

Furniture & cabinetmaking

DESIGN • INSPIRATION • PROJECTS • TECHNIQUES • TESTS • NEWS • EXCELLENCE

Work Smart

Getting the balance right, 12 effective ways to plan your next project

Konrad Sauer

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FORM AND FUNCTION

15th Century style
Mason's mitre

PROJECTS

A drinks cabinet for the art of entertaining

Made to measure
Bog oak pencil gauge

ON TEST

- Evenfall Studios shooting board
- Veritas mortise chisels
- Lie-Nielsen #2 & 3





Panel Saws



K4 perform



K3 winner comfort



A3 41



A3 31



A3 41 A

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D3

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For more information visit our website at www.festool.co.uk/KAPEX

FESTOOL

Tools for the toughest demands



Welcome to...

the work smart workshop



Hold tight for the minimalist approach to woodworking where sophistication comes in the shape of a couple of pieces of bent steel

There are times when the *F&C* ship operates like a well oiled machine and my fingers dance across the keyboard like a Strictly finalist. Then there are days when I crunch through the gears like a learner driver with two left feet. Somewhere in the middle there's an auto pilot mode where things that have the potential to wreak havoc on the schedule seem to take care of themselves. Of course that's not really the case but that's how it appears on the surface. There's a lot of box ticking involved in putting a magazine together. For example there are some very specific goals that trigger the countdown to another set of objectives ad infinitum. It's a cycle that's not dissimilar to the rhythm of a busy workshop; cutting list, breaking out parts, machining, jointing, etc, until you reach the finish (of your choice) line. In my head there's a perfect

world where I transition from one phase to the next and complete the box ticking cycle in one single fluid movement. In reality I ricochet between tasks like a pin ball until I reach game over. If this scenario has the alarm bells ringing in your head listen to what Anne Briggs-Bohnett has to say on page 42 about matching workflow with expectations. Learning how other people tackle similar problems is gold as far as I'm concerned.

For our history lesson this month we've sent John Lloyd all the way back to the 15th century and the cutting edge of form, function and cabinetmaking. It's a journey worth taking if you really want to design furniture for the future. Start by looking at the past and go as far back as you can because, rather than fill your head with out dated nonsense, it's like wiping the slate clean.

Leftovers

If those gift tokens are still burning a hole in your pocket then maybe our tool tech pages featuring premium hand tools from Lie-Nielsen, Evenfalls and Veritas will help solve the problem. If not then we've got two first rate projects for you to dissect and enjoy. And when you're through with all that find out what happened when I cornered the CEO of ercol, Edward Tadros this month for our new series of Q&A interviews on page 80 and what's fast becoming my favourite page in the magazine.

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Furniture & cabinetmaking

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**Woodworking is an inherently dangerous
pursuit. Readers should not attempt the
procedures described herein without
seeking training and information on the
safe use of tools and machines, and all readers should
observe current safety legislation.**

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www.woodworkersinstitute.com



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News & Events

Contribute to these pages by telling us about matters of interest to furniture makers.

Call Derek Jones on 01273 402 843 or email derekj@thegmcgroup.com

Please accompany information with relevant, hi-res images wherever it is possible

Nominations for Wood Awards open



PHOTOGRAPH COURTESY OF THE WOOD AWARDS

The Velo chair by Jan Waterston won the Student Designer, People's Choice category at the 2016 Wood Awards

The call for entries for the 2017 Wood Awards is due to open on 14 March and will close on 27 May. With permission from the owner, anyone associated with a building or product completed in the last two years, can enter. Buildings must be located within the UK while furniture and other products must have been either designed or manufactured in the UK. There are no restrictions on the size, budget or function of entries. The competition is free to enter and entrants may submit more than one project. The project must not have been previously entered into the Wood Awards before.

The Wood Awards shortlist will be announced in July and the winners will be announced at the Wood Awards ceremony in London on 21 November, 2017. The shortlisted projects will be on display at the ceremony and during the London Design Festival.

Contact: The Wood Awards
Web: woodawards.com

Robin Day's studio goes on show at the Design Museum

Elements of Robin Day's studio on loan from the Robin and Lucienne Day Foundation have been installed in the Sackler Library in the Design Museum. Items on display include his drawing table, drawing implements, set-squares and small models, together with part of

Robin and Lucienne Day's art and design books collection.

Contact: The Robin and Lucienne Day Foundation & the Design Museum
Web: robinandlucienndayfoundation.org & www.designmuseum.org



PHOTOGRAPH COURTESY OF HANDMADE IN BRITAIN

Handmade at Kew will take place 12-15 October, 2017

Applications open for Handmade events

Applications are now open if you wish to sell your products at one of Handmade in Britain's events. The deadline for Handmade at Kew is 31 March, and for Handmade Edinburgh and Handmade in Britain (which is held in Chelsea), the deadline is 28 April. There is an application fee of £20.

Contact: Handmade in Britain **Web:** www.handmadeinbritain.co.uk

N.E.J. Stevenson set for expansion

In preparation for a busy 2017, N.E.J. Stevenson have recently invested in a brand-new industrial unit to help manage the increasing amount of work coming through their doors. By purchasing another 2000 sq ft of manufacturing space which links all the existing units they now have 10,000 sq ft of workshop. The new space

will allow the company to increase their production capacity with the addition of new assembly areas and the space to install new spray booths and additional machinery.

Contact: N.E.J. Stevenson
Web: www.nejstevenson.co.uk

Events

Information correct at time of publication, check websites before planning your visit

EVENT
OF THE
MONTH

Midcentury Modern Show

The popular Midcentury Modern Show is returning to Dulwich College on Sunday 19 March. The Show features collectable vintage furniture and home ephemera in a variety of styles such as Scandinavian and American Modernism; European Bauhaus; and British, French and German Industrial. You will also find work from contemporary designers such as Biggs & Quail, who make handcrafted bespoke furniture.

The Show takes place in Christison Hall, an important example of Brutalist architecture. This light and bright building is the perfect spot for visitors browsing the selection of contemporary and vintage furniture, wallpaper, ceramics, cushions and gifts.

When: 19 March, 2017

Where: Dulwich College, London SE21 7LD

Web: modernshows.com



Walnut lounge chair by Biggs & Quail



Cherner chair



FFX 2017 will be the biggest and best yet

FFX Tool Show

The 2017 FFX Tool Show will play host to the biggest international manufacturers of tools, accessories and equipment. All the major brands will be exhibiting, including Makita, Festool, Bosch, DeWalt, Stanley and Irwin. Live demonstrations will be taking place on each day.

When: 24–26 February, 2017

Where: The Kent Event Centre, Kent Showground, Detling, Maidstone ME14 3JF

Web: www.ffx.co.uk

The London Fabric Show

Hosted by British Furniture Manufacturers, the London Fabric Show will exhibit a selection of the finest fabrics from some of the best fabric producers and suppliers in Europe. All of the fabrics on display are for use in the manufacture of upholstery and soft furnishings. The latest designs in jacquards, wools, tweeds, silks, velvets, cottons, linens and chenilles will be on show, together with the most up to date backing fabrics and FR coatings.

When: 27–28 February, 2017

Where: Chelsea Football Club, Stamford

Bridge, Fulham Road, London SW6 1HS
Web: www.londonfabricshow.uk

Design Shanghai

Design Shanghai is one of the world's most prestigious international design events and the leading design event in Asia. Showcasing the best design brands and galleries from across the globe, Design Shanghai provides a unique and exciting platform to network and establish long-term business relations with Asia's top architects, interior designers, property developers, retailers and private buyers. The event focuses on five sectors: Contemporary Design, Classic & Luxury Design, Collectable Design, Kitchen & Bathroom Design and Workplace Design.

When: 8–11 March, 2017

Where: Shanghai Exhibition Centre,

Nanjing W Rd, NanJing XiLu, Jingan Qu, Shanghai Shi, China

Web: www.designshanghai.com

Frederick Parker Annual Dinner and Lectures

The Furniture Makers' Company is hosting the annual Frederick Parker Dinner with lectures by Emma Slocombe from the National Trust, who will give a talk on the historic furniture at Knole, and James Ryan of the Barnsley Workshop who will discuss the history of the workshop and the furniture it has produced. The lectures will be followed by a reception and optional three-course dinner.

When: 9 March, 2017

Where: Furniture Makers' Hall, 12 Austin Friars, London EC2N 2HE

Web: www.furnituremakers.org.uk



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Fly Wheel Dia: 380 mm



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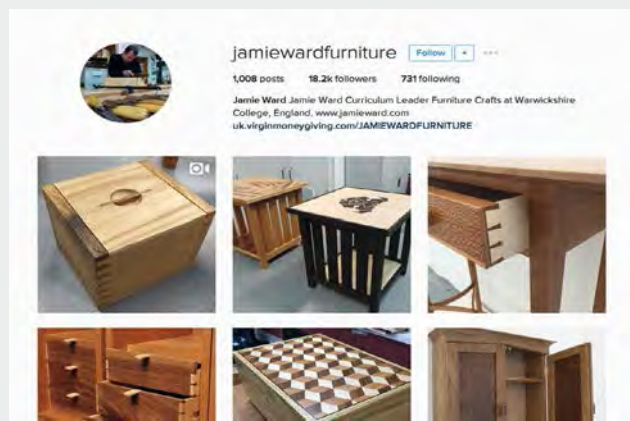
Social media dashboard

We bring you a round-up of the best from the online world plus the latest projects that have caught our eye

In this section of the magazine we bring together the best furniture and woodworking related content from social media. Here we'll recommend who to follow, where to comment and which online communities to join. We'll also feature readers' letters, comments from the Woodworkers Institute forum and pictures of readers' work. If you'd like to see your furniture on these pages, email derekj@thegmcgroup.com

Instagram: Jamie Ward

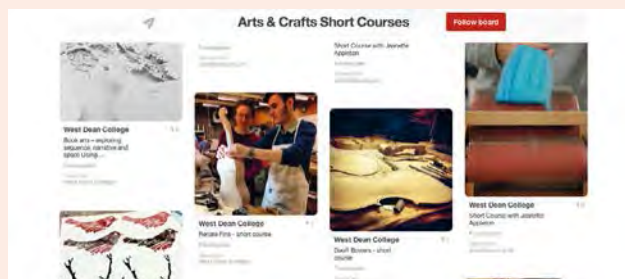
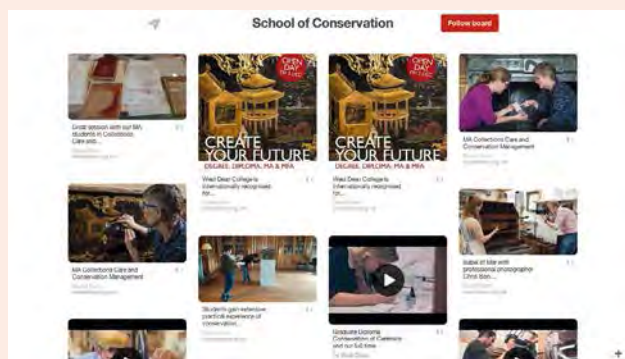
Jamie Ward, bespoke furniture maker and curriculum leader of furniture crafts at Warwickshire College, shares photos and videos of his students' work as well as his own creations on Instagram. Some pieces, such as his version of the Anarchist's Toolchest, are documented with step-by-step photographs. **Address:** [@jamiewardfurniture](https://www.instagram.com/jamiewardfurniture)



Pinterest: West Dean College

West Dean's Pinterest account has boards dedicated to its various schools and courses as well as the College's other activities, such as the regular open days and craft fairs.

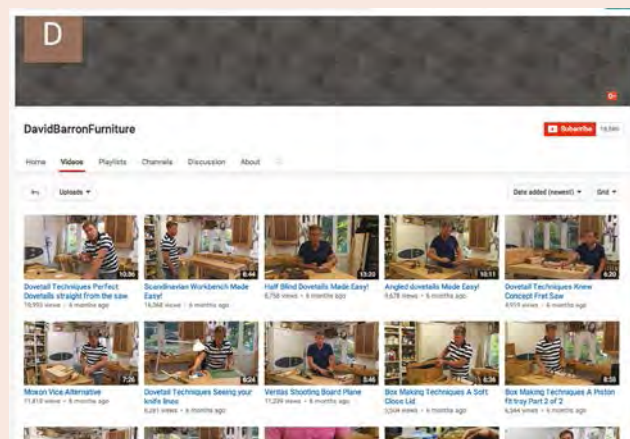
Address: uk.pinterest.com/westdeancollege



YouTube: David Barron Furniture

Regular readers will be familiar with the work of David Barron as it appears in print but not necessarily his online content. A seasoned blogger and YouTuber, David should really be on your digital radar. The blog is interactive and links to his website and other outlets so you need not miss a thing. His videos include techniques for dovetailing and box making, guides to making a Scandinavian workbench and much more.

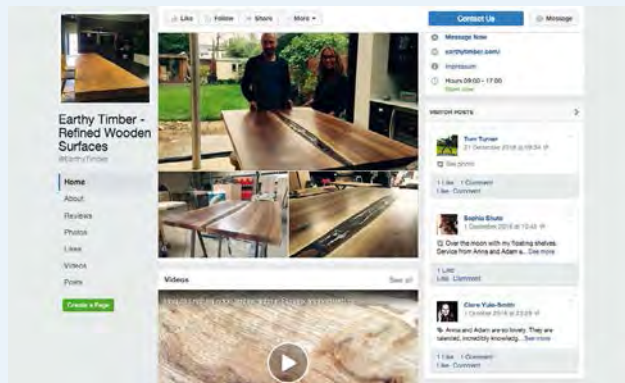
Address: www.youtube.com/user/DavidBarronFurniture



Facebook: Earthy Timber

Earthy Timber supplies premium quality, handcrafted wooden surfaces. Their Facebook pages features photos of their latest bespoke products as well as updates on new stocks of timber.

Address: www.facebook.com/EarthyTimber



Twitter: The Saw Maker's Wife



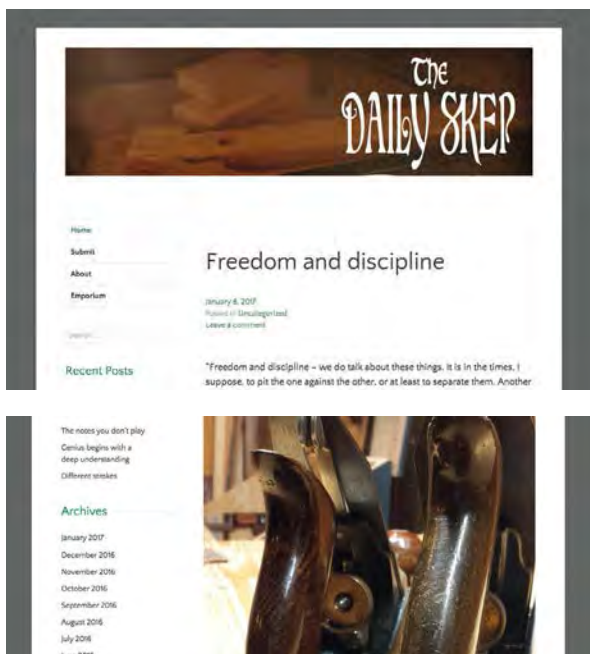
The Saw Maker's Wife is Jacqueline Skelton who is married to Shane Skelton of Skelton Saws. Her Twitter feed contains all the information you need about the company's products, plus there are lots of updates and photos from the saw-making workshop.
Address: @skeltonsaws



Blog: The Daily Skep

The Daily Skep is a creative blog run by furniture maker Jim McConnell. The blog's aim is to encourage a conversation about craft and add to the base of knowledge about hand tool woodworking and other traditional crafts. Jim encourages submissions from other makers so why not submit an article?

Address: thedailysep.com



From the forum

The Woodworkers Institute forum is a great place to discuss furniture making and show off your latest projects. To join in the conversation, visit www.woodworkersinstitute.com and click on the forum button.



Tool box

Forum user kmce shared this finished tool box. "I decided to build a tool box for the car, as I just couldn't seem to find a tool box that I was happy with – OK it was a good excuse to make another box! It's made from local oak with simple dovetailing and an inset lid set into grooves in the sides. Tools have been cut into tool foam – a slow and tedious process I can attest to!" he said.



Projects we love

Here we highlight the latest furniture and woodworking projects from around the world that we think deserve to be shared with our readers. If you're a member of a collective or a student group and would like to see your work here, then submit a story to: derekj@thegmcgroup.com



Waters and Acland Furniture School

These beautiful boxes caught our eye while browsing the Waters and Acland blog. They were made by a student at the Waters and Acland Furniture School. Oliver Waters filled us in on the details: "Jim Cooper made these beautiful boxes from exquisite English ripple sycamore and American cherry. They are a great example of a less is more approach to design combined with an extremely high standard of craftsmanship. Taking on this kind of exposed joinery is certainly brave as it leaves no margin for error and Jim executed these boxes with great skill and patience. They were appreciated by all the students and staff here at Waters and Acland as well as by Jim's client – his wife Joanna!"

Address: www.watersandacland.co.uk

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Sharpening Innovation

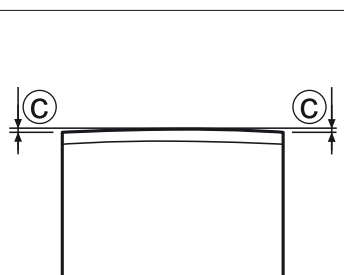
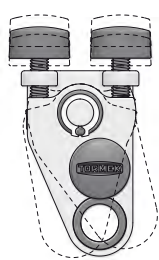
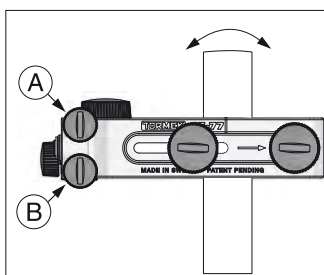
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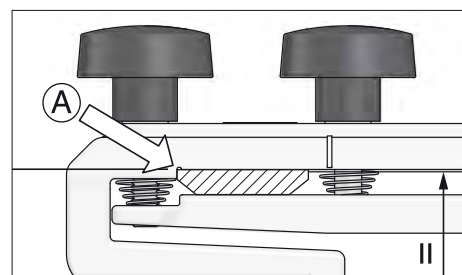


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In profile – Konrad Sauer

***Furniture & Cabinetmaking* first interviewed Konrad Sauer in 2006 (F&C 109). Ten years on, he's the talk of the town. A lot has happened. *F&C* contributor Brian Greene recently spent a day with Konrad at his studio in Kitchener, Ontario, Canada**



PHOTOGRAPHS BY BRIAN GREENE

Konrad Sauer has been making planes professionally as Sauer & Steiner Toolworks since 2001. He's just 45. In those 15 years, he's made more than 500 planes, averaging 30–35 per year. He's faster than in the earlier years and, while this may surprise some, his increased efficiency comes from better hand tool skills. "I feel that I do better work now," he says. A look around his tidy, well organised, two-storey 'shop doesn't reveal any special metalworking

machinery, just very specifically dedicated workstations. The hand tools he uses have been carefully chosen over time just as he has refined his processes and his skills.

The beginning

Konrad grew up renovating houses with his parents, learning by doing and developing a positive attitude about trying new things. Later in life this approach enabled him to escape 'paralysis by analysis'. A more

useful skill set unfolded – confidence, focus, discipline and solid decision making – enabling him to be a successful businessman, not just a talented woodworker and plane maker.

Konrad was interested in drawing and painting from a young age. He started his professional life as a graphic designer, moving up the ladder to art director at a small Toronto ad agency. As a graphic designer and art director he learned an

important lesson about good design: “Knowing the rules is very important in order to know how to break them really, really well”. His lack of formal training as a woodworker let alone as a plane maker has never been an impediment. He doesn't believe in focusing on the technical at the expense of the creative but the two have to be balanced in a way that is interesting.

When Konrad and his wife Jill bought their first house in Toronto they needed furniture and didn't like what was on offer commercially. So he learned to make furniture. Good fortune with that house enabled them to buy and renovate their current house in Kitchener as well as take six months to build a new two-storey, 1200 sq. ft. shop.

Everything in their house demonstrates his flawless attention to detail and excellent eye for mingling form and function. Kitchen cabinet doors in walnut (*Juglans* spp.), for example, feature quartersawn rails and styles and bookmatched panels. He hand-cut the dovetails for 16 drawers because he recognised the learning opportunity. Consequently, he learned to hand-cut

very nice dovetails accurately and quickly. His house clearly represents who he is as a craftsman.

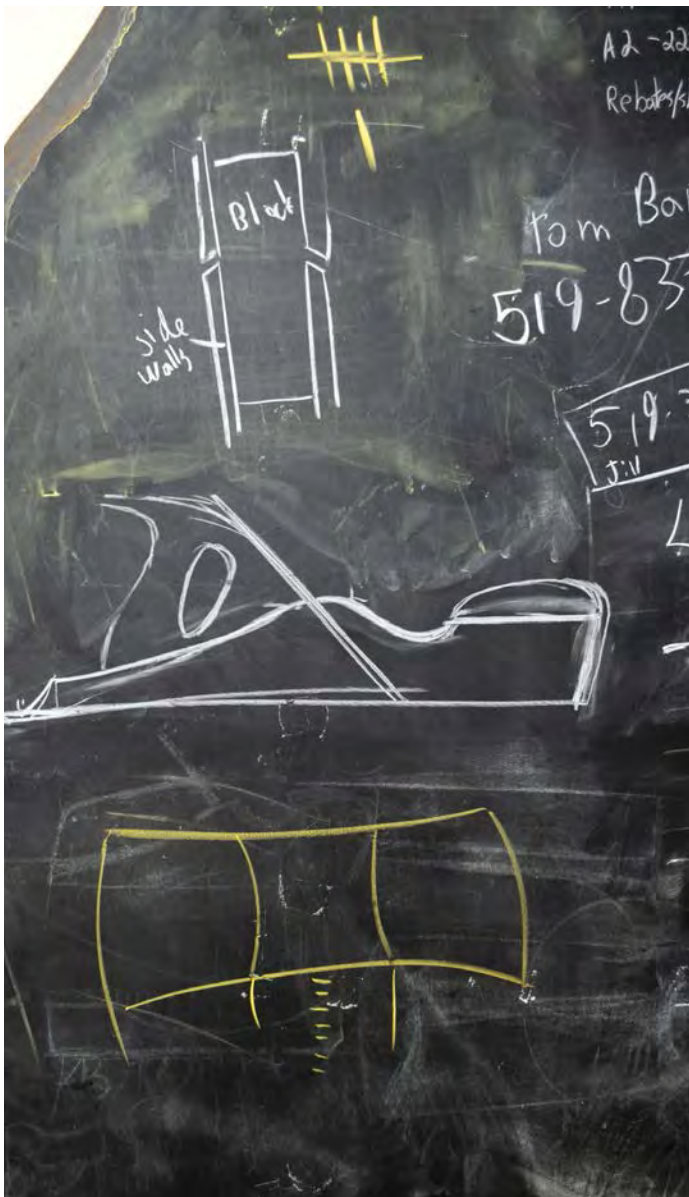
Soon Konrad was turned on to the possibilities of hand tools. He was using hand planes and wondered to a friend if there was another level because he was disappointed with some of the tools he was using but could imagine potential alternatives. The friend recommended he try infills. He tried one and was hooked. He was intrigued about how they worked and made his first, which he still owns.

He had made a couple of hand planes by the time he attended an antique tool show in 2000. There he met Doug Orr, a respected dealer in old tools. Doug had a few infills by

Karl Holtey on display. Konrad asked to see one and Doug promptly handed the ‘young lad’ the expensive plane. Konrad recalls, with evident humility, that he had the temerity to say, “With hard work and effort, there is no reason I can't be considered this good someday.” Given his inclination to precise work and the habits learned from his father, Konrad says that he saw no reason why he couldn't eventually be that good.

Of course, at that point he had no idea where his new career would lead but that very evident confidence appears to be one of the secrets of his considerable success. While clearly a very skilled and confident maker, he says he didn't foresee how highly regarded his planes would become.

“Knowing the rules is very important in order to know how to break them really, really well”



The original drawing for the K-13



A small portion of Konrad's legendary collection of exotic woods



The legacy, the K-13 prototype and the wood mock-up

Financial success based on good decisions

There's no denying that the work has been financially successful. When he and partner Joe Steiner started building planes together 15 years ago they took some deliberate decisions about how they would do business. (Konrad took over sole ownership of the business in 2004. The two are still very good friends.) Konrad points out that while none of us become woodworkers because we expect to get rich, you can't just focus on the craft part. You have to treat the enterprise as a business.

One of the most important decisions Konrad and Joe took was to price their product based on what they felt it was worth compared to the work of others.

They wanted to avoid the trap they felt many beginners make by pricing low in order to buy their way into the market. "If you say from the outset that your work is only worth so much, how can you expect customers to ever think otherwise?"

Another basic decision was to not take deposits on commissions. The belief was that deposits can lead to cash flow problems because you're spending money in advance of doing the work. Konrad believes payment upon delivery offers a much more realistic picture of cash flow. He does acknowledge that this approach will not work for everyone.

As material cost is generally irrelevant

another early decision was to use only the best wood.

Konrad spoke of a recent conversation with a beginning plane maker and advising him to try making a plane out of rosewood (*Dalbergia* spp.) instead of traditional beech (*Fagus* spp.) or maple (*Acer* spp.) to see what would happen (to the price). His view is that you can't be viable selling low and that there's only so much you can ask for a plane made of beech whereas the same plane and the same effort in rosewood would increase the price significantly. The message for all woodworkers – "Use good wood; it's money in the bank."

"Use good wood; it's money in the bank"



The new KS shoulder plane series. The original wood mock-up in the front; scaled wood mock-ups; the nearly finished prototypes

Clients are the backbone of the business

Who are those clients? Are they amateurs or professionals; users or collectors? Konrad doesn't talk about client demographics in the normal way. "My clients are people of similar interests who value art, expression, restoring cars, photography and have good ideas about form and design. To me this speaks of a certain mindset that enables and fosters interesting relationships. They have chosen to support me. That's very important to me and keeps me going. Many of them have become friends and we've had meals together, stayed in each other's homes. Trust is

huge and authenticity, being who you seem to be, is a big deal."

It hasn't happened more than a couple of times but he has refused commissions because the personal fit wasn't right.

Konrad's clients and planes can be found in Canada, the USA, England, Ireland, Scotland, Germany, France, Switzerland, Australia and New Zealand. Very few purchasers of his planes are collectors in the strict sense of the word. More are amateur users than professionals.

He makes 28 models in a range of sizes. They range in price from approximately \$1900 Cdn. for a XS No.4 to \$6,000 Cdn. + for a fully customised K18.

Success 'feels weird'

We discussed at length how he feels about the success he has achieved. He says, "It feels weird and makes me feel uncomfortable." When I suggest that many think of him as one of the top plane makers in the world. He says: "I seriously appreciate that people regard me that way."

What does the future hold for a man who has barely, by normal standards, reached the peak of his career? Will it come to an end, like a hit TV show, on a high note?

"Wow! Great question," he says. Konrad has not been shy about saying that he will at some point stop making planes. He explains several straightforward reasons.

He says, frankly, building planes has lost some of the technical challenge over the last several years. He also points out that it's very physical work and it won't get any easier as he gets older. He has other things that interest him and opportunities come along periodically. Some he has pursued, others he has turned down.

The origins of the K-series

Konrad told me that he probably would have retired as a plane maker about five years ago except for the challenge thrown down by an important long time customer. Derrick DuToit of Ottawa asked him to think about ways to improve the traditional infill panel plane. "Why keep on making planes in the style of Norris?", asked Derrick. "Why not more wood and less steel?" He asked Konrad to "think about it."

So Konrad went away and thought about it. One of the issues was that these big planes were heavy and tiring to use. They were also very outdated looking. He knew that he had to get rid of some of the weight that accelerates fatigue. Once the centre of gravity was lowered it was relatively easy.

Some months later he was "mindlessly filing dovetails", when an idea occurred to him. He went to the chalkboard next to the bench and drew what came to be known as the K-13. From that rough sketch came a scale drawing, from that a wooden mock-up and then on to a finished plane (a very typical process). The final result is remarkably unchanged from that original chalkboard sketch. Derrick liked the design and bought that first K-series plane.

Derrick DuToit's first Sauer plane was the 1 $\frac{1}{4}$ in A7 shoulder with bronze sides and rosewood infill. Others followed: a K13a infilled with African blackwood (*Dalbergia melanoxylon*); an A5 smoother, infilled with African blackwood; an SNo.4 smoother, infilled with African blackwood; and two shoulder planes, $\frac{1}{2}$ in and $\frac{3}{8}$ in, with African blackwood wedges and bed.

Konrad points out that while it was very satisfying technically to reduce the weight of the plane (by about a pound) and to move the balance point back "into the hand", making it less fatiguing to use, it was most important to satisfy the client's needs. "Is the client satisfied? That's all that matters."

The collaborative relationship with certain clients is significant. Another friend and client in New York, saw the K-13 and asked Konrad if he thought the traditional shoulder plane design could be similarly improved. Konrad went away to ponder the possibilities. This resulted in more sketches, scale drawings and models. Needless to say, this challenge has also been successfully resolved and a very distinctive new line of planes was born. The first complete set was finished in November.

The K-series design has now been



Scraping a lever cap

recreated in 13 models and accounts for fully 95% of his output. While Konrad never cared too much for the traditional shoulder plane as a design, responding to challenges laid down by clients has been very validating. In terms of his contribution to plane design, he feels that the K-series and the shoulder plane series it spawned represent significant personal accomplishments.

Passing the torch

Could he train a successor to make his designs as he would want them made? He has thought about this issue and says, while he will do something, he's not sure that he can or should try to teach someone how to make a plane the way he does. He points to the issue of compound curves, as in his K-series shoulder planes, as an example. So much of how he does that is simply

the experience of a trained eye and a deft hand with the tools. He can, however, teach generic infill plane making and related topics. Students would then be equipped to go forth and find their own voices as plane makers.

Legacy

"One of my approaches to this from the beginning is that if it isn't fun, then it isn't worth doing." He'll pursue new things only when he has a clear vision of what he is trying to accomplish.

He's certainly interested in teaching, possibly taking on apprentices. A book is a possibility. He said he will always want to do one or two furniture commissions a year. Making furniture keeps him fresh and gives him different challenges. He says that kind of connection between client and maker is a win-win for everyone.



The famous work table with orders in process

He has built two guitars based on the legendary 1959 Les Paul and also plans to make an acoustic guitar (particularly challenging because Konrad is left-handed). With a colleague, he has designed and built a floor panel patterned after the flooring in the Palace of Versailles, which is held together only mechanically, no glue. He sees possibilities there for very high end work.

Based on his knowledge of wood technology he has been prototyping and testing a new style of downhill racing ski that is showing promise.

He's also been speaking occasionally at conferences focused on 'user experience design' (UXD) and how success can be described and measured, curious about the connections between the hi-tech world and his own.

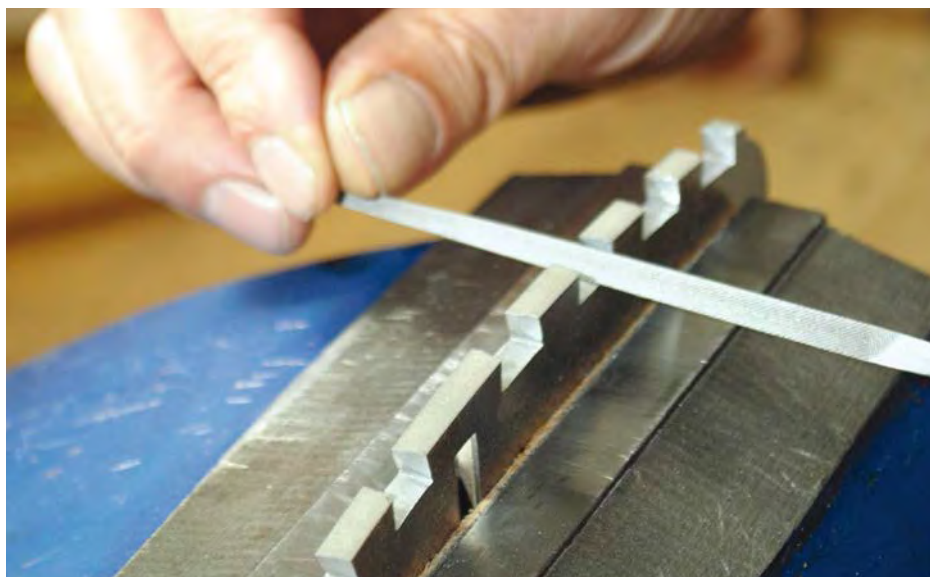
Perhaps it's a good thing he's only 45!

"I also hope that I have been able to turn others on to planes and plane making and that my work is an inspiration for others. While the idea seems a bit strange, I do find it appealing from an ego and legacy perspective. To say less would not be honest."

"It's going to be interesting to see the next place that Konrad takes his career," says Derrick DuToit. "I can imagine him becoming a very significant maker of fine bespoke furniture."

If you have your heart set on a plane by Konrad Sauer, you should perhaps get your order ready. You can see more of Konrad's work at www.sauerandsteiner.com

Brian Greene is a writer, furniture maker and woodworking teacher in Ottawa, Canada. He can be reached at: brian_greene16@hotmail.com *F&C*



How it comes together over time: sketches, scaled drawings which become paper patterns, wood mock-ups, prototype



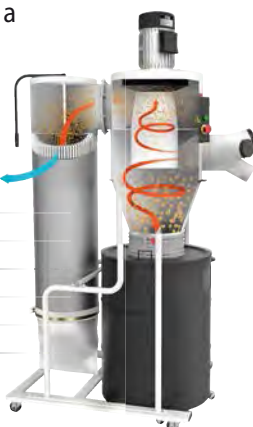
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The Hugo drinks cabinet

From the height of art deco sophistication and through the mixed up seventies a nicely proportioned drinks cabinet still has style. James Marshall Phillips of Burke & Marshall share their contribution to the art of entertaining

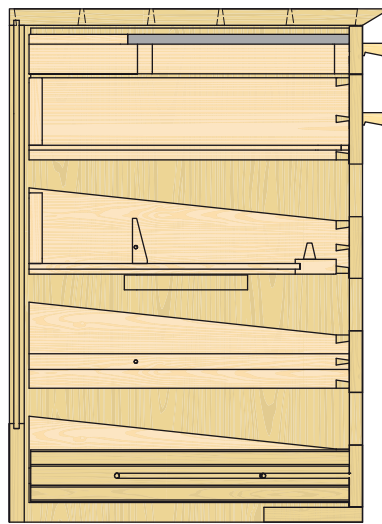
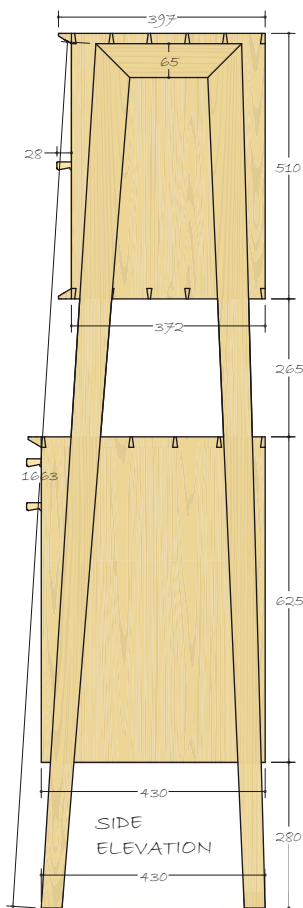
As luxury items of furniture, drinks cabinets offer designers the opportunity to indulge themselves a little and explore details and features that would seem out of place on more utilitarian pieces. The line between flamboyance and modesty is one that we tread very carefully when designing. Well considered flourishes and detail can turn an otherwise plain piece into something exciting, but too much fanfare can come across as pretentious, noisy and distracting. With this in mind, we set out to design a statement piece that's not too ostentatious, is highly functional with plenty of space for bottles while also offering a degree of understated luxury.

Burke & Marshall

Burke & Marshall is a handmade furniture partnership between brothers Sam Burke Phillips and James Marshall Phillips. In a modern day world of fast, factory-made disposable furniture they quietly and diligently craft furniture to last. From their workshop in Bedminster they design and make each piece by hand, either as a bespoke solution to a client's brief or to order as a limited edition from their growing collection of studio designs. They also sell a range of smaller items handcrafted in beautiful timbers for the home in their Casa Curio collection.

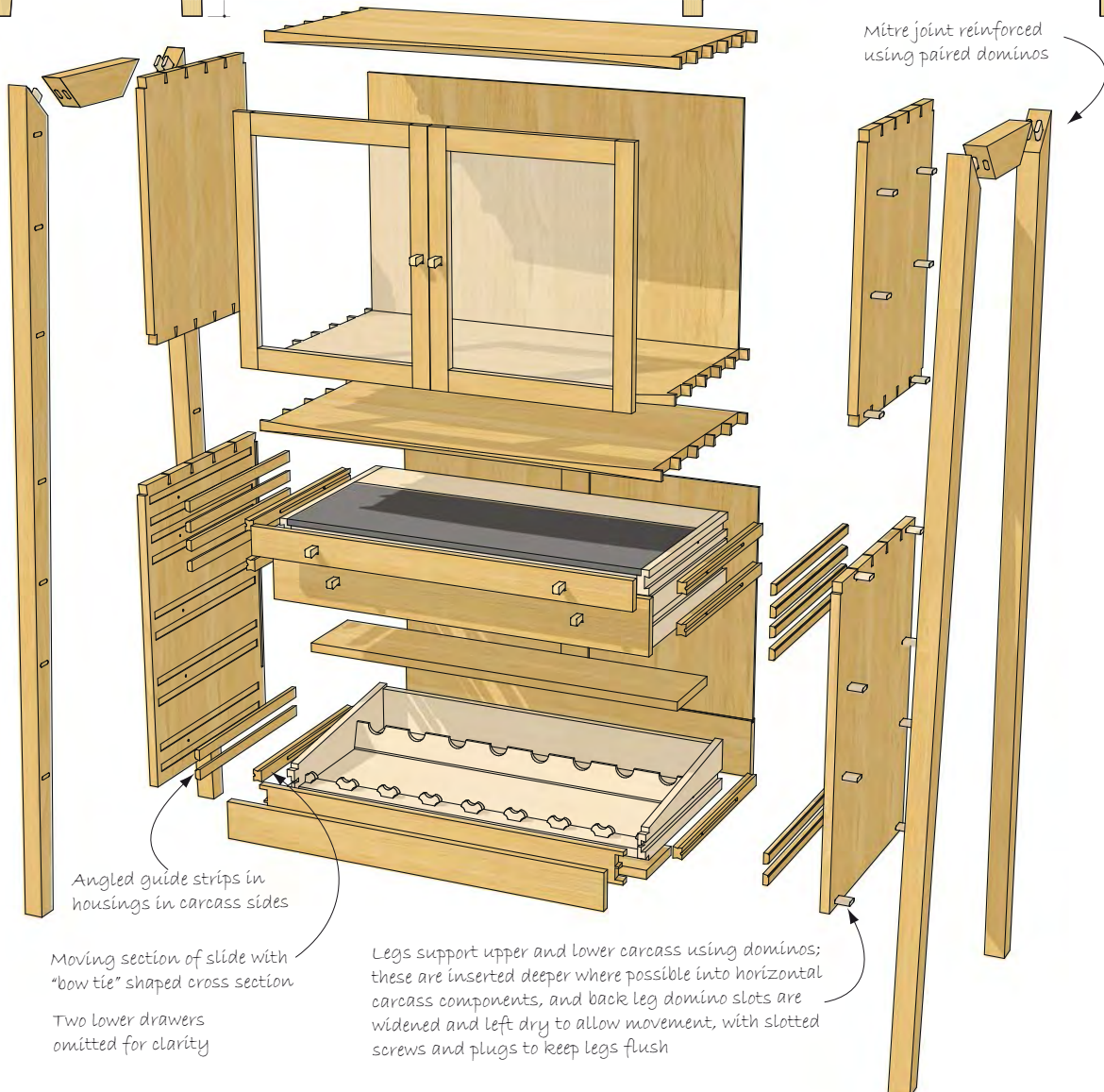
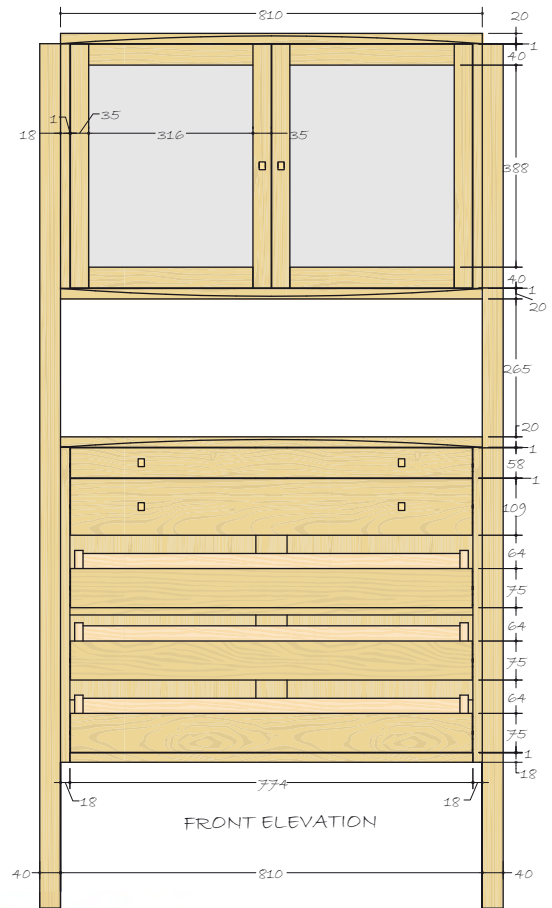
Web: www.burkeandmarshall.com





PARTIAL SECTION THROUGH LOWER CARCASS

Section shows bottom drawers progressively deconstructed at sides, with the lowest drawer showing timber slides in place.



Design process

For storing wine bottles I wanted to come up with something a little more special than the standard wine rack and found that drawers offer a great way to store wine. The bottles are kept horizontal so the cork won't dry out during the ageing process and when it comes to selecting a bottle you can open the drawer to see the labels.

In my initial sketches the top of the bank of drawers would act as a surface on which to prepare drinks but to allow plenty of space for bottles, glasses and arm movement, the spirits cabinet at the top would need to be quite small. With so much variation in the height and shape of spirits bottles this would be inhibitive of functionality, but somewhere to mix drinks was an important feature that I wanted to include. The solution was to add a shelf that slides out from the lower cabinet and a beautiful piece of Welsh slate provides that luxurious element.

The space between the upper and lower carcasses is important in the overall form as it lightens the appearance considerably. To prevent this being dead space I adjusted the gap to make it suitable for hanging wine glasses from the underside of the upper carcass.

Carcase construction

Each panel in the carcasses is made up of three boards: three equal width boards in the sides and two equal width boards with a slightly wider board at the front to allow for the curved front on the tops and bottoms. Setting the boards out like this means that the glue lines continue round the carcasses.

The shaped detailing on the front edges involves a two-step process. First create an angle along the length of the board and then cut the curve through the angle.

Leave the tops and bottom overwidth. First lay out and cut the pins on the side components. Line up the backs of the components, mark the tails and cut the joinery. Test fit the joint and mark where the front corner of the top needs to meet the side. Joining these two points along the inside face of the component gives you a line to aim for when you come to plane the angle.

Make an MDF template for the curve that is overlength to allow lead in and lead out when flush cutting on the router table. Position the template so that the curve meets the mark at each end, ensuring that it's centred on the component, and draw the curve on. At this point, if necessary, rip off some of the excess



Curved detail on the front edges



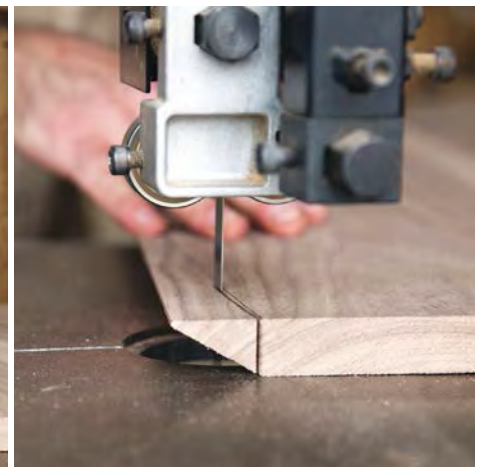
The Hugo cabinet includes a special way to store wine bottles



A shelf fitted with a piece of Welsh slate provides a place for mixing drinks



Roughing out the curve





The double bearing flush cut bit

at the front so that the bulge of the curve just about reaches the edge of the panel.

To create the 30° angle along the front, first cut a 45° on the tablesaw (leaving a 4mm flat along the edge) to remove the bulk of material and then use a hand plane with the blade skewed to reduce the angle back to the line. A spindle moulder would make lighter work of this process but we don't have the floor space at our shop. The actual angle is not critical, just use a sliding bevel and regularly check at a few points to make sure it's consistent. Stop planing just before your line, to be finished after the curve is

finalised. Then draw around the curve template and rough out the curve at the bandsaw.

Use carpet tape to fix the curve template onto the cabinet top ready for flush cutting, ensuring that it lines up with your layout lines, erring towards the waste side. You can always fettle the ends of the curve back with a spokeshave or sandpaper if it doesn't quite match up perfectly.

We flush cut at the router table using a shear trim router bit with bearings at the top and bottom. The shear cut blades leave a good clean finish and the double bearing means

that you can always cut with the grain without having to move the template to the other side of the workpiece. Just flip the workpiece over and adjust the height of the cutter.

Reassemble the dovetails and fettle the curve into the corner if necessary until the corner of the side continues up through the top, then disassemble. At this point you have an exact datum to aim for at each end to continue planing until the angled face meets the ends of the curve. We have found this to be a fail-safe way to ensure the three edges converge at the same point.



The convergence point

Leg construction

The front and back legs have angles at the tops of approximately 50° and 47.5° respectively and the rail between the front and back leg has a 45° angle at each end. The legs are about 1660mm in length and fractional inaccuracies of angles will be amplified over this distance. As the feet need to end underneath the corners of the carcass the best approach here is to leave the legs well overlength and overwidth too. After cutting the angles, lay the carcasses on their sides, lay out a set of legs on top and use a straightedge down the carcass sides to check where the feet will end. With plenty of extra length you can keep adjusting and re-cutting the angles until you're satisfied with the position of the feet. Save the offcuts from this whole process. They come in very handy as cauls when you come to glue the leg assembly together.

We supported each end grain glue joint with two 10mm Festool Dominoes. As well as significantly increasing the strength of the joint they keep everything in place as the glue dries. Work from the inside of the joint when laying out the Domino mortises. It's very difficult to tidy up the inside of these

joints if the mating faces aren't properly aligned and it's pretty straightforward to tidy up the outside, so concentrate on getting the inside of the corner bang on.

Dry assemble the legs and make sure the joints close up nicely. Then mark on the taper for the legs and disassemble. Cut close to your lines at the bandsaw but wait until after glue-up to trim back to the line.

To apply pressure to the joint, clamp the offcuts you saved onto the outside of the piece they were cut from. When these offcuts are oriented correctly they will create parallel faces that you can clamp across to apply pressure perpendicular to the glue line. If the offcuts are too small to clamp directly onto the legs, screw them to lengths of ply to create a surface you can clamp to.

After gluing up, neaten up the taper on the legs. Use double-sided tape to fix a straightedge along your line (we use a long offcut of MDF as a straightedge) and flush cut at the router table. If necessary tidy up the joint with hand planes until all the edges meet up nicely.

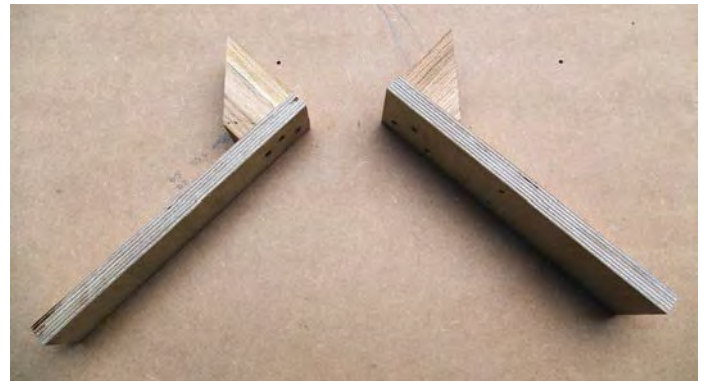
When it comes to fixing the legs onto the carcasses, allowances need to be made for

expansion and contraction. If the carcasses can't move independently of the legs there is a real risk that the mitres on the legs will be forced open as the carcass tries to expand.

The four legs each have seven 10mm Dominoes down their length and the front legs are glued onto the sides of the carcasses. Dominoes are glued into the back legs but are left dry in elongated mortises in the carcasses so that they can move forward and back with seasonal movement. Use screws to keep the back legs in tight to the sides, through slotted clearance holes to allow for movement. The screw heads in the top cabinet will need hiding so before cutting the clearance holes, drill about halfway into the sides with a 15mm Forstner bit. Cut a load of 15mm plugs from your offcuts and after the legs are glued and screwed in place, pick the ones that best match the colour and grain pattern around the screw and glue the plugs in. Use a flush cut saw to remove the excess plug and then sand or plane over it. If your grain match is a good one most people will not spot the plugs, despite their wide diameter.



Laying out the legs



Cauls for the correct clamping angle

Drawer runner system

The drawers move on full extension wooden slides. Here we have used a slight variation on a system developed by New York furniture maker Bob Hare. The tolerances are small with this system, especially with drawers of these dimensions (they are relatively wide compared with their length). If there's too much play the drawers will rack and bind but a certain amount of seasonal movement needs to be allowed for. It's a difficult thing to quantify, but the aim is for the housings in the drawer side and the carcass side to be snug around the slide but to move freely with practically no resistance. A couple of coats of well-buffed wax will help with the movement a great deal.

The system works around a free moving slide with a bow-tie shaped cross section. The slide moves in one dovetail housing in the drawer side and in another in the carcass side. Two channels, one routed along either side of the slide, work with machine screws set into the carcass side and drawer side to contain the travel of the drawer.

As the drawer is pulled it moves over the slide until the head of the screw in the drawer side contacts the end of the channel. Now as the drawer is pulled further the slides are pulled with it until the end of the stopped channel on the outside of the slide meets the screw head in the carcass side. A brass pin behind each slide prevents them from contacting the back panel as the drawer is closed.

Two holes drilled through the slide at the end of each channel allow access for the machine screws to be screwed into threaded inserts that have been epoxied into the drawer side and carcass. The screws can then be removed if the drawers need to be taken out of the cabinet.

If the drawer fronts were to rest on the front of the carcass when the drawers are closed, the housings for the slides could be routed directly into the carcass sides because the drawer fronts would hide the housing when the drawer is closed. In this design however, the drawer fronts needed to close inside the carcass and so we needed to add angled strips to the inside of the carcass to form the housing. These strips have a small rebate along the top and bottom to form a raised section that sits in a 2mm-deep groove for precision in their positioning and screws hold them in place.

Because it would be difficult to make small adjustments to the distance between the strips in the sides I had to use these as my datum that would define the dimensions of the other components of the system. To this end, the strips dictated the dimensions of the slides and then the housing in the sides was routed to match the slide.

The angle on the strips, the shaping of the slides and the housing in the drawer sides are all done with a 14° dovetail cutter at the router table. When cutting the housing in the drawer side you should remove as much material as possible with a straight cutter before angling the sides of the groove out with the dovetail cutter. Precise router set-up



Machine screws are located in the slides to act as either a stop or a hook



Details of the drawer runners

throughout is key to successfully using this system so make sure you cut lots of extra strips and slides and have plenty of scrap pieces to use as mock drawer sides.

When making the slides it's important that the meeting point of the two sloped faces (the point of the V shape on each side) is in the centre of the slide, i.e. set the height of the cutter to half the thickness. If you are left with a tiny wafer of material at the

bottom of the V that's fine, you can remove it with your fingers or a chisel, but make sure you don't rout higher than halfway. It's also crucial that the corners of the bow-ties are not touched by the router cutter. The fence on the router table needs to be perfectly aligned with the point at which the cutter emerges from the table, otherwise the slides will turn out lop-sided. It's likely there will be a small amount of variation between slides



Drawer runners

and between housings, imperceptible except with test-fitting. Try all your slides in your test housings to get an idea of this variation. If you cut a few extras you can afford to be choosy with their fit. You can glue sandpaper onto shaped offcuts to make specialised sanding blocks if you find any of the pairings have tight spots.

If you have a go at making drawer slides like this I'd highly recommend that you make

an accurate mock-up before taking to your carcass or drawers with a router!

There are some excellent quality metal concealed drawer runners on the market that have a smooth, easy motion. However, you can always hear bearings moving when you open them and if you peer inside the cabinet you'll see ugly mechanisms screwed to the sides. They have their place and we have used them often in other furniture,

but there's something very rewarding in making slides like this. The motion is pleasing and it's accompanied by a very satisfying succession of clunks and knocks as the wood contacts the screw heads and brass pins. It's a feature that's not immediately apparent but will be appreciated every time a drawer is opened, an inconspicuous touch that brings a sense of luxury to a functional piece. *F&C*



Routing the grooves for the dovetail strips



The wine drawer



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Straight shooter – the Evenfall Studios shooting board review

Kieran Binnie puts Evenfall Studios' wide shooting board to the test



Evenfall Studios

For more information about the shooting boards and other products, visit: www.evenfallstudios.com

Along with a bench hook, a reliable shooting board is probably the most essential workbench appliance in a hand tool workshop. A good shooting board will allow you to square the ends of boards, and shoot components to an exact length, swiftly and with the minimum of fuss. Making your own shooting board is a time honoured tradition, but if time is at a premium, or you want the flexibility of a shooting board that covers a variety of angles, then a commercially made board may be more attractive. Enter Evenfall Studios, a family owned, California based, company specialising in a range of useful workshop aids including drilling and sawing guides, sharpening stations, and of course, shooting boards.

Options, endless options

Evenfall Studios currently offer a range of five shooting boards, which should be enough to cover even the most specialist

of requirements, including enclosed or open chute boards, double chute boards for shooting mitres, wide shooting boards for planing boards for large casework and finally a 29½in long grain shooting board. If that wasn't enough, the enclosed chute boards can be configured for a number of planes, including the dedicated shooting board planes manufactured by Lie-Nielsen and Veritas, low angle jack planes made by the same companies and also the Lie-Nielsen No. 9 mitre plane and Veritas Shooting Sander. Regardless of your preferred plane for shooting, Evenfall Studios have a board to match.

The options do not stop there, either. Once you have determined the type of board you want, there is the question of how many angles you might want to shoot. The boards come set up for shooting 90° and 45° angles as standard, but can offer up to six additional angles as a cost option.

Specification

On test is the wide shooting board fitted with an enclosed chute for the Lie-Nielsen No. 51 shooting board plane. Made from dimensionally stable 1¼in thick Baltic birch (*Betula pendula*) plywood, and measuring 22½in long by 14¾in wide, this is a substantial board. A bench hook type rail on the underside of the board allows it to be secured in a vice when in use. Although I like to shoot mitres for runs of moulding I tend not to need too many unusual angles, and so opted for the 'basic' board for shooting 45° and 90°.

The fence is secured with two knurled thumbscrews which fit into threaded inserts in the deck of the board. The chute enclosure is held in place with four bolts which can be adjusted with an Allen key, and which use similar threaded inserts in the deck of the board. One of the issues faced by most shooting boards is how to mitigate seasonal timber movement of the fence to retain

accuracy. For homemade boards this can involve using a shoulder plane to regularly true up the fence, however the approach taken by Evenfall Studios allows for easy adjustment of the fence without the need to

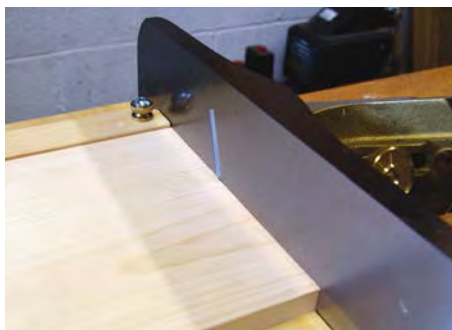


An accurate square helps adjust the position of the fence before tightening the thumbscrews

In use

At the bench the Evenfall Studios shooting board feels sturdy and certainly gives the impression that it will last a long time. The workmanship is clean and crisp with no rough edges to the plywood. Importantly, the oil finish leaves a slightly matte, grippy, surface and I was never concerned that a workpiece would slide off the board when in use.

The first step before pressing the shooting board into use is to adjust the fence. Thanks to the thumbscrews and mounting holes this is easily achieved using an accurate square – I used a Starrett combination head and 600mm rule. Loosening the thumbscrews allows the fence to move freely, and once it is at the correct angle the thumbscrews cinch it down tight without any fear of it working loose.



Shooting a pine board square with the Lie-Nielsen No. 51 shooting board plane

remove any material. The fence works on a pivot system – the hole furthest away from the chute is oval allowing for fine adjustment, while the hole nearest the chute fits tightly on the thumbscrew to minimise movement at the



A dust groove along the left-hand side of the shoot stops dust and shavings from fouling the movement of the plane

Once the fence is set, the board functions perfectly, and you find yourself forgetting about the appliance and focusing on planing the workpiece, which is exactly as it should be. The large deck has an impressive capacity – 16in wide stock can be worked with ease providing you don't mind hanging the back end of the plane off the board at the beginning of each stroke. For most work the board is big enough to allow the entire plane to remain in the chute. In the course of testing I also tried using the board as a long grain shooting board for smaller pieces, and it worked just as well in this role, making it a very versatile appliance.

Homebrew solutions for moveable fences often result in a shooting board that refuses to hold its setting and frustrates any attempt at achieving repeatable angles. The solution offered by Evenfall Studios works perfectly,



The fence is held in place with a pair of these knurled thumbscrews

chute. A dust slot along the left-hand side of the chute stops shavings and dust fouling movement of the plane when in use. A marine grade Teak Oil treatment finishes the board.



Evenfall Studios use oval holes in the fence and substantial thumbscrews to allow fine adjustment for seasonal movement while locking the fence down tight in use

and combines the convenience of a moveable fence with the security of knowing that your angles will remain consistent even over prolonged use.

Straight shooter

If you are in the market for a shooting board then Evenfall Studios definitely deserve to be looked at. The sheer range of options means that all but the most specialised of needs are bound to be catered for, and based on the example currently sitting on my workbench, the quality of their products is extremely high. Achieving a moveable fence that remains rock solid in use is no mean feat, and when combined with the ability to shoot wide stock up to 16in, means that I cannot imagine I'll have any work this board won't be able to handle. *F&C*



The thumbscrews fit into threaded inserts that have been fixed with epoxy into the deck of the shooting board



The fence is easily moved to alternative angles when necessary



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The scratch stock, a wonderfully low-tech, nimble 'router', perfect for grooves and mouldings

Masons and housework

John Lloyd looks at a 15th-century technique that revolutionised furniture making

No, this has nothing to do with secret handshakes and aprons, this is the most important development in furniture construction. Not the combining of concrete, stainless steel and carbon fibre with multiple strips of wood and gallons of epoxy resin to create a curvaceous, multimedia extravaganza, and not the introduction of the Lamello 'Zeta' or CNC technology, although all of these are pretty impressive. No, the biggest and most impressive leap forward in the process of making furniture with wood must surely have been the, rather mundane sounding, 'Framed-Panelling' or 'Frame & Panel'. Depressingly, along with just about every other clever furniture-making innovation used in this country, this new, earth-shattering technique, arrived from the Continent; perhaps we were just saving our creative energies to stun everyone with the Industrial Revolution 400 years later. This big furniture breakthrough happened in the 15th century, and was a technique that needed proper joinery; carpenters had to raise their game and improve their skills if they were to reach the heady status of 'Joiner'. Delicate mortise and tenon joints, combined with

grooves and thin panels were needed in place of the customary big heavy slabs of wood held together with a combination of nails and optimism.

Why is this such a big deal? Well, at a stroke, Frame & Panel resolved many of the most troublesome challenges associated with constructing furniture with wood, and right at the top of the list is coping with the indisputable truth that wood moves. It must have been pretty disheartening for early woodworkers to see their handiwork repeatedly go into self-destruct mode; often the only remedy was to hold everything together with iron straps – this was not fine cabinetmaking! Shrinkage meant that various components were constantly fighting with each other and splitting or perhaps just not filling the space they were designed to fill, and unsupported panels could cup or twist, which is never going to be a helpful development. Frame & Panel didn't just resolve these challenges, it also made furniture lighter, which is a very helpful feature when the chests that you are making become easily portable, and the lightness of this form of construction points

to another significant benefit, less wood.

Unfortunately, having made this earth-shattering development in furniture making, fashion started to get in the way and in the 18th century, when large panels were required, perhaps for a chest of drawers, the light, lithesome frame and panel was replaced with solid, heavy, dovetailed and veneered panels which, once again, made no allowance for shrinkage or expansion, presumably driven by the desire to have those clean, flat uncluttered surfaces that we associate with Georgian furniture. Something of a backward step in some ways, which has continued into the 20th and 21st centuries with the use of sheet materials such as MDF and ply; these don't have shrinkage issues but they are unquestionably responsible for the production of some incredibly heavy pieces of furniture that require a team of burly muscle-bound removals men whenever they have to be relocated.

Anyway, back to the 15th century and Frame & Panel. The early panels were just plain, thin, flat pieces of timber, usually oak (*Quercus robur*) and probably created using an adze. The panel would sit in grooves



Scratch stock cutters are easily shaped with files



A rebate can be used to remove waste, leaving less work for the scratch stock



With a sharp cutter even cutting mouldings in oak is relatively quick

worked onto the edges of the rather thicker frames (no glue), where they could happily shrink or expand, depending on the prevailing atmospheric conditions, without affecting the overall size or shape of the structure that they were a part of – excellent!

The mason's mitre

Even on the earliest Frame & Panel work, the frames were embellished with moulded edges, so they were not just light and stable, but also alluring. This, however, resulted in technical problems where the vertical and horizontal frame components met – how was the moulding going to get round the corner in a neat, elegant fashion? The only way for a moulding to negotiate a right-angle is to use a 45° mitre. Stone masons had already worked out how they would solve this problem, so the first solution adopted by the new breed of Joiners was to steal the 'Mason's Mitre' – a technique that is actually a rather clumsy, time-consuming process. The last thing you really want to be doing with any edge treatment is to stop it when you're in full flow; not too tricky to perform these days with a router, and a little

care, but impossible with a moulding plane. Fortunately at this time the scratch stock was the main moulding weapon of choice, a tool that's not only pretty good at stopping or starting at a dead end, but is also the best and simplest tool for fading out a moulding when you just want to stop before a corner is encountered.

So, if you're committed to adding a moulded edge around a frame, it's the 14th or 15th century and you're borrowing a mitre solution from a stone mason, are there any major technical challenges? Not really, the moulding can be stopped pretty easily just before a corner, with a scratch stock, the lines of the moulding can be extended from each direction until they hit the 45° line in the corner, and with a little bit of scribing and careful chisel work the Mason's Mitre can be completed. It's a bit of a fiddle, rather laborious and always looks a bit clumsy, but thankfully it wasn't around for too long before the new breed of 'Joiners' had worked out how to do a 'Joiner's Mitre', which, if you're into 21st-century frame and panel work, is probably still going to be your mitre of choice.

Dust management

You might imagine that the 15th-century homeowner would have many things on their mind, the avoidance of pestilence, pillaging, where their next meal was coming from... but it would seem that in the midst of all this they were, bizarrely, also pretty preoccupied with dust control on horizontal surfaces. Still relating to frame and panel work, it was noticed that if the mouldings, and their associated clumsy mitred corners, were run across the top edge of a rail, at the bottom of a panel, they would be the perfect place for dust and dirt to collect. What would the neighbours say? Their initial feelings of admiration for the newly arrived, cutting edge, sylphlike, chest, would quickly be replaced by shock and disgust when half an inch of dust was spotted on the tops of the complex horizontal mouldings. A solution was required and it came in the form of a 'Dusting Splay', essentially just a chamfer running along the top, horizontal, edge of a rail, a delightfully simple way of introducing dust management into furniture making, but as with the mouldings, they created more problems at junctions. Rather than running

off to the local stone mason again in search of another cunning cornering plan, it seems that the decision was made to avoid the problem of chamfers and mouldings meeting at corners, by avoiding them meeting. Once again the scratch stock comes in handy, making it pretty easy to 'fade out' a moulding just before a junction. Chamfers would generally be cut with a spokeshave, another tool that is pretty nimble and easy to bring to a sudden halt, or to taper out, and various different designs of 'stop' were used, which can be quite elegant.

The mason's mitre for today's furniture

So there you are, wood movement, portability, desirability and housekeeping all dealt with at a stroke by the introduction of one groundbreaking advance in furniture making design and some associated embellishments. Is this technique still valid in the 21st century? Well, it's still used for making doors, but rarely used for making panels for cabinets. Using 'frame and panel' to control shrinkage has been replaced with man-made, dimensionally stable, sheet material, unless we're trying to replicate antique furniture from a particular era. We might have lost our focus on domestic challenges in some modern furniture designs though, multiple grooves and surface 'texturing' might look interesting but I do feel that the aspect of dust control might not be being given enough consideration. Modern materials generally make new furniture rather weighty, but perhaps portability isn't quite so important these days, unless you're in the habit of moving house every five minutes.

Frame & Panel, Mason's Mitres and Dust Chamfers are a fascinating and hugely important part of the development of furniture making in this country and are fun to do, but these techniques are unlikely to make a dramatic resurgence any time soon, not in this part of Sussex anyway!



Marking out the position of the mason's mitre shows where to stop the moulding



Mouldings cut and ready for the Mason's Mitre



Cut the 45° stop to the chamfer with a chisel



To start the mason's mitre, cut in the outside edge with a scalpel



A wide chisel can be a useful tool to extend the moulding shape into the mason's mitre



Stopping mouldings and chamfers avoids problems at corners



Not the most elegant way of getting a moulding round a corner



Frame & Panel with mason's mitres and stopped dust chamfers

John Lloyd runs a range of long and short furniture making courses at his workshops in Sussex.
For details visit his website: www.johnlloydfinefurniture.co.uk



The pencil gauge

One of the best ways to master the art of using hand tools is to use them to make tools of your own. Theo Cook demonstrates a few tricks of the trade in the making of his bog oak pencil gauge

The pencil gauge is often overlooked as being a useful addition to the tool kit, but for me, it's an essential part of my layout and marking equipment. In fact I use it for marking out nearly all my woodworking joints prior to using a marking gauge or a scalpel. I'm a teacher at Robinson House Studio furniture school in East Sussex and I often let the students use my own tools so they can experience as many different ways of working as possible before settling on one that suits their style. A favourite among the students for the last few years has been my collection of 'shop-made' pencil gauges. When it comes to layout, marking and measuring it helps to have a good solid

technique and a selection of tools that you can rely on. So, what better way to combine these principles than to incorporate them into a live project and make one of your own? This article is based on one of our set piece projects that includes all the elements of accurate marking, measuring and cutting to produce a tool that will become a firm favourite in your layout armoury.

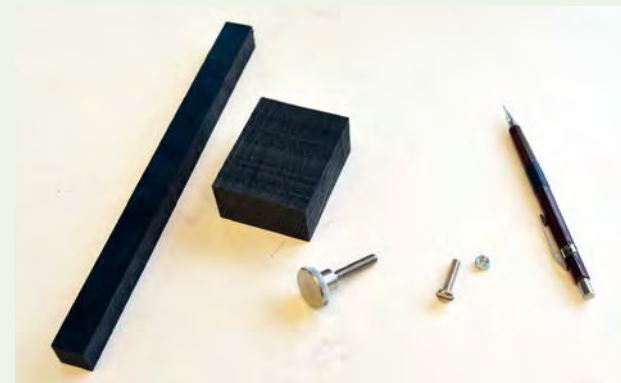
You could of course buy a new or second-hand marking gauge and modify that if you want but for me that's missing the point; making your own is far more satisfying and you get to choose the timber. My choice on this occasion was bog oak (*Quercus robur*).

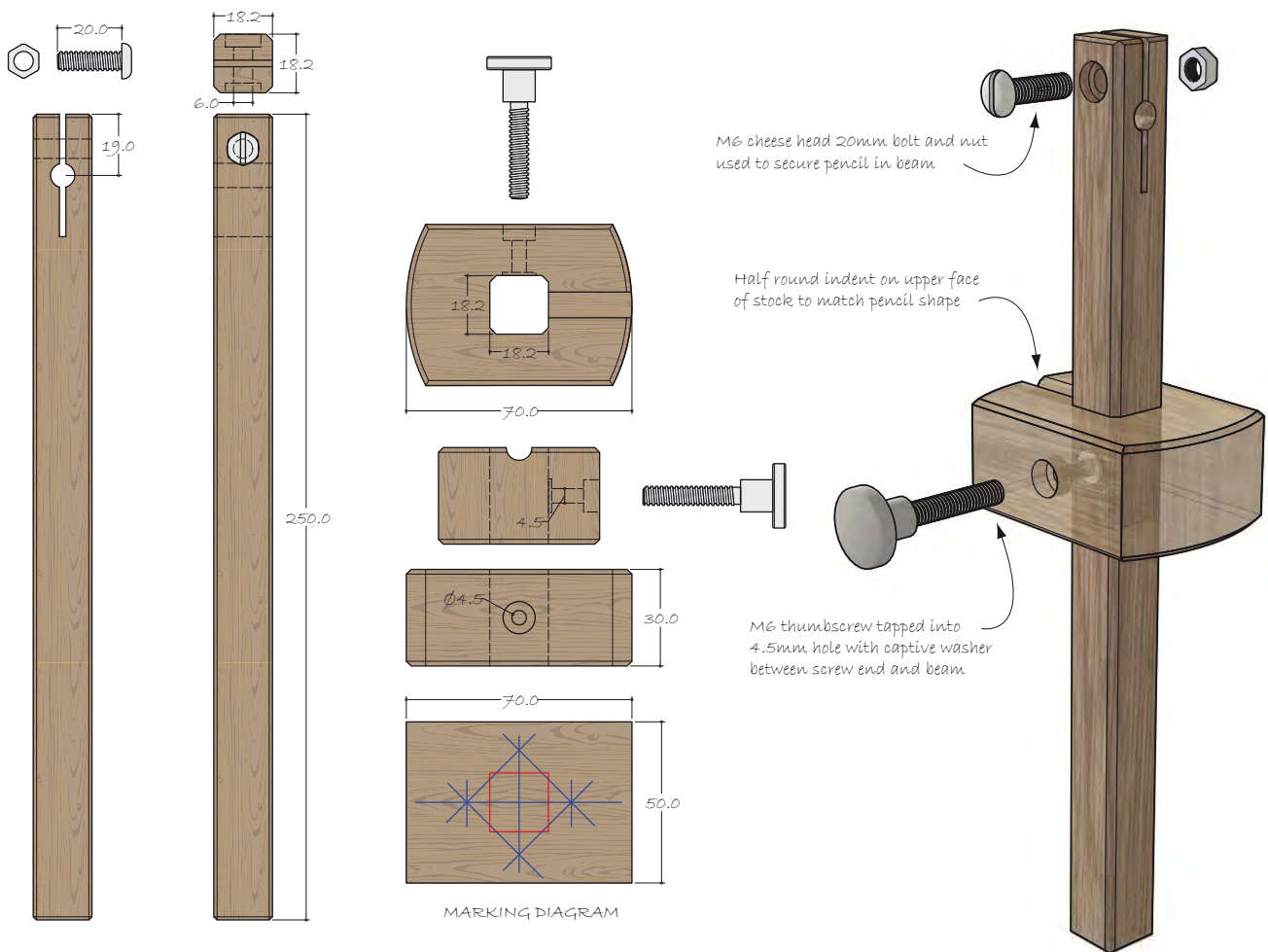
CUTTING LIST

Components size

Beam: 250 x 18.2 x 18.2mm

Stock: 70 x 55 x 30mm





First principles

Begin by making the stock. As every face on this component is a potential reference face take the time to make sure that every face and edge is square and flat. A hefty plane and shooting board is my preferred method. If your finished dimensions are slightly less than those in the cutting list don't fret, flat and square is more important. Having accomplished this, mark out the through hole with 45° corners with a sharp pencil on both faces of the stock. If you have chosen a dark wood use some masking tape to make reading the layout lines easier. When you are happy with the layout use a marking gauge to define the hole and generate cut lines to guide your chisel later. Make sure not to extend the perimeter lines right into the corners as they need to be at 45°. It's worth checking the width of your smallest chisel before committing to gauge lines as you will need it to cut the corners. For best results use a pillar drill to drill out the waste in the hole by drilling halfway through from each side. This helps to counter any drift in the drill and avoid breakout on the exit side of the hole. I drilled four closely grouped holes using a 7.5mm lip and spur drill bit.

You are now ready to clean the hole using a chisel, creeping up slowly to the gauge lines and working from both sides. Use your layout gauge lines to locate your chisel for a final chop. A steadying block can be



A shooting board is your best friend when it comes to dimension components by hand

used to keep your chisel at 90° to the face of the stock. Chisels can quickly lose their edge when chopping through end grain on extremely hard woods so do not rule out

having to sharpen your chisel for the final few cuts. If you have a die square or small engineer's square use it to check the walls of the hole.



Use masking tape to highlight layout lines on dark timbers



Use a cutting gauge to establish clear parameters



A 45° combination square is a great tool for generating accurate chamfers



Centre mark the holes before drilling to avoid drilling outside the gauge lines



Leave enough material to fine tune the hole with a sharp chisel



Perfect fit

I prefer to use a shooting board to plane the beam so that it fits the hole and have made a separate jig that allows me to shoot identical 45° chamfers on the corners. You may find that you are able to do this freehand or by using a dedicated chamfer plane.

Convert your shooter to plane 45° with a simple jig

Drilling for hardware

Make sure you have sourced your hardware before drilling any holes for the thumbscrew and thread. No two pieces of timber are the same and it will pay to experiment with a few test holes in an offcut of the same species to check the fit of these components. Having a selection of drill bits at 0.5mm increments or less either side of what you expect to use is also a good idea. A good engineering supplier should be able to supply you with the corresponding drill for your tapping tool. There is a huge range of thumbscrews available online from ironmongers and engineering suppliers. This one has an M6 thread and required a 4.5mm diameter hole. I was able to buy everything I needed from eBay.

To prevent the thumbscrew from pressing directly onto the beam

when tightened you will need to excavate a small cavity inside the square hole to locate a washer. I made my own cutter for this job, but it can also be done with a regular chisel. If your thumbscrew has a collar like mine you may want to pre-drill a larger hole into the top of the stock to accommodate it before drilling for the tapping tool. This makes a neat step for the thumbscrew to go into and conceals the thread.

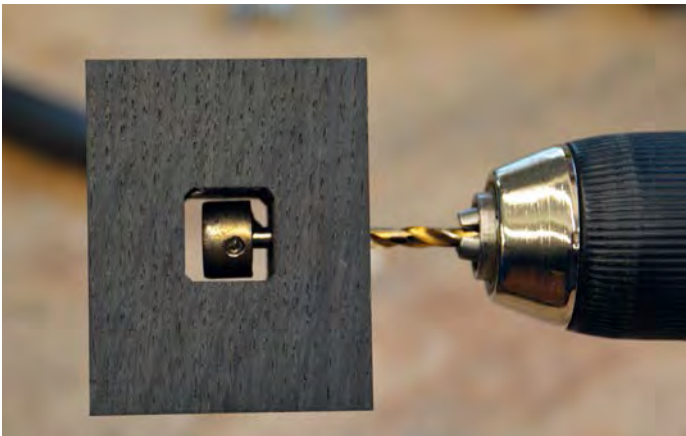
Tap the thread and test fit the thumbscrew, and shorten the length if required with a hacksaw or grinder. To avoid any damage or wear to the wooden thread from the thumbscrew remove any rough edges or burrs at the end.



Through hole and thumbscrew sleeve clearance



Create a recess to accommodate the washer



My 'shop-made solution for drilling backwards



Cut your thread straight into the wood with a metal tap

Putting the lead into your pencil gauge

You can now mark out where to drill the hole for the pencil in the end of the beam. Unless the size of your pencil is very different from mine this should be 19mm in from the end. Make sure you measure your pencil with a Vernier first to establish the correct size for the hole, it should be the same size as your pencil. For a clean hole I would use a lipped and spur tipped drill bit to drill this hole with a pillar drill.

With that done you can now mark out and drill the holes for the nut and bolt that are used to secure the pencil in place. I used a stainless steel M6 cheese head 20mm long bolt and an M6 stainless steel nut. First drill a 6mm hole all the way through the beam. Then pass the bolt through the hole and tighten the nut onto it. Use a scalpel to trace round the nut to mark an appropriate recess that will accommodate the nut flush with the side of the beam. Remove the waste with a small

chisel and superglue the nut in place. Screw the bolt into the nut to prevent the glue from clogging up the thread. The head for the bolt should also be cut in but this can be drilled.

Cut the slot in the end of the beam with a tenon saw or similar or on a bandsaw. This gap will allow the pencil to be gripped tightly.



Sink the nut and the head of the bolt into the beam so they are flush





Cut a slot to give the clamp some spring



Shape the top and bottom of the stock to suit



Soften all the edges with a chamfer

Finishing touches

You can now turn your attention back to the stock and create the finishing touches. These consist of shaping the top and bottom of the stock to suit your eye or the equipment you have to hand and softening the edges with a slight chamfer. So that I can maximise the use of my gauge and work to within a lead's width from the stock I have created a half round indent on one face of the stock to match the shape of the pencil. You can do this with either a

gouge or a rasp and finish with some abrasive wrapped around a suitably sized piece of dowel. Any surface preparation and finish should be approached carefully as sanding the beam could reduce it in size, conversely the application of a thick protective coating could cause the moving parts to bind or even transfer to your work piece. A light oil such as Osmo or just plain wax should be sufficient.



Use a gouge to create a hollow for the pencil...



... and sand smooth with some fine abrasive

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Get more out of your 'shop time

After a year in the company of some truly remarkable craftsmen Anne Briggs-Bohnett explains how to apply their professional goal setting techniques to your time the workshop

Even though I've found a career in the woodworking industry, between my administrative job at a woodworking school, classes, business-related travel and the farming adventure my husband and I embarked upon two years ago, moments in my home 'shop for personal projects have become increasingly few and far between. I have several large-scale, long-term projects in various stages of completion, and often,

'where do I start?' or 'how can I best use the little time I've got?' are crippling enough questions to discourage me from even opening my workshop door.

This past year, I've had the privilege of interviewing several prominent furniture makers and tool makers within the woodworking industry. While I've loved the chance to get to know some of our favourite craftspeople better, I've also been

interested to find several common threads in their work and life habits which have positively influenced their craft. My own daily routine with regard to craft has been so hugely influenced by adapting some of these common threads, I decided to focus an entire article on the subjects of setting goals, seeking mentorship/accountability and staying focused in hopes that you too can get closer to becoming the craftsman you desire.

Goal setting

The practice of goal setting was not a new one to me; four years of business school in university left me with a very strong sense of the 'hows' and 'whys' of setting goals, but the thought of setting goals pertaining to my 'hobby' of woodworking hadn't previously occurred to me. Earlier this year, I sat down with a pen and paper and set forth my short- and long-term goals with regard to my craft. In business school we were taught about setting SMART goals; goals that are Specific, Measureable, Achievable, Realistic and Time bound. The importance of writing goals down, posting them in places we'd often see them and taking steps each day towards achieving them was also highly impressed upon us.

Perhaps becoming more skilled at sharpening is a goal, one that would be



Choose a skill to master and practise it regularly



Jim Tolpin recommends spending 15 minutes a day reading from *The Woodworker: The Charles Hayward Years*

easily achieved by spending 10 minutes each day or an hour each week focused on practising and improving your sharpening skills. Plan to take a sharpening class or borrow a book or video on sharpening from your local library. Pick one method, learn it well and stick with it for the rest of your life.

If you have specific projects you'd like to tackle in the 'shop, making a list of said projects, a timeline and reasonable, attainable steps towards the completion of those projects will greatly help you know when and how to make those first steps. The more you break each project down into small, easily measurable steps, the greater confidence you will have in taking the first step, and each subsequent step after it. Picking specific dates/times for the completion of certain steps in the process, and holding yourself accountable to meeting those deadlines is important.

When I was struggling most with the crippling question 'where do I start?' in my own 'shop, my friend Amy Grigg, a well-known bowl turner, taught me about her '40-minute work day'. Before even walking into the 'shop, she taught me to think of a task I knew I could easily tackle and complete within the first 40 minutes I was in the 'shop. At the very least, I'd be 40 minutes further along in my project, but more likely, the confidence from achieving that first task, and working efficiently for the first 40 minutes would give me confidence and motivation to spend another 40 minutes doing something else, and something else after that.

For growth as a woodworker, Jim Tolpin highly recommends 15 minutes spent daily reading articles from *The Woodworker: The Charles Hayward Years*. While I agree with him that those articles are fantastic, I would also argue that consistently spending 15 minutes a day doing anything with regard to your craft will help you grow in more ways than you can imagine. It takes two weeks of consistency to form a habit, but intentionally practising the formation of positive routines and habits will help build confidence and character both in and outside the 'shop.

The key to achieving any goal begins with motivation to make a change, whether it

be frustration or excitement, and ends with consistently working towards that goal. Jim Tolpin, who I interviewed for a feature in *F&C* 252, wanted to make a living as a woodworker, to write and to teach. He set measureable goals, daily took steps towards achieving them, sought mentorship and stayed focused. Today, he is one of the best known furniture makers, boat builders, teachers and writers in the woodworking industry.

Seeking accountability and mentorship

Traditionally, woodwork was a trade passed down through the process of mentorship. I had a unique peek into this age-old practice in March 2016 when I spent time at the Homestead Heritage Craft Village in Waco, Texas. The Heritage village is made up of a group of people who've decided to live lives radically different from society at large and are pursuing a 'simpler' life defined by craft

and community. There, young boys and girls choose a trade to pursue, and are mentored by other members of the community in their trade of choice until they become true masters of their craft. Master furniture maker Jonathan Schwennessen, at age 26, is currently leading their woodworking programme. He apprenticed under award winning furniture maker Frank Strazza, who had apprenticed under Schwennessen's own late father years before. Similarly, the lead blacksmith at the Homestead, Caleb Nolen, began his blacksmithing apprenticeship when he was a young lad, and has now taken on an apprentice of his own, a 13-year-old boy who shows much promise.

Outside of unique situations like the Homestead, however, mentorship in craft is something of a dying practice. After the Industrial Revolution all but wiped out traditional furniture shops, the resurgence of the woodworking craft as a hobby was largely brought about by middle aged, middle class



Jonathan Schwennessen mentors apprentice woodworkers at the Homestead Heritage Craft Village



Mentoring in blacksmithing...



... and mentoring in axe throwing

men, who, for decades, seemed perfectly happy to build their DIY projects alone in their garage at home. I've been pleased, however, in the past few years, to have seen a renewed surge of interest in taking courses and spending time learning from those more advanced in the woodworking craft.

Thomas Lie-Nielsen, with the goal of creating an heirloom quality tool company sought out the mentorship of Garry Chinn, the founder of Garrett-Wade and spent time with his father's lifelong mentor, Francis Herreshoff, a boat builder in Maine.

As a child, I learned a few basics at my grandfather's workbench, then, five years ago when I decided to seriously pursue woodworking, I made it a point to seek out mentorship from experienced woodworkers. My life has been incredibly enriched by my relationship with my mentor, Frank, 95 years young, who took me under his wing five years ago and made a point of teaching me everything he could from his 60-year woodworking career.

Seeking out mentorship, whether virtual or physical is absolutely critical toward the improvement of your craft. Too many people like Frank and Francis have passed on before ever having the chance to share the knowledge they've amassed in a lifetime of craft. When I first asked Frank to mentor me he said no, but then, a few months later he called me and said in 60 years no one had ever asked him to teach them what he knew. When he died, he was going to take 60 years of woodworking knowledge to the grave if he didn't teach me, so he would be honoured to do so. Since then, Frank has become one of my life's greatest

teachers, and not just about woodwork.

I don't think mentorship is a difficult thing to find if we just ask. Our local woodworking and woodturning clubs are filled with woodworking veterans who are eager to share their knowledge with the next generation, if the next generation would just show up. And virtually, more and more experienced woodworkers are making a presence as well; be it on Instagram (where I've found an incredible woodworking community), Facebook, woodworking blogs and forums. The potential for knowledge sharing is huge and we, the younger generation just need to make the effort to seek it out.

An added bonus of mentorship is accountability. Even if you only seek virtual mentorship, or mentorship in the form of written word, seek out accountability. Be it a spouse, a friend, a co-worker; a huge part of achieving your goals, both short and long-term, rests on your ability to follow through. If you're anything like me, sharing my deadlines with someone who will help keep me accountable has been crucial in meeting those deadlines.

Staying focused

Staying focused is something especially challenging for the 21st-century woodworker. There is more information available to the beginning woodworker today than ever before. The sheer volume of information itself can be crippling, and exacerbate the 'where do I start' challenge. The overabundance of knowledge on every aspect of woodwork can make it very easy to 'dabble' in a lot of different areas of the craft, and yet never

really master any of them. If you want to become a truly skilled woodworker, pick a few specific skills and focus all your time and efforts on improving them. Choose projects that will hone those skills without introducing too many new ones. To be a successful woodworker, you don't have to be able to carve spoons, turn bowls, make Windsor chairs, build federal period reproductions, create pallet furniture, weld metal bases for live edge slab tables, carve an acanthus leaf and construct a rosewood guitar. In fact, if you try to do all those things, I'd venture to guess that, aside from having a very messy 'shop, an extremely chaotic life and an astronomical tool bill, you would quickly realise you'd never be truly good at any of those undertakings until you focused on and mastered one skillset at a time.

One of my good friends, Josh Nava, wanted to get good at spoon carving. He vowed to carve one spoon a day for 365 days, and he used his Instagram account – @365spoons – as a platform for accountability within his project. The first few weeks of his project were incredibly challenging for him, those first few spoons took hours to carve, and he was juggling a job, a family and countless other obligations within his community. He told me there were a lot of short nights at the beginning, but each day, he got faster and more skilled. One year later, Josh was an incredible spoon carver and had also made huge strides of growth in self-discipline in his personal life as the project played out.

As if the plethora of available information on an unlimited supply of exciting passion projects wasn't enough, today our focus is

always competing with hectic schedules, electronic devices constantly demanding our attention and superfluous noise everywhere we turn. If you want to make the best use of your 'shop time, here are a few quick tips:

Turn off the 'noise' in your 'shop. Kevin Glen-Drake said in my recent interview with him, "I prefer to not have my focus interrupted by exogenous variables, e.g. sound. If you have a 'shop radio, then you're on Darwin's future awards list, and not very far down either." Workshop TVs and radios, by varying degrees, distract your attention from the task at hand. Even if the power tools are off, a moment's distraction can be very dangerous both for your work and your limbs. Some of the worst 'shop injuries I've seen were from errant chisels and a wandering gaze, and I can't even tell you how many times I've cut on the wrong side of the waste line or knocked my project off the bench while belting out a particularly passionate rendition of 'Jolene' with the radio blasting.

One specific 'noisemaker' has been banned from my workshop, and that one change may have been the biggest positive change I can possibly make towards greater productivity in the 'shop, my cell phone. When I'm scratching my head on an issue, I'm no longer tempted to take a quick break to check my email or get sucked into an hour-long Instagram vortex. Taking my cell phone out of the 'shop has all but eliminated the majority of my distractions and things that might take my mind, attention, and focus away from the project in front of me on the bench.

Be fiercely competitive. I've also begun making a habit of playing games against myself in the 'shop – timing activities, trying to eliminate unnecessary tasks, minimising my walking steps within the 'shop, creating a better 'off the tool finish' on this project as opposed to the last. Introducing a kitchen

timer has also been hugely helpful for me for two reasons: first, it has helped me to retain my focus and reinforce my goal setting and achieving. I set the timer, and say to myself, "I will spend 25 minutes doing such and such a task, before I'll allow myself a break or switch to a new task." On nights I only have 30 minutes of 'shop time, I set the timer for 30 minutes, and I work until the second it goes off. Knowing I can trust my timer to tell me when my time is up saves me from having to glance at the clock and, in so doing, lose my focus every five minutes. It's also helped me to get a better idea of how long certain tasks and processes actually take, as opposed to how long I imagine they will take. Keeping track of task times and always working to shorten those times without compromising my work has changed my 'shop life for the better.

One final note I'll leave you with is that productivity and focus thrive in a clean, well organised workspace. If you only have 10 minutes in the 'shop, spend it finding an odd item a permanent home, clearing out your scrap bin or sharpening a tool. A good habit to develop is sweeping your 'shop, sharpening, oiling and returning your tools to their dedicated space at the end of each workday. The single greatest advantage I found when I started wearing an apron was I always knew where to find my pencil – in the pencil pocket stitched on front. In a disorganised workshop, I'm always looking for this tool or that rule, and spend more time reorganising the junk on the benchtop to make space for the next task than actually completing the tasks I've set out to do.

Walking into my 'shop each day, short and long-term goals in mind, to-do lists and timelines in hand, it's far easier to get started knowing my tools are sharp, my bench is ready, and I know where to find everything I'll need.



95 years young, my mentor and good friend Frank with a whole lifetimes worth of knowledge to pass on

TIPS TO MAKE SURE YOU STAY FOCUSED

1. Turn off the 'noise'. Try working without the radio on in the background now and then. It will help you to identify just how focused and productive you can be without distractions.
2. Write a to-do list. Listing the separate operations required to complete a project in the right order encourages you to focus on the task in hand.
3. Stop multi-tasking. Pick one project to complete or one skill to master and stick to it.
4. Use a kitchen timer. Don't be a clock watcher, it will drain your attention. Keep a record of how much time it takes to complete specific tasks.
5. Get competitive. Compare your old time sheets and the methods you used to make for improvements.

SET SMART GOALS TO GROW YOUR CRAFT

1. Specific – clearly define your aims and objectives by considering when, where or how they may be completed.
2. Measurable – set a range of quantifiable indicators such as time spent on a specific task to gauge your progress.
3. Achievable – planning for a series of smaller incremental improvements is less daunting than one single major goal.
4. Realistic – consider the resources you have at your disposal and work within those parameters.
5. Time bound – set yourself a final deadline to reach your goal or a time limit each day/week to spend achieving it.

EXTRA TOOLS

1. Mentorship. The best way to fast track your craft skills is to find a mentor who can help you set goals and suggest ways you can achieve them.
2. Accountability. Go public with your goals and share your experiences with other crafts people.
3. Stay focused. Remind yourself regularly of what you are setting out to achieve. It will help you stay on track.



Little gems

Geoffrey Laycock takes a look at the smallest siblings in the Lie-Nielsen family of bench planes to determine exactly where they fit in

The Lie-Nielsen range of standard bench planes is comprehensive, from the gargantuan No. 8 Jointer – 610mm or 24in long – down to the diminutive No. 1 at only 140mm or 5½in. All except the No. 1 are based on the Stanley Bedrock design that went out of production in 1943. The Bedrock frog allows fore/aft adjustment without the need to remove the blade or iron, as you do with the more common Bailey frog. Stanley never offered the No. 1 with the Bedrock frog and Lie-Nielsen have continued this with its modern reincarnation but there is at least one other manufacturer that does offer a Bedrock No. 1.

The revival of high class hand work in recent years has helped fuel the increase in availability of high class tools, hand planes probably more so than any other, and a potential purchaser is spoilt for choice with traditional and contemporary interpretations and equally varied prices. Even more recently there has been the move among some woodworkers to a simpler approach, Chris Schwarz and Vic Tesolin being two authors showing that a modest range of carefully selected tools can be just as effective as the best equipped of workshops. Recently in *F&C* 250 Kieran Binnie wrote about bench plane addiction, so looking further into that,

where does the tiny No. 1 and slightly bigger No. 2 plane fit into the scheme of things?

Out of the box

The website information and enclosed instruction leaflet suggest the planes are ready to use straight from the box and I have certainly found this with every Lie-Nielsen plane I have. Not quite so with the No. 1 as the blade cutting edge was not parallel to the sole and as the frog has no lateral adjustment lever further investigation was in order. In any case, the frog was set giving a wide mouth and this is no tool for rough hogging! The manganese body and frog –

What are they for?

I think it's fair to say no one really knows what the No. 1 or No. 2 are intended for. The Lie-Nielsen website says of the No. 1, correctly in my opinion, that it "is wonderfully suitable for fine detail work and final touches", but says nothing about the No. 2 and neither plane does anything a sorted No. 3 or good block plane cannot do. Some forums suggest the No. 1 was originally a salesman's model, another suggests it was for use in schools by small children – a nonsense as even six-year-old fingers would not fit the beautifully formed cherry (*Prunus* spp.) wood tote. Stanley could easily have called the No. 3 the '1' if they felt this was the smallest useful plane so why didn't they, and why is it described in the Stanley catalogue as a 'smoother' and nothing else? Some websites suggest it is difficult to hold but I found the opposite, it depends how you use it. The No. 2 also raises the same questions but with this plane I did find it difficult to hold for some work. I looked to see what Ernest Joyce says about these two planes but they are not mentioned in his *Encyclopaedia of Furniture Making*, nor do they feature in *Antique Woodworking Tools* by David R. Russell or several other references I consulted.

45° pitch angle – are beautifully made and the 30mm wide blade is a sliding fit with no apparent lateral movement. I suspect a very small error in the machining of the bottom and top surfaces of the frog mean there is a slight inclination to one side but after moving the frog to close the mouth and aiming to bias this and the blade in the right direction, I arrived at a parallel cutting edge ready to test – just. Blade projection is set as with the other bench planes, with a small amount of backlash in the adjusting nut while the yoke slots into the chip breaker with a close fit. The manganese lever cap has an attractive brush finish.

In use

Without additional honing of the 2.8mm-thick blade the plane performed wonderfully. I needed to convert some short pieces of tongue-and-groove (T & G) to plain timber and used it on both edges, a very unlikely use in the real world. It fits nicely into my right hand with the tote a comfortable shape nestling between thumb and forefinger, the front knob held between thumb and forefinger, allowing other fingers to act as a guide along the side of the workpiece. I did find my standard planing technique and very short length of sole in front of the mouth led to the plane dropping off the timber on the return stroke, catching my fingers several times until my brain adapted. I then used it, still with un-honed blade, to trim the end grain which it did quite nicely; putting a bevel to four edges seemed its natural habitat and using with a small shooting board worked

The Bailey and Bedrock frogs and the standard form of blade with the solid chipbreaker. Note the nicely positioned slots in the two screws and the finish of the frogs



Using the No. 1 as a smoothing plane, which is more comfortable than it looks

well. I then went on to use it as a smoother on a piece of quartersawn European oak (*Quercus robur*) that I found locally for a keepsake box. It did produce a lovely finish even after the previous work.

Having added a small secondary bevel and further polished the reverse face of the blade it achieved the finest of shavings on several different hardwoods. The finish on the cherry handles and the machined manganese body and blade/chip breaker combination is

exactly as you would expect from this top-end maker; it performs to a high standard, just with a size limitation!

The No. 2 is a different proposition as it is bigger and heavier. I found it quite hard to hold, too big compared with the No. 1 but then too small to hold in a conventional grip. Its extra 'heft' does mean it's a proper usable smoother and the Bedrock frog with lateral blade adjustment makes setting up easier and quicker: it performed very nicely

straight from the box. My biggest issue was trying to imagine when I would need to use this size plane in preference to any other and I struggled. Working on the quartersawn oak it performed very nicely, the slightly wider blade resistance compensated for by the increased weight. I did find the No. 2 awkward to hold at times. Planing a wide flat surface was OK but using it for edge planing in the same test on T & G as the No. 1 I could not work out a comfortable grip with my right hand on the tote and I found holding the knob meant that my thumb obstructed

the mouth and shavings were then trapped. I did a comparison with my tuned Stanley No. 4 with Clifton blade and the surface finish results were all comparable. I use a No. 3 often but it was elsewhere at the time.

Do you need either of these beautifully made planes? No, but the No. 1 does have its uses and if you engage in predominantly small, fine work it may be your substitute for ownership of the Fore and Jointers if you have a Lie-Nielsen collecting habit. Is it a substitute for a block plane? No, a standard angle block plane has the same effective

pitch, costs less and is more versatile; size wise it is not much bigger than my low angle 102 and with the same width of blade. I did find myself wanting to use it for small bevels and trimming end grain the more I used it; my affection for it just grew and grew. One further task it does supremely well is look decorative: a tiny but perfectly formed smoothing plane as happy to sit on a desk as a tactile paperweight as working on small dovetail trimming or bevels. The No. 2 is equally decorative but maybe just too costly to only fulfil that task. It seemed to me too big to use in a similar manner to a block plane and too small to be able to grip as a smoothing plane. It works nicely but I cannot imagine any situation when my Stanley No. 3 or a block plane would not be equally or more effective. I must agree with Kieran Binnie on his choice of planes, a No. 3, No. 5 and No. 7 or 8 for your bench planes gives all you need, if you have bigger hands the No. 4 becomes a more natural choice. Add a couple of block planes and you have a solution to almost all your timber preparation and finishing needs. The No. 1 could at a stretch be a substitute for block planes, the No. 2 doesn't fit into the scheme of things. *F&C*



Using the No. 2. Unlike Goldilocks' porridge, this is too small for a proper grip, too big to use like a block plane – certainly not 'just right'



The No. 1 is nice to use one-handed like this. It's more comfortable than a block plane

F&C verdict

I love the tiny beautifully formed slightly impracticable No. 1 plane. It does have its uses but at a high price that could easily translate to more practical options; a standard plus a low-angle block plane, for example. It can take very fine shavings making this a true working tool that may be exactly what you want. If you really feel a miniature smoother is necessary, it works well. The No. 2: with a 41mm-wide blade, Bedrock frog with lateral blade adjustment is easier to set up although I found it more difficult to hold effectively. Realistically the No. 3 is as small as I would recommend as a practical tool or a No. 4 for the larger hand.

For

- Very attractive, superbly made planes
- Usual quality of Lie-Nielsen blade and chip breaker
- The No. 1 is a tactile perfectly formed miniature smoother that acts like a block plane, good for fine detail work
- The No. 2 is a perfect example of a small Bedrock smoother

Against

- High cost of both
- Limited application particularly for the No. 2; too big to be held like a smoother and too big for one-handed use

Price:

No. 1: £200.00

No. 2: £252.00

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After the Storm – new life in the aftermath of Cyclone Andrea

**Members of the Scottish Furniture Makers Association
explore the theme of regeneration for a new exhibition**

Revival tables by Alasdair Wallace. The design of this pair of tall side tables reflects a cyclone bringing fresh growth to the world. The laminated sycamore legs spiral upwards like the strong winds at the eye of a storm.
www.alasdairwallacefurniture.co.uk

PHOTOGRAPHS BY PAVEL TAMM. WWW.PAVELTAMM.CO.UK



After the Storm is a new project from the Royal Botanic Garden Edinburgh exploring the theme of regeneration, recovery and resilience following a storm. The specific storm inspiring the project was Cyclone Andrea, which on 3 January, 2012 swept across Scotland with winds over 100 miles an hour, leaving a trail of destruction in its wake. Five years on the legacy of this dramatic event was marked with an exhibition that includes 12 pieces of distinctive furniture made from wood from the Royal Botanic Garden Edinburgh's storm-damaged trees. The project considers the effects of this storm on the landscape and explores the positive impact of storms in rejuvenating environments, and maintaining species and structural diversity within an ecosystem.

The winning furniture designs were hand-crafted by 12 designer-makers in workshops all over Scotland. From the Borders to the Highlands, makers constructed their unique takes on the themes of rejuvenation and re-growth. These pieces demonstrate the masterly skills of Scotland's best craftsmen and highlight the true beauty that can be found in disaster.

Before coming together in the exhibition the pieces of furniture were photographed standing in the spot where the original tree stood, emphasising the ideas of sustainability and perpetuity that are realised when you transform the fallen into the beautiful and useful.

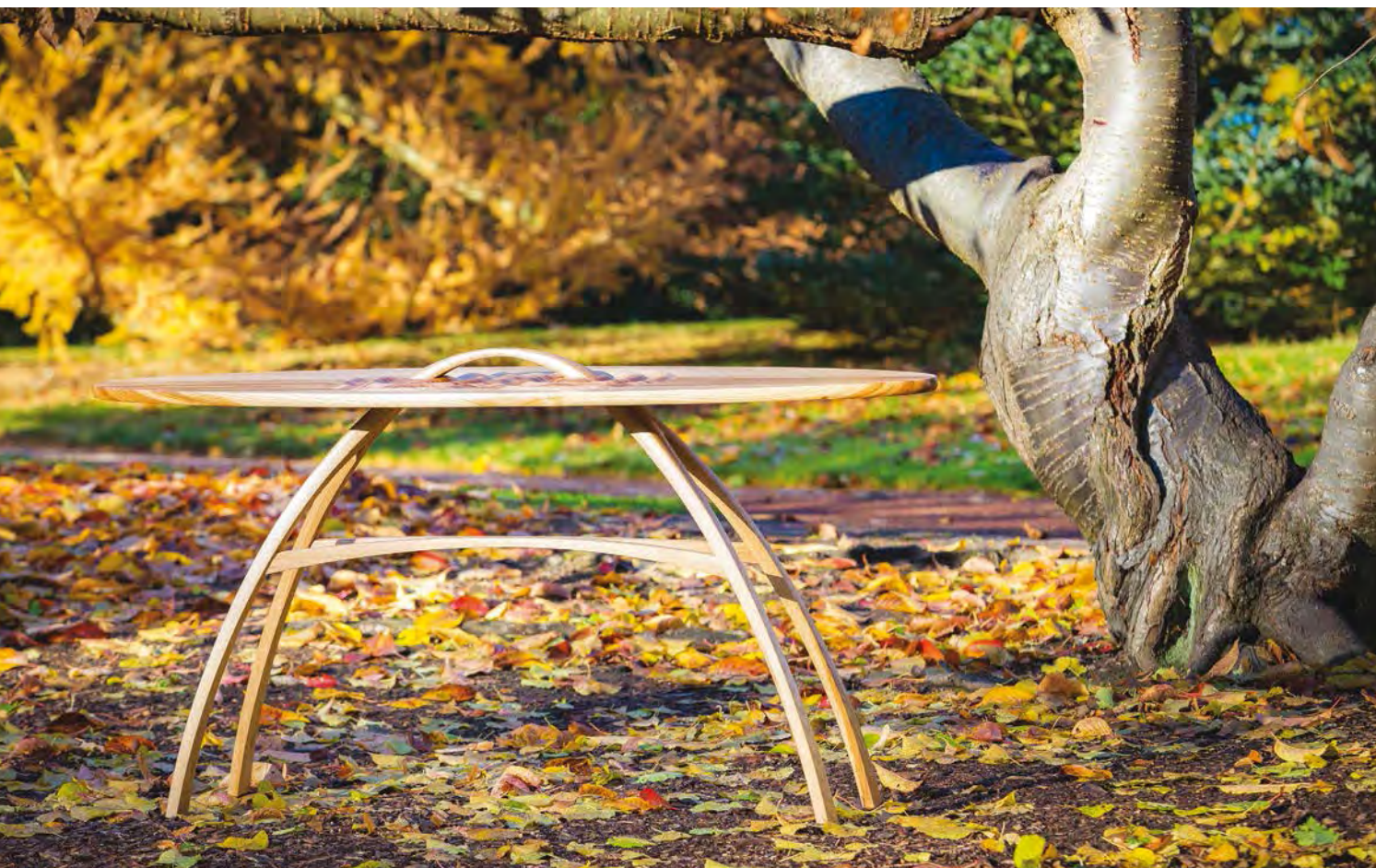
Forestry Commission Scotland is a major sponsor of the project. After the

Storm exemplifies Forestry Commission Scotland's commitment to the sustainable utilisation of Scotland's hardwood timber and its conversion into high quality products. The project is also supported by the Scottish Furniture Makers Association (SFMA), of which all of the selected makers are members. The SFMA promotes high quality design and craftsmanship and represents makers and designers throughout Scotland.

The exhibition of furniture, photographs and drawings is in the John Hope Gateway, Royal Botanic Garden Edinburgh until May 2017. The majority of the furniture pieces in the exhibition are available for sale throughout the run of the show. A second exhibition, including work from students and staff of Edinburgh College of Art, will follow in April 2017.



Writing desk by Stephen Finch. Material-led design is what characterises Stephen's work and that approach speaks loudly in his writing desk. This desk is a response to the traumatic event of losing both parents within 18 months. It has given Stephen reassurance that his passion for making has not been lost and he can express himself with the materials he loves. Stephen considers dovetails as the king of joints – simple, powerful and requiring skill to make. The desktop and side run waterfall style, linked by a dovetail and showing the response of the tree to the life it has lived. It is made from sycamore, oak and chestnut
www.stephenfinch.co.uk



Still Water by Daniel Lacey. Daniel's design is based on the floods experienced in the Borders and further afield during the winter of 2015/16. The ripples show the peace of the water around flooded structures after the deluge, hiding the destruction of the storm. It gave Daniel a chance to carve and laminate, processes he likes to practise. He has chosen to work in chestnut, a timber not often available to furniture makers. It is oak-like in its colouring, lightweight and very stable. Although not usually characterful in its presentation the pieces here show some delightful tiger stripes
www.daniellacey.com



Kitchen table for Maggie's Centre by Simon Whatley. Simon was commissioned to make a kitchen table and chairs for the Maggie's Centre in Edinburgh. The kitchen is the social hub of every centre and the kitchen table is the focal point for social interaction – fulfilling fundamental human needs for conversation, mutual support and friendship. This table is funded by Creative Scotland under the Open project funding programme which is aimed to develop skills, create something new and of high quality and encourage more people to get involved in creative activity. The table was made at the Process Studios in Edinburgh. This represents a different way of working for the furniture maker/designer, where communication skills and trust are critical in realising the outcome. The table top is made from distinctly characterful botanics oak and will clearly be a place of community
www.scottishfurnituremakers.org.uk/makers/realise/



Wind Blown Console by Colin Semple. This piece is made from chestnut and Norway maple. The chestnut has almost perfect grain, however, although still easy to work, the maple showed signs of greying. Colin chose to use rosewood inlay as a boundary to accentuate the colour contrast between the two native species. Wind Blown Console is visibly resisting the force of the wind, which ultimately led to the material for this exhibition
www.colinsemple.com



Record player table by Joachim King. Joachim based his design around the theme of rest and recuperation. His piece is a home for a record player and cherished vinyl collection to listen to in times of reflection. It has an asymmetrical 'lean' reminiscent of windblown trees, tested, but not beaten by the prevailing winds. The chestnut used is beautifully straight and clean and will be fumed to develop a deeper colour and age to the piece, reflecting the mature tree from which it is made
www.joachimking.com



Chart Cabinet by Jonathan Rose and Gavin Robertson. The After the Storm project provided Jonathan with an opportunity for collaboration with a top quality maker on a challenging brief. Collaboration requires trust, respect of each others' abilities and a common goal. Gavin and Jonathan had not worked together before, which made this a learning experience for them both. The Chart Cabinet is made from cedar with contrasting fumed oak and yew in the drawer fronts. Cedar is an unusual timber for furniture owing to its softness and vulnerability, so copper stringing is used on the top of this cabinet to minimise casual damage
www.jonathanrose.co.uk



Console table by Tom Cooper. Tom draws his inspiration from the story that a brief can create. A maker with an arts background, there is always something different about his work. He was once heard to say that if it can be drawn it can be made, which shows the level of his ambition. The After the Storm brief created the idea of renewal; realised by using scorched wood, through clean timber to a seed pod holding the start of life. Tom's console table is rich with colour, challenging to make and full of imagination
www.tcfinefurniture.co.uk



Jewellery box by Digby Morrow. The outside of this exhibition piece is intentionally stark in appearance to depict the terrible damage inflicted on the trees during the storm. Wood grain is used to convey the force of the strong winds. In contrast, the inside of the piece uses colour, decorative inlays and shaping to suggest the process of rebirth in the natural order of things
www.mannerstonboxes.co.uk



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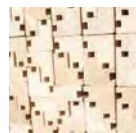
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Introducing the Richard Seager Annual Arts Award

How one man's passion for making is helping to shape the future by Derek Jones

The chances are that as you walk down the corridor in your local museum or hospital there will be galleries or wards that proudly bear the names of some remarkable human beings. On occasion, and when time and resources permit, I'm always interested to find out a little more about them. Generally I've felt it necessary to seek out the person without whose patronage I might otherwise have found myself in less fortunate circumstances. Other times I'll nod at the plaque on the wall and enjoy the moment where I discovered a kindred spirit. I blame a good upbringing where there were strict codes about minding your Ps and Qs and endless thank you notes, which in itself is a legacy of a different kind.

The foundation of the arts is built almost entirely on patronage of one sort or another; the purpose being to encourage, inspire and motivate people to find creative ways of expressing what makes us human. In celebration of that tradition the eponymously titled Richard Seager Annual Arts Award is launching in 2017.

Richard's wife, Valerie Seager, came to the decision during a house renovation project. "I commissioned various items, including a textile wall hanging, metal sculptures and a glass sculpture. It was a privilege to meet the highly skilled individuals who created these items. They were all passionate about their work, and readily explained the techniques they would be using in language which I, as a non-creative person, could understand," she said.

However, she became aware that running their own business was something that they all found challenging. Many had received little or no training in basic business skills, and had learned by trial and error. Those who were just starting their careers had difficulty in finding suitable and affordable studio/workshop space and equipment. To raise their profile, they entered competitions and exhibited at trade fairs, which often had up-front costs that might not be recovered immediately.

To try to address these issues Valerie has set up and funded two new schemes to nurture qualities that her late husband held dear.

The Richard Seager Bursary Scheme

This is a bursary of £500 per year for five years for a graduating student of the Arts and Humanities Faculty at Brighton University who is either continuing their studies or starting their own business.

The Richard Seager Annual Arts Award

This competition is open to current students of specialist schools, further education colleges and universities, or to those who have completed a further education course or graduated (up to Master's level) within

the last three years. Each year the winner will be invited to design and make a piece of art or craft to a given brief, and offered the opportunity of receiving business skills mentoring throughout the making process. For 2017, the commission will be to make a music cabinet. However, from 2018 onwards,

Richard Seager
ANNUAL ARTS AWARD

Applications are invited from students and recent graduates for the 2017 Award

Win a commission to design and make a sheet music storage cabinet and receive business skills mentoring

For more information: www.artscraftanddesignaward.co.uk

PHOTOGRAPH COURTESY OF VALERIE SEAGER

the client will be a charity or not-for-profit organisation. The financial component of the Award will be flexible, depending on the brief, but will be a minimum of £1500. It is anticipated that the Award will run for 20 years.



Bronze head created by Jamie McCartney and Vicki Ball

Richard Seager

Following his father into the timber trade, Richard started his varied career in the technical drawing office of Bath Cabinet Makers before being conscripted into the army in 1939. After five years as a prisoner of war in Eastern Europe, he returned to the UK, and qualified as a structural engineer. He then worked in the exhibition sector, for an architect, and as an engineer for Shell and Constructors John Brown. He became one of the country's leading corrosion engineers through his work on power stations, oil rigs and defence installations. He was a member of several quangos reporting on the safety of North Sea Structures and was also a Company Director. He was a practical and forward-thinking man, who enjoyed working at the cutting edge of design and technology, and he jointly held several technical patents for his corrosion work.

His hobbies were typically wide-ranging: he was a talented musician and conductor; he designed, built and raced model yachts in national competitions; played chess for Somerset; won national competitions for rifle shooting at Bisley; and his chosen sports were fencing, cricket and bowls.

This Award has been established as a fitting tribute to an exceptional man who lived life to the full. He was always positive about the future, believing that difficult design problems could be solved creatively by using existing and new materials in an innovative way. He was interested in people and ideas, and committed to giving the next generation the opportunity of achieving the personal and professional success which he enjoyed.

Accomplished maker

Richard came from a musical family, and was able to read music before being able to read a book. He learned the luthier's craft from members of his family and made violins when he was younger, but they were all destroyed when the family home in Bath was blitzed during World War II. Only a viola and cello are known to have survived.

In 1980, soon after he met his future wife, Valerie, Richard bought the timber to make a Stradivari-style cello. The timber for the top and back were rough-sawn and wedge-shaped, and the sides were in planks. The back and sides were to be made from European maple (*Acer pseudoplatanus*), with a strong and uniform flame, and the spruce (*Picea* spp.) top was closely grained. A piece of rough-sawn timber for the neck, and good ebony (*Diospyros* spp.) pegs were also bought at the same time. The resulting

instrument was to be aesthetically beautiful and capable of producing a characterful 'English' sound, and based on a Stradivari model made in the early 18th century.

Richard referred to books written by H S Wake for additional technical guidance during the construction process, and annotated the drawings they contained with adjustments which he planned to make. The wedges of timber for the top and back were carefully sawn in half lengthways before being glued together with animal glue. The planks for the sides were thinned down and bent using steam, and fixed on to a mould, which he made. He incorporated hard wood blocks in to the corners, which make the finished instrument heavier than normal. He then started creating the shape for the top and back of the cello, using chisels, gouges, homemade planes and scrapers. He used



Richard chose this wood for the cello because of its beautiful 'flaming'



A foul-smelling animal glue was used to tack the front and back onto the mould to check for alignment



The photos on this and the following page show the work Richard completed on the cello



The central join on the cello after it had been cut from the wedge-shaped piece of wood

a manual gauge to check the thickness of the wood, which needed to be thinner in the middle than at the edges, as this would give the instrument its distinctive tone and sound. The top and back were then tacked on to the mould with water-soluble animal glue to check that all the dimensions matched up. He carved the scroll, fashioned the peg box and the neck.

In 1990, Richard decided to make a viola to resolve some of the technical difficulties that would arise during the next stage of construction. Having completed the viola to his satisfaction, he taught himself to play it, and joined a local amateur symphony orchestra.

Progress on the cello slowed, as he became more interested in scratch building competitive radio-controlled model yachts and gliders, and scale model railway stock for a garden railway. Failing eyesight finally prevented him from completing the cello.

After Richard's death, at the age of 95, Valerie contacted Charles Collis, a violin maker and restorer working in Salisbury, to enquire whether he would be willing to finish the cello. She met Charles in his workshop, taking the various pieces of cello, Richard's viola and his annotated drawings. As an experienced instrument restorer, Charles knew how to repair instruments sympathetically while retaining the aesthetic and tonal qualities of the instrument.

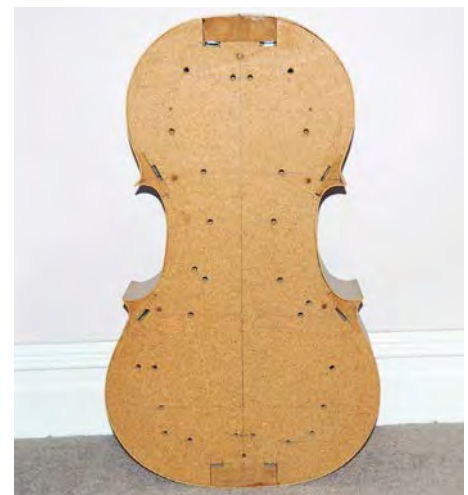
Charles agreed to complete the cello in the way which he felt Richard would have wished, using the viola and drawings as a reference source. He also wanted to retain the patina which the timber had acquired through being exposed to the air while 'in the white' for many years.

Valerie felt that it was important that the maker's label inside the instrument should give recognition to both Richard and Charles for the work they had undertaken. It was Charles' suggestion that the inscription should include a statement that the cello was made for his wife. As it was not possible for Richard to write the inscription in person, Valerie asked Charles to include a facsimile of his signature as a 'watermark' on the label, with a black border around the text to show that the cello was completed posthumously.

Finally, after 35 years, Valerie could play this very special cello. Because Richard had sung under Vaughan Williams at the Leith Hill Festival for many years and greatly admired his music, she decided to play the Largetto from his Six Studies in English Folk song, because it encompassed the lower, middle and upper registers of the instrument. The cello's 'character' bore an uncanny resemblance to the viola which Richard had made: the lower register has clarity and warmth, and the instrument responds quickly and easily to the player's touch. This cello's personality is perfectly suited to English and Baroque music, and especially to chamber music – the type of music which Richard loved. On 14 November 2015, the cello was first heard in public, when Valerie played it at



The hardwood blocks in the 'C' bouts



Richard's own design of cello mould



The sides or 'ribs' fitted to the mould



The cello's neck, pegbox and scroll



Richard's pencil marks for the peg holes



The cello linings, bass bar, bridges and pegs

a concert which she organised especially for this purpose. The programme included music by composers whom Richard admired – Vaughan Williams, Handel, Debussy, Elgar and Tchaikovsky. Charles and his two daughters were in the audience on this happy and memorable occasion. "I am indebted to Charles for his willingness to be involved in this unusual project, and look forward to playing this cello for many years to

come," said Valerie.

In the coming months *F&C* will be showcasing the shortlist of entrants for both Awards and announcing the winners in a gallery style feature. The successful candidate will also be given a commission to write their project up as an article to be published later in the year. For more information, see: www.artsandcraftsdesignaward.co.uk



FELDER GROUP UK SPRING IN-HOUSE EXHIBITION

Felder Group UK is due to host their annual Spring In house Exhibition at their UK headquarters in Milton Keynes on the 24th and 25th of March 2017, allowing all visitors an opportunity to see one of the widest range of machines on the market and have one on one time with the technical sales team, product managers and service technicians.

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Veritas mortise chisels

Hendrik Varju breaks ranks to try out the new range of PMV-11 mortise chisels from Veritas





The chisels range in size from 1/8in to 1/2in

I have to admit that while I cut all my dovetails by hand and really enjoy using my chisels, mortises are something I usually cut with my mortising machine. I then use ordinary bench chisels to clean up the corners. I have done some by hand in the past using massive Two Cherries mortising chisels, but they have just never felt comfortable in my hands, making the process seem too difficult. A bit of time with the Veritas mortising chisels, though, makes you want to keep cutting them by hand just for fun.

The specs

The Veritas mortising chisels are available in five sizes: 1/8in, 1/4in, 5/16in, 3/8in and 1/2in. You can also purchase them as a set of five for a discounted price compared to buying them individually. They also come in two kinds of steel: A2 and PM-V11. I tested the full set of PM-V11 chisels. The new mortising chisels were just a pleasure to hold. Just studying the blades themselves, one really gets a sense of the care and craftsmanship that went into machining them. They are crisp, clean and beautifully formed. These are a world away from the old beater chisels so many people use to hack out a door lock mortise, sometimes followed by opening a paint can! With a 25° primary bevel and 35° secondary bevel, the blades are over 1/2in thick at the top of the bevel. The sides are relieved to give you clearance as you chop down into the surface and they also give you a chance to correct for any tracking errors.

Special features

One of the most interesting design features is the curved shape at the top or heel of the

bevel. It really worked well to assist with levering out the waste very smoothly. The handles are also beautiful, made of what Veritas calls 'torrefied' maple (*Acer* spp.). The wood is heated in a process that makes its colour look more like walnut (*Juglans* spp.) while also making the wood more stable when facing humidity changes. I've seen wood like this marketed as 'roasted maple' or 'roasted beech' and it changes the structure of the wood, making it more resistant to insects and weather.



The curved top of the bevel makes levering out waste easy

My testing

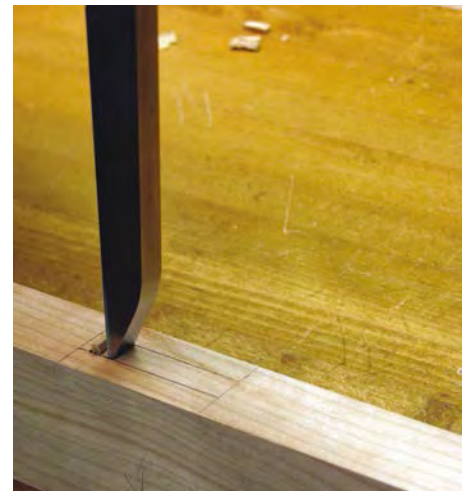
While I tested all of the mortising chisels, I concentrated mainly on the two largest ones: the 1/2in and 3/8in wide. I started by cutting several 1/2in wide by 2in long mortises in black cherry (*Prunus serotina*), about 1in deep. I cut these with no honing of the blade at all, testing it straight out of the package. Lee Valley's instructions do say that 'only final honing is required before use', but I wanted to try them as supplied from the factory, as the cutting edges looked sharp enough to cut effectively.

PM-V11 steel

For those not familiar with PM-V11, 'PM' stands for 'powdered metal', as this is a powdered metal alloy. Several metals are melted, mixed together and then atomised to form a powder. Then this powder is screened to ensure a consistent particle size and heated under pressure to form a billet. The result is a steel with a fine and uniform grain structure. According to Lee Valley's tests, PM-V11 sharpens about as fast as A2 steel but its edge retention far surpasses A2 and comes close to M4 steel. And the impact resistance far surpasses A2 and M4. It seems like a miracle steel alloy that provides the best of all worlds. My regular Veritas bench chisels, which I've owned for many years, are made with O1 steel, which I've always favoured for quick sharpening. But I do have one PM-V11 bench chisel and it definitely does not have to be sharpened nearly as often.



Tracing over marking gauge lines with 0.5mm pencil lead



The first couple of chops between the lines

I started by laying out the mortises with a marking gauge to define the long walls. Then I traced over those marks lightly with a 0.5mm pencil to make them easier to see. I defined the end walls of the mortises with just a pencil. Then I started with the flat side of the chisel inside of one end wall, chopping my way towards the other end and levering out the waste with each stroke. As I approached the far end, I turned the chisel around so that the flat side faced the pencil line, always aware that the chisel will move

further towards the line with heavy chopping.

I continued chopping and levering, deeper and deeper, leaving the final end walls to be pared close to the line at the end. With a tool this hefty and long it is amazing how little effort it takes to lever out the waste. As I cut deeper, the curved heel of the bevel really

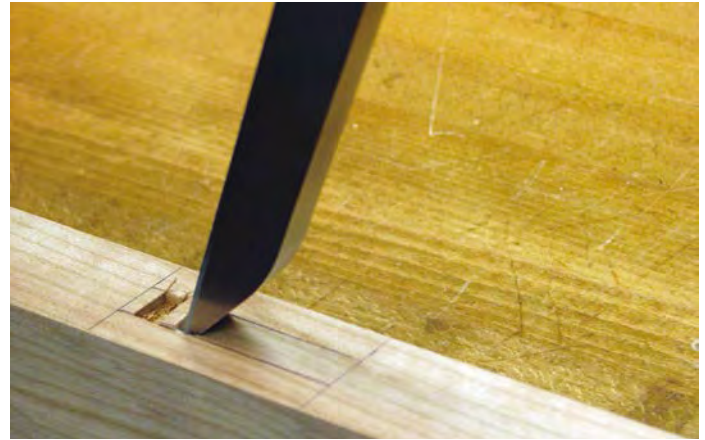
started to come into play, providing a smooth levering action to lift out the chips.

I can tell you that it takes practice to get used to steering the tool. It helps that the width of the blade on the back is exactly the width of the mortise you are chopping. But with the sides of the blade angled

narrower towards the top, there is a certain amount of steering that must be done to keep the side walls as smooth as possible. This is not a skill one would master after a few mortises, but my success was much higher than I've experienced before using less refined mortising chisels.



Levering out the first bit of waste



One step at a time



Time to turn around and chop deeper



Job respectfully done. Nothing to be ashamed of, anyway

Further tweaks

After testing the 1/2in chisel with no honing at all, I honed the 3/8in chisel with a slight micro bevel (a tertiary bevel) using my 8000 grit Norton waterstone. While the extra sharpness was noticeable, I'm still impressed with how well the chisels performed without any honing. In any event, I chopped out a couple of 3/8in mortises too and that was even more of a joy. Chopping out just 75% of the width of the 1/2in mortises does make a difference in terms of the resistance you feel when chopping.

The final verdict

I have to admit there is something very rewarding about chopping out a mortise fully by hand. I've made a lot of handcut dovetails over the years and refuse to use a router jig to cut them. But for mortise and tenon joints I cut about 90% by machine and only 10% by hand for final clean-up because I need a certain amount of efficiency in my work. For some reason, I've reserved dovetails as this one 'island of handwork' in my repertoire just because it makes me feel good. And I do love my hand planes as well. However, chopping

out a number of mortises by hand was a real pleasure and makes me want to continue practising as time allows. One really feels a certain connection to the wood when working by hand.

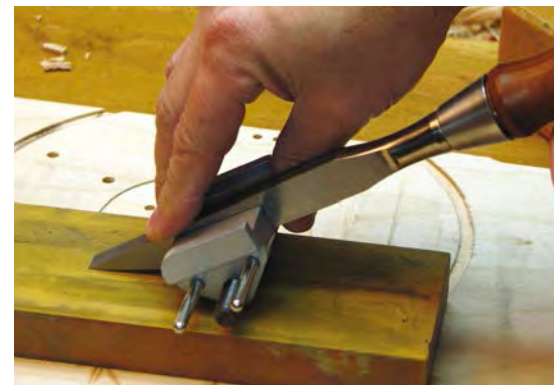
All I can say about my experience with the Veritas mortising chisels is that I can't imagine a finer tool for the job. Cutting performance was excellent and let's not forget the importance, too, of aesthetics. That beautiful torrefied maple and the crisp lines of the blade really make you proud to own these tools. And the balance of the chisels in my hands was really fantastic as well. I really can't recommend them enough. These are priced in Canada at Cdn. \$499.00 for the set of five in PM-V11 steel, \$389.00 for the full set in A2 steel. Individual chisel prices vary, with the best price offered when buying the full set.

From www.leevalley.com

Hendrik Varju is a fine furniture designer/craftsman who provides private woodworking instruction and DVD courses. His business, Passion for Wood, is located near Toronto, Canada. passionforwood.com F&C



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Kit & tools

Having trouble sourcing the right tool for the job? Here's a selection of new and essential equipment for the workshop

All sterling prices include VAT, correct at time of going to press



DEROS sander with myMirka app

There are signs that more and more tradesmen are coming round to the fact that working without adequate dust extraction can have a debilitating effect on their health in later years. There's no room for complacency in such matters so it's good to know that the major players in the industry have got our backs. Mirka, for example is upgrading its DEROS sander with the latest technology to safeguard users from HAVS (hand arm vibration syndrome). The new Mirka DEROS has an integrated vibration sensor and is equipped with Bluetooth low-energy technology which can be connected to a mobile device with the myMirka app. This new app is available to download free of charge through both the Apple Store and Google Play. It indicates vibration levels on a colour-graded scale,

and advises on how to lower the vibration if required. Additionally, the speed can be visualised in a separate graph. An in-app purchase will enable users to track the daily vibration in relation to European standards. Only time will tell if these standards are applicable to the UK workforce over the next couple of years! The DEROS has a low-profile design, so the hand is close to the vertical surface, delivering good control over the sanding process – on a wall, presumably. Its long body encompasses an ergonomic grip, which Mirka claim assists in reducing arm fatigue, minimising the risk of HAVS. While it all sounds a bit gimmicky for the workplace, we're of the opinion that using software to monitor levels of exposure is no more geeky than a Fitbit and if that's what it takes, bring it on.



Bosch compact planers

The new GHO 16-82 D and GHO 26-82 D Professional Planers from Bosch have been designed, wait for it, "For tradespeople seeking a balance between power, weight and ergonomics". Hardly a new concept but with Bosch's track record for innovative yet robust design, it's quite possibly a winning formula. According to the boys in blue, "These compact machines are solid enough to do a professional job but light enough to be handled easily". More importantly perhaps, they are high-powered and generate speeds up to 18,000 rpm.



Scandinavian butt chisels

Hultafors' new range of butt chisels are all-round multi-purpose tools designed for chopping, prying and scraping, adjusting, fitting and wrecking. The chisels combine maximum sharpness with hard-wearing durability; they are fitted with high-quality Japanese steel blades and heavy-duty handles designed for hard hammer blows. The chisels are available in eight different blade widths, while the gougers are available in two styles. While we can't ever see them replacing your boxwood handled cabinetmakers set they could prove invaluable on site for a multitude of tasks thus saving your good set for best.

Veritas wooden bench plane hardware kits

One of the things that puts people off making and using a home-built wooden plane is the thought of having to get to grips with blade alignment with nothing more sophisticated than a tiny hammer. First of all, in the right hands a tiny hammer can be very subtle but these plane kits from Veritas let you build a wood-bodied smooth, jack or jointer plane with a Norris-style mechanism for easy depth and lateral adjustment. You can customise the size and shape of the completed plane to suit your needs and even play around with the bed angle.

The cross pin means you don't have to tackle complex abutments to accommodate a wedge and apply pressure to the blade. Each kits includes a blade and a Norris-style adjuster with a steel cup to seat it in, plus a knob, tapped insert and cross pin for the lever cap, all made of brass. The blades are available in a range of sizes making a full range of unique bench planes real possibility.



From
\$48

Clarke tool chests and cabinets

These heavy duty tool chests and cabinets are perfect for keeping tools tidy. The nine-drawer chest and the seven-drawer mobile cabinet feature extra double wall steel construction, big 125mm industrial chrome spoked wheels with foot brakes, rubber grip side handles, extra large chrome steel side handles for easy movement, extra large drawer pulls with protective anti-slip drawer liners and ball bearing runners for super smooth sliding action. It has a safety 'push-lock' drawer design preventing drawers accidentally opening when tilted and all drawers lock simultaneously when the top lid is closed.

The tool chests and cabinets are available in a range of colours, including blue line industrial, black and gold as well as Clarke Contractor yellow. Also available are three drawer step-up cabinets and two to eight drawer side lockers, which can be added to this model.



From
£77.99



QUICK-GRIP clamp stand

The QUICK-GRIP clamp stand from IRWIN can be coupled with heavy-duty or medium-duty one-handed bar clamps when level clamping is required. The clamp stand is ideal for parallel clamping applications such as frames, caseworks and drawers. This accessory is also compatible with the previous generation medium-duty clamp and Quick-Change™ one-handed bar clamps. The full extent of the new range of Quick-Grip accessories includes corner blocks, bar extensions, decking clamps and a bench top holdfast fitting. We'll be taking a closer look at all these developments later in the year.

£6.75



Button-fix fasteners

Invisible panel fixing Button-fix fasteners offer a secret, secure and removable fixing option. The fasteners are extremely versatile, suitable for parallel and 90° connections, horizontal and vertical applications as well as being rebatable for applications where panel-to-panel contact is necessary. The durable nylon buttons that are attached to each panel are colour-coded to denote application, with the lime green button for use with CSK wood screws and orange buttons to be used with Varianta Euro screws. Admittedly any fixing is only as good as the substrate it's anchored to so as long as you can be sure of that the Button-fix fasteners are one less thing to worry about. Designed as a secret weapon for lining walls these fixings are equally at home when constructing a removable access panel and for all manner of knock down assemblies.



Clarke oscillating belt and bobbin sander

The Clarke COEBS1 oscillating belt and bobbin sander has a dual mode operation which provides the convenience of a belt and bobbin sander in a single unit. It has a powerful 450W, 230V motor and is designed to allow rapid changing of belt to bobbin mode. The rotating and oscillating action provides an exceptional finish when sanding concave, convex straight or multi-curved work pieces. It is supplied with five 80g sanding sleeves, drums and an 80g sanding belt.



Snickers Workwear catalogue

Snickers Workwear's new catalogue has full details of the latest additions to the ALLROUND, FLEXIWork, LITEWork and RUFFWork clothing ranges, along with plenty of advice on how to choose the working clothes that are right for your kind of work. There's also loads of information on all the other garments and accessories that can help you work effectively.



Contacts

Bosch compact planers

Contact: Bosch
Web: www.bosch.com

Button-fix fasteners

Contact: Button-fix
Web: button-fix.com

Clarke oscillating belt and bobbin sander

Contact: Machine Mart
Web: www.machinemart.co.uk

Clarke tool chests and cabinets

Contact: Machine Mart
Web: www.machinemart.co.uk

DEROS sander with myMirka app

Contact: Mirka
Web: www.mirka.com

QUICK-GRIP clamp stand

Contact: IRWIN
Web: www.irwin.co.uk

Scandinavian butt chisels

Contact: Hultafors
Web: www.hultafors.co.uk

Snickers Workwear catalogue

Contact: Snickers Workwear
Web: www.snickersworkwear.com

Veritas wooden bench plane hardware kits

Contact: Lee Valley & Veritas
Web: www.leevalley.com



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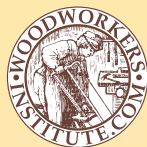
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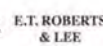
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STC = Sliding Table Carriage. TWE = Table Width Extension. TLE = Table Length Extension.

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Out & about: The Wallace Collection

This month we visit a unique collection of artworks and furniture

Located just moments away from London's bustling Oxford Street, Hertford House is the home of The Wallace Collection. In this intimate, domestic setting, visitors can admire the paintings, armour, porcelain and furniture collected by five generations of the Wallace family.

History

The Wallace Collection is made up of works of art collected between 1760 and 1880 by the first four Marquesses of Hertford and Sir Richard Wallace, the son of the 4th Marquess. Between them they built up a fine collection of artworks, particularly from 18th-century France. The Collection was bequeathed to the British nation in 1897 by Lady Wallace, the widow of Sir Richard Wallace. The terms of her bequest stated that the works should be kept together as a closed collection, i.e. nothing can be added or taken away. The Collection opened to the public as a museum in 1900.

PHOTOGRAPHS © The Wallace Collection



The Great Gallery contains one of the finest collections of Old Master paintings in the world, including *The Laughing Cavalier*

What to see

Highlights of the Collection's paintings include Frans Hals' *The Laughing Cavalier* and Jean-Honoré Fragonard's *Les hazards heureux de l'escarpolette* (commonly known as *The Swing*), as well as works by Titian, Rubens, Rembrandt, Canaletto and Gainsborough. The ceramics collection includes Sèvres porcelain and Italian Renaissance maiolica; there are European sculptures from the Middle Ages to the 19th century and the arms and armour collection includes nearly 2500 objects.

Of most interest to *F&C* readers however, is the furniture. The Wallace Collection holds one of the most important collections of French furniture in the world. The collection

includes more than 500 pieces, most of which date from 18th-century France but there are also Italian works and some examples of English and German furniture.

The Wallace houses a major collection of furniture attributed to André-Charles Boulle (1642–1732). The earliest piece by Boulle is a cabinet on a stand decorated with florid wood marquetry inspired by contemporary Dutch still-life paintings. The largest Boulle armoire is veneered with contre-partie marquetry and is surmounted by a clock decorated with gilt-bronze mounts of putti representing Love, Night and Day.

There are also fine examples of work in the rococo style, such as the great commode

delivered by Antoine-Robert Gaudreaux for Louis XV's bedchamber at Versailles in April 1739, with swirling, organic gilt-bronze mounts by Jacques Caffiéri, and the chandelier, also by Caffiéri, given by Louis XV to his eldest daughter in ca. 1752. In the intimate interiors of the galleries upstairs are sumptuous pieces once owned by Queen Marie-Antoinette, including a desk decorated with exquisite floral mounts, formerly in her rooms at the Petit Trianon, and a perfume burner from her private apartments at Versailles.

The museum runs regular events such as the recent Open Furniture Month, where visitors can take a closer look at items in the Collection, as well as talks and lectures.



The Oval Drawing Room provides an intimate setting for rococo paintings by Boucher and Fragonard, as well as Jean-Henri Riesener's stunning roll-top desk made ca. 1770



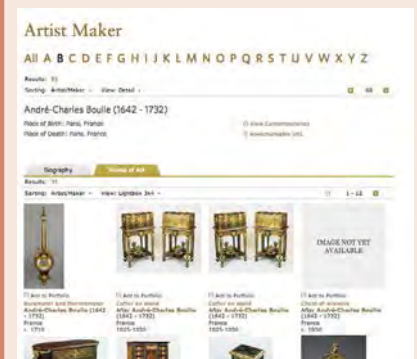
The small drawing room celebrates the rococo style of art and furniture



The West Room features a veneered chest of drawers by René Dubois

ARTIST/MAKER

A handy feature on the museum's website is the A–Z list of the artists/makers whose work appears in the Collection. As well as a brief biography of each artist, there is a list of their works so you can have a closer look.



Where else to see... rococo art and furniture

Lyme Park

Stockport, UK
www.nationaltrust.org.uk/lyme

Metropolitan Museum of Art

New York, USA
www.metmuseum.org

Musée Nissim de Camondo

Paris, France

www.lesartsdecoratifs.fr/en/museums/musee-nissim-de-camondo

Victoria & Albert Museum

London, UK
www.vam.ac.uk

Waddesdon Manor

Aylesbury, UK
waddesdon.org.uk

Information for visiting

Address: Hertford House, Manchester Square, London W1U 3BN

Website: www.wallacecollection.org

Opening: Open seven days a week

Charges: Free admission including temporary exhibitions

Information correct at time of publication, check the Wallace Collection website before making your visit

UNDER THE HAMMER: Rococo furniture

We take a look at examples of the rococo style from recent Bonhams auctions

This japanned and parcel gilt sedan chair was made in France in the late 19th/early 20th century. It was designed in the rococo revival style and is decorated with figures, exotic birds, flowers and foliage within Oriental landscapes. It is carved with scrolls, rocaille and acanthus foliage. The leather canopy sits above a shaped glazed and panelled door, enclosing a silk-lined interior with a seat, on paw feet.

The pair of Victorian *bergeres*, or library chairs, were also made in the rococo revival style. Each of large proportions, they are made from carved mahogany (*Swietenia* spp.) with scrolled acanthus, rocaille, shell and C-scroll carved frames. The chairs have caned backs and seats, on cabochon-headed cabriole front legs terminating in scroll feet, with splayed back legs.

The giltwood console table was made in Italy (probably Rome) in the mid-18th century. It has a quarter veneered marble top with a *verde antico* moulded edge above a scrolled acanthus, rocaille and floral carved frieze. The top is carved several times with the initials: 'T.C.' and with an inscription which reads: 'Tivole di Diaspro'. The table has many similarities in common with three Roman mid-18th-century carved giltwood console tables illustrated in G. Lizzani's *Il Mobile Romano* (1997) and E. Colle's *Il Mobile Rococo in Italia* (2003). Each of these comparable examples has a *verde antico* moulding running along the outside edge of its contrasting marble top, which is typically found on a great deal of Roman furniture. All of the tables follow a similar dynamic rococo design while displaying a shared configuration in terms of the frieze and scroll legs. Added to this, there is a distinct sculptural crispness to carved elements such as the scrolls, rocaille, acanthus leaves and flowers.

The giltwood mirror features rococo-style carving. The shaped rectangular plate sits within a C-scroll and foliate decorated frame surmounted by an eagle and trailing floral garland crest. It was sold in Bonhams' A Royal Collection: The Contents of an English Country House auction.

Rococo and rococo revival

The rococo style was popular in the period 1730–70 and was applied to furniture, silver and ceramics. The name derives from the French word 'rocaille', referring to the rock and broken shell motifs that were common in the style. Natural motifs and elaborate carvings are characteristic of rococo designs. Rococo enjoyed a second wave of popularity in the 19th century when new pieces of furniture were made in the rococo revival style.



£8000–10,000

Rococo revival sedan chair from Bonhams' Homes & Interiors January 2017 London sale

£7000-10,000

Pair of Victorian rococo revival bergeres from Bonhams' Homes & Interiors January 2017 London sale



PHOTOGRAPHS COURTESY OF BONHAMS

£5000

Giltwood console table from Bonhams' Homes & Interiors October 2016 London sale



Carved giltwood mirror from Bonhams' A Royal Collection auction

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Workshop library

We review two books this month, *Building Small Cabinets* and *Complete Woodworking*



Building Small Cabinets by Doug Stowe

Small cabinets are practical and versatile items of furniture, and nearly every furniture maker will at some time end up building one or more such pieces. *Building Small Cabinets* contains eight small cabinet projects, including pieces inspired by the Shakers, James Krenov, and Greene & Greene designs, and covering many of the obvious uses a small cabinet can be pressed into – key cupboard, display cabinets, spice cabinet and tie cupboard. The projects are set out with clear

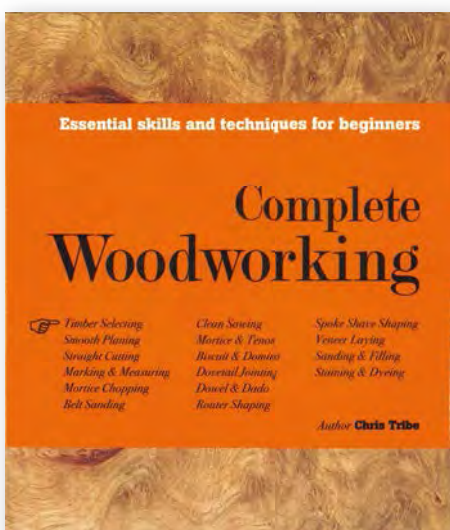
step-by-step instructions and detailed exploded diagrams. Key stages of each build are illustrated with good quality photographs, and there are helpful tips for design and working practices throughout the book. *Building Small Cabinets* is very much aimed at the power tool workshop, with builds relying on the use of biscuit joiners, tablesaws and routers. That being said, many of the designs could be adapted for a more hand-tool-based approach if desired.

Taunton have also produced an accompanying DVD, which is sold separately.

This is an attractive book that covers a broad range of styles, and should provide plenty of starting points for designing and building your own small cabinets.

Kieran Binnie

Published by Taunton Press
ISBN: 9781600853470
176 pages £17.99



Complete Woodworking by Chris Tribe

Contemporary furniture maker and tutor Chris Tribe has brought together his considerable knowledge to produce *Complete Woodworking*. Starting with a look at 'Wood and the Workshop', the book offers a comprehensive guide to hand and power tools as well as explaining routing, jointing, veneering and finishing techniques. The final chapter is made up of projects including an oak side table, a workshop cabinet and a memory box. The text is accompanied by clear photographs and illustrations.

Complete Woodworking is aimed at beginners so long term subscribers to F&C are not really its target audience, however, as there is rarely only one way to do something even the most accomplished woodworker will pick up the odd trick or

two. If you're at the point in life where you're in danger of forgetting some of the things you don't do every day *Complete Woodworking* is the perfect refresher course for dozens of techniques. One of our favourites was the authors veneer punch made from a piece of thin walled steel tube.

Every technique comes with its own 'clinic' in case your piece of timber doesn't behave exactly like the author's and there are extra tips that show alternative methods if your tooling differs from that shown in the step by step sequences. We can easily see *Complete Woodworking* becoming a solid workshop 'bible' so it's worth checking out.

Published by Quarto Press
ISBN: 9780857621467
264 pages £20.00

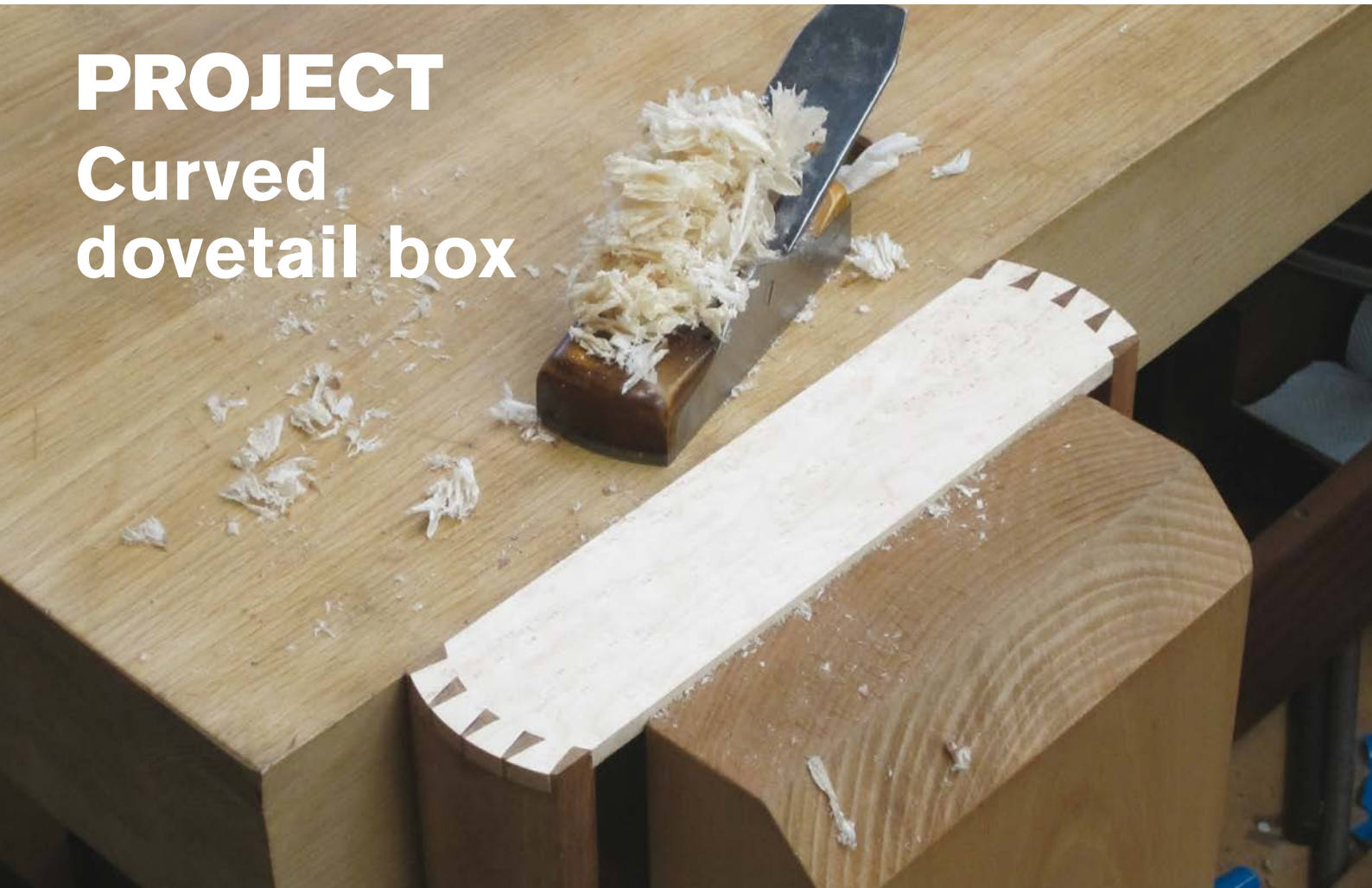
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PROJECT

Curved dovetail box



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PROFILE

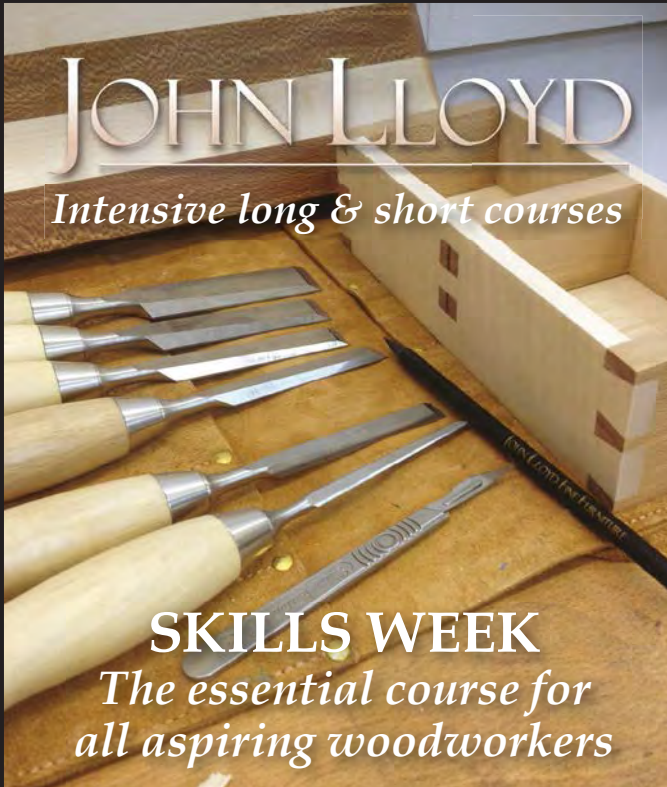
Kieran Binnie talks 'shop with artist engraver Jenny Bower

TIMBER TECH

How to read grain from the outside

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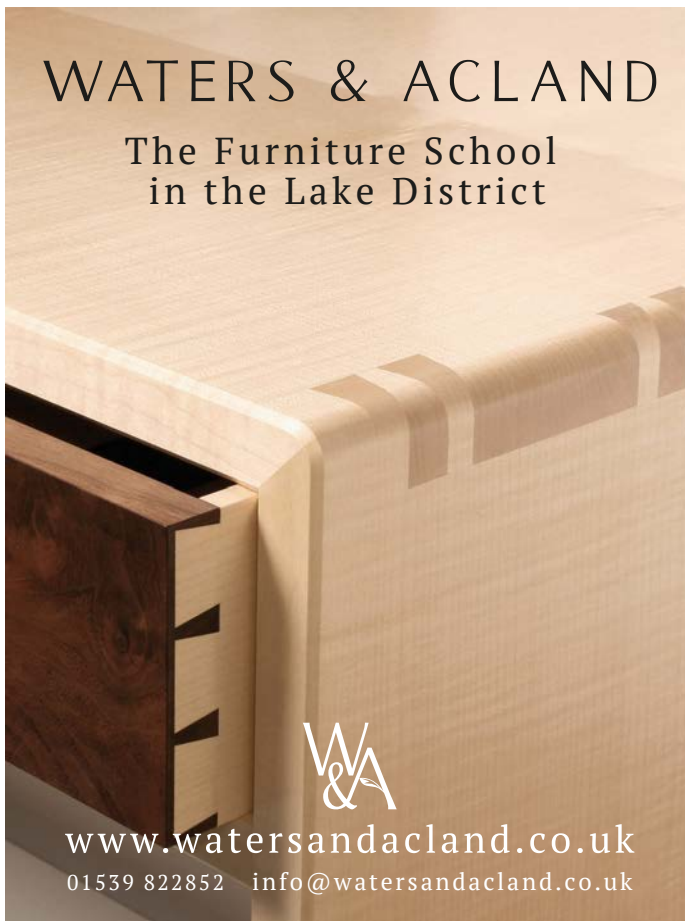
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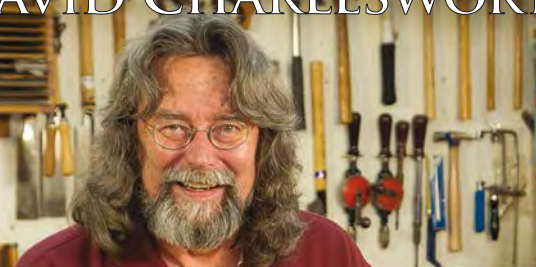
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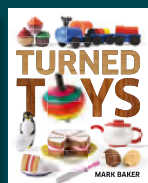
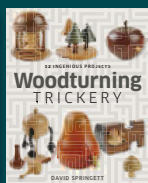
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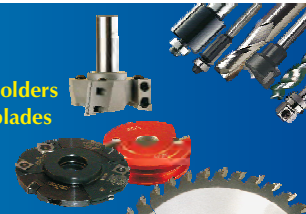
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Shop talk: Edward Tadros

We catch up with the Chairman of ercol, the quintessentially British furniture makers with a unique twist – Windsor, with a generous helping of Italian style

Assuming your grandfather had a workshop, did you ever spend time in there with him?

I am not sure whether my grandfather had a workshop but his father, my great-grandfather Abdon Ercolani, had a workshop in Florence where in the 1870s and 80s he made picture frames for the galleries in Florence such as the Uffizi and the Pitti Palace. Now that would have been amazing!

Do you have a similar space where you can design or build things now?

Not a workshop but I have a photographic darkroom. I still take and process black-and-white films myself, the camera I use is a Leica MP. I develop the films to get the negatives and then make proper silver halide prints.

Was heading the family company always on the cards?

Probably: my grandfather took a considerable amount of interest in me as a child and used to take me out to look at local architecture. But the reward was being taken out for lunch and introduced to chianti mixed with orange juice. I studied furniture design at Kingston and my fate was pretty much sealed.

ercol is a high-street brand but there aren't any ercol shops. Has there ever been a push towards creating a chain of stores?

No, we are manufacturers and I think that it is very easy and dangerous to underestimate the very different mind set that there is between manufacturing and retailing.

If you could trade the boardroom for a place on the factory floor, where would that be?

Making chairs; they are one of the most interesting and challenging pieces of furniture in every respect.

Enzo Ferrari wished he'd designed the E-Type. What item would you have loved to have had a hand in creating?

I would love to have been involved in the design and making of the classic Riva motor boats, probably not today's boats but the ones that ran around the French Riviera or in Portofino in the 1950s and 60s. Truly beautiful pieces of design and craftsmanship in wood.

Which museum do you think everyone should go to and why?

Palazzo Fortuny in Venice, which was the home and studio of Mario Fortuny. It is full of his varied creations, which include



**All about Edward
Greatest success to date.**

That ercol is a thriving, lively and relevant furniture company approaching its centenary in the same family ownership.

Have you worked anywhere else in the world?

No, but I did a short course MBA at Harvard Business School in the US which was quite a steep learning curve.

Who was your mentor as you rose through the ranks at ercol?

My Uncle Lucian was a huge influence on me in terms of design, manufacturing and mostly in relationships with the people working around you.

Where else did you gain experience in furniture making/retailing?

By still constantly visiting retailers, factories, designers and exhibitions worldwide.

Tell us a little bit about your home life.

We live in the countryside outside Oxford. I have been married to Tamsen for 42 years and we have three children. Our eldest is a Doctor of Clinical Psychology living and working in Long Beach, CA, our daughter is a teacher for special needs children in Tower Hamlets and last year had our first grandchildren, very charming twin boys, and our youngest son Henry works with me as our International Business Manager.

I took up road cycling last year in an attempt at age 67 to get some fitness, as I can't stand gyms and running! I completed the Furniture Makers' Charity ride from London to Bordeaux, around 450 miles in six days. I am Chairman of the Trustees of the Charity so I felt rather obliged to make my contribution! The 22 of us cyclists on the trip raised over £65,000.

furniture, lighting, fabrics, paintings, photography and theatre designs. He was a real Renaissance man. And incidentally the Palazzo has the best views of the Venice rooftops from the attic floor.

Do you have any flat-pack in your home?

In a previous house when the children were much younger we had quite a lot of Ikea furniture, which I greatly admired for its modern design.

Have you ever had to veto a design that you felt wouldn't pass muster with your grandfather?

Maybe not so much designs that wouldn't pass the Old Man because times move on, but certainly I have stopped designs that I don't think fit the ethos of the company as it has developed over the years.

What do you collect?

Mid-20th-century prints, contemporary studio ceramics, and analogue and digital cameras.

What haven't you got time for?

Arrogant people.

My parents saved up to buy their first pieces of ercol furniture. On that basis you might assume the brand is aspirational. Do you consider that to be the case today?

Yes absolutely, and we work very hard now to make sure that the furniture we design and make today remains as aspirational as ever. It is to do with design, keeping abreast of the market's needs, being fit for purpose, creating furniture that remains classic that is right for our times but not absolutely rooted in the here and now.



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