

diameter, the usual practice is to build them in box form, leaving them hollow in the center and just getting enough wood around the outside to make them substantial. Often they are made of staves matched together edgewise, sometimes one way and sometimes another, and occasionally one cannot help but think that cores from the veneer machines could be used in a lot of this work by boring out the center. Of course, there is a little more danger from swelling and shrinking than when a column is built up with several pieces, but still it looks like one might make a pretty fair column out of veneer cores by boring and then thoroughly drying them.

But this is aside from the main question of veneering the columns. The columns for veneer are all turned just as if they were going to be used without further facing. Then they are taken to the glue room and the veneer is gotten out to the right dimensions for the columns to be faced. If it is a small column, anything from 4-in. down, it is comparatively easy to get the veneer for each column in a single piece so that there is no matching up at all. For larger columns, of course, the veneer must be matched up and jointed and fastened together with tape, just the same as in panel work, after which it is used as one sheet. Then two men usually do the work, one doing the gluing, the other clamping the veneer.

Before spreading the veneer with glue it is usually moistened on the face or outside with a cloth or sponge dipped in water, to make it bend easily and prevent cracking; and sometimes, after being moistened, it is held over a steam jet for a minute, or heated up in some way, to further prepare it for ease and safety in bending around the column. The outside surface of the column and the inside surface of the veneer are then carefully spread with glue, not too thick, because there is not as good a chance to squeeze surplus glue out of a joint of this kind as in making flat work, but carefully spread all over and rather thinly mixed, so that the glue body may not be too heavy. After the glue is spread, the man who does this work at the table or work bench rolls the veneer around the column, first tacking one edge at each end, then drawing the other around, and laps it over something like an inch and puts a tack in it at each end to hold it in place, after which he passes the column to the other man, who does what would be termed press work.

The press work on an ordinary column, however, does not involve the use of a press at all, but may be most easily done by using the irons—that is, the head and tailstock of two simple turning lathes. The explanation of this comes from the fact that the veneer is drawn tight to the column and held in place by winding with a strip of heavy canvas about 2-in. wide, wound spirally from end to end, and drawn tight enough in the process of winding to hold the veneer firmly up to the column. To start the winding, one end of this strip is tacked to the column at one end, and then the lathe is started on slow speed, and by holding the strip in the hand the man can put as much tension or pressure on it as he thinks is required, and run it on spirally, coming out at the other end and lapping back a few times, then tacking the canvas down again. No clamps or presses are used at all, but there is a sort of sleeve in which the column may be run at the head end to hold the veneer down a little during the wrapping.

It may seem from this that one lathe would be all that the work would call for, but really the use of two helps out considerably. The two are mounted practically on the same bench, one just back of the other, the back one being just an idle or holding lathe. The advantage and usefulness of this combination comes from the fact that those columns which have been laid aside and on which the glue has set must, of course, have the tape or canvas strip unwound from them,

and by putting these columns in the back lathe two birds may be killed with one stone, so to speak; the canvas from one is wound off onto the fresh one, being put in the driven lathe. It is started off by hand, and the end brought across and nailed to the freshly-glued column in the lathe, then the lathe is started, and the strip of canvas, being wound spirally on the first one, naturally in unwinding winds itself spirally on the other one; the tension or tightness of the winding may be regulated by tightening the one that is being unwound in the lathe, so that it pulls as heavily as may be necessary. When the canvas is wound off it onto the fresh one, the last end is tacked and both are ready to come out of the lathe, the operation to be repeated on two others. It's a very simple matter, and only takes about a minute to unwind an ordinary column. The exact speed, of course, depends on the skill of the workmen, but it is so simple and easy compared to the old, laborious manner of clamping in a tin form that the old way is hardly to be thought of where numbers of columns are made regularly.

The veneer, as has been stated incidentally before, does not joint together, but laps over to make the joint, and the outside veneer is chamfered down in the process of finishing, so that it is really a lapped joint. Naturally, too, in making a joint of this kind there is not much room for the surface glue to get out except that which runs out endwise in front of the winding, so care should be exercised so as not to get the glue too thick, and at the same time it should be thick enough to insure a good joint.

This method of jointing veneer on columns by lapping it over answers for most general purposes, because columns used in mantel work, and frequently in mill work, have the back close to some other work, so that this joint can be turned behind and is not visible. Where it is desired to make a neater job, the edge of the under veneer in this lap is cut into the core, so that the top piece, when lapped over and finished down, does not leave a hump. Another method is to carefully joint the veneer together, but this is a little hard to do when wound with canvas as described above. Where the old form is used there is generally an open space at the top where the lap can be gotten at and trimmed to a joint and carefully matched down. This method, however, takes so much time and work that the usual practice is to lap over, and where the lower or starting edge of the veneer is carefully notched into the core, a very neat job can be made.

Veneer used for columns is practically always 1/20 stock, either sawed or cut. The cut veneer is less expensive, and when the cutting is properly done and put on with the right side out, it is difficult for even an expert to tell, after it is finished, whether it is cut or sawed. Sometimes, however, in matching up on large work it is desired to turn one sheet of veneer with one side out and one with the other out, to get an exact match of figure. This can be done with sawed veneer, but not with cut. However, in column work this is not as important as in panels, because the main point is to get a figure that harmonizes and runs in the same general direction, and this can usually be gotten out of cut veneer. Matching up crotches and things of that kind are not called for in column work like they are in panels, so cut veneer can be used very nicely.

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—A practical woodworker writes as follows: "I think we woodworkers of Toronto should give our best support to a magazine of the kind you are publishing." And there are many others think the same.