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Welcome



A day in the sun – almost a holiday!

It's quite possible that a lot of woodworkers reading this will have holidays on their mind. Whether you're on holiday now, just returned or poised to depart, it's likely that the magic of different surroundings, a change of scene and, most importantly, a temporary break from the usual cares and responsibilities will all have combined to somehow produce a change in both mind and body. While it's entirely possible to go for a few years without a proper holiday, the good it does a person far outweighs the financial costs involved – something I'm only just learning now.

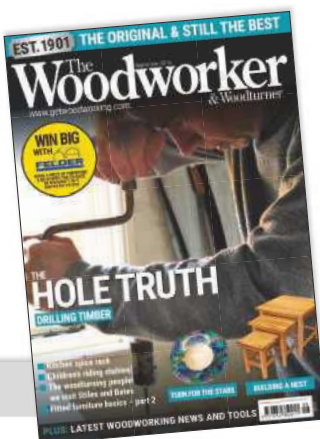
Once you've settled back in at home, it's time to start thinking of things to make, but somehow it doesn't seem like a chore any more. Most of us are in the fortunate position of having a home of some kind to enhance and maintain and generally take care of, and if you factor in another family member or two, well, then you really can consider yourself lucky.

When it comes to working – and I'm talking about jobs round the house here – it really makes a huge difference if you come at things with a positive attitude. Let's face it, most of the so-called work the average handy person/woodworker is called upon to do is actually bordering on leisure pursuits with a touch of adventure thrown in (I'm thinking anything up a ladder). And apart from the physical workout inevitably involved (who needs the gym when there's a roof rack of fencing to unload?), it's entirely acceptable, nay, encouraged even, to browse kit catalogues and tool stores before purchasing the latest cordless drill or power tool needed to complete the task in hand.

As well as all the preliminaries, completing the job and building the actual cupboard or fitting the new fire surround is an achievement in itself and further evidence of the maker's investment in the homestead, however humble it might be. So, next time there's a necessary job to be done, or one that just seems like a good thing to do, don't forget how fortunate you are to be able to make things. We're very lucky people to be in this position; in my opinion, the ultimate reward is to hear the proud words 'my dad made that.'

Mark

You can contact Mark on mark.cass@mytimemedia.com



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Bernard Greatrix uncovers the secrets of carved detailing and shares a wide range of tips and techniques with us here

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32 The woodturning people

Taking advantage of a warm spring day, Andy King ventures over to Dover to visit the premises of 'the woodturning people' – long-established family business Stiles and Bates

36 Fitted furniture: some of the basics – part 2

Almost at the end of the build, the Editor fits a simple panelled door, glues everything up and takes a break before considering the final paint job



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Need a last-minute gift for the mother-in-law? It's James Brolly to the rescue, with a simple spice rack

46 How we chilled in the old days

This article from *The Woodworker* of April 1952 tackles the tricky task of building your own refrigerator – not something we would likely tackle today but certainly a source of inspiration for many a maker

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Dominic Collings employs functional design and classic joinery to make a fine set of oak tables



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To celebrate their 60th anniversary, Felder are running a fantastic competition in conjunction with *The Woodworker* and *Good Woodworking* magazines to find three of the best furniture makers across the UK – there's also some fantastic prizes up for grabs

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Returning from a short break, Colin Simpson takes inspiration from our great galaxy to create an eye-catching enhanced bowl with a cosmic twist

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Bernard Greatrix shows that with a handful of tools and a little imagination, woodcarving can enhance your projects

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Documenting his first day as a cabinetmaker, Peter Baker discusses the intricacies of sharpening tools and how he was taught to 'do it properly' – lessons that have stayed with him until this day



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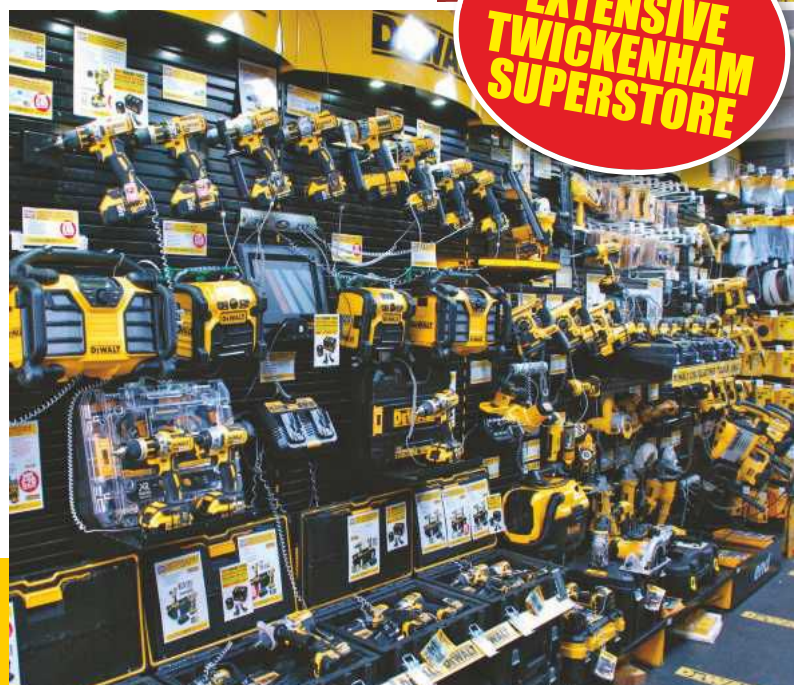


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In brief...

ANY OTHER BUSINESS

Anyone who has just shelled out big money on a woodworking machine of some kind is generally not looking to spend anything more, but sometimes you just have to. I'm not talking about after-market add-ons, the fancy bits that look more useful than they generally are, but rather the essentials, such as blades and cutters. I think that most of us have come to realise – probably after a few years and one or two poor decisions – that it rarely pays to scrimp on these sorts of important items. Buying disposable brushes for a cheap or messy job is one thing, but when it comes to purchasing saw blades, say, that really is a different kettle of fish.

Always buy quality

It's not until you've experienced both a poor quality blade and a good one – preferably on the same job – that you can really appreciate the difference. It took me years to realise that spending a bit

more cash could improve my work and make it a lot easier, too. A lot of decent kit can be bought online these days and, while it's always best to see the reality before you get your card out, the bigger firms have a very real interest in maintaining their reputation and will almost always make sure that they supply the quality you're paying for.

Woodworking shows

There are a number of shows around the UK at the moment (see our news pages), and more to come, and if ever there was a place to get a bargain on kit and tools, then a woodworking show is it. I had my first introduction to the inimitable Arbortech carving tool (a superb roughing-out cutting disc that fits onto a standard hand-held grinder) at a show and there are always plenty of new products being aired and demonstrated. Plus, given the market-like feel of a show, there's always the chance of a bit of successful haggling too! **MC**

CELEBRATION OF CRAFTSMANSHIP & DESIGN 2016

Celebration of Craftsmanship & Design, which this year takes place from 20–29 August at Thirlestaine Long Gallery in Cheltenham, brings together the work of around 70 of the finest contemporary artisan furniture makers, supported by selected work from other disciplines, such as jewellery, art and ceramics, for an unparalleled display of beautiful work. Founded in Cheltenham in 1995, the exhibition has been directed since 2009 by award-winning furniture designer Jason Heap. His stewardship has seen the exhibition evolve into a relaxed and friendly event where visitors can while away a few hours immersed in a wonderfully reassuring display of talent, skill and imagination.



"What I love about this show is the passion and diversity of its exhibitors and the work that they produce," says Jason. "Every exhibit has a story behind it and within it is a part of the person that has designed and made it. This is not work that is churned out; it is considered and loved from conception to delivery," he finishes.

With over 300 exhibits spread through six large neo-classical rooms of Thirlestaine House, including the magnificent Long Gallery, there is enough variety to suit all tastes, while the pop-up Hardwood Café offers a welcome opportunity to rest and contemplate. All of the work on display is for sale and all of the craftsmen and women are happy to discuss commissions.

In the main, these are all very small workshops, often just a single craftsperson and so the story of each piece, the inspiration and the production of it, becomes part of its appeal. These are not just lovely objects, they are created with care and attention and in acquiring them one also acquires a part of the maker that has dreamed of it, agonised over its details, searched for the perfect materials and finally, lovingly nurtured its construction – see www.celebrationofcraftsmanship.com.

DIARY

AUGUST

1–5 Beginners' woodturning
4–5 & 11–12 Beginners' routing *
8 Bandsaws
15 Sharpening with Tormek
17 Scrollsaws
18–19 Turned boxes (advanced)
 * Course held in Sittingbourne, Kent
 Axminster Tools & Machinery
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1–5 Joints explained – making a table
13–14 Antique furniture care & repairs
17–19 Beautiful boxes – learning to love laminating
20–21 Cabinetmaking fundamentals
 John Lloyd Fine Furniture
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Tel: 01444 480 388
Web: www.johnlloydfinefurniture.co.uk

6 Chair making – part III
8–12 Cabinetmaking techniques
20–21 Basic jointing weekend
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Tel: 01943 602 836
Web: www.christribe-furniturecourses.com

13 Steam-bending with Charlie Whinney
 Marc Fish, Robinson House Studio, Robinson Road, Newhaven, East Sussex BN9 9BL
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7–13 Furniture restoration summer school
15–19 Carpentry summer school: make a table & woodcarving summer school
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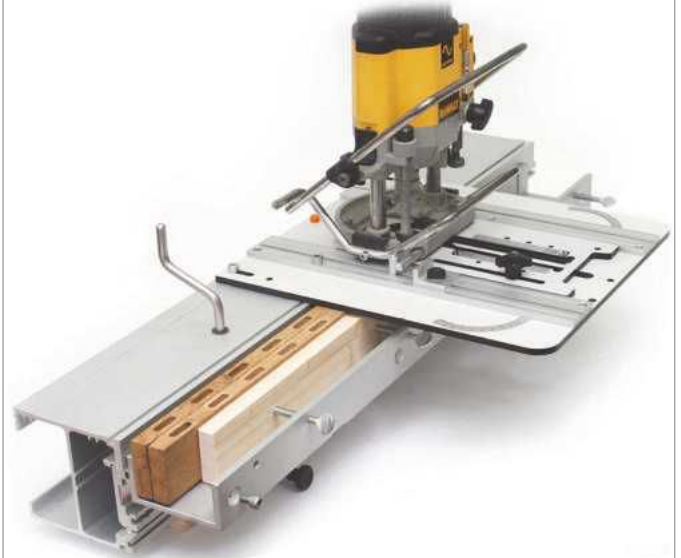
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MAKITA TM3010CK 240V OR 110V TOOL-LESS 320W MULTI-TOOL WITH CASE

MANUFACTURER: Makita
D&M GUIDE PRICE: £99.95

The new TM3010C from Makita has been developed based on model TM3000C and is equipped with the tool-less accessory change system, a lever-style lock system which allows for quick installation and replacement of accessories. Accessories can be installed at 30° increments, across 360° using the popular OIS interface. It also features an optional dust extraction attachment (not included), soft start and constant speed control, plus a variable-speed control dial. Comes complete with a carry case, and is available in either 240V or 110V versions.



METABO KGT305M 240V 12" COMBINATION SAW

MANUFACTURER: Metabo
D&M GUIDE PRICE: £419.95

The new Metabo KGT305M is a cross-cut and mitre saw with additional table circular saw function for straight cuts. It can quickly changeover from cross-cut to table operation and is compact and light-weight, ideal for mobile use, easily transported by means of a saw head lock. The robust die-cast aluminium design means it is suitable for the highest demands with fast and precise setting of common angles using stop points. It features a laser for exact display of the cutting line (mains powered, no batteries required), plus a bright LED worklight. The table width extension is removable to put long panels, slabs, etc. underneath and the high sliding rear fence profiles for safe sawing.

The saw head can be inclined to the left, with additional angle range for undercuts. All scales and operating elements are visible from the working position and can be operated intuitively. There is also easy saw blade change by means of a spindle lock: no dismantling of the pendulum protective cover required.



HBS300 750W BANDSAW WITH STAND

MANUFACTURER: Scheppach
D&M GUIDE PRICE: £389.95

This new bandsaw from Scheppach combines reliable service with A-1 performance in joinery shops, home workshops; cutting plastic or wood; or anywhere the cutting of curves and compound curves is required. It has a generous cutting capacity of 175mm and allows sawing of large workpieces. The rigid steel stand provides a comfortable working height. There is plenty of power for all cutting operations and the large table top provides a flat operating platform for accurate cutting. It has a solid rip fence with eyeglass for precise cuts and a dust port for highly effective dust extraction. Two speeds (720 and 360m/min) allow for the cutting of various materials.





Wood, boring? NEVER!

Robin Gates explores the many ways of boring holes in timber and admits to a grudging admiration for woodworm

It feels like heresy to have a good word to say about woodworm but I can't help admiring the neatness of their work. Several times down the years I have moved some long-standing piece of furniture and discovered its back panel riddled with woodworm. The holes are typically about 1.5mm diameter with never a fibre out of place.

These are the flight holes of the adult furniture beetle *Anobium punctatum*, its maturing larvae having tunnelled silently for years, feeding off wood's cellulose and sapping its strength (photo 1). They seem to have a particular taste for the animal glues used in old plywood, slowly turning rigid panels into floppy sandwiches of dust-filled veneers.

When it comes to boring holes in timber the mouth parts of the common furniture beetle are the sharpest bit in the box. Perhaps its secret lies in digesting the material as it goes along – something no man-made drill bit has yet achieved.

A hole of near woodworm quality can be made with the humblest of boring tools – the bradawl (photo 2). It's nothing more than a narrow blade bevelled on both sides, and I find it invaluable, both for locating the point of a drill bit, preventing the bit from skating damagingly across the surface, and for

boring a hole large enough to get a small screw started. A sharp push with the blade perpendicular to the grain, then a twist, and the job is done. The bradawl has saved many a screw from being lost or driven crookedly.

Half turns

More versatile is the small yet sophisticated auger gimlet, boring a hole by half turns (photo 3). Whereas the bradawl forces a gap in the fibres, the gimlet proceeds by cutting and has a lead screw pulling it into the timber. The flutes of its twisted shaft direct shavings to the surface, but with a deep hole it does help to extract the tool occasionally and unclog it.

I have Lee Valley's seven-piece set of 2-5mm diameter auger gimlets and wouldn't be without them (photo 4). Boring pilot and clearance holes for screws up to 10 gauge, not to mention holes for nails to avoid splitting the wood (photo 5), these are efficient tools to have on hand where even a small hand drill would prove cumbersome. Being of bent steel they are uncomfortable to turn when the going gets tough but you can slip a screwdriver through the handle for extra leverage and save your fingers some torture (photo 6).

The big brother of the little auger gimlet is the Scotch screw auger, a seriously

labour-intensive tool once the stock-in-trade of every carpenter, and used especially by shipwrights and timber-framers for boring holes for wooden 'treenails'.

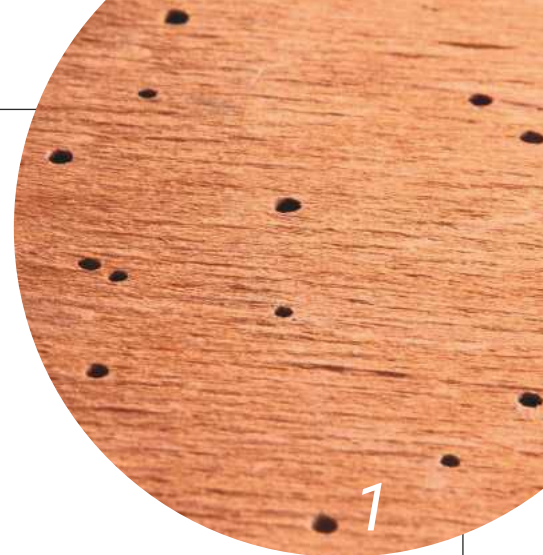
A while ago I made new handles for some 'eyed' Scotch augers, which had been the work tools of a Northumbrian shipwright and had lain unused for decades. I cut the handles from ash and hazel, which had accompanied me home from the woods as walking sticks. Handle length is a matter of personal preference, but since an auger is hand-powered and the handle is a lever, the longer the handle – within limits – the easier it is to turn.

Ambitious start

After cleaning the rust from the lead screws and filing the cutting lips, I was ready for my first project which was, in retrospect, a tad ambitious for a newbie.

An ash log left over from making an adze handle took my fancy as the stem of a table lamp (photo 10), only requiring a hole bored through the centre to accommodate the cable. I'll have it done in no time, I thought, boldly getting stuck in with the biggest auger.

The first inch of boring was pleasantly strenuous as, proceeding hand over hand, I savoured the rhythmic crunching of the



Neat holes in plywood made by the common furniture beetle



A bradawl makes pilot holes for small screws



Vintage auger gimlets with comfortable wooden handles



Lee Valley's seven-piece set of all-steel auger gimlets



5 An auger gimlet guards against splitting near ends and edges



6 A screwdriver through the handle boosts leverage



7 Shaping a handle for the Scotch augers with the spokeshave



8 Scotch screw augers re-handled and ready for work

auger slicing through timber and lifting its rumpled shavings to the surface.

But as the afternoon wore on, and I wore out, I reflected on a passage in Walter Rose's classic narrative of village carpentry, *The Village Carpenter*. When farm water pumps were made using elm logs, and long enough to stand in a well 20ft deep, Walter's father's men Enoch and Johnnie working with a colossal auger would take a week to bore the hole through the centre of the log. My hands raw, my shoulders seized like rusted machinery; it felt like a week had passed when the tip of the auger burst through the end of my small ash log although it was only tea time. Adding insult to injury, whereas Enoch and Johnnie's auger would emerge dead centre without fail, mine had drifted half an inch.

Proficiency with the auger – as with all hand tools – is not gained overnight. Not for nothing did an old-time apprenticeship last seven years!

My next project was more modest, using the smallest auger to bore a piece of yew to make a cord pull (photo 12). For this more delicate job I could feel the lead screw pulling the auger while I turned it. Applied down force was entirely unproductive, only serving to bow the auger's skinny shank.

Hard work it undoubtedly is yet the auger does have a place in the workshop. It can bore a deep, large diameter hole, and its creeping progress is a virtue since it would



9 Auger holes from 6-20mm

take a determined worker to bore too deeply with this labour-intensive tool – something all too easily done with a squirt of revs from a power drill.

Continuous motion

The inventive step which turned an auger into a brace was the cranked handle, and how welcome that must have been, bringing continuous forwards or backwards motion to a process which formerly tied the worker's arms in knots. The exact origin of the brace seems unclear but it has been around for at least 500 years (one was found on the wreck of Henry VIII's flagship *Mary Rose*) and shows no sign of disappearing any time soon. It's such a reliable tool.

My favourite is a 19th-century brass-plated beech brace found in a junk shop 30 years ago. Cupping its smoothly turning rosewood head in one hand while the other sweeps in continuous circles, a sharp centre bit slicing slowly into fragrant timber, perhaps cherry smelling sweetly of marzipan, is certainly a workshop delight.



10 Boring the cable hole for a table lamp by half turns



11 G-cramp set-up for getting a boot-hold on the work



12 Using the smallest Scotch auger to make a cord pull in yew



13 The finished cord pull



14 Annie using the brass-plated beech brace to make a cosmetics stand



15 One hole to go...



16 ... and the job is done

The brace and bit is also a child-friendly tool. When my daughter Annie was in Year 9 at school she suffered a mishap with a school pillar drill that sent a broken bit flying scarily across the room, and it was through using the old beech brace at home she rebuilt her confidence (photo 14).

Looking for a reason to bore lots of holes we settled on making a stand for her collection of nail varnishes, at that time lying jumbled in a basket. She spaced the little bottles along a piece of elm, drew around them and got on with the job of boring 16 holes in three different sizes. Even with freshly sharpened centre bits it was hard going but also fun as we took turns with the brace (photo 16).

Iron frame

Slightly less child-friendly on account of a 40% weight increase for similar size is the sturdy iron-framed Scotch brace, which was developed for heavy work where the wooden-framed brace was prone to crack (photo 17). I find the extra weight improves stability when greater torque is required –



17 A Scotch iron brace with screwdriver bit gives good leverage

with a screwdriver bit in the clip, for example, driving or extracting a screw at a steady pace.

Two further developments gave us the brace, which remains so useful to this day. First, the spring clip which accepted only dedicated notched bits was replaced by alligator jaws tightened by a threaded shell, accepting bits of various types and sizes. Second, a ratchet mechanism behind the jaws enabled forward or backward motion by short strokes without disengaging the bit from the work, greatly easing use in tight corners.

With those two features ticked off the to-invent list, surely the brace was a done and dusted tool – but not so. While looking up details of my Millers Falls No.422 (photo 18), a rugged no-frills brace from before World War I, I learned the company offered no less than 135 variants of this basic piece of kit! And I thought the number of power drivers on today's market was excessive!

While braces of different makes ring the changes in aesthetic detail with wood or plastic handles, chrome or nickel plate finish, an important practical consideration is the sweep – the diameter of circle described by a swing of the handle. My old beech and iron braces have a 200mm sweep while the Millers Falls ratchet brace delivers more torque with a 255mm sweep, but it's not unusual to find old braces with a sweep of just 150mm designed for use in confined spaces, such as between floor joists, and up to 355mm where extra power is desirable. Braces are so easily found that for a repeat operation such as countersinking it's feasible to have one permanently loaded with the appropriate bit.

Snails & shells

A poorly designed countersink bit flopping about like a Wellington boot can ruin a smartly drilled hole, but a snail pattern countersink in a slow-turning brace yields a crisp and circular result every time (photo 19). Its single cutting edge throws up a froth of tissue-thin shavings. A fine hone or



18 Gear wheel and pawl of the Millers Falls No.422 ratchet

small rat's tail file is used to keep it sharp, applied to the inside of the edge so as not to reduce the bit's diameter (photo 20).

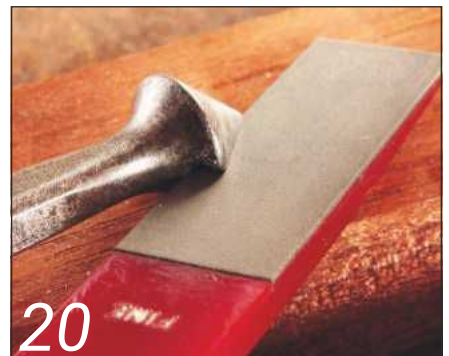
A particular joy of owning a brace is the diversity of old bits waiting to be discovered, some of which never made the transition to power tools. The slender shell bit is one example (photo 21), echoing the natural form of the razor shell and like that elegant mollusc boring holes rapidly and straight.

Although primitive in appearance its simple design has advantages. Whereas the screw and spurs of a more voracious helical bit might burst through the base of what is supposed to be a blind hole, the less aggressive shell bit can be coaxed to within a whisker of the intended depth. Like a plug cutter, it generates heaps of characteristic disc-shaped chips when boring across the grain and something like a rough dowel when used with the grain (photo 22). It is the easiest of bits to sharpen – by applying its bevel to an oil stone, just like a gouge (photo 23).

That said, the epitome of the helical bit must be the Jennings' pattern which, with spurs set back from the cutting lips to circumscribe a neat entry and a lead screw to pull it onward, cuts a hole of textbook clarity (photo 24). I used a 1/4in Jennings auger bit to bore the woodworm-inspired holes of a carved elm lamp shade, which allowed light to spill in pools across the wall (photo 25).



19 Snail countersink bits give a crisp result



20 Honing the snail countersink's inside edge

Going sideways

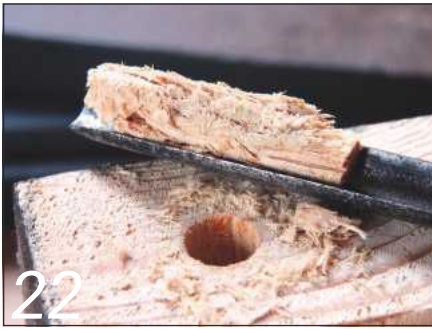
When it seemed the bit couldn't develop further forwards, it went sideways with an auxiliary blade screwed on like a scythe to a Roman chariot. "Be it known that I, William A. Clark, of Bethany, in the county of New Haven and State of Connecticut, have invented certain new and useful Improvements in Expansive Bits."

That's the opening sentence to US Patent No.20,192 for a 'Method of seating the movable cutter in expansive bits' granted to William Clark in May 1858 – the high-water mark of this tool's development.

The expansive bit with a movable cutter had been known for years before Clark made it his own, but his inventive step was to seat the cutter with a sliding bevel clamped by a screw-fastened bevel-edged plate. In one stroke this both preserved the



21 A set of shell bits and their characteristic shavings



22

The shell bit takes a core sample from end-grain



23

Sharpening a shell bit is rather like sharpening a gouge



24

Jennings auger bit boring woodworm-inspired holes in a lamp shade



25

The lamp shade spills pools of light



26

A Clark's bit hoists a sail of sycamore



27

Boring into sycamore with a Clark's expansive bit

cutting edge, which had been routinely dulled by other seating methods, and eliminated the vibration, which had bugged all earlier bits.

Since Clark's patent expired his design has been copied widely and can be traced



28

Cleaning the lead screw to maintain progress

to expansive bits manufactured today for power drills. But what I like about the original Clark bits is the sheer excellence of their engineering which seems somehow too fine for a tool that tears through timber driven by brute force; it's like finding a hammer head with micrometer adjustment.

Being of infinitely variable diameter the expansive bit promises to do the work of a range of bits in fixed sizes, but I find it cuts a niche for itself as an extra tool rather than a replacement because it isn't the easiest bit to turn. Where it scores is when working by eye. No measuring is required to set the



29

Candle stick made with a Clark's expansive bit

cutter to the radius of what you want to accommodate – a tea light, for example, in a candle stick (**photo 29**). Expansive bits can also bore large diameters (**photo 27**). In the 1890s there was a No.6 Clark's bit for holes up to 125mm. With that in your brace you'd need biceps like Arnold Schwarzenegger! www

NEXT MONTH

In part 2, Robin Gates tries hand drills with gearboxes, extols the virtues of a common-or-garden Stanley and finds the perfect bit



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In brief...

DOUBLE CELEBRATIONS AT CHICHESTER COLLEGE

Chichester College are celebrating after hearing that a lecturer and former student have both been named in the Queen's Birthday Honours.

Christian Notley, furniture making lecturer at the college, has been awarded an MBE for his services to WorldSkills at Leipzig 2013 and São Paulo 2015.

A huge honour

Christian, who is also the UK WorldSkills training manager for cabinetmaking and has coached two British entrants – both former Chichester College students – to gold in successive competitions, said: "It's a huge honour to be awarded an MBE. I am passionate about the value of vocational training and apprenticeships as being equal to academic courses, so it's great to have skills training recognised in the honours list and hopefully this will help

others to realise its value as well. It is humbling to be recognised on this level but I'm very much aware that it's something I could not have done on my own.

The success we have had at WorldSkills would not have been possible without the support we have received from Chichester College, especially the lecturers in the furniture department who have covered my lessons over the years to allow me the time to commit to WorldSkills. I would also like to thank my fellow WorldSkills UK Experts, who have given me enormous support and advice, especially during my first cycle as an expert in Leipzig."

Worthy recognition

Former student Edward 'Woody' Harringman has also been recognised, receiving the British Empire Medal (BEM) after winning the gold medal for cabinetmaking at last year's WorldSkills competition in São Paulo. As well as working full-time for Halstock,

Edward also volunteers as a WorldSkills UK Champion – visiting schools, speaking at career events and supporting entrants in skills competitions.

He added: "When I received my letter I felt quite overwhelmed by what had been offered to me and I feel very proud. This is something that will be with me for the rest of my life and my family felt the same when I told them the news. I hope that this also raises awareness of the WorldSkills competition to younger people pursuing a career in skills."

A proud moment

The Queen's Birthday Honours celebrate the achievements of extraordinary people across the UK. Chichester College Principal, Shelagh Legrave OBE – who was herself recognised in last year's list – said: "We are extremely proud of both Christian and Edward's achievements. They both richly deserve this recognition, which follows enormous success on the world stage. Christian has transformed the furniture making department here at Chichester College, introducing courses for 16-18 year olds and teaching them skills that would make them highly employable.

Chichester College has now represented the UK at the last four WorldSkills competitions, winning gold at the last two with George Callow in 2013 and Edward Harringman in 2015 – both trained by Christian who volunteered to become the UK training manager in 2011. He is an extremely worthy recipient of this honour," she finished.

Congratulations to both and to find out more, see www.chichester.ac.uk.

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Charnwood will be running their woodworking and woodturning show on Saturday 20 August at their premises in Leicestershire. You can enjoy free entry, free parking, a free barbecue as well as show discounts on all Charnwood machinery, woodturning blanks, Robert Sorby chisels and Chestnut finishing products.

Les Thorne will be demonstrating woodturning; Ryan Davenport will be turning some pens; members of Coombe Abbey Woodturners will be present as well as tools and sharpening demonstrations from Robert Sorby.

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CAMBRIDGE 181-183 Histon Road, Cambridge, CB4 3HL	01223 322675	LEEDS 227-229 Kirkstall Rd, LS4 2AS	0113 231 0400	SHEFFIELD 53 Blackpool Rd, PR2 6BU	01772 703263
CARDIFF 44-46 City Rd, CF24 3DN	029 2046 5424	LEICESTER 69 Melton Rd, LE4 6PN	0116 261 0688	SHEFFIELD 453 London Rd, Heeley, S2 4HJ	0114 258 0831
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In your own write...

Here are just some of the latest letters we've received since the last issue. Drop us a line on paper or via screen and keyboard to add your voice to the woodworking crowd; you might be one of the lucky few who will manage to get their hands on a coveted *Woodworker* badge!

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SNAIL MAIL OR EMAIL?

You can write to us at *The Woodworker*, MyTimeMedia Ltd, Suite 25, Eden House, Enterprise Way, Edenbridge, Kent TN8 6HF or send an email to mark.cass@mytimemedia.com

ONE BIG WOODWORKING FAMILY

Hi Mark,

While browsing in WHSmith the other day I came across a copy of *The Woodworker*, which triggered off some lovely memories of my father. He was a fireman and often made many useful things between shifts at the fire station.

I grew up in a flat on the second floor of a council housing estate in Liverpool. One of the best things he made was this beautiful fridge, which he built on the kitchen table while my mother was at work and we were at school. The fridge was featured in your magazine at least 60 years ago and gave details of where to buy all of the working parts. I remember huge slabs of cork, which were used for insulation.

The fridge came out very well, which was amazing because my dad was completely self-taught from your magazine and had

grown up in the docks and went to sea when he was 12. We had the fridge for 15 years and it never went wrong and we didn't even have to change the light bulb!

I hope I haven't bored you or wasted your time, but I would really like to know if you can trace this article through your records and put a date on it for me.

Yours sincerely, **Ruth Garnett**

Hi Ruth,

Here's a scan of the article your father would have read back in April 1952 – hope you enjoy it! Thanks for writing in; it's the sort of thing that underlines the whole *Woodworker* ethos: we're just one big family joined by a love of making things.

(To find out more about the fridge build, see our archive feature on page 46).

Mark



Ruth's daughter raiding the fridge circa 1969

BANDSAW BLUES

Hi Mark,

I often have difficulty with my bandsaw and am sure that the problem is me rather than the saw. I have sawn a slice off a piece of holly: the depth of the cut is approximately 75mm. I used a 6mm blade with 4tpi, my fence is set up square to the blade and the blade is square to the table. While sawing through the wood, the width of cut started to increase so that the piece of wood ended up substantially thicker at one end than the other. Why does this happen? The blade has given a rather rough cut with a distinctive pattern. Why did the blade give such a rough cut?

I do have a book on bandsaws but it offers no suggestions as to what blade might be good for different types of wood and different thicknesses, and shows no photographs

of example cuts, either. Are you able to help?

Many thanks,

Jason Townsend

Hi Jason,

Making a thicknessing cut on the bandsaw is a lot harder than you would expect (as I'm sure you've found out), and nine times out of 10 it's the saw that's at fault. There are a few factors to be considered, including size and power of the machine (bigger is generally better in these matters); blade tension (tighter is better than looser); blade support bearings, etc., but the most important two are:

1. *Quality and sharpness of the blade. A good quality blade will always give better results, especially if it's nice and sharp.*
2. *Set of the fence. We've run articles on setting up a bandsaw a few times in recent years, but the most important thing is the*

making of a test cut on the saw and observing the natural 'drift' of the cut. This is often only a matter of a couple of degrees from true at most, but if you set your fence to match it exactly (i.e. slightly out of square from the front edge of the table), then the next time you use it the results should be a vast improvement on what you've been experiencing. I hope these basic tips will be of help and we all wish you good luck and safe woodworking.

Mark



This photo highlights the trouble Jason has been experiencing when bandsawing holly

GET IN TOUCH!

Don't forget, we're always keen to see your photos, so please don't hesitate to send them in if you've snapped something of interest recently. Email me at the usual address: mark.cass@mytimemedia.com



Horsing around

Ian Wilkie makes these two charming stable blocks using birch plywood, which would make ideal gifts for grandchildren with a love of all things equestrian

The riding stables are designed to appeal to children in the 5-11 age group; this project is not intended for the under 3s. The horses shown in the photos are on average 115mm high, and 125mm long from nose to tail; a standing figure is 100mm tall and this is the scale I have used. The stables comprise two identically sized buildings, which can go side by side or separately and enable two children to play together. One block has three stalls for the horses with opening doors (Block A). The second block is a tack room, which has a storage drawer (Block B). The drawer is designed to encourage children to put away all the horses and their accessories, but it slides out completely during play. Both blocks have drop-in roofs to give access to the interior. I have deliberately not made the stables too high so that they can be stored on a shelf or even under the bed. Keep all the offcuts of ply to make extras such as a horse trough, jumps and so on, which will add considerably to the play value. All the pieces shown in the project, from the little handles on the stable doors through to the roof panels, were cut out using the scrollsaw. [www](http://www.getwoodworking.com)

CUTTING LIST

6mm plywood

Front & back A & B:	140 × 300	4off
Ends A & B:	150 × 196	4off
Roof A & B:	165 × 300	2off
Floor A & B:	150 × 300	2off
Internal walls B:	82 × 146	2off
Box sides B:	101 × 139	2off
Box back B:	101 × 150	1off
Box floor B:	139 × 196	1off

3mm plywood

Beams A & B:	150 × 196	4off
--------------	-----------	------

Note: remember to check all measurements as you go along and cut the pieces as each is required rather than all in one go because there will always be a little discrepancy; it is better to cut slightly oversize and then sand to achieve a good fit if there is any doubt

MATERIALS REQUIRED

I have chosen to use birch plywood for the stables; it is expensive but the project has been designed to make good use of each sheet and very little material is wasted. Birch plywood is a pleasure to cut and work with and produces a strong, splinter-free building that is not too heavy for a child to lift and move

4 sheets of 6mm-thick birch plywood:
300 × 600mm

1 sheet of 3mm-thick birch plywood:
300 × 600mm

6 lengths of hardwood: 12 × 6 × 600mm

Bamboo cocktail sticks

6 small hinges with pins or screws

6 small magnets (optional)

PVA adhesive & epoxy resin

Acrylic paints and varnish

Note that all measurements are in mm

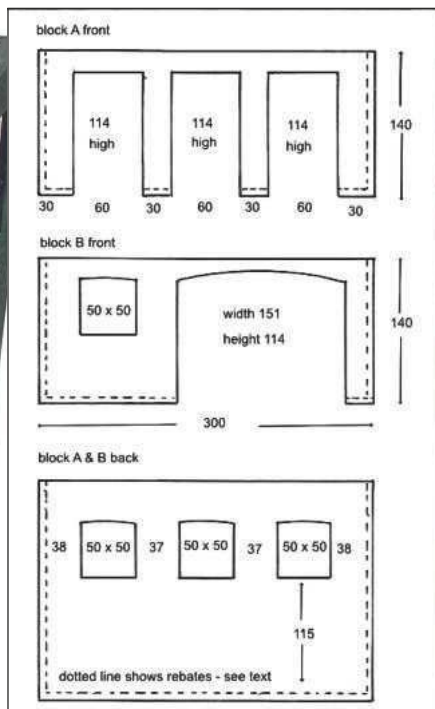


Fig.1 Stable drawing 1

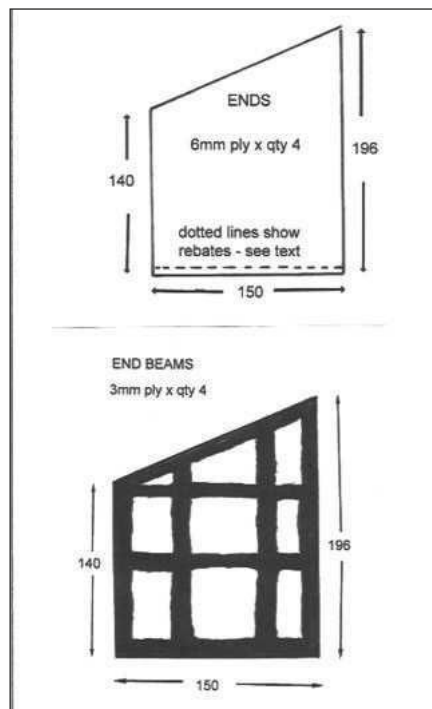


Fig.2 Ends A & B

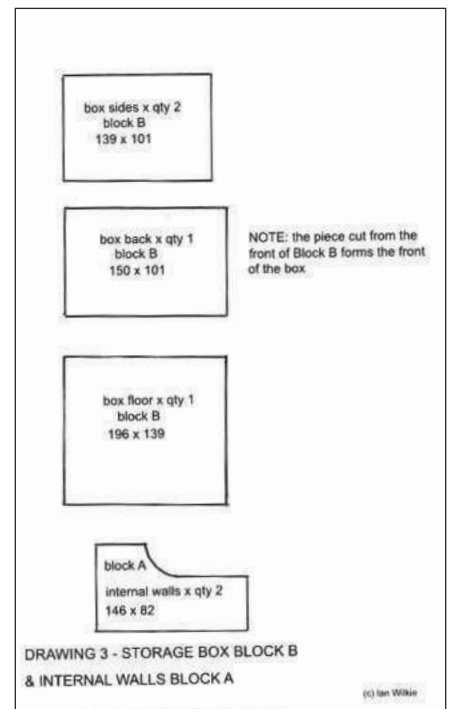
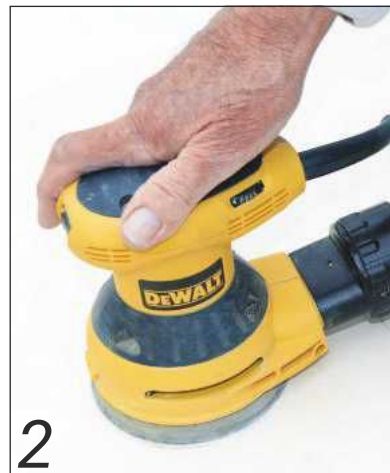


Fig.3 Storage Block B & internal walls - Block A



1 Measure the height and length of the horses you are going to use and make any adjustments on the plan for the door heights and the width of the stalls if necessary



2 It is well worth taking the trouble to orbitally sand both sides of a sheet of ply before starting work; this will allow you to achieve a very fine finish



3 I use an Excalibur scroll saw fitted with a No.7 Olson reverse-tooth blade. The scroll saw is mounted on a stand and I sit on a stool at a comfortable height. I have a bright LED light which I can position wherever I want it, and to me this is an essential piece of equipment



4 Using the dimensions on the drawings, draw out the front, back and sides for Block A & B on 6mm plywood. Cut out the pieces with straight edges that make up the four walls of Block A and the four walls of Block B. Drill a small hole at the corner of each door and window, insert the blade and cut to each hole before stopping and changing direction so that the corners are crisp. Keep the cut-out door pieces because they will be needed



5 Cutting straight edges on the scrollsaw is not difficult with practice. It may be necessary to true up the edge with a plane or sanding disc or a long Perma-Grit block is excellent. Tidy up cut edges with fine abrasive, making sure that all whiskers are removed

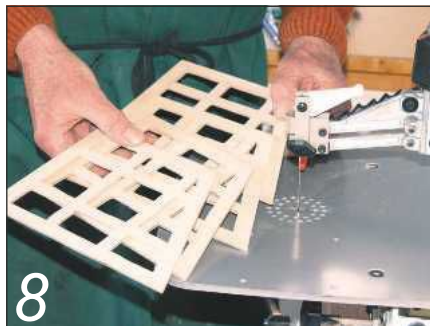


6

I have used a router to rebate the plywood for jointing and this produces a strong building; however, if you do not have a router it is not a problem – just use butt joints. Set a router in the overhead mode with a 6mm two-flute parallel cutter. Rout rebates on the inside as follows: 6mm wide x 3mm deep along the bottom of the backs and fronts; 9mm wide x 3mm down the sides; and 6mm wide x 3mm deep on the bottom inside of the side panels. Note: I like to use the router overhead so that I can see exactly what I am doing. The guard has been removed for clarity. The door cut-outs can be routed with vertical grooves to represent planks or they can be scribed after painting

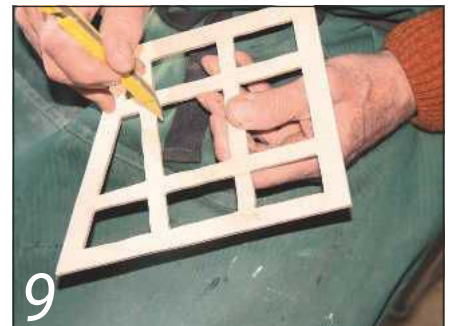


7 At this stage do a dry-run and clamp up the pieces to make sure the parts go together correctly and make any adjustments if necessary. Note at this stage that there is an overlap at the ends of the fronts and backs; this is to allow enough thickness for the beam panels



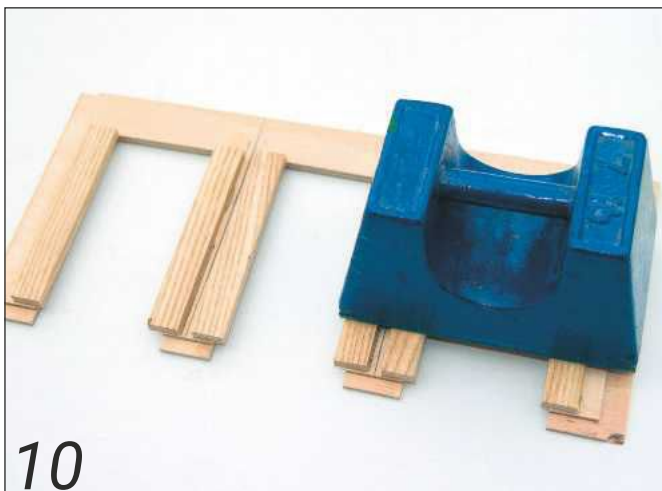
8

Refer to the drawing and cut four side pieces for the beams from the 3mm plywood sheet. Stack them together and bind with tape. Glue the pattern for the beams on the top of the stack in the usual way and drill all the entry holes before commencing to cut out



9

Separate, clean up and sand well. Mask off the areas where the glue is going to be applied and paint the outside side walls in white; paint the beams black. When the paint is dry, glue each beam panel to a wall; make a stack of four and place a heavy weight on top while the glue cures

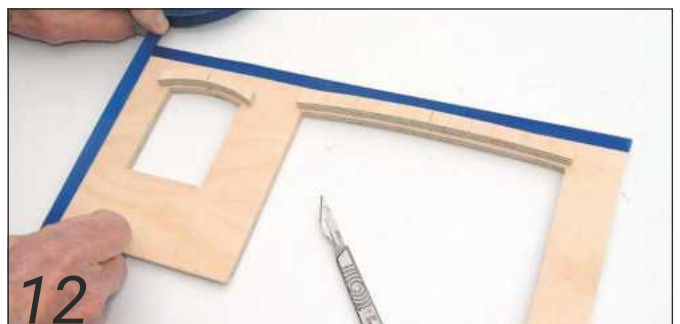


10 Cut six pieces of stripwood for Block A and glue them either side of the stable doors on the inside so that they overlap to give a door frame width of 6mm. Make the frames wide enough so that when glued in position, a 6mm groove is formed between the doors to take the dividing walls at a later stage. Leave the glue to cure with a heavy weight on top to prevent the frames moving. I cleaned up and painted several old Imperial weights acquired from junk shops over the years and these come in very handy for lots of tasks!



11

Glue similar stripwood grooves to the back wall of Block A and line them up to match the front. This photo shows the rebates described earlier



12

Paint the back and fronts for both blocks masking off any area with tape where a beam is going to be glued on



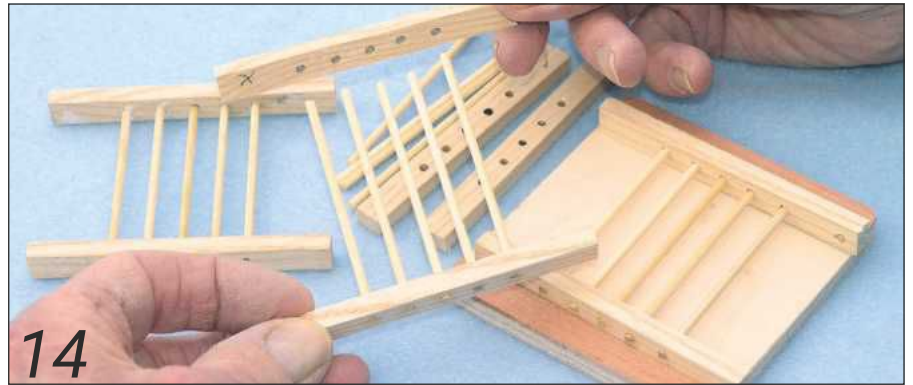
13

This is my setup for very accurate fine-scale drilling and comprises a Proxxon drill stand, a compound table and a Proxxon drill



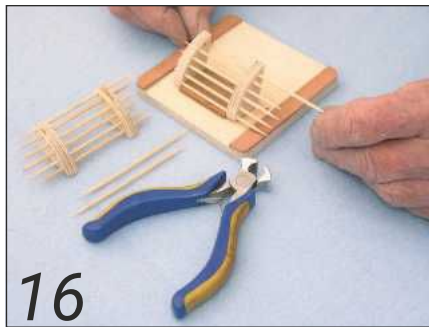
15

Work out which way you want the stable doors to open so that they will not bang together and after checking the correct height with your horse, cut each door in half. The hinges will have either pins or small screws and you may well find that they are too long, in which case the protruding ends will need trimming and flattening on the inside. A little epoxy resin will help to secure them. Putting on the hinges is a challenging stage and some patience will be needed! The doors can be held shut with small magnets drilled into the door frame and in the back of each door. Add handles to the top doors



14

Cut a window frame with four panes for the front of Block B. For the barred windows in the back wall of Block A, stack and tape up two layers of stripwood 9 x 9 x 750mm long and cut to make the top and bottom frames. If you have also decided to put windows in the back wall of Block B you will need more bars. Drill 3mm diameter holes along the strip to take five thin dowels (cocktail sticks or skewers are ideal). Put glue on the ends of the dowel and assemble; a little jig helps to hold the bars accurately while the glue cures. Trim off any excess dowel and glue the window bars in position on the inside of the back wall. This could be done in one long strip but it is a little trickier to keep everything in order!



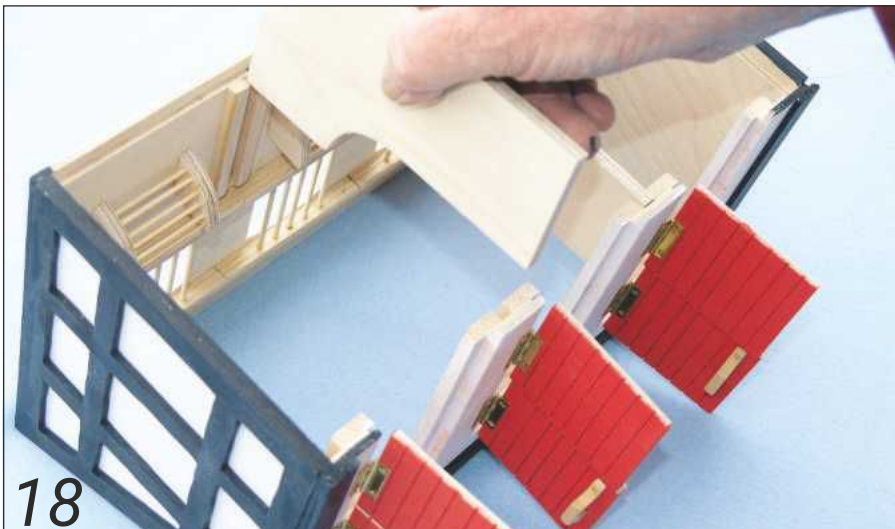
16

Stack and tape three offcuts of 6mm plywood and draw out a pair of shapes for the feeder sides and mark the positions for 6 x 3mm diameter holes. Drill first and then cut out. Insert lengths of thin dowel to complete the feeder and trim off the ends



17

Glue the feeders to the back wall of Block A



18

Glue and cramp up each building or glue and pin the sides together, whichever method you prefer. Slide in the two internal walls between the stalls in Block A from below. The floors are cut a little oversize because some adjustment is nearly always required with a plane or abrasive until the base fits neatly into the rebates



19

The arched cut-out from the front of Block B forms the front of the storage box and is painted and scribed so that it resembles double doors with two strong handles. Note that the bottom of the door front is level with the rest of the building and butts against the floor as it slides in so it is 6mm deeper than the rest of the box. Cut the sides and base, then glue and cramp up and varnish to finish. Two battens glued to the floor of Block B help to guide the box smoothly into place



20

Cut a length of stripwood to go along the inside back and front walls to give the roof support. Plane the front edge of the back support at a slight angle so that the side walls. Glue the strips 6mm down from the top edge so that the surface is flush when the roof panel is inserted. Cut out the two roof panels a little oversize and plane and sand them until they sit neatly in the roof space. They can be painted, textured, papered or scribed to represent tiles



21

Shape the clock tower from a solid block and cut the base at an angle to sit on the front roof panel. Glue a suitable printed clock face to the front and screw in position. I see it is nearly 3:10pm, which means it is time to stop for a cup of tea!



The completed riding stables should look something like this

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Taking advantage of a warm spring day, Andy King ventures over to Dover to visit the premises of 'the woodturning people' – long-established family business Stiles and Bates



THE WOODTURNING PEOPLE

The UK has long been described as a nation of shopkeepers, and taking a drive in an unfamiliar area it's often no surprise to see shops of all kinds in all manner of places and Stiles and Bates certainly fit that bill well! Tucked away out in the sticks of Dover, the Stiles and Bates shop is based on a working agricultural farm.

Most farms normally sell things associated with the produce they grow or farm, but not here! In a range of outbuildings there's a working sawmill as well as a shop that offers anything and everything you might need as a woodturner, from lathes to tools and all the associated peripherals, including a massive range of timber blanks, Stiles and Bates stock it, and up until recently there was also a successful woodturning school run by Dave Bates, but time constraints and the continued success of the business has meant this particular avenue has been halted. So taking advantage of a lovely spring day, I went along to find out the background and story of the company.

From farming to woodturning

The farm was purchased in the 1930s by the Stiles family and Dave became involved some years later after he married into the family. But of course farming and woodturning aren't normally associated together, so I asked Dave about his involvement and the stockpiles of timber dotted all around, either as huge boles awaiting milling, or planked up and in stick under cover.

"I started using a lathe when I was about nine years old," Dave told me, "it was always there and turning was easy, as everything is when you're a kid. No bowls because they were laminated from hand planed blocks, so it was just spindle work – handles, a fishing rod butt to fit to a World War II tank aerial, a rounders bat and suchlike."

Dave continues to tell me that as school-leaving age approached, his careers master told him that he should find a job writing for a living, but Dave wanted to learn arboriculture: "There was no such work locally so I started as a trainee on a local

plant nursery. I ended up self-employed at 19 with a plan to do landscape gardening and bought a chainsaw as part of the kit. With work slow, cutting chestnut coppice for fencing or pulp was a means to some income and I just fell in love with the job." Dave ended up concentrating on pulp and timber felling and had a couple of fellers working for him when his father-in-law asked him if he'd like to take up farming.

Dave continues to tell me that: "After giving up tree felling in 1979 to join my wife's family farm, I first started accumulating timber for my own use during the early '80s. The so-called 'Great Storm of 1987' gave me an opportunity to add to this pile and although timber prices were on the deck just like the trees, I offered the pre-storm prices and for two years the phone kept ringing."

Although by now Dave had a ridiculously large pile of milled timber, when asked if he planned on selling some, he replied: "No, this is my wet-day and retirement stash."

Sometime later, he began selling some to recover his costs, being sure to leave a prize squirrel pile for himself, and when asked if he planned to open a shop, he replied: "No, I just want to be the little guy on the corner selling a few bits of wood and yarning with woodturners and woodworkers."

But on seeing that there was an obvious market for the timber stocks he now had,

Dave eventually opened a shop in one of the family's old farm buildings, which was back in September 1996: "I was then asked about the huge stocks of timber that was evident around every corner – there was enough to build a battleship, let alone sink it!"

Starting the business

"With a timber business that started as a small diversification on the farm," Dave tells me, "we now have one larger than the farm business, employing a mixture of seven full-time workers including the family partners, but there is a huge difference between harvesting or salvaging timber for the workshop and keeping a continuous chain of supply in planks and blanks." Dave says that one thing remains the same, however: "Exploring the grain or figure of each plank as it is taken from the sawmill, and no matter how many trees must have been processed here by now, just when we think we have any type of timber sussed out, one comes in to undo all the accumulated wisdom we think we have!"

Milling timber

I went on to ask Dave about how they go about sourcing all the timber they mill, to which Dave replied: "We try to buy our round timber locally, mainly in our home county of Kent but also from neighbouring counties. We buy from managed estates, farms, local tree surgeons and fellers and



Just one of the many stacks of logs dotted around the farm!



Within the outbuildings there's a milling shop to convert planks



Outside is the 'Tom Sawyer' logging saw that is operated by Pete



Pete can be seen here planking up a trunk of yew

sometimes from building developments." "Occasionally," Dave continues, "we buy planks and round timber in from Europe."

So does that mean they use a piece of equipment along the lines of a Wood-Mizer to convert the stock to planks? Dave tells me that initially, they started by hiring in a Trekkasaw mobile sawmill, then found a local company with a Forester Tom Sawyer machine. "This machine is no longer manufactured but we managed to find the very one we used to hire; by this time working in Scotland – and bought it," says Dave. "It allows us to mill anything we need to any dimension to meet a customer requirement, not just the normal standard plank thicknesses and widths you find stocked by many timber mills."

Dave's son, Pete, is the sawmiller and learned to make the right cuts very quickly, as Dave recalls: "Considering that one of his first jobs aged five was painting the ends of sticked timber with his older sister, it is no surprise."

Before joining the family business, Pete worked for 10 years as a mechanical engineer after serving an intense five-year apprenticeship and his skills and need for tidiness and order have been a boon to the business.

I had a brief chat with Dave and Pete about the timbers they mill themselves and what is involved. They tell me that the job of processing is little changed over the years, and despite the obvious heavy lifting machinery at their disposal, the job still entails much physical work. "As well as the sawmill, we currently use four bandsaws for specific jobs, a radial arm and planer/thicknesser, but the single machine we rely upon most is our Manitou telescopic forklift, which we bought new in 1985 to move everything around easily and efficiently, and it's still going strong."

So what decisions are made when it comes to buying a felled tree for

conversion? Dave and Pete say that when they are buying any trees they normally stick with ones they know haven't been abused so they can be pretty sure they don't encounter any foreign objects. "This means that if there's one that's been growing in a garden it could quite easily be full of nails or other bits of metal where generations of families have hung washing lines, built tree houses or other such things that have become embedded," they tell me.

If the saw hits one of these it can be very expensive, not just from down time, but also the damage it does to the tipped bandsaw blades they use. That's not to say they won't buy one-offs from a garden but it has to be something special as well as viable to transport to their premises: "If it's local we will pick it up ourselves, but further afield, the costs of hiring a suitable lorry as well as loading it on, etc. affects our decision. A lot of the time it just won't be cost effective."

Home spalting

So with all the stock carried by Stiles and Bates, is there a timber that is more popular than others? Apparently not. Dave explains that they stock most common native hardwoods so they can cater for any 'flavour of the month' scenario, but they do sell a lot of spalted timber, as the woodturners "love it." And the best bit of all? They spalt their own! Dave explains that they set aside trunks in an area of the yard that has plenty of shade and remains humid and moist to encourage the spalting process: "If we could find a way of obtaining a reliable spalted timber year after year, we could probably make a living out of this alone but so much is down to chance and weather."

So aside from being able to spalt, with the ability to mill their own timber, does this allow them to get the best from any timber they source? Dave explains that they

generally cut through and through but occasionally quarter saw, especially if they can obtain plane or large oak.

But once cut, it obviously needs to season sufficiently before it can be sold for use in turning or furniture – what's the deal in this area?

"When we can," says Dave, "we prefer to air dry over a few years but the pressure of supply means we have to use a dehumidifier kiln on some batches to speed the job up. We aim to dry down to only 14% moisture content given that most of our timber is cut into woodturning blanks, and discs in particular are less kind to turn at the lower mc that furniture makers prefer."

Turning heaven

The mill is certainly well geared up for machining any stock whether planked or bought in – there are exotics available as



This beautiful piece of elm shows some of the stunning timber available



A separate outbuilding is used for the seasoned planks for sale

well as the native hardwoods milled on site, and any turning blanks, whether bowl or spindle, are all wax sealed on site to keep them in premium condition prior to use. And then there's the shop itself; if you love woodturning, you'll love it here!

The main shop has turning tools, kits, accessories, chucks, lathes, abrasives and finishes from all the major suppliers and manufacturers, and look to the right and you're in turning heaven!

A corridor the full length of the shop is given over to blanks in all shapes and sizes and species with two racks housing pen blanks in exotic timbers and a huge range of acrylics. If you are in the area and are an avid woodturner, this is definitely a 'one stop shop'.

But of course, the location doesn't offer much chance of passing trade, even though there is a regular flow of visitors and Dave



While within the shop all sorts of square blanks are available...

is quick to point this out: "It amazes us how far people will travel to deal with us but over the years, the biggest change has undoubtedly been the use of computers, both in the business, by customers through our website, through social media and wood-related forums, so we have to have a good online presence to compete." "Even so," Dave says, "we still publish and send out a yearly catalogue to our customer database and 2016 saw us issue our 16th annual catalogue."

Although it is expensive to produce and mail, and despite the trend among some suppliers to go 'paperless' in this internet age, they find this to be the most useful way of informing customers as well as gaining new customers.

From my own point of view, the Stiles and Bates catalogue is markedly different to others out there. It does, of course, have page



... and the occasional round one – not a bad selection!

after page of product to salivate over, but at the back are pages of 'how to' information and instruction on turning techniques, all of which makes it a valuable reference source in its own right.

Despite being a small setup, the Stiles and Bates business is on very solid foundations and being able to offer a complete service sets them apart from the standard stores out there. And of course, the beautiful location and surroundings are far better than the faceless industrial estates of many businesses nowadays, which is an additional bonus in my book! [www](http://www.stilesandbates.co.uk)

FURTHER INFORMATION

To browse their website and to check out their impressive range of tools, timber and turning supplies for yourself, see www.stilesandbates.co.uk



And if you want anything to turn on or with, the choice is yours...



The door elements can be clamped up to give a guide to the finished appearance

is to employ traditional mortise & tenon joints throughout.

Straight stock

One of the biggest challenges confronting the maker of a door is preparing straight stock for the stiles and rails, as anything less than this will produce a twisted result. While seasoned joiners may look on askance, I've found that a perfectly good door can be constructed from standard prepared softwood straight from the rack. Not only

MAKING A SIMPLE FITTED WARDROBE: THE BASICS – PART 2

Approaching the end of the build, it's time to make a simple panelled door, fit some shelves and tidy things up a bit before considering the final finish

In the last issue we left the wardrobe in a semi-finished state and, at the time of writing this, it's still not entirely completed, but is now just awaiting a paint job. As is the nature of most domestic projects, a different timescale is involved from that of a strictly commercial enterprise; it's a slightly more elastic one that can give a bit in response to other more pressing family matters.

One door opens...

Every wardrobe needs a door of some kind, and a simple panelled version is often the best to go for. Not only does it add something in terms of visual interest, but it also offers a degree of flexibility; in this case the chance to fit a mirror into the central panel. This is always a popular item in a teenager's bedroom, and was an influencing factor in the constructional method and material finally chosen for the door.

I've found that, for smaller cupboard doors and the like, jointing them with the Festool Domino is entirely suitable and makes for a door which is both serviceable and quick to produce. For something like this wardrobe door, though, a degree of strength was required to house the mirror and support its weight. In this situation, the only solution

does this reduce the price and cut down on machining time, but if you don't possess a thicknesser anyway it means you can still go ahead and make a proper door.

It helps if your local timber supplier is the type which will allow you to carefully select the boards you want; then it's simply a matter of chugging through the stock until you find a sufficient number of straight lengths to make the parts you need. I always like to get a bit more than I need so as to give myself a bit of choice when setting out and selecting the best pieces for the job in hand.

Spare the rod

It's always a good plan to draw up a full-scale rod wherever possible, but sometimes it can be good enough to lay the component parts out to see how they



2 Careful marking out is essential; note clamp to enhance accuracy



5 Trimming off the tenons and wedges the day after the glue up



3 Even a basic bench mortiser will make a huge difference to making any kind of mortise & tenon frame



4 With a custom steel Suva guard fitted, this table saw procedure is as safe as I can make it; note push-stick



6 A rail saw makes cutting off the stile horns a tidy business

will look. On this door I clamped mine together and stood the whole thing upright to give myself a better chance of judging the proportions (photo 1). Once you're happy, the work can be marked out (photo 2). For this you need little more than a sharp pencil, a square, good light and a clamp or two.

Start by laying all the coarse cut (i.e. overlength) parts out in a rough approximation of the finished job, then clearly mark all the face sides with left, right, top, bottom, etc. so there is no doubt about where each piece will go and which way up it is. Any common component, or pairs of things, should be marked up as one to avoid transference errors. First up are the stiles and the two of them should be clamped together and the mortises marked out across the edges. Once the shoulders are marked for the tenons on all of the rails, you're pretty much done on a simple door like this, and actual tool work can now start. Now is the time to run any grooves, rebates or mouldings, and it's an opportunity to get the router out or even your moulding planes.

March of the machines

For smaller jobs it's often easier to chop the mortises by hand with a purpose-made mortise chisel, but if you've got a machine, however humble, it can really speed things

up and make life easier (photo 3). As long as you take the time to make sure the chisel and auger are both sharp, and that the fence is accurately set, then you should be fine. As ever, I would always recommend cutting a test joint; you really don't want to be duplicating even a small error in set up.

The tenons are all of the through variety, and I like to put a shoulder all round so you don't have any gaps showing. The simple panelled design of this door means that everything is straightforward, with only the top and bottom rails needing a haunch. This helps strengthen a corner joint and is about as traditional as you can get. As with many woodworking jobs, there are many ways to cut a tenon, but the most important thing is to make sure you do it safely (see 'safety first' article on page 42). I like to cut the face shoulders on my table saw (photo 4), but the rest (i.e. the cheek cuts) should be done either by hand or on the bandsaw.

Clean up time

However the tenons are formed, they will always need cleaning up with a sharp shoulder plane of a suitable size. Fitting each joint to a sliding fit is imperative, and you really don't want them too snug or you will be struggling when you come to glue up. I've heard joiners advise to 'leave room for the glue', but the reality is – especially with

softwood – that the timber swells up from the water in your PVA glue and makes things considerably tighter than before. So, after each joint has been fitted to your satisfaction, take the time to put the whole thing together in a dry assembly. This will enable you to see if it will all go together square and free from wind. It's also good to include the panels in this dry run as you can often take things for granted and assume that they will fit; far better to find out now than later – oh, and are they clearly marked up?

Be prepared – no, really!

Gluing up can often be a bit tense, so you want to do everything you can to make things as easy as possible for yourself. Here's your checklist:

- Clamps (set to size if possible), plus scraps for protective blocks
- Glue and brush
- Damp rags
- Rubber mallet or similar harm-free persuader
- A clear level surface on which to work
- Wedges for tenons
- No interruptions

If your joint work has been OK, everything should be fine – just make sure to check for square and wind again when it's all clamped up, but before you've driven the wedges in and walked away.

Short cuts

Cleaning up a door is a nice job, especially if it doesn't need too much work with the belt sander. After this one was trimmed of its horns and tenon ends (**photo 5**) ready to be taken to site for hanging, it needed a rebate forming for the mirror (**photo 7**). Again, old hands at this game will no doubt disapprove, but sometimes corners need to be cut and the regulation stepped shoulder joints would have complicated matters beyond the time and budget available. With the aid of an adjustable rebate cutter (**photo 8**), I was able to make short work of creating the mirror housing and, after it was fitted, the whole thing would be covered with a thin panel of ply and the evidence hidden.

Although hanging a cupboard door is not hugely different from hanging a regular door, it can be a lot simpler, if only for its lighter weight. The same setting out procedures should be followed, except that the hinges on furniture are always cut into the door edge only, and then just planted onto the frame. It's straightforward enough to offer up a loose hinge to the frame to mark the position, and if you can rest the bottom corner of the door on a thin slip of something while you're fitting it, then things should go nicely.

Then it's just a case of fitting a stop block and a catch of some kind, and a handle or knob. One careful finish of your choice later and you (and hopefully some others) should be standing back in admiration. [www](http://www.getwoodworking.com)



9 Cleaning up the carcass corners on site; a scraper really is an invaluable tool



7 The rebate for the mirror is formed using a router fitted with a rebate cutter



8 Detail of my very useful adjustable rebate cutter from American company Viper



10 Part of the floor to ceiling 'shoe shelves' – a popular feature in any wardrobe



11 The (almost) finished job; it should almost disappear into the corner when it's painted to match in

schepach

WORKSHOP

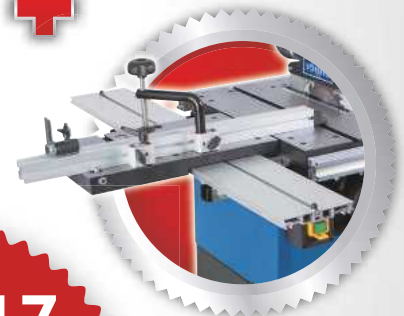


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Win BIG with Felder



To celebrate their 60th anniversary, Felder are running a fantastic competition in conjunction with *The Woodworker* and *Good Woodworking* magazines to find three of the best furniture makers across the UK – there's also some fantastic prizes up for grabs

Over the next six months, we will be running this fantastic competition in conjunction with Felder Group UK to discover who can make the best piece of furniture. The competition is open to anyone over the age of 18 regardless of skill level.

The piece you enter can be any size, from a small bedside cabinet up to a large wardrobe – the choice is yours! Simply decide on the piece you'd like to make, document the process, then submit it by following the entry details overleaf.

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Important information

- Due to email server size limitations, please ensure to send low resolution photos. For ease of judging, attach all photos and text to one email rather than sending multiple emails, which could potentially get lost
- Please outline your name, address, age and the piece of furniture you've entered at the start of the email (preferably in the subject heading)
- Please note that finalists must cover the costs

THIRD PRIZE

£100 TOOLING CREDIT

The third prize is £100 tooling credit, which can be spent on a wide range of tools and equipment across the Felder Group UK range

- of transport to the judging ceremony as well as any costs involved in transporting their piece of furniture
- Entry is open to UK residents with a permanent UK address
- The closing date for entries is 17 February 2017. Pieces will be judged on Friday 17 March 2017, so please ensure you are free on that date in case your entry is chosen as one of the final five

ENTRY DETAILS

To enter the competition, you must email a selection of step-by-step and process photos of your hand-made piece of furniture, which documents its build from start to finish (no more than eight photos, please), along with a short description of the piece and the processes used to make it (no more than 500 words, please).

Expert judges

Felder Group UK will select five finalists from all those who enter, each of whom will be invited to bring their piece to the Milton Keynes showroom to be judged by an expert panel, consisting of master craftsman and furniture maker, Peter Sefton; award-winning furniture and cabinetmaking expert, John Lloyd; Felder Group UK director, Matthew Applegarth; and *Good Woodworking* editor, Tegan Foley



- All entries should be emailed to tegan.foley@mytimemedia.com and should be sent no later than 17 February 2017 – postal entries will not be accepted
- Only one entry per person; multiple entries will be discarded. Employees of MyTimeMedia Ltd and Felder Group UK are not eligible to enter this competition
- To view our competition terms and conditions in full, please visit www.getwoodworking.com/competitions



60 years of Felder

It was 60 years ago that Johann Felder, together with his wife Gertaud, founded Felder as a company. Johann Felder junior created and worked in his workshop, in his parents' home. In the same year, 1955, they were already presenting the first Felder woodworking machines at trade fairs all across Austria.

Strong, down-to-earth and always ahead of the times – with traditional values, pioneering machine concepts and high quality products – the machine engineering company developed in the following years from being a specialist for combination machines only to a complete supplier of professional woodworking machinery for workshops, business and industry. With one of the largest ranges in the industry, Felder

customers are now able to get everything they need all in one place from one supplier.

60 years later, the Felder Group has around 400 employees at the company's headquarters in Hall in Tirol and is classed as one of the worldwide leading suppliers of woodworking machines for hobby, business and industry. There are more than 200 sales centres in 72 countries selling over 150 models from the Hammer, Felder and Format-4 brands.

In 1997 Felder brought the new brand – Hammer – to life and it soon asserted itself with high quality yet affordable woodworking machines proving highly successful against cheap products from the Far East. The success enabled further expansion of production and assembly in 1999. The new assembly hall No.2 increased the capacity by 30%.

Format-4 was introduced in 2001 as the premium brand for the highest requirements in business and industry and completed the product range of the Felder Group in the professional segment.



Workers at the Felder factory back in 1955

In the years to follow, the product range was expanded to include CNC processing centres, edgebanders, beam saws and heated veneer presses.

FURTHER INFORMATION

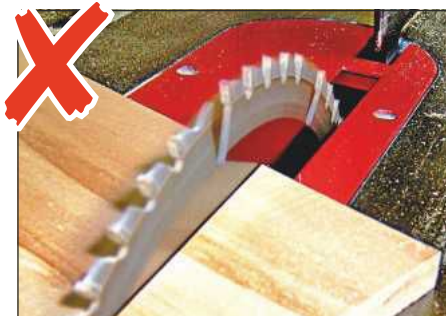
To find out more about Felder Group UK, see details below

- Tel: 01908 635 000
- Web: www.felder-group.co.uk



SAFETY FIRST

Considering the fact that safety should always be at the forefront of every woodworker's mind, the Editor discusses the issue of unguarded machines and how to avoid dangerous practices



A guardless blade – a sight you really don't want to see



A dangerously modified machine: no guard and the riving knife has also been removed



My standard setup, with guard and riving knife in place; note pushstick nearby

It goes without saying that there are certain aspects of woodworking that will always pose a risk to the woodworker, and with sharp tools around it's likely that all of us will have had a minor accident at some time or another. While we can shrug off the occasional cut or nick from a knife or chisel, anything machine or power tool related is to be avoided at all costs.

Guards at the ready

Insurance companies charge the highest premiums for all of those employed in the woodworking industry; this is no surprise when you consider the many different ways you can hurt yourself on the wide variety of machines in use. Having been in the business myself for 30 years plus, the stories one hears are unsettling at best, and the two biggest culprits for accident are the table saw and the spindle moulder. Now not many of us have a spindle in our workshops (let's face it, a router table will suffice for most of our one-off pieces; a spindle is really for the professionals), but a large number of home and hobbyist woodworkers will have a table saw of some kind in their workshop.

Although brimming with potential danger, a table saw will remain harmless if used sensibly. As long as it is treated with respect and never used in a hurry, then accidents can be avoided. The HSE requires that a riving knife and guard are always fitted, and rightly so. A riving knife will prevent timber from pinching the blade and causing a kick-back; guarding is primarily put in place to shield the moving blade from accidental contact with people and random objects. An exposed and fast moving blade is a scary thing, and it's perfectly right that it should be shrouded in a robust cover.

As required by the HSE, when used

correctly for ripping and cross-cutting, the guard should be in place at all times. Does this guarantee safety, though? Unfortunately not, as improper practice can easily result in accident. A push-stick (or two if needs be) is absolutely necessary to avoid getting one's hands any closer than 300mm to the blade. Guarded, then, is the safe way to proceed, and for the majority of work it will be fine. But what can you do when the cut you need to make is obstructed by the guard itself? For instance, on a deep cut which requires two or more passes to get through?

While most guards are of the crown variety, and are fixed onto the top of the riving knife, a Suva guard is suspended from a frame or arm bolted onto the side of the saw, and performs the same function as a crown guard, i.e. it covers the blade and stops any person or thing from falling on it. This can be raised to permit the sort of deep cut where the blade comes through the top of the workpiece, then lowered immediately afterwards. A Suva guard can be fitted as an upgrade, but sadly they don't come cheap and so few people actually bother.

Tips for keeping safe in the workshop

When using a table saw, in common with other dangerous practices, a bit of common sense and an appreciation of the risks involved will go a long way to keeping you safe, but I would implore all my fellow woodworkers to do the following:

1. For any work closer to the blade than 300mm, use a push-stick at all times, and particularly when removing offcuts from the rear of the table.
2. Consider investing in or making your own Suva guard (I made mine from sheet steel – see page 37).
3. Refrain from removing the crown guard unless absolutely necessary, and replace it immediately after the cut is finished.
4. Never rush on to the saw – take a minute to set yourself up and mentally prepare.
5. Keep the saw table and its immediate working environment clear of all potential hazards.

I hope I've not alarmed too many readers, but then a modicum of fear is not such a bad thing when you step from the relative safety of the bench and cross the threshold into the cold reality of the machine. **WWW**



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Spice up your kitchen!

Need a last-minute gift for the mother-in-law? It's James Brolly to the rescue, with a simple spice rack

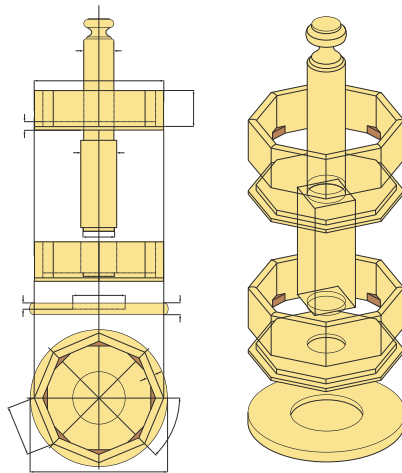


Fig.1 Spice rack – any dimensions not given are up to you, be creative!

This spice rack was designed to hold 16 jars on a kitchen worktop. It spins on a 'Lazy Susan' bearing, which you can get for around £3.00 from Axminster Tools & Machinery (www.axminster.co.uk).

The wood used is beech, mainly because I had some, but any wood species would do. Hardwood is preferable because it takes a better finish, and is more able to withstand the odd knock. You could match the wood to that of the kitchen cupboards if the rack is to stand on a worktop, or paint it.

Preparation

Prepare all material to size: I edge-jointed the pieces for the two balconies (B) and the base (A), because I didn't have any stock of the required width. I used biscuits to strengthen these joints. The easiest way to cut the two octagonal balcony shapes (B) is to start by cutting squares of 200mm, mark the centre accurately and then mark the waste that will be removed to make the octagons (taking notice of the position of the biscuits if you, like me, have jointed your pieces). I cut the octagons on my Triton using the mitre fence and set the rip fence so as to cut off the correct amount. Marking the workpiece and cutting to the line could as easily have done it.

Next, rout the rebates that will take the rails around the edges of the balconies using a

rebate cutter and a router table. I made an auxiliary fence from an MDF offcut to enclose the cutter as far as possible to help accuracy, and fitted a makeshift guard for safety.

Marking out & drilling

The circular base (A) needs to be larger than the corner-to-corner measurement of the lower balcony (B), so I settled on 220mm. Mark it out, again being careful of the biscuit positions if necessary, and drill a hole of appropriate size at the centre mark. Screw through the waste timber to attach the timber to a sacrificial board; mine is an old piece of kitchen worktop with a batten fixed to the laminated side.

Because the centre piece will become detached it must also be fixed to stop it moving as the cut is completed. I did this with double-sided tape on the underside of what will be the base. Next, cut the circle; I used the attachment supplied with my router for this purpose.

Cutting the recess

To cut the recess for the Lazy Susan bearing, first measure the bearing (I needed a 100 x 8mm recess). Mark the base, and cut it out with the router fitted with a guidebush, using a template cut from MDF.

The hole in the MDF for the template should be the diameter of the opening in the workpiece, plus the difference in diameters between the cutter and the bush. Therefore, if a recess of 100mm is needed, and a 12mm cutter and a 16mm bush are to be used, the hole in the template needs to be 104mm.

Why use a template for a one-off? I find that this method is virtually foolproof, and it is better to discard a piece of scrap MDF and make a new template, than to ruin what could be the last piece of suitable timber available. With the recess cut, try the bearing for size and remove the screws holding what is now the waste. With the double-sided tape holding the base in place, put a roundover bit in the router and shape the outer edge of the base.

Drill a 13mm hole through the base at the edge of the recess so as to insert the screws to hold the bearing at final assembly.

Making the centre column

Now make the centre column (D). Size your workpiece to 58mm square and fit it on the lathe, then mark out the length as shown on the drawing. I started the shoulder cuts, where it changes from square to round, with a fine saw, because I don't have enough confidence in my turning skills to start from square with the skew at these points.

Once the corners were cut with the saw, I had no problems rounding the appropriate places using a spindle roughing gouge, using a parting tool and callipers to get the size right, and finished with a skew chisel. Turn the knob at the top as part of the same piece to give it strength.

The round sections, including the tenon at the bottom, are 47mm diameter simply because this is the size of the most suitable drill bit I had to drill the holes in the balconies to fit! Do a dry assembly of the parts.

Next, the sides of the balconies (C). Size the stock to 60 x 10mm, then round over the top edge on the router table and sand it smooth. Carefully measure the balconies where the rails will fit, before transferring the measurements to the mitre saw and fitting



1 Making the octagons is easy if you start with a square piece and remove the corners

up a length stop. My rails were each 82.5mm long. Make 16 glue blocks, each 40mm, to add strength to the balcony sides.

Sanding & finishing

Sand all the parts down to 400 grit and apply two coats of cellulose sanding sealer, rubbing down between and after coats, then add a coat of wax and buff to a soft sheen. This will be easier than finishing when assembled but take great care not to get finish where glue is expected to stick later, because it will stop the glue sticking.

Dry assembly

Dry-assemble a set of sides on one of the balconies, make sure the fit is OK, then hold them in place with a rubber band. Tape all the sides together with masking tape, omitting one joint, so that when the rubber band is removed they can all be lifted off together and laid on their backs in a row (photo 6). Apply PVA glue to the mitres and to the balcony's rebates.

The rails can then be lifted back in position and the last joint stuck with tape. For extra pressure, I used a home-made band clamp: simply a length of nylon band of the type used to tie parcels, stapled to two offcuts, with pressure applied by a small clamp. The outer ends of the offcuts are held apart with a piece of round scrap to concentrate the pressure.

Fit the glue blocks, also with PVA, squeezing them into position by hand, then repeat for the other balcony.

When the glue has dried, it's back to the router table to clean up and remove the bottom corner. This can be done in one operation with a bearing-guided roundover bit. Sand down the area through the grades and repair the finish where necessary.

Final assembly

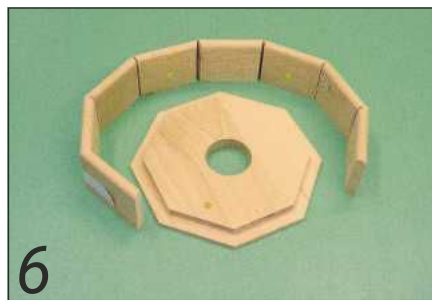
Time for the final assembly. The centre column (D) and lower balcony are first, with PVA glue applied to the flat-bottomed hole and the tenon of the column fitted in place with a 40mm screw inserted from below



2 Cutting out the circular base with a trammel attachment for the router



4 I turned the column as one piece but it could be done in sections if you prefer



6 Put the sides in place, then tape together so that they can be lifted off as one

and tightened. No need for any clamps here.

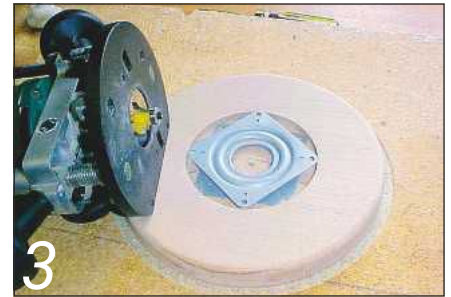
Next, the upper balcony with its 47mm hole to fit over the round upper part of the column and sit on the shoulder of the square section, being glued in place.

Now the assembly must be clamped. I set up a small table on my workbench, with the now redundant recess template used to fit over the upper balcony to spread the clamp pressure (photo 7). Make sure all is square and that both balconies line up before tightening the clamps.

Fitting the bearing

To fit the bearing Lazy Susan bearing, turn the workpiece upside-down and carefully mark the positions of the screws in the bottom of the lower balcony.

The centre is already marked, so use a compass to mark a circle on which the screws should be, then use the holes in the bearing to mark the hole positions and drill pilot holes. Drive the screws home, then



3 Using a template makes it easy to get the recess just right to fit the Lazy Susan



5 Measure the spaces for the rails; don't rely on maths or guesswork to get their sizes



7 As well as checking for square, make sure the balconies line up at this point



8 The first dry assembly, to check it goes together before cutting the rails

remove them. Fix the bearing in the prepared recess and set it on top of the inverted balcony, bottom up. Then, working through the hole drilled earlier, fit the screws to hold it all together. Job done! [www](http://www.getwoodworking.com)

How we chilled in the old days

This article from *The Woodworker* of April 1952 tackles the tricky task of building your own refrigerator – not something we would likely tackle today but certainly a source of inspiration for many a maker

Although it started its life as a craft magazine primarily for hobbyists over 100 years ago, *The Woodworker* soon became a useful – and at times vital – source of technical information for everyone who needed domestic fittings and furniture for the home. With an ever growing population and the sort of economic belt tightening that inevitably accompanies times of national difficulty, over the years our magazine has helped huge numbers of householders provide otherwise unavailable items for their families.

Things are a lot easier in some respects now, and it's unlikely that many of us would undertake the construction of something like a kitchen refrigerator out of choice. But for many readers in the early 1950s, the chances of acquiring such an item through (what are now) normal channels were so slim as to be almost nonexistent. The only other option was to make your own.

The plans reproduced here are straightforward enough and, to their credit, treat the project like any other. Despite more exposure to high-tech gizmos than our predecessors, I think a lot of us would have considerable reservations about taking on this sort of job.

Sensible advice

As ever, the introduction to this article from April 1952 sets the tone and puts forward the sensible advice that the refrigeration plant itself, plus hardware and fittings,



FIG. 1. THE CABINET, FINISHED IN WHITE ENAMEL

SINCE cooling is done by the "evaporator," the latter must come inside the refrigeration compartment. The plant should therefore be obtained as in Fig. 3, with the condensing unit on top and the evaporator below, the mounting board thus forming the roof of the refrigeration compartment. In Fig. 6 the mounting board (D) is shown in position, its rebated edge resting on the rails of the cabinet.

Construction.—As shown in Figs. 2 and 6, the cabinet has a framed construction faced with plywood or hardboard. Details are given in Fig. 2, the top rail joints being shown at A, the lower 2 in. by 1 in. cross-rails at C, and the others at B. All the framing members are of 2in. by 2in. timber, except those shown as 2in. by 1in. The proportions shown are intended only as a general guide, but minimum dimensions should be carefully

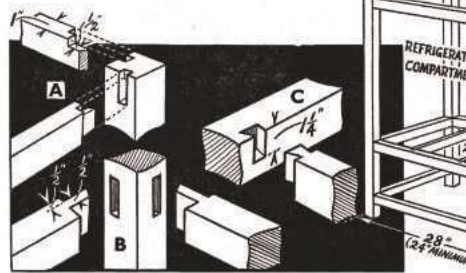


FIG. 2. FRAMEWORK CONSTRUCTION

A. Top rail joints
B. Joints for all other rails except lower 2 in. by 1 in. cross rails shown at C
Main dimensions will depend on the particular refrigeration plant obtained, but the minimum dimensions shown here will apply in most cases

APRIL, 1952

observed unless the plant will allow further economy of space.

The refrigeration compartment is rather low in the cabinet, owing to the size of the plant. It can only be brought higher, therefore, by making the whole cabinet taller, but the width must be increased in proportion to ensure stability, bearing in mind that heavy refrigeration plant will be housed at the top.

Ventilation.—Ventilation louvers (see Figs. 6 and 7D) are an essential feature in both side panels of the top compartment, since the plant generates considerable heat. For the same reason, the back of this compartment is left open. The loose front panel and top give access to the plant for adjustment.

Hardboard could be used for the fixed outer panels, but quadrant mouldings should be pinned and glued round the edges for a good finish. Any joints in the side panels will be improved by inserting a thin wood fillet between adjacent panels, as in Fig. 6.

The loose front panel and top should be of 3/4 in. plywood with rounded edges, a batten framework being screwed underneath the top to position it. Note that this framework is flush at the front, so that the loose front panel closes against it when clipped home.

Lining the Inside.—When the framework has been assembled, line the inside of the refrigeration compartment as in Fig. 5. 1/4-in. thick asbestos-cement sheeting with glazed finish could be used for this, or any similar material which will give the refrigerator a clean and

attractive interior. Framing rails, edges, as shown, suitably colour-aworkward prop of the sheets in as it may pre Internal corner thin quadrant Shelf.—A g and a conveni bolts being p length of each and serves as evaporator un and the shelf n Insulation.— compartment, prevent the co insulating mater slag wool, or sl Fig. 4 shows

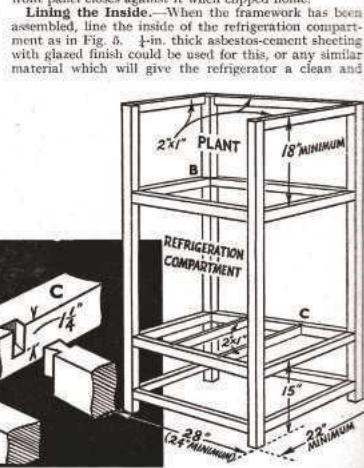


FIG. 4. SECTION OF WALLS AND REFRIGERATION COMPARTMENT

Max insulation is of the cabinet. 5 insulating material packed between the outer

WOODWORKER

are to be acquired first before actual woodworking begins. This action must have required a sizeable outlay of cash back in the day, and would also have needed a considerable amount of self-confidence on the part of the maker, too. And knowing that there was no room for failure and that the whole family would have been eagerly awaiting the advent

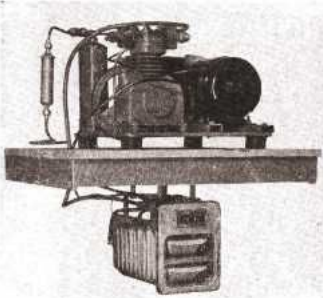
of cold drinks and improved catering wouldn't have made the job any easier, either. These days this sort of thing would be looked upon as something of a psychological pressure, and you could probably get counselling for it. Like most jobs, though, after the initial shock of what you've signed up for has subsided a little, taking a deep breath and

DO GET IN TOUCH

If any other readers have memories and photos of things they or their forebears made from *The Woodworker*, please get in touch as we'd love to see them. Just email me on the usual address: mark.cass@mytimemedia.com and we'll get them in the mag

FIG. 3. REFRIGERATION PLANT

This should be obtained as shown here, with the condensing unit on top and the evaporator below. Since the evaporator comes inside the refrigeration compartment, the mounting board will form the roof of the compartment (see D, Fig. 6)



NET

will appreciate, K.E.R. To avoid a unit in stain the unit or is also advisable c., as the cabinet built-in type

nal finish. The sheets are screwed to the wood fillets being put in to hide the front of red plastic. If the compartment is of portions it may be necessary to have some position when the framework is glued up, above impossible to fit them afterwards. s of the compartment can be fitted with mouldings.

ent shelf of tinned metal should be put in. cent method of fixing is shown in Fig. 5. The projecting bolt is then covered with a rubber sleeve a shelf support. Remember that the it hangs down inside the compartment, must therefore be positioned to clear it.

For efficient refrigeration the three walls and bottom must be insulated to production of heat from outside. Various materials are available, such as "Stibit" ab cork.

a section through the compartment walls

with the insulation in position. The insulation for the bottom of the compartment is kept in place by a sheet of hardboard screwed beneath the lower rails.

The Door.—Here again, insulation is an important factor. Fig. 7 shows alternative methods of construction at A and B. In both cases a substantial wooden frame houses the insulation, the outside being faced with plywood, say 1/2 in. thick. The inside facing is of the same material as the compartment lining.

As shown at A and C, battens are used for fixing the plywood to the frame, and also provide a sound fixing for the "roller"-type handle usually employed for

FIG. 4. GENERAL CONSTRUCTION OF CABINET

The framework is faced with plywood or hardboard, a loose top and front panel being fitted to the upper compartment to give access to the refrigeration plant. Since the plant develops considerable heat, ventilation louvers are fitted at both sides, and the back of the compartment is left open

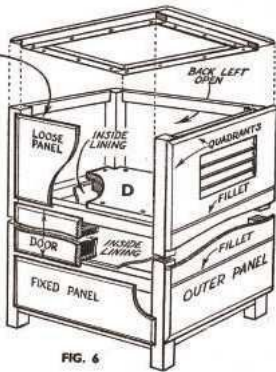


FIG. 6

FIG. 5. DETAILS OF REFRIGERATION COMPARTMENT

Inside walls are made of asbestos cement sheeting with glazed finish, or other similar material. Bolts are put through the walls so act as shelf supports

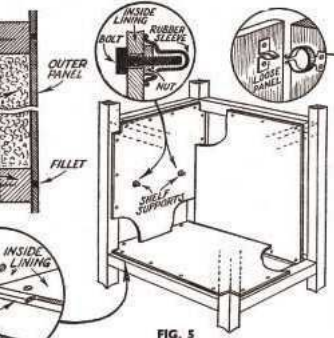


FIG. 5

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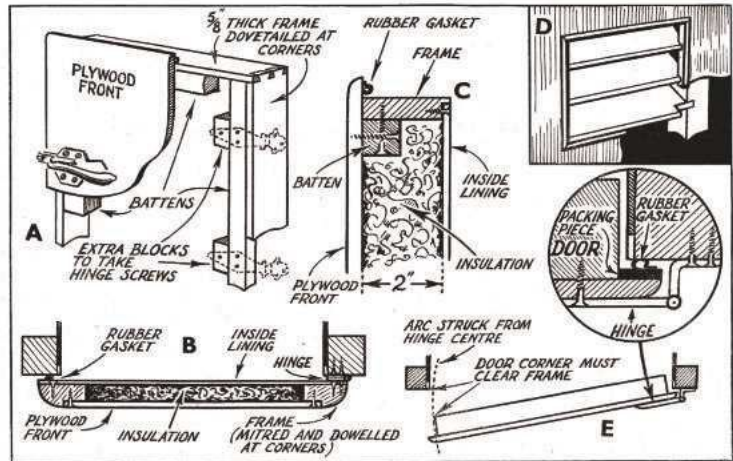


FIG. 7. REFRIGERATOR DOOR CONSTRUCTION

Alternative constructions are shown at A and B. Blocks are fixed inside to provide a sound foundation for the handle and hinges in design A, which is also shown in section at C. The bulk of the door in this case fits inside the compartment opening as at E. Construction of ventilation louvers for the top compartment of the cabinet is shown at D, the louvers being slotted into battens behind the outer panels of the cabinet

refrigerator doors. Extra blocks may have to be used to provide a fixing for the hinge screws. For the alternative construction shown in section at B, ordinary butt hinges should be used. If design A is adopted, the main frame of the door will fit inside the compartment as at E. A slight clearance is therefore essential, so that the corner of the door frame does not foul the cabinet.

A rubber gasket is run all round the inside lip of the door to seal the compartment completely, and in some cases it may be necessary to employ a packing-piece, as shown in inset at E.

A painted finish is appropriate for this type of work, and the cabinet would look most attractive in cream. (126)

CHIPS FROM THE CHISEL (Continued from p. 64) we shall be fulfilling a deep-seated need of our own nature. The woodworker who sets himself to become a fine craftsman does more than acquire technical skill. He enriches and fulfils his whole being and acquires a new interest in life which may lead him into many fascinating by-ways. And what a relief it is amid the preoccupations of these worrying times to have anything so sanely and solidly based as woodwork to turn to. (127)

THE BEGINNER AT WOOD TURNING

(Continued from page 69)

Place the chisel at an angle on the work with only the bevel touching it, not the actual edge, as at A, Fig. 2. Obviously nothing will happen. The tool cannot cut. Now gradually tilt it over to the left until it is clear that the edge is down on the wood and is actually cutting. You can tell this by sliding the tool to the left when it will remove a shaving if the edge is right down (see B).

Do not tilt it any more. Only a light skimming cut is needed, the roughing having been done with the gouge. In this way the bevel continues to rub on the wood and

there is no tendency to dig in. Two operations with the chisel are given in Figs. 1 and 3.

One of the chief reasons why the point catches is that, in taking a heavy cut, the chisel is momentarily caught in the wood and is drawn downwards so that the point catches in. Remember then, keep the bevel rubbing; cut with the middle of the cutting edge; use a wide chisel (especially on large work); and take only a skimming cut. Above all, keep on practising. The chisel is used for traversing right to left or vice versa, and the tool should be turned over to suit the direction of the cut.

In a later article we hope to deal with further operations. (101)

"Painting for Amateurs," by J. H. Ouseby.—Although the author is himself an experienced tradesman, and knows all the snags and difficulties, he has written this book with the beginner in mind. He deals with materials, preparation, brush work, spraying, car painting, natural wood finishes, decorative effects, and faults and their rectification. The book contains over 70 pages, and includes 4 pages of photographic plates. We can recommend it to all those who wish to know more about painting their woodwork. Published at 2s. 6d. net by W. & G. Foyle, Ltd., 119 Charing Cross Road, London, W.C.2.

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WOODWORKER

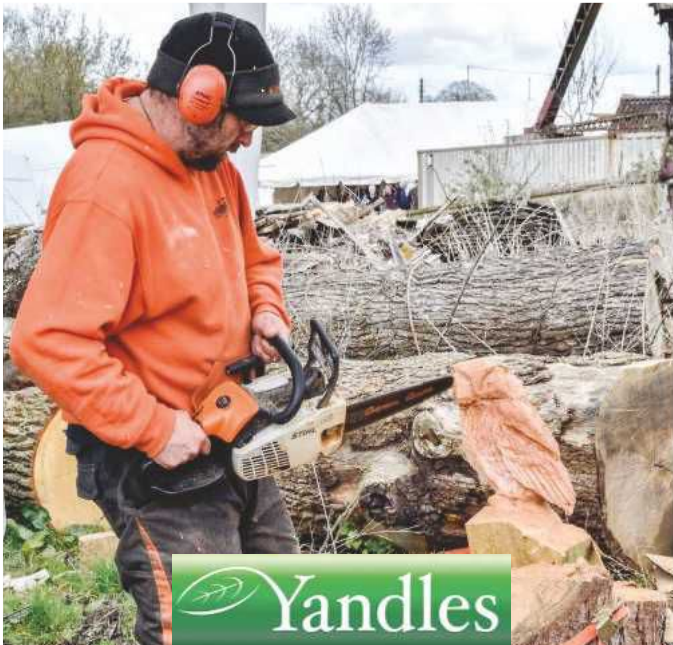
looking at the actual plans should soon restore those positive feelings. It won't be long until you realise that it's mostly just basic stuff, but a fair bit of it and arranged in a way you've not encountered before. There will always be new skills to master, and it's the cumulative effect of these which can make all of us a better woodworker.

Materials availability

When it comes to the technical aspects of this project, it's mostly pretty simple: jointed frames and legs to make up a free-standing cabinet plus shelving and a door. The challenging parts, I think, would be the insulation – cork or slag wool – and the inner compartment lining; at the time the most suitable (and readily available) material

appeared to be 6mm-thick asbestos-cement sheeting with a glazed finish. I think the door would have been tricky, too – again it needed insulation plus a rubber-sealed overhang and special hinges and handle. Once finished, the whole job would need painting in a hard-wearing enamel; 'cream' was recommended as the most suitable colour. Happy days. **WWW**

mark



Yandles

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Dominic Collings employs functional design and classic joinery to make a fine set of oak tables

NESTING INSTINCT

Recently at work I was asked to give the staff rest room something of a makeover as everything was looking rather tired. With new sofas ordered, it was suggested we needed new coffee tables plus a display unit. I decided to make a start with the tables – a nice change to have a problem-free project, I thought. No jigs, laminating or anything too complicated; just straight cuts and traditional joinery. To simplify the design, I based the sizes roughly around a nest of tables at home.

After making a few sketches, I drew up a cutting list before heading off to my local timber supplier. A small project like this enables you to take advantage of cheaper 'short boards', which are a fraction of the

cost of standard stock. These tend to be boards between 2.4 and 3m in length. I returned home with more than enough oak to complete the project; it all came in at under £100.

After sorting out the timber into suitable piles for tops, legs and rails, I spent the first morning preparing stock on the planer/thicknesser. Don't forget to add face side and edge marks as you work, checking for square at the same time. It's a good idea to write sizes of all components in large print on a piece of MDF. Prop this board up somewhere suitable in the workshop so you can glance across and read off the sizes you need to cut, no matter which machine you're standing at.



1 Building small pieces of furniture is an economical way to use up those shorter lengths of timber



2 After planing timber to width and thickness, saw components to length, allowing extra for waste



3 Cramping stops to each end of the mortiser fence restricts leg travel, ensuring mortise lengths are consistent



4 Tenons are safer to cut on the bandsaw. A stop cramped to the table restricts the length of cut



5 As rails meet in the centre of the legs, ends of tenons are stepped to enable them to fit over each other

Mortising magic

This project is all about batch cutting, requiring 52 identical tenons and corresponding mortises, so the first pieces to be sawn were legs for the largest table. It's much easier to cut a tenon to fit a mortise than the other way around.

After cutting to length, I marked one leg for its upper mortise. I adjusted the mortise gauge pins against the chisel and checked the setting with a rule. It makes sense to label one leg as a pattern, so all machines can be set from the same component.

As all mortises are located in the legs, these were chopped first. With the mortiser fence correctly positioned, I lowered the chisel to line it up with one end of the mortise. Next, I clamped an offcut to the fence as a stop for the leg. This process was repeated for the other end of the mortise, so the leg could only move left and right under the chisel.

This ensured all mortises would be identical, without having to mark up all the components. This procedure does save time, but as mortises are not central in the legs I had to set these stops four times per table, which still takes a while.

Tenon tedium

With all the mortises cut for the top rails, I machined the tenons next, using a simple jig on the bandsaw. It's essential that the jig



6 Arrange boards for each top so that grain pattern is pleasing and growth rings alternate. Glue and cramp together

is set up with the maximum precision before starting, and be sure to check things as you go along. Once set, the jig did not need altering, so the 104 cuts for the tenon shoulders were easy, though tedious.

Finally, as the tenons would meet in the middle of the leg, it was necessary to step the tenon ends. This grouped the four rails together as a set, so before cutting I made sure the best looking components were left for the lower, more visible rails. Any edge defects, such as small knots, were

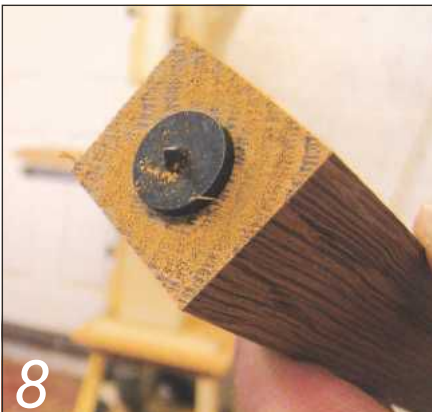
destined for upper rails, which would be hidden by the top.

Gluing the tops

With the frame of the largest table fitted together, I began making the top. After preparing the boards, I was left with a reasonable grain pattern. There was a little sapwood, but I didn't mind this at all – and besides, if I'd cut away all the sapwood on this locally-grown oak there would be little left. One board was an unusual purple



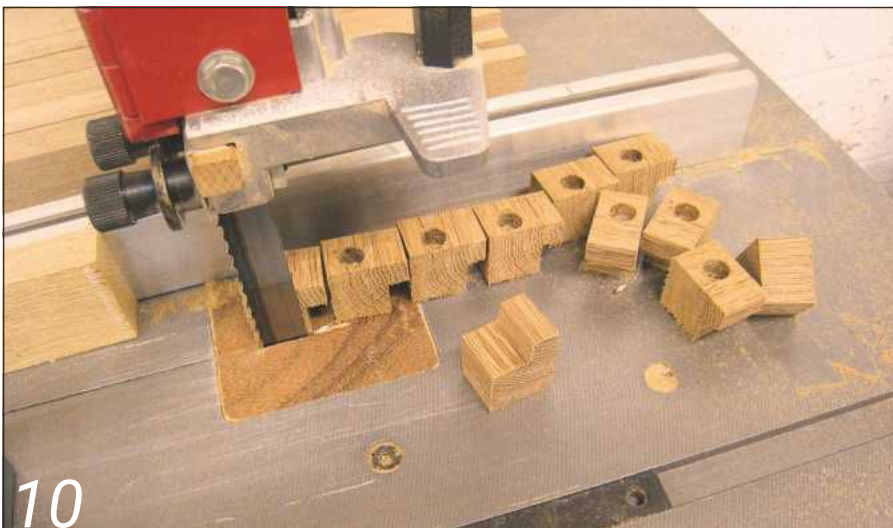
7 With most of the dried glue removed, clean up the joints with a bench plane. Check for flatness with a straightedge



8 Runners are fitted to the rails with dowels. Drill the end and tap in a dowel marker to get the correct position



9 Front edges of support runners are tapered, so that each table slides into place easily. Shape on a disc sander



10 Buttons are made by first routing a rebate in a suitable length of timber. Holes are drilled before cutting into blocks

colour, which I'd not seen before. At first I thought it was just surface staining, but on cutting into it I found the colour went all the way through. It turned out not to be a problem, though, as it was beyond the length needed, so would not feature in the finished top.

Glue the boards together with sash cramps, alternately placing them above and below if possible; this will reduce the risk of a top bowing as the glue dries. Most people wipe up squeezed-out glue instantly with a damp cloth, though I find this tends to dilute and rub the adhesive further into the grain. By leaving excess glue until it just starts to solidify, you can scrape it off with a craft knife blade, just like peeling an apple. Once dry, I cleaned up the joints with my new Veritas bevel-up smoother – this was the first time I'd used this tool and it's really nice...

Table runners

Next were the runners, which collect the two smaller tables for storage and enable them to slide. These were attached to an extra lateral rail at the rear of the two larger tables with dowels, held in place with recessed screws at the front. After machining the runners I bored a hole into the end of each one, using a hand drill to match the dowel, then a dowel marker was inserted. Holding the runner in position, a sharp tap with a hammer left a corresponding mark on the rail; this locates the hole required on the rail. Again, drill by hand with a depth stop on the bit, so you don't go all the way through.

I taped the runners together as pairs and shaped them on a disc sander to give them a sloping front. These guide the smaller tables into place when storing them underneath.

Dominos and buttons...

To attach the tops, I'd intended to simply machine buttons from scrap stock. I did this initially by first routing a rebate in a length of oak, then drilling countersunk holes before slicing it into individual buttons. This procedure went without incident, but I ran into problems when cutting the slots in the rails. What did I say about this being a trouble-free project?

On previous builds I've had no hesitation in using my Festool Domino. In fact, on this project the tool would have saved a lot of time when cutting all the tenons, if it weren't for one snag... Whenever I pick the thing up I seem to make an error with it; either I cut a slot too deeply or set the fence incorrectly, which has led me to lose confidence in it. Then there's the guilt factor, where you feel the Domino is a little bit of a cheat's tool! That said, it's too expensive a piece of kit to



11

I used a Domino joiner to cut the slots in the rails, though discovered problems with fence movement

just sit in the drawer, so begrudgingly I decided to use it to cut the button slots.

With a 10mm bit installed and the fence set to the correct height, I made some test cuts in scrap MDF until I was happy with the fit. Then it should have been a case of making my way around the top rails for a quick result. However, after cutting slots all the way round, it wasn't until I'd got back to the start that I realised the fence was slowly vibrating upwards. As a result, each individual slot had been cut at a slightly lower height, despite the fact the fence adjustment lever was fully tightened.

Fortunately, this was only the case on one table, so the remedy was to cut a custom button for each slot. This took a lot of time, precisely what the Domino is supposed to save. I think my machine

(or more likely its user) has a curse!

For the other two tables I reverted back to the mortiser, remembering to reset the depth stop to prevent me cutting all the way through. This worked well to produce batch-cut buttons of a consistent size.

With the top rails dry-fitted to the legs and top of the middle table, I slid the frame inside the largest table. Now I could mark the lower rails, so everything would line up when the tables were stored, then it was back to the mortiser to cut slots for the lower rails of the mid-sized table. I repeated this process for the smallest table, too.

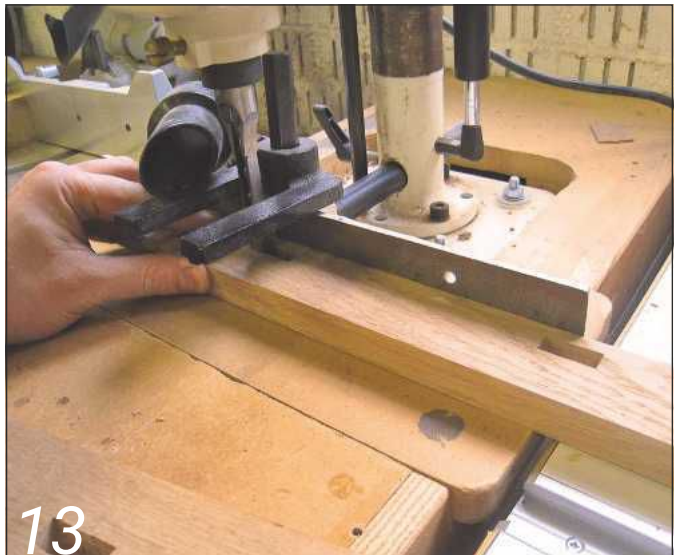
Tapering the legs

The last machining task was to cut the taper on the legs. I carefully marked the sides that would receive tapers and then made the cut



12

Slots cut along the inside of the upper rails accept buttons for fixing the table tops



13

Slots can be cut accurately with a mortiser or router, but make sure you don't cut right through the rails



14

All lower rails should line up when the tables are stored together. Dry-fit the frames and mark across with a square



15

Legs can be tapered on a table saw or bandsaw. Use a packer and stop to get the angle correct

on the table saw using the sliding table and rip fence. A packer piece was required to get the taper just right.

After tapering, I finished the legs with a cabinet scraper on the surface to remove any saw and planer marks. Each table was assembled with PVA glue and sash cramps, checking for square by measuring across each diagonal.

With the excess glue removed, I knocked off any sharp corners with a block plane, then sanded everything to 320 grit. To finish I used Rustins Danish oil instead of Osmo Polyx oil, which I sometimes prefer. While the Osmo is a great product, I often find its sheen a little patchy. To remedy this I usually apply a few final coats of wax, although this can create problems if repairs

are ever necessary. Danish oil gives a good finish and is easy to repair – if someone leaves a cup on a surface, so creating a ring mark, a little sanding and a quick application of oil is all that's necessary.

Despite the minor trauma with the slot cutting, this was quite a relaxing and enjoyable project. In hindsight, I'd alter the buttons; I made them with only one centre screw hole, which meant that when tightening they tended to rotate and push the table top out of line. Not a big deal, but this made the project more of a fiddle than it could have been. I later realised that had I made the buttons longer, with two holes in a line, this could have been avoided. Hindsight is a beautiful thing, isn't it? [www](http://www.woodworking.com)



16

Once the tables are assembled and sanded, you can apply a couple of coats of Danish oil, wiping off the excess before it dries



17

The completed set of nesting tables

In brief...



SUMMER WOODWORKING AT YANDLES

Yandles will be holding their biannual woodworking show from 9–10 September at their premises in Martock, Somerset. Be sure

to put the date in your diary so that you don't miss out on one of the South West's most exciting and oldest woodworking events. Yandles pride themselves on hosting a show

that appeals to the professional turner, the hobbyist and to those who wish to see what beauty can be created out of wood by their range of talented demonstrators, including Mark Hancock, Jason Smith, Mary Ashton, Les Thorne and Andy Rounthwaite to name a few, and on the carving side you can expect to see expert Zoe Gertner.

The event will also include a range of masterclasses, giving visitors the chance to sit in on demonstrations and talks from some top manufacturers, including Record Power, Charnwood and Triton.

You can enjoy free entry and parking, as well as trade stands from around 50 manufacturers, including Record Power, Chestnut Products and Robert Sorby, all with show promotions and special offers.

Yandles' timber selection is immense and they will also be offering discounts over the two days.

And don't forget to visit the craft tent, where taster sessions will be held in a number of different crafts alongside demonstrations ranging from paper crafting to crochet. For full details, see www.yandles.co.uk.



BENTLEY WOODFAIR 2016

This year sees the 21st anniversary show of the fantastic Bentley Woodfair, and with over 150 demonstrators and exhibitors, this is an event not to be missed. There will be a packed programme of have-a-go activities, live demonstrations of woodworking skills, craft displays, children's activities, and chainsaw sculpting, as well as a wide range of trade stalls selling everything from tools and equipment to bespoke furniture.

The woodland zone offers the chance to experience 'forestry in action' including timber processing and horse logging, while the main arena will entertain with falconry, an exciting lumberjack display team, didgeridoo playing and much, much more. Visitors will be given the opportunity to have a go on the exciting 'Branching out Adventures' equipment (additional fees apply),

which includes high ropes, zip wires, giant swing and a climbing wall.

Taking place from 23–25 September, Bentley Woodfair is a great day out for all the family and perfect for those who love wood and woodlands. Held in the beautiful Bentley Estate, visitors to the Woodfair will enjoy access to the Motor Museum, Wildfowl Reserve and Miniature Railway as well as all the fabulous Woodfair attractions. See www.bentley.org.uk for further information.

BANK HOLIDAY WEEKEND WOODWORKING FUN

After a successful two-day show last year, the Stock Gaylard Oak Fair will be returning from 27–28 August.

This wonderful show makes a superb end of holidays day out for all the family. The children are entertained throughout the day with a variety of activities and workshops, while adults of all ages can enjoy the 200+ stalls and exhibitors showing the depth of rural skills to be found locally.

You can expect to see 'Avalon Axes', who will be letting children and adults have a go at showcasing their axe throwing skills! The Great Big Tree Climbing Company will be offering tree climbing for kids and adults, plus a zip wire for smaller visitors. In the arenas this year will be the Heavy Horse display team, Mere Down Falconry and Adam's Axemen, who will all be putting on fantastic displays and getting the crowds involved. Plus, returning after taking a year off is the team from Pratensis Countryside Services, who will be demonstrating the mowing of grass with a scythe, which visitors can also try!

Advance tickets can be purchased with 10% discount; see www.stockgaylard.com.

schepach

306 mm

205 mm

WORKSHOP



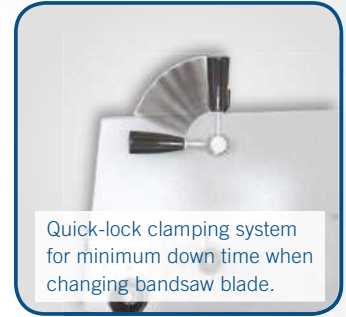
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On this popular weekend course we provide the frame and internal components of the footstool. All you need to bring is your selected final fabric and trim (although we do have some here at the workshop should you need them). We provide the tea coffee and biscuits and a healthy homemade lunch!

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We teach the whole group (max of 6 persons) all at the same time so no-one gets left behind. The course runs Saturday and Sunday from 10am - 4pm approx.



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A real-life nebula, which was the inspiration behind this piece

OUT OF THIS WORLD

Returning from a short break, Colin Simpson takes inspiration from our great galaxy to create this eye-catching bowl with a cosmic twist

This month I will turn a simple wide-rimmed bowl and show you the process I use to colour it. I have shown you the iridescent paints before but I am using them slightly differently to create this effect. I have called this piece 'Nebula 8' because it is the eighth piece I have made in this series of coloured work and the colouring reminds me of a nebula.

Establishing shape

I am using sycamore for this project and started with a 300 x 70mm deep bowl blank. Sycamore is a light coloured, close-grained timber that lends itself to this colouring process. First, decide which face of the

blank will become the top of your bowl, find the centre and screw your faceplate to it (**photo 1**). Mount the piece on the lathe and flatten the base with a fingernail-profile bowl gouge using a pull cut (**photo 2**). Place the tool on the toolrest on its side with the flute facing the wood. The bottom wing does the work – it's really a scrape. Start at the centre and pull the tool towards you, moving it towards the edge of the blank. Don't push hard into the wood, but keep the pressure down on the toolrest.

Measure and cut a spigot to fit your chuck with a parting tool (**photo 3**), then shape the

outside of the bowl using the bowl gouge. This can be done entirely with pull cuts, using the bottom wing of the gouge to cut, or by push cuts, or by a combination of both. The push cut (**photo 4**) is a bevel supported cut and so should give you a cleaner surface. With the waste wood removed, cut the dovetail on the spigot, using a skew chisel on its side. It is also a good idea to cut a small pop mark in the very centre of your spigot as this will help centre the bowl later. Do this with the corner of a skew chisel (**photo 5**).

Despite using a push cut to shape the bowl, I did get some tear-out of the fibres (**photo 6**). This can be cleaned up using a



1

Find the centre of the blank and screw a faceplate to it



2

Flatten the face of the blank with a pull cut



3

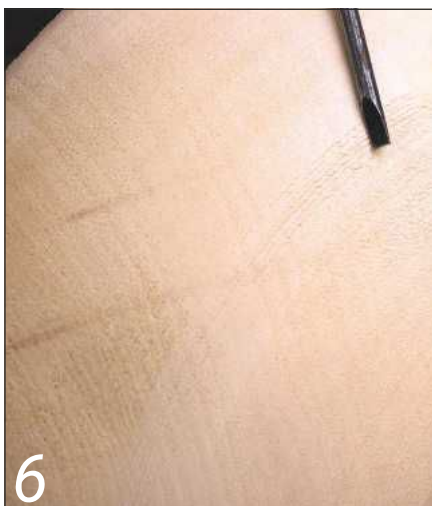
Use a parting tool to cut the chucking spigot



4 Shape the outside of the bowl with the bowl gouge



5 Dovetail the spigot and cut a pop mark in the very centre



6 Despite a careful cut, I still managed to get some tear-out...



7 ... but a finishing cut...



8 ... producing fine spiral shavings...

finishing cut with the swept-back gouge. These cuts can either be bevel supported cuts or shear scrapes, like the cut shown in **photo 7**. Lower the handle until the cutting edge is about 45° to the surface of the wood. To shear scrape, put the bevel onto the wood and then roll the tool gently until just the cutting edge is touching the wood. Take light, gentle cuts and aim to achieve very fine spiral shavings (**photo 8**) and remember to keep the handle low so the cutting edge stays at 45° to the wood. The surface finish should be greatly improved (**photo 9**). It is worth practising these finishing cuts as it will greatly reduce the amount of sanding you will need to do. When you are happy with the outside shape, sand it down to 400 grit, but don't polish it at this stage.

Hollowing

Take the piece off the lathe, remove the faceplate and mount the bowl in your chuck using the spigot you cut in **step 3**. Flatten

the top of the bowl using a pull cut and then start to hollow. Imagine the bowl blank as a clock face. Position the handle away from you over the bed bars and use the tool on its side with the flute pointing towards 3 o'clock. To help prevent the tool from skating across the surface of the wood, place your thumb on the tool over the toolrest and apply pressure towards 5 o'clock (**photo 10**). Push the tool confidently into the wood until a little of the bevel is rubbing on the side wall of the hollow you are creating, then rotate the flute up to about 2 o'clock and start to swing the handle towards you (**photo 11**). Continue to swing the handle towards you at the same time as pushing the cutting edge down the side wall and across the bottom of the bowl towards the centre. This action should be done at the same time as rotating the tool anti-clockwise until the flute is pointing to about half past one (**photo 12**). Repeat this cut going a little wider and a little deeper each time (**photo 13**). The same cut is used

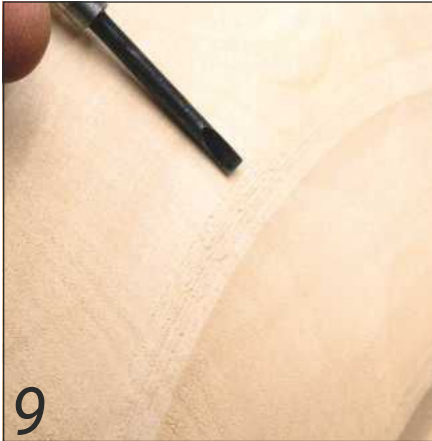
to lower the rim of the bowl (**photo 14**). Again, when you are happy with the shape and finish from the tool, sand the bowl and rim down to 400 grit.

Colouring

I am going to use Jo Sonja iridescent paints (**photo 15**). These paints show up far better if they are painted onto a dark background. I used Liberon ebony wood dye to darken the rim and back of my bowl (**photo 16**).

The next process is easier to do off the lathe. I use an old Lazy Susan and place the bowl on this, so I can rotate the piece while colouring it. Use the iridescent paints very sparingly. I squeezed out a pea-sized blob of each colour into separate containers.

For this particular method, the paints need to be thinned down with water to the consistency of single cream. Use a small soft paintbrush to dab on a splodge (**photo 17**) and then blow through a drinking straw to move the splodge around (**photo 18**). If you have a compressor, then you could



9

... cleans up the surface well



10

Start the hollowing with the tool handle well over the bed bars



11

Once the cut is started, roll the tool anti-clockwise...



12

... and swing the handle, moving the cutting edge towards the centre



13

Repeat this cut going a little wider and deeper each time



14

Use the same cut to shape the rim



15

These are the Jo Sonja iridescent paints I use

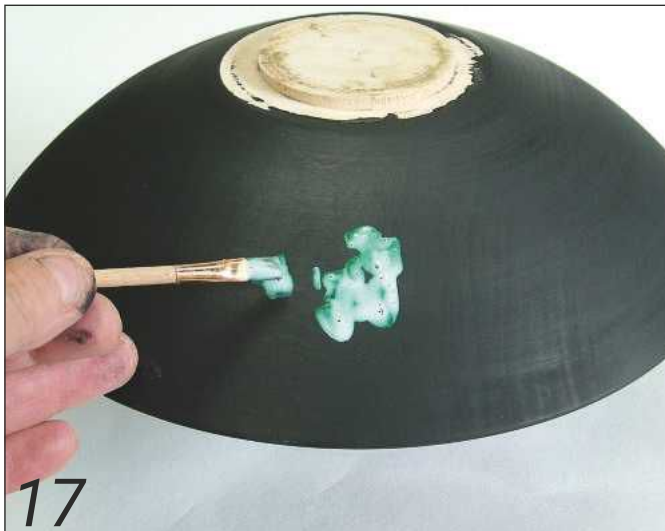
use your air gun to move the paint around, which is a little easier, particularly if you get short of breath. Continue to splodge on random colours in a random manner and move the paints around using your air source (**photo 19**). If you do not like a particular area, you can carefully wipe off the colour with a paper towel and try again. I think these pieces look better if you do not cover up all the dark background, but you can carry on until you are happy with the effect. **Photo 20** shows the bowl turned over and the rim almost complete. Let the paint dry and then return the bowl to the lathe for finishing. I felt the rim was a little too wide, so I reduced its size with the hollowing cuts (**photo 21**), before power sanding the bowl part (**photo 22**). I did not want to disturb the paint finish by brushing on a finish so I used Chestnut's acrylic gloss lacquer in

an aerosol (**photo 23**). I sprayed on a couple of coats, lightly rubbing back between coats and then used burnishing cream (**photo 24**) to perfect the surface.

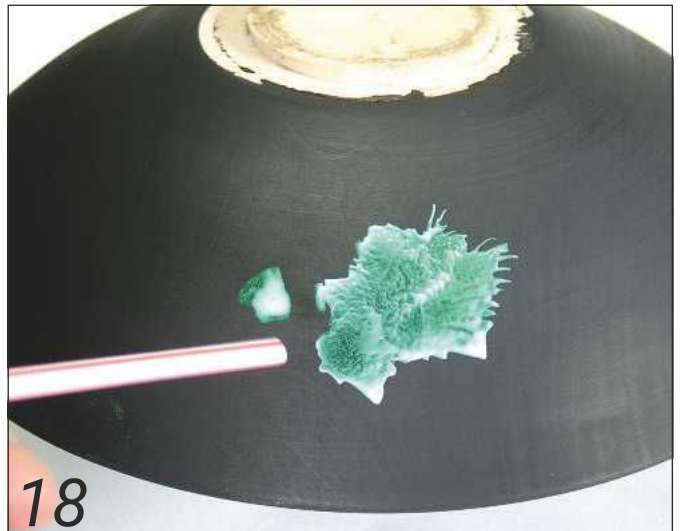
Finally, reverse chuck the piece to remove the chucking spigot. I use a mushroom-shaped dolly held in my chuck with a piece of thin leather sandwiched between this and the inside of the bowl. The tailstock is brought up to the pop mark in the centre of the chucking spigot that was cut in **step 5** to keep the piece pushed up against the leather and dolly. This method of holding the piece gives me access to the chucking spigot and base (**photo 25**). Use a 10mm spindle gouge to remove the spigot and slightly dish or concave the base, leaving just a small stub for the revolving centre. This small stub needs to be removed off the lathe with a sharp chisel. **www**



16 Ebonise the rim using Liberon ebony wood dye



17 Dab on a little of the thinned paint...



18 ... and move it around the surface by blowing through a straw



19 Repeat this process, using all the colours in a random pattern...



20 ... and do the same with the rim



21

Complete the hollowing of the bowl part of the piece...



22

... and sand to a finish



23

I used Chestnut gloss lacquer to finish the piece...



24

... and polished it using burnishing cream



25

Reverse the bowl onto a mushroom-shaped dolly and remove the chucking spigot



26

The completed bowl should look something like this



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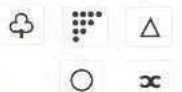
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In brief...



DEWALT LAUNCHES XR FLEXVOLT

Launching this month, the revolutionary DeWalt XR FLEXVOLT is a convertible 18/54V battery: completely backwards compatible with existing 18V DeWalt products, yet with the option to amplify its voltage to an unprecedented 54V to be

used on bigger construction power tools. Traditionally, when compared with corded power tools, even the most efficient cordless system provides a compromise between increased portability and reduced power, between greater ease of use and reduced runtime. DeWalt has recognised the daily frustrations these limitations cause end-users, and engineered the DeWalt XR FLEXVOLT system to eliminate any and all restrictions, to provide a cordless system that offers zero compromises.

A new chapter in cordless technology

The power of the FLEXVOLT battery opens up new avenues in cordless, heavy-duty construction power tools, and DeWalt is delivering the new product range to

accompany this innovation. The new range is comprised of eight products: a 54V grinder, 54V SDS plus hammer, 54V circular saw, 54V alligator saw, 54V reciprocating saw, 54V plunge saw, 54V table saw and a 54V 216mm mitre saw. These are cordless, heavy-duty construction power tools with all the accuracy, capacity and power of corded. To take the XR FLEXVOLT table saw as just one example, this is a power tool capable of cutting 50m of 19mm OSB from just one charge of a single battery – yet portable enough to be easily moved from room to room, and without the need to search for a power source.

The DeWalt XR FLEXVOLT range is the next chapter in cordless technology. The new range of tools are not just extremely powerful, they will also provide in excess of a full day's runtime on single charge for most users. The potential for this technology is limitless, for each and every trade. To find out more, see www.dewalt.co.uk/xrflexvolt.

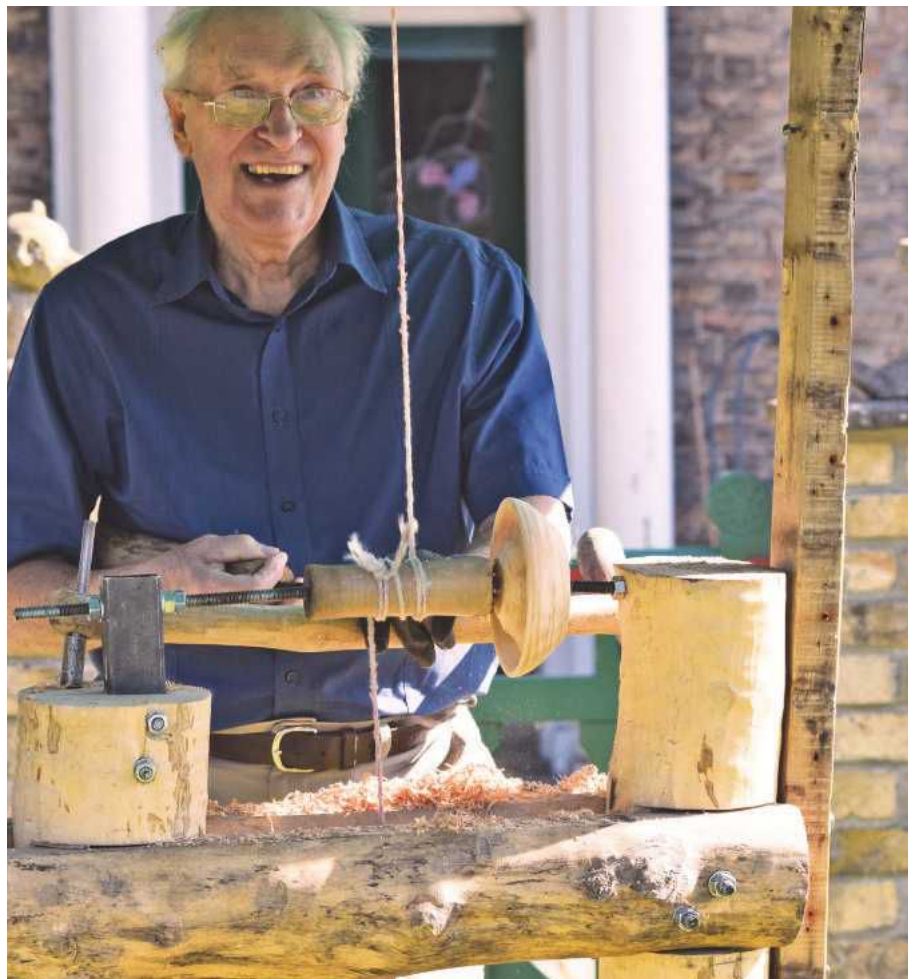
17TH ANNUAL FANGFEST

This year is the 17th annual Festival of Practical Arts held in the village of Fangfoss, which takes place from 3–4 September. This delightful east Yorkshire village puts on a fantastic show once a year. Jane Cook from The Rocking Horse Shop, says: "The whole aim of Fangfest is to promote traditional crafts. It's amazing how many local traditional craftspeople we have and it is a real joy to see the makers demonstrating their craft."

The Rocking Horse Shop opens its doors and lets visitors see how rocking horses are made, including carving, painting and making tack. At Fangfoss Pottery you will be shown how to make a teapot and you can even have a go at making a pot yourself. There will be traditional pole-lathe demonstrators, woodturning, corn dolly making, basket weaving, stained glass window making, and much more. Over 20 local stall holders, many of them demonstrating their individual crafts, will take part in Fangfest in various places around the village.

"We also incorporate a range of family activities, including a vintage car rally, flower festival, fairground rides, and you can even have a go at clay archery. We have something for every one, from the very young to the very old," says Jane.

To find out more about this great weekend of entertainment, see www.fangfest.org.uk.



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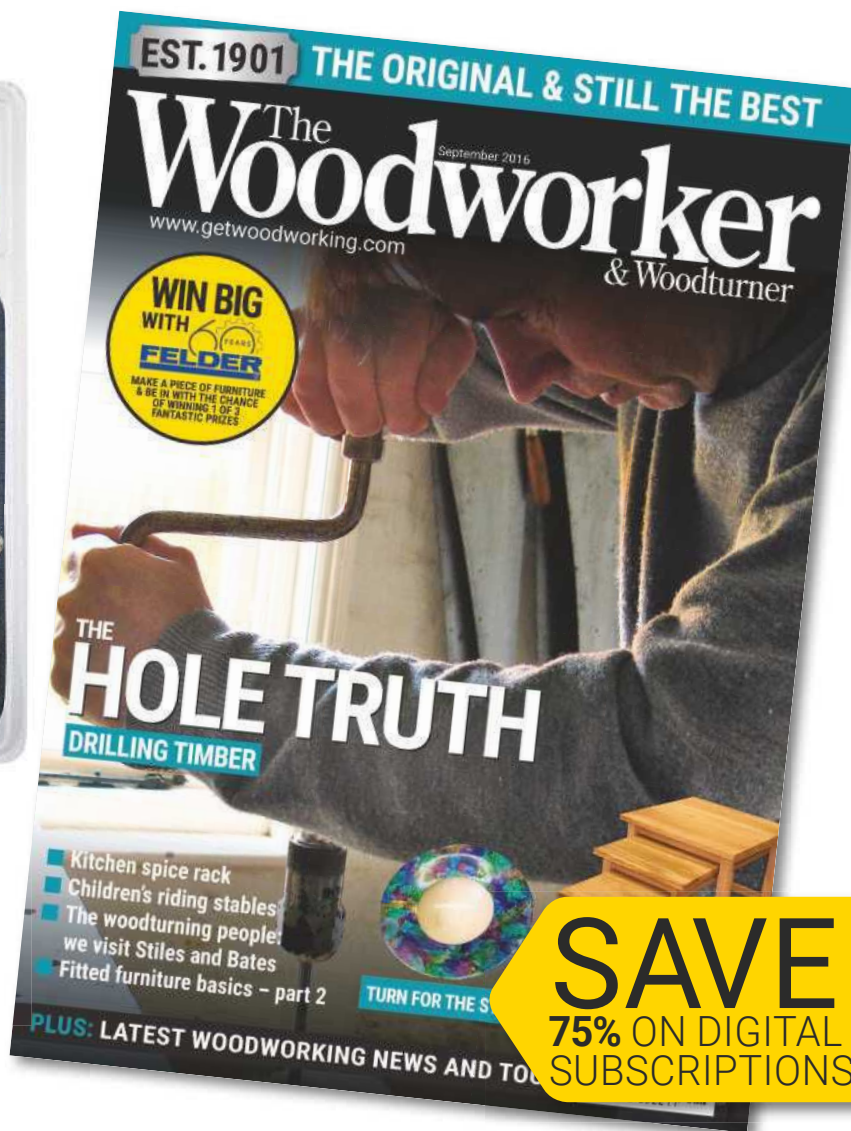


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In brief...



AN EVOLUTION IN TURNING HANDLES

Axminster's robust looking woodturning handle is the latest addition to their Evolution Series. With an overall length of 440mm, the steel shaft has a comfortable medium/hard foam covering. The steel shaft adds mass, making the turning process much smoother. The covering is durable, comfortable and gives a positive non-slip grip while you are turning.

The gripping end has a 12-13mm ER20 collet, which firmly slots onto a 12.7mm diameter round bar. Although originally intended for use with 12.7mm double-ended

turning gouges, you can of course grip any turning tool whose bar diameter is between 12mm and 13mm. ER20 collets do not lock up like conventional collets; they are interchangeable: if you need to grip a different diameter bar, then you only need purchase a suitable sized collet. The collet nut has a fine thread, producing a secure



grip even when tightened by hand alone. The handle comes with a C-spanner and tommy bar to release the nut if required. The handle is currently priced at £49.94 inc VAT; see www.axminster.co.uk.

FORGEFIX LAUNCHES POWER TOOL ACCESSORIES RANGE

ForgeFix, one of the UK's leading suppliers of fixings and fasteners, has enhanced its product range to now include power tool accessories.

The new range has been developed drawing on ForgeFix's 30 years of industry experience as well as specialist input from a carefully assembled panel of trade professionals, including joiners, plumbers and general builders. Specific products

available as part of the new power tool accessories range, which will be sold under ForgeFix's ForgeMaster brand, include HSS, SDS, masonry, flat wood and auger drill bits. The range also includes TileMax and MultiMax, two revolutionary bits widely respected for their tile drilling performance and versatility respectively.

ForgeFix is supporting the launch of its new ForgeMaster power tool accessories range with dedicated point of sale solutions – to find out more, see www.forgefix.co.uk.



DRILLING PRECISION

These new high capacity, precision bench and floor mounted Clarke drill presses from Machine Mart are specifically designed for heavy-duty engineering and workshop use.

These models, such as the CDP352F pictured, feature a table that can be tilted at an angle of +/- 45° and swivelled a full 360°, allowing the base to be used as a work support.

Other features for this model include 16 different speed settings up to 2,770rpm; 3-16mm chuck capacity; 290mm diameter table and 0-620mm chuck to table.

All models include a rack and pinion table mechanism, precision ground table, robust cast-iron handle with extra large comfort grips, MT2 taper and a work light. Prices start from £191.98; see www.machinemart.co.uk for more details on this new range.



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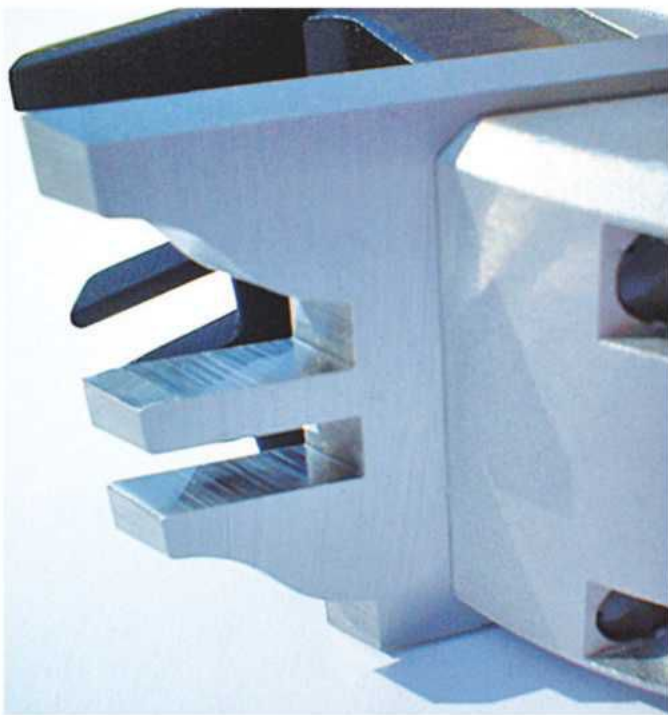
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Make it personal

Bernard Greatrix shows that with a handful of tools and a little imagination, woodcarving can enhance your projects

For those who don't know me, I rather enjoy a spot of woodcarving. It's a discipline in its own right, of course, and apart from the different tools and skills involved, its sculptural basis doesn't necessarily fit with the aspirations of many woodworkers looking to make functional furniture. Besides, most of us have more projects to get through than time will allow and so taking a detour to learn how to carve something as elaborate as, say, a swooping eagle, just isn't worth contemplating.

Despite this, I'm still keen to incorporate some of my humble carving abilities into general woodwork; I reckon that with a bit of practice and some experimentation, carved details and touches can personalise your pieces, allow you to try some new techniques without stepping outside functional woodwork, and, ultimately,

enhance your projects. From simply initialling a piece to dressing the corner posts of a table with some detailed chip carving, there are lots of relatively straightforward embellishments you can try – none of which call for costly tools or special skills.

The power of forethought

The thing to bear in mind is that you need to think ahead. You might have just finished a project and feel that a bit of extra ornamentation wouldn't go amiss, but generally any embellishments need to be engineered into a design. It might sound like stating the obvious, but there's no use in thinking: "I'm going to pick up a gouge and carve out a pattern." Just like any other woodwork, you have to have a plan – spare wood perhaps needs to be built into a piece

to allow for its later removal, for example. If the design is formal then care needs to be taken in laying out with drafting instruments.

A freehand design is just that, of course, and will depend on your drawing skills, but it'll help to print out the design and either lightly fix it in place and cut away as required, or transfer it to the timber with carbon paper.

It's also important to make sure that any design is within the scope of the gouges you already have. If not, then investing in specific tools for the job may be worthwhile.

Tools for the job

In these carvings I've just used hand tools; machine tools are useful only where they save time or provide accuracy, and the type will be obvious when needed. Aside from general woodwork tools, all you need are a

few gouges to suit the designs you have in mind and a straight knife. Some odd bits of steel could also come in handy – nails to make punches and broken hacksaw blades for a scraper, for example (photo 1).

Most of my gouges are from Henry Taylor although I have others by Ashley Iles and Marples. Expect to pay in the region of £10 to £20 per new gouge depending on size and type. Chip knives are slightly less pricey.

There are numerous suppliers, both new and second-hand. Woodwork and woodcarving exhibitions are an excellent way of getting to view a range of suppliers and their wares, as well as to discuss aspects of the subject with like-minded enthusiasts. I've bought a gouge for as little as 20p from market stalls, usually with damaged handles and covered in rust, but capable of being refurbished. Personally, I would shy away from the cheap gouge sets that are available, as in my experience, what you save in money you pay back many times in frustration.

As for using abrasives, this will really depend on the effect that's required. For crisp edges to lettering, for example, abrasives are out of the question. My preference is generally always for a tooled finish – I didn't sand any of the carvings you see over the following pages.

Sometimes it makes sense to make your own tools to suit specific tasks. How much effort you put into them is up to you; my punches were made from ordinary nails in about 10 minutes using a fine file, while the small gouges and chip knives were made from masonry nails and a machine hacksaw blade, both of which are very hard steels (see 'hot tools' sidebar on page 30).



1

A few gouges and some homemade tools are all you need to get started



2 Move the blade longitudinally up and down an oil stone...



4 ... but rock the blade about its long axis to hone the entire edge. Sharpening gouges can be a little tricky, but it's important that your tools are razor-sharp

Razor-sharp

As with bench chisels, the sharper your carving tools are the more accurately and cleanly they will cut. Of course, gouges have curved blades and as such present an extra layer of difficulty in sharpening. If completely blunt, grinding is often done at a low angle of, say, 15°, to enable the blade to cut nearer the surface of the work. One exception is the roughing gouge where heavy mallet work is involved.

There are two traditional methods of honing gouges: the first is to move the



3 ... in the same way as a bench chisel...



5 Wrap your fist around the blade with the side of the thumb rubbing the work and the other hand holding the handle

blade longitudinally up and down an oil stone (photo 2) in the same way as a bench chisel (photo 3), but rock the blade about its long axis to hone the entire edge (photo 4). In doing this the edge follows a figure-of-eight on the stone. I'm not keen on this method as it is all too easy to curve the honed surface lengthways, which makes fine carving difficult; the second method is to present the blade at right angles to the length of the stone and rotate the blade while travelling the length of the stone. I find it's much easier to maintain a good angle this way. You then hone the inside of the gouge with suitably shaped stones. I've left a small bevel on the inside, which apart from increasing the cutting angle slightly, does enable the gouge to be used upside down without digging in. The final stage in getting a sharp edge is to strop the blade on a hard leather pad using a fine abrasive.

Which timber?

I decided to use sycamore as I had some offcuts available; it carves well enough, but does show up blunt tools horribly with white smears and crumbling. Just about any timber can be carved, but it's worth taking note of a few generally accepted guidelines.

Coarse timbers such as oak and elm are best used for large-scale carvings (oak being the predominant timber used traditionally in English churches). I have noticed that oak does, on occasions, carry quite surprisingly



6 Hold a carving knife in a fist with your index finger providing the push



7 Whether to hold the tool at a low or high angle depends on the cut being made

fine detail when done by masters, so there's no need to rule it out altogether; just beware that its coarse grain means that there's a tendency for fine detail to snap off. Lime and boxwood are popular timbers for carving as they both provide very fine detail, though lime is easier to work and perfect for sculptural work as it has straight, plain grain. There are few better examples of these timbers' use than in the work of Grinling Gibbons or Samuel Watson, and in modern times Maureen Hockley and Peter Benson, some of whose work can be seen at the National Memorial Arboretum.

I suspect that heavily patterned timbers such as zebrano are unlikely to be suitable for the types of carving considered here but they do find a place in turning and sculptural work where the lines can enhance the curves of the piece.

For what we're talking about here, of course, you have to work with the project's intended timber. Again, this is where planning ahead comes in, as you might be able to swap the timber you intended to use for something of similar appearance, which is easier to carve. In any case, you should definitely doodle on a scrap from the project before making a decision.

Getting started

There are no hard and fast rules about holding gouges, though a firm, and yet relaxed, grip is a good place to start. I find that wrapping my fist around the blade (photo 5) with the side of the thumb rubbing the work and the other hand holding the handle (pushing or tapping with a mallet) works well for horizontal carving; wrapping my fist around the blade and the side of the hand rubbing is better for vertical work. For delicate work, I reduce the overall fist.

You should hold a carving knife in a fist with your index finger providing the push (photo 6). The thumb rubs the work and provides a pivot point, setting the blade angle to about 60°. Another method is to use the index finger or thumb of the other hand to push the blade. Whether to hold the tool at a low or high angle depends on the cut being made (photo 7).

Most of the examples of woodcarving here are achievable for a novice, although they all require care and practice. These decorative processes are not meant to be an exhaustive list, and this will certainly not be a masterclass, but hopefully you'll get some ideas for your own work.

RELIEF CARVING

Incised or relief carving is all about producing a raised motif by cutting away its background (photo 8). This can be a regular pattern like the Celtic knot or the motto scroll that I tried, or any kind of image or design that you fancy.

Firstly, I drew a sketch of the design, then removed the area that wasn't part of the image down to the depth of the background (photo 9), which may be flat up to or sloping in from a regular shape – rectangle, circular, etc. – on to the surface. High number gouges like No.8 or No.9 are the most effective for this.

I flattened the surface down with a shallow No.3 gouge, working back the design until it appeared as a silhouette against the background. You can use whatever curvature gouges you have to best match the design.

Due to the small size of the sample and the limited number of gouges I had at my disposal, cleaning up was difficult; I forgot to apply the 'requirements rule' (design for the tools in hand). The carving knife came in handy for cleaning out corners and 'picking'.

The background can be left as a tooled finish or you could flatten it totally with a router and/or glass paper. I preferred to 'punch' it, simply leaving impact marks on the surface of the timber using a filed nail



8 Incised or relief carving is all about producing a raised motif by cutting away its background



9 Start by drawing a sketch of the design, then remove the area that isn't part of the image down to the depth of the background, as shown here with this Celtic knot



10 Chip carving generally involves using knives to cut patterns into the face or edge of timber



11 My first chip carved attempts consisted of multiples of small triangular incised pyramids

Chip carving

An art that varies from simple patterns to the incredible images created by the likes of Wayne Barton, chip carving generally involves using knives to cut patterns into the face or edge of timber (photo 10). What you're doing essentially is working in two planes: there's the wood's surface and the point beneath the surface where two cuts will intersect to create a chip. It's not difficult to make the chips, but this can be a tedious process and requires careful and sometimes intensive planning to get the pattern desired.

Despite having carried a pen knife since childhood and spending many hours whittling, I've never indulged in chip carving. As it turns out, a pen knife is actually no good anyway because the blade is too long and has a tendency to collapse into the handle. Chip carving knives are, you'd think, the way to go, but as there are dozens of different ones to choose from I was left somewhat confused, and decided to make two in order to experiment. My first chip carved attempts consisted of multiples of small triangular incised pyramids which, while simple in their own right, can produce fascinating patterns when grouped en

masse (photo 11). Straight lines aren't mandatory – we've probably all played with a compass during school hours to make circular divided patterns from a six-pointed flower to almost stunning complexity (photo 12). For the patterns shown, and for all chip carving, you angle the tool at roughly 60° to the surface (photo 13); the first requirement is to try to maintain this angle while cutting to the line, which isn't easy, but improves with practice.

My conclusion at the end of these samples was that I had bitten off a bit more than I could chew by making the patterns slightly too fine. Chip carving looks best if it is done straight to the line in one shot. I found a great deal of difficulty in this; more effort was needed to control and propel a knife through the wood when the chip was larger, and if I'm honest, I had a real concern that it would jump out and slice my thumb; after all, as with most tools, it's best to take care to keep body parts behind the sharp pointy edges!

Initialling

The easiest way to initial your work is with a set of alphabet punches available in many outlets for between £5 and £10. The trouble

with these is that rather than cut the initials into your work it's crushing the fibres, and I think the results are pretty messy.

Letter carving potentially gives the crispest lettering but in small scale can easily look a bit odd, usually because serifs are much too prominent and the scaling is a bit off; any slight deviation in cutting would be magnified in the eye of the beholder as the overall proportions would be disproportionately out. Larger letters look much better, but then a big 'BJG' on my work (photo 14) would hardly amount to an 'initial', would it!

As mentioned earlier, the number of gouges you possess will have a bearing on how well you can cut the lines of your drawing. I didn't get very far using a knife, and will need a lot more practice before getting very far with letters, I think.

Cutting & carving

I had to put more thought into these examples than I did the others; it's a matter of building them into your design. I tried making chair back splats; if you're bold enough, you could incorporate two similar back-to-back curves into the apron rail of a table or cornice. I started by cutting the



12 I used a pair of compasses to make this six-pointed flower design



13 You need to angle the tool at roughly 60° to the surface



14 Letter carving can be done either freehand using gouges or using a set of alphabet punches



15 I formed the daisy simply by chopping vertically around the centre of the flower using a 10mm, No.7 gouge



16 The scroll is concave-ish like a violin scroll; the latter would be convex



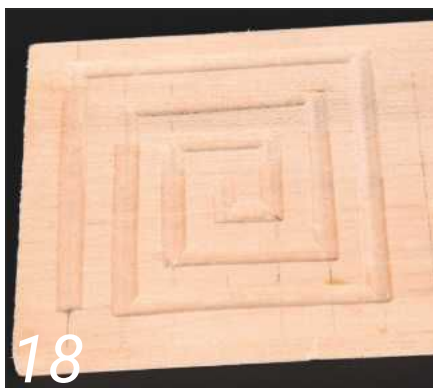
17 This bullrush pattern was produced using a V-gouge, then using a 6mm, No.7 gouge to over-cut the top of the lines

splats to shape with a coping saw. I then sketched an involute curve using gentler curved gouges, then cut back from the line almost to the neighbouring line. The more gouges you have the better match you'll be able to find for chopping around the curve. I got best results when I cleaned up with the shallowest gouge to enable a tooled finish. The same curve could be treated in a similar manner by carving both sides of the line to create a shell; imagine a rope curled into a spiral. The first example – the scroll – is concave-ish like a violin scroll; the latter would be convex (**photo 15**).

My alternative to the spiral was the simple daisy flower. I formed the daisy by chopping vertically around the centre of the flower using a 10mm, No.7 gouge, producing a circle of about 6mm diameter (**photo 16**). I had to take care to ensure that the centre didn't pop out by following the initial cut with a relieving cut. I rounded off the central mound and stabbed a few times with a sharp pin to represent seeds.

Doodling

My other experiments, which are more doodles than particular types of carving,



18

I made the simple rectangular spiral by first marking out a series of straight lines and using a 10mm, No.7 gouge



19

The sinusoidal patterns were a kind of digression from the Greek patterns

are the 'Greek' patterns and the bulrushes (**photo 17**). The idea for the latter was that it would form a kind of signature, appearing somewhere discreet on all of my pieces of furniture; this was an idea I had after visiting Robert Thompson (the Mouseman) on the south edge of the North Yorkshire Moors when on holiday many years ago. I produced it with a V-gouge, cutting a few gently curved lines and then using a 6mm, No.7 gouge to over-cut the top of the lines, thus creating the impression of bulrushes. The depth of cut is a mere 0.5 to 1mm. Free flowing gentle curves seemed to work best here.

I think the Greek patterns are pretty neat as you could adapt them to appear on all of a piece's top rails, say, or as a design running down the legs of a piece. I made the simple rectangular spiral by first marking out a series of straight lines and using a 10mm, No.7 gouge (**photo 18**). The designs look OK, I think, in both long runs or in a tight rectangular pattern – the latter possibly useful on a solid chair back.

The sinusoidal patterns were a kind of digression from the Greek patterns (**photo 19**). I followed the straight line with



20

I'm rather fond of medieval carving, which inspired my efforts here



21

Fans such as this one often appeared on Queen Anne furniture

a 12mm, No.8 gouge, chopping and clearing opposite sides as I went to produce a wavy line. It was a bit awkward cleaning out the acute corners – at first I used the carving knife, but then discovered that if the angle of attack was correct, then the gouge would clean the corners itself.

Panel work

I can't leave a carving subject without mentioning the decoration of panels, be it a flamboyant image of Bacchus carved on an Austrian wine merchant's door, the old staid linen panels much loved in earlier days, or the coat of arms decorating a country house. Many of these make my sample attempts look more like graffiti. Of course, once you get onto panel work, woodcarving starts to become very tricky, but if you enjoy having a go at these little details, you may want to push yourself onto something more ambitious. [WWW](#)

HOT TOOLS

You can alter hard steel by annealing it – heating until red hot then allowing the steel to cool slowly; at this point the steel is soft enough to file, drill or hammer into shape, and can then be tempered to hold a sharp edge. You do this by reheating gently at the handle end and watching the colour changes until a light straw tint is just near the cutting edge, then quickly quenching again

SUPPLIERS

Woodcarving tools can be obtained from the following:

■ Axminster Tools & Machinery

Tel: 0800 371 822

Web: www.axminster.co.uk

■ Henry Taylor Tools

Tel: 01142 340 282

Web: www.henrytaylortools.co.uk

■ Ashley Iles

Tel: 01790 763 372

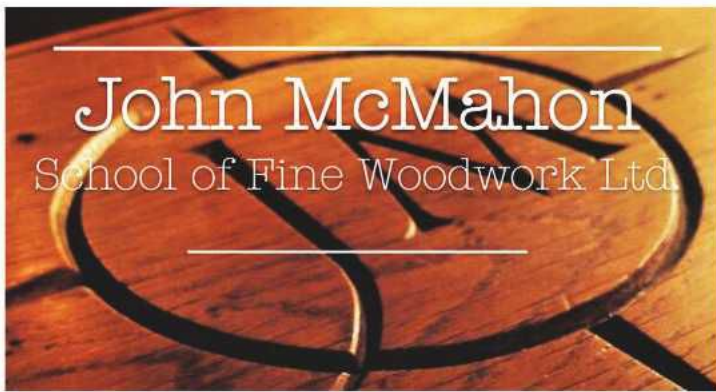
Web: www.ashleyilestoolstore.co.uk

The following books on carving – all available from www.amazon.co.uk – may provide further inspiration:

■ *Complete Guide to Chip Carving* by Wayne Barton – ISBN: 978-1402741289

■ *Classic Fretwork Saw Patterns* by Patrick Spielman – ISBN: 978-0806982540

■ *Lettercarving in Wood: A Practical Course* by Chris Pye – ISBN: 978-1861080431



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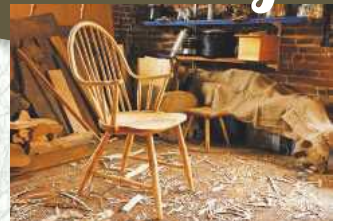
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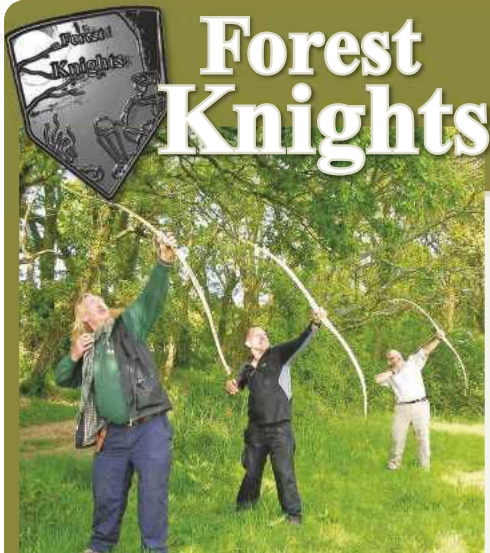
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Despite not being a looker, this 18V planer from Milwaukee produces a superb finish at a good price

Milwaukee M18 BP 18V planer



While Milwaukee haven't opted for a 'Fuel', which is their signature range of brushless motor cordless tools, this new four-pole motored model puts Milwaukee back in the race for the chippies' hard-earned cash.

It's no looker; quite an angular and rudimentary design, but in truth there's very little you can introduce to a planer to enhance its design or capabilities as its role is simple, but this one is certainly effective.

The first thing that jumped out at me when I quickly scanned it over before a closer look was the cutterblock. It follows a similar design to the old square head blocks found on older, now illegal, static jointer machines. It means that as the block rotates, as the flats come around to the mouth aperture, it leaves a gap in excess of 12mm. I could easily get my finger in there, which is why the surfacer-type machines became illegal.

As the Milwaukee is hand-held, the planer should be controlled with the hands above the danger area, so your digits should be well away from peril. Any reservations I had were addressed by the CE mark – it's fully compliant for use in the EU.

Dealing with shavings

What the square block design does give you is a machine that isn't easily overwhelmed by shavings gathering around the block; these are quickly moved up and away to the 40mm ejector port. There's a built-in internal deflector that can be altered to fire shavings to either side of the tool by using the front-mounted dial. There's a dust bag supplied with the machine, which is always a useful addition, and often an optional extra, especially when buying sans battery, but during my tests I found that it does suffer similar problems to some others: with new blades and working wider

timber that gives big shavings, the dust outlet is too narrow to cope and quickly clogs.

Let the shavings eject to the floor and the planer trots along quite merrily so you need to decide whether to keep an eye on the bag or get the brush out! The ideal scenario is an extractor and an adaptor is supplied to take a standard hose. This is designed with a lip to allow Milwaukee's own hose lock system to retain it, but it will work with a push fit hose as well.

Thick aluminium beds

The planer takes standard reversible carbide blades that self-set with blades easily swapped with the supplied hex wrench. Depth adjustment

is altered with the front adjuster to a maximum of 2mm per pass, indexing into 20 different positions for $\frac{1}{10}$ th millimetre adjustments, allowing finer fitting as needed.

Moving to the underside of the mortiser, the planer beds are thick aluminium with excellent milled faces for accuracy with the front shoe having a 'V' groove, which allows you to quickly knock corners off for basic chamfer work. The parking shoe is also a neat addition, as you can easily lock it in if you don't need it.



The Milwaukee M18 BP 18V planer – a great body-only addition

90° position

The planer also comes with a good fence that tilts, which allows more scope to replicate existing bevels and so forth. It works well set at its 90° position as a support when running along an edge; shooting in a door edge, for example, and with a marginal tilt will run the closing angles off quickly and accurately. You need to check it for 90° due to its pressed steel construction, which isn't the most accurate, but is still incredibly useful.

It is of course designed for rebating work as well, sliding across the sole to set the width. A maximum depth of 10.7mm is achievable, which is a tad shy of what I would like if I was looking to fit a door over a water bar or rebating a pair of doors to fit a suitable rebated lock or latch, for example, but it does prove useful in other areas up to its maximum capacity.

In summary

The planer works very well indeed under load; I cleaned up a long piece of 50mm-thick maple and then took a few passes on its flat, taking cuts of 2mm on the 50mm edge and knocking back to around 0.7mm on the wider 75mm flat.

Both cuts overwhelmed the bag quickly but the planer itself powered on regardless. Removing the bag to let the shavings eject freely made for a glassy smooth finish and I was able to make passes as quick as a main one without detriment to finish or power.

All in all, if you are on board with Milwaukee then it's a great body-only addition, and if you are looking for a new complete kit with batteries, it gets you into the rest of the Milwaukee range including the completely compatible 'Fuel' range of tools. Definitely worth a look. **AK**

SPECIFICATION

BLOCK SPEED	14,000rpm
BLOCK WIDTH	82mm
MAX CUTTING DEPTH	2mm
MAX REBATE DEPTH	10.7mm

VERDICT

If you're looking for a planer that delivers a superb finish and performs well under load, take a look at this new offering from Milwaukee

PROS

- Superb finish
- Powerful under load
- Dust bag and fence supplied as standard

CONS

- Dust bag can clog quickly
- The square block is scary!

VALUE FOR MONEY PERFORMANCE



FURTHER INFORMATION

- Milwaukee Tools
- www.milwaukeetool.eu



The supplied dust bag can fit to either side of the planer



The side from which the shavings eject is controlled via this small dial



The parking shoe on the planer can be locked in flush if not required



The block looks similar to many out there



The fence is a great addition and can tilt for angled work



The dust outlet is easily overwhelmed when making wider cuts with the bag fitted

Designed for light use, this machine nevertheless sports some good engineering

Charnwood BS350 Premium bandsaw

Falling into the price band that errs towards affordability over robustness, Charnwood has a range of three saws sharing identical components and design to suit both budget and capacity needs.

However, you still get a good bandsaw for your money, and a good blade. The one fitted on all three of these is British made, and in my testing of the biggest model it made short work of the 175mm-thick oak off which I easily sliced a few 3mm-thick veneers.

Aluminium features heavily in its build, from the band wheels to the guide post and fence assembly, which means it will be more suited to a less demanding environment.

Double bearings

The main difference over any bandsaw I've looked at over the years is the use of double bearings for the side support. This now gives four bearings on the upper guide, and it's replicated below; this is a decent feature as

the lower guides are often more simplistic.

By doubling up the bearings the blade has additional support on wider blades to minimise any twist as you turn tighter corners as well as better support on standard straight cutting.

Adjustments are a combination of small knobs and hex key. I thought these to be a little on the small side for a really good nip up to ensure the settings remain constant, more so for older or less strong fingers.

The guide post itself has a double-function locking knob, the internal ring acting as the lock, with the outer adjusting the height accordingly. This works well, although the overall quality of all the adjusters is where cost savings have been made, plastic being used instead of nylon.

Blade tensioning is the now almost standard tensioning wheel and tracking knob backed up with a quick-release tensioning lever for fast blade swaps. You have to remove the fence running rail to remove the blade but the wingnut release below it makes it a doddle to do so, so you can swap a blade in a matter of a minute or so.



£579



A neat feature is the use of double bearings for blade support



As an indication of the collection feature, this is from one rip cut



This post allows the table to be set perfectly square to the blade



A tensioning lever allows fast blade swaps



Tensioning can be assessed with the indicator



You can check the setting through the viewing window in the top door

Through the doors

A basic indicator needle shows the tension as a ballpark figure, which can be read through a small window in the upper door so you don't need to open it to check the setting.

A look inside the upper door reveals a spoked aluminium wheel with a small spring and bracket to tension the blade; certainly not as beefy as some, but about par for this price band.

Open the lower door and the lower wheel is linked to an external knob that slackens the drive belt for a second speed option when working in other materials. It also reveals a neat feature shared by all three saws: slots in the bottom of the saw allowing the dust to drop into a small drawer in the base.

The rear dust port has a cover cap to keep the dust within the base so that it drops into the drawer if you don't use an extractor. It does a decent job although there was a bit of dust on the floor.

The final area to consider is the cast-iron work table. This is flat and well finished with mitre slots for the supplied mitre fence, which along with the sliding fence allows a variety of cuts to be easily made. I did a few quick tenons to check out both fence options and was pleased enough with the results although there is some play in the mitre slot as the fence isn't of top-end standard, but is sufficient for general use. The slots aren't standard, however, so an aftermarket fence won't fit if you're looking to upgrade.

In summary

So although not the heaviest of builds out there, nonetheless the Charnwood pulls its weight and comes up with decent performance, but it needs to be looked after in the more robust light trade environment for which it is badged as suitable. **AK**

SPECIFICATION

MAX CUTTING DEPTH	225mm
THROAT WIDTH	340mm
MOTOR	1,100W
BLADES	6-25mm
CUTTING SPEEDS	800 & 370mpm
WEIGHT	75kg

VERDICT

Ideal for light use, the BS350 has a wide range of features that make it a great contender in a light trade environment

PROS ■ Twin roller bearings ■ Worklight
■ Neat dust collector ■ Two speeds

CONS ■ Light build
■ Cheap plastic knobs

VALUE FOR MONEY
PERFORMANCE



FURTHER INFORMATION

- Charnwood
- 01530 516 926
- www.charnwood.net



Initial tensioning is achieved with the top adjuster



The height post is set with the double-function knob



The fence rail on the BS350 removes easily for blade swapping



As you can see, the blade dealt with oak consistently and cleanly



Using the basic mitre fence, it's very easy to cut a tenon in a minute or so



Twin trunions support the table and allow quick angle setting

This handy drill and driver duo features a robust construction, both are powerful in use, and the option of being able to purchase an extra powerful battery is a real bonus

Triton 12V drill & driver set

The cordless drill remains pretty much the most popular and useful power tool in any woodworker's kit, and it's great that there is so much choice out there in the market at the moment; there really is something for everyone. While the bigger 18V kit is the natural choice for general carpentry work and on-site jobs of every kind, the smaller 10.8V varieties (see sidebar) are fast increasing in popularity for the hobbyist or craft user.

Compact & accessible

As well as taking up less storage room in transit or on a shelf, the diminutive cousins of the big boys are now approaching their equal in terms of usefulness, and are actually superior in some respects. They won't weigh your tool belt down so much if you're up a ladder and, in general, prolonged usage will be much less physically taxing.

This pair from established manufacturers Triton, originally best known for their SuperJaws workbench holding system, brings the versatility of the smaller compact kit at an accessible price. Fully compatible with the other kit in the Triton 10.8V range, the two 1.5Ah batteries supplied will ensure uninterrupted usage on a job.

In a break from tradition (something that is frequently associated with this forward-looking firm), Triton are also offering an extra powerful battery as an after market add-on. This will fit all



£144.12

of their 10.8V kit and provides a longer running time. This is a 3Ah battery and, as an additional reason for owning one, the flat base of the battery ensures that any Triton tool it is fitted to will now stand upright.

Following conventions

Most regular readers will be familiar with my oft-voiced desire



The regular 1.5Ah battery alongside the longer lasting 3Ah version...



... both of which will fit into the intelligently-designed charger



An LED worklight is sensibly and conveniently placed on both tools



The impact driver has a sprung collar to assist in bit changes



Removing the chuck from the drill exposes a 6mm hex bit holder beneath



The drill has two speeds: 'Hi' and 'Lo'

for standardisation in power tools and kit and, while I know it's unlikely that manufacturers will be exchanging technical details and going for complete compatibility any time soon, it's always good to see certain conventions followed. One of these is the placement and general operating methods of the switches and triggers to be found on the average cordless drill. While nearly every other drill on the market has a speed control with forward position slow, backward position fast, the Triton has these positions reversed. Not really a problem, but it takes some getting used to, and seems like change just for the sake of it.

In use

What I found particularly interesting about the drill driver was the fact that the three-jawed chuck can be removed entirely, something I discovered accidentally as I was experimenting with torque settings and jaw grip. By means of pulling the simple collar forwards, the chuck can be popped off, revealing a standard 6mm hex bit holder. This both opens up opportunities for quick change working as well as reducing the working length of the tool from 230mm to 185mm.

When it comes to driving screws, an impact driver will do a much better job of it than a regular driver, and actually offers a lot more control. It's particularly useful when removing stubborn screws that have rusted into place. Although a larger driver will make a quicker job of it, the Triton impact made short work of powering 100mm screws into constructional 4x2s. Like the rest of the Triton range, both drill and driver are solidly constructed, and feature a moulded grip for extra comfort and control. Both tools feel nice and solid in the hand, mostly because they both



Another advantage of buying the extra capacity battery – increased stability

share steel gears, which increases reliability and means that the tool should last a lot longer.

In summary

This duo from Triton features a robust construction, are convenient in use and the detachable chuck is a real boon. Both are powerful, and also represent good value for money. **MC**

SPECIFICATION

T12DD DRILL DRIVER

NO LOAD SPEED	0-300 (low)/1,200rpm (high)
CHUCK CAPACITY	10mm single sleeve keyless chuck
MAX TORQUE	22Nm
SPEEDS	Two speed with variable and reverse
WEIGHT	1.18kg

T12ID IMPACT DRIVER

NO LOAD SPEED	0-2,000rpm
CHUCK CAPACITY	6mm Hex with quick-release
MAX TORQUE	80Nm
SPEEDS	Single speed with variable and reverse
WEIGHT	1.12kg

VERDICT

A robust pair of convenient kit

PROS ■ Detachable chuck
■ Bigger capacity battery available

CONS ■ Speed selector switch reversed

VALUE FOR MONEY ■■■■■■
PERFORMANCE ■■■■■■

FURTHER INFORMATION

- Triton Tools
- www.tritontools.com

10.8V or 12V? 18V or 20V?

Cordless power tool ratings are generally based on the sum total of the nominal voltage of the combined cell pack, e.g. 10.8V, 18V, etc. and have done so for a number of years. Recently, in various test labs, it's been noted that a surge or peak output from a battery can be logged at a higher value than the nominal rating, and this larger number is sometimes used by a manufacturer in sales and marketing.

In an effort to avoid confusing any newcomers out there into thinking that there are more voltage types available than is actually the case, I shall continue to use the more commonly used versions that most of us are familiar with. For the record, each individual cell in a cell pack has a voltage rating of 3.6V, which accounts for the cumulative totals seen in the common battery types, e.g. 10.8V, 14.4V, 18V, etc. **MC**

Manufactured to high standards, these tapered snug plug cutters from Veritas feature four cutting flutes, which helps to deliver a much cleaner and smooth-sided plug – a must-have for any woodworker

Veritas tapered snug plug cutters

When it comes to making a tidy fixing, there's much to recommend the use of a cross-grain plug to cover a screw head. Fitting timber plugs was once the carpenter's standard method of completing a door or window frame installation, but lately I've noticed two things: one, many carpenters either just leave the screw heads showing (or fill the holes with two-part filler) and two, quite a few timber and builders' merchants have stopped selling the packs of pre-cut timber plugs. This is very sad, and I've even had "what are they?" when I've requested some in recent months.

Clean & accurate

All is not lost, though, as the keen woodworker has always been able to make

SPECIFICATION

- These snug plug cutters cut a slightly tapered plug
- Available in metric and imperial sizes
- Flares out at a 3° angle
- Four cutting flutes
- Also available in sets of three

VERDICT

Manufactured to high standards, these tapered snug plug cutters feature four cutting flutes, which helps to deliver a much cleaner and smooth-sided plug. As it says on the box: tapered plugs fit perfectly every time – and they do!

PROS ■ A supremely useful tool, and a must-have for any serious woodworker

CONS ■ None that I can think of!

VALUE FOR MONEY
PERFORMANCE

FURTHER INFORMATION

- Axminster Tools & Machinery
- 0800 371 822
- www.axminster.co.uk

their own cross-grain plugs with quite a wide variety of plug cutters available. Having sampled a few of these over the years – the cheaper ones are generally inaccurately sized, and some are unable to maintain a sharp cutting edge – I'm pleased to say that these ones from Canadian tool specialists Veritas, are, without doubt, the best on sale today.

As well as producing a cleanly cut and accurately sized plug, the four-pronged cutters also achieve a tapered profile, which ensures that the plug will be a nice tight fit in the prepared screw hole. I've found that they work best in a drill stand or press, but you can manage without one if you're on site and you don't have all your machines to hand. Just make sure you brace the drill against your body, take it steady and you should be fine. Cutting and fitting cross-grain plugs is a very satisfying business, and if you select your matching offcut with care and be sure to make a good job of fitting each plug, you can almost pull off an invisible fixing.

FROM
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Available sets

The plug cutters are available in metric or imperial sets, but for me these two, the 10mm and the 1/2in, are the most useful by far; the 10mm will fit a 4mm screw (or No.8) perfectly, while the 1/2in will enable you to use a bigger 5mm (or No.10) screw for a more substantial fixing. All can be sharpened with file and stone (instructions included) and represent an excellent investment for future work.

In summary

As with all Veritas kit, these cutters are machined to exacting tolerances and will maintain their accuracy for years. **MC**



The 10mm and 1/2in plug cutters



A drill stand makes cutting the plugs an easy job



When removing waste, take care to ensure that the grain doesn't break off below the surface



A tidy – and almost invisible – fixing

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Stanley No.5 'before & after' photo courtesy Peter Hemsley – The ToolPost

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The learning days



Harris Lebus' Tabernacle Street Showroom

Documenting his first day as a cabinetmaker, Peter Baker discusses the intricacies of sharpening tools and how he was taught to 'do it properly' – lessons that have stayed with him until this day

It all happened in November 1950, just after my 21st birthday, when six trainees went to Worship Street, the Company's Showrooms in the City of London, to commence six weeks of concentrated training in our chosen craft of cabinetmaker as required to be able to work in the factory. We arrived at 8am on a Monday morning. Our working hours were 8am-6pm (with an hour for lunch) and 5pm on Friday, a 44 hour week being the norm then. Our instructors were a couple of old, grizzled cabinetmakers to us, who were all in our early 20s, but they were extremely efficient in their teachings. The first morning we were all provided with a toolbox and a full complement of tools. These we paid for by deduction from our weekly earnings when we returned to the factory after training.

The first day

That first day! I had been provided with an oil stone that was, and still is (66 years later), graded 'fine' – and it is still flat. Our first task was to sharpen our tools. Most people seem to believe that a woodworking tool, chisel, plane, etc., is ready for use as purchased from a hardware shop, but this isn't the case – they need sharpening. Those two old makers taught us 'how to do

it properly'. Painstakingly were we shown, step by step. I have made a video of all this, as well as sharpening saws and the cabinet scraper – see www.goldensalamander.co.uk/tools.

For instance, we were told to take the plane out of the tool box (a 'jack plane') and were shown how to take it apart and reassemble it. Then disassemble again while the finer points of sharpening were demonstrated, then we had to flatten the back of the plane iron (or blade or cutter) on the oil stone. Until this was absolutely flat we were not allowed to turn over and work on the bevel. My plane iron had a little hollow, part way in to the right-hand edge, which had to be eliminated entirely. It was not until about 5:30 that afternoon that the hollow finally disappeared. I had broken the monotony by sharpening a couple of chisels during the day, then I was allowed to turn the iron over and, first of all, remove all grinding marks from the bevel.

NEXT MONTH

© Peter Baker 2016

Join us next issue for part 4, which sees Peter's learning expanding. And if any other readers have a story to tell, we'd be glad to listen. Just write to mark.cass@mytimemedia.com and we'll see how we get on

The value of preparation

This accomplished, we were informed that this angle was 30° and that we must now create another angle of 25°, which should always be the cutting angle. To further complicate matters we then discovered that everyone creates a slightly different angle across the tool. It is definitely not an angle of 90°, which makes all tools unique to their owner and this is why craftsmen seldom 'lend' their tools to other people. The value of all that preparation and boring work is that, even now, 66 years on, my tools are easy to 'touch up' and hold their sharpness far longer than other people's tools. I cursed those two old makers then for being somewhat pedantic, but I now praise them for the same reason. Apart from being instructed in the finer arts of tool sharpening, we also had to learn the various techniques of assembling furniture of differing sizes as well as how to joint pieces of wood together and how to join them; there is a great difference. And for those interested, I have also made a video showing how to make basic joints in wood – see www.goldensalamander.co.uk/joints. [WWW](#)





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Introducing the New Range of Woodturning Chucks and Jaws

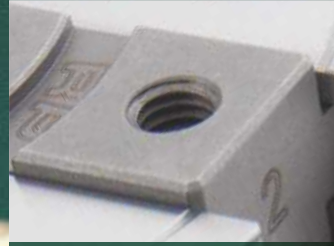
We are extremely proud to introduce the new range of Record Power woodturning chucks and jaws. This exclusive range has been developed using Record Power's extensive experience and knowledge of woodturning in conjunction with a group of highly experienced professional and hobby woodturners to bring you the ultimate in quality, versatility and value.



Precision Engineered Gears
Super Gearing True-Lock™ technology ensures high levels of accuracy to provide smooth and solid operation.



Jaw Fixing System
The SC3 and SC4 feature a jaw fixing which will not only fit the Record Power series of Jaws but is also fully compatible with Nova and Robert Sorby brand jaws.



Heavy Duty Jaw Slides
The improved and enlarged jaw slides give unsurpassed holding power and load bearing ability. They are made from high tensile steel, reinforced with nickel and copper and heat-treated to ensure superior strength.



Sealed Backing Plate with Full Indexing
The SC4 features a strong backing plate to protect the gear mechanism from dust and 72-point indexing around the full circumference.

SC3 Geared Scroll Chuck Package **Only £99.99**
Now includes 2" Faceplate

SC4 Professional Geared Scroll Chuck Package **Only £129.99**
Now includes 2" Faceplate

15% OFF
All jaws when 3+ sets bought

Prices valid until 31.8.2016

See online for full details

RECORD POWER
ESTABLISHED 1909®

Over
100
years
Experience • Knowledge
Support • Expertise

RECORD POWER
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STARTTRITE
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BURGESS

Incorporating some of the most famous brands in woodworking, Record Power have been manufacturing fine tools & machinery for over 100 years. Built to last we provide support for thousands of machines well over 50 years old, which are still in daily use. Testimony to the sound engineering principles and service support that comes with a Record Power product.

www.recordpower.co.uk Tel: 01246 571 020