

FROM THE WORKBENCH OF...

Watching Helen Dorsett in the studio, working with bits of wood and scribbling on whatever scrap of paper was close at hand, says much about the creative process. The articles in *The Scale Cabinetmaker* provided instructions on starting and completing a project, but they did not illustrate how Helen or Jim got from point A to point B in developing the content for TSC. The "From the Workbench of..." series is meant to help translate their creative approaches to some of the materials included in TSC.

In their approaches to modeling, Jim and Helen were almost diametrically opposite. Whereas Jim would draw a plan for a piece, carefully calculate sizes and thicknesses, and when he finally sat down at the workbench, measure everything with calipers, Helen experimented and scribbled. While not an engineer by training, Jim took an engineer's approach to his projects on the workbench. Helen, a trained artist from the Chicago Art Institute, approached everything she did from a sculptor's approach. She would spend hours "doodling" on whatever scraps of paper happened to be close at hand, include matchbooks, the cheesy subscription postcards included in *Newsweek*, and the backs of Publishers' Clearing House envelopes. Jim would work out his approach on paper before turning on the lathe; Helen would work out the approach as she built the piece, relying on her uncanny knack of visualizing the final product when she picked up her x-acto knife and her belief in the power of whimsy.

The night they put an issue to rest (after the final issues were delivered to the Post Office for mailing), they would sit at the kitchen table, scotch in hand, and plan the next issue. It usually started with Helen saying "what if we did...." TSC started as a "what if we did..." in 1974, becoming a "when we do..." in 1975. It is fitting that they used the same method, successfully, during all of their 40 year collaboration in life and their 17 year collaboration in magazine publishing. Jim once said that he had heard, years after they started TSC, that 95% of all magazine go bankrupt in their first year. The survival of TSC well beyond year one is a credit to their art of collaboration and cooperation despite their differences in approach. Their love of modeling, which led them to creating TSC, sustained the publication from 1976, through Helen's death in 1990, to Jim's retirement in 1995.

We hope that seeing some of the pre-publication materials will help spark your long-term love of modeling as well. (mhd)

From the workbench of Helen Dorsett...

A Touch of Grace: Volume 1: Issue 2, pages 23-25

The Slaw Bed: Volume 2, pages 1-9

From the workbench of James Dorsett...

The Whitman House: Volume 1: Issue 1, pages 27-43

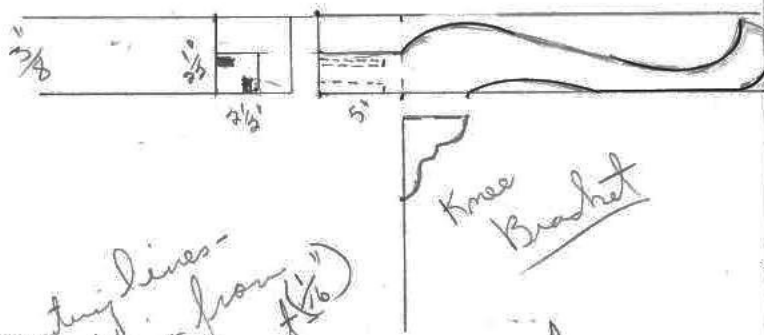
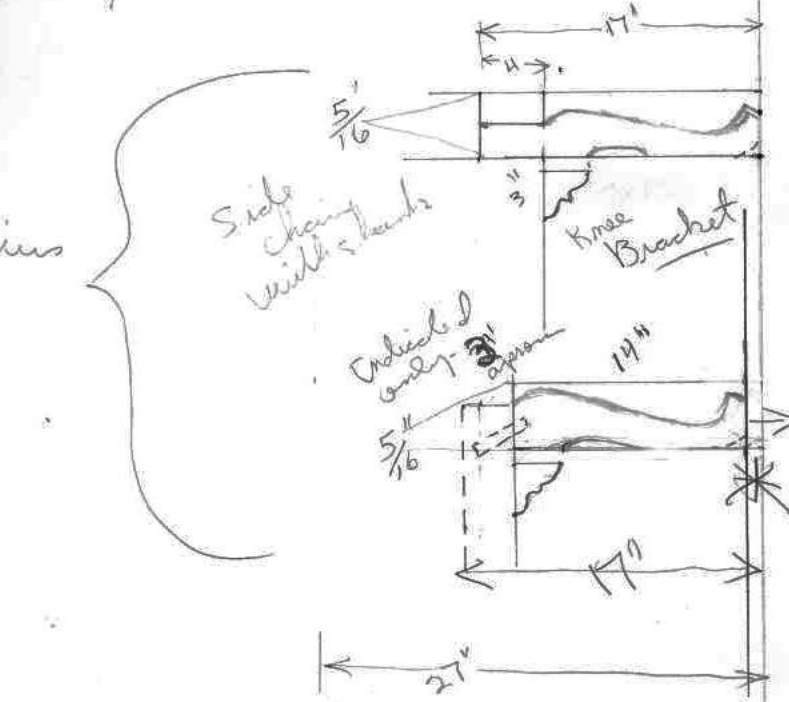
FROM THE WORKBENCH OF
HELEN DORSETT

A TOUCH OF GRACE



Wooded
knee bracket.
Wing chair

Side chairs



Table

Routing lines -
ocals 1/8" in from
front - 3 1/4" out (1/16")
1 1/2" in from
back edge on 2 1/2" shank

Depth should be at
least 1/16" -
length - depends on
table frame -

- 1 Layout on wood -
- 2 - Rough cut
- 3 - finished

- pic. CAPTION (left to right)
- Sq. Blank w/ pattern drawn
 - 1st cut made
 - 2nd cut made
 - Blank - uncarved
 - Carved & sanded to shape

- 3 Figures: - All Steps
1. Drawing of legs
 2. Pic of steps
 3. Knee blocks

Cabriolet Leg - Queen Ann etc -

- Victorian leg show last time was cut flat - then curved -
- ~~This~~ Queen Ann cut from square stock - Most cabriolets cut this way
- center legs on sofas ~~cut~~ cut from flat stock - ~~single~~ SINGLE VS. DOUBLE CUT FROM FLAT VS. SQ. STOCK.

~~Fig. Lay out - show a fig 1 -~~

- Start looking closely and you will discover that cabriolet legs are pretty straight - (Figure 1) is top of leg centered above post.

try to
leave
space
between
knee &
edge of
stock -
so cut in
contiguous

- Lay out - Fig 1 - align back edge of leg on two sides of square stock -
- If you wish to rout the plank for mortices mark top of plank - Fig. 2 -
- measurement from back edge for your mortice - cut it with router as by hand -

Fig II

- There are at least 2 methods of cutting cabriolets - One is ~~the~~ cut so far and back the saw out - it works but there are some ~~dis~~ real disadvantages -

te it - You scuff your leg backing out and because the piece is held together by very little, there is some ~~trussing~~ ~~trussing~~

- I recommend spot gluing
- 1 face { Cut back Profile 1st - disc card
- { " front (knee) profile all the way, then spot glue ^{double} chank 2nd face back

in position - give glue time to set up a bit -
Repeat first cut - back profile - then front
profile - nails = your carriage leg -
The ~~foot~~ foot is large enough to give
room for any number of styles of pads ^{slippery}

- cane file & pad -

table (leg) $\frac{5}{16}$ " - $\frac{3}{8}$ " stock

table 27-29 - 36-38

side chair 16-17 with shank

14-15 with out shank

- arm chair - 9"-12" with round cane -

- knee brackets -

Figure 3

Cutting knee brackets -

Knee bracket go with the grain of the leg -
- Use the stop square stock that you used for
the leg mark off depth of knee bracket then draw
(all - scroll lines. Cut scroll lines with
fig saw to coping saw and straight lines
with razor saw & miter box - Glue on
leg and finish covering on leg. Make
sure that top of bracket is aligned.

Ball Spread 10'4" X 7'5"

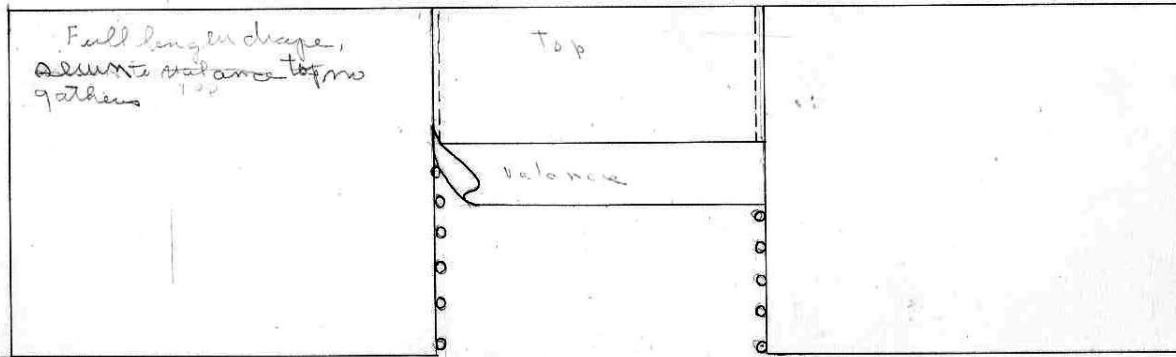
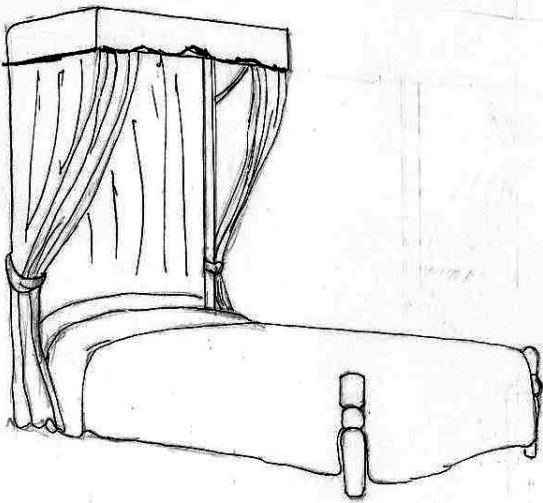
~~read~~

FROM THE WORKBENCH OF
HELEN DORSETT

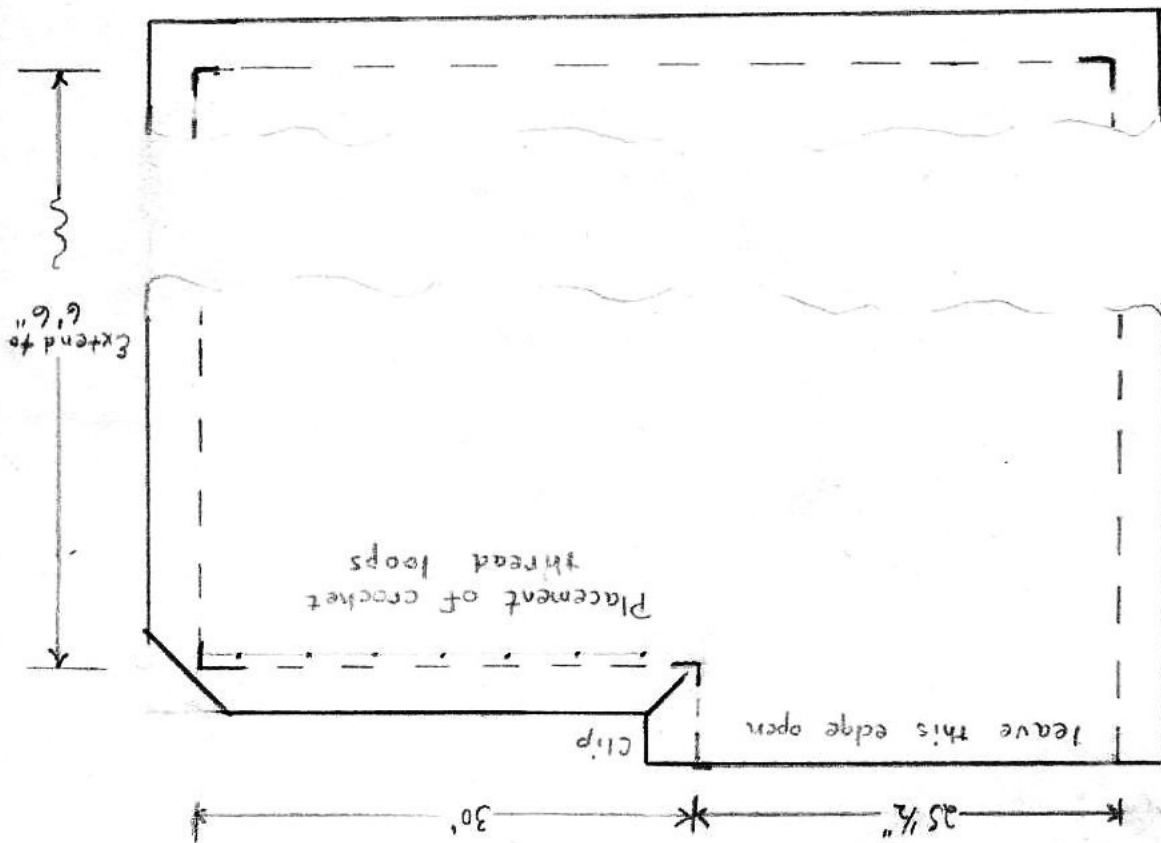
THE SLAW BED



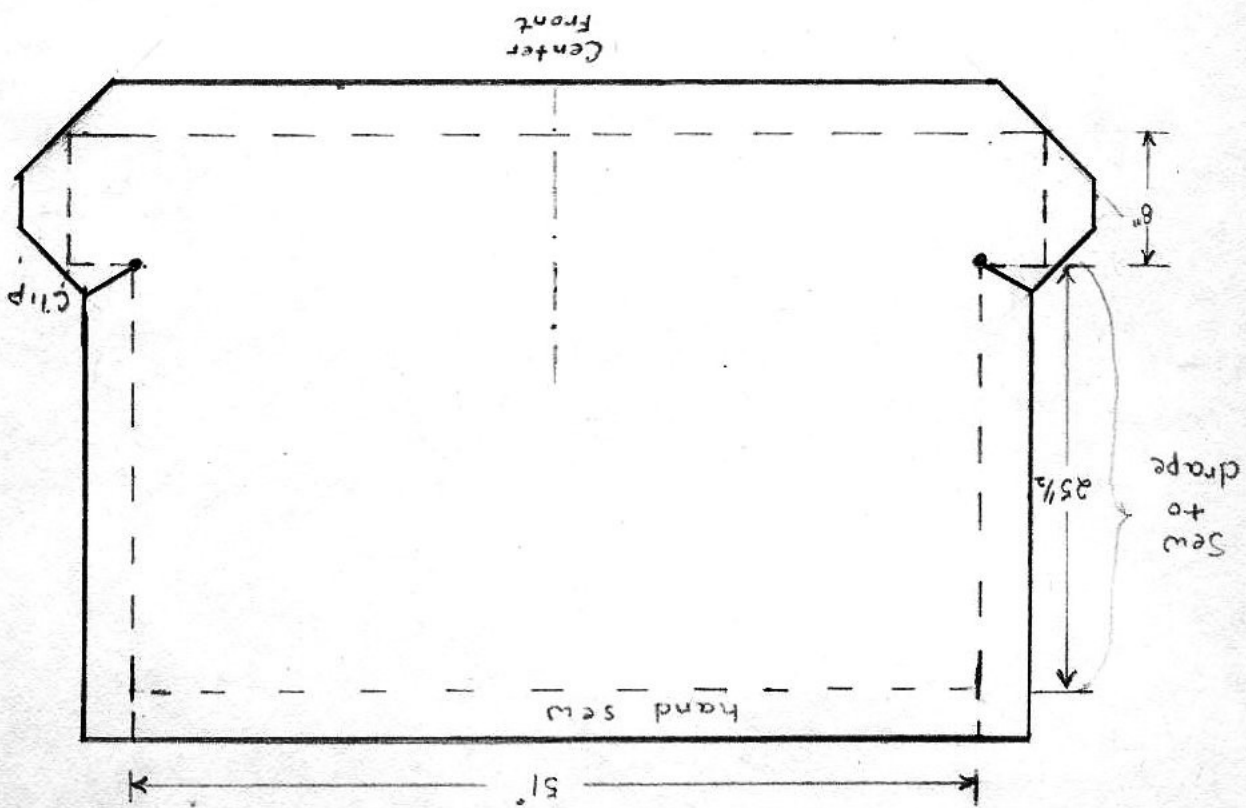
Slaw or Talding Bed curtains



Crochet
100



Drape Pattern



Canopy Pattern

Bill of Materials

Head Board	2	Head posts	6' 5" x 3" x 3" scale	$\frac{1}{4}$ " x $\frac{1}{4}$ " stock
	1	Head board	49 $\frac{1}{2}$ " x 15 $\frac{1}{2}$ " "	$\frac{3}{32}$ " stock
	1	Head rail	49 $\frac{1}{2}$ " x 3" x 3" "	$\frac{1}{4}$ " x $\frac{1}{4}$ " "
Foot Board	2	Foot posts	18" x 3" x 3"	$\frac{1}{4}$ " x $\frac{1}{4}$ " "
	1	Foot rail	49 $\frac{1}{2}$ " x 3" x 3" "	$\frac{1}{4}$ " x $\frac{1}{4}$ " stock
Side rails - no joints	6' 1 $\frac{1}{2}$ "	5" x 3"	$\frac{1}{2}$ " x $\frac{1}{2}$ " "	
	2	Long section	54 $\frac{1}{4}$ " x 3" x 3" scale	$\frac{1}{4}$ " x $\frac{1}{4}$ " "
	2	Short section	22 $\frac{1}{4}$ " x 3" x 3" "	$\frac{1}{4}$ " x $\frac{1}{4}$ " "
	5 th & 6 th	legs	15 $\frac{1}{4}$ " x 3" x 3" "	$\frac{1}{4}$ " x $\frac{1}{4}$ " "
	1	Cross brace	49 $\frac{1}{2}$ " x 3" x 3" "	$\frac{1}{4}$ " x $\frac{1}{4}$ " "
	2	dowel pins	3" x $\frac{3}{4}$ "	$\frac{1}{16}$ " dowel
	6' 1 $\frac{1}{2}$ "	alternate rails	3" x 3"	$\frac{1}{4}$ " x $\frac{1}{4}$ " "
Back	1	Back board	54" x 2" x 1 $\frac{1}{2}$ " scale	$\frac{1}{8}$ " stock
	2	side boards	29 $\frac{1}{2}$ " x 1 $\frac{1}{2}$ " x 1 $\frac{1}{2}$ " "	$\frac{1}{8}$ " "
	1	front board	53" x 1 $\frac{1}{2}$ " x 1 $\frac{1}{2}$ " "	$\frac{1}{8}$ " "
	2	braces	20 $\frac{1}{2}$ " x 1 $\frac{1}{2}$ " x 1 $\frac{1}{2}$ " "	$\frac{1}{8}$ " "

Rope $\frac{1}{2}$ " rope common garden mauling string dyed with coffee -

Silan - Delt -

- All joints mortised - $\frac{3}{4}$ " mortise - full depth of rails $\frac{7}{8}$ " x $\frac{5}{8}$ " x $\frac{3}{4}$ "
- used router bit - Dremel drill & stand
- Head board - full mortise 11° x $\frac{3}{4}$ " x 1W x $\frac{3}{4}$ "
- cross brace 1" x 1" - actually used $\frac{3}{32}$ " drill -
- knuckle joint - $\frac{3}{4}$ " x 1" x $\frac{3}{4}$ " mark depth of cut 3" - cut ends separately remove outer sections of long section - inner part of short section - clean

3/37 millling lumber on routing

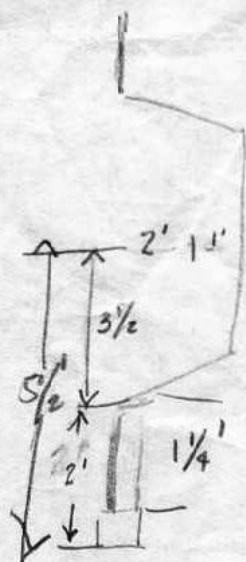
out with sharp knife & file - dental chisel -
fit together - drill center hole - use longer
pin - while coming knuckle -

~~come apart~~ separate ~~come~~ round each
sand - put together try carefully - don't
force if it binds - separate sand & shape
- more - joint bends right pin permanently
and - make bed,

FROM THE WORKBENCH OF
JAMES (JIM) DORSETT

THE WHITMAN HOUSE





Location
of holes
for fine plate
holes (light)

$4 3/4'$

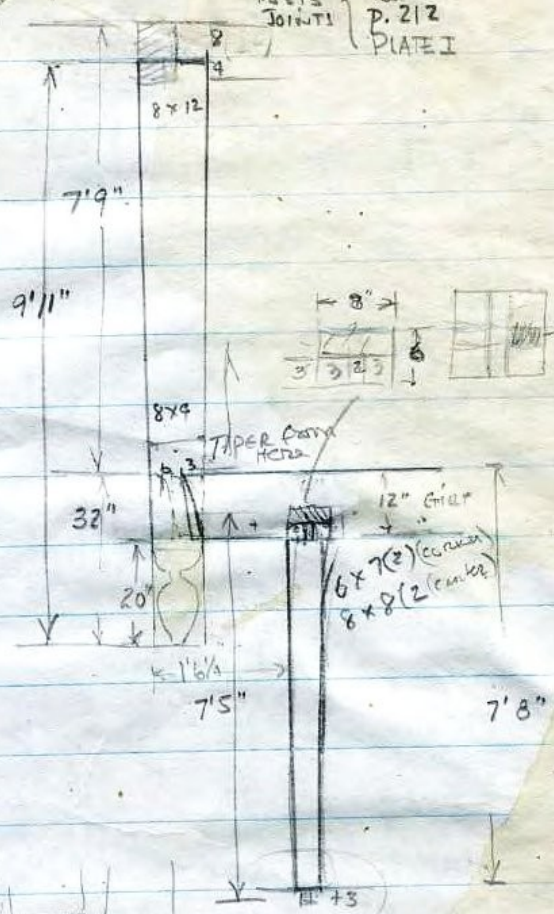
7' 33
9' 11"

POSTS



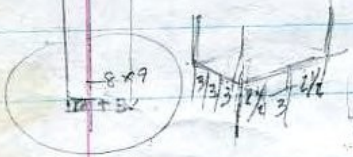
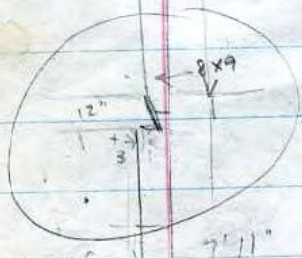
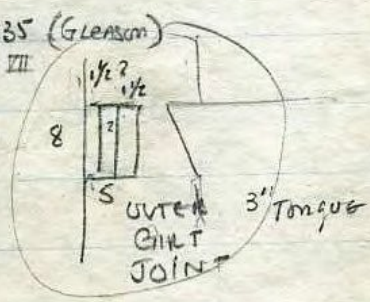
CORNER
PARTS
JOINTS

Part B
P. 212
PLATE I



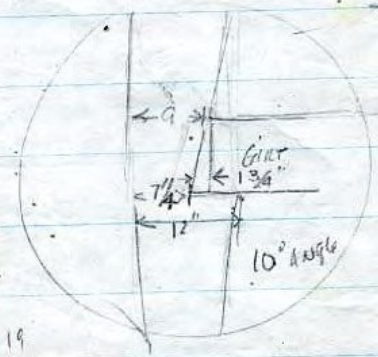
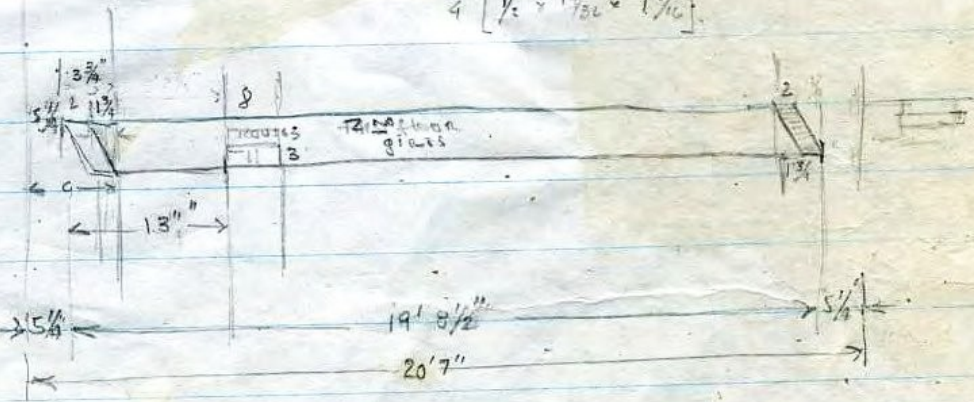
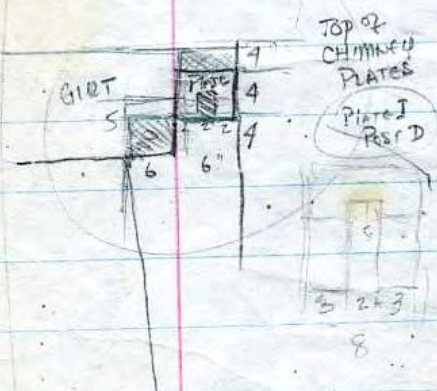
FRONT (1st)

JOINT P. 235 (GLEASON)
PLATE III

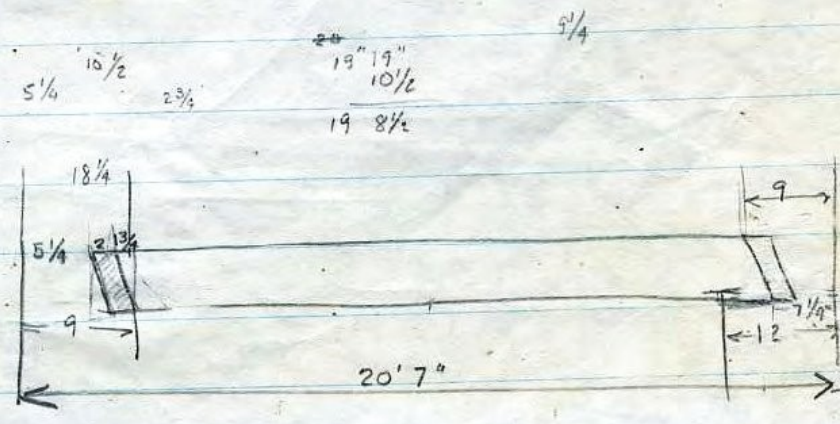


first floor posts (front) (6x7)

4 [1/2 + 1/32 = 7/16]

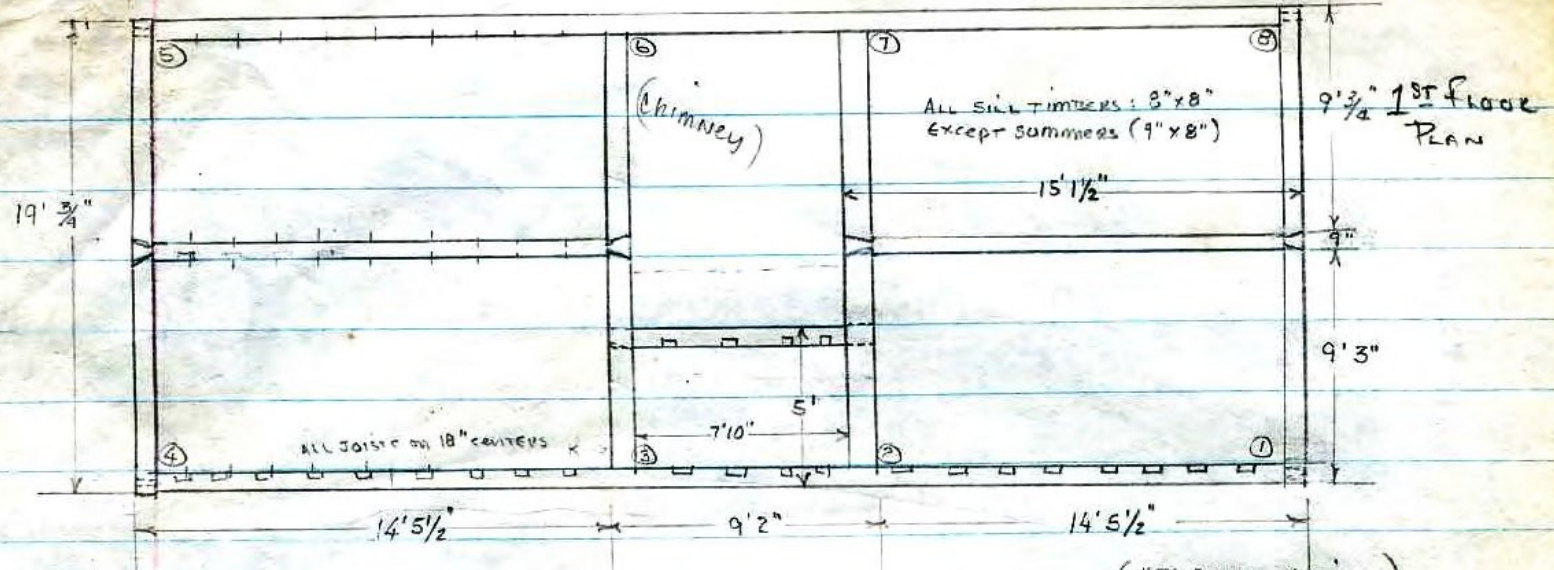


18 1/4
9
14 1/4
19 19
9 1/4
19 10 1/4



FIRST FLOOR

38'1"

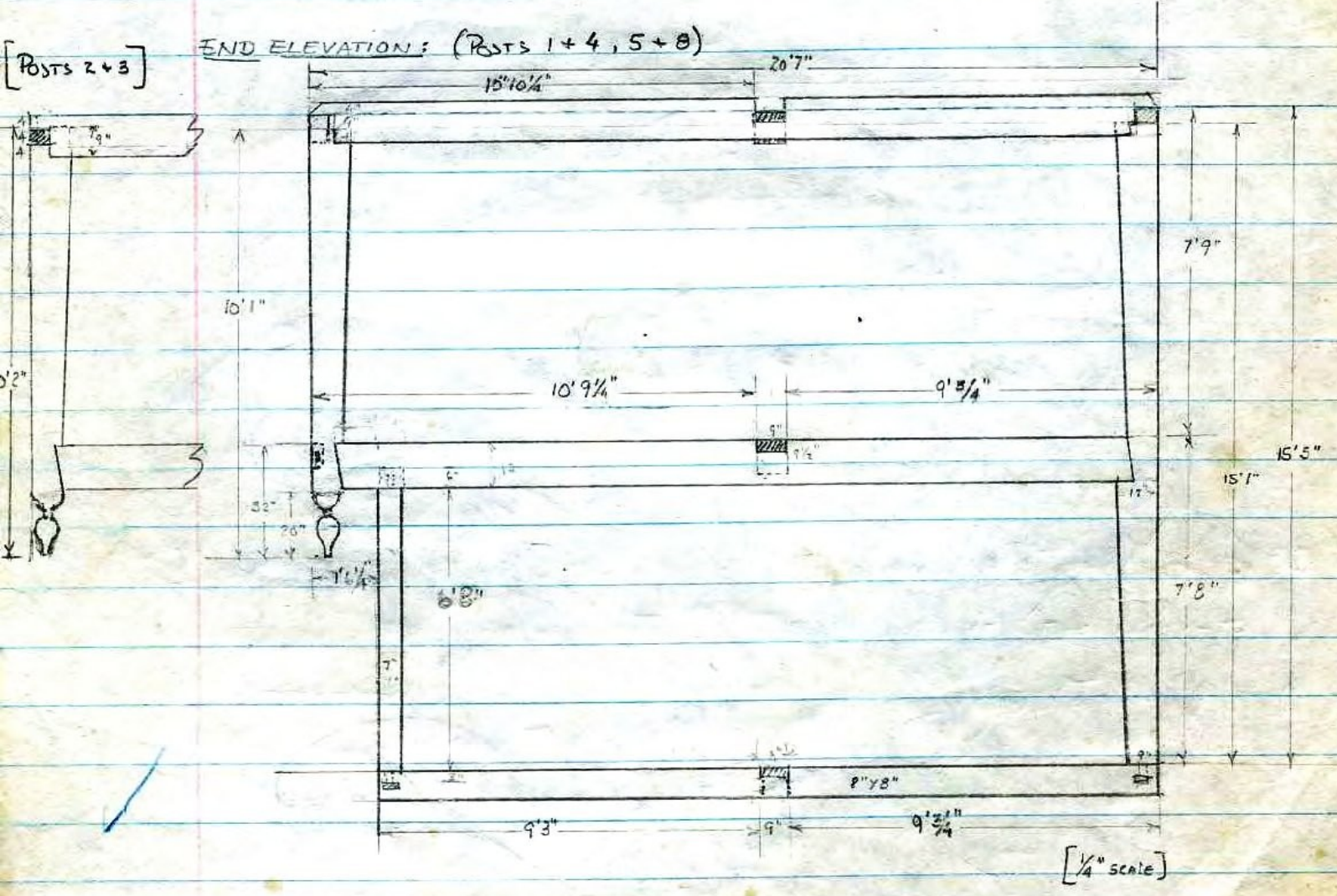


NOTE: - Post numbers circled ①

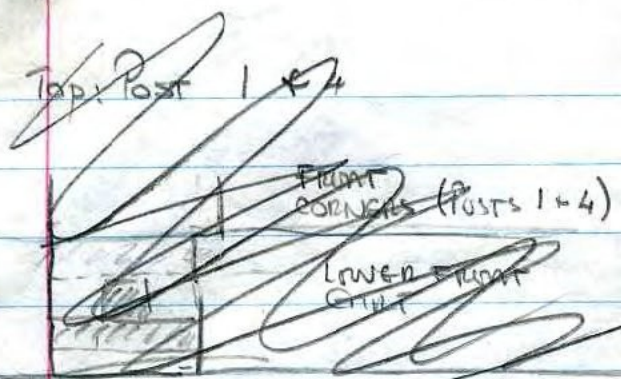
- All joists on 18" centers, measured from chimney girts on all three floors.

END ELEVATION: (POSTS 1+4, 5+8)

[POSTS 2+3]

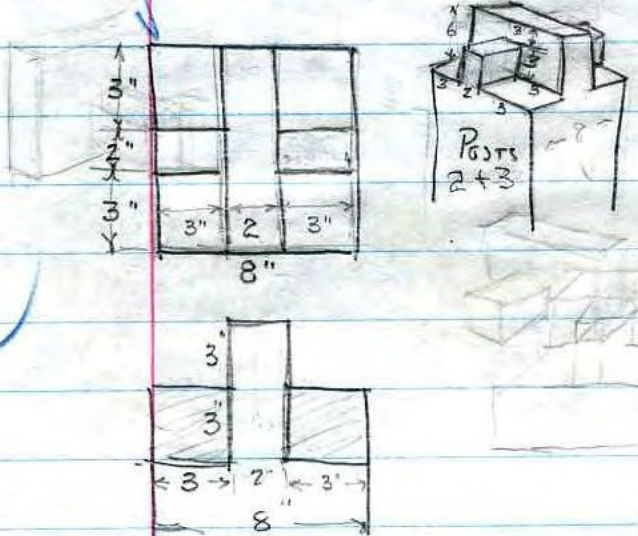


18 5/8
37/4

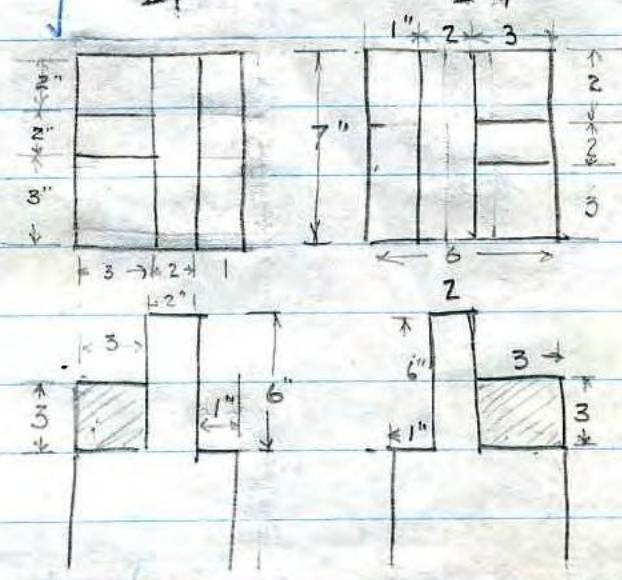


→ [cf. Exploded drawing in Isham + Brown, P. 235.]

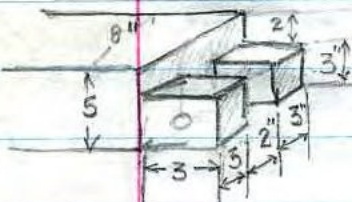
Top of posts 2 + 3 (1st floor)



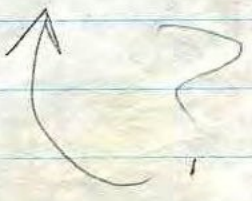
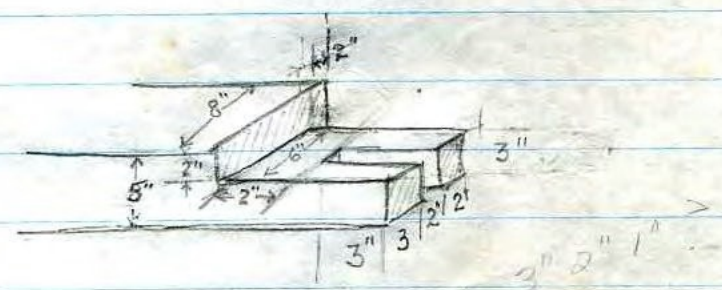
POSTS 1 + 4



LOWER GIRTS JOINING TO FRONT POSTS # 2 + 3



LOWER FRONT GIRTS JOINING POSTS # 1 (REVERSE FOR POST # 4)



1" = 11

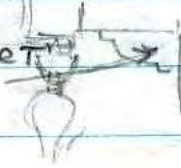
ILLUSTRATION + SIZES

Occurs in New Haven + Conn. settlements (earliest period later. Hawn)

Framed Overhangs - Plate VII p. 234 (Ischam + Brown)

USE Gleason house AS PATTERN

No Bracket



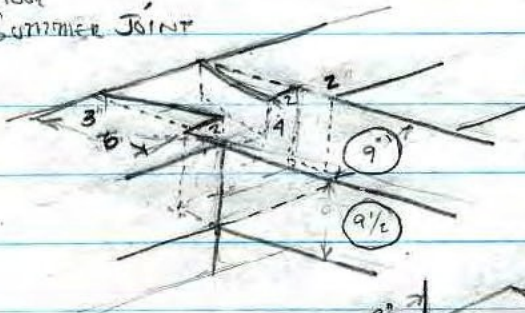
Illustrations:

omit mortise for bracket.

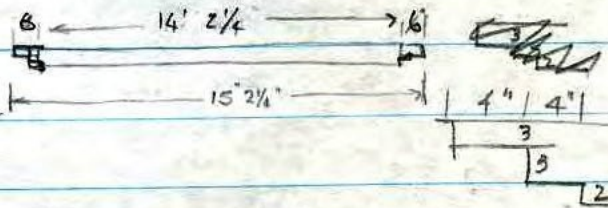
Sill Framing: Kelly p. 24 figure 24
MORTISE + TENON

STAIR ILLUSTR. P. 263 figure 110 (Ischam + Brown)

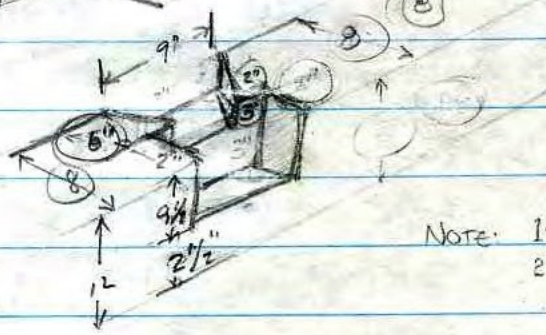
1st floor
Summer Joint



SUMMER PATTERN

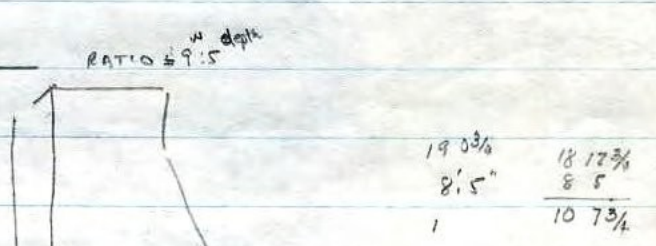
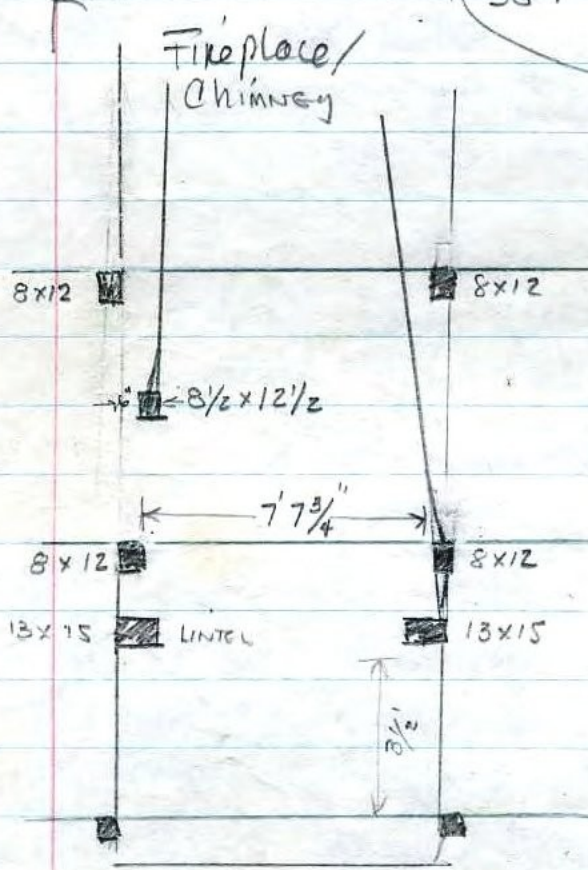
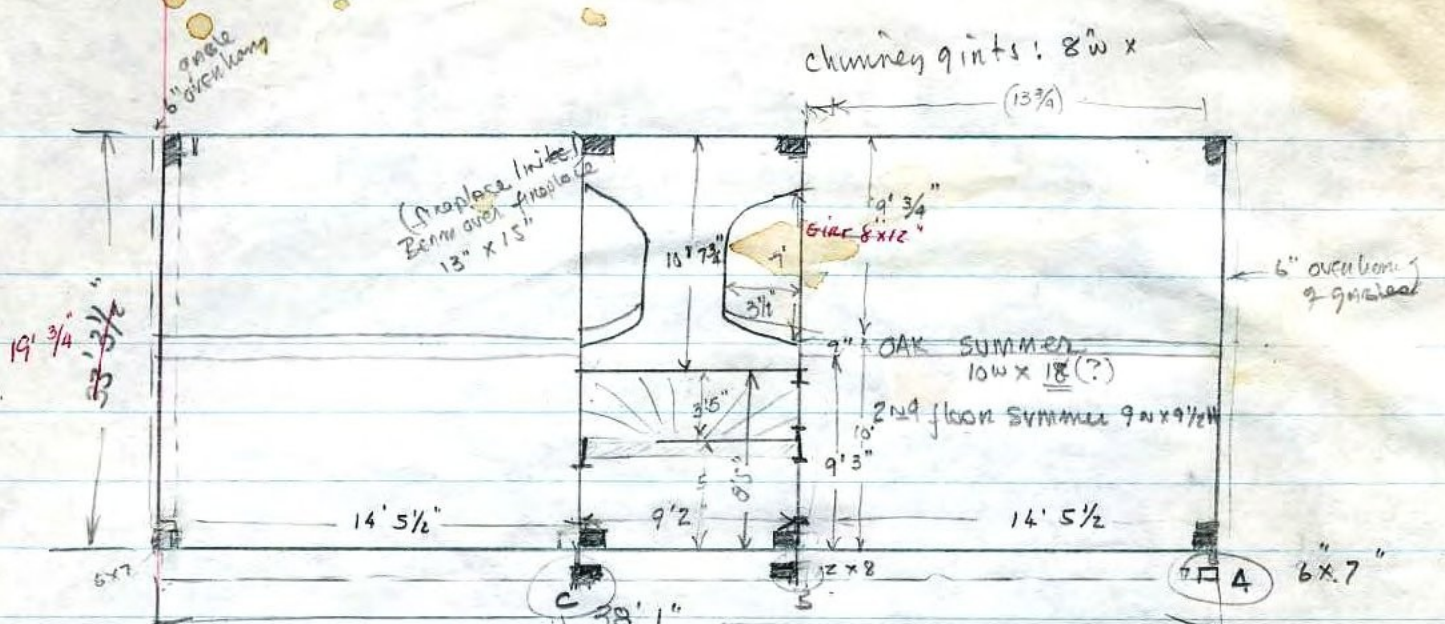


- 9.3
- # 10 10 3/4
- 9 13 10.
- 10 1 9 3/4
- 2 13/32
- 7/16
- 2 1/2 2 1/2
- 20/15 1/16
- 1 1/16 1 1/16 2 1/4
- 28/13 1/4
- 2 1/16
- 1/4 1/8 1/16 1/32 1/64
- 1 1/16 3/32
- 8 1 1/32 1 1/32
- 9/16
- 14' 1 1/4
- 8
- 14' 6 1/4



Note: 1st floor - 8 x 9
2-3 floor 9 x 9 1/2

5/8 1/2 5/8 1/2



Morrison: Hall fireplace is
 7 w x 3 1/2 h. 9 2
 Built-in BAKE OVEN (male) 7 8 10
 3 7 12

Green Wood Log pole (later iron) 6-8'
 Above hearth - from which hang the
 POT chains and trammels (pot hooks - adjustable)
 13 3/4
 4 7 13/4
 52 8 135 21" centers

Chimney: 10' 7 3/4" x 7' 7 3/4"

wood sticks in basic frame (170) 1/4

- Sill + 1st floor $9 + 32 = 41$
- Posts - 12
- Girts (C+E) - 8
- Girts + Plates - 11
- Summers - 4
- Joists - 64
- > 1148 Pieces