

# Top drawer show



Details from Sam Carter's console table: veneers and contrasting lipplings and inlay work really well

Back in *GW275* we reported on how Peter Sefton's students help evaluate the Wood Workers Workshop range. Now **Andy King** is back to look at the furniture they make at Peter's school

**L**ooking at the very high standard of work on show at Peter Sefton's workshops in Worcestershire, my first thought was that the furniture had been made by long-established crafts people. And I wasn't the only one; the space was packed with people equally blown away by the diversity, design and finish of the pieces on display. From small trinket and jewellery boxes to tables and dressers, the quality was top drawer too.

Drawers of course are an integral part of furniture so I always have a peak at the dovetails on any high-quality item if I get the chance, and the standard was equal to the overall piece on every one I looked at.

Firstly, I was impressed by some very

well-crafted taper-sided and mitre-jointed trinket boxes from Brian Harris. These were made from a variety of timbers, some having a signature piece of fused glass as a lid, made by his wife. A selection of elegant hand-made scratch awls were alongside, each handle turned from similar timbers and forming a very striking display.

Next stop was Paul Smith's Three Player Chess Table. There's some very impressive and crisp inlay work going on here, with a combination of ripple sycamore, American black walnut and walnut burr veneers making up the playing area and legframe.

Simon Morrison's Shamshir Pedestal Drum table in creamy white ripple sycamore and

## And tools too...

Peter Sefton bought Woodworkers Workshop after owner Roger Phebey retired, and has added core products to the established range. Now the new range of Wood River products sits more than happily alongside the likes of Veritas, and Peter was busy demoing both these ranges along with top-end tools from Clifton, Thomas Flinn and Tormek.

There were also woodturning and finishing demos, and an area was dedicated to routing with jigs and templates using Incra Jigs and the like, plus of course, the ubiquitous Router Boss hanging on the back wall.

Wood Workers Workshop has a Hand Tool Open Day on Saturday 29 November and, looking ahead, next year's furniture school open day will be on 18 July.

[www.woodworkersworkshop.co.uk](http://www.woodworkersworkshop.co.uk)



Demos were the order of the day with hands-on involvement encouraged



Peter Sefton took masterclasses such as in setting up and using the Tormek



These beautiful scratch awls by Brian Harris caught my eye



Three-player chess involving stunning veneer work by Paul Smith



This delicate dressing table by Charlotte Adeney is superb



Brian's trinket boxes sometimes include fused glass lids courtesy of his wife



The cobweb veneer work and dovetailing give Simon Morrison's Shamshir table a classy finish



I particularly liked the bow stretcher detail

quilted maple is light, clean and elegant, housing a dovetailed drawer within the apron; the cobweb-like segmented veneer work on the top is particularly pleasing.

## Veneer work

Veneer played a big part in all the projects, and Charlotte Adeney's Massur dressing table makes good use of Massur birch alongside solid American black walnut, executed in a classic design with a sweetly curved leg stretcher to allow legroom. A lift-up lid reveals a mirror along with storage for make up, jewellery and such like, while drawers on either side maintain the curved theme that makes for a very striking piece.

Trying to find favourites among such high quality is never easy, but I found myself drawn to two pieces in particular, the first being Sam Carter's Overarching II console table, appreciating the design and work involved on the intersection of the gothic arch legs as well as the inlay and edge banding.

Then there's the Panga table: this very striking piece, with its layered, fanned leg design, is superb, but for me it's the amazing top that does it; the flawless finish and offset panel feature is truly stunning. It was only later that I found out that it was made by one of

Peter's lecturers, the award-winning and highly acclaimed Sean Feeney.

I spent some time talking to him, as well as three of the students he has been involved with, and he said that while the skill in making and achieving such quality can be practised and honed, it's design that makes a piece. I can't argue with that; having an eye for woodwork and the ability to cut to a line is one thing, but making a piece that is different and stylish while still maintaining perfect lines is a different ballgame.

Sean said that every single piece on show – and I've picked out only a few – was designed by the students, aided by the knowledge of Peter and his staff in getting the concept into a workable piece.

The amazing work is a testimony to the school itself. These students come from all walks of life, and from all age groups, some having no knowledge of woodworking at all, yet within nine months they are achieving this standard. It does warm the heart that such craftsmanship is still alive and well in the UK, and with such skills being taught there should be some great work out there for generations to come.

[www.peterseftonfurnitureschool.com](http://www.peterseftonfurnitureschool.com)



My favourite of all the student pieces was this console table by Sam Carter



Lecturer Sam Feeney's stunning table features a fanned crossover and twisted leg