

THINGS TO MAKE AND HOW TO MAKE THEM.

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23576

Peoria, Ill.

The Manual Arts Press.

1935-1938.

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QUEEN ANNE ARM CHAIR

Things to Make and How to Make Them

CHAIRS - BENCHES STOOLS - CLOCKS

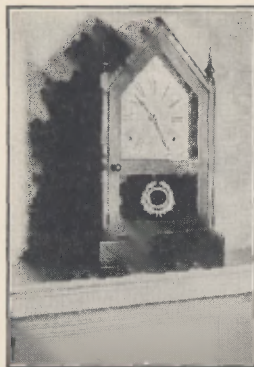
Book 8 of the Series

WILLIAM W. KLENKE

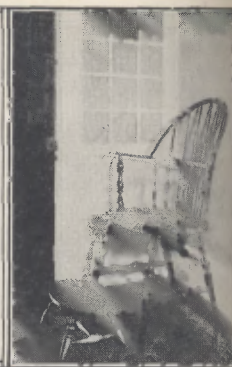
Instructor of Woodworking, Architectural and Mechanical Drawing, Central Commercial and Technical High School, Newark, New Jersey. Registered Architect in the State of New Jersey. Author of *The Art of Wood Turning, Joints and How They Are Made, Selected Furniture Drawings, Unique Simple Toys, Doll's Furniture, Unique Simple Toys, Book II; The Home Workshop, Book 1; Things to Make for the Camp and Game-Room, Book 2; Things to Make for the Lawn and Garden, Book 3; Things to Make for the Home, Book 4;* and the Syndicated Feature, *Things Easy to Make*



THE MANUAL ARTS PRESS
Peoria, Illinois



·CHAIRS·BENCHES· ·STOOLS·CLOCKS·



FOREWORD

THE making of a correctly designed chair with curved and sloping back legs, and with the proper pitch and angles of the seat, has always been considered a difficult task for the average craftsman; as a matter of fact, the work is no more difficult than other advanced cabinet work. The success you have will, for the most part, depend upon your layout. And right here I should like to pay a tribute to a former instructor of mine, Moritz Loeffler (recently deceased), to whom I am greatly indebted for my knowledge of chair making, carving, and designing. The love for making fine furniture grows with the skill we acquire and, as Emerson so well put it, "The skill to do comes from doing."

From the scale drawings I have given, make full-size layouts of the framework of the seats, showing all joints; and, also, make full-size drawings of the side views, again showing all joints. When you lay out your job, merely work by superimposing the wood on the drawing to obtain all true angles, joints, sizes, etc. When you assemble the chair, glue the back and front sections separately; then mark the center on the top edge of the front and back rails so that you can square up the framework and get equal angles on both sides.

When designing these chairs, I have been

constantly influenced by the works of our former master craftsmen—Hepplewhite, Sheraton, Duncan Phyfe, and others—as well as by many of the splendid examples of chairs I have come in contact with in museums and elsewhere. The Sheraton Side Chair shown in the frontispiece is a copy of an original I had the opportunity to measure. A former instructor of mine discovered it, covered with paint and enamel, in a junk shop.

The Empire Chair, page 6, came from New Brunswick, New Jersey.

For the most part, the clock cases are of strict Colonial design and are known as shelf clocks. The Cambridge case was copied (with some variations), from an old Eli Terry case. The Salem, Sharon, Banjo, and Alarm Clock cases were copied from the Seth Thomas Clock Co., to whom I am greatly indebted for furnishing me with valuable information about clocks.

Most of the designs were made to fit the Seth Thomas works; so, if you use other works, you may have to change some of the measurements. The large Banjo Clock is quite difficult to make. Special attention must be given to gluing the bezel case. To do this, you must build up cauls first.

Mahogany is the best wood to use for most of the projects shown in this book.

Printed in United States of America

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WILLIAM W. KLENKE



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Duncan
portant Ar
given us m
which are
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typical of
unusual an
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