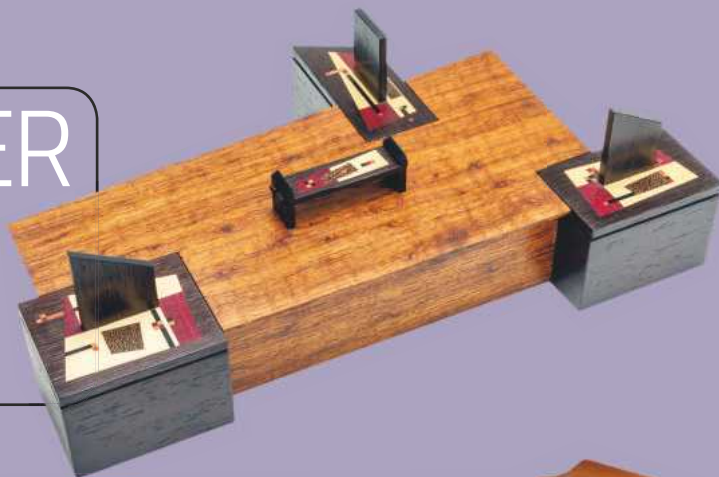


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- ROD TALLACK TURNS TWO BOWLS MULTI-DimensionALLY
- PREPPING TIMBER BY HAND – MAKING STOCK FLAT & SQUARE
- FORMER *WW* EDITOR PETER SCAIFE ON "THE BEST JOB" HE'S EVER HAD

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and resin jewellery box

Welcome

The shortest and often one that passes in the blink of an eye, February is considered an odd month by many. For those struggling to adjust to the start of a new year, this issue aims to gently ease you back into workshop life following a bit of time out. No workshop is complete without an array of tools, however, so this month we've teamed up with Trend to give one lucky reader the chance to win a fantastic T185/R14K1 18V cordless ¼in brushless router kit, worth £398 – see page 25 to find out more.

Growth & evolution

When it comes to planning a new issue, it's often the case that one article informs another – sometimes unintentionally – and here, as well as a fascinating piece by former editor Peter Scaife, there's also a poignant tale regarding an oilstone with a deep-rooted history. Going back to Peter's article, we loved hearing his wonderful tales of working alongside the esteemed Charles Haywood – Mr – and charting the magazine's growth and evolution over some 50 years. As well as sharing various editorial anecdotes, on our letters page in the previous issue, Peter presented readers with a quandary regarding the construction of a newel post and handrail in his home. So far, we've received some insightful responses, but if you have another angle that hasn't already been considered, do get in touch and let us know what you think.

Woodland Heritage

We're also pleased to announce that since the last issue, more progress has been made towards firming up details of the Alan Peters Furniture Award 2022. On page 42, we introduce you to new award Patron, Woodland Heritage. Uniting all tree people for over 25 years, the charity acts as a unique vehicle for wood users – and consumers – by enabling them to "put something back" as well as contributing to the proper management of British trees. With a vision of the UK being more self-sufficient in terms of timber grown

in healthy, well-managed woodlands that benefit people and wildlife, this membership-based organisation champions the future of British woods, which in turn includes being an advocate for furniture making talent that showcases best use of this very material.

From 2011–2018, Woodland Heritage sponsored Celebration of Craftsmanship & Design's student award – previously called 'The Alan Peters Award for Excellence' – before it was independently relaunched in 2020 by organiser Jeremy Broun with support from ourselves and key industry partners. Further evidencing their ethos, the charity continues to sponsor CCD's 'Best Use of British Timber Award' – see above selection of 2018 and 2019 winners and highly commended entries – and this year sees the prestigious exhibition returning following a three-year hiatus.

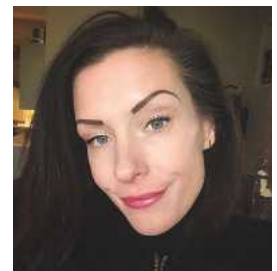
We're thrilled to have Woodland Heritage on board, and if you'd like to "put something back" by becoming a member and supporting the fantastic work of this British charity, visit the website – www.woodlandheritage.org – for more information on the various membership options available.

Get involved online

So, it's fair to say that 2022 is shaping up to be an exciting year all round, with a great deal to look forward to on the woodworking calendar. For those who aren't familiar with our newly relaunched website and forum – www.thewoodworkermag.com – it's a fantastic resource featuring the latest news and events, plus a variety of woodworking discussion topics, so make sure you register today and join our growing community.

Tegan

Email tegan.foley@mytimemedia.com



Tegan Foley

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Phil Davy

Technical & Consultant Editor

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

WOODWORKER

Volume 70 Number 866

January 1966

Two shillings

The magazine for every man who works with wood

36 JOBS, JOINTS & JOURNALISM

Peter Scaife, editor of *The Woodworker* in the mid-1960s, recalls a very different world of woodworking

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WIN!

We've teamed up with **Trend** tool technology to give one lucky reader the chance to win a complete **T18S cordless router kit** – worth **£398** – which includes everything you need to get started.

For entry details, see **page 25** and follow the instructions given – **good luck!**



PROJECTS & TURNING

TECHNICAL

FEATURES



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In today's space-starved homes, every piece of furniture has to earn its keep. This set of two chairs and two side tables by Mark Hampson nests into one compact unit when not in use, and looks stylish in both guises

60 Scratch-built workbench

Using reclaimed materials and a few workshop staples, Paul Chesterman shows that it's entirely possible to build a solid, freestanding workbench for around £10

64 Two for the price of one

Using his own multi-dimensional turning techniques, Rod Tallack shows how to produce some unusual platters

72 Cheep cabin

Tony 'Bodger' Scott makes a snug home for garden birds

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

87 Here, piggy, piggy!

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40 Safety first

Considering the fact that safety should always be at the forefront of every woodworker's mind, here we discuss the issue of unguarded machines and how to avoid dangerous practices

44 Woodworker's encyclopaedia – part 36

Peter Bishop continues working his way through the Ss, and there's still quite a way to go!

56 Prepping timber by hand

Cheaper, quieter and very satisfying, too: preparing timber by hand needn't be slow or difficult, says Mike Riley

82 Halving joints

The halving joint is mainly used in framing work and where two components cross or meet one another in the same plane. Easy to cut by hand or machine, there's several variations of the joint, though all follow the same basic principle, as shown by Andy Standing

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34 Sawing not chopping

Looking to cut better dovetail joints, Robin Gates turns to *The Woodworker* of May 1951

42 The Alan Peters Award 2022

For the second year running, this is your opportunity to be part of a prestigious annual award, which champions UK furniture designing and making talent while celebrating the life and work of the late Alan Peters OBE



48 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

98 Take 5

Featuring two wonderful chair designs – one modelled on a workboat and the other a miniature Windsor in black cherry – we hope you enjoy this month's hand-picked selection

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Published by MyTimeMedia Ltd,
Suite 6G, Eden House, Enterprise Way, Edenbridge,
Kent, TN8 6HF
UK and Overseas Tel: +44 (0) 203 855 6105

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"Last summer was a great season for teaching," says Jason.

"Despite some challenging spring weather, students had a lot of fun, learnt many new skills, shared stories, and enjoyed some great lunches!

"There were some really great chairs made, many by beginners, and a number of more 'elaborate' chairs and benches by students visiting for a second or third time."

Owing to the popularity of his chairmaking course, Jason is happy to announce that an assistant will be joining him to help with the slightly larger groups. In addition, he'll also be adding a couple of two-day stool-making courses to the diary, which will be suitable as an introduction to chairmaking. One of these courses will be tailored towards younger people and scheduled during the summer holidays – dates to be announced soon.

Despite some building work due to take place at the site this year, the 'shed' is being replaced by a small two-storey eco building, to help facilitate future woodland events. Although construction will be ongoing throughout the summer months, planned workshops and courses won't be affected.

2022 dates

- 23–28 May
- 20–25 June
- 18–23 July
- 29 August–3 September
- 19–24 September
- 10–15 October



Whether you're a beginner, seasoned practitioner, or simply returning for another go, these courses present an exciting opportunity to immerse yourself in the world of green woodworking.

Under Jason's tutelage, you'll learn how to select a suitable green ash log, cleave it into parts, and, using a spring pole-lathe, 'turn' these parts into legs and stretchers. Then, sitting on a shavehorse and using a drawknife, you'll shape the spindles. Bows and crests will be steamed, then bent onto simple forms. While these parts are drying in the wood-fired kiln, participants will be taught how to carve a seat using an adze and travisher. Finally, after a lot of drilling and measuring, you'll be shown how to frame your chair. Lunch is an important part of the day – a time to kick back and relax! Jason makes a varied and tasty selection of vegetarian meals over the week, and you can also expect lots of tea and biscuits, all included in the price of the course.

As well as new students, Jason welcomes those who've taken the course before and are looking to further develop their skill set. Returning students will have the chance to test and hone their know-how by making a more complicated chair – Jason has a range of styles and patterns available.

If courses are cancelled or have to be rearranged due to COVID-19 restrictions, participants will be given the opportunity to reschedule their booking. All courses and workshops are undertaken with safe guidance, consideration and precaution. This one is priced at £650 per person and includes all materials, tool use and lunches, although additional fees are required for those wishing to make an advanced chair.

A shortlist of local accommodation is available on request. For further information, call Jason Mosseri on **07795 114 982**, email hopespringschairs@gmail.com or visit the website: www.hopespringschairs.com.



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- **Bark foraging basket:** 11–12 May (£200 per person)
- **Bowl turning on a pole-lathe:** 11, 12 & 13 July; 5, 6 & 7 October (£100 per person)
- **Carve a bird-shaped bowl:** 25 August (£100 per person)
- **Decorating woodware:** 13 May (£100 per person)
- **Dulcimer/cigar box guitar:** 6–7 August (£200 per person)
- **Fan bird carving:** 22 May & 12 June (£100 per person)
- **Frame basketry:** 17–18 August (£100 per person)
- **Green woodworking experience:** 2, 3 & 10 April (£95 per person)
- **Kuksa carving:** 24 August (£100)
- **Plate turning on a pole-lathe:** 6–7 June; 22–23 August (£200 per person)
- **Scything:** 10 June (£100 per person)
- **Sharpening day:** 6 & 27 April; 12 October (£100 per person)
- **Shaving Horse (build your own):** 25–26 April (£350 per person)
- **Split hazel basketry:** 26–27 March; 15–16 October (£200 per person)
- **Spoon carving:** 21 May & 11 June (£100 per person)
- **Spoon carving weekend:** 1–2 October (£200 per person)
- **Stool making:** 21–22 May; 1–2 October (£200 per person)
- **Turning end-grain cups on a pole-lathe:** 14–15 July (£200 per person)
- **Weaving a willow hare:** 15 & 16 August (£100 per person)
- **Willow basketry:** 23 April (£100 per person)
- **Willow hurdle making:** 2 April; 15 October; 12 October (£100 per person)
- **Willow oval shopper:** 1–2 August (£200 per person)
- **Willow plant climbers:** 25, 26, 27 & 28 April; 3 August (£100 per person)
- **Windsor chairmaking – 5 days:** 22–26 August (£500 per person)
- **Windsor chairmaking – 7 days:** 9–15 May; 6–12 June; 11–17 July; 1–7 August; 3–9 October (£650 per person)

To book your place and for further information, call **01332 864 529/ 07946 163 860** or visit the website: www.greenwooddays.co.uk.

FROM BOG TO BACH – A guitar 5,000 years in the making

Richard Durrant is an English guitarist and composer who lives by the sea in Sussex, and his favourite guitar has an incredible history. He recently teamed up with friend, film-maker and former BBC presenter, Neil Pringle, to make a short documentary detailing the instrument's story.

How exactly did a huge Fenland black oak tree, which fell and lay undisturbed in the silt of the flooded forest floor for 5,000 years, end up making music in the 21st century? A 30-minute film explains all and follows Richard on a journey around England, meeting the cabinetmaker Hamish Low who saved and preserved the wood, and luthier Gary Southwell, who lovingly transformed the precious timber into a remarkable and beautiful musical instrument. It also features on-location and studio performances of some of Richard's own compositions.

Bog Oak Guitar is a fascinating and engaging story, which celebrates an extraordinary piece of England's natural history while shining a light on the incredible talents of three passionate men.

To watch the film for yourself, visit Richard's YouTube Channel: www.youtube.com/user/richarddurrant.



Richard's bog oak guitar



Richard Durrant with his special bog oak guitar



Hamish Low uncovering a 5,000-year-old Fenland black oak

Two new XGT 40VMax offerings from MAKITA

Makita UK has added two further additions to its extensive, powerful new XGT 40VMax range.

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The DC40RB can quickly charge two XGT batteries at the same time for maximum on-site efficiency. A 4.0Ah XGT 40VMax battery can be fully charged within just 45 minutes and utilises real time battery data to optimise the charging process while preventing damage. The DC40RB also features a status indicator light, so users know when their batteries are charged and ready for use. It can

also charge 18V LXT batteries when used in conjunction with the ADP10 adaptor.



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MR007GZ DAB radio – with Bluetooth

The MR007GZ is the perfect job site companion. It can receive both DAB and DAB+ radio stations and is also equipped with Bluetooth, facilitating wireless connection to mobile phones within a 10m range and allowing music to be played from the device. IP65-rated for dust and shower protection, elastomer bumpers help to ensure added durability.

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To find out more about Makita's XGT line-up, visit www.makita.com.



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TREND T18S 18V 184mm single bevel mitre saw



Part of Trend's T18S cordless range, the 184mm 18V single bevel mitre saw has a high performance motor that's built for endurance. This is the perfect tool for carrying out studwork, floor joists, skirting and architraves, especially with the front-mounted laser, which allows for accurate, quick alignment and faster cutting. In addition, its compact and lightweight design provides added convenience when working and transporting the mitre saw from job to job.

This cordless model boasts impressive capacities and gives you the ability to make cuts in deep stock up to 210mm wide x 51mm deep. The -47 to +47° mitre cut capacity allows for overcutting of mitres for out of square corners and indented mitre positions have pre-sets at 0, 15, 22.5 and 45° for fast, accurate mitring, plus a 0-45° tilt range for compound mitre cuts. The trenching function features a quick set trench stop for grooves and slots and a 48-tooth TCT blade ensures an excellent finish is achieved on crosscut and laminate, kitchen cornices, lighting rails and plinths. A deep fence gives maximum support to the workpiece, offering increased safety. Work support extensions slot into extension bars, providing support to longer work on the infeed and outfeed, plus a work clamp for securing material during cutting.

Available as either body only or with 2 x 5Ah battery and fast charger, see www.trend-uk.com for further details.

Calling all amateur woodworkers & furniture makers...

Flabbergast TV is looking for amateur crafters for a new TV series, which is due to air on a major UK channel this year. Anyone with a talent and passion for their craft, who does it as a hobby but has been thinking of turning it into a business, would be an ideal candidate. Ideally, the following crafts will be covered: woodworking; basketmaking; blacksmithing; furniture making; glassblowing; jewellery making; pottery; sewing; stone masonry; textile weaving; upcycling; and willow sculpting.

A group of experts and mentors will guide amateur craftspeople through the process and the series will follow that journey. The aim is to shine a light on talented makers who need a helping hand in taking their hobby to the next level. If this is of interest to you, email the Flabbergast TV team for further details: MIFM@flabbergast.tv.



MACHINE MART 'super fans' wanted! Do you have a 'Dream Workshop'?

Machine Mart is searching for more 'Dream Workshops' to appear in its ongoing video series, giving customers the chance to showcase their workspaces to other like-minded tool and machinery fanatics. Any Machine Mart 'super fans' out there with an enviable workshop or garage, or someone with an interesting story to tell, are urged to get in touch as a video could very well soon be released with your workshop as its focus.

So far, two videos have been released in the series, which you can watch online: www.machinemart.co.uk/dream-workshops.



WEST DEAN COLLEGE celebrates 50 years of championing arts, craft & conservation

West Dean College of Arts and Conservation has just launched 50 special one-day short courses to celebrate its 50th anniversary. Inspired by the original 1970s list of subject areas, the variety of courses includes endangered heritage crafts, as well as new or sustainable craft skills, offering students the opportunity to learn a skill that'll last a lifetime.

The College, situated near Chichester, West Sussex, was founded by Edward James – poet, patron of the arts and 20th century visionary. James donated his family home and estate to fulfil a desire to nurture music, traditional crafts and fine arts. In 1939, he wrote of his vision to writer and philosopher Aldous Huxley: "My suggestion would be to make this community a group of people working to preserve and teach certain crafts." This legacy lives on today through the College's extensive programme of short courses and accredited higher education degrees and diplomas in Fine Art, Craft and Conservation.

At least 25 of the recently-launched courses were the same as those featured in the original documents and course programmes envisioned by Edward James over 50 years ago, circulated ahead of the College's opening on 23 October, 1971. These include millinery, wirework, carving in wood and stone, and silversmithing. Other courses are craft-based subjects supported by the College over the past 50 years, while the final part of the series uses materials and approaches that have developed since 1971, as new materials and processes have become available; these include plasticsmithing and using precious metal clay.

The new courses will run until September 2022 and a full list can be found on the website: www.westdean.ac.uk. In addition to the short courses, following an Open Call during the summer, an online and onsite exhibition will also showcase over 140 images, which reflect individual learning experiences at West Dean College – whether as a current or former student, tutor or staff member. These illustrate beautiful objects or artworks that were made at the College on a short course or at an event, or while doing a degree or diploma, and continue to be practised as a pastime or even livelihood. The 140 varied and personal responses are now available to see online or displayed in the kiwi/passionflower glasshouses in West Dean Gardens. Tickets to the exhibition must be purchased in advance via the website.

Further 50th anniversary celebrations include the launch of new online access to the West Dean College Collection and Archive, which will be announced soon, offering the chance to view never before seen correspondence, first editions and sketches by many notable 20th century artists connected to Edward James, as well as a special open house and summer show event.

For further information, see www.westdean.org.uk.

Anyone interested in having their workshop featured is asked to contact Machine Mart via email – socialmedia@machinemart.co.uk. Alternatively, visit the company's Facebook or Instagram pages for further information.





MICROJIG introduces innovative all-new Bladeclean system

Since its founding 20 years ago and debuting the Grr-Ripper – the company's original product – Microjig has brought true innovation to the woodworking industry with seven unique systems designed to make workshop life easier, safer and smarter.

Microjig recently announced another all-new system, which joins the existing family – Bladeclean. The product represents a new category for the company and tackles an essential function in the workshop – cleaning saw blades and router bits – and makes it quick and easy thanks to an all-in-one system.

To use, you simply mix and pour your favourite cleaning solutions into the saw blade and router bit cleaning wells. The Bladeclean system includes a magnetic handle that sticks to saw blades, allowing users to move these safely into the cleaning well, which fits blades from 7¼in up to 12in in diameter. Router bits are stored in special holders designed for ¼in, ½in, 6mm, 8mm and 12mm bit shanks, which can then be soaked to loosen dirt and build-up.

The industrial grade aluminium oxide Bladeclean pad cleans all teeth on one side of the blade, in a single motion, by simply rotating the blade with the included magnetic handle. This cuts the once painstaking task of cleaning saw blades down to mere seconds.

The system also includes a wire brush, as well as aluminium oxide discs, which can be used on a rotary tool for cleaning router bits, chisels, small hand tools or for restoring old hardware.

The system supports Microjig's safety mission as cleaner blades and bits make better, safer cuts. Bladeclean also allows woodworkers

to work smarter, as cleaner blades and bits equate to less required sharpening and maintenance, ultimately leading to longer tool life.

The Bladeclean system is now available on Microjig's website as well as via selected global retailers; see www.microjig.com.



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TREND T18S/R14 18V CORDLESS ¼IN BRUSHLESS ROUTER KIT

If you want the convenience of cordless routing but have a limited budget, then Trend's new TS18/R14 tool is a fairly safe bet, says **Phil Davy**

Trend is the latest manufacturer to enter the cordless power tool arena, launching an impressive array of 18V products, from drill/drivers to biscuit joiners and saws. There's a growing number of ¼in battery routers on the market, so as routing specialists, this machine is a good starting point for checking out the range.

Like previous Trend routers, the T18S/R14 is supplied in a spacious plastic storage case packed with loads of extras. This particular kit comes with a 4Ah battery and fast charger, though the tool is also available bare – T18S – for around £220 if you already have Trend batteries. Fully recharging a battery of this size takes roughly 50 minutes.

The beauty of these smaller routers is that most are supplied with at least two bases, which can be easily swapped over. Trend is no exception, with fixed trim and plunge bases offering greater routing flexibility.

Efficient electronics

The T18S/R14 is equipped with a brushless motor, encased in an aluminium sleeve. Soft-start electronics means there's no sudden kick when it comes to start up, while constant speed control means that if the load fluctuates, the motor rpm will remain the same. Featuring variable speed from 10,000-30,000rpm, this is a wider range

compared to that offered by most competitors. Speed is adjusted via a thumbwheel located on the side of the battery housing.

Complying with the latest power tool regulations, two power buttons makes accidental activation almost impossible. Easy to reach beneath the battery, depressing the first button unlocks and puts the router in standby mode; the second fires up the motor; and either one can be used to shut off the tool. Twin LED worklights underneath illuminate automatically, extinguishing after a few seconds of motor inactivity; this is especially welcome when working in low light conditions.

Plunge base

Fitting the motor unit into either base is a doddle. You open out a sturdy, rubber-tipped steel lever, slide the motor in and close it up again. Lever tension can be adjusted with a small wrench if necessary. It's possible to get the plunge base the wrong way round, making it more difficult to access the spindle lock button, not to mention on/off buttons facing away from you, but you soon get the hang of it.

Both bases are nicely machined from cast alloy; sturdy rubberised handles on the plunge base – textured for grip – are comfortable in use and allow the router to be safely controlled.

The baseplate follows Trend's time-honoured pattern, with threaded holes for guide bush mounting; a 16mm steel bush is included and fits both bases. There's also a couple of M6 threaded holes for inverted table mounting.



For depth setting there's a three-way turret, with screw adjusters at each position. This is used in conjunction with the steel depth rod, which is locked using a thumbscrew. A fine adjuster on top makes precise settings a cinch – 1mm per revolution – while clear metric depth scales are present on rod and body.

Maximum plunge depth is an impressive 60mm, probably greater than any other small router. Columns are substantial, with no exposed springs to collect debris, while locking the plunge is via a ubiquitous plastic lever. Initially, I found the plunge action a tad stiff, but applying a light spray of WD40 loosened things up.

Trim base

Most of the trim base is shrouded in rubber, creating an excellent hand grip, while the



This particular kit is supplied with a 4Ah battery and fast charger



Fixed trim and plunge bases provide greater routing flexibility



Speed is adjusted via a thumbwheel located on the side of the battery housing



Depressing the first button unlocks and puts the router in standby mode, while the second fires up the motor. Either button can be used to shut it off



Fitting the motor unit into either base is a doddle



You open out a sturdy, rubber-tipped steel lever, slide the motor in and close it up again

extended sole plate beneath makes it easy to keep the tool steady on the workpiece. Rack and pinion action gives height adjustment, a cogged wheel on the collar locating on the motor housing's toothed section. Although this action could be smoother, it works well enough. Maximum depth of cut with this base fitted is 37mm. Visible graduations are in metric and imperial, while cut-out diameter is also 37mm.

Cutter change

Bit fitting can be carried out with or without the motor installed in its base. Whichever way, as with any cordless tool it's important to first remove the battery. When inserting a bit, you start by pressing a red spindle lock button on the motor unit, rotating the shaft until the spring-loaded pin aligns with the hole. A supplied wrench is then used to tighten the retaining nut. Both $\frac{1}{8}$ in and 8mm collets are provided.

Should you need to remove the 5mm thick plastic sole plate from either base, a simple alignment tool is provided, facilitating precise repositioning. Here, accuracy is important if using a guide bush for template routing. After inserting a steel pin in the collet, a plastic cone is placed over the end and lowered into the guide bush. You can then retighten the screws to secure the sole plate.

Twin fences

So, what's in the box? A pair of clear plastic dust shields, designed specifically for each base, and once clipped into place, these are secured with a thumbscrew. Attaching the plunge base shield is a fiddly job as it relies on one of the guide rod thumbscrews for tightening. Outlet diameter is 35mm, so hooking up an extractor hose doesn't pose a problem. For straight routing work, there's

also a pair of steel fences – designed to suit each of the bases – though these aren't interchangeable. The plunge base features standard 84mm guide rod centres, harking back to the original Elu $\frac{1}{2}$ in routers. At 300mm long, these steel rods are secured on the base with three thumbscrews. Maximum reach is 140mm from the spindle axis and removable, hard plastic facings provide some degree of protection to finished edges during routing.

More compact, the trim base features a simpler set-up. A plastic thumbwheel allows the 160mm long fence to be attached, up to about 115mm from the spindle axis. There aren't any holes for fitting a hardwood facing, though it shouldn't be too difficult to drill if required. Inverting the fence facilitates circular routing, using the arm with a nail or screw inserted as a trammel point. There's no fine adjuster on either fence, though screw holes



The baseplate follows Trend's time-honoured pattern, with threaded holes for guide bush mounting. A 16mm steel bush fits both bases



For depth setting there's a three-way turret, with screw adjusters at each position



A fine adjuster on top makes precise settings a cinch



Columns are substantial, with no exposed springs to collect debris, while locking the plunge is via a ubiquitous plastic lever



Most of the trim base is shrouded in rubber, creating an excellent hand grip, while the extended sole plate beneath makes it easy to keep the tool steady



Rack and pinion action gives height adjustment, a cogged wheel on the collar locating on the motor housing's toothed section



Bit fitting can be carried out with or without the motor installed in its base. As with any cordless tool, it's important to first remove the battery



A supplied wrench is used to tighten the retaining nut. Both 1/4in and 8mm collets are provided



After inserting a steel pin in the collet, a plastic cone is placed over the end and lowered into the guide bush



Attaching the plunge base shield is fiddly as it relies on one of the guide rod thumbscrews for tightening



At 300mm long, these steel rods are secured on the base with three thumbscrews



A plastic thumbwheel allows a 160mm long fence to be attached

on the plunge base suggest one could be retrofitted if available.

In use

As you'd expect, using the plunge base makes carrying out a wide range of lighter duty routing tasks straightforward. Its 60mm plunge capacity is particularly relevant if fitting the router into a table. For edge profiles, template routing or simply using a bearing-guided bit, the trim base is also easy to set up and operate.

It's not too noisy, either. With a Trend vacuum extractor hooked up, clearing dust and debris was more effective with the plunge base fitted rather than the trim version, though this could be due to the nature of the cuts. Whatever the routing task, extraction is

recommended when working in a workshop environment or confined space. Not surprisingly, the view of the cutter is more restricted.

Battery capacity seems to be more than adequate, though I didn't calculate the total number of cuts made during a single charge.

Conclusion

If you want the convenience of cordless routing but have a limited budget, Trend's new TS18/R14 model is a fairly safe bet. It does everything you'd expect from a small 230V router, with the flexibility of dual bases. Build quality is excellent, with controls well positioned. It's almost identical to the Makita DRT50, though with fewer bases and accessories

available. It's worth shopping around as you're likely to find this kit a fair bit cheaper on different websites. Don't forget, however, that you really need at least one extra fully-charged battery in reserve, which can be purchased separately. A three-year warranty is also supplied as standard. ✂

SPECIFICATION

Battery: 18V

Motor: 18V brushless

Collet: 1/4in Multi-Slit

No load speed: 10,000–30,000/min

Weight: 2.25kg – bare with plunge base; 2.79kg – with 4Ah battery fitted

Depth of cut: 37mm with trim base; 60mm with plunge base

Supplied with: Router body; plunge and trim bases; 1/4in (6.35mm) collet; side fences for plunge and trim bases; line up cone and pin; 16mm guide bush; spanner; dust spouts for plunge and trim bases; 4.0Ah 18V TXLi slimline battery; 6A fast charger; tough protective case

Typical price: £398.70

Web: www.trend-uk.com



As you'd expect, using the plunge base makes carrying out a wide range of lighter duty routing tasks straightforward



With a Trend vacuum extractor hooked up, clearing dust and debris was more effective with the plunge base fitted rather than the trim version, though this could be down to the nature of the cuts

THE VERDICT

PROS

- Twin bases; impressive plunge depth; includes battery and charger

CONS

- No fence fine adjusters

RATING: 4 out of 5

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VERITAS SIDE-CLAMPING HONING GUIDE

Suited to sharpening regular chisels and plane irons, this honing guide is also neatly engineered, as **Phil Davy** discovers

Most woodworkers will be familiar with the original Veritas, or later, Mk2 honing guides, which have been around for decades.



For those who prefer to clamp a blade at both edges, Veritas has created this eagerly-awaited new honing guide



One jaw is fixed, while the other moves in or out as you rotate a knurled, brass knob at the end of a threaded shaft



Veritas has gone a step further by dovetailing both upper and lower jaws



They allow you to sharpen virtually any plane iron or chisel – with one or two exceptions – and feature clever adjustments for tweaking the angle, adding micro bevels, etc. Clamping the blade from above, at well over £100 for the deluxe kit, the Mk2 version is something of a luxury for many. Travelling back further in time, the choice used to be either Stanley or Eclipse – that was about it. Although basic, the side-clamping Eclipse guide worked reasonably well and spawned several clones.

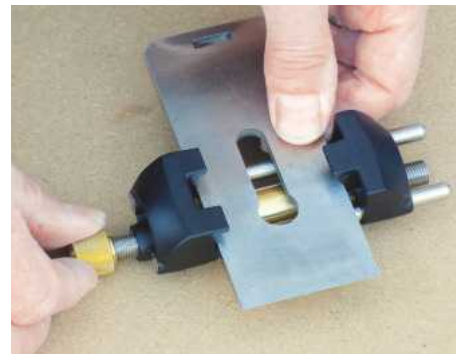
Clamping a blade at both edges – rather than from above – means there's less chance of it sliding out of square as you sharpen. For those who prefer this action, Veritas has created this eagerly-awaited new honing guide.

Brass & steel

Jaws are made from die-cast alloy, sliding on a pair of stainless steel guide rods. One jaw



A 25mm wide brass roller rides along the sharpening surface, whether this is a stone or abrasive paper. As jaws are adjusted, the roller remains centred



It's possible to clamp blades from 63mm (2½in) wide down to 3mm (¼in)

is fixed, while the other moves in or out as you rotate a knurled brass knob at the end of a threaded shaft. A 25mm wide brass roller rides along the sharpening surface, whether this is a stone or abrasive paper. As jaws are adjusted, the roller remains centred.

I found that finger pressure alone was sufficient for effective blade locking, though to be sure on less common blade profiles, you can tweak it further using the Hex key provided.

The original Eclipse guide featured two clamping positions: an upper level for plane irons and a lower location with dovetailed edges for gripping bevel-edge chisel blades. Veritas has gone a step further, however, by dovetailing both upper and lower jaws. Generally speaking, low-angle and longer blades work best gripped at the upper level, while shorter or thicker blades are better suited to the lower level.

Capacity is greater, too: it's possible to



For effective blade locking on less common blade profiles, you can tweak it further using the Hex key provided



The supplied paper template, which shows imperial measurements and degrees, can be photocopied and glued to an offcut

clamp blades from 63mm (2½in) wide down to 3mm (⅛in) sash mortise chisels, but few honing guides will do so without some modification.

To help you achieve correct blade projection easily, Veritas has provided a paper template, which shows imperial measurements and degrees. This can be photocopied and glued to an offcut. Alternatively, you could just fix some strips of wood at the correct distance from the edge of a board and mark accordingly.

In use

So how effective is the Veritas? First, it's quick and easy to set up. The top of the jaws



I did detect slight play when clamping a 3mm chisel, even after using the Hex key

are notched, interlocking as they close together. This also helps to prevent a narrow blade from lifting, which is sometimes an issue with Eclipse clones.

For most Western chisels, this tool works really well, with a square edge virtually guaranteed. The same with plane irons, from small block planes up to wide jointers, irrespective of steel thickness. I did detect slight play when clamping a 3mm chisel, even after using the Hex key. Any blade wider than this was solid, however. The jaws wouldn't grip my Japanese chisels, which tend to have shorter blades than Western patterns. I found it worked effectively with shoulder plane



I found it worked effectively with shoulder plane blades, though not surprisingly, spokeshave blades are also too short

blades, though not surprisingly, spokeshave blades are also too short.

Conclusion

This tool is a big improvement on Eclipse-type guides, which have limited blade width capacity. It's not perfect, though if you only need to sharpen regular chisels and plane irons it's pretty good, especially if you don't want the faff of a more complex top-clamping guide. Neatly engineered, it's a lot cheaper than Lie-Nielsen's superb side-clamping version, so well worth considering. ✂

SPECIFICATION

- Suitable for chisels and plane blades from 3-63mm
- Unique three-point holding position – for odd shapes such as plow and shoulder plane blades

Typical price: £32.48

Web: www.classichandtools.com

THE VERDICT

PROS

- Easy to use; wide blade capacity

CONS

- Not perfect for very narrow chisels

RATING: 4.5 out of 5



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RECORD POWER SC1 (2IN) MINI CHUCK PACKAGE & THREE-PIECE TURNING TOOL SETS

Jonathan Salisbury looks at various woodturning kit from **Record Power** – two HSS turning tool sets that represent great quality and value, plus the SC1 mini chuck package – an ideal solution for those who regularly turn small, intricate items

The novice woodturner is faced with a rather overwhelming choice of tools and chucks – where to begin? Asking for advice is certainly helpful, but everyone has their preferences. Record Power have provided a useful solution in their three-piece tool sets: one for bowls and one for spindles. Manufactured to a high standard with the demanding professional in mind, they're also designed to be in reach of the novice, which is reflected in their affordable price tag. Each



The three-piece bowl and spindle turning tool sets



Handily, each turning tool is labelled and colour-coded...

set has the typical, essential, tools one might start with when getting used to the ins and outs of turning. The bowl set (103720) comprises a 10mm ($\frac{3}{8}$ in) bowl gouge, 12mm ($\frac{1}{2}$ in) domed scraper, and 4.75mm ($\frac{3}{16}$ in) parting tool; and the spindle set (103710) has a 25mm (1in) spindle roughing gouge, 10mm ($\frac{3}{8}$ in) spindle gouge, and 3mm ($\frac{1}{8}$ in) parting tool.

Record have a long-established reputation in teaching establishments when it comes to producing solid, high-quality products. They're robust enough to cope with clumsy learners and those who don't necessarily look after them as well as their teachers might like, and they remain sharp enough to last a lesson or two before the edge needs regrinding. I have to say that the two sets sent to me for testing are every bit as good as expected.

Some 'starter sets' have shorter handles and narrower blades, which I don't think is the appropriate choice for beginners; they definitely need the right tools of the best quality to help make the experience enjoyable and, more importantly, safe. Experience helps to develop a fine sense of control with a variety of lathe tools, but for me the best beginner tools have long, large diameter handles – making them easy to grip and provide sufficient leverage – and are heavy enough to stay in place on the toolrest, but not so heavy that fine control is lost. Both sets tick all these boxes; each tool is also individually



... as well as arriving with a thick guard to protect the edge



labelled, which helps with identification if you're new to woodturning terminology.

Beginners' sets

Several online users reported that the tools come ready to use straight out of the packaging; they're certainly neatly ground and do cut, but a few seconds of use were enough for me to stop and give them a light touch on the stone. The advantage of the high speed steel (HSS) blade is that once sharp, it keeps its edge for a reasonable length of time. Record also provide a link to a free online educational video, to help new users with their first experiences of grinding.

The sharp eyes will notice the absence of a skew chisel in the spindle set, which according to the manufacturer, has been deliberately omitted. Generally, the skew requires more user experience, so it's best to develop confidence in the basic skills before being introduced to this versatile tool.

If you have no tools at all, you might buy both sets, in which case you'll end up with two parting tools. True, they aren't the same, but the difference between 1.5-3mm ($\frac{1}{16}$ - $\frac{1}{8}$ in) is too marginal to make any real difference.

Mini chucks

So, our beginner has a decent set of tools and now wants to move on from the limited number of projects possible with the lathe's faceplate



Neatly ground HSS blades ensure the tools keep their cutting edge for longer



I spent a few seconds turning a bowl before a touch-up grind of the cutting edge was required



Each of the sets includes a parting tool, albeit in two different sizes



The close-grained, stable, heavy beech handles are beautifully finished

and screw chuck. Luckily, Record's mini chuck range provides a solution.

The SC1 and the slightly-larger SC2 are premium-quality chucks – effectively smaller versions of the SC3 and SC4 – and ideal for turning small and intricate items. The SC1 sent for test came supplied with the correct insert for attaching to the lathe spindle. Having a 53.5mm (2in) diameter body provides greater access around the workpiece compared to larger chucks, which makes turning small items easier and also less hazardous.

I was already familiar with the older version of the Record setup, which uses a dual spanner system to lock the chuck jaws onto the work. In my opinion, the SC1 is far superior as it includes a geared, key-operated system that can be controlled with one hand, leaving the other to support the blank as it's secured – something that wasn't possible on the older type.

Different woodturning lathes have different spindle sizes – for example, mine has a 20mm

($\frac{7}{8}$ in) UNF thread. It's worth checking whether you have to buy a thread adaptor to ensure the chuck fits your spindle. In this case, I'd suggest contacting Record's support team, who can advise you on the correct version.

The SC chucks are similar to those found on small engineering lathes. Four-jaw and self-centring, they can be used to hold small sections, but they're designed so that sets of jaws can be added to the front. Each comes supplied with standard jaws and a screw, but there's also dovetail jaws, deep jaws, heavy bowl and gripper jaws, pin jaws, pen jaws, dome jaws, soft jaws, remounting jaws and faceplate rings. Unfortunately, and rather disappointingly, however, not all of them fit the SC1.

Chuck set up

When it comes to getting started, the thread adaptor insert is first added then locked – with a grub screw – which makes it one unit, and the whole assembly then mounted on the spindle.

I switched the lathe on and crossed my fingers that everything was balanced ... and it was, perfectly. I tried turning a few quick, small projects – bowl, pen handle, spinning top – and experienced no problems when it came to holding any of these.

The additional jaws all fitted well. The jaws and chuck have clearly marked numbers, which helps to ensure that the right part goes in the right place – yes, it does matter! Swapping jaws isn't a difficult task, owing to the quality of parts and tools, but it does take time. If changed on the lathe, it's worth placing a tray underneath the chuck, just in case one of the screws drops out earlier than expected. Constantly swapping between jaw sets suggests that it's definitely time for another chuck!

The SC1 is excellent, especially if you require something to hold blanks for small projects. So if your needs are limited to items such as pens up to small bowls, then the SC1, or possibly the slightly larger and not much more expensive SC2



A substantial ferrule adds to the tool's strength and rigidity in use



The tools' high quality makes them suitable for experts as well as novices



A link is provided to a free online educational video, which shows how to use and sharpen the tools in a clear and concise format



The SC1 (2in) mini chuck package includes thread adaptor and SC1 mini chuck



The thread adaptor goes on first...



... followed by the chuck, and a grub screw locks everything together

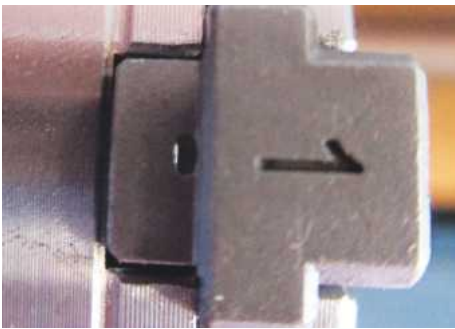


The geared system is an improvement on the original

would be suitable. If you're likely to turn anything bigger, however, I'd opt for one of the larger chucks and add the SC1 or SC2 to your kit if or when you need it.

Conclusion

It's worth mentioning that, apart from a few small chips around the slots for the chuck jaws, everything Record supplied for test was beautifully finished: no splinters, no rough edges to fettle, and no moulding lines. My first impression was of high manufacturing standards, which provides greater confidence in the products' function. In that respect, at least,



The jaws are clearly numbered...



... and changing them is a simple process



Pen jaws, pin jaws and faceplate ring



An operating handle allows for greater ease of use

I can find nothing to fault. The lathe tools are of a very high quality, provide the basic tools a novice turner needs, and also represent good value for money. The only disadvantage is that if you buy both spindle and bowl turning sets, you get two parting tools, and although different sizes, I think a five-tool version would be a good addition to the range. Both sets are cheaper compared to buying the tools separately, and are competitively priced. HSS blades means less frequent regrinding of dull edges and more time turning. Well-balanced and enjoyable to use, the tools provide a basic range of edges, giving a feel for woodturning, but are certainly capable of providing many years of use.

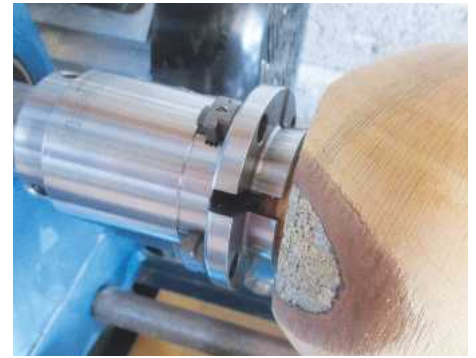
The SC1 mini chuck is excellent; well-balanced and easily adjusted, it provides a secure fixing point for a range of small- to medium-sized blanks for both spindle and bowl operations. The various jaws for the SC1 – and SC2 – provide a method of attaching blanks for a variety of projects, but it's a shame that jaws for larger chucks don't fit. On the other hand, if you're looking for a specialist chuck to use in smaller projects, or your budget is limited, you won't be disappointed by the SC1's performance. ✂



Domed jaws provide good clearance



Due to the jaws' compact size, access to the back of the chuck is made possible



The standard jaws are suitable for small bowls

SPECIFICATION

Three-piece bowl turning tool set (103720)

Includes: 10mm ($\frac{3}{8}$ in) bowl gouge; 12mm ($\frac{1}{2}$ in) domed scraper; 4.75mm ($\frac{3}{16}$ in) parting tool

Three-piece spindle turning tool set (103710)

Includes: 25mm (1in) spindle roughing gouge; 10mm ($\frac{3}{8}$ in) spindle gouge; 3mm ($\frac{1}{8}$ in) parting tool

SC1 (2in) mini chuck package (60005)

Includes: 62303 40mm standard jaws for SC1 and SC2 mini chucks – worth £32.99

Typical prices: Three-piece bowl turning tool set (103720) – £109.99; three-piece spindle turning tool set (103710) – £109.99; SC1 (2in) mini chuck package (60005) – £76.99

Additional jaws for SC1 and SC2 mini chucks include: 62301 dome jaws – £37.39; 62302 pin jaws – £37.39; 62305 pen jaws – £25.29; 62571 68mm ($2\frac{7}{8}$) – £25.29

Web: www.recordpower.co.uk

THE VERDICT

Three-piece turning tool sets (103720 and 103710)

PROS

- Excellent quality, nicely balanced and pleasant to use; hold their edge well; easy to regrind; sets provide a cost saving when compared to buying tools separately

CONS

- Buying both sets provides two parting tools – of different sizes

SC1 (2in) mini chuck package (60005)

PROS

- Solid, balanced and superb quality; single-handed tightening of blanks; a more suitable, convenient and safer method for holding small items; separate inserts fit a wide variety of spindle thread sizes, making it possible to fit the chuck to different lathes

CONS

- Jaw changing can be fiddly; a small range of jaws and those for the SC3 and SC4 aren't compatible

OVERALL KIT RATING: 4.5 out of 5

Robert Sorby

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A Trend T18S/R14K1 18V 1/4in Brushless router kit – worth £398

We've teamed up with Trend to give one lucky reader the chance to win a complete **T18S cordless router kit**, which includes everything you need to get started

Featuring an 18V Brushless motor for increased performance, Trend's new T18S 1/4in cordless router benefits from interchangeable plunge and trim bases, 60mm plunge depth and guide bush centralisation feature.



Side fences increase routing applications for jointing and moulding work

KEY FEATURES

- **Dual bases** – plunge & trim base options give scope for a wide range of applications, including the use of Trend trade hinge jigs.
- **60mm plunge depth** – deepest plunge depth on the market increases range of cutters and applications.
- **Trend High Performance Brushless motor** – longer motor life, more power, and increased run time.
- **Guide bush centralising feature** – for accuracy and precision when using jigs and templates.
- **Trend Base Configuration** – direct fit for Trend guide bushes, allowing for an increased range of routing applications.
- **Variable speed motor** – controlled cutting on materials including hard- and softwoods, sheet materials, laminates and plastics.
- **Micro-adjustable depth setting** – for precision jointing and inlaying tasks.
- **Quick release plunge lock** – for fast and controlled plunge routing.
- **Extended trim base** – elongated baseplate for controlled offset pressure to prevent tipping.
- **Adjustable depth stop** – adjustable collar on depth post for fast, repeatable cutting depths.
- **Multi-Slit 1/4in ER collet** – double lock safety feature for concentric gripping and maximum cutter shank support.
- **Twin LED lights** – built-in LEDs illuminate the work area for finer control and accuracy.
- **Safety on/off switch** – safety switch locks the router to prevent accidental operation.
- **Dust kit** – extraction adaptor kit to help capture harmful dust particles.

- **Side fence** – for grooving and moulding in from an edge.
- **Rack & pinion fixed base** – allows fine, controlled adjustments with fast cam lock – ideal for fixed settings on edge work such as roundovers, chamfers and quirked moulds.
- **Aluminium base construction** – high quality aluminium construction for durable, stable and accurate performance.
- **Ergonomic plunge handles** – forward facing oval grips for comfortable wrist positioning and easy access to the plunge lever.



Fixed base keeps the cutter at a set position, which is ideal for repeat cuts including roundovers, chamfers, quirked moulds and trimming laminates



SPECIFICATION

Battery: 18V
Motor: 18V Brushless
Collet: 1/4in Multi-Slit
No load speed: 10,000-30,000/min
Weight: 2.25kg – bare with plunge base; 2.79kg with 4Ah battery fitted
Depth of cut: 37mm with trim base; 60mm with plunge base

THE PRIZE INCLUDES

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 Plunge & trim bases
 1/4
 Side fences for plunge & trim bases
 Line up cone & pin
 16mm guide bush
 Spanner
 Dust spouts for plunge & trim bases
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 All supplied in a tough protective case



Multi Slit 1/4in ER Collet



Plunge Base Depth Cut



Guide Bush Centralising Feature



Trim Base Depth Cut



Variable Speed Motor



Side Fences

HOW TO ENTER

To be in with a chance of winning this **Trend T18S/R14K1 18V 1/4in Brushless router kit**, visit www.thewoodworkermag.com/category/win and follow the instructions given. Please note this competition involves two-part entry, requiring you to sign up as a member of our website and forum – see www.thewoodworkermag.com/forums

QUESTION: What size is the Multi-Slit ER collet?

A: 1/4in B: 1/2in C: 3/4in

Once you have the answer, visit www.thewoodworkermag.com/category/win. Select the correct multiple choice answer, then follow instructions for the second part of entry – visit our forum thread and tell us why you'd like to win this particular prize

The winner will be randomly drawn from all correct entries. The closing date for the competition is **18 February 2022**. Only one entry per person; multiple entries will be discarded. Employees of MyTimeMedia Ltd and Trend are not eligible to enter this competition





ANYTHING BUT SIMPLE



Hearing **Steve Altman** modestly describe his pieces as “bits of eye candy,” those not familiar with this box-making master’s incredible body of work would be forgiven for underestimating an immense talent

Fine box-making is often regarded as one of the pinnacles of high-end furniture making, and here in the UK we’re graced with many great masters of the craft, including the wonderful work of Robert Ingham, Andrew Crawford, David Barron and Peter Lloyd, to name but a few. The USA is home to many other fine exponents of the craft – one of whom is Steve Altman, regarded by many as a box-making master. Although Steve uses the word ‘simple’ to describe his creations, they’re really anything but. He’s certainly a modest man, with the sharpest wit and most fascinating mind.

For Steve, the woodworking journey

began in 1980s New York. Here, he worked in the cabinetmaking industry for about 20 years, on what are referred to in the industry as “high-end residential interiors” for very, very wealthy clients. “I worked as a benchman in high-end residential custom workshops and as a foreman in high-volume commercial ‘shops,” Steve explains. “I had my own ‘shop on two occasions; was a project manager and supervisor in architectural woodwork offices; had a space in a woodworking guild; and even did antique restoration for a while. And during that time, I’ve known people trying to make it – and sometimes succeeding – in the crafts world.”

As the ‘80s came to an end, Steve’s career took a major U-turn, seeing him becoming heavily involved with computers and programming: “This was actually due to learning AutoCAD, which I used for the drafting in my cabinetmaking ‘shop,” he explains, “and it actually led to me leaving professional cabinetmaking in around 1992.”

No matter where Steve and his family lived, however, he always had a personal workshop, which allowed him to practise and hone his woodworking skills as he wished. “For a few years I was immersed in programming and didn’t do much woodworking, but I found myself getting back into it, and by 2004 I’d run out of things to make around the house, so started making boxes.” Steve’s reasoning for doing so centred on the fact that such pieces are mainly small in size, don’t require you to keep an extensive material inventory, while providing a way to work out ideas surrounding structure, colour and texture without investing the enormous amount of time that studio furniture requires. “They just fit quite nicely into a small workshop such as the one I have,” he admits.

Delving into the Altman family history reveals that Steve’s father also used to



‘Half Dozen of the Other #7’ – curly tulipwood and pink ivory – 64 × 180 × 38mm



Much of the wall space in Steve’s workshop is taken up by vertically arranged exotic woods; doing so allows him to see at least some portion of each piece. Those with blue tape are bandsawn veneers



make boxes, albeit of the cardboard and paper variety, when he worked in a display box factory many years previous. Steve recalls walking his father – “a very kind, gentle and thoughtful man who worked hard to provide for his family” – to work on a Saturday morning, but that’s where the fond memories end: “The reality of my father’s livelihood was grimy old factories, concrete floors – too cold in the winter; too hot in summer – where people laboured hard and long to make a decent living. I really wouldn’t call that a ‘career’, and neither would he. It was his job; the way he made a living, which allowed him to support us.”

Gaining a first-hand insight into his father’s working life was a definite wake up call for Steve, and undoubtedly influenced his decision to take a different path. Despite the long hours, poor working conditions, and job instability his father faced, Steve does have some positive memories of this time, recalling happily playing and seeing lots and lots of boxes. It’s fair to say that on some level, whether conscious or otherwise, this clearly had some effect on Steve that would lead to him making his own four-sided creations, but out of wood rather than paper. “Same thing, really,” he comments.

Let the wood design the project

The inspiration behind Steve’s boxes goes far and wide, and he cites everything from the period of antique Chinese domestic furniture to Henri Matisse, the Art Deco style and Miles Davis. Drawing influence from every corner of the cultural spectrum informs material selection, the piece’s shapes and curves, and even specific colour schemes, all of which adds a degree of intrigue and enjoyment.

When it comes to box-making, Steve incorporates everything he’s ever learned, not just about woodworking, but art, design, literature, music, society, and even the condition of being human. “If no one sees the effect of these influences, then so be it. But I’ll try again, and keep on trying,” he says. Having the freedom to work to a personal design brief is a breath of fresh air for Steve, as in previous jobs this was



‘Make One Thing #1’ – black palm, spalted maple and pink ivory – 381 x 229 x 100mm

dictated to him – there wasn’t any room for creative license or flair.

“Given my total lack of experience when I started designing boxes myself,” he says, “I really had no idea what to do, but since I was heavily influenced by James Krenov and George Nakashima, I thought it best if I allowed the wood to design the project. So I’d sit on my bench, sometimes for hours, just staring at all the wood leaning up against the walls. I’d look at the colours, figuring and textures and try to determine which woods seemed to ‘go together’. I’d move the pieces around, so they were side by side and apart,

all the while considering how they might be used in the design of a box.”

For Steve, colour is also an important element of the design: “Sometimes I find myself sort of chanting “follow the colours,” but I try to utilise a system of colour that includes major, secondary and accent hues. This is fairly straightforward with paint, but gets complicated because no piece of wood is one solid colour; there’s always several shades in each, with different values, depending on the figure. So finding colours that work together is sometimes complicated,” he explains. Once he settles on an agreeable combination, Steve



‘Show(1)’ – lacewood, pink ivory and spalted maple – 305 x 216 x 75mm



'Trinkket Box' – English brown oak, wenge and various – 343 × 200 × 64mm

tries to 'arrange' the pieces into a wooden container with a pleasing shape, which has something of interest from all viewing angles. "Sculptural issues become the focus: that's where a combination of mock-ups and AutoCAD comes into play," he says. "I usually make several mock-ups of a design, because I don't draw well and I need to see the box three-dimensionally. These mock-ups are usually made of pine or poplar, hot glued or contact cemented together. Sometimes I have to stain these woods to approximate the actual timber I'm going to use because the differences in value can have a dramatic effect on the overall design. For instance, a design where the predominant wood is poplar is going to look dramatically different in wenge."

Small in stature, big in design

Looking at photos of Steve's work gives a skewed reality of a piece's dimensions. In fact, the majority of his boxes are very small, and as such, full-size drawings can usually be completed in AutoCAD, developing precise measurements and trying out different details. And because it's AutoCAD, Steve can make dozens of different drawings fairly easily. Once the mock-up looks right and an accurate set of measurements have been obtained, he can then start to think about construction. In this case, Steve creates what he calls an 'action list', which is an attempt to think through the entire fabrication process: "I have to consider the order in which parts will be developed, joinery details, when components

will be finished – some before being joined – etc. The action list is very important. The idea that "I'll figure that out when I come to it," while an acceptable way of working for some, is impossible for me. Inevitably, unforeseen problems will arise and they'll be enough of a headache, so if there's anything I'm unsure about at the outset, I make certain I have a comfortable process that allows me to cope with that issue by creating mock-ups of just that operation." For Steve, hinging lids often present these kinds of issues, and while this may sound like a lot of design work for a little box, it definitely is: "Designing the box takes far, far longer than the actual making of it," he confirms.

Craziness is to be expected

Everything Steve does in a design is meant to have some desired effect – "which should be, for want of a better word, below perception," he says. "The effect should add to the overall quality of the piece without letting the viewer know that it's making a contribution." As an example, Steve points to a piece called 'Spending Time' – a set of nine boxes, all of the same design: "The legs of each box are splayed outward exactly at 1.5°, and it's very hard to physically see that without knowing I did it. I suspect no one will ever remark about it, and doing that added hours of fabrication time, but I wanted those boxes to 'settle' comfortably; I wanted their stance to be relaxed, but I didn't want to own to 'know' why the boxes felt at ease. "All this could easily be much ado about nothing, but I'm of the age where craziness is to be expected, so what does it matter!" he jokes.

A wall of wood

Hearing Steve speak about the importance of finding timber combinations for his projects,



'Raising Orchids' – jewellery chest in sapele, zebrawood, ebony, Turkish boxwood and black palm; interior in curly maple and pig suede leather – 483mm wide × 330mm high × 254mm dia.



'Twist' – curly tulipwood and pink ivory – 241 × 180 × 82mm



'10 Days in Vejer' – curly European sycamore, snakewood, boxwood, pear, black palm, ebony and holly – 432 × 229 × 64mm



'Six of One' – boxwood, spalted maple, panga panga and chakte viga – 330 x 200 x 67mm

I was certain the collection would be fairly impressive, and I wasn't wrong! His workshop houses an extensive collection – probably 60 or 70 different species – of small- and medium-sized pieces of domestic

and exotic wood, all of which are arranged vertically – ready to be made into boxes – and cover much of the available wall space. Being able to see the timber is crucial to Steve, who finds himself spending "what

really is too much time arranging the wood so that each and every piece is visible in some way." So, what about tools and machinery? Rather than having preferred tools for specific tasks, Steve tends to see this as "using the right tool for the job" – for example, using a 10mm wide mortise chisel to chop a 10mm wide mortise, "or, if I have to resaw some maple, I'd use my Agazzani bandsaw," he says. So, in that sense, every tool is a favourite if it allows him to accomplish the job at hand.

A labour of love

Central to Steve's workshop is his robust maple workbench, which he built around 40 years ago – the hard way! "That was before woodworking magazines started being published in the US, and I had the hardest time trying to find plans for a good bench," he says. "I spent days searching through libraries, carefully thumbing fragile paper in old books on dusty shelves, looking for instructions, and then, lo and behold, I found just what I was looking for in a British magazine called *Popular Woodworking*"



'A Box of Angles' – keepsake box in thuya burl, African blackwood and various others – 216 x 216 x 75mm



'Gale Sayers (The Kansas Comet)' – white oak, pine, spalted maple and Masur birch – 432 x 229 x 200mm

STEVE'S TOP BOX-MAKING TIPS

1. It doesn't matter how you do it, every method works, so remember to keep your tools very sharp
2. Make a regular maintenance schedule for all machinery, and ensure to follow it
3. Remember that mistakes aren't necessarily errors. Your project might be reminding you of something you probably already know
4. Mock-ups, both for design and of details, are your friend
5. If you're going to cut dovetails by hand, practice a few on the same wood you're going to use for your project **BEFORE** you start cutting the joints for real
6. For cabinetmaking, think square, level and plumb all the time, every day, everywhere. Get good at perceiving, at feeling whether something is out of square, not level, or not plumb
7. Never, ever say to yourself "I'll figure it out when I get there." Save yourself some grief and figure it out now
8. When you're planning the layout of a workshop, think empty, not full
9. It's nice to have a place for everything, but, honestly, that's impossible. So make sure your storage methods are flexible, not fixed
10. Woodworking is still primarily an analogue process, especially hand work. Don't place your faith in numbers: use rods, full-size drawings and physical offsets in jigs
11. Sneaking up on a size is often the best way to get a good fit
12. Have fun; it's really why you're doing this

Not having a jointer or planer available at the time, Steve faced the arduous task of truing all workbench stock by hand. So along with the blisters and calluses of physical labour came an appreciation of the importance of a sharp blade in a tuned hand plane. And for this reason, Steve's workbench has always been a favourite.

A penchant for planes

Among Steve's hand tool collection also resides a number of very fine planes, including some of Karl Holtey's – which are something of a guilty pleasure – not to mention a few made by Bill Carter; a chairmaker's 'devil' that Steve made himself before he actually knew anything about woodworking, and a "lovely Stanley Bedrock No.5 given to me, just like that, by my brother-in-law."

Working in such a small area, and with space at a premium means that for ease of working, almost all of Steve's floor-standing machines are mounted on wheels and castors. "This is very important in a small 'shop because it allows things to be moved around if you need to create a way of cutting large, unwieldy panels of timber." He also highlights the importance of good lighting, especially in spaces with few windows, and working on such intricate pieces using fine veneers makes this even more pivotal.

The notion of box-making

Although, ultimately, Steve's boxes are intended to be purely decorative, or as he refers to them – "bits of eye candy perched on a dresser, sitting on a desk, or plunked down haphazardly on a table" – these pieces undoubtedly invite the viewer to take a closer look. They also provide a glimpse into the infinite possibilities of the material: sight and touch, colour and shape, figure and texture, as well as revealing aspects of natural wonder, and arrangements bound by simple human effort. Plus, as he rightly says: "They hold things!"

For me, visiting Steve's website unearthed a wealth of fascinating information. As well



Steve putting the finishing touches to a display case for a collection of divers' watches – pictured below

as featuring a beautiful gallery of his entire box- and cabinetmaking portfolio, there's also a detailed narrative on each piece: the story and reasoning behind its creation, material choice, plus a commentary detailing why Steve enjoys box-making and how he got to where he is today, profoundly described by the man himself as "actuation as opposed to a profession."

Reading tales of Steve's cabinetmaking past, including an account of time spent working in a restoration shop, I feel very fortunate to have been given a glimpse inside the mind of this incredibly talented craftsman. Not only is his work undeniably precise, considered and somehow poetic, he also freely shares details of techniques and processes used. As well as being a wonderful storyteller whose anecdotes are witty, clever and endearing, Steve is also reassuringly modest – almost to a fault – which given his depth of skill and technical mastery, only makes me like him even more! ✂



A cabinet dedicated to Steve's cat, Gilbert – sapele, pommele, spalted maple, boxwood and ebony – 279 x 292 x 432mm



'French Polish' – display and storage case for divers' watches (and the tools of a watch aficionado) – curly anigre, holly and black palm – 203 x 279 x 432mm

FURTHER INFORMATION

To find out more about Steve and his portfolio of amazing pieces, visit the website: www.myworkshop.com. You can also follow Steve on Instagram: [@steve_myworkshop](https://www.instagram.com/steve_myworkshop)

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

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A close-up photograph of a person wearing black work gloves using a Triton TRA001 router on a piece of wood. The router is orange and white, with the Triton logo on the side. Wood shavings are visible as the router moves across the wood. The background is slightly blurred, showing the person's torso and another piece of wood.

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MANUFACTURER: Makita
D&M GUIDE PRICE: £139.95 (inc VAT)

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D&M GUIDE PRICE: £149.95 (inc VAT)

This handy blower/vacuum from Makita benefits from a variable speed control trigger and three air volume settings. The DUB185RT features a useful vacuum function, which allows it to be used as a vac with the addition of a dust bag – available separately. This new tool joins Makita's existing 18V LXT range and comes complete with 1 x 5Ah battery and charger.



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MANUFACTURER: DeWalt
D&M GUIDE PRICE: TBC

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Sawing not chopping

Looking to cut better dovetail joints, Robin Gates turns to *The Woodworker* of May 1951

As an inveterate bookworm, when I'm looking for sound advice on traditional woodworking techniques, my first port of call is almost invariably *The Woodworker* archives rather than the internet. I suspect there's very little on the subject that hasn't been properly covered in this journal over the last 120 years.

This was recently the case when, having stripped back to bare wood a small quantity of reclaimed oak, I reckoned there was enough there to make a little pencil box with sliding lid, for which dovetailed corner joints would set the piece off nicely. Although I hadn't cut a dovetail joint in over a year, I didn't think this would delay the job. Anything less like riding a bicycle I cannot imagine, and yet that's what came to mind as I assumed that, once learned, you don't forget.

There'd been some hesitation over ratios – was it 1:6 for the slope of the tails or 1:7, or something else entirely – but I'd crossed that hurdle by going with what looked right and everything seemed set fair. My feet shuffled into position and my hands seemed to know what to do as I craned closer to the work, pushing smartly forward with the saw as easily as setting off on two wheels for a sprint into town. For a moment, it felt as though I'd been doing this only yesterday.

But alas, despite my familiarity with what to do and when to do it, my efforts left much to be desired in terms of looks and accuracy. I began to wonder if I'd ever cut a dovetail joint before. My joints resembled less the eye-catching details I'd hoped for than a row of ancient tombstones in heaving ground, leaning all over the shop. So yes, making good joinery is in fact rather like not forgetting how to ride a bicycle; although I'd managed to get from A to B, without regular practice, my journey had proved decidedly wobbly.

Avoiding torn fibres

One of many glaring faults was my oh-so ragged shoulders. Heavy-handed chiselling – not to mention blunt edges – had torn waste from between the pins and tails like chunks of bread for feeding ducks. Which brought me to *The Woodworker* of April 1950 and an article dedicated to just this problem, entitled 'Chop Dovetails?' I was reassured to read that this is a 'common fault even among experienced men who should know better'. Observing that 'wood at the shoulders between the dovetails is torn out, leaving an unsightly gash, which robs the joint of much of its strength', the author

Cutting Dovetails

A LETTER FROM A READER

"With reference to the article in the WOODWORKER for April, 1950—" Does this happen when you chop dovetails?"—may I submit a further contribution. I am a reader of 74 years of age who has read the WOODWORKER since it was first published. My reply to the question 'does this happen when you chop dovetails?' (i.e. the tearing out of the bottom of the sockets), is, that in my case it does not happen because I do not 'chop' them. The following is a description of the method used by me and some of my fellow craftsmen.

FIG. 1 shows a piece of wood clamped in the bench vice ready to have the waste pieces removed from between the pins. First cut down the side of the pins with the dovetail saw as shown at A, then with the bow-saw cut away the waste, first as at C and then as at B, leaving a full $\frac{1}{8}$ in. still to be removed. Now from both sides in turn, and preferably using a bevel-edged chisel as shown at E, in Fig. 2, pare carefully to the knife-cut line. The sockets at F and G are shown completed. It is essential to carry out the paring on a flat surface, for a hollow area on the chopping board

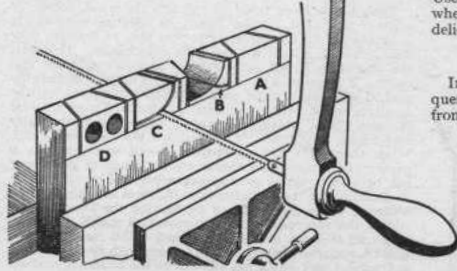


FIG. 1. REMOVING BULK OF WASTE WITH BOW SAW
An alternative method, that of boring, is given at D

below a socket will result in the grain splitting off owing to lack of support.

An alternative to bow-sawing is shown in Fig. 1 at D, where augur bit holes are bored and the bevel-edged chisel used to remove the remainder of the waste as at E in Fig. 2.

When removing the smaller pieces of waste to receive the pins between the tails, the bow-saw blade may be too large and coarse. In such a case use a coping saw or a fretsaw as shown in Fig. 3, and finish the cut with a narrow bevel-edged chisel. This latter tool is almost essential, otherwise the corners cannot be cleanly cut. Use of a coping saw is also better for the whole joint where the work is in thin wood and joints are of the delicate character found in some cabinet work. (900)

CORRECTION

In our April issue we mentioned in reply to a reader's query that a tool for jointing sander belts was obtainable from the Union Glue & Gelatine Co., Garrett Street, E.C.1. This information was incorrect, and we regret any inconvenience caused to readers. We are making further enquiries and hope to be able to publish the name of a firm supplying the tool.

From Pepy's Diary :
27th May, 1668. To see Sir W. Pen ; whom I find still very ill of the gout, sitting in his great chair, made on purpose for persons sick of that disease for their ease ; and this very chair, he tells me, was made for my Lady Lambert.

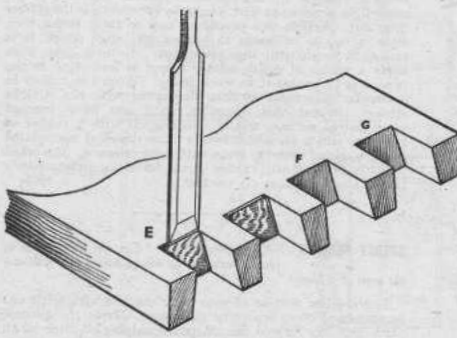


FIG. 2. PARING TO LINE WITH BEVELLED-EDGE CHISEL

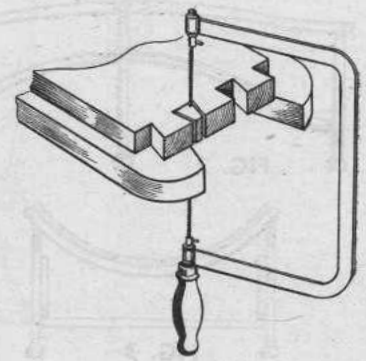


FIG. 3. USE OF COPING SAW FOR FINE DOVETAILES

WOODWORKER 101

MAY, 1951

had identified what was wrong 70 years ago. And the situation is only made worse when cleaning surfaces up with the plane, as torn fibres are exposed as ever-growing craters. The article suggested that, after chopping vertically into the waste from one side, I should make sloping rather than horizontal chisel cuts towards the shoulder so that the sawn ends of the waste, remaining at full thickness, support the wood when the work is turned over for chopping from side two.

But then I discovered this letter from May 1951 sent by a reader 'of 74 years of age who has read

The Woodworker since it was first published' and whose technique 'used by me and some of my fellow craftsmen' seems to be the forerunner of that favoured by professionals today. As you'll notice, the reader removes the bulk of the waste using a bow saw, leaving just about $\frac{1}{8}$ in to be removed with the chisel. Alternatively, it's suggested to bore holes in the waste with an auger bit before cleaning out with the chisel – again reducing the leverage of chopping, which tears fibres. For narrower sockets, a coping saw is recommended. So, back to work! ✂

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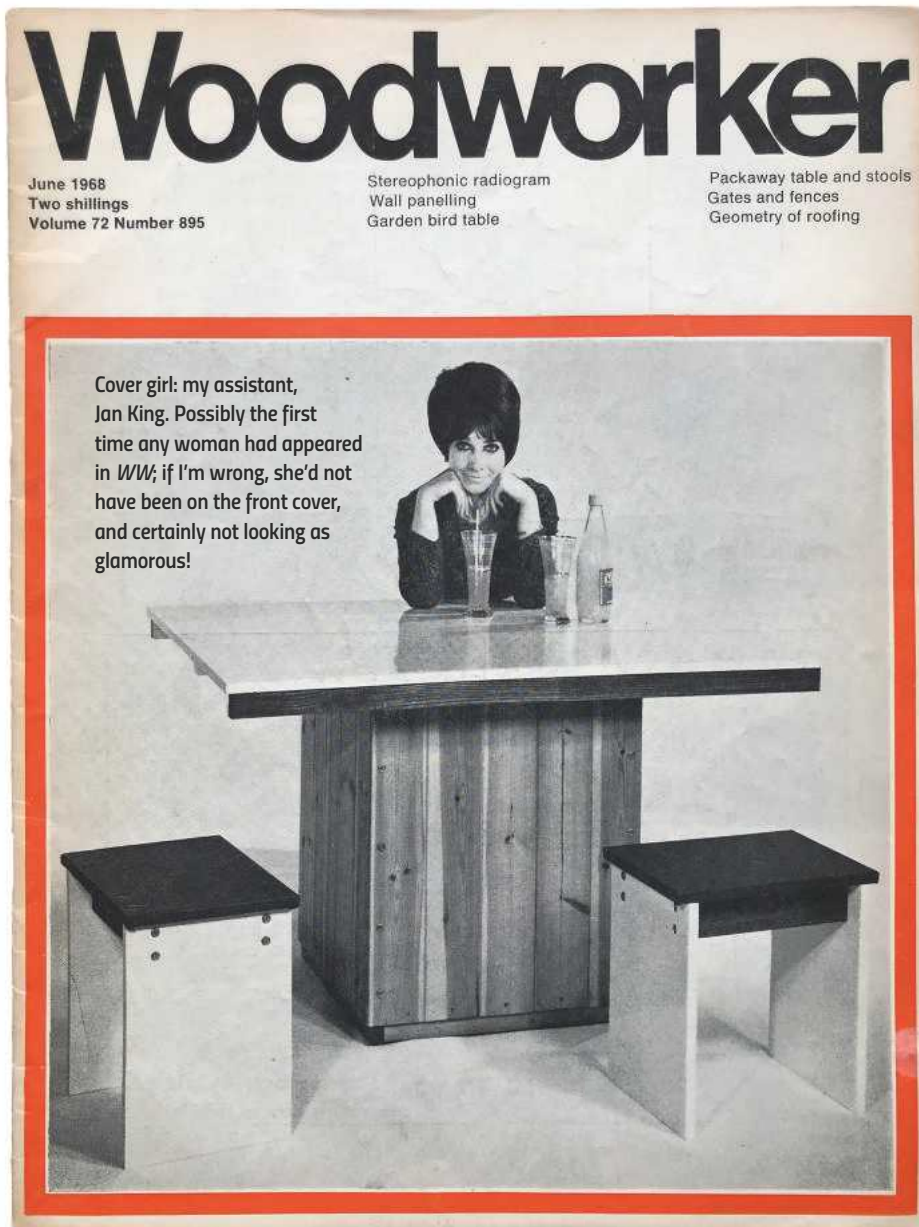
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Jobs, joints & JOURNALISM



Peter Scaife, editor of *The Woodworker* in the mid-1960s, recalls a very different world of woodworking

I had the most daunting job in the long history of *The Woodworker*. I followed Charles H Hayward as editor. His name should be familiar to you. Born in 1898, he lived to be 100, and edited more editions, wrote more books, made more furniture, drew more, knew more and spoke less of his accomplishments than most men far

less gifted than he. And let's just say that in those days, I never addressed him as anything other than Mister – not once as Charles.

I suppose I'd better start by telling you how I came to get the job of assistant editor. This was in 1964: I was 29 and there were plenty of jobs about; no problem with changing place of work. I'd trained for two years in the late 1950s as a woodwork and metalwork teacher at Borough Road teachers' training college, west London, followed by a supplementary course at Trent Park, in north London, a couple of years later. As an aside, it's only recently occurred to me that the design of my furniture pieces made during those years were unconsciously

influenced by the Festival of Britain, held some 10 years earlier, and which I'd really enjoyed.

All in all, I loved woodwork but hated teaching. So I left. I did a few months' boatbuilding, a short spell in a furniture factory – got sacked, too slow – repaired some old furniture, declined the offer to take over a one-man business from a picture framer, and made one or two pieces for friends. And then the situation vacant advertisement appeared in the *Daily Telegraph*. I'd wondered about journalism, knew nothing about it but thought I'd give it a try, mainly because I was so eager to get back to London.

The publishers who owned *The Woodworker* at the time were Evans Brothers – an old family firm in Russell Square, just round the corner from the British Museum.

Two jobs on offer

So, I set off for the interview, which was very casual, but they offered me the position. At the same time, I had another offer from Heal's in Tottenham Court Road as a furniture salesman. Anyway, the problem was that Evans didn't think much of my drawing skills, and the offer was conditional on these improving. Well, they did, as I'll go on to show, but never anywhere near what Charles Hayward was capable of. And it was only over the following years that I realised how much Mister – remember! – Hayward had accomplished.

This story begins in the 1960s, but might go back much further than that. I still have a book of my father's called *The Complete Illustrated Home Book* and some of the drawings are so similar to Mr Hayward's that I could have been influenced by him from childhood.

Now, day-to-day life in the office – what was it like? Quiet, by today's standards, I'd say. A tall Georgian building, one typewriter, not even a photocopier, tea and biscuits brought into the office every morning, and two phones: one for internal calls and the other for external.

The company's business was mainly magazines for school use and it was staffed largely, if I remember correctly, by middle-aged to elderly ladies; single, I guess, because their would-have-been husbands had lost their lives during World War I (1914–18). I well remember Mr Hayward telling me that he was wondering how best to explain to our secretary why a plug was masculine and a socket feminine...

I was single myself at that time, but wanted to get married. And just a couple of weeks after arriving, a young woman came into the office from another department. I thought in words that I never lived down – "she'll do" – and she did. We married a year or so later. That was

WOODWORKER

Volume 70 Number 866

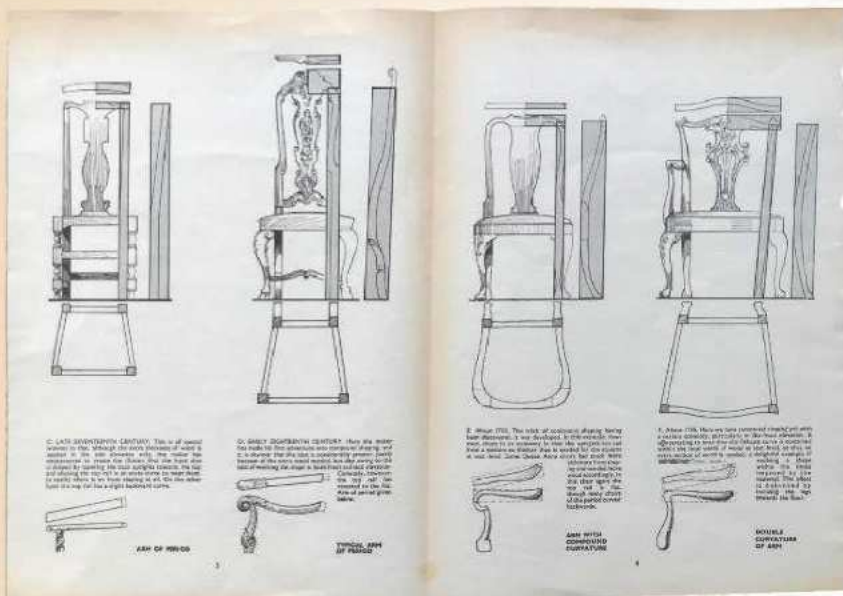
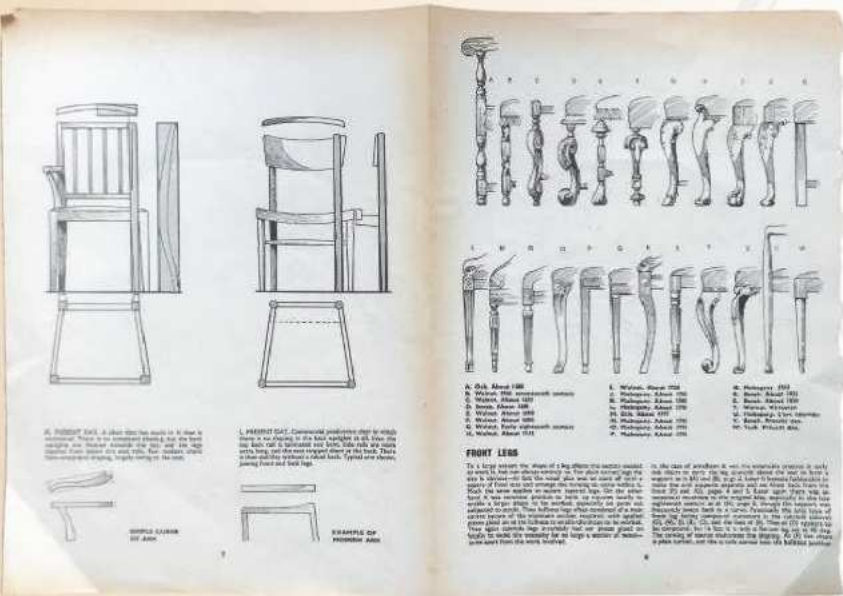
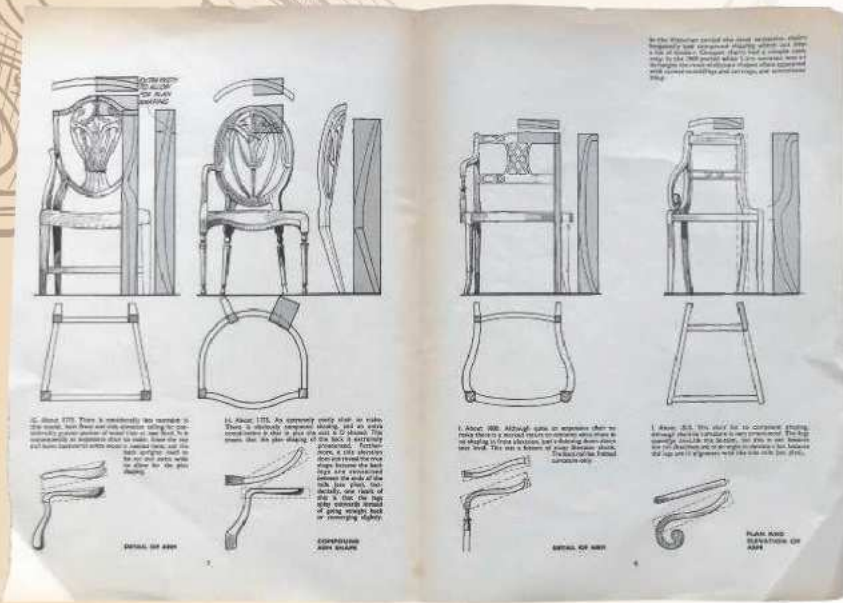
January 1966

The magazine for every man who works with wood

Two shillings



Cover boy: Mr Hayward, his camera and I, went to Trent Park College to take this photo. I can't remember if it had any significance, but he and my old tutor, Mr Glenister, enjoyed a good chat



Mr Hayward's drawings for an analysis of chairs, executed with the speed and apparent ease that only comes from years of observation and practice

copying Mr Hayward because he'd done the very same thing himself, some decades earlier, to a girl of the same name.

I have to say that his memory was phenomenal. We received a letter one day asking for information on bending by kerfing – saw cuts made across the width of a timber. Well, in those days, the 12 monthly copies of the magazine were bound into an annual volume. "Ah, yes," he said, and picking a volume from the shelf next to him, murmured what sounded like: "1930-something, probably October edition, right-hand-page..." And there it was.

Another memory that sticks in my mind is watching him draw the chairs for the gate-fold insert of the April 1965 edition. Starting from the mid-17th century onwards, almost decade by decade to 1820, just sitting down and doing it. Mapping pen, no reference books, just memory. But... well, there had to be a 'but' in here somewhere. He'd have stopped there if I'd not stepped in – very hesitantly – to suggest that people might be interested in something more recent. So he added two modern chairs. I think he admired the earlier work so much that he thought later stuff inferior.

The early test piece

As for my own abilities, I could cut a good secret lapped dovetail; but when it came to drawing, at that point I could just about manage to sketch a mortise & tenon. And the test came early on: a perspective view of a cabinet that was serpentine both in plan and front view. You can see what it looks like opposite; not too bad, I'd say, but clearly not CHH standard.

In all that time, there was only one error, which occurred as a result of a competition we were running to identify plane blades. One answer we gave was wrong and it was noticed by Philip Walker, who later went on, with Roy Arnold, to form the firm of Arnold and Walker – dealers in antique tools and founders of the Tool and Trades History Society (TATHS). I got to know both of them well in later years and they bought from me a low-angle smoothing plane for £120, which had metal sides that were dovetailed – yes, metal and dovetailed – to the sole.

Not a bad deal, especially as I'd purchased it for £5 from a man who'd brought it into the office. I had to confess to my, by-then wife, that I'd spent that amount, which at the time and out of my £900 annual salary, seemed a significant sum.

Some fresh ideas

It was at this time that *Practical Woodworking* made its first appearance. My brother-in-law was working in an advertising agency and saw a dummy copy, distributed in advance of publication in order to get advertising. He told me about it, and I was able to produce a copy at a monthly executives' meeting. Luckily, we had time to present *The Woodworker* with a new look before their first issue even hit the shelves.

That was for the January 1966 edition and we began the editorial by saying that the following October of 1966 marked the magazine's 65th birthday, and we were

anticipating the anniversary with a new layout as well as introducing some fresh ideas.

Those meetings managed to be both formal and relaxed: everyone else in suits, white shirts and ties, while the editor was given complete freedom to do as he wished.

I'd become editor on Mr Hayward's retirement, but not without considerable doubts. It was another of my brothers-in-law who persuaded me. We were sitting in the Princess Louise – a fine and ornate Victorian pub in High Holborn. We used to meet there at lunchtime to admire the joinery, and after I'd expressed my fears, he said: "Take it – whatever happens, you can always say later that you were actually the editor." Good advice.

New developments

One of the benefits of the role was trips out of London to the Forest Products Research Laboratory or the Timber Research and Development Association, to see new developments. One that particularly stands out in my mind is where they'd steam and compress a length of timber along its length, and it would remain flexible even when cold.

As regards previous editors, before Mr Hayward was JCS Brough, author of *Timbers for Woodwork*, and I think he'd been in the job for many years; I was possibly only the fourth editor since the magazine's inception. Sadly, I was forced to resign towards the end of 1967, due to family, commuting and house prices, but it was the best job I'd ever had.

After me came Vic Taylor, a previous assistant editor, who was still doing some freelance work for us. After him was an editor who'd worked on a forestry magazine – Zachary Taylor, I think – whom I never met. His is a name I remember, however, and I think he later had something to do with Ely Cathedral.

My assistant editor, Jan King – cover star of the June 1968 issue shown on page 36 – with whom I remained friends, stayed on for a while before sadly passing away at the age of 39.

So what was the overall situation with woodworking at that time? Leaving aside working conditions and health and safety – there were some horrific stories – I suppose that until 1914, the old craft traditions still very much existed. I guess they were diminishing during the inter-war years, although I can remember seeing in the office a timber merchant's catalogue from 1939 offering quartersawn English oak, planed all round from 7/8 upwards, and in any number of widths.

Hard to find

By the time I was working on the magazine, good hand tools – anything other than the basics – were hard to find, and even the power drill was in its infancy. People were still influenced by Barnsley

and Gimson, but the swinging '60s weren't much in evidence.

Around 2000, I met many of the young generation of furniture makers setting up in Shoreditch, east London, which, as many of you know, is the traditional home of the trade. What came as a surprise to me at that time was the number of young women taking up furniture making. One of them, I recall, had been working in Paris for many years. In another workshop were a group of five women, who I think were attracted by the premises' low rent, all of which made me think that the future was in safe hands.

One final question for today's editor: is the magazine called *Woodworker* or *The Woodworker*? To this day, I'm still not sure! ✕

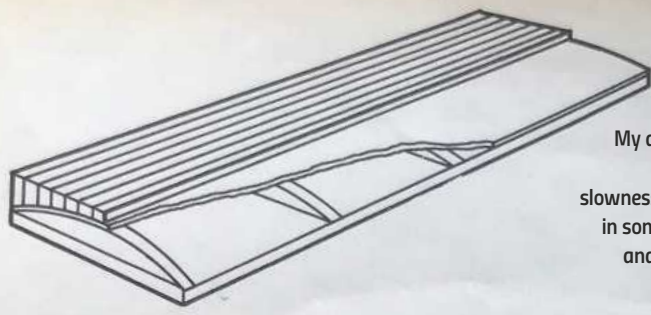


FIG. 3. METHOD OF BUILDING UP FORMER

My drawing for a serpentine front sideboard, executed with the slowness and difficulty that's obvious in someone who started late in life, and without any formal training!

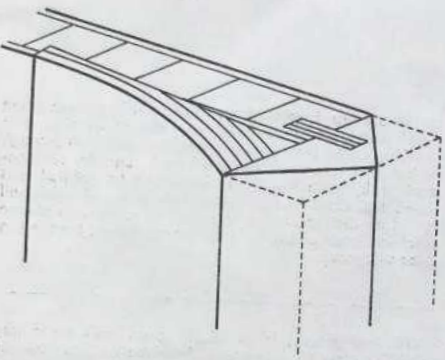
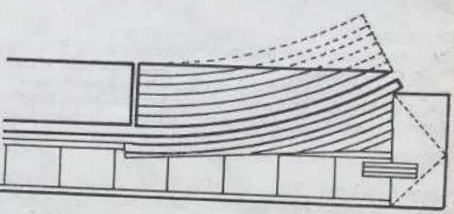


FIG. 4 (left). PLY IN POSITION IN SLOPING REBATE. Facing piece planed from rectangular section is fitted with tongue.

Fig. 5 (below). FLAT CAUL AND PLY IN POSITION FOR VENEERING.



and bring the curved one up to it. A perfect job will result provided you position the cauls carefully. The doors are made exactly as the ends.

When you scratch in the lines later, some unusual (and really sharp) scratch stocks are needed to allow for the angles and curves.

The drawers and front
The drawer fronts can be made on another pair of formers and about 1 in. of short grained timber can be pressed between the two outer skins to take the dovetails later (Fig. 6) if you prefer not to make dovetails in plywood. Notice that the bottom edge of the sides is subtly shaped and that the front bottom edge is one long curve.

The top has to be precisely shaped to set in equally all

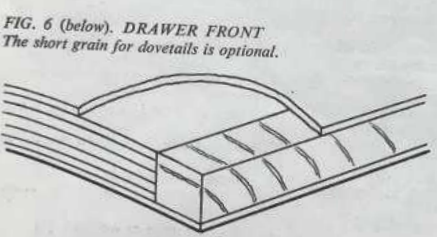


FIG. 6 (below). DRAWER FRONT. The short grain for dovetails is optional.

round, except the back. It should be noted that all block-board has to be faced on the edges, and it is convenient to use 3 mm. construction veneer. It is thick enough to take a shaving off for fitting and when squares are used on veneer work it is just the right thickness to use to avoid any lipping joint showing through eventually.

Throughout the whole veneering work 3/4 in. Sellotape was used to hold joints. It is much easier to apply and remove than paper tape, and you can see the joint through it. All crossbanding was laid with the main veneer, but all lines were scratched in after.

The legs are from 2 in. beech, tapered to an octagonal shape, and then fluted with a moulding plane (Fig. 7). They were veneered two opposite sides at a time, using two round faced battens as cauls. The legs are twin-

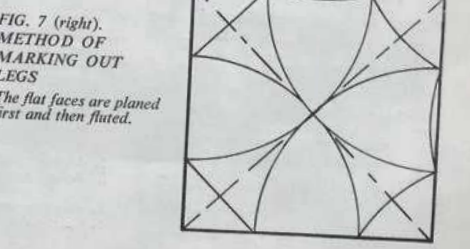


FIG. 7 (right). METHOD OF MARKING OUT LEGS. The flat faces are planed first and then fluted.



A guardless blade – a sight you really don't want to see



A dangerously modified machine: no guard and the riving knife has also been removed

SAFETY FIRST

Considering the fact that safety should always be at the forefront of every woodworker's mind, here we discuss the issue of unguarded machines and how to avoid dangerous practices

It goes without saying that there are certain aspects of woodworking which will always pose a risk to the woodworker, and with sharp tools around it's likely that all of us will have had a minor accident at some time or another. While we can shrug off the occasional cut or nick from a knife or chisel, anything machine or power tool related is to be avoided at all costs.

Guards at the ready

Insurance companies charge the highest premiums for all of those employed in the woodworking industry; this isn't a surprise when you consider the many different ways you can hurt yourself on the wide variety of machines in use. Those who've worked in the industry for any number of years will have heard their share of unsettling stories, and the two biggest culprits for accident are the table saw and spindle moulder. Now, not

many of us have a spindle in our workshops – let's face it, a router table will suffice for most one-off pieces; a spindle is really for the professionals – but a large number of home and hobbyist woodworkers will have a table saw of some kind at their disposal.

Although brimming with potential danger, a table saw will remain harmless if used sensibly. As long as it's treated with respect and never used in a hurry, accidents can be avoided. The HSE requires that a riving knife and guard are always fitted, and rightly so. A riving knife will prevent timber from pinching the blade and causing a kick-back; guarding is primarily put in place to shield the moving blade from accidental contact with people and random objects.

An exposed and fast moving blade is a scary thing, and it's perfectly right that it should be shrouded in a robust cover. As required by the HSE, when used correctly for ripping and cross-cutting, the guard should be in place at all times, but does this guarantee safety? Unfortunately not, as improper practice can easily result in accident. A push-stick – or

two if required – is absolutely necessary to avoid getting one's hands any closer to the blade than 300mm. Guarded, then, is

the safe way to proceed, and for the majority of work, this will more than suffice. But what can you do when the cut you need to make is obstructed by the guard itself? For instance, on a deep cut requiring two or more passes.

While most guards are of the crown variety, and fixed onto the top of the riving knife, a Suva guard is suspended from a frame or arm bolted onto the side of the saw, and performs the same function as a crown guard – i.e. it covers the blade and stops any person or thing from falling onto it.



Standard workshop setup, with guard and riving knife in place; note push-stick nearby

This can be raised to permit the sort of deep cut where the blade comes through the top of the workpiece, then lowered immediately afterwards. A Suva guard can be fitted as an upgrade, but sadly they don't come cheap and so few people actually bother.

Tips for keeping safe in the workshop

When using a table saw, in common with other dangerous practices, a bit of common sense and an appreciation of the risks involved will go a long way to keeping you safe, but we implore all fellow woodworkers to do the following:

1. For any work closer than 300mm to the blade, use a push-stick at all times – particularly when removing offcuts from the rear of the table.
2. Consider investing in or making your own table saw blade guard.
3. Refrain from removing the crown guard unless absolutely necessary, and replace immediately after the cut is finished.
4. Never rush on to the saw – take a minute to set yourself up and mentally prepare.
5. Keep the saw table and its immediate working environment clear of all potential hazards.

For further tips on general workshop safety, the HSE website is a great resource and provides some key advice. Regardless of your level of experience, it's still vital to be aware of all possible risks any time you step away from the relative safety of the bench and cross the threshold into the cold reality of the machine. ✘



A Suva guard – pricey but worth it

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Pendulum heel angle	0° -45°
Worktable dimensions	1210x185 mm
Diameter of the extraction port	Ø100 mm
Weight	105 kg

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Machine description

Machine task is to give adequate flatness to surfaces to subject them to further processing stages. The high weight of the machine (105 kg net) ensures high stability, which guarantees safe operation without vibrations.



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Component for adjusting knives is included in the set.

Please note that machine does not come with drill - chisel attachment as shown.

Motor	2 kW / 400V
Table dimensions	1100x250 mm
Thicknesser table	600x248 mm
Spindle diameter	75 mm
Spindle speed	4000 rpm
Guide tilt	0-45 degrees
Extracting Outlet diameter	100 mm
Number of shafts/dimensions	3 / 250x30x3 mm
Maximum height of thicknesser	180 mm
Maximum thickness of machining	5 mm (planer) / 2.5 mm (thicknesser)
Maximum width of machining	250 mm
Weight	170 kg

Machine description

This planer and thicknesser is a solid and well-thought solution, allowing for wide adjustment and machining capabilities of soft and hard wood. The adjustment itself is relatively simple and transforming planer into thicknesser takes only a few seconds. Its weight (170 kg) provides stability, ensuring safe, vibration-free work with additional anti-vibration feet.

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Alan Peters

FURNITURE AWARD

2022

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Woodland Heritage – Patron of The Alan Peters Furniture Award 2022

Woodland Heritage was established as a charity 27 years ago, in 1994, by two cabinetmakers keen to 'put something back'.

A membership-based organisation, the charity supports the resilient management of woodlands, development of the timber supply chain, furthering of knowledge and skills within the forestry and timber sectors as well as within the general public, and tackling of threats to the future supply of high-quality UK timber.

As well as running the popular 'From Woodland to Workshop' courses and a Field Weekend each year, Woodland Heritage produces an annual Journal for its members.

For many years, the charity sponsored the 'Best use of British Timber' award at the Celebration of Craftsmanship & Design exhibition in Cheltenham, which recognised the creative talents of both established woodworkers and those relatively new to making.

Since 2016, Woodland Heritage has owned Whitney Sawmills in Herefordshire, with its support for research into Acute Oak Decline dating back to 2009, since which time £2.5m has been raised to tackle this threat to our most popular tree.

HRH The Prince of Wales has been Patron of Woodland Heritage since 2005. For more information, see www.woodlandheritage.org



2019 winner of Woodland Heritage's 'Best Use of British Timber Award'
– Adrian McCurdy's 'Ark'



The **Woodworker**
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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 material, 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.

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



PRIZES OFFERED

1ST PRIZE

£1,000

Axminster Tools voucher

2ND PRIZE

£500

English Woodlands Timber voucher

3RD PRIZE

£300

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(s) 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.

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, or organiser Jeremy Broun (jb@woodomain.com)

An exhibition programme for winning pieces is being planned for August/September – look out for LATEST NEWS



A-Z

WOODWORKER'S ENCYCLOPAEDIA PART 36

Peter Bishop continues working his way through the Ss, and there's still quite a way to go!

Softwood

This is the timber produced from gymnosperms – coniferous or needle-leaved trees – which are non-porous woods. Unlike hardwood, the cellular structure is too small to be seen by the naked eye. Although called 'softwoods', this is a misnomer – some can be very hard, such as pitch pine, whereas balsa wood is classified as a hardwood! There's lots of different types of softwoods available, from top quality 'clears' with no defects through to knotty pine. Check out 'redwoods' and 'whitewoods', which we'll cover later in the series.



Conifers are of great economic value when it comes to softwood lumber and paper production

Sound knot

This is a knot that's solid and fixed firmly into the surrounding wood, with no signs of decay.

Species

In the classification of trees, 'species' is a sub division of a genus. Species are distinguished by their fruit, flowers, bark or leaves. A fascinating subject if you have the time to investigate more.

Specification

We might write a specification for a supplier so that they can pick out the timber needed to complete it. It could also be a record, or tally, of what's going to be supplied to the agreed rules within a grade.

Specific gravity

Specific Gravity – abbreviated to SG – is the comparison of something's weight with an equal volume of water. In timber terms, the SG varies greatly, and mainly depends on the density of the woody substances.

Spike knot

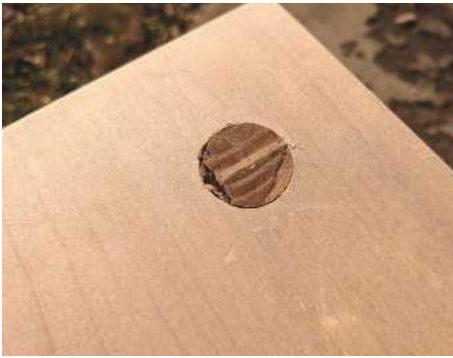
This is an elongated knot whose classification is the opposite of a round one. The length to width ratio will be more than 3:1.



A branch whorl cut longitudinally by the plane of the face

Spelching

There's a number of ways to spell this effect. Apart from the above, it might be 'spelshing', 'spalshing' or simply 'spalls'. I tend to use the version spelt with a 'c', but they all mean the same thing. These are the break-out whiskers found on the outward side of a hand push saw, or on the inward side of a pull saw. You also get them when cutting stuff using powered saws. They're a pain and difficult to avoid. The best way to make a clean cut without any spelching occurring is to ensure that the out cut is supported. Check it a couple of times and see how it works. These whiskers are a recognised result of cutting some ply and particleboards on large table saws. In fact, you'll find that there's often a small scribing



Splitching on a stool seat in hard maple with ash legs. This occurred at the end of a paring cut using a chisel

saw that helps to make the cut cleaner. If splitching is unavoidable, then the components need to be cut longer and the end 'shot' back to the finished length.



Using a woodworking spindle moulder

Spindle moulder, block & guards

These are single shaft, powered machines that enable you to carry out a variety of simple or complicated tasks. The shaft projects from a flat bed and is fitted with a 'block' into which the cutters are mounted. You may use a pair of straight fences to help guide your work past the cutters with some form of pressure to keep it in place. You may also use guides or ring fences to shape curved work. All, hopefully, will be protected by 'guards', which keep your digits and anything loose away from danger. A useful piece of kit to have in a workshop, but I'd recommend seeking some appropriate training in their proper use before you start playing around with them.

Spiral grain

Grain in wood, particularly hardwood, which appears to spiral in the length. Some trees will have spiral growth as they develop and when cut, will result in this type of grain. It can be very difficult to work and has a tendency to distort.

Spirit stains

These are stains using colour compounds that are generally mixed with methylated spirits, hence the name. It's a bit of a catchall term. The alternative option is a water-based stain. Spirit stains don't raise the grain as much as water-based versions and, in my opinion, have deeper penetration properties. Always shake the can well before use, whichever type of stain you're using.



Chestnut Products' range of spirit stains – available in a wide variety of colours and ideal for enhancing turned work, as shown here



Applying spirit stain to a turned piece while mounted on the lathe

Splats, splat backs

A splat is the shaped, central piece in the back of a chair. It might also go by the name 'splad'.



Oak curve splat back chair

Splinter

These are those horrible, little bits of wood that we don't seem able to avoid on occasions. Most times they're easy enough to remove, but can be painful if left. So, be brave and dig them out as soon as they've got stuck in!

Split

Splits occur when the wood fibres separate. This is most likely caused by drying and those on the ends can be quite long. This is due to the fact that moisture evaporates quicker



The split on this piece of wood – left – was filled with polyester resin, put aside to cure and repaired structurally – right

from this point. To avoid end splits, try and seal them with glue, paint or wax. Small splits on the surfaces of planks are called 'checks'.

Spokeshaves

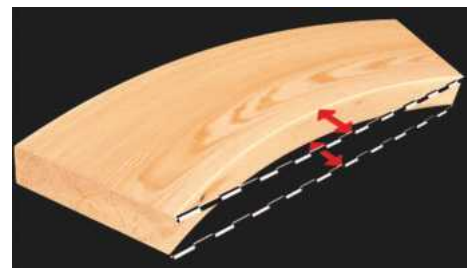
The name 'spokeshave' is derived from the use of these tools to shape spokes in wooden wheels. They now come in all sorts of shapes and sizes; the most common will be the two-handed, flat-faced versions. I have one of these plus concave and convex models, all of which are useful in their own way. As with all bladed tools, the key is keeping them sharp and not trying to remove too much too quickly.



Spokeshaves come in a multitude of versions: wooden body, metal body, round or flat bottom, those with adjustment screws and those without

Sprigs & sprigging

Small nails used for glazing and other similar applications. The correct term for their usage is 'sprigging'.



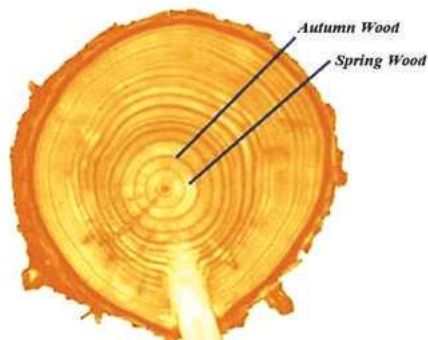
Spring, also known as 'edge bend', occurs when timber remains flat but bends edgewise on its own plane

Spring or sprung

This is a defect found in wood that will affect how much usable stuff you can get out of a plank. Spring is defined as a board that curves to one side, both ends, when laid flat. It means that you'll have to cut some of the wood away in order to create a straight line, thus it's a defect and wasteful. This is caused by tensions set up during drying in relation to the structure of the individual plank.

Spring wood

This is the first season's growth that's more rapid than later on. In ring porous timbers, the size of the vessels in spring, often called 'early' wood, will be larger than those in summer, or 'late' wood.



Spring wood occurs at the beginning of an annual ring and is light in colour

Square-edged

Any lumber, planks, scantlings or boards that have been cut with square edges – SE. This is as opposed to waney-edged, which will still have the bark intact. It could also be squared one edge – S1E – where, obviously, one edge has been squared.



A stack of square-edged sawn lumber

Squares

Any square cut sections of wood in various sizes and lengths. A good way to use up and market stuff that would otherwise be too small to sell.



10mm square section jelutong wood, which is perfect for model making due to its low density

Stacks & stackers

A stack or several stacks, piles of wood, that can be moved around with a stacker, or forklift truck.



A Hyster heavy-duty forklift truck being used to lift and stack pallets of timber

Stain

Anything that colours wood can be called a stain, albeit deliberate or otherwise. Most of the stains we use are spirit- or water-based. Some penetrate more than others. End-grain will also take up more stain than face-grain, so care needs to be exercised when working close to the end of a piece. You can also encourage colour changes by using chemical fumes such as ammonia. You don't have to paint it on, just keep it in a sealed container along with the ammonia.



Applying wood stain to the seat of a chair



Fuming is a simple and effective chemical stain for wood. Here, a table lamp is placed inside an airtight fuming chamber

Stand & standing timber

A stand is a group of trees, probably all of the same species, and standing timber is a similar group of commercial-sized trees ready for harvest.

Steaming

The application of steam and heat to some woods will allow those pieces to become

'plastic' and easily bent into shapes. If those pieces are then held in a former while the wood cools, it'll not return to its original shape. Commercial steam chambers are available for high production units, but you can make your own. A long, fairly large pipe that can be sealed each end is a good start. You'll need some sort of access point to get the steam inside and one end should also open to allow for the pieces of wood to be slipped in. A wallpaper steamer creates steam and heat and is a good, cheap way to start. Experience will tell you how long to leave your pieces in; once you've broken a few you'll know! As always, do take care if making and using a steam chamber as it's easy to get scolded or burnt.



Steam-bending using a homemade steam box



Billowing steam escapes from the handmade steamer at Tom Raffield and fills the workshop space

Step ups

A useful bit of kit for the workshop or on site. These are some sort of firm, safe box with a flat top, around 150-180mm tall. If you need to reach up a bit but don't want a step ladder, then use one of these. I used some old milk crates, which have a piece of ply bolted onto what was the bottom. I often use them for all sorts of odds and ends, even stacking wood on a pair of them. ✂

NEXT MONTH

Early on in part 37, Peter moves through the shadows to a stout heart, covers swaging, then trickles into the 'Ts' with a bit of a tally

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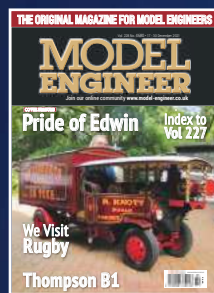
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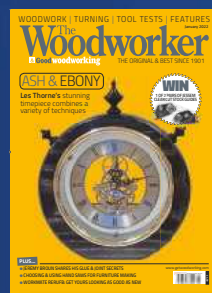
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A woodworking link with THE PAST

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

Growing up and learning woodwork in Shetland – an island archipelago with virtually no trees – I understood from an early age that wood was a precious commodity. All timber was imported so it meant that if you got an opportunity to recycle a piece of furniture, you took it, and if you got hold of a special piece of hardwood, you did something worthwhile with it... or kept it for a 'special job'.

And so it was for my Grandfather, John Sutherland, whom I never met, although it was his legacy that inspired me to take an interest in wood, tools and woodworking from an early age. This impacted on my choice of career and, now that I'm 60-years-old, influences me still.

Sawdust in the veins

As a boy, I watched my father working with wood and was always intrigued by my Grandfather's tools, which were locked away in order to keep inquisitive little fingers safe from their sharp edges. This, of course, only fuelled my curiosity and gave the tools a mystical quality, which was enhanced by the smell of beeswax, oil and wood shavings whenever the tool cupboard was unlocked.

My Grandfather died in 1948, some 10 years before I was born. He'd been an ironmonger buying tools for the shop at Hay & Company, the islands' main general merchants and suppliers



My Grandfather, John Sutherland, who died in 1948

of coal and timber. His father had been a joiner, so I think there must be sawdust in my veins!

Among my Grandfather's extensive collection of tools is a little teak box holding a sharpening stone. There's nothing particularly startling about its appearance, until you read the card insert, which reveals its history: 'This Pike India Oil Set Stone 6 x 1 1/2'

I boxed it in 1945 March 31 with a piece of teak wood from the rail of the *Athenia*, the first ship lost in the war. Now the end of the war is in sight!

'The piece of wood was carried across Scotland and taken to Shetland by Captain Gifford of the little motor steamer, *Earl of Zetland* and I got a piece of it from Laurie Leask at Hay & Co Saw Mill. John Sutherland, over 50 years with H&Co.'

A few moments writing out the background of how this little oilstone came to be housed in a piece of wood with such a history, has given me some insight into what was important to the man I never knew. The practice of putting my name on things that I make came from



Teak oilstone box on workbench with some of my Grandfather's old tools

him and when I create something using a 'special piece of wood', I ensure to document the reason why it is indeed so special.

Rediscovering a passion

My interest in woodworking grew throughout my teenage years, and I progressed to college in Aberdeen where I trained as a technical teacher specialising in woodwork. I was Principal Teacher



An India oilstone, boxed in teak... with a story to tell



Oilstone with original packaging, which bears the original price of 4/6 (22.5p)



of Technical Education in Thurso High School in 1992, and at that time, wrote a number of articles for *Good Woodworking* magazine. More recently my career took me in to educational management, latterly as Head Teacher of Lochaber High School in Fort William, leaving me little spare time for woodworking. However, having just retired, I've been re-equipping my workshop, sharpening my tools, honing my rusty skills, and planning projects with those special cuttings of wood I've been saving for years.

My tool sharpening these days is much more likely to be carried out using a Tormek wetstone sharpening system and diamond whetstones,

This Pike India Oil Stone 6"x1 1/2" x 3/4" was bought for 4/6 in 1936 & used it on 1945 March 31 with a piece of Oak wood from the rail of the Athenia the first ship lost on the water during the first of the war to me sight

The piece of wood was carried across England by 4 stages to Shetland by Capt Safford of the little motor Steamer Earl of Zetland & got a piece of it from Lurch Coast on May 6th 1945. It was used to hone tools & used over 30 years with little

Card insert from oilstone box – written by my Grandfather in 1945

rather than with my 80-year-old oilstone, but it'll still hold a central place in my tool cupboard,

MV EARL OF ZETLAND

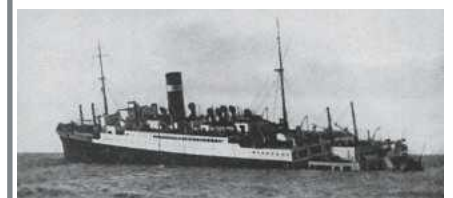
Built in 1939 by Hall Russell & Co. Ltd of Aberdeen as a passenger vessel, she was named *EARL OF ZETLAND* from 1939/1975 and *CELTIC SURVEYOR* from 1975/1985, then *LA PASSERELLE*. She became a restaurant ship moored at Marsh Wall, West India Docks, London, but has since moved to a new location at Royal Quays, North Shields, Newcastle where you can see her today



MV Earl of Zetland used to serve the North Isles in Shetland; now a floating restaurant/bar in North Shields, Newcastle

SS ATHENIA

The *Athenia* was the first UK ship to be sunk by Germany during World War II, and the incident accounted for the Donaldson Line's greatest single loss of life at sea. 117 civilian passengers and crew were killed with the sinking condemned as a war crime. The dead included 28 US citizens, leading Germany to fear that the US might react by joining the war on the side of the UK and France. Wartime German authorities denied that one of their vessels had sunk the ship, and a German admission of responsibility didn't come until 1946



SS Athenia – the first ship sunk in World War II

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THE CONVENE CONCEPT

In today's space-starved homes, every piece of furniture has to earn its keep. This set of two chairs and two side tables by **Mark Hampson** nests into one compact unit when not in use, and looks stylish in both guises

You may or may not know, but British people are finding themselves living in smaller and smaller environments. The British Isles currently have the lowest new-build home size in Europe at only 76sq.m, which is 15% smaller than our Irish cousins and 80% smaller than the Danish. Because of this shrinkage, the concept of a space-saving project came to the fore, and from the work that ensued, the Convene concept was born.

Four into one

Convene is a collection of two chairs and two stools-cum-side tables, which fit within the footprint of a single chair, allowing users to pull out an additional chair or stool when required. Most people who live in restricted spaces may

have enough room for one or two chairs, and Convene allows them to have hidden additional seating without taking up limited storage space.

Computer control

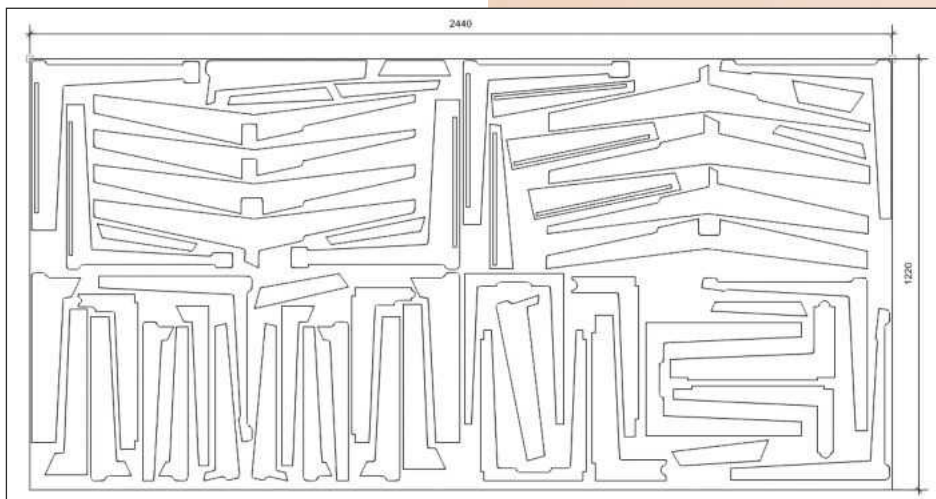
Making Convene was a meticulous and rewarding experience. From the start it was decided that birch plywood should be the primary material, and the design needed to be simple to produce on my college's CNC router. This resulted in a design using 9mm plywood in a simplistic panel format, which would allow the CNC machine to rout the shape of each piece to the exact dimensions. This was critical, as each chair had a 2mm tolerance to ensure that the other pieces

could slide in effortlessly. Using 9mm plywood allowed for an interlocking design, and when the two 9mm sections were glued together, it resulted in a strong structure that saved a lot of material in the process.

Maximum efficiency

Cost was additionally an issue, and it was essential to ensure that every single piece of the puzzle could be cut out of one 8 x 4ft sheet of plywood, so there was as little wastage as possible. It became apparent early on in the production of the prototype that the plywood edge would become a feature, so I added a slight 3mm chamfer to the outside edges, simply to give the eyes an invitation to peer round and notice that famous plywood texture.

Fixing the seat back and base to the plywood frame was achieved by gluing pieces of walnut dowel at specific locations, then sanding it back to create a flush, seamless blend of dark and light wood.

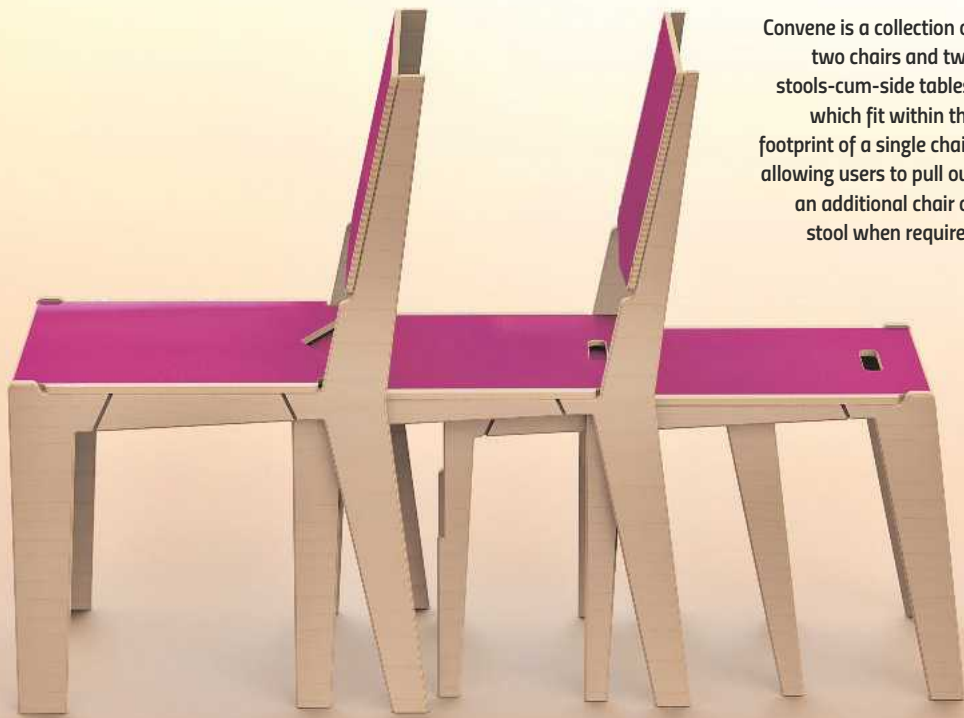


1 The Vectorwork drawing shows each piece nested onto a single sheet of 9mm plywood. Unfortunately, due to shortage of space in the university workshop, the sheet had to be divided into four quarters, but every piece could still be fitted on

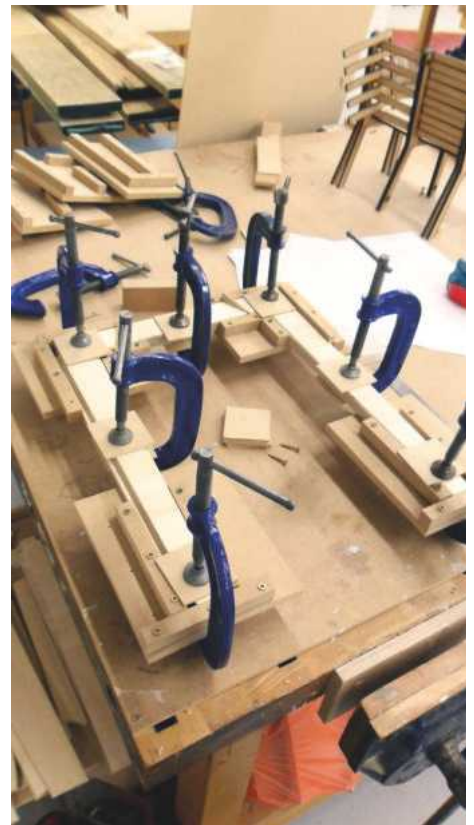


2 After cutting on the CNC machine, the components simply needed cleaning up and sanding in preparation for gluing





Convene is a collection of two chairs and two stools-cum-side tables, which fit within the footprint of a single chair, allowing users to pull out an additional chair or stool when required



3 I created this makeshift jig for gluing the front panels of the larger chair together

Plastic alternative

Due to its prototype nature, the backs and tops of the 'Gen.1' version had been sprayed purple using a matt car spray paint. However, in hindsight and with further development, these parts of the chair could have been made in sheet acrylic plastic, bringing an interesting contrast between the pale birch and solid synthetic colour.

Since exhibiting it at the New Designers show in London a few years ago, Convene has certainly progressed. There were a few elements that needed to change, although plywood would remain as its main feature.

Generically, I felt that the chair needed to have a bit of a re-style. This resulted in a lot of the harsh angles being rethought,

as well as finding a better way to remove the sliding mechanic. Overall, the new design is comparatively more elegant and seamless than its slightly clunky older version, and importantly, the plywood will be the headline act as was my original intention. ✕



4 The first dry fit showed that every piece fitted together perfectly, much to my relief



5 Fixing the seat back and base to the plywood frame was achieved by gluing in walnut dowels at specific locations



6 The sprayed finish created a pleasing contrast next to the smooth birch and walnut dowels



7 One unit of Convene is complete, and proves the soundness of the original space-saving concept

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FLAT & SQUARE

Cheaper, quieter and very satisfying, too: preparing timber by hand needn't be slow or difficult, says Mike Riley

The most important part of any project is probably the initial stock preparation: without proper prep no other part of the project can happen, it's as simple as that. When it comes down to it, you have three options: **1)** Buy PAR timber, which is relatively expensive; **2)** Buy rough-sawn timber and process it using machines; **3)** Or break out the hand planes and do it yourself. My preference is for the latter because it's cheaper, safer and quieter. It's also not as slow as you might imagine, and when you've had a bit of practice, it's not that difficult either.

Tools for the job

It's not inconceivable that the entire process of stock preparation could be carried out using tools you've made yourself, and there was a time when this would have been the case. I actually use a combination of homemade and bought tools, which include a selection

of bench planes with sharp irons. Generally, I use four planes to take a board from rough-sawn to finished: a wooden scrub, a 559mm long jointer, a jack plane with adjustable mouth, and a wooden smoother (**photo 1**). I also have an old wooden fore plane. I use a lot of recycled wood, and the fore plane is good for giving the boards a quick clean up to remove any grit or silica (**photo 2**), which might be embedded in the surface before it has the chance to destroy the sole of my jointer or smoother. This is a lesson I've learned the hard way...

In my opinion, the first three of these planes are essential for stock preparation, though there's a certain amount of interchangeability: depending on the size of the workpiece and the amount of effort you're prepared to expend, you could do the whole job with a jack plane. You'll also need a straightedge and a pair of winding sticks. I tend to cheat here and use the body of my jointer plane as a straightedge, or in combination with my jack plane to form a pair of winding sticks. This will only work if the sides of your planes are straight



1 Back to basics: the whole process of stock preparation can be carried out using hand tools



and at right-angles to their soles, however. If yours aren't, then a pair of winding sticks is easy and cheap to make. Alternatively, there's plenty of machined winding sticks available to buy. The final ingredient is a sturdy bench. It's important that the bench surface is flat, of course, as you'll be using it to prepare a reference surface.

The aim of the exercise is to end up with a piece of timber that's flat and straight on six sides, in length, width and diagonally, whose faces are co-planar or perpendicular



6 Successful edging: I hold the front of the plane body with my left hand, curling my fingers under the sole of the plane, which acts as a fence



2 Grit or silica embedded in the timber will damage the sole of a plane



4 Check for twist with your winding sticks. If all's well, the top edges of each stick will be parallel

to each other, and which is of the required dimensions. As you can imagine, it's a process that needs to be tackled in a methodical fashion if you don't want to introduce problems that will later come back to haunt you.

To begin, then, you need to prevent the workpiece from rocking or flexing, so decide which side of the board will be the reference face, and place it face down on the bench against a planing stop (**photo 3**). If the board is cupped, it's easiest to have the convex side face up to prevent it from rocking as you work on it; it also means removing less wood.

You now need to remove the high spots from the board so that it no longer rocks when placed face down. This means looking at the board, looking for light between it and your straightedge, planing away the high spots, and regularly testing the board for stability.

If the board rocks when you turn it over, try placing your fingers at diagonally opposite corners and moving them towards one another while rocking the board. When the board stops tipping, the high spot will be between your fingers. Another method is to rub the face of the board on the bench top, which will burnish the high spots and make them easier to see. There's no shortcut to this unfortunately; the board must be made to lie still before moving on, or you won't be able to make the opposite side flat when you prepare it as the face side, and it'll be no use as a reference face.

When you're ready to start preparing what will become the face side, fix the board to the bench top firmly enough to stop it moving, but not so firmly that it's



3 With a planing stop, you can rely on the downward force of the plane to hold the board in place



5 Unfortunately, however, it's more likely that the sticks will indicate some amount of twist

deformed by clamping. I use a planing stop and rely on the downward force of the plane to hold the board in place. Again, the aim is to remove any bumps that may be present, and the quickest and easiest way to do this is with the jack plane, usually skewed across the grain to bring any high spots down to a uniform level. You could also use a scrub plane, though there's a danger of removing too much wood through over-enthusiastic scrubbing.

Once the worst of the bumps have been removed, put the scrub or jack plane aside and reach for the jointer. The longer sole of this plane won't follow the contours of the board in the way that the jack plane does, and so is more effective at knocking off the high points. Listen to the plane and hear the change in sound as the jointer starts to take longer shavings as the board gets flatter.

When you're able to take full-length shavings with the jointer, check that the board is flat. You should be continually checking for light under a straightedge when held against the surface, both across the board at various points and along its length. This is why I use my plane as a straightedge, because moving from planing to laying the plane on edge is easy to do.

Checking for wind

You also need to check for wind, or twist (**photo 4**), with your winding sticks by laying them across the face parallel to each other and perpendicular to the board. If all's well, the top edges of each stick will be parallel

SHAVINGS & OFFCUTS

Face side

The face side that becomes the reference face may not be a show surface in the finished piece. As it's a reference face, locate it where it will interact with other reference faces in a construction, on the inside

Winding sticks

If poor eyesight makes it difficult to focus on both sticks at once, try making a small hole in a piece of paper and looking through it; the hole acts as an artificial iris and increases your depth of vision



7 You've heard it before, but mark prepared surfaces to indicate that they're reference faces and edges

to one another as you sight along the board. Unfortunately, it's more likely that the sticks will indicate some amount of twist (**photo 5**), which is removed by planing diagonally across the board from high corner to high corner, checking all the while that you don't remove too much wood. Once done, the face will be flat in all axes. At this point, you might like to take a few final passes over the surface with a fine-set smoother, though if the board is an internal element in a construction, this smoothing might be a step too far. Either way, you should now mark the surface with a face mark to indicate that it's a reference face.

Edging the board

The next step is to prepare one edge of the board so that it's flat and straight and at right-angles to the face side you've just prepared. This will become your face edge – another reference surface. Again, start by fixing the board to the bench. I clamp the board in my shoulder vice so that it's held firmly to the front side of the bench.

The jointer plane is the tool for preparing

the edge, as its length allows it to ride over any valleys in the board's length. Some more experienced practitioners advocate preparing the edge of a board with a curved iron. I might try it one day, but for now I get perfectly good results with a straight iron.

My approach is to check the wood with a straightedge and identify the high spots; it's sometimes helpful to mark them with a pencil. After taking a couple of light passes over the edge to remove the pencil marks, I check the edge for squareness with a small engineer's square referencing off the face edge. I do this at several points along the length of the edge and again mark any areas that need attention with a pencil. I continue to take light shavings from the edge until the pencil marks have disappeared and I can take a full-width, full-length shaving, constantly checking for squareness and addressing any deviations as I go.

In my opinion, the secret of successful edging is partially in the grip and partially in keeping the plane body horizontal. You can

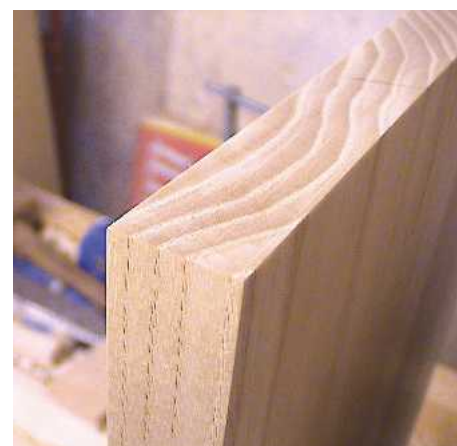
tell whether it's horizontal by the tote, which should be upright, not tilted. As for the grip, I hold the front of the plane body itself with my left hand (**photo 6**), with the thumb on top of the plane and central to the body, usually just in front of the knob. I curl my fingers under the sole of the plane and keep them pressed to the face of the wood so that I'm pinching the plane sole and using them as a fence to keep the plane straight. Make sure your board is high enough in the vice to avoid driving your knuckles into it.

The best way to check for squareness of the edge to the face side, meanwhile, is to press the stock of a square tightly against the edge you're working on and look for light between the blade of the square and the face side at points along its length. There should be none, and when this is the case, you can mark the edge as your reference edge. Now that you have two well-prepared reference sides, you can use them to accurately measure and mark off the other four sides.

You now want to take the board to its desired final width and true up the second edge. With the fence of a panel gauge running against the reference edge, mark off the required width of the board (**photo 7**). Because of the care you've taken preparing the reference edge, this line will be both straight and parallel to the other edge. If there's a large amount of waste, saw it off, otherwise it's easy to plane away a small amount with a scrub plane. This type of wasting



8 A shute, or shooting board, and a fiendishly sharp plane iron...



9 ... are essential for preparing the ends of a board

is the kind of use for which the scrub plane was originally intended. You can square and true this edge using the same methods you used on the first edge, continuing to take light shavings from the edge until you've just shaved away the gauged line.

When it comes to the ends of the board, you'll need a square, shute board, and plane. There's now different types of plane that can be used for this job; I tend to use my low-angle jack set for a very fine cut, and with its adjustable mouth closed right down. Another plane that could be used is the iron mitre plane, which is designed specifically for this purpose. Whichever plane you choose, however, the iron must be fiendishly sharp.

Successful shuting

There's little secret to using a shute board (**photo 8**). If the reference edge has been properly prepared and the board itself is true, the ends you'll produce will be flat, square and at right-angles to the edges (**photo 9**). It can be no other way. So, dress one end, then turn the board around and mark the precise length required with a square and sharp knife. Saw away the waste and trim to the line on the board, taking fine shavings until the scribed line evaporates in the last pass of the plane.

It might also be useful to lightly chamfer the corner of the board that you're planing into so as to avoid break-out in the long-grain of the edge against the stop. The alternative is to put a piece of scrap wood in the shute and let that break out instead, though there's a risk that the scrap wood may compromise the accuracy for which you're striving.

Your board now has five finished faces and is the correct width and length. All that remains is to bring the board to final thickness and dress the remaining surface, which will most likely become the show surface.

The required thickness of the board is marked by pressing the fence of a cutting gauge against the face side and scribing a line around all four edges. With the board secured to the bench, waste away wood until you've reduced the thickness of the board almost to the gauge mark. I prefer to use a scrub plane for this (**photo 10**) as it's by far the fastest method. I plane diagonally across the board



10 Use a scrub plane diagonally across the board to take down almost to the required thickness...

in one direction and then back the other way. This method means that I'm able to take a heavy cut without causing tear-out; the scalloped surface (**photo 11**), which the scrub plane leaves is a kind of controlled tear-out in itself. If the board is tearing out, increasing the angle of attack can help; some boards may need to be approached at up to 90° to the surface grain (**photo 12**).

Just before reaching the thickness mark, I swap to the jointer plane and take the board down as far as the marks around the edges, checking periodically with the edge of the plane that I'm keeping the surface flat, and stopping just as I reach the marks on the edge. If you do this evenly all around the board, you can be confident that the two sides will be parallel to each other, and that the face itself is flat.

Now move on to the final step of the process, which is to take very fine overlapping passes across the board with a smoothing plane. With care, it's possible to achieve a standard of finish using this tool that can't be bettered by abrasive. ✂



11 ...leaving this distinctive scalloped surface



12 Flat, square, and not a power tool in sight!

GUIDING PRINCIPLES

1 Use tools wisely

Use the right tool for the job in cases where it makes a real difference to the work. For example, when planing, I work through a series of stages starting with rougher work, for which I rely on the jack or scrub planes, followed by the long jointer. The smoothing plane is reserved for giving the surface a final polish. This approach makes the work faster and easier, both in terms of achieving the required result and the amount of effort you'll expend

2 Develop a feel for them

You have to learn how these tools feel when they're working for you. This is a case of building up muscle memory through practice. I think that the modern requirement for instant gratification, having everything now, is partly to blame for the prevalence of machinery in small workshops, as it produces usable results without the requirement for us to commit time investment in practising hand skills

3 Don't make work for yourself

This might seem an odd thing to say given that I'm talking about preparing wood by hand, but don't do unnecessary work. Don't leave boards hugely over-length thinking that you can come back and cut them to length later. The dimensioning is part of the preparation

4 Don't make waste

Don't waste time using the scrub plane to reduce a board's thickness by half. Break out a frame saw or rip saw instead, and resaw the board into two pieces. Where once there were six sides, now you have 12. Just think of all the hand tool practice you can get while making that flat and square!



SCRATCH-BUILT WORKBENCH

Using reclaimed materials and a few workshop staples, Paul Chesterman shows that it's entirely possible to build a solid, freestanding workbench for around £10

I'd like to share the success and satisfaction of this project with other readers of the magazine. As I'll go on to show, I've managed to build a strong, rigid, freestanding workbench for no more than the cost of some glue and a few bolts. In fact, the project total came in at around £10. I particularly enjoy working with old/reclaimed wood, and being long past 'seasoned', it's mostly stable and has generally finished moving around.

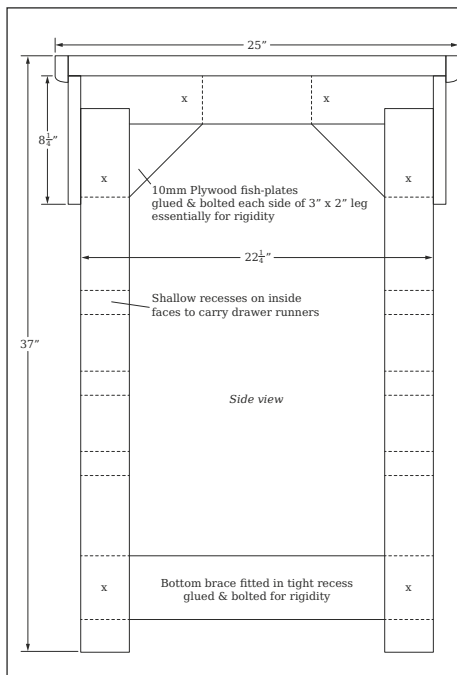


Fig.1 Workbench construction



Aim of the project

1. I set out to replace a flimsy workbench that I'd been using for over 25 years. It was a simple self-assembly kit of poor quality softwood, held together with a few M8 bolts and wood screws – no glue was involved.
2. The new workbench would offer a larger, flat and true surface, allowing me to work at an increased height. The entire build would have a rigid structure and be strong enough to carry both my 100mm metalworker's vice and late father's Record No.52 woodworking vice (**photo 1**), which must be at least 60-years-old. Now well cleaned and greased, it's a treat

to use with 180mm jaws and quick-release mechanism.

3. I also wanted to make the best use of under-bench space for storage purposes...
4. ... and use existing wood stock, avoiding having to purchase any new timber.

Design

The design was driven by a key piece of stock that I already had. My house's previous owner had left a piece of plain chipboard worktop measuring 32mm thick x 1,295mm long x 635mm wide in the loft. The long sides were already edged with beech – how useful!



I overcame my reluctance to use chipboard as it offered a perfect flat surface, and was likely to remain so. Conveniently, it was the right size, as well as free, and had been sitting there for many years waiting to be put to better use, rather than just 'loft boarding'.

The metalworker's vice would need to sit directly over a leg at the right-hand end. It would be mounted on a thick board, sandwiched between the vice and chipboard worktop. This board would spread the load, protect the chipboard and could be replaced whenever this was required.

To allow maximum free movement of

my arms when hand planing, the woodworker's vice would need to be close to the left-hand end of the bench. The Record No.52 required four vertical bolts for mounting (photo 3). There wasn't going to be any strength carrying it directly on the chipboard. I made a mounting block from box-plywood, which had M10 nuts trapped inside ready to take the vice-securing bolts. This block was itself glued and bolted with large diameter washer heads recessed below the bench's working surface.

My old workbench had one hardwood drawer, which I suspect came from a well-made desk. It's just the right size for 50 x 2oz tobacco tins. ▶



▶ 1 My late father's Record No.52 woodworking vice



2 End view of workbench showing the fish-plates glued and bolted to improve rigidity

I'm not sure which of my grandfathers smoked all this tobacco, but they'll be pleased to know that their tins are still being used to hold nails, screws, washers, etc!

There's enough space to fit nine same-size drawers under the bench while also allowing for a bottom shelf. The drawer hangers would need to be part of the original construction. Production of additional drawers can wait – there are more important priorities.

Stock selection

A new workbench had been on my project list for a few years and like so much else, waiting for my retirement. A couple of years ago, in search of kindling wood for my mum's log burner, I acquired a floor chassis from a garden shed. When I put the saw through the 3x2, I realised what fabulous, heavy close-grained stock it was. I still haven't been able to identify the timber, but it was far too good for the fire, so I set it aside for possible 'bench legs'. I've actually used it to make the pair of legs at the 'heavy-duty' – metal work – end of the bench.

Over the years, I've dismantled a number of pallets for firewood, with the better 3x2 stock being put aside. I was disappointed

that I didn't have something better, but again it was free and by using stock I already had, I'd be clearing space in the workshop.

Plate rails and stair panelling removed from my 1936 built house have provided some lovely quality, close-grained softwood stock – ideal for the drawer runners. It's a pleasure to run a smoothing plane over this material.

The deep front board – matched at the rear – would need to be glued up from narrower strip material if I was to achieve a board that'd be flat and remain so. Some workshop shelving, ex 6x1in, was planed down. There's nothing good about its quality and the curve on its cross-section showed it'd been hurried through a kiln. It would need to be rip-sawn, hand-planed square and glued up to make the 209mm deep front and rear boards required to provide lengthwise rigidity.

Construction

Having decided on stock for the matching front and rear face boards, I was able to determine the finished width – 565mm – of each pair of legs. To give the worktop maximum support, the top horizontal 'beam' would take the whole of the available width, with the legs being let in (**Fig.1**).

Shallow recesses in the legs for drawer hangers and bottom leg-brace were made by cramping together each pair of legs so that identical recesses could be cross-cut on the circular saw table. These recesses were then finished by hand with a chisel.

'Leg-pairs', looking like a closed rectangle, were then glued. **Fig.1** shows there's adequate surface area glued under the fish-plates and bottom leg brace, adding to the rectangular structure's rigidity and strength. I'm not sure that using M8 bolts has achieved any further strength, or just increased my peace of mind!

Constructed upside down, the first step was to glue front and rear boards to the underside of the worktop. The preexisting

beech edging provided a helpful guide. It was then possible to dry fit the leg-pairs and two middle drawer hangers. With everything cramped up square and careful checking that all drawer runners were parallel, I drilled holes for M8 bolts and fitted a second lower brace across the back at half height, which further secured the legs and two middle drawer hangers.

It was then time to dismantle and reassemble, this time with all faces glued. My adequate stock of G-cramps proved useful here!

Difficulties in construction

I can only think of one problem encountered during construction and that was getting the leg-pairs true flat, i.e. without a twist. This mattered because each leg-pair would also act as a drawer hanger and all drawer hangers across the length of the bench required accurate parallel dimensions. On reflection, I'd have spent more time with a smoothing plane on the rough-sawn leg stock, truing up the square edges, but this requires a great deal of effort by hand and is risky owing to plane blade condition. Other than that, the project came along very well.

End result

I now have a very strong and rigid workbench – so much so that it doesn't need to be secured to the workshop wall – which can be lifted by two men or shuffled around by me alone. Packing under the legs to achieve a flat top surface – confirmed by spirit level – was a straightforward task. I'm really pleased with the higher worktop and position of each vice. All wood used here was reclaimed and therefore free, and some of the bolts were recovered from the old workbench.

My next challenge is to build the eight remaining drawers, again for no cost. A bandsaw would put me a long way ahead in preparing the stock for these, and I'm currently looking at the Record Power BS350 – we shall see! ✂



3 The woodworking vice is carried on box-ply, which is itself glued and bolted to the workbench top. Note the coach screws' load is spread over large diameter washers, all of which are recessed below the surface



4 A longitudinal brace across the two back legs is glued and permanently clamped in place, with a bolt and steel plate to spread the load

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Two for the PRICE OF ONE

Using his own multi-dimensional turning techniques, **Rod Tallack** shows how to produce some unusual platters

I was given a dozen or so pieces of iroko that were all 75mm-thick, with the widths and lengths varying up to a maximum of 250mm square. For the conventional turner, what to do with such a selection, I imagine, would be to simply cut round blanks and turn some bowls. However, I don't qualify in this respect as the lathe I use isn't a conventional woodturning lathe; it's been designed to produce multi-dimensional turnings, so as a result, my approach was rather different.

Cutting the pieces

Taking inspiration from a magazine article I saw a few years ago, a square platter seemed

a good idea, but with a diverse approach from the start, the piece would be segmental rather than turned from the solid. The diagonal of the platter would be limited to approximately 300mm. I completed some calculations in order to establish the approximate size for the segments, then cut a hardboard template.

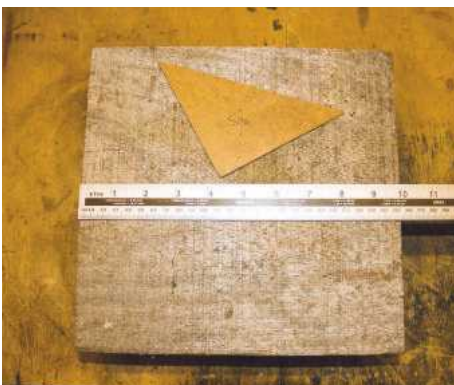
Using the template as a guide, I selected a suitable piece of iroko from the dozen on offer (**photo 1**). I cut the piece in half, making two at 125mm, then cut in half again to make four pieces measuring 250 × 125 × 37mm. These were then cleaned up and machined to the same size.

Using the hardboard template, I marked the pieces out ready for cutting on the bandsaw

(**photo 2**), and once cut, it was possible to match the grain patterns for best effect (**photo 3**). I glued each segment to its pair, to make an isosceles triangular segment, which was carefully matched at the apex. Once the glue had cured, I trued the base of each segment and prepared for the next step. From the original block, I found there was enough material for two platters.

Stave jointing

With the blade in the saw bench set vertical, I cut a 90° angle at the apex of the segments, then glued the four portions to make a flat, square component, which would be less than 37mm-thick; this thickness would limit the final height and cross-sectional potential. To give additional height to the finished piece, I employed the technique of stave jointing, which involves cutting compound angles on each segment and requires some calculations



1 Using the template as a guide, I selected a suitable piece of iroko



2 Using the hardboard template, I marked the pieces out ready for cutting on the bandsaw



3 After cutting, I was able to match the grain patterns for best effect

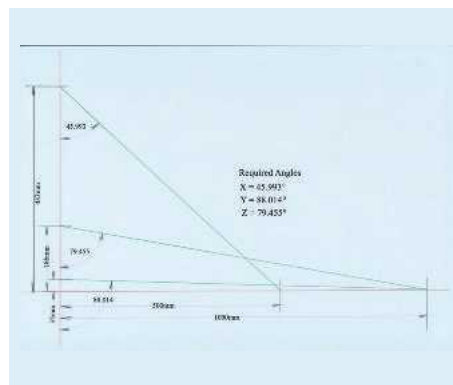


to establish the three essential angles. Before the angles could be calculated, however, I had to make a decision regarding the height, or more correctly, the angle of the sides relative to the base. I think of it as a pyramid with the slope of the sides at 15° to the horizontal. The first of the angles is the saw blade tilt angle (Z); the next is the angle between the base of the segment and its sides (X); and the third is the angle at the apex of the segment (Y). With the slope of the sides at 15° , the calculations gave **X = 45.993°; Y = 88.014°; and Z = 79.455°**.

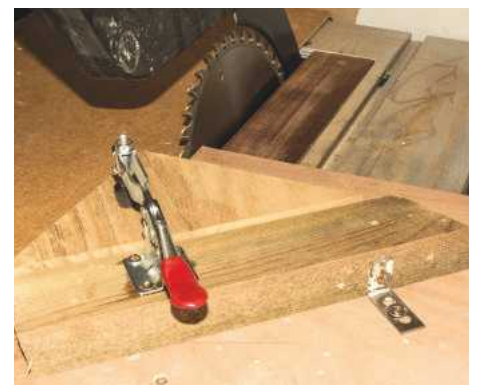
With the angles calculated to three decimal places, setting a bevel using a plastic protractor wasn't a realistic option. A practical alternative was to determine the details of a right-angle triangle containing the values of X, Y and Z (photo 4). By drawing the triangles very large, as shown in photo 4, I found it possible to set a bevel with an acceptable degree of accuracy.

The table saw used for this project was quite basic, requiring an auxiliary sliding table on which to hold the segments while they were cut.

The first task was to set the saw blade tilt angle – Z – correctly when measured from the auxiliary table, then set a fence to the angle



4 A practical alternative was to determine the details of a right-angle triangle containing values of X, Y and Z



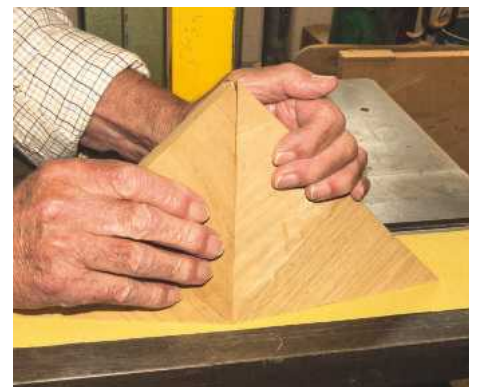
5 Using the base of the segment against the fence, I proceeded to make the first cuts



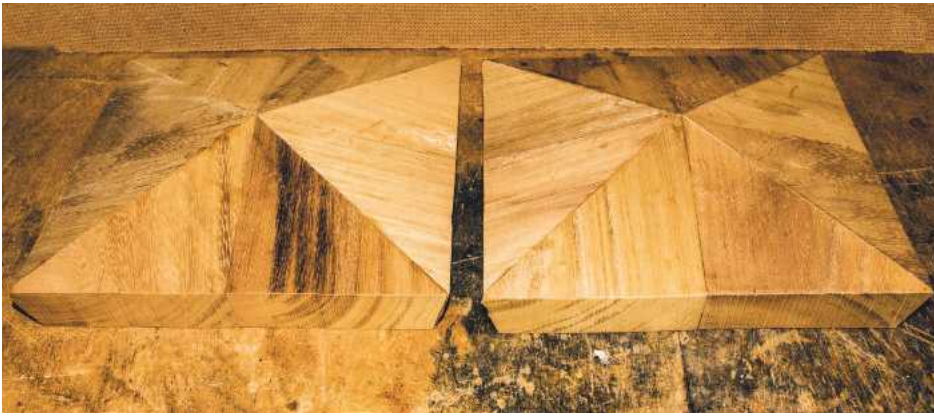
6 To check the sawn faces were truly flat, I marked the face with a soft pencil and lightly sanded them on a flat surface



7 The eight segments were now four half segments



8 Gluing the assemblies together



9 The four components were made into two separate units, ready for the next stage

– X – ready for the first of the compound cuts. With the two angles – X and Z – confirmed, using the base of the segment against the fence, I made the first of the cuts (photo 5). Using the first cut on the segment as a reference face, the next step was to set the fence on the auxiliary table in order to cut angle Y. With both cuts completed, I next had to check that the sawn faces were truly flat by marking the face with a soft pencil and lightly sanding them on a flat surface (photo 6), until the pencil marks were only just removed.

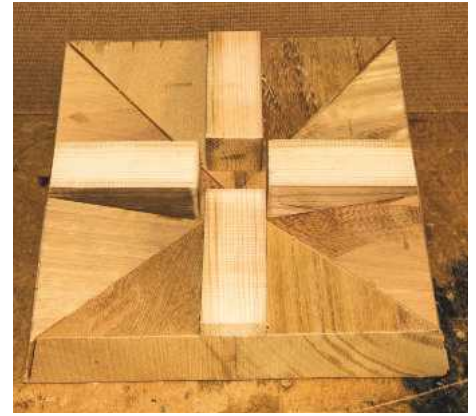
With the compound angles cut on the four segments, I glued these together in two stages. I started by gluing two of the pieces together, then repeated the process until the four assemblies were complete. With cramping not an option, I instead applied glue to the face of one piece

and the pairing face, jointed them, and spread the glue equally over the two, rubbing them together until the glue began to grab. At this stage the edges needed to be synchronised, held firmly for a few moments, then put aside for the glue to cure.

The eight segments were now four half segments (photo 7). With the glue cured it was time to lightly sand the faces to be joined as previously (photo 8), then glue the assemblies together using the same technique as before, making the four components into two separate units ready for the next stage (photo 9).

Turning the platters

To make the pieces ready for turning, I glued sacrificial pieces to produce a plane on which



10 Sacrificial pieces were glued to produce a plane on which to screw a flat surface, ready to accept a faceplate

to screw a flat surface ready to accept a faceplate (photo 10). With two blanks available, I had two options: the first was to turn circular, as with a conventional lathe, to produce a platter with square corners; the second option was to mount a side cam on my lathe to produce a square platter with rounded corners. Photo 11 shows the piece set up on the lathe and synchronised with the square cam. The first cuts made produced a flat face, which would be the bottom of the platter, and also established the outer profile (photo 12).

With the introduction of stave jointing a problem arises: the cross-section of the sides and diagonal of the piece will be different and the radius of the platter's curved face will have to accommodate this disparity. With the multi-dimensional lathe, I needed a pattern for the curve, which I cut from plywood. The radius worked out to be 300mm, which ensured that the curve would fit comfortably into both the diagonal and horizontal cross-sections.

With conventional turning this isn't a problem, however; a specific dimension would be irrelevant and a competent turner with a good eye will choose and cut an appropriate curve, making adjustments as the work progresses, perhaps using some sort of template to check and adjust for the final shape. With the basic outlines determined, I cut the bottom of the platter, leaving a flat base on which the item could stand (photo 13). The shape of the base is the effect of the cam as the cut nears the centre.

Using a paper interface, I glued a sacrificial



11 The piece set up on the lathe and synchronised with the square cam



12 The first cuts were to produce a flat face, which would be the bottom of the platter and would establish the outer profile



13 I cut the bottom of the platter, leaving a flat base on which the item could stand



14 I reversed the piece and mounted it on the lathe, ready to cut the top face



15 Initial cuts were made to the bottom of the second platter



16 Further cutting produced a circular plinth on which the piece would stand



17 Initial power sanding on the bottom face, using a flexible drive fitted with a soft sanding head together with 180 grit abrasive



18 To simplify centring, I bored a shallow recess, the diameter matching the faceplate I'd use

piece to the bottom to allow a faceplate to be screwed, then reversed the piece and mounted it on the lathe ready to cut the top face. This can be seen in **photo 14**, where the face is part-sanded ready for finishing.

Moving on to the second platter, I mounted this on the lathe in the same way as before, but this time all of the turning would be circular. I wanted the radius of the curved face to be the same as for the first platter – the initial cuts to the bottom can be seen in **photo 15**. Further cutting produced a circular plinth

which the piece would stand (**photo 16**). With the work revolving on the lathe, it was convenient to carry out the initial power sanding on the bottom face (**photo 17**), using a flexible drive fitted with a soft sanding head together with 180 grit abrasive.

With the preliminary sanding on the bottom of the piece completed, I glued a sacrificial piece with paper interface to the base in preparation to reverse the work ready to cut the top face. To simplify centring, I bored a shallow recess, the diameter of which matched the faceplate

I planned on using (**photo 18**). With the work reversed, I removed the sacrificial wedges that had been used and set the lathe up to cut the top face (**photo 19**).

Photo 20 shows the top face part-sanded and the platter ready to be removed from the lathe for final sanding and finishing.

Photo 21 shows the two platters: the diagonal with the square finish is 285mm with a height of 46mm; and the diagonal with the cam shape is 242mm with a height of 36mm. ✂



19 I removed the sacrificial wedges that had been used and set up the lathe to cut the top face

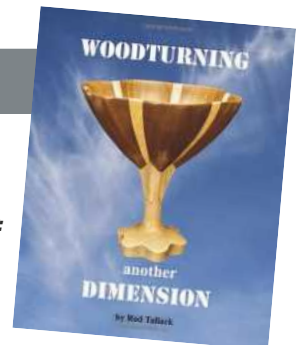


20 The top face part-sanded and the platter ready to be removed for final sanding and finishing

FURTHER INFORMATION

Rod has written and independently published a book entitled **Woodturning: Another Dimension**, which is available to buy as a paperback via Amazon – www.amazon.co.uk – and priced at £19.95.

For anyone wanting details regarding the calculations for stave jointing, contact Rod via his website: www.sculptureturnery.co.uk



21 The two completed platters



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LETTERS

★ LETTER OF THE MONTH



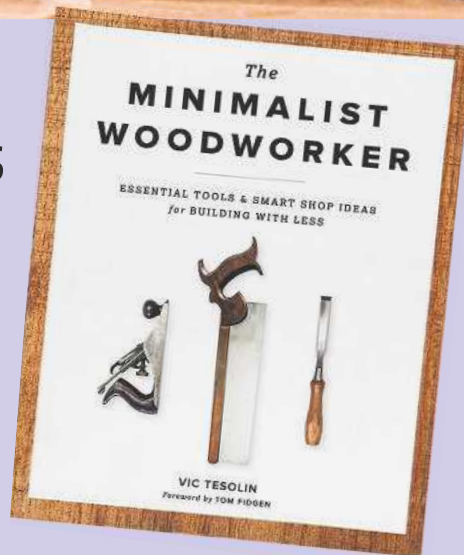
A spoon rack made using only hand tools, as shown on The English Woodworker's website: www.theenglishwoodworker.com

HAND TOOL PROJECTS

Dear Tegan,

I was pleased to see Michael Forster's letter – December 2021 issue – regarding hand tool woodworking. As Michael said, I'd like to see more articles on projects made using only hand tools. These days, over 90% of those in books and magazines are about making wonderful things, but only using expensive and technical equipment, which is beyond me. It's also very difficult to find courses for adults who just want to make nice things using hand tools. It's worrying that adult education and evening classes are now almost nonexistent. Maybe your excellent magazine can do more to close this gap and bring the enjoyment of working with wood to novices and folk who cannot, or don't desire to use machines, etc. Yours sincerely, **Michael Owen**

Hi Michael, and thank you for taking the time to write in. I'm glad that Michael Forster's letter in the December issue struck a chord and provided the impetus for you to get in touch regarding suggestions for future content – i.e. what we can do to make the magazine appeal more to you. It's incredibly useful to hear from readers on this matter as it's very difficult to ensure everyone's needs and wants are catered for. You'll be pleased to know that we have some more basic, beginners' projects coming up, a selection of which require only hand tools to make them. I hope that we can, as you say, "close this gap" somewhat and appeal to a broader audience, providing the guidance needed by novices such as yourself. Best wishes, **Tegan**



Vic Tesolin's *The Minimalist Woodworker* is a fantastic resource for those wishing to develop their hand tool skills and who are limited on space. It's available to purchase via Axminster Tools: www.axminstertools.com

NEWEL POST & HANDRAIL DILEMMA – HELP IS AT HAND!

Hi Tegan,

I enjoyed reading Peter Scaife's letter in the December 2021 issue regarding his delight at the joinery skills required to give him such a lovely looking handrail and newel post.

He asked how they were able to make such a precise joint with the benefit of only hand tools. Part of the explanation is down to the fact that the newel cap is a separate piece. You can see this in Peter's photo. The round cap is different in grain and colour in comparison to the post. I suggest that the cap was first jointed to the handrail, before lining up with the post. It would then be attached to the post by a dowel – the ebony insert if there's a decorative cover for the dowel hole. The final shaping of the cap would almost certainly be carried out in situ – i.e. after attachment to the handrail and post – hence the beautiful continuous curve and line.

When we first bought our own house, an Edwardian terrace, the newel cap was missing from the newel post – possibly sawn off to make the long banister/handrail more exciting for young children to slide down! Approximately 40 years after moving in, I decided it was time to carve a new cap. As you can see from the photo, my newel post is square, so therefore didn't present any difficult joint problems. The mahogany for the cap was taken from a salvaged snooker table leg. I hope this is of some help.

Neville Myers

Hi Neville, thanks so much for getting in touch and responding to Peter's letter in the December issue. Your knowledge has certainly shed some light on the matter and all you say makes very good sense. I passed this on to Peter who admitted he hadn't thought of that! He's going to ask his neighbour – who lives in the terraced house next door – to look at his newel post, where the ebony cap is missing, to see if it confirms your theory. Best wishes, **Tegan**



Neville recently carved a new cap from salvaged mahogany for the newel post on his staircase



Tony's 'double dipper' bowl is ideal for nibbles and also features a handy space for used cocktail stick skewers

GREAT BOWLS OF FIRE

Dear Tegan,

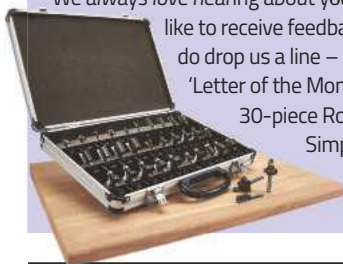
Your January 2022 issue is splendid, and I particularly enjoyed Colin Simpson's emerging bowl article. Some time ago, I tried the same idea by gluing together four lengths of an old 3x3in pine fence post, but instead of making only one bowl and using only half of the original blank, as Colin does, I used both halves to make two matching bowls – see photo attached.

Glued back to back, the pair of bowls now make a perfect set for nibbles. You can put olives in one and lay a store of cocktail stick skewers between them. The second bowl is then convenient for housing discarded stones.

Regards, **Tony 'Bodger' Scott**

Hi Tony, I'm thrilled to hear you liked the January issue, which happens to be the first of 2022, and also includes two of your projects! I love your interpretation of the 'emerging bowl' idea, and although constructed differently to Colin's, the end result is very similar. I believe Colin's bowl was only intended to be decorative, but if any readers making this project do use theirs to hold food, etc. then please ensure to use a food-safe finish and carry out some research into this beforehand. Great effect, and I love the addition of the handy cocktail skewer storage area! Best wishes, Tegan

WRITE & WIN!



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

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GREYBOARD – A MULTITUDE OF WORKSHOP USES

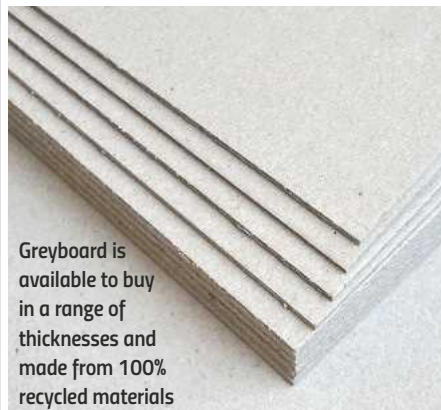


Janet uses greyboard to protect her table/bench and it also has the benefit of providing a comfortable, matt non-slip work surface

Further to Jamie (Badger) Seaton's tip for a clean workbench, shown in the December 2021 issue, I'd like to mention the fact I use greyboard – in some cases known as millboard – on my work surfaces. It's generally non-slip, but in slippery situations, I place a piece of non-slip matting underneath. It protects the table/bench while also providing a comfortable, matt non-slip work surface. Tools are more likely to stay put, which is brilliant for absorbing paint and varnish spills, and it can easily be cut to size. It's readily available from all good art shops in large sheets and is also inexpensive. I use a small scrap of it to scrape my wood chips and shavings into the bin and try to remember to take an A4 or A3 sheet with me to workshop courses – along with a small piece of non-slip matting – because it's so useful.

A few years back I was given a basic scrollsaw, which does the job but the vibration is horrendous. I've managed to minimise this, however, by placing a piece of greyboard and non-slip matting underneath, so as you can see, it has a multitude of workshop uses!

Janet Robinson



Greyboard is available to buy in a range of thicknesses and made from 100% recycled materials





CHEEP CABIN

Tony 'Bodger' Scott makes a snug home for garden birds

Pandemics do have some upsides – among them is the way that travel restrictions have turned down the volume of life, and reminded us how often we overlooked the beauty of birdsong in the noisier days before lockdowns.

I've been reflecting on how to retain that new awareness as we emerge, blinking, into post-vaccination sunshine. So when my wife found a cast-off log (photo 1) quietly disintegrating in the bushes of a local park, I thought it was time to encourage more birds into our garden.

The project turned out to be unexpectedly straightforward. From log to cabin took no more than an hour and a half, and cost the price of a handful of left-over decking screws.

Four sides & central core

The log turned out to have a fairly sound central section, around 300mm long. That section was also free of knots, which would make it easy to split cleanly. Once the ends had been sawn off, I marked up a rough square on one end (photo 2). It took only a few minutes ▶



1 The initial log looked unpromising, but the central section was fairly sound, straight-grained, and the ends will brighten the next barbecue



2 The only difficult part of the project is to remember to mark the log before splitting, so that you know which bits fit which way up, and where



3 Unless you're an experienced lumberjack, splitting the log accurately is best done using an axe as an outside chisel



4 Side two, on the right of the photo, split a little short because the wood was slightly rotten near one end, but not enough to weaken the structure

FURTHER INFORMATION

Guidelines for making and placing a bird box, depending on the species you intend to attract, can be found on the RSPB website: www.rspb.org.uk







5 The ends of the central core. The numbering ensured I didn't lose track of which bits went where

with an axe and hammer to chop the log into four sides and a central core (**photos 3 & 4**), cut out the middle of the core (**photo 5**), and use the ends to work out where to put an entrance hole (**photo 6**). Making and smoothing a 25mm hole (**photos 7 & 8**) – which seems to be the recommended size for small garden birds like robins and tits – took less time than swapping the bits in a drill.

Reassembly & roof

It was then just a matter of reassembling the log without the middle of its core. I used a little waterproof glue, drilled pilot holes and waxed the screws to make them easier to push through the slightly damp wood (**photo 9**). Because the log had been cleaved rather than sawn, no wood was lost to a kerf. The parts came back together exactly, without visible joins (**photo 10**).

To keep the rain off, I bandsawed a sloping top (**photo 11**), and glued and screwed on a



6 Positioning the core ends loosely on one of the sides made it easy to judge where to place an entrance hole for the nest

roof (**photo 12**) made from a piece split from another log, which I eventually plan to turn into a bowl of some sort.

Quick & easy

The little cabin was finished the same afternoon my wife found the log (**photo 13**). It's now ready to be attached to any convenient tree or wall – with eye-bolts and wire, or by screwing a slightly longer batten to its back and attaching the batten to a tree.

By the way, some woodworkers worry that metal screws or nails will damage a tree, but I've never met a tree that cared. Five years ago, I built a mower-friendly bench in my garden – see article in June 2021 issue – by anchoring a legless wooden frame to a pear tree with eight hefty 150mm-long steel coach bolts. The bench is still in use, and the tree continues to cheerfully produce fruit each year. ✂



7 A 25mm bit and small drum sander...



8 ... made short work of preparing an entrance hole large enough to let birds in, but small enough to keep predators out



9 A clamp was used to hold a side tight against the core for drilling and screwing. Candle wax rubbed along the thread eases the path for a long screw



10 The screws going into the top – on the left of the photo – were set well away from the end so that they wouldn't foul a sloping cut for the roof



11 Bandsawing a circular piece demands a firm grip, otherwise there's a risk that the blade will spin the wood and squash your fingers



12 One-step roofing. A single split slice – trimmed to size, glued and screwed – should be enough to keep the rain out



13 The finished product, ready for residents. I even tucked a little moss and dry grass inside to make it more welcoming

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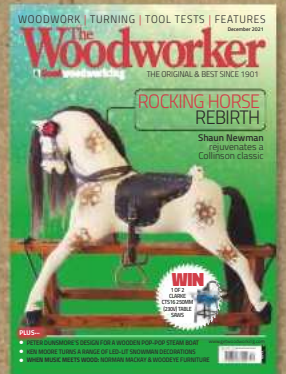
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SPLINES HOLD THE SECRET

Ben Brandt uses aluminium spline joints to add decorative contrast to a walnut box with maple lining

This project started out as a challenge to get myself working with more interesting hardwoods. Not wanting to spend too much, I wondered if I could find some scraps for sale online. After a quick search, I found a local guy making custom hardwood frames who was selling off some scrap pieces of walnut and maple. On returning home having picked them up, I started thinking about possible projects.

I really like making small boxes as doing so often involves a wide range of techniques, giving you the potential to create an interesting and imaginative piece. I'd also recently been working with aluminium, and thought about

using this material to create spline joints. Since I'd never seen this done before, I decided to have a go myself.

Material for the box sides

For the box sides, I wanted a mostly-walnut effect, with a white maple stripe running through it. I began by taking three strips of wood – two walnut and one maple – and glued the flat sides together in a striped pattern, according to my personal tastes (photo 1).

Once these were dry, I clamped the strip into an edge-jointing table saw sled and cut the faces until they were smooth. I then turned the panel upside down, so it was flat

on the table saw, and cut the edges straight (photo 3). The blank was about 12mm-thick but I wanted something thinner for my box, so I decided to resaw the panel into two thinner pieces, then sanded these smooth using a belt sander (photo 4). If you have access to a planer, however, it'll certainly do a better job.

Cutting the side pieces

Next, using a table saw cross-cut sled, I cut the long striped blanks down into shorter pieces:



1 To make the side panels, take two strips of walnut and one maple. Glue the flat sides together...



2 ... then clamp up, before putting aside and allowing the glue to dry



3 Side panels are squared up on the table saw, and resawed to final thickness using a bandsaw



4 Saw marks are smoothed out using a belt sander

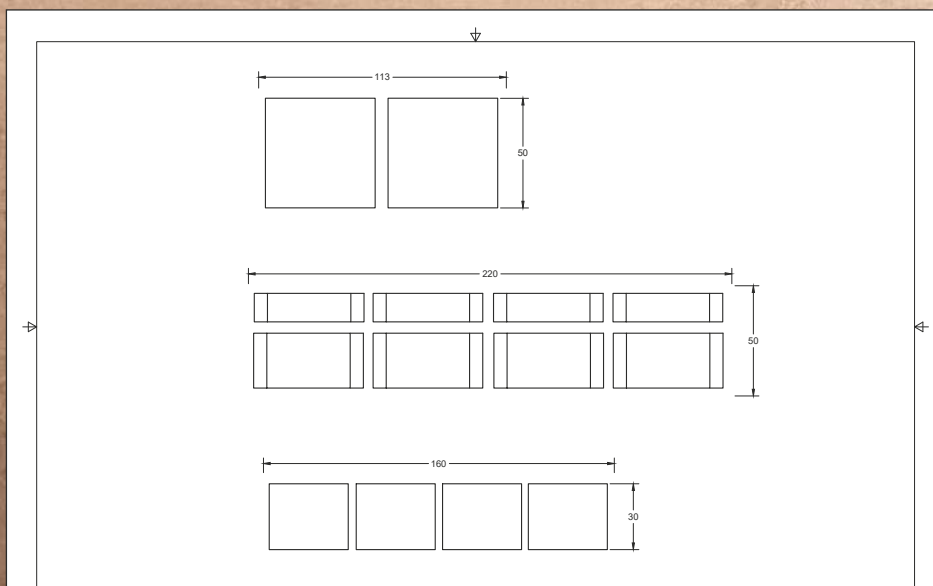


Fig.1 Side view and dimensions

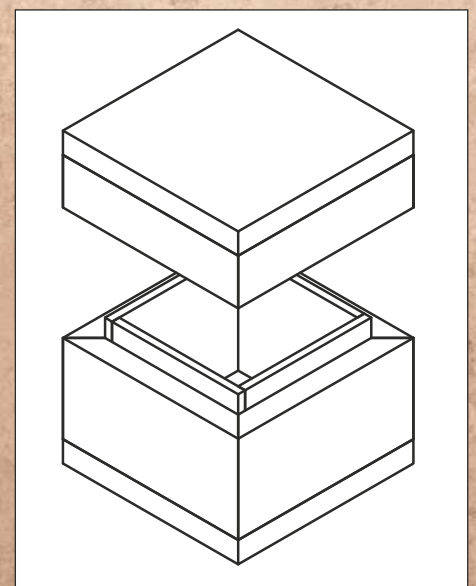


Fig.2 3D box elevation



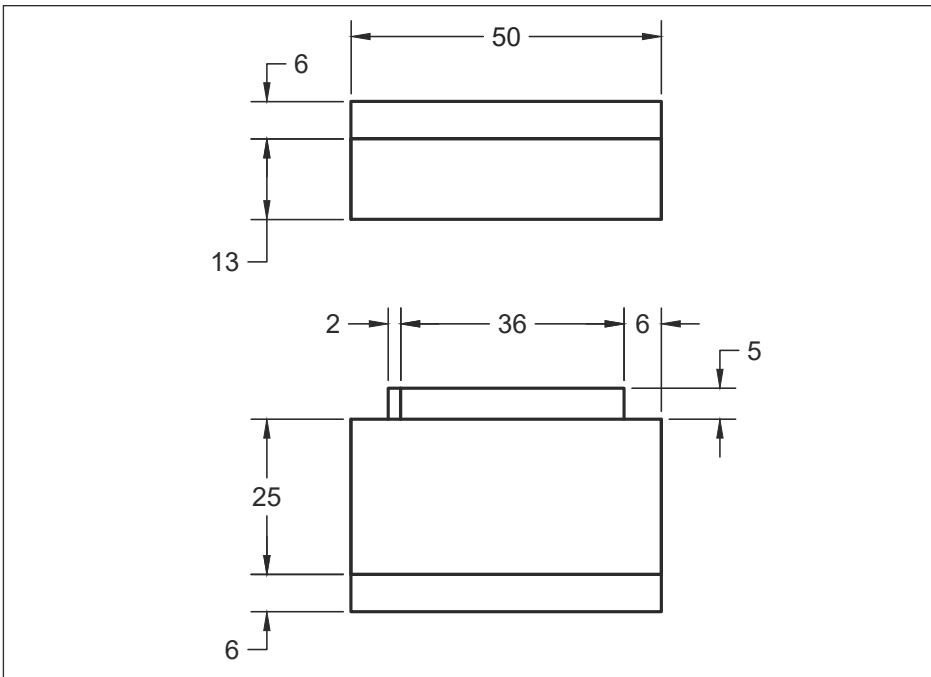


Fig.3 Top/bottom, sides and liner pieces laid out flat with rough dimensions

these would later become the sides of my box. I planned on joining these together with 45° mitre cuts. Originally, I tried running them through my table saw, but had trouble keeping everything square without the aid of a 45° sled, so instead I moved to the mitre saw and cut the 45° angle on each piece, using a stop-block setup to ensure the sides remained consistent. Despite doing this, however, my box ended up a little rectangular in appearance (**photo 5**), but still looked effective.

Gluing the sides together

Having watched enough box-making tutorials online, I've learned that a good way of gluing up mitre cuts is using blue painter's tape on the outside of the joints, which helps to keep everything together (**photo 6**). To do this, I laid the sides on my workbench, added tape to the outside of each joint, followed by some wood glue, then folded up – and taped – the box (**photo 7**). Once clamped in place, I left the construction to dry.



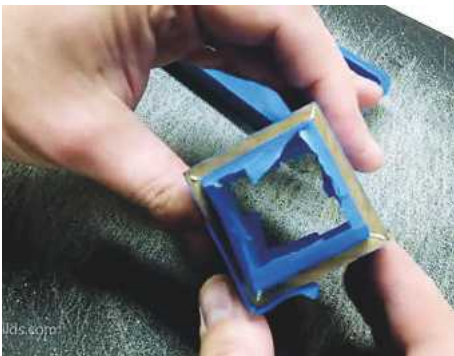
5 Testing the fit after cutting 45° mitres on all four sides



6 Painter's tape is applied to the box exterior, to hold the sides together, and inside to minimise glue clean-up

Adding the top and bottom

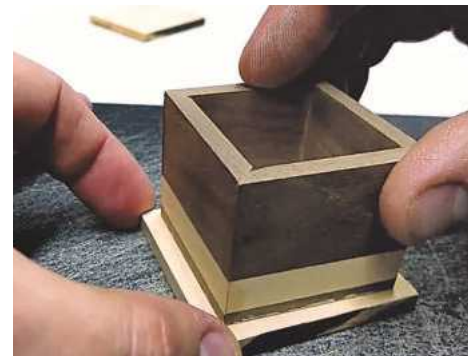
Once the sides were sufficiently dry, I set about sanding down the top and bottom to ensure I had a nice, smooth surface for gluing.



7 All four sides are taped together before being put aside to dry



8 Glue is applied to the top panel...



9 ... which is then glued in place. The sides and top should both be sanded flat to ensure a good fit



10 Glue is also applied to the bottom panel



11 The top, sides and bottom are clamped together and the glue allowed to dry



12 Using a flush-trim bit in a router, the top and bottom are squared up and made flush with the sides – PLEASE NOTE GUARD HAS BEEN REMOVED FOR CLARITY



13 My spline-cutting jig holds the box at 45°, allowing cuts to be made through the box corners



14 When cutting the splines, ensure to remove minimal material – the cuts should only be visible on the outside of the box



15 After cutting the slots, measure their width using a digital device such as a spline gauge – in my case, the readout was just over 2.5mm

Placing the abrasive down on a flat surface is the best way to achieve a smooth finish on the workpiece. The top and bottom pieces (**photos 9 & 10**) also needed to be sanded flat, glued on the top and bottom, then clamped to dry as before (**photo 11**).

Trimming top & bottom

Next, using a flush-trim bit mounted in a router, I cut off the edges of the top and bottom pieces, so they were flush with the sides (**photo 12**).

Cutting splines

The next step required a spline-cutting jig (**photo 13**), which, in my case, I made myself and sits on top of my edge-jointing sled. It holds the box at a 45° angle, allowing slots to be cut through the corners, into which the splines will sit, adding strength to the corner joints. It's important to

ensure you don't cut all the way through the material, however; the splines should only be visible on the outside of the box (**photo 14**).

Making the aluminium splines

After cutting slots for the splines, I measured the width of these using a digital spline gauge – in my case, they were about 2.5mm wide (**photo 15**). I chose 3mm aluminium bar for the splines, but reduced the thickness further using a belt sander. I did find this took longer than expected and the aluminium did get quite hot in the process, so be very careful. For this reason, I advise using a piece of scrap wood to hold the aluminium down on the sander, which will keep your hands out of harm's way (**photo 16**). Once I'd achieved the correct thickness, I cut the aluminium into small triangles, which would later form the spline joints (**photo 17**).

Once I'd prepared all the triangular splines, I drilled a small hole in each at the point where it'd be inserted into the box (**photo 18**). I wasn't sure if using dissimilar materials would affect the bonding, so did this in order to further strengthen the joint, in turn creating a greater surface gluing area for the epoxy.

Inserting the aluminium splines

Next, using a basic five-minute epoxy, I glued the splines into each of the slots (**photo 19**). You don't need to worry about any squeeze-out occurring, as this will be sanded off later. Once dry, I cut away any excess aluminium using a bandsaw (**photo 20**). I then rough-sanded the remaining aluminium down with a belt sander (**photo 21**), before smoothing it further still using a palm sander fitted with a 220 grit abrasive disc.



16 When using a belt sander to work down the aluminium bar, ensure to use a piece of scrap wood and wear a pair of thick gloves for protection



17 Once at the correct thickness, the aluminium is cut into small triangles, which will be used for the box splines



18 Once all the triangular splines have been cut, drill a small hole in each at the point where it'll be inserted into the box



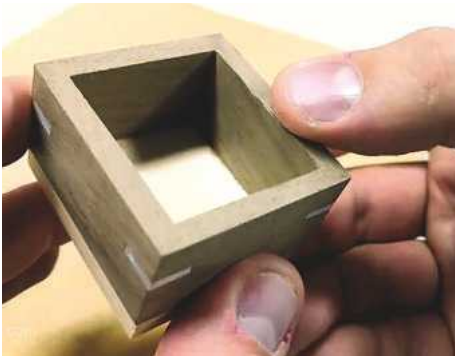
19 Using a basic five-minute epoxy, glue the splines into each of the slots



20 Once dry, any protruding, excess material can be cut away using a bandsaw...



21 ... and finished with a belt sander, ensuring the box exterior is nice and smooth and any sharp edges removed



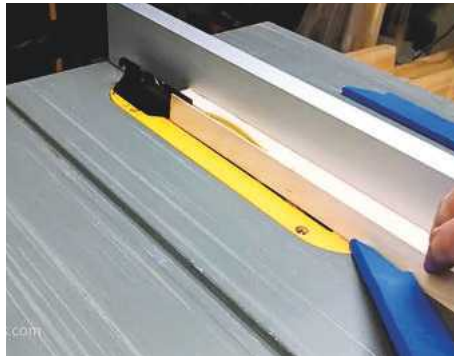
22 Once sanded smooth, the box lid should look something like this

Cutting off the lid

Up until this point, I had one solid sealed box, which allowed me to ensure the lid was a perfect fit into the top of the project. Next, I placed the box in my table saw cross-cut sled, using a stop block to locate it. I then cut each side in order to remove the lid, and once complete, sanded box and lid flat, removing any remaining saw marks in the process (**photo 22**).

Making the inside liner

To add another interesting design element, I decided to make an interior liner for the box – consisting of four thin pieces of maple – which would also aid lid alignment. To ensure accuracy, it's important to measure each of the box sides – I discovered some variation when it came to the size of mine – (**photo 24**), then cut the liner pieces to length. Each of these is the width of the box interior, minus the liner material's



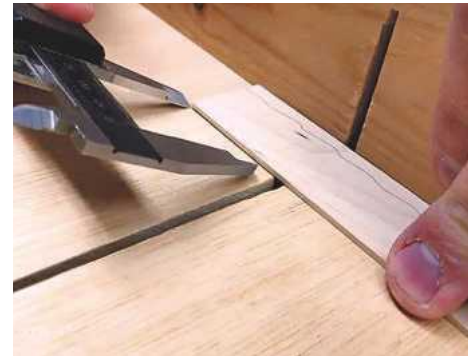
23 Using a table saw, the liner material is cut to length – PLEASE NOTE GUARD HAS BEEN REMOVED FOR CLARITY

thickness. This is better illustrated in the following photos, which show the pieces glued in place.

Adding the liner, bottom & sides

For added visual accent, I placed and glued – using CA adhesive – a small sheet of aluminium into the bottom of the box (**photo 25**). Besides looking good, it also hides any glue squeeze-out, which can occur when gluing in the bottom panel. Happily, the edges of the aluminium are hidden by the sides of the liner. To glue the side pieces in place, I used a thicker viscosity CA adhesive (**photo 26**). I had to reinforce any gaps between the side pieces; this was achieved using some thinner CA, which is 'wicked' into the small gaps.

Once dry, I discovered that the exposed part of the liner protruded too far, thus affecting the fit of the lid. To remedy this, I used a sanding block to remove sufficient material



24 Set digital callipers to the correct length

– in small amounts – until the lid fitted in place as desired (**photo 28**).

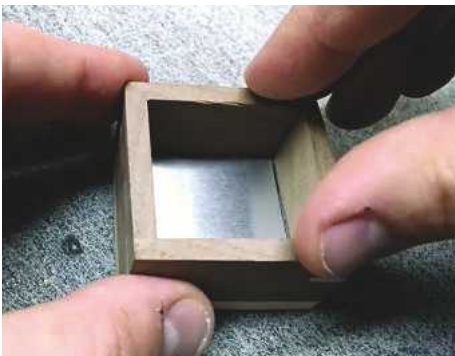
Finishing

For the final step, I applied a few coats of spray lacquer to the box interior and exterior. It's easy to use and makes the walnut, maple and contrasting aluminium really stand out. Ensure to follow the directions given and use in a well-ventilated area.

Overall this was a really fun project, which allowed me to try out various new methods and techniques. And despite a few complications along the way, I was very pleased with the end result. ✂

FURTHER INFORMATION

You can watch a video of this project being made on Ben's YouTube channel – www.youtube.com/c/benbrandt22 – and to see more of his projects, visit www.b2builds.com



25 For added visual interest, a small sheet of aluminium is placed in the bottom of the box



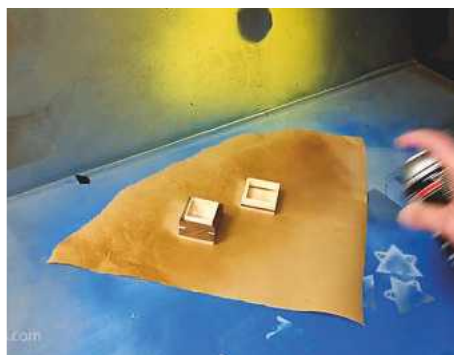
26 Each of the maple liner pieces is glued into position using cyanoacrylate (CA) adhesive



27 Once fitted, the lid is glued, clamped up and left to dry



28 In order for the lid to fit correctly, I had to sand small amounts off the liner as it protruded too far. Do this using a sanding block, checking the fit as you go



29 To finish, apply a few coats of spray lacquer, ensuring to work in a well-ventilated area



30 The completed walnut and maple box with aluminium spline joints should look something like this



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GOING HALVES

The halving joint is mainly used in framing work and where two components cross or meet one another in the same plane. Easy to cut by hand or machine, there's several variations, though all follow the same basic principle, as shown by **Andy Standing**



THE CORNER HALVING JOINT

When making most joints, there's a certain amount of calculating proportions and careful marking out required before you can actually cut the joint – with halving joints, this is kept to a minimum. Working out the proportions is also easy, because the name holds a bit of a clue. Follow the steps here to make a corner halving joint, and see page 84 for three more versions of the joint.

The corner halving joint does exactly what its name implies: joins two frame components at a right-angled corner. It's not as strong as the cross-halving joint – see overleaf – even though it does have a reasonable gluing area. Screws or pins may be required for extra reinforcement.

When marking joints, it's best to use a marking knife as it provides a sharper and more accurate guide for the saw blade. I've used a pencil here only because it's easier to see the lines in the photos.



1 Place the two components at 90° to each other using a try square. Either set flush or allow the ends to overlap a little for trimming later. Mark the overlap



2 Extend the marked line onto the edge of each piece and use a marking gauge to denote the centreline on all edges



3 Carry the line on across the end of each piece using the same gauge setting



4 Hold each component in turn on a bench hook and use a tenon saw to cut the shoulder



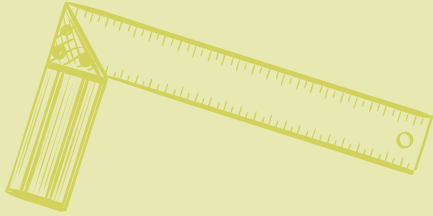
5 Now hold the component vertically in a vice and saw down to the shoulder, removing the waste



6 Test the fit of the two components, then apply glue, assemble the joint, check that it's square and clamp until the glue sets

THE CROSS HALVING JOINT

Again, the name hints at the way in which this joint works. It's used where two identical components cross at a right angle, with half the width of each component notched out to create a physical interlock, adding additional strength. You'll need a chisel and tenon saw to cut it.



1 On the rail, use a try square to mark the position of one edge of the dividing component



2 Next, lay the divider on the rail with its edge on the marked line, then butt the try square up against it



3 Remove the divider carefully so as not to disturb the try square and mark the second line against it to define the joint width



4 Turn the rail on its side and use the try square again to extend both marked lines approximately halfway across the edge



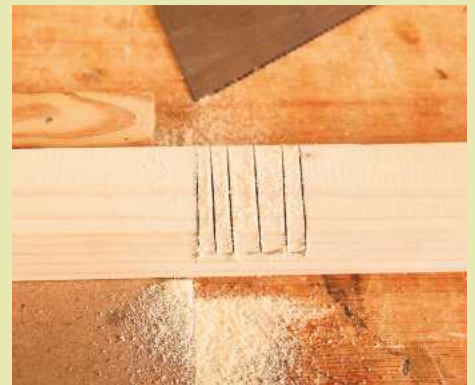
5 Take a marking gauge, set it to exactly half the thickness of the rail, and gauge the joint depth line between the two pencil marks



6 Run a sharp pencil along the gauged line to make it more clearly visible



7 Hold the rail on a bench hook and use a tenon or pull saw to cut down to the gauged line, at each side of the joint



8 Make a series of closely-spaced parallel cuts across the joint, down to the gauged line



9 Pare away waste wood with a chisel, then mark out and cut a notch on the dividing component, exactly the same as before



10 Check the fit of completed components, paring more waste away as necessary in order to achieve a perfect fit



11 Apply glue sparingly to the two notches and assemble the joint. Check that it's square then set aside for the glue to dry

TECHNICAL Halving joints

THE DOVETAIL HALVING JOINT

The dovetail halving is a variation on the standard T halving joint, which is used where two components meet at a frame's edge. The dovetailed version has the advantage that it can better resist pulling forces, due to the interlocking dovetail on the end of the component that forms the T's stem.



1 Cut the stem component as for a standard T halving, then use a sliding bevel or dovetail template to mark the slope of the dovetail on the tenon. Cut the dovetail shoulders



2 Hold the component in a vice and either cut down the sides of the dovetail with a tenon saw, or use a chisel to pare away the waste



3 Use the finished dovetail to mark out the joint on the cross member's face, then use a marking gauge to denote the depth of the cutout on its edge



4 Hold the component on a bench hook and use a tenon or pull saw to cut the sides down to the gauge line. Be careful not to overshoot it



5 Use a chisel to pare out waste down to the gauge line, taking care not to cut into the sloping edge cuts



6 Test the joint's fit, pare away any excess wood from the meeting surfaces to ensure a perfect fit, then glue up

THE MITRE HALVING JOINT

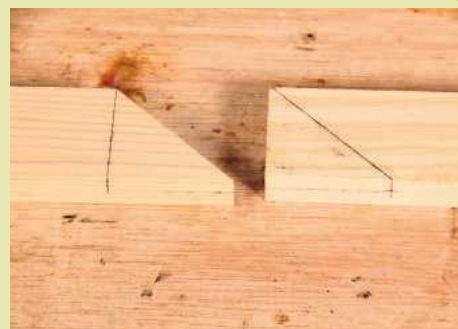
The mitre halving joint is a corner joint used when joining two moulded or profiled components – when making a moulded frame, for example. It offers a larger gluing area than a standard mitre joint, though not as large as the corner halving joint.



1 Begin by marking and cutting a mitre on one component, then use a mitre or combination square to mark a mitre on the second component, and cut it



2 Mark a line across the edge of each component from the mitre's bottom corner. Use a marking gauge to mark the joint depth on the edge of both pieces



3 The two marked-out components should look like this. For greater clarity, you can cross-hatch the waste areas



4 Start by cutting the joint's shoulders. Next, use a tenon or pull saw and carefully cut down to the marked line



5 Hold each component vertically in a vice in turn and saw down the marked line, removing the waste



6 Offer up the two components to check the fit, then trim as necessary. Apply glue to the mating surfaces, assemble the joint and cramp while the glue sets



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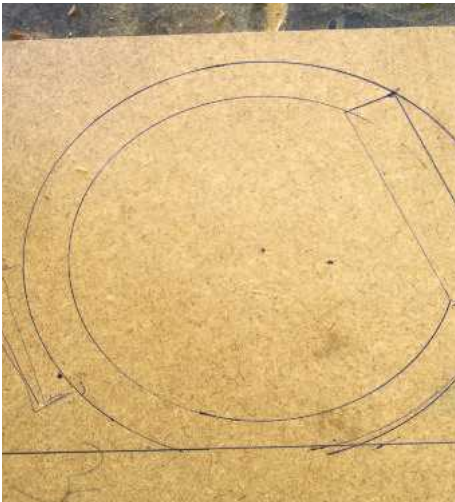
Here, PIGGY, PIGGY!



Traditionally made from earthenware, **Les Thorne** presents a turned and lidded version of this classic kitchen item using oak, zebrano and ebony

For this article, I thought I'd look at some kitchenware items that can be made in the turner's workshop. I could obviously have made the usual salad bowls, pepper mills and chopping boards, but wanting to think outside the box, eventually settled on a salt pig. Traditionally, this item was nothing more than an earthenware jar, with 'pig' being an old word for ceramic pot. The container helps to keep moisture out of the salt and they usually feature an open design. Allegedly, the unglazed nature of the earthenware pot absorbed any dampness meaning the salt remained perfect, but whether or not this works is subject to some debate.

The wooden version should work as well as the ceramic one if you can get your hands on timber that's dry enough. However, I decided to add a lid to the project so it essentially becomes a box. When I make something that will come into contact with food, I go for a timber that isn't toxic in any way: oak, beech, maple and ash are all good examples. I also decided to leave the oak unfinished, which will allow the timber to develop its own patina over time. If something utilitarian isn't your bag, simply transfer the techniques shown here and instead make a decorative piece, such as a lidded pot or hollow form – you could even add some surface decoration if you so wish.



1 When starting a new project, I always like to do a rough sketch; this allows me to get the proportions somewhere near what they should be. I did play around with the size a little as I wanted to try and make it from a smaller blank



2 This oak was left over from a production job. As you can see, it's been laminated from smaller pieces and will be very dry as a result; this is important given that the item will be used to hold salt



3 Periodically, the toolrest needs a little bit of love and everyday use will see dents and grime building up on the top edge. If it's not too bad, running a piece of 120 grit along the top will suffice; but if it's a little worse, file using a draw-filing technique to keep it flat



4 As a result, the spindle roughing gouge will run along the toolrest very easily, aiding the quality of cut. You can see how the gouge is presented with the handle well below the cutting edge – using this tool too horizontally is a common mistake made by many woodturners



5 Next, using a 10mm round skew chisel, turn a chucking spigot and secondary step on the tailstock side of the cylinder. The second step will help to create the roundness required on the bowl part of the project



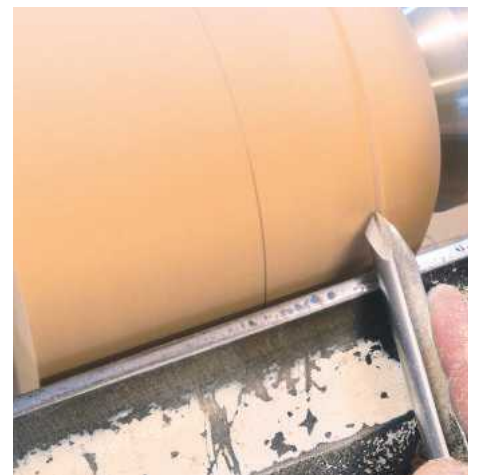
6 Now mark the location of the large centre on the bowl part. I intended to make it an almost perfect sphere, but the visual result is more important than ensuring mathematical correctness



7 Drill out the centre using a 60mm sawtooth bit, ensuring to leave enough timber in the bottom of the hole; this will allow you to later clean up the centre point mark made by the drill



8 I have a large aluminium cone that fits on my live centre; this is used to support the work when turning the outside shape. You could turn a piece of wood that fits over your centre, then use that in the hole



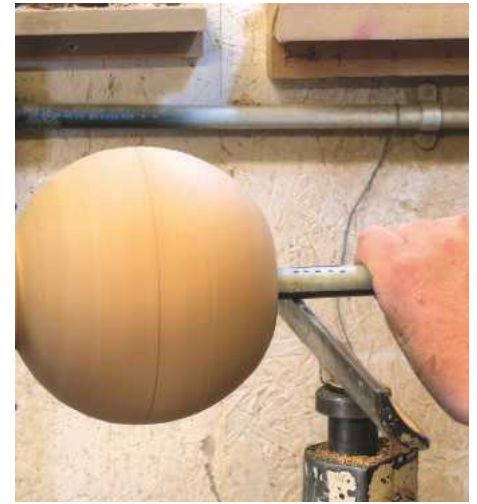
9 Next, shape the outside of the piece using a signature spindle gouge. Here you can see the position of the tool's flute as it sweeps around the curve



10 The tool is worked this way when coming around the left-hand side of the sphere. The bevel needs to be in contact with the wood as you traverse around



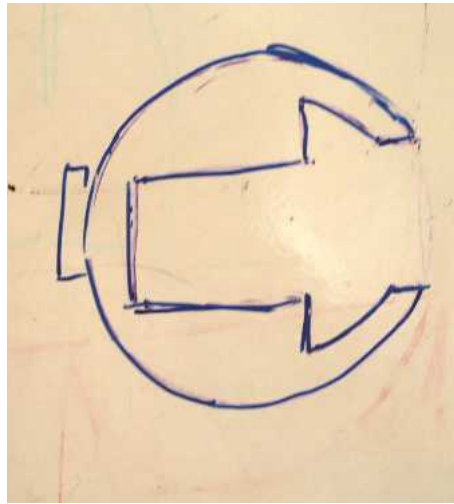
11 The hollowing is carried out using a Simon Hope hollowing tool – the small TCT cutter and big bar is a fantastic combination and facilitates easy cutting. Marks on the top indicate the best position for cutting



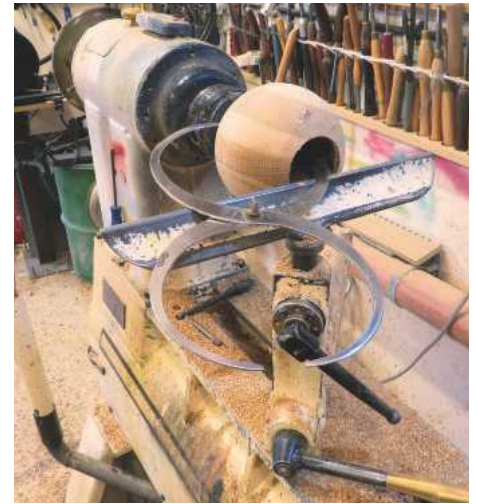
12 This tool is used horizontally with the toolrest close to the entrance. Work the tool using nice, flowing movements with the shaft along your forearm to aid stability



13 The finish left on the dry oak isn't perfect, but does allow timber to be removed very quickly. It's best to clean up the surface with a different tool once you've removed most of the waste



14 This photo shows my hollowing method – I like to turn to the desired thickness, working from rim to bottom. When turning a bigger piece, I even finish each area as I work my way down



15 Measure the wall thickness using a pair of figure-of-eight callipers. On a more artistic piece, I turn the walls quite thin but on a project like this, they need to be kept around 13mm



16 A couple of years ago, one of my students gave me a small LED light, which can be easily attached to anything. It's fixed on the toolrest and shines inside the piece I'm working on, but doesn't get in the way of the tool



17 The final cuts around the piece are made using the Stewart scraper system from Robert Sorby, which has a small, sharp teardrop-shaped scraper on the end. Be careful here as if the curved part is on the toolrest, it'll twist in your hands



18 The tool has an armbrace attachment, which makes it easy to control. It also has a side handle, but I personally don't recommend this, preferring to look for areas inside the vessel where the tool doesn't twist



19 As you can see, the finish off this tool is much better. For the final cuts, the secret is to keep them light: imagine you've painted the inside and you're just trying to remove the painted surface



20 Remove the black staining on the hole using a spindle gouge, before softening the edge with a pull cut. The tool's flute needs to be rolled over so that it's pointing towards you; this will help avoid a catch



21 The final rounding off is carried out using pieces of abrasive. For safety reasons, it's much better to just use one finger inside the piece while sanding – don't wrap the abrasive around your finger in case it gets caught up



22 You can make all sorts of workshop aids for sanding inside awkward pieces such as this. The Hope sanding tool with 50mm pad mounted on the end just about works here, but ensure to hold it firmly as it can jump around



23 Once you've completed the inside, the chucking spigot needs to be removed. Turn a friction drive using a piece of scrap wood; the taper will support the hole in the top of the piece



24 Mount the piece between centres and ensure to leave enough wood on the bottom; this will allow you to continue the curve around to the live centre



25 The final piece of timber needs to be removed by hand once the outside has been sanded to a finish. You don't have to go as small as this if you're not confident, doing so just leaves more work to do off the lathe



26 My idea was to use a contrasting wood for the lid. I had some zebrano in the timber store so made it round and mounted it in the scroll chuck



27 Turn down a spigot that fits snugly into the entrance of the salt pig. Don't make it too tight as even though the timber is dry, it may be subject to a little movement over time



28 The bottom of the lid needs to be cleaned up; the spindle gouge with bevel rubbing will leave a great finish. Avoid starting the cut with the tool tip in the wood as it's likely to skate across the surface



29 Turn the top of the lid by gripping on the spigot you've just made. Using four layers of masking tape will ensure that the chuck jaws don't mark the timber



30 I thought a great deal about possible lid shapes and ended up turning a simple dome on the top. Next, drill a shallow 10mm hole to accept the knob, which can then be glued on



31 Ebony contrasts really well with zebrano, so mount a piece between centres and turn a 10mm spigot to match the hole drilled in the lid



32 I've always liked organ stopper-shaped handles so chose this for the lid. The secret here is to keep the knob small, which ensures it doesn't overpower the entire piece



33 The flange on the bottom of the knob has to fit perfectly, so leave a little flat on the zebrano; this needs to be the same diameter as the detail on the ebony stopper's base



34 The fun part is remounting the salt pig between centres and turning the base so it sits at an angle. If you don't fancy doing it this way, just sand a flat on the underside instead



35 The final stage is sanding. Having the sanding pad mounted in a pillar drill is much easier to control than a cordless drill



36 The oak salt pig with zebrano lid and ebony stopper is now complete and ready for use. Fill 'er up! ✂

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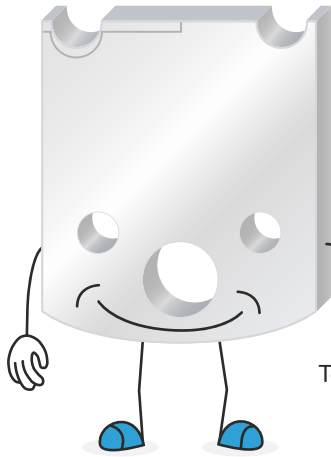
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Entire kit & tools for woodturning – sensitivity to dust forces sale. Includes the following: Axminster AC355 WL lathe; Axminster Clubman SK100 chuck system; Tormek SVM-140 long knife jig; Tormek SVM-00 small knife jig; Tormek SVS-50 multi-jig; Tormek SVD-186 R gouge jig; Tormek SVS-38 short tool jig; Metabo SPA 120 chip extractor; Record Power BS300 E bandsaw; Record Power RSDE2-A automatic dust extractor; Record Power WG250 wet sharpening system fitted with Tormek DF-250 fine diamond wheel; various Record Power jigs; Axminster 250mm button jaws; 1MT pen making starter kit; Crown Mini Revolution hollowing tool; Axminster APF 10 Evolution powered respirator; selection of various turning gouges with different profiles; other misc turning accessories plus selection of part-seasoned turning wood including oak, yew and apple. Entire kit valued at £3,500; selling job lot for £1,800 – collection only
07967 106 687 / oakend55@gmail.com (Rutland)

Wivamac KPB6090 copying reproduction machine fitted with 1,050W router; 11,000-25,000rpm; 220V 50-60Hz Mono ph; frame 1,500mm wide x 1,450mm dia. x 1,320mm high; weight – 183kg; £2,000 – buyer collects
07855 330 124 (Doncaster)



Jet JWL-1442 lathe (Swiss made) – light use; in good condition; checked by Tewkesbury Saw Co; £650 – buyer collects (165kg)
07583 962 323 (Warwickshire)

Retired joiner's toolbox with drawers, full of quality tools including Millers Falls Number 22 jointer plane; offers over £300
01865 736 814 (Oxford)

1) Fein 240V 250 SQL MultiMaster, with case & accessories; £80. **2) Record 148 dowel jig** with 18in rods, plus 5 x 6, 6 & 10mm bushes; £40
01322 526 897 (Bexley)

6 x gouges – 1/4 to 1 1/2in plus – parting tool; £80; 8 x scrapers; £100; 3 x triangular gouges; £40 – all plus postage
07376 013 437 (Horsforth)

WANTED

Trend T30 AF vacuum, in working order – can collect
07718 262 905 (Lincolnshire)

Tenoning table/sledge for Axminster/Jet spindle shaper
07974 853 172 (Bristol)

Tyre for Tormek 2000/T8 drive wheel, or complete drive wheel
01793 771 898 (Wiltshire)

Kity combination machine (or similar) – must feature saw, planer, mortiser, spindle moulder, etc. Carriage paid
+087 2275266 (Ireland)

Australian-made Symtec woodturning lathe; in sound condition; must be complete with toolrest – excellent price paid
01454 260 395 (Berkeley)

Three-jaw chuck for mortiser attachment Kit K5. Attaches to planer cutterblock with left-hand thread – both 12mm
01302 817 889 (Doncaster)

Stanley No.1 plane & Stanley No.2 plane – one of each wanted by novice collector
01572 723 976 (Rutland)

Woodworking tools: planes by Norris, Spiers, Mathieson, Preston, Slater, etc. brass braces, interesting rules & spirit levels; top prices paid, auction prices beaten
01647 432 841 (Devon)

Woodworking hand tools, especially old wood & metal planes, wanted by collector. Write to Mr B Jackson, 10 Ayr Close, Stamford PE9 2TS or call
01780 751 768 (Lincs)

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TAKE

5

Featuring two wonderful chair designs – one modelled on a workboat and the other a miniature Windsor in black cherry – we hope you enjoy this month's hand-picked selection



- 1 'Hobbit-y' chair in black cherry by Lost Art Press – [@lostartpress](#)
- 2 Flat bottom bowl in Tamarind wood – turned, carved and painted white – by Heryawan Atmadja – [@heryawanatmadja](#)
- 3 'Draketail' – a Chesapeake Bay workboat-inspired chair in wood and coloured canvas – 32 x 24 x 30in – by David Bohnhoff – [@bohnhoff_woodworking](#)
- 4 Persian fishing village diorama in driftwood and acrylic paint – 430 x 230 x 80mm – by [@dari_more_love](#)
- 5 Walnut toolbox by former 24-week [@robinsonhousestudio](#) student Nancy Brown – [@_nlbrown_](#)

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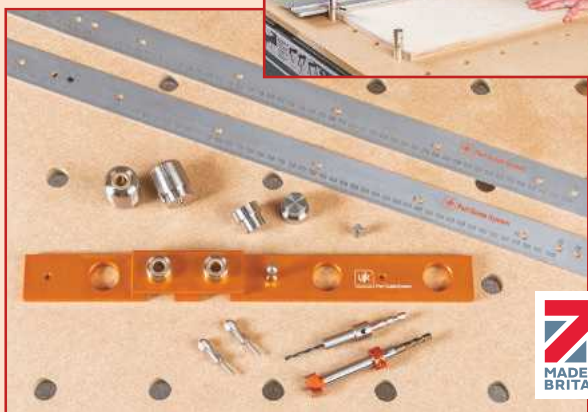


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