

Table of Contents

Annotations by Donald C. Williams noted in bold

| | |
|---|------|
| <i>Foreword</i> | ix |
| <i>Translator's Note</i> | xi |
| <i>Preface</i> | xiii |
| <i>A Key to the Text</i> | xvi |
| | |
| The Different Woods Appropriate for Cabinetry | 3 |
| SECTION I. <i>Description of the Woods of the Indies, and Their Qualities, Relative to Cabinetmaking</i> | 4 |
| Alphabetic Table of the Foreign Woods | 4 |
| Why Not Dalbergisterie? | 13 |
| Descriptions of French Wood Appropriate for Cabinetry | 17 |
| Colors in general, and the Woods from the Indies and from France, with Regards to their different colors and their nuances | 22 |
| The different Compositions of Dyes appropriate for dyeing Woods, and how to use them | 26 |
| SECTION II. <i>On the sawing of Wood appropriate for Cabinetmaking</i> | 32 |
| On Sawing Veneer | 37 |
| Description of Cabinetmakers' Tools | 39 |
| SECTION III. <i>The Frames [Cases] appropriate to receive Veneerwork, and how to prepare them and construct them</i> | 50 |
| | |
| Of Simple Parquetry, or the Composing of it in General | 54 |
| The Parqueteur's Tool Kit | 57 |
| SECTION I. <i>The diverse sorts of Compositions in general: some detail and the Arrangement of wood veneer</i> | 63 |
| Various sorts of Compositions, straight as well as circular | 70 |
| Make Banding With Roubo's Template Blocks | 82 |
| The manner of cutting and adjusting the pieces so they are straight, and the proper Tools | 87 |
| Cutting and Assembling Cubic Hexagons | 94 |
| The manner of cutting curved pieces, and the tools that are appropriate | 100 |
| The 18th-century Shoulder Knife | 110 |
| SECTION II. <i>The manner of gluing and veneering Marquetry</i> | 112 |

| | |
|---|-----|
| Why Does Hammer Veneering Work? And How Can it be Made Better? | 117 |
| SECTION III. <i>The way to finish Veneer Work, and some different types of polish</i> | 124 |
| Finishing Marquetry | 134 |
| | |
| Ornate Cabinetry, Called Mosaic Or Painted Wood, An Overview | 139 |
| SECTION I. <i>Elementary principles of Perspective, which knowledge is absolutely necessary for Cabinetmakers</i> | 140 |
| SECTION II. <i>On the manner of cutting out, shading and inlaying Ornaments of wood</i> | 144 |
| The way to engrave and finish wooden Ornaments | 151 |
| SECTION III. <i>How to represent Flowers, Fruits, Pastures and Figures in wood</i> | 155 |
| Floral Marquetry | 160 |
| | |
| On the Third Type of (Veneered) Cabinetry in General | 173 |
| SECTION I. <i>Description of the different materials that one uses in the construction of the third type of veneered Cabinetry</i> | 174 |
| On the Nature of Tortoiseshell | 177 |
| Mastic and 'Mastic' | 186 |
| SECTION II. <i>Works for which one uses the third type of Cabinetmaking</i> | 188 |
| SECTION III. <i>How to work the different materials that are used in the construction of Marquetry, like Shell, Ivory, Horn, etc.</i> | 200 |
| SECTION IV. <i>The manner of constructing Inlay and finishing it</i> | 206 |
| I. General Idea of the different types of Mosaic | 216 |
| Metal Casting | 217 |
| II. Ornaments in Bronze in general | 223 |
| III. The way to solder the Metals which one uses for different works of Cabinetry | 225 |
| IV. Description and practice of a Varnish appropriate to varnish and gild copper and other metals | 228 |
| | |
| Conclusion to the Art of Woodworking | 231 |
| | |
| Appendix: André-Jacob Roubo | 237 |
| | |
| Index | 243 |