

known as a "show-wood chair," which can be made very comfortable and perfectly strong without any sacrifice of beauty or necessary ornamentation. The carving is varied in order to give our readers choice of pattern. The decoration indicated is known by the name of the Queen Anne style and finds admirers nowadays. The method of making this easy chair may thus be epitomized:

Having got out all the stuff, proceed first of all with the back; mortise and tenon back feet, top, and splat as shown; then put together loose to see if right and to make deal "fits" for angle joints. It is easier to work with these fits than to make the joints without them. After thus building up back, get beech rails out and molding slips laid; having mortised and tenoned, put in side rails and front, and cross frame seat to back. The next portion to proceed with is the arms: get out same to length shown, and shape them to "sleeve-board pattern," wider in front than at back. Glue and screw the molding piece underneath same; then loose mortise and tenon small end of arm into back, doing the same to turned stump. The latter should be "lapped" over side rail of seat to give perfect strength; for if only doweled or mortised on top of seat it is liable to get loose. Having thus fitted arm and stump, the under-bracket can be marked off and shaped: then taking arm and stump away, commence to build up by securing bracket, fixing same to both back and arm, and after this glue up completely. But little now remains to be done besides screwing in rebate pieces at sides of back; this is unnecessary at top and plat, because sufficient wood is left for the upholsterer to tack to.

In a "show-wood" chair perfect rest for the head is difficult to obtain unless the back is carried up to an extraordinary height in order to allow the stuffing to rise some six or seven inches to catch the poll. On this account many persons prefer a stuff-over chair, in which the head can be thrown right back without fear of coming in contact with any wood. We may point out that the working drawing given will answer equally well for a stuff-over back chair if beech rails are placed in back instead of show-wood and the rise on top made flat. Our business is with the chair frame maker rather than the upholsterer in these articles; but we would just say to the latter, in upholstering an easy chair keep the stuffing well to front of seat, in order to give a decided slope or throwback to same. Let the swell in back be adjusted to catch the small of the back and not to throw shoulders or bottom of spine too much forward. Avoid making stuffing too full; always recommend plain instead of buttoned seats, especially in leather.

A valued subscriber objects to our associating dowels with a cheap class of work, and recommending mortising and tenoning in preference. Perhaps in this matter we were rather arbitrary, because some of the best manufacturers use dowels and speak in favor of them; they argue that dowels take less wood away than mortising and the frame is consequently stronger. Such practical views are worth consideration, and, as we said we were anxious to include more than one set of ideas, we give them publicity. If our readers prefer "doweling" by all means use it, but remember that, unless the dowels are dry, the fitting perfect, and the glue good, that "rickets" soon follow. We advocated mortising and tenoning because it was largely adopted by the old chair makers, and if well done, a wonderful bind is obtained from the shoulders of the tenon. Add a pin, and it can never give way, whereas dowels may. A very simple protection for dowel joints is to plaster a piece of strong canvas over them; it is a capital preventative of the afore-mentioned "rickets." — *The Cabinet Maker*, London.

HOW TO MAKE A GOSSIP CHAIR.

Easy chairs that come under the classification of "Gossip," "Occasional," or "Tete-a-tete," were comparatively unknown a dozen years ago. Almost the only style of furnishing the drawing room then adopted was: The couch or settee on one side, and the chiffonnier facing the eagle crowned mirror on the other, and a glossy oval low table in the center; the ladies' and gents' chairs on either side of the fireplace, and six small upright chairs arranged demurely around the remaining wall space. Such a stiff disposition of the leading reception room was eventually broken up by some, and the fashion came into vogue of filling this apartment with any oddments that had presence to beauty or comfort. When once the fixed law of having a "set suit" was transgressed by the leaders of fashion, admission into the drawing room was obtained for a crowd of

chairs of all names, shapes, and sizes. Whilst the old style of a "suit to match" suits the requirements of many people better than the "harlequin" arrangement referred to, it must be confessed that the latter gives greater scope for the inventive genius of the chair and cabinet maker. It affords opportunity to any intelligent chair maker to sit down and think out a new shape, with the assurance that if it is novel, pretty, and comfortable, it will gain admission into the market and probably have "a run."

The type of chair illustrated herewith belongs to the class under consideration, and is of an ordinary character. It is somewhat a favorite because the oval shape of the seat and arms so closely follows the line of the body that the sitter is, so to speak, "cuddled" round the small of the back, and a comforting support is given to the arms. Of course it is not high enough in the back to afford rest for the head, nor is such provision desirable in a "Gossip Chair."

The following sizes and instructions are for a drawing room chair; but the same design is well suited for library or smoking-room purposes, if the sizes are rearranged accordingly. To make a generally acceptable pattern, likely to suit the ordinary trade, proceed as follows: First make molds twelve times the size of inch scale working drawings annexed, then get out beech rails and frame seat up. In this shape of seat it is difficult to mortise and tenon, in consequence of the cross grain that would be involved; recourse must therefore be had to dowels, and if they are judiciously placed, great strength will be secured. Having squared the legs and fitted the four parts to them with dowels, the seat can be glued up in the following way: First glue up and knock together a short and long rail with two legs, and then the other two rails can be similarly treated; the two corners will then more easily come together to the remaining legs. After glueing and knocking up, the seat must be cramped in order to perfectly close the joints. Two methods are adopted in the trade, the first of which is a long cramp from side to side, and another from end to end of seat. This is a simple way and answers very well for a single article; but if a number of such chairs have to be made the "collar method" is more convenient. A collar is a piece of beech arranged so as to lap over seat rail, top and bottom, with an iron pin through the overlapping parts and seat rail. The swivel action thus allows the collar to be brought round so as to find a bearing on the seat rail; and when another collar is fixed to the adjoining rail in the same way, and the ends of the two collars cramped up, the joints are brought together most effectively without any straining of the dowels. One pin-hole in the middle of each rail will give the needful angle for the leverage of the collars.

The next stage in the work is to get out rims—viz., the two show-wood moldings and the beech capping for the top. After placing stumps on seat, lapped through as indicated, the rims must be fitted up to stump and the banister underneath fitted loose. The spindles, rims, and center bracket, having been carefully adjusted, can now be glued up together; and after placing the small supporting bracket on the seat may be glued and cramped up to stumps already in position. The foundation of the chair being perfectly sound, the joints clean, and the work free from rickets, the two scroll pieces can be doweled on to the top of beech rim, and the adjustment of the top stuffing rail between the scrolls is then a simple task. Two or three dowels running through the upper beech rim and show-wood molding will permanently bind them together.

This style of chair will come out effectively without the addition of the upper scroll pieces and stuffing rail, leaving merely a stuffed pad all round, or instead of spindles and show-wood stumps and moldings, it may be made entirely of beech and "stuffed in" all over.—*London Cabinet Maker*.

IMITATION OF INLAYING.

The inlaying of one wood into another, in patterns, is a very ancient practice. Various colored woods are used for this purpose, and very beautiful effects are thus produced. The art has been practiced in all ages and is termed marquetry and parquetry respectively. The former name is applied to all the inlaid work on furniture; the latter, to the inlaying of floors.

Marquetry is a kind of mosaic, executed in curiously grained or artificially stained woods, arranged in an infinitely variety of patterns. The outlines are sometimes defined by lines of ebony, copper, brass, ivory, etc.; or the incised ornament is filled in with metal, produced by stamping and cutting them to their proper shapes and sizes. There is also a description