CALIFORNIA STATE, UNIVERSITY, NORTHRIDGE

WOOD LAMINATED FURNITURE

An abstract submitted in partial satisfaction of the requirements for the degree of Master of Arts in

Art

by

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ABSTRACT

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Laminated wood construction is the area in which I have spent a great deal of my working time as an artist-craftsman. The advantages that this method of construction has are the ability to create large pieces with flowing lines, and increased strength far greater than the original wood.

My work has a sculptural feeling that reflects my early training in that area. I consider my work to be functional as furniture as well as interior environmental pieces.

This form satisfies my deepest artistic needs, rejuvenating my love for creation, as I watch the development of a concept into a completed work. I try to instill in my art a feeling of stability, which constrasts with our modern age of impermanence.
THE CONSTRUCTION OF LAMINATED WOOD FURNITURE

My method of working begins with a series of small sketches. They are used to develop three dimensional models.

The model is built to the scale of 1/8" = 1". It is used to make final corrections on balance and form. I use the model to help arrange the color and grain direction of the wood. It also provides a way of estimating the board footage and time of construction involved.

When building furniture I study the model to determine the key pieces that could act as an armature in which to construct the form.

At this time I construct one plywood armature to use as a pattern and to check the final scale. From the pattern I then layout the lumber that will be used to construct the armature which is usually three layers thick.

Over the years of building laminated furniture I have used several types of glue. My choice, particularly for laminated construction, is Resorcinol glue. The material remains stable with little or no movement on glue lines. Aesthetically, the effect of the dark glue lines accents the joints.

When clamping the stock it is necessary that the material overlap previous butt joints. In this way I am giving added strength to the piece.
To rough shape the piece it is important that there is some extra material. I begin with the chain saw for quick removal of large quantities of wood. When the piece is close to the desired shape, I then use a body sander to blend and rough finish. At this point any satisfactory method for fine sanding can be used.

My approach to finishing a piece commands beauty as well as longevity. This is best achieved with a fine oil finish.
PLATE I

Model of Chair

PLATE II

Plywood Armature
PLATE III
Hardwood armature, three sections, glued up.

PLATE IV
Chair glued up, rough shaped.
PLATE V

Front view of chair before finish sanding.

PLATE VI

Corner view of chair before finish sanding.
PLATE VII

Table, black walnut, front view. 16" X 48" X 57"

PLATE VIII

Table, top view.
PLATE IX

Table, corner detail.

PLATE X

Rocking Chair, Black Walnut, front view. 24" X 28" X 30
PLATE XI
Rocking Chair, Black Walnut, Side view.

PLATE XII
Floor Lamp, Black Walnut, Front view. 14"X14"X52"
PLATE XIII
Floor Lamp, Black Walnut, Top view.

PLATE XIV
Chess Table Black Walnut, Top view drawer detail, 28" X 29" X 29".
PLATE XV

Chess Table, Black Walnut, Side and Top view.

PLATE XVI

Chair, Black Walnut, Top View. 19" X 21" X 34".
PLATE XVII
Chair, Black Walnut, Side detail.

PLATE XVIII
Chair, Black Walnut, Back detail.
PLATE XIX

Reading Chair, Black Walnut.

PLATE XX

Reading Chair, Black Walnut, Back detail.
PLATE XXI

Floor Lamp, Black Walnut, Front view. 16" X 16" X 5'.