

The Woodworker

& Goodwoodworking

EST SINCE 1901

TOOL MAKING LEGEND

We talk to the father of quality hand tools – the esteemed Tom Lie-Nielsen

WIN!

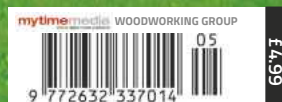
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- MARTIN SABAN-SMITH TURNS A TROUBLESOME TRIPTYCH
- GLENN PERRY SHARES A NAUTICAL & NOVEL MIRROR DESIGN
- SIMON FROST'S FURNITURE-MAKING START-UP DIARY – PART 1

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#woodworkfromhome

What are you making at home? Here's a few of our favourite projects shared on social media

As I write this, at the end of March, things are very uncertain and the UK is in total lockdown due to the Coronavirus outbreak. I'm sure I am not alone in thinking something like this could ever happen, causing such a destabilisation of the UK economy, not to mention on a global level.

While this economic uncertainty, and running a business in such unprecedented times, has inevitably had an effect on the magazine, we can assure you we're doing everything we can to keep delivering a product that we are not only proud of, but which we hope you continue to enjoy. Despite the pressures, we are still hard at work producing a great publication full of fun and exciting projects, and greatly appreciate your understanding and support during these tough times. As Jeremy Broun aptly pointed out, during World War II, then Editor of *The Woodworker*, Charles H. Hayward, managed to keep the publication going, despite having to work under candlelight. It has survived to this day despite trying times, and long may it continue!

#woodworkfromhome

Triton Tools, as you can read about in the news on page 8, has launched a hashtag social media campaign on Instagram and Facebook to start a conversation among the woodworking and maker communities who are socially isolated due to the Coronavirus. Woodworkers can share photos and videos of their work with the wider audience using the following hashtags – **#woodworkfromhome** or **#woodworkingfromhome** – which means there is now no need for people to feel socially isolated or alone, and there are also daily prizes up for grabs. Everyone is in this together and that is the resounding message and feeling circulating not only on social media platforms, but also in the community at large, which is immensely reassuring.

Alan Peters Furniture Award postponement

Unfortunately, the lockdown due to the virus outbreak has affected the upcoming 2020 Alan Peters Furniture Award's judging venue – Axminster Tools & Machinery's Nuneaton store – which will be closed, as with many others, for the foreseeable future. Myself, the judges and sponsors have therefore agreed that postponing the award deadline until next year is likely the best course of action to take given these uncertain circumstances. Doing so will allow you to spend more time on your entry, and we hope attract more people to get involved. If you do have any questions regarding this, please either email myself or Jeremy Broun (jb@woodomain.com) who will be able to assist you further.

Workshop hints, tips & pointers

Despite all that's going on, we've put our very best into producing a May issue that packs a punch and which we hope will provide some inspiration and entertainment for a fair while, depending on how voracious your woodworking appetite is! With a fantastic feature on the esteemed Tom Lie-Nielsen to whet your appetite, not to mention a great article on choosing tools and machinery by two furniture makers with 100 years' combined woodworking experience, we're confident you'll enjoy this issue. And if you haven't already submitted your workshop hint, tip or pointer, self isolation is a great opportunity to get into the workshop, and document and share yours with other readers. After all, there's a brand-new Veritas apron plane fitted with PM-V11 blade up for grabs each month, so best get busy!

Enjoy!

Tegan

Email 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

40 BAROQUE BEAUTY – PART 1

The overall shape and form of the Baroque guitar is very similar to the Spanish/Portuguese 'vihuela', explains Shaun Newman, as he takes us through the first steps for recreating one of these stunning instruments

WIN!

AN OAK & TEAK EPOXY KIT

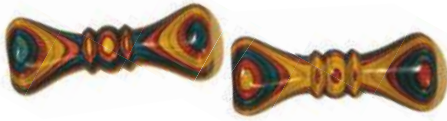
In conjunction with Make Wood Good, we're giving one lucky reader the chance to win a complete Oak and Teak Epoxy wood glue kit – worth over £150! See page 39 for further details – good luck!



SEND IN YOUR TOP WORKSHOP HINT/TIP/ POINTER OR PIECE OF ADVICE & YOU COULD BE IN WITH A CHANCE OF WINNING A VERITAS APRON PLANE FITTED WITH PM-V11 BLADE – see page 53 for details



PROJECTS



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Andrew Hall shares another one of his signature projects with us here – the dickie bow tie – which is a fun exercise in turning and also makes a fantastic gift

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As well as posing some problems, this triptych turning by Martin Saban-Smith allowed him to learn some valuable lessons while having a lot of fun along the way

70 Nautical but nice

Finding some brass port hole surrounds at a local antique shop prompts Glenn Perry to get nautical and create a novel mirror design

76 Step to it

Replacing a set of household stairs is a major challenge for most woodworkers, as Phil Davy says, and there are several advantages in buying them ready-made

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Les Thorne reflects on the areas of turning that he enjoys the most, including tools, techniques and teaching others

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Don't miss out on the opportunity to 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

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Rick Wheaton meets 80-year-old retired engraver and furniture maker, Clive Hurman

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For furniture makers, business and woodworking skills are equally important, says Tom Fraser, Principal of The Chippendale International School of Furniture

98 Take 5

In the first of a new series, we look at five different examples of woodworking, furniture making, woodcarving and woodturning, specially selected from Instagram

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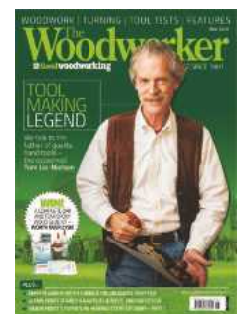
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TRITON LAUNCH #woodworkfromhome CAMPAIGN



Triton Tools, manufacturer of specialist woodworking tools, has launched a hashtag social media campaign on Instagram and Facebook to start a conversation among the woodworking and maker communities who are socially isolated due to the Coronavirus (COVID-19).

The primary aim of the **#woodworkfromhome** or **#woodworkingfromhome** campaign is to get makers and woodworkers of all styles and brands to share their projects online and support each other. Although many people affected by the pandemic are working at home socially isolated, they do not need to feel alone.

In addition to sharing community posts on their social media pages, Triton Tools is also having weekly giveaways for favourite posts,

which should provide a little hope and happiness during the crisis.

Global brand manager, Mark Pearson, said: "Triton prides its role within the maker community. We work closely with makers such as April Wilkerson, Matt Cremona, Ben Crowe from Crimson Guitars, Frank Krueger from Frank's Shed, and Matt and Jonny Browning from Brothers Make, who are all affected by the pandemic. This is a fantastic campaign to get the makers and woodworkers talking and sharing their work, irrespective of brand or style. So far, we've had an amazing response, and we are impressed at how many talented craftspeople are out there who are woodworking from home!"

If you want to take part and have a chance at winning a weekly prize, all you have to do is share photos and videos of your project, and tag Triton Tools using **#woodworkfromhome** or **#woodworkingfromhome**, and tag **@triton_tools** on Instagram or **@triton_tools_uk** on Facebook. To find out more about Triton Tools, see www.tritontools.com.

DIARY – MAY

Due to the uncertainty caused by Coronavirus (COVID-19), please contact the course organiser before finalising plans to attend any of the courses shown below

6 Scrollsaws

14–15 Woodcarving

15* Woodturning with Tormek

18–21 Intro to woodworking – side table

19 Bowls & platters

26–2 Wood machining

28* & 29* Tool sharpening

* 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

13–15 Shaker box making

15–17 Make a Japanese-style wooden tray

29–1 Woodcarving – flora and fauna

West Dean College

Nr Chichester, West Sussex PO18 0QZ

Tel: 01243 811 301

Web: www.westdean.org.uk

5 introduction to dating timber-framed buildings in South-East England

6 Make a Shaker box

13 Gate hurdle making day

Weald & Downland Living Museum

Singleton, Chichester PO18 0EU

Tel: 01243 811 363

Web: www.wealddown.co.uk

2 Spoon carving

3 Fan birds/carving

16–18 Longbow making

16–22 Windsor chairmaking

20–21 Frame baskets

Greenwood Days

Ferrers Centre for Arts & Crafts

Staunton Harold, Leicestershire LE65 1RU

Tel: 01332 864 529

Web: www.greenwooddays.co.uk

3 Intro to woodturning

3, 9, 24 & 30 DIY in a day – drills

16 Willow basket making

17 Hand caning furniture

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OSMO UK ENHANCES TOPOIL RANGE

Osmo UK, the eco-friendly wood and finishes specialist, has enhanced its TopOil product offering with the introduction of three new finishes: White, Terra and Graphite.

The TopOil product range now features seven colours, including clear matt, satin matt, natural matt and acacia matt. The three new shades allow Osmo UK to provide its customers with a colour option to match all current interior design trends.

An ideal choice to accentuate the natural beauty of wooden surfaces, TopOil consists of natural plant oils and waxes. The finish works by penetrating the surface of the wood to enhance the existing characteristics and grain.

Suitable for all wooden worktops and internal joinery, TopOil has a simple application process. Once the surface is prepared, Osmo UK recommends applying the initial coat of finish with a flat brush to ensure even distribution. The second coat can be applied using a lint-free cloth, which helps to work the finish deep into the grain. Not only does the finish deliver professional results, but TopOil is food safe (EN 1186) and suitable for use on children's toys (EN 71.3), making it a family-friendly choice without compromising on health and safety. The water-repellent and resistant finish makes TopOil an ideal choice for the kitchen and bathroom, where water damage and spillages of wine, beer, cola, coffee, tea, fruit juices, milk and water are inevitable. These types of liquid spillages will tightly bead on the surface without leaving any marks, and can be simply cleaned by wiping with a cloth.

For stockist details and more information on Osmo UK and its range of environmentally-friendly wooden products and specialist finishes, visit www.osmouk.com.



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Web: www.bennettsttimber.co.uk

Black Isle Woodturning (Scotland)
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Web: www.blackislewoodturning.com

Brodies Timber (Perthshire)
Tel: 01350 727 723
Web: www.brodiestimber.co.uk

Brooks Brothers Timber (Essex)
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Web: www.brookstimber.co.uk

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sales@hardwoodoffcuts.co.uk

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Unit 8-9 Orsett Industrial Park
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Web: sales@horndontimber.co.uk

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Web: www.stilesandbates.co.uk

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Web: www.woodrecycling.org.uk

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Web: www.timberman.co.uk

Tree Station (Lancashire)
Tel: 01612 313 333
Web: www.treestation.co.uk

UK Timber Ltd (Northamptonshire)
Tel: 01536 267 107
Web: 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

Wentwood Timber Centre (South Wales)
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Web: www.wentwoodtimbercentre.co.uk

W L West & Sons Ltd (Surrey)
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WOOD AWARDS 2020 LAUNCHES CALL FOR ENTRIES

The Wood Awards has now launched its 2020 call for entries. 2020 is the 50th anniversary of this prestigious competition, which celebrates excellence in British architecture and product design using wood. Anyone involved in a UK-based wood project is invited to enter and has until 22 May to submit their applications.



Cork House – Gold Award and Private winner 2019

There is no entry fee and entrants may submit more than one project. Established in 1971, the Wood Awards recognises and encourages and promotes outstanding design, craftsmanship and installation throughout the UK. The Wood Awards' elite independent judging panel not only judges all submitted entries but also visits the shortlisted projects in person, making the Wood Awards a uniquely rigorous competition.

With permission from the owner, anyone associated with a building or product completed in the last two years can enter. Buildings must be located within the UK while furniture and other products must have been either designed or manufactured in the UK. Fitted furniture must be in the UK. There are no restrictions on the size or budget of a project. Entries must be submitted via www.woodawards.com.



Ian McChesney Bench – Production winner 2019

The Wood Awards shortlist will be announced in July and the winners will be announced at a ceremony held on 25 November at Carpenters' Hall in London. The shortlisted projects will be on display at the ceremony and during the London Design Festival in September.

The Furniture & Product competition will be split into Bespoke, Production Made and Student Designer, which is open to anyone who is currently in education or who has left education within the past 12 months. Within the Student category there are two cash prizes (£1,000



House in a Garden – Structural Award winner 2019

for the Winner and £500 for the People's Choice). The 2020 buildings categories will be confirmed later this year, but they are likely to be Commercial & Leisure, Education & Public Sector, Interiors, Private and Small Project. Other awards, such as Structural and Existing Building awards, can be given at the judges' discretion. The Gold Award is given to the project that the judges deem to be the winner of winners.

For more information, see www.woodawards.com.



THE BOAT BUILDING ACADEMY TO OFFER BURSARIES

After 23 years of training highly-skilled boat builders and furniture makers, the Boat Building Academy (BBA) is proud to announce it is now a charitable company. The change will enable the BBA to offer bursaries to individuals for training in boat building and furniture making.

"Becoming a charity is a big moment for us; the primary objective is to enable us to offer assisted places to extremely committed applicants who would not otherwise be able to attend our courses," says Will Reed, BBA Principal and Trustee.

"Initially, we are able to offer two boat builders and three furniture makers financial assistance each year. We would like to increase numbers in future and will be taking a proactive approach to fundraising."

BBA bursaries will be offered to applicants who best meet criteria which include commitment, enthusiasm and a desire to forge a career in the boat building and furniture making industries. For more information about bursaries, register interest via office@boatbuildingacademy.com.

"Although some students receive grants from the likes of City & Guilds, most rely on savings, and for some people a course is an unattainable dream," says Will. "We are thrilled to be able to turn those dreams into reality for several students each year with our new bursary programme. I came to the BBA through a lifetime love of woodworking and I'm delighted that we'll be offering our training to a wider section of the community."

The Boat Building Academy open day

To celebrate its newfound charitable status the Boat Building Academy is hosting an open day on Saturday 25 April, from 10am-4pm, with all visitors welcome.

During the open day visitors will be able to meet students and staff and explore the workshops with boats in build. There will be a display of graduate boats from previous years and an exhibition demonstrating the first-class skills of the furniture makers.

The academy has seen over 500 students through its doors in Lyme Regis, with graduates sought after across the UK and globally in all aspects of the boat building and furniture making industries. Graduates have gone on to work in boatyards such as Tommy Nielsen, Spirit Yachts and Will Stirling; some have set up their own businesses.

The flagship 40-week Boat Building course teaches people how to build boats to industry standards using traditional and modern techniques while the 12-week Furniture Making and Advanced Furniture Making courses provide the skills needed to produce top-end work.

The BBA also offers a variety of two- to five-day short courses, from basic woodworking and furniture making, to boat building, GRP repairs, wooden boat restoration and sail making. Find out more online at www.boatbuildingacademy.com.

The Triton logo features a stylized orange sunburst icon above the brand name "triton" in a bold, lowercase, sans-serif font. The logo is set against a black rectangular background.

MASTERS OF WOOD

A man wearing safety glasses and a cap is shown in a low-angle shot, using a jigsaw to cut through a wooden board. The board has some graffiti on it. The background shows a house and trees under a clear blue sky.

A CUT ABOVE

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IRONMONGERYDIRECT SUPPORTS WOMEN REFUGE

A local domestic abuse charity working in South and South West Essex has received a £1,000 cheque from local merchant and online ironmongery supplier, IronmongeryDirect.

Working across South Essex and Thurrock, Changing Pathways provides free and confidential support and services to women subjected to domestic abuse and other forms of inter-personal violence.

The money was raised from a staff raffle at IronmongeryDirect, following its donation of food and gifts at Christmas to the charity.

Managing Director, Marco Verdonkschot, presented a cheque to Natasha Jean-Louis, Operations Manager from the charity, at IronmongeryDirect's trade counter and head office in Basildon. Marco said: "We are a national supplier, but our heart is very much in Essex so it's important to us that we help local charities wherever we can.

"Changing Pathways offers so much to the local community, working tirelessly to protect, save and rebuild the lives of women and children in the area who are sadly suffering, so we are pleased this cheque can help make a difference."

Natasha Jean-Louis, at Changing Pathways, said: "As a charity, we rely on donations and are very grateful to the staff at IronmongeryDirect for making this happen. This donation will make a huge difference to the vulnerable families we help on their pathways to a life without abuse or fear."

Domestic abuse impacts women and children of all ages in all communities. Changing Pathways has been providing support to women and their children, affected by domestic abuse for over 40 years, providing a range of accessible services including refuge, to help those affected, be safer.

For more information on how to help the charity, visit www.changingpathways.org, and to find out more about IronmongeryDirect, see www.IronmongeryDirect.co.uk.



AXMINSTER CRAFT CYCLONE EXTRACTORS

Designed with the home woodworker in mind, the Axminster Craft brand offers three cyclone extractor models, which will efficiently capture the dust created by most woodworking machines.

The AC118CE Cyclone Dust Extractor offers you the complete dust extraction system. Designed for the home user but possessing qualities found within professional cyclone machines, the AC118E gives you clean and very efficient dust extraction.

Fitted with twin dust ports, there is a choice between twin 100mm and a single 125mm inlet. Its sturdy tubular steel frame holds the main body securely. At the same time, the castor wheels make this machine easy to move around in your home workshop. The extractor is powered by a 1.5kW (2hp) motor, which provides plenty of power but runs happily on a domestic 13A supply.

A further feature is a handy filter cartridge handle, which enables the user to easily clean the cartridge of any excess debris, allowing the machine to carry on working efficiently without a build-up of dust in the filter – priced at £599.96.

The AC118CI Cyclone Interceptor allows you to upgrade your current chip extraction system or create a wood dust and chip extractor, which will handle even fine dusts from drum sanders.

The Interceptor is unpowered and includes a cyclone interceptor and waste bin. It can be used with a standard high volume low pressure chip extractor to provide the airflow. Fitted with 102mm inlet and outlets, it suits many common home woodworking machines. The waste bin is a generous 118l, while the castors allow for easy mobility around the workshop – priced at £142.

The ACCIH Interceptor Head enables you to create efficient dust extraction for your workshop. Supplied as the head only, you can make your own suitable dust container and position the unit where you need it. It can be mounted on the wall as part of your dust extraction system or placed next to your drum sander – priced at £99.96.

Prices include VAT and may be subject to change without notice. For more information, visit www.axminster.co.uk.

LOOK SHARP WITH MAKITA

Building on the highly successful Efficut range, Makita has launched two new Efficut metal cutting saw blades: the Efficut Metal 136mm or 150mm for general purpose metal cutting and the Efficut Metal 136mm or 150mm for stainless steel and thin metal cutting.

Representing a technological advancement, the Efficut Metal saw blades are specifically designed for greater efficiency when cutting metal with a cordless circular saw. Affording improved cutting speeds 1.6 times faster than their standard blades for metal and 1.7 times than their standard blade for stainless steel, enabling operators to achieve higher levels of operational efficiency.

The new range of blades has been manufactured to a high standard to ensure they offer the best performance for operators. Incorporating 'chip breaker style' saw tips, the special design of the blade tip provides excellent chip ejection. The tips, made of cermet, are strong enough to handle the most demanding of jobs, remaining stable when cutting, even when impacted, and therefore reducing the risk of breakage.

Furthermore, thanks to the tip design, the blades provide excellent and reliable straight cutting. The tips have been set to a specialised varied pitch and arranged in the optimum order, so that the load on the blade tips can be distributed evenly and efficiently while keeping the saw blade stable when under pressure.

The design provides the ideal balance between durability and the thin 1.1mm kerf produces less resistance during operation and therefore is less draining on the battery – up to 1.6 times more cuts when compared to equivalent standard saw blades. Operators can work for longer with more cuts per charge, when paired with Makita 18V LXT metal cutting saws.

To find out more about Makita and its new range of products, visit www.makita.com.



ALL NESTOR MARTIN WOODBURNING STOVES NOW COME WITH AN ECO-FRIENDLY CATALYTIC CONVERTER

Whether you live in a country cottage, modern new-build or an urban apartment, there's nothing quite like coming home to the warmth and cosy feeling of a woodburning stove. Ideal for open-plan spaces as well as living rooms and dining areas, a Nestor Martin model is the perfect choice, with a wide variety of styles and sizes to select from. With eco-friendly design firmly at the forefront of its thinking, all Nestor Martin woodburning stoves now come with an environmentally-conscious catalytic converter.

There are many benefits to both consumers and the planet when you choose a catalytic stove. Producing a long, even heat output, catalytic combustion is designed to clean the smoke that



The Nestor Martin TQH43 stove

leaves your chimney, reduce creosote and enable you to get more heat from each piece of wood. The catalyst passes the smoky exhaust through a coated ceramic honeycomb inside the stove where the smoke gases and particles ignite and burn. This means less dust as well as 80% lower CO2 emissions. Catalytic combustion is operated by a lever bypass damper for starting and reloading and to maintain your stove in peak condition, make sure you never over-fill the stove or use an inappropriate fuel such as household waste or treated wood. Burn only natural, well-seasoned wood, with a moisture content of less than 20% and clean the catalyst regularly with a vacuum or soft bristled brush.

Nestor Martin has a wide collection of catalytic wood-burning stoves to suit classic and modern interiors. Its contemporary collection includes flat and curved designs while the traditional range features clean-lined, intricately styled leg and log store stoves. Double-sided inset and freestanding models meanwhile come with fully opening doors on both sides, perfect for larger open-plan spaces.



The Stanford S43 stove

"We are extremely proud to be able to offer a full range of catalytic woodburning stoves," says Chris Baines, Managing Director of Eurostove. "With styles to suit both classic and contemporary homes, there's something for everyone and you can now rest assured that your stove is both eco-friendly and high performing without any mess or fuss."

Nestor Martin is one of the oldest stove manufacturers still trading today. Established in 1854, its stoves are designed to efficiently burn natural gas and can be adapted to burn propane. They are also tested to meet the highest standards of performance, safety and emissions for both gas types. To find out more, see www.eurostove.co.uk.



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PETER CHILD PYROGRAPHY MACHINE & PEN SPLITTER

Unleashing his artistic side, **Jonathan Salisbury** leaves behind the 'toy' pyrographs from online craft stores to try something a little more grown up



The pyrography pens that I use with my pupils in D&T lessons are effectively pretty soldering irons with screw-in tips and, on the whole, are used to decorate wooden pendants for necklaces and key fobs or to burn numbers into dice and board game bases. Press down, lift off, done. Beyond this they are limited. Firstly, they only have two settings – on and off – and are inevitably either too hot or not hot enough the majority of the time. Secondly, even with the finest tip, I struggle to get thin lines. Lastly, the handle is quite chunky and difficult to manoeuvre.

Peter Child systems are popular among serious pyrographers and of a tried and tested format,

little changed since they were first produced over 40 years ago. Form follows function, with plain steel boxes, simple 4mm plugs and sockets, exposed elements and toggle switches. The units are thoroughly robust, with solid carrying handles and a tough paint finish. With no complicated electronic circuitry, they are simple and affordable to repair in the unlikely event that something goes wrong. Loyal users attest to the exceptionally long and trouble-free life of their pyrography systems.

Dealing with the units in order, the power unit is plugged into the mains and switched on. A single pen, or the splitter box if you want to use two pens, is connected directly to this. The dial controls how much current flows to the pens,

from uncomfortably warm to glowing red hot. It is very sensitive too, so a small change in the rotation produces a small change in the heat output.

The new double pyrography pen unit (aka splitter box) is an add-on – you need the power unit too – and offered with or without an additional pen. Prior to this, connecting two pens at the same time required a coupler, a double-ended socket which joins one cable from each pen together (the other cable from each pen being plugged into the power unit's sockets. A better explanation can be found online!). The splitter box was created following requests for a better method of dual pen connection as the coupler links the pens in series, so they run cooler; the splitter box provides parallel connections, so there is almost no loss in power provided to each pen.

Each pen socket pair on the splitter box has a separate on/off switch. Using the splitter box reduces the amount of plugging and unplugging when two different pens are required and also allows two people to use one unit simultaneously. The only limitation is that the power output to the pens cannot be separately regulated, so two identical pen tips will be equally hot.

As for the pens, they have a comfortably shaped handle, with ribbed grips moulded onto the surface, from which two contacts emerge. Wire for the burning tip is fixed to these using small screws. Since the wire is thin, its resistance is high and it heats up as soon as the current flows. Spare pre-formed tips and a length of wire for the manufacture of custom tips are supplied; a variety of tips and wire is available separately. This is serious stuff and a significant step up from what I have used until now.

Taking the great leap

The pens are supplied with a tip the shape of a fountain pen nib. I simply plugged them in and did some writing, turned the dial up



Form follows function



Solid construction



Tried and tested design



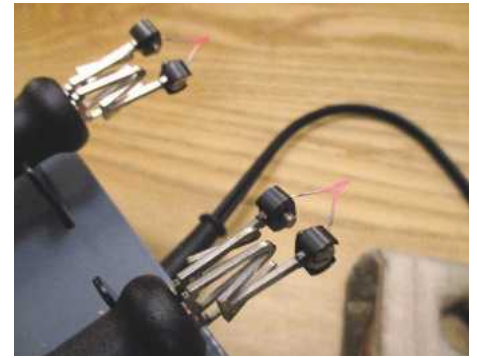
The new double pyrography pen unit ('splitter box')



The dial gives good control of the heat settings



Separate switches for each pen



Splitter box provides two equal heat outputs

and down until I got the desired result. Since wood is rarely a homogenous material, the lack of adjustment in cheap pyrographic equipment can be a nuisance; sometimes you need a little more heat, sometimes a little less. The Peter Child unit gives this control, resulting in fewer occasions when it was over-burnt or when I had to carefully go back over a bit to make it darker. The slim pen handle and thin tip make handwriting even small letters a doddle, although covering larger areas is more time consuming. Patterns have to be drawn one-by-one by hand unless you wish to fold and twist wire into an appropriate shape. Time has to be invested in developing these skills, but the outcome is all the better for this. If you really need a quick result, you could always resort to the cheap pyrography pens with screw-in tips! Control over the surface is really good, even if the problem of an uneven line caused by density variation across growth rings is still something I need more practice with. I freshened up my workshop's 'OPEN' sign in a fraction of the time it took to create it in the first place, and progressed to a rotating sign for a coffee machine I had been planning to make for a long time.

Easy to use system

I love the functional simplicity of the units, still being made to the original specifications (more or less). A single two-pin plug would be neater than the two separate connectors and an additional socket at the back for the splitter box would avoid the zigzag of trailing cables, but to change things now would require modifications to the boxes, or converter plugs, to prevent old pens and power units becoming obsolete. If it ain't broke ...

The cradles on top of the splitter box are



Excellent cradles hold pens securely

superb, holding the pyrography pens gently but firmly in place so that they do not slip out and melt cables or burn fingers. If you don't need the splitter box you lose this feature, as there is only a tool clip on the power box. I wonder how long it will be before the control box has some of the features of the splitter box incorporated into it?

What I liked most was how easy it is to use this system. I am no artist, but my lack of talent is certainly not inhibited further by a poorly functioning pyrography pen. Quite the opposite, in fact – I soon got the hang of forming letters for signs and was really impressed with the quality of outcome I had achieved, easily surpassing even my exacting standards. I also found that after a while one pen needed a rest to reheat, so having the second pen ready to use was a real bonus.



At this rate, I'll soon be open for business!



Here's one I prepared earlier...



It's as easy as hand writing with a pen

Conclusion

I have long thought that pyrography is a good way of adding graphics to my work, but my experience with cheap tools has put me off. After only an hour or two with the Peter Child products, however, I am obtaining results that I haven't been able to achieve before. They are significantly more expensive, but there is no comparison with the outcomes that can be obtained, and far more quickly and easily than I could have imagined. This is an investment that is certainly worth making if you take your pyrography seriously. ✕

SPECIFICATION

- Light, accurate, controllable pen
- Variable heat up to 1,100°C
- Writes quickly and as fluently as a fountain pen
- Handle stays cool even after hours of work

Typical prices: Pyrography machine (power unit)

– £119.95; pen splitter and pen – £55.99;

pen splitter – £32.99; pen – £40.25

Web: www.turners-retreat.co.uk

THE VERDICT

PROS

- Superb quality; easy to use – even beginners can get great results; no frills, robust construction; proven track record of reliability over many years' use; low cost of replacement tips and wire; made in England

CONS

- Cost, if you only want to dabble

RATING: 5 out of 5

BURNING AMBITION

Michael Forster shares his experiences of a recent pyrography course he attended with his wife, held at Turners Retreat and run by Lisa Shackleton

A woodworking craft that two can do together, which makes no mess or noise and requires little space, and thus can be pursued in the comfort of a living room at any time of day or night – what's not to like? It also holds great possibilities for the decoration of many of the turned and other wooden items I make in the workshop.

So, my wife and I purchased the basic kit – a Peter Child machine, some pattern transfer paper and a few books – at last year's North of England Woodworking & Power Tool Show and booked ourselves in on one of artist Lisa Shackleton's courses, run at Turners Retreat's South Yorkshire showroom. There, we also had the opportunity to purchase tools, books, blanks and other equipment at a 10% discount on the course day.

Reassurance

Lisa was clear and emphatic that (fortunately for me) drawing ability is not needed. Stencils, rubber stamps, tracing/transfer, web downloads and other resources offer a limitless supply of cheap and even free designs.



1 Getting used to the effects of the different variables



Course tutor Lisa Shackleton ensured we all received individual attention

We began on a practice board of well-sanded 3mm birch ply, trying out different heat settings and pen movements (**photo 1**). We found that there are several variables – temperature, pressure, type and speed of movement – that influence the outcome. Getting the right combination of those factors and being able to repeat it would be a skill developed over time, with potentially exciting results, which Lisa's positive teaching style encouraged us to hope we could also achieve.

Our first project was a simple rabbit outline on a ply tile (**photo 2**), before we moved on to something more adventurous of our own choice where we could experiment with graduated shading – using a variety of pen tips/techniques – and colouring. There were four of us there – the maximum number accepted for a course, to allow plenty of individual attention – and Lisa



2 We began by following a simple outline rubber-stamped onto a ply tile



3 My own choice – following the outline drawing of this rose was relatively simple...



4 ... but the shading was another matter! However, I've got the rest of my retirement in which to improve

FURTHER INFORMATION

The course costs £125 per person. There is ample free car parking and cheap but adequate overnight accommodation is available very nearby at Blyth A1 (M) service area
Email: eshop@turners-retreat.co.uk
Turners Retreat/Craft Supplies:
www.turners-retreat.co.uk

certainly gave us that, moving around the table with ready advice and encouragement for each of us, answering any questions we had and discussing matters of materials, finishing and whatever else came up – with occasional timely reminders about safe practice.

I was amazed to discover that pyrography can be done on card, fabric and even paper. Lisa had examples there to show us the possibilities, including some vivid pieces of work with striking lines and vibrant colours that contrasted well with apparently-simpler endeavours relying on outline and shading alone.

Room for development

For my own-choice piece, I chose what I thought would be a simple design: an outline of a rose (**photo 3**) – nothing too challenging there, I thought. However, there was more to it than that. My 'simple' rose petals left me with much larger areas over which I had to try and achieve subtle graduations of light and shade – and that word, 'subtle' is the critical point. Using the 'spoon' pen tip (so-called simply because it is shaped like the back of a tiny spoon), I tentatively set about the task and found that the seamless transition from dark to light was clearly going to take me some time to master (**photo 4**).

And that's fine – because this is a genuine craft, with endless scope for improvement and development and, with that, infinite possibilities for surprising challenges and beautiful surprises, which is how I like my hobbies to be. ✂



5 My wife's first experiment with colour shows a little more promise



“I’ve built anything from brand new houses to renovating houses to **handcrafted bay windows**. I think it’s really nice to drive around a town you have worked in and drive past something that you know is going to **stand the test of time**.”

Tom Weaver
TW Carpentry

Learn more about Tom, visit: dickiesworkwear.com/uk/blog/dickies-makers-tom-weaver

DICKIES WORKWEAR

Cameron Sidgwick looks at various items from the Dickies workwear range, all of which are competitively priced, stylish and incredibly fit for purpose

Dickies have been producing some of the best workwear for as long as I can remember. The variety and timeless quality of the ranges they offer ensures the pieces remain a staple in every carpenter's wardrobe. In this test I look at three items designed for everyday use on site, while remaining stylish, comfortable, and most importantly, durable in use.

DICKIES EISENHOWER MULTI-POCKET TROUSERS (EH26800)

When I first tried on the Dickies Eisenhower trousers, I was instantly impressed. The fit was a more straight leg cut, and sat well lengthways. Often, site trousers can come up very baggy and instantly droop when the pockets are full. These, however, are sturdily manufactured and of a thick material, while remaining super comfortable.

Features

They are packed with pockets suitable for a whole host of tools and equipment, and Dickies don't miss a single item when offering you options when it comes to storing your stuff. For example, there is a knife holder, hammer loop, knee pad slip-ins, two large combat pockets on each leg, two spacious back pockets, and your main four front site trouser pockets, each of which is divided up with pen or pencil holders and therefore highly useful. I went for the all-black look, which I think affords slickness and style. These are supplied with small black and grey tags on the left leg and the blacked out Dickies logo on the back right pocket.

Conclusion

These trousers are priced at an incredibly fair £42.50. Compared to some of the other brands out there, these are actually half the price. They are long lasting, flexible for movement and really hold up well when put through 8-10 hours of rough use every day. Overall, a top of the range trouser at a very fair price.



Pocket detailing on the Dickies Eisenhower trousers



Back view of the trousers

SPECIFICATION

- Available colours: Black or Navy Blue
- Adjustable waist
- Back pockets
- Cargo pocket
- CORDURA® hemguards
- CORDURA® knee pad pockets
- Hammer loop
- Holster pockets
- Ruler pocket
- YKK™ zip fly
- 65% polyester, 35% cotton canvas
- 300gm²

Typical price: £42.50

Web: www.dickiesworkwear.com

THE VERDICT

PROS

- Affordable; comfortable; durable; excellent features; stylish cut

CONS

- Could include elasticated waist

RATING: 4.5 out of 5



The Dickies two-tone micro fleece

DICKIES TWO-TONE MICRO FLEECE (JW7011)

When it comes to workwear for me, the fleece is an everyday staple. I have used a wide range of brands over the years, but this one from Dickies really stands out.

The material is super lightweight, airy and flexible when working and it can be used as a tight layer during the winter months, but also as a light morning jumper when working in warmer weather.

Features

The quarter zip feature keeps your neck nice and snug and ensures the wind stays out, but, if you need to cool off, it can easily be zipped down when working, which means you don't have to keep removing layers. When working in a dirty environment, cleaning your clothes is a constant hassle, but this micro fleece material washes and dries incredibly quickly and is ready for use only an hour or so after being washed. This also helps if you are caught in the rain during work and need a fast drying top that allows you to continue with your working day.

The fleece features two front pockets, both of which are very comfortable sizes. It comes with elasticated wrists, which is a great safety feature and ensures you don't get caught on any tools, materials or machines. The Dickies logo is boldly placed in the bottom left-hand corner, which allows you to showcase your style.



Back view of fleece



The fleece is a stylish slim fit

Conclusion

Although broad on the shoulders, this fleece is a stylish slim fit, and perfect for modern day sitewear. Priced at a very reasonable £22.50, for the quality, it is unmatched!



Front view of the fleece with branding inset

SPECIFICATION

- Available colours: Black/Grey; Black/Navy; Black/Royal; Black/Red; Black; White
- Close fit
- Micro fleece fabric for warmth
- Thumb hole on cuff
- Front pockets
- 100% polyester microfleece
- 260gm²

Typical price: £22.50

Web: www.dickiesworkwear.com

THE VERDICT

PROS

- Affordable; comfortable; suitable for all weather conditions; durable

CONS

- Could include adjustable waist band; zipped pockets would be an added bonus

RATING: 4.5 out of 5



The Dickies Raintite jacket

DICKIES RAINITE JACKET (WP50000)

Another very important item in a carpenter's wardrobe is the rain jacket. Many jobs require me to work through most weather conditions and staying dry is crucial! One main thing I have found from previous rain jackets is the fact it's difficult to stay warm and dry when working. This Dickies Raintite jacket, however, does just that. Firstly, the quality of the item is amazing, being manufactured from a really high-end material, which pushes heavy rain and water away with ease.

Features

It is slightly thicker than your average waterproof, which helps withstand any heavy downpours you encounter. The hood is in good proportion to the rest of the jacket so it doesn't cover your entire face while you are trying to carry on working. It features adjustable hood tighteners, hook-and-loop wrist bands and pocket poppers, which ensures no water can penetrate the under-layer. What I loved about this jacket is the micro fleece neck, which is very comfortable, warm, and fits incredibly well around the neck when zipped up fully. The zip comes right the way up, and hook-and-loop fasteners ensure the jacket fits tight. The hood can also be rolled up and clipped shut behind the neck of the jacket – a very useful feature if the hood is in your way. I chose the khaki green colour, which is highly stylish, like all Dickies products. The bold Dickies logo is featured at the bottom of the jacket and the front two pockets are large enough to accommodate all equipment



Jacket hood detail with hook-and-loop fastenings



The quality of the rain jacket is amazing

as well as being lined with the same rainproof material. Another great feature is that the reverse of these pockets boast an inside zippable feature, which ensures your belongings are kept extra dry.

Conclusion

This jacket is warm, highly waterproof, a bold stylish cut and available in a variety of colours to match your style. Priced at £40, I can guarantee you'll not find a better rain jacket on the market! ✘



Fleece lining on the jacket's neck and collar

SPECIFICATION

- Available colours: Navy Blue or Green
- Waterproof fabric to 5,000mm
- Adjustable cuffs
- Adjustable hem
- Front pockets
- Internal pocket
- 100% polyester double knitted
- 200gm

Typical price: £40

Web: www.dickiesworkwear.com

THE VERDICT

PROS

- Affordable; warm; comfortable; best on the market; premium quality

CONS

- None

RATING: 5 out of 5

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- 0-45° tilting blade
- Cutting depth: 73mm at 90° / 53mm at 45°

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MODEL	WIDTH OF CUT	EXC.VAT	INC.VAT
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CEP720	82mm	£44.99	£53.99
CON950	110mm	£67.99	£81.99

Clarke PLUNGE SAWS

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CPS160

MODEL	MOTOR	EXC.VAT	INC.VAT	WAS INC.VAT
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CDP152B	450/7.12	£149.98	£179.98
CDP202B	450/7.12	£189.98	£226.80
CDP10B	370/12	£199.98	£239.98
CDP352F	350/16	£229.00	£274.80
CDP452B	550/16	£239.00	£288.80
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CDP102B	350/5	£79.98	£96.98
CDP152B	450/7.12	£149.98	£179.98
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CDP10B	370/12	£199.98	£239.98
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Clarke 18V BRUSHLESS COMBI DRILLS

CON180LI

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was £191.98 inc. VAT

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

MODEL VOLTS BATTERS EXC.VAT INC.VAT

CON18LIC	18V	2x 2.0Ah Li-Ion	£109.98	£131.98
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*SS = Stainless Steel

MODEL	MOTOR	MAX CUT (mm)	EXC.VAT	INC.VAT
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CON185*	1600W	60/40	£59.98	£71.98

Clarke OSCILLATING BOBBIN SANDER

COBS1

Dust collection port • Inc. 6 sanding sleeves/bobbins

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

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Ideal for DIY & Hobby use

Dual purpose, for both finishing & sizing of timber

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

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Clarke 40" WOODTURNING LATHE

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

BENCH MOUNTED

CWL1000B

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Ideal for DIY, furniture or joinery workshops where repeat quantities are required

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MODEL	MOTOR	CFM	TANK	EXC.VAT	INC.VAT
8/260	2HP	7.5	24ltr	£89.99	£107.99
7/250	2HP	7	24ltr	£94.99	£113.99
11/260	2.5HP	9.5	24ltr	£109.99	£131.99
8/550	2HP	7.5	50ltr	£119.99	£143.99
7/510	2HP	7	50ltr	£119.99	£143.99
11/550	2.5HP	9.5	50ltr	£139.99	£167.99
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Clarke 13" MINI WOOD LATHE

• Ideal for enthusiasts/hobbyists with small workshops
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CWL325V

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Clarke CONTRACTOR **Clarke** **JIGSAWS**

CON750

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*was £33.59 inc. VAT

• DIY #Professional

MODEL	POWER (W)	DEPTH OF CUT (WOOD/STEEL)	EXC. VAT	INC. VAT
CJS380*	420W	55/6mm	£15.99	£19.19
CON750**	750W	80/10mm	£24.99	£29.99
Bosch PST700E*	500W	70/4mm	£44.99	£53.99

Clarke BENCH BANDSAWS

• Produces fast, precise mitre & longitudinal cuts
• 350W motor
• 7.5" throat size
• Cuts in all types of wood

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CBS190B

• Great for both home & professional use
• Induction 300W motor • Table tilts up to 45° • 9" throat size

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CBS300

REMOVABLE DUST TRAY

Clarke STATIC PHASE CONVERTERS

• Run big 3 phase woodworking machines from 1 phase supply
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PC60

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MODEL	MAX. MOTOR HP	FUSE	EXC.VAT	INC.VAT
PC20	2HP	10Amps	£223.00	£274.80
PC40	3.5HP	20Amps	£269.00	£322.80
PC60	5.5HP	32Amps	£319.00	£382.80

Clarke 12" DOVETAIL JIG

• Simple, easy to set up & use for producing a variety of joints • Cuts work pieces with a thickness of 8-32mm • Includes a 1/2" comb template guide & holes for bench mounting

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CDTJ12

Clarke PROFESSIONAL BANDSAWS

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

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

MODELS ALSO FEATURE:

- MULTI-STEP DUST EXTRACTION OUTLET
- FLEXIBLE LED WORKLIGHT
- REMOVABLE DUST TRAY
- BLADE TENSIONING CONTROL

MAGNIFIED MITRE GUIDE
QUICK RELEASE FENCE
DRIVE-BELT TENSIONING
SOLID GROUND CAST IRON TABLE

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MODEL	THROAT DEPTH	MAX CUT 90°	MAX CUT 45°	EXC. VAT	INC. VAT
CBS250	250mm/10"	100mm	75mm	£219.99	£263.99
CBS300	305mm/12"	165mm	115mm	£398.00	£477.60
CBS350	340mm/14"	225mm	160mm	£498.00	£597.60

Clarke CONTRACTOR **BOSCH** **ROUTERS**

• Powerful heavy duty machines ideal for trade and DIY use

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MODEL	MOTOR PLUNGE (W)	EXC.VAT	INC.VAT
CR1200	1200	£44.99	£53.99
Bosch	1400	£84.99	£101.99
POF1400ACE			
CR4	2000	£99.99	£119.99

CR4

Clarke ROUTER TABLE

Router not included

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CRT-1

• Converts your router into a stationary router table • Suitable for most routers (up to 155mm dia. Base plate)

BEST SELLER

Clarke SCROLL SAWS

• 50mm max cut thickness
• Air-blowers removes dust from cutting area • Table tilts 0-45°

FROM ONLY ~~£79.99~~ **£95.99** INC.VAT

CSS400C

BEST SELLER

MODEL	MOTOR	SPEED RPM	EXC. VAT	INC. VAT
CSS400D	120W	400-1600	£79.99	£95.99
CSS16VB	90W	550-1600	£94.99	£113.99
CSS400C	90W	550-1600	£119.99	£143.99

Clarke GRINDERS & STANDS

• Stands come complete with bolt mountings and feet anchor holes

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STANDS FROM ONLY £47.99 INC.VAT

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MODEL	DIA.	EXC.VAT	INC.VAT
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CBGG250	HD 150mm	£37.99	£45.99
CBGGPR	PRO 150mm	£42.99	£51.99
CBGGRC	HD 150mm	£56.99	£68.99
CBGGSB#	PRO 150mm	£58.99	£70.79
CBGGRW	HD 150mm	£59.99	£71.99
CBGG8W (wet)	HD 150/200mm	£59.99	£71.99

Clarke SLIDING COMPOUND MITRE SAWS

• For fast, accurate cross, bevel & mitre cutting in most hard & soft woods
• 1800W motor
• Laser guide

FROM ONLY ~~£109.99~~ **£131.99** INC.VAT

CMS10S2

BEST SELLER

MODEL	BLADE DIA/BORE (mm)	MAX CUT DEPTH/ CROSS	EXC. VAT	INC. VAT
C2MS210MP	216/30	65/305	£139.99	£167.99
CMS10S2	254/30	78/340	£139.99	£167.99
C2MS250S	250/30	85/250	£109.99	£131.99
C2M250MP	255/30	90/305	£189.00	£226.80

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BOSCH PROFESSIONAL GSB 18V-55 BRUSHLESS COMBI DRILL

Jamie Smith of Atelier Cabinet Makers looks at the first entry-level drill from Bosch to be supplied with full metal chuck and brushless motor

The new GSB 18V-55 is one of two new entry-level drill drivers from Bosch. The GSR 18V-55 is a cordless drill driver and the GSB 18V-55, which I have here, is a cordless combi. The reason for Bosch bringing this new pair to the market is the fact they are the first entry-level drill drivers the company has developed featuring brushless motors, a metal drill chuck and metal gear box. These factors all contribute to a much longer tool life and make it a good competitor to other models, when it comes to size and weight.

Well balanced design

On first receiving the new combi drill I was surprised to see that Bosch have a set available with three 4.0Ah batteries. This is great for



I found the drill to be very comfortable and well balanced when fitted with a 4.0Ah battery



The GSB 18V-55 has been my go-to drill for the past month or so

anyone who already has other Bosch 18V power tools as the new batteries – the ProCORE 4.0Ah – hold a lot more power in a much more compact size – these are also backwards compatible with all older Bosch 18V offerings.

The combi drill arrived in its Bosch L-Case, which can connect to the Bosch L-Boxx. Also supplied is the new GAL 18V-40 charger and the case is designed to hold the charger and spare batteries perfectly. The drill has a very well-balanced weight when fitted with the compact 4.0Ah ProCORE battery, and the grip is perfectly comfortable.

A full day's drilling

I put the new GSB 18V-55 straight to use in the workshop and used it when building carcasses for a kitchen; this involved constant use throughout the day in terms of drilling, countersinking and screwdriving Confirmat screws. This sort of constant daily use is regular for me and I can happily report that a fully charged 4.0Ah battery lasted all day when carrying out these tasks. This frees up the other batteries, which can be used in other power tools and ideal if you've already bought into the Bosch platform. When you do need to charge, the new GAL 18V-40 charger features a dual-mode setting, which means it safely and quickly charges the battery to 80%, then continues to power the remaining 20% in long-life mode. This protects the battery and ensures a long life. A full charge is reached in just over an hour; this means you'd struggle to deplete all three batteries before one is fully charged and ready for further use. Working away from a power supply would definitely call for three batteries and having the option to alternate charge would therefore be of great benefit in this situation.



Drilling 35mm holes in timber without struggle – this is the maximum specified drilling capacity

FURTHER INFORMATION

To find out more about Atelier Cabinet Makers, see their website: www.ateliercabinetmakers.com



Three modes

The full metal chuck gives this drill the best possible torque transfer, as well as longer life, rather than those with plastic equivalents. The GSB 18V-55 can achieve maximum torque of 55Nm and 1,800rpm, which is impressive and guarantees fast work progress. There is also a two-speed gearbox, which is selected by engaging the switch located on top of the drill. The gearbox is an all-metal construction and paired with a brushless motor. The brushless motor means the drill will only work as hard as it needs to and adjusts accordingly to suit the task. Older tools with brushes require maintenance. There are three modes: screwdriving, drilling and hammer drill. The screwdriving mode has 20 torque settings and the hammer setting is designed for drilling concrete – the GSB 18V-55 is capable of 10mm capacity in this application.



Drilling carcass material for constructing kitchen cabinets



The GSB 18V-55 fitted with a 35mm Forstner cutter

For me, my most commonly used drill size for masonry is 6mm, and this is what I use for fitting cabinetry to masonry with wall plugs. I put the GSB 18V-55 to plenty of use for this when installing wall cabinets in a kitchen I was fitting and the drill achieved all that was expected of it with ease. There is a 13mm metal chuck with a 13mm drilling capacity in metal and a 35mm drilling capacity in wood. Something that always makes a difference for me is the overall drill length, as I often work in confined spaces when fitting cabinetry. The Bosch has an overall length of 189mm, which is nice and compact and offers that bit more versatility. The worklight is engaged with trigger compression and greatly helps you



The charger and spare batteries all have allocated individual positions within the case



The three drilling modes: driver, drill driver and hammer drill



I frequently use the GSB 18V-55 for the drilling of masonry with a 6mm bit for fitting the cabinets

to see when drilling in dark, confined spaces. The variable speed trigger is very useful for slow starts, especially when screwing and working on delicate materials.

Conclusion

The GSB 18V-55 is a well-balanced all-round go-to drill, which I've found myself picking up over others for most of the tasks I've used it for during the last month or so. This affordable and compact combi will no doubt find itself being called for in professional industries, due to its maintenance-free, high quality full metal gears, chuck and brushless motor, which offer exceptional reliability over older models and competitors. It's a great drill for a hobbyist's first buy or equally for a beginner woodworker, and with its multi-battery set option you can extend your cordless power tools' range on the Bosch 18V platform. I like to use this combi for all my drilling tasks, pairing it with a smaller 12V driver for screwdriving. If you're looking for a compact combi drill, then this helping from Bosch is definitely worthy of consideration. ✂



The first entry-level Bosch drill with full metal chuck and brushless motor



The ProCORE 18V batteries with five-bar light battery level indicator



The Bosch L-Case supplied with the drill

SPECIFICATION

Voltage: 18V
Soft application max torque: 28Nm
Hard application max torque: 55Nm
Torque settings: 20 + drill
Brake type: Electric
No of gears: 2
LED job light: Yes – base-mounted
Battery capacity indicator: No
Battery compatibility: 18V Lithium-ion
Rotation: Forward/reverse
Variable speed control trigger: Yes
No load speed (high): 0-1,800rpm
No load speed (med): N/A
No load speed (low): 0-450rpm
Chuck type: Three-jaw/single sleeve keyless/ autolock/all metal
Chuck capacity: 1.5-13.0mm
Screw capacity: Machine screw: 8mm
Drill capacity – concrete: 10mm
Drill capacity – metal: 13mm
Drill capacity – wood: 35mm
Impact rate (high): 0-27,000bpm
Impact rate (med): N/A
Impact rate (low): Not rated
Overall length: 189mm
Weight with 1.5/2Ah battery: 1.3kg
Weight with 3/4/5Ah battery: 1.9kg

Typical prices: Body-only – £162.80; GSB 18V-55 in L-BOXX with 2 x 2.0Ah Li-ion battery – £184.36; GSB 18V-55 in L-BOXX with 2 x 4.0Ah ProCORE 18V Li-ion battery – £259.03
Web: www.bosch-professional.com

THE VERDICT

PROS

- Lightweight, compact and very comfortable; full metal chuck and gears give longer tool life; brushless motor is maintenance free; fast charge 4.0Ah batteries; battery compatible with all Bosch 18V power tools; three-year warranty for drill; two-year warranty for batteries and charger

CONS

- For some applications in my work, a smaller drill is required

RATING: 4.5 out of 5

What's new from

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VETO PRO PAC RANGE EXTENDED

Veto Pro Pac have launched a range of new bags and tool storage solutions. These include the **Tech Pac Black** – a blacked-out backpack based on their Tech Pac but with front and back removable tool and meter pocket panels, which are also exchangeable. You can also purchase a laptop panel that can turn the bag into a tool bag/laptop bag, and this panel is designed to go either in the front or back.

The **TA-XL chest apron** is a full chest and waist apron with a cluster of chest and waist pockets for those that do not want the weight of a tool belt around their waist and prefer a shop apron configuration supported from the shoulders.

The **KP-XL** is a vertical pocket panel made to accommodate tools and accessories that secures to truck doors, cages or shop walls.

The **TA-WB** and **TA-WBX** waist tool aprons adjust for different waist sizes and functions as simple waist tool carrying belts for light duty or bench work. The **TA-WBX** has been built with 'box' shaped pockets to accept plastic insert boxes, which help differentiate fasteners and aid empty contents.

The **TP5B** is a clip-on service tool pouch designed to hold smaller meters and hand tools.

See our website for the full range as well as latest offers and promotions.



Tech Pac Black (Out)

KP-XL



TP5B



TA-XL



TA-WB

NEW PRODUCTS FROM DEWALT

New products from DeWalt this month include the **DCW200 18V XR brushless 1/4 sheet orbital sander**, which features wireless tool control for direct tool/vacuum communication and a brushless motor for reduced size, increased efficiency and longer tool life. It accepts standard sanding sheets as well as hook-and-loop paper for fast changing. Supplied as a bare unit complete with dust bag and dust extractor port.

The **DCS312D2 12V XR brushless compact reciprocating saw**, ideal for better access and hard to reach cuts, joins the growing range of 12V tools. It features a twist action keyless blade clamp for quick and easy blade change and ergonomic handle with rubber overmould and intelligent variable speed trigger. Supplied as body only or as a kit with two 2Ah batteries, charger and TStak case.

Also among the new products is the **DCR029 12V-18V jobsite compact Bluetooth radio** featuring an integrated roll cage and handle with multiple audio modes allowing you to listen to quality music and sound via Bluetooth, Aux port and DAB+ FM/AM radio. It accepts all DeWalt XR batteries including FlexVolt. See our website for full details and prices.



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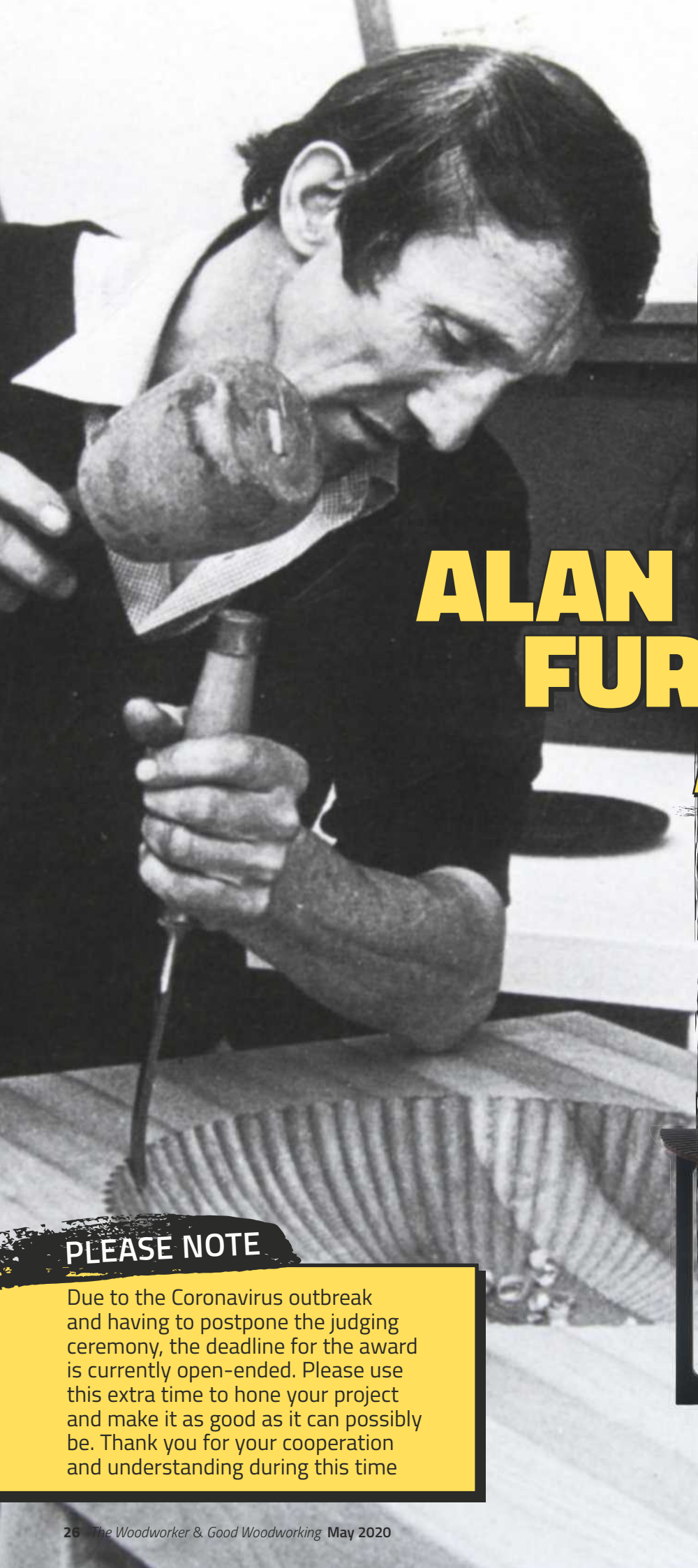
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THE ALAN PETERS FURNITURE AWARD

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

PLEASE NOTE

Due to the Coronavirus outbreak and having to postpone the judging ceremony, the deadline for the award is currently open-ended. Please use this extra time to hone your project and make it as good as it can possibly be. Thank you for your cooperation and understanding during this time



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 **currently open-ended due to postponement**. 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 in 2021 (**date TBC**), and an exhibition at the store will run afterwards.

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

To download an application form and the 64-page e-book, please visit 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), Organiser, Jeremy Broun (jb@woodomain.com)



Alan Peters chest



BACK TO BASICS:

CHOOSING TOOLS & MACHINERY

Jeremy Broun and Andrew Lawton – two makers with 100 years' combined experience – imagine starting up again and the tools and equipment they would choose

There is nothing as satisfying as acquiring a new tool or machine and nothing as important in woodworking than having the right tool for the job. I recently met up with fellow furniture designer-maker, Andrew Lawton, at the Axminster Tools & Machinery store in Nuneaton, which is to host the exhibition for the 2020 Alan Peters Furniture Award in July (1st prize sponsor). I thought it would be

interesting to imagine, if we were starting all over again, which tools and machines we'd choose and I immediately realised that between us we probably have 100 years' combined woodworking experience, most of which is professional – a sobering thought.

Axminster is the biggest name in tools and both Andy and I already have several pieces of Axminster equipment, albeit of contrasting

sizes, such as a little and large drum sander, but both delivering the same precision. Our brainstorming was fairly brisk with so much to take in at this impressive main Axminster store where we also met up with *WW* Editor, Tegan Foley. She joined in with the tour around the vast store and held the camcorder for the impromptu video I made (see link on page 31).

Horses for courses

Firstly, what tools for what purpose? Andy Lawton set up a fine furniture making workshop in 1980, probably an ideal space for a solo worker with some fairly heavy-duty machines, generously spaced apart. He makes a living creating contemporary furniture to individual commission: dining tables, cabinets, dressers and chests. Dovetails, hand-cut the traditional way, are a strong feature of his work. Whereas, in contrast, I seldom use dovetails. I set up a tiny workshop in 1973 taking on any woodwork in order to finance some innovative furniture designs: batch-produced products with individual commissions. I also build outdoor structures and guitars. Andy still has the same workshop and my current three workshops are very small but crammed full of compact, sometimes moveable, machines and equipment. So we therefore have different criteria for space, tools and machinery.



Between them, Jeremy Broun and Andy Lawton have nearly 100 years' combined hands-on experience



Dresser in oak by Andy Lawton – dovetails are a strong feature of his work

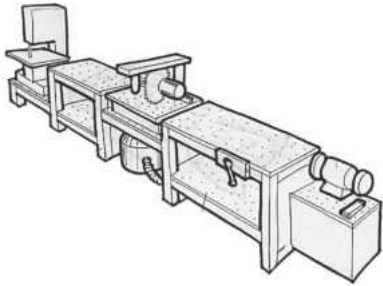
Initial tools & equipment

Andrew Lawton: The workshop I took over offered 200sq.ft ready for use. I had little money and my only machines were an ancient Wadkin bandsaw that cost £40, a new Startrite sawbench, a second-hand surface planer and a hollow square mortiser. Portable power tools were an electric drill and belt sander. I had a basic kit of good quality, mainly second-hand tools. Over time I bought more machines and tools, such as a bag press, which allowed me to do veneered work. Once refurbished, the bandsaw allowed me to deep cut my own veneers.

Jeremy Broun: I started with no capital and just a bunch of hand tools from my Shoreditch college student days. The only machines I owned for the first four years were a small museum piece bandsaw and a second-hand radial arm saw that cost me £50. My only power tools were a DIY drill, jigsaw, Makita router and orbital sander. But they did the job and dictated how I designed furniture. I bought in dressed 6x1.5ft pine for my early high-backed rocking chairs and coffee tables, and after then I purchased a small 10in planer/thicknesser and 12in bandsaw, which served me well for many years.



Zigzag table designed in 1978 by Jeremy Broun – typical of repeat items created in his workshop using small machines and power tools



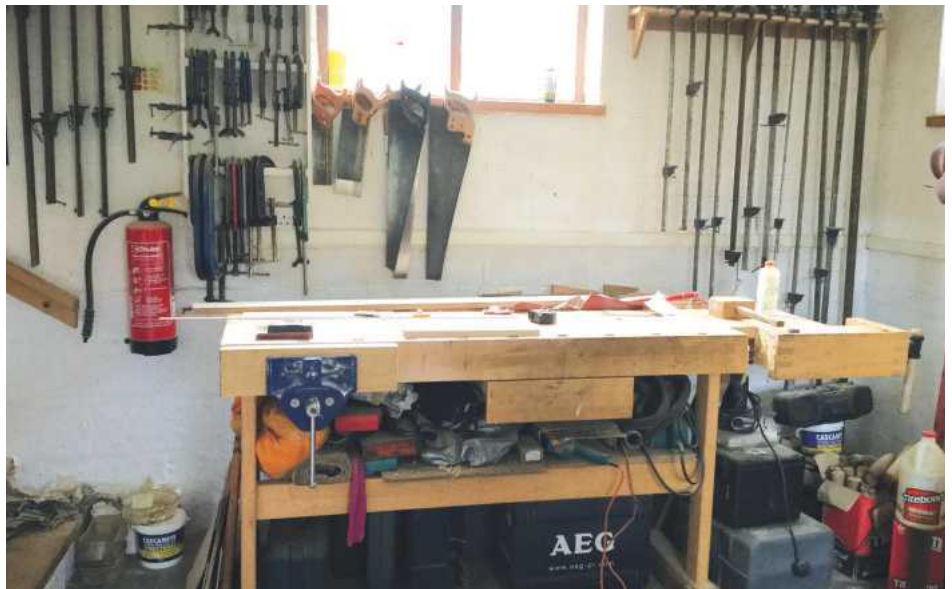
Artistic sketch of Jeremy Broun's long and narrow main workshop where space is at a premium. A purpose-built 2x2in and plywood bench houses two key power tools: a bandsaw and radial arm saw

The craftsman's altar

If starting again, what would we buy and what changes would we make? The bench is often regarded as the craftsman's altar and it is here that Andy and I probably differ most in approach, largely dictated by space.

AL: My first bench was the standard softwood joiner's item with a central well. I replaced this with a redundant school bench, for which I made a tail vice, and this in turn was superseded by a proper continental cabinetmaker's bench in beech. If starting again, I would probably buy the Sjöbergs Elite 2000 Cabinetmaker's Bench (code: 508223), without storage.

JB: Whereas I do have a converted railway sleeper bench, I also have purpose-built fitted benches along one wall, capitalising on limited space that centres around the travel of a board of wood in a narrow workshop. The rationale is simple: if the board is too large or heavy to move singled-handed, then portable tools are used, such as an industrial quality jigsaw to reduce it to a manageable size. Once the board is on the bench it can be ripped, cross-cut, jointed and shaped. For specific cabinetry work, I would choose the Sjöbergs Super compact bench (code: 504792).



Andy Lawton's workshop with traditional beech bench

HAND TOOLS

Measuring & marking out

AL: For a beginner I suggest a tape measure (code: 102569); 600mm steel rule (code: 104520); try square – preferably a steel engineers' type (code: 102463); sliding bevel (code: 106415); marking knife (code: 101167); combined marking gauge & mortise gauge (code: 106422); straightedge (code: 106472); and an engineer's scriber is a useful and inexpensive tool to have as well (code: 953422).

JB: Similar to Andy, but also a combination square (code: 105400) as a multi-purpose tool – for example, for outdoor work.

Planes

AL: A Rider No.5 jack plane (code: 506562) will cover all aspects of general planing. A rebate and shoulder plane would also be high on my list (code: 506567), as would a scraper

plane for smoothing difficult grain, and here I would go for the models based on the old Stanley No.80 type (code: 506574), as well as a flat spokeshave (code: 105211).

JB: In terms of planes, I'd have to go for a smoothing plane (Rider No.4) and a jack plane (Rider No.5), plus a round and a flat spokeshave (No.151).

Saws

AL: A cross-cut handsaw for rough cutting boards to length (code: 212476). 'Hardpoint' handsaws are popular today, but they eventually become blunt, and cannot be re-sharpened and so are scrapped. Should we really still be making throwaway tools given the looming global environmental crisis? I would choose again a hand rip saw (code: 506422), two tenon saws for ripping (code: 212480) and cross-cutting (code: 91036), a dovetail saw (code: 506422) and a coping saw (code: 502229). Ideally I would want to try one out first, however.

JB: Guilty, me lord – I use low cost hard-tipped tenon and cross-cut saws (Irwin are the best) but very seldom throw them away, as I do most cutting by machine or power tool. Given the choice, I would choose the Axminster carcass saw (code: 950978).

Chisels

AL: A set of bevel-edge chisels ranging from 3–25mm (code: 103732) plus a selection of firmer chisels for heavier work and general carpentry. Firmer chisels are more robust and designed to be struck with a mallet. I'm more concerned with the quality of steel than what the handle is made of, however.

JB: Actually, I think a chisel is a really nice thing to handle and has that 'feel good' factor, irrespective of the quality of the steel. There are few poor quality chisels today and, although I have many inexpensive ones, I just sharpen them more frequently. The same as Andy, but I'd also treat myself to a set of Japanese chisels (code: 110029).



Andy and Tegan looking at sliding table saws



Andy Lawton pays great attention to the traditional method of sharpening tools

Hole boring

AL: Most workers will have an electric drill, but it's hard to choose one. A set of bradpoint drills (code: 102530) plus a selection of Forstner bits (code: 10596) should cover it.

JB: I frequently use an array of cordless drills for designated tasks, so I'd be happy to stick with what I have. Maybe I missed it but I couldn't find any corded drills, although there was a vast array of drill bits that I would choose: a 25-piece twist drill set (code: 105931), bradbits, flatbits, Forstner bits, tank cutters – always something to add to.

Clamps

AL: One can never have too many cramps! I'd suggest a minimum of four 1,200mm all-steel sash cramps (code: 505580), plus the same number of 150mm G cramps (code: 505516).

JB: Aluminium sash clamps: four 610mm (code: 505570), four 1,220mm (code: 505572), and an variety of G clamps ranging from 2-6in. The Axminster Trade clamps look good and deep throat versions are always useful – four of those, please!

Hammers & mallets

AL: A claw hammer for general carpentry work (code: 117835) and a Warrington pattern hammer of around 500g in weight for cabinetmaking (code: 118720).

JB: For me, it's a claw hammer, lump hammer and a wooden mallet (code: 105402).

Grinding & sharpening

AL: Plane irons and chisels *must* be kept sharp; the most expensive plane on the market will be useless if the blade, or iron, becomes dull and nicked. For honing, I would choose Japanese waterstones with a grit size of 1,200 and 6,000 (codes: 510464 & 510465), and I'd go for a slow speed water-cooled Tormek grindstone (code: 507158), which prevents overheating and the temper of the steel being lost.

JB: The Axminster Craft wide stone grinder would do me (code: 105117). I have traditionally used a designated disc sander (ensuring dust extraction is not connected) to sharpen my chisels and plane blades, achieving flatness and the correct bevels in a fraction of the time when compared to conventional methods of sharpening.

Power tools

AL: A mains electric drill with hammer facility, cordless drill (code: 506745), biscuit joiner, random orbit sander, belt sander, jigsaw, ½in and ¾in collet routers, and perhaps a router table if required.

JB: Oh, where do I start! Everything that Andy has and more. A glue gun (extra pair of hands) (code: 800346), cordless combi drill (Makita brushless), and the same with the jigsaw.

Machines

AL: A sliding table panel saw (code: 101256); 260mm planer/thicknesser (code: 101156); heavy-duty 457mm throat bandsaw (code: 105876); mortiser (code: 102215); spindle moulder (code: 501209); drum/wide belt sander (code: 106004); woodturning lathe (code: 105889) and a pillar drill (code: 505207).

JB: A large and small bandsaw: the Jet JBWS-15 (code: 105875) is capable of cutting deep veneers when fitted with the correct blade. The Craft AC2606B (code: 105095) offers a throat of around 260mm, which is adequate for much general work. I would again buy a radial arm saw – the Axminster Trade AT400RAS. I use a milling machine for drilling and routing, so I would choose the ZX30M mill drill (code: 505109) and I'd add a power feed (code: 700095). A 260mm planer/thicknesser (code: 600671), a 560mm drum sander (code: 102303), plus a belt sander (linisher) (code: 10170). Also, a large disc sander, milling machine, metal cutting TCT saw, vacuum press (for veneering), plus a wood and metal lathe.

Dust/chippings extraction

We are both agreed it essential for machines and some power tools to have chippings extraction and we both have extraction units. For general woodworking and adaptability, one or two portable units would suffice (code: 10525) or a neat wall-mounted unit (code: 508483). Of course eye, ear and face protection should also be worn.

One machine to take home

AL: Something I could do with is a decent size disc sander for trimming frame mitres (code: 105110).

JB: If I could find the wall space, I could use a vertical panel saw (code: 500464) for rapidly dimensioning 8x4in plywood sheets. The future is plywood for me.

Conclusion

The 20 minute video on YouTube (<http://bit.ly/3dbzMWV>) expands on this article with both Andy and myself explaining more as to why we prefer certain tools and what we feel would be useful for the beginner setting up.

I think we are both agreed that having the most expensive tools may feel good but they offer no guarantee of good craftsmanship and, equally, inexpensive tools do not necessary mean poor quality. Andy pointed out that the great cabinetmakers of the past (including the Arts and Crafts pioneers of more recent times) whose work is admired in collections and museums, worked with far less sophisticated tools than we now have available to us.

For anyone starting up as a furniture maker, choose wisely according to what kind of work you intend doing. ✂



Jeremy checks the sturdiness of a power tool bench

Getting the hand in with tracery

Robin Gates stops and stares at Gothic carving in the May 1915 issue of *The Woodworker*

It isn't prayer which draws me to the cooling atmosphere of an old church so much as the opportunity to stop and stare in admiration at our traditional arts and crafts. As the heavy oak door shuts me safely inside, I find myself transported to a world of masterly woodwork and masonry painted by the light of stained glass windows. The wooden roof strikes me as a sailing ship anchored in the sky, the rood screen an intricate crystalline structure of frozen time. It's a miracle such unprofitable beauty survives in this world that puts a price on everything, where even the extinction of other species is justified on the basis that they don't earn their keep. Today's lesson is taken from the *The Woodworker And Art Craftsman*, Volume 19, No.257, May 1915. Please turn to page 109 while I vacate the pulpit.

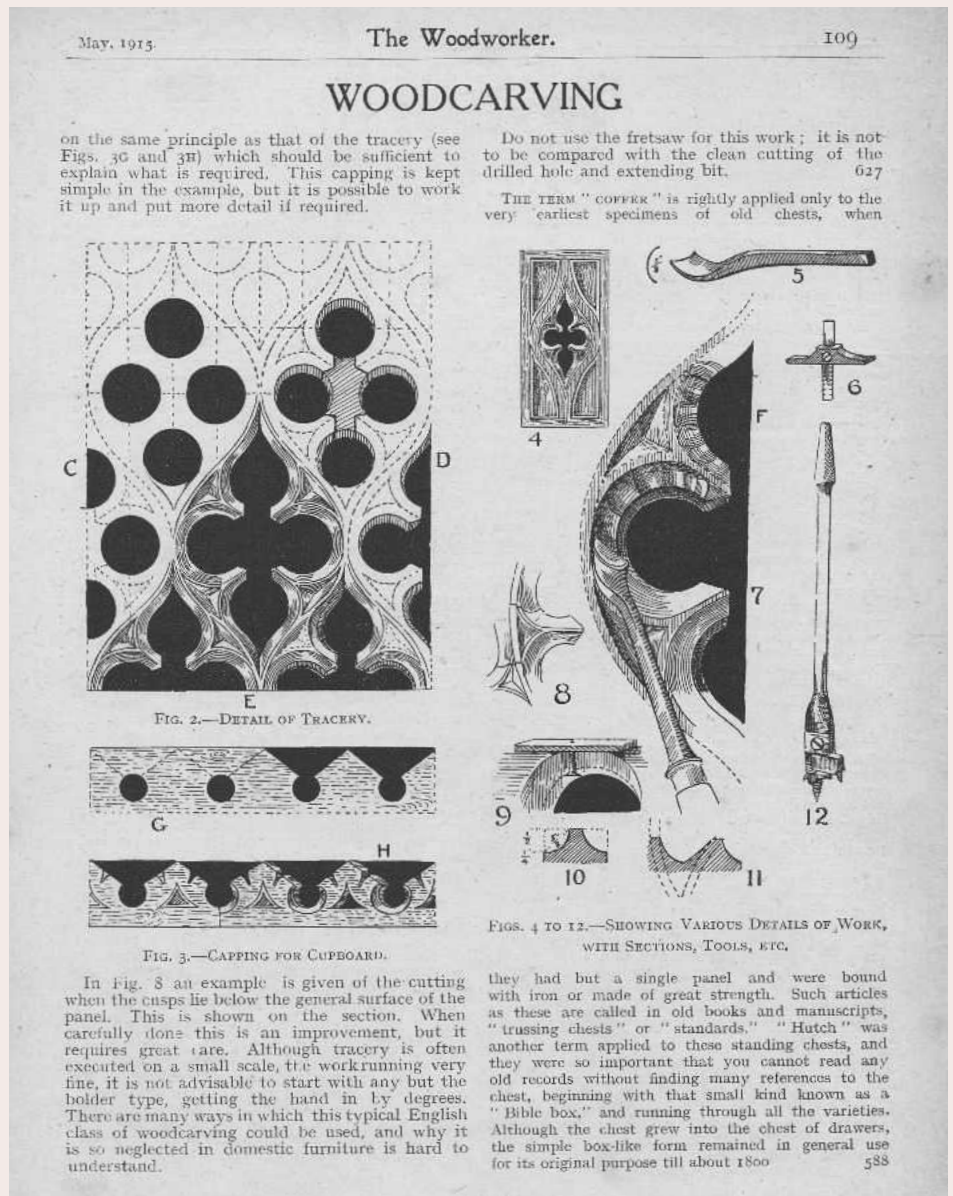
The subject is adapting Gothic tracery to cupboard doors, and although not overtly religious, the example cupboard clearly has its feet firmly planted in the refectory of a medieval monastery, and is echoed in the aumbry that's been a feature of the church down the centuries. Certainly these geometrical apertures with their ogee curves and cusplings are found in cathedrals and village churches throughout the land.

Given our preoccupations in current woodworking it can be difficult to grasp how vigorous a part of cultural life carving once was, as an artistic expression through sculpture but even more so in the fabric of everyday furniture. Almost nothing was considered complete until the flourish of an acanthus leaf had been added to relieve the desert of a flat surface.

Extensive illustrations

Luckily *The Woodworker* came along when the profession had recently undergone a revival, just as the Victorian wholesale renovation of church furnishings was drawing to a close, and much that is now hard to find elsewhere is preserved in its earliest pages. Back then, business was thriving on the back of demand for ecclesiastical decoration, and the apprentice woodcarver could look forward to a viable career in the trade. They might work for Martyn's of Cheltenham, Herbert Read in Exeter or the larger-than-life Harry Hems, whose forthright opinions and large-scale works graced these very pages in the 1900s.

What charms me about this illustration is how much is packed into it, and with such character. By contrast, the SketchUp illustrations in a costly current book I'm reading are as engaging as printed circuit boards.



Having chosen our 'straight grained piece of oak of fairly close texture' **Fig.2** guides us, from top left, through steps of setting out the design, then boring holes using the expansive bit shown in **Fig.12**. The shaded centre part is next removed, shown top right in **Fig.2**, using a keyhole saw, before marking within the openings using an adjustable gauge made from a wood scrap and a screw shown in **Fig.12**. This little device can be 'regulated up or down according to the depth of splay, hollow or chamfer required'.

Now for the carving proper, beginning with a 'straight gouge of fairly quick curve' for roughing

out the cusplings, shown in **Fig.7F**, followed by 'proper cleaning up of the curves' using the curved or spoon gouge, which should have 'a fairly stout neck and be about $\frac{1}{2}$ in to $\frac{3}{8}$ in across the blade' shown in **Fig.5**. We're advised to 'reverse the cutting direction at the least sign of danger' because in this work 'faulty cutting shows up very plainly and cannot be rectified once the wood is cut away'. The more difficult carving of cusps below the general surface of the panel is shown in **Fig.8**, but we're advised to first master the bolder tracery, 'getting the hand in by degrees'. ✂

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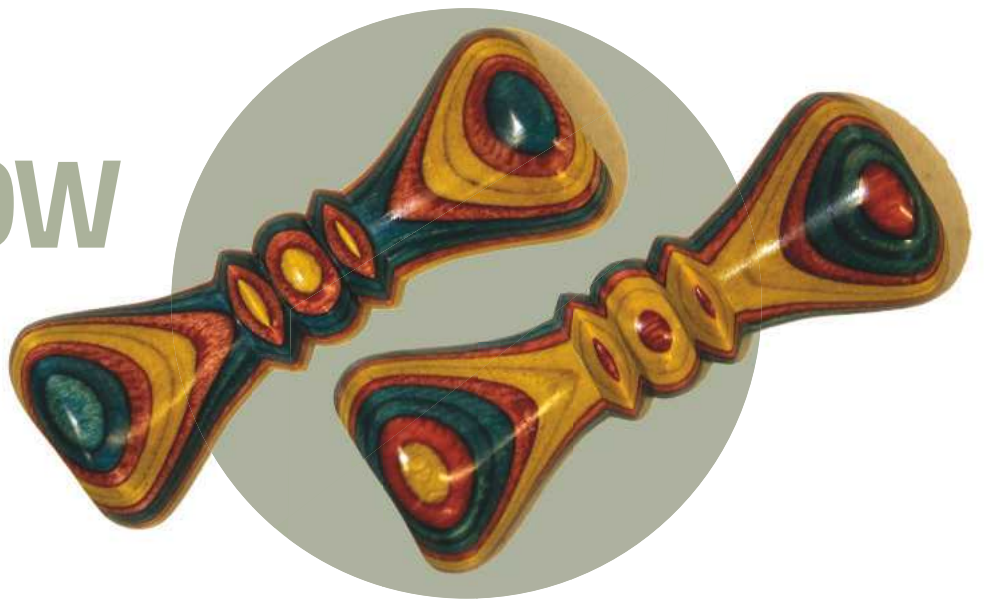


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DAPPER DICKIE BOW

Andrew Hall shares another one of his signature projects with us here – the dickie bow tie – which is a fun exercise in turning and also makes for a fantastic gift



I rekindled my love of turning 20 years ago and decided I wanted to run a business teaching and demonstrating. I therefore had to try and find something that would be of interest to woodturning clubs, while encouraging them to book me for demonstrations.

Finding new subjects is always difficult as there is really nothing new in woodturning, apart from tools and equipment, and being a self-confessed toolaholic, I love the new bits of kit that become available to us turners.

20 years ago, I had lessons with the local turning tutor, Jimmy Clewes, and it was Jimmy who advised me to start turning hats as a demo piece. As I enjoyed making them, that is where the hats developed. My main inspiration was Johannes Michelson, a hat turner from the USA, and I have to say it was great advice from Jimmy as this avenue has opened the doors to demonstrating at various woodturning clubs and shows, both in the UK and Europe.

From helmet to blues bowl

In 2006, after a holiday in Rhodes Town, Greece, the Corinthian helmet demo was born, which was my wife Janet's idea. She bought me a small helmet to use as a template, which was basically a goblet shape with the stem cut off.

The eyes and nose guard are cut out using a mini jigsaw, then imagination with added decoration and texturing. I thought I had developed something unique but no; after extensive online research and not finding anything, I exhibited a helmet at the AWGB seminar and Ray Key informed me there was a Canadian turner also making helmets. Sure enough there was, albeit they were modelled on Samaria helmets and mine were Corinthian.

The blues bowl instrument came next, and to this day I haven't found anyone else making one entirely on the lathe. There is a turner called Tobias Kaye who makes beautiful sounding bowls with strings beneath the surface, whereas my

blues bowls have the strings above the bowl with the addition of a neck turned as a spindle.

Project origination

But back to the topic of this article – the dickie bow tie. I was turning one day and thought I needed a quick and easy project to develop hand-eye dexterity and coordination, and to cover the three basic cuts: bead, cove and 'V'. I relate this to training in the gym. I refer to it as a warm up exercise to do before moving on to bigger projects, and that was how the project evolved.

Again, I carried out extensive research and found two Harvard graduates in furniture design who were producing wooden dickie bow ties. These were stamped out of 4mm exotic hardwoods, such as cocobolo and zebrano, but I couldn't find anyone who was turning them. They have turned out (no pun intended) to be a great little warm up exercise at demos, and they are nice to wear and make great gifts.

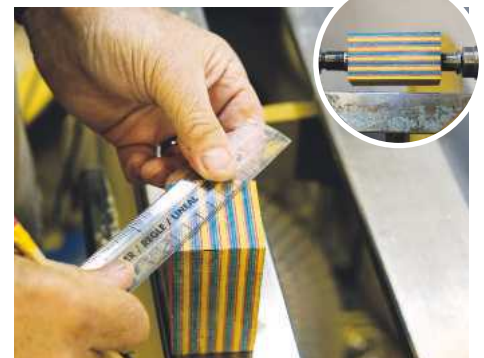
I first demonstrated the dickie bow tie back

in 2016 at the Axminster 10 Turners Turning event in Nuneaton, where I had a display of about 12 of them, all in different shapes and woods. Within 10 minutes of the show starting, a lady asked if she could buy one for her husband. I actually knew him and said he could turn one himself, but she said there wouldn't be time as, that evening, they were embarking on a world cruise and had just called in at the show for a couple of hours. So without him knowing, she bought it as a gift for him to wear at the captain's dinner table. I've since seen the chap at shows wearing it and he tells me he has made a number of them for friends. Interestingly, I asked the lady's opinion as to her favourite shape and she and a number of others chose that of the dickie bow tie shown in this project. I actually sold eight out of the 12 dickie bows at the show, which was nice, but mainly to ladies.

Dickie bow ties can be made using any timber, as well as acrylics and laminated rainbow woods. Rainbow wood was the chosen material for this project. ✂



1 At the start of each day, I always use a garrison block to clean the lathe bed and spray with a dry silicone, which makes the turning experience so much more enjoyable. I use a lot of wet wood so the lathe does get oxidised, and even with seasoned timber, there is always moisture in the air, so cleaning the machine before work begins is essential



2 To start, you need a blank measuring 90 x 40 x 40mm. Find the exact centre by either drawing corner to corner, or using a centre finder and then mounting between centres using a Steb centre and revolving ring tailstock centre



A German student who attended a hat turning course with me in 2017 – we met up again in 2019



3 I use the chosen template shape to gauge the size required. The dickie bow is finished at approximately 75-80mm long x 30-35mm diameter



4 Using the spindle roughing gouge, I turn the spindle to the required diameter



5 Using a parting tool, I turn the ends down to 1mm larger than the diameter of the Steb and ring centres at the required length. I then use a skew chisel to achieve a clean finishing cut



6 I then make reference marks for the bead, cove and 'V' cuts



7 Using callipers, I gauge the central bead and using a parting tool, I turn the dentil down to the required diameter. Safety note: when you buy callipers new, the points are sharp, and they must always be filed round if you're using them to gauge the diameter while the lathe is rotating. If you're new to turning, always stop the lathe and check the diameter



8 I then mark and cut the beads with a spindle gouge. When cutting the right-hand bead, I have my finger in line with the flute and elevate from 45° to horizontal, turning my wrist from the 12 to the 3 o'clock position



9 I then move my finger to the right of the flute and cutting from 45° to horizontal, I elevate the tool as I turn my wrist from 12 to 9 o'clock; this allows a natural movement of the wrist



10 The next step is to cut a cove with the spindle gouge. I am naturally right-handed so with my finger on the side of the flute, I cut from right to the centre of the cove, maintaining bevel contact, taking the tool from the 10 to the 12 o'clock position. I then repeat the cut from left to centre, from the 2 to the 12 o'clock position



11 I now mark the centre of the dickie bow tie and cut the bead as previously described



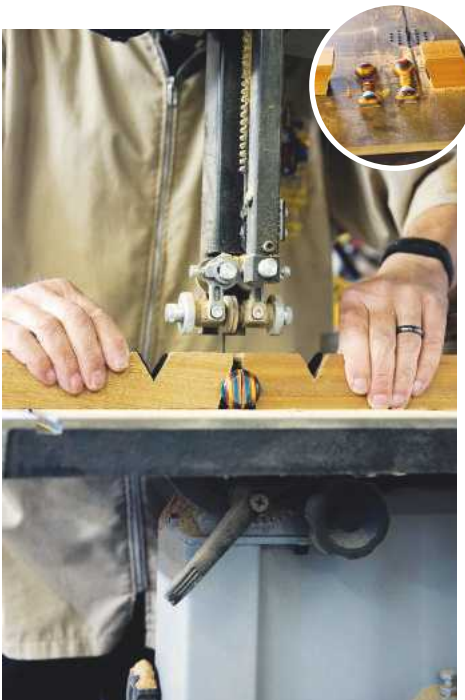
12 Using the spindle gouge, one side of each 'V' cut can be produced while cutting the bead, followed by cutting the opposite side of the 'V'



13 Blend the cove into the base of the 'V' cuts using the spindle gouge and then reference the finished length with the ultra thin parting tool; this concludes the turning part of the project



14 I then sand through the following abrasive grades – 120, 180, 240, 320, 400 and 600 – before sealing with sanding sealer and polishing with Microcrystalline wax



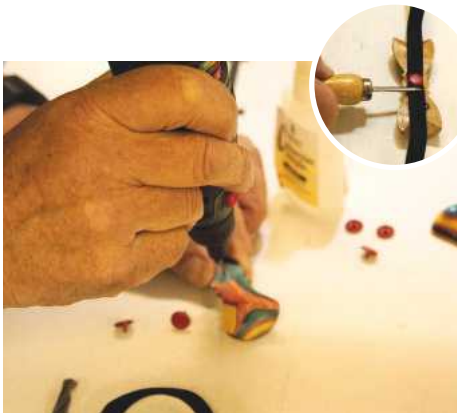
15 I made a jig using 300 x 50 x 50mm materials with 'V' cuts and chamfered ends, which allows me to safely cut the bow tie on the bandsaw. If you prefer, however, you could paper joint the material and split the joint with a chisel or knife. Note: I used the loop pads of hook-and-loop material to hold the bow tie secure while it is being cut in half



16 Using the Simon Hope sanding cylinder on the lathe, I sand the back of the bow so that it is slightly concave and curve the ends to reduce some of the weight. I find it sits better on the shirt collar this way



17 To wear the bow tie, I cut a piece of 10mm elastic 350mm long and secure this to the bow using a cropped upholstery stud and CA adhesive. Shield the pin as you cut it and wear safety glasses, just in case anything flies up during cutting



18 I then drill a hole to match the diameter of the pin, apply the medium CA adhesive and hold with a bradawl until the glue sets. I then add another drop of glue and allow to dry for 24 hours before wearing



19 I attach dickie bow tie clips, purchased from Amazon, which I stitch on with black cotton



20 If the bow tie is a gift, I then find a nice presentation box as shown. The presentation box has the rainbow wood dickie bow and an oak version made using material I was given by the Cannon of Durham Cathedral, who was one of my students. He told me it came out of the 12th century bell tower, so I chose to give it to my German friend, Jens, as a gift (shown inset)



21 New variations of the project turned during a recent demo. These are made using acrylic shaving handle blanks measuring 100 x 45 x 45mm. They were turned using Crown carbide tools and sanded with Micromesh and water to 15,000 grit, then finished with black upholstery studs

THE INTELLIGENT HAND

by David Binnington Savage

The Intelligent Hand offers a peek into a woodworking life at a level most of us can barely imagine, as **Simon Frost** discovers



'Love Chairs Vers 3', pearwood,
by David Binnington Savage

Few furniture makers succeed in combining exquisite, original design and immaculate craftsmanship with business practices that make it a viable and fulfilling profession, but David Binnington Savage (1949–2019) was evidently one of the few.

The Intelligent Hand, completed shortly before his death, should be required reading for any maker hoping to produce work of the highest quality, built to last and thoughtfully designed to please for generations.

Part memoir, workshop guide, history of art and design, celebration of craft philosophy and much more beside, *The Intelligent Hand* is more than the sum of its parts, the 45 chapters meandering and time-hopping through myriad topics on which Savage amassed wisdom, which he imparts with insight and good humour throughout.

THE VERDICT

Publisher: Lost Art Press

304 pages, printed on #80 matte coated paper

Typical price: £48

Web: www.classichandtools.com

Arts & Crafts Movement

A gifted artist from the beginning, Savage was afforded an art school education at the Ruskin School at Oxford, founded by the theorist at the centre of the Arts & Crafts Movement, John Ruskin. Heroes from Da Vinci to William Morris instilled in Savage a lasting devotion to classical proportions, which he explores in captivating detail in this book; while the philosophy of the Arts & Crafts Movement provided a touchstone throughout his career.

The book's title encapsulates this ethos, handed down directly from the Movement via the Ruskin School and, later, Savage's own furniture making mentor, Alan Peters. Savage describes 'The Intelligent Hand' as 'a person working physically and giving all – head, hand and heart – to the making of a piece. To the making of a piece worth making well.'

Arts & Crafts was the antithesis of the mass manufacture model pioneered by Henry Ford, who maximised output by eschewing highly skilled engineers in favour of a high-speed production line, splitting a car's manufacture into a sequence of simple steps, each to be carried out rapidly, repeatedly, and without thought.

To fill 100 jobs, Ford reputedly hired 963 skilled workmen and women, 863 of whom inevitably would not remain on the production line. Savage holds a special affection for 'the 863'; those who

he imagines 'could not stomach' a workplace designed around 'a process that, once designed, needed no further thought or tinkering'. Savage recalls a life dedicated to sustaining the values of 'the 863', where a maker begins and ends the day with a clean bench and sharp tools, and asks 'why' no less than 'how'.

Rowden Atelier

It's an incredibly practical book, too. Savage describes techniques from sharpening to paring and chopping in great detail. He offers opinions on steel grades and essential tools, and dedicates significant sections to the building of a workbench, and the design and making of two new pieces of furniture.

The chapters on the design process, presentation drawings and drawing more generally, are jaw-dropping, illustrated by Savage's beautifully distinctive watercolour sketches, which wouldn't look out of place on a gallery wall in their own right.

Another interesting focus of the book is on Savage's furniture school, Rowden Atelier, in Devon – from the travails of setting up shop in the aftermath of bankruptcy to succession planning for the school's future. Alongside Rowden and, of course, his furniture, this book forms part of a legacy that will inspire makers for generations to come. ✂

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BAROQUE BEAUTY PART 1

The overall shape and form of the Baroque guitar is very similar to the Spanish/Portuguese 'vihuela', explains **Shaun Newman**, as he takes us through the first steps for recreating one of these stunning instruments



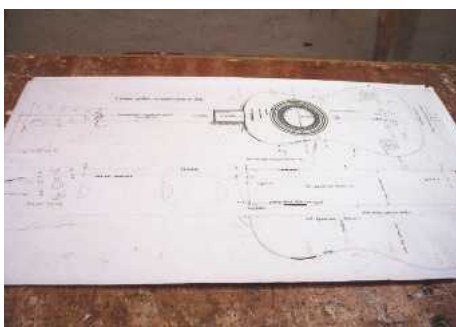
The term 'Baroque' comes from the Portuguese word 'barroco', which is a misshapen pearl. How odd!

Originally it was a pejorative term, meant to describe flamboyant and ornate architecture, which seemed to be sprouting up across Europe out of control. Over time, however, it described one of the most fascinating periods for culture and of course for music, which lasted almost 200 years.

The Baroque guitar began to replace both the Renaissance lute and guitar during the 16th century and the first historical record seems to be in the mid-16th century Spanish book *Declaracion de Instrumentos Musicales*, by Juan Bermudo, published in 1555. But where did it come from? Musicologists believe the word 'guitar' derives from two Persian words: 'tar' meaning string, and 'char' meaning four, and many of these very early instruments had just four strings. By the Baroque era, however, the number had risen to 9 or 10, arranged in five courses. A course is usually a pair of strings, and sometimes a single. The guitars also had gut frets tied around the neck and fingerboard, which were

moveable to help with the fact that tuning had not yet been standardised to A=440Hz (where the note 'A' is that above middle 'C'). These features gave the Baroque guitar its unique appearance.

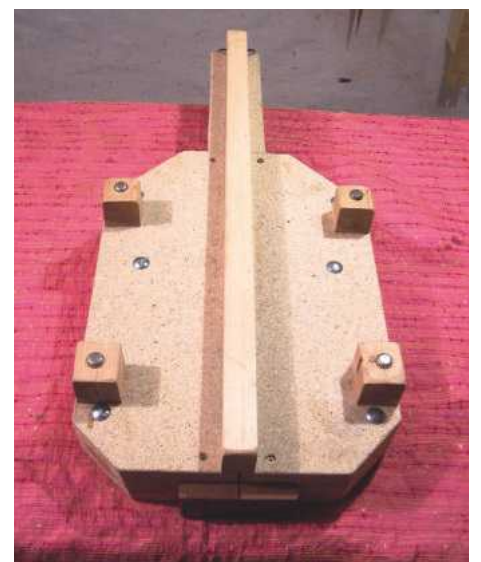
The overall shape and form of the Baroque guitar is very similar to the Spanish/Portuguese 'vihuela', but the two should not be confused as the vihuela has different roots. In essence the vihuela is a flat-backed lute, tuned in a similar way, and with a similar repertory. The Baroque guitar has rather more in common with the Renaissance guitar than the vihuela. The instrument pictured and described in this series of articles does not have the normal 9 or 10 strings but just 6, and fixed frets, as quite simply I wanted to play it in the manner of a standard six-string classical guitar with modern



1 An example drawing of a Baroque guitar

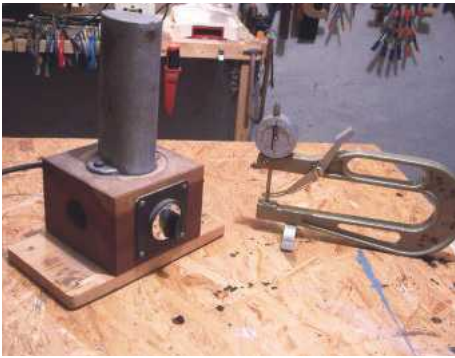


2 The components of the mould



3 The underside of the mould with strengthening bar





4 Some specialist tools

tuning. The five course instruments of the 16th and 17th centuries would have been tuned in the 're-entry' tradition. This means that the first two courses would be at a higher pitch than subsequent ones. I would have had to spend hours getting used to such an unfamiliar setup!

So, if the instrument is only in the Baroque style, and therefore not truly authentic, why make one? For me it is the challenge of creating an instrument of such beauty, elegance, complexity and sheer style in a way that I could play it. The inlay work, the parchment rose, the peg head and the fingerboard all offer exciting challenges just asking to be overcome.

Materials

Baroque guitars were made from many different timbers, but a fairly consistent choice involved maple, but a fairly consistent choice involved maple. Supplies of this wood have always been plentiful in Europe, and that is certainly one of the reasons for its selection. Similarly spruce is in plentiful supply, and luckily extremely resonant, so is most often the timber used for the soundboard. I felt it would be good to add some contrasting colours to the design, so pulled out some mahogany from my timber store to help make up the back and ribs (i.e. the sides of the instrument), as well as some rosewood



7 The blocks that will make up the heel



9 A dovetail saw is used to cut out the slipper heel



5 The 1m long mahogany billet used to make the neck

for bindings and some of the inlays. The neck and headstock are of cedar and the bridge, pegs and fingerboard ebony. Other timbers are used here and there, which will be described later. The intricate rosette is made from calfskin vellum, and is usually described as a 'parchment rose'.

First considerations

Before starting to build any instrument, consideration must be given to both the dimensions and the method of construction. The dimensions are relatively easy to determine if a drawing is obtained. There are several available online and mostly they are to scale (photo 1) – see supplier list at end of article. I would strongly advise getting hold of one as a guide throughout the build. Most classical guitars are made using one of two methods, either a workboard or a mould, I chose the latter as it holds everything very securely during construction and can be used over and over again.

The components of the mould are mainly made from 18mm chipboard (photo 2). Running along the length of the underside is a 30 x 40mm baton to help keep the neck support rigid, and four blocks were introduced to help raise the mould from the workbench to allow cramps to be used when it came to fitting the back (photo 3).



8 The slipper heel marked out



10 The heel slot is chiselled out



6 A scarf joint cut at 14° for the headstock

Some makers will give the mould a slight lowering of the headstock end of that part, which supports the neck. This will eventually allow the neck to tilt forward slightly ensuring the strings will reach the bridge without buzzing on the frets. The tilt is just 1.5mm from the heel end of the mould to the end of the neck support. The mould that I have used here is created flat as the bridge and saddle that I have designed will lift the strings sufficiently to avoid buzzes. This process will be explained later.

Some specialist tools are usually required – for example, a thickness gauge and a bending iron (photo 4). Both of these are commercially available, but can be home-made – there are several clips on, for example, YouTube describing how to make them. Other specialist tools needed will be explained as they are referred to in the text.

Most other requirements are usually to be found in a reasonably well-equipped workshop; however, some specialist punches can be useful when it comes to making the rose.

Some useful measurements

Before proceeding, and whether you have a drawing or not, the following measurements may be of help:

- Overall length of finished instrument – 910mm
- Width at lower bout – 260mm
- Width at waist – 156mm
- Width at upper bout – 195mm
- Body depth at tail – 98mm
- Body depth at heel – 94mm
- String length from inside edges of nut and saddle – 628mm
- Width of fingerboard at nut – 48mm
- Width of fingerboard at fret 12 – 58mm
- Thickness of neck at frets 1, 7 and 9 – 21mm, 25mm, 25.5mm
- Radius of sound hole – 42mm
- Length of headstock – 187mm
- Width of headstock at widest point – 78mm
- Thickness of headstock, including face and back veneers – 16mm
- Bridge length including mustachios – 215mm
- Soundboard and fingerboard thickness – 3mm
- Thickness of back and sides – 2mm
- Action at fret 12 – 3mm treble, 4mm bass

The head & neck

Some makers begin the build by making up the ribs or the soundboard; others begin with the neck, which is the approach I chose. This part of the instrument is made from a billet of mahogany 960mm long, 76mm wide and



11 A straightedge helps

25mm thick (photo 5). The first operation is to create a scarf joint at one end to give the headstock its characteristic angle. This angle is normally around 14° (photo 6), then sections are cut from the opposite end of the billet to make up the heel block, which is later carved into a conical or tapered shape (photo 7). This method of construction is known as the 'slipper heel' and is the traditional way the Spanish makers have constructed their guitars over several centuries. The slipper part will support one end of the back when it is put on, and the heel helps to locate the ribs securely. The form of the slipper and heel are marked out on the timber (photo 8), cut out with a dovetail saw (photo 9) and the waste material from the slot is chiselled out (photo 10). As the bottom of the slot must be dead flat it should be tested with a straightedge (photo 11). These slots will later accept tapered wedges to ensure a very strong join between the heel and ribs. Finally, the slipper, the heel and the slots are cleaned up and made to look just a little elegant (photo 12).

Before the headstock is shaped it is normal to put a veneer on the face, this one is made from a thin piece of ebony no more than 1.5mm thick and is backed by a sycamore veneer (photo 13). I chose to inlay the headstock face with a tapered insert made from rosewood with some slant check purfling made into a herring bone. The whole insert was bounded at either edge with white/black/white purfling – see supplier list to obtain purflings. On this occasion I also chose to put a veneer on the back of the headstock as well, this time made from ziricote with a herring bone purfling running through the centre. These veneers with their inlays are made up in a simple flat jig made from plywood with blocks and wedges to push the component parts together as the adhesive is curing (photo 14).

To ensure a clean line to the shape of the headstock I glued a small sheet of 1mm model maker's ply, which is made from birch, offering a pale background to the black lines that were transferred from a template made from the drawing and acted as guides for cutting out the outline (photo 15). As there are several small curves in the design, I attached blocks to either edge of the headstock to avoid any splitting when they were removed on the pillar drill (photo 16). After the drill and bandsaw had completed their tasks (photo 17), the ply sheet had to be removed. A Stanley No.80 scraper plane works very well here, and it was intriguing to see the patterns of the face veneer slowly emerge (photo 18).

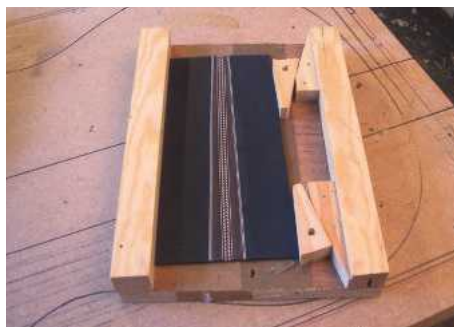


12 The slipper heel looks a bit more elegant

The tuning pegs

The pegs for this instrument are made from ebony, though boxwood, rosewood or fruitwoods may be used. It can be quite tricky making a set that has each peg identical to all of the others unless you are an experienced turner, so it may be simpler to buy a set in (photo 19) – see supplier list at end of the article. Each peg should have a 1:30 taper along the shank, which is normally the taper found on a violin/viola reamer. I recommend buying a reamer first, establishing the taper ratio, and proceeding from there.

As mentioned earlier, a baroque guitar has nine or 10 strings. Even if nine strings were used, a tenth peg was fitted for symmetry. The holes for each peg are drilled through the headstock in the positions marked out on the veneer. Each hole should be no larger than the diameter of the reamer at around 5mm from its end. The peg is then made to fit after carefully reaming all of the holes. Take out too much and the peg will slip right through to the end, and too little it will not pass through the headstock (photo 20). The pegs should protrude by around 2cm to allow a small hole, 1.5mm in diameter, to be drilled through the end to allow the string to be wound on.



14 The jig that holds the headstock veneer together



16 Avoiding splits on the edges of the headstock

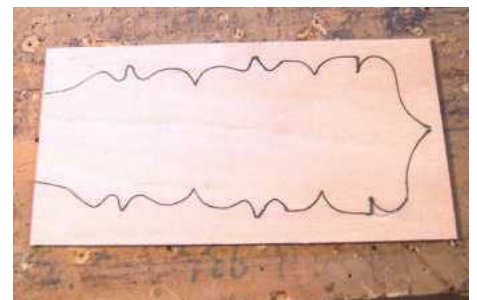


13 The headstock veneer

Making a peg shaper

Even if the peg holes are reamed very carefully, the pegs may have to be shaped for a perfect fit as even factory made ones are not identical. Peg shapers are commercially available, but can be expensive, costing up to £200. It is very easy to make one yourself. All that is needed is a block of hardwood measuring 10cm square and around 15cm long. The block is sawn in half lengthways and the two halves are held together along one edge with a heavy hinge (photo 21). A hole is then drilled down through the block where the two inside faces meet to a depth of around 10cm. This hole is then carefully reamed along its length. This ensures the two faces that meet have a housing shaped exactly to the profile of the reamer. I have also found it useful to make my own peg winder, as even the best fitting ones can be difficult to turn (photo 22).

The shaping itself is done with a sheet of abrasive placed along one of the inner faces of the shaper and when it is closed onto a peg and held firmly, the peg is rotated until it has even wear along the length of the shank. This ensures a snug fit into the headstock. Care must be taken not to take too much off the shank, otherwise one peg may protrude more than the others, thus destroying the symmetry (photo 23).



15 The headstock design transferred to model maker's ply



17 The final shape of the headstock



18 The scraper plane in use

One thing I always find useful while reaming these holes is to make up a mock headstock showing the position of each individual peg. This then ensures that if there are any differences, they will be returned to the hole specifically reamed for that peg and that one alone (**photo 24**).

The fingerboard

This is made from a billet of ebony measuring 254mm long and 60mm wide. It is planed down to a thickness of just 3mm (which will be the same thickness as the soundboard), and it is tapered from 48mm at the nut end to 58mm at fret 12. The taper is indicated by strips of masking tape (**photo 25**). The overall string length of the guitar – the distance between the inside edge of the nut and the inside edge of the saddle – is 628mm and the fret spacings are as follows. Fret 1 – 35mm from the nut; fret 2 – 68mm from the nut; fret 3 – 99.5mm; fret 4 – 129mm; fret 5 – 157mm; fret 6 – 183mm; fret 7 – 208mm; fret 8 – 231.5mm; fret 9 – 253.5; and for later reference, fret 10 – 274.5; fret 11 – 294.5; fret 12 – 313mm. Fret 12 is normally the halfway position for the whole fret layout; however, a small extra length is added overall to help cope with 'compensation', which allows for minor variations in pitch due to the string being pressed down onto the fret and thus adding to the tension. Here the expression



21 The peg shaper hinge



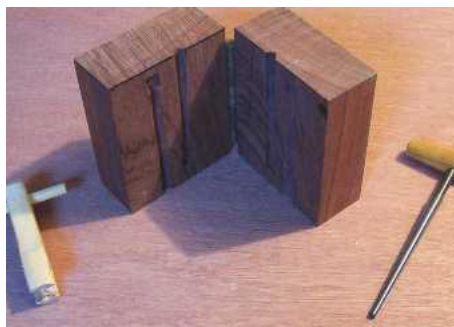
19 A set of commercially available pegs

is 'intonation'. The tiny bit of compensation sorts out a number of intonation issues.

The frets are then tapped into place later on in the build (this process will be explained later). The upper part of the fingerboard can now be fitted to the neck. I always drill four small holes (1.5mm in diameter) through the fret slots at 1 and 8, and tap four hardboard pins in to hold the fingerboard in place as the adhesive cures. If this precaution is not taken and the fingerboard slides out of line as the adhesive is curing, it will be impossible to tune the guitar correctly later on (**photo 26**).

The ribs: making, shaping, strengthening & bending

Having looked in detail at a number of images of Baroque guitars, I wanted to make the ribs decorative and this is where I began to use the mahogany I had been keeping for some time. I cut out two strips at around 24mm wide (**photo 27**) and brought them down to a thickness of around 1.5mm. The length of each was 640mm, which allowed for some overlap to be trimmed back at a later stage. The remainder of the ribs were made from maple, treated in a similar fashion. To set off the contrast, I inserted a strip of black tulipwood between the joins making for quite an attractive feature (**photo 28**). The components were held in my 'wedge and lace'



22 The peg shaper, reamer and peg winder

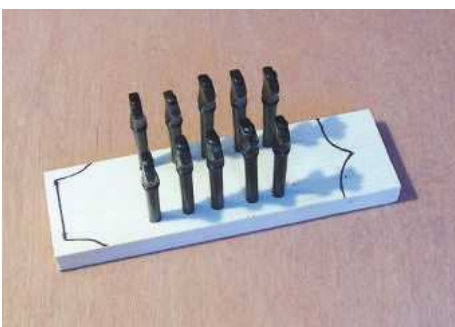


20 Reaming the peg holes

jig until the adhesive cured (**photo 29**). Given the fragility of the ribs so far, just 1.5mm thick with several glued areas, I decided to strengthen them before they were shaped and bent. Two sheets of sycamore veneers 0.5mm thick came to the rescue. A sheet was glued on what would each become the insides of the ribs and then their profile could be applied. This meant tapering them to the height of the heel from a point 250mm from the heel end. It is important to remember that a left- and a right-hand rib must be made, given that you would not want the sycamore on one side accidentally to face outwards (**photo 30**) while the other showed off the beautiful maple and mahogany! Once tapered, the ribs could be bent to shape on the hot iron. During this operation it is necessary continually to check that the bend you apply conforms to the inside edge of the mould. Once a good shape has been achieved, the ribs can be cut to length and a tailblock made to secure the lower end of the build so far. The block is made from mahogany that has been laminated in three parts to offer some side-grain to help secure the soundboard and back when they are attached. If both are glued onto end-grain, the join is less secure. The block is 15mm thick, 60mm wide and the height is that of the width of the lower end of the ribs (**photo 31**). In almost all guitars the join between the ribs



23 The peg shaper in use



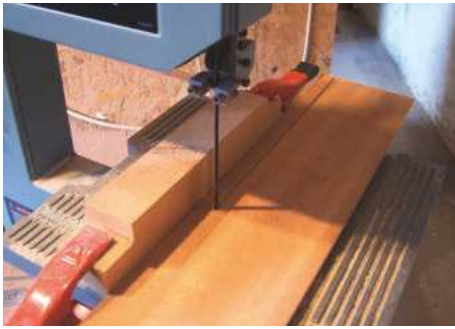
24 A neat way of organising the pegs



25 The fingerboard width shown with tapes



26 The fingerboard pinned in place



27 Strips of mahogany cut out on the bandsaw



28 The rib strips cut ready with tulipwood inserts



29 The ribs in the wedge and lace jig

at the tail end is covered by an insert of one sort or another. Sometimes this involves a simple strip of rosewood or similar, but the joint can have a more complex and decorative inlay. I chose to make one that would match that of the headstock. The tapered parts are placed into the jig described earlier and while the adhesive is curing a tapered housing is cut into the tail. A fine dovetail saw and sharp chisel (photo 32) are needed for this operation (photo 33).

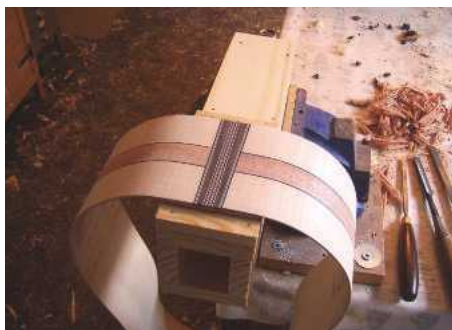
Fitting the ribs to the heel

As mentioned earlier, two tapered slots are cut into the sides of the heel and wedges are used to secure the ribs. Before fitting, the ends of the ribs that will go into the slots have to be cut at an angle which conforms to the taper of the cone-shaped heel (photo 34).

It is as well to test the fit of the ribs dry, as the wedges must bring the two edges between the heel and ribs exactly together. If the wedge is too thin, a gap will appear; if it is too thick it will not run the full length of the join. Some makers hedge their bets by making up four wedges – two for each side – and tap the first two in from above, then remove the shell of the instrument from the mould and tap the other two from below. For me the challenge is to get the tapers spot on and to see no gaps (photo 35). ✂



32 The tailblock housing is chiselled out



33 The tailblock inlay in place



34 The tapered rib ends are marked out



35 A dry fit of the wedge

SUPPLIERS

These suppliers stock everything from Baroque guitar tuning pegs, through to strings, finishes, tools, timbers, bindings, purflings, calfskin vellum, drawings/plans and books and videos on guitar making and in the one case (Elena Dal Cortivo.... and just look at her work!) complete parchment roses made in traditional patterns

- www.stewmac.com – for all materials, tools, plans, drawings and accessories, and in particular bearing-guided router cutters for purflings and bindings
- www.tonetechluthierssupplies.co.uk – for timbers, tools and rosettes (not parchment roses)
- www.luthierssupplies.co.uk – for timbers, tools and plans
- www.madinter.com – for tools, exotic timbers, baroque guitar pegs and many accessories
- www.tonewoods4luthiers.co.uk – for beautiful, exotic timbers and inlay materials
- dictum.com – for fine quality luthier tools and some fine timbers (especially Alpine spruce)
- www.smallwonder-music.co.uk – for inlay materials, purflings and m.o.p materials
- www.eurofinishes.com – for 'General Finishes' acrylic resin
- www.luthiersnook.com – good for Baroque guitar pegs
- www.williamcowley.co.uk – calfskin vellum for the 'parchment rose'
- www.schreinerhistoricalguitars.com – information source for help building a Baroque guitar
- www.harmonialutherie.com
- www.cincinnatiearlymusic.com – as above
- www.parchmentroses.com – just look at her work on parchment roses and gasp!
- www.graphtech.com – for 'Presentation Style' bridge pins with m.o.p. inlays
- www.earlymusicshop.com – gut and similar strings for early instruments
- www.stringsdirect.co.uk – for D'Addario strings in full or part sets

NEXT TIME

Join Shaun in the Summer issue as he begins construction, bracing and fitting of the soundboard as well as creating the outer rosette and the delicate 'parchment rose'

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minute
charge



36
minute
charge



45
minute
charge



55
minute
charge

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Me and my workshop

PART 1

TURNING IT AROUND

In the first of a new series, **Simon Frost** shares the initial instalment from his furniture making start-up diary, where he takes us back to where it all began

In this series, I'm going to try and describe what it's like to turn a woodworking hobby into a career, while I'm doing it.

In this first entry to the start-up diary, I'm going to take you back to where it all began.

A couple of years ago, I got the feeling that my career wasn't going the way I had imagined. After leaving university, when I got a job as a writer for a magazine publisher, I could see a glittering career ahead of me, writing feature articles and provocative exposés on important and overlooked issues; maybe a bestselling book or two along the way.

I moved into more senior roles on increasingly niche titles – one of them turned up as the guest publication on *Have I Got News for You*. Those notions of a grand journalistic career fell away pretty quickly. I probably wasn't going to win a Pulitzer Prize for rewriting house brick manufacturers' press releases on their

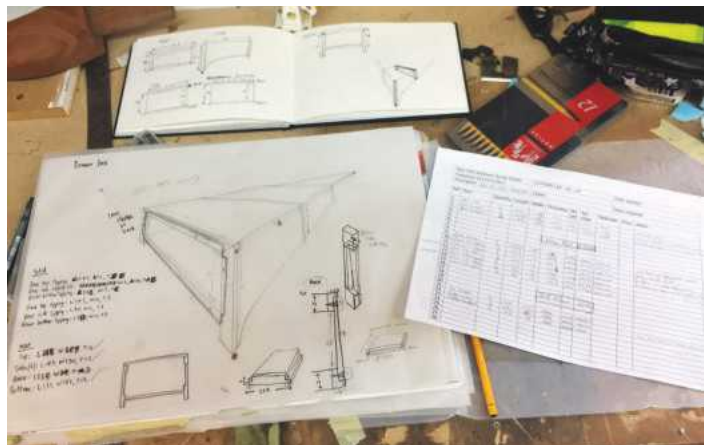
game-changing new clay formulation. Then I started noticing that the people I was now managing were doing all of the exciting, creative work I had started off doing, while I was dashing from one meeting to the next and filling out a whole lot of spreadsheets. Finally, I decided it was time to make a change.

I had started to mess about with wood on a plastic pop-up bench in the garden. With a few cheap tools and some scraps otherwise destined for the fire, I began to have fun making things. A gappy set of dovetails, an asymmetrical handle carved into an offcut to bodge a leather strop together, a 'rustic' chopping board for my mum's birthday – I was no Sam Maloof, but I enjoyed it, and the fact that there was so much to learn

and so many skills to acquire excited me. If I was going to turn it into a profession, I was going to need some training.

Learning from the best

I saved, and saved, and saved. I called Marc Fish, a world-renowned contemporary furniture maker, and principal and founder of Robinson House Studio. I put down a deposit to take a three-month, full-time course in furniture making and design. In the months leading up to starting my course, I gradually acquired the professional-grade tools required, as and when they came on offer. I helped my partner's dad build a large shed (read: small workshop) at the bottom of the garden.



Making the bedside table helped me to learn techniques such as making and applying veneers and lippings, and problem solving through drawings
Photograph by **Simon Frost**

Photographs by **Marcus Tate**, unless otherwise stated



My student project was a bedside table. I deep cut veneers from solid mahogany for the box, which was made from MDF. The legs were made from laminated sycamore veneers, which were glued over a former

As the course date approached, I handed in my notice at work. My boss offered me some work to help keep me afloat while I trained and, amazingly, a job to come back to, part-time, when I had finished the course. For the duration of the course, I moved back in with my parents, who lived just down the road from Robinson House. The things we do to work with wood...

I couldn't have picked anywhere better to train. First of all, there's the head tutor, Theo Cook (see profile in *WW* April). Theo is a genuine master craftsman, who trained at the Krenov School and apprenticed at the Edward Barnsley Workshop. He has a ready solution to every problem, an answer to every question, and an apparently bottomless repertoire of skills and techniques that he has acquired and perfected through years of practising incredibly precise, crisp work.

Something I learned from Theo was that no matter how skilled you become, you can always improve by practising and challenging yourself. Even Theo, who seemed exempt from those mind-bending Japanese dovetails many know him for. He was always using tuition downtime in the workshop to experiment with some new way to stretch his skillset.

I also learned from Theo that the best approach to woodwork, whether cutting an awkward joint or assembling a complicated glue-up, is to always be methodical and organised. Stop and think before you make that cut – how could I mess this up? Always do a dry glue-up to work out the order of everything, which clamps to use where. Pause to check everything is going to plan as you go – rushing never did a woodworker any good.

Then there's Marc, the owner of the school, whose own high-end furniture business runs from the same workshop. Marc is all about innovation, finding new and beautiful ways to mix and manipulate materials into arresting natural forms. It was amazing to learn in a workshop where the capabilities of what can be done with wood are being pushed every day. And it's not just wood – although the first part of the course focused entirely on woodworking hand tools and techniques, the school has a strong ethos of encouraging mixed and original use of materials.

Marc and his small team of makers – all former students – don't churn out pieces by the dozen but a handful every year, each taking many hundreds of working hours to design and make.

The hours of all of the makers in his team are logged carefully, along with copious notes



My first wedged tenon – not perfect, but something to build on
Photograph by **Simon Frost**



I employed wedged and unwedged tenons in this bench, which I used as a productive excuse to work on my hand skills



Something I learned from Theo Cook was to always practise your hand skills



Don't pick up the saw, or plane, after weeks away from it and expect perfect dovetails to appear

on every process and experiment carried out. Which technique worked, which glue didn't; all of these notes and time logs allow Marc to calculate the hours, materials, techniques and costs involved in his next ambitious project, and help the team keep track of the lessons learned along the way.

A base to build on

The three months raced by. I left Robinson House with my first piece of furniture – a bedside table in mahogany with laminated sycamore veneer legs – and a lot of learning to continue practising in my workshop.

We'd had courses from visiting tutors in drawing, French polishing, carving; days learning about electroplating and gold leafing; assignments researching the major movements in furniture history; extensive training on hand tools and machines; visits to timber yards and design exhibitions; lessons in business, from calculating costs to client presentation drawings.

With my part-time job as a safety net, I decided to focus on honing my skills, rather than trying to drive headlong into business. I built a sturdy workbench, on which I made a bench for our hallway at home using oak reclaimed from an old sideboard. To practise my hand skills, I made it entirely 'unplugged' – flattening, thickening and jointing stock, sawing dead straight, laying out and cutting mortise & tenon and wedged tenon joints.

My first 'practice' client job was French polishing a large dining table for a family friend. They insisted I charge a proper price, but a day later than I expected to finish the job and still a long way from done, I realised I hadn't. Taking my cue from Robinson House, I logged the hours as I went, noted the problems I'd encountered and how I solved them. Next time, when it mattered more, I'd know.

To keep myself busy, perhaps meet the odd potential client, I spent some time registered as a woodworker on a task-sourcing app, driving around north London to put up shelves and assemble furniture. I fixed garden benches and boxed in pipes for my partner's grandparents. I restored a neighbour's unwanted old rocking chair. The odd jobs helped me to get used to working in people's houses – something I'd



This rocking chair was given to me in several pieces by my next door neighbour to practice on. I completely stripped the finish, reassembled and fixed large voids with strips of bog oak, before refinishing



One of the shotguns I have French polished. These are beautifully crafted, and their contours are challenging to polish well with shellac

TECHNICAL Start-up diary

never really done before – and every bit of experience gave me more confidence and a better idea of how long everything takes, and what it costs.

I French polished the stocks of shotguns for my barber, who shoots clay pigeons and pheasants. He paid me in haircuts and covered my costs – the important part was that I got some portfolio photos, and that he told his friends at the shooting range how he got his gunstock so shiny.

As the months passed, I grew in confidence and started to design in earnest. Just as I was getting ready to start making some stock, a call came. A new client, recommended by the friend with the dining table, wanted to talk to me about refinishing her kitchen. What I didn't realise was that job would lead to months more work with the client, but more on that next time... ✕

NEXT MONTH

Join Simon in the next issue as he shares more about his journey from journalism into professional woodworking.

To find out more about Simon and his work, visit his website – www.frostbespoke.co.uk – or follow him on instagram: [@si.frost](https://www.instagram.com/si.frost)



French polishing my first client's dining table
Photograph by **Simon Frost**



My new office in the garden, mid-build. It's not tiny, but small enough that I have to be tidy and organised to use it, which is no bad thing. If I need to use machines, I rent a nearby workshop by the day at a decent price

Photograph by **Simon Frost**



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LETTERS

★ LETTER OF THE MONTH

AN AVID READER



As for many woodworkers, Jack's workshop offers a place of sanctuary from everyday life

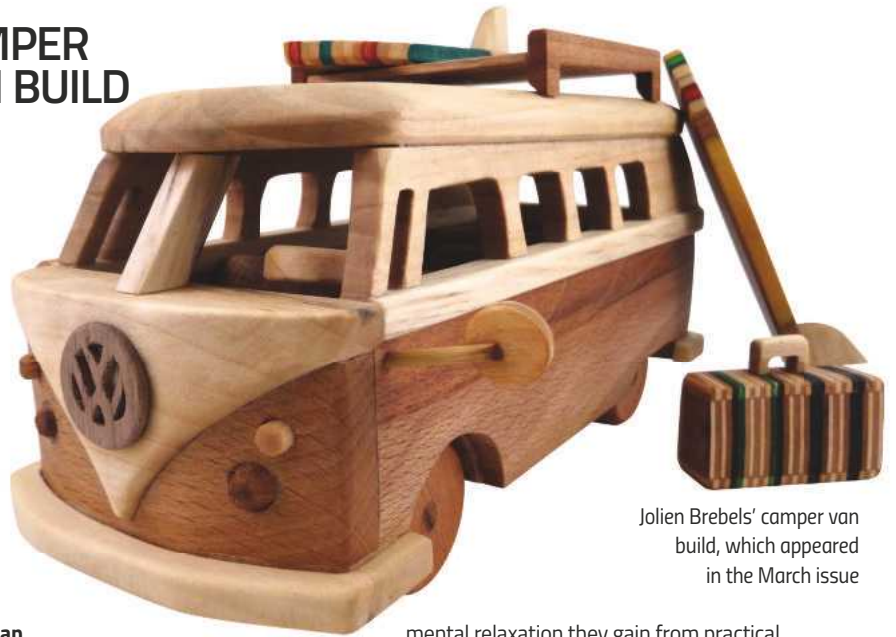
Dear Tegan,

I have been an avid reader of *The Woodworker* since my school days. I left school in 1953, and since then I served an apprenticeship in both aero and auto engineering. After a few years in 'the trade', I enjoyed three fabulous years at what was Shoreditch Training College at Englefield Green, Egham, Surrey. I will forever be grateful for the dedication and skills of the fantastic staff there at the time (1960–1963). People like 'Stroppy' Jack Maynard who inspired my love of woodwork and Tom Reddy, whose teaching was inspirational! I still use the grinding machine today that I built under his guidance.

Upon leaving College, I taught at a local, then called, a Secondary Modern School, now a Community School for seven years, followed by a spell at the local 'Tech'. This was preceded by 17 fabulous years at our local major public school where I introduced Technical Studies to the College for the first time. It was there that we built, among many other things, a 'kit car', actually a Jeep replica and a hovercraft. Building stage sets was a regular occupation as was repairing the 'racing fours' belonging to the boat club. I enjoyed teaching both engineering and woodwork to an enthusiastic following. Now, at the age of 84, I still love my workshop – a place of refuge and enjoyment now that my dear wife has developed Alzheimer's. Kindest regards, **Jack Cluer**

Hi Jack, thank you for getting in touch and for sharing your story – I love hearing ones such as yours and they really do put a smile on our faces here at The Woodworker, and especially during these challenging times. I'm sure, like your mentors, you have gone on to inspire many people under your tutelage and guidance and I'm so happy to hear that you're still using your workshop and tinkering away on projects. Please give our best wishes to your wife and I very much hope you continue to enjoy this wonderful hobby for many years to come. Best wishes, Tegan

CAMPER VAN BUILD



Jolien Brebels' camper van build, which appeared in the March issue

Dear Tegan,

My apologies for contacting you with a rather urgent request. The article appearing in *The Woodworker* March edition has piqued my interest and would be a rather fitting fun present for my son who has a thing about camper vans (being a leap year baby he has just had his 8th/32nd birthday!) The article refers to "... Fig.1 for the individual dimensions" for the various components, but Fig.1 is simply a diagram/semi-cross section. Do you have access to the dimensions as referred to?

Congratulations on the combined magazine – I have enjoyed *Good Woodworking* from its inception and it has inspired many projects for me personally and for many students when I was teaching. It was also nice to see the article about the place of woodworking in schools – it is true that woodworking, construction, metalwork and engineering are vital for young people's understanding of the world in which we live. Rather more the case that these activities strengthen communication and numeracy skills. Many of my previous BTEC students improved their mathematical abilities, particularly their mental arithmetic skills, considerably, as they moved into detailed marking out and machining aspects of their work. Just as important is the

mental relaxation they gain from practical activity and the 'wow' factor when they have manufactured something that works or is within the tolerances of a few hundredths of a millimetre. I look forward to hearing from you. Many thanks, **Andrew Goode**

Hi Andrew, many thanks for your email. That's great you'd like to make the camper van, but apologies for the omission of some vital information. I have contacted the author of the article, Jolien Brebels, and she has advised all readers with similar requests to contact her directly – creatiedroom@outlook.com – and she will be able to provide you with the information you require.

Thank you for your kind comments regarding the magazine and that's so great to hear you're still finding it a source of inspiration – that's our ultimate aim! I'm glad you enjoyed Paul Greer's article too and I agree this is a topic that very much needs addressing. Hopefully the inclusion of woodworking in the school syllabus may be on the rise, and it's my hope that articles such as this one may be a step in the right direction. I will pass your comments on to Paul as I'm sure he'd love to hear them. Also, please do share a photo of the camper van once it is completed as we'd love to see it! Best wishes, Tegan

WOODWORKER'S ENCYCLOPAEDIA SERIES

Dear Tegan, I read Peter Bishop's feature in the March issue with great interest. Do you know if he has any plans to publish his 'Woodworker's Encyclopaedia' series in book form? I'd buy a copy tomorrow!

Best wishes, **Rick Wheaton**

Hi Rick, thanks for your comments regarding Peter's ongoing series. Many readers agree with your thoughts and I have passed these on to the author, as it's always great to receive positive feedback!

Peter says he has no plans as yet to publish the series, and I think it would possibly have to comprise several volumes given the sheer depth he goes into. The series will continue to run, but due to economic pressures with magazine budgets, sadly the frequency will be less. I hope you continue to enjoy it nonetheless. Best wishes, Tegan



Peter Bishop's 'Woodworker's Encyclopaedia' is incredibly thorough and will hopefully teach you a thing or two about timber terms

I hope you continue to enjoy it nonetheless.

READERS' HINTS & TIPS

For the next eight 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 **Veritas apron plane with PM-V11 blade**. Ideal for trim carpentry and featuring a ductile cast-iron body, its unique side wings allow for a comfortable, firm grip. To be in with a chance of winning this great piece of kit, just send your top workshop hints, tips or pointers – indeed anything that other readers may find useful in their woodworking journeys – to tegan.foley@mytimemedia.com, along with a photo(s) illustrating your tip in action. To find out more about Veritas tools, see www.brimarc.com



Offcut memo

Never go into your workshop without a scrap of paper and, of course, you will have a pencil behind your ear. That scrap of paper is a valuable resource for jotting down memos for tools you need to take on site, for making quick calculations for a job you are on and the size of bits of wood you need. It is useful for sketching ideas as they flash through your mind and need developing. Perhaps to sketch a detail of a joint to clarify in your mind how something can be made. Of course, that scrap of paper could be a scrap of wood or offcut instead. I often use offcuts to scribble onto and even slip these into my pocket when I visit the wood store.



A scrap wood memo is a very handy workshop tool

Lockdown woodworking

With uncertainty as to how long the Coronavirus lockdown will last for, it is a salvation to have a hobby such as woodworking. If you are a beginner with limited skills you may not feel confident, but develop a discipline to go into the workshop even if only for an hour a day. Developing a routine of doing specific tasks, such as tidying up tools or putting those screws back into the correct jars, can mobilise motivation to make something and to lose yourself in the activity of working wood. Once you get started you soon get absorbed. Whether your workspace is a garden shed or garage, create some wood shavings, enjoy listening to the crisp zip of the plane and the smell of the wood. Turn the radio on, listen to music you enjoy, but get working, exercise those muscles, and maybe make something by hand instead of using power tools. Wood is a wonderful stimulus.

Which way will it move?

Wood is a living material and is constantly shrinking and expanding across the grain. Radial or quartersawn timber is more stable than slice cut and you can quickly tell looming at the end of the board as radial cut timber has a short annual ring on the end section. The annual rings are likely to be longer on a slice cut board and the rule of thumb if you want to know which way the board will bend is that the annual rings will want to straighten out. This is particularly useful for arranging boards for edge jointing and when laying floor boards. With the latter you want the convex surface uppermost so the boards don't rock over time.

Measuring speed & accuracy

As much furniture making involves repeat components or actions such as table legs, or equal distances between slats, there is not always a need to use a ruler, which is time-consuming and prone to error. Instead just use a copying stick or piece of card, or even the back of a piece of abrasive paper if the measurements are small.

Fresh design perspective

If you are designing something, such as a chair, where the visuals are important and you are making a model or mock-up, try viewing it through a mirror – this will give you a refreshed critical eye.

Abrading sticks

Abrading is an established shaping technique in the furniture industry and not just limited to finishing. You can easily make up abrading sticks from batten sectioned wood and cut portions from aluminium oxide rolls. For coarse abrading, you would use 40 or 60 grit and this acts as a file

or rasp. The trick is to crease the abrasive paper around the abrading stick and then fold or flatten the creases. This ensures a sharply defined edge to the abrading stick and allows the abrasive paper to grip onto the stick without it slipping off. You can of course use an adhesive, such as Spraymount, and make several abrasive sticks. They are immensely useful for smoothing, hollowing out, radiating edges, etc.

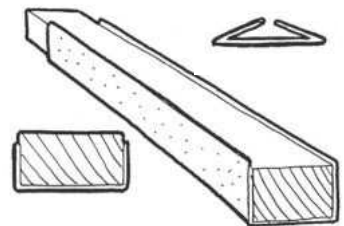
Gordon Riddicks



Annual rings straighten out



Measure one piece off another



Make your own abrading sticks

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



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ON A DIFFERENT PLANE

A toolmaking legend who puts principles before profit, **Tom Lie-Nielsen** speaks to **Martin Pim-Keirle** about planes, posterity and the importance of a cold pint of Guinness



Tom started Lie-Nielsen when he took over production of the No.95 edge plane

What will be our lasting legacy to the world? What will we leave behind? It's an interesting question.

For most people the answer is probably limited to a surname, some accrued wealth and a genetic predisposition to ear hair. As woodworkers we might stand a better chance than most of creating something tangible that our children care for enough to keep and pass on to their own kids. And a small number of brilliant furniture makers will find their work valued for generations to come, though even their impact seems small in comparison with the man we're about to meet.

If you make a wonderful piece of furniture, you could be said to touch the lives of all those who have the pleasure of using it, but if you make the wonderful tools used in the production of wonderful furniture, your influence is clearly exponentially greater. And if you make wonderful tools that are intended to last for, quite literally, several lifetimes, that legacy is greater still.

An opportunity arises

This is perhaps a rather grandiose introduction for a gentleman as understated and immediately likeable as Tom Lie-Nielsen, but the facts (which we will come to later) speak for themselves. Relaxed and considered in his delivery, Tom is easy to talk to and even easier to listen to. His passion for the business he has built over the past four decades shines through, and with it an infectious enthusiasm for the joy of creating beautiful, functional objects that will far outlast their first owner.

The story of Lie-Nielsen tools is one of extraordinary commitment to the art of the toolmaker, dedication to learning, and a dogged pursuit of quality. It is also a tale in which fate has played a role, or, at the very least, fortuitous good timing and the nous to take advantage of it.

At the tail end of the '70s, Thomas Lie-Nielsen found himself in New York, working for tool sellers Garrett Wade. There was then, as now, a demand for quality, specialist woodworking tools. But supply was patchy at best. "There were a lot of tools that were no longer being made by the big companies," says Tom. "Customers were asking for those tools – primarily specialist tools – and if somebody needed one for some special kind of work and they couldn't find an antique, then they were out of luck!"

When one particular supplier who made replicas of the Stanley No.95 edge-trimming plane decided to stop production, Tom saw an opportunity to take over and start his own business.



Tom grew up surrounded by craftsmen at his Father's boatyard



Lie-Nielsen's second tool was the No.140 skew block plane



"If you believe
in something,
keep doing it"



Elegant simplicity and beautiful finishing come as standard

"He was a very good engineer who wasn't particularly interested in production. So he would make a small batch of tools and deliver it and they'd all sell and then we'd be out of stock for another six months. I took over from him with the idea that maybe I could make a business out of this and make the tools in a more organised way, and be able to supply people on a regular basis."

So in 1981, having purchased the tooling and materials to make the No.95, Tom moved back home to Maine, and the Lie-Nielsen Toolworks was born. Initially he sold just that one item, but soon it became apparent that there was a gap in the market that a maker with the right approach and the right knowledge could fill.

A reputation for quality

In some ways you could almost say that life had prepared Tom for this possibility. Growing up in



Machining of tool castings is all carried out within the Toolworks



Plane body castings are now sourced from another local business in Maine

Maine, his father owned a boat-building business, creating beautiful wooden vessels with a small team of skilled craftsmen. Perhaps the key here is that this environment was not just one of carpentry, or even fine woodworking, but mixed materials. The boatyard had its own machine shop: from an early age Tom was exposed to the beauty of wood and metal coming together to make elegant, functional objects. He wasn't an obsessive woodworker by any means, but he was interested enough to have the desire to own quality woodworking tools, and that desire has clearly never left him.

With hindsight, it seems clear that the timing of this new business venture was ideal. This was a time before the advent of really accurate, affordable workshop machinery. A time when it was still the case that for many specialist tasks, the right hand tool was still the best option. It was also at a time of pushback from the woodworking community against the trend for new power tools. "There was a certain amount of backlash against the machinery culture, specifically routers – routers were really popular, you could do everything with a router – yet there were



Buying the Independence Saw Company enabled Tom to start producing a range of saws



In the early days Tom had to do his own metal casting

people who were not interested in working in a kind of industrial environment in their home workshop, and wanted to use hand tools, and so an interest in these was beginning to grow again," recalls Tom. Soon his edge-trimming plane was joined by a recreation of the long-defunct Stanley No.140 skew block plane, in bronze, and this also found a ready market.

"For the first 10 years, all the tools I made were ones that you could not buy from anybody else. The tools were expensive, but I established a reputation for quality, so by the time I started making tools that Stanley still made I had a customer base who were interested in the quality, even though the tools were four or five times more money than in the hardware store."

In those early years, low production numbers meant that subcontracting jobs like casting and machining was either an expensive business, or that potential suppliers simply weren't interested. This motivated Tom to learn to do the work himself, be it casting, machining or hardening. His early exposure to the plethora of skills at the boatyard gave him confidence: "I didn't have those skills, but I had experience of being around people who did, so it didn't seem odd to me that I could learn to do these things – it didn't seem to be a big stretch."

"But I was an English major at college. I wasn't an engineer, I wasn't a machinist. Not until I had to be, and had to learn all of the things I needed to learn in order to make tools... Over the first



Today's range covers over 100 different tools

few years I taught myself machining and polishing and a lot of the basics. I spent every year learning something new."

"I had to learn to do it myself. Casting, heat treating, machining, the woodworking that went along with making knobs and handles. In many ways it was nice to go slow and at my own pace." This determination to become a one-man production line has since served him well. Although almost all aspects of production are carried out in the 25,000sq.ft of space the Toolworks first moved to in 1988, blade hardening and casting are outsourced to other local businesses. Tom's detailed knowledge has helped him to pick the right suppliers who can deliver the quality he expects.

From dovetail saws to drawknives

In the first decade or so the Lie-Nielsen catalogue was limited as much by what Tom had the knowledge to make as by any other factor, and as his knowledge grew so did the catalogue. On a few occasions Tom has bought in knowledge and techniques. The Independence Saw Company was unusual in the late '90s in only selling its saws online. After the business seemed to disappear, Tom tracked the owners down and brought it into the Lie-Nielsen Toolworks, and from then on hand saws were part of the range.

As with many a successful entrepreneur, innovations have often been driven by a desire to create things that he would wish to buy himself, and to address frustrations that he has personally encountered.

"Woodworking hand tools are the only things that I know of where manufacturers made stuff and sold it to people in a condition that was not ready to use... and people were OK with that! I never understood that. It seemed to me that tools should be ready to go out of the box. The woodworker shouldn't have to become a toolmaker to be able to do woodworking."

Similarly, the decision to start producing workbenches was driven by frustration with the benches they were buying for demonstrating at tool shows: "At the end of the season usually the bench needed to be replaced, so I'd buy another. And I found that every year they got worse. So finally I said, OK, we'll have to make our own benches."

Today's range covers over 100 different tools,

from dovetail saws to drawknives, every one the result of painstaking research and testing to deliver tools with performance as good as their looks.

And aesthetics are clearly important to Lie-Nielsen. The beauty of a tool can be an inspiration to do great work with it. Having spent months, or years perfecting the function of a design, why wouldn't you want the end result to look good, too? But Tom isn't a fan of decoration for decoration's sake – the beauty of a tool should come through its function. He cites yacht designer L. Francis Herreshoff as a significant influence in these matters. Herreshoff is regarded by some as America's greatest designer of classic yachts – Tom's father even built some of his designs – and it was his dedication to the pursuit of beauty through a single-minded commitment to purity of function that really appeals.

Once you know about it, this influence becomes more obvious. Lie-Nielsen tools are undoubtedly very beautiful, but they also shun unnecessary ornamentation in favour of clean lines and flawless finishing. Consider the gorgeous cast bronze No.4 smoothing plane, with its bright, golden surfaces, crisp edges and immaculately polished cherry handles. It is suddenly hard to imagine how this perfect object could have come from anyone other than a toolmaker inspired by classic oceangoing craft.

Now producing somewhere in the region of 20,000 tools per year, perhaps the most surprising fact is that the quality of the tools has not only endured, it has actually improved as their knowledge has increased and their machinery



The Lie-Nielsen No.62 is a big improvement on the Stanley original



Tom says the No.62 low angle jack plane is his favourite

upgraded. Asked bluntly what the best tool Lie-Nielsen sell is, Tom's answer is unequivocal – the No.62 low angle jack plane, in production at the Toolworks since 1993. This beautiful tool was a real game-changer for the business, and is, Tom says, not only considerably better than the thinner-bladed Stanley original, but also better now than it has ever been thanks to improved machining of its near-unbreakable ductile iron body, and a move to the use of resilient A2 tool steel for the blade.

A toolmaking family

It is a generally accepted fact of manufacturing that, as numbers go up, there will inevitably be a trade-off with the quality of the product. Few businesses can actually claim an improvement in quality as production numbers have increased, but Tom is adamant that Lie-Nielsen should never be a business trading on a reputation from the past.

"I guess the temptation is always there to cut corners and get things out the door, but it's important not to, particularly if your reputation is based on quality. Even in recent years I've made improvements in how we make the tools to get them more consistent, flatter, with better fit and finish. The tendency for things to degrade over



Wood is sourced locally in Maine and in Pennsylvania



Tom says the Toolworks feels like an extended family

time is something I'm very aware of, and I want to make sure it does not happen at Lie-Nielsen."

Tom is clearly deeply proud of what he has built, and rightly so. Though it's not something you'll find the company making a big deal of (in the way that many newer businesses would), it is clear from our conversation that the company is run with a strong ethical and environmental compass. Except that, rather than this being the result of hard choices or clever marketing, these values are simply a reflection of the character of its founder, the things he values personally, and the sort of business he wants the toolworks to be. Maybe in the act of making tools that he would want to buy and use himself, he has also created a company in which he'd be happy to be an employee. Tom certainly recognises that you get back what you put in. He says that the

people in his employment feel like a family.

"I have 100 people working here. We're in a small, rural area, with a relatively small population. These people are raising their families because they've got a good job here – that's really important to me", says Tom, and laughs when I ask how many local kids he's Godfather to.

The success of the business is also felt beyond this immediate 'family'. As well as buying-in casting and hardening services from local suppliers, the wood used to make handles comes, in North American terms at least, from right on their doorstep: "The Hornbeam we use comes from Maine. And the best cherry in the country comes out of Pennsylvania, so that's where we get ours."

This is a conscious, ethical choice, but happily one that surely adds to the unique character of

the tools. The few years during which the factory offered cocobolo as an alternative left Tom feeling uncomfortable given its source and rarity, and this renewed commitment to North American hardwoods has of course also helped to keep money in the local area: "It's important to me to be able to feel that I'm playing my part in the local economy – there aren't a lot of alternatives here."

Creating products that should last a lifetime seems like it should be the antithesis of good business sense – after all, you surely want to sell your customers the same product as many times as possible, right? But Tom rails against what he calls 'the throwaway culture' he sees around him, and takes immense pride in producing a product that will not only last, but which can also be repaired. This is a regular activity at the Toolworks: owners send in their beloved tools for repair, often as a result of fire or some other accidental damage, and in due course they are returned, as good as they ever were and fit for service once again.

Old-fashioned values

Maybe it's not so surprising that sustainability should matter so much to Tom and the business.

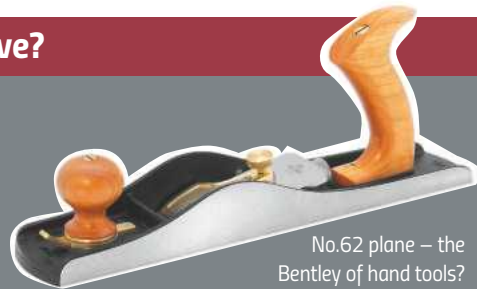


Beautiful saw handles are made in-house

Are Lie-Nielsen tools expensive?

As we've heard, Tom is quite candid about the high price of Lie-Nielsen tools in the early days. Whether or not they still seem expensive in today's catalogue really depends on how you think about them. In many cases, these are arguably the best tools of their type available. Some may even be the best that have ever been available, regardless of vintage. How expensive they seem really depends on what you choose to compare them with.

Consider, for example, the low angle jack plane of which Tom speaks so highly. At around £250 it's roughly twice the price of a budget alternative. Now imagine that for just twice the price of a budget hatchback you could buy a brand new Bentley – suddenly the Bentley would seem like a bit of a bargain, wouldn't it? Certainly the cheaper option would get you from A to B perfectly well, but it would never feel,



No.62 plane – the Bentley of hand tools?

or behave, or endure like the Bentley. And curiously, in this convoluted analogy, the Bentley in question would last so well that you could see it passed on to future generations!

Maybe the real trick with a Lie-Nielsen tool is to divide up the cost between you, your children and your grandchildren. When you realise that these tools could still be working perfectly in 100 years' time, they start to look a little less like an expense, and more like a shrewd investment



The Toolworks' showroom is hands-on – try before you buy!

Set in a broad, open green space surrounded by trees, just west of the town of Warren, the Toolworks is about as far from an industrial environment as one could imagine. The area is sparsely populated, and only the endless grey ribbon of the Atlantic Highway reminds you that slightly denser conurbations exist, out of sight to the east and west. You'd have to be made of stone to live in an environment as beautiful as this and not care about it greatly.

You might say that Tom's ethos and approach to running the Toolworks are based on 'old-fashioned values', and yet simultaneously, when viewed through the prism of modern life and business practices, those values end up looking rather progressive. A determination to run a profitable business, but not at all costs. Proud of his home and patriotic, but no kind of zealous 'flag waver'. An appreciation of the positive impact his business has on both his employees and the local economy. A commitment to source local materials from local suppliers. A veneration of the importance of quality. A desire to create products that will last a lifetime.

Integrity is a much overused word, but at the end of a long chat with Tom about his life and business, it's one that seems absolutely unavoidable. It's hard not to conclude that if more of the world's businesses were run along these lines we might not be facing the regular environmental and financial crises that have become so normalised in daily life.

What makes a Lie-Nielsen tool special is that you aren't just buying a machine to shape wood; you're buying into a way of thinking. You're buying into an ethos; an idea; a manifesto, even: you should never have to buy the same tool twice; quality is more important than profit; the most beautiful things fulfil their function perfectly; great tools inspire great craftsmanship; building a community is as important as building a business.

To me, these seem like ideas worth celebrating.

As we wrap up, I ask Tom if he'll ever retire. Even at 65 it's clear that he could carry on for decades if he wanted to. But by the same token, after 40 years in charge he could be forgiven if he wanted to take things easy for a change.

"You asked what was my best day at work, and I have to say that to a certain extent it's every day. I really enjoy what I do: I have fun coming to work, and I want to be here. As long as my health is good, why would I give that up? That presents some problems for my daughter of course! But I'm young enough at this point that I've got some time left. I don't intend to retire; I can't imagine moving to Florida and sitting on a beach all day." ✂



Lie-Nielsen tools are among the best that money can buy

10 quick questions with Tom Lie-Nielsen

1. When and where have you been happiest?

Well, aside from the things you'd expect such as my wedding day and the birth of my daughter, I guess I'm generally happiest here at work when things are going well and everybody is working well together. It's a great feeling.

2. What makes your heart beat faster?

I just had some new machinery delivered last week, and believe it or not when it's all set up, installed and working well, and I'm anticipating what it will do for us – that is very, very satisfying.

3. What do you lose sleep over?

I worry a little bit about the economy, probably because I have no control over it and it can have a big impact on what we do.

4. What do you listen to in the car?

The BBC! National Public Radio here in Maine broadcasts the BBC news.

5. What are you drinking?

Guinness. Whenever I come to the UK, one of the first things I like to do is get a cold Guinness.

6. What is your favourite place on Earth?

Maine, right where I live.

7. How do you relax?

Chopping and stacking firewood. We heat partly with wood at home.

8. What is your greatest fear?

Mortality.

9. Tell us one thing on your bucket list

I don't really have a bucket list. I've been lucky that my business has allowed me to travel, and I've seen more of the world than I might otherwise have done, and I'd like to continue to travel.

10. What is the most important lesson life has taught you?

Perseverance. Stick with it. If you believe in something, keep doing it. My father told me that you should do something that you love, but in order to do that I've had to persevere

FURTHER INFORMATION

To find out more about Lie-Nielsen Toolworks, see www.lie-nielsen.com and www.brimarc.com

TROUBLESOME TRIPTYCH

As well as posing some problems, this triptych turning by **Martin Saban-Smith** allowed him to learn some valuable lessons while having a lot of fun along the way



Three, as the song says, is the magic number. Not so, as this triptych posed some problems as I undertook this type of project for the first time. They were overcome, but they did require me to put my thinking cap on for a couple of minutes to figure out the best way to sort them out. According to the Oxford Dictionary, a triptych is a 'picture or relief carving on three panels,

typically hinged together vertically and used as an altarpiece'. A turned one, though, usually requires three spindles of the same turned with a design on each of the four sides without any hinges. Hopefully all will become clear if you've not seen one before. Having never attempted a triptych like this, in my bravado I thought to myself 'in for a penny', and set my imagination running with a set of three

75 x 75mm spindles, each 230mm long, cut from a single block of sycamore, so two of the faces (sides one and four) would have matching grain patterns. There were lessons learned along the way and a lot of fun was had turning it, too. There is a companion video to this article on my YouTube channel – www.youtube.com/c/msabansmithwoodturning – if you'd like to see the very in-depth process.



1 Mark the sides and draw a 10mm and 20mm line from each end, and in the middle of the 10mm line, cross the centre. This will be where the screws enter each time the piece is remounted



2 Good quality 18mm plywood makes a good 'oversize' faceplate for offcentre work. Mine is approximately 400mm across and attached to a chuck-mounted steel faceplate with 12 x 30mm wood screws. Nice and secure



3 Using a pillar drill, mount a 15mm Forstner bit, drill down around 20mm and follow this with a 3mm pilot hole. Do this on each of the 10mm centres. These countersunk holes will keep the screws safely out of the way



4 Securely attach the spindles to the faceplate in number order (and the right way up) with suitable heavy-duty wood screws for a secure hold. I used 70 x 5mm wood screws for this one



5 If you have space on the back of the plywood faceplate and clearance from your motor, screw on a counterbalance to avoid unnecessary wobble



6 When turning each side, be aware of the amount of 'air' you are turning. You can see here that there is a fair amount of 'air' being cut because the piece is offcentre. Take care! Good tool presentation is paramount here and ensure to keep your wrists and arm out of the way



7 A simple ripple pattern may be a good place to start for the first face of your triptych. Again, good tool presentation is key here



8 Power sanding with the lathe stationary is the way forward with a project like this. Sand the piece down to at least 400 grit so there are no visible scratches. Don't forget to protect your lungs



9 I used Midnight and Sky Blue water-based dyes to represent water on the 'ripples' of the surface. Wear suitable gloves when using dyes and stains. Using a sea sponge is a good way to avoid brush marks. Apply sanding sealer when finished

SIDE TWO



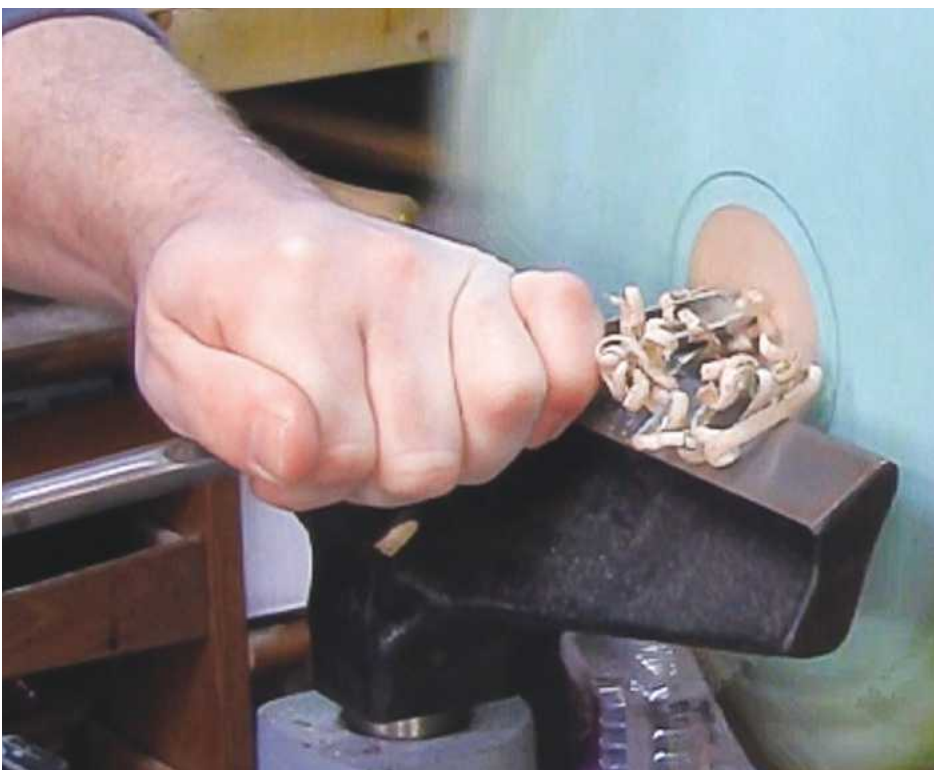
10 When remounting your piece for each side, think about where the centre will be before committing the screws. Then, with the sanding sealer dry and the blue side now against the faceplate, I taped round the top of each spindle to help prevent the paint for side two running onto the uncut sides. You may need to use a small shim to prop up any wobbly spindles. When remounting your piece for each side, think about where the centre will be



11 The face for side two was simply cut clean with a bowl gouge before adding cut lines across the face using a burr in a rotary tool. I wasn't concerned that the plywood straightedge guide was not completely straight



12 Reactive metal paints are great fun. They are time-consuming, but the results can be amazing. I used a copper paint here and left it overnight to dry completely after the activator spray was applied



13 My centre point straddled two spindles, which is where I wanted a small dish to be cut. Using a sharp bowl gouge, I carefully cut this to a pencil mark I'd added to the face



14 Over a dry coat of sealer in the dish I applied acrylic gilder's size and allowed it to cure for 15 minutes. While it was curing, I chose a variegated sheet of metal leaf to use



15 Metal leaf is very fragile. Close windows and doors to prevent it blowing away, breathe lightly and wear a soft cotton glove when handling it. Also, a gilder's brush is helpful for positioning. After another 15 minutes, remove the excess leaf by carefully brushing it or lightly rubbing it away

SIDE THREE



16 As with side two, I made sure that all the spindles were rotated the same way for continuity and remounted the spindle on a different centre point and moved the counterbalance. The pattern I decided to cut was more angular than side one



17 Forest and Pear Green, plus a honey yellow, were used on this side. I was worried about this side of the triptych not working. Now it's finished, however, it's my second favourite side



18 A small blow torch, carefully used, is a super tool for adding a distressed look and feel to a piece. Ensure to take suitable precautions for the safety of yourself and your workshop



19 Applying gilder's size in a patchy fashion can help with a distressed look and feel when the leaf is applied and removed to reveal a random pattern. Remember to follow the size manufacturer's instructions here



20 With this 'messy' technique for applying metal leaf, you can afford to be a little rougher with the removal of the loose unstuck leaf than if the job required a finer finish. I used a soft bristle brush and my finger



SIDE FOUR

21 I remounted the piece using the previous methods and sanded the face down to 400 grit. Then using a plastic artist stencil, transferred the design onto the face accurately and cleanly with a sharp pencil



22 Pyrography pens get very hot. As this job was just 'colouring in', I set the temperature so the tip glowed slightly. This burns the wood quickly and adds a little texture to the design, too. Start with the edges and work your way in



23 Finally, cut the tops and bottoms of the spindles off using a mitre saw or similar. Line up the blade so it is just inside the 15mm countersunk screw holes. To finish the piece, the clean cut tops were sanded smooth and a small chamfer was lightly put onto the edges of each of the spindles. Then, rather than plumping for a gloss finish on sides one, three and four, I opted for a more subtle lustre with a single coat of Danish oil over the whole piece

LEARNING CURVE

Every first piece is a learning curve, and I learned a lot during the completion of this particular one. When I undertake another one, I'll consider these three lessons before starting:

- If the plan is to colour and decorate the piece, I will use shallower patterns. The depth of some of them is overly disrupting to the outward facing side.

- Keep to a simpler method of finishing. Perhaps only decorate and colour opposite faces while leaving the other two sides simply patterned and finished.
- An undecorated darker timber would perhaps be a better option, particularly if I want to have deeper patterns.

All-in, this was a thoroughly enjoyable and challenging project to undertake. Perhaps,

strangely, the more I look at it, and ponder the conclusion to this article, the more I am drawn to mix the spindles up to show different sides at the same time. The contrast in the colours, shapes and textures is intriguing and attractive and there are plenty of different options to play with. And, with the tops and bottoms cut square, there are more options to mix and match by turning one or more upside down, too. ✂



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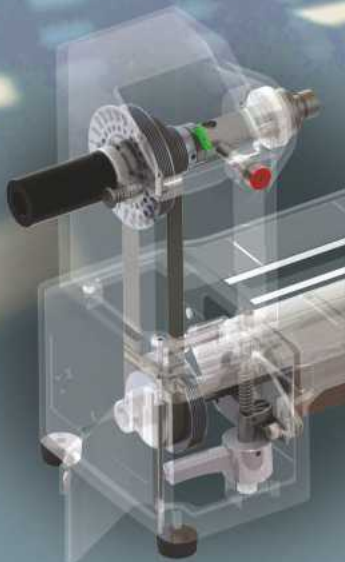
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A-Z

WOODWORKER'S ENCYCLOPAEDIA **PART 16**

From the obscure to the common, Peter Bishop continues his wood odyssey still firmly fixed in the Fs, and ending with some foxy stuff!

Fixed knife plane

Imagine a large plane with a fixed blade and a powered feed system. Fixed knife planes, although not seen that often these days, are an alternative to machine sanding. The very sharp blade is fitted in a static block, above or below the piece to be worked, and takes a very fine shaving off as the wood passes through. The results are a glass-like finish that should need no further attention apart from applying the surface coating.



Resawing on a bandsaw

Flat cut or cutting

This is another name for 'deep' cutting timber planks. In other words, cutting through the widest width making two pieces that are thinner rather than narrower; the latter being called 'ripping'.

Flat sawn

Flat, plain and through & through cutting are basically all the same thing. A log has been mounted on a saw rig and repeatedly cut,



Deep cutting a solid piece of oak



Various log sawing patterns

vertically or horizontally, through its width to produce planks that, initially, will have waney edges. There are variations. By halving or quartering the log, varying angles of cut can be made to increase the ratio of figured, near quartersawn wood, compared to flat sawn. Other influencing factors will be the size and shape of the logs being converted. Sawyers, the people who do the cutting, are very skilled. They're able to make quick decisions on how to cut each individual log thus maximising the yield of good stuff from it.

Flight holes

A flight, or exit hole, is the hole made by the mature wood-boring beetle as it emerges. It digs itself out from the core of the wood on its way to start the cycle all over again. See previous descriptions for more information.



Veneer flitches at Paul Downs Cabinetmakers

Fitch

The word 'fitch' can be used to describe several things. In bulk it will be part of a log that has two sawn faces and could be cut into one or more smaller pieces. In veneering terms we might also refer to part of a log that has been prepared ready for slicing. And, as a result of this slicing, a stack of veneers could also be called a fitch. It depends on where you are and what you're doing!



A wooden cooper's mallet or hammer

Flogger

A flogger is another name for a mallet used by a cooper to make wooden barrels. Various types were used but they basically had a lumpy head for thumping and a wedged face for persuading!

Flogging

This is the art of levelling the joints of floorboards after they've been laid. A plane or scraper might do the trick, but, if the floor's really uneven, then I'd suggest an industrial sanding machine, which can be hired fairly easily.



Laying out floor joists

Floor joists

Traditional floor joists are made from solid timber but you will also find them made with metal or particle board webs. Joists run underneath the lower or upper floors in domestic or commercial buildings. They should be regularly spaced, level and set at right angles to the direction of the floor. They'll need to have 'noggins' fixed between them to stop sideways movement and avoid those creaking floors.

Flour paper

A very fine grade of abrasive paper. Made up from a variety of different materials including fine sand or glass particles, and usually graded at '00' or '000'.



Quartersawn figuring in oak

Flower

We sometimes refer to the decorative figure in quartersawn oak as 'flower'. I guess this is because the medullary ray cells, from which the figure comes, sometimes seem to blossom on the surface like flowers.

Flush

Where two meeting surfaces come together and finish level, smooth and 'flush' with one another.



A pair of floor cramps

Floor cramps

These chaps come in various sizes and configurations. They're designed for use when laying solid wood floors onto joists. The cramp is locked onto a joist and then wound up to the floor board so it is pushed tight against the one previously laid. These are usually worked in pairs to make sure the boards are all laid in line.

Floor dogs

If your flooring is straight and only needs a little pressure to tighten up against its mate, then you might use some 'dogs' – wedges to you and me. A couple of wedges, narrow ends together, can be used with a bit of gash stock cramped onto the joist. Place next to the board about to be laid and tap the wedges so that they naturally expand, thus pushing the board home. Fix the board and move on to the next. To keep the boards straight, a pair of dogs in tandem is best.



Flush bolts for double doors

Flush bolt

A retaining bolt that has been fitted flush with the surface upon which it is set into. This might be used on a door, window or cupboard, etc.



Suffolk Oak flush door pair

Flush doors

Plain, flat doors finished with a level surface on both sides. These are often the most cost effective doors you can find when made from thin composite board faces, softwood frames and corrugated cardboard interiors. At the other end of the scale you'll find fire-proof and highly decorative flush doors.

Flush panel

This is a panel that finishes flush with its surrounding frame. It'll need to be a good fit or the edge joints will show. That's why most panels will be designed to mask the gaps; raised and fielded is one type of disguise panel.



Twin tenon joint

Forked tenon

The forked tenon, or twin if you wish, is a single, probably wide, tenon that has been made into two with the centre cut away. It may or may not have a central haunch and will be made to fit a pair of mortise holes.



The steam-bending process used at Tom Raffield

Former

We use formers to form shapes, hence the name. They're made like a mirror image of the shape we are trying to form. The component is then bent or laminated around or into the former. Some can be simple and some very complicated, depending on the shape we're after. Their most common use will be in steam-bending. Here the material is steamed and heated before being fitted into the former and pressure is applied to force it into shape.



DIY concrete shuttering plate

Formwork

The word 'formwork' is usually applied in the building industry to the more complicated shapes made with 'shuttering' to support concrete while it hardens. Simple shuttering might be used to create a flat, level concrete surface. Formwork deals with the more complicated shapes and structures be they horizontal, vertical or any variations of these.



An Axcaliber Forstner bit

Forstner drill bits

One assumes these were designed by someone called 'Forstner'! They are drill bits with a central spur and an outer cutting ring. This outer ring defines the overall size. There is usually another cutting edge heading back towards the middle. They come in a variety of shapes and sizes and their main use is to cut recessed holes without going right through the workpiece.



Logosol four-sided planer moulder



Casolin Mega 4 moulding machine

Four cutter, six cutter etc.

These are the large, high volume commercial planing and moulding machines you'll find in a timber production mill. So called because they will have four or more powered heads upon which the cutterblocks are mounted. They'll be able to produce anything from simple planed all round, PAR stuff right through to very complicated profiles. They cost a bundle but if volume's your game, then these are the machines for you!

Foxiness

We'll use this word to describe a particular type of decay in wood that smells mouldy and has a reddish stain associated with it.

Fox or fox-tail wedges in mortise & tenon joints

Fox-tail wedges should make a mortise & tenon joint that's impossible to pull apart! You start off with a standard, stopped mortise hole and a stub tenon made to fit. The outer ends of the mortise hole are then bevelled back slightly so the base of the hole is wider than the front. You then cut some wedge slots into your stub tenon. Next is the tricky bit: you have to cut a pair of wedges that will expand the stub tenon into the base of the mortise hole when you glue and clamp it up. Get it right and you won't need the glue but I always use it just to be sure! If the wedges are too long or thick then the joint won't go up; too short and skinny and it'll be loose – good luck! ❌



Wedged mortise & tenon joint

NEXT MONTH

In the next issue – part 17 of this series – Peter will look at more terms from the Fs and Gs, including frank joint, frass, fuming, gable window, gang mortiser and girdling

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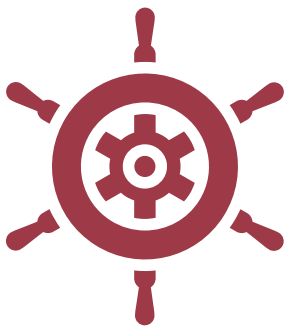
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NAUTICAL BUT NICE

Finding some brass port hole surrounds at a local antique shop prompts **Glenn Perry** to get nautical and create this novel mirror design

My last few projects have involved repurposing different items, but a recent New Year's trip to the seaside town of Margate in Kent

resulted in the purchase of a couple of brass port hole surrounds from a vintage/antique shop in the Old Town. Measuring 21.5cm in diameter and covered in grey paint on the front and bitumen sealant on the rear, they cost me £15 for the pair.

I could have made two photo frames or mirrors with a circular wooden surround, but decided to do something different. Sorting through my offcuts of timber, I selected a small plank of hardwood displaying a nice grain (**photo 1**). It was around 890mm long × 255mm wide × 180mm thick, probably meranti or similar wood. Crucially it was dead flat so apart from planing the edges parallel, no truing up would be required.

Boat shape & mirrors

After removing the bitumen from the rear surfaces of the port hole rings (a messy job), the brass top surface was reinstated and smoothed revealing dents and marks from years of service (**photo 3**). I created a boat shape resembling an aerial view of a sailing yacht. This was drawn onto my plank of wood using a thin lath bent to create the rounded front and rear sections (**photo 5**). A point to mention here is to check the symmetry of the curves as discrepancies can occur when tracing along a bent piece of wood. The two round mirrors were cut by a local glazier; these measured 10mm



1 The hardwood plank



2 Marking the centre of the plank



3 Brass porthole surround after removing paint and bitumen



4 Marking positions for mirror rebates



5 Thin lath bent round to create shape at front of boat

in diameter, more than the inner rings of the port hole glasses. At 160mm diameter and 6mm thick, these cost me a total of £10. Marking a central line the length of the plank, I rebated two circles, 6mm deep for the mirrors, using a router with a circular guide (photo 6). The bulk of the waste can be removed using a router freehand. With the plank still a uniform width, I turned to my router again and using a 'V' cutter, created some shallow lines to simulate deck planking (photo 7). Starting from the centre, cuts were made equidistant from each side leaving a slightly wider strip at the edge. The 'V' cuts were stopped approximately 8mm from the boat profile drawn on the surface so a moulded edge could be scribed. Transferring the wood to my bandsaw, the profile was cut out and the edges sanded smooth, removing any marks.

Moulding, brackets & finishing

On the outer edge of a sailing boat, you will find a gunwale or sheer strake. I wanted to simulate this using a scribed moulding. I made a corner bead cutter from an old tenon saw blade and installed it in my scratchstock (photo 8). Working around the edge, a moulding was fashioned (photo 9). A majority of sailing vessels have a wooden spar projecting from the front. This is called a bowsprit and the foremost sail (Jib, Genoa,



11 My representation of a bowsprit holder



12 Central hole for wall fixing



6 Creating a circular cut-out using a 6mm cutter



7 Creating shallow 'V' grooves to simulate deck planks

Spinnaker) is attached to this. I used some 9mm dowel to make this, tapering the front using a file and abrasives. With apologies to any boatbuilders for authenticity, I made my interpretation of the brackets to hold this in place from a small piece of ash (photo 11). This was then glued in place. The bowsprit locates in a drilled socket using no glue so it can be removed to enable the mirror to be fixed in place through a single hole underneath (photo 12). Four coats of a good quality Danish oil resulted in a semi-gloss finish (photo 13). Using slotted brass screws to attach the brass rings, these held the mirrors in place (photo 14).

If you are interested in making a similar item to mine and do not have metal port hole rings, these could be replicated using thin MDF with a circular guided router, and painted. The project is easily completed in a weekend, although surface finishing may involve a couple more days. ✂



9 Shaping the gunwales



8 Scratchstock cutter made from old tenon saw blade



10 Drilling the ash block accurately in a drillstand



13 Surface detail



14 The completed mirror

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David Saxby, Senior Category Manager at IronmongeryDirect

REFRESHING THE WORKSPACE

Here, **David Saxby**, Senior Category Manager at **IronmongeryDirect**, explains some of the latest products for those looking to update their workspace – and their tools

Heavy Duty Tee Hinge – 450mm, black powder coated. Suitable for doors and gates – £11.95 for a pair.

SKU: 452362



With recent events forcing many of us to spend more time at home than on the tools, many woodworkers will have had time to take stock and notice all those workspace improvement jobs that have previously been pushed to the bottom of the priority list. Here are some great ways to improve your working environment and update your toolbox.

Safe & secure

Ensuring your workshop, shed or studio is secured properly is vital to ensure your tools are protected from potential intruders. As such, it is important to invest in high quality door hardware.

Of course, a key consideration is the door lock. There are a range of options available depending on the level of security you require. A code-operated latch allows maximum control over your space while deterring potential theft. The robust Borg BL2601 Marine grade latch is an ideal choice for external use, having been salt-spray tested for 1,000 hours to withstand unpredictable weather patterns, as well as general wear and tear.

Alternatively, a heavy-duty Padlock Bolt will help keep your tools and equipment secure during any downtime. The Brenton Padlock Bolt with black powder coating is a good choice, ensuring superior rust resistance and durable protection.

Fitting robust hinges manufactured from heavy gauge steel help to provide door strength and reliability. Heavy Duty Tee Hinges will hold up to 20kg, making them ideal for use on sturdy doors required to protect your workspace. In addition, they are black powder coated to guard against rust.



Borg BL2601 External Marine Grade Code Operated Latch – weatherproof marine grade keypad with external knurled knob and internal lever – £84.50. SKU: 807919

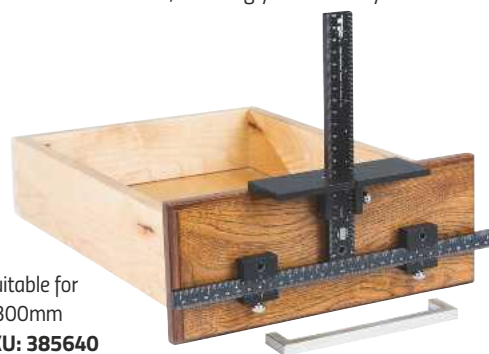
Thingamejigs? We've got plenty

Now is a good time to assess your current tools for wear and tear, those that need replacing, or those that are missing from your collection to invest in new, robust tools that will save time on jobs.



Thingamejig Scribing Tool – scribing enables accurate retrace of lines for added precision and confidence – £61.50. SKU: 259220

For example, the Thingamejig Scribing Tool eliminates the need for a pencil, providing accurate marking easily on-site. Providing a precision finish for kitchen and furniture fitting projects, it can scribe many materials – including painted items, cross-grain veneer, stone, timber and more. Plus, it can be easily used with one hand, allowing you to steady the item with the other.



Cabinet Handle Jig – suitable for cabinet handles up to 300mm centres – £162.50. SKU: 385640

A Cabinet Handle Jig is also a worthwhile investment. Manufactured from aircraft quality aluminium to ensure it's lightweight yet strong, the Cabinet Handle Jig is ideal for use on cabinet doors and drawer fronts to ensure accurate placement of drill holes for handles – saving significant time on-site.

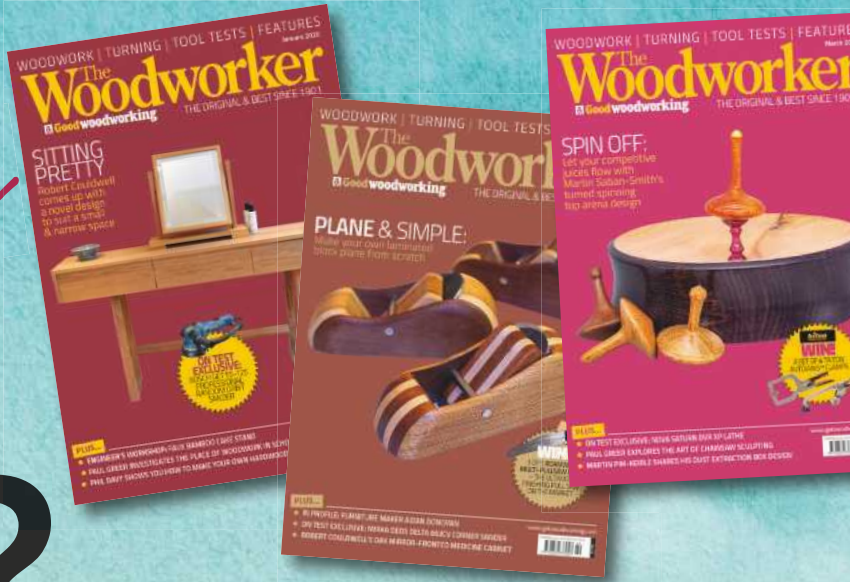
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Brenton Padlock Bolt – 200mm, black galvanised – £6.95. SKU: 808940

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AROUND THE HOUSE WITH PHIL DAVY



Reflecting on the work I've had to do on my house over the past two years has made me think about the variety of power tools used. Virtually every one has been cordless, the exception being a heavy-duty DeWalt router when cutting and installing kitchen worktops, plus my portable Trend vacuum extractor. I'd be lost without them. Even demolishing dense concrete blockwork was carried out successfully with an 18V SDS hammer drill.

At the start of a new decade, I wonder what innovations will have appeared across the industry in another 10 years' time? Batteries continue to grow in capacity while becoming smaller and lighter. Brushless motors increase working efficiency and lifespan, while making cordless tools quieter at the same time. There may be the odd design that falls by the wayside, but it will be exciting to see what the future brings for power tools

BOOK REVIEW THE ART OF THE CARPENTER

Router specialist, teacher, craftsman and author Jeremy Broun rarely travels down the traditional route when it comes to woodwork. Never afraid to push the boundaries, his furniture designs and innovative techniques have often involved a degree of experimentation. This comes across in *The Art of the Carpenter*, which is a visual summary of his work over almost 50 years. A quick skim of the contents page reveals that Jeremy's woodworking career has been pretty varied.

From his early days in the school workshop, a travel scholarship to visit Scandinavian and Italian furniture makers, to exhibitions with Alan Peters and John Makepeace, his influences are numerous but not necessarily predictable.

Distinctive clocks, sleek, sculptural luminaires, micro catamarans and sophisticated guitars are just a few of his creations, though, as you'd expect, these designs aren't exactly traditional. At one time Jeremy considered a career as a luthier and still builds pretty unusual instruments, often with plywood bodies. Regarded by many as a routing maverick, he invented new jointing techniques for both solid timber and sheet materials, highlighting the precision of this tool.

Outdoor projects include a rather neat bird hide, which he erected on his land alongside a river. In flat-pack format, this could be built in the workshop, then transported by car to the site.

But it's for his contemporary chairs that Jeremy is perhaps best known as a furniture maker. These radical designs include the gorgeous 'Caterpillar', 'Tilt' and 'Kangaroo' rockers and the more recent 'Brick Rocker', which is stunning. Some were built with birch or pine plywood, and you can almost guarantee that most items from his workshop are flat-pack. Limited workshop space has been a major factor in the way Jeremy chooses to operate, overcoming the problem by using small machines and dedicated work areas.

Conclusion

This is an expensive hardback (it's just 76 pages) and the layout slightly random, but if you're interested in the work of one of Britain's most creative woodworkers, it's a fascinating insight.



SHOP TALK STUCK IN THE '70S

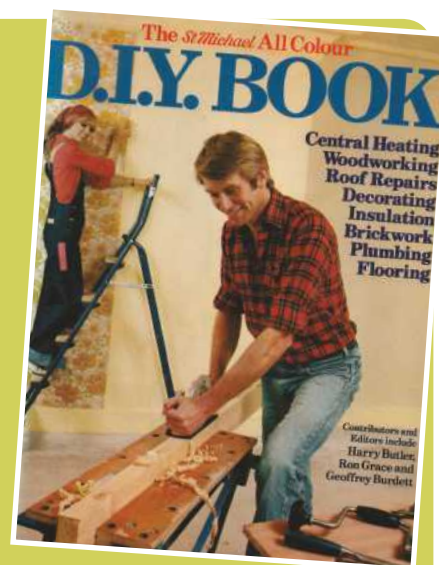
It's surprising how woodworking tends to evolve over a few decades. Or rather, the tools and materials we use. Recently, my wife came across a DIY manual that had belonged to her father. Published back in 1977, it has a snappy title: *The St Michael All Colour DIY Book*. Sold in M&S stores,

it covers everything from plastering to brickwork and plumbing. Admittedly the woodwork section is about 24 pages, so it only scratches the surface.

The distinctly '70s front cover is a bit of an eye opener, featuring dodgy wallpaper and head gear. Then there's the ubiquitous Workmate, but it's the hand tools which are fascinating. How many DIYers would recognise a swing brace these days, I wonder? Or even a hand drill, shown on the rear cover? Although a basic electric drill does get a look-in, there are no cordless power tools among the pages, let alone routers. This was the era of ratchet and pump screwdrivers, forerunners of the battery drill driver – tools fondly remembered by many woodworkers today. There's no mention of MDF either, with chipboard a favourite shelving material and blockboard also popular.

Illustrations are quaint and perhaps friendlier than the computer images we're accustomed to these days. The several simple projects included aren't too demanding: a laminated bread box, towel rail, window box and freestanding shelf unit, though instructions provided could be better. Surprisingly, dimensions are metric, not imperial.

So, while it's good to reminisce, this guide won't be remaining on my book shelf. More a charity shop donation, I think.



THE VERDICT

Written by Jeremy Broun

Price: £19.95 (plus P&P)

Web: www.woodomain.com

Rating: 4 out of 5

SPRING PROJECT: REPLACEMENT STAIRS

Takes: Several weekends

Tools you'll need: Cordless drill, jigsaw, sliding mitre saw, router, sander

STEP TO IT

Replacing a set of household stairs is a major challenge for most woodworkers, as **Phil Davy** says, and there are several advantages in buying them ready-made

Replacing a set of household stairs is a major challenge for most woodworkers. It requires careful planning, accurate measurements, plus considerable expense. You'll need a couple of mates to help you with the installation, too. Whether building them yourself or buying ready assembled from a specialist supplier, you'll first need to decide on style and materials. Contemporary or more traditional in style, timber spindles or glass balustrade? These choices will obviously depend on your budget.

The strings will need to be solid or engineered timber (either redwood, whitewood or hardwood), while the actual steps can be a mix of wood, MDF or plywood. If the stairs are to be painted you'll be wasting money choosing hardwood. Alternatively, you could have painted pine spindles with hardwood handrails. I opted for engineered oak strings, newels, spindles and handrails. As the stairs would eventually be carpeted, I chose 32mm softwood treads with 9mm MDF risers.

Stair building

Although it may be highly satisfying building your stairs from scratch, there are several advantages in buying them ready-made. While constructing a straight flight is not overly complicated, you'll need a decent-sized workshop or garage for this. Don't reckon on building them alone, though.

A sturdy planer/thicknesser is essential if using sawn timber, plus a ½in router for cutting the housings in the strings. The process involves a lot of routing, though a suitable template (for housing the steps) is easy to make. A simple pitch board is used to draw the position of each step on the strings.

Steps are generally constructed individually, each one consisting of a horizontal tread and vertical riser, glued and screwed together. These are housed into a pair of strings, routed to accept the full run of steps.



Assembling a flight (gluing steps to strings) either means several heavy-duty sash cramps, or using a sturdy workbench together with bearers and timbers wedged vertically from ceiling joists while the glue dries. Then you'll need help to manoeuvre the stairs before adding wedges and cleaning up. Even using softwood and MDF, the weight and bulk will be considerable.

Once the strings have been glued up you'll need to do a dry run with newel posts to check everything fits together correctly. Not easy if the only space you have is a small shed...

But perhaps the most demanding part is setting out accurately. Get this wrong and your stairs may not fit into the stairwell properly. They could end up being too high, not long enough or too wide. And if there are winders (to turn a corner), things start to get more complicated.

Ordering stairs online means you can select various options via the supplier's website to compare costs. The two critical dimensions required are height between ground and first floors, plus overall width across the strings.

To comply with Building Regulations,

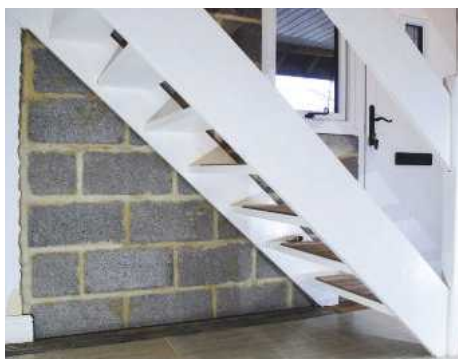
domestic stairways must meet several criteria. These include a pitch not exceeding 42°, while it must not be possible to fit a sphere more than 100mm diameter between any part. Overall stair width, handrail height, tread and riser dimensions must all comply, too.

Dismantling

Removing existing stairs means considerable disruption, with access to the first floor a problem while work is going on. Best send other members of the household away for a few days!

The old stairs in my '70s-era house were fairly typical, with open risers and ranch-style balustrade. Handrails and steps were painted, with treads individually carpeted to prevent slipping when ascending or descending. They looked dreadful!

The entire project isn't a quick weekend job, although assuming your measurements are spot-on and access is good, actual installation of the basic flight should only take a few hours. Adding the landing balustrade and final finishing will be covered in a future issue.



1 Dating back to the 1970s, the existing stairs had open risers and ranch-style balustrade. Nothing much complied with Building Regulations...



2 Begin by removing the treads. The safest way is to cut through them with a recip saw, starting at the top and working your way down



3 Unless there's a second flight of stairs, you'll need to use a ladder temporarily for upstairs access. Make sure this is stable and safe



4 The landing balustrade is straightforward to remove with a handsaw. Newel posts can be sawn off and levered out where fixed to a wall



5 You can order a straight flight of stairs assembled or flat-pack. Make sure you have sufficient storage space for a day or two when delivered



6 Newel posts come pre-routed for strings and risers, which makes life much easier. Check these fit correctly before installing the stairs, though



7 Mortises in both top and bottom newels are draw-bored. Tenons at each end of the string are pre-cut and should be a sliding fit into the newels



8 Strings, newel posts and hand rails are from engineered oak, consisting of laminated sections of timber. Strong and certainly stable



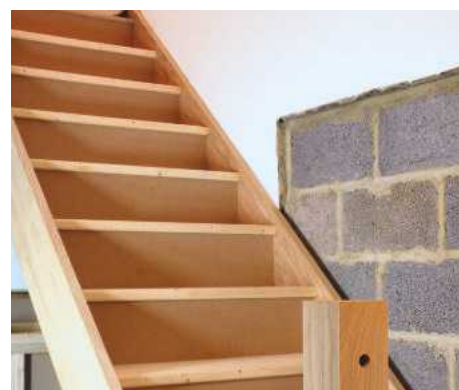
9 Most of the stairs will be carpeted, apart from the bottom half-round step, which is oak. Check the newel fits before installing the actual flight



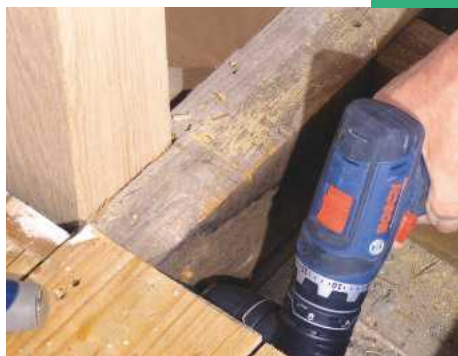
10 If you've measured accurately, the lower newel post and bottom step should sit firmly on the floor without sawing or adding spacers



11 You may need to notch out a trimming joist for the upper newel post. Once fitted, the outer string's top tenon is then eased into the mortise



12 With stairs in position, check newel posts and treads with a spirit level. You may be able to tweak them slightly with shims at the bottom



13 Fix the upper newel post to the trimmer with substantial coach screws. Drilling the joist may require a drill fitted with a right-angle chuck adaptor



14 Make sure the coach screws are a fairly tight fit before installing. Use washers to spread the load and tighten securely with a spanner



15 Tenons at each end of the string are locked into the newels with oak pegs. Brush on PVA glue, line up the end-grain and hammer them home



16 Cut off the excess once the glue has dried. Use an old credit card to prevent the saw teeth damaging the surface of the post



17 Where the inside wall string butts against blockwork it should be secured with hammer fixings or similar. Drill at roughly 600mm spacings



18 Insert hammer fixings through the string and tap them home with a hammer. These can be removed again with a screwdriver, if necessary



19 Glue blocks underneath the treads and risers add strength and help prevent the stairs from creaking when walking up and down



20 Treads and risers are assembled as individual steps, then wedged tightly into the strings. Here, risers are MDF while treads are softwood



21 The bottom two steps will still need wedging and gluing. Coat with glue, then tap loose wedges into the strings on either side



22 Add a decorative fine chamfer to the newel posts with a small router. Check the cutter projection on an offcut first, though



23 The router will not be able to access the lower section of each newel, so finish off each chamfer with a bevel-edge chisel



24 Spindles are seated in a capping rail that runs up the outer string, already cut to length at the correct angle. Drill and fix with 5 x 50mm screws



25 Check the angle between the capping and newel with a sliding bevel. You'll need this angle to cut the bevells accurately on each fillet



26 Measure up from the capping rail on both newels and mark the handrail position. This must be accurate as there's no scope for tweaking



27 It's easier to sand spindles before fitting them into the balustrade. Finish sanding with 180 grit abrasive to remove machining marks



28 You may need to cut new floorboards for the first floor landing area. Where necessary, mark and notch around the newel post with a jigsaw



29 The bottom of the upper newel post is likely to be visible downstairs. It can either be sawn off (below the joist) or made a feature



30 Cramp a spindle to both newels and check the handrail sits snugly between them. Again, this should already be cut to the exact length



31 The handrail is attached with specific handrail fixings at each end. Drill a 25mm hole into each newel with a flatbit to recess the plate



32 Screw the steel plates in place. These consist of sprung sockets to receive screws that are fitted at the ends of the handrail



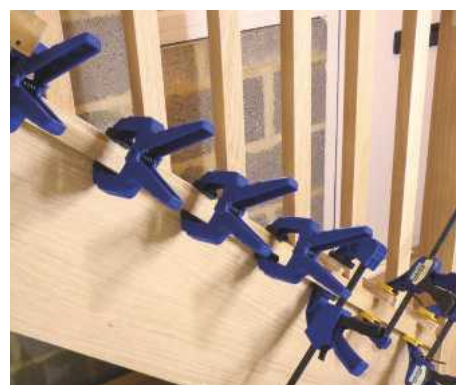
33 Carefully lower the handrail so that it clicks into place. Alternatively, use Zipbolts so that the handrail can be removed fairly easily



34 Measure the capping and calculate the quantity and length of fillets to fit between spindles. Bevelled ends can be trimmed on a disc sander



35 Spindles are secured to the outer string by loose fillets that sit in matching channels in both capping and handrail. They should be a snug fit



36 Cut fillets to length and do a dry run to check spindles are equally spaced. Cramping fillets temporarily prevents the spindles from sliding out



37 Pre-drill fillets for 25mm panel pins, apply glue and carefully nail to the capping rail after installing a spindle. Punch heads below the surface



38 Cut and fit matching fillets to the underside of the handrail. You may find a nailgun easier here rather than hammering panel pins upwards



39 Oiling the spindles can be easier before final fitting. Drill a pilot hole into one end and insert a small cup hook for suspending



40 Hang spindles from nails along an overhead joist or shelf, or suspend from twine. Wear protective gloves when applying the finish



41 Once all the fillets have been installed, fill pin holes with a suitable coloured filler. Trim flush with a chisel when dry and carefully sand



42 Fill any remaining screw holes in the newels with matching oak plugs. Glue and tap in place, then trim flush with a block plane



43 Sand the handrail, strings, newels and bottom step with 180 grit abrasive. For the best surface, dampen the oak to raise the grain first



44 Newel posts are finished with caps that can be glued or screwed to the top. If gluing, place a suitable weight above while the adhesive dries



45 Protect oak surfaces temporarily with cardboard if there's likely to be other building work going on before finally finishing the stairs



46 Vacuum surfaces after final sanding, then brush on two coats of Osmo Polyx Oil (semi-matt). Lightly denib once the first coat is dry



47 Some plastering will probably be necessary after the stairs have been replaced. Sand the exposed newel and apply the same finish



48 The completed flight will eventually be carpeted, apart from the bottom half-round step, which has a solid oak tread and veneered riser



THESE ARE A FEW OF MY FAVOURITE THINGS

Les Thorne reflects on the areas of turning he enjoys the most, including tools, techniques and teaching others

When I am doing demonstrations and while teaching, I often get asked as to what tools and techniques I rely on as well as the areas of turning that I enjoy the most.

As you go through your turning life, you end up relying on certain tools and methods, and if you turn a lot, you may end up with a signature piece of work. My turning takes me from small

work, such as lace bobbins, to large-scale architectural columns and mouldings; this is probably why I have built up a large collection of equipment to be able to cope with everything that my customers throw at me. To a lot of you, especially the flat woodworkers, you have a lathe tucked away in the corner, which comes out just for the odd spindle or knob. I try to get

my students to find a direction in which they want to go; it may be bowl or box turning, or something artistic with some colour and texture, which will help them develop to become a better turner.

I have been renting a workshop for over 14 years now; this gives me the ability to teach groups of turners. Each person gets to use a quality lathe and has access to all of my tools. ✕



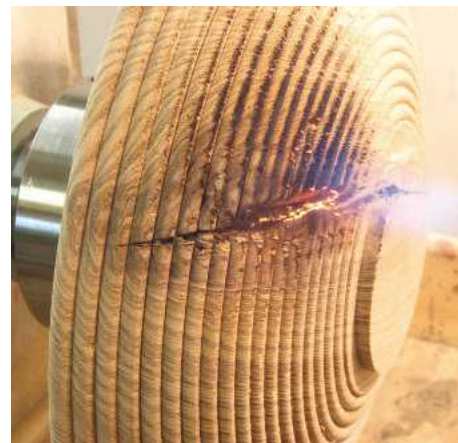
1 YOUNG TURNERS

Teaching children is hugely satisfying. Young Harry here did have to stand on a duck board to get him to a safe working height at the lathe. Youngsters do have an annoying habit of picking up techniques very quickly!



2 TURN SAFE

Personal protection is an absolute must while at the lathe. An air-powered respirator is always my first choice of headgear as well as steel toe cap boots. Everything has to be comfortable to ensure you are inclined to wear it



3 ADDING TEXTURE

Using a blow torch as a form of texturing and colouring is not a new thing but it is great fun. I often like to accentuate faults in the timber rather than trying to hide them



4 LIGHTING

When I first set up my workshop, I had fixed lights but found they were never in the right place. I have Anglepoise lamps attached to standard lamp bases so they can easily be moved into the perfect position



5 COLLETS

When I go abroad to work it's always nice to take my own tools with me. Having some collet handles will help to keep the weight down and also, it's often easier to sharpen the tool without the handle attached



6 TOOL WALL

I once heard a turner say "he who dies with the most tools wins." I think I'm doing a pretty good job at the moment. A lot of these tools are just variations on a theme, but they do look good on the wall

**7 TURNING WET**

Turning wet wood is one of the things I love: it's generally free or at little cost and cuts easier with very little dust. If you want to turn the bowl to a finish, you will need to turn it thin; that should allow the timber to move without cracking

**8 BURRY GOOD**

The progression from turning wet wood into working burrs is a natural one. Although expensive to buy, this piece of oak shows the amazing pieces that can be achieved

**9 PRODUCTION WORK**

This is one of the things that motivates me when in production mode. Packing and wrapping them all up before they go to the customer and seeing them all look pretty much the same is very satisfying

**10 BOXES, BOXES, BOXES**

I try to get all my students to make boxes. You need very little timber but the diversity of styles makes them a great, interesting project, such as these small ones with my harlequin colour and texture

**11 SIGNATURE PIECES**

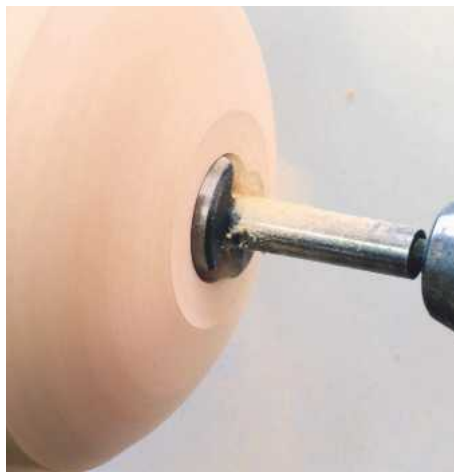
The beaded and burnt bowl is something that I started making many years ago. It has evolved slightly over the years – for example, I now take the beads inside the bowl as you can see here

**12 EXPERIMENTATION**

Experimentation with shapes is an important part of your journey. Light pulls and bottle stoppers offer a lot of practice with very little timber used. This is the jig I use to spray the pulls – just some masonry nails in a board

**13 CHASING THREADS**

Learning how to hand-chase threads is not easy but there are some great devices out there, which will make the job much easier. A threaded lid adds something a little special to a box or a turned vessel

**14 DRILL CHUCK**

A drill chuck is one of the most important things for the workshop; it can be used in the tailstock with the wood in a chuck. Ensure to turn the lathe speed down, however

**15 LARGE-SCALE SANDING**

I have the ability to be able to turn large diameter projects that do sometimes need sanding with an angle grinder; this allows me to sand much larger surface areas quickly, although it does produce a lot of dust



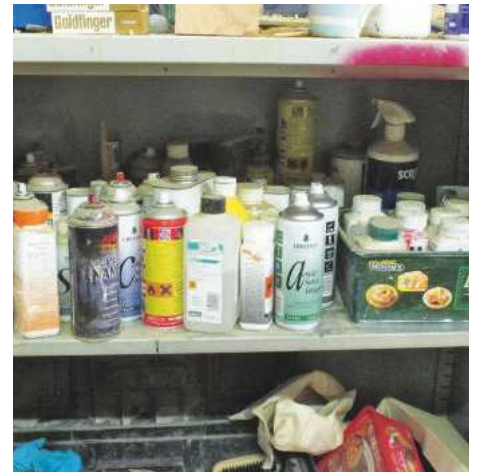
16 SMOOTH WORKING

Draw filing your toolrest will make the tool run easily along it. Pull the file backwards and forwards and then finish it off with some 240 grit wet and dry



17 SPRAY BOOTH

Having access to a spray booth helps me in my commercial work. If I only have a few things to spray, I will often do it with the aerosol-style lacquers in the workshop



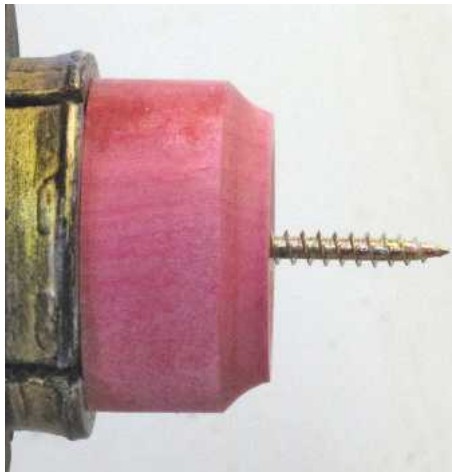
18 FINISHING TOUCH

I have a cupboard full of finishes but I'd say I only use about three types: wax, oil and lacquer. I do have a lot of stains, mostly spirit-based, but I prefer to use water-based ones on certain timbers as I find they work better



19 BUFFED UP

I was introduced to buffing work about 15 years ago. You will get amazing surfaces if the wood is prepared well and then buffed properly; the secret is to not let the wheel touch an upwards edge of the work as this will pull it out of your hands



20 SCREW CHUCKS

Homemade screw chucks allow you to use a screw that suits the project, whether it be to turn door knobs, thin bases or wooden fruit, as this one is made for. I like to use a dense timber, such as purpleheart or boxwood



21 SPOKES AWAY

Bicycle spokes are an interesting addition to the workshop. They are great for holding work when spraying – anything with a small hole such as this apple and pear are easily supported



22 HAND SHARPENING

I doubt that woodturning would have become such a growing hobby without the development of the grinding jig. Learning to hand sharpen is not easy, especially for the occasional turner



23 LONG GRINDS

The long grind on shaping gouges allows the tool to do pull as well as push cuts. You can see the quality of the grind that a CBN wheel affords you



24 CREATIVE FUN

I love texturing my work. You can have great creative fun with some simple burrs mounted in a mini drill; they can be used for carving, piercing or just scratching the surface

**25 BOWL-SAVING**

A coring system or bowl-saving device will save you lots of money if you start turning large or expensive blanks. They are not cheap but the ability to get more than one bowl from each blank will pay for itself eventually

**26 LATHE HEIGHT**

Having the lathe at the correct height is a necessity to comfortable turning. This photo shows that the lathe is on the height of my elbow – about 1,193mm from the floor to the centreline

**27 MEASURING**

Vernier callipers are my first choice for accurate measuring; standard bow leg ones will give you a false reading as the legs can move. If you round over the corners, however, they will not grab the wood

**28 BURNING LINES**

I am often asked why I go to the trouble of burning lines in the handles that I make for my range of tools: it's because I still find it great fun to hold a wire against the spinning wood and burn a line

**29 HOLD STEADY**

Turning long, thin wood is not easy as it will become very springy as it's so thin. This is the steady that I use to get over this: using roller skate wheels means that there is no marking of the timber

**30 CUSTOM TOOLRESTS**

When I turn really large diameter pieces like this moulding, I need to put them on the outboard side of the lathe. The freestanding toolrest from Jet allows me to turn large pieces very easily

**31 MDF**

MDF is a major player in my turning life. Keep away from the cheap ones and use a moisture resistant one; these are normally green in colour. The denseness of the board makes it ideal for turning jam chucks

**32 CLASSIC FORMS**

If I don't get a working drawing from my customer, I have to research the correct shape for a piece. In architectural work that means going to the bible of shapes, *Classic Forms* by Stuart Dyas

**33 INSPIRATION**

Turners have often used ceramics for inspiration and the piece shown here is an example of work that could easily cross from clay to timber. This is a piece that I intend to make in a future article

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ME AND MY WORKSHOP

Clive Hurman



Clive hard at work at the 'Headway Centre' workshop

Rick Wheaton meets 80-year-old retired engraver and furniture maker, Clive Hurman

1. What is it – and where is it?

The 'Headway Centre' – a workshop for people with brain injuries – in Credenhill, Herefordshire.

2. What's the best thing about it?

It's light, well-equipped, with machines and hand tools, and big enough for safe movement.

3. And what's the worst?

Dust is the worst problem, but I've fitted good extraction to most machines.

4. How important is it to you?

Very! I can share my knowledge and long-standing passion for woodwork with those less fortunate.

5. What do you make in it?

Chairs, rocking horses, trugs, and many smaller items, all of which raise money for the centre.

6. What is your favourite workshop tip?

Keep your bench clear of un-needed tools while working. Put them back!

7. What's your best piece of kit?

Best power tool, the radial arm saw.
Best hand tool, the spokeshave.

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

My Stanley No.7 try plane, as it's a terrific plane to use. Or the work in progress, especially if it's nearly finished. Whatever, it would be devastating!

9. What's your biggest workshop mistake?

I didn't use the correct safety measures, and removed a finger on a power plane.

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

A Shaker-style rocking chair – so elegant and well balanced. Grandchildren come close.

11. And what's the worst?

Years ago I made a child's pull-along car but the wheels kept falling off, so I glued them on permanently. He didn't seem to mind.

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

Aim for quality; design with thought; use every skill you have; spend time on the finish.

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

Full dust extraction, and a new set of workbenches designed for wheel-chair users. ✕

NEXT MONTH

In the next issue, Rick Wheaton meets Devon-based installer of interiors, Steve Dodge. We'd love to hear about your workshops too, so do feel free to send in a photo of your beloved workspace, and please answer the same questions as shown here – just email tegan.foley@mytimemedia.com

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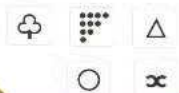
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BUSINESS & WOODWORKING SKILLS FOR FURNITURE MAKERS

For furniture makers, business and woodworking skills are equally important, says Tom Fraser, Principal of The Chippendale International School of Furniture

Setting up as a furniture maker is a dream for many woodworkers, as it is for most of our students here at the Chippendale School. For passionate designers and creators, nothing could be better than the idea of setting up shop and creating beautiful designs in the workshop each day.

While designing and producing beautiful furniture is certainly a significant aspect of being a professional woodworker, successful furniture makers must also possess a strong understanding of how business works. In addition to teaching those all-important woodworking skills, a large portion of our Professional course is devoted

to developing our students' business skills. Without a strong understanding of how to operate a business, woodworkers will not be able to make a living through their creative passion. Here's how furniture makers can turn their hobby into a successful business.

Positioning

Fundamentally, furniture makers must understand where to position themselves in the market. Woodworkers need to understand who their audience is, the kind of products they want to buy and at what price point. Staying true to your own aesthetic will be important,

but where possible, consider whether you can adapt your designs to appeal to a wider demographic. Then, knowing where to sell will be key: how will you make your money? Will you sell through existing vendors, or work on bespoke commissions? Based on your choice, you will be able to work on developing networks that are geared towards your goal.

Pricing

Having a coherent pricing structure will also be of great benefit to those starting out on a career in furniture making. Often, when furniture makers set up their business, they want to take on projects that excite them – generally, these are projects that take up a significant amount of time, where woodworkers can get lost in the detail.

It's understandable that woodworkers want to devote time to projects that are creatively fulfilling, but it's also important that they work to a strategy that makes their business sustainable. Overheads – workshop space, tools and materials – plus your own time allocation, must all be considered when pricing a project in order to translate orders into a profitable business.

Marketing

Finally, attention must be paid to marketing. In a competitive space that is filled with fellow creators, consider what makes you stand out. Whether it is your unique back story or a philosophy that informs your creative approach, getting these messages across will be key.

Promote your business at every opportunity using online channels, social media and media outlets, weaving your story into all communications about your brand.

Developing your woodworking techniques and enhancing your design skills will help you flourish as a furniture maker, but developing your business skills will help to make you a successful one. ✂

FURTHER INFORMATION

If you'd like to become a professional furniture maker, develop your woodworking and business skills at the Chippendale School. Apply to study on the Professional course – find out more at www.chippendaleschool.com



A large portion of our Professional course is devoted to developing our students' business skills



Successful furniture makers must also possess a strong understanding of how business works

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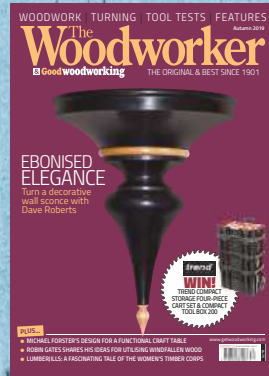
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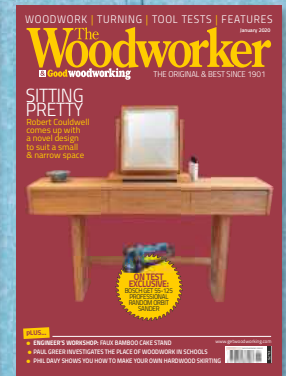
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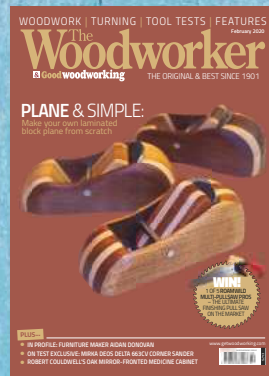
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Liam Barclay chooses to take matters into his own hands as he builds a striking sculpted sofa in oak to his own personal specifications



BUILDING AN IRON AGE CHARIOT

John Greeves talks to Robert Hurford about his first reconstruction of an Iron age chariot and how some of these ideas changed subsequently with new evidence and the application of experimental archaeology

THIS GIRL MAKES – HATTIE POPPY SPEED

Kelly Wakeley, Content Marketer at Axminster Tools & Machinery, talks to successful designer, educator and founder of on and offline community This Girl Makes, Harriet (Hattie) Poppy Speed

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KEEPING YOUR TOOLS OUT OF HARM'S WAY

Self isolation and not being able to pop to your local timber merchant doesn't need to affect your woodworking projects, as Gareth Jones shows here as he gets familiar with the offcuts pile and makes a variety of tool racks

- PLUS ■ Cricket bat willow quality control ■ Japanese style blanket chest – part 1
- Restore an old window frame – step-by-step ■ Mallet & cutting gauge from scrap
- Me and my workshop – Steve Dodge ■ Dave Roberts turns a wall-hanging whatnot

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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.

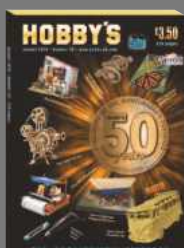
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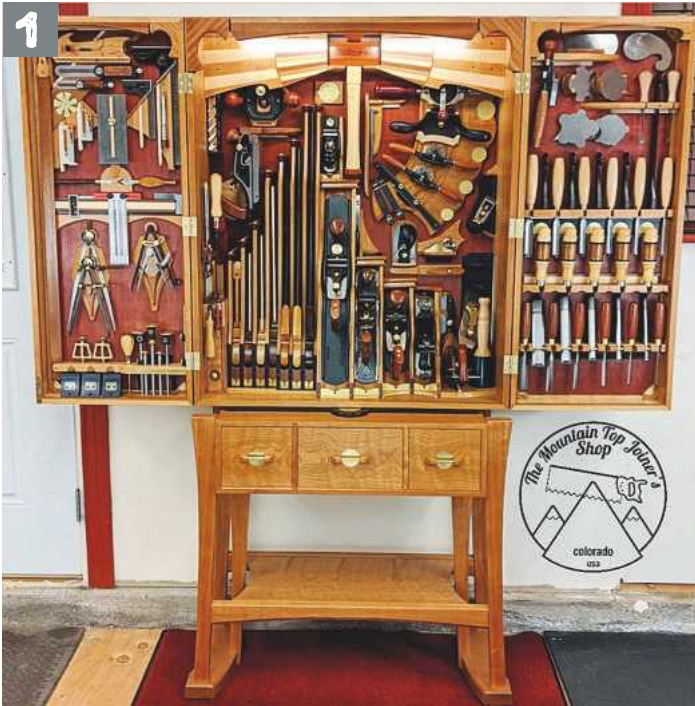
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TAKE 5

In the first of a new series, we look at five different examples of woodworking, furniture making, woodcarving and woodturning, specially selected from Instagram



1 MTJS Signature Hand Tool Cabinet by [@mountaintopjoinersshop](#) – made using black cherry, quartersawn sapele, curly maple, ebonised walnut, plywood, amate bark paper, brass and leather

2 Taiwanese woodworker [@Jui-LinYen](#) creates charming sculptural characters using traditional techniques

3 [@anthonydainfurniture](#) bridges British furniture making with Japanese joinery

4 Beautiful hollow vessel by [@MikeJackofsky](#), as posted by [@craftsuppliesusa](#)

5 'Errol' the swamp dragon by [@Thetinyturner](#) – a hand-carved piece of fan art depicting the character created by Terry Pratchett for his *Discworld* novels, as drawn by Paul Kidby

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Woodturning 317



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