

Furniture & cabinetmaking

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



Master of the craft

Michael Fortune reflects on forty years in the business

The art of the build

How to orientate your boards for the perfect panel

Knock down joinery

Plans for making a versatile weekend workbench



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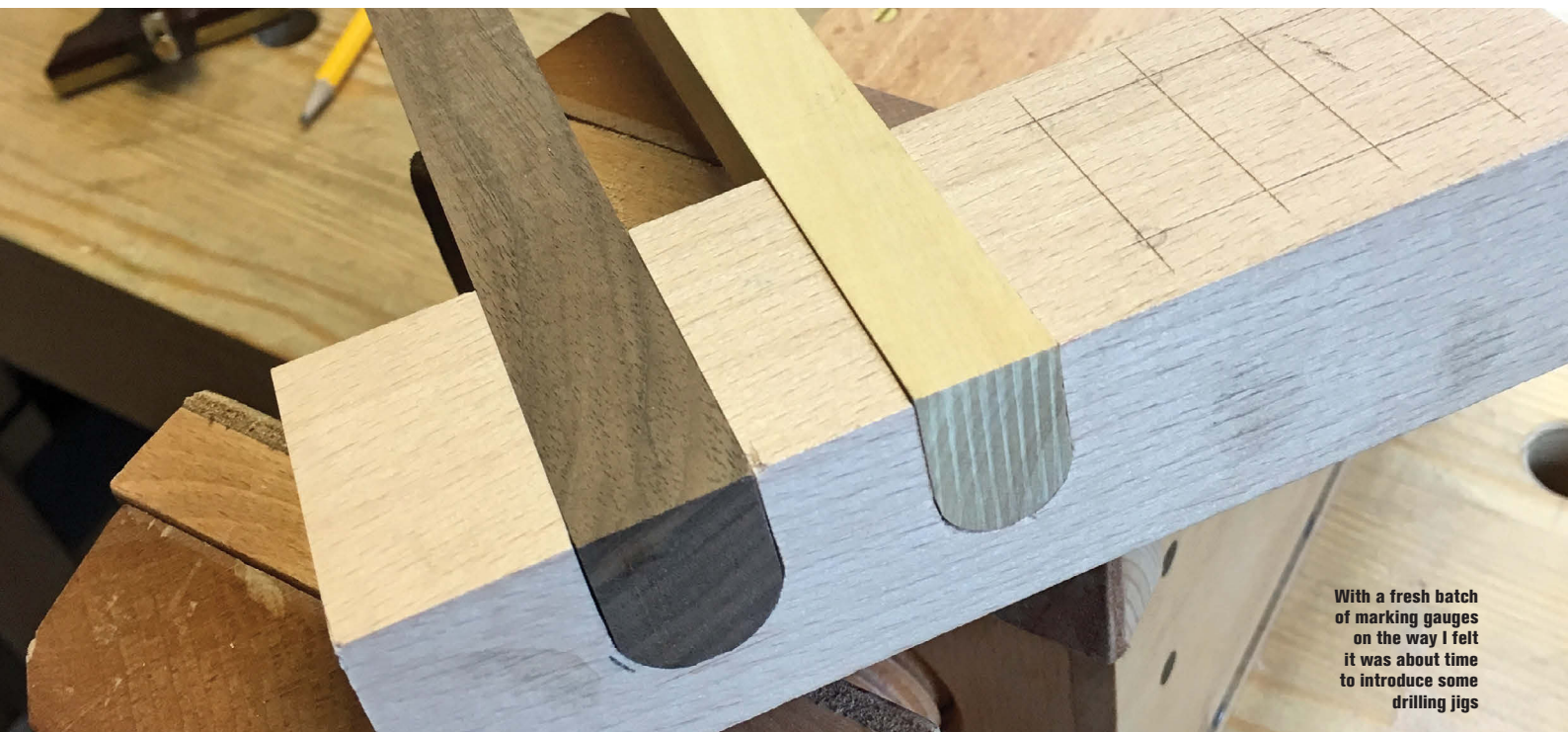


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Welcome to... ...ingenuity



With a fresh batch of marking gauges on the way I felt it was about time to introduce some drilling jigs

I don't know why but I just expected the hollow chisel mortiser to have originated in either Sheffield or Birmingham but as it turns out the Greenlee twins, Ralph and Robert, who are credited with its invention in 1874, came from Chicago. To be honest I haven't really given it much thought in the same way I might respond to a trivia question down the pub; if you don't know, take an educated guess. Or in this instance quite obviously, an uneducated guess. A company that shares their name continues to this day albeit with a focus on developing solutions for the public utility, agriculture and data/telecommunications industries and not woodworking. Woodworking as a craft or occupation wasn't really their motivation although at the time the company was heavily into producing wooden goods. The need to streamline production and develop a commercial advantage over their competitors was all the inspiration they needed and it's their innovative and adventurous spirit that is something of a theme in this issue.

Take this month's cover image for example, it comes from our feature on Michael Fortune who could have written the instruction manual for not just how to succeed but also how to prosper as a furniture maker in the 20th century. When most of us lurch between projects with all the finesse of a United Airlines passenger handling

crew, Fortune is choreographing his next move with balletic poise and grace; a skill he attributes to having spent time in the company of designer-maker Alan Peters.

It's a numbers game

With around 200 permutations possible when assembling three boards to make one panel it's no surprise that we often get in a bit of a flap. On paper it should be quite easy and I guess it is when you know how, but with so many conflicting theories out there, it's hard to know which way to turn the next board. So to steer you in the right direction we've enlisted the help of Rob Porcaro in the first of two articles about producing the perfect panel to help you on your way.

The second of our new faces this month is Ramon Valdez who caught our attention with his relentless (and infectious) appetite for problem solving. His short and sharp tricks of the trade range from inexpensive power tool upgrades to solving common construction conundrums. He's going to be with us for a while, so feel free to get in touch if there's a particular issue you're struggling with.

If there's one thing that annoys me more than anything these days it's having to listen to someone running down the prospect of attracting new blood into a career in furniture making. And just in case proof were needed

to justify my level of frustration then our second feature from Amber Bailey about Silverlining Furniture should do the trick. The Welsh-based company are leaders in their field and they're hiring. Just like the Greenlee brothers, Silverlining are innovators, pioneering new techniques and concepts that are pushing the boundaries of design and craftsmanship on a commercial scale. Feel free also to drop them a line if you've got something to offer.

Finally, if you adhere to the maxim of measure twice and cut once then spare a thought for Dan Cherry for whom this piece of advice poses more than a slight problem. As part of our new series on how to go about establishing a tool collection, we talked to Dan about his collection of antique rules. A more appropriate metaphor for charting man's progress through the centuries is hard to imagine as these devices have entered every single nook and cranny of human endeavour. The last word this month comes from David Charlesworth in what we think is his first ever interview. But then I have been wrong before.

Derek Jones
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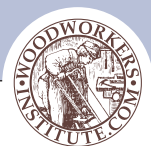
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Don't forget there are plenty more articles and discussions to be found on the Woodworkers Institute & Forums
www.woodworkersinstitute.com



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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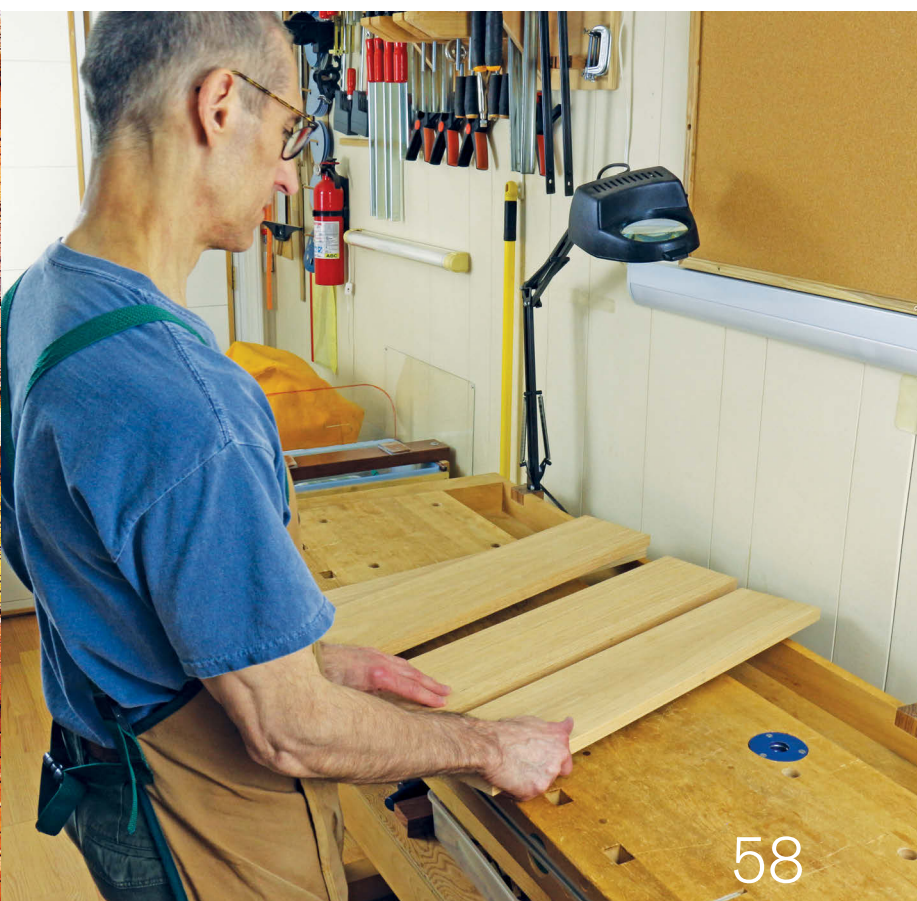
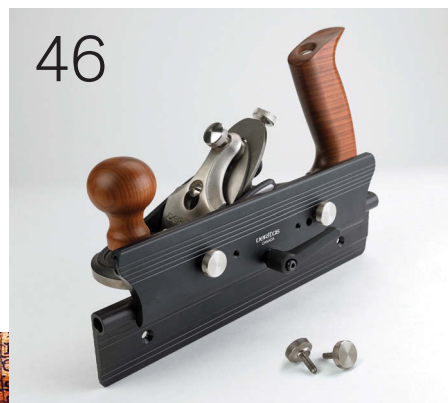
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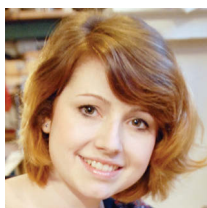
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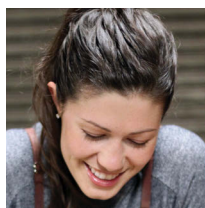
Amber Bailey

Amber is a marqueterian and surface design artist with a background in furniture restoration and conservation. She has trained in prestigious decorative art schools on both sides of the English Channel and is now based in North Wales working for a furniture company, creating laser-cut marquetry.
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Anne Briggs Bohnett

At the forefront of the online woodworking community, Anne's passion for learning and capacity for hard graft has earned her a place on the Lie-Nielsen demonstrating team and a permanent place at the Pratt Fine Arts Center where she runs project-based workshops.
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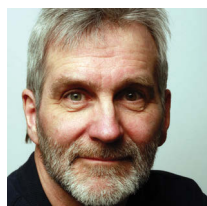
Dan Cherry

Dan is a collector and user of tools, and a scholar of the rich history surrounding the specialised trades in which the tools were employed. He is a registered professional engineer and hydrologist by degree and is employed as the Director of the Yavapai County Flood Control District in his hometown of Prescott, Arizona.
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Brian Greene

Brian is an Ottawa-based writer and designer/maker of contemporary furniture and wood objects. He also works and teaches at Lee Valley Tools. Over a 40-year writing career he has been a journalist, columnist, speech writer and public relations consultant and writer. Brian is a member of The Ottawa Woodworkers Association and The Furniture Society.



Charles Mak

With previous careers in hospital management and corporate compliance, Charles semi-retired in 2005, the same year he joined Lee Valley Tools/Veritas as a part-time Customer Advisor. He became interested in hand tools after realising that his customers were often more knowledgeable than he in traditional woodworking. To fix that, he bought many of the tools he sold, put them to use in his own shop and made mistakes until he could write or teach about them.



Rob Porcaro

Rob designs and builds furniture, and writes in Medfield, Massachusetts. Woodworking for more than 35 years, he continues to pursue refinements in techniques, and find the quiet joy of making things. His expertise is well known and trusted in the field as a widely read writer. Rob's work has been exhibited in premier juried artisan shows, fine galleries and numerous publications.
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Ramon Valdez

Ramon works full-time as a production manager in his brother's cabinet, countertop and fixtures shop in New Mexico. As well as making gallery quality furniture in his spare time, he has taught marquetry classes at his local college. Ramon is the man to go to for the best time-saving tips and ingenious short cuts.
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Hendrik Varju

Hendrik is a fine furniture designer/craftsman who provides private woodworking instruction and DVD courses. His business, Passion for Wood, is located near Toronto, Canada. Using only the highest quality materials, he uses time-tested joinery techniques to ensure that every piece he makes is of heirloom quality.
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David Waite

David has been involved in scientific research for over 20 years prior to enrolling on a one-year designer/maker course at Waters and Acland. Over the coming months he will be writing a series of short articles for *F&C* capturing his observations and experiences to try and become a professional and setting up his own fine furniture making business.
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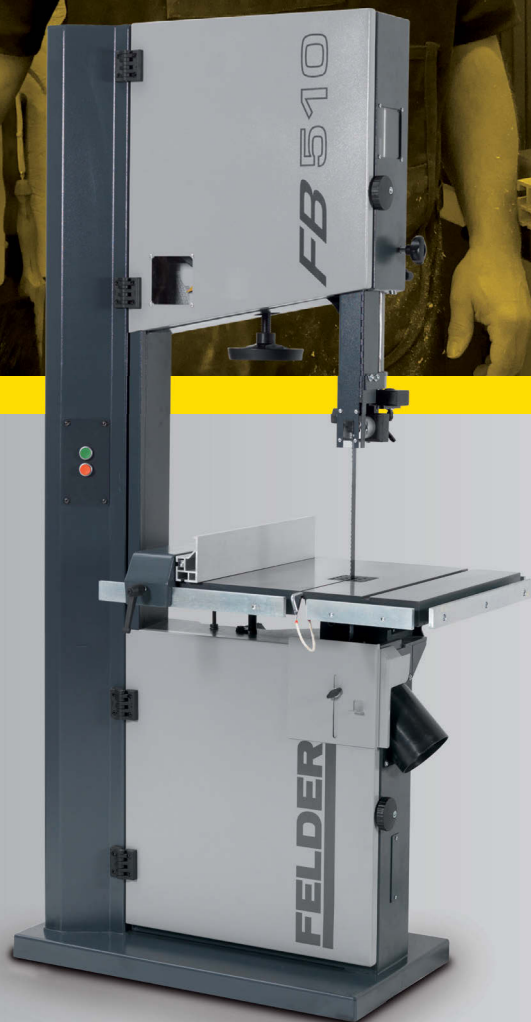
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Still cutting it

After more than 40 years in the business Michael Fortune is still very much at the top of his game. *F&C* sent Brian Greene to meet him at his studio in Ontario, Canada to learn the secret behind his success, motivation and longevity

Contact

You can see more of Michael Fortune's work at: www.michaelfortune.com



Michael Fortune is the consummate artisan; his designs are original, clever and brilliantly executed. And while his creative explorations are visually extravagant they are also restrained and well resolved. Ordinarily that might be enough to sustain the average creative through the lean months, but underpinning Michael's artistic accomplishments is a very strong

business methodology designed to maximise success. His process of exploration and development is about managing the creative process to minimise risk and take advantage of innovation. Michael pursues a well-defined niche with unique offerings and a very business-driven approach. His practice builds on investments in one-of-a-kind creative explorations that a lot of makers tend to ignore, never realising the full potential in the one-off design. For Michael it's a simple case of playing to his strengths: technical virtuosity and effective management every step of the way.

With many awards, honours and exhibitions to his credit, and a full roster of repeat clients for his astounding furniture, Michael Fortune has certainly arrived at a place in the craft most of us can only dream about.

He graduated from Toronto's Sheridan College of Craft and Design, in 1974. Since the earliest days, he has been acclaimed for his innovative and fully resolved designs for one-of-a-kind objects in wood, commissioned furnishings and limited-edition items. His reputation and clientele is international and he is acknowledged for both his technical and design virtuosity.

Accolades

- Prix Saidye Bronfman (1993) – the first furniture maker to receive this award from the Canada Council for the Arts
- Inducted into the Royal Canadian Academy of the Arts (2000)
- Furniture Making Award of Distinction (2007) from the Furniture Society – the first Canadian to be so honoured
- Contributor to *Fine Woodworking* magazine since 1981

Contemporary meets history

Michael's work has been described as contemporary with strong historical influences. Inspiration comes from many forms whether an ancient vase, a leaf or the impression of car tyres in the snow. His Number One Chair, a piece he has now reproduced nearly 400 times, traces its lineage to Frank Lloyd Wright, Hans Wegner and Charles Rennie Mackintosh. Honed over almost 40 years of observing, sketching, modelling and building full scale prototypes, his work marries fully resolved designs with production-oriented building methods. He takes something that looks quite complex and makes it relatively simple and efficient to build. When a new project is completed, it's easy to tackle the next iteration because the jigs and processes have been perfected and everything has been thoroughly documented with photographs at every stage.

Habits for success

Anyone hoping to pursue a successful furniture making business would benefit by spending some time with Michael Fortune, or at least, studying his career and methods. For young people, he suggests that while there is no rule book and that they have to figure this stuff out for themselves to a large extent, there are clues everywhere for those who are looking for them.

'Soon after [graduating from] Sheridan, I was fortunate to spend several months as an intern in [British designer-maker] Alan Peters' shop. I realised that one can be both a designer and a maker, live on the same property where you work, and be in control of your destiny. This was really significant because I didn't realise that it was possible to make this a lifestyle.'

Conveying enthusiasm for what you do is important as is continuous learning. Michael tells the story of mumbling his way through a CBC (Canadian Broadcasting Corporation) interview, realising how terrible he sounded and vowing to do something about it. He sought training to improve his presentation skills and he practised. He also believes a beginner should hire staff as quickly as possible. 'Having staff who can competently do the repetitive things you don't want to do, or shouldn't do, frees you up for solving the expensive and time-consuming design and production issues associated with new work.



Above and opposite: Number One Chair in Macassar ebony with silver and mother-of-pearl inlay

You have to be disciplined. You also have to be able to juggle many balls at the same time, deal with the inevitable interruptions and get back to where you were with your focus intact.'

With assistance in the shop it's possible to have three or four pieces underway simultaneously generating critical cash flow. 'One of those projects can be a new design under development,' he explains, 'losing money but being subsidised by the other work.' He's quick to point out that first iterations of new designs almost always lose money.

Michael firmly believes that it's important, early in your career, 'to make the furniture that you want to get paid to make. Don't make kitchens if that's not the work you are seeking. You'll be known as a kitchen cabinet maker not a furniture maker.

'You need clients who can afford to pay for your time. You need to learn how to present yourself effectively and how to be in the right place at the right time. You have to demonstrate confidence without being too egotistical. This is marketing and it's

critical to success.'

His experience is that the people who collect studio furniture typically watch what's happening at the schools and the galleries because, so they believe, that's where the interesting makers are. 'In Canada people may need to see your work 9 or 10 times before making a decision to buy.' Those viewings could be through personal contact, exhibits, books or magazine articles. In the United States, where many of his clients come from, that can be reduced to four or five exposures. He believes that exhibiting not only puts your work in front of the right people but also emphasises the value of commissioning.

A firm believer in drawing, Michael says being able to do good renderings not only helps communicate your ideas but also impresses clients. He recognised while still a young maker that his education as a designer equipped him for planning, but that his drawing and rendering skills were inadequate. Art classes at night helped him become a more effective communicator.

Where do the ideas come from?

What role does inspiration play in Michael Fortune's work? Where do the exuberant ideas that are the hallmark of his work come from? Are they found or created? The answer is both. 'Only one person in ten thousand has "magical" creative abilities,' he says. 'Their creativity often yields spectacular results and appears effortless. For everyone else, being "creative" involves hard work.' His view is that anyone with the desire and a little perseverance can be 'creative'. He believes in process more than inspiration.

Tips for a successful design process

Michael has articulated eight steps he calls 'The Design Process':

1. Identify the problem; in other words design and make an object that achieves a stated purpose.
2. Question preconceived ideas surrounding that object.
3. Generate ideas from all sources. Volume is important. He fills sketch books and these become his archive of ideas.
4. Set parameters (size, type of wood, construction method, etc.) He then evaluates the ideas through the lens of those parameters. All have value and nothing is wasted. Some will be immediately useful, others will be catalogued for future use.
5. Explore the forms using a variety of techniques. Michael sketches and builds scale models quickly out of everyday materials, then takes two or three ideas from the exploration and dissects them further.
6. Commit to one of these and begin to resolve the details.
7. Fabrication: during this stage, he makes a full-size drawing and develops a construction sequence.
8. Evaluate: the process concludes with an evaluation of the entire design sequence as well as of the design itself.

Major break

The first 10 years after Michael graduated from design school in Toronto in 1974 were lean ones. His first major break came in 1980 when a Toronto couple commissioned him to design and build a dining room table and eight chairs. He completed the commission and the couple have been clients ever since. This turning point led to numerous public and private commissions including a 27-foot-long boardroom table at the Ontario Crafts Council headquarters in Toronto.

His work has appeared in numerous exhibitions worldwide and is part of the permanent collections of the Canadian Museum of History, Royal Ontario



Pair of tables in ebonised cherry with ebony inlay

Museum, the Ontario Crafts Council and the Claridge Collection in Montreal.

'Over the years, I developed confidence in my ability to design and build what I felt was appropriate for the client and to effectively present it to them. I am often working with people who have been very successful in their respective fields. They have approached me to design something for them. It is up to me to provide an innovative and highly resolved solution for that specific commission.

'I now work principally for six homes across North America with multiple pieces created for each home over a 10 to 15-year period or longer. In some cases, we have made more than 30 pieces of furniture for the same family.'

Art/business balance

'I only do exactly what I want to do.' Michael well knows that his approach cuts against the grain to some extent and perhaps to many woodworkers it will sound unrealistic but he firmly believes that the 'positioning' he has achieved is part of having worked strategically to a plan since the beginning of his career; a plan that emphasised the importance of the business side as much as it did the creative side. 'I never would have become a furniture designer/maker if I'd thought it would be impossible to pursue my artistic vision and make an acceptable living at the same time. I tried to meet as many successful furniture designers and makers as possible when I was starting out. From their experiences, not so much their furniture, I determined what approaches worked and commitment to their own vision was the common thread.'



Michael cuts much of his own wood and dries it in this solar kiln



Taking a slice from a large cherry log

Three keys to success

According to Michael, his success is due to three factors. First: 'the slant of my design education was more toward commercial furniture design and production where making objects efficiently is important.

As a result, I've been willing to work in any material with any process, without bias.'

Second: 'I learned and utilise an evolutionary design process, applying successes and techniques from one piece to the next so that I am not constantly reinventing the wheel. Designs evolve with time.'

Third: 'I learned significantly from the opportunity to work with a practising designer/maker in Britain, Alan Peters. I learned to appreciate the need to develop a strong work ethic and an ability to focus on the task at hand.'

He stresses these three elements of success as the most significant but speaks frequently and enthusiastically about others:

- Having a sense of personal vision and confidence in your abilities.

- Doing what it takes to have potential clients notice and remember you.
- Recognising that you cannot do it alone and be productive and cost-effective.

He insists that a certain volume of work has to go through the studio in order to generate a reasonable living. Cash flow is important. Having three or four projects happening at any given time with others moving from the office to the shop means that retainers, progress payments and final payments are coming in regularly. With help you can focus on what you do best while keeping the work flowing steadily. One of his ideas for success is almost revolutionary: he suggests that when you are ready, go to your next biggest market. Being successful somewhere else can help sales at home and be a client/press-worthy story. 'You really have to go out of your way to set yourself apart. Use forms and processes that are unusual. Avoid historical precedents or work that is simply made better. Clients pay for different, not simply better.' Michael also

thinks it's important to dress, look and act the part and advises against getting yourself in a place where you have to take the job because you need the money. 'Always have enough work so that you can politely decline clients who want to have too much input into the design process.'

On the subject of remuneration Michael believes you should get paid what your creativity and time are worth. 'There should be a niche for you providing you pay attention to the signals coming from that segment of the marketplace that you have chosen to work in. Never discount the value of what you do and the service you provide.' Fortune says his clients are not interested in seeing his work over exposed. As a result, he is not significantly engaged with social media. His clients discover his work and appreciate that it's just a little bit exclusive. He writes for woodworking magazines but not to generate commissions. This is part of his desire to help others with design and technical issues. He readily admits that this is the approach that has worked for him over time.



Hall table in 7mm-thick steambent walnut, one of 20 pieces made for this residence



Intern Louise Fuller of New Zealand helping Michael select planks for a project



This log building on Michael's property has been renovated to include gallery space, a small design office and a loft apartment for an intern

Looking out to the world

Michael has a clear vision of how fine craft can positively affect the culture and economy of his native Canada and the world beyond. He has contributed significantly to harnessing the potential of indigenous resources as an engine for economic growth and development in emerging economies.

On this front, Fortune has consulted for the government in Trinidad and Tobago on behalf of the Commonwealth Fund for Technical Assistance. They contacted him to assess their manufacturing potential and ultimately to design a range of outdoor furniture to be

produced by five manufacturers using local resources. He has taken on similar ventures in Mexico using sustainably sourced timber aimed at the hotel industry.

He has also volunteered his time and expertise to Woodlinks, a joint Canadian/US not-for-profit organisation dedicated to revitalising vocational training in secondary schools throughout North America. He is also a volunteer advisor to volunteer advisor to Greenwood, a joint Canadian/American initiative promoting sustainable and appropriate use of rainforest resources.



The table features mitred dovetails and ebony detailing

Side table in walnut and spalted maple

Paying it forward

At this stage in his career Michael is enthusiastic about illustrating that furniture making is a 'really fabulous career worth pursuing'. He is generous with his time as well as fun and engaging to hang out with. In addition to designing and making his very special brand of furniture, Fortune writes for *Fine Woodworking*, receives interns at his shop outside Toronto and lectures and teaches widely around the globe. He is continuously encouraging young talent through his teaching and an internship programme with interns in his own shop usually twice each year for up to six weeks. Distance need not be a barrier as they have come from the USA, Canada, Scotland and, most recently, New Zealand. 'The point is to give promising individuals a chance to observe a functioning design/craft studio as I did in Alan Peters' shop so many years ago. In repayment of the debt for having a Canadian design student in [Alan's] workshop, I now have an intern position in my studio.' *F&C*



Dining chairs in steambent cherry and wavy birch with vacuum-formed backs

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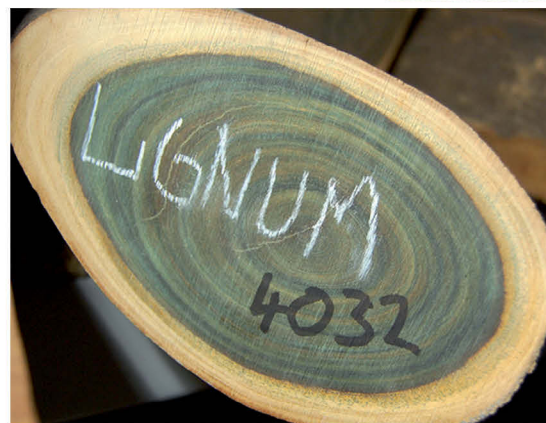
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Jin Sung Choi



Colin Bate



Roland Pettet

Chippendale School Exhibitions and Open Days

Each year, the Chippendale International School of Furniture welcomes students from around the world to its immersive 30-week course.

The quality of furniture that the students make is always amazing, and at the end of each year their work can be enjoyed by members of the public at an Edinburgh exhibition and Open Days at the school. This year, the Chippendale school's Edinburgh exhibition is being held in Greyfriars Kirk (1 Greyfriars, EH1 2QQ) on Monday 12th (1pm – 8pm) and Tuesday 13th of June (10am – 8pm). This is being followed by an Open Evening (6-8pm) at the Chippendale school (Myreside Grange, East Lothian EH41 4JA) on Friday 16th June and Open Day (10am – 6pm) on Saturday 17th June. Everybody is welcome to those events, and here are just some of the talented furniture makers whose works will be on show.

Jin Sung Choi

Jin Sung Choi from Busan in South Korea is a former trainee pilot and Marine soldier, who has discovered a skill and passion for woodworking.

Always interested in both design and the practical skills in making furniture, he hopes to go onto further training in Japan, to develop his technique in carving & gilding. He then hopes to set up his own business in South Korea where he thinks the market is beginning to embrace outside influences.

"South Korean furniture is traditionally made from solid wood, often inlaid with mother of pearl and with brass fastenings and handles," says Jin. "I am more interested in bringing a delicate Western approach, and creating furniture that is both Oriental and classical."

One of his signature pieces is a stunning desk in solid fumed oak, with turned legs, brass fixings – incorporating a hidden compartment with a hidden key.

"I believe that affluent young people in South Korea are moving away from factory-made furniture towards hand-made and bespoke. My business will aim to meet that growing aspirational market," he says.

Roland Pettet

Roland, for the time being at least, has swapped a life on the open sea for a furniture design course on dry land.

A graduate in navigation and maritime science from Plymouth University, Roland has been working as a navigation officer on luxury motor yachts, mostly in the Mediterranean and Caribbean.

However, he recently discovered a passion for woodworking and came to Chippendale to train as a furniture maker to explore his creative side. His goal is to eventually open his own furniture making business in Surrey, where he comes from.

"Working as a ship's navigation officer is demanding and carries a lot of responsibility, but it doesn't allow for much creativity," says Roland.

His beautiful desk and chair, in wych elm and olive ash, was inspired by the shapes of Gothic church arches. The strength and grandeur of the Gothic design is softened by the piece's gentle curves and chamfered edges.

Colin Bate

Colin Bate, originally from Birmingham but now living in Perthshire, is an outdoors sort of person who is also a member of his local mountain rescue team.

He moved north from Birmingham to work in outdoor education but, over the years, found himself less and less outside and more and more behind a desk. Hence his decision to change track and enrol at the Chippendale school and, after graduation, to set up Highwood Furniture in his adopted Ayr, to make and design furniture and bespoke kitchens.

His signature pieces include a drinks cabinet that perfectly reflects his love of nature and the outdoors, with an oak frame, elm top and a free-form tree design in spalted beech running across the front.

Another stand-out piece is a steam-bent desk in olive ash and oak which he made *"to test the limits of what can be achieved with steam bending,"* said Colin.

"I love the precision of furniture making, and the disciplines involved in turning a design idea into a practical piece of furniture. But I also enjoy the creativity that goes into making a desk or cabinet into something absolutely unique," he says.

Andreas Gurtner

Andreas Gurtner, from Vienna, already has a degree in international land and water management from Wageningen University in the Netherlands. Through his studies he discovered a passion for beauty and the simplicity of nature and realised that he missed an outlet for his own creativity. This ambition led him to enrol at the Chippendale school.

His half round table in sycamore and yew was inspired by the wild grain of the yew. He combines the natural beauty of the wood with different materials like gold accents that are incorporated in the piece. Andreas also finds inspiration from past Austrian artists such as Friedensreich Hundertwasser and Gustav Klimt, which is reflected in his designs – using the wood itself to inspire and shape the final design.

"Most designers use wood to make their designs come to life. However, I also like to see things the other way around – using the patinas and grains of the wood to dictate the final design," he says.

Through his passion for travelling he has learned about many different cultures and, for example, the aesthetics of Asian simplicity. That is why, after graduation, Andreas hopes to work in Asia for a couple of years, and to learn more about different approaches to woodworking.

After that, he wants to return to Vienna and open his own furniture business, taking inspiration again from his native Austrian artists.



Andreas Gurtner



Rob Vowles

Rob Vowles

Until this year, Rob Vowles was more at home climbing trees than using them to make fine furniture. The former tree surgeon from London has worked in several countries and continents, including Canada, Sweden and in parts of Africa.

His fiendishly-clever drinks cabinet, made from a variety of woods including elm, red gum, oak & ash, is his signature piece from the furniture course.

Opening the cabinet is the clever part, because to do so involves solving a series of puzzles that are designed to baffle even the most sober. Based on ideas from Japanese puzzle boxes, the drinks cabinet has a sliding door mechanism that, when several elements are aligned correctly, reveals a secret puzzle door – and an even more secret lock and separate key to open it. Inside, the drinks cabinet is just as stunning, with elaborate marquetry panels and a mirrored back.

On graduation, Rob intends to set up his business in London.

Shubham Goel

Shubham Goel is one of two Indian students at the school this year, and who should have no trouble marketing the business he intends to set up in either Mumbai or his home town of New Delhi.

He is a graduate in marketing and advertising from New Delhi University and, prior to studying at the Chippendale school, was an account executive working for one of the world's leading advertising agencies.

However, he has always wanted to follow a more personally creative career, and to build a business that is his own – a course of thinking that has taken him from India to Scotland.

Shubham's new business, **West End Furnishings**, will primarily design and make bespoke furniture, but fusing traditional designs and materials from Asia with influences from the West.

"India is a rapidly developing country with an international outlook. What I would like to do is take the best of contemporary Indian design and give it a slight twist – bringing that international dimension to a domestic market," he says.

His beautiful writing desk in olive ash and spalted beech provides echoes of that approach, developing a style that bridges countries and continents.

Andrew Cockerill

When creativity and a passion for the guitar come together, the result can be

both beautiful and practical.

Andrew Cockerill from York has played guitar for over ten years, and been in several rock bands, playing in local pubs and clubs.

As part of the course, Andrew has designed and crafted a guitar cabinet in oak and sycamore, with an innovative opening mechanism, which is both a functional storage space and a beautiful display cabinet.

"As someone who plays guitar, I've always wanted a cabinet that reflects my musical passion, but which would also be a good use of space," says Andrew, whose favourite guitar is his Fender Telecaster.

With nothing to fill that gap in the market, Andrew has set up **Northern Woodwright Furniture**, based in East Lothian, to make bespoke hand-crafted cabinets for other like-minded guitar enthusiasts.

"I'd be delighted to hand-make guitar cabinets for anyone who wants to show off, as well as store, their guitar. There's nothing like them on the market, and I can make each cabinet to particular specifications – making them both bespoke and unique," says Andrew.

Paddy O'Neill

It's the famous extinct volcano that overlooks Edinburgh, and although nobody knows how it came to be called Arthur's Seat, it's said by some to be the site of legendary Camelot.

The 822 foot high hill has been featured in many novels, including Frankenstein by Mary Shelley, The Underground City by Jules Verne and in several Ian Rankin novels. But now, Paddy O'Neill has made the iconic hill into a sycamore and yew coffee table because of his passion for the outdoors and the importance of Ordnance Survey maps for safe navigation.

Paddy, who used to work offshore on oil rigs in the UK, Norway and the USA, was inspired to make his Arthur's Seat table *"because I live in Edinburgh and see it every day."*

After graduation in June, he is setting up **The Natural Edge**, his own woodworking business in Edinburgh to specialise in furniture design, making, and kitchens.

"Everyone has their own special outdoor places, whether it's a coastline or hill or mountain. I would be delighted to render any of those landscapes into beautiful and functional pieces of furniture," says Paddy.

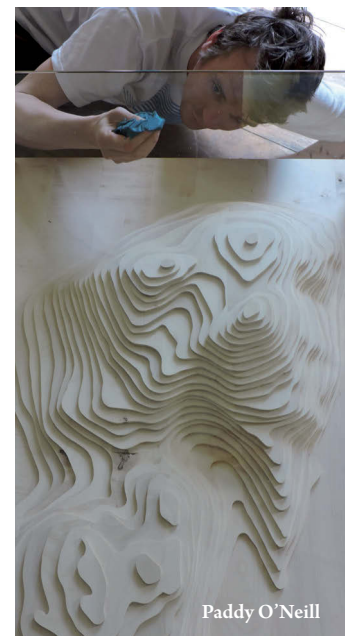
Website <http://thenaturaledge.co>



Shubham Goel



Andrew Cockerill



Paddy O'Neill

The Chippendale International
School of Furniture

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info@chippendale.co.uk



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

Good Design Selection Winners announced

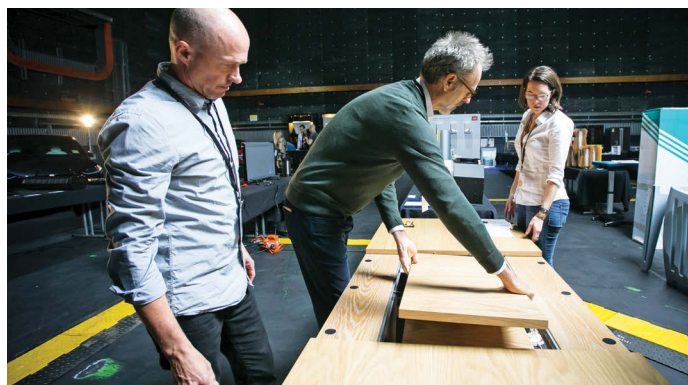
Selection Winners in Australia's Good Design Awards have been announced, including 12 products in the Furniture and Lighting category. The jury set a very high benchmark for this year's Awards with only the best projects being recognised at this level. The Aeron Remastered chair by Herman Miller, Baker Extension Table by DesignByThem, Converse seating by Adam Cornish and the HOSHI Collection by SKEEHAN Studio were among the winning projects.

The Good Design Award and Best in Category winners will be announced live on stage at the 2017 Good Design Awards Ceremony on 8 June.

Contact: Good Design Australia

Web: www.good-design.com

**The Good Design Awards
jury assessing the
Baker Extension Table
by DesignByThem**



Nelson's spirit to live on as captain's sea chest

A long plank of decking from an illustrious British battleship is being reborn as a sea chest for the new captain of HMS *Queen Elizabeth*, the UK's new aircraft carrier.

HMS *Nelson* played an illustrious part in WW2 and was flagship of the Home Command. She was broken up at Inverkeithing in 1949. The 7-foot piece of teak from HMS *Nelson* was gifted to the Chippendale International School of Furniture in East Lothian. The school held an internal competition to see how best to make a piece of furniture from this last remaining part of the flagship battleship's decking.

The competition was won by Campbell Deeming from Aberdeenshire, who is a qualified boat builder from the International Boat Building College in Lowestoft. The piece of teak is now to be made into the Nelson Chest and, with the Royal Navy's approval and encouragement, will be presented to the incoming captain of the aircraft carrier HMS *Queen Elizabeth*, which is due to start sea trials in September.

Because of rules and regulations, the chest is to be bought by a benefactor and then gifted to the Navy – with the proceeds going to charities associated with HMS *Queen Elizabeth*. The Navy is delighted that a small piece of history is to be preserved and given a new life in a new ship.

'The size, stability and patina of the relic convinced me that it would be perfect as a traditional sea chest and ditty box – two practical nautical items with a provenance of some great value,' said Campbell.

'It then dawned on me that right on the doorstep where this flagship was scrapped, a new flagship was being born. Why not link the two together, with a sense of continuity and tradition?'

Campbell is a student and teaching assistant at the Chippendale International School of Furniture. He is a graduate of the University



Campbell Deeming begins work on a plank of decking from HMS *Nelson*

of Edinburgh as well as the International Boatbuilding Training College. He then returned to Scotland and worked as a boatbuilder for the Portsoy Cobble Project and the Scottish Traditional Boat Festival, before enrolling at the Chippendale school to study design and learn new techniques.

After graduation, Campbell will be establishing The Lost Journeyman Workshop, specialising in contemporary furniture, boat restorations and interiors.

Contact: Chippendale International School of Furniture

Web: www.chippendaleschool.com

Changes at the Gordon Russell Design Museum

The Gordon Russell Design Museum has been ringing the changes this spring with the appointment of a new museum manager, a website redesign and the launch of a Friends Group.

Verity Elson has taken the post of Museum Manager/Curator at the museum, which is based in Broadway, Worcestershire. She said, 'I am looking forward to working with the team and the museum's supporters to lead the next stage of the museum's development and to bring the story of Gordon Russell to the widest possible audience.'

The museum's new website was launched on 7 April. Designed to work on tablets and mobile phones as well as computers, the site provides information on what is on offer for visitors to the museum, from a virtual visual tour of the collection to the story of the man himself, and his relationship with the village of Broadway.

April 7 also saw the launch of the Friends of the Gordon Russell Design Museum. At the event, Christopher Hotten, Friends Organiser, explained the important role of the Friends in supporting the work of the museum and the range of benefits on offer. Annual membership costs £25 for two people, or £12.50 for individuals.

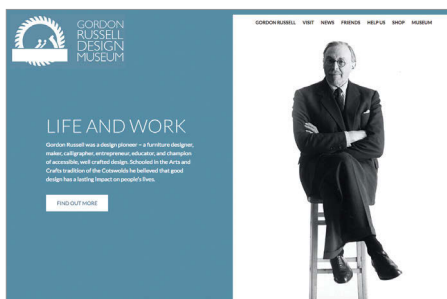
Contact: Gordon Russell Design Museum
Web: www.gordonrusselldesignmuseum.org



Verity Elson is the new Manager/Curator at the Gordon Russell Design Museum



Christopher Hotten (left) & Gerry Berwyn-Jones (right) at the launch of the Friends of the Gordon Russell Design Museum



Export award open for entries

The Furniture Makers' Company is calling for entries for its second annual Export Award. Launched in 2016, the Export Award is open to any furnishings company, including bedding, flooring and furniture, which manufactures in Great Britain.

The award considers all aspects of how a business operates, including development initiatives, overseas markets penetrated, volumes, growth techniques, long-term commitment, and relevant accreditations.

UK manufacturers are invited to submit an application for

consideration by a panel of judges who will select the manufacturer deemed to have made the best export initiative or effort in the previous year. The deadline for entries to the Export Award is 30 June 2017. Entry forms are available to download on The Furniture Makers' Company's website.

Contact: The Furniture Makers' Company
Web: www.furnituremakers.org.uk

Advance tickets on sale for European Woodworking Show

The European Woodworking Show returns to Cressing Temple Barns in September this year and advance tickets are now on sale online. Demonstrators confirmed for the event include Chris Schwarz, Dave Jeske, Ron Hock, Thomas Lie-Nielsen, Chris Vesper, David Charlesworth and David Barron. Many tool suppliers will also be exhibiting, such as Trend Tools & Machinery, Lie-Nielsen Toolworks, Gransfors Bruks axes, Pfeil, Classic Hand Tools and Chestnut Products.

Advance tickets can be ordered online until 11 September, visit the Show website for details.

Contact: European Woodworking Show
Web: www.europeanwoodworkingshow.eu

F&C Editor Derek Jones will be among the demonstrators at the European Woodworking Show

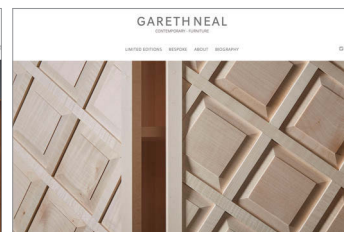


Gareth Neal launches new website

Contemporary furniture maker Gareth Neal's new website went online in May, coinciding with London Craft Week. During Craft Week, Gareth appeared at Carpenter's Hall to discuss VES-EL, a collaborative wood sculptural piece created with eminent architect Zaha Hadid. The website will be regularly updated with information about Gareth's latest creations, including two new bodies of work that will be exhibited later this year.

Contact: Gareth Neal
Web: garethneal.co.uk

BELOW: Gareth Neal's new website showcases his latest limited edition and bespoke projects



Annual Open Day at Peter Sefton Furniture School

Peter Sefton Furniture School in Upton-upon-Severn is having an Open Day on Saturday 22 July. Come along between 10am–3pm to find out about the School's long and short furniture making and woodworking courses. You can meet expert tutors, see professional demonstrations and pick up advice, tools and products. There is a packed timetable for the Open Day, including:

- Peter Sefton will be demonstrating hand tool techniques.
- Andrew Hall will be demonstrating woodturning including his turned wooden hats.
- Artisan Media will be at the School filming the Open Day; Peter's own DVDs on subjects such as timber selection and sharpening techniques will also be available to buy on the day.
- Chris Yates will be talking routing techniques.
- Bob Jones will be demonstrating French polishing and traditional finishing methods.
- Wood Workers Workshop will have deals on many tools throughout the day.
- The Professional Long Course students will have their End of Year Show where you can also talk with Sean Feeney, the School's Designer/Maker in Residence.
- At the end of the day the Long Course Student Prize Giving will take place with the School's sponsors Hammer Felder, Whitmore's Timber, Mundy Veneers, Fiddes, Wood Workers Workshop and Gordon Russell Design Museum.

The School's charity is Help for Heroes and they will be manning



PHOTOGRAPH COURTESY OF PETER SEFTON FURNITURE SCHOOL

The Annual Open Day will include demonstrations of various hand and machine techniques

the BBQ, and will also be collecting any unused or old hand tools that will be auctioned by David Stanley Auctions. All proceeds from the auction will go towards equipping the charity's woodworking facilities for use by injured servicemen and women, so if you have any unwanted tools to donate, take them along to the Open Day.

When: 22 July, 2017

Where: The Threshing Barn, Welland Road, Upton-upon-Severn, Worcester, Worcestershire WR8 0SN

Web: www.peterseftonfurnitureschool.com



PHOTOGRAPH COURTESY OF THEO COOK

Theo Cook's weekend course will cover all the skills for making a hand plane

Make a Kernov-inspired hand plane with Theo Cook

Students will learn to make a James Krenov-inspired wooden hand plane at this weekend course with Theo Cook. This will involve skills such as bandsawing, routing, drilling, shaping with a spokeshave, sanding and finishing. Students will be provided with a comprehensive booklet at the beginning of the course and will leave with a completed plane and the skills and knowledge they need to repeat the exercise on their own.

When: 10–11 June, 2017

Where: Robinson House Studio, Robinson Road, Newhaven, East Sussex BN9 9BL

Web: www.marcfish.co.uk/cabinet_making_tuition.htm

Working from the Wood: Country Chairs Today

This exhibition celebrates the bicentenary of the birth of Philip Clissett, a Victorian chairmaker who influenced many designers and architects who became well known as

members of the Arts and Crafts movement. He lived and worked in woods near Ledbury, using ash and oak from the local woodlands. Working with this wood 'green', he made spindle and ladder-back chairs using an axe, wedges, cleavers, chisels, a pole lathe and shaving horse.

Clissett's influence is potent today among a group of furniture designers who follow his way of working and try hard to work in a sustainable way. Tinsmiths is bringing designs from this group together for this show to display their own work, including chairs by Mike Abbott, Sebastian Cox, Koji Katsuragi, Gudrun Leitz, Lawrence Neal and Neil Taylor. Mike Abbott will present the history of Philip Clissett in an illustrated talk on 15 July.

When: 30 June–30 July, 2017

Where: Tinsmiths, 8a High Street, Ledbury, Herefordshire HR8 1DS

Web: www.tinsmiths.co.uk

Charnwood Roadshow & Sale at Yandles

Exclusive show deals will be available online and in-store for this one-day event, plus free expert advice on all Charnwood machines, 15% off all self-select timber, free bandsaw and planer classes and woodturning demonstrations.

When: 1 July, 2017

Where: Yandle & Son Ltd, Hurst Works, Hurst, Martock, Somerset TA12 6JU

Web: www.yandles.co.uk

The Manchester Furniture Show

The furniture and furnishing industry's

favourite summer show returns to Manchester Central this July with a strong exhibitor line-up showing not just what's new in furniture this summer, but also what's new in interior accessories and furnishings. Visitors can expect to see the newest trends in upholstery, cabinet and dining, beds and bedroom furniture, occasional furniture, mirrors, art and decorative accessories.

When: 16–18 July, 2017

Where: Manchester Central Convention Complex, Windmill Street, Manchester M2 3GX

Web: www.manchesterfurnitureshow.com



PHOTOGRAPH COURTESY OF THE MANCHESTER FURNITURE SHOW

The latest designs will be on display at the Manchester Furniture Show

Home & Gift Buyers' Festival

The Home & Gift Buyers' Festival is the retailers' favourite buying event – a destination for new products and fresh ideas. Over 1000 brands will be exhibiting in key product areas: Design-led Gift, Jewellery & Fashion, Home & Interiors and Greetings & Stationery.

When: 16–19 July, 2017

Where: Harrogate International Centre, King's Road, Harrogate HG1 5LA

Web: www.homeandgift.co.uk

high performance extraction design + technology



The GYROAIR dust processor revolutionised the traditional principles of dust collecting. It was designed with Axial Centrifugation Technology (or called Gyro Air Technology) which is totally different from any existing dust collectors.

The Gyro Air Technology makes flowing dust stream suddenly spins at high speed (over 4,000rpm), this generates a very strong centrifugal force on dust particles (over 70g). The particles are pushed away from air flow center by the centrifugal force and then dropped into dust tanks. The clean air remains in the flow and go forward to the final air filters. The process can successfully separate 99.7% dust particles by from air, which greatly reduce the pressure of the filters.

99.7% Dust separation efficiency before filtration

Super low noise (61 dbA)

Compact size with mobility kit
Strong and constant pressure

High Efficiency

99.7% dust separation before filtration



Energy Saving

Up to 50% energy saving (only 1.5kW)



Compact Size

Delegate and elegant.



Never Blocked

Stable static pressure



A professional woodworker
A peaceful and clean shop



Social media dashboard

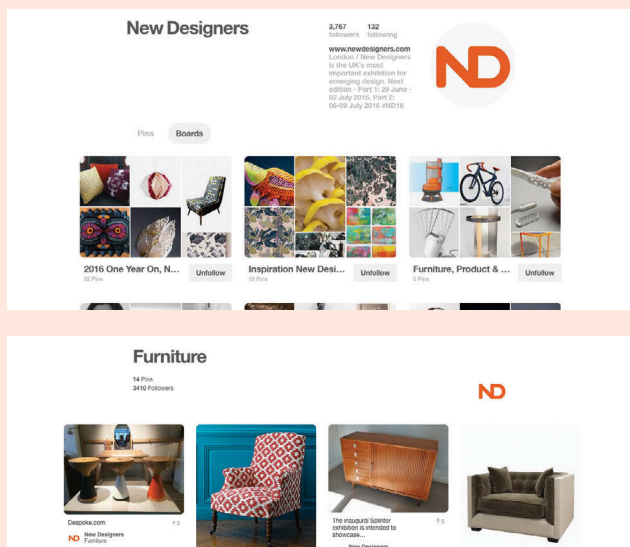
Bringing you a round-up of the best from the online world plus a selection of the latest projects from our readers

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

Pinterest: New Designers

Stay in touch with the next generation of design talent with the Pinterest page of New Designers, the UK's most important exhibition for emerging design. Boards include 'Furniture', 'Interiors' and 'New Designers: One Year On', as well as images from other shows such as the Salone del Mobile.

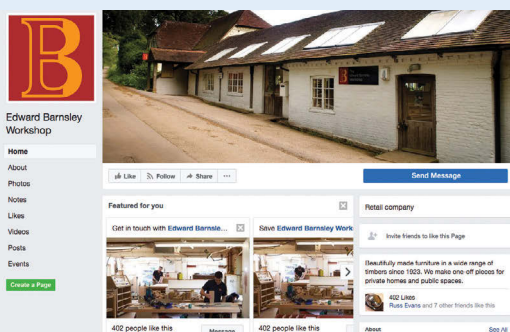
Address: uk.pinterest.com/newdesigners/



Facebook: Edward Barnsley Workshop

The Edward Barnsley Workshop's Facebook page is regularly updated with news of projects and apprenticeships. Each week a different piece is shown from drawing/prototype to finished item, giving a fascinating insight into the working process behind these classic pieces.

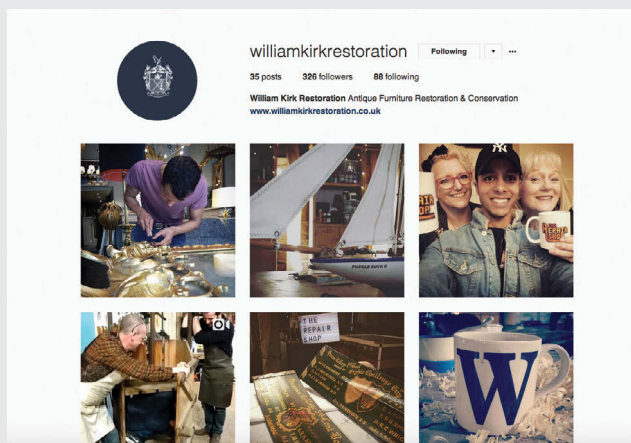
Address: www.facebook.com/Edward-Barnsley-Workshop-522015734491878/



Instagram: William Kirk Furniture Restoration

William Kirk will be a familiar face to anyone who watched the recent BBC2 series *The Repair Shop*. On Instagram, Will shares behind-the-scenes photos from the show, plus images of the latest restoration projects from his own London workshop.

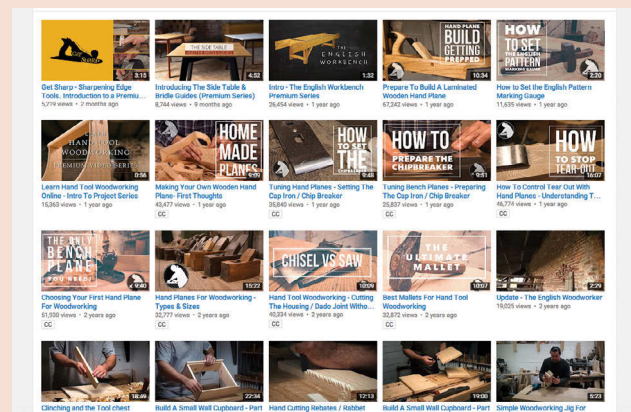
Address: williamkirkrestoration



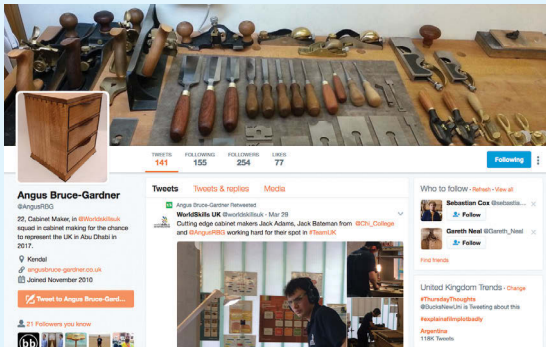
YouTube: The English Woodworker

The English Woodworker is the moniker of hand tool specialist Richard Maguire. His YouTube channel is an excellent resource for videos on hand tool techniques and small builds, covering subjects like sharpening edge tools and choosing and using hand planes. You can also get short 'taster' videos of The English Woodworker's Premium videos, which are available to download for a fee.

Address: www.youtube.com/user/EnglishWoodworker



Twitter: Angus Bruce-Gardner



Angus will be familiar to regular readers of *F&C* as we've featured his work several times. On his Twitter feed you can follow his quest to represent the UK at the WorldSkills competition in Abu Dhabi later this year, as well as keeping up with his latest projects.
Address: @AngusRBG



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



Bespoke guitar cabinet

When creativity and a passion for the guitar come together, the result can be both beautiful and practical. Andrew Cockerill from York has played guitar for over 10 years, and been in several rock bands, playing in local pubs and clubs. Apart from guitar, his other passion is woodworking, and Andrew is completing a furniture design course at the renowned Chippendale International School of Furniture.

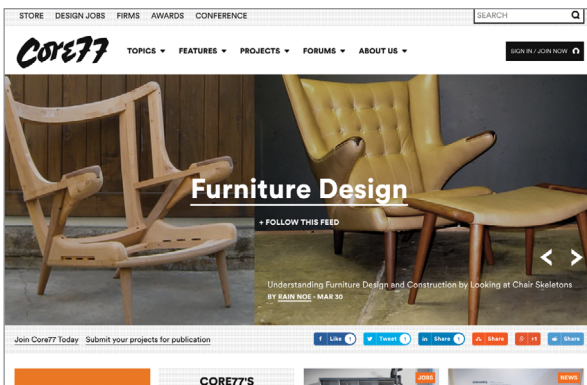
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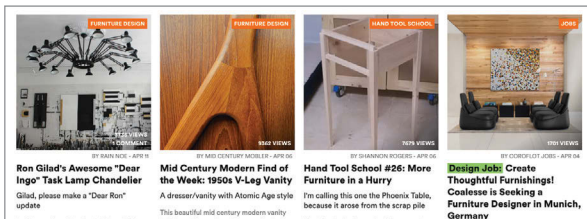
For more information, visit: www.northernwoodwrightfurniture.com & www.chippendaleschool.com



Blog: Core77

Core77 is an online industrial design magazine with articles, events and jobs listings, forums and competitions. Under the 'Topics' tab, there is a whole section dedicated to furniture design including articles on design history, techniques, new projects, career opportunities and the latest news from design shows around the world. There are also numerous forums to join, including general design discussions and ones covering specific skills, such as using CAD or making prototypes.

Address: www.core77.com



UNDER THE HAMMER: The Oak Interior

This month we look at some of the chairs and other items from Bonhams' latest Oak Interior sale

Bonhams' unique Oak Interior auctions include 16th-, 17th- and 18th-century carpenter-made and joined early vernacular furniture, often from single-owner and private collections. Sales include refectory tables, panel-back armchairs, coffers, side tables, chests of drawers, back stools, joint stools and Windsor chairs, made from a variety of timbers including ash (*Fraxinus excelsior*), elm (*Ulmus procera*), fruitwood, oak (*Quercus robur*), walnut (*Juglans regia*) and yew (*Taxus baccata*).

Related works of art, including treen (objects made from wood), early metalware (brass, copper, iron, pewter and steel), early carvings in wood and stone, and folk art-related items, are sold alongside furniture in a sale that caters for both connoisseur collectors and clients wishing to recreate period interiors. Period textiles are also included.

Auctions take place at Bonhams in New Bond Street twice a year. For more information, visit: www.bonhams.com



PHOTOGRAPHS COURTESY OF BONHAMS

£4375

A rare George II joined walnut box-seat settle, made ca 1740–60. The back is made of five fielded panels, the relatively flat and round-end open arms are on a square-section front support with an inscribed edge.

The box-seat is accessed by three hinged boards, all with locks, the front also with five panels and a single panel to each true end. The feet are oak bracket shaped.

£5000

A rare Charles II joined oak box-seat backstool, made in Lancashire, ca 1670. The back panel is carved with a horizontal lozenge centred by stylised flora and with a small whorl to each corner, below a double scroll-carved cresting. There is a typical opening below but also with the addition of a run-moulded rail jointed directly above the shallow box-seat that is accessed by a hinged front seat board, on block and inverted-baluster turned front legs joined by mid-level side stretchers and low level stretchers all round.



£3750

A George II/III ash comb-back primitive Windsor chair, made in Towy Valley, Carmarthenshire, ca 1750-90. There are eight back spindles below a comb-rail with rounded ends. The lapped 'three-part' arm is supported by elliptical-shaped spindles and multiple baluster-turned front supports. The impressive broad and single-piece seat has four hand-shaped legs morticed and wedged through and joined by a low H-form stretcher.

£3500

A Charles II small joined oak high-back settle, made ca 1660-80. The upright nine-panel back unusually extends below the single-piece boarded seat. The settle has downswept and scroll-ended arms, and chamfered rectangular-section front supports joined by plain stretchers.



£562

A late 19th-century painted sycamore and ash primitive comb-back armchair, made in Ireland. Having a variation of the characteristic interlocking arm, each flat and outsplayed arm is jointed through the outer back spindle and supported on three similar ring-centred spindles. The legs are of similar form and are jointed through the broad single-piece seat, which is painted brick-red.



£11,875

A rare Charles II boarded oak mural cupboard, made in the Welsh Borders, possibly Monmouthshire, ca 1660. The cupboard is arched shaped, with the sides formed from a single riven bentwood plank. The boarded front has a single door flanked either side by a fixed board, carved to the centre with a large leaf-filled lozenge within a prominent floral guilloche-filled arcade. There is a single interior shelf.



£2375

A 19th-century oak primitive Windsor chair, probably Irish or possibly Welsh. The chair has a comb-back form, with a round-ended stay-rail. The rear of each flat scroll-ended arm is socketed through an outer back spindle, with the hand-shaped spindle purposely left wider below the arm. The gently splayed legs are morticed-and-wedged through the rectangular single-piece seat and joined by an H-form stretcher.



£2375

A George III ash 'cheese-top' cricket table, made in England or Wales, ca 1780. The impressive single-piece top has a chamfered under-edge, and is raised on hand-shaped splayed legs.



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In this first of a new series of articles exploring the ubiquitous edge joint, Rob Porcaro looks at practical, small-shop techniques, rationales for various approaches and some controversies

Edge-to-edge joinery

From tabletops to drawer bottoms, edge-to-edge joinery is found throughout furniture construction, making this a fundamental skill for every woodworker. Though we should be able to count on producing successful joints, some of these joints fail, mechanically

and aesthetically, as we all have seen.

So, it is worthwhile to delve into the theory and practice of this joint. Executing it successfully is largely based on two factors: judicious wood selection and attention to key tolerances.

We can do better than this



Why is the crack at the joint?

Before exploring the good, let's consider some bad and ugly.

One of the large drawer fronts in the factory-made red oak (*Quercus rubra*) desk at which I write has a small failure in an edge joint. A cross grain conflict with the particleboard sides is stressing the solid wood front, but if the glue line is supposed to be as strong as the wood itself, why is the split there?

A door panel in the same desk has intact edge joints, but the mishmash of flatsawn and riftsawn pieces, and random edge matching betray a lack of human attention.



Ugh!

As craftspeople, we can pay a lot of attention to the wood, elevating our work above factory items. Good edge joints are an opportunity for that.

At the outset, I acknowledge that a little split here and there, though best avoided, is often not a big deal, and probably will not affect the function of the piece. My workbench, which I've used for more than 30 years, has several splits at the edge joints in its top that do not bother me at all. In fact, they seem to function as built-in stress relievers that probably help maintain the remarkably consistent flatness of the top throughout the seasons.

Start with good boards



The board on the left will easily find a mate, but the figure runout in the one on the right will be difficult to match

As a rule, the best appearance results from joining boards that are alike near their edges.

Flatsawn boards with cathedral figure work best where there is rift figure beyond the width of the arches, ideally where the figure lines are nearly straight. Where this is not possible, a good appearance can still be had if the figure lines seem to flow into each other across the joint line. Boards with substantial figure 'runout' at the edge make it difficult to create a pleasing visual match at the joint.

In Match 1 on page 30, the edges are dissimilar in their annual ring patterns, and the board faces at the joint are a poor match. In pronounced cases, the awkward appearance may be accompanied by mechanical problems as the boards move differently with seasonal moisture content changes. This may create stress at the joint line, and though the elasticity of the glue will probably keep it intact, a slight variable step may develop on the surface of the panel.

As for quartered and consistently patterned rift boards, these are easy to match, as long as the surface figure is fairly parallel to the edge of the board (see Match 2). Do not necessarily accept the original edge from the mill, but consider sawing a new one. For quartered boards, I ideally look for fairly vertical annual lines on the end grain throughout the width of the board, but avoid boards with one edge taken from close to the pith of the tree where the annual end grain lines are significantly arced.



Match 1: they're just not meant to be together

Then make choices

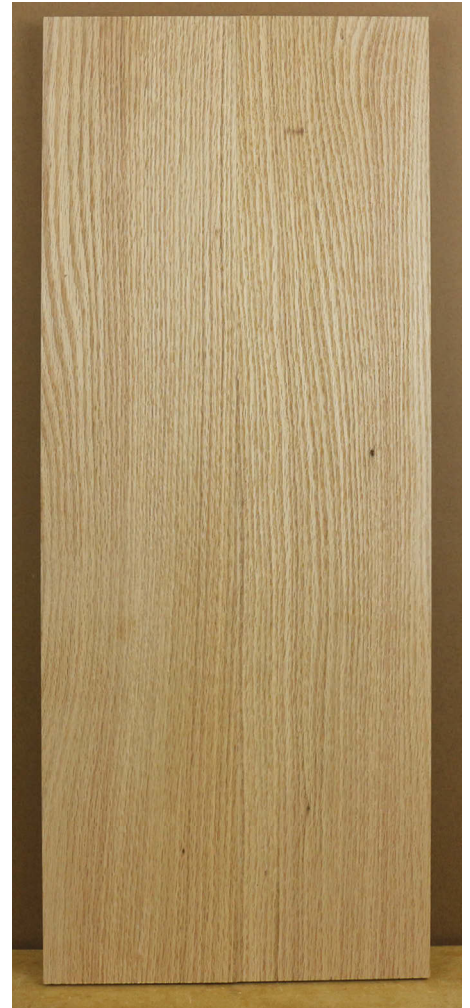
Let's look at what can be done with a simple panel composed of three red oak boards. It should offer no comfort that with only these three boards, there are 192 possible arrangements for the front face of the panel. Fortunately, matches that work well mechanically also tend to work well aesthetically, which makes it fairly easy to arrive at a good panel.

In the first arrangement (panel 1), which has all the pith sides up, there is no significant figure runout at the joints, and rift is joined to rift. The grain of the three boards runs in the same direction. This is an advantage if the board will be hand planed, though it does not matter structurally.

In panel 2, the pith and bark faces are alternated. Again, the grain direction is consistent among the three boards.

The arrangements in the next two panels also look good, one with all pith sides up (panel 3) the other with alternating pith and bark faces (panel 4), but both with alternating grain directions between adjacent boards. Remember, if you alternate pith and bark faces and you want the grain in the same direction for all the boards, you must alternate the directions of the cathedral points.

You have plenty of options, but it pays to be aware of just what is going on with the figure and grain of the wood. Of course, longer boards are likely to have grain reversals and more variations in figure, but the concepts shown here will help in managing those. A great aid in detecting the grain direction of any portion of a flatsawn board is the mnemonic from Dr Bruce Hoadley, 'Pith side, plane with the points, bark side backwards.'



Match 2: an easy match of riftsawn boards



Panel 1



Panel 2



Panel 3



Panel 4

The great alternating question

Should the growth ring orientation alternate or be consistent when joining flatsawn boards to make a panel? There is no single answer here – experience tells us that both options can work – but let's consider the issue in a way that will help us make decisions in the shop.

The reasoning usually given for orienting all the boards alike (with all the pith faces upward, for example) is that the seasonal changes will want to occur as one large arc, which is relatively easy to restrain, as in the top of a leg-and-apron table. However, each board actually wants to form an arc of its own. Three initially flat boards with their pith sides up, if they were not glued, would create three hills when they get drier. With the boards glued, to actually form a continuous curve, or, more practically, to be restrained flat, stress is induced particularly at the joint line.

On the other side of the argument, alternating pith and bark faces is said to confine the full depth of cupping changes within each board, and is supposed to be helpful in unrestrained panels. If the presumed slightly undulating surface forms, or if the panel is restrained from doing so, there is geometrically less stress at the glue lines than with the all-faces-alike board arrangement.

The reality is that elasticity at the glue line, and of the wood itself, bails us out of most problems, and we can usually just choose the configuration that looks best. Still, I avoid pushing my luck. I consider these issues, along with the width of the boards, the species' tangential/radial movement ratio, the attachment of the panel in the piece and the environment where the piece will live, when deciding how to assemble a panel.



One can imagine that the tendency of these boards to cup in the same direction could stress the joint line on one side of the panel

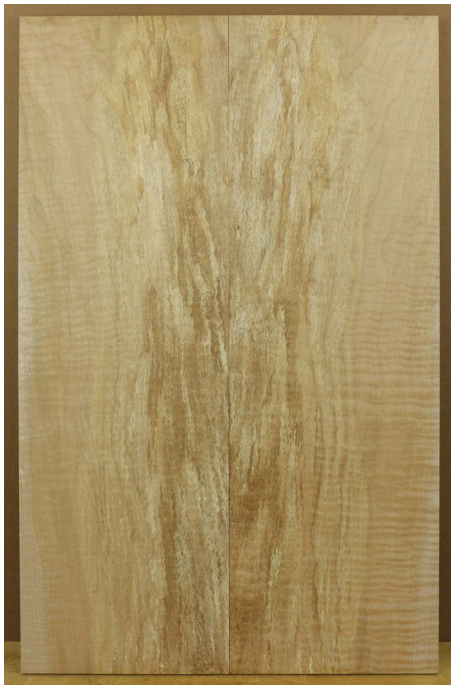


If left unrestrained, cupping would produce a shallow wave across the width of this panel

Considerations for book matched panels

Visually, the striking effect of the symmetry overrides most problems with figure runout. For planing the glued panel, there will necessarily be a grain direction conflict at the joint line, unless the grain is unusually parallel with the surface.

Similarly, for some ring-porous woods, such as figured walnut (*Juglans* spp.), directional light will strike the pores differently in each half of the panel. In a planed, unfinished panel, this can make the figure definition in the halves look disappointingly different. However, this resolves when merely a thin finish fills the pores.



Symmetry is beautiful

The great camber question

In preparing an edge to be joined, I aim for the slightest camber (concavity) along the length – just enough to ensure there is no convexity whatsoever, and that there will be no loss of clamping pressure across the joint anywhere along its length. Thus, the reason for the camber lies in building the joint. It is basically a matter of a one-sided tolerance – ‘make a little bit of this to ensure that there is none of that’.

This minimal camber is better felt than seen (see sidebar below). It should fully close by hand or with very gentle clamp pressure.

But wait, don't we need to use a more substantial camber – perhaps a 1mm gap in a 1 metre-long joint, or 1/32in in a 3-foot joint – to build a degree of enduring elasticity into the joint? That is necessary, so the story goes, to prevent the joint from opening at the ends, where end grain exposure causes

more rapid moisture exchange, which makes the ends of the boards shrink and expand differently from the interior of the boards.

True, most of the cracks that we see in panels occur at a glue line. Yet, if the joint was truly as strong as the wood itself, why did it crack there and not somewhere else instead? I think the answer is almost always that the joint was, in fact, not made well.

Though I cannot cite a scientific analysis, I am sceptical that the effect of the supposed elasticity created by a large camber would truly focus at the joint line to specifically relieve stress there, and that it would actually be retained over the years.

Also, making such a substantial camber on the assumption that insufficiently equilibrated wood will dry faster at the ends is simply starting off on the wrong foot and guessing at what might happen later. *F&C*



Don't let this happen to you

Minimal camber



Here, the joint surfaces are grabbing only at the ends – good

With any method of planing the edges, I want to finish with a continuous shaving to help ensure there are no localised bumps or troughs in the edge. Then, the best test is to clamp one board in the vice, and set the jointed edges against each other. Move the upper board by its end. It should pivot at the opposite end, proving there is



Pivoting in the interior of the length – no good

an uninterrupted gap along the length.

If the upper board pivots somewhere other than at the end, that demonstrates that the edges are kissing, which is no good.

Check for twist within the joint by gently trying to rock the top board across diagonally opposite corners of the joint.



This is a direct and accurate check to prove the panel wants to go together flat

Significant twist will produce a subtle but surprisingly detectable rocking.

Check for flatness in a few places by very gently holding a straightedge against the surface, again taking note of any rocking. This is a much more sensitive predictor of a flat glue-up than only checking the edge of the board with a square.

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The weekend workbench

With the aid of a few machines, Anne Briggs Bohnett and Steve Dando solve a woodworking school's workbench problem with this knock-down bench

When I was hired to manage the woodworking school at Pratt Fine Arts Center in Seattle, as a hand tool woodworker myself, my first order of business was to build a hand tool woodworking programme into the school's curriculum. The pre-fabricated 'workbenches' in Pratt's workshop faced the same issues so many cheap, factory-made items have in today's world of 'tool-shaped objects', that is, tools that look like the thing they are supposed to be, and to the untrained eye and unskilled hands, are thus, the tool itself, but then, in use, do not work how one would expect. Of course, ever the opportunist, I figured bench-building would make a great woodworking class, and the school would end up with a few new benches. So, we needed a design that would incorporate 'hybrid' woodworking techniques (hand and power tool focused), that would be easy enough to teach, could be built in just a few class sessions, would be beautiful to look at (Pratt is, after all, an art school) and would be affordable. I worked with one of my favourite instructors at the school, Steve Dando, a former shipbuilder,

general contractor, farmer and DIYer extraordinaire to come up with a new bench design that is easy to disassemble and move, has leg joinery that can be tightened should the legs loosen with wood movement and heavy use, and could accommodate the addition of end and face vices after final assembly. When all was said and done, my two favourite features of the design we landed on were that it cost less than \$500 (approx. £390) to build and we were able to put it together in two days.

We started with a 12ft-long CVG Douglas fir (*Pseudotsuga menziesii*) 4x4 for the legs. Two 10ft long CVG fir 2x4s took care of all the stretchers. We let the dimensions of the stock on hand determine much of the final dimensions of the project, and assuming you'll determine your own bench height and use your own stock, I've intentionally left dimensions out of most of this article, though please reference the measured drawing if specific dimensions are required. The price of the wood for the base of the bench was \$179 (£139). Any reasonably straight, dry dimensional

lumber would work to build the base, and some money could be saved here should you choose to use less expensive wood.

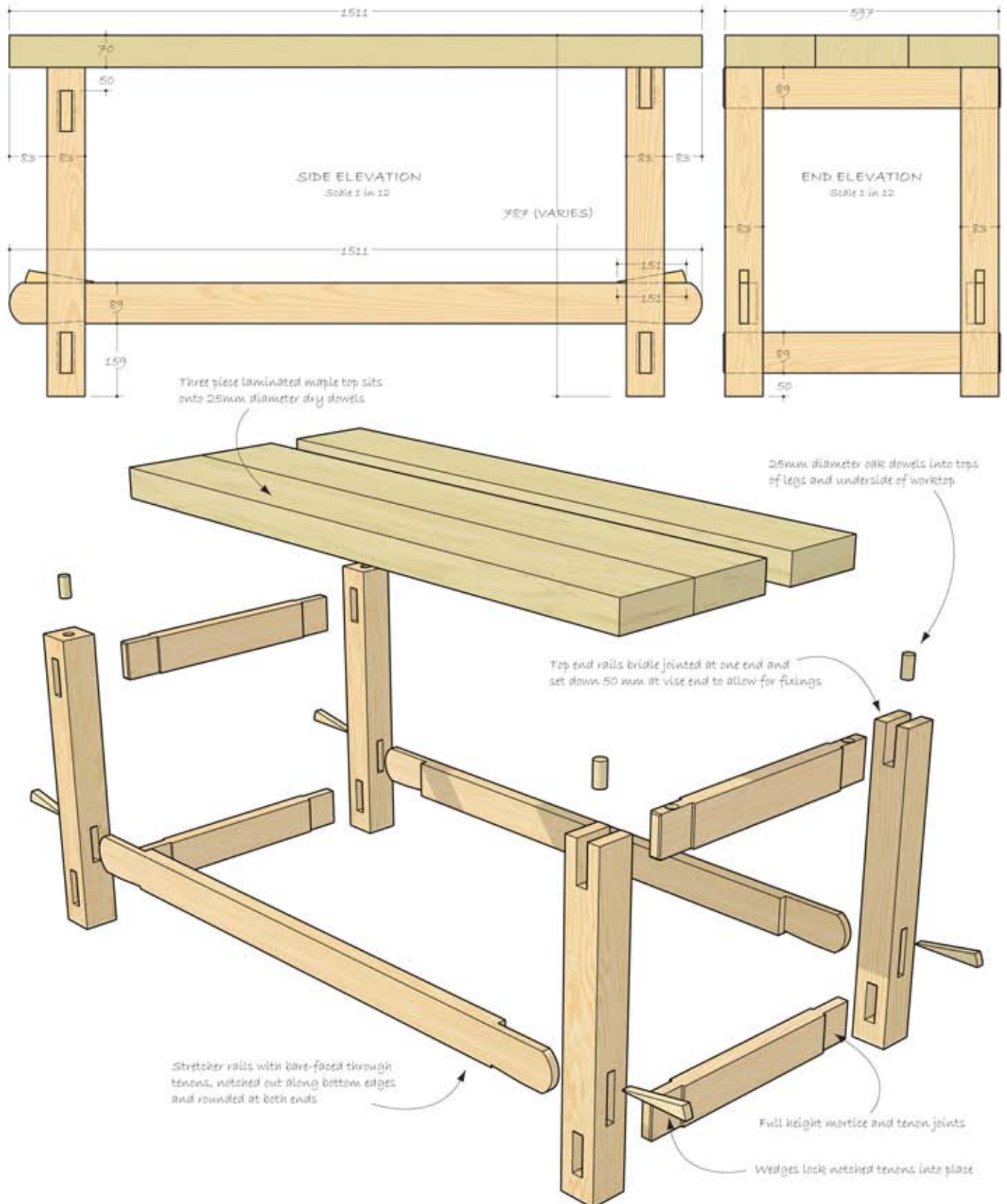


It's always a good idea to re-surface and re-dimension timber bought off the shelf

Why choose CVG?

CVG stands for clear vertical grain, which has many of the characteristics associated with quartersawn timber. Used extensively in second fix joinery as a material for decorative trim, it comes from big, tall, mature trees without faults or knots. Mixed grain fir can be cut from smaller diameter logs and is a more efficient way of harvesting timber. It generally results in a material with more visual interest at a more competitive price.

CVG fir is the equivalent of specifying quartersawn



Cutting and planing the stock

The first step in the build is to cut your stock for the base of the bench to rough length. Doing this first makes the wood easier to manage as you square it all up and plane to final dimensions. If you plan to do a lot of hand planing at your workbench, finding a comfortable working height is a must. A good rule of thumb is to stand with your arms at your sides. Measure the distance between your palm, held parallel to the floor, and the floor itself. (For reference, my finished bench is 31in tall, minus 3in for bench top thickness, the legs are cut to about 28in with a little extra length to spare). This allows your centre of gravity to be above the bench while planing, giving you a distinct ability to use gravity to your favour and

a comfortable working height. The length of your bench legs will be that distance minus the thickness of your benchtop.

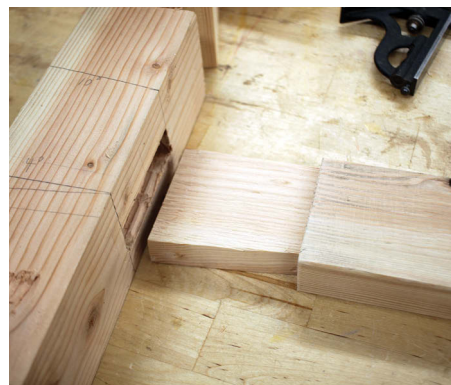
Once you've got your base stock cut to rough length, square it up and plane it all to final dimension. I like to square two adjacent sides on the jointer, then true the opposing two sides with the thickness planer. To get the maximum final dimension possible from the stock, I measure the piece that lost the most material during the squaring up process and leave it alone until the final pass with the planer, leaving all the stock the exact same thickness after that final pass. Once the stock is square and properly dimensioned, cut it to final lengths, squaring both ends in the process.

Fast and effective joinery

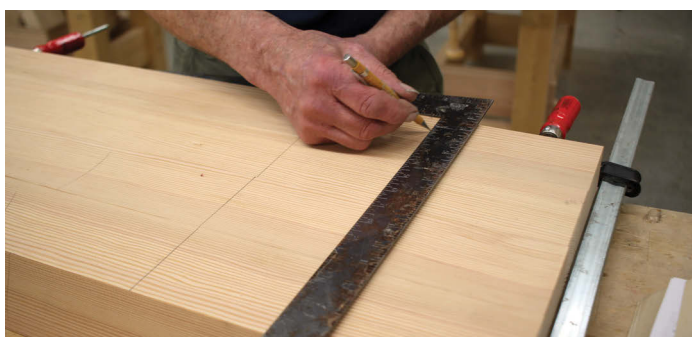
The next step is to begin marking out the joinery for the mortises on the legs. The barefaced, wedged dovetail joint on the bottom rails is the key to the stability of the bench and the ability to disassemble it. A huge timesaver and accuracy increaser is to clamp the four legs together and mark the mortises all at once. The 4x4 legs need a total of three mortises per leg – two straight mortises for the short stretchers, and an angled mortise for the bottom rails. The two straight mortises for the short stretchers are fairly cut and dry. They are through mortises. They can be pegged if you desire, but there is plenty of face grain inside the joint making

a glue joint totally sufficient. As of late, I have really loved the aesthetic appeal of proud joinery, so I left the through tenons $\frac{1}{8}$ in long on either side of the joint.

One of the features of this bench is the ease of installing aftermarket vices. To that end, the mortises for the top stretchers are set down 2in from the benchtop so the vice hardware has clearance to be inserted above them and anchored directly to the benchtop without extra mortising work going through the legs or stretchers. The bottom stretchers are set up 2in from the floor to protect your feet from stubbed toes and for ease of sweeping beneath the bench.



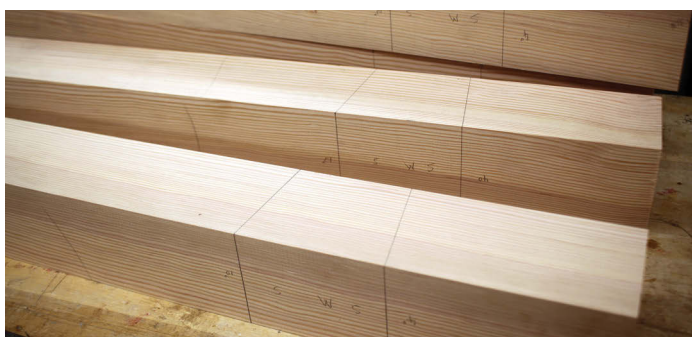
The loose tenons have a 4° dovetail on the bottom edge



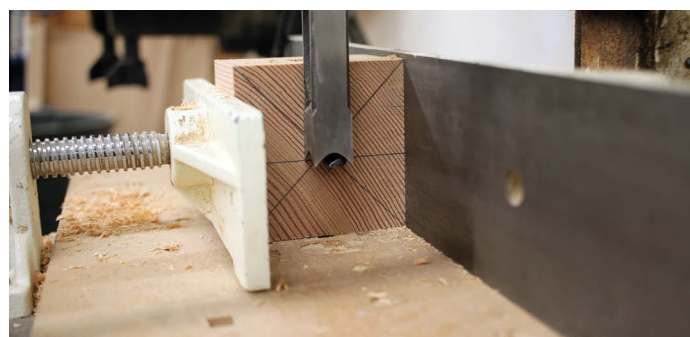
Gang marking the layout lines on all four legs minimises errors



Checking our work with actual templates



Marking every joint out for clarity



Waste scraps come in handy as marking/setup guides

Easier layout

Layout has always been a challenge of mine, as I'm dyslexic and notoriously bad at following instructions, especially when there's numbers involved. To that end, we made up a layout story stick for the first bench, and it was so helpful, when it came time to teach the class, the students' first project was creating their own layout story stick. For the angled mortise, we also found it hugely helpful to have a 4° and a 10° shim to use to check our layout. They were fashioned using 4x4 scrap, marked with a bevel gauge and protractor, and cut out on the bandsaw. Those shims also came in very handy when it came to chopping out our angled mortises.



Our 'story stick' or layout guide

No mortiser? No problem

This was my first time using an industrial hollow chisel mortiser, and I must say, it was a blast. If you don't have one in your home shop, no problem, you can use a drill press, a 3/4in bit (or even a brace and bit for that matter) and do a tad more cleanup at the end. All the layout, setup and use of stop blocks will follow the same basic principle, you'll just have to be a little more creative. In fact, for a later iteration of this design, I built a bench from oak (*Quercus* spp.), and the oak was too tough for the mortiser to handle, so I had to recreate our mortiser setup on the drill press.



Using stop blocks streamlines the mortising process

Machine-cut mortises

After careful setup, it was time to cut the mortises. We set the depth stop just past halfway through so we could enter from both sides of the cut to eliminate the risk of blowout behind the cut. We cut first the two outer sides, then met in the middle to prevent the mortising chisel from drifting into the open space ahead of the cut. We then flipped the board and cut the other end of the mortise the same way. Again, the straight mortises were easy. Setup for the angled mortises took a little extra thought, but once we'd mounted the legs on the shims we'd prepared for the layout process to present the legs at the proper angle to the mortise, even that step went like a breeze. We first cut the 4° angle, then the 10° on the opposite side, then removed the shims and cut the rest of the joint flat.

There are a number of ways to cut tenons in a machine shop. If your tablesaw does not accommodate a floating crown guard, a well-tuned bandsaw is the safest option. You will have to cut the shoulders by hand but as this is a hybrid approach to construction it will be a welcome change of pace. The bandsaw will leave behind rough machine marks on the cheeks of the tenons that will need attention. A rebate block plane is the ideal tool for removing these and creeping up to a good fit into the mortise. Because Douglas fir is notorious for giving slivers and breaking away behind the cut, we chamfered every edge as we went along. Steve has a fancy chamfering plane, but this can also be done with a block plane.



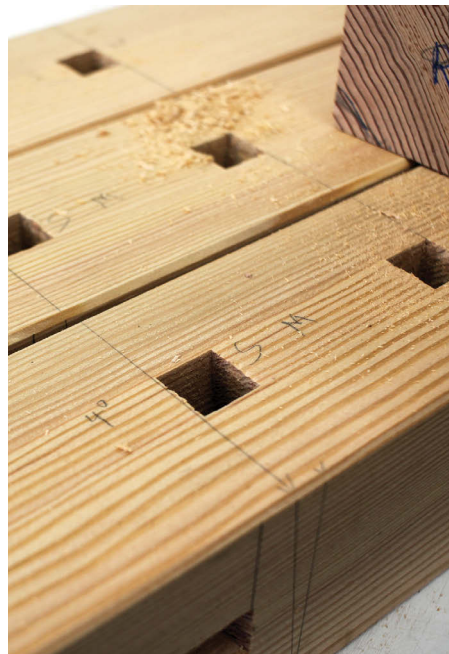
Vertical mortising



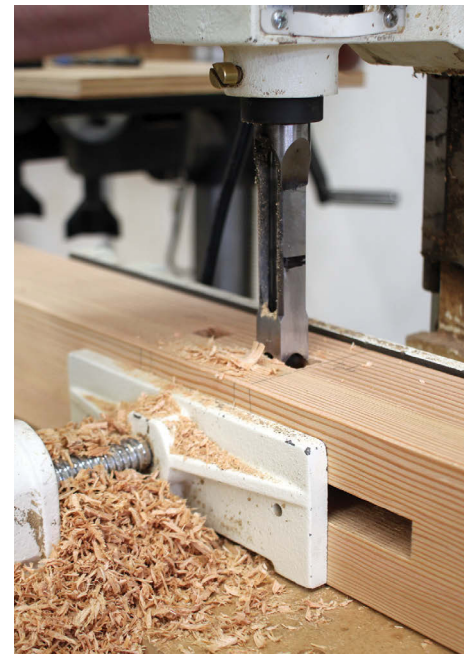
Place a shim beneath the leg to cut angled mortises



Your layout lines serve as a quick visual guide



Cut the angled ends of the mortises first



Remove the shims to complete the straight cuts

All about the base

Next up was creating the custom tenons for the long bottom stretcher that would go into the dovetailed mortise we created in the legs. Again, careful layout was crucial for a tight fitting joint. It was very helpful to have the base of the bench set up so we could double and triple check layout. Our shims and custom layout tool also made our lives easier. The tenons are haunched on one edge and dovetailed on the other. The haunch is just a series of straight line cuts so with careful marking out shouldn't represent too much of a challenge. The dovetailed side needs a little more attention.



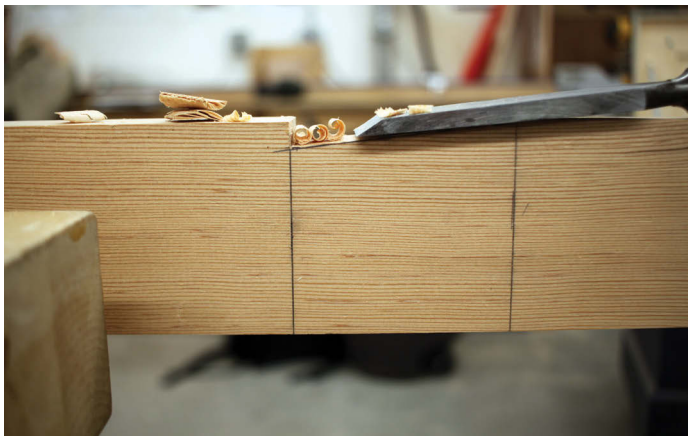
Marking out the dovetailed edge of the tenon



The corresponding shim is used to check progress



Saw cuts down to the line help to prevent the waste from breaking beyond the line



The slope is easier to manage in shorter sections



The tusk or wedge drives the joint together without the need for glue

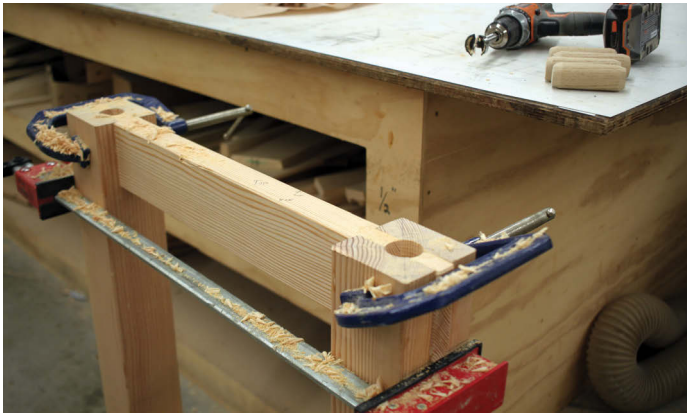
Quick and easy bench top

We laminated the top with three pieces of 3in thick hard maple (*Acer saccharum*). After the glue had dried and we'd used a tracksaw to trim the ends, we set the top on the base to mark the drill locations for the 1in oak dowels that would hold the top in place. I bevelled the edges of the dowels to make it easier to assemble and disassemble the bench. Gravity, not glue would hold the top in place, which allows for the top to be removed, and a few taps of a hammer removes the tusks to disassemble the legs and make for a quite portable workbench. When the dowels were glued into the base and the mortises for the dowels were cut into the benchtop, all the

hard work was done. We routed out the mortise for the face of an antique vice, cut the corners square with a chisel, then bolted the vice through the bench top in recessed holes. A few benchdog holes made this a work-ready bench. Because I prefer a grippier workbench top, we didn't add finish to the bench. I plan to tooth the top using a toothing plane to add even more grip, but even though the bench has only been in Pratt's woodshop for just over a week, I've already noticed it's become the most used bench in the space. It's visually appealing, sturdy and works the way it should. For a weekend-long project, I couldn't be more pleased. *F&C*



Position the benchtop onto the base to mark out for the dowels



Clamp across the joint before drilling the dowel holes



The lack of a face panel or top rail means you can easily retro fit a metal vice



The Weekend Workbench in use



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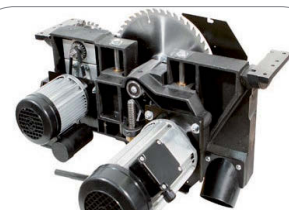
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Forsa 4.0 & 4.1
Panel Sizing Saws



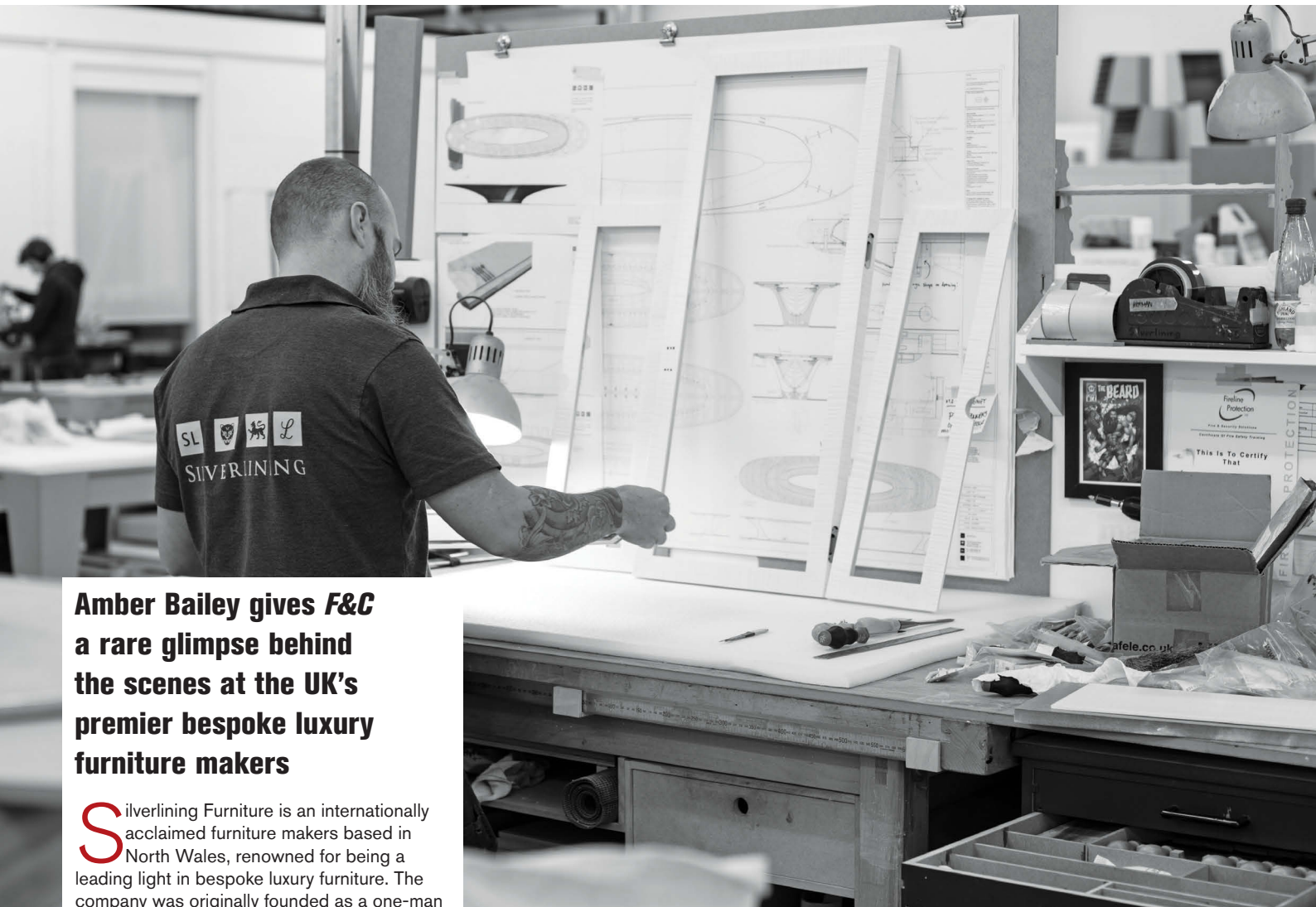
Forsa 8.0 & 9.0
Panel Sizing Saws



Model	Specification includes (as per quoted price)	HP (input) 240V / 415V	Depth of cut & Length of stroke	Price Exc VAT Plus Carriage	Price Inc VAT Plus Carriage
Precisa 6.0-P2	Inc 2m STC + TWE + TLE (as illustrated)	4.0 / 6.5	110 mm x 1400 mm	£2,890.00	£3,468.00
Precisa 6.0VR-P1	Inc 2m STC + TWE + TLE + pre-scorer (as illustrated)	4.0 / 6.5 + 1.0	110 mm x 1400 mm	£3,250.00	£3,900.00
Forsa 4.0-P1	Inc Pro STC + TWE + TLE + scorer (as illustrated)	NA / 6.5 + 1.0	107 mm x 1600 mm	£3,300.00	£3,960.00
Forsa 4.1-P1	Inc Pro STC + TWE + TLE + scorer	NA / 6.5 + 1.0	107 mm x 2100 mm	£3,800.00	£4,560.00
Forsa 8.0-P3	Inc Pro STC + TWE + TLE + rear support table + clamp + scorer	NA / 6.5 + 1.0	107 mm x 2600 mm	£5,250.00	£6,300.00
Forsa 9.0-P3	Inc Pro STC + TWE + TLE + rear support table + clamp + scorer	NA / 6.5 + 1.0	107 mm x 3200 mm	£5,395.00	£6,474.00

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

Silverlining Furniture



Amber Bailey gives *F&C* a rare glimpse behind the scenes at the UK's premier bespoke luxury furniture makers

Silverlining Furniture is an internationally acclaimed furniture makers based in North Wales, renowned for being a leading light in bespoke luxury furniture. The company was originally founded as a one-man business in the 1980s by Chairman, Mark Boddington, following on from his craft training at Parnham College under the tutelage of esteemed furniture designer John Makepeace OBE. From humble beginnings, Silverlining quickly gained a reputation for quality craftsmanship attracting a steady stream of impressive clientele, amongst which can be included David Bowie and Kevin Costner. The company is perhaps most celebrated for its association with the superyacht industry, almost single-handedly dominating the market with its continual pursuit and application of innovation in the design and manufacture of unique pieces of furniture.

Silverlining is not just a furniture company, it is also a brand, upholding an ethos that furniture does not have to simply remain functional but can and does qualify as art. Its bespoke approach to furniture pledges that no two pieces will leave the workshop alike. 2017 marked an important milestone in the company's history, celebrating 30 years of continued growth and excellence within the industry and a staff of 55 with plans for further expansion.



Infinity Table, in rouge straw marquetry with a metalised Dubai gold stand and black marble base



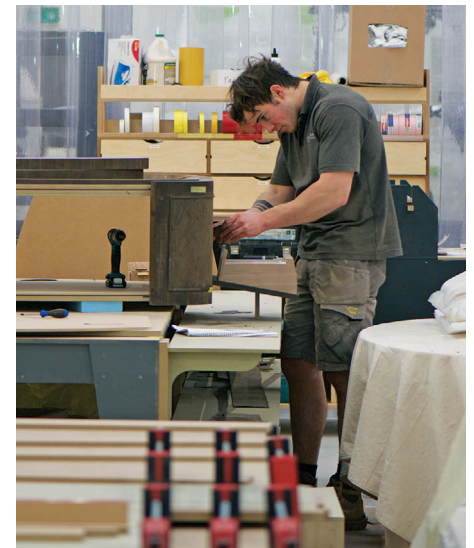
Chirundos Table. The four-segment base of this yacht entrance hall table is embellished with atmospheric LED lighting

Industrial scale

In its manufacture of furniture, Silverlining has taken the initiative of uniting traditional hand skills with cutting-edge technology and machinery. The workshop is divided into a series of specialised manufacturing processes; cabinetmaking, marquetry, leather work and finishing to list a few. And to ensure smooth production great emphasis is applied to timing and teamwork between the different departments and their respective disciplines. The team consists of craftspeople from all four corners of the globe with a variety of backgrounds and training, promoting the

application of traditional knowledge within a contemporary setting. The cabinetmaking workshop at Silverlining is impressive in both size and its tool stock. Each craftspeople has a designated workspace that allows them to put their bench skills into practice. One end of the workshop is curtained off as the machine shop, here the hand tools are left behind and replaced with the very latest machinery, including state-of-the-art CNC routers. At Silverlining there is a deep appreciation for man and machine working alongside one another to conceive

groundbreaking results. To maintain an efficient line of production, cabinetmakers take on furniture either as individuals or working in small groups and will often see projects right through to the end. There's an incredible work ethic and at the mere sign of a lull in their workload, cabinetmakers will immediately jump into projects to support their fellow craftspeople, ensuring the workflow remains consistently smooth and efficient.



Craftsman Will Church assembling a coffee table

Building for the future

Silverlining is passionate about safeguarding traditional crafts from extinction with an active apprenticeship scheme, believing these skills not to be outdated but an important foundation of knowledge that can enhance prevailing techniques and technology. With a wealth of knowledge and skill sets, employees are encouraged to further develop their expertise, not just for themselves but to share amongst their peers. There is a continual open dialogue between craftspeople and project managers, any experimentation or advances in knowledge are shared in case they can be applied elsewhere. This arguably puts greater value on the importance of the craftspeople as they are not just considered makers they are also innovators, something of a rarity when working in a company of this scale. The workshops have also proved the ideal premises to play host to WorldSkills competitors. This has led to participants joining Silverlining on completion of the competition, which speaks volumes about the welcoming and engaging environment the workshop provides.



The 2016 WorldSkills UK squad busy at work

Craftsman Profile: Michael Henry – Cabinetmaker

Henry joined Silverlining in late 2015 after a triumphant year participating in WorldSkills, winning the national final in France for cabinetmaking and placing 15th at the WorldSkills final in Brazil. Henry has found continual success with a silver medal win at the 2016 EuroSkills. His previous experience includes working for a French joiners and studying ebenisterie (cabinetmaking) at Lavoisier High School in his hometown of Brive-la-Gaillarde.

Michael taking health and safety seriously, working in his PPE equipment



The laser shop still employs the use of traditional techniques such as sand shading, in homage to the past masters of marquetry



Zoe Smith creating a floral pattern by hand



Finishing shop manager Gary Brown and finisher Tom Dean assessing a panel surface

The laser shop

This is the place where all lay-ons (sections of marquetry that are yet to be added to their substrate) are prepared for the cabinetmakers. The laser cutter is one of the most advanced pieces of machinery in the workshop; it allows materials such as veneer, mother-of-pearl and shagreen to be cut precisely and duplicated numerous times within minutes. Intricate marquetry can be produced in a matter of days in contrast to the months it would take to cut by hand. The laser also has the ability to etch materials as tough as marble. Although the laser may be an efficient means of cutting it does not avoid the complex task of assembling literally thousands of individual pieces of veneer per project; patience really is considered a virtue.

The leather shop

With leather tanning being an age-old art form, the leather shop has a wealth of knowledge and techniques spanning the breadth of human history for use in a variety of modern applications. For the leather shop team, no matter what challenge is set, they will rise to it. Not limiting the material to upholstery or for simply wrapping furniture, the team are highly skilled in the decorative treatment of leather, using processes such as carving, veining and chasing for embellishment. The shop is also equipped to facilitate in-house embossing and stack lamination. With the laser department on hand to produce embossing plates, the company has the freedom to be as creative as it can possible be.

The finishing shop

The finishing shop could almost be described as a laboratory, such is the extent of the team's knowledge of chemicals. The choice of finish varies between projects and although traditional finishes are occasionally used, it is in contemporary finishes that the craftspeople really excel. No matter what the requisite aesthetic or practical qualities of a finish, the team will have a solution. The shop is divided between the finishing processes to eliminate any danger of contamination between colours and from preparatory 'cutting back'. Not simply bound by conventional finishing, the team are making serious advancements in decorative finishes, particularly mastering the possibilities and applications for metallic resin.

Craftsman Profile: Belinda Cheetham – Leather Worker



Belinda preparing the leather base for the Ingrao Hunting Lodge Table

Belinda joined Silverlining in 2013. Her training in leatherwork began in Cordwainer's, London in traditional saddlery and harness making, moving into leather interiors for Rolls Royce and now at Silverlining working with leather on furniture.

Craftsman Profile: Kevin Parry – Finisher



Kevin preparing a table base to be shown at the 2016 Monaco Yacht Show

Kevin has been with the company for a year, coming from a creative background as a sprayer and artist at Craig Bragdy Design for seven years previous to Silverlining.

The Monaco Yacht Show

The Monaco Yacht Show is the most important event of the year for Silverlining; the annual show is where the company unveils a brand-new series of samples to demonstrate the endless possibilities available to existing and prospective clients. Pioneering the designs for these samples, is a year-round process and with the 2017 show on the horizon, the design team are full steam ahead with preparations. While these are still a closely guarded secret, we were able to take a look at several of last year's samples that were developed under the theme of 'Natural Selection'. The series was the result of taking inspiration from nature and art, capturing and representing organic forms in a photorealistic manner. Paths of experimentation involved the exploration of colour, texture and layering. The avenues of inspiration for each sample needed to be understood implicitly and structures were researched down to a near molecular level. Form choices weren't just based on

aesthetic qualities; the practical reasons for their existence in flora and fauna were also taken into consideration. Taking full advantage of the company's recent research into colour chemistry alongside the design teams exploration into natural colour saturation, Summer Hortensia echoes the pigmentation of its namesake, the hortensia (hydrangea) flower. A layering system was used to build up the colour transformation along the petals with a mixture of pre-dyeing and spraying sycamore veneer. Mother-of-pearl was then used to accentuate the flower centres.

Rather appropriately in praise of Mother Nature's prowess in the design of the complex patterning for pheasant feathers, Feather Vanity required 22 different stages to capture the intricate colour and texture of the feathers. These included dyeing veneers in an assortment of secondary and tertiary colours, sand shading and etching to name just a few. *F&C*

Interested in joining the team?

Silverlining works to a 16-month order book, constantly signing off on exciting and challenging new projects around the world. To fulfil these orders and allow the business to expand further, the company are constantly on the hunt for new talented craftspeople to join the team and are currently looking to recruit:

- Project managers
- Draughtsmen
- Cabinetmakers
- Finishers
- Estimators

If you are interested in joining the Silverlining team, contact Kathryn Wooding at:

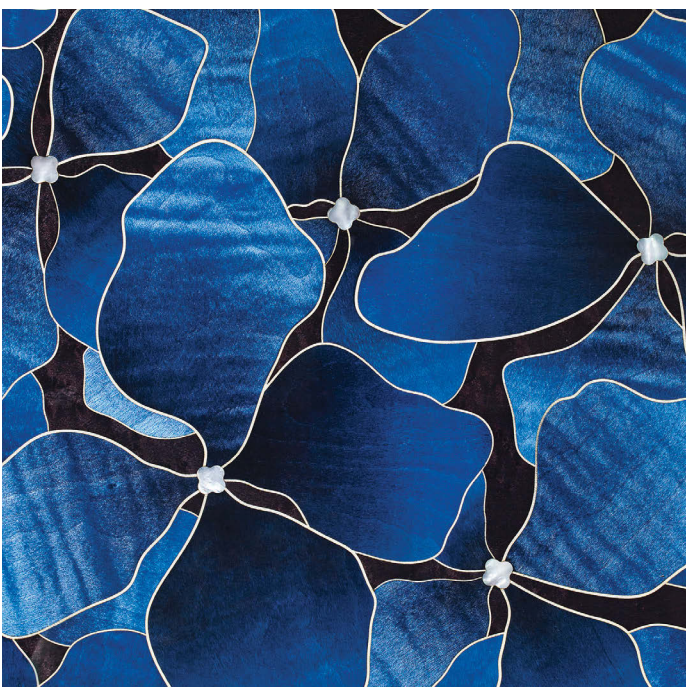
Kathryn.Wooding@silverliningfurniture.com
www.silverliningfurniture.co.uk



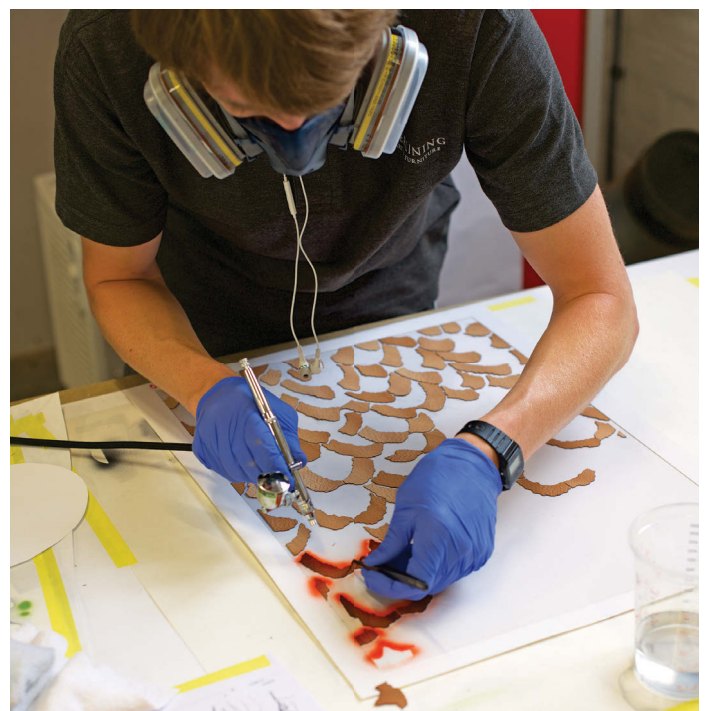
The design team work from a moodboard of imagery to help finalise the details of the samples



The development of a photorealistic finish to the design required a strong liaison between the craftspeople and design team



Summer Hortensia was produced in various sizes and colours to illustrate how designs can be altered to meet the needs of individual clients



Marquetarian Daniel Lloyd-Davies colouring feather segments

Testing the universal plane fence

**Hendrik Varju puts this
new accessory from
Veritas to the test**



Lee Valley

For more information about Lee Valley
and Veritas Tools, visit:
www.leevalley.com

I first came across Veritas' universal plane fence at the 2016 International Woodworking Fair in Atlanta, USA. Hand plane lovers who need some help maintaining angles when hand planing will find this tool very useful. To be honest, while I love my machinery and tools, including hand tools, I'm somewhat of a minimalist when it comes to accessories and generally approach a new gadget with a healthy dose of scepticism. However, Veritas' new universal hand plane fence was a pleasant surprise and worked better than I expected. I can see it being very useful for all kinds of bevels and

chamfers and beginners will find it helpful even to maintain a simple 90° edge. I unpacked the box to find a heavy pair of aluminium parts, hinged at the centre. One attaches to a hand plane's side wings using the provided brass hardware. The other one serves as the fence itself that rides along the face of your workpiece. The parts are well made, hefty and generally of the kind of quality we've all come to expect from Veritas Tools. The fence itself is 11in long, giving you ample support, but you could easily attach a longer subfence too, as described below.

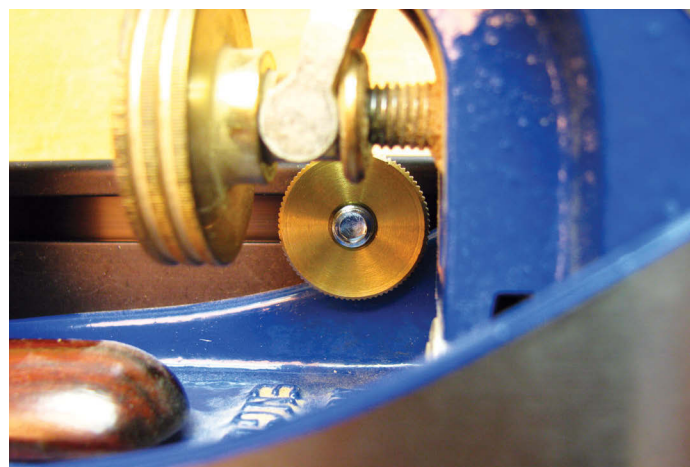
Compatibility with hand plane brands

I tested the fence with a variety of hand planes, including my #4 Record smoothing plane, #7 Record try plane, my #5 Stanley jack plane and also my low angle bevel-up jack plane by Veritas. The plane fence was compatible with all of them. In fact, the Lee Valley website listing outlines the various Veritas hand planes that it will work with, but being a 'universal' tool, I was more interested to see if it would fit my other brands of planes as well. It did. One of the brass wheels that attaches to your hand plane is tightened simply

by hand. The second one is smaller and can be tightened with a flat screwdriver for a more secure fit. It seemed almost too simple, but it worked. To set the angle from the fence to the bottom of your hand plane, simply place a square or bevel gauge with the desired angle between them. So even if the wings of your plane might not be exactly 90° to the sole of the plane, it still won't matter. What matters is the angle between fence and sole or fence and blade if your blade isn't perfectly parallel to the sole.



The two brass nuts can be adjusted to locate either side of the frog



The larger nut is designed to be finger tight

The testing

I did the majority of my testing with my #4 Record plane. Even though I own a few Veritas planes as well, my #4 Record is the plane I use most often in my workshop. I've owned it for a very long time and have fettled it to death over the years, so I just feel like this plane is a part of me. We're like old friends. So I started by using a small engineer's square to set the fence 90° to the sole. Then I clamped up a nice piece of black cherry (*Prunus serotina*) in my front vice and gave it a go.

The fence's handle that locks the angle is one of those 'repositionable' spring-loaded handles you often see on machinery fences, jointer table locks and such. You just pull it out against a spring and that allows you to turn it without actually loosening or tightening the fence at all. This is very important so you can get the handle into a comfortable position where it won't be in your way while working. You'll see from one of the photos that if I rotated the handle so that it pointed towards me, I could actually slide it between two fingers and use it to lock the fence even tighter against the workpiece. I found this very handy and I think Veritas might even want to include this in the instructions for use. It might not work for someone with very large hands, but for me it fit like a glove.



For best results grind your blade straight and set it parallel to the sole of the plane

I made sure my hand plane was very sharp. Also, because I like to camber the blade on most of my hand planes (except those that need to cut into a corner like a shoulder plane), it's important that the centre of the blade passes through the centre of the wood surface you're cutting. This isn't technically necessary, as I could adjust the blade in an asymmetrical way to compensate, but I'm accustomed to always centring the blade within the plane body. Fortunately, Veritas has thought about that too by including holes in the fence to attach a wooden subfence on the inside with screws.

What I recommend, then, is that you figure out what thickness of wood attached to the inside of the aluminium fence will centre the

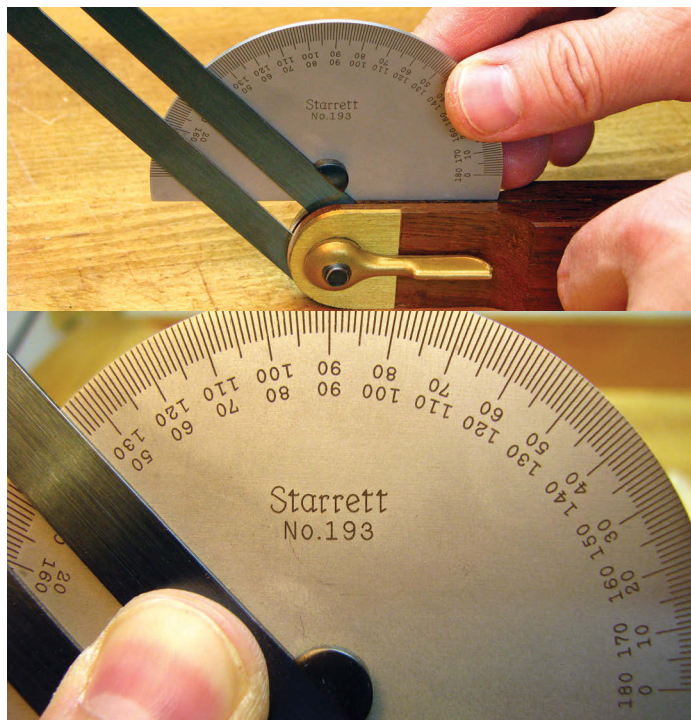


For cambered blades use an off-set packer to position the plane in the middle of the stock

sole of your plane on the thickness of the workpiece you're planing. So after testing the universal fence without a wooden subfence attached, I also tested it with a 9mm-thick Baltic birch plywood subfence as well. They both worked beautifully. I suggest that you apply paste furniture wax not only to the hand plane's sole, but also to the inside of the aluminium fence, or wooden subfence if you're using one. It made all the difference and I was soon planing beautiful full-width shavings at exactly 90°.

More than just 90°

The fence is adjustable from 45° to 135° and the instructions show you how to achieve angles less than 45° using a tapered spacer. For me, the second most common use for this tool would probably involve hand planing 45° chamfers, so I tested it in this configuration as well. To set the fence to cut 45° chamfers, I set a bevel gauge to 135° using a very accurate protractor. I have a Starrett No. 193 protractor, which is an excellent tool for this. Then



As there is no scale on this accessory you'll need to capture your angles on a protractor and transfer them to a sliding bevel before setting the fence

I could place the bevel gauge between the universal fence and the sole of the hand plane before locking the fence handle and I was soon cutting beautiful 45° chamfers. Again, you might want to add a wooden subfence underneath the aluminium one if necessary so that your hand plane blade is centred on the chamfer you're cutting. This will depend greatly on the width of the hand plane you're using.



Consistent chamfers are an absolute breeze

Alternative clamping method

Also available from Veritas for Cdn \$8.95 is a pair of stainless steel mounting knobs which allow you to attach the fence directly into threaded holes pre-drilled into some Veritas hand planes. Lee Valley's website will tell you which Veritas hand planes have those tapped holes already included in their design. This would simplify the attachment of the fence even more.



These mounting knobs could simplify the attachment of the fence

Conclusion

The universal fence itself retails for Cdn \$69.50 at Lee Valley stores or online. This is a well made hand plane accessory that will be useful to many hand tool fans, both beginners and more experienced users alike. As I said, I approached this tool test with a healthy dose of scepticism and ended up pleasantly surprised. Highly recommended. *F&C*



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Number Template Kit



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300mm Dovetail Jig Kit



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Hinge Jig Kit



£399 INC VAT

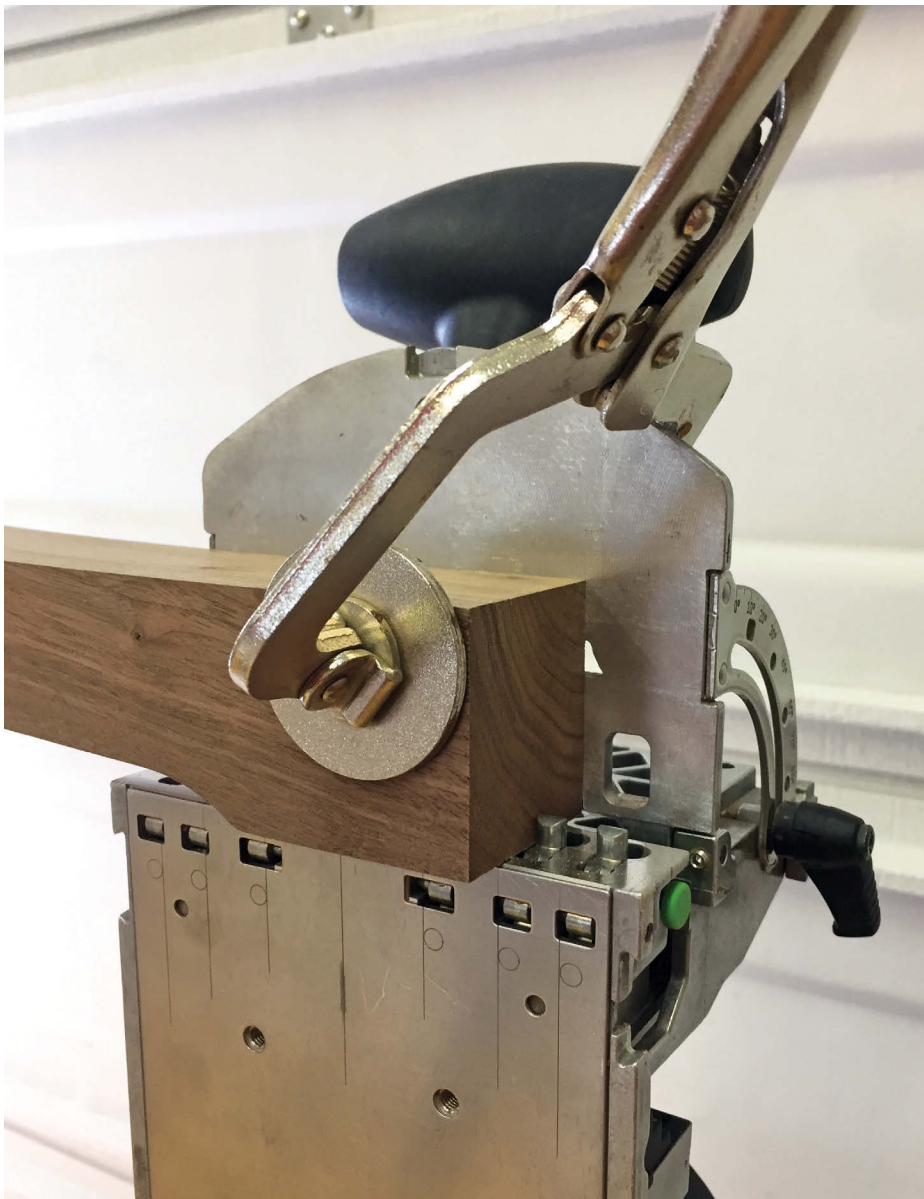
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Ramon can explain all the tricks of the trade

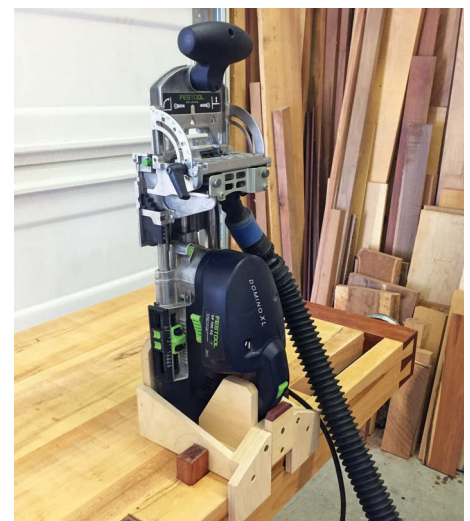
Tricks of the trade...

... or in other words, all the things you wish you'd known when you first started

Professional makers have a knack for making the most complex procedures look simple. Ramon Valdez is one such maker. When he's not building furniture in his spare time he's a production manager at his brother's cabinet, countertop and fixtures shop in New Mexico. Encountering problems at work on a daily basis for over three decades has, in his own words 'been both an annoyance and a blessing'. Keeping a team of professionals moving in the right direction and constantly finding ways to streamline production is no mean feat so we've asked him to share a selection of his best tips each month. Whether you're into hand tools, power tools, machine woodworking or a combination of all



Above and right: a 'shop-made cradle designed to hold the DF700



three, we're pretty certain Ramon will have something for you. So, in the first of a new series of short, sharp techniques designed to make your time in the workshop more productive, here's a crafty little way of making your Domino even more of an asset.

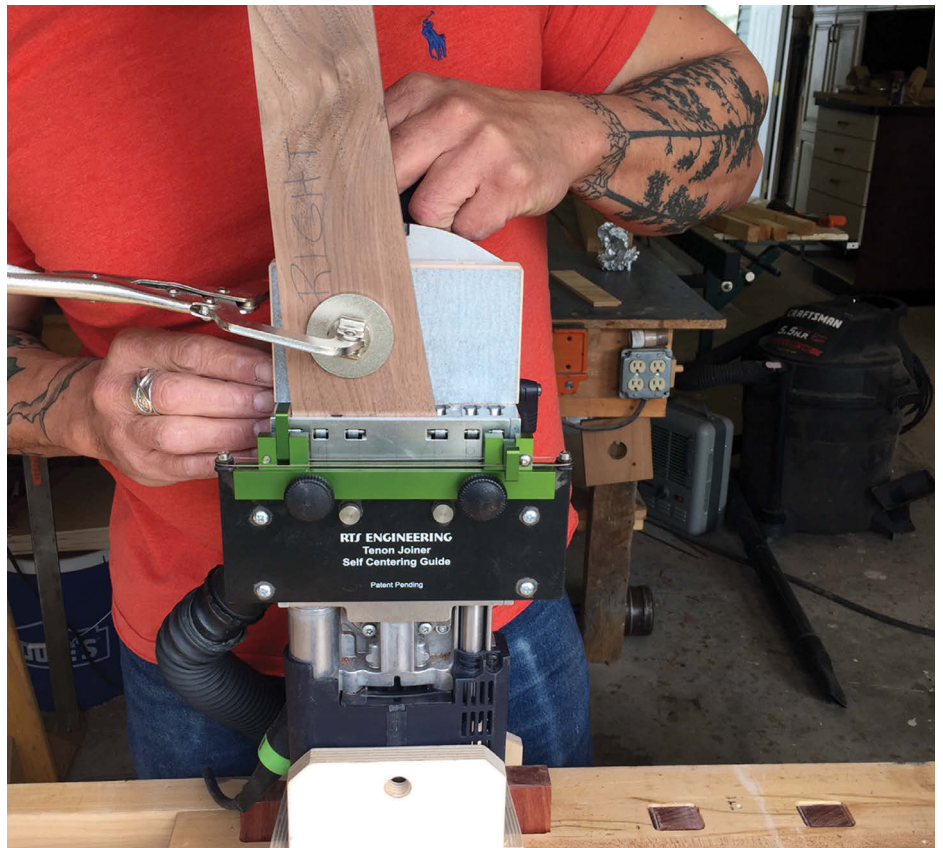
The mortise and tenon joint has been around since antiquity with early examples found in ancient Egyptian tombs so it's truly a time-tested method of strong joinery. Fast forward a few thousand years and it's still a favourite among furniture makers and joiners. The Festool Domino joiner, however, takes this joint to the next level. I purchased the larger version (XL DF700) and fell in love with it immediately quickly adding the adaptor that allows me to use all sizes of cutters (including those used in the smaller DF500 version) from 4mm up to 14mm. Note the simple plywood stand I've made to hold the XL Domino in an upright position. This helps hold smallish parts much easier and I also use a clamp to keep things tight.

Easier indexing

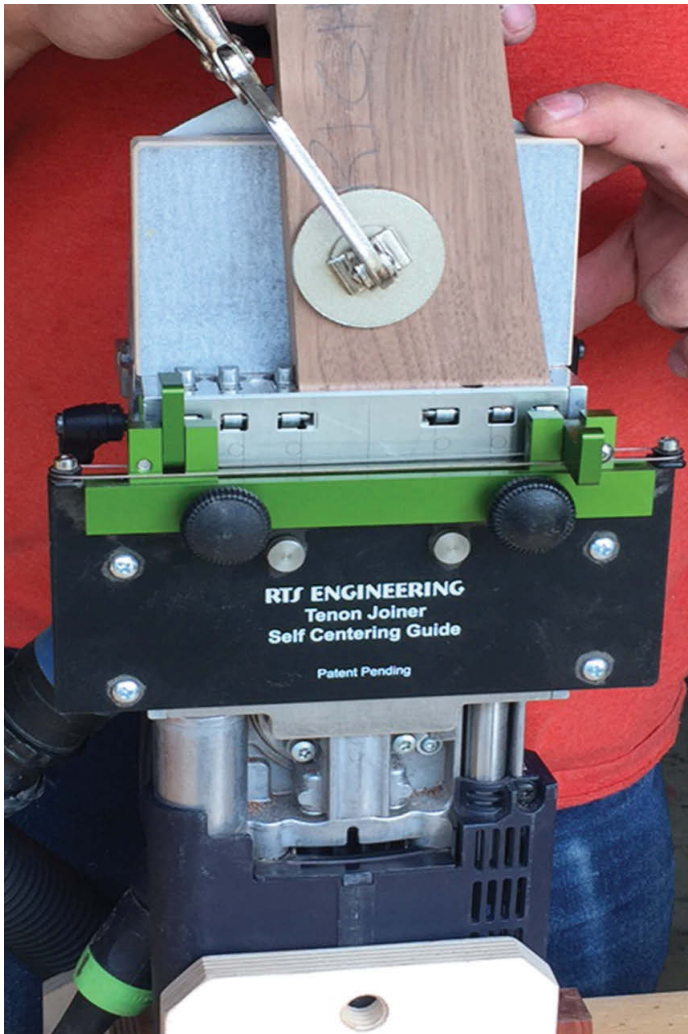
Now, the Domino has many unique features but the one I want to talk about is the indexing pins. These allow the user to repeatedly place the Domino in perfect alignment with the part being cut. However, the spacing of the indexing pins doesn't always fit incrementally with every project. That's where the self-centring jig by RTS Engineering shines. Perhaps it was designed and intended as a device to help hold a part that would receive the Domino slot in its centre but I've found it very useful to align parts that don't always fit with the increments of the pins on the machine. By adjusting the pivoting arms, one can easily index the part from either edge and still use the Domino's indexing pins. It's machined well, performs fantastically and now in an upgraded version known as the Symtrax. This accurate little device makes the Domino an even more versatile tool and a joy to use.

Working with thinner stock

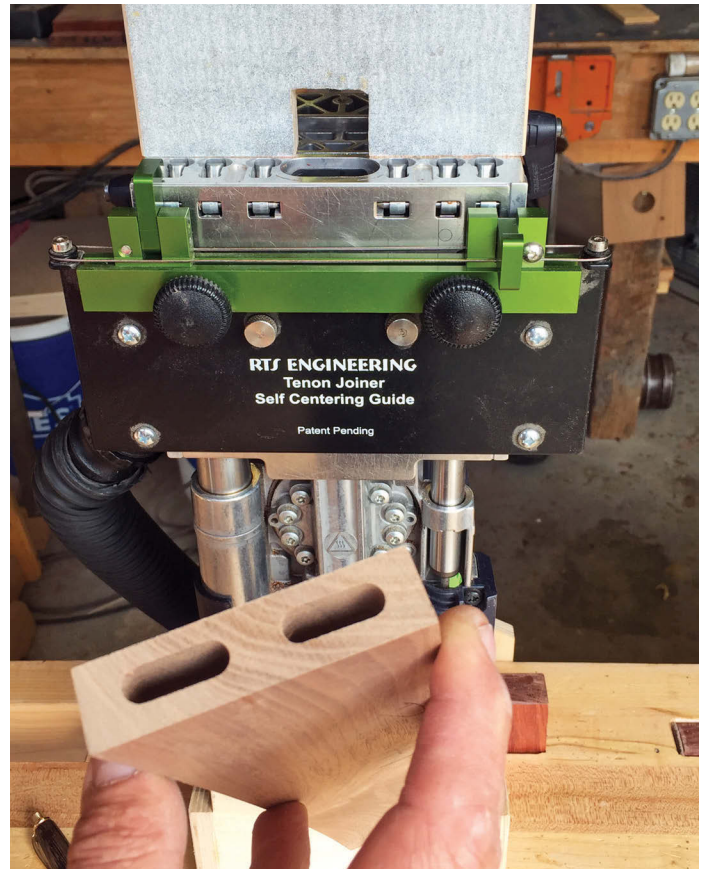
I've made a simple plywood block that acts as a spacer to allow the fence to be closer to the bit when I'm using the smaller bits, 10mm and under. A bit of sandpaper glued onto it provides fantastic gription. *F&C*



The RTS jig allows equally quick indexing beyond the fixed range



The regular indexing pins are convenient for some locations



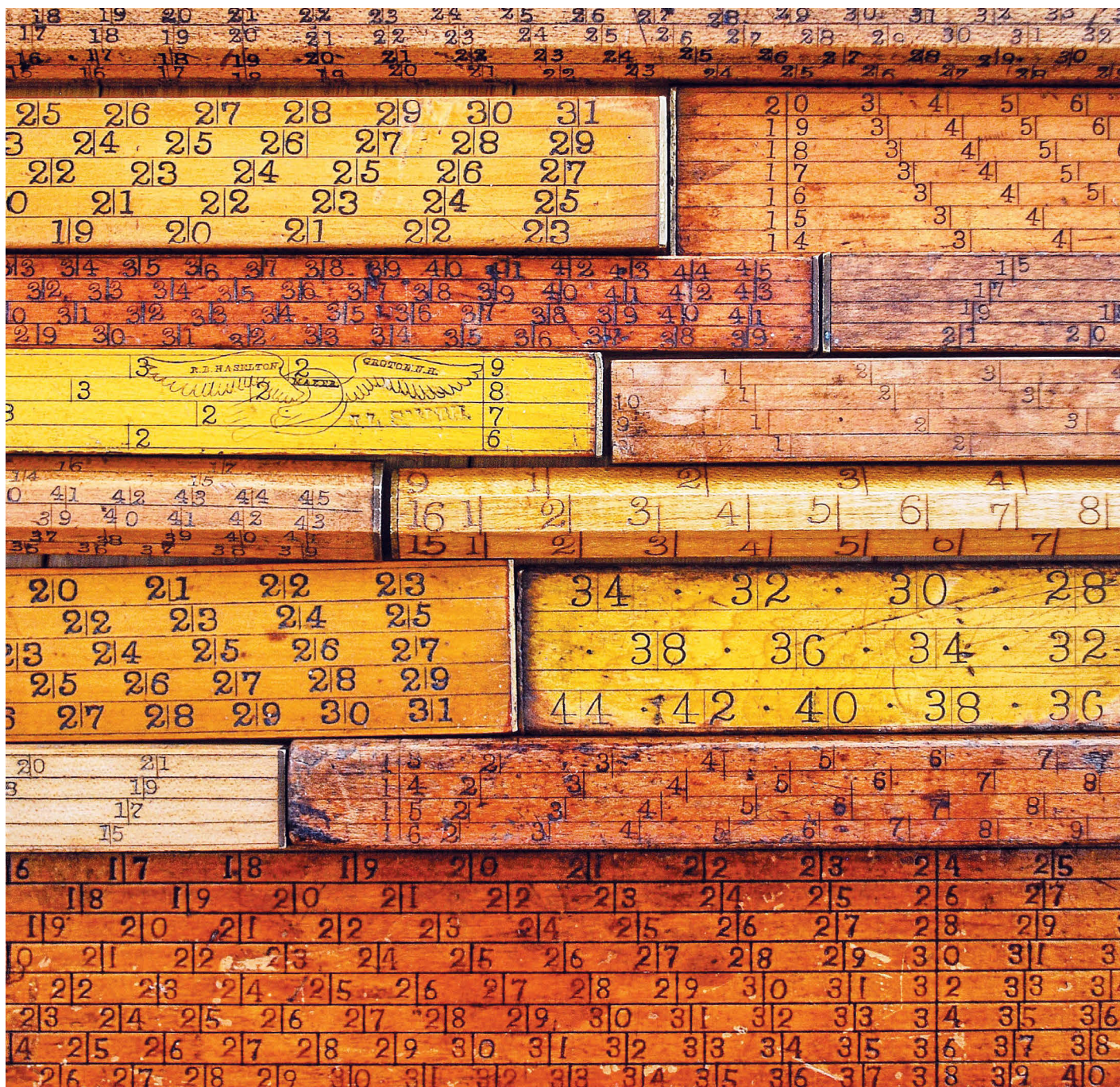
Mortises are indexed from the same reference edge

Contact

For more information about RTS Engineering, visit: www.dominoguide.com

Collector's guide to rules

Dan Cherry explains how to get started collecting wooden and ivory rules



Assortment of board sticks by various manufacturers including Stanley Rule & Level Company, H. Chapin and Rufus B. Haselton

At what point does a series of acquisitions become a collection? Is it when one casually acquires the first item of interest? Or is it upon the procurement of a second or third item, which match the vein of the first, when a collection is truly conceived? Is it perhaps tied to the reasoning behind why these items were acquired? I believe it is fair to say that the origin and development of a collection varies

widely from one person to the next. The intent of this article is to provide some background and guidance on the basics of collecting antique boxwood (*Buxus sempervirens*) and ivory rules, in the hope that the reader will have some general knowledge when encountering these interesting tools.

Rule collectors make up an interesting subset of the overall antique tool collecting domain. Established collectors of items

intended for linear measure are a notoriously picky bunch when it comes to the condition of their quarry. However, traditional folding boxwood and brass rules are still plentiful on this planet of ours, particularly in the UK and US, and with some effort and investment, it is not overly difficult to locate and obtain a small collection of rules for use or display, particularly if one is willing to overlook a few blemishes.

Boxwood rules

As indicated, boxwood is the most common variety of wood that was used in traditional carpenters' rules. Boxwood is ideal for rule manufacture as it is tight-grained and typically has a light colour, both of which lend themselves to not obscuring the linear graduations added to a rule. There are three primary species of boxwood that were typically used: English boxwood, Turkey boxwood (from the eastern Mediterranean region), and Maracaibo boxwood (*Gossypiospermum praecox*; a slightly softer, South American variety, traditionally from around Venezuela and Colombia). Rules were often constructed with brass folding

joints and other trim, such as end tips to protect them from wear, and also occasional edge binding to add to the durability and exclusivity of a rule. Other woods, such as maple (*Acer* spp.) or more exotic varieties, are occasionally encountered, but discussion of those will be held for future writings.

A 2-ft, four-fold boxwood and brass rule.
This is a W. & L.E. Gurley dry measure gauge based on George Biddell Airy's procedure for calculating measure capacity based on logarithmic scales

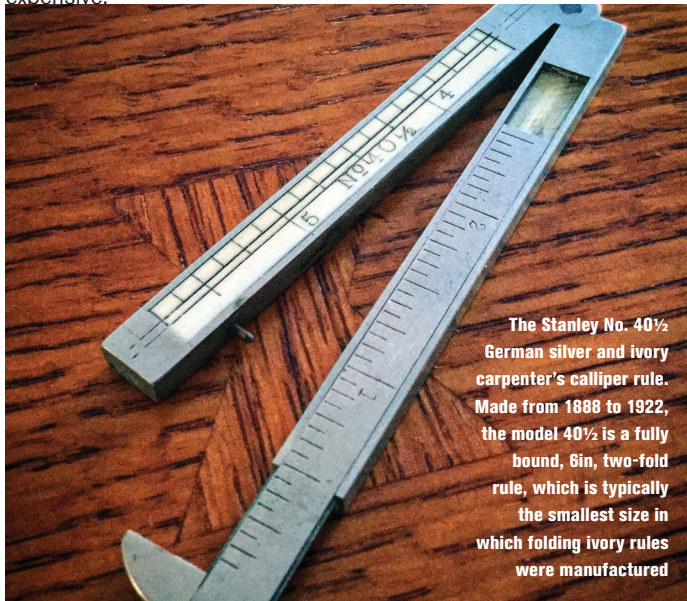


Ivory rules

The other, less common, but widely offered material that was used on traditional rules of the 19th and early 20th centuries was ivory, primarily of the African elephant, as the tusks of that species are significantly greater in size than those of South Asian elephants. On most commercially produced rules, ivory has been conventionally paired with nickel silver trim (also called German silver) instead of brass, as the white metal was seen as a better visual match to the ivory, and was less prone to oxidation, as compared to brass, which may discolour the ivory. Unfortunately, while ivory originally commanded higher retail prices for rules, the material was not nearly as stable as boxwood for rule construction, as well as being more prone to discolouration, fracturing and wear. Today, intact and undamaged examples of ivory rules are scarce and typically expensive.

Ivory trade regulations

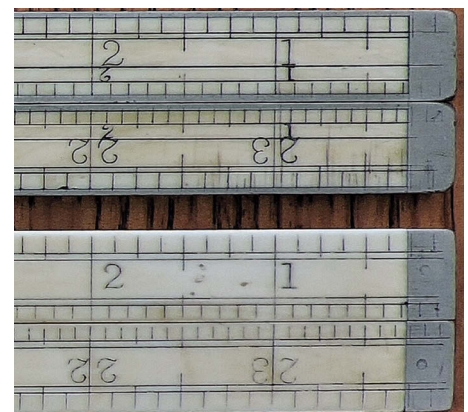
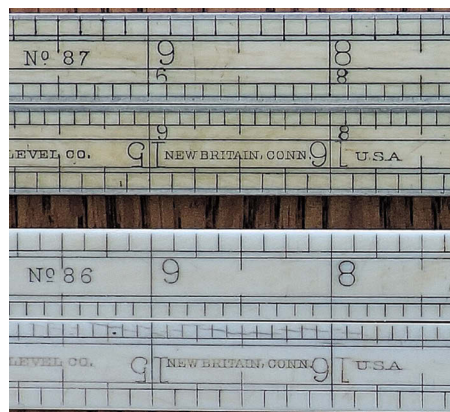
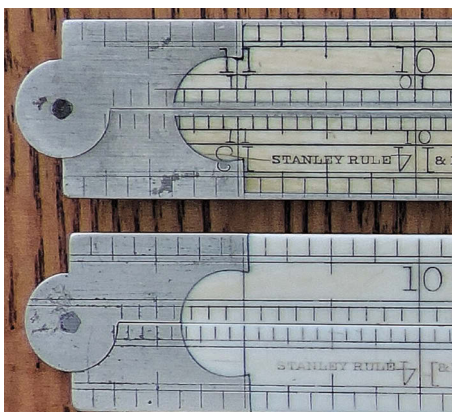
I would like to draw attention to the fact that buyers and sellers of items containing ivory, including antique rules, need to be cognizant of the numerous laws that have been adopted by the UK, the US and other countries in order to combat the illegal global ivory trade. Regulations that impede the import and export of items that contain ivory have become significantly more restrictive over the past several years, and often the sale of ivory antiquities across international or even interstate boundaries are prohibited. If a collector chooses to purchase antique tools or other items containing ivory, he should realise that there are risks associated with that investment, and it is best to familiarise himself with the laws related to the sale and purchase of antiques containing ivory.



The Stanley No. 40 1/2 German silver and ivory carpenter's calliper rule. Made from 1888 to 1922, the model 40 1/2 is a fully bound, 6in, two-fold rule, which is typically the smallest size in which folding ivory rules were manufactured



A brass and ivory button gauge. Its sliding calliper is graduated in fortieths of an inch, the standard typically used for button sizing



No. 87 and No. 86 ivory and German silver rules by Stanley Rule & Level Company, dating prior to 1912. Note the 'grain' of the mellowed ivory

Rule manufacturers

In the UK, the major manufacturers of boxwood rules were those that persisted into the 20th century. While there are multitudes of makers that a collector may encounter, I think it is safe to say that the most common English makers that a beginning collector may stumble upon will be John Rabone & Sons, Edward Preston & Sons and John & Daniel Smallwood, all historically from the Birmingham area, considered to be the heart of rulemaking in the UK.

On the other side of the Atlantic, the epicentre of rule manufacturers in the US was New England, specifically Connecticut. At the top of this list of makers is the prolific Stanley Rule & Level Company of New Britain, CT, which was established in the mid-1850s. Other major US makers during the latter half of the 19th century include Hermon Chapin (& Son) from the New Hartford and Pine Meadow areas of Connecticut, Stephens & Company (of Riverton, CT), and the Upson Nut Company (of Unionville, CT). Chapin and Stephens eventually merged in 1901 to form the Chapin-Stephens Company, operating out of both Pine Meadow and Riverton, and

continued to make very high quality rules until 1929. All of these companies were acquired, in some form or another, by the Stanley Rule & Level Company (or successor, Stanley Works) by the mid 1920s. In 1925 The Lufkin Rule Company, based out of Saginaw, Michigan, started to manufacture its own line of high quality boxwood rules.

Having the upper hand in the quantity of rules produced in the late 19th and early 20th centuries, Rabone and Stanley are the true heavyweights for a beginning rule collector to keep in mind. Furthermore, Stanley easily had the greatest variety in its catalogue of rules, which has resulted in numerous reference books, value guides and articles being written about its offerings. The availability of historic information about Stanley and its products seems to fuel the collecting interest in its tools. Rule manufacturers typically had an independent model number system (though attempts were made to standardise the US model numbers in the late 1800s), which is particularly appealing to the 'one of each' collectors. Model numbers changed with the length of the rule, width of the rule, type or shape

of joints on folding rules, and variations of scales inscribed on the faces of the rule. This gives a collector a better chance of finding something new when browsing a favourite flea market, tool show, antique shop or online auction site.



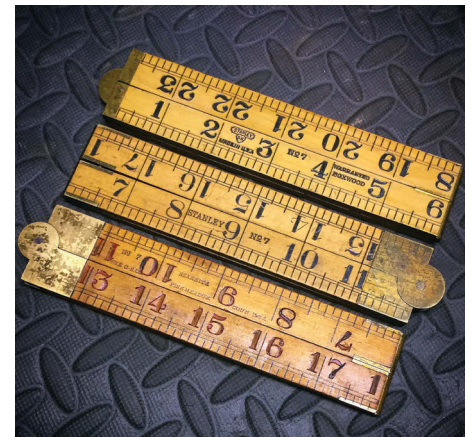
A No. 1243 brass blacksmith's rule made by John Rabone & Sons of Birmingham. This 24in, two-fold rule is made of brass to avoid scorching in a highly heat-infused workspace



John Rabone & Sons ivory and German silver architects' rule. Though the rule was manufactured at the Rabone factory in Birmingham, it has had an additional inscription engraved upon the outside of the main arch joint denoting the rule as a gift from Emley & Sons, Ltd of Newcastle upon Tyne to 'R. Graham'. These presentation-quality tools were often given as a retirement commemoration or 'thank you' bestowal



Two Stanley No. 423 aluminium zigzag rules. These 3ft folding rules were the smallest of four different sizes of cast aluminium zigzags made by Stanley from 1919 to 1935



Two Stanley No. 7 rules and a Chapin-Stephens No. 7 rule (bottom) The Stanley No. 7 had extra bold numerals and graduations that were developed as a result of improvements in ink and printing technology

Rules by trade and region

Other variations in measuring devices dramatically expand the universe of items available to a rule collector. It seems that nearly every trade in the late 1800s had a use for a specific measurement device. Carpenters and builders are the most commonly recognised users of folding boxwood rules, but necessity is the mother of invention, and specialised rules were created for a tremendous variety of users. These trades include, but are certainly not limited to, tailors, coopers, engineers, surveyors, farmers, hatters, ironmongers, architects, military, navigation and even the customs and excise branch of government. If there was a need for a simplification of a measurement or calculation task, it seems that an inventor would inevitably step forward with a rule to help make it easier for a tradesman. Many of these trades worked in measurement scales

that were non-standardised, so rules with industry-specific scales would be developed.

Regional differences in standard units of length also resulted in variations in rule layout and graduations, particularly for rules that originated in Europe. It is not uncommon to find a rule graduated with a standard regional inch unit of Paris (*pouce*), Rhineland (*zoll*), Spain (*castile*), Denmark (*tomme*) or some other obscure localised standard unit of length, of which there were hundreds of variations. Even after the gradual formal adoption of the metric system across Europe in the mid-19th century, use of these regional scales still endured. Rule collectors may focus on acquiring these variants to build an assemblage of region-specific examples.

Starting a collection

As this article is intended to help guide a

beginning collector, it would be negligent not to include a few suggested examples to consider appropriate for a starter collection. A typically recommended model for a folding boxwood rule, in particular for users, is the Stanley No. 62. This 2-foot long, four-section (also called a four-fold), brass-bound rule is common enough to be able to find a nice example without breaking the bank. The brass binding riveted to the edges of the rule make it durable and strong, while also improving its aesthetics. The Chapin-Stephens Company also manufactured a No. 62 in the identical format, as did Lufkin, which was numbered as a model 781. Any of these three are worthwhile additions to a new collection or workshop.

Another recommendation would be to seek out a small boxwood folding calliper rule, such as a 6in, two-fold No. 36 or a

		SQUARE		CYLINDER		GLOBE			
CUBIC IN	FFF	FII	III	FI	II	F	I		
1	578	83	1	106	1273	105	191	MERCURY	11
CUBIC FT	1	44	1728	1833	22	191	33	BRASS	13
OLD WINE	134	1925	231	245	294	235	441	COPPER	14
IMP GAL	16	231	2773	294	358	3054	5295	LEAD	14
WATER	16	231	2773	294	358	3054	5295	WT IRON	24
GOLD	314	1175	141	149	179	155	269	CT IRON	24
SILVER	15	216	261	276	334	286	5	TIN	24

		SQUARE		CYLINDER		GLOBE			
I	FFF	FII	III	FI	II	F	I		
191	118	169	203	216	259	225	389	STEEL	
33	193	218	333	354	424	369	637	COAL	
441	18	26	312	331	397	345	596	F STONE	
295	141	208	243	258	31	27	466	POLYGONS	
295	207	297	357	378	453	394	682	FROM 5	
269	222	32	384	407	489	424	733	TO	
5	219	315	378	401	481	419	723	12 SIDES	

		SQUARE		CYLINDER		GLOBE		I. ROUTL	
STEEL	FFF	FII	III	FI	II	F	I	G. P. OF A	
202	292	352	372	448	385	671		CIRCLE	
127	183	22	333	28	242	42		AREA-7854	
632	915	11	1162	14	121	21		C & A-0795	
5		6		7		8		C & D-3-141	
1	72	2	598	3	634	4	828	SPI-141	
9		10		11		12		S-E-886	
6	182	7	694	9	366	11	196	S-T-1-15	

		SQUARE		CYLINDER		GLOBE		I. ROUTL	
STEEL	FFF	FII	III	FI	II	F	I	G. P. OF A	
202	292	352	372	448	385	671		CIRCLE	
127	183	22	333	28	242	42		AREA-7854	
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5		6		7		8		C & D-3-141	
1	72	2	598	3	634	4	828	SPI-141	
9		10		11		12		S-E-886	
6	182	7	694	9	366	11	196	S-T-1-15	

Boxwood engineer's rule produced by Edward Preston & Sons

12in, two-fold No. 36½, both commonly made by Stanley. Similar variations were produced by the other major manufacturers of the early 20th century. These rules include an integrated brass sliding calliper that allows the user to easily measure outside thickness. There are also numerous non-folding boxwood and brass calliper rules available on the used market, that can be had for a rather small investment, if one practises patience.

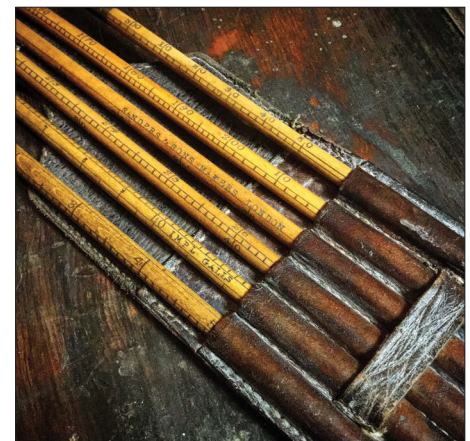
As mentioned early in this article, condition is important to most rule collectors. Boxwood, due to its light colour, is particularly prone to becoming stained by contact with water, dirt and other agents commonly spilled in the workshop, which obscure the graduations, making them difficult to read. Rules may be heavily worn by decades of use, removing the markings from their faces. I try to recommend that a new collector seek out a fairly clean example whenever possible, and then take care of it, even if using it. Stained, worn rules are commonly found, and while they may be a fascinating artifact, I find that a new collector will quickly replace them with an example in better condition. As is the case for nearly all collectables, buy the best condition you can find and afford, and the item will be more rewarding in the long term.

Several reference books that specifically relate to rule collecting have been published since the 1980s. Unfortunately, many of these have been out of print for quite some time, and finding copies on the used

market requires some diligent hunting and investment, but they provide a wealth of information to the aspiring collector of these measuring devices. As previously mentioned, collecting Stanley rules has been at the forefront of this hobby, and interest was fuelled by the publication of two important resources, both in 1984: *Stanley Folding Rules: A History and Descriptive Inventory*, by Alvin Sellens, and *Boxwood & Ivory: Stanley Traditional Rules, 1855-1975*, by Philip E. Stanley. Both of these books developed a comprehensive overview of the standard rule offerings by the Stanley Rule & Level Company and subsequent Stanley Works. Nearly 20 years later, Philip E. Stanley wrote a second book, *A Source Book for Rule Collectors* (2003, Astragal Press), which typically included a small publication with it, under separate cover, called *A Rule Concordance and Value Guide* (2004). *The Source Book* is an excellent overview of articles published on the topic of rule collecting, coupled with a detailed summary of rule usage and esoterica. The Concordance is a comprehensive listing of the rules sold by most of the major American rule makers, and includes estimated value ranges. Jane and Mark Rees' extensive body of research on rules, *The Rule Book: Measuring for the Trades*, was published in the USA (Astragal) 2010 and is available in the UK through Classic Hand Tools. This is the only book listed here that is still in print, and it is an outstanding resource for rules in general and includes excellent history of



Various hatter's rules



Six-piece, 6ft (when assembled) boxwood spile rod made by Sanders & Sons of London. Each of the threaded brass ends screw together in a specific order to become one long, thin rule that is then used to dip into a large cask (typically containing an alcoholic beverage such as wine, beer, or spirits) to measure the volumetric content. Spile rods were commonly used in the excise and customs industry

the known major British rule manufacturers. While the Rees' tome does not provide a comprehensive listing of rule models made in England or Europe, the full-colour photographs and richly descriptive text are enough to turn anyone into a collector of these fascinating instruments.

Whether one's interest in boxwood or ivory rules is simply a passing fancy or if it develops into a meaningful passion will vary from one collector to another. The attraction to rule collecting is owed in part to the aesthetics of the materials used, the inherent history of the rules and their manufacturers and the seemingly endless variety of measuring devices that have been invented and employed in nearly all trades over the past several centuries. Quality, entry-level rules are plentiful and fairly easy to acquire with a bit of effort. Reference materials describing their uses are available, and I have found the rule-collecting community is willing to share its collective knowledge with those dipping their toe into the hobby. Traditional rules are wonderful, tactile, utilitarian items from days gone by, made when handsome materials and fine craftsmanship were a distinct part of the tools themselves.



Trio of 1ft, four-fold rules from the Stanley Rule & Level Company. Left: a fairly basic No. 69 in boxwood and brass, with a simple round joint, but in exquisite condition. Middle: an ivory No. 40 caliper rule with main square joint and edges fully bound in German silver. Right: a harder-to-find No. 64, which has a square main joint in brass, and edge plates on the knuckle joints, which are a stronger design than the middle plate on the knuckle joints of the No. 69



Stanley Rule & Level No. 82 2ft, four-fold rule. This rule features, on its interior faces, board tables that reference the number of board feet in sawn lumber of varying lengths and widths. This rule is not overly common and when found, is often in a fairly abused state due to a rough work environment

Rules from David Russell's *Antique Woodworking Tools*

John Adamson selects two ivory rules from this collection of antique tools



Rule and gauge made from brass and ivory or bone, shown here with both sides to view. It is dated 1836 with the maker's mark is of Joseph Fenn, London

PHOTOGRAPHS IN THIS SELECTION BY JAMES AUSTIN, COURTESY OF DAVID RUSSELL

Half bound in brass, this ivory rule is graduated in inches subdivided into $\frac{1}{8}$ s and $\frac{1}{16}$ s of an inch, and in centimetres subdivided into millimetres. The inch scale is engraved 'LONDON' and the metric scale 'METRE'. The brass slide is also graduated in both scales and serves as a gauge. The maker's name in a scrolling cartouche is engraved below the sliding tongue, while above it is engraved 'METRE'. The number '3' in the metric scale uses the old-fashioned flat-topped number while that in the inch scale the round-topped '3'. There were some significant changes in the styles of the numbers used

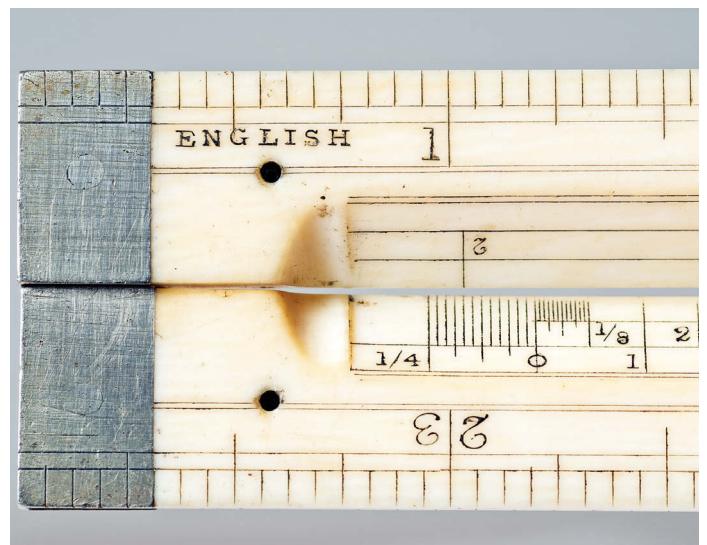
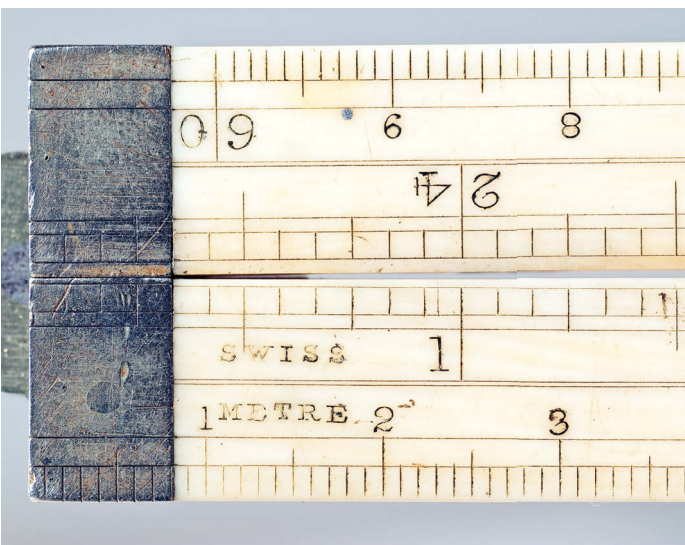
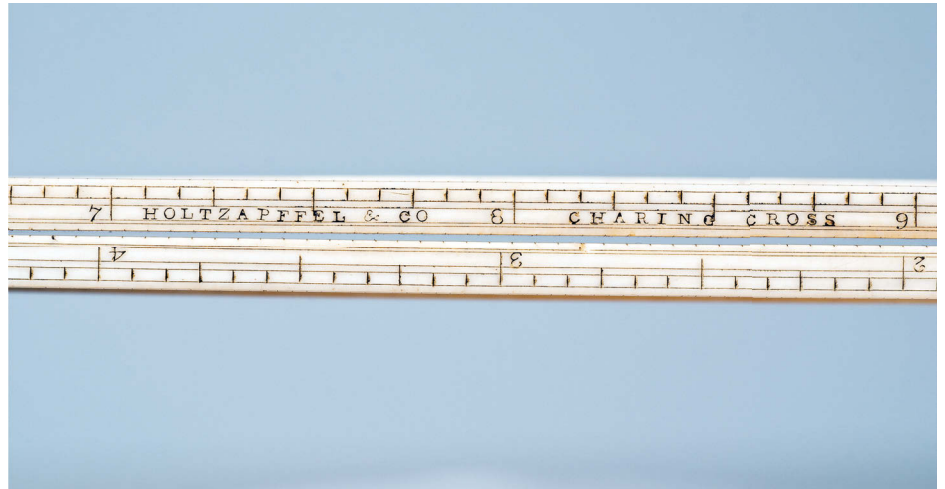
after the mid-18th century, notably the number '1' changed to the modern style rather than an upper-case 'I' and the number '3' had a rounded top rather than the flat-topped '3' of the earlier period.

Joseph Fenn, active in London between 1821 and 1873, belonged to the Fenn dynasty of tool-makers. Interestingly, this rule was made after the 1824 Weights and Measures Act, in which it was stipulated that rules should measure from left to right and before the metric system became the only legal form of measurement in France in January 1840.



Four-fold rule in ivory and German silver. This mid-19th-century rule has the maker's mark of Holtzapffel & Co., Charing Cross, London

Along the bevelled edges of this handsome architect's rule are the standard drawing scales: $\frac{1}{8}$ inch to 1 foot; $\frac{1}{4}$ inch to 1 foot; $\frac{1}{2}$ inch to 1 foot, and 1 inch to 1 foot. These scales were used for producing or reading off drawings. The bevelling is designed to ensure accuracy by having the divisions as close to the paper as possible. The rule is calibrated both in Swiss inches, divided into *lignes* or $\frac{1}{12}$ ths of an inch, and in English inches, divided into sixteenths. Interestingly 25 Swiss inches are the equivalent of 24 English inches. The rule is also calibrated in centimetres (up to 60), and along the edge in French *pouces*. The rule is half bound and hinged in German silver, an alloy of zinc, copper and nickel in common use on quality drawing instruments by 1850. *F&C*



D is for design

David Waite gets to grips with a new set of skills as he continues his journey to becoming a professional designer-maker

PHOTOGRAPHS COURTESY OF LAKE AND ARTS



The easier part of embarking on a 'designer-maker' course for me and many of the other students at the Waters and Acland furniture school has been the 'making'. We were very keen to get our tools sharp, took great delight in being able to generate wispy shavings of less than 0.1mm in thickness and eagerly attacked our first set of dovetails. As we approached our first design classes, however, I could not help but feel a degree of trepidation and even a touch of anxiety mixed in with the usual feelings of excitement at doing something unfamiliar!

Calling yourself a designer is a bold and some may say foolhardy statement to make if you have no previous background or formal training in the discipline. That said, being able to describe and translate the ideas in your head for a piece of fine furniture to either inspire or meet a potential client's requirements is a critical skill needed if you are going to be successful commercially. Equally important is developing the internal ability to know when something looks right or when an idea needs further refinement and detailing. So as much emphasis is placed on trying to develop these skills at the furniture school as on making techniques. We are lucky to have Will Acland, a formally qualified designer, on hand full time to help us on our journey.

A picture can paint a thousand words

One of the key challenges faced by many students is the ability to quickly sketch and draw furniture ideas freehand. My drawing skills are very limited, but with regular sketching and watercolour painting tutorials using drawing techniques such as using your non-natural hand, single line drawing, speed drawing and the use of negative space, marked improvements are possible and confidence was gained by many of us students.

Another critical design tool for the modern-day furniture maker is the use of computer-aided design (CAD) software. There are many programs out there, some extremely sophisticated and expensive, others more simple and cost-effective. We are all taught to use SketchUp at the school as it's relatively quick and easy to grasp,

affordable and there are many tutorials, books and support services available online to help the user. That said, the program has its deficiencies, especially if you want to use it for CNC machining and most students at the school experience a degree of frustration as they learn and especially as they attempt to draw more sophisticated work where an extremely logical and ordered approach and accuracy are required. Luckily Will is a patient teacher and has an unnerving ability to quickly solve problems in minutes that one has been sweating over for hours. As well as allowing us to explore and refine our designs, the other real boon of any CAD program is its ability to quickly produce accurate workshop drawings and cutting lists that are critical in the making process.

A first design brief

As well as talking with us often about the principles of good design (see sidebar below), Will also encourages us to draw inspiration from our surroundings and one of our early briefs was to design a hall table inspired by the Arts and Crafts movement in just four weeks. We are fortunate to be located in Lakeland where a number of leading exponents of the movement worked and where Blackwell House is located. Blackwell is a masterpiece of 20th-century design built by the architect MH Baillie Scott as a holiday home overlooking Windermere for his client Sir Edward Holt and it is a perfect example of the Arts and Crafts style. We spent a very pleasant autumnal afternoon visiting Blackwell, viewing the fine examples of furniture on display and sketching ideas for our brief while eating delicious coffee-and-walnut cake served in the café overlooking the lake.



Blackwell House was designed by MH Baillie Scott in the Arts and Crafts style



Barrel chair with tulip motif by MH Baillie Scott



Sideboard with carved bluebell motifs by MH Baillie Scott

The Blackwell Tulip table

I decided to take my design inspiration for my next project from the curves of the inlaid tulip and bluebell flower motifs set into a number of pieces of Arts and Crafts furniture at Blackwell and this quickly led to a number of sketch ideas which I was encouraged to refine and develop over the next couple of weeks. A real plus of CAD is the ability to 'walk around' your design in three dimensions and this allowed me to see the potential of incorporating glass into my table to reveal internal faces of the top and apron, both of which would be made of a contrasting wood to the outer faces and thus accentuating the curved design motif. Finally, we were encouraged to work up a watercolour sketch of our finalised design and present back to the group as if they were commissioning clients. Feedback on my design was positive and allowed further detailing, timber selection and construction techniques to be finalised. The final design has been converted into workshop drawings and work will start soon on making the table from rosewood (*Dalbergia nigra*) and ripple sycamore (*Acer pseudoplatanus*). *F&C*

Five key design principles David has learned at furniture school

- 1) Justification: it is always valuable to justify your design decisions.
- 2) Coherence: is the whole design coherent?
- 3) Details: 'The details are the design' (Charles Eames). OBSESS about the details until you believe there is no way of improving.
- 4) Less but better: designs should improve if focus is given to fewer details.
- 5) Structure: how will it be made and is it structurally sound?



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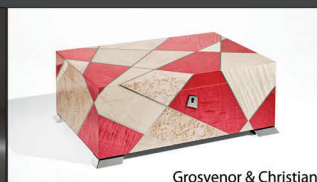
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Mounted next to the chisel cabinet, the rack keeps all the wooden planes in one place for quick access at the bench

A beaded plane rack

Charles Mak shares some of his beading techniques while adding an ornamental detail to his new tool rack

We woodworkers have at our disposal many different ways to personalise or dress up a piece, such as inlaying, carving, moulding and beading. Amongst them, beading – after some practice – is the simplest to execute. Beads can be added, for example, to a table skirt or shiplapped backboards to create visual interest. They have many other practical uses as well, such as softening a sharp edge or hiding its wear, disguising gaps around drawers or doors and adding a more sophisticated look or shadow line to a plain face frame.

Beads come in different profiles – cock beads, return beads, to name a couple – and are usually produced using a router and beading bit, a scratch stock, a beading tool or a beading plane. The router is the



The plough's skate is ground slightly thinner than the outer cutting edges are wide

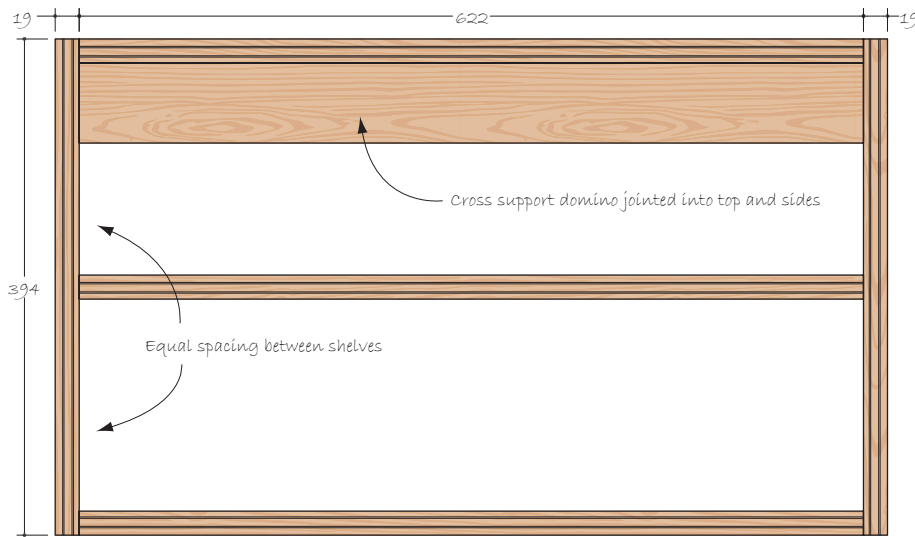
tool of choice in production work for speed; however, a beading tool or a beading plane may give a custom profile or a handmade look that you desire.

Through a recent manufacturer's upgrade, my plough plane has been modified so it

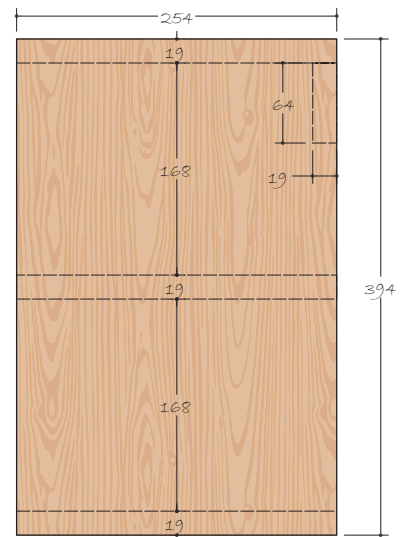
Cutting list

Part	T x L x W	Quantity
Top	¾ x 24½ x 10in	1
Bottom	¾ x 24½ x 10in	1
Middle shelf	¾ x 24½ x 10in	1
Side	¾ x 15½ x 10in	2
Cross support	¾ x 24½ x 2½in	1
Domino	8mm x 40mm	

can be used as a beading plane as well. When I recently built a plane rack in sapele (*Entandrophragma cylindricum*) similar to the kind of wood the Studley Tool Chest is made of, I dressed up the piece with the modified plough plane.



FRONT ELEVATION
Scale 1 in 6



SIDE ELEVATION/SECTION
Scale 1 in 6

Cross support domino jointed into top and sides to increase rigidity of carcass

Open rack design with beading along front edges of sides and shelves

Profile shows beading offset



EDGE PROFILE DETAIL



Design

For ease of access, I adopted an open rack design with a middle shelf instead of a cabinet with doors. I borrowed some moulding planes from Robert Lee, an engineer who is also a wooden plane expert, to guide the sizing of the rack for my expanding collection of similar planes.

The rack is sized following the Golden Ratio guideline which states that the longer portion is 1.618 times greater than the shorter portion: 24½ (L) x 15½ (W) x 10in (D) (see measured drawings). For joinery, I

chose the butt joint, and Dominos to reinforce the joint.

A cross support is included to add rigidity to the carcass.

At this time, pending the release of other profiles, only the single beading cutter is available. However, I can still make various forms of beads with just a beading cutter such as bolection beads, return beads or even astragals. Here, a slightly off-centred side bead is chosen and embellished on the front to add a decorative touch to an otherwise plain-looking rack.

Joinery first or beading first?

For most projects, I usually start by tackling the more complex aspects of their constructions such as the joinery. For this tool rack, I took, however, a different approach: I decided to bead all the pieces before working on the joinery. Such an approach was an insurance policy for if the beading process did not go well, I could easily trim off the edge and rebead, without sacrificing any joinery effort. For this reason, I started with workpieces cut to length, but slightly over-width.

Cutting the beads before the joints offers another advantage, too. The Domino joiner was set up referencing against the front edges that were already beaded, thus ensuring that the beaded edges would all line up flush when the rack was assembled.



Beading comes before joinery if you want a second chance to recut a profile gone awry

Beading the front edges

Using the converted beading plane is similar to using the plough plane. Set the plane for a light cut and use an auxiliary fence for better control. I started the cut from the far end and worked my way backwards – the same way I would when planing a very long board. I adjusted the setting incrementally until the desired profile was cut. You may want to set the depth stop to cut the bead slightly below the surface to avoid the bead getting flattened on the top from the cramping or sanding process.

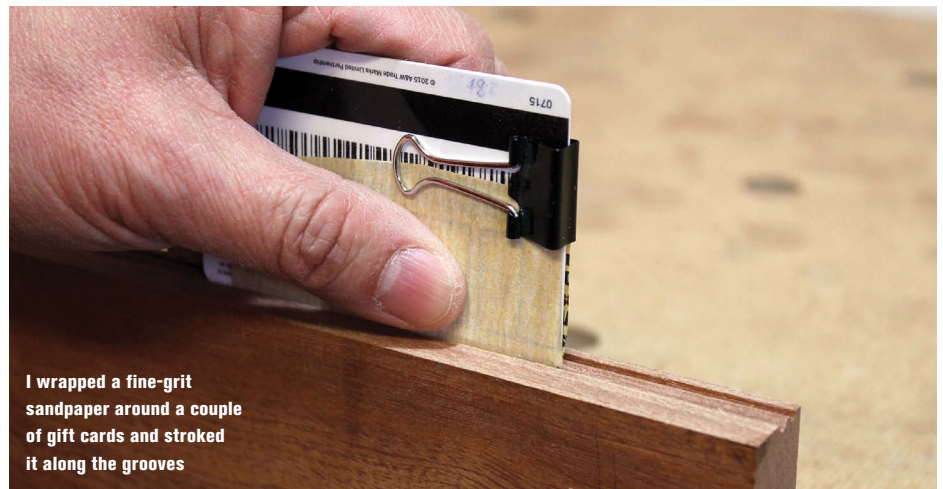
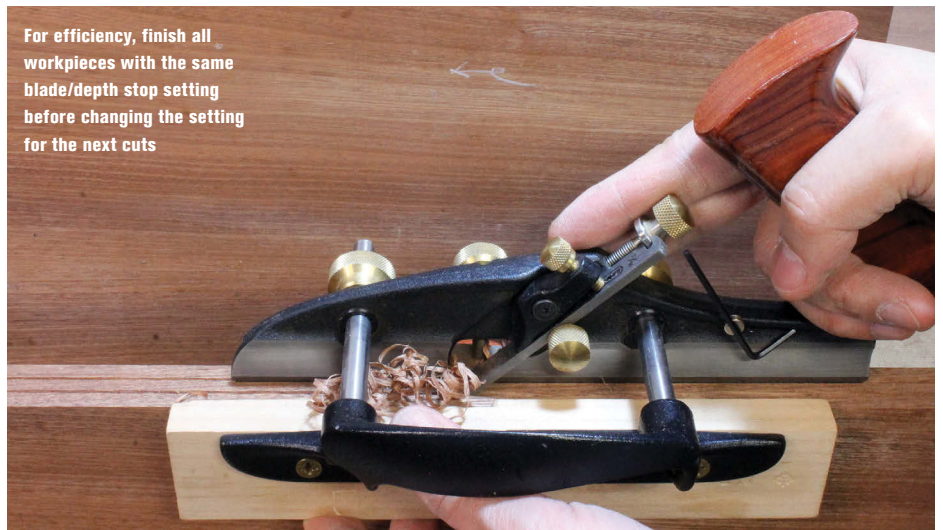
For crisp, clean lines and tear-out free beading results, always plane with the grain. Whenever possible, I try to choose straight-grained boards or orient them in such a way that I would always be beading with the grain. However, if you must bead against the grain, you can find in the sidebar some control techniques that will minimise or prevent the tear-out problems.

After beading, examine all the profiles and sand smooth any rough spots, if necessary, before trimming all the workpieces to width.



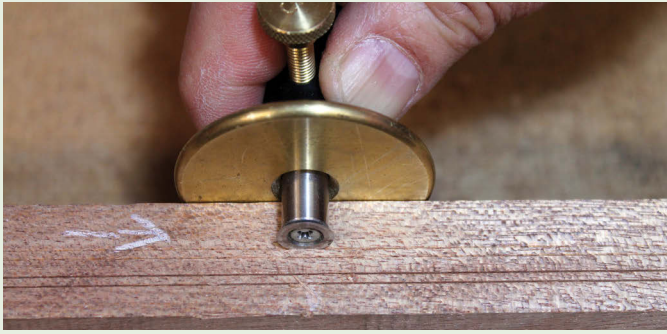
This is a fine-cut setting. Coarse cuts are harder to control and more prone to tearing the wood fibres

For efficiency, finish all workpieces with the same blade/depth stop setting before changing the setting for the next cuts

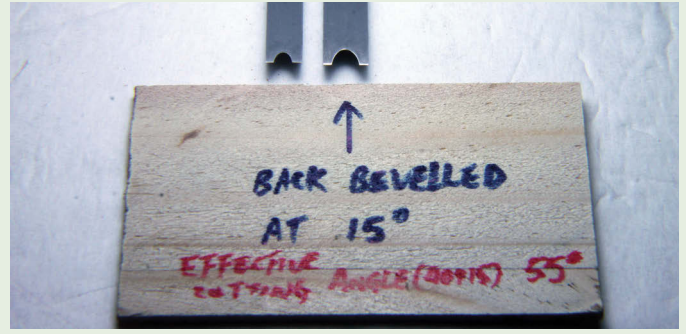


I wrapped a fine-grit sandpaper around a couple of gift cards and stroked it along the grooves

Controlling beading tear-outs



The scribed lines prevent the edge fibre from tearing when the cut is made against the grain



A back bevel can also be honed on the bead profile – with a slip stone or a piece of micron-abrasive film pinched around a dowel

Sometimes, beading a difficult or reverse grain cannot be avoided. Here are a few tear-out control techniques that may come to your rescue when you have to work against the grain:

- The first technique severs the wood fibre before it can be torn. First, make an indentation on the surface with the cutter. Use the indentation marks to set

the marking gauge and scribe deep lines to define the profile edges. Then bead between the scribed lines with the finest cuts. The first few cuts are critical and make sure the fence is pressed tightly up to the workpiece.

- For an edge bead, in addition to scoring the inside edge of the profile with a marking gauge, break the outside edge

first with a fine file or plane.

- The third technique is to use a back-bevelled cutter, a brilliant idea gleaned from Australian woodworker Derek Cohen who honed a 15-degree back-bevel on the outer cutting edges of his beading iron to produce a high cutting angle. The high angle prevents any tear-outs when beading against the grain.

Using the Domino joiner

In all Domino applications, laying out the cuts properly on the workpieces will greatly reduce many of the mortising mistakes (see my article 'Taming the Domino joiner' in *F&C* 233 on avoiding Domino joiner blunders). For carcass butt joints, double lines can be drawn on the vertical pieces to mark the finished shelf locations as well as to avoid mortising on the wrong face. I also label the top side and underside of all the horizontal pieces to ensure the right- and left-handed mortises are referenced from the same face of each horizontal piece.

It is also less confusing when working with multiple shelves if you finish one shelf at a time. For example, I finished all the mortises (left and right) on the top shelf as well as their corresponding mortises on the sides and then put the top piece away before moving onto the next workpiece. Mixing up workpieces of same sizes is another common cause for mortising errors.



Stand the shelf in position and mark out the shelf location with double lines

Cutting the joinery

The standard mortising procedures are followed to cut mortises for the top and bottom of a carcass, by registering the machine's fence against the workpieces. For shelves, a different set of techniques is needed in which the machine's baseplate rather than the fence is used for registration purposes.

These steps were taken for positioning and cutting the mortises for the middle shelf:

- Stand the middle shelf vertically between the double lines on the side, ensuring that the beaded edges on both pieces face the same direction.
- Tip the shelf flat onto the side piece with the shelf's underside facing up.



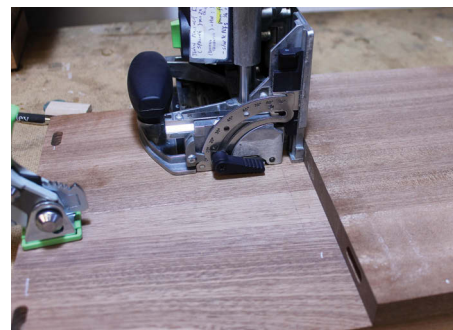
After squaring up the shelf to the side with a combination square, I cramped both pieces down

- Hold the joiner down on the side piece and plunge the machine into the shelf to cut the mortises.
- After cutting all the mortises on the shelf, stand the joiner upright on the side piece with its baseplate against the end of the shelf.
- Plunge the joiner down to cut the mortises on the side piece.
- Repeat the above steps for the other side of the rack.

After cutting the mortises for the carcass and shelf, I marked and cut the mortises on the underside of the top and on the cross support.



With its baseplate resting on the side piece, I registered the stop latch against the shelf to make the cut



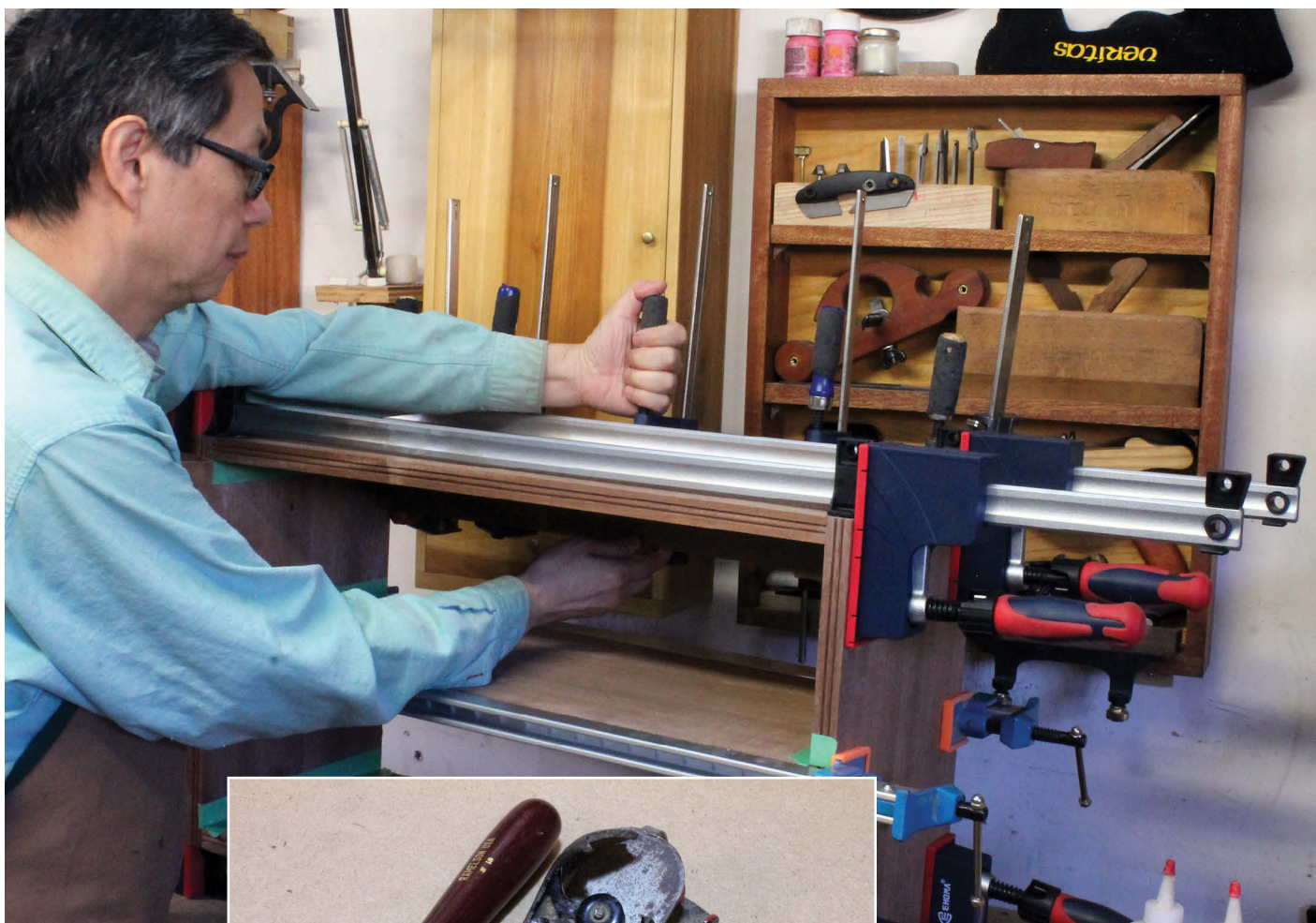
To mortise the side piece, the joiner's baseplate was held against the end of the shelf

Assembling and finishing

After dry-fitting all the components, I taped off around the butt joints, a glue squeeze-out method I employ for hard-to-clean-up joints such as dados and box corners. To remove the rubbery glue squeeze-outs on the outside of the rack, I used a shop-made chisel plane.

Lastly, I eased all the sharp edges with a light touch of a fine-grit sandpaper and applied three coats of boiled linseed oil to the piece.

The plough's beading function does not replace my beading tool which, for example, can scrape along a curved edge, or the scratch stock which can cut almost any custom profiles I want. But when a bead – whether it is an edge bead or a triple bead – is just the right call, the plough will be the trusted tool that I will now reach for without a second thought. *F&C*



ABOVE: I cramped up the cross support to pull and keep the rack perfectly square

RIGHT: I cut the toe off a broken-down block plane to use it for glue clean-up, a tip from American woodworker Brian Koppert



References

- Blackburn, Graham. 'A guide to good design'. *Fine Woodworking*. Issue 168. Jan./Feb. 2004.
- Mak, Charles. 'Back-bevelled plane irons'. *Furniture & Cabinetmaking*. Issue 214. January 2014.

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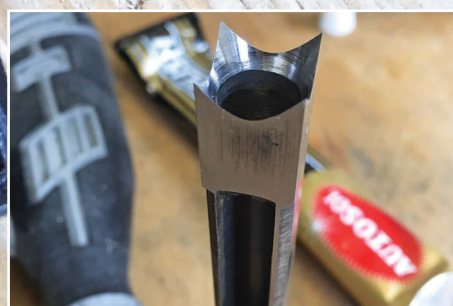
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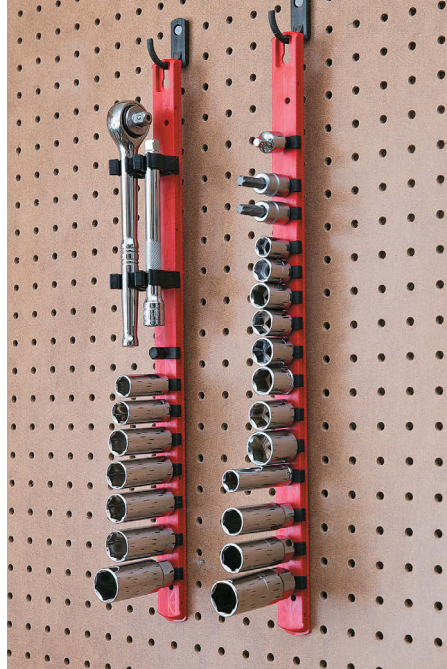
Let's be honest, creating traditional joinery using hand tools is something of a luxury if you're having to count the hours in job. Sure, there are times when it may be quicker to chop out the odd mortise and tenon by hand than fiddle about with a machine, but you'll need to be on your mettle to achieve good results without a little practice beforehand. One thing I've never been tempted to try is mortising and tenoning with a router that's hooked up to a contraption. It's almost as if some bright spark went out of their way to make something very simple very complicated. I know there are folk out there that swear by them and I bet their sock drawer is all neat and tidy but if you ask me, some ideas are best left on the drawing board. Call me old-fashioned if you like but using a hollow chisel mortiser is just about the most satisfying experience you can have with a machine in the workshop, and the bigger the better. Like any cutting tool the level of pleasure increases with the degree of sharpness and to that end there are a number of ways you can tune your chisels to ensure you get the most out of the machine.

My tip this month will set you back less than a fiver and pound for pound is the best value sharpening accessory I've come across. These Diamond Cone Mortise Chisel Sharpeners are from Axminster and are used to grind the inside walls of the chisel to create a fresh edge on all four cutting sides of the tool. One coarse and one fine cone make up the set and using them couldn't be easier. Load one into a cordless drill and set it set to the slowest speed. Secure the chisel in your bench vice with some appropriate spacers. Apply light pressure and the cone will self locate and work its magic. Honing fluid such as that bottled by Trend and called Lapping Fluid will help (£8.90 from Axminster). The object of the exercise is to create a burr on the outside edges of the chisel. If one side comes quicker than the rest just keep going until the burr is present on all four sides, keeping the drill upright without favouring any particular edge.

To remove the burrs on the outside edges lay the chisel down flat on your medium to fine stone (diamond, oil or water it doesn't matter) with the tip resting off the stone and pull the chisel back onto the surface a couple of times with light pressure. To go the extra mile you can move over to a polishing mop held in a Dremel and some honing paste to effectively strop the inside edges.

Take a moment to sharpen the the auger bit with a fine file before reassembling. Safeguard your efforts by placing a cork block on the bed of the machine while you're installing the chisel to protect the tip in case it gets away from you in the process. That'll set you back another £1.98 from Axminster but you'll thank me for it later.

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Socket and accessory organisers

These socket and accessory organisers from Lee Valley are designed to keep sockets visible and accessible. Each has a pair of rails with a series of pegs that securely hold or release sockets with a simple twist, meaning the sockets can't accidentally jostle loose. Easily stored in a tool chest or hung on a wall, the organiser is available in two lengths, 330mm and 460mm, and comes pre-loaded with pegs of a single socket drive size. You can also purchase additional rails to extend the system.

Contact: Lee Valley **Web:** www.leevalley.com

PRODUCT NEWS



Mirka's cordless sander wins Red Dot award

Mirka's AOS-B cordless sander, the smallest battery-driven spot repair sander on the market, has been awarded the Product Design prize at the prestigious Red Dot Design Awards. The award recognises the ergonomic, high performance and longevity of the product.

The judges were particularly impressed with several of the AOS-B's features including its lightweight ergonomic design that allows the tool to be moved easily from job to job and to be used for long periods of time without experiencing fatigue, and the sander's consistent performance for the duration of its battery life, which can last up to 16 hours when used for spot repair applications.

Contact: Mirka **Web:** www.mirka.com

New online trade directory launched

Tradectory, a brand-new, image-led trade directory launched on 1 June with a website and dedicated app. This free resource allows potential customers to view traders' work in a clear, concise and intuitive way. Tradectory makes promoting your work easy: simply photograph your finished project, add costs and keywords, then upload. The platform allows customers to search on a project, as well as the type of trade required. The app is free to download and results are listed fairly based on project, trade, location and budget.

Contact: Tradectory **Web:** www.tradectory.com

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Out & about: Designmuseum Danmark

This month we head to Copenhagen to visit Denmark's national design museum



If you have a passion for Scandinavian design, then a trip to Designmuseum Danmark is a must. Here you can marvel at works by iconic designers, such as Verner Panton, Arne Jacobsen, Finn Juhl and Hans Wegner. The museum is a central exhibition forum for industrial design and applied arts in Scandinavia, bringing together and documenting contemporary developments within the industry.

History

The museum was founded in 1890 by the Industriforeningen i København and the Ny Carlsberg Museumslegat with the aim of raising standards within the Danish design industry and to inspire and educate consumers. Since 1926 it has



Designs by Arne Jacobsen. From left to right: Drop Chair, Egg Chair, AJ Floor Lamp and Swan Chair

been housed in one of Copenhagen's finest rococo buildings, the former King Frederik's Hospital. This edifice was built during the reign of King Frederik V in the years 1752–57 to designs by the architects Nicolai Eigtved and Lauritz de Thurah. In the early 1920s the building was renovated and refurbished to suit museum purposes by the architects Ivar Bentsen and Kaare Klint.

What to see

As well as its collections of prints, posters, porcelain, fashions and textiles, the Designmuseum has an impressive furniture collection. Its permanent exhibition The Danish Chair invites visitors to walk into a surrounding experience of the chair's development and history. Showing 110 pieces, each chair is put in a frame, thus creating a very special insight into Danish and international design history. Another permanent exhibition, Design and Crafts From the 20th Century, brings together Danish classics and international design icons as it explores several of the century's dominant ideas and themes.

The Designmuseum also hosts temporary exhibitions, such as this year's Danish Design Now, which features a selection of contemporary furniture, product design, graphic design and fashions. All the objects in the exhibition were designed in the 21st century by leading Danish designers.

Information for visiting

Address: Bredgade 68,
1260 København K, Denmark

Website: designmuseum.dk/en

Opening: Closed on Mondays
and over Christmas

Charges: 100 DKK (approx. £11),
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Information correct at time of publication, check the
Designmuseum Danmark's website before making your visit



Lights and Panton Chair designed by Verner Panton



PP512 Folding Chair designed by Hans Wegner



Chieftains Sofa designed by Finn Juhl





Where else to see... design museums

Cooper Hewitt National Design Museum
New York, USA
www.cooperhewitt.org

Design Exchange
Toronto, Canada
www.dx.org

The Design Museum
London, UK
designmuseum.org

Die Neue Sammlung
Munich, Germany
dnstdm.de

Triennale di Milano
Milan, Italy
www.triennale.org

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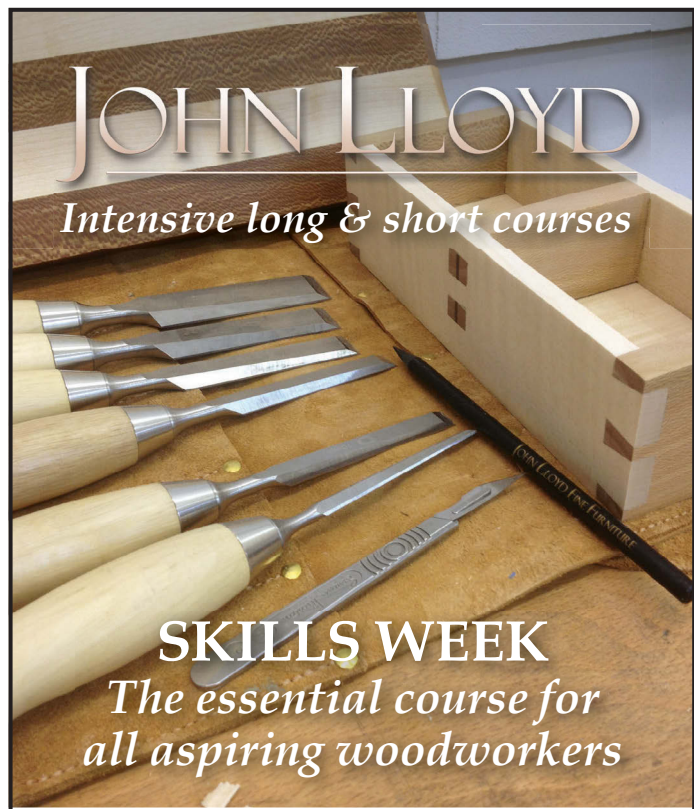
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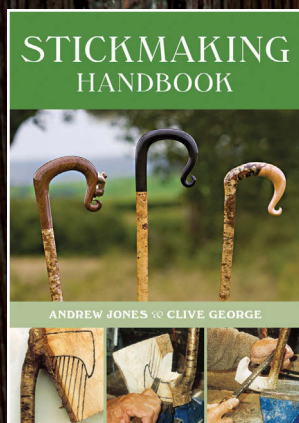
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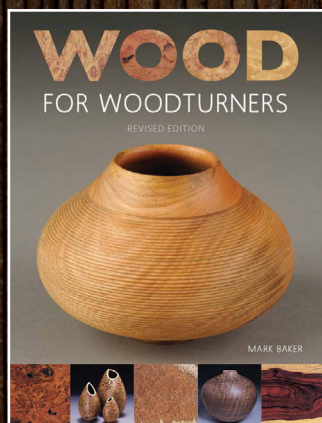


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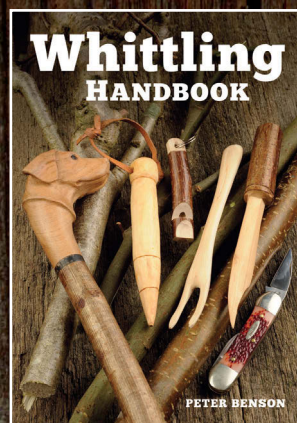
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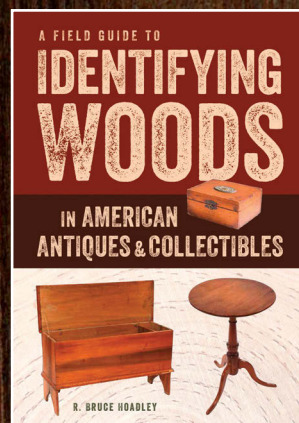
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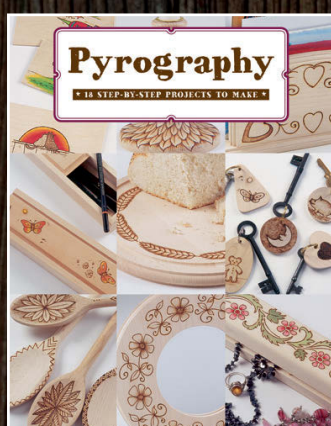
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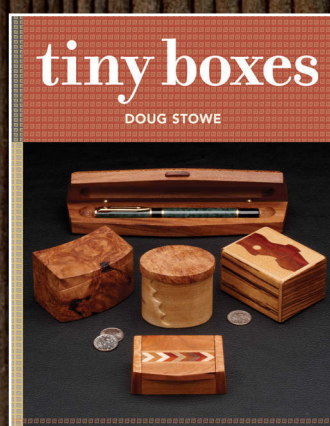
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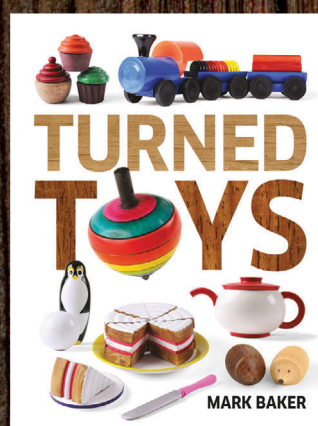
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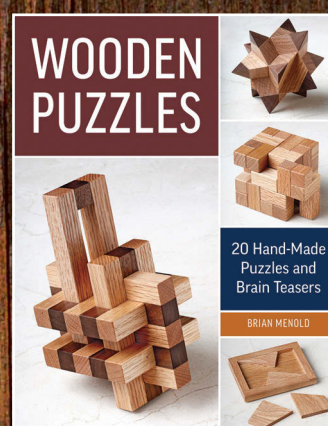
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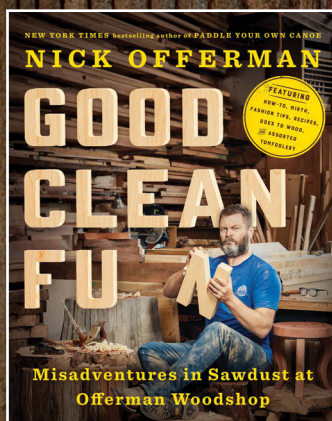


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Shop talk:

David Charlesworth

We talk to David Charlesworth, well known author, teacher and DVD producer

Would I be right in thinking you have a background in engineering

Model engineering certainly, I worked on Stuart Turner sets of castings for model steam engines. My year of engineering at Bristol university seemed to be almost entirely maths, which I loathed.

Do you hail from a long line of engineers or furniture makers

Neither. My father, who ran railways, enjoyed a bit of amateur carpentry. He also built a brick shed, which I think is a remarkable achievement for a man who studied greats at Oxford. His father ran a small prep school in Northampton.

Can you describe your most memorable 'eureka' moment

I think that would be the realisation that I would pursue a craft career rather than the professional path, which I had assumed was expected. Another might be the discovery of "The Ruler Trick".

Suggest a museum that everyone should go to and why

I was astonished to find a wonderful collection of Inro boxes at the Pitt-Rivers Museum in Oxford. It is stuffed full of treasures from all over the world so there should be something for everyone.

If you could trade the workshop for an alternative career what might it be

Perhaps jewellery making, but it would have to be another workshop!

What do you collect

Nothing seriously, but timber, planes and chisels, which enter the workshop rarely seem to leave.

Have you ever been tempted to cover saw sharpening in the same way as other edge tools

No, the man who taught me said "Joiners and carpenters sharpen their own saws, but cabinet makers use a saw doctor". I have a theoretical interest and we got very good at improving the awful dovetail saws which we used to buy. After many years of stoning off excess set we received a saw that was good. I immediately phoned the boss of the firm to thank him and he explained that the old boy who did the setting had retired and he was now doing the job himself. He had not realised how badly the dwindling sight of the old man had affected things.

Is it the concept of sharp or the process of getting there that students find hardest to grasp

Many of my short course students turn up with tools that show evidence of some effort at sharpening. Usually this has not



All about David

Greatest achievement to date

I am delighted with the combination of teaching, writing and DVD making. Or perhaps the moment when Stanley Davies, having crawled all over my sofa table, said "I take my hat off to you".

My three books of articles.

I am very proud of the books and particularly enjoyed showing student work. My students won a number of prizes in the furniture exhibition which F&C organised at the Axminster shows.

I still enjoy short courses and am working on a new DVD. I have had some very good reviews.

How did you gain experience in furniture making

As I have mentioned I ran my own workshop after a one year workshop training. Experience was largely gained from looking at other makers' work. Alan Peters in particular. Otherwise experience was gained from making to commission.

Joyce is a valuable resource, books and magazines sometimes helpful. Fine Woodworking was a fascinating read in those days being rather radical by European standards.

Tell us a little bit about home life

I surfed rather badly for about 40 years, and did a little bit of off piste skiing somewhat better. I still listen to some of my vinyl records from the 60's and 70's. Pat manages the house and garden magnificently, she wishes I cooked more, but I do a presentable Cod Provencal and glossy parsley sauce. The house is usually inhabited by Red & White or Red setters, with an Abyssinian cat to keep everyone in order. Some of you might have been entertained by Mawgan's Diaries which Pat published on my website.

My son Jo is a remote camera specialist for BBC Springwatch and works for other organisations between contracts.

been successful. My first move is to sharpen a chisel and let them use it so that they can appreciate what true sharpness is.

It seems to me that it is the reality of true sharpness that had been eluding them, along with suitable techniques and equipment.

On long courses my students had almost no problems with sharpening once they had grasped my simple methods. The only remaining issue, was persuading them to stop working with blunt tools and to sharpen a bit earlier!

It is relatively easy to teach excellent sharpening, but I am appalled by some of the techniques shown on You Tube. The fact that waterstones hollow very quickly in use, demands a different technique than I was taught in the old days for oilstones.

Did you study furniture design/making formally or are you self taught

I had a very good one year workshop training with Ted Baly in South Devon. 1971-72. He was the founder member of the Devon Guild of Craftsmen, having been a research chemist with ICI before the war.

There were few artists/craftsmen about in those days so I started on my own rather too soon. Robert Ingham says that there were only about five such workshops in the country! I may not have looked hard enough for a place but John Makepeace said I was too old, at 21. He only took on college leavers, perhaps because they were cheap. The result is that much of my technique is self-taught or learned with the aid of magazines and books as well as observation of good antique furniture.

Do you still find time to make furniture

No, but I still enjoy exploring new techniques.

Is there a style or period of furniture that you're particularly drawn to
I was always keen on Sheraton. The elegance appeals to me and my mother collected good furniture in a small way. I was particularly pleased with an oval display table that sold rather well. It was very much a Victorian idea in Sheraton style. It appears in my third book of articles.

What haven't you got time for

I loathe things that don't work due to crass design or manufacture. Badly made tools that don't work are a pestilence and should be banished to outer darkness. (Though sometimes improving them can be satisfying). I seem to be monumentally incompetent with digital technology. In my youth analogue amplifiers had knobs which said what they did. Volume, Bass, Treble, and Balance. Today's multiple layers of menus seem completely user unfriendly.



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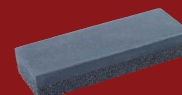
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