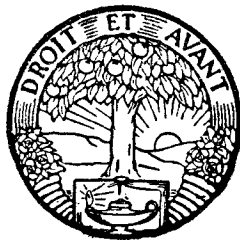


THE WOODWORKER

The Charles H. Hayward Years: 1939-1967





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FOREWORD TO VOLUME IV: THE SHOP & FURNITURE

LIKE the flora and fauna on the Galapagos Islands, the woodworking benches, shop accessories and tools on the islands now known as the United Kingdom and Republic of Ireland developed in unusual and surprising ways.

Thanks to a lack of timber, residents of these islands developed workbenches that used far less timber than those on Continental Europe, yet these benches could perform all the necessary tasks of a joiner or cabinetmaker thanks to the engineering of what we now call a torsion box.

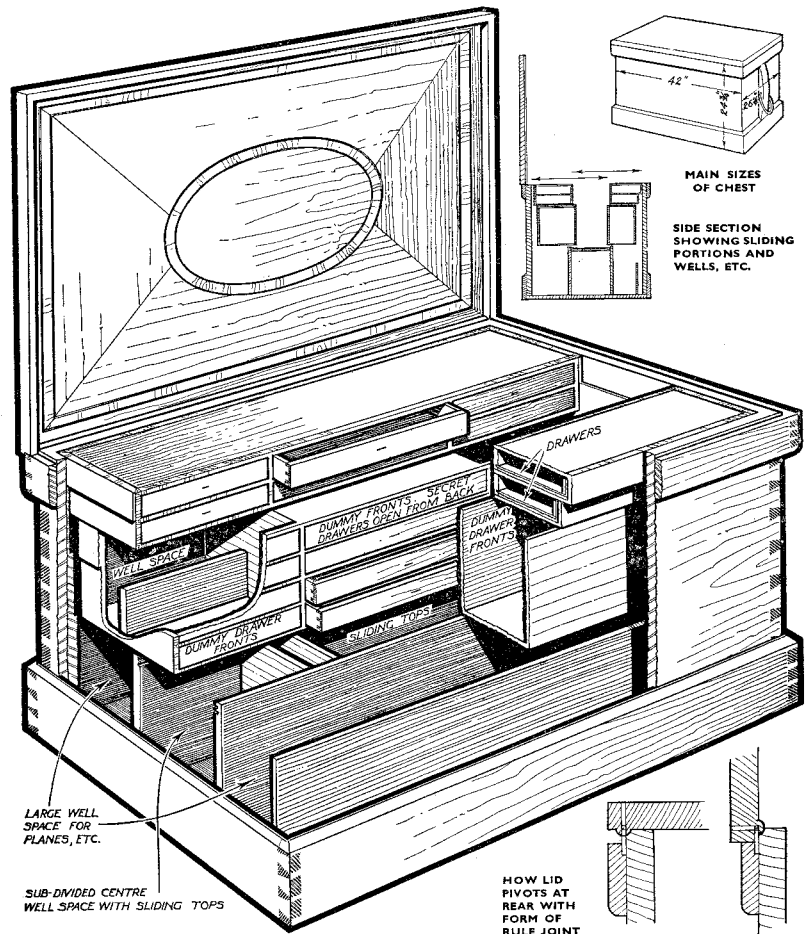
Because of their clever engineering, utility and thrifty nature, these workbenches migrated to other parts of the world that were touched (or taken over) by the British Empire during the 18th, 19th and 20th centuries. So it's not unusual to find these islander workbenches in Canada, the United States and even occasionally in India.

But workbenches are only the beginning of the story. Consider tool chests. When you look at old paintings of woodworkers in Continental Europe, they are commonly shown storing their tools one of three ways: hanging on the wall, in a portable tool tote or in a basket.

For some reason, the residents of the United Kingdom preferred sizable floor chests with sliding trays and sometimes drawers. These chests and trays could be ornately decorated to demonstrate the prowess of the maker, or they could be as plain as a pine coffin.

Why would this island culture prefer tool chests? I can only hazard a guess. Perhaps the wet climate encouraged chests, which absolutely protects tools from the damp (with a little camphor, in particular). Perhaps the structure of

WOODWORKER INSTRUCTION CHART No. 25



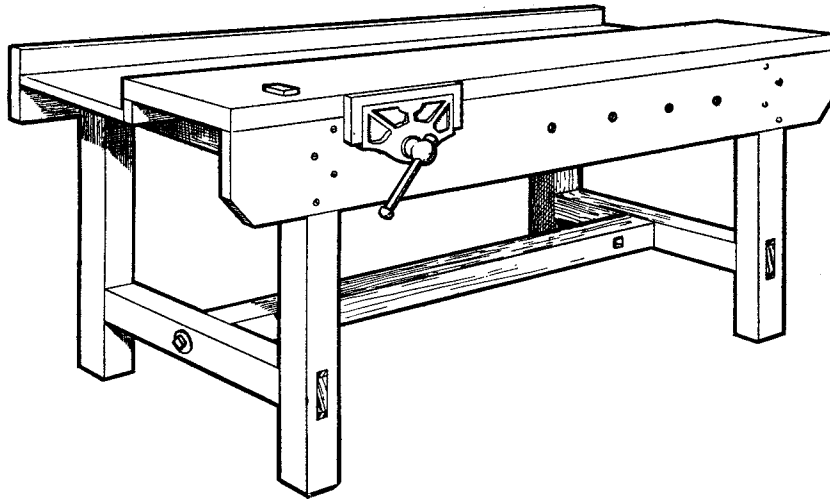
the guilds and woodworking economy in the islands encouraged craftsmen to own their own tools that they needed to protect (and needed to move with haste if they were sacked by the boss).

Or perhaps the incredible expansion of the British Empire in the 18th and 19th centuries created a need for its joiners to be able to pack all their tools (and clothes) into a strong box and sail to a

far corner of the world to set up shop at a far-flung destination.

As a result, tool chests from the United Kingdom and Ireland show up throughout the former holdings of the British Empire and (in particular) tend to litter the antique malls of North America.

(Note: Some Europeans used tool chests, particularly the Dutch and the Vikings. But it's fair to say that the



Europeans were far more fond of tool racks and mobile totes than chests.)

And then there are the tools that are peculiarly British, Scottish, Welsh or Irish. While almost all the Europeans (with the exception of the Dutch) still prefer wooden-frame bowsaws, the islanders of the United Kingdom developed the familiar handsaws and backsaws we use in North America today.

The wooden handplanes from this group of islands have a decidedly different profile than those of the Continent. And let's not forget about the infill plane – a unique tool form from the United Kingdom (perhaps inspired by the Romans, but that's another story).

This list can go on: chisels, mallets, hammers and even nail pullers from the United Kingdom *et al* are quite distinct from those of its neighbors.

And if you think that the woodworking influence of the British Empire and its immediate neighbors extended only to tools, you'd be wrong. Even furniture design and ornament affected the Empire's colonies and its neighbors. Unlike the French, Germans or residents of the Low Countries, the British, Welsh, Scottish and Irish craftsmen were more interested in solid joinery than surface ornament – restraint usually triumphed exuberance. (Yes, some

British forms were ornate, but take a look at comparable French pieces to find out what ornate really means.)

British furniture styles directly affected those in North America and its other colonies. Americans have a "Queen Anne" style of furniture because of Queen Anne (1665-1714). But the British influence was far deeper. Danish Modern – a decidedly European and influential movement – drew its influence from British forms, both directly and indirectly.

Like traditional British furniture, Danish Modern pieces sought structure and form over surface ornament. You have only to look at the sketchbook of Kaare Klint – the father of Danish Modern – to make this connection.

AND THEN THERE WAS CHARLES H. HAYWARD

It is for all the reasons above that I have always loved the work of Charles H. Hayward, the dean of workshop writers in the 20th century. As editor of *The Woodworker*, Hayward was the embodiment of the traditional woodworker from the islands we now call the United Kingdom and Republic of Ireland. He was traditionally trained in shops that emphasized handwork, but he was comfortable with machines. He embraced

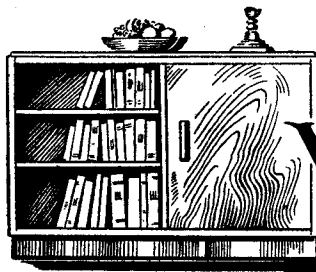
the deep cultural heritage of his country's furniture tradition, yet he was part of the movement to overthrow it after World War II (though I don't know how enthusiastic he was about this).

In other words, Hayward and *The Woodworker* in the 20th century were the distillation of the best of the woodworking tradition from this peculiar group of islanders.

And it is for that reason that we have devoted the last 10 years of our lives to bring you this four-volume set of the best articles from *The Woodworker*. This final volume is particularly British/Irish/Welsh/Scottish in that it explores the workbenches, tool chests and furniture forms of these small but hugely influential island countries.

We hope that these volumes will open your mind to the way that these woodworkers approached their work in the 20th century. You might not agree with me that the United Kingdom and Ireland represent the peak of modern mechanical culture, but at the very least you can steal what you will from them (as other cultures have) with the help of these clear and well-illustrated books.

Christopher Schwarz
Fort Mitchell, Ky.
January 2017



AUGUST, 1954

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WOODWORKER



A STURDY WORKSHOP BENCH

Whatever the hobby or craft the necessity for a good bench to work on is of paramount importance. The examples given have been designed primarily for the woodworker, but with slight modification can be adapted to suit various needs.

THE types of bench tops and underframes shown here will enable readers to assemble the kind most suitable for their own requirements. Fig. 1 shows the well type, a through section of which is given at (A), Fig. 2. At (B) is a cross-section of a flat top bench fixed to a similar underframe. Most heavy work is carried out on the front portion of a bench, and this should be sufficiently thick to absorb shocks, a minimum thickness being 1-1/2 in. As the area around the vice usually becomes worn, the bolting is arranged to allow this section to be

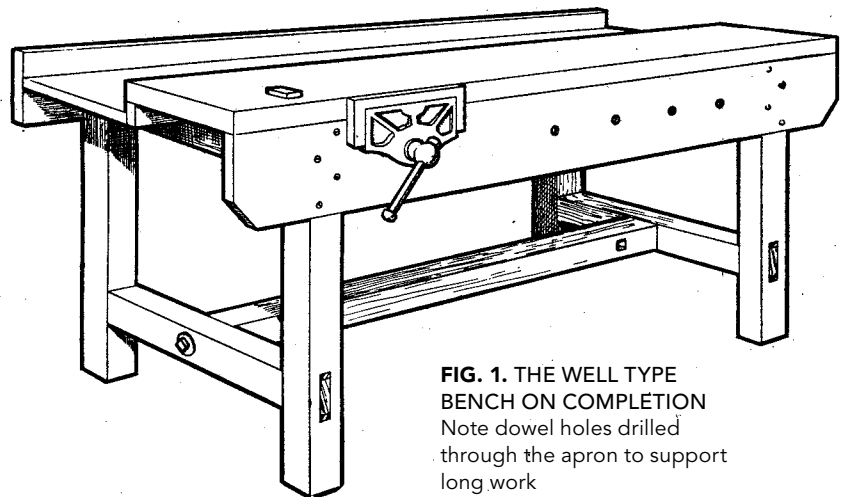


FIG. 1. THE WELL TYPE BENCH ON COMPLETION
Note dowel holes drilled through the apron to support long work

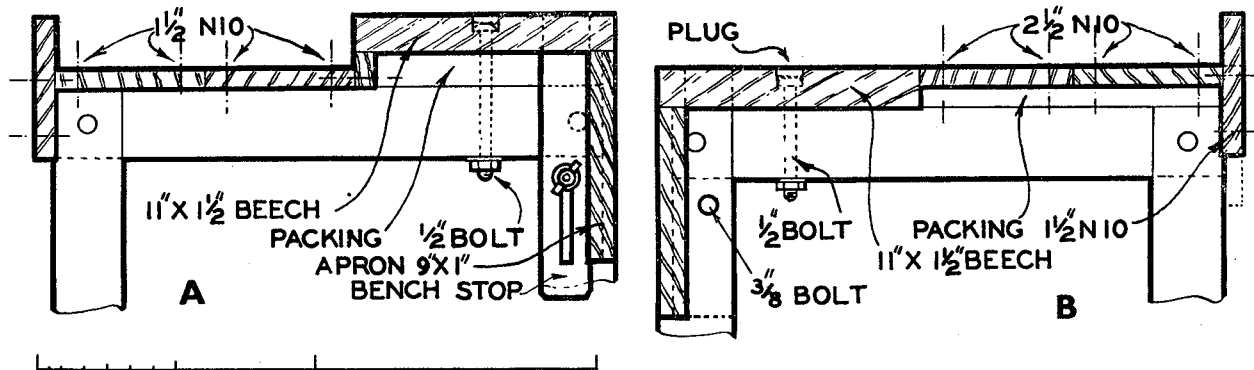


FIG. 2. A SHOWS THE WELL TYPE. B, FLAT TOP.
Apart from packing pieces, timber sizes are the same

turned over or reversed from end to end as required, as shown in Fig. 2. Naturally, the vice and bench stop will need re-housing with each change and the old holes made good.

To counteract racking when planing, the apron Fig. 3 (D), is halved and screwed to the legs. The bottom stretcher rail is tenoned in dry and held in position with bolts (see Fig. 3, D). The advantage of this method is that the bench can be easily dismantled should the occasion arise. If the bench is intended to be over 6 ft. in length and subjected to heavy usage the more rigid form of underframe given in Fig. 3 (C) is recommended. A great deal of labour is saved if timber be bought cut to size. An underframe of 3 in. by 3 in. or 4 in. by 2 in. stuff is quite reliable with a bench top, as in Fig. 2. A bench having a total length from 5 ft. to 6 ft. should suit most needs, but if a greater length is contemplated a thicker top is recommended. The width shown in Fig. 2 is 2 ft. However, if space permits this to be made wider it will prove

an advantage.

Construction. Prepare the end frame members and tenon the lower rail into the leg about 6 in. from the floor. This can be either wedged or dowelled as in Fig. 3 (D). The top rail is glued into an open mortise and secured with a $\frac{3}{4}$ in. dowel. It is most important that the frames are square, and a careful check should be made before setting aside. When set the stretcher rail is bolted to the frames, as shown in the sectional view Fig. 3 (D) and apron piece screwed in place. Nail down all necessary packing pieces before securing the top.

Bolt heads should be sunk about $\frac{1}{4}$ in. below the surface and the hole plugged; similarly all screw heads should

be well countersunk to avoid possible damage to work. Finally, the back board is screwed on. This can be fitted out as a tool rack if desired. A suitable stop, shaped and drilled as in Figs. 2 and 3 can be made from almost any hardwood. Toothed metal stops are obtainable, but these are not recommended as they often result in damage to tools and work.

The Vice. A useful vice for most work is one having an opening of 7 in. with jaws of the same width. This is obtainable with a plain screw action or quick release as shown in Fig. 4. Whichever type is chosen, it is advisable to recess the back jaw and screw on a hardwood check to fit flush with the apron piece.

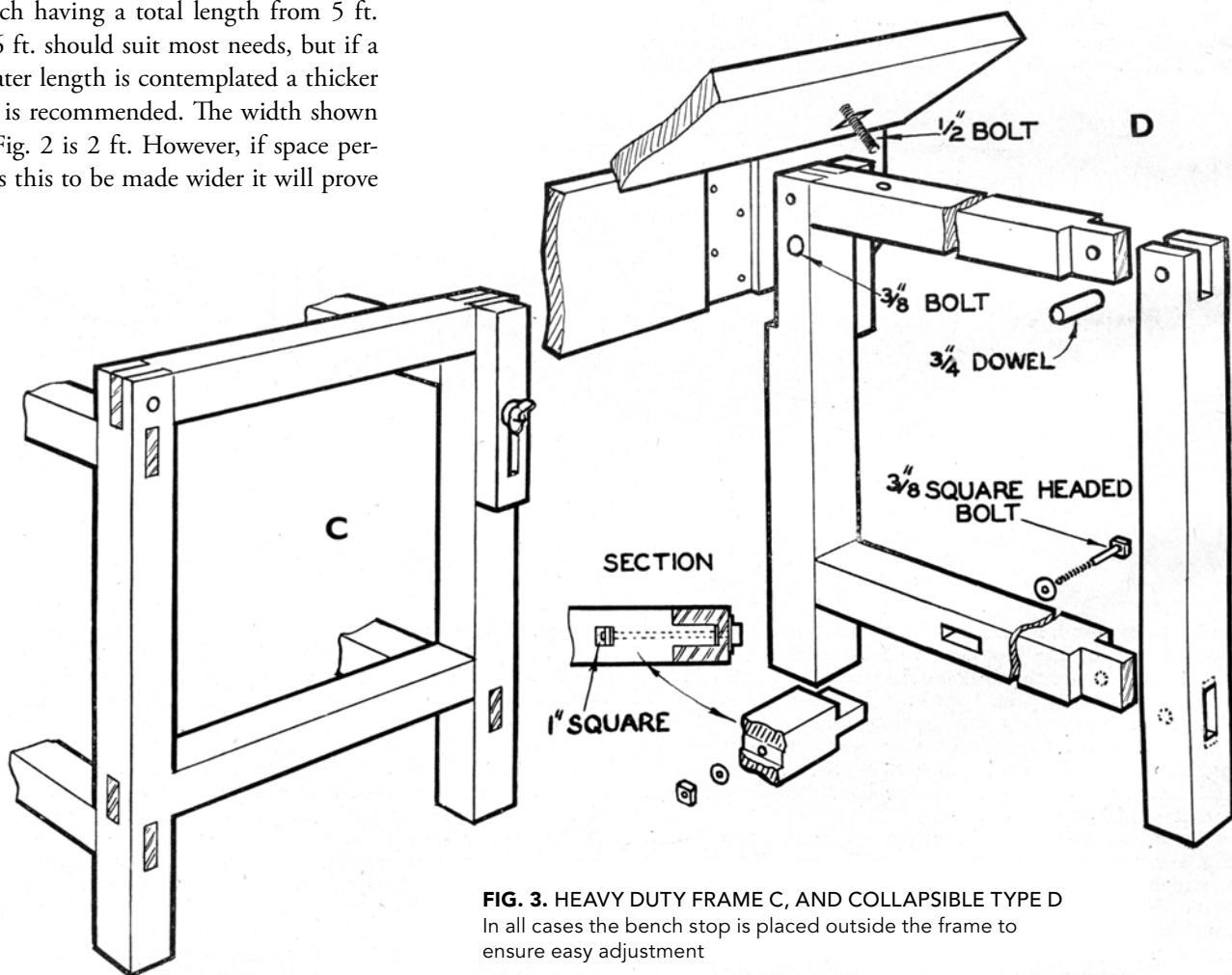


FIG. 3. HEAVY DUTY FRAME C, AND COLLAPSIBLE TYPE D
In all cases the bench stop is placed outside the frame to ensure easy adjustment

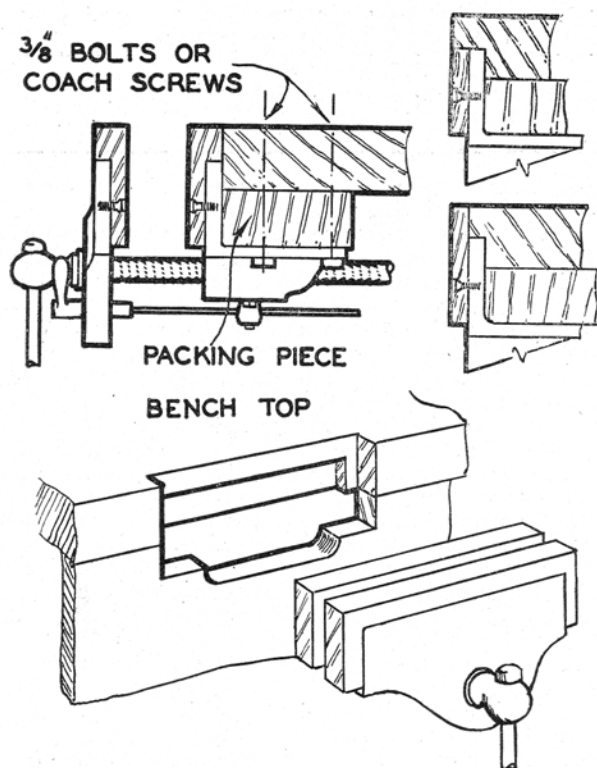


FIG. 4. FIXING THE VICE THE THROUGH SECTIONS SHOW HOW THE VICE IS ATTACHED TO THE BENCH AND METHODS OF ENCLOSING THE BACK CHECK

CUTTING LIST

	Length ft. in.	Wide in.	Thick in.
4 Legs	2 9	3	3
4 Rails	2 2	3	3
1 Stretcher Rail	5 0	3	3
1 Apron Piece	6 0	9	1
1 Board (Beech)	6 0	11	1 1/2
3 Boards (Deal)	6 0	7	3/4
1 Bench Stop	0 12	2	1 1/2

As it is recommended that all timber be bought panned to size, finished sizes have been given. Add 1/2 in. to the length and 1/4 in. to width if bought rough. Metal fittings are obtainable from most ironmongers.

One of the examples given in Fig. 4 would be quite satisfactory. Before cutting an opening in the apron piece it is suggested that a cardboard template be made to ascertain exactly where the aperture should be made. When the opening has been made and the vice placed in position, coach screws or bolts are inserted to hold it as in Fig. 4.

A series of holes drilled through the apron level with the vice screw into which short pieces of dowelling can be inserted will prove beneficial when planing long pieces and will support the work.

YOUR BENCH

To do good work orderliness is essential. Tools not in immediate use should not litter the bench, but should be kept in a rack or cupboard. As it is useful to have the cupboard near at hand the space under the bench can be usefully employed for the purpose if suitably enclosed. It is important, however, that a bench should be rigid, especially in its length, and the fitting of a cupboard should not adversely affect this rigidity. In the bench described, the apron pieces A, on which the longitudinal rigidity of the bench depends, are retained, but the front apron is cut away in order to give greater access to the cupboard.

THE leg frames are formed of 3 in. by 3 in. stuff, but 4 in. by 2 in. will do equally well. The construction of the frames is shown in Fig. 3, and it will be noted that the lower end rails are arranged so that the lower surface of each rail is flush with the top surface of

each side rail. This arrangement provides for the fixing of the floor of the cupboard. If the joints are carefully made no further strengthening by the use of bolts or dowels is necessary. When the frames have been put together they can be cut away as shown at *b*. Fig. 3, to receive the

apron pieces, which are correspondingly housed in order to form a half-lap joint.

The Bench Top. This comprises three 9 in. boards, and it will be seen on referring to Fig. 2 that the front board is thicker than the other two. This board should not be less than 1-1/2 ins. thick,

A STOOL TOOL CONTAINER

A stool container which will house your ordinary bench tools and act as a mitre sawing and shooting board is illustrated in Fig. 1. It can be easily carried around the house and placed near the exact spot where the actual work is in progress. For a household kit of tools it has many advantages over a small tool chest which has to be kept in a store room or garage. There is no key to lose, and no lid to lift. When not in actual use it can stand in the kitchen and be used as a step to gain access to the upper kitchen shelves.

THE container is easily and inexpensively made. Much of the wood required may be taken from clean packing cases or from salvage timber. The ends are dowel glue-jointed and the joint line is arranged so that it does not come in the centre of the width of the end and thus foul the sawing kerf and the round handle. With regard to size there is no hard and fast rule, but suitable dimensions are 24 ins. long over-all by 14 ins. across the width of the end, and 16 ins. high.

The thicknesses of the stool ends should be not less than $\frac{7}{8}$ in.; the same thickness applies to the long wide sides. The drawer fronts and the longitudinal divisions between the drawers should be out of $\frac{5}{8}$ in. or $\frac{3}{4}$ in. wood; the drawer sides are cut from $\frac{1}{2}$ in. or $\frac{3}{8}$ in. wood. Drawer bottoms are of $\frac{1}{4}$ in. plywood or alternatively cut out of clean margarine box timber which has been planed to a clean finish. The long round rod which runs from end to end of the stool is made from a piece of $1\frac{1}{4}$ in. or $1\frac{1}{2}$ in. round blind roller rod, or alternatively an old piece of ash from a broken hay rake handle may be requisitioned. The method of shouldering, saw kerfing, and wedging this handle in position is given in Fig. 5a. Note that the saw kerf and wedge are placed diagonally so that when wedging up there will be no tendency to split the stool end in the direction of its grain.

The ends of the stool are skew nailed to the long sides. This will prevent distortion and open joints owing to the

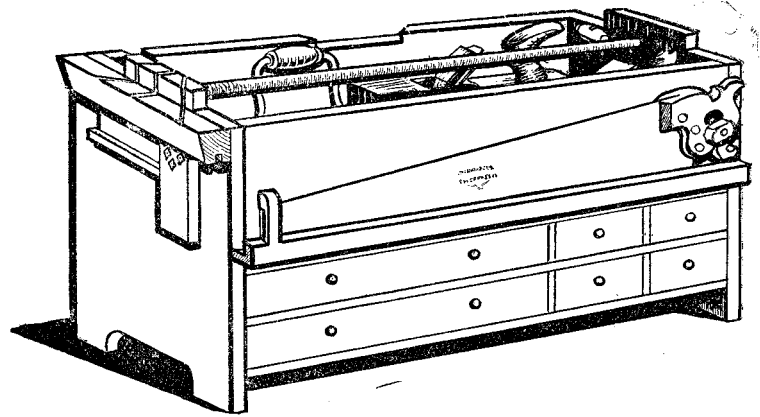


FIG. 1. AN INVALUABLE ITEM IN THE HOUSEHOLD.

Main sizes are 24 ins. long, 14 ins. wide, and 16 ins. high. It will be seen that in addition to holding a good range of tools there is accommodation for nails, screws, small fittings, etc.

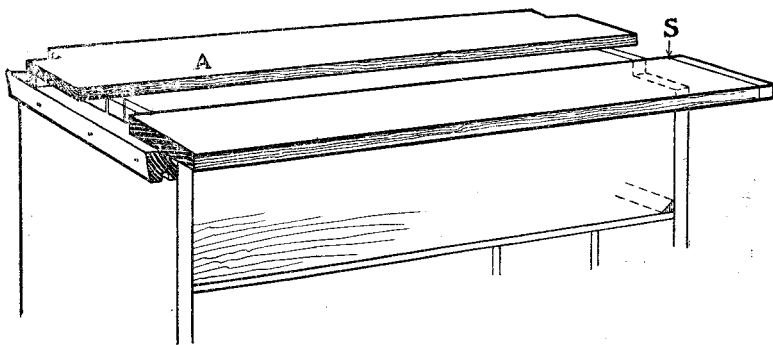


FIG. 2. THE SHOOTING BOARD (A) TURNED UPSIDE DOWN

racking which is bound to take place when the stool is subject to rough usage. The nails should be of the cut variety because they hold in the fibres of the wood much better than the round polished wire nail. The interior of the well of the stool should be glue blocked at the

ends as suggested in Fig. 5. Glue blocks should also be used around the bottom of the well. The long rail between the drawers and long bottom rail need not be more than $1\frac{3}{4}$ ins. in width. They are stub-tenoned for $\frac{5}{8}$ of an inch into the ends. Small runners should be kept

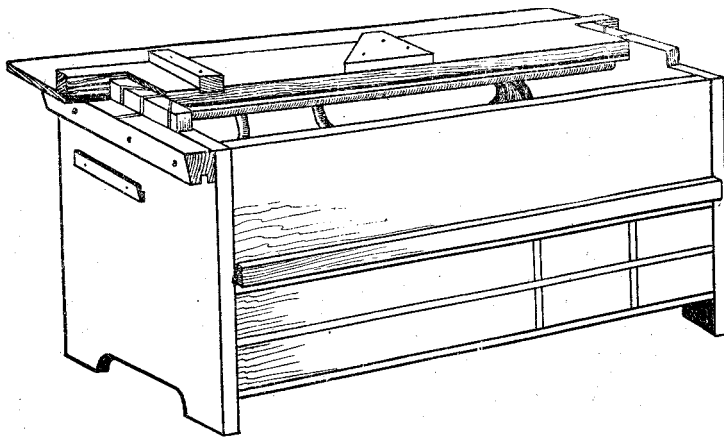


FIG. 3. THE SHOOTING BOARD IN POSITION READY FOR USE.

as narrow as is convenient because they have little weight to carry and the object is to keep the stool as light as possible for carrying about.

The long drawers, 1-3/4 ins. deep, accommodate chisels and gouges, oilstone, joiner's bevel, dovetail saw, and similar small tools, such as bits, etc. Twist bits should be kept in a partitioned green baize bag. The four smaller drawers are divided into suitable compartments to contain panel pins, tacks, screws, etc.

At the near end of the stool provision is made for mitre cutting. The well or hollow box portion will take the jack and the smoothing planes, ratchet brace, pliers and pincers, screwdrivers, and the

household axe. The tenon saw is suitably fixed at the rear outside end of the stool, which is large enough to take this 12 in. tenon saw and the ordinary bench hammer. It will be noticed that suitable provision is also made for the handsaw and a 6 in. try-square in the handiest positions.

* * *

*This stool can be carried
about the house.*

* * *

Fig. 2 shows the method of dealing with long stock when it is required to cut off the waste end (S). Of course

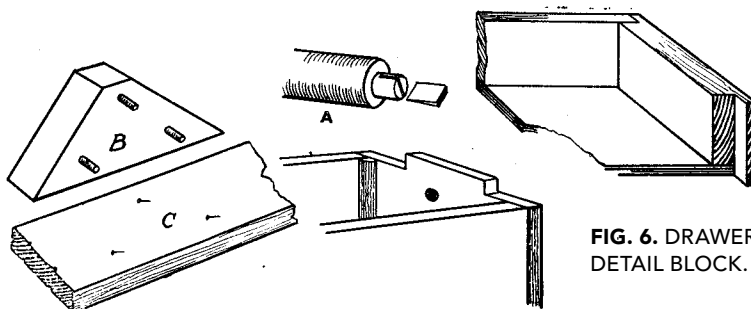


FIG. 4. FIXING MITRE

FIG. 5. HANDLE.

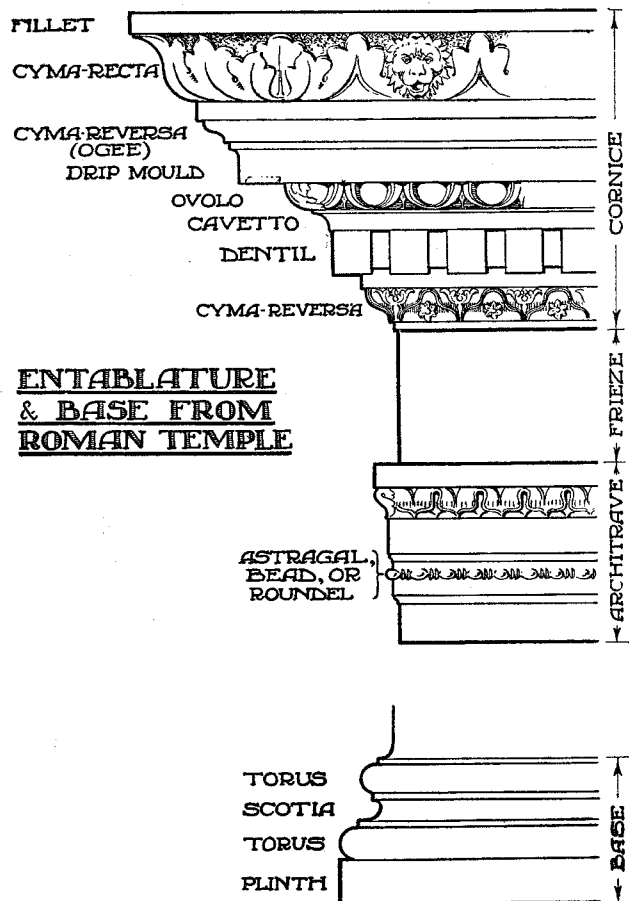
FIG. 6. DRAWER
DETAIL BLOCK.

the worker would have his left knee on top of the board. In the same sketch is shown the auxiliary shooting board (A) when turned upside down. It becomes a step for the workman to increase his height.

As an adjunct to the stool we show in Fig. 3 an auxiliary shooting and mitre board. It is made as a separate unit, and fits on top of the stool as shown. It will be observed that in Fig. 1 the side of the stool is cut away to receive the mitre block and the squaring rail. Thus it can be reversed as previously mentioned when it is not required. When fitting the mitre block (B) on to the shooting board it can be positioned by placing three ordinary pins on to the board (C). Put the block (B) in the position it will occupy and give to the top of the block a smart tap with the hammer. This will give to both B and C suitable indentations which will tally with each other. At these points the worker bores 3/8 in. holes with his twist bit and duly inserts his dowels. The dowels are glued into block (B) only. This allows the mitre block to be levered out of its position with the screw driver when not required. For instance when jointing the long edges of boards the block (B) would of course be in the way of the plane, and therefore it is made removable.

There is no need to go to the trouble of dovetailing the drawers. A quite good drawer can be made as shown in Fig. 6, lapped joints being used. The bottom edge of the drawer front is rebated to agree with the bottom.

Do not paint the tool stool; it makes it heavy to carry about. If you must attempt some type of finish give the job a coat of brush shellac or spirit varnish and when dry rub it down with No. 1-1/2 grade glasspaper. Then apply a second coat of shellac varnish, or a coat of clear Varnene. This will prevent the job from holding dirt.



ENTABLATURE & BASE FROM ROMAN TEMPLE

Greek mouldings are of a graceful and refined character, and in shape follow closely the ellipse, hyperbola, and parabola, though they were probably formed by hand. Roman sections are bolder and are founded on arcs of the circle. The fillet is a square; ovolo a convex quarter circle or corresponding curve; torus, convex rather less than half a circle; astragal, convex half a circle; cavetto, concave quarter circle; scotia, concave about half circle; cyma-recta, combination of hollow and round; cyma-reversa, similar but with shape reversed.

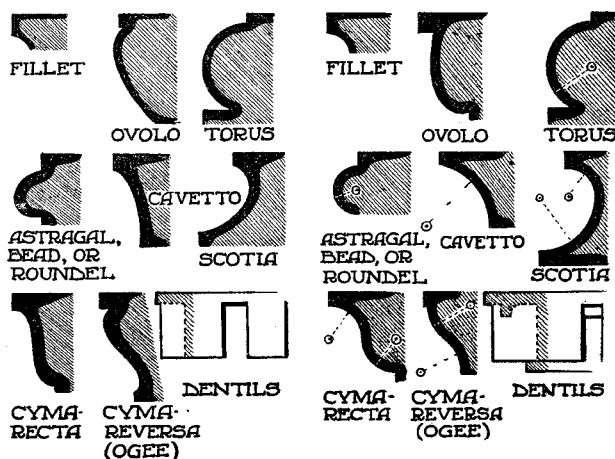
It would be impossible to scale down the classical cornices to suit furniture. In many cases they would be too elaborate and certain members would be too small. Another point is that the sunny climate of Greece needed only slight projections to throw deep shadows, and these would be inadequate in small woodwork. Consequently, a considerable simplification is necessary.

THE ORIGIN AND ADAPTATION OF MOULDINGS

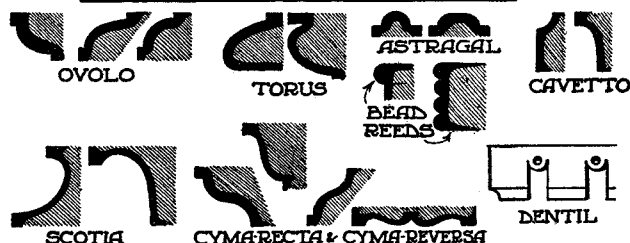
Mouldings used in woodwork are founded on eight shapes derived from the classical ruins of Greece and Rome. These are : fillet, ovolo, torus, astragal, cavetto, scotia, cyma-recta, and cyma-reversa. Combinations of these are used to make up simple or intricate sections.

GREEK SECTIONS

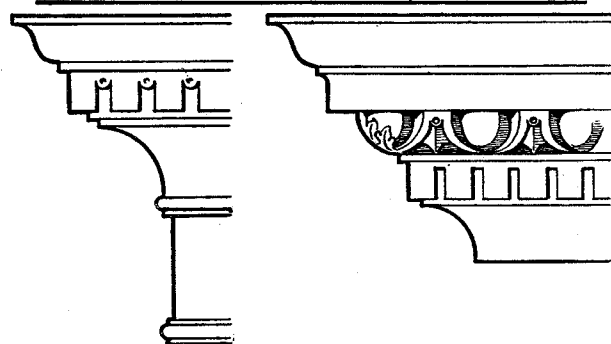
ROMAN SECTIONS



TRANSLATED SECTIONS SUITABLE FOR WOODWORK



TYPICAL FURNITURE CORNICE & FRIEZE MOULDINGS, 18TH CENT.



FEATURES IN FURNITURE: MOULDINGS IN WOODWORK

Although not so widely used as formerly, mouldings are still an important feature in furniture. Here the writer tells of their introduction and development.

THE introduction of mouldings on furniture can be traced in two directions. So far as purely domestic woodwork in this country is concerned the moulding can hardly be said to have existed before the 15th century. For comfort the harsh edge of a seat might

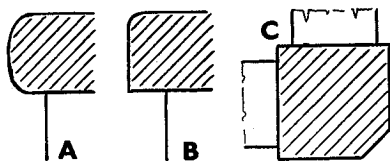
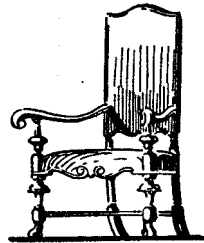


FIG. 1. SOME OF THE EARLIEST EFFORTS: (A) NOSING; (B) ROUNDED EDGE; (C) CHAMFER

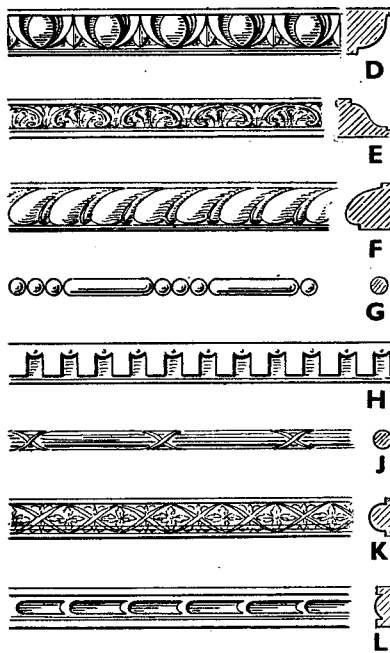


FIG. 2. DECORATED MOULDINGS: (D) EGG AND DART; (E) LEAF MOTIF; (F) NULLING; (G) BEAD; (H) DENTILS; (J) REED AND RIBBON; (K) LEAF AND RIBBON; (L) GOUGE CUTS. THESE ARE ONLY A FEW OF MANY EXAMPLES.

be roughly nosed (Fig. 1, A), or the top of a chest or table rounded over (as B). Later a leg or post might be chamfered on its outer corner (C), but these early touches were carried out to give comfort rather than ornament, and crude efforts at carving were known long before the moulding became a constructive or decorative feature.

In the case of church furniture it was different. Before the 12th century the craftsman had attained some proficiency in carving, and by the 15th century mouldings began to appear. These developed during the 16th century and through the Elizabethan, Jacobean, Queen Anne and Georgian periods, each age showed a preference for some distinctive form. The earliest mouldings were, of course, worked by hand in the solid, and (naturally) were copied from models in stone. Just, too, as the stonemason's mouldings were richly sculptured, the wood craftsman strove to follow his example (Fig. 2). Thus on the various members we find motifs such as the egg and dart, leaf forms, beads, nulling, dentils, the guilloche, lozenge, money pattern, and many others, and later (on pilasters and friezes) pateras, studs, fluting and other decoration. In modern days we have seen all such features reproduced by machine in the form familiarly known as "strip detail."

THE DEVELOPMENT OF MOULDINGS

Throughout the centuries it is interesting to note how ecclesiastical and domestic woodwork varied in character

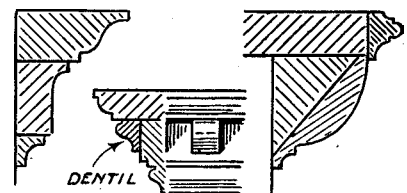


FIG. 3. SHOWING METHOD OF BUILDING UP CORNICE MOULDINGS IN SECTIONS TO SIMPLIFY CONSTRUCTION AND AVOID WASTE. AN EXAMPLE OF AN APPLIED SHAPED DENTIL IS GIVEN.

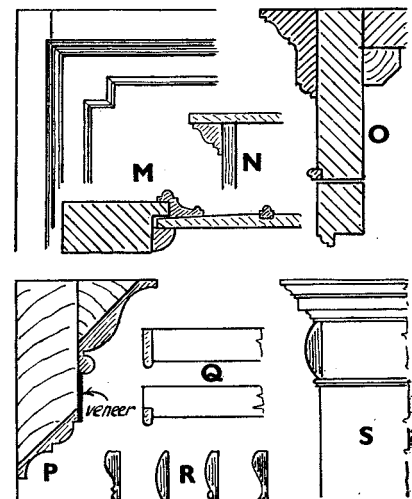


FIG. 4. APPLIED MOULDINGS; (M) PANELLED DOOR, WITH SECTION SHOWING THE MOULDINGS APPLIED; (N) SIMPLE CUPBOARD MOULDING. (O) MOULDINGS APPLIED TO FORM CORNICE AND FRIEZE; (P, R, S) CROSS-GRAINED WALNUT MOULDINGS; (Q) COCKED BEADS.

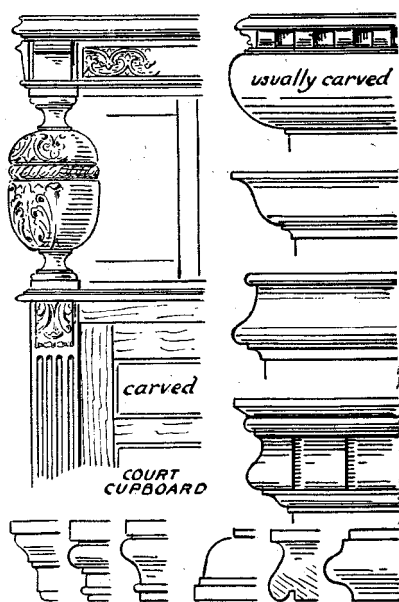


FIG. 5. EARLY TUDOR AND ELIZABETHAN MOULDINGS, 1500-1600.

and yet seemed to run an parallel lines. From the early Gothic influences ecclesiastical furniture has hardly changed, and on interior church woodwork we still find the type of mouldings used for outdoor structures of stone. This may be partly due to the fact that, unlike dwelling houses, the interior as well as the exterior stonework was

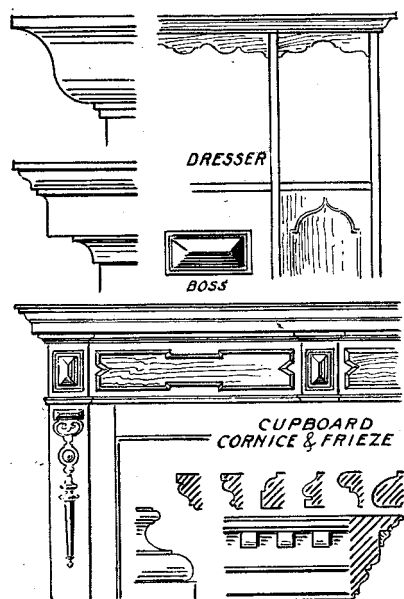


FIG. 6. THE JACOBEAN PERIOD, 1600-1660.

finished architecturally and the furnishing woodwork thus designed to correspond in style. In the case of domestic furniture the Gothic trend in mouldings and other features persisted through the early Tudor and Elizabethan periods, although on the Continent new ideas had emerged. At the close of the 16th century there is a marked difference between what is known as Renaissance work in England, Italy, France and the Netherlands. Italy revived the classic models; France, less tied to tradition, struck out on a line of her own; whilst in Elizabethan and Flemish woodwork we find a break-away which in two centuries was to culminate here in the furniture of the Chippendale, Adam and Sheraton schools. Although, too, mouldings are a feature in furniture little observed by the inexpert, their contours and application were carefully studied by skilled craftsmen throughout every period.

So long as mouldings continued to be cut with chisel and gouge in the solid their use was restricted. Later, when built up (as in the examples at Fig. 3), and when applied mouldings (as Fig. 4) came to be adopted, there was no limit to the number of members which could be introduced. Heavy cornices, with frieze and often pediment, were only practicable on the built-up method, this being effected by the use of half a dozen or more mouldings schemed to conform to the general contour designed. During the Flemish Renaissance and Jacobean periods the applied moulding (Fig. 4) was highly favoured by the skilled mitre cutter, cabinet doors and chest fronts being elaborately patterned into many small panels each with its moulded surround. Examples are to be found where a single door might involve the cutting of several hundred mitres.

When, during the William and Mary, and Queen Anne reigns, walnut became the favoured furniture timber, a different technique in applied mouldings was adopted. Cross-grained mouldings to correspond with the veneered parts were

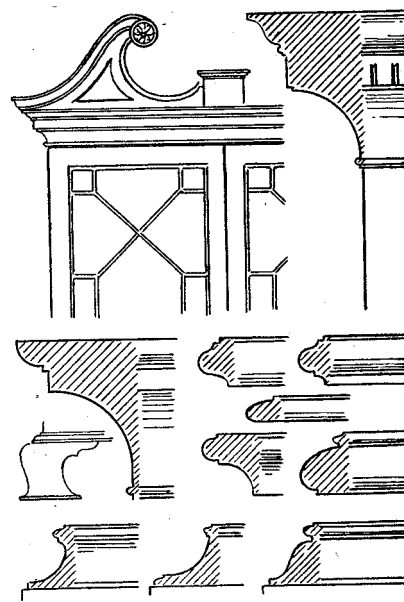


FIG. 7. VARIOUS MOULDINGS USED IN THE CHIPPENDALE PERIOD, 1740-1780.

used. The plan adopted (see Fig. 4, P and S) was to glue a thin strip of cross-grained walnut to a groundwork with the grain running lengthwise. Thus we have a cornice (P) or a frieze (S) showing cross grain. In the case of drawer fronts a cocked bead (as Q) formed the surround, or drawers might be built up with applied cross grain fronts as at R.

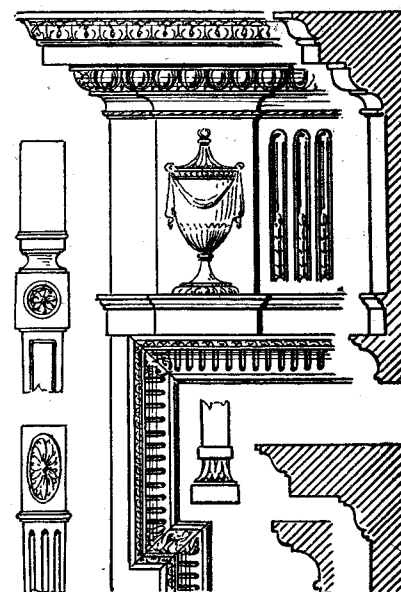


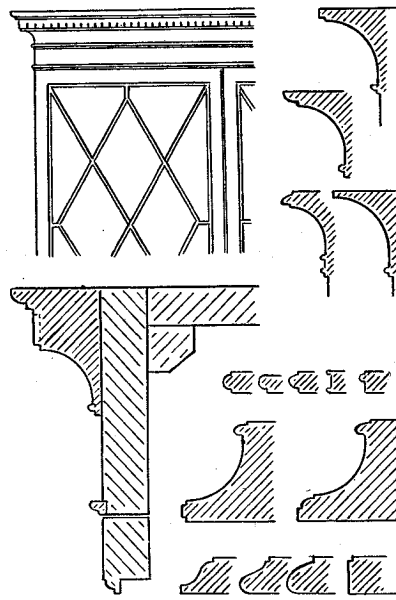
FIG. 8. THE PERIOD OF ADAM, 1760-1790.

THE FUNCTION OF MOULDINGS

Into the characteristics of mouldings of different countries and periods it is needless here to enter. The illustrations (Figs. 5 to 9) indicate some of those—if only a very few—which apply to our own country. The question may be asked, however: Why mouldings?

What brought them into use in furniture? And how is it that they have survived so long?

As for origin, we can put first the architectural tradition. The five orders of architecture, Doric, Ionic, Corinthian, Tuscan and Composite stood as wonders of the world. From Greek temples and from the great public buildings of Rome the European craftsman took his ideas. Unless he went direct to nature he had no other models to follow, and when wood came to be wrought he felt that what could be done in stone could also be achieved with timber. Firstly in interior structural woodwork and then later in furniture for the noble classes he followed the lead of the architect,



**FIG. 9. EXAMPLES OF SHERATON
MOULDINGS, 1790-1820.**

the mason and the sculptor. Just as columns, pilasters, plinths and pediments were copied from stone, so also were our mouldings.

On humble domestic furniture the introduction of mouldings was much slower, this due not only to the economic

factor but also to the absence of any feeling of need for decoration in the home. If necessity and bare comfort were met a man was satisfied. Reverting to Fig. 1, harshness of edge could be countered by simple rounding or chamfering. The height of seats could be adjusted to suit the comfort of the sitter, whilst that of the table could be fixed to meet his convenience. A plank chest served to accommodate his few everyday possessions, and if gradually he came to have an eye for decoration it was probably through jealousy of a neighbour whose house looked more attractive than his own.

Whilst acknowledging that the woodworker owes the moulding to the mason, it must not be overlooked that he developed it. In wood much may be done that is not practicable in stone, and thus in wood mouldings we find a freedom and delicacy in the contours which we do not get in architecture.

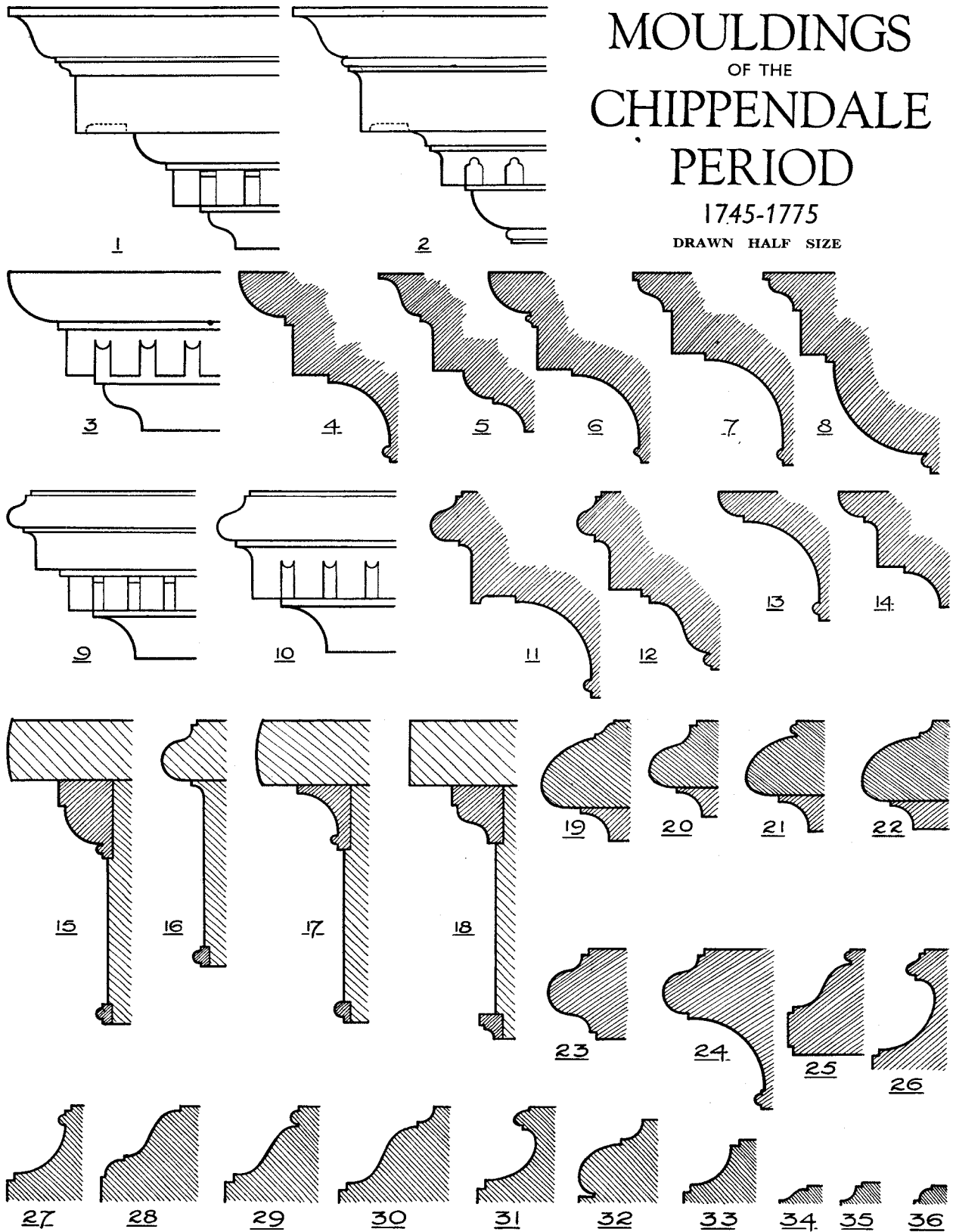
Note - As all Periods necessarily overlap, dates given can only be regarded as approximate.



MOULDINGS OF THE CHIPPENDALE PERIOD

1745-1775

DRAWN HALF SIZE

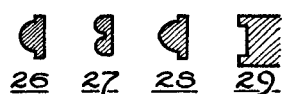
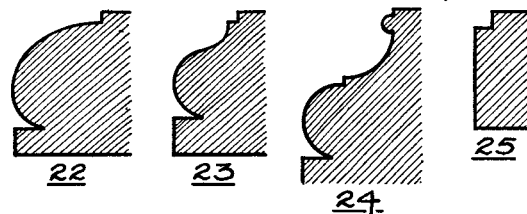
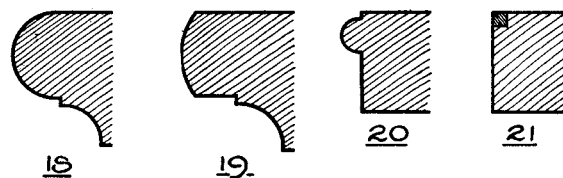
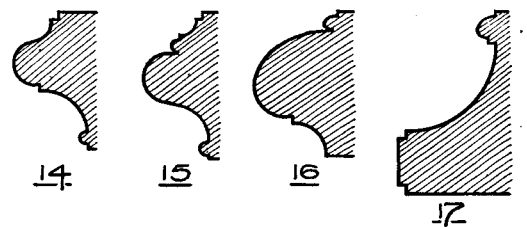
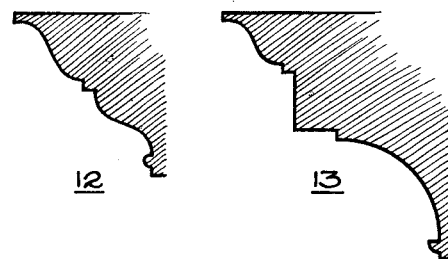
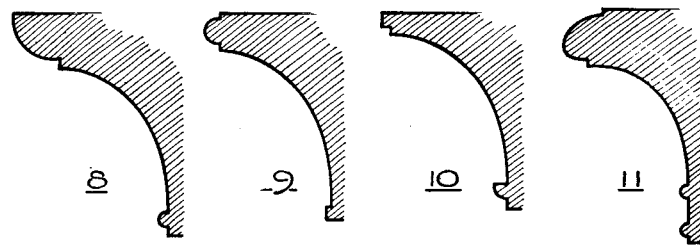
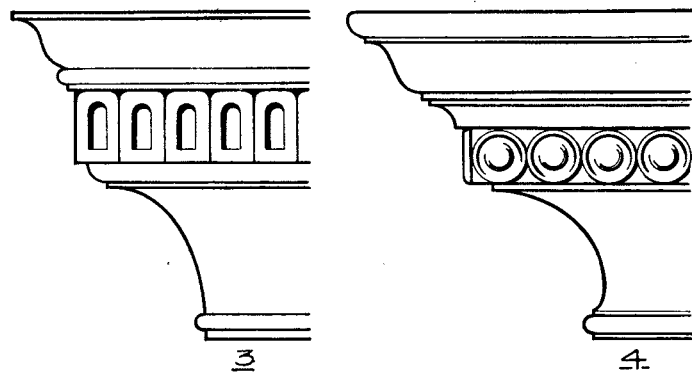
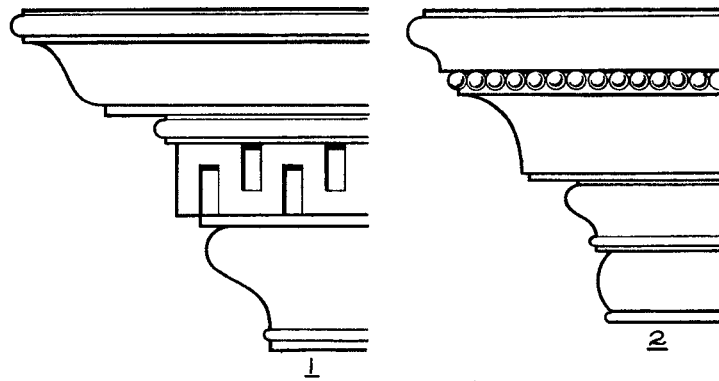


These mouldings are taken partly from old furniture, and partly from the "Gentleman and Cabinet-Maker's Director."

MOULDINGS OF THE SHERATON PERIOD

1790-1800

DRAWN HALF SIZE



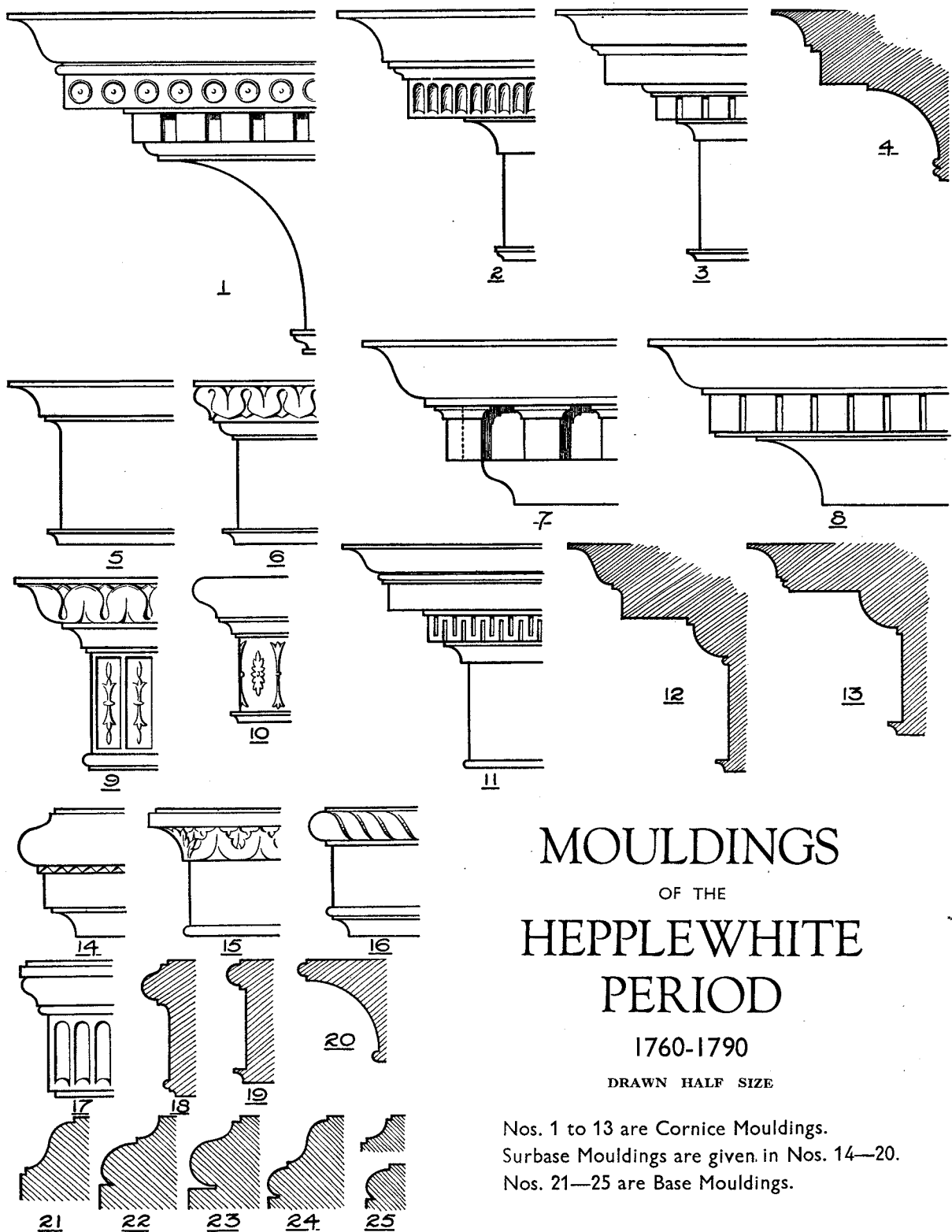
NOS. 1 TO 13 ARE CORNICE MOULDINGS. FOR A LOW CORNICE AT ABOUT EYE LEVEL NOS. 7, 9 AND 11 ARE SPECIALLY SUITABLE.

SURBASE MOULDINGS ARE GIVEN IN NOS. 14-17.

THOSE FROM 18 TO 21 BELONG TO TABLE TOPS. SECTIONS FOR BASES ARE NOS. 22-25.

NOS. 26 TO 28 ARE BARRED DOOR MOULDINGS. NO. 29 IS A SHELF MOULD.

SHERATON MOULDINGS ARE GENERALLY FINER THAN THOSE OF THE CHIPPENDALE PERIOD. FREQUENTLY THEY TOOK THE FORM MERELY OF SQUARE FILLETS. LARGER CORNICE MOULDINGS WERE INVARIABLY BACKED WITH PINE FOR ECONOMY IN HARDWOOD.



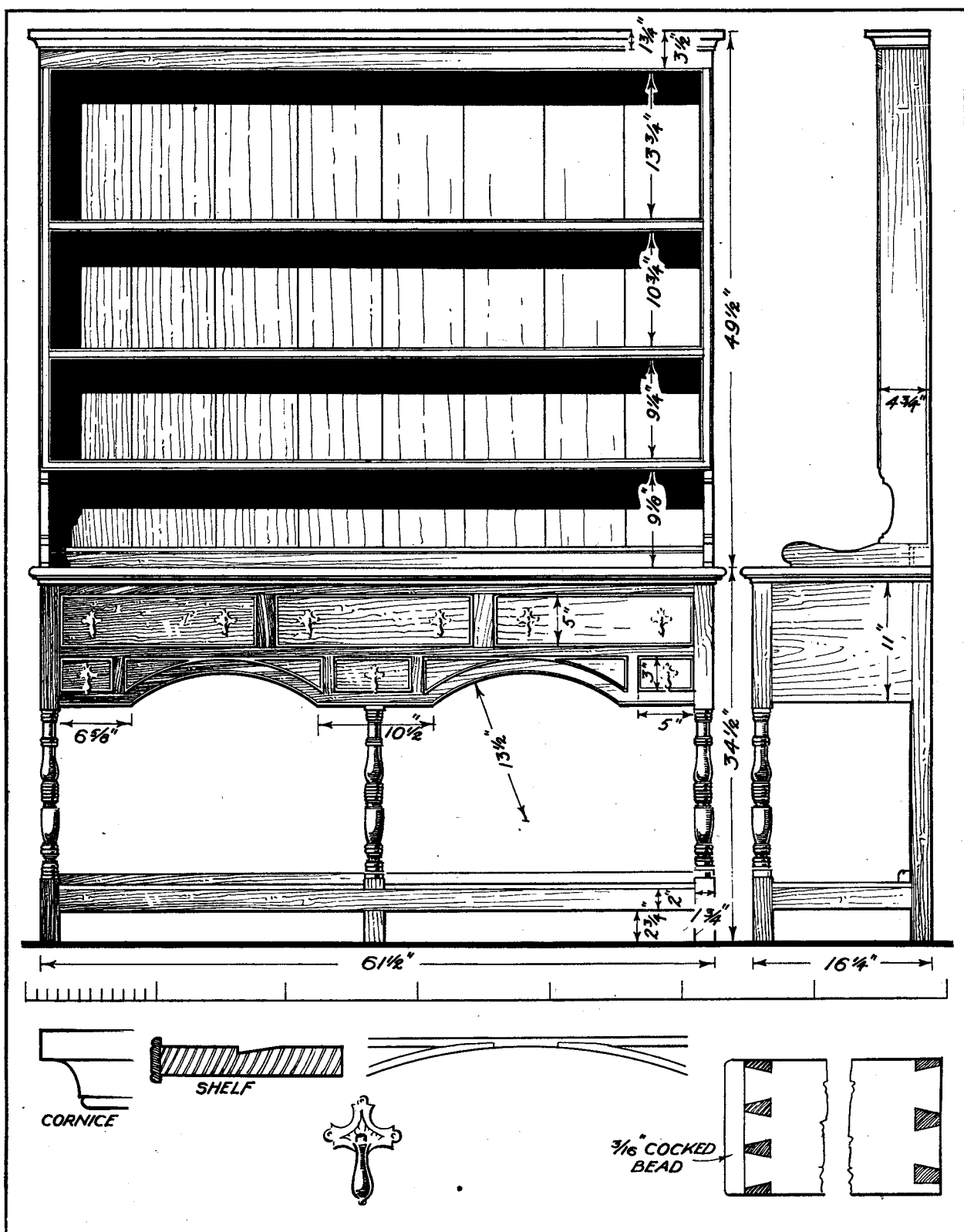
MOULDINGS OF THE HEPPLEWHITE PERIOD

1760-1790

DRAWN HALF SIZE

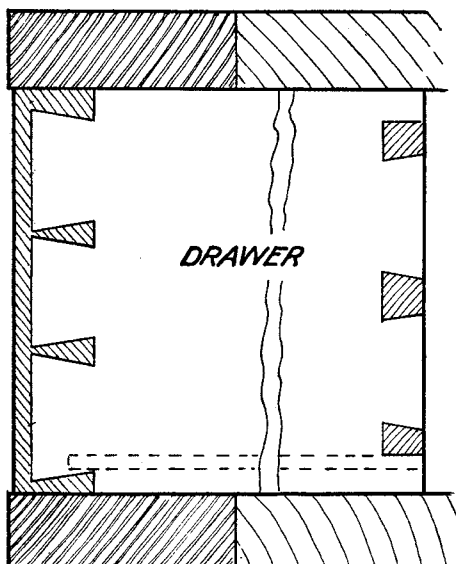
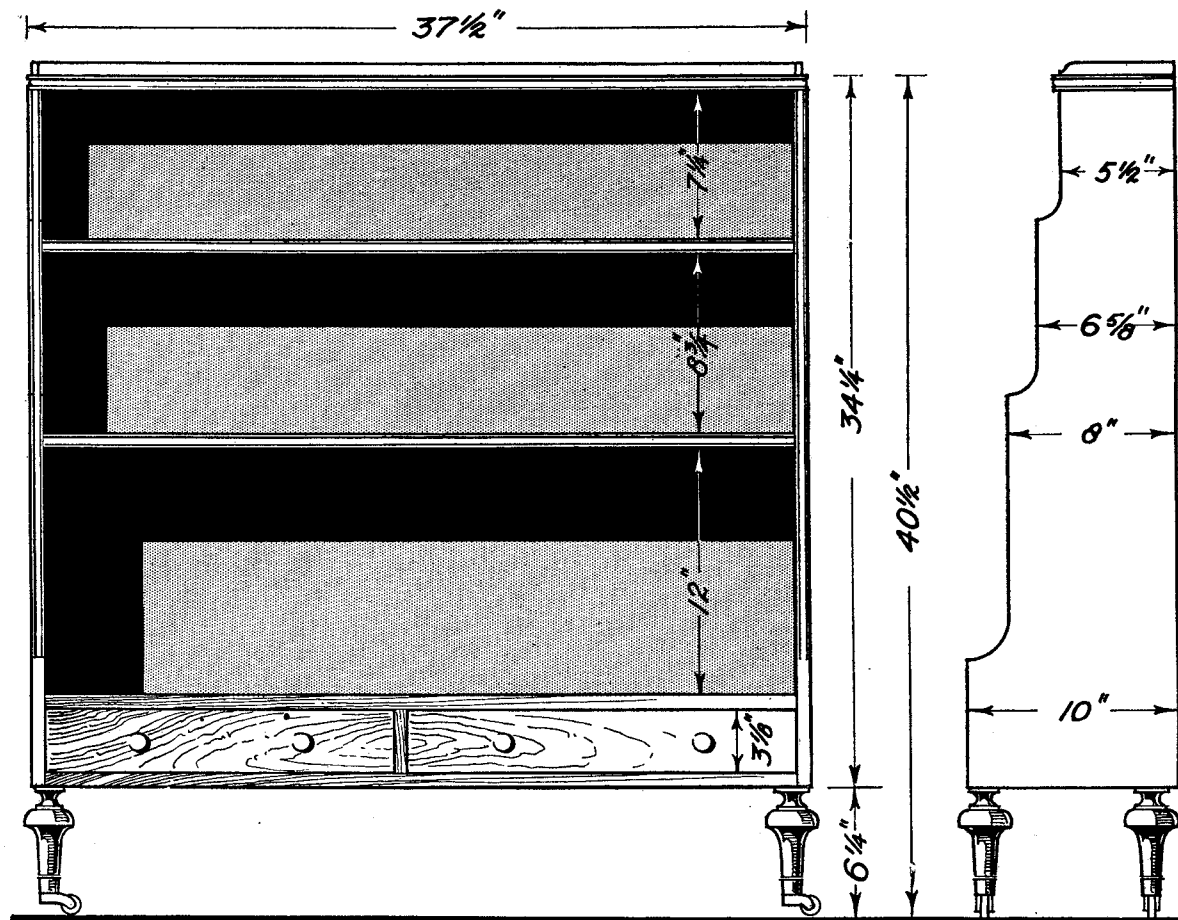
Nos. 1 to 13 are Cornice Mouldings.
Surbase Mouldings are given in Nos. 14—20.
Nos. 21—25 are Base Mouldings.

MEASURED DRAWINGS OF PERIOD FURNITURE - PLATE NUMBER 16

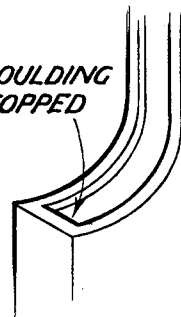


WELSH DRESSER IN OAK - EARLY 18TH CENTURY

Drawn from the original in the possession of M. Harris & Sons



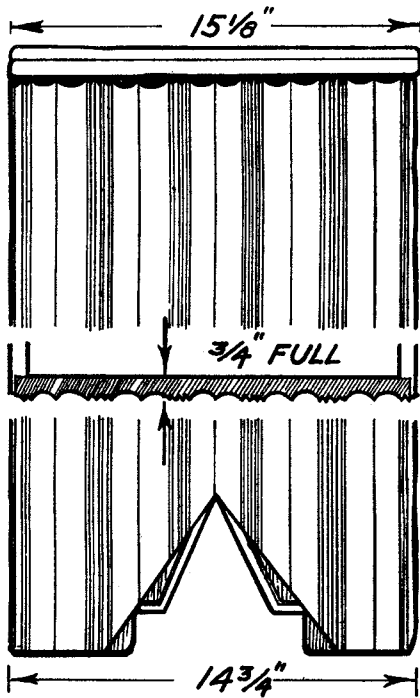
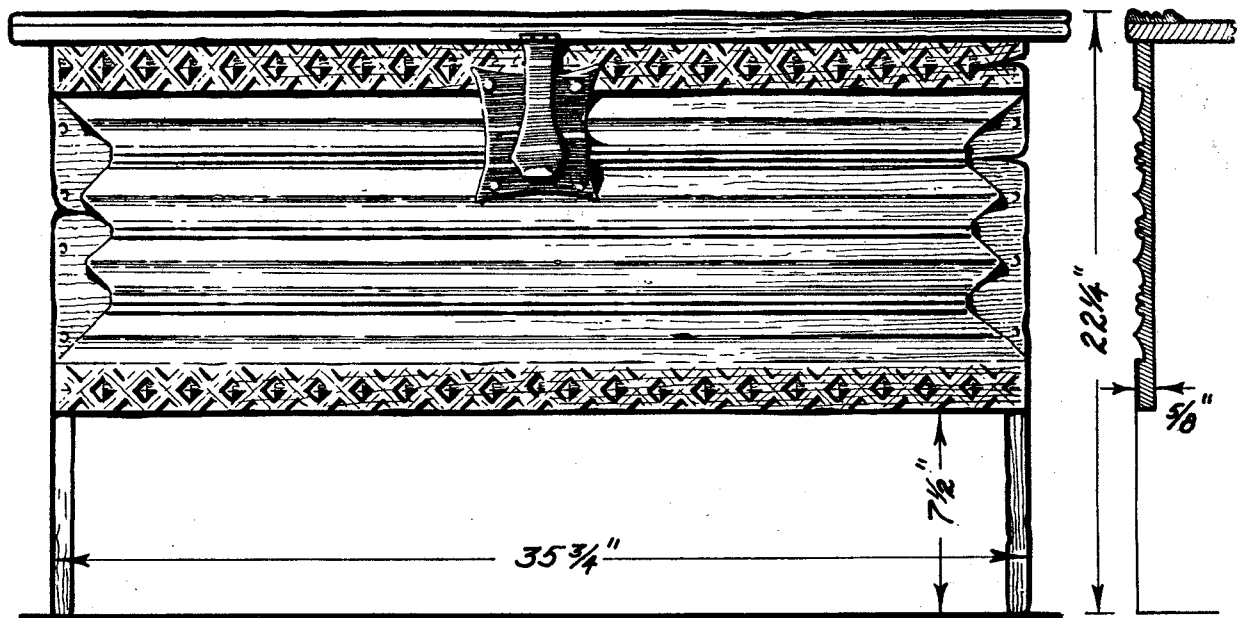
MOULDING
STOPPED



MAHOGANY BOOKSHELVES Late 18th Century

(See description on page 178)

Drawn from the original in the possession of Mallet & Son (Antiques) Ltd.



OAK CHEST

(Early 15th Century)

Readers will recall that we gave a sketch of this chest in the February WOODWORKER. It stands in the museum at Maidstone, and is a good example of an early planked chest. As the term suggests, it consists of a series of boards nailed together. The type has the weakness that the front and back are liable to split, owing to their being rigidly fixed to the ends, the grain of which is upright. As they are about $14\frac{1}{2}$ in. wide, shrinkage is inevitable, and the rigid fixing resists this; hence the split.

The linenfold motif and strapwork carving are deeply and vigorously cut, and the result is an attractive if somewhat crude chest.

Drawn from the original in the Maidstone Museum and Art Gallery

CHIPS FROM THE CHISEL: THE MEASURE OF A MAN

IT is quite possible in the modern world for a man to live and die without ever acquiring any particular skill with his hands, or any particular skill in the use of his mind, and he lives and dies the poorer because of it. Nothing so defeats us, so threatens to engulf us in monotony and boredom, as a life which is simply routine work, pottering and bed. Everyone is conscious that he has more in him than that, and has a sense of frustration when no avenue of escape is found for his own imprisoned self. Because that is what it amounts to. Frustration is the real self with all its dormant powers knocking-at the doors of our consciousness, begging for release. But release can only come through activity, through very very definitely *doing* things, and so finding ways and means of development. And that demands a perseverance and determination as remote as can be from “pottering.”

There, I think, comes the rub. Men so often lack sufficient energy to put themselves into immediate action. There is always another day to-morrow. Or there is always somebody or something they can blame for the delay. Our poor old human nature has a large amount of sheer laziness tucked away at its roots, only that we very rarely call it laziness. We call it circumstances. We find all sorts of excuses for ourselves. We are always going to begin and never do, but when we do begin then the world is going to see the kind of stuff we are made of. At least, that is the way men think in youth. In middle age they strike a quieter note. They begin to talk about the advantages they ought to have had. If only things had been different, if they hadn't married when they did, or done this, that and the other thing. If only... if only... And so old age comes, and they give it up altogether. Of course,

circumstances are often difficult, but when a man is really determined circumstances will often act as a spur rather than a hindrance.

Of all the men who feel the attraction of woodwork, who vaguely feel the urge to make things with their hands, there is a very large number who never let it get any further than that, or who, having started, give it up as soon as the first real difficulties make their appearance. They say that it would be easy, of course, if only they had all the proper tools, and will toy for a long time with the idea of magnificent tool chests, just as if an elaborate equipment could supply the lack of the kind of determination which counts for much more than equipment, and manages to rub along on very little. Or they will tell you that they haven't anyone to show them how. If they could study under a really good instructor they would soon be able to master it. I wonder. Definite oral instruction is all very well for children, who lack experience of life and have to be guided by the experience of others. It certainly is not necessary for the grown man who has access to the printed word and sufficient intelligence to follow it. Indeed, instructional literature nowadays is so good that it is easier than ever before for a man to be his own teacher. And so he can be, if he will take the trouble.

It all comes back to the fact that we all like leaning posts. Anything rather than taking the initiative into our own hands and getting on with the job for ourselves. Of course whenever we can find anyone to give us any practical hints it is only common sense to take advantage of them. But if we are going to make the lack of such help a reason for never beginning, at least let us recognise it for what it is—an excuse. On the other hand, one of the best aids to

a man's self-respect is a sense of achievement. There is nothing which can give us more solid satisfaction than a job well done, nothing quite like the thrill that comes when we realise that we are beginning to master our craft. There may remain a great deal still to learn, but it will be a far more joyful kind of learning than anything we had to go through in the early stages, when joints had a way of going mysteriously wrong, when lines refused to finish true, when even the timber seemed to take a perverse delight in plaguing us with knots and warpings and irregularities such as we had never dreamed possible. But it is only in struggling with such difficulties that the novice learns to know and understand his materials, his tools and himself. And the last is not the least important.

It is when we are doing some really creative work that our true selves come into their own. Not the selves that fret and worry, that bother about what the world is thinking of them and what the world can do to them. All that fades into silence as we concentrate on the job. The self that comes into the ascendant then is the deeper self, which can reason and discriminate and acquire a finer sense of judgment while learning perforce patience and perseverance and the power of overcoming difficulties—qualities which we can go through life without ever acquiring so long as we are content merely to potter. We can hide ourselves from ourselves in the armchair listening to the wireless or pleasantly gossiping with our friends, but not when we are at the workbench with hammer, saw and chisel. It is then that a man comes face to face with what he is, because it is that which will ultimately govern his handling of the tools, and a rash or impetuous movement, unchecked, can go far to ruin a job. If he does not find the fellow