

HOME TRAINING IN CABINET WORK. PRACTICAL TALKS ON STRUCTURAL WOOD WORKING. FOURTH OF THE SERIES



It had been determined to present in this fourth practical talk the subject of woods, their quality and texture, and how to stain and finish them so as to preserve and emphasize all their natural beauty. We have had a number of wood specimens prepared, and these were placed in the hands of our photographer so that he could picture them for our readers. But he has found the task rather more difficult than he supposed, owing to our insistence that the grain and texture of the wood shall be clearly shown. He promises success in later endeavors, hence we are compelled to defer our "wood talk" until the next issue.

While these are to be practical lessons in actual wood-working I deem it of the highest practical importance, even thus early in the series, to give a few suggestions on "Individualism in Design." It is well for the beginner to work from good models designed for him, and to do his work thoroughly and well. But it is equally good for him—and far more important in the end—that he begin to look around at the source of all inspiration, Nature, and think for himself to the end that he create his own designs. A copyist can never be a real artist, no matter what the field in which he works. He may have the greatest ability in the world to alter and change and combine, but if he seeks for his inspiration solely from what some one else has done, he is a copyist and not an artist. It is what we do ourselves, of our own impelling, that is of value to us.

In cabinet making I would suggest the fullest exercise of this free spirit. Think for yourself. Design to meet your own demands. Work out problems of your own. Don't do things in a certain way because other people do them, but because you have decided that that is the best possible way. If you can see a better way go ahead and try it.

Yet here it is essential that one most important principle be not overlooked. Remember this. Never do a thing unless something definite justifies it. Don't follow your own whims, any more than you follow those of other people. Do things because they need to be done. Let your design grow out of necessity. Many of the most strikingly artistic and beautiful things that have come down to us

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out of the past were made simply because the creators met each difficulty in a masterly way as it arose. In other words, they did nothing without a reason. So should you discipline yourself, that everything you do has a clear reason therefor in your own mind.

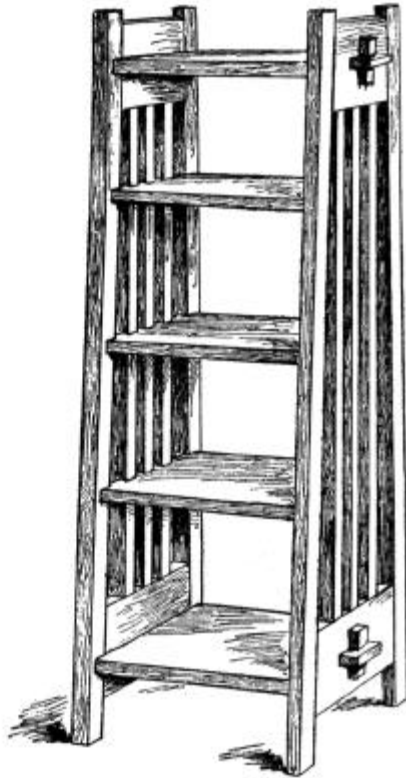
It must also be distinctly understood that the proper preparation for this freedom, both of the mind and in design and work, can only come to full fruition by compelling your hands to obey you in doing whatever you have undertaken. Do not think for one moment that you can do good individualistic work, until you have demonstrated that you can copy so that the sternest critic must commend what you have done. Bliss Carman never wrote a truer thing than when he said: "I have an idea that evil came on earth when the first man or woman said, 'That isn't the best I can do, but it is well enough.' In that sentence the primitive curse was pronounced, and until we banish it from the world again we shall be doomed to inefficiency, sickness and unhappiness. Thoroughness is an elemental virtue. In nature nothing is slighted, but the least and the greatest of tasks are performed with equal care, and diligence, and patience, and love, and intelligence. We are ineffectual because we are slovenly and lazy and content to have things half done; we are willing to sit down and give up before the thing is finished. Whereas we should never stop short of an utmost effort toward perfection, so long as there is a breath in our body."

Now that is something worth writing out and hanging over one's work-bench. It is on a line with St. Paul's: "I have fought a good fight," or Robert Browning's emphatic words, where in the preface to his poems he says: "Having hitherto done my utmost in the art to which my life is a devotion, I cannot undertake to increase the effort."

And in spite of its commercialism, its hurry, its apparent disregard of true art, this individualism in art is what the world is looking for to-day. It needs the man who knows what is good, and who boldly declares it, and then stands by his declaration. This is *my* thought, *my* design, *my* work. As one writer has well said: "A blacksmith whistling at his forge may fashion a horseshoe after some fancy of his own and watch with delight the soft red iron take shape beneath his blows; when cold he finds that in some manner he has impressed his individuality upon his work, so that he could pick the shoe out of a thousand, even as he would know his own child among a million."

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MAGAZINE CABINET



THIS is a useful piece in any living room where loose papers and magazines are apt to accumulate. The purpose in making it larger at the bottom is to attain greater symmetry and to give the idea of stability. A perfectly vertical stand would appear narrower at the bottom than at the top.

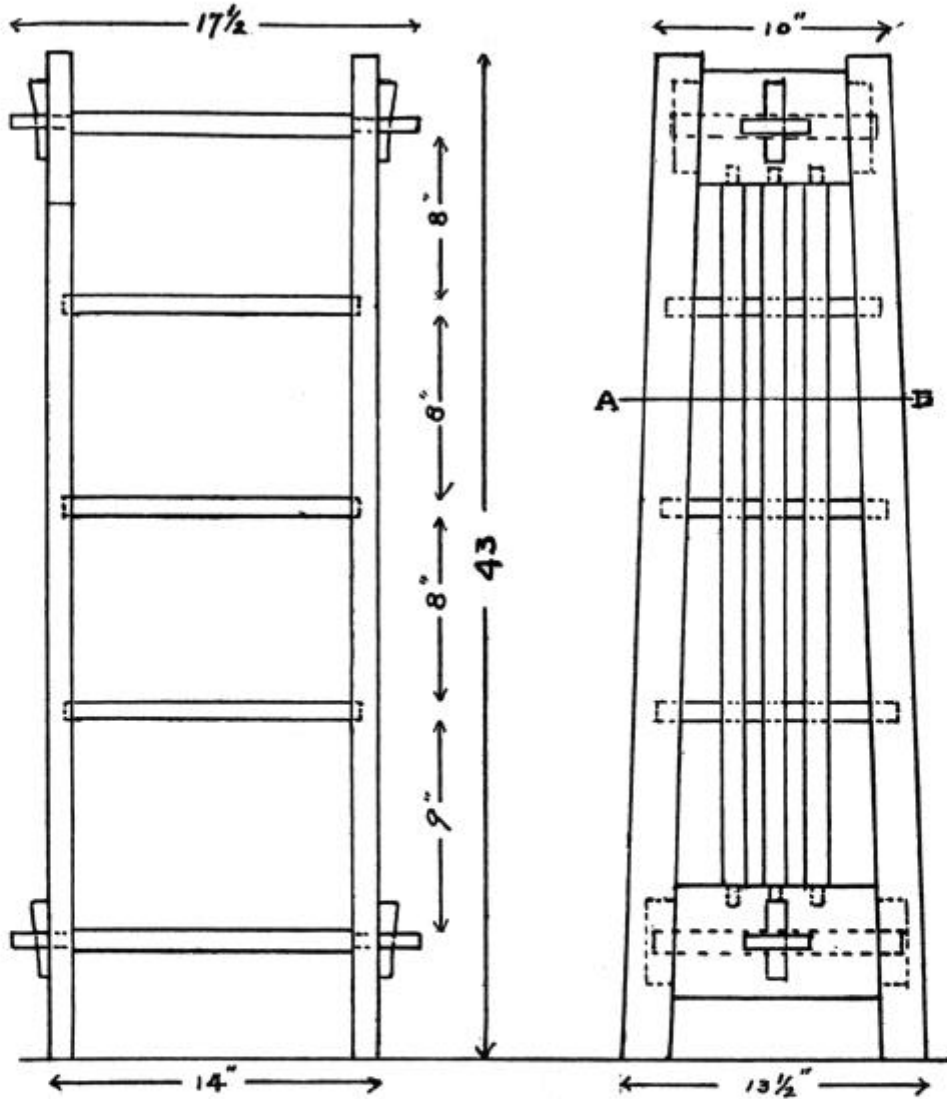
Put together the entire end first, then the shelves, the top and bottom ones, however, being last. Do not drive the keys in tenon holes hard enough to split the wood. Note that the three center shelves are slightly let in at full size into the posts and end uprights.

As such a stand may need to be moved, it is appropriate that it be made of soft wood if desirable. Whether of hard or soft wood it should be suitably colored.

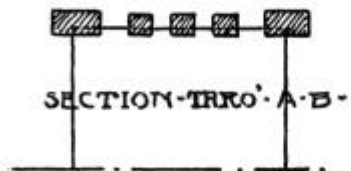
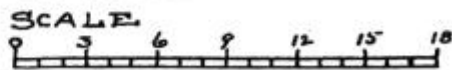
MILL BILL FOR MAGAZINE CABINET

Pieces	No.	Long	ROUGH		Wide	FINISH	Thick
			Wide	Thick			
Posts	4	44 in.	2½ in.	1⅜ in.	2 in.	1¼ in.	
Top of end	2	9 in.	5¼ in.	1¼ in.	5 in.	1⅛ in.	
Base of end	2	12 in.	5¼ in.	1¼ in.	5 in.	1⅛ in.	
Top	1	19 in.	9¼ in.	1¼ in.	9 in.	1 in.	
Bottom	1	19 in.	11¼ in.	1¼ in.	11 in.	1 in.	
Shelves	3	14 in.	10¾ in.	1 in.	10½ in.	¾ in.	
Keys	1	4 in.	5 in.	1 in.	pattern	¾ in.	
End ballusters	6	48 in.	1⅛ in.	1⅛ in.	1 in.	1 in.	

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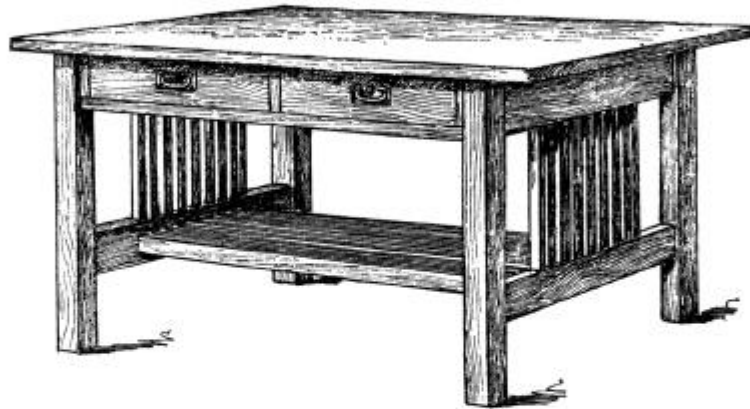
DESIGN FOR A
MAGAZINE CABINET



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LIBRARY TABLE

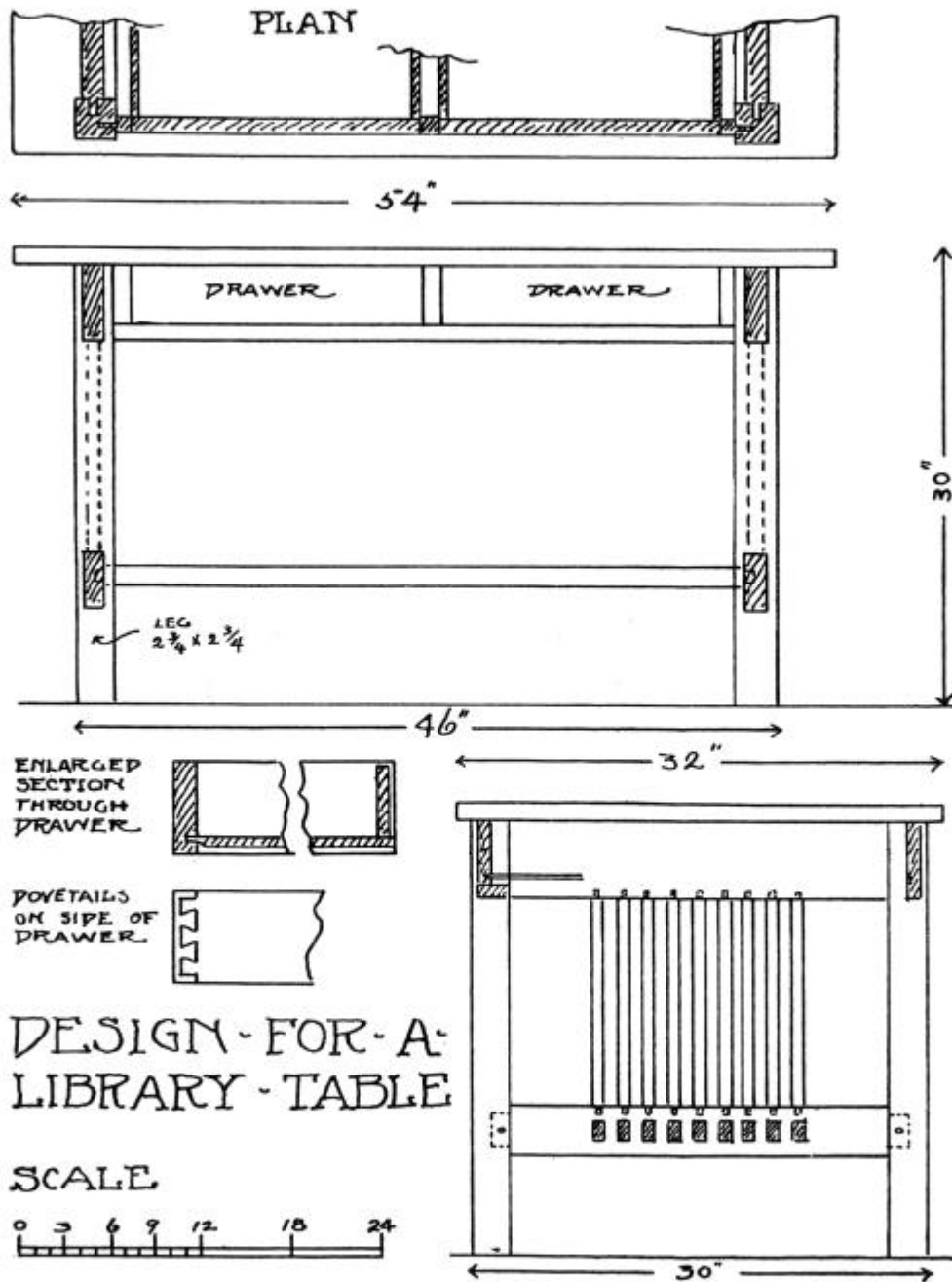
THIS useful piece is of good size, having a top thirty-two by fifty-four inches. Instead of having a shelf underneath, a series of slats, placed at a slight distance apart, is introduced. In building it, put the ends together first. The sides of the drawers are dovetailed, and each drawer has a stop underneath it to keep it from going in too far. This stop should hold the face of the drawer one-sixteenth of an inch back of the front rail. The practical reason for this is that, should the piece shrink in any degree, the unevenness is less likely to show when the drawer is thus slightly recessed. Bevel off the lower edges of the legs to prevent tearing the carpet, and carefully sand-paper the edges of the top to remove the sharpness. Oak is the best material of which to construct this table, as it is needed to be substantial, strong and firm. The pulls are of copper or iron, hammered preferably, yet any good pulls will serve admirably.



MILL BILL FOR LIBRARY TABLE

Pieces	No.	Long	Rough Wide	Thick	Wide	FINISH Thick
Top	1	55 in.	33 in.	1 $\frac{1}{4}$ in.	32 in.	1 $\frac{1}{8}$ in.
Legs	4	30 in.	2 $\frac{7}{8}$ in.	2 $\frac{7}{8}$ in.	2 $\frac{3}{4}$ in.	2 $\frac{3}{4}$ in.
End stretcher	2	28 in.	3 $\frac{3}{4}$ in.	1 $\frac{3}{8}$ in.	3 $\frac{1}{2}$ in.	1 $\frac{1}{4}$ in.
End uprights	18	15 in.	1 $\frac{1}{4}$ in.	1 in.	1 in.	$\frac{3}{4}$ in.
Shelf slats	9	45 in.	1 $\frac{1}{4}$ in.	1 in.	1 in.	$\frac{3}{4}$ in.
End rail	2	28 in.	5 $\frac{1}{4}$ in.	1 $\frac{3}{8}$ in.	5 in.	1 $\frac{1}{4}$ in.
Back rail	1	45 in.	5 $\frac{1}{4}$ in.	1 in.	5 in.	$\frac{7}{8}$ in.
Front rail	1	45 in.	2 $\frac{3}{4}$ in.	1 in.	2 $\frac{1}{2}$ in.	$\frac{7}{8}$ in.
Division rails	3	7 in.	1 $\frac{1}{2}$ in.	1 in.	1 $\frac{1}{4}$ in.	$\frac{7}{8}$ in.
Ledger rails	4	28 in.	1 $\frac{1}{2}$ in.	1 in.	1 $\frac{1}{4}$ in.	$\frac{7}{8}$ in.
Drawer fronts	2	19 in.	5 $\frac{1}{4}$ in.	1 in.	5 in.	$\frac{7}{8}$ in.
Drawer Backs	2	19 in.	5 $\frac{1}{4}$ in.	$\frac{3}{4}$ in.	5 in.	$\frac{1}{2}$ in.
Drawer sides	4	27 in.	5 $\frac{1}{4}$ in.	$\frac{3}{4}$ in.	5 in.	$\frac{1}{2}$ in.
Drawer bottoms ..	2	19 in.	27 $\frac{1}{2}$ in.	$\frac{3}{4}$ in.	27 in.	$\frac{1}{2}$ in.

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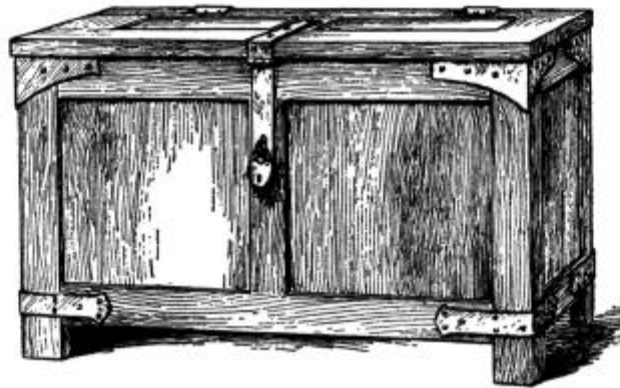


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BRIDE'S CHEST

HERE is a useful object that will make a practical and desirable present for a bride. A cedar lined chest for the storing of clothes, etc., is always acceptable in any house, and especially where a young couple is just starting in life.

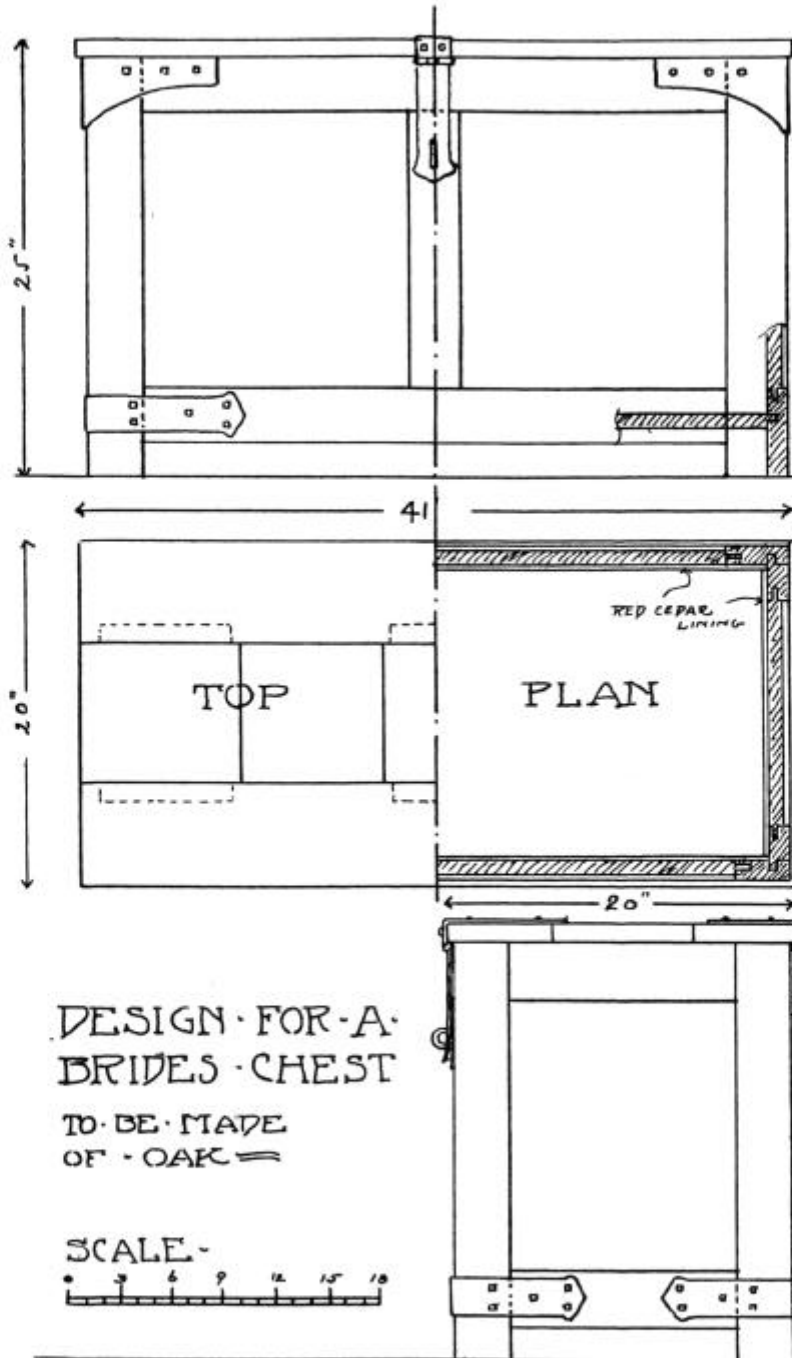
The legs are first built up, then the front and back fastened in. The ends and bottom are put in at the same time, fitting in grooves. The top is of simple construction. The inside is lined with cedar boards, chosen, as is well known, for their pleasant odor and for keeping away moths. This should be put in after the chest is made. The iron work can be made from the drawing by any blacksmith. They are fastened on with rivets or square headed screws.



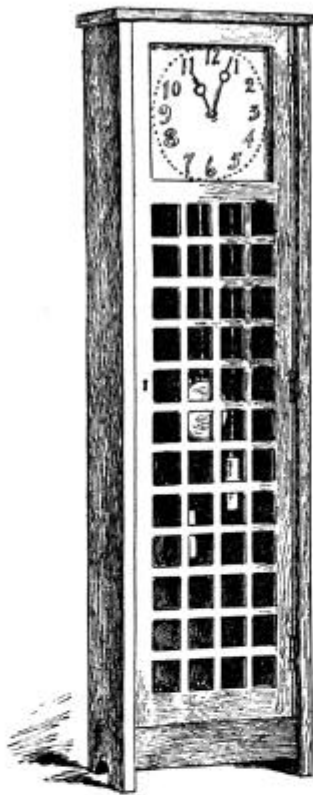
MILL BILL FOR BRIDE'S CHEST

Pieces	No.	ROUGH			FINISH			Wood
		Long	Wide	Thick	Wide	Thick		
Top stiles	2	42 in.	6 $\frac{1}{4}$ in.	1 $\frac{1}{4}$ in.	6 in.	1 $\frac{1}{8}$ in.	oak	
Top rails	3	11 in.	9 $\frac{1}{4}$ in.	1 $\frac{1}{4}$ in.	9 in.	1 $\frac{1}{8}$ in.	oak	
Top panels	2	10 in.	10 $\frac{1}{4}$ in.	1 in.	10 in.	$\frac{3}{4}$ in.	oak	
Legs	8	25 in.	3 $\frac{3}{4}$ in.	1 $\frac{3}{8}$ in.	3 $\frac{1}{2}$ in.	1 $\frac{1}{4}$ in.	oak	
Fr't and b'k rails..	4	36 in.	3 $\frac{1}{2}$ in.	1 $\frac{3}{8}$ in.	3 $\frac{1}{4}$ in.	1 $\frac{1}{4}$ in.	oak	
End rails	4	16 in.	3 $\frac{1}{2}$ in.	1 $\frac{3}{8}$ in.	3 $\frac{1}{4}$ in.	1 $\frac{1}{4}$ in.	oak	
Center rails	2	18 in.	3 $\frac{1}{4}$ in.	1 $\frac{3}{8}$ in.	3 in.	1 $\frac{1}{4}$ in.	oak	
Fr't & b'k panels..	4	18 in.	17 $\frac{1}{4}$ in.	1 in.	17 in.	$\frac{3}{4}$ in.	oak	
End panels	2	18 in.	15 $\frac{1}{4}$ in.	1 in.	15 in.	$\frac{3}{4}$ in.	oak	
Bottom	1	41 in.	18 $\frac{1}{4}$ in.	1 in.	18 in.	$\frac{3}{4}$ in.	oak	
Side lining	2	41 in.	21 $\frac{1}{4}$ in.	$\frac{3}{8}$ in.	21 in.	$\frac{1}{4}$ in.	red cedar	
End lining	2	18 in.	21 $\frac{1}{4}$ in.	$\frac{3}{8}$ in.	21 in.	$\frac{1}{4}$ in.	red cedar	
Bottom lining	1	41 in.	18 $\frac{1}{4}$ in.	$\frac{3}{8}$ in.	18 in.	$\frac{1}{4}$ in.	red cedar	

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HALL CLOCK

THIS simple, yet almost necessary piece in a well equipped house, is made of oak, mahogany or other suitable hard wood. It is six feet high, with a door the whole size of the front. The upper part is a glass panel and the lower is filled with square panes. Small butt hinges are used for the door, and it is made so as to lock.

The face is made of wood with the figures burned on, or of metal. If preferred the enameled zinc or tin face usually supplied with the clock movements may be used, though we like the wood or metal better. The face is twelve inches square. If the case is made of mahogany, a brass face is most appropriate; if of oak, a copper face. If a wooden face is used it should be of a light colored wood with fine grain, such as holly or orange.

MILL BILL FOR CLOCK

Pieces	No.	Long	ROUGH		Wide	FINISH	Thick
			Wide	Thick			
Sides	2	72 in.	10½ in.	1¾ in.	10 in.	1¼ in.	
Top	1	23 in.	11 in.	1¾ in.	10¾ in.	1¼ in.	
Bottom rails	2	23 in.	4½ in.	1¼ in.	4 in.	1 in.	
Door stiles	2	66 in.	2⅛ in.	1 in.	1⅞ in.	⅞ in.	
Door rails	2	15 in.	2½ in.	1 in.	2 in.	⅞ in.	
Lower door rail	1	15 in.	3½ in.	1 in.	3 in.	⅞ in.	
Door mullions	3	47 in.	1¼ in.	1 in.	1 in.	⅞ in.	
Door mullions	11	15 in.	1¼ in.	1 in.	1 in.	⅞ in.	
Back stiles	2	50 in.	3 in.	1 in.	2½ in.	¾ in.	
Back rails	2	18 in.	6½ in.	1 in.	6 in.	¾ in.	
Back panel	1	44 in.	14½ in.	¾ in.	14 in.	½ in.	
Bottom	1	19 in.	8½ in.	1 in.	8 in.	⅞ in.	
Back door stiles	4	19 in.	2¾ in.	1 in.	2½ in.	¾ in.	
Back door panel	1	14 in.	14½ in.	¾ in.	14 in.	½ in.	
Movement shelf	1	19 in.	5½ in.	1 in.	5 in.	⅞ in.	
Stops	2	72 in.	1½ in.	¾ in.	1¼ in.	½ in.	

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