



Amazing results achieved by students using different veneer combinations



Veneer packs laid out ready for selection



Students swapping ideas on a cherry, walnut and sycamore combination

Forays into veneering

Peter Sefton's long course students move on to working with veneers, which they use to make a veneered tray

My students' first foray into veneering comes in the form of a laminated and veneered tray and this project incorporates a whole host of veneering techniques: selecting, cutting, planing, sanding and taping up. And those are all before the veneer even meets the substrate and glue!

Care & attention

We have a good range of 0.6mm veneers in stock, so the contrasts and rich tone combinations the students choose can give quite different effects and throw up a good range of veneering issues. After studying the drawing and preparing cutting lists, I lay out the packs of veneers in the workshop. Having all the veneer bundles spread out in full view makes it very easy to try out different combinations of colour and grain pattern.

Care is needed to not get the packs mixed up or divided - keeping the veneers in the original sequential order in which they were

produced is vital for grain matching and consistent pattern forming.

Veneer selection

The grain comes in many different forms: quartersawn gives straight and consistent grain patterns; crown cut utilises the beautiful cathedral effect of the annual rings; and bird's-eye or burr veneer has its swirling figure and small knot deformations. We also have some ripple and quilted veneers that can give a three-dimensional effect to a perfectly flat board.

Cutting the veneers

After veneer selection, the students use the veneer saw for cutting packs to rough overall length, before more accurate veneer cutting with freshly sharpened knives. Some veneers cut very cleanly from the knife, and for those that don't, we use planing or sanding shooting boards to get the perfect joint before using either taping or PVA glue to hold the freshly-cut veneers together prior to pressing.



The rich tones of walnuts, mahogany and rosewood



The dramatic effect of red gum book-matching veneer

Blue Tesa taped panel in the cold platen press ready for pressing

The veneers are laid up in a one-piece configuration incorporating a centre panel, a 5mm inlay line and a cross-banded edge with either long- or short-grain, depending on the desired effect. Next we move on to the 2.3mm constructional veneers used to form the curved handles for the tray. **GW**



My Clifton No.7 on the veneer shooting board



Cellulose craft paper veneer tape holding crown cut ash



Dark smoked oak veneer frames the sycamore and gum centre panel



The gravity feed roller applying an even layer of UF adhesive