

Furniture & cabinetmaking

Issue 261 • September 2017 • £4.75

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

Cutting corners

Solutions for producing perfect mitres every time



Vive la différence

Yannick Chastang explains why sawcut veneer is still cheap at twice the price

Tool tech solutions

Super tune your sliding bevel to increase the accuracy of angles

Under the hammer

Important Desing breaks record prices at Bonham's



Panel Saws



K4 perform



K3 winner comfort



A3 41



A3 31



A3 41 A

Planer-thicknessers/Planers/Thicknessers

Saw Spindle Moulder



B3 perform



B3 winner



C3 31 perform



C3 31

Combination machines

Bandsaw



Hammer®

The obvious choice!

IF IN DOUBT USE A HAMMER

HAMMER - A range of over 20 machines
for the keen and professional woodworker.

FELDER-GROUP UK

Unit 2, Sovereign Business Park, Joplin Court
Crownhill, MK8 0JP MILTON KEYNES
Tel. 01908 635 000 info@ukfelder.co.uk

www.ukhammer.co.uk

☎ Request your free catalogue now!

essers



A3 41 D

Spindle Moulder



F3

Horizontal Mortiser



D3

N 3800
N 4400

Mobile Dust Extractor



S01



HAMMER,
Quality and
precision
from **Austria**



STRAIGHT CUTTING



PENDULUM ACTION JIGSAW 750W

The **TJS001**'s powerful 750W motor and three-stage pendulum action deliver an incredibly fast cutting performance.

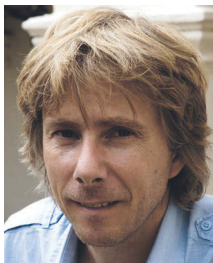
Dual-axis grips allow the tool to be held with both vertical pressure and horizontal direction control. When a perfectly straight cut is needed, the supplied track adaptor and parallel guide transform the Jigsaw into a precision tool ideal for breaking down larger sheets and fine trimming finished pieces. Detailed work is no problem with the precision bevel, which can cut up to 45° in wood, steel or aluminium.

Keeping a clean jobsite is essential for continuous work, and the **TJS001** is supplied with a dust extraction port adaptor, which can be connected to a workshop vacuum. The jigsaw is also supplied with a practical carry case, which ensures a quick clean-up and pack-up every time.



Engineered Precision

tritontools.com



Welcome to...

... Collaborative success

In the six or seven years I've been hammering out welcome intros in *F&C* it's hard to think back to a time when there's been so much creative energy in the air. Everywhere you turn it seems more people are feeling the urge to make things, all kinds of things. What's more inspiring perhaps, is a general trend towards mutual appreciation between disciplines. Although there's comfort to be found among kindred spirits the benefits of becoming part of a much wider conversation are liberating. Every week I'm hearing about furniture makers attending blacksmithing classes or chair makers building boats. While there are some obvious parallels in the way creative people express themselves, the Wallace Collection's most recent exhibition, *Gilded Interiors*, celebrates the collaboration between artists and artisans in its purest form. Although the exhibition has ended you can still enjoy the experience through Helen Jacobsen's book of the same title (reviewed on page 71) and see a great number of related artefacts on permanent display throughout the year, free of charge.

I'm really pleased to have Yannick Chastang back with us this month. His enthusiasm in the pursuit of excellence is infectious and his report on the last veneer sawmill in operation in Paris (page 36) is both inspiring and informative. In a similar vein and continuing our series about tool collecting (page 54), John Adamson has been talking to Richard Arnold about his fascination for 18th-century wooden planes, ploughs and filisters. Richard regards himself as much a user as a collector and as such his understanding of how these tools came to be is about as close as you'll ever get to actually being there.

If your mode of work is a blend of traditional and contemporary techniques you'll enjoy our main project this month from David Barron (page 30), which features some clever hybrid dovetail joinery borrowed from Neil Erasmus. My guess is we'll see a commercially produced variant some time in the future. Finally, the summer would not be complete without a visit to the Thirlestaine Long Gallery, Cheltenham for the *Celebration of Craftsmanship and Design* exhibition, so in advance of next month's report don't miss our back page Q&A with the event's curator Jason Heap.

Derek Jones

Derek Jones
derekj@thegmcgroup.com



Detail of one of two river gods depicting abundance and fertility on the Avignon clock by Pierre Gouthière presented to the Marquis de Rochechouart in 1771

Contents

Issue 261 September 2017



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.

Your F&C

3 Leader
Derek Jones welcomes you to this month's issue of F&C

6 Meet the contributors
Find out more about the authors behind this issue's articles

18 News & events
A round-up of what's going on in the world of furniture

22 Social media dashboard
We bring you a round-up of the best from the online world plus the latest from the Woodworkers Institute forum

69 Next month in F&C
Get a peek at what we'll be bringing you in issue 262

70 Kit & tools
We bring you a selection of the best tools and products to add to your workshop

72 Subscribers
Get F&C delivered direct to your door and save up to 30%

76 Strata project
RCA graduates design a sustainable furniture system to combat waste

Design & Inspiration

10 Gerald Adams in profile
Catherine Kielthy meets Gerald as he celebrates his 30th anniversary as a professional carver

24 Under the hammer – Important Design
We look at an eclectic range of lots from the Important Design auction

36 Tradition, craftsmanship, perfection
Yannick Chastang visits traditional veneer supplier Frederic George

54 18th-century plane-makers
John Adamson talks to Richard Arnold about his collection of antique woodworking tools

60 Handworks 2017
Kieran Binnie reports from America's festival of woodworking tools and traditions

66 A first designer/maker project
David Waite shares the next stage in making the Blackwell Tulip console table

74 Out & about – The European Woodworking Show
We preview one of the top events in the woodworking calendar

80 Shop talk: Jason Heap
We speak to the furniture designer and Exhibition Director of the Celebration of Craftsmanship & Design



24



30

Projects & Techniques

30 Hidden gems
David Barron opts for a hybrid version of a dovetailed mitre for his latest jewellery box

44 Stack marking – part 4
Robert Paul Gurney concludes his series by explaining how to super-tune your sliding bevel

48 Building angled jigs
Tico Vogt explains his jig-making techniques

58 Tricks of the trade... bench dog holding devices
Ramon Valdez has found a simple solution for holding thin boards on the Roubo bench



44



48



58



54



Meet the contributors

John Adamson

John began his publishing career at Cambridge University Press. He then served as head of publications and retailing at the National Portrait Gallery before setting up a small publishing house in Cambridge under his own name devoted primarily to highly illustrated books in the decorative arts. He is the publisher of David Russell's book *Antique Woodworking Tools*.
Web: www.johnadamsonbooks.com



David Barron

David is a fine contemporary furniture maker and the producer of a popular range of hand tools. He also regularly teaches woodworking courses at West Dean College, produces DVDs and uploads videos to his YouTube channel.
Web: www.davidbarronfurniture.co.uk



Kieran Binnie

Kieran's passion for woodwork started at the end of law school when he enrolled at the Totnes School of Guitarmaking. His focus has since expanded to include furniture making as well as lutherie. Kieran writes a regular blog at www.overthewireless.com, and is currently researching and writing a book for Lost Art Press about Welsh Stick Chairmaker John Brown.
Web: www.overthewireless.com



Yannick Chastang

Yannick has an international reputation as a leading specialist in modern and historical marquetry furniture. He trained at the Ecole Boulle in Paris and gained work experience in private workshops in Paris and the USA, before being employed at the Musée des Arts Decoratifs in Paris and at the Wallace Collection in London. Since 2003, he restores, designs, makes and teaches in his workshop in Kent. He is the author of *Paintings in Wood: French Marquetry Furniture* and numerous articles on marquetry, history of furniture, conservation and ormolu.
Web: www.marquetrycentre.com



Robert Gurney

Robert studied Furniture-making and Design at Rycotewood College, Oxon in the late 1980s. He now lives in Calgary, Alberta, Canada, where he is a draughtsperson. Even though he is a great aficionado of Japanese woodworking tools, his background in draughting keeps him tinkering with woodworking marking and layout.



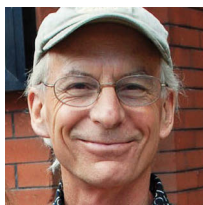
Ramon Valdez

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.
Web: www.ramonvaldezfinefurniture.com



Tico Vogt

Tico has been working wood since 1980 when he built his family's timber frame home in upstate New York. Since 1983 he's been a professional cabinet and furniture maker building principally one-off commissioned pieces. He started developing fixtures for the trade in 2010 with his line of shooting boards, followed by a drillpress/bandsaw fence, and planing stop.
Web: www.ticovogt.com



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.
Instagram: @fourlimesdesign



F&C reflects the interests and aspirations of our customers with some of our best articles coming from readers. If you'd like to propose an idea for an article drop me a line at: derekj@thegmcgroup.com

EDITOR Derek Jones
Email: derekj@thegmcgroup.com
Tel: 01273 402843

DESIGNER Oliver Prentice

GROUP EDITOR - WOODWORKING Mark Baker
Email: markb@thegmcgroup.com

SENIOR EDITORIAL ADMINISTRATOR Karen Scott
Email: karens@thegmcgroup.com
Tel: 01273 477374

ILLUSTRATOR Simon Rodway

ADVERTISING SALES EXECUTIVE
Russell Higgins, Email: russellh@thegmcgroup.com

ADVERTISEMENTS PRODUCTION & ORIGINATOR
GMC Repro Email: repro@thegmcgroup.com
Tel: 01273 402810

PUBLISHER Jonathan Grogan

PRODUCTION MANAGER Jim Bulley
Email: jimb@thegmcgroup.com
Tel: 01273 402810

PRODUCTION CONTROLLER
repro@thegmcgroup.com

MARKETING Anne Guillot

SUBSCRIPTIONS Helen Johnston
Tel: 01273 488005, Fax: 01273 478606
Email: helenj@thegmcgroup.com

PRINTED IN THE UK
Stephens and George Print Group

DISTRIBUTION Seymour Distribution Ltd
Tel: 020 7429 4000

Furniture & Cabinetmaking magazine (ISSN 1365-4292)
is published every four weeks by Guild of Master Craftsman Publications Ltd

SUBSCRIPTION RATES (includes p&p)
UK Europe Rest of World
12 issues £57.00 £71.25 £79.80
24 issues £114.00 £142.50 £159.60
US subscribers visit www.lightningpublications.com for subscription rates in USD \$.

Cheques made payable to GMC Publications Ltd
Current subscribers will automatically receive a renewal notice (excludes direct debit subscribers).

Post your order to: The Subscription Department,
GMC Publications Ltd, 166 High Street, Lewes,
East Sussex BN7 1XU Tel +44 (0)1273 488005,
Fax +44 (0)1273 402866 Email: pubs@thegmcgroup.com
Website: www.thegmcgroup.com

Views and comments expressed by individuals in the magazine do not necessarily represent those of the publishers and no legal responsibility can be accepted for the results of the use by readers of information or advice of whatever kind given in this publication, either in editorial or advertisements. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means without the prior permission of the Guild of Master Craftsman Publications Ltd.

© Guild of Master Craftsman Publications Ltd. 2017

Problems finding *F&C*? Call Jonathan Grogan, our Publisher, on 01273 477374. Alternatively, save up to 20% on the cover price by subscribing. Visit www.thegmcgroup.com/publications



Hammer[®]

The obvious choice

Big on Performance. Easy on the Budget.

Standard equipment such as bandsaw blade guides above and below the table, bandsaw blade tension indicator, tiltable machine table and much more does not have to be expensive!

**... impressive features that
you will only find on the
HAMMER bandsaw**

HAMMER - A range of over 20 machines
for the keen and professional woodworker.

Information
Tel.: +44 1908 635000
E-Mail: info@ukhammer.co.uk

N3800

Bandsaw

Cutting height: 310 mm

Rig Capacity: 360 mm

Fly Wheel Dia: 380 mm



HAMMER,
for high expectations in
price and performance

www.ukhammer.co.uk

LOVED IN THE INDUSTRY, CHOSEN BY PROFESSIONAL



EVERYTHING YOU NEED TO DELIVER!



S 45 n

A small Band Saw with great capabilities that is perfect for either the joinery workshop, schools, furniture restoration or renovation



SC 3 CLASS

Robust, professional and a precise circular saw



CU 300 c

Universal combined machine that offers the best value for the everyday workshop



FS 41 elite s

Heavy duty, compact and created to meet all planing demands of workshops



T 55 W elite s

A Spindle Moulder with great versatility for many tasks



ECO 300 D

An efficient low cost dust extractor

18V LITHIUM-ION OVER 130 PRODUCTS

**18V LXT BL 165mm Circular Saw
DHS680**



**18V LXT BL Jigsaw
DJV182**



**18V LXT Biscuit Joiner
DPJ180**



**18V LXT Sander
DBO180**



UNBEATABLE 18V LI-ION CHARGE TIMES



**5.0Ah Li-ion
45 Minute Charge**



**4.0Ah Li-ion
36 Minute Charge**



**3.0Ah Li-ion
22 Minute Charge**

Gerald Adams in profile

As he celebrates his 30th anniversary as a professional carver, Gerald remains as passionate as ever about his craft, but it hasn't all been plain sailing, as he tells Catherine Kielthy

Pirates, Prince Charles, Pret A Manger. What do they all have in common, apart from the obvious alliteration? Gerald Adams. The Norwich-born carver, who set up his own business back in 1986, certainly has an intriguing roll call of commissions, but the demands of working to client deadlines year in, year out, have perhaps given him a slightly different perspective on the craft he so loves. 'Working always on commission, for the trade, [with your] work going all round the world means long hours, while meeting harsh deadlines is very stressful,' he reveals. 'And there is also the loneliness of working on your own eight hours a day, rarely getting out of the workshop.'

PHOTOGRAPHS COURTESY OF GERALD ADAMS

YOUR GUIDE TO CARVING A CLASSIC WELSH LOVESPOON
WOOD CARVING



Woodcarving

This article originally appeared in our sister magazine, *Woodcarving*. For more details about the magazine, including how to subscribe, visit: www.woodworkersinstitute.com

At one point, Gerald trained and employed three people to help him in the workshop, but while this meant that a tremendous amount of work was produced, it presented him with another set of problems to be solved. 'I ended up spending most of my day dealing with clients, chasing up money, or doing the designing and quality control.'

'After about 15 years of this [set-up], I found I wasn't enjoying my carving any more; it was just a way of turning stuff around as quickly and as cost effectively as possible.'

'Then, one of my employees said to me one day: "I really enjoy working here. I come in, work on all these amazing things and go home and forget all about it." I thought if only I could do that! So I went back to working on my own, became much tougher about which jobs I took on and started enjoying carving again.' The switch in direction also gave Gerald the time to achieve his ambition of setting up some teaching courses to pass on his skills (see panel, page 14).



Two of Gerald's sycamore chairs, part of a *Lord of the Rings*-inspired dining suite commission for a client



The Pret A Manger sign was one of two carved for the eatery's branch at the Corn Exchange in Oxford. Being a listed building, the signs had to be in oak, not plastic



An example of Gerald's polished oak panelling (right) with details above and above right



Traditional style

His own route into carving was rather meandering. His creative side first expressed itself at Exeter Art College in the early 1970s, with his ambition to be a painter. He was also a folk musician whose tastes for expensive instruments, such as the hurdy-gurdy, far outstripped his income. Undeterred, he taught himself to make and repair musical instruments, even managing to scrape a living. When a workshop became available in his native Norfolk, however, he returned to his roots and helped to set up a craft gallery.

For a couple of years he also had a 'shop in Norwich and recalls how much he enjoyed the fine woodworking, especially the carving of heads and scrolls. As so often happens, however, financial implications loomed large. 'And impending marriage and children!' he adds. The need to have a more reliable source of income became imperative, so Gerald secured a job at a local firm, making high-end reproduction furniture. 'I started carving components, chair legs, backs, etc. and was encouraged to go to the London School of Furniture to study carving and gilding,' he recalls. 'I gained a distinction in the final exam.' He has gone on to win numerous other accolades including awards from the Norfolk Furniture Makers Association for best craftsmanship, being accepted in 2002 for membership of the prestigious Master Carvers, and has carved presentation awards for Prince Charles and items for the Queen's collection.

He is 'by nature and training a traditionalist'. So, while he uses mechanical means to save time roughing out, he is generally a hand tool carver. His influences are varied, though he spends much time visiting country houses, churches and cathedrals and reveals his fascination with the history and styles of carving from medieval misericords to Chippendale furniture. 'I was very lucky to be able to



'The stool was fun,' says Gerald. 'It was carved in lime and made to look like cloth prior to gilding'

go up scaffolding at a nearby church [to his home in Long Stratton, south Norwich] to see the medieval roof angels close up,' he adds, 'it was made circa 1405 and beautifully carved.' It becomes obvious, however, that Gerald draws his influence from far and wide. 'I try to soak up everything

I can. We travel quite a bit, to the Far East and Africa, and I will have a go in the local carvers' workshops. I'm always amazed at the quality of work produced with limited tools. I could never get the hang of working on the floor, holding the wood between my feet!'



A detail from the beautiful screen (left) with its playful depictions of nursery rhymes



Gerald's church screen at St Andrew's

Claim to fame

Given his 30 years in the business of creating stunning pieces of artwork, it seems a tad mean to ask Gerald to select a favourite item, but he rises to the challenge. 'The pirate bed was a highlight. It was carved from oak (*Quercus robur*) and took about three months to complete,' he recalls. 'I also made the headboard for the lime (*Tilia vulgaris*) bed used in 2012 film *Anna*

Karenina. My claim to fame is that for about five seconds Keira Knightley was in my bed!' The Tolstoy epic isn't the only cultural reference that clients have brought to Gerald either.

'There was also a dining suite with characters from *The Lord of the Rings* on the chair legs and a huge dragon table that went with it, with great scaly legs, and a single huge eye looking at you as you had

your dinner!' To our great disappointment, Gerald thinks he's lost the photos of that one (we so wanted to see that eye), but if any readers have ever seen, or dined, at said suite, do share. Another highlight was a complete screen for St Andrew's church in Felmingham. 'It was painted and gilt with water gilding, all the small spandrels gleaming like jewels. It was to house the Sunday school, so I carved nursery rhymes in the spandrels at child level, and little mice and snails in the tracery, apparently the kids love it.'

Clearly, however, a lot of Gerald's work has been in combination with commercial furniture makers and architects, which brings its own demands and considerations: the items have to look good from many different aspects; there's scale and safety; whether it will work; if it will look good from distance/height; and, crucially, if it can be produced on time and in budget. 'The challenge always used to be to get the work done to very tight deadlines! But I would never give up. There is always a way, and that is part of the fun, the challenge to work something out. One of the things I always tell people is, if there is a problem, don't get hung up on the problem, look either side of it, and before you know it the problem has disappeared.'



Luckily, Gerald didn't have to walk the plank for his 'pirate bed' commission, seen here in progress as well as in situ with the finished item taking centre stage



The oak ringing gallery carved for East Raynham church in Norfolk, with a hunting scene frieze along the bottom

Sharing skills

Now largely removed from budgetary constraints, his recent work has become more sculptural, reflecting a return to his art background with more individual pieces. In both can be seen his distinctive approach to carving, something he modestly waves away. 'I don't know whether my approach is distinctive,' he insists. 'But I love the act of carving, the swish of a sharp tool through the wood, the way the light catches the edge of a shadow, I suppose that makes it distinctive.'

It also makes the students who attend his short courses very lucky. 'Most of my time now is spent teaching woodcarving,' he explains. 'I feel that my work is all about sharing the skills I have picked up over the past 30 years.' Even his new, smaller workshop, into which he was in the process of moving when we spoke to him, has been tailored to teaching. And although the move was a little stressful and required Gerald to offload some of his bigger machines he seemed remarkably calm. But then he is a far more easygoing man than his younger self. 'I'm in the lucky position now that I can pick and choose which commissions to work on,' he says, 'I recently finished a nice eagle lectern for a church in Essex. It took me three months and there was quite a bit



A detail from a set of pre-gilded 4.6m lime pelmets for a Russian client in London

of research, but no pressure or stress. It was quite unlike when I was mass-producing chair legs to tight deadlines. I'm more relaxed and enjoy the balance I have between working on some prestigious commissions and my teaching.

'One day I'd like to write a book on some of the things I have learned; I just need to find the time!' We suspect that he'll make time and, hopefully, that picture of the one-eyed dragon table will be unearthed and keep watch over the whole proceedings.

Practice what you teach

Gerald, who gained a Cert Ed, teaching qualification in 1998 and has taught at adult education and technical college level for many years, has a never-ending supply of enthusiasm when it comes to passing on his skills. He runs a variety of short courses from his workshop, some are aimed at beginners while others, such as the chair-making sessions, require some experience of cabinetmaking/carving.

'I have about 30 students who come in, eight in a class, for weekly two-and-a-half-hour sessions, and we have a really nice time. We have a laugh, lots of tea and biscuits and actually get some work done, too! I also do weekend carving courses and a five-day classic chair-making course. We cover the basic techniques of tool handling and sharpening, which a lot of people struggle with.

'Most of my weekly students have come from the (weekend and short) courses, and it is great to see people want to carry on with a new hobby and, in some cases, even make a new career.

'There is something very satisfying about seeing someone a few weeks after their first course using the techniques I have taught them and with very sharp tools, too.' Gerald welcomes students of all ages and keeps an open mind about all types of work and new



Gerald (far right) with a group of students at his carving workshop

technology, although he points out that some jobs just cannot be done with laser or CNC cutting, however sophisticated the machines and software. 'Basically, I am a traditionalist,

so I see my job as to teach students the fundamental techniques of woodcarving to enable them to take the craft in whichever direction they like.' *F&C*

For more details of Gerald's carving and chair-making courses, visit www.adamswoodcarving.co.uk or phone 01508 532 111



Perfect Fit

Whatever type of mortise-and-tenon joints you make, Veritas® hand planes and chisels team up nicely to ensure tenon shoulders and cheeks fit perfectly in mortises. All our planes and chisels are well designed, built to last, comfortable to handle, and made in Canada.

veritas®
Innovation in tools®

BriMarc
TOOLS & MACHINERY

1. Veritas® Router Plane
2. Veritas® DX60 Block Plane
3. Veritas® PM-V11® Mortise Chisels
4. Veritas® PM-V11® Bench Chisels
5. Veritas® Small Shoulder Plane
6. Veritas® Medium Shoulder Plane
7. Veritas® Large Shoulder Plane
8. Veritas® Standard Block Plane
9. Veritas® Low-Angle Block Plane

Available in the U.K. from **BriMarc Tools & Machinery** at **brimarc.com** or call **0333 240 69 67**. For other retail locations, visit **veritastools.com**.

Hurry! Places still available!

There are still a couple of 2017/18 places available at the prestigious **Chippendale International School of Furniture**, set in the beautiful countryside close to Edinburgh. Each year the school takes a small number of students from around the world for its immersive 30-week courses – with most students then setting up their own furniture design, making and restoration businesses. It's your chance to learn all the skills you need to turn a hobby into a career, and to start making fantastic pieces of furniture. On these pages, we've chosen just some pieces from our just-graduated students. Just think what you could do!

Famous Five Chosen for Parliament

Five fabulous pieces of furniture made by our 2017/18 graduates were exhibited last month at the Scottish parliament.

The school is grateful to Iain Gray MSP, our elected representative in the Scottish parliament, for sponsoring the exhibition, and to Professor Chris Breward, principal of the Edinburgh College of Art, for choosing the pieces.

It was, as Professor Breward admitted, a very difficult task, with our students having made over 100 fantastic pieces of furniture. The famous five were:

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 and 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."

His signature piece that will be shown in the parliament is a stunning desk in solid fumed oak, with turned legs, brass fixings – and incorporating a hidden compartment with a hidden key.

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

Paddy O'Neill

Paddy O'Neill, from Edinburgh, exhibited his Sun Salutation Chest, a beautifully-crafted piece made from sycamore and rosewood veneer with clear

acrylic rods supporting the chest.

Paddy, who used to work offshore on oil rigs in the UK, Norway and the USA, enrolled at the Chippendale school after deciding on a change in career.

The symbols on the top of his box are a stylised version of the Sun Salutation sequence, eight yoga poses that traditionally are practiced each morning.

The chest, which is still for sale, is designed to hold yoga mat and accessories, and the rosewood veneered figures supporting it are arranged in another yoga pose – the warrior pose.

Paddy is setting up **The Natural Edge co.**, his own woodworking business in Edinburgh to specialise in furniture design, making, and kitchens.

"I do practice yoga but the main inspiration was my girlfriend, Jade, who is a yoga instructor. We are also expecting a baby in September," he said.

Paddy received partial funding for his woodworking course from the government's transitional training fund for oil and gas workers.

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 and 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. Rob now intends to set up in business in London.

Helen Guy

Originally from Hertfordshire, Helen is setting up **Sherrardswood Bespoke Furniture** in Edinburgh, offering a complete design, build & restoration service.

Helen is a well-travelled woman whose career in IT and banking took her around the world. Travelling with her family she lived in Australia, Singapore and the USA before settling in Edinburgh.

She then took a one-week short course at the **Chippendale International School of Furniture** before enrolling for a full-time one year immersive course.

The piece chosen for exhibition was her Magical Memory Chest, a beautiful and unusual piece of furniture inspired by visits to various stately homes whilst attending the school. The chest is veneered with walnut and the legs made from a walnut tree taken from her sister's Suffolk garden. It is lined with lustrous copper leaf so that when opened, it conjures an explosion of light.

"It was designed to be a place to store memories; a place for old photographs or school reports; a slightly magical piece of furniture to celebrate family life and the passing of years," said Helen.

Zachary Schnitzer

Zachary, from New York, studied studio art, engineering design and sculpture at college in Pennsylvania. His background in art and architecture has given him the skills and perspective to blend form and function into pieces of furniture that are both visually-stunning but utterly practical.

His signature piece for display was a draughtsman's table in solid oak that can be set to any angle for the perfect working position. The table comes complete with a matching stool.

It is a beautiful piece, entirely made from wood – an engineering, design and craftsmanship challenge that he has pulled off brilliantly.

Zachary will now be returning to the States to pursue a career in furniture design and making.



Rob Vowles

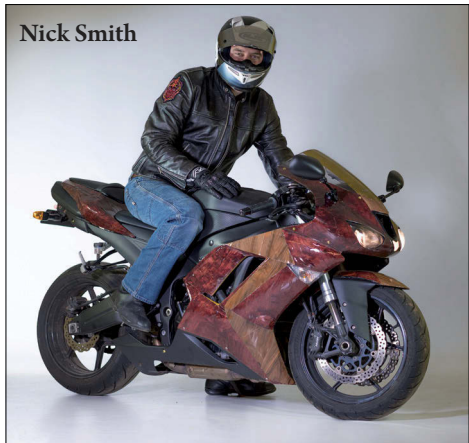


Paddy O'Neill



Zachary Schnitzer

Nick Smith



Andreas Gurtner



Joanna Majewska



Some of Our Other Favourite Things

Nick Smith: Winner, the Richard Demarco Design Prize 2017

Most furniture doesn't move very fast, except when it's made by Nick Smith, who won this year's prestigious Richard Demarco Design Prize.

His piece of high-speed furniture was to transform his Kawasaki Ninja 600cc motorbike into a "work of art," according to Professor Demarco CBE, Scotland's leading arts commentator.

Nick is now setting up **Strathmore Restore** from a new workshop in Forfar, and will be specialising in furniture restoration, kitchen design and creating bespoke furniture.

One of Nick's projects during his year at the Chippendale school was to painstakingly create intricate burr ash veneers with walnut accents to replace the bike's original plastic fairings. He also gilded the windscreen and wing mirrors and, to create the final "wow" factor, highlighted parts of the new veneered fairings with 23.5 carat gold.

Nick is a graduate of Robert Gordon University where he studied robotics, and who then worked as a control and automation specialist on large-scale computer systems.

Joanna Majewska

Joanna, from the beautiful Polish capital of Warsaw, is a former graphic designer, who decided that she wanted a more practical and hands-on career.

Joanna has always had an interest in design and interior design, but came to the Chippendale school without any prior woodworking skills.

Her signature piece was a quirky, round drinks cabinet made from veneered rosewood.

But, utilising her design skills, and inspired by the internal mechanism of a clock, it incorporates a clever array of oak gears to open, close and lock the cabinet. Joanna is returning to the school to take incubation space, and make the transition from furniture design student to professional woodworker.

Yu Hua Liew

Yu Hua Liew is a political science graduate who then worked for the Singapore government in international relations.

While she had no former woodworking experience, she realised she wanted to work with her hands and do something practical, and so enrolled in the Chippendale International School of Furniture.

One of her signature pieces is a mirror with a beautifully-carved limewood surround gilded in white gold. Her design was inspired by the ocean and is reminiscent of Japanese art of the Edo period.

The breaking wave carving features a polar bear looking out to see but, look closely, and her playful design also incorporates a seal hiding in a cave.

Her plan is to return to Singapore and to work as a furniture designer and maker and to open her own design studio.

Zak Case

Zak Case, who is a qualified blacksmith, also studied gamekeeping and wildlife management at Elmwood College in Fife, and went on to work experience on an estate in Sutherland.

His passion for the outdoors and working with his hands led to an interest in exploring the creativity of furniture design, and to a year-long immersive course at the Chippendale school.

Bringing his practical hunting and shooting background with him, he designed and made a gun safe in spalted beech and sycamore, with antler handles and brass details.

The main section of the gun safe is designed to turn outwards and reveal the metal cabinet hidden inside, turning the ugly practicality of the cabinet itself into beautifully-crafted storage space.

His new business, **Crazy Hare Design** is also offering estates and individuals a unique way to immortalise the gold, silver and bronze medal classification of deer trophies.

From his gamekeeping experience and skills learned at the Chippendale school, he can prepare, gild and mount a deer's skull in gold, silver or bronze leaf – a hugely-decorative way to celebrate a sporting success.

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.

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.



**The Chippendale
International
School of Furniture**

www.chippendaleschool.com

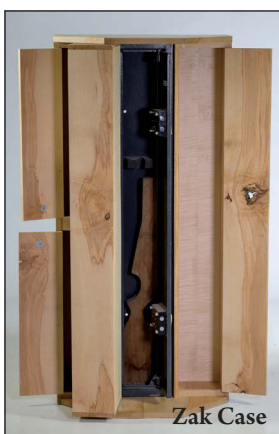
info@chippendale.co.uk

01620 810680

Jin Sung Choi



Zak Case



Yu Hua Liew



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

Australian student wins top honour at Chippendale School

PHOTOGRAPH COURTESY OF THE CHIPPENDALE INTERNATIONAL SCHOOL OF FURNITURE



Nigel Goodwin with his red gum side table and clothes valet

A retired tax inspector from Australia has won Student of the Year at The Chippendale International School of Furniture. Nigel Goodwin, from Murrumbateman near Canberra, who recently retired from a career in the Australian tax office, has spent the last year at the renowned School in East Lothian. He was presented with his prize by Iain Gray MSP.

As part of his course, Nigel created a parquetry side table and clothes valet, both incorporating red gum that came from flooring from an old squash court near the school, and which had been stored there for some seven years. When he examined it more closely, Nigel noticed that the red gum pieces were clearly marked 'Made in Australia', which gave him the idea to make something from his home country.

'I've always had an interest in the practicalities of woodworking but have never had a chance to pursue that interest,' said Nigel, who is now planning to open a B&B and workshop to teach others what he has learned in Scotland. 'I am thrilled to have won this honour, particularly since it is so unexpected. I have thoroughly enjoyed my year at the school,' he said.

Anselm Fraser, principal of the School, said: 'Nigel has shown enormous talent and attention to detail. He has created furniture that is beautiful to look at, utterly practical but which also shows enormous design skills.'

Contact: The Chippendale International School of Furniture
Web: www.chippendaleschool.com

Top designers to exhibit at CCD

Furniture aficionados and those who appreciate fine craftsmanship in decorative arts will have their appetites amply served once again this August at Celebration of Craftsmanship & Design (CCD) the largest and most eclectic exhibition of contemporary, bespoke, designer-maker furniture in the UK.

The exhibition takes place 19–28 August and will feature exhibits from over 70 workshops. CCD gives up-and-coming new designers the chance to show their skills alongside famous names in the bespoke furniture business.

'We've seen a consistent feed of really talented makers coming through each year,' says director Jason Heap, who is hosting the exhibition for the eighth time this year. 'It's really inspiring to know that the passion for true craftsmanship is alive and well in the UK.' He also understands the opportunities for his visitors: 'Whether people come just to view the amazing work, or are here to enhance their homes with something unique and exceptional, they all seem to leave with wide eyes and wide smiles!'

See page 80 for our interview with Jason.

Contact: CCD

Web: www.celebrationofcraftsmanship.com



Watul sofa tables by Jason Heap



Kinetic Landscape cabinet by Jan Waterston

PHOTOGRAPHS COURTESY OF CCD

Festool's Cycle Challenge promotes lung health

Festool launched a new Cycle Challenge in July to raise money for the British Lung Foundation (BLF) and to promote lung health to UK tradespeople. The Cycle Challenge, which formed part of Festool's UK roadshow, featured two static Wattbikes with prizes for cycling the fastest mile, three miles and five miles.

Festool is also selling top quality cycling tops as a fundraising initiative on its eBay page, www.ebay.co.uk/itm/152528024920, and will be raising thousands of pounds for the BLF as part of the Breathe Easy with Festool Dust Extraction campaign.

Jonathon Burcham, Marketing Manager at Festool, said: 'With carpenters and joiners four times more likely to contract asthma compared to other workers, the HSE says tradespeople must always use dust extraction. Our latest Breathe Easy campaign is attempting to raise awareness of lung health amongst tradesmen who are most at risk of lung problems.'

The money made from the limited-edition cycle shirts will go towards research into life-threatening lung diseases, as well as the care provided by the BLF for those suffering from conditions like asbestosis, asthma, lung cancer, COPD, IPF, mesothelioma and more.

Dr Penny Woods, Chief Executive of BLF, said: 'We are so grateful to Festool and to everyone using pedal-power in their Cycle Challenge, raising money to help us fight



The Cycle Challenge formed part of Festool's roadshow

lung disease. This generous support will allow us to continue investing in research into new treatments and cures, and provide support to help people affected by lung disease, throughout the UK.'

Exposure to wood dust, a known carcinogen, can also increase the risk of lung cancer. Alongside heart disease and non-respiratory cancer, lung disease is one of the UK's three biggest killers. The British Lung Foundation's Battle for Breath study found that more than 43,000 people

are diagnosed with lung cancer each year. Around 12 million people, one in five of the UK population, have been diagnosed with lung disease. Respiratory disease costs the UK £11 billion each year.

Last year, the BLF's report found that lung disease mortality rates haven't improved in the last 10 years and the UK now has the fourth highest mortality rate in Europe.

Contact: Festool & BLF

Web: www.festool.co.uk & www.blf.org.uk

Makita make it a double at the Cordless Canoe Challenge 2017

The Water Craft Makita Cordless Canoe Challenge (CCC) took place at the annual Beale Park Boat & Outdoor Show on 2-4 June 2017 where a Makita-powered boat was once again victorious.

The Cordless Canoe Challenge is organised by Water Craft magazine and has been sponsored by Makita UK since it began in 2011. Vessels must be under 5m and powered only by cordless power tools and complete a course on the lake at Beale Park.

Regular entrant Dennis Adcock took first place in Saturday's race with his mini yellow catamaran, 'Fast 2', which was powered by two Makita 18v Brushless drills. Sunday saw the new-for-2017 Cordless Blue Riband event which required cordless crossings of the lake.

Dennis made it a 'double' by taking first place yet again despite being up against much longer and theoretically speedier craft.

Dennis was presented with a Makita CLX202AJ 10.8v CXT 2-piece kit which contained a combi drill and an impact driver. He should also have won the identical prize for winning the CBR but, in the spirit of the contest, he graciously offered it to the best performing newcomer, Jake Frith.

There was also a third prize for the best-performing new boat. This went to the 2016 winner Adam Brown, who entered his home-designed-and-built craft especially for entry in the CCC. 'E-Fish 'n' Sea', a sleek and slender craft made from lightweight plywood was driven by a Makita cordless



Dennis Adcock's 'Fast 2' was a double winner

circular saw and reached 8.77mph.

Contact: Makita UK

Web: www.makita.co.uk

Sustainability Award open for entries

Entries for The Furniture Makers' Company Sustainability Award are now open. The award recognises improvements in sustainability in relation to manufacturing of furniture, beds and bedding, flooring and furnishings. It considers all aspects of how a business is operated – waste and energy management, design process, product improvements, packaging, transportation, procurement, end of life management, client relationships, supplier management, employee engagement and corporate social responsibility.

The deadline for entries is 22 September, 2017. Full details are available on The Furniture Makers' Company's website.

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

Europe is top for timber buildings

A report by the Council on Tall Buildings and Urban Habitat (CTBUH) has found that Europe is leading the timber construction movement, with new buildings being constructed in France, Norway and Austria. The report, 'Tall Timber: A Global Audit', reflects the growing interest for using timber in tall buildings. This has resulted in a wave of research, built projects and ever-more daring proposals using 'mass timber' – robust engineered wood products.

Contact: CTBUH Web: www.ctbuh.org

EFFEKT to build stunning treetop walkway



The Treetop Experience will offer 360° views of Gisselsfeld Kloster Skove forest

Danish architects EFFEKT have designed a 600-metre-long treetop walk that will offer visitors a unique way to experience the surrounding forest. The walkway will be connected to a 45-metre-tall observation tower, creating a seamless continuous ramp that will make the forest accessible for all.

The Treetop Experience will be located in the preserved forest of Gisselsfeld Kloster Skove, one hour south of Copenhagen, Denmark. The treetop walk will be split into a high and a low route, with the high route passing through the oldest section of the forest while the low route and tower are located in the younger areas.

The culminating feature of the treetop walk will be the observation tower. The

tower is shaped to enhance the experience for the visitor, shunning the typical cylindrical shape in favour of a curved profile with a slender waist and enlarged base and crown. This creates better stability and a larger area for the viewing platform at the top of the tower; it also allows for better contact to the forest canopy.

The form of the tower allows the use of straight structural elements resulting in a very stiff, efficient and visually striking structure. The materials have been chosen with a sustainable and sensitive approach.

Corten steel will be used for all of the structural elements as it is maintenance-free and blends harmoniously with the colours of the forest, and the surface of the boardwalk and ramp is made from timber from the forest's own production.

The new Treetop Experience will be part of Camp Adventure, an existing sports facility with treetop climbing paths and aerial zip lines up to 25 metres in height.

Contact: EFFEKT & Camp Adventure

Web: www.ekkt.dk & campadventure.dk



Local timber will be used for the boardwalk and ramp

Events

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

Parnham & the Matter of Making – talk at the Design Museum

Parnham College, founded by renowned British designer John Makepeace OBE in 1976, nurtured and pioneered a human-centred approach to craftsmanship. It ignited the careers of many distinguished designers. To mark Parnham's 40-year anniversary, the Design Museum is bringing together leading voices in the field of craft to discuss Parnham's legacy and the value of making and craftsmanship in design today. The esteemed line-up of speakers will include Richard Sennett, John Makepeace, Glenn Adamson and Catharine Rossi.

When: 5 September, 2017

Where: Design Museum, 224–238

Kensington High Street, London W8 6AG

Web: designmuseum.org

The Autumn Decorative Antiques & Textiles Fair

Over 160 exhibitors will be taking part in the Decorative Fair, all of whom are specialist dealers in antique and 20th-century design from Britain and Europe. The Fair is London's largest vetted quality antiques and period design event.

When: 3–8 October, 2017

Where: Battersea Evolution, Battersea Park, London SW11 4NJ

Web: www.decorativefair.com

Handmade at Kew

This four-day contemporary craft event offers visitors the opportunity to meet and buy directly from over 200 designer-makers working across all disciplines including: ceramics, jewellery, fashion and textiles, glass, paper, furniture, metalwork,

sculpture and interior accessories.

When: 12–15 October, 2017

Where: Royal Botanic Gardens, Kew, Richmond, Surrey TW9 3AE

Web: www.handmadeinbritain.co.uk/shows/kew/about/

Plywood: Material of the Modern World

Featuring groundbreaking pieces by Alvar Aalto, Marcel Breuer and Charles and Ray Eames, alongside an incredible range of objects from planes to skateboards, this free exhibition at the V&A tells the story of how this often-overlooked material made the modern world.

When: until 12 November, 2017

Where: V&A Museum, Cromwell Road, Knightsbridge, London SW7 2RL

Web: www.vam.ac.uk

Keep a **clean** sheet.

Festool dust extractors. For healthier work. For better results.



You'll never work alone.

SERVICE
all-inclusive



A clean job is more than a perfect result. The Festool mobile dust extractors work discreetly in the background, but are immediately on site when they are needed. Sawing, sanding, routing. Perfectly matched to the tools, they extract the dust where it is generated. They thus guarantee not only health-friendly work, but also save you time and effort on time-consuming cleaning. For more information please visit www.festool.co.uk/dustfree or your retailer.

FESTOOL

Tools for the toughest demands

www.festool.co.uk

Social media dashboard

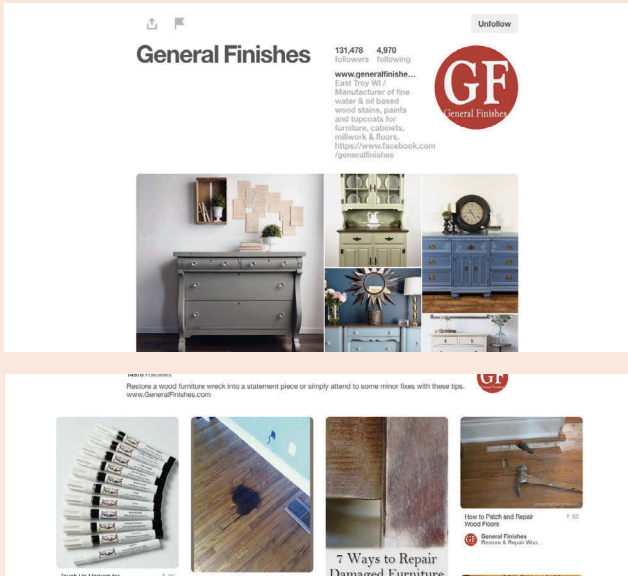
Bringing you a round-up of the best from the online world plus a selection of the latest projects from our readers

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: General Finishes

With multiple boards to choose from, General Finishes' Pinterest account is the perfect resource for stains, paints and topcoats. As well as a useful board of finishing FAQs, there are inspirational photos of different effects and styles, such as glazes, gel stains and milk paints.

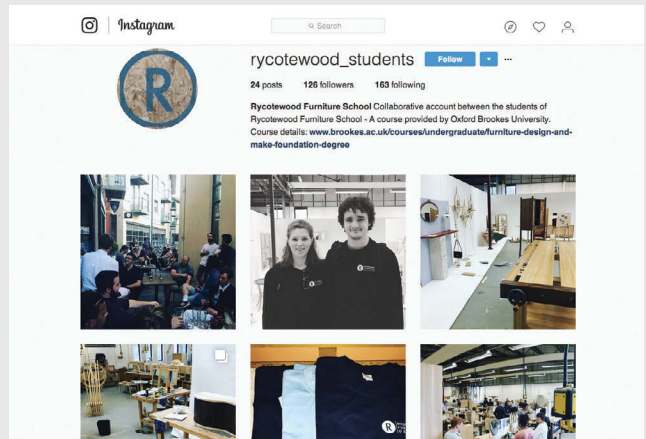
Address: [uk.pinterest.com/generalfinishes](https://www.pinterest.com/generalfinishes)



Instagram: Ryecotewood Students

This is a collaborative account run by students of the Ryecotewood Furniture School. The students' photos and videos offer a glimpse into the School's busy workshop as well as behind the scenes shots of the end of year show. A great way to stay in touch with the designers of the future.

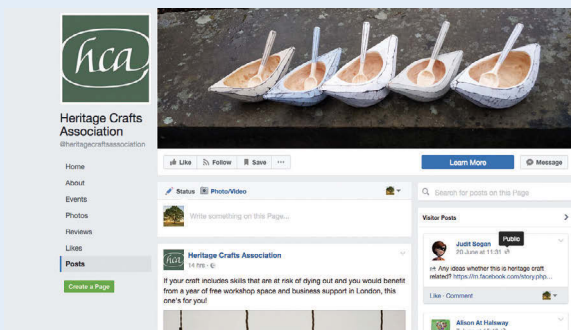
Address: [ryecotewood_students](https://www.instagram.com/ryecotewood_students)



Facebook: HCA

The Heritage Crafts Association (HCA) works with the government to promote and support traditional crafts. You can stay up to date with HCA's work via their Facebook page, which provides news about awards, events and apprenticeships, as well as providing useful information about different crafts and the people keeping them alive.

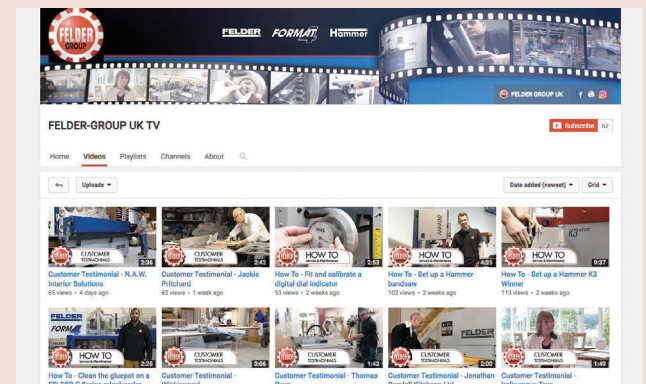
Address: www.facebook.com/heritagecraftsassociation/



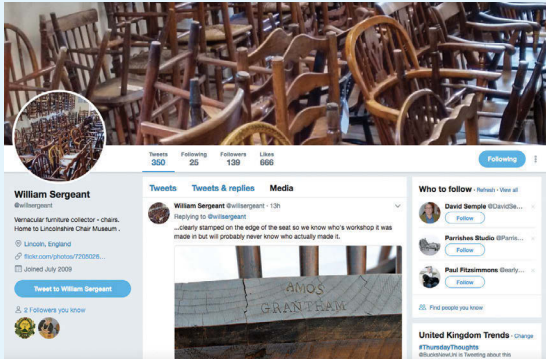
YouTube: Felder UK

Felder UK have recently launched their own YouTube channel with some exceptionally well produced informative videos. The content falls into two categories: customer testimonials and some excellent 'how tos' that instruct the viewer on how to set up and maintain their machines. If you like to receive your technical information straight from the horse's mouth, then Felder UK TV is a must.

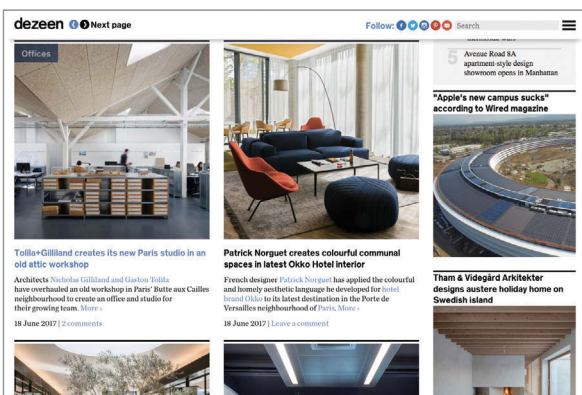
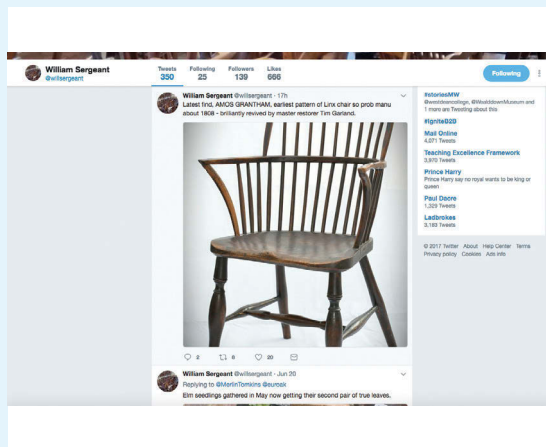
Address: www.youtube.com/channel/UCpLzwmXz6wKOpboeqap0-zg



Twitter: William Sergeant



A must follow for fans of vernacular furniture, William Sergeant collects Lincolnshire chairs and shares his finds via his Twitter and Flickr accounts (the link to the latter can be found in his Twitter profile). William is the curator of the Lincolnshire Chair Museum and his knowledge and passion for the subject are clear.
Address: @willsergeant



Blog: Dezeen

Dezeen is an online magazine covering the latest news and developments in architecture, interiors, design and technology. Once you've pored over the glossy photos of aspirational interiors and caught up on all the hot new trends, you can get involved in Dezeen's online community by commenting on one of the site's many opinion pieces.

Address: www.dezeen.com

From the forum

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



Writing desk

This striking little writing desk was made by Woodworkers Institute forum user Bernard58. He explains:

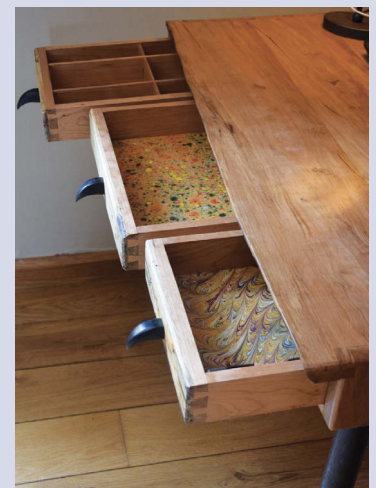
'The top and sides of this desk are made from pear wood. The wood was slightly infected by fungi, causing nice colouration and figuring. One of the boards had a knot that had partially fallen out, causing a hole through the board: since I had only a few boards available, I decided to keep the knot (it also adds some character to the desktop and doesn't interfere with its function). For the same reason I retained the live edge of one of the boards at the front side of the desktop, I just removed the bark. Therefore the right side of the desktop is 4cm wider than the left side. The desk is essentially a box, the sides are connected to the bottom and top via dovetails. At the back, I left some space for storing cables. The dimensions are: H 73cm, W 90cm, D 50cm.'

'The underside of the desk and the drawers are made from cherry since I had insufficient pear wood for the entire desk. To add character, I lined the front of the drawers with a 7mm-thick piece of spalted willow. I love spalted wood because of the beautiful colours and figures, particularly in maple. Spalted maple is, however, near impossible to find where I live. Therefore I tried willow, obtained after cutting some willow trees in our garden and leaving the trunks outside for about one year. This

wood is very soft and is quickly attacked by fungi and insects, causing spalting and resulting in very nice colours and textures. The flip side is that because of its softness, willow is very delicate. It wouldn't be suitable for e.g. a table top, but for drawer fronts I think it's suitable.

'The bottom of the drawers is lined with nice, handmade marbled paper, purchased during a holiday in France from a local artist. I protected the paper with a few coats of satin lacquer. The desk is finished with a few coats of Danish oil and a coat of wax.

'The black drawer pulls are made from ebony. The tapered legs are wengé and I turned a peg on the upper end which is glued into an angled (approx. 12°) oak 'adapter' block, which is screwed to the underside of the desk. This allows for the legs to be removed when needed.'



UNDER THE HAMMER: Important Design

We look at an eclectic range of lots from the Important Design auction

The Important Design auction held at Bonhams' London office in April 2017 was a celebration of '500 years of fine decorative arts'. The auction included a diverse range of lots, including silverware, ceramics, tapestries, bronze sculptures and, of course, several items of furniture.

£8750

Red/Blue chair designed by Gerrit Rietveld in 1918 and executed by Gerard van de Groenekan between 1979 and 1984. It is made of painted wood and has a maker's branded stamp on the underside of the seat. This chair was part of the collection of Dutch diplomat H.M. Slingerland van Bemmelen who commissioned the chair directly from Gerard van de Groenekan. Rietveld was part of the De Stijl art movement and this chair was one of the first three-dimensional expressions of the De Stijl aesthetic.



£15,000

A pair of George I carved walnut, ebonised and boxwood line-inlaid side chairs, made c. 1715. Each chair has a serpentine scrolled, acanthus-carved top rail that is centred by a stylised shell cresting. The cresting incorporates six shallow relief-carved rosette and husk pendant straps, above a vase-shaped splat with interlacing line-inlay, flanked by shallow relief-carved foliate strapwork stiles. These chairs were likely to have been part of a set of at least nine chairs and may have been commissioned by Sir Thomas Lyttelton (1686–1751). The shell carved on each crest is very similar to the scallop shell that forms part of the Lyttelton family's coat of arms.



£11,250

Contour armchair designed c. 1955 by Vladimir Kagan. This chair has a walnut wraparound frame and has been re-upholstered with the original wool fabric. It was manufactured in the 1970s by Kagan-Dreyfuss at Long Island City, New York. Kagan's designs were based on the principle 'less is more'.



£6875

Cocktail cabinet designed c. 1950 by Paolo Buffa. The cabinet is made from burl walnut and sycamore and has a canted front with geometric panels. Buffa was one of the key figures in 20th-century Italian furniture design. His work is characterised by his use of elegant, Neoclassical lines.





£15,000

An Augsburg 16th-century Hungarian ash, stained sycamore and fruitwood marquetry cabinet. The piece is profusely inlaid with architectural perspectives, the reverse of the doors are decorated with figures of musicians in arched surrounds and the sides of the cabinet feature similar figures. This cabinet is a product of the extraordinary ascendancy of Augsburg as a centre of furniture production for the international market from the mid-16th century onwards. In particular, the development of marquetry contributed to this prominent position, favoured by the ready availability of a large variety of indigenous woods and the invention of improved types of saws and other equipment.

£8125

A pair of mid-Victorian gilt bronze mounted satinwood, purpleheart and ebony parquetry occasional tables attributed to Donald Ross. Each is inlaid with dot-and-trellis fields, the tops are mounted with a ribbon-wrapped moulded border with rosette cast angles. The frieze drawers are flanked by rosette angle mounts, and the square tapering legs have brass fluted columnar caps, with a pierced galleried undertier, terminating in acanthus-clasped sabots. The distinctive dot-and-trellis parquetry is characteristic of the furniture produced by Donald Ross, who in turn was inspired by its use on various pieces executed by the foremost French cabinetmakers of the 18th century, such as Pierre Garnier and Jean-Henri Riesener.



The European

Bespoke Maker of the Finest saws. **SKELTON SAWS** *Winners of the HCA's 'Made in Britain' Award 2016*

AN ENGLISH SAW MADE IN THE ENGLISH COUNTRYSIDE

PRECISION CRAFTSMANSHIP DESIGN UNIQUE

DETAIL DEDICATION BESPOKE TRADITION

WE LOOK FORWARD TO SEEING YOU AT EWS 2017, PLEASE STOP BY AND TRY SOME OF OUR WORLD CLASS HANDMADE SAWS OF PRECISION.

TELEPHONE NUMBER: 01723 448202 EMAIL: SKELTONSAWS@GMAIL.COM
WEBSITE: WWW.SKELTONSAWS.CO.UK THE SAW MAKER'S WIFE @SKELTON SAWS

Thomas Flinn & Co.

Garlick E.T. ROBERTS & LEE PAX CLIFTON

www.flinn-garlick-saws.co.uk

Showcasing fine British made tools at the European Woodworking Show

CHESTNUT
PRODUCTS

We'll be at the show but we're not quite sure where, so come along and see if you can find us!

01473 890118
www.chestnutproducts.co.uk

Bob Neill Pyrography

BOB NEILL
International Pyrographer

Learn a new craft
Demonstration & workshop for Wood Turning Clubs

www.bobneillpyrography.co.uk
bob.neill1@btinternet.com
01332 792036

The European Woodworking Show is back in September this year – 16 & 17 September. The show is at the historic Cressing Temple Barns near Braintree in Essex.

Demonstrators and exhibitors really enjoy EWS and most take little persuading to return to the show to either demonstrate their skills or showcase their wares. Our overseas contingent includes Chris Schwarz of Lost Art Press, Dave Jeske of Blue Spruce Toolworks, Ron Hock of Hock Tools, Thomas Lie-Nielsen of Lie Nielsen Toolworks, Chris Vesper, Sadatsugu Watanabe & Chris Vesper of Veritas tools.

Firm favourites will be returning including turners Joey Richardson, Mark Hancock, pyrographer extraordinaire Bob Neill, timber hewer Steve Woodley, woodcarvers Peter Berry, Tim Atkins and Dave Johnson, marionette maker Lenka Pavlickova, scroll saw expert Fiona Kingdon, Japanese joint maker Brian Walsh, plus furniture makers David Charlesworth, Dylan Pym, David Barron & Treeincarnated. Willy Rackham, The International Boat Building College, Willow Sculpture by Louise, blacksmith Nic Westermann, knife maker Ord Knives,

EUROPEAN
WOODWORKING
SHOW



Nic Westermann
Hand forged excellence

"The 2017 European Woodworking Show will be a unique opportunity to see me demonstrate the entire process of making an axe: from forging the head, to sharpening the edge and putting a handle on the tool."

We are pleased to be back demonstrating at the European Woodworking Show

Hand forged wood carving tools and courses.
www.nicwestermann.co.uk
t: 01650 511715 e: info@nicwestermann.co.uk

Hamilton Beverstock Ltd.

Bandsaw Blades Welded To Any Length

Hamilton Beverstock Ltd,
Grange ind Estate,
Llanfrechfa Way,
Cwmbran
NP44 8HQ

Tel :- 01633 838900
Fax:- 01633 873803

BEST BLADE WINS Hamilton Beverstock Ltd.

sales@hamiltonbeverstock.com | www.hamiltonbeverstock.com

Woodworking Show 2017

Robert Sorby

The world's premier woodturning tool maker will be on hand with the largest range of turning tools at this year's show.

Great one-off show specials.
Plus show prices on all tools.

www.robert-sorby.co.uk

Turners Retreat
THE WOODWORKERS SOURCE

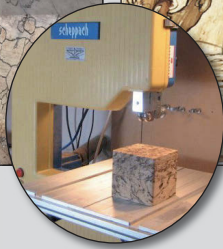
Craft Supplies
BE INSPIRED. BE CREATIVE.

For all the very best woodworking and wood turning accessories.

A great range and fantastic show prices.

www.turners-retreat.co.uk

Ray (The Bloomin' Clever Box Man) Sylvester


From this... ..to this...
with this!

 **TEMIMA CRAFTS** **Ray Sylvester. www.temimacrafts.co.uk**



Dave Wilkins stick maker add variety to the show and every effort will be made to make EWS2017 as diverse and as interesting as possible.

The British Woodcarvers Association (BWA) will be hosting their extremely popular public vote competition. There will be many familiar tool suppliers including Turners Retreat, Trend Tools & Machinery, Lie-Nielsen Toolworks, Gransfors Bruks



axes, Pfeil, Auriou and Flexcut carving tools, Classic Hand Tools, Lincolnshire Woodcraft, Chestnut Products, David Barron Furniture, and a host of other retailers.

For full details and advance tickets visit www.ews2017.com
If you would like any further information please contact Mike Hancock or Joy Allen, joy@ews2017.com

LINCOLNSHIRE WOODCRAFT
SUPPLIES
ENGLISH and IMPORTED HARDWOODS
FOR THE WOODWORKER

For all your hardwood requirements.
For furniture making, turning & carving.

New mail order catalogue available

The Old Sawmill
Burghley Park, London Road
Stamford PE9 3JS
01780 757825 / 07808 319280
www.lincolnshirewoodcraft.co.uk



JOHN LLOYD FINE FURNITURE
Bankside Farm, Ditching Common
East Sussex RH15 0SJ
+44 (0)1444 480388
www.johnlloydfinefurniture.co.uk

John Lloyd has been teaching the art of fine furniture making for over 20 years. Learn the right way to design and create beautiful furniture, to build a successful career or simply as an enjoyable recreation.



The Rocking Horse Shop
publishes a range of plans with illustrated instructions, for home woodworkers. Plans are supported by how-to-do-it DVDs and accessories and pre-machined timber packs. We also run regular courses in our workshop in which we teach small groups of students the traditional craft of carving rocking horses.



The Rocking Horse Shop, Fangfoss, York YO41 5JH
01759 368737 info@rockinghorse.co.uk
www.rockinghorse.co.uk

Only a bad workman blames his tools

Come and learn to be a skilled craftsmen at Britain's original boatbuilding college. For more than 40 years we've been offering students world-class teaching whether you join us for just a day or a whole year. Don't take our word for it, our students say it's life changing.

www.ibtc.co.uk
01502 569 663
courses@ibtc.co.uk



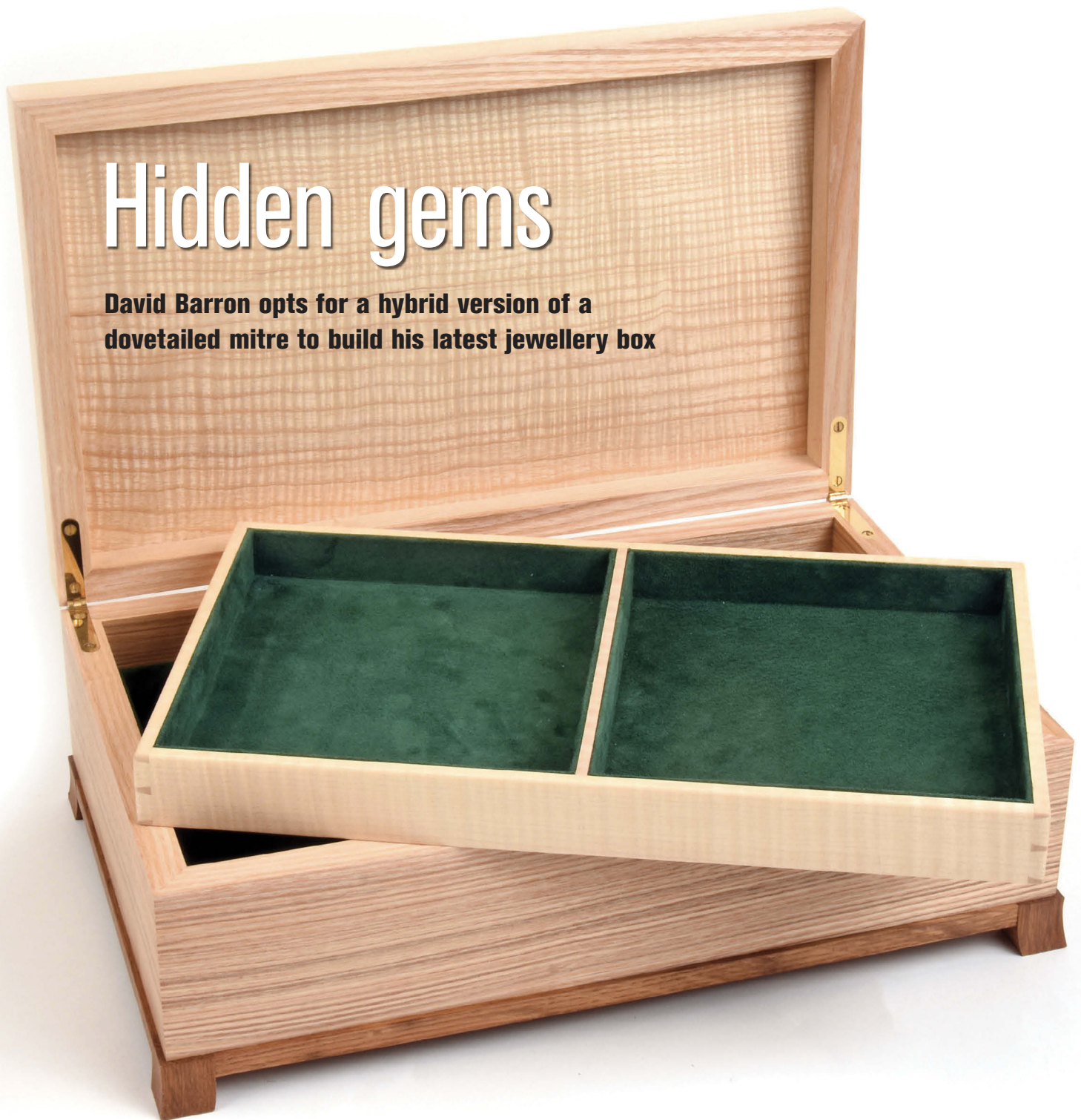
Learn From The Best™



Come and see all of these advertisers plus much more at this years show

Hidden gems

David Barron opts for a hybrid version of a dovetailed mitre to build his latest jewellery box



I had a lovely piece of quartersawn olive and white ash (*Fraxinus excelsior*), which I thought would make a great box. So as not to spoil the flowing grain, I decided to use mitred corners rather than my usual dovetails. Starting with a 50mm-thick board, I resawn it on the bandsaw and then selected the section that gave the most even pattern (I wanted the lid to be positioned where the colour of the wood changed). Using this technique I would end up with four perfectly matched corners, two of them with continuous grain and the other two book matched. In order to minimise the material loss between the corners with continuous grain, I carefully cut these with a fine Japanese saw with a 0.5mm kerf. I started the cut square across the top edge and then angled the saw (see photo at top right of page 31), which allowed me to follow the vertical line more accurately. I then squared and cleaned up the edges on a shooting board.





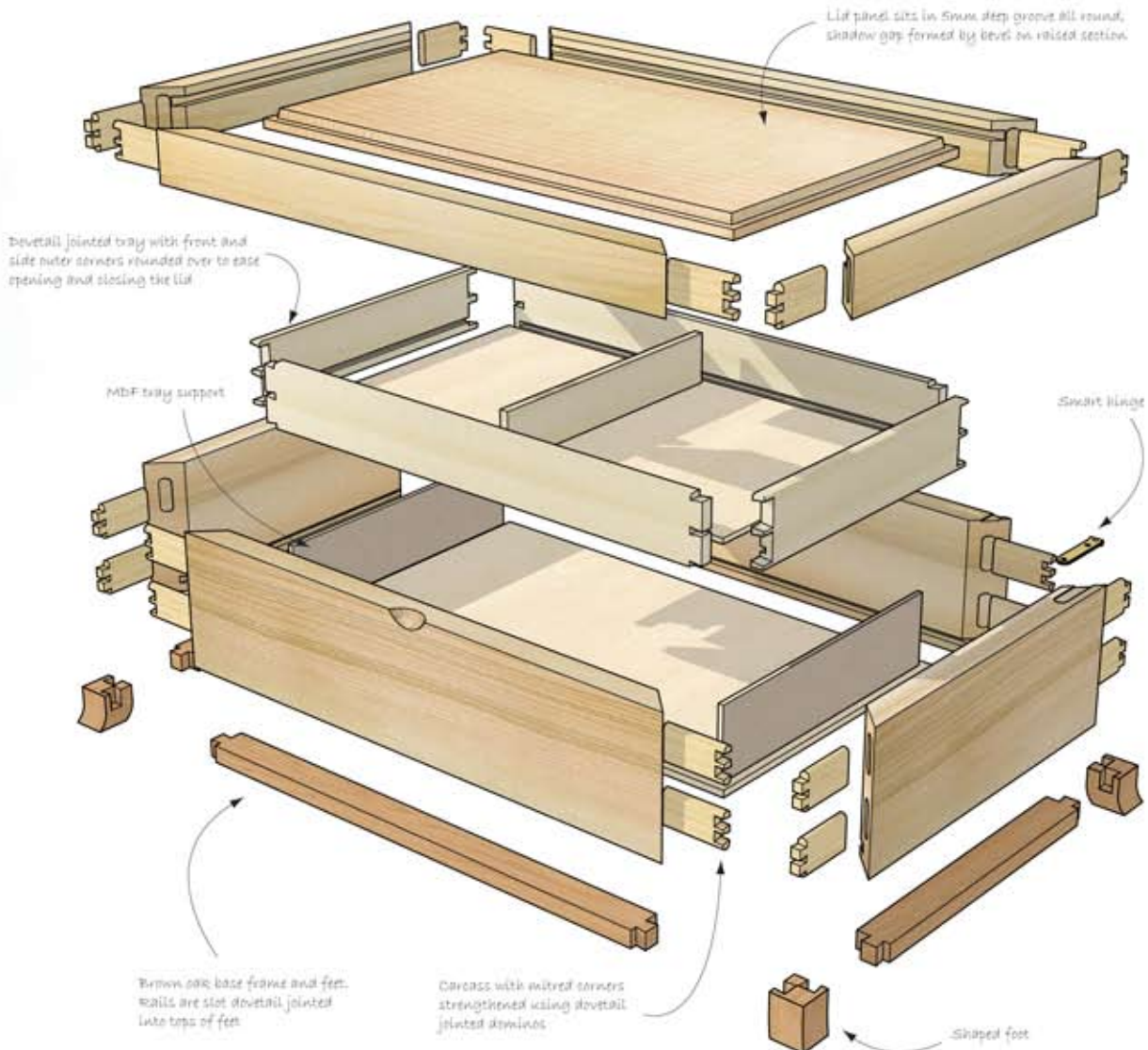
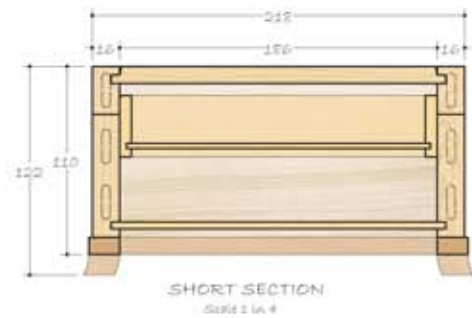
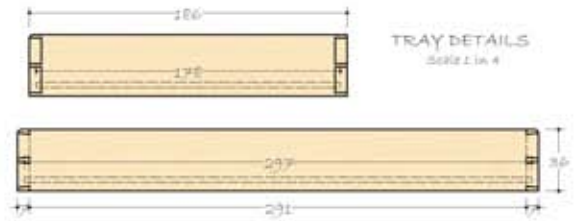
50mm-thick board of olive ash resawn on the bandsaw



The chosen sections cut to length and marked out



Making the cross cuts with a fine Japanese saw



Hybrid joinery

In order to get strong and easy-to-assemble mitres I used a technique shown by Neil Erasmus in Australia who employed the Domino jointer along the grain instead of across the 45° mitre. Before the mitres are cut the first step is to set the cut to full depth and position the fence so the slot is central in the board. (The position of the three 5mm slots was carefully chosen to avoid the parting cut on the lid). The slots were then cut on all the mating pieces making sure they were accurately lined up (I don't like using the facility on the machine for wider slots). If you don't have a Domino machine you can cut the slots on a horizontally mounted router or slot mortiser and buy the Dominoes or make your own.

Next the mitres were cut a fraction shy of the corners on the tablesaw and then cleaned up on the 45° shooting board so that they

just came to a whisker edge. This method ensures a beautifully clean mating surface as well as making sure no extra material is taken away from the outside.

I used masking tape across the corners to pull them tight and check the fit. Inevitably there was a gap at the fourth corner, so it was back to the mitre shooting board using veneer shims until a perfect fit was achieved. This technique is vital if you want to achieve a gap-free finish, it's so tempting to close things up with band clamps but the gap always comes back to haunt you later on.

With the desired fit on the mitres achieved, 5mm-deep grooves were cut on the router table for the top panel and base. The cuts were run straight through, unlike with my normal through dovetails where a stopped cut is required on the tail boards.



Domino slots being cut before mitring the corners



Mitres after rough cutting on the tablesaw



Mitres being finished on the shooting board



Checking the mitre fit using masking tape

Secret splines

The key to Neil Erasmus' technique is to join pairs of Dominoes at 90°. I believe he used finger joints which were machine cut, but as I was using the smallest 5mm Dominoes, I decided to do it by hand with dovetails. It took me one hour's extra work to create the 12 finished splines but was well worth it.



Lots of dovetailed Dominoes

An easier glue-up

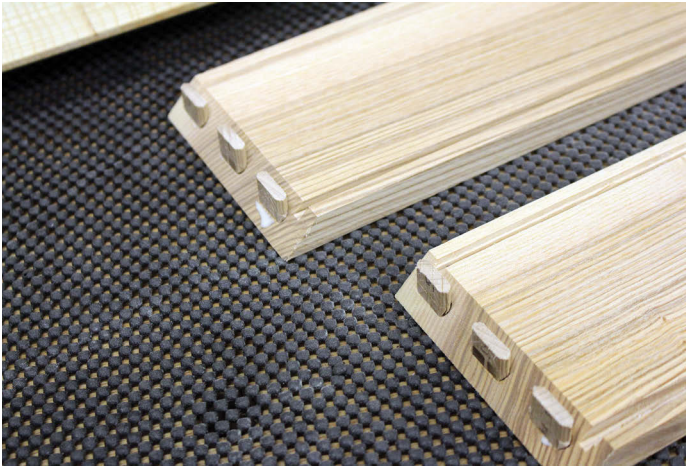
I glued the 90° splines into each of the slots of the opposing two sides, sinking them to full depth, followed by the remaining two sides. The nice thing about this technique is that the clamps are applied across the sides instead of the corners, as is normal with mitred joints. Plenty of pressure can be applied if necessary, although as I had spent the time getting the mitres to fit nicely everything pulled together really well. Having

struggled in the past with band clamps this method is a real pleasure, if a little more time-consuming.

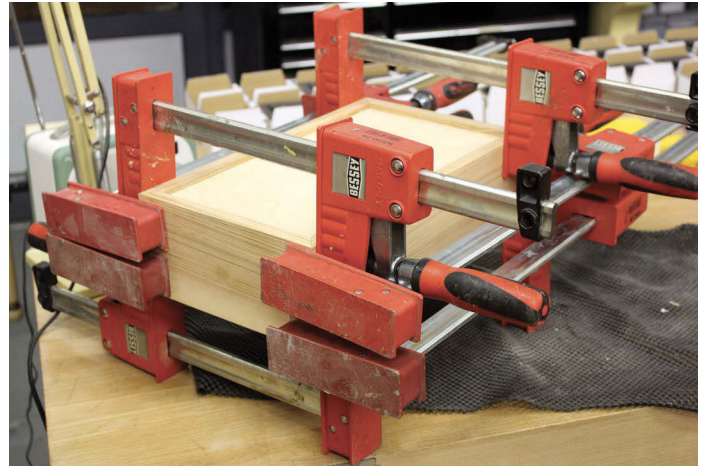
With the glue dry the lid could now be separated from the base. This can be done on the router table, bandsaw (my usual method) or tablesaw, but for this box I made the cuts by hand, again angling the saw to make sure the cut stayed straight. This method removed the least material so the

continuity of the grain was disrupted as little as possible.

I cleaned up the rough edges with a block plane slightly hollowing the length of each side. This meant that when I moved to my flat sanding board it was sitting on the four corners making a nice flat surface much easier to achieve (my thanks to Andrew Crawford for the sanding board idea and David Charlesworth for the hollowing technique).



Dominoes glued into all the slots in the sides



Clamping the mitres tight



Sawing the lid off



Sanding the lid level

Fitting out

With both surfaces flat and with no gaps between, it was time to install the hinges. My favourite hinge for box making is the smartHinge made by Andrew Crawford, cutting the slots takes little time and is very clean with the recommended up spiral router bit. Setting up the bit for the perfect depth and the two stops for matching lengths, takes a bit longer!

I decided to make a base for this box and chose brown oak (*Quercus robur*), which harmonised well with the olive ash. The feet were slot dovetailed into the rails while still square and then were carefully shaped on a bobbin sander with gentle curves on both the inner and outer faces. Once glued up, the base was attached to the box with double-sided tape carefully creating an even overhang. It was then drilled to take the brass screws, which would be the permanent method of attachment, before being carefully prised off to remove the tape.

I lined the base and sides with 0.5mm-thick green pig suede which was attached to thin card with double-sided tape. The two ends were thicker 3mm MDF, which would provide support for the tray.



Neat hinges fitted



Dry fitting the dovetailed base



One of the legs after shaping

The piston fit

Each side of the tray was marked for position and shot to a tight fit in its opening before being dovetailed together. Rather than square up the tray on glue-up, I used its aperture to ensure a perfect fit. Once dry, a few swipes with a plane on a support board gave a nice piston fit. You can see this technique on my YouTube video 'Box Making Techniques, a Piston Fit Tray'.

At this stage the lid will not close over

the protruding tray but gentle rounding over of the front edge of the tray slowly gets to a stage where the lid closes with a cushion of air, which is a nice touch. It helps to ease the top edge of the tray sides as well. I added a partition to the top tray, which also serves as a method of removal and lined this in the same way as the base.

I finished the box with three coats of hand-rubbed melamine lacquer, cut back gently

with a 600 grit Abranet pad to give a matt sheen. This provides good protection for the open-grained ash while also giving a natural look and feel. Being odourless when dry makes it a good choice for the interior too.

This project had started out as a box without my usual dovetails which was going to be a nice change, although in the end I managed to dovetail the splines, the legs and the tray! *F&C*



Using the carcass to square up the tray



The shaping of the front of the tray to allow a soft close on the lid



The finished tray, fitted and lined

scott+sargeant

the machinery experts



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



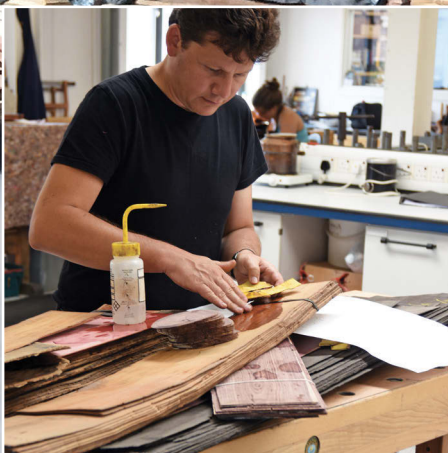
A professional woodworker
A peaceful and clean shop

Blatchford Rd, Horsham
RH13 5QR
01403 273000

 **scosarg.com**

Tradition, craftsmanship, perfection

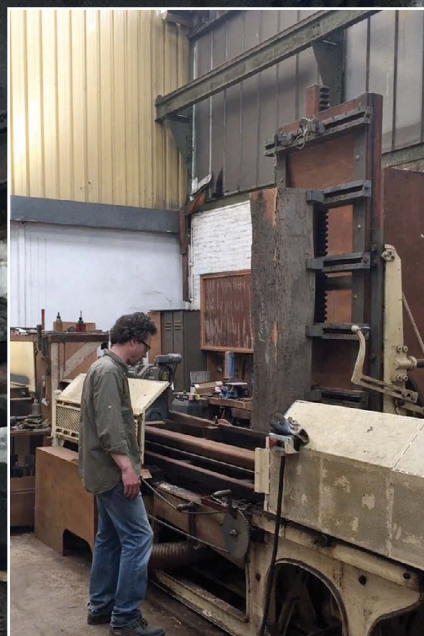
**Yannick Chastang visits traditional
veneer supplier Frederic George**



PHOTOGRAPHS BY YANNICK CHASTANG

**Yannick choosing veneer for a marquetry project. Denatured
alcohol is used to wet the wood and reveal the true colour of the veneer**

For many of us, Paris has a special attraction. For me, its appeal is unique. Having been raised and trained in Paris, but living in England now for 20 years, I love to go back for the museums, the gastronomy, the culture and even the mad driving! But away from the tourist areas, I always find time to pay a visit to Frederic George out in one of the eastern suburbs. George, worth a visit for any historian or wood lover, is a fourth generation veneer supplier and one of the last of his kind still in existence in Europe.



One of the two 19th-century saws used at Frederic George to cut veneer. Here cutting a plum pudding Cuban mahogany log (in raised position)



Frederic George wets the surface of the veneer to reveal the true colour

Parisian heritage

For centuries, Paris was at the centre of the furniture-making industry. The Faubourg Saint Antoine, next to the Bastille in the eastern 11th arrondissement, was a thriving community of old-fashioned cabinetmaking workshops operating out of small rear paved courtyards. Supporting these workshops was an army of complementary suppliers and trades including veneer merchants, varnish suppliers, nail makers, bronze foundries, locksmiths, bombé glassmakers to name but a few. I was very lucky to start my professional life in one of the last and largest workshops in the Faubourg, one that specialised in traditional marquetry furniture. Our workshop relied heavily on suppliers and subcontractors and, as the new 'arpète' in the workshop (arpète is an uncomplimentary nickname for a young apprentice), I was often sent out to collect supplies. I have particularly fond memories of the French polisher. Despite being drunk by 11 o'clock each morning, affected by the fumes of French polishing alcohol (and the red wine bottle on the side), with gnarled hands distorted by years of handling the alcohol, he was, like most of the suppliers and subcontractors, a man who was very generous with his time and knowledge and from whom I learnt a lot about the history of French polishing. The furniture makers and suppliers were supportive of each other and, while many of them have now closed, fortunately some small workshops still thrive even in these difficult times. One of my favourite errands was a visit to Patrick and Francis George, two cousins who were the third generation of veneer suppliers to be located in the same building since the beginning of the 20th century. Located just on the edge of Paris near the infamous Peripherique, just off the Bagnolet exit, the company specialised in slicing veneer. Francis was the engineer and was in charge of the two 19th-century sawmills that he had carefully restored and improved.

Francis's passion for his machines was evident yet only a few of us ever had the privilege of actually seeing the two machines that chomped away behind closed doors while Francis monitored their operation with a vigilant ear. Patrick was the salesman. With a physique of someone who knew as much about French wines and gastronomy as he knew about veneer, he was always impeccably dressed in a waistcoat and suit and sported an impressive moustache that curled up as high as his eyes. Patrick's knowledge of wood was unmatched and he prided himself on being able to sell veneer to anyone. There are many of us who have left the shop carrying more veneer than one could reasonably use in a lifetime. The combined expertise of the two made them the most highly regarded veneer suppliers in Paris and, thanks to them, the company has survived into the 21st century. Today the company is in the hands of Frederic George, the son of Francis, who continues the family tradition of sourcing, cutting and supplying the finest exotic and indigenous timbers.

The secrets of the sawmill

Visiting Frederic is like going back in time. Little has changed since the beginning of the 20th century when the George family started in business. Visitors enter by a garden courtyard, a rare sight in Paris, and are greeted by imposing heaps of logs and timber. Inside the building, the visitor is awed by stockpiles of veritable Cuban mahogany (*Swietenia mahogani*), next to colourful fine-grained purpleheart (*Peltogyne porphyrocardia*), or rare old stocks of yellow pernambuco (*Caesalpinia echinata*) next to freshly cut beautifully dark walnut (*Juglans regia*). Suspended from the ceiling is the original horse-drawn wooden cart used to deliver timber in the days of Frederic's great-grandfather. While this dazzling display of exotic and European timbers engages sight and smell, our ears are drawn to the intriguing sound of the sawmill working away in the background. The sawmill was such a secret in the past that even Pierre Ramond was only allowed to publish a hand drawing of it in his venerated book on marquetry. Today, Frederic is more open and will happily show you his sawmill and explain why his veneers are expensive and of such high quality. However, there are still some secrets: the sawmill may well now be visible but the details of the teeth configurations and sharpening of the saw blades are still closely guarded.



Stockpiles of true Cuban mahogany, colourful purpleheart and an impressive range of colourful indigenous and exotic timbers



End grain veneers (oysters) provide some of the most vibrant and unusual patterns



A uniform thickness in excess of 1mm means you can approach finishing in the same way as working with solid timber



Sawing timber into veneer preserves the natural colour of the wood

Sawn veneer vs sliced

Saw-cut veneers have innumerable advantages over sliced. To make the veneer soft enough to be sliced with a knife, the logs are first boiled for many days; a process that not only softens of the wood, but also bleaches much of the natural colour from the timber. This loss of colour is particularly regrettable when using exotic timbers that are startlingly colourful in their natural state. Only relatively soft woods can be sliced. Black ebony, for example is too hard and the rare attempts I have seen to do so have been disastrous. Sliced veneers are therefore limited in their range and in colour palette. To compensate, modern makers tend to use veneer dyed with artificial colour, mostly birch, maple or walnut. These are the most commonly available woods and, in my view, rather boring. Slicing is also very harsh on the wood. The blade can tear the fibres, causing the grain to collapse or completely break down. As a result, the veneer is fragile with a more open grain surface. Sliced veneers are usually thinner than saw-cut veneers so that finishing by scraping and sanding is challenging and can never produce a perfectly smooth surface for a good finish. Most makers today end up spray varnishing with minimal scraping or sanding of the veneer, resulting in an artificial 'piano finish' look. French polishing sliced veneer is difficult, requiring heavy grain filling, which often shows in the pores of the wood and ages badly. It's not surprising then that veneer in general has acquired a bad name even prompting commercial manufacturers to explain that solid wood furniture is better. However, many of the issues would be resolved by using quality saw-cut veneers. Working with saw-cut veneers is like using solid wood but with the added advantage that veneer on a stable substrate means the surface rarely cracks.



A typical sliced maple veneer showing cracks, tears and open grain caused by boiling and slicing

Saw-cut veneers

In my opinion, there is no better veneer than saw-cut veneer and as a marquetry maker, I try to always use the best. As Frederic George saws in-house, it is possible to ask him to cut the wood to your individual requirements, be that a particular thickness or to cut only half of the log in veneer and the other half in solid boards. I often keep some of the logs to cut into 10–20mm-thick boards and I then use the solid wood to edge my panels as I like a seamless transition between veneer and border. There is no limit as to which wood species can be sawn: from hard to soft wood, giant sequoia (*Sequoia sempervirens*) up to 1 metre wide or small

berberis (*Berberis* spp.) shrub, saw-cut veneers offer an infinite palette of bright, natural colours and interesting grain effects. Saw-cut veneers are traditionally cut between 0.9 to 1.2mm thick but can of course be thicker or thinner according to personal wish. Although they require finishing by scraping and sanding to remove the saw marks, the wood is dense and its natural quality is undisturbed by the sawing. Many of my marquetry designs are simply waxed. The glossy finish of the waxed saw-cut veneer often fools people into thinking they are heavily grain filled and varnished. It can't be avoided that the major downside to saw-cut

veneer is price. Sold by weight, saw-cut veneers can appear expensive to anyone who has never experienced their advantages. Materials usually account for 10% of the total price of my finished furniture (90% being labour). Using sliced veneer would reduce my material cost but labour using sliced or saw-cut veneer is almost the same. The time lost removing the saw marks on saw-cut veneers is high but no different to the time lost overcoming the challenge of finishing and polishing sliced veneers. In my opinion, spending a little more on the materials is justified by the end result and the joy of working with quality products.



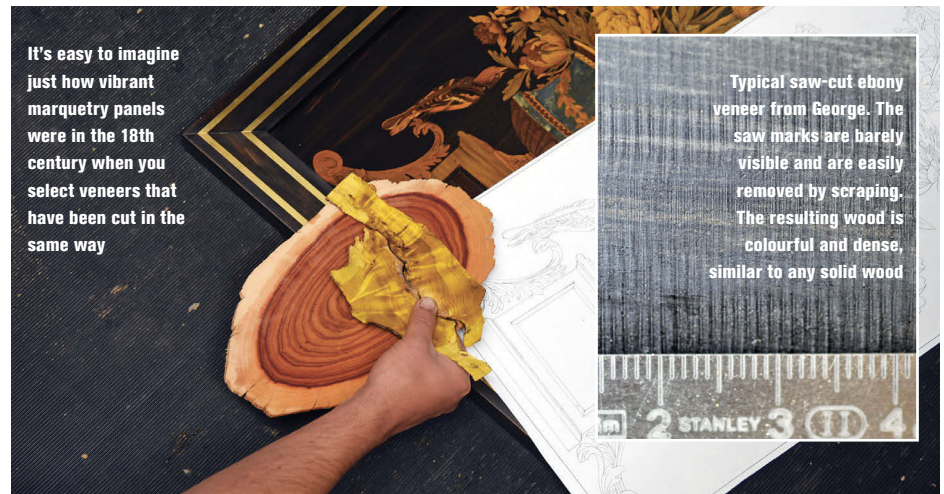
If boiled in readiness for splitting, these berberis and tulip veneers would lose all their natural colour



End grain ziricote as you've probably never seen it before

High quality veneers

It is possible to cut your own veneers on a very good bandsaw but the quality of veneers produced by George supports the expense. His veneers are unique for the quality of the sawing being perfectly regular in thickness and with saw marks so fine that you can hardly feel them with your finger. They are certainly barely visible to the naked eye. Years of accumulated experience in sawing some of the most difficult timbers accounts for some of his expertise but the rest is attributable to the quality of his veneer saws. These saws are commonly known as 'Scie au Bois Montant', which essentially translates as a 'saw with the wood rising'. This is explained by the fact that the saw is a mechanical frame sawmill, with a blade moving alternately from side to side in a horizontal motion. The wood log is fixed on a table rising from below ground at the same time as the saw blade cuts it. According to Patrick and Patrice George, the physics of cutting the logs this way results in better quality veneers. While I cannot explain the physics and would be inclined to think that a good bandsaw could do the same, it is very true that George's veneers are a lot more 'flexible' than any of the veneers I have produced at home. But more importantly, their machines are so well attuned to the work and are so well built that their veneer sawing is absolutely perfect. It's hard to believe that 200 years after they were first made, their traditional and antique machines still produce the highest quality veneer, unequalled by modern production methods. I have no hesitation in saying that, if you want top-quality veneers or if you want to encounter a lost side of Paris, then a visit to Frederic George comes highly recommended.



Not just an old wives' tale

Combining sawdust with hide glue results in a filler that will blend better with the timber than any synthetic concoction. At George the sawdust from cutting different coloured veneer is collected and sold for making different coloured glue fillers.

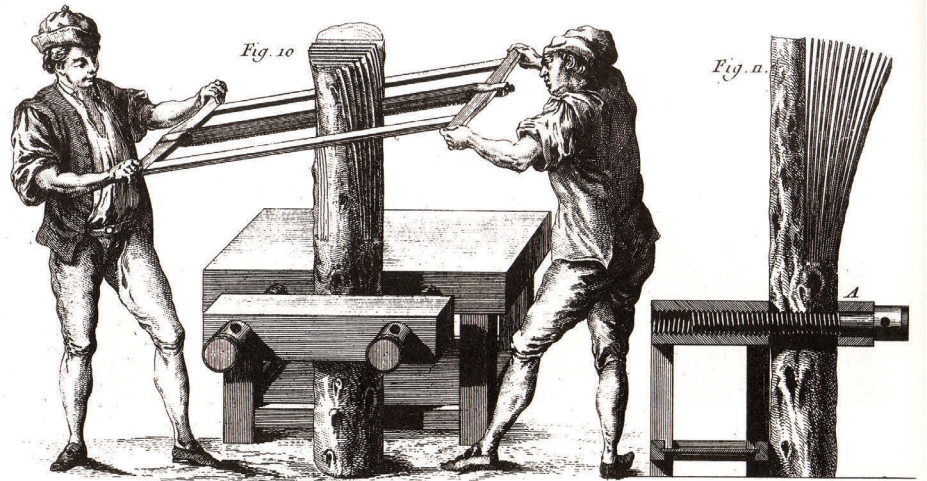


The sawdust from cutting different coloured veneer is collected and sold for making different coloured glue fillers

La Scie au Bois Montant, a 200-year-old machine

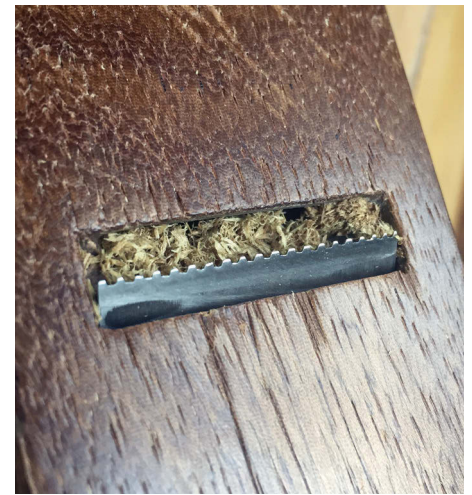
Verbal tradition attributes a patent date for the machine of 1799 with its invention credited to Marie Albert Cochot of Auxerres. While the date of 1799 has been repeatedly published, my own research at the patent office in Paris failed to find any trace of the Cochot patent before September 1814. Cochot patented two different designs for sawing mahogany veneer or any other type of timber (mahogany specifically cited because it was at the peak of fashion in the first quarter of the 19th century). The lengthy patent text is illustrated with technical drawings of a simple but innovative mechanical sawmill essentially made of wood.

18th-century demand for veneer (primarily used in luxury furniture) was almost certainly insufficient to justify moving from in-house hand sawing to a mechanical saw. For centuries, trees had been converted into planks with mechanical saws, with early examples of mechanical mills still in existence in Germany, Austria and Holland, all near forested areas known for timber trade. Technical historians have not addressed the relatively late development of veneer saws and whether it is a result of commercial, technical or cultural issues. On the cultural side, the guilds were strongly against any form of mechanisation that would result in unemployment, and there are instances of sawmills being burnt down in protest against mechanisation. Additionally, the metallurgy science required in the building of precision machinery did not really start before the second half of the 18th century. It is therefore not really surprising that Cochot's machines were patented just after the dismantling of the guilds and the end of their restrictive regulations in France and just after the French Revolution at a time of political change



Sawing veneer by hand. *L'Art du Menuisier Ebéniste*, André-Jacob Roubo, 1774

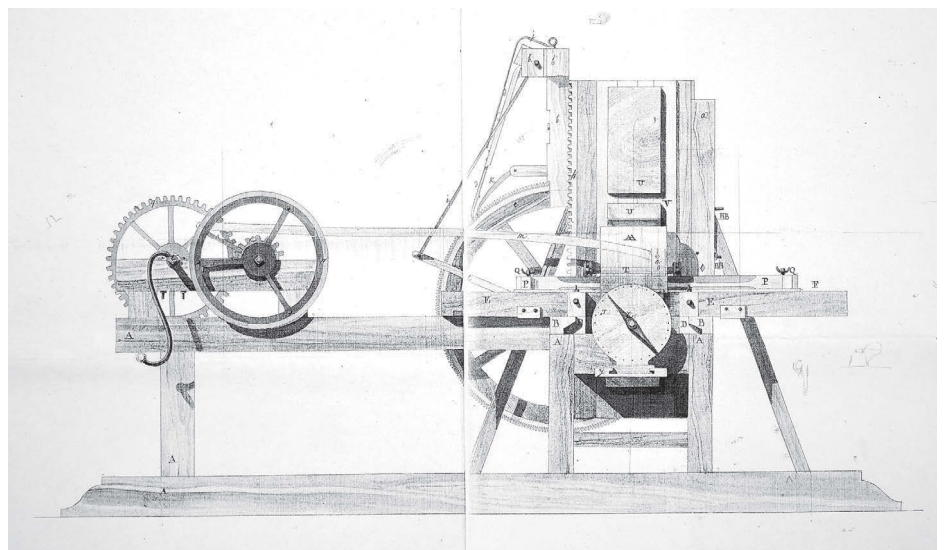
and technological advancement. Right up to the end of the 18th century, hand-sawn veneer appears to be the norm. Traditional, hand-sawn veneer is illustrated in the 1772–74 A. J. Roubo's encyclopaedia, published only 40 years before Cochot's patent. Conservation/restoration of 18th-century furniture can uncover tool marks that provide evidence about workshop practices and how a piece was made. To date, no mechanical saw marks have been found on veneer dating from the 18th century or before; they do appear on pieces from the beginning of the 19th century. It is possible that the traditional use of a coarse toothing plane (or veneer plane) prior to gluing could obscure any saw marks but sufficient evidence remains on the 18th-century pieces to be able to conclude that some signs of saw marks would remain.



The serrated edge of a typical 18th-century toothing plane blade

Cast-iron saws

As well as the two late 19th-century saws in operation today, and that are made essentially of heavy and precise cast-iron components, Frederic George owns two other saws that have been recently acquired from Jacques and Jean-Pierre Douville. Despite being made of wood, the Douvilles' saws had been in constant use for the past 200 years. The Douvilles' saws may one day be reassembled and revived, but for the moment, Frederic George favours the two cast-iron saws. The design for the cast-iron saw is undoubtedly an improvement on Cochot's device but there is no patent for a cast-iron precision saw to be found in the French patent office. However, research in the English patent office has unearthed the design for the saws currently used by George. Filed by Matthew Gregson in 1842, patent number 9503, is a design for 'an invention or improvement applicable to the sawing or cutting of veneers'. Later in the text, we find that Matthew Gregson was not the inventor of the saw, but that 'in consequence of a communication from a foreigner residing abroad' he came into possession of the designs. Gregson's patent is one of the most detailed patents and designs I have ever



Detail of Marie-Albert Cochot's patent for the first ever documented veneer mill, 1814

studied, and offers extensive information about this early woodworking machine.

Among other very interesting patents related to the sawing of timber, and veneer in particular, is that for the special saw blade used by Frederic George today.

However, given George's wish to preserve the secret of his blade configuration, it would not be appropriate to publish this patent here. If anyone is interested in old technology, the patent office is a wonderful and unique resource. *F&C*



More information

For more details or to see videos of the Scie au Bois Montant working, visit my Instagram account: [@yannickchastang](#)

Contact:

Les Fils de J. George
Frederic George
96-100 Avenue Gallieni
93170 Bagnolet
France

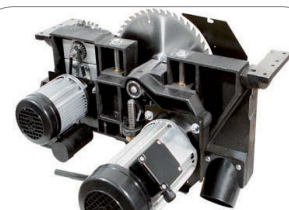
www.george-veneers.com

Precisa 6.0 / 6.0VR Precision Circular Sawbenches & Forsa Series Panel Sizing Saws

Designed in Germany - Manufactured in Germany - Proven in Germany

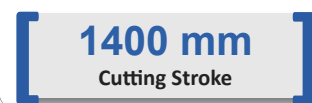
Precisa 6.0 and Precisa 6.0VR (latter including patented pre-scoring unit) are the flagship models of the Scheppach Precisa series of classic circular sawbenches. Now complimented by the popular Forsa series of panel sizing saws, Scheppach offer a superb range of sawing machines to choose from. All models combine an excellent depth of cut for solid timbers with a choice of cutting strokes from 1.6m (Forsa 3.0 not illustrated) to the Forsa 9.0 with 3.2m capacity. The patented self powered cast iron pre-scoring unit enhances the quality of these superb cutting machines. The choice is yours.

Precisa 6.0 & 6.0VR
Inc Sliding Table Carriage • Table
Width Extension • Table Length
Extension



Patented cast iron pre-scorer

Precisa 6.0 & 6.0VR



Forsa 4.0



Forsa 4.1



Forsa 8.0



Forsa 9.0



Deutsche
Qualitätsprodukte
seit 1927



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.



TIMBER | TOOLS | MACHINERY | HOBBIES | GIFTS

WOODWORKING SHOW

Friday 8th (10am - 5pm) and
Saturday 9th (10am - 4pm) September 2017

Demonstrations throughout the day, Trade stands with
special show offers and discounted timber from our
Timber Self Selection Centre.

Free Entry and Parking

All at Hurst Works, Martock TA12 6JU. yandles.co.uk Tel 01935 8222207



POWERMATIC now Available in Ireland



Drop in & see the range at The Carpentry Store
Unit D4, M7 Business Park, Naas, Co. Kildare
Call: 045 883088 www.thecarpentystore.com



**For Quality Woodworking Tools,
Timber & Advice**

Call us: 00353 (0)45 883088
Email us: sales@thecarpentystore.com
Search for us: www.thecarpentystore.com
Drop into us: M7 Business Park, Naas, Co. Kildare, Ireland.
Like us: www.facebook.com/thecarpentystore





Super tune your sliding bevel and make a jig to increase the accuracy of marking angles

Robert Paul Gurney concludes the final part of his stack marking series with a look at utilising an engineer's jig to determine and calibrate angles for precision layouts

For woodworkers, setting out angles and bevels can be a tricky thing; but it doesn't need to be.

Angle-setting devices

Part of the problem lies with the tools available to woodworkers. The angle-setting devices on the market (the ones that don't cost hundreds of pounds) are not accurate enough for our woodworking needs. I sampled a few of these tools. The manufacturer states they have an accuracy of plus or minus 0.3°. This translates into an error of almost 3mm for a length of 250mm.

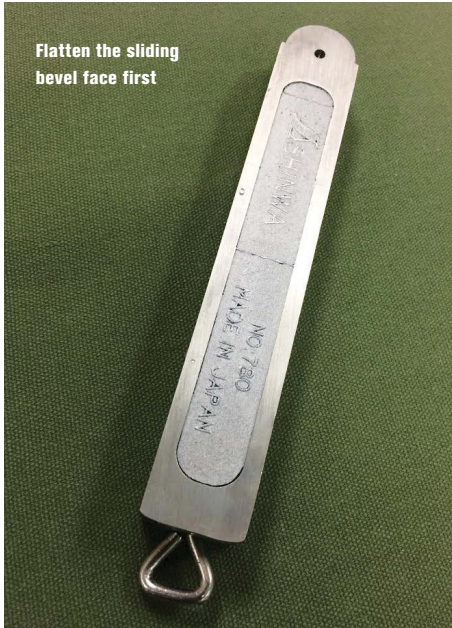
I needed to find another way and the answer lay in using the humble sliding bevel. To set this tool accurately, you will need a shop-made tool, which I will discuss later.

Souping up a sliding bevel

Sliding bevels, as they come from the manufacturer, are more-or-less kits. They need to be tuned. To tune one, you need to make sure that the blade and stock are straight and parallel.

The face of the stock acts as a reference face for the sides when you are tuning the sliding bevel. The sides are the faces that sit against the workpiece. Both of these faces need to be parallel because the sliding bevel may need to be indexed from either side. The blade and the stock need to be parallel but they don't need to be the same width.

The face of the stock can be trued with wet/dry sandpaper on a flat surface (glass or granite).



Flatten the sliding
bevel face first

For the sides of the stock, first concentrate on getting them square to the face and straight. Later, adjust them for parallel. This is done, again, with wet/dry sandpaper on a flat surface.



Truing the sides of the sliding bevel blade

To adjust for parallel, you move your fingers along the stock to the thicker part of the stock. Don't tip it or apply a lot of downward pressure; just concentrate your fingers in the area where you need material removed. Check it for parallel with your dial calliper until it is exact.



For the blade you can flatten each edge with the wet/dry paper and the flat surface as you did with the stock. This time you don't need the face to be flat for a reference because it's such a narrow surface. It helps if you hold the blade up against a square piece of wood to keep it aligned. Again, check for parallel with your dial calliper.

When you are finished you can de-burr the edges and give it a light coat of oil.

Sine bar

Earlier, I referred to a shop-made tool that makes setting the sliding bevel very accurate. This tool, in the world of machinists, is called a sine bar. They can be very expensive but you can make an inexpensive one for yourself. I made mine from MDF for now: eventually I'll make a nicer one out of hardwood or aluminium. The two cylinders are 200mm apart so they can work with your 150mm dial calliper as you'll see later. They need to be exactly 200mm apart and the opposite face needs to be absolutely parallel through the centre line of the cylinders to make this tool work as accurately as it is capable.

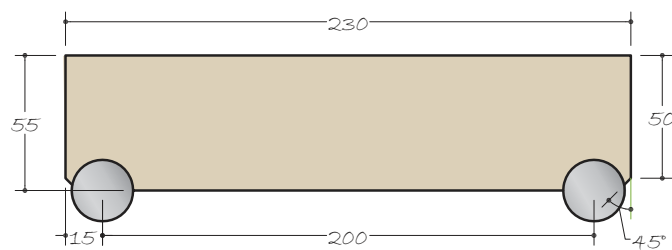


Diagram A: dimensions of the sine bar



Filing the cylinders flush with the MDF holder

The cylinders I use are 25mm in diameter and made from precision drill rod. If you don't have a local machinist to cut them for you – or you want to save some money – they can be shaped by hand.

Cut them to rough length with a hacksaw. Drill a hole the same diameter in MDF that matches the thickness of your sine bar. Place the cylinder in the hole with some tape on the underside and clamp the whole assembly to your workbench. You can file or belt sand it flush with the MDF. To do the other end of the cylinder, turn it the other way up with a paper spacer and repeat the operation. For this sine bar, the cylinders should be slightly narrower than the thickness of the MDF. Polishing them up with wet/dry paper is a nice option.

Sine language

Instead of having layout lines on pieces of wood throughout my workshop – each with not-so-accurate pencil lines scrawled on them – I use a scientific calculator. Unfortunately, this involves a bit of trigonometry; fortunately, I will show you an uncomplicated way of handling it.

When you are dealing with angles in the workshop, you will have one of two things: the rise and run of a triangle, or the angle itself.

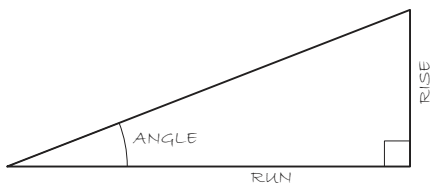


Diagram B: triangle nomenclature

If you only have the rise and run, you will need to find the angle. This is done simply by dividing the larger number into the smaller number and hitting the tan-1 or inverse tan key on your calculator. Save this angle in your memory.

100 ÷ 200 = 0.5 INV TAN

OR

100 ÷ 200 = 0.5 TAN⁻¹

Diagram C: keying in to find the angle

For example, if I know my rise is 100mm and my run is 200mm, then I would divide 200 into 100, which gives me 0.5. Notice that this number is always less than 1 unless the angle is 45° I hit inverse tan and I get an angle of 26.565°.

Now that you have the angle you need to find a dimension to set your sine bar accurately. In trigonometry, sine is the relationship between the hypotenuse of a triangle and its short side. The sine bar acts as the hypotenuse of your triangle with a fixed distance: 200mm.

To find the correct setting for the sine bar, we need a new rise for the triangle. For this we key in our angle, press the sine key on the calculator, and then multiply it by 200.

200 x 30 SIN =

Diagram D: keying in the numbers for the rise

For example, if I have an angle of 30°, I enter 30 into my calculator. I then press the sine key and multiply that by 200. The number I get is 100. I'll tell you what to do with this number later.

Index board

To set the angles using a sliding bevel and a sine bar, use an index board. This index board should be approximately 450 x 250mm MDF with a ledge on two adjacent faces.

One of the ledges has an opening that is the width of my dial calliper stem and centred on one of the cylinders on the sine bar. My cylinder is 25mm in diameter so the opening is centred at 12.5mm from the inside edge of the adjacent ledge.

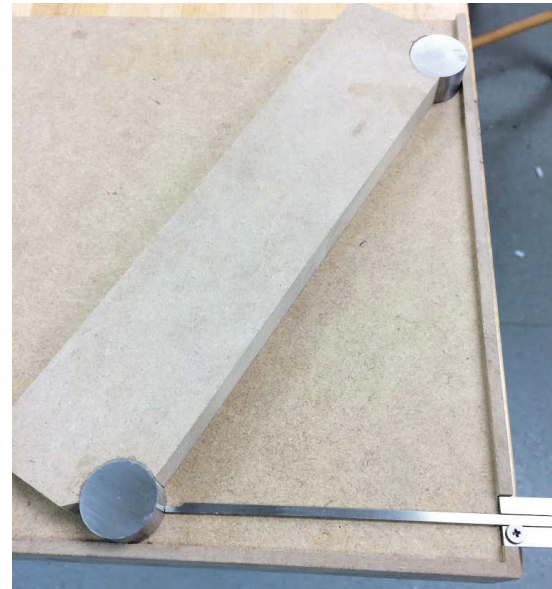
To set out my desired angle, I do my calculations, and fix that into my dial calliper. The dial calliper gets placed in the slot in the layout board and the sine bar gets placed gently against it. Make sure that the sine bar touches both ledges and the calliper.



The indexing board with the cut out for the calliper

I then clamp the sine bar so it doesn't move. You can now set your angle with the sliding bevel against the sine bar in two possible ways as shown.

If there are angles that you use frequently, you can create pre-made blocks out of MDF with the angle marked on them.



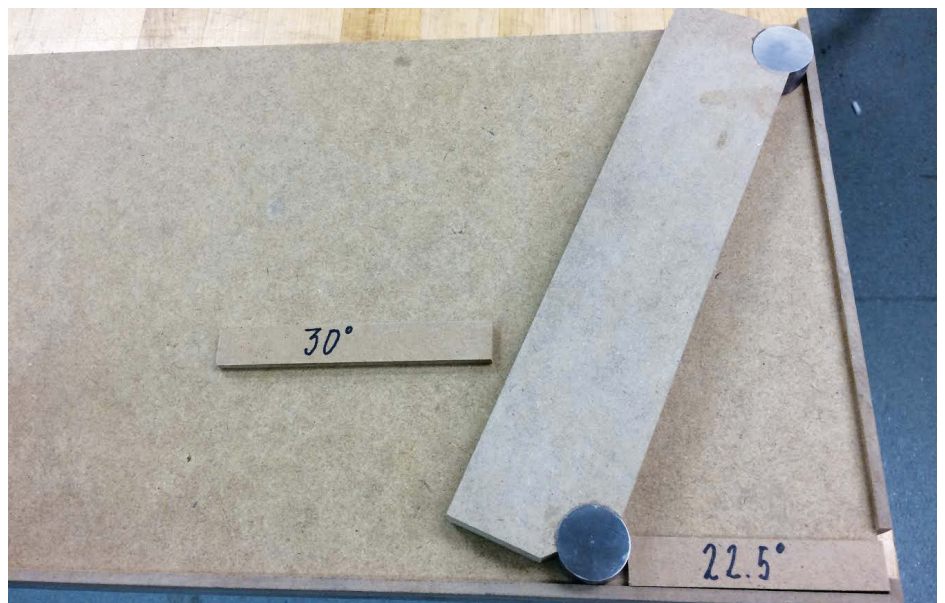
Setting the angle using the sine bar and index board



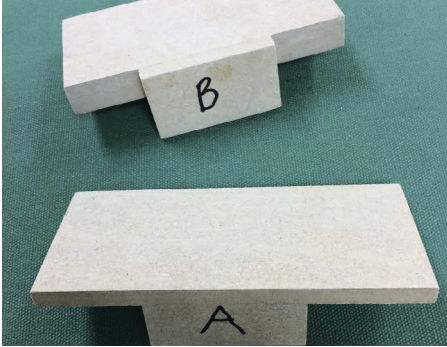
Acute angle for sliding bevel



Obtuse angle for sliding bevel



Spacers can be made for common angles



Two indexing blocks

Locating the angle

Now that we have a correct angle set on our sliding bevel we need to locate it on our workpiece. For this we can use the 'stack' as we learned in the first article. There is one problem, though – the 'stack' and the saddle square get in the way of our sliding bevel.

To solve this issue, we need different positioning guides. These can be made out of hardwood or MDF. Someday I'll make mine out of brass or aluminium.

We need two guides: one for angles that lean away from the guide and one for angles that lean into the guide. This creates four possible situations.

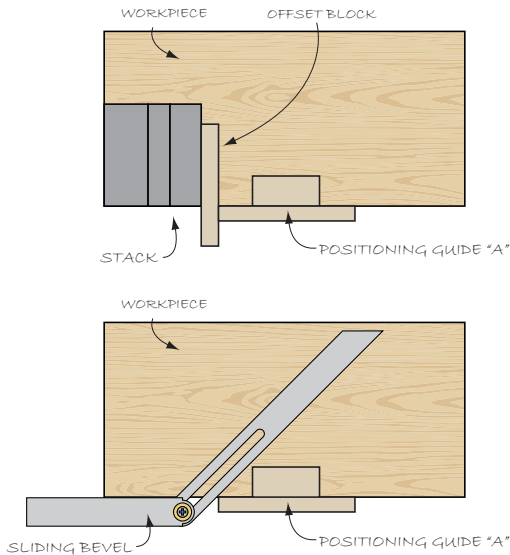


Diagram E: steps for Situation 1

The first situation is when the angle leans away from the 'stack' and the waste side is away from the 'stack'. In this situation, you use positioning guide 'A' up against the 'stack', clamp it, take away the stack, place your sliding bevel against that and clamp it. Once you have taken away your positioning guide you can mark the line.

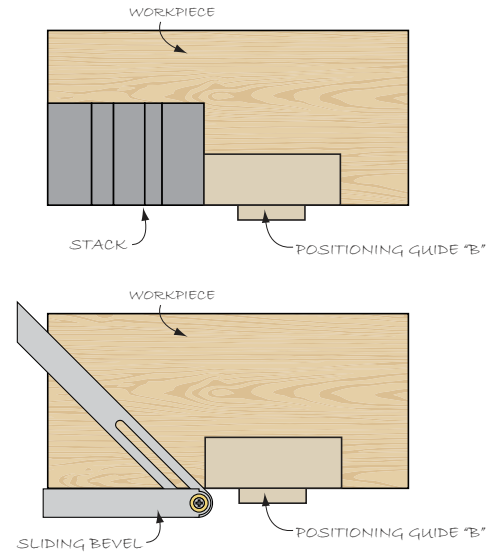


Diagram F: steps for Situation 2

The second situation is when the angle leans into the 'stack' and the waste is away from the 'stack'. This is the same as situation 1, except that you use Positioning Guide B instead.

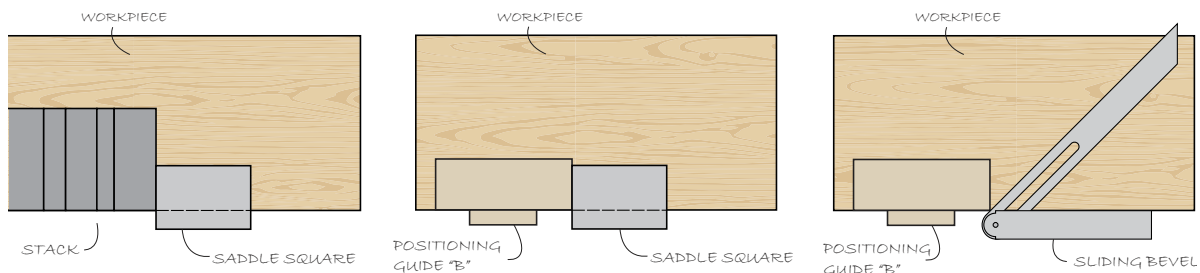


Diagram G: steps for Situation 3

The third situation is when the angle leans away from the stack but the waste is on the 'stack' side. This is the same as situation 1 but you need the saddle square to act as an intermediary to locate Positioning Guide B.

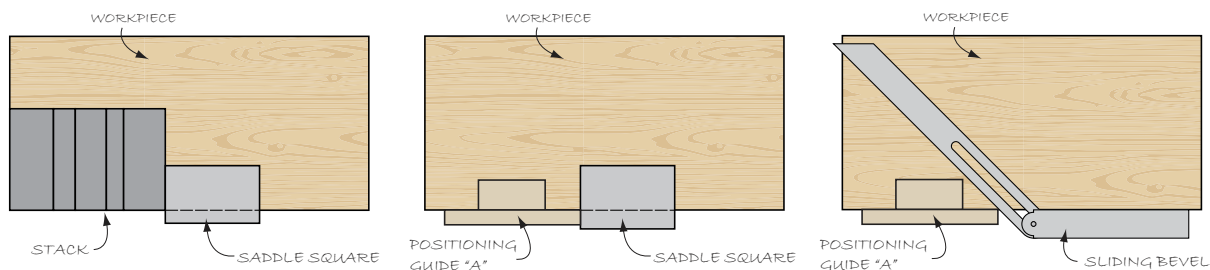


Diagram H: steps for Situation 4

The fourth situation is the same as the situation above but uses Positioning Guide A.

Conclusion

I think that this method makes a tricky process much easier and more accurate than previous methods. I look forward to hearing how others use these methods in the future. *F&C*



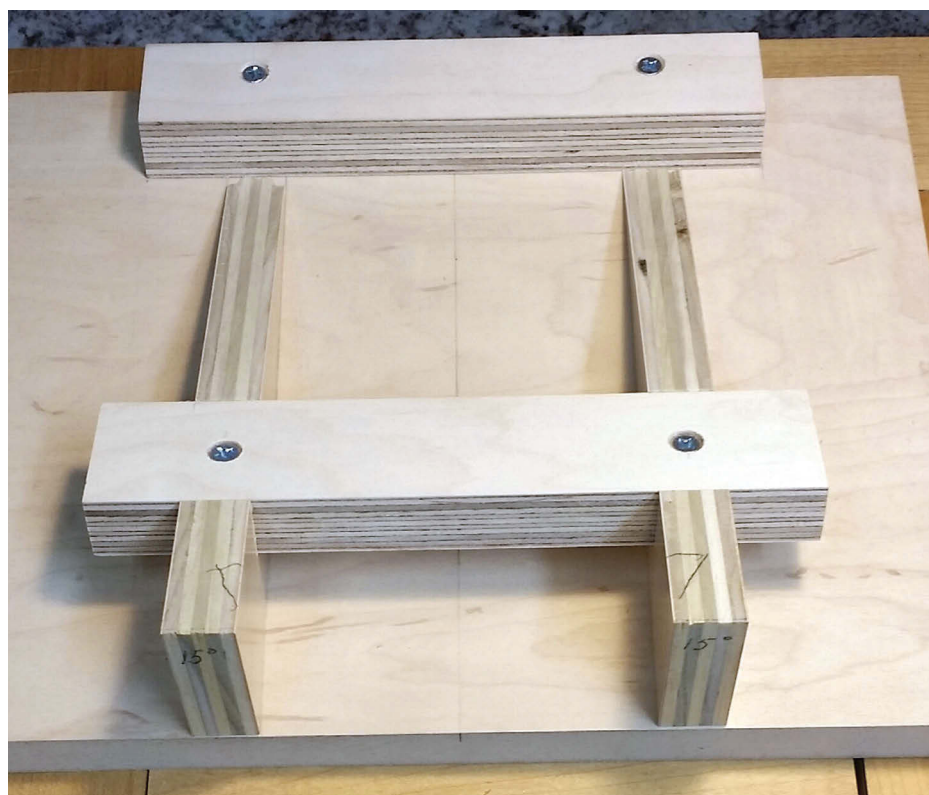
Building angled jigs

Tico Vogt explains his jig-making techniques

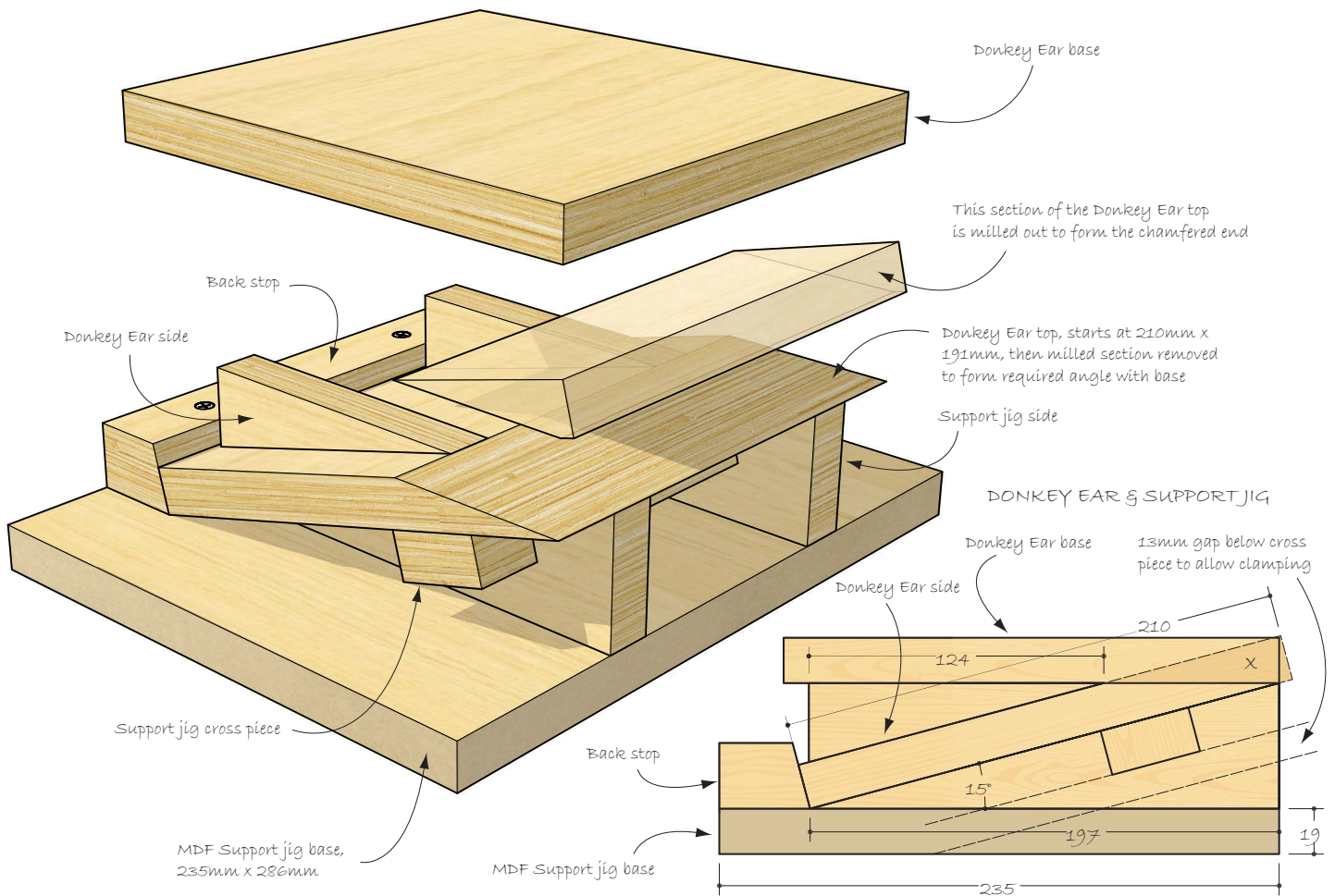
In 2014 a customer requested a special angle Donkey Ear attachment for his Vogt Shooting Board, one set at 22.5°. The standard fixture, for carcass mitres, is at 45° (four corners) but he makes multi-sided boxes. The precision required for one that will have multiple joints coming together, as in an eight-sided box, was a bit daunting because any slight deviation in degrees will add up. Eventually I developed the jigs to make the jigs and the customer was well pleased with the results.

Recently he requested three more, at 15, 30 and 36°. I will demonstrate my jig-making techniques in this article, showing first how to saw precisely angled sides for the master, or Support Jig, and the Donkey Ears (DE) using an Angle Sawing Jig, followed by building the Support Jig, and, finally, building the 15° Donkey Ear.

The drawing opposite shows the DE positioned upside down on top of the Support Jig. From the drawing I was able to measure fairly closely the parts and make lists. The Support Jig has a base, backstop and two sides. The DE has a top, base and two sides. The section with X marks indicates the intersection of the DE top and its base. A wide bevel will be milled to the front edge of the top.



Support Jig for milling the top bevel and for assembly

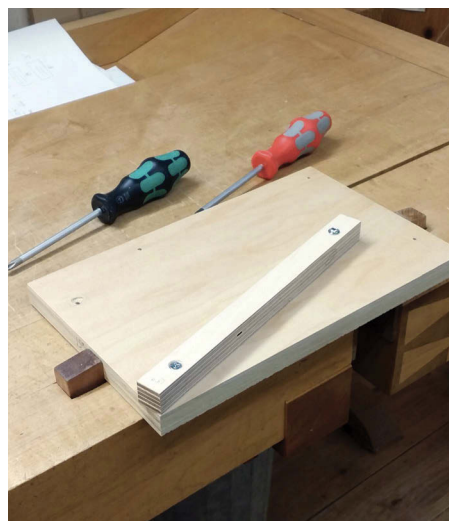


Tips for building accurate jigs and fixtures

- Sketch the concept and state in words what it is intended to do. Live with the concept for a while as you mull over different aspects. Can it serve more than one function? How many steps will go into its creation? Sketch each step. What are the best tools and materials to make it with? Break it down into parts and visualise how each relates to the next. Be aware of the possible interference of fasteners and other hardware, the ability to place clamps where needed and how seasonal wood movement may cause distortion.
- Make mockups of parts and the final jig.
- Use quality materials. Reference surfaces must be true.
- Build in adjustability where it can make an important difference to the outcome.
- Use the drill press as much as possible for holes and use positioning blocks when clamping pieces together. Screws can cause pieces to shift or creep.
- Look out for chips and fuzz when using the drill press, tablesaw and router table. They can cause a piece not to bear properly against the important reference fence and/or stop block. Chips are the enemy!

Angle sawing jig

The process begins with sawing out 15° sides for the Support Jig and DE. They are different lengths and the Angle Sawing Jig's fence will have two stop block settings. The principle here is that the fence can be micro-adjusted. The end of the fence closest to the vertex pivots around a tight-fitting fastener, while the fastener for the opposite end has a fractionally oversized hole. The fence is first clamped to its base along a pencil line, the first hole has been countersunk on the drill press and the second drilled through with a 1/4in bit. The first hole is then drilled through



The angle sawing jig with adjustable fence

into the base, the screw installed and then, using a transfer punch in the second hole, a dimple is made onto the base. This dimple is drilled with a tapered bit and then the hole in the fence is re-drilled oversize. The fastener will be a cap screw type, tightened after the angle is checked with the gauge.

On the following page you can see the jig with the two length settings and a clamp to hold the pieces while using the tablesaw. The side pieces are marked from the jig itself and bandsawn close to the lines. This leaves just a fraction to remove on the tablesaw.



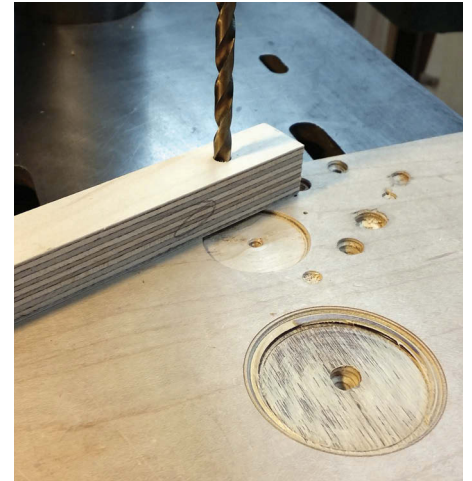
Fence secured while tapping transfer punch



Setting the precise angle



Drilling into dimple with tapered bit



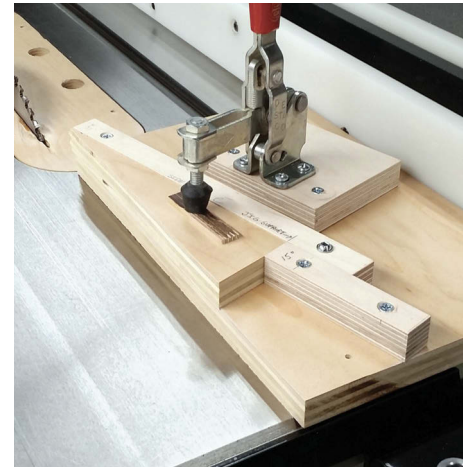
Enlarging hole for micro-adjustability



Angle sawing jig with two stop block positions



Marking side pieces to be bandsawn



Final cleanup on the tablesaw

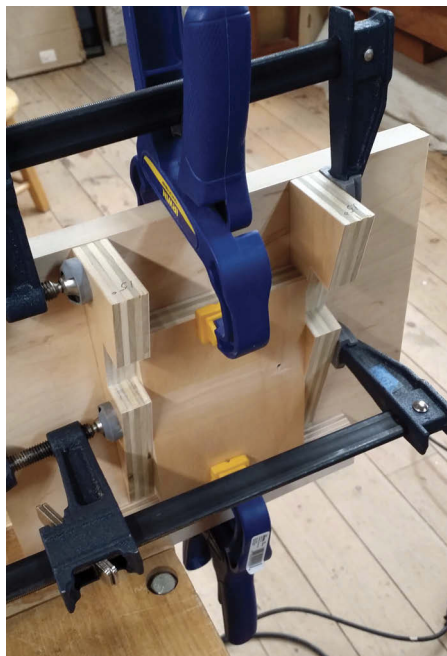
Support jig

The tablesaw blade is set to the complementary angle, in this case 105° ($90 + 15$), the back stop is ripped and then carefully screwed so that the back, square edge is flush with the back edge of the Support Jig. Notice the crosspiece that is notched into the sides. It will serve to clamp the DE top while milling

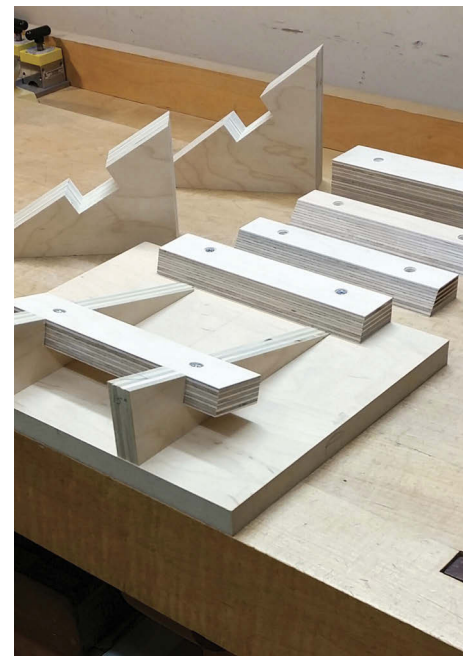
later on the drill press. Before creating the notches, I determined that a $\frac{1}{2}$ in space was required for the spring clamps and located them accordingly. A removable spacer block helps to ensure that the two sides are parallel and the correct distance apart when the sides are held in place for fastening to the base.



Determining clearance for spring clamp



Removable block keeps sides parallel



15° Support Jig and components for 30 and 36° jigs

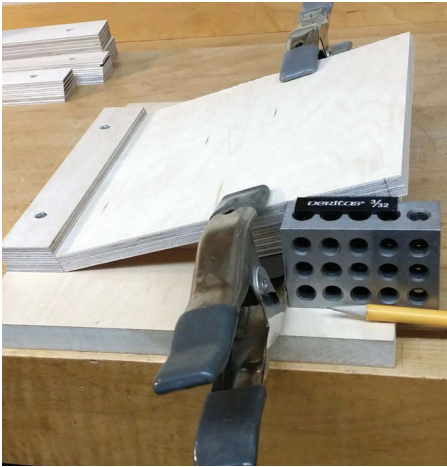
Milling the front bevel

With the Support Jig completed, the bevel for the front edge of the DE top is milled on the drill press with a planer cutter. First, the top is marked on the ends (the height taken from the drawing) and then the top is clamped to a

tall upright and the bevel is sawn outside of the lines on the bandsaw.

The top is then positioned bevel up, one edge tight to the back stop, and clamped to the crosspieces in the Support Jig. Every

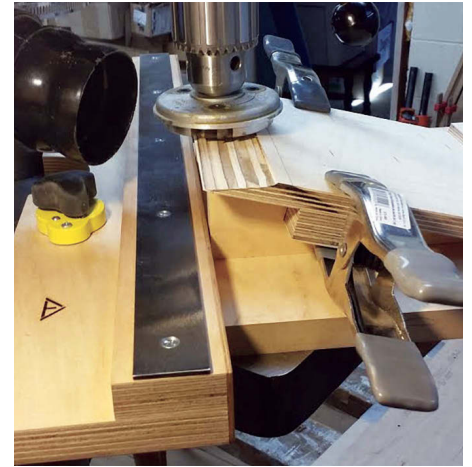
precaution and dry run-through must be taken in this operation, checking that the unit can be held securely and ride stably on the drill press table before, during and following the cutting. I recommend $\frac{1}{32}$ in as the maximum depth of cut.



Marking wide bevel on the top



Sawing close to the bevel line



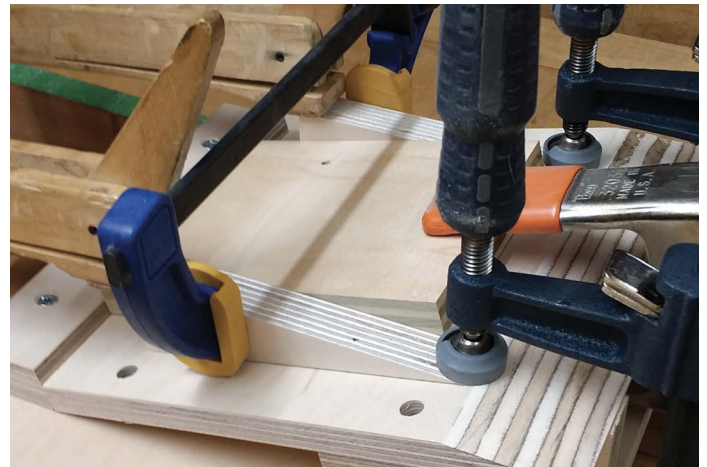
Milling bevel with planer bit

Assembling the sides to the top

The Support Jig serves as a convenient clamping station. Utilising the parallel block, the sides can be glued to the underside of the top. Check that their lower edges are coplanar with the bevel, apply adhesive and hold them in place manually until the glue begins to grab. It is important that they do not move during this process. More clamps can then be added.



Checking that the sides and bevel are co-planar



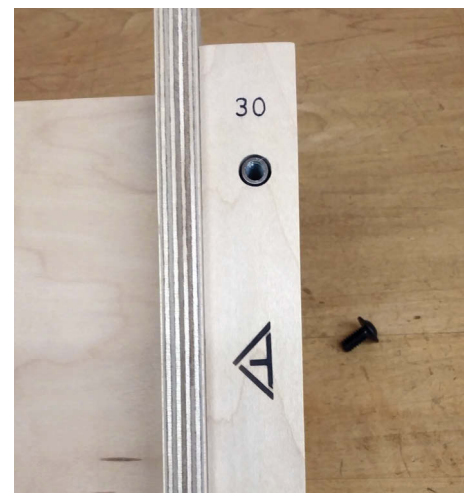
Using the parallel block while clamping the sides to the top

Assembling the top unit to the base

The final step is to glue the top/side unit to the base. The blocks should be clamped tightly alongside the base on either end to prevent misalignment during this important step. The posts sticking up along one edge of the top are for the DE fence. In keeping with the adjustability principle, one end pivots while the other has 'wobble room'. The fence adjusts relative to the sole of the hand plane using a drafting triangle. The $\frac{1}{2}$ in fences with the cap screw slots allow you to support the work right behind the path of the iron to avoid splchling. *F&C*



Clamping the top assembly to the base



Fractionally oversize hole for wobble room



The leaders in water based finish technology

The best milk paints for upcycling



Thanks to Shabby Pickins

- For interior & exterior use
- Apply over most existing finishes
- Typically covers in 2 coats
- Highly durable
- Glazing & top coating optional
- Our 'Lamp Black' is black!



Tel: +44 131 661 5553

info@generalfinishes.co.uk

Unit 13, Peffermill Parc, 25 King's Haugh, Edinburgh, EH16 5UY.

www.generalfinishes.co.uk

Dowelmax

Tables, chairs, stools, kitchens, bedrooms, desks, bookcases, sideboards, beds, benches, doors, windows, steps, cabinets, **make them all and more with the Dowelmax Doweling Jig**

Dowelmax Doweling Jig - No need for biscuit jointers, tenoners, morticers, screws, loose tenons etc, **make joints faster, more accurately and stronger with Dowelmax**

The ultimate doweling jig for woodworkers!

See us on  and visit:

www.dowelmax.co.uk
for more info, video and ordering.

 **Dowelmax** 

Tel: **01352 781168** or **07773 718758**

Call us
01296 481220

 osmo

Learn more
osmouk.com

THE SPRAYABLE HARDWAX-OIL



SPRAY-WAX: Highest quality sprayable wood protection

✓ MICROPOROUS | ✓ NATURAL | ✓ OIL-WAX BASED | ✓ DURABLE | ✓ HIGH COVERAGE



 American
Beauty



**Built to turn wood.
Enjoyed for a lifetime.**

www.TurnRobust.com

US Toll Free: 866-630-1122. International: 608-624-1133.

BENCH RENTAL AVAILABLE UNIT 27

Fully equipped workshop near Gatwick, Surrey RH6

Table saw - Planer/thicknesser - Membrane press
Laser cutter - Spray booth - Photography space
Office - Studio - Kitchen - WiFi throughout

For availability and pricing please email or call
ben@huslerandrose.com or christian@christian-watson.com
Ben +447794401973 or Christian +447799830699

READ
**Furniture
& cabinetmaking**
ANYWHERE!

DOWNLOAD FROM
ONLY £2.77
PER ISSUE



18th-century plane-makers

John Adamson talks to Richard Arnold about his collection of antique woodworking tools



This wedge-arm plough plane in beech is stamped by the London maker John Jennion, who was apprenticed to Robert Wooding in 1724 and traded from 1732 to c. 1760. With its thumb-screw depth-stop adjuster, brass and steel double-sole plate and fence neatly riveted to the stems, it is a well-wrought tool. The cast-steel cutter bears the mark of Hopkinson of Birmingham

PHOTOGRAPH BY JAMES AUSTIN, COURTESY OF DAVID R. ROSSILL

Richard Arnold runs a small woodworking company specialising in joinery and bespoke furniture. The watchword of his firm is fine workmanship. This quest for quality is grounded in an abiding interest in traditional methods. Out of a curiosity about how craftsmen worked in the past has grown his remarkable collection of woodworking tools of the 18th century and those of plane-makers in particular.

Your passion for early tools goes all the way back to your apprenticeship days. What set you on that path?

My tool collecting began during my apprenticeship as a workshop joiner. I had been lucky enough to inherit my late grandfather's tool chest, which he had purchased some time just after World

War I. The chest and tools dated to around the 1870–90 period, and most of the tools were of little use to me in a modern workshop environment, but I began to be intrigued as to how they may have been used. This has led to a lifelong fascination with woodworking tools.

What made you choose 18th-century tools?

Over the years I have limited myself to 18th-century tools. I think this is partly due to wanting to limit how much I collect! Owing to survival rates, the vast majority of my collection is of wooden planes. Moulding planes of the 18th century have always been popular among collectors, and generally they are well documented; so right from the beginning I set out to collect anything other than a moulding plane. As such, the bulk of

the collection consists of ploughs, fillisters, panel raisers, bench and other special-purpose planes.

The 18th century witnessed the burgeoning of commercial manufacture of planes in Britain, the United States and elsewhere. Have you limited yourself to makers from one or more region or country?

Although it would be nice to collect planes from other countries, financial constraints, and more importantly storage space, mean I have limited myself to collecting examples from all regions of the UK. I find it interesting to observe the differences between regions, and wonder if this could give us clues as to the variations in style of work being produced from one part of the country to another. I do have an interest in early Dutch

planes as I think they were a major influence for early London makers.

In a way this was the era when branding began. Who in your opinion were the greatest makers then and why?

I suppose that depends as to how we define 'greatest'. Robert Wooding was perhaps one of the earliest makers who had a big influence on the trade. His workshops produced a good majority of the planes that have survived from this early period, and some of his apprentices – William Cogdell and John Jennion among them – are perhaps some of the most successful makers of the middle period of the 18th century. Thomas Phillipson worked at the workshop but was apprenticed to Wooding's widow in 1728 the year after Robert Wooding had died. Although Robert Wooding's early planes are maybe a little crude, his later work, and that of his apprentices, is of a very high standard. Another set of makers worthy of special mention is what I have begun to describe as the Westminster group. This includes

John Rogers, John Hazey, Richard Small and William Madox. Planes by these makers must rank as some of the finest work ever produced, but strangely we have no idea as yet who may have trained any of them.

What do you think brought about the surge in demand for planes in the 18th century: in the building trade and in the world of cabinetmaking?

Prior to the Great Fire of London, I think it is safe to assume that most tradesmen manufactured their own planes, but with the boom in building after the fire, the changes in architecture, and the use of finer techniques, and of timber such as walnut, mahogany and Baltic pine, it became more practical to switch the manufacture of planes to specialist makers. It is worth noting that a number of the early makers, such as Thomas Granford and Robert Wooding, started out as joiners, with plane-making as a secondary trade.

Did the apprentice system at the time

promote high standards and stimulate innovation?

I'm not sure about this. I tend to think that during the 18th century specialist trades seemed to set very high standards for themselves. (Just take a look at the quality of a brass-faced longcase clock movement from a small provincial maker and you will see what I mean!) And anyone turning out second-rate goods possibly didn't survive in business very long due to the competition.

What were the technical challenges plane-makers were endeavouring to meet?

That's a good question. I would imagine the procurement of decent tool steel for the irons in the very early days, and the know-how and skills to grind, harden and temper them may have been, for someone who was predominantly used to working with wood, a challenge. Some early planes such as panel raisers are very simple in their form, with no guiding fences, depth stops or nicker irons, but with careful set-up by well-trained craftsmen, they work surprisingly well. But I think plane-makers slowly developed these features in planes to make them easier to use for less experienced tradesmen.

What have you learnt from being a tool collector?

I'm not sure I would call myself a collector in the true sense of the word, as I am just as interested in discovering how a particular plane or other tool may have been used, and what it may have been used to produce. I think it is very important to form a link between the tool and the objects it helped to create, and I feel we may be missing half the story if we don't bring the two together.

Has this knowledge helped you in your work as a joiner and furniture maker?

Undoubtedly. If we are to undertake the restoration of a building or piece of furniture, without a true understanding of the original period practices, we are at a considerable disadvantage.

Do you think there has been a hand-tool revival and has the output of the plane-makers of the 18th century been part of that inspiration?

Thankfully, yes. I think the hand-tool revival has been around for a lot longer than we think. As to whether 18th-century plane-makers had anything to do with this, I'm not so sure. I think they have definitely inspired the current new batch of wooden plane-makers now working here, and in America. Most seem to draw inspiration from the early 18th-century makers.

Have you undertaken research in surviving records, ledgers, inventories? Has anything interesting come to light that you would like to share with us?

As a full-time working joiner, I find I have a limited amount of time for research, but in the future, I hope I can spend more of my time in



Maker's mark on the toe



Panel-fielding or raising planes were designed to cut the broad, canted rebates round the edges of raised panels. As Raphael Salaman in his *Dictionary of Woodworking Tools* points out, they were also used to cut small lists at the edge of the raised face of the panels, and flat tongues round their edge to fit into the grooves of the framework. This beech panel-fielding plane by the Westminster maker William Madox (trading from 1748 to 1775) has chamfering along the top of the body and throat, a wooden depth-stop and a round-topped iron in typical mid-18th-century style. Two temporary fences have been screwed on to this plane's sole. The skew cutter is stamped 'PAUL WILKINS[ON]'.

this worthwhile endeavour. However, I have spent some time checking online records. This fairly new form of research must be a godsend to historians. The London Lives site (www.londonlives.org) is very easy to use, and contains a lot of useful information. As an example, I have for a long time been trying to discover more about the origins of the sash fillister. This tool does not seem to appear until the last quarter of the 18th century. I have around 20 18th-century examples in my collection, but could not find anything that could be dated before about 1775. On doing a general word search on London Lives, I found a case report from the Old Bailey in 1764 where a sash fillister was stolen. The defendant had taken it with the intention of making a copy of it. It is interesting to note that a large number of

sash fillisters found from the 18th century appear to be craftsmen made, and have no recognisable maker's mark.

Would you tell us something about how the sash fillister came about?

The sash fillister possibly developed out of a need to produce the very fine glazing bars in Georgian sash-windows. By about 1760, the bars were reduced in width to about $\frac{5}{16}$ in thick. Bars this thin require a great deal of accuracy in their construction, and the sash fillister met the job. I have always held a suspicion that the sash fillister was such a useful plane that it was soon adopted for all manner of work other than window-making.

How have you made your collection known?

For many years I have been running

a website oldwoodplanes.co.uk. This was created to give an online source of information on the collection. I also endeavour to do as many displays and demonstrations as I can, at woodworking shows, auctions and Tools and Trades History Society (TATHS) events. Writing posts on various forms of social media is another useful way of making the collection accessible to as many people as possible.

What are your long-term plans for your collection?

My aim is to leave my personal collection to some form of institution in the hope that it will be used as a working reference library for others to study.

Tips for collecting 18th-century planes

1. One of the simplest tricks for spotting an early 18th-century moulder is its length. Nearly all moulding planes made after 1800 are of a standard length of about $9\frac{1}{2}$ in, but if you spot anything longer than that when checking out a bunch of moulders, chances are it will be early. Anything $10\frac{1}{4}$ in or longer is likely to be very early – and important.
2. Early bench planes are rare, but a good way to spot them is to check if the tote is offset in the body, in other words, not in the centre.



A $10\frac{1}{4}$ in moulding plane by John Davenport, who traded from 1700 to 1736

3. Other early features to look out for on bench-style planes are round-topped irons and back irons. Uncut irons, i.e. single irons without back irons, are also a clue to something being early.



Round-topped irons with a back iron on the left

4. Early makers often made planes without the use of 'mother planes'; it is often possible to see their setting-out marks on the plane's toe or heel, and sometimes on the wedge finial.



Notice the maker's layout lines for each section of the profile

5. Flat chamfers usually indicate an 18th-century plane.



Very wide, flat chamfers on a moulding plane by John Davenport

6. As the 18th century progressed, the shoulder detail on planes slowly flattened out to become nearly horizontal. Anything with a dropped shoulder is likely to be early.



Robert Wooding moulding plane with steeply dropped shoulder

7. It is always worth checking to see if the plane iron is marked. Early plane-iron makers to look out for are: William Crosbe; Edward Dingley, Hildik (probably for Thomas Hildick); Aron Hildick; Philip Law; and Robert Moore.

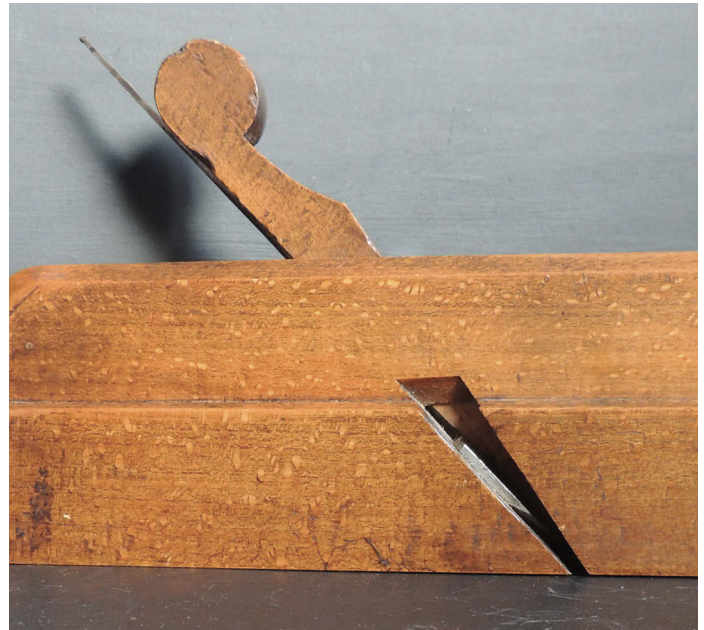


Early iron by William Crosbe



Robert Wooding panel raiser with owner's branded initials

8. Early planes sometimes have branded initials as the owner's mark.
9. Round-topped wedges are a good indication of an early plane.



Moulder by John Rogers showing rounded wedge finial

10. Ploughs and sash fillisters with no brass cap ends to the stems are usually 18th century.



PHOTOGRAPH BY JAMES AUSTIN, COURTESY OF DAVID R. RUSSELL

The sash fillister seems to have been an innovation of the latter half of the 18th century. This special rebate plane is placed over the work with the two-armed fence bearing on the work's face. This method of working enabled utmost accuracy in cutting the rebate in the narrow glazing bars of sash-windows. Here is probably one of the earlier sash fillisters by the prolific Cornishman Christopher Gabriel, who worked in London from 1770 to 1822: an 8 $\frac{3}{4}$ in beech-wood model with skew mouth and 1in cutter. Its brass stop with screw-adjustment is steel-lined on the sole for greater durability.

Where to buy

Among the tools on sale at the next David Stanley International Auction, to be held at the Hermitage Leisure Centre, Whitwick, Leicestershire LE67 5EU on 30 September, 2017, is a scarce moulding plane by the 18th-century London maker Ellis Wright. See davidstanley.com.

The Tool Collector's Guide will return after a short break in *F&C* 264 when we take a look at what might just be the most loved and lost item in every handyman's tool collection. Has anyone seen my tape-measure? *F&C*



Watch the video

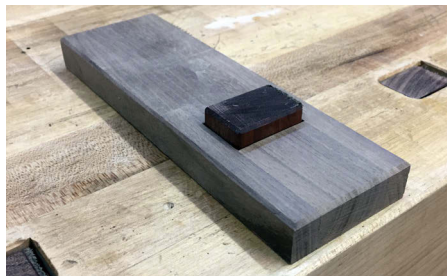
I've posted a short video of this on my Instagram page. Check it out at: www.instagram.com/ramonartful

Tricks of the trade... ...bench dog holding devices

Ramon Valdez has found a simple solution for holding thin boards on the Roubo bench

The Roubo bench is certainly making a huge splash in the woodworking arena. Its functionality, versatility and simple design are all part of its appeal. However, I've noticed a small problem with holding the thin boards or parts (especially longer pieces) like chair legs in the front vice. I've needed support for the longer pieces and I don't like cranking hard on the wheel.

I've been planning on drilling a series of holes in the front apron to accept some round dogs just for this situation. Recently, however, I came up with a different solution. These simple blocks that I made work fantastically well. Once in place, they bind against the rectangular shape of the bench dogs and provide the necessary support. Rather than cutting a rectangular hole, I simply glued four pieces of wood surrounding the bench dogs with a bit of clear tape to prevent adhesion. This ensured a perfect fit. And now, even long, thin parts can be held in the front vice near the top of the bench. Make yourself a couple or three... you'll be glad you did. *F&C*



Super simple and quick to make



These prototypes worked so well, I haven't made new ones!



The bench dog block offers extra support for small but longish pieces



To see more about these, scroll down my Instagram page a bit and look for 'chair build #61 and #62'

Now in
it's 7th Year!



WOODWORKING SHOW



WOODWORKING IN ACTION

16th & 17th September 2017

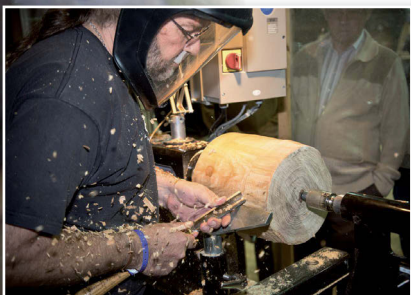
Cressing Temple Barns, near Braintree,
Essex CM77 8PD



*The European Woodworking Show is an amazing
showcase of craftsmen and women from around
the world. Set in the beautiful grounds of
Cressing Temple Barns in Essex.*



The European Woodworking Show, now in its seventh year,
will have over 100 exhibitors representing a diverse range of
woodworking disciplines. A demonstrator led show
supported by quality tool makers.



tel: **01473 785946**

email: info@ews2017.com

www.ews2017.com



Handworks 2017

Kieran Binnie reports from America's festival of woodworking tools and traditions



At first, Amana Colonies, Iowa, may seem like a strange holiday destination, and yet for many woodworkers it was precisely the dream location to visit during late May this year. The reason? Handworks 2017.

Organised by bench hardware manufacturers Benchcrafted, Handworks is a two-day long, bi-annual show drawing together many notable tool manufacturers, craftspeople and publishers. As a result the show is an undisputed highlight of the woodwork calendar, and draws attendees from North America, Europe and Australia. What is more, unlike most other woodwork shows Handworks is purely hand tool

orientated – the mission statement is simply: 'ask the makers about their tools and learn first hand how hand tools make woodworking more precise, easier, more enjoyable, and more meaningful'.

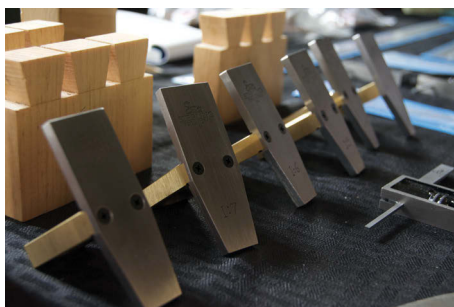
Handworks 2017 promised to be the biggest instalment yet, featuring over 50 stalls spread across five barns as well as a Saturday morning presentation by patron saint of hand tool woodworkers Roy Underhill.

Enter the arena

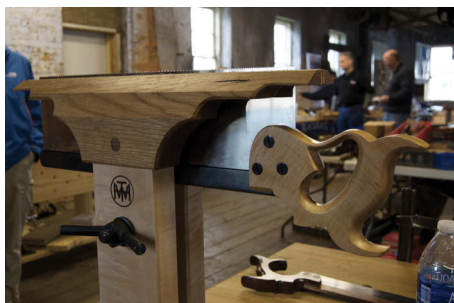
'So, what was Handworks like?', asked a woodworking friend a few days after the event. In a word, inspirational. The sheer range of demonstrations, tools on display and

makers to meet, was incredible and the two days flew by. It would be impossible to give an account of all of the tool manufacturers, makers and demonstrators who had stands across the five barns (for that visit www.handworks.co). But what was instantly noticeable was that despite being billed as a woodwork show, Handworks was in truth a coming together of a variety of related crafts, covering woodwork, tool makers, textile and leatherworkers, and blacksmiths.

The wide variety of woodcrafts represented at the show was outstanding, including carving by Mary May, period furniture making, green woodworking by Don Weber and George Sawyer, and chair



Saddle Squares by Sterling Tool Works



Saw vice made with the hardware kit from Texas Heritage

making by Peter Galbert and Caleb James, to name just a few. Blacksmiths were well represented by Peter Ross, Seth Gould, and Blackbear Forge, while Texas Heritage Woodworks and Camp Robber both displayed an extensive range of workshop aprons and tool rolls. A personal highlight was trying out a Roorkee chair made by regular *F&C* contributor Anne Briggs Bohnett using sublime leatherwork by Texas Heritage Woodworks. Texas Heritage sell the complete leatherwork for Roorkee chairs and camp stools, and seeing the finished article in person has bumped this project to near the top of my to-do list!

Publishers and writers were also out in force, with *Mortise & Tenon Magazine* and *Lost Art Press* stands both proving to be very popular, the latter hosting a number of their authors for book signings throughout the duration of the show.

Tools, tools, tools

Of course, you cannot talk about Handworks without talking about the tools. No matter what your preference, Handworks had something to tempt the wallet and push airport luggage allowances to the limit. As well as the wealth of vintage tools sold by Patrick Leach, there were many modern tool manufacturers demonstrating their wares and answering questions. For many woodworkers, shows like Handworks offer a rare opportunity to see tools by smaller manufacturers in person, and to use infill planes by Konrad Sauer, wooden planes by Plate 11 Workbench Co., an opportunity to test drive the new Bad Axe Tool Works frame saw, and marvelling at the sheer beauty and precision of Vesper Tools' in-filled marking and layout tools.

Handworks has traditionally been an opportunity for tool manufacturers to unveil



Jim Moore's painstaking reproduction of the iconic tool chest of H.O. Studley



The detail in the Studley reproduction is breathtaking

brand-new products, and this year was no exception. Texas Heritage presented their new 'saddlebag' tool organiser – perfect for hanging in a tool chest or above a workbench, while Blue Spruce Toolworks debuted a brand-new coping saw design. One of the biggest product announcements of the show was a combination plane by Veritas modelled on the now-discontinued

Stanley No.45, which attracted a constant crowd eager to give it a test drive. Veritas hope to release the combination plane in August this year, and you can expect a review in the pages of *F&C* very soon.

Studley Two

One of the highlights of Handworks 2015 was a rare public showing of the iconic tool

chest of H.O. Studley, alongside which Don Williams had given a series of presentations about the tool chest and his book on the same subject, *Virtuoso* (Lost Art Press). The Studley tool chest, and *Virtuoso*, clearly had a significant impact on at least one woodworker, as Handworks 2017 featured a complete reproduction of the Studley tool chest made by hobbyist woodworker and surgeon, Jim Moone. Jim estimates that the chest took him six months to make alongside his medical practice, including modifying tools to match the contents of the original chest. Jim's reproduction is breathtaking in its detail and commitment to authenticity, and completing such an ambitious project is impressive in itself even without taking into account the brief time span of the project!

Community is...

Community has been a constant thread in my writing over the past couple of years, both on my blog (www.overthewireless.com) and in this magazine – particularly issue 232. The overwhelming atmosphere at Handworks, and the buzzword on everyone's lips, was community. The tools were shiny and plentiful, and the demonstrations were fascinating. But what was truly special about this event was watching people who had never met in person before come together over a shared love of handwork, a passion for preserving traditions and crafts, and for making things. It was of course an opportunity to turn online connections made through the vibrant community on Instagram and blogs, into real faces and friendships, and throughout the event there were countless moments when people would introduce themselves using their Instagram handles and then follow up with their real names. For two days, over antique tools, the latest products from modern tool manufacturers or traditional German food, knowledge was shared, friendships forged and contact details exchanged. This was the true magic of Handworks, and for many (including myself) the reason why they attended.

While I doubt any attendee managed to leave without buying at least one new tool or book, it is certain that no one left without a sense of having found an inclusive, supportive and welcoming community bound together by the woodcrafts. Where else could you find yourself sitting next to George Walker and Jim Tolpin over breakfast, or strum a handmade resonator guitar by Mule Resonators over pizza in the evening? But what was truly special about Handworks was witnessing just how welcoming everyone was, and I am sure that this strength of community will give real comfort to anyone concerned about the future of hand tool woodwork.

Handworks – a service to the community

Handworks ended with plenty of warm farewells, promises to stay in touch and carrying away bags overflowing with new



Test driving the new frame saw by Bad Axe Tool Works was a popular activity at Handworks (yes, I did have a go and it was tremendous fun)

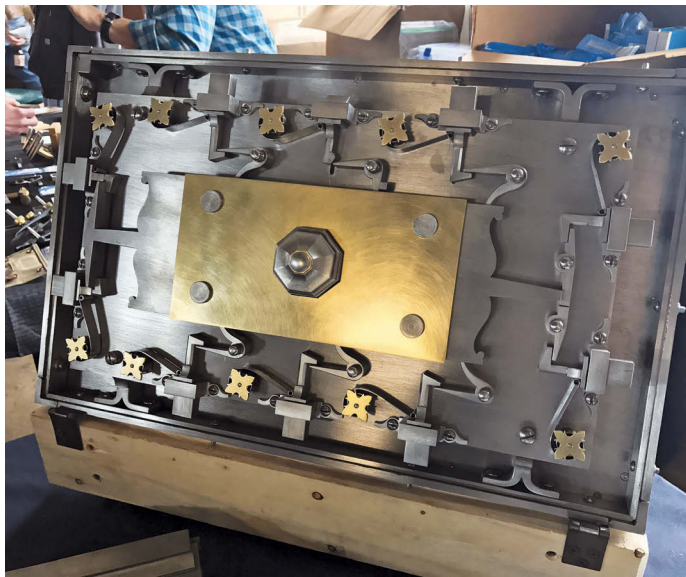


Carving by Mary May



tools and books. Hundreds of people attended, and hundreds of different stories will be told. But winding through all of those stories is the thread of a community brought together through a love of handwork and the joy of sharing that passion with other

makers. Organising Handworks is a massive endeavour, and there is no guarantee that it will take place again. If Handworks 2017 is the final show then it will be a fitting end, but I for one certainly hope that there will be a reason to visit Amana in 2019. **F&C**



Chest lock by blacksmith Seth Gould

Wooden hand planes by Scott Meek. Scott's distinctive 'wave grip' is very comfortable and makes using the planes an absolute joy



Plate 11 Workbench Co. had benches and shave horses on display

Standard and mini holdfasts by Black Bear Forge

The baby Anarchist's Tool Chest built in collaboration between Chris Schwarz and Jameel Abraham – the marquetry and carved tools in the lid are simply stunning



Dividers and holdfasts by Peter Ross



George Walker and Jim Tolpin were a popular sight, and gave fascinating talks on pre-industrial geometry throughout the show



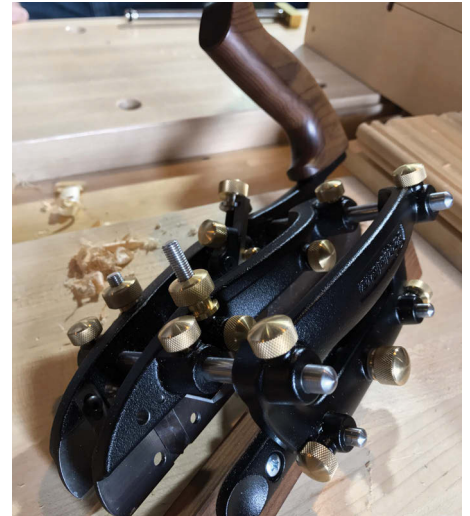
Blue Spruce Toolworks unveiled their new coping saw design



I managed to have a brief chat and get a photo with Jameel Abraham of Benchcrafted (who organised Handworks)



Beautiful infill planes by Sauer & Steiner Toolworks



One of the most exciting new products was the Veritas combination plane. Expect a review in these pages soon



Plane and chair maker Caleb James



Jason Thigpen of Texas Heritage makes the finest workshop aprons available



SM255T SPINDLE MOULDER

Powerful, innovative, and efficient: our flagship Spindle Moulder includes a range of features designed to maximize performance, and minimize set-up times.



▷ **Reverse Tilt (overall adjustment plus 5 degrees to minus 45 degrees)**

Unlike the majority of manufacturers, the SM255t is designed with a backward tilting spindle. Working from underneath the stock makes for safer working, without restriction on the size of stock being machined, and without obstruction to the pressure guards or power feed. Wood chips are directed into the exhaust outlet in the machine base.

▷ **'True Vertical' Rise and Fall**

The SM255t's unique 'true vertical' rise and fall system allows for vertical adjustment of the spindle independent of the tilting mechanism. The angled tool when adjusted up or down thereby retains its position relative to the fence assembly.

▷ **Digital Position Indicators to both movements**

▷ **Cast iron fence assembly** with independently adjustable precision-ground fence plates and movement indicators.

▷ **Interchangeable Loose Top Spindle**

▷ **4.0Kw High-Efficiency Braked Motor**

For further details of this & our complete range of woodworking machinery please visit www.sedgwick-machinery.co.uk, or contact us at:

M. Sedgwick & Co. Limited, Stanningley Field Close, Leeds LS13 4QG

E: sedgwickmachinery@btinternet.com

Tel. 0113 257 0637

Fax. 0113 239 3412

A first designer/maker project

David Waite shares the next stage in making the Blackwell Tulip console table



PHOTOGRAPHS BY DAVID WAITE

Before and after: the design for David's table (above)
and the finished piece (right)

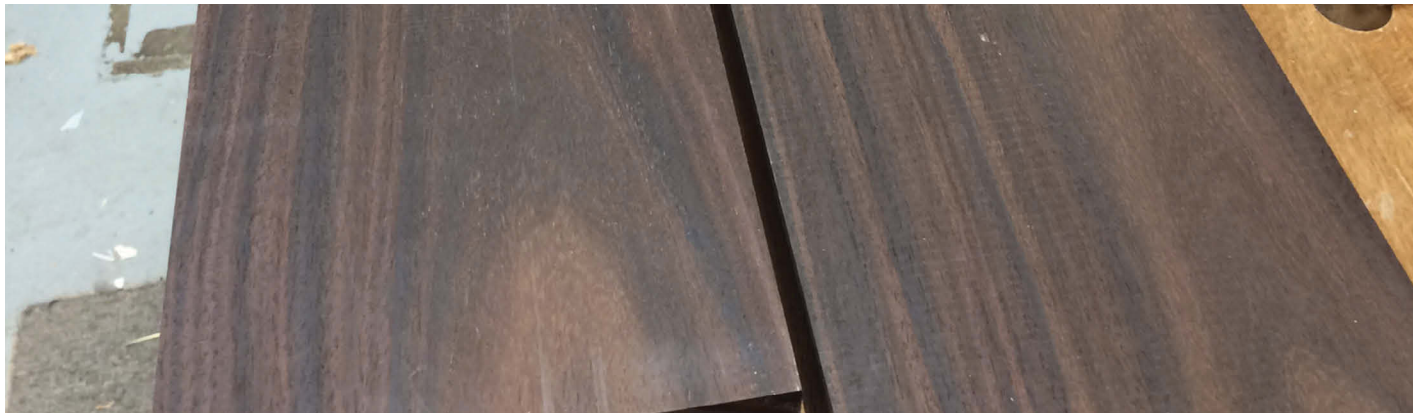
In F&C 259 I described some of the approaches and techniques we use at the furniture school to design proposed pieces of furniture, starting with sketching by hand and ultimately employing the help of digital design software. In this article, I intend to share with you the building of my first designer/maker piece, the Blackwell Tulip table. As previously discussed, this piece was inspired by a visit to the magnificent Blackwell Arts and Crafts House and my fascination with the numerous tulip and harebell inlays set into the classic pieces of furniture found there. However, while the inspiration for my console table was firmly rooted in the past, I wanted to produce a striking, contemporary piece of furniture with a luxury feel. My final design uses a combination of rosewood (*Dalbergia* spp.), ripple sycamore (*Acer pseudoplatanus*) and glass to achieve the desired effect.

Timber sourcing

Timber sourcing can be a challenging and stressful experience, particularly if you have never done it before. Suppliers seem to speak a completely different language to the layperson and some are just not interested in the relatively small volumes needed for a bespoke one-off piece. The keys to success are: being well prepared

ahead of the visit, knowing exactly what you need in terms of number of boards of prescribed thickness, length and width, and allowing for a reasonable amount of wastage in what you buy. Given my need for rosewood for the console table, I knew that I would need the help of a specialist supplier and fortunately Timberline in Kent is on my

doorstep. After a quick phone call to confirm that they had a good selection in stock, I spent a very enjoyable morning with Bob and Hamish at Timberline picking through and selecting three beautiful boards of Sonoca rosewood and two equally spectacular boards of ripple sycamore.

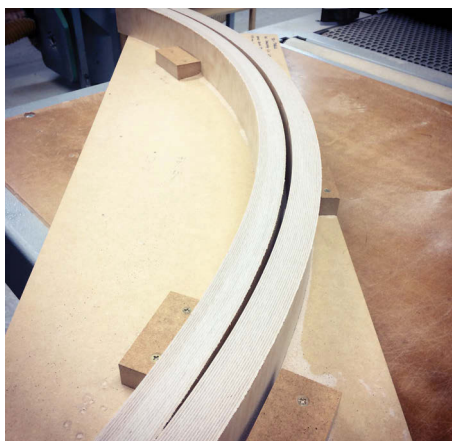


The boards of beautiful Sonoca rosewood

Apron construction

A former for the two elliptical curves that make up the table apron was first constructed from three pieces of 12mm ply. Next, 1.5mm aeroply strips were glued with epoxy resin and placed on the former in the bag press overnight. The two elliptical apron halves were then scraped clean of excess epoxy resin and then passed through the wide belt sander on a carefully constructed jig to ensure the top and bottom edges of each were dead flat and perpendicular to curved faces. The upward sweeping curve of the bottom edge of each apron half was then cut using the bandsaw followed by a router with a bearing-guided panel trimming bit following a template made in flexiply.

Rosewood lippings were then applied to the top and bottom of each apron half followed by application of the ripple sycamore and rosewood veneers to the curved apron faces. The two halves of the apron were then cut to exact length using the tablesaw and a specially constructed sled to hold each half in exactly the same position. The flats created at each end of the apron as a result of this operation then had mortises cut into them with the Domino joiner. For convenience, the internal faces of each half of the apron were sanded and French polished to reveal the beautiful ripple in the sycamore ahead of being glued together using epoxy resin to complete the apron construction.



Apron core constructed from aeroply



Rosewood apron veneers being applied using a bag press



Apron half lipped in rosewood and ripple sycamore

Table leg construction

Each leg was tapering and elliptical in form and jointed into the curved apron in a smooth flowing and seamless fashion. Before any shaping was undertaken a half bridle joint was cut on an angle into the legs to allow the curved apron to sit on squarely. A 6mm groove was then routed into the inner face of the leg bridle joints and corresponding four points on the curved apron to allow



Table legs with facets cut

the leg and apron face to be joined and held together with a rosewood spline. Leg shaping was a challenging and ultimately satisfying problem to resolve. Given the legs' tapering nature the ellipses radii are continuously changing along its length and as such it was not possible to produce in its entirety by machine with a single cutter. Instead the ellipse dimensions at the top and bottom of the leg were carefully marked out and a series of cuts using the bandsaw then provided the initial tapers to the four faces of the rectangular stock. These tapered flats were then rested in turn against the router table fence and additional tapering flats were carefully created using large 30 and 60° chamfer cutting bits to create a tapered octagonal leg. A sharp block plane and spokeshave were then used to carefully turn the tapered eight flat faces into 16, then further refinement with the same hand

tools and abrasive led to the desired smooth elliptical tapers. The beauty of this technique is the degree of consistency that can be achieved to the shape of each leg.

With shaping complete, two mortises were cut into the angled base of each leg using the Domino joiner and the flat back of the housing joint as reference. The legs were then attached to the apron using Dominos and rosewood splines with epoxy resin.



Table leg blanks

Table top construction

The main challenge associated with the top was ensuring a perfect fit of the curved elliptical glass sections. To achieve the desired result, precise dimensions and radii of the two curved sections of MDF that formed the table top core were required with appropriate allowance being made for the rebated lippings of sycamore that would support the glass in situ.

As with the glass, I opted for the precision of CNC machining of the MDF table top core and was delighted to find a near perfect fit when the components and glass were returned from their specialist manufacturers. The two MDF cores were then lipped with rosewood and ripple sycamore and the top and bottom rosewood

veneers were applied. A 2mm rebate was then carefully cut into each of the inner ripple sycamore lippings using a bearing-guided rebate cutter and the two halves of the table were joined together. Given the relatively small glue-up areas available, the joints between the two halves were re-enforced with steel rod and epoxy resin used for final glue up. Once joined together the table top was scraped and sanded clean and the rebates eased, allowing the glass inserts to drop in seamlessly. The top was attached to the apron using countersunk screws that were drilled up through the underside of the apron and plugged with rosewood once the top was attached.

Finishing touches

The table was orbital and hand sanded to 400 grit. Danish oil was applied to the rosewood in several thin coats. The sycamore had further layers of French polish applied with a rubber, which really brought out the beautiful ripple in the grain and provided a striking contrast seen through the glass to the surrounding dark oiled rosewood. *F&C*



Table top showing CNC-cut glass



The finished table top



Apron and leg detail

NEXT MONTH in

Furniture & cabinetmaking

ISSUE 262
ON SALE 31 AUG

DECONSTRUCT

Award-winning
console table

ON TEST

New Veritas
multi-plane

TOOL TECH

The saws you need
vs the saws you want

CONSTRUCTION TECH

Half-lap mitres

TRICKS OF THE TRADE

How to create
perfect veneer seams

The collector's guide
to the Ultimatum Brace



Kit & tools

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

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



£49.99



MINI TEST UJK Technology Depth Gauge

There are times when I think we place too much emphasis on the importance of measurements, or to put it another way, overemphasise the relevance of a system of measurement in favour of an alternative, more intuitive approach. Any system that implies a uniform and precise method of consolidating data needs to be transferable from piece to piece or tool edge to fence with a variety of marking and measuring media. The problem being the more you come to rely solely on a reliable system in theory, the less likely it is to live up to expectations in reality. The best working methodology has flaws that aren't that obvious and getting your tooling to spin exactly where you want it can be a little tricky at times, especially when there are both height and width settings to contend with. Generally, rules and scales will put you in the right vicinity for a test cut but for pinpoint accuracy on the final pass it's better to rely on alternative measures and the UJK Technology Depth Gauge fitted with a digital Vernier is one solution.

The cast-steel body of the unit makes for a stable platform without any flex to give you accurate measurements in a variety of ways; recording the height of a cutter in the router table and the distance from the fence are just two. The tips of the unit are milled flat and square on five sides and the digital read-out can be set to record decimal increments in either millimetres or imperial with zeroing function and a locking device; pretty much what you would find on a regular digital gauge. What some users might find slightly confusing at first is if the sliding printed scale is not in sync with the digital readout. While it doesn't affect the accuracy of the device it does seem rather odd that the two aren't in perfect harmony. If your gauge arrives like this do not panic, remedying the situation is quite simple as there are two sets of machine screws fastening one part to the other on the back of the gauge that can be loosened and reset. It took me longer to type that sentence than it did to make the adjustment.

Accuracy is relative to your set-up, for example if your router is suspended from an inset plate that is then inset to a table then true height readings may not be as accurate as if your machine were mounted directly beneath a cast-iron table. Some measurements may also be affected if your cutter isn't truly perpendicular to the table. Similarly, inserts around the blade on your tablesaw can sit below the surface also giving a false reading.

Acknowledge and address any of the above and there's no reason why you couldn't incorporate this gauge into your collection of measuring equipment and benefit greatly. It's far more robust than many other versions out there and therefore well worth the investment.

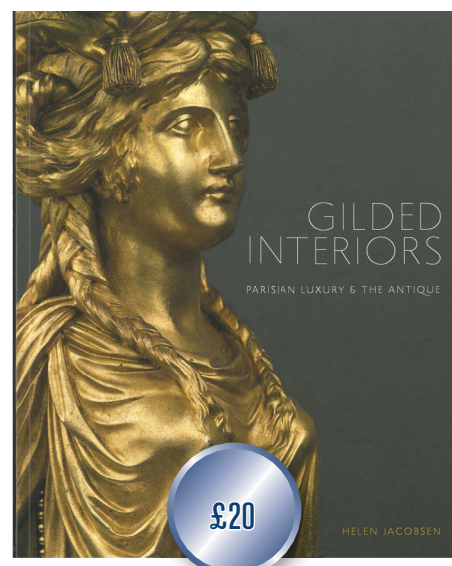
From: www.axminster.co.uk

Gilded Interiors: Parisian Luxury & the Antique

By Helen Jacobsen

Gilded Interiors is published to coincide with the recent exhibition of the same name featuring some of the finest examples of gilded bronze artefacts in the Wallace Collection (see *F&C* 255). If like me you've ever wondered how on earth we ever got to that particular point in furniture design, then author Helen Jacobsen, the exhibition itself and the Wallace Collection can give you an excellent introduction to the art form. If you think you understand surface texture and composition, the works of art on display and featured in the book may just require you to reset your thinking – never before or since have we seen master artisans from different disciplines combine to produce items so exquisite.

Jacobsen explains the subtlety of shape, form and function and its key players to unravel the complex social and political events that shaped the most elegant and influential interiors of the Parisian interior during the 18th century. Illustrated throughout with close-up studies of the pieces alongside the designers' original designs and room concepts, *Gilded Interiors* is an entertaining, albeit at times forensic, study of a time when nothing was left to chance and every single detail had meaning



and purpose. The exhibition closes on 30 July but there are plenty of gilded works on permanent display at the Wallace Collection and reading this book will set you up to make the experience even more worthwhile.

From: www.wallacecollection.org

Peter Sefton Fine Furniture Making Series 1 DVDs – an Artisan Course

By Peter Sefton

I know Peter Sefton quite well, having met him a number of times. Peter is a designer, maker and highly respected teacher who is a member of the Worshipful Company of Furniture Makers, so anything he says and does is worth giving attention to. I sat down to watch the first of this six-disc set with great anticipation and I was not disappointed. The image quality, production and smooth delivery of Peter's instruction are commendable. If you want to watch all six discs you need to set aside a fair bit of time to do it, and you've got to want to learn all that Peter is teaching you. That said, you can break it down into chunks because each disc is divided into chapters covering a separate topic.

The five parts are: selecting and using handplanes (two discs); chisel and plane

grinding; chisel and plane sharpening; timber selection and timber preparation. I was particularly interested in the level of detail Peter would delve into – quite a lot, as it turns out. I wasn't looking to find fault, but I did want to see if he covered things like different blade pitch angles and exotic timbers protected under CITES. It was all there.

Anyone lucky enough to go on one of Peter's intensive courses will know just how thorough he is; the same standards have been applied here in a very watchable way. It is almost as if he is standing at your elbow, giving you guidance. We very much look forward to the next instalment.

Anthony Bailey

From: www.woodworkersworkshop.co.uk



Note. The effects of a constantly evolving global market in raw materials and other resources mean that prices can change. Be patient with your supplier and please understand that the prices quoted here are correct at the time of going to press.

SUBSCRIBE TO **Furniture** & cabinetmaking

NEVER
MISS AN
ISSUE

**Free early delivery
direct to your door**

**Subscriptions start
from just £19.95**
(pay less than £3.50 an issue!)

by direct debit

+44 (0) 1273 488005

www.thegmcgroup.com/offer/furniture

hand tools and wood chisels specialist

Ashley Iles - Henry Taylor - Robert Sorby - Joseph Marples
Veritas - Clifton - Thomas Flinn - Morris - Ice Bear...

All items in stock, ready for dispatch..
*unless marked otherwise all prices inclusive of VAT



Henry Taylor
Decorating Elf
Texturing Tool

Henry Taylor
'Diamic' brand
woodturning tools
have been
produced in
Sheffield by skilled
craftsmen, from
the finest steel for
more than one
hundred and fifty
years.

Kevlar Gloves (pair)

for only
£5.00

Braces (50+ types)

from only
£12.00

Joseph Marples

'Trial 1'

for only
£45.00

Mortice
Gauge

Natural Leather Chisel Rolls

10 pockets: **£17.50**
12 pockets: **£20.95**

CLIFTON SPOKESHAVES

Multi-Profile Japanese
Sharpening Stones

flat: **£79.95**
round: **£79.95**
convex: **£79.95**
concave: **£79.95**

280g: **£15.00**
1000g: **£15.00**
3000g: **£17.00**

Mallets

from only
£23.00

Henry Taylor Chisel Set

only
£125.00

Large Coffin Shaped
Mallets

only
£35.00

Henry Taylor
6-Piece Starters
Carving Tool Set

for only
£79.99

Joseph Marples
Set
only
£139.50

Veritas DX60
Plane
from only
£174.95

Veritas Miniatures

Order online today at
www.toolnut.co.uk

saws

SHARPENING

Plane & Spokeshave
Blades / Parts

punches

Rasps & Rifflers

OVER 90
DIFFERENT
CARVING TOOLS

OVER 25
DIFFERENT
CHISELS



Order online today at **www.toolnut.co.uk**

Out & about: The European Woodworking Show

We preview one of the top events in the woodworking calendar



PHOTOGRAPH BY PAUL MISHAK/SHUTTERSTOCK

It is back for the seventh and most probably the last time. The European Woodworking Show (EWS) has attracted a dedicated following since it was first launched in 2009. It's called a show but it's more of an event than anything else as it differs from any other woodworking show you're likely to attend. The venue at the Cressing Temple Barns is spectacular and a year-round attraction in its own right, but fill every nook and cranny of this historic site with live demonstrations and the place is transformed into a thriving community of skilled artisans from every woodworking discipline. The show has been called the best of its kind in the world, which is testament to the demonstrators and tool suppliers that attend. In fact nobody just attends the European – they become part of it.

Something for everyone

The EWS is an ideal event for the whole family. You can bring a picnic and relax on the lawns or explore the many historic barns and open field sites and watch everything from horse logging to chainsaw carving, timber framing to woodturning, pyrography to axe work, boatbuilding to chairmaking, fine furniture making to green woodworking, Japanese joinery to intricate woodcarving, rocking horse making to willow working, steam bending to fletching. The walled garden is a beautiful distraction and there are many food retailers to cater for hungry tummies as well as the show stalwart St Peters Brewery from Suffolk with their great range of bottled beers to try.



A diverse range of crafts and skills will be on show



Sadatsugu Watanabe will be among those demonstrating at EWS

Free lectures

This year there will be two short lectures each day by Fred Hocker, Director of Research at the Vasa Museum on the tools that built (and the tools that were discovered) on The Vasa, the 17th-century Swedish warship that sunk in Stockholm harbour in 1628 and lay there for 333 years before being salvaged and housed in its own dedicated museum in Stockholm.

‘I’ve been to many woodworking events around the world ... The European Woodworking Show is one of the best there is’

Vic Tesolin

The best of the best

The show attracts visitors and exhibitors from across the world including the likes of Ron Hock, Thomas Lie-Nielsen, Vic Tesolin from Veritas, Chris Vesper, Italian woodturner Lorenzo Franceschini, Dave Jeske of Blue Spruce Toolworks, Sadatsugu Watanabe from Japan and Chris Schwarz of Lost Art Press and other fame, all of whom will be glad to impart their own particular brand of wit and wisdom! You'll also be able to meet with a wide range of home-spun talent including David Barron, Mark Hancock, John Lloyd, David Charlesworth, Joey Richardson, Nic Westermann, Willy Rackham, Shane Skelton and many others including *F&C* Editor Derek Jones and regular contributor to the magazine Kieran Binnie.

‘The EWS has been by far the best show over recent years, the setting is fantastic, but this is the last one so don’t miss it!’

David Charlesworth

Win win

The Crossring Temple Trophy for the best woodcarving as judged by the public is a popular attraction at the show and there will be chances to win some incredible prizes, including a Norwegian woodturning cruise as well as show discounts from some of the retailers.

The last show

The organisers are calling it a day after this, their seventh show, as they need (and deserve) a break. However, they are confident that this will be the best show yet

so try not to miss out if you have never been before. It takes a good few hours to absorb everything that is going on so plan for a full day out, or you may even be

tempted to visit for two days as many do.

Discounted tickets are on sale now at www.europeanwoodworkingshow.eu or call 01473 785946.



Visitors will be able to get up close-up view of the makers' work

Information for visiting

Address: Crossring Temple, Witham Road, Braintree CM77 8PD

Website: www.europeanwoodworkingshow.eu

Opening: 10am–5pm on Saturday 16 September, 10am–5pm on Sunday 17 September

Charges: 1-day tickets: Adults – £12.50 advance (£15 on the day), Concessions (OAP/Student) – £11.50 advance (£13.50 on the day). 2-day tickets: Adults – £25.00, Concessions (OAP/Student) – £22

Information correct at time of publication, check The European Woodworking Show's website before making your visit

Strata project

RCA graduates design sustainable furniture system to combat waste

Two graduates from the Royal College of Art (RCA) have devised 'a new way of buying, owning and designing furniture'. Strata Pace Layer Products is the work of Katrine Hesseldahl and Victor Strimfors, graduates of the RCA's MA Design Products. They describe the project for us here.

The purpose of this project is to make an intervention in the current systems of fast-paced furniture consumption. The current model of frequently buying, using and discarding products is having a negative effect on the environment and putting strain on increasingly scarce resources. Instead we are proposing a more circular model.

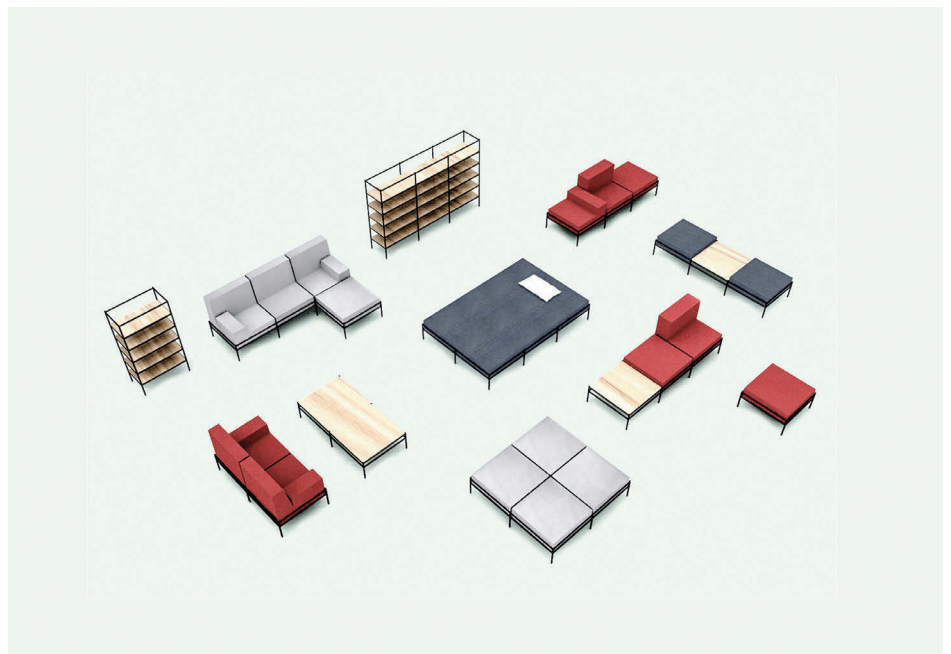
Different parts of products have different life expectancies, leading to products being discarded as soon as one part is broken or becomes outdated. By changing the perception of products from stand-alone, composed entities, to seeing them as connected layers of meaning and material with different life expectancies, Strata Pace Layer Products offers users a possibility for renewing and personalising their home without compromising the environment. In order to implement the system intervention we have developed a 'Logic of Layers', which is a recipe or protocol for how products can be designed to fit in a circular system. The Logic of Layers separates products into fast and slow layers, looking at the criteria that each type of layer should fulfil to be more environmentally responsible, as well as offering personalised solutions. 'Skin Layers' are fast, customisable and should be super-recyclable. These are the top layers of products that users frequently interact with, and often the layers in conventional products with the shortest life expectancy, which cause users to discard them. 'Base Layers' are slow, and usually make up the inner parts of the product. They are resilient, long lasting and robust. In between we have middle layers.

To explore, develop and express the Logic of Layers we have developed both a physical product, a furniture system, with each layer designed to fit the logic, and a service/business model that explores how the products can be accessed by customers.

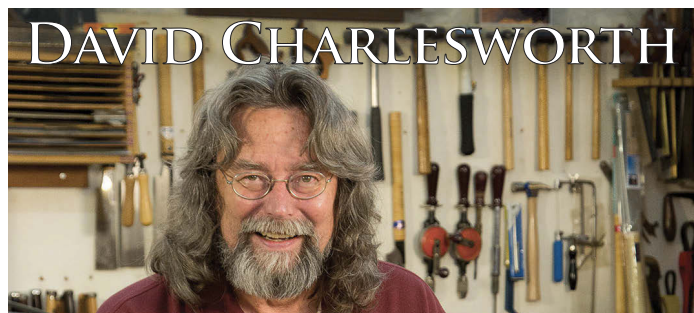
Strata was awarded the Robin and Lucienne Day Foundation prize for 2017 and was exhibited at the RCA's graduate show this summer.



PHOTOGRAPH COURTESY OF THE RCA



The students developed a range of products as part of the Strata project



DAVID CHARLESWORTH

**SHARPENING WEEKENDS, TOOL TUNING,
DOVETAILING, DRAWER MAKING AND FITTING**

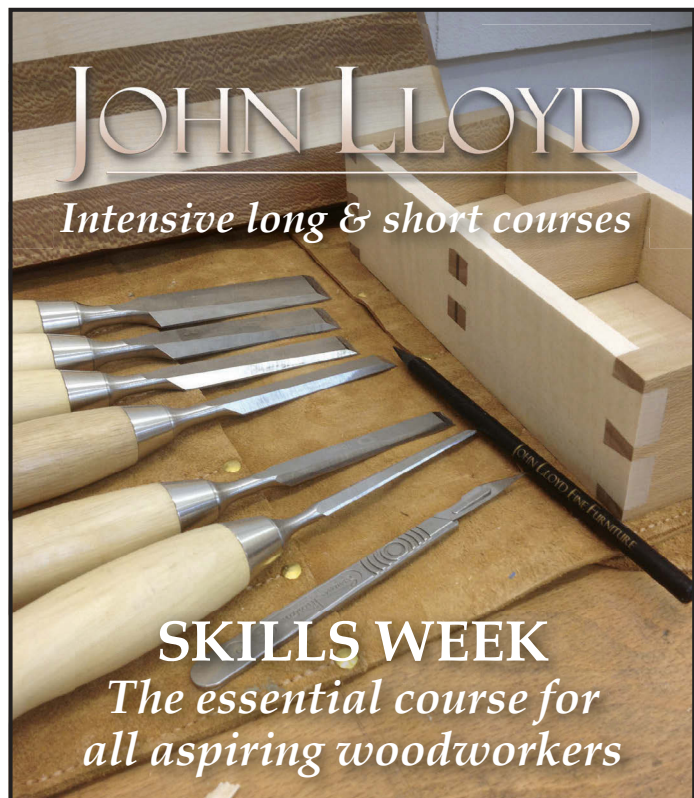
**SEE YOU AT
CRESSING TEMPLE!** www.davidcharlesworth.co.uk
Tel: 01237 441288 Email: davidcharl@aol.com

Fine furniture making courses
full time professional tuition
in central London SE1



Ben Rawlinson
Bespoke Furniture

www.benrawlinson.co.uk
+44 (0) 7709 906413

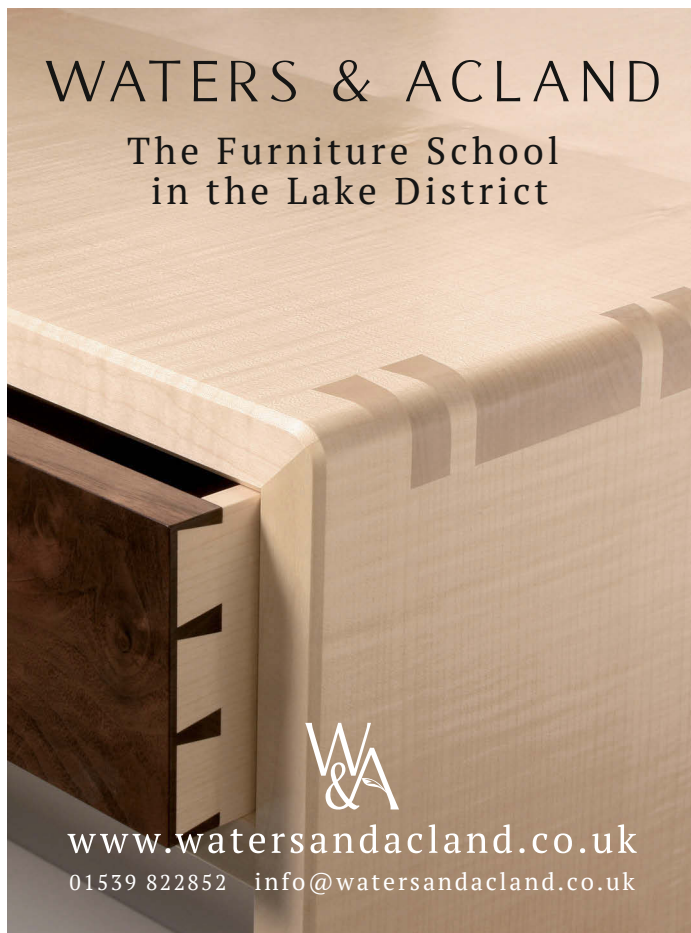


JOHN LLOYD

Intensive long & short courses

SKILLS WEEK
*The essential course for
all aspiring woodworkers*

www.johnlloydfinefurniture.co.uk
01444 480388 | Sussex

WATERS & ACLAND

**The Furniture School
in the Lake District**

WA

www.watersandacland.co.uk
01539 822852 info@watersandacland.co.uk

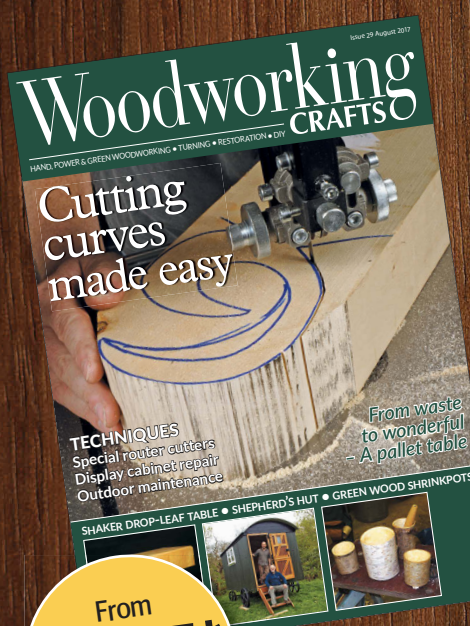


robinson house studio
furniture school

Japanese dovetail
by Theo Cook

www.robinsonhousestudio.co.uk
01273 513611 info@marcfish.co.uk

SUBSCRIBE TO OUR OTHER TITLES FROM ONLY £8.30*



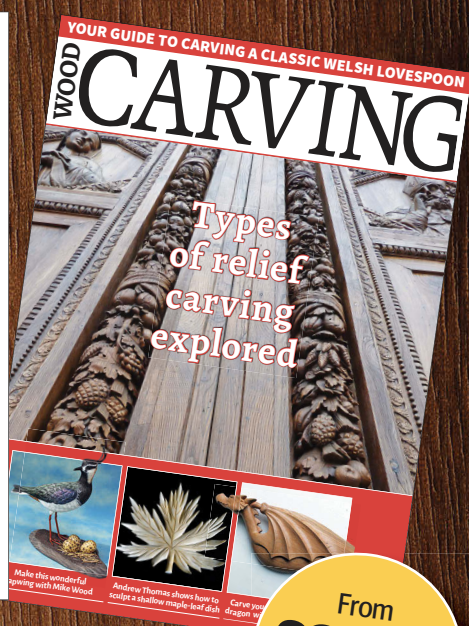
From
£17.85*
(6 issues)

Monthly publication



From
£17.85*
(6 issues)

Monthly publication



From
£8.30*
(3 issues)

Bi-monthly publication

Save up to 30% on any of these magazines
+44 (0) 1273 488005
www.thegmcgroup.com/woodwork

THE CHIPPENDALE INTERNATIONAL SCHOOL OF FURNITURE

www.chippendaleschool.com

WILLIAMS & CLEAL
FURNITURE SCHOOL

BE INSPIRED
DESIGN
CREATE

www.williamsandcleal.co.uk
01984 667555

W.L. West & Sons Ltd
Selham, Petworth, GU28 0PJ
t: 01798 861611 f: 01798 861633

- Hardwoods
- Wood finishes
- Australian Burrs
- Exotic Timbers
- Woodturning Blanks
- Woodturning Courses (see website for dates)
- Woodworking Tools
- Fencing, Gate & Decking Products
- Bespoke Garden Furniture

Open: Mon-Fri 8-5

**Timber, Tools & Machinery
for D.I.Y • Carving
Woodturning • Furniture Projects**
shop@wlwest.co.uk

Off A272 Midhurst to Petworth road opp The Halfway Bridge Inn

www.wlwest.co.uk

DAVID STANLEY AUCTIONS

1,000 LOTS OF ANTIQUE & MODERN WOODWORKING TOOLS AT:

**HERMITAGE LEISURE CENTRE,
WHITWICK, LEICESTER LE67 5EU**

on Friday 11th August 2017

AT 10.00am prompt

*Viewing Thursday 12 noon till 6.30pm
& on morning of sale from 7.30am*

CATALOGUES £5 FROM DAVID STANLEY AUCTIONS,
OSGATHORPE, LEICESTER LE12 9SR

Tel: 01530 222320 Fax: 01530 222523

**Catalogue@davidstanley.com
www.davidstanley.com**

TIMBERLINE

Suppliers of fine and rare timbers
Veneers and inlays, tools and sundries
For the craftsman in wood

Unit 7, Munday Industrial Estate,
58-66 Morley Road, Tonbridge, Kent TN9 1RP
Tel: 01732 355626 Fax: 01732 358214
email exotic.hardwoods@virgin.net
www.exotichardwoods.co.uk

Kendal Tools & Machinery

Try our wood cutting Band Saw Blade Service
Any length, width or tpi
Order online, fast efficient service
www.kendaltools.co.uk Tel. 01539 733774

**Want to find out how to advertise in a magazine
that is referred to time and time again by its readers?**

Then contact Russell on **01273 402821**
or **russellh@thegmcgroup.com**

**When you need a
reliable tradesman for
work on your home...**

...choose a member of **The Guild of Master Craftsmen**.
For a tradesman you can trust - and a job done well.

findacraftsman.com
The only place to list members of The Guild of Master Craftsmen exclusively

THE GUILD OF MASTER CRAFTSMEN

D B KEIGHLEY MACHINERY LTD

New and second hand machinery.
Spares, repairs, tooling, blades, router cutters, power tools,
blade and cutter resharpening, glues, abrasives etc.

Vickers Place, Stanningley, Pudsey, Leeds, West Yorkshire LS28 6LZ
Tel: 01132 574736 Fax: 01132 574293
Website: **www.dbkeighley.co.uk**

VISA MasterCard Maestro

WEALDEN TOOL COMPANY

Router cutters
Spindle tooling
CNC tooling/collets/toolholders
Bandsaw blades, jigsaw blades
Circular saw blades

www.wealdentool.com

Shop talk: Jason Heap

We speak to the furniture designer and Exhibition Director of the Celebration of Craftsmanship & Design

Do you come from a line of makers or artists of any kind?

My family are all broadly practical and creative but not makers in the furniture sense. Particularly, my grandfather was/is a talented chef and my father coppices and carves round wood into practical, useable but also decorative garden objects. My connection to timber stems from my rural childhood spent coppicing, etc. with my parents who ran numerous conservation projects.

When you see a live edge do you think lazy so-and-so or creative genius?

Of course it can be lazy and at times uninspired or poorly executed. However, I am lucky to know personally a few makers who do this sort of work incredibly well and therefore, more often than not see the more stunning examples. There are a couple of pieces that are memorable, Nathan Miller's Sycamore and Brown Oak coffee table, for example. Suzanne Hodgson has a great eye, her Burr Elm Trees and Floating Burr Wall Mirrors stick in my mind, particularly as we now own one of the latter!

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

In a sense I have done, I guess, with Celebration of Craftsmanship & Design (CCD) and event management which I really enjoy despite the stress at times. My wife suggests that it's the stress that I actually enjoy most and she is probably right in a sense – being at the centre of a gradual crescendo of activity and pressure to deliver an event that lots of people are depending on or expecting gives me a buzz. If not that then I'd be a professional cricketer!

Can you describe your most memorable eureka moment in the workshop?

It has to be when I figured out how to make my Infinity +1 coffee table in a way that was commercially viable. Up until that point a LOT of pegs, clamps and time were involved. That discovery saved my sanity I think!

What haven't you got time for?

Being ill!.. Unfortunately my health has been less than ideal for the past 18 months which has been incredibly frustrating. Workshop time has been virtually impossible, my mind and design book are overflowing with ideas that I want to be making.

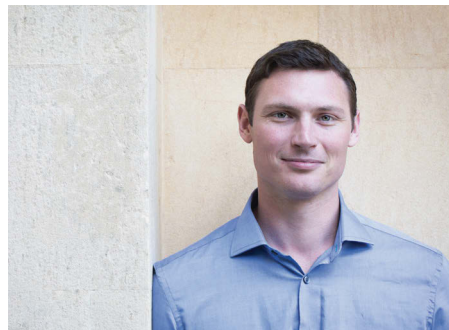
Is there a particular style or period of craft you're drawn to?

Not really, I've always tried to avoid following

anyone else specifically. There is nothing truly original though so I'm sure there are many subconscious influences visible throughout my work. My designs often are heavily influenced by water and other organic, natural phenomena. Nature and conservation are part of who I am and will never be far from my mind.

CCD must wreak havoc with your making schedule. Do you completely switch off from production while it's in the planning stage?

Luckily not as much anymore – my fantastic wife now works full time on the admin for the businesses and has rescued me from the office. I'm now only there for a day or two a week when things are busy and I down tools in August for the actual event, which is a much better distribution of our respective skills! The balance is now much more enjoyable – I get to do all the good bits!



All about Jason

Greatest success to date

Twofold: my Infinity coffee tables which helped me launch my career but also CCD. I took it on aged 23, at the bottom of the financial crash, with no real experience but lots of energy. I'm very proud that it was rescued from the brink of cancellation and that it has never taken a step backwards since that moment in terms of visitor numbers or exhibitor sales. I must also say that I couldn't have done it without the help of quite a few people along the way, particularly mum, dad and Julie.

Jason lives with his wife Julie and dog Luna, a 10-year-old Tibetan terrier-cross rescue who they adopted 18 months ago. Sport mad at school, work commitments now only really leave time for a bit of cricket but he also dabbles in the garden and enjoys long rural walks, which are plentiful on the beautiful Isle of Wight where he was born and still calls home.



Do you think you would have taken woodworking at school if it was available?

Yes, definitely. I was at a great school with great facilities and teachers but the planes were all blunt. No matter what the staff would like to teach, the curriculum emphasis is not on craft but on materials and technology, unfortunately. Everyone enjoyed actually making things though so there is a bit of a disparity there.

How amenable would you be to making a piece of furniture to someone else's design?

I have done it for a couple of years after graduating and it was fine but I didn't love it. I always knew I wanted to design and make my own work. The bills have to be paid though, and there is always something to learn from every project so I'd be happy with the odd piece or two if necessary.

Alive or dead, who would you most like to commission a piece of furniture from for your own home?

I'd find it difficult to commission someone else I think. There are plenty of pieces that I see by others that I would like to own, but when it comes to commissioning something I'd have my own detailed ideas and find it hard to give someone the freedom they'd need to create their own piece.

What's the tool you can't live without?

My vacuum press. I love the freedom that laminating offers and it contributed significantly to my Infinity +1 coffee table eureka moment described earlier.



SILVERLINING
THE ART OF FURNITURE

Furniture makers & finishers

This dynamic, ambitious company is growing to meet the extraordinary worldwide demand for its luxury furniture. With state of the art in-house production facilities and a creative and technical studio they are seeking experienced furniture finishers and furniture makers to drive the next phase of growth.

*for full, detailed job descriptions
and other positions available, please visit*

www.silverliningfurniture.com/latest

WG200-PK/A 8" Wet Stone Sharpening System Package

Includes Full Instructional DVD



This indispensable DVD covers in detail the whole process of sharpening, from finding and setting the correct cutting angles to easily achieving razor sharp edges on even the most challenging of tools. Duration: 74 minutes.

12 mm support bar

Adjustable torque

Variable speed 150 - 250 rpm



Time-Limited Offer
RRP £159.99

Now only

£149.99

Fantastic Value Package

Includes the following accessories worth over **£131**



WG250/K Diamond Trueing Tool
(Worth **£49.99**)



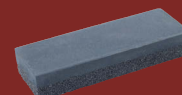
WG250/C Straight Edge Jig
(Worth **£24.99**)



WG250/T Angle Setting Gauge
(Worth **£12.99**)



WG250/S Honing Compound
(Worth **£15.99**)



WG250/R Stone Grader
(Worth **£15.99**)



WG250/U Angle Finder
(Worth **£11.99**)

RECORD POWER
ESTABLISHED 1909®

www.recordpower.co.uk Tel: 01246 571 020

Over
100
years
Experience • Knowledge
Support • Expertise

RECORD POWER
STARTRITE
CORONET
BURGESS

Incorporating some of the most famous brands in woodworking, Record Power have been manufacturing fine tools & machinery for over 100 years. Built to last we provide support for thousands of machines well over 50 years old, which are still in daily use. Testimony to the sound engineering principles and service support that comes with a Record Power product.