

WORKING DRAWINGS

of

COLONIAL FURNITURE

by

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CONTENTS

PREFACE



BECAUSE of the increasing demand for woodworking projects embracing the designs of the famous masters, Chipendale, Hepplewhite, and Sheraton, the author has endeavored to secure dimensioned sketches and photographs of old fashioned furniture. While this collection does not represent the highest types, there are features in all which merit distinction. Only those which could be copied by junior and senior high-school students have been considered. Nothing has been added to or detracted from the original measurements.

It is hoped that these drawings and illustrations will afford an inspiration for instructors and students. For reference work, *Woodwork for Secondary Schools*, by I. S. Griffith, (The Manual Arts Press, Peoria, Ill.) will prove of great value.

While this book is designed for use in the schools, it need not be so confined. Its scope and practical treatment should fit it for the use of all who enjoy the pleasure of creating things of wood.

Acknowledgment is made to the magazine *The House Beautiful* for the use of one of the illustrations.

FREDERICK J. BRYANT.

Auburn, Maine, July 1921

171
171
171
171
171

PREFACE



IN SUCH A HOUSE COLONIAL FURNITURE IS FOUND

CONTENTS

	PAGE
GATE-LEG TABLE.....	7
SHERATON CARD TABLE.....	10
SHERATON WORK TABLE.....	12
SHERATON BREAKFAST TABLE.....	14
TAVERN TABLE.....	15
MAHOGANY TEA TABLE.....	18
HEPPLEWHITE WORK TABLE.....	23
HEPPLEWHITE CARD TABLE.....	24
EMPIRE CARD TABLE.....	24
MAHOGANY TIP-TOP TABLE.....	26
GRANDFATHER CLOCK.....	31
BANJO CLOCK.....	36
WINDSOR CHAIRS.....	38
HEPPLEWHITE CHAIR.....	44
EMPIRE CHAIR.....	45
COLONIAL LOOKING GLASS.....	48
OLD FASHIONED MIRROR.....	50
WOOD FINISHING.....	52

TT
171
518
5-2

CONTENTS

	PAGE
GATE-LEG TABLE.....	7
SHERATON CARD TABLE.....	10
SHERATON WORK TABLE.....	12
SHERATON BREAKFAST TABLE.....	14
TAVERN TABLE.....	16
MAHOGANY TEA TABLE.....	18
HEPPLEWHITE WORK TABLE.....	20
HEPPLEWHITE CARD TABLE.....	22
EMPIRE CARD TABLE.....	24
MAHOGANY TIP-TOP TABLE.....	26
GRANDFATHER CLOCK.....	31
BANJO CLOCK.....	36
WINDSOR CHAIRS.....	38
HEPPLEWHITE CHAIR.....	44
EMPIRE CHAIR.....	46
COLONIAL LOOKING GLASS.....	48
OLD FASHIONED MIRROR.....	50
WOOD FINISHING.....	52



AL FURNITURE IS FOUND

board. File the castings smooth and lacquer with very thin yellow shellac. If it is not convenient to make the pat-

terns and castings, wooden scrolls can be used. They are not so attractive but were not uncommon on banjo clocks.

WINDSOR CHAIRS

WINDSOR chairs were first made in England. They were very common during the Colonial days. The seats were made of pine and the backs of some kind of hardwood as ash or hickory. Quite a few furniture dealers can now furnish reproductions of the Windsor styles in mahogany with more comfortable lines and nicer finish than the older types, which makes them very desirable. The directions given below are suited for any of the Windsor chairs which are included in this series.

DIRECTIONS FOR MAKING THE CHAIR

Make the seat first, locating the centers every 6" apart to hold the rim in place. Steam or soak the rim in hot water and place it in the form where it should be left for at least 36 hours.

When it is thoroughly dry, remove it and fit it to the holes on the seat. Pass the ends through to the under side of the seat and split the ends open and drive in wooden wedges. Shape up the spindles with a spokeshave and bend on a form. When they are ready, bore the holes through the rim and push the spindles up through the holes. Then place glue in the holes on the seat and pull the



WINDSOR CHAIR

spindles down into place. When the glue is dry, cut the projecting ends off

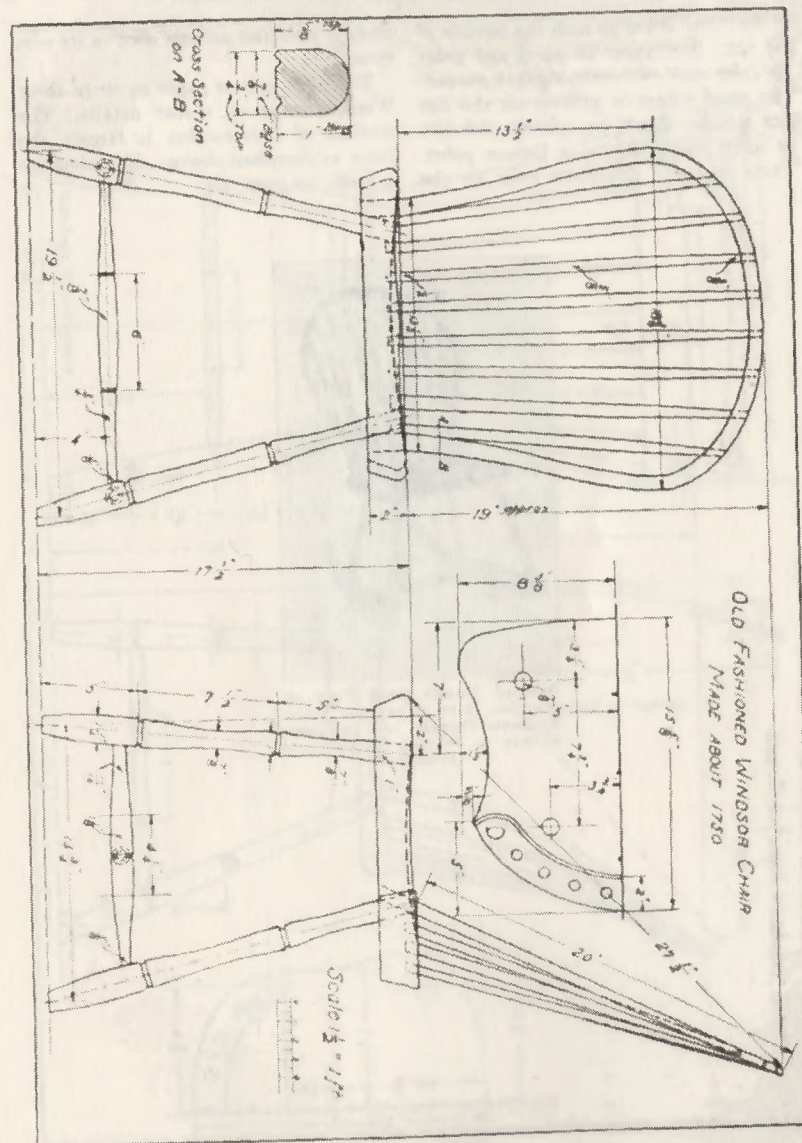


PLATE XVIII

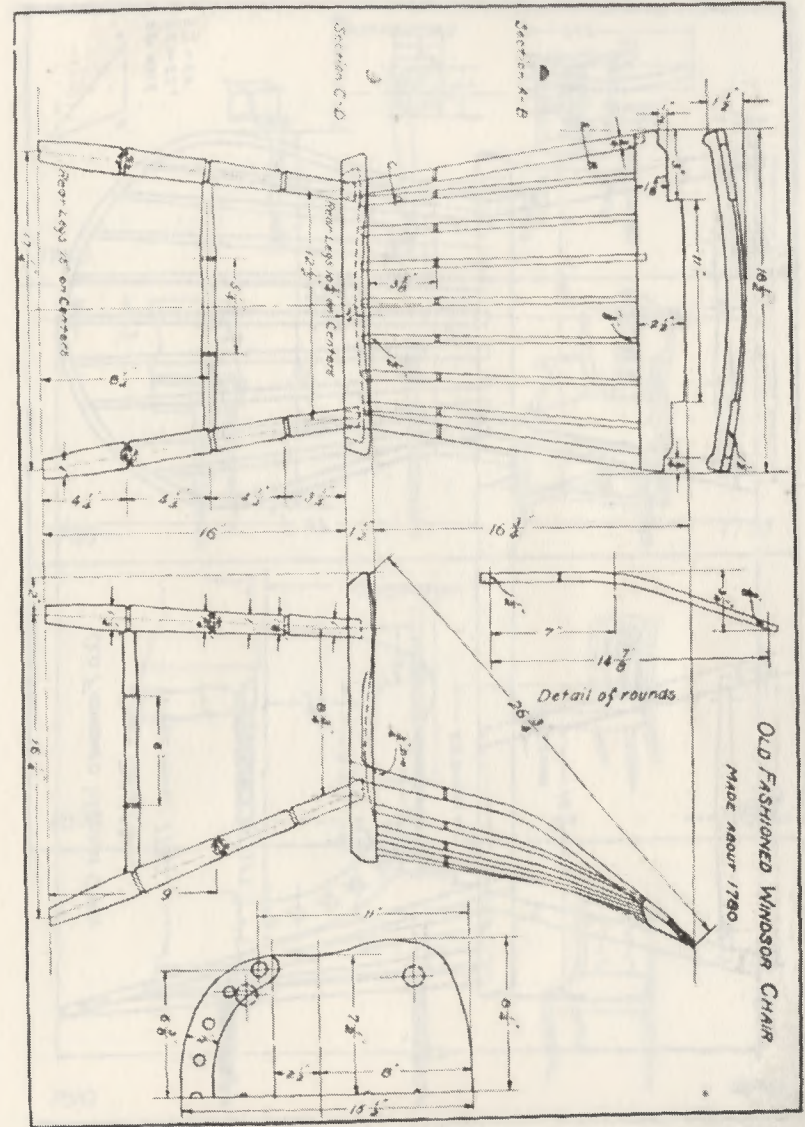
so that they are even with the outside of the rim. Sandpaper all parts and paint the chair with two coats of black enamel. The small ridges or grooves on the legs and spindles should be colored with two or more coats of gilt or bronze paint. These finishing directions refer to the

chair if pine and ash are used in its construction.

The drawings on pages 39 to 42 show Winsor chairs of varied details. The method of construction is largely the same as described above. If mahogany is used, see page 52.



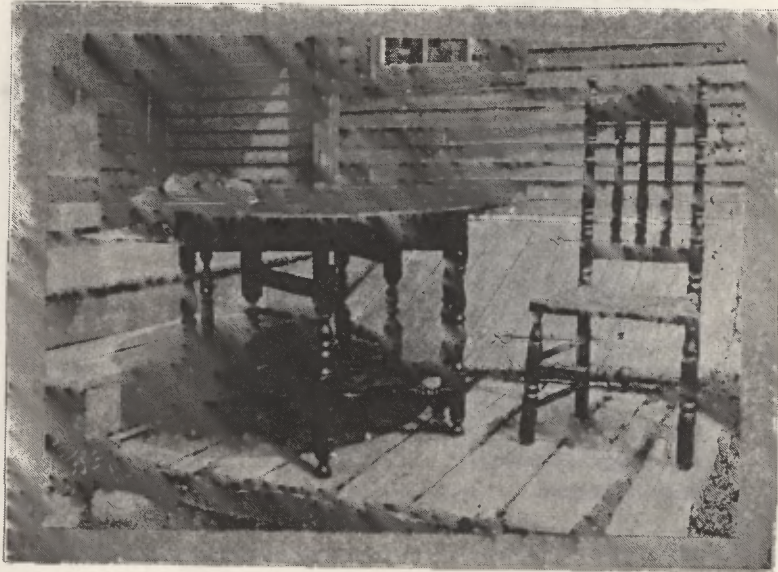
WINDSOR CHAIRS WERE USED IN COLONIAL DAYS. THEY ARE AGAIN BECOMING POPULAR AND CAN NOW BE HAD IN VARIOUS DETAILS AND FINISHES.



OLD FASHIONED WINDSOR CHAIR
MADE ABOUT 1780

PLATE XIX

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GATE-LEG TABLE AND BANNISTER-BACK CHAIR BELONGING TO THE OLIVER FAMILY, SCARBORO, ME.
DATE BACK TO 1680. PASSED DOWN IN FAMILY FOR EIGHT GENERATIONS

GATE-LEG TABLE

DUE to the present popularity of period furniture designs, the demand for gate-leg tables has almost become a fad. Thousands of reproductions have been made and the style has been highly featured in magazines and books of recent publication. During the Colonial days the tables were often made of oak. William Penn owned one of this kind. Later models were made of walnut and maple. Most of them are now made of mahogany, walnut, gum and birch. Those made of other woods like poplar or whitewood and pine are often finished in tones of ivory, cream or gray, with decorative patterns stenciled on the top surface.

DIRECTIONS FOR MAKING THE TABLE

To reproduce the table shown on these drawings, turn the legs and stretchers on the lathe. Cut out the stock to dimensions for other parts of the table and then proceed with the assembly of the end frames. Cut the notches and glue up the two gates. Locate and bore the pivot centers and cut the notches on the cross-rails and long stretchers. It is advisable to put the rest of the table together, using clamps, but no glue. This is to see if all parts are properly placed and if the gates are hung correctly. Testing with a steel square will help to check up the work. If the table frame and gates all rest evenly on the floor, either in open or closed

position, the joints are ready for glueing. A drawer 24" deep is made to slide in on one end, and a drawer pull similar to No. 2 on page 28 should be used. All the joints are mortised and tenoned and also doweled. The appearance of dowels on the outside is not objectionable on gate-leg or tavern tables. The top is oval in shape and has beaded edges to match the leaves. Plain butt hinges are fastened to the underside of the leaves and table top. The finish is one of choice and depends largely on the kind of wood used to make the table. The original one is made of maple and is stained a dark brown color.