

Issue 317 • April 2017

Good

Woodworking

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generation of
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THIS UNIQUE TURNED BOX

PLUS...

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- Beginners' guide to using jointers, nailers & other fixing kit
- Tips for making a traditional 1:12 scale Georgian dolls' house

mytimegroup WOODWORKING GROUP



It's almost Easter, and we've got
a great issue in store for you!



17

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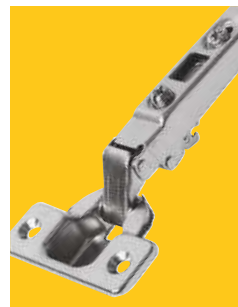
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Some of my favourite things from this issue



Welcome

The last time we spoke, I was having something of a computer nightmare, as some of you may remember. Well, after three weeks of finger crossing and hoping and wishing, I can report that my hard drive data has indeed been retrieved, albeit at a price that would make your eyes water! Yes, it seems that working in the data retrieval business allows you to command a hefty price tag for what you do, something I'm sure many unsuspecting people like myself have had the displeasure of finding out. But anyway, the important thing is that my data has been returned, safely, and is now backed up to the hilt on something called the 'Cloud', so I can sleep soundly once more in the knowledge that this won't happen again, or if it does, at least next time I will be thoroughly prepared!

Hello, Easter

So, Easter is nearly upon us, which means that Spring is tantalisingly close. I hope you like the fun Easter-themed project we've got for you this month - sorry, I couldn't resist! For those of you who decide to fire up your lathe and make your own version of Annemarie's wonderful laminated turned egg, please do send in some photos, and if anyone decides to embark on a different Easter project, perhaps a bunny or something with a little more religious significance, then please do let us see some snaps of your creations.

Share your skills

I spoke last month about article requests and asking you to keep sending in your ideas.

As I said, we are doing our very best and while, at the time of writing this, my shed build article hunt is proving so far unsuccessful, I haven't given up hope! I've also mentioned before about you, the readers, writing for the magazine, so if anyone out there has built their own shed and would like to share their story, or indeed the story of how they made any other woodworking project, then do get in touch. We're always on the lookout for new writing talent, and it's great to get everyone contributing and taking part.

The final five

Before I go, I'd also like to thank everyone who entered the Felder competition, which is now closed. I have to say that the level of skill demonstrated by those who took part is truly extraordinary and I'm thrilled to know that so many of our readers possess such great talent. We are now faced with the gruelling task of trying to shortlist the final five, which is going to be no mean feat! We'll bring you a special feature documenting the awards ceremony in the next issue, but for now, enjoy this, our April issue, and we hope you find some things inside that will really get your creative juices flowing!

Enjoy!

Tegan

Email tegan.foley@mytimemedia.com



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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



34

Home truths

Edward Hopkins introduces
two surgeons to four stumps

Good Woodworking

April 317

• TOOLS • PROJECTS • TECHNIQUES • ADVICE

PROJECTS



30 An exercise in split turning

Faced with learning a new technique, Glenn Perry decides to try his hand at split turning in order to complete the making of a new board, which would list the names of past presidents at a local Rotary club

56 A home for Easter treats

Annemarie Adams uses laminated squares of contrasting timber to create an unusual turned box that would make a perfect Easter gift

68 Something new from something old

Dustin Van Den Abeele uses unwanted timber offcuts and a wooden child's safety gate to create this simple but effective project

71 Divide & rule

Curved edges give Phil Davy's oak veneer magazine rack a mid-20th-century look and the divider should help keep your copies of *Good Woodworking* in order

80 Here, piggy, piggy!

A salt pig, traditionally a simple jar for storing salt, is usually made from earthenware, but here, Les Thorne shows how to turn this classic kitchen item using oak and zebrano

TECHNICAL

24 Learning about jointers, nailers & other fixing kit

Nearing the end of his series, Peter Bishop tackles the subject of jointers, nailers and screw guns, and offers tips and suggestions on how to get the most from each piece of kit

40 Who lives in a house like this?

Brian Barber shares details of the techniques used for the construction of a 1:12 scale Georgian dolls' house that he built for his Granddaughter

50 Routed wood shapes with ease

Mark Herold hopes this jig/router technique can help those with a limited equipment budget realise their dream projects



62 A passion for hand tool woodworking

During a recent trip to the UK, Vic Tesolin paid a visit to Warwickshire College where he held an audience with a group of captivated Furniture and Wood Machining students – Andy King gives us the lowdown on this nostalgic day

90 Waves

Touching the untouchable

TESTS

Andy King tests...

14 Triton TTS1400KIT plunge saw

16 Expo pen knife & cutting mat kit

18 Bosch GSS 18V-10

cordless orbital sander

19 Trend Snappy One Touch Bit Holders

YOUR FAVOURITES

8 News

12 Courses

13 Readers' ads

48 Letters & Makers

71 Around the House

89 Next month

PEOPLE & PLACES

46 Centrefold

Byron & Gómez's award-winning Log Stack Cabinet seeks to highlight the beauty of end-grain



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Bosch POF1400ACE	1400	0-55	£86.99	£104.39
CR2	2100	0-60	£124.99	£149.99

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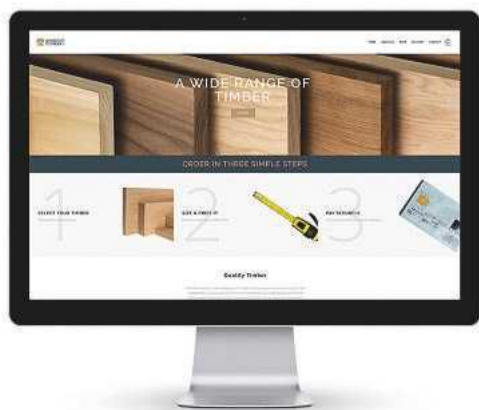
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The Wood Cut To Order website



woodcuttoorder.co.uk

The Wood Cut To Order website has been launched by traditional stair parts manufacturer Traditional Products Limited, whose USPs include wooden stair spindles and a full range of staircase components. The new site aims to provide homeowners, DIY enthusiasts and companies requiring new suppliers with an online, simple-to-use source for all their timber requirements, meaning quality wood is as little as three clicks away.

The site offers 10 different types of timber, including oak, ash and beech, and is accredited by the Forest Stewardship Council as well as the Programme for the Endorsement of Forest Certification. They are also able to supply timber not mentioned on their website; customers simply have to request their preferred type and Wood Cut To Order will aim to source it within a few days. It is hoped that this will prove handy for companies whose suppliers are unable to find the materials required at short notice.

Ordering is easy – just choose your timber, enter the required sizes and provide payment details; the wood will then be cut to order and shipped via courier.

Wood Cut To Order supplies PAR (Planed All Round) timber to customers wanting to finish off their project with material which complements the rest of their interior and has a good understanding of what is required on a project, in case advice is needed. The company delivers throughout the UK and customers can take advantage of their fixed delivery cost of £19.50, which covers most of the UK mainland. Customers in the Scottish Highlands, Northern Ireland, the Irish Republic and the Isle of Wight will be quoted at cost.

For further information on Traditional Products Limited's new venture, see www.woodcuttoorder.co.uk.



Trend guided 2° undercut router cutter

Trend's new bearing-guided 2° undercut router cutter is designed for routing a leading edge on doors to allow a tight fit against the jamb. The shank-mounted bearing self-guides the cutter along the door edge so a side fence is not required. Priced at £77.94; see www.trend-uk.com to find out more.

The UK's largest Contemporary Craft Festival returns for its 13th year

Back for its 13th consecutive year, this event will take place in the beautiful setting of Mill Marsh Park, Bovey Tracey, Devon from 9–11 June. The three-day event is designed to showcase the finest makers from across the country.

Over 200 woodturners, jewellery makers, textile designers, metal and leather workers, potters, silversmiths and many more, have been carefully selected by industry specialists to exhibit at the show with the aim of raising the profile of quality contemporary craft.

While promoting the skills of experienced designers and makers is at the heart of the festival's remit, supporting new businesses is something event director, Sarah James, is extremely passionate about. The 2016 event saw the launch of the StartUp campaign, giving 20 of the latest makers the opportunity to exhibit their work at the festival, while The Crafts Council's Hothouse programme introduces their exclusive newcomers.

What's more, this year's festival programme is brimming with workshops, such as 'Into the Woods', which celebrates British woodland craft skills, plus demonstrations, exhibitions, children's activities and entertainment, street theatre, festival food and live music, as well as their two most popular attractions: The Vintage Craft Cinema and The Pottery Showdown, featuring stars from the BBC show.

It's going to be hard to beat last year's event, which saw over 10,000 visitors attending, but the organisers have promised that this year's festival will be even bigger and better than ever. To find out more, see www.craftsatboveytracey.co.uk.



Adam Cornish turns contemporary wooden vessels



One of Jane Crisp's steam-bent wooden baskets



Mark Sanger's pieces often feature mixed media



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New Axminster Trade Series woodturning lathes

Axminster has recently introduced two new lathes to its Trade Series range.

AT2030VS lathe

This is the largest of Axminster's Trade Series woodturning lathes and has all the features a serious woodturner would need for virtually any woodturning project, large or small.

It is made almost entirely in cast-iron, with the bed being particularly wide and well braced. Cast-iron stand legs are included, providing a stable platform for the lathe. Vibration is practically undetectable due to the mass of cast-iron employed in the construction.

An unusual feature is that this lathe can be used with the bed either way around; this is because the extension bed can be mounted either on the end of the main bed to extend the distance between centres, on the stand to create a bigger turning diameter, or on a mounting plate machined onto the side of the bed. This allows bowl turning with the headstock rotated as needed. The headstock can slide all along the bed and be swivelled through 360° with indexing stops at every 45°.

The headstock spindle is driven through a 10-groove multi 'V' belt with a choice of three ratios. This, coupled with the variable-speed function, gives a very wide speed range of 60-3,700rpm. A remote control box with a magnetic back can be placed wherever you want and allows easy control. A forward and reverse direction switch is also fitted and the spindle has 24 indexing positions, held by a threaded stop pin. A separate spindle locking pin is provided, with a handy magnetic base.

The tailstock has an exceptionally long ram travel of 135mm, etched with a scale and unusually is fitted with a digital read-out, which is useful for precision hole boring. A long cam clamp lever locks the tailstock firmly in place and is easy to adjust. The toolrest holder has a wide base with an offset stem socket for increased rigidity and two toolrests are provided: 150 and 300mm.

This is a top quality, fully featured lathe for the serious woodturner. With this machine in your workshop there would be very few woodturning projects you could not undertake. Currently priced at £2,955.98.



AT1016VS lathe

At the other end of the trade-rated lathe spectrum is the AT1016VS, the smallest within Axminster's Trade Series range. It offers the same level of quality and user friendliness as its larger cousins but in a compact package.

This lathe is extremely stable in use and shares the same type of bed as the Trade Series AT1416VS. It is powered by a 560W brush motor, which runs exceptionally quietly. The controls are all conveniently grouped together on the end of the bed with the on/off power switch, speed control knob and reversing switch falling easily to hand. An LED display shows the spindle speed in real time.

The headstock spindle is supported by twin ball-bearings, spaced widely apart to give rigidity, and is fitted with the common M33 x 3.5mm thread. The spindle is driven by a multi V-belt with a choice of three ratios giving a very wide spread of spindle speeds. There is also a 24-position indexing facility, with a magnetic down pin holding the position selected.

The tailstock has a very precise mechanism, with the barrel being etch marked for precision drilling. Held by a cam lock lever, it slides along the bed very easily and has minimal side movement. The toolrest holder is also locked quickly by a secure cam lock, the toolrest post being offset for greater strength.

Carrying handles are fitted at each end of the bed and four rubber screw-in feet are provided. There is an extension bed for the lathe, plus floor stands for both the lathe and extension bed; all are available as optional extras. This lathe is supplied with an Axminster manufactured four-prong drive and revolving tailstock centres, knock out bar, 75mm faceplate and spindle holding spanner – currently priced at £588, see www.axminster.co.uk for more info on both lathes.



Dalmann exotic Mozambique hardwood mallets



Dalmann's range of exotic Mozambique hardwood mallets are works of art in their own right – each is turned by hand in Mozambique by local craftsmen resulting in each mallet being unique. The range consists of three mallet designs, carver's mallets that are available in both small and large in four species of hardwood (xylia, brown ivory, leadwood and panga panga) a sculptor's mallet and a carpenter's chisel mallet, both turned from leadwood.

Johnson Tools are very proud of the quality and ethics behind their range of Dalmann mallets. By working with Dalmann and in partnership with communities that border the TCT Dalmann concession in Mozambique, they are building sustainable resource management. TCT Dalmann focus on a wealth creation scheme to help empower the local communities. The projects implemented are varied and include farming, fishing, re-forestation schemes, building of schools, grinding mills, supplying of generators for power production and apiculture to name a few.

Responsible & sustainable forest management

Low volume and low impact felling and extraction is fundamental to a sustainable harvest. Dalmann extracts 2,400m³ of logs per year from the 25,000 hectare concession. Based on a 27-year rotational cycle, extraction rates are below 2.3m³ per hectare. Dalmann Mozambique also subscribes to a policy of planting five new indigenous hardwood saplings for every tree harvested. This policy means the company plants between 8,000 and 17,000 trees per annum depending on the rainfall and weather patterns.

The range of Dalmann mallets are currently available at special promotional prices ranging from £15.99-£24.99, so bag yourself a bargain while stocks last. For more info or to locate a local stockist, see www.johnsontools.co.uk.

An glimpse inside the Starrett showroom – bandsaw demo zone now open for visitors

Saw blade specialist, Starrett has invested its knowledge in bandsaw machines and blades into a newly launched showroom and demonstration zone in Tewkesbury,



Gloucestershire. Starrett's new southern base means that customers needn't travel to their UK manufacturing headquarters in the Scottish Borders to witness a Starrett bandsaw in action. The area is open to the public six days a week, with the company's technical support team visiting the site on a regular basis.

The new showroom is based on the Newton Trading Estate within the facility of engineering distributor, Tewkesbury Saw Ltd. Alongside its range of larger bandsaw models, the demonstration zone also showcases the company's collection of smaller bandsaws. Perfect for hobbyists, tradesmen and contractors, Starrett's S1105 bench-top machine, for example, is considerably lighter than other bandsaws and is therefore ideal for maintenance workshops and metalworking.

For potential customers that are unfamiliar with the different types of bandsaws and blade types, the demonstration area provides the perfect environment to gain a greater understanding of the equipment and its potential uses. Hobbyists may find a visit to the showroom an enlightening experience: the space is staffed by experts who are trained by Starrett's team of bandsaw specialists, so they can answer any questions that visitors may have.

There is no appointment necessary to visit the Starrett demonstration area. The zone is open to the public from Monday to Friday, 8am to 5pm, and on Saturday mornings until midday. However, if you would like to book a consultation with one of their technical advisors, or find out more about the company and its bandsaw range before visiting, please see the website – www.starrett.co.uk – or call 01835 863 501.

Clarke COEBS1 oscillating belt & bobbin sander

The Clarke COEBS1 benefits from a dual mode operation, which provides the convenience of a belt and bobbin sander in a single unit, which is ideal for any woodworking enthusiast.

This sander works on a 450W motor with a spindle speed of up to 2,000rpm and belt speed up to 1,750rpm. The rotating and oscillating action provides an exceptional finish when sanding concave, convex straight, or multi-curved workpieces. The conveniently loaded dust collection port along with on-board storage for all sleeves, drums and belts makes this an extremely easy machine to use. This model comes supplied with 5 x 80 grit sanding sleeves (12, 20, 25, 32 and 50mm), drums and 80 grit sanding belt and the large folding 418 x 401mm table can be set at 15, 30 and 45°.

Priced at £215.98, see www.machinemart.co.uk for more info.



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COURSE DIARY

Easter is just around the corner, so why not learn a new woodworking skill?

APRIL

6–7 Introduction to the small lathe

6–7, 12–13* & 27–28 Beginners' woodturning (two days)

8 Pen making*

20–21 Adirondack chair*

24 Sharpening with Tormek Hand Tools

26 Sharpening with Tormek Woodturning*

28 Bandsaws*

* Course held in Sittingbourne, Kent
Axminster Tools & Machinery
Unit 10 Weycroft Avenue
Axminster, Devon EX13 5PH
Tel: 08009 751 905
Web: www.axminster.co.uk

3–7 Oak timber framing: wall framing

8 Make a Shaker box

24–28 Oak timber framing: roof framing

Weald & Downland Living Museum
Singleton, Chichester, West Sussex
PO18 0EU
Tel: 01243 811 363
Web: www.wealddown.co.uk

20–23 Turning green wood

West Dean College
West Dean, near Chichester
West Sussex PO18 0QZ
Tel: 01243 811 301
Web: www.westdean.org.uk

3–7 Router skills

8–9 Dovetailing weekend

21–24 Beginners' four-day course

Chris Tribe, The Cornmill, Railway Road
Ilkley, West Yorkshire LS29 8HT
Tel: 01943 602 836
Web: www.christribefurniturecourses.com

6 Apr–15 June Make a chair

25 Apr–16 May Intro to green woodwork

Ben Willis Woodcraft
Stoney Lane Studios, Stoney Lane
Crystal Palace, London SE19 3BD
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Web: www.benwillis-woodcraft.co.uk

2 Intro to woodcarving

8 Intro to woodturning

9–12 Easter carpentry school: make a table

30 Intro to furniture restoration

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A tool for two sides



When working with companies and students from a variety of sectors and with different skill sets and requirements, the right tools are essential and access to easy-to-use equipment is a fundamental priority. We spoke to Jay Blades, a master craftsman, teacher and builder, about how one chance test led him to select the same tools for his business as well as to carry out the training he provides.

"I was introduced to Mirka's tools around seven years ago by a master craftsman I met who provided me with the opportunity to use

his tools," Jay says. "The first time I picked up his sander, which he explained to me was from Mirka, it felt right. The balance was there and it was so comfortable and easy to use that I knew that this was the brand for me."

Effortless sanding

Since Jay started using these products, the one thing he's noticed is that they make the job of sanding down furniture effortless, while reducing the time that he spends on an item. When it comes to usage, he has put in over 10,000 hours with the two machines he's owned. "The sander I currently use – the Mirka DEROS – gets a once over after every job to check everything is in working order, so that it is able to provide me with optimal performance the next time I use it."

Impressive features

Jay mainly uses the Mirka DEROS on furniture such as tables and chairs as well as sideboards and there are several features that impress him: the first is the ease of use, the simple design of its push down handle and speed settings allows users to handle the product with ease, while not accidentally increasing speed or starting the product; the second is the dust-free environment it provides when combined with Mirka patented net sanding discs. The final thing is two-pronged: the first is how hardwearing the sander is: "They are tough pieces of kit that can deal with the rigours of continuous usage and in the last seven years I have only had to replace one DEROS sander. This is no mean feat considering the variety of surfaces I have worked on and how many hours I have put into them. The second part is its lightweight design and lack of vibration when in use, which has greatly reduced the risk of Jay injuring his arms and elbows as well as making it an easy product to handle and move from job to job.

"Overall, the Mirka DEROS sander does exactly what it says on the tin," he says. "I would not consider using anything but Mirka products for either business or training purposes. They offer me a high quality finish, which my clients have come to expect, and easy-to-use tools that the students who come to my training sessions can get to grips with easily, while making sanding a fun job to do." To find out more about Jay Blades, see www.jayand.co and to find out more about Mirka products, see www.mirka.com/uk/uk.

New Hilti Radio-Charger wants users to rock more – cordless

Hilti has launched its first Radio-Charger, which will allow customers to charge their full range of Hilti Lithium-ion batteries while listening to their favourite music or radio station.

When plugged in the unit acts as a charger for the company's 12V, 22V and 36V battery platforms, and when there's no access to mains, the radio-charger can be powered by the company's advanced battery technology.

The latest addition to the cordless range comes with Bluetooth and NFC connectivity, as well as an AUX input, allowing users to connect their mobiles or tablets to play or stream their own choice of music, while the USB charging port can power-up any mobile device. It also features Digital, FM and AM stations.

Compact and robust in design, the Hilti Radio-Charger has thermoplastic bumpers to protect the entire unit with a metal grid to shield the 2 x 20W two-way speakers with excellent sound quality. The design allows for fast and easy cord wrapping once unplugged from mains power.

This and other products can be obtained through the Hilti Fleet Management programme, whereby a fixed monthly charge covers all service and repair costs over three years. There are also options for customers who would like to purchase the product outright – see www.hilti.co.uk.



NEWS IN BRIEF

John Lloyd is giving one lucky woodworker the chance to win a two-day tool sharpening and tuning weekend with him. The dates of the course will be 19–20 August 2017. Further details are soon to be announced, but in the meantime, see www.johnlloydfinefurniture.co.uk to find out more about the range of inspirational short courses on offer, which are thoughtfully devised and designed to suit everyone, from the complete novice through to the highly competent woodworker

Don't forget that the Yandles Spring Show is just around the corner – 7–8 April. There will be exclusive show deals on both days, free expert advice on a huge range of top tools, save 15% on all self-select timber and enjoy a wide range of free masterclasses. Demonstrations will be taking place on both days, with many well-known names in attendance. Always a highlight on the woodworking events calendar, the Yandles Spring Show sees thousands of visitors each year, all of whom come to enjoy the informal and friendly atmosphere that is created within the surroundings of this historic timber yard. You can also enjoy free entry, free parking and, as stated above, all masterclasses and demos are also free – see www.yandles.co.uk

Come for a full day and with expert tuition learn how to use some of the Victorian machinery at Gayle Mill, in Hawes, North Yorkshire. You will receive one-to-one guidance throughout the day in how to turn wood on a lathe, use a circular saw, process wood on the planer/thicknesser and operate the bandsaw, all using power from the Victorian water-driven turbine. You will produce a stunning bespoke wooden item to take home and keep at the end of the day. All tuition, materials, lunch and other refreshments are included in this unique experience day at t'mill. Taking place on 29 April, see www.gaylemill.org.uk

Makita's new DAB jobsite radio sounds even better

The latest version of Makita's popular jobsite radio features the DAB digital broadcast system and with twin large 76mm diameter speakers generates a massive 3.5W from each speaker when powered by a Makita 18V Lithium-ion battery. This radio can be mains-powered with the AC adaptor jack built in, but most practically for site use, will happily operate on most of the Makita batteries from the 7.2V and 10.8V Li-ion stick batteries to the 10.8V, 14.4V and 18V slide-type batteries. It is not compatible with the older Ni-Cad, Ni-MH or G-series batteries.



The new Makita DMR109 DAB radio with digital tuning has an FM frequency range of 87.5–108MHz and uses the Band 111 5A–13F frequency band. The tuner has a bright, clear and easy-to-read LED display and the flexible antenna can be removed for storage in the battery cover.

The proven, robust housing has strong elastomer bumpers on front and back for protection against rough handling. The soft grip handle folds down flat against the body in use. A micro USB port is provided for software upgrades and an AUX-IN jack enables external audio source to be played through this radio.

Weighing just 4.6kg this rugged and powerful DAB radio is weather proofed to IP64 standards and available in either white or blue body colours. To find out more, see www.makita.co.uk.

Cabinet Light Jig

The handy Cabinet Light Jig is the must-have tool for tradespeople tasked with installing decorative puck lights or strip lights into cabinets. Eliminating the need for a false cabinet bottom, the tool ensures the light is installed in the correct position every time. It prevents errors and misjudged holes from being drilled, saving tradespeople a lot of time and effort. The Cabinet Light

Jig also enables the user to drill a precise hole into the back of the base cabinet panel to route the wire through, eliminating the need for wires to be hanging untidily around the side of the cabinet. As well as being designed for light installations in cabinets, it can also be used to install puck lights into shelves. Priced at £430.80, see www.ironmongerydirect.co.uk.



FREE READER ADS

MACHINERY & MISCELLANEOUS

Triton Work Centre (series 2000); 235mm circular saw with tungsten-tipped blade, mini sliding extension table, bevel ripping guide, retractable wheel kit and blade height winder kit; router table (series 2000), 1,400W plunge router; 21 assorted router cutters; biscuit joiner (new series), and biscuits – all hardly used, selling everything for £1,100 – call for details
01604 411 568 (Northampton)

Kity 1637 planer/thicknesser. Single phase 1.5kW motor, 255 × 180mm capacity, tables 1,200mm overall. Photos available. Buyer collects; £325 ONO
01666 837 413 (Wiltshire)

Record Power SS16V variable-speed scrollsaw – latest model 2015L. Very little use, accepts pinned and plane end blades. Complete with instruction book and some blades; £40. Buyer collects
01626 369 914 (Devon)

Selling due to retirement – all hand & electrical tools, including lathe, dovetailing, spiral work machines and timber stock for disposal. Dozens of woodturning & carving tools, bowl blanks and miscellaneous timber of varying lengths and sizes, including yew, pitch pine, ash, etc., plus fittings & items for turners, all at bargain prices. Too many items to list; can send

Send your adverts to: tegan.foley@mytimemedia.com

photos to interested persons. Preferably buyers to collect
01254 830 592 (Lancs)

Trend T11EK & T4 routers – both come with additional extras. Also selling Trend combination router base and a selection of 65 × 1/2in router cutters. All items are only four months old and have never been used; £450
01233 638 039 (Kent)

Teak wood – well seasoned: five boards 30 × 350 × 2.4m; one board 60 × 150 × 2.4m
01935 872 222 (Kent)

Startrite industrial tilting arbor sawbench – maximum cut 102mm; sliding table;

very tidy machine – call for more details
01691 829 162 (Powys)

Hegner fretsaw Multicut 2S – variable-speed. As new with clamp and blades; £200
07904 433 520 (Newark)

Woodworking tools: Proxxon kit; metal planes; chisels; tenon and panel saws, plus many other items – call with offers
01223 503 860 (Cambridge)

Good Woodworking issues 111–314 – in good condition and virtually a complete set. Reasonable offers and buyer to collect
01604 591 787 (Northampton)



Take the plunge

This budget offering from Triton boasts a number of great features, is powerful in use, represents good value for money, but the lack of a riving knife and the frustrating anti-kickback function prevents it from scoring full marks

the saw is engaged onto the track correctly before attempting a cut, but there doesn't seem to be an override position to lock it out of the way if you want to cut without it.

A few issues

I found that sliding the saw in from the end of the track made it difficult to get it to automatically retract and engage correctly, which I found frustrating, especially after a few cuts. To avoid this, I had to sit the saw on the track and rotate the dial to the 'zero' mark, which allowed it to drop on correctly, but you have to remember to do so. I did find that I experienced some kickback when I failed to do this properly, as the saw wasn't correctly on the track, which can be a scary experience for some. There's also no riving knife, which can help control kickback if the work binds, as well as being an additional safety device in general.

If you like the idea of a plunge saw but can't justify the cost of the mainstream trade models, then check out this new offering from Triton, which has similar features to the higher-end saws, but won't break the bank.

The TTS1400KIT follows along the lines of the Makita and Festool in terms of design, featuring a central exposed spring beneath the motor casing that is linked to a peg on the alloy base. This returns the saw after making a plunge, and I found it has a light action for easy operation.

Useful additions

The alloy base doesn't look as cleanly finished on the webbed side but the important part is the reference face, and this is flat and clean. The base also features a number of knobs, which allows the saw to sit on the track accurately. Two adjusters snug up the saw to the track and can also be used to 'toe' the cut if it is running slightly askew and therefore scorching the work.

For cutting bevels there's a simple locking tab that rotates out from the edge of the base to engage a groove in the track, which helps to keep it from tipping.

Additionally, there's an anti-kickback dial that allows the saw to run along the track easily when cutting but stops the saw from running backwards if it binds and tries to kick back. This is a worthy addition but you need to be sure that

Handy features

The plunge depth can be preset to limit the cutting projection with a sliding stop on the inside face of the alloy blade guard – it's a little rudimentary but does its job well enough. The outer face of the guard is flat with no protrusions, allowing the saw to run tightly to a vertical face if needed, which is a useful bonus.

There's also a three-position lever alongside the trigger handle that sets the plunge to either full plunge to make cuts through the work to the preset depth, to limit the depth to gain access to the spindle for blade changing, or to set a scoring cut where the blade projection is limited to 2.5mm. This is useful on melamine or when cross-cutting veneer work and helps to eliminate chipping and breakout, but it can



The variable-speed dial is used for cutting different materials



The plunge is controlled by this central spring, which is housed beneath the motor



The plunge depth can be restricted with this adjustable stop



This lever controls the blade for plunge, blade change, or scoring cuts



The blade tilt locks at the front and back with locking knobs



This tab rotates and links into the track when making bevel cuts



Two adjuster dials are used to snug the saw to the track

also be used to good effect for decorative cuts to imitate matchboarding, for example, and this is a very handy feature.

Clean cuts

The saw tilts up to 48° for bevel work, locked with front and rear knobs that hold it securely. There's a graduated scale for setting against but there are no indents for any common angles, so you need to reference the blade against the sole to check any cuts prior to making them.

The saw has a slow start, which eliminates any jerking that can occur with brushed motor saws, but you need to be sure it gets fully up to speed before attempting to cut as it can otherwise lag and struggle to reach working speed, especially on thicker work. There's also a variable-speed dial to control the cut for different materials, which, combined with the 60-tooth TCT blade, leaves a very clean finish.

In use

Plunge saws are underrated tools that have changed how I work and having some oak doors

to hang the Triton was given a good workout trimming these to height, which is a common use, but if the linings are straight, I always use a plunge saw to trim the edges as well as making the clearance bevels for the hinge and closing stiles.

The Triton was well up to the task here, cutting through the 35mm-thick oak with ease, and at a steady rate, leaving a very clean feather-free finish on the cross-cut face veneers.

Conclusion

You can purchase the Triton as a standalone saw or as part of a package with tracks and clamps as reviewed here, which is where it makes an impact against the higher priced saws out there. It is, of course, budget-based and that is evident from the occasional blemish on the non-important areas of the casting and the action and finish of the locking knobs and adjusters, but for the avid DIYer or occasional light trade user, it puts in a good shift and with a lot of useful features, represents great value for money. **GW**

Specification:

- ▶ **Motor:** 1,400W
- ▶ **Speeds:** 2,000-5,300rpm
- ▶ **Blade:** 60-tooth TCT, 165mm diameter
- ▶ **Max depth of cut @ 45° on track:** 38mm
- ▶ **Max depth of cut @ 90° on track:** 54mm
- ▶ **Tracks:** 2 x 700mm and connectors
- ▶ **Clamps:** x 2
- ▶ **Weight:** 5.5kg

- ▶ **Typical price:** £250
- ▶ **Web:** www.tritontools.com

THE GW VERDICT

- ▶ **PROS:**
Great features for budget price; powerful
- ▶ **CONS:**
Anti-kickback function is frustrating; no riving knife
- ▶ **RATING:** 4.5 out of 5



The dials micro adjust these small guides



This serrated offset cam is the anti-kickback for safer cutting



Clamps are available to secure the tracks to the work



The saw left a very clean finish when cross-cutting this oak door to length



I found it to have plenty of power for ripping oak door stiles



The tracks are available in different lengths and can be linked with joining rods

Veneer-cutting value



An absolute bargain at £5, this handy kit is ideal for small-scale veneer cutting at the bench



A simple slide button advances and retracts the blade



The blade is fine but stiff, which allows for optimum control

jaws to relax enough to pull the blade out so that it can be replaced.

In use

In use the blade is very fine so it's easy to achieve intricate and fine curved cuts but still stiff enough for accurate straight cutting against a straight edge. The kit is supplied with 10 blades, which ensures you have a plentiful supply of cutting edges that will last a long time if you keep to the thinner stock, such as veneer, card, and the thin, softer plastics they are designed for. There is, however, no reason why you can't tickle the edge back to sharpness using a stone and strop if this is required. I did find the blades to be a tad softer than some I've used, so you may find you need to do so more often than usual.



The blades are clamped firmly between these nylon jaws

It's not often you find a bargain that becomes as useful as this little gem when doing any small-scale veneer cutting at the bench. Sold by Hobbies Model Shop as a knife and cutting mat kit, the knife is the same size as a standard pen or pencil and therefore offers similar, natural control, which is ideal for finer trimming cuts.

Features

It features a knurled metal grip with a clamping jaw that holds the double-ended blade securely. With the blade set in its cutting position, which is achieved by sliding the flush set button down until the spring stop clicks in to engage the blade in the set position, you are then ready to go, and a light push on the click stop immediately retracts the blade for safe storage and transportation. I found the click stop holds well under pressure from cutting but, as this part is plastic, it may well wear at some stage, but at a fiver for the complete kit, I'm not going to lose any sleep if it does!

Blades are removed or swapped by pushing down further on the button, which allows the

The mat

At 200 x 130mm the self-healing mat isn't massive, but it's perfect for marquetry and smaller veneer work and the stiffness offers good resistance as you cut. A 5mm grid layout on one side is useful as a reference for repeat cuts of set sizes and so forth with the other side plain, and both can be used for cutting.

Conclusion

Spending more doesn't necessarily guarantee you'll be assured of increased performance when it comes to buying useful bits of kit, and this great value offering is a perfect example of that. **GW**

Specification:

- ▶ **Cutting mat:** 200 x 130mm
- ▶ **Knife:** 140mm long x 8mm diameter
- ▶ **Blades:** 10x double-ended

- ▶ **Typical price:** £5
- ▶ **Web:** www.alwayshobbies.com

THE GW VERDICT

- ▶ **PROS:**
Fine blades; metal grip; pen profile for fine control
- ▶ **CONS:**
Blade lock may wear over time; blade steel seems a little soft
- ▶ **RATING:** 4.5 out of 5



A firm mat offers good support when cutting veneer



Crisp, clean cuts are easy to achieve for fine joints



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Powerful & efficient sanding

This palm-sized cordless offering from Bosch is a great little sander for a majority of tasks and the interchangeable base options and excellent dust collection ability certainly add to its appeal

Nestling nicely into the Bosch camp as well as it does in the palm of the hand is the new GSS 18V-10 random orbital sander. Essentially a battery version of the GSS 160-1 palm sander I reviewed in issue 310, it follows very closely to the style and design of that machine. It has a slightly squatter profile when compared to that of the mains model, with the battery sliding in sideways at the back of the sander, which ensures that it doesn't restrict or affect the rubber over-moulded top grip. It's a boxy, compact unit when fitted with the battery and with this in place it does have a slightly back heavy feel, but once the sander is engaged on the work, it becomes a stable and very controllable machine.

Dust collection

Tucking under the battery, and projecting no further than the battery itself, is the Microfilter Dust Collector. I like the bigger Bosch dust collectors as they are reusable and capture more dust than standard bags, and this compact version is no different. There is a small pleated filter within the box lid to trap the finer particles and it slides onto the machine over a standard

round spigot, which allows a vacuum hose to be easily attached if you want even better dust control. With no additional projections to contend with when using the dust collector, I found the sander very manoeuvrable in any situation and is especially useful in tighter or enclosed areas due to this.

Interchangeable bases

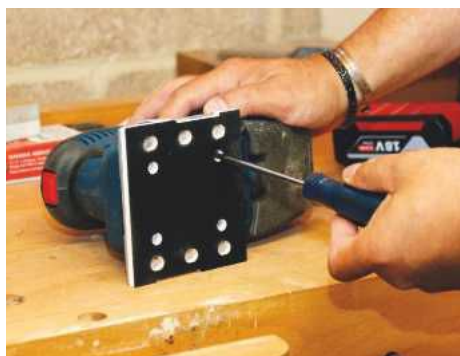
There are no fancy additions to enthuse about in terms of how the sander operates: it's a very simple single-speed machine and is close on speed to the aforementioned mains machine

– just 1,000rpm short – so it sands very efficiently and powerfully as a result.

Like its mains sibling it does come supplied with a set of interchangeable bases (a basic, single base option is also available), which offers a standard $\frac{1}{4}$ sheet palm option, a longer rectangular plate for larger surface area sanding, and a delta plate that gives both larger surface and cleaning into corner options, all in one base. All three are hook-and-loop abrasive compatible with the bigger plates only able to use this type while the smaller base also has wire clip retainers for standard paper-backed abrasives. The sander is also supplied with a punch plate for this purpose, which allows the dust to be pulled through and into the collector.

Conclusion

As with the majority of manufacturers nowadays, Bosch offers this machine as a body-only version for the end users who are already on board with their battery platform, and it offers superb value in this area. The three bases and an L-Boxx stackable container comes in at around £130, and if you need the batteries as well, then shop around and you'll be able to find some great deals on this machine.



The bases are easily swapped using the supplied screwdriver



This metal oscillator sets the orbital action for the various bases



Hook-and-loop abrasives can be used on all three bases



The smallest base will also take standard paper, which is held in place with wire clips



The battery pack slides neatly onto the back of the sander



The Microfilter Dust Collector slides in beneath the battery



The delta base is ideal for getting into tight recessed corners



General flat sanding work is very efficient



The dust collection system on the sander works incredibly well

It's a great little sander for prepping a surface for refinishing or general fine finishing, and it works as well as a mains machine without the restriction of the cable, which can only be a good thing, especially when you're away from the workshop or for in situ applications. **GW**

Specification:

- ▶ **Speed:** 11,000rpm
- ▶ **Orbits:** 22,000opm
- ▶ **Orbit diameter:** 1.6mm
- ▶ **Sanding plate size:** 101 x 113mm
- ▶ **Battery voltage:** 18V

- ▶ **Typical prices:** Body-only plus bases, all supplied in an L-Boxx – £131.20; full kit: 2 x 18V Li-ion batteries, charger & bases – £280
- ▶ **Web:** www.bosch-professional.com

THE GW VERDICT

- ▶ **PROS:**
Interchangeable bases; great dust collection; impressive performance
- ▶ **CONS:**
Dust lid is stiff to remove
- ▶ **RATING:** 5 out of 5

Bit holding made better

These clever bit holders from Trend features a quick-change shank, an extra strong magnet to hold the screw and minimise bit loss, and the spring-loaded mechanism aids easy removal

I like simple things when they work well, but I have always been frustrated by the basic single sleeve bit holders. While they do the job, put a decent bit into a decent screw, where you then have a very good fit between bit and screw, and you can bet your life that the bit will get pulled out of the holder and remain in the screw head after it's been driven. Either that or the twisting force on the bit means that it gets stuck in the holder when you need to swap it. Couple that with an invariably weak magnet that is barely capable of holding the bit, let alone helping to hold a screw, and it's good enough reason to opt for a holder with a chuck.

However, the simple holders win when you require tight access, which is where it gets more frustrating when you lose the bit or drop the screw, so the boffins at Trend gain good ground with the new Snappy One Touch Bit Holders.





The One Touch Holder is identical to the diameter of a basic type, which allows for great access



Bits are held firmly by the magnet with the internal spring retained by the ball-bearing



Depressing the bearing springs the internal holder forwards for easy bit removal

Two length options

Two lengths are available: a short 66mm one for general purpose work and a 150mm long one for access into deeper recesses. Both holders are also a mere 10.3mm diameter, which is identical to a normal, basic type. The addition of a magnet, however, that is powerful enough to actually retain the bit within the holder during use makes a tremendous difference, and if you are in the know on these things (or maybe Professor Brian Cox is a reader and needs to know!) then the magnet is an N50 (Gauss 3,900-4,000) version. Either way, it holds exceptionally well and it certainly took a fair old pull from me to remove it from the holder once it was in place. It's also powerful enough to keep screws in place as you work, so it's 'win, win' so far!

Clever devices

On top of this, by adding a ball-bearing retention device within it, the bit can be easily ejected by pressing on the ball-bearing, which is also recessed to prevent accidental ejection. Pressing the bearing springs the internal holder forwards so that the majority of the bit shank is free of the holder, which allows for easier swapping and also helps eliminate jammed bits from the twisting effect as they work.

A simple push back on the new bit and it locks back in place so you can continue working.



Although not designed for an impact driver, the holder worked perfectly

In use

The holders are ideally suited for use in drill drivers rather than impact drivers as they are tested to 50Nm and impact drivers generate well beyond this, but I still gave it a go in a Milwaukee version that generates around 130Nm, just to check it out. Running 100 x 6mm screws into beech ensured all 130Nm were used and the holder didn't falter, but it's still best to stick to the design parameters.

Conclusion

These new holders don't offer a 100% perfect solution as they still rely on the magnet to do the bit retention work, but the stronger magnet makes a marked difference in both bit retention and screw holding as you work, which makes me a happy bunny when compared to the frustrations of the basic ones! **GW**



Driving 100mm screws directly into beech didn't pose a problem

Specification:

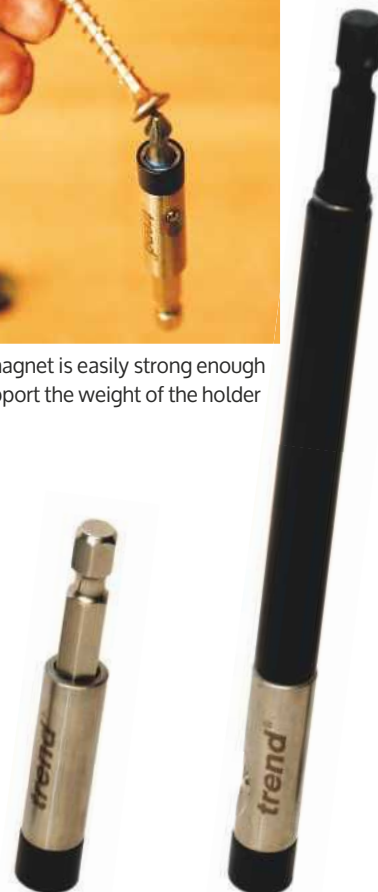
- ▶ **SNAP/BH/OT:** 66mm long
- ▶ **SNAP/BH/OT/A:** 150mm long
- ▶ **Shank:** 6.35mm
- ▶ **Typical prices:** SNAP/BH/OT – £8.34; SNAP/BH/OT/A – £11.94
- ▶ **Web:** www.trend-uk.com

THE GW VERDICT

- ▶ **PROS:**
Stronger magnet; easy bit removal; slim profile
- ▶ **CONS:**
Still reliant on the magnet to hold the bits
- ▶ **RATING:** 4.5 out of 5



The magnet is easily strong enough to support the weight of the holder



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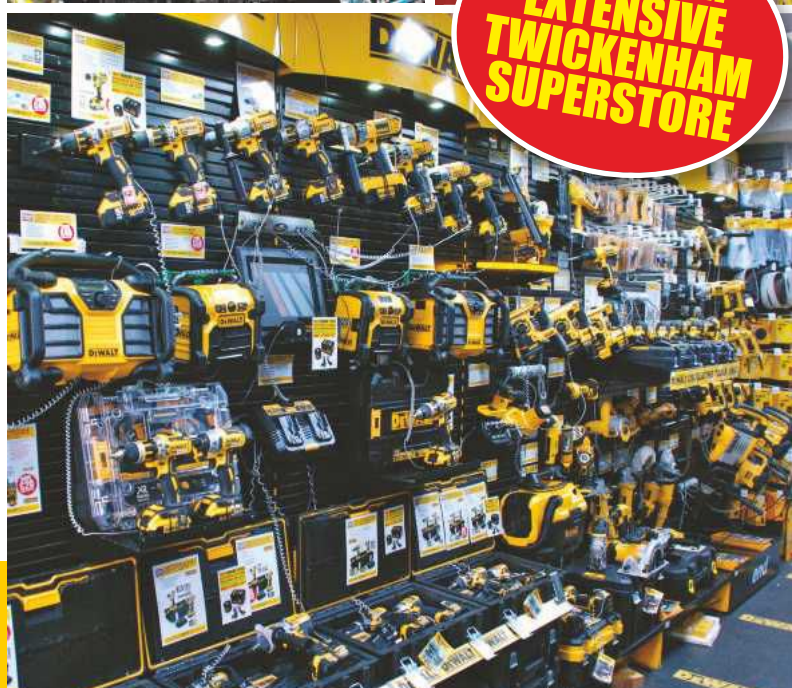
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Learning about jointers, nailers & other fixing kit

Nearing the end of his series, **Peter Bishop** tackles the subject of jointers, nailers and screw guns, and offers tips and suggestions on how to get the most from each piece of kit

There are two types of joint: those you see and those you don't. They're there for a reason, which might be decorative or structural. Cutting clean, neat joints by hand is very satisfying but does take time. The alternative is to use some sort of jig or mechanical help. With the former, the most common type of jig would be one for making dovetail joints: some are simple; some are complicated. The Leigh Dovetail Jig is probably the most well known. With practice, the correct cutters, router and guides, some really complicated, delicate and attractive joints can be made. But most jigs will require a router or another tool to make them work, so we'll park them here then move on.

You can replace your saws and chisels with powered versions to cut most joints,

but what we're going to focus on is those tools that have been designed to make specific types of joints using a dowel in some shape or form. We'll discuss some other, interesting bits of kit later on.

TIPS FOR USING BISCUITS & DOWELS

- It's very important that your biscuits and dowels are always stored in a dry place. I keep mine in the house and only take them to the workshop just before use. Damp biscuits do not work as effectively and will also be difficult to fit into the sockets
- If you want to make your own round dowels, it's fairly simple. I often do this if I want a stronger dowel or, perhaps, a contrasting colour. The crude way to make your own round dowels is by simply driving a square section of wood through a round hole drilled in a metal bar. To make the production process easier, it's a good idea to cut the square to about the same size as the diameter of the hole, chamfer off the edges and point the leading end. With firm blows from a hammer you can be quite productive fairly quickly. Small metal jigs, called formers, are available for this job and they are designed to cut the glue release groove as you drive the blank through the hole



Leigh Dovetail Super Jigs



Leigh RTJ400 Router Table Dovetail Jig



Leigh D4R Pro Dovetail Jig



Dowel jointers

Technically speaking, there are two types of dowel joints: round and flat. The former has been around for a long time and is often used for mass production of furniture where components can be jigged up and jointed rapidly. Round dowels can also be used for smaller projects and offer a good alternative to traditional joints in the right circumstances. The latter, flat dowel, most commonly known as a 'biscuit', is very popular due to the ease of use and strength of the joint. Another more recent type uses flat inserts with rounded edges - the Domino jointer. >



A variety of dowels and biscuits



A biscuit joint being cut



It is possible to make your own dowels



Faithfull Dowel Centre Points



The Veritas Dowelling Jig

Round dowel joiners

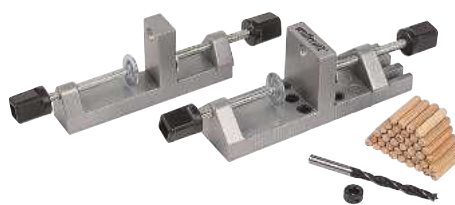
Let's talk about the dowels themselves first. Simplistically there are probably two types of round dowel blanks that can be used to make joints. You can buy ready-made dowels cut to precise length and diameter; these generally have a chamfer around each end and will be grooved up their length. The chamfer is there to help lead the dowel into the socket and the grooves are there to let the excess glue out when driven in. Alternatively, you can make your own from lengths of round dowel or from square waste. You might do either of these when specific diameters of ready-made dowels are not available. If you do use these latter types, remember to run at least one small saw cut up the length of each dowel to allow the excess glue out of the joints.

Round dowel jointing machines can be quite expensive. If you are going to make lots of dowelled joints, then it may make sense to invest in one. However, for most of us, that is not really an option, so what are the alternatives? If only a few sockets need to be cut, then the simple way is to use a drill press or by hand using the right



Axminster No.1 Dowelling Jig

sized drill bit and lining up by eye. Not always the best method, but passable if accuracy is not too much of an issue. 'Centre points' can help with the accuracy; these are little gadgets that mark where the centre of the dowel hole should go. To make your own, first mark one component out and establish where the centre of the dowel will be. Drive a small panel pin partly into each of the dowel centres and cut off the heads.



Wolfcraft Universal Dowelling Jig



Makita PJ7000 biscuit jointer



Wolfcraft Dowelmaster Jig

Line this component up with the one it is to be jointed with and press together. You should now have some centre marks from which the matching sockets can be drilled. Ready-made centre points are designed to fit into the first socket drilled and then mark the joining piece with a small spike. Using either of these simple tools will improve the accuracy of the joints.

The middle road between cheap and cheerful centre points and the expensive, powered tool is to use a dowelling jig. These come in a variety of shapes and sizes but



Lamello Classic X biscuit joiner



Lamello Zeta P2 biscuit jointer HW in Systainer case

BISCUITS JOINTING TIPS

- If you don't want to go to the expense of buying a biscuit jointer, there is an alternative if you have a router! You could consider buying a jointing cutting set. Fitted into a router and used on a router bench, this is a much cheaper option. I would only recommend this if use is to be limited
- If you are jointing thick stuff, don't just stick a row of inserts down the centre. Pairs, evenly spaced, set in slightly from each face, will make for an extremely strong joint
- When using both flat and round jointers, be a little gentle when cutting the sockets. A sharp plunge is likely to engage the saw or bit too rapidly and may lead to the sockets being out of line



Festool Domino DF 500 Q-Set Jointing Machine

should be able to assist in making a range of joints much easier. Usually they have a system that allows you to cramp them to the workpiece and guide a hand-held drill and bit into the correct position for cutting each socket. These are useful bits of kit once you get the hang of them. When considering purchasing one of these look at how easily they can be fitted to the workpiece, their capacity and the joint range. Good jigs should enable you to cut framing, carcassing and mitre joints with ease.

Biscuit dowel jointers

These are commonly called biscuits, because of their shape and size, and most are made from compressed beech. However, there are variations on this theme. For example, one supplier makes biscuits from plywood, which, it is claimed, provides a much stronger joint due to the alternative grain pattern. Solid wood biscuits should have the grain running across the short width rather than down the length; to check just break one in half. Biscuits, to the best

of my knowledge, are all made to finish 4mm-thick. They come in three standard sizes, which are classified as No.0, No.10 and No.20. Obviously you should choose the appropriate size for the job in hand but a box of No.10s should cover most things.

Whatever you use, the joint produced should be robust. This is because once the sockets have been cut, the glue applied and the biscuits inserted, a chain reaction occurs. Because the biscuit has been compressed, once in place, it swells and creates a tight



Lamello G2A Minispot



Bosch GFF22A Professional biscuit jointer



Einhell BT-BJ 900 860W biscuit jointer



DeWalt DW682K biscuit jointer



The Domino jointer in action

joint. In addition, the surface areas onto which the adhesive is applied are also increased, which provides further strength. It is likely that, if the joints are cut correctly, the wood will fail before the joint breaks.

Once more, the range of flat dowel/biscuit jointers available is quite large and goes from the cheap and cheerful through to the very expensive kit. When considering a purchase initially it's probably best to think through how often you might use the jointer. I'm a bit of a late convert to the tools but have to say that I use them fairly regularly now. However, my biscuit jointer is not expensive; it simply cuts parallel or right angle joints. To date I have not found a need for a jointer that can be used on mitres or other angles. But, as they say, it's 'horses for courses'. If you feel it's likely that you will use a jointer extensively, then go for one that will provide greater flexibility. Look at build quality and ease of use. Remember that a heavy tool, which might provide stability in use, will also be tiring after a while, yet a light tool may move around. The choice is yours!

Domino dowel jointer

Just when you think no further developments can be made, someone goes and spoils things! A while ago Festool introduced a dowelling tool that is a cross between a round and flat dowel; this one is made as an oval and can be used to joint boards or create tenons, etc. This bit of kit

was extremely innovative when it appeared a few years ago. The principle is fairly simple: the tool drives a cutter, a sort of cross between a drill bit and a router bit, in an oscillating, lateral motion that creates a slot with rounded ends. It enables the operator to use larger and stronger jointing pieces, thus making it more versatile than a standard biscuit jointer.

The Domino jointer is used in the same way as the biscuit jointer. You can join boards in the width, end to end, at angles and so on. But, because it can use a much bigger, flat dowel piece, the joint, for example, can be made where you might otherwise make a mortise & tenon.

Jointing options

As an aside to this point there are also a number of biscuit derivatives available. One manufacturer of biscuit jointers has come up with a diverse range of systems; these include a set of aluminium biscuits that can be used when a joint needs to be taken apart, hinges that fit the curve of the socket cutting blade and a plastic, dry assembly system. Great stuff where their use is applicable.

Nail & staple guns

We'll talk through the first two together as, sometimes, you can have a multi-purpose tool that will carry out both functions.

Nailing and stapling guns were, at one time, predominantly within the commercial



Various examples of air-powered nail guns

Various examples of battery-powered nail guns



Nails and staples ready to go into the guns



Coating the cut slots with glue

operation reserve. The top-end bits of kit are still aimed at those of us who might be using a hammer to drive high volumes of nails home on a regular basis; however, there are a number of more cost effective tools on the market that can become an asset in most workshops.

Traditionally, in commercial workshops, these guns have been driven by compressed air. The tools will have a magazine that holds the blank nail or staple in a strip or batch. Pulling the trigger will fire the

appropriate fixing into the pieces to be jointed. For best effect, the head of the gun needs to be pressing against the workpiece at the point where the fixing should go. Holding it away from the surface will result in the nail, or staple, being left proud needing a follow up hammer blow – not much point, then!

Recognising that air-powered guns limit the use of such tools, manufacturers now make other options, which are powered by gas or electricity. The former can be totally

independent using small, replaceable gas cylinders and the latter quite mobile with a cable. Of course, with the advent of improved technology, you can buy nail guns with their own rechargeable battery packs. These are probably even more versatile because you don't have to buy the gas to fire them.

Cost does figure in the equation as well. You'd only want to invest in one of the higher spec production tools if you had the work for it. Commercial guns will fire very large nails right down to small nails called brads. In our workshops we could possibly benefit from something lighter weight that, say, fires nails the size of panel pins and staples for upholstery, for example. At a very reasonable amount you can buy a combination nail/staple gun that is simply hand-held. These use a basic, spring-loaded mechanism to fire the fixing into the object piece. If the size of fixing is restricted with these, then a plug-in version will offer more choice. Whatever you have, do please take care. All these guns fire a fixing that can be like a missile which could, if misused, cause you or someone else a lot of damage!



Bosch SG450AF 120V 4,500rpm autofeed screw gun

Screw guns

Finally, we come to another great bit of kit that has a more commercial application. It's unlikely that you'll need to have one of these in your workshop but, if money's no object, you might just. Most of these guns are powered by electricity, cable or battery pack. They are best used for fixing dry walling such as plaster board to studding. The screws of choice are held on a ribbon strip that feeds into the gun's mechanism. Once the nose of the gun is applied to the workpiece and the trigger pulled, they drive the screw home. However, for most of us, a simple driving bit in our cordless drill will cope with most of our needs. **GW**



Faced with learning a new technique, **Glenn Perry** decides to try his hand at split turning in order to complete the making of a new board, which would list the names of past presidents at a local Rotary club

Occasionally a job comes along that involves undertaking a new technique; in this case split turning. A friend asked me to make a new display board, which would list the names of past presidents at a local Rotary club. I was shown the original, which was 80 plus years old (Pic.1). On examination, I found the main body was plywood (multi-ply) lipped with mahogany. All the other components, also in mahogany, were glued and screwed to the

main section. I was free to design a new board of similar size, which was around 910 x 760mm.

Split turned columns

I decided to make the board from European oak, and my first job to tackle was making the two vertical, split turned columns (Pic.2). Professional turners may have a different method, but I decided



PIC 1 (a). Plywood on original board, which was still OK after some 80+ years



PIC 1 (b). The original board in stained mahogany



PIC 2. Turning before splitting

to make a single turning, keeping square ends and then splitting down the middle. The square ends enabled me to split the turning by sandwiching it snugly in a simple cradle (Pic.3) and using a bandsaw to rip it down the middle (Pic.4). Gripping the two sections in a portable workbench (Pic.5), I was able to plane the sawn centre surfaces so they were both the same thickness, correcting any disparity when they were run through the bandsaw.

Main board body

Happy with these I turned my attention to making the main body of the board. My original intention

was to use an oak-faced board and lip the edges. As suitable boards were only available in large sheets, I decided to change tack. I would make an oak frame with grooves to receive a solid oak panel. Buying some sawn oak around 100 × 25mm I used a jack plane to create one smooth surface (Pic.6) and then ran this through my thicknesser (Pic.7), reducing it to 23mm thickness. The plane I used for this was sold to me by a chap who described it as a No.6. I have several bench planes but couldn't resist buying this at the bargain price of £10. It was a Stanley plane, made in the USA, but had no number marking on the rear. The proportions looked different but at

457mm long it was the correct length for a No.6 bench plane. It was only when I placed it side by side with another No.6 plane that I realised it was a No.7 that had been broken at the rear and ground down (Pic.10). After cleaning it up and sharpening the blade, it works remarkably well and has become one of my favourite tools.

Rectangular frame

The rectangular frame was created using 7mm wide mortise & tenon joints and a 7mm wide central groove cut to receive the central panel. I used my scratchstock with a homemade cutter to decorate the top and bottom horizontal rails >



PIC 3. Simple cradle for use on the bandsaw



PIC 4. Splitting the turning on the bandsaw



PIC 5. Planing the split turning while it is held in a portable workbench



PIC 6. Planing the sawn oak plank



PIC 7. Checking for wind before running through the thicknesser



PIC 8. Using my portable thicknesser



PIC 9. A cabinet scraper is used to finish the solid oak board



PIC 10. My cut down plane compared to a standard No.6 (notice proportions)



PIC 12. Homemade cutter in scratchstock



PIC 13. Detail showing hand and machine-made corner beads



PIC 11. Carefully routing a corner bead on the rebated edge

with corner bead profiles (Pic.12). Some 23mm-thick oak flooring provided the six pieces for the central panel after being reduced to 15mm. Rather than gluing and clamping these together in one go, I decided to tackle this in three stages checking for straightness each time (Pic.14). The oak panel was cut to size and the front edge rebated so it would fit the grooves in the main frame. I allowed for expansion of the timber across the grain by cutting wider rebates and machined a corner bead profile on the edge to blend in. Finishing the panel with a scraper and abrasives the frame was then glued together. Completing the display board was fairly straightforward: the split turned columns were glued on, between wooden blocks top and bottom. I chamfered the edges of these with a small plane (Pic.15), and the last job was to fix the coving top and bottom. These overhang the blocks by 25mm all round. I used a Roman ogee

profile on the edge: these were attached using screws, with the heads sunk below the surface and plugged. Four coats of Danish oil were applied after using medium oak colour stain to darken the timber. The display board is now complete and awaits the steady hand of the sign writer (Pic.17). GW



PIC 14. Main board components before gluing up



PIC 15. Planing a chamfer on the blocks



PIC 16. Top of board showing block and coving



PIC 17. The completed new display board, ready for the sign writer



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Chain reaction

Edward Hopkins introduces two surgeons to four stumps



PIC 1. Before the honey fungus, *Armillaria mellea*, also known as the Bootlace Fungus, can get a hold on a plant, it usually needs it to be in a state of decline or stress – often from drought, root compaction, excessive pruning or age



PIC 2. Stump #1 wasn't worth a photograph. This is #2, which I rather liked, if only for its determination to stay alive. It was on the side of this, however, that I first saw the bracket of honey fungus. I didn't want the wood to go to waste, and hoped to extract some large usable slabs

Rarely (if ever, I'm glad to say) have I gone from awe to desire to disgust so fast. It was late October. In the garden, along an old field boundary, we had four large oak stumps. On one of them I saw the most fantastic bouquet of orange fungus looking like Islamic plasterwork in its wonderful intricacy and convolution. It was stunningly beautiful. Straight away, I wanted to know if it was edible. I went inside to find out. It was *Armillaria mellea*, or honey fungus. That sounded tasty. Some authorities say it is edible if parboiled, but others say it causes gastric upset. And it is easily confused with *Galerina marginata*, otherwise known, unequivocally, as 'Funeral bell'. Best not, I thought. But worse than that, it seemed on first reading to be a devastating destroyer, from which nothing in the garden was safe. There was no known cure but fire.

I checked the other stumps. Three out of four were visibly infected. A few paces away from one of them was one of the huge flourishing oak trees that make the view from our house so appealing. I had a vision of our entire garden devastated and shrivelled into black and white – dotted everywhere with bright orange mushrooms. I hated the stuff.

Bootlaces

Honey fungus replicates not by spores but by 'bootlaces' – thin black straps that travel laterally in the top layer of soil. Obeying one website, I dug a trench beyond Stump #1. It exposed none of these, and I felt mildly reassured. My instinct told me that these stumps were infected because they were ailing (two were completely dead) and that a vibrant tree would resist contamination. Otherwise, logic told me, the entire woodland beyond would be wasteland. Nevertheless, logic also said that these stumps would have to go. They were too big for me to manage, and we called a tree surgeon.

Ross & John

I've always thought that 'tree surgeon' was a rather overblown title for a man with a chainsaw (few women wield one). Ross Andrews put me right. 'Surgeon' is exactly the right word because, in his case especially, the prime concern is for the health of the tree, and for its continued preservation. He and John Rich, his partner in 'Urban and Rural Tree Services Ltd.' will not cut down a tree unless there is a very good reason. 'It's all about stopping trees being cut down', he says without irony. And when a tree has to come down because it is diseased or unsafe, Ross will encourage, and carry out replanting.

Not all tree surgeons have his integrity. 'How many cowboys are there,' I ask him. 'Quite a lot'. Generally, they don't have qualifications. There is something of a macho bravado about climbing a tree and lopping off branches and often these people cut off more than is needed. They're rogues. 'It's dangerous', they say, >



PIC 3. Ross cleared one section as a platform and made several cuts vertically down



PIC 4. With a horizontal cut, the slabs could be removed. This was not what I wanted to find. Inside was a rotten heart, eroded by a primary fungus

and down it comes, thereby swelling their income. And, without the right training, it might not be safe. 'I was taught that you should never climb a tree if you don't know its Genus and Species, due to the individual characteristics of the wood: strong, snappy, heavy, light, and how the wood will react to different cutting techniques. There are British Standards applicable to planting, pruning and caring for trees, but not everyone abides by them'.

The Arboriculture Association accreditation 'approved contractor' is required by the Forestry Commission and some councils and large organisations. Although Ross and John are not accredited they are aiming towards it. Nevertheless he works for RHS Rosemoor (one of the most

prestigious gardens in the country). I asked how they went about getting that type of work, to which he replied: 'I was introduced by a friend initially, and they like the work we do. They know what they're doing there, so we don't advise; but they do ask our opinion'. Word of mouth is always the best recommendation.

Full training involves learning of physics, biology and chemistry, and of pests and diseases, so as to be familiar with the whole workings of the tree. Ross took a one year course - NVQ2 Forestry ('absolutely amazing'), then, as a qualified climber, assisted another surgeon for a year as he gained experience and saved money to pay for a further course - at Merris Wood College, near Guildford ('brilliant; I learnt a lot').



PIC 5. Another horizontal cut revealed a wet hollow. Fungi spores are everywhere throughout the tree. The present theory about the decay of standing timber is that as the tree ages, food production and structural support remain in the outer layers, and the heart becomes redundant: at some point, the nutrition locked into the heart becomes accessible to the fungi which digests it, and makes it freshly available to the tree. Thus, fungus and tree live in a mutually beneficial relationship. This photo shows the tree producing fresh roots to plunder its own heart. The hole is wet because of the ingress of rainwater



PIC 6. Stump #3. Tree stumps are a great habitat for wildlife and, depending on your landscape, can be left as part of the natural cycle of birth, housing and death. The occupant here, peculiar to North Devon and so far unidentified, will have to find a new home



PIC 7. I had, in a previous fruitless fantasy, considered sculpting the top of this trunk into an Italianate hilltop town (dream on, Edward). I wouldn't have got far; the timber was entirely rotten and utterly sodden



PIC 8. Stump #4 was the one I was most excited about. It was a mass of huge burs. I've often wondered how it would be to take a chainsaw to a burr and slice it off. I was about to find out



PIC 9. I'm glad I didn't try this myself. Ross and John have several chainsaws of differing lengths. More importantly, they each have an extra pair of hands



PIC 11. A sideways cut through the burr produced some stunning chunks. It'll take a few years airing these in stick in an open shed before bringing them in to season a little further. But they are destined for sculptures, not furniture, so bone-dryness won't be necessary



PIC 10. Embedded nails and barbed wire all but ruined one chain, and prompted repeated sharpening of others. After every cut we reassessed what we might do next, avoiding ironwork and making the most of the spectacular grain, which was only revealed chunk by chunk

I asked Ross about the qualities demanded of a tree surgeon: 'You need to be fit, or be prepared to get fit. It is very physical work. You have to be able to cope with all weathers. You can't sit in the van when it's a little cold or wet. You must be able to learn: from your own mistakes, and from other people. You have to be prepared to watch and listen to others'. Clearly a business head is also needed. And a mechanical arm. Ross does the paperwork: the consultative reports, quotes and finance; John services the machines, puts things away and gets everything ready for the morning.

When I asked about the danger involved, it was apparent that Ross and John look out for each other and are quick to shout when something is not quite right. The saw itself will give clues when it is being used wrongly, or when one's stance is not correct. 'What is the closest you've come to chopping anything off (yourself)'. When he was starting out, he was working on a river bank that was wet and slippery. He slid, and his thumb landed on the chain. Thankfully, his other hand came off the throttle and so the chain was coming to a halt. 'Was it a hospital job?' 'I just taped it up and kept going'. Ross pauses. >

He's a little older now. 'It probably did need stitches'. Ross has a young family. 'Is your wife scared by the work you do?' 'She's always glad to see me in the evening', he says, and then pauses again. 'And she's glad to see me leave in the morning!'

Neighbours & nests

'And what about the frustrations and difficulties?' This time he doesn't hesitate. 'The weather. And neighbours: you can never satisfy everyone'. Everyone has their own opinion, even when it's born of ignorance. 'We get shouted at for cutting down trees, generally by people who don't have any trees of their own. They don't stop to ask why we're doing what we're doing. If they did, they would learn. There's always a good reason'.

'It's against the law to disturb a nesting bird. Our industry affects nesting birds more than any other so if we don't do something about it, no one will. We're quite religious about it. We'll stop work and inform the client of current legislation (the nesting season is from 1 March-31 July). We look out for bats and dormice, too'.

They take timber back to their yard, where they have, among other equipment, a firewood processor. 'It weighs 1.5 tons: takes logs up to 18in diameter, saws them to length, and splits them under 35 tons of pressure. We can process between 15 and 20 tons of firewood a day, depending on the wood'. Some timber, however, they take aside. They have a friend with a mobile mill, and a nearby neighbour with a sawmill. They plank up and store good timber, partly in the hope that someone who might put it to good use will buy it, but largely because they cannot bear to discard it.

'What would you do if you weren't doing this?' I ask Ross. He doesn't know. This is all he's ever done. When he was a kid, he lived in the country and climbed trees. He went to a careers evening at school and was asked about his ambition. 'I didn't have a clue'. 'What do you like doing', he was asked.

'Climbing trees'. 'Have you thought about tree surgery?' was the inspired suggestion that set him on his path. The thought of an alternative occupation makes him pause even longer. Then he knows. 'Carpentry'. I'm not surprised. **GW**



PIC 12. A side section burr and a whole burr from Stump #4. Two of a couple of dozen prime pieces



PIC 13. And a lot of 'manageable lumps' for the homeowner to convert into firewood, though many of these too will be sawn, stacked and dried in readiness for their very own life after death



PIC 14. John and Ross of, yes, Urban and Rural TREE SERVICES, are based in Crediton, Devon, and serve the whole of south-west England 'in all aspects of tree surgery, hedge trimming, planting, landscaping, fencing and consultancy'

ADVENTITIOUS BUDS

A burr (or burl if you're American) is the timber resulting from a group of 'adventitious buds', meaning buds that do not appear in the expected place such as the end of branches. Typically they occur at the base of old trees. Lacking their own plumbing, they derive support directly from the circuitry of the tree, but consequently, do not usually grow far – sprouting and dying in succession and forming the mound. Adventitious buds may be initiated when the tree is damaged, or when light conditions change because of a fallen neighbour

FURTHER INFO

To find out more about Urban and Rural Tree Services, see details below:
Tel: 07811 450 822
Email: trees@urtreeservices.co.uk
(that address tells you something: it's not about them, trees come first)
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Who lives in a house like this?

Brian Barber shares details of the techniques used for the construction of a 1:12 scale Georgian dolls' house that he built for his Granddaughter



Well, here we are a year after starting this project and it is finally completed just in time for Christmas (at the time of writing this) – a Georgian dolls' house for my Granddaughter. She is only three-years-old going on four and I have made this as an heirloom project rather than just a toy, which it will be for the time being. I have really enjoyed making this as an aside to my usual furniture projects and although not working on it full-time, it has nevertheless been time-consuming and often as challenging as other builds I have worked on. I am not going to go into lengthy details of construction here, as this is of some simplicity, but instead give an overview of the whole process with some details that I have developed as I went along, so here goes.

General construction

The dolls' house was constructed in 1:12 scale, resulting in an overall length of 920mm and a depth of 420mm, so it is quite large. The carcass is made completely from 9mm birch plywood (**Pic.1**) and built upon a solid 18mm base for stability (**Pic.2**). Sides and floors are all rebated into each other and held firmly together with glue and screws – so really nothing complicated. Windows were made using 3mm sections and glazed with 1.5mm acrylic, and internal doors made to open using mini hinges. The roof is hinged at the apex so that the front can be opened as two doors (**Pic.3**), and when the roof is closed, it also traps the front shut, which therefore eliminates the need for any catches, etc. >



PIC 1. (ABOVE):
The carcass is made completely from 9mm birch plywood...



PIC 2. (LEFT):
... and built upon a solid 18mm base for stability



PIC 3. (FAR LEFT):
The roof is hinged at the apex so that the front can be opened as two doors



PIC 4. (LEFT): The internal walls and ceiling were simply painted with emulsion



PIC 5. (FAR LEFT):
I developed my own technique for the roof's tile effect



PIC 6. (LEFT):
A similar method was used to simulate wooden flooring



PIC 7. (ABOVE):
The exterior of the dolls' house was finished using ordinary masonry paint

(BELOW):
Various views of the completed project

Walls

The internal walls and ceiling were simply painted with emulsion to avoid the use of wallpapers (**Pic.4**), which would eventually peel and need replacing. These were then sealed using a water-based varnish; this gives a durable finish that can easily be cleaned if necessary.

Roof tiles & flooring

The roof of a dolls' house can be painted, wallpapered to resemble tiling, or even finished using mini wooden tiles.

The latter can be time-consuming and also difficult. I didn't like any of these methods and therefore decided to develop my own technique (**Pic.5**), which I tested on scrap pieces of plywood first. This comprises scribing the tile pattern onto the plywood using a blunt knife and then painting the roof with a grey undercoat. This is then lightly sanded to give a slightly roughened texture. White acrylic artist's paint is then applied direct from the tube using a cloth. This is rubbed into the surface so that it fills the grooves scribed into the plywood, and also gives a somewhat worn appearance to the roof. This worked really well and resulted in a nice tile effect.

A similar method was used to simulate wooden flooring (**Pic.6**). Again, a blunt knife was used to scribe a floorboard pattern into the plywood. Polyurethane stain was then rubbed into the surface to show the floorboards.

Lighting

Lighting kits can be purchased for dolls' houses and these can be very elegant; however, they often use a system of copper tape to which the lights are attached. This is stuck to the walls and covered with wallpaper. Again, I decided against this method because the wallpaper can come away and the copper tape come unstuck - instead I chose to use LED lights, wired in parallel, from the back of the dolls' house to form a system of wall lights. The wires were attached to a simple battery pack and all were hidden behind plywood cover strips to keep little fingers at bay.

Outside painting

The exterior of the dolls' house was finished using ordinary masonry paint (**Pic.7**). I found that this adheres well to bare plywood and gives a really good and realistic finish. I hope you like it! **GW**





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'LOG STACK CABINET'

BYRON & GÓMEZ:

A PASSION FOR CRAFTSMANSHIP

Charles Byron and María del Mar Gómez are a partnership of furniture designer/makers who find inspiration through craft itself: the processes and techniques of making and the results that can be achieved through combining traditional and modern. "It is our intention that everything we make will long outlast us; achieving sustainability through longevity," they say. Byron & Gómez's work is contemporary in style, favouring clean lines and unadorned surfaces to create pieces that are bold yet understated. They further say: "We draw on our own experiences as creative individuals with different aesthetic values and cultural backgrounds and share an inquisitive streak that drives us to experiment with new materials and techniques." To see more of their wonderful pieces, visit their website: www.byronandgomez.co.uk

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Designed and manufactured by Byron & Gómez, Log Stack Cabinet, which was awarded Bespoke Guild Mark No.459 by the Furniture Makers' Company, began with a desire to highlight the beauty of end-grain. The project draws inspiration from traditional Chinese medicine cabinets and simple log stacks. The designers used end-grain veneer to create the illusion that each drawer is a single piece of timber and white resin was used for its aesthetic quality and to create the illusion of full rings by covering the location where the leaves of veneer meet. The design of the handles was dictated by the missing/damaged central rings of the veneer, and the drawer interiors are painted satin white to give the illusion that light is being emitted through the white fractures on the front.



"It is our intention that everything we make will long outlast us; achieving sustainability through longevity"

Byron & Gómez – furniture designer/makers

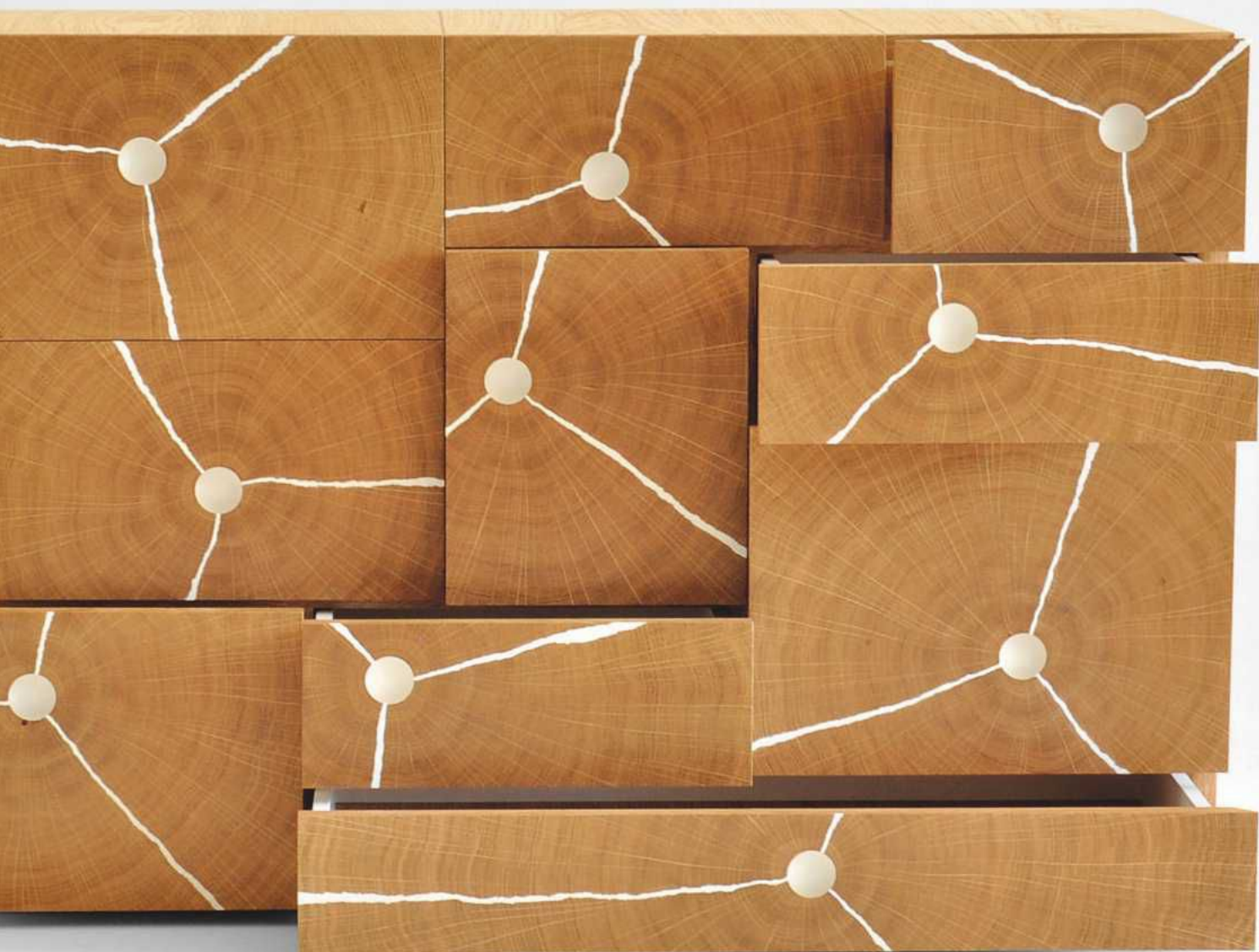


Drawer interiors are painted satin white to give the illusion that light is being emitted through the white fractures on the front



The illusion of full rings was created by covering the location where the leaves of veneer meet

Byron & Gómez's award-winning Log Stack Cabinet seeks to highlight the beauty of end-grain



The design of the handles was dictated by the missing/damaged central rings of the veneer



The designers used end-grain veneer to create the illusion that each drawer is a single piece of timber

FACT FILE

Designer: Byron & Gómez

Dimensions:

500mm high
750mm wide
300mm dia.

Wood suppliers:

Capital Crispin & Lathams

Wood species:

European oak

✉ Letters & Makers

Letter of the month



📌 The construction secret behind Nick's clever hand sanding solution



📌 The underside of the hand sander, once constructed



📌 Side view...



📌 ... and evidence that the device certainly works!

Redundant sanding belts

Hi Tegan,

My old 2.5in belt sander packed in earlier this year, and, unfortunately, it seems that this size model (2.5 × 16in) is no longer made. I was resigned to using the packs of unused belts as emery strips; however, one of Andy King's recent tests (the Milescraft Sand Devil 3.0 in GW313) got me thinking, and after a couple of hours with some offcuts, I'd made this hand sander. The idea may be of some use to others in the same boat, or indeed for a hand sander not as aggressive as the machine tool.

Kind regards, **Nick Kendall**

Hi Nick, what a great tip! I'm thrilled to hear that Andy's test came just at the right time, and we all love using up those offcuts! I'm sure other readers out there will find your suggestions equally helpful, and do keep us posted as to any other neat ideas you may have up your sleeve. Happy sanding!

Best wishes, **Tegan**

Marvellous machinery

Hi Tegan,

I've been reading *Good Woodworking* for several years now, courtesy of our State's library, and am currently reading GW308 wherein you wrote under 'Welcome' a piece requesting that overseas readers email you with their stories. I'm 80 years of age (don't you just hate those people who say they're 80 years 'young'? 80 years is OLD!), hail from Pearsall, which is a suburb of Perth, Western Australia, and have been enjoying woodwork since high school.

I envy the young woodworkers of today who have all kinds of marvellous machinery at their fingertips, and cheap too in relation to their earnings. I remember when I was about 25, in pre-decimal times, and purchasing a Makita electric planer for £45 when I was earning £25 a week! Fancy paying almost two weeks' wages for an item that now costs about \$80 (£50) and probably only 5% of an average week's wage! And how about when I wanted to saw a piece of 8 × 4 ply; out comes the trusty panel saw and five minutes later (if my saw's sharp) I finish and I'm ready to try and plane the cut straight and square (another five minutes if I'm lucky!). Nowadays you place the ply on your table saw and 10 seconds later, you have a perfectly straight and square cut.

We downsized from our 4 × 2 home of 38 years four years ago and my workshop is now half of our two-car garage. It means trying to get around my small bench, table saw and other gear without too much drama, but I've had many mishaps since. But it beats the alternative – watching TV all day and waiting for the onset of Alzheimer's!

Well, back to GW308 and the rest of the dozen magazines that I picked up from the library yesterday. Keep up the good work, Tegan!

Regards, **Peter Wood**

Hi Peter, what a lovely surprise to hear from one of our readers across the pond! Thank you so much for taking the time to write to me and tell me about your story – I really do love hearing them!

It's fantastic that you're still practising woodworking after all these years and you obviously still have a real passion for it. Yes, things have certainly changed in terms of technology, and, as you say, workshop tasks are now so much easier thanks to the introduction of fancy kit. I'm sure many readers would argue that they still take pleasure from using hand methods and doing things the old-fashioned way, but I guess that depends on the woodworker! The most important thing is that you enjoy what you do and it keeps you busy. Thanks so much again for your email, keep up the good work and I hope you continue to enjoy the magazine for many years to come!

Best wishes, **Tegan**

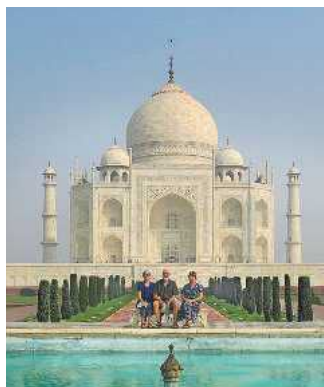
Enviably skills

Hi Tegan,

Sorry to learn of your computer woes; here's something of cheer instead. Seeing 'reflecting on beauty' on page 90 of GW316 made me think back to a photo my son-in-law (a wizard with Photoshop and the one for whom I made the self-assembly guitar stand, featured in the readers' gallery in GW315) took at the Taj Mahal back in 2014. My wife, cousin and I had our photo taken on the 'Diana seat' and naturally, not being royalty, there were thousands of other people there, too. Jim spent hours and hours Photoshopping them all out, leaving just us. He deserved the stand, didn't he?

Regards, **Ken Mackinnon**

Hi Ken, lovely to hear from you, and thank you for your kind words. That has made my day – what a brilliant photo! He's certainly done a fantastic job; you would honestly never know it was Photoshopped! A very worthy recipient indeed of the wonderful guitar stand you made! I hope you enjoy the rest of the issue! Best wishes, Tegan



📌 Side by side, the original and the Photoshopped version of this iconic image – a brilliant job very well done!

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Oliver Renison

Oliver's unique 'Cast Concrete Bench' is made using hessian, reclaimed materials, scorched oak and copper. The main carcass is made using reclaimed desktops, which are then jointed to a cast reinforced concrete section all together in formwork. The concrete edge is left raw and contrasts with the dark scorched oak squares and polished copper-headed nails. The bench top was upholstered using reclaimed coffee sacks. All in all, the project took Oliver about a week to complete, with the bulk of the work being the detailed task of piloting and hammering in hundreds of copper nails through the scorched oak squares. To view a timelapse video of the making process, see <https://vimeo.com/168769074>.



The bench viewed from the front



Oliver nailing in one of the many scorched oak squares

Ian Atkinson – this month's winner!

Ian's dressing table was made to match an elm bedroom suite constructed with 'frame and panel' carcasses, and waney edges were retained for the bottom rails. It had to be placed in a narrow space, so the stool was designed so it would slide underneath. The leg blanks were turned, the drawer backs made from oak, and the panels were cut to size and raised using a 0.5cm radius router bit. The centre of the top was hinged on the two outer top sections and the carcass was assembled dry to test fit, then glued up using Titebond and cramped for 24 hours. The mirror was fixed under the central top using mirror adhesive, and as the table user was brought up in Guyana, the piece was personalised with a white water lily (the national flower), which was designed and cut from spectrum glass before being fused and glued to the mirror. Lastly, the stool was made using similar construction methods and upholstered with tweed cloth.



The finished dressing table, closed with stool underneath...



... and open and in use

Last month's winner

In GW316 we forgot to announce that issue's winner, so apologies for the oversight. We eventually decided that Jim Hardy's clock was a worthy recipient of the March Alcolin glue bundle, so we hope they will help with future clock making projects!

One to watch: Kailee Bosch

Kailee has been practising woodturning since she was seven years old, starting with spinning tops and eventually moving on to explore other possibilities. Kailee's father, Trent Bosch, a professional woodturner, was the driving force behind her discovering an interest in woodturning and she has been significantly influenced by his work. Woodturning was more of a hobby up until a couple of years ago but has now become an essential part of her art-making process. She became interested in gluing up books and putting them on the lathe, thanks to a high school art assignment, as well as exploring the more sculptural side of woodturning and placing multiple pieces together to create a single piece. Kailee is studying sculpture and pursuing a Fine Arts degree from Colorado State University in Fort Collins, Colorado; she is influenced by her everyday life and enjoys spending time outdoors, often finding that her art is related to the natural world.

Kailee has had the chance to exhibit her work at numerous conferences around the United States and a variety of galleries in Colorado. She was part of a show at the Denver Art Museum in 2015 as well as a variety of smaller shows in her hometown of Fort Collins. Kailee appreciates the never ending cycle of creating art, and in her words: "I enjoy using the lathe because it is an amazing tool with endless possibilities."

We are just as excited as Kailee to see what the future holds for her, but there's no denying the fact that her work is first class. Being the daughter of such an esteemed woodturner has no doubt helped to encourage her creative interests, but Kailee has a distinct style of her own; one which fuses art with this wonderful craft, and if the level she is working at now is anything to go by, then we're certain her future will be very bright indeed. You can find out more about Kailee and see more examples of her work on her website: www.kaileebosch.com. Enjoy!



'Connection' – Russian olive and rusted steel – 457 x 200 x 508mm



'Tea for Three' – glued books and copper – 610 x 255 x 305mm



'Direction' – cherry, elm and glued books – 180 x 125 x 457mm

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Routed wood shapes with ease

Mark Herold hopes this jig/router technique can help those with a limited equipment budget realise their dream projects

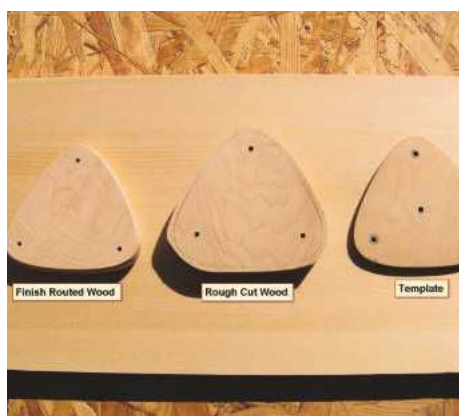
Making smaller curved uniform parts out of wood or other materials is typically difficult to do if you don't have a CNC machine. If you're like most folks (and me), you don't have a CNC machine in your workshop, so how can you make uniform parts? This article will describe how it's done.

Making a template

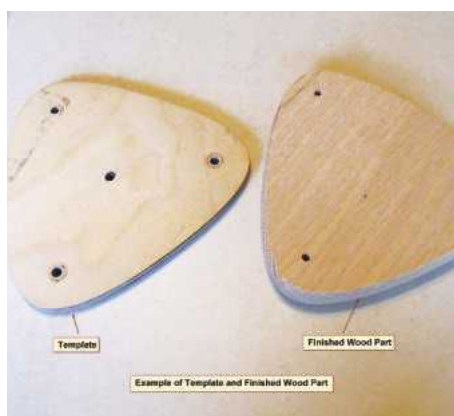
By the combination of a simple wood jig and a template of the shape you want to make, you can reproduce beautifully crafted parts and shapes.

Shown in **Pic.1**, on the right-hand side, is a small plywood template of the desired shape I wanted to reproduce; in the middle is a rough cut wood workpiece that has the template shape traced on its surface (more about this soon); and finally, on the left-hand side is a finished wood workpiece that is the exact shape of the template and which also has a very nice curve cut into the edge of it. **Pics.2 & 3** show different examples of template shapes and their associated finished wood workpieces.

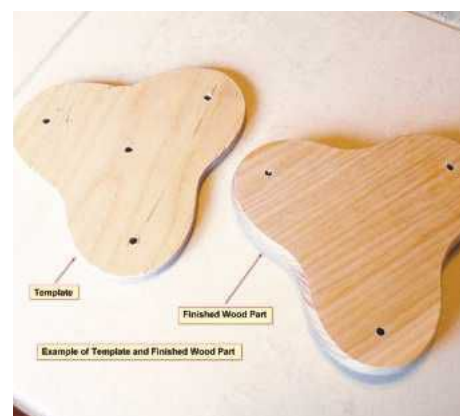
Before I describe the method that works for making these parts, I would like to briefly describe what was tried first and which did NOT work well and was actually very dangerous.



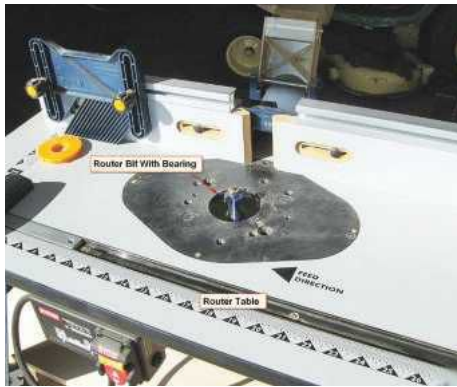
PIC 1. From left to right: finish routed wood; rough cut wood; template



PIC 2. Different examples of template shapes...



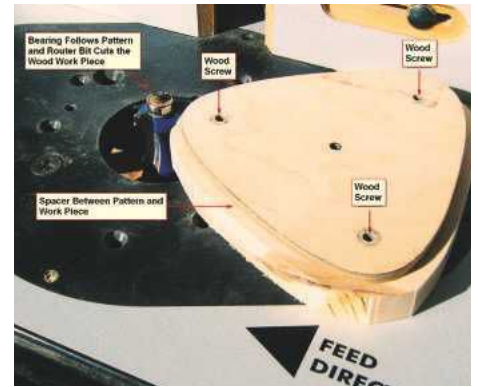
PIC 3. ...and their associated finished wood pieces



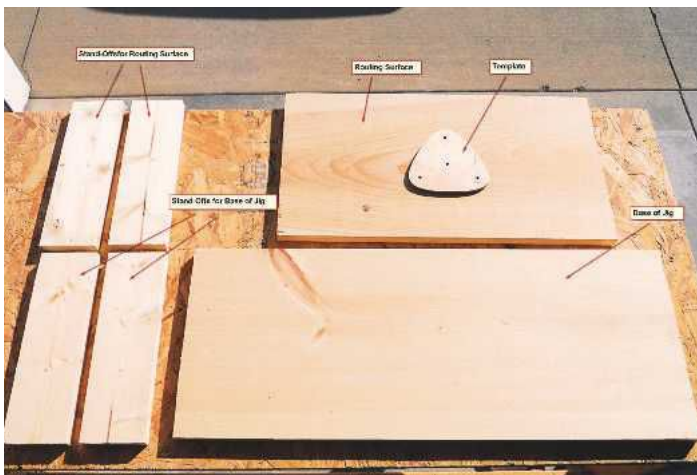
PIC 4. The router table and the router bit with bearing attached



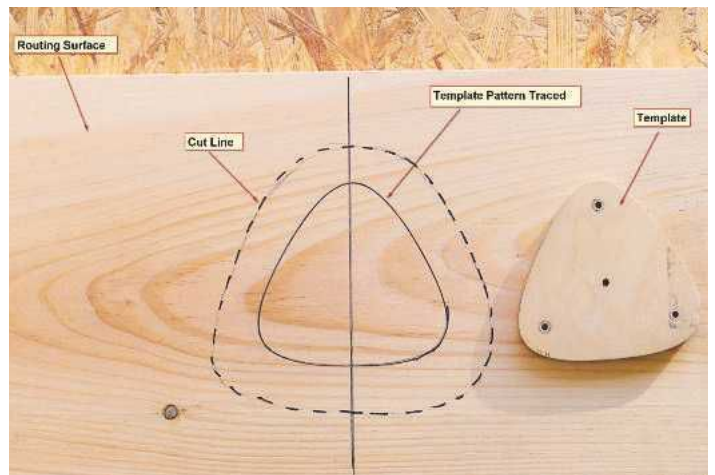
PIC 5. Close-up of the router bit with bearing attached



PIC 6. How the router bit shapes the workpiece



PIC 7. How the workpiece needs to be locked down – making the jig



PIC 8. The routing surface, cut line, the template pattern traced, and the template

Table-top router: how not to do this!

SAFETY NOTE

High speed routers are dangerous and the spinning router bits are very sharp. Hearing and eye protection must always be used when operating such equipment

My first several attempts at making these parts saw me using a router table, a router, and a router bit that had a ball-bearing on it. The idea was to attach the rough cut wood workpiece to the template via several wood screws. Between the rough cut wood and the template were thin spacer washers, which are needed to separate the wood workpiece that will be cut from the template; this allows the router bearing to trace the template and the router bit to cut the wood part.

As shown in **Pics.4, 5 & 6**, the wood and template were carefully moved into the router bit. The idea was that the bearing on the router bit would limit the amount of wood cut away by the router bit as the bearing would ride on the outside edge of the template, thus limiting the cut. This does work to a point, but several problems exist when doing the routing in this way:

1. Your hands are very close to the router bit!
2. If the wood is not perfectly fed into the router bit, the bit WILL cut too deep and actually pull the wood from your hands, thus flinging the wood across the room at high speed. I have a nice dent in my garage wall from this. Lesson learned, and I still have my fingers this time...

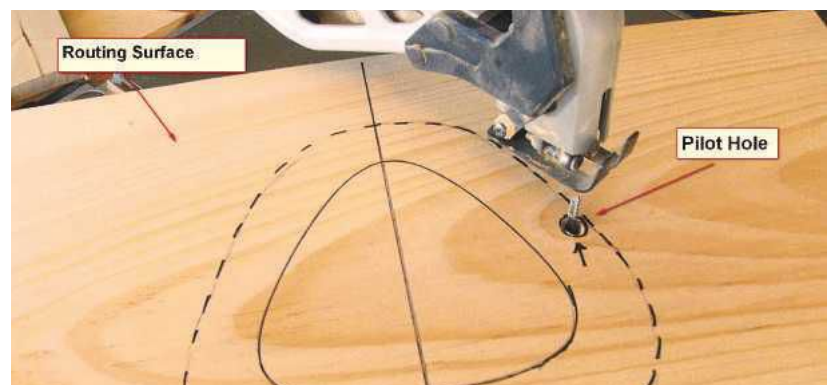
So how do you do this in a safe way?

Devising a safe method for reproducing small parts

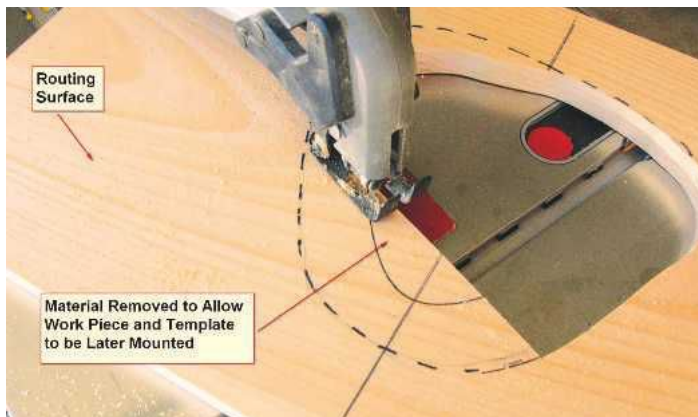
After thinking about the problem, I realised I needed to lock the workpiece down so it could not move and that I would use the router as intended (by keeping both hands on the handles of the router). In order to do this I needed to make a jig, which would hold the rough cut wood and template securely and also enable a way for the router to be used to trim the workpiece as intended.

The text overleaf outlines the steps I took to make the very simple jig design that developed (and which has worked very well for me) and also details how to use the jig.

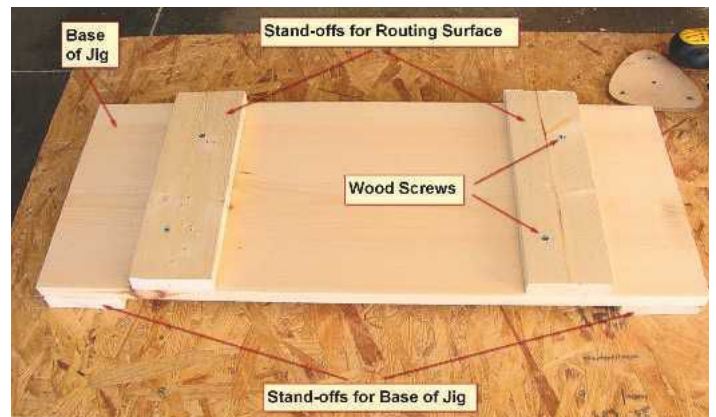
The size of the wood jig parts detailed here will need to be tailored for the template size you are trying to reproduce. In this case the large wood >



PIC 9. The routing surface and pilot hole being cut using a small table jigsaw



PIC 10. Here you can see the material removed to allow the workpiece and template to be later mounted



PIC 11. Construction of the jig

boards used were 25 × 305mm pine and the smaller thin wood strips used as stand-offs are 25 × 100mm pine. I chose pine because it is cheap and very easy to cut. I also tried to pick out boards that had very few knots in them.

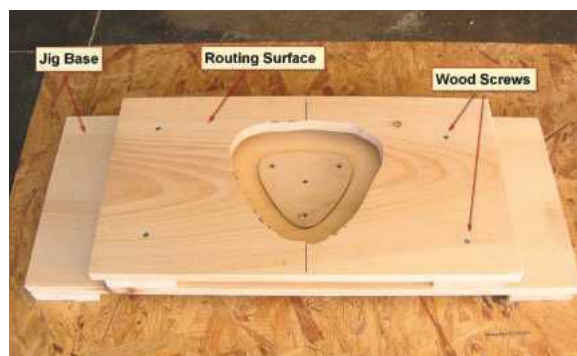
Note the relative size of the template compared to the overall size of the boards used; this will be important in the next step.

Cutting the router surface to match the template

The first step is to trace the template shape to the middle of the router surface board. Next, freehand a dotted line (as shown in **Pic.8**) around the tracing of the template. The space between the dotted line and the trace of the template should be about 1.5 times the size of the router bit diameter you are planning to use. You can then cut out the material within the dotted line – the reason for this will be clear in the later steps.

Cut time!

Cut the material out as shown in **Pics.9 & 10**. In this case I am using a small table jigsaw. Don't worry about making the cut perfect; close is good enough.



PICS 12 & 13. Attach the router surface board as shown here

Making the jig

It's now time to mount the stand-offs shown earlier to the base of the jig (**Pic.11**). Using wood screws, attach the wood stand-offs to the large wood workpiece that will be used as the base of the jig. The exact placement of the wood stand-offs are not critical; the only thing that needs to be gauged is to ensure that the stand-offs shown on the top base of the jig are matched to the width of the router surface board you cut (see **Pics.12 & 13**).

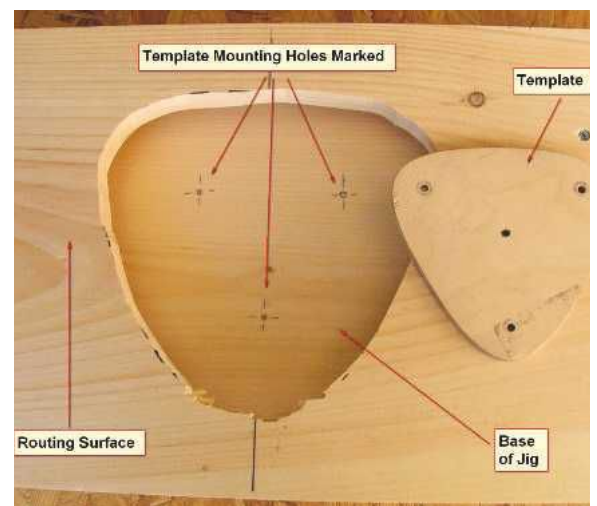
Marking the securing holes

Now for the 'trick' of the jig: the template shown in these instructions used three mounting wood screws – see the three holes marked in **Pic.14**.

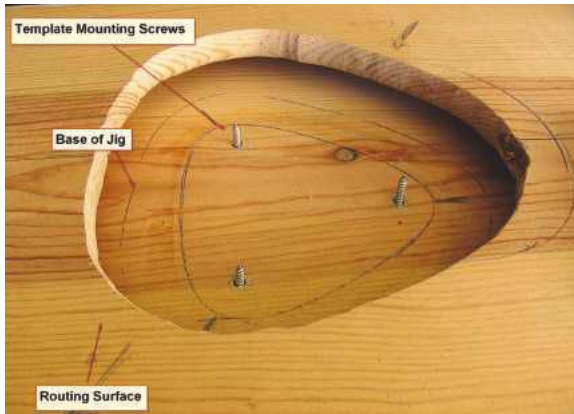
Next, each hole needs to be drilled to a size slightly larger than the screw size that will be used to attach the template to the rough cut workpiece. The exact wood screw size you pick, as well as how many attachment screws (two, three, or more), will depend upon your actual template size.

Attaching everything to the jig

Now for the fun part: in **Pic.16** note the tracing of the template in the base of the jig. Here, a simple wood triangle spacer was made to lift the template up from the base of the jig. The exact size and thickness of the spacer will vary depending upon the thickness of the rough cut wood workpiece and the router bit you have selected.

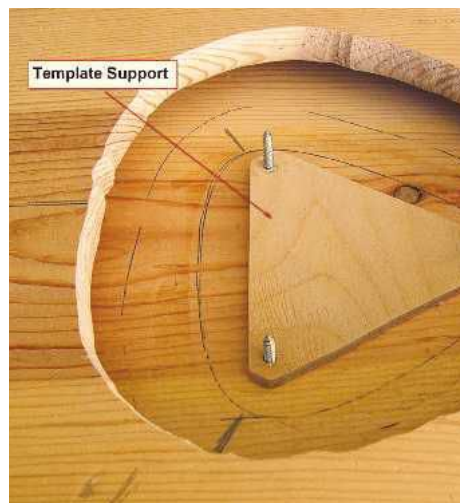


PIC 14. Jig showing the template mounting holes marked, the template, base of the jig, and the routing surface

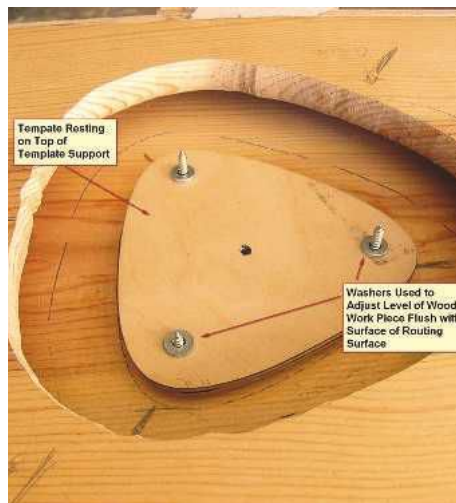


PIC 15. After the jig base is drilled, the wood screws can be slid through from the bottom of the jig

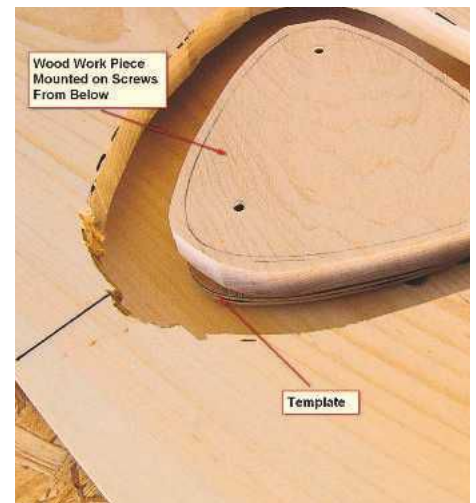
Next, the template is added along with several spacer washers (Pic.17) – you will need to add enough washers so that the rough cut wood workpiece sits level with the surface of the jig’s router surface. When everything aligns well, then the wood screws are tightened; this secures the wood workpiece and template to the jig so that it cannot be moved.



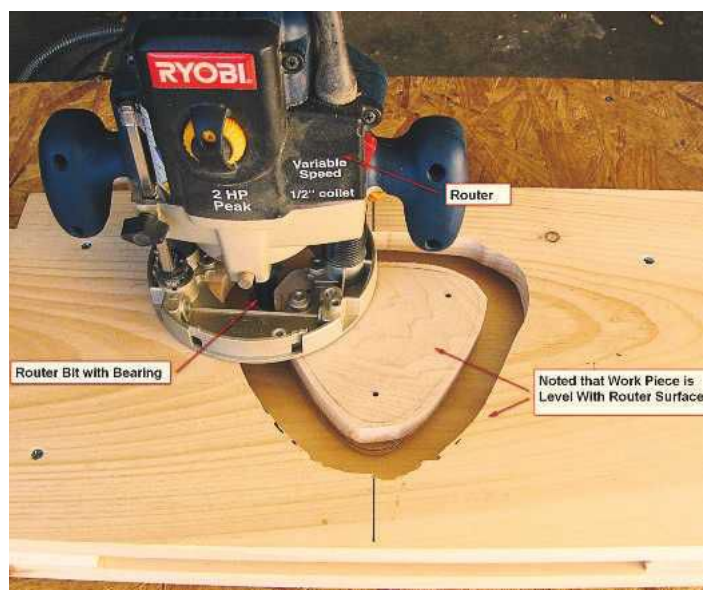
PIC 16. A simple wood triangle spacer is made to lift the template up from the base of the jig



PIC 17. The template is added along with several spacer washers



PIC 18. The wood workpiece is mounted on screws from below

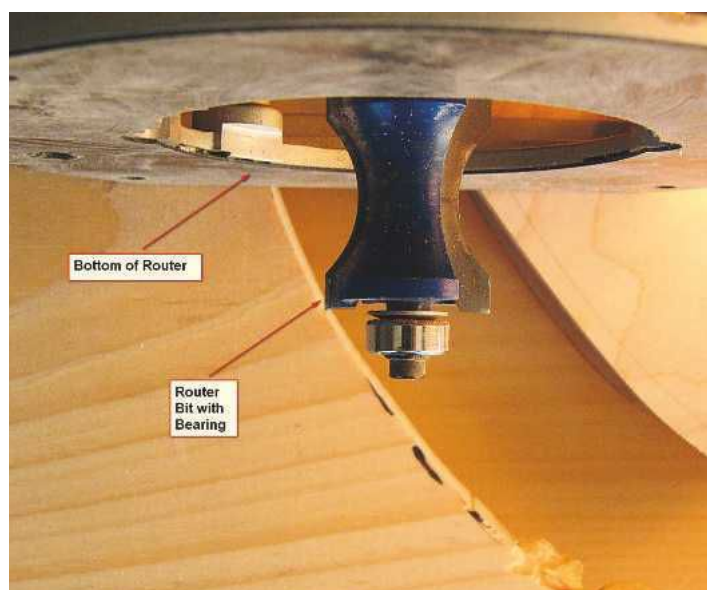


PIC 19. The router is shown sitting on the router surface together with the rough cut wood workpiece

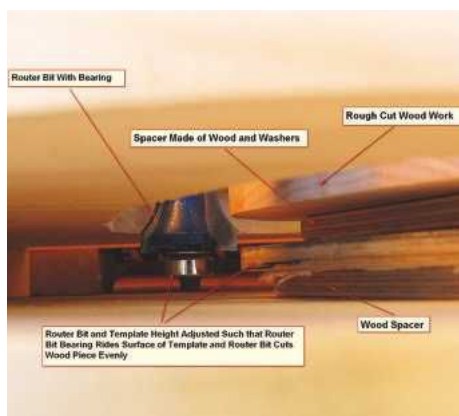
Router time!

In Pics.19, 20 & 21, several key items are illustrated. In Pic.19 the router is shown sitting on the router surface and the rough cut wood workpiece. When the router is used, an even cut occurs as the router’s bottom is sliding on top of the surface of the jig’s router surface and the rough cut wood workpiece’s surface. Pic.20 shows a close-up of the router bit – note the shape of the router bit and the bearing location; and Pic.21 shows several key details, which must be right in order for the jig to work correctly:

1. The top surface of the rough cut wood workpiece must align with the surface of the jig’s router surface.
2. The rough cut wood workpiece and the cutting edge of the router bit have been horizontally aligned such that the router bit will cut the edge of the workpiece in the desired manner. This alignment is normally made by adjusting the depth of the router bit from the router. Many routers have fine adjustments built-in for this purpose.
3. The template has been spaced such that it aligns with the router bit’s bearing. Be careful to ensure that the router bit does not cut into the template. >



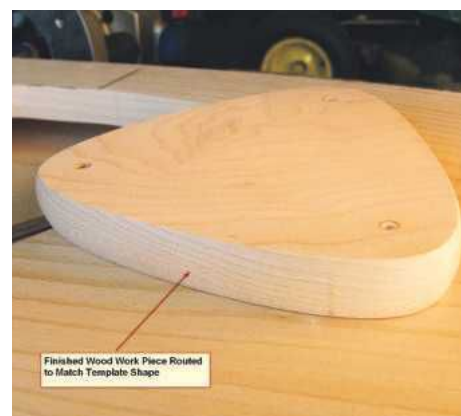
PIC 20. Close-up of the router bit



PIC 21. The key details shown here must be followed in order for the jig to work correctly



PIC 22. The finished wood workpiece is routed to match the template pattern



PIC 23. The completed routed workpiece removed from the jig

INSTRUCTIONS FOR USING THE JIG WITH THE ROUTER

1. Follow the alignment notes given overleaf
2. The jig must be securely mounted (screwed or clamped) to a table
3. The router usage direction is dependent upon the direction of rotation of the router bit. In the case of the equipment used here, the router bit rotated anti-clockwise (as viewed from the bottom of the router). As such, when using the router to cut the rough cut wood workpiece, I moved the entire router around the workpiece in an anti-clockwise direction. Using the router in this way allows the router bit to cut in a more even pattern
4. Take many slow, even and light cutting passes at the workpiece. Don't try to cut the entire shape in one pass
5. Practise on scrap wood first!

Example of finished routed part

After making several passes with the router, being careful not to remove too much material with each pass, the finished shape is made. As shown in **Pic.22**, the finished wood workpiece has the exact shape of the template and its edge has also been shaped to match the router bit's shape.

After the finished workpiece is unscrewed from the three wood screws, it can be removed from the jig and is ready for any sanding and final staining/finishes you may like to apply. It should be noted that many other parts can now be quickly made by installing the next rough cut wood workpiece into the jig (as long as the thickness of the rough cut wood parts remain the same, otherwise some fine-tuning will need to reoccur with the spacers.)

The three photos below show wood parts that have been made using this jig. These photos also illustrate the different wood types and final finishes that can be applied to make each piece unique.

I hope this jig/router technique can help those with a limited equipment budget realise their dream projects. **GW**

Examples of wood parts made using the jig, all using different woods and finishes

Hickory wood with gloss polyurethane

Red oak with green dye and polyurethane

Maple with rye dye and polyurethane

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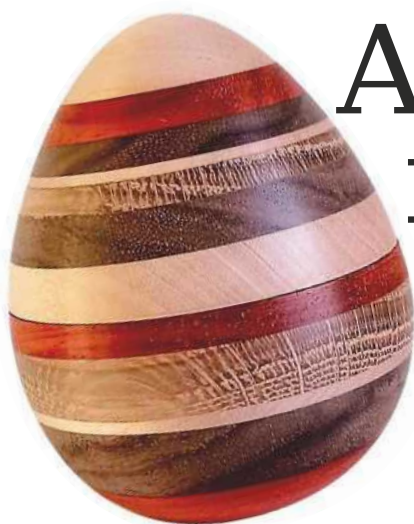


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FESTOOL

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A home for Easter treats

Annemarie Adams uses laminated squares of contrasting timber to create an unusual turned box that would make a perfect Easter gift

It's springtime, the season when eggs traditionally get their moment of glory, so to celebrate this I decided to make an egg box. I hope you get inspired and if you don't want to make an egg, you can always eat one!

STEPS FOR TURNING THE ORIGINAL PLAIN EGG BOX



STEP 1. The original plain turned egg box was a little boring

Early attempts

I turned my original egg using a plain timber, but found the result to be pretty boring (**Pic.1**). I wanted to paint the egg with stripes but I couldn't work out how to achieve the desired effect. I then had the idea of incorporating natural stripes into the design and went off in search of different kinds of wood: padauk, birch, walnut and oak.

Getting started

The dimensions of the final egg are 110mm high x 80mm wide. Once you have decided which woods you are going to use, glue the squares together and make two parts: one for the bottom of the box and one for the top – so you have two stacks of squares. Make sure each of your stacks has 40mm waste wood on one end (to allow you to mount it in the chuck).

You can use any kind of wood you choose, but I used birch, walnut, oak and padauk (**Pic.12**), although I'd advise against using oak as I found it quite difficult to turn due to its hardness. You can then plane the wood in different thicknesses: my thinnest was 3mm >

MATERIALS & EQUIPMENT REQUIRED



- Paper, pencil & ruler
- Several pieces of wood of different colours and thicknesses
- Lathe & turning tools (such as a parting tool, spindle gouge and spindle roughing gouge)
- Wood glue
- Chisel & mallet
- Abrasives from 240-600 grit
- Wax



STEP 2. My original blank, mounted on the lathe



STEP 3. Turning to round using a skew chisel (note extraction close to the lathe)



STEP 7. Parting off the first half of the box



STEP 8. Working on the base part of the egg





STEP 4. Starting to hollow out the blank to achieve the egg shape



STEP 5. Creating the recess for the lid



STEP 6. Sanding the interior of one half of the egg before moving on to buffing



STEP 9. Further shaping starts to reveal the egg



STEP 10. With the two halves together, sanding of the egg exterior can begin



STEP 11. The completed plain egg, waiting to be parted off its sacrificial base

and the thickest was 15mm. Saw the pieces so you're left with a square measuring 95 × 95mm.

Before turning

The next step is to mark the centre on both ends (**Pic.16**) once the glue has dried (leave it to dry overnight). Using a chisel and mallet, make an incision on one end of the blank so it can be mounted between centres. On the second piece, remove the edges, which will make it easier to turn (**Pic.18**).

Turning the upper part (the lid)

There are many ways to make a box and many different tools you can use – take a look on YouTube to get some ideas. Put on your face shield and dust mask, start turning between centres and turn at a slow speed until your blank is round. I started with a spindle roughing gouge (**Pic.19**).

Make a chucking point and mount the piece in your chuck so you can hollow out the inside of the lid (**Pic.20**). I used a scraper for this as

unfortunately, I don't have a ring tool or a hollowing tool, but it worked out fine and I didn't have to sand too much.

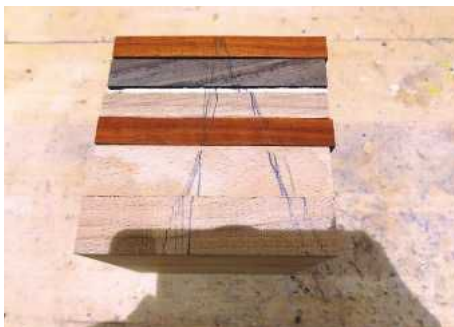
Make a tenon to allow you to fix the lid to the box (**Pic.21**). I used my parting tool and continued to hollow out the interior. When you achieve your desired depth, sand and wax the inside.

When you're finished turning the inside of the lid, start to turn the outside to create the desired egg shape – I used my spindle gouge.

STEPS FOR TURNING THE REDESIGNED EGG BOX



STEP 12. Some of the types of wood I used for my box



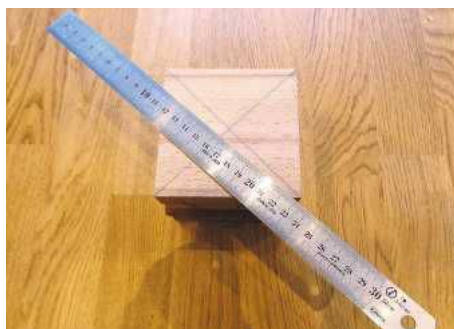
STEP 13. The squares of wood, all glued up



STEP 14. Once glued, each square needs to be cramped up and left to dry overnight



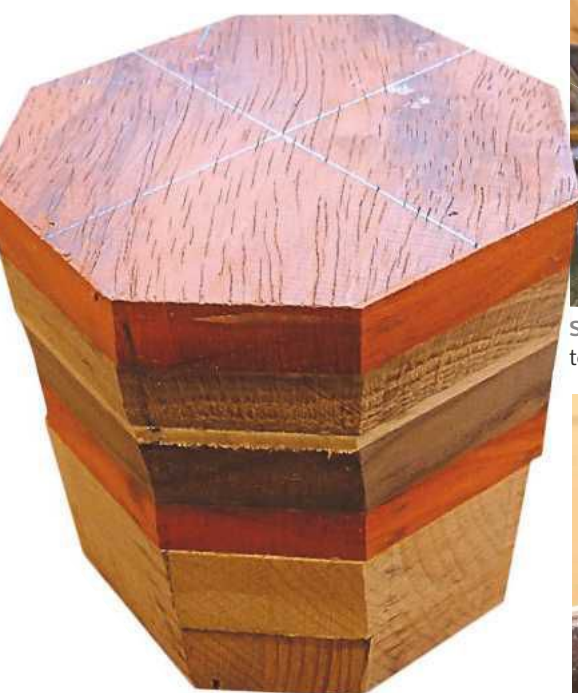
STEP 15. The two parts, once glued and dry



STEP 16. The centres marked on one of the pieces



STEP 17. Mounted between centres and ready to turn



STEP 18. Removing the edges makes the box easier to turn



STEP 19. Mounted between centres and starting to look more like an egg



STEP 20. Hollowing the lid



STEP 21. Turning the tenon so both parts of the box fit together



STEP 22. Sanding the interior before applying a finish

Turning the bottom of the box

Turn the bottom of the box to the round by making a chucking point and mounting it on the lathe. Make another tenon and keep trying the lid to check that it fits. If you turn away too much, you will have to start again, so take your time here. When the lid fits, take it off and turn the inside of the bottom. You can then sand and wax as before. Next, work on the outside using a spindle gouge, or your turning tool of choice (**Pic.26**).



STEP 23. Using a spindle gouge to achieve the egg shape



STEP 26. Working on the outside using a spindle gouge, prior to parting off



STEP 27. If you're careful, you can get the grain on both lid and base to match up



STEP 28. Final touches being added to the bottom of the box

Finishing

Yes, we are getting closer to the finish line! Put the lid back on the base, which should still be mounted in the chuck. If you're lucky, you can get the grain of both parts to line up (**Pic.27**). You can now turn the lid to its final shape. Continue with the bottom and when you have the final shape, place the lid back on (**Pic.28**). Next, lower the lathe speed and sand – I went through the grits from 240-600. Apply some wax to both parts, take a rest, turn the



STEP 24. The box lid can then be parted off

lathe speed back up, then polish it. Part the bottom from the lathe once you have finished and remove the dimple using a knife or carving tool. Happy Easter, everyone and have fun making this project – the end result should look something like that shown in **Pic.29**. **GW**



STEP 25. Turning the inside of the box's bottom as before

FURTHER INFO

You can see more of Annemarie's projects by visiting her Instructables page – www.instructables.com/member/Amaries



STEP 29. The complete box, with some added Easter treats!

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On all courses there will only be a maximum of 4 at a time, this will mean that I will be available when you need help and advice.

Woodwork Course 2 (Wood and Things)

This is a continuation of course 1 (tools and things) with the emphases on timber, what are acceptable defects in timber and what isn't, how do you write out a cutting list that means something to your supplier, what to look for when buying wood and what to avoid.

You will ideally have done course 1 (tools and things) or have a good working knowledge of how to use hand tools and have used hand held power tools.

The projects for you to pick from will be more complicated and will involve the use of the more sophisticated hand tools and hand held power tools and will include using some of the static power tools in the workshop. We will also be looking at buying timber, making cutting lists and drawing plans.

Woodwork Course 3 (Project Days)

The advanced course is rather different from the previous two.

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A PASSION FOR HAND TOOL WOODWORKING



ABOVE: Vic Tesolin kept the audience captivated as he talked about tools and business strategy

During a recent trip to the UK, **Vic Tesolin** paid a visit to Warwickshire College where he held an audience with a group of captivated Furniture and Wood Machining students – **Andy King** gives us the lowdown on this nostalgic day

With show season firmly upon us, the UK is usually graced with a visit from the North American premium tool makers who normally do the shows as well as a few other select appointments. Knowing Lee Valley's resident tool guru Vic Tesolin had made the journey over, it was a pleasure to be invited along to Warwickshire College to sit in on a student lecture he hosted during his visit. Announcing my arrival at the college reception, I was hoping they were going to say that Vic was in Department S, but sadly not to be! (You have to be of a certain age and musical taste to understand this one!) Instead I was met by Furniture and Crafts curriculum leader Jamie Ward, who took me along to the room where Vic's lecture had just started.

Nostalgia sets in

If you ever get a nostalgic, warm feeling on walking through a door, this was it! I had to walk through the wood machining area to get to the classroom where Vic was speaking and on seeing the huge old Wadkins, I was transported back to my own apprenticeship days as these were the machines I trained on.

I never got to use the bigger Robinson machines in this 'shop during my youth, nor a couple of the more specialised ones such as the huge resaw, but it's great to see that tradition stays at the forefront of woodworking 40 years on from when I trained.

Moving into the classroom, I was taken on another nostalgic trip; from my school days to college days the setup was the same, with the walls adorned with cupboards full of the basic furniture and joinery hand tools. Racks of chisels, planes, back saws and marking out tools all in regimental order made me wish I was so organised in my own workshop! Yet another one for the 'to do' list, I think...

The Veritas collection

So while I was drifting down memory lane, Vic was setting the scene on where and how Veritas came into being. He started by talking about Rob Lee, the President of Lee Valley (Veritas' parent company), who has amassed an amazing collection of hand tools – a collection started by his late father and company founder, Leonard Lee.

Despite the undoubted historic value of the collection, Vic went on to say how it plays a massive



ABOVE: Pick a chisel, any chisel... Just how I remember them stored during my own school and college days

LEFT: Equally well stored hand planes – a system that makes it easy to spot any that are missing

FAR LEFT: Tutor Jamie Ward is an avid collector of old planes; here are a few of the ones he keeps on site

role in the Veritas range of tools. Within the collection are many Patent applications, tool prototypes, pre-production and never manufactured models alongside a whole range of rare and not so rare models that have made it to market. The important part in all of this, as Vic pointed out, was the fact that many of these tools were unbelievably innovative for their time, but manufacturing processes and technology were not yet at the level in order to make it viable or cost effective.

Now, with the ever-changing ways we're able to manufacture, Veritas dig into the archives and tool collections to reexamine some of these old innovations and often adapt them into their own designs in order to deliver the best possible end user experience.

Vic's choice of tools

As Vic was talking, the students were encouraged to ask questions along the way and tutor Jamie Ward set the ball rolling when he asked Vic, based on the knowledge he has of hand tools, what he would recommend as a good first set for the Furniture and Wood Machining students to buy.

Without even pausing for breath, Vic immediately replied with "a jack plane," which is undoubtedly an excellent choice. He elaborated by saying how it offers a cross-over of uses including roughing to size, flattening, smoothing and shooting work and is his 'go to' plane for most work.

He followed up with a block plane, enthusing over

its use for finer work, easing and araising and pointing out that it will find use on bigger work as well as smaller applications.

An additional recommendation of a shoulder plane came next for fine-tuning of shoulders, tenon faces and rebates, and the fact this tool lends itself well to the work the students on this course are doing.

A further comment about a decent back saw, along with the tooth profiles and how they stand up against each other for specific work, was followed by a quick demo of how to saw correctly, which ended this part of the lecture well. >

FAR RIGHT:

A machining shop to die for; some of these are decades old but power on relentlessly

RIGHT: Vic Tesolin demoed planing techniques and discussed Veritas tool designs...



Hand tool enthusiast

Wherever possible, Vic is a big enthusiast and advocate of hand tool work and he then went on to discuss his own preference of cutting all joints by hand, planing stock to finished dimensions as well as final clean up and so forth. One student questioned the validity of hand work in a business environment and Vic conceded that there was a need for balance and basic machining of materials is common sense, referring to this as 'scut' or 'breakout work'.

Vic made reference to his own training days at Rosewood Studios in Canada, relating a story where he was looking to build a jig to cut a tenon on the apron of a Demilune table using a table saw, and his tutor Garrett Hack admonished him for attempting it from a safety point of view as well as telling him that it would be far quicker to mark up and cut the joints by hand as opposed to making a jig. Vic made the point that, in general terms, this rings true for smaller one-offs and the like, but for batch work, taking the time to make a jig that allows joints to be cut quickly and safely is worth both the time and effort.

This gave rise to a further discussion of bespoke work in general, including pricing and other

associated costs, and with furniture makers often heading into this particular area, it was interesting to listen in on Vic's take on this, along with Jamie's thoughts from his own work history.

The gist of this, from both Vic and Jamie's view points, was to not sell yourself short when taking on a bespoke piece and to ensure you cover everything in your costings including visits to the client, design, materials, workshop costs, consumables, your own hourly rate, and then to put profit on top of this as the total cost with 30% seen as a starting point for profit margin.

BELOW & RIGHT:

... as well as discussing saws, their tooth designs and how they work in different applications





The 'PITA' factor

Probably one of the best quotes of the day came during this discussion, with one student saying: "I normally base my charges on materials, time I spent doing it and how much I hated doing it! The more I hated it, or didn't particularly want to do the job, the more I put on the end price."

Vic referred to this as the 'PITA' factor, and then said the following: "When doing any quote, don't ever apologise for the price you are asking and don't undervalue your work." The final quote was the most telling where in describing the sort of person who would normally order a bespoke item, Vic pointed out that "people buy bespoke to display their wealth; they want a unique piece that shows they have money," and that is a great point for anyone looking to go into this side of woodworking.

Following along this train of thought Vic gave examples of makers who can command exceptional prices for their work with Canadian Michael Fortune singled out as one such maker who can put his name to a piece with such reverence. Vic went on to say that it can be the case that even pieces that are mostly machine made and built by his workforce will still be highly sought after and retain a high price, but only when Michael himself puts his hands to the work does the price go truly stratospheric.

Bringing things back down to earth slightly, Vic was also quick to point out that although hand tool work has its rewards for bespoke pieces, the more complex areas where a lot of dovetailing is involved or chairs with complex jointing, can often be seen as 'loser jobs'. Continuing, he said that: "Trying to work out a price to cover all the work involved in a very time-consuming piece will invariably be high and could easily see you struggling unless you have established a 'name' as a desirable maker. But other areas where you can begin to see rewards for more complexity can be with inlays, veneers and such like, as it now becomes a very unique item outside of the actual piece of furniture you are making."

Additional questions came thick and fast, including: "Who retains the rights to any designs?" and "what about warranty on anything you make?"

Each question was expertly dealt with and Vic was keen to give assurance that designs should remain with the maker and that any defects down to manufacturing should always be part of a lifetime guarantee, but any other damage should be down to the owner with the offer of a repair service wherever possible.

The Minimalist Woodworker

Vic's enthusiasm for hand tools was very much evident throughout the day and if you're familiar with his recent book *The Minimalist Woodworker* and the associated website - www.minimalistwoodworker.com - you'll know that he believes in this philosophy and certainly gets this point across as he speaks. And quite refreshingly, despite being there as an ambassador for Veritas and Lee Valley Tools, he doesn't go for the hard sell on these particular tools being the only way forward - rather, he is more than happy to discuss the need for good tools in general and how they should do the job, as well as how to use them. >

ABOVE & LEFT:

All around the workshop were examples of the students' work in progress...

BELOW: ... as well as initial projects such as these to hone their basic jointing skills...



The group of students were a very varied bunch comprising teenagers through to 50+ year olds and a pretty even mix of males and females, all of whom were keen to gain a bit more information on the tools before the session wrapped up, and with the lecture coming to a close, I was really impressed by the enthusiasm and professionalism of the students who all seemed exceptionally eager to glean any snippets that would benefit them as they further their careers.

Furniture courses

I had a brief chat with tutor Jamie after the event, who gave me a bit more information on the particular course these students were taking. Having had a chance to wander around the workshop during the lecture, there were projects on the go as well as finished pieces dotted around, so I asked what the course entailed and how the students are enrolled. Jamie stated that some younger students can receive some Government funding while others are there as part of their workplace apprenticeship. Older students are normally self-funded and often come from differing and diverse backgrounds to learn the craft.

I asked about the work and projects and Jamie showed me some of the basic starter builds, which, much the same as my own career, began with a simple frame that gives you some of the basic jointing techniques that are common throughout woodworking. From here the students go on to learn wood machining, the basics of hand tool use, including sharpening and maintenance, and further skill development to include veneering and basic furniture making. He told me that the course is very much hands on, with 60% of the first year being practical work. The second year becomes more intense with the skill levels honed on more complex projects, as well as increasing the practical work to around 80% of the course, and if a third year option is taken, design work is increased to be incorporated into the projects. The students also have the opportunity to take up a place at Rycotewood once they are qualified, which enables them to further their education and skills.

The enthusiasm of the students at Warwickshire and of Jamie Ward makes me believe that we won't be short of quality furniture makers for some years to come, and of course, let's not forget the equally passionate Vic Tesolin across the pond! **GW**

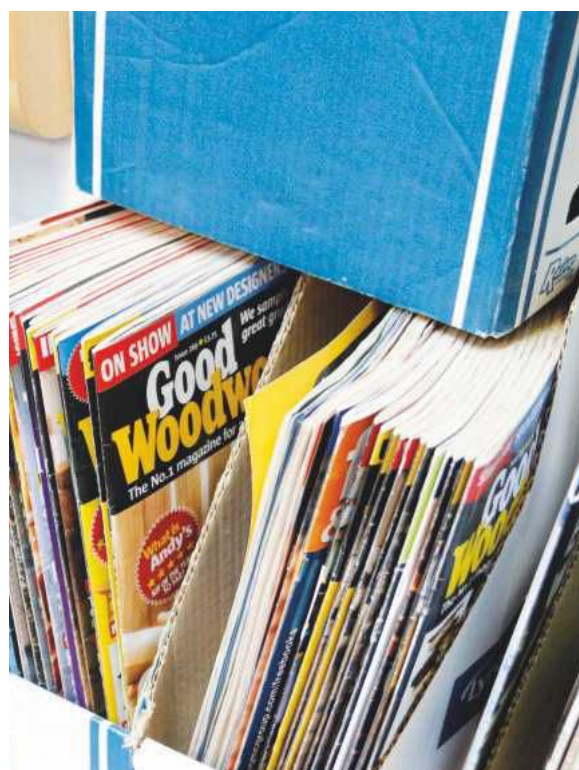
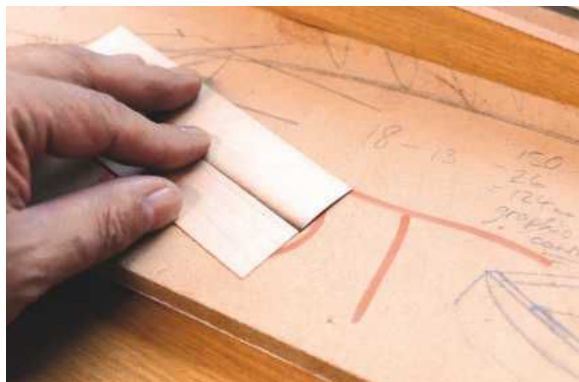
BELOW: ... before moving on to more complex pieces such as this trinket box

RIGHT: A simple stove and a pan of sand are part of the workshop kit...



RIGHT: ... for carrying out sand shading work when veneering and suchlike

FAR RIGHT: It's nice to see that GW is used as reference material at the college!



FURTHER INFO

To find out more about Vic, see his website – www.minimalistwoodworker.com – and to find out more about courses offered at Warwickshire College, see www.warwickshire.ac.uk

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Something new from something old

Dustin Van Den Abeele uses unwanted timber offcuts and a wooden child's safety gate to create this simple but effective project



STEP 1. My Festool track saw, all set up



STEP 2. The tops of the ladder – these need to be test fitted to ensure they fit nicely to the wall



STEP 3. The pocket holes drilled to fit the ladder rungs

MATERIALS & EQUIPMENT REQUIRED

- A piece of timber measuring 220mm wide x 30mm thick x 2,070mm long
- An old discarded wooden child's safety gate
- Track saw (or table saw)
- Drill
- Pocket hole drill (20mm)
- A range of clamps
- Wood glue
- A range of abrasives (80, 120 and 220 grit)

What do you do with things you no longer need (and nobody else wants anymore) as well as leftover pieces from previous builds? Well, I'd recommend making something new.

I made the simple ladder clothes rack shown here, and I mean simple – anyone can do this. I had a leftover piece of timber lying around in my garage/workshop that was too big to just throw away, and since I have more than enough wood for my fireplace, I didn't want to just cut it up into pieces to burn. I had a wooden child's safety gate lying around that I no longer needed (since my kids are old enough now), so instead of throwing it all away, I decided to combine them all into something new.

Fabrication

Use either a track saw or table saw to cut the timber to size (Pic.1) – I made my strips 50mm wide. Next, test fit the sides into the desired



STEP 4. Test one of the safety gate spindles in the hole before drilling the remaining holes



STEP 5. Use a hand saw to cut the remaining spindles from the safety gate

corner and cut the top and bottom to make sure the ladder fits nicely to the wall (Pic.2).

Drilling the holes

Next, measure the ladder sides and drill the pocket holes (mine were 20mm) to fit the steps into (Pic.3). Make a hole, then test fit before moving on (Pic.4). If that fits well, then drill the rest of the holes in both sides. To cut the spindles off the safety gate, I used a hand saw (Pic.5).

Choose your size

When I made mine, the first fit I tried was too big – it looked strange and too wide (Pic.6) – so I decided to cut the spindles to 450mm instead of the original 600mm that I'd chosen, which made



STEP 6. The spindles on the original design looked too wide



STEP 7. Once trimmed down, the new width looked a lot better

the project look a lot better (Pic.7). I then sanded the sides and went through the following grits of abrasive: 80, 120 and 220.

Clamping

The last step is to fill the pocket holes with some wood glue, mounting the spindles and then clamping everything down (Pic.8). I used D4 construction wood glue but any type will do the trick as long as you use clamps and respect the advised drying times.

Hang up those clothes

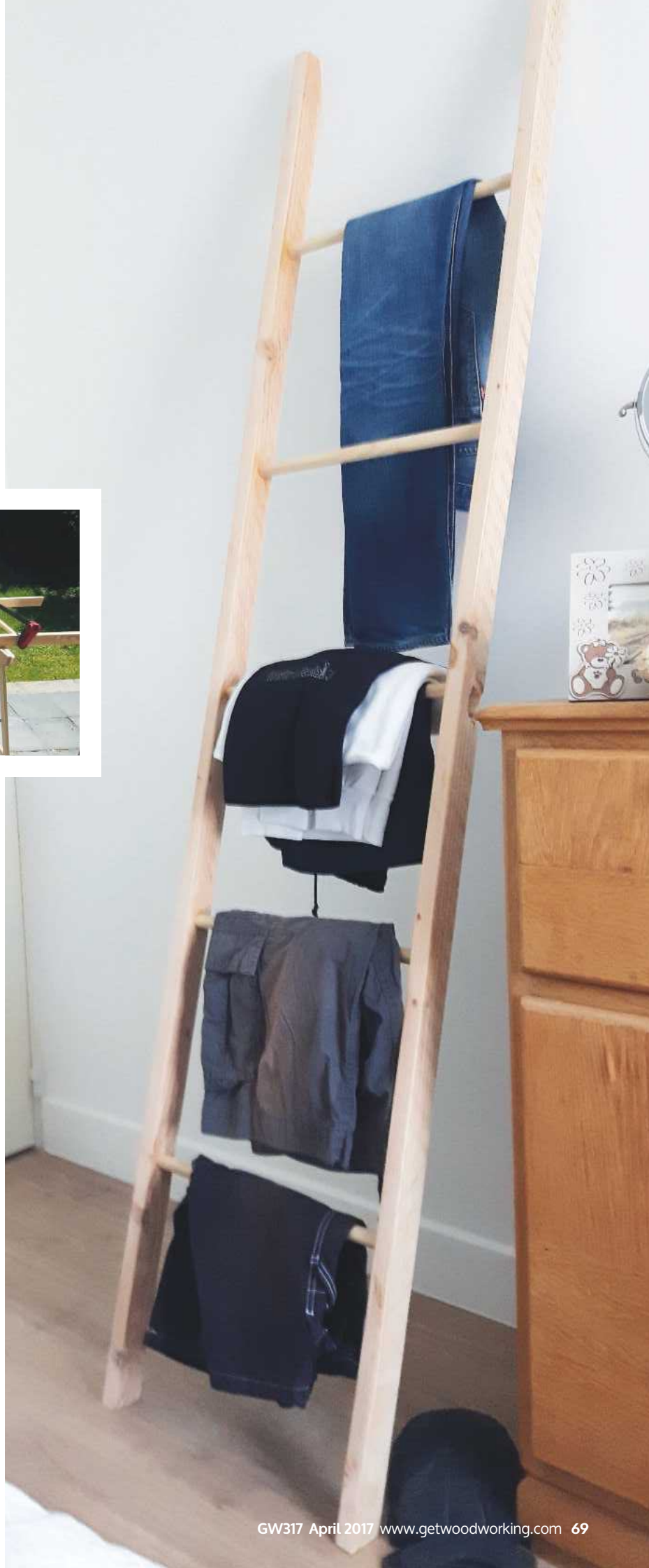
Depending on the look you're after, you can paint or stain the wood. I prefer a more natural look, so I left mine as shown in Pic.9. GW



STEP 8. The ladder clothes rack, all clamped up



STEP 9. The completed ladder clothes rack, which I decided to leave unpainted for a more natural look



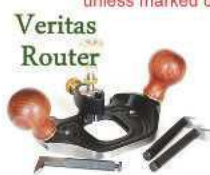
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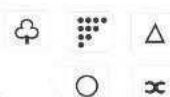


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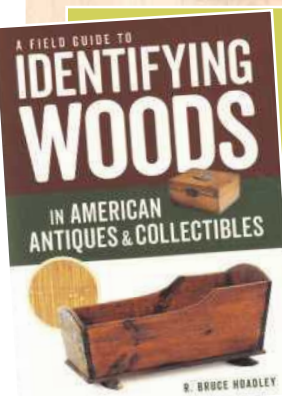
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AROUND THE HOUSE with Phil Davy



You may have seen James May's recent TV series *The Reassembler*. Not gripping television, but strangely addictive. How to rebuild a food mixer or lawnmower, anyone? It got me thinking – I wonder what the viewing figures would have been if he'd been reassembling a planer/thicknesser, lathe or table saw. These are relatively basic machines with potentially fewer parts, so perhaps he would have struggled to fill a 30 minute programme – perhaps an opportunity for a quick demo. I did spot a healthy collection of heavy sash cramps hanging in the TV workshop, though, plus a mortiser and even a spindle moulder. Maybe there's a glimmer of hope, but I wouldn't count on it...



BOOK REVIEW: Identifying Woods in American Antiques

Although this book by its very title is likely to have rather limited appeal in Britain, there's sufficient material to attract anyone almost anywhere who works with antique furniture or musical instruments, whether in restoration, collecting or museum work. Hoadley is no casual observer, with a doctorate

in wood technology and perhaps best known for his epic *Understanding Wood*, a volume I remember lapping up many years ago. This latest title is slightly more accessible to most of us, with a simplified scientific approach while still including a comprehensive chapter on basic wood structure.

Simple but essential tools

Part one discusses names of American timbers (scientific, common and regional), the features used in identification, from colour and growth rings, odour when cutting to specific cell structure and more, and the tools you'll need to achieve this. How many times has someone asked you to identify a certain wood and you've had to resort to guesswork? Here, the author introduces three simple but essential tools for wood identification: good lighting, a low-power hand lens, plus razor blade or sharp knife.

Technical guide

Part two examines 37 species of timber in detail, including more familiar oak, ash, sycamore, maple, rosewood and ebony. Listed are features to help in the identification process, plus cross-sectional (end-grain) photos for each wood viewed through a hand lens, clearly showing grain structure. As you'd expect, there are plenty of images of fine antiques, from firearms to Shaker furniture, with informative captions adding to the excellent photography and text.

An appendix introduces us to microscopic methods of wood examination, rounding off with a full glossary plus quick visual guide to the timbers featured. Yes, this is still quite a technical guide, but it's likely to interest anyone fascinated by such a wonderful resource, not solely woodworkers.

THE GW VERDICT

- ▶ **RATING:** 4.5 out of 5
- ▶ Bruce Hoadley, published by **Taunton**
- ▶ **PRICE:** £19.99
- ▶ **WEB:** www.thegmcgroup.com

USEFUL KIT/PRODUCT:

Axminster eye loupe set

If you're keen to explore the close-up world of wood identification you'll need a hand lens, commonly known as a loupe. This pair from Axminster consist of both 10x and 12x magnifiers, each one labelled on its plastic surround. Although basic, they're fine for all but the most demanding technologist, with the 10x unit actually an ideal magnification. Not only can you examine an individual timber's cell structure clearly, you'll be able to check the edge of a honed chisel or plane iron edge easily, too. Cheap but effective.



THE GW VERDICT

- ▶ **RATING:** 4 out of 5
- ▶ **TYPICAL PRICE:** £3.40
- ▶ **WEB:** www.axminster.co.uk

SPRING PROJECT – RETRO MAGAZINE RACK

TAKES: One weekend

TOOLS NEEDED: Circular or table saw, router, jigsaw, sander, bench planes, drillstand

Divide & rule

Curved edges give **Phil Davy's** oak veneer magazine rack a mid-20th-century look and the divider should help keep your copies of *Good Woodworking* in order

Even in this digital age, most of us probably have more magazines than we know what to do with. You could be one of the rare breed that passes them on to someone else once read from cover to cover, though you may still want to keep a few back issues.

This magazine rack should help to keep them organised and accessible, and has something of a retro feel with its curved edges. It can be made any size to suit your favourite mags, with more than one divider if you prefer. External dimensions for my rack are 490mm wide,

205mm deep and 370mm high, so two copies of *Good Woodworking* will sit upright, side by side.

With a quantity of veneered MDF left over from another job, this was used for the project in two thicknesses: 10mm for front, back and divider panels, with 19mm material for the ends. As the central divider is housed into both ends, these ideally need to be slightly heavier to accommodate the routed grooves. This panel incorporates a handle, so needs to be sturdy enough to take the weight of several magazines. If the completed rack is likely to remain in one place, you could skip this step and not bother with a handle.

Veneering considerations

The problem with any veneered material is knowing how best to finish the exposed edges. Lipping 19mm-thick MDF is simple enough with iron-on edging tape, though the edges are not as robust as when using solid wood. Lipping 10mm boards is tricky with tape, though. Originally I was going to use this method along the top edges of each panel but soon realised

that if solid oak were used instead it would be feasible to create a profile that would echo the curves of the two end pieces. This gives the retro flavour, particularly in conjunction with the natural oak veneer. Although there are several benefits to using veneered boards – stability, uniform thickness and so on – it's probably easier to build this project from solid timber. This would mean thickening and jointing boards, though, if you decide to use hard or softwood. Regular PAR softwood (finishing at 20mm) would be too heavy physically and aesthetically. You'd ideally need to reduce timber to around 15mm or less. If using hardwood you could really make a feature of the corner joints, using decorative dovetails, which would also be very strong. With softwood you could either use biscuits or lap joints, making construction quick and easy.

I finished the rack with two coats of Rustins Finishing Oil – www.rustins.co.uk – which creates a lovely glow when used on oak. It's easier to apply this to internal surfaces before gluing on the front and back panels.



STEP 1. Measure a couple of magazines to help decide internal measurements, allowing space between them



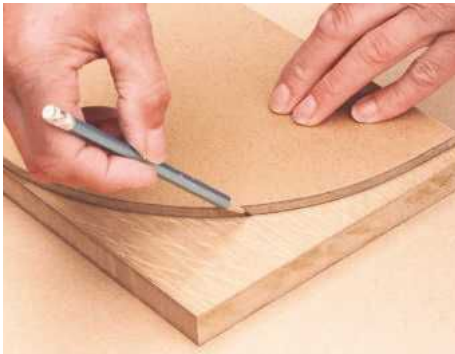
STEP 2. Make a template from 6mm MDF for the ends, then proceed to mark the curved front edge



STEP 3. Cut the template with a jigsaw, then tidy up the curve with a block plane and sanding block



STEP 4. Saw both end pieces and plane them together, keeping them rectangular at this stage



STEP 5. Draw around the template on to each end piece, keeping the sides and bottom edge aligned



STEP 6. Mark the position of the divider panel along the centre of each end. Rout a 10mm groove to about half depth



STEP 7. The groove is stopped about 10mm below the curved top edge. Check that the divider slides and is not too tight



STEP 8. Saw curves, keeping about 3mm away from the pencil line. Masking tape will reduce splintering on the surface



STEP 9. Stick double-sided tape to one of the end pieces. Firmly press the template in place, checking alignment



STEP 10. With a flush trim cutter fitted in the router, carefully cut the curve to shape, following the template



STEP 11. The bottom panel will be rebated into the end pieces. Ensure to rout these carefully along the lower edges



STEP 12. Saw the divider panel to size and trim the edges with a bench plane and shooting board. You can then check for square



STEP 13. Mark out the handle position. Bore holes at either end with a 25mm Forstner bit fitted in a pillar drill or drillstand



STEP 14. Stick masking tape on the top surface and saw along the lines joining both holes. Use a sharp, fine jigsaw blade



STEP 15. The ends of the front and back panels are lipped with solid oak. Cut slightly oversize and glue to the edges



STEP 16. When the glue has dried, carefully cut the ends to length with a fine saw, finishing with a block plane if necessary

SPRING PROJECT – RETRO MAGAZINE RACK (continued)



STEP 17. Trim the lipping flush with the surface, taking care not to damage the veneer. Use a cabinet scraper for final clean up



STEP 18. Dry-assemble and check the front and rear panels for size. These should overhang the ends slightly for trimming later



STEP 19. Apply edging tape with a hot iron, adding pressure with a cork block or roller as you work along the edge



STEP 20. With a finely-set block plane, trim the edging flush. You can then finish with a cabinet scraper or sanding block



STEP 21. Shape the top edges of the front, back and divider panels. Use a plane and abrasives to achieve a pleasing profile



STEP 22. Glue the ends to the divider and clamp together, checking for square. Add panel pins, punching the heads below the surface



STEP 23. Fit the front and back panels in the same manner. Cut the base from 10mm MDF and glue and pin into the rebates



STEP 24. Trim the ends of the panels flush and fill the holes. Sand with 240 grit abrasive and brush on two coats of finishing oil

OUT & ABOUT

TOOL TALK



The Trigjig is a digital, hand-held guide that not only displays the exact angles but enables you to cut precise mitres with a hand saw

Tempus Fugit... it's probably my age, but the annual Totally DIY and Tools Show seems to arrive with increasing rapidity. The 2017 trade event at Coventry's Ricoh Arena was here and gone in a flash, and although fewer exhibitors this time there were still plenty of new products to get to grips with.

Sawing skirting neatly to fit tricky internal and external corners can be a challenge, especially when this depends on bisecting angles accurately in the first place. The Trigjig is a digital, hand-held guide that not only displays the exact angles but enables you to cut precise mitres with a hand saw. Easy to use, there's a similar jig for mitring coving accurately. Clever stuff if you don't want



The Boa Tri-Level features a unique V-profile box section



the faff of a powered mitre saw, plus these tools are made in Britain.

Most spirit levels are designed to be used on or against flat horizontal or vertical surfaces. Fine until you're checking a scaffold tower is level, for example, or checking a hefty new gate post is plumb. The new Boa Tri-Level overcomes these problems with its unique V-profile box section. It will sit comfortably on a tubular surface, can be used vertically on a corner, and is far less likely to slide off an angled roof timber, within reason. Available in several lengths, this multi-purpose tool has one or two more tricks up its yellow sleeve. All will be revealed soon!

Light & power

Sadly, there are few power tool manufacturers exhibiting these days, though relatively new



Batavia's Maxxsharp is a cordless multi-sharpening device



The cordless Flexit light has a flexible silicone body that can be bent into cramped spaces, wrapped around solid objects or used freestanding

Dutch brand Batavia had some nifty products worth closer investigation. I was intrigued by their Maxxsharp, a cordless multi-sharpening device. Essentially a mini belt sander, this 7.2V tool is probably designed more for knives and garden equipment than chisels, but it could still be handy for rapid regrinding of damaged blades.

There's usually a handful of new lighting products, which are likely to appeal to many woodworkers, and this year the most innovative was from American brand Striker. As the name suggests, their cordless Flexit light has a flexible silicone body that can be bent into cramped spaces, wrapped around solid objects or used freestanding. With 16 LEDs and a magnetic base it's incredibly versatile, while there's also a Flexit designed for emergency use with red warning LEDs on the reverse. And I spotted a very neat, powerful garage or workshop ceiling light that plugs into a standard ES socket and consumes just 25W of electricity. More news when this is available.

Great outdoors

With spring almost here, what about those outdoor products we can look forward to using? Perhaps the most unusual was an epoxy footing product from Poland that replaces concrete when

TOTALLY DIY & TOOLS



Quikset is a resin that's activated in a pouch, then simply poured into the hole, fully curing in around 90 minutes

installing gate or fence posts. Environmentally friendly, Quikset is a resin that's activated in a pouch, then simply poured into the hole, fully curing in 90 minutes. No more tedious cleaning of shovels and equipment, and grass will grow over the top of it!

If you've ever had to fix featheredge boards or cladding to the outside of a building you'll know it can be tricky to support a long board adequately on your own. Get one board slightly out of level and it sticks out like a sore thumb. No such problems with the Sitebuddyz Cladman, consisting of a pair of steel support brackets. These are fixed to the vertical battens and adjusted to suit board width and overlap. Again, a clever solution if you're cladding a workshop or outbuilding.

Ever wondered why gate hinges and bolts always seem to come in a black or galvanised finish? Not any longer, according to hardware company Perry. You'll soon be able to select

certain items in red, blue, green, and even a striking pink finish. Aimed primarily at the equestrian market, these products would also be great for childrens' play areas, Wendy houses and such like. Hopefully we won't see too many garden gates fitted with Barbie pink hinges in future, but you never know!

For those of us with woodburning stoves, anything to make chopping firewood easier is welcome news. A radical alternative to the traditional axe, the Finnish Leveraxe relies on leverage force – rather than wedging force – to split the log and so requires less effort, and its unique curved blade makes it safer to use. I can't wait to try this tool!

Ladder safety

Many of us will soon be shinning up a ladder again to carry out those outdoor tasks. Of course, safety here is critical, so anything to reduce risks when working above ground level – or even just

carrying tools skywards – is worth checking out. Although aimed at the decorator, the Betsy Paint Mate would be as handy when varnishing or staining those windows or fascia boards, whether indoors or out. Consisting of a curved tray, which you strap on with an adjustable belt, it holds a clear plastic container with flexible clips for holding brushes or other tools. Replacement pots with lids are available in packs of three.

Talking of access equipment, I almost did a double take on ladder specialist Lyte's stand. Their new Louisville ladder seemed to be missing its rear legs. Turns out it's a rather unusual glassfibre ladder, with cut-outs at the top enabling it to be propped against an external or internal corner. Lightweight but sturdy and safe.

So, another show done and dusted. Who knows what will be on the DIY agenda for 2018? It will be here soon enough... **GW**

FURTHER INFO

Looking ahead to 2018, the next Totally DIY & Tools show promises to be re-energised, refocused, and bigger than ever before with the new name 'The National DIY Show'. The dates will be 3–4 June, and the show is set to become the UK's largest trade only national DIY exhibition. Keep checking the website – www.totallydiy.co.uk – for updates and don't forget to put the new dates in your diary



Consisting of a curved tray, which you strap on with an adjustable belt, the Betsy Paint Mate holds a clear plastic container with flexible clips for holding brushes or other tools



The Finnish Leveraxe relies on leverage force – rather than wedging force – to split the log and so requires less effort



Aimed primarily at the equestrian market, these products from Perry would also be great for childrens' play areas, Wendy houses and such like



The Sitebuddyz Cladman offers a clever solution if you're cladding a workshop or outbuilding



Lyte's rather unusual Louisville glassfibre ladder has cut-outs at the top, which enable it to be propped against an external or internal corner

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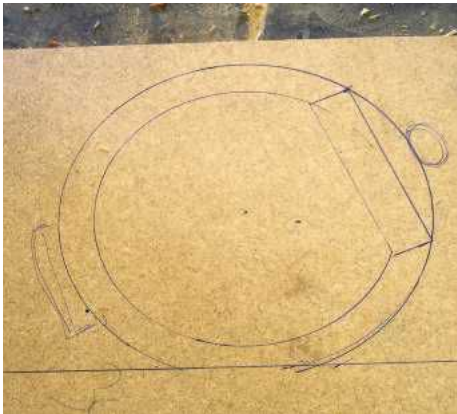


HERE, PIGGY, PIGGY!

A salt pig, traditionally a simple jar for storing salt, is usually made from earthenware, but here, **Les Thorne** shows how to turn this classic kitchen item using oak and zebrano

For this article, I thought I'd look at some kitchenware items that can be made in the turner's workshop. Obviously I could turn the usual salad bowls, pepper mills and chopping boards, but I thought I'd think outside the box and make a salt pig. Traditionally a salt pig was simply an earthenware jar, with 'pig' being an old word for a ceramic pot. The container helps to keep moisture out of the salt and they usually have an open design. Allegedly the unglazed nature of the earthenware pot absorbed any dampness meaning the salt remained perfect, but whether or not this works is subject to some debate. The wooden version should work as well

as the ceramic one if you can get some timber that's dry enough. However, I decided to add a lid to the project so it now becomes a box. When I make something that will come into contact with food, I like to try and use a timber that isn't toxic in any way: oak, beech, maple and ash are all good examples. I also decided not to put any finish on the oak as I wanted to allow it to develop its own patina over time. If something utilitarian is not your bag, you can transfer the techniques of this project over to making a decorative piece, such as a lidded pot or hollow form – you could even add some surface decoration. **GW**



STEP 1. As always, when I start a new project I like to do a rough sketch so I can get the proportions somewhere near right. I did play around with the size a little as I wanted to try and make it from a smaller blank



STEP 2. This oak was left over from a production job. As you can see, it's been laminated from smaller pieces and will be very dry, which is important given that it will be used to hold salt



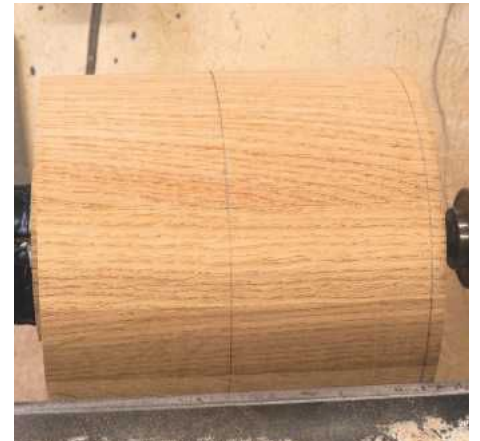
STEP 3. Periodically the toolrest needs a little bit of love and everyday use will see dents and grime building up on the top edge. If it's not too bad, running a piece of 120 grit abrasive along the top will be fine; if it's a little worse, then file it with a draw filing technique to keep it flat



STEP 4. The spindle roughing gouge will run along the toolrest so easily as a result, which aids in the quality of the cut. You can see how the tool is presented with the handle well below the cutting edge – using this tool too horizontally is a common mistake many turners make



STEP 5. Next, turn a chucking spigot and a secondary step on the tailstock side of the cylinder using a 10mm round skew chisel. The second step will help to create the roundness that is required on the bowl



STEP 6. Now mark the location of the large centre of the ball shape. I intended to make it an almost perfect sphere but the visual result is more important than ensuring it is mathematically correct



STEP 7. Drill out the centre using a 60mm sawtooth bit, ensuring there is enough timber at the bottom of the hole to allow you to clean up the centre point mark from the drill



STEP 8. I have a large aluminium cone that fits on my live centre; this is used to support the work when turning the outside shape. You could turn a piece of wood that fits over your centre and then use that in the hole



STEP 9. Next, shape the outside of the piece using a signature spindle gouge. Here you can see the position of the flute of the tool as it sweeps around the curve



STEP 10. The tool is worked this way when coming around the left-hand side of the sphere. The bevel needs to be in contact with the wood as you traverse around



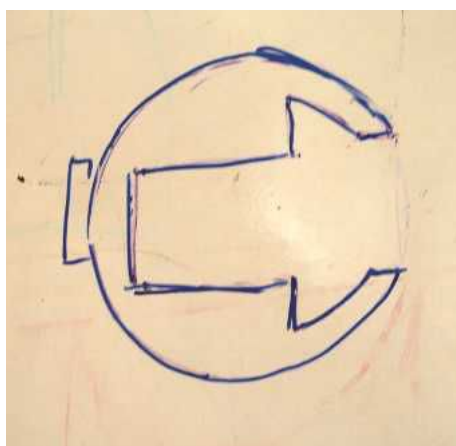
STEP 11. The hollowing is carried out using a Simon Hope hollowing tool – the small TCT cutter used with the big bar is a fantastic combination for easy cutting. The marks on the top show the best position for cutting



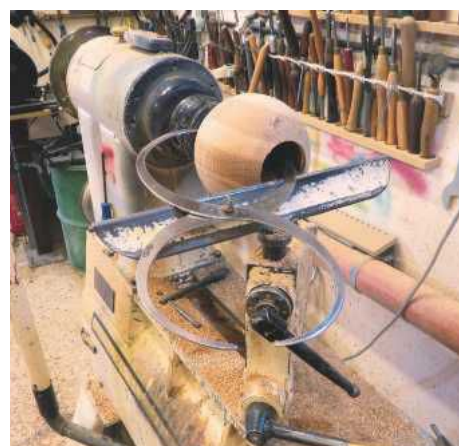
STEP 12. This tool is used horizontally with the toolrest close to the entrance. Work the tool using nice flowing movements with the shaft along your forearm to aid stability



STEP 13. The finish left on this dry oak is not perfect but you can remove timber really quickly. It is best to clean up the surface with a different tool when most of the waste is removed



STEP 14. This photo shows my method of hollowing – I like to turn to my desired thickness, working from the rim to the bottom. When working on a bigger piece, I would even finish each area as I worked down



STEP 15. Measure the wall thickness using a pair of figure of eight callipers. On a more artistic piece, I would turn the walls quite thin but on a project like this, you need to keep them around 13mm



STEP 16. A couple of years ago one of my students gave me a small LED light that can easily be attached to anything. I have it on the toolrest so it shines inside the piece I'm working on but doesn't get in the way of the tool



STEP 17. The final cuts around the piece are made using the Stewart scraper system from Robert Sorby; there is a small sharp teardrop-shaped scraper on the end. If the curved part of the tool is on the toolrest, it will twist in your hands



STEP 18. The tool has an armbrace attachment, which makes it easy to control. It also has a side handle, but I personally don't recommend this as I prefer to look for the areas inside the vessel where the tool doesn't twist



STEP 19. The finish is much better off this tool. The secret to the final cuts is to keep them light: imagine you have painted the inside and you're just trying to remove the painted surface



STEP 20. Remove the black staining on the hole using the spindle gouge, before softening the edge with a pull cut. The flute of the tool needs to be rolled over so it's pointing towards you, which will help you avoid a catch



STEP 21. The final rounding off is done using pieces of abrasive. For safety reasons, it's much better to use just one finger inside the piece while sanding and don't wrap the abrasive around your finger in case it gets caught up



STEP 22. You can make all sorts of workshop aids for sanding inside pieces you can't fit your hands into. The Hope sanding tool with the 50mm pad on the end just about works inside this one, but ensure to hold it firmly as it can jump around



STEP 23. Once the inside is finished the chucking spigot needs to be removed. Turn a friction drive from a piece of scrap wood; the taper will support the hole in the top of the piece



STEP 24. Mount the piece between centres and ensure to leave enough wood on the bottom, which will allow you to continue the curve around to the live centre



STEP 25. The final piece of timber needs to be removed by hand after the outside has been sanded to a finish. You don't have to go as small as this if you're not confident, doing so will just leave you with more work to do off the lathe



STEP 26. I thought that using a contrasting wood for the lid would look good. I had some zebrano in the wood store so I made it round and mounted it in the scroll chuck



STEP 27. Turn a spigot down that fits snugly into the hole in the salt pig. Don't make it too tight as even though the timber is dry there may be a little movement over time



STEP 28. The bottom of the lid needs to be cleaned up; the spindle gouge with the bevel rubbing will leave a great finish. Avoid starting the cut by having the tip of the tool in the wood as you'll find it will skate across the surface



STEP 29. Turn the top of the lid by gripping on the spigot you've just turned. Using four layers of masking tape means that the chuck jaws shouldn't mark the timber



STEP 30. I thought a lot about the shape for the lid and I ended up turning a simple dome on the top. Next, drill a shallow 10mm hole to accept the knob that can then be glued on



STEP 31. Ebony will contrast really well with the zebano, so mount up a piece between centres and turn a 10mm spigot to match the hole that you drilled in the lid



STEP 32. I have always liked organ stopper shaped handles so that's the shape I aimed for with this lid. The secret to the design is to keep the knob small so it doesn't overpower the whole project



STEP 33. The flange on the bottom of the knob has to fit perfectly, so leave a little flat on the zebano, which is the same diameter as the detail on the base of the ebony



STEP 34. The fun part is remounting the salt pig between centres to turn the base so that it sits at an angle. If you don't fancy doing it this way, you could always just sand a flat on the underside



STEP 35. The last part is the sanding. Mounting the sanding pad in a pillar drill makes it much easier to control than having it in a cordless drill



STEP 36. The salt pig is now complete and is ready for use. Fill 'er up!

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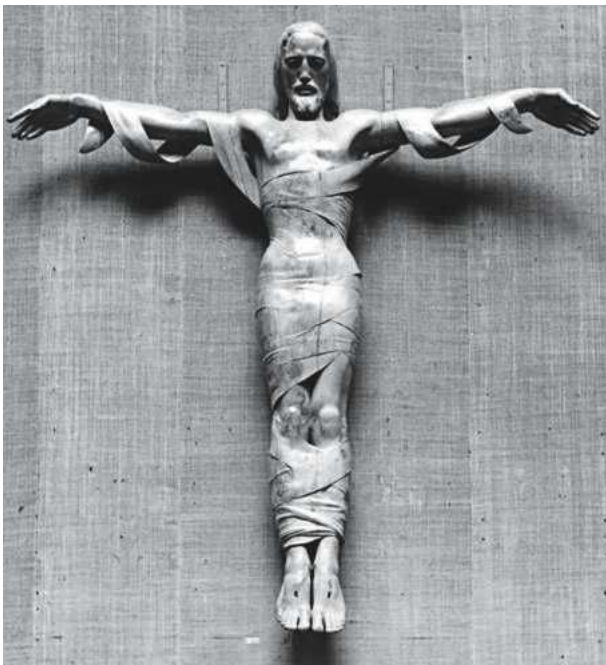
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Below the Wells Cathedral clock is a figure of the risen Christ carved from a yew tree by E.J. Clack between 1952–1955



Waves

Touching the untouchable

If success can be defined as achieving what you set out to achieve, woodworking can go wrong in several ways. You can be so good at what you do that your order book bulges and you hire other people to help you out. Soon you find you're not doing any woodworking yourself, but have become a human resources manager, a computer operative and a secretary. If instead you invest in cleverer machines to ease the work load, you will have gone from sharpening planes and chisels to tweaking pieces of engineering and wondering at the vagaries of motors and relays. One step further with computer controlled machines, you have entered a world (I suppose; I've never been there) of code, protocol and procedures, which may as well have originated on another planet. I'm not saying it's difficult; I'm saying it's not woodwork. And when it goes wrong (as it already has) you haven't a clue how to fix it. Computers are famous for this because their workings are completely unknowable to the average walking talking human, and when for no apparent reason, the thing just gives up on you, you are stunned, shocked, insulted. Whereas if a smoothing plane is not working, um, smoothly, you can take it apart and see why. Then you can deal with it. You are still in contact with your tools. They are not like computers, 'out there' and apart from you, only operating as willingly as they do because they haven't yet worked out how to turn nasty. They are friends. Some have been with you for years, although you might meet up only once in a while. Some are old faithfuls, always alongside. Some were old faithfuls in previous lifetimes, having owners' names stamped upon them. They are your immediate environment, not just by being in the workshop, but as an intimate extension of yourself, of your hands and your eye. And, if you like, of your heart, for there is no sensation sweeter than a shaving singing as a perfectly adjusted plane peels it away.

Romantic notions

I might be getting romantic here, but I hold as a pinnacle of woodwork not the supremely skilled cabinetmaker, but the boat builder and the musical instrument maker. For a start, they work with curves, and curves are difficult, but beyond that, they work with waves – of sea and sound. They have to be sailors and instrumentalists themselves. A sculptor then might be thought of as higher still because now the waves are emotional and even less tangible. It depends on the work. The finest piece I've seen is in Wells Cathedral, beneath the clock, and it bolts me to the floor every time. It's a life-size figure of the risen Christ carved from yew between 1952–1955 by E.J. Clack. I'd prefer it without the metalwork behind. I'd prefer it without its (inevitable) religious connotations. It seems to me to go further than that. It is purely, quintessentially (divinely?) human: strong, gentle, majestic, indomitable. It's how we all are, deep inside. Perhaps my definition of success was too prosaic. Real success is when you exceed your own expectations, and those of everyone around you. It's when you astound. **GW**

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ABOUT THE SCULPTOR

Estcourt James 'Jim' Clack: 1906–1973, sculptor, teacher. Studied at Lambeth School of Art. Taught at Blundell's School, Tiverton, Devon. Royal Society of British Sculptors. 1947 – Otto Beit prize for best work of sculpture. 1951 – Diana of the Treetops (bronze) in Green Park, Westminster. 1960 – Panel of Charles Dickens' characters (stone) 15 Marylebone Road, London



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