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How Joseph Walsh
made Celestii Magnus



Good Woodworking

The No.1 magazine for aspiring designer makers

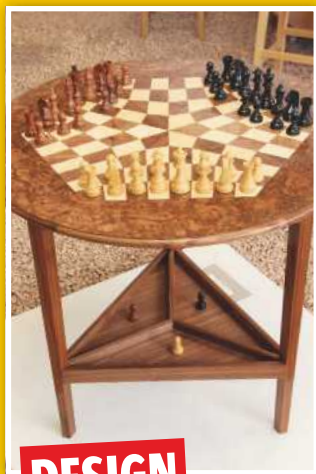
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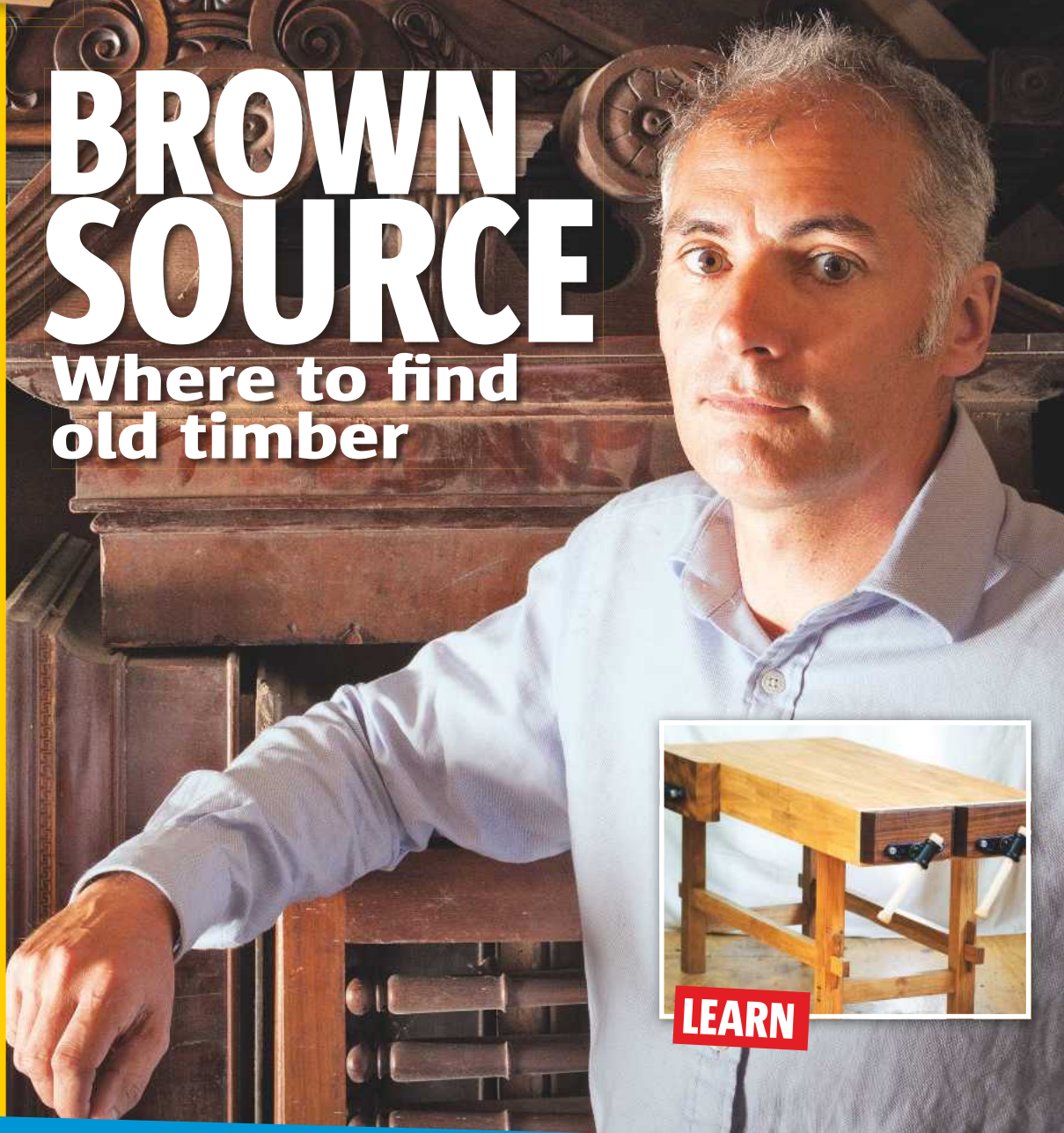


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LEARN

- Edward Hopkins meets one happy maker
- Phil Davy gets winter-ready with a logstore
- Andrea Hargreaves visits 5th generation carvers

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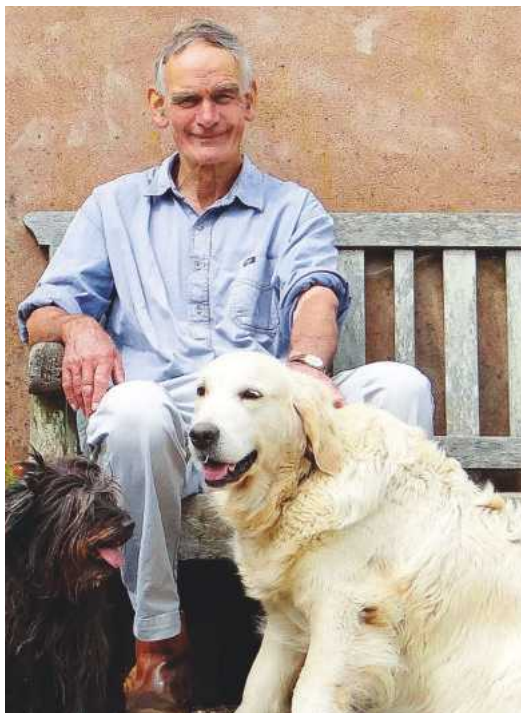
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Welcome

Hugh Croft, pictured with his two dogs, is as happy as a man can be, living in the country and making furniture for a living. His workshop is hardly the last word in comfort and yet he is utterly content. Edward Hopkins discovers his philosophy, **p62**. Meanwhile I squeeze myself into a workshop no bigger than a double garage and find out how father and son carvers, the fifth generation to earn their crust from the craft, are adapting to changing styles, **p58**. While they are expert on fine Georgian furniture, Dave Roberts discovers someone who has a stash of more ordinary old pieces made from great timber that begs reuse, **p52**. If you fancy a project for the winter, Michael Allsop shows you how to make a kayak, **p38**, Michael Huntley makes a first workbench and fits a vice, **p34**, and the ever-practical Phil Davy constructs a logstore, **p74**. Peter Berry whittles a captured sphere, **p48**, and Les Thorne, with a little help from a friend, turns trophy bowls, **p80**. As for Andy King he's found a timber rack to which he awards the full five stars, **p20**, and is also rather keen on a DeWalt circular saw, **p16**, and Wood River chisels, **p19**.

Andrea Hargreaves, Editor



Andrea Hargreaves
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Consultant Editor



Phil Davy
Consultant Editor

We endeavour to ensure all techniques shown in Good Woodworking are safe, but take no responsibility for readers' actions. Take care when woodworking and always use guards, goggles, masks, hold-down devices and ear protection, and above all, plenty of common sense. Do remember to enjoy yourself, though.

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Good Woodworking

November 2014

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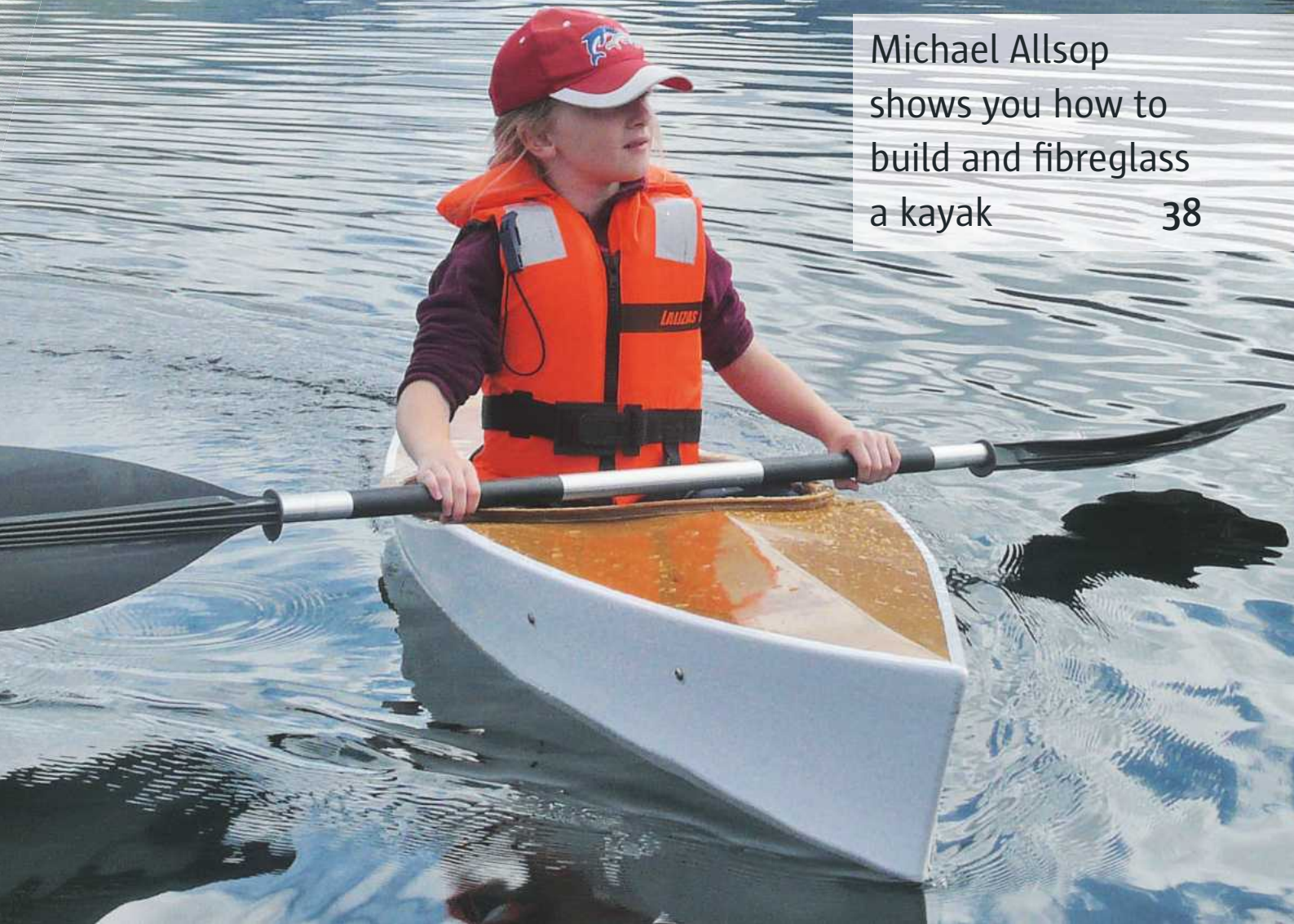
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- Includes 3 wood & 3 metal blades

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was £55.99 inc. VAT

Clarke TABLE SAW WITH EXTENSION TABLES (250mm)

£119.98 EX VAT **£143.98** INC VAT

- Ideal for cross cutting, ripping, angle and mitre cutting • Easy release / locking mechanism for table extensions
- tilting blade
- 0-45°

CTS14

- Cutting depth: 72mm at 90° • 65mm at 45°
- 230V/50Hz
- Motor: 1800W, No load speed: 4700rpm • Optional leg kit in stock

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Devil 6003	1.5-3kW	£59.98	£71.98	
Devil 6005	2.5-5kW	£74.99	£89.99	
Devil 6009	4.5-9kW	£129.98	£155.98	
Devil 6015	5-10-15kW	£189.98	£227.87	

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- Range of compact, high performance wet & dry vacuum cleaners for use around the home, workshop, garage etc.

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MODEL	MOTOR	WET/DRY	EX. VAT	INC. VAT
CVAC20P	1250W	16/12ltr	£47.99	£57.59
CVAC20SS*	1400W	16/12ltr	£59.98	£71.98
CVAC25SS*	1400W	19/17ltr	£64.99	£77.99
CVAC30SSR*	1400W	24/21ltr	£86.99	£104.39

* SS = Stainless Steel

Clarke SCROLL SAWS

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FROM ONLY **£64.99** EX VAT **£77.99** INC VAT

- 120W, 230V motor • 50mm max cut thickness
- 400-1,700rpm variable speed • Air-blower removes dust from cutting area

was £101.99 inc. VAT

MODEL	MOTOR	RPM	EX. VAT	INC. VAT
CS1400B	85W	1450	£64.99	£77.99
CS116V	120W	400-1700	£79.98	£95.98
CS1400C*	90W	550-1600	£99.98	£119.98

* Includes flexible drive kit for grinding/polishing/sanding

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CRT-1

Router not included

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Good Woodworking News

from the bench

Comment, insight, views and news of
woodworkers from around the globe

Budget Bagpress

Bagpress was launching its latest product, The FramePress Mini, at the W14 Show at the NEC in October, see panel. Designed specifically for small- to medium-sized workshops and schools, this lightweight, tabletop press provides a FramePress system without overstretching the budget.

The FramePress Mini is designed to sit on a workbench or table and can be removed and stored until needed. Where permanent dedicated space is available, an optional plywood stand with levelling feet can be ordered as an option.

The Mini is currently the largest tabletop frame press on the market and is fitted as standard with a 300mm-deep polyurethane box membrane on a frame measuring, internally, 1050 x 750mm, so offering a far greater capacity for shaped pressing than a flat membrane would allow. A flat latex membrane version is offered for such specialist work at musical instrument making and flat veneering.

Designed to run with any Bagpress professional vacuum pump assembly from the 4m³ per hour BPELO4 upwards, it costs just £1450+VAT making it around £1000 cheaper than its nearest competitor. The optional plywood stand costs £325+VAT. Call 01462 483366 for more details.



Box membrane inflated
to show dimensions



W14 Show

The W14 Show, the biennial trade exhibition for joinery and furniture manufacturers in the UK, was taking place at the NEC 5-8 October.

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Three from Makita

For more info on all these products go to www.makitauk.com



New multitool

The latest version of the DTM51ZJX7 multitool features a tool-less method of installing and removing tools and blades. Instead of using an allen key to release the tool holder, the operator simply lifts a lever immediately behind the tool operating head. This releases the lock pressure on the tool holder so

the blade can be quickly changed. When the lever is pressed down and fits flush with the machine body the tool is locked into a safe operating position. It runs on 18V lithium-ion 3Ah and 4Ah batteries, and will take the new 5Ah battery, which will generate a maximum 390W output. This machine is supplied in body-only form for Makita owners who already have a stock of 18V batteries.

This multitool has an oscillation angle of 1.6° to the left and the same to the right giving a total of 3.2° and with a variable speed control dial will run between 6,000 and 20,000rpm – higher than many mains products.

It has soft start and weighs only 2.2kg. Blades can be fitted at any of the 12 angle positions around the full 360°. This multitool is supplied in a MakPac case complete with saw blade and abrasive pad and papers.



Barrel-handle jigsaws

Makita's latest Li-ion-powered cordless jigsaws now include barrel handle models designed for the precise control that cabinetmakers seek. The main handgrip position is around the slimline body of the machine.

A forward top pommel directly above the blade should make for comfortable and safe two-handed control.

The new Makita DJV181 and DJV141 models are available with this barrel handle at 18V and 14.4V respectively. The new DJV182 and DJV142 models are traditional-style jigsaws with ergonomic top handle and soft grip, and trigger switch with safety lock on button. On the barrel handle machines the electronic control buttons are located on both sides of the housing.

In addition you get variable speed control by dial, soft-start and soft no-load functions, twin LED job lights, dust blower and integrated dust extraction connection, tool-less blade change and a lever to select the three orbital blade or straight cutting modes. The rigid aluminium base bevels 0-45° both left and right.

All models will run from 800 up to 3,500spm with a 26mm stroke length, giving a maximum cut in wood of 135mm and 10mm in steel. The 18V Li-ion models have a motor capacity of 360W and the 14.4V models 320W. They weigh 2.5kg.



Nailer nail safety

Makita nails for use in its gas nailers and high-pressure air nailers are fully compliant with the Eurocode 5 specifications. This has been a mandatory standard since July 2013 for all fasteners used in structural timber construction. European law makes it an offence to use fastening products that do not carry the CE marking and comply with the technical specification of EN1995 Eurocode 5. Distributors who continue to sell non-CE compliant products also face prosecution.

Andrew Bowden, Technical Director of Makita Europe, said: "As an active member of the Power Fastening Association, we are working closely with our distributors to ensure they stock only CE-marked products and to advise their customers to operate within the boundaries of the regulations. The PFA is working hard to educate the construction industry to comply with this European standard."

Second-generation Tormek



The Swedish-manufactured Tormek T-4 is designed to take precision and stability to a new level. Dubbed by its makers as a second-generation compact sharpening machine, its motor and the mains shaft are mounted in the zinc cast top, which also includes the integrated sleeves for the universal support – the base from which the jigs operate. The result, they say, is a rigid machine with a significantly improved level of precision for the universal support. Tormek CEO Håkan Persson explained: "We have been able to improve the rigidity by 300%. Also, with a new Tormek design (patent pending) of the sleeves for the universal support we have been able to

minimise the play by 50%. Combined, these improvements will affect your control of the sharpening – and increase the precision of your result." The new cast zinc top section also has an integrated handle to make the machine easily portable. Another new detail is the metal machine plate, which can be a convenient place to store the Tormek AngleMaster, which has magnetic feet. The necessary start-up accessories are included, like the Stone Grader SP-650, handbook, DVD, AngleMaster and Honing Compound. The T-4 can be customised and configured with Tormek jigs. For your nearest stockist go to www.brimarc.com/tormek

New twin from Jet

The Jet DC-2300 is a twin bag chip and coarse dust extractor, suitable for many machines in the workshop. It can be connected to up to three smaller machines via its three 100mm connectors. The manufacturer recommends connecting it to a simple 125mm metal duct system.

An alloy-bodied motor drives a high-efficiency impellor fan; the air flowing into the bags is via metal tubes, again creating efficient airflow. Plastic waste sacks are held in place with quick-release metal straps. Large polyester air filters are fitted; these can be replaced with two cartridge filters that upgrade the filtration capability of the machine to be able to handle sanding machines.

The base has castors for easy mobility around the workshop. It is fitted with a 13A plug, but in some cases it may need a 16A supply. Plastic 785 x 1,200mm waste sacks are available in packs of ten. The hose is not supplied.

This machine has a Performance Rating 1 and costs £419.95 inc VAT. For more info go to www.brimarc.com



Jet lathe offers

If you are looking to upgrade your lathe this autumn or maybe taking up woodturning as a serious hobby, request a copy of the Jet Lathes leaflet and take a look at some of the great offers now available on these machines.

Ranging from the small JWL-1221VS right up to the mighty 4224B heavy-duty lathe, there are some attractive packages and significant savings to be had. Many of the packages include the Evolution SK114 chuck or Clubman SK100 chuck plus suitable sets of jaws.

The leaflet also features the new JWL-1015VS and standard JWL-1015 woodturning lathes with all of the most important features needed by the serious woodturner.

For a copy call 0333 240 6967 or download a leaflet at www.brimarc.com/jetlathes. All offers are valid until 31 December.

Show stoppers

As this issue went to press the 100% Design Show was taking place in London. We were very taken by Paul Case's glass and timber drinks tables, pictured. He is a member of the Northern Contemporary Furniture Makers, and fellow maker Christine Meyer-Eaglestone, who was exhibiting at Tent London, another London Design Week event, reports that she sold at Celebration of Craftsmanship a cheval mirror featuring Japanese ash and ripple sycamore veneers in the marquetry, and a wall-hung marquetry cabinet. Suzanne Hodgson sold two pieces at



Celebration, a blanket chest and a sculptural work, Burr Elm Tree 2, which won the Woodland Heritage Award.



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Here's this month's challenge: scan the courses listed here and book yourself on one that is a complete contrast to what you are comfortable doing...

October

23-24 Woodcarving

John Boddy Timber
Riverside Sawmills
Boroughbridge
North Yorkshire, YO51 9LJ
Tel: 01423 322370

17-19 Wood engraving

West Dean College
West Dean
Nr Chichester
West Sussex PO18 0QZ
Tel: 01243 811301

18 & 25 French polishing & refinishing

Peter Sefton Furniture School
The Threshing Barn
Welland Road
Upton upon Severn
Worcestershire
WR8 0SN
Tel: 01684 591014

November

3-7 Continuous arm

The Windsor Workshop
Churchfield Farm
West Chiltonton
Pulborough
West Sussex RH20 2JW
Tel: 01798 815925

10-11 & 17-18 Beginner woodturning (Axminster)

11-12 Beginner routing (Sittingbourne)

13-14 Bowls & platters (Axminster)

17-18 & 20-21 Beginner routing (Axminster)

25 Intro to Leigh jigs

27 & 28 Woodcarving (Nuneaton)

Axminster Tool Centre
Unit 10 Weycroft Avenue
Axminster
Devon EX13 5PH
Tel: 0800 975 1905

17-20 Bowls, spindles, boxes

25 Turn a bowl

West Dean College
West Dean
Nr Chichester
West Sussex PO18 0QZ
Tel: 01243 811301

20-21 French polishing, restoration

27-28 & 29 Woodturning

John Boddy Timber
Riverside Sawmills
Boroughbridge
North Yorkshire, YO51 9LJ
Tel: 01423 322370

DeWalt helps Heroes

DeWalt is to help UK Military charity Help for Heroes by donating money from sales of an exclusive promotional cordless kit, which will be launched later this year.

Said marketing chief Richard Mallinson: "We are extremely proud to be working in partnership with Help for Heroes, a charity that is well known, respected and incredibly popular with the UK public. Through this new relationship we are committed to helping the team raise funds to contribute towards the vital work that the charity delivers to support our brave service men, women and veterans. We have a host of new initiatives planned for the coming months to enable us to raise both money and awareness of Help for Heroes including internal fundraising activities."

Charity chief Bryn Parry added: "The war



Moto champ and charity ambassador Bradley Smith displays a toolkit with DeWalt's Richard Mallinson

may be over but the battles are only just beginning for those whose lives have changed in the service of our country, a fight that may last for the rest of their lives. We need to make sure that there's a comprehensive level of support available to them and that it's there for life. We are excited about the plans that DeWalt has in place, and look forward to the upcoming year ahead. Please visit www.dewalt.co.uk for more information.

Phil Irons in action

Phil Irons is demonstrating Woodcut Tools at all the Axminster Tool Centre stores throughout the UK during October and November. As a teenager, in his native Australia, Phil dabbled a little in woodturning. Then in his late 20s, he took up the craft as a serious hobby and turned professional in 1994, now supplying galleries, running his own online business, teaching and offering courses at his Welford-on-Avon workshop. For more info on Phil go to www.philironswoodturning.co.uk

Woodcut Tools' association with Phil spans 25 years. The company is one of the few dedicated woodturning companies in the



southern hemisphere and is best known for its lathe-mounted Bowlsaver bowl coring system, Tru-Grind sharpening jigs and Pro-Forme hollowing tools. New tools from Woodcut include the Tru-Grind CBN grinding wheels and Replaceable Tip bowl gouges.

Said Phil: "I've been using Woodcut Tools for more than 20 years... nothing beats the Pro-Forme hollowing tools for ease of sharpening, adjustment and shavings clearance. If you want a tool to hollow with get a Woodcut, if you want a tool to fiddle with get something else."

Meet Phil

See Phil in action at the following Axminster Tool Centres, all on Saturdays: Basingstoke, **18 October**, Nuneaton, **1 November**, Warrington, **8 November**, Axminster, **15 November**, Sittingbourne **22 November** and High Wycombe **29 November**. Entry is free at all venues. For more information, visit www.axminster.co.uk/stores

Kebony in Kenya

A camp in Kenya, built by Basecamp Explorer to support 500 families in the local Masai community, has been built using Kebony. Founder Svein Wilhelmson said: "A commitment to sustainability was fundamental from the outset. Kebony's strong eco-credentials and beautiful appearance helped us to bring to life our vision for a reserve which exists in perfect harmony with the surrounding nature."



OFFCUTS

The British Woodworking Federation (BWF) has been awarded the specialist SME Assistance Trophy from the Royal Society for the Prevention of Accidents (RoSPA). Michael Lee, Membership Director at the BWF said: "Our new Health and Safety Hero Campaign is the next chapter, bringing information to life and focusing on how companies can introduce a revitalised approach to safety culture into their workforce."



This month's Centrefold star, Joseph Walsh, is exhibiting at the Oliver Sears Gallery, Dublin from 9 October to 27 November and at the Todd Merrill Studio Contemporary, The Salon Art + Design Fair in New York from 13-17 November.



Stanley Black & Decker has teamed up with FC Barcelona, promising football fans around the world more than just a partnership by showcasing its world-class brands during matches and giving fans

access to experiences such as sharing a plane with the team as they fly to an away game, or the chance to learn football skills from FC Barcelona coaches. Look out for in-store promotions on Stanley, Black & Decker, DeWalt and Facom products.



Proskills UK, which develops apprenticeship frameworks including those for young woodworkers, has gained registered charity status. For more info go to www.proskills.co.uk



Record Power's Autumn/Winter catalogue has a range of great deals across the whole range of products. A guide to the bandsaw range is accompanied by new online videos and if you fancy getting started in woodturning there are some useful packages to buy. You can also try to win a G3 chuck package and range of jaws. For more info log on to www.recordpower.co.uk

Good Woodworking Free Reader Ads

Machinery

DeWalt 1150 autofeed planer/thicknesser on stand, £275, Inca Compact Precision 7in table saw with extras, £175, both very good, hobby use only, buyer collects

Rod Liming, Hertfordshire ☎ 01438 714062

Rexon WG-180A wetstone grinder, little used, from new, in perfect working order, £40 ovno

D J Newman, Essex ☎ 0125583041

Scheppach Basato3 bandsaw, little used, in very good condition, on platform wheels, house move forces sale, £250

Thomas Conboy, Somerset ☎ 01225 832802

Power tools

Triton 2000W router and router table, unused, £200, buyer collect
B Miller, Kent ☎ 01233 638039

Turning

Record DML woodturning lathe, Sheffield made, quiet, smooth running, good condition, £80

Glenn Perry, Herts ☎ 01992 620996

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The TCMPL Compact Palm Planer is powerful, easy-to-handle and includes all the features of a conventional sized planer and more.

Utilising twin 60mm solid TCT blades, the TCMPL offers the perfect combination of power and balance with excellent grip for safe, one-handed operation.

The 420W / 3.5A motor and 60mm planing width make this planer ideal for fast material removal on small to medium-sized workpieces.

Up to 1.5mm of material can be removed in one pass, and the adjustable planing depth with 3 bevelling grooves ensures flatness and improves cutting accuracy.

A power lock-off switch prevents accidental operation, and the foldaway blade protection foot prevents damage to the blades when the planer is resting on a surface.



Kit & Tools

New products, tools and tests



Well, I'm not one for lying around on beaches in scorching hot sun, so I've managed to shoehorn in a few days holiday into my hectic schedule with a trip to Edinburgh. Despite my Scottish ancestry it's a place I've never been to, and it's pretty impressive and some of the architecture is stunning! And of course, it's never really a holiday when you start looking and taking photos of all the old woodwork on show – I'm sure my wife would have rather been shopping...

Andy King

Andy King, Technical Editor
andy.king@mytimemedia.com

Trend Corner Chisel

The excellent Trend skeleton hinge jig reviewed in GW281 is complimented well by this little device.

If you want to minimise the kit you need for fitting a door then using this simple but effective corner chisel will certainly help you along the way.

It's a spring-loaded chisel that automatically positions itself when pushed up against the routed hinge recess and, once set, is given a sharp blow on the top to cleanly remove the radius-ed corner.

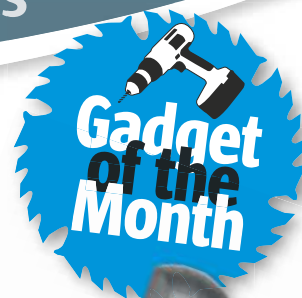
The chisel is made from high-speed steel for longevity and it can be removed for sharpening with a fine flat file, slip or diamond stone.

The chisel is secured to a solid metal block and is well engineered to eliminate any play in the chisel action as it slides up and down when struck, so the resulting cut is perfectly aligned and crisply made.

A handy little tool if you use hinge and lock jigs where the radius edges left need cleaning each time.

Price: £15.91

Web: www.trend-uk.com



Prices

Our product prices reflect typical values as we go to press. We cannot guarantee these prices, though, and thoroughly recommend that you shop around.

Our awards



Awarded to an excellent performer that offers great value for money



Awarded to an item that stands out as a top performer in its field

How we rate...

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★★
★★★
★★★★
★★★★★

Don't get your hopes up or your wallet out!
Well, it works but really needs improvement
Performs well, but you will find better
Great performance and value for money
So good, even Andy would get his wallet out!

Singlehanded ease

For a no-frills cordless this compact machine has a lot to recommend it



▲ The lower guard is plastic but seems durable

The more I see of DeWalt's latest products the more I like them. Although lacking any frills such as an LED light, this is a solidly built machine with a cast magnesium base, alloy upper guards and rubberised grips. The lower retractable guard is plastic so maybe will be more prone to damage, but it looks to be pretty durable, though, so unless you abuse it it should serve well.

The base has a 50° maximum tilt to compensate for any discrepancies on mitre work, locking at the front through a solidly constructed protractor scale. Depth of cut is set using the rear lever that allows the base to pivot and set the blade projection.

With its central switch the saw is easy

to operate for both left- and right-handers and is engaged by depressing the safety thumb-button catch. However, this saw is orientated differently to the majority, with the motor on the outboard side if you are a right-handed user.

For me this has an advantage; in its favour there's no restriction in seeing the blade as you can sight directly alongside it so any freehand work where you want to finely control the cut to a line is easy.

But for edge-trimming work, removing a thin rip on sheet stock for example, the board is well supported. I normally find it easier to kneel on the work to restrict its movement, which means the saw only has the narrow part

DeWalt DCS391M2 circular saw

of the base to hold it. Therefore, as a right-hand operative, to work with the base sitting with its widest area on the work you need to progress from left to right and secure the piece if it isn't heavy enough to stay put on its own.

The machine's compact size makes singlehanded operation easy, but there is a front handle for additional safety, and with no riving knife the front grip should be used in situations where the chances of kickback are increased, such as ripping natural timber.

In use

I put the saw to use on 19mm Sterling board as well as ripping cuts on 45mm-thick pine.

While it isn't as powerful as a mains model of similar specification, and as with similar models, running at around half the speed of a mains tool, it still put in a superb performance.

You can't go 'bull at a gate' with it especially on the thicker timber, but it's no slouch and has power enough to cut at a steady rate without you feeling that the saw is being overworked.

Even so, there are times when you can work any tool too hard and DeWalt has accounted for overheating of the battery pack or overloading the saw itself with protection circuitry. I found that even if the circuitry on the battery hasn't needed to kick in, putting a freshly drained hot and hard-worked battery in the charger won't start the charging process until it cools enough to allow the charger to manage the cells properly, so the battery life is well managed.

Equally, the protection on the saw itself certainly works as I pushed the saw hard a couple of times and it kicked in, stopping the saw immediately; it reset itself a few seconds later so that I could carry on, and with the cost of battery kit a high outlay, this is a hugely beneficial feature.

It needs to be pushed pretty hard to do this though, and it was only on 45mm timber stock where the thin-kerf blade was getting a hard workout and occasionally getting pinched as the timber tension released, that the saw protection engaged.

This means you don't have to pussyfoot around to prevent it, it's there when the situation becomes outside normal sawing parameters, plus the brushed motor is fan cooled to help keep the saw working to its maximum under general workloads.

Battery runtime

Runtime on the batteries is excellent; I used the saw over the course of a couple of days to cut and fit 19mm-thick sheets for a workshop floor and roof as well as the equivalent of ripping a few metres of 45mm softwood while notching out some decking handrail uprights. I managed to get through the bulk of this on a single battery, only swapping over later on the second day.

Of course, I was working the saw on and off most of the time, so pushing it more intensely



▲ Cutting depths are locked with this rear lever



▲ Cutting notches in 45mm stock was well within the saw's capabilities

would require a visit to the charger that bit more.

There's certainly enough power in the tank on these 4.0Ah batteries to put this saw high on anyone's agenda and consign another mains powertool to the backburner. However, if you want more, there's a 5.0Ah battery in the pipeline as we speak...

Conclusion

This is a basic but well-constructed and powerful saw that suits sheet material conversion especially.

Good The Woodworking Verdict

+ Solidly built; powerful; overload protection circuitry
– Basic; blade orientation may not suit some users

Rating ★★★★★

Typical price: £360.00, with 2 x 4.0Ah batteries

Blade speed: 3700rpm

Blade diameter: 165mm

Max depth of cut @ 90°: 55mm

Max depth @ 45°: 42mm

Max bevel capacity: 50°

Weight: 3.8kg

Web: www.dewalt.co.uk



▲ The solidly cast base includes a protractor scale for locking angles



▲ The compact saw is easy to handle singlehanded

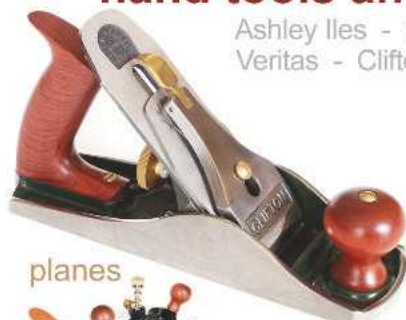
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Budget beauties

These chisels are both cheap and a joy to use



Wood River has backed up its plane-making expertise with a decent set of wooden-handled chisels that works out at around £11.60 each without accounting for the wooden case they come in.

They certainly look to be polished performers with a well-finished blade free from machine marks and a subtle satin sheen that slightly dubs the bevels for a soft feel, matched with a tapered ferrule on the neck of the bubinga handles.

Scoops in the handles give them a good feel in the hand so they are comfortable for paring or knocking with a mallet.

The chrome vanadium blades, hardened to Rockwell Rc59-63, take a keen edge. They aren't as hard as the A2 steels that were all the rage a while back, but I prefer slightly softer high-carbon steels that are quicker to hone.

However, using the 25mm as my test tool, the back needed a bit of work to prep it flat enough to turn the wire edge as it showed a marginal hollow along the length that needed to be dropped back to get the edge fully flat across. With my trusty diamond stone it was the work of a few minutes to get it flat enough to turn a full wire and hone it off. I gave it a

further sweeten up on a block of maple charged with Veritas green honing soap, and gained a very keen edge.

Opting for maple as my test timber I did a bit of end-grain paring to test the edge, which left a creamy polished finish as well as turning a crisp full shaving.

Conclusion

Hitting with a mallet is commonplace for wooden-handled chisels, and the fine lands on these will serve well on joint fitting, so tapping and cleaning out dovetail waste is an area where they will find their niche. For a budget price and a bit of prepping you get a premium-looking good performer.



▲ Prepping the 25mm chisel with a few quick laps on the coarse diamond stone...



▲ ...reveals a long hollow extending to the cutting edge



▲ After a few minutes lapping to get the area behind the edge flat it's ready for edge honing



▲ A final polish with some Veritas honing soap and it's ready for action



▲ The lands taper finely – ideal for cleaning into tight corners



▲ Paring waste from housings is an area where the chisels work well



▲ The comfortable handle is big enough to allow it to be struck with the palm or mallet



▲ You can get very keen edges for end-grain paring

The ^{Good} Woodworking Verdict

- + Great quality; fine lands; good edge retention
- Backs need a little work

Rating ★★★★★

Typical price: £69.95

Handles: bubinga

Blades: CRV (chrome vanadium)

Hardness: Rockwell Rc59-63

Web: www.woodworkersworkshop.co.uk



Five star rack

Andy is really impressed with this timber storage system

You can't beat a bargain, and in this neat racking system it's a real steal! If you have a bit of spare wall and want to put a few shelves up, this will be ideal for the brackets, but its real purpose is as a racking system for your timber.

It's a quick system to set up, simply a matter of running a small self-tapping screw into the upright, sliding the support bracket down until

it rests on it, then repeating for the next support and so on.

The brackets sit slightly raised at the front to give a cantilever effect and throw the weight back to the upright so that all the weight isn't resting directly on the screws, and it works very well.

The system is made from powder-coated steel with bungs to finish the ends so it's

suitable for internal or external location.

Fitting the brackets to the wall is achieved with the packing brackets that keep the whole setup away from the wall to allow room for the cantilever effect on the brackets.

You need to supply your own fixings for this, and with each position capable of holding up to 50 kilos, you need to be sure you choose wisely if you intend to fully load up the brackets.

The kit comprises two uprights with six support positions and spacing is ideally between 1200 and 2000mm apart depending on what you are storing, but of course, it's simple enough to use a couple of sets or more if you have longer materials or need more storage.

Conclusion

This is a really great unobtrusive and durable storage system for getting easy access to your timber and it doesn't cost the earth. It is a neat, cost effective and solidly built support system for your timber, or you could use it to gain a bit of shelf space.

Good The Woodworking Verdict

+ Fast setup, unobtrusive, good weight capacity
- None

Rating ★★★★★

Typical price: £40.00

Storage positions: 6

Weight per position: max 50kg

Storage depth: 300mm

Web: www.tritontools.com



▲ Small self-tapping screws set the rack support positions



▲ Each support is slid into place and the next screw inserted



▲ Fitted to a suitable wall the rack provides plenty of storage space



▲ Close up of storage



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There's an awful lot to like in this small jigsaw, but it's not quite perfect

Nifty mover

Another expansion of the Bosch 10.8V battery platform heralds the release of this dinky but fully featured jigsaw. It's a bodygrip design, and therefore has a slider power switch rather than a variable speed trigger, the speed being controlled by the dial at the rear of the saw.

The switch is on the left of the saw so right-handers will feel more at home with the thumb operation, but in a tricky move lefties can achieve this with the index finger.

The slider power switch makes it a little more difficult to control a cut; I find a trigger allows you to alter the speed as you progress with lots of control – this is particularly so with more intricate work – but you can adjust the speed on the fly if needed.

It does have good manoeuvrability though, the 230mm overall length allowing the saw to swing tightly if needed, and although the body doesn't allow an all-round grip unless you have fingers like ET it follows the same contour as the battery pack so it's still very comfortable to hold.

Just behind the switch is a bank of LEDs that illuminates for a few seconds to show the battery status once the power is engaged,

along with a small button that toggles the worklight LED on or off.

The latter function would be far more useful if you could toggle it without applying the trigger, but it seems you have to switch it on once the saw is running.

It does give good illumination to the work area though, and with the 3-stage pendulum action the sawing capabilities are very good. However, it won't break records for battery longevity; I pushed hard on a few thicker pieces after making some cuts in sheet material and it soon began to run out of steam.



▲ The slider is positioned more favourably for right-handers

Safety cut-out

It's useful to note however, that when you do push it too hard, or you turn a corner too tightly and put the machine under excessive strain, a built-in safety cut-out protects both the battery and the motor. This feature can also be found on the other Bosch 10.8V machines in the range. It does have good power though; you aren't left feeling the saw is struggling in normal loading situations.

But I did find dust build up around the blade is a problem as this tool lacks the dust blower found on the full-sized saws. This



▲ A switchable LED worklight is built into the saw body

Bosch GST 10.8 V-Li jigsaw



▲ It provides a good flood of light to the work area

means you either have to constantly puff away to clear it, or rely on the dust adaptor and an extractor. It does work well once an extractor is fitted, but the manoeuvrability suffers once you have a large hose to contend with, much the same as most jigsaws in that respect.

The full-sized baseplate is identical to others in the Bosch Professional range, an aluminium casting with a steel insert for

durability and strength, and comes with a clip-on plastic scratch plate.

The tilting base requires a hex wrench for adjustment, with the wrench conveniently storing on the base.

Swapping blades

Blade swaps are very easy; keyless, as you would expect from the inventors of the fast-change SDS system, and holding very securely.

You pushing the blade in, lightly touch the red lever and the blade slips in, the lever sliding further around the blade to lock it in securely; this is particularly effective and you can see if it is securely fastened prior to starting any work.

A quick push on the lever ejects the blade without having to touch it – a very handy feature if you've ever had to swap a hot one that doesn't have it!

Although it has a 70mm depth of cut it's prudent to see it more as a saw for thinner work, and alongside the Bosch 10.8V circular saw reviewed in *GW282*, it compliments that model perfectly for such work as laminate or solid floor fitting or the trimming and fitting of décor panels and plinths in furniture and kitchen applications.

Conclusion

These latest saws now give smaller controllable options for work that would normally demand heavier kit and will find their niche in these areas.

Good The Woodworking Verdict

+ Compact; easy to manoeuvre; safety overload circuitry; variable speed
– No dust blower; base needs hex key to tilt; switch better suited to right-hand use

Rating ★★★★★

Typical price: £210.00

Made in China

Speeds: 1500-2800spm

Max cut capacity: 70mm

Battery: 2 x 2.0Ah Li-ion

Voltage: 10.8V

Web: www.bosch.co.uk



▲ The blade speed can be adjusted with the rear dial



▲ There's a hex key adjustment for tilting the base



▲ An anti-splinter shoe is supplied for finer cutting



▲ Pulling the lever allows the blades to slip in or eject



▲ When correctly fitted the collar wraps around the blade shank



▲ There's a pendulum action but no blower so dust builds up around the cut line



▲ The saw is very easy to manoeuvre on in-situ work



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Great expectations

Andy got all excited when he heard that Makita was launching a 215mm-diameter saw...

Always a fan of the original Makita LS0714 mitre saw, it did, however, suffer from limited depth of cut due to its 190mm-diameter blade, so I was immediately on the case when I heard about the launch of a 215mm-diameter model.

Sadly though, while this saw cuts faultlessly, its design is a stride in the wrong direction. For a start, it's made in China and looks a little rough around the edges. For a trade-rated machine it would have been better to look at the original LS0714 and build from that, opting for quality first.



▲ You need about 700mm to sit the saw on and allow the bars to run their arc



▲ The flipstop function allows you to swap between trenching and full cuts with ease



▲ This large wingnut handle is easy to operate for setting tilt bevel cuts



▲ There's an override button to gain an extra couple of degrees on the bevel settings



▲ The saw tilts to the left and the fence slides away to accommodate it

Makita LS0815FL mitre saw

While a bit of tlc will keep it working satisfactorily enough, there are two main areas where Makita has taken its eye off the ball. First off, the 'bar over bar' system to keep the saw compact and gain a smaller footprint has been ditched in favour of a pair of full-length bars that increase the back projection, requiring about 700mm to allow the saw its full travel.

The bearings are good though; the saw head runs freely and without slop so the resulting cuts I made during testing proved accurate in all three modes of 90° chops, mitre and compound work.

The increase in blade diameter also allows the saw to hit the all-important 50mm carcassing timbers on a 45° tilt so it becomes a saw capable of first- and second-fix work.

I've long flown the flag for Makita on its excellent laser, that fires across the face and down the front edge of the work and is

also very easy to adjust to either side of the kerf line. But not here; this one is tucked at the back of the blade and, although adjustable, is awkward to get at if you need to make adjustments, and unfortunately, on my test model it was in need of it as the blade struck a couple of millimetres away from the laser line when the head descended. It only fires across the face of the work as well; is Makita failing to realise just how good the original laser is as you can pick up a mark on the front edge – exceptionally useful on mitre work and a feature which this one won't achieve?

The laser is switchable although I tend to keep a laser on if it is accurate.

Alongside is a further switch for the worklight, which I found useful, but I did notice that the area around the switch box for both functions did seem to get a little hot if they were in use.

More to like

There are positives though: it has the same simple but effective flipstop trenching function for fast switching between full plunge cuts and trench cuts.

Alongside this there's a good range of mitre angles, 50° to the left and 60° to the right, indented at the usual common angles.

For compound cuts you have to slide the fence away to gain room for the saw to swing through.

It's a single-tilt machine though, which is where the original laser design proved invaluable for picking up marks on the opposing face.

There's an over-ride function on the compound tilt that gains an extra couple of degrees; you can go to 47° or alternatively you can tilt the head slightly to the right for a -2° undercut – useful for achieving very crisp butts on top edges.

There's also a soft-start motor so you don't get a crashing, jerking start up.

Conclusion

Although the ability of the saw to cut cleanly and accurately can't be disputed, the two design changes of the double bar and the different laser setup has altered my allegiance to Makita as manufacturer of the best small mitre saw on the market.

It would have made sense to simply upgrade the old model to a bigger blade rather than go back to the drawing board and come up with what I see as an inferior machine.

The Good Woodworking Verdict

+ Good capacities; accurate cuts; soft-start motor
– Laser not aligned to the blade; long bars need additional work surface; looks a little rough in some areas

Rating ★★★★★

Typical price: £330.00

Motor: 1400W

Blade diameter: 216 mm

Max mitre range: 50° left, 60° right

Max bevel range: +48°, -5°

Max timber thickness: 65mm

Web: www.makita.co.uk



▲ Mitre angles are set and locked with the front handle



▲ The light and laser functions are independently switched



▲ When the head descends you can see how far out the laser is to the line



▲ A couple of hooks for the cable is a neat touch



▲ For safety you can remove this button to isolate the saw



▲ The ability to chop 50mm stock with the machine tilted at 45° is a strength



▲ Checking the cut on wider stock off the saw shows it is smack on



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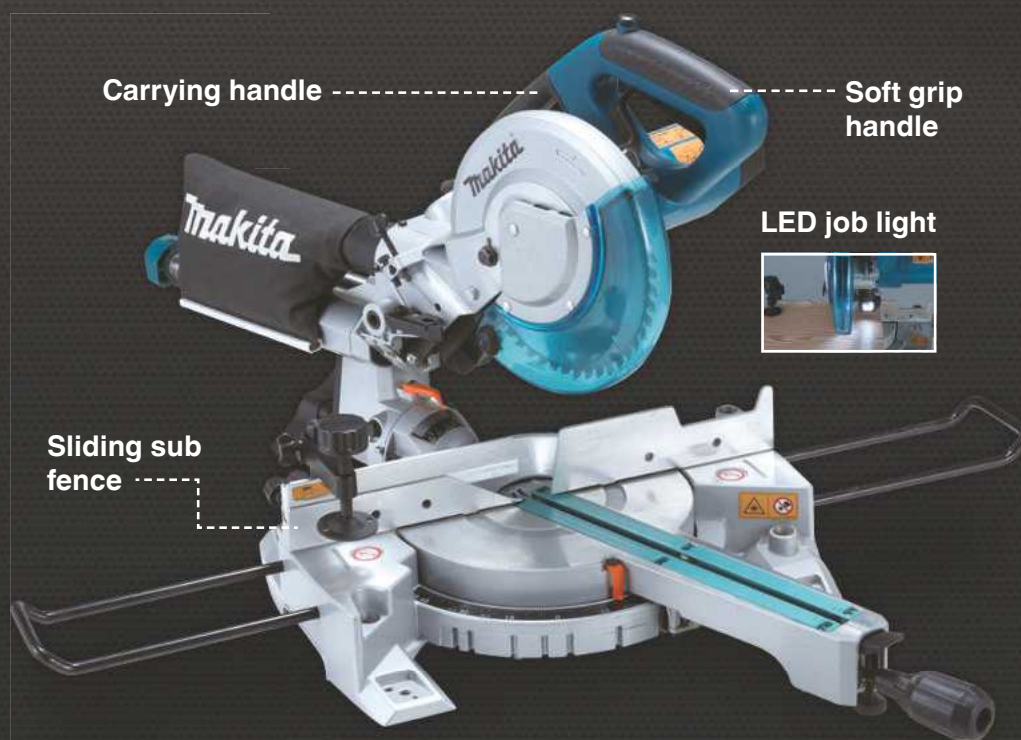
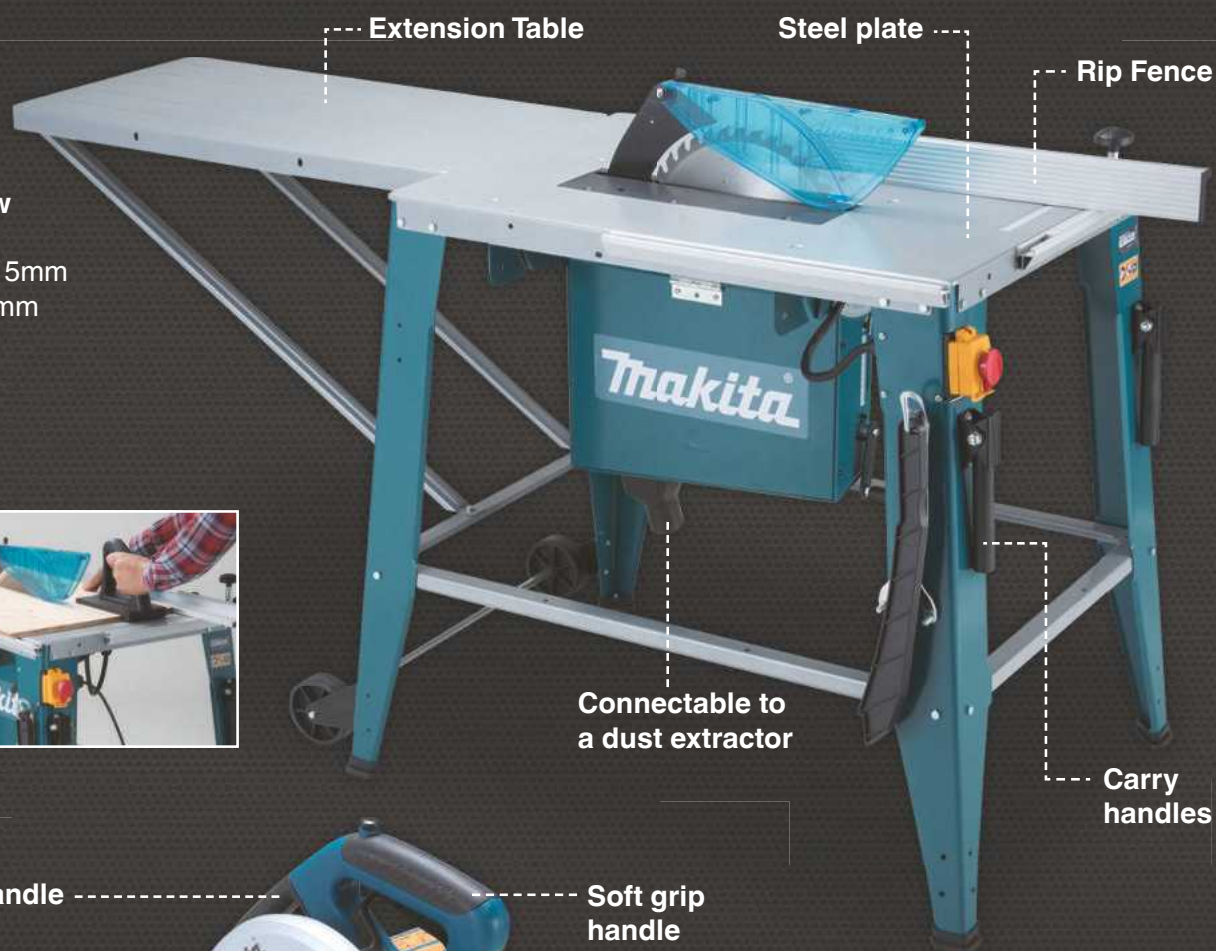
315mm Table Saw 2712

Blade diameter: 315mm

Bore diameter: 30mm

Weight: 52.9kg

Cutting angle	Depth
90°	85mm
45°	58mm
Angle settings	0-45°



NEW

216mm Slide Compound Mitre Saw LS0815FL

Blade diameter: 216mm

Bore diameter: 30mm

Weight: 14.2kg

Mitre Angle	Bevel Angle		
	0°	45° (left)	5° (right)
0°	65x305mm	50x305mm	60x305mm
45° (left/right)	65x215mm	50x215mm	
60° (right)	65x150mm		



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For one reason and another, it so happened that there was a time when, once a fortnight, I used to be the first person to step into Tutankhamen's tomb when the door was unlocked just after sunrise. The sense of discovery that this gave was a foolish delusion, I know, and nothing like what Howard Carter must've experienced when he first peered into the antechamber. However, it never quite passed, and I was reminded of it again when I entered Alec Horne's storeroom (p52) which, unlike the now empty tomb, is piled high, ossuary-like...

Dave Roberts, Consultant Editor

Old wood, dust and...a quick jig?

With the wooden bones that once furnished other people's lives. That makes it all sound rather grim, but it was nothing of the kind. As makers are fond of saying, wood – by virtue of its warmth, colour, movement, etc – is a living medium, and for all the subterranean dustiness of the storeroom, its contents seemed alive with possibility; all that's needed to realise their potential and bring them back to useful life is the touch of imagination which, I reckon, is the solution to practically everything.

As a footnote, I couldn't help smiling when I chanced upon a connection of sorts between the Valley of the Kings and the Chatham Docks storeroom: on the shelves I noticed this name board (Pic.1) which belongs to a 19th-century piano by John Broadwood & Sons who, as the

inscription says, were makers to 'his Majesty & the princesses'.

Strong-arm tactics

Staying for a moment with both Egypt and the enduring quality of wood, I spotted something else recently on a visit to the Sainsbury Centre for Visual Arts at UEA, Norwich. According to the notes, it's thought that this kneeling wooden figure (Pic.2) might belong to the XIXth Dynasty, which would date it to around 1200BC. What caught my eye was the elbow (Pic.3), which the maker has jointed to avoid introducing the weakness of short grain in the forearm, and also, perhaps, to make more economical use of his timber, which was obviously a valuable commodity that had to be imported for the most part.



Pic.1 Dating from sometime after 1808, this name board links the timber to the Broadwood workshops in Great Pulteney Street, London

Rough trade

Talking of strength, I got away with mentioning pallet wood once; bringing it up for a second time is probably asking for trouble, but I can't help mentioning that its handiness and hardness make it well-suited to some tasks around the workshop. In my case, I used it to make a jig that would allow me to move a motorcycle chassis around the workshop and work on it at a comfortable height, though the nuts and bolts of this solution could apply equally well to other load-carrying jobs such as storing and moving sheet materials.

Yes, the pallet was a chore to dismantle – though a claw and lump hammer were all that was required – but the consistent dimensions of the blocks and boards made it very easy to construct the simple box-sections from which the jig's built up; it's like working with Lego really, yet the result is both rigid and strong. You could make something similar using solid timber, of course, but the advantage of the box-sections is that their hollow forms are much lighter, and, being open on their underside, much easier to screw together than solid timber of the same dimensions.

The jig for the next bike is neater, but the prototype's rough charm is enhanced – for me, anyway – by the fact that it was so very quick to build, that it can be adapted to suit different-sized bikes, takes up little space when dismantled, and costs no more than the price of the screws and castors (**Pics.4 & 5**).

The castors, by the way, are 75mm rubber-wheeled types made by Caldene; a set of four, including two braked wheels, costs about a tanner, and they're large enough to ride over small holes and depressions in the floor, while their roller-bearing axles make for very smooth progress. Their fully castoring action, meanwhile, means that the jig can be turned on the spot – handy if you're manoeuvring a load in a small space. Woodworkers looking to build cabinets to mobilise their machinery could do a lot worse than use these.

Sealing walls & floors

Fairly smooth it may be, but the concrete floor in my workshop has never been sealed, and it's something I wish I'd done before I moved in all my kit. Still, an impending reorganisation gives me the opportunity to tackle the job once I've repainted the walls, whose old distemper has all but rubbed off. To this end, I asked one of the chaps at Johnstones, the trade paint supplier, what I really needed to achieve a clean, uniform surface on old, interior brickwork. Half-expecting to be pointed towards an expensive masonry paint, I was pleasantly surprised by his candid answer, which was that a bog-standard matt white emulsion will do the job very well. The polymers that bind the finish will provide all

“ All that's needed is the touch of imagination, which, I reckon, is the solution to practically everything ”



Pic.2 From the Sainsbury Collection at UEA, this Egyptian figure links one woodworker's...



Pic.3 ...3000-year solution to every woodworker alive today



Pic.4 Smooth ride: Caldene's fully castoring wheels make moving loads a breeze



Pic.5 Not as polished as the engine cases, the pallet-wood jib does a grand job nonetheless, and can be adapted to other workshop chores

the adhesion that's needed, though to reduce the thirstiness of the bricks, I'll probably treat them with a 1:10 solution of PVA and water after a good brushing down.

When it comes to the floor, I'm a little less certain of my approach. The cheapest solution – endorsed by GW's man Around the House, Phil Davy – would be to use a 1:5 solution of PVA and water. This works out at between 50p and £1 per litre depending on the PVA, a darn sight cheaper than, say, the non-water-based One Coat Concrete Sealer offered by Ronseal,

which is around £8 per litre! However, what you get for the extra money, according to Kelly Wolstenholme at Ronseal's technical services department, is a sealer whose acrylic resins are harder and more durable than polyvinyl acetate (PVA), and make for a finish that is sufficient in itself, requiring no further painting.

The jury's still out on this one; I've asked Ronseal for a sample to compare with the PVA solution, and hopefully I'll be able to report back next month.

French without tears

French polishing is shrouded in needless mystique, says **Stephen Simmons**

French polish rarely rouses strong passions these days, but it was not always so. The delightfully entitled book *Chats on Old Furniture*, concentrating on English furniture up to and including the work of Adam, Hepplewhite and Sheraton at the end of the 18th century, was published in 1905 and included the following invective in its glossary: 'A cheap and nasty method used since 1851 to varnish poor-looking wood to disguise its inferiority. It is quicker than the old method of rubbing in oil and turpentine and beeswax. It is composed of shellac dissolved in methylated spirits with colouring matter added.'

The author, Arthur Hayden, was clearly a man of robust opinion. The only other reference to French polish in the book continues in the same vein: 'Highly polished surfaces and veneers, and that abomination "French polishing" ...[appeared during]...the



early nineteenth-century...when a wave of Philistine banalities swept over Europe.'

Was old Arthur right? Yes and no. Despite his contempt he unwittingly makes several points about French polishing that are worth exploring because they give understanding of a technique that is still shrouded in unnecessary mystique.

Gimcrack finishes

By the beginning of the 20th century French polishing had certainly gained a dubious reputation due largely to the amount of cheap, mass-produced furniture with gimcrack finishes to match. Corners were cut and industrial French polishing did become cheap and nasty. Its reputation was to decline further with the advent of spray French polishing and its toffee apple-like results.

However, Arthur fails to mention two things. When it was first introduced at the beginning of the 19th century it was neither cheap nor nasty and it was the finish of choice on all top-class furniture and expensive timbers. In his day there was still a lot of high-quality hand polishing being done, not least in John Brown's shipyards on Clydeside. His date of 1851 probably relates to the Great Exhibition, symbol of the Satanic machine age and perceived demise of the individual craftsman.

Varnish of course has long had a bad press. However, a varnish is any hard transparent finish: the 18th-century French vernis Martin was a much sought and much imitated high-quality example. There are three different types of varnish: water-, oil- and spirit-based: French polish is the last named. He was also right about the shellac and meths, although other alcohols have been used.

When it comes to disguising inferior wood Arthur had a foot in each camp. French polish is translucent and will automatically enhance rather than disguise the characteristics of a surface, hence its early use on exotic satin-, rose- and burr-woods. It can only disguise

◀ This 18th-century bureau was never French polished but has still acquired a high gloss and deep lustre over time by Arthur's 'old method'



French polishing

poor-looking wood with the addition of opaque earth pigment, as used on much mass-produced furniture in the later 19th century. It was a practice that helped give varnish in general and French polish in particular a bad name and which is what Arthur saw as the norm with 'the colouring matter added'.

Application speed

He was right too on the speed. It is a common misconception that French polishing takes an eternity. It's true that French polishing can't be hurried, but if you have a warm workshop and plan the various stages carefully you can build up the full-gloss finish in as little as three days, plus a further four for curing. Compared with linseed oil finishes, which could – and still can – take months to build up, this is speed indeed. If oil polishing is a process, French polishing is an event.

Not all antique furniture was French polished. It is just one in a long line of finishes, from Arthur's favourites to 20th-century cellulose and beyond. Although linseed oil was popular in the 18th century its use was not universal. A good deal of quality furniture was left in its raw state and only developed a 'finish' at random over the subsequent 200 years. The gloss you see on pieces from this epoch in historic houses was not part of the original design. However, with the advent of French polish the finish of everyday furniture

could become an integral part of its design and it could be glossy from the day it was made.

Subtle effects

And so to that abomination: Arthur helped perpetuate the notion that French polish is always a high gloss, but it doesn't have to be a mirror finish. You can produce a range of far more subtle effects to complement and enhance the wood: by using just a few thin sealing coats to bring out the figuring; by leaving the grain slightly open so that reflected light is diffused; or by dulling a high gloss with pumice powder and then waxing it, for example. His snobbish attitude blinded him to the better qualities of French polish. I suspect that he had never seen a quality polisher at work and so had no appreciation of these other finishes.

But if Arthur disliked French polish 100 years ago through ignorance, many people now revere it too much for the same reason. Despite an increase in the number of full-time furniture restoration courses which include French polishing, the number of professional French polishers has declined massively since 1905 and the nostalgia surrounding it as a dying craft has increased to a point where it is more part of the heritage industry than a living skill.

Arthur would have been happy to know that it may be doomed to be little more than a curiosity.

TIP

To test whether a gloss finish is French polish, work a bit of meths onto an unobtrusive part of the surface – inside the top of a leg is a good place. If it goes sticky after about 30 seconds it is French polish.



▲ Star quality: although French polish is susceptible to damage from alcohol as well as heat and moisture, it can have an almost 3D effect on the surface

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Michael's first bench

▼ This bench was made by one of Michael's students, Philippa Miller; she used a rather smart kitchen worktop bored for Veritas dogs on a simple mortise & tenon base



Don't even consider making a bench without consulting Scott Landis' *The Workbench Book*, but in the meantime here's how Michael constructed his first one

Work philosophy

Life is too hectic these days. By choosing to set aside certain times and processes for hand-tool work you can re-establish your own personal rhythms. Once you have embraced and accepted this notion you can apply it first to the process of sharpening. Take your time and do it well. Then, when you come to use the tool, you will feel the difference and the positive feeling engendered will improve the outcome. For an amateur, a craft activity is not about the project made but about the experience of making it.

When I left Bruce Luckhurst's I needed to make a quick bench for my own workshop. So it was farewell student party on the Friday and functioning workshop trying to earn a living the following Monday!

I made a quick post & rail frame with projecting tenons and knockdown wedges, similar to the base of the bench made by Philippa Miller (opposite). The top was an old fire door. It had a flush plywood top that was flat and I hung a Record 52½ vice from it close to a leg. Lag screws (large wood screws), held the top to the rails. Construction time was one day. Back in 1984 the subject of benches had not been written up like it is now. We just made do. And the point that I am making is that a solid top and a good vice will get you working. You can make the second bench with fancy vices, bells and whistles later on.

Getting started

You could place some big timbers on the trestles that I made last month as shown in Landis' book on pages 158-162 and work on trestles and beams (**Pic.1**). If you want a vice, then you could hang one from a big solid top. This is how to do it:

Obtain the thickest timbers that you can find which you can plane flat. I have chosen some 60mm pine left over from making windowsills. To make it wider I cut the offcut in half and rub jointed them with the annual rings opposed – in order to help any cupping compensate itself; one piece will go upwards and the other will go downwards. It is really important to get used to 'reading the grain' and selecting the best orientation.



Pic.2 Michael's mini-bench turned upside down on two blocks in order to mark the vice position



Pic.4 The position of the slots for the fins marked with arrows



Pic.1 A beam and trestle bench in use at a Japanese Tool Group meeting, handmade mitre joints by group member Berin Nelson, bench by Andy Ryalls

These two pieces form a flat surface that is easy for me to lift and one that can be turned upside down to show how the vice is fitted.

I don't have a spare brand new shiny Record 52½ lying around but I do have an old Rededa of similar construction, so I used that for this project. There are various ways of fitting vices giving improved working circumstances and clearances but I shall go for the easiest for the beginner to do.

Vice work

First mark the place where you want the vice to fit. Make sure it won't foul the bench legs or trestle bases. Remember, this is progressive building of a bench, and that this top will probably be fitted to a better base at some stage in the future.

Don't fit the vice in the middle of the span of the top unless you are going to stop the top deflecting by fitting thick rails underneath.



Pic.3 Chopping the housing



Pic.5 Slots cut and ready to receive the fins

As a general rule vices go near the ends of the bench, left-hand end if you are right-handed etc. Turn the bench top upside down and balance it on the trestles. Be very aware that vices are heavy and unbalanced until bolted in place. They can easily topple over and fall on your toes! Anyway, carefully place the vice in position and mark the edges of the rear cheek (**Pic.2**).

The vice is raised up on a packing piece because the rear jaw has strengthening fins that get in the way. We will cut out slots in the benchtop to accommodate these later on. Chop out the housing for the rear jaw (**Pic.3**). Remember not to try and take too much

timber out in one chop; creep up on the line rather than go for the whole piece in one chop. You are less likely to get unfortunate breakout in this way.

Offer up the vice and give it a little tap. This should mark the position of the fins (**Pic.4**), using arrows to help their location. Mark the height and depth of the fins, in my case 1in and 1½in, and cut a suitable slot (**Pic.5**).

Once the slot is cleaned out you can offer up the vice again and decide on a suitable packer, which will leave the top of the rear jaw about ½in below the surface of the bench. If you had wanted to, you could have housed out the bench to leave a lip over the top of the housing

such that you didn't have to glue a piece back in. But that is a slightly harder job for beginners to tackle.

Measure the gap and cut a packer to fit. Leave it wider and deeper than the vice base – so that the bolt holes are not too near the edge – but to the correct thickness.

Offer up the whole assembly (**Pic.6**) and mark the bolt holes in the packer. If the whole lot will stay stationary you can drill the clearance holes (**Pic.8**), but check that the rear jaw is right back in its housing and tight to the bench top; if necessary cramp it.

With the right holes it is easy to fit screws. In this instance I am using coach/lag screws.

Clearance & pilot holes

The clearance hole is the hole required for the plain shank just below the head of the screw. The pilot hole is the hole required for the thread. If you think about it, the thread has an internal diameter as well as an external diameter. If you were to drill a hole the size of the external diameter there would be nothing for the thread to bite into. You need to drill a hole the size of the internal diameter of the thread. Now, you can look this up in tables, but for softwood you can work it out quite easily by holding a drill up against the thread and matching the drill diameter to the internal diameter by eye (**Pic.7**). **Pic.9** shows the screw, the clearance drill and the pilot drill being used.

Modern screws have clouded the issue of screw holes. Some screws are sold with threads all the way along the shank, some are sold with the upper portion of the shank bare. In the case of the screw with thread all the way along the shank, the clearance hole needs to be just that – a hole that clears the upper portion of the thread. Do not believe anyone who tells you that you don't need pilot holes and clearance holes for cabinetmaking – you do if you want to avoid alignment problems or broken screws.



Pic.7 Eyeballing the shank of a screw against a suitable drill bit



Pic.9 Drilling pilot holes



Pic.6 The assembly packed up and ready for drilling



Pic.8 Initial drilling to mark positions



Pic.10 Drilling the marking holes for the counterbores

These have a hex head so can be tightened easily with the average ratchet socket set. But any well-fitting spanner will do. You can help drive in the screw by rubbing the thread over an old wax candle to give it lubrication as it cuts its way into the wood. Make them really tight and don't forget the washer!

You will see in the pictures that I have used two coach screws and two bolts. We could have used either but I wanted to show both methods. In general I prefer bolts, but screws are quicker and need fewer tools.

Nuts & bolts

The better method is to bolt the vice to the bench. But you have to hide the bolt heads. This is done by counterboring. A counterbore is a parallel-sided hole into which the head goes; a countersink is an angled hole into which the head goes. Measure the head of the bolt. Try to find a bolt with a small head. It is easier to fill a small hole. You don't want a lump of metal sticking up in your bench top; the head has to be recessed and the recess filled.

From the underside drill a small hole for guidance, 4mm will do. For this you will need a 'long series' drill bit. These extra-long drills are very useful but also very vulnerable. Keep them safely in a tin.

As it is a deep hole you can keep the drill plumb by lining it up with a square standing on its stock (Pic.10). You then drill in again from the top to enlarge the hole to take the bolt head. This is the counterbore.

Now, large-diameter drills often have large shanks and you may need to use a corded drill with a 13mm chuck (Pic.11).

Finally, you can drill the clearance hole, which is probably 8mm or 10mm (Pic.12). Having inserted the bolt and washer you can tighten the nut (Pic.13).

Lastly, glue in a wooden plug to match the counterbore size.

Cut a plug to fit the hole – in truth you cut the hole to fit your plug cutter as cutters come in more limited sizes than drills. You should

use a plug cutter in a drill press, but if you haven't got one you can do it freehand (Pic.14). Start the drill before the cutter hits the wood and push it firmly. Make sure that the piece that you are cutting into is well anchored – you don't want it spinning round and smacking into you! Always wear eye protection. These plugs are cut from the underside of the bench so that they match the top. Pop the cut plug out of the hole with a big worn-out screwdriver.



Pic.12 Enlarging the main hole to take the bolt shanks



Pic.14 Plug cutting; note safety guidance in text!



Pic.11 Counterboring; note the masking tape flag as a depth gauge

All you need to do now is trim off the plug (Pic.15), fit a patch above the rear jaw and fit wooden jaws. I now have a small portable bench top, with a vice, that is small enough to take up no space in the garage.

I promised you a shooting board as well but I'm afraid that will have to come later as there is a domestic order in for breadboards next month!

For comments, details and courses see www.hsow.co.uk



Pic.13 Washer and nut being tightened



Pic.15 Fitting plugs to the counterbores



Paddling her own canoe on a Scottish loch

All at sea with stitch & glue? Then take to the water with **Michael Allsop's** kayak

It's been a few years now since I built my first canoe, and as an uncle to an increasing number of nieces and nephews I am always delighted in the enjoyment that they take in the great outdoors.

With a few large Canadian canoes in the family, the smaller children are happier and safer to be ferried in these bigger boats, but my eldest niece is certainly capable of being captain of her own boat and her nearest cousin is not so far behind.

So with this in mind I started researching children's boats and discovered a lovely design from the brother of the designer of our own canoe. Better still, the plans are downloadable for free (**Pic.1**)!

If you're looking for an easy first project to try out the stitch & glue method of creating a

ply and fibreglass boat, then this would be it. All the parts are cut from a single sheet of 8 x 4 4mm ply, there is little preparation needed and the boat rapidly takes shape, meaning that a kitchen table build is very possible if you haven't got workshop or shed space available.

Getting started

Lofting the plans onto the plywood is a good introduction to this method of boat building and the design is flexible enough to cope with a little variation in the sizes of the parts and the curve of the lines (**Pics.2-4**). Temporarily holding the hull and deck together with plastic zip ties is a quick method of getting the parts together and allows for enough adjustment to accommodate gaps and tricky joins (**Pics.5 & 6**). So within a very short space of time you have a boat-shaped construction

TIP

Fibreglass cloth is available in a few widths and while the metre-wide cloth is suitable for full-size boats Michael discovered that the narrower cloth sold for making surf boards was in fact the perfect width with just enough to spare for this little kayak.

sitting on the bench and then it is time to read the instructions on the epoxy resin!

Remembering the nightmares caused by epoxy not setting due to the exceptionally cold weather in which we were building the last boat, I was very glad for some warmer conditions that enabled the epoxy to set in a reasonable amount of time.

After tacking all the seams together with a small bead of thickened epoxy (**Pic.7**), the zip ties can be removed and a proper big bead of thickened resin can be run round all the joins and into the holes left by the zip ties (**Pic.8**). It



is important to get this bead as smooth and generous as possible since the fibreglass cloth will sit much better inside the boat when laid over a gentle curve than if it is forced into a sharp corner.

Let fibreglassing begin

Once all the seams have set and any rough edges to the epoxy have been sanded off, the inside of the hull and the underside of the deck need to be fibreglassed. It is easy to measure the width you'll need by finding the maximum measurement gained by measuring across the bottom and up both sides of the hull. Fibreglassing the inside of the hull is often regarded as the trickiest job but even with this little kayak there is still plenty of room to get used to using glass cloth and epoxy resin if it is a new technique for you (**Pics.9-11**).

Before the epoxy resin completely hardens it is a good idea to trim off the excess cloth as at this stage it can be cut with a sharp Stanley knife. If you're building this over a few weekends, though, you may need to remove the excess with a fine-toothed saw. The outside of the hull is also now fibreglassed, but the top of the deck will wait until the boat is assembled so that the cloth can be wrapped over the edge of the join between the deck and the hull.

After cleaning up the edges of the hull and deck these two components can now be brought together and there is still enough flexibility to pull the shapes together even if the joins are a little off (**Pics.12 & 13**). This time tape is used to hold the parts together, enabling a continuous bead of thickened epoxy

to be run round the inside of the boat. After this has set, the outside edges of the join can be rounded off and any gaps filled with more thickened epoxy.

Next, with a line of masking tape run around the hull about 2in down from the deck-hull join, the fibreglassed cloth can be draped over the top of the boat and roughly trimmed to size (**Pics.14 & 15**).

The masking tape fulfils two roles here: first, it gives a straight edge to the coat of epoxy that is carried over the top from the deck and secondly it provides a useful guide along which to trim the cloth again with a sharp knife. If you catch the epoxy at the right moment it can virtually just be scored to break the glass strands and peeling back the tape will leave an easily covered join between the layers of cloth.

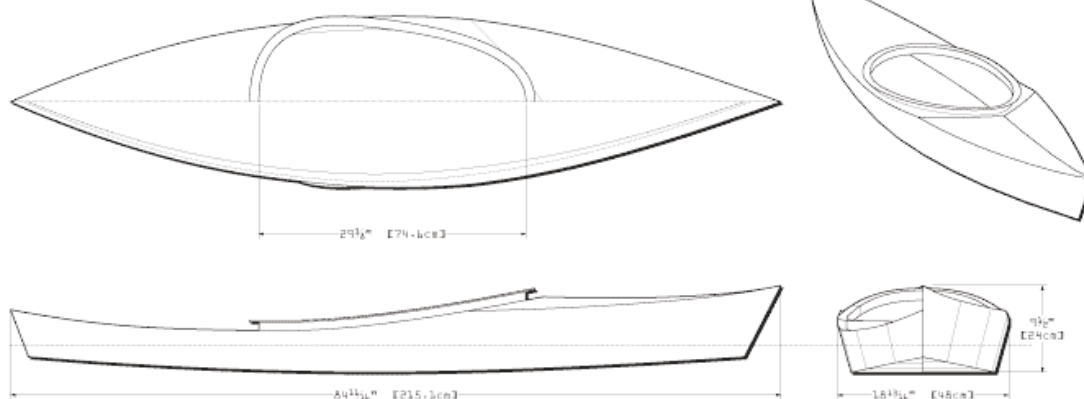
Cockpit coaming

At this stage you'll basically have a waterproof boat (**Pic.16**), but there is still a little work to do to get it into a fit stage for a small paddler. The final actual structural task is to build up the coaming around the cockpit opening (**Pic.17**). This is made up of several layers of ply with curved sections of ply being put together to make up the egg-shaped rings. A wider-width ring is used on the top in order to create a lip, which helps to deflect water and would enable a spray skirt to be used if required.

Some carefully cut bias strips of cloth are now used to build up the inside curve of the coaming (**Pic.18**), and several layers should be applied to make this area of the boat good and strong.

Pic.1 Design overview

"Io" Child's Kayak



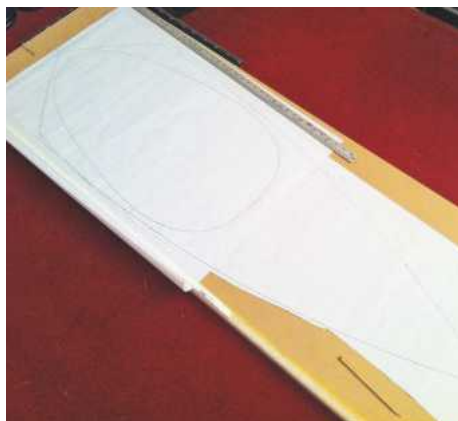
Kayak plans

Plans from Nick Schade at Guillemot Kayaks:
www.guillemot-kayaks.com/guillemot/blog/nick/free_plans_kids_kayak

Project



Pic.2 Lofting the measurements



Pic.3 Creating full-size templates



Pic.4 All the parts cut out



Pic.8 Final large bead of epoxy along the seams



Pic.9 Glassing the inside of the hull



Pic.10 Glassing the underside of the deck



Pic.14 Glass cloth draped over deck



Pic.15 Epoxy resin applied to cloth over deck and roughly trimmed to masking tape line



Pic.19 One of many fill coats



Pic.20 Kayak painted and varnished



Pic.5 Zip ties hold the hull in shape with temporary spreaders



Pic.6 The upside-down deck zipped together



Pic.7 Tacking the ply pieces together



Pic.11 The hull glassed inside and out and edges trimmed



Pic.12 Starting to locate the deck onto the hull



Pic.13 Filling any gaps between deck and hull



Pic.16 Glass cloth trimmed and masking tape and protective plastic removed



Pic.17 Building up the coaming around the cockpit



Pic.18 Bias-cut cloth wrapped around the coaming



Pic.21 Fitting out includes foam seat...



Pic.22 ...back rest...



Pic.23 ...and footrests



Pic.24 Now it is ready for its maiden voyage

Fill, finish & fit out

With the edges of the cloth around the coaming trimmed and sanded smooth, it is time to apply the 'fill' coats of epoxy resin to the hull (Pic.19). As the term suggests, these coats are used to fill the weave so don't stint on these but make sure you avoid getting runs unless you want a lot of tricky sanding later! Patience and several coats with light sanding in between is the way to a fine finish and although this is more a toy than a serious touring kayak, pride dictates that time and care should be spent on this stage.

After as many fill coats as you've got time and patience for, give all the surfaces a light sanding to prepare the boat for painting or

varnishing. Sometimes, depending on conditions, epoxy resin can develop a bloom that is best washed off with cold water before the boat is prepared for the final finish. This is best done before the sanding as I've found that the sandpaper seems to clog quicker if this bloom is not removed first.

Most quality finishes will work on epoxy, but since I had some self-etch primer, white yacht paint and marine varnish left over from the big canoe, this kayak got a matching paint job (Pic.20).

The final steps involve cutting a seat pad from an inch-thick sheet of closed-cell foam, fitting foot braces if required and either buying or making a backrest (Pics.21-23). There's a

maxim that the ideal number of boats is always the number you've got plus one, so watch out if you enjoy making your first kayak (Pic.24) – there may be more to follow!

TIP

If using foam padding in a boat do make sure it is closed-cell foam as this will not absorb water and it also provides some insulation for the backside if paddling on cold water.



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STC = Sliding Table Carriage. TWE = Table Width Extension. TLE = Table Length Extension.



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Magnus Celestii

Room height sculpture in ash

Joseph Walsh

The work was seen at New Art Centre, Roche Court, in Salisbury, Wiltshire over the summer and will also be exhibited as part of Design Week in Kilkenny, Ireland next year.

Art in the house



Magnus Celestii is the first work of this scale to be realised by my studio. The title of the piece derives from the Latin words *magnus* (large, great) and *celesti* (heavenly). Here, I am conscious of the viewers' experience in the gallery while adhering to the creative language of collaboration between man and material.

The large, free-form sculpture is made from layers of ash, spiralling upwards from floor to ceiling. Emerging out of a desk

form, the sculptural work expands outwards to wrap the entire one-roomed space of the Artists' House, coming to rest with a large shelf hanging on the sidewall of the gallery.

The work presents an opportunity to address the relationship between form and function, as well as the artist's challenge to encourage viewers to see and experience the piece from different perspectives.

Joseph Walsh

Magnus Celestii in the making



Clamping required some ingenuity and was never going to be a two-handed job



Battens and screws put on the pressure



Yep, they're level and correctly aligned



The sculpture takes shape

Captured sphere

With no need for a workshop, bench, vice or clamp, knife carving is **Peter Berry's** favourite technique



Minimal tools and equipment – you might like to wear a pair of protective gloves just in case – means whittling is easy to set up and get carving, and almost anywhere can serve as your workshop. It also means you can practise your skills on small easy-to-manage projects as the process is much the same, so it is a great way to learn.

I have mentioned before that woodcarvings, with one or two exceptions, tend to be ornamental rather than functional and this month's project certainly has little practical application and is not particularly attractive. However, it is a great exercise for testing and developing your knife skills.

I would mention that this piece of work will

probably prove tricky for the novice carver. Nevertheless it is a very simple design and one which involves a lot of repetition of the same cuts. So, easy to follow but more difficult to execute!

It may be that it takes two or three attempts before you get it right, but there is a lot to learn and practise in the process.

The captured sphere is often joined up with chain links to create a piece of interesting treen, or used in the creation of more elaborate love spoons.

While I enjoy knife work I do not carve a lot of treen, but I would say that when I display this piece at shows and demos it does create interest and is always very much a conversation piece.

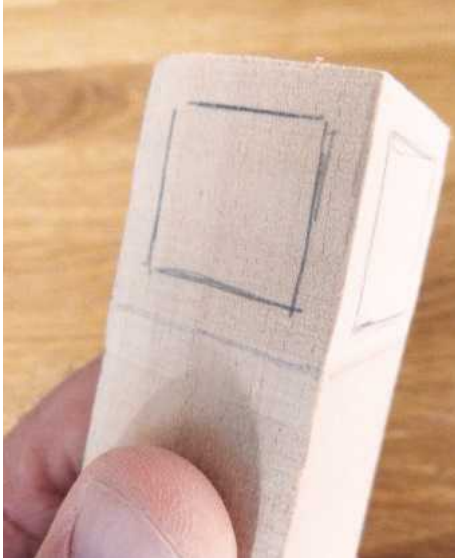
Knives & timber

Peter uses just two knives on this project, a standard detailer and a mini pelican

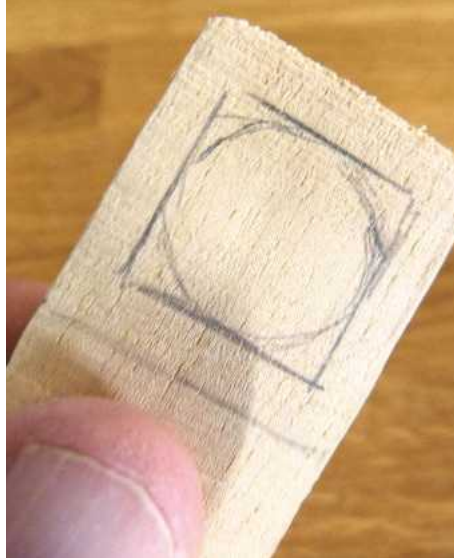


There is a lot of cutting across the grain with the end of your knife blade so he recommends lime or jelutong; the block is 30mm square by 160mm long; any size can be used but smaller gets a bit tricky and larger becomes more difficult to hold, but of course it depends on the size of your hands

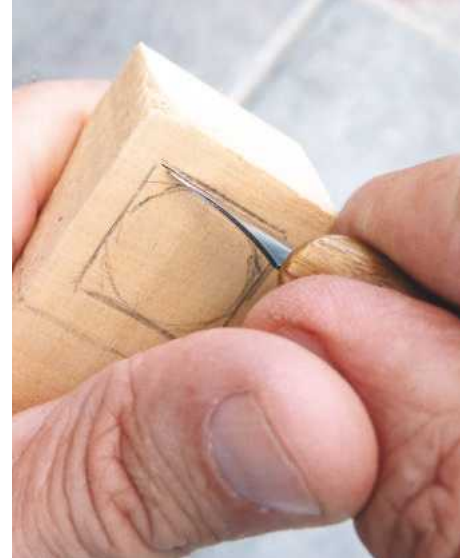




Pic.1 To start, mark a 'window' on the block with the frame being around 5mm wide



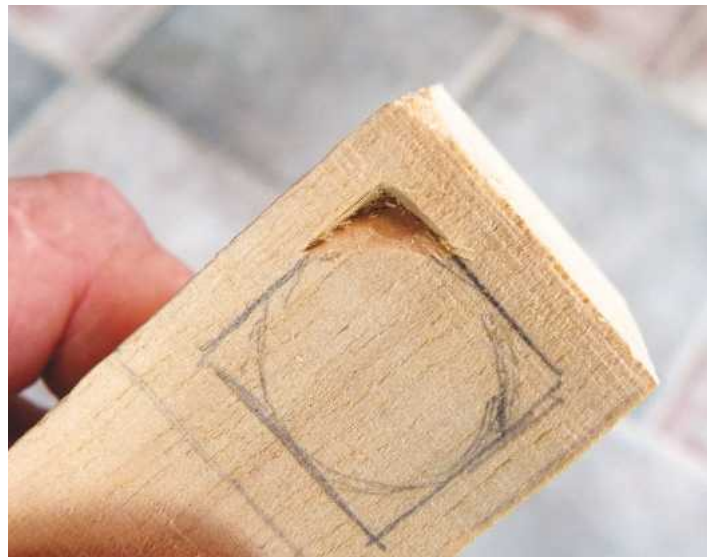
Pic.2 As a guide mark in the sphere with the circumference just touching the frame on the four sides



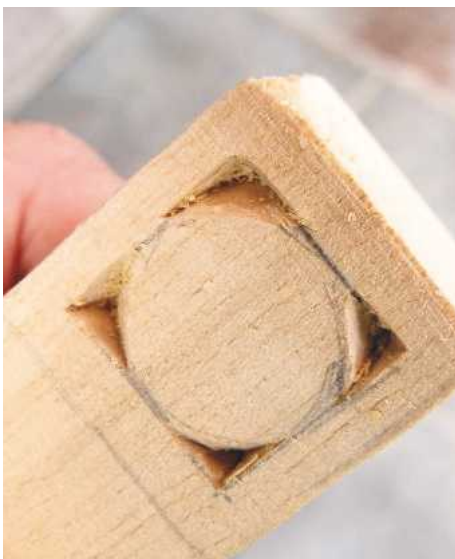
Pic.3 Hold your small knife firmly as shown and stab in the corners above the circle



Pic.4 Pare out the timber between the two cuts then repeat this process on all the four sides of the block



Pic.5 The first cut is quite small



Pic.6 The cuts are all completed on one side then repeated on all four windows



Pic.7 Continue the process, using the larger knife to cut deeper and taking care not to cut into the frame



Pic.8 The shape of the sphere starts to emerge



Pic.9 Eureka! Eventually, light of day appears in the corners



Pic.11 The freed shape will probably need a lot of work to get it spherical; use your forefinger and thumb to secure the shape when carving



Pic.10 Carefully work away and separate the sphere from the frame and the top and bottom of the box



Pic.12 The carving is finished with varnish; the awkwardness of the camera shot has distorted the view a bit



Variations on a theme

When the first Basato 5 (now Basa 5.0) bandsaw was introduced it achieved the **"Best Machine of the Year"** award in Germany. On test in the UK, Good Woodworking magazine stated **"So is the Basato 5 the ultimate bandsaw? It's not far off. This is a serious professional machine."** With the introduction of the new Basa 4.0 there is now a professional Scheppach Basa bandsaw to suit every serious woodworker. With optional micro fence adjustment to within 1/10th mm, precision cutting is guaranteed if and when required. If economy is the overriding factor in your choice of bandsaw, choose the Basa 3.0v Workshop Series machine with variable cutting speed or Basa 1.0 (not illustrated): A benchtop replica for the small workshop.



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Model	Product Group Series	Format Cutting capacity width / height	Table Tilt Range	Horse Power 240v / 415v	Price Exc VAT Plus Carriage	Price Inc VAT Plus Carriage
Basa 1.0 (Not illustrated)	Classic	195mm / 100mm	0° to +45°	0.41 / N/A	£157.50	£189.00
Basa 3.0v	Workshop	306mm / 250mm	-8° to +45°	1.0 / 1.0	£432.50	£519.00
Basa 4.0	Professional	375mm / 250mm	-22.5° to +45°	2.04 / 2.04	£1,125.00	£1,350.00
Basa 5.0	Professional	457mm / 305mm	-20° to +47°	3.8 / 4.9	£1,662.50	£1,995.00
Basa 7.0	Professional	600mm / 400mm	-15° to +47°	3.8 / 5.2	£2,850.00	£3,420.00

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The waiting room



Brown furniture: "Container after containerful has gone around the world, but there's still a lot of it left"

The rich cache of timber collected by antique dealer **Alec Horne** suggests an affordable way to source timber of quality and character, Dave Roberts discovers

"It was some time before one could see... but as soon as one's eyes became accustomed to the glimmer of light the interior of the chamber gradually loomed before one with its strange and wonderful medley of extraordinary and beautiful objects heaped upon one another."

Around the time that Howard Carter wrote those lines in his journal, the 19th-century furniture in Alec Horne's storeroom was probably still in houses up and down the country, and still in use. That was in 1922, of course, several generations of tastes and lifestyles ago, and a couple more since the furniture was first made. Today, opening the door on his cache of tables, wardrobes, chests of drawers, linen presses, blanket boxes and goodness knows what else, is like spilling light, archaeologist-like, into another waiting room for the afterlife. Though more domestic than the boy king's belongings, these carefully dismantled pieces are all awaiting a new life of useful service, though not necessarily in their original forms: for the creative mind there's a treasure house of raw materials here – quality timbers, carved features, heavy cast hardware – and all that's required is the imagination to see how it could be revived.

Out of fashion

This collection is in part a by-product of Alec's business buying, restoring and selling antiques, and part consequence of the cheapness of what's dismissively called 'brown furniture' – that broad seam of Victorian and Georgian furniture whose quality sets it below the periods' finer pieces which were made up to a standard, but above the workaday stuff that probably went to the bonfire long ago. Brown furniture is that solid stuff, made using industrial techniques to translate fashionable styles into pieces mass-manufactured for the emergent middle class. "You can see that they're copying the designs, but the quality isn't quite there," says Alec, "and neither is the timber: instead of mahogany they'll use red cedar, and the veneers become thinner because they're mechanically cut."

Though unremarkable perhaps, this mainstream fare was nonetheless largely well-constructed from quality timbers, and it has survived in quantity: "Container after containerful has gone around the world," says Alec, "but there's still a lot of it left" – the balance of all the high-day-and-holiday parlours with their carefully polished and seldom sat upon chairs; of all those kitchen tables and

dining room tables from an age cluttered with different furniture for different occasions. Today, it's worth comparatively little not just because it's still fairly plentiful but also because it isn't always practical: the chests of drawers, for example, are often too big for modern houses, while a wardrobe of say, 1880s vintage – when people had fewer changes of clothes that were hung on rails running front-to-back rather than side-to-side – are often too small. And finally there's the problem of that murder-by-gaslight colour: put too much of this furniture together and the sheer weight of its Guinness-red darkness will crush the life and the light out of a room.

"It's out of fashion," Alec shrugs. "The good bits will always be the good bits, and they're just going up and up and up [in price]. But the middle of the road stuff is incredibly good value," offering him the opportunity to harvest its materials. Alec will buy a chest of drawers, for instance, because it has a set of period swan-neck handles that will complete a better piece that has lost its handles. The rest of a donor article will then be dismantled, and the more useful components 'flat-packed', as he



For the right project, a set of ready-made drawers might be ideal



How exactly would you go about making legs with a barley sugar twist like that?
And how much would the blanks cost?

calls it, against the day when there's a need for them. In practice, this means shelving anything with a surface that's interesting in terms of its colour, patination or figure – "The bits," as he puts it, "that will fire someone up"; drawer linings for the sort of pieces for which there's demand; plinths and cornices from break-front bookcases, table and chair legs. And then there's the hardware: locks, escutcheons, hinges, handles, castors, all of which are often much better castings than their modern counterparts. Even the backs of mirrors and dust boards are worth keeping because their thin pine – the older, slower grown stuff – can have other uses.

Depth & character

And utility is the whole point, of course: the furniture itself may have gone out of fashion, but the possibility that its materials represents has not: "When the fashions change in jewellery," Alec argues, "you melt it down and



Enough to make Eric Olthwaite weep: a gross of Nettlefold's No.8 1in brass screws!

start again. So why not effectively 'melt down' furniture – reduce it to its raw materials and start again? "You could have an amazing oak or beech top with a great colour," Alec extemporises, "put it on an industrial steel base, put eight plastic chairs around it, and it would look great. That look won't be around in 20 years because something else will come along, but then the metal base can be scrapped and the top will still be the top. In fact, by then it'll probably look even better."

Old timber has a depth and a character that never goes out of fashion, and while mahogany is probably the most common timber on his shelves, you'll also find examples of our native hardwoods, including oak of course; drawer linings made from fruitwood; cedar, ash, as well as some exotica such as satinwood, rosewood and ebony. Interior decorators, hearing of this stock, will come to Alec in search of pieces from which they can make features – shelving in a boot room in a

Connecticut house is the recent example he gives – that look as though they belong to a house's original fabric rather than the contemporary redesign. Some of Alec's customers, on the other hand, come looking for 'kits' – components that they can rework to create something with all the attributes that old timber brings but which suits current needs or tastes.

Scour the salerooms

All this material represents a rich lode for the maker, a challenge to the imagination, and a world of possibility. Why, Alec asks, would a turner buy new blanks to make handles or knobs when he could go to an auction and pick up a broken table with three good legs made of Cuban mahogany, the like of which you just can't buy today? A Georgian drop-leaf table, meanwhile, one without any colour, can be had for £30 to £50, he suggests, and will yield up three good leaves – which could even be



Is it a capitol or a bedknob? Either way, a period bedstead contains a weight of timber in both square and round sections, and delightful details like this



When I looked, new brass barley twist is about £100/m...



Dentils, and timber — what would you say, oak? — to get your teeth into



Everywhere you look there're crisp details and characterful woods



In a way, it doesn't matter what some of the pieces once were, the question is what could you make of them now?

quarter-sawn oak – four legs, the undercarriage, and other bits and bobs; in short, a lot of timber that's ideal for smaller projects, and which would cost a couple of hundred quid if you went to a timber merchant.

Meanwhile, because chests of drawers generally aren't being restored it's nigh on impossible for sellers to shift one that has problems, so if you visit an auction or an outdoor antiques fair, Alec suggests, "you can buy a broken chest of drawers with some fantastic timber in it for eighteen quid," and whose drawer linings alone will provide you with ready thickened stock from which to make your own drawers. It's just a question of using some imagination.

It's only wood!

There may be some makers, of course, who think that sourcing timber in this way is no more than a genteel form of skip-diving, and more fool them. Others, though, may wonder if it isn't a type of vandalism, and Alec empathises with their concern: "I've seen tables with their original leaves being sawn up and virtually nailed together to make bookshelves. I've seen that so many times, and thought, 'Oh no! Fantastic Cuban mahogany...'" At the same time, he points out, most of the pieces to be found on saleroom floors have no particular merit as furniture; their value, as we've said, is in their potential, "so I don't think that you have to be too precious about it. At the bottom end,



There must be a way to incorporate the cornice and plinth of a breakfront bookcase into a contemporary design, surely?



The design of door and drawer locks hasn't changed, but the quality has, and often not for the better

a lot of this stuff is being burned, so why not rip the top off an Edwardian sideboard, reuse it, and put the rest in a woodburner?" Providing that you're discriminating in your use of the resource – which means differentiating between the colourful and the common-or-garden, and using it accordingly – why not give it another chance? "If people can see something good in the timber," Alec maintains,



Stacked against one wall are boards of pine, the old, slow-grown stuff no doubt



None of your plastic castors here



Howard & Sons: one of 19th-century London's cabinetmaker and upholsterer 'names'

"they'll produce something good from it." And besides, he rather likes the idea that, when a piece has reached the end of its working life, it is reused as far as possible, and becomes something worth having again.

Who knows, perhaps on the other side of the waiting room Carter and Tutankhamen have grown tired of gilded cedar and are doing just that right now...

Alec Horne: a makers' resource

You'll find Alec's website at www.alechorneantiques.com, but bear in mind that his storeroom, which is yet another facet of Chatham Dockyard's craft workshops, is exactly that, a storeroom rather than a showroom. So while you can't exactly drop in, he's quite happy to hear from makers who're looking for the sort of materials he might have in stock, and in that respect he represents a valuable resource.

Top drawer show



Details from Sam Carter's console table: veneers and contrasting lippings 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

Looking 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 quilted maple is light, clean and elegant, housing a dovetailed drawer within the apron;

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



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

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



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



Changing the landscape

Over five generations one family of woodcarvers has kept the craft alive and profitable by exploring new avenues

Tim Peek can trace his business back to 1855, based at a spot in London's East End where the Barbican is now, on Goswell Road. Then as now, craft work

was unlikely to make you rich and in the early 1900s the workshop, says Tim, must have gone downhill.

He is telling me the story in his own workshop in High Wycombe. About the size of a double garage, it probably looks not much different – give or take the odd modern radio and clock – from how his grandfather's would have looked when he took advantage of the Titanic boom and left London for High Wycombe to carve chairs and panelling for the ill-fated liner. At that time, says Tim, there were 300 licensed woodcarvers in High Wycombe alone.

Before Tim's grandfather, William David Peek, there was an Eric, and Tim learnt to carve beside his Uncle William. "I was 11 or 12 when I realised I wanted to carve." At 14 or 15 he told the school's careers officer what he wanted to do and his grandfather sorted out an apprenticeship. "I stayed there seven or eight years, then a short time with another company before setting up on my own. It was long hard hours at times to complete commissions but a healthy living; as the cliché goes, I'd rather

work 80 hours a week for myself than 40 for someone else."

Feast or famine

Now Tim's son, Robert, aged 24, is doing a big share of the carving. Robert received a scholarship from the Drapers Company to study at the City & Guilds London School of Art in Kennington – believed to be the only course in the UK apart from one run at West Dean College near Chichester – from where he won a First in Ornamental Woodcarving.

The Peek carvers built their business on brown furniture of the Georgian and Regency variety but by the late '80s there was little demand for 'repro'; what there was a demand for, however, was restoration work, taking the Peek men into a different league of, as Tim puts it, "feast or famine." But such was their reputation for fine work that contractors working on stately home restorations and doing up the houses of the newly rich in London began putting some exciting work their way. When I visited they were restoring 29 capitols from a Grade I-listed house along with 20 doors.

If, however, you are stickler for 'rightness', some of the commissions may not be to your taste and Tim admits that this can be



A baroque mirror frame hangs on a workshop wall



With total concentration Robert speeds his way through some egg & dart mouldings

Armchair collaboration



Photographs by Alistair Price at Bury Court Antiques, Maidenhead, Berks, www.arprice.co.uk

Carved armchairs await their upholstery



Complex crisp carving by Tim and Robert Peek ornaments Alistair Price's chair arm...



...and on this handsome leg and claw & ball



Mythical Chinese Ho Ho birds are favourites with Robert



Intricate carving calls for an awful lot of this stuff

frustrating. However, the client gets what he wants. "Two years ago I did a very large Grinling Gibbons piece for a Russian oligarch. The room was in walnut but they wanted it in walnut where Grinling Gibbons did lime. It was all carved, then they decided to gild it. It was brilliant money though. It had to be as walnut is very hard and heavy to work."

Another client could just have been influenced by Tim's rescue dog, a handsome Weimaraner named Jess. The breed was bred for deer hunting and for running beside a coach and horses. One of the Weimaraner family had only to see Jess and place an order for display boards of his coat of arms for his hunting lodges here and in Germany.

"Ninety-nine per cent of our commissions come through personal recommendations," says Tim. "We're getting a good response with architectural and interior designers."

Chippendale's Ho Ho bird

All this work means that they are normally too busy to carve their own pieces but each has a few under his belt, like a wine cooler carved by Tim and a console table carved by Robert in lime, which is gilded, with a scagliola (fake marble) top. "It's so fragile that it shimmers," says Tim. It features one of Tim and Robert's favourite Chinoiserie creations, the mythical Ho Ho bird interpreted by Chippendale.

"Of course," says Tim, "the landscape of

carving has changed. CNC (computer-controlled cutting machine) has come in and before long 3D printers will be doing things like capitols" – on which Robert is working when I call in. Then the pair have a rethink: "Billionaires are just not into having poor imitations made," rationalises Tim. However, they expect to have precise workmanship for not quite enough, and in a hurry too. "We were told to get on with the capitols because the building is being restored. We can't just charge any price because they wouldn't come back again." They work off proper drawings, not CAD because of these programmes' limitations.

From 300 or so commercial carvers in High Wycombe alone, the Peeks reckon there is now



Modern clock: the Peeks survive by keeping up with the demands of the times

only a handful in the whole of the UK.

They work a lot with antique restorer and cabinetmaker Alistair Price who has a studio in Maidenhead, Berkshire. "We do all the carving for him and when we get complete pieces he does the carving for us. We made two armchairs and a 7ft-long sofa to match with Alistair.

Tim is still using the carver's chops that his grandfather acquired in 1919. "There's no metal on it so you can carve into the piece without worrying about damaging the tool."

Tool swap legacy

His bench is covered with chisels, each with a different pattern incised on the handle. Not only is this so that the chisels can be quickly identified but also the legacy of the tradition that saw people you had worked with for a long time swapping their best tools when you left. "Some tools could have four or five names stamped on them," says Tim.

So will this business go into six generations? Says Tim: "My daughter, the eldest, has just had a son. We've been joking about giving him a chisel, but you never know..." For now, Robert admits that his head is still in London. "I'd like to take the business and adapt it to make a structurally efficient company with a network of carvers I can trust, who are adept, whether commercial, antique or fine art."

So the ancient craft of carving is all set for change again, but in the safe and skilled hands of people like the Peeks you can be reassured it is here to stay.

See more of the Peeks' work at www.timpeekwoodcarving.co.uk



These carver's chops have been used by generations of Peeks since 1919



However do the Peeks select the right tool from this lot? By incising the handles with identifiers



Tools of the trade



The fear of pink bananas

For years I saw wood as my enemy. It had the power to cup, bend, shrink, shake and split, seemingly at random and without notice. I remember my lowest point. I'll keep it brief.

I was making a ridiculously complicated drinks cabinet from beech, of which I had a limited supply. This was design on the hoof and I machined the timber as I needed it, but the more I machined, the more disconsolate I became. Take a board of beech. Rip it down the middle and I promise you: one flat plank might peel apart as two bananas.

They are, of course, stiff bananas. You can plane them down and thickness them flat, but guess what? They become thinner and straighter, but stay bananas just the same. Plane them flat and thickness them again and lo! Subtle bananas. Slight bananas. And, by now, so was I.

Then there was the colour. This beech sawed up pink! Not just pink but blotchy pink. This was the biggest risk of all. I might, with some stiff joints and some room for movement, accommodate the twisted nature of timber but what if after all this work my ridiculously complicated drinks cabinet turned out blotchy pink? It would have the burst veins of an old

This month **Edward Hopkins** recalls a conflict with beech and finds out why **Hugh Croft** is such a happy maker

soak: a drunk's cabinet, you might say. Oh no! Should I be paying attention here? Was it a sign? Abandon ship! Now, before it's too late!

Alien octopus

I couldn't abandon ship. I'd sailed too far with my cargo of bananas. This ridiculously complicated drinks cabinet had sucked itself onto me like an alien octopus. I was damned if I was going to let it get the better of me. I changed the design at every turn, wriggling to accommodate the dwindling stocks of beech. I ignored the pink: I looked the other way. I turned into the wind and sailed on regardless. I made the best ridiculously complicated piece of furniture I've ever made, or would ever want to make again.

The remedy for bananas would seem to be weight and wait. It would have been best if I had machined the timber in stages over a

period of months. In between I'd have left the components on a flat surface, in stick with a concrete block atop.

I'm not that organised. Instead, I kept the components similarly stacked in the workshop, returning them to the stack when they were not being worked on.

On future jobs I adopted this procedure whether it seemed necessary or not.

As for the pink, to my enormous relief, it faded. I took care with the stacks to protect them from the light, for freshly planed timber is especially susceptible to colour change, and square shadows would have been one anxiety too many.

I had chosen beech precisely because it was bland. The design was, as you will have gathered by now, ridiculously complicated, so I had picked the plainest hardwood of all. Before it became so, it was anything but.

He's H.A.P.P.Y.

Hugh Croft radiates contentment. At first glance this is not surprising. He lives on the edge of Exmoor in a picture-book cottage. Gertie, a golden labrador, looks up as I approach, but is not overly concerned. The door is open, and Sue, his wife, is in the kitchen making pastry – she works part time as a caterer. The garden heaves with produce, and a hundred yards down a track, looking like a farm shed, is his workshop.

In the middle of the workshop is an oak coffee table nearing completion. Beside it is a pottery bowl from the French religious community of Taize – a community that rings bells with Hugh. In the bowl is olive oil. “If you want a shine, it’s best to use hard wax oil,” he says “but I like olive oil. Any marks, any rings or stains just disappear.”

Hugh enjoys making traditional tables. “I love the thought of a table being the centre of a family, the centre of a household. A table is used for so many different things – conferences, meetings, arguments, discussions, family meals, you could go on forever – it is central to life. I would like to have one table to make each week. That would keep me very happy.”

Finding business

Another glance makes me wonder. This isn’t the middle of nowhere but it is remote. There’s no passing trade and nothing to tell you that



Cross-leg table by Hugh Croft

Hugh has been working here for 25 years. How does he get his orders?

“Marketing was a problem. When I started out, I’d go to the county shows and set out my wares. But I didn’t get a huge amount of work. Shows were awkward things – there always seemed to be problems attached. I’d make lazy susans – something that people could take away with them – and try to cover the costs by selling those.”

“One time at the North Devon Show I had all my furniture – a chest of drawers, tables, chairs and all sorts of things laid out and this chap came up and looked at it. Then his wife came up and looked at it. Then his family came up

and looked at it, and at the end of the day he said, ‘Could I buy everything off your stand?’ It was for a holiday cottage in Instow.

“My last order was from a lady who came across my website. She used to live on Exmoor and wanted something made there. But as a one-man band, living where we do – and raising two children – it has been a struggle getting by. I can cover the essentials, but nothing more.”

Life before furniture

Hugh was born on a hill farm on Exmoor. Sue lived on a neighbouring farm. All he wanted to be was a farmer and so he went to agricultural college. But with a leaning towards the religious life, he became an assistant warden to a diocesan retreat house in the Lake District, a job that he loved, but whose demands were not compatible with married life.

He tried to make a living gardening but it was too much work for too little money. John Eveleigh, a friend of the family, was doing well making four-poster beds. He invited Hugh over and suggested he do the same, telling him: “Build yourself a little workshop and get on with it!”

Hugh went on: “When I started, my father said, ‘When you start up buy some decent machinery.’ This was the best advice I could have had. Sedgwick’s appeared then – they’re accurate and good, and I’ve never looked back.”

Hugh took a fortnight’s course with Dan Hatchard and started work. Later, a trained furniture maker at his local wood yard showed him how to make dovetailed drawers. In those days Hugh would make anything he was asked for including complete kitchens, though now he draws the line at fitting them.

First love, the soil

“With hindsight I think I should have done a proper course with someone like David Savage – or at Parnham, or somewhere like that – and I think I would have found it much easier to progress in this field.”



Hugh Croft oils a table

Woodworker's journal

Hugh's first love is still the soil. "I enjoy the countryside and where we live so much, I suppose this [woodwork] is just a way to keep us here. I adore gardening, you see. Gardening is very healing. I've worked with people with drug addiction and suchlike, and gardening, getting their hands in the earth, brings them to life."

Suddenly Hugh's black Patterdale terrier barks and hurtles round the workshop as three swallows swoop in, swiftly circle and shoot out. They don't nest there and she never catches them but "they do pop in from time to time."

The workshop is well insulated but it is unheated. Humidity can be a problem but remarkably he seems to get away with it. If the weather changes, I ask him, does he find components in a different shape to the way he left them?

"Not often. I did make four tables in American maple one winter, and the customer delayed in picking them up. The tops warped. I released the tension by routing $\frac{3}{4}$ in grooves in the underside, with the grain, an inch apart and three-quarters the way through the thickness. But I've only had to do that twice."

Workshop layout

One part of the workshop houses machines – planer/thicknesser, table saw, lathe, bandsaw and chop saw. The middle section has a mortiser, cupboards, a bench and table. A third section, his office, is partitioned off.

Dust extraction pipes lace his workshop. The unit itself is housed in a cupboard vented to the outside: "Axminster has served me well." Most of the waste is removed, but the chop saw remains a problem and Hugh has admitted defeat. He wears a good paper mask but both of us bemoan the demise of the Rascal mask with waistband battery filter. We used to look like spacemen but we were comfortable, and breathed easy. Hugh is adamant about eye protection, having been in casualty three or four times with oak chips from the saw, so he wears a full-face mask.



Hugh relaxes with his Patterdale terrier and golden Labrador



The floor is chipboard on polyurethane floating over concrete. He does regret this, and did intend to replace it this summer, battening it down. He also intended to replace the roof. There are telltale patches on the ceiling announcing that all is not well.

Man of the earth

Another announcement comes via Sue, still in apron. She has walked over from the house with a message. There used to be a phone here but it stopped working. There is a radio but no kettle and no loo. He doesn't seem to mind.

Hugh Croft is a man of the earth. He looks at you directly, apologises needlessly and laughs easily, often at himself. I don't know him well enough to say this, but I think he's a man of humility. Perhaps that is why he is content.

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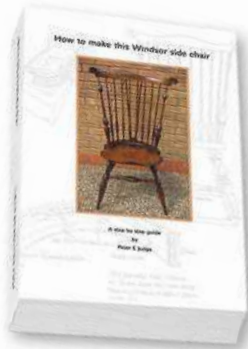




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Letters & Makers' notes

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Farmhouse chair book

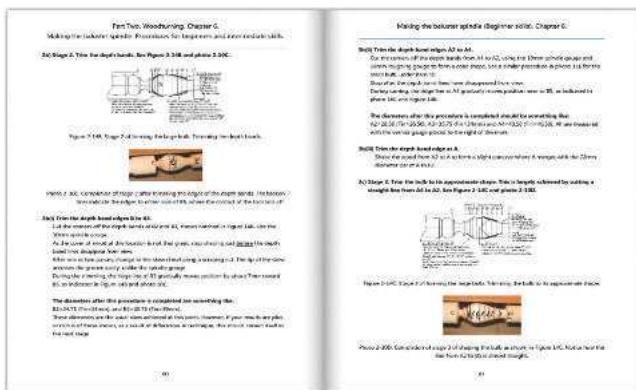
Re. Glenn Perry's farmhouse chair project, GW284

You mention in your article: "I conclude that there are no books on chairmaking that will guide you through all aspects and problems you will face." May I refer you to my book *How to Make this Windsor Side Chair*. One of my customers wrote: "Without doubt, it is the most detailed and comprehensive Windsor chair construction book on the market today."

Peter Judge, makingwindsorchairs.co.uk

Thank you for that, Peter. You can view selected pages from the book on his website.

Andrea Hargreaves



LETTER OF THE MONTH

Memorial Garden

Unfortunately I am not working due to illness, which is why this came about. My wife and I lost a child and we wanted somewhere to remember her but we found everything so expensive, so I decided to build a memorial garden myself. It was strange seeing it take shape and it made me feel better about everything, so I continued and made a little bench and table. It feels so good to do something even with my illness and I will continue carpentry as a hobby.

Mark Taylor, by email

Thank you for sharing your lovely tribute to your daughter, Mark. I particularly like the seat for its simplicity and design and hope you will continue with this rewarding leisure pursuit.

Andrea Hargreaves



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A tale of two trees

The giant's house



It's really cosy on the inside

Way back in GW259 we profiled the work of forester, miller and maker Crispin Keyzar who felled three 300-year-old *Sequoia wellingtonia* or giant redwoods and milled them. "The sequoia is a bit like oak but lighter, stronger and more durable," he said then, though conceding that its redness might not be to everyone's taste. What are you going to with it? we asked.

Here, two years later, is one of the answers. And in a couple of months' time Crispin, who is now based at the National Trust's Great Chalfield Manor, Wiltshire, should be telling GW readers how he made the transformation.

Back then he went on to champion Leylandii, grown as a timber crop in the southern hemisphere. "It's a much maligned timber but it's fast growing, light, strong and durable although it doesn't take fixings too well. People say you can't burn it and you can't build with it but it burns beautifully and grows quickly."



Timber skeleton of a house made from a giant



Its roof trusses are covered with thatch

Celebrating with Leylandii

Can't build with it? Oh yes you can says the inventive Toby Jones who constructed this ingenious four-tier cake stand from a tree he cut down in his Hampshire garden. The tiers are connected via a long dowel

Former pastry chef, now equine dentist, Toby made both cake and stand for his recent wedding to Miranda who arrived for the ceremony on horseback.

He gave it a food-safe finish – it's known to be toxic to horses – and to be on the safe side placed the cakes on foil plates.

Andrea Hargreaves, who can report that the cakes tasted as good as they looked

Toby Jones made a stand from Leylandii and cakes to go on it for his marriage to Miranda



Cakes all gone: the new Mr and Mrs Jones on the morning after their wedding

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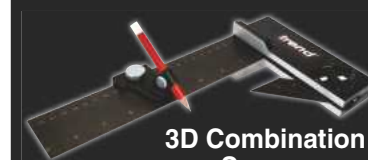
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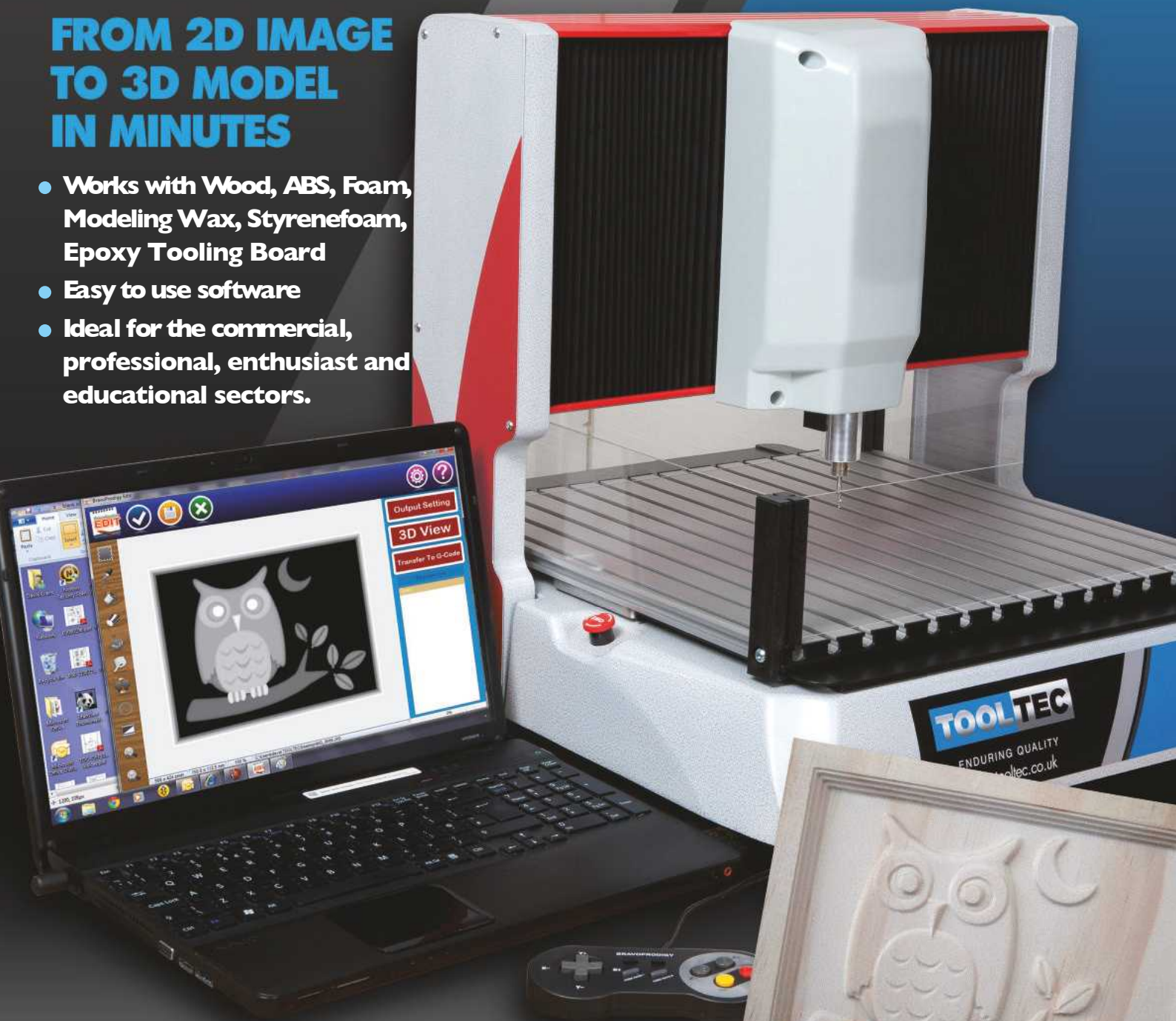
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Around the House

with Phil Davy



How difficult can it be to bore a hole for electric cables?

When going through some 550mm of

stonework recently it was an incredibly tedious task.

Equipped with an SDS cordless drill, the masonry bit was a huge 1m in length. Next size down was 450mm, too short to get through the wall from one side. With the unpredictability of stone, trying to bore from each side and meet in the middle was hit or miss to say the least. One attempt resulted in the bit breaking through the skirting, another hitting a joist. Finally the bit emerged successfully. Makes you appreciate the skill of those Channel Tunnel engineers!

Phil Davy

Phil Davy, Consultant Editor

Useful Product

Restore Blade and Bit Cleaner

Most of us need occasionally to remove the build-up of resins on saw blades or router bits. Scraping is tedious and could damage cutting edges, so any product that helps the cleaning process is worth a closer look. Restore's Blade and Bit Cleaner is a water-based solution that is sprayed onto blades, cutters or any surface where resin has accumulated. It's used neat, and takes just a few minutes to activate and loosen the debris. Then you simply wipe off the resin with a scouring pad or cloth.

Although Blade Cleaner is biodegradable it's an alkaline and classed as an irritant, so gloves are recommended when handling the stuff. I tried the cleaner on a circular saw blade and a few router bits, with a plastic tray to contain the fluid. After spraying I found a green kitchen scourer ideal for wiping down and getting into crevices. For stubborn build-ups you can spray a couple of times, though I found this



unnecessary with the items I worked on. Smaller bits can just be immersed in the solution, though with bearing-guided cutters you should remove the actual bearings first. Certain metals such as aluminium and magnesium are likely to be affected if exposed for too long to the fluid, so wipe surfaces clean sooner rather than later if using these materials.

Blade Cleaner comes in a 500ml plastic bottle, complete with trigger spray head attachment. It may seem expensive, though a little does seem to go a long way. You can either buy Restore products from stockists listed on the Shield Technology website or via the company itself.



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Autumn project

Takes: *one weekend*

LOGSTORE



Flatpack Logstore

There's room for a whole winter's worth of fuel in **Phil Davy's** coachbolt-fixed logstore

 When a friend asked me to build her a logstore, there were few criteria to meet. The only stipulation was that the roof would have to slope down towards the front as it would be positioned against a wall of the house, beneath a window. Because of this window the store would also need to be quite low, making access to the back a bit awkward when stacking or collecting wood. Most logstore roofs tend to slope towards the rear, but fortunately she was happy to accept this occasional inconvenience.

It made sense to build the structure in sections, assembling and completing the featherboarded roof on site. Originally, I designed the sections to fit in the back of a car for transportation, though it soon became obvious this would mean two or three long-distance trips when finished due to the overall weight. Even one end frame was quite heavy when cladged, so I ended up renting a van for 24 hours to deliver the project.

A flatpack logstore is probably nothing new, and M12 coachbolts made it easy to take apart and assemble again. As far as possible I used pressure-treated timber, though the framework was from untreated 63 x 38mm CLS wood. This



Tools you'll need

Mitre saw, jigsaw, drill

was brushed with two coats of clear preservative. Don't forget that even if all your timber is pressure-treated, always apply preservative to sawn ends or joints that you cut.

Cladding and decking

You need very few power tools for this sort of project, though a mitre saw is almost essential as there's an awful lot of cutting involved. I used 63 x 38mm untreated CLS timber for the two end frames. These were then clad with treated smooth decking boards (90 x 25mm), with 25mm gaps between each one for airflow. The more air can circulate the quicker logs will season, though if you're new to woodburners or open fires, try to cut and store logs at least six months ahead of when they'll be needed as fuel. The floor was made from 120 x 25mm grooved decking boards.

Depending on how sheltered a logstore will be in its final location, you could easily add guttering along the front fascia, with a downpipe and butt at one end to collect rainwater.



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1 Cut CLS timber to length for end frames; allow extra length for cross rails, housed into uprights



2 Saw housing shoulders and chisel out waste carefully from each side; check rails for snug fit



3 Assemble end frame and lay flat to check suitable angle for roof; mark across the uprights



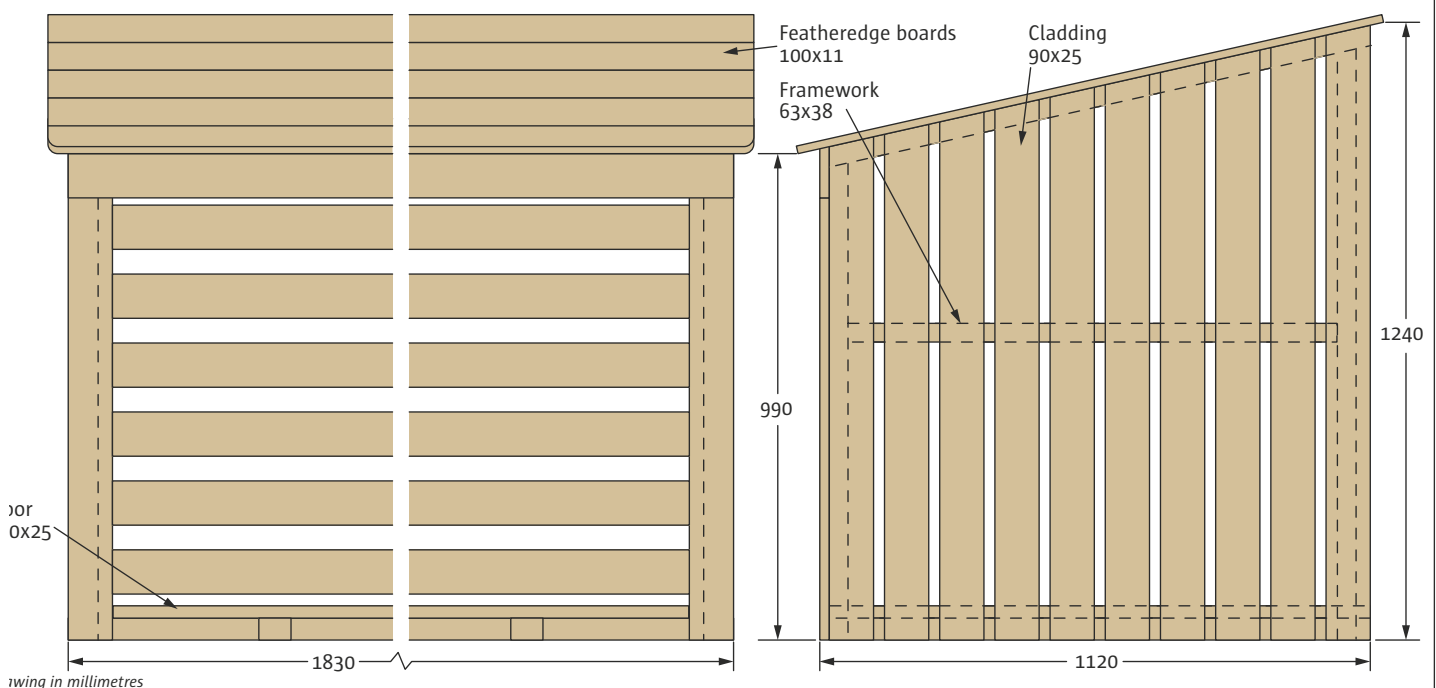
4 Set sliding bevel to angle and mark timber; adjust mitre saw protractor and cut the uprights



5 Clean up joints if necessary and treat all surfaces with two coats of suitable wood preservative



6 Pre-drill holes in end joints to prevent timber splitting, though it's not necessary to countersink



Summer project

Takes: *one weekend*

OAK CUPBOARD RESTORATION



7 Lay frame flat and mark each vertical board with bevel; cut to length, avoiding end defects



8 Boards are fitted with gaps to allow air flow for logs; use offcut as spacer when fixing



9 Drill and countersink, then screw to frame; cramp offcut so boards are flush at top



10 Mark across centre of boards and repeat fixing process; boards overhang at the bottom



11 Stand frames upright and cramp board across top to keep them steady; check for square



12 Ensure frames are exact distance apart; saw flooring and lay across rails to check the spacing



13 Front board is notched around uprights; mark with square and saw corners at each end



14 Saw top and bottom horizontal boards to length at back and cramp to frames; check for square



15 Measure and notch fascia board between both ends; this will support roof structure



16 Cramp fascia to frames and drill for 12mm coachbolts; use offcut behind to stop breakout



17 Insert bolts, which should be a loose fit; add washers and tighten nuts from behind



18 Drill front floorboard and fix to framework with decking screws; continue fitting across floor



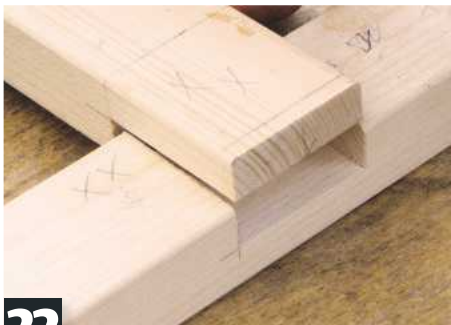
19 Cramp and screw remaining boards to back of structure, checking with square each time



20 Drill and screw two vertical boards across back to increase rigidity and reduce any bowing



21 Cut CLS timber to match end frame width and support middle of flooring; screw in position



22 Make roof support framework from CLS timber, with T and corner halving joints for strength



23 Check framework fits inside end frames; it's supported by rear board and batten at front



24 Logstore dismantled, with four sections stacked and ready for delivery to customer



25 Reassemble logstore on suitably solid base, ideally concrete or thick paving slabs



26 Cut strips of damp-proof membrane and tack to bearers; slide under end frames and floor



27 Saw featheredge boards to length; determine overlap and start nailing from front edge



28 Look for end defects when sawing, then continue fitting boards to complete the roof



29 Draw around suitable container at front corners of roof and cut curves with jigsaw



30 Logstore almost ready for stacking with logs; fix vertical boards at front to cover end frames

Out & about

Treefest 2014

Visitors to Westonbirt Arboretum this year will no doubt have been impressed by the tasteful new Welcome Building, opened earlier in the summer. Built from Douglas fir and clad in western red cedar grown in Britain, its elegant curved façade seems to sit well in the surrounding downland. Once the timber has weathered it will probably look as though it's been part of the landscape for decades. Exhibits inside include a huge interactive digital map, with touchscreen images enabling you to explore specific areas of the arboretum. Outside is a three-dimensional map made from hardwood, delightful in its simplicity and making it easy for newcomers to get their bearings before heading into the trees. Regulars at Westonbirt's annual Treefest event will be familiar with its format, though the site layout does change slightly from year to year. With less emphasis on chainsaw carving these days and more focus on family entertainment, there was still plenty to fascinate woodworkers over the bank holiday weekend.

For some exhibitors it was their first time at Treefest. I caught up with Fiona Kingdon, scrollsaw artist extraordinaire, whom I first met at Cressing Temple last year. She had plenty of examples of her exquisite work on



The Welcome Building was constructed from UK-grown Douglas fir and western red cedar

display (www.fionakingdon.co.uk). Her work will either inspire scrollsaw owners or possibly make you want to give up!

Green woodworkers

Treefest usually has a healthy line-up of green woodworkers in action, most of them running short courses where you can learn the basic skills. Alongside Good Wood veteran chairmaker Paul Hayden, newcomer Chris Allen was displaying his gorgeous carved spoons. Although I'm not a great lover of spooncarving, I found these items delightfully tactile, all created from native timbers found within a few miles of his Berkshire workshop. (www.onedaywoodcraft.co.uk)

A quick peep inside the Gloucestershire Association of Woodcarvers' marquee revealed



Carved spoons by Chris Allen



An interactive digital map helps visitors get their bearings

a plethora of carving styles, some exhibits more delicate than others. By contrast, some of the outdoor chainsaw carvings were understandably gigantic, particularly an amusing pair of tigers.

Perhaps inspired by George Clarke's *Amazing Spaces* Channel 4 series, there's a growing band of craftspeople who specialise in designing and building compact work and leisure spaces from timber. The latest genre I've come across is the mobile shepherd's hut, based on traditional designs which would have been living accommodation for those solitary farm folk. In fact, Westonbirt itself recently bought one of these charming vans for outdoor events. Built by Blackdown Shepherd Huts from oak, it's an enchanting space that could be used as office, guest room or small workshop (www.blackdownshepherdhuts.co.uk).



Chainsaw carving has always been an entertaining part of the event



There were lots of green woodworkers in action



On display were both delicate...



...and mighty sculptures

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Bad writing is no handicap



Les Thorne may be a great turner but his hand writing leaves something to be desired so he asked a friend to inscribe trophy bowls

I am sure that over the years many of you have won awards, from the humble swimming certificate of our childhoods up to some sporting trophies. Glass, silver and even plastic are the norm for awards nowadays with wood often nowhere to be seen, so it was with great delight that I received a commission for making some trophies through my ties with the local golf club.

I researched many different ways of putting

the necessary information onto the work. The most obvious would have been to place an engraved silver plaque in the middle of the bowl, but I like to think that the bowl should be functional and silver is not great at resisting wear and scratching. The next route I went down was having some laminate or wood engraved, but companies were put off by such a small order. Glass plaques were dismissed because of the wood not being fully seasoned and the

subsequent timber movement. Doing it direct onto the timber would be a problem with my poor handwriting, and could potentially ruin any of the bowls at the latter stages.

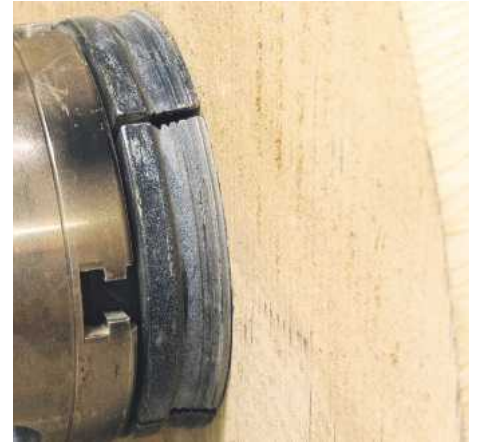
My good friend Bob Neill (Bob the Burner, www.bobneillpyrography) came to my rescue with some birch ply plaques beautifully inscribed with a pyrography pen. These looked really good against the ash background and would withstand the rigours of use.



▲ Pic.1 Les has had this 75mm-thick ash for a number of years. The moisture content is around 18%, so the timber is likely to move after it's turned



▲ Pic.2 Once the blanks are marked out with a compass cut them to rough circles on the bandsaw using a 10mm blade with 3 or 4tpi; a 100mm-diameter blank is achievable with this setup



▲ Pic.3 To limit sideways movement the first blank is held against the chuck's large (100mm) jaws using a woodworm screw



▲ Pic.4 These faults or surface checks appear during the drying process but mounting the timber in a particular way should mean they disappear in the turning



▲ Pic.5 As Les needs to remove timber quickly he is starting with a 13mm bowl gouge with a long or Irish-type grind; the quality of the sharpening when using a jig produces a really clean bevel and a 55° angle



▲ Pic.6 For protection he wears a respirator and tucks the tool into his side; the tail stock adds security – you never know what is hiding inside wood like this



▲ Pic.7 When pull cutting with a long grind the flute is pointing almost upright and the shaving is cut on the left-hand side, rolling round the flute and coming out the right-hand side



▲ Pic.8 Not this way! The closed flute will cause the tool to scrape the wood, blunting the tool really quickly and not cutting much timber away



▲ Pic.9 The edge is achieved with a push cut; the flute is now pointing away from Les – keeping him out of the firing line from loose bits – as the tool is eased through the wood



▲ Pic.10 Unlike the small bowls the big one for the main prize is having a large base so Les is turning a chucking point with oversize spigot that can be reduced when the bowl has stabilised



▲ Pic.11 Not yet! He could do a push cut with the bevel rubbing at this stage but this would not shape the wood quickly; he likes to use this technique when getting near the final shape



▲ Pic.12 Because he is only part turning the bowls today he is pull cutting with a really aggressive cut that is producing a lot of shavings



▲ Pic.13 All the backs of the bowls are roughed out; to speed up the process he likes to do all the backs in one go



▲ Pic.14 When all the bottoms are done, it's time to turn the tops; the rim is turned first; putting a little curve on the top of his bowls adds to the overall design



▲ Pic.15 Les hollows the bowl as normal; as it's only going to be part turned at this stage speed rather than finish is the key factor



▲ Pic.16 The size of the cuts necessitate a glove on Les's left hand to stop his hand getting sore from the heat of the tool and the sharpness of the shavings



▲ Pic.17 Here they are all roughed out and left to do their settling down; the large amount of shavings indicates that most of the stock has been removed



▲ Pic.18 The discs have arrived from Burnie Bob and look as fantastic as Les expected; they are on birch ply so will match the colour of the ash quite well



▲ Pic.19 After a week or so it's time to remount the bowls and complete the turning; Les is mounting them between centres using the tail stock and a friction chuck



▲ Pic.20 The size of the spigot or chucking point will determine the base on which the bowl will stand; only touch the wood with the left-hand point of the dividers



▲ Pic.21 One of Les's luxuries: a stainless-steel curved toolrest from Oneway manufactured in Canada; if he gets the shape of the bowl close to the curve he will achieve a good bowl



▲ Pic.22 He is running his finger along the toolrest while making a push cut with the bevel rubbing; the finish off the tool will be really good and the surface will not need heavy sanding



▲ Pic.23 Les has cut a little flat by the side of the chucking point; this will act as the base when the spigot is removed, giving the top of the chuck jaws something to bear on when he is hollowing



▲ Pic.24 Once turned the piece will need sanding; Les has elected to power sand the outside and the drill is tucked into his side as he moves his body through the curve of the shape



▲ Pic.25 You can see the importance of the flat part on the large bowl; the top of the jaws have located perfectly onto the surface



▲ Pic.26 To ensure a good surface finish care needs to be taken with the finishing cut on the rim; sometimes Les goes down to a smaller tool if he thinks the cut would be better



▲ Pic.27 He always tries to get the finish and shape that he wants using the gouge; if you have to use a scraper take very light cuts and if the bowl has moved at all do not go back to the edge

Turning



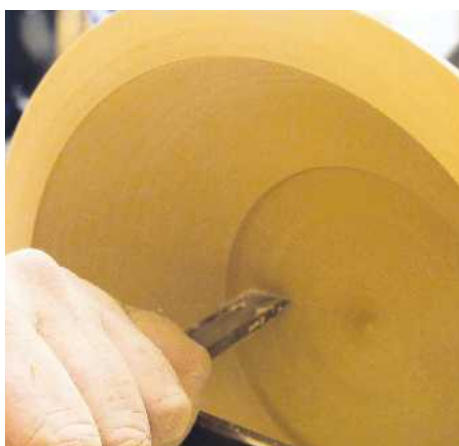
▲ Pic.28 He needs to transfer the diameter of the discs to the bottom of the bowl; he is going to leave them slack in the bottom to allow for movement



▲ Pic.29 Make a cut with a parting tool to mark out the size you need; for speed Les removes most of the stock with the gouge



▲ Pic.30 Trying it for size: attaching a piece of tape to the front side means you can get it out if you happen to cut the recess a bit snug



▲ Pic.31 Les flattens the bottom of the recess with the 13mm round skew; the tool is used with the cutting edge horizontal in a scraping-type cut



▲ Pic.32 Turning a small bead on the hole edge disguises any looseness of the discs in the recess; he uses an Ashley Iles bead-forming tool, taking care not to break away the bead top



▲ Pic.33 His vacuum chucking system allows easy remounting of the bowls to remove the spigots; they could have been mounted between centres to cut away excess stock, leaving a small amount to be done by hand



▲ Pic.34 Taking away the tailstock to finish off the last bit is always a leap of faith, with only atmospheric pressure keeping the piece on the lathe – hopefully there won't be a power cut!



▲ Pic.35 Les likes an oil finish on his bowls, his current favourite being lemon oil as it gives a superb matt result and brings out the grain superbly



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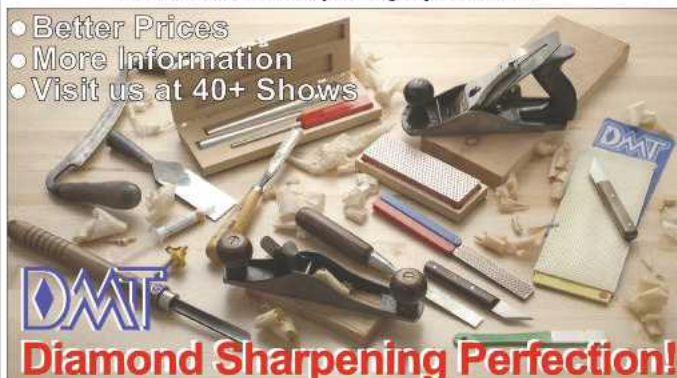
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Michael Huntley will be making Barnsley-style breadboards and for all of you who love hunting down old wooden objects he will be showing you how to do them up, looking at items from a Shaker-type box to a trivet via butter pats and bowls

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We've got Dave Roberts and Les Thorne donning their chefs' whites to offer their own recipes for woodworking success, plus all the usual ingredients for a great feast, so tuck in and enjoy

KITCHEN SPECIAL

Finishing Touch

Dinner table abuse calls for action



This Regency chair arrived in the workshop in pieces (Pic.1). Some of the tenons had actually sheared off. Admittedly someone had helped this process along by inserting commercial dowels instead of proper hardwood false tenons at some stage in the past, but nevertheless the chair had suffered some serious dinner table abuse. It was one of a big set so it was worth repairing, but this sabre-leg design puts huge strain on the rail-to-rear post joint.

The first job was to dig out all the old tenons (Pic.2). Drilling a set of progressively larger holes in a chain removes most of the waste (Pic.3). Where the timber is too smashed to drill cleanly, tissue poultices are inserted and hot water injected (Pic.4). This softens the glue and often the broken tenon comes out in one piece with a pair of long nose pliers – a bit like a tooth extraction!

Now comes the interesting bit, routing for the replacement tenon. Using the parallel fences and fine adjuster on a router, cut new slots on the exact same centres as the old ones

(Pic.5). Then make and glue in new tenons. You will see a bottle of PVA in Pic. 6. This is chosen because fitting the replacement tenon is a structural repair not a joint repair. A future repairer will only need to take the joint apart, he/she won't need to remove the replacement tenon, so it is quite acceptable to use non-reversible glue for the timber replacement and reversible, animal, glue for the joint repair. The original mahogany chair had a beech rear rail so I used some English ash that I had lying around for the fresh tenons. That would be consistent with the original maker's timber combinations and won't break.

The new tenons are then planed to size using a tiny Japanese plane because it is much less likely to judder and break out when pulling a plane towards you than when pushing it away from you, bearing in mind that the rail has to be held in the hand to avoid risking damaging it in the vice.

Finally all can be glued up, coloured in, and the seat re-fitted (**Main shot**). Only another four chairs of the set to go!



Pic.1 A Regency chair in two parts



Pic.2 The tenons and useless dowels had been sheared off



Pic.3 Controlled incremental freehand drilling to remove the waste



Pic.4 Wet tissue poultices will soften the old animal glue



Pic.5 Slot routed for replacement tenon



Pic.6 New tenon glued in place with PVA

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FESTOOL

Tools for the toughest demands

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The PT260 Planer Thicknesser.

Same Great Machine, New Lower Price.

The PT260 needs little introduction, having found its way into countless workshops over the past decade. Its capacities, build quality and reliability make it the obvious choice for the discerning woodworker.

What They Say...



The Woodworker

"I fed some 180 mm wide pine through the thicknesser at a 2 mm depth of cut, getting excellent results without straining the motor...it's useful to know the Record will cope. For it's price the Record is excellent value."

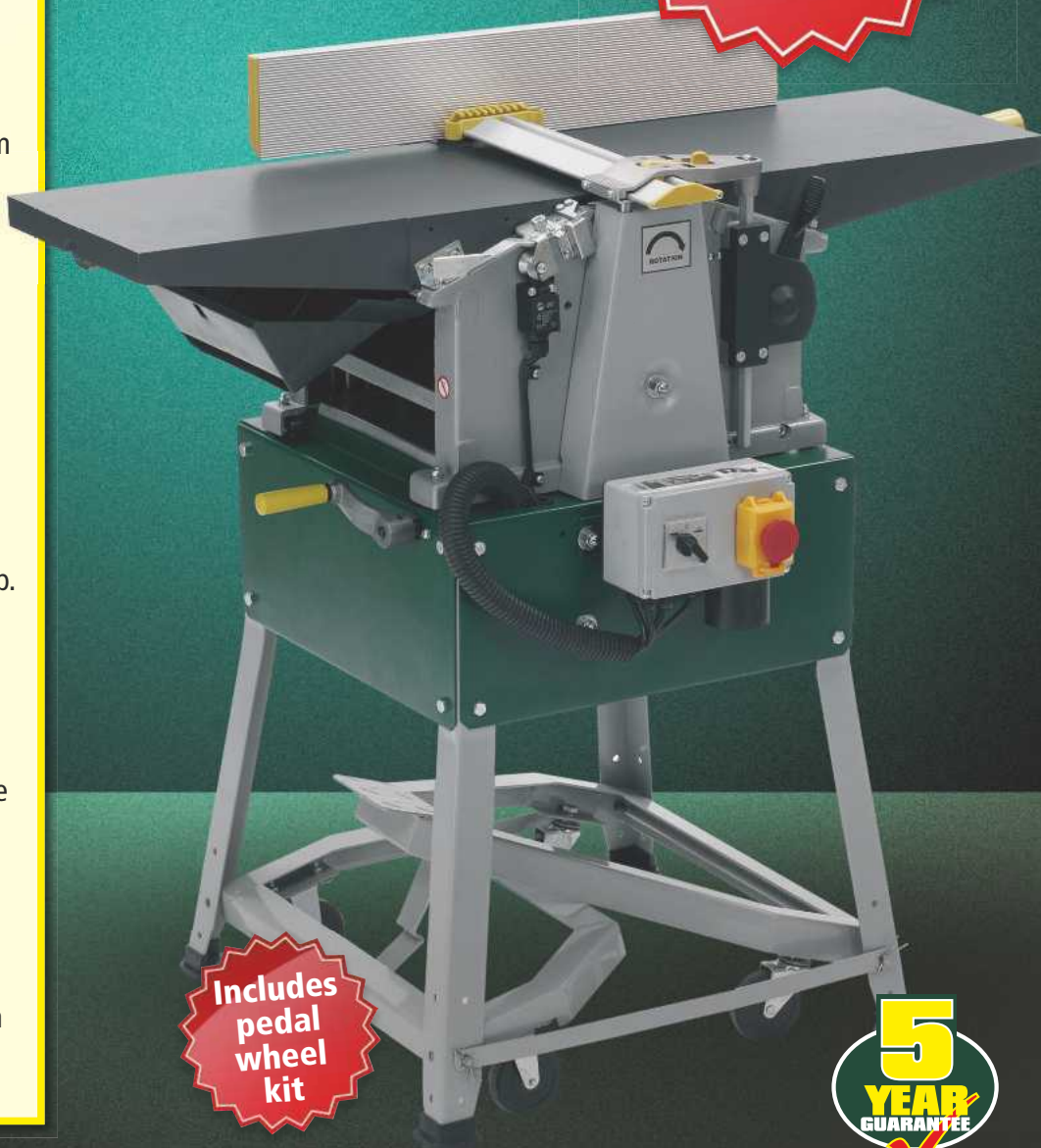
Good Woodworking

"In use the Record performs well. It feels solid and secure and the finish is good. The wheel kit is a real boon, making it easy to push the machine around the workshop. Overall this is a good all rounder and with that 5 year guarantee, it certainly looks enticing."

The Woodworker

"At an overall length of one metre the tables are ideal and they are remarkably accurate as well. My straight edge showed no significant discrepancy over the whole length - something other major manufacturers should learn from... a very capable machine."

Practical Woodworking



Price valid until 28.02.2015. E&OE.

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