Anarchist Quotes

The Individualist-Anarchist has been generally philosophical, practical, yet slightly removed from reality by virtue of his philosophical tendency, and at the same time highly self-conscious.... His philosophy stresses the isolation of the individual – his right to his own tools, his mind, his body, and to the products of his labor. To the artist who embraces this philosophy it is "aesthetic" anarchism, to the reformer, ethical anarchism, to the independent mechanic, economic anarchism. The former is concerned with philosophy, the latter with practical demonstration.

— Eunice Minette Schuster, "Native American Anarchism," page 10

We shall find, therefore, that it is not in the realization of these ends, but in the struggle to attain them, that anarchism is of service to society.

— Eunice Minette Schuster, "Native American Anarchism," page 11

chapter 14 intro
"One thing I strongly object to -- this is the use of inlaying and such extravagances on tool chests; they should be made well, strong, and convenient, so as to last a lifetime, being for use, not for show."

-- A Practical Joiner, "The Woodworker" magazine, February 1902

“It can be hard to tell a crank from an unfamiliar gear.”

– Leigh Van Valen (1935-2010), evolutionary biologist

The Rhythm of Work

And yet the opportunity is there for every man who knows how to handle a tool. Knowledge alone is not enough, skill alone is not enough, for the perfect use of them depends on what a man can give of himself.

For when all is said and done he is not a precision tool, or a robot, or a machine, nor even -- by nature -- a machine minder. Something he is of all these things, but he has also that gift which is

so utterly his own, his restless, eternal, questing spirit, which keeps him ever searching for beauty and everlastingly trying to create it.

This is the power behind his technical capacity if he learns to harness it, the power by which he can attain to the sense of balance and good judgment which are among the first requisites of beauty. The rest will vary with the man himself.

This is the great glory of our personality, that each individual touch is different, so that throughout the great ages of craftsmanship the work of each worker stood out from its fellows even if it was never stamped with his name.

— The Woodworker, 1947

Straws in the Wind

In heaven's name, let us be men with real interests, real ability to use our powers of hand and brain, men of character who can make a mark at least on our own circle.

We can do it by constant personal effort. And if our daily work leaves us no outlet we must find our own.

The woodworker can make himself a first-rate craftsman, he can persevere in spite of present difficulties, learning all the time, and enjoy a sense of personal achievement in surmounting them. Because personal achievement is the only answer to the cipher business and the one which a man owes his soul.

With it he will have truly lived, whatever part outside events have played in his life. Without it, he will pass like a straw in the wind.

— The Woodworker, February 1947

Hopeful Living Intro to Chapter 1

But now, perhaps just because peace is not going according to plan, certainly not in the way that we, the ordinary citizens, had imagined it, there are opportunities which will give us the thrill of

vital living if we care to sieze them, the difference being that these opportunities do not come unsought.

We have to find them.

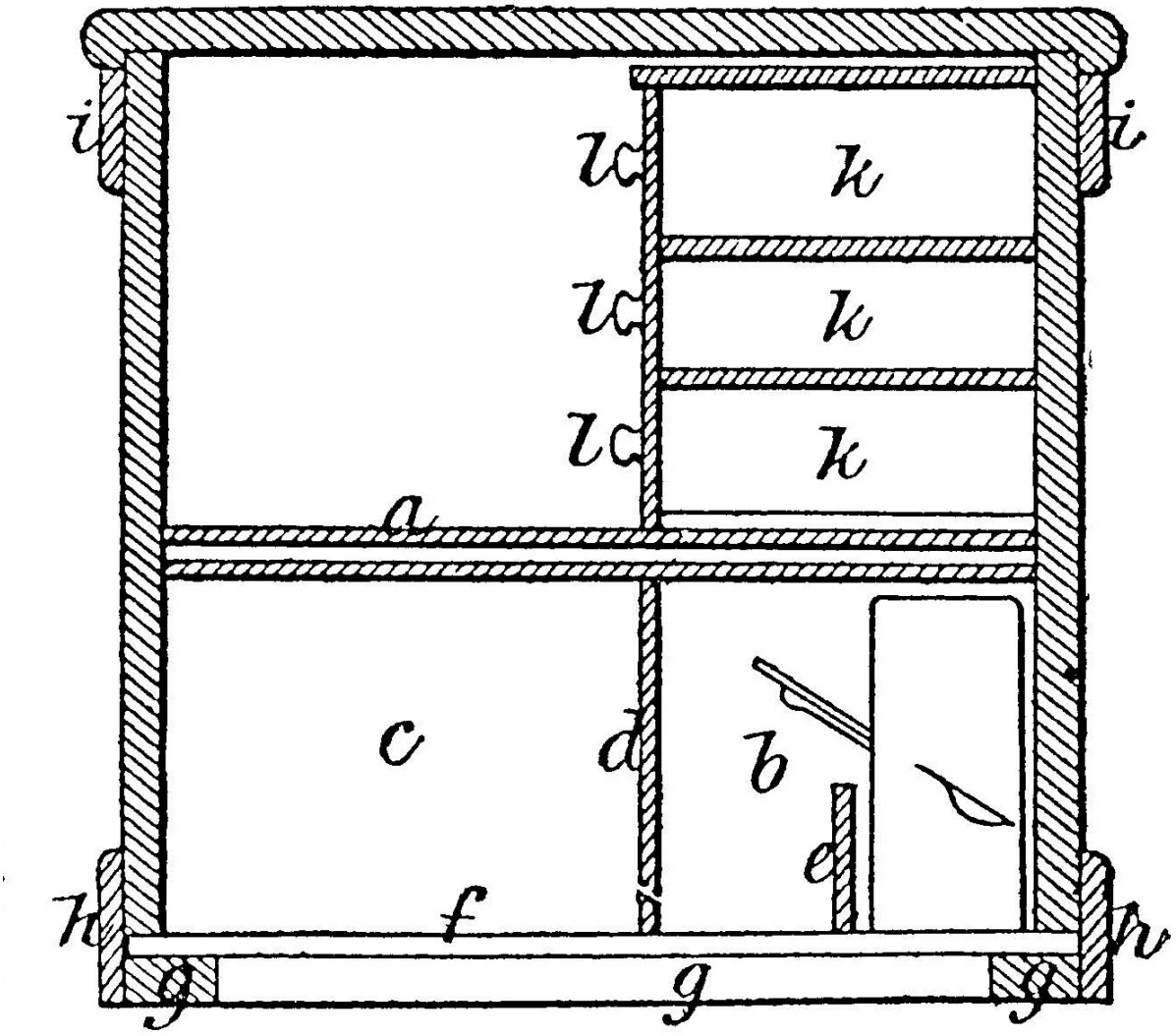
— The Woodworker, December 1947

Memories of Fifty Years Ago in the Building Trades intro to chapter 15

In those days a journeyman's full tool chest was quite a costly investment, and many a man found it an expensive undertaking to supply himself with all the tools he needed. Besides his ordinary bench and everyday working tools, he was obliged to carry a lot of odd tools that are not much thought of these days. Sash planes, match planes, moulding planes, beading planes, coves, rabbits (sic), side filisters, try and other squaers, mortise gage, and three or four other squares, bevels, miters, and a half a dozen or more saws of various kinds, including a dove-tailing saw – a saw which is now almost extinct – plumb-bob, and two or three dozen chisels, gouges, and many other things the modern carpenter never wants of thinks of. The moving of tool chests was quite a big job, and the chest itself was a fearful and wonderful combination of usefulness, clumsiness and adaptability. I keep mine as a "mechanical relic," now over 60 years old.

— A Retired Carpenter, The National Builder, January 1914

682.



Spons on Tool Chests

Tool-chest.-The most common way of arranging a tool-chest is in the form of a box, i. e. with the cover opening at top. This has one great disadvantage as compared with what may be called the cupboard arrangement, in that some of the tools must necessarily be below the others and in the dark, giving double trouble to get them out or replace them, and tending not a little to their injury. The chest or cupboard shown in Fig. 565 is based on one described in Amateur Work by the designer. It

measures 4 ft. high, 3 ft. wide, and 11 in. deep from back to front, the shell being made of .....

Tools.-These are mainly the same as employed in Carpentry, but some special forms are added. These will be described here, including chest and bench.

Tool-chest. A convenient chest for holding cabinet-making tools is shown in Fig. 682, as described by Cabe in *Design and Work.* It is 3 ft. 1 in., by 1ft. 8 in., by 1ft. 8 in. inside measurement, with a till the full length of the inside, 9 in. broad and 10-1/2 in. deep.

The body of the chest is made of 7/8 in. best yellow pine, with a skirting of oak round the lid. The till and the inside of the lid are veneered with rosewood and walnut. The 2 sides are squared up 3 ft.
3 in. long and 1ft. 8 in. broad, and the 2 ends 1 ft. 10 in. long and 1 ft. 8 in. broad, They are previously slipped on the upper edge – that is, a thin slip of plain walnut, say 3/8 in. thick, is glued on what is to be the upper edge of each piece. These 4 pieces are dovetailed together, the dovetails 1-1/2 in. apart and all going quite through the thickness of the wood. Before glueing the pieces
together, 2 fillets *a* of mahogany, 1 in. broad and 5/8 in. thick, with a groove in the centre, are glued and screwed to the inside of the ends at a distance of 10-3/4 in. from the upper edge; these are to receive a sliding board 11 in. broad, which slides underneath the till, which, when pushed back, covers the planes and tools in the space b, and, when pulled forward, covers the tools in the space c. This board may well be left out. A partition board d between band c comes nearly up to the sliding board, and is grooved into the 2 ends. A second partition e in the middle of the space b is 4 in. broad, and is also let into the ends. These 2 partitions are made of 1/2 in. wood, and these grooves must be made in the ends to receive them before the body is knocked together.

A stain of Venetian red and ochre, with a little glue size, is made somewhat thin, and applied hot to the wood with a piece of cotton rag; then, after standing for a few minutes, as much as will come off is rubbed with another piece of rag, stroking always with the grain. In a short time this stain will dry, when it is sandpapered, using the finest.

The body is next put together with thin glue, using a small brush for the dovetails, and taking care
that no glue gets on to the inner surface, as taking it off afterwards leaves an unsightly mark. It

must be borne in mind that in dovetailing a box such as this, the "pins" are always on the end pieces; consequently they are cut first. In "rapping" the body together, a somewhat heavy hammer is used, and always with a piece of wood to protect the work from injury. The 4 corners are glued and rapped up close. The box has to be "squared." A rod of wood, made like a wedge at one end, and applied from corner to corner diagonally inside, is the readiest method of squaring, a pencil mark being
made on the side of the rod just where the side and end meet; then the rod being placed diagonally from the other 2 corners, the pencil mark will show at once whether the box is squared or not; and, if not, the long corner must be pressed or pushed to bring it to the square. A bottom f is nailed on of 5/8-in. wood, with the grain running across-i. e. from back to front. Then a band g of wood, 2-1/2 in. broad and 1 in. thick, is nailed over the bottom, and flush with the outside of the box all round. The 2 long pieces are nailed on first, and the end ones are fitted between them. To secure these bars or bands properly, a few 1-1/4-in. screws should be passed through the bottom from the inside into
them. The box is then planed truly on the outside all round, finishing with a handplane and sandpaper.

A band h is made to go round the sides at the bottom, and another i at the top or upper edge; that at the bottom is 3-1/2 in. broad and 5/8 in. thick, and that at the top 2-1/2 in. broad and 5/8 in. thick. It makes the best job to dovetail these bands at the corners, making them of a size to slip exactly on to the body of the chest. The upper edge of the bottom band, and the lower edge of the upper, are moulded either with an "ogee" or "quarter round." When the bottom band is in a position for nailing,
it covers the bottom bars and the edge of the bottom, coming up the sides of the box about 2 in. The upper band is fixed -3/8 in. below the edge of the body; this forms a check for the lid, the bottling for the lid being made to check down on this band.

The lid is made of pine, 7/8 in. or 1 in. thick; it has cross ends, 2-1/2 in. broad, mortised on. These prevent the lid splitting or warping. After they are glued and cramped on, the lid is evenly planed and squared to the proper size, which is 1/16 in. larger than the body of the box on front and ends, and 1/4 in. over the back. The lid is fitted with 3 brass butt hinges 3 in. long. The lid, being temporarily fitted, is taken off, and a skirting put round it – that is, on front and ends. This skirting is 1-1/4 in. broad, and 7/8 in. thick, of hard wood-oak or black birch. To make a first-rate job of this skirting it should be grooved, as also the chest-lid and slip feathers inserted. It should also be nailed with fine wrought brads. After it is firmly fixed and dry, it is rounded on the outer edge. The extent of the rounding is found by shutting down the lid and drawing all round at the

edge of the band, over which the skirting projects about 5/16 in. The inside of the lid may be panelled. This panelling is simply a flat veneered surface, the 2 panels being root walnut, and the borders rosewood; the veneering must be done before the skirting is put on. The 2 panels are laid first; when dry, the cutting gauge is set to 2-1/4 in., and cuts away the over veneer all round, which, of course, gives a border of 2-1/2 in. to be veneered with the rosewood; 2-1/4 in. also divides the 2 panels in the centre, and the
8 corners are marked off with compasses set to 1-1/2 in., and cut clean out with a gouge.

All the edges are planed with the iron plane, and the rosewood border is planed and jutted all round in the form of "banding" – that is, with the grain running across and not the length way of the borders. The round corners are fitted in in 2 pieces mitred in the centre.

A till has now to be made. The body or carcase of this is entirely of 1/2-in. wood. It has 2 drawers in the length at the bottom, 3 in. deep on the face; 3 in the centre in the length, 2-1/2 in. deep on the face; and over these is a tray, covered by a lid. The face of this tray is in the form of 4 drawers, which are shams. The drawers are 9 in. broad from front to back, and run on shelves 1/2 in. thick, with divisions between of the same thickness. The shelves and divisions, as also the edge of the lifting lid, are slipped with rosewood on the fore edges, and the drawers being veneered with root
walnut, the whole has a good effect. The lifting lid is panelled with veneer, similar to the lid of the chest, the rosewood border being 1-1/2 in. broad. It is hinged with 3 brass butts, 1-1/2 in. long, to the back of the till, which projects upwards the thickness of the lid, and is veneered also with rosewood. This lid may be made of bay mahogany or good pine; and if of the latter, it must be veneered on the under side with plain walnut or mahogany, to counteract that on the top and prevent warping. The carcase (case) of this till is constructed as follows :– The 2 ends are cross-headed on the upper edge;
these are 1-1/4 in. broad, and may be put on with the ploughs. Then the bottom and 2 shelves are squared up to the length of inside of the chest, having been previously slipped on the fore edges with rosewood 1/8 in. thick. The bottom is dovetailed into the 2 ends, while the 2 shelves are mortised or let into the ends with square tenons, which pass quite through, and are wedged. The divisions between the drawers are let through, and wedged in the same manner. The front of the tray, which has the appearance of 4 drawers, is of 1/2-in. mahogany, veneered with root walnut, like the drawer fronts, and an imitation of the fore edges made on it by glueing slips of rosewood, 1/2 in. broad, to represent the fore edges. The walnut front must, of course, be sandpapered before these are put
on. The 5 drawers k, are made entirely of straight, plain, bay mahogany, 1/40 in. thick, excepting

the fronts, which are 1/2 in. The knobs l are of rosewood, 3/4 in. diameter. The tray, covered by the hinged lid, is so deep as to hold the brace or tools of the like bulk.

The left end may be occupied with 3 shallow trays, one over the other, for holding the several bits belonging to the brace, and are very handy, as the bits can be arranged in order, and the trays may be lifted out to the bench, when a number of the bits is wanted. The remainder of the tray is lined with green frieze, and holds the brace, spirit-level, gauges, squares, and other of the finer tools. The 2 long drawers at the bottom are used for chisels, gouges, spoke-shaves, mitre-squares, &c., while the 3 upper ones are for gimlets, bradawls, compasses, pliers, and sundry small tools. In the space b, in the body of the chest and under the till, the planes are arranged as shown. In front of them is a space 4 in. broad and the full length of the chest. In it long tools, such as the trammels, are kept, and any planes that the back space will not admit, such as raglets or grooving planes, which have 2 wedges. It is also useful for holding drawings of large dimensions, rolled up, where they are safe from damage, and in cases of removal it is the receptacle for the hand-saws and other tools which usually hang upon the wall.

"'Leave me to my repose,' is the motto of the sleeping and the dead."

— William Hazlitt, literary critic (1778-1830)

The Test of Time

New values have come in, new prospects of easy money are for ever enticing young men still further away, but it is doubtful they are happier for all that, for one can have easy money and an empty life, which is a poor substitute for creation. The wise ones will provide for it in their leisure and wood seems the natural medium for most of us. It is kind stuff to handle, it is creative work which keeps us close to first essentials by helping to provide necessities for the home, and it gives scope for every bit of skill and judgment we can develop, with always the promise of beauty in the end.

— The Woodworker, March 1951

Renewal

No wonder we feel so much at home with wood as a material, at once our most faithful servant and best friend. But the men who are keeping alive the tradition of fine furniture are the little

men, scattered over the country who still in their workshops give the lie to the cynical modern view that in these days people will only work for money and that the satisfaction of the work counts for nothing.

Just as there are the men who do woodwork in their spare time, finding in it the kind of pleasure and satisfaction which their own daily work too often denies them.

— *The Woodworker, April 1951*

On Being Rich intro to chapter 2

Now and again in our topsy turvey world we get glimpses which show us with sudden clarity what an odd scale of values men are building up for themselves to-day. And that, in spite of the general scramble for money, the true riches for all of us lie in our tools and our skill.

These, in the dawn of the world were a man's first, best friends. They remain his best friends still in a world grown old and infinitely complex. By means of them he can unlock the doors to a life of creative activity that is full of interest. Without them he is mere shadow of the man he might be.

— *The Woodworker, May 1954*

Hints to Furniture Collectors intro to chapter 4

A dog kennel carved and inlaid may be rare but it is not valuable, and the man who carved and inlaid it was not a genius but a lunatic.

— Herbert Cescinsky, 1924, antique furniture expert

A Two-footed Business

So many men to-day, doing work that is far removed from the making of things, the many professional workers, office workers, salesmen, factory workers – whose work may seem to be making but whose sole contribution is constant repetitive action in one infinitesimal part – lack contact with that real world in which a man can exercise his creative gifts.

They barely realise that such a world exists.

Theirs is the world of hard bargaining, of nimble wits or the routine job, which leave a great part of their natural human instincts unsatisfied, even though in all probability they do not know the reason for their perennial feelings of dissatisfaction and frustration.

— The Woodworker, January 1954

The Flowering chapter 11 intro

We must respect the growing things that give us pleasure if we are to learn to handle them properly, to prune in the right place, foster in the right place, train in the right place. The craftsman knows this. He knows that ignorance and impatience spell destruction, that in handling the living wood he needs to know its qualities and how to turn them to the best account, how to use his tools skillfully so that shapeliness will follow, and that an outburst of impatience will only land him into difficulties and possibly ruin the job.

It is a grand school of self-restraint.

— The Woodworker, June 1947

The Years Ahead

We can improve our own taste and judgment by studying good work wherever we find it, in shop windows, exhibitions, museums, or illustrated in the pages of books, just as we can improve our own skill by thoughtful, intelligent practice and in taking instruction in whatever direction we may need it.

For there is so much to be done, there are going to be so many busy years ahead for all of us, that the man who is ready to plan and work now to achieve later the thing he longs for, whether it is a small business or a beautifully equipped home of his own, is the man who will be equal to the hour when it comes.

— The Woodworker, January 1947

Ah, snug lie those that slumber

Beneath Conviction's roof.
Their floors are sturdy lumber
Their windows weatherproof.
But I sleep cold forever
And cold sleep all my kind
For I was born to shiver
In the draft from an open mind.
– Phyllis McGinley, The Province of the Heart, "In Defense of Sin" (1959)

The New Pioneers chapter 9 opener

And it was with the industrial revolution that popular good taste disappeared. They had destroyed the craft and with it the standards and traditions built up over the centuries, and the craftsman was left, bewildered and defenceless, in an age that had no place for him.

Time brings its revenges. Today we are consciously, painstakingly, with infinite effort, trying to regain some of the good that was lost when the machine took over.

— The Woodworker, June 1951

Junk -- And the Remedy chapter 10 intro

It takes character and personality to determine actively to live and learn, to persevere in patience while experience accumulates and teaches us the things we want to know. There is no one who is born with an infallible taste and judgment or who can acquire it suddenly.

The mind and eyes need as much training as the craftsman's hands if they are to learn to discriminate between the true and the sham, the thing that is beautiful and the thing that is flashy.

It is when the craftsman can combine all three things, the fine judgment of mind, hands, and eyes, that he produces work of the highest order.

— The Woodworker, August 1951

"Joiner's work is noisy, and they can't talk while carrying it on, and that may account for joiners not being such politicians or thinkers as shoe-makers or tailors."

— A London joiner with 21 years of experience, quoted by Henry Mayhew, The Morning Chronicle, July 11, 1850

A Thousand Skills chapter 7 intro

Gandhi and his spinning wheel were more quixotic than realistic. A power plane can do in a few minutes what might require a day or more by hand. In a creative craft, it becomes a question of responsibility, whether it is the man or the machine that control's the work's progress.

— George Nakashima, "The Soul of a Tree," page 125

The Quality of Repose

I well recall -- it was my second day in London -- a prominent designer offering me a bit of advice that I have never forgotten.

"Whenever you design furniture," he said, "pin your faith on proportion and accuracy of detail. Do not trouble about decoration; keep that subsidiary; the first thing is repose."

And he was surely right?

If we carefully analyze our own likes and dislikes, we will find that what appeals first is the graceful proportion of the article we are viewing. The question of style does not here arise. The piece may be a Jacobean sideboard on fairly heavy lines, or it may be a Sheraton table with thin tapering legs; if the proportion is good and the detail is correct it cannot fail to attract.

— *The Woodworker, October 1925*

Economy

But lo! men have become the tools of their tools. The man who independently plucked the fruits when he was hungry is become a farmer; and he who stood under a tree for shelter, a housekeeper. We no no longer camp as for a night, but have settled down on earth and forgotten

heaven.

We have adopted Christianity merely as an improved method of agriculture. We have built for this world a family mansion, and for the next a family tomb.

— Henry David Thoreau (1817-1862) "Walden"

The Peg-leg Business

Looking around at contemporary furniture, one is more and more conscious of how little there is of really pleasant, comfortable attractive design for the ordinary men and women who want just that in their home and can feel no enthusiasm for freakishness or oddity or the bleakness of peg-legs and the like in the furniture they have to live with.

And how utterly bleak those peg-legs will look when the novelty and newness have worn off and only the barren, unimaginative ugliness remains.

— *The Woodworker, August 1954*

A Craftsman Talks Back

The world of the craftsman is a world of his own. Once in it he is free of a kingdom of which he is the uncrowned king, an inheritor of fine traditions and an explorer in his own right, able to extend his boundaries in any direction that seem good to him.

There will always be beauty beckoning to him just above the horizon, beauty that will lure him on with what the future may bring.

— *The Woodworker, September 1954*

The Curtain Rises

It takes an age of democratic peace and plenty to produce gimcrackery. Will furniture, like houses, revert to a more substantial form? We know, all the too well, the type that could never survive anywhere within sound of a falling bomb. Having been blown together in the first instance, it would take so very, very little to blow it apart.

It seems to me that we may live to see a definite revival of craftsmanship in furniture making, because strength and soundness of construction, which have been the least of our demands in the latter years of this industrial civilization, will have acquired a new importance.

Or rather, one would say, their old importance.

— *The Woodworker, January 1940*

Hours of Quiet

For we have certain work to do for our bread, and that is to be done strenuously; other work to do for our delight, and that is to be done heartily.... Perhaps all that we have to do is meant for nothing more than an exercise of the heart and of the will, and is useless in itself; but at all events the little use it has may well be spared if it is not worth putting our hands and our strength to.... And he who would form the creations of his own mind by any other instrument than his own hand, would also, if he might, give grinding organs to Heaven's angels, to make their music easier.

— *The Woodworker, March 1940*

Landmarks of Time chapter 7 intro

The industrial system has brought with it tremendous advantages. It means we are living at a far higher standard of comfort than our forefathers, and with far more leisure. But it is always working towards uniformity, the dead level only minimizes costs and increases output.

If we are going not only to acquiesce but to follow blindly where it leads, then we shall get standardization – and deserve it.

If we, as craftsmen, still keep our judgments keen and our tastes discriminating; if, that is to say, we persist in being individuals still, we can do something to stem the tide. But those children, who have gone out into the very heart of their own land and seen for themselves, and weighed things in the balance as children do, I think they will do even more.

— *The Woodworker, April 1940*

The Measure of a Man

Of all the men who feel the attraction of woodwork, who vaguely feel the urge to make things with their hands, there is a very large number who never let it get any further than that, or who, having started, give it up as soon as the first real difficulties make their appearance.

They say it would be easy, of course, if only they had all the proper tools, and will toy for a long time with the idea of magnificent tool chests, just as if an elaborate equipment could supply the lack of the kind of determination which counts for much more than equipment, and manages to rub along on very little.

Or they will tell you that they haven't anyone to show them how. If they could study under a really good instructor they would soon be able to master it.

I wonder.

— The Woodworker, May 1940

It's Worth It

But to get the best out of it, we have to let it absorb us, to take us right out of ourselves. Then it will be the best kind of antidote to brooding and worrying and war nerves. And to do this, we want to make it as many-sided an interest as possible. Not to be content with advancing the skill of our hands alone, although this is no small thing, but to find out all we can about furniture – good furniture – and design, all we can about past masters of the craft.

And last, but not least, to train ourselves to see beauty in all its forms, from a shaft of sunlight striking like a shining sword athwart a dingy street, to the glory of an evening sky; to watch for it in books, in pictures, in poetry, in music, anywhere and everywhere, according to our own natural predilections.

For it is that which moulds the taste, makes us able to create lovely things as well as appreciate them.

— The Woodworker, June 1940

The Spirit of Anarchism

Anarchism is not a cult, nor a party, nor an organization. Neither is it a new idea, nor a reform movement, nor a system of philosophy. It is not even a menace to the social order, nor yet a plotting for the destruction of kings and rulers. Indeed, the social order has often been in danger either from false alarms or from its own weight since the fabric first arose.

Cults are common enough in these days: — they sprout and fade like the flowers of spring. Parties and organizations rise and fall with almost rhythmic regularity, running their course and becoming transformed with time like all things beneath the sun. Movements arise as occasion demands, and expire when their work is done. New ideas are rare enough, and seldom retain their novel character on close scrutiny. A philosophy is a scheme of life, an explanation of the universe, a concrete intellectual system.

Anarchism is none of these things. It teaches not violence, nor does it inculcate insurrection. Neither is it an incipient revolution. None the less has it its place in the life of our times. Modern Anarchism, in a word, is primarily a tendency — moral, social, and intellectual. As a tendency it questions the supremacy of the State, the infallibility of Statute laws, and the divine right of all Authority, spiritual or temporal. It is, in truth, a product of Authority, the progeny of the State, a direct consequence of the inadequacy of law and government to fulfill their assumed functions. In short, the Anarchist tendency is a necessity of progress, a protest against usurpation, privilege, and injustice.

— "Josiah Warren, the first American anarchist: a sociological study" (1906) by William Bailie

Influences

The taste or style (or lack of it) of the hollowed tree-trunks of far back in the Middle Ages was probably founded upon (1) necessity, (2) usefulness, (3) the primitive tools of that day, and (4) the fact that there was no previous furniture from which their primitive imaginations might wander to other things.

But let us doff our hats to those people of the past, for their age represents the birth-time of our English furniture. Later in the Middle Ages, when our forbears were learning how to work up wood, the chest must have stood as a standard from which a new style was to evolve. When it

had evolved, and chests were seen for the first time, they must have been regarded as not being far removed from the miraculous.

Probably that was the greatest change in furniture that has been made in its history.

— *The Woodworker, April 1933*

They have begun by attempting to regulate men by legislation, instead of trusting to men to regulate themselves and their relations to each other by a knowledge of principles. They have resorted to contrivances, instead of discovering laws. They have overlaid and smothered the Individual in the multiplicity or the complexity of Institutions.

— STEPHEN PEARL ANDREWS, editor's preface, "EQUITABLE COMMERCE," 1852

PROBLEM TO BE SOLVED

I. The proper, legitimate, and just reward of labor.
II. Security of person and property.
III. The greatest practicable amount of freedom to each individual.
IV. Economy in the production and uses of wealth.
V. To open the way for each individual to the possession of land, and all other natural wealth.
VI. To make the interests of all to co-operate with and assist each other, instead of clashing with and counteracting each other.
VII. To withdraw the elements of discord, of war, of distrust and repulsion, and to establish a prevailing spirit of peace, order, and social sympathy.

— Josiah Warren, "Equitable Commerce"

Keep on Working

In fact it might be said that one cannot do good woodwork and think about the war at the same time. Most readers, of course, have found this out for themselves. When war first came our postbag brought us countless stories from readers, telling us of the wonderful relief they had

found in just getting on with their jobs. And in the present violent phase of the struggle calmness comes to those who carry on quietly with their hobbies.

— *The Woodworker, July 1940*

If you want to build a ship, don't drum up people together to collect wood and don't assign them tasks and work, but rather teach them to long for the endless immensity of the sea.

— *Antoine de Saint-Exupéry, (1900-1944) French writer, aviator, (The quote is attributed to Saint-Exupéry; however it appears in only one distinct American translation of "Citadelle.")*

Used in intro to chapter 8
To be a man is to be responsible: to be ashamed of miseries you did not cause; to be proud of your comrades' victories; to be aware, when setting one stone, that you are building a world.

— *Antoine de Saint-Exupéry, (1900-1944) French writer, aviator,* from "*Terre des Hommes"* (1939).

Weighed in the Balance and Found --

Many men pass through the throes of attempted creation, and some are more successful in the result than others. But most inexperienced men come to admit that the gift of fine design does not lie in them, and they turn with some little relief to the safer channels which others have dug out for them.

It may not have the excitement of exploration, but when you (and other people, too) have to live with something for years it takes something more than courage to be too original.

— *The Woodworker, January 1955*

But when it comes to saying exactly why a design is good it generally becomes a matter of falling back on instinct -- which is admitting that we don't know.

— *The Woodworker, January 1955*

All told then, it is quite a good idea to remember the advice of Dr. Primrose in "The Vicar of Wakefield," who chose his wife on account of her good wearing qualities. Possibly it will not give you the immediate thrill that something rather more flamboyant would have done, but in the long run you will be the better pleased.

— The Woodworker, January 1955

Starting Right

For the rules that appear to limit and bind stand as guides along the highway, safeguarding us from the waste and misuse of the material of our lives -- our gifts and talents, our health and strength, and relationships with others. And the true freedom, which is the freedom to use our powers to the fullest extent, comes from observing them.

— The Woodworker, March 1955

Moorings

Little wonder that after a short time the beginner in woodwork experiences a familiarity with his tools that not all his preliminary blunderings can quench. It comes not from the moment of time in which he experiments but way back through countless generations of his forbears to the unknown men who had nothing but their tools between them and bodily and defensive needs, having at the same time the urge to create and enjoy the thing they had created.

When the hand of modern man closes round a tool it is in the old traditional manner and in no time at all he finds himself falling into the rhythm of working action. Skill itself can only come with experience, but the potential skill is there, craving for an outlet.

— The Woodworker, March 1957

Leadership chapter 6 intro

For the man who best understands furniture is the man who makes it and sees in it more than the chair he sits on, or the bed he sleeps in, but as something which possesses in itself quite a bit of his inheritance as a citizen of an ancient civilisation that has evolved through the centuries

through sober moments and fine and even fantastic moments, til it has reached the precise point of time when he himself gave it just that little extra adaptation or that slight variation of line which seals it as his own contribution to the story.

— *The Woodworker, May 1957*

Passing it On

When a Craftsman of to-day sets to work to make a chair, the knowledge which he takes so much for granted is the stored-up inheritance of generations of craftsmen who had preceded him. He is profiting by their discoveries, their failures, and adding whatever of its own particular worth in new processes the present age has to offer.

Only in our own age the ratio of skilled craftsmen is diminishing, and with so much that is good and civilised in process of being destroyed, one wonders how much will survive.

— *The Woodworker, February 1943*

Abuse of Power

The crimes of history may be briefly summed up in the words, – Abuse of Power. It is a matter of universal experience that power, above all governmental power, will be eternally abused. Nor can the efforts of the most earnest reformers prevent it. No plan of government, no system of society, no panacea can reconcile authority and equity, political power and social justice.

— William Bailie, from the preface to "Josiah Warren: The First American Anarchist"

Moving Forward

With industry there is no coping. More and more it is establishing its own claims, which we are forced to recognize.

But men who have fighting souls will keep intact their freedom to do and be, and there is no better way than the craftsman's for safeguarding those things.

— The Woodworker, January 1962

On Zest

Many of us in the modern world have to live within our minds; many others are able to see only one small contributions made by their hands and to have no unique responsibility for the finished product.

But we all need a unique personal responsibility for the things we do if we are to feel fully satisfied. The claims made upon us by craftsmanship, the opportunity it gives not only insist that we shall assume this kind of responsibility but help to develop it and enlarge it.

When we see what we can do, the earth begins to grow solid beneath our feet. The timid ghost that used to hover within us, never quite sure, is put to flight. Something good and creative has come positively into the open, and life is infinitely richer.

— The Woodworker, March 1962