



PLATE XI

A JARDINIÈRE AND BOOK STAND. The combined uses of this work are seen better in the picture than in the diagram. For certain heavy books, not used as often as others, such a shelf is especially fit. The general thought of the designer is most interesting and is instructive to the builder. It is thus set forth: "The size and shape of the top are in keeping with its use. The length of the top is influenced by the length of the space occupied by the books. A jardinière being wider than most books, suggests the width of the top. A top thick enough to be

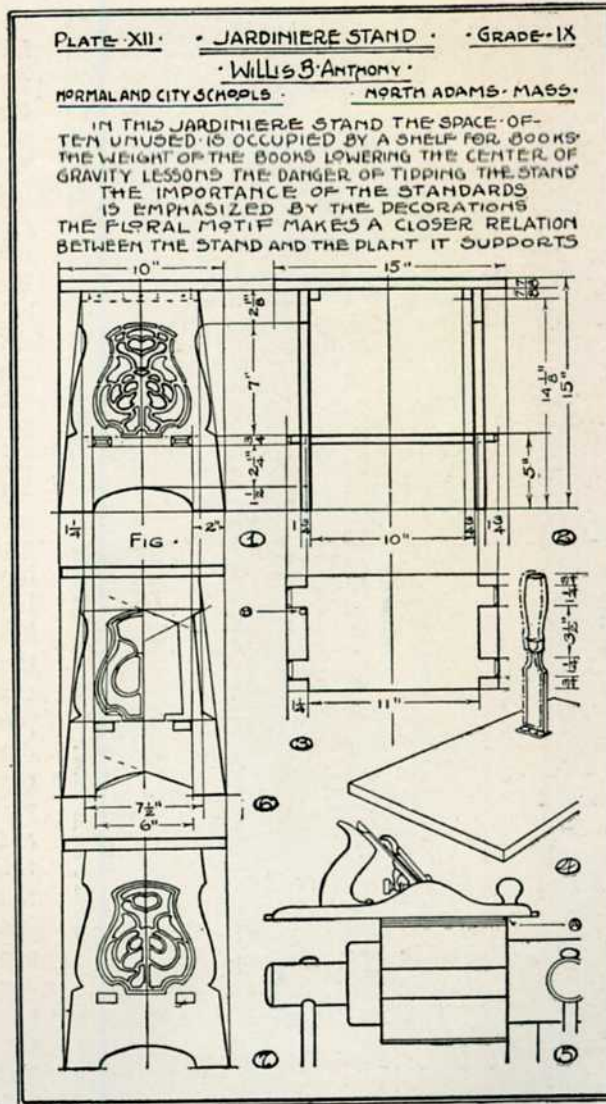
substantially fastened to the standards, is heavy enough to hold the books and stiff enough to take hold of in carrying the occupied stand. The book shelf is long and wide enough to accommodate six or seven books of average size standing vertically. The shelf is thick enough to serve as a substantial brace between the standards or ends. Each end of the shelf is set into the standards with a "dap" joint. To secure greater strength two tenons at each end of the shelf extend through the standards. The width of the base of the standards is sufficient to prevent the stand from tipping. It repeats the width of the stand top, thus relating the bottom of the stand with its top. The upper ends of the standards are wide enough to keep the top from warping. They repeat the width of the shelf. A cleat is screwed to the top of each standard and to the top of the stand. The standards are long enough to raise the shelf a convenient distance from the floor, and the top a sufficient height above the books. The standards do not hold the jardinière an unsafe distance from the floor. It is held low enough to show the upper part and sides of the plant to best advantage. A curve is cut in each edge of the standards that the books crowded against them may be more easily reached. Part of the standard's base is cut away to make cleaning under the stand less difficult. The parts of the stand are the top, the two legs, sides or standards, and the shelf. It is interesting to learn, as stated above, that the curves in the sides of the standards are not for beauty in the first place, but for use, to facilitate the easy pulling



out of a book. Thus in good design is beauty made the handmaiden of utility. Either is forlorn without the other. Ugly usefulness does not attract. Useless beauty is pitiable. The working out of the details of this stand is very plainly shown by the diagrams. Fig. 3 shows the form of the book shelf, and its relation to the rest of the stand. It is not merely "let into" the standards at each end (see Fig. 2), but is also extended beyond them, by means of two tongues or tenons through mortises cut in the standards. The ends of these tenons are neatly beveled, and form an important part of the decoration of the whole. The final assembling is completed by nailing the parts together. You will learn much about the principles of construction involved in building the stand by studying Fig. 6. Notice that the inside of the standard base, the feet, in other words, is close to a vertical line dropped from the edges of the top of the standard. Even if the standards were merely vertical legs, like a bench, the proportion would be good, though it would have been a mere bench, and too top-heavy for a stand. But by widening the bases the extra stability is gained. Notice, further, the relative proportions of the three main horizontal divisions. These are good because they are pleasing and restful to the eye; and why? Because they are not exact multiples, though very near it. They do not announce their exact measurements or relations to each other at a glance. They leave something to stimulate the mind.

Also, in the floral design, notice how the top is an exception to the parallel tendency of the sides and base. It relieves the severe lines by its curve. The same is true where lower lines are modified around the tenons. On the right-hand side of the center line of Fig. 6, is also shown the gradual development of the form of the decoration, following the changes made in the standard edges from straight lines to curved lines.

Of the remaining views in diagram, the upright chisel shows how the mortise holes are



started. After marking them out with great accuracy, bore three holes (working from both sides to avoid splintering) and thus do half the work for the chisel.

All structural openings such as the mortises should be worked out before the outer sawing is done, while the parts are still in the blank. This lessens the liability to split. Fig. 5 gives suggestion as to planing bevels upon wood held in the vise. Be sure and have a plane whose blade is of good metal or it will be a "thorn in the flesh."