Furniture &cabinetmaking

DESIGN ▪ INSPIRATION ▪ PROJECTS ▪ TECHNIQUES ▪ TESTS ▪ NEWS ▪ EXCELLENCE

JAPANESE SUNRISE DOVETAILS

Bring a little ray of sunshine into your decorative joints

When Nancy met Stanley

An homage to one of Arts & Crafts' most unlikely heroes

Cutting corners

The collector's guide to mitre planes

Tricks of the trade

Build a router fence for handling small components

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!

Panel Saws

K4 perform

K3 winner comfort

Planer-thicknessers/Planers/Thicknessers

A3 41

A3 31

A3 41 A

A3 41 D

Spindle Moulder

F3

Saw Spindle Moulder

B3 perform

B3 winner

C3 31 perform

Combination machines

C3 31

Bandsaw

N 3800
N 4400

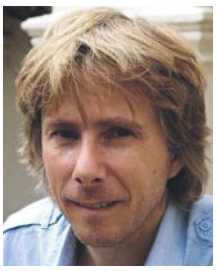
Horizontal Mortiser

D3

Mobile Dust Extractor

S01

HAMMER,
Quality and precision from **Austria**



Welcome to...

...my moccasins

Theo Cook's rising sun dovetails

PHOTOGRAPH BY THEO COOK/ROBINSON HOUSE STUDIO

I started planning this issue more than a year ago, around about the time I picked up a copy of *Stanley Webb Davies: Family, Friends and Furniture*. At the time I was already familiar with one or two pieces of his work but knew very little about the man and what motivated him to become a furniture maker. I've enjoyed examining the work of hundreds of makers over the years but the ones that are most interesting are the ones who retain an air of mystery. Read into that that they're no longer with us. Everyone loves a mystery and as makers of things ourselves, we've definitely got the edge when it comes to sleuthing around in the workshop.

According to grammarist.com the admonition to walk a mile in someone else's shoes means 'before judging someone, you must understand his experiences, challenges and thought processes'. It's frequently credited as a Native American aphorism, replacing the word shoes with moccasins.

This month we've handed the *F&C* communal slippers to Nancy Hiller as she delves into the life and times of Mr Davies in two linked articles. The first (page 22) is a potted history of the man, the second (page 30) is an attempt to get to know the maker by recreating one of his signature details – the decorated chamfer.

Our main project this month also comes with a back story. Steve Coonick of Koos Furniture recently received a commission to build a bench for a prestigious contemporary art gallery in the West Country with some rather specific instructions. Join him on page 8 to find out what the artist, the aristocrat and the cabinetmaker have in common.

Our Tool Collector's Guide this month will steer you in the right direction to add one or two more planes to your collection, not that we need much encouragement in that department. Turn to page 46 where John Adamson will be discussing the origins of the mitre plane and what to look out for should you find yourself face to face with a good example.

And finally, because we know you love a challenge, we've set the bar sky high this month with Theo Cook's example of the rising sun dovetail. Fast forward to page 36 for a masterclass in creating this perfectly impractical expression of craftsmanship.

Derek Jones

Derek Jones
derekj@thegmcgroup.com

Contents

Issue 270 May 2018

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.

Design & Inspiration

8

Projects & Techniques

Your *F&C*


36


30


22


40

Meet the contributors

John Adamson

John began his publishing career as a graduate trainee at Cambridge University Press He set up a small publishing house in Cambridge under his own name devoted to highly illustrated books in the decorative arts. He is the publisher of David Russell's book *Antique Woodworking Tools*.
Web: www.johnadamsonbooks.com

Theo Cook

Theo completed a five-year apprenticeship at Edward Barnsley Workshop and during that time he took a year out to study at the prestigious College of the Redwoods in the USA. After nine years at the Barnsley Workshop he worked at Senior and Carmichael gaining several awards including Guild Marks from the Worshipful Company of Furniture Makers. He now teaches at Marc Fish's Robinson House Studio.
Web: www.marcfish.co.uk

Steve Coonick

Steve is a classically trained fine furniture designer/maker with a background in engineering. Founder of KOOS furniture located in north Cornwall, he is driven by a passion for design, precise craftsmanship, sustainability and endless learning.
Web: koosfurniture.com

Matt Estlea

Matt spent five years training at Rycotewood Furniture Centre in Oxford. He is a sales advisor at Axminster's Basingstoke store, where he also demonstrates products and techniques. He designs and makes custom furniture, often filming the construction of his pieces; these videos can be viewed on his website.
Web: www.mattestlea.com

Anselm Fraser

Anselm is the School Principal and Senior Lecturer at The Chippendale International School of Furniture, one of the leading furniture schools in the world. He set up the school in 1985 and he has been designing and making furniture for over 40 years.
Web: www.chippendaleschool.com

Nancy Hiller

Nancy Hiller is a cabinetmaker based in Bloomington, Indiana. Her book *English Arts & Crafts Furniture: Projects and Techniques for the Modern Maker* will be published by Popular Woodworking books in June 2018.
Web: nrhillerdesign.com
Instagram: @nrhiller

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

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

SUB-EDITOR Jane Roe

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

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

ILLUSTRATOR Simon Rodway

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

ADVERTISEMENT PRODUCTION & ORIGINATION
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	£51.00	£63.75	£71.40
24 issues	£102.00	£127.50	£142.80

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

The perfect connection. Now even more versatile.

The new unit and furniture connectors for the DOMINO DF 500 joining machine.

Produce connections on corners, sides or using rows of holes in record time with the new DOMINO unit and furniture connectors and release them again whenever you need to. With a high degree of compensation for tolerances and a high level of stability, smooth construction and dismantling is guaranteed both in the workshop and on customer premises. And best of all: there's no need for positioning aids or additional specialist machines – with your DOMINO DF 500 joining machine you can get started straight away.

Experience the inimitable flexibility, speed and efficiency for yourself. Contact your specialist retailer or visit www.**festool**.co.uk

FESTOOL
Tools for the toughest demands

TORMEK® T-8

MADE IN SWEDEN

GIVES THE SHARPEST EDGES. BUILT TO LAST.

The specially developed rubber on the zinc drive wheel ensures a constant speed, even under full load.

The sleeves are integrated in the fully cast housing, which minimises play for the Universal Support.

Stainless steel main shaft with EzyLock makes it easy to change stones without using any tools.

The powerful industrial motor is a true workhorse.

7 YEAR WARRANTY

THE TORMEK T-8 is a high quality machine which sharpens your edge tools with the highest precision. Water cooled sharpening is gentle on the steel and the edge is continuously cooled by water — there is no risk that the steel becomes over-heated and loses its hardness.

This machine is built for continuous use. Its unique drive system is efficient and manages to hold a constant speed, even under full load. You get a sharpening system that will sharpen your edge tools razor sharp, making them a pleasure to use.

The Tormek jigs give you full control over the sharpening, see all at tormek.com

*The **Square Edge Jig SE-77** makes it easy to sharpen chisels and plane irons.*

*With the **Gouge Jig SVD-186** you can easily follow curved shaped tools and v-tools.*

*The **Short Tool Jig SVS-38** gives you support to sharpen even the smallest tools.*

*The **Profiled Leather Honing Wheel LA-120** hones away the burr from the inside of the bevel.*

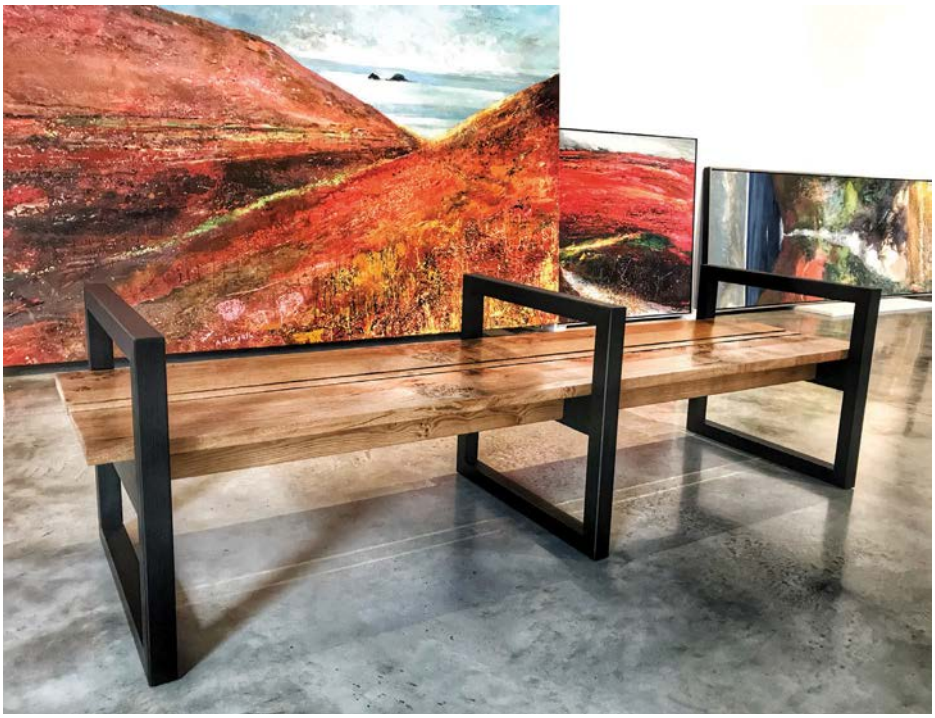
For more information visit **www.tormek.com** or call UK importer: BriMarc Tools & Machinery 0333 240 69 67

Local heroes

Steve Coonick explains how three Cornish businesses with a shared agenda joined forces to build a bench for local people

PHOTOGRAPHS BY STEVE COONICK

When you think about it, a commission for a bespoke piece of furniture is a story told in three dimensions, some more elaborate than others but a story none the less. When environmental artist Kurt Jackson approached me to build him a bench for his St Just-in-Penwith art gallery, one might expect it would come with a few strings attached. Kurt Jackson is the permanent artist in residence at the Glastonbury festival and has been documenting the event since 1999. Devoted to numerous ecological and environmental issues, his time at Glastonbury is spent immersing himself in the experience as 150,000 revellers take part in one of the most spectacular charitable events on the planet. 'The great thing about Glastonbury is that it's about fun and delight (and a bit of hedonism) but also engages with the serious issues of the future of the planet and our environment,' says Jackson. 'Greenpeace, Oxfam, Water Aid and Surfers Against Sewage have become entwined, woven together as an important strand of my working and political life.'



The Kurt Jackson bench in situ at the St Just-in-Penwith art gallery

Housed within a massive ex-industrial building in the centre of the thriving former mining town of St Just-in-Penwith, the Jackson Foundation was set up by the leading contemporary artist and his wife Caroline to host an annual programme of quality contemporary exhibitions working in partnership with a variety of environmental and non-profit organisations. This exciting and versatile world class art gallery is free to the public, bridging the gap between public and private art centres and is the ideal venue to view Kurt Jackson's varied and eclectic range of artistic expression spanning painting, poetry, sculpture, installation and film.

It's not uncommon to find that artists from different media have similar interests and what moves one creative person to make a statement can perhaps be more easily understood and interpreted by a fellow artist.

The use of negative space in the seat allows light to pass onto the floor beneath

The craftsman

My company, Koos Furniture, is based in Cornwall, 'koos' being the Cornish word for forest. The company design and create bespoke fine furniture, luxury gifts and accessories for private and commercial clients, as well as offering products from an existing collection of furniture and limited-edition pieces. In a recent blog post titled 'The importance of Provenance', I explained how the company endeavour to use materials that are sourced as close to the Cornish workshops as possible.

Sustainable products, protecting the environment and supporting the local economy are also important to the Jackson Foundation. They have received several prestigious awards for their commitment to these laudable values. Therefore it was crucial that the materials for the product were sourced from within the county and that only natural finishes were used, with no environmental impact.

The final design is a large double-sided bench seat that will sit in the centre of the gallery space. The bench is constructed from English oak with the seat made from wide burrs onto a scorched frame. The black scorched finish on the frame echoes the black industrial beams in the roof space above. The shape mimics the simple framing of the paintings in the gallery and ties the bench to this space. This tactile surface with its rich and deep colour is achieved with no chemicals. Many layers of natural oil and wax protect and preserve the surface, giving it a natural lustre. Visitors may sit on either side of the bench and enjoy the art installations at the gallery from a prime position.

Pentillie Castle and Estate sits in 2000 acres of rolling hills and woodland with magnificent views

The view from the terrace towards the River Tamar

The supplier

I sourced all the timber for the project from Pentillie Castle and Estate near St Mellion, Cornwall. Pentillie Castle and Estate is owned by the Coryton family who are committed to the careful management of the 2000 acre site. The estate is a family-run, award-winning wedding and events venue with five star accommodation set on the Cornish bank of the River Tamar. To minimise impact to the environment the family employ the services of a local woodsman and his 19-hand shire horse, Trelow Jack, to move timber out of the woodland. Preservation of the natural beauty and diversity of the woodland is critical, as the woodland and grounds at Pentillie are the backdrop for events and weddings hosted at the Castle. A woodland management and replanting scheme helps to preserve this beautiful habitat for the enjoyment of generations to come. Between them they have thinned areas of woodland of mixed ash and beech. As the area has some emotional attachment to the Coryton family, a low-impact thinning operation such as that provided by Jack is of great benefit, as the undergrowth sustains significantly less damage than by using a huge tractor. A horse is also surprisingly good on very steep ground, where a tractor would struggle. Eager to support local craftsmen the estate consulted me about which species would be of particular interest to cabinetmakers in the future and a programme of regeneration is under way to make sure there is a sustainable source of good local timber for future generations.

The build

The design philosophy for this piece was to 'take away the extraneous and leave what is beautiful', leaving no place to hide when it came to the build. The piece was designed to respond to its environment. It had to be discreet and sophisticated with elements that made the bench seat interesting without distracting visitors from the beautiful works of art that would surround them. The hierarchy of design dictated that the oak burr took the leading role. It is a misconception that 'simple' objects are easy to make, in fact the opposite can be argued. In this piece every part can be seen from any angle and thus each element has to be perfect. In an art gallery the bench seat would be scrutinised by many discerning visitors with an eye for detail.

The first challenge was to source a very large section of burr oak for the seat. It was serendipity that a local timber supplier had several boards that I could choose from that were not only the correct size and at the perfect moisture content but were also sourced from Cornish woodland. Anyone who has prepared a very large and long board of burr oak will know it is quite a challenge. It was critically important to the strength and aesthetic of the piece to preserve the thickness of the timber. Sometimes it's possible to head straight for the jointer but this particular board had a topography like a mountain range, and therefore it required hand planing first.

The oak used for the supporting structure also came from the same Cornish woodland. The scorching process added texture and helped preserve and enhance the beautiful features of the oak. Boards of pippy oak were chosen to match with the seat above, these stretchers remained

Just under 3.5m of Cornish burr oak

The seat rails are laminated for strength

Drilling holes in end grain for the threaded metal bar

un-scorched. The pippy oak used for the stretchers was beautiful but had the potential to reduce the structural integrity of this important load-bearing element. To overcome this I chose to laminate several sections of oak together to form each of the six stretchers. This process adds strength to the timber and stopped the propagation of any natural defects characteristically found in this type of oak.

The seat had been designed for constant use with a design loading of eight people, thus the mechanical integrity of the bench was of paramount importance. Decisions about which joints to use were almost entirely influenced by their ability to transfer forces while remaining intact over years of constant use. A choice was made to hide all joints, tying in with the overall design aesthetic. The three frames that made up the main sections of the structure, consisted of a mitred frame with a cross rail on which the seat would sit. Each mitre was jointed using two Dominoes, adding strength to the joint and helping with alignment. The bench required the cross rail to be able to transfer a significant amount of weight and for this component Dominoes alone would not have enough strength. I therefore employed what I've christened the 'improved Parnham' joint.

Joint success

A Parnham joint incorporates a threaded metal bar in much the same way as you would use a wooden dowel but with greater resistance to shearing. The bars are anchored into oversized holes with resin, the thread providing extra gluing surface. Under pressure the resin is forced into the fibres of the wood surrounding the bar and has the effect of strengthening the joint. My 'improved Parnham' makes use of two Dominoes, which are used to locate and align the joint. Standard Parnham joints can present issues around positive location, as the hole into which the rod is placed is deliberately created oversize, partly to increase the gluing area as I've mentioned, but also to make allowances for any errors when drilling into end grain; a difficult process even when employing a jig or using a press.

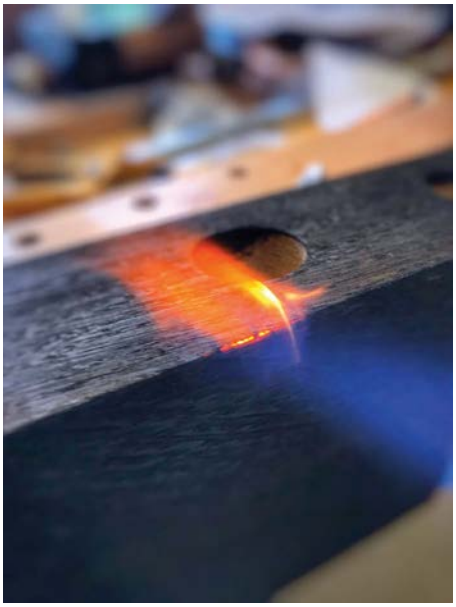
Masking the timber on the first stage of gluing up

A jig is used to centre the dowels

When the resin has cured the tape is removed

Scorched oak

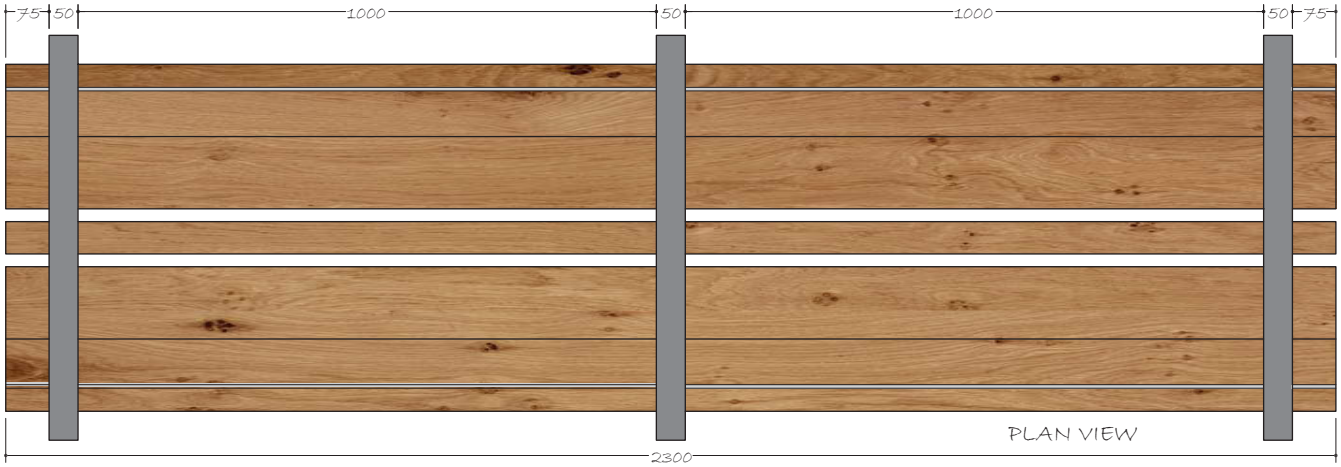
The next challenge was to scorch the oak. I wanted a finish that was dark but not completely black, allowing the 'warmth' of the wood to remain. When done sympathetically, scorching can have a slight translucency allowing the natural colour of the wood to be seen in the right light. Scorching can also cause edges to dull and it was important that edges and details remained crisp. To create the finish and preserve the edges, each face was scorched very briefly four times, permitting the colour to slowly build up without damaging the surfaces. Between each burn the oak was abraded with wire wool, providing a more controlled burn and consistency of colour. Wire wool also has the benefit of removing the softer parts of the wood, adding texture and highlighting grain patterns. Negative space and light falling on the piece was also carefully considered. The space between the seat was designed to allow light to fall under the bench, which created two parallel lines matching the polished stainless steel string lines inlaid in the seat. The seat was sanded to 4000 grit, and finished with eight coats of wax oil. F&C

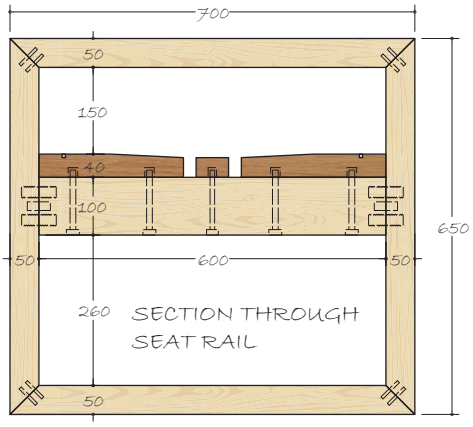


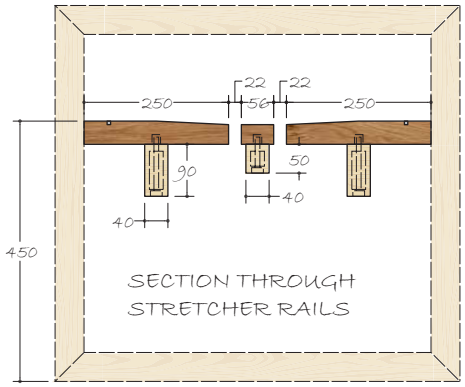
Scorching the surface of the oak

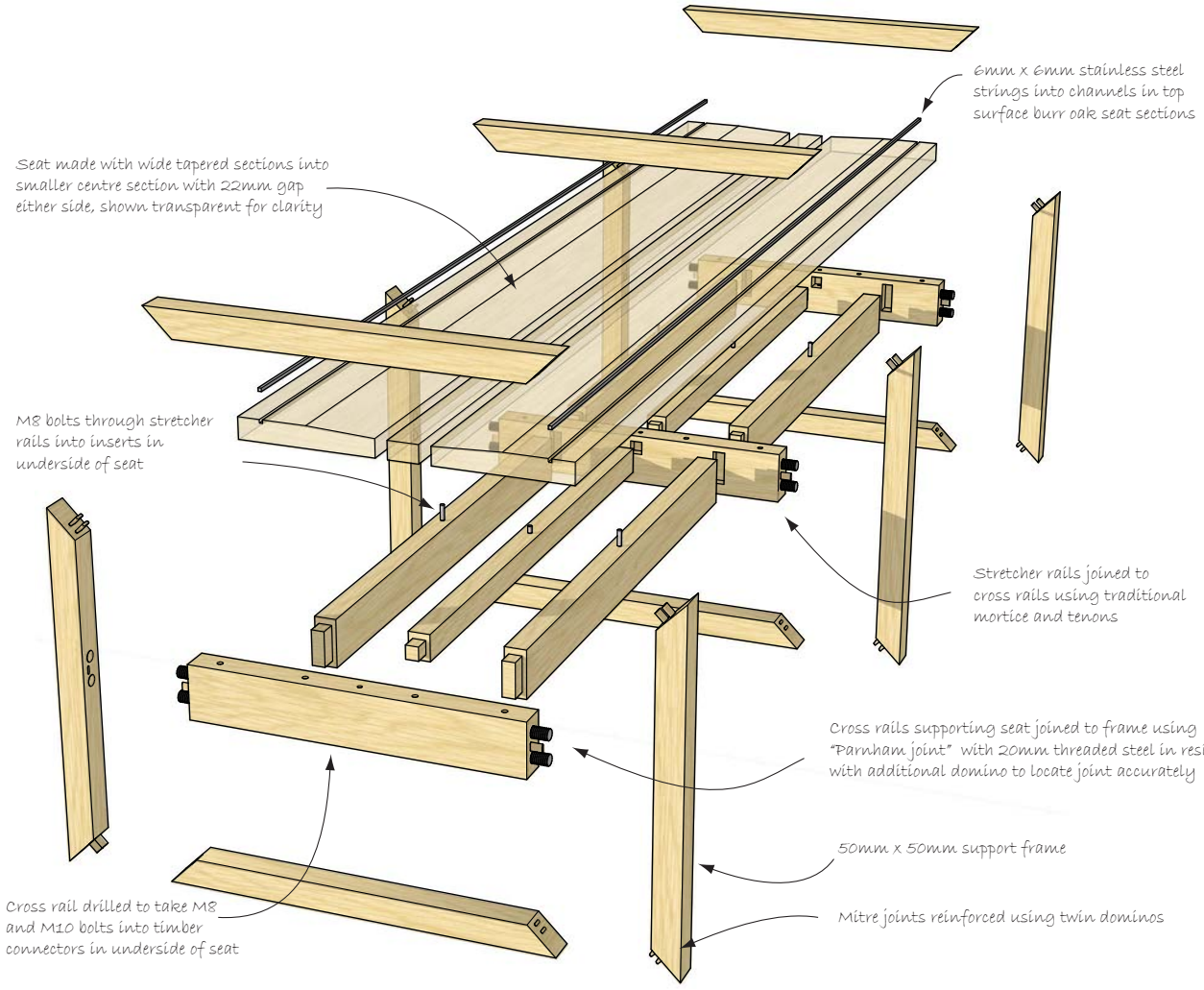
Removing the loose material to reveal the grain

The polished stainless steel strip


75
50
1000
50
1000
50
75
PLAN VIEW
2300


700
50
150
40
100
650
50
600
50
260
SECTION THROUGH
SEAT RAIL
50

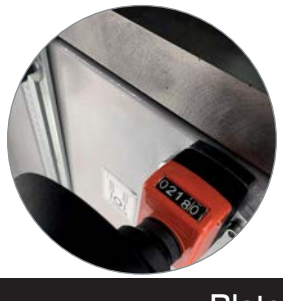

22
22
250
56
250
50
90
40
40
450
SECTION THROUGH
STRETCHER RAILS


6mm x 6mm stainless steel strings into channels in top surface burr oak seat sections
Seat made with wide tapered sections into smaller centre section with 22mm gap either side, shown transparent for clarity
M8 bolts through stretcher rails into inserts in underside of seat
Stretcher rails joined to cross rails using traditional mortice and tenons
Cross rails supporting seat joined to frame using "Parnham joint" with 20mm threaded steel in resin with additional domino to locate joint accurately
50mm x 50mm support frame
Mitre joints reinforced using twin dominos
Cross rail drilled to take M8 and M10 bolts into timber connectors in underside of seat

scott+sargeant the machinery experts

C300

high performance combination woodworker



The C300 Universal Machine is the latest addition to the iTECH family. It has been designed to have industrial quality features combined in a size intended for the small professional workshop or home user.

This industrially rated machine features a panel scoring saw, sliding table with large support, surface planer, thicknesser and spindle moulder in one neat package.

The cast iron construction, accurate cross cut fence and superb build quality put this machine in a class of its own.

£4499
Inc VAT

Technical Specification:

Motors	3 x 2.0 hp
Planing width	300 mm
Thicknessing Depth	220 mm
Cutter Bock Diameter	70 mm
Depth of Saw Cut	80 mm
Sliding Carriage	1250 mm
Saw Blade Diamter	250 mm
Scoring Saw Blade	90 mm
Spindle Moulder Shaft	30 mm
Spindle Moulder Max Diameter	160 mm

Blatchford Rd, Horsham
RH13 5QR
01403 273000

scosarg.com

LOVED IN THE INDUSTRY, CHOSEN BY PROFESSIONALS

scm

EVERYTHING YOU NEED TO DELIVER!

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

S 45 n
A small Band Saw with great capabilities that is perfect for either the joinery workshop, schools, furniture restoration or renovation

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

SCM Group UK
Tel. +44(0)115 9770044 - scmgroupuk@scmgroup.com - www.scmwood.com

scm woodworking technology

is more

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

Special commendation for seven furniture makers

The recipients of the Master Certificate Scheme. Clockwise: Marcus Jahrling, Andrew Jackson, James Ryan, Ewan Stevenson, Christopher Hyde, Jodi Schofield, Dr Tony Smart and Wendy Shorter

Seven furniture makers were commended for their contribution and achievements to the industry at a special ceremony in the City of London in February as part of the Master Certificate Scheme.

The Master Certificate Scheme, run by City of London livery companies in partnership with City & Guilds, aims to recognise excellence and promote career progression from Apprentice to Journeyman and Master level. In order to qualify for a certificate at any of the three levels, the applicant must provide evidence of having achieved an appropriate level of responsibility and technical knowledge in their sector and given support to those pursuing a career in the industry.

The ceremony, attended by the Rt Hon the Lord Mayor Alderman Charles Bowman, took place at Glaziers' Hall, London on 26 February. A total of 38 representatives from The Worshipful Companies of Wax Chandlers, Masons, Plumbers, Joiners and Ceilers, Plaisterers, Upholders, Glaziers, Horners, Paviors, Clockmakers, Coachmakers, Furniture Makers, Lightmongers and Constructors were in attendance.

The seven furniture makers awarded an Apprentice, Journeyman or Master certificate by The Furniture Makers' Company were:

- Christopher Hyde, director of creative arts at Rycotewood Furniture Centre (Master)
- Andrew Jackson, managing director at Burgess Beds (Master)
- Marcus Jahrling, manager at Ardmore Construction (Master)
- James Ryan, designer at Edward Barnsley Workshop (Master)
- Wendy Shorter, founder of Wendy Shorter Interiors (Master)
- Jodi Schofield, sales director at Burgess Beds (Journeyman)
- Ewan Stevenson, general manager at Burgess Beds (Apprentice)

Master of The Furniture Makers' Company Dr Tony Smart MBE said: 'I was delighted to be present to witness the presentation of these very well-deserved certificates to those in our industry. They have not only excelled in their own profession but have helped and supported so many young people that have joined our industry. This scheme provides us with a way to recognise these achievements and to encourage others to follow.'

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

Spring roundup from Northern Contemporary Furniture Makers

Leeds-based furniture maker James McKay has produced a stunning new display case; the Sho sugi ban cabinet is made from ripple sycamore with scorched oak legs and stretchers, and ebony and silver leaf detailing. It features bevelled edge curved glass and concealed interior lighting controlled by a concealed PIR switch.

NCFM member Andrew Lawton has had another great honour bestowed upon his craftsmanship as he has been selected for Designer Crafts 2018 at Chelsea College of Art, London, running from 8–21 July. The exhibition is to mark the 130th anniversary of the founding of the Society of Designer Craftsmen.

Andrew wrote his first project article for *F&C* in 1997. It's the subject of this month's Airbrush With the Past feature on page 74.

Contact: NCFM
Web: www.northernfurniture.org.uk

PHOTOGRAPH COURTESY OF JAMES MCKAY/NORTHERN CONTEMPORARY FURNITURE MAKERS

Sho sugi ban display cabinet by James McKay

Wood Awards entries are open

The call for entries for the 2018 edition of the Wood Awards has now opened. The Wood Awards is the UK's premier competition for excellence in architecture and product design; categories include Bespoke, Production Made and Student Designer.

The deadline for entering the competition is 25 May, the shortlist will then be announced in July and the awards ceremony will take place on 20 November.

Contact: The Wood Awards
Web: woodawards.com

PHOTOGRAPH COURTESY OF THE WOOD AWARDS

Narin chair won the Production Made category in 2017

Halo Creative Design wins IP court battle

Halo Creative Design has won a significant case against Comptoir Des Indes (CDI) to protect its Intellectual Property (IP) rights after CDI was found guilty of knowingly infringing two of Halo's U.S. Design Patents.

The case, which was originally filed in October 2014, was put before a federal jury in Chicago. It involved two of Halo's U.S. Design Patents, including one covering Halo's award-winning Aviator Tomcat Chair, Halo's Odeon™ trademark covering an entire line of cascading crystal chandeliers and lamps, and Halo's nine copyrights in many of its other well-known and best-selling furniture and lighting designs, including the 'caged' Gyro Crystal Chandelier. The jury found that CDI's patent infringement, trademark infringement and copyright infringement were each knowing and willful. The Court's permanent injunction prohibits CDI from selling, offering for sale or promoting the infringing products within the USA. The Court also awarded Halo pre-judgment interest on the amount awarded by the jury, bringing Halo's total damages award to nearly $US 3.8 million.

Contact: Halo Creative Design
Web: halocreativedesign.com

PHOTOGRAPH COURTESY OF HALO CREATIVE DESIGN

The Aviator Tomcat Chair is one of the designs involved in the case

Students begin new furniture course

As mentioned in *F&C* last month, The Chippendale International School of Furniture has launched a new one-month intermediate course – and it already has its first student, with more signed up for the future. The intermediate course is designed to fill the gap between the school's one-week introductory course and the nine-month professional course.

PHOTOGRAPH COURTESY OF THE CHIPPENDALE INTERNATIONAL SCHOOL OF FURNITURE

Eion Gibbs is the first student on the intermediate course

Eion Gibbs, from the north of Scotland, was the first student on the course. He joined the course as he wanted to learn some new skills while recuperating from pneumonia. Eion became ill while working as a cameraman in Tanzania; he was filming with the charitable Kilimanjaro Project and Trees 4 Kilimanjaro, which are highlighting the enormous environmental damage that is being done to Africa's largest mountain, and the surrounding farmers who depend on the mountain's melt waters. His work will be published on Voices of Kilimanjaro, to highlight the man-made nature of climate change and environmental damage, and what we can all do to stop and reverse the damage. Trees 4 Kilimanjaro, with public donation, aims to plant 50 million trees in the region.

Contact: The Chippendale International School of Furniture & Trees 4 Kilimanjaro
Web: www.chippendaleschool.com & www.trees4kili.org

Events

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

EVENTS OF THE MONTH

Hugh Miller's work will also be in Design-Nation's showcase for Craft Week, including furniture from his Coffee Ceremony collection

London Craft Week

London Craft Week showcases exceptional craftsmanship through a programme featuring hidden workshops and unknown makers alongside celebrated masters, famous studios, galleries, shops and luxury brands.

As part of London Craft Week, Design-Nation will present a diverse showcase of their members' works. The exhibition theme is 'Head, Hand and Heart', based on the thoughts of Victorian art critic John Ruskin: 'Fine art is that in which the hand, the head and the heart of man go together'. Located in the showroom of Helen Yardley Studio, the selected craftspeople will inspire, delight and inform through their contemporary craft works.

When: 9–13 May
Where: Various locations in London
Web: www.londoncraftweek.com

PHOTOGRAPH COURTESY OF GLASGOW LIFE

Parakeet Cocktail Chair by Jacky Puzey will be part of Design-Nation's showcase

Craft & Design Fair, RHS Garden Wisley

Held in marquees within the beautiful surroundings of RHS Garden Wisley, this craft fair offers original and affordable designs created by some of the finest craftsmen and artists in the UK. There will be textiles, paintings, furniture, metal, leather, ceramics, jewellery, glass, fashion and more.

When: 3–7 May
Where: RHS Garden Wisley, Wisley Lane, Wisley, Woking GU23 6QB
Web: www.craftinfocus.com

LOEWE Craft Prize 2018

The international annual LOEWE Craft Prize showcases and celebrates newness, excellence and artistic merit in modern craftsmanship. Featuring the nominees of the 2018 edition, the imagination, diversity, and techniques on display at this exhibition at the Design Museum will attest to the crucial role artisans have in the ongoing construction of cultural heritage.

When: 4 May–17 June
Where: Design Museum, 224–238 Kensington High Street, Kensington, London W8 6AG
Web: designmuseum.org

Makers Central

This brand-new event brings together thousands of makers from around the world, from crafters and inventors to hobbyist and artists to share their passion for all things creative. There will be demonstrations of woodturning, carving, 3D printing and much more.

When: 5–6 May
Where: National Exhibition Centre, Marston Green, Birmingham B40 1NT
Web: www.makerscentral.co.uk

Weald of Kent Country Craft Show

This craft fair at Penshurst Place features stalls of handmade and hand-finished furniture and glassware, jewellery, luxury beauty products and leather goods.

When: 5–7 May
Where: Penshurst Place, Penshurst, Tonbridge TN11 8DG
Web: www.thecraftshows.co.uk/kent/spring

Woodworks@Daventry

This annual woodturning show features demonstrations by professional turners, displays from clubs and stands from companies such as Axminster, Chestnut Products and English Hardwoods.

When: 11–12 May
Where: Daventry Leisure Centre, Lodge Road, Daventry NN11 4FP
Web: www.tudor-rose-turners.co.uk

Pulse London

Pulse is the UK's most exclusive and trend-led event for new product, brand launches and retail inspiration across living, fashion accessories and gift. It includes FOUND, a ground-breaking collection of international brands never seen before in the UK.

When: 13–15 May
Where: Olympia, Hammersmith Road, London W14 8UX
Web: www.pulse-london.com

Spring Long Point

Long Point is an open entry trade show run by the Long Eaton Guild. It showcases the best of furniture made in the UK, including the ranges of the Guild members themselves.

When: 14–16 May
Where: Various locations in Long Eaton, Derbyshire
Web: www.longeatonguild.co.uk/spring-long-point

Handmade Oxford

Handmade in Britain's shows have become the top contemporary craft selling events for designer-makers in the UK. This three-day showcase, the first edition to be held in Oxford, sees the industry's biggest talents exhibiting alongside new graduates and emerging designer-makers.

When: 18–20 May
Where: Oxford Town Hall, St Aldate's, Oxford OX1 1BX
Web: www.handmadeinbritain.co.uk/events/handmade-oxford

Weird & Wonderful Wood

Over 100 artists and craftspeople will be showcasing their skills at this festival of wood. Demonstrations will include furniture making, musical instrument making, displays by traditional fletchers and bowyers, chainsaw carving, woodturning and more. Workshops, for both adults and children are free and include activities such as willow weaving, spoon whittling and pole lathe turning.

When: 19–20 May
Where: Haughley Park, Wetherden, Nr Stowmarket, Suffolk IP14 3JY
Web: www.weirdandwonderfulwood.co.uk

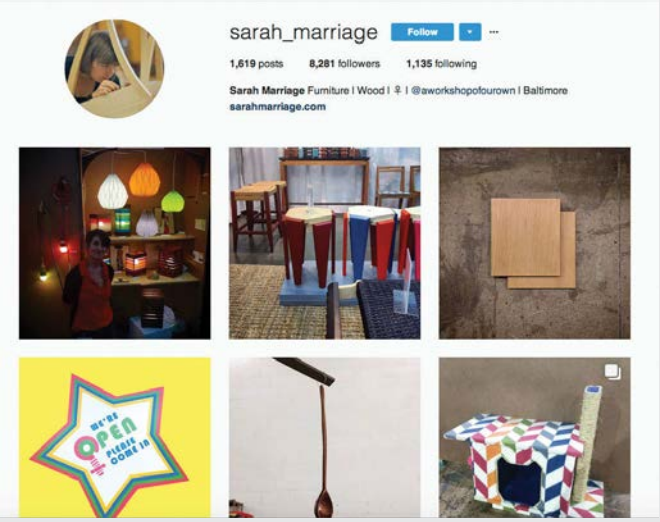
Social media dashboard

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

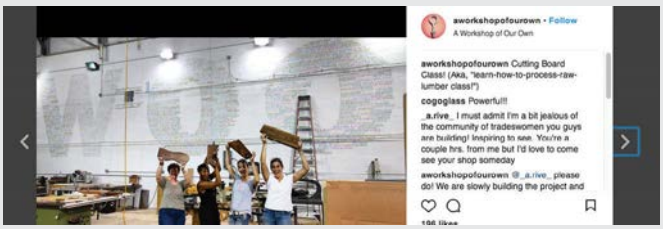
In this section of the magazine we bring together the best furniture and woodworking related content from social media. Here we'll recommend who to follow, where to comment and which online communities to join. We also feature projects we love, readers' letters, comments from the Woodworkers Institute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

Instagram: Sarah Marriage & A Workshop of Our Own

Sarah Marriage is a Baltimore-based fine furniture maker. In 2015 she received the John D. Mineck Furniture Fellowship and decided to use the funding to set up A Workshop of Our Own, a space where women furniture makers can come together in a supportive environment. The Workshop opened in Baltimore in 2016 and provides training and apprenticeship opportunities. You can follow both Sarah and A Workshop of Our Own on Instagram.



Address: @sarah_marriage



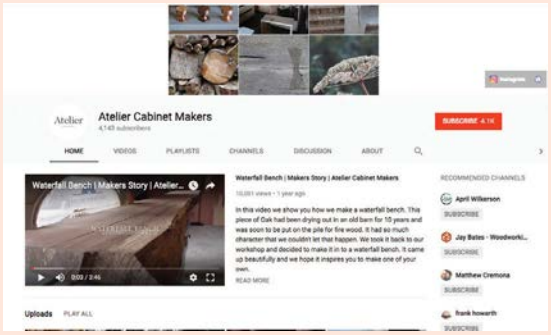
Address: @aworkshopofourown

Twitter: Craft Courses

Craft Courses does what it says on the tin: here you can find links to thousands of creative, craft and artisan courses across the UK.

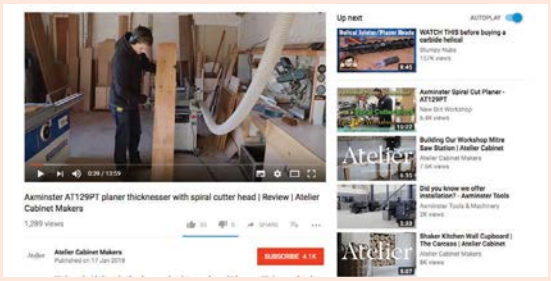
Address: @CraftCourses

YouTube: Atelier Cabinet Makers



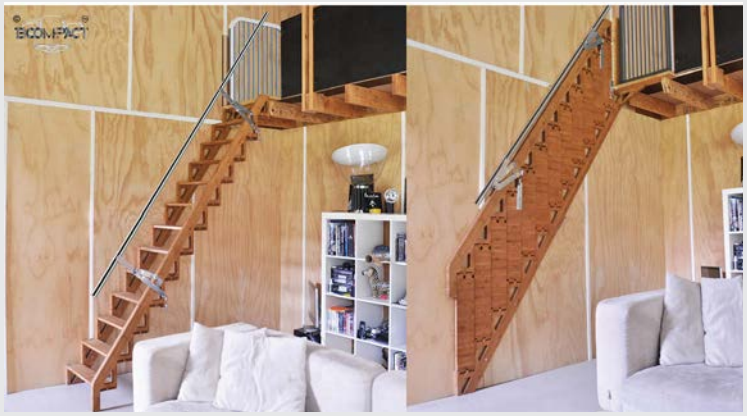
Jamie and Rhiannon specialise in designing and building bespoke handmade kitchens and furniture. On their YouTube channel they share design ideas, projects, workshop hacks and product tests.

Address: tinyurl.com/ydycw5bd



Projects we love

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



Bcompact Design

Bcompact's furniture is designed for 'future living in high density areas'. The Aviator chair is a world first: a fold from flat, luxury leather arm chair, made from a single piece of sustainably sourced, manufactured bamboo sheet and leather. Bcompact has also recently patented the Hybrid stairs and ladder, a sideways folding access device that requires no infrastructure alterations to your home or work space.

For more information, visit: bcompact.com

GMC Publications does not endorse and is not responsible for third party content

The business of woodworking

Anselm Fraser, principal of the Chippendale International School of Furniture, begins a new series for *F&C*

The workshop at the Chippendale International School of Furniture

I am grateful to *F&C* for giving me an opportunity to write a monthly column on the business of woodworking because it's a passion we all share, whether as professional woodworkers or keen hobbyists. I suppose that, like any passion, it's not one that we can easily rationalise. It's just something that's part of us. But what we should also share is a constant thirst to learn more, because we can always discover new ways to improve. In this way no two days are the same and you continue learning for the rest of your life.

Learning more means understanding how fashions are changing. Understanding how new technologies work can make life easier. Sticking only to what you've always done means standing still in a changing world. The fact is that yesterday's desirable piece of furniture may be today's kindling.

And the best way to learn is to listen to other woodworkers, to see how they're making furniture and to see what kinds of furniture they're making. That's what's so valuable about *F&C* – it's a great magazine, edited by an experienced woodworker.

I'm lucky because not only do I teach woodworking, I'm also surrounded by gifted staff and visiting tutors. Not only that, but our students come from all over the world, and I'm constantly learning about design from their cultural perspectives.

In the coming months, I'll be giving my views on the changing woodworking landscape and, if you're a keen hobbyist intent on making some money, how to go about it. I'll touch on how to find inspiration, how to structure your marketing and how to sell yourself.

The first and most obvious point is that you might be the most skilled woodworker in the world, but what's the point if nobody knows about you or sees your output? Modern woodworking isn't just about wood and hard graft, it's also about acquiring business and marketing skills.

I have been a woodworker since 1981, first as a furniture restorer and then as a teacher. Today, the Chippendale school is regarded as one of the best in the world. Over that period, I have learned – and continue to learn – how furniture design and woodworking is a universal and timeless passion. We have always needed furniture, and will always need it.

We may speak different languages but we are united by a love of woodworking. That passion is also a universal language; a shared dream to take our skills to the next level.

In the months ahead, I'll be sharing some of my thoughts with you. After more than 30 years in the woodworking business, I'll have some provocative things to say. However, as a woodworker and teacher, I'll be saying them in the spirit of our shared passion, and to pass on some of my experience.

PHOTOGRAPH BY DEREK JONES/GMC PUBLICATIONS

Stanley Webb Davies

Nancy Hiller looks at the life and career of the Arts & Crafts furniture maker

Oak side table with two of the details featured in our finishing tech article on page 30

Stanley Webb Davies

I've long been fascinated by the question of why some names come down to us through history while others do not. Take the Arts & Crafts movement. You need only mention 'Arts & Crafts' for most minds to conjure up the name of William Morris. In the UK, Barnsley is likely to be a close second; in the US, it will be Stickley. Other names will follow, depending on one's familiarity with the movement: Ashbee, Mackintosh, Voysey, Greene and Greene.

But just as there are thousands of skilled furniture makers today whose

PHOTOGRAPHS BY DAVID SIDDALL ANTIQUES

Part of a suite of bedroom furniture in oak that included bedside cabinets, stools and side tables

names are scarcely known beyond their immediate circles, so there were in the early 20th century. Some of the best-known names associated with the Arts & Crafts movement gained widespread familiarity due to their designs, rather than through hands-on building. Morris, for one, made very few pieces of furniture. Voysey did not build furniture at all, but only designed it; independent workshops built the chairs, sideboards and other pieces known by his name. And while Gimson was a skilled craftsman, in his heyday he employed several others in his workshops at Sapperton. Those men (yes, they were men) brought Gimson's designs to life while he ran the business. Then, as now, those with big names form the tip of an iceberg; the vast number of less-known people who actually make the majority of things we live with form the foundation.

Nonetheless, in the case of Arts & Crafts furniture, just below the tip of that iceberg was a group of designer-makers every bit as principled and talented as those with household names. Stanley Webb Davies was one of them.

A conscientious man

Davies was born in 1894, seven years after the formation of the Arts & Crafts Exhibition Society that provided the name for the movement. Most of the designers and craftsmen we associate with the movement were born far earlier: Morris in 1834, Voysey in 1857, Ashbee in 1863, Gimson in 1864, sandwiched between the Barnsley brothers Ernest and Sidney, and Mackintosh in 1867. In other words, Davies belonged to the second, if not third generation of Arts & Crafts designers.

As many of these designers and craftsmen had been before him, Davies was born into a well-off family. His father, Thomas Pearce Davies, ran the Greenfield and Waterfield textile mills in Darwen, Lancashire. Although strictly speaking theirs was part of the same 19th-century industry that Carlyle, Ruskin and leaders of the Arts & Crafts movement had decried, the Davies family, in contrast to many other factory owners, treated their workforce with a benign paternalism. For example, in the mid-19th century, when many factory owners required employees to put in up to 16 hours a day, six or seven days a week, the Davies family recognised their workers' demands for a 48-hour work week. As the Friends of Darwen Library observe in their book Stanley Webb Davies: Family, Friends and Furniture, such kindness 'didn't make them very popular with their peers, but it set the pattern for more than 50 years of harmony between workforce and management at their mills.'

Stanley was educated at Quaker schools: first at Sidcot in Somerset, and then, from the age of 14, at Bootham in York. Thanks to the schools' culture as well as his family's wealth, he gained a breadth of experience that would have been denied to most young people of his day. In addition to travelling widely (including a trip in 1909 to visit an uncle in the US and trips to France and Switzerland in the following two years), he developed a passionate interest in woodworking while at Bootham and won an award for a bookcase he made there. The following year a desk he had nearly completed was included in the school's Christmas exhibition.

In 1913 Davies went to New College, Oxford, where he earned a degree in Modern History, graduating in 1916. (This would be followed four years later with an MA -- an honorary rank, not a postgraduate degree -- in 1920.) At this point Davies, a 22-year-old man with the First World War raging, was required to enter military service. But as a Quaker committed to non-violence, he pursued the status of conscientious objector, a process that required appearances at military tribunals during a time when conscientious objector status was viewed as dishonourable by many. He was even briefly imprisoned for refusing military service.

After much effort he was accepted into the Friends' War Victims Relief Service and sailed to France in October 1916, travelling on to Dôle in the eastern mountains, where he worked in a woodshop building prefabricated housing for civilians displaced by the war. The Friends organised community activities for their service-people; one was a lecture by journalist William Mellor, who argued that the war would prove a turning point for English industry from a system focusing on quality to one where quantity was paramount. Davies was deeply influenced by Mellor's ideas and would later speak and write spiritedly about the value of handcraft in an era tyrannised by the machine.

In December 1818, having completed his compulsory service, Davies returned home to

Nameplate from the showrooms at Gatesbield

his family. Discussing plans for his future, he agreed to join the family business, but before doing so, he said, he felt an obligation to return to France and continue his work, this time as a volunteer. By the time he came home for good the following July, he was seriously conflicted. It didn't take long for him to decide that what he really wanted was to work as a craftsman.

In search of a style

Thanks to his family's wealth, Davies, unlike many young people, enjoyed the freedom to pursue this dream strategically, rather than having to take whatever work he could get. He contacted a craftsman he admired greatly, Arthur Romney Green. Green, like Davies, was university educated and had left a teaching position to set up his own workshop in Christchurch, a small town near Bournemouth, on England's south coast. Nineteen years Davies's senior, Green was known for taking on apprentices to help produce commissions while improving their skills. Davies joined Green's workshop in 1920 and worked there for just under two years; he also studied woodcarving at Bournemouth Municipal Art School.

Through his time with Green, Davies was exposed to the Cotswold School furniture characteristic of Ernest Gimson and Sidney Barnsley, with its simple lines, solid materials and exposed joinery, all expressions of fundamental Arts & Crafts values. But this school was known for something more, as well: decorative gouging and geometric carving within bounded spaces, often on chamfered edges – a nice expression of the 'generosity' which Ruskin had argued in 'The Moral Elements of Gothic' is essential to good design. In his younger years, Green had visited Gimson's workshops and was clearly influenced by these details. He passed along important aspects of the Cotswold aesthetic to Davies.

A walnut table top cabinet bursting with decorative details typical of the SWD workshop

Master and mentor

In the spring of 1923 Davies moved to Windermere in the Lake District. Successful business owners were leaving the cities whose industry had made them wealthy in exchange for fresh air and striking surroundings. Davies, whose principles were matched by a sensitive soul, was drawn to the area's natural beauty. The burgeoning population of potential customers made Windermere an ideal spot to start his business as a craftsman.

In the same year, Davies married Emily Thomas, who shared his interest in art, craft, nature and gardening. They would be together until Emily's death, 50 years later.

With financial help from his father, Davies bought a piece of land where he had a workshop built out of local stone and slate. He and Emily also planned a house, Gatesbield, which was built by the firm of Pattinsons.

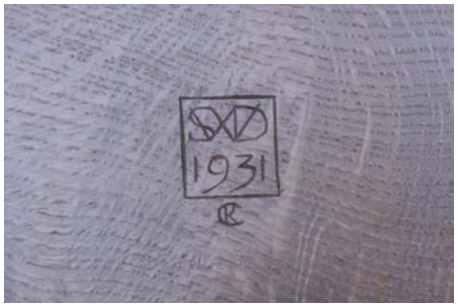
Davies's workshop comprised an office and showroom as well as bench space. He took on a small number of employees. Among those most closely associated with Davies were Ernie Oldcorn, Sid Johnston (sometimes spelled 'Johnson'), Dicky Cloudsdale, James Dent and Fred Ellison. Each craftsman built a piece from start to finish, working almost exclusively with hand tools, not machines. This was a matter of principle for Davies, who would later write in a letter to the Manchester Guardian, 'Hundreds of thousands of citizens live their working lives in bondage. They are machine minders and no call is ever made on them to use their skill, their initiative or their intelligence.' He was determined to offer his employees the joy in labour that comes with handwork. And unlike many designers who had their own workshops, Davies gave each craftsman credit for his work, marking it with each man's logo. Letters and statements by those who knew him attest to his concern to treat his men with care and respect.

Much of the furniture they produced was made from locally grown hardwoods – oak, chestnut and cherry – as well as walnut and other species bought from counties further south – though they also used exotic species such as ebony and rosewood, and other domestics such as yew, pear and laburnum. Davies professed a preference that wood be left its natural colour, but many pieces made by his workshop were darkened by fuming, chemical staining with potassium chromate, or both, followed by finishing with wax.

In terms of what we would call marketing today, Davies promoted his business through artfully designed booklets. Although these were in effect brochures, he did not give them away, but sold them. They showed the sort of work he was interested in making. Because most of the work was made to order and he appreciated the

Walnut trinket box

Oak hand mirror with ribbon carved chamfer detail



A typical SWD cartouche signature with the maker's initials carved beneath

A walnut table lamp stand

value of customising pieces for individual clients, his booklets gave only estimates of price. To wit: 'For £5 or less we can make stools, cake stands, occasional chairs, smokers' cupboards and similar items. Dining and bedroom suites, on the other hand, began at £50 (roughly equivalent to £2800 today). He also exhibited furniture at Manchester's Red Rose Guild, the Guild of Lakeland Craftsmen, The Scottish Lyceum and the Queen's Pavilion at Ambleside. He had no interest in selling his work abroad, writing to Alec McCurdy, 'I want my customers to come to see me at work. I want to make things that come out of the culture of Northern England, I do not want cosmopolitan design…' Although most of his customers were residential, he also did work for business and institutional clients.

In October 1955 Davies began experiencing trouble seeing with his right eye. Several weeks later he was diagnosed with cancer and had that eye removed. Although he was briefly unsure whether he would be able to keep the business going, he was able to continue for five more years. He closed his workshop in 1961 and sold much of the remaining finished furniture. Soon after, he sold much of his seasoned wood. Emily died in 1973; Stanley, five years later.

Surely one reason why Stanley Webb Davies is less well known than many designer-craftsmen is because he chose to live far from London. Unlike so many luminaries of the Arts & Crafts movement he was not trained as an architect, nor did he have the London contacts that these other designers had. Fame was not of interest to him; he valued direct engagement – with materials, with his fellow craftsmen and with his customers. Perhaps this makes it all the more impressive that three of his pieces, a bureau, dining table and dining chair, are held in the collections of the V&A. F&C

David Siddall Antiques

All the images used in this article were kindly supplied by David Siddall Antiques. David hand picks and restores his stock and is recognised as the North of England's leading specialist dealer in vintage Mouseman and Yorkshire oak Arts & Crafts furniture, supplying pieces for clients around the world. We highly recommend browsing the 'Sold Archive' section on his website for more information or better still the 'Stock' section to purchase an original item.

www.davidsiddallantiques.com

Turners Retreat
THE WOODWORKERS SOURCE

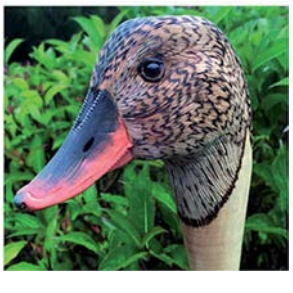
Craft Supplies
BE INSPIRED, BE CREATIVE

The North's premier woodworking store holds its Spring Open Event, Saturday 21st April 9.00am to 5.00pm

Our star name will be Richard Findley. Richard has been around woodworking for over 20 years. Through his career, his passion for woodturning led to being accepted on the Register of Professional Turners and the Worshipful Company of Turners. Anyone who reads the Woodturning Magazine will have seen his very popular "Diary of a professional woodturner" along with many other articles over the last 7 years.

Richard will be performing four turning masterclasses, each session will be a different project and last around 1 hour 15 mins, with plenty of opportunity for a Q&A session after each session. Seating as always is limited for these sessions and a minimal fee applies to each session.

We also have popular woodturner, Margaret Garrad demonstrating. Margaret has almost 20 years experience in woodturning. Margaret is a member of the Association of Woodturners of Great Britain and the Worshipful Company of Turners. Margaret is always keen to pass on her knowledge.



We also have the talented stickmaster - Marc Cotterill. Marc's talent is clear to see and no doubt will be the name for stickmaking for many years to come.

For those budding pyrographers out there, we have Bob Neill and Lisa Shackleton demonstrating their talents.

It is a day not to be missed, with many discounts available throughout the day, you are sure to pick up a bargain as you wander around the store.

Turners Retreat
THE WOODWORKERS SOURCE

Craft Supplies
BE INSPIRED, BE CREATIVE

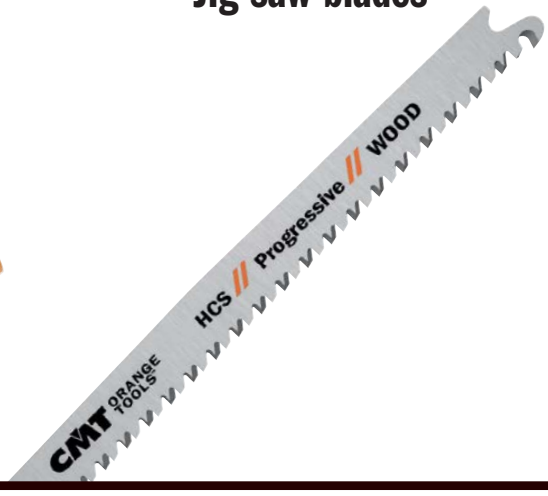
Turners Retreat/Craft Supplies, Faraday Close, Harworth, North Notts DN11 8RU.
Tel. 01302 744344 email: eshop@turners-retreat.co.uk
web: www.turners-retreat.co.uk

CMT ORANGE TOOLS™

Saw blades

Hole saws

Jig saw blades



Sabre saw blades

Tools with bore & knives

Router bits & sets

THE WIDEST TOOLING RANGE

TOMACO
THE TOOL MARKETING COMPANY

For more information and to find your nearest stockist please visit www.tomaco.co.uk

Decorative carving in the Stanley Webb Davies style

Nancy Hiller shows how to recreate two of Davies' decorative effects

When John Ruskin enumerated what he called the 'moral elements of Gothic' in The Stones of Venice, he included that of 'redundance' in the realm of design, offering the corresponding virtue of 'generosity' in people. As the final entry in a list ranked according to importance, redundance – or generosity – was, in Ruskin's view, the least essential, yet still worthy of inclusion.

Explaining what he meant by redundance in design, Ruskin wrote that 'in the most characteristic buildings, a certain portion of their effect depends on accumulation of ornament…'. The emphasis here is on two points – the accumulation, as well as the ornament. Given that Ruskin generally urged simplicity and self-denial, some may view the inclusion of redundance in this list as a bit of self-contradiction. But as in so many cases involving Ruskin, the apparent contradiction melts away with more nuanced elaboration: in an ideal world, we would be satisfied with noble austerity. But insofar as truly good design should speak to the unsophisticated, no less than to the refined, 'the richness of the work is, paradoxical as the statement may appear, a part of its humility.'

To put this in more straightforward terms, if your minimalist, white-painted concrete-floored flat that's designed to look as though no one actually lives in it strikes your cleaner as barren and lifeless, you may need to wipe a bit of toffee off your nose.

'No architecture is so haughty as that which is simple,' Ruskin continued. 'That humility, which is the very life of the Gothic school, is shown not only in the imperfection, but in the accumulation, of ornament.' Good design, at least according to Ruskin, should not be socially exclusive.

The Cotswold School

Some particularly lovely examples of redundance, which I prefer to call by the name of its human counterpart, generosity (because really, generosity versus redundance is a no-brainer, isn't it?), are to be found in furniture of the Cotswold School.

PHOTOGRAPH BY AL PARRISH, POPULAR WOODWORKING

Hayrake table leg in curly sassafras with decorative gouging, made by Nancy Hiller

PHOTOGRAPHS BY NANCY HILLER, UNLESS OTHERWISE STATED

The best known of the Cotswold designer-craftsmen were Ernest Gimson and Sidney and Ernest Barnsley; they were followed by Edward Barnsley, Sidney's son. A number of craftsmen who worked in Gimson's shops are also intimately associated with the style, among them Peter Waals and Norman Jewson. And surely one of the best-known names associated with the Cotswold School is that of Gordon Russell.

The influence of the Cotswold School spread far beyond that geographic region. Arthur Romney Green, who lived just outside Bournemouth, visited Gimson's workshops in 1904; his subsequent work reflected Gimson's impress so strongly that it is identified with the Cotswold School. Romney Green introduced Stanley Webb Davies to the characteristic elements of this furniture style: simplicity of form, the use of solid timber, clean lines, exposed joinery, decorative chamfering, and repetitive patterns carved within bounding lines.

Davies employed several varieties of such ornament, among them the alternating chamfer that creates an undulating effect on stretchers, gouging on chamfered edges (sometimes with one rounded end, sometimes with both ends rounded), and a ribbon-like strip he called an alternating thumbnail. One of the most intriguing aspects of Davies's decorative carving patterns, at least for me, is how modern they appear: they would have fit perfectly into 1970s décor.

Here's how to achieve two of Davies's more modern decorative effects.

Alternating thumbnail

Mark the angle of the chamfer at each end of the table and extend with pencil lines, then plane the chamfers by hand, working from each leg towards the centre of the rail

After marking out the basic spacing, trace the gouge pattern directly from the gouge

The completed layout

Square the ends of the gouge positions onto the flat area at each side of the chamfer to guide your marking gauge

A marking gauge line is helpful to guide your paring chisel

Use a marking knife and steel rule to define the edge of the chamfer wherever your gauge won't reach

Because this pattern runs unbroken around the edge of a piece, you need to build the basic piece before you lay the pattern out. Clean up the joints, then chamfer the outer top edge. I made my chamfer ⅝in wide. The chamfer need not be at 45°; what's important is that the angle and width be consistent.

Next lay out the pattern in pencil. The layout will depend on the width of the gouge you plan to use, as well as the width of the chamfer; one of the goals with this pattern is to create a sinuous raised highway, so to speak, that stays about the same width all the way to each corner.

The spacing of the cuts will also depend on the sweep and width of your gouge. The narrower the chamfer and the greater the sweep, the more closely you'll want to space your cuts to produce the kind of pattern Davies used.

I used a 30mm gouge with a number 7 sweep. An incannel gouge would be ideal for this, but an outcannel can work. Because all of my gouges are outcannel, that's what I used. Dividers are useful for laying out the pattern.

I marked the centre point of each gouge cut where it would intersect with the outside edge of the chamfer at the top and at the bottom. Once you can see where the gouge cut will intersect with the chamfer, extend those outside points onto the flat of the rail at the top and bottom, then use a marking gauge to cut along the chamfer's edge. The gauge line will provide a starting point for your chisel.

At the ends, where a marking gauge won't fit, use a steel straight edge lined up with the chamfer and score with a marking knife. Take several light passes to avoid getting caught in the grain.

Set the gouge on each mark and tap with a mallet. Avoid too hard a blow or you may break out the grain at the chamfer. The object at this point is to define the gouge line and score the fibres. Repeat until the centre of the gouge has penetrated about ⅛in. The gouge line should taper from that depth out to nearly nothing where it meets the chamfer.

Next adjust the workpiece if necessary and use a skew chisel to pare out the waste. Begin by setting the edge of the chisel in your marking gauge (or knife) line and gently start paring. The idea is to remove material in order to create the pattern of shadow and light, but with minimal breaking or tearing of the grain. Work at an angle that will get you from the high point of the chamfer's edge down to the deepest point at the centre of the curve.

It's a good idea to complete all of the carving on the bottom row in one go, then switch to the top (or vice-versa). That will help you keep the angles consistent, especially if your chamfer, like mine, is not at 45°.

Hold your gouge at about 90° to the chamfer

Pare the thumbnail from the gauge line at the edge of the corner down to the deepest part of the gouged curve

The finished effect

Alternating chamfer

The alternating chamfer takes straight structural elements such as the rails of a stretcher, and turns them into a seemingly fluid form. Aside from the moral element of redundance, chamfering, originally a means to reduce the weight of wooden wagon parts, expresses the Gothic virtue Ruskin deemed most important, that of 'savageness' (in design) or 'rudeness' (in character). Ruskin was in part invoking a certain integrity between maker and artifact, as well as within the processes of making themselves, that had been lost to Victorian culture. This integrity would find new expression in the Arts & Crafts movement – for example, in the exposed joinery of the Cotswold School.

This pattern is extremely simple to produce with a drawknife or with a spokeshave and chisel. As with the alternating thumbnail, the greatest challenge is in the layout.

Once again, the pattern creates an undulating raised area that should be consistent in its width. In this case, the pattern is produced by a series of chamfers barely joined at their ends to create a sort of fluid bead. But because the chamfers must alternate as they go around each structural member, it's very important to work out how they're going to intersect with each other at joints. One way Davies dealt with this was to have parts mirror each other, in cases where they were paired, such as the table below.

As with the alternating thumbnail, you should have the joints cut and fitted before you begin the shaping, though in this case it's easier to do the cutting before the parts have been glued together.

Lay the pattern out on all sides of every part before you begin shaving. This way you'll have a chance to rub or sand out any lines that may be incorrect and redo them. It's fine to alter the shape and depth of the chamfers to fit different sections of the work. For example, Davies used an asymmetrical shape tapering from a sharper radius at one end to an elongated point on the outside faces of this small table's rails. Also be careful to mind joints; for this exercise, I made a shorter, shallower chamfer just over the mortise and tenon to avoid cutting too close to the joint.

Make a mitre cradle on the tablesaw to hold your workpiece at 45°. An offcut makes an ideal block for clamping.

These chamfers take very little work to make. Davies specified that all work should be fresh from the tool, with no sanding – a finish consistent with Ruskin's first moral element of Gothic: savageness (in design) or rudeness (in character). However, I went ahead and sanded mine. *F&C*

Cutting the pattern with a spokeshave

Where the end of a chamfer is near a shoulder, it's best to leave the last bit of paring until after you've glued up the piece, to avoid removing too much material

scheppach
Germany

306 mm

205 mm

800 W

BASA 3 12" BANDSAW

90 YEARS 1927 – 2017

3 x BANDSAW BLADES PACKAGE

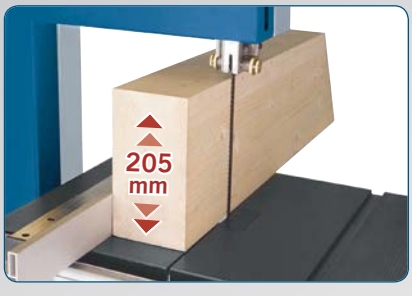
- 1 x 12mm - 4 tpi
- 1 x 6mm - 6 tpi
- 1 x 12mm - 6 tpi

£22.88 INC VAT

BRITISH MADE. BEST QUALITY

50% OFF RRP

(Only when ordered with machine)



Impressive cutting height of 205 mm.

Tempered top and bottom heavy duty guides included.

Quick-lock clamping system for minimum down time when changing bandsaw blade.

Mitre guide comes as standard

Features

- Powerful 800 induction motor
- 3-roller precision guiding above and below the table
- Unique vario drive adjustment from 370 to 750 m/min
- Sturdy cast-iron table tiltable from -8° to +45°
- Balanced and grinded band wheels with rubber facing
- Leg stand with wheel kit included

Specification

• Cutting height / width:	205 / 306 mm
• Table size:	548 X 400 mm
• Table adjustment:	-8° to +45°
• Cutting speed:	370 to 750 m/min
• Blade length:	2360 mm
• Input power:	800 W
• Motor:	230 V
• Weight:	79 kg

SCHEPPACH 90 YEARS CELEBRATORY PRICE. SAVE £100.00

£429.00 INC VAT

CARRIAGE PAID UK MAINLAND

POA FOR OFFSHORE

OFFER ENDS 30TH APRIL 2018

NMA AGENCIES LTD

www.nmatools.co.uk

01484 400 488 | sales@nmauk.com

Unit 1, Brookfoot Biz Park, Brighouse, W Yorks. HD6 2SD

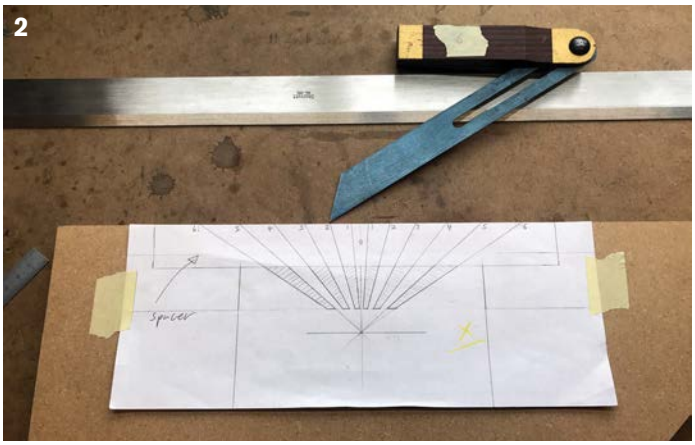
Japanese sunrise dovetails

Robinson House Studio's Theo Cook demonstrates how you can bring a little ray of sunshine into your decorative joints

PHOTOGRAPHS BY ROBINSON HOUSE STUDIO

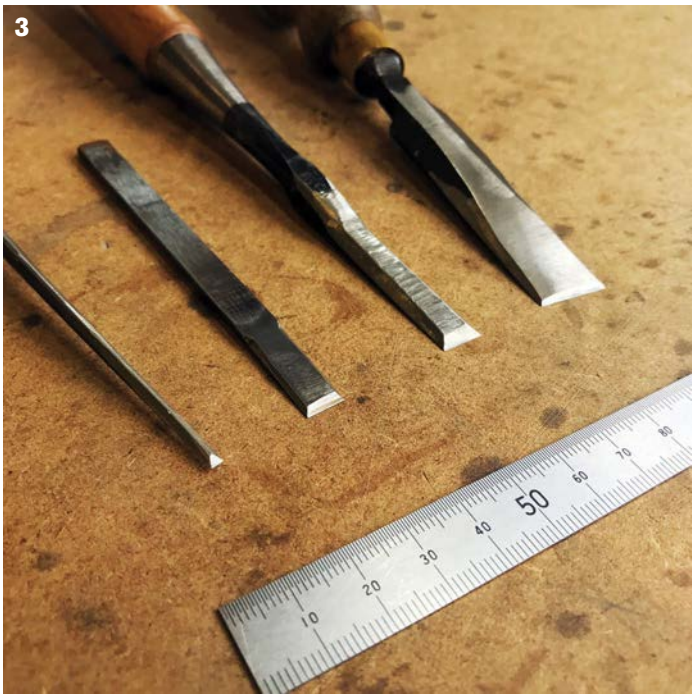
Sometimes we come across an item the making of which is impossible to explain through the use of words and pictures alone. Typically these stories are more about inspiration than instruction and any attempt to describe blow-by-blow how it was made detracts from the experience. Theo Cook's Japanese sunrise dovetails are a perfect case in point. In theory I think we can all surmise how the joint goes together and if you ask Theo, who is in fact a man of very few words, he might even be able to lull you into a state of confidence and have you believe you could. Five minutes in, however, and you'd probably wish you hadn't started. So rather than waste too much valuable ink in an attempt to get you all up to speed, we've decided instead to keep it simple and just let the work tell the story.

Making the dovetails



1 With traditional dovetails it's relatively easy to talk about the corresponding parts as they have names that we can all relate to like pin, tail and socket. This joint is a little different and requires instead a number of sliding bevel gauges to lay out a range of progressive angles. In this case six gauges are required.

2 The joint is marked out from a centre point outside the stock thickness of the board on one side and for reasons of accuracy extended beyond the thickness of the board on the other. The longer the lines the more accurate the angle.

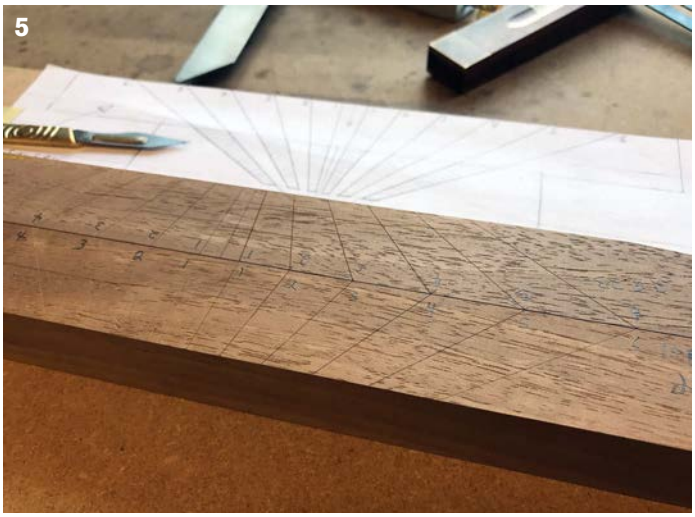


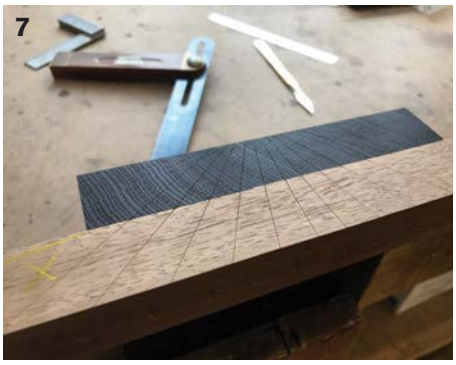
3 A selection of the chisels that were adapted to make them fit in the narrow gaps of the joint.

4 To stand any chance of marking the cut lines out accurately, the blanks have to be planed up perfectly square. The timber is Burmese padauk, 50-year-old pre-war stock, and bog oak, which is a great deal older.

5 You'll need two sets of templates laid out with scalpel lines, one for each side of the joint, to transfer the angles to each piece.

6 Once generated, the templates are more accurate than relying on bevel gauges as they can easily lose their setting.





7 The templates are used to transfer the scalpel lines onto the ends of the boards as well as the two faces.

8 With so much time invested in the layout stage, it makes sense to mark the waste areas.

9 The same rules apply to sawing regular dovetails – close to the line but not on it.

10 The first two cuts after they have been cleaned up.

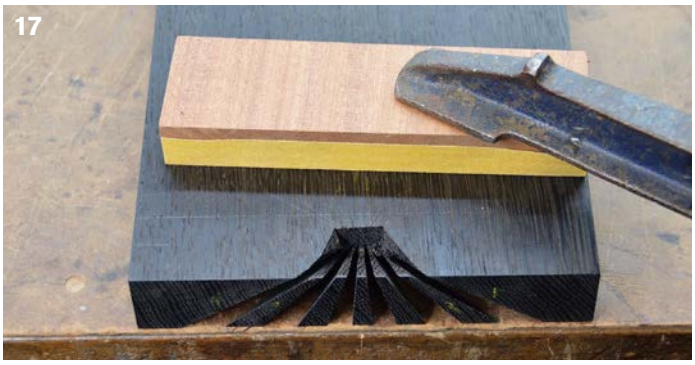
11 Spacers are required to fit into the first cuts to support the material while cutting the next section of the joint.

12 Securing the spacers in place with clear tape helps support the material. A jeweller's saw is used to trim close to the baseline of the opening.

13 A re-ground chisel is used to pare the waste down to the baseline.

14 Spacers are needed on this half as well, even if you start cutting from the middle out.

15 A small Japanese saw can give you a clearer sight line for the cut.



16 All the waste removed down to the baselines on both sides. The fins are extremely fragile at this point.

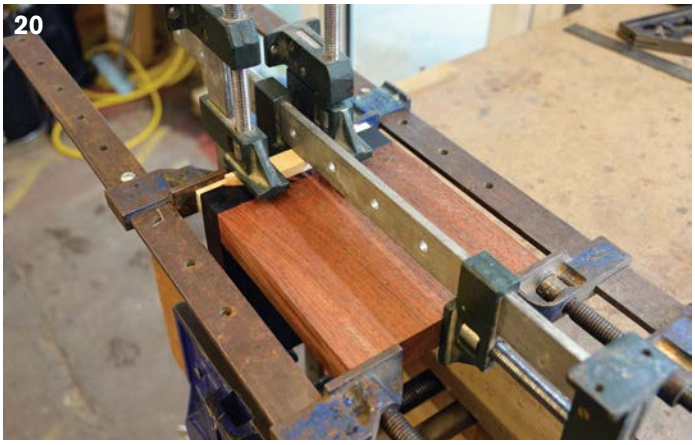
17 Some undercutting is required on the back of each part to enable the joint to fit together.

18 A temporary support was glued onto the show side of the fins on both parts while I carried out the last few adjustments. They double up as clamping blocks when it's time to glue-up.

19 A partial test fit is all you can do without risking damaging the fins.

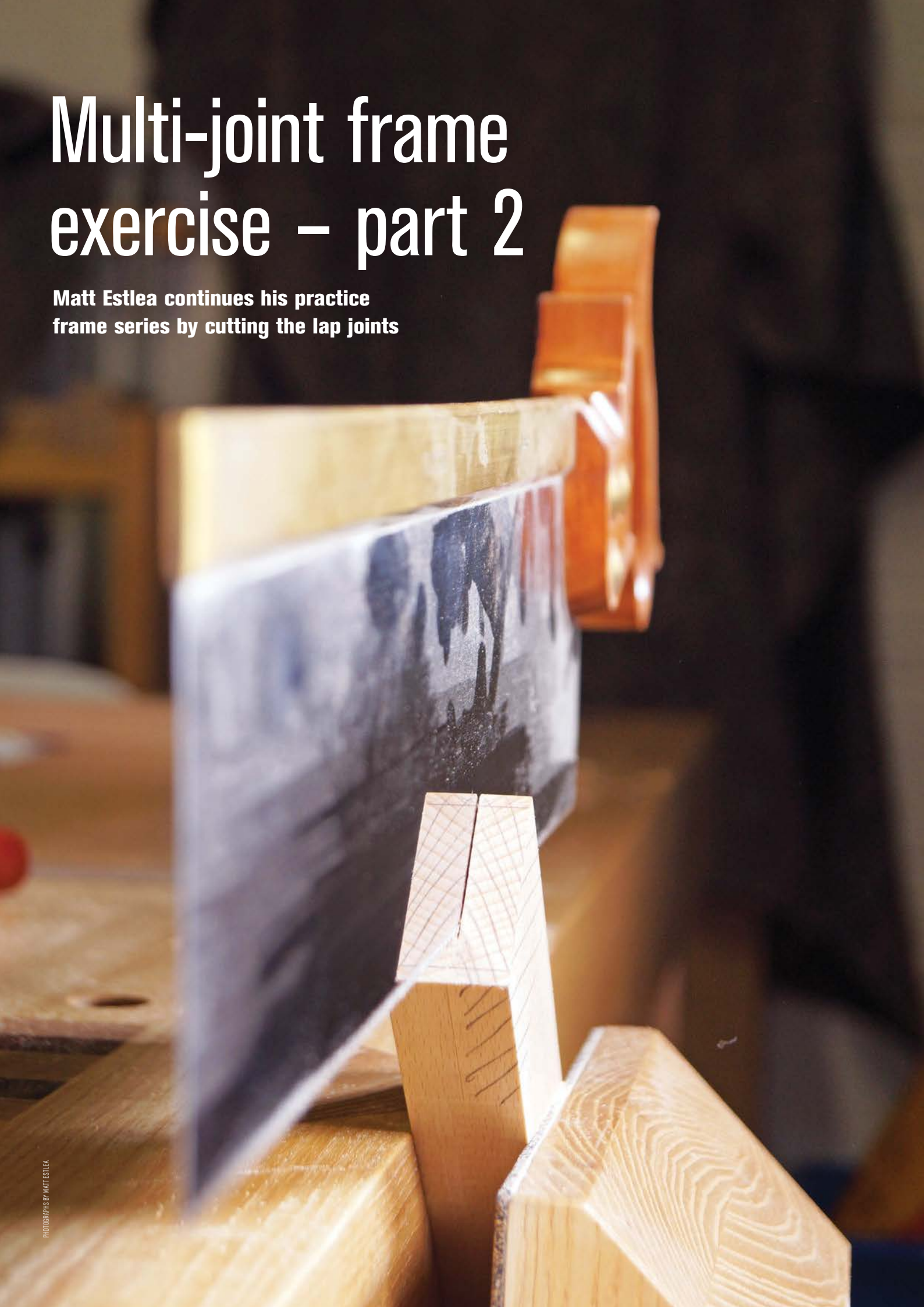
20 Gradual, even clamping pressure is applied in both directions to pull the joint together.

21 Clamps removed and support blocks planed away. *F&C*



Multi-joint frame exercise – part 2

Matt Estlea continues his practice frame series by cutting the lap joints



PHOTOGRAPHS BY MATT ESTLEA

In *F&C* 269 I showed you how to accurately mark up a frame to ensure it's square and also how to lay out the four joints we will be cutting in this series of articles. This month I'll be focusing on cutting the two lap joints. It's a simple joint at first glance, but reasonably difficult to get right if not done carefully.

The half laps

To start with, we're going to cut the half laps into the ends of the shorter components. A method to make this easier is to tilt the component 45° in the vice. That way when we saw down the marking gauge lines, we only have to focus on following two of the three lines at a time. When sawing down the lines, make sure you are cutting in the waste side of the joint. I prefer to leave roughly 1mm of material between the saw cut and marking gauge line to chisel back to later. That way I can reduce the risk of ruining a component by having an 'off' day sawing. Also the crisp edge left by a chisel tends to give a better fit than a fluffy edge left by a saw. Saw in from both sides at 45°, then clamp the component upright in the vice and remove the pyramid in the middle that has been left over. Then crosscut the waste leaving no more than 1mm between the saw cut and shoulder line.

There are various methods to clean up the faces of a lap joint. My preferred method is to establish the marking gauge lines around the edge first, and then remove the lump of material left over in the middle. To do this, I clamp the material in the vice and chisel down 3mm into the marking gauge line on all three sides. If you have 1mm of material left over after sawing, it's best to chisel back to 0.5mm from the marking line before committing to putting your chisel directly in it. This reduces the risk of splitting the timber in the wrong direction due to removing too much material at once.

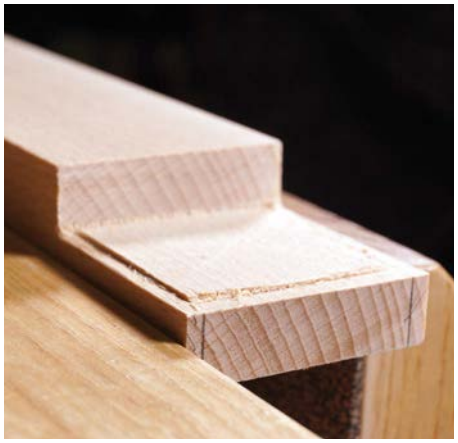
After this is done, all you have to do is remove the little bump left over in the middle while being careful not to hit those outside edges. My preferred method when doing this is to get a very sharp chisel and pare in from both sides. Every now and then, check the face with a ruler to ensure there are no bumps. You're aiming for the ruler to touch both outer edges. These bumps can be removed with a chisel or a very finely set shoulder plane.

Now all we have to do is chisel down to the shoulder line. Again, if you have 1mm of material left over, it's best to remove half of that first, and then commit to chopping directly into the shoulder line. If you try to remove too much material here, the chisel will be pushed back below the shoulder line and give you a horrible gap.

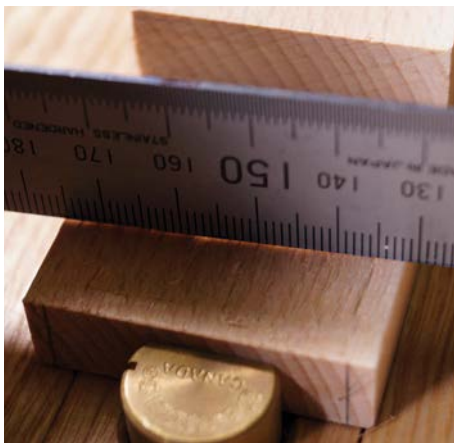

Saw 1mm away from the marking gauge line

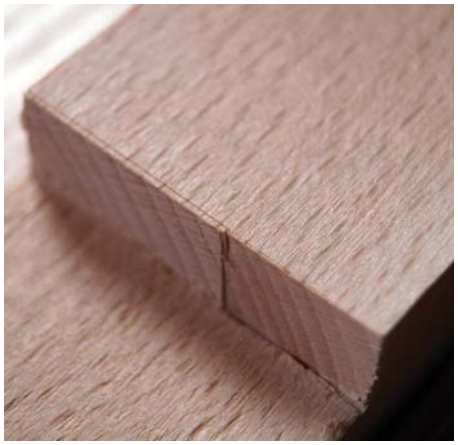

Remove the pyramid after sawing at 45°


Use a sharp chisel to establish gauge lines


Edges established


Remove the bump with a chisel


Check for contact on outside edges


Chop back to the shoulder line in small increments


Fine-tune with a shoulder plane or chisel

Dovetails

With this process completed on both components, you can now focus on marking and cutting the dovetail component. Mark 3mm in from both edges of the end grain and square it across with a sharp pencil, then mark the dovetail down the face of the component using a sliding bevel. Personally I'm not too fussy about dovetail ratios, I think you should do what you think looks nice. I prefer to stick between 1:8 and 1:6. Saw down the dovetail following the line all the way to the shoulder line and crosscut the waste off the edges. Again, I prefer to leave 0.5mm to clean up with a chisel. Simply clamp the component horizontally in the vice, put the chisel into the shoulder line and lightly tap it down while following the shoulder line on the front of the component.

Now the male parts of the joints are ready to go, we can focus on removing the material on the corresponding female components. For the simple lap joint, I crosscut through the waste leaving 1mm of material between the saw cut and marking line, and I also put a saw cut in the middle to weaken the material. Then I can clamp this in the vice and split off the material by chiselling into the side of the component. A word of warning: this is quite a satisfying thing to do and thus it's easy to get carried away with it. The important thing to remember is don't be a barbarian and try to split it all off at once. I would split half the material off, then half of that, then half of that, and so on until you get to 0.5mm of the marking line. Then put your chisel in the line, establish the edges by tapping down 3mm, remove the bump of material in the middle and check it with a ruler. Finally, chisel down the end grain walls in the same way as before, and by this point you should be left with a very snug-fitting lap joint!

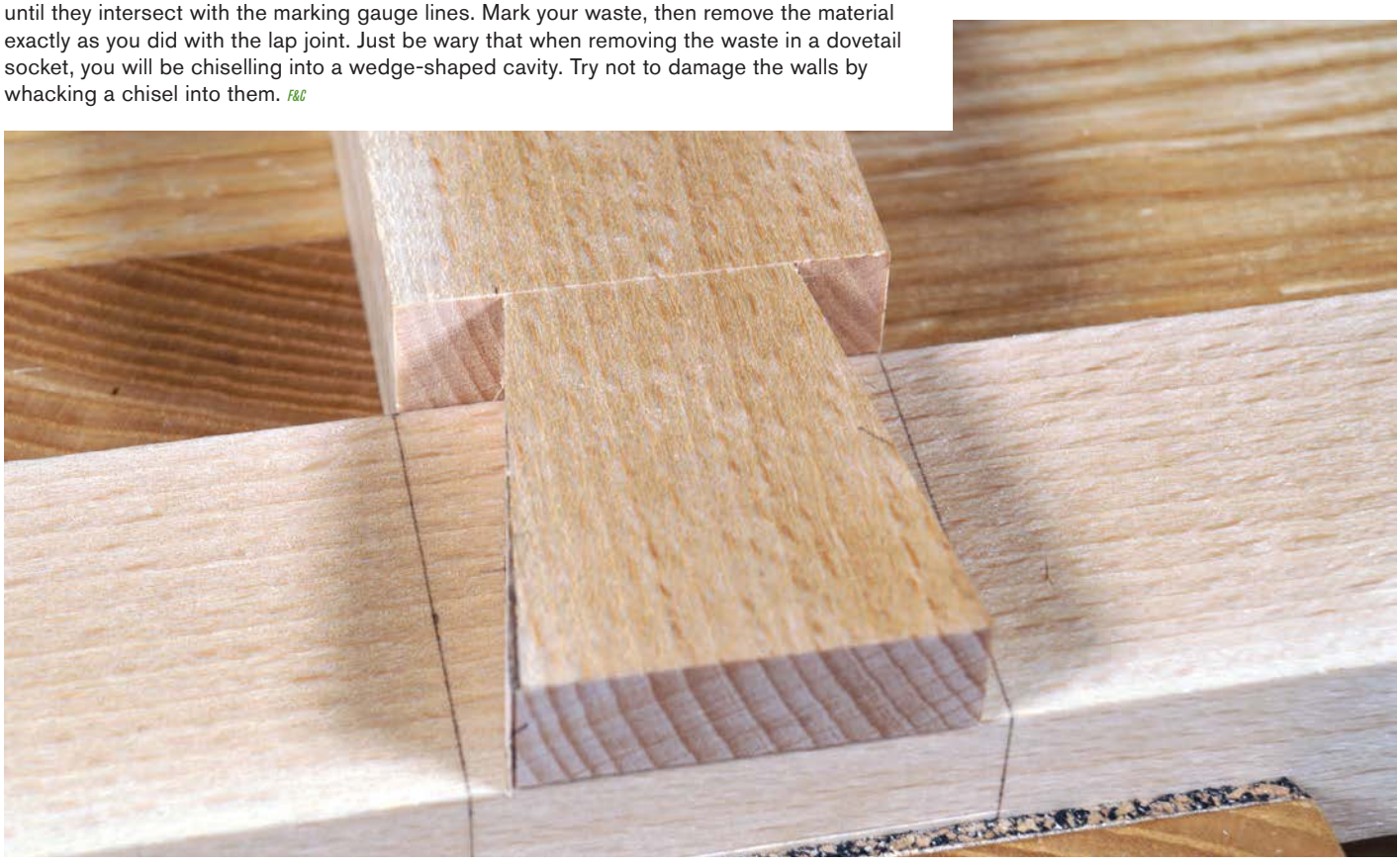
Follow the shoulder line down the front of the component

Weakening the waste material

Work from both sides when removing the waste

Dovetail socket

For the dovetail socket, firstly lay the tail on top of the corresponding component and line the shoulders up with the pencil lines you drew in the marking out stages. Carefully knife around the tail without letting it move and square the knife lines down either side of the component until they intersect with the marking gauge lines. Mark your waste, then remove the material exactly as you did with the lap joint. Just be wary that when removing the waste in a dovetail socket, you will be chiselling into a wedge-shaped cavity. Try not to damage the walls by whacking a chisel into them. *F&C*



Lining up the shoulders with the lines we drew in the last article

Next month In the next article, I'll be focusing on cutting the bridle joint as well as the through mortise and tenon joint.

mafell

Quality • Innovation • Performance

Beyond all expectation

Deutsche Qualität seit 1899

WARRANTY 3 THREE YEARS

Li HD® TECHNOLOGY ready

- BRUSHLESS MOTOR
- 5.5 AH Li-HD BATTERY
- AIR COOLED CHARGER

MT55 18M bl

Cordless Plunge Saw System

"The Mafell MT55 18M bl plunge saw has so many brilliant features including some that are yet to be seen on other competitor models. It makes this saw not only one of the best on the market, but shows the thought and process that has gone into designing this product which is really a step above the rest. The best feature on this saw is the scribe setting. This is common to others....but Mafell have taken this to another level....(allowing) the cleanest cut possible on the top surface as well as underneath. The premium quality plunge saw....is a joy to use. (It) is one of the best you can buy and I would highly recommend it to professionals especially, due to it's unique features and versatility."

Jamie Smith. Test Report. Good Woodworking. February 2018.

Patented scoring function

World's fastest blade change

Dual indicator for precise cutting on & off rail

2 x 5.5ah Li-HD batteries included

NMA AGENCIES LTD

NMATOOLS.CO.UK

Email: info@nmauk.com Tel: 01484 400488

Unit 1, Brookfoot Biz Park, Brighouse, W Yorks, HD6 2SD

PHOTOGRAPH BY DEREK JONES/GMC PUBLICATIONS

The making of the mitre plane

In the latest in our tool collecting series, John Adamson looks at the history of the mitre plane

John Clarke, an apprentice from the Oxfordshire village of Water Eaton learning his trade in Elizabethan Oxford, was certainly a lucky young man. The enrolment book in which the indenture, dated 15 January 1582, of his apprenticeship to John Sunton, a master joiner, was summarised and recorded at the town clerk's office, was unequivocal. On reaching the end of his term as apprentice he was not only to be provided with 'double apparel' (in other words two suits of clothes) and 10 shillings but also a set of 12 tools of his craft, their names spelt out in English rather than Latin. In the period from 1513 to 1602 he was one of only a handful (8%) of men in Oxford to be provided with tools of their trades as part of their indenture. Among the tools Clarke was promised were two chisels, a hatchet, a saw, a wimble (probably an auger rather than a gimlet) and several planes, including a jointer, a plough – and a mitre plane.

Distinguishing features

Assuming that he qualified and became the owner of this tool kit, Clarke must have been welcomed into his craft guild and been well on the way to being able to start trading. Something his indenture seems to be telling us though is that by the end of the 16th century the mitre plane was deemed a requisite. If so, why would this tool have been singled out as something special? What distinguishing features, we might ask, would

PHOTOGRAPH BY JOHN ADAMSON

The slight resemblance to the 45° angle of a mitre may be seen in the sign hanging outside The Mitre, an inn on Bridge Street in Cambridge. It has been facetiously suggested that inns up and down the land are so-named because they are built on corner sites. By sheer coincidence, Cambridge's Mitre does stand on a corner with Blackmoor Head Yard (where two inns once stood: The Blackmoor's Head and The Cock) and its main entrance chamfers that corner, giving an axis of entry at 45° to the front elevation

his mitre plane have had? Assuming the term 'mitre plane' had the same meaning then as it has today, it is most likely that Clarke, as a joiner, would have used the tool for trimming sawn mitres for joints in architraves round doors and windows or in mouldings in wall-panelling, or else for corner joints in wooden cornice work. Yet we cannot be sure, for already we are entering the realms of conjecture.

The snag is that documentary evidence from so far back is scant. Many more apprentice and workshop records (if still extant) need to be worked through in order to shed more light on how the tool looked and how it was used – and indeed on how and when its name came about.

If the word 'mitre' has roots going back to ancient Persian and to Indo-European and has had a variety of meanings, its supposed figurative usage to describe a joint where two straight elements abut to form a right angle seems to be rather more recent. For sure, it is reminiscent of the way the top edges of a bishop's mitre meet like a pointed arch – though clearly not of the round-topped variety as worn by clergy of the Oriental Orthodox Church. The pointed arch, where two straight edges meet at an apex to form a right angle, has long been an architectural feature, notably of Romanesque buildings. The French describe this form as an *arc en mitre* (mitre arch), with Diderot confirming this usage in his *Encyclopédie* (1765) when he writes: 'in architecture, [mitre] is a term to indicate an angle that is of 45° precisely'.

The semantic journey from its time-honoured meaning of pointed hat to its figurative use to denote a pointed arch with mitred apex – and by extension a right-angled joint in wood comprising two 45° elements – seems a plausible enough linguistic evolution. The term, however, has not been applied consistently in woodworking or in the naming of the tools employed to shape the mitre. According to the historian of the French language Alan Rey in his *Dictionnaire historique de la langue française* the word *onglet* has been attested since at least 1676 as being the equivalent of what the Anglo-Saxon world now calls a mitre usually cut at an angle of 45°. Like 'mitre', the word is being used figuratively, so Rey would have us believe, because of its similarity in appearance to a type of iron hook (*onglet*), presumably of a pointed form. We can readily turn to André Félibien, the French chronicler and historian, for instance, to back this up: in his treatise *Des Principes de l'architecture, de la sculpture, de la peinture, et des autres arts qui en dépendent* (published that year) he describes in detail the mitre joint (*assemblage à onglet*) and what he calls a *varlope à onglet* or *varlope anglée* in his chapter on joinery. The book's illustration of this tool shows a simple unhandled plane with a stock of rectangular section in wood with a sole supposedly in iron projecting at toe and heel, and with its plane iron shown bedded at a conventional pitch.

Mitre as bisector

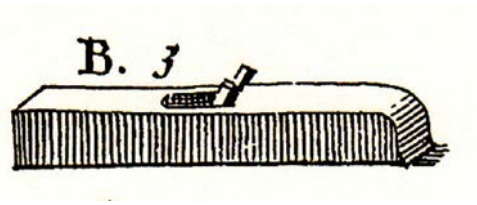
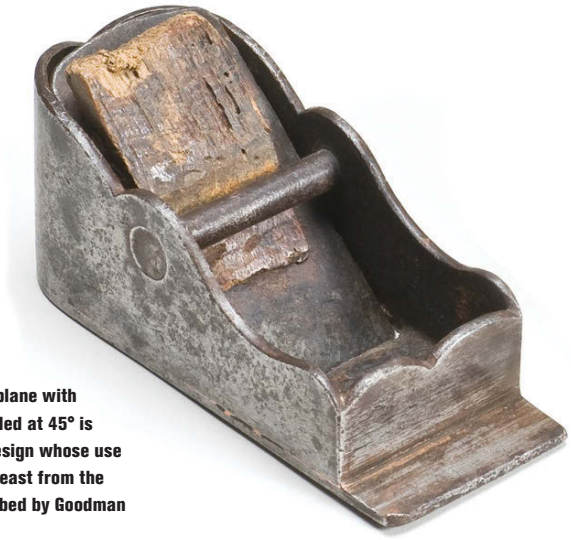


IMAGE COURTESY OF HATHITRUST

Detail from 'Plate (4), Page. 69' of Joseph Moxon's *Mechanical Exercises* (3rd edition, 1703), showing a strike-block plane with the iron bedded and wedged at a conventional angle of about 45°



PHOTOGRAPH BY JAMES AUSTIN, COURTESY OF DAVID R. RUSSELL

This 4¾in wrought-iron block plane with hardwood wedge and iron bedded at 45° is hard to date, for it follows a design whose use spanned several centuries, at least from the medieval block plane as described by Goodman to the 18th century

At around the same date the royal hydrographer and mathematical lexicographer Joseph Moxon was compiling his *Mechanick Exercises, or the Doctrine of Handy-Works* issued in parts between 1677 and 1684. In his chapter on joinery he defines the mitre joint: 'By *Miters* are meant the joining of two pieces of wood, so as the Joint makes half a Square, and does comply with the *Miter Square*', but he makes no mention of a mitre plane. Instead he describes how to use the general-purpose strike-block plane. Rather like Félibien's *varlope à onglet*, it is illustrated as a simple unhandled plane with a stock of rectangular section in wood with its iron bedded at a conventional angle of around 45°, but here the sole is in wood. 'The *Strike-block* . . . is a *Plane* shorter than the *Joynter*, having its sole made exactly flat, and straight, and is used for the shooting of a short Joynt; because it is more handy than the long Joynter. It is also used for the framing, and fitting the Joynts of *Miters* and *Bevels*.'

Nathan Bailey's highly popular *Universal Etymological Dictionary*, first published in 1721 and one of the earliest wordbooks of the English language, makes no mention of the figurative use of the word 'mitre' for either the angle or the joint, whereas his collaborative and more comprehensive *Dictionarium Britannicum* of 1730 does define the angle: 'Mitre [with *Artificers*] an angle that is just 45 degrees', while Samuel Johnson's *Dictionary* of 1755 defines the joint: 'Mitre/miter: [Among workmen.] A kind of joining two boards together'.

We still have no way of knowing anything about the mitre plane given to John Clarke. We can of course guess what attributes it might have had. If we go by surviving wooden mitre planes from centuries later, it is likely that his would have had a square stock with a narrow mouth and a single iron probably bedded at a low-angle pitch to give a fine shave across the grain. It might have been a mitre block plane relatively short in length or it might have been a much longer mitre shooting plane, in other words one that would chiefly have been used with a shooting-board. Certainly the latter plane would have been ideal for trimming mitres on wider pieces as Clarke might have encountered as a joiner in the building trade.

Then again we should not rule out the remote possibility of his owning a metal 'mitre' plane of some kind. In the long continuum of plane-making in metal that stretches as far back as Roman times, might there not have been a plane in metal in the late 16th century that was specifically used to trim mitres? The woodworking tool historian William Goodman has pointed to the medieval block plane as likely forerunner of the metal mitre planes that began to come into fashion in the late 18th century and in his book *The History of Woodworking Tools* illustrates a 16th-century block plane or *Vergatthobel* at the Kunstgewerbemuseum in Vienna. This plane is a small open-topped metal box that is square at the front and rounded at the back with the iron wedged against a cross-bar, a tool better suited to luthier's work than to that of a joiner's. But bigger metal planes had long been makeable. We need only look at the Roman plane with 13½in stock found at Silchester near Reading.

A period of transition

Had Clarke lived and worked as a joiner from the 18th century onwards, his mitre plane would almost certainly have been in metal. A number of early mitre planes in metal from continental Europe survive. These planes follow a similar pattern of construction to the small block planes like the one in Vienna but are longer, boasting a forward grip or tote, and have their irons bedded at a lower angle. However, the earliest known dated English mitre plane of 1739 was a highlight of the David Russell collection and according to William Goodman in his book *British Planemakers* provides evidence of an interesting transition between the 'shaped continental pattern and the restrained English style'.

By the late 18th century, the characteristic English mitre plane for shooting across the grain had become established. The forward grip had gone and the plane had assumed a simple shape. It was a shallow oblong metal box with dovetailed sides and sole around a hardwood core. The sides were of one piece bent in a hairpin to form a rounded heel where hand pressure could be applied comfortably. The board or bridge against which the wedge is held fast was mortised to the sides and the sole projects at both the front and the back. Designed to cut across the grain, the iron was set at a low angle and the mouth opening was very fine; the latter was a feature much easier to achieve in metal through the tongue-and-groove junction at the mouth of two pieces in the sole. Some of the great plane-makers from the late 18th century until well into the 19th made mitre planes broadly to this same format: among them were Christopher Gabriel and his successors the Ponder family; Holtzapffel; Towell; Spiers and Norris. Both Spiers and Norris later fitted lever caps instead of the wedge bearing against a bridge, and later still Norris went even further with the introduction of his pinhole adjustment mechanism to mitre planes. These mitre planes heralded the blossoming in England of many kinds of metal planes with infills, a style that reached its zenith between the two world wars.

THIS PAGE: PHOTOGRAPHS BY JAMES AUSTIN, COURTESY OF DAVID R. RUSSELL, UNLESS OTHERWISE STATED

The U-shaped body of this 9 1/16in wrought-iron mitre plane said to have been found in the earthen floor of an Italian workshop has been brazed onto the forward projecting thin sole with a pinned joint at the mouth. Since the sole stands proud on the sides the plane could not have been used with a shooting-board. While the baluster bridge and scalloped acanthus forward grip are Italian in feel, the beech-wood stuffing is a recent replacement. The cast-iron cutter set at an angle of 30° is struck with the stamp of Établissements Somborn (Franche-Comté)

Stamped 1739, this 6 1/2in mitre plane in gun-metal and rosewood with 30° pitch is believed to be the earliest dated English example to have survived. English though the wedge finial and the use of rosewood for the infill and wedge might be, the tote has a definitely continental feel. Gun-metal cheeks have been screwed onto the sides to make the protruding sole flush with the sides, enabling the plane to be used on a shooting-board

Maker's mark comprising an identical mitre plane together with a pair of compasses and maker's initials, above the supposed place of manufacture and the date on the tote

PHOTOGRAPH COURTESY OF BILL AND SARAH CARTER

A contemporary mitre plane is shown here under construction in Bill Carter's workshop. The bridge, which will bear against the cutter's wedge, and the two ends of the bronze plate forming the sides are mortised, whereas the sole is dovetailed to the sides. Bill has yielded to a little fancy by adding a Cupid's-bow motif to the dovetailing. The shallow holes drilled in the heel are to facilitate bending round the metal of the sides

THIS PAGE: PHOTOGRAPHS BY JAMES AUSTIN, COURTESY OF DAVID R. RUSSELL

With the stamp of John Green on the toe's beech-wood infill, the Cupid's-bow bridge and toe itself, this 11½in mitre plane is probably from the latter half of the 18th or early 19th century. The tongued-and-grooved sole is dovetailed to the body

These three mitre planes (from 6 to 10⅛in in length) with dovetailed soles and rosewood infills are all marked by Holtzapffel & Co., the London makers. The two smaller planes have a tongue-and-groove mouth joint

This 8¼in mitre plane in brass is marked on the forward infill with the stamp of the Stephen and Thomas Ponder, who with their father took over the Gabriel tool-making premises in Banner Street, London, in 1822. The Cupid's-bow steel bridge is mortised into the cheeks. The cast-steel cutter bedded at 24° pitch is struck with the stamp of I. & H. Sorby, but a sneck bearing what seems to be an early mark of J. Herring and Sons of Sheffield has been riveted to it at a later date

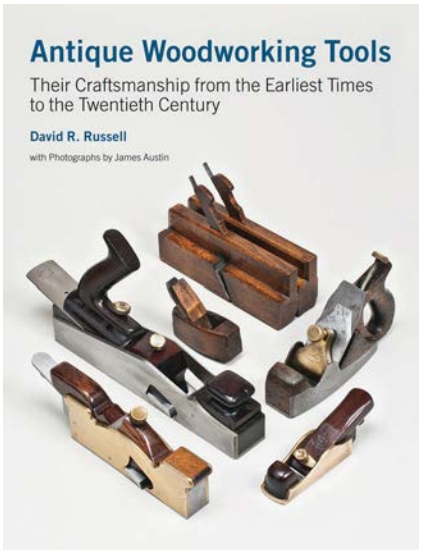
The London maker Robert Towell, who was active in the 1810s to the 1830s, was the maker of these two mitre planes. On the left-hand plane, the dovetails are barely visible, but since the mouth does not comprise two separate pieces tongue-and-grooved together, the slot is not so fine

THIS PAGE: PHOTOGRAPHS BY JAMES AUSTIN, COURTESY OF DAVID R. RUSSELL

The mark of Spiers of Ayr is stamped upside down on the lever cap of this 8½in skew-mouth mitre plane from the 1870s. The skew makes for even greater accuracy when cutting across the grain on a shooting-board. The snecked iron is unmarked

Tips for collectors

1. See Alan Crossley's *Oxford City Apprentices 1513–1602* (Boydell & Brewer, 2012) for a clear account of apprenticeships in England during that period; the book provides useful background information for early tools for woodworking and other trades
2. Gallica, the digital library of the Bibliothèque nationale de France, has the whole of André Félibien's *Principes de l'architecture* available online. See: www.gallica.bnf.fr
3. HathiTrust Digital Library at Ann Arbor, Michigan, has made available online the whole of Moxon's *Mechanick Exercises*. See: www.hathitrust.org



If you're enjoying our series on tool collecting you will find more examples of the items featured so far in *Antique Woodworking Tools: Their Craftsmanship from the Earliest Times to the Twentieth Century* (ISBN 978-1-898565-05-5). For more information see www.antiquewoodworkingtools.co.uk

This selection of Norris mitre planes demonstrates three different ways of holding the iron. The A11 adjustable shooting plane on the left appeared only in the Norris catalogue from the 1930s; the three A11 planes with lever caps were all available in the early 20th century, with the third of these being the very scarce skew-mouthed model; the right-hand plane, although stamped '11' on the bridge closely resembles a no. 10 as illustrated in the pre-1909 catalogue, but instead of a lever cap has a rosewood wedge and gun-metal bridge both with Cupid's-bow edging

Full circle

In more recent years we may witness a revival of interest in the mitre plane, first of all with the Oxford firm of Henley Optical Company's exquisite gun-metal models of supreme quality in the 1970s. The contemporary makers Karl Holtey and Bill Carter have both taken particular delight in making various planes inspired by Norris designs, including mitre planes. Also today, firms like Lie-Nielsen and Veritas in North America have developed modern ergonomically sound planes for use with a shooting-board, which are direct descendants of the mitre plane.

Our Elizabethan apprentice John Clarke would undoubtedly have been intrigued by the technological advances since his day, but he would have been staggered at how much a skew-mouth mitre plane made by Norris fetched at the David Stanley auction of antique and modern tools in February. The hammer fell at £6000. F&C

PHOTOGRAPH COURTESY OF BILL AND SARAH CARTER

A bronze dovetailed 6¾in mitre plane by Bill Carter shows exposed Cupid's bows along the bottom sides of the plane and also in the sole; there is also a Cupid's-bow decoration running around the top edge. The bridge is in bronze while the infill and wedge are in honey-coloured English boxwood. The cutter, made by Carter from an old iron by Aaron Hildick, is bedded at 20°

PHOTOGRAPH COURTESY OF VERITAS

The latest incarnation of the mitre plane comes from Veritas in Canada, and among French speakers is called a *rabot à onglet* in the Félibien tradition. This 10½in ductile cast-iron plane brings back both the forward and rear knobs for ease of use. The low 12° bed angle of the bevel-up cutter with Norris-style adjuster makes this Veritas mitre plane work effectively across the grain

PHOTOGRAPH BY JOHN JAMES. COURTESY OF DAVID STANLEY AUCTIONS

This Norris no. 11 skew-mouth mitre plane from the Max Ott collection, with rosewood infill and the original Norris 2¼in snecked iron fetched £6000 plus buyer's premium at the 23 February 2018 David Stanley auction. It was the highest selling lot (972)

UNDER THE HAMMER:

The Gentleman's Library

We look at an eclectic range of lots from Bonhams' recent auction

In February this year, Bonhams' Knightsbridge saleroom held an auction of everything required to furnish a gentleman's library, including silverware, paintings, carpets and objects of interest. Here, we take a closer look at some of the furniture items that went under the hammer.

£16,250

Selection from a set of 22 mid-Victorian carved mahogany dining chairs, made in the George III style. Each chair has an acanthus, anthemion and scroll-carved pierced interlaced splat, over a serpentine seat, on channelled square section legs. Three of the chairs are stamped: 'BERTRAM & SON, DEAN ST., OXFORD ST., W.' William Bertram is recorded as a furniture dealer based at 100 Dean Street in Soho from 1839 onwards. Documented examples of furniture retailed by Bertram and Son include various models in the fashionable French styles and 19th-century revival pieces of the finest quality.

PHOTOGRAPHS COURTESY OF BONHAMS

£2750

A George II mahogany and parcel gilt bureau cabinet. The pair of bevelled mirror inset panelled doors are each surmounted by entwined palm fronds enclosing two shelves, flanked by engaged Corinthian columns. The fall encloses eight pigeon holes, six drawers and one panelled door, with two short and three long graduated drawers below.

£812

Anglo-Indian, 19th-century carved teak side chair. This unusual chair has pierced and profusely carved flowerhead, scroll, foliate, entrelac and arcaded minaret decoration. It has a drop-in seat and splayed rear legs.

£4375

A large George IV mahogany wine cooler attributed to Gillows. This sarcophagus-style cooler has a moulded everted rim, which encloses a metal-lined interior. The reeded body terminates in foliate scrolled feet and recessed brass castors. The cooler was most likely made by Gillows of London and Lancaster during the 1820s and relates to a Gillows design of 5 September 1820 for a similar wine cooler, albeit one with reeded feet.

£12,500

A Japanese export late 17th-century black lacquer cabinet on a late 17th-century carved giltwood stand. The cabinet has 13 drawers of various proportions. The stand is decorated with carved cherubs, an eagle, scrolled foliage and flowers.

£2750

A pair of George IV rosewood low open bookcases. Each has a superstructure comprising a galleried shelf above a panelled back, over two shelves, with four ring turned columns.

£4000

A French, late 19th-century ormolu-mounted wall vitrine attributed to Joseph-Emmanuel Zwiener. This kingwood vitrine was made ca. 1890 and designed in the Louis XV style. It has a domed top and base, the glazed panelled door encloses two glass shelves and a mirrored back. It has foliate chute, scroll, ribbon-and-cabochon, floral and acanthus mounts, and the canopy top is surmounted by a gilt bronze flower-filled urn. Zwiener is noted for his elegant interpretation of rococo furniture from the Garde-Meuble National of France. He employed Leon Message as his gilt bronze sculptor to create the stunning mounts for a great number of his most important pieces; they began working together ca. 1880. Message's influence added a Art Nouveau tone to Zwiener's work and this unique style won Zwiener the gold medal at the 1882 exhibition of the Union Centrale des Arts Décoratifs in Paris.

£11,250

A William and Mary walnut, ebonised and fruitwood marquetry chest on stand. It is inlaid with flowers, birds, scrolled acanthus and foliage within tablets of various shapes. The ogee-moulded top sits above two short and three long graduated oak-lined drawers. The stand comprises one long drawer, on later bracket feet. The stand has possibly been reduced in height at a later date.

£16,250

A carved mahogany and padauk marquetry side table, in the manner of Robert Adam. The rectangular moulded top has a kingwood border of paterae-filled entrelac decorated at the inner corners with bell-flower inlaid fan spandrels, all outlined with stringing. The edge has a continuous border of roundel inlay above a palm-leaf carved frieze, the eight fluted, turned legs are headed by conforming leaf carving and guilloche collars. The three fluted and leaf capped X-shaped stretchers are on lotus leaf carved and turned feet, headed by tablet capitals. The top is late 18th century and the frieze and supports are of a later date.

SUBSCRIBE TO OUR OTHER TITLES FROM ONLY £8.93*

From £17.85* (6 issues) Monthly publication

From £17.85* (6 issues) Monthly publication

From £8.93* (3 issues) Bi-monthly publication

Save up to 30% on any of these magazines

+44 (0) 1273 488005

www.thegmcgroup.com/offer/woodwork

*Direct Debit price for 6 months subscription, UK subscribers only. Offer expires 31/07/18

IMAGE COURTESY OF SHUTTERSTOCK/REINHOLD LEITNER

PT255 PLANER THICKNESSER

Weighing an impressive 175Kg and featuring an uncompromising make-up of components, our entry level Planer Thicknesser boasts an exceptional build quality and the assurance of accuracy and stability for the long term.

FEATURES INCLUDE:

- 1.5Kw Industrial Rated HIGH EFFICIENCY Braked Motor.
- Large diameter 2 knife cutterblock for improved finish.
- Cast iron tables with anti-friction planed finish.
- Robust cast iron fence for accuracy when surfacing.
- Heavy duty chain driven feed rollers for optimum thicknessing feed.
- Steel cutter guards & adjustable shaw guard set.
- No time consuming mode changes: the surface tables remain in place when thicknessing, utilising instead a dual function chip collection hood.

DESIGNED & MADE IN BRITAIN

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: admin@sedgwick-machinery.co.uk Tel. 0113 257 0637 Fax. 0113 239 3412

Two new 12V tools from Bosch

Derek Jones takes a look at the new Bosch GKF 12V-8 router and GHO 12V-20 planer

PHOTOGRAPH BY DEREK JONES/GMC PUBLICATIONS

'As battery power and motor technology get ever more sophisticated we're likely to see more cordless machines like these on the market.' I said that or words similar five or six years ago in a review about a cordless circular saw. To be honest, it didn't take a large pair of crystal balls to make that prediction and we shouldn't be too surprised that things are indeed heading in that direction. After all, a cordless tool will generally allow you to roam around doing the things you've always done but not tethered to a lead. But just because you can do it doesn't mean you should and a lot of early cordless tools suffered from a combination of poor ergonomics and short run times. However, new technology means we're now seeing machines that do match results with expectations. Right now there are more cordless variants than we need, especially those fandangled multi-tools, which in my experience have a tendency to over promise and under deliver. And as for cordless routers with their house brick Ni-Cad batteries, well, they were never going to catch on.

PHOTOGRAPHS BY MAHLI STALBERG-JONES UNLESS OTHERWISE STATED

Bosch GKF 12V-8 Router

Bosch GHO 12V-20 Planer

Strength in numbers

New from Bosch for 2018 are two machines that could easily go the same way; the GFK 12V-8 edge trim router and the GHO 12V-20 planer. Both items use Bosch's 12V 3.0Ah Li-ion cells, which have been used successfully throughout their range of cordless drills and drivers for a number of years. Both machines join the Professional range in their respective L-Boxx's, bringing the total number of 12V tools in their catalogue up to around 20, which includes everything from reciprocating saws and angle grinders to thermal imaging cameras. With such a wide range Bosch are obviously hoping to attract the single-system customer. Both machines are undoubtedly entry-level versions of corded machines with regards to what they are capable of and this is where customers need to be very clear about what they want the machines for.

Bosch GKF 12V-8

Let's start with the GKF-12V router. While it shares the same nomenclature and some of the functions of an ordinary corded router, a router in the general sense it is not and here's the main reason why: there's no means by which a fence can be attached. On the face of it you might consider this a tad limiting but sometimes a really great one-trick pony is all you need. Similar to the GKF-600 series corded router, it shares the same tooling, 6mm, 8mm and ¼in shank bits, the latter being the standard collet supplied.

I've had the 600 series machine for a few years now and it's invaluable for certain tasks in short bursts such as edge profiling, laminate trimming and the odd hinge mortise. I've even done a little freehand routing with it for inlay work and I can see this 12V machine being similarly deployed. To minimise vibration routers typically have their motors mounted in line with the tooling, i.e. directly above but the GKF 12V-8 brushless motor is positioned to one side and uses a ribbed belt to drive the cutter head. It's a clever design that makes the unit more compact and perhaps more ergonomic for large hands.

It has all the features that enable quick and accurate setups like a spindle lock, a fine adjuster, a lockable depth setting and a quick release button. Combining these into a small machine cannot have been easy and they all work well. Running at a maximum speed of 13,000rpm the machine is much quieter than a regular router of a comparable size and having the motor set to one side may explain the smooth start. For the most part router cutters are generally at their most efficient when they work at high speed, somewhere around 20,000 rpm, although large diameter cutters need to be run slower. This is a general rule of course and it's relative to the feed rate, nature of the material and the condition of the cutter. The GKF 12v, however, appears to buck that trend. The 13,000rpm figure stated in the handbook is a 'no load' rating so presumably the operating speed is closer to 10,000rpm. I found that a slow feed rate resulted in better results when using a large cutter. To put that in perspective a 9.6mm radius round over was the largest I used and a 4mm bevel trim the smallest.

Power levels are recorded in a neat little LED display

A quick release button makes cutter changes easier

The fine adjuster is a bit fiddly to use but better than not having one

Depth lock allows to you save settings

Great access to the collet for cutter changes

No trim router is complete without a selection of these

A 9.6mm radius cutter is on the limit but quite possible

Nicely balanced

In use the GKF 12V-8 is well balanced and with the large baseplate there is a lot of it registering with the face of the board compared to other trim routers (GKF-600 series included) reducing the risk of overcutting. The base itself has convenient wells that encourage you to apply pressure to avoid such nasties. Aside from not being able to use non-bearing cutters to knock out a few hinge mortises there's not much to complain about really unless you take offence at not being able to attach extraction. You should of course but it's something that affects all trim routers and for that reason I'm not entirely comfortable with the Professional rating. Professional could mean using this machine for a couple of hours every day and while the manual recommends the use of a P2 filter respirator, that's a lot of dust to have hanging in the air for anyone not similarly equipped. And by the way, two batteries and charger will keep you going all day if all you're doing is trimming laminate.

The large baseplate allows great stability …


…compared to the GHO 600

Hold low and press firm for best results

GHO 12V-20

A perfect companion to the GFK 12V, the GHO 12V-20 planer is every bit as compact and portable. It also has all the main features you would find on a larger corded machine and they too work extremely well. For reasons similar to the trim router this planer achieves better results when the feed rate is relatively slow. The user manual suggests a maximum cutting depth of 2mm; I managed to register something closer to 1.4mm, which in reality is quite adequate. The depth of cut is dialled in via the front knob up to a Max marker. Grasp it tight and there's a tendency to make adjustments as you're working which you'll either find annoying or learn to use it to your advantage. The on/off trigger is fitted with a safety button that needs to be pressed before the machine will run. It can be operated from either side of the machine. Squirrelled away at the rear of the body in a tiny drawer there's capacity to store a spare double-sided tungsten carbide blade but not the hex key to enable the changeover!

The single blade is housed in a robust block that when not under load spins at 14,500rpm. Given the diameter of the block, the blade is passing over the workpiece a lot quicker than the router cutters in the GKO 12V which should give an indication of its performance.

Dial M for maximum



The trigger has a safety switch that can be operated from both sides of the machine

Not quite the 2mm mentioned in the handbook, but more than adequate


Thick, wide shavings could block the exhaust when used with the extraction bag


On-board storage for a spare blade


Move slowly and the single blade will leave behind a great finish

Fine finish

On a fine setting and moving slowly, it's possible to end up with a surface without machine marks. The maximum width of cut is 56mm and it will rebate to a depth of 17mm. Unlike the router there are options to set this machine up for dust collection either by an on-board bag or via a port that connects to a 35mm dia hose. Both are accessories and, in my opinion, they shouldn't be.

It took some doing but eventually I was able to square up a board of oak before applying a chamfer all the way round, which, while I'm sure will appeal to some readers, will have me excommunicated by others. You can usually tell when someone is using a power planer in your neighbourhood because coffee cups move across the table and windows start to rattle but not with this 12V version. An excellent tool with exceptionally good manners.

Verdict

When summing up these tools it's important to recognise their capabilities and not their shortcomings. Yes, both have limits to what they can or can't do but for what they are designed for they probably represent the pinnacle of useful cordless technology in 2018. Both tools use brushless motors and are compatible with the Bosch 10.8V battery. Battery power may not be the most environmentally friendly solution to solving a problem but perhaps this is where manufacturers should focus their attention in the future. Who knows, in five years time I might get to tell you they've solved that as well. F&C


Shoot shavings left or right, your choice


Maybe not as much fun as using a block plane but a heck of a lot quicker

Worth checking the power levels before starting a job

The numbers

GKF 12V-8

Price: Expect to pay around £200 for a two-battery kit with L-Boxx case and around £115 for a body-only tool

GHO 12V-20

Price: Expect to pay around £290 for a two-battery kit with L-Boxx and around £165 for a body-only tool

From: www.bosch-professional.com

Tricks of the trade...

A three-in-one solution for your router table

Ramon Valdez's auxiliary router fence comes with accuracy, safety and extraction built in

There is no doubt that a router table is a valuable addition to any workshop, I use mine all the time. However, there are many instances where I need a smaller/shorter fence, a smaller router bit opening and an easy and adjustable fence. For instance, I was recently making my own Dominos and I wanted a contrasting and exposed tenon. Routing small radii on the router table with my auxiliary fence is quick, easy and safe. Here is how I made it.

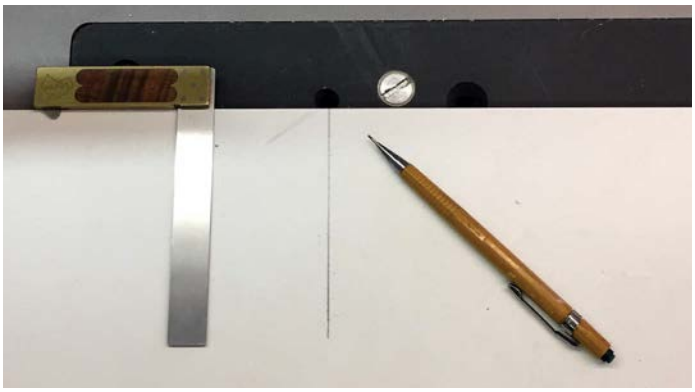
Matching the bases

I start with a length of Baltic Birch plywood in a 16 mm (⅝") thickness. Straight edges are important here, so I 'straight line' one edge, then rip it to about 90mm (3 ½") x 610mm (24") and square cut the ends. I also cut a piece of 6mm (¼") MDF, mine is covered with 'cold roll', which is similar to melamine. This section I made about 390mm x 610mm. These dimensions aren't critical by the way, just cut your pieces to suit your needs. My Bench Dog router base plate has several machine thread holes that I use to anchor down the MDF. I centered the MDF on the router base plate side to side, then made a mark at one of the threaded holes. I transferred this location down a bit and made a cross hair mark. Then, using this location as a pivot point for my large compass, I transferred the other locations of machine thread screw holes to the MDF. One could easily just remove the router base plate and overlay the MDF to mark these hole locations. I then drilled the appropriate sized holes and used a countersink bit to set them slightly below the surface and screwed the MDF down.

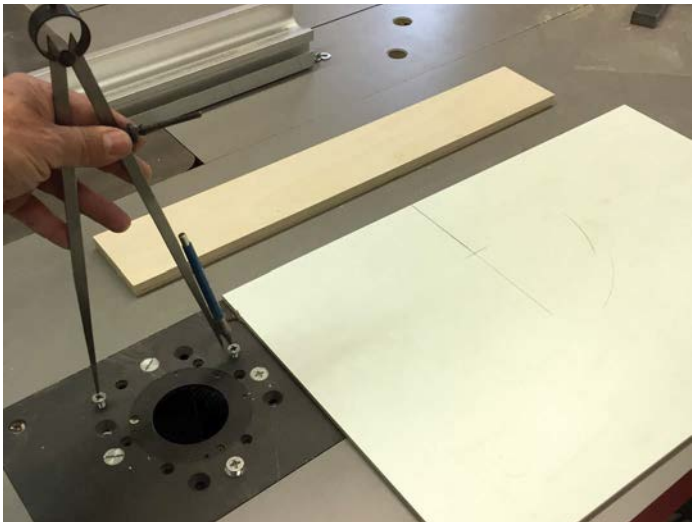
Straight lining one edge of the birch ply

PHOTOGRAPHS BY RAMON VALDEZ

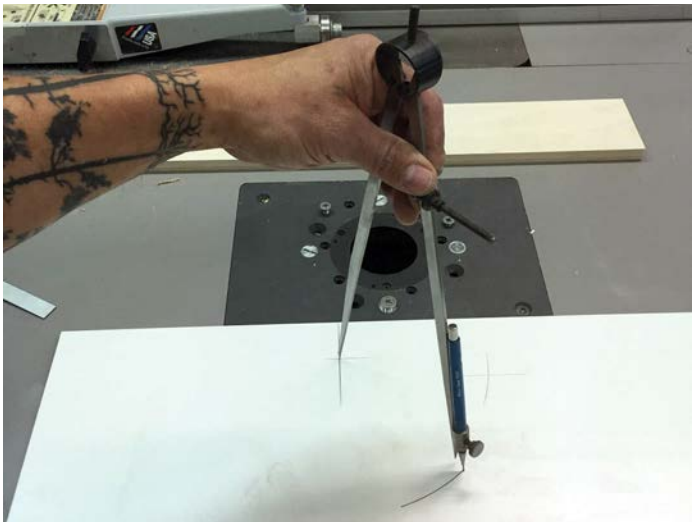
Match the base and fence in length



Pick the first fixing position from one of the machine screws



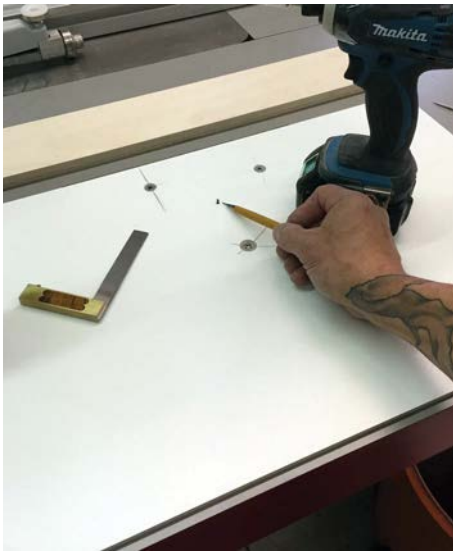
Capture the spacing for the second fixing with a compass or dividers



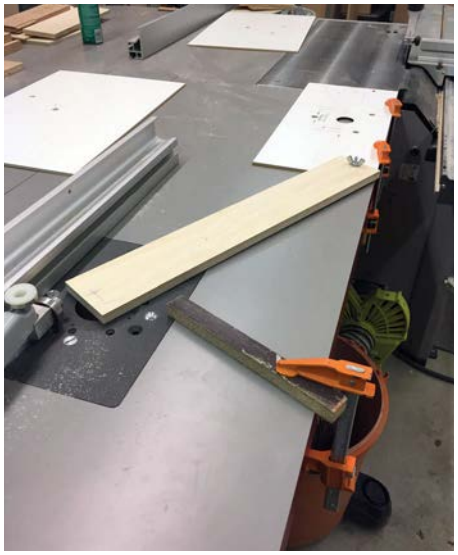
Repeat for the remaining machine screw locations

Create the pivot point

I installed a small straight bit and plunged through the MDF creating a point located in the center of the MDF base. The fence is designed to pivot at one end for accuracy and ease of set-up as much as anything and I keep a good selection ¼" bolts and wing nuts in the workshop for this type of project as they always come in handy. To begin with thlough, let's cut an arced slot and pivot point in the fence. Install a ¼" straight bit in the router, drill a ¼" hole in one end of the fence and slip the fence with this hole over the ¼" router bit. At the other end of the fence drill the same size hole and use a ¼" bolt and wing nut to establish a pivot point. I added a stop block/clamp and my table saw fence to create a pre-determined arc length. A few passes did the job. Using the slot and the other ¼" hole in the fence as a guide or template, I drilled corresponding holes in the MDF. Now, simply attach the adjustable plywood fence to the MDF base with machine screws and wing nuts. I also added flat washers on top. Check to make sure everything pivots smoothly, then disassemble, ease all the corners and sand smooth. I then added a bit of sandpaper under the plywood fence at the arced slot. Once the wing nut is tightened at this location, the sandpaper grips firmly and without having to over tighten the wing nut, which helps prevent the plywood fence from moving.



Fix down and pierce through with a small straight cutter



Use the pivot point to set the arced cut

Place a packer beneath the fence piece

Drill through the arc to position the bolt

Countersink the under side and fit the bolt

Glue a strip of abrasive paper to the underside of the fence

Fine tune and fit

Secure the assembly back in place after drilling a larger hole at the center of the router. You can also cut a partial circle in the fence to accommodate most small router bits. Over time this cutout gets bigger every time there's a need to use a bigger cutter, but all of this is simple and quick to make if you need to return to a smaller opening.

I routed small round over profiles on four corners of a 5mm x 19mm Cherry 'Domino' section and made a dedicated push stick that captured the moulding, allowing me to safely run it past the router bit. This set-up feels much better than a conventional router table fence. I use this fixture more than my regular router fence for its ease of use. I keep the machine screws that hold it down, close by and stuck to a magnet when not it use. Perhaps, you have a router table with inserts that surround the router bit and a good fence already. If not, give this easy project a try, you may be surprised just how often you reach for it.

Fit the base in place using longer machine screws if necessary

Drill a clearance hole using the existing one as a center

A captive push stick makes for safer routing of smaller stock

Topping off

One other thing, let's add a simple and effective vacuum. I used one of the floor sweep accessories from my shop vac, used a hole saw to cut out a section over the spot where a router bit will be. I cut a small rabbet in two sections of Baltic Birch plywood to secure the floor sweep down to the fence, using screws so it can be adjusted easily for optimal vacuum. I drilled another hole in the plywood fence, near the original pivot point for even more adjustability. F&C

A standard vacuum accessory makes the perfect dust capture mechanism

Add a second pivot to give you more options

Trend T35A extractor

Mark Baker tries out the new wet and dry extractor from Trend

We all know that certain power tools can generate a lot of dust in use and finding effective ways of minimising the risk of exposure to and ingestion of it is vital to our wellbeing. Trend has introduced The T35 M-class wet and dry extractor, which may well help as part of a package of measures to minimise exposure to dust.

It is supplied with a HEPA cartridge filter and a micro-filter bag in dust filtration mode, a polyurethane foam filter for vacuuming wet areas, a 5m hose, floor-cleaning kit with valve, a stepped adaptor, round brush, crevice tool, upholstery tool and an instruction manual.

I know I might be in a minority, but I read the instruction manual, which is clear and concise, and fitted the dust filter bag in the slot on the inside of the inlet point. I fitted the hose, with its 39mm external diameter pipe and a stepped adaptor, before coupling it to a sanding unit and the sander plugged into the power take-off socket.

I proceeded to sand the workbench top with 100, 150 and 180 grit abrasives to remove scuffs, bumps and build-up of gunk ready for refinishing.

PHOTOGRAPHS COURTESY OF TREND

PHOTOGRAPH BY GMC/MARK BAKER

The T35 in use

The unit is powerful and works very well. The hose is flexible enough to move easily with the motion of the tool and, while not quiet, it is significantly quieter than some of the older models of extractor I have used in the past.

Anyway, I usually wear ear defenders when using such powered tools. I also like the fact that the extractor has a 7m lead, so you can position the unit well away from you.

This unit has an auto-shake facility to clear the filters, ensuring efficiency for as long as possible.

Verdict

I must admit I did not try to vacuum any wet areas, so I cannot comment on that, but I did use the unit on various power tools over an extended period and it didn't cause any problems in use whatsoever.

It is robustly built and should withstand the rough and tumble that these units are expected to put up with. It is easy to fit and change attachments and accessories; it has powerful suction and is easy to use. I think it is well worth considering if you need a decent workshop extractor. *F&C*

HEPA cartridge filter

Polyurethane foam filter

Extra long 5m hose

Micro-filter bag

The numbers

- 27-litre capacity impact-resistant body/container measuring 350 x 390 x 610mm with castors
- Dust class category M rated to EN60335-2-69, for dust with workplace limit values > 0.1 mg/m3.
- Powerful but quiet 1400 watt silenced motor (max. 1600 watt)
- Power tool take off with auto-start feature of up to 2200 watts and eight-second run-on delay
- Auto filter shaker and blockage warning light
- Extra-long 7m power cable
- Extra-long 5m hose with power tool adapter
- HEPA (High Efficiency Particulate Air) cartridge filter with 0.3 micron filter efficiency and nylon pre-filter
- Includes floor-cleaning kit, power tool adapter, crevice tool, upholstery tool and foam filter
- Container outlet plug for ease of emptying liquids

Price: £418.80 inc. VAT
Contact: www.trend-uk.com

Brush

Connectors and extensions

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

MINI TEST
Old Brown Glue

I took delivery of my first bottle of Old Brown Glue earlier this month and, just in case you're not familiar with the product, here's a brief description: 1, it's a protein (or hide) glue that remains useable at room temperature; 2, it doesn't require any mixing

£9.95 for 5oz or
£26.95 for 20oz

PHOTOGRAPHS BY DEREK JONES/GMC PUBLICATIONS

or heating; 3, it's water soluble and 4, it's reversible. If that all sounds like a description of Titebond's Liquid Hide Glue, then that's because it's a very similar product.

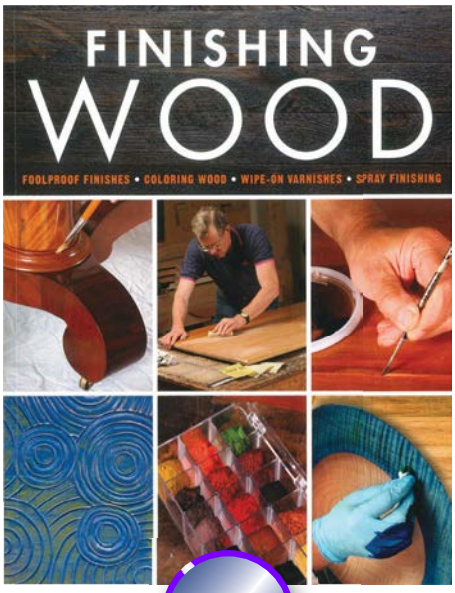
Before I get on to discussing the pros and cons of this particular version it might be helpful to look at what a liquid hide glue is in the first place, and that starts with a brief explanation of non-liquid hide glue.

Strictly speaking all hide glues are liquid at some point but with traditional hide glue this only happens when the glue is warm. You start out with little beads or granules of hard dry collagen that need to be soaked in water to soften them before putting the mixture into a double boiler with maybe a little more water and then heating to around 60°C (140°F). Depending on the strength of the glue beads and the ratio of water used to dissolve them, you can alter the working properties of the glue. The glue starts to gel at around 35°C (95°F) and becomes unworkable at that point so depending on the ambient temperature in your workshop, open times will vary.

Liquid hide glues consist of the same collagen, which is a combination of connective tissue, skin and even bone derived from various animal sources. With the addition of urea the glue remains liquid at room temperature and therefore negates the need for soaking and heating plus the open time is generally longer. So, what's to stop you putting urea into your own hide glue and making liquid hide glue? Well, nothing really except that you will want to know that your collagen has had all the nasty bacteria removed at the processing stage. Overlook this and you'll end up with a foul smelling slop. I have it on good authority that the best hide glues use bovine collagen, or at least the best examples of hide glue from the 16th and 17th centuries do. The same source pointed out that some modern hide glues don't use bovine collagen. The collagen used in Old Brown Glue does.

Having edge jointed 12 boards to make six panels with Old Brown Glue using rub joints, I can say it works. Compared to Titebond Hide Glue, it's runnier (has a lower viscosity) at room temperature but seemed to gel much quicker. If you warm the bottle in your pocket (the 5oz one and not the 20oz) or stand it in a mug of hot water you can grab a couple of extra minutes. Like all hide glues the benefits include bonding to other hide glues however old, easier and more reliable clean up with a wet cloth and transparency when cured. If you like the idea of traditional hide glue but can't face the fuss, then OBG is a great alternative.

From www.workshopheaven.com



£18.99

Finishing Wood

By the Editors of Fine Woodworking

There's no escaping the fact that our North American cousins are a little more adventurous when it comes to adding colour to their work than us Europeans. That may well be a reflection of my own tastes of course, but you must admit it takes a certain brashness to slather a perfectly harmless rippled maple bowl in bright blue dye.

This aside, *Finishing Wood* contains a wealth of information for the woodworker bereft of finishing ideas. This particular collection of topics has been selected by the editors of *Fine Woodworking magazine* so you may find the dialogue and reference to some of the materials used a little hard to replicate precisely. That said, from the descriptions of how the products behave and why they have been chosen you can usually find an appropriate substitute.

There are 33 articles spread over six chapters covering everything from why you should finish wood in the first place to repairing damaged or worn-out surfaces. The techniques range from crackled paint effects to French polish and spray lacquering in enough depth for you to get great results. For the tech buffs there are some great snippets about how abrasives work and which ones last the longest and even how to go about setting up a mini spray system. My favourite and one I keep meaning to try is the soap finish; with zero VOCs (volatile organic compounds) it's about as environmentally friendly as you can get, which means no respirators, gloves or nasty leftovers to dispose of.

We'll have an extract from the book in next month's issue.

From: www.thegmcgroup.com

Compound mitre saw from Makita

The new Makita twin 18V (36V) Brushless Slide Compound Mitre Saw is a flexible, manoeuvrable machine that is ideal for all operations on construction sites. Weighing just 27.3kg, transport and movement are simple and convenient. The DLS110Z 36v slide compound mitre saw runs the 260mm blade up to 4400rpm and has a maximum mitre range of 60° L – 60° R, with a bevel range of 48° L – 48° R, and a max 91mm depth of cut. The Automatic Torque Drive Technology changes the cutting speed depending on load conditions to achieve optimum operation. This body-only model features an electric brake, soft start, large turn base and dust extractor connection. The compact Makita DLS600Z 18v Brushless LXT Mitre Saw weighs just 6.6 g and with its well-placed top-carrying handle is ideal for rapid deployment to any job site. The 165mm diameter blade can be run up to 5000 rpm by the Brushless motor with a cutting performance that benefits from ADT, Automatic Torque Drive Technology. ADT adjusts the blade speed according to the load conditions to achieve optimum cutting performance while the soft start facility protects both the machine and the operator.

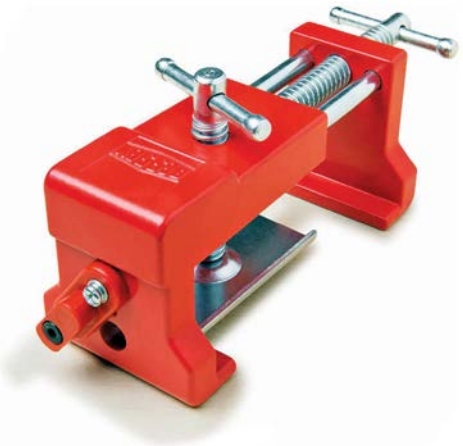
From: www.makitauk.com

From £597

BESSEY 2018–2019 catalogue & front frame clamp

More than just a tool reference, BESSEY's new catalogue also provides numerous inspirations in addition to useful ideas on how BESSEY products can be used to solve even the most demanding tasks. The catalogue is available as a printed version and can also be downloaded as a PDF from BESSEY's website.

BESSEY's new front frame clamp, the FRZ, makes it easier to install cabinets with front frames. All work steps required for the installation can be carried out while clamped – without having to remove or reposition the clamp. BESSEY has combined the different installation steps involved in kitchen wall and base units with an imposed framework into one process. On the one hand, the cabinets can be drawn together and perfectly aligned using the clamp. On the other, it provides support for the installer when pre-drilling holes and putting screws in the exact right position. The clamping device is removed only after all work has been completed. This prevents the cabinets from shifting during installation. The special design makes it possible for the FRZ front frame clamp to remain on the workpiece for the entire assembly period: the L-clamping jaws enable to clamp both sides to connect the cabinets. Any mismatch in depth can then be corrected using the adjustable alignment plate. In addition, the new clamp is equipped with a swivelling drill bush. It enables precise pre-drilling of the screw connection while clamped. This guarantees precise results in kitchen cabinet installation.



From: www.bessey.de

Veritas micro-adjust wheel marking gauge

The Veritas micro-adjustable wheel marking gauge has a stainless steel rod that features a built-in adjustment mechanism so the cutter can be fine-tuned within a range of just over 6mm using a fine-pitch internal thread for slow, very precise setting. Locking knobs keep the setting from shifting in use. The offset placement of the rod through the brass-faced aluminium body ensures a large reference surface and square registration on the stock and prevents the gauge rolling off the bench. The hardened steel wheel cutter has a single-sided bevel that pulls the gauge face against the stock and scribes perfectly even on cross grain. It can also be used for transferring dimensions such as tenon shoulder and mortice depth. When not in use the cutter retracts into a hollow in the gauge face for protection.

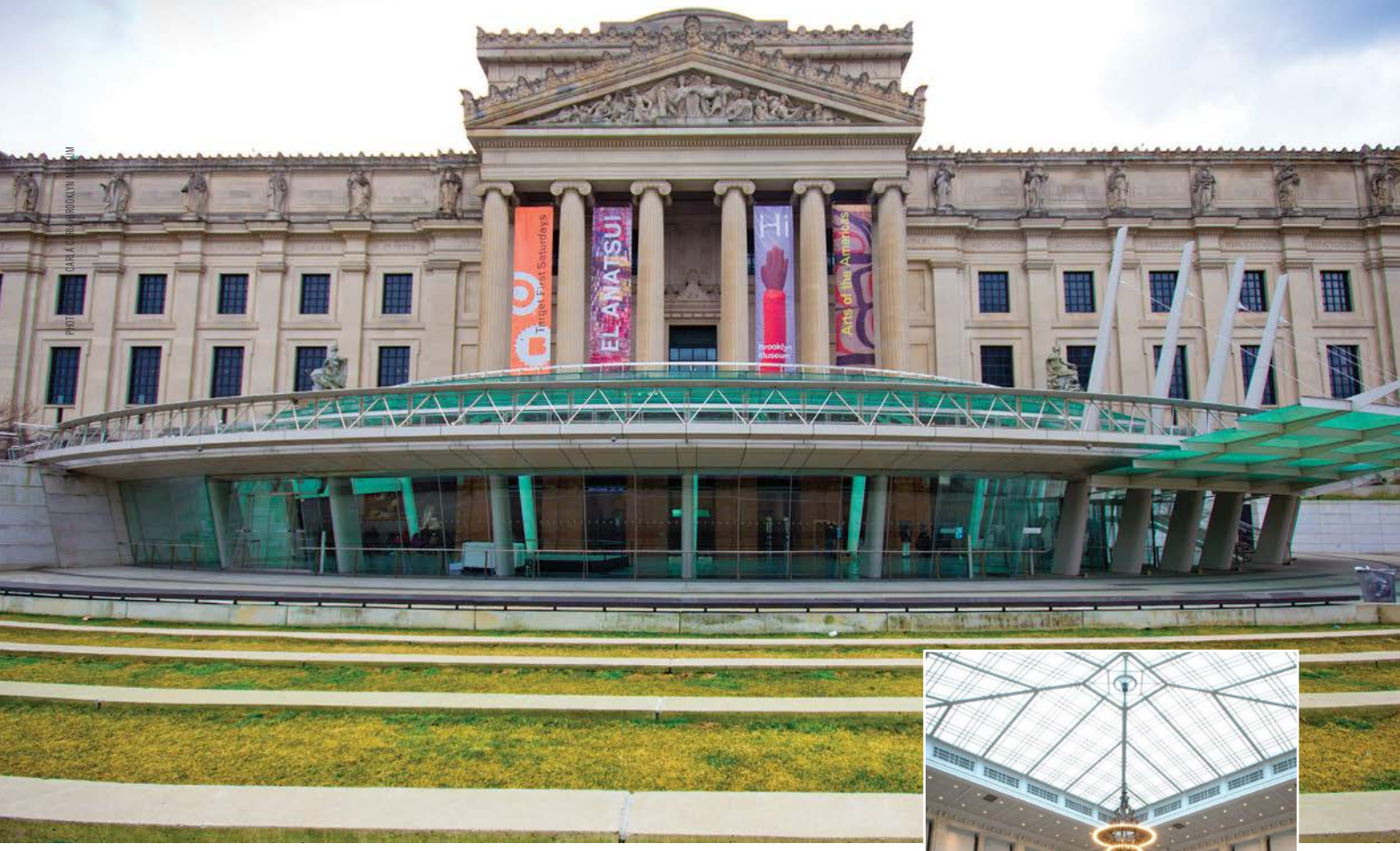
From: www.brimarc.com

Hultafors saws

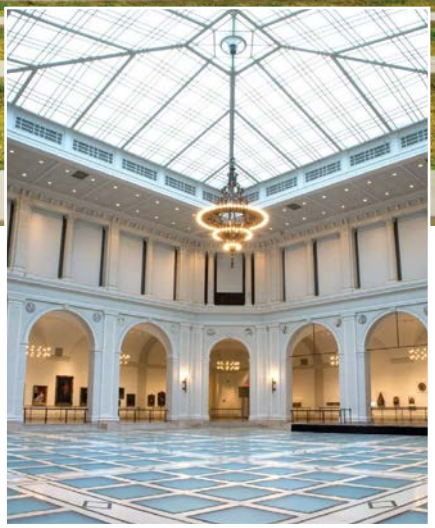
Hultafors are perhaps best known for their range of axes but they have now introduced a range of hand saws for use across various trades. The Swedish company claim the saws offer great precision and control. Issued with a distinctive red, grey and black livery the range includes a floorboard saw, branch trimming saws and even one for hacking through concrete blocks.

From: www.hultafors.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.



PHOTOGRAPHS COURTESY OF BROOKLYN MUSEUM



The Beaux-Arts Court

Out & about:
Brooklyn Museum

This month we visit one of America's oldest art museums

One of New York City's top cultural attractions, the Brooklyn Museum is one of the largest and oldest art museums in the USA. The museum houses a collection of over 1.5 million objects, including ancient artifacts, paintings, sculptures and decorative arts.

History

The Brooklyn Museum has its origins in the Brooklyn Apprentices' Library (established in 1823 to educate young tradesmen) and the Brooklyn Lyceum. These two organisations combined in 1843 to form the Brooklyn Institute, staging exhibitions and lectures. In 1890, the Institute was reorganised as the Brooklyn Institute of Arts and Sciences and work began on ambitious plans for a permanent museum space. Designed by architects McKim, Mead, and White, the museum building opened in 1897, although at only a quarter of the size of the original plans.

In recent years, the museum has focused on redesigning its galleries and reinstalling its major collections to make them more accessible to the public. Flowing spaces, vivid wall colours, dramatic graphic elements and multimedia components feature in many of these reconfigured galleries.

The American Art gallery displays pieces of furniture and decorative arts alongside paintings and sculptures

Worsham-Rockefeller Room, built ca. 1864–65; remodelled ca. 1881. This Moorish-style smoking room comes from the John D. Rockefeller House

The Schenck House

The museum's set of period rooms also features one complete house: the 17th-century Schenck House. The two-room structure was built ca. 1675 in Flatlands, Brooklyn by Dutch immigrant Jan Martense Schenck. In 1952 the house was carefully dismantled and presented to the museum; it was reconstructed and put on display in 1962. The house had been modified many times during its 275-year history but the curators decided to strip away the later additions and present it in its original condition. None of the original Dutch colonial furniture owned by the Schencks survived, so the curators assembled the interior using objects from the museum's collection to typify an interior of a prosperous family of Dutch descent living in colonial English Flatlands. The museum's website has a detailed history of the house, including photographs of it in situ in Flatlands: **www.brooklynmuseum.org/features/schenck**

The Jan Martense Schenck House

What to see

The Brooklyn Museum's collection of paintings, sculptures and drawings covers 5000 years of art history, with works from Europe, the Americas, Africa, Asia and the Islamic world. There is also an impressive collection of European and American decorative arts, highlights of which include works by John Henry Belter, Duncan Phyfe, the Thonet Brothers, Tiffany & Company and Christopher Dresser.

A highlight of tthe museum is the fourth floor which features 23 period rooms, recreating the interiors of American houses from the 17th to the 20th century. These rooms include the dining room from an 18th-century South Carolina plantation house, a 19th-century parlour and library, John D. Rockefeller's smoking room, and a 1920s art-deco-style study. Here visitors can experience the change in aesthetic tastes over the centuries.

In addition to the permanent collection, the museum hosts temporary exhibitions of art and culture.

Information for visiting

Address: 200 Eastern Parkway, Brooklyn, New York 11238-6052, USA
Website: www.brooklynmuseum.org
Opening: open Wednesday–Sunday, closed Monday–Tuesday and over Thanksgiving, Christmas and New Year's Day
Charges: $16 for adults, $10 for students and adults over 65, free for children under 19

Information correct at time of publication, check the museum's website before making your visit

Weil-Worgelt Study, ca. 1928-1930, decorated in the Art Deco style. This room was designed by the New York office of the Parisian decorating firm Alavoine, the room is panelled with inlaid veneers of rosewood and olive wood

PHOTOGRAPH BY JONATHAN DORADO/BROOKLYN MUSEUM

Also from the Milligan house, the library shows the popularity of the Gothic Revival style

PHOTOGRAPH BY JONATHAN DORADO/BROOKLYN MUSEUM

Parlour from the house of Colonel Robert J. Milligan, ca. 1854–56. This room was decorated in the Louis XV Revival style, which was a popular choice for parlours at the time

SPECIAL SUBSCRIPTION OFFER FOR USA READERS

SUBSCRIBE FOR 12 ISSUES

For less than $75*

SAVE UP TO 38%!

CALL 866-699-6779 (toll-free) OR visit: lightningpublications.com

Lightning PUBLICATIONS LLC

Offer ends 07/31/2018

*** 1 year (12 issues) was ~~$106.43~~ NOW $74.50 2 years (24 issues) was ~~$212.86~~ NOW $132.25!**

IMAGE BY IAN HALL/ANDREW LAWTON/GMC PUBLICATIONS

An airbrush with the past

Derek Jones dips into *F&C*'s archives for this Arts & Crafts-style dressing table

September 1997 and issue 9 is the destination for this month's Airbrush with the Past. This was Andrew Lawton's first project to feature in the magazine and a good indicator of the many that followed. The Arts & Crafts style was just as popular then as it is today although many contemporary makers follow the principles now without much knowledge of their origins. At first glance one could be forgiven for thinking this was made from veneered sheet material such is the simplicity of the design. But as Andrew explains in his text, the client was on a very tight budget but desired a piece that was 'obviously the work of a craft workshop rather than a small factory'.

Edward Barnsley was the master of this style, having presumably been set the same task, and was Andrew's influence. 'It's quite similar to the work Barnsley was producing in the 1920s, which, 70 years on, still looks fresh and pleasing to the eye'. Another 21 years on and nothing much has changed.

Andrew talks a lot about the ways he managed to shave time off the build and bring home a profit starting with his choice of material – sweet chestnut. While not that much cheaper than oak in 1997, chestnut is much easier to work with and considering the nature of the construction it meant he would be able to complete all the hand dovetailing in less time than if the timber was oak or ash. Conscious of the labour costs, he mentions breaking out more material at the beginning of the project just in case some components reacted badly to second seasoning after the initial ripping and planning. Nothing interrupts workflow and efficiency more than having to revisit a process for just one part of the jigsaw.

There's a lot of traditional joinery in this dressing table including some exposed through wedged tenons, which all adds to the Arts & Crafts theme; note the stub tenons at the back of the bottom drawer rails that are dry fit into rails that run along the back of the carcass. A similar detail is the cut-away section at the back of the drawer runners to allow for a slotted screw fixing. The runners are tenoned at the front end and only glued for the first inch to the inside face of the sides. The slight difference in colour for these parts shown in Ian Hall's drawing, highlight the use of oak for these components. My favourite detail is the Dali-style cracked mirror revealing the knobs used to set the swivel angle on the mirror frames.

Next month

Next month we'll be going back to March 2004 and issue 86 for a closer look at another one of Robert Ingham's masterpieces.

Classic Hand Tools©

Pfeil Carving Tools

We hold the largest stock of Pfeil wood carving tools & accessories in the UK.

Over 2000 tools in stock

Pfeil catalogue on request.

Flexcut
Arbortech
Abranet Sanding
King Arthur's Tools
Woodcarving Books
Auriou Rasps & Rifflers

Chris Pye Carving Tools
Kirjes Sanding System
Norton Sharpening Stones
Gransfors Bruks Carving Axes
Ron Hock Carving Knives

NOW IN STOCK - SABURR TOOTH CARBIDE BURRS
1/8" & 1/4" shanks - all shapes • 2" wheels for Arbortech
4" wheels for Angle Grinders
Free catalogue on request.

CLASSIC HAND TOOLS
HILL FARM BUSINESS PARK, WITNESHAM, SUFFOLK IP6 9EW
Email: sales@classichandtools.co.uk
Phone: 01473 784983 Fax: 01473 785724
www.classichandtools.co.uk

Next month in

Furniture &cabinetmaking

ISSUE 271
ON SALE 10 MAY

BUILDING FOR SUCCESS

Turning tall orders into commissions

Design inspiration
Hybrid furniture;
the original multitaskers

Finishing tech
Get set up for spraying

Workshop jigs
Build a custom router fence

Tool tech
Bluetooth switching for cordless tools

TOMACO

THE TOOL MARKETING COMPANY

DISTRIBUTORS OF QUALITY PRODUCTS

SHARP EDGE

Chisel and plane iron sharpener - take anywhere and sharpen in seconds.

narex®

Quality range of woodworking hand tools made in Europe.

COLT® PROFESSIONAL TOOLS

A quality range of professional Drill bits and accessories from Germany.

TOMAHAWK TOOLS

A quality range of professional tools and accessories.

VETO PRO PAC® TOOL BAGS THAT WORK

Range of the toughest tool bags with a 5 year downtime warranty.

CMT ORANGE TOOLS™

Quality cutting tool range which includes Router cutters, Spindle Moulding, saw blades, holesaws and many more from Italy.

FOR YOUR NEAREST STOCKIST VISIT

www.tomaco.co.uk

Coronet Herald Heavy Duty Cast Iron Electronic Variable Speed Lathe

"The Herald lathe looks stunning with a retro feel to a very modern lathe... With large blanks mounted you can use the variable speed control to keep the machine stable and vibration free, and overall it has a very solid feel... Would I recommend this lathe? Yes without a doubt, it's well designed and built to a high standard."
Online Review

"**The new Herald - Sets a new standard**
It surpasses my expectations by a country mile! With its excellent finish, capacity, accuracy and its range of speeds, I'm sure this Coronet Herald has the required credentials the majority of wood turners could ever wish for! The size is ideal for the turner with limited space, has outstanding capacity for its footprint and is very quiet indeed...
Record Power most certainly have a winner."
Online Review

Heavy-duty spindle lock and 24 point indexing

Features the latest motor technology to deliver huge amounts of torque from the 750 W output motor

Rotating headstock features accurate angle stops and can swivel 360°

5 YEAR GUARANTEE

ONLY £999.99 Inc. VAT

Specifications

Maximum bowl diameter:	533 mm
Maximum between centres:	508 mm
Maximum swing over bed:	355 mm
Spindle speeds:	96-5040 rpm
Motor input P1:	1000 W
Motor output P2:	750 W
Thread:	M33 x 3.5
Taper:	2 Morse taper
Weight:	48 kg
Size:	W870 x D290 x H252 mm

BUY SAME TIME

16011 Cast Iron Bed Extension	£149.99	**Save £30**
16013 Cast Iron Outrigger	£39.99	**Save £10**
16015 Tubular Stand	£129.99	**Save £20**
16012 Bench Feet	£59.99	**Save £10**

Prices valid until 31.12.2018. E&OE.

RECORD POWER
ESTABLISHED 1909®

Over 100 years
Experience • Knowledge
Support • Expertise

RECORD POWER ESTABLISHED 1909
STARTRITE
CORONET
CamVac
BURGESS

Incorporating some of the most famous brands in woodworking, Record Power's roots stretch back over 100 years.

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