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December 2018



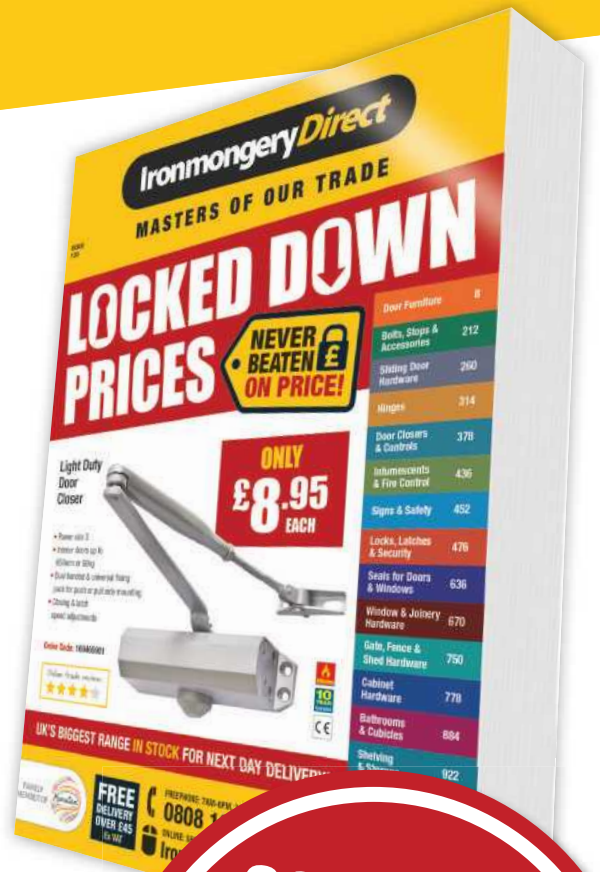
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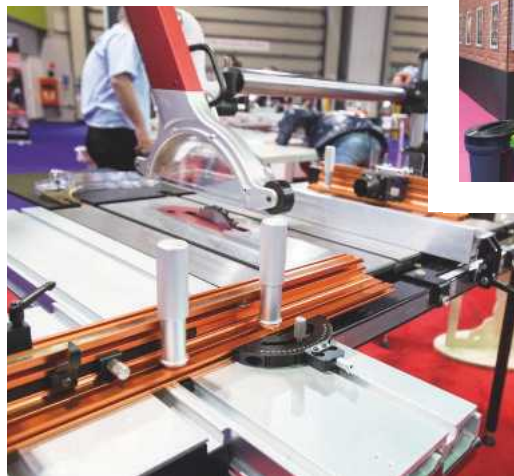
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Welcome

Everyone who reads this page knows how much I enjoy attending woodworking shows, but the one I went to recently really opened my eyes to the industry as a whole. W18 took place at the NEC, Birmingham from 30 September–3 October and in my new role as Editor of *Woodworking News* as well as this publication, I was required to be there for the duration as it offered me a great opportunity to meet advertisers, key people in the furniture making and woodworking industries, as well as witnessing the scale of the event first-hand. For any of you who attended, you may have seen our stand, which also showcased this magazine and gave people a chance to find out more about our woodworking portfolio, stop by, have a chat and get to know us.

As you can see from the photos shown above, the scale of the event is huge compared to any other woodworking show I have been to, and the machinery on display is quite staggering! Obviously the exhibition is aimed at the woodworking and furniture production industries, so on a totally different level to the home workshop, and much of the machinery setup costs hundreds of thousands of pounds. Another thing I noticed was the sheer noise created as the many industrial dust collection systems worked overtime! One of my colleagues informed me that on average, one of the big stands, such as Homag or SCM, can expect to run up an electricity bill of around £25,000 during the course of the four-day event. Quite shocking, really. It was certainly an experience, though, and my legs have just about recovered from walking around the perimeter of the many halls the event spanned.

The W Exhibition takes place every two years, so I look forward to the next one and I'm sure it will be even more impressive than W18.

Veritas competition extension

I also have some good news regarding our readers' tips giveaway. While many of you may have seen that we're only a few months away from this running its course, it was confirmed a few weeks ago that Veritas would like to renew this, as it has proven so popular. So after we come to the end of our current run of 12 issues, this will renew and be available for another 12 on top of that, and hopefully more! So if you're worrying that the deadline for submission is looming, do not fear – just email me on the usual address and we'll do our best to feature yours.

Going into 2019

That brings me on to saying that we hope you enjoy our December issue. As usual, we have a few fun Christmas-themed projects for you to enjoy, so do send in photos if you have a go at making these or indeed any of your own designs you'd like to share with us. While I can't quite believe it's almost the end of 2018, it has been a great year from the magazine's point of view, and we hope we can continue to educate and inspire you as we go into 2019!

Tegan

Email tegan.foley@mytimemedia.com



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Technical & Consultant Editor



Dave Roberts
Consultant Editor

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

84 IN THE FRAME

Before putting his cottage on the market some 18 months ago, Phil Davy set about building a new exterior door and frame to make the adjoining outhouse look more presentable

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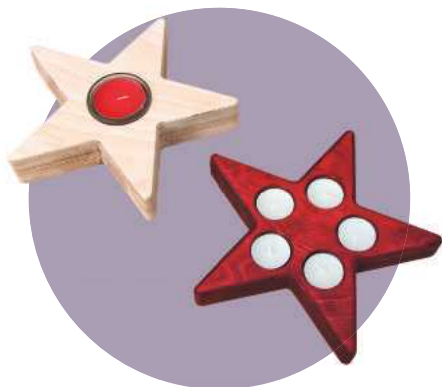


Win 1 of 3 sets of Peter Sefton's *Ultimate Thickness Planer* DVD series – worth £39.98! See page 22 for further details – good luck!

The Woodworker Good Woodworking INCORPORATING & Woodturner

DECEMBER 2018

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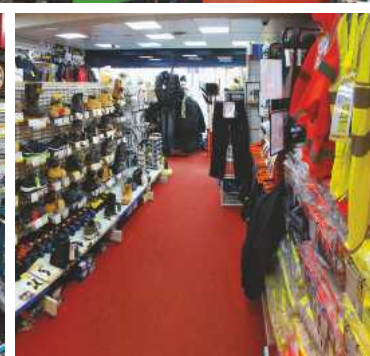
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'HARROGATE' SHOW TURNS 26

Now in its 26th year, the North of England Woodworking & Power Tool show, or the 'Harrogate' show as it is affectionately known, is the longest running and largest retail event of its kind in the country.

Taking place from 16–18 November at the Great Yorkshire Showground in Harrogate, you can expect to see over 90 exhibitors including all the top companies, as well as over 50 of the country's leading demonstrators displaying their skills throughout the three days. Woodworking disciplines at the event will include turning, carving, furniture making, CNC machinery, guitar making, boat building, spoon carving, scrollsawing, chairmaking and much, much more.

The show promises to be a great day out for the thousands of visitors that attend every year; to purchase advance tickets, visit the show website – www.skpromotions.co.uk – and simply navigate to the ticket page. For further information, email exhibitions@mytimemedia.com.



Turning author Les Thorne at last year's event

RURAL CRIME & THE SHEPHERD'S HUT

A rising global demand for agricultural equipment is attracting organised crime to the countryside, according to NFU Mutual, which provides insurance to farmers. In response, farmers are resorting to 'medieval' fortifications, such as earthworks, to protect their property.

In particular, thefts of quad bikes, agricultural vehicles and 4x4s have fuelled a 13.4% increase in rural crime in England over the last year.

Now, Scotland's only independent furniture design school has said that, if medieval ideas are the way forward, it might have to be part of the solution.

The Chippendale International School of Furniture, which takes a small number of students each year from around the world, is also a community of woodworkers – and one of its products is the shepherd's hut. The humble shepherd's hut was once a common sight across much of the British countryside, allowing farmers to watch over their flocks by night, particularly during the lambing season.

The Chippendale school, which has sold several shepherd's huts, has given them a 21st century makeover, complete with woodburning stove.

The traditional hut was a small one-room structure with cast-iron wheels and, internally, contained a bed for the shepherd, some basic amenities such as a stove, and feedstuffs and medicines for the animals.

The first recorded shepherd's hut dates back to the 16th century and they were a common rural fixture in the 18th and 19th centuries. During World War II they were sometimes used as Home Guard outposts or as accommodation for prisoners-of-war working on farms. However, by the 1950s, very few remained.



With the shepherd's hut being of limited size and with wheels, it more resembles a caravan than a fixed structure, and not normally subject to planning regulations. The school designs and makes the bespoke huts, mainly from Scottish Douglas fir, and can configure each one to individual specifications.

While rural crime has fallen in Scotland and the north west of England, there have been sharp rises of more than 30% in the Midlands, Wales and the south east of England.

NFU Mutual said that farmers are creating barriers such as earth banks – the medieval fortifications last used a thousand years ago – and combining these ancient deterrents with modern technology, such as CCTV, floodlighting and motion sensors.

In a bid to cut crime, ancient and modern approaches may both therefore have a part to play, including a new lease of life for the shepherd's hut.

Prices for shepherd's huts are available from the Chippendale school and depend on interior fit-out and configuration. Visitors to the school are always welcome during office hours; see www.chippendaleschool.com.

DIARY – DECEMBER

4* Scrollsaws
4–5 Woodturning
10 Pyrography
10–11 Christmas decorations & gifts
11* Bandsaws
12 Mastering the skew chisel
13–14* Woodturning
* Course held in Sittingbourne, Kent
Axminster Tools & Machinery
Unit 10 Weycroft Avenue
Axminster, Devon EX13 5PH
Tel: 08009 751 905
Web: www.axminster.co.uk

29–2 An introduction to picture framing
2–7 Advanced furniture making – individual projects
11 Spoon carving – a taster day
14–16 Woodturning – bowls with texture
17 Woodturning – make a small bowl – a taster day
18 Woodturning – make a small bowl – a taster day
West Dean College
Nr Chichester, West Sussex PO18 0QZ
Tel: 01243 811 301
Web: www.westdean.org.uk

1–2 Tool sharpening & maintenance weekend
3–7 Veneering & laminating
8 Chair making – part V
28 Half-day woodwork taster
29 Half-day marquetry taster
Chris Tribe, The Cornmill, Railway Road
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10–14 Sharpening & essential cabinetmaking hand skills
John Lloyd Fine Furniture
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Web: www.johnlloydfinefurniture.co.uk

3 Sharpening (morning or afternoon)
4 Pen turning
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Web: www.thetimbermill.com

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Waterloo Timber Ltd (Lancashire)
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Web: No website

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Wentwood Timber Centre (South Wales)
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TWO NEW LXT FIVE-PIECE BRUSHLESS KITS FROM MAKITA

Makita has introduced two new 18V LXT five-piece brushless kits, which represent a substantial saving when compared to individual purchases.

Construction kit

The new DLX5042PT kit contains a combi drill, impact driver, angle grinder, rotary hammer and a handy LED flashlight, all packaged as the five-piece construction kit.

The Makita DHP484 combi drill will run up to 2,000rpm in high mode, 500rpm in low mode, with an impact performance of 30,000ipm in high and 7,500ipm in low modes, with a maximum torque of 54Nm with 21 settings and drill mode. This combi drill will punch a 13mm hole in masonry, and with all-metal gear box and aluminium gear housing is ideal for rugged site operations.

The compact DTD153 single-speed impact driver produces 170Nm of torque, 3,600ipm, with a no load speed of up to 3,400rpm. This model has a 1/4in hex, one-touch chuck, an electric brake, variable-speed control trigger, and as with all power tools in this kit, features a brushless motor for longer runtime, less friction and more torque.

Also contained is the DGA456 115mm angle grinder, which will run up to 8,500rpm with a maximum 6mm wheel thickness. It features Automatic Speed Control, which changes the cutting speed according to the load condition.

The powerful DHR242 SDS+ rotary hammer will punch a 24mm hole into concrete, 13mm in steel and 27mm in wood. It will run up to 950rpm and generates up to 4,700 blows per minute with 2.0 Joules of impact energy.

Woodworking kit

The second kit is the DLX5043PT, which is more suited to woodworking applications. It features the combi drill, impact driver and flashlight, all contained together with a circular saw and jigsaw.

The Makita DHS680 cordless circular saw produces 680W of motor power that will run the 165mm blade up to 5,000rpm without load and also features Automatic Speed Control. Maximum cutting depth at 0° is 57mm, 41mm at 45° and 37mm at 50°. A large lock-off lever fixes the cutting angle. In operation a blower function removes sawdust from the cutting line for a clear view of the blade path, and Makita recommends that a rear dust port should be connected to use a dust extraction system.

The DJV182 jigsaw will run from 800 up to 3,500 strokes per minute with a 26mm stroke length giving a maximum cut in wood of 135mm, 10mm in steel and 20mm in aluminium. The rigid aluminium base bevels 0-45°, both left and right. For safety, after the trigger is released, the machine will lock automatically if the lock-on button is not pressed within 10 seconds.

Both new Makita kits provide a financial saving over buying the products individually and are supplied complete with three 18V 5.0Ah Lithium-ion batteries and a twin-port fast charger. The tools are packaged in a rugged, flexible tool bag that has a shoulder strap, handgrip, very useful trolley wheels and an extendable handle for ease of transport of your tools while keeping them safe.

For more information and prices, see www.makitauk.com.



NEW MORTISE & FLUTING ACCESSORY FROM TREND

Trend have introduced a new addition to the popular multi-function Combination Router Base (CRB) to further expand its capabilities.

The new Fluting and Mortising accessory fits onto the CRB baseplate and has twin fences to fully support the router on narrower material to allow the CRB to make controllable and repeatable cuts without deviating. Widths from 12mm to 177mm can be fitted between the fence jaw facings.

One fence is fitted to an anodised aluminium bridge with micro adjustment for fine-tuning a cut or setting the router with pinpoint accuracy, and the second fence slides along the steel fence rods and locks into position once set. Sightlines on the jig allow for simple and quick setup to layout marks.

The new Mortising and Fluting accessory is ideal for many applications, including decorative fluting, routing for intumescent strips on fire doors, sliding dovetail cuts for breadboard ends and is perfect for general mortising and any work where the router needs to be positioned with accuracy and stability on an edge.

The Mortise and Fluting accessory (Ref. CRB/MF) is priced at £59.94 inc VAT and is available from all Trend Routing Centres and stockists across the UK. To find out more, see www.trend-uk.com.



OSMO UK COLOURS & PROTECTS BIRD BOX

Osmo UK Country Colour finishes are used on many wooden outdoor surfaces, including fences, decking and cladding, but woodworking expert and YouTube blogger, Peter Parfitt, has taken it a step further and used this renowned product to creatively decorate and protect a wooden bird box.

Peter's latest video – www.youtube.com/watch?v=ACdUvOI_pmA – presents viewers

with step-by-step instructions for creating their very own bird box. He started the process by cutting the wood pieces, creating rebates in the necessary places in the wood, sawing the wood and then sanding it. At this stage, the various detailing began to allow Peter to glue and staple the bird box together.

Before attaching the front elements, Peter applied two coats of Osmo Country Colour 2507 Dove Blue and 2311 Signal Red with a small brush. While the deep rich colour will hide the natural colour and grain of the wood, the natural feel and texture remains, creating a bright but natural finish. These decorative pieces were then attached, along with the front peg, to complete the bird box.

Osmo Country Colour is extremely weatherproof, UV resistant and very durable. It is available in a wide selection of colours from the lush Fir Green – perfect as a camouflage of lighter coloured wood, to Nordic Red – which will really stand out as well as the contemporary Labrador Blue and Pebble Grey providing a more modern look, while Sunflower Yellow and Cedar offer traditional alternatives.

Country Colour can be applied to a range of wood species, including oily and exotic materials. Based on natural vegetable oils, the finish allows the wood to breathe, preventing it from cracking, peeling or blistering. Requiring only two coats, it can be applied using a roller or brush and has an approximate drying time of 8-10 hours.

Osmo Country Colour is available from Osmo UK direct or from its nationwide network of stockists; see www.osmouk.com.



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DICKIES LAUNCHES SEARCH FOR 'REAL' MODELS

Global workwear brand Dickies has launched a search for 'real' tradespeople to model its clothing and footwear, in a break from traditional workwear advertising.

Photography will be shot on site at their place of work – or within a typical working environment – and images will be used in print advertising, brochures and flyers, plus in social media activity. Content will be focused on the tradesperson's passion for their jobs and how their workwear supports them on a daily basis.

"Dickies is designed and made for real tradespeople, so it makes sense to use those who rely on our workwear to model our ranges," said Marketing Director, James Whitaker.

"We are striving for our advertising to be authentic. We don't mind if our 'real' models have pot bellies, tattoos, yesterday's stubble and there is no age limit! We hope that showcasing our workwear on other tradespeople will resonate well with our customers."

Those who wish to put themselves forward for consideration are invited to apply via email – dickies_models@vfc.com – using the subject line 'Make me a Dickies model'. Applicants should include a photo, plus their name, age, location, measurements and trade.

The Dickies marketing team will select a range of tradespeople of different ages from across the country. Dickies will visit and photograph/film each model in their place of work.

The campaign will run throughout 2018 and beyond. To find out more, www.dickiesworkwear.com.



NEW LT70 WIDE SAWMILL & BLADES FROM WOOD-MIZER

Global sawmill manufacturer Wood-Mizer says the new LT70 Wide will fit the needs of UK millers who demand a high-production machine with the ability to cut big logs.

The LT70 is already popular with the company's UK customers but an optional Wide head configuration will now appeal to a broader audience with its capacity to handle logs up to 105cm in diameter. The maximum cut width is 86cm and the maximum cant width is 78cm.

In addition to the Wide head, the LT70 can be configured with non-belted blade wheels in order to run wide, 50mm blades. The blade wheels and 50mm blades can be ordered for either the regular head width or the Wide head.

"Wood-Mizer is always committed to providing timber processors with the best available products and features in the industry," said Robert Baginski, President of Wood-Mizer Industries.

"The new LT70 Wide gives customers more capacity for sawing wider timber, while being able to achieve production results that are expected from more expensive wideband sawmills."

The new products are available from Wood-Mizer UK; see www.woodmizer.co.uk.



WOODWORKING VETERAN'S FIRST CUSTOMER IS A LADY!

A former soldier, who learned how to make a rocking horse on a Help for Heroes course, has completed his first commissioned work. Kevin Gray spent 150 hours making the unique piece for a very special customer – Lady Maggie Houghton – wife of General Lord Houghton, the former Chief of the Defence Staff of the British Armed Forces, now Chief Constable of the Tower of London.



The couple had visited the wood workshop at Help for Heroes' northern Recovery centre, Phoenix House in Catterick, at the time the rocking horse course was being held. Lady Houghton fell in love with the one being made by ex-Gunner Kevin and asked him to make one for her.

"The craftsmanship and care that he had taken was wonderful," said Lady Houghton, a keen horse rider. "At the time he didn't have a commission and I wanted to be his first."

Kevin, 47, studied a photo of Lady Houghton's own horse, Mingle, to ensure that the wooden version resembled its colouring and marking. And, according to its new owner, he got it just right!

"With his expert eye, Kevin has managed to emulate her well – not with paint but with layers of wood," said Lady Houghton. "I love the feel of the wood and she now has pride of place in our hall. None of this would have happened had Kevin not found his way to Phoenix House and received support from Help for Heroes. That support comes in many forms and I hope the Charity is able to continue helping many more wounded veterans as part of their recovery."

Kevin was medically discharged from the Royal Artillery 23 years ago after being diagnosed with PTSD and, until contacting Help for Heroes, had struggled to find a new purpose in life. He travelled to Phoenix House every week for six months to complete last year's rocking horse course on which he and the other students – all wounded, injured or sick veterans – learned how to transform a piece of plywood into a stunning, highly polished rocking horse, complete with mane, tail, saddle and stirrups, worth well over £1,000. Their workmanship was of such a high standard that all were made honorary members of the Guild of Rocking Horse Makers.

"The achievement put a smile back on my face and, more importantly, gave me a skill that I can now use," said Kevin. "To then get a commission – and such a special one with it being from a Lady – was a massive confidence boost."

"Had I been fully fit, I would have been able to produce the horse in fewer hours," he admits, "but I felt such a sense of pride when I presented Lady Houghton with the horse and saw that she genuinely was over the moon, that it made all those hours of labour worthwhile!"

Since receiving his first commission, Kevin has had orders for three more rocking horses – all of which need completing before Christmas – which means that his wife Gillian, who 'dressed' Lady Houghton's horse with appropriate saddlery, will have to wait a few more months until her husband can fit her long-awaited new kitchen!

Bob Marshall, the Help for Heroes volunteer who runs the wood workshop, said that although the course attended by Kevin had taught them to make a rocking horse, in reality it was about far much more.

"Every individual that Help for Heroes supports was highly-trained in order to serve their country, and courses such as this allow them to rediscover that pride and self-esteem which may have been dormant for some time and once again become a force for good," he explained.

"This is measured not only in terms of learning new skills and techniques and working to a set plan, but also in their subtle and discernible changes in outlook, attitude and ability to interact with others." For more information, see www.helpforheroes.org.uk.



MIRKA INVESTS IN TRAINING CENTRE OF THE FUTURE

Mirka UK recently opened a new state-of-the-art national training centre in Milton Keynes. The investment is part of the company's ongoing commitment to providing its customers with expert training and development around their high-quality abrasive, tooling and polishing solutions, enabling businesses to improve their production, output and profit performance. The training centre will offer customised training programmes for groups of up to 12 delegates based on the customers' needs and requirements.

The 2,500sq.ft site has been designed to maximise the user experience, with a practical demonstration space, where Mirka's in-house technical experts can showcase the company's latest processes and products and where attendees will be able to complete the hands-on technical training in a workshop setting. It also features classroom space for more knowledge-based learning, which can then be transferred into the practical elements of the training programme.

Craig Daycock, Managing Director of Mirka UK, says: "We understand that the sectors we work in are constantly evolving in terms of the processes and products required to improve production, output and profit while still reducing cost and waste. Training is essential for our customers to achieve this. To take our onsite customer training to the next level, we made the decision to invest in our own training centre and we look forward to ensuring those users who come through our doors will leave knowing they have developed and learned new skills and techniques that will assist them in their jobs and enable their companies to expand their business opportunities."

For more information, see www.mirka.com/uk/uk.

COSYFEET & STREET MEN'S SHED

Cosyfeet is backing Street Men's Shed with a £750 cash injection (part of its Community Project Award for Somerset), which will allow the group to purchase a metalworking lathe as well as other tools and materials.

Street Men's Shed provides a meeting place for men to meet, communicate and create using the tools and equipment provided. There are currently 54 members, most of whom are men aged over 65, although membership is open to all.

Members use the Men's Shed facilities for a diverse range of projects, including making furniture and fencing as well as a variety of restoration projects. They also benefit from socialising with other members, bringing a shared sense of community and purpose.

Street Men's Shed is facing uncertainty over whether it will remain at its current premises due to an imminent change of leaseholder. Members are hoping to be given permission to stay once the lease changes hands at the end of November, however.

"Although we are not yet certain whether we will remain at The Tanyard, we have a great deal of local support and a strong future ahead of us," says Club Secretary, Brian Bastable. "This award will enable us to invest in much-needed equipment for the benefit of our members."



Street Men's Shed meeting on a Tuesday morning

For more information on Street Men's Shed, see www.streetmensshed.btck.co.uk or visit Unit 10, The Tanyard, Leigh Road, Street, Somerset on Tuesday mornings or Thursday afternoons.

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FESTOOL MW 1000 MOBILE WORKSHOP

MANUFACTURER: Festool

D&M GUIDE PRICE: See website

FESTOOL

The new MW 1000 Mobile Workshop from Festool turns the construction site into your workshop. If the customer can't come to the workshop, then the workshop must go to the customer. With a customised set-up, these can be perfectly adapted to meet your requirements. The mobile workshop impresses with its ease of use for transportation, assembly and disassembly, which is made to be as easy as possible. In just a few steps, the sophisticated and compact unit becomes a stable workplace with direct access to all tools wherever you are; just like in your own workshop.

It is easy to transport up and down steps due to the large wheels, which are fully rubber-lined and shock-resistant. There is also a handle with adjustable angle, sliding surfaces and recessed grip on the pan for easy loading into a vehicle by one person, as well as benefiting from compact dimensions and effortless assembly and disassembly. Worktops and storage areas offer an optional customised extension, and there is the simple option of adding multiple multifunction tables and SYSTAINER pull-out drawers. The stable worktop comprises a perforated top and the aluminium profile offers flexible clamping and attachment options.



TWO NEW 18V LXT 5-PIECE BRUSHLESS KITS FROM MAKITA

MANUFACTURER: Makita

D&M GUIDE PRICE: See website

Makita has introduced two new 18V LXT 5-piece brushless kits. The new **DLX5042PT** kit (top right) contains a DHP484 combi drill, DTD153 single-speed impact driver, DGA456 115mm angle grinder, DHR242 SDS+ rotary hammer and a handy LED flashlight, all of which are packaged as the 5-piece construction kit.

The second kit is the **DLX5043PT** (bottom right), which is more suited to woodworking applications. It features the combi drill, impact driver and flashlight, all contained in the DLX5042PT kit, together with a DHS680 circular saw and DJV182 jigsaw.

Both new Makita kits provide a financial saving over buying the products individually and are supplied complete with three 18V 5.0Ah Lithium-ion batteries and a twin-port fast charger. The tools are packaged in a rugged, flexible tool bag featuring a shoulder strap, handgrip and very useful trolley wheels, plus an extendable handle for ease of transport of your tools while keeping them safe.



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BOSCH PROCORE 18V 4AH BATTERY

Fully compatible with the existing Bosch 18V range, **Jonathan Salisbury** takes a look at the new ProCORE high-performance battery



We're used to reading reviews of power tools, but perhaps it's time we paid some attention to the batteries that make them work! In his test of the new Bosch Professional angle grinder, featured in the November issue, Jamie Smith touched on the subject of the ProCORE battery system, but my task here is to review this power source rather than the tool to which it is attached. The angle grinder came with a 7Ah battery (already superseded by an 8Ah version, I believe) and I am taking a look at the new, very similar but smaller Bosch ProCORE 18V 4Ah, fitted to a GSB 18V-28 drill/driver.

Jamie mentioned the 'increased power' that Bosch are emphasising heavily in their promotional material. This is a key feature of all ProCORE batteries and requires further examination. On a design front there are other things to consider, and features that could be easily overlooked. This is therefore a somewhat more analytical than practical review, but one that will hopefully show how it cannot be

assumed that one 18V battery is much the same as any other in the same class.

Battery technology

Despite improvements in Li-ion technology, a lack of power can still be an issue and batteries with enough are generally rather bulky. Bosch have been working on this, however. The feature of ProCORE that is promoted most is that of '87% more power', referring to a comparison with the previous CoolPack batteries, which had half the capacity for around the same volume. Bosch have managed this through the use of the latest battery cell technology; each new cell is slightly bigger in size, but only five are now required to provide the same power as 10 in the old system. This decrease in bulk is a big bonus for small tools like the drill/driver as it makes them easier to handle with less fatigue for the user. In the time I've been testing it, a full charge has been enough to get me through the whole day and often more; pressing a small button on the back of the battery lights a five LED level indicator to show, at a glance, how much charge is left, helping you to decide whether it is worth recharging before you start.

The GAL 18V-160 C Professional charger is their fastest ever and is even Bluetooth enabled.

Simply install the Bosch Toolbox app to stream live information on your battery's charge status and condition to your phone; it even gives you control over charge time settings, from the gentle (to protect the battery) to the superfast Power Boost. Other chargers are available if this level of interactivity is not your thing... When the battery does eventually go flat, an 80% charge can be achieved in just 30 minutes, and an extra 15 minutes will top it up to a full 100%.

Intelligent battery management system

As for cordless replacing corded, the improved power output of the 4Ah ProCORE battery (with CoolPack 2.0 Technology, no less) is published as similar to an 800W corded power tool; the 8.0Ah is comparable to 1,600W and although there is no comparison for the 12.0Ah 'Endurance Battery', it is said to be suitable for rotary hammer drills, angle grinders and circular saws. This latter group of cordless power tools is becoming more common, but putting batteries under large loads for extended periods of time can over-heat them, leading to serious damage of equipment and even injury to the user in the worst cases; this is why many heavy-duty power tools still come with a power cord. To counter this, Bosch has developed a pretty comprehensive 'intelligent battery management system'. This includes electronics built into the battery that prevent overheating, a case with a generous surface area of heat-sinking cooling fins, the elimination of any empty space on the inside of the case that would allow heat to accumulate, internal connectors that have a



The heat sinks on the underside help keep the battery cool even under load



Battery charger – one of a choice available



Handle – double notches



ProCORE battery on charge



Battery charger – charging light

lower resistance than previous models, and even air-cooled chargers! Not only does this make the system safer, but Bosch claims that it also helps to increase the battery's life by 135%.

In use

The ProCORE battery is every bit as chunky as you'd expect, but not excessively heavy (550g for the 4Ah on test). Pushing it on to the drill is easy – tolerances are high and the smooth finish allows it to slide on and lock in place with a reliable, confident and solid double click. I particularly like the release process; one press of the big red button and the battery pops back very slightly. With firm grip and a strong pull you then slide it back, but you'll find it stops on the first of two ratchet points (hence the double click mentioned previously) and, try as you might, the battery will only slide off completely when you press the release button a second time. A nuisance, you may think, but consider this: the tool's contacts need to be pushed very firmly into strong, tight fitting, sprung battery contacts; upon release, the first



No mistaking a full charge!

stop prevents any over-pull that could send the battery crashing to the floor. The second stage requires almost no effort at all and by this time you are in full control. You are free to maintain constant pressure on the release button for its entire journey, but you do so at your own risk!

Conclusion

The question is, however good ProCORE might be, would you choose to stick to a brand because you don't want to buy any more batteries than absolutely necessary? I have always found Bosch DIY tools to be reliable and good value and I have particularly enjoyed looking more closely at the Professional range, even if I am supposed to be just reviewing the battery. By evaluating more objectively, it is possible to see and feel the extra quality in the Professional range and find design features that I consider are definitely worth paying for. As built-in obsolescence becomes a thing of the past, at least with responsible manufacturers, we no longer have to put up with new models and completely different batteries; Bosch's Flexible Power System promises to be '100% compatible' with all existing Professional 18V power tools and chargers and this is unlikely to change, so buying them is now less of a risk and more of an investment. You get what you pay for, and what you get is the enhanced quality of materials and manufacture as well as the thought that has gone

into the design of the Bosch Professional range, combined with the ProCORE battery system that has the highest energy density in its class. ✘



Battery release

SPECIFICATION

Battery capacity: 4.0Ah

Battery voltage: 18V

Cell type: Li-ion

Weight: 550g

Size (L x W x H): 117 x 77 x 47mm

All Bosch ProCORE batteries and chargers come with a full two-year industrial warranty if registered within four weeks of purchase

Typical price: £60

Web: www.bosch-professional.com

THE VERDICT

PROS

- Smaller and lighter than other 4Ah batteries; designed to prevent overheating; built-in charge level indicator; high quality

CONS

- None, except that it's only compatible with Bosch Professional tools, as you'd expect!

RATING: 5 out of 5



Battery view – old 1Ah NiCd v ProCORE 4Ah Li-ion

CHESTNUT PRODUCTS IRIDESCENT PAINTS

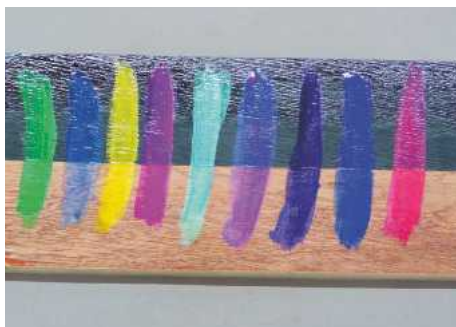
Colin Simpson gets to grips with these new iridescent paints from Chestnut Products, which are perfect for enhancing your turned work

I like to embellish some of my woodturnings with texture, stains and paints, so I was delighted to be offered the opportunity to test these new iridescent offerings from Chestnut Products.

These come as a starter pack of nine colours with each bottle containing 30ml. Alternatively, you can buy individual bottles of 100ml. The colours are Azure, Cerise, Green, Pink, Purple, Red, Turquoise, Vivid Blue and Yellow.

Vibrant colours

These paints are water-based and can be applied by brush, sponge, airbrush or any other way, including fingers, to give interesting effects. Try cling film – it gives an interesting texture. They can be diluted with water or with an acrylic reducer – also available from Chestnut – and I would recommend the reducer if you are going to spray the product through an airbrush.



The colours once applied to both natural and black backgrounds



The paints are very vibrant and you will achieve a better effect if you use them on a dark background and, personally, I think it's best to allow some of the dark background to show through. In this review I used Chestnut's ebonising lacquer to achieve this. The ebonising lacquer results in a good surface finish and I like to go over this with fine wire wool to key the surface before applying the iridescent paints. I found this particularly important if the paints are thinned, and this is also true for other iridescent paint brands I have used. The colours can be mixed together to make another colour – for example, the red and yellow make a rather nice orange.

In use

First, I sprayed an offcut of ply with ebonising lacquer and then brushed on each colour, just to see what they looked like on black and natural wood. I found two thin coats were better than one thick one.

Next, I turned a small pot and ebonised that. I thinned down some colours and left others undiluted and then 'blobbed' on random colours before moving them around by blowing them through a straw, allowing them to run together.



Blowing the paint around with a straw

When dry I gave the piece a couple of coats of Chestnut acrylic gloss lacquer; I think the result looks very good.

I spent the rest of the day trying different techniques with the paints and found them to be excellent. Personally, I would like to see a few metallic colours in the range and I did find that the pink and cerise were very close to each other in colour value.

Conclusion

I am sure these paints will be of interest to woodturners who want to embellish their work and to carvers – particularly bird carvers – to achieve a natural feather effect. They will also appeal to other woodworkers who just want to decorate their work. ✂

SPECIFICATION

Starter set colours: Azure, Cerise, Green, Pink, Purple, Red, Turquoise, Vivid Blue and Yellow
Bottle size: 30ml

Typical prices: Starter set of 9 x 30ml bottles – £30; 100ml bottles – £8.50 each

Web: www.chestnutproducts.co.uk

THE VERDICT

PROS

- Ideal for embellishing woodturnings as well as for general woodworking projects; multiple application methods; good value for money

CONS

- The pink and cerise colours are very similar

RATING: 4.5 out of 5



The result after a couple of coats of lacquer



Platter with Chestnut iridescent paint rim



Close-up of platter rim

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Clarke TABLE SAWS

LEG STAND KITS
FOR CTS10D
AND CTS11
ONLY £27.99
INC VAT

FROM ONLY
£72.99
EXC.VAT
£87.99
INC.VAT

BEST SELLER

INCLUDES LEFT & RIGHT TABLE EXTENSION

MODEL	MOTOR	BLADE	EXC.VAT	INC.VAT
CTS10D	600W	200mm	£72.99	£87.99
CTS800B	1500W	254mm	£149.98	£179.98
CTS11	1500W	254mm	£149.98	£179.98
CTS10D	1500W	254mm	£169.98	£203.98

*was £185.99 inc. VAT

Machine Mart

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Clarke 4" BELT/ 6" DISC SANDER

- Dust extraction facility
- 4" x 36" belt tilts & locks 0-90°
- 225mm x 160mm table, tilts 0-90°
- 370W, 230V motor
- CS4-6E

FROM ONLY
£92.99
EXC.VAT
£111.99
INC.VAT



Clarke 6" BELT/ 9" DISC SANDER

- Includes stand
- 1 HP/230V/1ph motor
- CS6-9C

FROM ONLY
£239.00
EXC.VAT
£286.00
INC.VAT



Clarke 1" BELT/ 5" DISC SANDER

- Includes 2 tables that tilt & lock
- Quality induction 250W motor
- CBS1-5B

FROM ONLY
£69.98
EXC.VAT
£83.98
INC.VAT



Clarke TABLE SAW WITH EXTENSION

- CTS14 TABLES (250mm)
- Ideal for cross cutting, ripping, angle and mitre cutting
- Easy release/locking mechanism for table extensions
- 0-45° tilting blade
- Cutting depth: 72mm at 90° / 65mm at 45°

FROM ONLY
£129.98
EXC.VAT
£155.98
INC.VAT



Clarke TABLE SAW WITH STAND

- 1600W motor
- 250mm blade size
- 0-45° tilting blade
- Cutting depth: 73mm at 90° / 53mm at 45°

FROM ONLY
£99.98
EXC.VAT
£119.98
INC.VAT



Clarke WOODWORKING VICES

- STANLEY RECORD
- Model VV7
- From only £14.99 exc. VAT / £17.99 inc. VAT

MODEL	MOUNTING	JAW (WIDTH/OPENING /DEPTH)mm	EXC.VAT	INC.VAT
Clarke	Bolted	150/152/61	£14.99	£17.99
Clarke	Clamped	72/60/40	£18.99	£22.79
Stanley	Clamped	72/60/40	£18.99	£22.79
Record	TV75B Clamped	75/50/32	£21.99	£26.39
Clarke	Bolted	180/205/78	£29.98	£35.98

BLACK & DECKER POWER PLANERS

- TE-PL850
- 82mm cutting width
- From only £54.99 exc. VAT / £65.99 inc. VAT

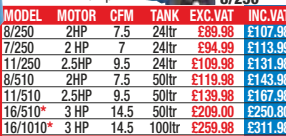
MODEL	MOTOR	DEPTH OF CUT	EXC.VAT	INC.VAT
Einhell	TE-PL850 850W	3mm	£54.99	£65.99
B&D	WK750#	2mm	£57.99	£69.99

TURBO AIR COMPRESSORS

- airmaster
- Superb range ideal for DIY, hobby & semi-professional use
- * V Twin Pump

FROM ONLY
£89.98
EXC.VAT
£107.98
INC.VAT

MODEL	MOTOR	CFM	TANK	EXC.VAT	INC.VAT
8/250	2HP	7.5	24ltr	£89.98	£107.98
7/250	2HP	7	24ltr	£94.99	£113.99
11/250	2.5HP	9.5	24ltr	£109.98	£131.98
8/510	2HP	7.5	50ltr	£119.98	£143.98
11/510	2.5HP	9.5	50ltr	£139.98	£167.98
16/510*	3HP	14.5	50ltr	£209.98	£250.98
16/1010*	3HP	14.5	100ltr	£299.98	£311.98



Clarke 40" WOODTURNING LATHE

- Ideal for woodturning in the workshop
- 1016mm distance between centres allows for turning longer spindles
- Inc. tool rest, tail stock, drive centre, face plate & 3 chisel
- Large turning capacity of 350mm
- 4 turning speeds



ONLY
£136.99
EXC.VAT
£164.99
INC.VAT

LOCKABLE TAILSTOCK BENCH MOUNTED

Clarke 13" MINI WOOD LATHE

- Ideal for enthusiasts/hobbyists with small workshops
- 325mm distance between centres
- 200mm max. turning capacity (dia)
- 0.2HP motor



FROM ONLY
£154.99
EXC.VAT
£185.99
INC.VAT

BISCUIT JOINTER

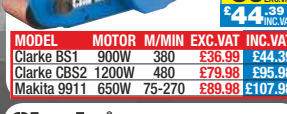
- 1100rpm Operating Speed
- 860W motor
- 14mm Cutting Depth
- Inc. dust bag, storage case and face spanner for cutter change



FROM ONLY
£54.99
EXC.VAT
£65.99
INC.VAT

Clarke BELT SANDERS

- Ideal for surface removal, sanding and finishing
- ABRASIVE SANDING BELTS IN STOCK



FROM ONLY
£36.99
EXC.VAT
£44.99
INC.VAT

Clarke CIRCULAR SAWS

- Great range of DIY and professional saws
- Ideal for bevel cutting (0-45°)

MODEL	MOTOR	M/MIN	EXC.VAT	INC.VAT
Clarke	BS1	900W	£36.99	£44.99
Clarke	CBS2	1200W	£49.98	£59.98
Clarke	CBS2	1200W	£49.98	£59.98
Makita	9911	650W	£89.98	£107.98

FROM ONLY
£41.99
EXC.VAT
£50.99
INC.VAT



FROM ONLY
£119.98
EXC.VAT
£143.98
INC.VAT

Clarke HARDWOOD WORKBENCH

- Includes bench dogs and guide holes for variable work positioning
- 2 Heavy Duty Vices
- Large storage drawer
- Sunken tool trough
- LxWxH 1520x620x855mm



FROM ONLY
£149.98
EXC.VAT
£179.98
INC.VAT

Clarke DETAIL SANDERS

- Perfect for smooth and fine finishing along with hard to reach areas or curved surfaces



FROM ONLY
£19.98
EXC.VAT
£23.98
INC.VAT

VAC KING WET & DRY VACUUM CLEANERS

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



FROM ONLY
£49.98
EXC.VAT
£59.98
INC.VAT

MODEL	MOTOR	CAPACITY	EXC.VAT	INC.VAT
CVAC20P	1250W	16/12ltr	£49.98	£59.98
CVAC20SS*	1400W	16/12ltr	£59.98	£71.98
CVAC20PR2	1400W	16/12ltr	£64.98	£77.98
CVAC25SS*	1400W	19/17ltr	£67.98	£81.98
CVAC30SSR*	1400W	24/21ltr	£89.98	£107.98

FROM ONLY
£179.98
EXC.VAT
£215.98
INC.VAT



Clarke DUST EXTRACTOR/ CHIP COLLECTOR

- CDE7B
- CW1E1
- Powerful 1100W motor
- 50 litre bag capacity
- Flow rate of 850M3/h



FROM ONLY
£109.98
EXC.VAT
£131.98
INC.VAT

Clarke MORTISING MACHINE

- Accurately creates deep square recesses
- Table size 150 x 340mm
- Max. chisel stroke 76mm
- Robust cast iron base & column ensures stability & accuracy
- 95mm depth of cut



FROM ONLY
£174.99
EXC.VAT
£209.99
INC.VAT

Clarke RANDOM ORBITAL SANDER

- Adjustable front handle improves control
- 7000-14000rpm
- INC DUST BAG AND SELECTION OF 125MM DIAMETER SANDING DISCS



FROM ONLY
£32.99
EXC.VAT
£39.99
INC.VAT

Clarke CORDLESS STAPLE/ NAIL GUN

- All models include nail/staple pack and tough moulded case
- 18V 2Ah Li-Ion power pack
- 18 Staple/Nail Gauge



FROM ONLY
£109.98
EXC.VAT
£131.98
INC.VAT

Clarke 18V BRUSHLESS COMBI DRILLS

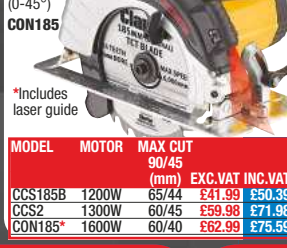
- Variable belt speed
- Tilting head
- Black & Decker

MODEL	MOTOR	BELT SIZE (mm)	EXC.VAT	INC.VAT
CPF13	400W/230V	13x457	£49.98	£59.98
KA900E	350W/230V	13x455	£59.98	£71.98

FROM ONLY
£49.98
EXC.VAT
£59.98
INC.VAT

Clarke WETSTONE SHARPENER (200MM)

- Produces razor sharp cutting edges on chisels, planes, etc.
- Inc. 3 tool holding jigs, workpiece clamp & support frame, polishing paste & water trough



FROM ONLY
£119.98
EXC.VAT
£143.98
INC.VAT

Clarke PLANERS & THICKENERS

- Ideal for DIY & Hobby use
- Dual purpose, for both finishing & sizing of timber



FROM ONLY
£179.98
EXC.VAT
£215.98
INC.VAT

MODEL	PLANING WIDTH	MAX THICK. CAPACITY	EXC. VAT	INC. VAT
CPT800	6"	120mm	£179.98	£215.98
CPT600	8"	120mm	£219.98	£263.98
CPT1000	10"	120mm	£299.00	£358.80

Clarke DISC SANDER (305MM)

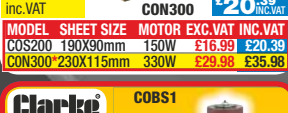
- Powerful, bench mounted
- 900W
- Dust extraction port



FROM ONLY
£124.99
EXC.VAT
£149.99
INC.VAT

Clarke SHEET SANDERS

- Ergonomic design for optimum comfort



FROM ONLY
£16.99
EXC.VAT
£20.39
INC.VAT

MODEL	SHEET SIZE	MOTOR	EXC.VAT	INC.VAT
CON300	190x90mm	150W	£16.99	£20.39
CON300	230x115mm	330W	£29.98	£35.98

Clarke OSCILLATING BOBBIN SANDER

- Dust collection port
- Inc. 6 sanding sleeves/bobbins



FROM ONLY
£129.98
EXC.VAT
£155.98
INC.VAT

Clarke OSCILLATING BELT & BOBBIN SANDER

- Sand concave, convex, straight or multi-curved pieces
- Dust collection port
- Inc. sleeves, drum & belt

FROM ONLY
£179.98
EXC.VAT
£215.98
INC.VAT

Clarke BOLTLESS SHELVING/BENCHES

- Simple fast assembly in minutes using only a hammer



FROM ONLY
£29.98
EXC.VAT
£35.98
INC.VAT

MODEL	DIMS	EXC.VAT	INC.VAT
150kg	WxDxH(mm)	£29.98	£35.98
350kg	900x400x1800	£49.98	£59.98

Clarke WHETSTONE SHARPENER (200MM)

- Produces razor sharp cutting edges on chisels, planes, etc.
- Inc. 3 tool holding jigs, workpiece clamp & support frame, polishing paste & water trough



FROM ONLY
£119.98
EXC.VAT
£143.98
INC.VAT

MODEL	MOTOR	MAX CUT	EXC.VAT	INC.VAT
CCS185B	1200W	65/44	£41.99	£50.99
CCS2	1300W	60/45	£59.98	£71.98
CON185*	1600W	60/40	£62.99	£75.99

Clarke BOLTLESS SHELVING/BENCHES

- Simple fast assembly in minutes using only a hammer



FROM ONLY
£29.98
EXC.VAT
£35.98
INC.VAT

MODEL	DIMS	EXC.VAT	INC.VAT
150kg	WxDxH(mm)	£29.98	£35.98
350kg	900x400x1800	£49.98	£59.98

Clarke WETSTONE SHARPENER (200MM)

- Produces razor sharp cutting edges on chisels, planes, etc.
- Inc. 3 tool holding jigs, workpiece clamp & support frame, polishing paste & water trough



FROM ONLY
£119.98
EXC.VAT
£143.98
INC.VAT

MODEL	MOTOR	MAX CUT	EXC.VAT	INC.VAT
CCS185B				

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Clarke SLIDING COMPOUND MITRE SAWS

• For fast, accurate cross, bevel & mitre cutting in most hard & soft woods

- 1800W motor
- Laser guide

FROM ONLY £89.98 (EXC.VAT) **£107.98** (INC.VAT)

CMS10S2

MODEL	BLADE DIA/BORE (mm)	CROSS CUT DEPTH (mm)	EXC.VAT	INC.VAT
CMS210S	210/30	60/120	£89.98	£107.98
CMS10S2	254/30	78/340	£139.98	£167.98

Clarke MITRE SAWS

• Quality Range of Mitre saws and blades in stock

MODEL	BLADE DIA/BORE (mm)	CROSS CUT DEPTH (mm)	EXC.VAT	INC.VAT
CMS210	210/30	60/120mm	£54.99	£65.99
Einhell TC-MS 2112	210/30	55/120mm	£59.98	£71.98
Einhell TC-SM 2131/210/30	62/310mm	£129.98	£155.98	
Einhell TC-SM 2534/30	75/340mm	£159.98	£191.98	

Clarke DRILL PRESSES

• Range of precision bench & floor presses for enthusiast, engineering & industrial applications

FROM ONLY £66.99 (EXC.VAT) **£80.99** (INC.VAT)

CDP152B

B = Bench mounted
F = Floor standing

MODEL	MOTOR (W)	SPEEDS	EXC.VAT	INC.VAT
CDP5EB	350/5	£66.99	£80.99	
CDP102B	350/5	£79.98	£95.98	
CDP152B	450/12	£149.98	£179.98	
CDP202B	450/16	£189.00	£226.80	
CDP10B	370/12	£198.99	£238.79	
CDP452B	550/16	£229.00	£274.80	
CDP352F	550/16	£229.00	£274.80	
CDP502F	1100/12	£499.00	£598.80	

Clarke MULTI FUNCTION TOOL WITH ACCESSORY KIT

• Great for sawing, cutting, sanding, polishing, chiselling & much more • 250W motor

- Variable speed

£39.98 (EXC.VAT) **£47.98** (INC.VAT)

CMFT250

Clarke SCROLL SAWS

• 50mm max cut thickness

- Air-blower removes dust from cutting area
- Table tilts 0-45°

FROM ONLY £79.98 (EXC.VAT) **£95.98** (INC.VAT)

CSS400C

MODEL	MOTOR (W)	SPEED (RPM)	EXC.VAT	INC.VAT
CSS400C	120W	400-1600	£79.98	£95.98
CSS16VB	90W	550-1600	£94.99	£113.99
CSS400C	90W	550-1600	£114.99	£137.99

Clarke ELECTRIC HEATERS

DEVIL 7003

FROM ONLY £49.98 (EXC.VAT) **£59.98** (INC.VAT)

MODEL	VOLTAGE	HEAT OUTPUT KW	EXC.VAT	INC.VAT
DEVIL 6003	230V	1.5-3	£49.98	£59.98
DEVIL 7003	230V	3	£59.98	£71.98
DEVIL 6005	400V	2.5-5	£69.98	£83.98
DEVIL 7005	400V	5	£84.99	£101.99
DEVIL 6009	400V	4.5-9	£109.00	£130.80
DEVIL 6015	400V	5-10-15	£169.00	£202.80
DEVIL 7015	400V	15	£199.98	£239.98

Clarke TURBO FAN GAS HEATERS

Offering long lasting, efficient heating

DUAL VOLTAGE 230V/110V

FROM ONLY £79.98 (EXC.VAT) **£95.98** (INC.VAT)

PROpane GAS FIRED

XR80

MODEL	MAX OUTPUT KW	EXC.VAT	INC.VAT
Little Devil II	10	£79.98	£95.98
Devil 700	15	£99.98	£119.98
Devil 900	24.9	£139.98	£167.98
Devil 1600	36.6	£169.98	£203.98

Clarke DIESEL/PARAFFIN HEATERS

Ideal for fast efficient heating

- Extra-long run fuel tanks - up to 53 litres
- Variable heat output with thermostat control

FROM ONLY £189.00 (EXC.VAT) **£226.80** (INC.VAT)

MODEL	MAX OUTPUT KW	EXC.VAT	INC.VAT
XR60	14.7kW	£189.00	£226.80
XR80	20.5kW	£239.00	£286.80
XR110	29.3kW	£289.00	£346.80
XR160	46.9kW	£349.00	£418.80
XR210	61.5kW	£399.00	£478.80

Clarke CONTRACTOR JIGSAWS

BEST SELLER

CON750 *DIY *Professional

MODEL	POWER (W)	DEPTH (mm)	WOOD	EXC.VAT	INC.VAT
CJS380	420W	56/6mm	£15.99	£19.19	
CON750H	750W	80/10mm	£27.99	£33.59	
Bosch PS1700E*	500W	70/4mm	£49.98	£59.98	

Clarke STATIC PHASE CONVERTERS

• Run big 3 phase woodworking machines from 1 phase supply

- Variable output power to match HP of motor to be run

FROM ONLY £229.00 (EXC.VAT) **£274.80** (INC.VAT)

PC60

MODEL	MAX. MOTOR HP	FUSE	EXC.VAT	INC.VAT
PC20	2HP	10Amps	£229.00	£274.80
PC40	3.5HP	20Amps	£269.00	£322.80
PC60	5.5HP	32Amps	£319.00	£382.80

Clarke DOVETAIL JIG

• Simple, easy to set up & use for producing a variety of joints

- Cuts work pieces with a thickness of 8-32mm
- Includes a 1/2" comb template guide & holes for bench mounting

FROM ONLY £57.99 (EXC.VAT) **£69.99** (INC.VAT)

CDTJ12

Clarke BENCH BANDSAWS

• Produces fast, precise mitre & longitudinal cuts

- 350W motor
- 7.5" throat size
- Cuts in all types of wood

FROM ONLY £129.98 (EXC.VAT) **£155.98** (INC.VAT)

CBS190B

Clarke BENCH BANDSAWS

• Great for both home & professional use

- Induction 300W motor
- Table tilts up to 45°
- 9" throat size

PRICE CUT

FROM ONLY £189.98 (EXC.VAT) **£227.98** (INC.VAT)

CBS225

Clarke ROUTERS

BOSCH

• Powerful heavy duty machines ideal for trade and DIY use

CR2 INCLUDES 15 PIECE KIT WORTH OVER £20

FROM ONLY £44.99 (EXC.VAT) **£53.99** (INC.VAT)

CR1200

Clarke ROUTER TABLE

CRT-1

Router not included

BEST SELLER

• Converts your router into a stationary router table

- Suitable for most routers (up to 155mm dia. Base plate)

FROM ONLY £69.98 (EXC.VAT) **£83.98** (INC.VAT)

Clarke GRINDERS & STANDS

• Stands come complete with bolt mountings and feet anchor holes

6" & 8" AVAILABLE WITH LIGHT

FROM ONLY £32.99 (EXC.VAT) **£39.59** (INC.VAT)

STANDS FROM ONLY £47.98 (INC.VAT)

MODEL	DUTY	WHEEL DIA.	EXC.VAT	INC.VAT
CBG6RP	PRO	150mm	£32.99	£39.59
CBG6RZ	DIY	150mm	£42.99	£51.59
CBG6RSC	HD	150mm	£54.99	£65.99
CBG6SB*	PRO	150mm	£54.99	£65.99
CBG6RWC	HD	150mm	£59.98	£71.98
CBG8W*	(wet)	HD 150/200mm	£56.99	£68.39

Clarke PROFESSIONAL BANDSAWS

Top Quality Bandsaws - ideal for professional workshop use. Strong steel body with solid cast iron table

- Table tilts 45°
- Adjustable blade guide
- Supplied with stand, 4TPI wood cutting blade, rip fence, mitre guide, mitre gauge and push stick
- Induction motors
- Includes stand

FROM ONLY £219.98 (EXC.VAT) **£263.98** (INC.VAT)

CBS300

Clarke PROFESSIONAL BANDSAWS

• Was £476.80 inc.VAT • Was £597.60 inc.VAT

MODEL	THROAT DEPTH	MAX CUT 90°	MAX CUT 45°	EXC.VAT	INC.VAT
CBS250	250mm	10"100mm	75mm	£219.98	£263.98
CBS300	305mm	12"165mm	115mm	£379.00	£454.80
CBS350	340mm	14"225mm	160mm	£479.00	£574.80

Clarke CONTRACTOR ROUTERS

BOSCH

• Powerful heavy duty machines ideal for trade and DIY use

CR2 INCLUDES 15 PIECE KIT WORTH OVER £20

FROM ONLY £44.99 (EXC.VAT) **£53.99** (INC.VAT)

CR1200

Clarke GRINDERS & STANDS

• Stands come complete with bolt mountings and feet anchor holes

6" & 8" AVAILABLE WITH LIGHT

FROM ONLY £32.99 (EXC.VAT) **£39.59** (INC.VAT)

STANDS FROM ONLY £47.98 (INC.VAT)

With sanding belt *8" whetstone & 6" drystone

MODEL	DUTY	WHEEL DIA.	EXC.VAT	INC.VAT
CBG6RP	PRO	150mm	£32.99	£39.59
CBG6RZ	DIY	150mm	£42.99	£51.59
CBG6RSC	HD	150mm	£54.99	£65.99
CBG6SB*	PRO	150mm	£54.99	£65.99
CBG6RWC	HD	150mm	£59.98	£71.98
CBG8W*	(wet)	HD 150/200mm	£56.99	£68.39

Clarke ROUTER TABLE

CRT-1

Router not included

BEST SELLER

• Converts your router into a stationary router table

- Suitable for most routers (up to 155mm dia. Base plate)

FROM ONLY £69.98 (EXC.VAT) **£83.98** (INC.VAT)

Clarke PROFESSIONAL BANDSAWS

Top Quality Bandsaws - ideal for professional workshop use. Strong steel body with solid cast iron table

- Table tilts 45°
- Adjustable blade guide
- Supplied with stand, 4TPI wood cutting blade, rip fence, mitre guide, mitre gauge and push stick
- Induction motors
- Includes stand

FROM ONLY £219.98 (EXC.VAT) **£263.98** (INC.VAT)

CBS300

Clarke PROFESSIONAL BANDSAWS

• Was £476.80 inc.VAT • Was £597.60 inc.VAT

MODEL	THROAT DEPTH	MAX CUT 90°	MAX CUT 45°	EXC.VAT	INC.VAT
CBS250	250mm	10"100mm	75mm	£219.98	£263.98
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CREATIVITY & ALL THAT JAZZ

Music, landscape, furniture – they all come together in **Foel Ortho**, a unique outcropping of lunacy

Sitting at the head of a valley, Foel Ortho is a house that faces the dawn, has the hills at its back, and the crucks and timbers of a medieval farmhouse as its heart. Described by some locals as 'the folly house', it's regarded by others as a type of Camelot whose touch has reached from the far side of the Rockies to the parties of the glitterati on the shores of the Italian Lakes and, for all anyone can say, far beyond that. Whatever your expectations at this point, it isn't a home to woodworkers – "I've never had the tools that I could work well with," says Eddie Matthews, the guardian of Foel Ortho's views, "nor the opportunity or the exquisite longing to make things with wood" – but to musicians, and jazz musicians at that.

While music has been the lifeblood of Foel Ortho, the creativity that has been its inspiration is

a leaky sort of thing; it has a life of its own, which isn't easily contained. Like music, it can bleed across boundaries; it can transfer itself like ink or paint; and be transformed, like refracted light, into a variety of coloured forms – which is all very well, of course, if you like abstract statements. The follies of Foel Ortho, on the other hand, might be seen as a very concrete expression of the way in which creativity makes the instruments or tools of any craft answer the ideas and intentions of the craftsman, woodworkers included.

Music & movement

It's significant, perhaps, that Eddie and his wife Jenny are jazz musicians because, as Eddie explains: "Jazz is all to do with liberal, creative thinking. You're making it up as you go along; it's about pushing and pulling at the bars." Though

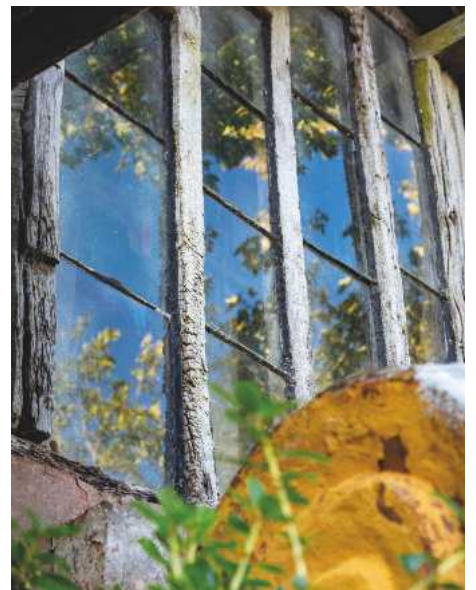
Eddie Matthews, who describes himself as 'an old man in a hurry': "I'm standing on the cliffs holding up two fingers to bureaucrats and planners"



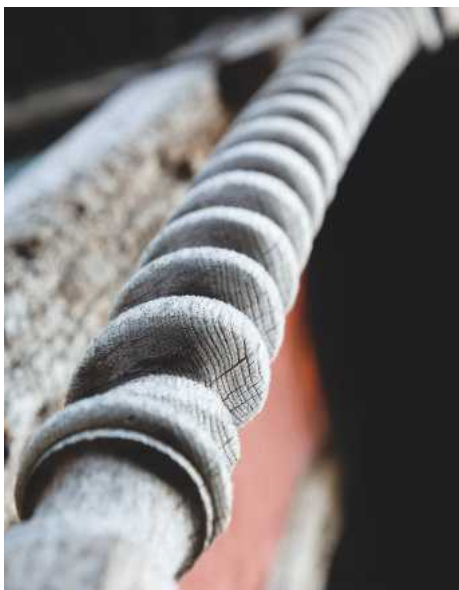
The framework for Foel Ortho's composition is Eddie's 'terraforming' using man-made, sculptured 'rocks'



Looking back over the uphill-spilling roofscape of the follies



Creating intrigue: colour, shape, texture, detail




Detail: barley twist in the timber-framing of the Soliloquarium



"Furniture is intrinsically static, but if you can bring in movement in terms of curves and shapes, it has a fluidity; it looks like it's on the move"

he's obviously talking about the bars of musical notation, it makes a revealing image: if part of the creativity in jazz is about understanding the rules and then knowing how, and how far to bend them, then the same holds true for other crafts, too. "Good design in furniture," says Peter Quinn of The Furniture Craft School, "comes from a good foundation in the craft" – in its basic methods and techniques – "otherwise you end up designing furniture that you can't make." And while there is a school of thought which says that being too firmly grounded in a craft background can stunt what Eddie calls 'liberal, creative thinking' – connecting ideas in unexpected ways – when it comes to making free with design, Peter



“Creativity is what makes the instruments or tools of any craft answer the ideas and intentions of the craftsman”

maintains that, “there are certain rules in furniture making that you have to [follow]. So good design is a marriage of the two; of craft, and the individuality of the person” – which, he says, is why creating new designs, “is when you move to a new level; it’s where the magic is.”

It’s also why, in speaking of the jazz idiom, Jenny maintains that, “if you don’t have it” – the feel for its back-beat, the ability to pass chords back and to, and to improvise with fluidity – “it’s really hard to learn.” Just try listening, she says, to Yehudi Menuhin, a musician trained to the rigid discipline of those bars, trying to swing with Acker Bilk. So too in furniture making: “Movement is very important,” says Peter. “Furniture is intrinsically static, but if you can bring in movement in terms of curves and shapes, it has a fluidity; it looks like it’s on the move, like it’s been made by a human.” And that isn’t something that’s easily taught; it comes from the individual.

Craft & individuality

This ‘individuality’, whose expression gives rise to fluidity, comprises the manifold of impressions that pour in through the senses and run down into

the darkness below thought where they’re swept into loose associations by the sub-conscious, whose numinous operation combines them into half-formed ideas ready to be offered back up to the workings of the conscious mind. Ask Eddie, and he’ll tell you that he woke up to this world of impressions, “in time for A-levels [after which I] was thrown into National Service, where I learned about people I never dreamed existed in my cocooned middle-class existence. I went out to Cyprus. I’d never seen the Mediterranean before [and] that’s a hell of a force hitting you, knocking you off balance.” Even though this was in the time of the Cyprus crisis, when the Cypriot independence fighters of EOKA were causing trouble, Eddie says that, “I was in a dreamland – I’m still there, I think.” The love affair continued when, in ‘82 (“Or was it 83...?”) they discovered Mallorca: whichever year it was, “it was a seminal one: the life, warmth, colour and people – they gave us ideas and directions.”

To this mix of influences Eddie adds: “Some of the intellectuals I’ve known, and some of the criminals,” a film producer for the house that he created in the Med; a racing driver and night club

owner for his *joie de vivre*, and an investigative journalist for his energy. “I also worshipped people like Spike Milligan. He had a humour that could cut through almost anything, and there needs to be a fairly high proportion of Milligans in any society.” Why? “To eradicate pompous thinking, status, boring ideas, the dull dislike of fun and anything that works against childlike [wonder]. It needs some mad buggers around, and I love Milligan for what he gave us: [he] reminded us of the child in ourselves; of the lunacy that lies under the surface, and which can be tapped.”

Peter Quinn would go so far as to say that what lies beneath the surface must be tapped: “I have pieces of furniture in my head,” he says, “that are fully formed; that are there and waiting. I can see them, and I know that if I don’t make those pieces they’ll stop the creative process. You’ve got to get that art out and bring it to some sort of conclusion, otherwise it forms blockages; it stops you moving on.”

Surprise & syncopation

Move this way, then, into the outdoor world of Foel Ortho, and you’ll find the story of the creative ►



Made in the '40s to repair the bomb damage caused to Westminster Abbey during the Blitz, these leaded windows were gifted to Eddie by a friend who happened to have been the surveyor of the Abbey's fabric

process made manifest in a landscape of follies – jettied Elizabethan balconies, Mediterranean pueblos, castellated chessboards – that trip their way up from the farmhouse with all the loose-hipped vitality and spontaneity of jazz and, with emphases that fall upon the unexpected, with syncopation, too – qualities that could all be applied to furniture, of course.

The framework for the whole composition is Eddie's 'terraforming': using polypropylene bags packed with stone and grit quarried on-site, they've been stacked like bricks and then moulded before being covered in wire mesh and render to form the sculptured, outcropping 'rocks' that create changes of level, the re-entrants, revetments and switch-backing paths that lend the place its 'uphill-spilling' sense of movement. It's a very literal example of that 'lunacy under the surface' emerging to chase away the ordinary and expected. "I always ask," Eddie laughs, "What



Negative space: Eddie's sculptural steel staircase and mezzanine define a space between courtyard and battlement



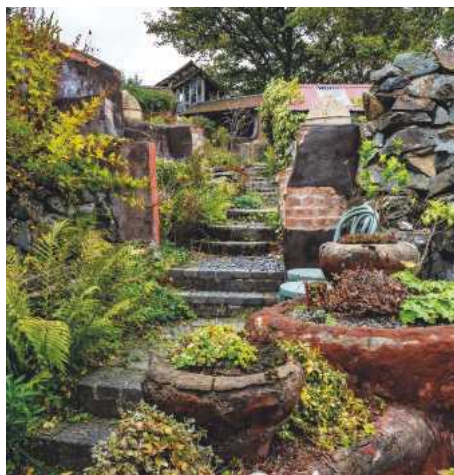
Detail: a reclaimed pew finds its way into a bar...

would people expect?' – and then go the other way!"

Among it all you'll find a hundred details: barely-twists and timber-framing, a view framed by an archway, the texture of a tiled roof; and who'd expect to find leaded windows that are cast-offs from Westminster Abbey? But again, like the jazz trumpet throwing a challenge to the piano, we can pass these chords to Peter, who might almost have been speaking of Foel Ortho in particular rather than furniture in general with his response: "Details are important because they're what lure people into a piece: it might start off looking like an ordinary cabinet, say, but once they start looking, they see how the hinges are set, how the wood has been curved... [Details] create a little mystery, a world of interest and intrigue.

"But," he adds, "you also have to think about the negative spaces in the work – they're as important as the positive." And so it is, then, that we find a sculptural steel staircase and mezzanine framing a space between courtyard and battlement; a space Eddie imagines being filled with the sound of a quartet playing to well-dressed ladies and gentlemen drinking cocktails – a multi-media sensuality that, again, corresponds to good design practice in furniture which, Peter says, "has to try and appeal to the senses." Its lines should lead and please the eye; like a good piece of sculpture, its curves and textures should make you want to touch it, while using cedar of Lebanon to line drawers is a way of appealing to the sense of smell, too.

If Foel Ortho is indeed regarded as a piece of



Garden furniture: good design should appeal to the senses, its lines should lead and please the eye



It comes as no surprise to learn that the follies have been used as a set by local film-makers

furniture, then as Eddie says, "it's a self-confident statement. I'm not out to imitate anybody, but to make the shapes I want without being told about them by other people. I haven't often stopped and thought, 'What'll the neighbours say?'" – and, in that, it's possible to be reminded of some of the furniture of David Savage. Some of the follies, he admits, were made in a 'spirit of enquiry', and will have to be reworked, but again, there's a furniture making analogue to such boldly drawn 'what if' lines, and their experimental construction techniques: "There's a line you have to tread," says Peter, "between craft and design. You might find one detail that you'll explore, and which can be a trigger to a new piece, but you also need to be able to develop that: you need to be able to go through the design process of sketching, drawing, modelling; a lot of interesting furniture comes through model-making." The only difference in their modelling is that, where The Furniture Craft School's students might use blue foam blocks shaped with saws, rasps and abrasives, Eddie uses shuttering ply, chicken wire, and a cement mixer!

All that jazz

That said, there's plenty of room for imperfection; it's far better – as a lifetime playing jazz, and his 51 years in the borderlands shows – to exercise the freedom to experiment than allow yourself to be limited by rule and line. If we can talk of 'promontories of the mind', places from which we overlook our accumulated experience (and why shouldn't it be so?), then both literally and figuratively, Foel Ortho is Eddie's look-out point: "I'm standing on the cliffs," he says, "holding up two fingers to bureaucrats and planners; I'm saying 'F*** off Napoleon!'" Now, that might be the inspiration for a new piece of furniture, but it'd definitely make a great title for a jazz piece! ✂



Foel Ortho: a house that faces the dawn, has the hills at its back, and a medieval farmhouse as its heart



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CHRISTMAS IN THE WORKSHOP

Robin Gates fires up the paraffin lamp to stop his bench freezing over, makes a wonky branchwood tree, and experiments with log dishes and spatulas as gifts



2 The garden shed is a chilly prospect during snow

In the short cold days of December, when a stiff north-easter is pressing the shed door shut, and a snow drift is building against the threshold (photo 2), it seems the world outside is advising me against doing any woodwork. Besides which there's so much to do indoors, and even if there isn't there are favourite stories to be re-read and untried mince pies waiting for my evaluation. Ah, but I know that once I'm out there sawing and planing, if for no other purpose than making dust and shavings, I'll be happy I made the effort.

My approach to keeping the bench – and myself – in commission through December is to not tackle anything too complex or lengthy. It's quick and easy work I'm looking for, thought up over a late breakfast, done and dusted before an early tea. Just enough to keep the tools from



4 Dip the fuel tank with a clear biro barrel



3 A paraffin pressure lamp provides light and heat

hibernating, and me likewise.

For working green wood it's the perfect time of year, there being so many branches lying about, whether lopped by the tree surgeon's saw or wrenched from their moorings by an autumn gale – free timber just waiting for the sharpened edge to make something of it. So it's mostly the simpler hand tools I turn to: the axe, the knife, the spokeshave and scraper – tools which connect deeply with the origins of this hobby and somehow seem at their best in this reflective season.

Winter warmer

For most of the year my wooden shed is a fairly comfortable place to work, although on many days last summer it quickly grew unbearably hot, soaking up the sun's heat through its black felt



5 Pipette methylated spirit into the well with a straw



1 Planing up timber is warming winter work



6 Blue flame pre-heating the vaporiser



roof. It's hard to believe that now, when the shed is shaded from the low sun by surrounding trees, and conditions inside have swung to the opposite extreme. I prepare for a spell of woodwork dressed for a trip inside the Arctic Circle.

But if I venture into the frozen wastes with a parting word that "I may be some time," it's because I have a Plan B – and that's 'B' for Bialaddin, my old paraffin pressure lamp (photo 3). It's the ideal winter companion, an almost living

thing providing both warmth and light, sounding a soothing whisper as it works. This model is the Bialaddin 300X, made by Willis & Bates of Halifax in the 1940s, superbly engineered, with much solid brass, and utterly reliable.

If the lamp has been unused since last winter, first I'll check the mantle is in one piece. This is a fragile cotton net impregnated with metal nitrates, which, once fitted to the vaporiser tube and 'burned in', converts to a shell of oxides and



7 Close the relief valve and pump up the pressure



8 Turn the pricker knob to clear soot from the jet



9 No problem with needles dropping here



10 Improvised clamping for a wonky branch



11 Side branches are removed before using the drawknife



12 Mark 50mm from each end for the cord holes

will crumble like paper ashes if handled. A new mantle fresh from the packet looks a bit like a tiny shower cap, and expanding it around the vaporiser tube is a fiddly operation.

Next, I'll dip the font to check the level of paraffin, for which I use the clear barrel of a Bic ballpoint pen (**photo 4**), placing a finger over one end to hold the column of liquid; in a dim light the level is easier to make out than a wet line on a wooden stick. Now I'll replace the filler cap, with relief valve open, lift the Pyrex glass and pipette methylated spirit into the well around the pre-heating wick (**photo 5**); a plastic drinking straw serves nicely for this.

When the meths has been drawn up the wick, a lighted splint is applied, and the blue flame warms the vaporiser (**photo 6**). This is where liquid paraffin, sprayed from a jet under pressure from the font, is turned to gas, mixes with air and ignites.

As the blue flame of the pre-heater subsides, and the meths in the well is dwindling, it's time to close the relief valve in the filler cap (**photo 7**), and begin pumping up the pressure. Now the mantle turns incandescent around the burning

vapour, spreading a heart-warming white light and hand-warming heat across the bench.

A twiddle on the pricker knob (**photo 8**), marked with a 'V', clears any soot which may have accumulated in the vaporiser jet, giving a resounding 'pop' as the lamp is momentarily extinguished and then re-lights. Soon the shed is warm enough for the overcoat to be hung on a nail, and with just an occasional pump the lamp burns long into the dusk.

A branchwood tree

I do love the deep green mystery and resinous aroma of the forest which a fresh-cut Norway spruce tree brings to the living room at Christmas. What I've become less fond of in recent years is the clean-up operation of dealing with its aftermath. In the first week of January the tree has become a browning wreck, and the floor scattered with conifer needles that find their way into socks and jumpers.

Moving the disintegrating tree outside leaves a trail like an explosion in a compost heap, then pruning the thing down to a manageable size is prickly, sticky and unpleasant work. The

inconvenience and waste weigh heavily against those few days of forest fragrance and fairy lights. True, the more expensive Nordmann fir is better at keeping its needles, but that species doesn't look or – more importantly – smell like the Norway spruce I knew in childhood, so it's not for me.

Last year I announced (to mixed reception) a plan for a surrogate tree. Not a plastic imposter that's a product of the oil business, shipped half way around the world, but a solid home-grown decoration made of branchwood carried home from my walks in the local woods. Not exactly encouraged by remarks like, "Well, don't worry if it doesn't work, we can still buy a proper tree," over the coming weeks I gathered a few branches and began arranging them in conifer-like shape.

Looking to retain a feel of the great outdoors, I reckoned the more fluted and gnarly the branches were, the better, notwithstanding that they'd have to line up more-or-less parallel with each other when strung together. As to whether the bark should be left or stripped away, the emergence of some hitherto unseen insects in the shed convinced me to get busy with the drawknife (**photo 11**). The wood itself was free of worm



13 Drilling holes for cords using a brad-point bit



14 'Rocket stick' toggle secured by a clove hitch



15 Easily rolled and stored, ready for next year



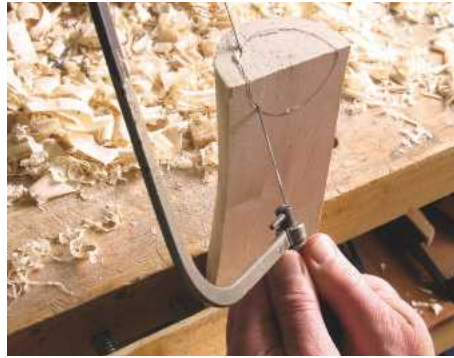
16 Two dishes from one small sycamore log



17 The split face is hewn flat to become the base



18 Using the drawknife on the 'bench brake'



19 Following two curved lines with the coping saw



20 Texturing a hand-hold with dimples from a gouge

holes, but spaces under the bark were teeming with creepy-crawlies best relocated to old wood stacked in the garden. To ease the passage of the drawknife I sawed away all side branches close against the bark and, using an improvised arrangement of wood blocks and G-cramps, secured the work well enough and with an overhang allowing it to be worked with the drawknife at the necessary angles.

Having sawn the cleaned branches to their respective lengths, and decided on spacing, I marked about 50mm from the ends (photo 12), where I drilled for the connecting cord using a brad-point bit (photo 13). The cord was then fed through the holes, leaving a hanging loop at the top, and tied off using a clove hitch around short pieces of square batten – a genuine bit of 'rocket science' because I used pieces of rocket sticks gathered in the local park following November 5th fireworks (photo 14). I knew they'd be useful one day!

I wish there was more to say about the woodwork – it's too simple – but on the other hand, if you too have grown weary of the post-Christmas fall-out from a real tree, you're

looking for a reasonable natural wood alternative, and are as busy as many are at this time of year, I'd thoroughly recommend this quick-fix of a truly unique alternative – after all, no two branches are ever the same. Come January, you simply roll up the branchwood tree to be stored until next year (photo 15), meanwhile saving around £30 on the cost of a cut tree, which would otherwise stand where this one hangs. And that's £30 to spend on useful timber, or tools...

Dugout dishes

As an antidote to the mountain of imported tat heaped upon us at this time of year, I like to make a few wooden gifts of which it can truly be said "It's the thought that counts" since they cost precisely nothing. Once again, I use odd pieces of branchwood that have caught my eye and accompanied me home from country walks.

Find a reasonably clear sycamore log (about 80 x 350mm), for example, split it down the middle and you have the makings of two 'dugout' dishes (photo 16), here used to serve after-dinner chocolates, but equally handy as a desk tidy for pencils, loose change or any other odds and ends.

This log had been standing for about a year, which made it more hard-going to work but, on the other hand, proved its stability – no splits had appeared in that time. After hewing away bark, pith and splinters with the carpenter's axe, I roughly flattened what would become the base.

Holding irregular branchwood calls for some juggling with the cramps and wedges, the more so as it's my intention to retain something of its natural shape, and all the while that shape is changing slightly. The flat-jaws of a conventional woodworking vice are of limited use by themselves, and a holdfast isn't much help either. The situation is complicated by the need for knuckle-room when using the drawknife, which, in working a curved surface, you need to tip from side to side.

In this case, using a cross-piece cramped over one end of the face vice, and a supporting strut to the floor at the other end, I made a kind of 'bench brake' (photo 18) for using the drawknife. The cantilever principle held the work vertically, while lateral movement was prevented by the vice itself. Later, while gouging the elliptical hollow of the dish, the twin pressure points of an oak curve



21 Set-up for clamping the dish while gouging



22 Scraping the hollow smooth with an old plane iron



23 Spatulas in hawthorn, beech, maple and Norway spruce



24 Ripping this hewn hawthorn made two spatulas

pinched between the work and a couple of bench dogs did the job. I'd had that piece of oak kicking about the workshop for ages, almost chucked it out on several occasions, then suddenly it's moment had arrived, and I'd have been sunk without it.

Meanwhile, I marked the hand holds at each end, cut out the quarter-spheres of waste with the coping saw (**photo 19**) (a tricky task, following two curved lines simultaneously) and finished the sawn surfaces with a dimpled texture from the gouge (**photo 20**). Visually, I think the hollowed ends lighten the solid form and echo the annular growth of the sycamore branch. For these dishes I scraped the inside of the dish smooth (**photo 22**), but I've previously used the gouge with more care and left the surface in its tool-marked state.

With the convex upper surfaces further refined by the spokeshave, almost done, and a snowy covering of sycamore shavings building on the floor, I inverted the piece so the base could be flattened with a bench plane. Anticipating this stage I'd left small flats on the edges so it could be gripped firmly in the vice.

My usual finish for artefacts intended for food is walnut oil, but that does tend to colour the



25 Smoothing hawthorn with a card scraper

wood slightly, and this time I opted to not compromise the sycamore's ghostly whiteness.

A broad blade

That, according to the dictionary, is the meaning of the Greek word *spáthē*, from which we derive 'spatula', that simple wooden utensil which, as a Christmas gift, is in the minority of un-asked-for items that stands a chance of being put to use.

In my hands, wooden spatulas are in a very different class to spoons. They're thoroughly practical kitchen tools for which ornamentation is not only redundant but may even impact negatively on usefulness if, for example, I were to be dissuaded from thrusting it among the burning sausages for fear of damaging its dainty chip-carved pattern. More than one spatula under my command has been incinerated in the line of duty, forgotten for a moment or two (I think sherry may have been involved) and reduced to a scorched black skeleton by the gas flame licking up the sides of the pan.

Still, there's plenty of fun to be had in experimenting with the form of an otherwise unadorned flattened stick, and also with the species of timber. A curved branch picked up



26 Applying a sealing coat of walnut oil

in the wake of some local hedge cutting, for example, proved to be a nice piece of hawthorn, and thick enough to yield a pair of broad spatulas (**photo 24**). First I hewed the piece to have two flat faces, then ripped it lengthways with the bow saw. Hawthorn is frequently too branched and twisted to be useful, but a clear piece is a delight to work, fine-grained and with attractive toffee-coloured streaks. After smoothing away the saw marks with the spokeshave and scraper (**photo 25**), I sealed those spatulas with three coats of the walnut oil (**photo 26**).

On another occasion, the gentle S-bend of a piece of beech suggested a nice separation of handle and blade (**photo 28**), leading me to develop the handle end as more than just a narrowing of the tool. Subsequently, in a curved shard of maple picked up where a tractor flail had mauled the hedgerow (**photo 30**), there was enough wood to try another take on the distinct handle, this time shaping just a raised 'knuckle' (**photo 32**), providing somewhere for the thumb to land while making the tool lighter overall. Branchwood maple seems to have no obvious distinction between sapwood and heartwood, with very fine grain, its rays



27 A grown curve makes for springiness and strength



28 An S-bend of beech suggested a handle and blade



29 Shaping the back of the beech spatula



30 A shard of hedgerow maple torn out by a flail

and rings barely visible to the naked eye.

At the spatula's business end, I find it's easier to slip the blade under, say, a fried egg, if the edge is also thinned as far as practical using the spokeshave. Besides the light and nimble Marples boxwood spokeshave, I use a couple of Stanley iron 'shaves – one flat-bottomed, the other round – and although they're easier to adjust, in green wood I'm always wary of cutting too far using these heavier tools.

Strong curves

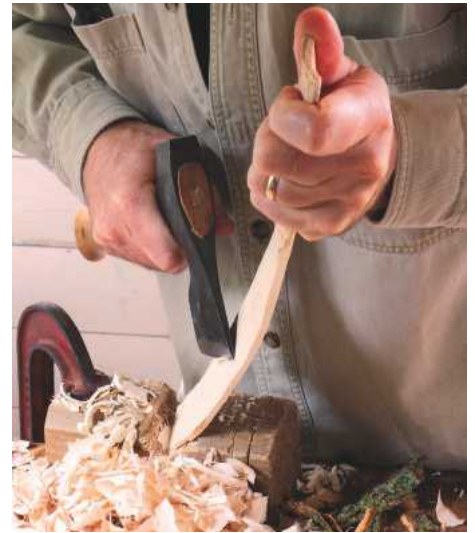
Another aspect of design is length. If using a spatula in a heated pan, you want your hands to stay clear of the spitting fat. Then there are curves left or right, up or down, ideally following a natural growth curve, which makes the spatula stronger. You might also consider a concave lengthways (like a flexible steel rule), which is suited to serving up crumbly food, like scrambled egg (photo 36). This is something I toyed with while seeing how Norway spruce (Christmas tree wood) stood up to the rigours of a spatula's hard working life; actually, quite well.

For the spatulas we keep, I occasionally take one back to the bench for some fine-tuning to

shape and thickness, for which a straight knife is the handiest tool. The knife is also used to create a faceted surface (photo 33), making short rotating movements driven by the thumb on the back of the blade.

An old corner vice is an inexpensive device (typically around £10), which clamps exactly where needed, and is a great help in holding the work at convenient angles for the spokeshave. If the piece extending from the jaws flexes too much, I'll simply wedge a block underneath it. Other times I'll stand the spatula on its end in a 'hole block' (photo 35) clamped in the corner vice, so I can turn the work as required while using the spokeshave one-handed. Also useful – make that essential – is a rough block between the work and the bench when hewing with the axe.

Naturally there are failures and they become firewood, so all is not lost. Dry, seasoned wood works more cleanly but is harder to cut, whereas green wood is easily cut but prone to tear, especially around knots. The ideal is to roughly shape things, then leave them to stand for a couple of months before making the final cuts, if you can be that organised. In any event I remain flexible in my objectives because there'll always



31 Resting the maple on a block while hewing

be a difficulty lurking somewhere: a dead knot, a split, or a patch of unruly fibres which refuses to be scraped flat. The important thing is to make something and give it away – then enjoy the look on the recipient's face when they say, "Thanks, umm, what is it?" ✂



32 Shaping the 'knuckle' of the maple spatula



33 Thumb pressure drives the knife forward



34 Burnishing with a pinch of maple shavings



35 Supporting a spruce spatula in a 'hole block'



36 The concave spatula serves up scrambled egg

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VASE + BOX = VOX

Using old oak from one of the bell towers at Durham Cathedral, **Andrew Hall** shares his idea for a hybrid design that combines both a box and a vase

The project shown in this article was the result of an idea that emerged while turning a piece of very old oak. I teach and demonstrate for a living and I had been training a student for about a year when one day he asked if I'd like some oak from one of the bell towers at Durham Cathedral. Obviously I jumped at the chance. He told me it dated back to the 12th century, and I imagine it could tell some interesting tales! So off we went to Durham Cathedral to pick up the oak. I knew my student worked there (as a volunteer, I thought) and when we arrived, my wife Janet and I had already been

informed by my student that he would show us around the cathedral and the places where *Harry Potter* had been filmed. Durham Cathedral is a wonderful building and the main draw to the city, so we were really pleased to have been given the opportunity to look around.

My student told me to arrive at 10am then we could have coffee, do the tour, and pick up the oak. When we arrived I was asked if I had an appointment to which I answered 'yes'. Quite puzzled, the lady on reception then asked us to take a seat and said she would inform the Cannon. Well, that was a surprise considering I thought he

was a volunteer! It was a great day and we were treated to a fantastic tour and collected the oak upon leaving. Although there was quite a good amount of the oak remaining, sadly a lot of it was like Cadbury's Flake, so 80% had to go on the fire. The other 20%, however, was used to make a sculptural piece for the cathedral, a fountain pen for the Cannon and a few voxes (a combination of a vase and box, which I'll show you how to make here) as gifts for friends. I also donated some of the wood to turners who used the pen blanks to raise money for Help for Heroes and Blind Veterans.



1 The vox is a combination of a vase and a box. I started with a rough piece of the old oak, mounted it as centrally as I could...



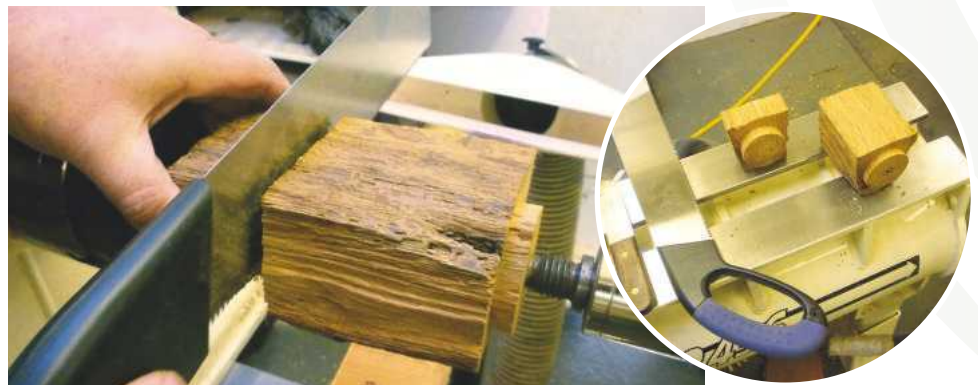
2 ... and cleaned all the old gnarled surface up with a wire brush in an electric drill. Safety tip: always wear a mask and full-face shield or air mask when carrying out this process



3 I then cut a spigot on each end of the piece of oak using a 10mm beading-parting tool and created a dentil at the point where the lid would be parted off for the top of the vox



4 Using a Crown ultra thin parting tool, I parted down to a cylinder of 12mm...



5 ... and then finished the process using a pull saw, which would help prevent any chipping on the edge





6 Using the spigot to mount the material in the chuck, I marked the diameter and hollowed out the base using a 10mm bowl gouge with a swept-back grind



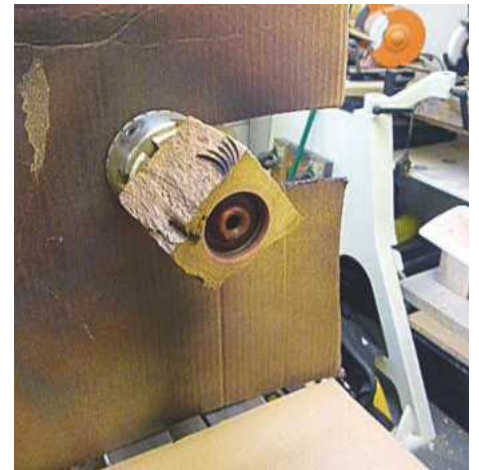
7 I checked the depth using a depth gauge, which was made from a 400 x 25 x 25mm piece of timber and a 10 x 300mm steel tube



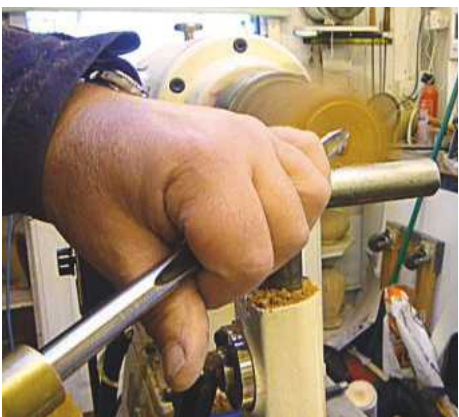
8 Using a ball sander and block, I then sanded the base through the grits from 120, 180, 240, 320 to 400



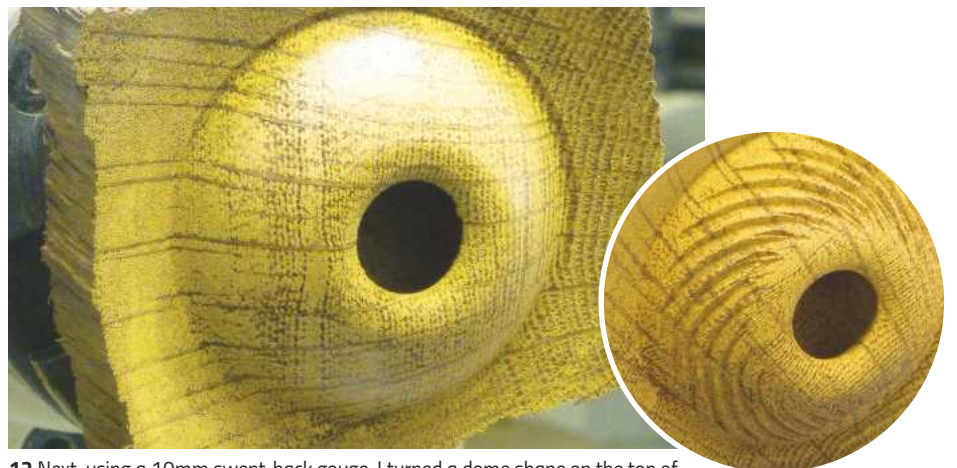
9 Next, I mounted the top in the chuck using the spigot and turned the inside so that the lid had a good fit but not the pop fit favoured by most woodturners. As the vox would have a glass vial placed inside for water and could be subject to a little movement, I didn't want the lid to be too tight. I finished the inside with three coats of Chestnut Products melamine lacquer spray. Sanding sealer or wax will be OK but care needs to be taken to ensure none gets in the textured grain cleaned with the wire brush. I then mounted the other piece on the lathe and turned the base with the swept-back bowl gouge. Using a 10mm drill and Jacobs chuck in the tailstock, I drilled a hole down the centre to give the illusion of a hollow form



10 Using an airbrush or diffuser, I applied Chestnut's rainbow spirit stains to the base turning of the vox. I protected the lathe with cardboard and made a temporary spray booth. To speed up the drying process, I used a hair dryer. Using an airbrush allows you to get a focused, consistent spray



11 I remounted the top of the vox using the internal flange as a spigot. Note: I cut the spigot to the exact optimum circle size for two reasons: firstly, it's the safest way to hold a piece of material, and secondly, it helps prevent bruising from the jaws



12 Next, using a 10mm swept-back gouge, I turned a dome shape on the top of the vox and applied a pattern using the Crown mini spiralling tool. I always sand to 240 grit before adding any texture, then continue to sand through the other grits to 400 after the texture has been applied



13 Again, this time, I drilled a 10mm hole completely through the top and using a Simon Hope carbide mini hollowing tool, hollowed out a small amount to give the illusion of a hollow form. Then out came the airbrushes and I played with the rainbow spirit stains to apply the colour. If you don't have airbrushes, use a diffuser or cotton wool buds and stipple colour into the grain. When the colours merge, they give a lovely effect wet on wet. You could use iridescent paints for this project, but I prefer spirit stains as they are translucent and show the texture and grain off to better effect



14 Prior to applying the final finish, I like to sign or brand my work. I use a branding iron and apply Chestnut satin coat clear lacquer spray. I find this more pleasing to the eye; however, if you are making projects such as this to sell, then for some reason, I find that gloss lacquer seems to be more desirable. I'm not sure why – perhaps a question for debate?



15 Here you can see that, using a Proxxon carving tool, I've carved some lines to give the illusion of reeds. It could be left plain, but I thought this would enhance the texture



16 The finished vox should look something like this



17 This project doesn't involve a lot of turning – it's more imagination – but the processes could be applied to any piece of wood, old fence post, lamp stand, table leg or even an old joiner's jointing plane, as shown here



Conclusion

This has been a fun project to write about and imagination really is the main ingredient; however, sometimes this needs to be coaxed out and the best way I find is to attend a course. All of the above ideas and inspiration evolved after attending a course in 2010 with the master of imagination, texture and colour, Nick Agar, so have fun and keep making shavings ✂



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Not made by mice?

Robin Gates' bedtime story of marquetry is called into question by the July 1947 issue of *The Woodworker*

“**M**arquetry,” I explained to my daughter, when she was about three, “is like the mayor’s waistcoat in *The Tailor of Gloucester*. It’s all done by mice using teeny-weeny saws and glue.” Then just the other day (she’s 20 now) she came to me with a copy of the July 1947 *Woodworker* and an accusing look in her eye. “What’s this?” she demanded to know. Oh dear, first it was the electronic calculator pointing the finger at Father Christmas, and now here’s the story of these intricate pictorial veneers being told without a single mouse being namechecked.

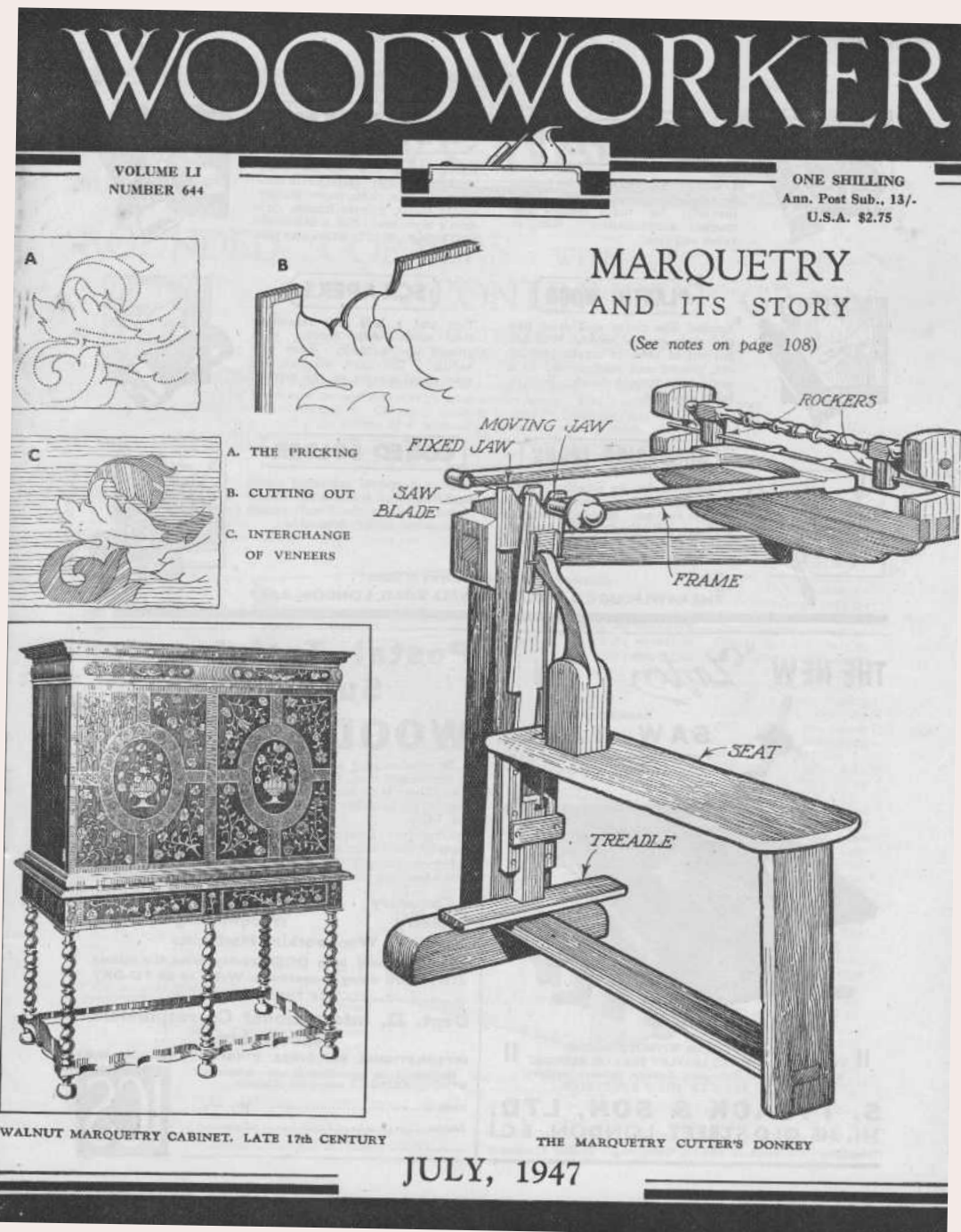
The epitome of the art

Publishing was still affected by paper rationing in those early post-World War II years, so you only got 20 pages for your one shilling, but given that the front cover was a step-by-step editorial feature, I reckon it was an honest bob’s worth – too honest in fact, given how it’s called my bedtime story into question, 70 years on.

Up to a point, the illustrations show the procedure as carried out in the 17th century, when the most impressive work was done. Beginning at A, top left, we see the master pattern ‘pricked out’ with tiny holes. This was placed on a blank sheet and gone over with asphaltum powder, a dark pigment, which fell through the holes. The sheet was then warmed to make the pigment permanent, so that you had a copy of the design – or as many copies as required.

At B, the paper copy is glued to a stack of veneers, known as the ‘packet’, and the sawing out has begun. The packet yielded several copies of a design, or mirror-image parts of one design, in one cutting, but it was a task requiring unwavering accuracy. The sawing was done with the packet clamped vertically, using a deep-throated wood-framed saw having a very fine blade. If the saw wasn’t kept on course and perpendicular to the work at all times, the veneers simply wouldn’t fit together.

If the packet was made up of different timbers, or even different materials such as mother of pearl or brass, the parts could be swapped around to create, say, an arrangement of multi-coloured flowers in a vase. This is what is shown at C, labelled ‘Interchange of veneers’ using an acanthus motif as the example. All the



little pieces – perhaps hundreds – were glued to a background veneer, pressed flat and applied to the piece of furniture in one.

At bottom left stands the epitome of the art – a walnut marquetry cabinet of the late 17th century. I suspect the two doors open to reveal a chest of similarly decorated drawers within. Certainly the stand has two drawers, as their keyholes are just visible amid the camouflage of marquetry vegetation.

Marquetry donkey

Dominating the page is ‘The marquetry cutter’s donkey’, which is where we take a leap of around 200 years to the late 19th century. Although a donkey of sorts was in use when the walnut

cabinet was made, it was a much simpler affair, like a sit-upon foot-operated leg vice, which clamped the packet while the saw was used free-hand. The beam extending to the right, supporting a carriage for the saw frame, was developed in France around the 1890s. The saw is attached to a rod, which is itself mounted on rockers, allowing the saw to be pushed back and forth and also moved left or right while remaining perpendicular to the packet. Meanwhile the operator manipulates the packet using the left hand while easing the treadle which controls the moving jaw, and the donkey shown here is essentially the same as used in marquetry workshops today.

So yes, I accept that’s one explanation, but mice can do it too, you know. ✕

ME AND MY WORKSHOP

Richard Knazek

We head over the pond to find out more about 76-year-old retired doctor, **Richard Knazek**, whose workshop is situated in North Carolina

1. What is it – and where is it?

It's a 7 × 9m outbuilding, with a 30sq.m overhang for storage, on my property in the town of New Bern, North Carolina.

2. What's the best thing about it?

Great satisfaction.

3. And what's the worst?

There are children in need.

4. How important is it to you?

Very. It helps keep me sane, and connected with folks in my retirement years.

5. What do you make in it?

Furniture, lamps, boxes, cups, bowls, spoons, hearts (lots of hearts) and most importantly – with friends a couple of days a week – we make Teddy Bear rocking chairs for disadvantaged kids. In the past 10 years we've distributed over 1,200 of them!

6. What is your favourite workshop tip?

The most dangerous piece of equipment is the one you're using.

7. What's your best piece of kit?

My Grandfather's No.80 iron vice that will soon be passed on to my cousin's grandson, if I can get it to Ohio!

8. If your workshop caught fire, what one thing would you rescue?

Me.

9. What's your biggest workshop mistake?

Years ago I was using a table saw to cross-cut a 2×4. The wood kicked back striking me full in the chest before putting a deep hole in the wall. Fortunately it was a cold day and I was wearing a down vest over my parka, but I don't cross-cut on a table saw any more.



Richard with one of the charming Teddy Bear rocking chairs he makes for disadvantaged children

10. What's the nicest thing you've ever made?

A paulownia and walnut floor lamp. The shade is made of slats only 0.8mm thick; they let the light through and show the grain.

11. And what's the worst?

A spoon so ugly my wife won't let me give it away.

12. What's the best lesson you've learned?

Fall in love with whatever you do.

13. If you won the lottery, what would you buy for your workshop?

There's no room for anything else; I'm fully loaded.. ✂

NEXT MONTH

In the next issue, we step inside the workshop of Matt Morgan, a holiday lodge developer from Devon. We'd love to hear about your workshops too, so do feel free to send in a photo of your beloved workspace, and please answer the same questions as shown here – just email tegan.foley@mytimemedia.com



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FURNITURE FUSION

With over 25 years' experience as a furniture designer and maker, **James McKay** is flying the flag for Northern talent and fusing traditional and contemporary techniques along the way

Having been working as a professional furniture designer and maker for over 25 years, it's fair to say that James McKay knows his stuff and his fantastic pieces very much attest to that. Certainly a man with an eye for detail and combining contemporary and traditional aesthetics, his pieces stand out for all the right reasons. One of my favourites, and one which I recall seeing some years ago and making an impact on me then, is his 'Le Poursuivent – the Chaser' coffee table in walnut and inlay. I love the unique inlaid design that elegantly graces the top and side, and it's a piece I would very much like to own, although I fear I may have to start saving up now...

Growing up

Based in Leeds, Yorkshire, James is one of a growing number of furniture makers flying the flag for Northern talent, and he tells me he's been fascinated by woodworking and creating since he was a small boy growing up on the Isle of Wight. "Initially, the draw was the curiosity of my parents' workshop in our home basement. My father had a few hobby machines and a variety of hand tools; not in the best of shape I might add, though this didn't really matter to me." James recalls the workshop being an Aladdin's cave of curios, housing all manner of boat projects, vintage car parts, paints, mixed materials and various chair restorations his mother would be working on. "I can distinctly remember a huge stack of wide



Bedside table in wenge with sycamore detailing and drawer lining



Photograph courtesy of
Ian Briggs

FURTHER INFORMATION

To find out more about James and his work, visit his website: www.jsmkay.com





Drinks cabinet in ripple sycamore and scorched oak with ebony and silverleaf stringing details. Interior with glass and grey bird's eye maple



Display cabinet in ripple sycamore and scorched oak with grey bird's eye maple back panels, plus ebony and silverleaf stringing details

reclaimed teak decking boards, which my dad had salvaged from a dockyard skip while the Royal Yacht was in for a re-fit. A few of my early experiments were in teak, which is quite laughable when you consider its market price now."

Like many young boys, James also had a love of Lego and through experimenting with these simple plastic blocks, he could unleash his creativity and really get a feel for the early

stages of design and making, although the furniture he makes now is obviously slightly more refined... That Aladdin's cave of curios allowed James to discover all manner of woodworking tools (although he does confess to sneaking in and nosing around when his dad wasn't there), but as long as things were put back in the right place and power tools treated with respect, there weren't any problems.

From call centre operative to furniture maker

From this early point, it wasn't long before James progressed on to furthering his skills and making the logical decision to pursue A Levels in Art & Design and Design & Technology, before going on to study an Art Foundation at Camberwell College of Arts, which James says was "a real mix of artistic disciplines and creativity." The foundation course steered James on to the Three Dimensional Design degree at Leeds Beckett University, a 'Blue-sky thinking' approach to design and even though it provided him with a strong understanding of furniture design, he found he had a big gap in the hand skills department.

Like most graduates in a specialist field with no professional experience, James struggled to find work as a furniture maker, and like many others, he resorted to working in a call centre to make ends meet, though he continued to sketch and make simple functional pieces for his living accommodation during this time.

James explains that after two mind-numbing years working at the call centre, he finally got his first break during a visit to his American cousin in Cape Cod, Massachusetts. He says: "Suzanne, an exceptional woodworker, owned a small classic boat and wooden spar building workshop. She pushed my making skills to the next level and also shared some valuable business acumen."

James enjoyed his time in America but he found that – in his own words, "I just couldn't gel with the American work life balance and ultimately missed the UK too much." So he returned to his parents' home on the Isle of Wight, picking up small carpentry and fixing jobs to keep him going.



Drinks cabinet door panel assembly



Vacuum bagging quartersawn sycamore veneer



Laying out for ebony finger pulls



Dry assembly and door hanging

In a slightly sideways move, James was then given an opportunity to join a growing marketing department at a community college as they urgently required a graphic designer. "I was pretty clueless when it came to design for print, though I managed to bluff my way in on the back of my Degree and Arts background. Working as a graphic designer was a great way to keep my creativity alive and I learnt different approaches to composition and layout, which is a key part of my furniture design today."

A few years later, while working as a graphic designer, a friend talked James into returning to London for some temporary work in graphics, and in-between this they fixed up his apartment and constructed pieces of built-in cabinetry with a very basic set of tools. "The apartment became a showroom for my work and it wasn't long before I was being commissioned by friends of friends, then a chance conversation at a party led to an affordable workshop unit at Space Artist's Studios, which became the start of my business." James says it was during this period that he topped up his woodworking hand skills through an NVQ in Carpentry & Joinery, courses with the Institute of Carpenters, and the Carpenters' Company, which happens to be one of England's oldest Livery Companies.

In terms of branching out on his own, James says he "sort of slipped into self-employment by accident and through a necessity to earn a living." After a couple of years in the London workshop and with a growing collection of equipment, he returned to the more affordable and familiar pastures of Leeds and moved into a similar arts space, spending the next 10 years growing a client base, establishing professional connections (Northern Contemporary Furniture Makers) and building a portfolio of furniture and cabinetry projects. In 2014, James and his wife found the perfect property with the room to build a home studio and workshop, and this was possibly James' largest and most complex project to date: "It's a real boon to now be able to design and make from home, and better still, I have a curious space for the kids to root around in – and so the cycle starts all over again..."

Speculative pieces & commissions

Working as a furniture maker today, James draws his inspiration from various 20th century furniture makers, including Varah, Makepeace, Krenov and Baier, among others, but he says there's some very inspiring lesser known makers in the North of England too. James admits that his inspirations have and do change over time, though he does seem to be drawn towards postmodern and contemporary design predominately. "That said," comments James, "I couldn't rule out more traditional styling; I'm quite happy picking up details from Chippendale's *Cabinet Maker's Directory*, especially if the brief demands it."

Exploring his mix of contemporary and traditional practice, James says that for him, it's an all inclusive and encompassing statement, where traditional knowledge and practices form



'Le Poursuivent – The Chaser' – American black walnut 'waterfall effect' table with metal infused epoxy inlays to represent the Peloton of the Tour de Yorkshire



'Hub of the Home' – kitchen table with benches. Oak, walnut and painted frame work



Mid-Century Modern Style desk in sapele and coloured laminate



Photographs courtesy of Ian Briggs



James preparing sapele stock on the planer/thicknesser in his home workshop

the foundations of good furniture making. He explains: "Together with the contemporary element we can suggest a larger palette, new techniques and a fresh approach to design. There's very much a 'romance' associated with traditional methods and a precious, 'one-off' appeal that comes with 'hand made', which I find I connect with."

In terms of speculative pieces and working to a set brief, James recognises that producing bespoke pieces for exhibitions, etc. does offer a great way of building up a portfolio and showing off potential, but he also enjoys working to commission. He says that when it comes to setting a brief, he finds it really helpful to visit a client in their home, and this quickly gives a real sense of how they live and what design styles make them tick. "I like to involve the customer as much as possible," says James, "and customers can actually be very inspiring during this process and are often far more creative than they realise. Their input keeps the making fresh and opens the doors to some exciting new challenges, which subsequently can then feed back into my own work – so there's a crossover at play."

James says that the ethos behind his designs is to make something relevant, which is most definitely functional and that lasts the test of time. "It's important to me that furniture is used; the natural patina a piece picks up over time can actually be quite desirable and says a lot about a design."

While he has produced a number of pieces over the years, including a range of interesting commissions – such as a large recording console for the Music Production suite at York St John University – James has a few standout pieces that he is particularly proud of, one of which being the drinks cabinet shown on page 46, and of course his self-built workshop, but more on that later. "When I finalised the drawings for the drinks cabinet, there were quite a few parts I had no idea how I was actually going to make, so it was a bit of a leap into the unknown." Perhaps in essence, however, it's these difficulties which make a piece stand out for the maker.

Tools & techniques

Moving on to looking at the pieces James makes and the tools he uses, he says that he personally leans more towards machinery methods, although he thinks it does depend on what's happening at the other end of the tool. "Marquetry, for example, is a very creative and pleasant hand tool process, though when it comes to heavier and repetitive work, such as dimensioning timber stock, I'm much happier on a machine." Machinery generally gets him to where he needs to be faster and more economically when compared to using a hand tool. But like many makers, James does have a fondness for hand tools (especially ones he's inherited from his father) and still enjoys cutting dovetails this way and the more organic finish you can achieve using hand methods. "Hand tools are an essential entry point to understanding machine processes and how materials react to tooling, and it's hard to deny that using a well honed hand tool is very pleasant," he says.

In terms of favourite materials, James says he very much likes experimenting with decorative veneers, as there are so many possibilities, especially when it comes to the variety of new man-made options. In fact, he is

currently working on a credenza to complete a suite of pieces in scorched oak and quartered ripple sycamore, which will no doubt look stunning once completed.

Custom-built workshop

Self-building his own workshop is definitely one of this furniture maker's proudest achievements – a 50sq.m timber-framed build clad in western red cedar – as it's the hub of his work and a project he'd wanted to do for a long time. James says he took a risk buying the WRC quite a while before planning was granted, but it came up for a steal at auction so he couldn't miss out. "I was keen for a timber exterior that would mellow with age and slip into the backdrop of the environment. The interior design is a single room with a vaulted ceiling, which creates a sense of space and light."

As a custom build, he was able to introduce preferred features such as a suspended timber floor for standing comfort and an easy access electrical and extraction ducting system, which is concealed under the floor. He likes his technology too, so there's CAT6 cabling throughout, hooked up to the main house. "I built the whole project myself, from the ground up, and with a newborn in the house too!"

The future

At present, James outsources his CNC work, and he's quite keen to dip his toe in and get a small set-up to experiment with, so that's a big plan for the future and one which will help to push his business forward. From talking to James, I get a real sense of him loving what he does despite the obvious pressures that inevitably crop up along the way. He is certainly a man with a plan, however, and he really enjoys solving tricky problems and growing as a result. In all honesty, though, for James, the consistent 'best' part of being a furniture maker is experiencing the moment of calm – after all the blood, sweat and tears – when the finished piece is in situ: "When I'm drinking tea, the client is smiling, and there's a real sense of achievement for both of us."

We wish James all the best for the future and hope he continues to keep flying the flag for Northern furniture making and beyond. ✂



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GRATE EXPECTATIONS

Edward Hopkins brings a hearth to a home

I do bang on, I know, about the pleasure of doing whatever I want: allowing creative juices to swirl around by themselves unconstrained by anyone else's opinion. There is a downside to this, though. In my case, it is a spare bedroom with no room for a bed. Not every wild conjecture is saleable. Some of it isn't even giveawayable (I don't want to foist my products upon those too polite to refuse). There's a lot to be said, then, for doing not whatever I want, but whatever someone else wants. Come to think of it, there's more to be said. Isn't pleasing another person more contributive in an overall sense than pleasing oneself?

Imogen and Pjay have bought a terraced house in Bristol. It needs considerable cosmetic work. Imogen showed me the front room; a box empty of features apart from some original ceiling coving and an unoriginal replacement bay window with false lead lattice. Best ignore that. The fireplace had been removed, boarded over and plastered but the ghost of its shape showed through. 'We think we'll open it up,' said Imogen. 'Give me a hammer?' said I. A few thumps later and I'd got myself a job. There was no intention for this to be restored as a working fireplace. It is a small room and the house has central heating. But without the focal point of a fireplace, the room was blindfolded; there was no dynamic, no direction for the eye to travel. ▶

1 Very annoying: on my bench, the right-hand leg was (curiously) too long so reluctantly I shimmed a couple of mil off it, only to find in Bristol that I shouldn't have. When the fireplace comes to rest (there's a lot of work to be done in that room yet), I think we might be able to raise the hearth a little to close the gap





Extreme DIY

My first thoughts were of a Victorian cast-iron fireplace, some of which are a riot of decoration. Not to buy, of course, but to reproduce in wood and tile. This, however, (even if I could have done it) would have been inappropriate in a house built in the 1920s. A 1920s fireplace, then? I could have a lot of fun with that. I love the fresh bold geometric lines of Art Deco, and I saw all sorts of possibilities in birch ply. Quickly I reigned myself in. This is not my house. I am not the customer. Imogen and Pjay must take a part. I asked them

to Google 1920s fireplaces and report back on preferences, but then Imogen, taking DIY to extremes, gave birth to Risha on the bathroom floor with Pjay doubling as a midwife until the paramedics arrived, and three-year-old Jaya handing him towels, so for a while they had other things on their mind.

Risha was four days old when she came with us to look around some tile shops. She didn't show much interest. She actually slept through the whole business, which I found rather disappointing as this was supposed to be a

team effort. I suggested small rectangular tiles. What about these? No. No. Almost. There were some that I liked but again I quickly backed down. Im and PJ were going to live with the fireplace, not me. Then, in another showroom, bilateral enthusiastic and immediate agreement. Yes, these! That was it. You can't go back from such a positive stance. I had been thinking of terracotta tiles for the hearth, but slate was a better colour match, and it looked like less work (win win).

The rest was down to me, though I did show them, for approval, a picture of the 2in ash that I'd planed up in readiness. This is almost the last of my stocks. It is the same tree from which I made both Imogen and James' dining tables, and has some beautiful olive heartwood markings.

All of that is quite personal but it leads to a wider subject. I know about this because I've done it many times. It usually works, but I've never tried to explain it before. It is to do with replication, reproduction, pretence and, if it goes wrong, falsity. I suppose it's to do with honesty. It can be summed up in two words: Cardiff Castle.

Much of Cardiff Castle's accommodation is richly decorated in the style of Gothic Revival,



2 & 3 After the hammering, I took photographs, but I wanted something three-dimensional in the workshop so that I wouldn't make a conceptual error. The assemblage of crisp boxes worked well enough, though when I arrived with the finished fireplace, Pjay had to go to work with a cold chisel and club hammer until it fitted snugly



but it is the revival of a time that never existed. The Arts and Crafts ornamentation harks back to some Arthurian dream that most of us don't realise we have. Some people will be unmoved by such a concatenation of design but others, like me, find it fantastic. Is it real or is it pretence? Is it anything more than a stage set? And if it is, does that matter? All the world is, after all, a stage. How can something that is concrete (wood, plaster, paint, fabric) be unreal? It is a fantasy that you can touch.

The weakness of a theatre stage set is not that it is in some sense artificial, but that by its nature it is temporary, and to be seen from a distance. Up close it might appear shallow or shoddy. If you lean on a wall it might wobble. You won't find that in Cardiff Castle. The workmanship and artistry is as good as it gets. The fantasy is authentic and reliable. Yet there is no determination to convince the viewer of its provenance. You enjoy it for the solid illusion that it is. Were it to be a deception (just as antique reproductions might fool even an expert), you would wonder if it were genuine or not. Here you know it's not so you aren't troubled by such a quandary. Instead, you enter the dream.

You suspend your disbelief as you do in the theatre. When it is done well, as it is in Cardiff Castle, nothing disrupts your reverie.

A grandiose comparison with my humble fireplace perhaps, but the principles remain. Another principle is not so immediately apparent. In Cardiff, there is such a plethora of ornamentation that no one feature demands attention. Although my fireplace would be central to the main room, I did not want it to shout out 'look at me!' I did not want to assert myself, but besides, there is a danger with extravagant design. Some people will like it (perhaps a lot) and others won't (perhaps at all). I don't want to take that risk. I want everyone to like my work, and so I'll play down the design, erring on the side of restraint. I don't want to hit people in the face. I'd rather they looked around and said 'This is a nice room. Lovely. Very comfortable. Oh, and that's a fine fireplace.'

Infinity Tools

With a couple of boards of 2in ash to play with, I could see that the surround would be chunky. Chunky isn't good. Immediately I saw a heavy

cove, but I had no router bit with which to cut it, and I barely entertained the idea of producing it by hand. I searched the web for large router bits, starting with the usual suspects. I drew a blank. Nothing big enough. Then I came across Infinity Tools and wondered why I had never done so before. The largest coving cutter was listed at £44. When it arrived, it was a beauty! My only apprehension was in using it. I don't want it to lose its edge or pick up the slightest nick. I'm being precious now. It'll probably stay immaculate for dozens of jobs but, of course, if I was a commercial operator, I could build the cost of bits like this into the quote. I'd like a whole row of them.

According to the information page, 'Infinity Tools produce the highest quality router bits on the market. Infinity bits aren't made from castings; they are precision machined from solid steel bars. That's important, because solid steel bits offer a superb combination of balance and strength not seen in other types of bits. Each Infinity bit is born using CAD software. It is then turned from Fatigue-Proof® (high manganese, re-sulphurised) steel bars in an 'Elevated



4 Cardiff Castle: now there's a fireplace! From 1866 onwards, the genius architect William Burges transformed the Castle lodgings with opulent interiors, rich with murals, stained glass, marble, gilding and elaborate woodcarvings. Each room has its own theme, including Mediterranean gardens and Italian and Arabian decoration

TECHNICAL Home truths

Temperature Drawn' process that produces higher strength levels, yet maintains machinability with minimum distortion. After precise milling and cleaning, the bit goes through a manual induction brazing station. This process is superior to an open flame system because we are able to more accurately control the heat, which is introduced



5 In my last place, I made a mock grate on the side of an old bread oven; brought a cable in and set a red lightbulb amid a pile of coals. I know that sounds kitsch but it wasn't. The red glow peeking out spoke of warmth, radiance, life (no need for flickering)! A simple thing with such a powerful effect

into the bit body at this time. Infinity is one of the few manufacturers which uses 61% silver content in its brazing wire. (The higher the silver content in the wire, the lower its melting point; this in turn reduces the heat exposure of the bit and lessens its chance of snapping when it's in your router). After brazing, each bit is then placed in an automatic sandblasting machine to remove any unwanted residues. This allows our engineers to conduct a visual inspection on each and every bit. The bit is coated with Silver PTFE (poly-tetrafluoroethylene), a tough, almost-indestructible shell helping to minimise the build-up of resin and pitch on the bit, extending its life and ensuring maximum cutting performance.

'Infinity uses perhaps the most sophisticated grinding system available. As the computerised five-axis CNC grinder removes the perfect amount of micro-grain carbide from the rough profile it leaves behind a geometrically perfect, razor-sharp edge that is the envy of the industry. Finally, the bit is ready for a demanding series of inspections. Bits are studied on an optical comparator, which compares the profile to a template projected on a large screen. Then, under the eye of an expert (and a strong magnifying lens), each bit is checked with electronic callipers for conformance to specification and for any potential defects. Only if it clears those hurdles is Infinity's logo etched on the shank.

'Although we have been accused of being somewhat fanatical when it comes to the quality of our products, we believe that we have among the best router bits in the world.'

FURTHER INFORMATION

Typical price: Infinity Tools coving bit 37-951 – £44.40

Web: www.infinitytools.co.uk



6 I can't tell you more clearly than Infinity does about the quality of its products. Stated overleaf is an abridged version of its information page. You don't have to understand it all (I don't) but you won't fail to be impressed

SURROUND



7 The Dowelmax back in action making light work of jointing but...

Table or not table; that is the question. Whether 'tis less troublesome to suffer the bumps and jerks of a hand-held router, or to manage a heavy workpiece over an inverted one? There was no real discussion. Table. What worried me was the end-grain on the mantelpiece. End-grain tends to judder and scorch as it is routed. For a minute I thought I might get away without coving the ends, but one glance told me I was wrong. In practice, with a carefully aligned roller stand and full concentration on the cut end, there was no problem at all. This is the virtue of good, sharp bits.

Much as I was enjoying the coving, it didn't need to be everywhere. Too much of it would dilute its impact, so the lower side of the cross piece and the top edge of the hearth are chamfered. Detail must be kept in scale. This surround was to be big and bold. Any fiddly detail would be out of place. Also, there should be a progression as the eye travels up from the ground to the more decorative top, the detail should become progressively (if only slightly) finer.

I thought a lot about the brackets. They are not structurally necessarily but they are visually important. Even if I had the ability I would not produce curved console brackets with acanthus leaves because they would be incompatible with the heavy frame. Now a fan of end-grain coving, I shaped two blocks, then drilled a recess with a Forstner bit in each to give a focal point. I glued the blocks in place and the next day added long screws from the back.



8 ... have some heavy cramps handy, for the joint is very tight. Several cramps were needed at the business end to jiggle the joint home (mild anxiety here). At the other end a spacer maintains the correct distance. I couldn't do half the work I do without these long sash cramps

SUCCESS



9 The coving bit 37-951 in the table I made for the Triton TRA001 router. Notice the roller stand on the right. I've almost never used it in this mode but it made the operation possible. Make sure it is parallel to the table fence, or it will exert its deviant will. I took about 10 incremental passes, removing fine shavings because end-grain never enjoys being worked. The resultant cut was perfect

Just visible in the main photo is a small black knob. I screwed this into the throat of the flue. This throat (which is necessary for the correct operation of a chimney) is what says that this is not a black plywood box but a working fireplace (which it isn't) as it suggests a flap for extra draw, or for sweeping. The knob is so small that its presence is almost subliminal, but it connects to the roundels on the brackets and ties the piece together. Well, I think it does.

Two metal straps pin the surround back to the wall. I could have put them on the sides, but I thought that they would be more easily hidden by whatever might be placed on the shelf.

And the customer's reaction? Well, she's my daughter and the fireplace was a gift, so I wouldn't expect gross negativity. 'I love it' she said, but what she said next surprised me. The fireplace provides a focal direction for the room, and within it, the eye goes to the empty matt black 'firebox'. I did spend a couple of hours making a 'fire basket' from available materials but it wasn't brilliant and I've left it out. Pjay will feed a cable into place so that if the red lightbulb treatment is desired, it can be easily effected, whether among coals, logs, pine cones or whatever. For now, though, the box remains blank. As such it is a sort of visual sink. 'It makes me feel calm' Imogen added. Amid the turmoil of a new baby, a new house, half warehouse, half building site, half crèche, that is a significant bonus. ✂



12 How to cut out the ply? The sides were easily done on the bandsaw but the horizontal cut demanded a router. A jigsaw wouldn't have been neat enough



10 & 11 Cutting the bevel on the hearth. A router would have worked but in a long-winded and messy way (and my bit is blunt). I don't like planing at 45°, but one careful pass is enough



13 12mm birch ply assembled with dry wall screws (slender and sharp). Here I'm accommodating a lump of render within the chimney – unnecessarily, as it happened because it too responded to the hammer. If you saw on the slant, get your body on the same slant and support the saw to stop it flopping

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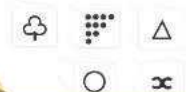
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TOOLS USED & MONEY BOX DIMENSIONS

Tools

- Spindle roughing gouge
- Spindle gouge
- Skew chisel
- Round-nose scrapper
- A piece of scrap wood with some hook-and-loop material attached to one end. The stick will be used to hold abrasives later on for smoothing the inside of the snowman

DIMENSIONS

- Box: body and head approx. 85mm diameter x approx. 170mm tall
- Base: 88mm diameter x 30mm tall
- Hat: 80mm diameter x 59mm tall (Button 27mm diameter x 14mm tall)

FESTIVE FUN

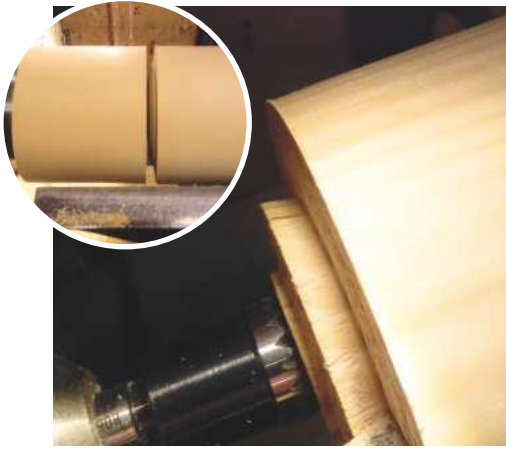
Based on a competition brief set by his local woodturning club, **Kenneth Moore** shares his festive money box design with us here

I'm a member of a local woodturning club and each month, a competition is set to produce a turned object to a pre-set theme. One such competition was for a box in the shape of a snowman, although I chose to make mine a bit more functional and modified it into a money box.

For most of my turning, I use wood that is just lying around waiting for a purpose, and this project was no different. I obtained the timber from previous employment where it formed part of the packaging materials for a shipment from Africa. As such, I don't really know what the wood species is, only that I liked the grain and it claimed to be some form of fruitwood. ✂



1 I started with a blank measuring 100 x 100 x 400mm in size and roughed it down to a cylinder before marking out the parts I'd need



2 I ensured to allow enough scrap material to form a tenon for each piece. Once the tenon was cut, each piece could then be parted off



3 The first pieces to be made were the main box, the body and head of the snowman. Using the tenon, I held the blank in the chuck and used the spindle roughing gouge to make a basic shape. Remember to leave about 50mm at the neck end to allow for hollowing out the head. The wood I used had an incredible amount of resin in it, which made short work of a sharp edge, so it was important to sharpen the tools whenever the going got tough. With the outside roughed to shape (round head and elongated body), I used the spindle gouge and skew chisel to refine it and finally sanded through the grits to obtain a smooth finish. The next step was the hollowing out



4 To remove the material from the inside, I started by drilling a hole through the wood almost to the top, leaving enough room here for finishing the head off later. The hole can be made in a number of ways: using a drill bit, Forstner bit, or by boring a hole with a gouge. I chose to use the gouge. Starting with the wood rotating, I carefully pushed the chisel into the centre. Once the hole was started, I moved the tip up and down slightly; this kept the hole just large enough to avoid getting the gouge stuck



5 Once the hole was deep enough, I started removing the inside using a combination of spindle gouge and scraper: the gouge to remove the bulk of the wood and the scraper to get the round body shape on the inside to follow the external profile. As I went deeper, I had to use a box rest inside the body to reduce the amount of vibration as the tool became less supported at the tip. Again, at the neck end I made sure not to go too close to the outside shape or I would have had a headless snowman. Note: the hole should be large enough for a fifty pence piece to pass through



6 Sanding all the way to the top of the snowman on the inside was going to be an issue and I was definitely not putting my fingers inside, so I made a sanding stick using a piece of scrap wood and attached some sticky-backed hook-and-loop material (just the hook side). I used Abranet with this and sanded through the grits up to 400



7 At this point I could go no further with the body section, so I took it off the lathe and replaced it with the piece I'd set aside for the base



8 I started the base by cutting a recess so that the wood could be flipped over and mounted on my chuck for the remainder of the work. The base was made slightly concave and the recess decorated with a couple of rings. These ensure the snowman will sit upright on a surface



9 I checked the base using a straightedge to make sure there were no high points...



10 ... then I sanded and applied some sanding sealer



11 Before finishing the base, I transferred the internal diameter of the snowman to the wood in the chuck and made a jam chuck to hold the body. This would allow me to finish shaping the head and add the facial details. The jam chuck would also be used later to hold the body onto the base once it had been extended



12 The body was then placed on the jam chuck and supported with the revolving tailstock. This allowed me to finish the head



13 Before sanding the outside, I covered the wood with a mixture of beeswax and paraffin oil to keep the dust down while sanding, as well as to seal the grain



14 To add decoration to the snowman (eyes, nose buttons, etc.) I needed to mark out some points at which to drill holes. To do this, I first located a point on the base in line with the joint for two of the chuck jaws then proceeded to mark the wood. This is just a reference point



15 I then lined that mark up with the toolrest and drew a line along the length of the snowman. For the face (eyes), I held the pencil still on the rest at a point where I wanted them and rotated the chuck by hand to make a line across the face



16 It was then just a case of marking points where I wanted the eyes, nose and three buttons. For the mouth I drew an approximate curve shape. With everything marked out I used a punch to mark the points for drilling; these would stop the drill from wandering



17 To drill the holes I used a Dremel, but any suitable tool would do as long as you go steady and drill slowly – you don't want to go all the way through. I positioned the toolrest so that the flexi-drill could rest on it. I then lined up the punch marks and completed the required holes



18 The mouth was a little different; I had to drill out each hole then carefully join the holes to form the smile, which once done I didn't like and would fix later. The money box also needed a slot for adding money, so I made a straight line approximately halfway down the head and used the Dremel to drill all the way through. Again, the fifty pence piece was used as a length guide, with a pound coin used for the height



19 Time to finish the base. I extended the jam chuck to provide a suitably long plug for the bottom of the money box; this was then hollowed out slightly for aesthetic reasons. I then squared off the shoulder using a parting tool to create a nice joint at the bottom of the snowman, and the remainder of the base was given a simple curve



20 The nose and buttons are made from an oak pen blank. To make the buttons, I turned a small cylinder measuring approximately 7mm in diameter and rounded over the end, finishing and polishing each as I went. Next, I added a small tenon using a parting tool before removing it and moving on to the next. The nose was a similar affair; it's just very small



21 The eyes are made from a different material – still a spare pen blank – but this time I used a piece of buffalo horn. These are slightly larger than the buttons at approximately 9mm diameter. An interesting material to turn – it smells a bit like burnt fingernail (if you've ever caught your finger on a cutting disc)



22 The parts would later be attached simply by using some epoxy in each of the holes and pressing the parts into the appropriate hole



23 Every snowman needs a pipe to help keep them warm and this one is made from – you guessed it – another pen blank, but this time in padauk



24 I started by drilling a hole using a 3.5mm bit and then shaped the wood to look like the chamber of a pipe. Next, I used a hand drill with a 1mm bit to make a hole into the side, which would take the pipe stem



25 The stem was a cylinder from the same blank, measuring approximately 15mm long x 4mm in diameter with a 3mm long (1mm) tenon on the end, which would fit into the hole on the side of the pipe chamber



26 It was now time to make the hat. I placed a blank on the lathe via the tenon already in place from the initial preparation, and I then gave the wood a beanie bobble hat shape, including a fold up rim. Because I wanted the hat to sit nicely on the snowman's head, I chamfered the recess on the underside; this would give me

an area in which to apply the glue when attaching the hat to the money box. I then made a deeper recess so that the hat could be mounted on the chuck for finishing. Before turning it over, I checked the hat sat correctly on the head and that it could be positioned so as to avoid the money slot. Once happy with the fit, using the Dremel, again resting on the toolrest, I cut grooves in the rim of the hat to make it look more like a curled rim. I then flipped it over onto the chuck and finished off the shape, before finally adding a button on the top



27 One of the last tasks was to decorate the hat before attaching it to the snowman. To start, I ebonised the outside using a couple of coats of black lacquer as well as a couple on the inside just in case a good fit was not possible and some of the inner hat became visible



28 I then applied to the hat, with random strokes, a selection of Jo Sonja metallic paints, avoiding the rim while getting as close as possible to it. Then before the paint was dry, I crinkled up some cling film and wrapped the wet paint with it. Once wrapped I moved the film around a little until I was happy with the view through the film and carefully removed it so as not to disturb the wet paint pattern



29 The hat was then left to dry, and once dry, I remounted it on the lathe and used a parting tool to cut away the paint just above the rim; this would give a crisp border on the metallic coat. I then re-coloured the parting tool cut using a black marker pen. All of the parts were then treated to a couple of coats of clear lacquer before the final gluing session



30 I mentioned before that I didn't quite like the shape of the mouth, so I decided to use a few black beads in place of coal for the snowman's teeth and placed the pipe in at a slight angle, all secured with a few drops of epoxy. At the start, I decided that he should not have arms and I think this was the right decision. Have a go – it's not a project that needs strict measurements and you'll find you have a lot of fun along the way



LETTERS

★ LETTER OF THE MONTH

THROUGH THE AGES

Dear Tegan,

Back in 1978, I was just seven years of age – a young boy waiting for his uncle Paddy Gillespie to arrive to fit the new front door to our home. He pulled up in a silver Ford Capri with a black vinyl roof and from the back of the car he took a very well and heavily used pair of sawhorses, a tool box and two hand saws. I remember this as if it were only yesterday. I stood watching him change the front door and the only power tool he had was a Bosch jigsaw, which he used to cut out the letter box. I was amazed at what could be done with only a few hand tools, and from that day on, my goal in life was to become a carpenter.

10 years later, in 1988, at 17 years old, my uncle took me on and I started my journey. Although this was only for a few months I learned so much, most of which was to respect your tools and ask lots of questions.

Later that same year, I started working for Mr Tom Croffey, a Galway man who taught me the rest of my trade: everything from roofing to shop fitting and lots in between. I stayed working for him until about 1992.

By 1998, I was 27 and like most young men of that age, I knew it all and was ready to conquer the world. But oh my, I was definitely not ready and the world is a much different place at that stage of life. I had a house and children, a car and van, and was in and out of work like a yo-yo. I was mostly working on new builds and the odd renovation; this was a hard time in my life, where I was working hard and feeling like I was going nowhere.

Fast forward to 2008 and I was 37 years old, falling out of love with my job, my trade and my skills. I'd just lost all interest. In 2010, I was at

my workshop one morning when a man who'd moved into a unit beside me walked in. "Where have all the years gone?" he said. This man was John Hatton and after a few weeks of knowing him he told me about a college course he was doing and how I should think about going back to college myself. It was a furniture making course and I enrolled for two years. During this time, I made a tall case clock and a chair along with several other bits and pieces. In 2011, I was awarded student of the year and won a prize, which I am so proud of. At this point I must say my wife was, and still is, my rock and without her support none of this would have been possible. By 2012, I was back to work after a very long recession.

Well, it's now 2018 and I'm 47, and as I sit here writing my story I think of all the people I've met on my journey through the years – way too many to mention – but if there's two people I should be ever grateful to, that's my uncle Paddy Gillespie for giving me my first glimpse into woodworking and Tom Croffey for being patient and teaching me all he knew. In his own words: do the job right and speed will follow in time.

And so at 47 years of age, I am very proud to report that I am still that young boy from 1978 who fell in love with woodworking all those years ago. I might not be as famous as David Charlesworth, David Barron or Paul Sellers, or even Norm Abram, but I am as passionate about woodworking as all the above mentioned. Thanks to YouTube and the internet, these men share their skills with us and today I love my job, my trade, and some day I hope to share my skills with the world.

Kind regards, **Phil Gaynor**

Hi Phil, what a vivid picture you paint of your life and your travels through woodworking – what a fantastic story! How lucky you were to have those influential people in your life, who obviously shaped the path you took and inspired you through their teaching. Even though it sounds like the path was not easy at times, it's great to hear that you've finished the course and are now ready for the next chapter. Thank you for sharing your journey with us and we wish you all the best for the future. Best wishes, Tegan

TIMBER YARD EXCELLENCE

Dear Tegan,

I recently bought some sawn European oak from a company called Horndon Timber Products in Essex (www.horndontimber.co.uk). I sent them a cutting list by email, and they responded with a price early the next morning. I phoned them immediately and they had the timber ready for collection later that day. When I went to collect it I found the timber was too long to go into my car so they offered to follow me home (a 20 minute drive) with the timber on their wagon, at no extra cost. On inspection I found the timber to be straight, knot-free and as required for my project.

Could you please consider this email for publication and include them in your timber suppliers directory as, due to their excellent customer service, they deserve to be better known.

Regards, **Martin Chapman**

Hi Martin, thanks for the tip! I've added this new entry to our directory as requested, so other readers can make use of the products and services offered by this company. It sounds like they ticked a lot of boxes and good, if not excellent, customer service is hard to come by in this day and age. Thanks for bringing this to our attention, and, with your help, I hope we can send some more business their way.

Best wishes, **Tegan**



Horndon Timber Products' Essex premises

A TOOL OF BEAUTY & PRECISION

Hi Tegan,

A day or two before my Veritas jack plane 'prize' arrived, I fell in the woods while walking my dog and sprained both my wrists, mainly the thumbs. When it arrived, I could hardly pick the plane up let alone use it. I'm pleased to say my wrists have now recovered. Inspired by the leaflet in the current issue of the magazine, I made a Japanese box in mahogany and North

American white ash for my two beauties – using the Veritas plane, of course.

Attached is a photo of the box – I hope you like it.

Best wishes, **Ken Mackinnon**

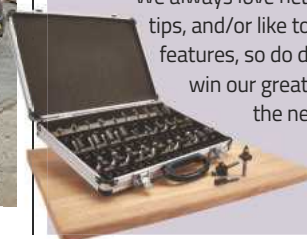
Hi Ken, thanks for your email – I absolutely love the box you've made. I'm so sorry to hear about your injury, though, but very happy to hear you've now recovered and can finally enjoy using your new toy!

Best wishes, **Tegan**



WRITE & WIN!

We always love hearing about your projects, ideas, hints and tips, and/or like to receive feedback about the magazine's features, so do drop us a line – you never know, you might win our great 'Letter of the Month' prize, currently the new Trend 3in 30-piece Router Cutter Set, worth over £100. Simply email tegan.foley@mytimemedia.com for a chance to get your hands on this fantastic prize – good luck!



'THE ENGINEER'S WORKSHOP' SERIES

Hello Tegan, having read *Good Woodworking* since it first came out some years ago, may I suggest that as so much time has passed, you could re-run the woodturning series by Dave Roberts. It was called 'The Woodturning Engineer'; there are many subscribers who would not have seen these excellent items, and I suspect you may still have them in your files. I hope to see them again as I made many items from the magazine in those days and still have them to this day. I am getting on a bit now so I don't get in the workshop as much as I once did, but to see Dave's articles again may be the thing that inspires me back... All the best with your new venture of combining the magazines.

Yours, **John Boulton**

Hi John, I've consulted our online archive and have found the series you mention, which is actually called 'The Engineer's Workshop'. The first issue we have digital access to is from March 2007 (GW 185), which featured part 1 of Dave's apothecary jars. There are a number of others in the series, and we can use as many as we're able to access. The earliest we can start to re-run this series will be in the January 2019 issue, so look out for the first one soon. Best wishes, Tegan



Dave Roberts' apothecary jar, from the March 2007 issue of *Good Woodworking*

DAVENPORT PLANS

Dear Tegan,

I have been harbouring the desire to make a Davenport for some time now. I still have a copy of *The Woodworker* from September 2000, which features an article on making one, and which fuelled my enthusiasm. I have been collecting timber over the years and now have enough English walnut to make the whole thing out of solid wood rather than veneer. As you and your readers will no doubt know, there are many variants in design, and while I had purchased some plans a while back, they don't actually represent what I want to see with the finished article. The September 2000 article showed the pop up back (which many don't have) and I rather fancy this style but am perplexed as to how to make the mechanism to assist the rise and fall. I am hoping some of your readers may be able to point me in the right direction or can suggest where I can get a plan for that part of the desk. Thanks in advance for any help.

Best wishes, **Duncan Edwards**

Hi Duncan, I've worked on many Davenports over the years fitted with hinged drawers, brushing slides and all sorts of little compartments, but I think I've only ever worked on one that had the 'pop-up' mechanism – I remember it involved pulleys and weights, a bit like a sash window, but I don't have any other details and can't think that I've ever come across drawings or details on how to make one. I've just been told by one of the restorers here that there is a book in the V&A with details of the mechanism, and he's promising to let me have details of the author, etc. so I'll let you know if he comes up with anything...

In the meantime, if any readers have anything they can offer, please do get in touch with the Editor

– tegan.foley@mytimemedia.com

Best regards, **John Lloyd**



A Regency period mahogany Davenport desk of quite exceptional quality

READERS' HINTS & TIPS



For the next three issues, in conjunction with Veritas and BriMarc Tools & Machinery, we're giving one lucky reader per month the chance to get their hands on a fantastic low-angle jack plane, worth over £250! Ideal for shooting mitres, working end-grain and initial smoothing, this must-have hand tool also features a combined feed and lateral adjustment knob for fast, accurate changes to depth of cut. To be in with a chance of winning this fantastic piece of kit, just email your top workshop hint or tip to tegan.foley@mytimemedia.com, and if you can, please also attach a photo illustrating your tip in action. Good luck! To find out more about Veritas tools, see www.brimarc.com

USING COCONUT OIL AS A FINISH

One of the best, most versatile finishes that I have come across in a long time is coconut oil. It is warm, not too shiny and an easy to take care of wood finish, which also happens to be food-safe, meaning it's the ideal solution for chopping boards and eating and drinking utensils, along with a variety of other wood projects. I have to say that I find it easier to work with than traditional wood oil. Coconut oil not only leaves a rich sheen on your work but it also hides imperfections and scratches too, which is an added bonus!

Paul Gustar

Hi Paul, thanks for the tip. As you say, coconut oil moisturises the wood and helps to bring out its natural colours. However, looking online, some suggest staying away from non-curing oils as they have the tendency to go rancid over time, although many advocate coconut oil's use on outdoor furniture. If it works for you, though, then why not! Best wishes, Tegan



Coconut oil application in progress



Table before treatment...



... and after

NEW FLEXIBLE CURVE ROUTING GUIDE TEMPLATE ACCESSORY

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STAR BURSTS

Phil Davy's star-shaped holders in birch ply are an exercise in template routing

With Christmas just around the corner, I wanted to make a candle holder that would sit happily on the table or elsewhere. A five-point star seemed appropriate and could still be used when festivities are over. With two sizes of tealight available (standard and maxi), a star-shaped holder would suit either.

I decided to use birch plywood, the stacked veneers creating a funky feel. To get sufficient depth I glued together two pieces of 18mm ply for the smaller tealights. To accommodate the glass holder for the maxi tealight meant increasing plywood depth, sandwiching a 12mm-thick piece between the 18mm outer layers. There are several variations: you could add exotic veneer

to top and bottom, or dispense with the birch ply and laminate from scratch, gluing together multiple sheets of veneer.

Template routing

Star geometry may look great but it can be a pain to get everything dead straight. Cleaning up those deep plywood edges after sawing is tedious work, so this is an exercise in template routing. Ideally you'll need a $\frac{1}{2}$ in router and a long flush-trim bit. Depth of cut on the bit I used is 50mm, though if you don't want this expense or don't own a $\frac{1}{2}$ in router, there's an alternative method of trimming the ply to size. You could use a shorter $\frac{1}{2}$ in flush-trim bit that will cope with 19mm-thick material, though make sure the bit has a top (not bottom) roller bearing. This way you'd have to cut and trim each piece of ply separately before gluing them together. Aligning the edges accurately when gluing up could be slightly tricky, however.

Make the template as accurately as possible from 6mm MDF and pin to the plywood blank. Cut the ply to within 2mm of the template with jigsaw or bandsaw before routing. This way the cutter will have minimal work to do. If cutting the ply with a jigsaw you'll need to switch its pendulum action to zero on some cuts, depending on the grain direction of the surface veneer.

Staining & finishing

For a festive feel I dyed one of the stars with Chestnut spirit stain. Spraying after this with satin acrylic lacquer gave it an almost metallic look. For the other star I brushed on Rustins polyurethane varnish, which gives a slightly yellow tint.

After completing the stars I discovered that IKEA sells glass holders for small tealights. Never leave burning candles unattended. If you're worried about safety, though, you could always use battery-powered tealights instead. ✂

TOOLS YOU'LL NEED

- Jigsaw or bandsaw
- Router
- Drillstand
- Sander

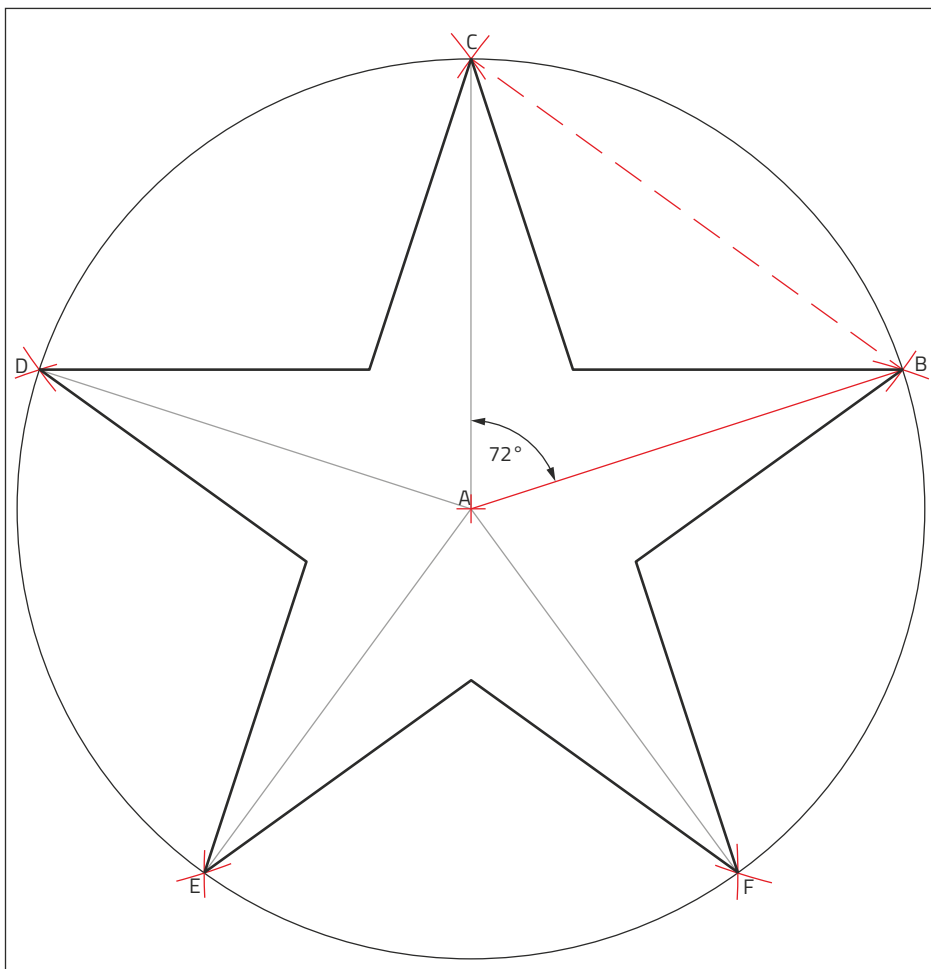


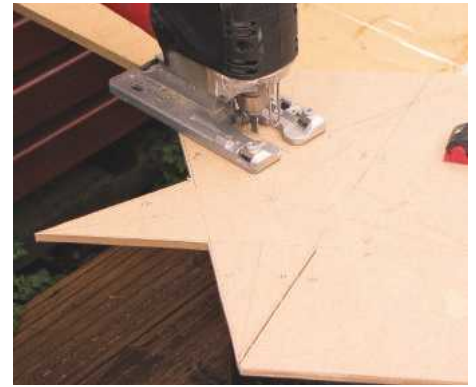
Fig.1 Star candles



1 To make the template, first draw a circle (150mm radius) using trammel heads or a large compass onto 6mm MDF



2 Draw an angle at 72° to the centreline, then step off around the circle with dividers to form points of a star



3 Cut out the template with a jigsaw, keeping 2mm on the waste side of the pencil lines; don't worry about accuracy



4 Pin an accurate softwood fence to the MDF as a guide for the router; using a straight bit, carefully rout the edges of the template



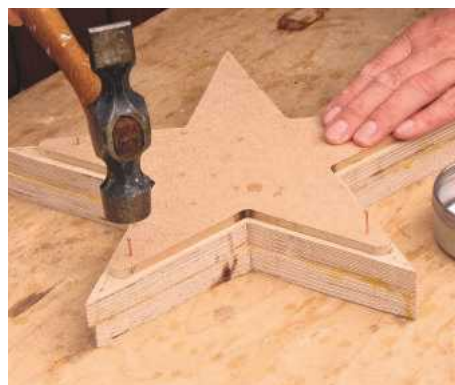
5 Round MDF points with a saw and sander; draw around the template onto plywood for the candle base



6 Cut out plywood star shapes with a jigsaw, reducing pendulum action when sawing against the grain



7 Cramp together plywood layers with PVA glue, arranging the grain of glued faces at 90° to each other



8 Pin the MDF template to the plywood blank; there should be about 2mm waste showing around the template edges



9 Cut off excess material from the tips of the plywood with a jigsaw, which will make flush-trimming with a router easier



10 Using a long flush-trim cutter, rout around the plywood blank; make sure the blank is secured firmly



11 The bottom bearing runs against the template and follows it exactly, so make this as accurate as possible



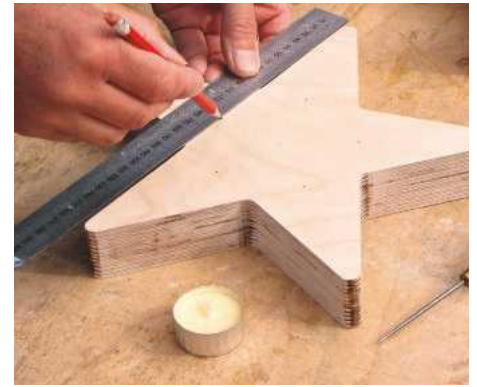
12 Remove the template from the plywood blank by carefully prising apart with a thin filling or palette knife



13 Burn marks are likely on plywood edges, even with a new router bit fitted; sand where necessary



14 Clean up the star points with a drum sander or hand-sanding block; finish with 240 grit abrasive



15 Mark out the positions of five tealights. Hole centres need to be in line with adjacent star edges



16 Rout top and bottom edges with either a small bearing-mounted roundover or a chamfer bit



17 Bore holes in the blank with a 40mm Forstner bit mounted in a drillstand; check drilling depth on the offcut first



18 The large tealight needs a 70mm diameter hole. Rout using the circular template and guide bush or Dremel tool



19 Tidy up inner curves with abrasive paper wrapped around a dowel; fill pin holes before final sanding



20 Rout the small decorative chamfer around the holes; the hole depth for the large glass tealight holder is 25mm



21 Dye plywood with a suitable spirit stain, though check this first for absorbency on offcuts



22 For a quick finish, use an aerosol spray lacquer over stained plywood, denibbing before applying the final coat



23 For a natural finish, brush on two coats of satin polyurethane varnish; thin the first coat with white spirit



24 Here are the finished stars ready for the festive season; if using glass holders, ensure to check tealight size before drilling

REPAIRS & RESTORATION TIPS BETTER THAN NEW?

In the first of a two-part series, **Peter Bishop** starts by covering some of the theory involved when repairing and restoring wooden furniture

Restoration, repairs and what to do when things go wrong. In this two-part series I'll start by covering some of the theory, then give practical examples in the second.

Rather than waste too many words on an introduction, I'd simply like to say that wood, in my opinion, is one of the most forgiving materials you can work with. If it has a defect it can be repaired; if it breaks it can be joined; if it wears out it can be built up. The only things that will stop you from sorting it will be catastrophic woodworm, a fungal attack or fire!

Most of the repairs we make are related to furniture breakages, failed joints and simple defects that need to be dealt with. When contemplating the job in hand, the first thing that should be established is 'is it worth it?'. This is particularly important with furniture restoration. When building from new, the question is more likely to be 'can I use that component with a little

effort, or should I replace it with another?'. This should be a simple decision and will depend on the complexities of the piece in hand, the time it might take to replace it, and the cost, etc. Most of what follows relates to restoration but some can also be applied if, perchance, we make a mistake in a new build project.

Examining the construction

Before you start to repair that heirloom piece of furniture, it's a good idea to take a look at how it has been constructed. What you don't want to be doing is knocking the hell out of a joint, to get it apart, in the wrong direction. The other consideration is how to limit the inevitable collateral damage! It's very unlikely that the piece you need to deconstruct to repair will come apart in easy stages. If it does, well done; if not, try to make sure you don't slip with the punch, hammer or screwdriver, thus making more work for yourself. What is most likely to happen is that

some other part of the joint or section of the furniture will break off when you least expect it. Therefore, take your time and watch the results of your efforts carefully.

Broken rails & tenons

Sometimes you can simply lever out a broken tenon, but not often. Try drilling a hole at an angle through the tenon, then slide a screwdriver or round metal bar in and wiggle that around. If that's not working, you'll just have to drill it out and clean the mortise with a chisel afterwards.

Irremovable metal in a joint

It's also possible that a number of nails or screws have been used to try and repair a joint in the past. Some of these little devils won't be found until we chip our finely honed chisel on them! If you can't get them out before dismantling the joint, then an old hacksaw blade may be the answer. If there's some polished faces, try to protect them while you cut through the metal.

Removing dowels from loose joints

Joints will often dry out over time and get loose. Please don't just knock a nail in! If they are pegged you'll need to get these out before dealing with the looseness. If the pegs go right through to the other side, try knocking them out with a punch. If not, simply mark the centre and drill them out. When the repair is made, in order to make a tidy joint, you might have to match a peg to a larger drill bit.

Removing nails

I hate nails! I hardly ever use them myself as I prefer a screw that can be withdrawn. I usually grease or wax mine when I put them in – that way some poor sod won't have to struggle for ages to get them out! If it's a pin or a small-headed nail, simply punching it through is an easy option, if it'll work. If not, try to get a wide chisel, or even a builder's bolster chisel, between the joining faces and lever the two pieces apart. If you can make a gap, wedge it and use a hacksaw blade to cut through the nails. They'll then be a lot easier to sort. If you've managed to get the head partly

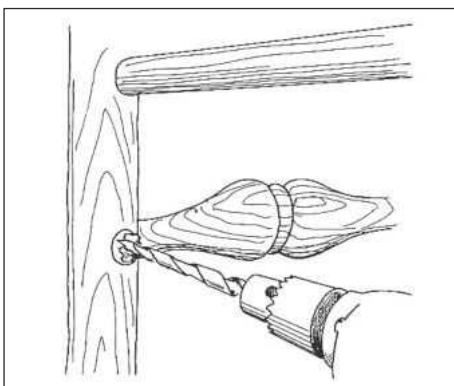


Fig.1 Broken rail removal

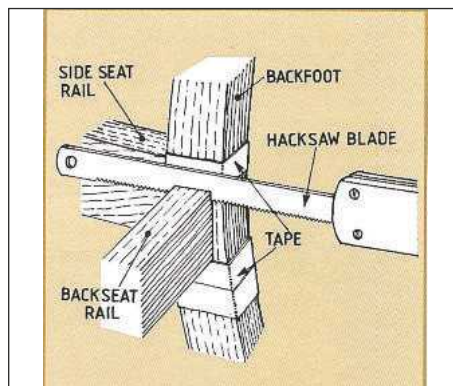


Fig.2 Cutting through metal in a joint

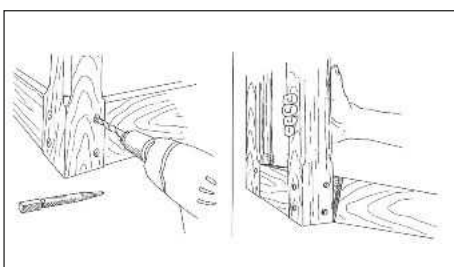


Fig.3 Dowel and peg removal

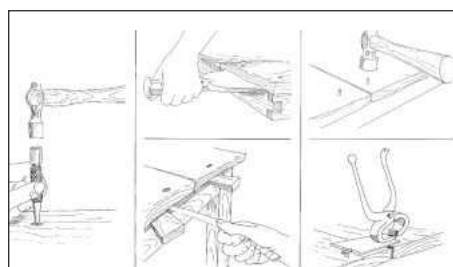


Fig.4 Nail removal



out, then use a pair of pinchers or a claw hammer to lever them but do ensure to protect polished surfaces when doing this.

Old screws – the bane of our lives

Old, single slot screws can be the most trouble. Don't attempt to remove the screw unless you have a screwdriver that fits the slot. Using an old screwdriver, the first thing to try is to fit it in the slot and give the top of the handle a good thump with a hammer. This may loosen any old rust that has embedded the screw in place. Then try tightening the screw; you might find this also releases it and then you can unscrew it. Often these single slot screws tend to break on one side making it impossible for you to just unscrew them. Now you're in trouble. If the screw is big enough, you can get gadgets that will help with removal – reverse thread screw removers, for example. You'll need a central hole to fit the remover in, then cross your fingers! As a last resort you might have to drill all around and prise the pieces apart. Best of luck with that!

Opening a dovetail joint

A loose dovetail joint should come apart easily. If not, use a bit of waste, on the inside, and give it a belt. That should do it. Ensure to save any of the little bits that might break off. You'll be able to stick these back on/in when you remake the joint.

IN SITU & INDIVIDUAL COMPONENT REPAIRS

These are just a few. You'll develop your own techniques as you go along. Try to protect all those 'show wood' faces you'll be attacking. Small, old bits of carpet can be helpful. Ensure to keep all the bits. If the rail breaks you might be able to put it back together and then provide support at the back. The whole process is a bit 'suck it and see'.

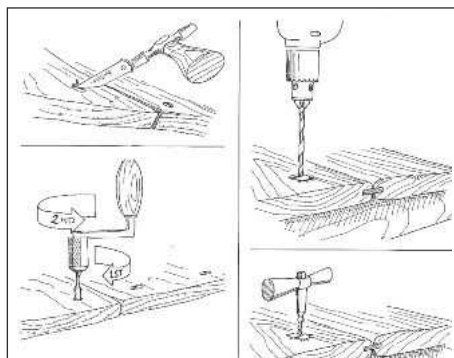


Fig.5 Screw removal

Deconstruction is part of the solution but sometimes we can fix the problem without that. So here's a few solutions to both in situ and individual component repairs.

Simple leg end replacement

Some chair legs, for example, have been chopped off in the past. This might be because they simply wore away unevenly, rotted off, or were adjusted for a specific purpose. To reinstate to the correct length you'll need a fresh, square cut across the end of each offending leg. Find the middle and then mark it. Make up a slightly oversized, in length as well, replacement piece. Find the centre of that by drilling a deeply recessed hole and screw a hole in the centre. In the original leg, drill a small guide hole for the screw. With a good quality glue, fit the extension and screw it into place. Cramp as well if you can. Any misalignment can be sorted when you then trim back the extension to the finished size. Cut off to the correct length, stain to match, if appropriate, and finish with a seal or wax.

Double scarf leg end replacement

Chunkier legs might need a slightly different approach. Make a sliced, angled cut across one

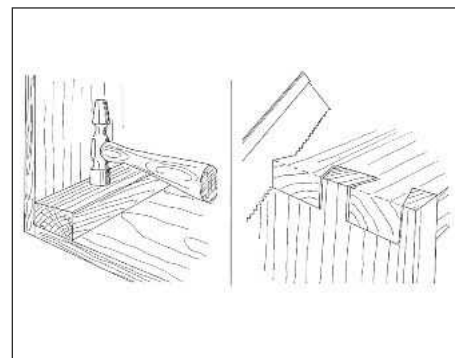


Fig.6 Opening dovetail joints

face of the leg and glue and cramp the first, oversized piece in place. Once the glue has cured and this piece is firmly fixed on, cut another angled face across this and the original leg. Glue and clamp on your second piece. Only after this, if you think it is necessary, can you fix in some plug covered screws through the new and into the old wood. Trim the new sections to match the old and finish off.

'V' joint leg end replacement

A shorter, stubby extension may be required. A 'V' joint is best in this case. Use a piece of gash stock, cramped in place, to guide the initial 'V' cuts. Once this is done, match the 'V' with your extension piece. You might need to play with this until you get a really good fit. Once ready, glue and cramp the new piece in place then later trim and finish as appropriate.

Loose tenon 'injection'

If you have some loose tenons and don't want to, or if you aren't able to take the joint apart, you might be able to inject some fresh glue into it to make it secure. Drill some fairly small holes into the loose joint cavity. Do this from the inside

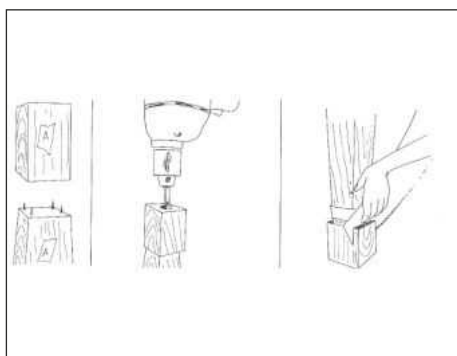


Fig.7 Simple leg end replacement

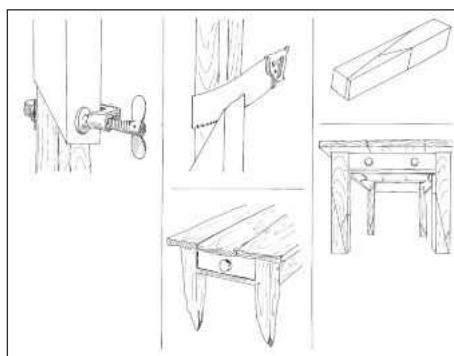


Fig.8 Double scarf leg end replacement

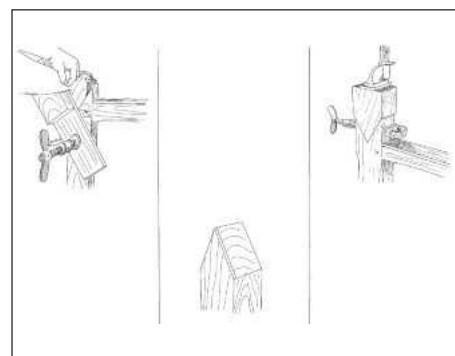


Fig.9 'V' jointed leg end replacement

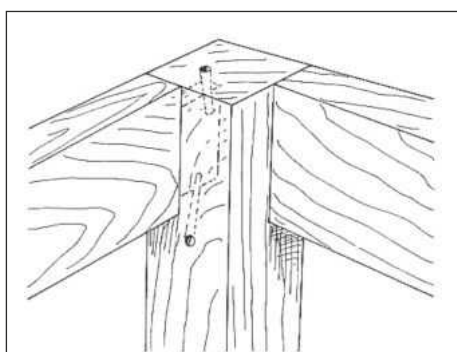


Fig.10 Tenons – 1

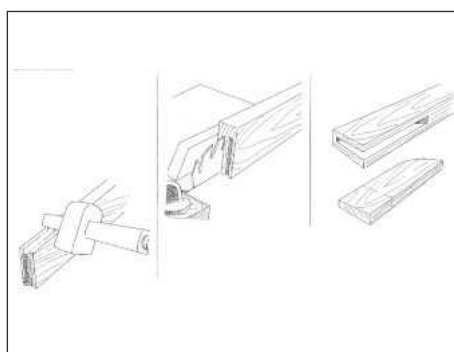


Fig.11 Tenons – 2

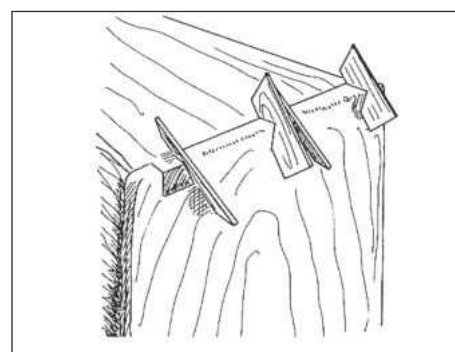


Fig.12 Loose dovetails

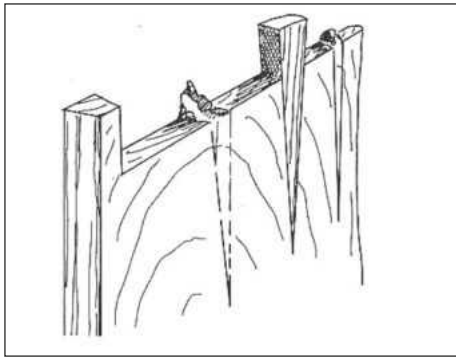


Fig. 13 Dovetail tails – 1

to avoid spoiling the face. With a syringe (you can get one of these from a chemist) inject some glue into the joint. Wiggle the joint to ensure you have moved the glue around, then clamp it up and hope for the best! An expanding, polyurethane glue is good for this, if you can get it into the joint. It'll expand and fill any of the loose cavities, thus making a much sounder joint.

Tenon replacement

If the joint is apart and the tenon shot, then here's a simple way to replace it. Using a gauge, mark the width of the tenon on the underside of the object piece. By hand, with saw and chisel, or by machine, which will be more accurate, slice out a trench that matches the original tenon in size. Now cut a piece that will fit this trench. Longer and wider is OK – you can size it later. Glue the new piece in and trim to fit the original mortise, then the job's done.

Loose dovetail slip fix

To fix some shrunken, loose dovetails without taking them apart, grab your thinnest, finest saw. With this, carefully cut along the tails and pin adjoining faces. Get some glue into the loose joint and also work it into your fresh, thin cuts. Clamp the joint up. Now with some slivers of wood, made to fit your saw cut, tap them into the gaps. Once it's all cured, you can trim off the excess.

Dovetail tail replacement

The simple fix above won't work if the tails are damaged, but luckily it's a fairly simple job to replace them. Mark some deeply angled cut lines into the offending piece and slice out the broken tails. If you're clever you'll be able to make the angles of the replacement pieces match the original tails. Make some replacement pieces of the same thickness but with a little extra width at the new tail end. You can then glue and fix them in place before trimming to size. This way, once fixed in place, there should not be too much trimming to be done.

Dovetail pin replacement

Replacing pins is a bit more complex but follows a similar route. In the object piece, mark out a trench that will accommodate a new section to replace the pin. As before, you can follow the original angles to save time later on. Cut the trench out and fit the replacement pin. Glue it in and clean up later on.

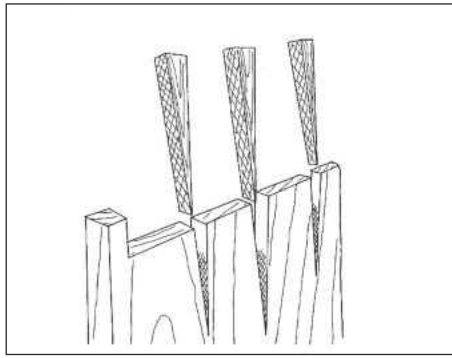


Fig. 14 Dovetail tails – 2

Dovetail 'keys'

Cracks in the ends of wider boards for, say, table tops, can't always be closed up. By using dovetail keys, to stop any further movement, you can make a feature of them, or hide them underneath if you so choose. Make the key first, but probably not to go right through the thickness of the split board. Position it in place where it will best serve its purpose. Draw around it and cut the waste away well inside the lines. A straight cutter set at the correct depth will take most of the waste out, but you should still finish the fit by hand. Trim the recess so it is a tight fit for the key. It can protrude above the face surface and be planed off afterwards. Glue the key in place and clean up when it's firmly fixed.

Loose hinge repair

On door and carcass edges, hinges often get loosened when put under strain. Firstly, remove the door and take off the hinge at the loose side. Mark and cut a recess that has some angled shoulders on it. The angles will help to hold the new piece in place. Cut the infill piece to fit the recess, ideally in the same, original species of wood. Glue and fix the new piece in place, and, once it's trimmed and ready, refit the hinge.

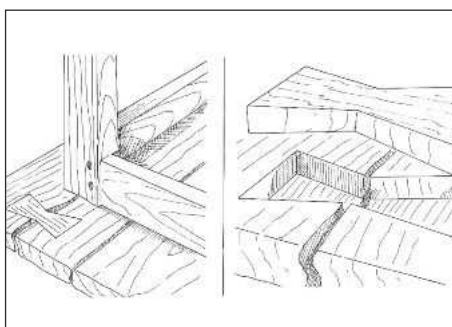


Fig. 16 Dovetail keys

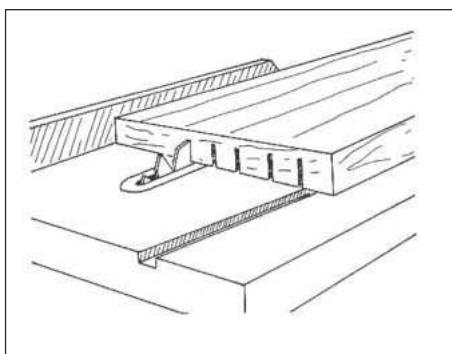


Fig. 18 Flattening a cupped board – 1

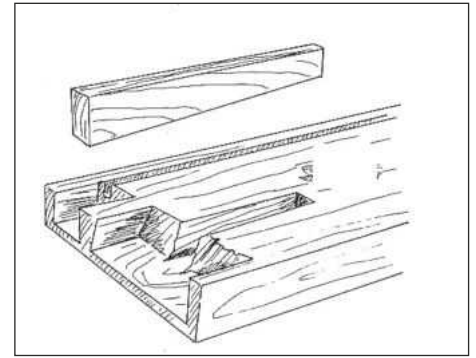


Fig. 15 Dovetail pins

Flattening a cupped board

Cupped boards can be flattened if you don't have enough thickness to plane it away. This is often the case with lids that have dried out over time. On the underside, convex surface, cut some longitudinal slots on your circular saw bench. You can do this with a narrow cutter in a router as an alternative. Don't go right through but far enough so that the face side, that you've not cut through, can be flexed back flat. Now there comes a bit of a fiddle. You'll probably need to fill the slots you've cut, or maybe not, if the board was really badly cupped! You'll need some slivers of wood to fix into the reduced slot size; as you bend the piece flat it makes the slots smaller. The slots into which these new slivers go are a funny shape. Fitting them precisely will be very difficult. The answer is to make sure the thickness of the slivers is no more than the narrowest part of the slots. Once you've got it right, glue and insert the slivers then clamp it all up. Clean and finish off later.

Conclusion

These are just a few of the solutions available for making repairs. As you go along you'll find lots more. Next month, I'll show you some of the 'live' repairs that I've made over the last few years. ✂

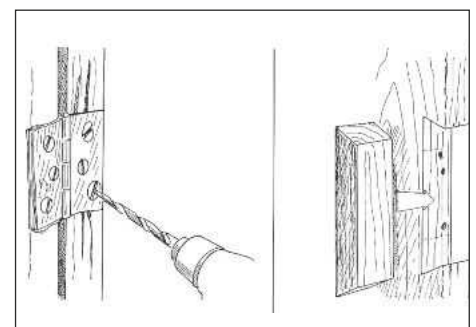


Fig. 17 Loose hinge repair

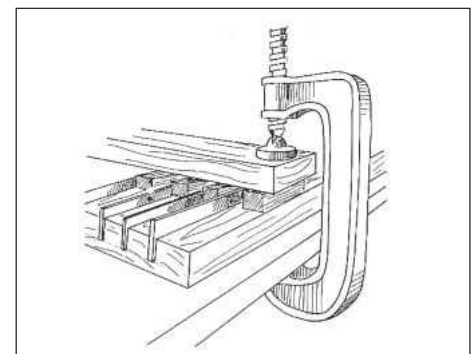


Fig. 19 Flattening a cupped board – 2

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It's beginning to look a lot like CHRISTMAS

Les Thorne's festive projects are sure to put a smile on the faces of friends and family this Christmas

As I'm turning these items the weather is around 24° and sunny, so it doesn't feel very festive but that's the way the magazine deadlines tend to work. My dear old father is a pretty competent woodturner and his tooling skills are really good. Often, though, he's let himself down in the design and finish of a piece so when I first saw the reindeer, I did ask him where the concept came from, and I was more than pleasantly surprised to find out that he'd come up with the idea all by himself. These projects are brilliant in their simplicity and the fact you can use any old timber – wet, dry, or bits of hedgerow – is a bonus. I am lucky to have a couple of small timber yards near me and this is where the Western red cedar used here came from. One of the main things I took away from these projects was how much fun they are to turn, and they allowed me to forget the daily pressures of getting a perfect finish to keep my customers happy. Both of these items can live inside or outside, especially if given a coat of linseed oil to help protect them from the elements. If you intend to put them on a carpet, make sure you place something underneath the wood as the timber could leak sap or moisture onto the floor. ✂

REINDEER



1 It's a good idea to start with all the component parts laid out next to the pattern. My dad makes three sizes of these and this one is the medium version. The big split in the log is likely to cause some problems throughout the turning process



2 Here's my dad's cutting list for this size; I'm afraid it's all in inches as he's over 80. Saying that, though, he still does all my chainsawing and timber sourcing for me. He certainly knows his stuff when it comes to wood processing



3 Cross-cutting round logs on the bandsaw can be very dangerous unless you set yourself up with the necessary jigs. A 'V' block would work well but a clamp mounted on the log to stop it rolling will prevent the blade from jamming the log. If in doubt, cut it with a hand saw



4 These plastic center finders are perfect for logs that are not round. Keep making marks to create a series of crossing lines where you can then take a guess as to where the centre is



5 I decided to turn the body first, so I mounted the large piece of timber between centres. Normally, with this grain orientation, you'd have reached for the spindle roughing gouge, but with all these hard knots, I decided that a bowl gouge was the stronger option



6 Believe me, this is not my normal finish straight off the tool. This open-grained, fast growing red cedar is going to test my turning skills to the limit, or maybe I could tell everyone that it's texture!



7 A planing cut with the skew chisel should give me a perfect finish. The safest part of the tool to use is the centre towards the lower edge, but you need to be very careful not to go too far and allow the short point to touch the timber



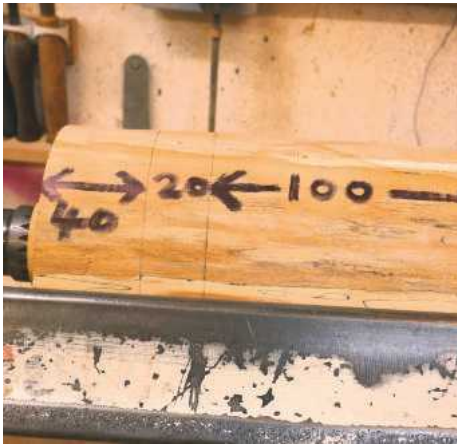
8 The finish from the planing cut is much better, which is good because this open-grained wood doesn't sand very well either. One good thing, however, is that my workshop smells like a load of freshly sharpened pencils!



9 Rounding over the ends is carried out using the long point of a skew. There's a lot of misinformation given about using this tool; this is the safest method I've found for working on larger diameter pieces



10 I knew that I'd find a use for this 36 grit abrasive. Originally designed for floor sanding, it's perfect for working on this semi-dry timber. The ends will be cut and sanded off the lathe



11 The head section is now mounted between centres and turned round. I use the large Steb centre as it gives a positive drive in this type of timber. I came up with these measurements to give me a starting point, but they're not set in stone



12 I'm looking for an elongated egg-type shape. The gouge will remove waste material much more quickly than the skew, but the final cut could be completed with a skew if you're feeling confident



13 The section to be cut out is now marked. I have gone for about two-thirds back from the nose. I did think about deviating from my dad's design at this stage and making an egg-shaped head with the eyes at the side, but decided it looked better like this



14 My dad cut the top section away on the bandsaw, which I considered a little too dangerous. I used the Arbortech to bulk away the majority of the waste and then used a piece of 80 grit on the angle grinder for the final finishing



15 Mount the first leg between centres and make it round using the spindle roughing gouge. I am cutting a 20mm spigot on one end to fit into the body. As usual, Vernier callipers will give the most accurate sizing cut



16 Once again, the leg design is up to you but I am showing some sizes that I've worked to. The three lines on the left show the position of the cove. When you have done one, the other three legs need to be turned in the same way. This is a really good exercise in copy turning



17 The tail is now turned. When parting off with the skew, make sure you do it at the drive end. If you cut the piece off at the other end it will keep driving and break away. The neck needs a 20mm spigot on either end



18 The antlers are simply completed using the 10mm round skew chisel. I changed my mind about the length of them so ended up wasting some timber, but not a huge issue with stock such as this



19 The ears have to be cut in half and I suppose I could have gone to the trouble of paper jointing two pieces of wood. The easiest thing to do is to turn the shape leaving squares on the end



20 The squares allow me to cut the ears in half safely on the bandsaw. This is a really good way of doing something like this, but remember that you will lose some of the timber, which wouldn't happen with a paper jointed blank



21 The reindeer nose is just a round ball. If you have a set of pin jaws you can mount the square directly into them. Don't grip the wood in the ends of the jaws as it can bend them outwards as you tighten up



22 The eyes are turned with a 10mm spigot, and the end is domed over like an upholstery tack. This will be painted black, so I do sand these properly through the grits down to 320



23 All the components are laid out ready for assembly. At this stage I feel like I'm working on the North Pole production line! I have left most of the items unfinished on the ends but you could spend more time completing everything, especially if you intend the reindeer to live inside



24 Luckily for me there was some red paint left over from one of my youngest son's Warhammer painting sessions, as I didn't want to buy a whole can for this one piece. It's a great colour, though, and it's sure to appear in a future project



25 Setting the angle of the legs is fairly easy, as unlike stools and chairs, it needs to be close but not exact. This is my dad's shop-built guide; the angle on the corner is 65°



26 The curve sits on the reindeer's tummy. I am using a spade bit as it works well on this type of timber. I just eye up the angle and go for it. If I was making lots of them, I'd make a jig to go on the drill press, which will speed up the whole process



27 The small add-ons are fixed with double-ended screws. The quickest way to insert them is to fix a screw lightly in your cordless drill and then screw them in slowly. A little Araldite in the hole will add to the strength of the fixing



28 Ears and antlers, everything needs to be glued in. Legs, tail, neck and eyes are glued in with an exterior PVA-type glue. A good soaking with a decking or fencing oil will add some preservative and colour if you so wish

SNOWMAN



29 The completed reindeer should look something like this



30 The piece of wood for the snowman didn't look so big when I picked it up from the timber yard. When roughing out, lock the tool into your body; this will help when you hit those rock hard knots



31 Bigger diameter means bigger skew. This is my widest skew at 50mm; the problem is that it's carbon rather than high speed steel. As they are made for pole-lathe turners, this means that the edge will be very sharp but not very durable



32 I am definitely flying by the seat of my pants on this one! I've turned smaller snowmen so had a rough idea of the shape I wanted. In the past, I've found that it's all about the hat; get that right and everything else falls into place



33 I thought it a little risky getting the skew onto this curve, so I changed to the signature gouge with the bevel rubbing. This turned out even worse than the reindeer timber, leaving the end-grain all torn even with the best cut I could muster



34 I was worried about the strength of the hat's rim and wanted to leave it a little thicker, but it didn't look very good, so I had to push the limits slightly. I decided to round over the rim with abrasive rather than risk using the gouge



35 The hat is sprayed black with ebonising lacquer; any overspray on the head can be turned away. The holes need to be drilled for all the add-ons; these are turned just like all the bits for the reindeer



36 I knew I'd get to use that red spray paint again, but I didn't think it was going to be so soon! I did initially turn some arms for the snowman but they looked a bit odd, so I reverted back to some traditional hazel sticks



37 The completed snowman is now ready to add some festive decoration to your home or garden

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ANDREW STRICKLAND

A few years ago, Andrew Strickland decided to take a leap and spend an entire year learning to be a furniture maker at the Peter Sefton Furniture School – he has since launched a small business. Andrew commented: “Once I got to Peter Sefton’s school I was exposed to his amazing machinery set up; his workshop is fully equipped with both Hammer and Felder kit. Working on those, I could see how accurate and reliable they were, making the decision easy for me when it came to setting up my own workshop. Why would I go somewhere else when Felder supplies all the machines I need for my workshop under one roof?”

After completing the course, Andrew attended an open day at Felder’s UK HQ in Milton Keynes, where he purchased a N4400 bandsaw, an A3-31 planer/thicknesser from the Hammer range, plus a KF 500 professional saw spindle moulder and an AF22 dust extraction unit. Andrew continued: “At the open day, it was amazing to see the kit that I wanted to purchase and then the bigger machines such as the CNCs. It was fantastic to go and check out the entire range. The sales team were really helpful; I was probably at the smaller end of the ordering scale but they treated me like any other customer. I had a three-hour meeting with the team, going through all the options and configurations available to me.”

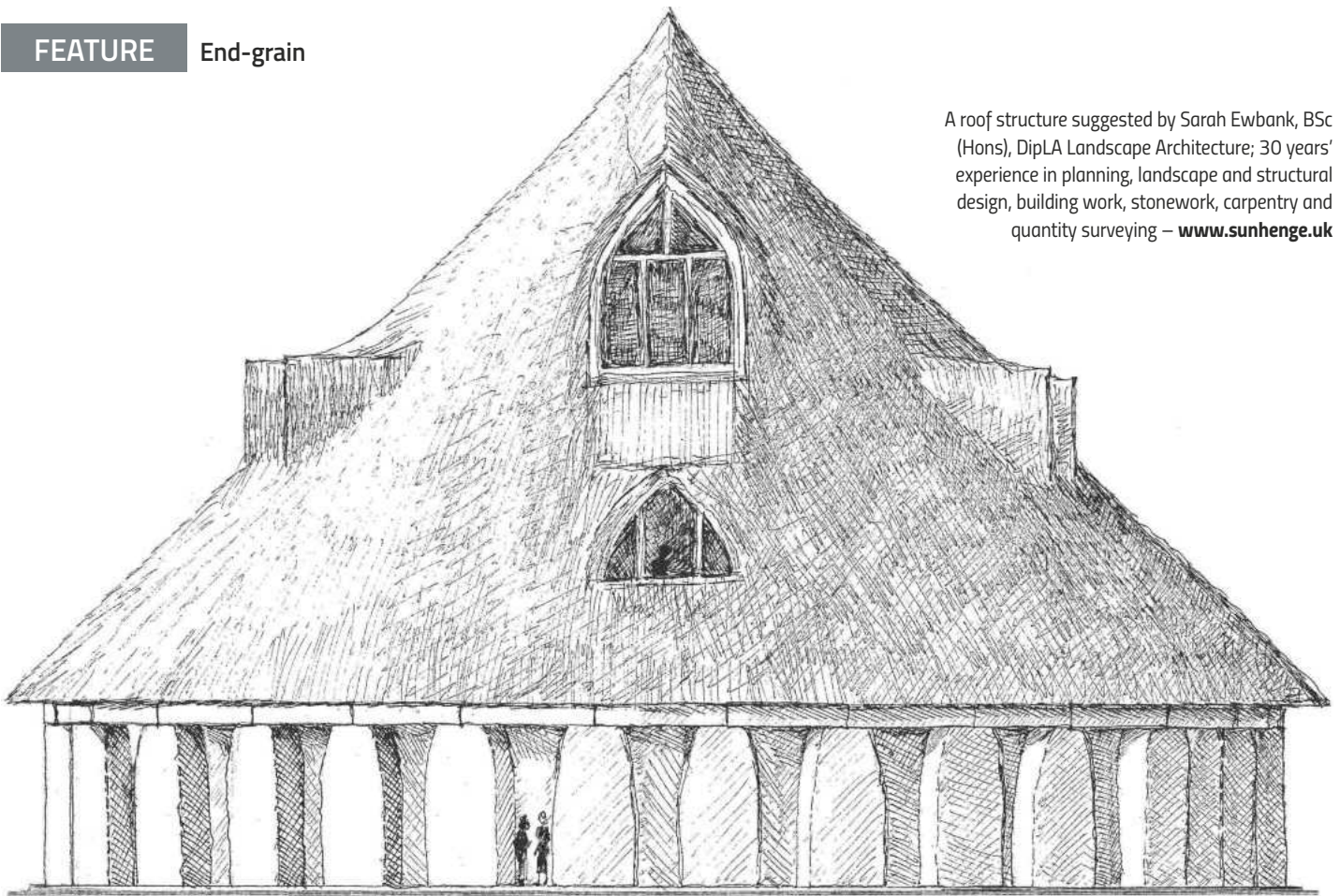
Talking about his machines, Andrew says: “The first one I bought was the

N4400, which is suitable for producing curve work, ripping down material, cutting veneers, which I can do accurately, plus ripping timber down to 1mm with a high fence – it’s very versatile. I also have a A3-31 with the spiral cutterblock due to its sheering action. I use a lot of European walnut and sycamore in my furniture making. Ripple sycamore in particular is prone to chipping out but with the spiral cutterblock, this is not an issue at all. I also ordered the digital dial having used it at Peter Sefton’s previously. When thicknessing, you need to know the measurements to the nearest 10th of a millimetre. It is repeatable accuracy and gives me the confidence to push myself and achieve better results every time.”

“My new favourite piece of kit is the KF 500 professional; it’s amazing for panel work, and I can convert 8x4 boards down, fine size my veneer work and, with the spindle, work off templates for curved pieces and tenoning. It’s amazingly versatile, as well as solidly built, reliable and accurate; I can constantly take the outrigger and crosscut fence on and off, and it cuts 90° every time.”

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A roof structure suggested by Sarah Ewhank, BSc (Hons), DiplA Landscape Architecture; 30 years' experience in planning, landscape and structural design, building work, stonework, carpentry and quantity surveying – www.sunhenge.uk

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How to stay dry...

... on Salisbury Plain

Stonehenge was built by woodworkers. We are therefore makers of the world's most significant ancient monument. Take a bow; you deserve it. How do we know that we are among the oldest creators, engineers, artists and true visionaries? Because those thumping massive stone uprights that make the outside wall of Stonehenge have tenons cut into the top of them. Tenons! And the curved, yes curved, lintels strung between them have aha! you guessed it, mortises! Woodworking joints.

You might have thought that the dead weight of multiple elephants would have kept those rocks in place, but this is not to do with dead weight. Some of the elephants sit in the ground by only a few inches. Stonehenge is short of foundations. The lintels are themselves jointed together with tongue & groove, making a ring-beam that is reluctant to expand if (Spirit forbid!) the elephants look to the distance, and make a very slow run for it.

You and I are (or at least I am) somewhat anxious about mortise & tenons fitting perfectly, but I can usually knock mine together on a bench. Think of the corporate bone-crunching weight of one of those comatose airborne rhinoceroses spanning the elephants, and imagine the state of mind of whoever was overseeing this incredible operation. Left a bit. No, left a bit. Slowly.

Someone get under there with an antler and make that socket a bit bigger. Quickly. It's beginning to rain. The ramp might give way. Hey you! Shove a bit more shingle underneath.

Temporary structure

There is another clue. Stonehenge wasn't the first big structure we built. Walk a while along the track and you'll come to Woodhenge (it's all in the name). Except, there's nothing there. Not a shadow of a ghost. Woodhenge is a series of postholes indicating a mesh of many timber uprights. What were those uprights doing? You only have to stand on Salisbury Plain on a bad day, of which there are many once the tourists have gone home, to know what you'd want and what you'd need. Walls and roofs. Shelter.

Why isn't Woodhenge there? Because it was made of wood. Mmm. Wood stuck in the ground rots. Not any bits that remain waterlogged, but bits that can't decide; those around ground level. So when your dad or perhaps your great granddad oversaw this incredible operation, in the back of his mind he knew it wouldn't last. If the ground was kept dry, maybe 200 years tops. Shame, really. What you want is stone footings. Stone walls ideally. A herd of elephants, and in the gaps between them (for elephants are expensive in Wiltshire) ibex, aurox, whatever you have to hand:

um, sorry; I mean smaller boulders and rubble infill. Daub, then a coat of chalk render – bright white. Nice. Stands out.

Wait for it...

Probably roundabout here there was an industrial dispute about the roles of woodworkers and masons. Don't worry. Bide your time. Help get the walls up and then stand back, hands on hips in a mood of congenial cooperation. Ok, lads; the wall's a good'un. Who's going to do the roof? Masons? Masons? D'ya wanna do the roof? What are you gonna do? A beehive like they have in Ireland – a hollow stone cone 150ft high? Yeah that'd be great. See ya!

You knew they'd be back. Masons can only go so far. When it came to the roof, we had no equal. The span was too large for single tree trunks so we put an inner ring of bluestones to which to lash timber uprights that bridged two trunks per rafter. Smaller timbers were laid across these, then brushwood and, as a rainproof finish, a daub of chalky mud and manure. Collecting manure was the kids' job. The most voluminous was of ibex and aurox: they could only dream of elephant.

It wasn't a full conical roof. The inner stones form a horseshoe, suggesting a gallery that looks down a long processional avenue. Stonehenge is a princely court and a temple perfectly aligned with the earth and heavens. At peak ceremonial times the sun would cast a radiant halo over the king of the people of the White Horse. True theatre. It was a fantastic achievement that would last forever. Some people said it could never be done. Some people always do. You knew differently. Of course you did. You were there. ✕

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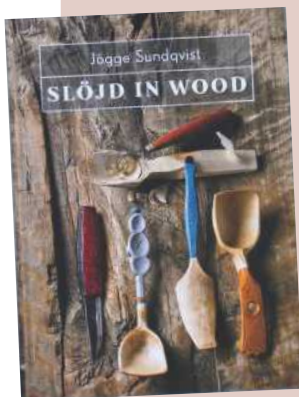
AROUND THE HOUSE WITH PHIL DAVY



At last, it's here! I'm sure there was a collective cheer across the land when Axminster Tools & Machinery announced the relaunch of its famous tool catalogue. When this sizeable directory finally dropped through our letter boxes the other week, I'm guessing that work probably stopped in many a workshop for an hour or so at least. This comprehensive publication is almost legendary in the world of woodworking and engineering, and rightly so. I remember a regular contributor to *Good Woodworking* many years ago for whom this was essential bedtime reading!

I hate to think how many hours went into compiling it, but hats off to the team responsible. In a digital world it's great that Axminster have responded to requests for its reintroduction. Far more worthwhile than staring at a smart phone screen, even if you don't actually buy anything!

BOOK REVIEW: SLOJD IN WOOD



Slojd bowl and trough

Maybe the proximity of the Arctic Circle is largely responsible, but many northern countries have a strong tradition of woodcarving and folk art. This may be due

in part to the amount of forests or perhaps it's those long winter nights... Whichever, *Slojd in Wood* joins a growing number of books concentrating on using a knife, a few basic green woodworking tools and no electricity to craft traditional items for the home from wood. The Swedish author begins with an explanation of Slojd, which apparently means clever and artful. In this context materials, tools and methods of work are intertwined to create a variety of unique, functional objects.

Butter knives and spatulas, knobs and latches, ladles and spoons are initial projects that Sundqvist describes, introducing the reader to the various knife and axe techniques required. A section on 'Materials and Tools' includes mixing your own linseed oil paints and useful information on timber drying. And did you know that boiled potatoes can be used for drying small carved spoons or similar? Me neither, but it's the sort of quirky gem you can expect here.

Bowls, curtain rods, stools and cutting board projects then lead into an explanation of basic chip carving, before final pages on knife grips. Photography throughout the pages is first class, while accompanying drawings are delightful. I can see the appeal of Slojd for woodworkers who usually work with straight lines, square section timber and power

tools. It promises a real contrast by way of tools, techniques and materials, not to mention a less frenetic working pace. An inspirational introduction, then, if you want to explore a more traditional form of woodwork.

THE VERDICT

Written by Jögge Sundqvist,
published by Lost Art Press

Price: £32.95

Web: www.classichandtools.com

Rating: 4.5 out of 5

Q&A: GATES OF SPLENDOUR

Q: I'd like the team's advice on completing some driveway gates I'm making. The frames are completed and just ready to clad in 125 x 20mm T&G redwood. I've read 'don't cramp the boards together tightly – leave a couple of mm for expansion'. This information seems OK, so long as they don't shrink and leave gaps. I'm not sure about suitable nails, either – serrated, stainless, lost head, etc. and whether to secret-nail them...

A Bray, via email

A: You're right about not cramping boards together, and a couple of mm between each one sounds about right. I remember many years ago building a garden gate in oak for a friend. The T&G boards were not too tight, but over the winter they still swelled up and buckled. A few months later I had to remove the boards and replace them.

The secret with using T&G softwood boards for exterior work is to paint the tongues before assembling the gates. That way they will not be too visible when shrinkage does occur. You don't say what sort of finish you'll be using, but I guess it's either paint or an exterior microporous coating. If paint, use a wood primer plus the final colour if this is not white. If a stain, brush on one or two coats along both tongues and grooves. You should also treat the hidden (back) faces of any bare-faced rails before assembly.

Drive two nails through each board into the supporting rail behind, dovetailing them slightly for strength. Lost head nails are fine, though drill pilot holes near the ends of boards to prevent splitting. Stainless steel nails would be even better, but these are not essential. Just punch nail heads below the surface and use a suitable exterior filler before finishing. And of course, don't use glue, which would effectively make the boards one piece and create big problems by inhibiting movement. Incidentally, the decorative chamfer along T&G board edges emphasises the joints and makes shrinkage more acceptable visually.



USEFUL KIT/PRODUCT: BESSEY GEARKLAMP GK30



Most woodworkers will be familiar with the Bessey name. The German brand has a knack of designing innovative cramps for awkward gluing or workholding tasks, and this new GearKlamp is among them. Similar to a regular F clamp, the major difference is that the steel bar runs inside the handle, rather than being in line with the pivoting shoe. This makes it easier to use the tool in a confined space, where adjusting a normal F clamp handle would be almost impossible. A concealed gear mechanism inside the lower jaw makes this possible.

The hardened steel bar is 18 x 6mm in section, a pin at the lower end preventing the sliding jaw from falling off. Both jaws are made from extremely tough, fibreglass-reinforced polyamide and contribute to the lighter weight, which is 0.65kg. Its shaped, plastic twist handle has rubberised inserts, which improve grip. To tighten fully requires less than a full turn of the handle, so it's fast to adjust. You simply slide the handle up towards the fixed jaw until it contacts the workpiece, then rotate clockwise. A spring-loaded, quick-release button at the back enables you to slide the shoe down the bar again quickly.

Maximum cramping capacity is 300mm, while throat depth is a tad over 60mm. Cramping pressure is reckoned to be about 200kg, nowhere near that of a traditional forged G clamp, for example, but it does mean you're unlikely to over-tighten and potentially damage a surface. The lower plastic shoe swivels and can be easily replaced if it gets damaged.

Conclusion

The GearKlamp may be expensive but this is a pro quality clamp. A pair of these would be a handy addition to most workshops or tool kits. Four sizes are available – 150, 300, 450 and 600mm – and they're ideal for kitchen units, where alignment can be tricky.

SPECIFICATION

Typical price: £23.94

Web: www.besseytools.co.uk

THE VERDICT

PROS

- Ideal for cramping in restricted spaces; fast slide action

CONS

- Not a massive cramping force

RATING: 5 out of 5

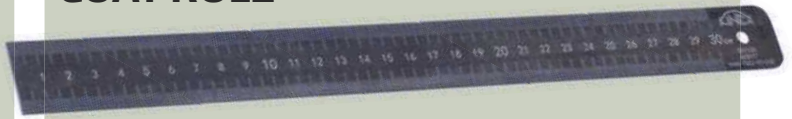


The steel bar runs inside the handle, which makes it easier to use the tool in a confined space



A spring-loaded, quick-release button at the back enables you to slide the shoe down the bar again quickly

USEFUL KIT/PRODUCT: KINEX BLACK COAT RULE



Unlike most steel rules, this 300mm version from Kinex has a black, satin finish. Its 30mm wide blade has graduations etched in white, in increments of 1mm along the entire length. Metric only (graduations just on one side), those of a certain persuasion may want to give this tool a miss!

The blunt end, so to speak, has a hole for easy storage when not in use. Hardened and spring tempered, it's certainly clear enough. Although described as an engineer's rule, it's just as handy for woodwork. Being slightly flexible means it can be used for drawing shallow arcs if necessary, something I've tended to do when there's no suitable timber lath lying around the workshop.

Conclusion

I found the Kinex easy enough to read, even in low light. Made in the Czech Republic and available from Workshop Heaven, there's also a 500mm rule available, costing £8. It seems pretty good value to me – a decent rule to keep at the end of the bench, which doesn't cost a fortune.

SPECIFICATION

Typical price: £5

Web: www.workshopheaven.com

THE VERDICT

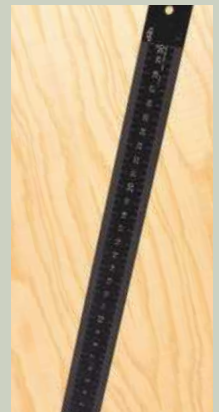
PROS

- Black, glare-free finish

CONS

- Metric only

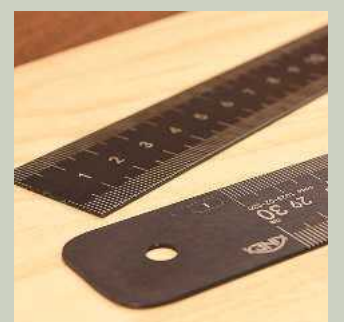
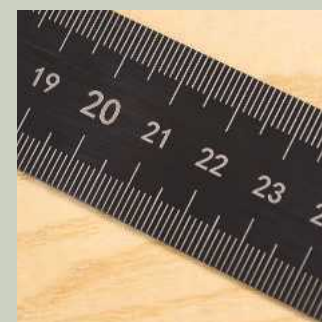
RATING: 4.5 out of 5



Its 30mm wide blade has graduations etched in white, in increments of 1mm along the entire length



Although described as an engineer's rule, it's just as handy for woodwork



WINTER PROJECT DOOR FRAME

Takes: One weekend

Tools you'll need: Circular saw, planer/thicknesser, mortiser, cordless drill, router, sander

IN THE FRAME

Before putting his cottage on the market some 18 months ago, **Phil Davy** set about building a new exterior door and frame to make the adjoining outhouse look presentable

Before I could put my cottage on the market about 18 months ago, there was at least one major task to carry out. Rather more than a cosmetic detail, a new exterior door and frame had to be built and installed. The stone-built outhouse had originally been a kitchen, complete with bread oven, range and copper for heating the water. Lack of space meant that I'd used this small building as storage for timber, bikes and household stuff that usually ends up in a garage. For various reasons I'd never renovated the room, though it would have made a useful small workshop or snug. Hopefully the new owner of the property will be inspired to make it more habitable.

To say the outhouse needed some TLC is an understatement. The cottage dates back to 1829 and from the oak-encased lock on the inside, I'd guess both door and frame were original. With no internal access from the cottage, there was just one door, which was literally falling off its hinges! It was essential to replace the frame before I could make and hang a new door.

Setting-out rod

I used redwood for the jambs and head, finishing at 90 x 63mm. A piece of meranti was used for



the threshold (or sill), finishing at 120 x 60mm. Not the most attractive hardwood, it's ideal for this purpose, especially as it was to be painted.

When setting out a door or window frame, make sure your face marks are made from the inside surfaces. It's not a good idea to work from the outside as the protruding threshold will get in the way of your mortise gauge.

It's essential to draw a setting-out rod for a door or window frame, even if this only shows the joints full size. Ideally, your rod should be at least as long as the overall frame height, otherwise you run the risk of inaccuracies creeping in.

A mortiser may be a luxury if only making mortise & tenon joints occasionally and is certainly not an essential machine. Alternatively, use a router to cut part way through from both sides, or chop mortises entirely by hand with a

registered mortise chisel. You'll need to add a rebate for the door, which usually finishes at 45 x 12mm deep. Set the router up for this task.

When gluing up a frame you don't actually need cramps, which is just as well considering the length of the jambs. Cut both the head and threshold over length, so the closed mortises guarantee there's no movement across the width while gluing up. Nailing will bring the joints together tightly.

Before assembling the frame, rout a drip (anti-capillary) groove along the underside of the threshold. A steel water bar should be fitted into another groove routed along the upper surface to prevent rain driving underneath the door.

Finally, all timber should be treated with clear preservative before priming, undercoating and adding a top coat of paint.



1 While the cottage itself was presentable, the adjoining outhouse was in need of some attention, to say the least



2 Although the oak frame had been repaired several decades ago, it had rotted badly. Both door and frame needed replacing



3 All rotten timber should first be removed. Here, the frame's threshold was sitting on bare soil, with no damp course at all



4 Softwood is used for head and jambs, with a hardwood threshold at the bottom. Rip timber down with a circular saw or bandsaw



5 Machine all timber to the finished size on a planer/thicknesser. Check the fence is square before starting surfacing work



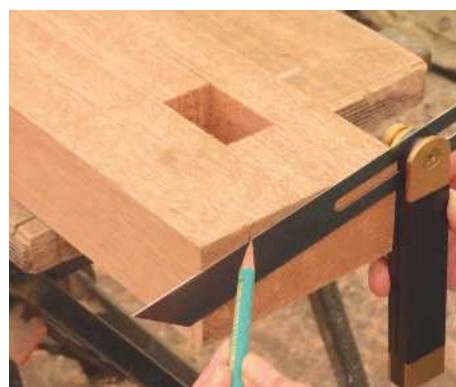
6 Select face sides and edges on all components. Next, mark the head and threshold to length while cramped together



7 Set out the mortise positions and adjust your gauge pins accordingly. Mark the mortises, then the tenons on the jambs



8 Fit a suitable chisel into the mortiser and adjust the fence before cramping. Chop mortises from both sides to prevent breakout



9 The threshold should be bevelled to about 15° for shedding rainwater. Adjust your sliding bevel and mark the ends



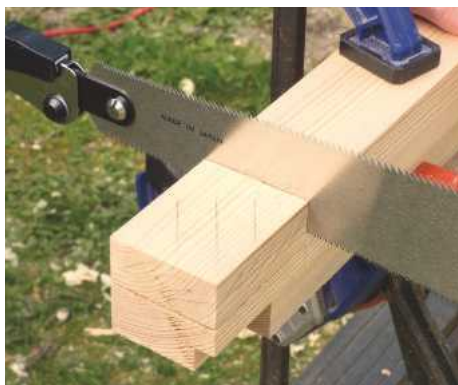
10 Either form the bevel with your surface planer or by using a bench plane. Check for accuracy with the sliding bevel



11 Cut rebates for the new door along the inner faces of the head and both jambs with a router. These should finish at 12mm deep



12 If necessary, clean up the rebates with a shoulder plane. It's far easier to do this before gluing the door frame together



13 Having previously cut the tenon cheeks, saw across the shoulders on both ends of the jambs. Tidy up with the shoulder plane



14 Check the fit of each tenon into its corresponding mortise. These should be a snug fit, so trim the shoulders carefully, if necessary



15 Shoulders at the base of the jambs should be cut to fit the sloping threshold. These should be marked from the setting-out rod



16 Rout a groove along the threshold for a galvanised steel water bar. Typically 4mm thick, this should be a fairly tight fit



17 Brush clear wood preservative liberally around the joints, ensuring the mortises don't get missed. Allow this to dry thoroughly



18 Drill small pilot holes through the head and threshold before nailing. These should be slightly angled towards the mortises



19 Apply a suitable exterior adhesive to the tenons. Lightly spray the joints with water first if using a polyurethane glue



20 Assemble the frame with 125mm round wire nails. Hold a large square inside each corner as you nail them together



21 When the glue has dried saw off the excess from each tenon. Punch nail heads below the surface before doing this, though



22 Remove dried glue squeeze-out with a sharp chisel. Sand surfaces carefully around joints if you want a good finish before painting



23 True up the face edges with a bench plane. Take care to avoid splitting the timber by planing inwards, rather than outwards



24 A belt sander is useful for cleaning up edges where a plane may cause tear-out. Inner edges are best sanded before gluing



25 Rout a decorative chamfer around the head and jambs on their exterior edges. Rout the lower jambs before assembling the frame



26 After final sanding, brush on two coats of wood preservative. Allow this to dry for a couple of days before painting



27 If necessary, saw off horns to fit the frame in the opening. It's better to allow for these by building them into the masonry, though



28 You will probably need to check the frame several times if it's a fairly tight fit. Here, the lintel was bowed so shims were needed



29 Stonework tends to be more irregular than brickwork, so use a spokeshave to take down any high spots on the head and jambs



30 Use a timber offcut to prevent damage if you need to whack the frame into position with a hammer...



31 With the frame in position, check for plumb with a spirit level. Add a diagonal brace beforehand to keep everything square



32 Mark and drill the frame, using plastic wall plugs for fixing into stone or brickwork. Countersink the holes and screw into position



33 Brush on a suitable primer before fitting the door. Outer concealed edges should ideally be painted before installation



34 Cut the water bar to length with a hacksaw and tap into the threshold groove. The door is rebated and conceals it when closed



35 After cutting hinge recesses, screw the door into the frame and check it closes properly. Install a mortise lock and lever handles



36 There should be sufficient projection and a suitable bevel on the threshold to throw water off in heavy rain

MATERIALS & TOOLS REQUIRED

Materials

- 1 × walnut board – 150mm wide × 610mm long
- 1 × white oak board – 150mm wide × 610mm long
- Wood glue
- Danish oil

Tools

- Planer/thicknesser
- Circular saw
- Speed square
- Table saw
- Jigsaw
- Router
- Random orbital sander
- Clamps
- Bench sander
- Flush cut saw

KNOCK ON WOOD



Attempting a project such as this for the first time, **Mitch Wilmoth** shares the method he used for making a beautiful hand-crafted mallet in white oak and walnut



1 The two boards of walnut and white oak used for this project

I am not a professional woodworker; however, I believe that anyone can make something if they really put their mind to it. I am still very new to woodworking projects, and this is the first time I've made my own mallet. I learned a lot in the making of this project, and I love the feeling of accomplishment you get when you do something you've never done before – it's a very rewarding feeling. I didn't do everything perfectly, and there is much room for growth, but this article will tell you how I went about making the mallet shown here. If you'd like to see a video of it being made, details can be found in the sidebar on page 90.

Milling & cutting wood to size

The first job is to mill all your timber down to a usable size. This is only necessary if you're using rough lumber like I was. I know not everyone has access to the tools to convert timber like this, but if not, you can just as easily purchase pre-cut timber at your local timber yard or builders merchants. Here I used one piece of walnut and one piece of white oak (**photo 1**). To mill everything down, I first ran the wood through the planer several times, flattening out the board and removing the rough sides (**photo 2**). I did this for both pieces until they were around 22mm thick, but this can be modified if you choose, although



2 Planing one of the boards down to size



3 Using the planer jig on a table saw



4 Ripping the mallet head boards to final width



5 Ripping the handle to final width



6 Gluing up the mallet head



7 Clamping half of the mallet together



I decided to make mine the same thickness. In my design, I wanted to have the white oak sandwiched in between the walnut, so my handle would have to be the same thickness as the middle white oak piece. Again, this is all down to personal preference.

After I planed the boards down to the correct thickness, I then used a planer jig that I made for my table saw, which allowed me to get a straight edge on one side of the board (**photo 3**). After I achieved this, I flipped the board over so that this edge was positioned against the fence. I set my table saw to 90mm (which is how wide the mallet head would be), and then proceeded to cut each board into a 90mm strip (**photo 4**). Next, I cut the boards to length. The walnut pieces were machined to 165mm (the length of the mallet head) and I cut the white oak pieces to 90mm. These would be trimmed to exact size later, which allows room for error. While doing this, I prepped the handle in the same way (**photo 5**). I cut it to 457mm in length, which I would trim later, 32mm

in width, and a thickness of 2mm, just as with the middle section of the mallet.

Gluing the mallet head together

Once I had everything cut to size, I could then glue up the head. First, I laid down the bottom piece of walnut before measuring where the handle would fit (**photo 6**). Once it was positioned correctly, I removed the handle and glued down the two oak side pieces (the middle). I then rotated them slightly to create a 'V' shape with the middle oak pieces, which meant that when I came to drive the wedges into the handle later on, it would have room to expand and create a tight fit for the handle. Next, I clamped the two middle pieces to the bottom and left to dry (**photo 7**), then glued the top walnut piece and clamped this in place. I then left it to dry while I prepped the handle.

Prepping the handle

While the mallet head was drying, I got the handle ready for assembly, then proceeded to create

two kerf cuts about 6mm into the end of the handle. I did this using my table saw and a jig made specifically for this project. I made the kerfs as deep as my table saw blade would go, which was just shy of 75mm, but I wanted it to go a little deeper, so I made a couple of passes with my jigsaw to lengthen the kerfs a little.



8 Dry fitting the mallet head before gluing



9 The handle sandwiched between the oak



10 Clamping the remaining half to the mallet head



11 Drilling a small hole at the end of the kerf



12 Using a belt sander to trim the sides



13 Finishing off with a random orbital sander up to 320 grit



14 A chamfer bit mounted in a palm sander is used to add a chamfer to all edges of the mallet head and along the handle

If you don't have a table saw jig for this or don't want to make one, you can use a jigsaw instead without any problem. After making the kerfs, I drilled a small hole at the end of the kerf (**photo 11**), which would keep the wood from splitting once the wedge was driven in.

One thing I wish I'd have done is to prep the handle before gluing the mallet. To create a tighter fit I would have added a small 'shelf' or bevel on each side of the handle end that goes into the head, but I'll be sure to do this next time.

Cutting the wedges

Next I had to cut the wedges that would go in the handle once everything was assembled. To do this I used a crosscut sled on my table saw, but you could use an alternative method if this contravenes health and safety legislation in your country. I laid the board down and wedged a small board under the back of it to tilt the piece I was cutting. This allowed me to cut the board at an angle. The next cut was made at 90° to level the back up. I did this a few times in order to achieve various thicknesses and angles.

Sanding & prepping for the finish

Next I had to get everything ready for assembly and finish. The first thing I did was to cut off

the excess wood which was protruding either side of the mallet head. If you have one, I would recommend using a mitre saw for this step. I had to use my circular saw, which I found a bit awkward. Just make sure you have a tight grip on the handle or clamp it to something in order to keep it from moving while you cut. After the sides were trimmed, I could then sand everything down (**photo 12**). I used a belt sander and then finished off with a random orbital sander all the way up to 320 grit (**photo 13**).

After sanding, I used a chamfer bit mounted in a palm router to add a chamfer around all edges of the mallet head and along the handle (**photo 14**). I did have to go back in with the random orbital sander and sand a few places to achieve the desired finish, however, and once done, the mallet was ready for assembly.



15 Driving the wedges into the end of the handle



16 Cutting off the excess wood with a flush cut trim saw



17 Applying Danish oil to the mallet head



18 The Danish oil really brings out the grain of the walnut



19 The completed mallet made using pieces of walnut and white oak

Assembling the mallet

It was now time to put everything together. All I had to do was put the handle in the mallet head and drive the wedges into the end of the handle as deep as I could (**photo 15**). This of course left some handle and wedges protruding, so I used a flush cut trim saw to cut off the excess and then sanded where I cut to smooth it over (**photo 16**). If you wanted, you could cut the handle to length at this point, but I decided to leave mine how it was.

Applying a finish

All that was left to do was to apply a finish to the mallet. I chose Danish oil (**photo 17**), mainly because it is what I had to hand and I love how it really brings out the grain of the walnut (**photo 18**). I applied it with a cloth, left it to dry, then the mallet was finished (**photo 19**). ✂

FURTHER INFORMATION

To see this project build and others in action, visit www.youtube.com/madebymitch or www.madebymitch.net

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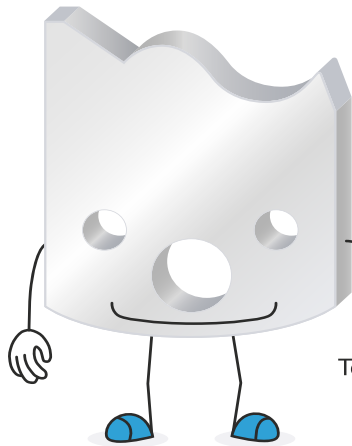
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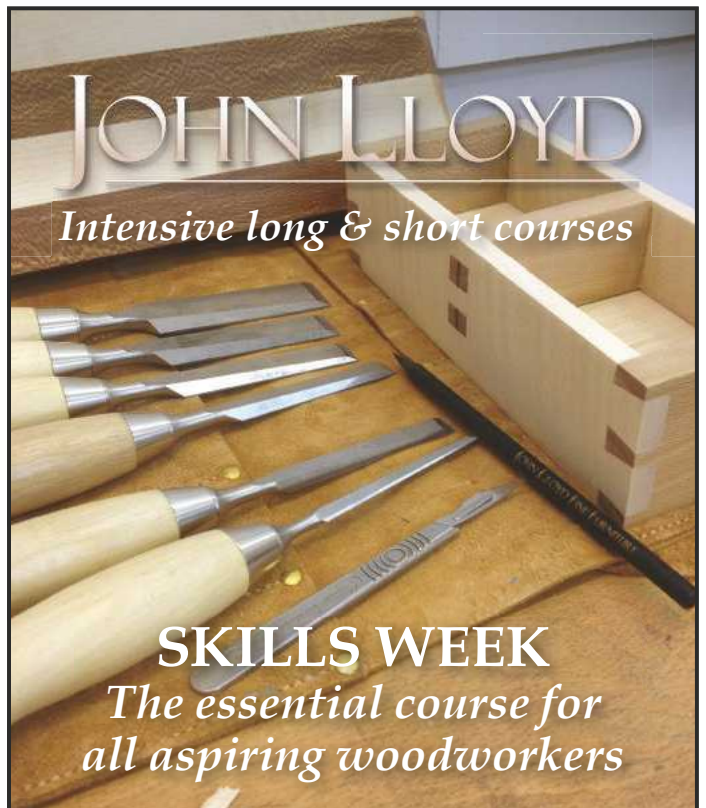
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Tyme Cub bench-mounted lathe; 36in bed with chisels, chucks, callipers, books, blanks & accessories; £350
01619 623 730 (Manchester)

New record No.52½ vice; £80; Record No.4/No.4½/No.5 planes; £45 each, transition plane; £50 plus P&P
07743 916 152 (Essex)

Delta two-speed scrollsaw – open to offers. Is heavy but could be sent at a cost
07541 409 835 (Leeds)

Stanley Bailey block plane – new – 15-12-020 – in packaging. Swap for coffin plane; + £30 – will pay for postage
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01992 620 996 (Herts)

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01255 569 956 (Little Clacton)

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01497 847 065 (Hereford)



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0131 663 4352 (Midlothian)

8 × Festool Systainers – in good condition; £120 – buyer collects
01948 820 320 (Shropshire)

Trend Airshield Pro – fully protected battery powered respirator, suitable for use with MDF. Never been used; £120 plus postage
01275 844 964 (Somerset)

8in bench top planer/thicknesser with operator's manual. Has had light use, selling due to lack of space; £50 – buyer collects
01494 813 436 (Bucks)

Stanley 5002 blue handle chisels – set of 6; £30
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Record Power planer/thicknesser, and many other power tools – all in good condition – buyer collects; call for prices
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Woodturning 317



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