



The stunning four-way book matched top

Insight

'Sam's Veneer'

Being able to mix both solid timber and veneer within a project opens up a whole variety of design possibilities

Sam Carter is a past student, who joined my School at 18 and was awarded the Alan Peters Award at last year's Celebration of Craftsmanship and Design exhibition in Cheltenham. Sam is now my young workshop assistant who, while helping me, is also undertaking commissions for clients. He is presently reproducing his 'Overarching' console table for his latest customer to house their canteen of cutlery within the pair of drawers.

Sam's table

Sam's table top design is 1100 x 400mm and will be veneered with a four-way book matched burr walnut veneer. He selected the veneer when on a buying trip to Mundy Veneers, as it had a wonderful grain pattern. Although the veneer's figure was stunning it needed a lot of flattening to remove the buckle, which is very common with burr veneer. After cutting and matching the grain it was time for gluing and pressing.

The adhesive we use is a urea formaldehyde (UF) glue; this one is particularly good for veneer work and combines three Borden products: F120 resin, UH21 fast set Hardener and 99 Extender, which reduces bleed

through. Burr veneers generally have some holes within it – if the holes are 3mm or larger, we will cut in a piece of veneer disguised as a knot. Small pip holes of 1 or 2mm left in the veneer will fill up with the glue when being laid. To overcome this, and to avoid the white glue showing through and causing us problems, we colour it with earth pigments. A pigment is added into the glue mix-up to match the veneer's colour. This fills any small imperfections and will be lost completely when finished.

Sam's glue mixture is rolled on with a gravity-feed roller which gives a very consistent coating; the reverse balancing veneer is laid first, the board is flipped over and the top surface is rolled on. The veneer is laid in place and secured with Tesa tape, and then put into the veneer press and the Acme-threaded patterns wound down.

The glued panel is later removed from the press after a few hours, glued down, and is then ready for construction. ■

Wood

Walnut (*Juglans* spp.)



The Borden F120, UH21 and 99 Extender, all elements of the UF glue



Earth pigment added to the glue mix



The .6 millimetre walnut burr, prior to being pressed

Peter Sefton

Peter Sefton is a well-known furniture maker who runs courses in fine woodworking, teaching and mentoring students at the Peter Sefton Furniture School. He also owns Wood Workers Workshop and he is a Liveryman of the Worshipful Company of Furniture Makers.

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