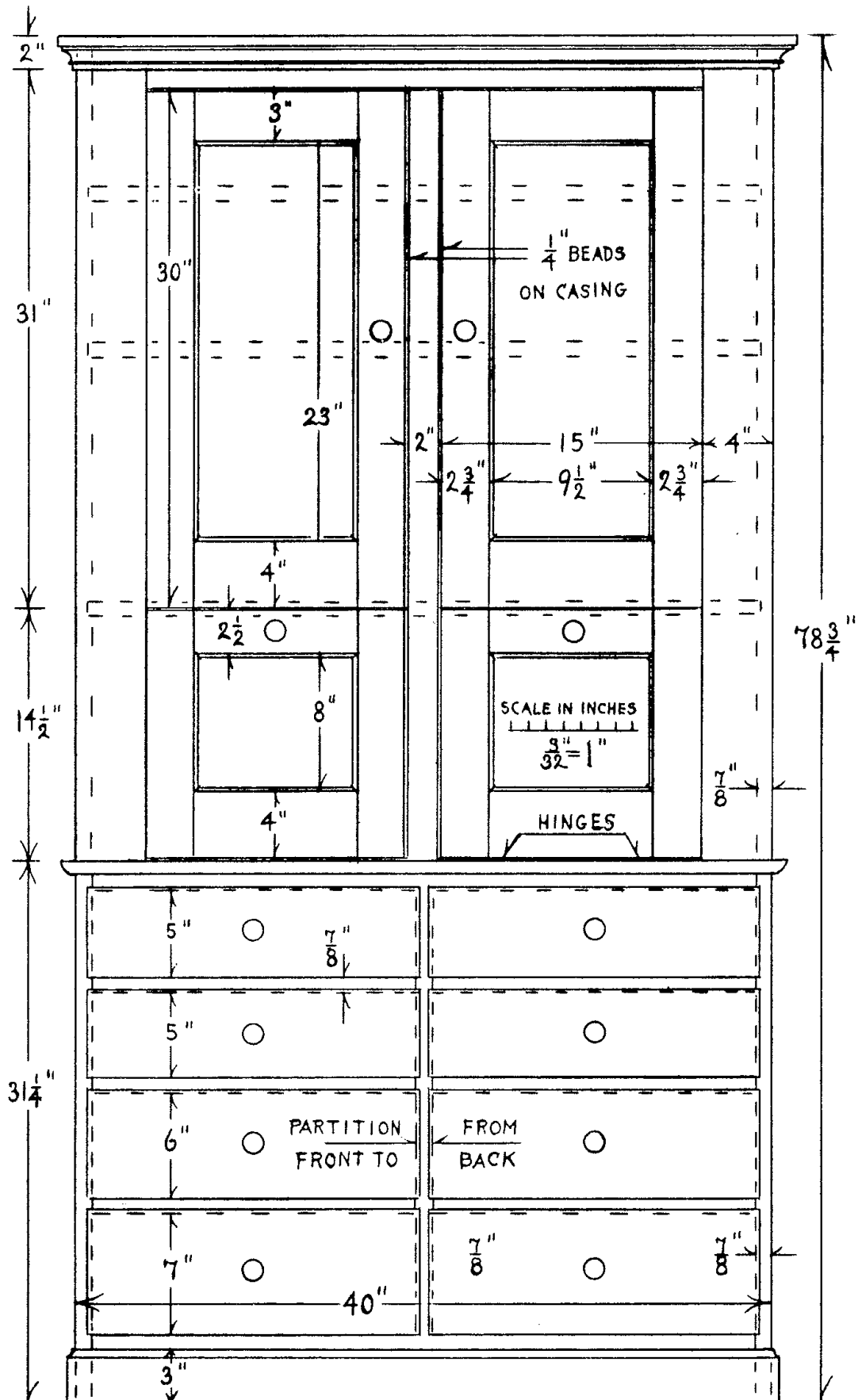
HIGH CUPBOARD CHEST

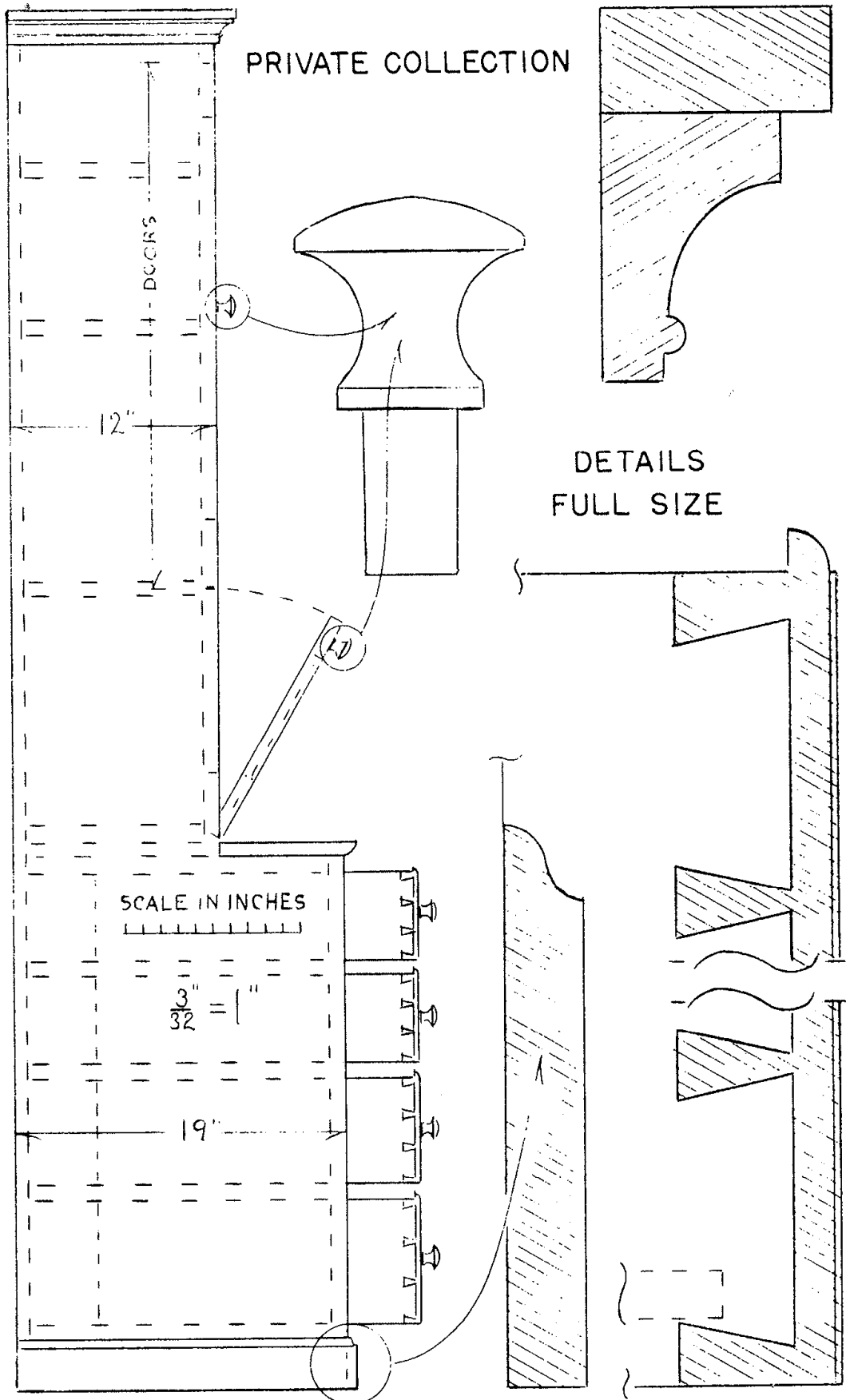
THE SHAKER MUSEUM, OLD CHATHAM, N.Y.



PRIVATE COLLECTION

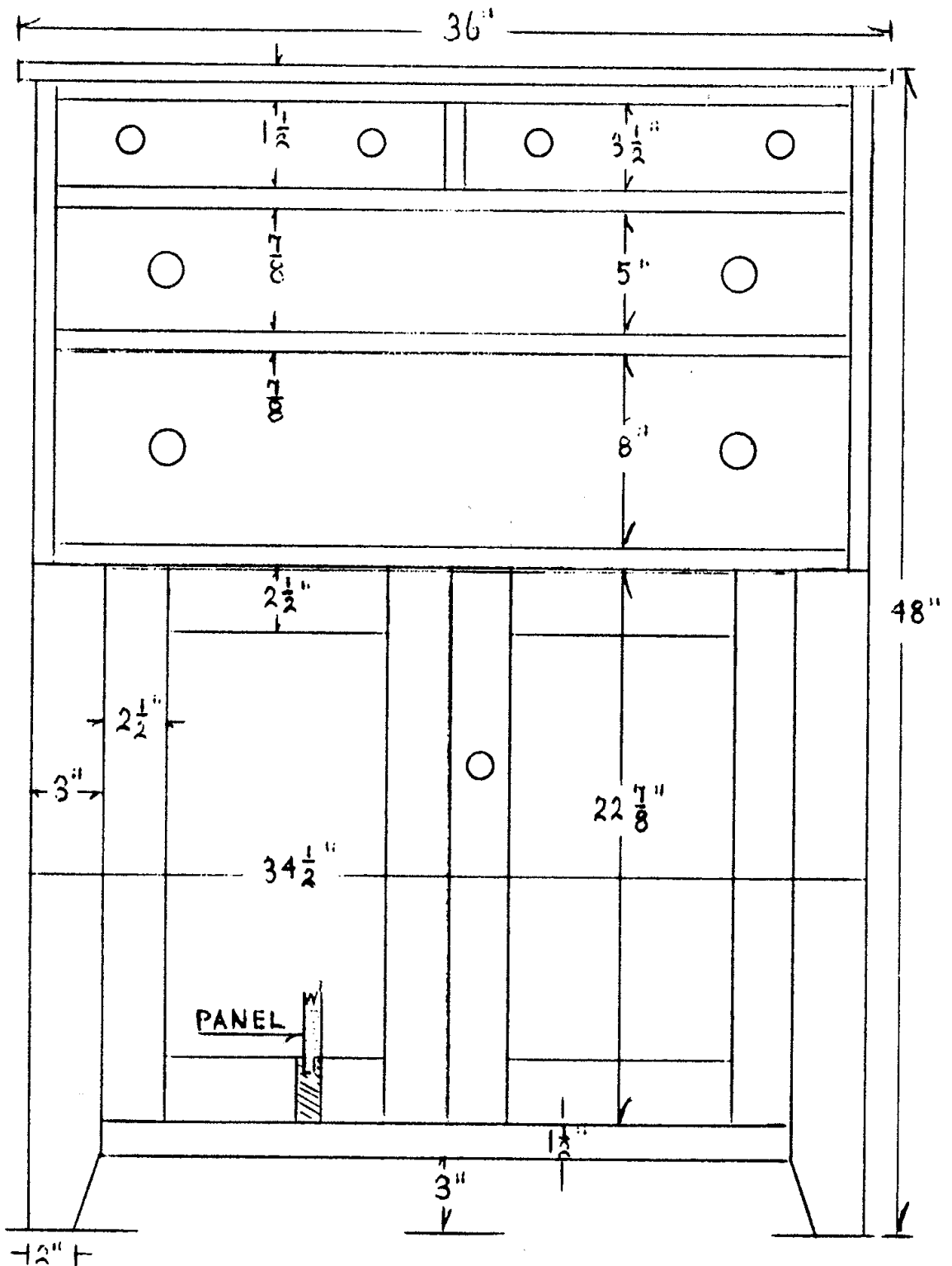
PRIVATE COLLECTION





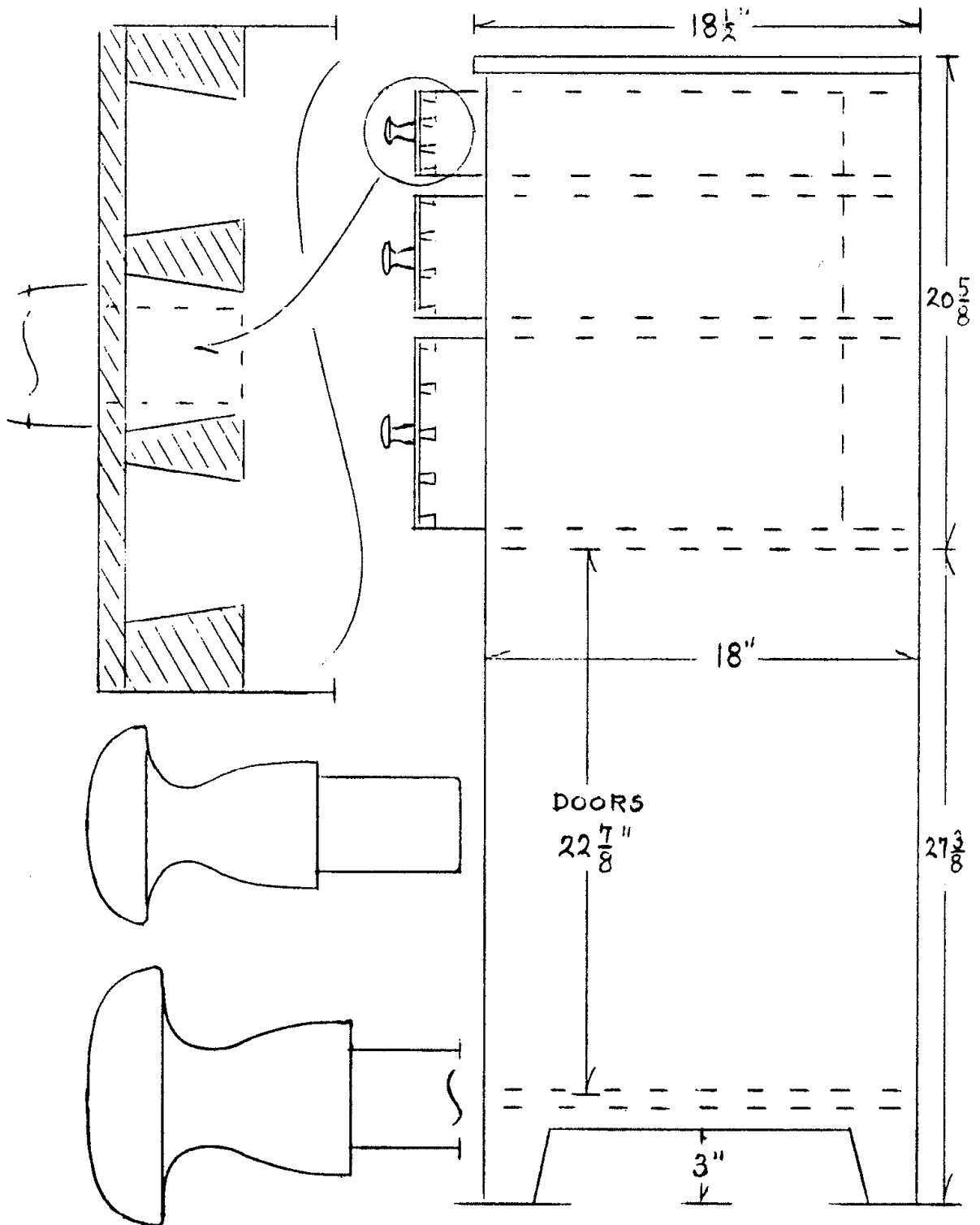
PINE CUPBOARD CHEST

LIGHT-BROWN STAIN AND VARNISH



PINE CUPBOARD CHEST

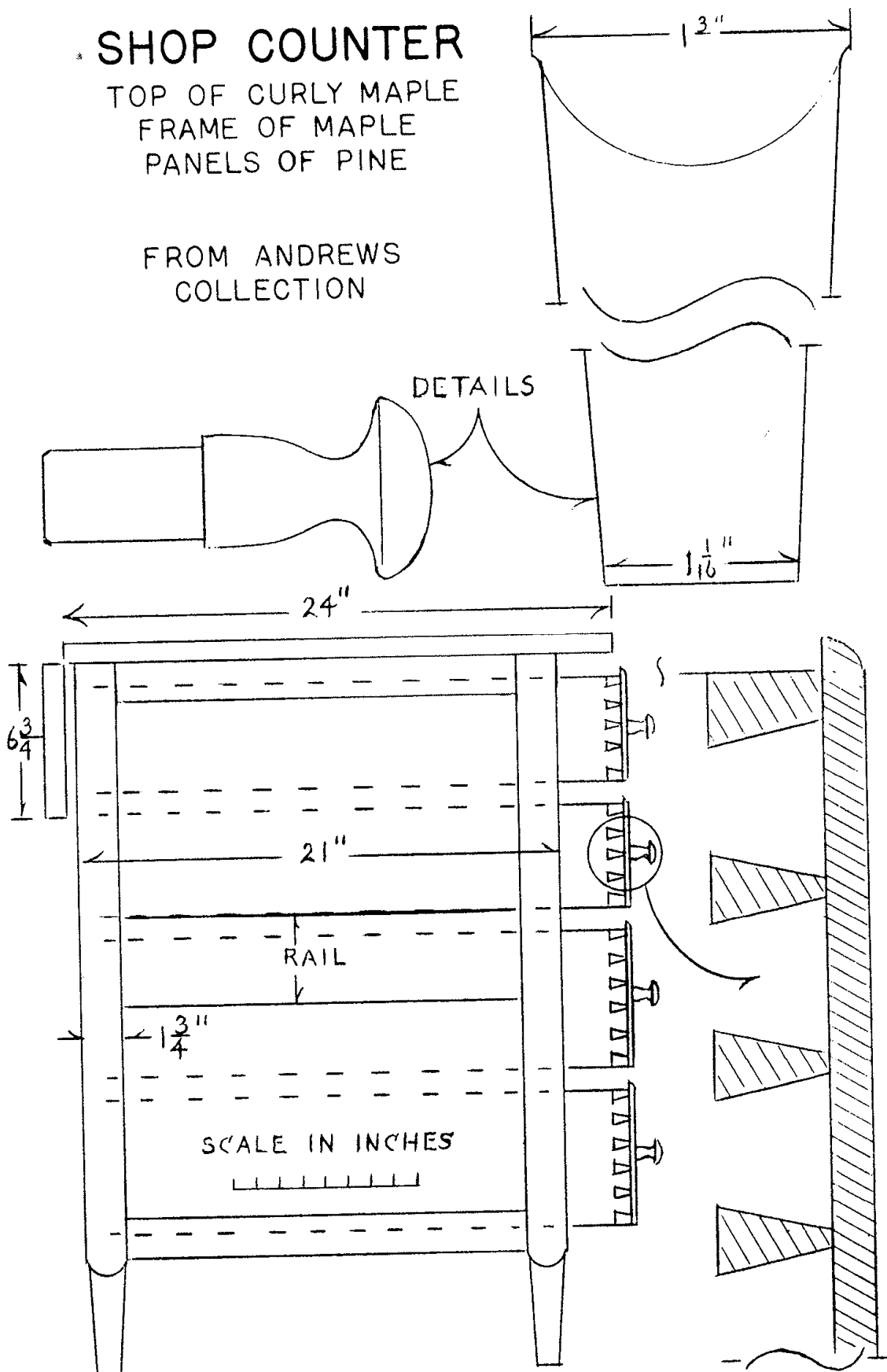
LIGHT-BROWN STAIN AND VARNISH



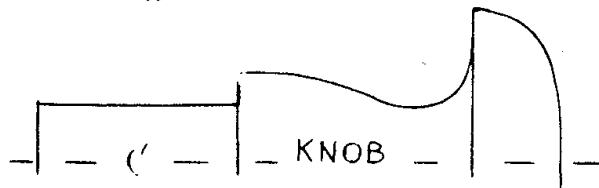
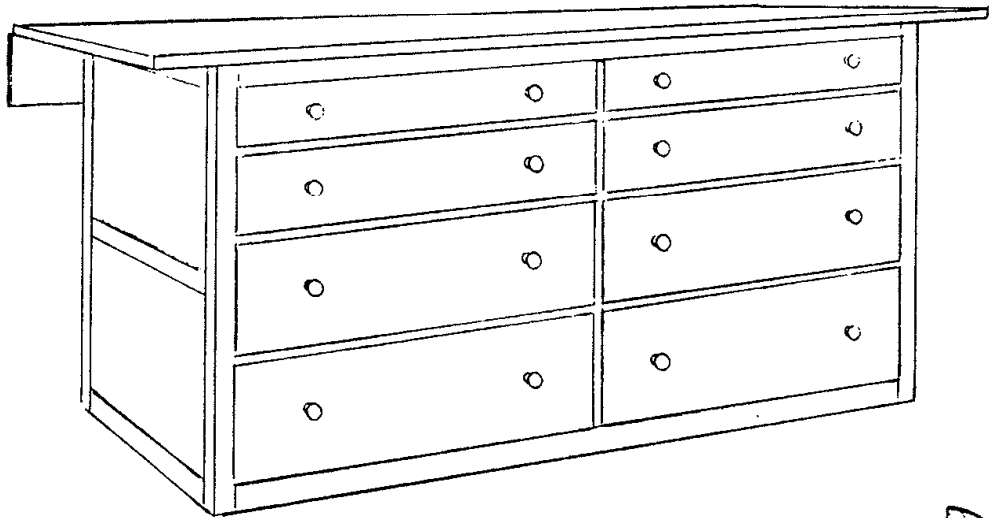
SHOP COUNTER

TOP OF CURLY MAPLE
FRAME OF MAPLE
PANELS OF PINE

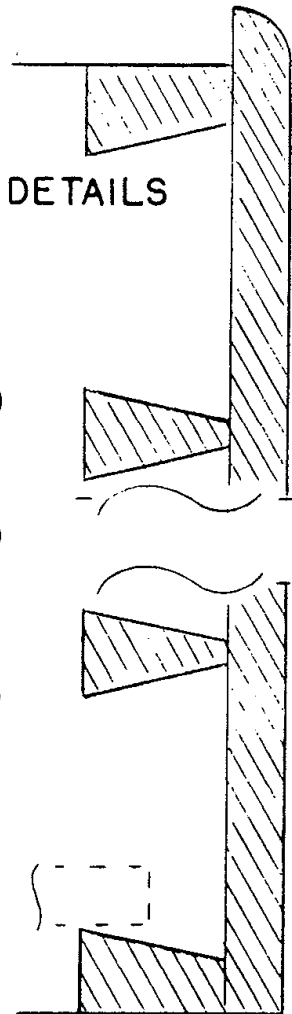
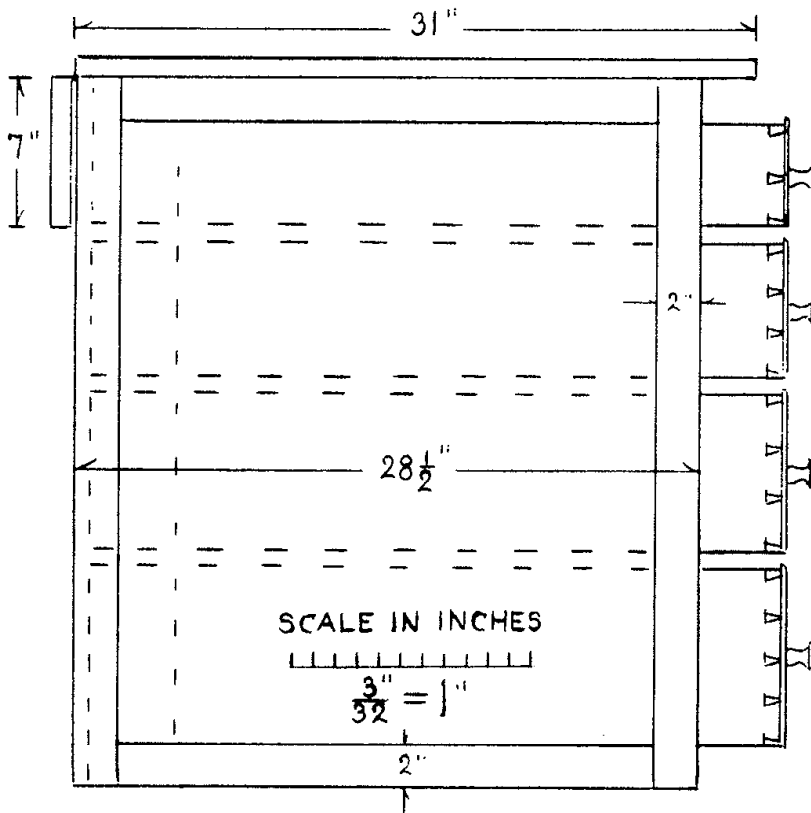
FROM ANDREWS
COLLECTION



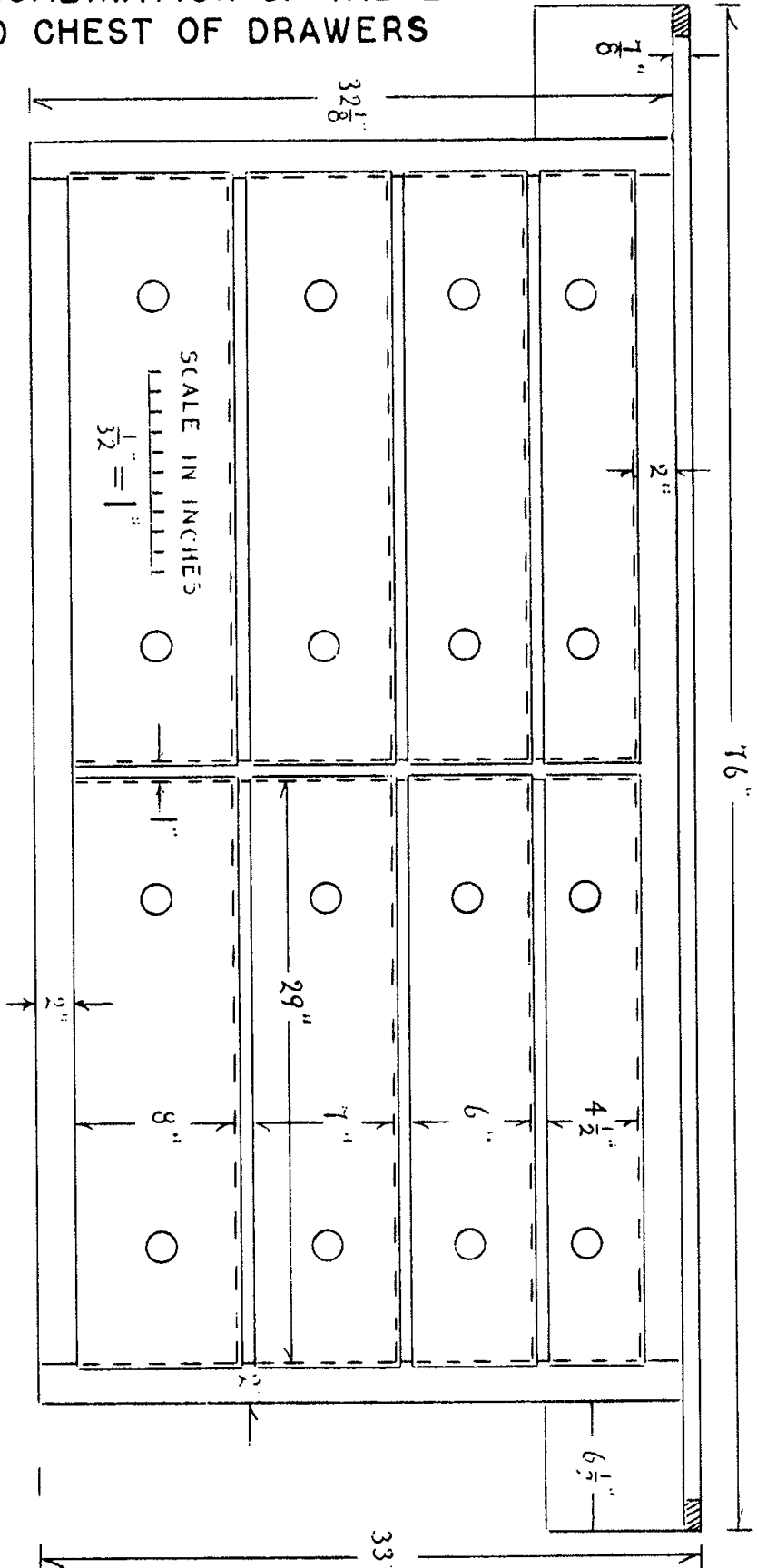
TAILORING COUNTER



DETAILS



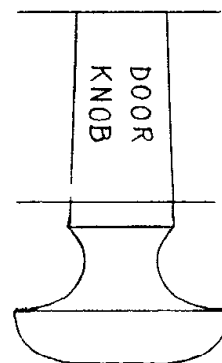
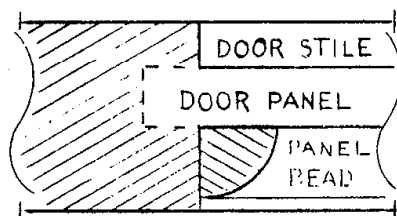
TAILORING COUNTER A COMBINATION OF TABLE AND CHEST OF DRAWERS



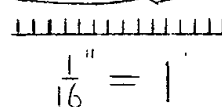
TOP AND DRAWER FRONTS ARE MAPLE, THE REST ARE PINE
ON SOME COUNTERS WOODEN ROLLERS
WHERE SET INTO THE BASE OF THE
FRAME TO HELP IN MOVING

STORAGE BENCH ca. 1800

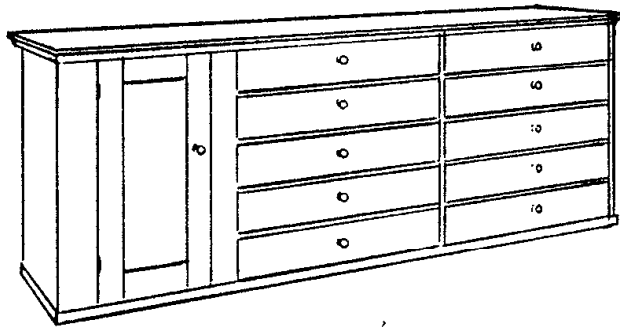
THE SHAKER MUSEUM, OLD CHATHAM, N.Y.



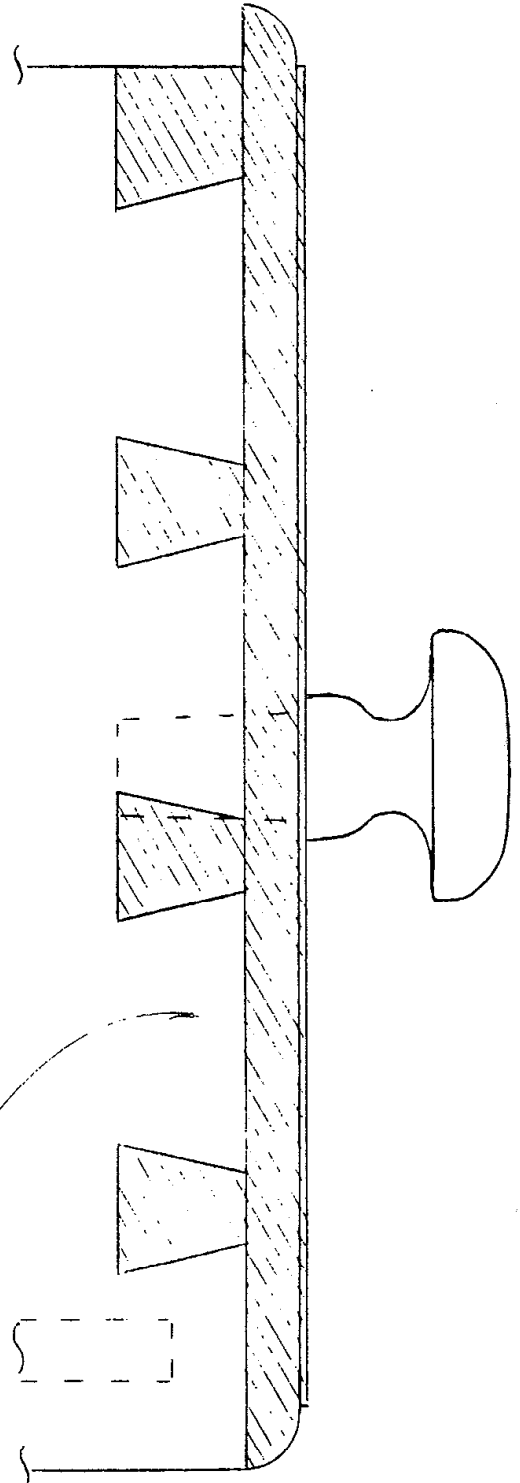
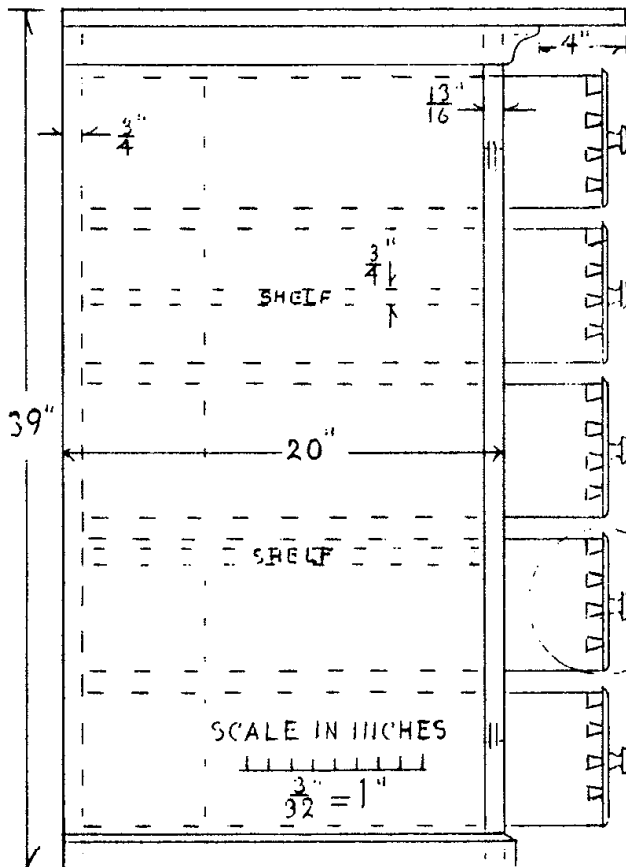
SCALE IN INCHES



STORAGE BENCH ca. 1800
 PINE, PAINTED BLUE
 FROM CANTERBURY, N.H.

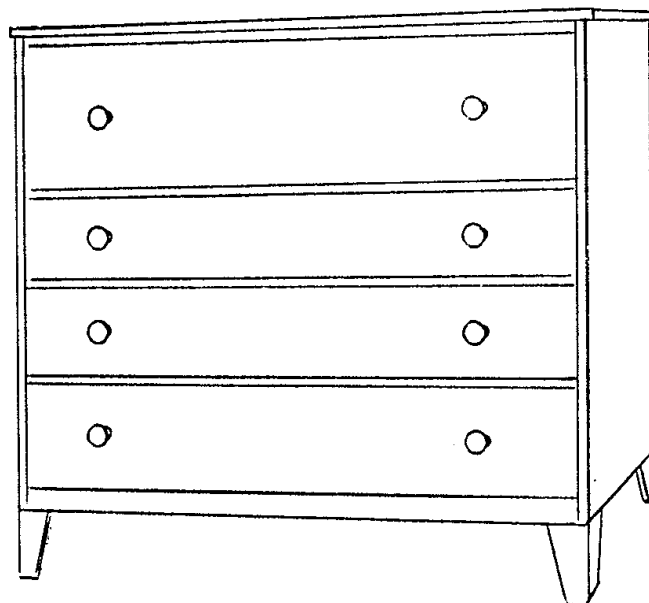


THE SHAKER MUSEUM,
 OLD CHATHAM, N. Y.

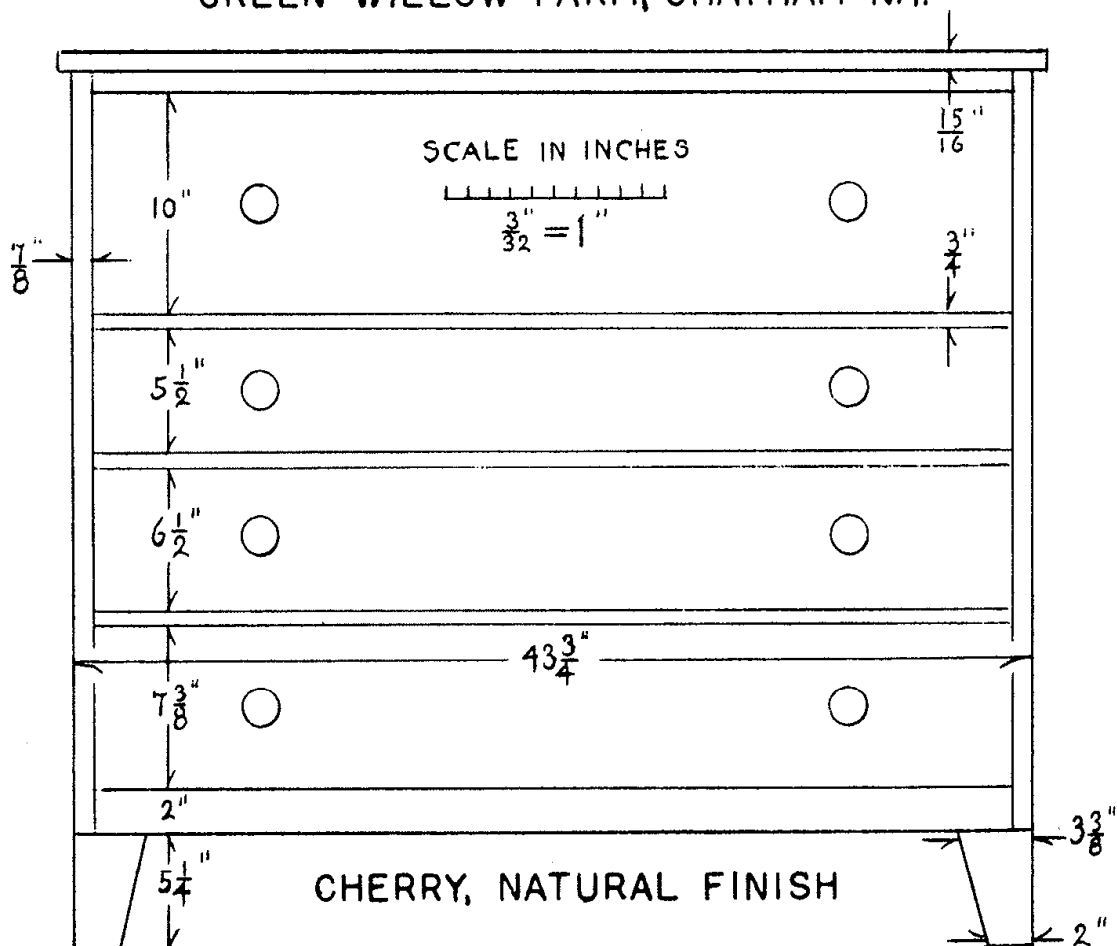


CHEST OF DRAWERS

FROM NEW LEBANON



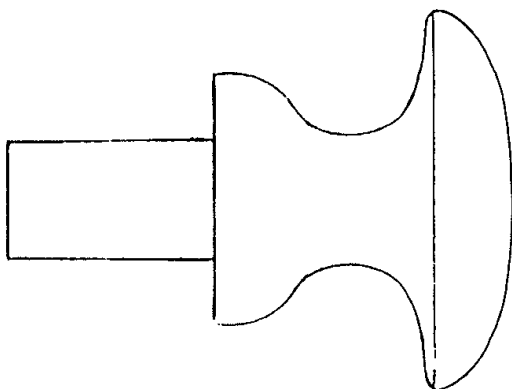
GREEN WILLOW FARM, CHATHAM N.Y.



CHEST OF DRAWERS

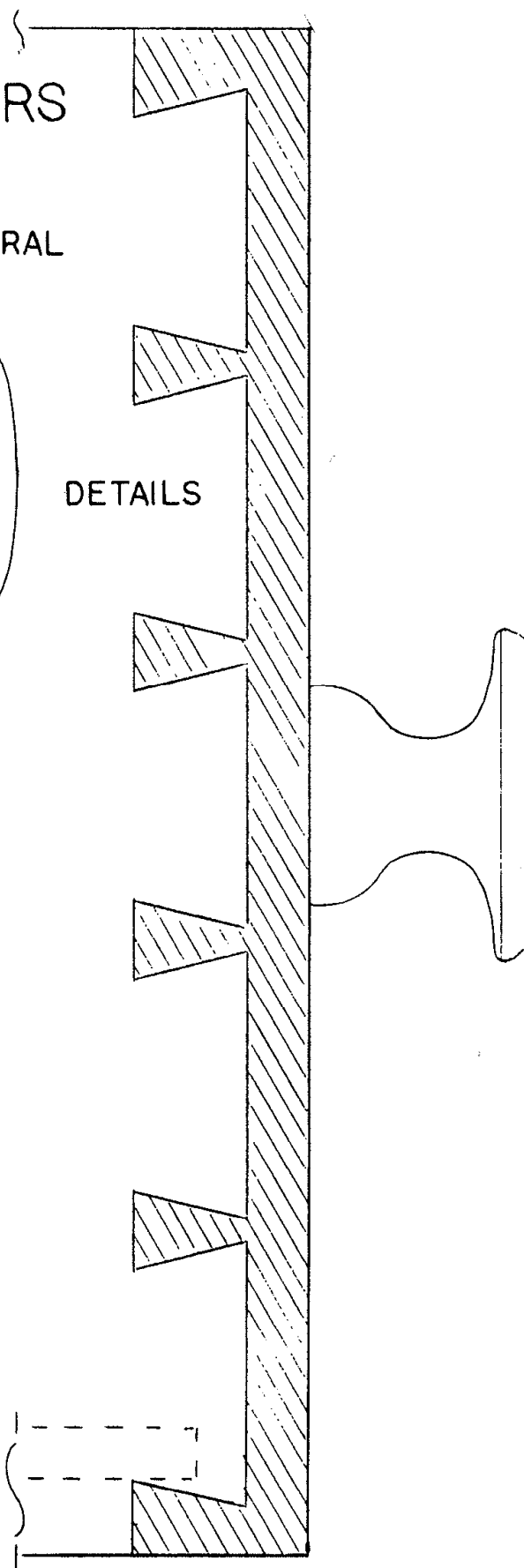
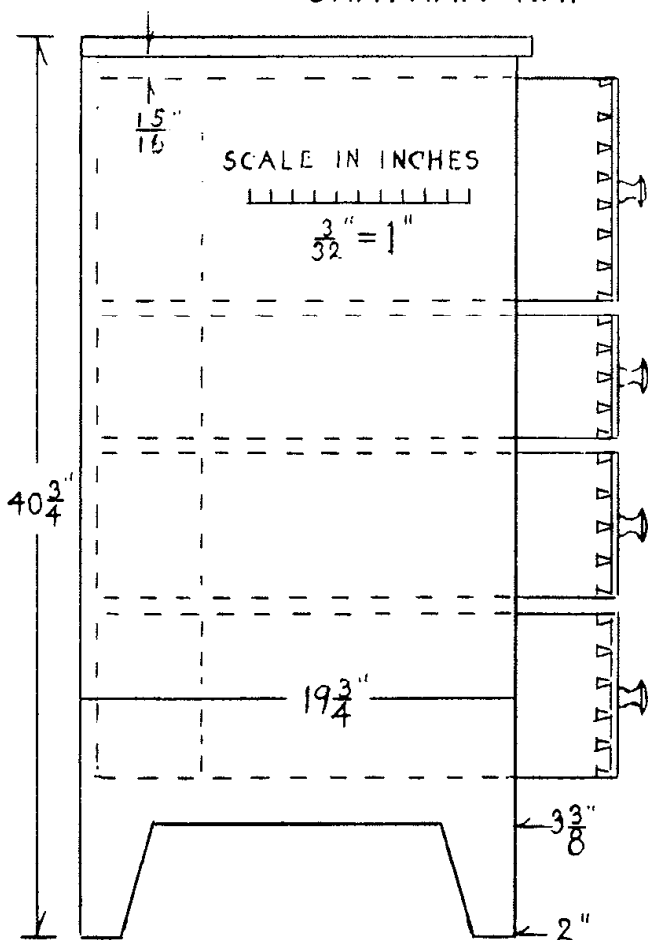
FROM NEW LEBANON

CHERRY, FINISHED NATURAL



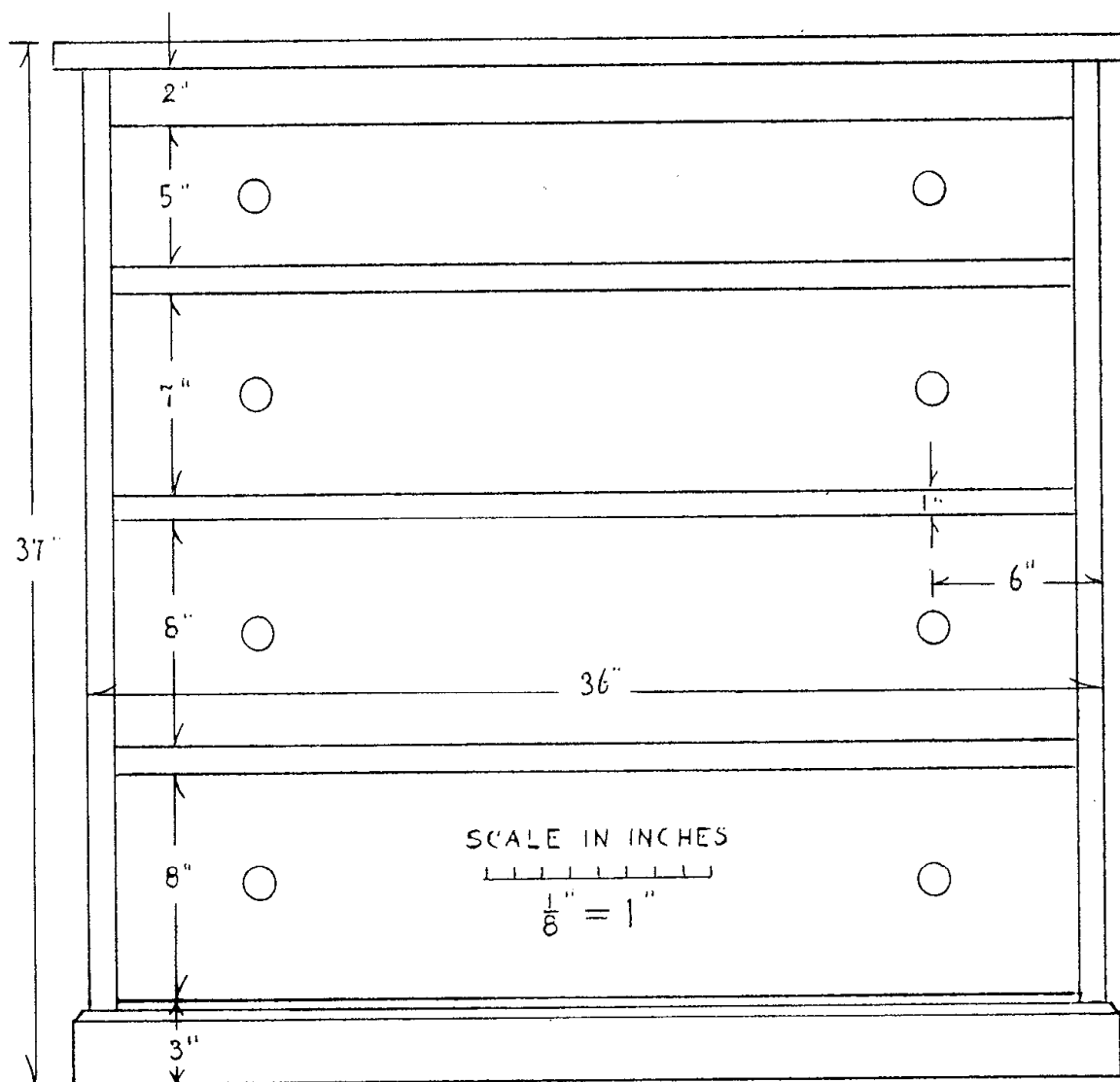
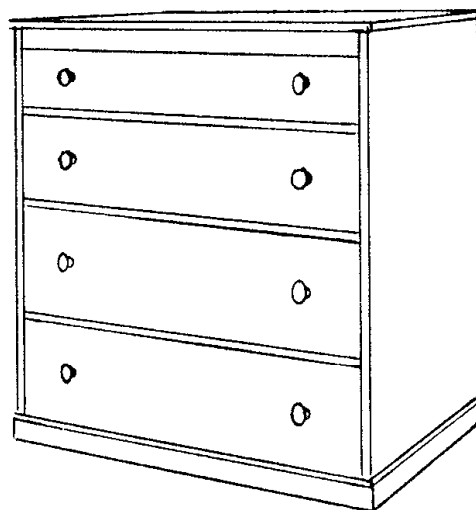
GREEN WILLOW FARM
CHATHAM N.Y.

DETAILS



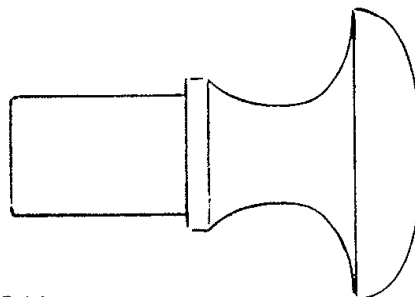
CHEST
OF
DRAWERS
FROM NEW LEBANON

PRIVATE COLLECTION

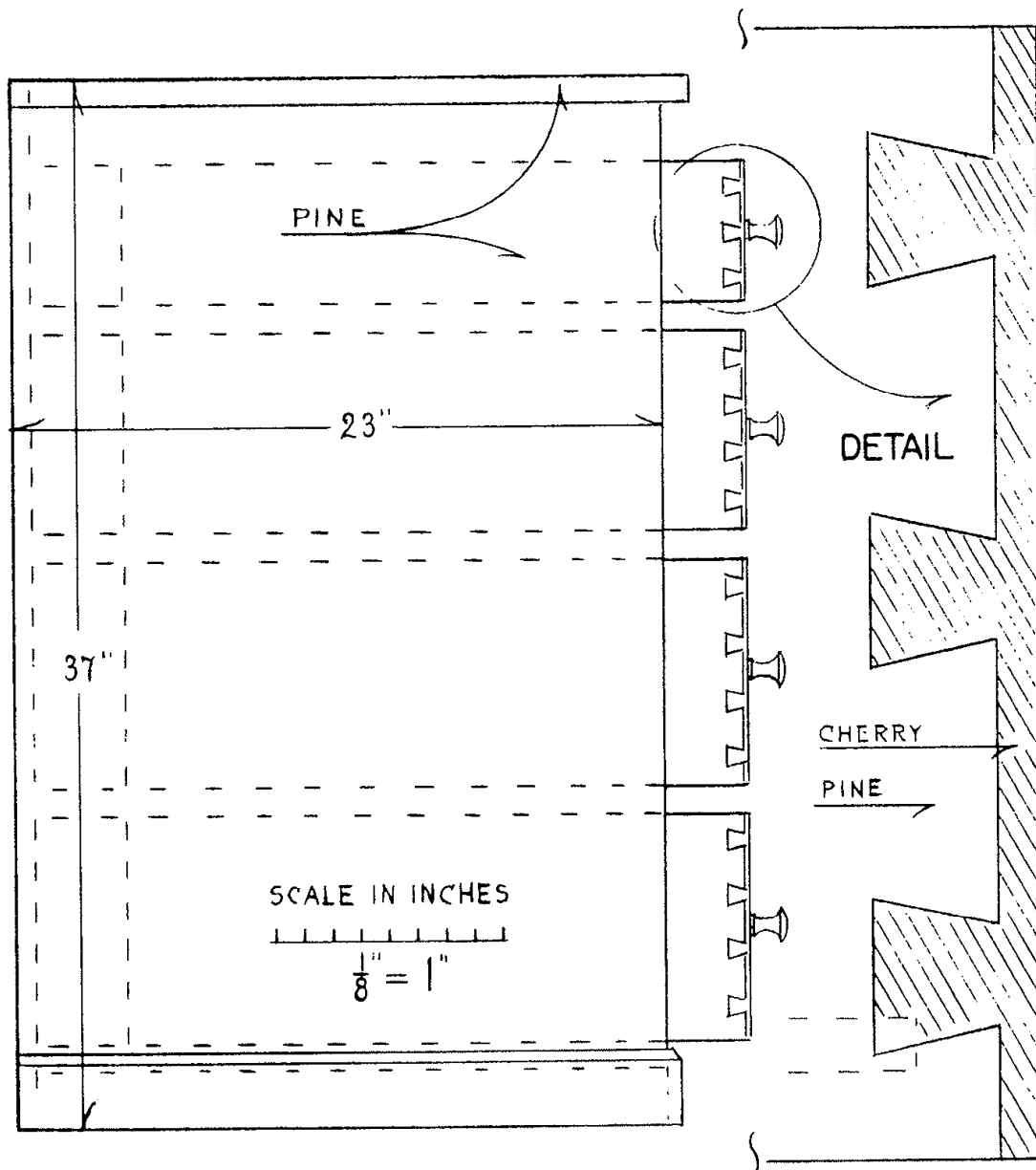


CHEST OF DRAWERS

FROM NEW LEBANON
CHERRY AND PINE

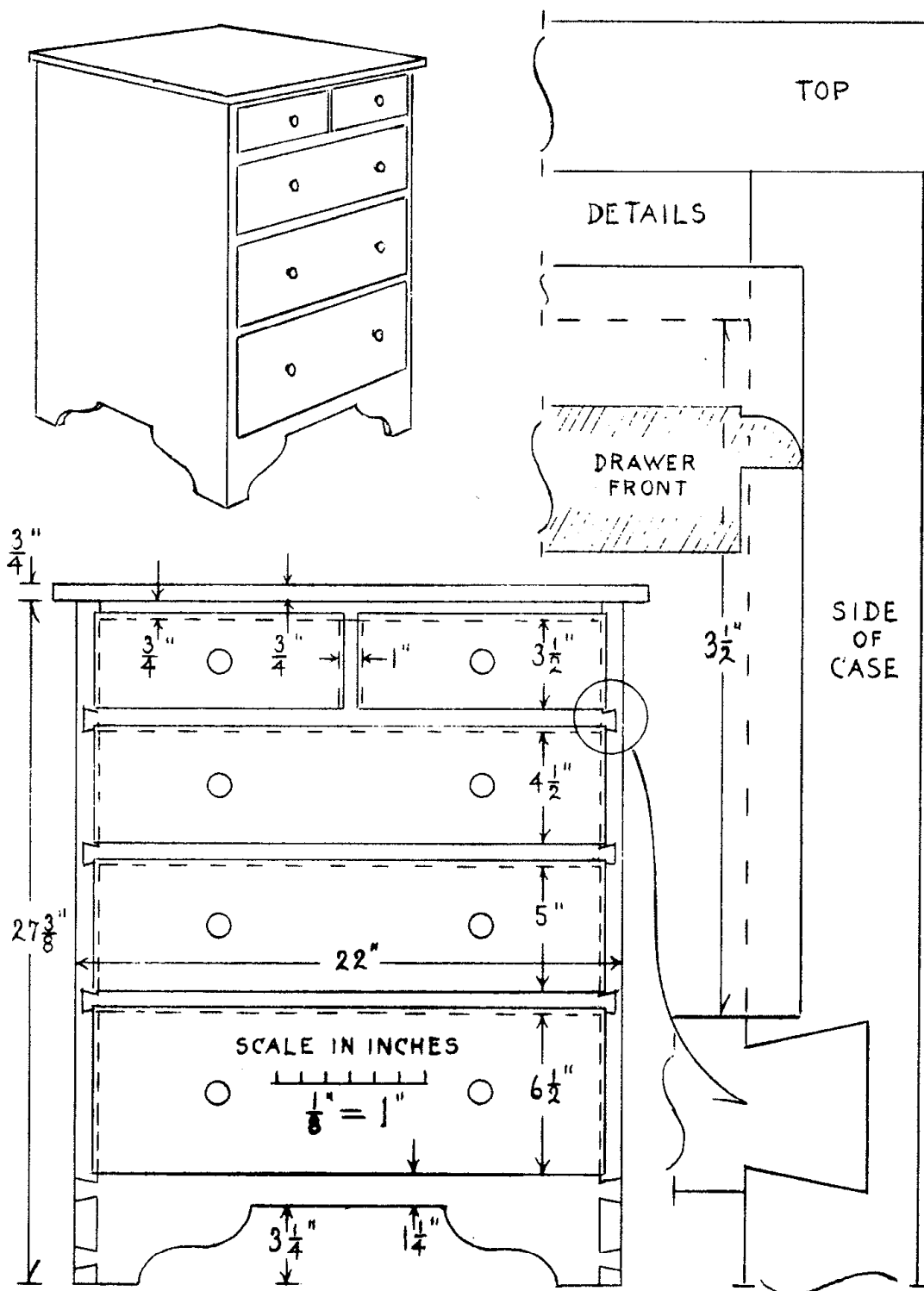


PRIVATE COLLECTION



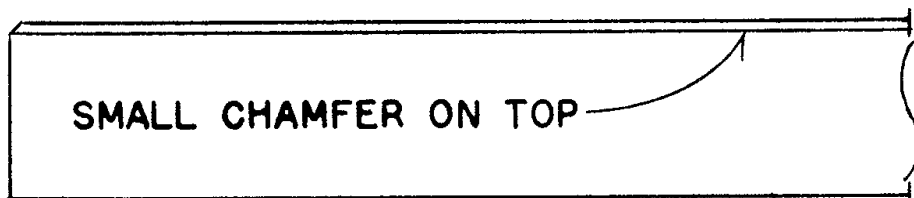
SMALL CASE OF DRAWERS — BUTTERNUT
FROM ENFIELD CONN. 1849

BOSTON MUSEUM OF FINE ARTS, BOSTON MASS.

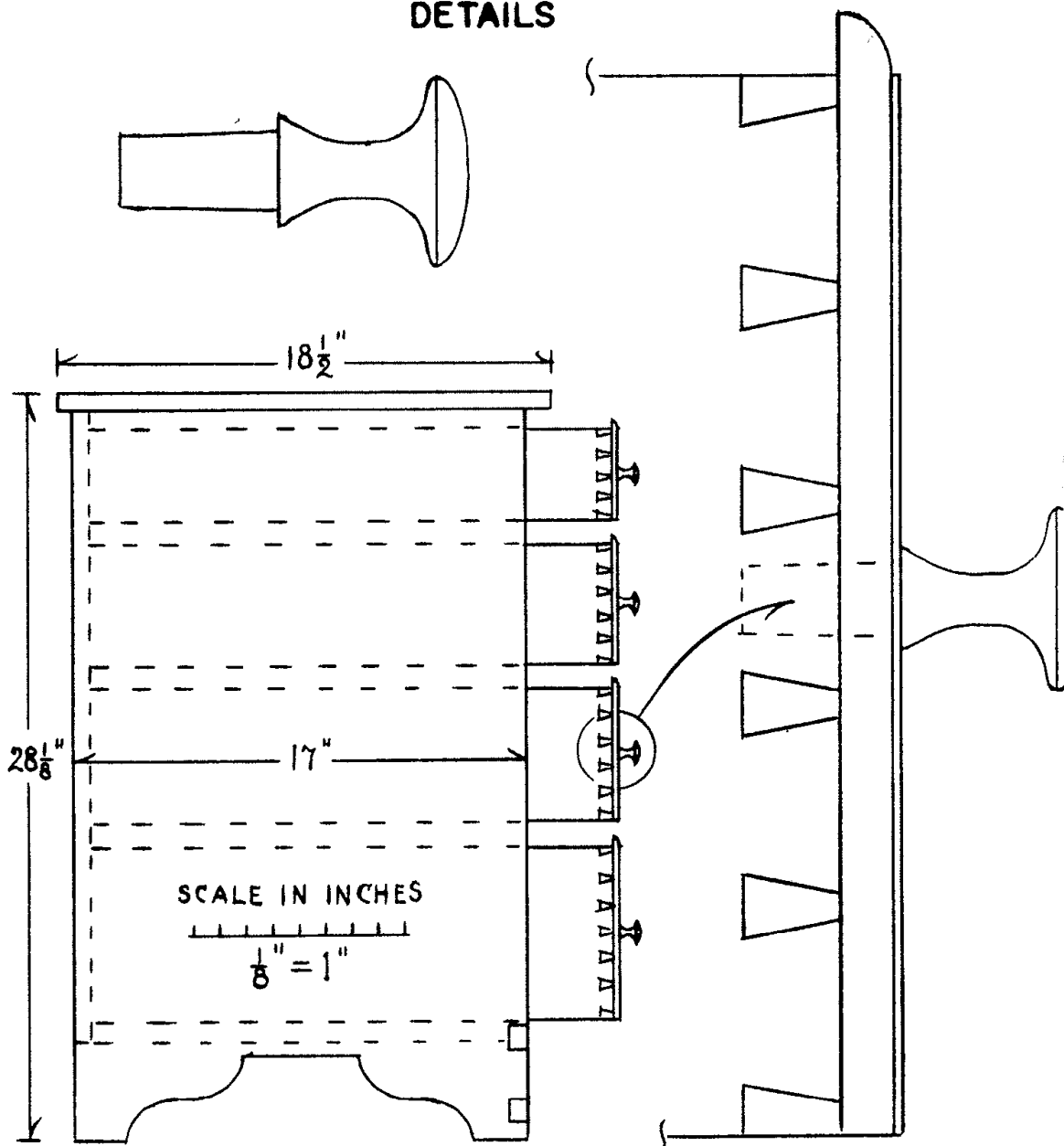
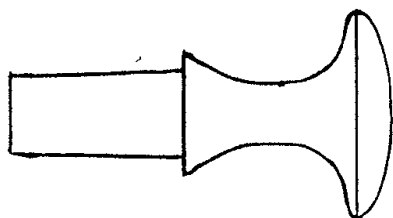


CASE OF DRAWERS ~ BUTTERNUT
FROM ENFIELD CONN. 1849

BOSTON MUSEUM OF FINE ARTS, BOSTON MASS.

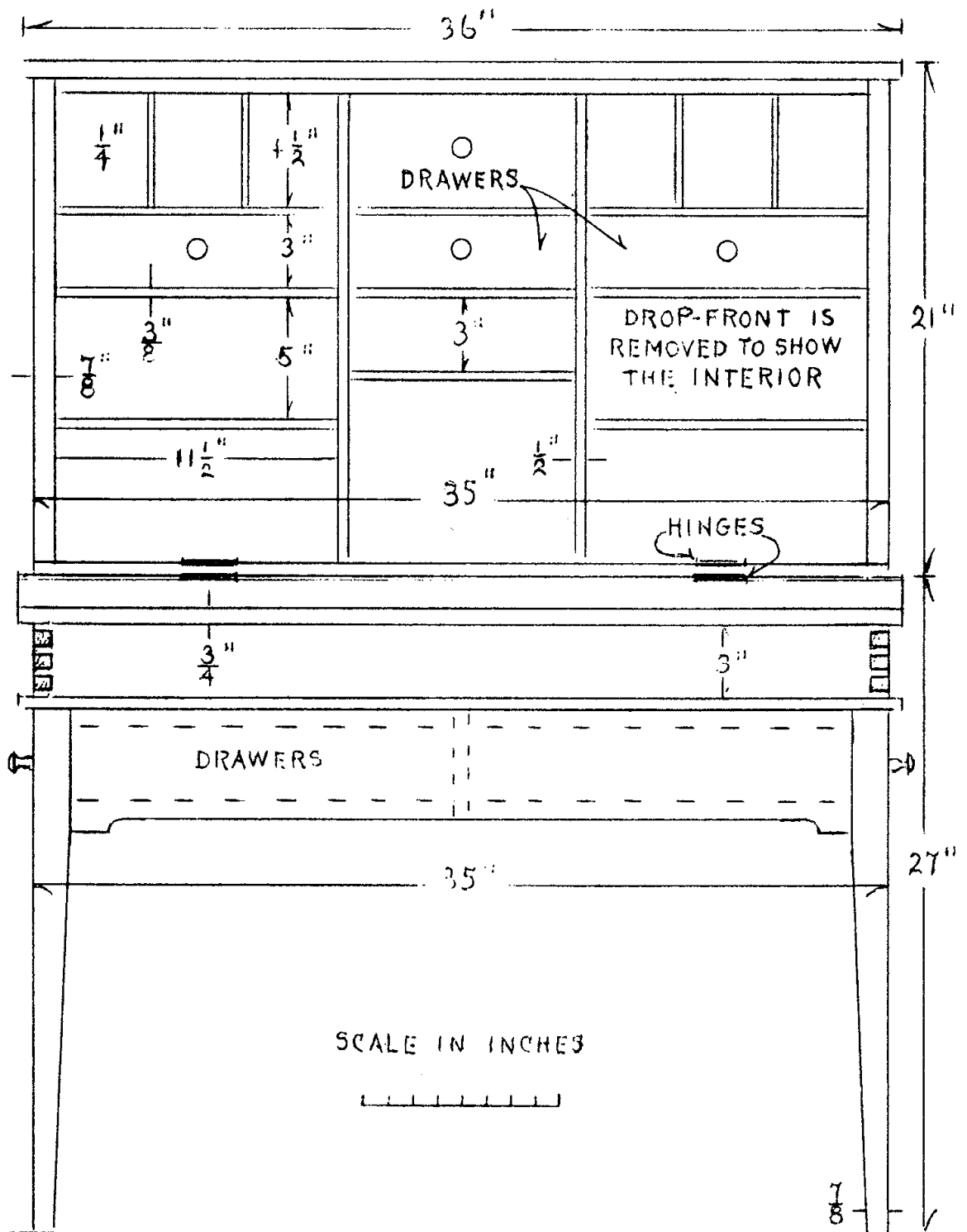


DETAILS



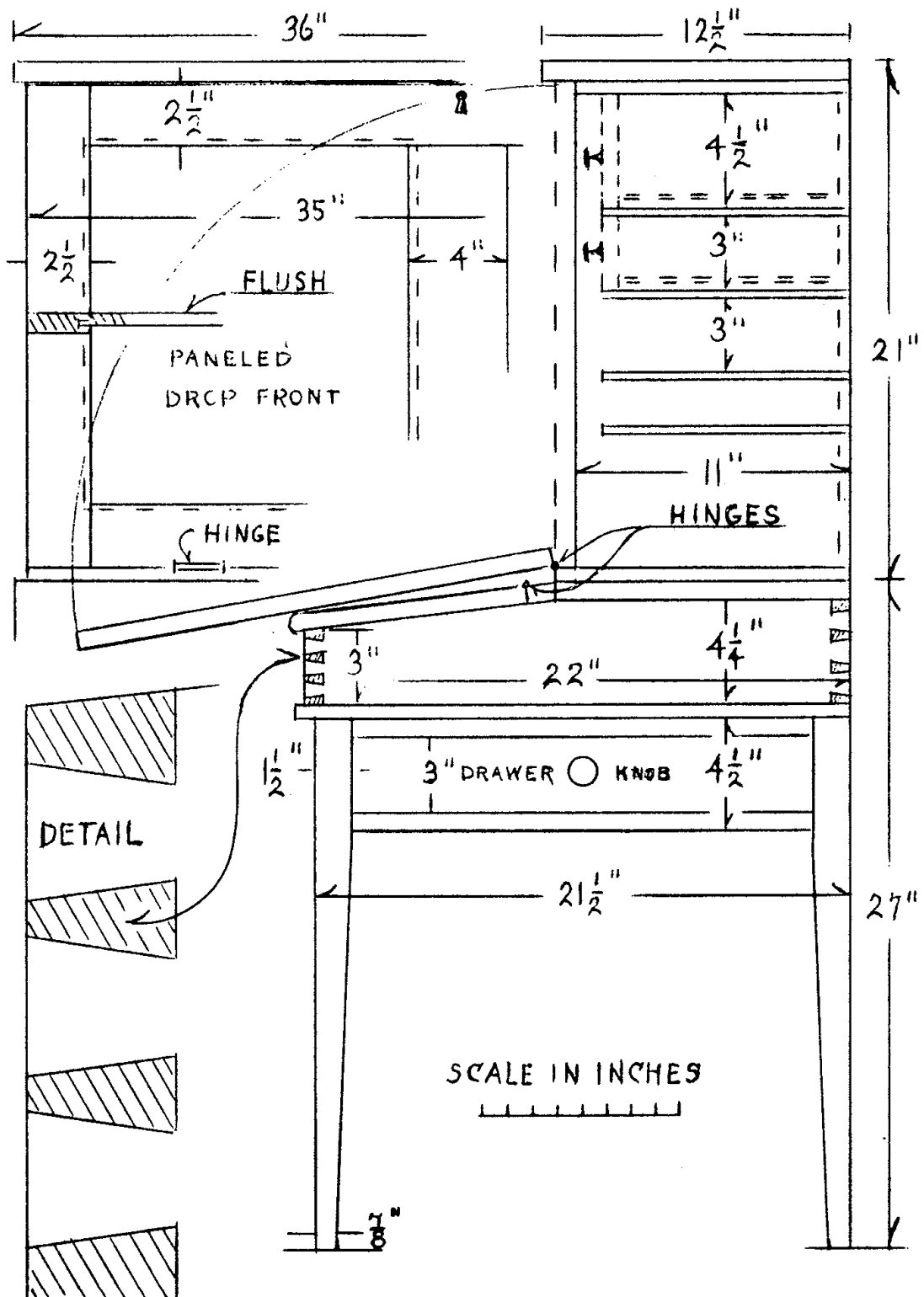
SHAKER UPRIGHT DESK

MAPLE CASE - CHERRY LEGS



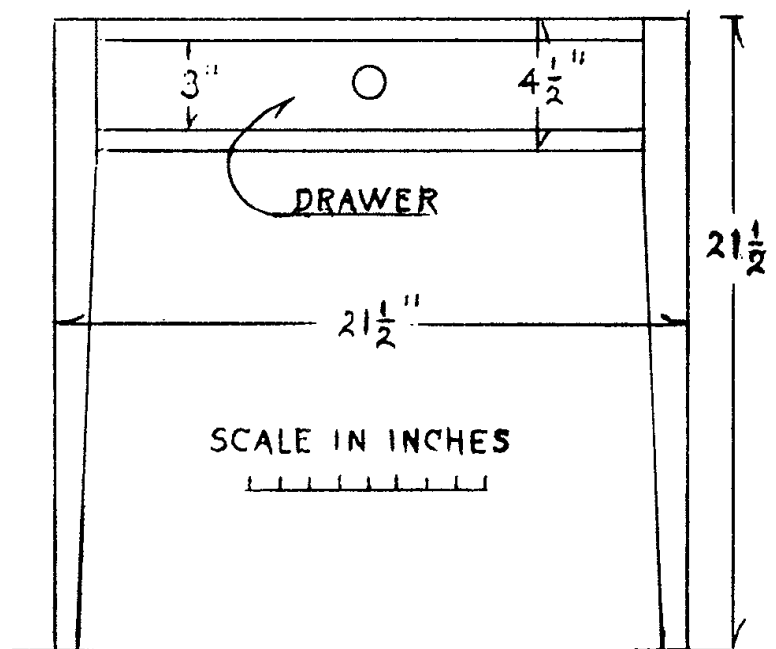
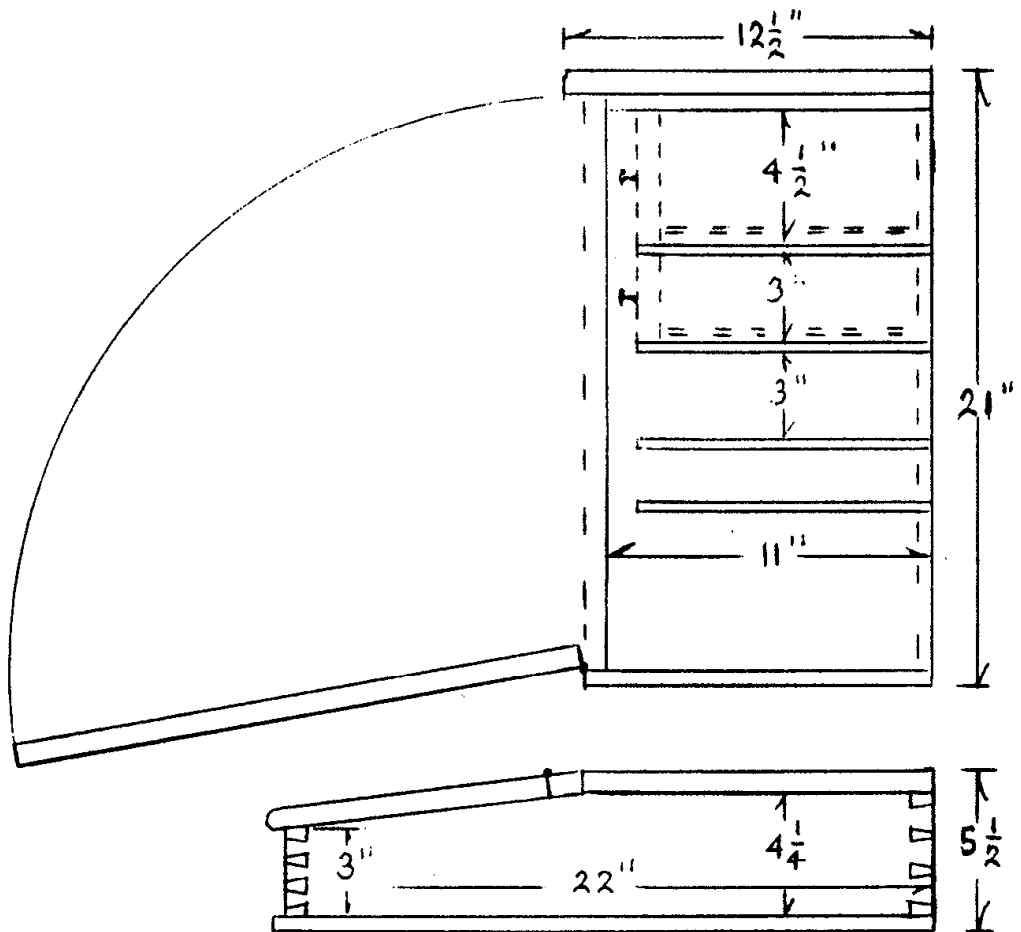
SHAKER UPRIGHT DESK

MAPLE CASE - CHERRY LEGS

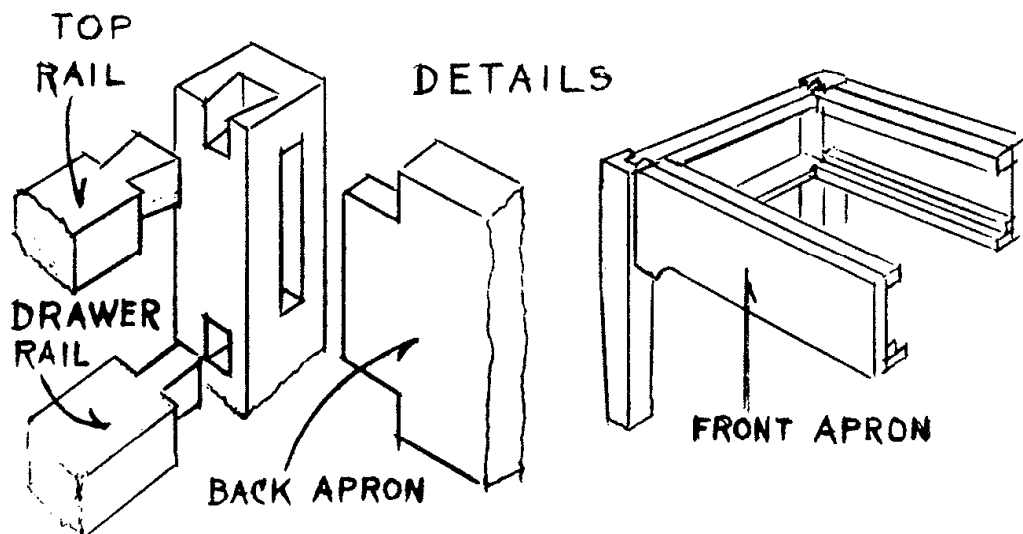
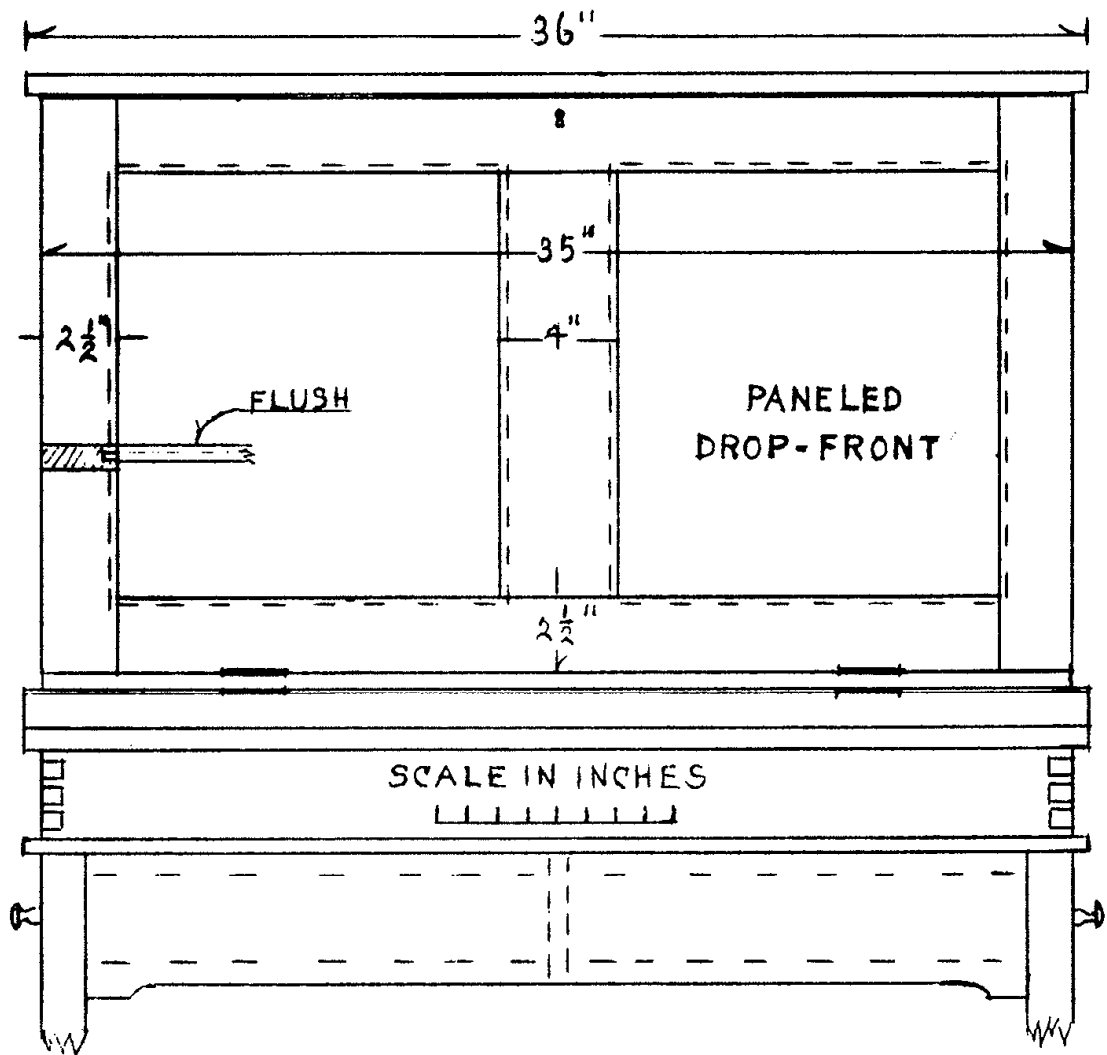


DETAILS ON NEXT PAGE

DETAILS OF UPRIGHT DESK



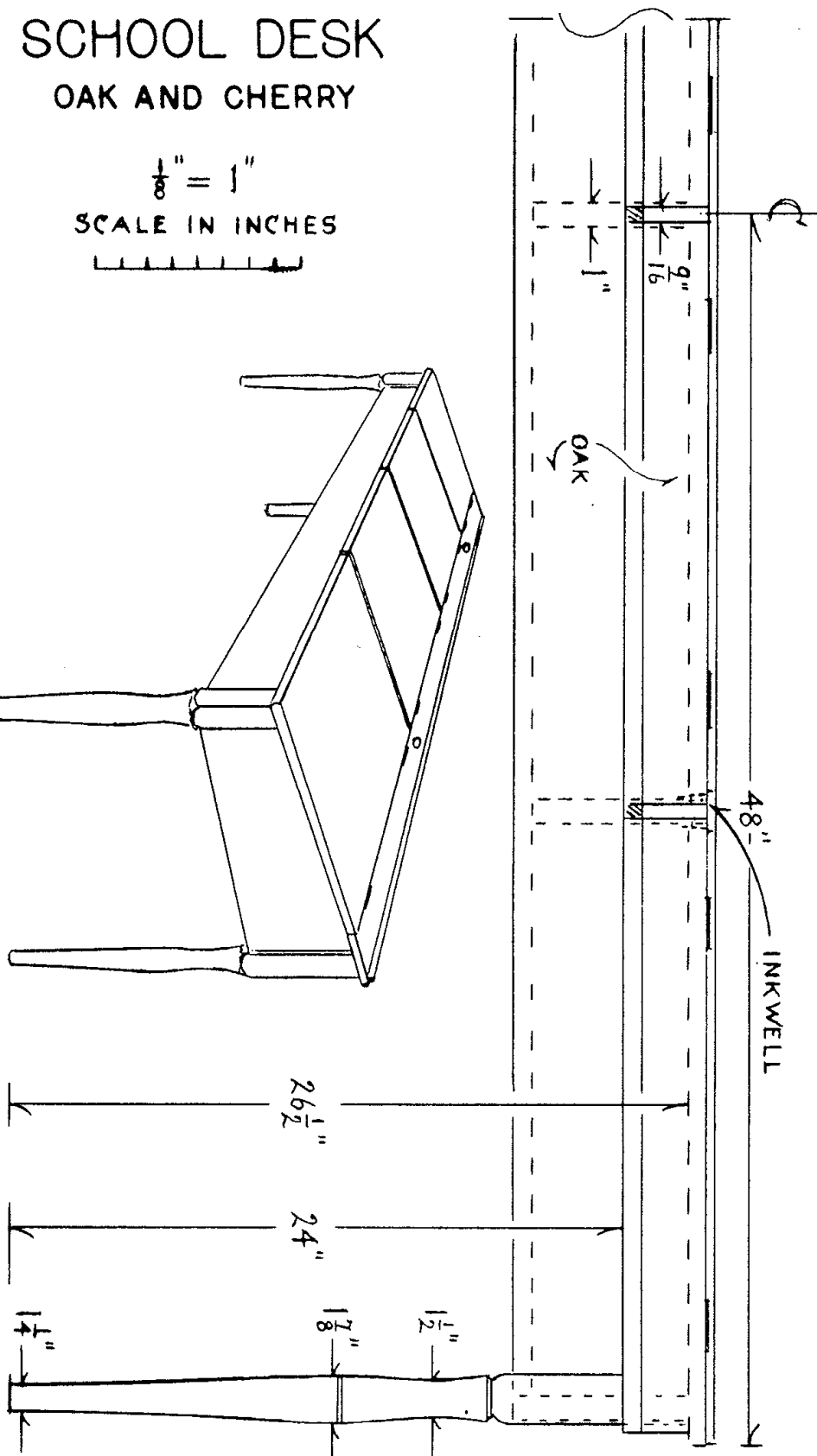
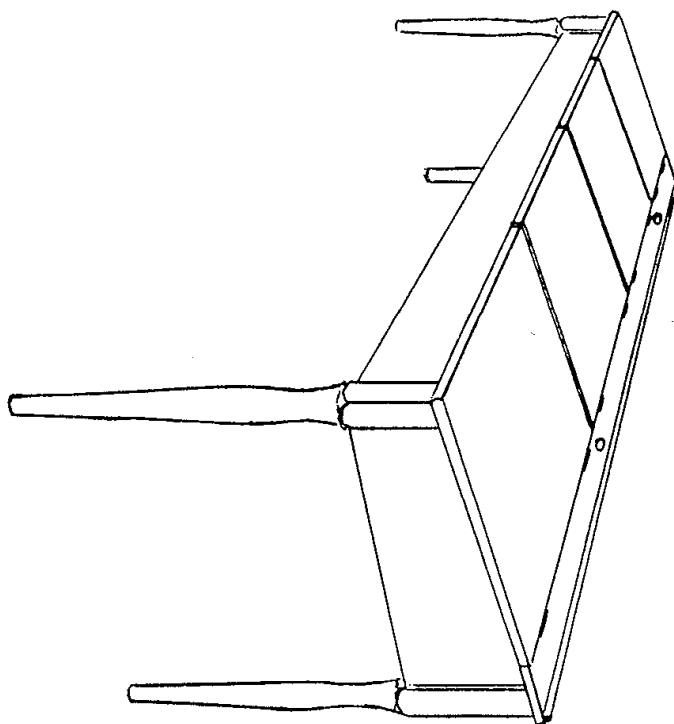
DETAILS OF UPRIGHT DESK



SCHOOL DESK

OAK AND CHERRY

$\frac{1}{8}" = 1"$
SCALE IN INCHES

SCHOOL DESK

OAK AND CHERRY

FROM ANDREWS COLLECTION

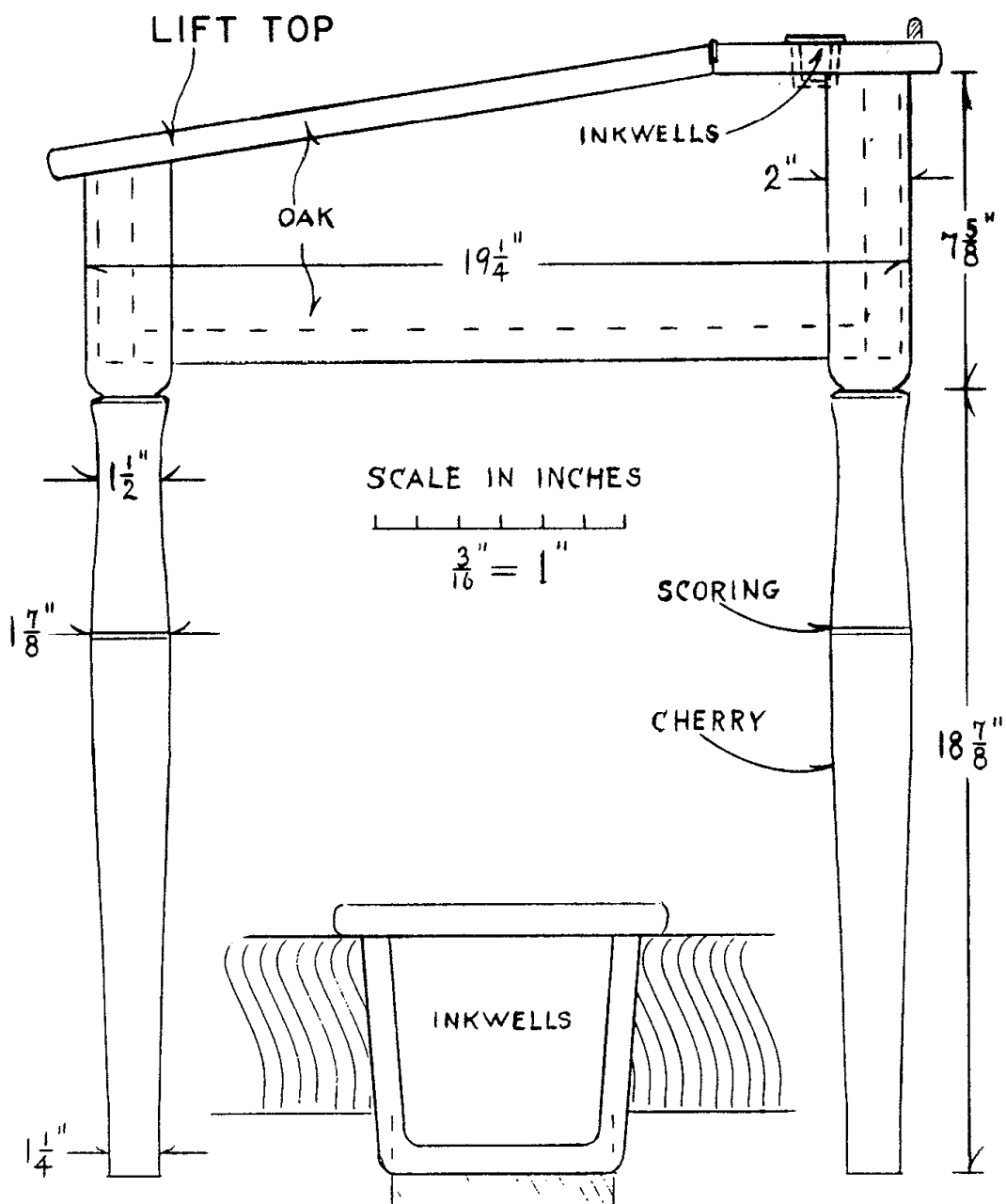
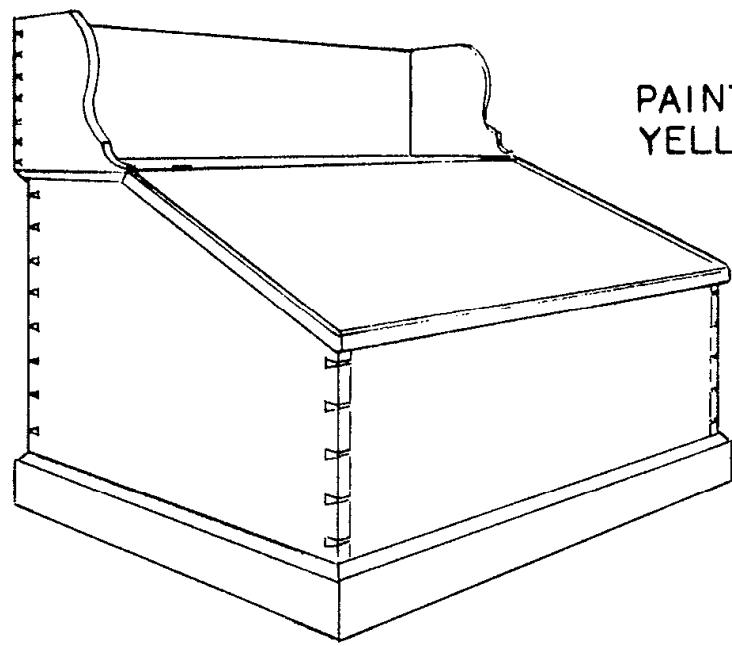


TABLE DESK FROM CANTERBURY N.H.

ALL
PINE

PAINTED
YELLOW



GREEN WILLOW FARM, CHATHAM N.Y.

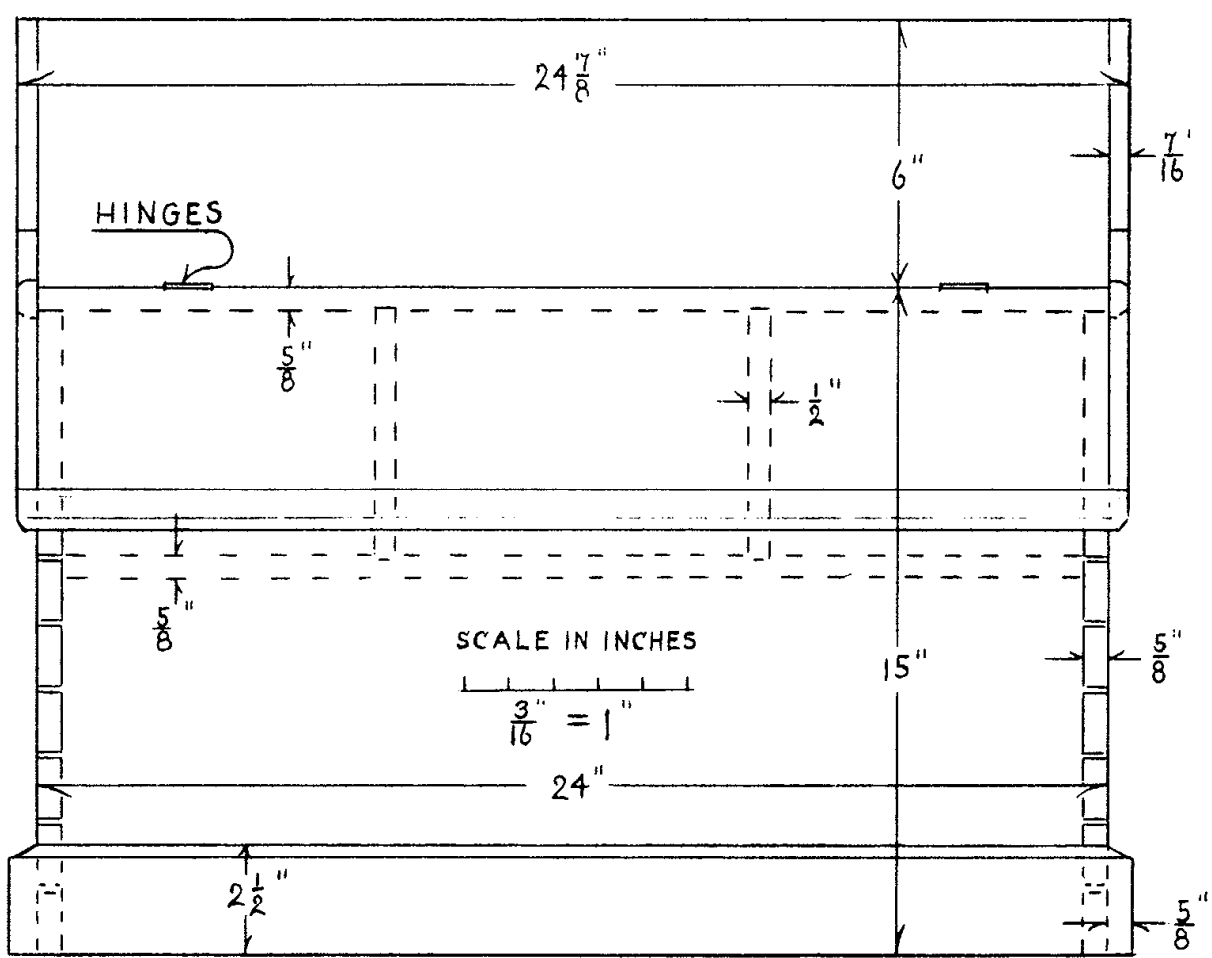
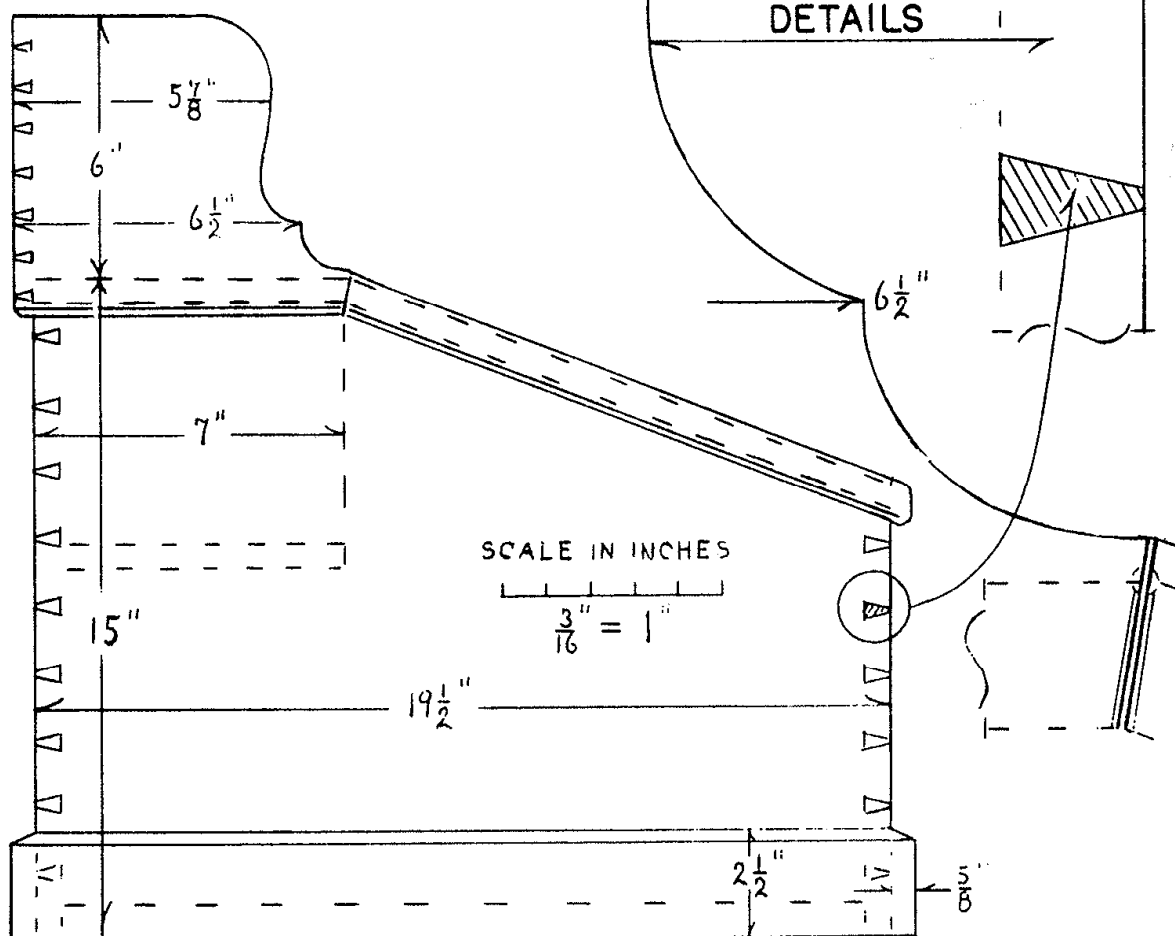
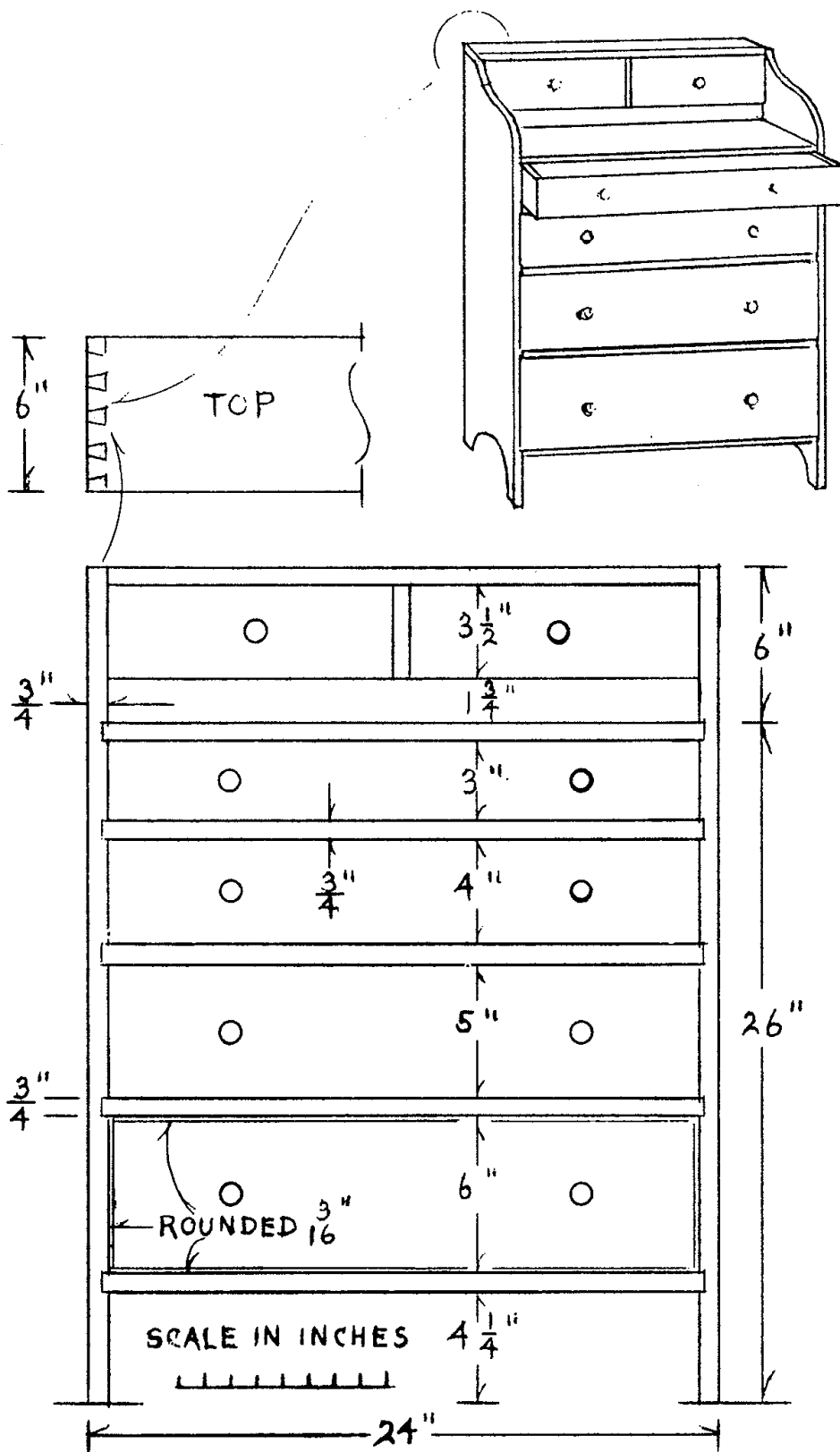


TABLE DESK FROM CANTERBURY N.H.

GREEN WILLOW FARM
CHATHAM N.Y.



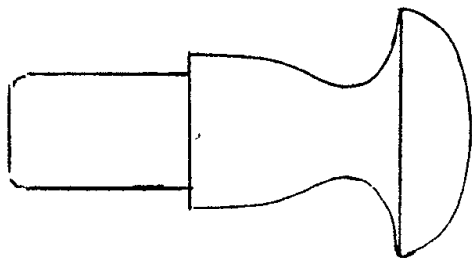
PINE SEWING STAND



PINE SEWING STAND

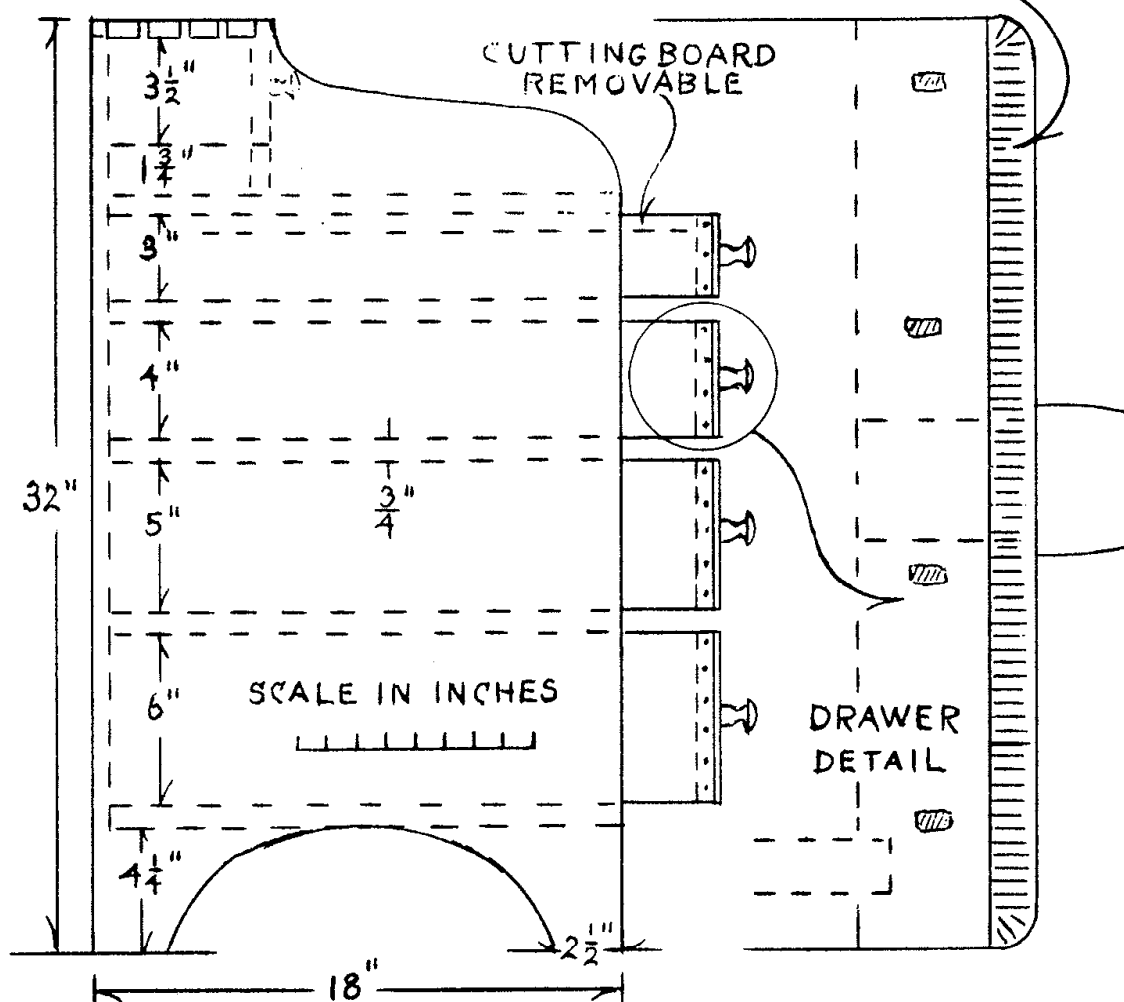
LIGHT-BROWN STAIN AND VARNISH

WRITING OR CUTTING BOARD SET IN TOP
OF LONG DRAWER, REMOVABLE AT WILL

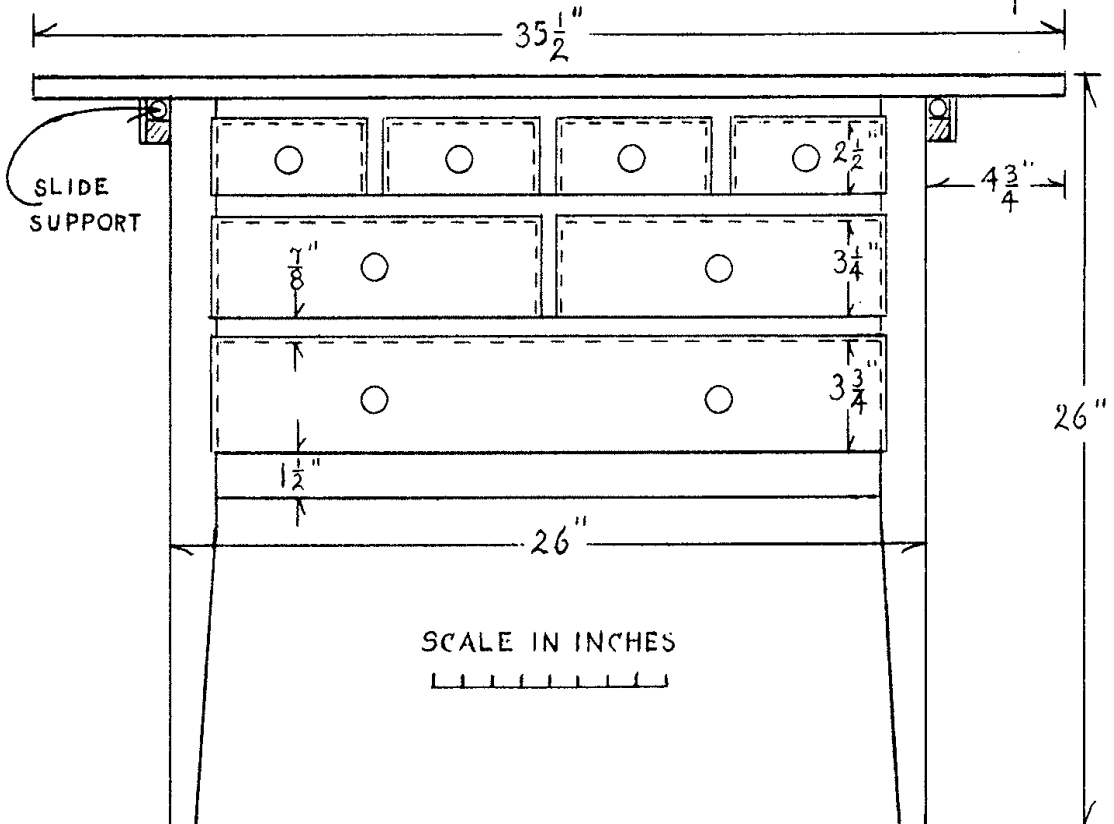
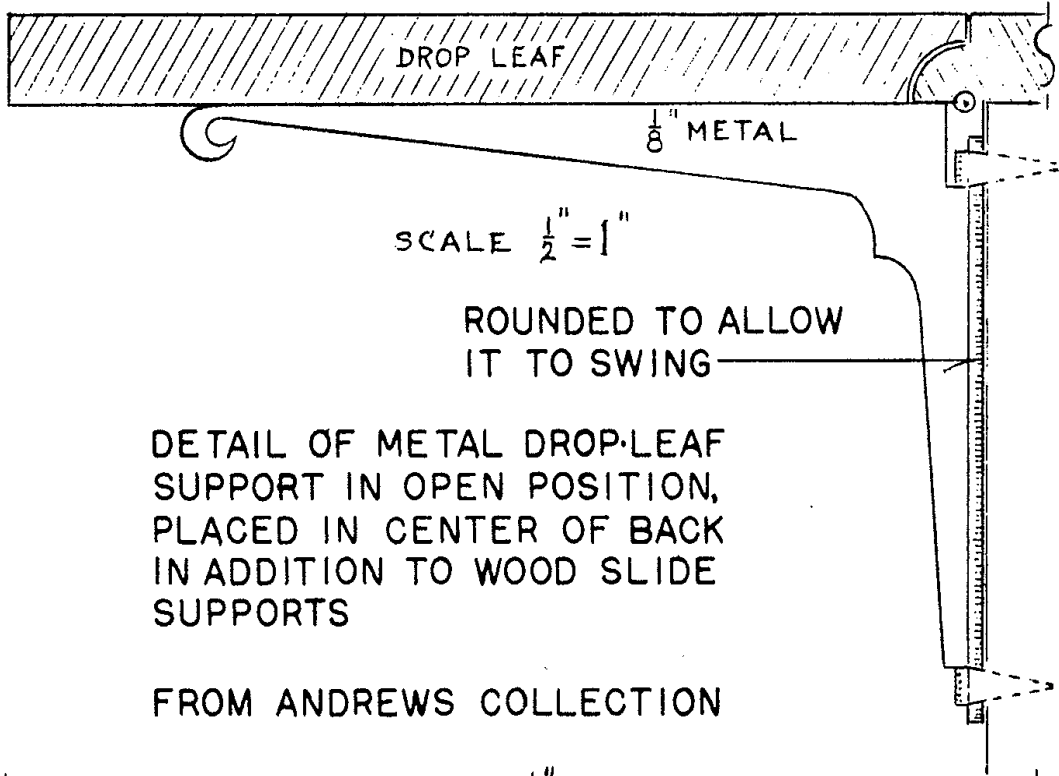


ALL DRAWERS
RABBETED AND NAILED

CORNERS ROUNDED $\frac{3}{16}$ "

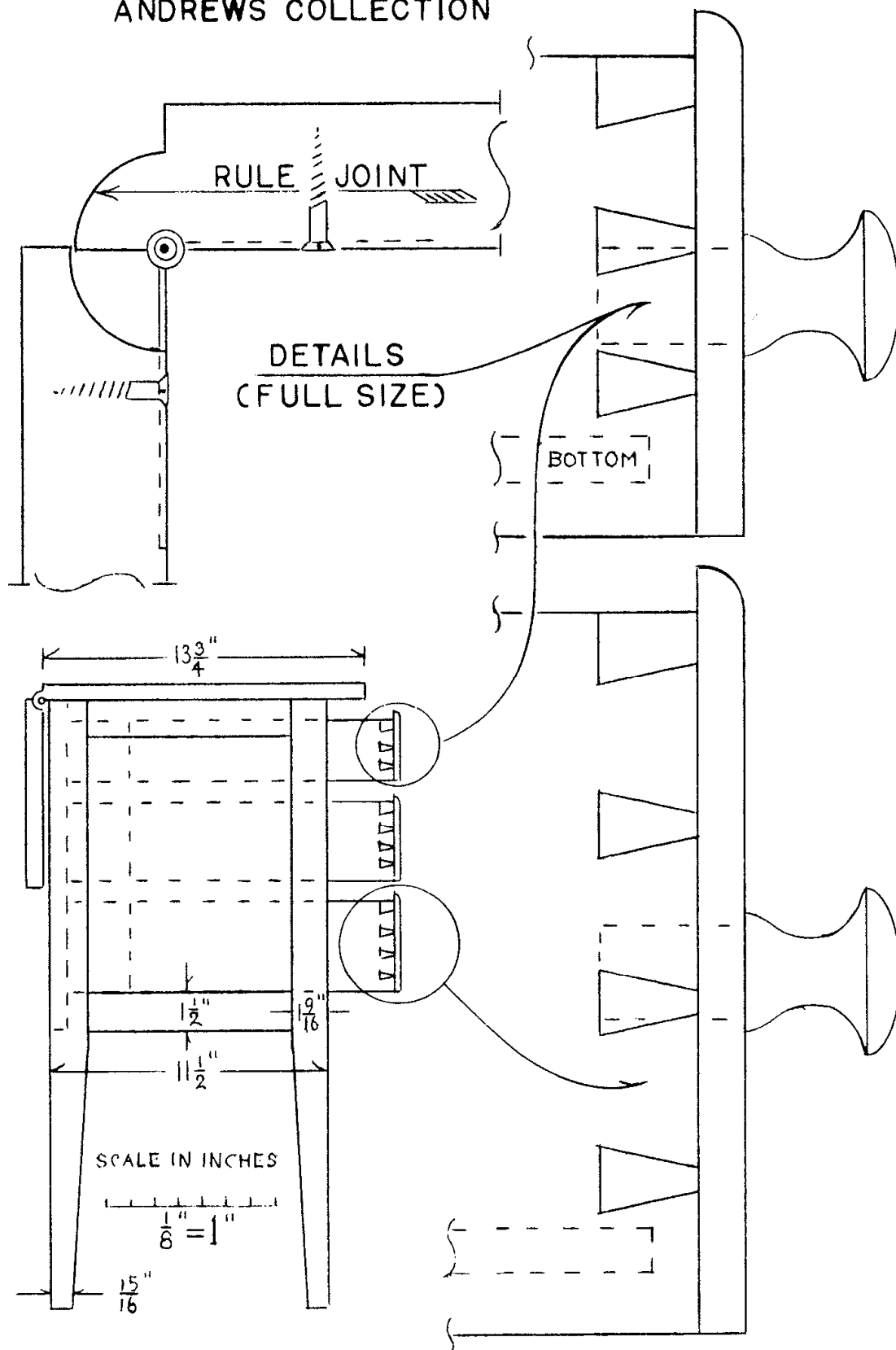


SEWING TABLE



SEWING TABLE

CHERRY TOP AND FRAME PINE PANELS
ANDREWS COLLECTION

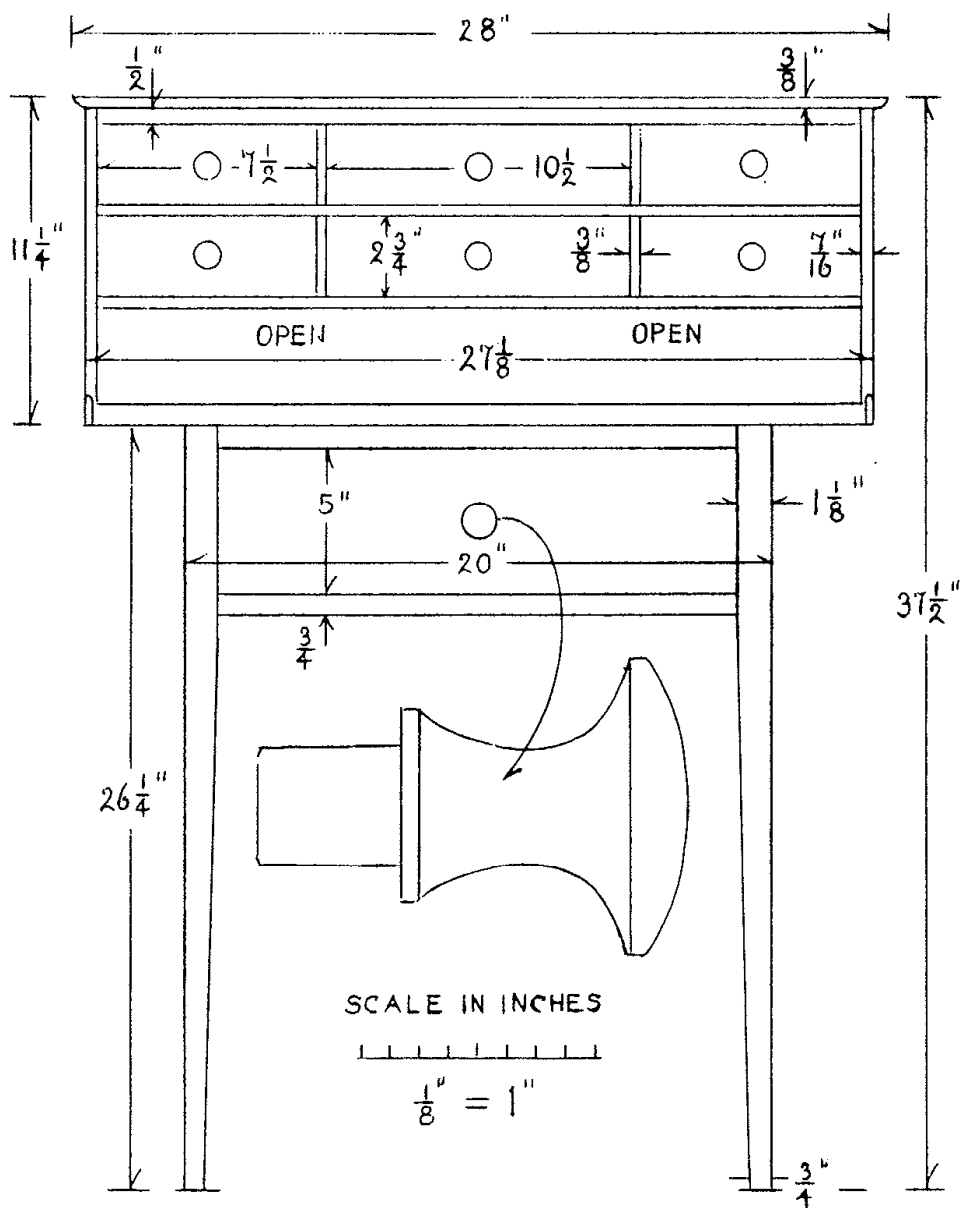


SEWING TABLE

TOP SECTION PROBABLY ADDED LATER

FROM NEW LEBANON

PRIVATE COLLECTION

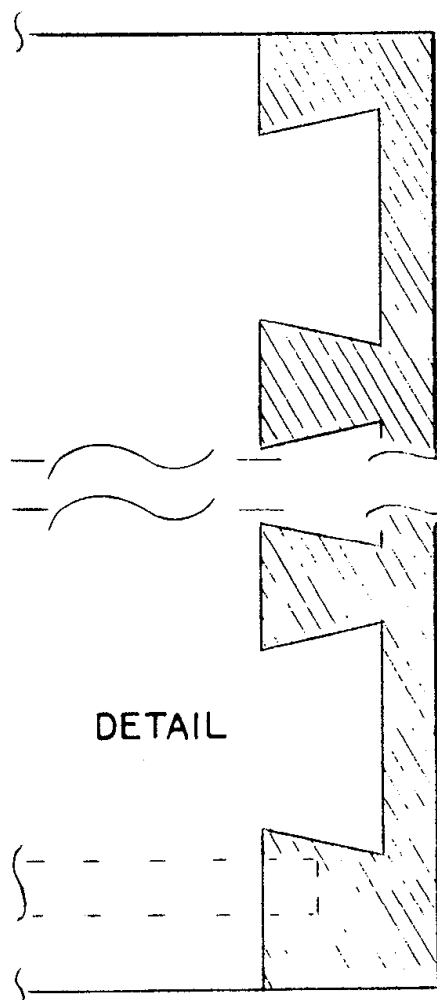
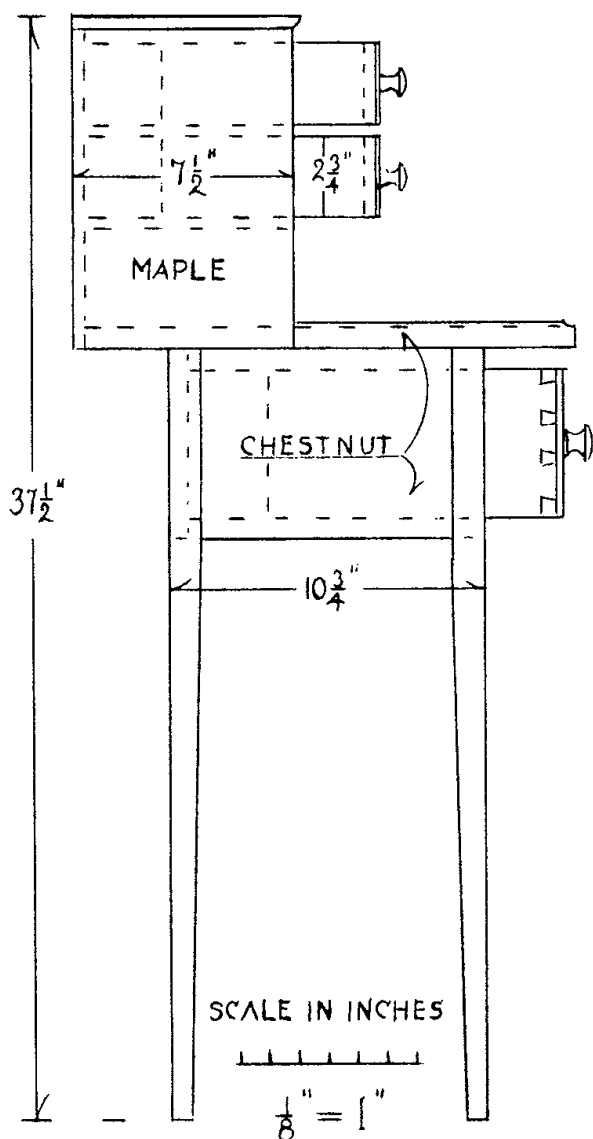
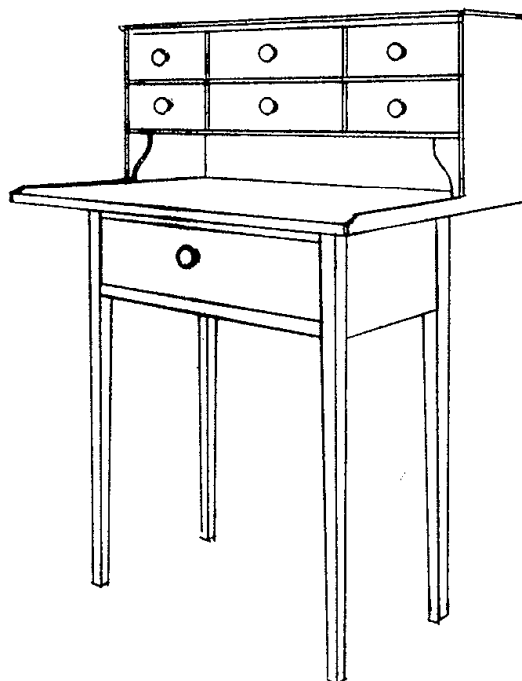


ALL DRAWER FRONTS AND TABLE LEGS ARE CHERRY

SEWING TABLE FROM NEW LEBANON

CHERRY, MAPLE
AND CHESTNUT

PRIVATE COLLECTION

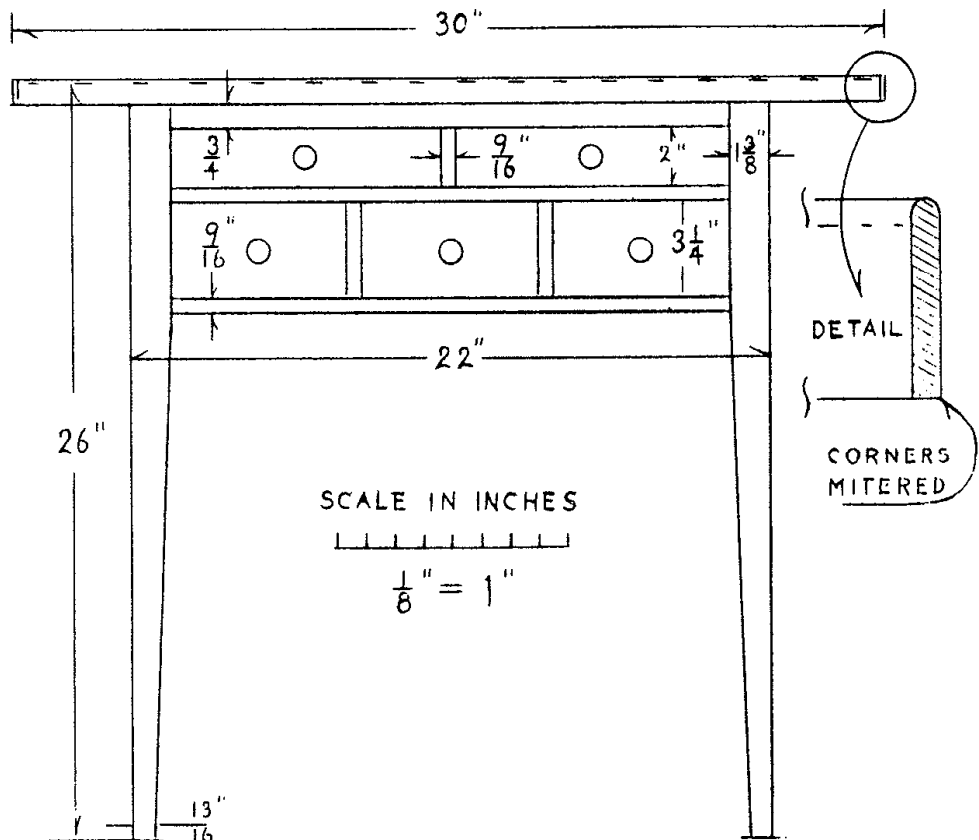


SEWING TABLE

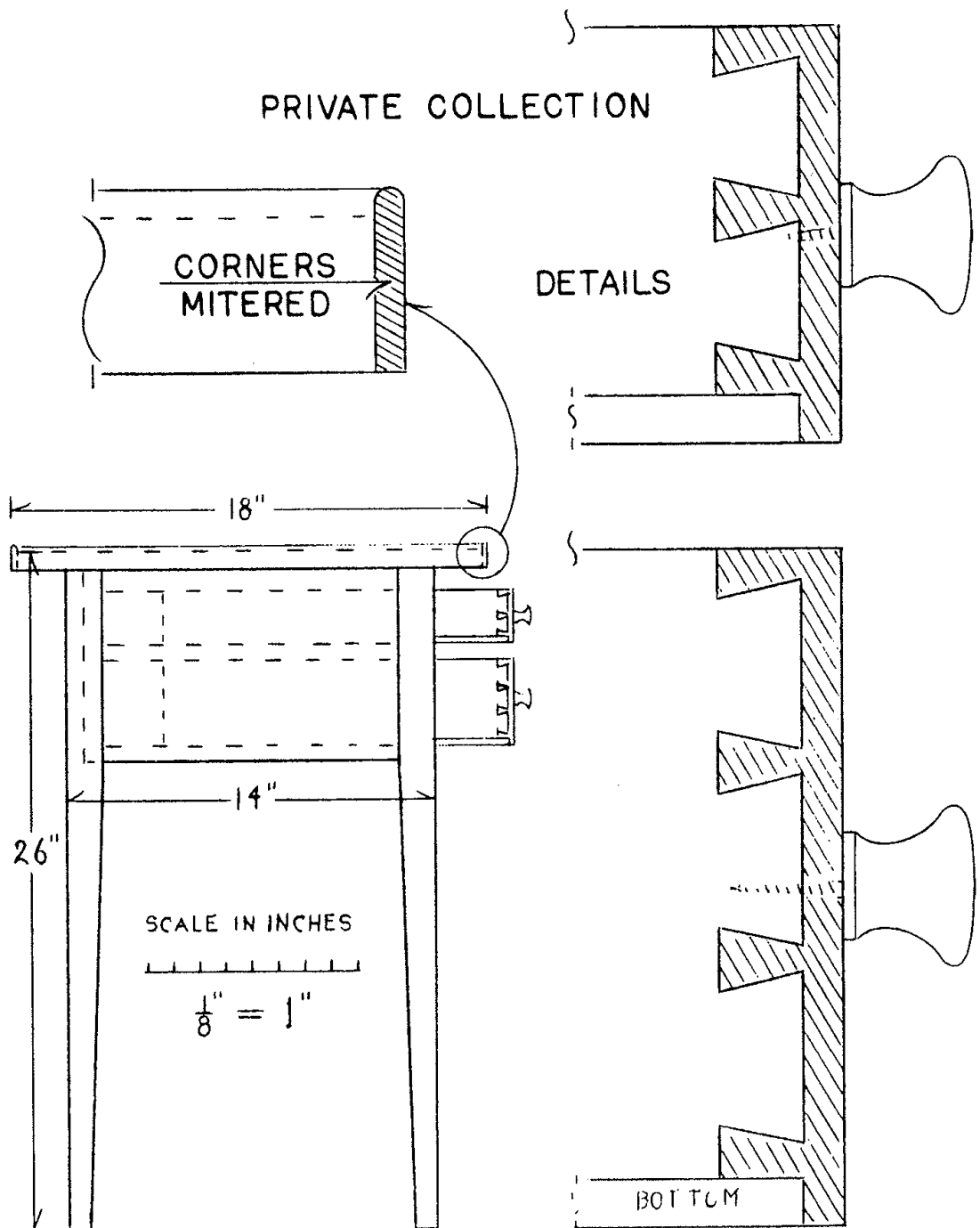
MADE OF BUTTERNUT



PRIVATE COLLECTION



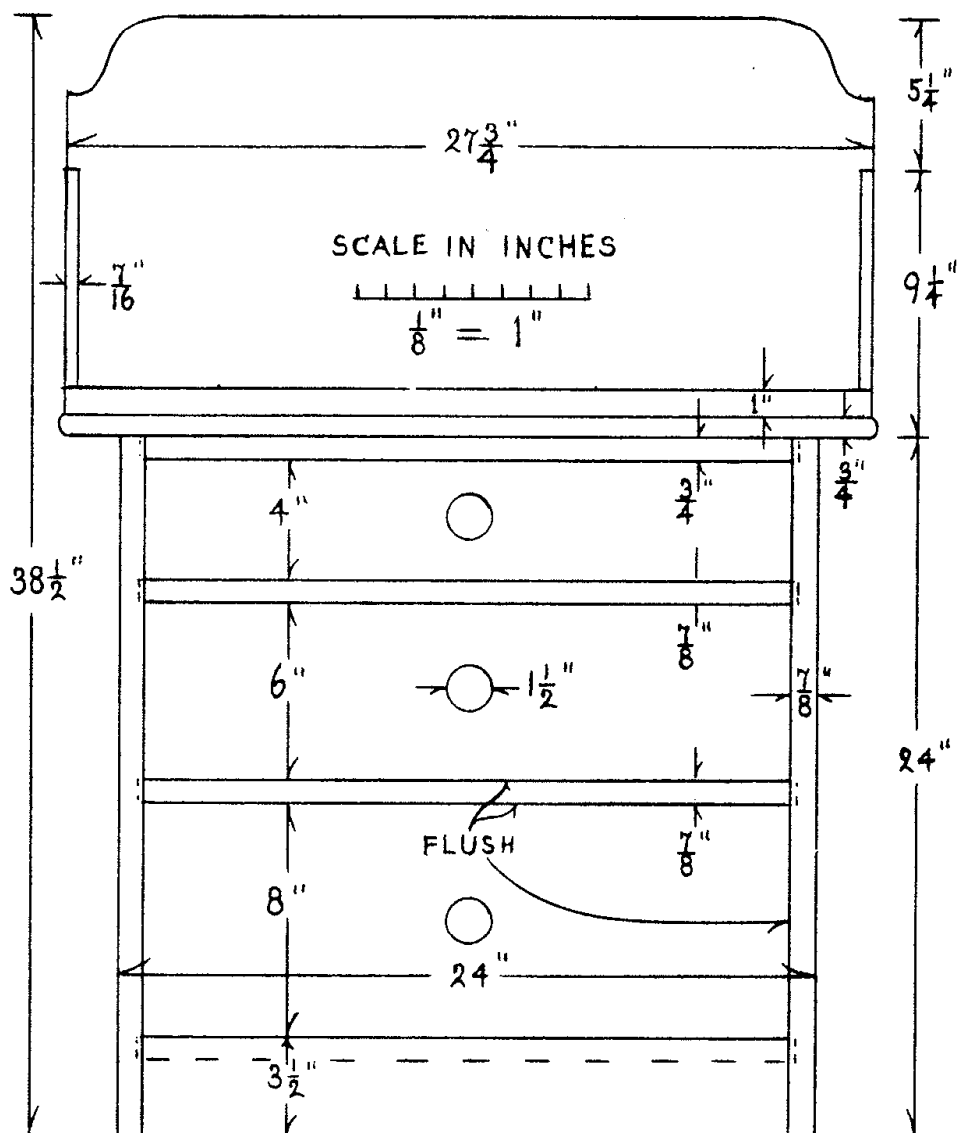
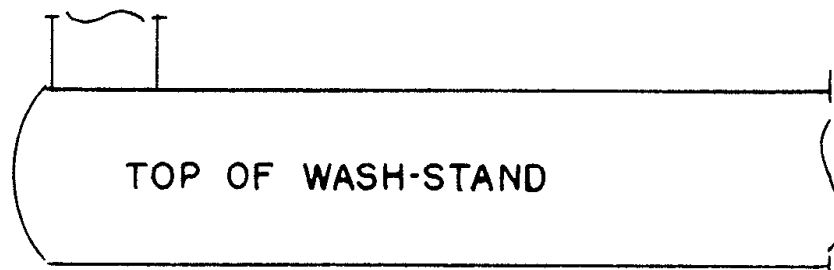
SEWING TABLE MADE OF BUTTERNUT



PINE WASH-STAND

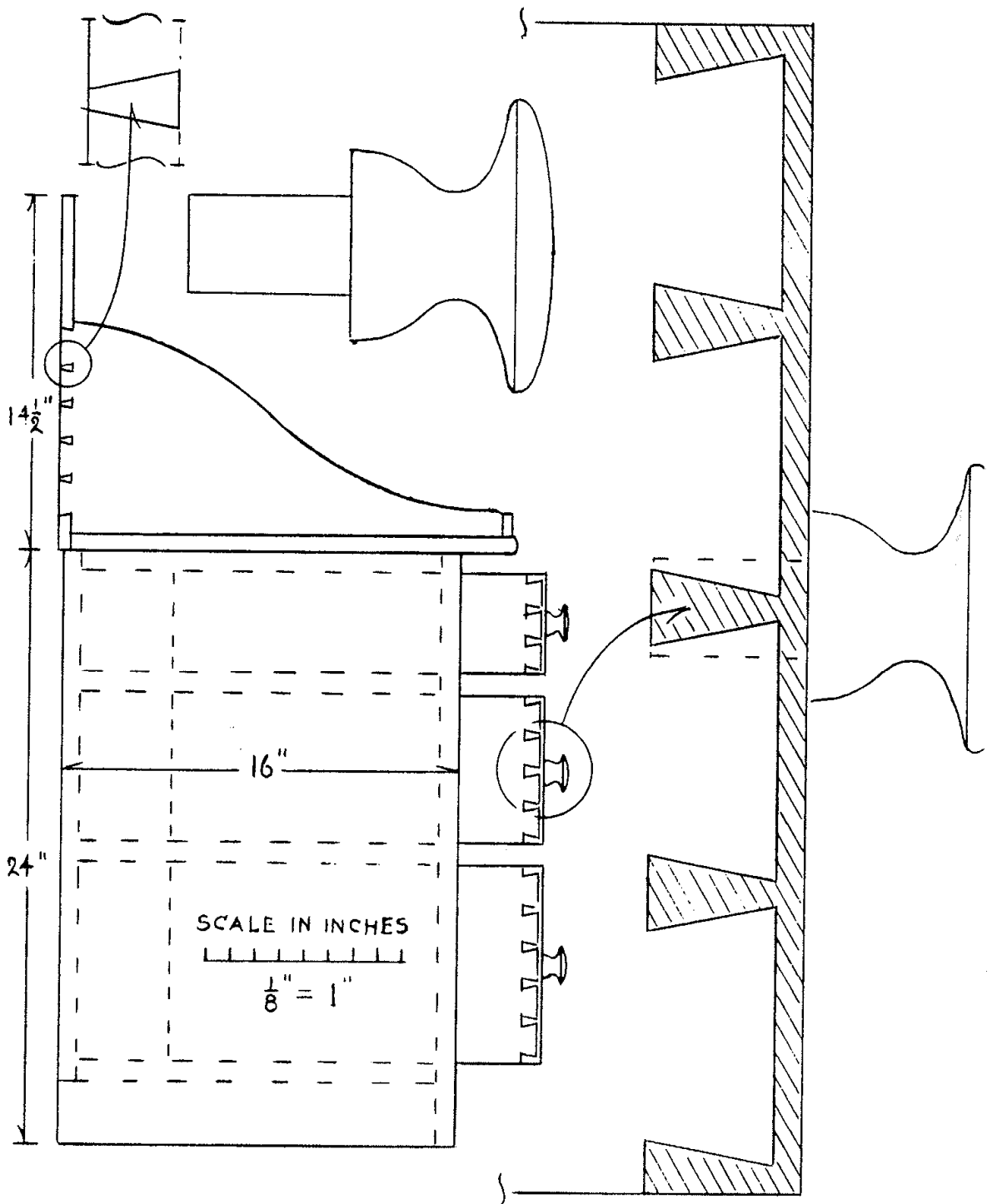
NEW LEBANON N.Y.

MUSEUM OF FINE ARTS, BOSTON, MASS.



PINE WASH-STAND
NEW LEBANON N.Y.

MUSEUM OF FINE ARTS, BOSTON, MASS.

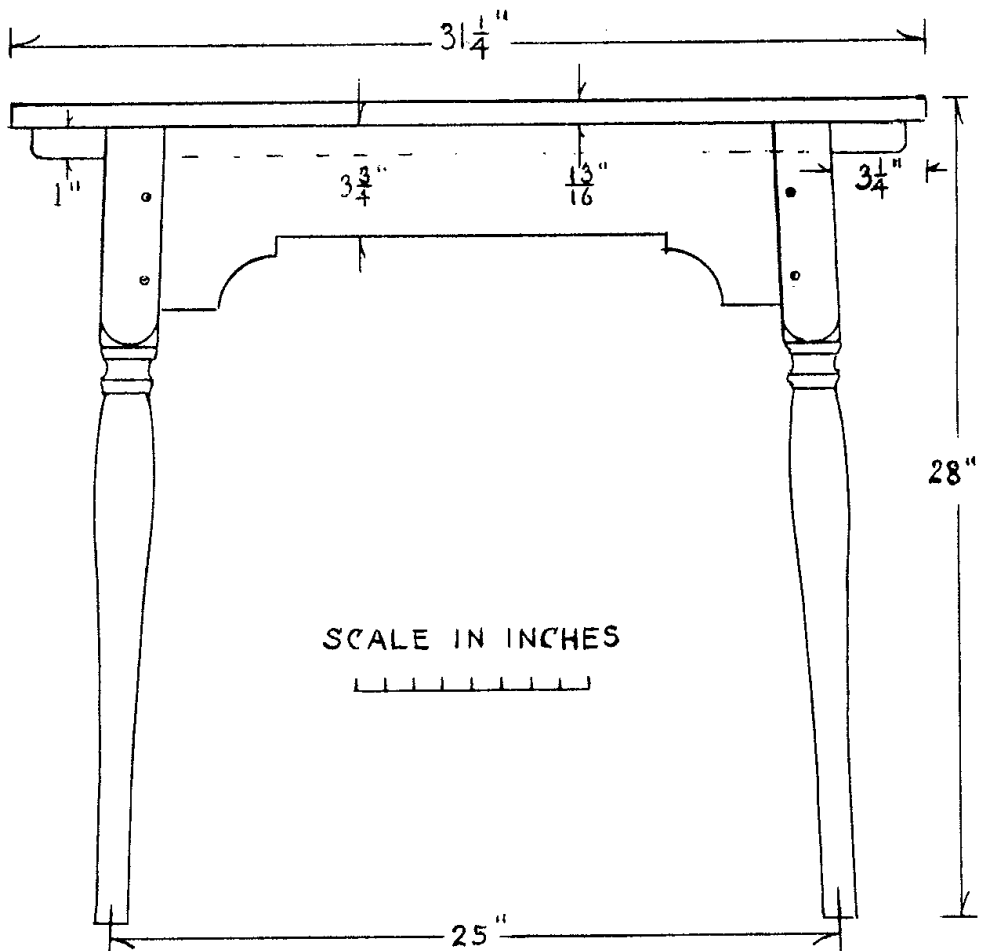
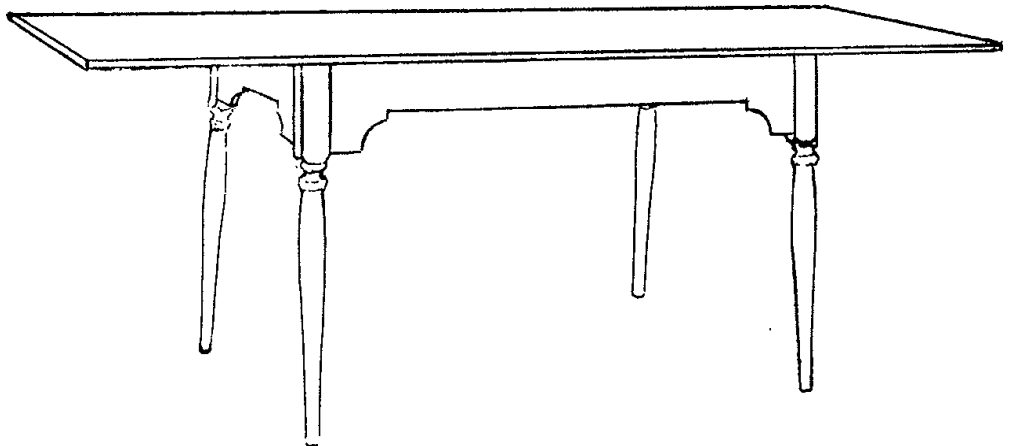


DINING TABLE

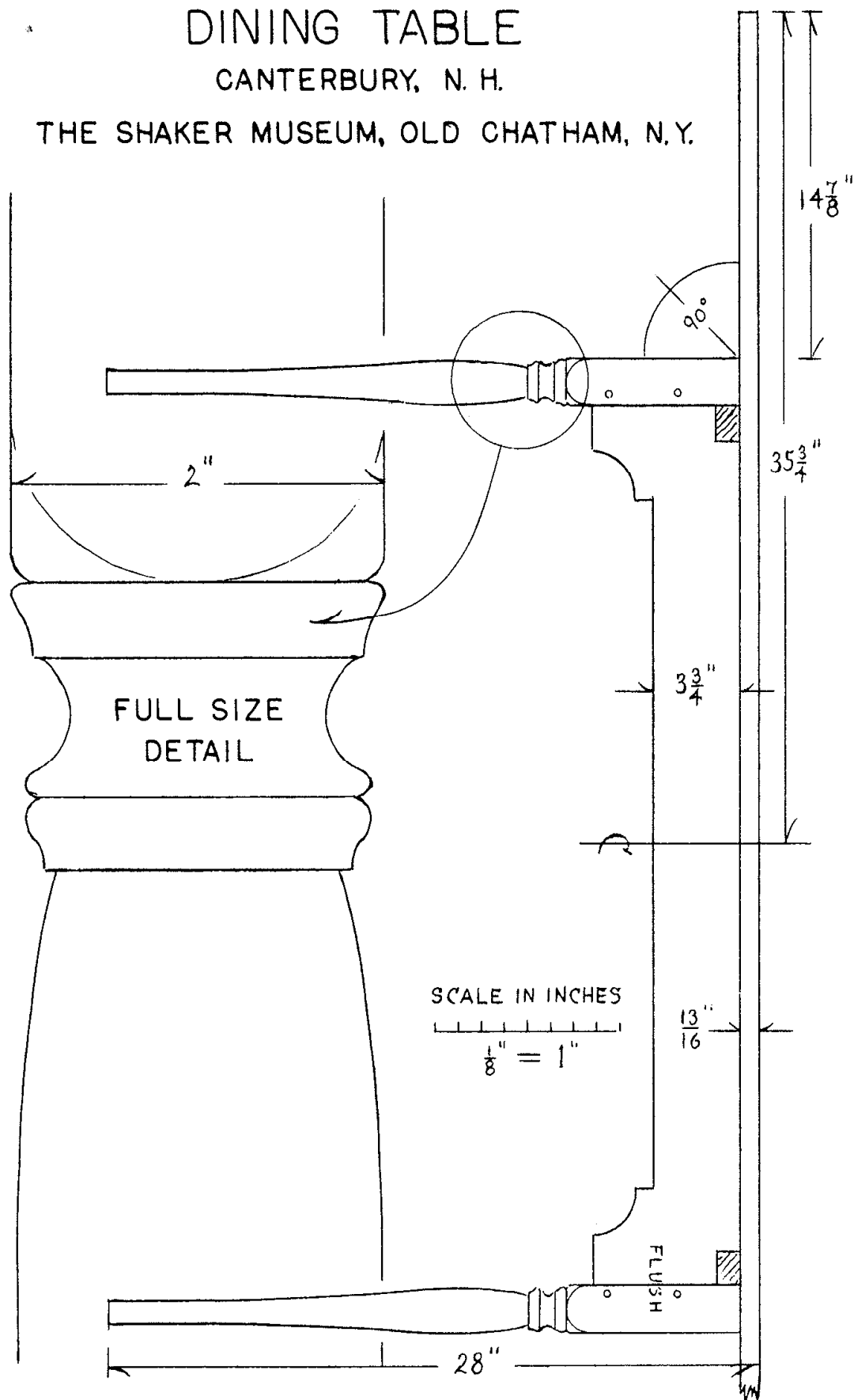
CANTERBURY, N. H.

BIRCH WITH TOP OF BUTTERNUT

THE SHAKER MUSEUM, OLD CHATHAM, N. Y.

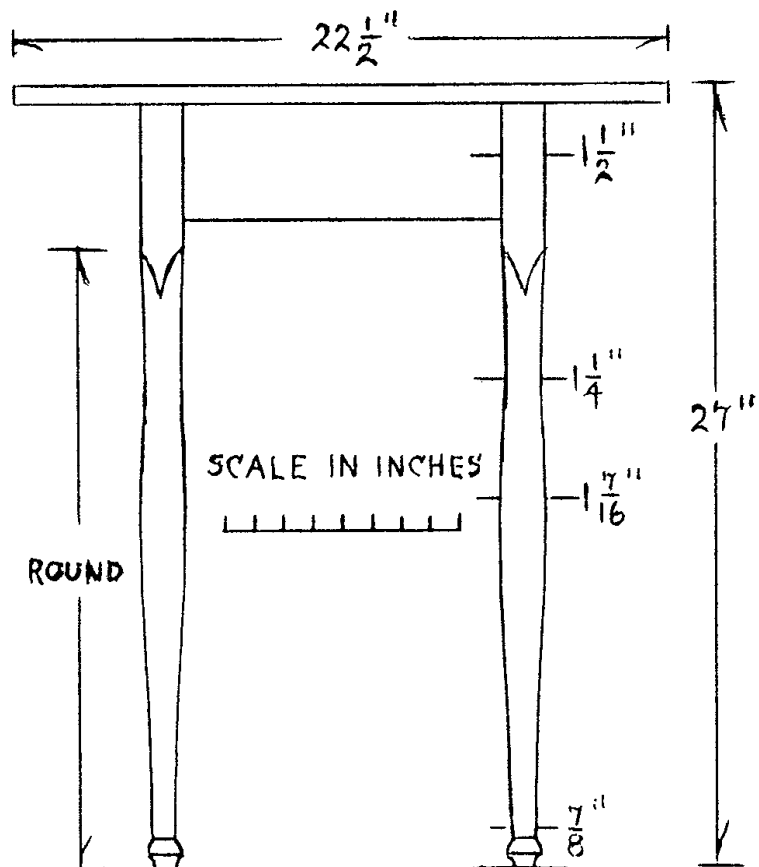
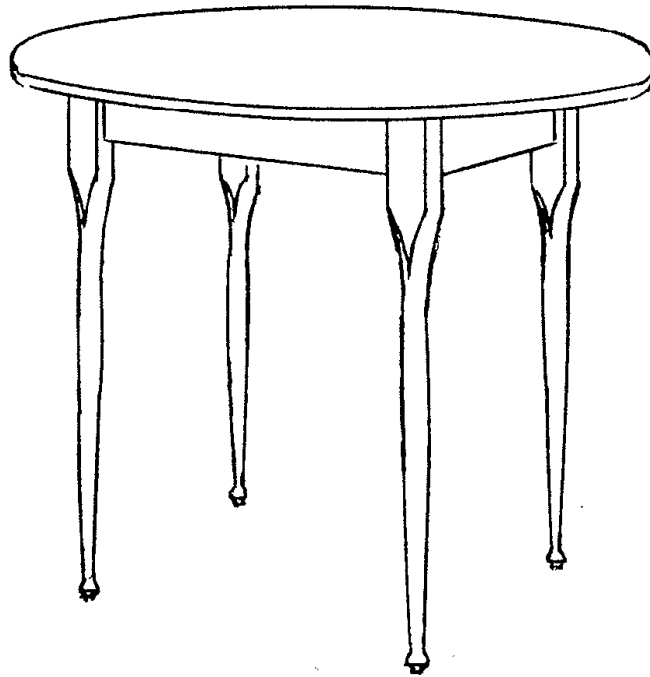


DINING TABLE
CANTERBURY, N. H.
THE SHAKER MUSEUM, OLD CHATHAM, N. Y.



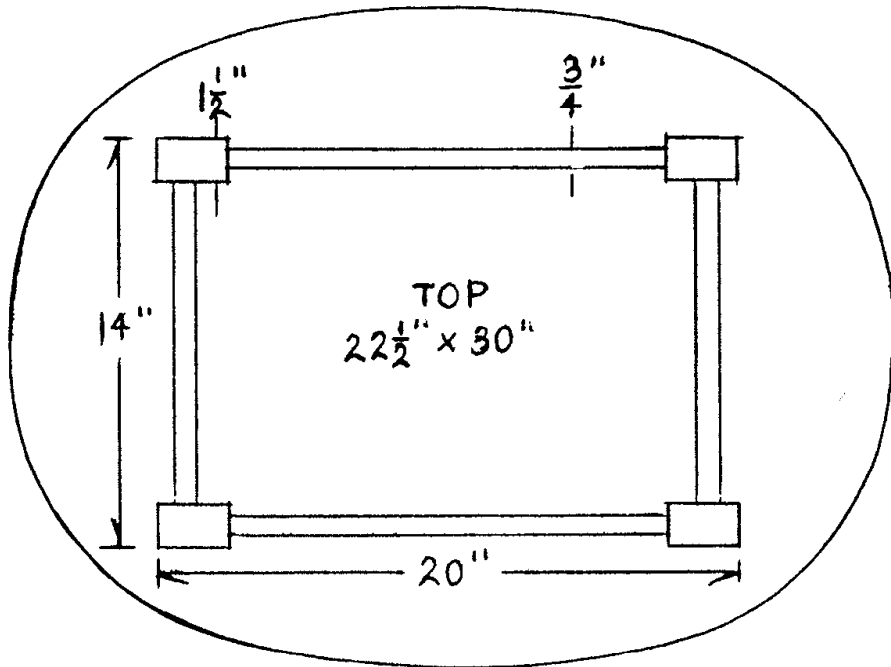
OVAL-TOP TABLE

BIRCH WITH PINE TOP

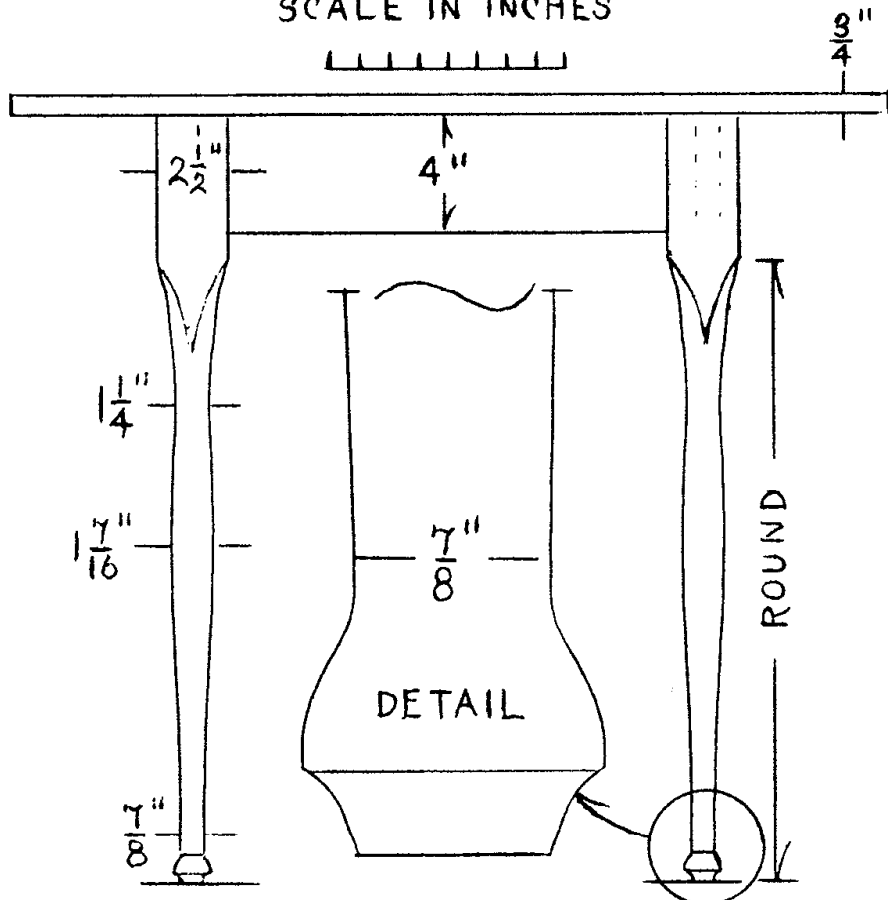


OVAL-TOP TABLE

BIRCH WITH PINE TOP

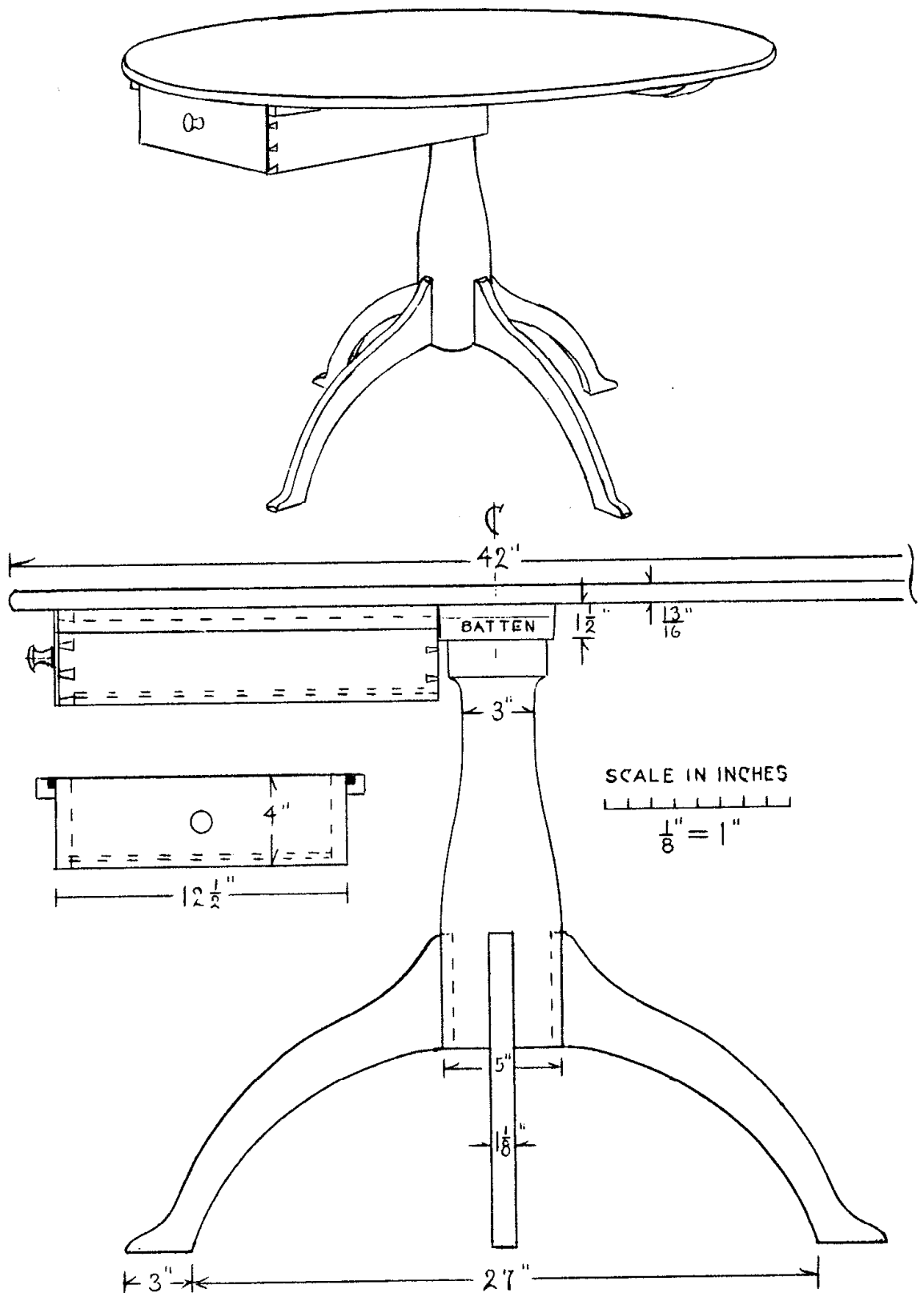


SCALE IN INCHES



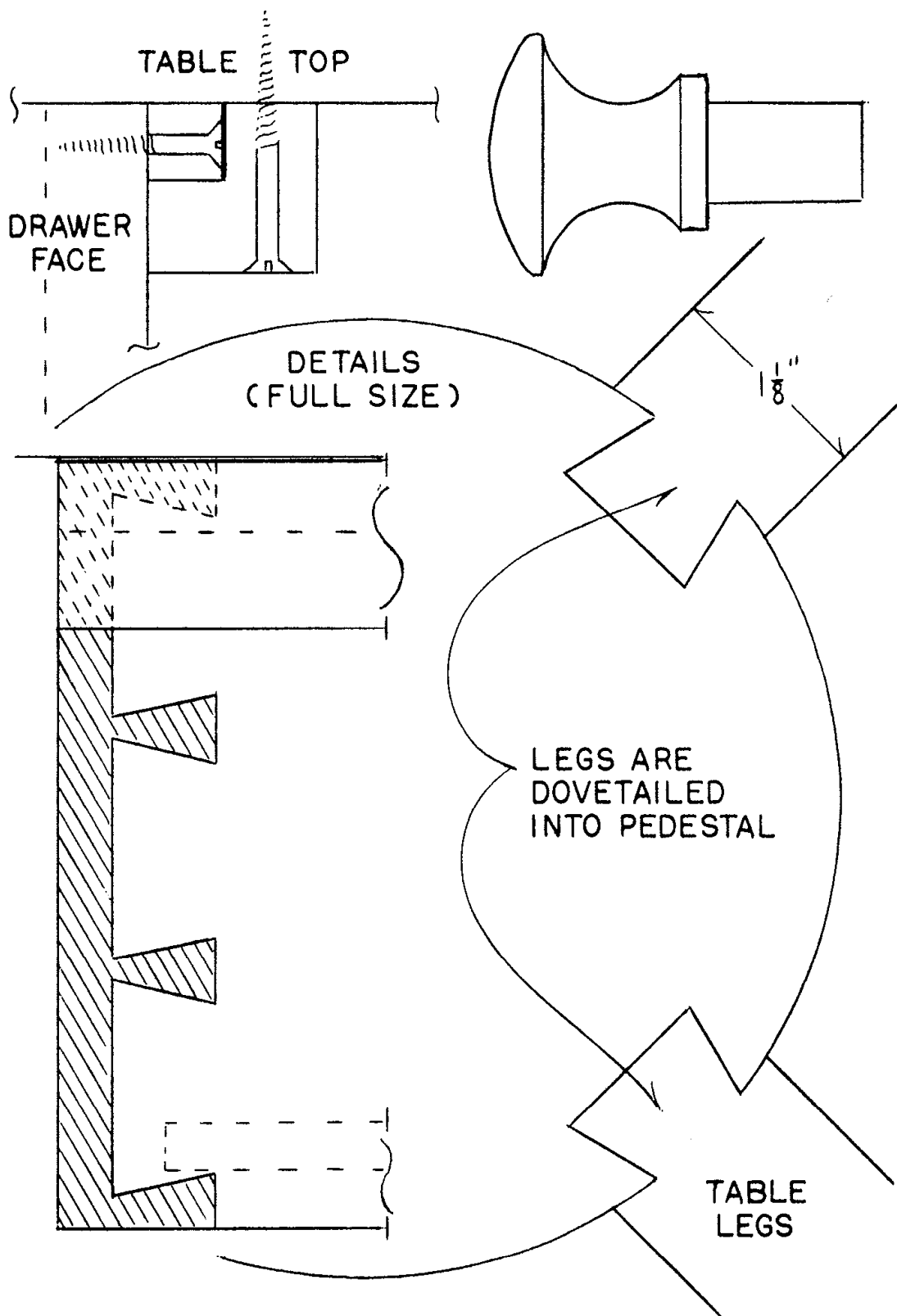
ROUND PEDESTAL TABLE

DARROW SCHOOL, NEW LEBANON, N.Y.



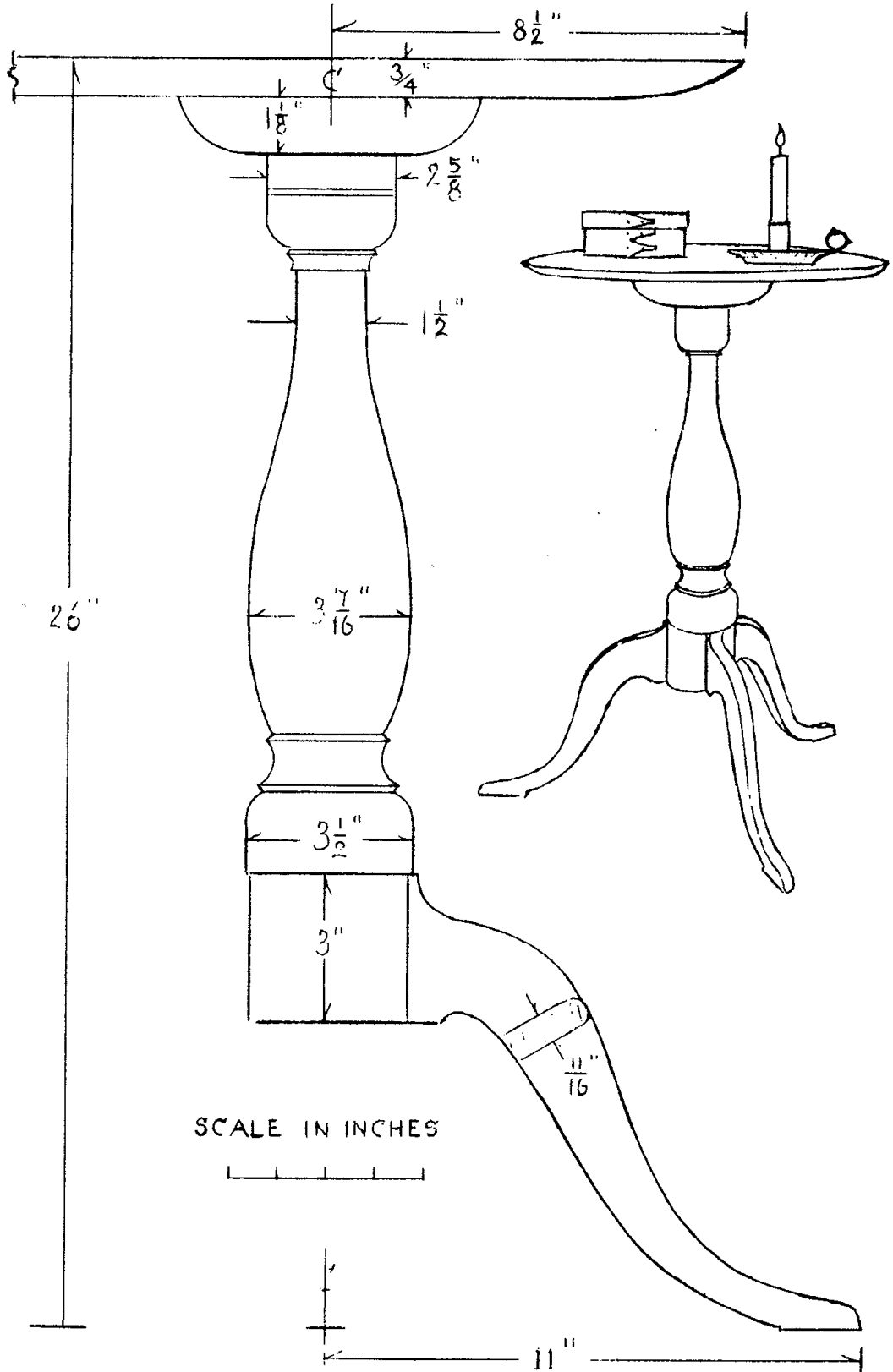
PEDESTAL TABLE

DARROW SCHOOL, NEW LEBANON, N.Y.



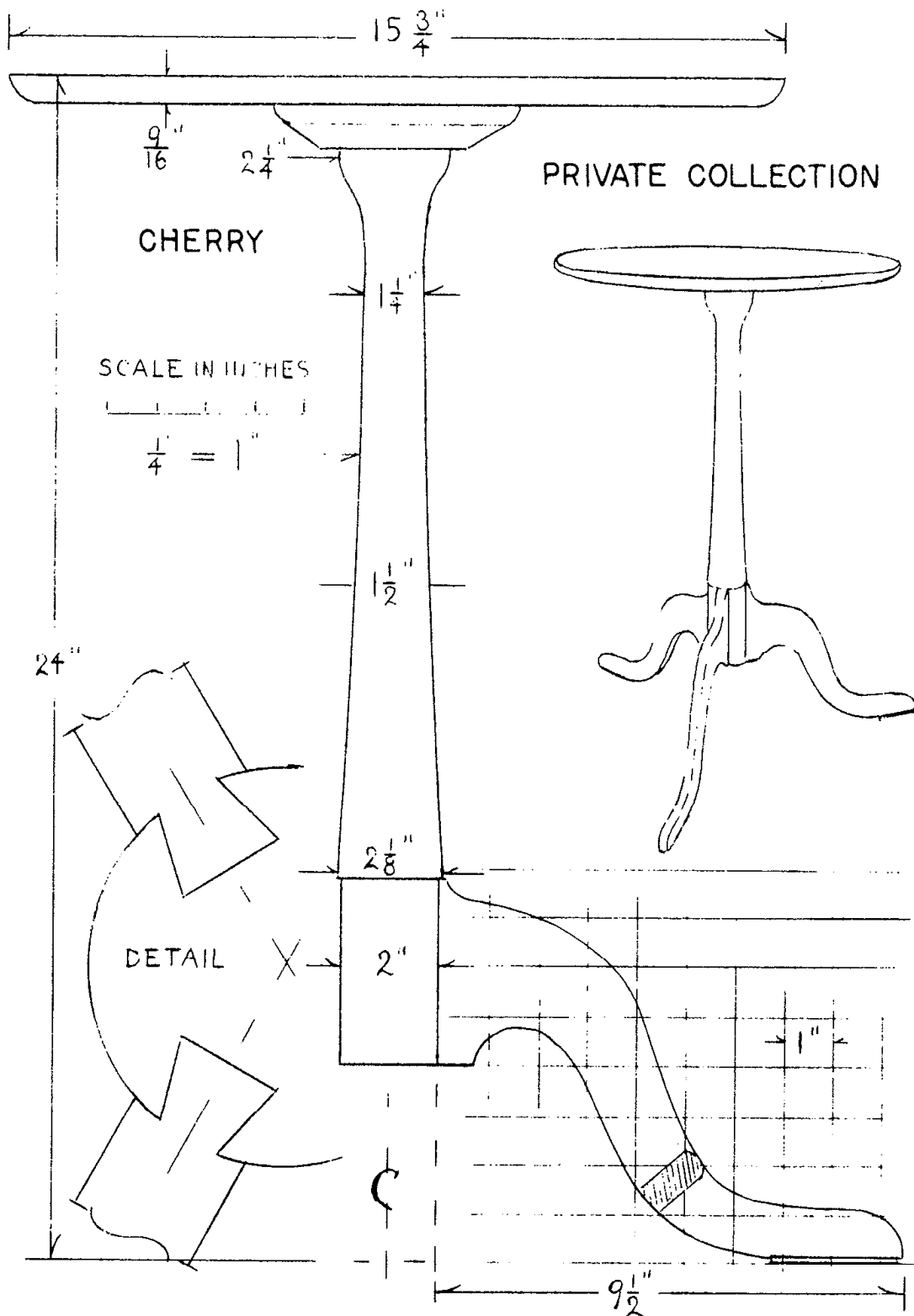
CANDLESTAND

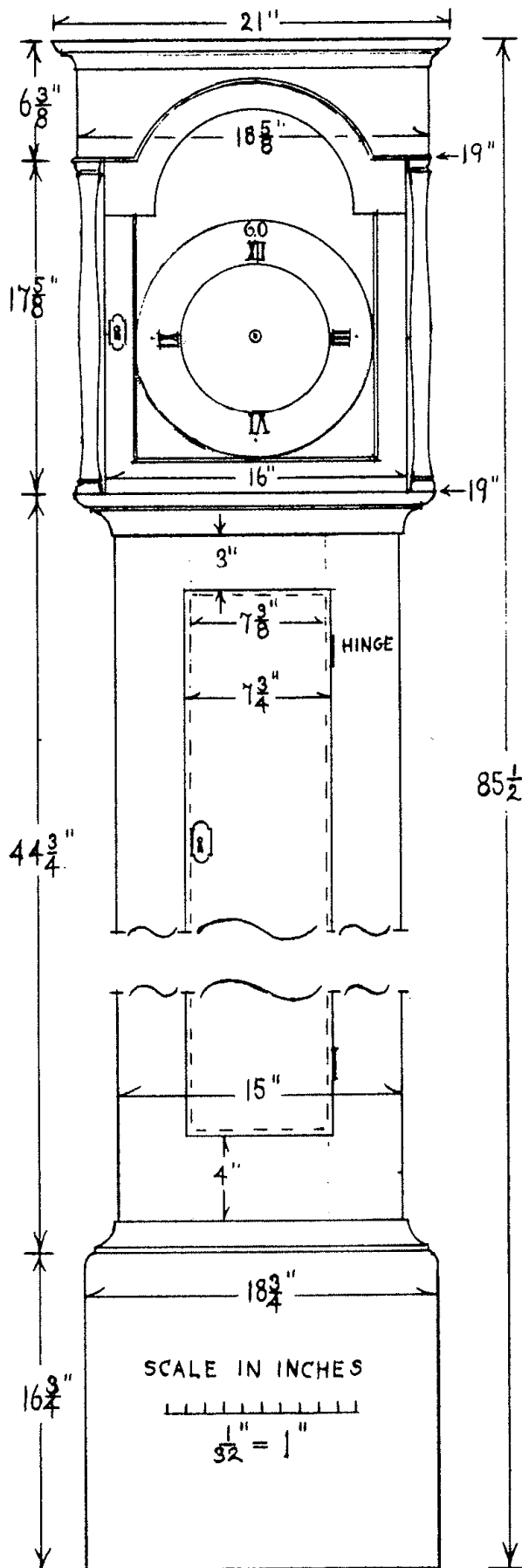
PLEASANT HILL, KENTUCKY



CANDLESTAND

FROM MT. LEBANON



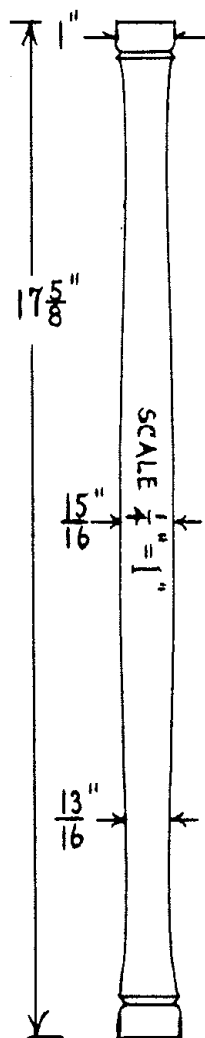


TALL CLOCK

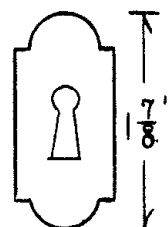
MOVEMENT BY
 BENJAMIN JOUNGS
 OF WATERVLIET
 CIRCA 1805

PINE CASE MADE BY
 ERASTUS RUDE
 OF NEW LEBANON
 CIRCA 1811

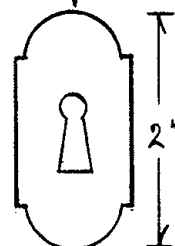
THE SHAKER MUSEUM
 OLD CHATHAM, N.Y.



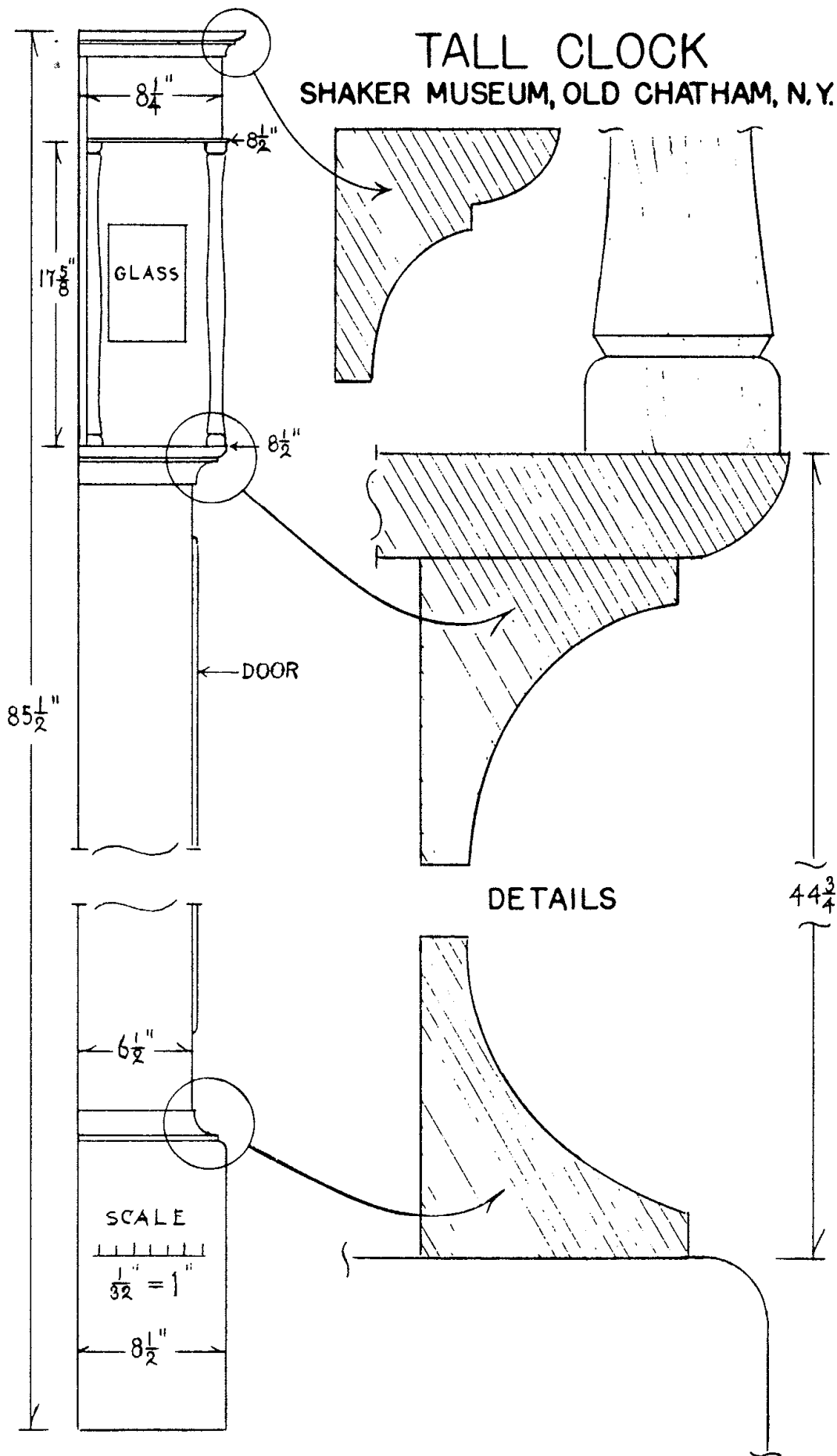
DETAILS



SCALE
 1/2" = 1"

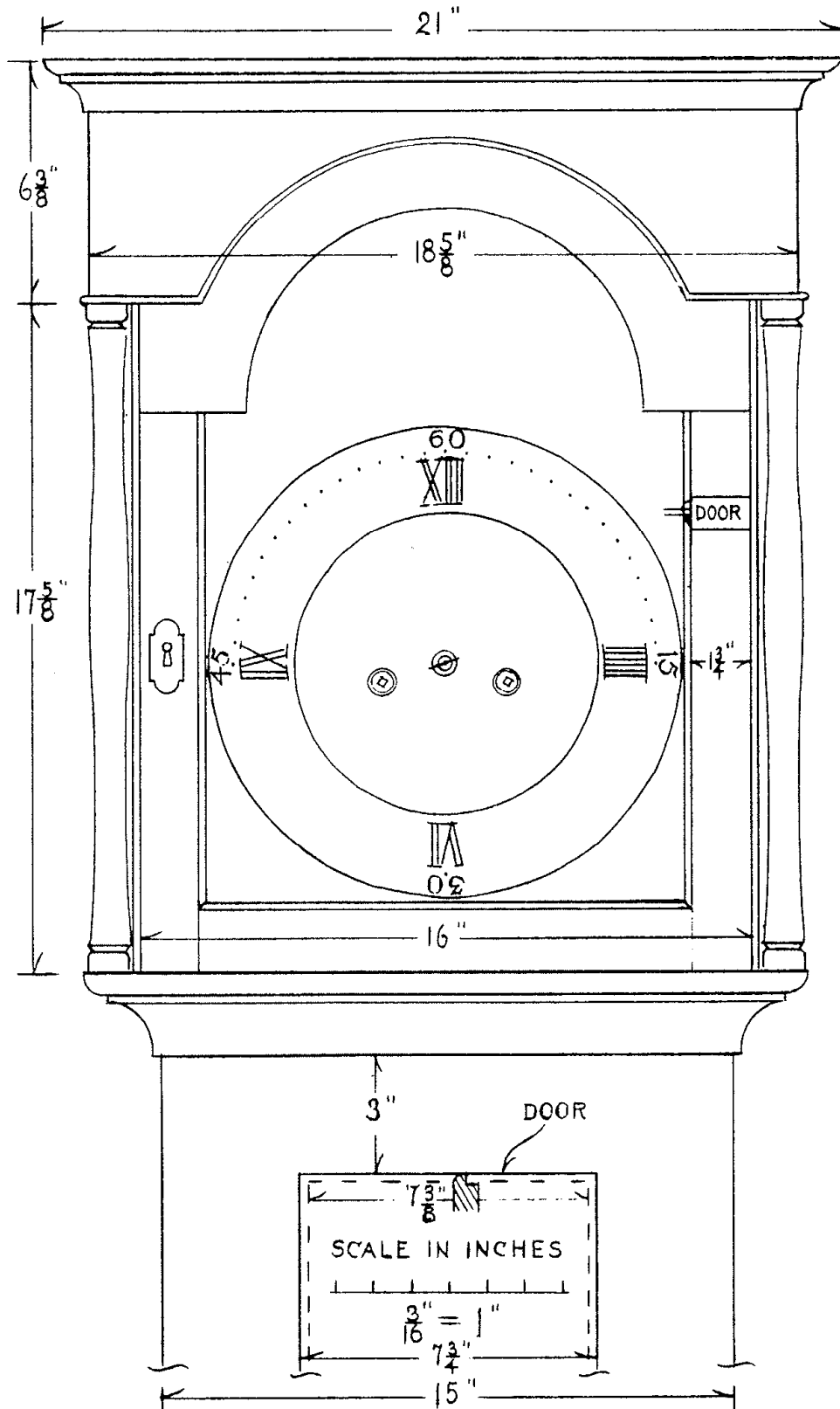


TALL CLOCK SHAKER MUSEUM, OLD CHATHAM, N.Y.



PINE CASE OF SHAKER TALL CLOCK FROM WATERVLIET

THE SHAKER MUSEUM, OLD CHATHAM, N.Y.



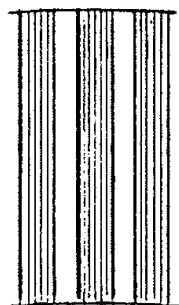
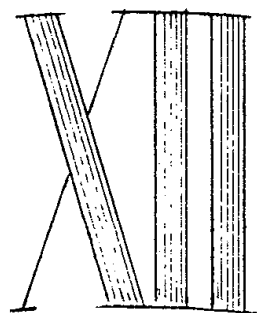
DETAILS OF DIAL ON TALL CLOCK

THE SHAKER MUSEUM, OLD CHATHAM, N.Y.

BENJ.^N YOUNGS
WATER VLIET

60

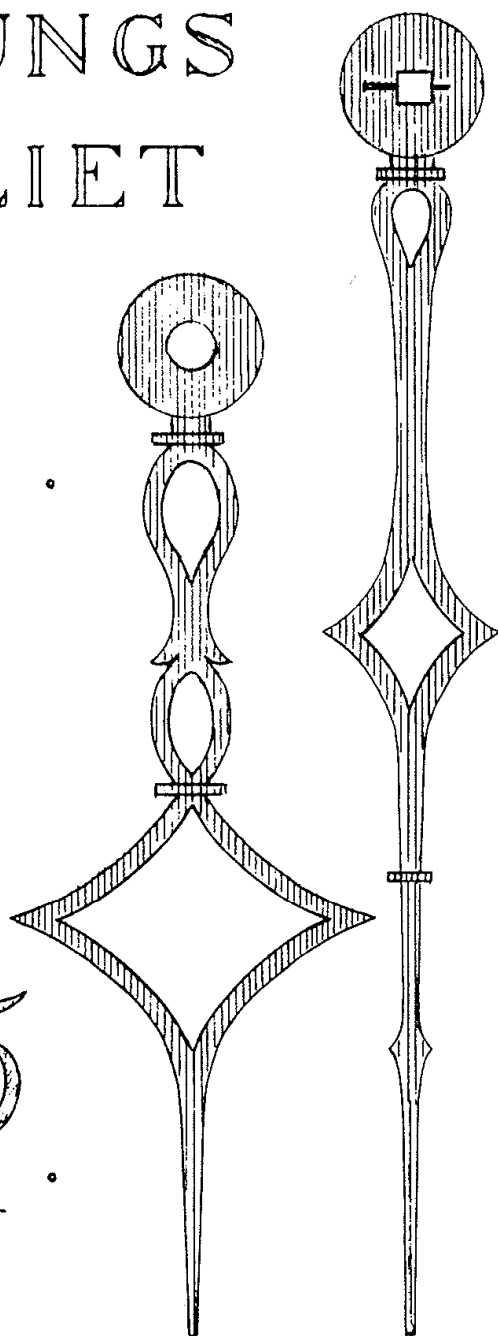
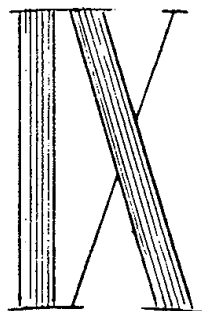
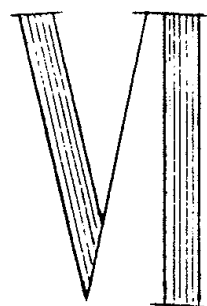
15



DETAILS
FULL SIZE

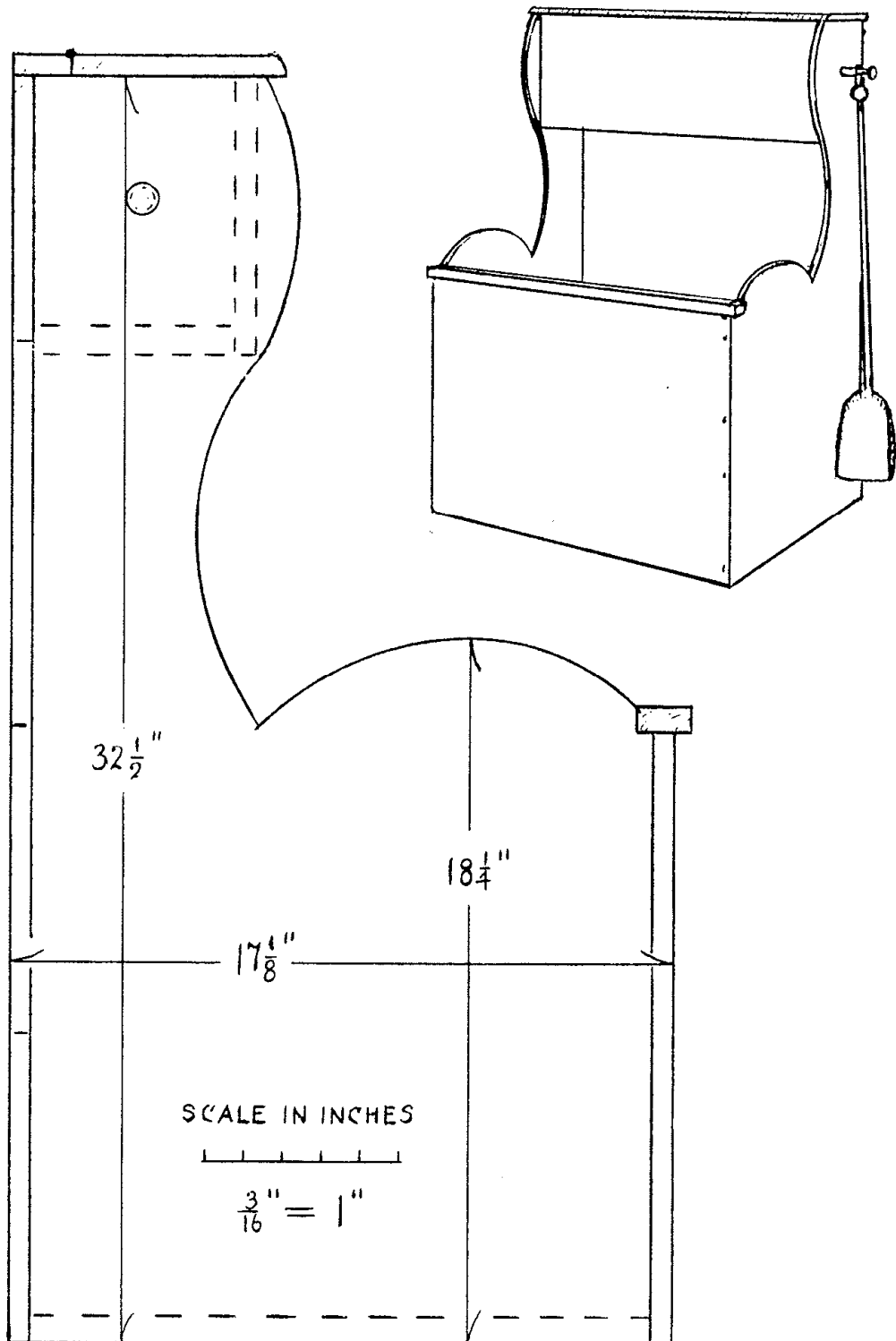
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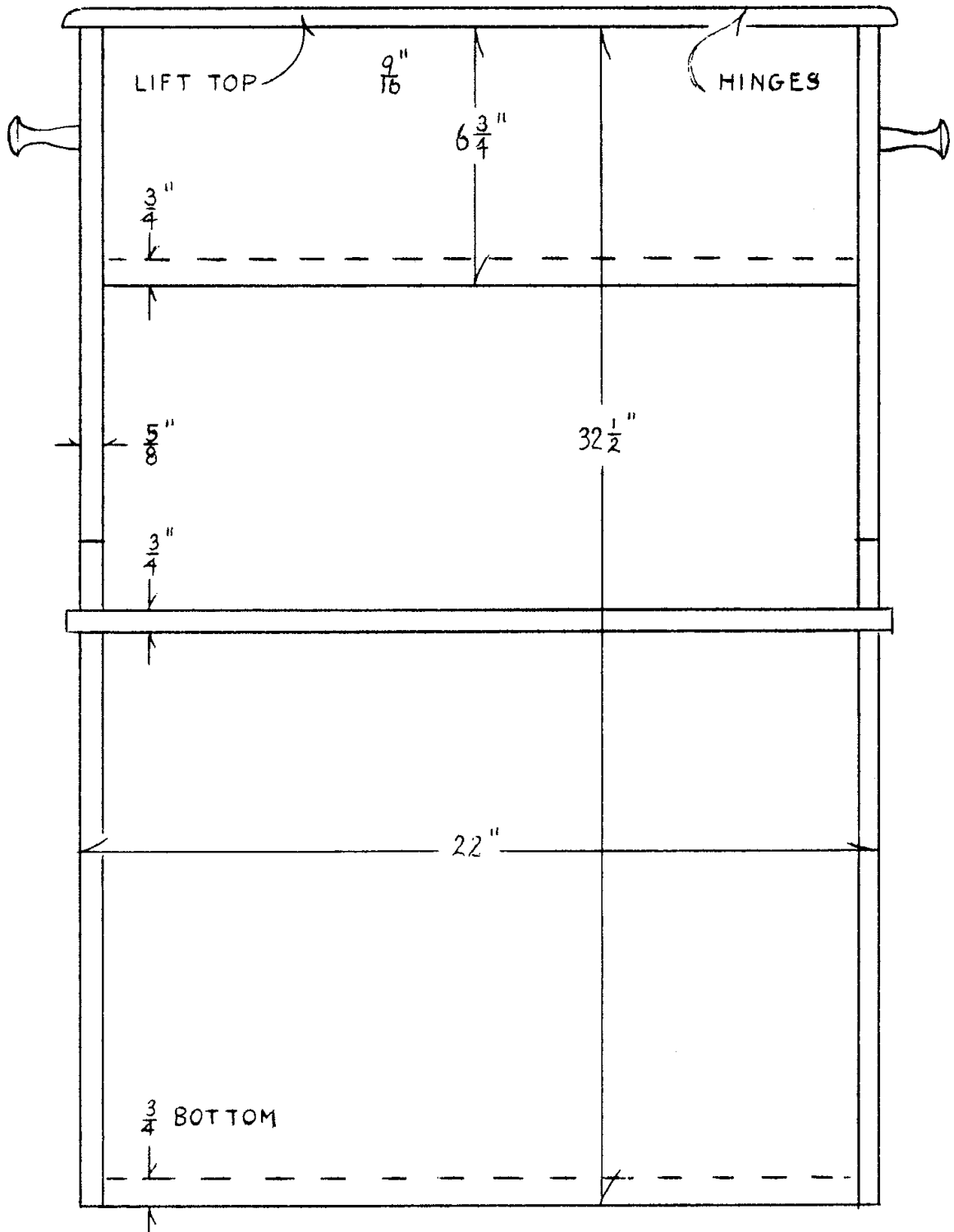
WOOD BOX

PLEASANT HILL, KENTUCKY



WOOD BOX

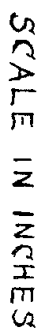
PLEASANT HILL, KENTUCKY

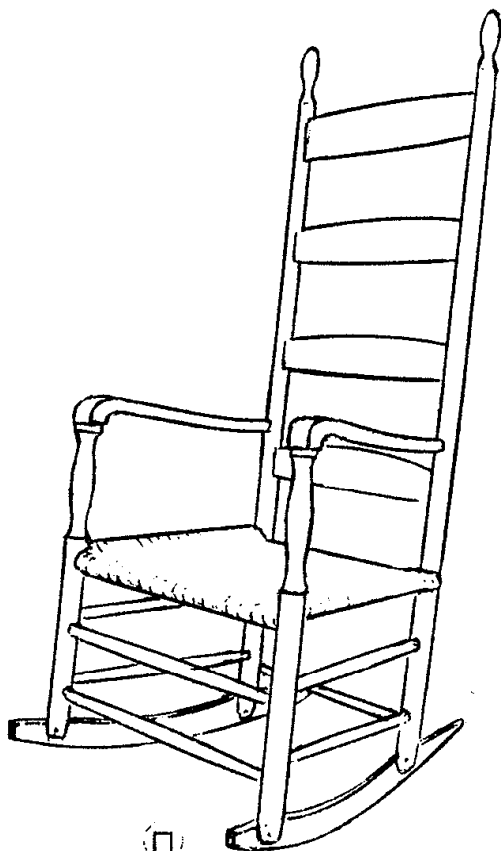


THE SHAKER MUSEUM OLD CHATHAM, N. Y.



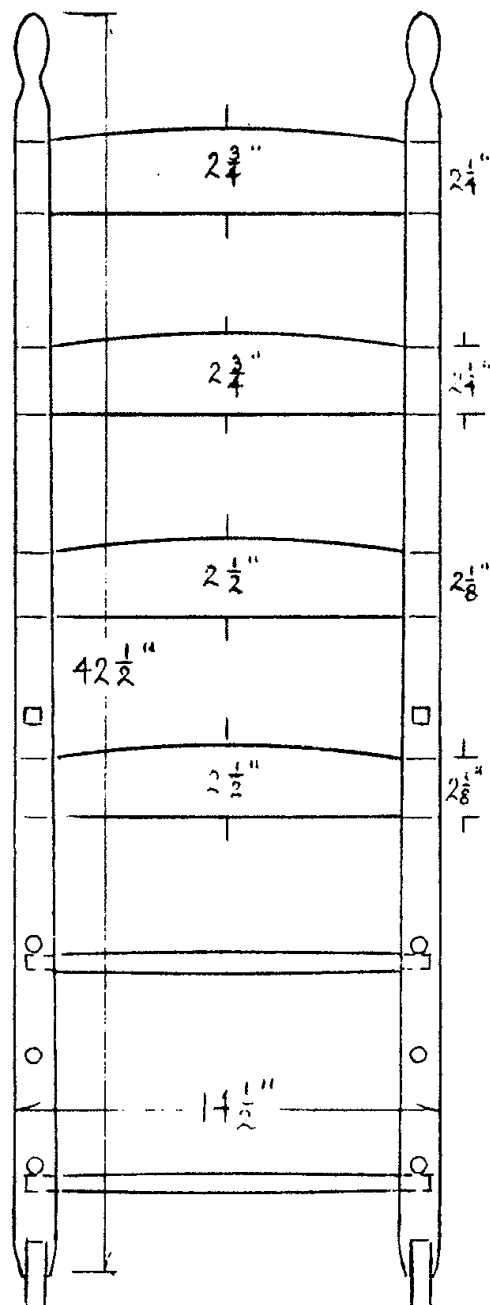
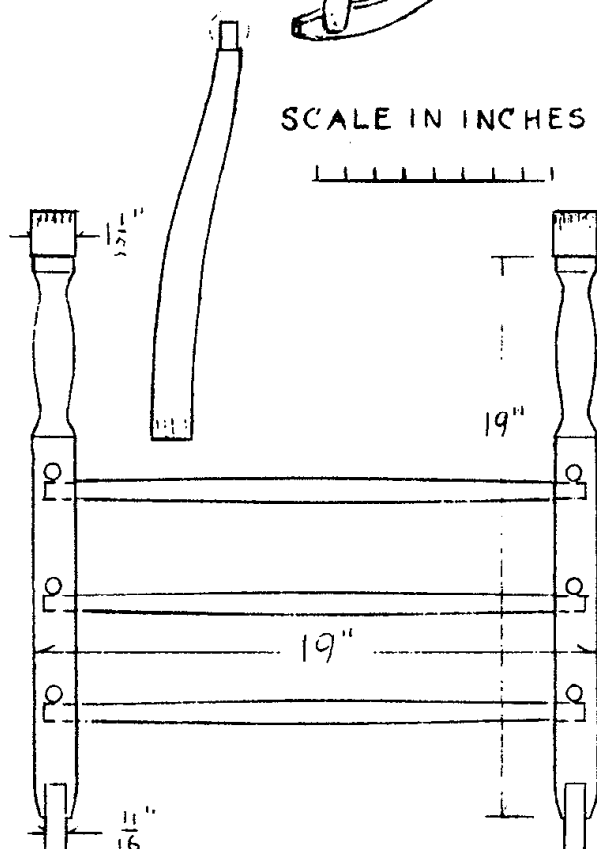
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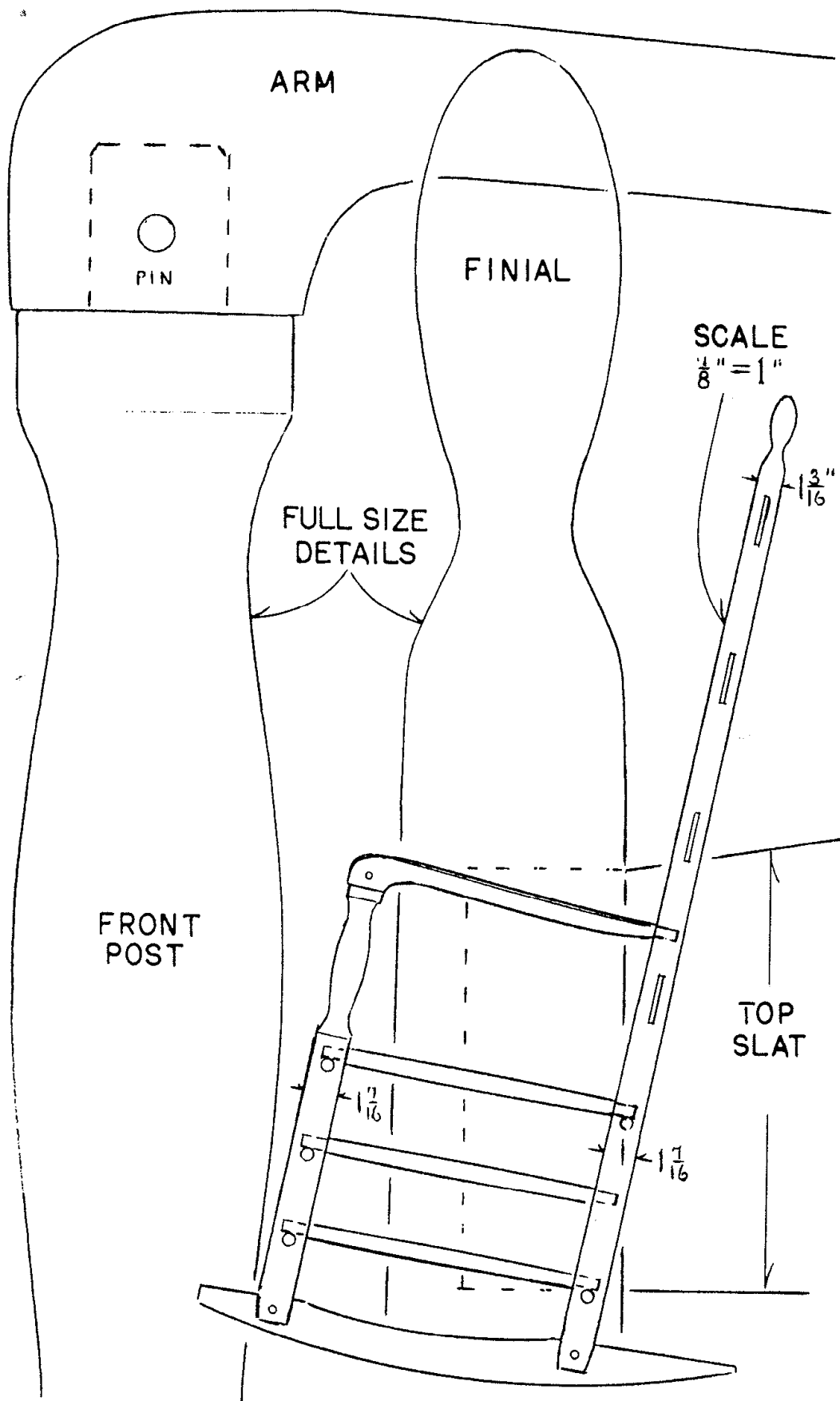




ROCKING CHAIR

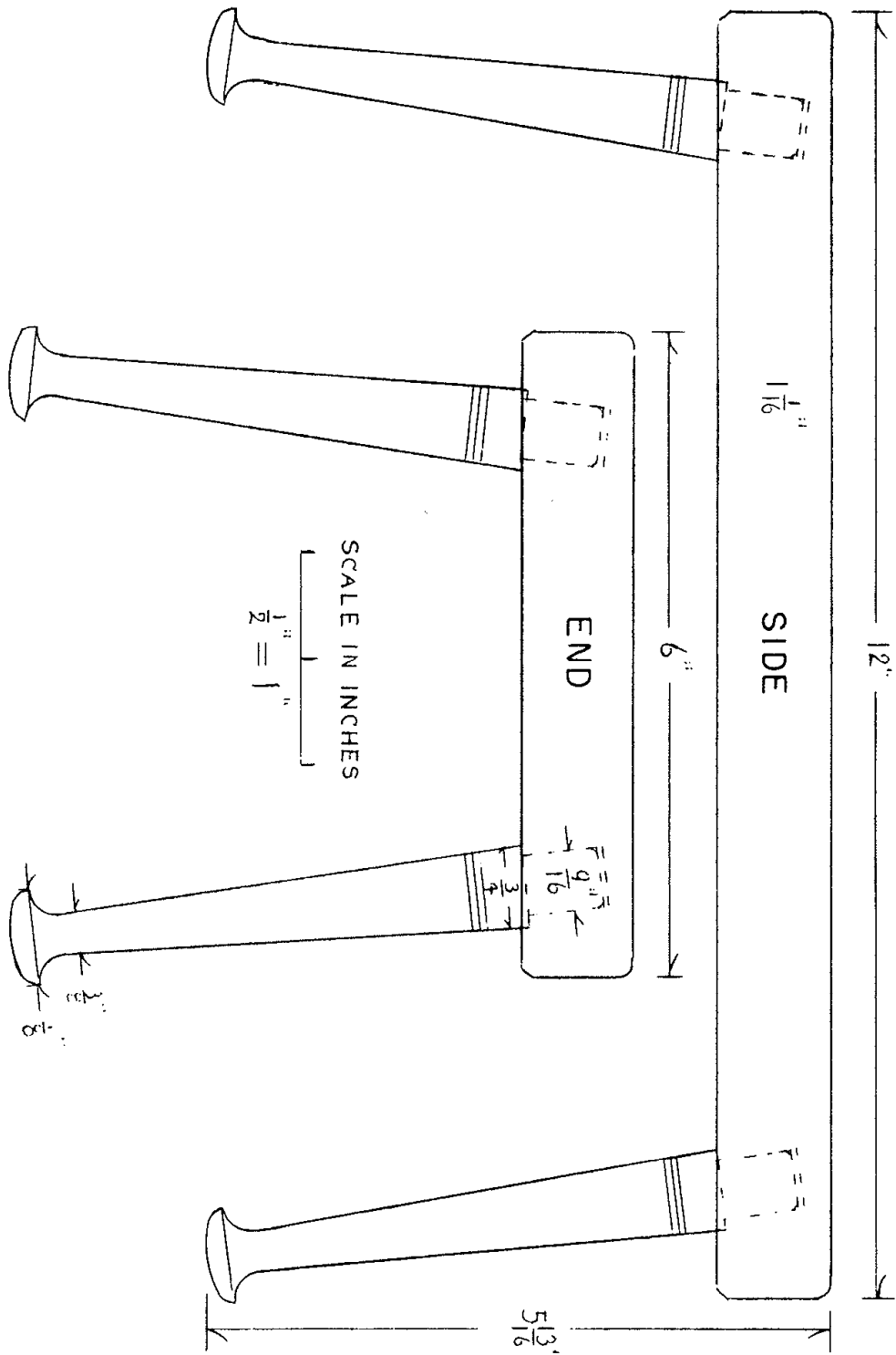
PRIVATE COLLECTION





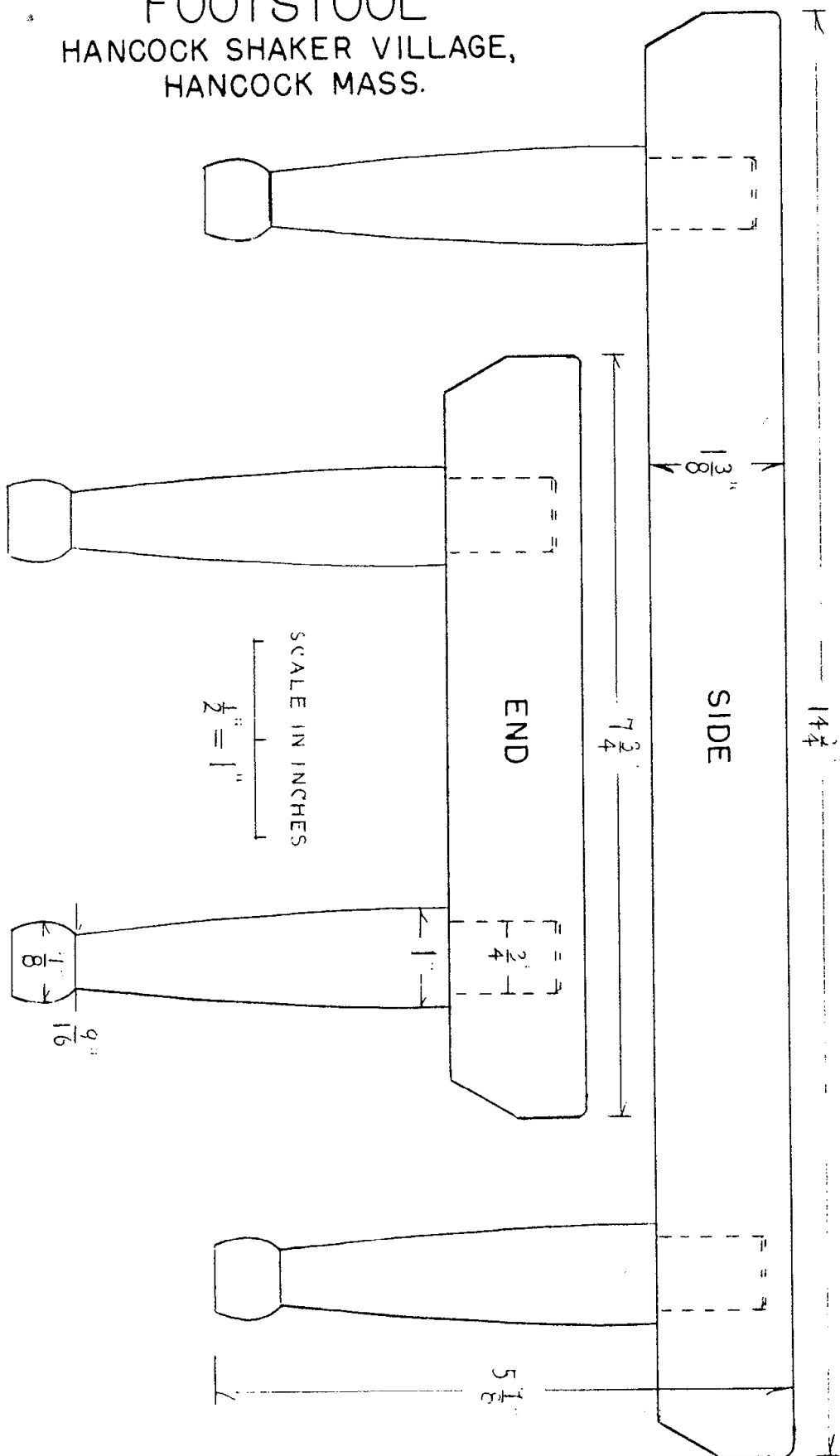
FOOTSTOOL

HANCOCK SHAKER VILLAGE,
HANCOCK MASS.



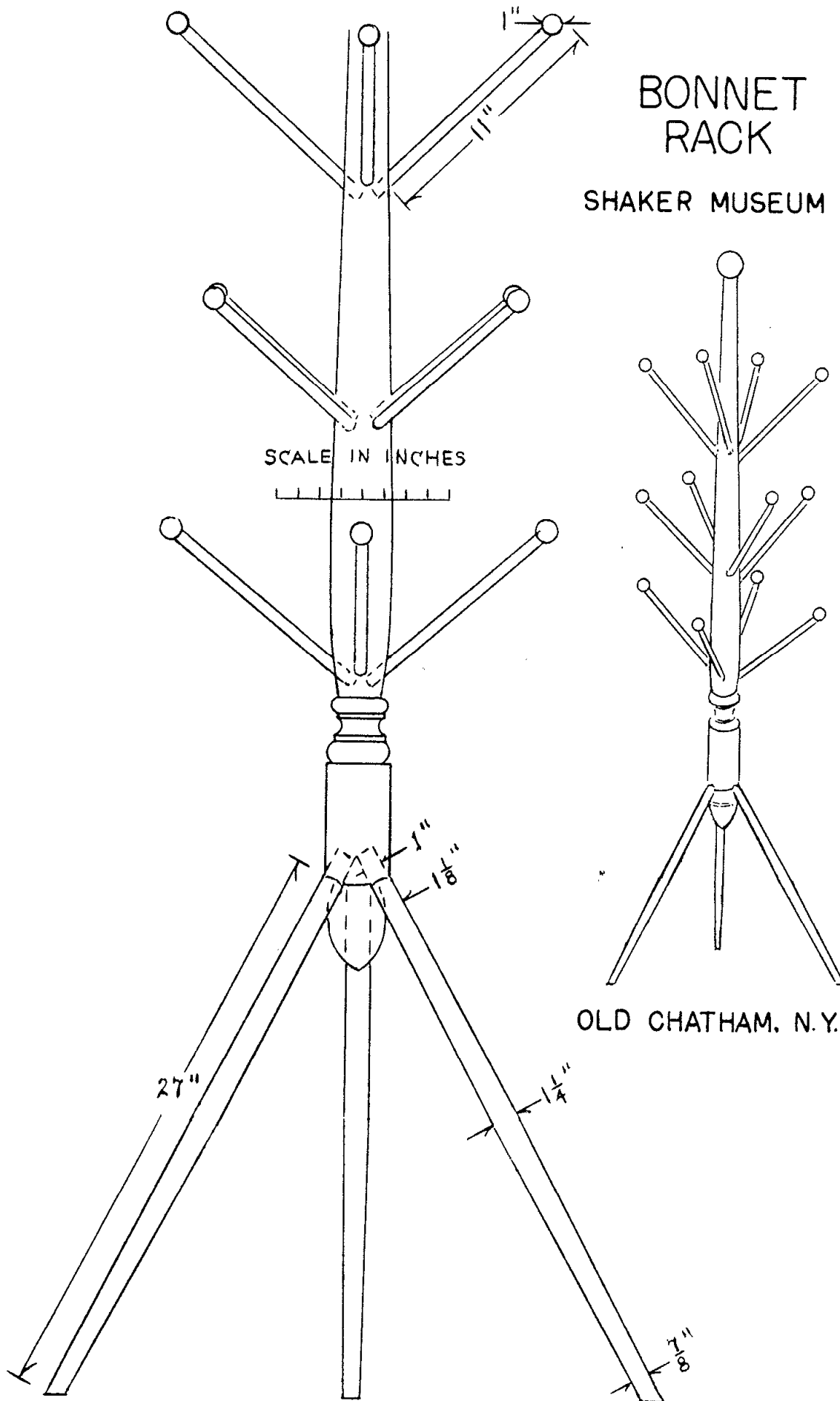
FOOTSTOOL

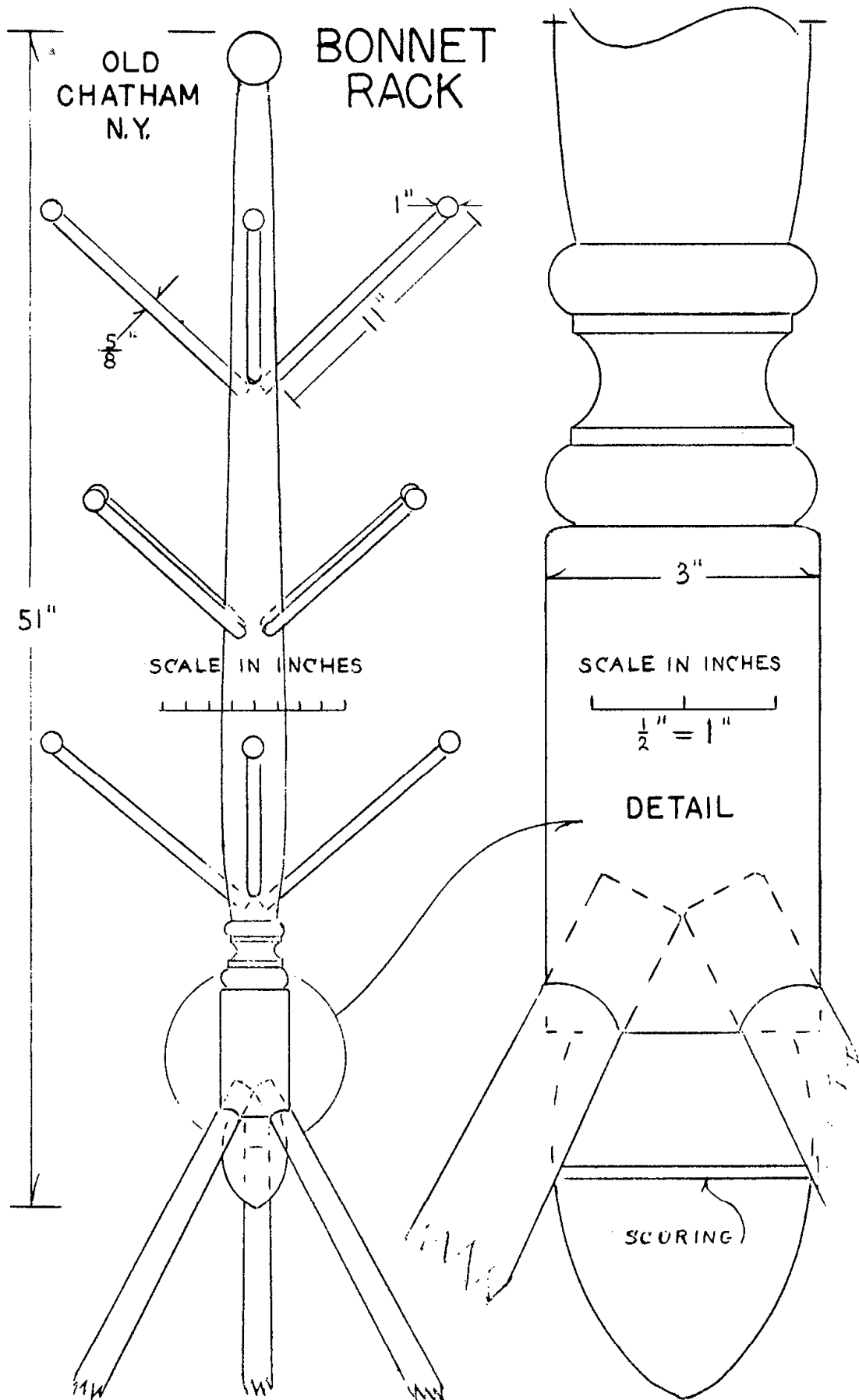
HANCOCK SHAKER VILLAGE,
HANCOCK MASS.



BONNET RACK

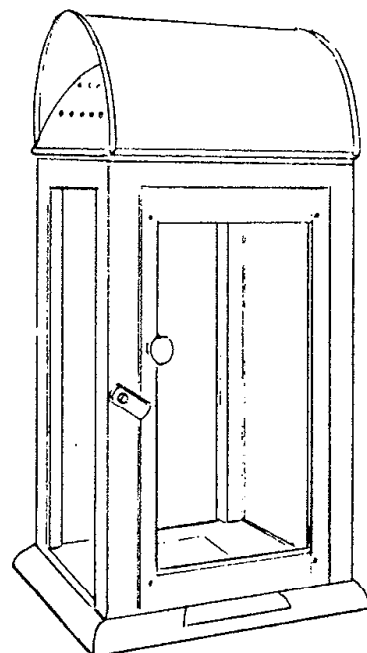
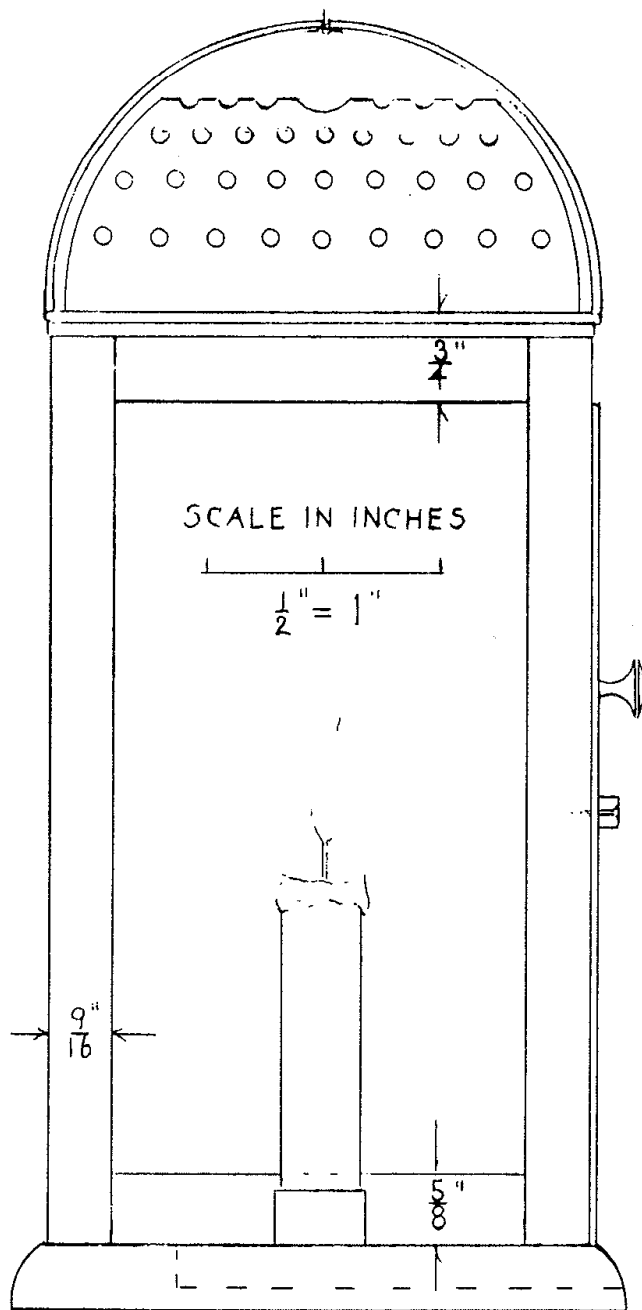
SHAKER MUSEUM



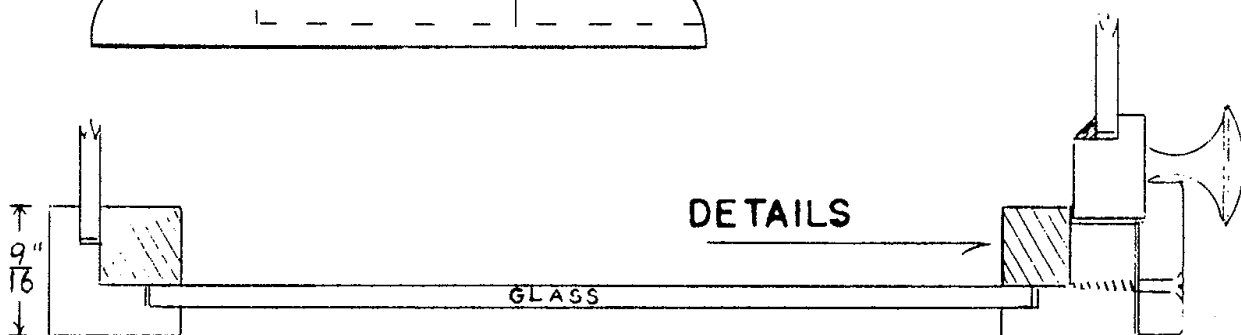


LANTERN

THE CHATHAM MUSEUM, OLD CHATHAM, N.Y.

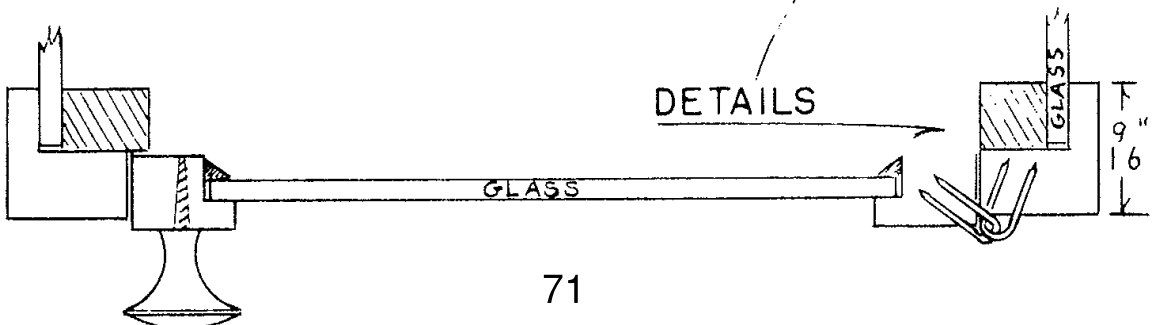
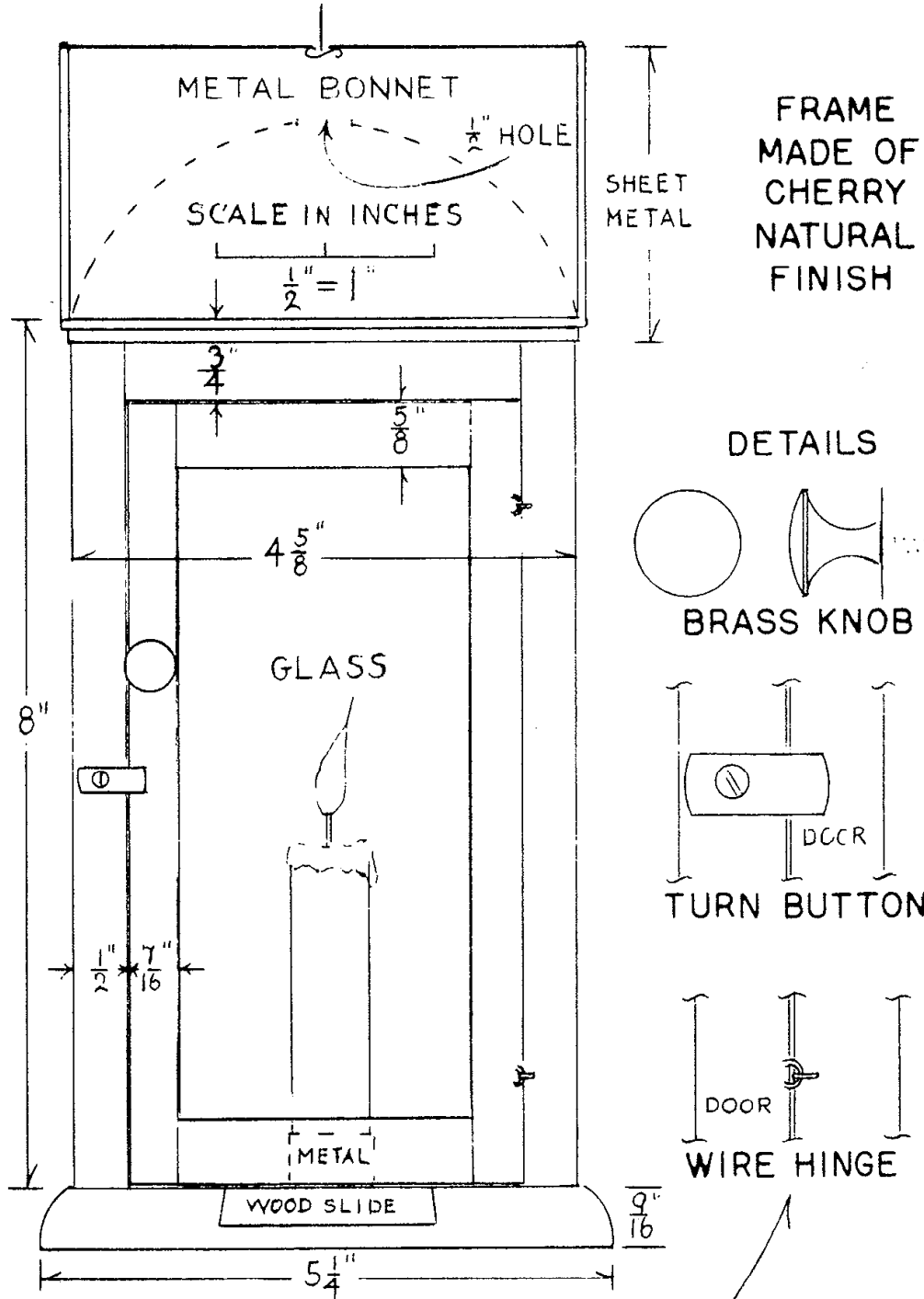


SHEET METAL TOP
FRAME OF CHERRY
NATURAL FINISH

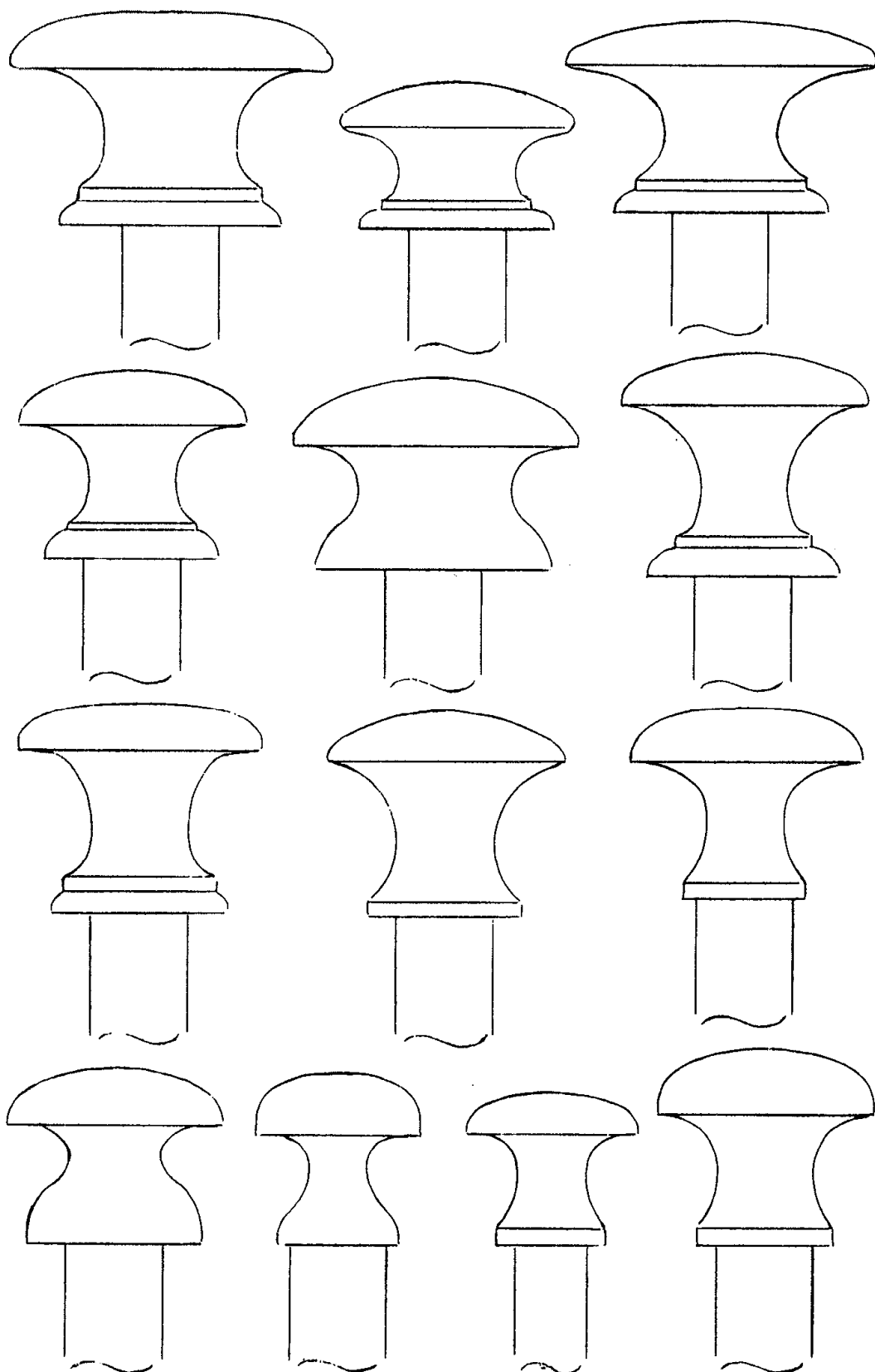


LANTERN

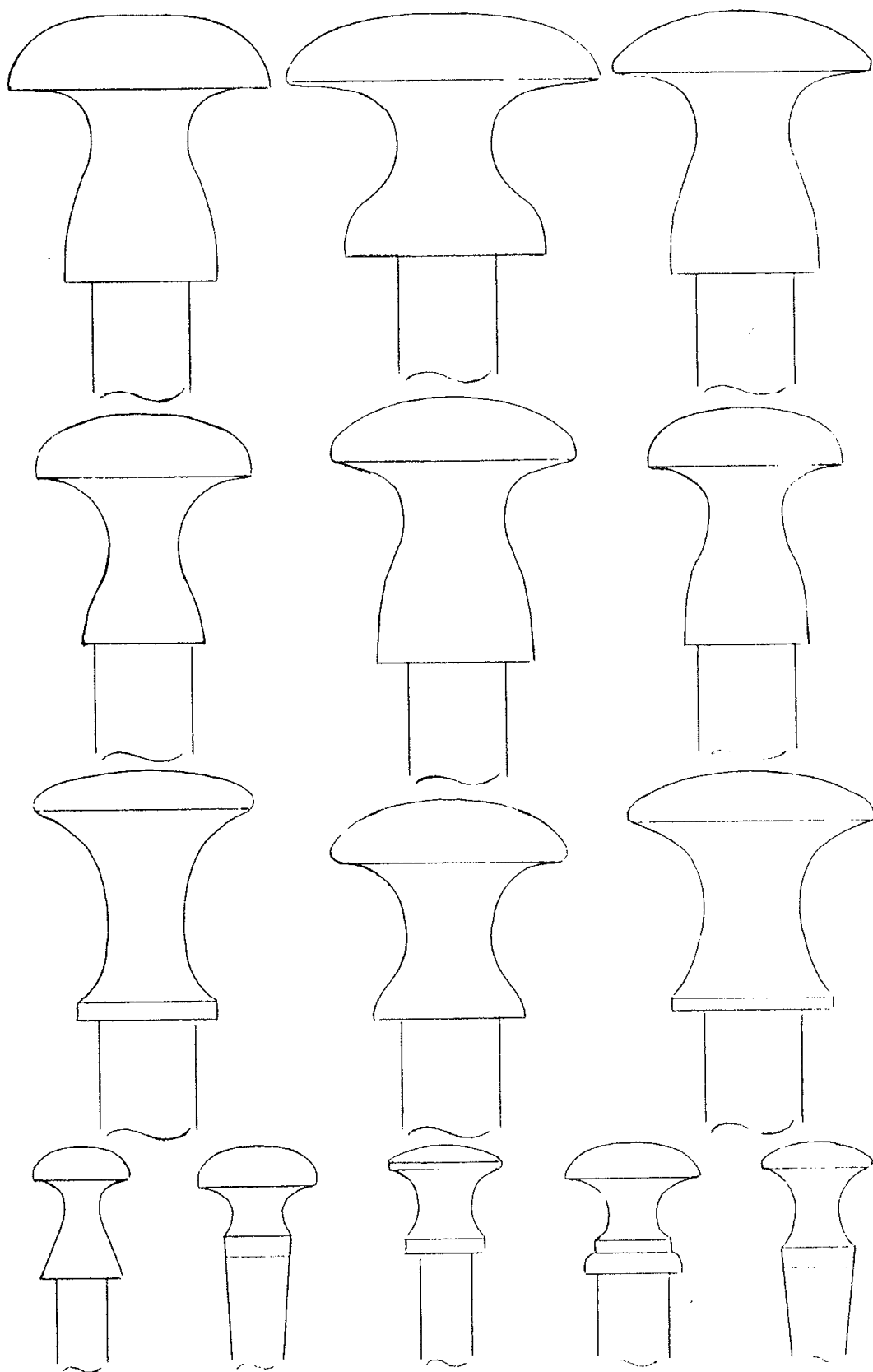
THE CHATHAM MUSEUM, OLD CHATHAM, N.Y.



MAPLE BIRCH CHERRY



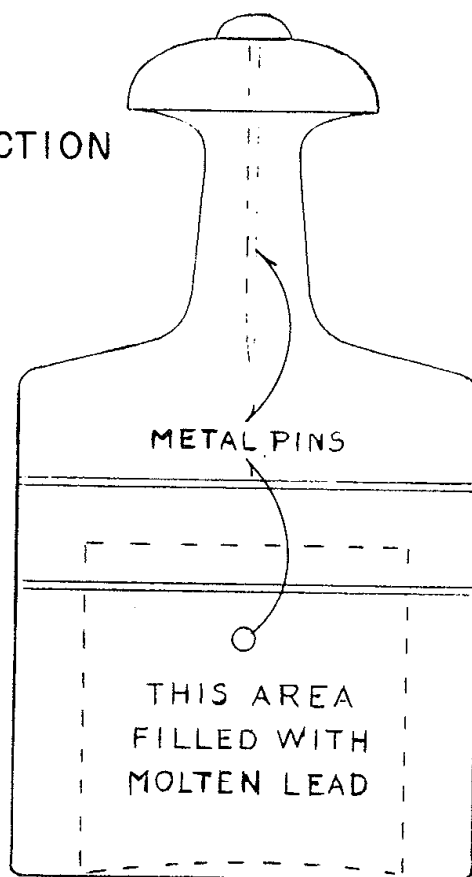
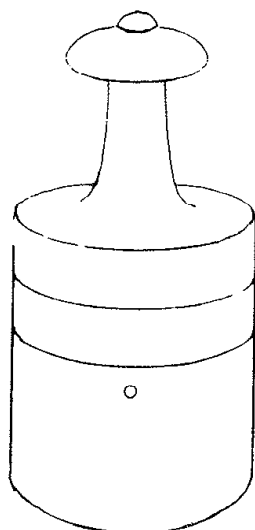
KNOBS AND PULLS



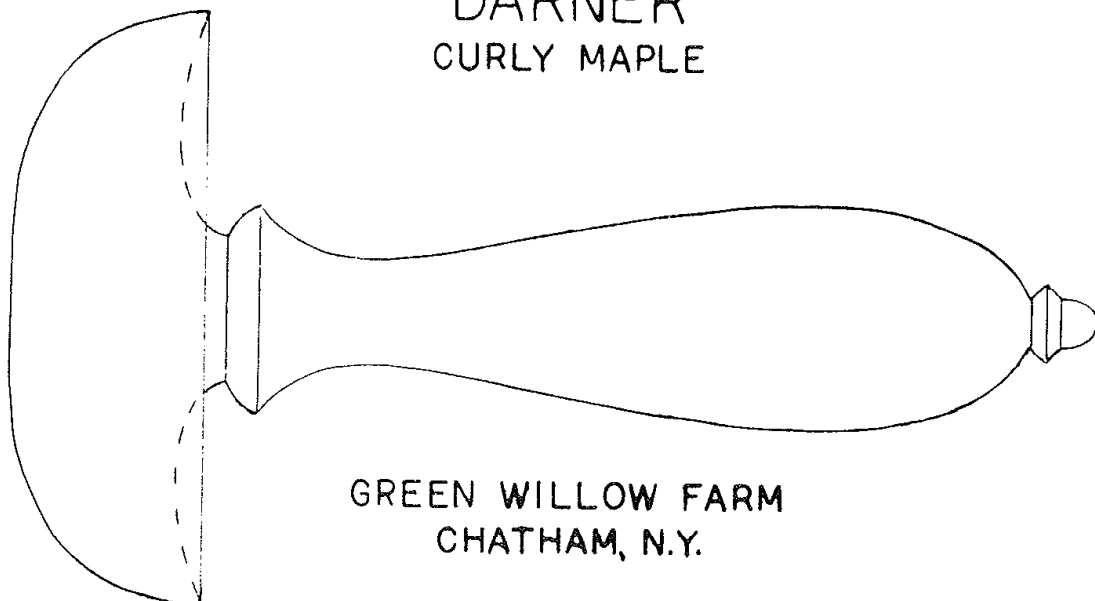
DRESSMAKER'S WEIGHT

MAPLE

FROM
ANDREWS COLLECTION



DARNER
CURLY MAPLE

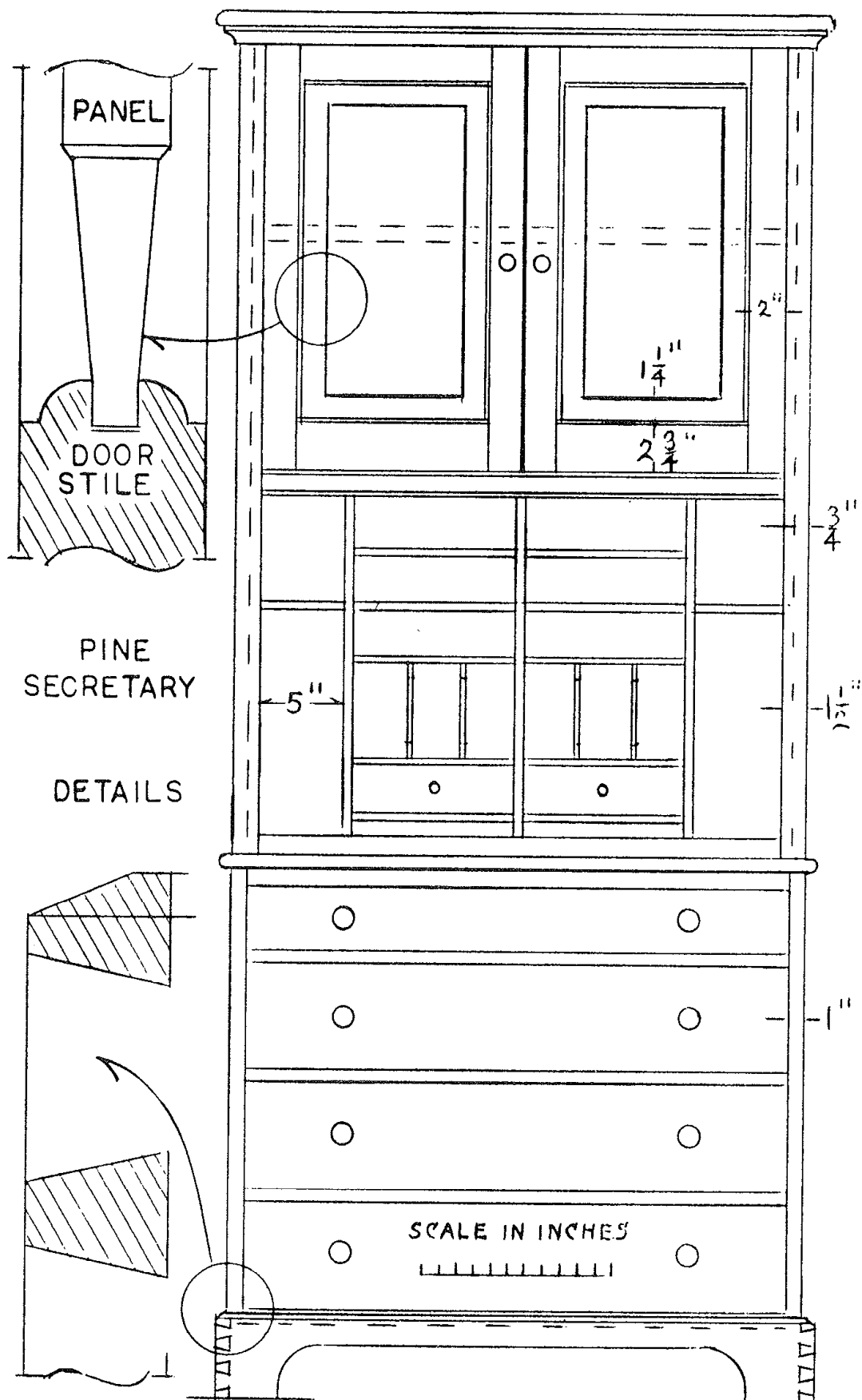


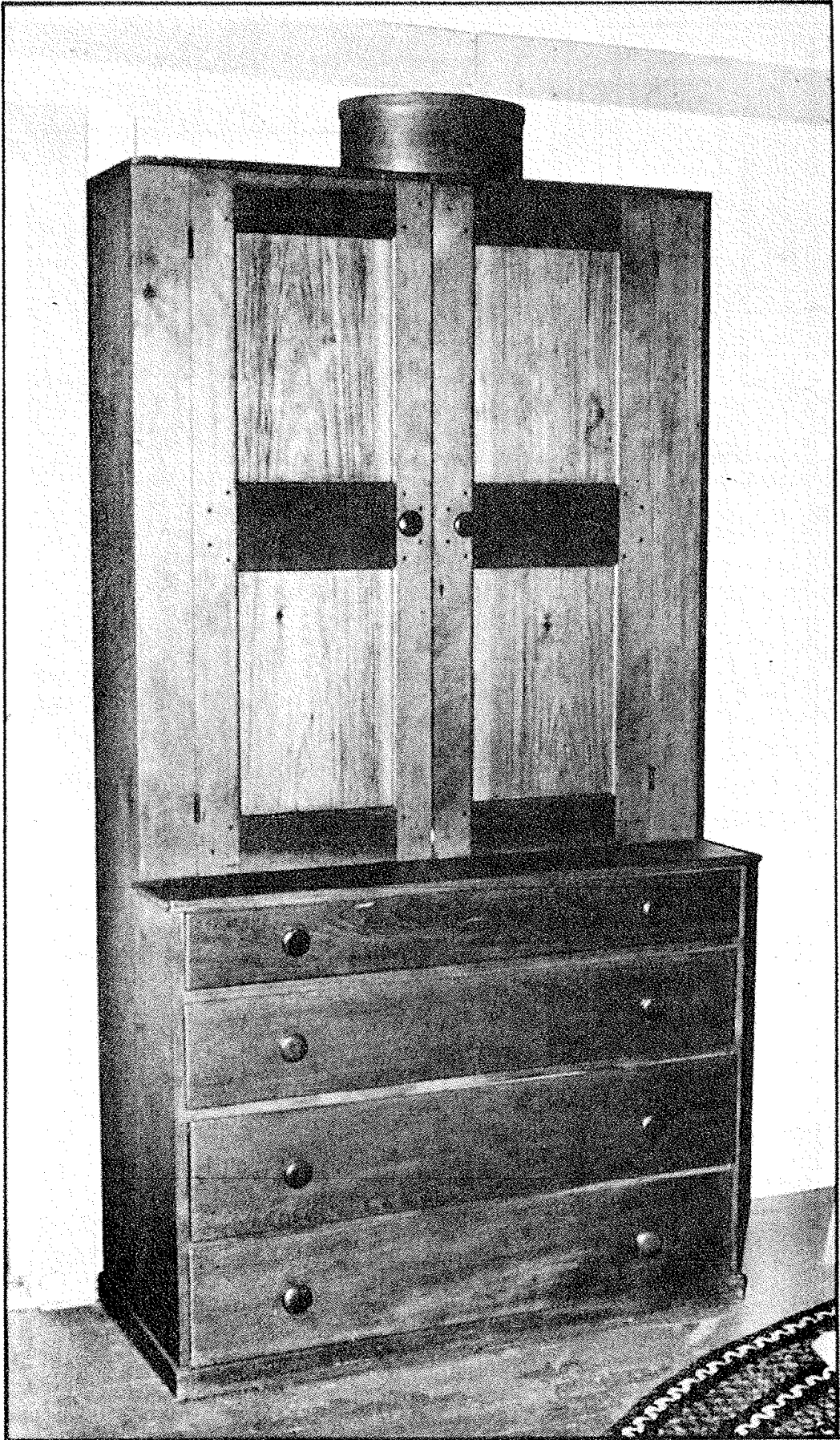
GREEN WILLOW FARM
CHATHAM, N.Y.

On the following pages are measured drawings of a secretary or fall-front desk which I made for my own use.

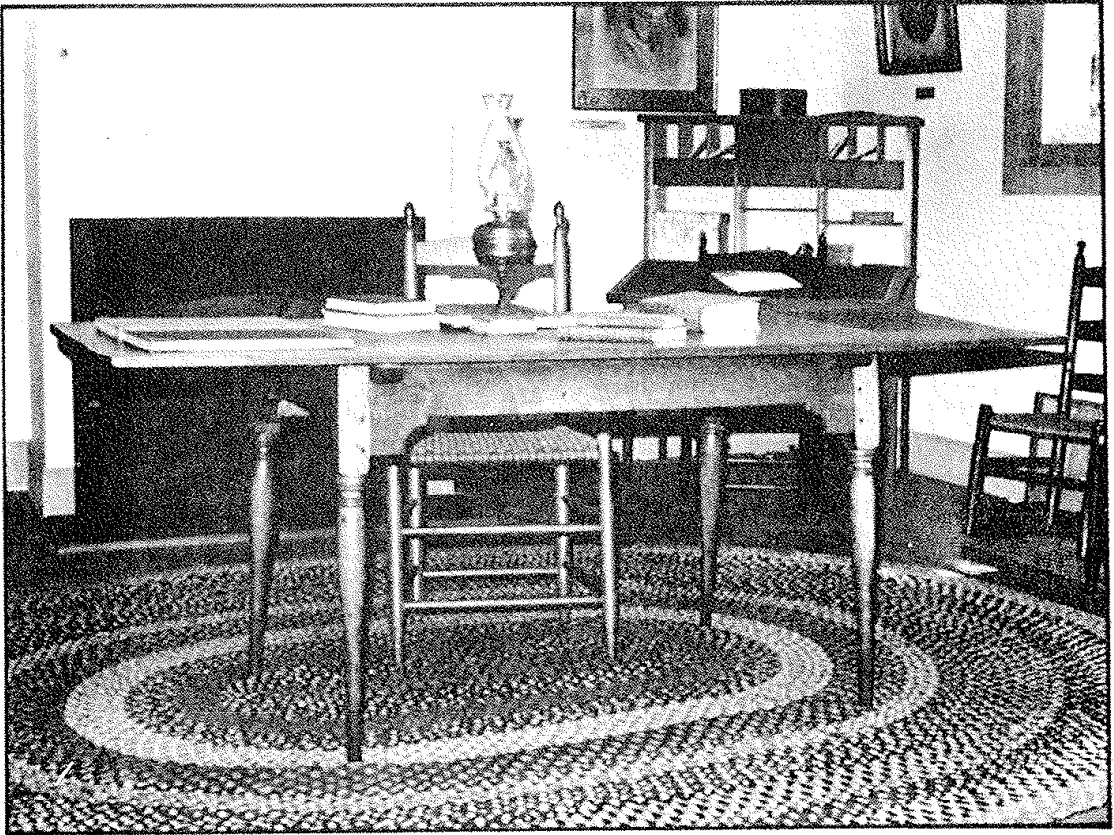
It follows closely the design of two original early pieces of Shaker furniture and therefore must be clearly signed and dated as a Shaker type piece of furniture. Photograph on page 84.

E.H.

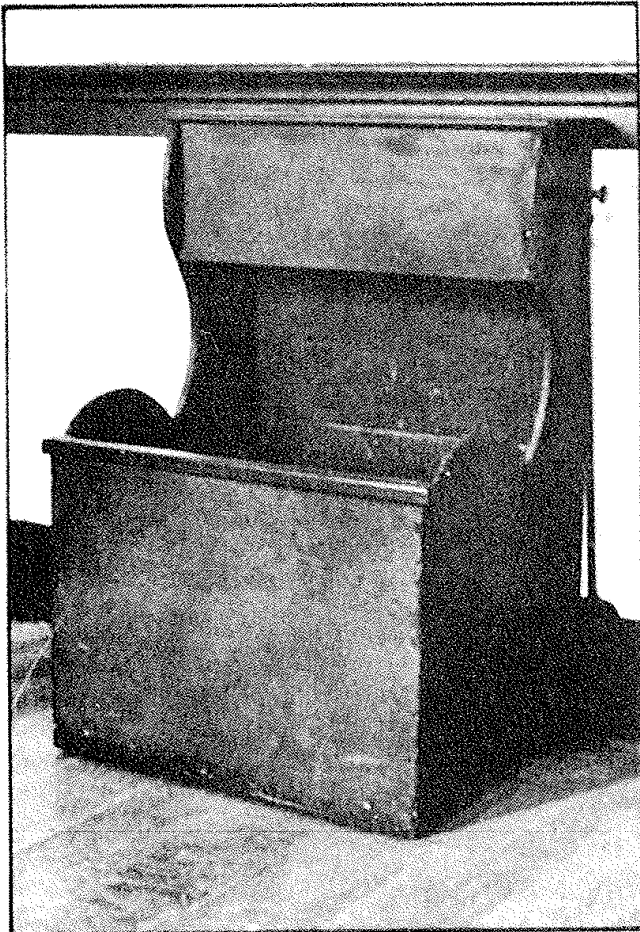




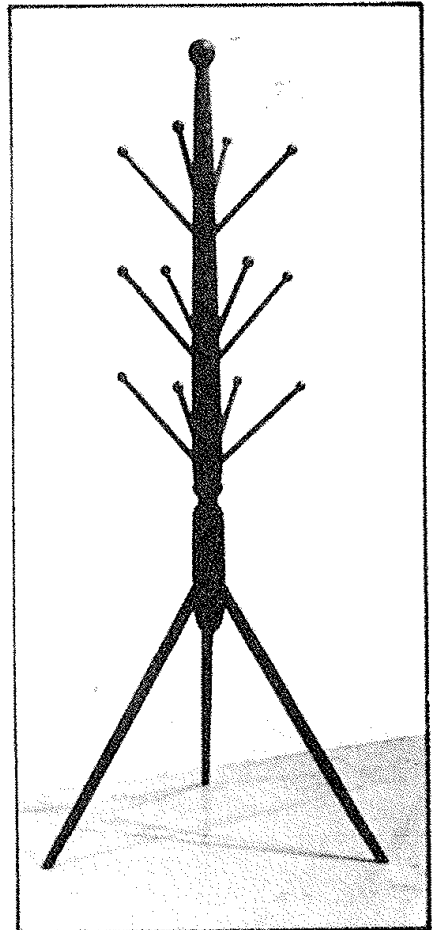
High Cupboard Chest —page 8



Dining Table page 48



Wood Box page 60



Coat Rack page 68

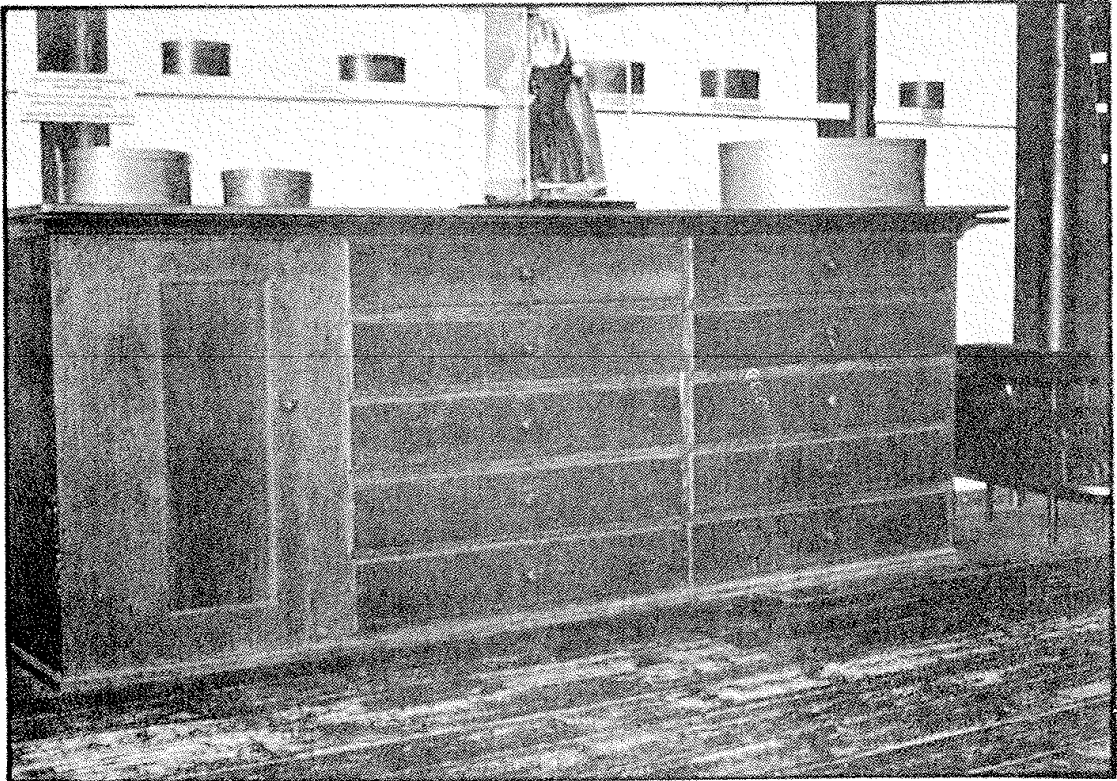


Upright Desk—page 30



Pine Wash Stand — page 46

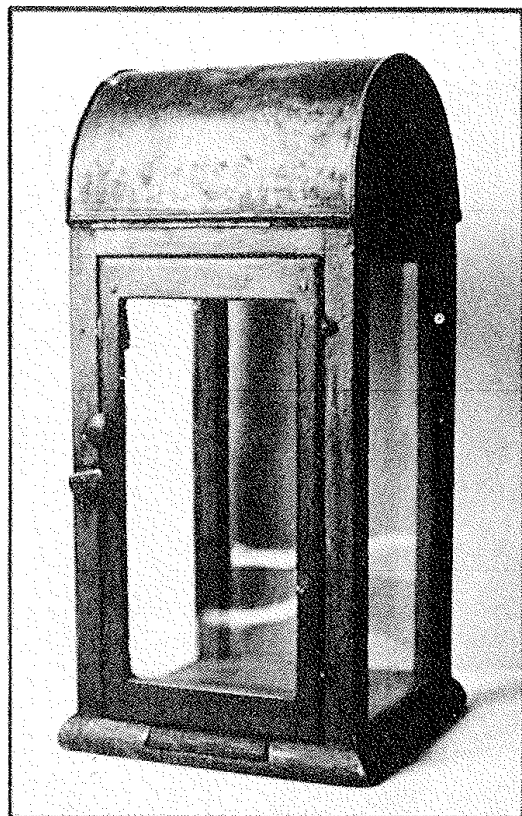
Case of Drawers — page 28



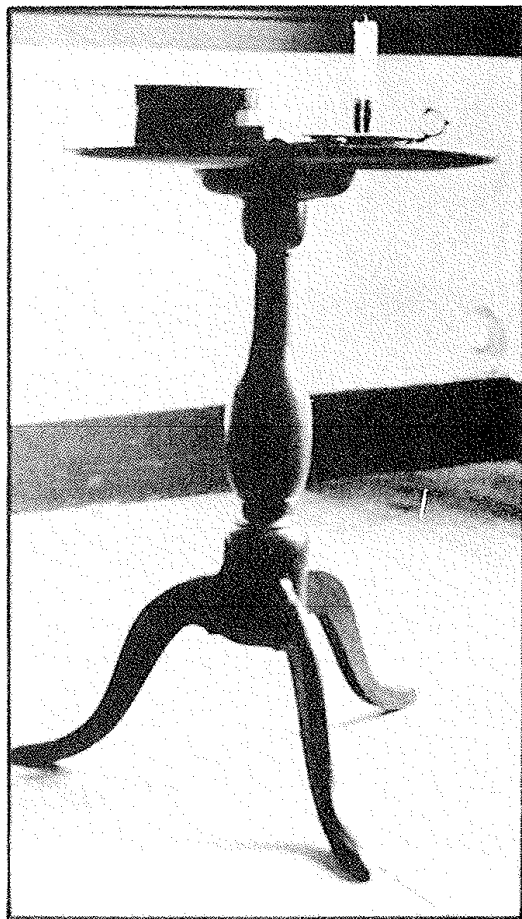
Storage Bench — page 22



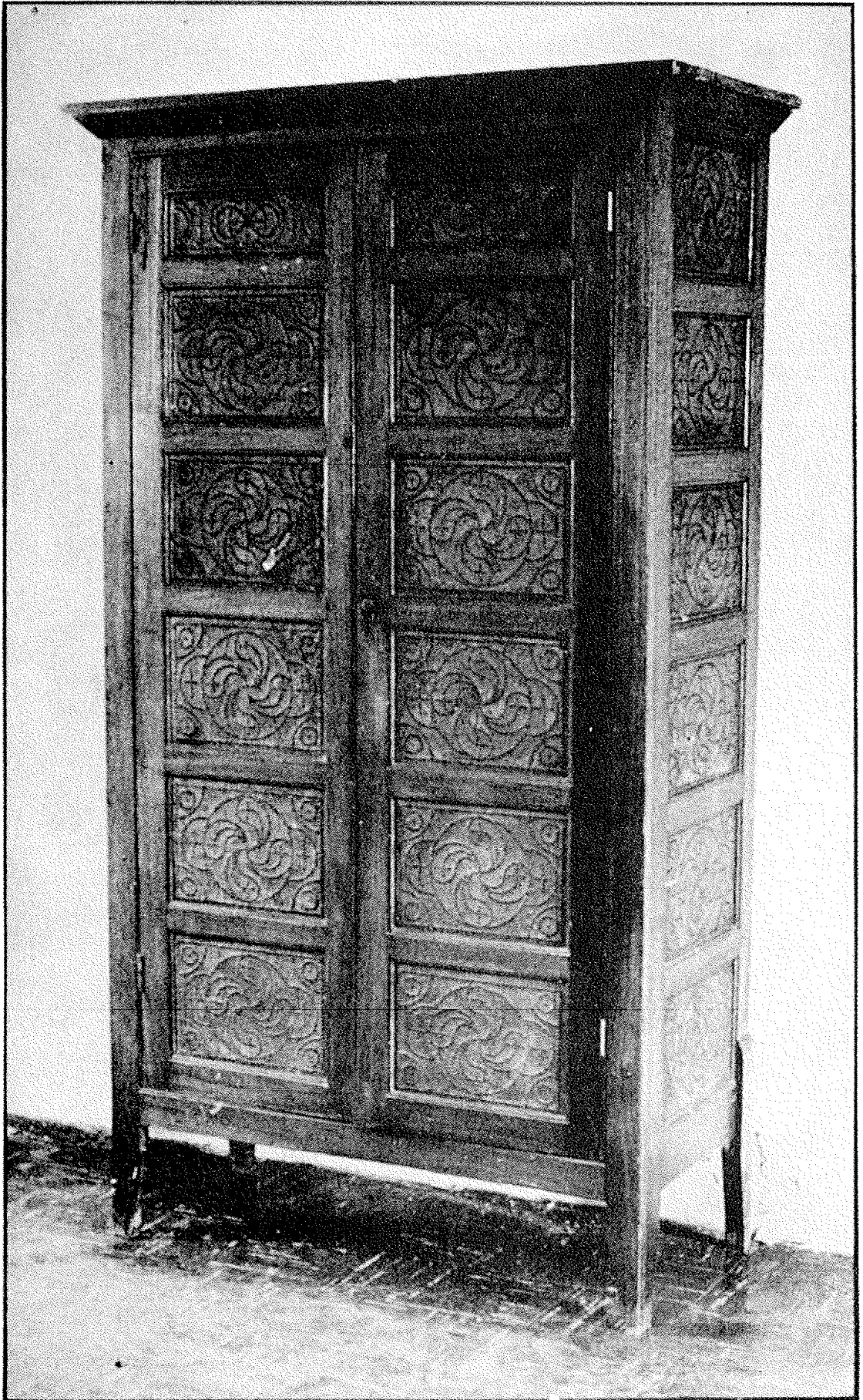
Tall Clock — page 56



Lantern — page 70



Candlestand — page 54

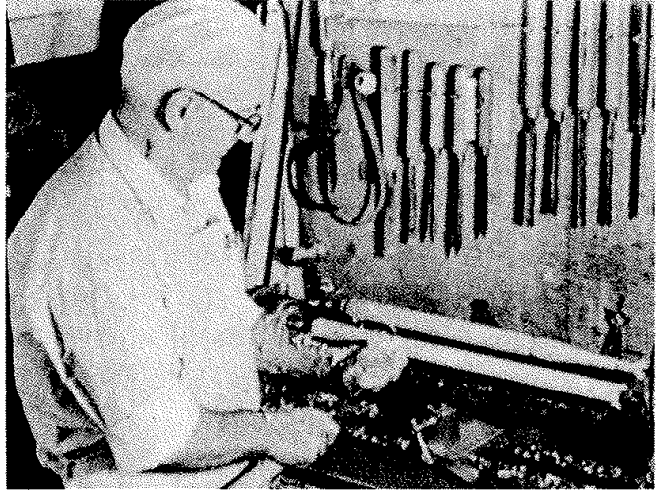




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ABOUT THE AUTHOR



This is the third book in the series on Shaker furniture and artifacts by Ejner Handberg.

Mr. Handberg was a skilled cabinetmaker with more than fifty years' experience who first became interested in Shaker furniture and design when people brought the valuable Shaker pieces to him to repair or restore. Born in Denmark, he came to the U.S. at 17 years of age and learned his craft from 19th-century cabinetmakers who insisted upon precision and accuracy.

Volume I and II in this series on Shaker Furniture and Woodenware each contain meticulous drawings of many different types of Shaker chairs, boxes, tables, stools, knobs, candlesticks, trays, benches and similar pieces.

Volume III includes many larger items, such as rocking chairs, tables, school desks, sewing stands, cupboards, a storage bench, a clock case, an upright desk, a dining table, a lantern, pine cupboards, a settee, and counters.

In these three books, Mr. Handberg exercised extreme care to perfect measured drawings of these original Shaker pieces for the purpose of reproducing them in his own shop. Each drawing in every book is unique because it is carefully measured from an original Shaker piece. He emulated the reverence that these unusual people had for wood and the purely functional purpose in furniture.

The informed amateur worker in wood, as well as the professional cabinetmaker and the enthusiastic collector will find Mr. Handberg's books a valuable addition to the perpetuation of Shaker qualities.



Three volumes of carefully detailed, time-tested guides to building Shaker furniture and woodenware are brought together in this special hardcover edition.



"EJNER HANDBERG HAD AN EYE FOR SOME OF THE BEST SHAKER DESIGN. BOTH BEGINNING AND LONGTIME ADMIRERS OF SHAKER WORK WILL FIND PLEASURE AND INSTRUCTION IN THESE SIMPLE, STRAIGHTFORWARD PAGES."

—June Sprigg, Curator of Collections, Hancock Shaker Village, Massachusetts



In harmony with the Shaker spirit, the three volumes of *Shop Drawings of Shaker Furniture & Woodenware* emphasize simplicity, precision and utility. With more than 100,000 copies in print and more than 35 years of service to cabinetmakers and antiques collectors worldwide, these highly respected books have established themselves as an authoritative resource. No furniture makers, antiques lovers, libraries or museums should be without them.

The three volumes provide accurate scale drawings of such sought-after Shaker items as:

- Bed
- Sewing table
- Blanket chest
- School desk
- Candlestand
- Step stool
- Chest of drawers
- Storage bench
- Dining table
- Shaker stove
- Drop-leaf tables
- Revolving stool
- High cupboard chests
- Round pedestal table
- Lantern
- Tall case clock
- Mt. Lebanon chairs
- Towel racks
- Oval boxes
- Trestle tables
- Oval top table
- Wall clock
- Settee
- Wall cupboard

Ejner Handberg (1902–1985) was born in Denmark, emigrated to America, and was a cabinetmaker in Stockbridge, Massachusetts for many years, where he helped design and build Norman Rockwell's studio.

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