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'Arbutus' writing desk
by Benjamin Stephenson,
2020, madrone and maple,
1,168 × 584 × 749mm



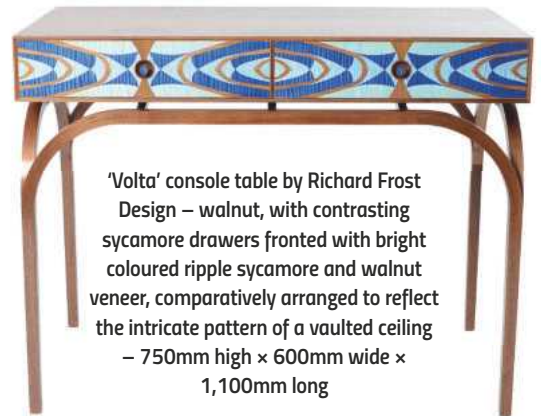
'Bonheur du Jour' writing desk
by Andrew Laphorn, maple and
European walnut, with pull-out
leather-covered work top



Macassar ebony
and pearwood
desk by Brian
Newell, 2004



'Trimerous' desk and chair by
Seth Rolland, sapele, walnut
and curly maple, 736mm high
× 838mm dia. × 2,057mm long



'Volta' console table by Richard Frost
Design – walnut, with contrasting
sycamore drawers fronted with bright
coloured ripple sycamore and walnut
veneer, comparatively arranged to reflect
the intricate pattern of a vaulted ceiling
– 750mm high × 600mm wide ×
1,100mm long

Welcome

As some of you already know, I'll shortly be leaving behind the Regency splendour of Hove seafront and moving, albeit a short distance away, to a lovely Edwardian terrace. While the house has more bedrooms, in terms of square footage we're downsizing, due to the houses being tall and thin as opposed to wide, grand and high-ceilinged. While I'll miss the beautiful period features we currently enjoy, I must admit that the prospect of more light, stairs, a south-facing patio, and designated office I can call my own, fills me with joy.

Office in the attic

Situated on the second floor, for me, the converted attic was the house's selling point. As well as being a beautiful bright, airy space, it also has a little mezzanine area, which will be perfect for tea breaks and even an afternoon siesta! Going from a basement flat, which, depending on the time of day can be very dark, the thought of a sunny, quiet office is very exciting indeed. At present, my 'office', situated in a corner of our front room, consists of a tiny IKEA desk, which I struggled to construct myself a few years back, that's not only tattered, but also incredibly rickety – an upgrade is long overdue!

Dream desk

While my flat-pack friend has served me well, it's on its last legs, so with this in mind, my partner suggested a new desk for my birthday this year, which, incidentally, happens to be my 40th. In terms of requirements, it'd need to be solidly constructed, classically designed and something to be treasured and hopefully handed down.

During my time working on the magazine, I've seen many wonderful examples of such pieces, in all shapes

and sizes; some traditional, others modern; some with hidden compartments, beautiful detailing, and in a variety of timbers. From carrying out some research, I soon realised my dream desk was sadly out of reach – perhaps for my 50th! – so set about visiting various antique shops and reclamation yards. There was everything from the Rococo era to '50s G Plan, as well as a wonderful Georgian tambour-fronted writing desk, but nothing seemed to fit the bill.

My current desk, with its diminutive 730 × 500mm footprint, is far too tiny for my needs. Therefore, an important consideration is having the luxury of being able to spread out, as it were, and not forced to work in such cramped conditions. Our cat also likes to jump up and see what I'm doing, so I may even factor in a designated space for him to curl up and keep me company while I work.

Stunning examples

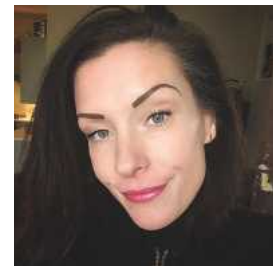
Featured above are pieces from a variety of furniture makers, one of whom, Andrew Laphorn, was the winner of last year's Alan Peters Furniture Award. While perhaps a little compact for my needs, his writing desk is simply stunning, and similarly, Richard Frost's 'Volta' console table appeals due to its clever use of colour and geometry.

At the time of writing, I'm still no further forward in terms of finding my dream desk, but am edging towards a Mid-Century style piece, hopefully with drawers and of fairly generous proportions. I'll keep you updated in terms of progress.

In the meantime, I hope you enjoy our latest issue, which features a fantastic competition courtesy of Trend, plus a host of other May delights. Enjoy!

Tegan

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

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1st prize: T14 2,300W ½in workshop router with WRT 240V router table – worth £1,200

2nd prize: T12 2,300W ½in plunge router – worth £557

To celebrate the launch of the new T12 and T14 routers, **Trend** is giving two lucky readers the chance to win either first prize of a T14 workshop router with WRT router table, or second prize of a T12 plunge router



To enter, visit **page 24** and follow the instructions given – **good luck!**

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Jeremy Broun interviews English Woodlands Timber Ltd, a company passionate about trees

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We're teaming up with woodcare experts, **Liberon**, to give you the opportunity to showcase your woodworking skills and win a prize bundle worth over **£300**. This is your last chance to enter ahead of the **20 May 2022** deadline – see **page 30** to find out more



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Having previously made a few different bird table designs, albeit a little 'rough and ready', Geoff Ryan's next attempt would prove to require a little more thought, precision and execution

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Christian Notley MBE pictured receiving the Queen's Anniversary Prize for Chichester College Group from HRH The Prince of Wales with HRH The Princess Royal



CHICHESTER COLLEGE GROUP receives Queen's Anniversary Prize for Education

Staff and students from Chichester College Group (CCG) recently attended a glittering ceremony as they received a Queen's Anniversary Prize for Education.

The Queen's Anniversary Prizes recognise outstanding work by UK colleges and universities that shows quality and innovation, delivering real benefits to the wider world through education training. The Prizes are the highest national honour awarded in UK further and higher education, granted by The Queen every two years.

CCG – which is comprised of Brinsbury College, Chichester College, Crawley College, Haywards Heath College and Worthing College – was recognised for its internationally renowned work in furniture and upholstery training.

Representatives of the college group, including past and present furniture students, attended the ceremony, which was presided over by HRH The Prince of Wales with HRH The Princess Royal.

Andrew Green, Chief Executive Officer at CCG, said: "This is a truly great moment for Chichester College Group. To receive this prestigious national honour is a privilege and one which really affirms the significance of the work our talented team does. Through our investment in furniture and upholstery making, we're breathing new life into this important sector and helping to drive our regional skills agenda. Our furniture

provision across the group is, we believe, among the best in the world. We're part of WorldSkills UK's Centre of Excellence and the only college in the world with two WorldSkills International Chief Experts, for furniture making and joinery.

"This award is a mark of the progress made by the group over the years, reflecting our commitment to skills development in this industry and recognises the work of our students, who contribute so positively to the regional and national economy through their work. It's a huge testament to the team, our staff and students – past and present."

Among those attending the ceremony at St James's Palace and a special prize-winners dinner at Guildhall a night earlier, were former students and WorldSkills Gold medallists George Callow and Edward Harringman, as well as current apprentice Anna Bargery.

Anna said: "Studying at Brinsbury College has opened up so many opportunities for me as I work towards my apprenticeship in furniture making – and this is one that I'll definitely never forget. Meeting HRH The Prince of Wales was an honour and he was really interested to hear about my studies at college alongside work with my employer. This whole experience has also widened my network and ambitions for when I complete my apprenticeship and future career path."

This year, 114 entries were received for the Queen's Anniversary Prizes and CCG was selected as one of only five FE college winners. To date there have only been 54 FE college recipients of the 296 prizes awarded since the programme's inception in 1994.

This was the second Queen's Anniversary Prize awarded to CCG, which – as Chichester College – was recognised for its international provision in 2005. This time around, however, it was the group's furniture and upholstery provision being celebrated.

Working with businesses, trade bodies and other training providers, the group plays a central role in supporting innovation and growth, investing in skills and progression pathways, which directly nurtures and develops talent. More than 90% of furniture and upholstery students at CCG secure employment by the end of their final year, and many go on to start their own successful businesses with the group supporting almost 100 start-up companies.

In the last 15 years, the group has seen a 500% growth in student numbers for this sector, achieving success rates consistently above the national average and achieving world class success with its students winning national and international skills competitions – such as WorldSkills, for example.

Christian Notley MBE, Deputy Head of Learning at Chichester College, is the WorldSkills UK Training Manager for cabinetmaking and serves as the Chief Expert at WorldSkills. He added: "This is a moment for us all to savour – for all of our students, employers and parents who come to us, and for the staff who work so hard to deliver exceptional training.

"We've put a lot of time into ensuring we're not just delivering training in a highly specialised field, but delivering the very best training possible, and that's reflected by our performance in competitions and by our students' successes in gaining employment or running their own thriving businesses in this field. I'm incredibly proud and this is a day we'll always remember."

Ben Blackledge, Deputy CEO of WorldSkills UK, added: "What a tremendous accolade for CCG, part of our amazing Centre of Excellence. This recognition goes to show how effective it is to work in partnership, cascading approaches and techniques for developing world-class skills, gleaned from decades at elite international competition, to young people across the country. To have two Gold Medallists, alongside Christian, a Training Manager and WorldSkills Chief Expert at the ceremony, makes the moment complete."

For further information on Chichester College Group (CCG), see www.chigroup.ac.uk.

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MAKITA adds cordless screwdriver to its LXT range



Leading power tool manufacturer Makita UK has introduced the DFR551 18V LXT Brushless auto feed screwdriver to its leading LXT platform. Powered by Makita's innovative 18V LXT battery, the DFR551 delivers on both output and ease of use, helping to maximise on site efficiency.

With extreme speed and precision, the DFR551 is ideal for repetitive fixing tasks and rapid screwdriving tasks. Trigger activated for ease of use and complete control, it offers a no-load speed of up to 6,000rpm and the screw feeding mechanism has been designed to reduce screw fall while ensuring maximum durability.

With no power lead to restrict movement, the DFR551 can be used anywhere on site, which ensures maximum flexibility. It also features Makita's brushless motor, which means that no energy is lost through heat production. As a result, battery run time is therefore extended, reducing the need to regularly stop to recharge or replace batteries, thus improving onsite productivity.

In addition, the DFR551 features Push Drive Technology; this means that the motor only rotates at full speed when the screw is pressed against the workpiece, further reducing power consumption while extending battery life. This feature also minimises noise, thus increasing user safety.

This lightweight machine has been ergonomically designed and features a rubberised soft grip handle for maximum comfort, even when used over extended periods of time. The DFR551 has also been designed so that reversing and replacing the bit is as effortless as possible. Finally, a supplied belt clip ensures it can be kept close at hand for added convenience.

Kevin Brannigan, Marketing Manager at Makita UK, said: "With our LXT battery platform at its core, the DFR551 18V LXT Brushless auto feed screwdriver offers the output needed to tackle any task with ease, as well as the safety and improved usability benefits offered by cordless. With over 270 products in Makita's LXT range, professionals can easily switch LXT batteries between power tools, outdoor power equipment and accessories, depending on the task at hand."

To find out more about Makita UK and its wide range of products, see www.makita.com.



Visual showing Dakin-Flathers' proposed expansion plans for its state-of-the-art facility in West Yorkshire



UK bandsaw blade manufacturer unveils plans for £10m expansion

Dakin-Flathers, the manufacturer of Saw37C bandsaw blades, has unveiled plans to expand its existing state-of-the-art facility by over 7,500m², covering three floors at its current premises in West Yorkshire, England.

Due for completion in early 2023, the Featherstone site will allow Dakin-Flathers to service its customers, in over 100 countries globally, more effectively. The new scheme will allow the company to maximise production capacity and improve efficiencies across the product range.

The new extension, which can accommodate over 150 employees, will also boast charging points for multiple electric vehicles, improved staff facilities, flexible workspaces, and a much larger warehouse that utilises new picking and storage systems.

Oliver Garside, Managing Director of Dakin-Flathers, explains: "Dakin-Flathers has enjoyed rapid and sustained growth, doubling in size three times over the last 20 years, which has led us to become a market leader in our sector.

"We've invested heavily, and will continue to do so, in the business and our employees. Our continued growth will be supported by a range of exciting new ventures and an investment programme in excess of £10m over the next 24 months. These really are exciting times for Dakin-Flathers, our employees, customers, and for UK manufacturing."

Dakin-Flathers' growing green credentials will also benefit from an expansion of its PV solar range. Renewable energy generation will increase from 265,000kWh per annum to more than 900,000kWh, thus making the factory as environmentally efficient as possible.

If you have a requirement for bandsaw blades, speak with a member of the team on 01977 705 600, email info@dakin-flathers.com or visit the website: www.dakin-flathers.com.

New MIRKA® DEOS is perfect size for hard-to-reach areas



Mirka® is spearheading sanding innovation in 2022 with the addition of the new DEOS

343CV sander to its existing product family. The tool has been designed to handle multiple applications, ranging from detail sanding to furniture and window frames, while the DEOS' 75 × 100mm pad enables easy access to hard-to-reach areas.

The Mirka® DEOS 343CV has been developed by the R&D team in Jeppo, Finland, with the end user in mind. Its low profile allows the sander to get closer to the surface, thus aiding greater control. The lightweight ergonomic design provides the user with a comfortable grip, allowing it to be used for extended periods, while also making the sander easy to move from job to job.

Even though the Mirka® DEOS 343CV is a compact direct electrical orbital sander, its the brushless motor that provides necessary power, thus allowing it to perform at the same level as larger members of the DEOS family.

From an abrasive perspective, the Abranet®, Abranet Ace® and Iridium ranges provide the DEOS 343CV with a selection of premium abrasives, which provide the user with a consistent scratch pattern and high-quality finish, regardless of application.

Pete Sartain, Industrial Sales Manager for Mirka® UK, says: "Tooling innovation is an ongoing commitment for Mirka® and the launch of the DEOS 343CV is the next chapter for us. Even though this tool is small, we believe it has a big future due to its versatility and ability to make the hardest and most inaccessible jobs look easy. In turn,

this will lead to increased efficiency and productivity, meaning that users will see the tool as an asset from the first use." To find out more, see www.mirka.com/uk/uk.



TOUGH BUILT
INNOVATION AWARD
WINNER



TOUGH BUILT® design innovation recognised with industry award

First introduced in 2013, the TBM Innovation Award celebrates cutting-edge technological advances and product design excellence across the tool industry.

Selected from 10 shortlisted contenders, ToughBuilt®'s groundbreaking scraper utility knife is a world first and all but redefines the term 'multi-purpose'. The unique and patented product features advanced technology, which allows users to quickly flip between a utility knife and scraper with the flick of a thumb. As a utility knife, it can be used to cut all manner of materials, while as a scraper it can be used to remove paint, sealants, adhesives and labels from surfaces including windows, mirrors and tiles.

Aside from its exceptional versatility, the ToughBuilt® scraper utility knife features a rugged metal handle for maximum durability, as well as a rubber grip for greater user comfort over extended periods of time.

The product also employs a quick-change system, which enables blades to be changed rapidly, without the need for any kind of specialist tool. Plus, like all ToughBuilt® offerings, the scraper utility knife comes with a two-year guarantee as standard or an industry-leading 25-year guarantee if users register their purchase. This guarantee applies to the tool only, not the blades.

Speaking of the company's award success, Matthew Handley, ToughBuilt's European Head of Marketing, said: "The scraper utility knife perfectly embodies the ToughBuilt® ethos of designing and developing products that help the professional user to work faster, smarter and more efficiently. By combining two commonly used hand tools in one convenient product, it enables users to carry less – and do more. We're delighted that its innovative nature and exceptional level of engineering have been recognised with the TMB 2022 Innovation Award."

For further information on ToughBuilt®, see www.toughbuilt.com.

FORESTRY ENGLAND & DPD announce four-year partnership to plant & restore woodlands across England



Local children from St Gabriel's Catholic Primary School joined Forestry England and DPD representatives to plant the first saplings at Colliers Wood near Manchester

Forestry England and DPD recently announced a four-year partnership to plant and restore woodland across England to tackle climate change and create positive benefits for local wildlife and communities. The partnership will focus on four separate woodland sites where DPD support will enable Forestry England to plant trees to create new woodland areas as well as carrying out work to restore valuable, established woodlands.

The partnership was officially launched at Colliers Wood near Manchester, the first site to benefit from DPD's partnership support. This urban woodland covering just over 136 hectares is a much-used community green space on the site of a former coal mine. More than 4,000 new trees will be planted to increase the biodiversity of the woodland and expand existing tree cover.

Local children from St Gabriel's Catholic

Primary School joined Forestry England and DPD representatives to plant the first saplings, and remaining trees are due to be planted during the winter of 2022. Forestry England will create opportunities for the local community to get involved with the planting and ongoing work to look after the woodland as new trees mature.

Other sites across England will benefit from DPD's support over the partnership period, including Pleasant Forest in Kent, a new 119-hectare woodland that Forestry England is creating. DPD will fund 4,000 trees to be planted within this new site, which will have public access and recreation, developing wildlife habitats and providing a supply of sustainable timber.

At Dimmingsdale in Staffordshire, restoration work will be carried out to replace trees affected by disease and ensure the woodland is resilient going forward. The final programme element will involve planting a new woodland for wellbeing

in Hamsterley Forest, County Durham, where 100 ornamental oak trees, a timber shelter and seating will provide a new, accessible space for visitors and local community to enjoy the forest landscape.

Since 2020, DPD has worked with Forestry England to restore Dorset's Wareham Forest following a devastating fire, which involved supporting the planting of 79,000 trees and beginning the process of re-establishing precious wildlife habitats lost in the blaze.

DPD's donation will be made from its Eco Fund – part of the company's wide-ranging sustainability programme – which is funded solely by the firm's circular economy initiatives. The partnership will include DPD staff engagement opportunities in some of the nation's forests, offering wellbeing benefits to the company's workforce and access to Forestry England resources. In addition, DPD staff will have the chance to volunteer at various Forestry England sites close to where they live and work.

The launch comes at a time of major national focus on tree planting, woodland creation and nature recovery. In 2021, the government set targets to treble tree planting rates in England by 2024. In response to this, Forestry England aims to plant at least 2,000 hectares of new woodland – roughly equivalent to four million trees – in England over the next five years.

For more information on Forestry England, see www.forestryengland.uk.



Each slat of the ladderback rocking chair conforms to the thoracic and lumbar curves in three dimensions

A CLASSIC REINVENTED FOR THE MODERN ERA – The 'Cio' ladderback rocking chair

Brian Boggs, one of the greatest American chairmakers alive today, has created a new ladderback rocking chair – the 'Cio', pronounced 'chee-o' and meaning 'renew' in Latin.

The Asheville, North Carolina based artist/designer spent years creating this new piece, which is designed to be an item of heirloom furniture that can be handed down for generations.

This ladderback chair for the modern era embodies the moment where form follows function, bringing elegance to ergonomics. The straight grain slims the leg down to a dimension that allows it to spring in use, creating a sense of buoyancy and softness much like an upholstered chair.

It follows the sitter's form as precisely as possible from the top of the back to the front of the seat. Each slat conforms to the thoracic and lumbar curves in three dimensions: the vertical curve flow, the horizontal shape, and the orientation of all this in relation to the seat.

The 'Cio' removes the traditional undercarriage and uses a cutting-edge seat constructed from hardwood veneers and a linen composite to reduce the weight of the chair while maintaining strength and comfort.

After 36 years, Brian embraced the challenge of a modern ladderback rocking chair, which combined all of his chairmaking knowledge while continuing a journey of innovation. The 'Cio' is intended to offer the user an unrivalled sitting experience based on ultimate comfort, within an innovative, lightweight design.

To see more of Brian's pieces, visit www.brianboggschairmakers.com.



GEOCEL Joiners Mate range – A new evolution

Geocel has recently relaunched its popular Mate range, including all Joiners Mate products. An extensive portfolio of professional sealants and adhesives, this range was created to provide a go-to solution to tackle every joiner's challenge.

A mainstay of Geocel's product line up for more than two decades, the primary aim of this comprehensive range is to offer easier product selection for users. Each of the 27 products has been specifically formulated to provide the best possible finish, every time. Such products include a water-resistant BS EN 204 Class D4 wood adhesive for the internal and external bonding of wood, metal, stone, concrete, brick, masonry and various plastics. There's also a rapid curing, one part BS EN 204 Class D4 liquid glue adhesive, which expands slightly to increase bite strength. It's ideal for bonding rubber and PVC where fast assembly times are essential. Finally, Joiners Mate Mitre Bond is a two-part, high strength instant bonding system comprising an adhesive and aerosol activator, ideal for both interior and exterior use.

With new premium packaging, each product's intended application has been accentuated to make it even easier to quickly identify the ideal solution for the job at hand. To find out more, see www.geocel.co.uk/brands/joiners-mate.



LITTLEFAIR'S exterior & Universal Ranges for the garden

During lockdown, the UK experienced a phenomenal growth in families, communities and individuals creating far more appealing 'open spaces', particularly when it came to enhancing their garden designs. We've seen an increased use of colour and texture in this area, which has resulted in a change of approach that's now firmly established in garden planning and design.

In response to these changes, Littlefair's Wood Finishing Products has announced the launch of a new range of exterior water-based wood dyes – 'Woodland Colours' – which join the existing 'Shades of Grey' and 'Driftwood Collection' Universal ranges. 10 colours are available, all of which can be used individually or in tandem, to bring wood to life.

Littlefair's Woodland Colours and Universal Wood Dyes are available in sizes ranging from 15ml tester pots to 20l drums. The products are environmentally friendly and enhance wood grain while offering protection. The dye penetrates and bonds with the wood to create an enduring lightfast depth of colour. Littlefair's products are ideal for use on fencing, tables, chairs and garden buildings, as well as a variety of woodworking projects. For further information, see www.littlefairs.shop.



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What's new from



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DEWALT DCK2050E2T-GB 18V XR BRUSHLESS G3 COMPACT TWIN KIT WITH 2 X POWERSTACK™ BATTERIES

MANUFACTURER: DeWalt
D&M GUIDE PRICE: See website

The DCK2050 Brushless Compact Twin Kit from DeWalt features the DCD805 hammer drill driver and DCF805 impact driver, packaged together for added convenience.

The DCD805 is DeWalt's latest and most powerful brushless two-speed hammer drill driver, which delivers up to 90Nm of torque in a compact 177mm body, engineered to give the greatest performance on the toughest of jobsites. Two-speed and 15 torque settings afford the user ultimate control over drilling and fastening applications, and an enhanced pivoting LED positioned on the foot offers greater visibility in dark and confined spaces.

The DCF850 impact driver delivers 205Nm in a 100mm compact body, making it ideal for a wide range of applications across construction, industrial and automotive environments. Other features include a three-mode switch for enhanced control including Precision Drive, which prevents the material and fastener being damaged in smaller jobs and a LED ring light delivers optimum visibility in the toughest environments.

The kit includes two new compact POWERSTACK batteries, which deliver 50% more power with a 25% smaller footprint, both of which are compatible with existing 18V XR tools.

See our website for further details on the latest DeWalt POWERSTACK technology and associated kit and tools.



NEW RANGE OF TOUGHBUILT™ CONTRACTOR CASES & TOTES

MANUFACTURER: ToughBuilt™
D&M GUIDE PRICE: See website

We've also added a new range of contractor cases and totes from ToughBuilt™ including the Massive Mouth range, which transforms the way in which professionals carry tools and supplies. The Patent pending opening is wider than anything currently available on the market. It offers superior accessibility and is compatible with all ToughBuilt™ patented ClipTech® pouches, which ensures ultimate tool organisation.

The unique hard body construction protects everything inside and ensures it keeps its shape. Versatile pockets include structured external options that flex so that tools are held securely in place. Made using high quality, rugged materials and heavy-duty rivet reinforcement, this hard-working bag keeps up with and meets the rigorous demands of the professional.

Features include:

- Full rugged waterproof base
- Hard body construction to protect contents
- Unique to the market patented zipper top allows for easy access and visibility
- Pouches click on and off and for ultimate tool organisation, are also compatible with patented ClipTech® pouches
- Includes ClipTech® Hub
- Structured exterior pockets
- Steel ClipTech® bar holds pouches securely in place – pouches sold separately



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TREND T12 & T14 ROUTERS

Trend recently launched two new ½in variable speed plunge routers: the T12 and T14. Built for heavy-duty and trade use, they replace the previous T10 and T11. Both models promise a host of brand-new features, as **Jonathan Salisbury** discovers



The new and improved ergonomic inclined handles



Setting up – no power!

When it comes to large, mains-powered routers, there's certainly a wide selection. Trend products, described as "the expert's choice," could be missed among their competitors' brightly coloured offerings, owing to their sleek, black branding. Trend also pride themselves on being "the leader in all things routing;" in the publicity material for both new router models they speak of "class-leading features," power tools "packed with innovation," and that these ably "deliver speed, accuracy and precision." I was looking forward to seeing how the new T12 and T14 performed in comparison to the many others I've used over the years.



The T12's rack & pinion depth post nut



T12 2,300W 230V
½in plunge router

The large blow-moulded cases supplied with both models contain everything you need to get started – apart from cutters. At first glance, the T12 and T14 look incredibly similar, especially from the front – see above. The large, ergonomic, forward-facing handles



The T14's plunge depth limiter prevents over-cutting

T14 2,300W 240V
variable-speed
workshop router



are reminiscent of bicycle handlebars, and giving the T12 a quick glide over the worktop was enough to confirm their superiority compared to the rounded paddles found on the T10 and T11. The inclined sculpted profile supports a natural and more

comfortable wrist position, providing the user with a greater feeling of control.

Ease of use & clever design

Cutter depth is set using the auto-lock plunge lever function found on both models, but the differences begin with the T14's height adjustment screw. The T12 features the conventional knurled nut with quick-release button, whereas the T14 has a 2-in-1 plunge and router table height adjuster, which can be used both from the top when in hand-held mode, and from below when mounted in a table. The T14 model also has a socket located



Using the 2-in-1 height adjuster



The underside provides table lift



The T14 features a unique router table safety switch



Feeding the handles past the table edges

in the left handle for connecting a remote router table power take-off safety switch.

The only assembly required is to attach the cyclone dust adaptor. Router extraction provision is generally more of an after-thought than something designed in from the outset. It's usually unnecessarily bulky with a hose that fits directly onto the adaptor, low down and in line with the collet, which makes the router more awkward to use and cutter changing more difficult. The new top-mount cyclone extraction is radically different, however, with a very low profile adaptor and exit tube that hooks over to the side, leaving the area between router body and base completely open. The top section fits to the motor casing, and the two tubes slide telescopically. ▶



The cyclone dust adaptor fitted in place



Top-mount cyclone extraction features an enhanced dust adaptor, which prevents hoses from 'snagging'

The extraction connection point is conveniently mounted on top of the router body, preventing hoses from snagging on jigs and the workpiece. The substantial mains cable is located next to the extraction port, which is ideal for my preferred over-the-shoulder method, keeping it, and the hose, out of harm's way.

Power switch & plunge lock

The pull up/push down power switch on the previous T10/T11 models has thankfully been replaced with a trigger on the handle, which helps to prevent movement when switching on. Anti-restart protection also prevents start-up if the trigger switch lock is left engaged after the power supply is momentarily interrupted,



The new auto-lock plunge lever



The three-position rotating turret



The improved integrated power trigger

or lost, then restored. The soft-start feature, common to almost all routers nowadays, is excellent. If there's any movement once either model is switched on, it's not noticeable. There's also a seven-level variable-speed control, with a range from 9,000-22,000rpm.

The plunge is very nicely balanced – easy to push down and rising very smoothly at the correct speed, if both handles are adequately gripped, of course. There's a slight crunch as the springs start to compress; these are internally housed to prevent dust ingress. I was also pleased to find that the previous plunge lock system has been completely redesigned. I never really liked the lever on the T10/T11, which had to be pressed down firmly in order to lock it. This required a steady hand, a certain confidence, and often resulted in letting go of the handle.



Quick-set depth post with fine height adjuster



The zero reset ring is difficult to turn



Easy to use seven-level variable-speed control dial

On both new routers, locking occurs once the lever is released. For free movement, it needs to be rotated until it clicks, and once the cutter is located in the desired position, a gentle flick of a tab releases the spring-loaded lever, locking the depth. The only obvious disadvantage here is that the lever then has to be pressed down in order to unlock.

Quick-set depth post

The old depth stop bar has also been replaced. A rack & pinion depth post is operated by a large red wheel with indexed 1mm increments for fast, easy set up. There's also a micrometer-style adjuster positioned on top of the depth post bar, with labelled 0.1mm increments and an easy-to-read display for precision depth adjustments. The zeroing function ring located beside the red wheel helps to make adjustments easier to calculate. It moves independently for recalibration, but I found it far too difficult to rotate. Recalibration on the micrometer is also very stiff and the alignment mark scribed on the post isn't very obvious. The three-position rotating turret on the base, used



Comparing the bases of the T14 (left) and T12 (right)



The Trend guide bush fits well...

to pre-set plunge depth limits for fast, repeatable batch and stepped cutting, is a familiar feature that's been retained. Both routers slide easily on their phenolic, low-friction, anti-scratch baseplates and threaded holes allow Trend guide bushes, jigs and other devices to be attached directly without the need for an additional sub-base. However, you may find that add-ons from other manufacturers won't fit. A 30mm guide bush for routing with templates is supplied, and the line-up pin ensures the bush is centred with the collet. The T12's base aperture – 70mm at its widest and 65mm at its narrowest – is designed to suit large profile and jointing cutters. On the T14, the extra-wide 75mm aperture will accommodate over-size cutters, such as panel raisers, when used with a router table.

Parallel fences are of the standard type, the T12's being slightly smaller than those on the T14. Both models feature a micro-adjustable side fence with 0.1mm increments and moveable facings for accurate edge rebating, grooving and moulding.



... but some will require an additional plate

Automatic LED lights illuminate the work area and are intended to improve safety and accuracy in low-light conditions. However, I sometimes found these a little bright and they can cast shadows, especially with the dust extraction unit attached and large cutter installed. In my opinion, having the option to switch them off would be good.

Hand-held routing

Following a detailed inspection of both units, I was keen to start putting them through their paces. The 2,300W motor and 80mm plunge depth is sufficient to cope with deep cuts, following the recommended maximum of 50mm steps. As with most large routers, a fair amount of noise is generated on start up, but this was less than expected; wearing appropriate PPE is still a must, however. The T12 is heavier than others I've used, but once in place it felt well balanced and the relatively low centre of gravity provided sufficient stability. Care is still required when cutting slots into a narrow edge, such as a door, and a suitable jig to increase the router base's surface area would be preferable for carrying out similar routing tasks.

I started using the auto-locking plunge lever as suggested. Once released, the lever returned to its resting position as auto-lock is re-engaged, but it was then just out of comfortable reach – an undesirable situation when the router cutter is still spinning under the surface. The lever can be adjusted by loosening a screw, moving it to the desired resting position closer to the handle, then retightening. This did improve things, but I soon found that it's actually easier to just



The released plunge lever is out of reach...



Micro-adjustable side fences are unchanged

rotate the lever sufficiently to allow plunge movement, hold it while plunging, then release it to lock. This can be carried out without letting go of the handles and, more often than not, there's no need to use the catch to keep it in free-plunge mode.

T14 in router table mode

After some hand-held work, it was time to try the T14 mounted in a router table. I used the Trend WRT 240V workshop model, originally designed for use with the T11. The T14's handles are wider than those on the T11 and so the new router doesn't simply drop through the hole as before. It can be installed with some careful manoeuvring after the insert plate is attached, since without assistance it'd be tricky to hold the router in the correct place under the table if trying to mount it from below. Router table cam-lock quick-release mounts that rotate into recesses located in the base are an optional accessory; these make mounting and unmounting the router quick and easy, but I used the simpler method of the supplied countersink screws. Plate height is adjusted with small grub screws so it's flush with the top surface, then locked in place with further countersink screws.

The WRT's assembly instructions have yet to be updated for use with the T14, and as such, there's no mention of the NVR – No Volt Release – switch having been replaced



... but adjustment is easy



The wider handles need to be carefully manoeuvred



NVR switch as shown in the WRT's instructions



I initially thought the router table safety switch was an additional feature, but it's connected to a port...



... inside the T14's handle, meaning you don't have to reach underneath the table to operate the router

by the router table power take-off safety switch – a feature currently unique to Trend in the UK – which is connected to a socket inside the T14's handle. The NVR switch on the WRT can't be used with the automatic power shut-off feature and so the only option would be to reach underneath the table in order to operate the router, which Trend naturally consider incredibly dangerous. At first, I assumed this new switch was an additional, foot-operated safety device, but as soon as the router didn't work as expected I realised it obviously wasn't. To cut a long story short, a check with the Trend team put things straight. It was only afterwards that I found the correct setup illustrated on the cardboard sleeve, which wraps around the storage box. An addendum to the WRT booklet would have therefore been helpful.

Once in place and working as it should, I set up to cut a dovetail slot. Adjusting

cutter height is easy, but can be a bit of a trial. The 2-in-1 plunge and router table height adjuster would be more efficient – i.e. faster – if it had a cranked handle instead of a hand wheel, especially when the router needs to be lowered for cleaning, cutter changing and when installing or removing it from the table – and also lifting from its lowest position. Each 360° turn of the detachable adjuster gives a mere 1.5mm of vertical movement; the disc can be moved – more easily this time – to reset it to zero, so it's easier to monitor. The router lifts on the right-hand side – as opposed to when it's plunged by pressing both handles simultaneously – and there was a little resistance to movement on the left-hand side at first, although this disappeared after making a few adjustments.

The only real inconvenience is when reaching underneath the table to push the auto-lock

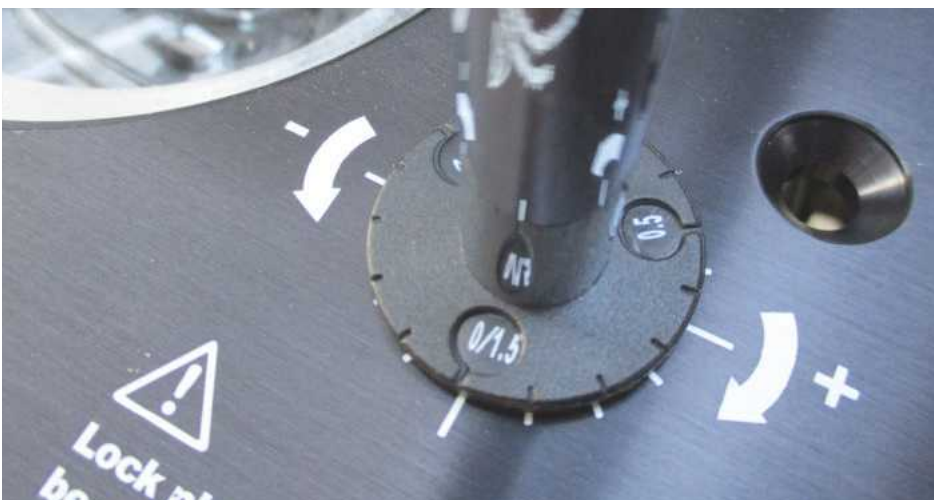
plunge lever to allow movement, and releasing it to secure the router in place. It's easy to forget to do this, even with the printed reminders placed on top. Access to the collet from the top is excellent, even though it doesn't clear the table surface. The insert plate hole is sufficiently large enough for a spanner to be angled and used without slipping. The dust adaptor's very low profile ensures no obstruction underneath.

On the subject of dust, you won't be disappointed if you're expecting a considerable amount! If not removed as it's produced, the build-up below the table requires frequent clearing. I used a Trend T32 M-class vacuum, which did a great job underneath, but the addition of a hose adaptor to link the extraction spout on the fence with that of the router – to ensure dust is removed from both areas simultaneously – would've been extremely handy. Incidentally, a system of sorts is available from other suppliers. When using the router in hand-held mode, fine dust was removed very effectively as the top-mount cyclone extraction clears anything that makes its way into the adaptor, leaving a clear view of the cutter. Heavier shavings were either expelled along the groove or became compacted in the slots.

Routing deep recesses in pine was smooth and easy; oak put up a bit more of a fight, but reducing the speed and feed yielded excellent results. The 2,300W motor coped admirably with all tasks and at no point did it feel or sound under excessive pressure, except for the usual high-pitched cutter scream during deep plunging. Straight slots using the table were similarly easy and edge rebating and planing a breeze. Start-up is smooth, speed adjustment easy, and the power take-off switch is different, but works very well. It's set in from the edge, which ensures it can't be accidentally activated, although, personally, I'd have liked an emergency foot switch, too.

Conclusion

Buying a router and table, which are designed to work together, makes the process much easier and safer, and if you already own a WRT it's 100% compatible with the new model. For quick and easy edge mouldings or long, straight slots, a table router is difficult to beat. Removing



The micrometer fine height adjuster features 0.1mm increments



The plunge lock lever is tucked out of the way



There's plenty of space to access the collet

the T14 from the table for hand-held use is easy, but I suggest buying the cam-lock quick-release mounts if you do this frequently. The router body features an integrated router rest – located on top of the motor casing – which aids stability when upside down on a workbench as you remove the plate, add bushes or change cutters. The only compromise is that the height stop doesn't feature the same quick-release thumbwheel found on the T12. On the other hand, the square-topped nut provides fine adjustment control, which the T12 doesn't have. The T12 has a smaller base, which reduces the maximum size of cutter used, but for hand-held routing you shouldn't be using the largest cutters. The T12 and T14 are both heavy-duty machines, and as I tend to work on lighter projects, most of my router cutters have 1/2" collet isn't provided with either model and not listed on the Trend website as an additional extra, but the Trend 1/2" value and are probably the best option. Prices vary according to chosen retailer, but you're likely to find promotional deals available, as well as those with useful accessories, such as 1/2"



The router in use, with push stick



A good finish was achieved on various timbers



The low profile dust adaptor provides excellent clearance for cutter changing

cutter sets. A two-year guarantee is supplied as standard and replacement parts for those most likely to suffer wear or breakage are sold at a reasonable price. Overall, both routers feel robust and solidly built, yet easy and comfortable in use. The new sculpted handles, integrated power trigger and auto-lock plunge lever are all great additions. If you're in the market for a powerful router, depending on requirements and budget, I'd definitely recommend looking at the T12 and T14 in more detail. ✂



The need for extraction evidenced



The integrated router rest aids setup

SPECIFICATION

T12EK 2,300W 1/2in plunge router A trade-focused model perfect for lock-fitting and worktop joints

Voltage: 240V
Plunge stroke: 0-80mm
Power input: 2,300W
Standard collet diameter: 1/2"
No load speed: 9,000-22,000rpm
Dust spout size ID: 35mm
Guide bush diameter supplied: 30mm
Cutter diameter max (hand-held): 50mm
Base aperture size: 70mm
Rod diameter: 10mm
Rod length: 360mm
Rod centres: 100mm
Weight: 6.4kg
Sound pressure Lpa: 95.1 dB(A)1
Acoustic pressure Lwa: 106.1 dB(A)2
Hand arm vibration: < 2.1m/s²

Typical price: £557

Web: www.trend-uk.com

T14EK 2,300W 1/2in workshop router A high-performance plunge model ideal for hand-held and router table use

Voltage: 240V
Plunge stroke: 0-80mm
Power input: 2,300W
Standard collet diameter: 1/2"
No load speed: 9,000-22,000rpm
Dust spout size ID: 35mm
Guide bush diameter supplied: 30mm
Cutter diameter max – table mounted: 85mm
Cutter diameter max – hand-held: 50mm
Base aperture: 75mm
Rod diameter: 10mm
Rod length: 360mm
Rod centres: 110mm
Weight: 6.5kg
Sound pressure Lpa: 95.1 dB(A)1
Acoustic pressure Lwa: 106.1 dB(A)2
Hand arm vibration: < 2.1m/s²

Typical price: £719.94

Web: www.trend-uk.com

THE VERDICT

PROS

- High quality in all respects; ease of use; new features are excellent – especially cyclone dust adaptor, integrated power trigger and height adjuster; the T14 doesn't require a separate router lift

CONS

- Using the T14's supplied 2-in-1 height adjuster tool is laborious; zero reset rings on the depth stop bar are too tight

RATING:
PERFORMANCE: 4.75 OUT OF 5

RATING:
VALUE: 5 OUT OF 5

Clarke

10" TABLE SAW WITH EXTENDING TABLE

£185.00 EXC.VAT
£222.00 inc.VAT
CTS17
• 2000W • Max cut depth of 45° / 90° (50mm/72mm)



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Clarke

4" BELT/ 6" DISC SANDER

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

£114.99 EXC.VAT
£137.99 inc.VAT

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



CS4-6E

BEST SELLER

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

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

£149.98 EXC.VAT
£179.98 inc.VAT

SHOWN WITH OPTIONAL LEG KIT
CLKS £21.99
E26.39 inc.VAT



Clarke HIGH VELOCITY FANS

GIANT SIZES UP TO 36"

Model	Size	exc.VAT	inc.VAT
CBF20	20"	£43.99	£52.79
CF1181100	18"	£48.99	£58.79
CF1181100	18"	£49.98	£59.98
CF1181100	18"	£59.98	£71.99
CAM24	24"	£199.00	£238.80
CAM30	30"	£269.00	£322.80
CAM36	36"	£349.00	£418.80



Clarke VENTILATORS

FROM ONLY £169.99 EXC.VAT £203.98 inc.VAT

Model	Size	Air Flow	exc.VAT	inc.VAT
CON305 (110V)	12"	3900m ³ /hr	£169.98	£203.98
CON350 (110V)	12"	3900m ³ /hr	£199.98	£239.98
CAM400 (230V)	16"	7200m ³ /hr	£339.00	£408.80
CON400 (110V)	16"	7200m ³ /hr	£319.00	£388.80
CAM500 (230V)	20"	9900m ³ /hr	£415.00	£498.00
CON500 (110V)	20"	9900m ³ /hr	£379.00	£454.80



Clarke GARAGES/WORKSHOPS

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

BRIGHT WHITE INTERIOR
LENGTH UP TO 40'
Ideal for use as a garage/workshop • Extra tough triple layer cover • Heavy duty powder coated steel tubing • Ratchet tight tensioning



Clarke 1" BELT/ 5" DISC SANDER

• Includes 2 tables that tilt & lock
£86.99 EXC.VAT £104.39 inc.VAT

• Quality induction 250W motor



Clarke DUST EXTRACTOR/CHIP COLLECTORS

Powerful 1100W motor
50 litre bag capacity
Flow rate of 450M³/h

Model	Motor	Flow Rate	Bag Cap.	exc.VAT	inc.VAT
CWVE1	1100W	183 M ³ /h	50Ltrs	£119.00	£142.80
CDE35B	750W	450 M ³ /h	56Ltrs	£173.98	£215.98
CDE7B	750W	850 M ³ /h	114Ltrs	£169.98	£221.98



Clarke 8" TABLE SAW CTS800C

500W motor
200mm Blade Dia.

£84.99 EXC.VAT £101.99 inc.VAT



Clarke PLUNGE SAWS CPS160

2X 700mm GUIDE RAILS

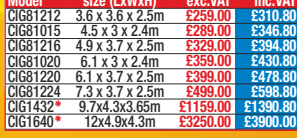
Model	Motor	exc.VAT	inc.VAT
CPS85	550W	£69.98	£83.98
CPS160	1200W	£119.00	£142.80



Clarke BELT SANDERS CBS2

ABRASIVE SANDING BELTS IN STOCK

Model	Motor	M/Min	exc.VAT	inc.VAT
Clarke BS1	900W	380	£39.98	£47.98
Clarke CBS2	1200W	480	£89.98	£107.98
Makita 9911	650W	75-270	£99.98	£119.98



Clarke 4" BELT/ 8" DISC SANDER

Includes two tables • 550W 230V motor

£189.00 EXC.VAT £228.80 inc.VAT



Clarke 18V CORDLESS LI-ION STAPLE / NAIL GUN

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

SPARE NAILS / STAPLES IN STOCK
£124.99 EXC.VAT £149.99 inc.VAT



Clarke ELECTRIC POWER FILE CPF13

Variable belt speed
Tilting head
Black & Decker

Model	Motor	Belt Size (mm)	exc.VAT	inc.VAT
CPF13	400W/230V	13x457	£49.98	£59.98
KA900E	350W/230V	13x455	£59.98	£71.98



Clarke CIRCULAR SAWS

Great range of DIY and professional saws • Ideal for bevel cutting (0-45°)

Model	Motor	90/45 (mm)	exc.VAT	inc.VAT
CON185B	1200W	63/43	£44.98	£53.98
CON185B*	1600W	63/43	£59.98	£71.98



Clarke PALM SANDERS

Ideal for detail sanding of corners & hard to reach areas

Model	Motor	M/Min	exc.VAT	inc.VAT
CPS125	270W	270	£22.99	£27.99



Clarke 6" BELT / 9" DISC SANDER

1100W motor
Use vertically or horizontally

DUST PORT
£329.00 EXC.VAT £394.80 inc.VAT



VAC KING WET & DRY VACUUM CLEANERS

Compact, high performance wet & dry vacuum cleaners for use around the home, workshop, garage etc.

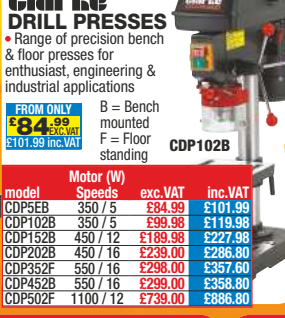
Model	Motor	Dry/Wet Capacity	exc.VAT	inc.VAT
CVAC20P	1250W	17/13 ltr	£57.99	£69.99
CVAC20PR2	1400W	14/12 ltr	£71.99	£86.39
CVAC20SS*	1400W	17/13 ltr	£69.98	£83.98
CVAC25SS*	1400W	20/17 ltr	£77.99	£93.59
CVAC30SSR*	1400W	24/22 ltr	£99.98	£119.98



Clarke DRILL PRESSES

Range of precision bench & floor presses for enthusiast, engineering & industrial applications

Model	Motor (W)	Speeds	exc.VAT	inc.VAT
CDP5EB	350	5	£84.99	£101.99
CDP102B	350	5	£99.98	£119.98
CDP152B	450	12	£189.98	£227.98
CDP202B	450	16	£239.00	£286.80
CDP32F	550	16	£298.00	£357.60
CDP452B	550	16	£299.00	£358.80
CDP502F	1100	12	£739.00	£886.80



Clarke POWER PLANERS

Adjustable front handle improves control • 7000-14000rpm

Model	Sheet Size	Motor	exc.VAT	inc.VAT
COS210	190x30mm	200W	£24.99	£29.99
CON320	230x115mm	320W	£35.99	£43.19



Clarke 3-IN-1 MULTI SANDER

1/2 SHEET SANDER
DISC SANDER

Model	Motor	exc.VAT	inc.VAT
CMS200	270W	£49.98	£59.98
CROS3	360W	£36.99	£44.39



Clarke DISC SANDER (305MM)

Powerful, bench mounted • 900W • Dust extraction port

£169.00 EXC.VAT £202.80 inc.VAT



Clarke DETAIL SANDERS

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

Model	Motor	exc.VAT	inc.VAT
CDS-1V	280W	£27.99	£33.59



Clarke BOLTLESS SHELVING/ BENCHES

Simple fast assembly in minutes using only a hammer

Model	Motor	Capacity	exc.VAT	inc.VAT
150	(evenly distributed)	Strong 9mm fibreboard shelves	£35.99	£43.19
350	(evenly distributed)	Strong 12mm fibreboard shelves	£69.99	£83.99



Clarke WHETSTONE SHARPENER (200MM)

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

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Clarke PLANERS & THICKENERS

Ideal for DIY & Hobby use • Dual purpose, for both finishing & sizing of timber

Model	Planning Width	Max Thick Capacity	exc.VAT	inc.VAT
CPT1600	6" (152mm)	120mm	£229.00	£274.80
CPT1800	8" (204mm)	120mm	£279.00	£334.80
CPT1000	10" (254mm)	120mm	£379.00	£454.80



Clarke OSCILLATING BELT & BOBBIN SANDER

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

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Ideal for woodturning in the workshop

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

BENCH MOUNTED
CWL1000B

£159.99 EXCL.VAT
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BEST SELLER

LOCKABLE TAILSTOCK

Clarke 40" WOODTURNING LATHE WITH COPY FOLLOWER
Ideal for DIY, furniture or joinery workshops where repeat quantities are required

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

CWL1000CF

£439.00 EXCL.VAT
£526.80 inc.VAT

INCLUDES COPY FUNCTION

INCLUDES STAND

TURBO AIR COMPRESSORS

- Superb range ideal for hobby & semi-professional use

airmaster

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TIGER 16/550

Model	Motor	CFM	Tank	exc.VAT	inc.VAT
Tiger 8/260	2HP	7	24ltr	£119.98	£143.98
Tiger 11/550	2.5HP	9.3	50ltr	£189.98	£227.98
Tiger 16/550	3HP	14.5	50ltr	£249.00	£298.80
Tiger 16/1050	3HP	14.5	100ltr	£319.00	£382.80

Clarke WOODWORKING VICES

Record

FROM ONLY £14.99 EXCL.VAT
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VW7

Model	Mounting	Jaw (Width/Opening Depth) mm	exc. VAT	inc. VAT
Clarke	Bolted	75/152/61	£14.99	£14.99
Record	Clamped	150/30/32	£24.99	£24.99
Clarke	Bolted	180/205/78	£36.99	£36.99

Clarke 13" MINI WOOD LATHE

PRICE CUT
£179.00 EXCL.VAT
£214.80 inc.VAT
WAS £229.99 inc.VAT

CWL325V

- Ideal for enthusiasts/hobbyists with small workshops
- 325mm distance between centres • 200mm max. turning capacity (dia) • 0.2HP motor

Clarke CONTRACTOR

Clarke JIGSAWS

CON750

BEST SELLER

FROM ONLY £15.99 EXCL.VAT
£19.19 inc.VAT

Clarke SCROLL SAWS

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

BEST SELLER

FROM ONLY £99.98 EXCL.VAT
£119.98 inc.VAT

CSS400C

Model	Motor	Speed	RPM	exc.VAT	inc.VAT
CSS400D	120W	400-1600		£99.98	£119.98
CSS16VB	90W	550-1600		£114.99	£137.99
CSS400C	90W	550-1600		£144.99	£173.99

Clarke BENCH BANDSAWS

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

CBS205

£119.98 EXCL.VAT
£143.98 inc.VAT

Clarke CBS225

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

NEW

£219.98 EXCL.VAT
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REMOVABLE DUST TRAY

Clarke STATIC PHASE CONVERTERS

PC60

- Run big 3 phase woodworking machines from 1 phase supply
- Variable output power to match HP of motor to be run

CONVERT 230V 1PH TO 400V 3PH

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Clarke CONTRACTOR

Clarke JIGSAWS

CON750

BEST SELLER

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£19.19 inc.VAT

Clarke SCROLL SAWS

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

BEST SELLER

FROM ONLY £99.98 EXCL.VAT
£119.98 inc.VAT

CSS400C

Model	Motor	HP	Fuse	exc.VAT	inc.VAT
PC20	2HP	10Amps		£269.00	£322.80
PC40	3.5HP	20Amps		£329.00	£394.80
PC60	5.5HP	32Amps		£389.00	£466.80

Clarke PROFESSIONAL BANDSAWS

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

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

MAGNIFIED MITRE GUIDE

QUICK RELEASE FENCE

DRIVE-BELT TENSIONING

SOLID GROUND CAST IRON TABLE

REMOVABLE DUST TRAY

FLEXIBLE LED WORKLIGHT

BLADE TENSIONING CONTROL

CBS300

FROM ONLY £229.00 EXCL.VAT
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Clarke CONTRACTOR

ROUTERS

- Powerful heavy duty machines ideal for trade and DIY use

FROM ONLY £47.99 EXCL.VAT
£57.59 inc.VAT

CR4

Model	Motor	Plunge (mm)	exc.VAT	inc.VAT
CR1200	1200	0-55	£47.99	£57.59
CR4	2000	0-66	£99.98	£119.98

Clarke CONTRACTOR

RECIPROCATING SAWS

CON850B

FROM ONLY £37.99 EXCL.VAT
£45.59 inc.VAT

AVAILABLE IN 230V 110VOLT

- 850W motor
- Includes 3 wood & 3 metal blades

NEW

Model	Motor	exc.VAT	inc.VAT
CR710V	710W	£37.99	£45.59
CON850B	850W	£49.98	£59.98

Clarke MULTI FUNCTION TOOL WITH ACCESSORY KIT

- Great for sawing, cutting, sanding, polishing, chiselling & much more
- Variable speed

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CMFT250

Clarke GRINDERS & STANDS

- Stands come complete with bolt mountings and feet anchor holes

6" & 8" AVAILABLE WITH LIGHT

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£51.59 inc.VAT

STANDS FROM ONLY £65.99 inc.VAT

Model	Duty	Wheel Dia.	exc.VAT	inc.VAT
CB66RP	DIY	150mm	£42.99	£51.59
CB66RZ	PRO	150mm	£59.98	£71.98
CB66250LW	HD	150mm	£59.98	£71.98
CB66250L	PRO	150mm	£68.99	£82.79
CB665B	HD	150mm	£74.00	£89.99
CB6630LW	HD	200mm	£94.99	£113.99

Clarke 10" SLIDING MITRE SAW

- For fast, accurate cross, bevel & mitre cutting in most hard & soft woods
- 2000W motor

CMS10S2B

PRICE CUT
£159.00 EXCL.VAT
£190.80 inc.VAT
WAS £214.80 inc.VAT

LASER GUIDE

Model	Blade Dia/Bore (mm)	Max Cut Depth/ Cross	exc.VAT	inc.VAT
CMS10S2B	255/3	90/340	£159.00	£190.80

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WIN!

1ST PRIZE: T14 2,300W ½in workshop router with WRT 240V workshop router table

2ND PRIZE: T12 2,300W ½in plunge router

To celebrate the launch of the new T12 and T14 routers, Trend is giving two lucky readers the chance to win either first prize of a T14 workshop router & WRT router table, or second prize of a T12 plunge router – good luck!



T14 2,300W ½in workshop router

High-performance plunge router with advanced safety features, engineered to deliver reliable, fast and accurate cuts. Perfect for hand-held and router table use

- Powerful 2,300W motor
- 80mm plunge depth
- Automatic power shut-off
- Router table safety switch – replaces the need for a typical NVR – No Volt Release – switch
- 2-in-1 plunge & router table height adjuster
- Trend Base Configuration
- Precision centring system
- Auto-lock plunge lever
- Router table cam-lock quick-release mounts
- Extra-wide 75mm base aperture
- Seven-level variable speed control – ranges from 9,000–22,000rpm



- Top-mount cyclone extraction
- Ergonomic inclined handles
- Quick-set depth post
- Micrometer fine height adjuster
- Integrated power trigger prevents accidental movement and kick-back when switching the router on and off
- Micro-adjustable side fence
- Automatic LED worklights
- Corrosion-resistant phosphor bronze bushings
- Anti-scratch baseplate
- Integrated router rest
- ER style collet

SPECIFICATION

Rating: Professional/trade
Voltage: 240V
Plunge stroke: 0–80mm
Power input: 2,300W
Standard collet diameter: ½
No load speed: 9,000–22,000rpm
Dust spout size ID: 35mm
Guide bush diameter supplied: 30mm
Cutter diameter max – table mounted: 85mm
Cutter diameter max – hand-held: 50mm
Base aperture: 75mm
Rod diameter: 10mm
Rod length: 360mm
Rod centres: 110mm
Weight: 6.5kg
Sound pressure L_{pa}: 95.1 dB(A)₁
Acoustic pressure L_{wa}: 106.1 dB(A)₂
Hand arm vibration: < 2.1m/s²

WRT 240V floor-standing workshop router table

- Packed with necessary features to maximise the versatility of all popular portable routers
- Phenolic surface: ultra-durable, stable and flat surface for friction-free stock feeding
- Quick-release aluminium extrusion back fence with sliding MDF cheeks
- Removable 6.35mm-thick aluminium insert plate with 98mm diameter aperture, pre-drilled for Trend T11 and T14 routers
- Quick raiser and quick release facility for Trend T11 and T14 routers
- High back fence with fully adjustable guard assembly
- Fully adjustable side finger pressure
- Front and side adjustable feather pressure guards
- Steel leg frame assembly with adjustable feet
- Six insert rings to reduce table aperture
- Lead on pin for bearing-guided curved work
- Edge planing facility on back fence of 1.4mm and 2.4mm
- Cable management clips
- No volt release switch
- Mitre fence with zeroing and splch block facility



1ST PRIZE

worth
£1,200

2ND PRIZE

worth
£557

SPECIFICATION

Rating: Professional/craftsman
 Table top size: 804 x 604 x 35mm
 Bench height: 890mm
 Router cutter aperture: 98mm
 Max cutter diameter: 86mm
 Max cutter height: 55mm
 Max component length: 800mm
 Insert ring sizes: 20, 31.8/67.5, 35, 54, 68 & 83mm
 Backfence height: 68mm
 Dust spout aperture: 57mm
 Edge planing up to: 1.4 & 2.4mm
 Weight: 27.5kg
 Voltage: 240V
 Max material thickness with pressures: 60mm
 Max material width with pressures: 130mm –
 cutter centre



- Wide base aperture – to suit large profile and jointing cutters
- ER style collet
- Three-position rotating turret
- Plunge depth limiter
- Spindle lock

SPECIFICATION

Rating: Professional/trade
 Voltage: 240V
 Plunge stroke: 0-80mm
 Power input: 2,300W
 Standard collet diameter: 1/2
 No load speed: 9,000-22,000rpm
 Dust spout size ID: 35mm
 Guide bush diameter supplied: 30mm
 Cutter diameter max (hand-held): 50mm
 Base aperture size: 70mm
 Rod diameter: 10mm
 Rod length: 360mm
 Rod centres: 100mm
 Weight: 6.4kg
 Sound pressure Lpa: 95.1 dB(A)1
 Acoustic pressure Lwa: 106.1 dB(A)2
 Hand arm vibration: < 2.1m/s²

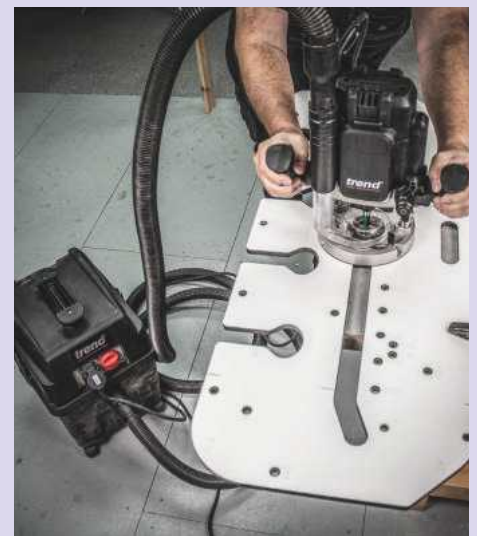


T12 2,300W 1/2in plunge router

High-performance trade-focused plunge router with advanced safety features, engineered to deliver reliable, fast and accurate cuts

- Powerful 2,300W motor
- 80mm plunge depth
- Trend Base Configuration
- Auto-lock plunge lever
- Automatic power shut-off
- Seven-level variable speed control ranges – from 9,000-22,000rpm
- Top-mount cyclone extraction
- Ergonomic inclined handles
- Quick-set depth post
- Micrometer fine height adjuster
- Integrated power trigger
- Micro-adjustable side fence
- Automatic LED worklights
- Corrosion-resistant phosphor bronze bushings
- Anti-scratch baseplate
- Integrated router rest

Trend T12 & T14 routers **COMPETITION**



HOW TO ENTER

To be in with a chance of winning either **1st** prize of a **T14 2,300W 1/2in workshop router with WRT 240V workshop router table**, or **2nd** prize of a **T12 2,300W 1/2in plunge router**, visit www.thewoodworkermag.com/category/win and follow the instructions given. In order to qualify for entry, you must register as a website and forum member – see www.thewoodworkermag.com/forums – tell us why you'd like to win either or both prizes, as well as answering the multiple choice question below:

QUESTION: What's the plunge stroke on the T14 router?

A: 0-75mm B: 0-80mm C: 0-60mm

The winners will be randomly drawn from all correct entries. The first prize winner will be selected followed by the second prize winner. The closing date for the competition is **20 May 2022**. Only one entry per person; multiple entries will be discarded. Employees of MyTimeMedia Ltd and Trend are not eligible to enter this competition

GENERAL FINISHES PEARL EFFECTS & ENDURO EXTENDER

Add a metallic touch to your furniture projects with this great range of Pearl Effects paints from General Finishes



The Pearl Effects range from General Finishes allows you to impart a burnished look on any finish – a worn gilded effect on a moulded piece such as a mirror or picture frame, for example.

You can experiment to achieve different effects and the General Finishes website has a video showing plenty of different techniques – give it a watch to pick up some tips before you start.

Garden planter

I decided to apply the Pearl Effects to a garden planter I recently made. I started by applying a base coat of milk paint, choosing to use Patina Green, but the Pearl Effects can be used over any of the General Finishes milk paints, stains and water-based topcoats in the range.

One coat of the Patina Green was sufficient to gain a solid base colour. I gave it a quick de-nib once dry and a coat of Exterior Top Coat to seal, then another de-nib, and I was ready to go. The instructions advise not to go back over previously applied Pearl Effects as you work, but the Argentine Pearl is a bold silver and I found that it does block out the base colour if brushed on too thickly, even though it's meant to be a translucent finish, so I went for a dry brush effect.



A suitable base coat is first applied – I used a milk paint from General Finishes



The base coat is de-nibbed with a fine abrasive and dusted off



An external top coat is applied to seal the surface, ready for the Pearl Effects

The Enduro Extender stops the Pearl Effects from drying too quickly so that you can work it in easier, but you still need a bit of practise to achieve the desired effect. It's not a cheap finish but a little goes a very long way. I used a small amount of the Pearl with a squirt of Extender, which was sufficient to coat the entire planter. First dab the brush onto a rag to soak off any excess, then dab, drag and brush the finish over the work. The silvering begins to build up while still allowing the blue to break through. If you over-apply, simply wipe off with a cloth,

but if applying outside in warm weather, it does begin to dry quite rapidly, even with the Extender, so you need to decide if you're happy with what you have fairly quickly.

I'm quite pleased with the result although the finished photo doesn't do it justice as the camera picks up the silver and misses a lot of the underlying blue, but it's fairly uniform and the effect I achieved is quite impressive in sunlight. A bit more practice on some better timber should yield more consistent and controllable results.

Conclusion

Although the directions state that the range is only suitable for indoor use, I gave it a couple of coats of external finish to seal it in so it should hopefully stand up to our British climate, but for indoor use on mouldings and furniture you can achieve some nice effects, especially if you mix the Pearls available and alter the base coats. ✕

SPECIFICATION

Pearl Effects colours: Argentine; Bronze; Burnished; Champagne; Copper; Tawny
Quantity sizes: 473 & 946ml

Typical prices: Pearl Effects – £51.75 (473ml); Enduro Extender – £7.95 (118ml)
Web: www.eurofinishes.com



A sparse amount is needed; a small squirt of Extender allows for a longer working time



Wipe any excess off onto a rag to allow a fine, dry build-up of the Pearl Effects



As you brush it on the silvering becomes apparent while the blue still shows through



Although the photo looks blotchy, the finish is uniform and actually quite pleasing

THE VERDICT

PROS

- Nice metallic effects; easy to apply

CONS

- Achieving the best results does require practice; quite expensive

RATING: 3.5 out of 5



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ROUTER



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80mm Plunge Depth



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**ENTRY
DEADLINE:**

31 July 2022

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



THE

Alan Peters

FURNITURE AWARD

2022

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

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**
Good Woodworking

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**English
Woodlands
Timber Ltd**

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



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

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)

WIN WITH



There's a £200 Amazon voucher up for grabs, plus a bundle of Liberon woodcare products worth over £120



We're teaming up with woodcare experts, **Liberon**, to give you the opportunity to showcase your woodworking skills and win a prize bundle worth over **£300**



Running over the next three issues, in conjunction with Liberon – woodcare experts since 1912 – we're giving readers the opportunity to show off their woodworking skills, regardless of discipline – be it general woodworking, woodturning, carving or cabinetmaking, for example. If you've recently completed a project build or restoration – or are in the process of doing so – Liberon invites readers to send in photos of their finished piece(s) along with a brief description detailing the making process involved.

It's easy to enter, and the idea is to show off a woodworking project you're particularly proud of – this could apply to a new piece you've made, a restoration project, or similar. Equally, it could be something small such as a bowl, or a larger item like a dining room table. So whether you've created a piece from scratch or restored an old or antique item back to its former glory, why not showcase your skills – the magazine team and experts at Liberon would love to see what you're capable of.

Showcase your skills

To enter the competition, we ask you to send in, via email, 1-3 photos of your chosen project as well as a brief description giving some details. Together with the Liberon team, we'll judge the best entries and then present the winning project – along with a select few others – in an upcoming magazine feature as well as on our website. This is your chance to show off your skills, have them judged by the experts at Liberon, as well as winning a fantastic prize bundle, which includes an array of specialist woodcare products for use on future woodworking projects.

LIBERON'S WOODCARE RANGE

Ahead of the competition launch, shown opposite is some information regarding various

core items in Liberon's top quality range. These are designed to help both professional and amateur woodworkers achieve a beautiful finish on a wide range of projects.

Wood dyes

Liberon's Spirit Wood Dye is an ethanol-based product ideal for dense hardwoods. To achieve your preferred shade, any of the eight colours in which it's offered can be mixed together.

Available in a choice of 13 different shades, Liberon's Palette Wood Dye allows you to achieve an exact shade by combining any of these. This quick-drying, water-based option is suitable for either soft- or hardwoods.

Oils

Liberon's Finishing Oil blends hard-wearing oils with resins, as well as offering protection, not only against water, but also heat and alcohol.

Liberon's Superior Danish Oil allows you to achieve a wonderful satin gloss sheen while also feeding, protecting and adding long life to both hard- or softwoods. It protects against sunlight and is also resistant to water, alcohol, heat and food acid.

Liberon's Pure Tung Oil is hard-wearing and provides a long-lasting matt finish. It's ideal for surfaces most often in contact with food.



Wax

Liberon's Wax Polish Black Bison has a good content of Carnauba wax and, being highly lustrous, makes wood look simply beautiful. It provides good resistance to finger and water marks, and is ideal for small surfaces. It feeds, polishes and helps to prevent wood drying out and has traditionally been used on antiques.

For further information on Liberon and the company's extensive range of woodcare products, visit www.liberon.co.uk.

ENTRY DETAILS

1. Send your entry to the following email address – editor.ww@mytimemedia.com – with 'Liberon competition' as the subject title
2. In order for your entry to qualify, please provide the following information:
 - a) Your name;
 - b) Confirmation of email address;
 - c) A contact telephone number;
 - d) 1-3 photos of your woodworking project – please ensure these are in JPEG format and each 1-2MB in size;
 - e) A description of your project – maximum 100 words
3. Entrants must be willing to have their project photos and details published and used on Liberon's social media channels, as well as in *The Woodworker* magazine and accompanying website: www.thewoodworkermag.com
4. The winner must be willing to feature in a photo of themselves with the prize – £200 Amazon voucher and a range of Liberon woodcare products worth over £120
5. Entries must be received by midnight on **20 May 2022**
6. Multiple entries are permitted – i.e. each person can submit up to three different pieces, but each must be emailed separately
7. The winner will receive £200 worth of Amazon vouchers plus a bundle of Liberon products worth over £120, both of which will be supplied by Liberon directly. Please note that no cash alternative is offered
8. The competition is open to mainland UK residents only
9. Judging will take place between 18 March and end of April 2022, ahead of a feature showcasing the winner plus runners up in the magazine, on our website, as well as on Liberon's social media channels

10. For further terms and conditions, see www.thewoodworkermag.com/category/win

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BASIC BOX-MAKING SKILLS PUT TO THE TEST

Dave Roberts sets himself the task of making a set of plain pigeon holes, which will hold a dozen shot glasses, as a test of box-making's most basic skills: marking out, cutting, planing and chiselling small components

Box-makers of the world, I salute you! If woodworking specialities can be likened to the escape trades in Colditz, and cabinetmaking is the equivalent of turning rough uniforms into suits, then box-making is the art of forging documents, requiring accuracy and an eye for detail and proportion. At its best, the box-maker's ability to concentrate constructional and decorative skills into small components produces brilliantly cut gems whose beautiful woods, inlays, fittings and fine joints have all the intricacy of the layered watermarking and coloured inks in a well-travelled passport – beside which...

... my effort here looks like a crayon drawing. I'd set myself the task, you see, of making a set of plain pigeon holes, which will hold a dozen shot glasses, as a test of some of box-making's most basic skills: marking out, cutting, planing and chiselling small components. The piece uses neither clever joints nor tricky angles because the pigeon holes' size and intended use – it fits between the shelves in a glassware cabinet – mean that neatly butted joints will be strong enough to frame the outer box, whose four sides are firmly glued around a 10mm-thick back. The shelves and central divider, meanwhile, are simply housed in the sides, and meet in halving joints at their intersections. Altogether, however, the piece involves five halving joints,



1 Simple tools: no fences, no stops, just hand and eye





2 On work of this size, my old No.220's as good as a try plane

a dozen housings, tens of straight edges and right-angles, and many acts of measuring, marking, and fettling with chisel and plane, which add up to lots of practice.

A router table would've made short work of this project, of course, while INCRA jig aficionados would've produced something with the precision of a Swiss watch. However, the point of my exercise was to try the steadiness of my hand and the beadiness of my Mk.1 eyeball by using just a bench hook and a few hand tools: steel rule and try-square, sharp pencil and marking knife – which provides a more positive guide to cutting edges than does the pencil – and a dovetail saw; I also had a broad chisel to set the edges of the trenched housings, and a needle-like 3mm chisel to remove their waste. As ever, my ancient Stanley No.220 block plane proved handy, being as good as a try plane when sizing and truing up work of this size!

The lemonwood I'd chosen for the job is, as I may've said before, a smooth, pale timber, whose buttery texture makes it an attractive and affordable alternative to boxwood, its fine grain cutting cleanly and planing well, even on the end-grain. In fact, it planes so easily that in trimming the shelves of the pigeon holes to width, I was a little overzealous and ended up with a couple that were a gnat's too narrow. It would've been quicker and easier to simply cut a fresh part, of course, but in keeping with the spirit of the exercise, I accepted my mistake and replaced the lost material with slivers of beech veneer glued across the ends and trimmed to fit in their housings.

When making the housings themselves, meanwhile, I'd decided for no good reason that I can recall to stop them where they met the back piece, but cut them through to the front edges of the box's four sides – something I wouldn't do in a larger joint, because I think stopped housings give a neater finish. In this case – where the lemonwood sides are just 4mm thick, and even a tiny gap in a joint looks as wide as a church door – it became clear that the consequence of putting my chisel work on show was that the small inconsistencies arising through having judged the depth of the housings by eye would add up to untidiness. Accordingly, I swapped the sides over so as to put the stopped ends of the housing to the fore, and hide their open ends at the back



3 Yoda says: "A good rule is still only as accurate as the cut you make"

– an inglorious U-turn that meant a spot of awkward grain being shown on one of the front edges where again a small flaw, albeit natural, seems to be writ very large.

Do Jedi make boxes?

Then again, mistakes are part and parcel of a hand-worked exercise like this, where the aim is to repeatedly practise cutting, testing, adjusting and fitting – practice that you wouldn't gain by using, say, a router table.

Setting up a machine accurately is a skill in itself, of course, but once configured – which can be done at no risk to the project by using pieces of scrap – it allows you to repeat a cut exactly over and over again almost without thought. When you're working by hand, however, concentration has to be brought to bear on every cut because each one is effectively a new enterprise – as I ably demonstrated by daydreaming myself into dropping an almighty clanger, the tell-tale sign of which is there for you to spot in these photos.

The process leading to every one of these cuts begins in the broad base of good practice – establishing datum edges and making right-angles square, trusting their accuracy but still measuring twice, then cutting using sharp tools – but it narrows down to something altogether less methodical and much, well, 'fuzzier'.

It may just be me, but it seems that there's a grey area in which the finer points of accuracy depend upon how consistently you hold the marking knife and try-square; upon what sense you have of the offset required for your saw's kerf when lining up the blade for a cut; even upon how much give there'll be in the ends of sawn fibres of a particular timber and the 'fudge factor' that this might afford in the fit of the mating parts.

It seems to me that these, and a dozen minute variables like them, can make the difference between a neat interference and a loose fit.

There are so many variables, in fact, that I reckon the angle and pressure I apply to a chisel's cutting edge when shaving the final whisker of end-grain off an edge goes beyond what my hand or eye can honestly claim to consciously measure; instead, the determining force seems altogether more



4 With a steady hand, you could probably remove your appendix with these two

nebulous, something much more of a feeling for the tool and material. Now, that may sound laughably Obi Wan Kenobi-ish but, believe it or not, it's a feeling whose trustworthiness definitely increases with practice and observation of my mistakes; its substance, I suppose, is what you'd call 'experience' wherein lies accuracy of hand and eye. Anyway, it's obvious from this outing that I've a very long way to go before becoming a box-making Jedi.

After completing my labours at the bench hook, the pigeon holes were glued up and, following some last-minute easing and adjusting, given a suitably simple finish of sanding sealer – the inside faces had been sealed prior to assembly, taking care to avoid the faces and edges to be glued.

As a final touch, I may shame the Devil and fill the open ends of those housings with a dark wax to create contrasting points of detail, though no-one will ever see them, of course!

Was it worth it? Well, you can fit a fag paper – or three – into some of the joints, but I think there's still enough right-angled neatness in that creamy lemonwood to save the day, and the benefits of the practice will be carried over to my next task. Oh, and I now have somewhere to put my shot glasses, too.



5 It's when you start putting things together that the cracks start to show

The place for everything?

Tempted by *The Woodworker* of January 1904, Robin Gates ponders the practicality of a tool chest

Does anything quicken a woodworker's pulse so predictably as a joiner's traditional tool chest laid bare? When I find myself left unsupervised for a moment in another's workshop and spy such a box of delights standing with lid proudly lifted, the temptation to explore the contents by eye is simply overwhelming.

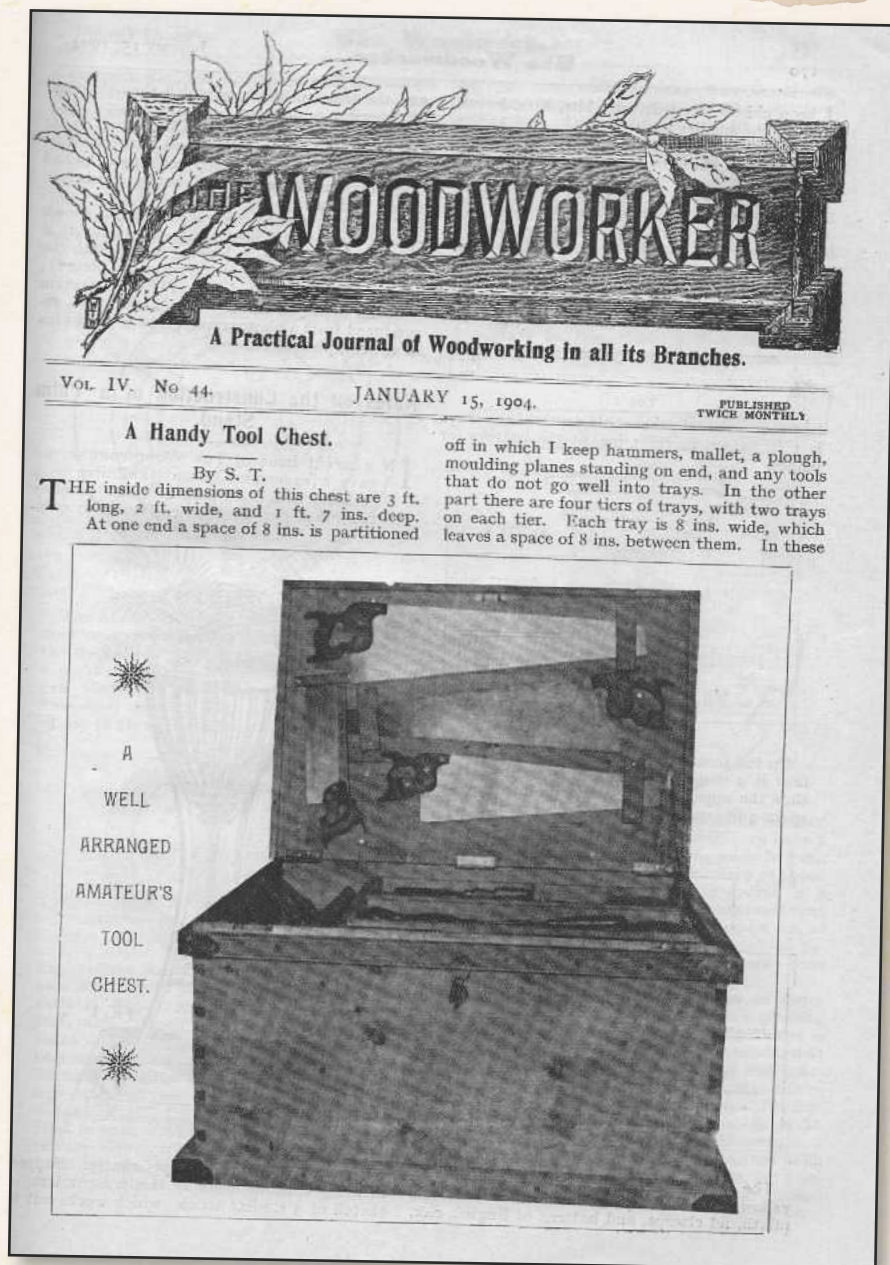
The question of the tool chest – to have, or have not – dominates my thinking at this time of year as much as thorny May blossom dominates the field and vale, and likewise I'm invariably pricked by uncertainty the moment I grasp it. This year I thought I'd escaped the issue, despite work having ground to a Friday standstill amid a bench-top muddle of saws, planes, chisels, and my umpteenth pencil having gone missing. 10 minutes – realistically, the weekend – spent hanging, propping or shoving tools in their make-do homes and work could resume on Monday morning.

But then I turned up this 'handy tool chest' in *The Woodworker* of 118 years ago, 15 January 1904 to be precise, and the temptation of its so-satisfyingly organised interior resurfaced like an open box of chocolates. And in all seriousness, wouldn't my experience of woodwork be improved if all those improvised shelves, racks, hangers, slots, bins and boxes I've lodged haphazardly around the garden shed were to be replaced by this single wooden-walled leviathan of good sense? In its smoothly sliding trays, smart saw tills and neatly dovetailed drawers, there'd be a place for every tool and every tool in its place. Is this not the answer? Yes! Or rather, I'm not so sure.

A question of space

For one thing, there's the shed's ever-decreasing floor area. The product of feet measured this way by fewer feet measured that way is too few square feet to mention by the time a workbench, two bikes, step ladder, garden spade, fork, rake, etc., buckets, tins of paint ancient and modern, my essential 'thinking chair', and an ever-changing muddle of oddly-shaped reclaimed wood have been taken into account. As things stand, lean, and not infrequently fall over, there's barely space to swing a brace and bit, never mind accommodate what amounts almost to a shed within a shed. Clearing space for the dinosaur footprint and dead weight of a tool chest is likely to create more problems than it solves.

Then there's my back; we've all got one of those I realise, but you know what I mean. 20 years on from all that reckless weight-lifting you do when you think your spine's indestructible, even putting your socks on can be painful.



Bending to retrieve a hand drill from the shadowy depths of a tool chest makes itself felt in the lumbar region in a way that taking the drill down from a hook does not, just as turning on the kitchen tap is so much easier than hauling water from the village well. And yet, I can't seem to shake off this nostalgic longing for a tool chest, or indeed the village well now that I take note of our last water bill.

Four-square chest

In the age of the village well, there'd be no question around having a tool chest. For the journeyman joiner, the four-square chest was

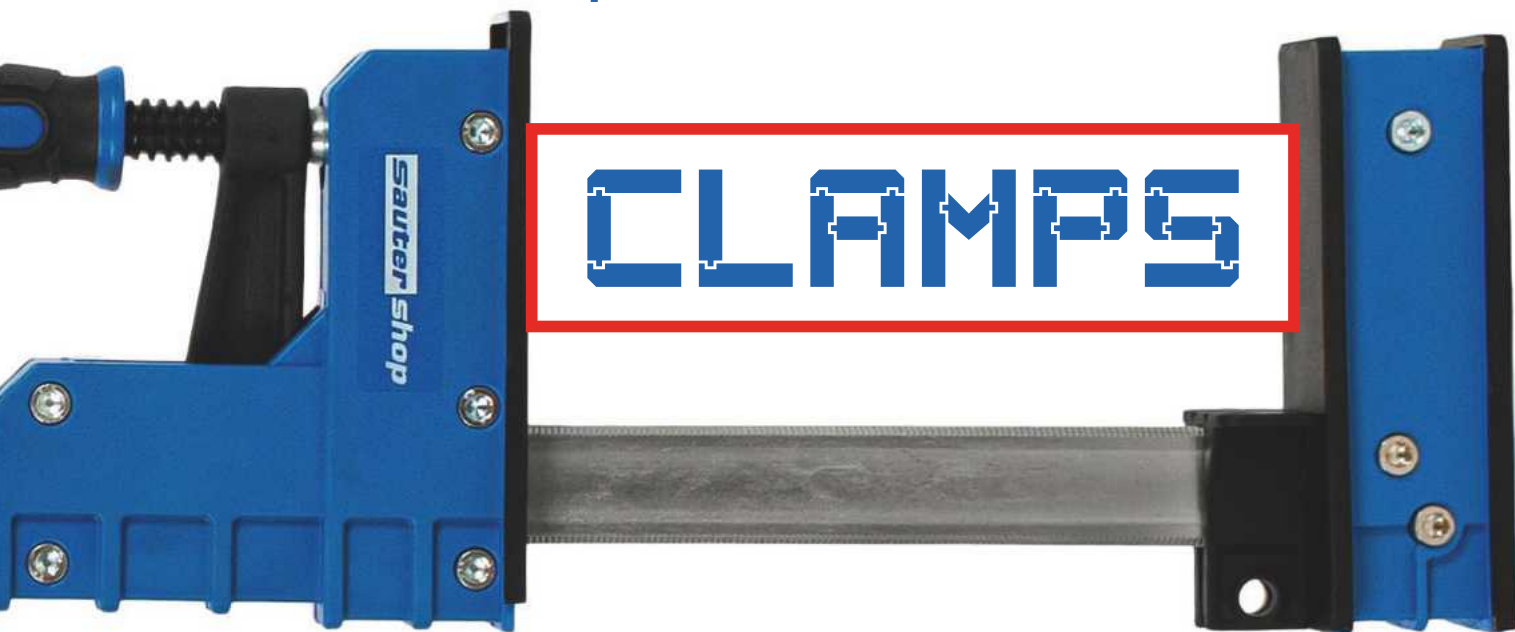
a portable repository of every necessary tool of their livelihood, conveyed by horse and cart from one place of employment to the next, there to guard against theft as much as accidental damage. Not to mention impress the new master with the quality and sharpness of his blades, ably demonstrated by a fine spread of frame-and-panel joinery or dazzling marquetry concealed beneath the plain black exterior.

But in 2022, when this amateur's hobby rarely takes him further than the home, digging for tools inside a floor-bound chest seems more like archaeology than woodwork. Now, where's that pencil... ✕

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HOMEGROWN & FIT FOR AN AWARD

Jeremy Broun interviews English Woodlands Timber Ltd, a company passionate about trees



Post World War II timber milling

Timber selection is all-important when it comes to creating individual items of furniture, whether it be for strength, durability or figure. None so important and relevant today, however, as the sourcing of timber, with trees being

the oldest sustainable resource on the planet. As such, it's feasible to say that, historically, in the entire process from log to table leg, up to 40% of the tree was wasted. Today, however, timber is increasingly regarded as a precious material and furniture makers, such as myself, have always believed the items we create should last at least as long as the tree took to grow.

With this in mind, it therefore seems fitting that the Alan Peters Furniture Award has embraced the support of a homegrown English timber company – English Woodlands Timber Ltd – itself an award winner, as a 2022 prize sponsor.

Focus on sustainability

English Woodlands Timber Ltd – integrating Hillgrove Timber company – has been recognised by the TtJ Awards as 'Best Small Timber Business' for three years in a row. Building on history, tradition and legacy, EWT has evolved alongside makers and woodworkers into a modern business with a focus on sustainability, so that it'll hopefully be around in another 75 years, continuing to serve makers with beautiful timbers. Some of those makers are widely recognised and admired in the field of fine furniture making and design, including Simon Thomas Pirie, James Ryan and Sebastian Cox.

English Woodlands Timber has welcomed the opportunity to sponsor the Alan Peters



A typical hardwood boule

Furniture Award 2022, as Marketing Manager Sarah Jane Farmer explains: "Our job is to source and supply wood worthy of crafting. We have enormous respect for those that dedicate themselves to the art of woodworking in the way Alan Peters did, and we understand and appreciate the importance of his legacy."

But what does this really mean and entail? According to Sarah, it involves everything from using renewable energy for power and fuel to run the company's buildings and machines, learning and adopting lean thinking and continuous improvement into everyday work, as well as growing the expertise of their dedicated team. "It's about making it easier for customers to buy beautiful wood in person and online but ultimately, above all else, the core of our mission is a focus on the sustainable, responsible, sourcing of wood."

Forestry consciousness

"Fundamentally, our understanding of wood has evolved out of an understanding of trees – we believe that this is where it all begins."

Sustainable timber is a by-product of woodland and forest management practices, which involves trees, soil, water courses, wildlife and the inherent biodiversity of the environment being nurtured and cared for.

It's important to note that without woodland management, there'd be no wood – or at least



Measuring up a 70mm kiln-dried waney-edge cedar of Lebanon board

GROWN IN BRITAIN



As a way of supporting British forestry and encouraging more woodland into management, Grown In Britain created a certification standard for homegrown timber to give assurance for all wood sourced from forests felled under license from the Forestry Commission, or as part of a management plan agreed in accordance with the UK Woodland Assurance Standard (UKWAS)

THE ALAN PETERS FURNITURE AWARD 2022

This annual award celebrates the legacy of one of Britain's most prominent furniture designer-makers of the late 20th century, aiming to encourage talent in the craft of furniture design and making. English Woodlands Timber is the second prize sponsor of the 2022 award. For further information, see pages 28-29 or visit organiser Jeremy Broun's website: www.woodomain.com



Alan Peters and wife Laura in 2005 with some homegrown Devon walnut for a table design



Measuring the girth of a locally sourced tree



Display boards of waney-edge walnut and rippled ash reveal stunning grain figuring



Programming the wide belt sander



A wide belt sander and thicknesser dresses the timber, revealing the beauty within

there shouldn't be. This is a mindset that's been instilled in EWT since the 1940s, when it was established: "In post World War II Britain, the origins of our business are in forestry and sawmilling. As such, forestry consciousness is therefore built into our timber business. Our mission is to source wood close to home; wood that's been responsibly sourced, which has travelled fewer miles, been through fewer processes, and therefore had less of a negative impact on the environment. Sarah continues: "Native British woodlands are the source of some of our most extraordinary timber. One of the greatest joys is finding these trees due to be felled as part of a management plan, or those already thinned and left at roadside in log form, ready to undergo sawmilling and drying, so that in time, they can be used by creative designers and dedicated craftspeople, and transformed into special pieces of furniture."

Hillgrove Timber Company

As Sarah further explains, "it's often this source of wood that finds its way to The Reserve – our stock of extraordinary waney-edge boards that are specially selected from the boule production of homegrown logs – which are sawn under

the Hillgrove Timber Company flag. "The Reserve looks for timber that falls outside of the range of grade standards, which normally applies to hardwoods for furniture, cabinetmaking or joinery purposes. These special boards have qualities that make them even more unique, which are treasured, celebrated and kept aside to ensure they'll be saved from general production. These are the sorts of boards that inspire and excite furniture makers, and used in the making of heirloom pieces and award-winning works. "Our homegrown logs are sawn through & through during the autumn, winter and spring months. They're then put into stick before being stacked and stored in the open, in intact boule form for air-drying at a rate of a year per inch of thickness while the individual boards slowly release moisture. The seasoning process reduces moisture content sufficiently – between 10-13% MC – which allows the boules to be kiln-dried, making them fit for interior joinery use as well as furniture making."

The company also offers a bespoke sourcing and sawmilling service to makers wanting to season their own stock boules, or those with a requirement in atypical dimensions. Using

state-of-the-art equipment, such as a wide belt sander and thicknesser, part of the service also involves machining and sanding timbers.

"English Woodlands Timber is second prize sponsor of the Alan Peters Furniture Award 2022, and once the winner is announced, we'll be excited to share what we do. As such, he/she will be invited to visit our woodyard and woodsheds in Cocking, West Sussex, to select something rare, valuable, special and extraordinary for their prize, which can be used in a future project," Sarah comments. The range of timbers on display is substantial and includes ash, beech, cedar of Lebanon, cherry, Douglas fir, elm, larch, maple, oak, London plane, sweet chestnut and sycamore. "Of course, we'll be interested to see how the selected boards are used," Sarah finishes, which is a sentiment shared by myself and the other judges. ✂

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LETTERS

★ LETTER OF THE MONTH

HOVE & SOME WOODWORK TOO

Dear Tegan,

I was interested to read your Welcome piece in the March 2022 edition of *The Woodworker*. In the early years of the new millennium, my wife and I enjoyed some excellent short breaks at the Dudley Hotel in Lansdowne Place. It was eventually sold and became The Lansdowne Hotel, a boutique establishment with prices to match. The next time we were staying in Brighton and went along to Hove, we found the Dudley boarded up and looking very sad. I understand now that the building has been refurbished to a high standard and renamed Dudley Mansions. Brunswick Terrace is just around the corner, as you well know. The architectural features in your apartment are magnificent and you'll be sorry to leave them behind.

Small garden table

I also want to tell you about my lockdown project. When we moved into our current house in 1987, our next door neighbour had a very rickety shed. I called it the listed building. It wasn't too long afterwards that the shed finally gave up and our neighbour moved his tools and some wood into the garage. Much later, perhaps 2010, he cleared it out and gave me some wood that he'd bought at auction all those years ago and never used, so I put it in my shed and there it stayed until 2019.

Our small garden table needed replacing and I worked out that I could use the wood given to me by the neighbour. There was just enough to make a coffee table-sized piece for the garden. I used my thicknesser to remove the sawmill marks, leaving as much wood as possible. Most pieces finished at 22mm-thick while the wood for the slats was 12mm-thick. I then used my bandsaw to cut pieces to the correct width and a table-mounted router to machine the edges as at the time, I didn't own a decent plane. The outer frame of the top is dowelled and the slats biscuit jointed. The side and end rails are also biscuit jointed to the top. In order to make the legs 60 x 60mm, I laminated three pieces of wood together. The legs were then fixed to the rails using pocket-hole screws. Four coats of exterior varnish completed the job. I'm sure my neighbour would be pleased to know that the wood he bought, probably 50 years ago, has finally been put to good use.

Best regards, **Peter Hall**

Hi Peter, thanks so much for your email. Gosh, it is a small world! Yes, I know Dudley Mansions well and in fact, our flat is only a short distance from there! Yes, the architectural features are beautiful and I certainly will miss them.

*Thank you so much for sharing your lockdown project with us as well. It really is a lovely table and who'd have guessed that the wood was that old – it's beautifully finished. I love the design and it looks extremely well-constructed and solid. I'm sure you're looking forward to putting it to good use this summer – I suppose you could always think about making matching chairs if you find yourself with some spare time...! Many thanks again for taking the time to write in; it's much appreciated. Best wishes, **Tegan***



Peter's lockdown project: a lovely garden table

RYBURN MEN IN SHEDS

Dear Tegan,

I was given a subscription to your magazine as a birthday present from my daughter and look forward to it falling on the doormat each month. I read with interest Martyn Webber's letter, which was featured in the March 2022 issue. If I may, I'd like to point all woodworkers and others with skills or not to the Men In Sheds group. I joined my group Ryburn Men In Sheds – www.facebook.com/ryburnmeninsheds – and was nicely surprised to find a mixed group of people, both men and women, of all ages (18-80) and abilities. Some just go to pass on what they know; some go to learn new skills. There's a wealth of knowledge out there just waiting to be tapped into. Dependent on the group you join, the equipment they have will also vary – for example, ours now has three lathes as these are so popular. Someone donated a second-hand machine and we also bought a brand-new one using grant money. There's nothing better than a bit of company while you're doing any job. If you don't know how to do things, then working out how can be a joint effort.

As an engineering patternmaker by trade, I get involved in passing on skills, which is surely what your magazine is all about. In fact I've yet to make something for myself at the shed as I have my own equipment at home; it's the company I find so beneficial, as well as helping others. Regards, **Steve Pilling**



A recent workshop weekend at Ryburn Men In Sheds group

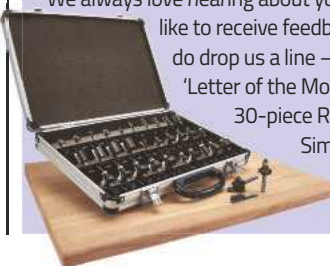
*Dear Steve, thank you for your email. I'm really pleased to hear that you like the magazine and get so much enjoyment from it. Thank you for letting us know about the group – it sounds like a wonderful idea and also brilliant that it attracts males and females of all ages and abilities. As you say, it's great to be able to support one another and share your skills. I found a Facebook page for the group as well as some information online. Many thanks again and hopefully your letter will encourage others to get involved with similar groups up and down the country. Best wishes, **Tegan***



Woodturning is a popular activity

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 3-in-1 30-piece Router Cutter Set, worth over £100.



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



When edging a board, Mike Riley holds the front of the plane body with his left hand, curling his fingers under the sole of the plane to act as a fence

MAKING THINGS FOR YOURSELF

Dear Tegan,

I very much enjoyed Mike Riley's article on preparing wood by hand methods, which was featured in the February 2022 issue. I too enjoy this stage of a project. It's a remnant, if not a lifetime gift, from the teaching I received in the 1950s at the Cheltenham Grammar School. From age 11+ we had three hours per week for three years in the woodwork shops of the school under one 'Woody' Wayne. He first taught us technical drawing in first and third angle projection, then the fundamental ways of using a jack plane, hand saw, square and straightedge to go through exactly the steps related by Mike, including the thumb grip for edge planing.

When I returned to serious woodworking on retirement from a 45-year engineering career some 20+ years ago, it all came back to me and it became a great pleasure to prepare timber from local trees, plane-sawn in a local mill and air-dried for several seasons. It's still the most satisfying stage of any project, though I do make use of a bandsaw for resawing and a machine thicknesser to speed up the last stage of preparation. The latter won't remove wind and cupping in a board, so one still has to use planes to get that vital first reference face by hand.

What a pity it is that today's school pupils rarely experience this craft as a basis for many other hand skills that are so very useful in home-making and personal fulfilment later in their lives.

Many thanks to Mike for this trip down memory lane. Though I'm no longer able to do much woodwork, I still buy the magazines and enjoy thinking about the processes and tips from experts, so I thank *The Woodworker* and other woodworking magazines for their interesting support of what I consider to be a vital life skill – making things for yourself. With many thanks and best wishes for future issues. Sincerely yours, **Dave Williams**

Hi Dave, thank you for getting in touch and sharing your experience of the topics covered by Mike in his recent article. It's always good to hear from readers in terms of their stories on the same or similar subject we've covered in the magazine. I'm glad the article helped to bring back some fond memories of your time in woodwork classes all those years ago, and how wonderful that you can still call upon the knowledge learned back then.

I agree that things have certainly changed in terms of the curriculum and it seems that hand skills have likely been replaced with either machines or computers. It's therefore very important that we keep featuring these articles in the hope that youngsters will have a go at and employ these tried and tested methods, ensuring they don't die out.

Many thanks again for your kind comments regarding the magazine and for taking the time to email in.

Best wishes, **Tegan**

READERS' HINTS & TIPS

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

To be in with a chance of winning this great piece of kit, just send your top workshop hints, tips or pointers – indeed anything that other readers may find useful in their woodworking journeys – to tegan.foley@mytimemedia.com, along with a photo(s) illustrating your tip in action. For more information on Axminster Tools, see www.axminstertools.com



OVERCOMING PROBLEMS WITH CROSS-CUTTING

Hi Tegan,

Using my table saw for accurate cross-cutting, I find that I'm having a problem with very thin offcuts. These will slip down in the gap between saw blade and throat plate, jam up, and block the dust extraction port beneath the blade.

To overcome this, I've removed the throat plate and stuck a strip of duct tape down through its length on the underside. With a straightedge and Stanley knife, I then split the duct tape for the length of the blade and riving knife. This keeps all offcuts above the saw table and still allows the blade to be canted for bevelled cuts. A cheap and efficient answer to the problem.

Andrew Goodfield



Saw blade with gap between it and the edge of the throat plate where the offcuts easily drop down



Duct tape applied to underside of throat plate, along its length



Saw blade and riving knife protruding through duct tape as a nice 'snug' fit. The thin offcuts now stay on the bed of the saw rather than dropping below and causing a jam in the extraction ducting

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A-Z

WOODWORKER'S ENCYCLOPAEDIA **PART 39**

This next instalment sees **Peter Bishop** well into the Ts as he tackles a couple of lengthy subjects including timber-framed and tipped saws

Timber-framed

There's a number of different ways in which we might interpret 'timber-framed' buildings nowadays. The common denominator is, of course, that wood is used in their construction. Old 'black and white' buildings will have timber frames with infill panels of brick, laths and plaster, wattle and daub or something similar. We're all familiar with these and they do look lovely – on postcards! Most often they're draughty, have low ceilings, small windows and are probably damp and cold – but they do have 'character'.

That's the cynic's view anyway, but if they've been restored then that's another matter. In the UK today, there's a number of modern day, oak timber-framed building manufacturers who replicate these older-style buildings with solid oak frames and other efficient materials. Lighter, brighter and warmer, there's some lovely examples around.

The alternative timber-framed buildings are those made in a factory, which are then assembled on site. In the UK, we were always keen to build in the traditional way with brick

and block. During the middle of the 20th century onwards, however, things changed and we started looking at ways to build houses quickly and efficiently. In North America and Scandinavia, modern versions of timber framing had been in production for a while. We took their ideas and started to replicate these prefabricated buildings. But back then, when they first appeared, a lot of mistakes were made. The key is to build a framework with a waterproof membrane around which, once erected, a brick skin is



Timber-framed garden room from WL West



Traditional oak barn construction



Cruck constructed granary barn



Great Coxwell Barn, Oxfordshire, 1292

then built. Problems arose when the membranes were ruptured and the skins bridged the insulation gaps. As a result, some houses deteriorated and fell into disrepair fairly rapidly.

Things have moved on since then, however, and factory-built timber-frame housing units are now constructed under better controls and the on-site work has improved. These modern timber-framed houses are ultra-efficient and, probably, the best and most flexible way to build. We now find buildings designed that combine all the positive features of both types of timber framing. Coupled with the more stringent building regulations, all these new houses should be warm and cosy, easy to maintain as well as cheap to run. We've come a long way from using those old ship's timbers found in the original timber-framed buildings.



Tungsten carbide-tipped saw blades

Tipped saws

Traditionally, hand and powered saws have teeth that are cut or ground out into shape, then 'spring' set to alternate sides with a swager. The amount of set on each tooth should be the same both sides, which determines the 'kerf' of the saw cut – the amount of clearance the blade has in the cut. With powered circular and bandsaws, the task of setting can be tedious and, depending on how abrasive the material being cut is, not long lasting. The alternative is to weld on a harder tip. These tips will overhang each side of the blade and be dressed back to shape and sharpness with a series of grinding machines. Two common materials are used and one not so common. The first is High Speed Steel – HSS – which is a mix of steel compounds that



Axcaliber premium TCT saw blade – 315 x 3.2 x 30mm 96T

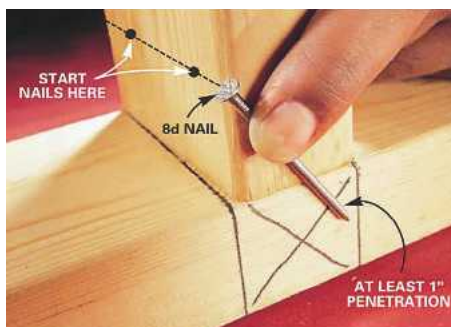
are much harder than mild steel. The second is Tungsten Carbide and, as a saw tip, we call this TCT. The final type of material used, for very abrasive stuff, is some form of industrial diamond compound. The latter two are hard enough to cut light weight metals such as aluminium, but aren't recommended in a general workshop! This is just an outline of what tipped saws are about; reams could be written on their design, suitability for use, how they're shaped and fitted, etc. For longevity we might consider a TCT blade for cross cut and rip saws while the narrow bandsaws can be traditional spring set ones – by the time they break, they'll be blunt!

Toat

An old-fashioned or regional name used to describe a plane handle.

To cut & to joint

We use this short phrase when making up a list for a supplier. When we specify our desire 'to cut' something, what we mean is that from the wood supplied we need to be able to cut the list of sizes from it. For example, we might be looking for lots of short and small sections, which could easily be cut from one or two larger pieces. As long as we can cut our bits and pieces from these, then the supplier can simply sell us the large planks on the 'to cut' basis. Another example could be when we're, say, fitting new skirting board to a room. We know the pattern we want and it's available in random lengths, now all we have to do is tell the supplier the lengths required to do the job and that it could be 'to cut'. They then make sure we have enough with a little to spare. Similarly, 'to joint' means we might be looking for lengths that are longer than those available from stock. In this case, we'll tell the supplier we need specific lengths and that they should supply us with enough 'to joint' them.



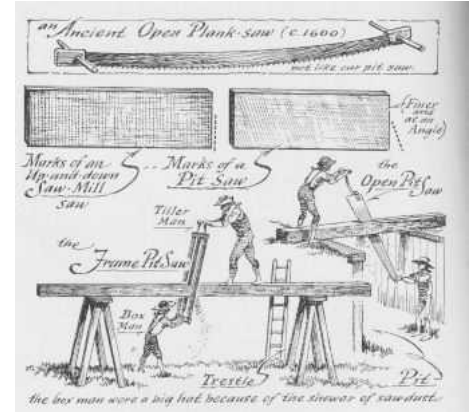
Skew nailing

Toe, tosh or skew nailing

We might do one of these when fixing studding together. Imagine you have a head and soleplate in place and want to fix a stud to them. Having knocked it into place, you can then fix it with a toe, tosh or skew nail from each side – job done!

Top rail

This refers to the uppermost rail in, for example, a door frame.



Pit sawing



Peter Follansbee demonstrating pit sawing

Top sawyer

This is the 'top' job when it comes to pit sawing – it's definitely preferable to being at the bottom!

Torn grain

When the surface fibres have been torn away or are lifted out of the finished surface. This usually occurs when it comes to planing stuff with interlocking grain.



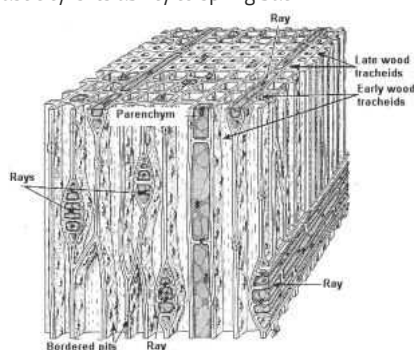
4.2m torus architrave

Torus mouldings

A popular moulding applied to the edges of skirting boards and architraves.

Toughness

Toughness is the property in wood that allows it to bend considerably without breaking; elasticity is its ability to spring back.



Tracheids in the structure of conifer wood

Tracheids & vessels

These are the two main cell elements within softwoods; they serve as the conduits of water and minerals that feed and allow the tree to grow. There's some subtle differences between the two but both cells are made up of thick, lignified wall material. The tracheid is the larger and contributes to the majority of the tree's structural support.



A transom is a transverse horizontal structural beam or bar, or crosspiece, which separates a door from the window above it

Transom

The transom is a horizontal, intermediate strengthening piece in a frame anywhere between the head at the top and cill at the bottom. You'll usually see a transom running across the top of a door with, possibly, a glazed window above.

Traversing

This is using a hand plane across the surface you're working on at an angle of around 45°. You might do this to remove goodly amounts of waste, or simply to discover where the peaks and troughs are.



Solid oak stair tread – un-grooved – 22 x 270 x 1,000mm



1m solid oak square-edge stair tread

Tread

We covered 'risers' earlier on; they're the front vertical part of a staircase. The tread is the horizontal top section, which could be called the 'going'. We tend, as lay people, to call the whole thing a tread, but should probably refer to it a 'step'.

Treen

In those popular antique shows on TV we hear a lot about 'treen'. It's a catchall phrase for anything made from wood that isn't large like tables and chairs and, possibly, no one has the faintest idea what it's used for!



Oak treenails, which are used to pin a wooden structure together. The one in front has been used and pulled out, showing the way forces have permanently deformed the wood

Treenails

Simply put, these are wooden nails, which were commonly used to join up oak beams in old timber-framed houses. They were made from straight-grained oak, which was 'cleft' – split rather than sawn – to produce a peg. Another use for treenails was fitting wooden 'clinker' boards to the sides of boats.



Treenails used in timber framing of a former cooperage and monastery cellar from 1478 at Blaubeuren Abbey

Trellis

We probably all know what 'trellis' is and there's a lot of it about. I used to make my own but as much of it is easily and cheaply available, it hardly seems worth the effort.



Arched trellis panel – 0.9m wide x 1.8m high

Trench & trenching

Technically a 'trench' runs across the grain, not with it. Those that run with the grain will be a rebate or groove. They can be simple or have sloping sides, like dovetails, to keep the piece being fitted in secure. The act of cutting a trench is known as 'trenching'. ✂

NEXT MONTH

The end's in sight, but we've still got a way to go. In part 40, Peter finishes off the Ts, breaks into and finishes the Us, before starting with a V

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JAN'S BIRD BUFFET



Having previously made a few different bird table designs, albeit a little 'rough and ready', Geoff Ryan's next attempt would prove to require a little more thought, precision and execution

Building a bird table is, I'm sure, well within the capabilities of most woodworkers. The RSPB gives some idea of what's required on their website – www.rspb.org.uk – and an online search provides plenty of ideas. I've built several over the years, which have mostly been fairly 'rough and ready' affairs, knocked together in a couple of hours from whatever materials I had available. When my daughter asked if I could make one as a birthday present for her mother-in-law, to replace one that had fallen apart, I decided that a little more effort was probably required. In this article, I'm working entirely in inches but if you prefer to use millimetres or centimetres, the measurements given can be easily converted. Please also note that these dimensions are only intended as a guide, and your version can be scaled up or down to suit your needs.



1 Trench-cutting the cross-lap joint on the 4×2in base pieces

Birdhouse materials

Having searched through my timber pile, I discovered some offcuts of 4×2in treated timber, which would be ideal for the base. I also had a piece of ¾in (20mm) marine ply left over from another project, which would do nicely for the table and frame, plus some odd offcuts of ⅝in (10mm) ply and 2×2in scant. Lastly, a piece of unused rubber roofing from my playhouse build (*WW* Oct 2021 issue) would be perfect



for making the structure waterproof. The only item I had to buy was a length of 2×2in treated softwood, which was required for the main post. While I used a solvent-based preservative for the base and stand, this material isn't appropriate for the table itself as it could harm the birds, so I opted for a water-based outdoor varnish.

Trench cutting the pieces

To begin the project, I trimmed the 4×2in pieces to 27in (686mm) – the length of the shortest one – then clamped them together (**photo 1**).

In order to achieve a 90° overlap, a cross-lap joint is required and I cut both halves together using the trench cutting facility on my sliding mitre saw. Having marked the cut out on both pieces, I proceeded to machine the waste away bit by bit until an offcut fit snugly.

The problem with making a trench cut on my Bosch sliding mitre saw is that it doesn't slide far enough back when cutting thicker material, and as a result, the rear piece had a curve in the bottom of the cut (**photo 2**). In hindsight, I could've put a packing piece





2 The problem with making a trench cut on my Bosch sliding saw is that it doesn't slide far enough back when cutting thicker timber. As a result, the rear piece had a curve in the bottom of the cut

against the fence, but this way, the ends would barely be resting on the side extension supports. A simple solution was to turn it round and trim it flat (**photo 3**). Alternatively, a few moments with a sharp chisel would also tidy it up. With the saw set at 30° and a square piece of 3/4in (20mm) plywood clamped to the table, both ends of each base component were trimmed to make them a little more streamlined (**photo 4**). Some rounding over on the router table further improved the appearance (**photo 5**).

Drilling, screwing & countersinking

To join the two halves together, I drilled holes through the bottom section then countersunk them (**photo 6**). In order to hold the post on the base, I drilled a single hole and countersunk this as before (**photo 7**). Note the gouge mark on



5 Some rounding over on the router table improved the look even further



7 In order to hold the post on the base, I drilled a single hole and countersunk this as before



3 A simple solution was to turn the piece around and trim it flat

the left-hand side, showing evidence of where I slipped when trench cutting. This would be on the bottom, and therefore hidden from view.

When buying stock from a timber merchant, you should never rely on the ends being square and getting rid of any splits is advisable. With this in mind, I cut both ends of the post square using the mitre saw (**photo 8**) to give a final length of 51in (1,295mm), which meant that the finished table height would be roughly 56in (1,422mm) once the base and top were later added.

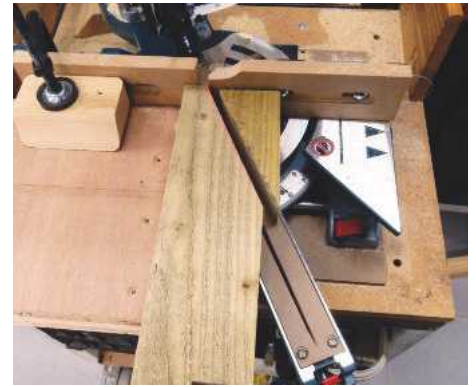
Screws would be driven into end-grain on both ends of the post, so pilot holes were therefore required to prevent splitting (**photo 9**). To increase the likelihood of getting it straight, I held the post vertically in a vice and used a spirit level as a straightedge guide, which allowed me to line up the drill bit. It was only when



6 In order to join the two halves together, I drilled holes through the bottom section then countersunk them



8 As the ends of the 2x2in post weren't square and needed trimming, I did this using a mitre saw



4 Both ends of each base component were trimmed to make them more streamlined

I'd finished that I remembered I had some drill guides, which would certainly have come in handy here!

The post is supported by four lengths of 2x2in, which are screwed to both the base and post (**photo 10**). These were all 7in (180mm) on the longest face and mitred at 45°. The post is also fixed to the base by means of a single vertical screw in the centre.

To ensure the supports were all in correct alignment on the post, I fixed each in place using a right-angle jig to keep them level with the bottom of the post (**photo 11**). I butted the post up to the jig and clamped it in place. Next, I carefully screwed the support in place, ensuring it wasn't able to move. I marked each of the supports to ensure all would be fixed back correctly.



9 Screws would be driven into end-grain on both ends of the post, so pilot holes were required to prevent splitting



10 The post is supported by four lengths of 2x2in, screwed to both base and post



11 To ensure the supports were all correctly aligned on the post, I fixed each in place using a right-angle jig to keep them level with the bottom



12 The next step to tackle was making the top of the bird table

Once I'd completed the base and post, I treated these to three generous coats of solvent-based brown wood preserver. To do this, I stood the base on some polythene and allowed the excess liquid to soak the bottom of the structure.

Top, table & sides

I could then turn my attention to the top of the bird table (**photo 12**). For the table and sides, I used $\frac{3}{8}$ in (20mm) marine ply – the table is 14in (356mm) square and the side pieces are 14in (356mm) wide x 12in (305mm) high, with a 120° roof angle. Using a wide straightedge, I marked the centre, which I'd go on to cut out of the side pieces. If you prefer, you could do this using a jigsaw or fretsaw, but I used my small CNC machine, which gives a good clean edge and requires little tidying up afterwards.

Next, I rounded over the outer left, right, bottom and inside edges on each of the side pieces (**photo 13**). I then moved on to the table base, rounding over the front and back edges on both sides. Once completed, I glued and pocket-hole screwed the sides to the base of the project (**photo 14**). As the pocket-hole drill didn't penetrate right through the edge of the base, I drilled through using an $\frac{1}{8}$ in (3mm) bit and sanded the edge, to ensure the sides would sit flush onto the base. I clamped these up and left overnight to ensure a good bond was achieved. As the bottom corners of the sides were still square, I rounded these



13 I rounded over the outer left, right, bottom and inside edges on each of the side pieces

over using my 40-year-old Surform (**photo 15**). Replacing the old blade with a stainless steel microplane version – currently priced at £18 from Axminster Tools – gave this tool a new lease of life. It provides a clean cut, which requires little sanding.

My initial plan was to mount the table top on four supports, just like those on the base, but when I was putting the offcuts from the sides onto the timber pile, I realised they'd actually provide a more elegant option (**photo 16**). I used the table saw to cut away the excess and proceeded to drill more pocket-holes.

I screwed the supports to the table using pocket-hole screws as before, and also fixed these to the post with two screws on either side (**photo 17**), offsetting slightly to ensure the screws wouldn't foul each other in the



14 Once completed, I glued and pocket-hole screwed the sides to the base



15 As the bottom corners of the sides were still square, I rounded these over using my 40-year-old Surform



16 Remaining offcuts from the sides were actually more suitable as supports for the table top



17 I screwed the supports to the table using pocket-hole screws once more, fixing these to the post with two screws on either side

middle of the post.

When it came to fixing the roof panels onto the sides, I glued and screwed some beech strips – from the timber offcuts pile as before – onto the inside edges (**photo 18**), then pre-drilled holes for the roof panels.

Roof panels & covering

A ridge beam was required to support the roof (**photo 19**), and in order to obtain the necessary 120° top angle, I found I had to take two passes on the table saw. I started by cutting



21 I cut the top edges of both roof panels at 30° and glued and screwed these to the ridge piece after carefully marking its position



22 Once complete, the roof panel was then ready to receive its rubber covering



18 To fix the roof panels to the sides, I glued and screwed some beech strips onto the inside edges



19 Obtaining the necessary 120° top angle for the ridge beam required two passes on the table saw

a 2x2in piece of scant with the saw set at 30°, which removed the top of the 'T' section shown in **photo 19**. Next, I reset it to 90° and proceeded to make the second cut, which left me with a diamond-shaped piece. The bottom edge of the diamond was a sharp point (**photo 20**), so I flattened it off using a block plane – I couldn't have the birds banging their heads!

For the two roof panels – each 17.5in (444mm) x 9.5in (241mm) – I cut the top edges at 30° and glued and screwed these to the ridge piece after carefully marking its position (**photo 21**). Once complete, the roof panel was then ready to receive its rubber covering (**photo 22**). The only reason I used this material was because I had some available – alternatively, roofing felt would be suitable. Or, if using outdoor grade plywood, you could just paint it or add a coat of varnish.

Having marked the rubber roof covering with a white marker pen, I could then apply the water-based glue (**photo 23**), which



23 Having marked the rubber roof covering with white marker pen, I then applied the glue



20 Using a block plane, I flattened off the sharp point on the bottom edge

goes on very easily but proves messy when it comes to clean-up. Wearing gloves for this step is advisable as well as using an old foam brush, both of which are likely to end up in the bin once you've finished!

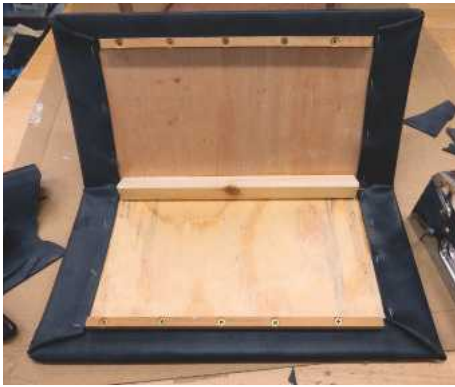
The next step was to stretch the rubber over the ends, which would help to eliminate any wrinkles, before clamping it in place and leaving overnight (**photo 24**). I fixed the rubber in place with staples followed by more beech strips (**photo 25**), then trimmed it to size with a sharp knife. The exposed inside faces of the roof were then treated to three coats of outdoor varnish. Meanwhile, I sanded the remaining table components and supports before applying three coats of outdoor varnish as before, lightly sanding between each (**photo 26**).

Personal touches & design modifications

In order to impart a personal touch, I used my laser engraver to add some text to the completed project (**photo 27**). Once finished and assembled, the bird table stands at 68in (1,727mm) tall and the open sides allow larger birds to gain entrance (**photo 28**). If you'd prefer to restrict this so that only small garden birds can use it, however, the roof can be made lower, but in my experience, pigeons always manage to find their way in regardless!



24 Once stretched over the ends, the rubber was clamped in place and left overnight



25 As a final measure, the rubber was fixed in place with staples followed by more beech strips, then trimmed to size with a sharp knife

The bottom edge of the sides form a ridge to prevent items such as seed falling out. I also provided, but didn't fit, some varnished beech strips for the remaining two sides if these are required, but putting seed and other items in shallow dishes works just as well and makes cleaning the table easier. The RSPB recommend washing down tables and feeders regularly to prevent infections to birds. I also provided some screw hooks with the finished table, which allows the recipient to dictate their position – either underneath or on the sides.

Another thing to consider is that even with a substantial base, the table is likely to be blown over in strong winds. As such, you may need to consider additional precautions such as pegging or weighting down, but this depends where the project is sited and the surface it's placed on. ✂



26 The remaining table components and supports were given three coats of outdoor varnish, with a light sanding between each



27 Using my laser engraver, I added some personalised text to the completed project



28 Standing at 68in (1,727mm) tall, the bird table's open sides allow larger birds to gain entrance – if desired!

MARKING TOOLS & TECHNIQUES FOR FURNITURE MAKING



In the next part of this series, **John Bullar** explores the range of marking tools available to the furniture maker, as well as the techniques that can be used to ensure you get the most from them



2 Basic marking out can be as simple as a felt pen guided by fingertips to produce a straight line parallel to the edge

What distinguishes really well-made furniture – aside from the finish – is the precision with which it's been put together. This precision comes from careful cutting against lines that have been clearly and accurately marked out on the wood. Marking out is the first stage in furniture making and it's also one of the most important.

Cutting lists

Any project requires a list of the pieces of wood it'll use and their individual sizes, even if it's just a shopping list to take down to the local timber merchant, and this is known as a cutting list (**photo 1**). Furniture projects in books and magazines often supply a cutting list while people who design and make their own furniture also need to produce one of these.

When it comes to making simple furniture, the cutting list and dimensions on it can fully define all the components. More complex projects are made up from components that require detailed shaping, both before and sometimes after they've been assembled, so while the cutting list is still necessary, it does rely on support from dimensioned component sketches.



3 Rough marking out with chalk guides a wood machine operator when cutting large, wane-edged planks into slightly oversized component parts

Rough outlines

In furniture making, we need different levels of marking out and the first is for roughly sawing the outline of components. When buying wood from a supplier, it probably won't be cut with any great accuracy, and similarly, when we divide up large boards ourselves, it's not possible to use much precision at this stage. The solution is to make everything slightly oversize, which ensures it can be trimmed to exact dimensions later. Marking must be clearly visible so makers often use chalk, wax crayons or felt marker pens at the rough cutting stage (**photo 3**).

Pencil lines

Pencils are versatile markers used for different types of marking, depending on their size, graphite type and the way it's sharpened. The conical tip produced by a pencil sharpener will quickly wear down when run across a timber surface so that the line becomes fatter and less precise.

Even so, it's convenient and useful for quick marking out jobs.

Sharpening the pencil with a knife blade provides an opportunity to put a wide chisel-shaped tip on the graphite that, edge-on, produces a fine line which won't wear down too quickly. The old carpenter's pencils were



4 A pencil line drawn against a try-square ready to cross-cut a straight end on the board



1 Furniture projects begin with a cutting list giving the numbers and dimensions of pieces of wood, which go on to become components of the finished piece



5 Different pencils produce different qualities of marking line – each have their place in the workshop depending on purpose



6 Shaving a carpenter's pencil to a chisel point



7 A marking knife produces a much finer and more permanent line than a pencil

made flat specifically for this purpose (**photo 6**). Propelling pencils provide a constant line width and can be useful on smooth, planed surfaces, but don't try using them on un-planed or coarse-grained timbers, as you'll break the graphite and possibly the mechanism.

Precision marking

Knives are undoubtedly the most precise tools to use when it comes to marking out fine details. Marking knives are sold with one flat side, intended to be pressed against the reference edge, while the other is bevelled. Double-bevelled blades can be equally good and more versatile if the knife is tilted to keep the bevel vertical while fine-bladed scalpels are excellent for detailed work. The disadvantage of knife marks is that they're harder to see and can permanently scar the wood's surface. Nonetheless, used appropriately along with pencils, the marking knife is indispensable for any work that demands accuracy.

Regardless of how experienced a furniture maker is, the ambition of most is to continuously improve or maintain the accuracy of their work. One of the secrets to this is direct marking of

dimensions from one component to another using a marking knife (**photo 8**). This gives hair's-breadth precision – something that can never be achieved by ruler measurement. It also avoids the cumulative errors (**photo 9**) and straightforward mistakes that can easily occur when measuring and writing down dimensions or filling your head with numbers.

Story sticks

The 'story stick' is a simple aid, which consists of a strip of bare wood that helps make multiple copies of parts using the direct marking technique. Dimensions are marked on the edge of the wood in the form of knife lines, each labelled in pen. With the story stick alongside the component and the knife sitting in one of its grooves, the dimension is transferred directly to the component. One story stick can carry all the marks required for making a piece of furniture.

Measuring instruments

While I often mark out final fitting dimensions without any numbered measurements, it is of course essential to be able to mark out lengths, widths and thicknesses to given dimensions



8 Loosely positioning components against one another gives a preview as to how they'll go together and helps to understand how the joints will fit



9 For the greatest accuracy, a knife line marked directly against a component to show its position eliminates errors associated with measurements



10 Marking directly against both sides of a piece of wood, transfer its thickness accurately onto another piece before cutting a slot



11 Using a steel rule to divide a board into equal widths. By slanting the rule, whole numbers can be used on any width of board, which makes the division much easier

with reasonable accuracy. A steel rule is best for this, together with a tape measure for roughly measuring long pieces (**photo 11**). Don't expect much accuracy from the tape measure, however – they struggle to give precision greater than about 1mm, which isn't sufficient for fine furniture work.

Right angles

Straight lines and right-angled joints form the majority of furniture, and they provide a good starting ground even if you plan to venture into more angled or curvy work.

As well as accuracy in measurements, we also need accuracy in angles, as errors here can accumulate. For instance, if I made a frame 91° instead of 90° on each corner, then the last joint would be out by a whopping 4°! It simply wouldn't fit together and, if forced, there'd be large gaps around the joint.

Sometimes called a 'carpenter's square', the try-square is an 'L' shaped tool for marking lines at right angles to an edge (**photo 13**).



14 Press the square's stock firmly against the edge of the wood while marking against the blade



12 A combination square has many uses; here it's working as a depth gauge

Running a marking knife against the metal blade while pressing the wooden stock against the edge of the piece to be marked provides good accuracy (**photo 14**). If the line is to be continued around the wood, position the knife blade in the existing mark and slide the square up against it (**photo 15**). This way you could almost work blindfolded and still achieve great precision.

Parallel markers

We often need to make a line parallel to an edge for marking the position of a joint or lining up different components. The tool for this job is a marking gauge, with a stock that can be run along the edge and a stem passing through it. The stem has a marking pin sticking out near its end. Sometimes there's a second marking pin, which can be slid along the stem independently, enabling it to mark both sides of a socket at once. The pins can be difficult to use and need to be filed flat and sharp like little knife blades if the tool is to work without juddering. Being able to hold a marking gauge so that the line runs



15 To run a series of lines around a piece of wood, place the marking knife in the end of one line and slide the square up against it before marking the next one



13 Try-squares come in many varieties. The standard type with wooden stock and steel blade should be accurate provided it doesn't get dropped. It's easy to check one square against another

straight and smooth does require some practice. For ease of use, modern all-metal marking gauges with a cutting disc on the end are worth the extra cost (**photo 18**).

Transferring angles

If you're going to include angles other than 90° in your furniture, you'll need a protractor and bevel gauge to transfer an angle from one place to another.

For the final stages of accurate fitting, as with distances, the best precision comes when you don't use numbered measurements at all, but rather use a knife to mark the angle on one piece directly off another.

Design previews

Most people who start furniture making will initially work from other people's plans in books, magazines or online. The advantages are both that someone else has worked out how to put it together and that you can see photos of the finished piece before you decide whether or not to start making it.

Working from detailed designs is an excellent way to hone your making skills. Moving on from this, you may wish to adapt an existing design – i.e. customise it to fit a particular space or to hold a particular item. Ultimately, you may wish to design furniture from scratch and create completely new ideas.

You may already possess drawing skills, but otherwise practise with a pencil and ruler



16 Old-fashioned marking gauges with pins require careful handling in order to produce clean lines. The double-pinned variety, known as a mortise gauge, is used for marking positions and widths of sockets



17 Setting a mortise gauge to a single chisel width makes life much easier when it comes to chopping the socket



18 Modern all-metal marking gauges have a sharp-edged washer on the end, which makes it easier to produce a clean line than with a pin

or sketching apps on a computer or tablet; this will enable you to visualise ideas and explain them to others before buying and cutting wood.

From plans to marking

If you're going to build furniture from a new design – either a modified version of someone else's or your own – you'll first need to work out construction details and dimensions (**photo 22**). Sketching them is fine but, especially if the design is complicated, nothing beats a full-sized drawing or 'rod' of the components. If a component outline is transferred onto card, it can also be cut



19 Working out how furniture will fit together and look begins with sketches, either hand-drawn or produced electronically

out and used as a template for marking the wood.

Conclusions

Careful marking is the first stage of furniture making, which provides a foundation for the accuracy of construction. This precision is one of the most important criteria that a piece of furniture will be judged on.

Accurate measurement tools have their place but achieving tight alignment in the making and assembly of parts is largely a matter of technique. In many cases, the maker marks one component directly off another without measurement to ensure an exact match. ✂



21 If the furniture is going to include unusual shapes, a small model such as this MDF maquette helps everyone visualise the plan



20 Design details can be discussed with the client and other makers, then modified to suit all requirements before construction begins



22 Transferring a component design to a full-scale drawing, known as a rod, is particularly helpful when curves and angles are involved

NEXT TIME

In the July issue, John looks at various types of adhesive used by furniture makers, depending on the project, as well as the best ways to clamp components together while the glue sets

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WOODLAND SPIRIT

Trug maker, coppicer and green woodsman **Carl Sadler** is striving to keep traditional crafts alive

Wander about the woods in Malmesbury, Wiltshire and you may come across a softly-spoken, fascinating chap by the name of Carl Sadler. That's if you're lucky, mind, as Carl cuts a quiet, green-clad figure, as much a part of the surrounding nature as the trees or wildlife. Dedicated to the preservation of traditional crafts, he's one of a dying breed, managing a rented patch of woodland and using the timber to make garden trugs, and much else besides.

Although Carl's working environment is a world apart from the busy, noisy workshops of many a maker, he's no less a woodworker for it. Chipping away on his land from dawn 'til dusk, he merely possesses a simpler, more peaceful approach than most, one that's incomparably sustainable; it finds him as involved with the materials themselves as with the pieces made from them. And like many a green woodwork convert before him, Carl didn't always live this lifestyle: "I was a young man with a fast car," he recalls.



Carl uses simple hand tools to make his traditional garden trugs, including a 200-year old drawknife, seen right

His former position as teacher of rural studies did provide a natural link to his current employment, but even so, he found he needed to make a complete break from the past. "I ended up marrying one of the local witches," he reveals archly, "and now she test drives all of the broomsticks I make." Starting in 1989, Carl has been a full-time

woodsman for more than two decades now, but what does being a 'woodsman' entail, exactly?

Sapling to saleable

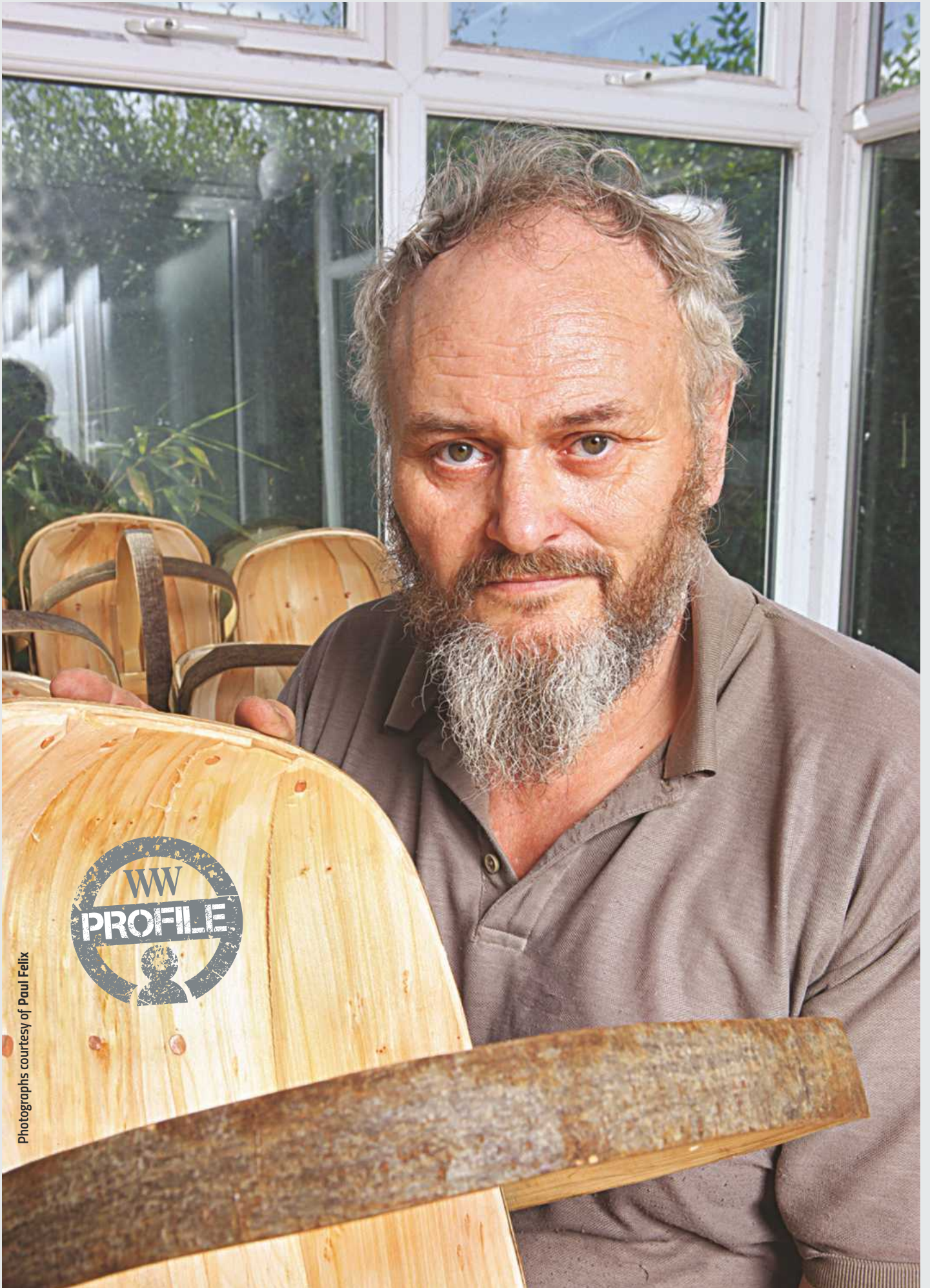
For Carl, every piece he makes begins with growing the material himself. Coppicing, the traditional form of woodland management

NAMING GAME

The name you most often hear in conjunction with trugs is that of Thomas Smith, a craftsman from Herstmonceux in Sussex who lived in the 19th century. He made trugs, and he made them well; so well in fact that he displayed them at the Great Exhibition in 1851. The young Queen Victoria was impressed, and thinking they'd make good gifts for the royal family, she duly placed an order with Smith. After making up the order, Thomas walked 60 miles from his workshop to deliver them in person, as he didn't trust anyone else to do it safely. The Royal Warrant given to Smith is the reason why you'll often hear trugs referred to as 'Sussex trugs' or even 'Royal Sussex trugs'. If you want to see Smith's handiwork for yourself, some of these very pieces are on display at the V&A in London.

"But Thomas Smith didn't invent the trug," Carl is keen to stress, "and this is a common misconception. In fact, the first written record of a trug was as early as the fourth century."

Trugs – or trogs, depending on where you lived – weren't exclusive to Sussex either, despite coming to be known as such through Thomas. They were actually made and used all over the south of England. There were, however, regional variations; Carl uses chestnut and white willow, but along the Welsh border some would use hazel and ash, while others had woven bases, and in Devon they were made with a solid base as opposed to the boat-like frame usually employed. The word 'trug' means boat, or boat-shaped, and the typical trug uses the same building principles as that of a clinker boat. In the past, trugs were used for anything that required a receptacle and were – and still are – made up to specific sizes so you'd know how much of a bushel each would hold. They could then be used as measures when buying things sold by weight, such as grain. Today, however, they're mostly used as garden baskets, and as such, Carl sells many of the ones he makes to garden centres



Photographs courtesy of Paul Felix



Carl starts a trug build by cleaving the handle and frame from chestnut to produce wands between 32mm and 25mm thick

in Britain, is founded on the principle that certain native species of trees, such as chestnut, hazel and ash, re-grow rapidly from stumps, meaning they can be cut down regularly – about every 10-20 years. If done properly, this process can actually extend the life of a tree in the long-term because although each new shoot begins a fresh life cycle, the root system is already established. It also lets more sunlight reach the ground, allowing plant life to thrive, which helps prevent woods becoming 'mono cultures', devoid of variety. Instead, a diversity of flora and fauna are able to flourish where they may have struggled without intervention. All in all, it's a great way of getting raw materials from nature without causing any damage and making sure that there's some wood left for future craftsmen. In return for this respectful

attitude, Carl gets to reap the benefits. As well as having a reliable source of timber, he enjoys a never-ending supply of blackberries and mushrooms, and he can of course soak up what nature has to offer: "I can happily spend half an hour just watching," he reveals. "I wear green clothes and, apart from my chainsaw, I work quietly, so I see everything. The wildlife comes to accept you in time."

Carl has certainly developed a keener eye than most for what's going on around him. He remembers accompanying a group of degree students who'd come to study the wood and, struggling to find what they needed, proposed pulling back the trees to attract woodpeckers. Carl's advice was to, "sit down and shut up," pointing out that if they did so they'd then be able to see a kestrel and two buzzards; besides, the



After being soaked, the wands are left to set around a jig for anything up to three weeks, before they're fixed together with copper nails

woodpeckers nested on the other side of the woodland.

Making a trug

The natural lifestyle is alluring, but of most interest is the wood being harvested by Carl in plentiful supply – and what he makes from it. That list is extensive, limited only by the commitment to traditional methods. There's besom brooms, as mentioned, as well as gates, hurdles, walking sticks and more. One item of special note, however, and which also serves as a staple of Carl's output, is the trug. This small, rectangular yet curved garden basket may strike as rather inconsequential, but it's wrapped up in a quaint history and tradition all of its own – see 'Naming game'. Apart from that, it has a personal resonance for Carl as trug making actually runs in his family – his father and grandfather were both trug makers. His ancestors would most likely find the techniques and tools he uses extremely familiar, especially as among the latter we can count a 200-year-old drawknife. "Not much has changed," he agrees, "I don't use any big machinery." He does use a chainsaw, but out of the four or five professional trug makers that remain, Carl's willing to bet that he's the only one who cuts down his own trees.

To make a trug, Carl starts by cleaving the handle and frame from chestnut to create wands around 32mm wide x 1in thick. The frame consists of a rectangular hoop with curved corners; the handle, as shown in the photos, is much the same. The wands are shaped with a drawknife and steamed for anything between 20-80 minutes, depending on their thickness. Once suitably softened, they're bent round a jig to give the rectangular hoop shape with curved corners, as evident in both the frame and handle. The jig is essentially a mould that ensures the trugs are of the correct size and shape. "Wood has a memory," Carl explains. "Preferably, I'd leave the wood on the jig for two or three weeks; two days is the absolute minimum."



The frame is then ready to accept the willow strips, which are laid on top of one another to form the trug's base



The first strip to go in serves as a sort of keel, over which layers of green willow are built



Carl will finally fasten the willow in place, again using copper nails. It's becoming increasingly difficult to find this variety and, although they can be imported, he finds they're of poor quality



Carl's garden trugs are very similar to those made many years ago by his ancestors

With the frame and handle set in shape, they're then fastened together with copper nails, used because Carl reckons they "go on forever," though finding good ones is becoming increasingly hard: "All the industries worked together in the past," he explains, "but there's no one left to make copper nails here – they have to be imported instead. Now that boats use stainless steel, there's no longer a call for them."

The boards for the base of the trug are cleft from willow, the same variety used for cricket bats. Shaped again with a drawknife, the willow is then soaked in hot water and clamped around rollers to provide the trug's characteristic curved shape. The first board to go in serves as a sort of keel. The inner and outer layers are then put into place and copper nails hold the finished article together.

By this point, you'll have gathered that the timber used needs to be flexible, which is why green wood is a perfect fit. This means that when finished, water accounts for about half of the trug's weight, but due to the design it won't warp out of shape as it dries. Chestnut has as much tannic acid as oak and with a coating of linseed oil, a well-looked after trug will provide years of faithful service – up to 100 in fact – according to Carl.

Holly-wood

Carl's services to traditional crafts don't end with what he makes himself, however. Once a year, he organises all the local craftspeople for The Cotswold Show, which is held at Circencester Park. "It gives the locals a chance to see what's going on," he says, "and to talk to the craftspeople, who're happy to pass on their knowledge." Among these we can count a charcoal burner, wheelwright, chairmaker, rope maker, potter, blacksmith and a basket maker. All of the different crafts are linked together as they once were traditionally, with all centred around the charcoal burner. The first burn is an important part of the show as it symbolises the act that

would come to facilitate all the other crafts. And the rest of the year is certainly not without its excitement – Carl also does a great deal of work for film and television. In the past he's made items for films including *First Knight* – starring Sean Connery and Richard Gere – and *Henry VIII* – starring Ray Winstone – as well as the *Midsomer Murders* series. When prop directors come to him, however, they often find that Carl knows more about what they need than they do: "When buyers ask for gates and hurdles, I ask them where the film is supposed to be set," he explains. "They often get confused, and ask why," he chuckles. "I tell them it's because all the different counties had different styles of gates, unique to them." Carl is careful to add that unless – as did occur on one occasion – people ask him to make things overnight, he won't charge more just because he knows they have big budgets.

"I always try to be fair. There are wages of need and wages of greed," he explains.

Doing his bit, meanwhile, to keep trug making and associated crafts alive, Carl has gone back to teaching – in a manner of speaking, that is. He runs courses all over the country and speaks at events with audiences varying from children and beginners all the way up to experienced craftspeople. Meanwhile, his son has shown an interest in taking over when he finishes, and he's also interested in finding an apprentice. This way, even if Carl is one of the last of his kind, at least he's passing on his experience: "I don't think it'll die out," he affirms. "When you lose a craft it's gone forever; you can't learn it from a book. You need a skilful person to show you a trade." In this way, Carl hopes his approach will continue to live on. ✕



A show run by Carl gives locals a chance to talk to craftspeople and see what's going on

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OPEN & HONEST

Brian Barber's free approach to design exposes the simple beauty of his 'designer drawers'

I'm a professional chemical engineer with a serious interest in woodworking, which stemmed from my carpenter father. He taught me the basic skills of cutting wood, planing and using a hammer, and I still treasure his tools, employing them on a regular basis to this day.

I have, of course, extended my father's collection over the years to include a wide range of modern hand and power tools. I'll happily admit to a particular liking for Lie-Nielsen and Clifton planes – they're superb, ▶

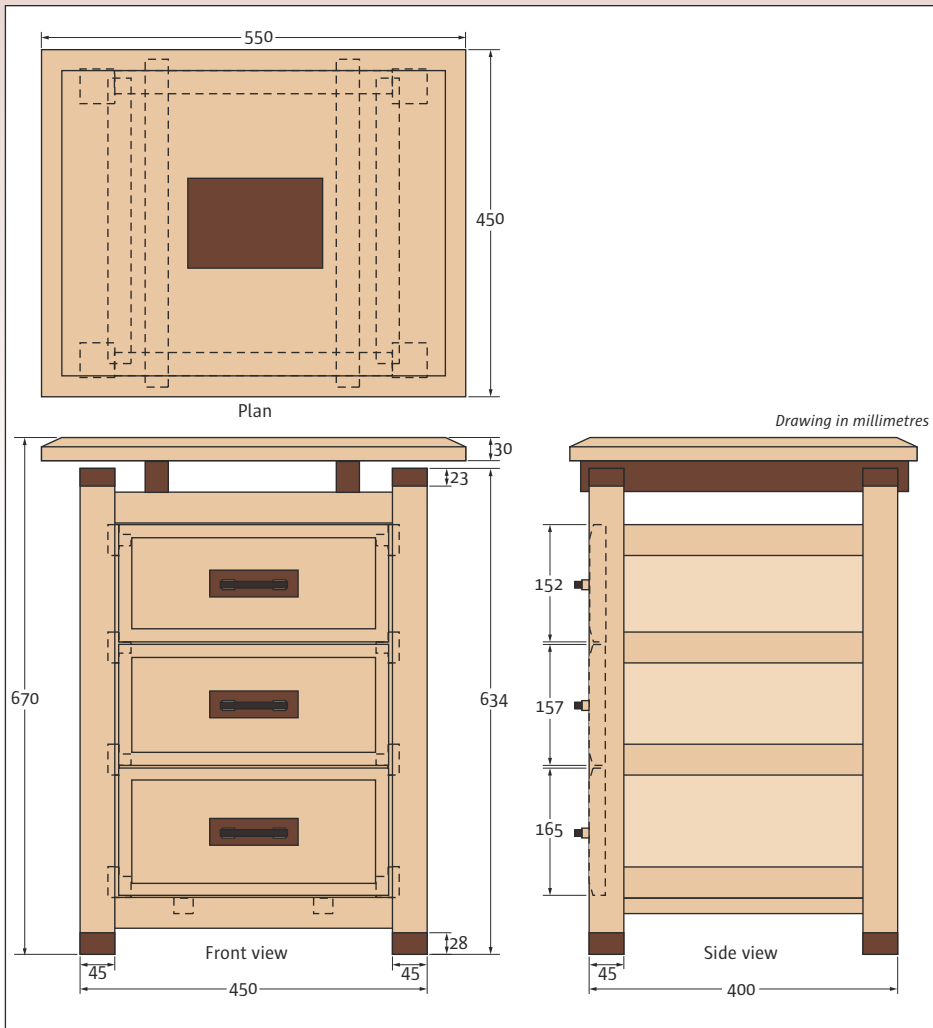


Fig.1 Dimensions for designer drawers

the irons holding a really sharp edge for quite some time. My preference is still for the traditional methods of woodworking, you see, which I use throughout all of my projects when I can, and I firmly believe that power tools shouldn't replace hand tools. In my view, you should only use power tools to save time and for jobs that you can also confidently produce by hand.

I was keen on woodwork during my

school years, but since my engineering career began, I've become really passionate about it, to the extent that I've built my own workshop as an extension to my house. I guess I've been at it for at least 35 years now, so I've had plenty of practice.

Now, apart from my fondness for hand tools, it's my approach to design that you might find intriguing. You see, I've never really been happy using plans...

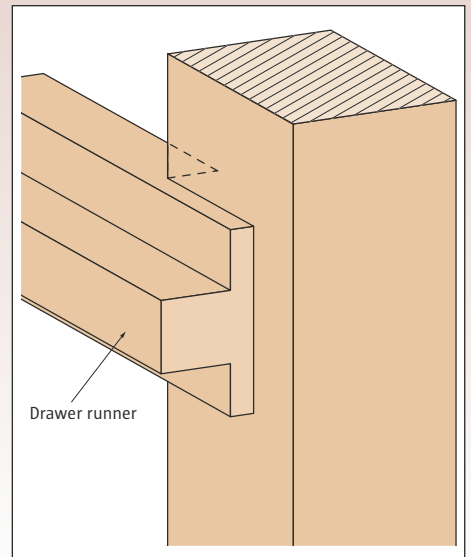
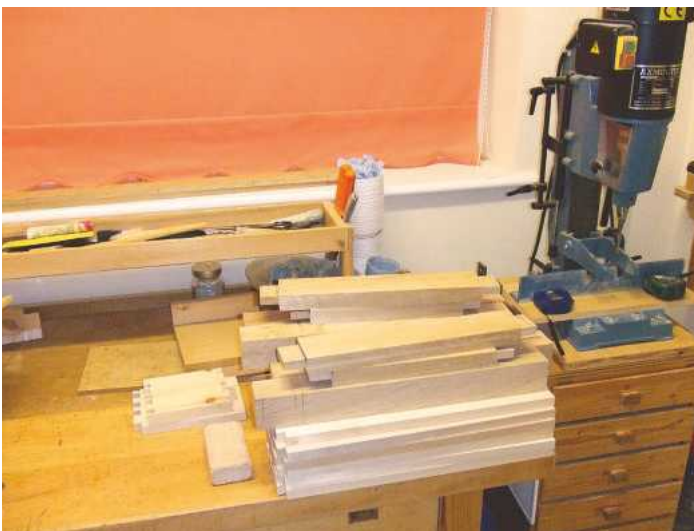


Fig.2 Drawer runner

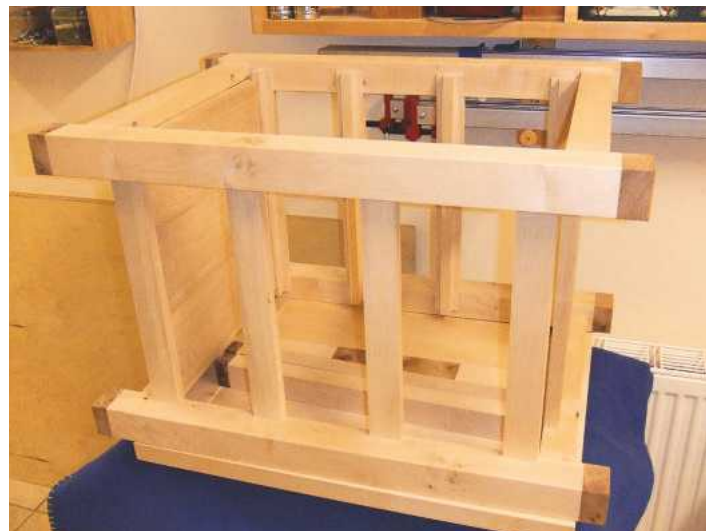
Evolutionary design

When I used to come across project plans in the past, I'd usually modify them to suit my own personal tastes, then proceed to ignore size details and do my own thing. I've now given up on using any plans at all. Instead, I'd like to introduce you to my method of working, which begins with a basic design concept and gradually evolves. Sketches on pieces of paper are all that's required with additions for some of the detail as work progresses.

It's a tricky way of working – almost artistic, or at least that's how I see it – since things don't always work out and modifications may need to be made as you go along. It can also lead you into almost impossible situations when the next step is difficult to see through; I know this could be solved with plans, but I find it a fun way to work and since you've complete control over the project, you can make it all come together in the end, if you persevere. Measurements also tend to be arbitrary, a rough idea of overall size being all that's required. You can then transfer



1 The joints for the frame and drawers were cut by hand



2 The frame has a simple, open construction. The elm blocks provided some interesting detail



3 The top floats on the frame, which sits on two supports. Also note the cross-rails at the bottom

sizes from piece to piece. I'll provide some measurements here to give you an idea of size, should anyone wish to make the same piece, but this article is really about design as opposed to how to construct the joints – I'm assuming these are straightforward for the competent woodworker.

So what about this particular project, then? Well, it was made as a wedding gift for Ruth, my eldest daughter. I had the idea of making her something that'd be useful, and a functional set of designer drawers seemed like a good move. As usual, an organic approach was the order of the day. After a few preliminary sketches, I went for a completely open structure with all joints exposed and a floating top. With open sides and back, construction was very simple, the chest sides being formed by the sides of the drawers. I had some good quality sycamore and burr elm available so these seemed like a nice combination; I elected to use the burr elm as decorative inlay for the top and drawer fronts. The plans-free approach and simple construction enabled me to develop the design as the build progressed, adjusting it as the project began to come to life.



6 ... until I settled on this mix of African blackwood and sycamore

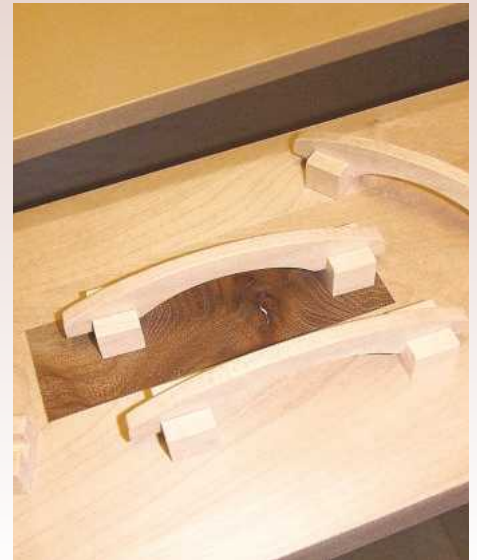


4 The drawers slot nicely onto the runners. The fronts have elm inlays to match the top

Frame construction

The basic structure of the drawers comprises an open frame made up of four pieces of 45 × 45mm sycamore – the corner posts, held together by the drawer runners on each side with top and bottom rails on the front and back (**Fig.2**). Each of the drawer runners is equally spaced to give a nice side view of the chest of drawers. I don't think it'd have worked if they'd been unequal as is the case for the drawer fronts, which get progressively larger as they go downwards.

I experimented with proportions for this piece quite heavily, with much laying out

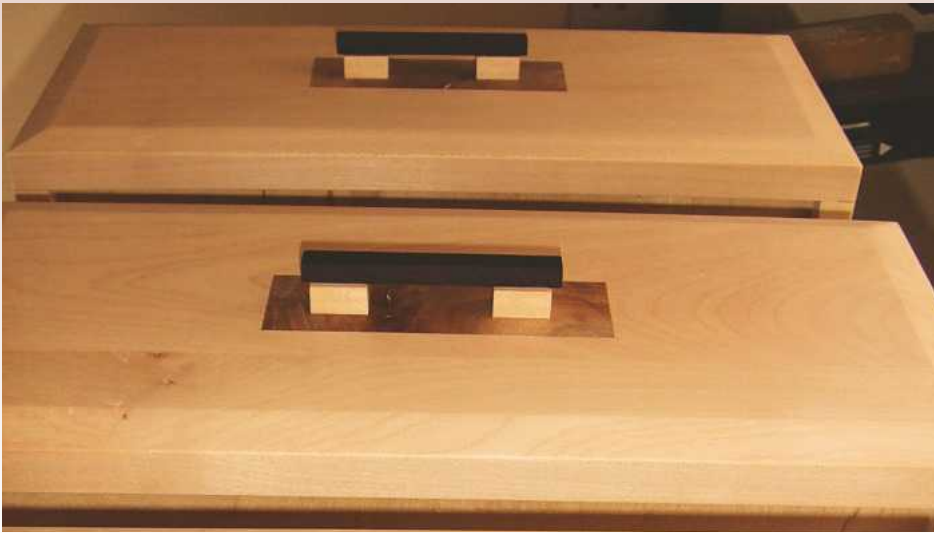


5 I tried several different drawer handle designs, such as the discarded one above...

of corner posts and drawer runners on the floor until I was happy with the appearance. I always use the rule 'if it looks right then it is right'; this means that you have to be prepared for change and to start again when things don't work out, but most of the time only minor modifications are needed.

The top and bottom of each corner post were capped with burr elm as a decorative feature, which also hides the end-grain on top of each post. This took a little extra time but was really worth the effort. Each drawer runner was jointed into the corner posts and the top and bottom rails were jointed with





7 The drawer fronts were progressively deeper from top to bottom...

mortise & tenons. To increase corner-to-corner stability, I positioned additional cross rails on the bottom between the front and back bottom rails, tenoned as usual. In order to give cover to the top drawer, since there's a floating top, an inner top panel was positioned on the top drawer rails. This has rebated edges, which fit neatly over the rails.

The drawers

I made the drawers in the traditional manner, using hand-cut lapped dovetails at the front, through dovetails at the rear and

base, sliding into grooves routed into the sides and front. The fronts were a little tricky since I wanted them to be progressively deeper from top to bottom. With the equally-spaced drawer runners this meant some juggling of sizes and positions for the dovetails; again, when it looked right it was right.

Originally the drawers were going to be plain with square edges – as was the top – but this didn't look right, so some nice deep chamfers were added, planed by hand. By now, I'd also constructed a basic top with a central piece of burr elm, so I went for matching burr



8 ... and were given a chamfer on the edges to match the top detail as before

elm inlays in the centre of each drawer. Using a jig with my router, I cut 4mm deep rectangular trenches in the centre of each drawer front, squared off at the corners by chisel, and glued in the inlays. They were then finished off with a razor-sharp hand plane – in fact all of my hand-planed work generally requires very little sanding before final finishing.

I find that choosing drawer handles is always a problem with a piece like this. Traditional brassware just didn't seem right as I felt they were likely to spoil the overall look of the design, so I decided to make the handles by, erm, hand. As usual this gave me some problems and I attempted a few different designs, like the one in **photo 5**, which was discarded. Eventually I came up with one that felt right, in sycamore and African blackwood (**photo 6**), which worked really well, complementing the piece as a whole.

Main attraction

The top was intended to be the focal point of the piece and, as mentioned above, I decided to set a central piece of burr elm in it. Rather than inlay the elm, I used a solid piece, which was initially joined to two pieces of sycamore using biscuits. The edges were then planed true and square, and two pieces of sycamore were joined on each side to construct the top. Again, deep chamfers were made to the edges



9 In place, you can see the open-structure means that the drawers form the sides



10 Little sanding was required before finishing the piece with Osmo Polyx oil and wax



Elm blocks on the legs' tops and bottoms, as well as elm supports for the floating top, add decoration to the piece



The floating top also features an elm inset, which provides a focal point for the designer drawers

to match the drawers. The top was then fastened to two runners located onto the front top rails to create the appearance of a floating top. For this I used captive nuts buried into the runners and a bolt through the top front and back rails, with each runner previously screwed to the underside of the top – my only concession to using anything other than glue for jointing. Each of the runners has burr elm on the ends to match the corner posts, which also hides the end-grain.

Bringing it to life

The completed chest of drawers was lightly sanded using 320 grit abrasive and finished

with Osmo Polyx oil. This has the consistency of thin treacle, so a bit sticky, but is easily applied. It's best left to dry a day or so between coats to give it a chance to harden off. I always use a rag for applying any finish, which avoids unsightly brush marks and runs, though it can be a bit messy on the hands. If you must use a brush, then ensure to wipe off with a rag afterwards.

Three to four coats were applied with a light sanding in between each. The first coat tends to sink deep into the grain but after that it comes into its own. It's really important to realise that a good finish depends entirely on the way the piece is prepared prior to polishing.

Hand finishing with a sharp plane is my

preferred method followed by a very light sanding. I have little or no time for belt sanders and even orbital versions can sometimes spoil a well-planned surface. This stuff does give a nice finish and allows the grain to show through. It's very much like a traditional oil finish, but with a little more body. Finally, a wax finish was applied to give a nice sheen.

All in all, then, these 'designer drawers' were fairly simple to build and everything went smoothly in terms of the making, apart from a few basic design changes along the way. It's a testament, you could say, to allowing your imagination to exert itself over a project, instead of following a rigid set of plans. ✕



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AROUND THE HOUSE WITH PHIL DAVY



Spring is the traditional time for having a major clean-up around the house, with many of us extending this to the workshop. Of course, some woodworkers are highly disciplined and tidy their workspace on a regular basis, but I suspect that most of us struggle to keep on top of cleaning, preferring to spend our time being creative, or at least that's the excuse we use...

I've recently been watching a series of YouTube videos on acoustic guitar building. It's obvious that one of the American luthiers appears to have an almost immaculate workshop, while by contrast, the British maker works in what appears to be chaos, yet both turn out world-class instruments and probably wouldn't be happy if they had to swap 'shops! I admit that I'm not the tidiest of woodworkers, so every now and then I need to have a blitz. It's certainly satisfying, and often rewarding when you rediscover a forgotten or mislaid tool!

WORKSHOP PEW POWER

Do you remember a time when ecclesiastical furniture was trendy? To the dismay of some people, many churches were removing creaky pews and replacing them with far more comfortable, upholstered chairs. As a result, it became fashionable to create a rustic feel in your home by installing a pew or two. This entailed finding an appropriate seat, cutting it to size and plonking it in a suitable corner of the kitchen or porch. Some were relegated to the garden where they soon deteriorated.

Pews were popular, and although you could find them at reclamation yards and auction houses, they tended to be pretty pricey. I remember visiting an architectural salvage yard near Bridgwater, Somerset, more than a decade ago, which seemed to be teeming with them. The bottom had fallen out of the market, so I was told, and as a result they were unable to shift these substantial pieces of church furniture.



There appeared to be little glue used in the pew's construction

Siberian pine

When the pews were being removed from my local church – an elegant Victorian building – as part of a major refurbishment programme, I took the plunge and bought a couple. With very few knots evident, this was perhaps the cleanest run of antique timber I've come across. Obviously softwood, referring to church records, it was identified as Siberian pine.



One of the pews I bought following my local church's refurbishment programme

With more than 150 years of regular use, the seats were well polished and had the odd dollop of hardened chewing gum stuck underneath. No graffiti or carved initials, though. A few of the rear pews had doors on the ends, presumably to cut down on draughts. Brass name holders and hinged umbrella brackets were other memorable features.

The first problem, however, was how to get them home. Each pew was about 17ft – more than 5m – in length, so even a long wheelbase rental van wouldn't suffice. A friend offered to deliver them on his trailer if I sliced them in half. Once sawn down to size, and still over 8ft long, each pew was bulky, though luckily not too heavy.

With no obvious project in mind, storage was the next problem, though they were easy enough to stand on end and cover in polythene. With my recent house and workshop moving saga, I needed to shift the pews yet again. This time I took them apart, labelling the ends for easy rebuilding if necessary. There appeared to be little glue used in their construction, the vertical end sections nailed to the seats and backs, plus one or two hefty screws, but they came apart easily with little damage. Originally I'd thought about making some Shaker-style kitchen doors



One or two hefty screws had been used, but the pieces came apart easily with little damage

from the timber, though I've since abandoned that idea. A project of some sort awaits, though I still don't know exactly what to do with them...

These days there's plenty of church pews for sale on eBay. Some look grand; others need plenty of TLC. Many are quite basic and perfect for recycling purposes, though if you're looking for furniture with character there's often some lovely carved examples, too. If you're after high quality, knot-free timber – mostly pine – that's guaranteed to be well seasoned, I'd suggest you could do a lot worse. ▶



Brass name holders and hinged umbrella brackets were other memorable features

SPRING PROJECT: DOOR REPLACEMENT

A NEW DOOR FOR SPRING

Although building an external door from scratch may be more rewarding, if you're working to a budget, then a ready-made joinery item may be the better option, says **Phil Davy**

Although building an external door from scratch may be more rewarding, when you're working to a budget and time is of the essence, it's just not possible to compete with a ready-made joinery item. In this case, I quickly needed to replace an elderly kitchen door, which had rotted along the bottom rail and stile. The frame was also quite bad on one side, though the lower jamb would have to wait for better weather before it could be repaired.

The new door is made from meranti, a relatively soft timber that's often used for exterior plywood. It's fairly lightweight for a hardwood and can tear easily when planed. Interestingly, using the same supplier, the same pattern door in softwood would've cost a fair bit more than the hardwood equivalent.

When hanging a door in an old frame, if you intend on using existing recesses, it's easier to start by fitting new hinges to the frame. You could always glue fillets here, then recut them, but this would delay the job somewhat. You'd obviously need to wait for the glue to dry before planing the fillets flush, then re-chopping for new hinge positions.

Always use decent quality butt hinges on an exterior door. Due to the weight, it's a good idea to use washered hinges, and you can add a third hinge if door and glass are particularly heavy. If screws aren't supplied, don't be tempted to use those from the old door unless they're as new – it's not worth the hassle with dodgy, worn slots.

Hanging the door

Start by trimming the door to length. Saw off the horns, if any, then plane the top edge straight. Measure the opening vertically at both sides, using a pinch rod to ensure maximum accuracy. Do the same across the width – at three or four positions – to check the jambs are parallel. Mark the height on the bottom rail, allowing for any extra floor covering. Depending on the waste, remove this with a circular saw and guide fence, or simply plane if it's a small amount.

Where possible, use your longest bench plane when shooting the door to width. Ideally use a

fore plane, though this depends on whether the jambs are parallel in the first place. My frame was out of square and the jambs slightly bowed, so getting the new door to fit was trial and error, with a shorter jack plane a better option here. Aim for a gap of about 2.5mm all around.

Mortise sashlocks

Sashlocks are commonly available in two standard sizes: 64mm and 76mm. This is overall casing width, so you'll need to chop the mortise a tad deeper. Start by removing most of the waste with a flatbit or auger bit. To avoid weakening the joint between middle rail and stile, try to position a lock above this. Ideally, the handle should be between 950mm and

1,000mm from the floor.

The stiles on the new door were wider than the original – 135mm instead of 90mm – and ideally, I should've fitted a deeper lock. As the previous sashlock was relatively new, I decided to retain this even though it meant the lever handle appearing offcentre. Perhaps not ideal, but it saved a few quid! Incidentally, the distance from faceplate edge to spindle centre is called the backset.

Due to the inclement weather, I painted the door before hanging it. If heavy rain is forecast, then it's always wise to apply at least one coat of primer or exterior varnish to any bare wood. Also, glazing beads and rebates should always be primed prior to installing any glass.



Takes:
A couple of weekends

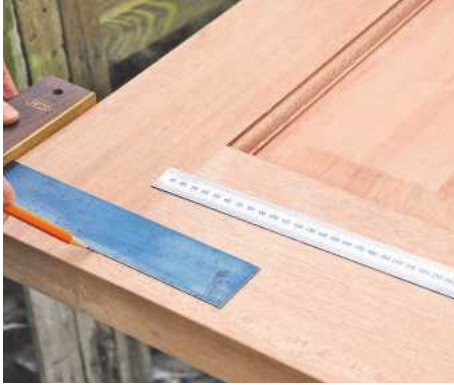
Tools you'll need:
Drill, router, hand tools



1 The existing door was beyond repair, with an unused cat flap cut-out and serious rot at the bottom



2 Old hinges are often caked with paint, so clean out slots with a craft knife or screwdriver before removing the door



3 Check the door frame for square. Measure and trim to length, using a circular saw if it's too much to plane



4 Rout a suitable rebate along the door's bottom edge to clear the water bar in the frame's threshold



5 Mark both edges with a gauge and plane the door to width. Remove an equal amount from each side



6 Next, position the door in the frame and check it's not too tight. Aim for a 2.5mm gap along each edge



7 Remove the beading strips. Paint all rebates and rear edges of the beads with an oil-based primer



8 If re-using existing hinge recesses, pare cleanly with a chisel. Plug holes that don't match new hinges



9 Screw new hinges to the jamb and re-position the door. Mark their positions on the door and set the gauge to flap width



10 Either use a router to cut the hinge recesses or chop them out with a wide chisel. Check recesses for depth



11 Position hinges and use a bradawl to mark the centres on each flap. Drill and screw both hinges to the door



12 Decide on lock height and check both handles. Try to avoid cutting into the middle rail joint



13 Next, mark the lock position on the door edge, transferring spindle and keyhole heights to both faces



14 Bore overlapping holes to suit lock thickness along the edge of the door. Use a flatbit or auger bit with masking tape



15 Remove waste from the mortise, with the blade just inside the gauged lines. Keep the chisel square and vertical



16 Check the lock is a snug fit in the mortise. Carefully draw around the faceplate to give an accurate line for the recess corner



17 Carefully cut the lock recess, using either a small router or chisel. Trim the ends square if necessary



18 Drill holes for the spindle and keyhole, working from both sides of the door. Enlarge the keyhole with a coping saw



19 Screw lever handles to the door. Mark the striker box against the jamb, drawing around it in the new position



20 Remove most of the waste with a drill and flatbit, tidying up the mortise with a chisel. You can then refit the striker box



21 Mark the position of the concealed bolt, chisel out, then bore a clearance hole. Next, drill a hole for the key on the inside face of the door



22 Add putty around the inside of each rebate and press the glass into place



23 Putty the back of each beading strip and push against the pane. Carefully pin the beads, pre-drilling the ends to prevent splits ✂

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WET VS. DRY TRADITIONAL VS. CARBIDE



TRADITIONAL TOOLS

- Crown Cryo M42 gouges
- Record Power M2 gouges
- Ashley Iles HSS gouges mounted in Simon Hope handles

Andrew Hall conducts an experiment in tools, timber and techniques

This was an exciting experiment for me, not only in terms of tools and materials, but also the way in which the article was produced.

As some of you may already know from previous articles – one in particular entitled 'Needs must' in the February 2021 issue – as a result of the COVID-19 pandemic, I've gone from having a practical business to one that's now solely online.

During my time demonstrating and teaching at numerous venues and events throughout Europe, I've gained valuable experience using various lathes and tools.

With this article, my aim was to compare commonly used turning tools – swept-back and traditional-ground bowl gouges and a parting tool – with carbide equivalents, including those from Crown Hand Tools' Cryogenic range, Jimmy Clewes' Mega Mate hollowing tool, and the Simon Hope Carbide Pro hollowing tool.

I used all of these tools on both kiln-dried sycamore and wind-blown ash. The results were certainly interesting – in some cases expected, while unexpected in others.

In the woodturning sphere, this very topic has been the subject of debate for some time now. As with any hobby and its associated

innovations, experimentation is required and decisions made as a result are often determined by personal choice, physical situations/ability, and of course budget.

Using the technology adopted for my online business, the following article is the first of its kind to be produced. In doing so, I used five Canon camcorders, an ATEM Mini Pro, which captures footage and produces stills, along with a LumaFusion editing suite to produce the video highlights and photos shown here. All in all, it's a very novel and exciting way of bringing this format to print. I hope you enjoy and that it provides with some food for thought. ▶

CARBIDE TOOLS

- Crown Carbide flat cutter tools
- Various Easy Wood Tools
- Glenn Teagle carbides
- Woodpeckers carbides

Others made up myself using cutters purchased from eBay

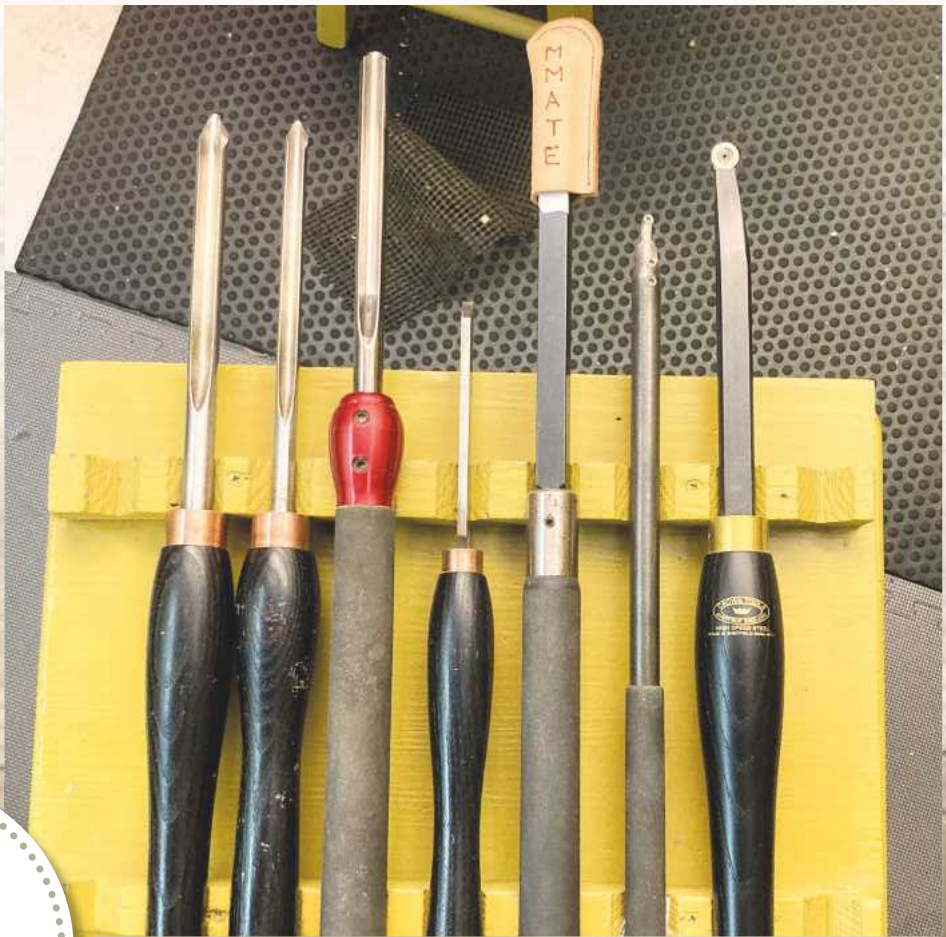
In my opinion, however, the best performers and by far the most superior carbide tools are those from Crown's Cryogenic range

From left to right:
TRADITIONAL TOOLS
 12mm swept-back bowl gouge
 10mm swept-back bowl gouge
 12mm traditional-ground bowl gouge
 3mm parting tool

CARBIDE TOOLS
 Mega Mate by Jimmy Clewes
 6mm Simon Hope Carbide Pro hollowing tool
 Crown Carbide Pro with round cutter

**CUPPED
 CARBIDE TOOLS**
 ■ **Mega Mate** by
 Jimmy Clewes
 ■ **Simon Hope**
 6mm Carbide Pro
 hollowing tool
 ■ **Nr5 Hunter Tool**
 designed by
 Jimmy Clewes

MATERIALS USED
 Dry sycamore;
 wet ash
LATHE
Powermatic 3520C
CHUCK
Record Power SC4
 professional geared
 scroll chuck





1 The ceramic plate – used for salads, stews and pasta dishes – which I'd go on to reproduce in wood form



2 Dry sycamore was used for the first plate. When producing videos such as the one shown here, I've now started to spray dry wood with a grey primer to aid visibility, as it allows cuts and tool angles to show up more effectively



3 Here I'm truing up the sycamore blank using 1) a Record power M2 bowl gouge with swept-back grind and 2) a Crown M42 parting tool



4 Cutting back the 100mm recess using a 10mm traditional-ground Crown Pro PM bowl gouge. I found that cutting from the middle outwards was the best method for laying down fibres, and therefore producing the best cut



5 Removing a ring of wood, which will be saved for a future project – most likely a circular picture frame. It'll be interesting to note the difference in movement between the dry and wet materials



6 Using a Crown M42 parting tool to remove the sycamore ring. I then swapped to the Crown M42 swept-back gouge to produce an ogee shape, used in draw-cutting mode



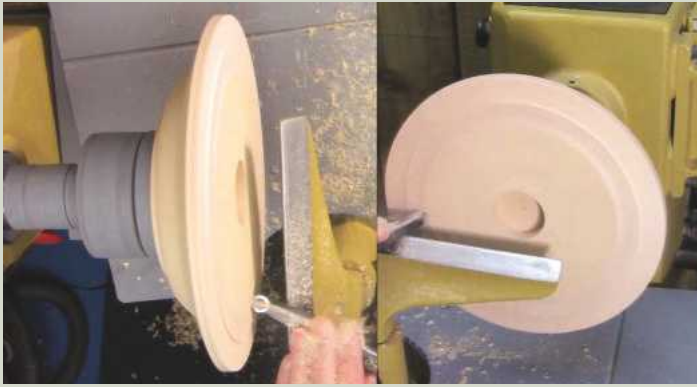
7 The tool produced a good finish on both surfaces, but the wet ash was much easier to work; this was expected due to the material being drier and the fact it was kiln-dried does make a difference. Using this tool, the edge also remained sharper for longer, especially when used on wet material such as this



8 The project was completed over two days. To minimise movement, at the end of the first day, I wrapped both plates in pallet wrap – to keep the moisture both in and out. No matter how dry your workshop is, airborne moisture will always be present. Not only can this be lost, however, but also absorbed due to humidity



9 Starting with the dry sycamore, I trued up the surface using a Record Power M42 swept-back bowl gouge. These gouges are supplied with a traditional grind, but if you'd like to see how I produce a swept-back grind, videos showing this technique can be viewed on both mine and Record Power's YouTube channels



10 Here, I'm using the Crown Cryo tool to true up part of the surface so that a comparison can be made on each piece in terms of finish achieved using the various tools



11 The same process was then repeated using both the Jimmy Clewes and Simon Hope tools



12 I separated the face of the plate into sections, with each one labelled according to the tool used, so that a comparison could be easily made. Both cut in a similar fashion, producing shavings; however, the Jimmy Clewes tool is ground at a set angle whereas the Simon Hope tool is best used at a 45° angle in raking mode



13 I carried out exactly the same process with the wet ash and the results were similar, except that the ash was much easier to cut compared to the dry sycamore. Also, the finish achieved using the carbide tools was far superior on wet wood compared to dry. In terms of finish, using traditional tools, the result was the same, as I'd achieved bevel contact and successfully laid down the fibres



14 I used a pair of figure-of-eight callipers to gauge the rim's wall thickness. The most interesting turning, however, occurred when using various tools to remove the plate's centre



15 Results were very similar on the wet ash...



16 ... but much different on wet sycamore



17 An interesting point to note was that all of the carbide tools raised the grain of the dry sycamore during the turning process



18 When used in pull-cutting mode, however, the Simon Hope carbide tool created the best finish in comparison to others used



19 The final cut was carried out using an Ashley Iles HSS traditional-ground bowl gouge with a short bevel, mounted in a Simon Hope handle. This one produced the best finish, requiring the least amount of sanding



20 I noticed a little torn grain on the rim, so therefore produced a shear cut using a long swept-back 10mm bowl gouge, which, incidentally, is my favourite tool. Both the Crown M42 and Record Power M2 produced lovely, fine gossamer shavings, with the flute almost closed and the back hand held down at around 60°



21 I sanded each of the plates using 120, 180 and 240 grit abrasives, with the CamVac extractor switched on, in addition to wearing an Elipse face mask and wrap-around goggles



Conclusion

Although this subject has already been widely discussed on platforms such as Meet the Woodturner – see www.patcarrollwoodturning.com – and various Zoom forums, my belief is that there is, always has been, and always will be, a place for carbide tools. Such examples are ideal for those turners wanting to carry out some occasional turning, and can therefore

avoid the process of learning how to use traditional tools. They're also great for turners with a range of challenging conditions, such as poor grip, manual dexterity and arthritis. And for those turners not wanting to sharpen tools or buy a grinding system, thanks to their disposable carbide tips, these tools present a great option. Having said that, Crown's carbide cutters can be easily resharpened using a diamond card.

As I've demonstrated here, I believe that carbide tools do have their place, although my personal preference would always be a traditional tool as it produces a far superior finish on a variety of materials. The same result, however, can be achieved with carbide tools, ensuring you begin with a coarse abrasive. Regardless of the tools chosen, however, as long as you use them in a safe manner and have fun doing so, this can only be beneficial in terms of one's health and wellbeing. I hope you have fun making shavings! ✂

22 One of my completed turned plates shown beside the original ceramic version. I set out to emulate this design in wood, using various timbers, as well as a selection of traditional and carbide turning tools

23 The two completed turned plates in dry sycamore and wet ash



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BE INSPIRED, BE CREATIVE

STRING THEORY



Inspired by a piece of Regency era wooden treen with a pleasing squat mushroom shape, **Les Thorne** decides to turn something similar in walnut and cherry, using rare-earth magnets to secure the string tidy's lid in place

As a woodturner, I like looking at well-crafted furniture and my favourite period is the Regency era with its fantastic lines, great use of timber, both solid and veneer, and of course the amazing craftsmen turners of the time. To that end, Mrs Thorne and I do like to visit stately homes, and we recently spent a day at Blenheim Palace near Woodstock in Oxfordshire. The day on which we visited happened to coincide with one of their antique fairs, and for sale were various items including many pieces of wooden treen, one of which formed the inspiration for this article.

I've seen string tidies before but this one was in the shape of a squat mushroom, which I found particularly appealing, so I transferred the shape to my memory bank – I thought it'd be a bit cheeky to take a photo – and decided to recreate it for you here. I have a feeling that the original was made from apple wood as the lid had a coarse thread cut into it. I didn't have any timber large enough that was suitable for thread chasing, as it needs to be a close-grained hardwood, so as an alternative I used rare-earth magnets to secure the lid in place. ▶



1 I never knew there were so many different types of string available. I found this ball on eBay, then drew the project to match its size



2 Cherry and walnut are a classic combination, and I happened to have these two blanks in the wood store awaiting a deserving project. The timber is dry, which is important when you're fitting a lid onto something



3 Mount the cherry blank on a screw chuck and true up the outside using a 10mm bowl gouge. The bevel of the bowl gouge will be in contact with the wood, which affords you good control and a great finish



4 Next, true up the base using a pull cutting technique. As there's no end-grain to cut on the base, it's not so important for the bevel of the tool to be rubbing



5 When using the dovetail jaws on your chuck, it's important to make sure that the spigot you cut is accurate to the diameter. Here I'm using a pair of dividers to mark the required size onto the base of the string tidy



6 Once you've cut away the waste timber from the bottom, use a 10mm round skew chisel to form the dovetail. The angle needs to be approximately 15° to match the jaws. Never put too much angle on as it weakens the spigot



7 Now that you've gripped onto the spigot you can start to shape the lower half of the mushroom. The cherry I used was very dry, so a push cut was best and would help to avoid too much tear-out on the end-grain



8 I removed the heel from my 10mm bowl gouge to allow the tool to fit into the curve of the bowl; it also has the added bonus of decreasing the amount of 'bruising' on the surface of the timber as you make the cut



9 On a mini lathe, such as this Comet, you may find you need to remove the tailstock to provide better access to the inside of the bowl. When working on small machines such as these, always ensure you can stand at the end



10 The wall thickness depends on two factors: the ball of string needs to fit inside and the wall has to be able to take the size of magnets you choose to use. Make a cut with a 3mm parting tool so you can fix a size to work to



11 When you enter into the bowl with the gouge, it can 'skate' across the surface; this is commonly caused by a run back and can lead to a big dig-in of the tool. To avoid this, fix the tool against your thumb at the start of the cut



12 An issue with smaller lathes is being able to get the handle of the gouge low enough during the hollowing process – you may have to adapt your technique. I have a set of tools specifically sharpened, which allow me to get around tight curves in shapes



13 This close-up of the bowl interior shows the gouge's required position in order for it to achieve the best cut. The flute of the tool is pointing away from me in the 2 o'clock position and the bevel is in contact with the wood



14 You need to aim for an even wall thickness, so achieving the correct depth is therefore important. I use my shop-built depth gauge to measure the base thickness, which ensures I can maintain a consistent 8mm



15 I found it difficult to turn the inside of this shape using my normal gouge, so I decided to bring the 60° bowl gouge into play. This tool's extremely upright bevel allows it to be easily controlled in tight spaces



16 Due to the tool's short bevel, in order to start the cut, the handle needs to be in this position. With practice, you can undercut the bowl with a gouge, or if you're struggling, you could take light cuts with a scraper



17 The Simon Hope pad is normally a little too big to fit into the curve, but the addition of this soft interface pad allows it to conform to the shape without leaving scratches on the surface



18 It fits in there an absolute treat! Because the ball of string protrudes from the top, I needed to hollow out the underside of the lid to allow for this. Don't remove the spigot until you've turned the lid, in case you need to make any adjustments



19 I didn't want any large holes in the top of the lid, so I attached it to a piece of scrap wood using hot glue. This is a brilliant way of quickly mounting wood on the lathe. For a piece of this size, five or six large blobs should ensure a firm hold



20 When attaching the blank with glue, my first few cuts are always a little tentative. This is the bottom of the lid and I'm truing up the wood with a bowl gouge, used in push cutting mode



21 The measurement of the base needs to be transferred to the lid. My turned boxes usually have a suction fit but on side-grain like this, I like to make it bigger to allow for any movement that may occur



22 Use a gouge to remove the timber, working towards the line made by the dividers. Having your thumb on the tool affords maximum control – you don't want a dig-in at this stage



23 The 10mm round skew chisel can be used to create the angled surface that'll match the top of the base section. Take light cuts to avoid tearing out the grain. This can often occur if you're heavy-handed with the scraper



24 Keep stopping the lathe and checking the fit. As I said earlier, it needs to be a loose, but not sloppy, fit. Once you're happy, sand the inside to a fine finish



25 When I'm drilling on the lathe I like to make a centre mark with the point of the tool; this ensures the drill always starts dead centre. Ideally, you need to slow the lathe down to about 500rpm – here I'm using a 4mm drill bit



26 Once drilled, prise the lid off the glue chuck using a chisel or screwdriver. The glue on this piece was so strong that I ended up breaking the spigot away from the chuck



27 I purchased these rare-earth magnets online and they measure 5 × 5mm in size but are incredibly strong. Test drill a piece of scrap to ensure they'll be a tight fit into the wood



28 Make a cardboard template to mark out the two positions of the magnets and carefully drill down to a depth that's the exact length of the magnets; they'll need to sit perfectly flush with the top surface of the base and lid



29 The template will allow you to transfer the correct positions of the magnets to the inside of the lid. Repeat the drilling process, then glue the magnets in place using a small amount of good quality epoxy resin



30 The glue chuck now becomes a jam chuck for the lid. Turn a taper on the piece so you can gauge the correct diameter, then remove small amounts until you achieve a snug fit into the chuck



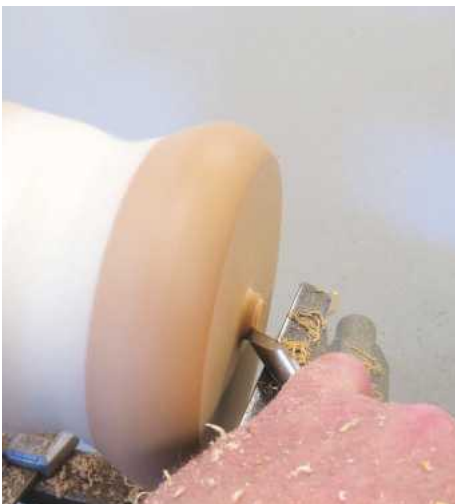
31 Use tailstock support while carrying out the main shaping. I'm using a 10mm bowl gouge in pull cutting mode. If the flute of the tool is around the 10 o'clock position, shavings should travel up your hand as shown here



32 To refine the curve on the lid, I swapped to the 13mm signature gouge. You can use a spindle gouge on side-grain as long as the toolrest can be placed close to the work; this minimises the amount of vibration that could occur



33 The hole in the top can be rounded over slightly so that you don't experience any chafing of the string. Sand the top to a very fine finish and take care not to leave any scratches on the surface, as these stick out like a sore thumb on walnut



34 Reverse the base onto the jam chuck to remove the spigot. Unlike the lid, I couldn't get a tight fit from friction alone so I wrapped some masking tape around the chuck; this allowed me to remove the final piece of unwanted wood



35 As woodturners, we love to add decorative lines to our work. Three grooves cut into the base of the piece with the corner of a skew chisel finishes it off nicely. One coat of lacquer and you're then ready to add the string



36 The completed string tidy in cherry and walnut should look something like this ✂

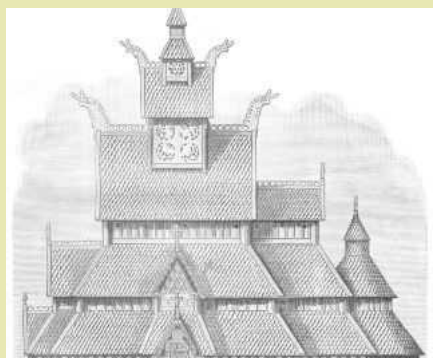
DECORATIVE CARVING

The ornamentation of wooden objects, which developed into ornamental carving, goes back to pre-history with the oldest known wooden sculpture being twice as old as Stonehenge. In the first of a new series, **Iain Whittington** tells us more in this fascinating introduction to decorative woodcarving



2 The Lewis – or Uig – chessmen, named after the island or bay where they were found, are a group of distinctive 12th-century chess pieces, along with other game pieces, mostly carved from walrus ivory
Photograph © British Museum, CC BY-SA 4.0

Wooden objects don't survive well in archaeology, so there's little record of early woodcarving in Western Europe. Much of the historical monumental carving in Europe is in stone, apart from the Viking period, where



3 Stave churches – medieval wooden Christian church buildings – were once common in Norway

grave goods from the likes of the Oseberg ship in Norway provide an insight to the past, showing that ornamental carving has been an integral part of Norwegian culture and tradition since that time.

The classical Viking style decoration of the Oseberg Viking Ship (**photo 1**) from the 8th century and its associated grave goods, such as the head posts, were almost certainly carved by professional woodcarvers for the elite in society, although there are many more mundane works in wood and bone from the Viking period throughout Scandinavia and Northern Britain. The tools for these carvings have been found in gravesites and were similar to the modern chisel, gouge and Scandinavian craft knife.

There's also extensive evidence of ornamental decoration incised in many household items, using just the sharp tip of a knife, such as kolosing, which indicates that carving wasn't solely the preserve of professionals. The complex style of the Viking Age carver, although only in

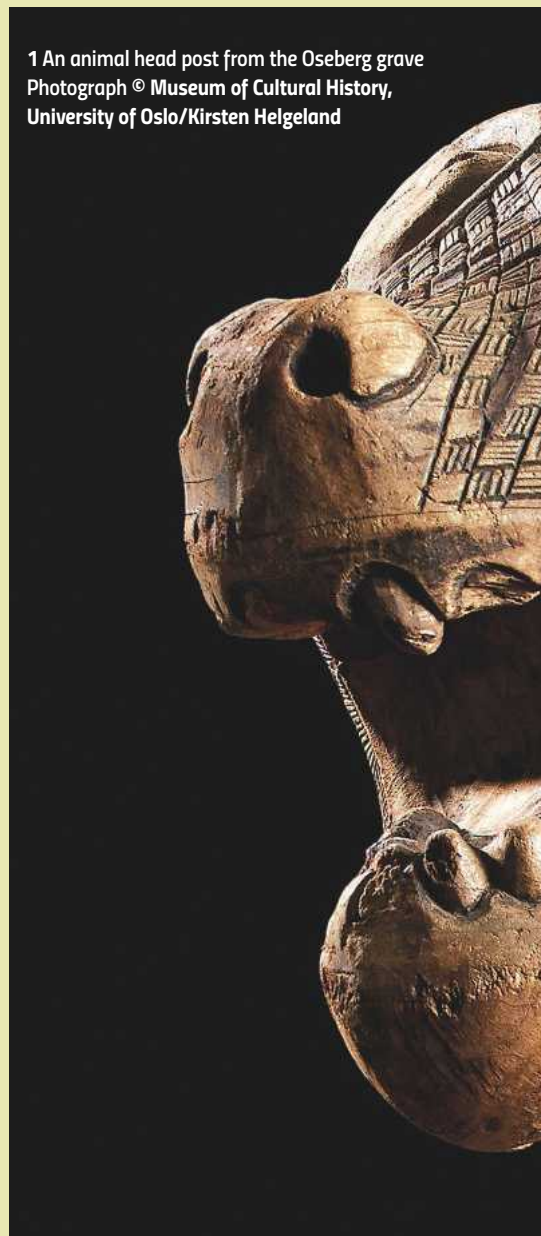
1 An animal head post from the Oseberg grave
Photograph © Museum of Cultural History, University of Oslo/Kirsten Helgeland

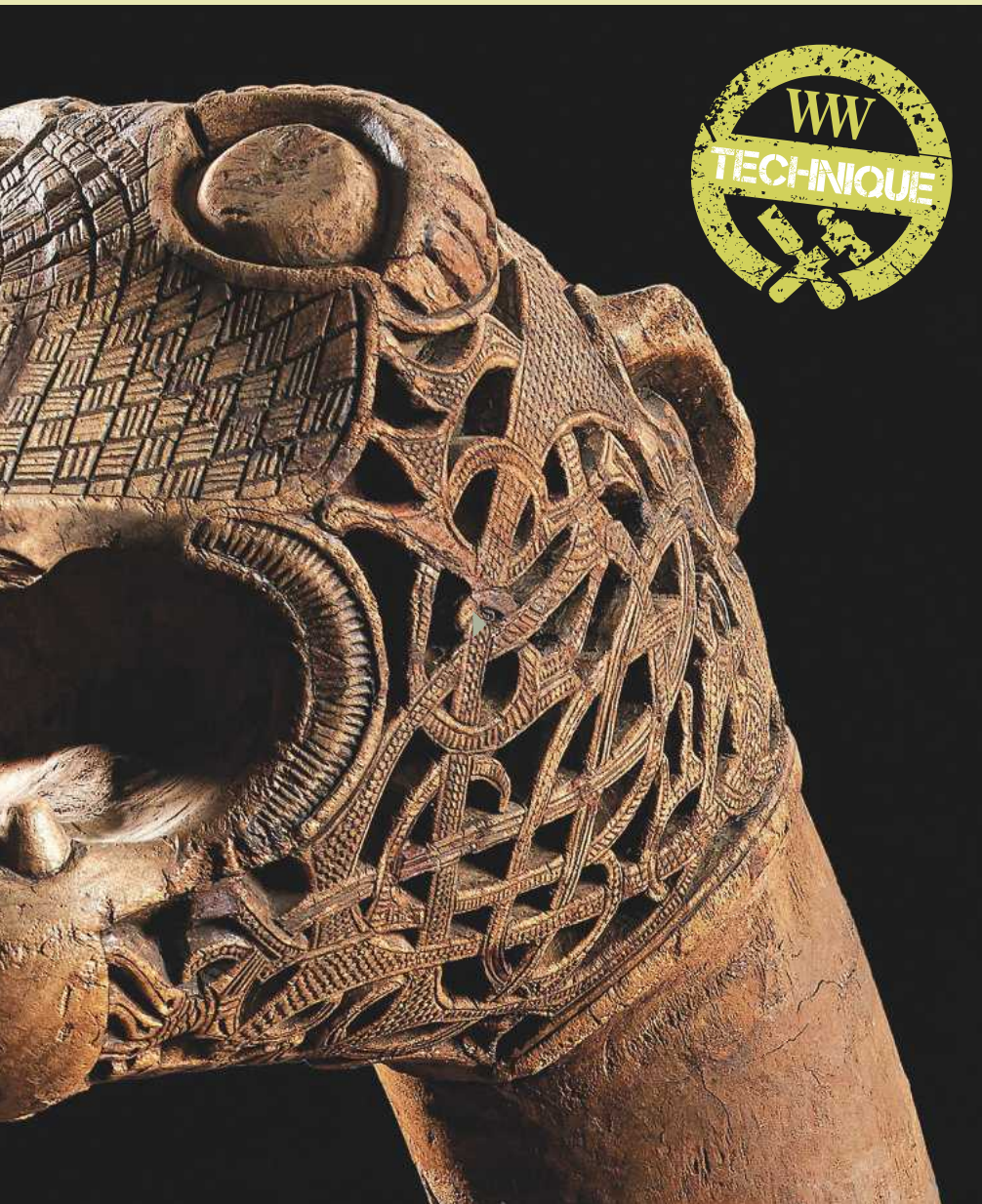
low relief, was multi-faceted, giving a variety of impressions when viewed from different angles – the whole being carefully finished to a smooth surface.

The style was exported by the Vikings well into the middle ages, in high-value items such as the famous Lewis – or Uig – Chessmen (**photo 2**). Discovered in a bay in Scotland, they likely date back to the 12th century, originating in Trondheim, Norway, as at this time, Norwegian Viking kingdom still controlled the West Coast of Scotland.

Surviving monuments

Possibly the largest surviving monuments of the Norwegian medieval woodcarver's art are the stave churches – Stavekirker – located around Norway (**photo 3**), which were undoubtedly stripped of many of their movable items during the reformation. They retained their structural carvings such as door portals (**photo 4**), many of





4 Side door of Heddal stave church, in Notodden, Telemark, Norway

Preserving tradition

In nations with a preserved tradition, there remains a public disposition to pay a fair, commercial rate for traditional products. This has in turn supported a market environment where decorative carving can continue to flourish. Unfortunately, this tradition doesn't pertain to the United Kingdom or North America where 'market forces' have nearly driven decorative carving to extinction in both education and retail. Along with the loss of work to mechanisation went the decline in the master's profit, which was needed to fund the training of apprentices and their employment as journeymen. As a result, so began the inevitable vicious circle, which has led to the decline in traditional skills, that continues to this day. ▶

which hark back to Viking traditions of the craftsmen, with dragonhead finials and coiled serpent motifs, and even the occasional pagan image for good measure. Again, due to the prestigious nature of these buildings, much of the ornamental carving would've been undertaken by itinerant professional woodcarvers; however, as the old saying goes, 'imitation is the sincerest form of flattery', so the images and styles of the stave churches also migrated into the decoration of local vernacular buildings, to the highly skilled ornamental carving and wood sculpture that's survived due to its 'monumental' purpose, such as that from Celtic and Viking graves and early ecclesiastical relics and structures – almost certainly the work of dedicated itinerant professionals working as part of a construction team. This work would've been funded and supported by an appreciative patron with deep pockets.

Monumental works, such as the ornamental carving and wood sculpture by acknowledged masters such as Grinling Gibbons (photo 5)

in England and Tilman Riemenschneider in Germany, and more recently the renowned restoration of Windsor Castle following the fire in the late 20th century, were well known internationally and continued to be recognised, and so the trade prospered. However, the amateur and 'folk' work has long been in decline, especially outside the few nations – predominantly in European timber-producing areas – where owning and using knives is a tradition still retained today. In such knife-owning societies, decorative carving permeated the whole woodworking environment and is now often protected in craft training schools. For example, the early recognition in late 19th century Finland of the decline in competence with hand tools led to the introduction of measures designed around the need to preserve such skills, through formal craft education and training. By the early part of the 20th century, this had developed into the Swedish slöyd training tradition.



5 Hampton Court carving by Grinling Gibbons



6 Wooden plane with kolrosing detail

In this forthcoming short series of articles, I hope to make a small contribution to delaying this decline by illustrating that any woodworker can add simple decoration to their work.

Upcoming projects

For as long as people have been woodworking, they've been adding decorative enhancements to their work. Surviving examples of early carving vary from simple embellishments to tools and utensils – probably an amateur carver, possibly by the toolmaker, or even the owner or user. The simple project shown in **photo 6** emulates this tradition with the personalisation of a wooden plane using a technique known as kolrosing.

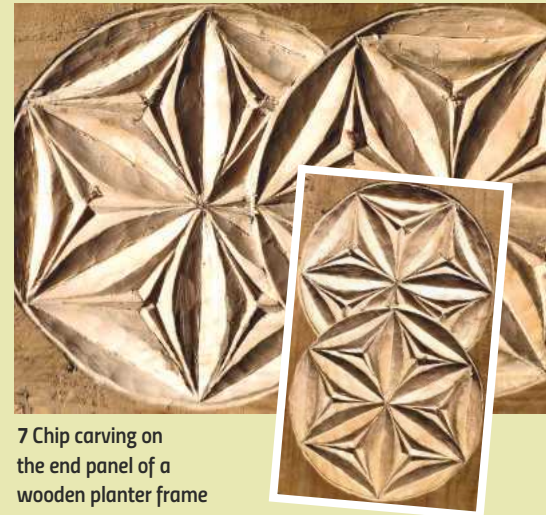
Another form of embellishment uses the carpenter's own tools to produce basic forms of chip carving, such as enhancing the end panel of a wooden planter frame (**photo 7**).

During my lifetime there's been a – necessary – decline in the routine possession of fixed-blade knives as they've been replaced in the workplace by a popular type of retractable blade utility,

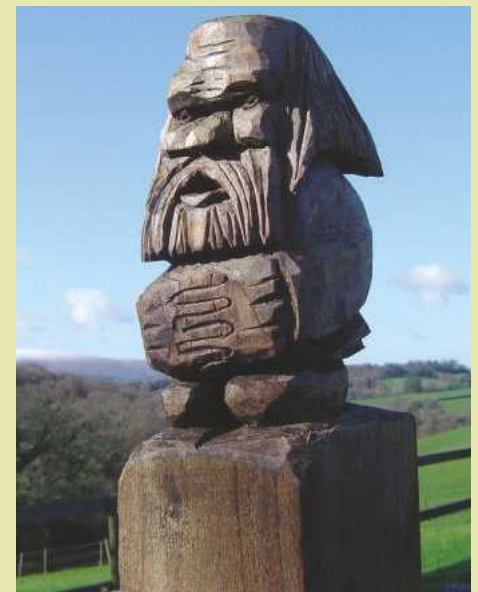
or 'craft knife'. In Scandinavian cultures, for example, where fixed-blade knives are still common, there's a history of 'flat plane' carving, where the – fixed-blade – craft, or Slöjd knife, is still common in the workplace. The project shown in **photo 8** demonstrates the versatility of these knives in the carving of an ornamental finial for a fence post or gate stile.

By combining the versatility of the Scandinavian craft knife with some basic hand tools (**photo 9**), the repertoire can be extended to the European Black Forest style, or its American Appalachian cousin – the wood spirit. Similarly, the project shown in **photo 10** demonstrates how unique detail can be added to garden structures using simple tools.

By now, you'd hopefully have developed a basic interest in ornamental carving, with part 1 of the article explaining basic carving tools and advising on their purchase, and part 2 looking at their use in the carving of a Norwegian-style cheeseboard (**photo 11**). ✂



7 Chip carving on the end panel of a wooden planter frame



8 Flat plane carving using a craft, or 'Slöjd' knife



9 Another useful tool that's occasionally indispensable is a small drawknife



10 Carved wood spirit

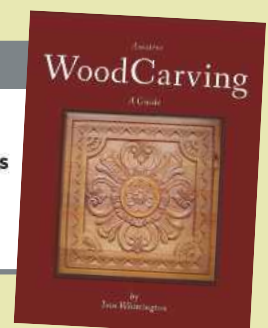


11 Norwegian-style cheeseboard

AMATEUR WOODCARVING – by Iain Whittington

This article has been compiled from original information given in Iain's book. Here, you'll also find detailed instructions on the use of a computer and 'Freeware' for the preparation and manipulation of plans for kolrosing, chip

carving and decorative carving. *Amateur Woodcarving* was published with the support of GMC Publications, with all proceeds going to SSAFA, 'The Armed Forces Charity'. Available in most book shops or via www.amazon.co.uk





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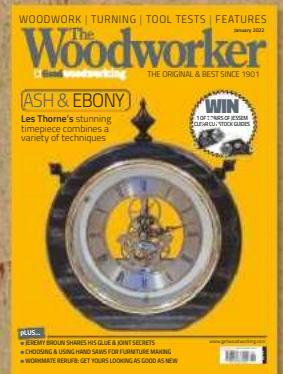
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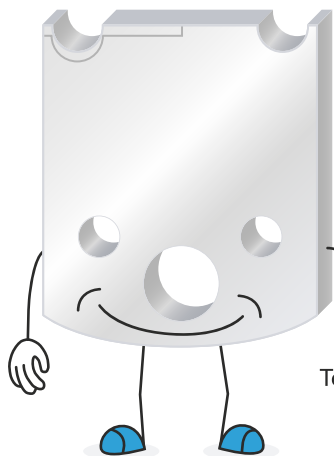
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5

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1



2



3



4



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4

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5

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