

PRETTY YET INEXPENSIVE FURNITURE.

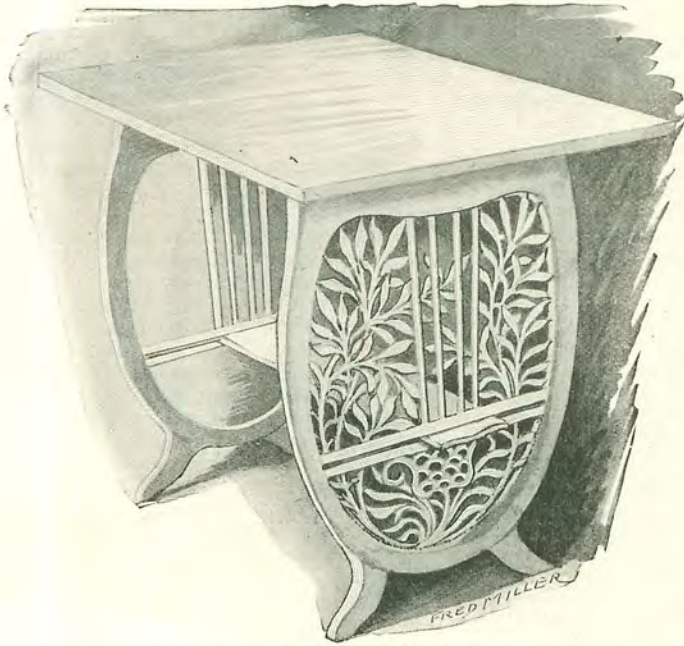


TABLE WITH FRETWORK FILLING TO ENDS.

THE three sketches accompanying these notes were all suggested by articles I saw in 1900 at the Paris exhibition. Great use was made of fretwork, and though many people, at the mention of pierced wood, think of those vapid photo frames and other puerile nicknacks that people who do fretwork seem pleased to cut out, fretwork can in itself be most effective, and when rightly used in the decoration of furniture can give it an elegant and original appearance.

Take the table. The two ends can be cut out of one piece if the table top is not more than thirty inches wide, as the American bass-wood can be obtained two feet wide. Of course it is easy to get wood any width by having it jointed, and it would probably be better to use wood made of pieces about a foot or so wide jointed with glue than choose a very wide plank. A carpenter or joiner would get these done for you, as a glued joint must be accurately made to be strong. The wood, too, must be nicely planed and glass-papered to give it a good surface.

The fretwork design should be got out on paper, full size, and then transferred to the wood, and as both ends should be identical, the same design will only have to be transferred twice.

The fret-saws must be fitted in a frame, but the saw itself must be capable of being taken out of the frame, as the end has to be passed through the holes bored in each space which has to be cut out. The top itself should certainly be made of jointed wood, and to prevent it warping or twisting, the ends should be glued to the top and also screwed through from underneath and further strengthened with blocks glued into the angles. The shelf running along underneath, and made to pass through the supports, will materially strengthen the work, as it will take off the strain and prevent the ends getting out of the perpendicular if it be glued in position.

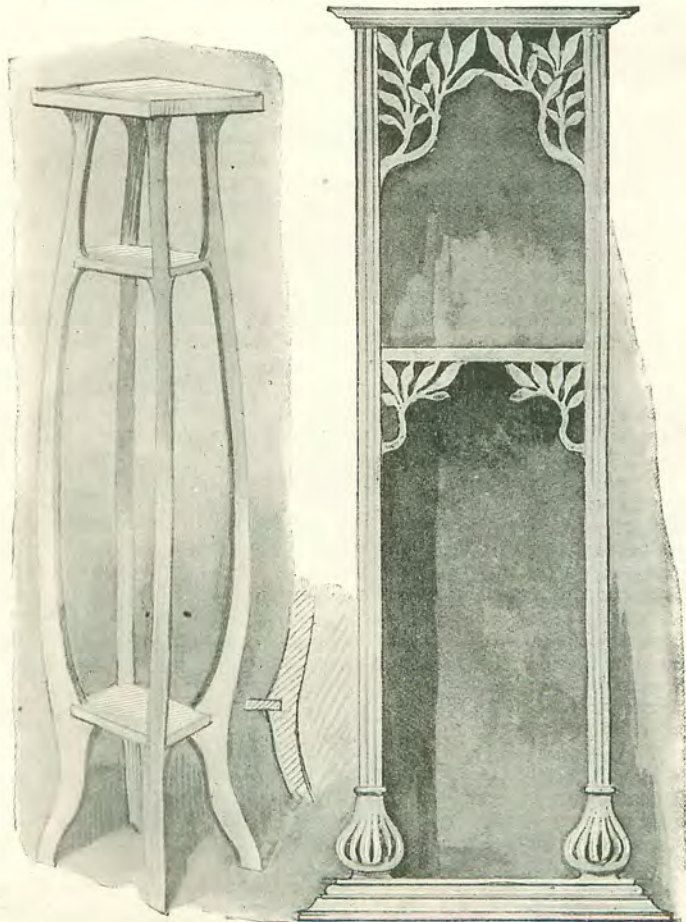
White furniture is elegant in appearance, and

unless good wood be used, such as oak or walnut, when it can be polished, is better painted. New wood should have three coats of colour and can be finished with a coat of enamel. The colour must be put on thinly and evenly, for it makes a poor surface if an attempt be made to get an effect by putting the colour on thickly and so dispensing with one or more coats. Each coat should be allowed to dry hard, and it is advisable to rub it over with some fine glass-paper to take down any roughnesses before putting on the next coat. A wide flat hog-hair brush should be used unless you can borrow or hire a good house painter's brush. Unless you use a good brush, your paint will look smeary and rough.

The vase or lamp-stand is composed of shaped uprights supporting shelves. Here, again, the four uprights should be exactly alike, so in drawing one full size, all four can be marked out from the one design.

The pedestal is simple in construction, and the fret-cut brackets supporting the shelves just relieve the plainness and give a certain character to the article. The bulbous-like terminals of the two uprights should be turned. One is enough, as, if cut in half, one can be glued on each side.

In the table design, I have left one end simple, showing how it might be treated if the fretwork is thought to be too difficult.



TWO PEDESTALS. (Suggested by L'Art Nouveau.)