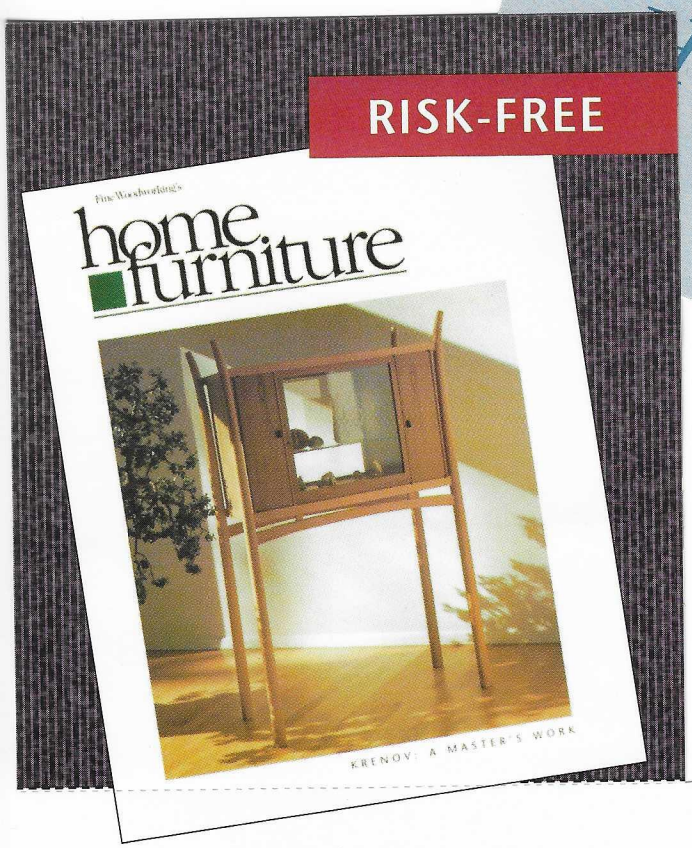
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home furniture

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You're about to discover the only magazine that inspires well-designed furniture!

ORDER YOUR RISK-FREE COPY OF *HOME FURNITURE* TODAY!

Dear Friend,

You know how it happens.

A weekend at the shore makes you want to add a wave pattern to the bookcase you sketched out last fall. Or a Saturday afternoon auction convinces you to make a drop-leaf table from that white oak you've been saving.

When the moment catches you, you are inspired. And from that point on, the project is a go in your head.

It's that spirit of enthusiasm that makes up the pages of *Home Furniture.* We know that when you see a piece of wood, you visualize a finished creation. A highboy. A rocking chair. A toy chest. You see more than the lumber, you see end results.

Home Furniture helps you get to those end results. It is the only magazine of its kind that takes you down that long road from inspiration to accomplishment. Nowhere else will you find such in-depth explanations of how outstanding furniture is designed, both aesthetically and structurally.

We search woodworking shops across the country looking for the best pieces of furniture and we bring them directly to you. You get to view fellow woodworkers' designs without ever leaving your own shop.

Today's technology can turn out rapid-fire reproductions by the dozens. But we choose to spotlight the furniture maker in his own shop who prefers to work by hand, often on one-of-a-kind originals.

If you are committed to great craftsmanship and a love of fine furniture, this is your magazine. You understand the sweat that goes into a furniture project and already know that truly fine furniture stands in a class by itself. But why is a piece designed the way it is?

Home Furniture explains the "whys" of the design. We show you what brings the history behind the design to life. From sketchbook to working drawings, models, mock ups and materials to final hand-applied finishes, we take you there. You'll see the entire design process and grasp a fuller understanding of why a piece looks the way it does.

THE FOCUS IS ON FINE DESIGN...

When you open the cover, you'll be pleasantly surprised to find that the focus is solely on design. *Home Furniture* does not review tools, contain plans that detail saw setups or tell you how to build a router table for your shop. It's all about *designing* and *making* functional furniture for the living areas of your home.

THE FEATURES...

Exploring the work of the finest furniture makers and the history of the world's greatest furniture ensures that you always stay informed. These articles highlight particularly interesting or different approaches to furniture making.

THE PROJECTS...

The projects are plentiful and encourage creativity. Every article is written by the person who made the piece. Since the authors are also the artisans, you always get a firsthand account from inside the shop.

THE VISUALS...

Top-notch photography and drawings enhance your understanding and enjoyment of a piece. The photos illuminate the finery of the details. The drawings give you just enough information to do your own figuring without being inundated with arrows and numbers.

DEPARTMENTS THAT INSTRUCT AND INSPIRE:

ON DISPLAY— In every issue, you'll take a visit to a different, often little-known place that displays particularly interesting furniture. These are not trendy tourist traps. These are the most remarkable, serene showplaces of exquisite furniture in the country. Locations and hours are provided so you can visit the places yourself.

THE DRAWING BOARD— You'll find behind-the-scenes info on how the details of a piece evolve. The artisan walks you through the sketches, plans and revisions that led to the end result. Techniques and tips are provided to make your own designs progress smoothly.

MATERIALS— While wood is often the main component of fine furniture, you may also need advice with other stocks. Tips for working with leather, glass, metal and other non-wood materials simplify the job.

FINE FURNITURE TIMBERS— You'll become an expert at recognizing many different wood species. This in-depth discussion—featuring such extraordinary types as pink pear, American elm or dark wenge—will broaden your appreciation of beautiful timbers.

ABOUT THE AUTHORS— Once you get a look at the fine designs included in each issue, you'll want to know more about the people shaping the craft. Every issue provides bios and addresses for the furniture makers whose pieces are featured in the issue.

This magazine contains gallery quality furniture, but it's not a showcase of weird, non-functional furniture. This is not filler fluff. This is the real thing. This is working furniture with all the details—the substance—left in. These are finishes that stand up to drinking glasses. Chairs that can bear the burden of heavy sitters. Cabinet doors that can be pulled and pushed and opened and closed and lived with. There

are no unrelated ads, no hype, no bells and whistles. Just pure and uninterrupted furniture design at its best.

So why not subscribe? There's nothing else like it on the market. There are no other sources that provide such a completely motivating guided tour of handmade furniture. Just send in the enclosed order card today. Your risk-free issue is waiting for you.

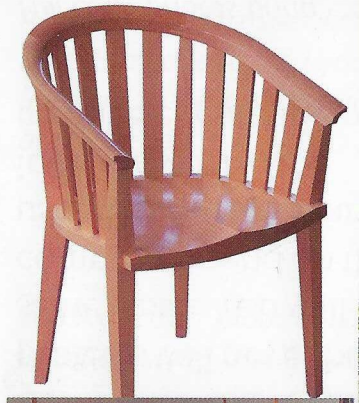
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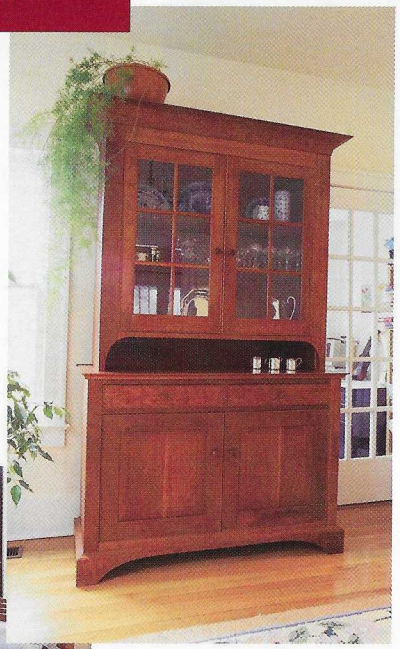


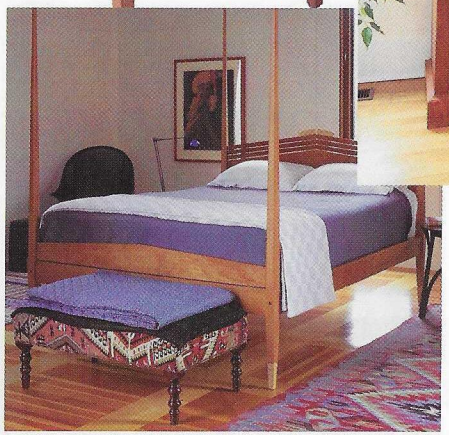
James P. Chiavelli
Publisher

P.S. You can't make a mistake with *Home Furniture.* It comes with an unconditional guarantee. If it's not everything you thought it would be, simply write "cancel" on the invoice. The issue is yours to keep, regardless. The only mistake you can make is in not trying it!

INSPIRATION...

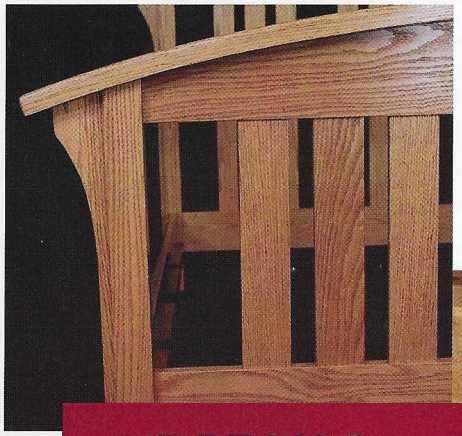






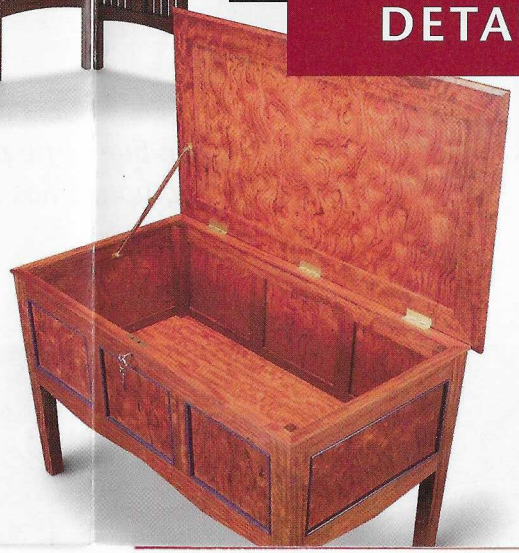
The spark of imagination. The creative jolt. The moment the piece takes shape in the mind.

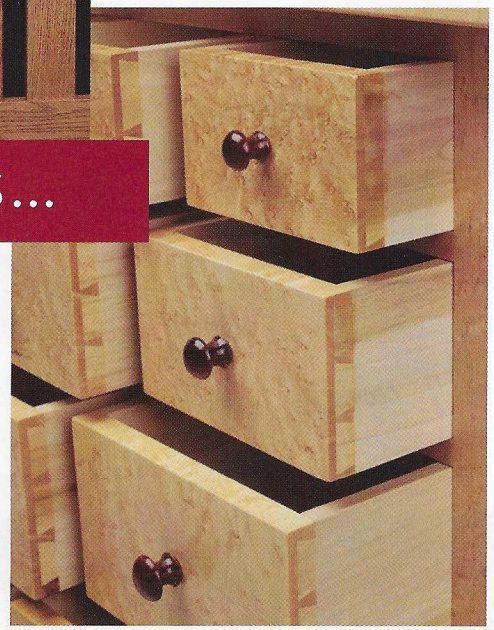




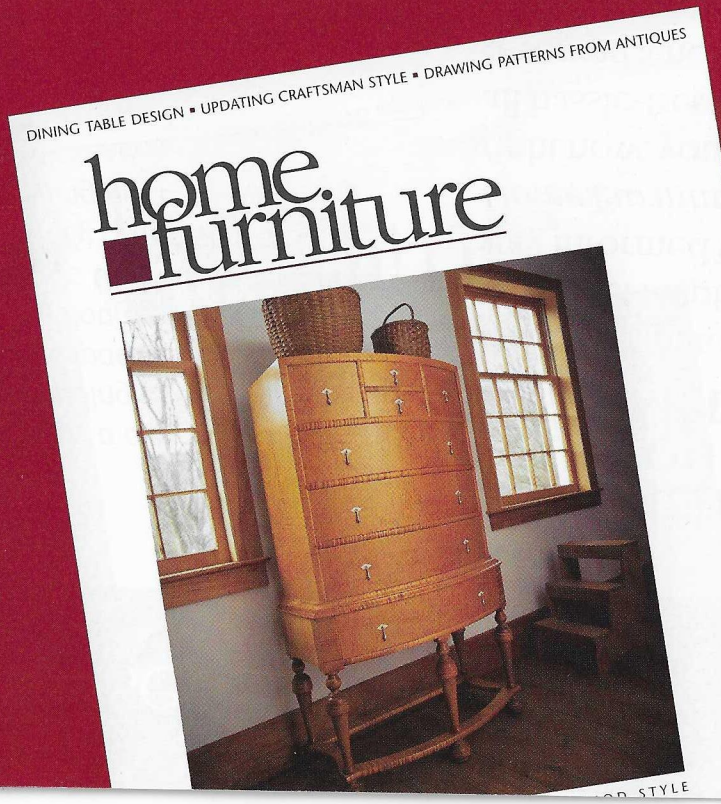
DETAILS...

The gentle arc of a headboard. An 18th-century drawer pull. A secret compartment. The slant of a leg. A fluted back. The cut of the grain.





Follow the journey from inspiration to accomplishment in the pages of *Home Furniture*, the only furniture design magazine.





Home Furniture magazine: your c

DESIGNED TO FIRE UP YOUR IMAGINATION.

Once you get a look at *Home Furniture*, your projects will never be the same again. You will come to depend on the useful information and to look forward to the creative encouragement.

Spotlighting the details that say handmade, that mean technical mastery. You'll find intriguing design elements to incorporate into your own work.

Full color photos bring the finishes and the subtle details to life.

These projects stand up to close scrutiny. The pages are designed for lingering. The specifics flow undisturbed, allowing you the freedom to design in your mind as you read.

You'll discover more about your favorite furniture styles and broaden your knowledge of pieces you've admired from afar. An extensive sampling ensures that there's always something to indulge your personal tastes.

Written and edited by furniture makers, the articles have a real and personal tone. You'll always get a genuine first-person walk-through of the process.



18 HOME FURNITURE



Bold Color and Geometry Expand a Table's Horizons

BY HENRY FOX

"This is the color I want it to be," the client said as she chose the bold, blue piece from the array of lacquered ash samples we had prepared for her. With this statement and little else, we set out to design a breakfast table for a sunny alcove with a panoramic view of the Atlantic. Our task in the shop was to figure out what that blue might look like.

Despite its simple appearance, there is more to this table than its bold color. The legs taper on the outside faces rather than on the more common inside faces. The top is wedge-shaped, not uniform in thickness, and the unusual leg placement makes it look as though the top is being cradled by the legs. These features were not the result of

28 HOME FURNITURE

ur definitive guide to useful design.



ORING ON PAPER

rly drawings for a piece of furniture, the author plays with proportion, oose sketches of a range of possibilities. Then he selects one or two to render more carefully.

From Concept to Cabinet

Visualizing the piece through sketches, models and mockups

BY JOHN GALLAGHER

*t*he idea came easily. I wanted to build a china cabinet that would hold dishes for a small family. It would have a glass upper case, where delicate glass and china could be displayed, and underneath I envisioned drawers, several shelves for silverware, plates and other items. I wanted to avoid something too great in size, thinking that it should be big enough to hold a dinner set for a family but not wind up as a catch-all for unused items.

But even with the function and general proportions of the cabinet clearly understood, its character was not. The question was how to get from the glimmerings of an idea to a fully developed plan. A few years ago, I might have done a few drawings and then gone directly into the construction—not because I was more confident but because I was less well-equipped to steer the design process.

Recently, while I was a student at the College of the Red-

the drawing board

BY ROSS DAY

Getting the Maximum Out of Medium-Density Fiberboard

At the heart of building a piece of furniture is finding a way to develop a design that has form, nice lines, good proportions and a sense of wholeness. In addition, it should weave aesthetics, workmanship and structure in a way that appeals to you.

Some people advocate using classic mathematical formulas such as the golden section, but I feel that this is a very mechanical and stiff way to design. It's fine if you're building a Greek temple or a very traditional, architectural piece of furniture, but it is much more important to develop trust in your eyes and your gut. I once read about someone who analyzed several pieces of James Krenov's furniture using the golden section as a yardstick. They reported that [illegible] principle of this system of design had been violated. So much for formulas. I have developed a process that works very well for me. I start with rough sketches for a loose, free flow of ideas and then move to a more refined sketch or scale drawing for more clarity and definition. In the end, I draw a full-scale layout on ¾-inch medium-density fiberboard (see the photo below left). I do front and side views, and also a top view if needed.

Why MDF? After several years of drawing full-scale on paper and witnessing its degeneration with wrinkles, folds, stains, rips and aging, I knew there had to be a better way. One day I didn't have a large roll of paper to draw on, so I [illegible]



Stability in a wide stance. The tapered legs on this breakfast table notch around the wedge-shaped top (left). This maximizes the space between them, which increases stability as well as seating room.

Legs pull out like a drawer. The two back legs smoothly pull out on full-extension slides (right), making room for an expansion leaf with aprons. Mortises in the top accept tenons in the leaf.

LEG PLACEMENT MAXIMIZES SEATING ROOM

Notching the legs around the top at each corner, as shown in this top view of the table, increases the space between the legs, with or without the extension leaf.

whimsy; we just wanted the table to be stable, practical and related to its surroundings. The wedge-shaped top has two sources: One is the home itself, a modern structure perched on a rocky promontory, with angular lines, a non-rectilinear layout and crisp, contemporary detailing. The other is the view. We thought the tapering top would be a subtle gesture to the horizon line of the ocean. By tapering the table in a dramatic way, it might appear to recede to the same vanishing point.

The leg design was driven as much by function and engineering as it was by aesthetics. Rather than overhanging the base, the tabletop sits in notches cut into the tops of the legs. This allowed us to place the legs to the extreme outside edge of each corner, maximizing the seating room. It also improves stability, an important consideration for a narrow table.

Because the notched legs stick out from the sides of the tabletop, they are a strong visual element. Instead of situating the legs the same way in each corner, we made a front and a back side. The front legs are opposite each other on the short sides of the table, leaving a wide space in between. The back pair of legs are both on the long side and are closer together. These legs, including the apron in between, slide out like a drawer to make room for an extension leaf (photo above right). Dovetailed extension slides allow the leg assembly to be pulled smoothly away from the main [illegible] without compromising the [illegible] stance. This construction also sol[illegible] the problem of having a seam [illegible] top when there is no extension [illegible]

The deep blue color transfor[illegible] shades and variations of the wo[illegible] a uniformly bright surface, dra[illegible] tention to the unusual geom[illegible] didn't want to lose the texture [illegible] though. We chose ash becaus[illegible] pronounced and striking grai[illegible] that shows through the lacque[illegible] it clear that wood is underne[illegible]

The table is 50 in. long, 30 in. wid[illegible] in. high. With the extension leaf, [illegible] square. The ash is coated with a [illegible] lacquer tinted with blue pigmen[illegible]

Photos: Zachary Gaulkin, drawing: Vince Babak

You'll enjoy a clearer understanding of the process. Regular departments, like The Drawing Board, illustrate the techniques that are important for successfully completing a challenging piece.

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