

***VARIOUS***

A close-up photograph of a Delta brand router in a workshop. The router is positioned over a curved wooden piece, with wood shavings visible. The scene is lit with warm, golden light, creating a rustic atmosphere. The background shows various wooden planks and shavings.

***RUSTIC  
CARPENTRY***

***VARIOUS***



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CARPENTRY***

**Various**

# **Rustic Carpentry**

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# **PREFACE.**

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This Handbook contains, in a form convenient for everyday use, a number of articles on Rustic Carpentry contributed by various authors to *WORK*—one of the journals it is my fortune to edit.

Readers who may desire additional information respecting special details of the matters dealt with in this Handbook, or instructions on kindred subjects, should address a question to the Editor of *WORK*, La Belle Sauvage, London, EC., so that it may be answered in the columns of that journal.

P. N. HASLUCK.

La Belle Sauvage, London.  
April, 1907.

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# **RUSTIC CARPENTRY.**

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# CHAPTER I.

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## LIGHT RUSTIC WORK.

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Rustic carpentry does not demand great skill in woodworking, but it does require a large amount of artistic perception. The tools needed are but few, and the materials employed are comparatively cheap, although in many districts they are becoming dearer every year.

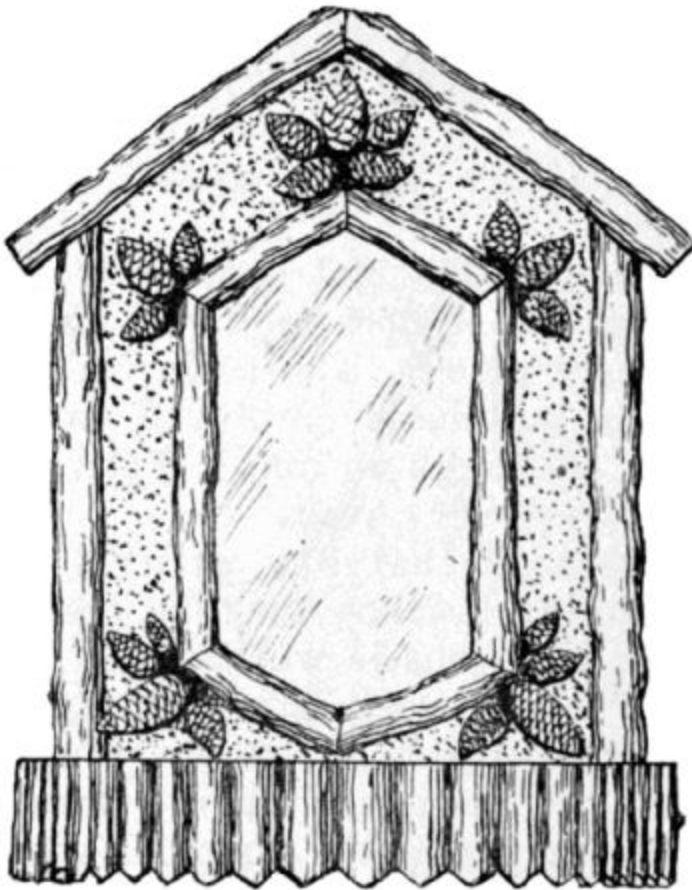
It may be said that any articles made from the now popular bamboo may be made quite as effectively in light rustic work.

For light rustic work, sticks of hazel, cherry, yew, blackthorn, birch, larch, fir, and the prunings of many varieties of shrubs may be used; but it is necessary that the material should be cut at the proper season, and thoroughly dried before being worked up. The sticks should be cut in mid-winter, as at that time the sap is at rest; if cut in the summer time the bark will peel off. If peeled sticks are required, they should be cut in the spring, when the sap is rising, as at that time the rind will come off easily. In some districts the copses are cleared of undergrowth periodically, and the sticks (generally hazel) sold to hurdle and spar makers. A selection of these sticks would be very suitable for the purpose here described.

The sticks should be stacked in an open shed in an upright position if possible, and in such a manner that the air can freely circulate around them. When they are required



for fishing rods or walking sticks they are hung up to season —this keeps them straighter; but the hanging of them up is not necessary for the work about to be dealt with. When the sticks have been put away for from six to twelve months, according to size, they will be ready for use, after being rubbed with a cloth or brushed to clean off the dust and bring up the colour of the bark. Fir cones may often be worked into a design, and bits of rough bark and the warts and burrs found on old elm trees may be collected by the rustic worker and put by for future use.

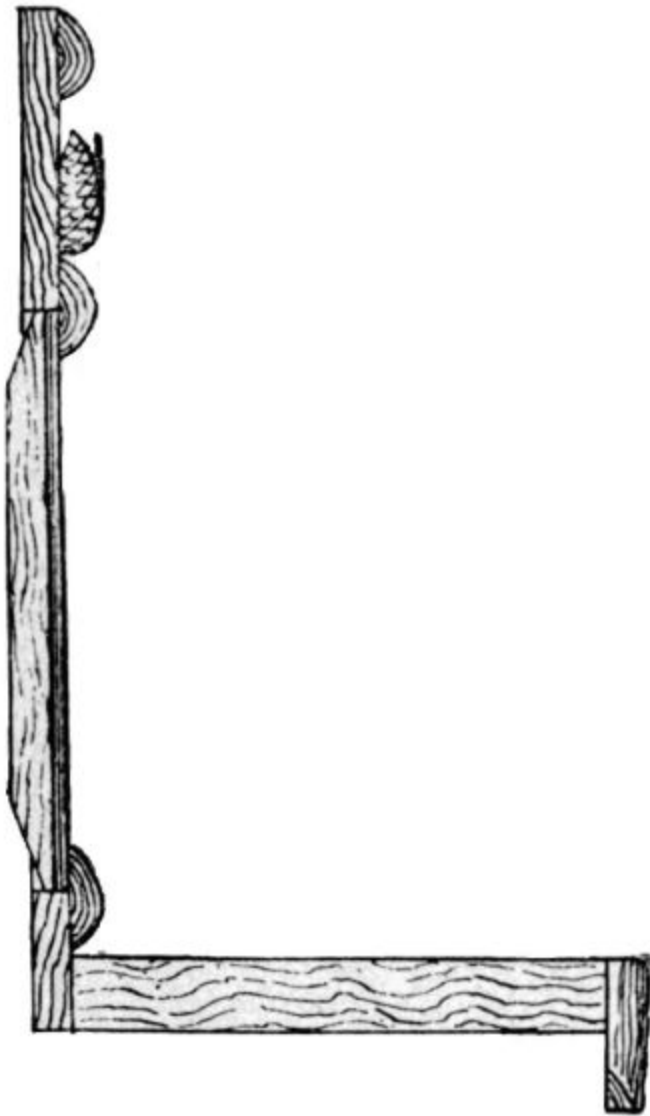


Frame and Wall Bracket Combined.

Fig. 1.—Photograph

One method of treatment for designs in light rustic work is to split the sticks and use them to overlay the work with a

Swiss pattern, as shown by [Fig. 1](#); another method is to work the sticks up after the manner that canes are used in bamboo furniture (see [Figs. 3](#) and [Fig. 42](#), pp. 12 and 36).

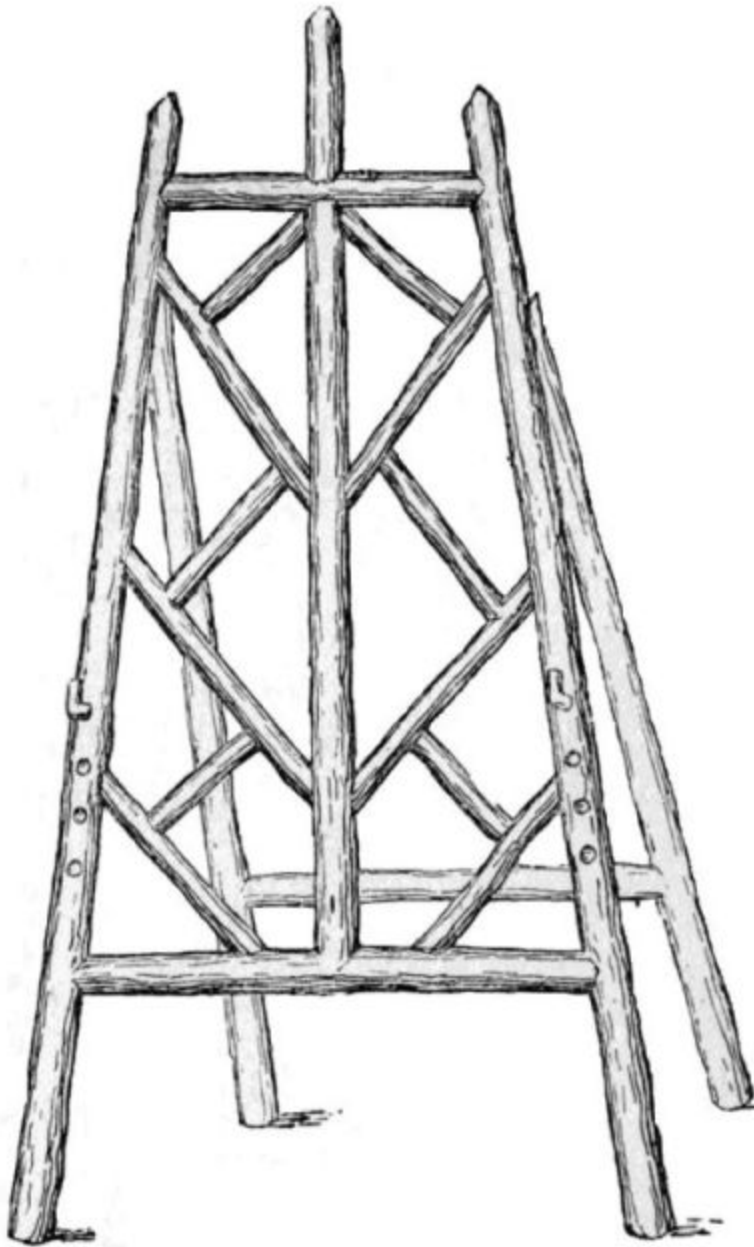


Bracket, showing Fixing of Glass.

Fig. 2.—Section of

[Fig. 1](#) represents a wall bracket with a photograph or mirror in the frame. To make this, the piece forming the back is first cut out of  $\frac{3}{8}$ -in. deal. The shelf, of  $\frac{3}{4}$ -in. deal, is then nailed to the bottom edge. Some straight hazel, fir, or other sticks are next selected and split; these are nailed

round the edges of the back, and round the opening at the centre. The pieces round the opening overlap the edges about  $\frac{1}{4}$  in., to form a rebate for the glass. The bare spaces at the sides and top may be covered in the following manner: Take a piece of brown elm bark and run a saw into it. Catch the sawdust, and, after warming the wood, cover it with thin glue.



in Rustic Work.

Fig. 3.—Small Easel

Sprinkle the brown sawdust on the glued surface, and sufficient will adhere to cover the deal and give the frame a rustic appearance. Cork-dust or filings may be used instead of sawdust. Bunches of fir or larch cones are nailed to the corners, as illustrated; these should be pared at the back with knife or chisel to a flat surface. The outer edge of the

shelf is finished with an edging of short lengths of split stick nailed on. The general construction of the bracket, and the method of fixing the glass, will be clear from [Fig. 2](#), which is a section through the centre.



Fig. 4.—Method of Attaching Support to Easel.

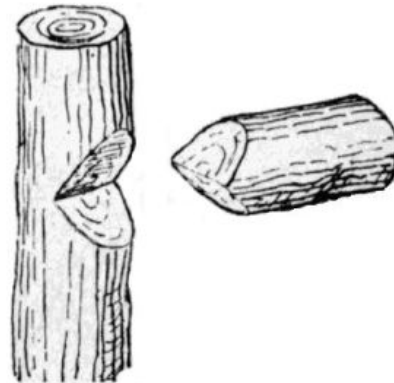


Fig. 5—Mitred Joint.

A small easel for photographs, or, if constructed larger, for a fire-screen, is shown by [Fig. 3](#). It is made entirely of round sticks. [Fig. 4](#) illustrates the method of attaching the back support—namely, by means of a couple of staples, which may be made out of a hairpin. In jointing round sticks together, the joints may be mitred by notching a **V**-shaped piece out of one stick and cutting the other to fit ([Fig. 5](#)); or a mortise and tenon, as represented by [Fig. 6](#), may be used.

In making the easel ([Fig. 3](#)), the top and bottom bars are mitred to the sides, and the central upright to the top and bottom bars. The joints are secured by either brads or panel pins. Care must be taken to bore for the nails with a

bradawl, as nothing looks worse than splits in the work. The upright piece in the centre of the top bar may be secured by driving a long panel pin into the lower upright through the top bar, filing the head to a point to form a dowel, and driving the top piece on with a hammer.



Joint.

Fig. 6.—Mortise and Tenon

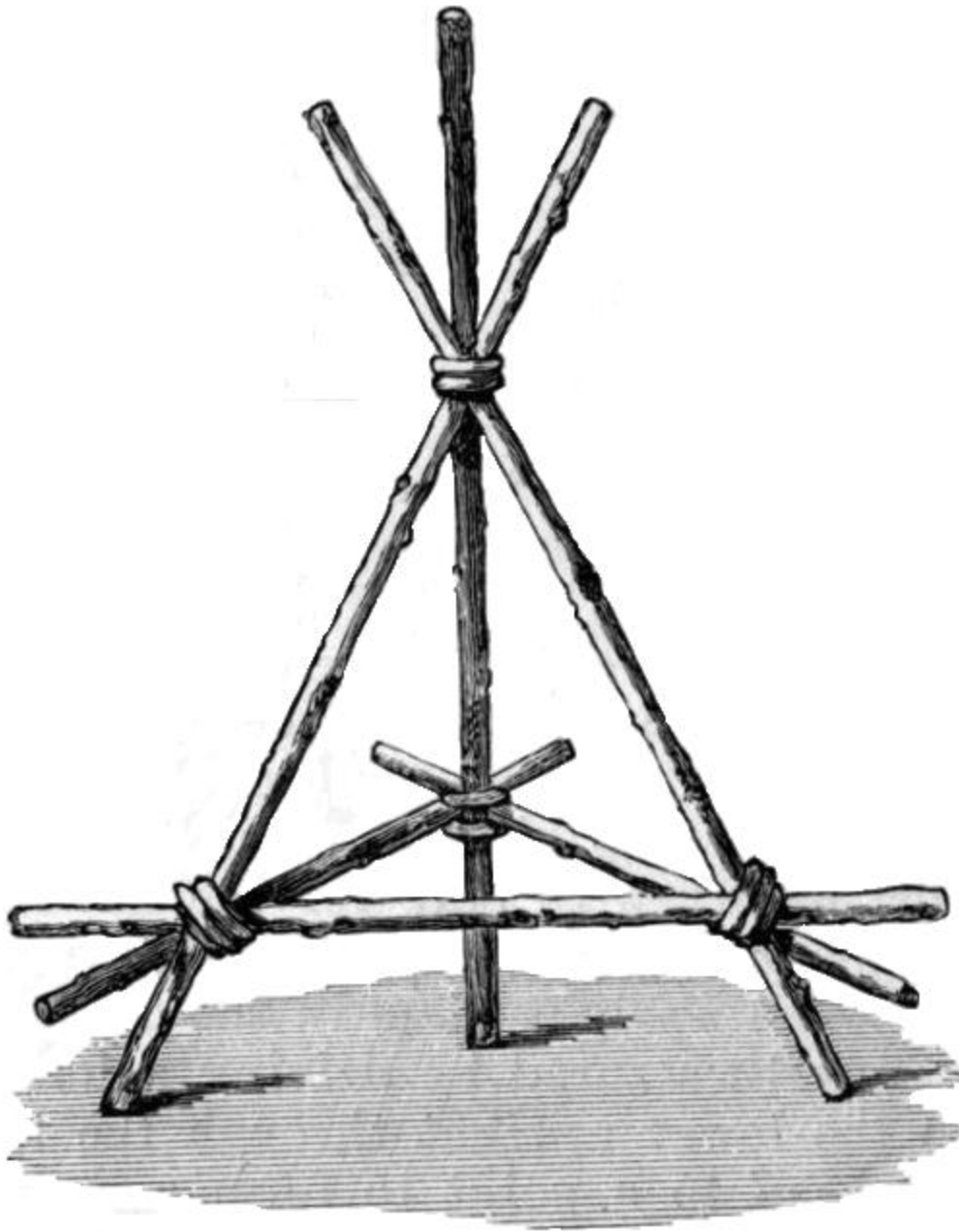


Fig.

7.—Rustic Flower Holder for Table Decoration.

Where a small stick is joined to a larger one, as in the case of the filling-in pieces, a flat may be made with a knife or chisel on the larger stick, and the smaller one cut to fit and nailed on. In making a small easel, only a single stick attached to the centre upright will be required to form a

back support, but for a larger one it will be preferable to frame it as shown by [Fig. 3](#).

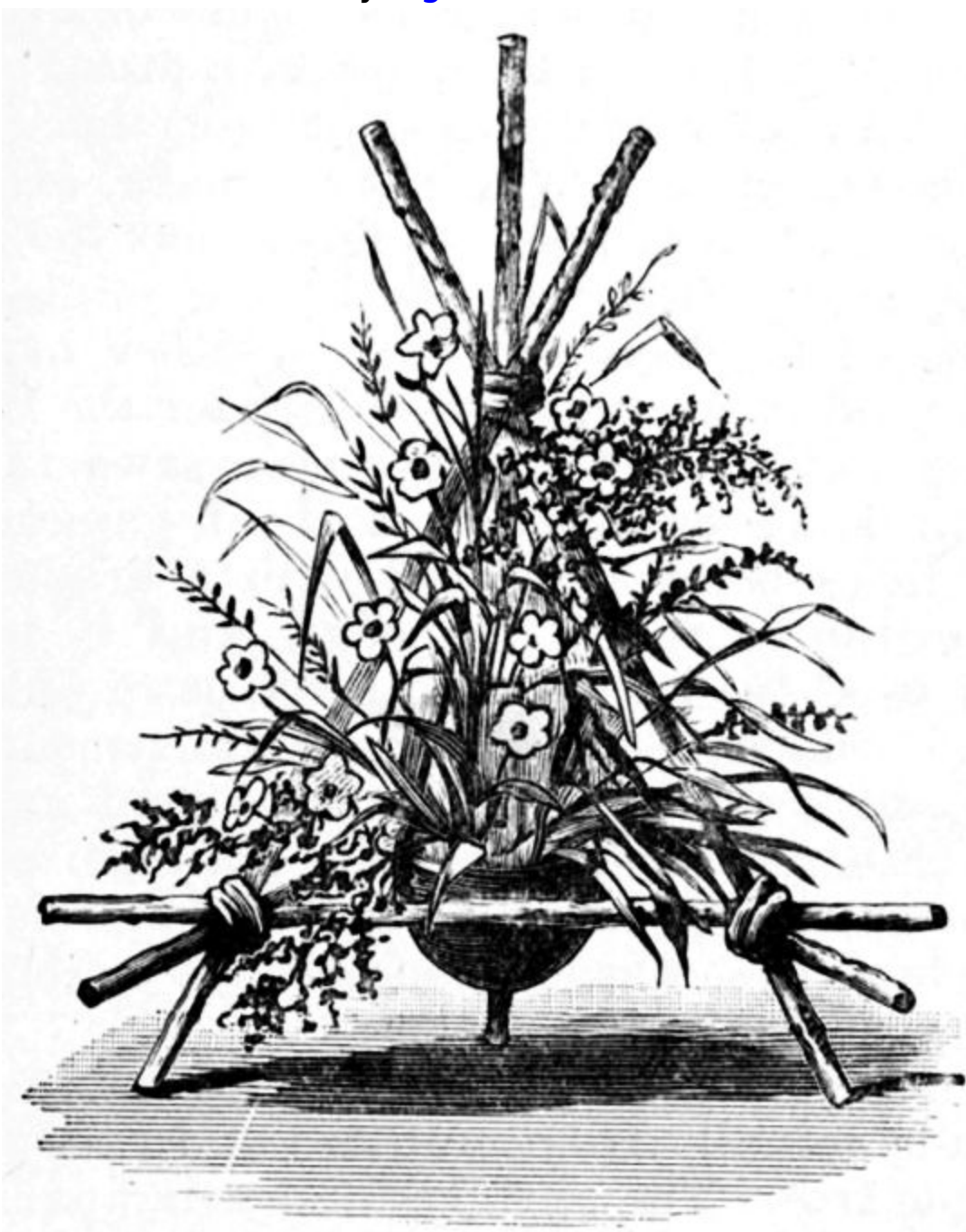


Fig. 8.—Rustic Flower Holder Complete, with Coconut Vase in Position.



The finished articles may be either stained and varnished or left plain. Cherry sticks look well if the bark is left the natural colour, and the ends, where exposed, cleaned off and varnished without being stained. Some sticks improve in colour if rubbed over with a rag moistened with linseed oil.

If a stain is required, one that is sold in bottles would be suitable, but a little vandyke brown, ground in water, and applied with a sponge, answers the purpose. Sometimes, as in the case of the table top (see [Fig. 42](#), p. 36), it is a good plan to stain the wood before nailing on the pattern work, or there will be danger, if the sticks are dark in colour, of the lighter wood showing through.

If the rustic work is intended to be placed out of doors, it should be given two or three coats of hard outside varnish.

The rustic flower-holder for table decoration, shown by [Fig. 7](#), consists simply of a gipsy tripod formed with six rustic sticks, put together in the form shown, and tied with a length of bass. There is no attempt made at finish, but the sticks must be firmly tied together at the joints, and the ends of the bass can be left, either hanging loose or tied in a bow. The holder for the flowers is a cocoanut shell, which has been sawn in two, so as to leave one part a sort of cup or egg shape; three holes are bored with a bradawl at equal distances round the edge, and it is suspended from the tripod with three more pieces of the bass, which completes the arrangement. Of course, any small receptacle can be used in place of the cocoanut shell, but that, perhaps, carries out the rustic appearance the best, and is very easily

obtained. Fig. 8 is an attempt to show the tripod when decorated.

The rustic hall-stand shown by Figs. 9 to 11 was made actually from branches and twigs of an old apple tree. The uprights and principal cross-pieces are  $\frac{7}{8}$  in. thick, and the criss-cross pieces are  $\frac{1}{2}$  in. thick. The bottom is made of four pieces  $1\frac{1}{2}$  in. thick. The longer ones measure 1 ft. 8 in., and the shorter ones 1 ft. 2 in.; they are nailed together in such a manner that the ends at the two front corners each cross and project  $2\frac{1}{2}$  in. The front uprights are 2 ft. high, the back ones 2 ft. 2 in.; the longer cross-pieces are 1 ft. 8 in., the shorter 11 in. The ends intersect and project 3 in. at each of the front corners; only the longest piece projects 3 in. at the back corners, the shorter pieces being cut off flush with the frame to allow of the stand fitting close to a wall.

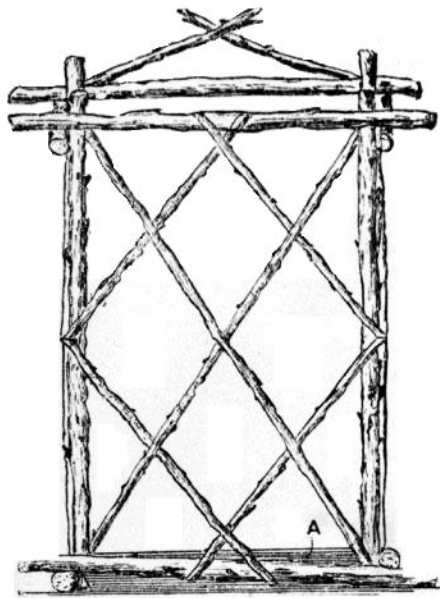


Fig. 9.

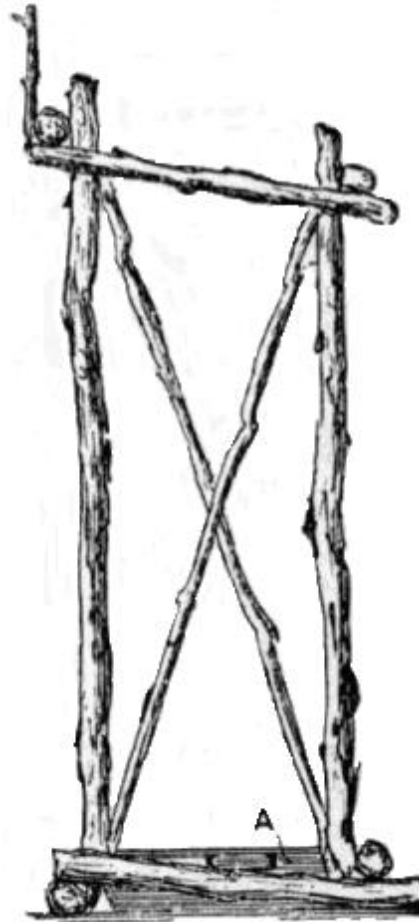


Fig. 10.

Figs. 9 and 10.—Front and Side Elevations of Rustic Hall Stand.

