

# The Woodworker

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## ASH & EBONY

**Les Thorne's** stunning timepiece combines a variety of techniques



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- CHOOSING & USING HAND SAWS FOR FURNITURE MAKING
- WORKMATE RERUFB: GET YOURS LOOKING AS GOOD AS NEW

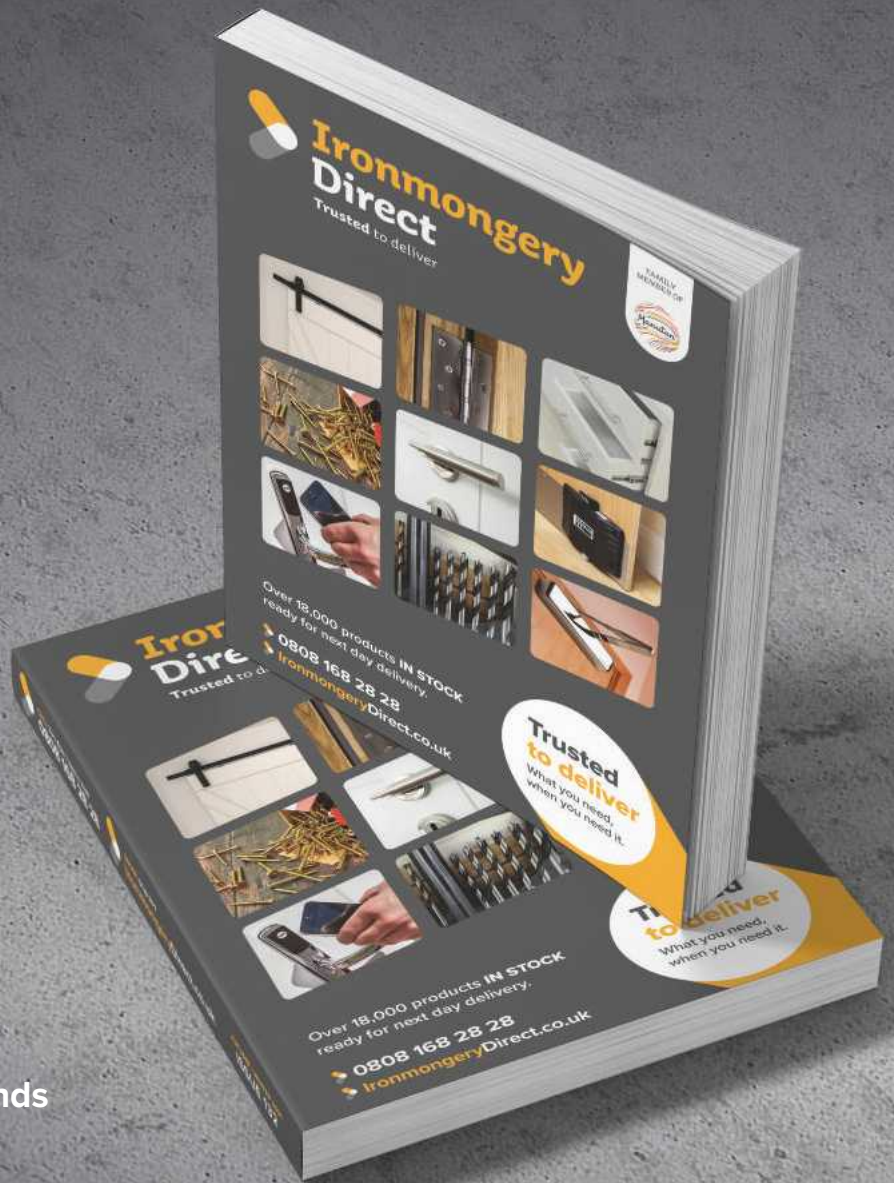
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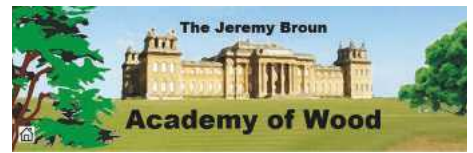
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# Welcome

Yes, 365 more days have passed and with them another volume of magazines to add to a growing collection. Despite the ongoing challenges faced by all last year and prior, it was a positive one in many ways and we're proud of the issues we put together for you, our loyal readership.

## The return of shows & events

With another 12 editions of the magazine completed, this brings us back round to our January issue, and the first of 2022. Happy New Year to all and we're looking ahead with a renewed, positive outlook. It's great to see that shows and events are finally making a comeback, and we hope to see and meet some of you at those we'll be attending. A few key dates to put in your diary include the return of The Midlands Woodworking Show, from 11–12 March, not to mention The North of England Woodworking & Power Tool Show from 11–13 November, which although a little way off, will certainly be worth the wait after a two-year hiatus.

Now that restrictions are finally being relaxed, numerous other woodworking exhibitions and events are also set to return, including D&M Tools' 'The' Tool Show and Makers Central, to name a few. We'll bring you further information on these and other events, both in the magazine and online, as more information is made available.

## Newly-relaunched website

This brings me to the next topic on the agenda: [www.thewoodworkermag.com](http://www.thewoodworkermag.com) – the magazine's new online home. By now, we hope you've had a chance to look round and familiarise yourself with the revised layout and forum. If you're not already a member, it's very easy to sign up – just click on the 'log in/join' tab in the top right-hand corner of your browser and follow the steps. Many of our authors are also active forum members, so head over and see what's being discussed and be sure to get involved. You can find out more



about the website on page 10 of this issue, where we take you through the new and improved features on offer. Don't forget that new content is uploaded most days, and a fresh article every week, so don't miss it and be sure to make visiting the website part of your daily woodworking routine!

## The Alan Peters Furniture Award 2022

Last but not least, we're very pleased to officially announce and introduce The Alan Peters Furniture Award 2022. Building on the huge success of last year's award, despite having to move to an online-only platform, a staggering amount of entries were received and within those, some amazing new furniture making talent was uncovered and showcased in the May 2021 issue. You can find out more about this year's award on pages 24–25, including an introduction to our sponsors and judging panel. So without further ado, please feel free to turn the page and get stuck into a brand-new edition and all it has to offer. Enjoy!



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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*



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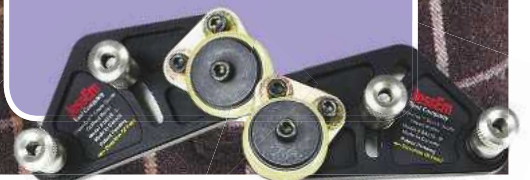
## 36 CHOOSING & USING HAND SAWS FOR FURNITURE MAKING

Carrying on with his beginners' series, John Bullar moves on to discussing hand saws and how these are used and chosen by furniture makers to complete their everyday work

# WIN!

**1 of 2 pairs of JessEm  
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In conjunction with **Wood Workers Workshop**, we have two pairs of **Clear Cut Stock Guides** from JessEm to give away – quick and easy to set up, they'll also improve the consistency and safety of your router table work – see **page 19** for further details. **Good luck!**



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Tony 'Bodger' Scott fits music into toys for children

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Shaun Newman's revolving bookcase design not only houses a fair few tomes, but also features a handy usable surface, which is ideal for those short on space



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Colin Simpson opts for something a little more abstract – a turned, well-polished bowl that seems to emerge from another piece of wood

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Peter Bishop is cracking on through the Ss with loads of odd and interesting stuff

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The most familiar type of dovetail joint is the lapped dovetail – as Andy Standing shows, it's used when you want to hide the joint on one side but make it visible on the other

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In celebration of their Yorkshire heritage and its wealth of historic significance, when planning their new range of saws – inspired by the three Brontë sisters – Shane and Jacqueline Skelton didn't have to look far for inspiration



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Working to original 16th century designs and utilising 21st century tools and skills, Rob McFagan has identified a lucrative gap in the market and prides himself on building Shepherds' Huts that are affordable by all

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Six structures and two product designs were recently announced as the Wood Awards 2021 winners, at a ceremony held at The Building Centre, London

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This month's selection includes two stunning cabinet designs

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Trinity Technology is the perfect relationship between the 18V TXLi battery platform designed for maximum life, high performance motors designed for high productivity, and the latest advanced electronics, which deliver high efficiency.

Trend's Xpert Lithium-ion 18V TXLi batteries lie at the heart of the T18S range with three available options: 2Ah Compact; 4Ah Slimline; and 5Ah Heavy Duty. Each is designed to give consistent power to T18S cordless tools, ensuring tasks can be completed for any application.



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For more information on the exciting new range, see [www.trend-uk.com](http://www.trend-uk.com).



## The MIDLANDS WOODWORKING SHOW returns

Back and raring to go, the Midlands Woodworking Show returns to the Newark Showground, Nottingham from 11–12 March 2022. As always, the event offers its thousands of visitors a great day out with a host of trade stands from leading names in the industry, plus a range of demonstrations covering a variety of woodworking disciplines.

This year, demonstrators appearing over the two days include the hugely entertaining Andrew Hall, plus Mick Hanbury, Les Thorne, Simon Hope, Wayne Mack, Nic Westermann, Rick Dobney, the amazing Emma Cook (The Tiny Turner), Peter Tree, and many others.

Advance tickets go on sale 3 January 2022; for further information, email [exhibitions@nelton.co.uk](mailto:exhibitions@nelton.co.uk) or visit [www.nelton.co.uk](http://www.nelton.co.uk).



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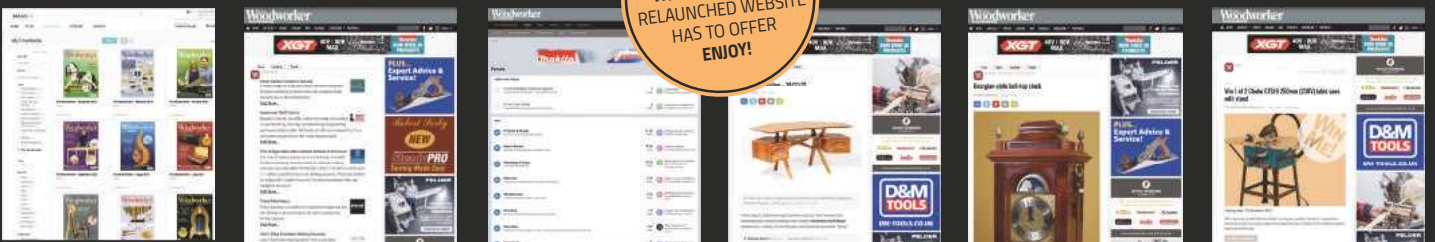
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## BOSCH Professional BITURBO – Extreme tools for extreme environments

For its spectacularly challenging motorsport series, Extreme E counts on Bosch Professional to beat the elements and keep the events moving. Motorsport fans are used to roaring combustion engines and screeching wheels on blazing tarmac, but with Extreme E 'X Prix' races the action takes place in the wild. Extreme E is the world's first off-road series to race 100% electric SUVs in the most remote parts of the world.

In its inaugural season, Extreme E will take nine teams to the ends of the earth to raise awareness of climate change challenges. Together with the event crew, they've faced the desert in Saudi Arabia (Desert X Prix); the salt beds in Senegal (Ocean X Prix); the frozen ocean in Greenland (Arctic X Prix); and most recently, rocky riverbeds in Sardinia (Island X Prix), with the final race taking place on the UK's Jurassic coast (Jurassic X Prix). As official power tool supplier, Bosch Professional have been with them all the way.

### Ready for action – whatever the conditions

"We work in some of the most aggressive environments in the world," says Extreme E Event Manager, Kester Wilkinson. "We need tools that can cope with everything from the sand and dust in Saudi Arabia to the cold, wind and rain in Greenland." From deserts to glaciers, Extreme E needed professional power tools that could weather sand or storm. Bosch Professional has provided a full range of tools to make even the most difficult operations easier.

With no easy access to replacement tools in the wilderness, Extreme E has no margin for error, so durability is vital. "Unless you have reliable, durable products, there's no point bringing them," says production crew member Dougie Dale, who comments on how the Bosch Professional 18V BITURBO brushless circular saw "works perfectly out here."

### Ultimate performance with maximum freedom

At the heart of the Extreme E toolkit is a collection of Bosch Professional BITURBO tools, powered by the Bosch ProCORE 18V Professional Battery System. BITURBO tools offer cordless freedom and convenience but deliver the same levels of power and performance as corded tools rated up to 1,800W.

Built to robust Bosch Professional quality standards, they benefit from advanced brushless motors, which are much more powerful, energy efficient and longer lasting than the alternatives. The same can be said for Bosch ProCORE 18V batteries, which combine perfectly with BITURBO tools to maximise each other's performance.



A key result of this is longer runtime between charges. When the power eventually runs out, full compatibility between Bosch Professional 18V tools, batteries and chargers enables quick and flexible swapping and charging. Among those Bosch products is the world's fastest 18V charger. The Bosch Professional BITURBO range includes combis, drill drivers, impact wrenches, rotary hammers, saws, angle grinders and more.

### No power grid, no problem

Of all the equipment supplied by Bosch Professional, its cordless tools are the most valuable on site. "Most of the Bosch tools we have are cordless, which means we can get them out of their boxes and use them straight away. The batteries are interchangeable, so we can just pick up a battery from one tool and put it on another. It's so easy," Kester continues.

Given the remoteness of its locations, Extreme E has to build sites from scratch – often without any power grid. "Obviously, having batteries that charge up and last is fantastic, because we have very little mains power out here," says Dale. "It's not like you can just plug a circular saw into a socket and start cutting. You need batteries, because we work in places where there's no mains power."

In fact, as Extreme E travels from location to location on board the *St Helena*, a refurbished passenger-cargo ship, the batteries need to hold their charge in storage for over a month through aggressive marine environments – and then be ready for immediate use by the team upon arrival.

After each race, the Extreme E crew has to pack up 50 containers' worth of equipment, charge the tools and start planning for the next destination. "When the weekend's racing is over, we need to break all the site facilities down on the Sunday night, put everything back onto the ship, and go," says Kester. "Confidence that our tools will work when we get them out in over a month's time is absolutely essential. We're delighted to have Bosch Professional tools, which make that possible."

For further information on the Bosch Professional BITURBO range, visit [www.bosch-professional.com/gb/en/biturbo](http://www.bosch-professional.com/gb/en/biturbo).

## BESSEY TW20-15-8-KLI clamping element

In addition to all-steel table clamps and toggle clamps, Bessey is now offering another exciting alternative for use on multifunction tables. Based on the popular KliKlamp high-tech lever clamp, the new TW-KLI clamping element combines quality and functionality for fast, easy and safe clamping.

As with the field-proven lever clamp, high-quality materials are used for the new TW20-15-8-KLI clamping element: lightweight stable magnesium for the sliding arm; fibreglass reinforced plastic for the clamping mechanism; and cold-drawn quality steel for the rail. Equipped with an adaptor at the lower end of the rail, the 300g light clamping tool can be integrated without tools into the 20mm holes of multifunction tables, including the Festool MFT and Sortimo WorkMo. The clamping element with 150mm clamping width and 80mm throat depth is quick and easy to use and clamps the workpiece securely. The multi-stage ratchet mechanism allows up to 500N clamping force to be achieved very quickly and with little effort. Once clamped in position the TW-KLI is very secure, won't work loose in the event of vibrations, and can be released again very quickly by pressing the red button.

The new TW20-15-8-KLI clamping element is priced at around £28 (inc VAT); for further information, see [www.bessey.de](http://www.bessey.de).



## New ONE+™ HP power tool range from RYOBI



Ryobi, the power and garden tool manufacturer, has launched a range of new ONE+™ HP tools, which combine optimised energy dense-motors, advanced electronics and Lithium+ battery technology for the ultimate performance.

This series of 18V High Performance tools features Ryobi's most advanced technologies. The optimised, energy-dense brushless motors not only spin faster and provide more power for your DIY and garden needs, but the advanced electronics deliver this power more efficiently.

### NEW TOOLS IN THE RANGE INCLUDE: ONE+™ HP Drill Driver (RDD18X)

Ryobi's most powerful brushless drill yet features a patented motor design, uses stronger magnets and spins faster than any other ONE+™ Ryobi drill. The tool also offers outstanding runtime and is capable of drilling up to 280 holes per charge, in 13 x 50mm timber.

### ONE+™ HP Percussion Drill Driver (RPD18X)

Thanks to the powerful hammer function, this percussion drill delivers up to 31,500bpm when drilling into masonry and is ideal for home improvements that require drilling into brick, wood and metal.

### ONE+™ HP Impact Driver (RID18X)

Not only is this Ryobi's most powerful impact driver yet, but it's also the smartest. Featuring four modes, including an assist mode that starts at a lower speed to help aim the screw, it then ramps up to maximum speed in order to finish the task.

### ONE+™ HP SDS+ Hammer Drill (RSDS18X)

Perfect for those heavy-duty drilling applications, the ONE+™ HP SDS+ Hammer drills holes 50% faster with an increased drilling capacity of 26mm in concrete.

### ONE+™ HP Circular Saw (RCS18X)

With a large 184mm blade and 4,500rpm, this saw is ideal for achieving fast, straight cuts.

### ONE+™ HP Jigsaw (RJS18X)

The ONE+™ HP Jigsaw was designed to give users ultimate accuracy when cutting through wood, metal and plastic.

### Part of the ONE+™ System

As the latest additions to the ONE+™ range, these tools can be powered using any ONE+™ battery. You can switch one battery between a range of over 150 tools, ensuring all your DIY and garden needs are covered.

ONE+™ has been powering a range of garden and power tools since 1996 – that's over 25 years of ONE+™ innovation in one tool system. Ryobi tools are built to last, available at a competitive price, and come with a three-year warranty for extra peace of mind.

For more information on the above tools, visit the Ryobi website: <https://uk.ryobitools.eu>.

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# What's new from



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## TREND T18S/R14K2 18V BRUSHLESS ½IN ROUTER

**MANUFACTURER:** Trend  
**D&M GUIDE PRICE:** See our website



The new Trend T18S/R14 ½in router, part of their new cordless range, is a class leading 60mm plunge twin base model featuring a high performance 18V brushless motor for longer motor life, increased power and greater run time.

The 60mm plunge depth – the deepest on the market – increases the range of cutters and applications, with the included plunge and trim base options for a wide range of routing tasks, including Trend trade hinge jigs. The T18S/R14 has a guide bush centralising feature to ensure accuracy and precision when using jigs and templates, and the Trend Base Configuration is a direct fit for Trend guide bushes, allowing a greater range of routing applications to be carried out. A brushless variable speed motor provides controlled cutting on materials including both hard- and softwoods, sheet materials, laminates and plastics. This, combined with micro-adjustable depth setting, allows precision jointing and inlaying tasks to be completed with ease.

The new router features a quick-release plunge lock for fast and controlled plunge routing, and the extended and elongated trim base provides controlled offset pressure to prevent tipping. Other features include Adjustable Depth Stop – adjustable collar on depth post for fast repeatable cutting depths; Multi Slit ½in ER Collet – double lock safety feature for concentric gripping and maximum cutter shank support; and built-in twin LED lights, which illuminate the work area for finer control and accuracy. The safety on/off switch locks the router to prevent accidental operation; the extraction adaptor kit helps capture harmful dust particles; and an included side fence allows for grooving and moulding in from an edge.

The new router is available as a bare unit or a single or double battery kit – see website for full details.



## DEWALT DWE625KT 240V/110V 2300W ½IN PLUNGE ROUTER WITH T-STAK CASE

**MANUFACTURER:** DeWalt  
**D&M GUIDE PRICE:** £389 (inc VAT)

New from DeWalt is the DWE625KT 240V or 110V ½in plunge router, featuring an 80mm plunge stroke and one touch plunge lock for ultimate precision. A soft start function eliminates small initial movements that might misalign the cutter, which is especially important with such a powerful router. Large comfortable handles, with the on/off switch and plunge lock at your finger tips, ensures excellent control. A spindle lock allows for quick and easy bit change with a single spanner and three-stage depth stop adjustment enables recesses of various depths to be machined in one operation, without requiring time-consuming set up.

The two column precision guide with large phosphor bronze bushes ensure plunging accuracy in a high quality die-cast aluminium housing, allowing carefully controlled plunge cuts to be made. The depth setting mechanism also features fine adjust.



# DEWALT

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# JESSEM ROUT-R-LIFT PRESTIGE

Holding a router in a purpose-built table provides a quick way of creating mouldings and rebates, even slot-together door frames using multi-cutter profile sets. The **JessEm Rout-R-Lift Prestige** helps to make this easier – here, **Jonathan Salisbury** takes a closer look

**P**lunge routers are very useful power tools, with a huge variety of cutters – from straight to exceedingly complex profiles. When hand-held they require sufficient material width to support the base, otherwise the router will tip – with potentially disastrous consequences for material and user.

When it's difficult to control the router from the top, it can be held upside down, in a frame, and the material moved into the cutter. This requires a purpose-built table and can be exceptionally dangerous, particularly if you have little experience pushing wood into a fast-spinning, exposed cutting edge.

The height needs to be easily adjustable, sometimes to very fine tolerances, and maintained throughout the cut. Vibration and cutters that drop on their own must be avoided. It's possible to rely on the router's plunge and depth stop alone to set up the height, but it can be difficult to achieve consistent, repeatable accuracy. You'll also be fighting against gravity.

A router with a rack plunge is easier, but still awkward to set from underneath the table top. When cutting separate profiles that need to match exactly, you also need fraction-of-a-millimetre precision. The Triton MOF001 dual mode precision plunge router is an ideal unit for basic upside-down use as its built-in micro height adjuster can be operated remotely with a handle. But beyond anything simple, it ought to be mounted in a proper lift attached to an appropriately-sized, sturdy table.

A lift raises and lowers the cutter through a hole in the table using a fine, threaded bar turned by a handle, usually from the top.



The JessEm unit as supplied, ready for installation



Fine adjustment with a clear gauge and lock



To provide adequate travel, the router is locked, fully-plunged, in its own frame.

### First look

The JessEm router lift provides a quick and easy way of turning your router into a table-top moulding machine. Compact and solidly built, three posts hold and guide the router up and down. These are perfectly aligned to provide parallel travel, while the long guides ensure that there's no twist at all. If alignment has moved in transit, it can be set back to 'factory condition' with the turn of three small screws.



Precision lifting with no twisting



Built-in system for secure fitting to the table top



The pre-drilled plate is suitable for most popular router models...

Lift action is super-smooth and precise, even when changing direction. The finely-finished screw has an anti-backlash nut, which means there's no need to turn against the direction in which you wish to move, to take up slack and ensure that you end up with a setting as close as possible to where you want to be. A 2mm lift per complete rotation means you can count turns to get the cutter more or less in the right place and the clearly marked scale around the adjustment screw gives 0.05mm increments to help guide you for most of the rest of the way. A separate gauge will always be required to ensure that the tip of the router



A range of rings is provided



Adjustable anti-backlash nut



... although not all are catered for, as is the case with my Triton MOF001

cutter is exactly the desired height from the table top. The adjacent lock screw has an arrow printed around it to indicate the direction it needs to turn and uses the same handle as the height adjustment to prevent any movement. The handle may seem unnecessarily long, but in use you need to be clear of the guards, fences and material on the table top.

### Setting up

Almost all router cutters now have a depth mark to show how far they need to be pushed into the collet, allowing them to be tightened properly and prevent them from coming loose during cutting. I've seen lifts where the maximum height of movement isn't sufficient for a correctly



The long handle will clear guards, fences and workpiece



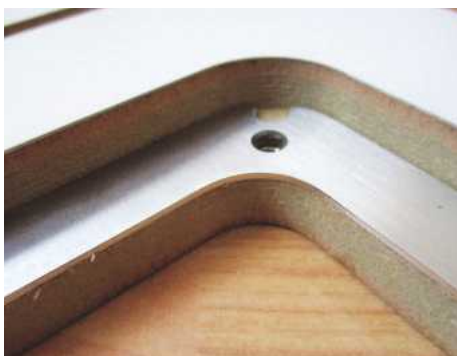
The supplied 'Tab-loc' tool secures the rings in place

inserted cutter to protrude above the surface as required, but this isn't an issue with the JessEm. The mounting plate comes right up to the under-surface of the metal plate that fits into the table recess. The access hole for changing cutters is adequate but a collet extension would be a worthwhile addition; it can be a fiddle to access the spindle lock. Three insert rings close the hole around the cutter for maximum support, which secure using 'Tab-loc' – a bayonet-style system that requires a partial turn of the removable spanner. There's also the option to install a start pin in the top, close to the cutter, to help guide the wood more safely at the beginning of a cut.

The router attaches to the plate using the same screw positions as its own baseplate, which you must remove. The pre-drilled plate has all the necessary holes in the correct positions for a range of Hitachi, DeWalt, Bosch, Makita and Festool models, but not my Triton, so the blank plate model would be my choice. It's easy enough to use the router's baseplate to position the required holes for any router, but if yours is already catered for, the pre-drilled plate



Pre-fabricated tops are available for convenience



The steel gasket can be bought separately for home-made tables



There's plenty of height for cutters

isn't more expensive and saves a lot of time when it comes to setting up.

### Installation

When installed in a table, the lift hangs from the top-plate. This needs to be attached securely so it's flush with the surrounding table top, to ensure there's a level surface over which wood will travel up to and beyond the cutter. If you have experience making workbenches, this is easy enough to do, but to make this somewhat quicker, a range of pre-fabricated tops is also available. These are worth considering, as the hole for the top-plate will be the perfect size and shape, lined with a steel gasket – also available separately – for the 10 height-adjusting socket screws to rest on, which have threaded holes in each corner to secure the lift to the table.

### Conclusion

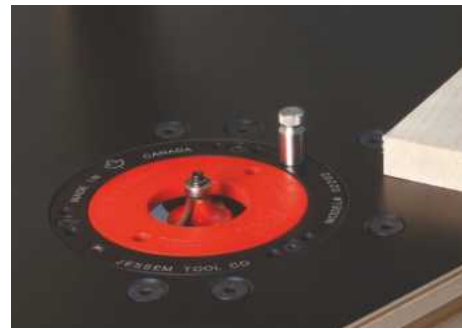
Turning a router upside down to make it easier to use for mouldings and certain other processes is seemingly simple, but involves a lot of preparation. Even when set up properly, with extraction, guards and stop switches in



The set up is ready to use in 15 minutes



If the plate height needs to be tweaked, it's easy with the 10 height-adjusting socket screws



The start pin helps to make work safer

the right places, this is a process that must be taken seriously. The Jess-Em lift would certainly be one to consider for anyone progressing to this stage of machine operation, if you have a router to spare – if not, Wood Workers Workshop have dedicated systems, too.

There are other, cheaper ways to achieve something similar, but in my opinion, if you're serious about table-routing, it really is worth spending the money to do it properly from the outset. The ease of use, smooth operation and secure holding of the Rout-R-Lift are worth the initial outlay and, when built into a solid table, will provide years of reliable service. ✂

### SPECIFICATION

- Allows the mounting of a plunge router with minimal (14.5mm) height loss
- Direct-drive rise and fall screw mechanism for endless years of accurate and reliable service
- Mechanisms are located towards the front, allowing adjustments without moving the fence
- A metric scale built into the router plate's surface gives accurate incremental calibration of the rise
- Height adjustment and lock are operated using the same cranked handle
- Solid 9.5mm-thick precision ground, anodised aluminium top-plate won't flex or bend in use
- Built-in levelling system allows for perfect alignment and fit
- Accommodates cutters up to 90mm diameter

**Typical price:** £334.96 (inc VAT) – includes Rout-R-Lift Prestige Plate; lift and mounting plate in one combined unit; winding handle; 3 x Tab-loc insert rings and tool; 10 levelling grub screws

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

### THE VERDICT

#### PROS

- Exceptionally high quality, sturdy and reliable unit; pre-drilled plate for the most popular routers; smooth and precise action and solid locking mechanism allows precise placement of router cutter; unit arrives ready to install

#### CONS

- None – except that quality comes at a price!

**RATING:** 5 out of 5

**WIN!**

# 1 of 2 pairs of JessEm Clear Cut Stock Guides – worth £99.95 (per pair)



In conjunction with Wood Workers Workshop, we're giving away two pairs of **Clear Cut Stock Guides** from JessEm – quick and easy to set up, they'll also improve the consistency and safety of your router table work

Replacing up to four conventional feather boards and featuring super fast set-up, a pair of these dual-action stock guides will improve the consistency and safety of your router table work.

### Features

- Angled wheels simultaneously pull timber towards the fence while holding it down, thus eliminating the need for table-mounted feather boards
- 'Hold-in and hold-down' feature improves consistency on long boards and wide panels
- One-way roller bearings in the wheels prevent kickback
- Fast height set up with a single knob
- Quickly attach to router table fences with a 1/4in T-slot or can be through-bolted to wooden sub fences
- Heavy aluminium and stainless steel construction with non-marring urethane tyres on each wheel

Once attached to the router fence, the inclined wheels simultaneously pull the workpiece against the fence and hold it down, negating the use for table-mounted feather boards. Other benefits include the routing materials, which are odd shapes as the guides only rely on a constant material thickness and the straight edge being moulded. Also, the fence doesn't need to be parallel to the mitre slot where feather boards are usually attached; this greatly simplifies the routing of long boards, and there's no need to readjust for different board widths as you do with feather boards. This hold-in action also works on wide panels where feather boards can't be used.

To prevent kickback, the wheels feature one-way roller bearings that allow them to turn forward when feeding timber, but not in the reverse direction. Each wheel features twin urethane tyres, which grip the workpiece without marking or scratching the surface.

### Fast set up

For maximum ease, the outer knob serves as a pivot, and the inner knob sets the height of the wheels. Just drop the wheel onto the top of your board, add the desired amount of downward pressure, and tighten the knob.

The stock guides quickly attach into any router table fence that uses a 1/4in T-slot, or they can be through-bolted to shop-made wooden fences, with the addition of the JessEm Mounting Brackets. The guides



accommodate timber up to 2 3/4in thick on the JessEm Mast-R-Fence and 1 3/4in board thickness when mounted directly to the fence T-slot of INCRA fences. This is increased to over 6in when mounted in the INCRA highrise fence and clearance is unlimited by attaching the stock guides to a wooden sub fence.

If you like hefty tools, you'll love these Clear Cut Stock Guides. The bodies and wheel carriers are machined from solid aluminium with generously-sized stainless steel knobs. The precision machined acetol resin wheels run on hardened steel hubs and roller bearings, which guarantee a lifetime of use.



### The prize includes

- 1 x Infeed Guide and attachment bolts
- 1 x Outfeed Guide and attachment bolts
- 1 x 1/4 Hex key

## HOW TO ENTER

To be in with a chance of winning **1 of 2** pairs of **JessEm Clear Cut Stock Guides**, visit [www.woodworkersworkshop.co.uk/jessem-clear-cut-stock-guides](http://www.woodworkersworkshop.co.uk/jessem-clear-cut-stock-guides) and search for the answer to the question below:

**QUESTION:** At what degree do the wheels of the stock guides angle in at?

- A) 5°
- B) 10°
- C) 15°



Once you have the answer, visit [www.thewoodworkermag.com](http://www.thewoodworkermag.com), click the 'WIN' tab at the top of the page and select the correct multiple choice answer from the list

The winners will be randomly drawn from all correct entries. The closing date for the competition is **21 January 2022**. Only one entry per person; multiple entries will be discarded. Employees of MyTimeMedia Ltd and Wood Workers Workshop are not eligible to enter this competition

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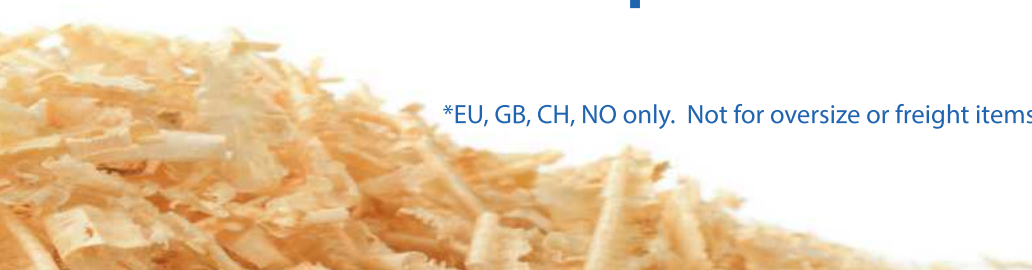
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# SHOGUN 2-IN-1 FOLDING POCKET SAW & KNIFE

Manufactured from quality steel, this pocket saw and knife combo from **Shogun** features a heavy-duty chassis and is ideal for gardening and small woodworking tasks



The blades lock out in a straight position...



... or in an upwards cranked position, allowing you to carry out various applications



The supplied blade follows traditional Japanese pull stroke saw designs

**F**ans of Japanese saws and similar will be intrigued by this handy pocket gadget, which is ideal for a variety of gardening and small woodworking jobs. Featuring a knife and a fine-toothed saw, both can be locked in two open positions as well as when closed, allowing for optimum safety.

## Twin blades

Housed within the handle, the knife blade looks pretty fearsome – similar to a cut-throat razor in design, although thankfully not as sharp! The saw blade follows traditional Japanese patterns, so it has the pull stroke tooth pitch, and these triple-ground needle point teeth are incredibly keen – equal to the much-loved woodworking

saws used for joinery and furniture making. The blades are also made in Japan; Shogun is a Japanese manufacturer of traditional woodworking tools, so you can be assured as to steel durability and manufacturing quality.

## Easily pocketable

Both blades are replaceable and held by a single large screw. You have the option of swapping to a coarser cut saw blade – which is ideal for pruning small branches or wetter wood – and also a fine keyhole saw blade, allowing you to mix and match accordingly, or even have two knife blades if you wish.

At 155mm long when folded, the knife fits easily into a pocket, but can also be

hung from the lanyard hole. The blades lock out when in use with two positions for each blade, which guarantees sturdiness when sawing, etc. You must be aware, however, that carrying a tool such as this contravenes UK knife law, in terms of blade length and the fact it locks.

## Conclusion

Overall, however, it's certainly a well constructed dual-purpose knife for the tool box, the only downside being the odd position of the notch required to deploy the blades. To do so requires pushing down on the lock button before you can pull them out. As such, the notch position alongside the pivot doesn't make sense; it'd be far more logical for this to be located at the free end of the blade, thus facilitating easier blade deployment. ❌

## SPECIFICATION

Overall length – open: 270mm  
 Folded length – closed: 150mm  
 Blade length: 120mm  
 Handle length: 155mm  
 Usable blade length: 115mm  
 Weight: 160g  
 Steel handle with polymer overlay  
 Japanese-style saw blades

Typical price: £32.40

Web: [www.quality-woodworking-tools.com](http://www.quality-woodworking-tools.com)



The notch for blade deployment isn't located in the best position



Cross-cutting is incredibly quick and easy with the supplied blade



Pruning and keyhole blades are available alongside those supplied



When it comes to ripping work, it's certainly no slouch

## THE VERDICT

### PROS

- Interchangeable and replaceable blades

### CONS

- Awkward blade deployment

**RATING: 4** out of 5

**NEW STORE**  
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### Clarke 10" TABLE SAW WITH STAND

CTS16

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

**£129.98** EXC.VAT  
**£155.98** inc.VAT

INCLUDES LEFT & RIGHT TABLE EXTENSION

# Machine Mart

65 SUPERSTORES NATIONWIDE

### Clarke 4" BELT/ 6" DISC SANDER

CS4-6E

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

**£109.98** EXC.VAT  
**£131.98** inc.VAT

**BEST SELLER**

"Excellent machine, very solid and exactly as described. Very happy with the purchase"  
See www.machinemart.co.uk

### Clarke 10" TABLE SAW WITH EXTENSION TABLES (250mm)

CTS14

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

**£149.98** EXC.VAT  
**£179.98** inc.VAT

SHOWN WITH OPTIONAL LEG KIT C145 £21.99 EXC.VAT  
**£26.39** inc.VAT

### Clarke TURBO FAN GAS HEATERS

Offering low cost, efficient heating

**DUAL VOLTAGE 230/110V**  
IN STOCK FROM £214.80

**NEW** **£89.98** EXC.VAT  
**£107.98** inc.VAT

PROPANE GAS FIRED

MODEL	MAX OUTPUT KW	EXC. VAT	INC. VAT
Little Devil II	10.3	£89.98	£107.98
Devil 700	14.6	£109.98	£131.98
Devil 900	24.9	£179.98	£179.98
Devil 1600	36.6	£179.98	£215.98
Devil 2100	49.8	£259.00	£310.80
Devil 4000	117.2	£449.00	£538.80

### Clarke ELECTRIC HEATERS

**BEST SELLER** **NEW**

DEVIL 7003

**NEW** **£39.98** EXC.VAT  
**£47.98** inc.VAT

DEVIL 2850

**NEW** **£39.98** EXC.VAT  
**£47.98** inc.VAT

MODEL	VOLTAGE	HEAT OUTPUT KW	EXC. VAT	INC. VAT
DEVIL 2850	230V	1.4-2.8	£39.98	£47.98
DEVIL 7003	230V	3	£67.99	£81.59
DEVIL 7005	400V	5	£89.98	£107.98
DEVIL 7009	400V	9	£139.98	£167.98
DEVIL 7015	400V	15	£199.98	£239.98

### Clarke GARAGES/WORKSHOPS

IDEAL FOR RAIN & SUN PROTECTION

FROM ONLY **£239.98** EXC.VAT  
**£286.80** inc.VAT

LENGTH UP TO 24'

BRIGHT WHITE INTERIOR

ZIP CLOSE DOOR

Ideal for use as a garage/workshop • Extra tough triple layer cover • Heavy duty powder coated steel tubing • Ratchet tight tensioning

### Clarke 1" BELT/ 5" DISC SANDER

CBS1-5B

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

**£86.99** EXC.VAT  
**£104.39** inc.VAT

### Clarke DUST EXTRACTOR/ CHIP COLLECTORS

CWVE1

- Powerful 1100W motor
- 50 litre bag capacity
- Flow rate of 450M<sup>3</sup>/h

FROM ONLY **£119.98** EXC.VAT  
**£142.80** inc.VAT

### Clarke PLUNGE SAWS

CPS160

FROM ONLY **£67.98** EXC.VAT  
**£81.39** inc.VAT

INC. 2X 700mm GUIDE RAILS

MODEL	MOTOR	EXC.VAT	INC.VAT
CPS85	550W	£67.99	£81.59
CPS160	1200W	£109.00	£130.80

### Clarke INFRARED QUARTZ WALL HEATERS

FROM ONLY **£41.99** EXC.VAT  
**£50.39** inc.VAT

2KW IQ2000

MODEL	DESC.	HEAT OUTPUT KW	EXC. VAT	INC. VAT
IQ2000	Wall heater	2	£41.99	£50.39
IQ2000S	Wall heater with stand	2	£69.98	£83.98

### Clarke BELT SANDERS

CBS2

ABRASIVE SANDING BELTS IN STOCK

FROM ONLY **£39.98** EXC.VAT  
**£47.98** inc.VAT

Ideal for surface removal, sanding and finishing

MODEL	MOTOR	M/MIN	EXC.VAT	INC.VAT
Clarke BS1	900W	380	£39.98	£47.98
Clarke CBS2	1200W	480	£89.98	£107.98
Makita 9911	650W	75-270	£99.98	£119.98

### Clarke 4" BELT/ 8" DISC SANDER

CBS4

- Includes two tables • 550W 230V motor

**£179.00** EXC.VAT  
**£214.80** inc.VAT

### Clarke 18V CORDLESS LI-ION STAPLE / NAIL GUN

CONSN18LIC

- Includes 300 nails and 400 staples
- 1x 2Ah 18V Li-Ion battery

SPARE NAILS / STAPLES IN STOCK

1x2Ah

powered by Li-Ion

ONLY **£119.98** EXC.VAT  
**£143.98** inc.VAT

ELECTRIC AND CORDLESS MODELS IN STOCK

### Clarke ELECTRIC POWER FILE

CPF13

- Variable belt speed
- Tilting head
- Black & Decker

ARM ADJUSTS

FROM ONLY **£49.98** EXC.VAT  
**£59.98** inc.VAT

MODEL	MOTOR	MAX CUT (mm)	EXC. VAT	INC. VAT
CPF13	400W/230V	13x457	£49.98	£59.98
KA900C	350W/230V	13x455	£59.98	£71.98

### Clarke CIRCULAR SAWS

FROM ONLY **£44.99** EXC.VAT  
**£53.99** inc.VAT

NEW AVAILABLE IN 230V

110V

CON185B

Includes laser guide

MODEL	MOTOR	MAX CUT (mm)	EXC. VAT	INC. VAT
CCS185B	1200W	65/44	£44.99	£53.99
CON185B	1600W	63/43	£59.98	£71.98

### Clarke PALM SANDERS

CPS125

INC DUST EXTRACTION

ONLY **£22.99** EXC.VAT  
**£27.99** inc.VAT

Ideal for detail sanding of corners & hard to reach areas

### Clarke 6" BELT / 9" DISC SANDER

CS6-9D

- 1100W motor
- Use vertically or horizontally
- DUST PORT
- BELT/DISC TABLE ADJUSTS 0-45°
- INCLUDES STAND

**£299.00** EXC.VAT  
**£358.80** inc.VAT

### Clarke VAC KING WET & DRY VACUUM CLEANERS

FROM ONLY **£54.99** EXC.VAT  
**£65.99** inc.VAT

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

MODEL	MOTOR	DRY/WET CAPACITY	EXC. VAT	INC. VAT
CVAC20P	1250W	17/13ltr	£54.99	£65.99
CVAC20SS*	1400W	14/12ltr	£69.98	£83.98
CVAC20PR2	1400W	17/13ltr	£69.99	£82.79
CVAC25SS*	1400W	20/17ltr	£74.99	£89.98
CVAC30SSR*	1400W	24/22ltr	£99.99	£119.98

### Clarke 18V BRUSHLESS COMBI DRILLS

CON180LI

- 2 forward and reverse gears

FROM ONLY **£99.98** EXC.VAT  
**£119.98** inc.VAT

MODEL	VOLTS	BATTERIES	EXC. VAT	INC. VAT
CON180LIC	18V	2x 2.0Ah Li-Ion	£99.98	£119.98
CON180LI	18V	2x 4.0Ah Li-Ion	£129.00	£154.80

### Clarke SHEET SANDERS

CON320

- Ergonomic design for optimum comfort

VARIABLE SPEED

FROM ONLY **£24.99** EXC.VAT  
**£47.98** inc.VAT

MODEL	SHEET SIZE	MOTOR	EXC. VAT	INC. VAT
CON320	190x90mm	200W	£24.99	£29.99
CON320	230x115mm	320W	£35.99	£43.19

### Clarke 3-IN-1 MULTI SANDER

CMS200

ONLY **£48.99** EXC.VAT  
**£58.79** inc.VAT

Adjustable front handle improves control

7000-14000rpm

INC DUST BAG AND SELECTION OF 125MM DIAMETER SANDING DISCS

**£36.99** EXC.VAT  
**£44.39** inc.VAT

### Clarke DISC SANDER (305MM)

CDS300B

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

**£154.99** EXC.VAT  
**£185.99** inc.VAT

### Clarke DRILL PRESSES

CDP102B

- Range of precision bench & floor presses for enthusiast, engineering & industrial applications
- B = Bench mounted
- F = Floor standing

FROM ONLY **£79.98** EXC.VAT  
**£95.98** inc.VAT

MODEL	MOTOR (W)	EXC. VAT	INC. VAT
CDP5E	350/5	£79.98	£95.98
CDP102B	350/5	£99.98	£119.98
CDP202B	450/16	£235.00	£282.00
CDP322F	550/16	£289.00	£346.80
CDP452B	550/16	£299.00	£358.80

### Clarke POWER PLANERS

CON950

FROM ONLY **£36.99** EXC.VAT  
**£44.99** inc.VAT

MODEL	WIDTH OF CUT	MOTOR	EXC. VAT	INC. VAT
CON950	60mm	450W	£36.99	£44.99
CEP450	60mm	720W	£44.99	£53.99
CEP720B	82mm	720W	£44.99	£53.99
CON950	110mm	950W	£69.98	£83.98

### Clarke WHETSTONE SHARPENER (200MM)

CWS200B

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

ONLY **£139.98** EXC.VAT  
**£167.98** inc.VAT

### Clarke RANDOM ORBITAL SANDER

CROS3

INC DUST BAG AND SELECTION OF 125MM DIAMETER SANDING DISCS

**£36.99** EXC.VAT  
**£44.39** inc.VAT

### Clarke DETAIL SANDERS

CDS-1V

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

ONLY **£27.99** EXC.VAT  
**£33.99** inc.VAT

280W

ALL MODELS INC. SANDING SHEETS

### Clarke BOLTLESS SHELVING/BENCHES

FROM ONLY **£35.99** EXC.VAT  
**£43.19** inc.VAT

Simple fast assembly in minutes using only a hammer

150 (evenly distributed) Strong 3mm fibreboard shelves

PER SHELF

350 (evenly distributed) Strong 12mm fibreboard shelves

PER SHELF

CHOICE OF 5 COLOURS

RED, BLUE, GREY, SILVER & GALVANISED STEEL

MODEL	DIMS WxDxH (mm)	EXC. VAT	INC. VAT
150kd	800x300x1500	£35.99	£43.19
350kd	900x400x1800	£54.99	£65.99

### Clarke OSCILLATING BELT & BOBBIN SANDER

COEBS1

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

**£195.00** EXC.VAT  
**£234.00** inc.VAT

### Clarke PLANERS & THICKENERS

CPT1800

FROM ONLY **£219.00** EXC.VAT  
**£262.80** inc.VAT

Ideal for DIY & Hobby use

- Dual purpose, for both finishing & sizing of timber

MODEL	PLANING WIDTH	MAX THICK. CAPACITY	EXC. VAT	INC. VAT
CPT600	6" (152mm)	120mm	£219.00	£262.80
CPT800	8" (204mm)	120mm	£269.00	£322.80
CPT1000	10" (254mm)	120mm	£369.00	£442.80

### Clarke OSCILLATING BELT & BOBBIN SANDER

COEBS1

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

**£195.00** EXC.VAT  
**£234.00** inc.VAT

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### Clarke 40" WOODTURNING LATHE

Ideal for woodturning in the workshop

- Distance between centres allows for turning longer spindles
- Inc. tool rest, tail stock, drive centre & face plate
- Large turning capacity of 350mm
- 4 turning speeds

**BENCH MOUNTED**

**CWL1000B**

ONLY **£159.98** EXC.VAT  
£191.98 inc.VAT

**BEST SELLER**

**LOCKABLE TAILSTOCK**

### Clarke 40" WOODTURNING LATHE WITH COPY FOLLOWER

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

- Large 980mm distance between centres
- Variable speeds 600-2200rpm
- Inc. copy follower assembly, tool rest, drive centre tail stock assembly, face plate, eye shield & stand

**CWL1000CF**

ONLY **£439.00** EXC.VAT  
£526.80 inc.VAT

**INCLUDES COPY FUNCTION**

**INCLUDES STAND**

### Clarke BENCH BANDSAWS

- Produces fast, precise mitre & longitudinal cuts
- 250W motor
- 8" throat size
- Cuts in all types of woods

**CBS205**

ONLY **£109.98** EXC.VAT  
£131.98 inc.VAT

### Clarke BENCH BANDSAWS

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

**CBS225**

**NEW**

ONLY **£219.98** EXC.VAT  
£263.98 inc.VAT

**REMOVABLE DUST TRAY**

### Clarke PROFESSIONAL BANDSAWS

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

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

**CBS300**

FROM ONLY **£219.00** EXC.VAT  
£262.60 inc.VAT

**MAGNIFIED MITRE GUIDE**

**QUICK RELEASE FENCE**

**DRIVE-BELT TENSIONING**

**SOLID GROUND CAST IRON TABLE**

**REMOVABLE DUST TRAY**

**FLEXIBLE LED WORKLIGHT**

**BLADE TENSIONING CONTROL**

### Clarke PROFESSIONAL BANDSAWS

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

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

**MODELS ALSO FEATURE:**

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

MODEL	THROAT DEPTH	MAX CUT 90°	MAX CUT 45°	EXC. VAT	INC. VAT
CBS250C	245mm/10"	115mm	65mm	£219.00	£262.80
CBS300	305mm/12"	165mm	115mm	£498.00	£597.60
CBS350	340mm/14"	225mm	160mm	£629.00	£754.80

### TURBO AIR COMPRESSORS

Superb range ideal for hobby & semi-professional use

**TIGER 16/550**

FROM ONLY **£109.98** EXC.VAT  
£131.98 inc.VAT

MODEL	MOTOR	CFM	TANK	EXC.VAT	INC.VAT
Tiger 8/260	2HP	7	24ltr	£109.98	£131.98
Tiger 11/550	2.5HP	9.3	50ltr	£169.98	£203.98
Tiger 16/550	3HP	14.5	50ltr	£239.98	£287.98
Tiger 16/1050	3HP	14.5	100ltr	£289.98	£347.98

### Clarke 13" MINI WOOD LATHE

Ideal for enthusiasts/hobbyists with small workshops

- 325mm distance between centres
- 200mm max. turning capacity (dia)
- 0.2HP motor

**CWL325V**

ONLY **£187.99** EXC.VAT  
£225.99 inc.VAT

### Clarke JIGSAWS

**CON750**

**BEST SELLER**

FROM ONLY **£15.99** EXC.VAT  
£19.19 inc.VAT

### Clarke WOODWORKING VICES

**Record W7**

FROM ONLY **£14.99** EXC.VAT  
£17.99 inc.VAT

MODEL	MOUNTING JAW (WIDTH/OPENING /DEPTH)mm	EXC.VAT	INC.VAT
Clarke Bolted	150/152/61	£14.99	£17.99
Record T7V58 Clamped	75/50/32	£23.99	£28.79
Clarke W7	Bolted 180/205/78	£36.99	£44.39

### Clarke SCROLL SAWS

50mm max cut thickness

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

**CSS400C**

FROM ONLY **£99.98** EXC.VAT  
£119.98 inc.VAT

**BEST SELLER**

MODEL	MOTOR	SPEED RPM	EXC. VAT	INC. VAT
CSS400D	120W	400-1600	£99.98	£119.98
CSS16VB	90W	550-1600	£114.99	£137.99
CSS400C	90W	550-1600	£144.99	£173.99

### Clarke STATIC PHASE CONVERTERS

Run big 3 phase woodworking machines from 1 phase supply

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

**PC60**

FROM ONLY **£259.00** EXC.VAT  
£310.80 inc.VAT

**CONVERT 230V 1PH TO 400V 3PH**

MODEL	MAX. MOTOR HP	FUSE	EXC.VAT	INC.VAT
PC20	2HP	10Amps	£259.00	£310.80
PC40	3.5HP	20Amps	£299.00	£358.80
PC60	5.5HP	32Amps	£359.00	£430.80

MODEL	MAX. MOTOR HP	FUSE	EXC.VAT	INC.VAT
PC20	2HP	10Amps	£259.00	£310.80
PC40	3.5HP	20Amps	£299.00	£358.80
PC60	5.5HP	32Amps	£359.00	£430.80

### Clarke CONTRACTOR ROUTERS

Powerful heavy duty machines ideal for trade and DIY use

**CR4**

FROM ONLY **£47.99** EXC.VAT  
£57.59 inc.VAT

MODEL	MOTOR PLUNGE (W)	EXC.VAT	INC.VAT
CR1200	1200	0-55	£47.99
CR4	2000	0-66	£99.98

### RECIPROCATING SAWS

850W motor

- Includes 3 wood & 3 metal blades

**CON850B**

FROM ONLY **£37.99** EXC.VAT  
£45.59 inc.VAT

**AVAILABLE IN 230V 110VOLT**

MODEL	MOTOR	EXC.VAT	INC.VAT
CRST10V	710W	£37.99	£45.59
CON850B	850W	£49.98	£59.98

### Clarke MULTI FUNCTION TOOL WITH ACCESSORY KIT

Great for sawing, cutting, sanding, polishing, chiselling & much more

- Variable speed

**CMFT250**

FROM ONLY **£37.99** EXC.VAT  
£45.99 inc.VAT

### Clarke GRINDERS & STANDS

Stands come complete with bolt mountings and foot anchor holes

**6" & 8" AVAILABLE WITH LIGHT**

**STANDS FROM ONLY £71.98 inc.VAT**

FROM ONLY **£42.99** EXC.VAT  
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MODEL	DUTY DIA.	WHEEL DIA.	EXC.VAT	INC.VAT
CBG6RP	DIY 150mm	£42.99	£51.59	
CBG6RZ	PRO 150mm	£51.99	£62.39	
CBG6250L	HD 150mm	£59.98	£71.98	
CBG6250H	HD 150mm	£68.99	£82.79	
CBG6SB	PRO 150mm	£74.99	£89.99	
CBG6370L	HD 200mm	£94.99	£113.99	

### Clarke 10" SLIDING MITRE SAW

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

- 2000W motor

**CMS10S2B**

ONLY **£179.99** EXC.VAT  
£214.80 inc.VAT

**LASER GUIDE**

MODEL	BLADE DIA/BORE (mm)	MAX CUT DEPTH/ CROSS	EXC.VAT	INC.VAT
CMS10S2B	255/30	90/340	£179.00	£214.80

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THE

Alan Peters

FURNITURE AWARD

2022

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ENTRY  
DEADLINE:

31 July 2022

A £20 entry fee  
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The  
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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's a resident citizen of the British Isles, over the age of 18, with a passion and talent for designing and making contemporary furniture, is invited to submit up to two pieces made primarily of wood. These can also include, if applicants so wish, other complementary materials that echo Alan Peters' design philosophy. Judging is based on the appropriate use of wood, quality of workmanship, functionality, as well as originality of design.

Both one-off designs and potential batch-produced designs are encouraged and the piece(s) doesn't 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 e-book, which is offered free-of-charge here: [www.woodomain.com/alanpetersaward2022](http://www.woodomain.com/alanpetersaward2022).

### 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, while moving tradition forward, resulted in the creation of many timeless pieces. He created affordable, functional furniture, which was built 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 event in Cheltenham. The award ran for eight years and the judging panel comprised of Jason Heap, Keith Newton and Jeremy Broun.

Following the success of the 2021 online award, it's hoped that this year there will be a physical exhibition along with a judging ceremony. Further details will be given in the next issue.

### Expert judging panel

**Jeremy Broun (Organiser)** – designer-maker and co-exhibitor with Alan Peters from 1978–2002

**Andrew Lawton** – designer-maker who worked with Alan Peters as well as on his last commission

**Freya Whamond** – Yorkshire-based woodworker and furniture designer-maker. ✂

## 2021 AWARD WINNERS

### 1ST PRIZE

Overall winner of  
**The Alan Peters Online Furniture Award 2021:**  
Andrew Laphorn's  
'Remnant' table



### 2ND PRIZE

Aidan Donovan's  
'WAGA' table  
in English elm



### 3RD PRIZE

Nick Newlands'  
'Art Chest' in cherry  
and sycamore



Winning pieces  
will form part of a  
physical  
exhibition, which  
will take place in  
September 2022  
– details TBA

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Judges' prize

This award is open to any resident citizen of 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).

**Judging of entries will take place in August followed by an exhibition in September – exact dates TBA**

It's important to get designing and making straight away, as the submission deadline is 31 July 2022. To download an application form and view the free 64-page e-book, visit [www.woodomain.com/alanpetersaward2022](http://www.woodomain.com/alanpetersaward2022).

The entry form can be found at the right of the page. Payment for entry can also be made securely via the website. For further information, contact either Group Editor Tegan Foley ([tegan.foley@mytimemedia.com](mailto:tegan.foley@mytimemedia.com)), or organiser Jeremy Broun ([jb@woodomain.com](mailto:jb@woodomain.com))

# The art of Windsor chairing

Robin Gates explores the work of chairmaker Jack Goodchild through an engraving by Stanley Anderson in *The Woodworker* of March 1957

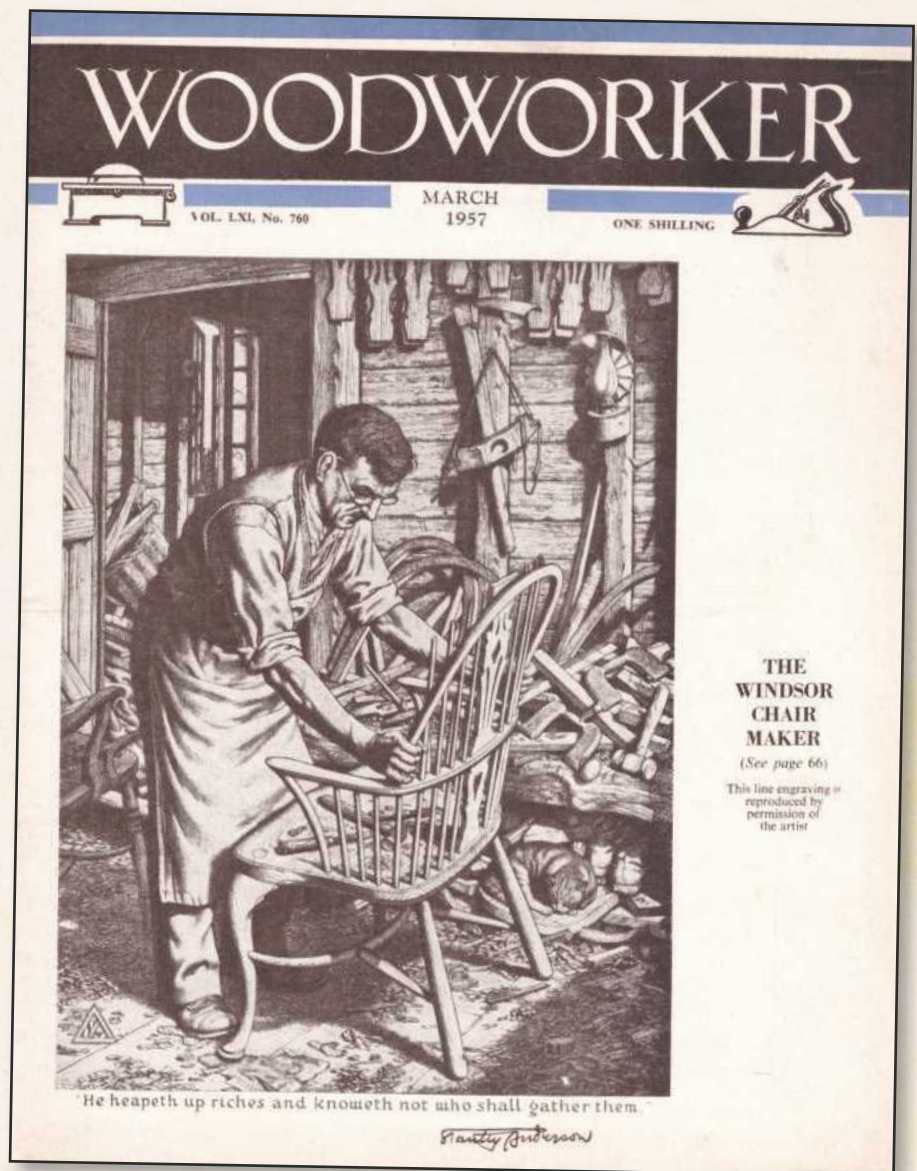
Along with the horse and cart, the wheelwright's trade depicted in a line engraving by Stanley Anderson in *The Woodworker* of July 1958 has as all but disappeared in the smoke of the motor car. But a happier story has followed Anderson's subject for the March 1957 issue: 'The Windsor Chair Maker'. The hand-made Windsor chair has become such a favourite among traditional woodworkers worldwide that there may be as many people turning legs, bottoming seats and steam-bending arms to make this archetypal country chair as in its Chilterns heyday of the 19th century. Back then, according to the indentures of an apprentice, 'the art of Windsor chairing' began with an eight-year commitment to a master, also an undertaking not to get married.

The chairmaker here is Jack Goodchild of Naphill Common, High Wycombe and we see him fitting the back hoop to the arm bow of perhaps the Windsor's most sought-after variation with cabriole legs, crinoline stretcher, curved arm supports, and decoratively pierced back splat. Just visible on the left of the picture is a similar chair but with turned front legs. Notice the pencil behind Mr Goodchild's ear and the realistic rendering of those textured folds in his working clothes: long apron and sleeveless pullover, with rolled-up shirt sleeves revealing the measured strength of forearms testing the fit of the hoop. The wide boards of the floor are littered with the shavings of fine adjustment that would see this chair standing solidly down the generations.

## Peaceful & unhurried pattern of work

On the chair seat, visible through the spindles, there's the chisel used to cut mortises for the splat, a hammer, and the peculiar curved blade known as a 'hooking-up knife'. On the bench behind, in the midst of hoops and sticks, you might make out an auger, a travisher lying with its iron uppermost and, on the right, a pair of shop-made stocks fitted for convenience with spoon bits sized appropriately for 'legging' and fitting stretchers. There's a broad-faced framer's hammer too. Immediately below them, an old pair of Mr Goodchild's boots have been put aside for the day when their leather might make door hinges or join the jaws of wooden cramps. Beside them, curled on a seat already sawn to shape, the cat is snoozing. What better than a sleepy cat to indicate the chairmaker's peaceful and unhurried pattern of work.

On the wall above Mr Goodchild's head a



row of shaped and pierced back splats hang like roosting bats; they might be patterns or perhaps a batch of parts sawn and rasped ready for chairs yet to come. Although the son of a 'bottoomer' who specialised in adzing chair seats to their typical saddled contours, Jack Goodchild was one of the very few who undertook every stage in the chair's construction, beginning with the legs. He sawed the beech log to suitable lengths, split those into billets with wedge and beetle, hewed and shaved the billets to rough shape, and then turned the legs on a pole lathe. Being solely responsible for every stage in the construction, he would organise his work to prepare every part in good time.

## 'Wholeness in work and living'

Below the splats his adze hangs with well-honed blade uppermost and, suspended from a nail, there's the wooden breast bib he used to support the head of the bit-stock when boring holes for legs and spindles. To the right of them, a glass-chimneyed kerosene lamp with tin reflector threw light around the workshop on dull days or in the dusk.

Through the open door and window of Mr Goodchild's barn we catch a glimpse of his orchard and allotment, all part of what Stanley Anderson called the 'wholeness in work and living' then typical of the self-reliant master. ✕

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# CHOICE SOUNDS, SOUND CHOICES

Tony 'Bodger' Scott fits music into toys for children



**1** Despite loose screws at the each end of each bar, pieces of felt under each bar, and a 12mm hole beneath each bar, the xylophone's sound remains rather clunky

**F**itting music into wooden projects adds to the sensory pleasure they give, but it's not as easy as it sounds, if you'll pardon the pun. Music mechanisms can be easily bought online for a few pounds apiece, but they're tricky to attach to a project.

To start with, if you set any clockwork music mechanism going in the palm of your hand, it makes hardly any noise at all. To be audible across more than a few inches, it needs to sit inside a resonant cavity, with some way for the sound to get out.

Happily, unless you're aiming for Stradivarian perfection, the precise shape and size of the cavity don't seem to matter much, nor do the size and shape of any holes in the cavity. But they do matter a bit.

## Trinket container

Some years ago, I bought a set of tuned metal bars, with the idea of building a wooden xylophone around them. The resulting instrument (**photos 1 & 2**) works well enough, but despite my religiously following the notes that came with the notes, including making a special pair of turned sticks to play the thing, the sound remains rather clunky.

More successful has been a small box turned from bits of sweet chestnut to make a trinket container for a granddaughter. I fitted into it a 50 x 50mm music mechanism that works when you crank the handle. The mechanism is glued into place inside a small semi-circular cavity with, on its wall, an S-shaped hole that I like to think is reminiscent of a violin's face (**photo 3**).

The hardest part of that project was turning two fiddly pieces of pearwood: one to make a knob for the winder; the other to tidy up the hole where the handle emerges from the side of the box (**photo 4**).



**2** Carefully scrollsawed holes on the underside make the xylophone look a little like a violin, but it doesn't sound remotely like one



**3** Turned sweet chestnut houses a cranked music box. The cleverly ambiguous picture in the lid – some people see a cartoon saxophone player, others a portrait of a girl – came from Quentin Smith, a Staffordshire-based marquetry expert



**4** The ribbon bow was easy to cut with a scrollsaw from a three-layer wood 'sandwich'. Turning the pearwood knob for the handle, however, and the collar to conceal the opening, took several attempts



**5** Gluing the clockwork music box on to veneer helped to make the sound louder and fuller. The nail and the comma-shaped piece of wood form the guts of a home-made switch – the inside of the tape roll turned out to be the right size for the disc at the head of the comma. Once in position, the tail of the comma can be rotated against the yellow governor visible on the right of the brass dome, to stop the music

### Making the larger music box

This year, I wanted to fit a clockwork-powered mechanism into a larger box for another granddaughter who was hitting her fifth birthday. The size of the box was determined only by a marquetry kit I was given last Christmas; the 300 x 220mm picture was rebated into a pine frame to form the lid (**photo 19**).

Before starting to build the box,

I experimented with the sound by setting the music mechanism on various surfaces. The best turned out to be the thinnest: veneer. But since the box's bottom wouldn't survive for long if it was entirely veneer, I used hardboard for the base and cut a hole large enough for the mechanism. Gluing veneer across the whole of the underside concealed the hole, and smearing the inside of the exposed section with PVA made it more rigid and,

it turned out, more resonant (**photo 5**).

The clockwork mechanism is wound up from underneath the box (**photo 7**), so there's been no need to prettify the outside of the hole. I did, however, want to add a switch mechanism, so that the music could be turned on and off. Full disclosure: in a recent episode of BBC1's *The Repair Shop*, Will Kirk and Steve Fletcher fitted a clever metal switch to a music box, and I yearned



**6** A drilled and chiselled slot in the wall of the box houses the switch mechanism. The ends of the slot are angled to sit snugly around the curve of the disc. Small slices of veneer glued to the slot's floor and ceiling ensure the switch rotates smoothly and easily



**7** The completed music mechanism. The brass handle winds up the spring. The disc protruding through the side can be swivelled with a finger to turn the music on and off



**8** An inside view of the music mechanism and switch. The inside walls and switch were finished with a couple of coats of teak oil and boxed in behind a glued wall and lid



**9** To lighten the sides – which had to be deep enough below the floor to clear the clockwork key – I decided to cut arches. The cut for the first side became the template for the other three



**10** The bulk of each arch was easy to cut with a bandsaw...



**11** ... and the curves at each end could be shaped in a few seconds with a drum sander mounted on a drill



**12** Chiselling out the angled recess for the lock wasn't difficult in principle. It did, however, require a lot of adjustment – and several veneer shims – to make sure that the lock engaged fully with the lid and the key could be turned easily



**13** Happily the lock's hub – visible in the middle of the keyhole – protruded slightly. Squeezing the lock against the recess served to mark the location for drilling a small pilot hole



**14** The pilot hole gave me the centre for the final keyhole. Drilling from the outside resulted in clean edges. Any tear-out would be hidden by the lock inside



**15** The shallow grid, made of teak offcuts, is simply half-jointed, rubbed with teak oil and glued into place. The empty space in the middle of the box allows room for a secret drawer to spring open when a retaining wall is lifted out



**16** The secret drawer – like the main box and an inset tray – had its corners reinforced with dovetail splines cut on my horizontally-mounted router table. The semi-circular notch in the front side allows the drawer to be pulled out with a finger if it gets stuck



**17** Once the glue had dried on the dovetail splines, they were trimmed on a bandsaw, then planed and sanded. Each set of splines and slots was cut with the same router bit set to the same depth. Switching from slots to splines was just a case of lowering the cutter

to see if I could match them. Being no metal-worker, I went for something in wood – essentially a disc with a protruding arm. Rotating the disc from outside the box swings the arm against the governor to stop the motor (**photo 8**). The only metal involved is a clout nail inserted into a hole drilled up into the wall of the box to form the disc's axle.

One lesson I've often forgotten in previous projects – but remembered on this occasion – is to delay glue-up for as long as possible. Having all four sides of the box available as flat pieces for longer made fitting the music much simpler.

Drilling and chiselling the slot for the switch (**photo 6**) would have been much trickier after assembly, as would cutting and shaping the arches on each side (**photos 9, 10 & 11**). Shaping the housing for the lock, and getting the keyhole in the right place (**photos 12, 13 & 14**), would have certainly been a nightmare.

Attaching the lid was simpler, too, because with separate walls, I could more easily rout the housing slots for the hinges. The hinges – available from Fine Box Hardware – cost a fair bit more than run-of-the-mill types, but they have the great virtue of opening only to just over 90°, which removes the need to fit chains or ribbons to stop the lid crashing backwards

and tipping the box over when it's opened. The tricky bits done, assembly and finishing were relatively simple. Once the sides and floor had been glued, I added a strengthening and decorative wenge spline to each corner, cut a cardboard floor and covered it with

green baize, glued pine strips along the long sides to support a shallow tray, and dropped in a grid of half-jointed strips of teak offcuts. I also epoxied a spring to the wall at one end to form the mechanism for a secret drawer, because all little girls love secrets. ✂



**18** The finished box's interior. A shallow tray slides across the top of the teak grid. A glued and pyrographed shelf carries my granddaughter's name and the nursery-rhyme line: 'She shall have music wherever she goes.' The secret drawer is ready to slide into its recess behind a dropped-in wall. I cut a rough hole in the baize of the box's lid so that the mirror – cut by a local glazier for £1 – could be glued directly to the wood with shock-absorbing silicon



**19** The parrot will, I hope, appeal to my granddaughter's sense of fun; and she knows that parrots aren't quiet. If and when she sees the 1965 classic film *The Sound of Music*, she may recognise the haunting melody of *Edelweiss* from her music box

# SAWMAKING with a literary twist

In celebration of their Yorkshire heritage and its wealth of historic significance, when planning their new range of saws – inspired by the three Brontë sisters – **Shane and Jacqueline Skelton** didn't have to look far for inspiration



Anne, Emily and Charlotte Brontë, by their brother Branwell (c. 1834). He painted himself among his sisters, but was later removed so as not to clutter the picture. On display at the National Portrait Gallery, London

**D**rawing inspiration from the best 18th century sawmakers and artisans, as well as 19th century authoresses, while adding his own unique 21st century design features, Shane Skelton's new range of saws – named after the three Brontë sisters – exudes quality, not to mention exceptional craftsmanship and ingenuity.

Created solely for the end user and despite the complexities of their creation, Shane is motivated by the notion that these saws could never be made by machine, and that the owner will take pride in using a cosmetically sound and accurate tool, which is truly handmade. The Brontë Range comprises three saw types – dovetail, carcass and tenon – each giving a nod to one of the three famous Yorkshire literary sisters.

## A new design concept

The purpose of developing this range was to create a saw with a highly tensioned rigid blade, which is guaranteed to never move over its lifetime, as well as being perfectly balanced, graceful and striking. Shane employs the same mindset in his work as other 18th century contemporaries, always developing and changing things. Let's not forget that the 18th century sawmakers were the first to introduce a brass back to a saw, and since then, no-one except Shane has attempted to change or modify the construction of this tool. Designed for

making a longer stroke, this new range allows for the ganging up of joints as well as quicker and more accurate work practices. With more teeth doing less work, these saws don't require sharpening quite as frequently. What's more, there's something rather 'cheeky' about this unique design – Shane has created a 'Half Cheek' handle, which allows the saw blade to be utilised to full capacity.

## Design advantages

**Let's start by looking at traditional saw design and construction:**

- **Traditional construction** – for example, folded back saws rely on a vice-like tension from the brass back nipping the saw plate. This tension is achieved by tapping the toe and heel of the saw back, thus allowing it to further grab onto the toe and heel of the plate, while not moving in the centre

**The disadvantages of traditional saw construction are:**

- The plate coming loose and reversing the tension
- A concertina appearing on the blade, which when pushed through a fine kerf, will then buckle the blade
- A loose fit between the handle, back and blade, and because the handle is bolted to the blade, this therefore



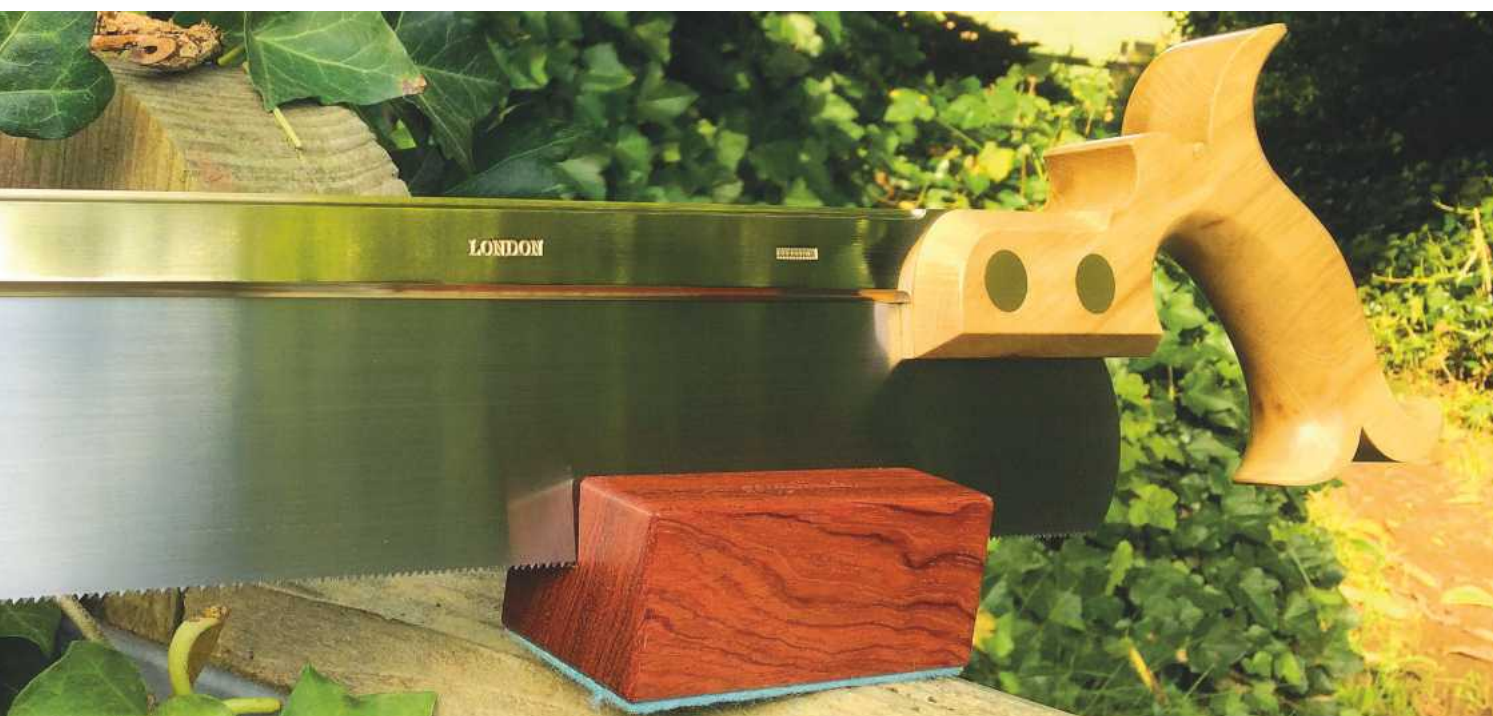
- reverses the effects of tensioning
- Any moisture content in the wood through different states of humidity and time will affect blade alignment and tension. This can also cause rusting where the blade is clamped under the wood
- The woodwork clamping the blade limits the overall cutting stroke of the saw.

## The Brontë Range

- **Superior tension** – the blade is permanently tensioned and can be removed if required
- **Tapered blade** – increases cutting speed per stroke
- **Handle woodwork** – doesn't come into contact with the blade, thus eliminating chances of rusting



Each saw is double stamped with 'LONDON' and 'S. SKELTON / J. SKELTON', which reflects the Brontës using two names



- **New 'Half Cheek' handle** – designed by Shane, this allows the user to utilise the full blade depth at the back of the saw
- **Optimally balanced** – geometrically designed so it feels light in the hand and unlike holding a long saw
- **Handle placement, relative weight and hang angle** – provide the most favourable downward force for sawing
- The friction created by the blade cutting the wood fibres and hand placement to the height of the tooth line combine to create a downward pressure typically expected of a heavier saw
- The blade is free-floating from the saw bolts and fully back pushing
- **Deliberate sawplate design** – gives a constant high tension along the tooth line.

The radius of the sawplate optimises tension at the heel

- **Traditionally designed** – as well as in keeping with 18th century saw designs, but performs like a modern saw
- Looks completely unique while echoing its 18th century roots
- Fast cutting and highly accurate in use.

### The Brontë Sisters

Despite being born in the village of Thornton, Charlotte, Emily and Anne Brontë spent most of their short lives in Haworth, Yorkshire. A relatively poor family, their father Patrick was a clergyman at a local church and sadly, their mother Maria and a number of other siblings died young,

leaving the three sisters to live quite a secluded life at The Parsonage. Along with their brother Branwell, they spent many hours entertaining themselves, running around up on the bleak moors and within their own imaginations – penning poems and works of fantasy. It is, however, the poetry and novels written by the sisters, including *Wuthering Heights*, *Jane Eyre* and *The Tenant of Wildfell Hall*, which placed them as literary icons, and more importantly, known and regarded the world over, and still to this day.

The oldest surviving Brontë sister, Charlotte, still only reached the age of 38 before she perished, but the achievements and determination shown by each was truly astonishing given the time in which they lived. Despite having very limited life experience, their imaginations



Shane's unique Half Cheek handle design allows for full utilisation of the length and depth of the blade

appeared limitless, and capable of producing the 'classics' still loved to this day, which saw them exploring subjects seemingly beyond their years, not to mention somewhat taboo for women in Victorian England. Needless to say, for a while, the trio of relatively shy sisters each adopted a masculine pseudonym, which allowed them to explore harder hitting subjects in their novels. Anne Brontë became 'Acton Bell'; Charlotte penned as 'Currer Bell'; and Emily was known as 'Ellis Bell'. There's much speculation as to how they derived these pen names, which importantly still retained their actual initials. One theory is that 'Bell' was a shortened version of both their brother's name and mother's maiden name – B(ranw)ell. Perhaps this was out of respect and to make them feel included in the sisters' ventures? There's no doubt, however, that the Brontë sisters were extremely clever: they knew what they had to do in order to become published authors, and while rarely leaving Haworth, they travelled to London to meet the most suitable publishers.

Jaqueline and Shane love to feature inspirational Yorkshire men and women in their saw stories, but this one is particularly close to home for Jaqueline, as she explains:



Anne Brontë, the youngest sister, is buried in St Mary's Churchyard, Scarborough. The Acton Bell 11½in Dovetail Saw is named in her honour

"I grew up in the Old Town of Scarborough, literally in the shadow of Anne Brontë's grave. Affectionately known in the fishing community as 'Annie Brontës', many times I walked there to find my brother, Jon, and his friends playing football in the churchyard where she rests, using their jumpers to mark out the goals! As I grew older, however, and my love of literature grew, so did my understanding and admiration of these unique sisters – they were, and still are, compelling.

"By the time I was in my second year at university, I was conducting a long study on the sisters and their works. On leaving, I even applied for a job at The Brontë Parsonage, but that's another story... It's true to say, though, that I'm a Brontë fan, but more so for their individual achievements rather than works, which are, of course, literary masterpieces."

#### A saw for each sister

The Brontë Range comprises a dovetail, carcass and tenon saw, which can be customised in terms of length. The three saw types are each named after a Brontë sister in honour of their great accolades, and stamped 'LONDON' to reflect the journey taken by Anne, Charlotte and Emily to achieve their goals.

#### The Acton Bell 11½in Dovetail Saw

From its elegant 18th century style horns, through to the sweeps and curves that effortlessly glove the user's hand, extended flat bottomed and chamfered Half Cheek and hand-fluted tapered brass back with blade radiused at the heel, this 11in dovetail saw has it all and is perfect for dovetailing and cutting small joints. The Brontë Range has also been designed to sit well aesthetically with all saws designed by Shane in 2019/20, including The Gentleman Jaq and Archer Saws.

Aptly named in honour of the youngest Brontë sister, Anne, whose works include the *Tenant of Wildfell Hall* and *Agnes Grey*, unlike the other two, her style of writing is classed as 'realism' with feminist undertones highlighting themes of gender equality, separation, domestic abuse and alcoholism. In short, Anne tells it like it is, and for that reason, she's Jacqueline's favourite.

Devoutly religious all her short life, Anne contracted tuberculosis, and in 1849 sought the sea air of Scarborough where she sadly died on 28 May aged just 29. She lays to rest in St Mary's Churchyard below Scarborough Castle facing towards her beloved Haworth, but also looking out to sea.

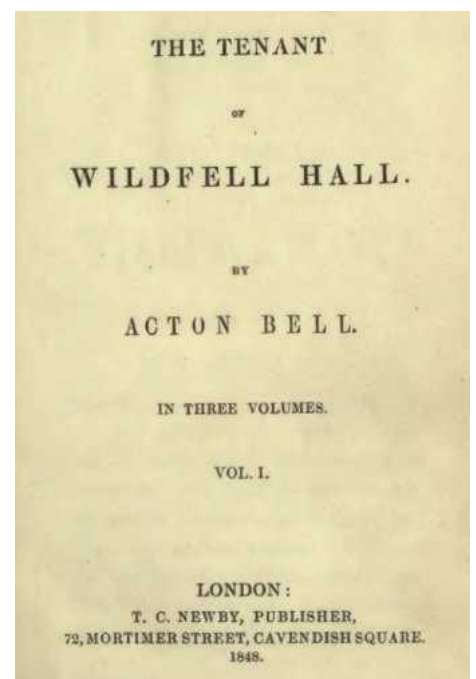
- 11½in Dovetail Saw – custom sizes can be agreed after consultation
- Unique retaining fluted brass back
- Stamped 'LONDON' to reflect the Brontë sisters being published in London and stepping out of their native comfort zone of Yorkshire to achieve great things
- Double stamped 'S. SKELTON / J. SKELTON' to reflect the Brontë sisters using two names – both pseudonyms and real – and to signify Shane and Jaqueline's business partnership
- Canted blade – 1⅜in at heel to 1⅝in at toe
- 0.015in plate thickness
- Open pistol grip handle in a choice of high-grade timbers custom-made to palm size
- Half Cheek handle design allows for full utilisation of length and depth of blade
- Rip cut – 17ppi/16tpi
- 0.002in set per side
- Price: £545 plus postage (£15 – UK; £25 – overseas)

#### Raising the sawmaking stakes

The Brontë Range is another superb collection of saws, designed and engineered by Shane, which look set to take the art of sawmaking – not to mention sawing for the end user – to another level.

Details on other saws in the range – carcass and tenon – will be released shortly. You can find out more about this specific range, as well as others, by visiting the website:

[www.skeltonsaws.co.uk](http://www.skeltonsaws.co.uk) ✂



Title-page of the first edition of *The Tenant of Wildfell Hall*, 1848, which Anne Brontë wrote under the pseudonym 'Acton Bell'

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# CHOOSING & USING HAND SAWS FOR FURNITURE MAKING



Carrying on with his beginners' series, **John Bullar** moves on to discussing hand saws and how these are used and chosen by furniture makers to complete their everyday work

**I**n this part of the series, we'll look at how furniture makers use hand saws in their everyday work. I'll also take you through the steps for choosing these based on their suitability for furniture making.

You'll need to be familiar with a few bits of terminology before we get stuck in:

- 1) By 'hand saws' I mean small hand-held saws that are worked by arm power rather than electricity
- 2) The slot made by a saw blade is known in furniture maker's jargon as a 'kerf', or more simply a 'saw cut'
- 3) Sawing along the wood's grain is called rip-sawing while sawing across the grain is called cross-cutting.

## Taking control

To see how hand saws are used, we'll be looking at real examples in the furniture making workshop. However, the plan is to concentrate on getting to grips with general use of various hand saws rather than specific details of joints, etc. We'll come back to those later in the series.

When used by an experienced maker, hand saws give tight control of the angle in each dimension as well as the speed and depth of cut. This sort of control can be fairly quickly learned on the job but even so, most of us find things can go wrong when it comes to learning a new skill. So with this in mind, as an initial first step, it's worth practising cuts against marking lines at various angles on pieces of scrap.

## Different hand saws

Larger workshops have machines to do the initial sizing and large-scale sawing – even so, the furniture makers there generally use small



hand saws a great deal for detailed shaping, one-off joints, etc. Smaller workshops may rely more on suppliers to do the initial sizing or use a power saw for rough work, but again they use hand saws for the fine details.

There are many types of hand saw available, with the most commonly used being the back saw; this is sometimes described as a 'tenon saw' if it's large or a 'dovetail saw' if it's small. Back saws are among the most important tools in a furniture maker's armoury.

Other hand saws include various types

of frame saw and larger panel saws, which tend to be less widely used nowadays.

## A straight start

It's quite common for a saw cut to go wrong at the beginning. It either starts in the incorrect position or at the wrong angle, or else the saw judders and jumps to a new position soon after starting. The solution to this problem is to guide the blade against the finger of the left hand until the teeth have worked themselves into a groove



**1** The way a saw cut starts is most important – it needs to be clean without any judder, in the right position and at the correct angle

(**photo 1**). Note that for left-handed people, everything can simply be reversed and the right-hand fingers used to guide the start of the cut (**photo 2**). At this stage, you need to take a close-up view while slowly moving the blade. Take most of the saw's weight in your hand and pull it gently towards you while making the initial groove in the wood's surface.

### Staying in-line

Having established the starting groove, you can progressively apply more muscle power. The arm then moves backwards and forwards in a straight line, increasing the length and speed of each stroke while letting the weight bear on the wood (**photo 3**).

When it comes to accurately guiding the blade, the secret is to never let it get out of control in the first place (**photo 4**). While it isn't possible to make large changes in direction with a deep saw blade, you can make tiny corrections on each stroke; these ensure that the saw never



**4** By keeping the head centred with one eye above either side of the blade, you can watch to ensure the saw doesn't deviate from a straight line



**2** Using a bench hook left-handed to guide a wide saw cut. The hook is designed to be used on either side while the saw is held in the left hand; the fingers of the right hand are used to guide the start of the cut

leaves a straight line. At first this requires a good deal of concentration, but over time becomes automatic, even for awkward joints. If you're cutting away a piece of waste, you need to allow for the width of the saw cut itself; so, in this case, position the cut on the waste side of the marking line (**photo 5**).

### Grips & guides

The wood must be firmly gripped to stop it moving away from the saw or swivelling during cutting (**photo 6**). Sometimes the wood can



**5** When making deep cuts, such as for this joint, the saw blade is continuously guided to stay tight against the waste side of the marked line



**3** Once the cut is under way, the furniture maker stands back from the bench, providing room for the arm to sweep back and forth in a straight line

be conveniently clamped in a bench vice. The vice is versatile due to the fact it can be clamped at various angles (**photo 7**).

You'll find that a vice will often get in the way of the saw, so other grips must be used instead. The wood can be hand-clamped against a simple guide, which is known as a bench hook. This is simply a short wooden board with a batten screwed across under the near end as well as over the far end. The lower batten hooks onto the front edge of a workbench while you press the wood to be cut against the upper batten.

Jigs that help hold the wood in place can also sometimes be used to guide the saw blade; the carpenter's mitre-box is a classic example of this. Furniture makers tend not to use these, however, as they are limited in accuracy.

### Angle guides

There are some magnetic guides available that will steer the saw blade when pressed against the wood for jobs such as cutting dovetails. While they don't prevent the saw deviating from a straight line, they help to establish a starting position and angle (**photo 8**).

### Japanese saws

Japanese saws are very different from Western ones and a specialised subject in their own right. I cannot cover the subject in full depth here, but their increasing popularity with some furniture makers means we couldn't miss them out (**photos 9, 11 & 14**).

Japanese saw blades have their teeth reversed in comparison to Western ones, so they cut as the saw is pulled towards you rather than as it's pushed away. The big advantage here is that the blade is held in tension so it can be made thinner without flexing. The disadvantage to this, however, is that you're not able to see the side of the wood that's being cut first. The side of the saw cut that's visible has rougher edges, so guiding the blade is therefore a little trickier.

### Hardtooth saws

The teeth of many Japanese saws as well as low-cost Western varieties, are hardened by electric induction heating. The blue-black colouration of the teeth make this obvious when looking at this variety (**photo 12**).



**6** Here the wood is held down on a simple guide, known as a bench hook, while making a wide saw cut for the shoulder of a joint

While these saws can't be adjusted and tend to produce a rough cut, they do cut quickly and hold their sharpness for a long time. Hardened teeth are particularly useful for manufactured boards, such as MDF or marine ply, which quickly blunt conventional saws.

### Panel saws

Panel saws or toolbox saws, as they're sometimes known, are basic long, straight-bladed versions intended for ripping or cross-cutting panels. In the past, separate rip and crosscut saws would have been used with different angles of teeth for each, but nowadays, both have been largely replaced by machines. Even a small workshop at the end of a garage can usually accommodate a bandsaw, and this will rip through boards of any length.

### Sharp teeth

Individual saw teeth are shaped to act like little knives slicing through the wood grain with chisels scooping away chips of wood. The remaining depth of saw blade supports the teeth and helps locate them for a straight cut. If the teeth were simply filed from a flat blade, the steel would jam in the wood so teeth are alternately bent slightly to either side, which widens the saw cut and thus prevents jamming.



**10** A traditional saw can be sharpened with a three-cornered Swiss file, being careful to maintain the angle and height of each tooth



**7** With complex joints, it can sometimes be helpful to clamp the wood at an angle to ensure the saw cut remains vertical

Saws may be either the low cost disposable variety or expensive cabinetmaker's saws



**9** Japanese back saws have a different construction to European and American versions. The blade is hooked into a slotted back, which has a wooden handle bound on



**11** The Japanese back saw blade is thin and very suitable for sawing fine joint details



**8** A handy magnetic guide can be useful for sawing occasional angled joints

that will occasionally require sharpening and adjusting. Some traditional cabinetmakers choose to sharpen and adjust their own saws (**photos 10 & 13**). Alternatively, they can also be sent away to 'saw doctors' who are specialists in this particular area.

### Frame saws

If a saw blade is intended for cutting curves, it must be narrow to ensure that it doesn't jam in its own cut. Being flexible, narrow blades require a sturdy frame to pull them in tension while cutting. Large wooden frame saws still have some uses (**photo 14**), but the more commonly used versions are small metal coping saws and fret saws (**photos 15 & 16**).

Unlike a hacksaw, coping saws are normally held with two hands clasping the handle with the fingers from one hand hooked over the near end of the frame (**photo 17**). The ability to reach into narrow slots and remove waste makes the coping saw a useful tool, even if



**12** Disposable saws are rather coarse for fine furniture making and because of the hardening, their teeth can't be adjusted



**13** The saw-set is a tool designed to keep the teeth slightly bent over to alternate sides; this prevents the blade from jamming in its own cut



**14** The teeth are hardened to keep their sharpness while making them brittle and the blade disposable

you never intend to produce any curved work (**photo 18**).

### Batch work

Hand sawing is the sort of task you can get into the swing of. Setting up a single piece of wood, marking it out, lining up the saw and following through to the bottom of the cut – all these techniques take a good deal of care and concentration. However, repeat the task often enough and it soon

becomes easier. Also, a series of similar saw cuts made one after the next are far more likely to be consistent and match one another (**photo 19**). For these reasons, it's always helpful to try and organise similar components into a series of batches.

check the balance of the tool's weight. Sight down the saw back and blade to ensure they're straight. Good furniture making tools aren't cheap, but if looked after properly, many of them will last a lifetime. It's always worth buying quality tools if you can afford them. ✕

### Conclusions

If you're planning to get involved in furniture making or have already started, a decent quality back saw – probably a small tenon saw – is a wise early investment. Ideally, go to a supplier where you can test the fit of the handle and

### NEXT TIME

In the March 2022 issue, John looks at the way in which furniture makers use chisels, examining the different types used for chopping and paring fine woodworking



**15** Frame saws are the traditional cabinetmaker's tool for making curved saw cuts. Moving on from this rather crude looking string-tensioned wooden device, steel-framed coping saws and fine fret saws will fit into places no other saw can reach



**16** The blade can be removed from a frame saw and passed through a drilled hole



**17** The plain ends of a fret saw blade – behind – are clamped into the frame while the pegged ends of a coping saw blade – front – are hooked in place



**18** Frame saw blades can be guided to follow tight curved or complex joints, such as the one shown here, or on decorating features



**19** Even on simple joints, the coping saw provides a useful way of removing chunks of waste material



**20** Where a large number of similar saw cuts are required, lining them up as a batch saves time and improves accuracy

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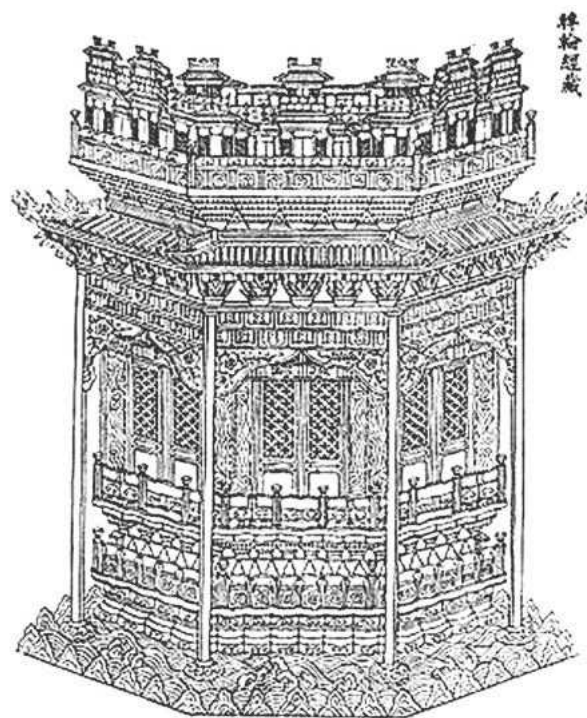


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# LET'S GO ROUND AGAIN

Shaun Newman's revolving bookcase design not only houses a fair few tomes, but also features a handy usable surface, which is ideal for those short on space



1 Perhaps the earliest example of a revolving bookcase

It was only when my daughter asked if I could make her one that I discovered revolving bookcases! Despite having been a woodworker for nigh on 60 years, I'd never come across one. My daughter had just moved into a new flat in Viborg, Denmark, and although lovely, it's quite small. She wanted a space-saving bookcase, which would also double up as a coffee table, or somewhere to put a reading lamp. So it seemed that a small revolving bookcase would fit the bill.

Once my curiosity had been piqued, I found that, to my surprise, revolving bookcases, known as 'zhuan luntang', have been documented as far back as 544 AD, in imperial China, with its invention credited to a man named Fu Xi.



2 The central pillar with middle shelf supports

Descriptions of revolving bookcases have been found in 8th and 9th century Chinese texts and early examples were placed into Buddhist temples in the Song Dynasty under the Emperor Taizu who ordered the mass printing of the Buddhist *Tripitaka* scriptures. An illustration of a revolving bookcase is depicted in Li Jie's architectural treatise known as the *Yingzao Fashi* (photo 1), but in the UK, it seems these became popular in late Victorian

and Edwardian times. They were often made from oak or mahogany and could be mounted either on castors or a pedestal. How can I have missed all of this for so long?

The example I'm describing here is mounted on castors to help keep the height to a level that will allow it to be used as both a coffee table or lamp-stand, as well as a bookcase.

## Construction

I began by planning the overall height of the bookcase, which was to be around 640mm, and made the central pillar from two pieces of 4x2. Each of these measured 570mm long and were glued together to make a square section. I then thought about what the distance should be from floor to bottom shelf to underside of the middle shelf, followed by the measurement from floor of the middle shelf to underside of the top. These were 32mm and 230mm respectively. This would allow larger books to be stored below, and smaller ones above. To support the middle shelf, I put in half a dozen 8mm dowels and allowed half the lengths to protrude (photo 2).

Next, I bought some ready-made furniture board, which was 19mm thick and large enough to make three shelves from, 420mm square. I began with the top, which I edged with some home-made 19mm moulding, mitred at each corner (photo 3). It was then necessary to work out where the top end of the pillar should sit. I pinned and glued four small locating pieces of pine to aid this, knowing that I'd later be working 'upside down' as it were. My intention was to cut a square socket into the upper surface of the top, 4mm deep, then drill and countersink four holes to allow screws to pass through into the pillar end. I'd then cover the



3 The top made from furniture board



4 Small blocks help to locate the pillar under the top



5 Middle shelf with rails and hole for the pillar





6 The base with rails



7 Holes drilled ready to screw the base to the lower end of the pillar



8 The swivelling castors



9 The castors in place



10 A dry fit of some inlay for the top

socket with some marquetry, but more on this later (photo 4).

Working in similar fashion, I then made the middle shelf, edged with moulding, but this time with a square hole cut in the centre to allow the pillar to pass through and sit on the dowels. Once this was achieved, I pinned and glued four rails onto the upper side of the shelf. These were made from 'doorstop' and designed to help keep the books from sliding around (photo 5).

It was then time to construct the base, which when seen from above was identical to the middle shelf, but this time without the square hole in the centre (photo 6). To give the illusion of greater thickness in the base, I used some lengths of doorstop to run around the under edge and drilled four holes towards the centre; these would allow the base to be attached to the bottom of the pillar with screws. These holes didn't need to be covered with inlay as they wouldn't be seen in the finished piece (photo 7).

I chose to use steel castors, which are brass washed, costing just over £12 for a set of four. Each castor had a 6mm shaft, around 25mm long, equipped with a flange and four small screw holes to secure them (photo 8).



12 One of four sides required



13 Astragal moulding...



11 A dry assembly to check out alignment

Once fitted, they swivelled smoothly and looked rather elegant (photo 9).

By this time, I could cut out the inlay socket for the top using a scalpel to mark out the edges and a sharp 25mm chisel to level the bottom. A dry fit of the inlay looked promising. This comprised a square of padauk edged with some ebony and stained tulipwood purfling left over from a guitar I made some time ago (photo 10).

### Going three-dimensional

My first sense of how things might begin to shape up came simply as I attached the base to the bottom of the pillar and let the

middle shelf slide down onto the dowels (photo 11). All was a bit wobbly at this stage, but I knew that when the slatted sides were made up and attached, the whole structure wouldn't only become much more stable, but also very strong.

The bookcase needed four sides, so I used pine stripwood (photo 12). The end bars would be pinned and glued up into the underside of the top, and down into the upper side of the base. The longer bars of the sides looked a little plain, so I decided to add a strip of 19mm astragal moulding cut at 45° each end, to offer a little more interest. A dozen were required in total (photo 13). These would later be glued and pinned to the outside faces of the side bars. After the top had been attached, the slatted sides could then be screwed to the edges of the middle shelf, which not only stabilised that part of the build, but also offered considerable strength to the bookcase. The screw holes were covered by the moulding.



... enhances the sides of the bookcase



14 Dark oak stain and varnish give a vintage look

### The finish

I would liked to have made the whole bookcase in oak or mahogany, but to keep costs down, pine became the preferred option. Nevertheless, I could still offer an 'antique' look by colouring it using Liberon water-based dark oak stain (photo 14), finishing with a good quality matt finish polyurethane varnish. The wood stain is applied using a brush and wiped over with a clean cloth to even out the colour. The PU varnish is rubbed



15 The inlay is further embellished with mother-of-pearl dots

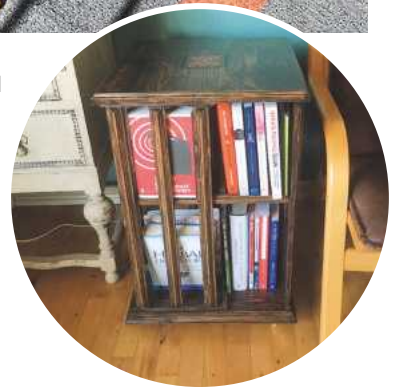
back with 240 grit 'flour' paper between coats, which leaves a pleasant sheen. One advantage to using the dark oak stain is that it covers the heads of the pins used throughout the build.

Just before applying the finish, I couldn't resist adding some mother-of-pearl inlay work. I had a small box of mother-of-pearl dots in different sizes, which I'd used over the years in my guitar making, and they seemed ideal for creating a simple, yet pleasing design (photo 15).

The bookcase is now safely at home in my daughter's Danish flat, and sits well within its new environment (photo 16). ✂



16 The completed bookcase in situ



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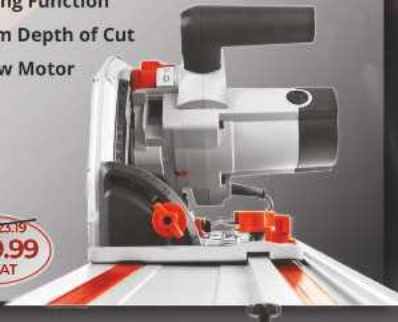


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## CENTURIES-OLD COUNTRY CRAFT...

... reimagined by a young Sussex carpenter

Working to original 16th century designs and utilising 21st century tools and skills, **Rob McFagan** has identified a lucrative gap in the market and prides himself on building Shepherds' Huts that are affordable by all

**W**ith a £2,000 start-up loan from his Dad and no formal carpentry training, Rob McFagan built his first commercial timber-framed Shepherd's Hut as a labour of love, aged 21. Now, just two-and-a-half years later, not only has the young entrepreneur and agricultural buildings enthusiast paid back his Dad, but he's also designed, built and sold more than 50 traditional Shepherds' Huts, not to mention being nominated a finalist in two categories of the 2021 Sussex Business Awards.

From building his first Shepherd's Hut in a rented marquee on a small industrial estate back in 2019, Rob has since moved to a

1,600sq.ft unit and now employs four staff, all of whom help to craft more of the iconic rumbling wagons that used to roll through Britain's country lanes and fields.

### 16th century design principles

Rob's love of timber and working with wood goes back to his childhood, when aged five

he made models – using offcuts and dowels – of his favourite steamship, *Titanic*, and the *Herald of Free Enterprise*, a roll-on/roll-off ferry that capsized in 1987. "I remember loving the feel, texture and smell of wood," says Rob.

"I still get that same buzz from working with it today, particularly softwoods. There's nothing like anticipating what you can achieve when a



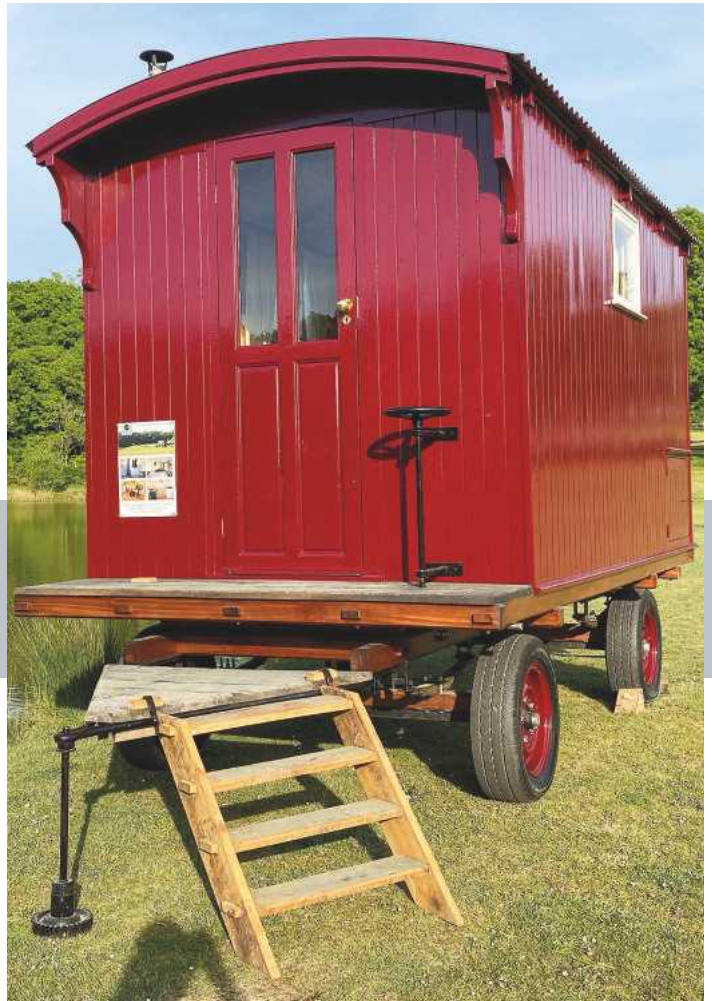
Using softwood timber stock, construction gets underway



Even though design principles are centuries-old, Rob and his team have the advantage of being able to use modern equipment



Sanding fixtures and fittings for a new Shepherds' Hut



Examples of various Shepherd's Huts built by Rob and the Holmes Hill team

new delivery of stock timber arrives at the unit. My colleagues would say my love of softwood borders on the obsessive, but what's not to like? It's natural, sustainable, inexpensive and clean to work with," he comments.

Built according to 16th century design and construction principles, Rob's Shepherd's Huts comprise four iron wheels with corrugated iron tops, and the rest is traditional timber. Measuring around 12x6ft, original models were handcrafted by skilled carpenters and used as a practical place for shepherds and farmers to shelter and stay over while raising sheep and guarding their flocks. Although designs would vary slightly, the hut would act as a bedroom, kitchen,

dining room, sitting room, workplace and storeroom, all rolled into one.

### Learning by trial & error

Sussex-born Rob blends proven, practical craftsmanship of the past with modern manufacturing techniques to meet customers' outdoor sheltered space needs of today: home offices, gyms or extra hospitality accommodation. He's built at least one, however, which has been put to its original use by a farmer in Crowborough, East Sussex.

"I've always had a keen interest in vintage agricultural machinery and steam traction engines, and after leaving school, I took a

two-year BTEC in Agriculture Engineering," Rob explains. "It was while studying that I made my first Shepherd's Hut, mainly so I wouldn't have to camp when attending agricultural shows!"

"It was certainly a case of learning by trial and error, as I perfected a mobile, waterproof, nice-to-live in hut. At the time, I always remember seeing a quote that woodworking is one third planning, one third execution and one third figuring out how to change your plans to cover up that mistake you just made during execution. So true. But I loved working with wood, as well as the weight of the hand tools, and of course running my hand over the end result," Rob



Spraying components using an air-assisted aerosol sprayer



Once sprayed and assembled, everything is quality checked before installation



An accompanying pair of steps ensures ease of getting in and out of the Shepherd's Hut



Every Shepherd's Hut features a custom fit-out and mod cons such as double



A beautiful bespoke kitchen unit complete with Belfast sink

continues. "My first attempt was completed almost entirely using a hammer and hand saw; I didn't have any drawings, just old photos of Shepherds' Huts. Once I'd cut all the timber to length, I literally had to pin it together, sand by hand, and paint with a brush."

### In business & reaping rewards

After leaving college Rob drifted for a while, reluctant to commit to a well-planned out career path. He sprayed steel for a local company and turned his hand to general maintenance – neither of which lasted long as his Dad convinced him that as he clearly wasn't shy of hard work, he should try manufacturing Shepherds' Huts.

"My first commission was for a small hut that the customer wanted to use as an office space, which cost £10,000," says Rob. "As a self-taught carpenter, plumber and electrician, with only basic tools at my disposal, it took six weeks to complete, rather than the six days it takes today, but the important thing was that I was in business."

Then COVID-19 hit and opportunity knocked. With the sudden changes brought by the pandemic, Rob was suddenly inundated with customers looking for extra space, with all mod cons, to provide upmarket rental accommodation, a garden office, extra room, glamping accommodation, a catering outlet, or even a full-time home. In short, Shepherds' Huts – made from sustainable materials – were in high demand.

Choosing to invest the money earned from his first couple of commissions in new power tools and state-of-the-art technology to visualise the custom-built huts his clients envisaged, Rob has been able to keep improving his manufacturing process as well as staff training.

Using circular, mitre, band, radial and crosscut saws, mortiser and tenoner machines, spindle moulder, pillar drill and routers, plus a screw compressor and air-assisted airless sprayers, Rob is committed to producing a quality product but at half the price of his competitors.

"Through a combination of responsible

material resourcing, the latest computer technology and skilled workmanship, we're able to produce products that are approximately 50% less costly than like-for-like equivalents on the market," Rob explains. "I'm determined to ensure that the dream of owning personal or commercial Shepherds' Huts is within the reach of all."

### Dreams imagined

Holmes Hill Shepherds' Huts will turn over an expected £400,000 this year, so it looks like Rob has already achieved his dream of owning and running a successful company, which is a hugely impressive achievement. His story is certainly an inspirational one, and we wish him and the team all the very best for the future, which is set to look very bright indeed... ✂

### FURTHER INFORMATION

To find out more about Rob and Holmes Hill Shepherds' Huts, visit the website: [www.holmeshillsh.com](http://www.holmeshillsh.com)



Despite being on a smaller scale, this design still offers a comfortable place to sleep



Another design variant, this time featuring a wood burner, stable doors, custom kitchen cabinets and spot lighting.

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BE INSPIRED, BE CREATIVE

# GLUE & JOINT SECRETS



'Kangaroo Rocker' in elm by Jeremy Broun, designed in 2009  
Photograph © Jeremy Broun

Despite YouTube being a fantastic woodworking resource, it's easy to be misled by what you see. In response to a 'myth busting' video on end-grain gluing, **Jeremy Broun** felt compelled to reveal his half-century experience of glue-only joints using some of his most iconic pieces as examples



1 Wood fibres are like drinking straws – the lignin that binds them together is the weakest part of the structure



2 End-grain gluing generally requires reinforcement

**H**ow bits of wood are held together with glue has to be one of the most fascinating and magical aspects of this craft, especially for the non-academic among us. Curiously, many of the mechanical joints that have evolved over centuries, before glues became reliable, are still unquestionably used today such as the mortise & tenon, yet tradition is suddenly being challenged in other aspects of woodworking.

A current fad in the world of YouTube woodworking is 'myth busting' and mostly from the other side of the pond. YouTube today is undoubtedly the greatest influencer of woodworking practice, replacing what was taught in schools decades ago, but more than that – the many clickbait monetised titles

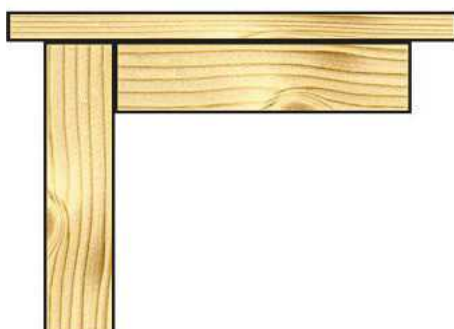
are now suddenly challenging – cancelling – tradition, while at the same time continuing to endorse tradition in many other videos. How to cut dovetails is still a Holy Grail joint.

Now, I never envisaged I would be defending tradition when I spent most of my furniture making career challenging it, but it'd be both arrogant and ignorant to negate centuries' worth of woodworking knowledge. In fact, in 1985, I wrote that 'Tradition without innovation is stagnant and innovation without tradition is frivolous'.

There are things our forefathers knew about wood and while YouTube may be entertaining for the armchair woodworker today, it can be misleading when a laboratory style experiment sets out to prove a hypothesis with carefully chosen parameters, when in the real practical world a more complex set of demands exist.

### To glue or not to joint, that is the question

This article has been triggered by an almost viral YouTube video claiming that end-grain gluing is stronger than side- or edge-grain gluing – in fact 'over twice as strong', which plants the idea in many thousands of minds that glue will conquer all. The traditional way to edge joint large boards – e.g. in a table top – is to use inserts along the glue line – which also locate the boards and keep the top surface flush – but that modern glues



3 Butt joints relying on glue alone won't last long



can hold those boards together without any reinforcement. I've done it myself for years with a 95% success rate. I recall elm being a little tricky because it absorbs moisture easily and moves a lot, so the occasional joints have opened.

### Technology & nature

Modern science tailors glues to provide a strong initial tack and fast speed of set, while allowing realignment of working pieces. Cascamite (Extramite) and epoxy resin glues have held boats together in stormy seas for decades. PVA (polyvinyl acetate) glue is the industry standard for interior woodwork as well as low cost, convenient to use and fairly quick setting. Expanded Polyurethane glues thrive on wet wood but are messy to use and clean up afterwards. There are many different glues for different purposes and some are better for end-grain gluing. For example, Titebond 'No Run No Drip' aliphatic (PVA) glue, which I tested on a variety of joints in 2013 in a YouTube video and for end-grain gluing, found it to be stronger than Titebond 3. However, the manufacturer



#### 4 Two time-proven glues I use

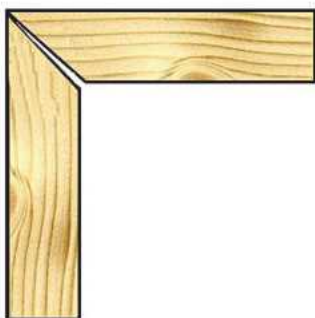
The basis of wood jointing is fibre overlap. End-grain gluing, where the leverage dimension is far greater than the end-grain dimension, is weak and requires reinforcement that offers fibre overlap (**photo 2**). In my experience, wood is a forgiving material but as with an errant child, the parent has to set the boundaries. Nature usually wins, but there's no doubt that modern glues are as permanent as the word can mean where the all-important geometry of the pieces being joined is observed.

#### Time tells

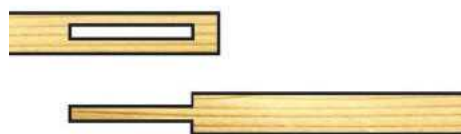
Here I'm sharing over half a century of my own adventures with wood, where I deliberately challenged tradition in the structures and forms I explored and all from the standpoint of having trained rigorously in traditional cabinetmaking skills – see article on Shoreditch College (*WW* Nov 2020). I still have examples of some early furniture pieces, which have allowed me to observe the effects over the last 50 or so years. Two examples are my 'Universal Clock' and 'Zigzag Table' (**photo 5**). I still have the 1972 clock prototype made of pine blocks glued together. There's no visible movement in the wood; numerous versions of this clock have been commissioned in timbers ranging from pine and oak to Hyedua.

Let's consider the behaviour of wood and glue subjected to changes in temperature and humidity over a much shorter timescale. A mitre joint is half end-grain half side-grain and when just glue is used, is likely to open up from the inner edge as the wood fibres expand and shrink (**photo 6**). In a warm art gallery setting, this will happen within a matter of weeks. Most picture framers use some kind of reinforcement spline and in woodworking generally, a glued biscuit or routed insert would hold the joint together.

advises that although the glue is stronger than the wood, reinforcement to the joint should be added in stress applications. Most furniture making is a stress application. In fact, because the glue is stronger than the wood, we have to look at where wood is weak and that's in the lignin that binds its fibres together. Imagine a piece of wood as millions of drinking straws held together (**photo 1**) – they're strong in length along the grain, but not across the grain.



6 The mitre joint is an excellent example of how technology and nature interact



7 The mortise & tenon has an unequal strength ratio of 2:1



5 'Universal Clock' in pine sitting on the 'Zigzag Table' in 1984, both relying heavily on glue  
Photograph © Jeremy Broun

#### Challenging the myth of end-grain gluing

In some parts of the world it appears a somewhat polarised view has been formed, which says that all end-grain gluing is bad. The English tradition of gluing mortise & tenon joints sees glue applied to end-grain surfaces, whereas in the USA and Canada, glue isn't applied to the tenon shoulders!

The root understanding of end-grain and gluing is in tradition and the English – British tradition – runs deepest of all. In the old technique of Oystering – parquetry – the end-grain blocks are much thicker than conventional veneers and the glue has a dominant effect on the structural integrity where there's no leverage force. Using the same end-grain to side-grain configuration in a chair or table leg, the leverage – in different directions – is an essential factor in where a glue-only joint shouldn't be used.

#### The strongest joint in the world probably isn't what you think

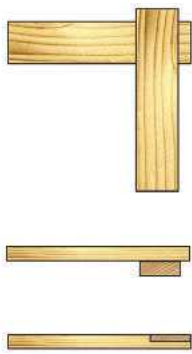
Now, I previously mentioned that the mortise & tenon is unchallenged and most woodworkers would probably immediately think it's the strongest joint. If you look at the fibre overlap, however, there's a strength ratio of 2:1 – mortise:tenon (**photo 7**).

For optimum strength, the ratio has to



8 The strongest joint, but relying on glue

## TECHNICAL Glued joints



9 The halving joint shoulder adds to the strength

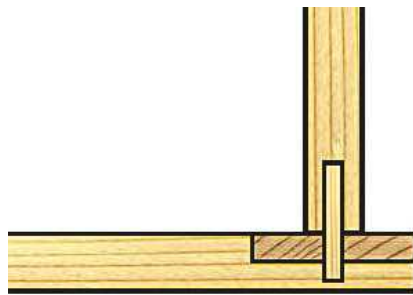
be 1:1. The force of leverage doesn't ask which is the tenon or the mortise, but finds the weakest part. The only joint that provides equal strength is a halving joint, but it would require screws or glue to hold it together (photos 8 & 9).

Well, or so I thought 48 years ago when I added short screws to the massive glued halving joints in my rocking chairs and other designs (photo 11). But holes severing long fibres actually weaken joints, so I decided to take the risk on glue only and used Cascamite – now called Extramite. The choice of joint and how I machine them allows the sculptural form, which demonstrates the importance of design and designing around available resources – timber and tools. I used a second-hand DeWalt radial arm saw I bought for £50 in 1972, which is still in use today.

The woven cord featured in many of my chairs and the tea trolley in photo 11 simply involved a Black & Decker drill. Necessity is the mother of all invention.



12 A classic Jeremy Broun chair design (1979) using massive halving joints

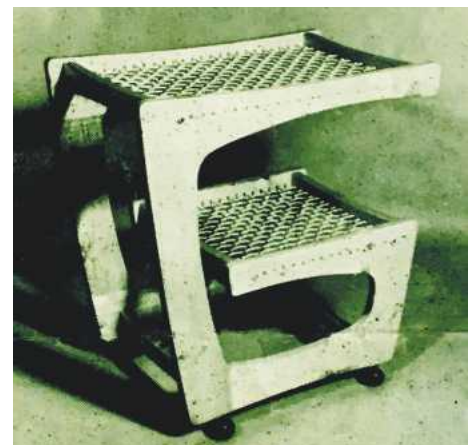


10 A cross-member with routed loose insert adds to the overall strength of the chair

Although my furniture was under the spotlight for several decades at major exhibitions, no journalist or critic ever picked up on my unconventional jointing method that depicted my style. The fact that I'm the first person to write about it in 2021 suggests there's an existing snobbery in furniture making that halving joints are a carpentry joint and therefore not worthy of investigation. There may have been whisperings at exhibitions of course... The word permanent is relative, but they've stood the test of time and are fetching good prices in auction houses today.

The all-important relationship between nature and technology points to the geometry of the massive halving joints, which is crucial. If the glued surface area is large and the wood wall thin, the gluing of adjacent grain can stand the test of time provided the wood was dry enough for a proper curing of the glue. In my experience, straight-off-the-saw glue surface aids the bond. Of course, the overall strength of the chair relies on the cross-members.

My Kangaroo Rocker pictured overleaf, of which several versions have been made in elm and ash, uses a massive halving joint for the cantilevered structure. The third member of the side profile



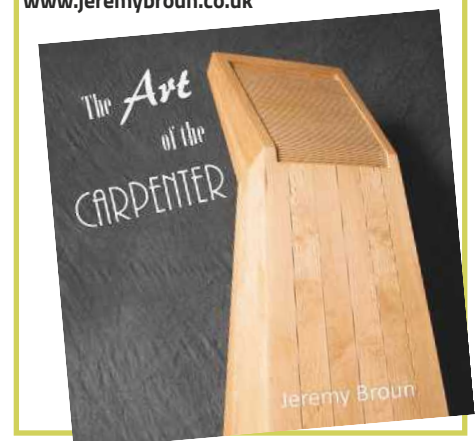
11 A tea trolley designed by myself and made from pine in 1973, using massive glued halving joints

is edge-jointed with a cross-grained solid wood insert. The chair has a minimal number of components and early versions – in 1980 – were pack-flat using scan bolts. My rocking chairs haven't been tested in a laboratory but by prototyping, usage and observing the complex forces that are borne on chairs in particular. Consider also the fact a rocking chair has a moment of force wherever the position of the rock is and the tapering of the rocker isn't just a question of aesthetics.

Something that's always in the back of my mind, however, is advice given to me back in 1976 by the late Alan Peters: "Go to a museum where furniture has survived for centuries and see how timber behaves." ✂

### FURTHER INFORMATION

An inspirational book full of woodworking innovation over half a century is available from [www.jeremybroun.co.uk](http://www.jeremybroun.co.uk)



13 The same 1981 chair, photographed in 2021



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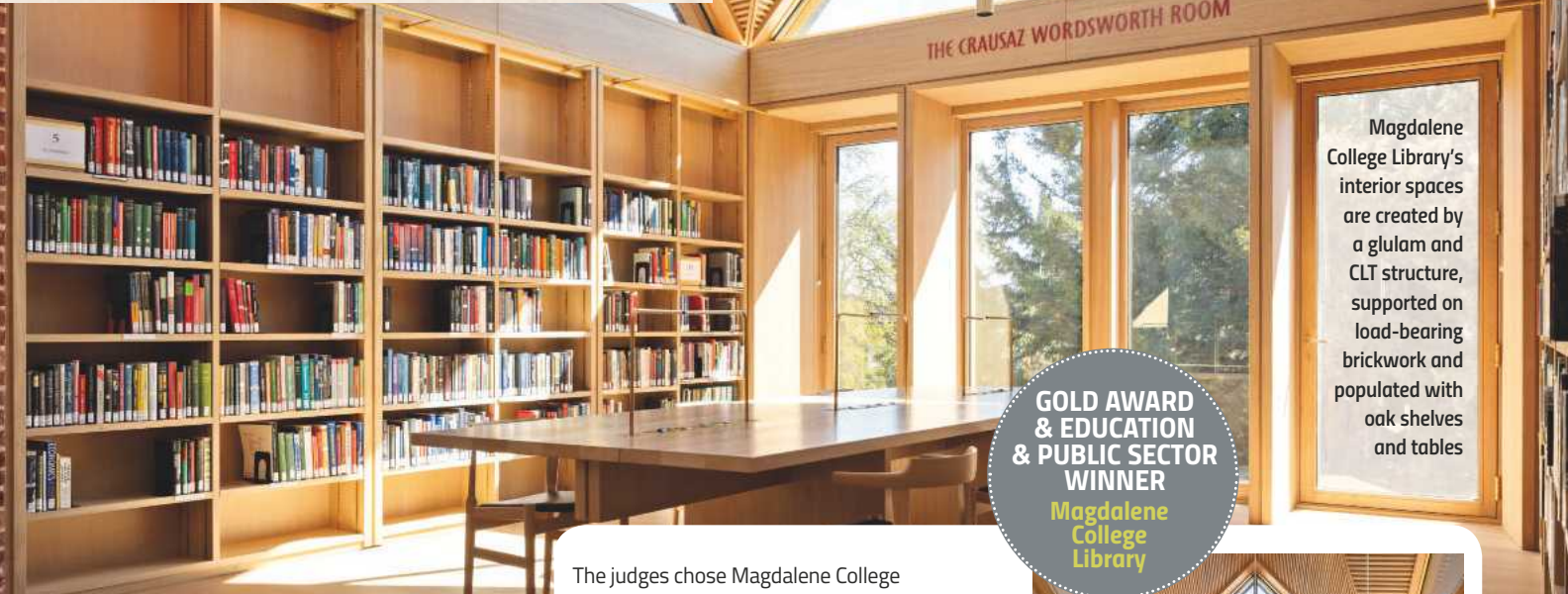
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# WOOD AWARDS WINNERS 2021



Magdalene College Library's interior spaces are created by a glulam and CLT structure, supported on load-bearing brickwork and populated with oak shelves and tables

**GOLD AWARD  
& EDUCATION  
& PUBLIC SECTOR  
WINNER**

**Magdalene  
College  
Library**

Six structures and two product designs were recently announced as the **Wood Awards 2021 winners** at a ceremony held at The Building Centre, London

**E**stablished in 1971, the Wood Awards is the UK's premier competition for excellence in architecture and product design in wood. Winners of the 2021 Awards were recently announced and comprised of six structures and two product designs.

Free to enter, the Wood Awards aims to encourage and promote outstanding timber design, craftsmanship and installation. An independent judging panel visits all shortlisted projects in person, making this a uniquely rigorous competition. The Awards are split into two main categories: **'Buildings'** and **'Furniture & Product'**. Within the Buildings category are five subcategories plus a Structural Award. Furniture & Product is split into **'Bespoke'** and **'Production'** and the **'Gold Award'** is given to the project deemed by the judges to be the overall winner of winners. ✕

## FACT FILE

**Location:** Cambridge

**Architect:** Niall McLaughlin Architects

**Structural engineer:** Smith & Wallwork

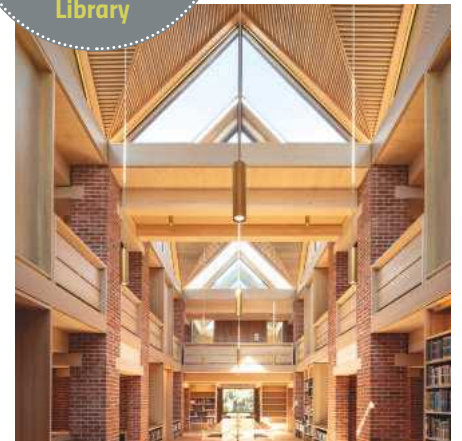
**Wood species:** Spruce (Switzerland and Austria); oak (Switzerland, Italy and Croatia)

The judges chose Magdalene College Library as this year's Gold Award and Education & Public Sector category winner. Judge Jim Greaves commented: "Magdalene College Library is a tour de force of architectural design and achievement. The reading rooms' different forms are beautiful and experienced sequentially as you're led through the building. The brick, timber and stone has been exquisitely designed with a thorough understanding of their intrinsic qualities."

Magdalene College Library is the first substantial addition to the main college site in over 50 years. Built alongside the Grade I listed Pepys Library, it's an arrangement of simple brick volumes with timber windows and pitched roofs that echo the college's gabled architecture. Interconnecting rooms lined with bookcases, reading desks and galleries are arranged on a tartan grid between linking passageways. Three main reading rooms organise the principal circulation route, from the three-storey



The roof is a grid of timber lanterns with glazed gables separated by wide internal gutters



The new library is an arrangement of simple brick volumes with timber windows and pitched roofs that echo the college's gabled architecture

entrance hall to a double-height central reading room, up to a long single-height room at the top of the building. The stepping of these spaces in section is followed by the stepping of the plan form, allowing the building to address the differently scaled garden spaces either side. Interior spaces are created by a glulam and CLT structure, supported on load-bearing brickwork and populated with oak shelves and tables. All key features are perceived as an interwoven set of elements: roof lights, columns, floor beams, shelves, windows, desks and balustrades form a coherent warp and weft throughout the space. The roof is a grid of timber lanterns with glazed gables separated by wide internal gutters. The lanterns limit glare and overheating while bringing light into the plan. The roof lanterns are supported by brickwork chimneys that serve to provide fresh air circulation.



**COMMERCIAL & LEISURE WINNER**  
The Alice Hawthorn

The Douglas fir framed buildings use authentic agricultural building materials, including galvanised corrugated steel roofing and larch cladding

The Commercial & Leisure winner is The Alice Hawthorn – judge Ruth Slavid commented: “This is modest architecture in a highly achieved manner, with everything carefully thought through. It achieves the desired agricultural character, but this is an agricultural building with a level of sophistication never seen before. The result is a series of delightful buildings where all the judges who saw the project would love to stay.”

In medieval times, Nun Monkton was an important river hub with many travellers staying overnight. In recent years, the village’s last remaining pub, a critical community meeting point, had come under threat.

This community-led project transforms the pub’s sustainability with the addition of 12 guest bedrooms, eight of which use an entirely timber frame construction centred around a new courtyard. The design takes its inspiration from the Norse ‘garth’ – ‘grassy cloister’ or ‘clearing in the woods’ – to create a sense of quiet enclosure and notional extension of the village green being a place of gathering.

**FACT FILE**

**Location:** Nun Monkton, North Yorkshire

**Architect:** De Matos Ryan

**Structural engineer:** Price Myers

**Wood species:** Douglas fir (UK); larch (Siberia); poplar plywood (Spain)



**SMALL PROJECT WINNER**  
Built: East Pavilion

The pavilion is an assembly of three elements, each crafted in a local factory



**INTERIORS WINNER**  
St John Street

Bookshelves and hidden storage have been incorporated within a precisely calibrated array of vertical and horizontal elements

**STRUCTURAL AWARD WINNER**  
The Welcome Building  
RHS Garden  
Bridgewater

The Structural Award winner is The Welcome Building RHS Garden Bridgewater, chosen from all the shortlisted buildings. Judge Andrew Lawrence commented: “An important new public building that uses the well detailed timber structure as the architecture’s centrepiece. The structural solution provides for the necessary long spans and openness, while creating a warm and dramatic interior space.”

The design is a horizontal composition that responds to a commanding horizon defined by the elevated canal and low-lying landscape, creating a linear strike in the landscape. All public

elements are contained under a single overarching glulam timber diagrid, supported on structural glulam trees. The roof extends beyond the enclosure to the north and south, blurring the edge between building and landscape, where it turns up and down at its edge, responding to the location of entrances, expressing specific uses, framing views and forming solar shading.

**FACT FILE**

**Location:** Manchester

**Architect:** Hodder + Partners

**Structural RoC Consulting**

**Wood species:** Siberian larch (Russia); European spruce (Germany/Austria)

The horizontal form is broken by projecting timber boxes that sit below the main roof line and house prescribed uses such as kitchens, WCs, offices and classrooms



Built: East Pavilion is this year's Small Project winner – as judge David Morley said: "We all know what a Belfast sink is, but few of us knew what a Belfast truss was until we were presented with this modest project. It deserves recognition for how it uses timber to positively engage the community as a flexible place to move through, meet, mend bicycles or, initially, to hold an exhibition to remind the community of its heritage."

The site has a rich industrial history, and the Belfast truss represents the area's history of manufacturing ingenuity. Originally designed to make use of waste ship building timber, the Belfast truss also inspired the team to make careful use of resources. Traditional craft skills combined with innovative technologies created bespoke building components that could be rapidly assembled on site. 1:1 scale prototypes were CNC produced to develop the design of each truss and joint. The entire roof structure was assembled in the factory before being dismantled and transported to site.

## FACT FILE

**Location:** Belfast, Northern Ireland  
**Architect:** OGU Architects + Donald McCrory Architects  
**Structural engineer:** O'Connor Sutton Cronin  
**Wood species:** Accoya

The Interiors winner is St John Street – judge Jonas Lencer commented: "I was impressed by the light touch interventions, which gave the warehouse apartment a new identity. The project stands as an example for continued use of a long-lasting, but carbon intensive brick and concrete structure, supported by high quality timber interiors."

This large Victorian apartment was acquired as an empty shell with an industrial palette of exposed brickwork and concrete, and has been reimaged as a warm, inviting home that retains the building's industrial character. A series of contemporary interventions are distinct from the existing fabric, with carefully crafted joinery running throughout. The apartment opens directly into the library space, a rectangular room lined entirely in solid oak joinery.

## FACT FILE

**Location:** London  
**Architect:** Emil Eve Architects  
**Main contractor:** Tuga Contractors  
**Wood species:** European oak; birch ply (Latvia); Accoya



Interesting design features include the eaves, which were inspired by thatched roofs

The judges selected The Boathouse as the Private winner, which judge Kirsten Haggart described as: "A fabulous hand-built home with a wonderful story. The use of local materials, except for the two Canadian spruce trees, and local labour overseen by the owner, a craftsman with attention to detail and a rigour in his approach, make this a worthy winner."

This practical family residence respects the outstanding natural beauty of its surroundings and looks out over the Salcombe Estuary. Natural materials are at the heart of the project. Geometry and materials are expressed in different ways on different floors. Below-ground, the emphasis is on stone and natural curves, from a curved bench and coat rail to curved doors. Above-ground is straight, making use of timber and deliberately man-made materials.

## FACT FILE

**Location:** Devon  
**Architect:** Adams Collingwood Architects  
**Structural engineer:** Paul Carpenter Associates  
**Wood species:** Douglas fir; yellow cedar; Sitka spruce (Canada)



**FURNITURE & PRODUCT**  
**Bespoke winner**  
**Gayles Farm 5**



The piece has a flowing appearance, made up of thousands of small oak tiles glued to an open weave cotton twill

Gayles Farm 5 is this year's Bespoke winner. The judges were impressed by the piece's sculptural presence and the way in which it celebrates movement.

This highlights the material's preciousness and draws the viewer in to examine its form as well as quality of the individual pieces.

This room divider was created to further Wycliffe's exploration of textile techniques and characteristics using wood. The piece has a flowing appearance, made up of thousands of small oak tiles glued to an open weave cotton twill. The wooden curtain is hung on a hinged, three-panelled oak frame with hemp rope and cleats and can be height adjusted. The form is dictated by how the tile construction hangs over the supporting uprights, like a sail held by a mast. The tiles were cut from discarded oak fencing retrieved from the South Downs. The variety of colours and textures is explained by the various ways in which the timber reacted to weathering. Gayles Farm 5 serves as a great example of the many ways in which timber responds to its environment.

**FACT FILE**

**Designer/manufacturer:** Wycliffe Stutchbury  
**Species:** European oak



This room divider was created to further Wycliffe's exploration of textile techniques and characteristics using wood

**FURNITURE & PRODUCT**  
**Production winner**  
**Iso-Lounge Chair**

The orientation of veneer layers and their thickness was tested over many months in order to push the limits of plywood



Plywood was the only material that would follow the cantilevered design's curve

Iso-Lounge Chair was selected as this year's Production winner. The Furniture & Product judges were particularly impressed by the standard of projects in this category and praised the Iso-Lounge Chair's accomplished making and extreme comfort. Judge Corinne Julius commented: "It has surprising merit in that it's a piece of sculpture that disappears when sat on."

Jasper Morrison looked to Isokon's archives and was particularly inspired by the brand's original logo – Gerald Summers' Bent Plywood chair with its single flowing plywood surface, and Rietveld's Zig-Zag chair. Iso-Lounge's cutting-edge design began life as a single sketch, where the hand flowed from the back of the seat to the floor. Plywood was the only material that would follow the cantilevered design's curve, which relies on highly technical production to create balance and support. More than four complete prototypes, alongside many prototype sections, were made over the course of a year to create a piece that offers total support and maximum comfort. Where strength is needed, there are more layers; where it needs to flex, there are fewer. The chair has been honed to make it incredibly responsive. The orientation of the veneer layers and their thickness was tested over many months in order to push plywood to its limits. A very simple basis of an idea has been executed as purely as possible. The chair is constructed from a single pressing consisting of 16 layers of veneer. Integral to the chair is the delicately curved back and tapering seat, created by machining individual layers to a feather edge.

**FACT FILE**

**Designer:** Jasper Morrison  
**Manufacturer:** Isokon Plus  
**Wood supplier:** Capital Crispin Veneers  
**Species:** Silver birch (Russia); European beech; oak (Germany)

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**A-Z**

# WOODWORKER'S ENCYCLOPAEDIA **PART 35**

**Peter Bishop** is cracking on through the Ss with loads of odd and interesting stuff



Cedar shingles and shakes are renowned for their insulation qualities...



... dimensional stability and natural resistance to the elements

## Shakes & shingles

These are wooden roofing tiles, usually made from western red cedar, which can be sawn or split to make the tile. Generally tapered, they can be a combination of sawn on one face and split the other. Something we don't see too much of in the UK, but very popular in North America.

## Shellac

Shellac is a natural sealer and finishing product. It comes from a resin secreted by the Lac beetle onto trees in Indo Asia.



Shellac is available in a wide variety of colours

It's collected and processed into dried flakes, which when mixed with alcohol, makes the lacquer. It can be used as a sanding sealer – the first coat to seal off the pores, or as a final finish after several layers. It produces a high gloss varnish not dissimilar to French polish.



Shiplap is a tongue & rebated board – 12 x 120mm

## Shiplap

This is a cladding for buildings, which is laid horizontally from the bottom up, just like weatherboarding. In this instance, the shiplap is a moulded profile usually with a scalloped top edge, which is then covered over with the bottom, rebated edge. Also like weatherboarding, it should be fixed with only one nail per stud so that it can move, swell and shrink during the seasonal changes.

## Shipping dry

These are packs of lumber that are sufficiently dry to be 'shipped' – transported from the source country without risk of fungal attack. In reality, it means that the wood is pretty wet and should be dried upon arrival if at all possible. ▶



Shipping marks indicate the quality of sawn timber

**Shipping marks**

Countries and individual sawmills will often mark the ends of their planks with an identification mark. On hardwoods, this tends to be a combination of simple colours with, perhaps, stars or dot shapes. Softwoods are more complex and detailed. You should find the producer's name, abbreviated, and the quality marks tell you what to expect in the pack. With practice, a glance will tell the experienced handler what each pack is and where it came from.



Veritas shooting board

**Shoot, to shoot, shooting board & plane**

This is the art of 'shooting' a square edge or end using a specially designed board and plane. When hand planing, you might wish to use a shooting board to create a perfectly square edge or end. The shooting board jig holds the piece in place and allows the plane to sit at right angles to it. It helps to avoid 'break out' when planing across the end because the exit point is supported. Wood or steel-bodied planes are used but some speciality models are designed solely for shooting.

**Short-grain**

Short-, cross-grained wood where the fibres might fracture with little splitting.

**Shorts**

A phrase mainly used in association with hardwoods. It means anything below about 1.8m (6ft) long.

**Shot holes**

These are worm holes in wood that are slightly larger than the furniture beetle examples. The holes are made by the powderpost beetle – *lyctid* – which, in its various shapes and sizes, can be found in the UK, US and tropical countries. We associate 'shot holes' more with imported tropical hardwood where the holes may vary in size from about 1.5 up to 3mm in diameter.



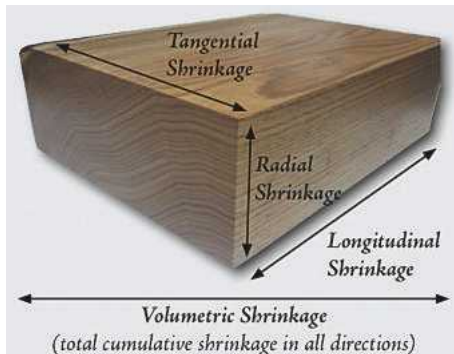
Emergence holes for adult powderpost beetles are round and 1/16-1/32in across

**Shoulder & shoulder planes**

We tend to associate this word with tenon joints. The 'shoulder' or shoulders are the root of the tenon and fit against the face of the mortise. There are 'shoulder' planes, but most of us will try and cut them cleanly with a fine-toothed saw or tidy up with a paring chisel.

**Show wood**

A phrase used by upholsterers in the main to describe the wood that's showing. So 'show wood' will be, for example, the polished arms or legs on an otherwise upholstered piece of furniture.



Dimensional shrinkage in wood



Radial cracks in elm and maple logs

**Shrinkage**

Wood shrinks as it dries. Due to its cell structure it also shrinks in different proportions along each direction. Longitudinally, in the length, it hardly shrinks at all. The fibres are end-to-end and don't shrink. It's only when they're deflected that the impact of shrinkage in the cell walls might shorten a length. Because there are more cells radiating from the centre out, the radial shrinkage is less than the tangential shrinkage. Having cut planks from a log, the effect of shrinkage can change the shape of each piece depending on where it was cut from. As long as you understand what's going on, you can make allowances for the current or potential future shrinkage factors.



Concrete shuttering by B A Boyle & Son

**Shuttering**

This is formwork that holds in place concrete, which is being laid horizontally or vertically. It will often be made from timber or timber products, but metal systems exist for more complex shuttering.



Captain William Smith House at Minute Man National Historical Park – a restored saltbox style house with unpainted clapboard siding

**Sidings**

This is one of many names we have for exterior cladding on buildings. Sidings are also known as weatherboards, clapboards and shiplap, etc.



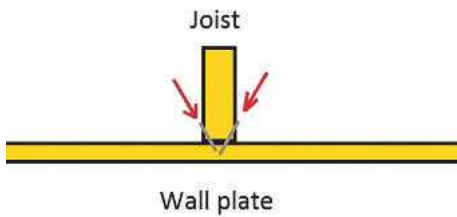
Bespoke oak window board by Earthy Oak

**Sill**

The incorrect way in which to spell a window 'cill'. The sill, or cill as it should be, is the lower part of the window frame – the section that throws off water at the bottom. It's often confused, and misdescribed, with a window board, which is a separate piece added to the frame on the internal side.

**Skew nailing**

A technique used to drive nails into a joint at an angle, on the 'skew', when it's the only



To skew nail timber together isn't just a method to achieve a good strong fixing; it can also be used to straighten up timber that's twisted or just too stubborn to be/stay where it's supposed to be

way in which to get a good purchase. Often used when butt jointing studding, it requires a bit of care because you can easily knock stuff out of plumb.



Skids/bearers under stacks of drying timber

### Skid

A 'skid' is another name for a bearer, which is put under pieces or stacks of wood. Using these makes it easier for the stuff put on them to be picked up by hand or machine. It also keeps it up out of the muck and dirt.



Large Victorian skirting board – 8.5in deep

### Skirting board

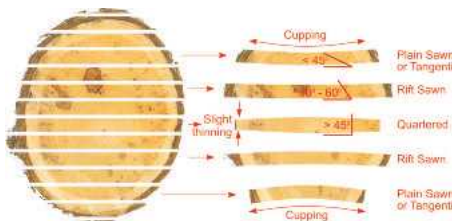
The finishing trim that runs around the bottom of an interior wall. Skirtings will be plain or moulded, solid wood, from particle boards or even plastic. Some will be designed so that services such as water and electricity can be hidden behind the face.

### Slabbing, slab edging & slabs

These are all conversion mill terms. Slabbing is squaring off a log; slab edging is the outside cuts when creating a square or other general log conversion; slab wood is the falling, outside pieces of, basically, waste with little use for anything other than firewood. Resaws – the secondary conversion bandsaws – might also be called a 'slab saw' depending on where you are in the UK.



Slab wood generated by the MK Logging & Lumber sawmill operation



Three types of board are produced by through and through sawing, one of which is plain sawn – aka slash, flat or crown sawn

### Slash sawn

Basically the same as a through and through cut log. One of the simplest ways in which to turn a log into lumber.

### Slats

Long, narrow and thin pieces of wood, which may also be called 'laths'.

### Slicer

A machine used in the veneer production trade to slice rather than peel.

### Sliver

A small or fine splinter of wood, which is either torn or cut away.



You can build your own slot mortiser, both simply and economically

### Slot mortise

When cutting out mortises by hand or with a powered mortise chain or chisel, we tend to have square ends. Slot mortises are when these ends are rounded. There's a number of ways in which we can cut them apart from the factory-based commercial machines. A round cutter set into a router can produce a slot mortise. Jigs can be bought or made into which the routers can then be fitted. On some multi-function, universal machines that can saw and plane, etc. there'll often be a driven spindle and chuck. Into these can be fitted a slot mortise cutter and the

workpiece, in a side jig, slides back and forth to create the slot. Hand-held machines, similar to a biscuit joiner, can make different sized slot mortise holes. Here you'll make two holes and fit a loose tenon to complete the joint.

### Slot screwing

This is a little used technique that elongates a screw clearance hole. The idea is that the primary piece being fixed to the secondary piece will be able to move rather than split.

### Smoothing plane

As the name suggests, we use hand smoothing planes to create a finished surface. They come in a variety of sizes with metal or wooden bodies. True smoothing planes are the shorter versions and may have narrow or wide bodies.



Veritas No.4 1/2 smoothing plane with O1 blade, from Wood Workers Workshop



A smoothing plane can do everything a block plane can do and more – from removing machine marks and trimming parts to size, to edge jointing and final surfacing

### Snedding

This is a forestry phrase that refers to the practice of removing branches. This might be from standing trees, but mainly from felled logs.



Preparing a log using a chainsaw, or snedding

### Soffit

The underside of stairs, arches and, in particular, the closed in portion under the overhanging eaves of a roof. ✕

### NEXT MONTH

Peter continues on through the Ss, exploring the meaning of terms such as spiral grain and sprigs

# Emerging BOWL

Colin Simpson opts for something a little more abstract – a turned, well-polished bowl that seems to emerge from another piece of wood



1 Mark a centreline around all four faces and the centre of one face



2 Use the tailstock to centre the piece and glue it to a faceplate



3 Make pull cuts to start shaping the outside...



4 ... using the bottom wing of the gouge

**T**his project is a little different to the norm, as it's not entirely round. While perhaps not to everyone's taste, this piece is sure to be a talking point, and people, including other woodturners, will wonder how it's made. Here's the secret...

## Turning the hemisphere

You can of course make this piece any size you like, but some of the turning will be out of balance, so I suggest you start small and work up. I used an old oak fence post – 100mm square and 170mm long. The outside of the fence post was nicely weathered and I liked the idea of a well-polished bowl coming out of this worn texture. Draw a centreline all the way around the piece – in my case 85mm from the end (**photo 1**) – which will help when it's cut in half. Mark the centre of the width on one face, then mount a scrap piece of wood on the lathe to act as a sacrificial faceplate. I used an offcut

of kitchen work surface. Place your workpiece up against this and bring the tailstock up to the centre of the face you've marked; this will ensure the work is centred on the faceplate. You can then hot-melt glue the workpiece to

the faceplate (**photo 2**). When the glue has cooled, remove the tailstock and start turning the bottom of the bowl. You're aiming to turn as perfect a hemisphere as possible. Any discrepancies will show up on the rim



5 A push cut helps to flatten the base



6 Swap to a small spindle gouge for finalising the shape...





of the finished bowl. The diameter of the hemisphere must be slightly smaller than the width of the workpiece, so, in my case, I turned a hemisphere 95mm in diameter.

Start with a fingernail profile bowl gouge and take light cuts to remove the waste (**photo 3**). **Photo 4** shows the same cut from a different angle – I've actually swapped hands so the camera can see the cut. Note the tool is well over on its side and the shaving is coming on the lower edge, just away from the tool's tip. You'll be cutting more air than wood at this stage so it's important not to push heavily with the bevel. I kept switching between this pull cut and a push cut, as shown in **photo 5**. The push cut helps flatten off the base but it's a difficult one to achieve due to the amount of air you'll be cutting. When I neared the finished shape, I changed to a small spindle gouge



7 ... and keep offering up a template to ensure accuracy



8 Sand and polish the hemisphere



**9** Use a bandsaw to cut the piece in half – centre lines drawn earlier will help here

(**photo 6**) and kept checking the profile with a template I'd cut until I was happy with the shape (**photo 7**). You can then sand and finish the hemisphere (**photo 8**).

### Finding the centre

To remove the piece from the faceplate, put a chisel between faceplate and workpiece to break the glue joint. Cut the piece in half on the bandsaw (**photo 9**). The next step is a little trial and error. You need to find the centre of a circle that will give an even rim thickness. Keep moving the point of the compasses until you achieve this (**photo 10**). Place the piece back onto the faceplate, bring the tailstock up to the centre of the circle you've just drawn and hot-melt glue the piece again (**photo 11**). It's also a good idea to glue a wedge in place under the bowl part of the piece (**photo 12**).



**12** Glue in a supporting block under the bowl part

Allow the glue to cool, then flatten the top surface using a bowl gouge in pull-cutting mode (**photo 13**). I wanted the rim of the bowl to emerge from the top of the piece as well as from the side, so I needed to lower the rest of the top. Stop the lathe and draw a circle the same circumference as the bowl you've already turned (**photo 14**). My pencil line was a little larger, but you can always creep up on it to make it smaller. Next, use a parting tool to cut a groove just to the left of this pencil line (**photo 15**). I used a hardwood scraper to flatten the rest of the waste wood (**photo 16**).

### Hollowing & scorching

The next step is to hollow the bowl, and in this orientation, you'll be hollowing end-grain. Drill a hole in the centre of the bowl using a spindle gouge or twist drill in a Jacobs chuck (**photo 17**). Once you've drilled your hole,



**13** Flatten the top surface using a pull cut



**10** Use a pair of compasses to find the centre of the bowl. This involves a bit of trial and error



**11** Use the tailstock as before to centre the piece, then glue it to the faceplate

use the spindle gouge for the hollowing. Start with the gouge about 2mm inside the hole with the flute pointing towards 10 o'clock. Swing the handle away from you in an arc (**photo 18**). Repeat this action, using the gouge's bottom wing, going a little deeper and wider with each successive cut. After hollowing with the spindle gouge, use a round-nosed scraper to clean up the inside shape of the bowl (**photo 19**). Use the scraper with the handle held slightly higher than the cutting edge and take very light cuts.

I mentioned earlier that I liked the idea of a smooth bowl emerging from a textured piece. The problem was that I now had two clean cut surfaces that should look like an old, weathered fence post. I decided to rectify this by carrying out a little light scorching.

Remove the piece from the lathe and mask off the areas you don't want to burn. Masking tape gives limited protection and also burns



**14** Mark the circumference of the outside of the bowl's rim



15 Use a parting tool to cut a groove on this mark...



16 ... and a hardwood scraper to remove the waste wood to the left of this groove



17 Drill a hole in the centre of the bowl with a spindle gouge...



18 ... then hollow from this hole, cutting towards the rim



19 Make gentle cuts with a round-nosed scraper to clean up the end-grain



20 Scorch the areas that need texturing using a small gas torch...

itself, so take it easy with this process. I used a small pencil burner to scorch the wood (photo 20), then brushed off the carbon with a rotary wire brush (photo 21). This process did remove some of the softer spring growth, but it still didn't look like the original weathered faces

of the fence post, so I decided to use my pyrography machine to enhance the effect (photo 22). Once happy with the result, I gave the piece another light brush, using a soft bronze brush to remove any carbon deposits, before treating the weathered

faces to a coat of Danish oil. The oil darkened these areas, which is the effect I was looking to achieve, and gives a better contrast against the light, polished area of the bowl. I must admit that I was rather pleased with the end result. ✂



21 ... then wire brush these areas



22 Further texturing can be achieved using a pyrography machine



23 The completed emerging bowl should look something like this



# LETTERS

## ★ LETTER OF THE MONTH

### ADJUSTABLE MUSIC STAND

Hi Tegan,

I thought you might be interested to see the piece of work I finished today – an adjustable music stand in American black walnut. It's modelled on some antique ones in my family home. They used a turned column but I don't have the equipment for such a long turned piece – or, at present, the skills. I made mine with a square lower section, morphing into a slender octagonal upper section where the desk is mounted.

It's part of my skills development programme, trying to move away from the traditional square cabinetry into something more organic. Best wishes, **Michael Forster**

*Hi Michael, thank you for sharing your music stand design with us – it's a really beautiful piece and the American black walnut is stunning with its lovely grain patterning. Adapting the design to make use of your current skillset and finding workarounds is a great idea. I really like the route your work is taking and wanting to develop and broaden your expertise in other areas is certainly commendable. I think we could all benefit from taking a leaf out of your book! Best wishes, Tegan*



Michael's adjustable music stand in American black walnut, featuring a square lower section which morphs into a slender octagonal upper section



An advert from the 1955 issue showing the Wolf No.10 set bench planer

Ron made the Land Rover model shown here after seeing Peter Dunsmore's article in the December 2020 issue

## THE GIFT THAT KEEPS ON GIVING

Hi Tegan,

I was so taken by the cover of the December 2020 issue showing Peter Dunsmore's Land Rover model that I just had to make one. I gave it to my son-in-law for his birthday as he's currently rebuilding a Landy of his own, and he loved it! In his article, Peter said that he had so much



Ron chose to modify and strip back the original Land Rover design and get creative with the colour schemes



*Hi Ron, many thanks for your email and it's great to see the Land Rovers making another return, but this time in such bright colours! They look fantastic and great to hear you had so much fun making them. Thank you also for sharing the 1955*

*advert – as you say, this machine isn't for the fainthearted and I'm not sure what today's health and safety laws would make of it! Let's see if anyone here has ever used or encountered one. If so, please get in touch and we'll share your stories in the next issue. Best wishes, Tegan*

## KNIV SHEATHS

Dear Tegan,

With reference to Simon Frost's interesting test on Moraknivs in the November 2021 issue, I'd like to offer a comment regarding the sheath. In the past, Mora were known for making seaman's knives. I was given mine over 60 years ago while an apprentice, and still have it to this day. The birch handle and sheath are identical to those shown in the photos. As can be seen, the sheath is intended to be worn on a belt. It's simply designed to grip – to discourage the knife from falling out and embarrassing the owner by not being there when needed! While perhaps not an appropriate home for a carving knife used in a static environment, I'd suggest that the sheath is in fact well designed for its original use. The knife is also excellent and the laminated steel blade, with occasional encouragement from a friendly whetstone, still maintains a usefully sharp edge. Like me, it's long since come ashore and now hangs in my workshop ever ready for immediate action.

Best regards, **Nigel Groves**

*Hi Nigel, many thanks for getting in touch and for passing on your expert knowledge on these knives. I have to admit that I never knew such a thing existed, but every day's a school day! It's great to now know the background of the Morakniv and as you say, in the correct context, the sheath is indeed very useful. I will also pass this information on to Simon, who I'm sure will be very grateful for your feedback. Many thanks again for your email. Best wishes, Tegan*



**Nigel's Mora seaman's knife, which has been in his ownership for over 60 years – shown here with birch handle and accompanying sheath**

## READERS' HINTS & TIPS



Due to major stock issues with the Veritas range, a decision has been made, in conjunction with Axminster Tools, to substitute the original prize for a similar one within Axminster's Rider range. Rider planes represent traditional, quality plane manufacture and feature a ductile iron alloy body, accurately ground sole and carbon steel blade. The new prize – the **Rider No.5 $\frac{1}{2}$ in Jack Plane** – is not only versatile, but also perfect for flattening, jointing and general preparation.

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](mailto:tegan.foley@mytimemedia.com), along with a photo(s) illustrating your tip in action. For more information on Axminster Tools, see [www.axminstertools.com](http://www.axminstertools.com)



## STORING PAINT TINS & CUTTING DOWN ON WASTE

Dear Tegan,

Most people interested in practical skills have continually found that paint, or as they're known technically, surface coatings, are contained in tins with a tight fitting metal or plastic lid.

This type of container is easily opened and facilitates easy storing to ensure the paint is thoroughly mixed before application to a surface. This procedure is elementary and necessary. However, if paint is left on the shelf for an extended period, a skin forms on the surface within the tin.

The viscosity of the paint may have altered calling for viscosity adjustment before use. There is a solution to this problem, however: Simply turn the tin upside down with the lid resting on a surface, rather than the bottom of the tin. This method of tinned paint storage helps to avoid waste, and is one practised by myself for many decades with unflinching success.

It was passed on to me by an old timer – so long, long ago now that I can't remember by whom exactly, where or when.

Recently, a new acquaintance visited my shed/workshop and kindly pointed out that all the paint tins were upside down. Would he like me to turn them the correct way up? Whereupon, I explained why they were upside down in the first place! He'd put my method of paint storage down to old age and 'eccentricity'.

There is an explanation for the lack of a skin that forms on paint stored in tins upside down. When stored in the conventional manner, volatiles within the paint escape into the external atmosphere through a small gap between the lid and the tin carcass. When the tin is turned upside down, however, the paint volatiles are trapped in the space between the paint's surface and the lid's impenetrable metal bottom.

This method of storage would certainly reduce the binning and dumping of paint by a significant amount. Added to which, paint stored in this manner ensures a definite colour match irrespective of how long the tin has been in storage.

I hope this tip is useful and it should help to lessen an ever-wasteful throw-away society. Thanks to you and the team for a thoughtful and constantly stimulating magazine.

Yours sincerely,  
**Mr D Girdler**



**When a paint tin is stored upside down, the paint creates an absolutely airtight seal, which will make it last even longer. The obvious caveat to this is to make sure the lids are sealed tightly prior to storing in this way**



**An example of the skin (crud) removed from the surface of paint when stored to allow volatiles to escape**

## 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  $\frac{1}{2}$ in 30-piece Router Cutter Set, worth over £100.

Simply email [tegan.foley@mytimemedia.com](mailto:tegan.foley@mytimemedia.com) for a chance to get your hands on this fantastic prize – good luck!



## NEW FLEXIBLE CURVE ROUTING GUIDE TEMPLATE ACCESSORY

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

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## AROUND THE HOUSE WITH PHIL DAVY



I may have mentioned this before, but it's amazing how quickly we adapt to certain tools. When the weather's good I often work outdoors, depending on the particular project. If it involves sheet materials, then it's far easier to cut this outside the workshop. Using cordless kit isn't only faster and more convenient than setting up extension cables for mains-powered equipment, but battery tools are generally equal in terms of power and performance, not to mention safer. In fact, it's almost become second nature to reach for that battery jigsaw or circular saw. Cordless routers are increasingly common, a couple of manufacturers recently launching big 36V models with larger capacity shanks.

Thinking about it, there are few occasions over the past couple of years when I've actually used a mains-powered tool. Will we see the gradual demise of portable power tools – with cables attached – over the next decade, I wonder?

### BOOK REVIEW

# MAKING IT WITH ROCKING HORSES

Many professional woodworkers will have fascinating stories about how they got started in their particular craft, the early years honing skills, techniques and gaining experience, the pitfalls of running a business, and so on. Few would probably be brave enough to write about their life in detail, however, revealing the darker times as well as the more upbeat episodes. In this new autobiography, rocking horse maker Anthony Dew bares his soul, at times hitting some pretty low points. From divorce and family tragedy to battling with planning departments, EU bureaucracy, lawsuits and the constant struggle to pay bills, stay competitive and keep the business afloat. Finding workshop space for an increasing number of employees and suitable accommodation for a growing family meant regular upheaval for many years. Then there was the major fire, which destroyed the carving studio and tools, not to mention his will to continue...

But thankfully it's not all doom and gloom, with amusing anecdotes about the many characters encountered on his journey. Having been at the forefront of the rocking horse revival for more than 40 years, Dew reveals a remarkable resilience when the going gets tough. That, together with endless amounts of hard graft and determination.

#### Workshop workhorses

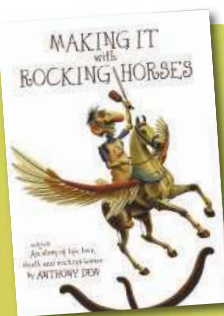
There's an assortment of photos sprinkled throughout the 140-odd pages, mostly with captions but a few without. Woodworkers would've been fascinated to have seen inside the various workshops, in particular pictures of the massive old three-phase machines that eventually replaced the more meagre workhorses. Built by Wadkin and Wilson, these giants barely get a mention, which is a shame, though getting the bandsaw unloaded and through the doorway must have been a huge achievement. An insight into some of the carving tools used would also have been a nice addition.

As you'd hope, there's some interesting facts about rocking horses, too. I didn't realise, for example, that black human hair was used in the early days for manes and tails on Rocking Horse Shop creations, before a rather gruesome source of real horsehair was located. Or that glass eyes could turn out to be so profitable!

Rarely have I read an entire book in a weekend, though this one has been an exception. It's full of hopes and dreams, but in his candid approach, Dew doesn't gloss over the awkward bits, either. If you've ever wondered what it's like to create a business from scratch and be intimately involved for over half a lifetime, this is certainly worth investigating. You don't need to be a rocking horse enthusiast or even a woodworker, either.

#### *The Complete Rocking Horse Maker*

Should you wish to make a rocking horse from scratch, Anthony Dew's earlier book, *The Complete Rocking Horse Maker*, is a comprehensive guide, not to mention a mine of information. This updated edition explains how to build several different styles of beast, from simple hobby horses to traditional Victorian and contemporary laminated plywood rockers. Complete with cutting lists, plans, plenty of photos and full instructions, there's also chapters on timber and tools, finishing and dapping, leather tack and hair, plus history and restoration. Buy both books together and the price drops to £29.99, plus postage.



### Q&A

## FRAME OR LINING?



To keep everything square, nail a batten across a lining near the bottom, plus diagonal corner braces at the top

**Q:** Can you explain the difference between a door frame and a lining, please? I'm renovating an old property which includes improving door openings, but I'm not exactly sure what I need to fit where...

**Ben Tompkins**, via email

**A:** Frames are generally used for exterior doors, while linings are of lighter construction and used for internal work. A frame will usually have a hardwood threshold and is altogether heavier. Alternatively, mild steel dowels can be inserted at the lower ends of the jambs and bedded into concrete to prevent movement. Traditional mortise & tenon joints are used and may be drawbored for strength. In modern houses, a lining simply covers the exposed studwork or brickwork around an opening, with jambs wide enough to allow for plasterboard thickness. Jambs are housed into the head and the lining nailed or screwed in place. A rebate is formed by planting or nailing on battens, known as stops.

Whether you're installing a frame or a lining, it's essential to keep everything square. Nail a batten across a lining near the bottom, plus diagonal corner braces at the top. Linings and frames are often packed out with spacers when fixing to prevent distortion. Jambs must be plumb, so a spirit level is therefore vital

#### THE VERDICT

Written by Anthony Dew, published by The Rocking Horse Shop Ltd

**Price:** £19.99 (plus P&P)

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

**Rating:** 4 out of 5



## WINTER PROJECT: WORKMATE UPGRADE

# WORKMATE REFURB

Phil Davy shows you how to get your old Workmate looking as good as new, just in time for those upcoming spring jobs

Regular readers will know that the Workmate is one of my favourite pieces of kit, so when I accidentally routed a bit too deeply into the jaws recently, I reckoned it was time for some TLC.

### A number of benefits

While a Workmate can never replace a solid hardwood bench in the workshop, it does offer a number of benefits. Jaws are relatively easy to replace if they get damaged, and of course it's compact and portable. On my old model, the jaws were veneered chipboard, which had lasted well. Chipboard isn't a good material to leave out in the rain, though. This had happened once or twice and the jaws had swollen slightly, meaning that the holes were now a bit too tight



**Takes:**  
One day

**Tools you'll need:**  
Tape measure, square, straightedge, drill and stand, Forstner bits, bench plane, router, jigsaw, spanner, wire brush, pliers, marking gauge, nail punch, hammer

for the original Black & Decker plastic bench dogs. I had some spare 22mm birch ply, which seemed ideal for the new jaws. Although the old ones were 19mm-thick, more substantial material increases solidity. In fact, original Workmates were equipped with plywood jaws, the manufacturer switching to chipboard sometime during the bench's long history.

### Tedious tasks

When replacing jaws, the only important dimensions are those for the mounting bolt holes, so check your existing Workmate. Diameter for both bench dog and bolt holes is 20mm, though note that the latter are counterbored. I made my new jaws 75mm longer to increase the cramping area when using G-cramps across the ends.

The really tedious part is preparing the metalwork before repainting. Any Workmate has loads of nooks and crannies in its framework, where sawdust accumulates. A wire brush is essential, although a pressure washer would probably give the most thorough cleaning. So, to brush or to spray? The folding framework is quite complex, so I'd choose spraying any day, even though this can be quite a wasteful process, especially if using aerosols. I used Hammerite Metal Paint (smooth), from Screwfix, which is also available in tins. Strictly speaking, primer isn't necessary when using Hammerite. However, I had a couple of old aerosols, so decided to use these up. Workmates have a habit of losing their rubber feet, and replacements from Black & Decker cost about £3 each. Now there's a challenge for readers!



1 There's plenty of life left in this old Workmate yet. The damaged veneered chipboard jaws can be improved by using birch ply, though you'd lose the graduations



2 Remove the bolts that secure the jaws to the framework. A box spanner is best, although pliers will do. The plastic blocks locate in holes on the underside of the jaws



3 Mark out the material for the new jaws. Birch ply is probably the most stable, although MDF is a cheaper alternative. I made the rear jaw 25mm wider than the old one



4 If you don't have a table saw, cut the ply to size with a circular saw. Cramp a length of timber to the board to act as a straightedge



5 Cramp the two jaws together and plane their edges true with a bench plane, checking with a square. Work in from each end towards the centre to avoid splitting the ply



6 Inner edges of both jaws have a 'V' groove running along their length. It's easiest to produce a groove using a router table



**7** Mark out centres for mounting holes. These need to be accurate, otherwise you'll have problems later when attaching the jaws to the steel framework



**8** Use a 20mm Forstner bit for the bolt and bench dog holes. Cramp the material down and use packing underneath to prevent the ply splitting



**9** Check that bench dogs fit snugly in the holes. If you need to, new ones can be made from close-grained hardwood, turning spigots to fit



**10** Outer corners of jaws can be rounded off for safety. Draw around a suitable coin, then cut with a jigsaw. Finish off with a sanding block



**11** When preparing thin timber, it's handy to have a solid stop to plane against. Rout a groove across one or both jaws, cramping a board as a guide



**12** Sand both faces of the plywood and remove arisises with a sanding block. Apply two or three coats of a suitable satin varnish to all surfaces



**13** Front handles need to be detached so that the threaded rods can be removed before spraying. Use a nail punch on the retaining pins



**14** Remove springs and rubber feet from the folding legs. Clean off heavy rust using a wire brush or sanding. Get into crevices with an old toothbrush



**15** Cover plastic locking levers that cannot be removed with masking tape. Brush away dust and dirt, then wipe over with white spirit. Apply primer



**16** Spray two or three coats of your chosen colour, allowing at least 15 minutes between each if using aerosol. Work in a ventilated area and wear a mask



**17** Clean the threads and treat with a spray lubricant. Remove masking tape, allow paintwork and varnish to harden, then reassemble the bench



**18** Fit the handles, hammering retaining pins through the rods. Add the plastic support blocks and secure both jaws with original bolts



**19** Prepare a piece of hardwood for the planing stop. It should be a push fit in the groove and routed to 3mm deep, or, secure with countersunk screws



**20** Replace the lever springs and check the folding mechanism locks correctly. Add rubber feet and your revitalised Workmate is then ready for action

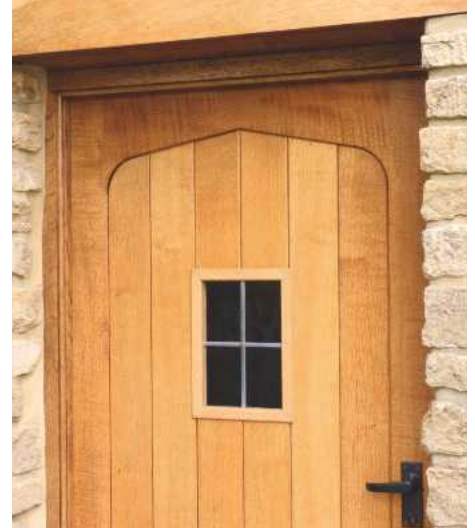


# WINTER PROJECT: GLAZED DOOR PANEL GLAZING OVER...

Phil Davy finally gets around to completing the glazed panel on his porch's oak door, and the result, although simple, is undeniably elegant

**Takes:**  
One day  
**Tools you'll need:**  
Jigsaw, mitre saw,  
router table, bench  
plane, combination  
square, hammer

I'd made an oak door for my porch several years ago, but never got around to completing the glazed panel. A piece of MDF pinned into the opening kept the rain out, but somehow had never looked quite right! The idea was to allow daylight in with a piece of textured glass. Surrounded by oak tongued & grooved boards, the opening needed a small frame before it could be glazed.



### Simple but elegant

To do this, I planed up some 25 x 25mm oak, with enough spare to experiment. This material needed a groove for it to locate on the 15mm matchboard, plus an inner rebate for the glass. A router table is essential for this sort of work, and once happy with the profile, I cut pieces to length with a manual mitre saw. These were bedded against the matchboard with exterior sealant before cutting beading strips for the inside. Once glazed, pin holes were filled and two coats of Rustins satin Flexterior varnish brushed on. The glazing merchant applied self-adhesive leaded strips to both sides of the Flemish glass to form a cross, all for a total cost of £12. Simple but elegant, I think you'll agree...



**1** Carefully cut away sections of loose tongue on the matchboard using a jigsaw fitted with a fine blade



**2** Using a straight cutter, rout a groove on the oak's underside, then form the rebate for the glass



**3** Try an offcut in the opening, adjusting groove depth and width if required. It should be a sliding fit



**4** Once happy with the profile, rout a decorative chamfer along inner and outer edges of the oak



**5** Measure the opening and cut the first frame piece to length. Try it in position and trim if necessary



**6** Continue to fit the remaining pieces, ensuring the mitres are tight. Check for accuracy with a small square



**7** Check the glass for size. Run a bead of glazing sealant around the inside rebate and then insert the glass



**8** Fit oak beads to the glass around the inner frame. These are mitted and fixed with brass pins and sealant ✂

# A DOOR FOR TINKERBELL

Tony 'Bodger' Scott fashions a magical opening in a tree

Ever since *Gulliver's Travels* and *Alice in Wonderland*, children have been fascinated by the very small. Here's a door to allow them access to their own imagination. It can be made out of any offcuts you have – mine uses a scrap of oak flooring, and the left-over end of a plank of meranti.

## Making the door

Taking a scrap of thin plywood, I began by painting on a staircase, which curved up and away from the viewer (photo 1). I used a marker pen to further accentuate the lines. Button varnish poured over the dried paint served to darken the scene and add an air of mystery. Moving to the bandsaw, I used this to cut away the excess plywood, followed by a scrollsaw, which made it easy to cut an appropriately Gothic hole in the meranti to frame the picture (photo 2). On reflection, however, I should have had the grain running vertically rather than horizontally, to match the door surround and limit the risk of moisture later splitting the glue joints. I made the hole slightly smaller than the picture, then traced round the picture on the back of the meranti, and routed a rebate deep enough to set the picture flush. The outside edges of the frame were sanded into gentle curves to echo the home of Bilbo Baggins in *The Hobbit*.

I used the bandsaw to cut my meranti offcuts into strips; these would be used to make a porch roof, door-sill and L-shaped notch for a door-latch (photo 3). Waterproof PVA glue holds it all together, and the whole thing

stands a faerie's wing over 150mm tall.

The oak flooring already had shallow grooves routed along the back, so I darkened these with a felt-tip pen and used the back of the flooring as the front of my door. Two thin strips of the same oak made a couple of reinforcing cross-struts on the door (photo 4). These are held on with dabs of glue and 2mm square pieces of oak tapped gently into 2mm holes drilled through the struts and door.

For the latch, I used a turned knob and spindle, sized to match a convenient drill bit (photo 5). The spindle is glued to a shaped latch-bar, slipped through a hole in the door, and held in place with a glued washer on the inside. To make sure the latch mechanism works, fit the door on its hinge before drilling the hole through the door, or try to shape the

latch-bar. I find it's much easier to first drill the holes for the latch-bar and washer in large thin slices of wood, then shape and sand the slices round the holes.

## Final steps

With the latch fitted, glue on a hat of leaves to act as roof shingles and to mask any gaps between the back of the frame and the tree the door is fitted to. Finally, drill a couple of holes through the frame for mounting screws.

Three wiped-on coats of teak oil afford the door some protection from the weather and should stop the ivy leaves drying out. But, with a little luck and a couple of years of outdoor living, moss and rain should make it even more natural-looking and mysterious. By then it'll be just right to tickle the imagination of Winnie, my third granddaughter. ✂



1 Steps apparently leading up inside whatever tree the door-frame is attached to should fire the imagination of any child who peeps inside



2 A scrollsaw makes short work of cutting a hole that's a little smaller than both the picture and door



3 Meranti offcuts form the door surround – including a latch on one side, a sill and porch roof. Varnish darkens the painting



4 Bracing struts add character to the door. They're glued on and pegged with matchstick-sized pieces of oak tapped into drilled holes



5 A 35mm-long turned wenge spindle fits through three holes – one in the door, the others in a glued-on latch-bar and washer





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# A moment IN TIME

Skeleton clock with finials **TURNING**

Les Thorne's finialled skeleton clock is finished with ebonising lacquer and gilt cream to create a wonderful contrasting effect



Back in 2017, I spent a couple of days demonstrating at the excellent Woodworks show in Daventry, Northamptonshire. Despite being cancelled for the last few years due to the COVID-19 pandemic, this event – which has been going for a number of years – is more of a get together for the local clubs than a trade fair. Of the few trade stands in attendance, a new name I encountered was that of Christopher Milner's Time and Weather Instruments – [www.clocksandbarometers.com](http://www.clocksandbarometers.com). Christopher has been in business for a number of years, but we'd obviously missed each other at various events that we'd both attended in the past. The company supplies all sorts of clock movements and kits, as well as plans and brassware for both woodturners and you flat guys out there.

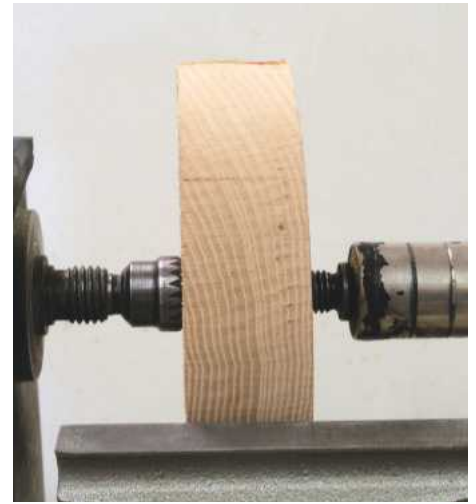
I've made skeleton clocks with students before and they're a great project piece – some interesting techniques can be applied during the turning process, such as offset turning and parting off rings. The design is purely personal, but I wanted to incorporate a coloured piece with the addition of finials. As with many of my projects, you can find different designs online and part of the fun in that is trying to work out the order of tooling and chucking required to make them.



**1** Some timbers just work together and ash and ebony are two great examples. The ash will lend itself to the grain filling colouring technique that I decided to use here



**2** The blank needs to be marked in the centre on both sides – this should be done before it's cut into a disc. The centre finder will work on round timber but it's a little too small to be perfect



**3** Use a large Steb centre in the headstock and a ring centre in the tailstock. Before switching on the lathe, check that the work is running as true as possible



**4** It's important to use a bowl gouge rather than a spindle roughing gouge to work on this side-grain piece. The Tormek jig gives you an easily replicable grind on the tool, and the CBN grinding wheel does seem to give a keener edge in comparison to a normal aluminium oxide wheel



**5** Line up the bevel with the direction of cut and set the speed to around 1,000rpm. A common mistake is to try and push the tool through the wood too quickly; just ease it and allow the timber to cut in front of the edge



**6** You have options on the faces and the right-hand side is completed using a pull cut. The flute of the tool should be pointing towards 10 o'clock with the handle down low; if it's too high, the tool will scrape rather than cut



**7** The left-hand side should be completed using a push cut, using the same flute position but now with the bevel rubbing. Running your finger along the toolrest will help to maintain cutting accuracy



**8** It's good practice to compare the two surface finishes left by the push and pull cuts – in this case, the pull is probably a slightly better finish but is wood dependant. You can then round over the edge a little using a gouge



**9** Be careful when it comes to sanding, as it's possible to heat up the timber, which can lead to cracking of the end-grain. Slow the lathe down to around 500rpm and ensure to keep the abrasive moving across the surface



**10** I chose to offset the clock slightly – around 5mm will create the desired effect. Mark the diameter of the hole for the clock to ensure it fits in place



**11** The hole needs to be accurately drilled through the piece and the drill press is the tool for the job. 30mm is the correct size to suit my pin jaws



**12** Next, mount the blank up on pin jaws. These are an essential part of your woodturning armoury and probably the first additional jaws you should add to your scroll chuck



**13** The central section needs to be removed and you'll need to ensure that the cut you make is straight. Line up a 10mm skew chisel with the lathe bed, keeping an eye on the speed, as the piece is now running out of true



**14** To ensure that the tool doesn't bind in the cut, you need to make a cut on the inside. If you tilt the tool over slightly, then the side of the tool will shear cut the timber and improve the finish as a result



**15** The silver ring requires you to cut a small step on one side. You could measure this, but I just kept making small cuts until the ring fitted in snugly. This ring will hide any problems if you end up with the main hole being a little too big



**16** I decided to go just over halfway with the cut. I did experience a little vibration with the cut through, so probably should've swapped to a tool that gave me a smaller cut rather than the 10mm one used



**17** After turning the blank around on the pin jaws, the diameter of the hole required must be accurately marked on the other side. If you get this wrong, the holes won't line up and the clock will sit at an angle



**18** It's not easy to just cut through, so you need to prepare for the point when the blank becomes two pieces. Lots of masking tape wrapped around the piece will stop the ring flying off and breaking



**19** When you turn the piece around it will invariably run slightly out of true. Here you can see that I've cut through in one area but the piece hasn't come off yet. If you have the luxury of variable-speed, slow the lathe down to around 350rpm at this stage



**20** Quite often you don't always get it right and my clock didn't fit, so I needed to make a jam chuck, which would allow me to re-turn the inside. The flexibility of the MDF allowed me to achieve a really tight fit



**21** I found that I could take quite big cuts and was surprised at how well the jam chuck held the ring. The hole was a little tapered from both sides, so the centre part just needed to be opened out



**22** The ring will sit on a flat, so mark out the thickest and thinnest part of the ring. Do this by measuring, or, if you have one, use your lathe's indexing system



**23** The three finials need to be evenly spaced and a pair of dividers will do this job easily. Experience has told me that they tend to work between 1 and 2 o'clock and 10 and 11 o'clock



**24** Drill 10mm holes in the ring; this will allow you to mount the finials in the piece. You can buy a jig to help with this but if you're careful, it can easily be done freehand



**25** Having access to woodworking machinery in the workshop next door does come in handy. The large disc sander made short work of sanding the flat on my clock's base



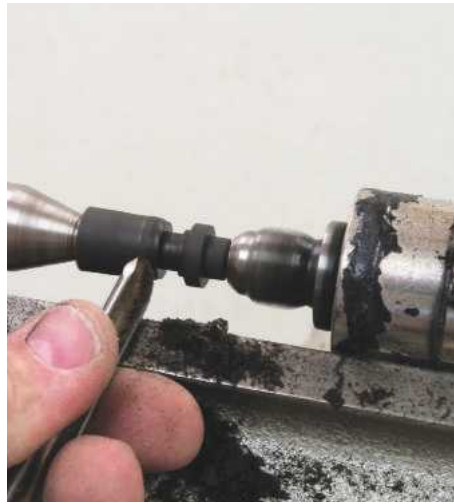
**26** Before any colouring is applied, the ring needs to be sealed with sanding sealer. A screw in the top will allow you to hold it while spraying and you can even make a little stand, as I did



**27** When I first discovered this technique many years ago, I used black shellac polish, but nowadays we have ebonising lacquer, which makes the process much simpler



**28** Mount the ebony between centres, using drives with very small points as they can split the wood when working on pieces this long. Turn a 10mm spigot on one end to suit the holes in the ring



**29** For the shaping, use a small gouge and skew chisel. Due to the denseness of ebony, it's not the most difficult wood to turn and you can achieve a good finish straight off the tool



**30** I'd normally cut down at the drive side until the finial comes off, but ebony can split, so I took it down as far as I dared. The bead above the spigot will sit over the 10mm hole and hide it



**31** Once again, use the pin jaws to hold the 10mm spigot while you turn the top of the finial. You should be able to start sanding the timber at 240 grit, working through 320 and finally 400 to give a smooth surface



**32** I like my ebony to be really shiny and the gloss lacquer gives a great long-lasting finish. Apply a coat then, when dry, cut back with '0000' wire wool before giving it a final spray



**33** Even though I sprayed the ash, the grain was still open and this is ideal for filling with gilt cream. I used silver as it matched that of the clock. Rub it in across the grain, ensuring that all low points are filled up



**34** Remove the excess by rubbing off with a rag. I used lemon oil to act as the lubricant for this process but finishing or Danish oil will do the same job – you can still add a little more gilt cream if required



**35** The grain should now be completely filled with the silver cream. Check for any torn-out grain or scratches left from sanding as these will also fill up with silver, which can make the final project look messy



**36** The completed finalised skeleton clock in ash and ebony should look something like this ✘

# EVERYTHING IN ITS PLACE

Stackable by design, **Patrik Waters'** handy workshop storage boxes will ensure your bits and bobs stay neat and tidy

## MATERIALS & TOOLS REQUIRED



### Materials

- 100 × 1,219mm strip of 20mm thick plywood. This can be substituted with 25 × 100mm or 25 × 150mm common pine from the timber yard. The width of the plywood strip will determine the height of each individual box: 75-150mm works well
- 292 × 292mm square section of 6mm thick plywood. Again, use the size that's most commonly available
- Nails or screws
- Wood glue



### Tools

- **Suggested hand-held power tools:** Circular saw; jigsaw; mitre saw; router
- **Suggested bench-top tools:** Table saw; scrollsaw; mitre saw; router
- Combination square
- Pair of compasses
- Measuring tape
- Flush-cut saw
- Hammer or screwdriver fitted with the appropriate sized bit



I recently built an eight-box set of stackable Makerspace boxes, but these also make handy workshop storage for various tools and odds and ends, allowing you to get organised. This design can be easily made using three power tools – router, mitre saw and jigsaw – and adjusted to suit your space and needs.

The dimensions given here are for boxes made from 20mm plywood. If you use thicker or thinner material for the sides, this will affect the dimensions. It's a good idea to double-check your measurements before cutting.

### Cutting & dimensioning plywood

If necessary, use a table or circular saw and guide to cut your plywood down to 100mm

wide strips and 292mm wide × 292mm tall squares. If neither of these tools are available, most timber yards will usually trim plywood to size using a panel saw. You can also look to join your local Makerspace.

Using a powered mitre saw or hand saw and mitre box, cut the 100mm wide strip to length (**photo 1**). Crosscut two sides at 311mm, followed by the front and rear at 273mm.

### Layout for handle cutout

Use a pair of compasses and combination square to lay out an appropriate looking curve, which will become the handle (**photo 2**), then use a scrollsaw, coping saw or jigsaw to cut this out (**photo 3**).



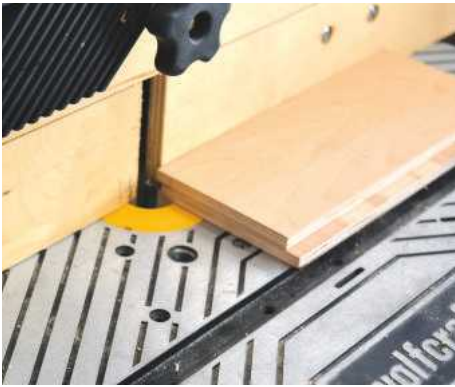
1 Using a powered mitre saw or hand saw and mitre box, cut the 100mm wide strip to length



2 Use a pair of compasses and combination square to lay out an appropriate looking curve; this will become the handle...



3 ... then use a scrollsaw, coping saw or jigsaw to cut this out



**4** Using a hand-held router and guide or a router table, machine a 10mm tall × 10mm wide rebate into each of the box sides

### Cutting rebates

Using a hand-held router and guide or a router table, machine a 10mm tall × 10mm wide rebate into each of the box sides, then adjust the fence or guide to cut a 10mm tall × 16mm wide rebate (**photo 4**). Next, flip the piece over and create the rebate. The side view should resemble a 'Z' and be stepped in appearance, as shown in **photo 4**.

### Assembly

Using a hammer and nails, nail gun and brads, or drill and screws, fix one side to the front and rear (**photo 5**). Align the boards so that the small rebate on each side faces outside the box and lines up (**photo 6**). The larger rebate should face inside of the assembly and also match. Fix the remaining side to the front and rear, to form a square, then trim the protruding ends of the



**5** Using either hammer and nails, nail gun and brads, or drill and screws, fix one side of the box to the front and rear



**6** Align the boards so that the small rebate on each side faces outside the box and lines up



**7** Fix the remaining side to the front and rear, forming a square, then trim the protruding ends of the small rebate to allow the box to stack

small rebate to allow the box to stack (**photo 7**). You can then nail the bottom of the box in place



**8** Nail the bottom of your box in place

(**photo 8**). The final step is to sand and finish your boxes as desired (**photo 9**). ✂



**9** Sand and finish your storage boxes as desired



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# HIDDEN STRENGTH

The lapped dovetail is the most familiar type of dovetail joint – as **Andy Standing** shows, it's used when you want to hide the joint on one side but make it visible on the other

**T**he lapped dovetail's most common use is in drawer construction, where mechanical strength is needed to fix the sides to the front, where you don't want the joint showing when the drawer is closed. It's a demanding joint to cut, similar to the through dovetail, but the added complication of the lap makes it more difficult to clear the waste from the pin members. For an elegant appearance, try to keep the pins as narrow as possible.

Before starting to make the joint, prepare your timber carefully to ensure that the ends are square and the thickness uniform.

**You'll need the following tools:** marking gauge; sliding bevel or dovetail marking template; dovetail or other fine-bladed tenon saw; coping saw; marking knife; try square; bevel-edged chisels; a soft hammer or wooden mallet. ✂



**1** Mark the thickness of the lap on the end of the pin member. Don't make it too thin as otherwise it can break out. Aim for a minimum of 4mm. Run the gauge along the inside face of the workpiece



**2** Mark the face of the tail member, using the same setting on the marking gauge and running it against the end of the workpiece. You can now mark out the tails



**3** Use a dovetail template, or sliding bevel, set to a slope of 1:8 for hardwood or 1:6 for softwood. Mark a line 4-6mm from each edge, then divide the space between the lines by the number of tails required. Mark them down to the gauged line



**4** Fix the tail member vertically in a vice and use a fine-bladed saw to cut out the tails. Keep on the waste side of the lines and be careful not to overshoot the gauged line



**5** Use a coping saw to remove the remaining waste from between the tails. Cut just above the gauged line, then trim carefully down to it using a narrow chisel



**6** Use the tails to mark out the pin member. Be careful to align the boards exactly, with the tail member up against the lap. Use a scalpel or scriber to make the marks



**7** Use a marking gauge to mark the thickness of the tail member on the pin member. Use a try square to carry the ends of the tail lines down to the gauged line



**8** Fix the pin member in a vice and cut carefully down the edges of the tails. Hold the saw at an angle so you can cut down to the gauged line and up to the lap



**9** Remove the rest of the waste with a razor-sharp chisel, taking the finest cuts. Cut across the grain, along the gauged line to start with, then pare out the waste in stages



**10** Lever waste out along the grain, taking shallow cuts as you work your way down. Once the pins are finished, gently tap them halfway into the sockets to check the fit, but don't assemble the joint fully



**11** Tap the joint apart carefully and make any necessary adjustments with your chisel. Apply a little glue and assemble the joint fully by tapping the pin member gently into place

# Coming up in the next issue...

*The Woodworker & Good Woodworking* February issue – on sale 21 January



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### A WOODWORKING LINK WITH THE PAST

Jim Sutherland tells us why, after all these years, his Grandfather's old tools still hold such a central place in his tool cupboard

### FROM SCRAPS TO BEAUTIFUL BOX

Ben Brandt uses aluminium to add a decorative contrast to a lovely box made using walnut with a maple lining



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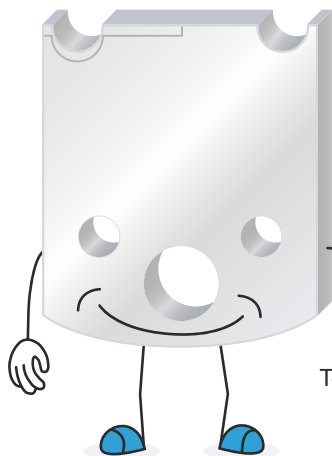
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 TAKE

5

This month's selection includes two cabinet designs: one featuring the gradient effect of a solar eclipse through cleverly cut layers of veneer, and the other based on an iconic painting, with exquisite hand-routed detailing

1



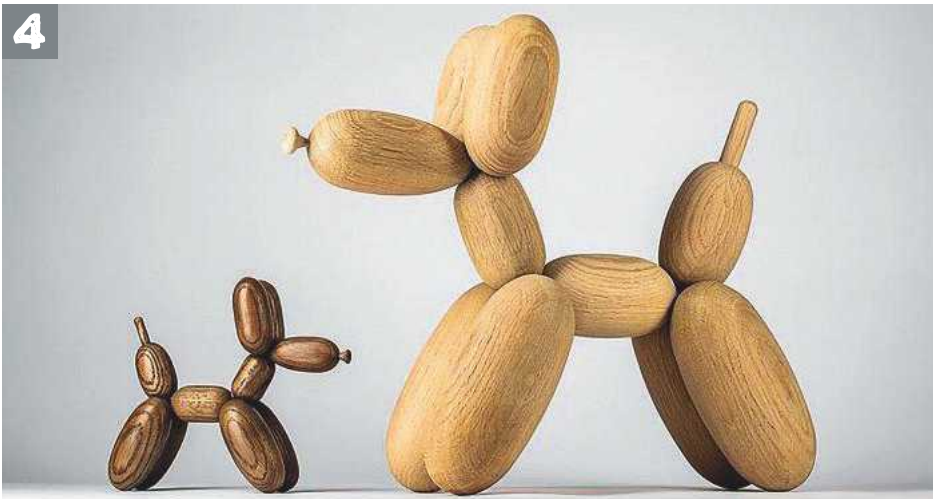
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3



4



1

'Eclipse' low drinks cabinet, designed and made by former [@robinsonhousestudio](#) student Guy Thomson: [@guy\\_thomson\\_design](#). The design concept was to create the gradient effect of a solar eclipse; this was achieved by stack-laminating fumed and unfumed chestnut veneers to create a solid laminate block, which was then routed on a CNC machine to create the desired pattern through the cut layers of veneer. The legs are cast blackened bronze in asymmetrical curved shapes, which mirror the doors' curved pattern

2

'A Slight Smile', 2020, by Michael Mode – turned vessel in Honduras rosewood, ebony, bocote, walnut, purpleheart, pink ivory, mahogany and sumac. This piece formed part of the [@woodsymphony](#) 'Small Treasures 2021' exhibition, which is available to view via the website: [www.woodsymphony.com](http://www.woodsymphony.com)

5



3

'Bridget Cabinet' in black walnut by former 40-week [@williamsandcleal](#) student Chris Burley – [@heliconiafurniture](#) – door design based on Bridget Riley's painting 'Loss'. Hand-routed detail has grooves graduating inwards to create the illusion of the doors curving into the centre. This piece can also be viewed on Chris' website: [www.heliconia-furniture.co.uk](http://www.heliconia-furniture.co.uk)

4

'Ballon d'Og' – large and small, made in oak and smoked stained oak – by [@boyhood\\_design](#) – named after the most prestigious individual award for football players, 'Ballon d'Or', which is presented by French news magazine *France Football*

5

Hand-carved Welsh lovespoon 'Cherry Blossom on Red' by Sean Warburton – [@welshwoodstudios](#) – inspired by the colours of fallen leaves on a forest floor

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