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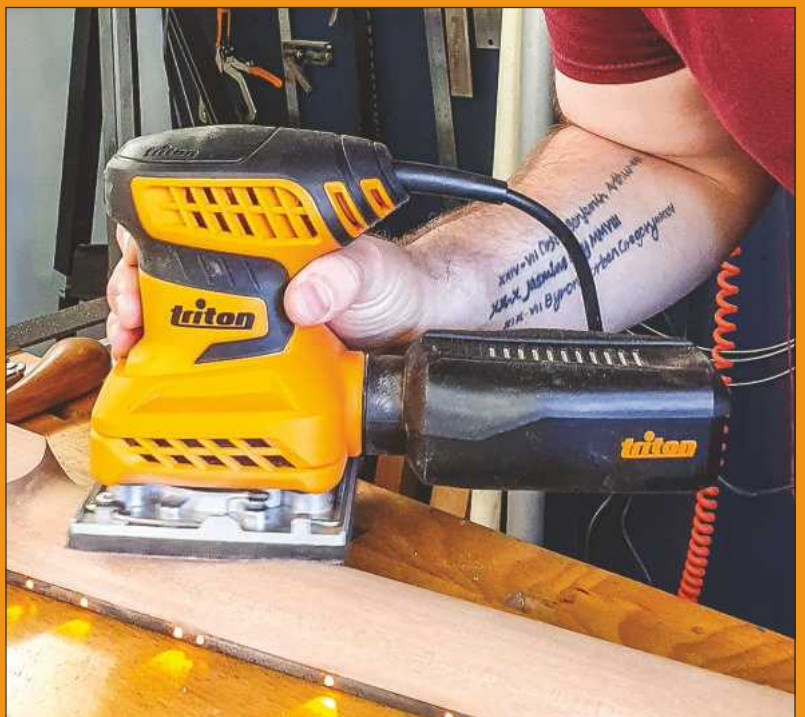
This handy little sander offers lightweight, versatile sanding with exceptional comfort provided by the rubber over-moulded grip. Featuring both clamp and hook & loop sandpaper attachment systems, and with a sandpaper punch plate included in the box, the 200W TQTRSS is built for your convenience.



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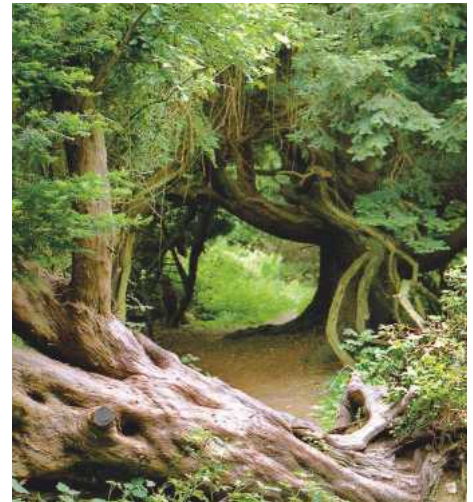


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Welcome

I've known of Kingley Vale for a few years now, especially as it's pretty much on my doorstep. Being Editor of a woodworking magazine, I do find people give me tips as to local gems that may be worth a visit and I try to follow up as many of these as I can. I was lucky enough to visit this ancient woodland just before Christmas last year, and it was by pure chance and coincidence that Paul Greer's article on a similar subject should appear in the same issue.

For those of you who aren't familiar with Kingley Vale National Nature Reserve, it's situated in Chichester, West Sussex, and is a Special Area of Conservation. I was told about the infamous yew trees and how these are regarded as some of the most impressive in Europe. Viewing photos online, they looked reminiscent of those seen in the *Harry Potter* films, although I was hoping there wouldn't be a yew equivalent of the Whomping Willow! The trees are thought to be around 2,000 years old, qualifying them for ancient status. Their appearance certainly gives off a magical aura owing to gnarly, twisted branches. It's actually lucky they survived as many yew trees across Europe were felled after the 14th century, being the preferred material for the staves of English longbows. Here, I refer back to another of Paul Greer's articles, this one in the last issue, which looked at wooden bows, archery over the ages and the evolution of wood as a primary material. Paul talked about this very subject so it's very serendipitous that it should come up again. It's not only yews which make up the spectacular woodland, however; it's also home to species of oak, ash, holly and hawthorn.

An enchanting place

Having parked at the start of the Kingley Vale Trail in West Stoke, five miles northwest of Chichester, we set off to discover this revered grove of ancient trees, which is reached by traversing a chalk grassland footpath that

winds its way through the South Downs National Park. We decided to follow a loop that took us around the yew tree forest, also passing Bow Hill and the Devil's Humps. We largely stuck to the trail and the views we experienced were absolutely stunning. Feeling like we were walking in the footsteps of ancient Druids and Viking kings, upon reaching the woodland we were incredibly humbled by the sheer magic and beauty that it exuded, and the commanding views from the top were also outstanding. If anyone knows of any other forests or areas of interest around the Sussex region, do let me know as I'd like to tick off as many as I can this year. Who knows, my weekend woodland jaunts may even be worthy of a new series?

Hello, 2021

Moving on to this issue, there's a lot in store, including some great projects for you to make, interesting features, tests on brand-new kit and a fantastic Pocket Hole Jig competition from Trend. And don't forget there's still time to enter the Alan Peters Online Furniture Award 2021, so if you're in the final stages of making your piece, please be aware that the entry deadline is 28 February, so don't miss out. We can't wait to see what you've made and have a feeling that choosing an overall winner will be no easy feat! Look out for the April issue, which will contain a dedicated feature showcasing the winning pieces in all their glory. Visit www.woodomain.com/alanpetersaward for more information on the Award details.

So join us as we welcome the start of 2021 and with it our February issue – we hope you enjoy all it has in store. We'd also like to take this opportunity to thank you for all your encouragement and support over the last year.

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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

78 TOP BRASS!

Les Thorne treats his faux brass box to a knob that he turns from the real thing



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A Trend Pro Pocket Hole Jig & 2 x runner up prizes of a Single Pocket Hole Jig – see page 23 for entry details. Good luck!



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FEBRUARY 2021

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Robin Gates sits down with the April 1935 issue of *The Woodworker* and warms to the idea of easy chairs for the winter

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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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Master Craftsman Kevin Gauld outlines the construction of an iconic piece of furniture, which also encapsulates the story of a group of people, a time and a place, as told by John Greeves

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Ancient trees are important to our heritage and wildlife, and each tells a different story, as Paul Greer discovers here

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This model of a 1936 Ford Roadster is built using the Toys & Joys plans. You can buy just the plans, or do as Derek Lane did and get the wheels and other tricky turned parts already made for you

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TREND Air Pro Max

Trend has launched the ultimate four-way head, eye, lung and ear protector designed for single users or businesses looking to ensure their workforce are correctly safeguarded at all times. Providing ultra-efficient protection against harmful airborne particles, head impact, flying debris, liquids and excessive noise levels, the new Trend Air Pro Max respiratory helmet meets all relevant HSE industrial regulation standards in one lightweight compact unit.

Utilising a quiet motor-driven fan within the helmet, it delivers positive airflow at 220l per minute, providing you with restriction-free breathing for day long comfortable use while also preventing inward air leakage.

With no face fit required for a tight face seal, the Air Pro Max ideal is therefore ideal for those with facial hair, and can also be used with prescription glasses without any fogging or misting issues. A built-in LED indicator within the flip-up visor also lets you know when the battery is close to depletion or if the filter requires replacing, keeping you safe at all times.

Superior respiratory protection

The TH3P HEPA filter is APF40 rated and meets EN1294 1:1998+A2:2008 Protection level, filtering out particulates down to 0.3 microns with 99.99% efficiency, ensuring superior respiratory protection across a wide range of industrial and trade applications.

It covers workplace areas and trades where nuisance and harmful dusts are present, filtering out airborne particles including silica, fibreglass, masonry and woodworking dust, paint removal,

grinding and agricultural dust, as well as some airborne mists and sprays. The fan, filter, motor and battery are all housed within the helmet so there are no trailing cable or hose links to catch and pull, allowing for safe, easy movement around the workplace.

The filter and battery are both accessed externally with simple retention clips securing them for fast and efficient changeovers as required, thus minimising down time. Two Lithium-ion batteries are supplied, each with a four-hour run time so you get a full day of use from a single charge, and with a recharge time of two hours, extended periods of use are easily attainable.

The perfect solution

Eye protection is covered with the curved full-face polycarbonate visor, achieving superb panoramic vision with impact resistance to EN166 B Class 3 and capable of withstanding high speed impact equivalent to a 6mm ball fired at 120m per second. This makes the Air Pro Max ideal for demolition jobs, masonry and metal grinding, sawing, routing or any other trade or industrial work where flying debris is commonplace. It is also supplied with 10 replaceable visor overlays, which ensure the visor is constantly protected from impact or spray damage, simply pulling the contaminated overlay away and replacing



as required to maintain crystal clear vision. The hard shell head protector also meets EN397:2012+A1:2012 standard, identical to a hard hat site helmet, which allows the Air Pro Max to be used in industrial and on-site applications in place of standard hard hats.

The Air Pro Max is also fully serviceable, with a set of watertight bungs supplied to protect the fan, motor and battery ports, which means the helmet can be fully immersed in water for cleaning. Additional ear protection is also available with a set of optional clip-in ear defenders, which are perfect for use with tools that create excessive noise, such as breaking hammers, machinery, or in noisy work environments.

The perfect solution for superior sensory protection on four levels across a range of trade and industrial applications, the Air Pro Max provides premium all-in-one head, eye and respiratory protection in a well-balanced lightweight design, delivering all-round protection to HSE specification for industry and trade use and fatigue-free, day-long use.

The Trend Air Pro Max is now available from your local Trend stockist. Simply visit www.trend-uk.com to find your nearest dealer.

BOLTON WANDERERS FC puts DICKIES' latest range to the test



Global workwear brand Dickies has teamed up with Bolton Wanderers FC to test its new Advanced Waterproof Technology (AWT) range at the University of Bolton Stadium.

Dickies Workwear has outfitted stadium ground, security and maintenance staff with clothing and footwear from the range, which is designed to guard the wearer against the elements. Featuring materials that repel rain, sleet and snow while remaining breathable, AWT products were considered especially useful for the ground staff who work outside every day caring for the pitch.

Items worn by ground staff at Bolton Wanderers FC include the Dickies Winter Jacket, which features an exceptionally high level of waterproofing (10,000mm) while also

being breathable – making it an ideal option for working outdoors in bad weather conditions.

The University of Bolton Stadium is a natural partnership for Dickies Workwear as its outdoor setting is well-known for having unique, weather-related challenges. Find out more about the hard work that goes into maintaining the pitch and grounds at Bolton Wanderers FC by watching Dickies' video, which was filmed prior to the COVID-19 outbreak: <https://vimeo.com/472694800>. For more information on Dickies Workwear, see www.dickiesworkwear.com.

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SAUTER FM1000-OFL router motor

Tool-free bit changes are now possible with the new Sauter FM1000-OFL router motor. Lever open, bit in, lever close. This is how quickly the tool can be changed on the router table. This convenience is made possible by the Sauter FM1000-OFL motor with QuickGrip tool system.

Changing cutters on a router table can sometimes be a cumbersome task: either the collet chuck is not easily accessible from above or one hand is under the milling table, holding the spindle lock while the other simultaneously turns the union nut open and closed again. With the new QuickGrip clamping on the powerful 1,000W motor, however, this is no longer an issue.

8mm shank router bits can be changed in no time, and incredibly easily, by simply folding the clamping lever up and down again. For this quick-clamping mechanism, the classic 43mm clamping neck of the milling motor has been transformed into a robust housing construction that allows an end mill to be changed without any additional tools. A helpful aid, at the same time, very clever solution.

Designed to work with a router lift, it is especially compatible with the Sauter OFL range. The motor and innovative QuickGrip clamping system provide unprecedented ease of use for router tables: precise and smooth height adjustment via the router lift and tool-free bit changes on the motor.

The patented technology of the router system is made possible due to a collaboration between Sauter GmbH and engineers from the renowned Germany company, Mafell. The motor is impressively quiet and smooth running with efficient power output, ensuring woodworking at the router table is a unique experience.

To find out more, see www.sautershop.com/router-motors/sauter-router-motor-with-quickgrip-collet/ and for more on the range of Sauter router lifts, see www.sautershop.com/sauter-router-lifts-for-router-tables/.



MASCOT® FOOTWEAR | **CARBON**
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MASCOT® FOOTWEAR launches new range with carbon fibre toe caps

MASCOT® FOOTWEAR CARBON is a new collection of safety footwear for the quality-conscious trade professional. Made from premium materials, these include carbon fibre toe caps, innovative XL EXTRALIGHT® EVA sole material, plus a MASCOLAYER® nail protection. The footwear's outer material is also made from 50% recycled polyester.

The MASCOT® FOOTWEAR CARBON collection consists of safety footwear and sandals in three different variants. A special feature of this collection is the carbon fibre toe caps. Carbon fibre is a lightweight but exceptionally strong material, which makes the footwear particularly resistant against knocks and pressure. The toe caps are also metal free and therefore conduct neither heat or cold.

Innovative sole material ensures optimum comfort

The safety footwear in MASCOT® FOOTWEAR CARBON features a lightweight, flexible and innovative XL EXTRALIGHT® EVA sole. This contributes to the footwear's overall low weight, excellent comfort and high shock-absorption, making it particularly comfortable for day-long wear. The sole also gives the footwear an extraordinarily impressive shock-absorption, which protects the back and legs from strain and impact during the working day, which in turn reduces typical soreness in the legs and feet.

Lightweight, innovative & functional

MASCOT® FOOTWEAR CARBON was developed with the purpose of creating lightweight, innovative and functional footwear for the busy trade professional. For this reason, the footwear is designed with a MASCOLAYER® textile nail protection, which is particularly lightweight and flexible. The soft and pliable nail protection provides excellent comfort, where the footwear easily follows the foot's natural movements in both a standing and kneeling position.

Two different closures

Footwear in the MASCOT® FOOTWEAR CARBON range comes with two different closures: laces or the Boa® Fit System. Laces make the footwear entirely metal free, whereas footwear with the Boa® Fit System is not metal free, but provides a strong, adjustable and firm fit that keeps you steady all day long. Thanks to the integrated click system, the Boa® closure is also particularly suitable if you need to pull the shoes on and off several times a day.

Find footwear from the MASCOT® FOOTWEAR CARBON collection at your local MASCOT distributor, or visit the website:

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Introducing MAKITA'S third generation of accessories



Makita UK has launched a new and improved collection of belts and pouches to its extensive and popular range of accessories. The newly designed range makes it even easier for tradespeople to safely and easily store and transport their tools and accessories. The collection includes belts, braces, pouches, holders, bags, cases, gear and equipment, and offers users the durability and reliability needed for everyday use.

It is important for tradespeople to have easy access to their tools wherever they are on site to ensure they are equipped for the job in hand. Makita's new and improved range of belts, bags and pouches means users can safely and securely transport tools to and from the van and around the work area. Each product in the range has been designed for longevity and durability, as well as ease of use and comfort.

With over 40 products in the range, Makita has a solution to suit every task; the pouches and holsters are available in a range of designs, depending on the end use. Each has the benefit of Anti-Slip Technology, which is used on all friction points and pocket edges, to tightly grip tools,

stopping them from sliding around and keeping them securely in place to help prevent accidental falls. This is also ideal for those working in awkward positions where they need both hands free. Due to its rigidity, Anti-Slip Technology also helps to extend the lifespan of the item by allowing it to retain its shape. All belts and pouches are inclusive of 3L Technology, a unique three-layer combination of polyesters and foam, to provide additional cushioning while improving user comfort.

For ease of use, Makita's innovative Strap Belt System allows users to effortlessly connect Makita belts or shoulder straps to pouches, holders, bags and cases for trouble-free carrying. The belt loop holders (which are compatible with all Makita work belts) can also be used to hang anything with a carabiner. Their light weight, flexibility and strength make them suitable for carrying a wide range of products. In addition, a heavy load support system has been incorporated into products such as the Ultimate Padded Braces, which works by distributing the weight between the waist and shoulders to reduce hip and lower back pain, thereby reducing fatigue on these areas and allowing users to continue to work in comfort for longer.

To store tools easily, almost all of Makita's bags, pouches and holders include elastic loops that can be used to organise tools and essential items, keeping them secure during transportation. In addition, the innovative Tool Loops System, which is available in the new tool cases, allows the user to store numerous tools without having to make any adjustments. The system can hold a wide variety of tools thanks to a combination of loop sizes, with a single or twin row formation to maximise capacity. Makita's new tool cases also give users the flexibility to customise the internal compartments using the new Rail Guide System – the perfect combination of plastic side rails and light separating walls.

To find out more about Makita and its products, see the website: www.makita.com.

2021 dates for chairmaking courses in the Sussex woodland

Despite the challenges of 2020, Jason Mosseri of Hopesprings Chairs was able to run all his scheduled chairmaking courses last summer, in a safe and socially distanced manner. "We had some terrific weather, loads of laughs and plenty of skills were shared and learnt," says Jason. "There were some really great chairs made, many of them by beginners, with a lot of students revisiting the workshop for a second or third time to embark on something even more challenging."

Jason is happy to announce the dates for 2021 and there is a shortlist of local accommodation available if required.

The early courses benefit from the particularly beautiful landscape of bluebells, which appear in the woodland in April and May.

Each course costs £550 and takes place in woodland 15 miles from Brighton, East Sussex. The price includes all materials, tools, plus a delicious lunch each day.

Monday 26 April–Saturday 1 May
Monday 17 May–Saturday 22 May
Monday 7 June–Saturday 12 June
Monday 5 July–Saturday 10 July
Monday 23 August–Saturday 28 August
Monday 13 September–Saturday 18 September



To ask a question or to check course availability, email Jason directly – hopesprings@gmail.com – call 07795 114 982, or visit the website for more information: www.hopespringschairs.com.

CLARKE CS69D 1,100W 6 × 9in belt & disc sander

Strong, sturdy and reliable, the Clarke Woodworker CS69D is a floor-standing sander/finisher, which comes complete with a stand and is ideal for professionals and DIY enthusiasts users alike. Suitable for use in the larger workshop, it allows all manner of sanding tasks to be accomplished quickly and easily. In addition, a wide variety of sanding discs and belts are available to make this multi-purpose machine a must-have for anyone serious about woodworking. With a solid steel and aluminium construction, the CS69D provides good stability with minimal vibration. It also benefits from an adjustable belt angle, which makes it possible to sand at either a horizontal or vertical angle for added convenience.

The CS69D is fitted with a dust extraction outlet and can also be fitted with different sanding and polishing accessories suitable for sanding wood, metal and plastics. Machine Mart's range of Clarke Woodworker machines are also supplied with a 12 month/1 year manufacturer warranty. Priced at £322.80, see www.machinemart.co.uk for more information.





Powerful, fast & precise: HIKOKI launches CJ36DA & CJ36DB cordless jigsaws

HIKOKI Power Tools is introducing two new members to the MULTI VOLT range: its new CJ36DA and CJ36DB cordless jigsaws. Depending on the application, users can choose between the CJ36DA with top handle and the CJ36DB with barrel handle. In either case, you'll be holding a powerful, high-performance cordless jigsaw in your hand.

Whether sawing out work surfaces for kitchens, cutting gypsum fibre-boards for drywall or installing hardwood floors in the interior, it all comes down to precision and, more importantly, versatility. Timber construction often requires high performance tools. Equipped with state-of-the-art brushless technology, the new HIKOKI cordless jigsaws deliver the fastest cutting speed in their class and can even saw 20% faster than their corded counterparts. Searching for the nearest power outlet on the construction site is now a thing of the past. With a capacity of 2.5/5.0Ah (BSL36A18) or 4.0/8.0Ah (BSL36B18), the powerful MULTI VOLT batteries provide sufficient energy for a day of construction. The rechargeable batteries are also compatible with HIKOKI's entire 18V and 36V battery range.

Intelligence & convenience on board

Thanks to the AUTO Mode function, the two new HIKOKI cordless jigsaws start with a reduced number of strokes and then accelerate automatically, ensuring better control when positioning the saw blade and thus delivering precise cutting results. Vibration is further reduced thanks to the new high performance gears. The electronic constant speed control of the brushless motor ensures consistent speeds and thus maximum cutting speed even under heavy load. The number of strokes and pendulum stroke can be adjusted in accordance with the material used and the desired cutting results. An LED makes the cutting line easier to see.

The right tool for any application

HIKOKI's new jigsaws offer different shapes to satisfy regional and craft-specific preferences. Equipped with a top handle, the CJ36DA is easy to use even in extreme situations, making it a great all-rounder. The CJ36DB, on the other hand, features a barrel handle, ensuring it fits exceptionally well in the hand when used below the workpiece. The result is a precise cut without torn edges along the surface. A real benefit is the two-sided switch, which is easy to access in any position, whether the user is left- or right-handed. The LED can be deactivated with the press of a button for glare-free working. Both jigsaw models come with a dust collector for connecting a vacuum cleaner as standard, ensuring a clean workspace and a dust and chip-free construction site.

For more information, see www.hikoki-powertools.co.uk.

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What's new from



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RECORD POWER SC1 & SC2 MINI CHUCK PACKAGES



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MANUFACTURER: Record Power

D&M GUIDE PRICES: See our website

The new **SC1** and **SC2** are the latest additions to Record Power's premium-quality range of **woodworking chucks and jaws**. They have been developed in response to the needs of professional and enthusiast woodturners who require a high quality, accurate and dependable mini chuck for use with small- to medium-sized work.

These chucks are made to the same high standards as the **SC3** and **SC4**, on modern three-axis CNC machinery to exacting tolerances. The jaw carriers are manufactured using a metal injection moulding process, giving high tensile strength to these critical components, ensuring they retain their strength and holding power even when operating at the extremes of the chucks' capabilities. The scroll rings and pinions are made using an investment casting process to ensure high tolerances while delivering repeatable accuracy.

The **SC1** works in conjunction with a separately available insert, with the option of 21 different thread sizes to choose from.

This means it can be used across a wide variety of lathes with different thread sizes, by simply changing the insert. It also makes a perfect partner to the **SC4** chuck, as the inserts are a universal fit between both models. It boasts a very compact 53.5mm (2in) diameter body and a total length of 57mm (2½in), including the insert. This gives easier access around the workpiece, making it ideal for the turning of very small items.

The **SC2** is a direct-thread chuck and features a larger diameter body than the **SC1**, at 63.5mm (2½in), offering larger holding capacities than the **SC1**. With a depth of 48mm (1¾in), due to the lack of an insert, it is slightly shorter than the **SC1**.

Both chucks are supplied complete with a wood screw, 40mm standard dovetail jaws, chuck key and jaw fixings. A range of jaws is available, which are compatible with both the **SC1** and **SC2**. These have been developed in consultation with expert woodturners, offering maximum flexibility to deal with the majority of applications that are needed from a mini chuck.

TREND ROUTER SURFACING JIG

MANUFACTURER: Trend Tool Technology

D&M GUIDE PRICE: £119.95 (inc VAT)

It's easy to get stock-sized planed timber off the shelf, but what do you do when you need something wider than normal flattened and prepared? Timber mills charge a pretty penny to carry out machining one-offs, so Trend have the perfect solution with the new **Router Surfacing Jig**, which allows you to flatten, true and level any boards up to 400mm wide x 910mm long.

Used with any router that can accept a 30mm guide bush, there's no faff involved and no fitting of sub-bases: simply locate the guide bush into the cradle, set the cutter depth and away you go. The cradle can move both across the work and along it for fast stock removal and with the cutter depth easily set with the plunge of the router, the finest skimming cut through to the maximum recommended 1.5mm cut allows you to make controlled, easy truing and flattening cuts on hard and softwoods alike.

The **Router Surfacing Jig** is supplied as a kit complete with all fixings and instructions required to build the carriage it sits on, which can be tailored to your own needs. Before long you'll be ready to crack on with those awkward-sized pieces of timber you've been keeping back.



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RYOBI ONE+ 18V FILE SANDER



Purpose-built for sanding in tight spaces, this cordless file sander from **Ryobi** may seem limited in scope due to its narrow belt size, but you may find more uses for it than you'd imagine, says **Phil Davy**

Some power tools are more specialised than others, with a file sander probably less essential than a drill for most people, for example. For certain shaping and sanding tasks this tool can be pretty useful, however. Essentially a lightweight, narrow

belt sander, there are several applications that make it unusual. Cleaning up narrow edges on tired garden furniture before refinishing can be awkward, if not impossible, with a bigger sander. Or shaping timber to fit snugly against uneven surfaces, which is not always easy to achieve

neatly with hand tools. Scribing deep skirting can be tedious when corners are out of square, and this is often easier with a file sander.

Away from timber tasks it's feasible to give straight or shaped metalwork a new lease of life, too. Old railings or grilles are generally tiresome to sand, particularly when heavily rusted. A file sander is perfect for restoring an edge on dulled outdoor cutting tools, such as axes or shears, too. In just a few minutes, I sharpened up a small chopping axe which had been blunt for longer than I care to remember.

If you've ever done a spot of ceramic tiling you'll know that getting a decent finish on a cut edge can be tricky, particularly if cutting a profile. A file sander can be an easy way to clean up those rough edges.

Cordless convenience

As far as I'm aware, this new Ryobi is the only cordless file sander on the market. Older readers may well remember the original Black & Decker Powerfile, a 230V tool that was unique at the time and still available in a redesigned version. There are now one or two similar tools out there, but these are either corded or air-powered.

As well as the convenience of battery power, the Ryobi design means it will sit neatly upright on the bench, becoming, in effect, a vertical mini belt sander. You'll probably need to steady it with one hand during use, though. There's no built-in table, but you can use the edge of the plastic casing as a small toolrest. It wouldn't be too difficult to knock up a horizontal sanding table or box with a cut-out for the belt to poke through.

Weighing 1.7kg with a 3.0Ah High Energy battery fitted, the sander is light enough to be controlled with one hand. The shaft is covered in textured rubber, while the protruding side handle houses the motor and provides extra grip.

Operation is simple via a large on/off trigger, with lock-on button to one side. This is a variable-speed machine, with a range from



Shaping timber to fit snugly against uneven surfaces isn't always easy to achieve neatly with hand tools



In just a few minutes, I sharpened up a small chopping axe which had been blunt for longer than I care to remember



As well as the convenience of battery power, the Ryobi design means it will sit neatly upright on the bench, becoming, in effect, a vertical mini belt sander



Weighing 1.7kg with a 3.0Ah High Energy battery fitted, the sander is light enough to be controlled with one hand

260-630 metres per minute. Setting this is a cinch using a well-placed, thumb-operated lever above the handle. This speed adjuster is similar to that on Ryobi's ONE+ jigsaw and one of the best designs of its type.

Belt change

Fitting a new belt is straightforward. First you slacken off a large tensioning lever, which moves the alloy arm down towards the body. Insert the belt around the lower fixed drum, then hook the other end over a hard rubber wheel at the tip. Next, flick the lever to re-tension and check the belt tracking. This is dead easy, twisting a thumb button one way or the other so that the belt tracks centrally over the wheel when running. A steel plate screwed to the lower side of the arm helps to reduce wear, while a direction arrow at the side ensures you fit the belt correctly, just like a grown up belt sander.



To fit a new belt, you first slacken off a large tensioning lever, which moves the alloy arm down towards the body



Re-tensioning and belt tracking is dead easy, twisting a thumb button one way or the other so that the belt tracks centrally over the wheel when running



The shaft is covered in textured rubber, while the protruding side handle houses the motor and provides extra grip

Belt size is 457 x 13mm, so you should be able to find spares if shopping online. That said, there seems to be no real standard for these sanders, so check before ordering. With a limited range of abrasives available the file sander is not really a fine finishing tool, the finest being only 120 grit. Three belts are included: 60, 80 and 120 grit, while a pack of five will set you back around £2.40. To give some idea of battery life, with a fully charged 5.0Ah power pack fitted you can expect a run time of about 45 minutes.

Conclusion

Although this Ryobi tool may seem limited in scope due to its narrow belt size, you may find more uses for it than you'd imagine. Don't forget you'll need to buy into Ryobi's 18V ONE+ system to use this tool as it comes bare, without a battery. A low capacity 2.0Ah pack (without fuel gauge) and charger is priced from around £62. ✘



Next, you insert the belt around the lower fixed drum, then hook the other end over a hard rubber wheel at the tip



Three belts are included: 60, 80 and 120 grit, while a pack of five will set you back around £2.40



Operation is simple via a large on/off trigger, with lock-on button to one side



Setting the speed range is a cinch using a well-placed, thumb-operated lever above the handle

SPECIFICATION

Voltage: 18V
 Belt speed: 260-630m/min
 Sound power level: 79.0dB(A)
 Sound power level uncertainty: 3.0dB(A)
 Sound pressure level: 68.0dB(A)
 Sound pressure level uncertainty: 3.0dB(A)
 Vibration sanding: 1.6m/s²
 Vibration sanding uncertainty: 1.5m/s²
 Weight with battery: 1.4kg
 Weight without battery: 1kg
 Note: This tool is a body only model and comes supplied without batteries

Typical price: £72.95 (bare)
 Web: www.ryobitools.eu

THE VERDICT

PROS

- Variable speed; cordless convenience

CONS

- Limited range of abrasive grades; not too noisy

RATING: 4.5 out of 5

NEW TREND ABRASIVES RANGE

Phil Davy looks at a range of products from Trend's new innovative, high performance abrasives range

Abrasives may not be the most exciting of workshop supplies, but they're an integral part of most woodworking jobs. Unless you rely solely on cabinet scraper or smoothing plane, you'll need at least two or three grades of paper before your project is ready for finishing.

Now, Trend have turned their attention to a new range of abrasives, with a choice of particles. Their heavy paper backing is designed for power sanders, rather than hand tool use, and with the exception of the mesh format, discs and pads are pre-punched for dust extraction. Aluminium oxide and zirconium's open coat technology lead to less clogging, while a second layer of resin coating means grains stay bonded for longer. Silicon carbide mesh is, by its very nature, anti-clogging.

Trend claim these products will outperform conventional abrasives, with their aluminium

oxide lasting three times as long and zirconium up to four times. Although pricier, mesh should last five times longer. Apart from the belts, all sheets are hook-and-loop, as you'd expect.

Aluminium oxide

Arguably the most common abrasive material for power tools, Trend's new discs, detail and delta pads come in a rather nice shade of lilac, while sanding belts are a traditional brown colour. Annoyingly, depending on brand, random orbit sanders have different hole configurations for extraction. To overcome this problem, Trend have devised a clever pattern, with elongated holes adjacent to regular ones. Disc and sheet grades range from medium to fine, comprising 120, 180 and 240 grits.

Belts are available in three common sizes, with grades from 40 up to 120 grit, but only in aluminium oxide. To be honest, in use I found it difficult to detect any difference in performance between the familiar Hermes brand and Trend's alternative. Both 75mm and 100mm widths are available.

Zirconium

This format comes in coarser (40, 60 and 80) grits only, which I'm guessing is down to zirconium's larger particle structure. These particles are apparently self-sharpening, with new cutting edges exposed as the paper wears down. Performance is similar to that of aluminium oxide, though it's hard to judge how much greater the lifespan actually is. I found zirconium discs excellent when stripping paint from old parana pine stair treads, for example, in readiness for recycling the timber.



Mesh

Unlike other brands, Trend's mesh abrasive has a coarse black structure (due to silicon carbide particles), with grades from 80 to 240 grit. A benefit of this material is that you can rinse it in water when it does eventually clog, so extending its efficiency. Unlike the other two abrasives, here you don't need to worry about extraction hole alignment on the sander pad.

In use

Although difficult to test methodically, sanding performance was impressive across the board. I tend to use a random orbit sander most frequently, and with Makita and DeWalt 125mm tools, results were fantastic. Faced with a quantity of larch cladding to sand, I cleaned up more than 30m of boards with one (120 grit) aluminium oxide disc. Its surface looked brand new afterwards, with no sign of clogging whatsoever! Zirconium results were similar, with mesh perhaps slightly more aggressive, particularly on paintwork.

Conclusion

Which to choose? If you're only sanding soft or hardwoods, aluminium oxide should be fine, with coarser zirconium better suited if plastics or ferrous metals enter the equation. Mesh is better still, and all three formats are good for painted or varnished surfaces and timber generally. If sanding dust is the main priority, then mesh will allow the best possible extraction. Aluminium oxide and zirconium sheets are the same price, with mesh almost twice as expensive. These abrasives aren't cheap, but you're unlikely to find longer lasting alternatives. ✘

SPECIFICATION

Typical prices: 125mm discs from £9.59 per 10; 150mm discs from £11.99 per 10; delta sheets from £6 per 10; detail sheets from £10.79 per 10; belts from £6.59** per 3

Web: www.trend-uk.com



Apart from the belts, all sheets are hook-and-loop, as you'd expect



Trend have devised a clever pattern on their new aluminium oxide range, with elongated holes adjacent to regular ones



Trend's mesh abrasive has a coarse black structure (due to silicon carbide particles), with grades from 80 to 240 grit



Zirconium results were similar to that of aluminium oxide, with mesh perhaps slightly more aggressive, particularly on paintwork

THE VERDICT

PROS

- Choice of three abrasives; several sizes and formats

CONS

- Which to choose?

RATING: 4.5 out of 5

BRANDON BESPOKE PURE MINERAL OIL & WAX OIL TREATMENT

If you want an oil finish that's safe for food and user friendly, it's worth giving Brandon Bespoke's products a try, says Phil Davy

Finding a completely safe finish for items made from wood for the kitchen can be trickier than you'd think. There are dozens of excellent oils on the market, but most are not really intended for utensils that will come into contact with food, such as chopping or bread boards, turned fruit bowls and similar. Although seemingly safe, vegetable and olive oils are not recommended as they can become rancid on the wood over time, after several applications.

Although they've been producing food-safe treatments for about five years, I've only recently come across Brandon Bespoke products. Primarily oils and waxes, if you enjoy the aromas associated with finishing products, however, you may be disappointed here. There's absolutely no smell at all, which is obviously a good thing as food will not become tainted. Unlike some mineral oils on the market, Brandon have made their product completely safe. If you're renovating an old surface, it may be worth washing it down with their Soap and Wood Cleaner first to remove any muck, though I've not tried this product yet.

Brandon Bespoke also make pure tung, Danish and boiled linseed oils, plus beeswax. Particularly handy for woodworkers is their honing oil, too. Using their pure beeswax, you could experiment by making your own wax paste that's also food-safe – something to add to my woodworking to-do list.

Pure Mineral Oil

Available in a range of sizes from 250ml up to a whopping 10 litres, the smaller plastic bottles have flip-up lids, which make using Mineral Oil a cinch. This is less viscous than many oils I've tried, so applying it with a cloth or folded paper towel is recommended, rather than a brush on smaller areas. It soaks into the grain rapidly, so you may not need to remove any excess before it dries. The first coat gives a rich matt appearance, while a second creates a satisfying sheen.

It really highlighted the grain on a quartersawn oak board I found lurking in the workshop.

This oil can also be used on slate or stone products, so I tested it on an untreated coaster, again with great results. If you only need a small quantity and don't want a bulky plastic container,

you can order a durable letterbox-friendly pouch, which can be posted through the door.



The Mineral Oil really highlighted the grain on a quartersawn oak board



This oil can also be used on slate or stone, so I tested it on an untreated coaster, again with great results

Wax Oil Treatment

For extra protection on your surfaces you may want to add a coat of Wax Oil. This contains beeswax, almond and grapeseed oils, among other good stuff. Supplied in tubs, this paste wax is easiest to apply with a cloth, then buffed with a soft brush. That way you'll end up with a superb sheen with minimal effort. Wax Oil can also be used on bare timber, though obviously it will give less protection.

Conclusion

If you want an oil finish that's safe for food and user friendly, it's worth giving Brandon Bespoke a try. Easy to build up a finish fast, it doesn't cost a fortune either (prices include



postage). Order more oil than you need as it's recommended to apply several coats over time. Besides treating kitchenware, a combination of the oil and wax would create an excellent finish for decorative boxes. Now, what better excuse than to knock up a chopping board for 2021! ✂



Supplied in tubs, this paste wax is easiest to apply with a cloth, then buffed with a soft brush



SPECIFICATION

Pure Mineral Oil

- Conditions to bring out natural colour, beauty and sheen
- Provides a deep level of protection

Wax Oil Treatment

- Provides long-lasting protection from moisture and marking
- Brings out material's natural beauty

Both products are ideal for chopping boards and cutting boards, kitchen worktops, food-safe surfaces, kitchen utensils, instruments, ornaments and butcher blocks

Typical prices: Mineral Oil – from £7.99 (250ml) up to £119.99 (10 litres); Wax Oil Treatment – from £8.99 (125ml) up to £139.98 (5 litres)

Web: www.brandonbespoke.co.uk



Brandon Bespoke's Pure Mineral Oil is revered for its quality, coverage and ease of application



Brandon Bespoke's unique Wax Oil Treatment restores, conditions and protects your timber projects

THE VERDICT

PROS

- Safe for items that may come into contact with food

CONS

- You may miss the aroma...

RATING: 4.5 out of 5

CLARKE CWL1000CF 40IN 1,000MM WOOD LATHE

Turning bowls from home-harvested timber is something that **Jonathan Salisbury** has been wanting to do for some time. At the moment, he doesn't have a lathe, but could the **Clarke CWL 1000CF** be just what he's looking for?

A year or two (or three) ago, I pruned the large cherry tree outside our house. The offcuts were stored in the garage, along with some red oak coppice, but I never got round to doing anything with it. While searching for the right lathe, Machine Mart contacted me to ask if I'd like to test the Clarke CWL1000CF.

Assembly

It arrived packed in a large box. The stand, made from folded steel, simply bolts together; the pre-assembled lathe bed is then lifted onto the frame and bolted into place. The wide toolrest is clamped to the bed with a machine screw

that requires a 22mm spanner – but this is not supplied – and adjusted with a locking handle. The tailstock, which clamps in the same way as the toolrest, has a wheel to adjust the spindle and is secured with a lock nut, which is bigger than the others and also has no spanner for it.

The follower mechanism pivots in the centre and has an adjustable holder at the front for one of three tools – point, chisel and round – similar to those used for turning metal. At the back, the prototype or template is clamped in the copy stock and a roller follows its profile, moving the cutting tool to reproduce it on the workpiece.

As for accessories, there is a faceplate, a spur drive and a live centre for the tailstock.

The spindle thread is $\frac{3}{8}$ in UNF, a standard size for small lathes, so buying new faceplates and chucks will be no problem.

In use

Performance, tested by turning a small, red oak bowl, is very good. Despite the lathe not being very heavy (80kg), it is stable even when not bolted to the floor. The output from the motor was smooth and the control lever allowed me to increase and decrease the speed as necessary



Minimalist headstock



A lever is more convenient than adjusting pulleys



The generously-sized toolrest...



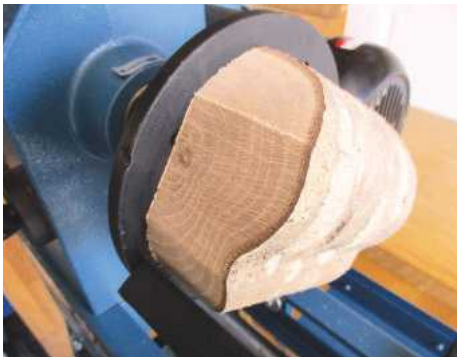
... requires a spanner to adjust it



The largest spanner provided is too small for the tailstock nut



Thin spanners for the spindle, but a good system for releasing faceplates



The supplied faceplate is large

without having to stop, get to the pulleys hidden away somewhere, release the belt... you know! It could have done with a little more torque when roughing the profile, but as soon as it was almost round there were no further problems. The faceplate is a bit large, so I swapped to a stepped jaw chuck half way through.

Copy feature

The copy feature is what sets this lathe apart from the others. The pattern, or piece to be copied, is placed between the copy stock clamps, with centres carefully aligned, and tightened well. The blank is held between spur drive and tailstock, a quick pass of a gouge ensures it is



Switch to a stepped jaw chuck for finishing

round, then the copy tool is set up to just touch the outside of the blank in the position of the lowest point on the pattern.

The operation is very similar to a metalwork lathe, except that travel is relative to the profile of the item being copied not linear, and the feed works in reverse; when the handle is turned clockwise the tool moves to the left, not the right. I first had a go at reproducing a scraper handle from a piece of cherry branch. Gradually working my way along, advancing the tool a fraction after each pass, I roughed out the new handle. Rough is the word – the tool needed a grind, and then off I went again. The first handle wasn't great, as the tool kept bouncing around and the original



The old handle ready for copying

was too close to the headstock; a quick adjustment of the roller and a new, longer piece of cherry branch, and the second was much better. It isn't a perfect copy as the original was clamped in the hole for the scraper's tang and moved a little, and finishing is still required, but otherwise it worked really well. I hand turned some profiles to test something more intricate; again, the first attempt at copying this was poor, but then I noticed that the nuts at the pivot point of the copy tool had come loose with the vibration of the machine, causing slack and an inaccurate transfer. Once tight, I achieved a much closer result to the original.

Conclusion

I have always found Clarke machines to be very good value for money, and the CWL 1000CF is another that did not disappoint. £430 is not much for a large lathe, especially if it performs over time as well as it did in this very short test. Yes, the frames are made from folded steel, and some components have a slightly rough finish, but cost cutting does not result in a reduction in usability. Having said that, the supplied accessories are not going to get you beyond simple projects.

The question is: do you need the copy facility? Well, it is very useful if you want to replace a baluster or two, or need to make



The wheel increases or decreases pressure



A choice of cutting tools



They look the same from here...



... but a small displacement in the original changed the profile!

20 identical rounders bats... It is very unusual to find this feature on any lathe, and it is a real time-saver when creating several pieces with the same profile. It is worth spending time learning how to prevent it from jumping and jamming; the key thing is to develop the know-how of matching tool, depth of cut and feed rate for each shape. I am using it with increasing consistency; providing added value, it is certainly worth having.



Pretty close! A little more practice needed, perhaps?

Issues? The speed adjustment lever didn't want to lock to begin with, but sorted itself out once it had been used a few times (although excessive vibration from unbalanced workpieces can shake it loose if not very firmly secured); I'd probably replace the toolrest screw with a lever, so I wouldn't need to reach for a spanner every time; and the copy follower pivot really needs lock nuts. Other than these, the CWL1000CF would make an excellent first lathe, but also one to move up to if you need more capacity – especially if you are on a tight budget. ✂

SPECIFICATION

- Turning capacity: 350mm
- Suitable for both trade and DIY use
- Durable & robust build to ensure excellent performance & reliability
- 230V, 550W motor
- Spindle speeds: 600-2,200rpm
- 1/2in UNF headstock
- 980mm between centres
- 350mm turning capacity
- Includes copy function & stand
- Supplied with toolrest, tailstock, faceplate, eye shield & three cutters with different profiles
- Dimensions (L x W x D): 1,415 x 455 x 1,180mm

Typical price: £430.80

Web: www.machinemart.co.uk



Copier in action with a more complex profile

THE VERDICT

PROS

- Good quality, solid feel & smooth operation; speed control on the front avoids the need to change belts on pulleys; copy function; includes a stand; excellent value for money

CONS

- A little underpowered when rough turning the outside of larger blanks; lacks spanners for toolrest and tailstock; cost-cutting in some areas shows in the finish

RATING: 4.5 out of 5

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WIN!

A TREND PRO POCKET HOLE JIG & 2 × RUNNER UP PRIZES OF A SINGLE POCKET HOLE JIG

Be in with a chance of winning either of these Pocket Hole Jig prizes from Trend

TREND PRO POCKET HOLE JIG PH/JIG/AK

The new Pro Pocket Hole Jig from Trend is the perfect solution for woodworkers looking to construct more diverse projects utilising materials from 12.7mm up to 38mm thick. The impressive range of stock sizes allows you to work on a range of projects from face frames and carcass work through to furniture and joinery, each built with speed and ease, and without the need for complex jointing.

The all-metal constructed jig is designed for day in day out use and is ideal for professional and trade users, hobbyists and DIY woodworkers, for accurate, consistent jointing in hardwood, softwood and sheet material projects.

Settings are easily adjusted to specific component size by lifting the drill guide adjuster within its 'T' Slot slides, registering the height against the metric and imperial indicator markings, which match the timber thickness. The setting is then held with high quality brass knobs, making setting up a breeze.

Matching the drilling depth to the stock size is easily achieved using the drop-in turret, rotating it to the correct position and locating the drill through one of the case hardened bushings and onto the turret, setting the depth with the collar.

Workpieces are secured with the easily adjusted toggle clamp, and with a set of dual-purpose support and length stops, longer pieces can easily be



Trend Pro Pocket Hole Jig



Trend Single Pocket Hole Jig

positioned safely and correctly in different orientations. There's also the added bonus of being able to remove the drill guide assembly to use independently to the base frame for repair work or to place fixings in areas where the jig can't be used.

For extra speed when drilling and driving, if you only have one drilling machine available, both the drill and driver bit are hex-shanked for quick release chucks, such as the Trend Snappy Chuck.

The jig is also supplied in a quality zip up carry case for storage and transportation, plus a fully adjustable face frame clamp and a starter pack of 100 assorted screws, which will allow you to go straight to work on a project.



TREND SINGLE POCKET HOLE JIG PH/JIG/BS

The new pocket-sized Single Pocket Hole Jig from Trend is the ideal companion to any woodworking kit, whether around the house, in the workshop or on the jobsite. The slim, compact, single hole design has a host of features such as built-in drill depth gauge for fast set up, clamping plate to hold it securely to the workpiece, and a reversible sliding stop for working on different material thicknesses.

The sliding stop also has indicator marks for easily setting the correct timber thickness and doubles up as the depth gauge for setting the correct collar position for the drill, helping to eliminate any errors.

Covering timber sizes from 12.7mm to 38mm, the jig steps up to the plate and will make its mark across a raft of tasks, whether starting from scratch on a new project, adding additional strength to existing work or for repairing jobs.

It also has the advantage of being able to be clamped in multiple positions on a project so it isn't limited by material width, and is also especially useful in confined areas and tight spots.

Made from durable glass fibre reinforced nylon with a hardened steel drilling sleeve, the jig is equally at home on a one-off repair or an extended project-based application. It is supplied complete with Trend Snappy Chuck compatible accessories, including a High Speed Steel 9.5mm diameter stepped drill and a 150mm long square drive driver bit for increased speed, adaptability, consistency and ease of use in any application.

To find your nearest stockist, see www.trend-uk.com.



HOW TO ENTER

To be in with a chance of winning a Trend Pro Pocket Hole Jig, just visit www.getwoodworking.com/competitions and answer this simple question:

QUESTION:

How many assorted screws are supplied in the starter pack?

The winner will be randomly drawn from all correct entries, followed by the two runners up, who will each receive a Trend Single Pocket Hole Jig. The closing date for the competition is **12 February 2021**

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

Are you sitting comfortably?

Robin Gates sits down with the April 1935 issue of *The Woodworker* and warms to the idea of easy chairs for the winter

Woodwork has been a tremendously ally in these difficult days of the COVID-19 pandemic, enabling restless muscles to be flexed while making useful things, but now winter has the northern hemisphere in its grip the garden workshop is not the welcoming refuge that it was in months past. This time last year I'd take off on a brisk walk to town just to have a think, but now that every step must be carefully routed and justified, I'm more likely to pull up a chair and open a book instead.

Once I've read the latest issue of *The Woodworker*, I find myself dipping into its archives, and as luck would have it my hand fell upon the year 1935 and the month of April, which is something of a 'seating special.' There's an article on making a garden bench, two elegant Hepplewhite chairs made by a reader, and this piece describing 'Easy Chairs – Two Beautiful Types in Favourite Styles', which draws me in like a blazing fire.

It's that cosy scene at the top of the page that does it. The two variants of the chair – one with legs in the Queen Anne cabriole style, the other on tapered legs terminating in spade feet – are pulled up companionably to a circular pouffe positioned just right for resting weary feet. Conveniently close by is a round side table for the reading lamp, decanter and glasses. It's a heart-warming picture.

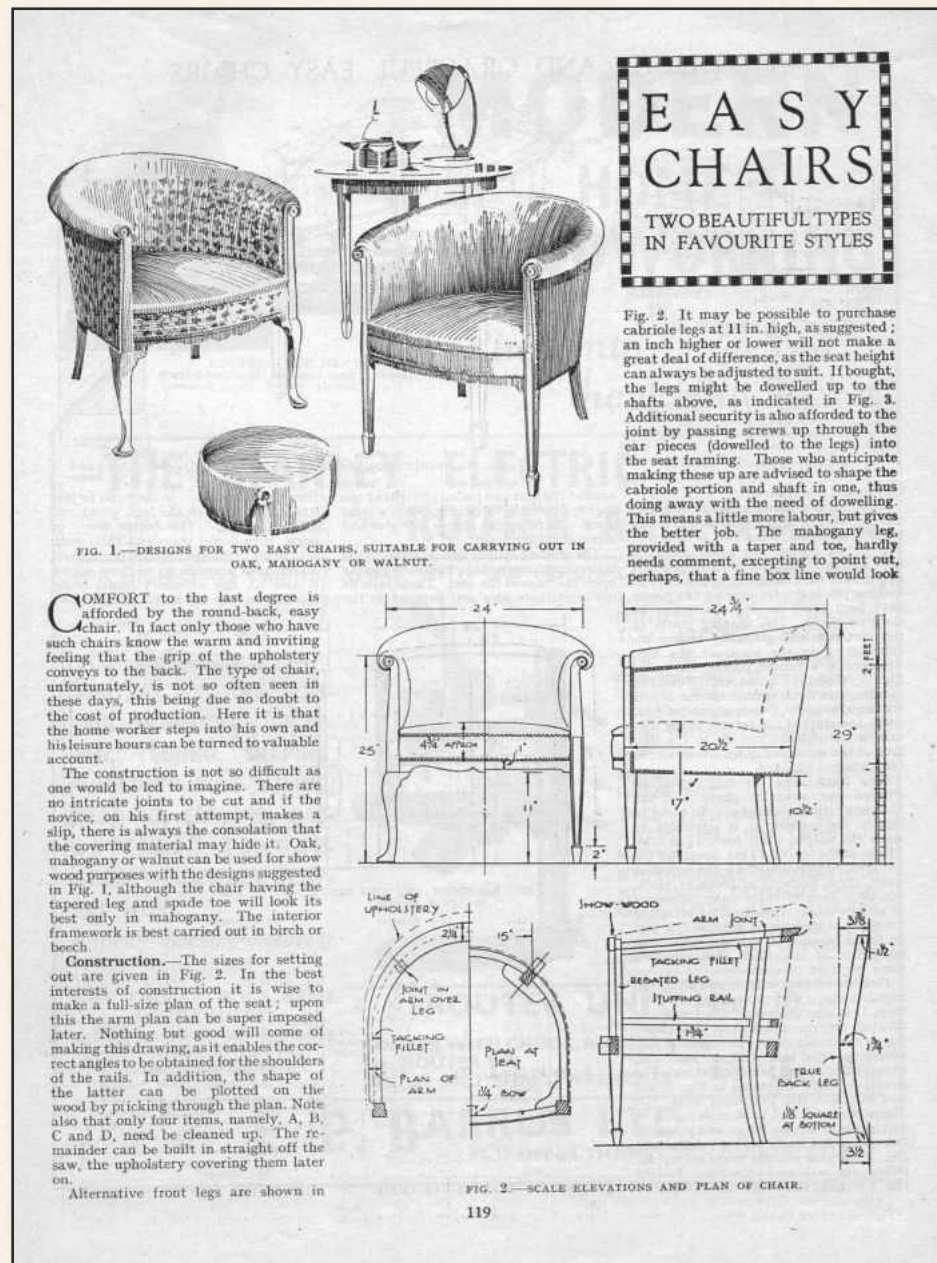
Stick chairs

Among woodworkers it's stick chairs that have been all the rage recently, and perhaps it's also the experience of sitting for long in one of this type, feeling my pelvic girdle grinding into its hard seat like a pestle in a mortar, and the spindles grating on my vertebrae, which makes me peer so longingly at the padded seats and sprung upholstered backs of these easy chairs. Thinking way back to BBC radio's 'Listen with Mother', when Daphne Oxenford prefaced every story with 'Are you sitting comfortably?' a pathetic voice in my head pipes up, 'No Daphne, I'm not.'

'Comfort to the last degree' is what's promised by the round-back, easy chair, says our author, who continues, 'only those who have such a chair know the warm and inviting feeling that the grip of the upholstery conveys to the back.' Well I'm in, or will be if I can build one – how hard can it be?

Dowels, glue & screws

'Not so difficult as one would be led to imagine,' we're told, a view firmly supported by construction drawings for the frame. There isn't



so much as a mortise & tenon joint required, let alone a dovetail, as dowels, glue and screws hold everything together. And there's no steam-bending of the shapely parts either – they're all to be sawn from the solid. The arms, for example, are two pieces joined to a third around the back with the dowelled joints located over the rear legs. The most time and effort will be spent in shaping those cabriole front legs, doubtless using a spokeshave to achieve rounds and hollows in all the right places. The scrolls are shaped from pieces jointed to the tops of the

legs, with turned paterae simply stuck on. Only exposed parts require finishing, and further relief comes from a reminder that mistakes may be covered by upholstery. Ah, the upholstery – I'd forgotten I'd have to sort that out too. Fortunately, this issue also carries part 4 in the series 'The Art of Upholstery' for which the subject just happens to be 'The light stuff-over chair'. But now things are looking more complicated, with webbing, springs, stuffing, bridles and stitching strewn all over the page. While I think further about this, I'll just get a cushion for my stick chair! ✂



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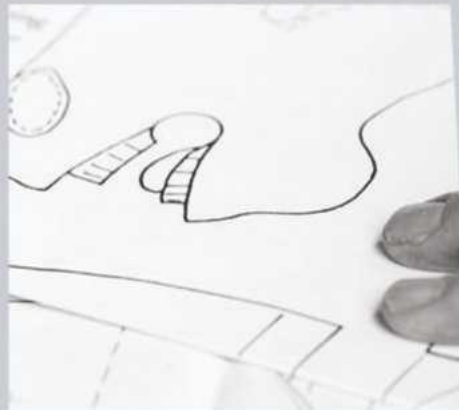


Plan 129
Medium Laminated Horse

PLANS & ACCESSORIES

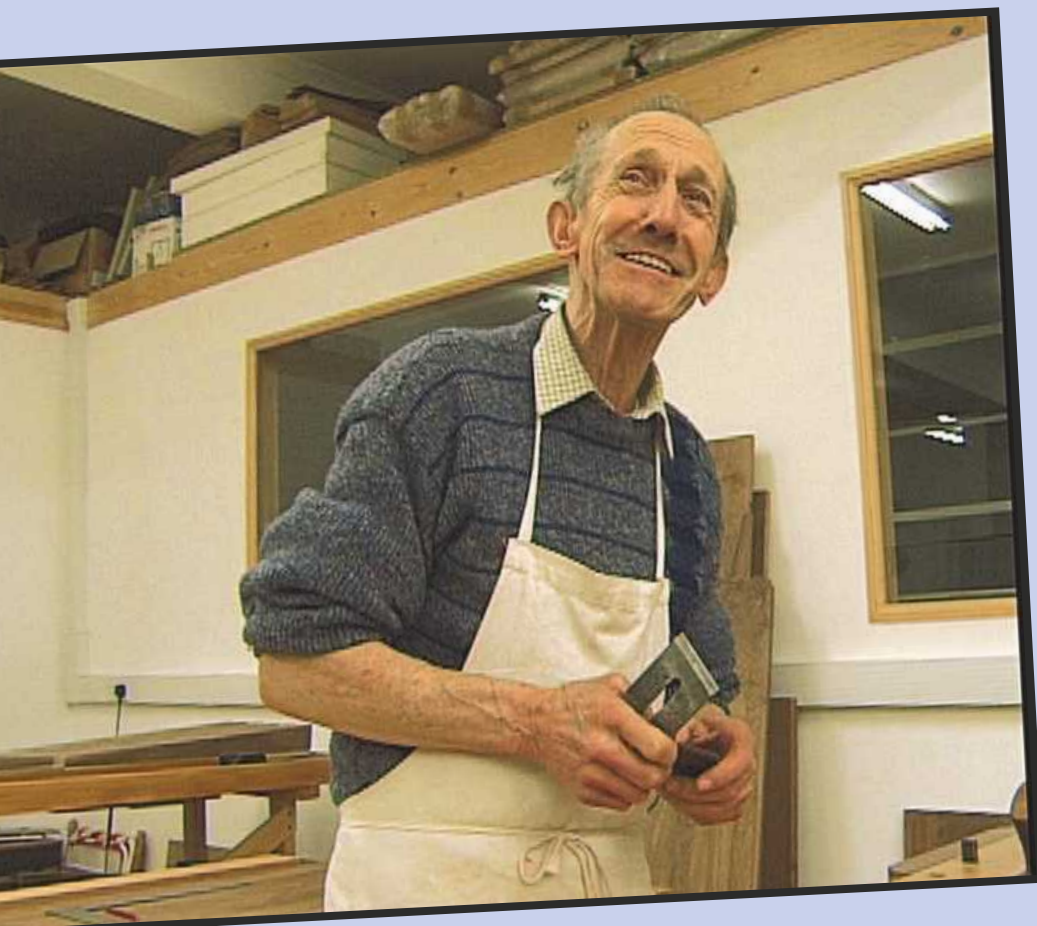
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THE ALAN PETERS *Online* FURNITURE AWARD 2021

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



This annual award celebrates the legacy of one of Britain's most prominent furniture designer-makers of the late 20th century while aiming to encourage all 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 made primarily of wood. These pieces, if applicants so wish, can also include other complementary materials 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 and the piece(s) does not have to be large. Applicants should be familiar with the work of Alan Peters prior to applying and are encouraged to read organiser Jeremy Broun's 64-page online video-integrated ebook, which is offered free-of-charge (via the website link opposite).

The man behind the award

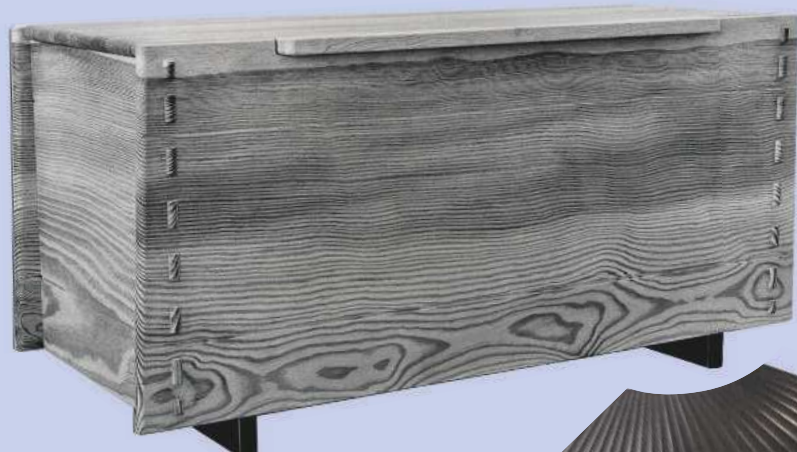
Alan Peters OBE (1933–2009) was one of Britain's most prominent furniture designer-makers of the latter part of the 20th century. He was apprenticed to Edward Barnsley and had a direct link to the English Arts and Crafts Movement. He was hugely influential internationally in his practice, teaching and publications. Above all, his respect and understanding of how wood behaves and the value of hand skill, yet moving tradition forward,



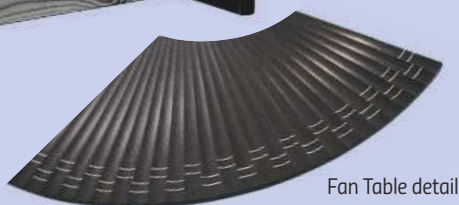
Alan Peters and Jeremy Broun in 2005



Alan Peters chest with silver inlay



Blanket chest in Douglas fir



Fan Table detail

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. The judges were Jason Heap, Keith Newton and Jeremy Broun.



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
David Barron – professional furniture maker who also produces his own range of hand tools.

To see a video giving details of the award, visit <https://www.youtube.com/watch?v=0y308TcMeBs>.

PLEASE NOTE

Due to COVID-19 restrictions, The Alan Peters Furniture Award 2021 will now be an online event with a virtual exhibition

PRIZES OFFERED

1st prize

£1,000 Axminster Tools voucher

2nd prize

£500 Triton Tools voucher

3rd prize

£300 Judges' prize

Winning pieces will be exhibited in a virtual exhibition on Jeremy Broun's website – www.woodomain.com/alanpetersaward – and other platforms to be announced.

Entry deadline: **28 February 2021**

A £20 entry fee applies and a maximum of two entries can be made (£20 per entry).

This award is open to any resident citizen in the British Isles aged over 18 who has an enthusiasm and flair for woodworking. A piece of furniture (indoor or outdoor) is to be made and six high resolution JPEG images submitted, together with a Word document description. Shortlisted applicants will be asked to engage in a Zoom video call or submit a one-minute mobile phone video introducing themselves and describing the piece(s).

The judging of furniture pieces will take place in March 2021 with the online award ceremony broadcast in the second week of March. Winning entries will be announced in the April issue of the magazine.

If you already have items made for the 2020 award, or are ready to get started for the 2021 award, please do not hesitate in submitting your application any time before the entry deadline (**28 February 2021**).

To download an application form and view 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), or organiser, Jeremy Broun (jb@woodomain.com)

WOOD AWARDS WINNERS 2020

The Wood Awards is one of the few design competitions to go ahead despite COVID-19. Here, we look at the six structures and three products that represent the best of British architecture and product design in wood



The winners of the 2020 Wood Awards were recently announced. The judges selected six structures and three products that represented the best of British architecture and product design in wood. Established in 1971, the Wood Awards is the UK's premier competition for excellence in wood design. Entry is free and the Awards aim to encourage and promote outstanding timber design, craftsmanship and installation.

The Wood Awards was one of the few design competitions to go ahead despite COVID-19. The independent panel of judges always visits all the shortlisted projects in person, making this a uniquely rigorous competition. In 2020, the usual judging process had to be adapted, but the competition persevered, and the judges still managed to see each project. ✂

FURTHER INFORMATION

To find out more about the Wood Awards, see www.woodawards.com



GOLD AWARD & PRIVATE WINNER

The Rye Apartments

The judges chose The Rye Apartments as the 2020 Gold Award and Private category winner. The Gold Award is given to the winner of winners. Judge Jim Greaves commented: "Tikari Works have taken a gamble and done something very unusual and it's paid off; the apartments are very popular."

This development of 10 sustainable apartments sits on a prominent corner site. A mix of one-, two-, and three-bedroom units are set in two blocks that respond independently to the changing scale across the site. The user's quality of life is at the heart of the design. The project was driven by two key considerations: how to resist standardised or default positions within housing design, and how to minimise the materials, embodied carbon and cost. CLT was used for the superstructure as well as all the internal walls and staircases.

The CLT is exposed throughout, creating large, light-filled spaces and a comforting atmosphere. These volumes are detailed with white-washed ash floors. Delicate spruce strips form dropped ceilings in the hallways and bathrooms. Kitchen cabinets are made from CNC grooved three-layer

FACT FILE:

Location: London
Architect: Tikari Works
Structural engineer: Webb Yates
Wood species: Austrian spruce

spruce ply boards and the worktops are made from recycled paper. The limited palette of natural materials helps to minimise visual clutter.



COMMERCIAL & LEISURE

Frindsbury Manor Barn

The 2020 Commercial & Leisure winner was Frindsbury Manor Barn in Rochester. The judges

admired the attention to detail and scale of the conservation project.

This Grade 1 listed medieval barn, originally built in 1403, was damaged by fire in 2003, where unfortunately, four of the 13 full bays were destroyed. At 210ft long it is actually the longest barn in the UK. A third of the structure was re-built in locally sourced green oak, and large quantities of curved timber were selected for braces and tie beams. In total, 1,400ft³ of oak was used. Extensive stone repairs were also needed, including 95,000 Kent peg tiles, which were required for re-tiling the old and new sections of the barn. The project was based on the fundamental principles of conservation: 'maintain as much of the historic fabric as possible while ensuring the building has a viable future use'. The barn and its surrounding areas are steeped in history and it remains fundamental to the local community.



FACT FILE:

Location: Rochester
Architect & Client: The Heritage Design & Development Team Ltd
Structural engineer: The Morton Partnership
Wood species: British oak

EDUCATION & PUBLIC SECTOR

Swimming Pool Hall at King's College School, Wimbledon

Swimming Pool Hall at King's College School, Wimbledon was selected as the 2020 Education & Public Sector winner. Judge Kirsten Haggart commented: "The different timber elements all have the same white-washed tone and coordinate perfectly with the reinforced concrete columns, creating a beautiful place, which has an intimacy that most pools lack."

The Swimming Pool Hall is one of three linked pavilions comprising a new sports centre for the school. The building's design has strong visual connections between indoors and outdoors to encourage physical activity among students while seamlessly connecting the old facilities. The form of the roof evokes a dynamic sense of movement in water. From outside, it sweeps down to respect the boundary with a Grade 2 listed building. Internally, it sweeps up to accommodate a viewing gallery. Curved glulam beams support CLT roof panels with integral timber acoustic linings. The roof's geometry and pale stained finish reflect natural top-light and artificial uplighters, eliminating the need for any light fittings above the pool. The flush pool edge and glazing on three sides allows views to the outside.



FACT FILE:

Location: Wimbledon
Architect: David Morley Architects
Client: King's College Wimbledon
Structural engineer: Price & Myers
Wood species: Spruce, pine, fir, larch (European)



INTERIORS Brockridge Stair

The 2020 Interiors winner was Brockridge Stair. Judge Ruth Slavid commented: "This is a very beautiful and impressive stair. In addition, there is a great story in that it was used to pioneer an approach to the use of BIM in joinery manufacture that is the recipient of ongoing government grants."

This prototype staircase is part of a UK government funded R&D project to enable digital fabrication directly from BIM modelling environments. The stair rises three floors and is cantilevered from flush-mounted stringers. The parts were CNC machined and assembled onsite using standard tools. The new platform developed during research allows designs to be defined parametrically, enabling the user to configure bespoke objects to specific requirements. Parameters such as height, width, depth and material thickness can be user controlled. Digital manufacturing is enabled directly from CAD or BIM software via the platform, which enables faster fabrication, better pricing information and reduces errors and waste. Items can be locally fabricated through a distributed manufacturing network model, which is open to any CNC enabled workshop. The process greatly improves construction efficiency, supports COVID-19 social distancing restrictions, increases the type and complexity of work undertaken by smaller site-based joiners, and keeps the labour pool local.

FACT FILE:

Location: Bristol
Staircase & joinery design:
 Future Joinery Systems Ltd
Architect: CaSA Architects
Structural engineer:
 Mann Williams
Wood species: Ash, birch

SMALL PROJECT Wooden Roof

The 2020 Small Project winner was Wooden Roof. The judges were impressed by the light and airy garden room and were particularly interested in the process of design through to construction.

This conservatory, built for an existing Grade 2 listed house, sits in a north-facing garden. The roof profile had to be pitched shallow to ensure it sat below the existing adjacent boundary wall, which is shared with a neighbour. The roof also needed to be well drained.

One solid piece of wood, enclosed by four seasons glazing units, forms the entire structure and acts as the building's envelope, structure, insulation and cladding. The dia-grid frame is a combination of falls that are either short and steep or long and shallow. The pieces were all CNC fabricated and light enough to be assembled manually on site. All of the cross junctions of the beams were structurally designed with no requirement of glue or any mechanical fixings (although glue was used for the ease of positioning during the assembly process). Each wood section is wide and deep, which helps to emphasise natural light and cast shadows throughout the space. Externally the wooden faces are fully exposed and charred to protect against rot and fungal decay and internally they were oiled so that the structure can breathe.

Tsuruta Architects took full advantage of the timber's natural structural capacity and low thermal

conductivity. The entire conservatory, from roof to window and door, was made from the same species of acetylated wood components, which is known for its durability and dimensional stability.

FACT FILE:

Location: London
Architect: Tsuruta Architects
Structural engineer: Webb Yates
Wood species: Accoya (New Zealand), ash (Canada)



FURNITURE & PRODUCT COMPETITION Bespoke

The Furniture & Product judges selected two winners within the Bespoke category
'Duo' by Studio Woodgate

'Duo' by Studio Woodgate were awarded for their elegance, simplicity and exemplary craftsmanship.

'Duo' is a pair of deceptively delicate sofas designed for Alex Beard CBE, Chief Executive of The Royal Opera House. When first tasked with the project, Woodgate started by observing the space at the Royal Opera House. They noticed that the existing sofas were the same height as the chairs in the room. A lower sofa would create a different dynamic. Conscious not to make the sofas too comfortable, the approach was to create something more comfortable than a bench but not as soft as a sofa. The light rectangular arms feature a curved chamfer detail with cleverly hidden metal rods to ensure the sofa is robust. A subtle 2mm radius runs around the edge of the wood and throughout the piece. The two end frames for the arms were made up from solid timber and shaped on a five-axis CNC machine. The seat and back are made from a solid timber frame and sit on a nook cut into the end frames, secured by a metal dowel. The seats are upholstered in tan leather.



FACT FILE:

Designer/maker: Studio Woodgate
Maker: Benchmark Furniture
Client: Royal Opera House as part of 'Legacy' for LDF 2019
Project facilitator: AHEC
Wood species: American red oak

STRUCTURAL AWARD

National Automotive Innovation Centre

The 2020 Structural Award winner was the National Automotive Innovation Centre in Coventry, which was chosen from all the shortlisted buildings. Structural judge Nathan Wheatley commented: "We are looking for a scheme that has challenged the engineer, where the concept has been delivered in spite of that challenge and where the resultant structure is in some way integral to the success (and architecture) of the building."



The National Automotive Innovation Centre is the largest research and development centre of its kind in Europe. Officially opened by His Royal Highness, The Prince of Wales in February 2020, the NAIC is home to 1,000 staff working across design, engineering and research. Timber was chosen for its warm, natural feel within the industrial setting and its wellness and low carbon properties. The walls were assembled using a pioneering system of pre-fabricated, self-spanning timber and CLT mega-panels that could be erected quickly. As one of the largest timber roofs in the world, the glulam CLT lattice structure unifies the many activities housed beneath a single umbrella. Primary and secondary joists are arranged on a dia-grid, spanning supporting beams on a 15m grid. Each bay is slightly pitched to create a nominal fall for the roof, tapered internally within each bay.

The centre has been awarded the highest BREEAM 'Excellent' rating in recognition of its environmental, social and economic sustainability performance.

FACT FILE:

Location: Coventry
Architect: Cullinan Studio
Client: University of Warwick
Structural engineer: ARUP
Wood species: CLT, spruce glulam (European)

'The Beehive' by Marlène Huissoud

This entry was recognised for its unusuality and the attention to detail that went into its making. The judges also praised the fact it is a fully functioning beehive and not just a sculptural piece.

Sir Ian Blatchford commissioned Marlène Huissoud to create a beehive to feature in a new permanent gallery at the Science Museum focused on the future of agriculture. While carrying out research, Ian came across a study focused on the habits of bees and the reason behind their decline in population. Marlène's artistic outlook is rooted in the natural world, and she is also the daughter of a beekeeper. Rather than a traditional, house-like beehive, Marlène created something more organic. The log-like hive is a refuge for wild bees rather than a place to make honey. The piece was hand-carved and the red oak then blackened using a scorching technique. It took 100 hours to add the tactile engraving details to the surface using a pyrography machine. It was then covered with propolis, a dark resinous material produced by bees, to seal the gaps. This protects the timber and the bees from disease and also attracts them with its scent.



FACT FILE:

Designer: Studio Marlène Huissoud
Maker: Benchmark Furniture
Client: Science Museum London as part of 'Legacy' for LDF 2019
Wood species: American red oak



FURNITURE & PRODUCT COMPETITION

Production

'Tenon Table'

'Tenon Table' was chosen as the 2020 Production winner. The judges admired the design and were particularly impressed by how well balanced the tables are.

Described by designer Daniel Schofield as exhibiting "a pragmatic approach towards furniture design," the piece is an unashamed celebration of its namesake joint.

Working with woodturning, CNC technology and hand-jointing, Schofield removed material from the top of the table's base, shaving down the form to create an oversized wedged tenon joint. This rigorous construction method not only leaves the table's base stable and perfectly balanced, but also provides a point of visual interest in the table-top, highlighting manufacturer L.Ercolani's craftsmanship as well as the quality of wood used in the design.

Despite this pragmatism, Schofield was able to imbue his design with considerable charm. The table's tapered base is tactile and jolly, seating the design's weight low to the ground while its table-top spans generously over a slender stem. Available in two sizes, the table highlights how rigorous, characterful design can flow from appreciation of a material's natural qualities, as well as understanding the beauty of construction techniques.

Within its category, it was a striking example of what can be achieved through simple, thoughtful design. 'Tenon' is, in the words of the jury, "a perfect production piece."



FACT FILE:

Designer: Daniel Schofield
Manufacturer: L.Ercolani
Wood species: Ash, oak (Italy)

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The recording studio is now a little different and the workshop very much so

NEEDS MUST PART 2

Carrying on from the article in the summer 2020 issue, **Andrew Hall** reports on how he's adapting to delivering virtual demonstrations as well as the process of reinventing his workshop



'Needs must' part 1 was published in the summer issue, and at the time of writing we were in our first full lockdown, and now, in November 2020, we are experiencing the second one. I am pleased to report, however, that the virtual online business is moving along nicely, albeit slowly and methodically. I thought this would be a good time to publish a second article and update you on progress so far.

Online demonstrations

Plans came to fruition and I delivered my first online mixed mode demonstration in September: 'The Blues Bowl' to the Woodturners Worldwide Online Symposium. This was a new venture

delivered by Matt Deighton from Utah; a three-day long seminar with 20 demonstrators from all around the world, which was available to stream for a month after the event.

The workshop, prior to the inclusion of the recording studio, was a place of practical training and I built the studio as a demountable structure (**photo 1**). However, now with the investment in both equipment and developing online training modules, including the Certificate in Woodturning, it will be a permanent fixture. One of the major challenges I experienced

when I first started dress rehearsals of the online demos and teaching modules was the fact I had to deliver these with the absence of an audience. I found this really strange as I was used to having a crowd in front of me at shows, and in clubs all the attendees were in full view and seated in the audience. To help me get over the nerves and imagine I was speaking to people face-to-face, I decided to take images from Facebook, etc. of my friends, printed them on self-adhesive paper and stuck them to the TV outputting the Zoom programme. I placed



50 photos of friends and admired demonstrators around the frame of the TV, which helped to give me a feeling of delivering a live demonstration in a club setting. The boss and my best critique central, Janet, chief camera lady, and Zoom Host Carl is on the right – he is my technical host in Zoom sessions and inputs technical data into the chat box (photo 2).

Outside area & lathe move

The workshop and recording studio were ideal, but one of my main considerations was keeping



1 The workshop prior to COVID-19



2 My good pals Jim, Carl, Kevin and Andrew on a Zoom dress rehearsal. They also gave me some good critique on the recording studio, which is an essential ingredient in practising demonstrations

it clean and as dust free as possible. I didn't want to do a lot of wet turning and sanding in the recording studio. I had a Wivamac in the back of the building, which was proving to be an expensive shelf, standing idle, and I knew I had some space behind the workshop, which was in need of tidying up and utilising better (**photo 3**).

I had already moved my Basato 5 bandsaw out to the back under cover and used it for large cutting, as I now have a smaller Record bandsaw in the workshop for everyday use. I decided that this would be an ideal outside undercover dirty turning area. I have really been ruthless of late: if a tool or machine has not been able to earn its keep, I've sold it, thus creating some space and financing the online filming venture. I tidied up and disposed of rubbish from around the back of the workshop using all the offcuts of ply and sterling board to line the walls. The roof is made of heavy-duty fibreglass corrugated panels,



5 Preparing to move the lathe, which is quite a beast!



3 The Wivamac lathe, which was situated behind the recording studio

which allow loads of light to flood in and it's also very warm when the sun shines. Everything was clean and ready to receive the Wivamac. I call her Wilma – I've had her for 10 years and what a power house she is! The lathe features 3Hp, is very heavy-duty and of an extremely heavy construction. Working alone, how was I going to move it? This was my next challenge (**photo 5**).

Thinking cap on and risk assessments done, I remembered I had a 3 ton trolley jack, so I carefully jacked each end up and used two castor boards to take the lathe from the workshop around to the back (**photo 6**).

It was then time to put Wilma through her paces and try out the outside undercover area. We had renewed the spouting on the house last summer, and have water butts capturing the rain water for the garden (**photo 8**). I had kept the old spouting and wanted to use it to catch the rain



6 I used a trolley jack and two castor boards to move the lathe from the workshop around to the back



7 The Wivamac lathe in its new home



8 The old spouting and bits and pieces left over from the house renovation



4 The area cleared out ready for the Wivamac

from the wood store roofs. In order to catch the water it would have to come through the fence and be funnelled into another water butt, so not having a hopper and not being able to get one from the builder's merchants or online, I decided to make that my first turning project using the Wivamac.

Water butt funnel

Over the years I've prepared many large hat blanks, but not always managed to turn them while wet. After having a good tidy up in the workshop and discovering they were there, I decided to put them to use on this project, as well as some others, which you can see at the end of the article.

I started with a large 450mm diameter blank and trued it up using a 12.5mm swept-back ground bowl gouge (**photo 9**). I turned it into a large plant pot shape and cut a spigot to hold



9 I started with a large 450mm diameter blank and trued it up using a 12.5mm swept-back ground bowl gouge



10 I turned it into a large plant pot shape and cut a spigot to hold it in the 100mm Goliath jaws



11 Next, I turned a piece of branchwood and drilled a 25mm hole with a flat bit through the centre



13 One of the large blanks mounted on the lathe

in the 100mm Goliath jaws, drilling a 38mm hole with a flat bit (**photo 10**). I then turned a piece of branchwood and drilled a 25mm hole with a flat bit through the centre (**photo 11**); this would allow the rain water to be captured in the plant pot and flow into the water butt.

Using another spigot as a tenon and recess as a mortise, I joined them together to ensure I had a very tight fit. This would become stronger when the wood swelled with the water. The funnel was now finished and all that remained was to fit it to the metal spouting to gather the rain water from the outbuilding roofs. This would ensure that all the spouting would now be trapped in water butts (**photo 12**).

Other projects

Another project I wanted to make was a yarn bowl for Janet's friend's Christmas present, and having discovered another three large

blanks, I turned three yarn bowls. It was great fun making loads of shavings and using Wilma again. The first step was to true up the blanks and cut a 100mm tenon for chucking. I made three in total and sanded them down to 240 grit. I cut the scroll shape for the yarn to pass through using a Proxxon jigsaw, then hand sanded each and applied three coats of lacquer. The next

step was to cut back the lacquer and polish on the lathe using a three-mop system, then the Christmas presents were complete (**photo 15**).

The platter with the coloured rim to the right of **photo 15** is an experiment using new paints and I will be producing an article on its turning, colouring and finishing in a future issue, so watch this space. ✂



14 The yarn bowl is starting to take shape



15 Three completed yarn bowls along with the decorated platter, which will be the subject of a future article



12 The funnel in place and carrying out its job of ensuring all the rainwater is directed into the water butt

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Subject fresh
from the box



OLD PLANE NEW TRICKS

Matthew White gives a new lease of life to an old Stanley No.5 plane and adds a souped up handle so it's really raring to go

Confession time: for the vast majority of my time as a woodworker, I stayed far away from most hand tools. Planes and chisels? Just an excuse when you didn't have a sander and saw. Then I learned how to sharpen blades and it was a whole new world. That said, I'm late to the party, no real expert and there are plenty of resources out there if you want to get into planes and other classy hand tools.

You get what you pay for

For new woodworkers, planes are a great addition to any toolbox and excel in cleaning up rough boards, joining, flattening and much more. The problem can be the cost. Several companies build planes that are nearly works of art. They work extremely well, are flat and square, and have blades that hold their edge. If you can't handle the cost, there are others that are much cheaper, which sacrifice quality.

A cheap plane requires extensive cleaning out of the box and can cause a great deal of frustration before you even make your first cut. I've been there and it's no fun at all.

Fortunately, there is another way. Manufacturers built quality, high precision planes in the USA back into the 1800s. Every carpenter and handyman had one and many are still around, albeit a little rusty. Personally, I like being able to give new life to something that helped to build America. ▶





1 Hot Rod No.3 prototype alongside my grandfather's No.5 plane



2 The patient



3 Disassembled blade carrier

For this exercise, I picked up a Stanley No.5 off eBay for £20. My goal was to refinish all of the metal parts, sharpen the blade and build new handles.

I restored a No.3 about a year ago and was frustrated because the handle was too small. Looking for a challenge, I merged a saw handle onto the back to allow more room. I was later instructed that I was simply holding it wrong... oops. Regardless, it was a fun project and a friend of mine called it 'The Hot Rod', and the name stuck. While this new handle changes the hand position, it still works, looks good, and let's be honest: that's what really matters.

Disassembly & cleaning

So here's Charlie Brown's old No.5 (**photo 1**). It's in pretty rough shape but we'll see what's going on underneath. Start by removing the cap and blade, then unscrew the metal block beneath it (the frog) and finish with the remaining screws (**photo 2**). Break down the parts and continue with the brass nuts, which are holding the wood handles in place. From here, we'll tackle the rust. I've had good luck with Evaporust, which is



4 Metal after de-rusting

a safe-to-handle rust remover. Drop all the iron parts into a small tub, fill with the cleaner, cover and wait a day or so for the solution to work. Once complete, brush off any loose material and return the solution to its container (it can be reused several times). Alternatively, you could try electrolysis, which is basically the inverse of active plating. Although I've not attempted it before, there are great resources online to show you how.

Once the bulk of the rust and old paint are gone (**photo 3**), you can clean the rest with a Dremel or wire brush. If the sides and base are torn up, lay some abrasive on a flat surface and polish them down. For mine, I used the joiner bed and went from 220-2,000 grit paper. At the beginning, I also used a random orbit sander with 400 grit abrasive to polish the last of the dirt off the sides.

Mask off the sides, base and contact points and

repaint with engine enamel spray paint (**photo 4**), which will match the original japanning finish. Seal the bare metal sides and bottom with some wax to keep rust from reforming. For the hardware, use a polishing compound to shine up the brass nuts and some chrome spray paint for the heads of the remaining screws (**photo 5**).

Sharpening the blade

Apparently the previous owner had a grand old time with the plane, between installing the blade upside down and attempting to use it to smooth out a cinder block (**photo 6**). The adjustment screw was also missing and replaced with a hex bolt... I can't complain; it worked.

Again, there are many good resources for sharpening plane blades. I use a Lee Valley bevel guide and a Pinnacle aluminium bed for holding



5 Re-lacquered blades and painted screws



6 Shined-up depth knob



7 Damaged blade from the box



8 Sharpening on the angle gauge



9 Comparison to Lee Valley's PVM-11 blade



10 Template for a Stanley No.5 handle from Lee Valley and a hand-drawn picture of my back saw's handle

abrasives. Because of the extensive damage, I used my disc sander to even out the edge before going to the sharpener. Sharpen the blade to 25° (photo 7) and add a small micro bevel on the end to aid sharpening later on.

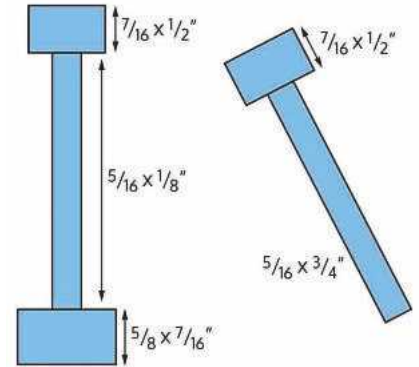
If the blade is beyond repair or overly weak, replacements can be found fairly easily. I've upgraded the irons in several of my planes to models from Lee Valley/Veritas. I've been very happy with the performance but be warned, the metal they use is thicker than the original blade. I had to take a mill file and scrape away some of the iron on the forward edge of the mouth to make room for the cutting edge to protrude.

Replacement handles

The front tote is fairly straightforward. Use a set of callipers to measure the old handle and mill a turning blank to match. I used a wenge turning blank mounted on a pen mandrel and got the size close to what I was looking for. Once complete, sand and finish.

For the rear, I started with the template for a Stanley No.5 handle from Lee Valley and a hand-drawn picture of my back saw's handle (photo 9). I merged them together in Powerpoint and connected the lines in a printout (photo 10).

After a previous experiment with a No.3, I knew I wanted to keep the handle further forward and further down so as not to ruin the centre of gravity (photo 11). To keep things interesting, I used figured walnut for the handle along with a bit of wenge on the top (photo 12).



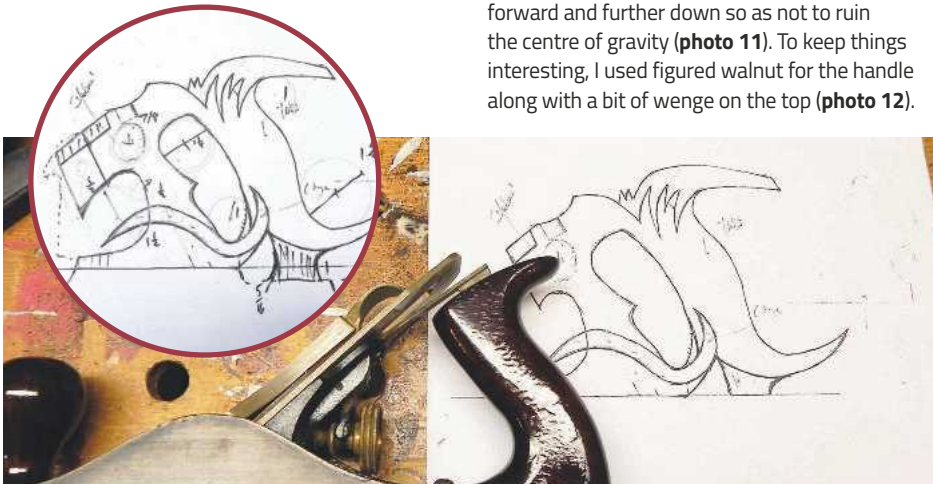
11 The two photos merged together using Powerpoint

Cut the body first (photo 13), then remove the template and replace it on the contrasting piece of wood. Cut along the line you used before and match the two pieces against each other. As the wenge is so hard, I needed to do some trimming at the end to make them fit together (photo 14). Use PU glue to attach the halves together, and add epoxy on the outside for any remaining divots.

You'll notice I added a small foot on the trailing edge. With the No.3, I was concerned that there would be excessive pressure off the rear of the plane and possibly strip the bolt. To reduce this, I shaped the foot to land on the rear edge and give a little more stability to the handle (photo 15). To mimic the look of retaining nuts, bore 3-4 holes at the front and fill with dowels or pegs.

I had some 22mm blackwood turning blanks to hand so I used one for the large cap (photo 16). Once the blank is assembled and dry, use a router to round over the areas your hand will hit. Continue to shape the block with a Dremel and abrasives until you're satisfied with the result.

I had included a small decorative piece of



12 I knew I wanted to keep the handle further forward and further down so as not to ruin the centre of gravity



13 I used figured walnut for the handle along with a piece of wenge on the top



14 Cutting the body on the bandsaw



15 The handle needs some further trimming



17 Here you can see the blackwood retaining nuts



16 The shape is starting to appear



18 The first few cuts on a sample board

wenge on the bottom but decided against adding it to the finished product. It would have got in the way of my hand position and although I liked the idea, it'll take some more thought to make it work.

Reassembly is straightforward: use the three screws to reattach the wood handles and tighten. The small secondary screw in the rear is now obscured by the wood above, but I was able to start it with my fingers and finish it with a long screwdriver held at an angle.

Evaluation

Once your plane is ready, reassemble the parts and check for proper fit. The blade can be extended as much or as little as you like, depending on how deep of a cut you like to take. With it properly sharpened, I try to make the plane feel as if it's hitting steady resistance from the surface. It won't be to the point of feeling

tacky, but more like it being held back by a magnet. Like I said at the beginning, I'm not a hand tool expert but I'm definitely a convert. Plus, there's a certain magic in taking something from the scrap heap and putting it back to work for another generation or two.

Good luck with your own and I hope it brings a new dimension to your workshop! ✂



19 The handle and knob with finish added

20 Finished product alongside my grandfather's No.5



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A-Z

WOODWORKER'S ENCYCLOPAEDIA PART 23

From some stretchy stuff right through to copper bottoms, in the next instalment of this series, **Peter Bishop** travels on through the Ms to the start of the Ls



Rubber tapping in Sri Lanka

Latex

This is the milky-like sap harvested from the rubber tree (*Hevea brasiliensis*) which, after processing, produces rubber. Each tree's bark is partly cut through and the sap exudes out to be collected in containers attached to the trunk. This liquid is collected and sent for processing. Rubber trees grow naturally in the tropics but some countries now have vast plantations. In the past, once the trees were 'sapped out', they were grubbed up and destroyed. In recent decades, they have been harvested and the small sections produced laminated together to make larger pieces. A great way in which to use timber that would otherwise be wasted.

Latex canals

Within the ray tissue of some tropical trees there will be special cells that store latex. We're not talking about rubber trees here, so latex canals are seen as a defect, especially if they are large.

Lathe

A lathe is a machine or mechanism for turning blanks of wood into round, circular work.



Turning on a pole-lathe



Axminster Trade Series AT508WL woodturning lathe – a serious piece of kit!



Record Power DML305 cast-iron six-speed midi lathe

They are available from the very basic, foot-operated pole-lathe right through to expensive, high production copy lathes.



Lath and plaster work

Lath & laths

Any narrow, thin strip of wood can be called a lath; we have talked about 'battens' before. Thin ones were most commonly used to form the basis of a lath and plaster panel, wall or ceiling. The laths were fixed in place and the plaster slapped on and smoothed off. The plaster holds in place because it wraps itself around the sides and backs of the laths and is fixed there once it's dry.

Lay out – to lay out

When starting a new job I will 'lay out' a full-size drawing of all or part of the project I'm making. It's a pattern from which I can get into perspective the piece I'm making, and it also gives me something from which to take measurements from.

Leaching or leaching out

All sorts of things leach out of timber! For example, some tropical woods, if left stacked in the wet, will leach out a dark stain. Oak, when it reacts with ferrous metals, will also leach out a dark stain around the metal. On the other hand, if preservative treated timber is used in a flowing water situation, the treatment can leach out and thus reduce its effectiveness.



Solid oak ledged & braced door

Ledged & braced doors

A simple way to make doors using edge-jointed, vertical boards and some plain-edged stuff to support them. Unlike the framed, ledged and braced doors, these are more utilitarian. Some can be simply ledged, with no braces, but you'll need to be confident that what holds them together will continue to do so! With braces fitted, from the hinge side upwards, they become much more stable and less likely to sag.



Veritas 14tpi dovetail saw, available from Axminster Tools

Light back saw

This is another name for a dovetail saw. Because the blade is fairly thin the strengthening rib, at the top, can be lighter and smaller than those found on bigger back saws. These chaps usually have 30 teeth per inch and are around 5in long.



A flat, sliding roof light



A high pivot roof light

Lights – opening lights

Window lights and opening lights are the hinged parts that can be moved to, say, let air in or heat out. For example, you might hear someone describe a roof light when they refer to a window that can open in a roof.

Lignin

This is an important chemical that forms part of the structure of wood. It's the hardener and binder that binds the outer cell walls together.

Linear measurements

Measurements of length in either imperial or metric, single pieces or cumulative.



A pair of door linings in redwood

Linings & casings

Here we are usually talking about door linings. These are the three-piece frames into which internal doors fit. A door frame has four pieces and takes an external door. Linings have two jambs, one each side, and a head running across the top. The jambs are usually trenched into the head, which will be made with horns. If the lining is being 'built in', the horns can be left but if they are going into an existing cavity, they'll need to be cut off. An alternative name is casings.

Lining up

A phrase used to describe a trick of the eye. It's when a narrow piece is planted under an edge to give the whole thing the appearance of greater thickness.



Linum usitatissimum (common flax)



Linseed oil

This is a vegetable oil produced from the flax plant, which is also known as common flax or linseed. Some people swear by it but its main feature is that it's water resistant. I'd not recommend it for use internally but it's fine for garden furniture.



A wooden lintel

Lintel

In metal, concrete, stone or wood these are the structural pieces that run across the top of an opening to support the bricks or blocks placed on top and above them. Plenty of old buildings will have wooden lintels. Most building inspectors probably won't allow them today unless they are a design feature of the build and their strength can be demonstrated through calculations rather than size!

Lipping

Lippings can be solid wood, strips of veneers or wood patterned stuff like Formica. They're anything we might run down one or more edges to hide the underlying strata or improve the overall appearance.



Used to repair otherwise good quality sheets, patches can be oval or irregular, as above, and are used to repair defects such as open knots

Little joiners

Nothing to do with anyone's height, these are little patches of inlay set into a face to cover over defects to try and blend them into the surface. You'll have seen them on the faces of plywood sheets.

Longhorn beetle

The longhorn beetle is one of our biggest wood predators and can cause huge amounts of damage. It goes under a few other names. The

most common will be the 'house longhorn beetle', then 'old house borer' and also 'European house borer'. However, they are all *hylotrupes bajulus* – its proper Latin name.



A house longhorn beetle

Around 16mm long, the longhorn beetle has a similar lifecycle to our other woodworms but this chap, due to its size, can do more damage. More prevalent in the south-east of England where all new builds, for some considerable time, have treated timbers in their roofs. If discovered, eradication is difficult and should be extreme – the timbers need to be destroyed.



Tree lopping in Southampton, Hampshire

Lopped & lopping

Effectively this is extreme pruning! It's when some of the top branches of trees are lopped back for a number of reasons. These might be for safety or simply to improve their looks. Care needs to be taken to make sure they don't look stupid.

Lumber

The use of the word 'lumber' originated from North America where it's used to describe sawn planks. It's crept over the pond and we use it more often now. A lumber mill is a sawmill to us but we don't have many 'lumber jacks' over here!

Lumen

We talked about the importance of lignin above and lumens are cavities in the wood cells used, which transport food around the tree.



Burn marks made by a planer

Machine burn marks

We might find or cause burn marks to appear on our timber components. With saws they generally reflect that the teeth are blunt, incorrectly set or that the wood has pinched or moved on the blade. It can happen with any saw but most regularly from circular ones. You'll recognise it at once.

Hopefully it's not too much of a problem and can get planed off when sizing. Burn marks when planing are a different matter and not very desirable. They're caused by blunt knives and by passing the workpiece over the cutterblock too slowly. If you stop for any reason then, sharp or not, you'll likely get a mark. How bad depends on how quickly you can move the piece on. Burn marks are difficult to sand off because they do actually burn the wood. Avoid them at all costs!

Maiden wood

A colloquial name for young ash trees. It suggests great suppleness and elasticity.



Young ash trees

Mallet

There's a whole range of different types of mallets but we will most likely use two of the wooden ones. The traditional carpenter's mallet helps us to preserve the heads of our chisels and the carver's mallet provides us with the weight to cut fine detail.



Narex 650G carpenter's mallet from Workshop Heaven

Mantle & mantelpieces

The mantle is the fire surround and the mantelpiece the shelf that runs over the top of it.



15oz carver's mallet from Record Power



A custom hardwood mantelpiece

Marine borers

These are water-born crustaceans and molluscs that attack wood in salt water. They can cause a lot of damage with some holes you can poke your fingers into! The phrase 'copper bottom' comes from wooden-hulled naval ships that were sheathed, in copper, to stop the damage caused by marine borers. ✂

NEXT MONTH

In part 24 of this series, Peter is about halfway through and looks at more terms from marking knife, mastic and medullary rays, through to modulus of elasticity

Shining a light on fine furniture makers – THE FINE FURNITURE GUILD



Four of the School's 2020 graduates: Constance Graessler, Bret Johnston, Rob Goodburn and Jason Hicks

The Fine Furniture Guild (FFG) was established in 2017 by the **Chippendale International School of Furniture** founder **Anselm Fraser**, to celebrate its alumni and help connect fine furniture makers with consumers. **Tom Fraser** tells us how they are refining a new brand identity following their 35 year anniversary

In 2020, as it was our 35th anniversary year, we took the opportunity to develop and refine a new brand identity for the Guild and reward our hard-working members in difficult times with a new look and a dedicated website: www.finefurnitureguild.com.

An independent not-for-profit member organisation, the FFG promotes the work of qualified makers who have successfully completed our School's renowned Professional Furniture Making Course. We are delighted to be getting the word out about our alumni!

The Guild is composed of capable makers who have undertaken extensive training in furniture design, cabinetmaking and restoration skills, and many of whom have since gone on to set up their own businesses.

A hotbed of woodworking talent

Each FFG member has studied traditional woodworking techniques and modern making methods during our intensive nine-month



Jason Hicks' 'Ori' bench

learning programme, before creating fine furniture pieces as unique as their fingerprint. As such, the Guild represents a hotbed of woodworking talent.

But our students' stories do not end upon graduation from the Professional Course. In fact, for many, studying at the Chippendale School marks the beginning of a lifelong adventure into woodworking and furniture making. We are passionate about nurturing creativity and talent, helping individuals find their design language and making their mark from the outset.

When the course ends, we ensure that we can continue to provide support to help each student as they take their first steps as professional fine furniture makers.

Myreside Studios, our on-site incubation hub, provides an environment for those wishing to remain on campus while setting up a business for themselves. Here, they can make use of all our equipment and machinery as well as asking our resident experts and tutors for advice and practical tips. It greatly reduces the overheads of setting up their own workshops as well as providing them with a supportive community in which to grow and develop.

A global network of talented cabinetmakers

We hope that, over time, the FFG website will serve as a launchpad for Chippendale School alumni and FFG members, helping to shine a light on



Alice Caundle's 'Mantis Chair'

the work of our skilled makers based here in the UK and around the world. It is our aim that the Makers' Directory will make it easier for those interested in commissioning high quality fine furniture to locate and connect with makers who have completed our leading furniture making course.

The FFG reflects a global network of talented cabinetmakers, who have been shaped by their time and experiences at the School and we hope it will support them as they grow their fine furniture businesses over time and transform from student to fully-fledged craftsman.

Visit the Fine Furniture Guild website now: www.finefurnitureguild.com. ✂

FURTHER INFORMATION

If you'd like to follow in the footsteps of FFG members and study fine furniture making at **The Chippendale International School of Furniture**, see information on courses offered by visiting www.chippendaleschool.com

Traditional craftsmanship & creativity



1 Robert Foubisher and his daughter Lizzie making an Orkney straw back chair circa 1920

Master Craftsman Kevin Gauld outlines the construction of an iconic piece of furniture, which also encapsulates the story of a group of people, a time and a place, as told by **John Greeves**

Orkney is an archipelago comprising a series of roughly 70 islands and skerries, located six miles from the North-East tip of the Scottish mainland. Much of life in Orkney in former times was based around the traditional crofting system. Existence was often a struggle and lacked many of the luxuries we have today.

Most things in the Orkney croft were either home-made, or locally produced by the resourceful islanders. Orkney had few indigenous trees. Wood – sometimes referred to as Orcadian gold – always remained a real scarcity for the

crofters. As a consequence, many items of furniture and other household objects had to be made from reclaimed wood or driftwood by the enterprising islanders. Nothing was ever wasted; even the leftover straw from the black oats grown to feed livestock was employed in the design and making of the Orkney Chair.

Simple & functional

The Modern Orkney Chair has evolved and is regarded today as one of the most iconic pieces of Scottish vernacular furniture. Although there is little official documentation on their origins, the chair's heritage appears to stretch back hundreds of years and arose from very humble beginnings. They were initially designed to be simple and functional pieces of furniture and were created using materials gathered from the natural environments of the islands.

The early stools were made entirely of straw and were round in shape, with the only wood being used in the feet. Later the design developed into a low chair with a straw back some 2ft tall. Gradually the design evolved, with reclaimed wood or driftwood being used to form a basic

framework. A hood was added to shelter the sitter from draughts and drips from the leaky croft roof. The first wooden seated chairs to emerge were square and not round, with no covering of straw on the chair base.

When the Orcadians first made their own furniture, there was no set design. Every maker had their own style and size preference and used the materials that were at hand. The chair was purely functional, and was sometimes referred to as a 'warming chair'. This was placed near the hearth in the croft home. Its high back blocked out the cold draughts while enveloping the sitter in the comforting heat of the fire. Straw acted as a good insulator and shaped in time to the small of the sitter's back. In some designs, a drawer was added to provide additional storage space for personal items such as a bible, a half bottle of whisky, fishing hooks or even knitting. As one observer put it: "A lot of time was spent round the peat fire in the centre of a room as it gave off warmth and light. The smoke was not as thick near the ground. The fire burned day and night ensuring the family kept warm."

In 1876, a local craftsman called David Munro Kirkness realised the potential of producing a quality-made Orkney Chair for the Victorian consumer market. Not only did he use quality materials, he also standardised designs, making the Hooded, the Gentleman's, the Lady's and



2 A straw-backed chair at the Orkney Museum, with carved head

Finished Gent's chair
in Scottish elm



Photographs courtesy of Orkney Library & Archive, unless otherwise stated



3 Alternative straw Orkney chair
Photograph courtesy of Orkney Islands Council



4 'Brodgar Occasional Chair' without drawer, by Gareth Neal and Kevin Gauld

Child's chair. These designs became the templates for 'the Modern Orkney Chair', which is still produced today. Several factors helped to promote his enterprise, such as the growing tourist market, which rapidly increased with the improvements to transport in the late 19th century. The foundation of the 'Scottish Home Industries Association' by Countess of Rosebery (the wealthiest woman in Britain) also created great interest in the traditional hand crafts of Scotland and in 1890, Kirkness was invited to submit two Orkney straw chairs to be part of the 'Scottish International Exhibition' in Edinburgh. The chairs generated widespread acclaim, as their hand-craftsmanship and vernacular design had a natural affinity with the ongoing Arts and Crafts movement at the time. The chair also coincided with a romantic view of Scottishness at the turn of the century, which centred on the idea that a well-crafted object could embody a local or national identity.

By 1909, retailers such as Liberty of London were ordering 40 chairs a month. 20 years later, the Orkney Chair had become the workshop's main product and was sold to fashionable clientele far removed from local Orkney families. After David Kirkness died, Reynold Eunson, a fellow carpenter, took over the workshop in 1956 and continued his prestigious work.

Carrying on a tradition

Today only a few highly skilled craftsmen in Orkney make Orkney Chairs. At the age of 26, Kevin Gauld set up 'The Orkney Furniture

Maker', after serving a lengthy apprenticeship with a well-known furniture maker who had an excellent reputation for craftsmanship. Kevin continues to produce high quality traditional furniture as well as creating his own new styles evolved from traditional designs. He uses only the highest quality timber, including oak, mahogany, ash and Scottish hardwoods, felled from sustainable timber. His workshop in St Ola is located just outside the city of Kirkwall, which is also the Isle's capital, and overlooks the picturesque Kirkwall Bay.

"When I set up my own business, I always had the ambition to carry on making the traditional chairs," says Kevin, "but I was also very keen to develop, design and create my own ideas as well." Kevin explains how the traditional Orkney Chair has become more than a piece of furniture and how it tells the story of a people, a time and a place. Today, he has an individual approach

to making furniture, which combines a mix of traditional skills and modern machinery.

In 2012, Kevin was invited to join The New Craftsmen, a network of makers and innovators who use traditional skills in a modern way, and collaborated with Gareth Neal, a London-based furniture designer. The result was The Brodgar Chair; a contemporary take on the traditional straw-backed Orkney chair. Created for The New Craftsmen, this successful innovation combines elements of the Windsor chair with Orkney's straw-back design. The Brodgar Chair (photo 4) has become such an iconic piece of design and craftsmanship that 2020 saw it become part of the permanent display at the V&A, London.

Construction of a traditional Modern Orkney Chair

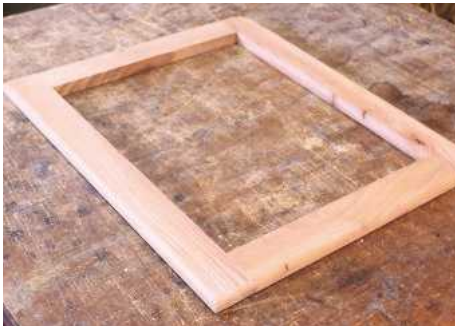
I'm anxious to learn more from Kevin about the actual construction of a traditional Modern Orkney



5 Leg and rail components, cut and planed



6 The chair base is glued and clamped together



7 The outer frame is made for the seat



8 The seat attached to the chair base



9 Upright for the arm with tenon at the end

Chair, which many have described as a 'design classic'. "It's quite a simple frame," Kevin tells me "with four uprights attached. It has two back uprights to which a high straw back is stitched." This traditional construction has four legs with four rails, top and bottom, which are mortised & tenoned into the legs. The two back legs are splayed. It has a solid wooden seat for the frame, but for some clients, a woven seagrass for comfort is sometimes preferred.

First the leg and rail components are cut and planed to size, then the two inside faces on the bottoms of the legs are tapered. Tenons are next cut into the ends of each rail and mortises cut into the legs. The back legs of the chair taper outwards so these rails and mortises are cut at an angle to achieve this (photo 5). The base for the chair is then glued and clamped together (photo 6). The outer frame for the seat is then made (photo 7). This is also mortised & tenoned together and the outside edges of the frame rounded over before attaching it to the chair base. The seat is then attached to the chair base (photo 8).

The arms and uprights are next made (photos 9 & 10). The arm uprights have a tenon cut into

the end of them for attaching the arm. All the uprights have a taper cut into the bottom to make them splay outwards from the chair base when they are attached. The outside edges of the arms are rounded over to soften their appearance. Notches are then cut out of the outer seat for the uprights to fit into (photo 11). The arm uprights are vertical and the back uprights are angled towards the back of the chair.

All of the uprights are temporarily attached so that the joint for the arms can be marked on the rear uprights (photo 12). A lap joint is next cut

to attach the arm to the back upright (photo 13). Holes are drilled into the back upright, which will be used to tie the straw work to the chair (photo 14). Grooves are cut for the string to sit in from the hole to the back of the upright (photo 15).

A groove is then cut into the back of the upright for the straw work to fit into. The tops of these uprights are also cut to length and rounded (photo 16). Scrolls are next to be carved into the arms (photo 17). All of the uprights are attached to the chair base with screws (photo 18) and Kevin uses the finest furniture oils to finish and bring



10 The arms are now made



11 Notches cut on the outer seat for the uprights to fit into



12 The uprights are temporarily attached



13 A lap joint is then cut to attach the arm and back upright

out the beautiful texture in the wood before the straw work begins (**photo 19**).

The oat straw

Kevin grows his own oat straw on his family's farm. Black oats were originally used as they successfully grew in poor soil, but today Kevin uses an improved variety for his straw work. "We sew in April after the field has been ploughed – weather permitting, of course."

During the summer months, the young oats benefit from the long Orkney summer days of near constant daylight, known as the 'simmer dim'. When September comes, the crop is ready to be specially cut.

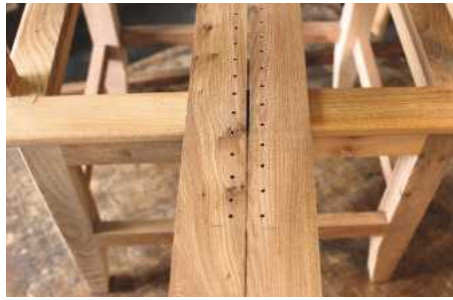
In order to ensure peak condition, a scythe is used to cut the crop. The straw is tied into individual sheaves and placed in 'stooks' so that it can dry and ripen further. It's during this time that the straw will develop its beautiful golden colour. However, before it can be used, each individual piece of straw has to have the oats and outer leaves laboriously removed.

Incorporating the straw back

The making of the straw back starts with the first bundle of straw being tied in and nailed



17 Scrolls are carved into the arms



14 Holes are drilled in the back upright for the future straw work

horizontally on the back of the seat, to form a continuous rope. The straw is then built up row by row, each bound by sisal string and sewn into the row below. A 'fail' needle, like those used on sailing boats, is used for the stitching and a copper ring ensures each row is the same thickness (**photo 20**). Straw is regularly fed into the ring to maintain a consistent thickness of each row and they are secured to the chair uprights on both sides. The top edge (the whipping row) is then finished with a cover of tight stitching. The key to the work, Kevin says, is making sure "your rows are consistent and the stitching is sufficiently tight" (**photo 21**). Once the chair back is built, it is clipped with scissors to remove any loose bits of straw before being blow-torched to singe any unnecessary remnants.

The construction of each Orkney Chair takes about two weeks and represents 80 to 100 hours, but for Kevin, this is still a real labour of love knowing "the work produced will be cherished, valued and cared for by the people who buy it." Unlike the throw-away society of today, he knows many of the chairs will become heirlooms, passed down from one generation to another and imbued with memories while containing a real piece of history that has roots in its Orcadian past. ✂



18 All the uprights are attached to the chair base with screws...



15 Grooves are cut for the string to sit in



16 Tops of uprights are cut to length and rounded

FURTHER INFORMATION

The Orkney Furniture Maker, Kevin Gauld, is the creator of beautiful hand-crafted furniture ranging from the traditional Orkney Chair to more contemporary design-led pieces. Find out more here: www.orkneyfurniture.co.uk



19 ... starting with the straw work



20 A straw back rises from the chair base. A brass ring ensures thickness of rows



21 The top row of straw is fully bound inside sisal string, which helps to add strength and durability

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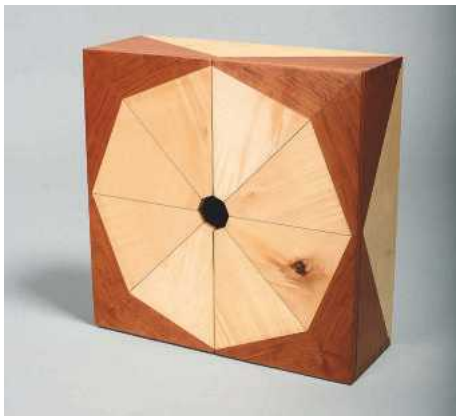
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CABINET OF CURIOSITIES



Former Warwickshire College student **Philipp Stummer's** stunning wall cabinet holds endless possibilities

This project was an interesting learning curve for me as there were many new things to discover, figure out and experiment with.

My inspiration came from the octagon, a shape I've been playing around with for a while now. Besides that, the octagon, in my eyes, has endless possibilities, and also carries symbolic meanings for regeneration, infinity, totality, rebirth and transition, which are generally interesting terms to think about.

This name actually comes from the deceptive front of the cabinet. The way in which I combined the grains of the sycamore gives the illusion that the octagon appears as a shallow hemisphere, and the cherry corners seem to be pointier than they actually are.

The carcass itself is joined with own branded dovetails, which I call the 'SunRay' dovetails –



Photograph by Oli Renison

when looked at from a right angle they resemble sun rays; whereas when you open the cabinet, there is a complete change of scene, angles and dimension, plus a mirror.

Those, in combination with the hemisphere, form a complete story, a continuum, a look beyond that of what you actually see. There had been warnings about timber movement,

but I stubbornly carried out my idea and hoped that all would be fine, and luckily it was. Having said that, if this project had been a commission, then I would have proceeded with more care and not taken risks like that. 'Hemisphere' is made from American cherry and sycamore. I chose to use two colours, which would contrast each other nicely.

Machining the timber



1 The first step was to rough cut some timber. Ripping timber is always a bit of a tense moment, as you can never really tell how much the boards will spring back



2 Luckily for me, the end result was what I was expecting!



3 Here you can see the rippled sycamore about to go over the surface planer. I was really curious as to the result

Custom dovetails



4 In the meantime I'd been practising my newly invented 'SunRay' dovetail



5 It did take a few goes to get the angles right in order to make them work and look good at the same time

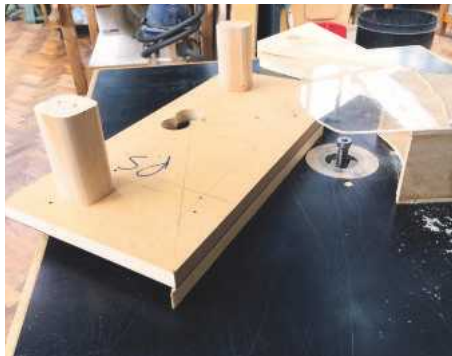
A few things you need to know



6 Here you can see the first results of a carcass panel, which I glued up in a custom-made jig. It came out really well and the jig works a treat. I then went on to load a second panel so that I could practise my 'SunRay' dovetails on them



7 A first glance of how the side panels will look once assembled



8 On all components, I planed the outer edges by hand, then using a jig and router, the inner edges where the components meet, to ensure the angles were absolutely spot on



9 I then re-planed my timber after having given it some time to settle. It was then on to marking out the cutting list on the planed timber for the carcass, using the templates I'd prepared and finally, cutting the components using the bandsaw



10 Once done, it was a case of getting them all in the right order and matching them up

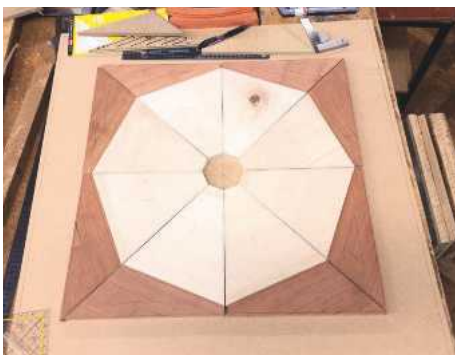


11 For jointing, I used the biscuit jointer and the same jig to assemble and glue up the components for the carcass panels

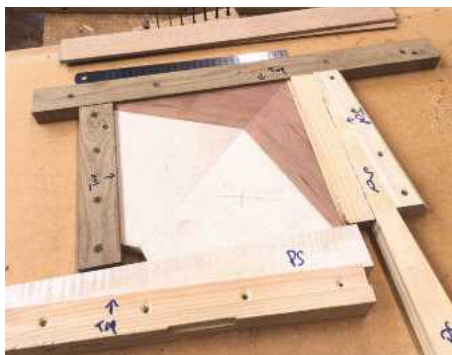
Creating the door panels



12 It was then time to rough cut the components for the door panels. The end result looked like a pile of offcuts, but...



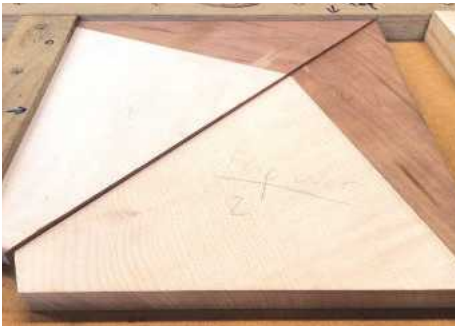
13 ... once laid out, you're able to get an initial impression of how the door panels will look. I always try to incorporate an imperfection, like a knot, in my pieces



14 To glue up these components, I built an adjustable jig to first glue an eighth of the face, which is two components, then a quarter, which is four components, and so on



15 Another jig was used to hold the components for cutting the biscuit slots in one side, followed by the other. I generally use too many rather than not enough biscuits



16 To achieve absolute symmetry, I imitated the gap between the two door panels by laminating a strip of cherry veneer in between every eighth. Once dried and trimmed, the veneer looked very neat



17 I drew a rod of a quarter inside the jig to make sure that every quarter was exactly the same size. I did leave a few millimetres over-size to shoot down the doors when fitting them

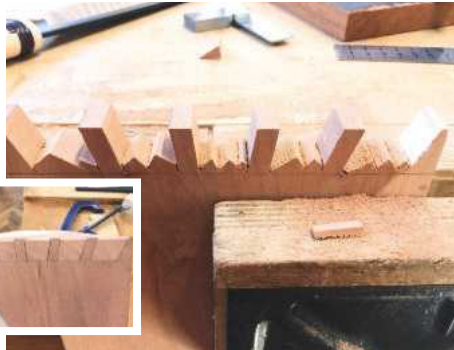


18 Here you can see the four quarters all joined together to make a whole. I was warned about solid wood movement, so I tried to change the structure. It wouldn't work, so I stubbornly went for what I had in mind

Cutting the dovetails



19 It was now on to cutting the 'SunRay' dovetails. I marked out the shoulders on all four pieces, measuring from the centre of the panel where the carcass and door panels would have to line up when assembled



20 I now had to measure and draw up the dovetails. In fact, I started to cut out the pins first rather than the tails, using a Veritas dovetail saw. I did try a pull saw but the Veritas made a cleaner cut and I found it easier to handle. After cutting, I filed down the saw marks to make the pins and tails fit even smoother. I was really pleased with how they turned out

Carcass clamp up



21 I managed to cut all the joints flawlessly, so I dry clamped the carcass and went for the glue-up



22 It was then time for some planing using low-angle block and jack planes to achieve a smooth finish



23 This was how the cabinet was looking so far – I had to give myself a little pat on the back at this stage!



24 In the meantime, I sanded down the door panels using a wide belt sander and rough cut the interior components for the cabinet



25 It was then time to shoot down the doors to make them fit. To glue and clamp the inner square structure, I had to build a box to clamp around it. I used biscuits to join them, then dry-clamped and glued everything up



26 Once dry, I laid the structure onto the carcass and marked out the corner angles, making sure the structure was precisely centred. Once I had marked it off, I began to place the ends



27 Another way to check if the angles were correct was to line up every corner with a straightedge



28 A very snug fit! In fact, it fitted so tight that I didn't really have to take it apart to glue, but obviously I had to



Fitting the mirror

29 Then I cut a rebate for the back panel and one for the centre mirror. For the back panel rebate I used the overhead router...



30 ... and for the mirror rebate I used a hand router. I made a bigger base for the router out of some scrap Perspex. With a template for the mirror, I went to have some glass cut



31 My idea was to break the symmetry by fitting a little shelf in the left compartment



32 A nice little detail was conceived due to a mistake but I'm glad it happened; it breaks up the plain appearance of solid timber. I decided to fill the gap using some cherry inlay – nice but simple



Creating the back panel

33 Next was the back panel. Again, I wanted to create an effect which distorted the dimension slightly by creating a triangle-shaped bookmatch inside each triangle compartment; this made it look pointier than it actually is. I'm very happy with the mirror; it creates a nice sense of depth

The triangular drawer



34 I then moved on to making the triangular drawer. Originally I wanted to combine timber types for the drawer but I ran out of cherry, although this didn't matter because it looked better in sycamore anyway

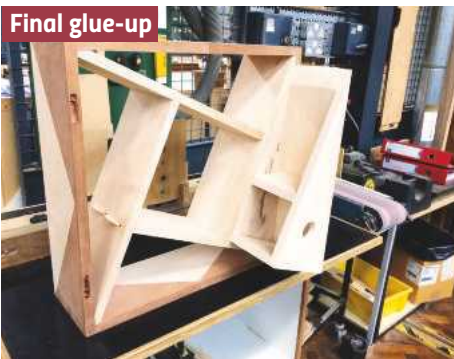


35 Originally I'd planned two little shelves but went for one because I decided it would have been too crowded

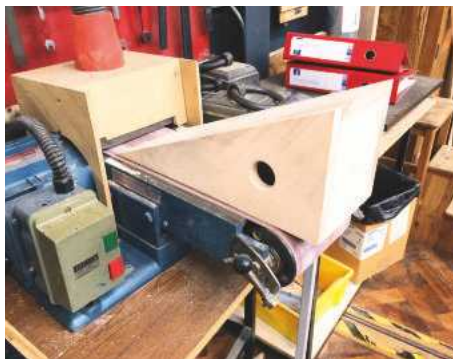


36 The drawer handle is a hole. There is also a smaller hole in the back panel to allow the drawer to open freely and not get stuck due to vacuum. I thought the figuring of the rippled sycamore worked really well here. I then used a pillar drill and a hand-held router to round off the edges

Final glue-up



37 As usual, dry clamping was absolutely necessary here. Once glued, I had to shoot in the drawer. I used a belt sander to cut it to near size



38 As the drawer wasn't running on rails, I hoped it wouldn't rattle when pulling or pushing. My bets were on oiled timber being smoother to run on



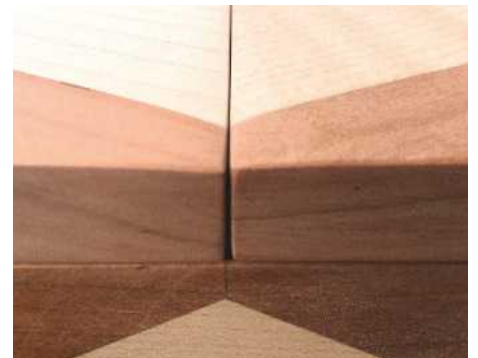
39 As a stop, I used two little bolts on the open side of the drawer, which in this case, were on its side



40 The next step was to fit the little shelf in the left compartment. I used the biscuit jointer again



41 I decided to assemble it, then fitted the back panel and the hanging plates, before moving on to shooting the doors to size. I sanded them followed by the whole cabinet



42 I rounded off and lowered the corners to give a smoother feel



43 As a standard, when oiling, I massage the oil into the timber rather than applying lots of it and having to dry off the residue after a while. I was really pleased with the end result



44 To fit the star I just dabbed a bit of glue into the corners, since it just needed to be held in place



45 As a closing mechanism, I used simple little magnetic pins, which produce a nice 'click' when closing the doors

Conclusion

All in all, I found making the cabinet very interesting. In hindsight, there are a few things I would do differently to save time and to be even more precise, and generally, I think it'd probably take me only half the time. Overall, I am very pleased with myself and very happy with the result. Oh, and I made a box to carry it in as well... See more of my work on my website: www.earthwoodcrafts.com ✂



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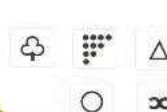
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Woodland walk past ancient trees, at Allen Banks in Northumberland

OUR HISTORIC ROOTS

Ancient trees are important to our heritage and wildlife, and each tells a different story, as Paul Greer discovers here

Ancient trees are in the third and final stage of their life, and very old compared to others of their kind. Since growth-rates differ among species, there's no single age at which all trees become 'ancient', so a quick-developing birch, for instance, might earn this description after only 150 years, while a slower-growing yew might require 800.

Most ancient trees have prominent characteristics, one being a wide trunk, which usually reflects favourable soil, climate and growing conditions. The girth may range from around 5ft for a species such as the hawthorn, to 15 or more for one like the horse chestnut. These trees, typically, have a hollow trunk, but unless there's a cavity to look into, it's not always easy to tell.

The spread of the uppermost branches of a tree is called the 'canopy'. In ancient ones, this shrinks over time through a process known as 'retrenchment'. Through this, the crown of the tree and its root system become rebalanced, the smaller top and widening trunk combining to strengthen its resistance to high winds.

Heritage tree

Britain is rich in ancient trees, especially compared to mainland Europe. Being complex organisms, they accommodate many forms of life, including lichen, fungi and invertebrates.

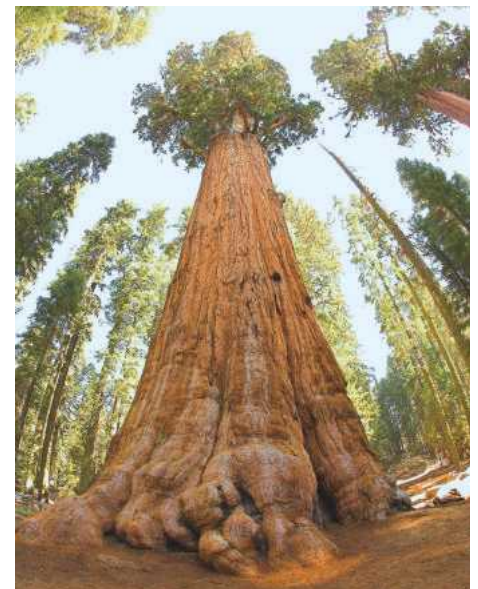
A heritage tree has been defined as 'of biological, cultural, ecological or historical interest, because of its age, size, or condition'. Most are to be found in native woodlands, farm fields, historic parklands and estates, but sometimes along roadsides, and even in residential areas. Where it's the sole remnant of a historic landscape, a tree is likely to be highly-prized by locals.

Despite their significance, ignorance, neglect, or sheer pressure for urban development have sadly left many heritage trees vulnerable. Legislation to protect them exists, but there are voices calling for it to be strengthened.

Such reinforcement may be particularly welcome at a national level, but in its absence, a number of local communities have acted independently in their trees' interests. One such initiative ran in Lancashire, where, over a four-year period (January, 2015–December, 2018) a project entitled 'Manchester – City

of Trees' (whose remit was 'to celebrate, record and protect our local tree heritage') proved a resounding success.

Some heritage trees commemorate historic events. The Boscobel (or Royal) Oak, in Staffordshire, was made famous by King Charles II, who hid in it while escaping to France following his defeat at the Battle of Worcester in 1651. The tree standing there today, though, is almost certainly a descendant, as, soon after Charles' escape, the original was plundered for souvenirs, much of the wood itself



'General Sherman', the largest tree in the world



The Royal Oak is the English oak tree within which the future King Charles II of England hid to escape the Roundheads, following the Battle of Worcester in 1651



The Fortingall Yew is an ancient European yew in the churchyard of the village of Fortingall in Perthshire, Scotland. It is known for being one of the oldest trees in Britain, with modern estimates of its age between 2,000 and 3,000 years old

being made into small items like snuff boxes. Despite this, in one sense the original does live on, having inspired the name 'Royal Oak' adopted by so many English pubs.

Standing in a churchyard in Perthshire, Scotland, the Fortinghall Yew may be the oldest tree in Britain. Connected with early Christianity north of the border, it's reckoned to be from 2 to 3,000 years old, though could even be twice this age.

Giant redwoods

The major west coast states of the USA – California, Oregon and Washington – are home to the sequoia and redwood varieties. These rival the oldest in Britain, many of them being between

2 and 3,500 years old, but much larger. At 275ft, the 'General Sherman' is the tallest in the Sequoia National Park, though the loftiest redwoods can be as much as 100ft more, and with a diameter of up to 24ft. Redwoods are believed to have first appeared over 200 million years ago. Because their wood is durable, resistant to rot, doesn't warp, and is easily cut, these giants used to be felled for lumber. However, their distinctiveness and scientific value have long since been recognised, and today most stand free from danger in protected forests and parks.

Their shallow roots, and need for well-drained soil and a lot of water, have raised concerns for redwoods' health, given the droughts California has experienced in recent years.

However, while admittedly potential victims of climate change, these trees also have a role to play in combatting it.

The key is carbon, a substance known to be harmful environmentally, with individuals and organisations alike being urged to reduce their 'carbon footprint'. One study claims that 'ancient redwood forests store at least three times more carbon above ground than any other forests on earth'. Moreover, the fallen logs, too, lock up carbon, which links to the strategy of restoring old-growth forests, something just as important as planting new trees. Recognising their vulnerability, scientists have, nevertheless, noted a spike in redwood numbers over the past 100 years, one possible (and favourable) explanation



The City of Trees project aims to plant a tree for every person in the Greater Manchester area



Using sonic tomography to efficiently map tree health



The Woodland Trust aims to plant 50 million new trees by 2025



The Ancient Tree Forum (ATF) has pioneered the conservation of ancient trees for over 20 years, and is the only UK organisation focused solely on ancient and other veteran trees

being less fog in coastal California, resulting in more sunlight and increased photosynthesis.

Ancient trees

'The Original Oak' pub, in the Headingley area of Leeds, commemorates the 'Shire Oak', a tree which collapsed in 1941, when reputedly 1,000 years old. In centuries past, the tree was the physical focus of a wide area of government, called a 'wapentake', a division of a shire, and known as a 'hundred' in other counties.

At such trees, people could receive important information, vote on important issues, and even hear popular preachers, like John Wesley.

This would have been the sort of landmark to which members of the indigenous population were summoned during the 1080s, when William the Conqueror's representatives assessed the nature and value of every part of the country. The resulting inventory became known as the *Domesday Book*, a meticulously-compiled document of the times, and now preserved



The story of Charles II hiding in the oak tree in Boscobel Wood was popular after the Restoration, and many pubs were named after it – it is the third most popular pub name! The sign from the Royal Oak at South Cerney is a typical example of this



The *Domesday Book* is a manuscript record of the 'Great Survey' of much of England and parts of Wales. It was completed in 1086 by order of King William the Conqueror

in the National Archive in London.

Natural England and the Forestry Commission offer guidance known as 'standing advice', to help local government make decisions about proposals affecting ancient trees or woodland. Another concerned organisation is the Ancient Tree Forum (ATF), founded in 1993 by specialists in several disciplines. It has been a key player in 'VE Tree', a European-funded project, which includes conservation training courses in the UK. Despite having only a 'skeleton crew', the ATF has accomplished a great deal.

Conservation of trees

In conservation work, collaboration is essential, and organisations like Historic England and the Woodland Trust are among others very much involved. While not confined to them, those disciplines most likely to prove useful to would-be entrants are archaeology, ecology, geography, landscape management, physics and IT.

The condition of ancient and veteran trees varies enormously, and action (like pruning) may be needed not only to the tree, but also to the land and vegetation surrounding it, in order to prevent excessive shading, or competition from other plants. In such instances, the services



An adult noble chafer (*Gnorimus nobilis*) on an ancient tree

of a soil scientist may be required.

Thankfully, it's now possible to detect tree decay without intrusive testing. The technique is known as sonic tomography, and uses sound waves to construct a two-dimensional picture of the tree's interior. Being colour-coded for clarity makes each zone easy to read on-screen. Another method is static load testing, by which compression, tension and tilting can all be measured from the tree stem root plate.

The Woodland Trust encourages members

of the public to report any trees they think may be ancient. This is done by entering the tree's basic details – species, location and girth – to its online archive map. This guarantees that it will be inspected, and (if appropriate) verified as ancient by a qualified professional. Those so authenticated are entered on the Ancient Tree Inventory, adding to the 180,000+ already there.

Though recent compared with many British ones, some events in American history have been commemorated by 'Witness Trees'.



John Wesley was an English cleric, theologian and evangelist who was a leader of a revival movement within the Church of England, known as Methodism

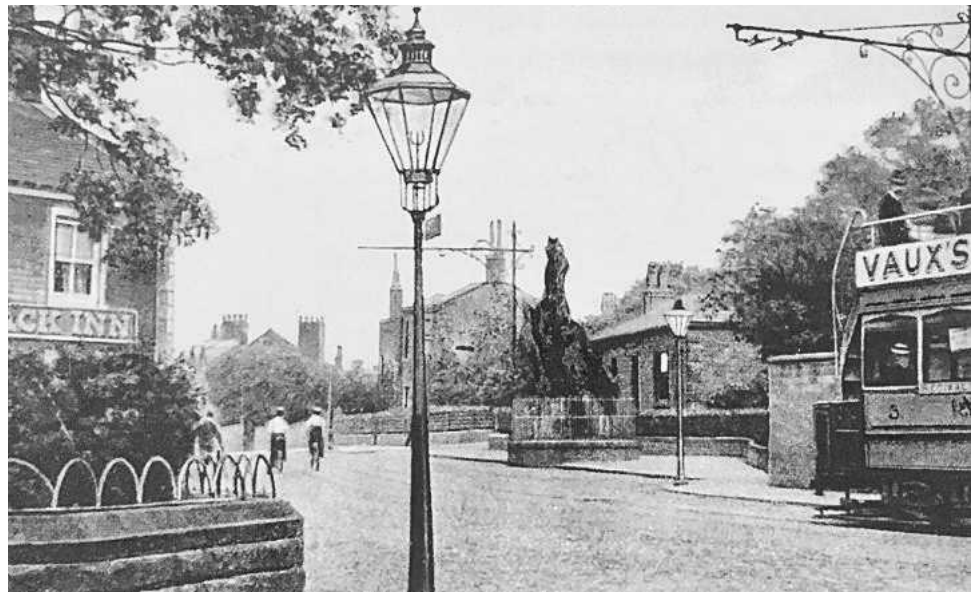
These have been dubbed a 'biologically tenacious symbol of the past', and accorded their status by association rather than any distinctive feature. One, for instance, is at the site of the Battle of Gettysburg, a major encounter of the American Civil War. ✂



Breinton Parish Council's chart showing ancient/vintage trees near Hereford



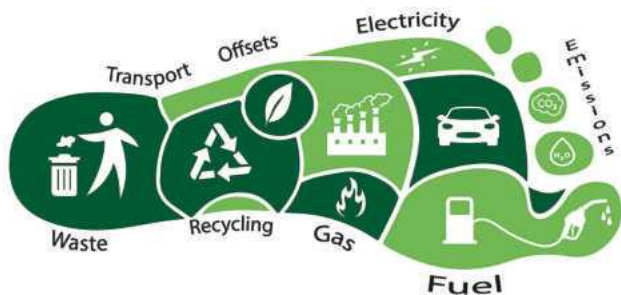
Battle of Gettysburg, Currier & Ives, Library of Congress



Shire Oak, Headingley, Leeds



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LETTERS

★ LETTER OF THE MONTH



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Hello Tegan,

Since you gave me the go-ahead to create cards from (very) old copies of *The Woodworker*, I have been working hard to produce a set of eight. I can't tell you how many hours have gone into the project and I've been living and breathing *Woodworker* cards for weeks.

Anyway, I've decided the tweaking has to stop and I have now come up with the final eight. I thought you might like to see a few examples and really hope you approve. The photos cannot show the slight texture of each card, which comes about from the different pieces being collaged together (and which has received really positive feedback from a trial group of critics).

There does seem to be a gap in the market for cards such as these (I'm hoping so!) and I have gone for top quality card as I want to create a high-end product. Each handmade card has a particular theme (beekeeping, general woodwork, greenhouse, garden, furniture, bunk beds for air raid shelter, poultry house and toys) but they all have a similar design layout and are all linked, obviously, by woodworking.

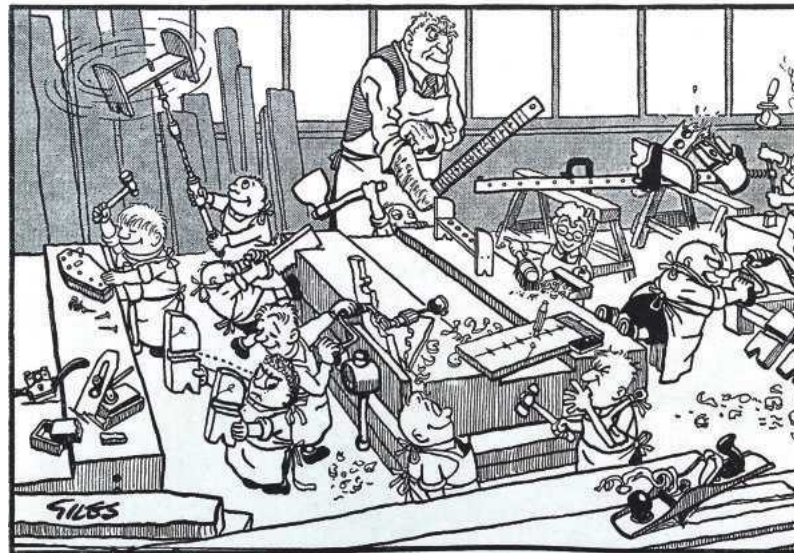
Interestingly enough, as I was looking through the more recent copies of the magazine (i.e the 1980s) I found several articles by my late father-in-law, who was a regular contributor. He was also a frequent guest and judge at the *Woodworker* Exhibition and wrote a book on French polishing. All these magazines were kept and passed down to my husband, who inherited his dad's interest in wood (although had an unrelated career in IT).

It's important to me that I make something they would be pleased with and, as I mentioned before, I hope they meet with your approval too. Kind regards, **Lisa Cliffe**

Hi Lisa, I absolutely love how you've used these old copies and have brought them back to life in greeting card form – it really is such a clever idea! I really like the framed pages too, which hark back to the good old days. Thank you for sharing these with us. We hope you get lots of interest and help to tell the story of the magazine's wonderful heritage. For those interested in purchasing one of Lisa's cards, the cost is £2.95 per card, plus P&P. Lisa can be contacted via email – lisa.wworkcards@yahoo.com – and looks forward to hearing from you.



Lisa has also framed a few of the pages from her old copies



Which pupil were you?

GREETINGS & GILES

Hi Tegan,

I hope you're well? I came across this cartoon from 1955, which I thought you and your readers would enjoy. I laughed for about 10 minutes as I discovered fresh woodworking disasters (18 and counting) all drawn with Giles' wonderfully observant skill.

Best wishes and kind regards, **Rick Wheaton**

Hi Rick, thanks for getting in touch and for sharing this wonderful illustration. I've done some digging and have discovered that this cartoon by Carl Ronald Giles was originally shown in the Daily Express in 1955. As was his style, this cartoon features so much detail and as you say, the more you look, the more disasters you spot! These pupils were making pipe racks for Christmas presents and Giles' angle was to comment on the amount of money being spent on the education system. It's one of his best examples, in my opinion, and I'm sure every reader can hopefully spot themselves somewhere in here!

Best wishes, **Tegan**

LEVITATING MUSIC STAND

Dear Tegan,

I always learn something new in the magazine. On page 44 of the November issue, in the article on the Esherick-inspired music stand, I hadn't realised that the effect of staining the wood is levitation of the music stand to the ceiling where it hangs upside down. Could you please provide details of the stain supplier as I certainly want some of that!

Kind regards, **Ashley Wainwright**

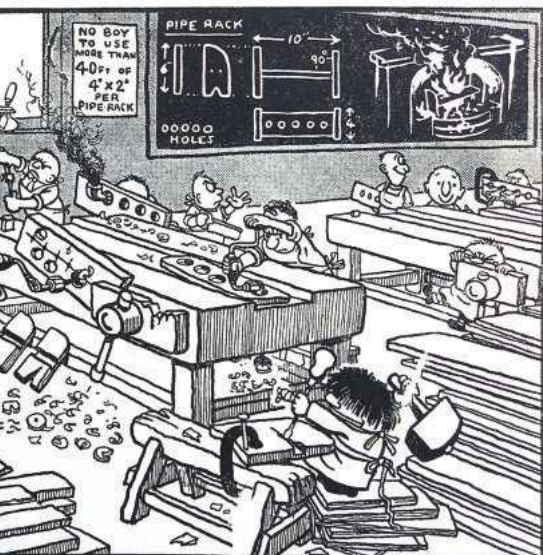
Hi Ashley, well done for spotting the printing error in this issue! We're not entirely sure what happened, but it seems two of the photos got flipped upside down. If only there was a stain that could make woodworking projects stick to the ceiling – that would be quite something! Apologies for this error and we'll ensure to be extra vigilant in future. Thank you for seeing the funny side – humour is ever more important in this day and age! Best wishes, Tegan

WRITE & WIN!

We always love hearing about your projects, ideas, hints and tips, and/or like to receive feedback about the magazine's features, so do drop us a line – you never know, you might win our great 'Letter of the Month' prize, currently the new Trend 30-piece Router Cutter Set, worth over £100.

Simply email tegan.foley@mytimemedia.com for a chance to get your hands on this fantastic prize – good luck!





WOODEN CARS

Hi Tegan,

I read with interest Austin Reeves' letter about his plan to build a wooden version of the Silver Ghost (October issue). I'm afraid I can't offer any help in his quest for wheels, but it did remind me of a man who built a wooden car. It had wooden seats, wooden doors, a wooden steering wheel, a wooden engine and wooden wheels. The only problem was, it wouldn't go!

Best wishes, **Charlie Sanders**

Hi Charlie, thank you for bringing a smile to our faces here at The Woodworker! For a moment or two the joke was lost on me, but then the penny dropped and I sat there laughing to myself! Keep the jokes coming and hopefully we'll get to see Austin's wooden Silver Ghost once it's finished, and fingers crossed that one will go!

Best wishes, **Tegan**

THE ILLUSTRATED CARPENTER AND BUILDER



Dear Tegan,

I was a 10-year-old boy when my Father came home after five years away in India and Burma during World War II.

He cast off his army uniform and returned to his former job as a builder and decorator in his demob suit. I can recall him buying the *Illustrated Carpenter and Builder* while I was still at school.

I used to enjoy reading it and seem to recall that it was printed on poor quality paper at that time (paper was probably still in short supply). It was a well constructed and well written publication and I enjoyed reading it although my path in life differed from the building and decorating field. I returned to amateur woodworking following retirement some years ago and still enjoy making things. Your observations regarding this long forgotten magazine brought back some interesting memories – thank you.

Kind regards, **John Higgins**

Hi John, thank you for your email, which has painted a lovely picture! I'm glad we were able to transport you back to those times and it's wonderful to hear how your father influenced your love of woodworking in a roundabout way. It's even better to hear that you returned to your passion following retirement. We hope you enjoy many more years in the workshop!

Best wishes, **Tegan**

READERS' HINTS & TIPS



For the next 13 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



ANTI-VICE RACKING WEDGE

I made a wedge with a detachable top so it could be slid into the vice to fit the thickness of the stock (**photos 1 & 2**). The top – held to the wedge with magnets – keeps the wedge from falling off when I loosen the vice to retrieve the stock. If the wedge gets worn out (from years and years of use), simply cut a new wedge with magnets installed.

To use (**photos 3 & 4**), clamp the stock in the vice loosely, slide the wedge/top into the vice between the jaws until it 'locks' in. You can then tighten the vice. This tip solves a problem that irritates a lot of woodworkers.

Charles Mak



1 Charles' wedge with detachable top...



2 ... can be slid in the vice to fit the thickness of the stock



3 Loosely clamp the stock in the vice...



4 ... then slide the wedge/top into the vice between the jaws until it 'locks' in

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SLOWFADE

Zac Matchett-Smith calls on his previous mosaic layout skills to complete this coffee table build, which involves a variety of different workshop techniques

FURTHER INFORMATION

To find out more about Zac and his other projects, visit his YouTube channel – www.youtube.com/zacbuilds – or follow him on Instagram: [@zacbuilds](https://www.instagram.com/zacbuilds)



1 I used pieces of timber from old projects, which helped to keep the cost down

This is a project I absolutely didn't need to make. An odd way to start an article I know, but stay with me here. I completed a herringbone coffee table a few months ago, and I really like it – nevertheless I had this concept in mind and wanted to bring it to life. Practicality be damned, I set out to make my second coffee table in as many months!

Before we get into the build, please feel free to follow me on Instagram – [@zacbuilds](https://www.instagram.com/zacbuilds) – where you can keep up-to-date with all of my projects and goings on in the workshop.

I think the aerial view (see photo above) best shows off what I was trying to do with the pattern. One corner is walnut, the other

is maple and then it's a gradient transition from one to the other across the surface of the table. I'd love to claim this is a style I invented, but it isn't. At least I don't think it is. Let me explain.

Close to a decade ago, before I got into making my own furniture, I think I saw a photo online of a conference table made in a similar style. That piece inspired this project and a couple of my other past builds. I've tried to find photos of, or references to, that table since and have always come up empty-handed. If this project reminds you of anything you've seen before, please let me know as I'd love to find out who made it.

I hadn't really considered that the legs of this table would end up looking like a 3D cross until





2 I used a rubber mallet to demolish the old projects, which was harder work than I thought!

after I had finished the construction. It just so turned out that the legs looked really effective laid out asymmetrically.

Recycling old work

All of the raw materials (excluding the metal for the legs) for this project actually came from breaking down and recycling some of my past builds. On the left of **photo 1**, you can see a big walnut bench I made last year; the middle one is a maple TV stand that I don't need anymore; and the one on the left is another coffee table project I lost momentum on and then abandoned, which is also made of maple.

Recycling these old projects allowed me to keep the cost down. The whole coffee table build came to less than £55, and most of that was just the steel for the legs.

Breaking things down

Using a rubber mallet, I set about demolishing my previous work, which I have to say I had

mixed feelings about (**photo 2**). I pushed through the emotional turmoil, however, and eventually had everything broken down into smaller, more manageable pieces. It took more force than I expected to deconstruct these old projects (I guess wood glue really does work), but they were no match for my rubber mallet!

Once everything was broken down into smaller pieces, I moved over to the table saw and started ripping the components down into 24 x 38mm strips (**photo 3**). As soon as that first piece of walnut hit the table saw blade, I knew I was committed to this idea and there was no going back. As you probably noticed in the first few photos, each piece of wood in the table top is a different length. To achieve this look, I used a mitre saw to cut my strips of wood to random lengths, ranging from 150–610mm long (**photo 4**).

Laying out & glue-up

Now for the fun part: working out the pattern. I had a rough concept in my head of how I wanted



3 The table saw was the perfect tool for ripping the pieces down into 24 x 38mm strips



4 Using a mitre saw to cut my strips of wood into random lengths

it to look. One corner walnut, one corner maple and then a transition between the two. That was about all the pre-planning I did, however. I laid pieces down on the table, re-arranged them, scratched my head, stared at the pattern, re-arranged them some more, until I finally had something I liked the look of.

Despite the lack of a technical element here, I am trying to balance a few different factors when it comes to deciding on a layout. Obviously I want the pattern to look interesting, but I'm also trying to maintain an even balance between the two species of wood. The other thing I'm aiming for is to try and ensure there are no butt joints next to each other in adjacent rows, which helps to maximise the strength of the table (**photo 5**).

Once the ugly business of figuring out the pattern was behind me, it was time to start gluing. I applied some generous beads of carpenter's glue to each piece of wood (**photo 6**).

A lot of people ask me if I bother gluing the butt joints (where two pieces of wood meet



5 Planning the pattern and aiming for maximum strength



6 Applying carpenter's glue to each piece of wood



7 I pre-set my bar clamps before a glue-up, which ensures I maximise the time available before it sets



8 An electric planer is used to start sanding the top...

end-to-end) on big glue-ups like this, but I have to admit that I don't as, in my opinion, there's not much point. End-grain glued to end-grain is never going to give you a very strong connection. Instead, as I said before, I just make sure there are no butt joints next to one another in adjacent rows. That way I know each butt joint is being locked in place by the rows on either side of it.

The key ingredient in a glue-up like this is clamping force. Once the glue was applied, I grabbed some big bar clamps and used them to push all the strips of wood together (**photo 7**).

If you're ever attempting a similar project, one of my favourite tips is to pre-set all of your clamps to the correct size before you start applying the glue. Once it starts flowing, the clock starts ticking. You have to get everything assembled and clamped together before it starts to dry. Most wood glue dries in about 20 minutes, so from the first drop to the last twist of the clamp, that's all the time you have.

Pre-setting the clamps to the correct sizes allows you to save time and avoid fumbling with the adjustments while that imaginary stopwatch floats above your head.

Sanding down the surface

Try as I might to arrange everything perfectly before clamping the wood together, I know that there will always be some pieces of wood that sit too low and others that sit too high.

I usually use a large belt sander to sand down the surface of these big glue-ups, but it's a fairly time-consuming option. On this project, I wanted to try using an electric planer instead (**photo 8**). This tool has a spinning blade on the bottom, which removes thin layers of wood. I realised I could use it to do most of the heavy lifting



11 A trim router fitted with a 6mm round-over bit is used to apply a small, subtle radius to the edge of the table top



9 ... and a belt sander finishes things off

and then finish things off with a belt sander. I'd say I was moderately successful. It's no replacement for the belt sander, but it did help to knock down some of the really high points. Be careful with these machines, though, as it's very easy to remove more material than intended, which happened to me in a couple of places. Don't worry, however, as if necessary, they can be hidden on the underside of the table and hopefully no one will ever notice!

To really get things nice and smooth, however, there's no substitute for the belt sander (**photo 9**). I used an 80 grit sanding belt and spent the next couple of hours slowly sanding down the surface of the table. Eventually, it was smooth enough that I could no longer detect the individual pieces of wood. The whole surface of the table top felt like a single, uninterrupted piece of wood. Perfect.

Cutting down & sanding smooth

Once the surface was smoothed over, I was ready to cut the table top down to size. You'll remember I said that I cut each strip of wood so that it was 25mm wide. I had 24 rows of wood strips, so my table top ended up being 610mm wide.

I like to use the Golden Ratio (1.618:1) to work out the ratio between the length and width of my tables. Supposedly the Golden Ratio creates the most visually pleasing rectangles, but I really just use this method because it's a fun talking point for these articles.

So to calculate the desired length of my table top, I multiplied 24×1.618 , which I then rounded off to 984mm. I set up my track saw, which is a track-guided circular saw, and used it to cut the table top down to 610×984 mm (**photo 10**).

Cutting the table top with a track saw resulted in sharp, square edges. While I actually liked the



12 Spraying warm water onto the table top results in the loose grains 'popping' up to the surface



10 Using a track saw to cut the table top down to size

way it looked with the square edges, it wasn't exactly the most ergonomic design for a coffee table. I don't know about you, but I like to rest my feet on a coffee table when I'm sitting on the sofa. So to make the corners a little more forgiving on the underside of my resting feet, I used a 6mm round-over bit in a trim router to apply a small, subtle radius onto the edge of the table top (**photo 11**).

The next step was to raise the grain of the wood, which I like to do using warm water. The water gets absorbed into the wood and makes any loose grains 'pop' up (**photo 12**). After the water dries, you sand down the surface with a high grit abrasive, which removes all of those popped grains. Rinse and repeat a couple of times and you have a glass smooth surface. I was really surprised at how well this worked. It was my first time trying it, but it's definitely a trick I'll keep doing from now on.

To remove the raised surface grains, I used a random orbital sander fitted with a 220 grit abrasive pad (**photo 13**). I really liked the results I achieved but I've since been advised that using a 320 grit abrasive pad works even better, so I'll be trying that on my next project.

Colours come to life

The next job was rolling on the clear coat, which is probably my favourite part of any project. I just love to watch all of the wood tones and grain patterns really come to life. The walnut turns a deep chocolatey brown, which is just stunning.

I used a water and oil hybrid floor varnish to clear coat the table (**photo 14**). It's a satin finish, and because it's a floor varnish it dries incredibly hard and is great at resisting moisture. It's my go-to finish for most of my projects. I applied



13 A random orbital sander fitted with a 220 grit abrasive pad removes the raised surface grains



14 Using a water and oil hybrid floor varnish to clear coat the table top

three coats to all faces of the table top, sanding down with 320 grit abrasive between each coat.

Fabricating & welding the table legs

The table top was basically completed at this point, so it was now time to switch gears and do some metal work. I bought 6m feet of 1x3 tubular steel to fabricate the legs for this table. The first step was to cut all of the individual pieces required using an abrasive chop saw (photo 15).

I cut two pieces 812mm long, four pieces 368mm long, and another four pieces 216mm long. The 216mm long pieces had one side of them cut square and one side cut at a 45° angle (photo 16). All of the other pieces were cut with a 45° angle at both ends. The other piles of metal shown here are for another project, so watch this space!

One tip I recently received is to use an angle grinder to apply a micro bevel onto any pieces



15 An abrasive chop saw is used to cut the tubular steel required for the table legs

of metal you want to weld together. I decided to try it on this project, so I attached a grinding disc to my angle grinder and set about bevelling (photo 17).

I must say that I was pretty impressed with the results. Not only does it clean up the rough cuts left over from my chop saw, but the micro bevel really helped to direct and focus my weld.

This is a pretty new skill for me, and this is only the second project I've ever welded. I'm definitely still learning, but it's a lot of fun. I feel like learning to weld has opened up so many new possibilities for my DIY projects. I used to work almost exclusively with wood, but now I have a whole new material available to me. It's really quite exciting!

I started by tacking everything together with little point welds (photo 18). I checked frequently to make sure all was square and liberally used clamps to hold things in place while I was tacking. Checking for square and true as I went along was really important. Once you weld a seam together



16 The pieces of metal are all cut with a 45° angle at both ends

there's no going back, so I made sure to double and triple check it all before tacking in place.

Eventually, after I tacked enough pieces of steel together, my table legs started to take shape. The next job was actually welding together all of the seams (photo 19). The tubular steel I'm using was quite thin (0.5mm thick) and I had some problems early on with my welder melting right through the steel. I'd try and weld together a seam and be left with a red hot dripping hole where my mitre joint used to be.

I worked out that if I lowered the voltage and increased the wire feed rate of my welder, it wouldn't burn holes in the steel and I was able to lay down some sloppy welding beads. Hopefully I'll get better with practice!

My leg assembly ended up being 368mm tall, 508mm wide and 813mm long when all was said and done. Once I added the 38mm thick table top to the legs, the finished height of the table would be 406mm. I'm getting ahead of myself, however, as there's still work to be done on the legs.



17 Using an angle grinder to put a micro bevel onto the metal, which helps in the welding process



18 I started by tacking everything together with little point welds



19 I could then move on to welding the seams



20 Using the angle grinder to clean up my welds



21 After grinding down the seams, I was left with some fairly decent results



22 Mounted with a 120 grit abrasive disc, I used the random orbital sander to give the whole leg assembly a quick going over



23 I used a rag soaked in Varsol (mineral spirits) to wipe the entire leg surface from top to bottom

Finishing the leg assembly

It was just as well I didn't put my angle grinder away after doing all those micro bevels, as I still needed it to clean up my welds (**photo 20**). I cursed my poor welding skills as I patiently ground away at all of my seams in order to clean them up.

The nice thing about welding is that (for the most part) it's non-destructive. You're adding material to whatever you're welding. So if you do a sloppy job, as I did, all you have to do is grind away at it until you have something that looks halfway decent. This is what most of the seams looked like after I had finished grinding away at them (**photo 21**). Not perfect, but good enough for this purpose. They definitely look better than they did prior to being ground down.

I used a 120 grit abrasive disc on my random orbital sander and gave the whole leg assembly a quick sanding (**photo 22**). I've found that this step can really help to enhance the look and feel of metal prior to painting, and it also helped



26 The coffee table in situ in my living room



27 You can really see how the contrasting timbers complement each other



24 I coated the leg assembly with black spray paint, applying thin coats in order to achieve an even surface

to further smooth out all of my welds and better blend them.

Have you ever worked with steel only to find your hands covered in a strange black oil? I'm not sure why but a lot of raw steel seems to come coated in this. I suspect it's some sort of corrosion inhibitor for shipping and storage, but I'm not really sure. At any rate, this oil will prevent any paint from properly adhering to the steel, so I had to strip it off.

I swapped to the appropriate PPE and used a rag soaked in Varsol (mineral spirits) to wipe the entire surface from top to bottom (**photo 23**). Within a few minutes of wiping, my blue rag had quickly turned into a black rag. I rinsed and repeated a few times until my rag maintained its blue colour even after vigorous rubbing.

Using some cheap spray paint, I coated my whole leg assembly with a nice layer of satin black paint (**photo 25**). It's a good thing I was wearing that respirator because this was a really smelly spray paint. I've generally found the cheaper the spray paint, the worse it smells.

I applied three coats and with each one, I tried to get in and out as quickly as possible. I did my best to avoid overspraying any single spot, thus creating drip marks. My philosophy with spray paint is that it's better to apply many thin coats than trying to do one thick coat and expecting to achieve perfect coverage. The latter almost always results in drip marks.



25 Drilling the five holes in the leg assembly to take 38mm long No.10 screws

The last step was pretty straightforward: I just had to attach the legs to the table top. Using the appropriate sized drill bit, I drilled five holes into the leg assembly followed by 38mm long No.10 screws to secure it in place (**photo 25**). I pre-drilled each screw hole in the table top with a 1/16in drill bit to help avoid snapping any screws. I also gave the head of each screw a quick coat of the spray paint, which would allow them to blend into the legs. With everything fully assembled, the only thing left to do was to put the table in the back of my van, take it home and get it set up in the living room.

Project in situ

Photo 26 shows the coffee table at home in my living room. My TV stand in the background is also made of maple and walnut so I feel like this new addition fits in quite nicely.

I spend almost as much time taking photos and videos of these projects as I do actually working on them, and I'm really not sure which part I enjoy more. I've always loved photography but never had anything to take photos of before I started woodworking, so the two really go hand in hand in my mind.

Fun fact: the radius I put on the outside edge of the table top is the same as that on the tubular steel I used. I like to try and minimise the number of design elements in my projects – I hope you like what I've made here. ✂



28 Viewed from any angle, the table is certainly striking

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TOP BRASS!

Les Thorne treats his faux brass box to a knob that he turns from the real thing

I've been playing around with textured boxes for a number of years now. Traditionally, woodturners make boxes from exotic timbers, or at least the close-grained natives such as yew and box. I suppose it was the availability of more open-grained woods, such as ash and oak, that made me lean towards the textured and coloured.

A few years ago I created a vase with a pewter-type effect on the outside. This was very well received and the positive feedback encouraged me to research other types of metallic effects that I could apply to woodturned items.

I decided to adorn the lid of the box with a knob made from real brass. I've been turning metal on the wood lathe for a while now and thought it would be a perfect opportunity to share this

technique with all of you; as long as you obey some basic principles the process is quite straightforward.

The box is turned from a piece of English ash approximately 150mm long x 75mm square. Even though it is air-dried it does tend to be reasonably stable, which is an important factor if you want the lid to maintain a good fit. As with a lot of my decorating techniques, they develop from watching other turners such as Nick Agar from the UK and Jacques Vesery from the USA. I pick the bits out that impress me and try and apply them to my own work – why not give it a go yourself?

This article can also be used as a guide to turning a normal box if you want to ignore the texturing and colouring procedures. ✂



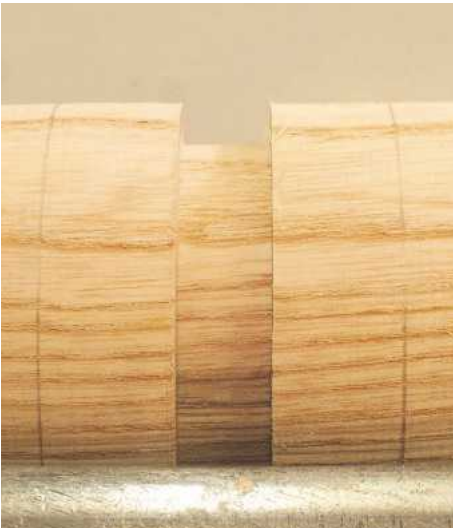
1 Here I've mounted the blank between centres, made it round and parallel and cut spigots to fit my chuck; the shoulder of the spigot should be straight to achieve the accuracy that is required



2 I've now mounted the lid end in the scroll chuck; there are all sorts of mathematical formulas for achieving the correct ratio between the lid and base, but I generally opt for $\frac{7}{8}$ to $\frac{5}{6}$



3 Take a parting tool and cut to a depth of 8mm using a 10mm round skew; make sure the shoulders of the recess are square, and use the side of the tool to take fine shavings



4 The spigot is cut absolutely parallel and tooled to a good finish; if you don't get this right you will come up against some problems later on in the process



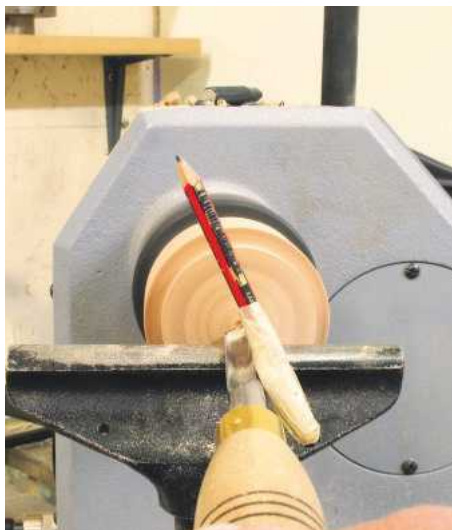
5 The best tool for this is a 3mm parting tool, because you will remove much less of the timber; this tool was first developed from an industrial hacksaw blade



6 When teaching, the last bit is always cut with a saw but here I'm in such a comfortable position that I'm going to part straight off as nothing will get caught up in the lathe



7 On this particular project, I've left the spigot on the lid; when parting off I leave a tiny witness mark on the lid; when it is hollowed to that line the base will fit perfectly



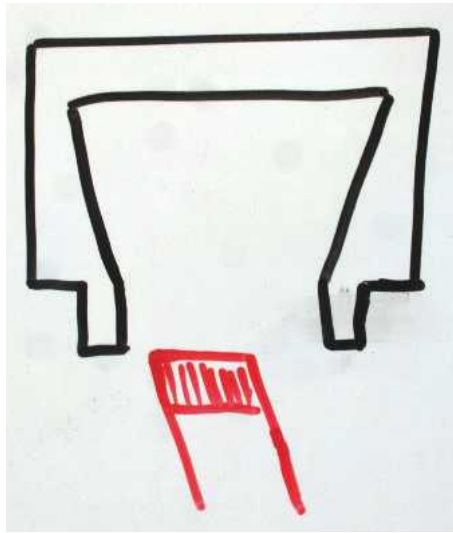
8 I start the hollowing with my 13mm spindle gouge; I've attached a pencil to the tool so you can see the flute position during the cut; at the start the tool is entered into the wood at 11 o'clock



9 The tool is started in the centre and moved to the left – try and cut a 'U' shape in the lid; as the tool comes up the left side, it needs to be rotated over so that the pencil points to 10 o'clock



10 Once you get going with this cut you can remove a lot of timber; the tool will only dig in if the flute is too upright or you touch the wood with the point of the tool anywhere but the centre



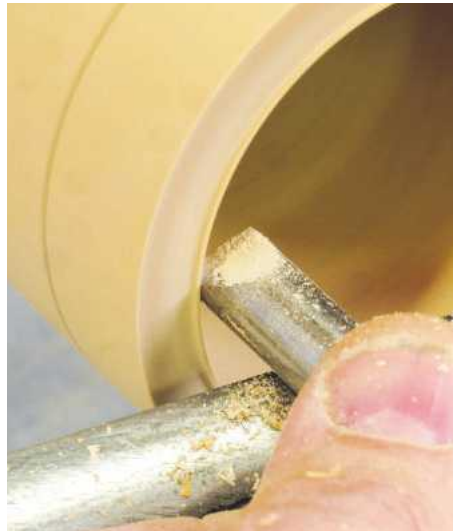
11 To achieve the desired undercut shape, I'm using my standard skew chisel, shown in red; even though this is normally used as a cutting tool, it works perfectly as a scraper



12 Make sure the tool is presented on the centreline and held horizontal. If it were a normal scraper you would need to have the handle slightly raised



13 I've mounted the base in the chuck and hollowed the majority of it using the gouge, but because of the depth, I had to go to the Simon Hope hollowing tool for extra strength



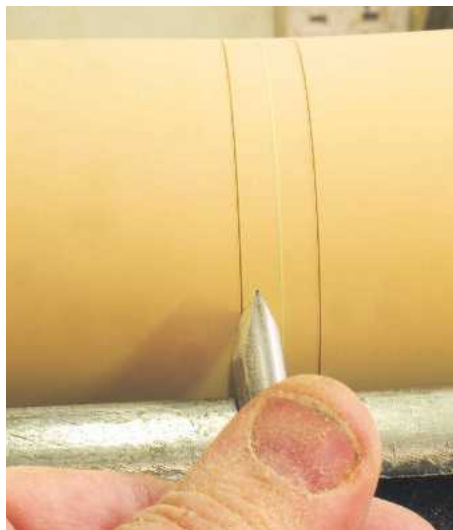
14 Now comes the critical part – the lid needs to fit really tightly to enable the top to be finished; take only tiny cuts using the top edge of the 10mm round skew



15 Stop the lathe frequently and check; at this stage it's nearly going in so one more cut; you could try sanding it but run the risk of removing the different densities of wood unevenly



16 Whoops! I've taken a little too much off and to get a tight fit onto the base I've had to use a paper gasket; as long as you get it pretty close this tactic will work fine



17 Because I'm going to texture this I'm scoring two lines: one each side of the joint to act as a punctuation point and I'll leave the area around the joint as natural wood



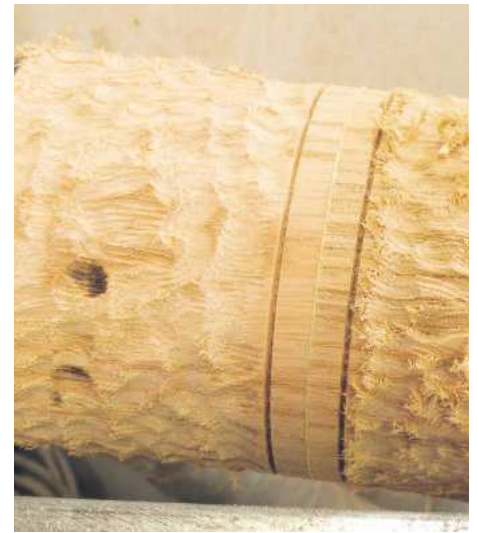
18 Leave the tailstock in place while you remove the chucking point; using a gouge, ensure to rub the bevel of the tool; let the tip touch and it will run back, damaging the lid



19 I've drilled a 10mm hole in the lid and the burr I'm using for texturing is made by Saburr and available from Axminster Tools. I like the really coarse ones as they tend to clog up less



20 The quickest way to do this is to rest your hand on the toolrest and bring the wood to the cutter; left hand rotating the hand wheel, I quickly get into a rhythm



21 With the texturing finished you can see how fluffy the surface of the box is now; there are very few texturing techniques that afford you a perfect finish without further work



22 The brush I'm using to clean the texture is a 3M sanding wheel; these are available in different grits but the coarsest is best here to clean off the hairy bits



23 When you think you've cleaned all the texture, give it a coat of sanding sealer; this tends to make any bits that you've missed stick out



24 Once the whole box is sprayed black with ebonising lacquer you can then apply the copper gilt cream; I use a dry brushing technique, lightly dabbing the wax onto the surface



25 A couple of coats of gloss lacquer are applied to make the copper really shine; I like to leave it on the chuck at this stage in case I need to do any more work on it



26 Turning brass rod on the wood lathe is safe as long as you apply the normal rules of turning; a small parting tool is employed to turn a 10mm spigot that will fit into the lid



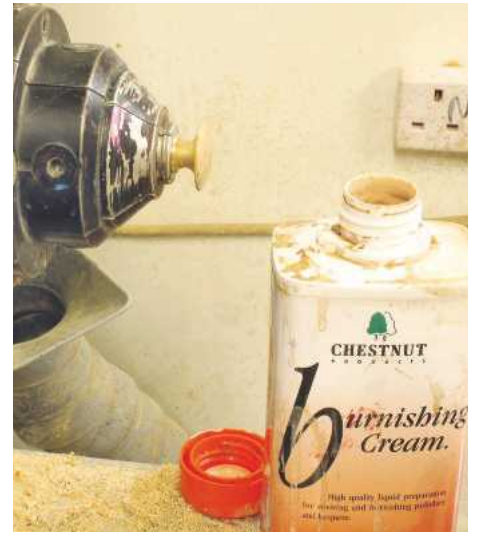
27 Offer it up to make sure it fits; cut a couple of grooves in the brass spigot to aid the glue joint; I opt for a good-quality two-part epoxy



28 The Simon Hope hollower with its carbide tip is ideal for shaping the brass knob; it produces really nice spiral shavings but do make sure you cut on the centreline



29 I believe that the simple lines of a Shaker-style knob should suit the box; I'm using a 10mm round-nose scraper to remove the metal from under the top



30 You don't need to sand the metal like you do with a piece of wood; I apply burnishing cream in conjunction with scouring pad-type abrasives



31 Watch out for the edge of the metal as it can be very sharp; the burnishing cream is an abrasive in its own right and I finish the top using just a cloth



32 The top has now reached the desired shine; stop the copper tarnishing by applying some lacquer



33 Now the knob is completed I can finish the rest of the box; I'm turning a jam chuck from Douglas fir and loving its fantastic aroma



34 When you jam it on make sure that the top of the box locates onto the shoulder of the jam chuck; make the chuck from a softer wood than the box so as not to damage the piece



35 The obligatory lines can now be cut in the bottom; woodturners look for these as it proves that the piece has been reverse turned rather than parted off and sanded



36 The completed metallic English ash box with brass knob should look something like this

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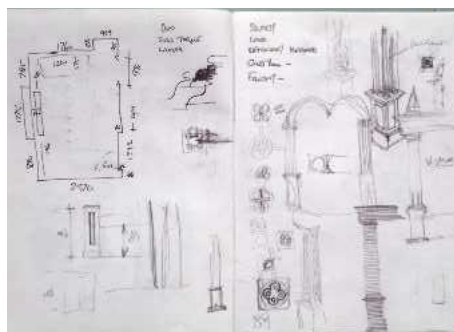




Managing Director Neil Stevenson sketching some initial designs for the Georgian bedroom suite project

WHICH WOOD IS RIGHT?

We talk to Managing Director of bespoke and custom-made furniture making company **NEJ Stevenson Ltd**, **Neil Stevenson**, who discusses their commissioning process and shares details of one of the exciting projects the dedicated team recently worked on



1 Initial sketches in the design process

NEJ Stevenson Ltd was recently approached to work on a project as part of the ongoing refurbishment of a luxurious yet traditional Georgian property. Neil's brief was to design and create a set of unique, bespoke furniture for a stunning guest bedroom suite. "When I first visited the property and saw the bedroom, I was delighted to find spacious proportions, large Georgian windows and high, elegantly corniced ceilings," he tells us. "I could see from the outset that the room had the scale to house some very ambitious and striking pieces."

Meeting the brief

As Neil goes on to say, the client wanted an inspiring bedroom with real 'wow' factor for their guests to enjoy. The brief was to design and craft three pieces of exquisite,

bespoke bedroom furniture, which included a large wardrobe, elegant dressing table and a unique four poster bed, which was not only appropriate for the Georgian character of the house, but was also to become its talking point. The client required extremely high standards and requested a luxurious, high quality finish in a dark wood that complemented the style of the house.

They were insistent that the bed and matching dressing table and wardrobe were all made to traditional cabinetmaking standards with hand dovetailed drawers, panelled backs and a French polish finish. Having met the client and considered their brief, Neil started by sketching some initial designs: "For this project, I wanted to explore two entirely different possibilities and experimented with some contemporary designs using Perspex columns. My other designs focused on a more traditional style, inspired by classical craftsmanship. The client loved the traditional designs but also set the additional challenge of giving the bed a contemporary function and incorporating modern technology – it had to hide a television."



2 Crafting part of the four poster bed in the workshop



3 11 skilled machinists, cabinetmakers and polishers were required to make the individual pieces



4 Crafting the dressing table's delicately-shaped centre rail



5 The team working on the four poster bed



6 The frame of the four poster bed assembled in the workshop

Production drawings

The next stage was the production drawings, which focused on the technical construction of the furniture itself. These specified exactly how each piece of material was to be joined and the joinery techniques used for every aspect of the three pieces. Through regular consultation with the client, the initial designs were refined over several months until they perfectly met the client's aspirations.

Final designs

The final designs consisted of an elegant four poster king size bed, measuring 3m high x 2.1m wide x 2.9m long. As Neil says, the client loved the elegant details such as the 'post' on each corner of the bed consisting of four, tall handcrafted individual columns, which would give a light touch to the finished piece. The posts would feature ebonised detail on each column, to add contrast to the design. The bed would be finished with an upholstered canopy and co-ordinating headboard to complete the

piece. A remote control rise and fall system with manual override was also incorporated to enable the flat screen television to 'magically' appear from the bed frame on demand. The screen would rise up, enclosed in a specially crafted, matching solid wood cabinet to hide the back of the TV screen.

The substantial wardrobe with ample storage space and integral chest of drawers was designed to complement the bed. "Making this piece proved to be quite complex in terms of the jointing, as the cornice mitres and scribing were curved to reflect the interaction between the radiused mouldings and the straighter sections," Neil says.

The final piece was a subtle, serpentine fronted dressing table with a more feminine design, featuring a delicately shaped laminated centre rail with a finely worked veneered panel. The delicate legs were turned and tapered to reflect the columns of the four poster bed. The top of the dressing table was solid walnut finished with a glass cover to protect the wood while delivering a practical element.

Materials

The furniture was to be made in walnut, a wood with a great deal of character, a beautiful natural colour and interesting grain patterns. "It is an expensive timber but delivers a luxurious finish, especially in this case, when French polished by hand to give an exquisite sheen. Burr walnut veneer was an ideal choice to add decorative effect and contrast to the furniture," Neil comments. "We spent a great deal of time on 'book matching' the burr walnut veneer on the wardrobe panels to give a stunning symmetrical effect."

70 cubic feet of English walnut and five cubic feet of English oak were used to make the three pieces of furniture, together with burr walnut veneer for the wardrobe and dressing table. It took 11 skilled machinists, cabinetmakers and polishers a total of 1,480 hours to manufacture the furniture, and a further 64 hours to dismantle, pack, deliver and reassemble the pieces in the house.

A rewarding project

The project was hugely rewarding to work on; from the great collaboration with interior designer Mary Barber Fay who trusted in the team's expertise, to the enthusiasm and interest of the client, who was involved every step of the way and even visited their workshop near Rugby to see the bed being made.

"Ultimately the accolades should go to my talented team here at NEJ Stevenson Ltd, who worked exceptionally hard on this unique project," Neil tells us, "the results of which are testament to their talent and commitment to achieving the highest possible level of craftsmanship." ✂



7 3D render design showing the bespoke four poster bed with integrated TV screen



8 The stunning bespoke four poster bed with handcrafted columns and various ebonised details



9 The serpentine fronted dressing table with turned and tapered legs



10 Close-up detail of the elegant dressing table



11 The substantial walnut wardrobe features an integral chest of drawers

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ON THE ROAD AGAIN



This model of a 1936 Ford Roadster is built using the **Toys & Joys** plans. You can buy just the plans, or do as **Derek Lane** did and get the wheels and other tricky turned parts already made for you

Although fewer than 4,000 were produced at the time, the 1936 Ford Roadster has come to epitomise its era and is considered by many to be among the most significant cars of the time.

One of the first production cars to feature a V8 engine, the spirit of the '36 lives on today as the archetypal hot rod, and replicas can be seen at many a meeting of custom cars across the world.

The plans I've used are authentically American in origin, and are actual blueprints into the bargain! The only slight downside is that all the measurements are given in inches, but that shouldn't be a problem: just get out your metric/imperial tape measure and use the inches side. Don't forget what happened to the Mars Climate Orbiter, which crashed on the red planet back in 1999 due to a metric/imperial software malfunction!

Making a start

I began by preparing wood to the correct thicknesses for the majority of the parts, making sure it was well acclimatised as some of it was rather thin. The first part I cut out was the chassis (**photo 1**) as this is what everything will eventually be attached to. It also gave me

something to fine-tune the parts against. I forgot to drill the holes for the axles at this stage, but fortunately was able to add them at a later stage; it would have been better to tackle them now, though!

Body building

Next came the bonnet (or hood, as the Americans call it). I made this in two parts instead of in one piece for economy (**photo 2**). The join would be later hidden by trim, so I figured it would be fine.

Photo 3 shows the chassis alongside the hood and the two body sides, plus the fender (mudguard) and running board components in a contrasting timber. I made some cardboard templates from the plans so as to get the best out of the wood I had available. Once I was happy with this, I cut out the sides and shaped them up with a drum sander in the drill press – a very useful machine when it comes to making models.

Wings & bumpers

The complete fender assemblies are made from three parts on each side – the wheel arch and running board, plus two other infill pieces (**photo 4**). The curvy bumpers were a little bit trickier, but I found it best to stick the first part



1 After thickening the stock to size, start by cutting out the chassis



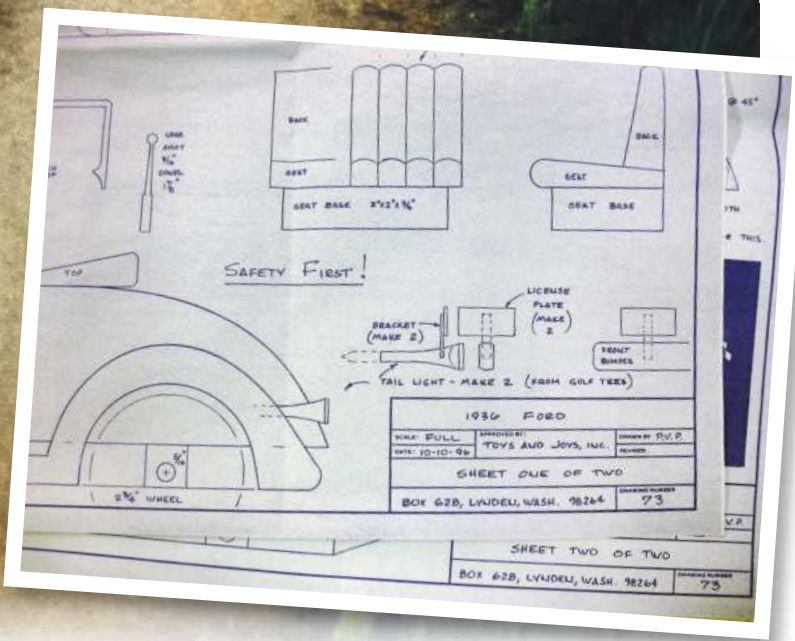
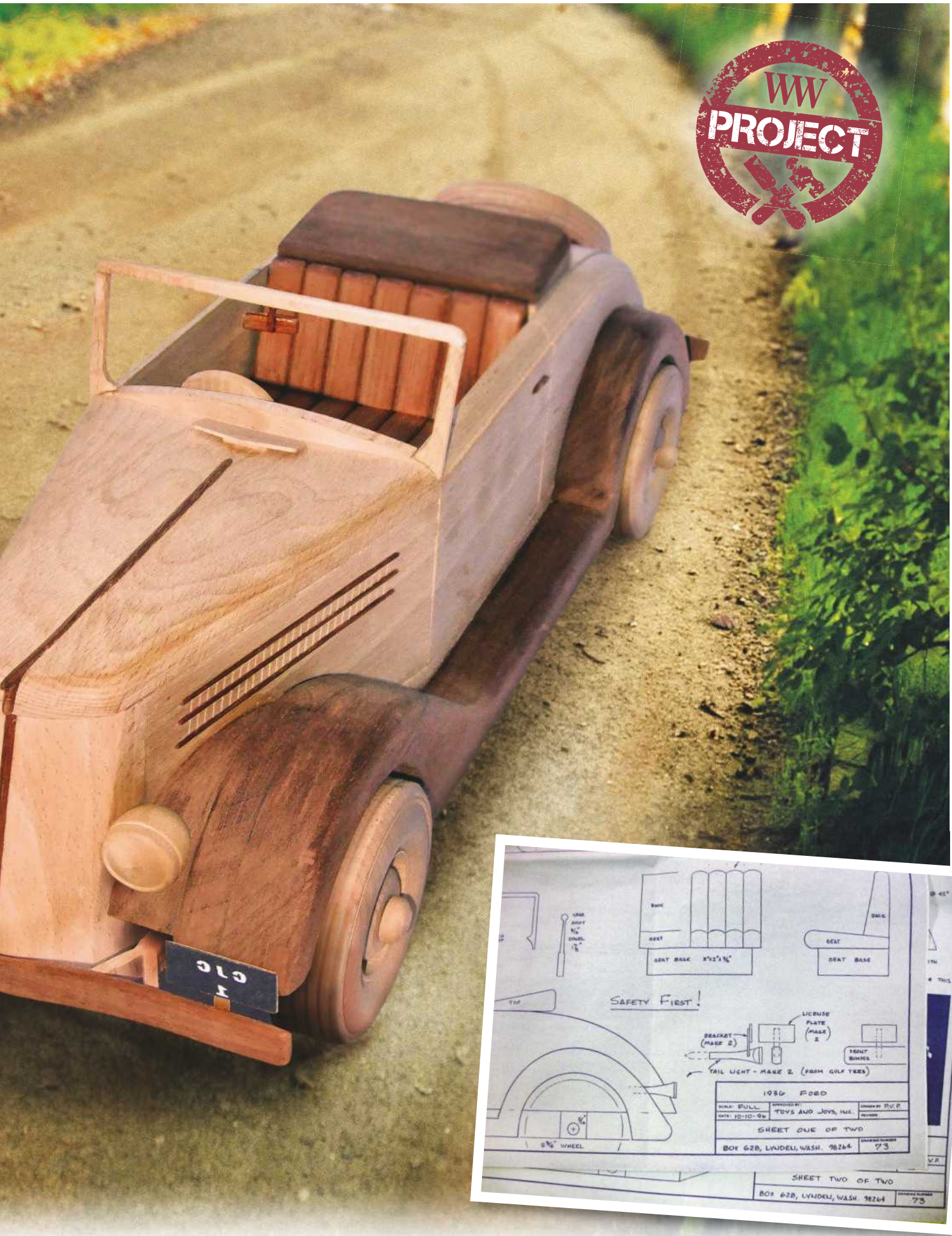
2 The bonnet is in two parts; the join will be concealed by a trim bead



3 Cut out and shape the two body sides, then tackle the mudguards



4 These infill pieces fit between the mudguards and the engine panels





5 The bumpers are curved in two planes, so follow the paper templates

of the component plan onto my timber, cut out the front profile and then do the same with the top curve (**photo 5**).

Tackling the boot

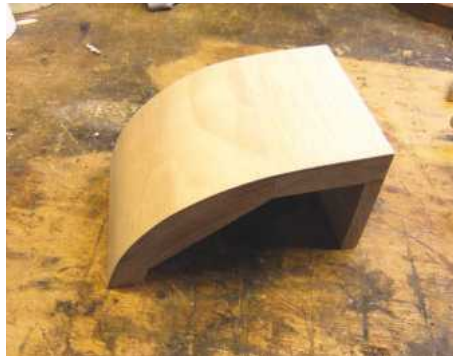
At this stage I also cut the parts to make up the trunk (or boot, as we call it). This was made in sections (**photo 6**) and not from a solid block for two reasons: to save a little weight, and because I didn't have a block of the correct thickness!

Like many two-seater cars of the time, the 1936 Roadster featured a rumble (dickey) seat, which folded up out of the boot, but the model version is sadly without one.

Adding detail

I now had most of the main components of the model, so it was about time I started to add some of the detail to parts that could not be worked on once the model was assembled.

I tackled the side panels first. I made a thick template the same size as the two panels and



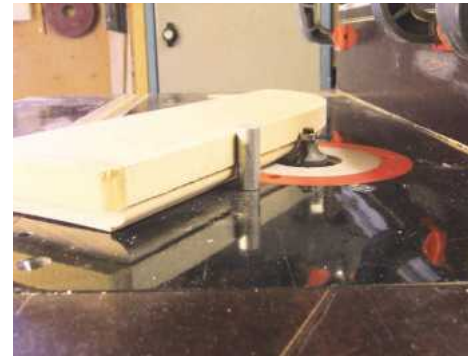
6 The boot is made in sections for economy rather than from a solid block

stuck the first one to it. I then shaped the panel's round top edge using the router table with a lead-in pin (**photo 7**). Once the first panel is complete, reverse the template and tackle the second side. This ensures that you end up with a matching pair of panels (**photo 8**) – one left- and one right-handed.

A lot of slots

Next on the schedule came the engine side panels, which require 27 slots to represent the cooling vents along each side (**photo 9**). When I cut these panels I made them the finished height, but it's best to cut them a little taller than the finished size as the job involves cutting each one in two and then rejoining them.

After marking the position of the vents I cut the top off. Make sure you get a clean edge after cutting the panel by planing both the fresh edges. I marked and then cut the vent slots using the scrollsaw. Next, I stuck the pieces of engine panel back together, trying not to get too much glue into



7 Use a template and lead-in pin to shape the edges of the side panels

the slots. Once sanded, the join is near invisible. Most of it will be covered with trim later anyway, so if a join line is visible, it will only be short.

A comfortable seat

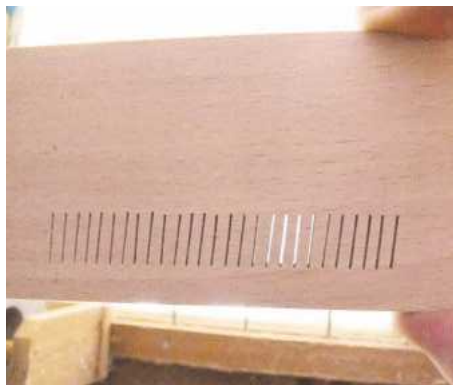
Finally, before I started the main glue-up, I tackled the seat. My first attempt ended up in the bin, so the next time I machined a length of wood to 12mm thick and ran a router along the two top edges to create a rounded profile. This was then cut into seven pieces of the two sizes required, and each was tapered along its length using the disc sander (**photo 10**). Before gluing them together, I rounded over the front edge of the seat part as well as the top of the back. Once I was happy with the fit, the seat was glued and cramped (**photo 11**).

The assembly begins

I was now able to move on to the assembly stage of the model. After a quick but important dry fit, the boot, side panels and bulkhead were



8 Take care to reverse the template to ensure you get a handed pair of panels



9 Each engine side panel contains 27 carefully scrollsawed cooling vents



10 The seat comprises of 14 parts, each rounded over and tapered



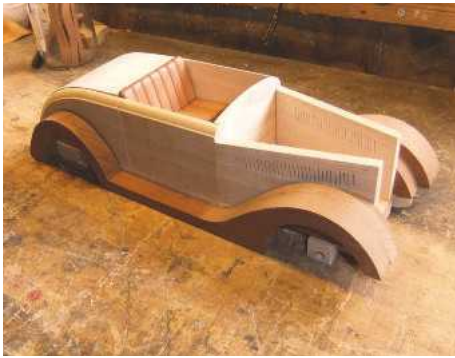
11 Round over the seat and back edges to create a soft, curved profile



12 Fit the trunk, side panels and bulkhead, then glue in the seat



13 Angle the rear edges of the engine side panels and stick them in place



14 Offer up the two running board assemblies and mark their positions on the bodywork

glued into position. Once they were dry I glued the seat into place (**photo 12**) ... after quickly making the small base onto which it sits; I forgot this when cutting all the main parts out! The basic body was then joined by the engine panels (**photo 13**) and left to dry.

Fender perfection

From here I went onto the fenders, which at this stage were just a pile of parts – three for each side. I glued the two inner parts together for each side and let them dry before cutting them at an angle to fit against the engine cover and chassis, as you can see in **photo 13**. With these cut and checked for alignment, I offered up the main running boards and marked their positions ready for fixing. It had been worth taking my time as they both fitted perfectly (**photo 14**) even if I do say so myself!

However, before they could be glued into place, I remembered I hadn't drilled the axle holes. Luckily nothing was in the way to prevent



17 Stick the trim strips in place over the cooling vents and on the bonnet



18 The final parts to make were the windscreen, dashboard and gear stick



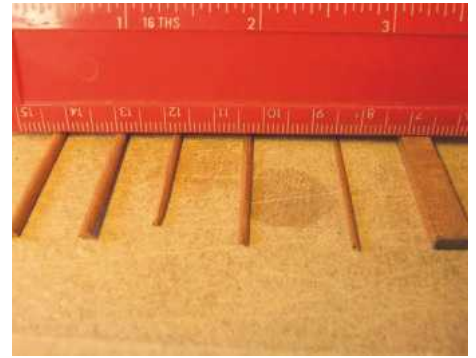
15 Glue the bonnet in place, then mark out, shape and fit the curved grille block

me from holding the chassis at the correct angle on the drill press while I bored the holes. Now the bonnet could be glued into place and the radiator grille block offered up and marked out before being shaped and fitted (**photo 15**). The car was taking shape, but it was now time to start on all the fiddly bits.

Miniature mouldings

I created the half-round pieces to fit along the engine panel vents and the bonnet (**photo 16**) by cutting some thin strips of sapele and putting them through the router table using tiny bits from my Trend dolls' house set. They're invaluable for model makers, if rather expensive at around £120 for a box of 12 cutters.

The bonnet mascot was carved by hand using a couple of miniature carving tools. The small ventilation flap in front of the windscreen was cut on the bandsaw, sanded, then fitted with a small bevelled piece underneath to hold it at the correct angle (**photo 17**).



16 Create the thin half-round trim strips using a miniature router cutter

The final details

The last jobs to tackle were making the windscreen frame, the dashboard and the gear stick (**photo 18**). I used different sized plug cutters to create the circles for the dashboard dials, while the glove box was a piece of veneer shaped and glued in place.

The gear stick was turned – painstakingly – on the lathe. Once all these parts had been fitted, it was time to add the headlamps, tail lights, wheels and steering wheel, which were all included in the accessory kit.

The model was finished with sanding sealer, followed by several coats of spray-on satin varnish with a fine sanding between coats. ✂



FURTHER INFORMATION

The plans for the 1936 Ford (Ref: 73) can be purchased from Joys & Toys' website: www.toysandjoys.com



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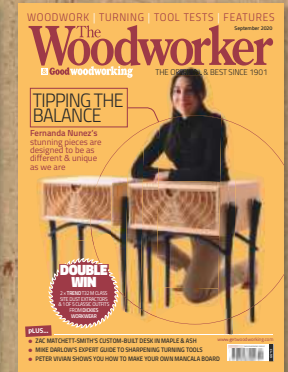
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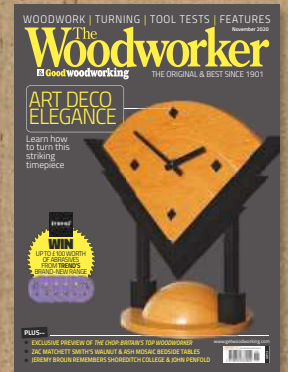
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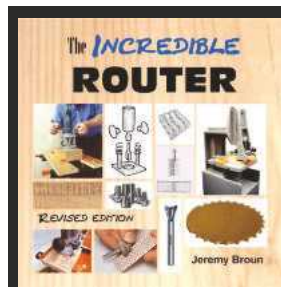
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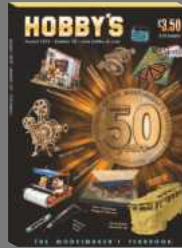
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TAKE 5

As we edge our way into 2021, here's another fantastic selection of wooden delights from the world of Instagram for you to enjoy



1 Staked chair from the *Anarchist's Design Book*, shape and size altered slightly from the original version, by [@workshopforty](#)

2 Cherry box and wooden accessories, by [@sunhangf](#)

3 Dotted platter with salvaged wenge offcuts and aluminium powder in resin for the inlays, by [@annawoodturner](#)

4 John Mydock, 'Pahoa, Hawai'i Nesting Set', 2020, Hawaiian koa wood, 125 x 150 x 150mm, posted by [@aawpop](#)

5 Carved African cow in noble wood by Lameck Tayengwa, posted by [@fillingdonfineart](#)

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Woodturning 317



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