

# The Woodworker

& **Goodwoodworking**

THE ORIGINAL & BEST SINCE 1901

## ADVENT TREE WITH A TWIST

A fun project full of festive surprises



### DOUBLE WIN!

CLARKE BUCKINGHAM  
MODEL WOODBURNING  
STOVE & A MICRO JIG  
MATCHFIT DOVETAIL  
CLAMP PRO

### PLUS...

- IN PROFILE: SWEDISH FURNITURE MAKER PETER PÅLSSON
- ME & MY WORKSHOP – CUMBRIAN BOXMAKER MARK FARRELLY
- TURNED FESTIVE FANCIES: TEALIGHT WINDMILL & CHRISTMAS CAROUSEL

[www.getwoodworking.com](http://www.getwoodworking.com)

mytime media WOODWORKING GROUP



£4.75

# FROM OUR SITE, TO YOUR SITE...

**IN A JIFFY** (or a box)



**OVER  
18,000  
PRODUCTS  
IN STOCK  
AVAILABLE  
NEXT DAY**

**Delivered on time - 7 days a week!**

*We won't let you down*

**Join the THOUSANDS OF TRADESPEOPLE who shop with us every day!**



CALL: 7am-8pm 7 days a week

**0808 168 28 28**



ONLINE: Shop 24/7!

**IronmongeryDirect.com**

**Ironmongery***Direct*

**MASTERS OF OUR TRADE**

# The London International Woodworking Festival 2019



Photographs courtesy of Derek Jones

## Welcome

As usual, it's been a busy month, and I seem to have been here, there and everywhere! It started with a trip to Peterborough for the opening of Anker Stuy Coatings UK Ltd's operation, then fast forward a few weeks and I was on the road again, this time making my way to the London International Woodworking Festival, which I have to admit was a bit more up my street...

### A different breed of woodworking show

Taking place at a brand-new purpose-built technical college (London Design & Engineering UTC) and claiming to be different to any woodworking show I'd attended in the UK before, the event gave visitors the opportunity to check themselves in to an unlimited number of short seminars, delivered by some of the world's most experienced and influential craftspeople, including a 'Scraper Tech Master Class' with Chris Schwarz of Lost Art Press; 'Making Traditional Wooden Planes' with Phil Edwards; '18th Century Joinery' with Richard Arnold; 'Saw Sharpening' with Mark Harrell; and a 'Decorative Inlay Master Class' with Israel Martin and Lorenzo Garcia, among many others.

The festival was certainly perfectly geared up to deliver a range of demonstrations and talks, as well as boasting a well-equipped trade stand area, featuring a plethora of tools and machinery on show as well as available to buy. Axminster Tools & Machinery were in attendance, as well as Classic Hand Tools and Lamello, to name but a few. There were also stands from some top makers, including the immensely talented young planemaker, Ollie Sparks (a profile on whom is in the pipeline), as well as appearances from some new names I'd not encountered before, such as FirstLightWorks, a company using laser cutting and engraving technology to bring their products and your ideas to reality. Look out for tests on their fantastic kit in the next issue.

I very much enjoyed milling around, seeing some familiar faces and also having the opportunity to meet lots of new ones. Events such as these are perfect for networking and I'm glad to say I did a lot of that, so it was definitely a worthwhile Saturday excursion for me. I also had the pleasure of meeting one of the biggest names in the world of hand tool woodworking, Christopher Schwarz, who's infamous Lost Art Press blog is hugely popular and revered around the globe. We spoke about possible collaborative projects for next year, so watch out for those.

A big thank you to Derek Jones for organising the event and do keep an eye out for next year's dates, which will be announced on the website – [www.londoniwf.co.uk](http://www.londoniwf.co.uk). For regular updates, however, follow the dedicated Instagram page – [@london\\_iwf](https://www.instagram.com/london_iwf) – where you can see video footage of the seminars and photos showing event highlights.

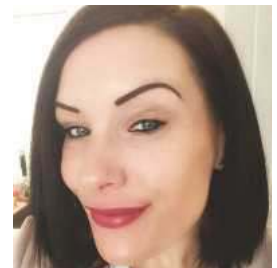
### The Woodworker on Instagram

A quick announcement I'd like to make before I go is that the magazine is now on Instagram. Yes, we've finally made the digital leap and are enjoying meeting lots of interesting makers, individuals and companies in the woodworking world. We will be posting daily snippets of upcoming content, reposting any relevant and exciting posts from our followers, and generally interacting and getting familiar with the wonderful digital woodworking arena. Follow us here – [@woodworker\\_mag](https://www.instagram.com/woodworker_mag) – and do come and say hello!

And last but not least, we'd like to take the opportunity to wish you all a very merry Christmas! We thank you for your support and look forward to serving you more in 2020.

*Tegan*

Email [tegan.foley@mytimemedia.com](mailto:tegan.foley@mytimemedia.com)



**Tegan Foley**

Group Editor



**Phil Davy**

Technical & 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

## 46 CHRISTMAS WINDMILL

Denis Whittaker presents two charming tealight windmill designs, both of which are perfect for celebrating the festive season



**veritas**  
Specialist in Wood

SEND IN YOUR TOP WORKSHOP HINT OR TIP & YOU COULD BE IN WITH A CHANCE OF WINNING A **VERITAS LOW-ANGLE JACK PLANE** – WORTH OVER £250!

See page 59 for details



# Double WIN!



Get your hands on a Clarke Buckingham model woodburning stove – worth £238.80, as well as a Micro Jig MATCHFIT Dovetail Clamp Pro – worth £89.95!

With the colder months upon us, what better way to warm up your working environment than with one of Clarke's best selling multi-fuel woodburning stoves? See page 17 for details – good luck!



In conjunction with Wood Workers Workshop, we're giving one lucky reader the chance to win their very own versatile clamping package from Micro Jig – see page 24 for details. Good luck!

### PROJECTS & TURNING

#### 26 Swivelling Advent christmas tree

Tirbhavan 'Tibby' Singh's unique Advent Christmas tree design allows you to change its configuration, thanks to the use of a metal bearing at the base.

It also features 24 individual Advent boxes, plus a special 'gift box', which forms the base of the design

#### 66 Christmas carousel

Ken Moore uses his turning skills to create a lovely festive carousel, which makes use of scraps and offcuts



#### 75 Clock these

Phil Davy makes good use of his router to ensure the oak is the timeless star in this pair of simple mantle clocks

#### 80 It's beginning to feel a lot like Christmas

Getting in the festive mood, Les Thorne hunts through his offcuts box to bring you four different Christmas tree decoration designs, all of which will assist in honing your turning skills

#### 86 Make & break

Dave Roberts has the Christmas present problem cracked

#### 90 Right on the money

Rick Wheaton's key fob design allows you to squirrel away your hard earned, and practise your turning skills

### TECHNICAL



#### 34 Woodworkers directory – part 11

There are a number of things that cause defects in this section of the directory. As he moves from the Cs to the Ds, Peter Bishop has a few more descriptions that he hopes you'll find interesting

### REGULARS

- 3 Welcome
- 8 News & courses
- 9 Timber directory
- 32 Archive
- 44 D&M editorial
- 58 Letters & readers' tips
- 72 Around the House
- 92 Next month
- 97 Marketplace



### ON TEST

- 14 Trend T7 plunge router
- 18 Ryobi R18JS7 ONE+ jigsaw
- 22 Triton T6PHJ pocket-hole jig
- 74 Faithfull bar spreader clamps

### FEATURES

#### 32 The Alan Peters Furniture Award 2020

Don't miss out on the opportunity of be part of this fantastic new award, which champions UK furniture making talent while celebrating the life and work of the late Alan Peters OBE

#### 38 An English demonstrator in Austria

Taking a break from his usual turning projects, Andrew Hall shares the experiences he encountered during a recent demo trip to Austria with Record Power

#### 52 Me and my workshop – Mark Farrelly

Full-time furniture/box maker and tutor Mark Farrelly's workshop is situated in beautiful Penrith, Cumbria

#### 54 Lindstrand

Back with another joinery tale, Gareth Jones recounts a rather amusing story concerning a hot air balloon basket and a Volvo

#### 57 A chair to remember

A child's chair from the December 1919 issue of *The Woodworker* prompts Robin Gates to recall cosy fireside settles and playing shops

#### 60 Craftsman with a conscience

Raised and living in Sweden, Peter Pålsson is a furniture maker whose unique and detailed pieces are not only award-winning, but also stay true to his personal ethos

#### 65 Christmas at Chippendale

With Christmas in mind, Anselm Fraser, Principal of The Chippendale International School of Furniture, discusses various international students' festive traditions and how this is a great time for woodworkers to get creative with their gift giving

#### 98 Baubles of abundance

Having a happier Christmas

### FOLLOW US!



[www.facebook.com/GetWoodworking](http://www.facebook.com/GetWoodworking)



[@woodworker\\_mag](https://www.instagram.com/woodworker_mag)

#### www.getwoodworking.com

Published by MyTimeMedia Ltd.  
Suite 25, Eden House Enterprise Way,  
Edenbridge, Kent TN8 6HF  
UK and Overseas Tel: +44 (0) 1689 869 840

#### SUBSCRIPTIONS

UK – New, Renewals & Enquiries  
Tel: 0344 243 9023  
Email: [mytimemedia@subscription.co.uk](mailto:mytimemedia@subscription.co.uk)  
USA & Canada – New, Renewals & Enquiries  
Tel: (001) 866 647 9191  
Rest of World – New, Renewals & Enquiries  
Tel: +44 (0) 1604 828 748  
Email: [help@tww.secureorder.co.uk](mailto:help@tww.secureorder.co.uk)

#### BACK ISSUES & BINDERS

Contact: 01795 662 976  
Website: [www.mags-uk.com](http://www.mags-uk.com)

#### EDITORIAL

Group Editor: Tegan Foley  
Technical & Consultant Editor: Phil Davy

#### CONTRIBUTORS

Phil Davy, Jonathan Salisbury, Tirbhavan 'Tibby' Singh, Peter Bishop, Andrew Hall, Denis Whittaker, Mark Farrelly, Gareth Jones, Robin Gates, Ken Moore, Les Thorne, Dave Roberts, Rick Wheaton, Edward Hopkins

#### PRODUCTION

Designer: Nik Harber  
Retouching Manager: Brian Vickers

#### ADVERTISING

Group Advertising Manager: Rhona Bolger  
Email: [rhona.bolger@mytimemedia.com](mailto:rhona.bolger@mytimemedia.com)  
Tel: 01689 869 891

#### SUBSCRIPTIONS

Subscriptions Manager: Kate Hall

#### MANAGEMENT

Group Advertising Manager: Rhona Bolger  
Email: [rhona.bolger@mytimemedia.com](mailto:rhona.bolger@mytimemedia.com)  
Chief Executive: Owen Davies

**mytimemedia**  
print & digital media publishers



When you have finished with this magazine please recycle it.

Paper supplied from wood grown in forests managed in a sustainable way.



**THE TOOLS SUPERSTORE**  
HAND, POWER TOOLS & MACHINERY SPECIALIST

**DM-TOOLS.CO.UK**

# When you demand Quality Tools, Trusted Service & Expert Advice...

D&M Tools has been family owned and managed since 1978, and in 2018 we celebrated our 40th Anniversary! During that time we have earned a reputation with our customers as a trusted partner. Whether you are a trade professional or a DIY enthusiast, our mission is a simple one - to supply top quality tools at the best value for money, backed up by a service you can trust.

## LOW TRADE PRICES!

Whether you're buying online, by phone, email, post or visiting us in-store, D&M provides you with the widest range of quality hand, power tools and woodworking machinery all at the keenest prices.

## OVER 10,000 LINES IN STOCK!

We hold massive stocks, meaning that most items are available for despatch the day you order it. Our website shows up to date stock availability, so you can order with confidence.

## SHOP ON-LINE 24HRS A DAY

Visit our easy-to-use website to see what we mean about range and value. Browse and buy with confidence 24hrs a day from the biggest brands in the business, all at prices you'll find hard to beat, you will also find all our latest offers and deals.

Why not **subscribe to our regular emails** to keep up with our latest deals and offers or join our **D&M Loyalty Scheme** and earn valuable loyalty points every time you shop on-line.

More details on our website.

Scan this QR code



**MAKE A DATE IN YOUR DIARY...**

# MASSIVE CHOICE FROM THE BIGGEST BRANDS!



**THE UK's No.1 BRANDED HAND, POWER TOOLS & MACHINERY EVENT**  
**- 20 year Anniversary Show!**



**'THE' TOOL SHOW**

**20**  
2000-2020

**KEMPTON PARK RACECOURSE**  
**2nd-4th OCTOBER 2020**

**VISIT OUR EXTENSIVE TWICKENHAM SUPERSTORE**  
**73-81 HEATH ROAD • TWICKENHAM • TW1 4AW**  
**020 8892 3813 • SALES@DM-TOOLS.CO.UK**

# FREE DELIVERY

Delivery to UK mainland addresses is **FREE for most orders over £99**, and for orders under £99 is only £5.95. See the carriage rates on our website for full details.



**020 8892 3813**  
**MON-SAT 8.30am-5.30pm**  
**(CLOSED BANK HOLIDAYS)**



## OUR CUSTOMERS LOVE US!

We are regularly receiving 5 star reviews on the independent review site Trustpilot, as well as testimonials direct from our customers, here are just a few:



**"Not just great prices but excellent customer service.** Whenever I've contacted to sort out deliveries, warrant work etc they have always gone the extra mile! One very satisfied customer"



**"Great service.** Great service, great advice, competitive pricing and amazingly quick delivery. For tools I go straight to D & M Tools"



**"Fantastic store well stocked.** I have bought thousands of pounds worth of tools from D&M tools either in store or online and have never had any reason to shop elsewhere, their prices are very competitive."



**"Best prices.** I have bought thousands of pounds worth of tools from D&M tools either in store or online and have never had any reason to shop elsewhere, their prices are very competitive."



**"Good website.** Well arranged. Simple setup for payment. Goods delivered on time by courier with full information about progress and likely timing - which was accurate. No problems."



**"Great company to deal with.** Prompt delivery and excellent price. Would not not hesitate to use D&M tools again. Thankyou."



@DM\_Tools



DandMTools



dm\_tools



DMTools1

## NEW TO THE UK – TWO BANDSAWS FROM JET

Two new bandsaws from JET are now available in the UK from Axminster Tools & Machinery. The JET JWBS-15 bandsaw is fully capable of heavy-duty work and offers plenty of resaw capacity, tackling bigger boards, mastering intricate cuts and creating smoother edges, and the JET JWBS-18 bandsaw offers larger capacities both vertically and horizontally, with a maximum depth of cut of up to 407mm and width of cut of 457mm.

With both models, the heavy-duty cast-iron fence system is built to give you the sturdiness and support you need for cutting large timbers. Balanced cast-iron wheels allow for smooth cutting on a solid cast-iron table, which tilts from 5° left to 45° right. The fence system also features a micro-adjust dial for exact placement when cutting small or thin pieces of timber.

The blades have large, independently adjustable roller bearing blade guides, above and below the table. These are tool-less making it quick and simple to set up and allow for accurate adjustments on intricate projects. The result is high quality cuts and a long saw blade life. A no-volt-release switch and an electromechanical brake are important safety features on both bandsaws. Fitted with two dust ports, the



machine captures dust at the source for efficient dust extraction, minimising mess in the workshop.

The JWBS-15 is currently priced at £1,999 and the JWBS-18 at £2,449. Please note that prices include VAT and may be subject to change without notice. For more details, see [www.axminster.co.uk](http://www.axminster.co.uk).

## FINE FURNITURE MAKER TOOLS

Classic Hand Tools are now the exclusive stockists of a fantastic range of handmade tools from Rowden Atelier. Their range includes dovetail marking gauges, a marking gauge with an outside bevel, winding sticks, straightedges, small and large squares, plus large French curves.

Fine Furniture Maker offer a range of high quality heritage hand tools, many of them inspired by David Savage himself. For example, the French curves are copies of those borrowed by David Savage from Mr Chandler, and David considered them to be an essential part of his furniture building studio. The squares, straightedges, dovetail marking gauges and winding sticks are all classic tools, which are used daily in the Rowden woodworking workshop.

For prices, see [www.classichandtools.com](http://www.classichandtools.com).



## DIARY – DECEMBER

### 5 Scrollsaws

\* 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](http://www.axminster.co.uk)

### 9–13 Router skills

#### **Chris Tribe**

The Cornmill, Railway Road, Ilkley LS29 8HT

Tel: 01943 602 836

Web: [www.christribeffurniturecourses.com](http://www.christribeffurniturecourses.com)

### 1–6 Furniture making –

individual projects or improving skills

### 12 Spoon carving

### 15–18 Woodturning – bowls with texture

### 19 Woodturning – make a small bowl

#### **West Dean College**

Nr Chichester, West Sussex PO18 0QZ

Tel: 01243 811 301

Web: [www.westdean.org.uk](http://www.westdean.org.uk)

### 16–20 Skills week: sharpening & essential cabinetmaking hand skills

#### **John Lloyd Fine Furniture**

Bankside Farm, Ditchling Common  
Burgess Hill, East Sussex RH15 0SJ

Tel: 01444 480 388

Web: [www.johnlloydfinefurniture.co.uk](http://www.johnlloydfinefurniture.co.uk)

### 1 Intro to woodturning

### 5 Basic drill skills

### 5 Intro to sharpening

#### **The Goodlife Centre**

49/55 Great Guildford Street  
London SE1 0ES

Tel: 0207 760 7613

Web: [www.thegoodlifecentre.co.uk](http://www.thegoodlifecentre.co.uk)

### 16–20 Beginners' course

#### **Peter Sefton Furniture School**

The Threshing Barn, Welland Road  
Upton Upon Severn, Worcester

Worcestershire WR8 0SN

Tel: 01684 591 014

Web: [www.peterseftonfurnitureschool.com](http://www.peterseftonfurnitureschool.com)



# IronmongeryDirect

## MASTERS OF OUR TRADE

# UK'S BIGGEST — RANGE! —

## 17,000 PRODUCTS IN STOCK FOR NEXT DAY DELIVERY

# The Woodworker Timber Suppliers Directory – December 2019

**Adhectic Ltd** (Berkshire)  
Tel: 01235 5  
Web: [www.adhectic.co.uk](http://www.adhectic.co.uk)

**A Harrison** (Northants)  
Tel: 01536 725 192  
Web: [www.aharrisonwoodturning.co.uk](http://www.aharrisonwoodturning.co.uk)

**Bennetts Timber** (Lincolnshire)  
Tel: 01472 350 151  
Web: [www.bennettstimber.co.uk](http://www.bennettstimber.co.uk)

**Black Isle Woodturning** (Scotland)  
Tel: 07842 189 743  
Web: [www.blackislewoodturning.com](http://www.blackislewoodturning.com)

**Brodies Timber** (Perthshire)  
Tel: 01350 727 723  
Web: [www.brodiestimber.co.uk](http://www.brodiestimber.co.uk)

**Brooks Brothers Timber** (Essex)  
Tel: 01621 877 400  
Web: [www.brookstimber.co.uk](http://www.brookstimber.co.uk)

**C&G Barrett Ltd, Cilfiegan Sawmill** (South Wales)  
Tel: 01291 672 805  
Web: [www.cilfieigansawmill.com](http://www.cilfieigansawmill.com)

**Clive Walker Timber Ltd** (West Yorkshire)  
Tel: 01132 704 928  
Web: [www.clivewalkertimber.co.uk](http://www.clivewalkertimber.co.uk)

**D Emmerson Timber** (Lincolnshire)  
Tel: 01507 524 728  
Web: [www.emmersonstimber.co.uk](http://www.emmersonstimber.co.uk)

**Earlwood Interiors** (West Midlands)  
Tel: 01564 703 706  
Web: [www.earlwoodinteriors.co.uk](http://www.earlwoodinteriors.co.uk)

**English Woodlands Timber** (West Sussex)  
Tel: 01730 816 941  
Web: [www.englishwoodlandstimber.co.uk](http://www.englishwoodlandstimber.co.uk)

**Exotic Hardwoods** (Kent)  
Tel: 01732 355 626  
Web: [www.exotichardwoods.co.uk](http://www.exotichardwoods.co.uk)

**EO Burton, Thorndon Sawmills** (Essex)  
Tel: 01277 260 810  
Web: [www.eoburton.com](http://www.eoburton.com)

**Eynsham Park Sawmill** (Oxfordshire)  
Tel: 01993 881 391  
Web: [www.eynshamparksawmill.co.uk](http://www.eynshamparksawmill.co.uk)

**FH Ives** (Essex)  
Tel: 01268 732 373  
Web: [www.fhives.com](http://www.fhives.com)

**Fulham Timber** (London)  
Tel: 0208 685 5340  
Web: [www.fulhamtimber.co.uk](http://www.fulhamtimber.co.uk)

**G&S Specialist Timber** (Cumbria)  
Tel: 01768 891 445  
Web: [www.toolsandtimber.co.uk](http://www.toolsandtimber.co.uk)

**Good Timber** (Northamptonshire)  
Tel: 01327 344 550  
Web: [www.goodtimber.com](http://www.goodtimber.com)

**Horndon Timber Products**  
Unit 8-9 Orsett Industrial Park  
Stanford Road, Orsett, Grays  
Essex. RM16 3BX  
Tel: 01375 679 999  
Web: [sales@horndontimber.co.uk](mailto:sales@horndontimber.co.uk)

**Interesting Timbers** (Somerset)  
Tel: 01761 241 333  
Web: [www.interestingtimbers.co.uk](http://www.interestingtimbers.co.uk)

**ISCA Woodcrafts** (South Wales)  
Tel: 01633 810 148/07854 349 045  
Web: [www.iscawoodcrafts.co.uk](http://www.iscawoodcrafts.co.uk)

**Joyce Timber** (London)  
Tel: 0208 883 1610  
Web: [www.joycetimber.co.uk](http://www.joycetimber.co.uk)

**Lincolnshire Woodcraft** (Lincolnshire)  
Tel: 01780 757 825  
Web: [www.lincolnshirewoodcraft.co.uk](http://www.lincolnshirewoodcraft.co.uk)

**Nottage Timber** (South Wales)  
Tel: 01656 745 959  
Web: [www.nottagetimber.co.uk](http://www.nottagetimber.co.uk)

**Ockenden Timber** (Powys)  
Tel: 01588 620 884  
Web: [www.ockenden-timber.co.uk](http://www.ockenden-timber.co.uk)

**Olivers Woodturning** (Kent)  
Tel: 01622 370 280  
Web: [www.oliverswoodturning.co.uk](http://www.oliverswoodturning.co.uk)

**Oxford Wood Recycling** (Oxfordshire)  
Tel: 01235 861 228  
Web: [www.owr.org.uk](http://www.owr.org.uk)

**Stiles & Bates** (Kent)  
Tel: 01304 366 360  
Web: [www.stilesandbates.co.uk](http://www.stilesandbates.co.uk)

**Scadding Timber** (Avon)  
Tel: 01179 556 032  
Web: [www.scadding-son-ltd.co.uk](http://www.scadding-son-ltd.co.uk)

**Scawton Sawmill** (North Yorkshire)  
Tel: 01845 597 733  
Web: [www.scawtonsawmill.co.uk](http://www.scawtonsawmill.co.uk)

**S.L. Hardwoods** (Croydon)  
Tel: 020 3051 4794  
Web: [www.slhardwoods.co.uk](http://www.slhardwoods.co.uk)

**St. Andrews Timber** (Scotland)  
Tel: 01316 611 333  
Web: [www.standrewstimbersupplies.co.uk](http://www.standrewstimbersupplies.co.uk)

**Surrey Timbers Ltd** (Guildford)  
Tel: 01483 457 826  
Web: [www.surreytimbers.co.uk](http://www.surreytimbers.co.uk)

**Sykes Timber** (Warwickshire)  
Tel: 01827 718 951  
Web: [www.sykestimber.co.uk](http://www.sykestimber.co.uk)

**The Timber Mill** (Cornwall)  
Tel: 07966 396 419  
Web: [www.thetimbermill.com](http://www.thetimbermill.com)

**The Wood Recycling Store** (East Sussex)  
Tel: 01273 570 500  
Web: [www.woodrecycling.org.uk](http://www.woodrecycling.org.uk)

**Thorogood Timber Ltd** (Essex)  
Tel: 01206 233 100  
Web: [www.thorogood.co.uk](http://www.thorogood.co.uk)

**Timberman** (Carmarthenshire)  
Tel: 01267 232 621  
Web: [www.timberman.co.uk](http://www.timberman.co.uk)

**Tree Station** (Lancashire)  
Tel: 01612 313 333  
Web: [www.treestation.co.uk](http://www.treestation.co.uk)

**UK Timber Ltd** (Northamptonshire)  
Tel: 01536 267 107  
Web: [www.uk-timber.co.uk](http://www.uk-timber.co.uk)

**Waterloo Timber Ltd** (Lancashire)  
Tel: 01200 423 263  
Web: No website

**Wenban Smith** (West Sussex)  
Tel: 01903 230 311  
Web: [www.wenbans.com](http://www.wenbans.com)

**Wentwood Timber Centre** (South Wales)  
Tel: 01633 400 720  
Web: [www.wentwoodtimbercentre.co.uk](http://www.wentwoodtimbercentre.co.uk)

**W L West & Sons Ltd** (Surrey)  
Tel: 01798 861 611  
Web: [www.wlwest.co.uk](http://www.wlwest.co.uk)

**Yandle & Sons Ltd** (Somerset)  
Tel: 01935 822 207  
Web: [www.yandles.co.uk](http://www.yandles.co.uk)



**GO ONLINE  
TO GET YOUR  
FREE  
CATALOGUE**

**RATED  
EXCELLENT**



Join the 1000's  
of customers  
who shop with  
us every day!



CALL 7am-8pm 7 days a week

**0808 168 28 28**



ONLINE Shop 24/7!

**IronmongeryDirect.com**

## TREND T7 ROUTER

Trend is excited to announce the launch of its brand-new trade-rated ½in shank capacity router. With the power and performance essential for heavier use, the new T7 fits the bill admirably while still offering a full range of desirable, user-friendly functions. Retaining all the requirements of a great router, the T7 has a powerful 2,100W soft-start motor, ideal for heavy-duty applications including worktop fitting and stair construction using jigs, and comes supplied with a 30mm guide bush for jig and template work.

The 50mm plunge capacity is operated by an easily accessible plunge lever behind the left-hand grip, with the two-stage 'Deadman' style safety power switch built into the right grip allowing easy, safe and controllable operation in all routing tasks. An easily accessible variable speed dial offers further scope and controllability when using different diameter cutters or with different materials, such as plastics, dense hardwoods, laminates and sheet materials.

For additional control and accurate fitting of inlays, ironmongery, or precision grooving, slotting, rebating and moulding, the micro adjustable fine height adjustment offers smooth, easy operation across all types of application. For general routing use a standard eight-stage turret

and plunge post allow quick and easy stepped cuts when making deep plunge cuts.

The T7 comes supplied with a ½in multi-slit safety collet with ¼in reducing sleeve for extra versatility when purchasing new or using existing cutters, and, with a built-in spindle lock, cutter changing is quick and easy. A micro adjustable fence completes the package, allowing precision cutting and control in from the edge of the workpiece, and has the additional bonus of a trammel adaptor for circle and curved work.

Supplied in a carry case complete with a full dust kit for both standard routing and fence use, the T7 is a competent, capable all-rounder with a raft of user-friendly features and functions. For more information, see [www.trend-uk.com](http://www.trend-uk.com).



## HIKOKI POWER TOOLS LAUNCHES TWO NEW POWERFUL CIRCULAR SAWS

HiKOKI Power Tools has launched two 36V circular saws, designed to deliver powerful cutting – anywhere.

The C3605DYA is designed for steel, aluminium and wood cutting, while the CD3605DA is designed for cutting metal. Each saw offers outstanding runtime per charge, a kickback protection system, quick and easy blade change and a silent mode, to improve motor efficiency.

The C3605DYA 36V version with dust collection features a fastest in class cutting speed, which is almost twice that of its existing 18V model, as well as a best in class overload capacity. Its runtime per charge is impressive, with HiKOKI tests showing it can make up to 700 rafter cuts per charge (in 45 × 45mm cedar) and when cutting 2 × 10 SPF, 38 × 235mm, it can make approximately 220 cuts per charge.

The C3605DYA 36V circular saw also features Bluetooth wireless technology, enabling wireless linking with the RP3608DB cordless cleaner. That allows comfortable indoor work – without dust. Smooth cutting is enhanced by an accurate aluminium base, a flat housing design with soft material on the surface provides the main unit with stability when



it is laid on its side. This makes blade changing easier and also prevents the workpiece from being scratched.

Its Kickback Protection System detects a sudden drop in the motor rotation speed and stops the motor quickly to reduce the reaction force (kickback), while a clever blower function clears dust and debris off the cutting path.

The CD3605DA delivers high power (approximately 70Nm) under heavy load, yet is still easy to handle with a compact and lightweight body at just 2.8kg. The power tool also features selective LED lighting, meaning the user can decide to have the LED on or off at all times, or on when the trigger is pulled. The CD3605DA also features a soft start and blower function. For more details, visit [www.hikoki-powertools.co.uk](http://www.hikoki-powertools.co.uk).

## MAKITA LAUNCHES NEW SLIDE COMPOUND MITRE SAW

Makita has added a new product to its cordless saw range – the twin 18V Brushless 305mm slide compound mitre saw LXT (DLS211ZU). The DLS211ZU is a high-power 305mm slide compound mitre saw with increased cutting capacity, and for improved operator safety, the DLS211ZU includes Makita's Auto-Start Wireless System (AWS).

AWS connects the tool to a compatible dust extractor using a Bluetooth link, and ensures that when the tool is in use, the extractor is automatically turned on to remove any dust produced. The saw also includes Makita's new dust extractor clip system, which ensures the extractor remains securely in place during use.

For optimum operation, the DLS211ZU is a 36V (2 × 18V battery) model, that includes Makita's Automatic Torque Drive Technology, which automatically adjusts the saw's cutting speed according to the load conditions.

The DLS211ZU has a max mitre range of 60° to 60° (L-R) and max bevel range of 48° to 48° (L-R). Maximum cutting capacity is 92 × 382mm or 107 × 363mm at 90° and the machine weighs 30.7kg–31.3kg with a no load speed of 4,400rpm.

For further information and prices, see [www.makita.com](http://www.makita.com).



Protect and enhance the natural beauty of wood with **Treatex Hardwax Oil**



Table designed and built by Jim Sharples Furniture



**Treatex Hardwax Oil** protects and enhances the appearance of all types of internal wood surfaces including floors, stairs, doors, furniture and worktops. Treatex Hardwax Oil is manufactured on a base of natural sustainable raw materials: jojoba oil, linseed oil, sunflower oil, beeswax, candelilla wax and carnauba wax.

- Brings out the timber grain
- Adds warmth to wood
- Easy to apply
- Quick drying
- No sanding required between coats
- Low odour
- Resistant to spills of water, wine, beer, coffee, tea and fizzy drinks
- Withstands high temperatures
- Very durable
- Easy to clean and maintain
- Spot repairable
- Safe for use on children's toys

tel: 01844 260416  
www.treatex.co.uk

## CALEDONIAN SPECIALIST AUCTIONS

Auctioneers & Valuers

Despite the various ages, the kit has been well maintained and is currently stored at our Stirling Auction Centre and can be viewed prior to auction

The auction takes place on Friday 29th November at 9.30am

Caledonian Specialist Auctions would like to draw your attention to the upcoming auction of Wood working machines, which will be held at our Stirling Auction Centre on Friday 29th November 2019

The machines have come from a local government authority premises, and are now surplus to requirements. Items include;



1. Single Ended Tennon



2. Weinig Moulder Unimat 500



3. Spindle Moulder



4. Narrow Belt Sander



5. B.A.A Domination Morticer



6. Dewalt Bench Saw



7. Double Ended Tennon



8. Wadkin Series 5 Belt Sander



9. Masterwood OMB1 ES1



10. Hydraulic Press



11. Normand Griggio SC3200 Sliding Table Saw



12. Profile Grinder



13. Wadkin Overhead Router



14. Cross Cut Saw

Stirling Auction Centre  
Stirling FK7 7LS

www.caledonian-marts.com  
Email: david.erskine@caledonian-marts.com

Tel: 01786 450922  
Mob: 07900 435700

## CUTTING-EDGE PERFORMANCE, PRECISION & CONTROL: DEWALT INTRODUCES FIRST 18V XR BRUSHLESS JIGSAW RANGE

Adding to the extensive DeWalt 18V XR power tool portfolio, the company has introduced two durable, high-performance cordless jigsaws: the first in DeWalt's range to incorporate Brushless motor technology. The DCS334 features a top handle design, while the DCS335 has a body grip format, allowing users to choose their preferred style of tool.

The inclusion of DeWalt Brushless technology not only optimises efficiency, reliability and runtime, but guarantees a long product life thanks to minimum maintenance requirements. On the DCS335, the Brushless motor also allows the body design to be slimmer.

The DCS334 and DCS335 deliver outstanding power, ensuring a faster cutting operation for best-in-class productivity. These versatile jigsaws offer variable speed settings (up to 3,200 strokes per minute) that can be adjusted to suit all applications and materials using the easily accessible thumb wheel. They also include a four-stage orbital action, providing ultimate flexibility in wood cutting applications.

Thanks to their ergonomic form factor and well-balanced centre of gravity, users are assured of excellent control, even in the most demanding environments. A high quality rubber overmould has been applied to each device, delivering exceptional comfort in the hand, providing further control and precision, and reducing the hazard of fatigue in repetitive use.

Additional notable features include an integrated dust blower system, which dispatches dust and debris, giving the operator a clearly visible line of sight and a perfectly clean cut. Each jigsaw also comes complete with a detachable dust shield and port, which is Airlock compatible for even more effective dust removal when required.

Ensuring consistently clean and accurate results every time, DeWalt has integrated two LED lights into the DCS334 and DCS335, which directly illuminate the workpiece for maximum clarity.

With ease of use and productivity always at the forefront during new product development, DeWalt has made both jigsaws exceptionally quick and simple to adjust. Each model features a conveniently practical keyless bevel system with clear bevel detents, as well as an improved



locking function. In addition, the robust, tool-free blade release lever makes exchanging blades extremely fast and straightforward.

Created specifically for these two models, an innovative new blade clamp system has been integrated into both tools, which has been engineered to hold the blade more securely with a lower risk of the blade pulling free. A newly-designed blade guide, in conjunction with the clamp, retains the blade in place for a squarer cut to face and less chance of blade wander when cutting.

Despite their heavy-duty construction, the DCS334 and DCS335 are both compact in size for optimum manoeuvrability, are light, agile and quiet in operation, while offering lower vibration levels compared to previous models. The DCS335 features an ergonomic sliding power switch with no-volt release located on the side of the unit, while the DCS334 incorporates a variable speed trigger on the handle with a separate lock-off switch.

Delivering extensive runtime for applications where no mains power is available, such as large-scale outdoor sites or isolated locations, the combination of DeWalt's Brushless motor with its 18V XR Lithium-ion battery solution ensures professionals will have enough power to complete a full day's tasks without the need for recharging.

For price details and further information, see [www.dewalt.com](http://www.dewalt.com).



## PETER SEFTON FURNITURE SCHOOL FURNITURE MAKING FOR BEGINNERS - FUNDAMENTALS & TOOL SHARPENING

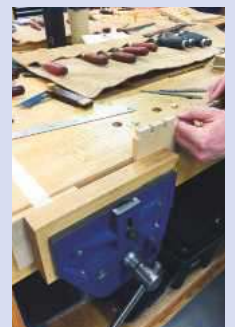
The beginners' course at the Peter Sefton Furniture School is designed by Peter to give students a thorough grounding in the essential skills needed to understand how furniture making tools work as well as the importance of sharpness, accuracy and joint cutting. It's the first in a progressive set of courses and although aimed at beginners, it is by no means basic woodworking as the topic is covered in depth.

The course is aimed at those with limited or no experience as well as woodworking enthusiasts who have been struggling at home with blunt tools and are frustrated by their inaccuracy. Students will learn how to strip, flatten and reassemble hand planes and how to bring out the best in their existing tools (if they have them), both by commissioning (tuning) and sharpening them, and will be shown what quality tools can achieve through Peter's practical demonstrations.

Students will make a dovetailed and tenoned English sweet chestnut letter rack using tools they've improved themselves – practising a variety of hand skills and joint cutting. Peter teaches the course and small groups ensure

plenty of hands-on tuition for every student. There's no need to buy any tools to come on the course as a complete, individual quality tool kit for each student will be provided throughout. Impartial advice is available to help with any problems students may have encountered at home, as well as on tool selection and buying. Students are able to try out, test and buy woodworking tools and equipment from Peter's tool shop, Wood Workers Workshop – [www.woodworkersworkshop.co.uk](http://www.woodworkersworkshop.co.uk) – along with a 5% discount, which ensures you can try before you buy.

Taking place over five days (8.30pm–5.30pm) and priced at £640 including all materials to make the rack, dates are 16–20 December 2019 and 7–21 February 2020. For more information, see [www.peterseftonfurnitureschool.com](http://www.peterseftonfurnitureschool.com).





## TIMBERLAND REINVIGORATES BRAND WITH NEW PRODUCT LAUNCHES

Popular clothing brand Timberland is reinvigorating its workwear range, Timberland PRO, in the UK, including the launch of new products spanning footwear, trousers, tops, jackets and accessories.

All products benefit from the brand's latest innovations in workwear, such as new fabrics designed to offer optimum durability and comfort throughout the working day.

Examples in footwear include Timberland PRO's Anti-Fatigue Technology, which absorbs shock with each step while returning energy back to the foot in key zones, plus its Independent Suspension Network Technology – a multi-density outsole used in one of the new footwear styles. The sturdy outsole features comfort lugs that adapt to varying worksite conditions, providing an additional layer of cushioning, comfort and stability.

Clothing technology developed by Timberland PRO includes Rain Repel, a fabric with an outer layer that resists moisture penetration, plus WickWork, which is used in t-shirts to help pull sweat away from the body and move it to the shirt's surface for faster evaporation.

Every item in the new range has been created with particular trades in mind, incorporating features designed to meet the demands of a typical working day in those industries.

"Each design is of premium quality and engineered with technologies to provide the best in comfort, durability and performance. By using the best fabrics available – and creating our own where they aren't – our products work as hard as those that rely on them, helping tradespeople to conquer their working day," explained Cassie Hepner, Global Marketing Director at Timberland PRO.

"We're excited to be launching these new products over the coming months and look forward to further expanding the range in future."

As with all Timberland PRO products, the new items have been designed with the company's long-standing commitment to environmental and social responsibility at the forefront. For example, a number of the brand's products include the use of materials such as recycled PET plastic, organic cotton and recycled rubber.

"Responsible innovation is at the heart of our product design and we strive to be environmentally aware when creating a new style – from using renewable and recycled materials wherever possible, to ensuring a responsible supply chain. Every element of each product's creation has been considered for its impact on the planet, as well as ensuring that it is tough and hard wearing."

Products launching for A/W 2019/20 will include three new trouser styles, five new footwear designs, plus three jackets among other new items. The Timberland PRO collection is available online – see [www.timberland.co.uk/timberlandpro.html](http://www.timberland.co.uk/timberlandpro.html) – as well as in a selection of workwear stores.



## Quality Tools to match our Service

**The Ultimate Woodturning Lathe**  
**hapfo**  
Made in Germany

**Mouldings**

Top quality Hand Tools

**Certified Hardwoods**

Toishi-Ohishi Japanese Waterstones

Drilling Tools made to the highest standard  
**COLT** PROFESSIONAL TOOLS

**G&S Specialist Timber**  
TOOLS AND MACHINERY  
[www.toolsandtimber.co.uk](http://www.toolsandtimber.co.uk)  
you can order online now

**STAINLESS BOTTLE STOPPERS**  
Bottle Stoppers made from food safe stainless steel, **FREE** Blank included

**Flexcut** CARVING TOOLS

**pfeil**

**WE ARE EASY TO FIND:**  
1½ miles from the M6, J40.  
Take the A66 towards Keswick,  
turn left at first roundabout,  
follow the Brown Signs to  
The Alpaca Centre.

Open 8am to 5pm daily,  
10am to 5pm Saturday.  
Closed Sunday.

**G&S SPECIALIST TIMBER**  
The Alpaca Centre, Snuff Mill Lane, Stainton, Penrith, Cumbria CA11 0ES.  
Tel: 01768 891445. Fax: 01768 891443. email: [info@toolsandtimber.co.uk](mailto:info@toolsandtimber.co.uk)

# TREND T7 PLUNGE ROUTER

If you're looking for a powerful ½in router without the frills, then the T7 should fit the bill nicely, says **Phil Davy**

**F**or some routing work, you don't always need the sophisticated adjustments and large capacities offered by an expensive ½in power tool. In a busy workshop, for example, sometimes a router remains set up for one repetitive task and may rarely get altered. If you frequently use a router table it can save a lot of time keeping the tool inverted, rather than swapping from overhead mode and back again. Alternatively, you may do most of your routing with a ¾in machine but occasionally need the larger cutters and power possible with a ½in router.

Trend's new T7 router provides plenty of power but without the bells and whistles found on some tools. In fact, it's around £200 cheaper than their old workshop favourite the T10, and less than half the price of the T11. That's not to say the T7 is lacking in accuracy or reliability, it's just more basic. It actually reminded me of the old Freud ½in router: perfectly adequate for most routine work but no trailblazer. So let's take a closer look...

### Build basics

Supplied in a large plastic storage case, there's plenty of space here for accessories such as guide

bushes, extractor outlets and fence, which are either strapped or fastened securely for transport.

The router itself consists of a large, cast alloy lower body with plastic upper casing. A pair of non-adjustable handles are tilted comfortably forward and have soft rubber covering the palm grips. Pick up the tool and it's no lightweight, though not overly heavy (considering its size) at 4.4kg.

Both steel guide columns are shrouded with rubber gaiters to prevent dust ingress. The substantial cast alloy base is D-shaped, so you can run its flat edge against a guide



The substantial cast alloy base is D-shaped, so you can run its flat edge against a guide fence for arguably more consistent cutting



The sturdy locking lever at the front is not spring-loaded, but it's easy to reach and operate with your left hand



Built into the base is a rotating depth turret, which can be set at eight positions, though there's no fine adjuster screw built in





Fortunately, the T7 incorporates a fine adjuster for tweaking cutter depth precisely



The right handle incorporates a hefty on/off trigger, with lock-off safety button alongside



The 1/4in sleeve is simply inserted into the larger one, with a flange at the end to prevent it dropping down too far

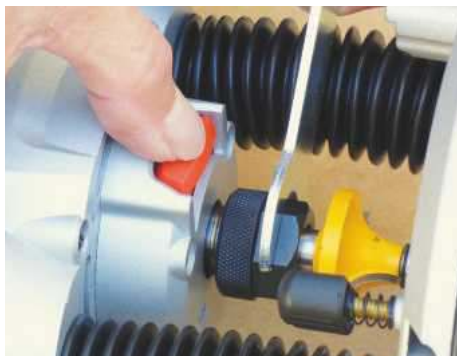
fence for arguably more consistent cutting. Many woodworkers would question this due to accuracy, though now isn't the time for debate...

Aperture diameter is 69mm, which is large enough for most 1/2in profile cutters. A 3mm thick plastic facing is fitted to the base, which was slightly hollow when checked with a steel rule. Removing six retaining screws, I found the alloy itself was true, so can only conclude it's the thickness of plastic that's at fault. Fortunately, I found the tool's heft was sufficient to overcome any depth inaccuracies when routing. You could always fit a thicker sub-base (such as a Unibase) if this was a concern, though doing so would reduce cutting depth slightly.

Plunge action was a tad stiff on my model, though I found a light spray of dry lubricant helped rectify this. The sturdy locking lever at the front is not spring-loaded, but it's easy to reach and operate with your left hand. Maximum plunge depth is 50mm, quite a bit less than that of the T10/11 routers, which are 80mm.

Built into the base is a rotating depth turret, which can be set at eight positions, though there's no fine adjuster screw built in. Above the turret is the depth rod, which is simply a cast rod that's locked in place with a thumbscrew. The etched metric increments are not the easiest to read and the bottom of the rod is pretty crude, but it does the job. It didn't take long for the rod to become pitted as it was tightened up and reset a few times.

Fortunately, the T7 incorporates a fine adjuster for tweaking cutter depth precisely. This is a two-piece knob on top of the tool, where one complete rotation equals 2mm



For cutter change there's the ubiquitous spring-loaded spindle lock button, plus a 22mm spanner

of travel up or down. The inner ring enables you to zero the setting first.

### Speed range

The right handle incorporates a hefty on/off trigger, with lock-off safety button alongside. You depress this with your thumb before activating the tool, the combined action feeling pretty robust. Electronic soft-start means you don't get that kick when firing up the motor at full speed, meaning the tool is easier to control than some big routers. If mounting the tool in a table, you'd obviously need to add a strap to keep the trigger depressed.

The T7 certainly does not suffer from lacklustre performance as it's equipped with a 2,100W motor, slightly more powerful than its T10/11 siblings. Its electronic variable speed range is probably greater than that offered by most pro routers, running from 11,500 up to 28,000rpm – impressive stuff. Speed is altered via a thumbwheel adjacent to the right handle and is easy to read and use. Cable length is a respectable 3m.

Provided with both 1/2in and 1/4in collets, swapping from one to the other is very easy.



Unlike those on the T10/11 routers, the T7's fence is made mostly from steel

The 1/4in sleeve is simply inserted into the larger one, with a flange at the end to prevent it dropping down too far.

For cutter change there's the ubiquitous spring-loaded spindle lock button, plus a 22mm spanner. I found there was plenty of space around the collet for this operation, even with the upper dust outlet fitted.

### Fence adjustment

Unlike those on the T10/11 routers, the T7's fence is made mostly from steel. It's sturdy enough, with guide rods spaced at standard 84mm centres. At 380mm in length, they give a maximum capacity of 115mm from the bit centre with the fine adjuster fitted. Substantial plastic facings on the fence are adjustable, meaning you can slide them together to suit your task. Alternatively, you could fit your own hardwood facings.

A cast alloy fine adjuster mechanism is fitted to one end if you need it, with sturdy thumbscrews locking everything nicely once adjusted. The knurled knob works well enough and is marked with both metric and imperial graduations. Removing this adjuster increases



A cast alloy fine adjuster mechanism is fitted to one end if you need it, with sturdy thumbscrews locking everything nicely once adjusted

fence capacity by another 30mm. A pin is also provided to enable you to rout circles and arcs easily, making use of the two rods. It is inserted into the fine adjuster bar (which is first reversed), having removed the end knob. Once you've marked the centre of the circle, check the measurement, tap in the pin and away you go.

Also included are a pair of steel guide bushes for template work (30mm and 16mm).

#### Dust extraction

There's a choice of connectivity when using a vacuum extractor. For most routing work you'll want to fit the clear plastic dust outlet, which is mounted inside the baseplate aperture with a couple of small bolts. There's also a clip-on outlet, which can be slotted underneath the fence. Of the two options, I found the top outlet cleared waste more efficiently. Both outlets have an inside diameter of 35mm, so a standard extractor hose should fit, although an adaptor is included. I tested the router with a variety of  $\frac{1}{2}$ in straight and profile cutters (in solid timber and laminate worktop), plus a  $\frac{3}{8}$ in bit for creating arcs. Cutter change is easy, particularly if you want to use  $\frac{3}{8}$ in



The pin is inserted into the fine adjuster bar (which is first reversed), having removed the end knob



For most routing work you'll want to fit the clear plastic dust outlet, which is mounted inside the baseplate aperture with a couple of small bolts

bits. Controlling the T7 is pretty straightforward, especially considering the size of its motor. You get a clear view of the cutter even with the dust outlet fitted. Depth adjustments are quite basic but work OK, while the fence assembly is sturdy enough.

#### Conclusion

If you're looking for a powerful  $\frac{1}{2}$ in router without the frills, the T7 should fit the bill nicely. Suitable



Also included are a pair of steel guide bushes for template work (30mm and 16mm)



There's also a clip-on outlet, which can be slotted underneath the fence

for kitchen fitting or general workshop use, it's great value and would be ideal as a step up from a smaller router. ✂

#### SPECIFICATION

**Voltage:** 230V

**Plunge stroke:** 0-50mm

**Power input:** 2,100W

**Standard collet dia:**  $\frac{1}{2}$ in

**Speeds:** 11,500-28,000rpm

**Dust spout size:** ID 35mm

**Guide bushes:** 1 x 30; 1 x 16mm

**Rod diameter:** 8mm

**Rod length:** 380mm

**Included accessories:** 1 x  $\frac{1}{2}$ in collet; 1 x  $\frac{1}{4}$ in reducing sleeve; 1 x 35mm clip-in dust spout; 1 x 30mm guide bush; 1 x side-fence with micro adjuster; 1 x centring pin with ring sleeve; 1 x storage case

**Typical price:** £215.94

**Web:** [www.trend-uk.com](http://www.trend-uk.com)

#### THE VERDICT

##### PROS

- Wide speed range; soft start electronics; powerful motor; quick changeover to  $\frac{1}{2}$ in collet

##### CONS

- Crude depth stop; limited plunge depth

**RATING:** 4.5 out of 5



I tested the router with a variety of  $\frac{1}{2}$ in straight and profile cutters

**WIN!**

# WIN A CLARKE BUCKINGHAM MODEL WOODBURNING STOVE – WORTH £238.80!

With the colder months upon us, what better way to warm up your working environment than with one of Clarke’s best selling multi-fuel woodburning stoves?

What can beat the warmth and ambiance of a real fire in your home or workshop throughout the cold winter months? Clarke cast-iron woodburning stoves offer the ideal solution.

The particular model up for grabs is the best-selling Buckingham, a classically designed multi-fuel stove that will add a sense of timeless style to any modern or period room this winter. Suitable for burning wood and coal, this stove is as efficient as it is stylish.

The Buckingham has a maximum heat output of 6kW, featuring an air wash system, which helps keep the glass clean, and air control to alter burn rate and heat output.

### Company profile

Machine Mart is Britain’s biggest specialist supplier of tools and machinery. Established in 1981, they have a growing network of 64 super-stores nationwide with thousands of tools and machinery on display. Products can be purchased in-store, online or via mail order (01159 565 555). Experienced store and telesales teams are on



hand to provide helpful, friendly advice, ensuring you purchase the right tool for the job – every time. In addition to over 6,000 catalogue lines, the XTRA section of the Machine Mart website includes a further 15,000 specialist hard-to-find

### HOW TO ENTER

To be in with a chance of winning a Clarke Buckingham woodburning stove, just visit [www.getwoodworking.com/competitions](http://www.getwoodworking.com/competitions) and answer this simple question:

**QUESTION:** How many superstores do Machine Mart have in the UK?

The winner will be randomly drawn from all correct entries. The closing date for the competition is **27 December 2019**

Only one entry per person; multiple entries will be discarded. Employees of MyTimeMedia Ltd and Machine Mart are not eligible to enter this competition

tools for just about every application.

As well as this model, Machine Mart offers an extensive range of other woodburning stoves; just see the website – [www.machine-mart.co.uk](http://www.machine-mart.co.uk) – for further details.

## Save and get a FREE Volvo with every Sjöbergs bench package

*Traditional Swedish quality*

Sjöbergs of Sweden have a double Autumn offer. As well as extra special prices on all their bench packages, every buyer will receive a classic Volvo 240\*.



Like Sjöbergs, the Volvo 240 has a reputation for longevity and great build quality; built in Sweden, winning the hearts of a generation.

With savings and benches to suit every wallet, this autumn it is a great time to buy a workbench. All Sjöbergs benches come with a 10 year warranty.



### Sjöbergs Nordic Plus 1450 Bench & 0042 Storage Module

Code 474087



For more bench and storage module offers from Sjöbergs visit [brimarc.com/sjobergs](http://brimarc.com/sjobergs)

Offers valid until 15th December 2019. \*Model replica 65mm long x 23mm wide x 20mm high.

# RYOBI R18JS7 ONE+ JIGSAW

Phil Davy takes a closer look at this DIY-rated jigsaw from Ryobi, which benefits from a brushless motor and increased speed range

**W**hen Ryobi launched its R18JS ONE+ cordless jigsaw several years ago, its design seemed quite futuristic, especially for a DIY power tool. Now it's being superseded by a brushless version, the R18JS7, with several tweaks and improvements along the way. This



The battery slots vertically on to the rear of the tool



The on/off trigger is a good size and although smaller than before, the lock-on button is easier to reach with your thumb



You push the spring-loaded holder forward, insert the blade end and release

means the new model is more compact, a tad lighter and generally more efficient. It's way more expensive too, though that's the downside of brushless motor technology. But with less friction, the lifespan of any brushless power tool should be that much greater than its brushed equivalent.

Part of Ryobi's highly successful ONE+ range, the jigsaw is sold bare, so you'll need at least one battery and charger to get started. I tested the tool with their new High Energy battery, rated at 3.0Ah. This will set you back around £75, but regular Ryobi batteries start at around £35, depending on their Ah rating. The battery slots vertically on to the rear of the tool.



It's good to see that Ryobi have retained the speed selector format. Positioned at the front, it's easy to adjust while you're actually sawing



Above the blade holder is an effective LED worklight, an almost essential feature these days, particularly if working in poorly lit areas



## Good vibrations

There's even more textured rubber shrouding the plastic shell than previously, which helps reduce vibration whether you're gripping the saw with one hand or two. Pick up the saw and it immediately feels well balanced and certainly hefty. Weighing 2.4kg (with 3.0Ah battery on board), it's about 0.3kg lighter than the older, brushed version. As you'd guess, it's also more compact at about 40mm shorter.

The on/off trigger is a good size and although smaller than before, the lock-on button is easier to reach with your thumb. It's good to see that Ryobi have retained the speed selector format. Positioned at the front, it's easy to adjust while you're actually sawing. Impressively, the speed range has increased, now running from 800 up to 3,500spm.

## Blade change

Fitting a blade is now a piece of cake, thanks to an improved clamping mechanism. You push the spring-loaded holder forward, insert the blade end and release. Although a very similar system, inserting a blade previously could be awkward.

The rear support roller is now bigger and better, while the steel blade guard in front allows a clear view of the line during cutting. Stroke length remains the same at 25mm, while maximum depth capacity in timber is increased to 135mm,



The jigsaw is now equipped with a removable dust outlet, which slots into the rear of the baseplate



The dust outlet does make the tool a bit unwieldy, but that's often the case when using a vacuum extractor with any power tool

equal to most professional jigsaws. Above the blade holder is an effective LED worklight, an almost essential feature these days, particularly if working in poorly lit areas. This lamp remains on for 10 seconds after releasing the trigger.

While the tool has a blower function to clear the dust, this cannot be adjusted, which is annoying. This jigsaw is now equipped with a removable dust outlet, which slots into the rear of the baseplate. Internal diameter is 32mm, so you may need to use a stepped adaptor to hook up your extractor hose. It does make the tool a bit unwieldy, but that's often the case when using a vacuum extractor with any power tool.

### Baseplate bevels

As you'd expect, the saw is equipped with four-way pendulum action. This is selected via a rotary knob mounted alongside the blade holder, and is certainly effective.

The old saw was fitted with a steel baseplate, which was sturdy enough. That's now been replaced with a cast alloy base with steel insert. It's actually 9mm narrower than before, but seems sturdier. The major improvement here is the tilt mechanism, however. Before, you needed a hex key to release the baseplate in order to make bevel cuts. Now you open out a substantial plastic lever to unlock. There's indexing at 0 and 45° either side, with intermediate angles no problem. Like virtually every jigsaw I've ever used, it's still a good idea to check the blade with a small engineer's square when resetting back to 90°.

A plastic shoe is included to prevent scratching delicate surfaces during sawing. This simply clips over the baseplate and there's storage inside for two jigsaw blades, although only one is provided.



I cut a variety of materials with the Ryobi, including 19mm OSB board...



The saw is equipped with four-way pendulum action, which is selected via a rotary knob alongside the blade holder and is certainly effective

### In use

I cut a variety of materials with the Ryobi, including 19mm OSB board, 26mm MFC board, 40mm laminate worktop, 50mm softwood and 40mm oak. There's no shortage of power, slicing through the oak like butter, including bevel cuts. I have to admit to not being totally convinced by the dust outlet, preferring to have an effective dust blower rather than needing to hook up an extractor. This jigsaw is easy to control on curved cuts and capable of excellent results when fitted with a new blade.

### Conclusion

Considering this is a DIY-rated jigsaw it's not exactly a budget power tool, but this is largely down to its brushless electronics. It's probably more sophisticated than most of its competitors, though. It's quieter than its predecessor, lighter, and is claimed to give up to 40% longer runtime. Shop around and you should be able to find it for around £120. ✂



A plastic shoe is included to prevent scratching delicate surfaces during sawing



... along with 26mm MFC board, 40mm laminate worktop, 50mm softwood and 40mm oak



The old saw was fitted with a steel baseplate, which was sturdy enough. That's now been replaced with a cast alloy base with steel insert



Before, you needed a hex key to release the baseplate in order to make bevel cuts. Now you open out a substantial plastic lever to unlock



There's indexing at 0 and 45° either side, with intermediate angles no problem

### SPECIFICATION

**Voltage:** 18V  
**Max cutting capacity – aluminium:** 20mm  
**Max cutting capacity – steel:** 10mm  
**Max cutting capacity – wood:** 135mm  
**No load speed:** 800-3,500rpm  
**Stroke length:** 26mm

**Typical price:** £134.99 (bare)  
**Web:** [www.ryobitools.eu](http://www.ryobitools.eu)

### THE VERDICT

#### PROS

- More compact; increased speed range; fast bevel setting

#### CONS

- Blower non-adjustable

**RATING:** 4.5 out of 5



# THE MAGIC STARTS HERE

Visit [www.realdealsforyou.com](http://www.realdealsforyou.com) to find your nearest stockist

MORE THAN 30,000 PRODUCTS FROM OVER 250 LEADING BRANDS



Forgefix 1200 Spectre Screw Organiser

**£24.99** INC VAT



RRP **£29.99**



SAVE **£25**

Metabo 18V Combi Drill

**£124.99** INC VAT



RRP **£149.99**



SAVE **£15**

Irwin 17 Piece Blue Groove Flat Bit Set

**£24.99** INC VAT



RRP **£39.99**



Stanley 5m (16ft)/8m (26ft) Hi-Vis Tapes

5m **£3.99** INC VAT



RRP **£7.50**

8m **£5.99** INC VAT

RRP **£14.50**



SAVE **£9**

Dewalt 25 PZ2 Impact Bits

**£10.99** INC VAT



RRP **£19.99**



AS SEEN ON TV

SAVE **£48**

Irwin Marples 8 Piece Splitproof Chisel Set

**£69.99** INC VAT



RRP **£118.50**

**CAN'T FIND WHAT YOU'RE LOOKING FOR?**

We have access to thousands of tools & accessories for every trade and task.

For more details on these magical products and fantastic savings, please visit [realdealsforyou.com](http://realdealsforyou.com) to find your nearest Real Deals For You Approved Stockist.

Visit us today!

# REAL DEALS FOR YOU™



realdealsforyou.com

Available until 31st December 2019  
or While Stocks Last



SAVE  
£32

Stanley Pro Level Twin Pack

£39.99 INC VAT



RRP  
£71.99



Roughneck TurboClamp  
Twin Pack

£12.99 INC VAT



RRP  
£22.50



SAVE  
£25

Einhell Multi-Tool

£34.99 INC VAT



RRP  
£59.99



Hultafors Vivid  
Retractable Knife

£5.99 EACH INC VAT



RRP  
£9.99



SAVE  
£25

Bahco 3 Piece Adjustable  
Wrench Set

£34.99 INC VAT



RRP  
£59.99



BETTER  
THAN HALF  
PRICE

Faithfull 12 Piece Multi-Tool  
Blade Set

£24.99 INC VAT



RRP  
£69.99

BRITAIN'S  
GREATEST  
ESCAPE

WE'RE GIVING AWAY TICKETS TO THE  
UK'S MOST EXHILARATING THEME  
PARK AT ALTON TOWERS RESORT

Visit realdealsforyou.com for full details. Terms & conditions apply.



# TRITON T6PHJ POCKET-HOLE JIG

Offering a quick and easy way to create pocket-holes, **Jonathan Salisbury** looks at the new Triton T6PHJ jig

**P**ocket-holes are used by many woodworkers to create strong joints. They are not particularly decorative, so are often used where they cannot be seen or they can be hidden from view with plugs. It is possible to create them 'freehand', but, as twist drills are not made to bore into flat surfaces at steep angles, a pocket-hole jig such as the Triton T6PHJ provides a quick and easy way to drill a perfectly-placed hole every time.



Neat mouldings and well-finished components



Setting the collar



## First impressions

I have always found Triton's products to be excellent value for money – high quality combined with features I'd expect to have to pay more for. The T6PHJ has neatly moulded, well-finished components, rubber pads on the clamp jaws and lever. The Triton orange colour will make it much easier to find in my cluttered workshop!

## Comprehensive kit

Both T6PHJ and T6PHJM sets provide everything needed to get started. Two work support rails slot onto the jig's base, with holes to mount it on a work surface; an end stop; two joiners for alternative layouts or to add more rails; metric and imperial scales; a dust extraction port, plus a box containing the drill; a long square driver for the screws; depth stop collar and key, and a variety of screws and plugs. The slightly more expensive T6PHJM set adds a second, taller stop

for edge alignment, a variety box of 200 screws and a carry box.

## Setting up

Two settings need to be balanced to ensure that the drill goes into and comes out of the correct places: the pocket depth is set up by locking a collar onto the drill's shank; the position of the pocket is set with the depth adjuster.

The T6 makes this easy: place the drill into the hole in the depth gauge labelled with the dimension of the wood being used and, with the drill tip resting on the ledge, slide the collar onto the shank until it reaches the top of the jig and lock in place with the supplied key. Next, deactivate the SpeedDrive in the height adjuster and drop the drill into one of the guide holes to its lowest position. Adjust the height of the guide using the scale on the side – the tip of the drill should just reach the base level. Pull the drill back up so it locks in the SpeedDrive and set up the jaws so that the workpiece can then be clamped securely.

## In use

While the T6 is very similar to other jigs on the market, the SpeedDrive feature is unique. The supplied step drill has a groove to hold it



Two gauge labels are provided – metric and imperial



The SpeedDrive plate...



Small end stop provided in both sets; large end stop in the T6PHJM

in the SpeedDrive plate, which prevents it from dropping, even with a power drill attached. Pull the trigger and the drill's rotation deactivates the plate and allows cutting to begin. Stop the drill and pull up to lock the drill ready for the next hole. You don't have to remove the drill from the jig after every hole – simply leave it in place, unclamp, move the work to the next point, re-clamp and then drill again. You do need to realign the work carefully, but there are small guides on the top of the jig for this. When drilling many holes along the length of a piece of wood, it is quicker and easier not to have to keep taking the drill out of the jig. The two guide holes are at a distance suitable for 50mm timber and the SpeedDrive just needs to be deactivated if you want to use both without moving the workpiece.

### Results

I found that the holes were a little untidy at the edges in the softwood, but neater in hardwood. I have read that this is often the result of insufficient speed, so obviously my cordless drill-drivers are not fast enough! The first few holes were stained with grey powder coming off the drill and guides. This seems to be initial wear and I've given everything a clean to clear it. There is very little dust, but wood chips do collect inside the jig unless you attach a vacuum to the dust extraction port. The special round head pocket-hole screws work much better than a standard screw. I had



... deactivated to allow 'free drilling'



Adjusting the guide height

succeeded in making my very first pocket-hole joint within 20 minutes of opening the box.

### Conclusion

The best jigs are quick and easy to set up and use and, once you know how, the Triton T6 is just that – although the instructions made more sense once I had cut my first few joints! There is a huge amount of guidance online and, especially if you're a novice, I suggest that you research pocket-hole creation before you go shopping. The choice of which jig to buy is not as simple as just how much it costs and it seems that one jig is not going to allow you to create a joint in absolutely every situation. In my opinion, the T6 sets are excellent as they provide everything you need in one box (apart from the electric drill) to begin cutting pocket-holes at a competitive price. I think that Triton have come up trumps again. ✂



Holes in softwood and hardwood



My first joints – note the use of scrap material!



Even with a power drill attached it stays in place



Drill guides on top of the jig

### SPECIFICATION

#### Key features

- Built-in quick-lock and release clamp to easily lock and release workpiece from the jig
- SpeedDrive eliminates need to remove drill bit when creating multiple pocket-holes for four times faster drilling
- 12-42mm (½-1½in) jaw capacity for working on a range of different wood thicknesses
- Bench mountable provides stability during repeated workshop use and saves set up time
- Modular aluminium work supports stabilise larger workpieces and speeds up drilling multiple pocket-holes
- Hardened steel drill guides for longer life and accurate drilling
- Integrated depth collar setting guides from 12-42mm to quickly set the depth collar to match wood thickness
- Adjustable jig drilling height to suit workpiece thickness and match drill depth collar setting
- Dust extraction connection for a dust and chip-free workspace during prolonged use

Typical prices: 6PHJ – £79.99; T6PHJM – £89.99

Web: [www.tritontools.com](http://www.tritontools.com)

### THE VERDICT

#### PROS

- A quick and easy way to cut pocket-holes; SpeedDrive system keeps drill in guide to speed up work; can be expanded to support longer workpieces; replacement parts, screws and plugs are widely available; very good value for money

#### CONS

- Takes a little time to learn how to use; angle cannot be adjusted; limited to 42mm thick wood

RATING: 4.5 out of 5



# WIN! A MICRO JIG MATCHFIT DOVETAIL CLAMP PRO – WORTH £89.95!

In conjunction with **Wood Workers Workshop**, we're giving one lucky reader the chance to win their very own versatile clamping package from **Micro Jig**

Create jigs and workshop fixtures with this incredibly versatile package from Micro Jig. With the included  $\frac{1}{8}$ in Shank 14° MATCHFIT Dovetail Router Bit, you can rout your own tracks and make every inch of your workshop more functional.



### This all-in-one package includes

- 2 × MATCHFIT Dovetail Clamps
- 1 × MATCHFIT Dovetail Router Bit
- 1 × Setup Gauge
- 1 × Set of the Dovetail Hardware Variety Pack

### THE COMPLETE PRIZE AT A GLANCE Micro Jig MATCHFIT Dovetail Clamps pair

For wood dovetail tracks and grooves, these now feature a rubberised soft-grip handle to give you better hold when clamping your projects. New look, better grip.

- The freedom to create your own clamp tracks to clamp virtually anywhere
- Universally compatible with any  $\frac{1}{8}$ in 14° Dovetail Router Bits
- Build tall, stable fences and infeed tables for your table saw
- Rout a dovetail on your workbench to make an instant end vice

### Micro Jig MATCHFIT Dovetail Router Bit (14°)

Micro Jig's MATCHFIT Dovetail Router Bit makes the MATCHFIT system faster and easier to use than ever before.

- Rout incredibly clean dovetail grooves that require less sanding
- Perfect fit for the MATCHFIT Dovetail Clamp system
- Evacuate chips and dust, reducing friction, and heat, resulting in cleaner cuts
- 14°,  $\frac{1}{8}$ in profile with unique rounded

corners for smoother grooves

- Router collet safety line shows how deep into the collet the bit should be

### Micro Jig MATCHFIT Setup Gauge

The MATCHFIT Setup Gauge delivers even faster setup and additional accuracy for cutting dados in minutes with the MATCHFIT Dado Stop. Its pinpoint accuracy delivers air-tight box joints, precision inlays, and dead-on dado cuts.

Pre-built templates let you quickly set the saw blade height for grooving clearance slots and a convenient router bit template allows you to set the exact  $\frac{1}{8}$ in depth for Dovetail Clamp grooves.

For more from Wood Workers Workshop, see [www.woodworkersworkshop.co.uk](http://www.woodworkersworkshop.co.uk).

### HOW TO ENTER

To be in with a chance of winning a Micro Jig MATCHFIT Dovetail Clamp Pro, just visit [www.getwoodworking.com/competitions](http://www.getwoodworking.com/competitions) and answer this simple question:

**QUESTION:** What degree is the included Router Bit?

The winner will be randomly drawn from all correct entries. The closing date for the competition is **27 December 2019**.

Employees of MyTime Media and Wood Workers Workshop are not eligible to enter this competition



**Dickies®**  
**FLEX**

**Engineered to move.™**

PERFORMANCE WORKWEAR

**UNIVERSAL FLEX TROUSER**  
**WITH HOLSTER POCKETS**

Engineered with FLEX fabric for enhanced mobility and all-day comfort

**SLIM FIT**

FLEX waistband • FLEX panels on back of calves  
2 way stretch seamless gusset

60% Cotton / 38% Polyester / 2% Elastane

AVAILABLE COLOURS:

BLACK / NAVY • BLACK / GREY • BLACK

**DICKIES FLEX WORKWEAR  
IS ENGINEERED WITH FLEX FABRIC  
FOR ENHANCED MOBILITY AND  
ALL-DAY COMFORT.**

WWW.DICKIESWORKWEAR.COM or visit a distributor near you



**Dickies®**  
WORKWEAR

FIND US ON SOCIAL



# SWIVELLING ADVENT CHRISTMAS TREE

Tirbhavan 'Tibby' Singh's unique Advent Christmas tree design allows you to change its configuration, thanks to the use of a metal bearing at the base. It also features 24 individual Advent boxes, plus a special 'gift box', which forms the base of the design



As Christmas is fast approaching, I wanted to make a project that gives people a reason to celebrate. To fulfil this brief, I designed and made a swivelling timber Christmas tree, which allows you to change its configuration as you wish, every day leading up to the main event. The celebrations don't stop there, however, because an added bonus is the incorporation of an Advent calendar into the tree's branches. These start from door 1 at the top to door 24 at the bottom, leading down to the big 'present' box at the base, which symbolises Christmas Day.

## Making the gift box base

The first step is to make a box, which will form the base of the project, using 18mm chipboard, but ensure to leave the top open (photo 1). A box measuring 200 × 200 × 200mm is more than sufficient. This is just a mould for the concrete mix, so simply cut and screw the joints at each corner. Drill a hole in the centre of the bottom of the box, which is the same diameter as the 28mm timber dowel; this will ensure it's adequately held in place. Use Gorilla Mould Resistance Sealant on the internal joints and leave to dry.

**TIP** Sealing the inside corners doesn't just eliminate any gaps, but also gives a nice curved edge finish to the concrete base, which is less likely to chip than sharp edges



## MATERIALS & TOOLS REQUIRED

### Materials

- 18mm chipboard
- 1,525mm length of 28mm timber dowel/'broom stick' (for centre of tree)
- Concrete mix: sand, cement & water
- 30m of 2x1in timber (to make the size of tree shown here)
- Paints and stains: undercoat for concrete; white masonry paint for concrete; Danish oil for wood
- Your choice of baubles
- Wooden Advent calendar houses – see John Lewis or Aspen & Brown websites
- 3m length of 6mm timber dowel – for baubles
- 720mm length of 9mm timber dowel – for Advent houses
- 24 small brass hooks – for baubles
- 100mm length of tree branch
- **Metal bearing 1:** 30mm inside diameter (for base of tree) – this needs to be loose rather than a snug fit at the bottom; **metal bearing 2:** 9mm inside diameter (for star) – the outside diameter can vary slightly but 25mm is ideal
- Wood (for star tree topper)
- 100mm length of 9mm metal rod – for star tree topper
- 3.2m of 50mm wide ribbon – red & white

### Tools

- Hand saw
- Screws
- Screwdriver
- Drill
- Various drill bits: 6, 9 & 29mm
- Mastic gun
- Trowel
- Shovel
- Paintbrushes
- Sander, abrasives & sanding block
- Pair of scissors
- Hammer

### Personal protective equipment

- Dust mask
- Ear defenders
- Protective gloves
- Safety boots
- Safety glasses

### Gorilla products used –

- see <https://uk.gorillaglu.com>
- Gorilla Mould Resistant Sealant
- Gorilla Tape
- Gorilla Glue
- Gorilla Epoxy
- Gorilla Wood Glue
- Gorilla Super Glue Brush & Nozzle

### Making the concrete mixture

The second step is to make a concrete mix – three parts sand to one part cement – which is then mixed together with water to give a sufficient consistency. Once you have the correct consistency (not too wet and not too dry), you're ready to pour it into the box (photos 2a & 2b). Don't forget to place the timber dowel in the centre before the mixture goes in. Alternatively, it can also be held in place using a timber brace at the top. The important part is to ensure the surface is nice and level.

**TIP** Vibrate or tap the box to eliminate as many large air bubbles from forming as possible

### Cutting the branches

While the concrete is drying, you can start to cut 75 lengths of the 2x1in timbers to form the branches. The longest one at the bottom is 750mm with each branch decreasing by 10mm as you get to the top. This means that each side becomes 5mm shorter, which helps to create the Christmas tree shape (photo 3b). The size of the tree can be customised to your individual requirements, however.

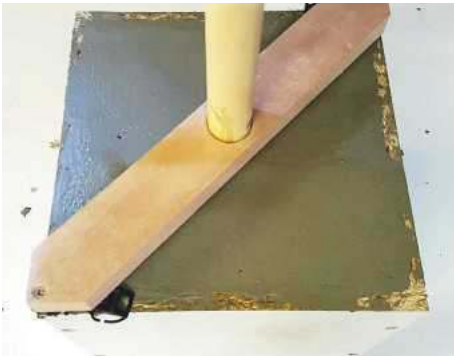
**TIP** Don't cut the top of the 28mm timber dowel until the end, once you're happy with the final height of the tree



1 The chipboard box with a hole drilled into the centre



2a Timber dowel and brace in place, ready for the concrete to be poured into the box



2b Here you can see the concrete mixture, once poured in



3a Using a mitre saw set at 90° to cut the 75 individual lengths of 2x1 in timber



3b All the lengths cut and laid out to show the Christmas tree shape

### Holey timber

Next, accurately mark and drill a hole in the centre of each length of timber (photos 4a & 4b). It's a good idea to use a marking gauge or set square in order to achieve consistency here.

**TIP** If your timber dowel is 28mm, it's advisable to drill a hole that is slightly bigger – for example, 28.5mm, which will allow the timbers to spin more freely

### Treating your tree

The next step is to stain the timbers to your preference – here I used clear Danish oil (photo 5).

**TIP** Another option is to paint the timbers a green colour to imitate a Christmas tree effect – the choice is yours

### Adding colour

Once the concrete is fully dry (which will take between 24–48 hours) you can carefully remove the chipboard frame. Next, slightly sand the concrete block and paint it using your choice of colours – I went for white here, which will contrast well against the red ribbon. Smooth masonry paint works well on the concrete block but you may need to apply a primer coat along with a few finishing coats in order to achieve a good, even finish (photo 6).

**TIP** Before painting the concrete block, wrap Gorilla Tape around the 28mm timber dowel. This will prevent paint getting on it and can be easily removed afterwards

### Decorations

You can choose whichever decorations you'd like to use on your tree – here, I went for baubles on one side and Advent calendar houses on the other.

For the baubles, I used 6mm timber dowels and hung them off brass hooks (photo 7a). For the Advent houses, I chose to use pre-bought ones, which are available from either John Lewis or Aspen and Brown, but of course, you can make these yourself if you prefer, which will add a more personalised and homemade feel (photo 7c). For mine, I used 9mm timber dowels and glued and screwed them from the back using Gorilla Glue, as these were slightly heavier (photo 7d). Once the decorations are prepared, drill into the centre of the end-grain on the 2x1 in timbers – the baubles and houses will fit into these.

**TIP** Before cutting the dowels to size, check the overhang on each to ensure they don't catch each other while the timbers are spinning or when the tree configuration is being altered. In this case, I missed two timbers and placed a bauble and Advent house onto each side of the third timber, going all the way down



4a A piece of 2x1 in timber mounted in a bench vice, being drilled using a Forstner bit



4b You should be left with a nice accurate and cleanly drilled hole



5 Staining each of the 2x1 in 'branches' using clear Danish oil, although you can use whichever finish you choose



**6** Painting the concrete block 'gift box' with an initial coat of white masonry paint

### Jolly job

Before you start placing all the timbers onto the main 28mm dowel, it's a good idea to attach a 100mm timber sleeve to the bottom (**photo 8b**); this ensures it won't catch on the concrete block. One option is to cut a thick tree branch, drill a hole in the middle of it and slide it over the dowel. Gorilla Epoxy is great for sticking timber to concrete (**photo 8c**). The best idea is to slide all the timbers onto the dowel, going from the biggest to the smallest (**photo 8e**).

**TIP** Placing a 30mm bearing on top of the timber sleeve will allow the tree to spin freely. However, this is optional, as you'll still be able to turn the timbers

### Star up high

A Christmas tree isn't complete without a star, so the next step is to craft the tree topper. This can be done by cutting five individual diamond shapes (**photo 9a**) out of any piece of wood (**photo 9b**). You can also chamfer the edges of the star to create an elegant look (**photo 9c**). Once all cut, each diamond can be glued together using Gorilla Wood Glue (**photos 9d & 9e**).

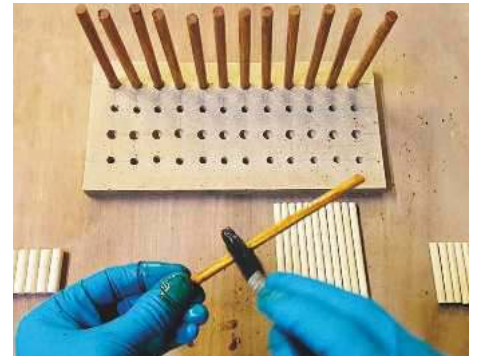
**TIP** In order to achieve an accurate star shape, it's a good idea to print one (examples of which can be found online), which can then be used as a template



**7f** A piece of 9mm dowel drilled so a hook can be screwed in, which the bauble then hangs off



**7a** Cutting the 9mm dowels ready to accept the Advent houses



**7b** Coating each of the dowels with Danish oil



**7c** I chose to use pre-bought Advent calendar houses, but you can make your own if you wish



**7d** Applying Gorilla Glue to the 9mm dowels before sticking them to the Advent houses



**7e** I chose to use small-sized red baubles for my tree, the proportions of which work, but you can choose whichever colour you prefer



**7g** One of the completed 'branches', with Advent house on one end and bauble on the other



**8a** For my timber sleeve, I chose to use a branch from a blackberry bush – you need to ensure the diameter is larger than that of the 28mm dowel, which the individual 2×1in timber branches will be placed onto



**8b** The timber sleeve mounted in a bench vice and drilled, ready to be inserted through the 28mm dowel

### Moving star

Once the star has dried, it's ready to be placed onto the top of the tree. The best way to do this is by drilling a 9mm metal rod into the bottom of the star (**photo 10a**). You can then cut the tree to size and drill and glue the star onto the top of the tree. Making the star spin is optional, but simple to do if you so choose – just drill a small bearing into the centre of the 28mm dowel, then place the metal rod into the centre of this bearing (**photo 10b**).

**TIP** You could take the bearing out of a 'fidget spinner', which works well



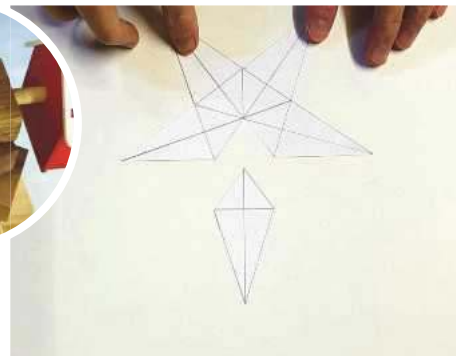
**8c** Mixing the Gorilla Epoxy, which will stick the timber sleeve to the concrete



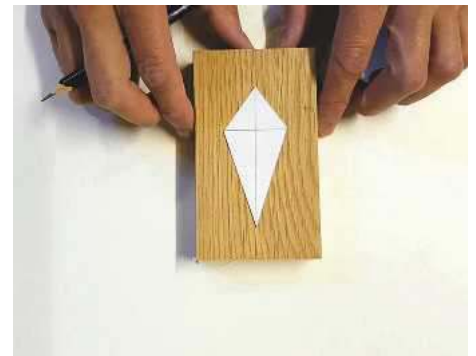
**8d** The 100mm timber sleeve placed through the 28mm dowel with the 30mm metal bearing on top



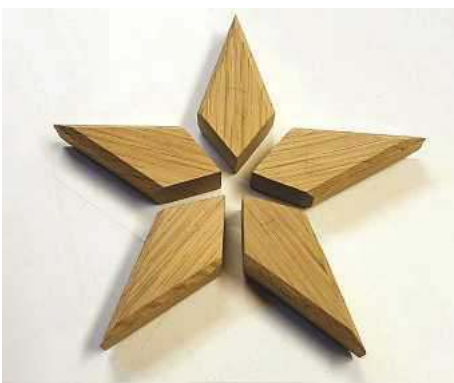
**8e** Once all the 'branches' are fitted, the tree is definitely starting to take shape



**9a** Using a star-shaped template is a good idea, as this ensures your wooden version is 100% accurate



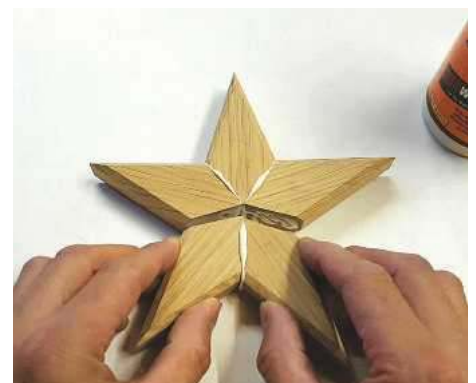
**9b** One of the diamonds placed onto a piece of wood



**9c** The five individual diamonds, which make up the star shape once placed together – a chamfered edge creates an elegant finish



**9d** Applying Gorilla Wood Glue to the individual diamond shapes



**9e** The five diamond shapes, when glued together, form the star



**10a** Drilling a hole into the bottom of the star, which will be held up by the 9mm metal rod



**10b** The star tree topper in place, with the metal bearing fitting at the top of the tree



**11a** The first step is to place and glue the red ribbon in both directions, which makes the block look like a present and forms the initial bow shape

### Cutting the ribbon

You're almost ready for the big countdown, but before that, you need to wrap the concrete cube with a lovely ribbon and bow to make it look like a present. Gorilla's Super Glue Brush & Nozzle makes it easy to apply the glue in a controlled manner (**photo 11a**).

**TIP** Depending on how competent you feel, you could make the bow yourself but if not, then get someone else to make it for you, or alternatively, buy it ready-made (**photo 11b**)



**11b** For my design, I chose to use one red and one white ribbon to create a centrepiece 'bow' on the top of the concrete 'present', which looks very effective. You may want to ask someone to make this for you, but if not, you can buy it ready-made at a local haberdashery or similar



**11c** Once glued in place, you can see the present looks almost good enough to open!

### Wait for Christmas

You are now ready to put the final touches to your Christmas tree. Don't forget to stock the Advent calendar with your choice of gift before the start of December. Open the individual doors each day, working your way down the tree leading up to Christmas Day. Once you get to the bottom, that's where you'll find all the presents waiting to be opened on 25 December.

**TIP** Express your creativity by changing the shape of the tree every day leading up to Christmas Day

I hope you've had as much fun making this project as I did. I'd like to take this opportunity to wish you all a very Merry Christmas! ❄️

### FURTHER INFORMATION

To find out more about Tirbhavan 'Tibby' Singh and to see more examples of his work, visit [www.tibbysingh.com](http://www.tibbysingh.com)



**12** The Advent tree shown in some of its endless configurations



Organised by

**JB** JEREMY BROUN

In collaboration with

**The Woodworker**  
Good Woodworking

**AXMINSTER**  
Tools & Machinery

**triton**

**THE WILSON**  
CHELTENHAM ART GALLERY & MUSEUM

# THE ALAN PETERS FURNITURE AWARD 2020

Don't miss out on the opportunity to be part of this prestigious annual award, which champions UK furniture designing and making talent while celebrating the life and work of the late Alan Peters OBE



Alan Peters' 'Fan table'

This newly evolved annual award celebrates the legacy of one of Britain's most prominent furniture designer-makers of the late 20th century – Alan Peters OBE – while aiming to encourage emerging talent in the craft of furniture design and making.

Any woodworker who is a resident UK citizen over the age of 18, and who has a passion and talent for designing and making contemporary furniture, is invited to submit up to two items of furniture that echo the philosophy of Alan Peters. Judging is based on the appropriate use of wood, the quality of workmanship, functionality and originality of design. Both one-off designs and potential batch-produced designs are encouraged.

Applicants should be familiar with the work of Alan Peters prior to applying and are encouraged to read Jeremy Broun's 64-page video-integrated online e-book, which is offered free-of-charge (via the website link opposite).

### The man behind the award

Alan Peters OBE (1933–2009) was one of Britain's most prominent furniture designer-makers of the latter part of the 20th century. He was apprenticed to Edward Barnsley and had a direct link to the English Arts and Crafts Movement. He was hugely influential internationally in his practice, teaching and publications. Above all, his respect and understanding of how wood behaves and the value of hand skill, yet moving tradition forward, resulted in the creation of many timeless pieces. He created affordable functional furniture, which was made to last, making an art of his craft in some of his subtle innovations.

### History of the award

The original award was called 'The Alan Peters Award For Excellence' and was initiated by Jason Heap in 2010. The prize was offered to three winners, each of whom were given free exhibition space alongside the professionals at his annual furniture exhibition in Cheltenham. The award ran for eight years, and some of the past winning pieces are shown here. The judges were Jason Heap, Keith Newton and Jeremy Broun.



Anais Dancet's '10 Degrees' stackable stool – a 2012 winner of The Alan Peters Award For Excellence

### Award judges

**Jeremy Broun** (organiser) – designer-maker and co-exhibitor with Alan Peters 1978–2002;  
**Andrew Lawton** – designer-maker who worked with Alan Peters and on his last commission;  
**Keith Newton** – early apprentice and employee of Alan Peters for 21 years.



Chris Wiseman's 'Oak Within' sideboard – 2016 winner of The Alan Peters Award For Excellence



Alan Peters chest with silver inlay



Alan Peters and Jeremy Broun in 2005

## PRIZES OFFERED

### 1st prize

£1,000 Axminster Tools & Machinery voucher

### 2nd prize

£500 Triton Tools voucher

### 3rd prize

£300 Judges' prize

Winning pieces will be exhibited at Axminster's Nuneaton store and then at The Wilson Gallery (Cheltenham Art Gallery & Museum).

Award deadline is **30 May 2020**. Entries can be submitted any time up to this date. A £20 entry fee applies and a maximum of two entries can be made (£20 per entry).

The judging ceremony will be held at Axminster's Nuneaton store on 29 June 2020, and an exhibition at the store will run from 1–13 July 2020.

Following this, the pieces will then be exhibited at The Wilson Gallery – dates to be confirmed.

To download an application form and the 64-page e-book, please visit [www.woodomain.com/alanpetersaward](http://www.woodomain.com/alanpetersaward). The form can be found at the right of the page. Payment for entry can also be made securely via the website.

For further information, please contact either Group Editor, Tegan Foley ([tegan.foley@mytimemedia.com](mailto:tegan.foley@mytimemedia.com)), Organiser, Jeremy Broun ([jb@woodomain.com](mailto:jb@woodomain.com))



Alan Peters chest



# WOODWORKER'S ENCYCLOPAEDIA PART 11

There are a number of things that cause defects in this section of the directory. As he moves from the Cs to the Ds, **Peter Bishop** has a few more descriptions that he hopes you'll find interesting



Tree crown

### Crown

In relationship to trees, the crown is the top part that includes all the branches and foliage.



Crown shyness: even trees need personal space

### Crown cut

This is an alternative name for through and through cut logs. It literally means that the log is cut through from one side right through to the other, slice after slice. It's a simple method that produces a variety of different qualities, including a few quartersawn boards.



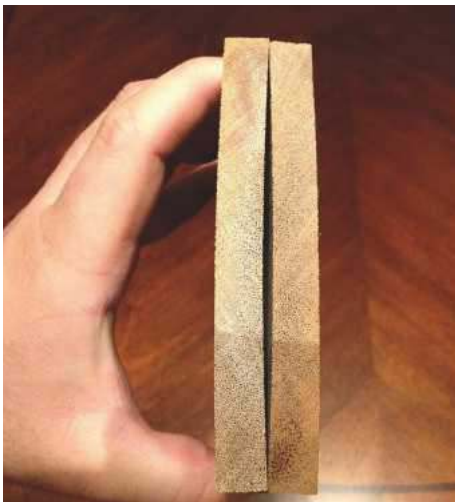
A through and through cut log



A cubic metre of stacked firewood

**Cubic measure**

Most lumber is bought and sold in some form of cubic measure be it imperial, cubic feet, or metric cubic metres. A cubic foot is the equivalent of a block 1ft, or 12in square. A cubic metre is a metre cube. Historically, hardwoods were sold in cubic feet and softwoods in cubic metres, but this has blurred over time. A cubic metre, abbreviated as m<sup>3</sup>, contains 35.3147 cubic feet, abbreviated as cu ft. If you only want small quantities, it's probably easier to work with cubic feet than metres.



How do you fix cupped wood?

**Cupping**

This is a defect in timber and can be quite wasteful. The word is used to describe boards that have cupped, or dished if you wish, across the grain. When lumber is cut from the log there are specific boards that will have a tendency to cup more than others. When crown cut/through and through cut, as above, those boards towards the outside will be most likely to cup. If dried slowly and carefully, this can be minimal. It's all related to the cellular structure of wood, how the planks are cut from the log and the tensions that are created when it dries. The result of cupping can be costly. If you can imagine trying to produce flat surfaces from cupped boards you will understand that a lot of waste is generated before the flatness is achieved. It also means that you'll need to start out with something thicker than the final size you require. We'll cover the techniques required to flatten stuff later on in the series.

**Ring & Cup shakes**

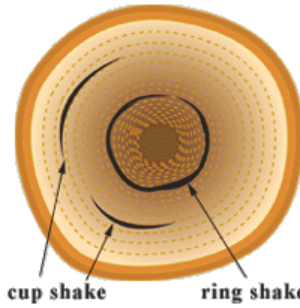


Diagram illustrating the difference between ring and cup shakes



Cup (ring) shakes in a large bowl blank

**Cup & ring shakes**

Another defect that is found in logs and can be transferred to planks when they are cut from it, a cup shake is a gap that partly follows the growth ring line while a ring shake does the same thing, but might nearly or completely join the circle. There are a variety of reasons why these occur, but one is due to excessive frost damage to the sapwood layer while the tree is growing. If the shakes are transferred to lumber, they might result in a section falling out or impact on any structural use of the associated piece or pieces.



An example of a curl and crotch veneer

**Curl veneers**

This is one of several names attributed to the patterned veneers that are cut from a fork in a tree. The other names associated with the same cut are crotch, fan, fork or crotch veneer. The curl veneer is aesthetically pleasing with whirls and curls all over. It's often used as a bookmark veneer; opened out like a mirrored page. It can be difficult to fix due to all the interlocking grain that creates the pleasing patterns.

**Curly or wavy grain**

Similar to cross-grained material, trying to get a smooth finish on the face surfaces can be difficult. If you persevere, however, it can look absolutely fantastic.



Fine shank rose head nails

**Cut nails**

Cut nails are usually produced from sheets of steel using a machine or press that punches them out. Small ones, of slightly elongated triangular form, are often called 'brads' and are used in glazing. Larger ones were used extensively for second-fix in buildings but these have been superseded by nail guns and specialist adhesives. For decorative effect, there are 'rose' cut nails, which are produced in a similar way. To finish these off, their heads are stamped to produce three or four flat surfaces on their tops. An expensive item but great if you're looking for a 'Gothic' style studded door!



Axcaliber shear cutting rebate cutter head

**Cutterblock & cutters**

A cutterblock is the housing into which cutters are fixed to produce mouldings or planed sections. Today these are highly sophisticated bits of kit along with the cutters that go into them. They are found in use on powered planes, small and large, spindle moulders – that's a machine with one power-driven shaft – or planer moulders for the high production of various finished shapes. Routers can also have cutterblocks that have interchangeable or replacement cutters fitted. Today it's rare to find square 'blocks' although these were the historically preferred choice. Now we have circular blocks with various forms of self-locking mechanisms that hold the cutters in place. The cutters that produce the required profile might be of a standard design, purpose-made by a specialist supplier or made in the workshop to order. They're 'set' in the block,

## TECHNICAL A-Z of timber terms & jargon

which is locked onto a powered shaft and, with guides and pressures in place, the wood is passed by or through to produce the moulded sections. Most of us, with small workshops, will only use the pre-shaped router cutter or, if we have room, a spindle moulder.



Axminster Superior cutting gauge

### Cutting gauge

This gauge can be a useful tool in the workshop. With a small, sharp blade instead of a pointed pin, like you find in a marking gauge, it can be used to create permanent marks, cut thin material, or even make small rebates.

### Cutting list

I make one of these at the start of a project after I've produced a drawing. The cutting list will probably be based on nominal sizes. It provides a listing of the material needed to complete the project. In some commercial timber yards, they also refer to this as a 'picking' list. When the phrase 'to cut' is included on a list, it means that the planks chosen should be able to produce (have cut out of them) the required nominal sized pieces.

### Dado

This is the part of a wall in a room below about waist height and above the skirting. A dado, or chair rail, delineates the point at which this point ceases.



Dead knot in a tree

### Dead knot

Dead knots can be found in both softwood and hardwood but are most common in the former. They are an inclusion within the timber that has been completely or partly grown round. Formed by the tree continuing to grow beyond the point at which a branch may have died or dropped off. Easily recognisable, the wood of the dead knot is usually darker. Some will be so far gone that you can push them out.

### Deal

The word deal is often incorrectly used to describe softwood planks. In originality it was actually describing a range of plank sizes with set parameters. It was applied to softwood from Scandinavia, Russia and the Baltic States. The sizes within the classification are any thickness from 2-4in and any width from 9-11in wide. It's not commonly used today, but some still refer to deals rather than planks.



Death watch beetle...



... and the damage it causes

### Death watch beetle

This wood-boring beetle is larger than the furniture one we described under its Latin name, *anobiidae*. It can cause havoc within the structural timbers of a building, especially those of some age. Like most beetles, the death watch has a long cycle of growth. Starting out as an egg laid in cracks and crevices they hatch into grubs that bore into the wood causing the primary source of damage. After anything from three, four or more years, the grub turns into a chrysalis and then into a beetle. The beetle bores out, finds a mate and the cycle begins all over again. Death watch as a name is attributed due to its mating call, a tapping of its helmeted head on wood, which was supposed to be a precursor to death!



Wood decay caused by *Serpula lacrymans* (called true dry rot, which is a type of brown rot)

### Decay

An attack by bacteria or fungi can cause wood to decay. We're probably most likely to see the results of this in fencing products such as posts. After a few years the areas below and above ground will tend to attract fungi, soften, become friable and eventually decay to a point where they are liable to break off. Other decay can be found in buildings where water has been seeping in. A roof is a prime example. If the leaks are not fixed there will be a fungal attack at some point. Seek advice if your project is likely to be in the damp. Preservative treatment or the right choice of timber can help avoid or alleviate decay.



A second-growth deciduous forest in New Jersey

### Deciduous

We classify trees that shed their leaves in the autumn cycle as being deciduous. These are generally hardwoods but the shedding of leaves is not exclusive to them. Larch, a softwood by classification, shed their leaves annually as well.



Wooden decking on a yacht

### Decking

This can have more than one meaning but, effectively, it's a flat area covered in decking. This might be as a wooden patio covering or the timber decks of yachts, boats and ships. ❌

### NEXT MONTH

In part 12, Peter will look at more terms including delamination, diamonding, dimension stock and dog's tooth mouldings

# UPGRADE YOUR SHARPENING WITH OUR DIAMOND WHEELS

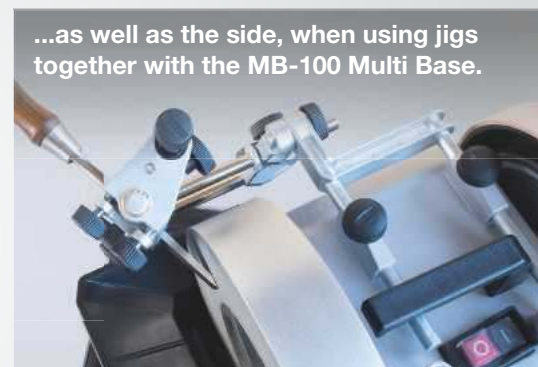
- Fixed size for the perfect edge angle every time
- For a flat bevel use the wheel side with the new MB-100
- Sharpen materials such as HSS, carbide and ceramics
- Available in three different grits:  
360, 600 and extra fine 1200



Gouge sharpening with the SVD-186 Gouge Jig.



You can sharpen on the periphery...



...as well as the side, when using jigs together with the MB-100 Multi Base.

# An English demonstrator

## AUSTRIA

Taking a break from his usual turning projects, **Andrew Hall** shares the experiences he encountered during a recent demo trip to Austria with Record Power

**W**riting articles that are different but related to the subject we love so much can be difficult, but this one was a pleasure to write, and allowed me to relive my experience demonstrating woodturning in Austria.

I learn my living as a freelance woodturning teacher and demonstrator, and have had the opportunity to work in Europe over the last decade. My first trip outside of the UK was to Germany where I visited the Schulte family in 2009 to deliver a 'Huts Course', plus a German 'open house' event, as they call the shows in Europe. They are very similar to the ones held at The ToolPost, Robert Sorby, Turners Retreat and Axminster tools & Machinery branches, as well as many of the Record Power suppliers. ▶



**Drechsler-Forums-Treffen**  
4. - 6. Oktober 2019  
Hödnerhof-Arena Ebbs in Tirol

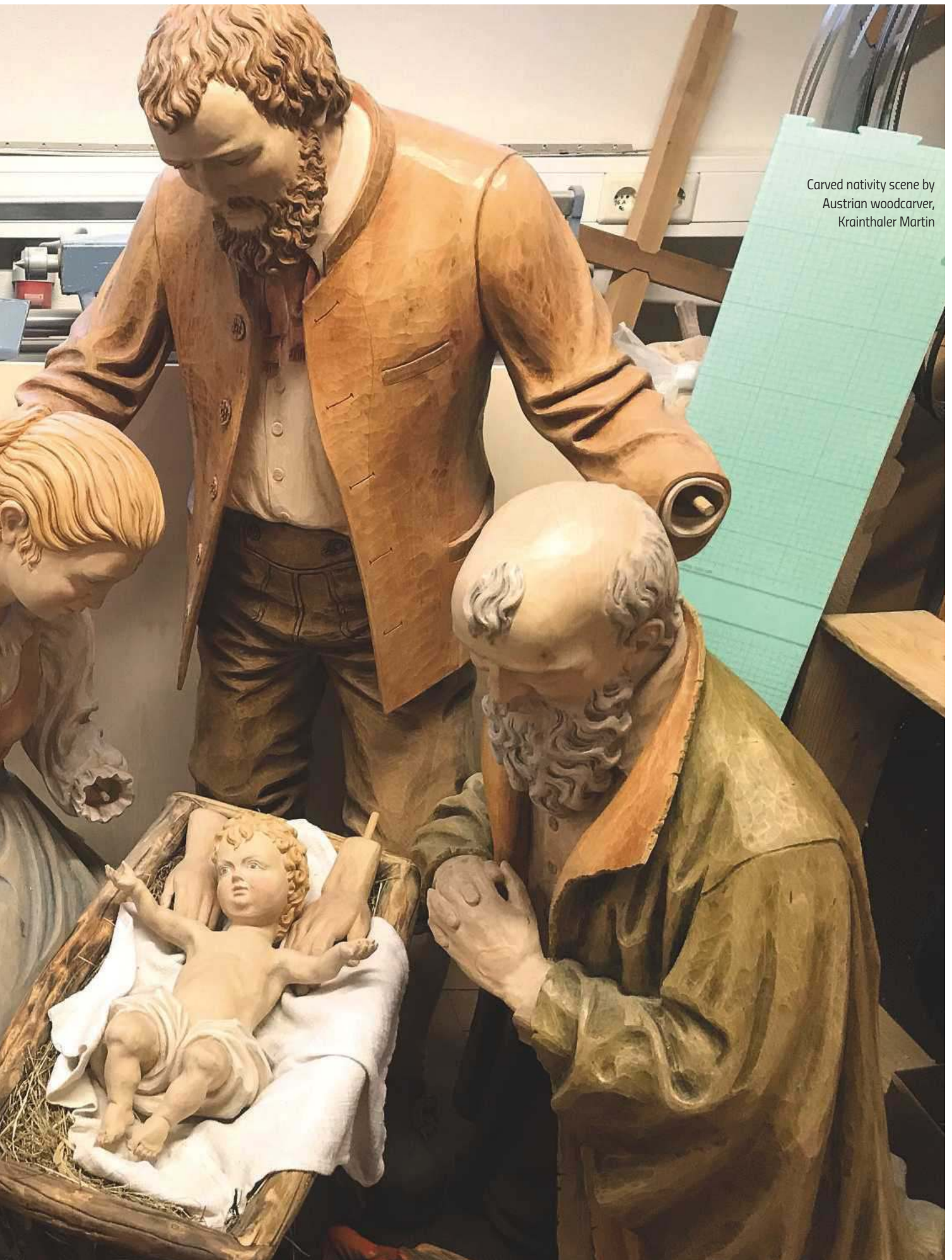
- \* Demonstrationen und Vorträge mit vielen internationalen Holzkünstlern
- \* Mehrere Drechslerstammtische präsentieren ihr Können
- \* Maschinen, Werkzeuge und Zubehör von allen führenden Herstellern
- \* Wettbewerb: „Bring den Span ins Ziel!“
- \* Große Ausstellung von Drechselobjekten
- \* Hölzer aus aller Welt

Freitag von 14 - 17 Uhr  
Sa + So von 9 - 17 Uhr  
Tagesticket 15,00 €  
Wochenendticket 25,00 €

weitere Informationen: [www.dft2019.de](http://www.dft2019.de)

Flyer advertising the Austrian woodturning event





Carved nativity scene by  
Austrian woodcarver,  
Krainthaler Martin



Stunning Austrian scenery



Some examples of local buildings

I've been fortunate to have had the opportunity to work for the companies previously mentioned, but this experience was my first time working with Record Power as a demonstrator.



One of the huge halls, which housed the hobby turners and turning clubs/groups

I've used Record Power products for years and am often seen demonstrating on their Herald lathe at the 'Harrogate' and Newark woodworking and woodturning shows. At those events, I'm employed as a demonstrator by the show organisers. As a demonstrator, you're given the opportunity to try a lot of new products before you buy, which can be very useful.

Some time ago, Record asked me if I'd like to demonstrate for them at a new show, which was to be held in Ebbs, Austria. Having never been there before, I was delighted to be given the chance to see the area as well as attending the event itself.

**To Austria via Germany**

My main contact at Record Power is Pete and he organised all the travel and accommodation arrangements, which were superb, and I'm

pleased to say everything ran very smoothly: no airport delays and plenty of time for customs, etc.

I usually have quite a large display at both the 'Harrogate' and Newark events; however, Pete had allocated me a pallet for my tools and display, which was to be sent with all the products the week before the show to a storage and distribution holder in Austria. Everything was going on a lorry by ferry and we were flying to the venue from Birmingham Airport.

The show was to be held from 4–6 October, and we flew from Birmingham to Munich Airport on the Wednesday morning in order to have the Thursday to set up the stand and demo areas.

Sadly, the weather wasn't too good when we arrived, and we then had a 3.6 hour drive the other end, travelling in the pouring rain to Austria through Germany. We mostly drove on the Autobahns, which was certainly an experience



My display area and demonstrating station



One of the posters detailing the demonstrators appearing on the Record Power stand



Familiar faces on the Tormek stand



The Record Power stand, in all its glory



Clive Brooks from Robert Sorby and woodturner, Nick Agar



Ronald Kanne and Mark Hancock



Woodturner Hans Weiderman hollowing a vessel



A German foot-powered treadle lathe



A beautifully hand-carved nativity scene



Typical woodturning and carving club exhibits



German woodcarver specialising in Krampus masks

not to be forgotten! In Germany, the outside lane of the Autobahn has no speed limit – needless to say, we ensured to stick to the inside lane and Oliver, who happens to be German, did the driving.

It was dark by the time we arrived at the hotel, so we really couldn't see any of the surrounding area. Sunrise was at about 6am, so I was excited to have an explore as well as the chance to see the showground, and having never been to Austria before, I was certainly taken aback by its beauty.

### Motorway permits & lost wood

Our hotel was only about 10km away from the showground, which was a huge garden centre, and as the owner was a very keen hobby woodturner, he'd kindly offered to host the event. We drove to the venue, but en route had to call into a service station to buy a motorway permit, which is something that is required when visiting Austria. Costing €10, we were pleased we did as failure to display one could lead to a penalty fine of €300! Every car is photographed entering and leaving the motorway junctions, so there's nowhere to hide! So with permit bought, off we travelled to Ebbs. We arrived at 8am on



The stand contents dismantled, pallet wrapped and ready to go

the Thursday and everything was on the stand area, ready for setup. The transport company had done a brilliant job, much to my relief.

Everything in my pallet was just as I had packed it, and when I removed the pallet wrap, I was pleased to find that nothing had moved. I'd been talking to Simon Hope, who was demonstrating on the Schulte stand with Paul Howard, about how all of Paul's gear had arrived but Simon's wood had not. Still, when that happens we always help each other out as the show must go on.

### Huge halls

The halls were huge, of which there were two: hall 1, which housed all of the retail companies and professional demonstrators, and hall 2, where all of the hobby turners and turning clubs/groups were situated.

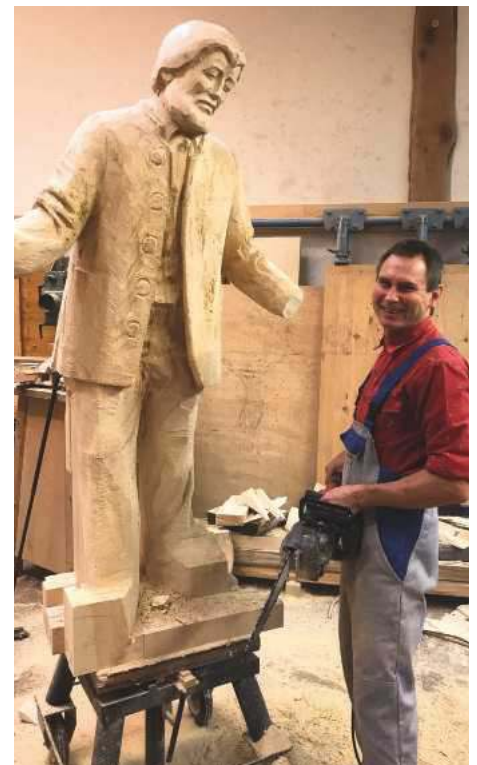
I had travelled to Ebbs with Oliver, Pete and Jonathan, and we started to set up the stand. I began constructing my display area and demonstrating station, and Jonathan, the Record Power graphics and advertising expert, had handily made a floor plan for all machines and the three other demonstrators.



One of the farms we encountered during our morning walk

Fast forward eight hours and everything was complete. I met Felix, the European representative for Record, and the employers of Meyer along with their two demonstrators, who had arrived to set up their workstations. One of the chaps was turning and steam-bending ash chairs and the other was making pens and small turnings.

Jonathan had also made some posters, which advertised the demonstrators appearing on the stand, who had come from all over the world. These were displayed throughout the show area. ▶



Krainthaler Martin, a local woodcarver, with one of his amazing chainsaw carvings



Kra's house and gallery/workshop

**Show time!**

Day one of the show commenced at 2pm and finished at 7pm. This was the Friday and I finally had a chance to wander around the show area before the public arrived. This is unusual, as often when we get to see the other displays and demonstrator areas, everything is covered with sheets, etc. so you don't really get a feel for it until everything is eventually unveiled.

The event went on until the Sunday evening and it was great to see some of the demonstrators and say hello.

At lunchtime on the last day, I had the opportunity to walk around hall 2, which was designated to the turning groups, hobby turners and carvers, and I have to say that some of the work on display there was just awesome.

Everything finished at 5pm on the Sunday, and the stand had to be broken down and out of the showground by 9pm, so it was all hands on deck until we were completely dismantled,



Carving of a capercaillie – a local game bird

with all the stock ready to be transported to the next show two weeks later in Stuttgart, where it would happen all over again.

**A fantastic discovery**

Monday after the show was travel home day, and we were due to leave the hotel for the airport at 11am, so Jonathan and I decided to have a final morning walk. Luck has a funny way of appearing on occasions, as the Editor had asked if, within this article, I could try to incorporate a Christmas theme.

We decided to wander along a farm track we'd not walked before, and there happened to come across a woodcarver. A lot of the farms had milking cows and the habitable quarters were situated at the front of the property with cow shed at the back, which was also the milking parlour. We were walking past one of the properties when I heard the sound of an electric chainsaw, so I glanced through



Carving depicting two fighting stags

the window and noticed a huge carving. It was then we were welcomed into the workshop of Kraintaler Martin, the local Bildhauer (sculptor).

Kra was a lovely man and so enthusiastic and welcoming. He showed us a number of his sculptures including one destined for the centre of the village. He then showed us the nativity scene, ready for the Christmas display. What a stroke of luck – there was my Christmas theme! He then proudly pointed out a number of his other sculptures, and what a great display of work!

The sculpture he was most proud of was his little boy, shown below. I say 'little boy' as this was done many years ago, but his son, who the carving is based on, is now in fact a man.

Kra then went on to explain how he creates such magnificent pieces of art by laminating up numbered sections of tulipwood.

Another interesting conversation we had concerned the history of the German Christmas monster, known as Krampus, who visits the naughty children in place of Santa. Needless to say, Kra said all of his children were always very well behaved leading up to Christmas!

We spent a fabulous hour with Kra, then headed back to the hotel and off to Munich Airport, where we'd make the return journey to Birmingham. ✘



Carving of a little boy (Kra's son)



Kra's carvings are made using numbered sections of laminated tulipwood



Carved Krampus mask

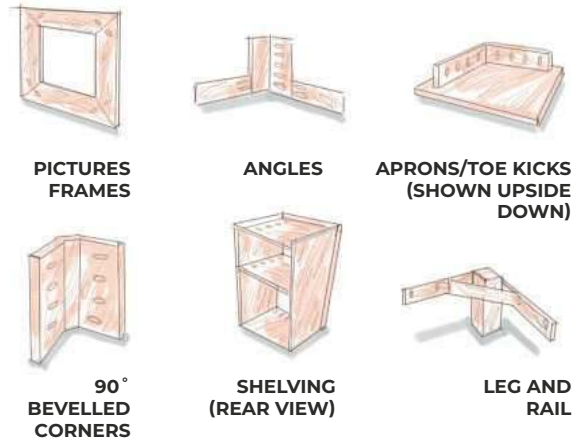
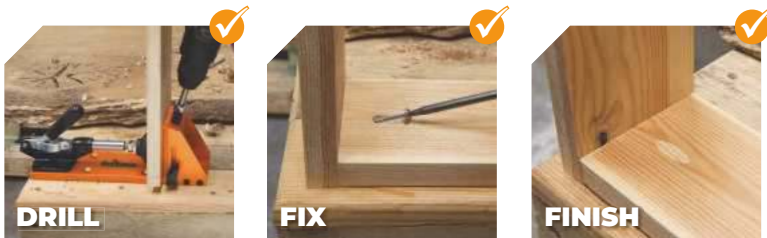
# JOINERY

made simple



MASTERS OF WOOD

Whether you're a beginner or a master, a Triton Pocket-hole Jig makes strong, accurate, joinery remarkably quick and easy.



Create strong, accurate, concealed joints in minutes.  
No need for glue so less mess and no waiting!  
Create anything from simple frames to fine furniture.



## Which Jig is Best for Me?

	PROJECT TYPE	CLAMP
<p><b>T1 PHJ</b> Single Mini Pocket-Hole Jig</p>	Small scale projects with <b>1 to 10</b> Pocket Holes 	<p>Required</p>
<p><b>T2 PHJ</b> Double Mini Pocket-Hole Jig</p>	Small scale projects with <b>1 to 20</b> Pocket Holes 	<p>Required</p>
<p><b>T2 PHJS</b> Double Mini Pocket-Hole Jig Set 8pce</p>	Small scale projects with <b>1 to 20</b> Pocket Holes 	<p>Required</p>
<p><b>T3 PHJ</b> T3 Handy Pocket-Hole Jig 3/4" (19mm)</p>	Small to large 3/4" projects only, with <b>1 to 50</b> Pocket Holes 	<p>Handheld</p>
<p><b>T4 PHJ</b> T4 Easy-Set Pocket-Hole Jig</p>	Medium to large scale projects with <b>1 to 50</b> Pocket Holes 	<p>Built in</p>
<p><b>T6 PHJ</b> T6 Pocket-Hole Jig</p>	Medium to large scale projects with <b>50+</b> Pocket Holes 	<p>Built In</p>
<p><b>T6 PHJM</b> T6 Pocket-Hole Jig Master Set 12pce</p>		<p>Built In</p>
<p><b>TW7PHJ</b> Pocket-Hole Jig 7pce</p>	Small to large scale projects with <b>1 to 50</b> Pocket Holes 	<p>Built In</p>
<p><b>TW8CPHJ</b> Clamping Pocket-Hole Jig 8pce</p>		<p>Built In</p>



### Also Available

- TS PJ**  
TS Shelf Pin Jig
- Shelving pin preparation in cupboards, storage units and furniture
  - 7 drill guides
  - 2 x Side stop spacing 30 & 50mm
  - Snap-together system to join 2 or more jigs
  - Includes drill bit, depth collar and jig locating pin



Find your nearest stockist [TRITONTOOLS.COM](http://TRITONTOOLS.COM)

**3YR**  
GUARANTEE

# What's new from



'THE' TOOL SPECIALISTS • WWW.DM-TOOLS.CO.UK • 0208 892 3813

## TREND AIR/M/FF AIRMASK PRO FULL-FACE MASK

**MANUFACTURER:** Trend

**D&M GUIDE PRICE:** £129.95 (inc VAT)

Offering exceptional protection from high velocity debris impact and respiratory protection from microscopic airborne particles, the new Trend AirMask Pro is the perfect dual-purpose full-face mask for eye and respiratory protection.

By selecting specific filters to suit the work in hand, the user can ensure they have the correct protection at all times, filtering out particulates as fine as 0.3 microns to 99.99% efficiency. Two filter options are available separately from Trend, both using a foolproof twist lock bayonet connection for simple and fast changeover when required, with the filters designed to fit to the side of the mask in a swept-back profile, minimising any vision impairment when working.

The AirMask Pro also has ultra low breathing resistance for increased comfort levels whether over longer periods of use or in strenuous tasks, ensuring premium respiratory protection at all times, across multiple trades and tasks. The AirMask Pro's capabilities are further enhanced by the visor, which offers superior panoramic vision and high impact eye protection with a rating of EN: 166 B.

With a visor capable of withstanding a 6mm steel ball fired at over 200m per second, it's ideal for all stone cutting, grinding and woodworking tasks, where high speed flying debris is commonplace.

Available in small, medium and large options to ensure the best possible fit, the lightweight low-profile design of the AirMask Pro optimises and enhances respiratory and eye protection factors for the end user, offering ultra-efficient filtration with easy breathing and superior crystal-clear vision.



## KREG 5-PIECE HARDWARE INSTALLATION KIT

**MANUFACTURER:** Kreg

**D&M GUIDE PRICE:** KHIPROM – £79.95 (inc VAT)



This kit contains three easy-to-use jigs plus two bonus clamps. The hardware installation kit allows you to install knobs and pulls, concealed hinges and drawer slides with accurate, repeatable results.

**Concealed Hinge Jig** – takes the guesswork out of installing cabinet doors using concealed hinges. Using an ordinary electric drill, the jig positions an included carbide-tipped bit exactly at the proper position and offset, and drills to the perfect depth every time, thanks to a depth stop collar.

**Cabinet Hardware Jig** – the movable edge guide and measuring scales make it easy to position knobs precisely, while adjustable drill guides ensure straight holes for perfect knob and pull positioning every time.

**Drawer Slide Jig** – this easy-to use jig holds slides in position as you drill mounting holes in the cabinet, and it supports drawer boxes while mounting slides to the drawer.

**Classic 2in Face Clamp** – designed for creating perfectly flush Kreg joints, these work extremely well for various other workshop and project tasks that require solid clamping without marring. The clamps feature large clamp pads that distribute clamping force evenly, while holding pieces flush during assembly.



PLEASE CHECK OUR WEBSITE – WWW.DM-TOOLS.CO.UK – FOR THE LATEST PRICES AND DEALS

Manufacturing bar clamps and readers, ratcheting clamps, 'F' clamps and accessories.

**5 YEAR GUARANTEE**

For more information visit



[www.faithfulltools.com](http://www.faithfulltools.com)

## Hand tools and wood chisels specialist

Ashley Iles - Henry Taylor - Robert Sorby - Joseph Marples  
Veritas - Clifton - Thomas Flinn - Flexcut - Ice Bear...

*All items in stock, ready for dispatch.*  
\*unless marked otherwise all prices inclusive of VAT



Multi-Profile Japanese Sharpening Stones

- £15.00
- £15.00
- £17.00



Kevlar Gloves (pair)



for only **£5.00**



Taylor brand turning tools...  
...best steel for...  
...and fifty

sharpening  
Tormek T4's & T8's

chisels

plane blades

measuring and marking



See Our NEW Improved Website  
[www.toolnut.co.uk](http://www.toolnut.co.uk)

storage

punches



# CHRISTMAS WINDMILL

Denis Whittaker presents two charming tealight windmill designs, both of which are perfect for celebrating the festive season

During a recent visit to Germany, I was intrigued by candle-powered windmills and on returning home, I decided to have a go at making one. I have to say the result was better than expected (**photos 1a & 1b**). Although many of the skills and techniques required are simple, a good degree of precision is required, particularly in minimising friction between moving parts.

## Understanding the basics

It is first prudent to explain how it works. A central driveshaft fitted with a needle-sharp point at the bottom rests on a bearing in the windmill base. A turntable is fixed to the driveshaft just above the windmill base. The top of the driveshaft passes through a bushing in the top of a support arm and into a hub holding the windmill sails (**photo 2**). Updraft from four lighted tealights powers the sails and thus turns the driveshaft and turntable.

All of the above, plus a few adornments, are mounted on a 240 × 160 × 15mm oak platform, rounded at the top edges using a router (**photo 3**). Small, self-adhesive felt feet are added at the end of the project.

## The driveshaft

For the driveshaft, I used 1.5mm inside diameter brass tubing and a 25mm length of 1.5mm diameter steel wire ground to a needle point at one end. The wire is a cosy, but not tight fit inside the brass tubing and was glued in place using CA adhesive, leaving 10mm of the sharpened end exposed to create a total driveshaft length of 180mm (**photo 4**).

## Bearings & bushings

Research indicated that glass bearings are traditionally used. I initially found these difficult to source, so decided to use steel, although I've have since found a source in Germany: [www.kaethe-wohlfahrt.com](http://www.kaethe-wohlfahrt.com). Using a 1/16in centre drill countersink bit, I drilled 2mm into the end of a short length of 10mm diameter rod before cutting off at 5mm (**photo 5**). For the top steel bushing, I used the same bit to drill 5mm into the end of the 10mm diameter rod. The hole

offered exactly the required clearance for the 3.1mm outside diameter driveshaft. I then sawed off the drilled section to leave an overall 3mm deep countersunk bushing with a 1mm wide × 1/16in diameter inside collar. The bearing and bushing were then polished to a burr-free finish (**photo 6**).

For my second windmill, I was determined to try the glass bearing approach. I discovered

that a glass half bead or cabochon, which are readily available in various sizes from several online suppliers, would do the trick. It is vital that glass and not a resin or acrylic substitute is used. The latter, although quite hard, will wear quickly, rendering the windmill inoperable.

Next, using a scrap piece of MDF, I sunk my glass cabochon, flat side up, into a pre-drilled

1a The completed windmill...

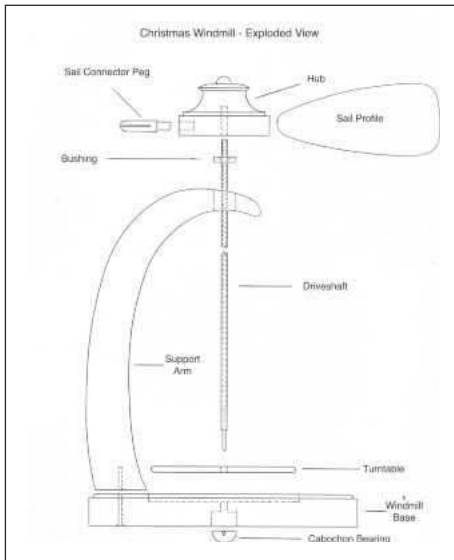




**SAFETY  
NOTE**

As with all naked flames,  
never leave this item  
unattended when the  
tealights are lit

1b ... along with  
an alternative design



2 Exploded view of main features

hole of similar size, using a little Blu Tack as a cushion. Again, using Blu Tack, I built up a dam on the glass to hold a little water. This acted as a coolant while using a glass drilling bit to form a shallow 'V', which would take the sharp end of the driveshaft (**photos 7 & 8**).

The remainder of this article describes the glass bearing option, although methods are similar whichever version is preferred. Both types of bearing are currently working equally well.

### The windmill base

The windmill base is 125mm diameter maple finished at 15mm thick. This was first turned on the lathe using hot-melt glue to attach the underside of the blank to a pre-turned dovetailed interface to fit my Nova chuck. This is one of my favourite (and simplest) methods of mounting smallish blanks. Marking a circle on the workpiece,



3 The prepared oak platform

just slightly larger than the interface, simplifies centring (**photo 9**).

With the piece trued up, I formed a 3mm deep, 70mm diameter turntable recess and added a simple decorative edge to the top outer rim before sanding to a finish (**photo 10**). The top rim must be perfectly flat for later fitting of the driveshaft support arm. The workpiece was next removed from the chuck and freed from the reusable interface by gently tapping a chisel through the glue holding the two parts together.

Next, I remounted the piece on the lathe with the chuck gripping in expansion mode, utilising the turntable recess. I turned the bottom perfectly flat before cutting a well for the glass bearing. My cabochon was something less than circular and finding the exact centre when drilling the glass had entailed a bit of guesswork. I therefore made the well slightly larger than strictly necessary. This offered a little flexibility when lining everything up at a later stage. I then used the centre point of the well to drill a 4mm diameter access hole through the base for the driveshaft (**photo 11**). Having removed the piece from the lathe, I lined up the 'V' in the glass bearing with the centre of the driveshaft access hole and secured the bearing

in place using epoxy resin adhesive. I then drilled a countersunk screw hole from the underside and up through the middle of the outer rim where the support arm would sit.

### The driveshaft support arm

For the support arm and all remaining wood parts, I chose lime for its tight grain, light weight and easy workability. At its highest point the arm is 140mm tall and required complete accuracy in order to work well. I first prepared a template, ensuring that the curvature of the arm would be sufficient to avoid fouling the turntable figures.

I prepared a 140 × 100 × 18mm blank, squared off accurately at top and bottom, and with the bottom edge of the template lined up exactly with the bottom of the blank, drew the outline onto the workpiece. I next measured inwards from the top edge to the exact centre of the windmill base (60mm in this case). This was transferred to the workpiece, measuring inwards from the bottom outside edge of the support arm drawing. I drew a 90° line up and over the top edge and marked with a centre point for drilling. This ensured that the centre of the top bushing for the driveshaft was exactly in line with the centre of the base.

With the piece gripped firmly in my machine vice, I drilled a 10mm diameter hole deep enough to pass through the top of the support arm (**photo 12**). I could then cut the support arm to shape before sanding to a good finish.

When happy, I glued the top bushing in place using epoxy resin adhesive and married up the support arm, driveshaft, and bearing before checking for smooth rotation. A little fine tweaking found the rotation sweet spot and the support arm could then be screwed to the base (**photo 13**). This completed the tricky work and attention could then be focused on the turntable.



4 1.5mm inside diameter brass tubing fitted with 1.5mm steel wire ground to a needle point makes up the driveshaft



5 Using a centre drill countersink bit to make the steel bearing and bushing



6 Steel bearing and bushing ready for fitting



8 Glass half bead bearing with 'V' hole drilled



7 Drilling the glass half bead



9 Maple blank for the turntable base attached to a chuck interface using hot-melt glue



10 The finished top of the windmill base

### The turntable

This is simply a 3mm thick disc turned approximately 2mm smaller in diameter than the recess in the windmill base. I drilled a 3mm diameter hole centrally before parting off. I later turned a small hub and glued this to the top of the disc to provide greater stability for the driveshaft connection. With the turntable fitted, tested and spinning freely, with even the slightest provocation it was safe to glue this to the driveshaft (photo 14). Small, thin supports placed under the turntable during gluing ensured sufficient clearance above the windmill base and kept the turntable level.

### The sails hub

I turned the sails hub from a 70mm length of 45mm square lime, which finished at 42mm diameter where the sails would be attached. This, in effect, is a 9mm wide shoulder into which the connecting arms for the sails are fitted. The rest



13 Support arm, bushing and driveshaft checked for alignment



11 Recess created for glass bearing and drilling driveshaft access hole

of the hub can simply be turned to a pleasing shape (photo 15). Using the waste, I turned a jam chuck, into which I fitted the hub, bottom out (photo 16). I then drilled a 3mm hole for the top of the driveshaft to fit into and tidied up the bottom of the hub (photo 17). This guaranteed a dead centre location when attaching to the driveshaft.

The hub then needed drilling for connector pegs (see overleaf), which would be used to attach the 12 sails. To achieve accuracy, I used a protractor to mark the 12 positions at 30° intervals onto a piece of card. These marks were then joined up through the centre point. Using this centre point, I could then cut out a 42mm diameter circle before lightly gluing this to the underside of the hub. I then extended the lines up the sides of the hub collar to mark the drilling positions (photo 18).

To house the pegs, I drilled 4mm diameter holes using my 40-year-old Shopsmith machine as a horizontal drill press. I first made a 'V' block to hold the hub steady and lined this up accurately with the drill bit centred on the first mark on the hub collar. Scrap blocks of wood clamped to my table fence held everything in place. With the depth stop set at 6mm the drilling was safely



14 Turntable fitted to driveshaft



12 Support arm blank marked out and drilled for bushing

and quickly completed (photo 19). A similar set up could be used on a vertical drill press.

### Sail connector pegs

To connect the sails to the hub I produced small pegs, slotted at one end to attach the sail and rounded at the other to be a friction fit into the holes already drilled around the perimeter of the hub. 6mm diameter dowels were ideal for the pegs. Using my bandsaw and a very simple but effective jig, I first slotted these at one end to a depth of 14mm (photo 20). Next, I then mounted each dowel on my lathe and turned to produce a 6mm long x 4mm diameter shaft, which started 3mm behind the end of the slotted section (photo 21). I removed the dowel ribs during this process, which when parted off, left a neat and practical set of 12 sail connector pegs (photo 22).

### The sails

The 12 sails complete the windmill part of the build. Each blade is 75mm long and 33mm across at its widest point. I first made a template (see profile in photo 2) and transferred the shape onto a 45mm thick blank. I cut the outline out on a bandsaw and sanded the piece smooth.



15 Sail hub turned and ready for parting off



16 Reverse mounting the hub in a jam chuck



17 Cleaning up the bottom of the hub and drilling for the driveshaft connection



18 A cardboard template is used to locate the connector holes



19 Set-up for drilling the connector peg holes



20 Jig used for slotting the connector pegs. The two pieces comprising the jig are glued together. A 6mm diameter x 5mm deep hole at the bottom of the top piece holds the dowel steady and a stop controls the length of cut



21 A connector peg finished and ready for parting off



22 Test fitting the 12 connector pegs

I took a 2.5mm slice 'bacon fashion' from both the top and bottom of the block using a bandsaw and push sticks for safety. The freshly exposed surfaces of the block were then sanded and the process repeated until I had 12 sails, each with the edge and one side sanded. The remaining finishing was a little tedious. I did, however, manage to speed things up by fixing 50mm wide strips of 180, 240 and 320 grit abrasives to a board using double-sided tape (photo 23). I held the board in my bench dogs leaving both hands free for tapering the narrow end of the sails to fit into the connector peg slots. When completed, I married up the sails, connector pegs and hub then placed on the driveshaft. A test run, using tealights, confirmed everything ran smoothly (photo 24).

### The power plant

I evenly distributed the four tealights constituting the power plant on the oak platform and



24 Power testing the windmill



23 Sanding board used for trimming the sails

positioned below the outer end of the sails. A test run before gluing the holders in place identified the optimum placing. I found the gold coloured tealight holders in a local hardware store but I wasn't too happy with the quality so decided to turn wooden containers in which to place them. This certainly lifted the overall appearance and also adds an extra safety precaution (photo 25).

### Final assembly & nativity characters

The windmill base, fitted with the driveshaft and turntable, is attached to the main platform from below, using two countersunk screws. You will note the absence of glue during the final assembly; this ensures that the delicate mechanism can be taken apart for storage or repair should this become necessary.

The bodies of each figure are made from two half turnings, which were glued together after painting. I first made 50mm cuts down



25 Tealight holders turned and positioned

the centre of four 35mm square x 70mm long pieces of lime (photo 26). I then turned each piece to form two halves of the body shape (photo 27). The front halves are slightly smaller than the backs so that when glued together, the figures appear to be wearing robes. After parting off, I finished the flats on a sanding board (photo 28).

I then turned the heads to a complimentary size, resulting in a total height for the male figures of 60mm. The female is slightly smaller and has a waistline. With the lathe running at a very slow speed, the headdresses of the female Mary figure and the male shepherd figure could be hand painted using acrylic paints (photo 29). This ensured crisp clean lines around the circumference of the head. I turned a hat for the Joseph figure, separately in order to sit on the head at an angle, and this was again painted before parting off. I created an angled flat section on the head, onto which the hat could then be glued.

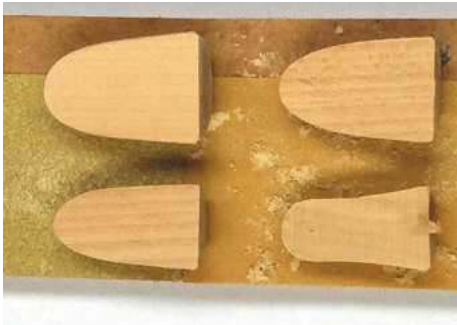
To give the appearance of the headdresses of the Mary and shepherd figures extending down the back of their necks, I fashioned thin pieces of lime, painted them in matching colours, and glued them to flats sanded onto the backs of the heads. Flats were also sanded at the neck end of all three heads and at the tops of the robe sections of the figures, ready for assembly. Slightly varying the angles of the flats created



26 Cutting the slots for split turning the figures



27 A split turning completed and ready for separating



**28** Tidying up the flats on the split turnings. Note the slightly larger 'gown' halves and the female waistline



**29** Shepherd's headdress painted while still mounted on the lathe

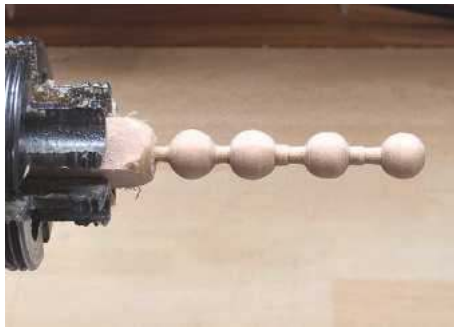
the opportunity to have the figures appearing to look in different directions.

The 'hands' on the figures are turned spheres (photo 30). I left a small spigot on each one, which allowed for easier gluing to the bodies. I then drilled holes for the shepherd's crook and Joseph's staff in one hand of each of the male figures. The crook is made from copper wire and the staff is a cocktail stick.

The lamb's body and head were turned separately, flats created and the head glued on. The tail and ears speak for themselves. The final figure for the turntable is the baby in the crib, for which I used four 20 x 5mm square lengths of wood for the crib legs. These were cut, each with inward facing 45° ends, and then glued to make two 'L' shaped sets of legs. I gave the 25 x 15 x 10mm crib basket inward sloping sides and trimmed the apexes on the leg parts to form flats onto which the basket was glued. I turned the baby shape to fit the crib, then painted and partly flattened it to glue the baby in place.

### The finishing touches

I used double acrylic spray paints for the figures, masking off areas that would be glued and marking the two parts of each figure to avoid the risk of mismatch (photo 31). After a coat of white primer, I sanded each piece smooth and sprayed with its finished colours. After an hour or so, I could glue the body halves together before they were united with their respective heads. With the glue set, I could drill holes for

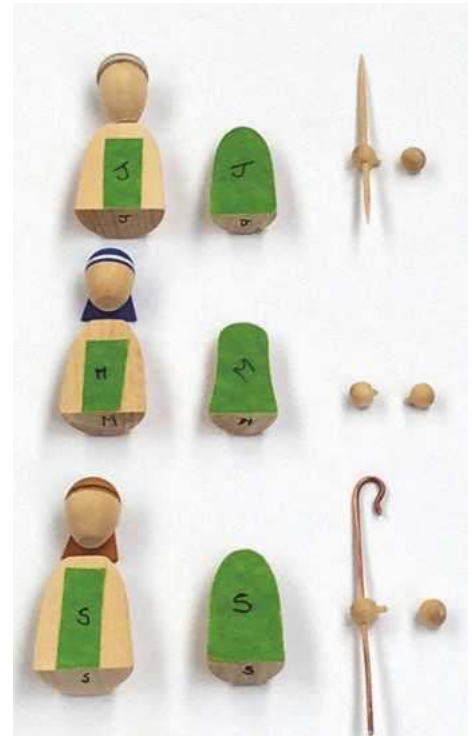


**30** Spherical 'hands' roughed out

the hand parts, which were also glued in place and the staff and shepherd's crook trimmed to length. The lamb is the only piece given facial features. I used a fine-tipped felt pen to add these after spraying in a light cream colour. I then sprayed the painted items with three coats of clear lacquer before these were glued to the turntable. The remainder of the piece was left untreated. There was room on the platform and on the turntable base to display a few enhancements. I confess here to a tiny bit of cheating, having bought in a few trees from a specialist supplier of miniatures and adorning a couple of these with a little glitter for a more festive feel to the completed item.

### A personal touch

I like to add a quirky bit of humour to all of my 'just for fun' projects and, where appropriate, use a little creature popping out of a hole somewhere in the build. This time he's at the back of the platform. A young visitor who recently saw the windmill said: "It's very clever, but my favourite bit is the mouse!" (photo 32).



**31** Body parts masked and marked, ready for painting

### Turntable occupants

This project was undertaken with Christmas very much in mind and as with many of the German examples, I've used a nativity theme for the turntable characters. For readers who do not observe Christmas as a religious festival, the turntable can be adorned with whatever takes your fancy, as can be seen with the singers and orchestra in my third version of this fascinating and fun build (photo 33). ✂



**32** Turntable figures in place, 'mouse?' in its nest and trees added. Roll on Christmas!



**33** Same system, different style

# ME AND MY WORKSHOP

Mark Farrelly



Mark working on a project in his Cumbria workshop

Full-time furniture/box maker and tutor **Mark Farrelly's** workshop is situated in beautiful Penrith, Cumbria

**1. What is it – and where is it?**

A converted cattle barn in Cumbria.

**2. What's the best thing about it?**

The view outside looking at the fells.

**3. And what's the worst?**

No windows to see said view, and because it was a cattle barn, the floors aren't level.

**4. How important is it to you?**

Very. When I take time off, I almost immediately miss being in there and making things.

**5. What do you make in it?**

Bespoke furniture and boxes – anything from a snuff box to a library.

**6. What is your favourite workshop tip?**

Always push yourself, it's the best way to improve your skills.

**7. What's your best piece of kit?**

My set of Robert Sorby chisels.

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

My latest creation – a globe-shaped set of drawers – I'm not making another!

**9. What's your biggest workshop mistake?**

I got cocky and didn't test fit the top rail on a dresser top. I then discovered it was 50mm too long when gluing it up.

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

A long case clock with no visible hinges or catches. The customer made the mechanism himself from scratch.

**11. And what's the worst?**

A coffee table. I went way overboard with inlay decoration and it was very gaudy! Unbelievably, it sold straight away.

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

Attention to detail is everything. It makes or breaks the job.

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

Everything from the Veritas catalogue... and some windows. ✂

**FURTHER INFORMATION**

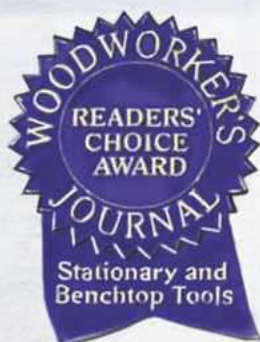
To find out more about Mark and his work, see his website: [www.lakelandcabinetmakers.co.uk](http://www.lakelandcabinetmakers.co.uk)

**NEXT MONTH**

In the next issue, we look around the workshop of Davon-based toy maker, David Plagerson. 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](mailto:tegan.foley@mytimemedia.com)

# Now Available and On Display

at your nearest LAGUNA stockist



\*£ 1,299 Inc. VAT

\*Shown with optional blade, Light & Wheel System.

To find your nearest specialist retailer please visit  
[www.lagunatools.uk](http://www.lagunatools.uk)



# LINDSTRAND

Back with another joinery tale, **Gareth Jones** recounts a rather amusing story concerning a hot air balloon basket and a Volvo



A hot air balloon basket with wooden floor, similar to ones made by Gareth in his joinery workshop

**T**he small market town where I set up my joinery business in the 1970s had a district council consisting of the usual bunch of well meaning halfwits, some of them do-gooders who wanted to save the planet and who generally talked infantile nonsense, plus a few who were on the council for sound commercial reasons of their own and spoke a lot more sense as they lined their pockets. This motley bunch had the undeserved good fortune to be led by a very dynamic chief executive who set about restoring the fortunes of an area that had suffered more than most from colliery closures and the running down of the railways in the post war years.

The closure of a large railway engineering works with a foundry as well as joinery and engineering shops had left the town with a pool of unemployed skilled labour, and the chief executive, let's call him David, set about attracting light industry from the overcrowded West Midlands to a greenfield commercial

estate he developed on the town outskirts, with government grants, offering units at very low rents and with other incentives as start-up units.

This immediately attracted a number of rather dodgy chancers not unlike myself anxious to turn a quick buck, but I was fortunate enough to already own a large workshop building at the rear of our huge farmhouse, where my wife and I also ran a successful bed and breakfast business since rescuing the building from dereliction. The B&B guests tided us over many a quiet woodworking patch.

### Hot air balloons

Successful firms attracted by David's recruitment campaign included a fledgling company making hot air balloons and run by an unknown former Swedish Air Force Pilot called Per Lindstrand.

Per, of course, was later to become a celebrated balloonist, best known for making the first transatlantic balloon flight with his friend

Richard (now Sir Richard) Branson. His business flourished, and remains to this day one of the town's best employers. Per and his wife Helen were staying with us in those early days, and one morning he looked around the workshop where three of us were busily engaged making picnic tables for the M&B Brewery. This was our biggest contract to date, the only problem being that the brewery would not collect any tables until there were enough completed to fill a huge double-deck low loader like a car transporter. Come to think of it, I think that is just what it was.

This meant that my works yard adjoining the workshop – the old farm yard – would gradually fill with these big, heavy tables piled three high, squeezing out my own and visitors' cars, including Per's ancient and rusting Volvo.

Per, lacking joinery facilities in his small industrial unit, asked me if I would like to make some floors for the woven wicker baskets universally used for these balloons. He brought one to show me.

## Bolted securely

Basically the job started by preparing a sheet of 18mm marine ply to the size of basket required, usually based on a width of 4ft so as to use sheets readily obtainable locally. This was the floor of the basket, with heavily rounded corners cut out with a jigsaw to a template (large tin of Dulux), the whole perimeter then thoroughly chamfered and sanded. On the underside, running around the edge of the floor and glued (Cascamite) and bolted securely to it using bolts with tight nylon washers in the nuts, was an arrangement of very carefully prepared 2in square beech, absolutely free of knots or other blemishes of any kind. These were used to form an octagon – longish pieces joined at the corners by short lengths.

Per, a perfectionist, demanded picture-framing quality at every internal 135° angled joint, and while this would be a piece of cake using my current sliding mitre saw, in those days we used the notorious DeWalt radial arm saw.

Older readers will remember this much vaunted piece of equipment, which sold in its thousands in the latter part of the 20th century as a one-tool solution to first- and second-fix joinery up and down the land. At one time you could hardly find a house-building site anywhere where a DeWalt radial arm saw was not in evidence, being used for everything from roof trusses to skirting boards.

## Undeserved reputation

It was a kind of souped-up version of the unfairly reviled Black and Decker DIY drill, which came with a huge range of accessories with which you were said to be able to do everything from fixing rawlbolts in masonry to big game hunting. It gave Black and Decker an undeserved reputation for making rubbish drills. There was nothing wrong with the drills at all. The fault lay with the gullible idiots who bought all the accessories and burned the little motors out as they tried to rip up oak railway sleepers with the saw attachment after a day's hard work grinding, drilling, polishing and sanding.

There was one big snag with the DeWalt saw, which came with a handbook the size of *War and Peace* and also claimed huge versatility. The arm on which the motor yoke slid was poorly designed and subject to clogging with dust, which caused the yolk to snag in use. Worse, the blade had a very strong and often irresistible tendency to kick-back while cross-cutting. And this kick was more powerful than the inadequate locking mechanisms, which failed to hold things true and you ended up with a blade that was out of square in both vertical and horizontal planes.

So once it kicked, it was out with the T-square to get the blade back into square again, or to whatever angle you were cutting, and it was a fiddly job which we all hated. So a tendency arose to hope all was well after a slight kick only to find later, when assembly revealed shoddy work, that it was not well at all. I had invested quite a lot of money in my 12in DeWalt saw, and I have never forgiven the company for its wayward behaviour. The idea was brilliant, but the execution lacking as they tried to cram too much into one

tool. I often notice ill-fitting cornices, floorboards and skirtings in late 20th century housing and think to myself, "Aha! A DeWalt did that!"

## Reliable saws

As soon as people like Makita and Bosch started producing reliable chop saws, which stayed true even under ham-fisted use, I bought one and the DeWalt was banished to a remote corner where it was used for chopping offcuts for firewood.

In fact today there are chop saws on the market for as little as £100, which perform beautifully, far better than any radial arm saw ever did, provided you throw away the cheap blade they come with and fit a decent one, and spend an hour or two making a proper timber fence, which you carefully adjust.

But I have digressed. Returning to the balloon basket floors: with the edge timbers in place, the next job was to use the same 2in stock to span the diagonals of the floor, creating housings for the flying wires, the steel cables supporting the basket and linking it to the balloon itself.

These ran through shallow slots easily created by a couple of passes on the table saw, though today one would use a 6mm cutter in a router table. Towards the middle of each of these flying wires was a stout little 3/8in diameter steel cylinder with the wire running through and welded to it.

## Awe-inspiring

To accommodate this we routed its profile deep enough to let it sit snugly and prevent the wire from sliding, thus eliminating the slight possibility that an unevenly balanced basket might capsize in flight, an awe-inspiring thought.

I was warned during the making of these balloon parts that doing so made my workshop liable to a Civil Aviation Authority inspection, but I don't believe this ever occurred. I do, however, have one abiding memory of those days. One afternoon I turned up to Per's factory

with some floors in the trailer, and found him and a bunch of his workers testing a second-hand balloon for leaks as part of an airworthiness test. Per was in the basket with six beautiful young seamstresses from the shop floor. He was gunning the burner and pressurising the envelope so as to allow the dyed hot air within to be seen escaping from any leaks, using observers on the ground to report them and note their location.

The basket, tethered by rope as a safety precaution to Per's Volvo, was rocking, threatening to take off, and Per signalled me to climb aboard as extra ballast.

Needing no second invitation I clambered into the already crowded space jamming myself between two of the girls, and the butane burners roared away again as Per carried on testing. Seconds later the balloon rose a few feet into the air, and Per looked over the side. Satisfied that the basket was held securely by the rope tied to his tow hook and needing to beef up the pressure a little, he returned to the burners.

Then a cry went up from the ground and to our horror – well mine anyway – we realised that the captive balloon had upended the Volvo and was starting to pull it across the field.

"Oh \$\*%!" said Per, pulling on a cord opening a valve, which led to an immediate rapid descent. The balloon landed just clear of the Volvo, which had already been dumped with such force that it stood several inches deep in its own rust.

The girls were laughing their heads off; I was not. I still had a vision of us all floating away like Dorothy in the *The Wizard of Oz*, dangling Per's Volvo beneath us. ✂

## NEXT MONTH

Returning with another joinery tale, Gareth Jones recounts life as a jobbing joiner in the 1970s and his encounter with a gang of crooks



A more modern and improved version of the DeWalt radial arm saw



**£££**  
save up to ~~33%~~  
on regular SSP



**HA1000**  
50L Vacuum System  
+ 5pc reducer Kit

OFFER PRICE  
**£109.99**  
SSP £119.99

HA1000 **£99.99** when bought in conjunction with other items listed in this advert.



OFFER PRICE  
**£589.99**  
SSP £629.99

## Precisa TS82

200mm Sawbench + Table Width Extensions + Sliding Table Carriage

This circular saw bench is the most economical option for the private or professional user. Recommended for light duty and occasional heavy use up to 60mm depth of cut.

**HBS30**  
200mm Bandsaw + 3 x Blades & Mitre Guide



OFFER PRICE  
**£149.99**  
SSP £169.99

**BTS900**  
150mm Belt and Disc Sander + 3 x sanding belts & discs



OFFER PRICE  
**£159.99**  
SSP £169.99

**DM460T**  
5 Speed Cast Iron Midi-Lathe



OFFER PRICE  
**£287.99**  
SSP £359.99

**Tiger 2000s**  
200mm Wet and Dry Sharpening System + **FREE** Stone grader Worth £19.94



OFFER PRICE  
**£99.99**  
SSP £129.99



VISIT [WWW.NMATOOLS.CO.UK](http://WWW.NMATOOLS.CO.UK) FOR SPECIAL OFFERS AND MORE

\*All prices inc VAT | Carriage paid UK Mainland | Offers End 31st December 2019 | Quote Code: WW/SCH-12

CONTACT US:

01484 400 488  
sales@nmauk.com

[www.nmatools.co.uk](http://www.nmatools.co.uk)  
Unit 1, Brookfoot Business Park,  
Brighouse, West Yorks, HD6 2SD

FOLLOW US:

YouTube NMATOOLS  
@NMA\_TOOLS  
mafell\_uk

# A chair to remember

A child's chair from the December 1919 issue of *The Woodworker* prompts Robin Gates to recall cosy fireside settles and playing shops

Closing my eyes and leaning back I recall the creaking of the shell-like wicker arm chair I sat in half a century ago. I feel its bumpy weave against my back, and I'm searching for the splintered ends of willow rods loosened by my fidgeting fingers. Memories of childhood encounters with handcrafted things last a lifetime, and although today's mass-produced plastic chairs have something to be said for their durable, safely moulded wipe-clean shapes, the same features are sadly lacking in opportunities to explore the organic textures of the natural world.

Leaving aside its rocker feet, this child's grandfather chair from the December 1919 issue of *The Woodworker* is of similar shape and proportions to my old wicker chair, albeit with a taller back, and it'd make as good a Christmas gift for a child in 2019 as it did 100 years ago.

## Fond memories

The 'grandfather' association seems to have been a Victorian idea, and I'd suggest the true antecedent of this chair stands among the cosy fireside settles of the country inn and farmhouse. Built to shelter its occupants from the draught of a constantly opening door, with high back, arm rests, and winged corners to nestle into or peer around, as you like, the settle is a peaceful and protected world unto itself, solid and safe as a church pew yet likewise open to commune with others in the room.

Swayed by fond memories of the settle-furnished inglenooks in village pubs, I'd try stretching this single chair to two or three times the width suggested and making it a settle, providing space for teddies, toy cars and puzzles. If further support were necessary for the seat this might be resolved by boxing in the space beneath it to make a built-in toy chest, with hinged lid. From this elegant design, charming as it stands, many developments seem possible. To anyone handy with the carving gouge or fret saw, for example, those plain surfaces of the back and sides appear open invitations for some low relief work or pierced decoration. Indeed, turning back to *The Woodworker* of January 1909, an essentially identical chair is pictured with swirling thickets of Jacobean foliage in an article 'Hints on modelling woodcarvings' by W L Williamson. The one modification I'd be sure to make is dispensing with the rockers; I don't know if,

## THE WOODWORKER

Vol. XXIII. No. 312 DECEMBER, 1919.

PRINCIPAL CONTENTS:--		PAGE
Child's Grandfather Chair .. .. .	Bay-Window Fittment .. .. .	221
Heppelwhite Settee .. .. .	Hat Peg Shelf .. .. .	223
Kitchen Table .. .. .	Wood-Turning—Table Legs and Chestman .. .. .	226
Suit Hanger .. .. .		227
	Wood-Turning—Grouping of Members .. .. .	228
	Furniture and its Story .. .. .	229
	The Question Box .. .. .	230
		231
		233
		238

## A CHILD'S "GRANDFATHER" CHAIR

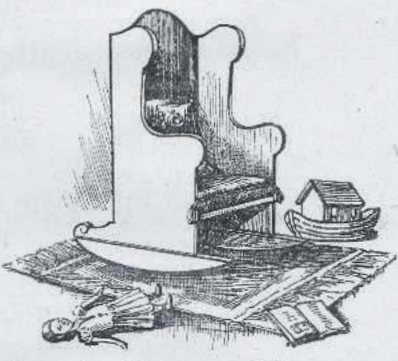


FIG. 1.—CHILD'S "GRANDFATHER" ROCKING CHAIR.

requirements of the youngster concerned. In making a working enlargement of Fig. 2, it will be easy to set out a proportionate repeat of the elevation view by taking the mapped outline as in 3 in. squares. The divisions can be taken as 1 in. by 1 in. for a doll's size chair, or for a youngster of "little tot" proportions

THE outlook of the family cherub is largely influenced by festival occasion, and his imagination at Christmas vividly coloured by the prospect of the gift of which he is to become the proud possessor. Those seeking a suitable subject for their handicraft in this direction will do well to construct the diminutive Grandfather's Chair, mounted on rockers (pictured at Fig. 1), which will prove both serviceable and comfortable in use, whilst constituting a present of which the expectant youngster will not soon tire.

WOOD.—Oak is a good wood to use for this chair, and, if stained to a deep nut brown colour and French polished or waxed, an old-time touch will be secured as a result. Satin walnut is also a useful wood, or either birch or American whitewood can be stained as a substitute for mahogany. In a less finished way something can be done out of floor boards, or a picking of stout packing-case, where other stuff is not readily accessible.

DIMENSIONS.—The dimensions of the chair, as given, are 3 ft. high, 1 ft. 3 ins. wide, and 1 ft. 2 ins. deep, the measurement over the rockers, when fitted, being 2 ft. Possibly, however, it may be unwise to set down rigid sizes in view of the varying stature of small children, reliance being placed more on the individual

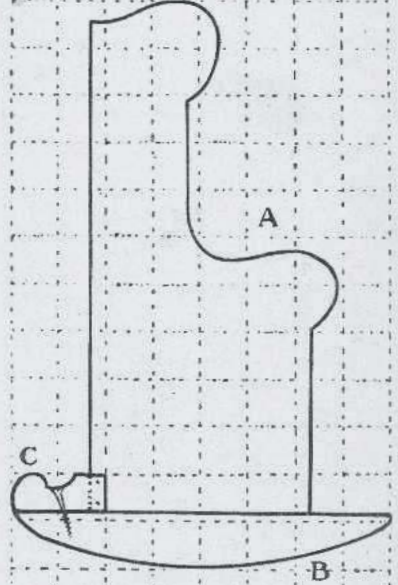


FIG. 2.—END ELEVATION, PLOTTED INTO SQUARES OF 3 INS. EACH.

as a child, my bare toes were pinched against the floor by a rocking chair, but the thought of it is enough to make me wince.

## Design possibilities

Built as shown 'for the knockabout life it's pretty sure to receive' it's suggested we glue up the sides from  $\frac{3}{8}$  in (16mm) oak, tongued & grooved or joined by dowels, then cut to shape with the bow saw. Ideally the seat is dovetailed into grooves in the sides, otherwise fitted by through tenons, or simply screwed to slips. With rockers (beech, and fitted to the sides by wedged tenons) we should aim for the seat to 'pitch comfortably when occupied', or if without rockers there should

be a slight downward slope built in from front to back. Dimensions overall are dependent on the size of the chair's intended occupant.

Possibilities for the back include a tongued-&-grooved solid board, a shaped top rail above a panel, or the luxury of a padded panel, but my favourite is an arrangement of uprights and rails making space below the bottom rail for receiving and selling goods while playing shops – the seat itself being the shop counter. And with a view to further play, I'd ditch the earlier thought of a storage chest below the seat in favour of retaining the open-ended space to serve as a tunnel for the clockwork railway, or, perhaps, garaging for farm vehicles. ✂



## LETTERS

### ★ LETTER OF THE MONTH

#### BANDSAW WINDOW – REVISITED

Hi Tegan,

I've just been reading the tip from Colin Lloyd in the September issue of *The Woodworker* – how to cut a big hole in the support box section of your bandsaw. I too find that it is easier to set the blade tracking if you can see what is happening to the blade as adjustments are made. However, my method is a lot less drastic and works extremely well, but you do need a special piece of equipment, a *Woodworker* pencil! Simply open the top bandwheel door – switch the power off if you

feel it is necessary; my bandsaw has a micro switch built in – and insert said pencil as per photo and use it to rotate the bandwheel while adjusting the tracking control. Two or three turns is usually sufficient to centre the blade on the tyre. Notice, in the central hub of the bandwheel, the cardboard disc retained with hot-melt glue; this keeps dust from settling on the ball-bearings and sucking out the lubrication. There is one fitted at top and bottom. I hope readers may find this useful. Regards, **Ron Brindle**

**Hi Ron,** yes, I used to do it that way as well, but I found that under load and at high speed, this wasn't sufficient. Also, I'm able to continue to observe the tracking of the bandsaw blade during use. It's always useful if you can see something is going to go wrong before it does and possibly ruin what you are cutting.

*But, as with all things, there is no single answer and it comes down to personal preference. However, I do like your idea of using hot-melt glue to seal the bandsaw wheel bearings – I'll do that right away!*  
Best wishes, **Dr Colin R. Lloyd**



Ron Brindle uses a pencil (a *Woodworker* one, obviously!) to rotate the bandsaw's bandwheel while adjusting the tracking control

#### WORKSHOP NOISE LEVELS – CONTINUED

Please note this letter was originally featured in our October issue, but we have since received more replies, which can be seen below, along with the original question posed by Barry Fearnley

#### WORKSHOP NOISE LEVELS

Dear Tegan,

I wonder if you can assist? I would describe myself as a hobby woodworker and my skills include woodturning, routing, carving and generally making small projects.

This is not a business, but a relaxing occasional weekend hobby in a garden shed. Maybe a couple of hours each weekend if I am lucky and not every weekend. However, we are, and have been, for the last two years, experiencing difficulties with a neighbour (next door but one).

They have complained about the noise I make because of my woodworking hobby, including saying that this is a residential area not an industrial area. They have reported us to the council, and following investigation, this complaint was dismissed. My wife and I have reported them to the police, on several occasions, for harassment and taking images of me in the garden and shed on their mobile devices.

I am aware, as a regular reader of your magazine, that there are many people who have a hobby of woodworking, which they do in their garden shed. There are many manufacturers that make products for the likes of me and many others for their hobby, so what are we to do?

Do other readers experience similar difficulties? And if so how are they resolved? Do you have legal representatives who would be able to offer free legal advice? Any suggestions, legal advice, or names who we may contact would be much appreciated.

Thank you, **Barry Fearnley**



This workshop features cleverly sound-insulated cupboards for housing noisy items, such as a compressor

**Hi Tegan,** I had a similar problem without the unpleasantness. My garage has a fibre glass up-and-over door and this was successfully acting as a sound board for the activity in the workshop. Following very helpful advice from an Acoustic Engineer based in Colchester, I added gulf to the door in the form of 12mm ply with rock wool in the recesses. This was incredibly efficient in adding bulk and reducing noise emissions. I would suggest that Barry packs rock wool between the structural timbers of his shed and holds it in place with MDF or ply sheets, 9mm thick or more. I would do the walls and the roof insulating both for sound and heat. If that is still a problem, then think about rubber mats on the floor and doubling up the door thickness. Best regards, **Mike Mansfield**

**Hi Tegan,** I am writing in response to Barry Fearnley's letter in the October edition of WW. Noise is a very subjective (and emotive) subject. Some people's tolerance of noise is much lower than others. People who suffer from some forms of mental ailments are much less tolerant of noise – not that I am suggesting Barry's neighbours are mentally ill! The deciding factor is what is reasonable,

and who decides this? The first port of call is environmental services at your local authority. They will offer (usually free) advice as to what is acceptable noise levels and when. Noise at two o'clock in the afternoon may be acceptable, but the same noise at 2am is not. If they need to visit your premises to check noise levels, there may be a charge. If the neighbours persist in their complaints towards you, you can ask the police to write to your neighbours (or even visit them) to point out politely that they are making a nuisance of themselves. This may (or may not) stop the complaints. If they persist, the best advice is to ignore them, if possible. Taking legal action is not advised (unless you have lots of money) as even a court injunction might not work. Insulation to prevent noise 'getting out' of the workshop is difficult. A garden shed is not very noise proof. Thermal insulation with a layer of loft insulation behind plywood panels or plasterboard will cut some noise down, but as soon as you open a door or window, noise will escape, as it were. Developing a thick skin may be the best solution! Hope this helps.

**Warwick Holden**

## 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](mailto: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](http://www.brimarc.com)

## CARPENTRY TIPS

### Packer

Cut a piece of timber to the correct spacing size and apply the packer top and bottom in between every cedar batten you install; this way the gaps will always be the same. This saves time and ensures every gap is exactly the same throughout your work. This tip will save you measuring each gap.



Cut your packer/spacer to the required size



Cedar clad gate, countersunk and screwed with correct spacing



Example of the spacer in position

### Cradle

This cradle is a template created on any angle (in our case 22.5°), which acts as a support to run timbers through, thus creating a cut or plane from a straight timber to an angle. For example, creating a groove or shape in a straight piece of timber to an angled piece. We used it to create angled oak door linings at 22.5° angles on both sides, making a chamfered style timber. We simply constructed the cradle to the chosen angle and ran the flat timbers through the thickness on the cradle to create our cut angle. This creates a very accurate and neat result.

Best regards, **Jason Parker**



Plywood cradle



... and side of cradle



Oak door linings planed down to angles on both sides using the cradle



Back view of oak door linings

## POLYMORPH TOOL COVERS

### Hi Tegan,

I had a great visit to the Yandles show back in September – I met Colin Simpson and bought a lot! On another matter, your magazine has once again prompted me to find a DIY solution. In the October 2019 issue, Jonathan Salisbury reviewed WoodRiver Chisel Edge Guards. I couldn't help but notice that woodturning tool guards were absent. I use Polymorph – a mouldable plastic that you buy in bead form from Amazon or eBay – in making model templates and many other uses.

Polymorph and similar products are made from biodegradable Polycaprolactone (PCL), which forms a highly malleable plastic putty at 60°C – this is achieved by just putting the beads into boiled water. The beads go transparent and can be amalgamated and moulded into anything.

Despite being in boiling water, the plastic can be handled with bare hands once extracted from the water. At room temperature, the Polymorph returns to its very solid white form, which can be machined, sanded, etc. In its 'molten' state, it even has a stickiness that disappears on solidifying – useful when moulding around objects.

As woodturning gouges and other tools are not covered by WoodRiver, I thought, why not use polymorph to make bespoke protection covers for these tools?

Attached is my first, rather crude, effort at making such a cover. It works fine, staying rigid and secure on the blade. There appears to be a slight shrinkage on cooling, which adds to the cover staying in place.

There are many tool blades, not just chisels, which Polymorph covers could be made for – e.g. spare plane blades, knife blades, etc.

**Dr Colin R. Lloyd**



Blade guards for woodturning chisels, made using Polymorph

## 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 ¼in 30-piece Router Cutter Set, worth over £100. Simply email [tegan.foley@mytimemedia.com](mailto:tegan.foley@mytimemedia.com) for a chance to get your hands on this fantastic prize – good luck!



## NEW FLEXIBLE CURVE ROUTING GUIDE TEMPLATE ACCESSORY

An 8mm thick mini flexible curve used to make templates, enabling a shape to be cut repeatedly with precision.

- Used in conjunction with a self-guided cutter, a router or router table.
- Alternatively a standard cutter can be used when guided with a guide bush.
- Includes fixing screws.

Product Ref.	Length	Price
<b>CURV/8X500</b>	500mm	£32.40 <small>INC VAT</small>
<b>CURV/8X1000</b>	1000mm	£62.40 <small>INC VAT</small>



**trend**<sup>®</sup>  
routing technology

[www.trend-uk.com](http://www.trend-uk.com)  
[enquiry@trendm.co.uk](mailto:enquiry@trendm.co.uk)  
01923 249911

# CRAFTSMAN WITH A CONSCIENCE

Raised and living in Sweden, **Peter Pålsson** is a furniture maker whose unique and detailed pieces are not only award-winning, but also stay true to his personal ethos

**W**inner of the 2018 Tormek Scholarship Award, Swedish furniture maker Peter Pålsson tells me that he's occupied his mind and hands with different kinds of crafts for as long as he can remember. Living in the countryside, tools and building materials were never far away, as he explains: "As a 13-year-old," he comments, "I'd already knew I wanted to become a cabinetmaker. I had made a big discovery at my closest town's library, a shelf with books on the subject of old furniture and cabinetmaking, and during this time, I disliked the modern world and was convinced that making Baroque cabinets and Rococo chests of drawers was the only sensible thing to do."

So as you can see, Peter started young and clearly an understanding of wood was flowing through his veins, so much so that he had to keep exploring this passion and developing his unique ideas. "When I was 15," Peter explains, "I started studying cabinetmaking at the upper secondary level and this was the first time I was able to make pieces in a real workshop environment. I did so for three years and then continued my education at Capellagården, which is a fairly

renowned craft school in Sweden." During the three years, he studied and lived at the school and truly got an opportunity to develop his technique and thoughts about the process of making. Last year, he graduated and sat the Swedish 'Gesäll', which he describes as a sort of craft exam that has existed in Sweden for hundreds of years.

## Inspiration & awards

So who or what inspires Peter to create his beautiful pieces? His award-winning and detailed writing cabinet, made from oak, juniper and pearwood, impressed the Tormek judges, commenting that they particularly liked its playfulness and the fact it can be rearranged into so many different configurations. I can't help but wonder how a furniture maker comes up with such ideas? Peter tells me that generally, he tries to stay away from intentional inspiration as much as possible: "Today there are a great number of sources, and it's easy to get overwhelmed by the breadth of creative and skilled people out there who are far better than oneself. The few times I actually seek inspiration, I try to stay away from the field of woodworking and look instead to the world of art, engineering and 'thinkers.'" Peter also recommends looking to things you find ugly and asking yourself what it is about

them that you find so provoking. "That stream of thoughts creates a great catalyst for an idea's development process," he says.

Describing his style of furniture making, Peter says that he is often driven by the joy and curiosity surrounding the craft, rather than the will to make stylish furniture: "The way my objects look mostly depends on which techniques, materials and thoughts I am interested in at the time rather than being truly representational of my design ideals." Although he doesn't feel he has settled on a certain style he can totally stand for yet, he does admit that he tends to get drawn to the strange and peculiar, and that is no bad thing when you're wanting to stand out and be noticed.

Going back to winning the 2018 Swedish Tormek scholarship Award and asking how this may shape his career and help him to progress, Peter admits that being honoured with this accolade instilled in him a great sense of pride: "I have seen work by the previous winners, and on some occasions even worked alongside them in my school workshop. They are very skilled and I feel very fortunate to be compared to them. It provides a bit of self confidence when, for instance, a glue-up isn't going so well and you feel terrible!" Peter also comments that being presented with a complete Tormek system



Cabinet made out of several boxes – you can arrange these into whatever shape you like. The tightening device can then be used to fix them into position



Peter in his Swedish craft school workshop, using one of the old pieces of machinery



Peter demonstrating how the individual boxes can be arranged



The cleverly designed tightening device literally pulls everything together



A variety of colours, textures and designs

ensures that his chisels are kept sharp at all times, which he really appreciates and values.

### Portable writing desk

Enquiring more about his writing desk, which Peter refers to as his 'Gesäll' piece, he explains that it wasn't really intended to look as it does. "At my school, the 'Gesäll' process continues during the whole third school year. The first half of the year you plan your project, make a detailed drawing and assign a time schedule, covering the work from start to finish where you have to estimate the time it'll take in hours to carry out your work. Around Christmas, your drawing and time schedule is sent to Stockholm where they are examined. You are given a grade for your drawing and, most often, the judges deduct some hours from your schedule. Now you have to make your piece in less time than the judges have set."

So with this challenge given, how did Peter evolve his design and ensure that it was in fact feasible? He tells me that during the autumn, he was sketching on a writing desk, and when he started the drawing he realised he was suddenly very tired of his design: "It was very stressful," he says, "and I had to start with the drawing but I didn't want to make the desk I had designed two months ago, so I gave myself a week to come up with something new." As you can see, it really was a case of going back to the drawing board, but Peter says that he started to pick elements from his original idea and turn them into something new, particularly functional, more like a hint of his first idea – almost like a car manufacturer's concept car. "The outcome,"

he tells me, "was a free interpretation of portable writing, such as the stationery boxes used in the past. The piece consists of a large, flat oak case with two sliding lids on one of its sides. When opening these you are given access to several drawers, two of which can be mounted on the oak case's exterior, which contains a set of smaller boxes that can be used for storing drawing equipment. A third box in the oak case contains a demountable leg stand, which, when mounted on the oak case, allows the whole creation to tilt and become a sort of drawing board." How very clever!

To make this extraordinary piece, Peter chose to use oak predominantly, as well as pearwood, maple, juniper, brass, leather and bog oak, commenting that he prefers to work with Swedish and European wood species. "It is by no means a practical piece of furniture," he says, "but that wasn't really its intention."

After finishing the piece, Peter admits that he sometimes wishes he'd made something more useful, but in the end this very unique piece offered some really challenging workshop moments, not to mention a great deal of excitement, all of which made what was a very stressful year all the more worthwhile.

### Furniture making in Sweden

Interested to hear how woodworking and furniture making differs around the world, I asked Peter to describe the scene in Sweden, a country abundant with nature, inspirational landscapes, not to mention raw materials. Does being brought up with an appreciation of the great outdoors foster a love of wood and trees early on, I wondered – Peter thinks it does. "My impression is that non-woodworkers start to get a greater interest of the craft and are willing to support it. We've had a large furniture industry, but just like the rest of the western world, many of the factories and workshops have now moved

abroad, but we do have a tradition and a legacy that I think is important to preserve and renew."

Although he admits that making a living from creating custom furniture is quite hard, especially if your workshop is far from the customers in Stockholm, Gothenburg and Malmö, it is possible, and clearly Peter's passion has kept him going so far. "Sometimes you find a successfully running small workshop in the middle of nowhere," he confirms, "and you're surprised that the cabinetmaker can actually make a living from it. A craftsman once told me, however, that the profession is ideal for those who are OK with living on a diet of potato soup; the only thing a cabinetmaker can afford!" For the record, Peter tells me this particular craftsman is a bit of a cynic, but it's good to know! He says that the fact Sweden is full of old houses, which when restored offer a great demand for original style windows and doors, can help provide a stable income for most craftsmen, so this is a definite positive.

### Capellagården workshop

Although Peter doesn't have the luxury of working in his own workshop just yet, he is currently employed as a workshop assistant at the craft school, Capellagården, where he's allowed to work on personal projects in his spare time, which gives him the opportunity to practise his skills and build up his repertoire. In fact, all of the pieces shown in this feature were made in the school's workshop, where he's given access to a wide range of hand tools and machinery.

When asked about his favourite tools, Peter says he tries to use those that allow him to achieve a good result in a short space of time, but he does find it very pleasurable to work with hand tools (especially ones that have a sentimental value to him). Depending on the project in hand, however, these don't always yield the quickest results. Peter explains that even



Writing desk components



The desk, once constructed



A drawer, once again demonstrating this furniture maker's love of texture and shape in his work



The desk can also be set in a slanted configuration, which allows it to be used as a drawing board

though the school primarily teaches students to work in a much more traditional environment, they are still encouraged to use techniques that allow them to make pieces in the quickest time, so therefore there is a bias towards using machinery to do so. "Working with machines requires a great deal of skill, knowledge and creativity," says Peter, "which is something a lot of people overlook."

Sharing the workshop with 17 other students definitely has its merits and Peter says that, although it's small and can be a bit crowded from time to time, it's a wonderful space, which houses a variety of creative minds, so everyone can learn from and help one another. "It is a very friendly environment," he says, "not at all competitive but very supportive and helpful. Most of the people are living at the school and spend almost all of their waking hours in the workshop, which makes for an atmosphere that I've never encountered anywhere else; an atmosphere I will truly miss when I leave." Before he does so, however, Peter really hopes that he gets the opportunity to build his own workbench, as this will allow him to continue his woodworking wherever he goes.

### Future plans

Looking to the future and pondering what it may hold, Peter says that for the last two years he has been thinking about what to do after leaving craft education. He is obviously incredibly passionate about working with wood in a workshop setting, but he explains that this then led him to consider who would actually benefit from his work apart from himself. In other words, is this a credible profession and one that will allow him to make a living?

"As a craftsman," he says, "you are often dependent on wealthy customers who can afford slowly and consciously-made products. I realised that I didn't want to dedicate my whole life to furnishing the homes of the prosperous;

they can always have their wardrobes and dinner tables made by somebody else. Instead, I want to use my joy of making to create things to benefit those less privileged. The world of today is facing so many difficulties, and I don't think I can fully enjoy my work if I don't find it meaningful in some way." Despite not knowing what direction his career will take at present, then, Peter is still certain that he will continue to work with wood in some capacity, as in his words: "It is far too delightful to give up."

We're confident that Peter will find a way to fuse his inspirational furniture making ethos with a path that works for him, and if the pieces he's made so far are anything to go by then we're certainly in for a visual treat! Good luck, Peter, and always be sure to stay true to your roots. ✂



Chair in oak with birch bark detailing



Although seeing the value of machines, Peter admits to favouring hand tools in his work



Four small boxes, each containing a Japanese tea ceremony set. These were made during a collaboration project with textile artist, Shoko Matsumoto and the ceramic artists, Marina Kawata and Takehisa Goto – each represents a season



Spring box



Summer box



Autumn box



Winter box



Turner Tool Box  
DAVID MARTIN



# Creative Welsh Woodturning Ltd

## Turners Tool Box

WOODTURNING – WOODWORKING – WOODCARVING

TOOLS & ACCESSORIES

Log On To

[www.turnerstoolbox.com](http://www.turnerstoolbox.com)



NOVA Comet II VS Midi Lathe & G3 Reversible Chuck - PACKAGE DEAL



New Workshop Safety Protection against Dust



Glues



COLT



Next day delivery service (UK) & We deliver worldwide

For more information or to place your order visit [www.turnerstoolbox.com](http://www.turnerstoolbox.com) Order online Open 24hrs All at the click of a button and delivered straight to your door: Or place your order over the telephone: T: 01873 831 589 – M: 07931 405 131 – E: [info@turnerstoolbox.com](mailto:info@turnerstoolbox.com) Or [david.martin70@outlook.com](mailto:david.martin70@outlook.com)



# Classic Hand Tools<sup>©</sup>



The finest hand tools for your finest woodwork

Order online at: [www.classichandtools.com](http://www.classichandtools.com) or visit us Mon-Fri 10am-4pm Hill Farm Business Park, Witnesham, Suffolk, IP6 9EW Tel 01473 784983



# CHRISTMAS AT CHIPPENDALE

**Anselm Fraser, Principal of The Chippendale International School of Furniture, discusses various international students' festive traditions and how this is a great time for woodworkers to get creative with their gift giving**

**A**n immersive course at the Chippendale school involves a great deal of hard work – for the most part – but we also like to mix hard work with fun because what we learn with pleasure we never forget. For example, being an international school, we celebrate the various festivals and national days that are commemorated in each of our students' own countries. We not only like to make everyone feel welcome, we use these occasions to learn more about each other's cultures. One festival we can all celebrate, however, is Christmas and every year staff and students come together at the school for a turkey-and-all-the-trimmings lunch. It's also fitting that, in training to be woodworkers, we are remembering the son of a carpenter, and, as trained or trainee carpenters, we can



Oli Juliusson measuring out shots of Icelandic schnapps for his fellow students



Turned items such as bowls and chopping boards make excellent Christmas gifts



also remember Saint Joseph, Jesus' father, the patron saint of cabinetmakers.

But the *Bible* also has other woodworking stories – for example, the *Book of Genesis* depicts one of the world's earliest woodworkers, Noah. God gave him the task of building an Ark out of cypress wood, 300 cubits long, 50 cubits wide and 30 cubits high. That would have made the Ark about 450ft long, and the size of a four-storey building. Not bad going for someone with no previous carpentry experience – it's just a pity the unicorns didn't make it on board.

## Icelandic traditions

At this time of year, just before the school's Christmas break, we have a traditional festive lunch for our students and staff. Well, traditional in the UK, but not so last year for Icelandic Oli Juliusson, whose traditional Christmas feast is Hangikjöt, a leg of roast lamb, or Rjúpa – a rock ptarmigan. Another Yule speciality is Laufabrauð, or leaf bread, made from thin sheets of dough, which are cut into delicate patterns and fried.

Oli treated us all to another Icelandic dish, Kæstur hákarl, which is made from fermented Greenland or sleeper shark, then cured using a fermentation process and hung to dry for four to five months. It tasted better than it sounds! Helping the fermented shark go down, Oli also gave us a shot of Icelandic schnapps, which is considered to be his country's signature liquor, made from fermented potato mash and flavoured with caraway seeds. It is also sometimes called Svarti dauði, meaning Black Death, but thankfully all of us survived!

## Creative Christmas

But Christmas is also a time for woodworkers to get creative. In the past, for example, we've made our own wooden Christmas cards, which you can see in the main image above. If you're a woodworker wanting to impress some potential customers, it's an idea that you might like to consider. Also, if you have access to a lathe, why not turn some wooden bowls and give those

as gifts to your best customers. Or maybe a chopping board? Always a welcome gift, these kitchen essentials make excellent presents.

It's about the not-so-subtle art of selling yourself, something that many woodworkers are uncomfortable with, but the simple fact is that marketing your business or your skills is a vital ingredient in any woodworker's success. Indeed, I would say that some of the most successful woodworkers I've known over the years haven't been the most skilled of individuals, but they have been unafraid to raise their profiles, to shout louder than their competitors, and win business. Conversely, I still see absolutely gifted woodworkers struggle in business. Their designs may be breathtaking and their skills sublime, but if potential customers don't know about them...

It's why, at the Chippendale school, we also teach the rudiments of marketing and website design, because those skills are vital to success. It's part of our holistic approach to teaching core woodworking skills alongside complementary skills that students will need when they graduate. We also require students to create a portfolio of marketing materials and award an annual prize for the student who makes the best collection of business cards and promotional leaflets.

So, this month, think about Christmas and how you could demonstrate your skills to friends, family or potential customers. After all, it's the season for giving, and there's nothing more special than the gift of something you've made yourself. May I wish everyone a very happy Christmas! ✂



A lovely Christmas spread, a la Chippendale!

## FURTHER INFORMATION

To find out more about courses offered by The Chippendale International School of Furniture, see [www.chippendaleschool.com](http://www.chippendaleschool.com)

# CHRISTMAS CAROUSEL

Ken Moore uses his turning skills to create a lovely festive carousel, which makes use of scraps and offcuts

I've enjoyed turning objects from wood and other materials for more than 20 years and there are some items that always get produced at certain times of the year: dibbers in spring and decorations in winter (preferably before Christmas).

Some time back I made a carousel, which featured four ornaments: two Christmas trees and two snowmen. The carousel itself was a small platter suspended from a turned post using some gold thread.

## New & improved

This year, however, I wanted to remake my original design and hopefully improve on it. I could fib and say that I designed the whole thing at the beginning, then started turning – but no, I began at the lathe, made the decoration,

then went back and took measurements from the finished item. Using these measurements, I created a 3D model in SketchUp, the link for which can be found at the end of the article.

The finished project is far better than the original and features more ornaments, the inclusion of colour and the replacement of the thread for chains and metal fittings. The one shown here is also 90-95% recycled as the base and platter were turned from an old set of nested tables that I picked up in a charity shop a number of years ago. The ornaments are made from various pen blanks that were either damaged in some way or too small for pens; however, the most recycled material used in this project comes from a child's cot, which provided the wood for the central post. My youngest is now 14 so therefore won't be needing it any longer!

I think the finished object looks great and I'm now considering making a larger version.

## Tools & materials

The tools and materials used in this project include a spindle roughing gouge, 6mm spindle gouge, a Robert Sorby scraper, parting tool, a Simon Hope decorating wheel, plus a set of callipers. There are other general tools used, abrasives etc., but the important materials include a mixture of beeswax and liquid paraffin, which is applied during sanding to both help keep the fine particles trapped as well as to fill the grain, thus giving a more stable surface for finishing. I also used Yorkshire Grit, which is a kind of waxy paste with built-in abrasive, the particles of which reduce in size as it is worked, which results in an even smoother finish. ✂



**1** The turning started with a base and platter. The base requires a blank approximately 110mm across and the platter needs to be a little more than 150mm

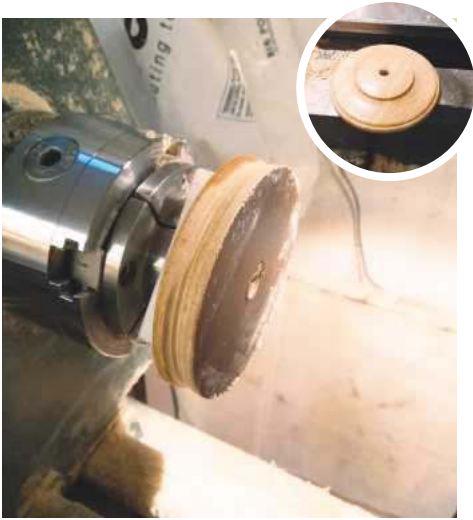


**2** To turn the base, I needed to pack out my screw chuck, so therefore drilled an 8mm hole in a piece of plastic a little under 10mm thick, then threaded it onto the screw chuck. I put the same size hole in the centre of the base blank and mounted it on the lathe. Using the spindle roughing and spindle gouges, I turned the wood into the round and then covered out the face using the edge of a steel rule, which helped to ensure that there was a curve in the base. This allows the carousel stand to sit level on a flat surface



**3** To finish the bottom of the base, I coated it with the beeswax and liquid paraffin mix, wiping off the excess, then sanded through the grits from 120 to 400. Next, I added a few rings with the tip of a skew chisel in case another woodturner picks the piece up to look underneath





**4** With the bottom of the base complete, I turned the wood over and shaped the top side to give a slight ogee curve. I then finished the disc with a bead around the edge. Once happy, I finished the surface as per the bottom and used Yorkshire Grit to achieve a smooth finish. To apply, put a little paste onto a clean piece of kitchen roll, then buff, changing to another piece as you polish/abrade the surface. When the tissue appears clean following a buff, you're finished



**7** I next turned the underside of the platter to give it a slight curve before sanding using 320 and 400 grit abrasives, with the beeswax mixture applied to keep the dust down. Once finished, I flipped it over on the chuck and used a piece of kitchen roll between the two to help protect the surface



**10** The pole for the carousel was taken from another well used and recycled source – my son's cot. I turned it using a skew chisel, making a fairly simple shape that included an 8mm tenon, which would fit the dome in the base



**5** For the platter, I used a bench drill to put a small hole in the middle of the blank, then switched to a 37mm Forstner bit to bore a hole in the centre. I worked from both sides, turning the wood over before the bite had cut all the way through, then used the small hole to realign the bit before finishing the centre hold



**8** The reclaimed wood from the table top was pretty tough, so again, I used some scrap and the tailstock to support it while I removed the bulk of the material. I shaped the scrap into a cone so that it would fit into the central hole, then started to turn



**11** Before parting off I removed the former cot spindle from the lathe and used a bench drill to add a 4mm hole at what would be the top. The pole was then returned to the lathe for sanding and finishing before being parted and finally cut off at both ends



**6** To mount the platter on the lathe, I changed to a set of pin jaws and used the hole as a chucking point. To ensure safety, I brought the tailstock up against the plastic used on the screw chuck earlier



**9** I'd almost finished when I experienced a snag with the scraper I was using, which caught the surface, dug in and moved quite suddenly towards the scrap wood. You can see the result here. Luckily no injury and no lasting damage occurred, as there was still enough wood in the centre to work with the scrap support, which was going to be removed at the end





**12** For this build, I used other materials as well as wood. I initially thought about using some scraps of resin pen blanks and made a snowman and a tree, but they were vetoed by both my wife and daughter who said they wouldn't fit in with the rest of the project, and I have to agree. They didn't go to waste, however, as I turned individual bases for them so they could become decorations in their own right



**14** I initially made six decorations, but due to problems with the resin, had to make a few more in wood, one of which was a tree with a spiral line around it, which looked a little like tinsel. To make the spiral line, I first shaped and sanded the tree, then used a skew chisel and deliberately did something that normally happens by accident. With the lathe running slowly and starting at the tip of the tree, I held the skew at a slight angle. This had the effect of dragging the chisel along the tree to its base, which left a nice even cut line. If you're not happy doing this, you can always draw a line on the tree; however, using the chisel is quicker and gives an even spacing



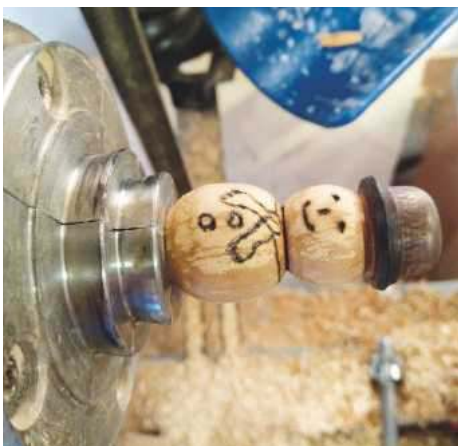
**15** I then took a pull saw and carefully cut along the line, turning the lathe by hand before sanding the edges of the cut using a round file wrapped in Abranet abrasive. It was then just a case of inking the line with a red Sharpie pen and colouring the rest of the tree



**13** Adding colour is easy – I just used a few Sharpies to colour in the trees and hats. It's best to turn the lathe down to as slow a speed as possible and use the side of the pen rather than the tip, which helps to achieve an even coverage



**16** The snowmen needed faces and a little more decoration, which I added using a pyrography pen. I applied the details in pencil first to avoid mistakes, giving them scarves and buttons



**17** Pyrography leaves the edges a little rough/burnt, so to give the pen work sharp edges, I used the tenons to hold the snowmen on the lathe and sanded with 400 grit on a slow speed



**18** I stood all of the wooden ornaments on a length of wood with 10mm holes drilled in to stop them falling over. They were then given a couple of coats of lacquer to finish them off before being epoxied in place once the holes were drilled in the platter



**19** The main parts of the carousel were then all polished using a buffing wheel on the lathe



**20** Before I could attach the ornaments, I had to make a jig, which would allow me to hold the drill bit in exactly the same place while using the indexing wheel on my lathe to set the location for the hole being drilled. To make the jig I used a timber offcut – in this case it came from a mahogany door frame. I then used callipers to gauge the diameter of my toolrest support, removing the material until the required diameter was achieved. I then turned the top section to a diameter that would allow me to drill a 10mm hole through and still have enough wood to hold the weight of the drill if I just let it hang



**21** Once turned, I used a hole guide to make a series of holes in the top section. The position is not important as you adjust the position of the hole relative to the workpiece once mounted on the lathe



**22** To mark out the holes, I started by counting the number of indexing points on my lathe's pulley wheel, then divided this by the number of holes I needed to get the number of clicks to turn the platter before locking it off to make the hole. As a check, I turned the wood to each point and made a small mark through the jig using a pencil



**23** Once happy with the locations for the holes, I adjusted the jig's position so that when the drill bit was pushed through the hole made in the workpiece, it would be about halfway between the inner and outer edges. With the bit in the drill and pushed through the hole so that the chuck touched the jig, I moved the jig so that the tip of the bit touched the wood. Then, keeping the tip touching I moved the jig closer – the distance between the chuck and jig was now the depth of the hole that would be made in the platter



**24** Once the jig was secured in place, all I had to do was rotate and lock the platter in place to each hole point, then drill the six holes required



**25** Before finishing with the jig, I lowered it so that the drill tip was closer to the centre of the platter. I then used a little hand pressure to mark the platter at four points, which would take the screw eyes for hanging the platter later



**26** To hang the carousel on the original, I used small screw eyes and string. For this one the same eyes are needed, which are screwed into the wood at the four points marked around the disc. Next, I attached a jump ring to the chain and threaded the other end through the hole in the top of the pole. Once through, I held the platter at the height I wanted above the base and guesstimated the length of the first chain, before cutting it to length



**27** I then put another jump ring on a separate chain and held both on some long-nose pliers. Next, I cut the second chain to the same length as the first, and from there it was just a case of re-threading both chains and attaching the jump rings to the separate eyes on the platter. To keep the carousel level I adjusted it by eye, and once happy, I upset the balance enough to pull a few links through the hole in the pole. I then applied some epoxy resin and pulled the platter the other way and did the same on the other side, and once re-levelled, the glue was left to harden



**28** Once the carousel was finished, I still had the spare ornaments that were rejected by my wife and daughter, so I turned each a base in boxwood, which meant I had some additional decorations to go with the carousel. I hope you like this project – I certainly had a lot of fun making it!



#### FURTHER INFORMATION

To view the project diagrams on the SketchUp website, follow this link:  
<https://bit.ly/2L8OgdA>

# nova™

Smart Tools, Powerful Solutions

AWARD-WINNING  
DESIGN AND TECHNOLOGY  
FOR OVER 30 YEARS

## nova™ Voyager DVR Drill Press (code: 58003)

The world's first smart Drill Press combines the best features of drill presses with state of the art technology to make your project work more efficient, fun and safer. The NOVA Voyager DVR Drill Press is the most versatile drill press on the market. It combines the proven technology with some great new features.

NEW TO  
UK

Using the unique DVR technology, the direct drive motor is incredibly smooth with no pulleys or belts to vibrate.

The NOVA DVR™ series are the only smart machines on the market, the ONLY machines to feature intelligent ADAPTIVE CONTROL™ software that works for you to produce optimum conditions for your specific projects.

### FEATURES

- Sensors for superior safety, use and maintenance: Load, Depth, Vibration and Emergency Stop
- Powerful 1.75HP motor handles wood, metal, plastic and glass
- 50-5500rpm variable speed for variety of projects (default is 50-3000rpm, option in settings to increase to 5500rpm)
- No belts, quiet and smooth operation.
- Intelligent Speed Selection to get the correct speed for the application
- Slow Start Pilot Hole function
- Tapping Assist function
- Digital speed readout
- Electronic braking
- Load readout
- Self Start feature
- Digital Quill Depth readout
- Dial knob for precise speed adjustment
- Forward/Reverse
- 6" of quill travel in 2 revolutions of the handle
- Adjustable mechanical stop

£1599.99 inc. vat

**"Computer controlled DVR motor is poised to revolutionise drill presses... a machine for our time."**

Woodworker's Journal

## nova™ Voyager Drill Press Fence Accessory (code: 9037)

First in a line of exciting accessories for the NOVA Voyager, this fence accessory will allow you to drill consistent holes along the same plane every time, as well as provide support for larger pieces of wood.

£57.99 inc. vat



Distributed in the UK & Ireland

### STOCKISTS INFORMATION

Visit [www.teknatool.com](http://www.teknatool.com) for a list of authorised dealers

*Craft Supplies*  
BE INSPIRED, BE CREATIVE

\*UK Offer only

The Perfect  
**Christmas Gift** for  
 under  
**£20**

**£19.99\***  
 for any of  
 these  
 titles

Avoid the long queues and treat your loved one with a gift subscription to their favourite magazine. You get to save money, and they get their magazine delivered direct to their door! You could even treat yourself...

**Don't miss out  
 - subscribe today!**

**Model Collector**  
 MATCHBOX 2020  
 NEW RELEASES  
 The hobby's most trusted guide

SAVING 23%

6 ISSUES FOR £19.99  
 FULL PRICE: PRINT £26.10

**Stamp**  
 Marianne  
 75 years of French definitives  
 celebrating the republican issue

SAVING 30%

6 ISSUES FOR £19.99  
 FULL PRICE: PRINT £28.50

**hi-fi news**  
 Exclusive  
 MINI MAESTROS  
 Luxman's big-hearted  
 CD player & tube amp

SAVING 33%

5 ISSUES FOR £19.99  
 FULL PRICE: PRINT £29.95

**Hi-Fi Choice**  
 Standmount stars  
 My limited budget with stellar results

SAVING 33%

6 ISSUES FOR £19.99  
 FULL PRICE: PRINT £29.94

**HOME CINEMA Choice**  
 SONY'S BRIGHT STAR  
 Celebrating the King of Movies

SAVING 33%

6 ISSUES FOR £19.99  
 FULL PRICE: PRINT £29.94

**Boats**  
 PATRIA  
 A very classy  
 European lady!

SAVING 38%

6 ISSUES FOR £19.99  
 FULL PRICE: PRINT £32.40

**PATCHWORK & QUILTING**  
 Countdown to Christmas

SAVING 33%

6 ISSUES FOR £19.99  
 FULL PRICE: PRINT £29.94

**Craft Stamper**  
 49  
 Makes Spectacular Designs

SAVING 33%

6 ISSUES FOR £19.99  
 FULL PRICE: PRINT £29.94

**TOTAL CARP**  
 Bigger

SAVING 33%

6 ISSUES FOR £19.99  
 FULL PRICE: PRINT £29.94

**match fishing**  
 FAR-BANK LIBERTIES

SAVING 24%

6 ISSUES FOR £19.99  
 FULL PRICE: PRINT £26.40

**POLE FISHING**  
 Bullard Bonanza!

SAVING 32%

7 ISSUES FOR £19.99  
 FULL PRICE: PRINT £29.40

**Woodworker**  
 FRONISED ELEGANCE

SAVING 30%

6 ISSUES FOR £19.99  
 FULL PRICE: PRINT £28.50

**SUBSCRIBE SECURELY ONLINE:**  
**WWW.MYTIMEMEDIA.CO.UK/XMAS19P3**  
**CALL 0344 243 9023\*\* AND QUOTE XMAS19P3**

\*\*Calls are charged at the same rate as standard UK landlines and are included as part of any inclusive or free minutes allowances. There are no additional charges with this number. Overseas calls will cost more.

**TERMS & CONDITIONS:** Offer ends 31st January 2020. \*UK Offer only. Subscriptions will begin with the first available issue in 2020. MyTime Media collects your data so that we can fulfil your subscription. We may also, from time to time, send you details of MyTime Media offers, events and competitions but you always have a choice and can opt out by emailing us at [unsubscribe@mytimemedia.com](mailto:unsubscribe@mytimemedia.com). We do not share or sell your data with/to third parties. Details you share with us will be managed as outlined in our Privacy Policy here <http://www.mytimemedia.co.uk/privacy-policy>. Please visit [www.mytimemedia.co.uk/terms](http://www.mytimemedia.co.uk/terms) for full terms & conditions.

## AROUND THE HOUSE WITH PHIL DAVY



Most of us would probably agree that technology is generally fantastic. At least, until it goes wrong. Having to buy another car recently to replace my aging Ford – it had seen more than its fair share of replacement parts, plus the indignity of being transported home 50 miles on a recovery truck after grinding to a halt on the motorway – was like entering a new era. Once it would have been possible to have guessed what the problem was, even if you couldn't fix it. Nowadays it's necessary for a mechanic to plug a computer into the system to read the offending codes. I wonder if this will ever be the case with power tools, which are becoming increasingly advanced? For tracking stolen kit or isolating cordless tools, there's some impressive technology out there. Just as long as there are no new passwords to memorise...

### USEFUL KIT/PRODUCT

# FAITHFULL BAR SPREADER CLAMPS

It's surprising just how many methods there are of clamping together a couple of pieces of wood, or securing a workpiece to a bench top. Single-handed clamps are some of the most useful devices in any workshop, particularly when gluing up awkward stuff that demands several free hands. Although the basic format of bar/spreader clamps has been around for decades, Faithfull (among others) have tweaked the design slightly. Instead of a lever in front of the main trigger, the quick-release lever



Instead of a lever in front of the main trigger, the quick-release lever is behind the handle. Well positioned for your thumb, it's a cinch to operate



Rotate the spring-loaded plastic knob that secures the fixed jaw to the bar and it pops out, withdrawing the pin inside



Single-handed clamps are some of the most useful devices in any workshop, particularly when gluing up awkward stuff that demands several free hands

is behind the handle. Well positioned for your thumb, it's a cinch to operate.

Hand grips and jaws are made from sturdy ABS plastic, while the bar itself is high tensile steel. Both jaws have dense rubber pads, grooved to grip tubular or circular items, though for delicate surfaces you may still want to use packing pieces. To change a clamp to a spreader is easy. Rotate the spring-loaded plastic knob that secures the fixed jaw to the bar and it pops out, withdrawing the pin inside. You then slide the jaw off the bar and move it to the far end, reversing it at the same time. It's then re-locked with the combined pin and knob. Move the sliding bar along and you can then use the tool to spread components apart. Handy if making dovetailed drawers or a carcass when doing a dry run before gluing up.

The lighter duty clamps (with 70kg force)



Move the sliding bar along and you can then use the tool to spread components apart

come in two sizes: 150mm and 300mm. These should be adequate for many gluing tasks, though if you want something beefier you'll be better off with their big brothers. There are four options with a 230kg clamping force: 150mm, 300mm, 450mm and 600mm. Sizes described by Faithfull are quite conservative, with actual capacities about 5mm greater for each tool.

#### Conclusion

These Faithfull clamps work as you'd expect them to – sturdy, reliable tools that are fast to use with one hand. When you consider the fact you often need at least a pair of clamps, they're not the cheapest on the market. But they're certainly high quality products, backed with a five-year warranty.

#### SPECIFICATION

**Typical prices:** £16.28 (70kg/150mm); £17.94 (70kg/300mm); from £28.76-£40.50 (230kg/150mm to 600mm)  
**Web:** [www.faithfulltools.com](http://www.faithfulltools.com)

#### THE VERDICT

##### PROS

- Quick to use single-handed

##### CONS

- A bit pricey

**RATING:** 4.5 out of 5



## WINTER PROJECT CONTEMPORARY CLOCK

**Takes:** One day

**Tools you'll need:** jigsaw or bandsaw, 1/2in router, drillstand, sander, Dremel multi-tool

# CLOCK THESE



Phil Davy makes good use of his router to ensure the oak is the timeless star in this pair of simple mantel clocks

With a couple of chunks of gorgeous figured English oak sitting in the workshop for several years, I'd been thinking of how to get the best from them. One would be ideal for a simple mantel clock, perfect for that special Christmas present. Quartz movements are cheap, easy to fit and fairly reliable, so making this an easy project, though ideally you will need a 1/2in router plus a couple of specialist cutters. I simply cut a rectangular block for the first clock, relying on the startling grain for impact. With less exciting

timber you can increase interest by shaping the top and adding contrasting sycamore banding, as I did with the oak for the second clock.

The blank should be between 45mm and 50mm thick to accommodate the movement and provide enough depth to recess the dial and clock hands. A disc sander is a great machine for shaping the end-grain of heavy blocks of hardwood, particularly convex curves. For taming wild grain I prefer a finely-tuned, bevel-up jack plane for truing up the surface.

### Quartz movements

Quartz movements tend to be a standard size and powered by an AA battery. The plastic box containing the mechanism is 54mm square, so you'll need a hole in the rear of the blank about 75mm in diameter, though you could rout a square recess instead. The dial diameter is determined

by the hands selected for the movement. I used the shortest possible (24mm minute hand), so a 60mm diameter dial would be feasible. If you don't have an expansion bit, boring holes of this size is almost impossible, unless you're happy to spend a fortune on oversize Forstner bits. I bored a hole all the way through both blanks with a 54mm Forstner bit, the largest available priced economically. This was enlarged to 60mm by template routing (see panel below). The same technique was used for the rear 75mm hole.

My quartz movements were supplied by C & L Clocks – [www.clockparts.co.uk](http://www.clockparts.co.uk) – which provides a rapid service. As well as selling several movements, there's a wide range of metal and plastic hands to choose from. You need to decide on dial thickness before ordering a movement as shafts are produced in three lengths. Clock hands are a press fit on the shaft and easy to fit.

## TEMPLATE ROUTING

For this project you'll need a flush-trim bit with top roller bearing, so the template is fixed to the upper surface of the timber. A bottom-bearing bit will work for the 60mm hole, but not for the 75mm hole, which does not extend to full depth.

I used several 1/2in bits from Axminster's

Axcaliber range, primarily its down-shear flush-trim cutter, which gives a really clean finish. It's important that timber is no more than 50mm thick, as maximum depth of cut is 50.8mm. When template routing it's often a good idea to use a regular straight bit to remove most of the waste first. For this I

used an Axcaliber 16mm twin-flute bit. To cut the recess for the clock's cover plate at the back, a rebate cutter is perfect. The Axcaliber set has four bearings, producing rebates from 8 to 12.7mm deep, available in 1/4in and 1/2in shanks. For details of the Axcaliber range, see [www.axminster.co.uk](http://www.axminster.co.uk)



This project calls for a flush-trim bit with top roller bearing



I removed waste with an Axcaliber 16mm twin-flute bit



The Axcaliber set is available in 1/4 and 1/2in shanks



**1** Thickness the timber to around 50mm, then saw to length; overall size of the clock blank is not too important here



**2** Wild grain is more difficult to tame, though a low-angle jack plane will help; alternatively, use a belt sander



**3** For a curved-top clock it's easiest to make a template from 6mm MDF; draw a 70mm radius with a compass



**4** Cut out the template curve with a Dremel tool or router and trammel arm; alternatively, use a jigsaw and clean up



**5** Draw around the template onto the blank; cut with a jigsaw or bandsaw, keeping to within 3mm of the pencil line



**6** The template needs to be made accurately for routing; stick this to your clock blank with double-sided tape



**7** Carefully position the blank on your template and press down firmly; you could fix with panel pins instead



**8** Secure the timber to a bench. Using a router, carefully follow the template using a bearing-guided flush-trim cutter



**9** Mark the centre of the clock movement, then bore all the way through the blank with a large-diameter (54mm) Forstner bit



**10** Rout a hole in the template with a Dremel tool to suit the clock dial; on both these clocks this is 60mm diameter



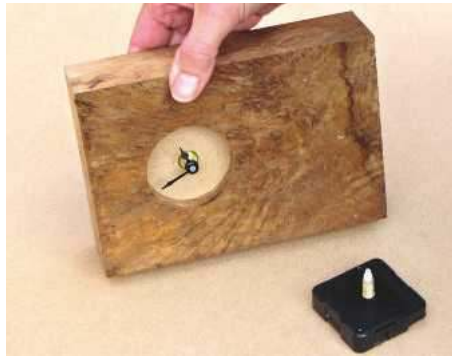
**11** Position the template carefully on the front of the blank; rout around the inside at full depth using a flush-trim cutter



**12** Now use the template with a 75mm-diameter hole to rout from the back; finish with a rebate cutter for the rear plate



**13** Check that the depth of the front hole is enough for the clock spindle and hands; quartz movements are available in three sizes



**14** Cut a test dial from 6mm MDF and drill an 8mm hole for the spindle; fit retaining nut and hands to check the clearance



**15** Make another template with a cutout to match the dial diameter (here 75mm). You can then draw on to the contrasting wood



**16** Cut an 8mm sycamore dial with a Dremel tool or flush-trim bit and template; check the movement fits in the recess



**17** Hour marker dots on the dial are made from 6mm walnut dowelling; drill a 6.5mm hole to check the dowel fits snugly



**18** Saw dots to length (about 6mm is adequate) with a fine-tooth saw; sand the ends lightly to remove any whiskers



**19** Carefully mark 3, 6, 9 and 12 positions on the dial; drill to half depth with a 6.5mm bit and glue dots in place



**20** Allow glue to dry and trim away any excess with a block plane; sand dial to 320 grit and seal with lacquer or oil



**21** Mount the quartz movement on the back of the dial and carefully fit metal hour and minute hands (length is 24mm)



**22** Cut rear cover plate from veneered MDF or hardwood; this is fitted with two countersunk brass screws



**23** Sand the clock blank, finishing with 320 grit abrasive; add a fine chamfer to the straight edges and dial recess



**24** Brush on two coats of finishing oil, followed by a clear wax. Insert the dial, securing in place with a dab of glue

## P1CC - Revolutionary Precision Jigsaw

- 9 World patents
- Guaranteed 90 degree accuracy with Mafell CUnex blade
- Takes all standard bayonet fitting blades
- Works on Mafell guide rail system
- 114mm depth of cut
- Powerful 900w CUprex motor



Patented high precision blade

**SPECIAL OFFER: Buy P1CC Kit Inc Tilting Base + Guide rail. GET A FREE pack of precision CUnex Jigsaw blades**

**WORTH  
£40**



## DDF40 Duodoweler - Simple. Versatile. Precise.

- Absolute aligned stable high quality joints.
- Simplicity & accuracy guaranteed.
- Massive cost saving by using standard wooden dowels
- Precision in every operation.
- Doweling / Corner-mitre-frame-batten-rabbit joints / Shelving & partitions / Multiple hole boring.
- Visit <https://ddf40.mafell.de/en/#tutorials>
- <https://ddf40.mafell.de/en/#accessories>



**SPECIAL OFFER: DDF40 + 2 x 5mm Drill bits + 203980 800mm Template guide**

**OFFER PRICE  
£999.95  
SSP £1339.44**

Offers End 31st December 2019. Prices inc VAT



**NEW Catalogue now available...**  
request online  
or pick up a copy in store



# Quality on the bench with planes from Axminster Rider

All Rider bench planes come with an O1 steel blade 3mm thick, honed and ready to use. Each blade is oil quenched, high carbon spring steel, hardened and tempered to HRC 63. Bench planes also have a comfortable, ergonomic hardwood handle. They come with a spare blade, sock and instruction booklet.

## No 4 Smoothing Plane

**£99.96** Inc.vat 506560

Excellent mid-range plane  
*"Nicely weighted and feels solid in the hand."*



## No 5 Jack Plane

**£114.96** Inc.vat 506562

*"A great addition to my range of Rider planes. A pleasure to use."*



## No 6 Fore Plane

**£129.96** Inc.vat 506563

A triple-purpose plane used for quick stock removal, truing up edges or levelling wide boards.



## No 62 Low Angle Jack Plane

**£149.95** Inc.vat 102728 ★★★★★

*"I have a large piece of Elm for a table top I was struggling with and this Low Angle Jack has been a great help in taming it!"*



## No 7 Jointer Plane

★★★★★ **£159.96** Inc.vat 506564

*"I was blown away by the accuracy and flatness on both the sole and the blade, and after a little tuning on the blade we were away."*



To feel the quality of these tools visit **one of our stores**.  
Search **axminster.co.uk/rider** or call **0800 371822**.

For the complete Axminster experience and to keep up with Skill Centre courses, events, news and much more, browse our website or follow us on social media.

Axminster • Basingstoke • Cardiff • High Wycombe • North Shields • Nuneaton • Sittingbourne • Warrington



Rated 'Excellent' on  Trustpilot

# IT'S BEGINNING TO FEEL A LOT LIKE CHRISTMAS



Getting in the festive mood, **Les Thorne** hunts through his offcuts box to bring you four different Christmas tree decoration designs, all of which will assist in honing your turning skills

This year, my Facebook feed seems to be inundated with photos of my woodturning friends' homemade Christmas items, which, to my surprise, were appearing from August onwards. Hopefully this was due to needing to fulfil orders, or in preparation for the upcoming markets that they would be attending, rather than that summer Christmas urge that tends to afflict some people nowadays.

For this article, I've picked a couple of stalwarts from my turning archive, which I used to make on a much more commercial basis than I do now. Saying that, I did receive some orders for tree decorations when one of my customers saw

the turnings on my desk. One of the best things about making these is the fact you can use any old blanks you have lying around. The painted parts are a great candidate for boring old beech and sycamore that doesn't have an interesting grain or has been badly dried, leaving a horrible grey colour some plainer timbers are prone to.

The finials and tops can be made from the small sections of nice exotic timbers, which are often sold as pen blanks. I even managed to use some paint that I'd had in the cupboard for a while, so it seemed almost a recycling project for me.

Happy holidays to all and I hope you find some time to get out and into your workshops! ✂



**1** The first project is a tree hanging or a centrepiece for a wreath. A piece of wormy sycamore and a small blank of wenge are perfect for this project as the body will be coloured and the dark contrast for the finial will add to the effect



**2** I don't often use these jaws but the O'Donnell variety from Axminster Tools & Machinery are perfect for making these types of small projects



**3** Once the body is turned round and mounted in the jaws, drill a 10mm hole all the way through with a drill bit mounted in a Jacobs chuck in the tailstock



**4** The initial shaping can be carried out at this stage, which will give an idea of the shape you need to hollow to. The tailstock centre put into the end hole will allow you to take heavier cuts without causing any vibration



**5** I start the hollowing by making the top hole a little larger; this allows access for the spindle gouge, which can be used with a pull cutting technique



**6** Once you've done as much as you can with the gouge, I'd advise switching to using a specialist hollowing tool – I find the 6mm carbide from Simon Hope fits the hole well and allows me to undercut the apple shape



**7** The first texturing tool to be used is a knurling-type tool from Axminster, which works really well on hard, dense timbers. It cuts a series of dots and slashes depending on how it is presented to the wood



**8** The other type of tool you can use can only be described as more like a 'cog' and tends to make more indentations than the knurling tool



**9** Sometimes the texturing process can leave some fibres proud, but these can be removed by burnishing the surface with a handful of shavings. If this doesn't work, then the timber is probably unsuitable for applying a textured surface to



**10** Turn the spigot off with the vessel mounted between centres, using a piece of pine as a jam chuck. You can then apply a coat of stain – blue was the first colour that came out of my box



**11** To accentuate all the texture, add liming wax, making sure you use enough to fill all the texture with white. Next, with the lathe stopped, remove the excess with a rag, then give it a light burnish with the lathe running at around 600rpm



**12** You can see how the liming wax has picked out all the patterns left by the texturing tools. It's given it an almost Wedgewood-type look and is now ready for a coat of satin lacquer to be applied



**13** The top ball cap can be turned completely between centres and here I've gone for a classic shape, which will accept a 3mm cross hole for attaching the hanging cord or ribbon



**14** I used to think that gripping square section like this was dangerous, but it's fine when working on such small pieces. The tailstock is only put in place to give the lightest support; too much pressure could split the wood



**15** I like to put a small flame-type shape on the end: 1) because I think it looks good, and 2) because it'll also help to support the end easily



**16** I have a live centre that you can thread a wooden attachment on to, which means I can make my own special supports, such as this one for thin finials. When applying pressure, you need the absolute minimum so as not to flex the stem



**17** The 10mm round skew can then be used to turn the stem down to the required size, which is about 4mm in diameter in this case. This does take some practice and you'll need to keep the bevel in contact with the wood at all times



**18** The teardrop shape is a classic form to go for when making a thin finial, and learning to support the work with your finger safely is important. This should be practised on a nice dense hardwood, such as cherry, before attempting something a bit more exotic



**19** Just before gluing it all together, drill a cross hole in the ball cap – an engineer's 'V' block combined with the drill press is perfect for achieving an accurate hole. When using wenge, take the drilling slowly as it's prone to splintering



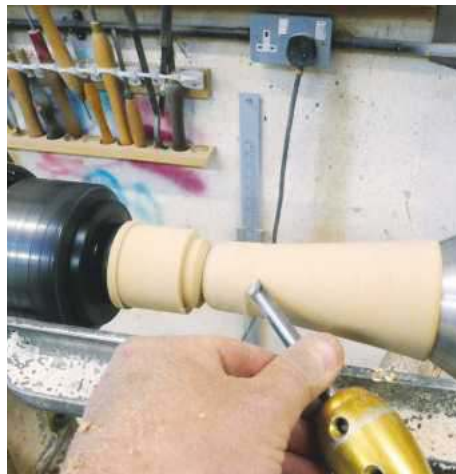
**20** An alternative to making baubles in sections is to make small ones from a single piece and these more elite icicles have a simple brass eyelet screwed into the top. It's great fun making these as the design possibilities are limitless



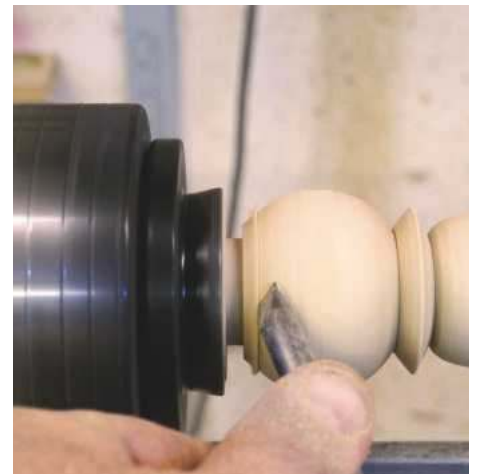
**21** For the angel, I chose a half rotten piece of ash that wasn't any good for anything else. I made it round between centres and then gripped one end in a chuck, which enabled me to drill a depth hole



**22** Once you've hollowed the bulk of the material away with the 6mm carbide, smooth the internal surface with a scraper. Due to the poor quality of the timber, I gave the inside a good dowsing of lacquer to harden the fibres and make them cut more cleanly



**23** Because hollowing has weakened the whole piece, I supported the end with an aluminium cone attached to my tailstock centre. This allows me to carry out a vibration-free planing cut using the skew chisel



**24** This shape reacts well to the skew and there is no better tool to achieve a great finish when turning a ball like this. The tool's shape allows you to get in close to the chuck



**25** Remarkably, this grey primer seemed to be OK even though I'd had it in the paint store for a couple of years. I gave the piece two coats: one on the lathe and one after I'd parted it off



**26** The wings can then be cut from some scrap 6mm MDF. I stuck them together with double-sided tape, which allowed me to sand them smooth on a disc sander. Once done, you should be left with two identical shapes



**27** I worked out where the wings would attach to the body and drilled a hole to accept a small length of cane; this allowed me to hold them while I applied the gold spray paint



**28** The halo, once again, was made from a piece of wood from the scrap bin. Most of the shaping, about three quarters of the ring, should be carried out from the initial fixing before parting off



**29** After parting off, I turned the piece of wood, still held in the chuck, into a jam chuck, which allowed me to remount the ring so I could finish the rest of the curve. Sometimes a small amount of hand sanding on the inside is required



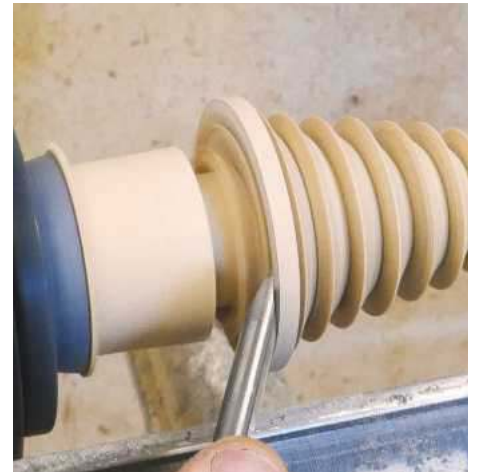
**30** Next, spray the halo gold, to match the wings. I used a piece of wire to attach it to the angel's head. I had intended to put some other detailing on the body, but decided it looked better as it was



**31** Before I made the tree, I realised my toolrest had taken a bit of a beating during a recent production job. Periodically, it's worth giving the top surface a file and sand to flatten and smooth it off



**32** Once I'd mounted it in the chuck, I rough-shaped the piece of sycamore to look like a conifer using a 10mm skew. Here, I'm using the width of the tool to determine the width of the branches, as it's much quicker than measuring



**33** More skew practice! Here I'm using the long point of the tool to make slicing cuts, bringing each layer to a sharp point. I used the support from the tailstock for as long as possible and finished the end with light cuts after I'd turned the remainder of the shape



**34** The edges of the tree were very sharp, so when I sanded the piece, I took the arris off with some 180 grit abrasive; this stops the edges breaking out or even potentially cutting a finger



**35** I used green stain for the branches and brown earth stain for the trunk. The final touch is to apply a small amount of silver gilt cream to the edges, but you could also add a little glitter to the tree if you so wished



**36** The completed four Christmas tree decorations should look something like these



# Quality tools for the home workshop

Request your free catalogue today



**£££**  
save up to 20% on regular SSP

## FEATURED

- FKS250 250mm Integral Sliding Table Saw: **£199.99**
- HB204 204mm x 120mm Planer & Thicknesser: **£269.99**
- ASA550E Chip/Dust Extractor: **£169.99**
- KGS210K 210mm Sliding Mitre Saw: **£119.99**
- STB13T 13mm Drill Press: **£89.99**

\*All prices inc VAT



VISIT [WWW.NMATOOLS.CO.UK](http://WWW.NMATOOLS.CO.UK) FOR THE FULL ZIPPER RANGE

Carriage paid UK Mainland

WE ARE NMA AGENCIES Offers End 31st December 2019 | Quote Code: WW/ZI-12  
UNPARALLELED SALES & AFTER SALES SERVICE SINCE 1970.

### CONTACT US:

- 01484 400 488
- 01484 711 012
- [sales@nmauk.com](mailto:sales@nmauk.com)

- [www.nmatools.co.uk](http://www.nmatools.co.uk)
- Unit 1, Brookfoot Business Park, Brighouse, West Yorks, HD6 2SD

### FOLLOW US:

- NMATOOLS
- @NMA\_TOOLS
- mafell\_uk



# MAKE & BREAK

## Dave Roberts has the Christmas present problem cracked

**W**ith Christmas just around the corner, I've decided to make some nutcrackers, which are always popular and practical presents. Nowadays, the 'crackers you tend to see are of the cheap metal kind, and while they do the job they're not nearly as appealing as turned wooden versions. In the past, these would have been made from lignum vitae or boxwood. I chose to use boxwood here, although you can use any timber you wish. The harder it is, of course, the longer it'll last.

These nutcrackers all feature screw threads (which are made using a cutting kit of the sort sold by Axminster), but their different designs should give you some idea of the variety that it's possible to create around this nut-cracking mechanism: one has a T-handle, for example; another has beads on the body; and the third is a particularly seasonal bell-shaped nutcracker. We'll start by making the T-handled version.

### T-HANDLED NUTCRACKER

#### Making the holes

As I say, I'm using boxwood for these pieces, so the first job is to inspect the timber carefully for any shakes; boxwood is prone to these, sometimes hidden underneath the bark. Mark off the size you need for the body and add a few millimetres, then clean up both ends.

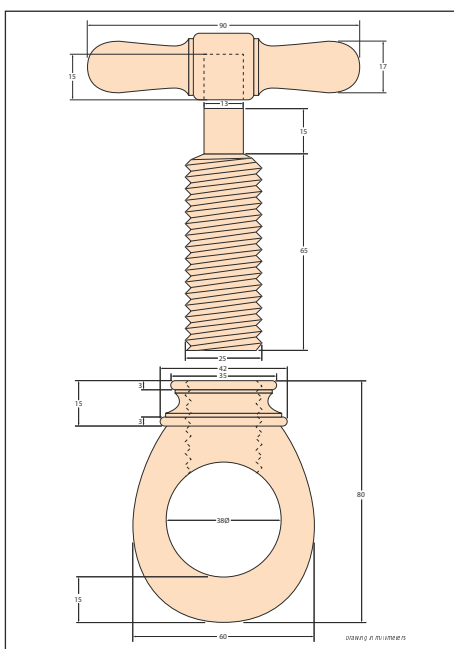


Fig.1 T-handled nutcracker



Cut the piece off, find the centres, and mount it between centres on the lathe. You can now true up the blank with a spindle roughing gouge and use a parting tool to square up the ends.

As you can see in **Fig.1**, the body of this 'cracker is drilled through with a 38mm hole whose centre is 15mm from one end. To make the hole, I used a Forstner bit in the pillar drill and held the blank in a machine vice. However you do it, the most important thing is to drill the hole on the centreline; if you are too far over to one side, the cracker will be weak and won't look right. Also, to cut boxwood the Forstner bit must be very sharp, otherwise it will burn the wood, and that will take a long

time to sand out. Occasionally, I sharpen Forstner bits with a diamond file; this takes a few seconds and is worth the effort.

The body is then drilled with a  $\frac{1}{8}$ in hole that runs perpendicular to the first, and is tapped with a 1in thread ready to receive the handle. At a slow speed, drill carefully until the Forstner breaks through into the large hole.

When cutting the thread itself, it's important to keep the tap straight: push down while giving it a couple of turns, then back it off to clear the debris, before giving the tap another couple of turns. You may find that a little linseed oil will help to lubricate it; you can clean this off later with spirits or turpentine.

### TOOLS YOU'LL NEED

- Screw chuck
- Spindle roughing gouge
- Parting tool
- 6mm gouge
- 6mm scraper
- Beading tool
- Skew chisel



**1** Select a clean piece of boxwood and cut a piece for the nutcracker's body



**2** Mount the block between centres on the lathe and true up both ends



**3** Drill a 38mm hole in the blank, holding it in a machine vice

**... & turning the body**

I find the most successful way to mount the body on the lathe is to fix it in a jam chuck. This is made from a piece of scrap wood that's fixed to a screw chuck and turned with a slight taper so that it sits neatly in the hole for the thread. You can then bring the tailstock up for support and turn the body to the finished diameter. I used a 6mm gouge for this, and because

boxwood is one of those hard timbers that almost turns itself, just use a sharp gouge, keep the bevel rubbing and you'll end up with an excellent finish. It's for this reason that boxwood has become one of my favourites.

The top of the body has two beads, two fillets and a small concave. Turn the beads and fillets with the parting tool, and use a 6mm scraper to turn the concave; just raise the toolrest slightly

and use a freshly ground scraper so as to leave the surface with a good finish. Remove the bit that's left by the tailstock. You can then add a couple of decorative rings with the parting tool.

Hopefully, the tools should have left a good finish so that when it comes to sanding, just give it a light rub with 180 grit and work up to at least 400 grit. You can then give it a coat of sanding sealer before rubbing back with '0000' wire wool.



**4** Find the centre of the body and drill a 7/16in hole for the thread...



**5** ... and cut the grooves for the thread by turning the tap while holding it in a vice



**6** Mount the body on a jam chuck and bring the tailstock up for support



**7** Gentle touch: with the lathe running at around 2,000rpm, carefully turn the body



**8** Raise the toolrest slightly and use a 6mm scraper to turn the concave



**9** You can add a couple of decorative lines with the parting tool



**10** Picking up the thread: turn the boxwood to 1in and no larger!



**11** Groovy: hold the handle in the vice while cutting the thread



**12** Mount the handle back onto the lathe and turn a spigot for the cross-piece, which...



**13** ... is held in a machine vice and drilled to receive the spigot



**14** Mirror image: round over the cross-piece, ensuring both sides are identical



**15** Wrap the handle in masking tape and put it in the chuck to sand

## THREAD CUTTER

Wooden thread-cutting kits such as this one from Axminster Tools & Machinery can be used, as you'd expect, to cut internal and external threads in wood, in sizes ranging from 1/2in to 1 1/2in. This one (1 1/2in x 6tpi) is currently priced at £57.95 – see [www.axminster.co.uk](http://www.axminster.co.uk) for more details



## BEADED NUTCRACKER



This nutcracker is turned in the same way as the other two, and like the bell nutcracker the body is drilled with a blind hole. The only difference is that it's decorated with lots of beads, which add a distinctive touch and make it very tactile. Though you can turn beads by hand, a beading tool makes them quicker to turn, and ensures they are all the same. All the manufacturers seem to make beading tools, and they are very good. I never seem to be able to get the size I want, though, so I make my own. They may not be high-speed steel but they do the job and they're cheap, and because they're made from mild steel they're also quite easy to make. For this nutcracker, I wanted the 4mm beads, so I simply drilled a 4mm hole in one end of a piece of metal about 150 x 10 x 3mm and ground it to shape. These tools work by scraping the timber, and on hard timbers like boxwood, you can get away with this because there is less chance of the timber breaking. ✂

## BELL NUTCRACKER



Sound the alarm: you can add decorative lines on the bell once it's turned

For my bell-shaped festive nutcracker, the 32mm hole in the body was drilled blind to create a back-stop for the nuts, which should make them easier to crack. Otherwise, the hole-drilling and the cutting of the thread are the same as for the T-handled nutcracker, except that the thread is 3/8in. As for the turning, the bell has a gentle curve, which calls for careful tooling and a keen eye; you can use a parting tool to turn the small bead at the bottom, and to add the decorative lines.

The handle for the bell is made in one piece, which includes the thread. Select a piece of boxwood long enough to turn the thread and the handle, mark off the length for the thread and turn it down to 3/8in. It's better if you turn it a fraction undersize rather than oversize, otherwise it won't go through the thread-cutter. Once the thread is cut, you can mount the handle back onto the lathe to finish turning it. It's up to you what shape you use, just remember not to make the handle too thin – if you're using a timber that's softer than boxwood it may well break under pressure. You can also add a couple of decorative lines in the handle using a parting tool or skew chisel. To sand, stop the lathe and do it by hand, working up and down the grain.

### Threading the handle

Put the handle blank between centres and turn it to a cylinder. It's important that you check the diameter from one end to the other: if it's going to fit through the wood-threading tool, it has to be exactly 1in. Cut the thread, again pushing the die down and turning it at the same time. Work slowly, and be sure to clean out the debris as you go. When you've finished cutting the thread, mount the handle back onto the lathe and turn the spigot for the cross-piece. The spigot needs to



Skew chisels and parting tools are ideal for adding decorative lines

be a tight fit in the cross-piece so that, combined with PVA, it'll be strong enough to take the turning force required to crack a nut. If you have a small thread-making kit, you could thread the spigot too, which will make the joint even stronger.

### Turning the cross-piece

Put the timber between centres and turn it to a cylinder, then hold it in a machine vice while you drill a 13mm hole, taking care that you don't drill right through! You can now put the blank back onto the lathe and shape it up. Use Vernier callipers to check its diameter and ensure that both sides of the cross-piece are exactly the same – what's called a 'mirror image'. Each end of the cross-piece then has to be cleaned up, which can be done by wrapping a little masking tape around one end and holding it in a chuck. Finish each end off perfectly and then sand and seal the piece.

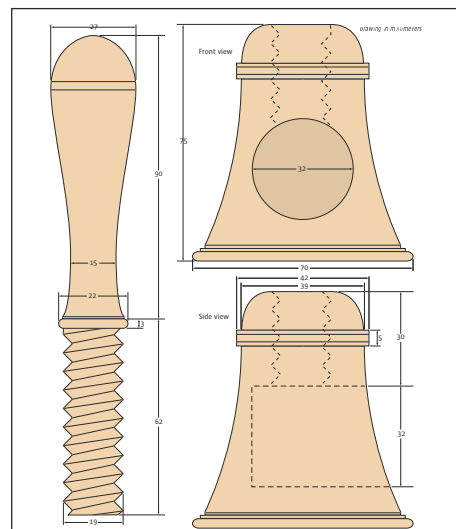


Fig.2 Bell nutcracker

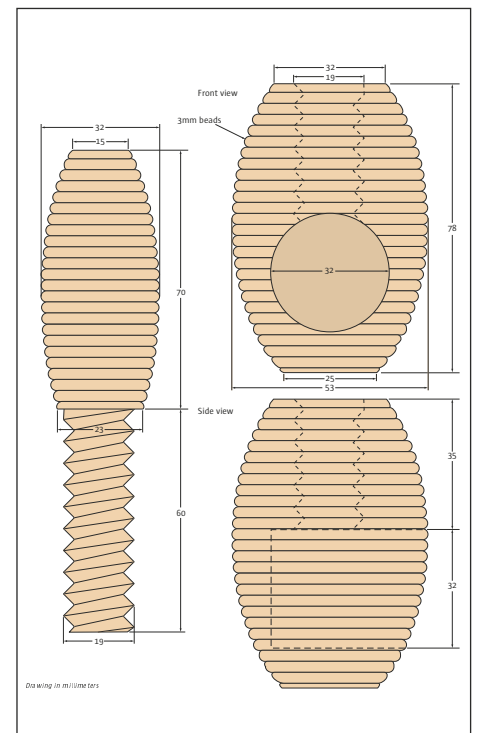


Fig.3 Beaded nutcracker

## NEXT MONTH

In the next issue, Dave makes a faux bamboo cake stand

# RIGHT ON THE MONEY

Rick Wheaton's key fob design allows you to squirrel away your hard earned, and practise your turning skills

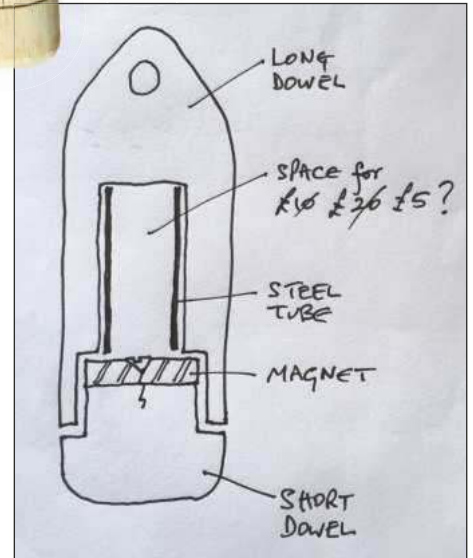
**W**hen I was a kid, my sister was given a bracelet which held a tiny silver box; it had a window just showing the corner of a ten bob note. Back then ten bob was a small fortune (threepence a week pocket money, anyone?) and this fascinated me as a 10-year-old. I've always wanted to make something like it, and this fun project is my woodturning take on that idea. ✂

## TIP

If you were really good with a 'pen lathe' – and note folding – you could make something smaller based on a 10mm magnet (both sizes are available from Axminster Tools & Machinery – note: you must get the countersunk ones), and some pretty hardwood or acrylic dowelling would do very nicely



**1** It's a bit fiddly, but anyone handy with a small lathe, especially if you make pens and so on, will find it quite easy. To start you need a couple of short lengths of 25mm dowel, an 18mm countersunk rare-earth magnet, 16 and 20mm Forstner bits, some nylon cord and a scrap of mild steel tubing approximately 16mm diameter. Stainless steel tubing, of course, won't work with the magnet



**Fig.1** The key fob drawing, which may help to clarify the procedure and assembly



**2** The first step is to drill a 16mm hole about 45mm deep in the longer dowel...



**3** ... then widen the end of it with a 20mm bit, drilling down about 18mm. Now winkle the little bit of metal tubing into the 16mm hole. It might need sanding to fit, and a smear of glue to hold it in place



**4** Next, take the short length of dowel and begin to turn a spigot...



**5** ... which just fits nicely into the 20mm wider end of the longer dowel



**6** Now screw the magnet to the spigot and make sure the two bits of dowel fit together with a little 'click'. The metal tubing doesn't have to actually touch the magnet; they are so strong that near enough is OK and you'll hear the click from wood touching wood



**7** That's the lathe work done and dusted. To finish off, shape the end of the larger dowel, drill a hole for a bit of nylon cord, insert your choice of currency (the new plastic notes fold up a treat) and there's the finished fob

# Thomas Flinn & Co.

Saw & Hand Tool Manufacturer  
Sheffield, England



The UK's last remaining traditional saw  
and hand plane manufacturer

*Garlick*  
MADE IN SHEFFIELD  
ESTABLISHED 1858

**E.T. ROBERTS  
& LEE**

**PAX**  
ESTABLISHED 1776

**CLIFTON**

[www.flinn-garlick-saws.co.uk](http://www.flinn-garlick-saws.co.uk)  
[orderonline@flinn-garlick-saws.co.uk](mailto:orderonline@flinn-garlick-saws.co.uk)  
Tel: 0114 2725387

# Coming up in the next issue...

*The Woodworker & Good Woodworking*  
January – on sale 1 December



## SITTING PRETTY

Commissioned to make a dressing table in oak, Robert Couldwell comes up with a design to suit a small and narrow space



### SERENDIPITY

Working with what turns up unexpectedly, Robin Gates makes natural hones from rocks, experiments with ivy wood and sloe, then shapes a side bead scratch tool from a rusty saw found on the riverbank



### THE PLACE OF WOODWORK IN SCHOOLS

Paul Greer explores the importance of teaching woodwork in secondary schools



SEND IN YOUR TOP WORKSHOP HINT OR TIP & YOU COULD BE IN WITH A CHANCE OF WINNING A **VERITAS LOW-ANGLE JACK PLANE** – WORTH OVER **£250!**



# WIN!



**1 of 8 Faithfull bar & spring clamps prizes**

**1ST PRIZE:** 1 x 50in wide track cutting guide – worth **£68.94**



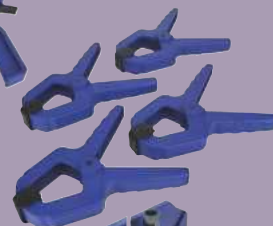
**2ND PRIZE:** 2 x 12in 230kg bar clamp & spreader – worth **£63.60**



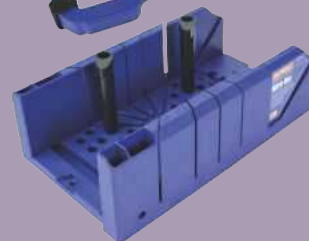
**3RD PRIZE:** 2 x 12in 70kg bar clamp & spreader – worth **£29.90**



**4TH PRIZE:** 1 x pack of 4 3in spring clamps – worth **£22.76**



**5TH PRIZE:** 1 x mitre box with pegs – worth **£15.49**



A total of **8 prizes** up for grabs!

**PLUS** ■ Me and my workshop – David Plagerson ■ Hardwood oak skirting ■ Arts and Crafts chair  
Joinery tales – stealing aluminium ■ Faux bamboo cake stand ■ Carved wooden spoon

**On test:** Bosch GET 55-125 Professional sander



# The Rocking Horse Shop

FANGFOSS, YORK, YO41 5JH Tel: 01759 368737

Finished Horses | Carving Courses | Restorations  
Accessories & Hair

INTRODUCING...

## MEDIUM ROCKY (PLAN 129)

An easy to complete home project using our plans which include:

- > Actual size colour drawings
- > Step-by-Step colour illustrated guide
- > Comprehensive instructions

We also have a wide variety of other projects for you to choose from!

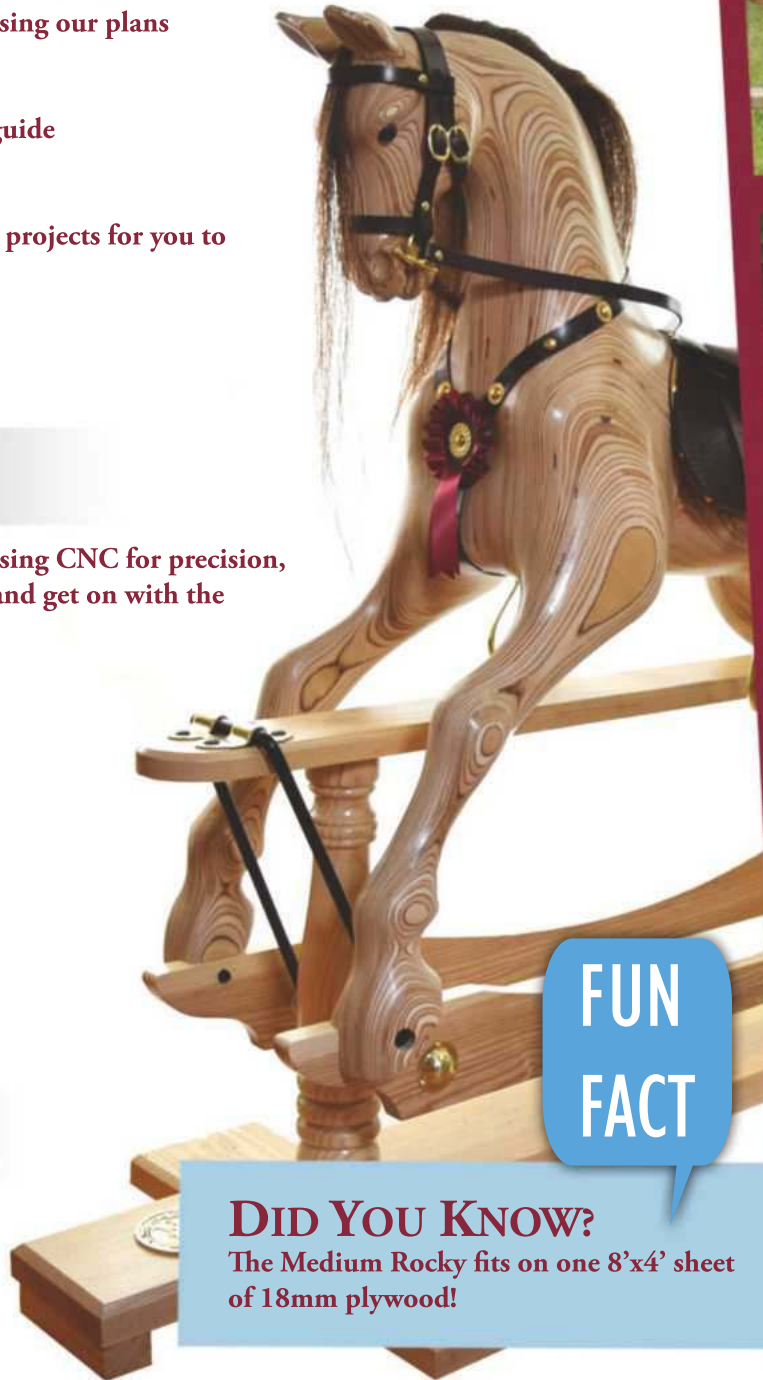
## TIMBER KITS

Our Plywood timber kits are cut using CNC for precision, perfect to just assemble the horse and get on with the carving, the interesting bit!



## ACCESSORIES

We have everything you will need to finish your Rocking Horse. All our products are handmade in our own Yorkshire based workshops. We're confident you will find it easier than you might think, remember we are always here to help!



**FUN  
FACT**

### DID YOU KNOW?

The Medium Rocky fits on one 8'x4' sheet of 18mm plywood!



[www.rockinghorse.co.uk](http://www.rockinghorse.co.uk)

Designers, Makers & Restorers Since 1976





**Euro Finishes**  
Water-based finishes & supplies



**GENERAL FINISHES**  
Official Distributor



**Chalk Style Paint** - 20 contemporary colours  
**Milk Paint** - interior & exterior, 26 colours



**Dye Stains** - 14 colours  
**Wood Stains** - new formulation, 16 colours



**Flat Out Flat** - a true flat sheen top coat  
**High Performance** - clear & extremely durable  
**Enduro-VAR** - for an oil look & feel



**Glaze Effects** - 6 translucent colours  
**Pearl Effects** - 5 pearllescent colours



**Stain Blocker** - white primer  
**Accelerator & Extender**

Over 50 YouTube technique videos      See web for shops & online stockists  
Full range on our web site              Trade & stockist enquires welcome

Tel: +44 131 661 5553      info@eurofinishes.com  
Unit 13, Peffermill Parc, 25 King's Haugh, Edinburgh, EH16 5UY  
[www.eurofinishes.com](http://www.eurofinishes.com)



**WOOD WORKERS WORKSHOP**



**SAVE £75**

### PantoRouter™ Starter Package

Fast, accurate, safe and fun woodworking joinery

Everything you need to get started with PantoRouter including MAFELL spindle motor, PantoRouter Basic Package plus MAFELL FM 1000 spindle motor, 2 Solid Tungston Carbide Cutters, Mortise and Tenon Template Pack, 2 Bessey Hold Down Clamps and other accessories. See website for full details.

The PantoRouter™ is a precision copy milling machine that allows you to cut a wide variety of woodworking joints. The system allows you to accurately trace tenons, dovetails, distances, drilling patterns or freehand contours.

ONLY £1388.85

Normally £1463.75

[www.woodworkersworkshop.co.uk](http://www.woodworkersworkshop.co.uk)

## HOW TO MAKE A CHILD'S WINDSOR CHAIR

The chairs in the book are completely new designs of Windsor chairs for children 4 to 12 years.  
(Windsor side chair and Windsor chair with arms)  
by Peter E Judge.



Only  
£14  
Plus £4 P&P  
UK

The book's 378 pages are packed full of useful diagrams and colour photos on how to make these Windsor chairs from start to finish. Every part is explained in easy language, and in a step by step format. In the woodturning chapters, the beautifully shaped legs, stretchers and upper chair spindles can be created easily using the step by step guide for beginners. See selected pages on the website.

Also on the website, see Book 2. Alternative Assembly Procedures. These special procedures are an alternative way to assembling the chairs shown in 'How To Make A Child's Windsor Chair' - using precision techniques.

View a selection of pages from the books at website  
[www.makewindsorchairs.co.uk](http://www.makewindsorchairs.co.uk)

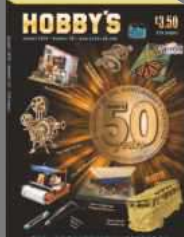
Order through PayPal on the website,  
or please contact Peter by calling 0121 705 2196,  
email: [peterjudge@gmail.com](mailto:peterjudge@gmail.com) or write to Peter E Judge,  
21 Somerby Drive, Solihull, West Midlands B91 3YY, UK

Add delivery to the book price:  
Europe £12 P&P | America and Canada £18 P&P | Australia £19 P&P

A step by step guide

# HOBBY'S

ANNUAL 2020 - ISSUE NO. 50 - £3.50 P&P FREE



**324 PAGES**  
Hobby's Knights Hill Square, London SE27 0HH.  
Tel: 020 8761 4244 mail@hobbyuk.com  
Visit: [www.hobbyuk.com](http://www.hobbyuk.com)

THE MODELMAKER'S YEARBOOK

Our range includes Airfix, a full range of Crafts, Mould Making and Casting, a huge range of Tools, Boats and Ship models, Hobby books, Glues, Building Plans and a massive range of Model making supplies.

TOP QUALITY - LOW PRICES!

VSM VITEX ABRASIVES

**KK532F Starter Pack (4 Metres) £14.00**  
Inc.VAT & UK post. ½ metre each of grit 80, 120, 150, 180, 240, 320, 400 and 600.

**\*GRIP-A-DISC\* Power Sanding System**  
50mm Starter Kit - £32.00 Inc.VAT & post. Contains 50 Discs and Holder.

We also stock: Sorby Tools, Chestnut Products, Pacer Super Glues & VSM belts.

SAE for Catalogue

Jill Piers Woodturning Supplies

2 Kimberley Villas, Southmill Road,  
BISHOP'S STORTFORD, HERTS. CM23 3DW  
Tel/Fax: 01279 653760



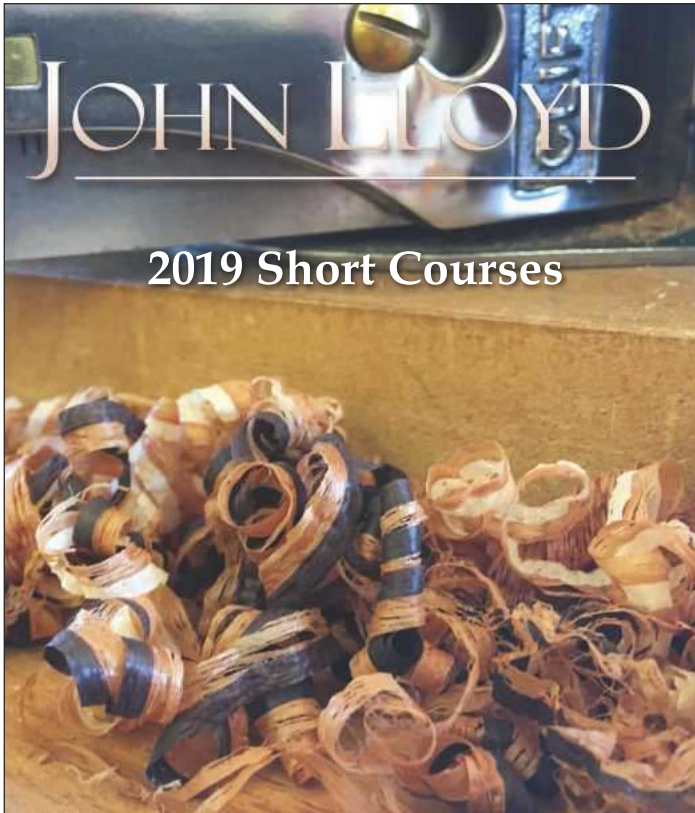


The Genuine Old-Fashioned Home Made  
**MILK PAINT**  
Naturally safe Historic Paints since 1974.




The original milk paint powder in 20 historic colours  
[www.oldfashionedmilkpaint.co.uk](http://www.oldfashionedmilkpaint.co.uk) | Quote WWM01 for 10% off

## COURSES, SPECIALIST EQUIPMENT & TIMBER SUPPLIES




### JOHN LLOYD

#### 2019 Short Courses



[www.johnlloydfinefurniture.co.uk](http://www.johnlloydfinefurniture.co.uk)  
01444 480388 | Sussex



**PETER SEFTON**  
FURNITURE SCHOOL

**HURRY LIMITED SPACES!**

### Furniture Making for Beginners

#### Tool Sharpening and Joint Cutting

Learn and master the essential handtool skills needed for furniture making. Our 5 day beginners course will introduce you to the importance of tool sharpening and using various sharpening methods. You will learn accurate joint cutting techniques whilst making a dovetailed and tenoned English Sweet Chestnut letter rack. This course is suitable for all ages and abilities.

**Available Dates**  
17th - 21st February 2020  
20th - 24th July 2020

For further information visit our website or call 01684 591014

[www.peterseftonfutureschool.com](http://www.peterseftonfutureschool.com)

### David Charlesworth

Tool tuning and fine furniture making courses



Revolutionise your hand tool skills with David's five day Tool Tuning course; ultimate plane tuning, chisel preparation and planing skills. Subsequent courses cover Dovetailing and Drawer Making/Fitting.

**NEW Sharpening weekends!**

David is a legend of the UK woodworking scene and has a wonderful teaching workshop in an idyllic location in Hartland, North Devon.

See website for full course details & release date of David's New DVDs

Contact David on:  
01237 441288 or email: [davidchart@aol.com](mailto:davidchart@aol.com)  
[www.davidcharlesworth.co.uk](http://www.davidcharlesworth.co.uk)

### BERKSHIRE

## WOKINGHAM TOOL COMPANY LTD

97-99 Wokingham Road  
Reading, Berkshire RG6 1LH  
Tel: 0118 966 1511  
[www.wokinghamtools.co.uk](http://www.wokinghamtools.co.uk)  
H. P. W. CS. BS. A. D. MO.

### LEEDS

## D.B. KEIGHLEY MACHINERY LTD

Vickers Place, Stanningley,  
Leeds LS28 6LZ  
Tel: (0113) 257 4736  
[www.dbkeighley.co.uk](http://www.dbkeighley.co.uk)

charnwood  
JET RECORD POWER SEDGWICK  
Woodworking Machinery & Accessories

## WEB GUIDE



**Router cutters  
Spindle tooling  
Bandsaw, jigsaw & circular sawblades**

Online catalogue & ordering  
[www.wealdentool.com](http://www.wealdentool.com)



## MUSICAL INSTRUMENT MAKERS

### Musical Instrument Makers' & Repairers' Supplies



Largest selection of tonewoods, tools & parts in the country. Visit our website or order our catalogue. Callers welcome.

Touchstone Tonewoods, Albert Road North, Reigate, RH2 9EZ  
Tel: 01737 221064 Fax: 01737 242748  
[www.touchstonetonewoods.co.uk](http://www.touchstonetonewoods.co.uk)

## THE CHIPPENDALE INTERNATIONAL SCHOOL OF FURNITURE



Thirty years teaching furniture design, making and restoration



[www.chippendaleschool.com](http://www.chippendaleschool.com)

COURSES, SPECIALIST EQUIPMENT & TIMBER SUPPLIES

# SCAWTON SAWMILL

## European Hardwoods



Hobbyist  
and Trade  
welcome!

Delivered Nationwide

# 01845 597733

[www.scawtonmill.co.uk](http://www.scawtonmill.co.uk)

## Unloved? Unuseable? RESTORE IT!



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

### Restore Rust Remover & Restore Rust Remover Gel

Remove only the rust leaving sound metal unaffected. Cleans and brightens brass and nickel plating. See more stunning 'before & after' examples on our website photo galleries. Find local and international stockists on the website.

Shield Technology Limited.  
Unit 69, Grimsby Business Centre  
King Edward Street,  
Grimsby, DN31 3JH

Tel: +44 (0)1472 360699  
Fax: +44 (0)1472 324685  
Email: [info@shieldtechnology.co.uk](mailto:info@shieldtechnology.co.uk)  
[www.shieldtechnology.co.uk](http://www.shieldtechnology.co.uk)

Distributor enquiries welcome

**SHIELD TECHNOLOGY**  
Guarding Against Corrosion

## Allan Calder's Ltd Sandpaper Supplies

Unit 2B, Churnet Works, James Brindley Road, Leek, Staffordshire ST13 8YH.



We are supplying top quality brands of sanding abrasives for all types of Wood Turners, Joiners & Cabinet Makers.

Web: [www.sandpapersupplies.co.uk](http://www.sandpapersupplies.co.uk)

email: [sandpapersupplies@yahoo.co.uk](mailto:sandpapersupplies@yahoo.co.uk)

Tel: **01538 387738**

## ADD A NEW DIMENSION TO YOUR WORK WITH

Visit our  
Online Store  
Today!

(web address at bottom  
of this advert)

# metalcraft™

Easy to use tools that do  
not require heat or power



Ideal wherever wood and steel can combine to make stylish...

- Furniture
- Clocks
- Signs
- Frames & Decorative Panels
- and so much more

Call today for our free Catalogue and if you quote the promo code "MTW19" we will send you our new demo DVD free of charge

J & CR Wood Ltd, Dept MTW19, 66 Clough Road, HULL HU5 1SR  
01482 345067 | [info@jandcrwood.co.uk](mailto:info@jandcrwood.co.uk)

[www.metal-craft.co.uk](http://www.metal-craft.co.uk)

**FOR SALE****Record Power 100 square chisel mortiser**

– comes with six chisels, mounted on a mobile cabinet, in very good condition & little use; £290  
01905 456 812 (Worcester)

**Rexon SM16A bench mortiser**

– chisels included; £80  
01938 554 572  
(North Powys)

**Record TS 200C**

**10in table saw,** with sliding carriage & table extension – hobby use, extra blades included; £400  
01938 554 572 (North Powys)

**Red Devil compound mitre saw**

– 205mm blade; £40. Also, Trend Mini Ellipse Jig; £50  
01322 664 388  
(Kent)

**Stanley black 5001 set of six chisels**

– in good condition; £45 ONO  
01922 455 592 (Walsall)

**Record 52e carpenter's vice**

– in good condition; £35  
01922 455 592 (Walsall)

**240V three-phase lathe motor with inverter**

– works from single-phase 240V supply. 19mm keyed shaft, variable speed control – in good working order; £200  
07919 195 367 (Surrey)

**Record Power square chisel mortiser,**

mounted on mobile cabinet. Used very little; supplied with six chisels; £280  
07837 125 047  
(Worcester)



**Kreg Jig Master System.** Used once, in excellent condition. Unused DVD included. Material support missing; £30 + £10 postage  
01724 733 170 (North Lincs)



**Axminster pen lathe,** complete with bushes, drills & drilling centre vice, brass tubes & assorted blanks, plus a book on pen turning; £100 – collection only  
01322 664 388 (Kent)



**Edgmatic sharpening system;** £40. Also, Rexon scrollsaw, 40cm throat plus blades; £75 – collection only  
01322 664 388 (Kent)

**Orteguil 78-OR-100**

– used mitre cutter – collection only; £250  
07956 605 306 (Devon)

**Metabo KGS305 12in sliding mitre saw**

– 240V with 400kg extending leg stand; £400  
01409 221 929 (Devon)

**Lie-Nielsen 4.5 plane**

– in good condition, plus Lie-Nielsen block plane; £240 (P&P extra)  
07818 410 591 (Murton)

**Myford ML8 bandsaw attachment**

with 2 x blades. Excellent condition; £100  
01225 706 533 (Wiltshire)

**Hardwoods for sale,**

including zebrano, tatajuba, boxwood, rosewood, all suitable for woodturning or cabinetmaking – call for details  
01223 208 850 (Cambridgeshire)

**WANTED****Copies of British Woodworking magazine**

– issues 1 to 40  
01635 34238 (Newbury)

**Fence plus guide rails**

for a Wadkin 10in AG5 table saw  
07724 386 061 (Wrexham)

**Stanley No.1 plane & Stanley No.2 plane**

– one of each wanted by novice collector  
01572 723 976 (Rutland)

**Dust extraction spout**

for DeWalt 1150 planer/thicknesser  
023 8089 8123 (Southampton)

**Spiers/Norris/Henley planes**

wanted by private collector; any quote beaten. Ring Ron Lowe on  
01530 834 581 (Leics)

**Woodworking hand tools,**

especially old wood and metal planes, wanted by collector. Write to Mr B Jackson, 10 Ayr Close, Stamford PE9 2TS or call  
01780 751 768 (Lincs)

**Woodworking tools:** planes by Norris, Spiers, Mathieson, Preston, Slater, etc. brass braces, interesting rules and spirit levels; top prices paid, auction prices beaten **01647 432 841** (Devon)

**BOOK YOUR FREE AD**

Please publish this advertisement in the next available edition of *The Woodworker*. I am a private advertiser and have no trade connections  
PLEASE TICK: FOR SALE  WANTED

- This space is available only to private individuals wishing to buy or sell woodworking machinery and tools.
- The maximum value of any item for sale must not exceed £500. A small fee is payable for items offered at over £500; please ring 01689 869 852 for details.
- Each coupon is valid for one free insertion in the next available issue.
- The publisher accepts no responsibility for errors or omissions in this section.

Name \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

Postcode \_\_\_\_\_

Daytime tel no. \_\_\_\_\_

Signature \_\_\_\_\_

My advertisement (max 20 words please) reads as follows:

---



---



---



---

Please write your advertisement in **BLOCK CAPITALS** and send it to:

*The Woodworker* Marketplace, MyTime Media Ltd, Suite 25, Eden House, Enterprise Way, Edenbridge, Kent TN8 6HF. You can also email your free ad to: [tegan.foley@mytimemedia.com](mailto:tegan.foley@mytimemedia.com). Send/email a photograph of your item and we'll include it with your ad for FREE

# BAUBLES OF ABUNDANCE

## Having a happier Christmas

A significant difference between you and me and the rest of creation is that we are thinking beings, rational, analytical, and observant of the world and how it works. We develop science and technology, and bit by bit we banish superstition. We look down on senseless ritual and blind belief. Then we blow it. Once a year for no particular reason we cut down a tree and, bizarrely, plonk it in our living room. We illuminate it, festoon it with shiny nonsense, and stack presents underneath it. Then we sit round it comfortable in the knowledge that we've done things properly even though we don't really know what we've done at all.

Don't pin it all on Prince Albert. He introduced this Germanic tradition but we took to it like a duck to orange sauce. We like it so much that even when it becomes a bit of a nuisance, the conifer dropping its needles all over the carpet, we persist with the form, buying hugely expensive breeds that hold onto their foliage, or plastic versions that can't do otherwise. Then, year by year, we lose the plot. We forget (because we don't know) what is

important about the tree; why it's there and what it does. We obliterate it with decoration. Trees in shopping malls are often glitzy cones with no botanical reference or resonance. They represent over-abundance, which is the very message the shops want us to receive. Even in the home, decoration can go wild. Most people don't make aesthetic judgements about their home; they buy them from a window, off the shelf, or from a catalogue. This is why so many attempts are ugly/vulgar/hideous or, at the least, tasteless.

### Yule

There are, as far as I know, no manuals on how to decorate a Christmas tree. So, ever eager to help, I'll run through the basics. A Christmas tree has nothing to do with Christianity. It has much to do with Yule – the ancient celebration of the solstice as the northern hemisphere of the pirouetting earth turns towards the sun and begins its life-cycle over again. At a time of apparent dearth and death, the Christmas tree is a tangible reminder of the fecundity of nature. This is why we decorate

it: the baubles (preferably red) are berries; the swags of tinsel (some people disparage tinsel as old-fashioned and crass, but I think it is essential) represent swathes of snow (hence tinsel should be silver; very little gold and not coloured at all) twinkling in the light just as frost sparkles in the sharp winter sun. Lights should be white, not coloured and should definitely not pulsate (or, heaven forbid, be accompanied by muzak) for that is restless. As for what you put atop, I wouldn't be dogmatic but I would be modest. A star (an ultimate twinkle) is a safe bet. An angel or a fairy (what is the difference? – both have wings and hover; both are only apparent to believers) a bit less safe as it will introduce wishes, and wishes introduce desire, which is not what this is about. Extra bits and pieces may add nostalgia but use them with restraint (and not as in my illustration). The finished tree, as with all design, should be balanced. Just the right burgeoning of berries, not too many; the right loading of snow, not a bough-breaking drift: the tree itself is the main feature. The presents underneath are not to do with acquisition but with the cornucopia of nature.

Wreathes of holly (with real berries instead of baubles) hung on the front door are minor versions of the same thing. Sprigs of mistletoe are similar but here we go a little off piste as connotations are of lust and opportunism, and, these days, unless all parties are themselves piste, and possibly even then, an invitation to a charge of sexual harassment. It might be best to avoid mistletoe. Few people get kissed under a Christmas tree.

### Saturn

However much we isolate ourselves from nature, nature reasserts itself. The Christmas tree is an archetypal tree. Its abundance is our abundance and we connect with it. That's true for foresters and woodworkers and everyone, whether or not we consciously know it. In a way it is more reassuring that we don't know it. Few people in the shopping centre with its flashing blaring mass of glitter might give a moment's thought to the Tree, but it remains, albeit heavily veiled, inside us, and it bobs up every year as regular as clockwork.

Now for the rest of Christmas. Most of it has nothing to do with Christianity and much to do with Saturnalia, the Roman festival of the winter solstice and of Saturn, the god of plenty, of wealth, renewal and liberation. It was celebrated with holiday, feasting, socialising and the exchange of gifts. We might think that with our great intelligence and objective observation we've had done with paganism and polytheism. How little we know of ourselves. ✕

© Edward Hopkins 2019





# Solid, accurate and versatile – UJK Technology Drill Guide

Drilling straight and accurate holes freehand is an almost impossible task, but the new and improved drill guide from UJK Technology overcomes this problem. It is designed to enable drilling as precise as a pillar drill yet the guide is highly portable, ensuring you can drill virtually anywhere.



## Drill Guide with 10mm Chuck

**£159.96** Inc.vat Code 106072

- Capable of drilling any angle between +/- 60°
- Set at 90° for perfectly perpendicular holes
- Takes bits or holesaws up to 60mm diameter
- Suitable for most power drills, mains or cordless
- 1/4" hex drive shaft, with 3-jaw, 10mm geared chuck
- Cast aluminium base, machined slide assembly with steel guide-rods
- Rubberised, high-friction, non-slip base pad



**AXMINSTER**  
**Tools & Machinery**

To see the new UJK Technology drill guide and arrange a demonstration, visit one of our stores, search [axminster.co.uk](http://axminster.co.uk) or call **0800 371822**.

For the complete Axminster experience and to keep up with Skill Centre courses, events, news and much more, browse our website or follow us on social media.

Prices may be subject to change without notice.

Axminster • Basingstoke • Cardiff • High Wycombe • North Shields • Nuneaton • Sittingbourne • Warrington



Rated 'Excellent' on  Trustpilot

# Coronet Herald Heavy Duty Cast Iron Electronic Variable Speed Lathe

"I found the lathe a delight to use. Functionality wise, it did everything I asked of it without fuss and components stayed put when locked in place...I think it is a great midi-lathe which will suit many turners' needs, capacity and space wise."

**Woodturning 317**



"With large blanks mounted you can use the variable speed control to keep the machine stable and vibration free...Would I recommend this lathe? Yes without a doubt, it's well designed and built to a high standard."

**Online Review**

"The new Herald - Sets a new standard It surpasses my expectations by a country mile! The size is ideal for the turner with limited space, has outstanding capacity for its footprint and is very quiet indeed... Record Power most certainly have a winner."

**Online Review**



Heavy-duty spindle lock and 24 point indexing



Features the latest motor technology to deliver huge amounts of torque from the 750 W output motor



Rotating headstock features accurate angle stops and can swivel 360°



Package with Leg Stand

**ONLY**  
**£999.95** Inc. VAT

**SAVE £150**  
16009

Package with Bench Feet

**ONLY**  
**£899.95** Inc. VAT

**SAVE £130**  
16010

#### Specifications

Maximum bowl diameter:	533 mm
Maximum between centres:	508 mm
Maximum swing over bed:	355 mm
Spindle speeds:	96-3890 rpm
Motor input P1:	1000 W
Motor output P2:	750 W
Thread:	M33 x 3.5
Taper:	2 Morse taper
Weight:	48 kg
Size:	W870 x D290 x H252 mm

#### BUY SAME TIME

16015 Tubular Stand	£129.99	Save £20.00
16011 Cast Iron Bed Extension	£149.99	Save £30.00
16013 Cast Iron Outrigger	£39.99	Save £10.00
16012 Bench Feet	£59.99	Save £10.00



Prices valid until 31.12.2019. E&OE.

**RECORD POWER**  
ESTABLISHED 1909®

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

Over  
**100**  
years  
Experience • Knowledge  
Support • Expertise



Incorporating some of the most famous brands in woodworking, Record Power's roots stretch back over 100 years.