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February 2024

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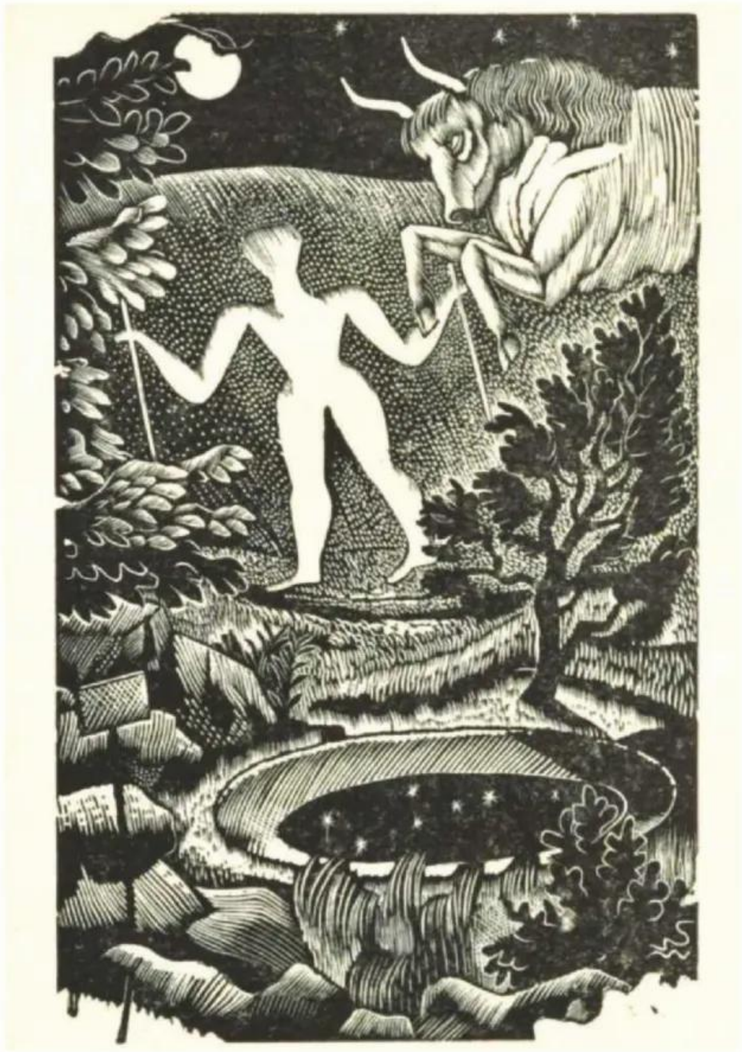

'Taurus' wood engraving, 1929 – 160 × 120mm

'Hollow Lane' wood engraving, 1938 – 70 × 102mm

'Sussex Landscape' wood engraving – 210 × 297mm

Cat wood engraving, printed in 2002 from the original 1932 block

'The Cuckoo' wood engraving – 140 × 160mm

Welcome

Ian Briggs' article on wood blocks & wood engravings in stamp production – featured in the September 2023 issue – fortuitously led me to discover the work of the great Eric Ravilious (1903–1942). A renowned English artist, Ravilious is widely regarded for his diverse talents, including water colours, ceramics, and of greatest interest to me, wood engravings, which stand out as captivating expressions of the man's artistic vision.

Born in 1903, Eric Ravilious was just starting his art training in Eastbourne, Sussex, when the Society of Wood Engravers was founded in 1920. A recent visit to the Towner Gallery, Eastbourne opened my eyes to these wonderful wood engravings, and a dedicated collection of such works – the largest of its kind, in fact – includes examples of the earliest 'Pictures of Sussex', such as depictions of the Sussex coast and South Downs, for example. Having the opportunity to see these up close gave me a unique insight into the skill of using the wood block medium, not to mention a thorough knowledge and understanding of the process involved in transferring these images to paper.

Boxwood & scorpers

The majority of these – reversed – designs were engraved into the mirror-smooth surface of an end-grain boxwood block using a selection of 'scorpers' – a sort of miniature gouge – which were fashioned from odd pieces of metal. As Ian mentioned in his article, boxwood is the preferred species and first choice among wood engravers owing to its hardness and ability to take the finest lines.

Ravilious' foray into wood engraving began in the 1920s, where he quickly gained recognition for his meticulous craftsmanship and distinctive style. As confirmed by the selection of wood engravings shown above, Ravilious' work often depicted scenes of rural life, landscapes and maritime themes, reflecting a deep connection to the English countryside and coastline.

In this particular realm, what set him apart wasn't only obvious technical skill, but also the ability to infuse each piece with a sense of narrative and emotion.

Ravilious' wood engravings also convey a deep appreciation for the interplay of light and shadow. His meticulous use of cross-hatching and fine lines demonstrate a keen understanding of how to manipulate the medium to create both texture and depth. This technique helps to add a unique dynamism to his work, bringing the scenes to life with a sense of movement and energy.

A remarkable talent

The artist's fascination with the natural world found expression in his wood engravings of landscapes, where Ravilious skilfully rendered the play of light on water, the rustle of trees, and the vastness of open skies. Through these engravings, viewers are invited to share in his admiration for the beauty and tranquillity of the English countryside.

Tragically, Eric Ravilious' life was cut short during World War II, but this legacy endures through a remarkable body of work, which includes the evocative wood engravings that continue to captivate art enthusiasts and collectors alike. His contribution to the medium has left an indelible mark, which showcases the enduring power of wood engraving as a legitimate form of artistic expression.

James Russell's 80-page book, *Ravilious : Wood Engravings*, is an excellent resource for those interested in finding out more about this wonderful artist, and includes a wide selection of beautiful illustrations – visit **www.townereastbourne.org.uk** to obtain your very own copy.

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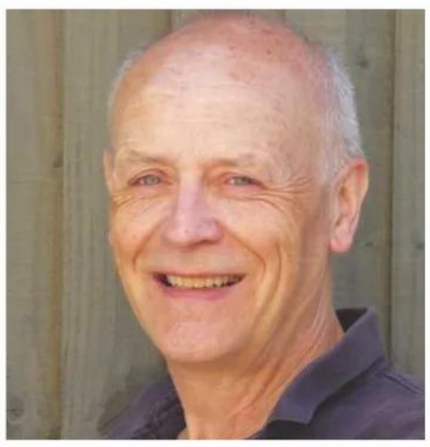

Phil Davy
Technical & Consultant Editor

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

CONTENTS What's inside?

WIN!

trend® tool technology

In conjunction with **Trend Tool Technology**, we're giving **three lucky readers** the chance to win various products from the new **ProTransit Storage system**, designed for tradespeople

PRIZE 1: A **MS/T/SET3/A – ProTransit three-piece Storage Set** – worth **£130**

PRIZE 2: 1 of 2 **14 litre MS/P/TB1 – Pro Modular Storage Toolbox 500s** – worth **£36.92** each

See page 15 for further details

Good luck!

SEND IN YOUR TOP WORKSHOP HINT/TIP/POINTER OR PIECE OF ADVICE & YOU COULD BE IN WITH A CHANCE OF WINNING A **VERITAS APRON PLANE** – see page 63 for details

52 PIPPY & PRACTICAL

A desk designed with a gentle curve puts everything within reach. Jeff Segal shows you how

CHISEL RATING

PROJECT DIFFICULTY 1-5

Each project in this issue includes a difficulty rating from 1-5, so you can readily see whether or not a particular one is suited to you. While it's good to try and push yourself and develop skills, workshop safety should always be a main consideration and we urge you not to attempt a project/use specified tools or machinery, if you're unsure how to do so in a safe manner. A wide range of safety information is available online and a good place to start is **www.hse.gov.uk**

1 **Very easy**; only requires basic tools
2 **Simple to make**; only a few tools required
3 **Aimed at beginners-intermediate**; some specific equipment/tools required
4 **Aimed at intermediate-advanced**; sound woodworking knowledge required in addition to a wide range of hand/power tools
5 **Advanced skills/knowledge required**; a wide range of specialist equipment is needed to complete the project

The Woodworker & Good Woodworking
FEBRUARY 2024

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PROJECTS & TURNING

26 The altar of ambition
A tailor-made bench suited to personal needs and preferences, says Tony Sutton, reflects your woodworking aspirations

ON THE COVER **40 Hat trick**
Bob Chapman first came across these little hats during a demonstration he gave to Suffolk Mid-Coastal Woodturners – a great idea and ideal as elegant small gifts

46 Wurlitzer retirement presentation
Andrew Hall creates a presentation piece for the North East Theatre Organ Association, which makes use of an F sharp pipe from a 1930s Wurlitzer

80 Ace plane case
There's no cutting corners with Phil Davy's through-dovetailed storage box for planes, but he does allow biscuits for the drawers

86 Poker face
Les Thorne gets creative and uses his artistic skills to add a burnt and decorated band to a turned bowl, which also features a textured interior dome

ON TEST

16 Trend T8EK ½in plunge router
22 Veritas Box-Maker's Plough Plane

TECHNICAL

23 Choosing wax wisely for antique furniture
In the third instalment of this new technical series, Liberon, the woodcare expert, tackles the issue of how to differentiate one wax from another

35 Boxercise
In part 3 of his woodworking foundations series, Michael Huntley recalls a box project previously made, and recreates the carcass joints for us here

56 Time: the cruellest cut
While stopping the ageing process isn't a possibility, as Phil Davy explains, you can help to protect and preserve your wood

REGULARS

3 Welcome
8 News
24 D&M editorial
32 Archive
62 Letters & readers' tips
64 Subscriptions
79 Around the House
92 Next month
97 Marketplace

FEATURES

32 Rearranging the deckchairs
A fly-tipped cupboard and the November 1954 issue of *The Woodworker* stir Robin Gates to reorganise and reinforce his shed

33 The Alan Peters Online Furniture Award 2024 – 'Excellence without elitism'
Continuing to champion UK furniture design and making talent while celebrating the life and work of the late Alan Peters OBE, the 2024 award returns as a biennial competition and is set to adopt an online format as before

66 The building of a Nordfjord faering
John Greeves talks to Charles Lyster about the building of a Nordfjord faering; a boat with historical pedigree dating back to the Viking era

72 Choix de vivre
Daniel Salvucci swapped Paris for the provinces and a life more propice in the Dordogne, as Dave Roberts discovers

93 Book review
Featuring 80 projects for every skill level, the projects featured in this book are taken from a classic era of contemporary design, as Peter Scaife discovers

98 Take 5
Featuring box-making, production turning in its various guises, along with a sculptural piece that fuses woodcarving and cast bronze

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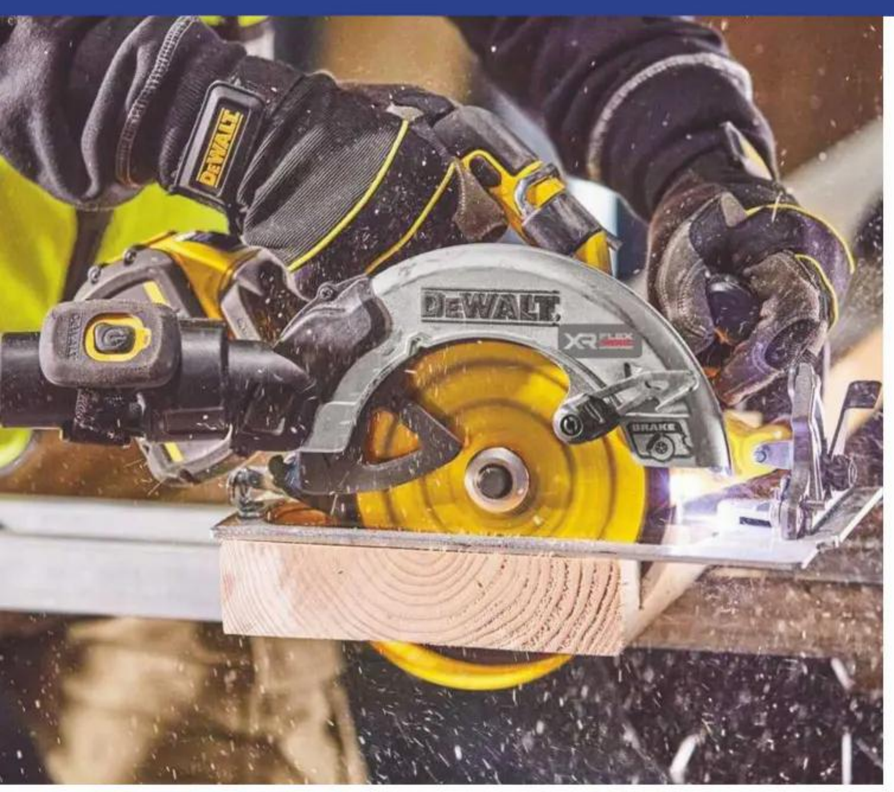

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NEWS

FESTOOL launches new OF 1010 R router

Robust yet precise, column clamping on both sides of the new OF 1010 R router from Festool makes it solid and therefore incredibly precise in application. Thanks to the adjustable zero point, the routing depth can be precisely set to within 1/10mm at any point. The new parallel side fence – made from die-cast aluminium – is sturdy in use and, thanks to the integrated fine adjustment, can be easily tweaked without any additional tools. The guidance jaws provide a seamless stop area that's also easy to adjust. This ensures perfect routing results and time-consuming reworking therefore becomes a thing of the past. An ergonomic handle allows the OF 1010 R to rest particularly snugly in the hand, while making guiding the machine both safe and convenient.

The new OF 1010 R continues Festool's previous routing success

Perfect results thanks to the LED light ring

A particular strength of the new OF 1010 R router is the clear, visible work area. This, coupled with a new LED light ring, ensures absolutely precise results. This is fitted directly into the router's baseplate and therefore illuminates the work area without creating any shadows. The LED can be variably adjusted in two brightness levels and offers up to six hours of illumination. The battery unit is removable and can be easily recharged via the USB-C interface.

The LED light ring provides shadow-free lighting from all sides in two brightness levels. It's integrated into the base panel and provides direct illumination onto the workpiece

Virtually unlimited applications

Owing to the wide variety of clever system accessories – such as routers, routing templates, guide rails and the VS 600 jointing system – possible applications for the OF 1010 R are virtually unlimited. The OF 1010 accessories Systainer offers excellent basic equipment, and is supplied with items included in the Set versions or available separately. It also contains many practical aids, such as guide rail adaptors, base runners, copying rings, and much more.

One Systainer; countless possibilities

The Set version of the OF 1010 R includes the accessories Systainer. Among others, this contains a guide rail adaptor, copying rings, base runners, and many practical aids for a variety of applications. All accessories are neatly stowed away and always ready to hand, in one practical Systainer³. With this design, Festool also considered router storage and in addition to many extras, the Systainer³ offers further slots for other routers.

The new OF 1010 R router is available from February 2024 via select specialist retailers; see **www.festool.co.uk** for more information.

The OF 1010 R router allows users to work with utmost precision

Thanks to a wide variety of system accessories, the OF 1010 R's application possibilities are virtually limitless

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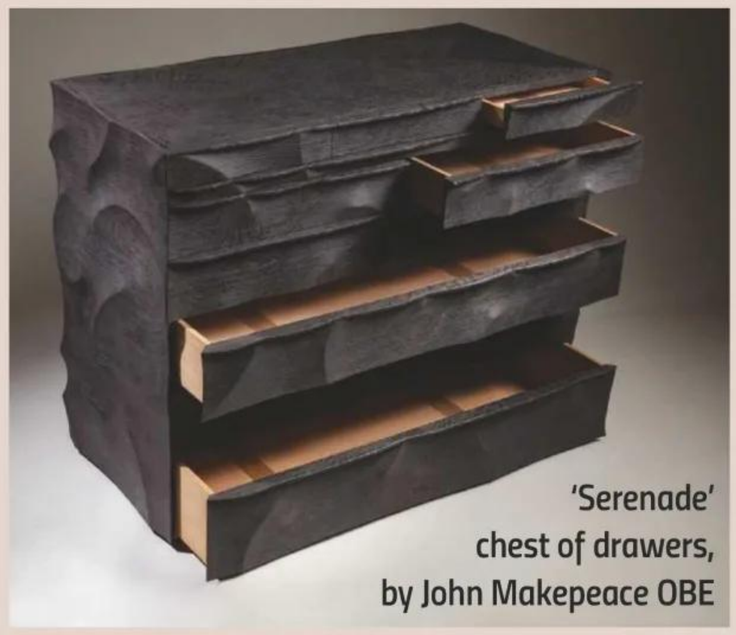

'Serenade' chest of drawers, by John Makepeace OBE

Inspired by the ancient hollowed-out tree trunks that were used to carry the possessions of those on the move, this winning chest of drawers accommodates the personal items of a less nomadic lifestyle. Beautifully executed, the piece has been made from a single English oak tree, lovingly nurtured by generations of foresters since its planting in 1740, up to its felling in 1980.

With precise detailing, the grain runs continuously around the form, matching at each junction and allowing the drawers and carcass to move in harmony with changes in humidity. Lined in scented cedar of Lebanon, the scorched oak drawers have central runners to minimise friction during use.

Having started his workshop in 1961, John Makepeace OBE has more than 65 years' experience as a creator in wood. Evolving from modest local commissions, he's gone on to become one of the UK's most renowned furniture designer-makers.

This collector's piece is represented by Sarah Myerscough Gallery in London. Corinne Julius, lead furniture and product design judge, said: "This intelligently designed object shows a passion for material and a deep knowledge of how to use it. Sculptural, flowing and beautifully functional, it has a timeless appeal, able to complement both a historical and contemporary context."

The Wood Awards furniture and product panel is led by design critic, curator and journalist, Corinne Julius. The panel includes Oliver Stratford, editor of *Disegno* magazine; sculptor in wood, Eleanor Lakelin; Sebastian Cox RDI; and Yael Mer, founder of Raw Edges – a London-based design and research practice.

Gold Winner – New Temple Complex

Other winning entries included The 'Exchange Table and Chairs', from Mentsen, together with The Exchange Erith, both of which were awarded in the Production Category. Similarly, 'Rocaille Morphosis', by Joanne Grogan of City & Guilds of London Art School, won the student prize.

Production Made Furniture & Product winner – 'The Exchange Tables and Chairs'

Student Designer winner – 'Rocaille Morphosis'

During the 2023 Wood Awards, this year's best new timber building and Gold Winner – New Temple Complex, designed by James Gorst Architects – was also announced.

For further information on the Wood Awards, visit **www.woodawards.com**.

MAKITA adds DCX200 & DCX201 heated base layer shirts to its job site apparel range

In addition to powering the expanding line-up of cordless tools and accessories, Makita has introduced two new heated base layers to its job site apparel range. Powered with either Makita's 18V LXT or the 12Vmax CXT battery, professionals can stay warm when working in cold, harsh job site conditions with the new DCX200 and DCX201 heated base layer shirts.

With four dedicated heat zones – front waist, both forearms and back – for optimum heat distribution and three heat settings for adjusting to changing weather conditions, these new garments can provide continuous heat for up to 33 hours – when used on the low setting with the BL1860B 6Ah LXT battery, which is sold separately.

Both base layers – made from elasticated fabric to allow unrestricted movement – are machine washable and have a simple switch on/off button that's easily accessible at the front. The key difference between the two products is the style – the DCX200 is a simple pullover style shirt with a round neck, while the slip on DCX201 features a half zip with stand-up collar.

The new long-sleeved base layers can be powered by Makita's 18V LXT or 12Vmax CXT batteries, which can be placed in a battery holder attached to the waist belt. The unisex DCX200 and DCX201 heated base layer shirts are available in a range of sizes, from XS to 3XL, and join a growing line-up of heated jackets and vests from Makita, which are ideal for the colder months. To find out more, see **www.makitauk.com**.

HiKOKI's game-changing 36V M3612DA cordless plunge router

HiKOKI Power Tools has scored another 'world first' with the 36V M3612DA cordless router – a powerhouse of cutting speed and endurance, tailored for those professionals demanding excellence.

The award-winning M3612DA is robust, lightweight and built to last. The strong 36V brushless motor offers power in addition to the finesse of variable speed control, which seamlessly adapts to different materials. It routs up to 46ft per minute and accepts 6, 8 and 12mm collets for the use of all common routing bits, as well as a plunge depth of 50mm. The ergonomic handle guarantees precision, while the two-step lever design allows temporary locking for depth adjustment. Safety is paramount, with a motor brake adding an extra layer of protection. With its powerful and highly efficient brushless motor technology and variable speed control, this router is perfect for a wide range of applications. Supplied with a host of accessories and equipped with a bright LED light, the M3612DA is covered by HiKOKI's three-year Heavy Duty Warranty – terms and conditions apply. For further details, visit **www.hikoki-powertools.co.uk**.

Work effortlessly, even overhead.
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The ExoActive exoskeleton now makes light work of strenuous overhead tasks. It gives you power when your arms get tired and takes the load off your neck. For you, less physical exertion means greater efficiency, greater focus on the quality of your work and greater enjoyment of your work. You can choose between three working areas depending on the application and regulate the level of support in five different settings with maximum freedom of movement.
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SCAN ME
Discover our new products

FELDER UK LTD & FELDER GROUP SCOTLAND open dedicated new machinery showroom

Earlier this year, Felder UK Ltd took the bold move to invest and expand by opening a dedicated new machinery showroom in Scotland. Since acquiring the premises back in Spring, Matthew Applegarth (Chief Executive, Felder Group UK Ltd); Fraser Young (Area Account Manager, Felder Group Scotland); and the Felder UK Service Team worked tirelessly in setting up a 6,000sq.ft facility, which showcases the Felder Group KG's extensive range of high quality and innovative machinery, manufactured in Austria.

Felder Group Scotland's new 6,000sq.ft facility showcases an extensive range of high quality, innovative machinery from Felder Group KG

20 machines on display

The new Livingston-based showroom, situated in the Central Belt of Scotland, is perfectly situated for all and boasts machinery from the company's various brands – Hammer, Felder, FORMAT4 and Mayer. There's something to suit every customer – from woodworking enthusiasts to those running a thriving manufacturing facility – including combination machines, panel saws, spindle moulders and planers, edgebanders, beam saws and CNCs, plus much more. With the ability to demonstrate and present over 20 machines on display, visitors can rest assured that Fraser and the team will find the correct solution to suit individual needs.

Speaking on opening the new showroom in Scotland, Fraser says: "I feel very privileged to have been involved in this new venture. Working in the industry for the last 15 years, I've often voiced my frustrations in feeling that Scotland was all too often overlooked by industry suppliers. It's fantastic, albeit humbling, that Felder Group – and Matthew Applegarth in particular – believed in my vision and have been able to successfully bring this to fruition.

The new Livingston-based showroom boasts machinery from the Hammer, Felder, FORMAT4 and Mayer brands

"I want my customers to see the showroom as a place they can easily visit, where they can view, touch and discuss the machines without needing to travel to the ends of the earth."

The Scotland team continues to grow, as Fraser explains: "In opening this new facility, we'll be dealing with more enquiries and sales, so therefore recently employed Eoin McGrath, who'll be carrying out an Internal Sales role, while I'll flit between on-the-road visits as well as carrying out machine demonstrations and presentations in the showroom."

With the latest innovations on display, Fraser and the team are able to deliver demonstrations on a wide range of equipment, including the FORMAT4 profit H80 Nesting CNC machining centre; GlueBox tempora F600 edgebander; kappa classic beam saw; and the revolutionary kappa 550 E-Motion PCS® (Preventative Contact System) panel saw, which features the world's fastest non-contact triggering safety device.

The Felder Service Team

With support from the Felder UK Ltd Head Office in Milton Keynes, Felder Group Scotland will continue to ensure that customers investing in the company's machinery benefit from receiving support from the ever-growing UK Service Team.

The dedicated Service Department consists of over 20 employees – both office-based and field engineers – situated at strategic points throughout the UK, including Scotland. With this in mind, customers can rest assured that they'll receive full support and after-sales service for the duration of a machine's life.

Open to all

The Scotland showroom is open from Monday to Friday (9am-5pm) and all are welcome. Book an appointment to see specific demonstrations tailored to individual needs or simply pop in – Fraser and the team guarantee you a warm welcome, a hot brew, and a tour of the new premises, which can be found at the following address: **Unit 4 Lindsay Square, Livingston, Scotland EH54 8RL**. For further information, call **01506 342 250**, email **f.young@felder-group.com** and **e.mcgrath@felder-group.com**, or visit the website: **www.felder-group.com/gb-en**.

New from **BESSEY: STE90** telescopic drywall support

BESSEY is adding another version to its STE series of overhead telescopic drywall supports, which to date includes three sizes and is suitable for supporting distances between 1,450 and 3,700mm. With its adjusting range of 575-910 mm, the new STE90 offers support wherever the other three versions are too long. All four sizes impress with their practical one-handed operation and a load limit of up to 350kg with the telescopic rod fully retracted. In a competitive comparison, this makes them the most powerful. With the telescopic rod fully extended, the short STE90's load capacity is still 350kg and 65kg for the longest STE370. The extremely sturdy steel construction makes this possible and so the telescopic drywall supports – except for the STE90 – are also GS-certified. In addition, BESSEY offers a wide range of accessories that provide further safety and further application options; for more information on the STE product range, see **www.bessey.de**.

CRAFT FESTIVAL celebrates 20 years with 100 Makers at Cheltenham

Colourful and creative, Craft Festival Cheltenham returns to The Town Hall from 8–10 March 2024 to celebrate its 20th year of business. Sarah James has led Craft Festival since its inception in 2003. She was awarded an MBE for services to craft in King Charles' Birthday Honours List 2023.

100 of the finest designer-maker businesses from across the UK will gather in the heart of Cheltenham this March with live craft demonstrations, a choice of craft workshops for adults to take part in, plus an action-packed programme of free children's craft activities.

Meet the makers

Independently selected for quality and originality by a panel of experts, Craft Festival ensures that only the very best makers gain one of the 100 coveted places. Local Cotswold-based craft professionals chosen to take part include Sarah Brown – a glass artist from Cheltenham; award-winning Jane Moore – a jeweller from Leamington Spa; and Gilly Whittington – a ceramicist from Oxford.

New StartUp feature to showcase craft entrepreneurship

For the first time, Craft Festival Cheltenham will feature StartUP, which showcases emerging entrepreneurs. This includes Jenny Harvey Ceramics from Purton near Swindon; makers of fine furniture, Fielden Atelier, from North Devon; and Birgit Pohl Ceramics from London.

Active crafts & making for everyone

An important part of Craft Festival Cheltenham is participation. A rich programme of workshops for adults will take place hosted by accomplished makers. The agenda will be published shortly, and typically sells out overnight. Full details can be found online.

"We're delighted to bring back Craft Festival Cheltenham for its sixth year," said Sarah James MBE, Craft Festival Director. "We love to see so many returning customers, and welcome new faces to our vibrant, creative and unique event. Celebrating the best in British contemporary craft, and creating a platform for makers to sell their work direct to the public, is what Craft Festival is all about," she added.

'Isaac' cabinet, by Fielden Atelier fine furniture's Richard Crossley, who was shortlisted for the prestigious 2023 Young Furniture Makers Prize

Tickets & further details

The event takes place from Friday 8 to Sunday 10 March 2024 at Cheltenham Town Hall, Imperial Square, Cheltenham. Tickets can be purchased online via **www.craftfestival.co.uk/Cheltenham**. Adult tickets are priced from £7; children under 18 can enter free of charge when accompanied by an adult ticket holder.

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- 80mm Plunge Depth
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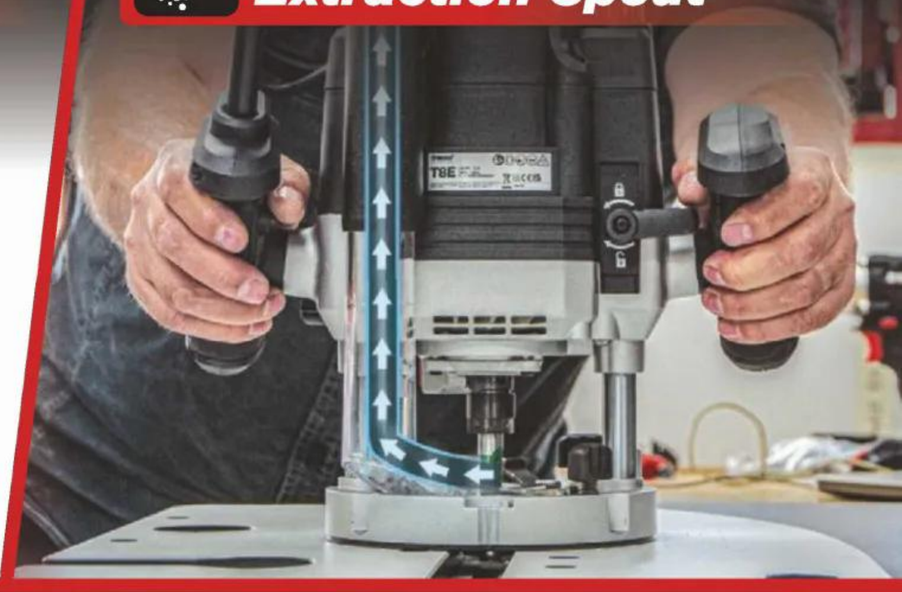
(Correctly connects to the NVR device on the router table)

- ± 10,000 ∓ 26,000 rpm — 11 Level Variable Speed Control
- 75mm — Extra Wide 75mm Base Aperture
- Vertical Extraction Spout



www.trend-uk.com

TIME SAVING SOLUTIONS FOR THE TRADE

WIN!

MS/T/SET3/A – PROTRANSIT THREE-PIECE STORAGE SET OR 1 OF 2 14 LITRE MS/P/TB1 – PRO MODULAR STORAGE TOOLBOX 500S

In conjunction with **Trend Tool Technology**, we're giving three lucky readers the chance to win various products from its new **ProTransit Storage system**, designed for tradespeople

The Pro Transit System includes a range of IP54-rated cart, box and organiser options, which ensures optimum flexibility

Created with the utmost attention to detail, the ProTransit Storage system from Trend Tool Technology offers a range of IP54-rated cart, box and organiser options to provide tradespeople with unparalleled flexibility on the jobsite.

ProTransit Storage is the go-to solution for tradespeople looking to:

- Securely store valuable tools and various items of equipment overnight;
- Safely transport and organise tools on jobsites for efficient working.

MS/T/SET3/A – ProTransit three-piece Storage Set

The flagship product in Trend's ProTransit Storage range, this three-piece wheeled set comprises of a cart, box and tool case.

Each component shares the following features:

- **Padlock compatibility** – for enhanced on-site and van security;
- **Heavy-duty polypropylene construction** – ensures durability and longevity;
- **Tough polyamide latches** – delivers reliable, long-lasting performance.

MS/T/CART – Cart

- **IP54 certification** – guards against dust ingress and splashing water for on-site use in various weather conditions;
- **Telescopic aluminium handle** – features a large D-grip handle for use with gloved hands;
- **Reinforced rubberised 7in wheels** – provides excellent manoeuvrability across various terrains and jobsites;
- **Fold-flat carry handle** – maximises workspace by leaving the top surface clear for use as a work area;
- **Removable tool tray** – keeps contents organised and easily accessible.

MS/T/BOX – Box

- **IP54 certification** – protects against dust and water for on-site use in a number of weather conditions;
- **Fold-flat carry handle** – provides an additional work surface and area, which is especially useful when space is at a premium;
- **Removable tool tray** – facilitates easy organisation and accessibility of contents.

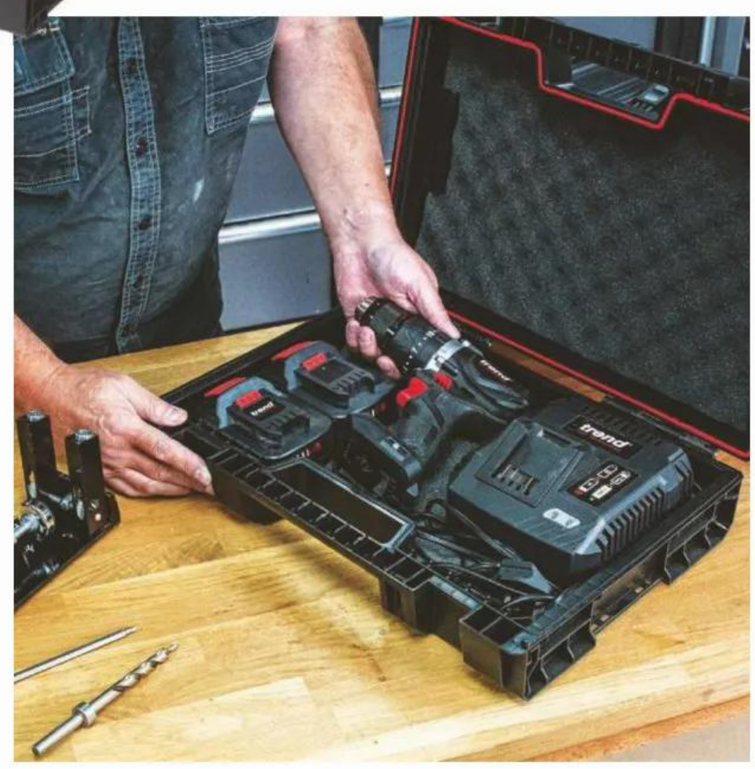
MS/T/CASE – Tool Case

- **Protective foam** – safeguards fragile contents during transportation.

Trend's Product Director, Andrew Trainer, says: "With ProTransit Storage, we're able to redefine convenience and security for tradespeople. The compact and resilient design, coupled with innovative features, ensures professionals can confidently transport and organise their tools in any working environment."

MS/P/TB1 – Pro Modular Storage Toolbox 500

- **External dimensions** – 450 × 260 × 240mm;
- **Compact and portable toolbox** – featuring adaptable storage options;
- **Full length fold flat hinged handle** – for easy transportation and carrying from place to place;
- Water- and dust-resistant;
- **Lift out internal tote tray** – for smaller, most used items;
- **Clear polycarbonate lid** – for fast identification and access to smaller tools, fixings and accessories, along with extra storage provided by removable dividers;
- Ideal for storing fishing equipment, electronics, hobbies/crafts and more;
- Can be used with the MS/P/CART wheeled cart base for moving to and from various jobsites.



The new ProTransit Storage System from Trend keeps tools and equipment organised for efficient working

To find out more about ProTransit Storage and other Trend products, visit **trend-uk.com**.

HOW TO ENTER

To be in with a chance of winning either the **MS/T/SET3/A – ProTransit three-piece Storage Set** or 1 of 2 **MS/P/TB1 – Pro Modular Storage Toolbox 500s**, visit **www.thewoodworkermag.com/category/win** and answer the multiple choice question below:

QUESTION: What's the capacity of the **MS/P/TB1 – Pro Modular Storage Toolbox 500**?

A: 14 litres
B: 25 litres
C: 500 litres

The first winning entry to be chosen will receive the **MS/T/SET3/A – ProTransit three-piece Storage Set** and the following two entries will each receive a **MS/P/TB1 – Pro Modular Storage Toolbox 500**. The closing date for the competition **16 February 2024**. Only one entry per person; multiple entries will be discarded. Employees of David Hall Publishing Ltd and Trend Tool Technology are not eligible to enter this competition

TREND T8EK ½IN PLUNGE ROUTER

Trend's new **T8 router** is aimed at the trade user but has a mid-range budget price tag. **Jonathan Salisbury** endeavours to find out if performance matches expectations

About 18 months ago, I reviewed the T12 and T14 routers from Trend. The latter – a professional machine that's still available to buy – is large, powerful and designed for both hand-held and table-mounted use. When I first saw the T8, the distinctive plunge-depth adjuster was so reminiscent to that of the T14 that I was convinced this model must be its successor.

Details

The T8's specifications are very similar to other Trend routers. The 2,200W motor has an 11-stage dial, which controls the motor's speed between 10,000 and 26,000rpm, in order to match the cutter, material and type of cut being made. There's a reference guide printed on top of the router and the dial is recessed to help prevent accidental adjustment during use. In use, the 'Constant Speed Control' system monitors spindle rotation and automatically adjusts if resistance, or lack of, is detected. It's claimed that this provides a smoother, more consistent result.

The T8 has the same 75mm aperture found on the bigger Trend router bases, which makes it possible to use the larger diameter moulding cutters. The collet features a double-locking system to help prevent cutters coming loose with the considerable vibrations that inevitably occur during use, and the multi-spline design ensures that the cutter's shank locates centrally, for correct tightening each time.

To improve safety and accuracy, a centring pin is included to ensure that guide bushes can be attached concentrically with the cutter; twin, automatic LEDs illuminate the work area in low-light situations, but the only way to switch them off, if not required, is to disconnect the power supply.

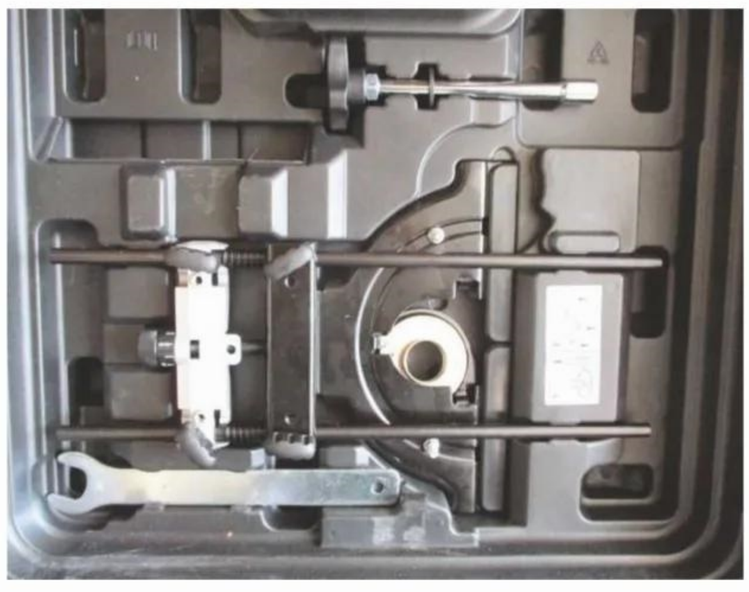
Like its bigger siblings, the T8 has a vertical extraction spout that leads from the low-profile collector. This adaptor takes the extraction hose upwards – not sideways – which prevents it from catching on jigs and materials while manoeuvring the router. At the base, the cyclone dust adaptor is slim enough to provide ample space for spanners, and hands, and provides collet access when changing cutters. It makes most other bolt-on extraction units look like an after-thought, which they probably are. The extraction adaptors aren't factory fitted; this is one of the few things a new owner has to do before the T8 is ready for use.

Neatly packed, almost ready to use

Which way up?

All routers can be plunged by pressing down on the handles; those on the T8 are ergonomically profiled, inclined, with comfortable, soft grip surfaces, which gives the user a positive feeling of control during use. The 80mm maximum plunge depth isn't needed for most applications, but provides plenty of movement for the longer cutters required when creating lock mortises, worktop joints and complex mouldings.

Pre-set depth turrets are a standard feature of all routers, although they don't often have seven steps like the T8. The depth limiter is a simple bar, with stamped measurements, and a thumbscrew. An easy-to-read, fine height



A place for everything

Ergonomic soft grip handle

The power trigger is well placed

Red power button for router table use

adjuster is situated on top; it has a clearly labelled dial and with only 2mm of travel for each rotation, can be used to make precise depth settings. The power trigger is integrated into the right handle, making it much easier to switch the router on and off without letting go; the safety button needs to be used along with the trigger and reduces the likelihood of powering up when adjusting the router ready to make a cut.

The main difference between the T8 and most other routers is the dual-purpose height adjustment screw. There isn't a quick-release lock-nut for the return height; the T8's brass nut isn't an alternative, as the vibrations in use would cause it to move downwards of its own accord if not tightened against the top of the height adjustment bar. It has a square end, which locates in lugs on the side of the case and, when the router is turned upside down, becomes part of the table height adjustment system; the bottom end of the threaded bar passes through the base so that it can be accessed when mounted in a table, so the T8 doesn't need a separate lifting mechanism to adjust it. A gauge around the hole on the WRT router table indicates the distance moved on the adjuster's plastic ring.

Router table compatible

Mounting the T8 is easy; the Trend base configuration provides a standardised fixing pattern of threaded holes so that it can be attached to a range of compatible router tables, jigs and accessories, such as the Trend WRT, for example. The insert plate is best attached before the router goes into the table; it's far too tricky to hold the router in the correct place and mount it from below unless you have assistance. The T8 is wider than the T11 originally used with this table, so careful manoeuvring is required to get it through the hole. An alternative fixing method is to use the router table cam-lock quick-release mounts, which rotate into recesses located in the base. It'd be good if these were provided with the router, but they remain an optional accessory; I used the supplied countersink screws.

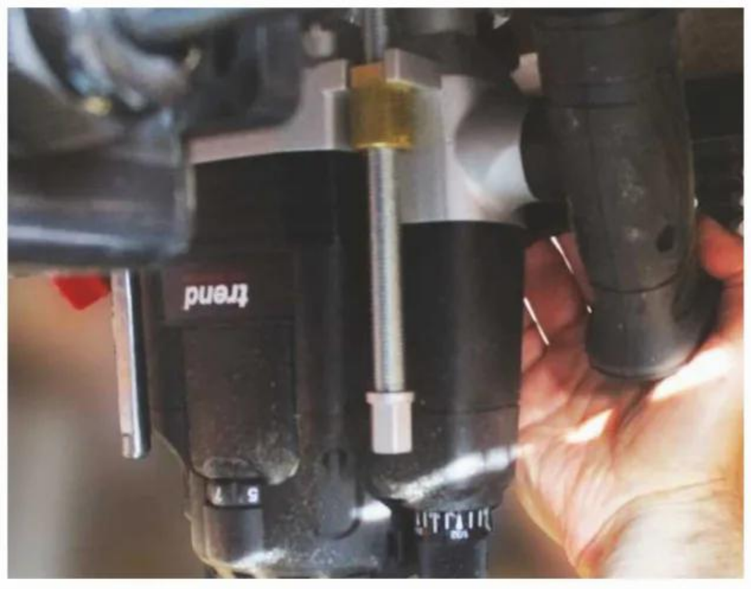
Collet access from above the table is excellent. Even though it remains below the surface, the insert plate hole is large enough for the spanner to be angled into place and used without slipping, although you still have to locate the spindle lock button! If executed from below, the dust adaptor's very low profile ensures there's no obstruction. The plunge depth adjuster lines up with a hole in the plate for height adjuster tool access. Each 360° turn of the adjuster gives a mere 1.5mm of vertical movement, so moving it the full 80mm capacity requires 53 turns. When the router needs to be lowered a long way – for cleaning, cutter changing, preparing it for removal from the table or lifting back up after installation – it could really do with a cranked handle rather a hand wheel.

The T8 doesn't have the T14's excellent on/off paddle switch for table operations; instead, it plugs into a no-volt box – as most routers do. The bright red 'router table safety clip' snaps securely over the power-switch handle to engage a small red button that keeps the router's power status on standby. This safety clip must only be used when table routing; if it's in place when the power cord is plugged in and switched on, and the trigger is squeezed, either deliberately or accidentally, the router will start and it can't be stopped without removing the clip or switching the power off at the wall. Inexperienced users might not realise this, and since the instruction booklet provides clear warnings and guidance on safe use, it ought to be read carefully prior to initial use.

A safety clip locks it in place

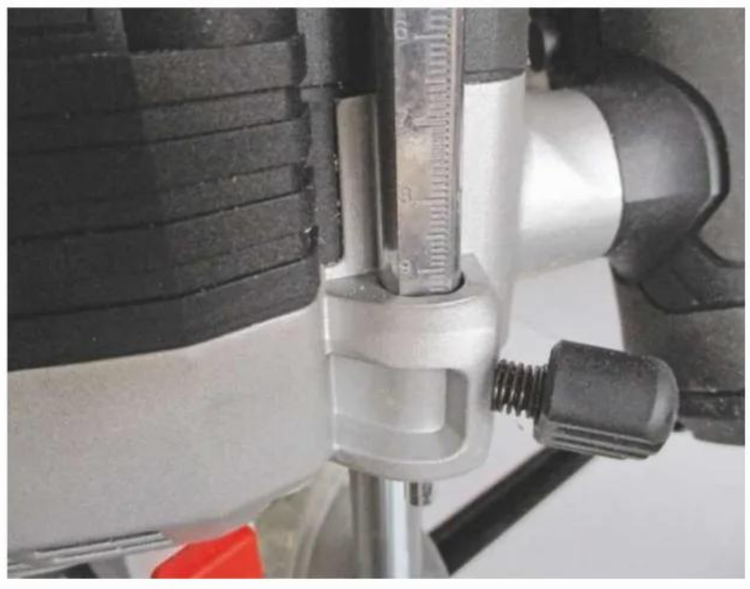
Well balanced plunge

The lock lever is within reach...



... but awkward to access under the table

Brass nut more for lifting than plunge limiting



Simple depth limit rod

Depth adjustments can be made using the socket

Micro depth adjust is good for precise movement

A printed reference guide helps with speed selection

Between fourth and fifth speed

Low profile dust cyclone

Accessories out of the box

Hand-held use

Experienced router users won't find many surprises with the T8's function; everything is predictable. The soft start feature – common to almost all routers nowadays – is excellent. Holding both handles while squeezing the trigger, I only noticed a very small amount of movement. The plunge is very nicely balanced and easily pushed down with a smooth rise, provided that both handles are adequately gripped. The T8's plunge lock is activated by a lever, which is located behind the left handle; it was already in a suitable position, within easy reach of the handles, and could be operated without letting go. It can also be adjusted if required. The baseplate is a shiny black thermoplastic as opposed to the low-friction phenolic used on the T14, and is adequate even if prone to getting scratched in use.

The T8 is reassuringly solid, and as well balanced and stable as its bigger siblings. The 2,200W motor and 80mm plunge depth is sufficient to cope with deep cuts. Performance is impressive, even when routing close to the 50mm recommended maximum. I didn't notice that the constant speed control activated as it was cutting, but perhaps that's the point.

All routers are noisy in use and the T8 is no exception. The micro-adjustable fence is a substantial unit, with parts made from pressed steel that don't look quite as refined as those on other Trend routers. Although bulky, it fixes securely and guides the router in a straight line with a reasonable feeling of smoothness and precision. The 0.1mm increments on the adjustment wheel provide accurate positioning and adjustable facings allow cutters to pass through, increasing the range of edge mouldings that can be made. It can be used on narrow workpieces like doors, but a suitable sub base or jig would prevent the wobble I encountered. A trammel pin is included for setting up curved cuts, but I couldn't find any reference to its use in the supplied instructions.

What about the dust?

There's plenty, of course, but fine dust is removed very effectively via a top-mounted tube and a Trend T32 M-class vacuum; anything that makes its way into the cyclone adaptor disappears, leaving a clear view of the cutter. Heavier shavings tend to remain compacted in the slot for later removal. On edge routing, dust usually goes everywhere, but not with the T8's under-fence dust adaptor, which just clips in place. However, as this is only very briefly referenced in the instruction booklet, I did have to search online to discover the intended use and also where to place it.

Not without its problems

The T8 is a great machine, but there are issues. While the plunge is smooth and precise, the rise in table mode isn't so good. Depth control is next to the right-hand plunge bar and as the screw rotates, this side starts to lift, but not the other. The resulting twist causes resistance to movement, and the wheel becomes harder to turn. This also happened with the T14; a spray of oil and several full plunges started to loosen it up, but, at the time of writing, I'm still having to give the T8 a gentle sideways nudge to keep it going.

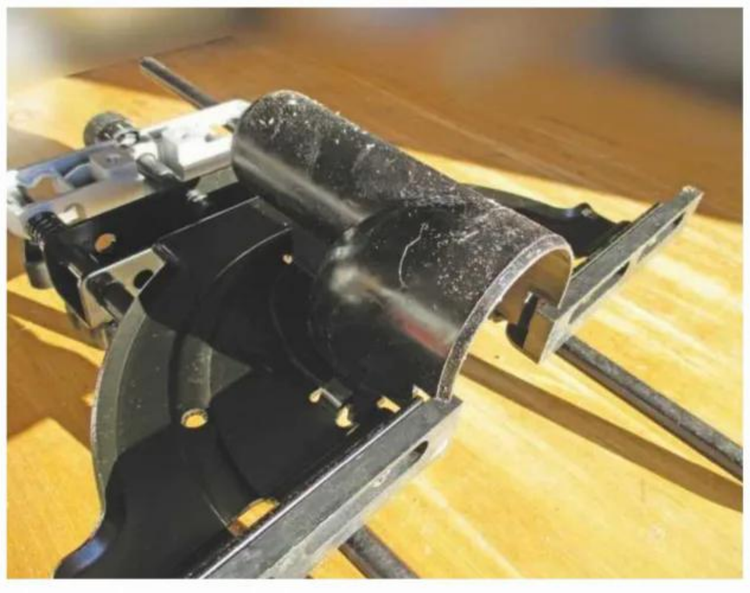
Another inconvenience is having to reach underneath the table in order to set and release the plunge lock lever, which is located on the side furthest from the user. Best practice dictates that the router be locked in place to prevent movement during use, and although

Good collet access, but the spanner could be better

The guide bush centring pin is painted

Micro adjust fence

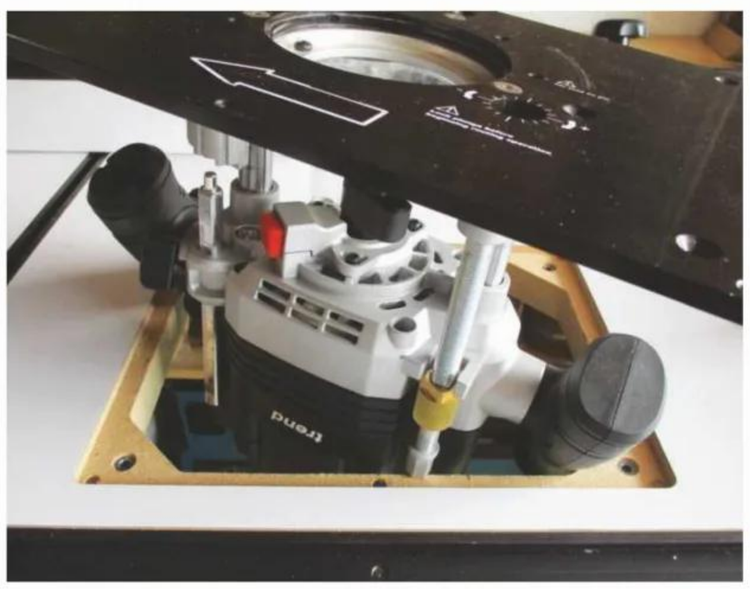
Powerful routing



Under fence dust adaptor in place

Plugged into an extractor

Plate attached



The router needs to be manoeuvred into place

Height adjustment is precise but slow

unlikely, it's not impossible, and even small movements would be undesirable. The router base can only be attached in one position, otherwise the height adjuster will no longer line up with the hole in the plate. As such, it's not possible to rotate it on the table plate in order to make the lever more accessible. Mounting the plate back to front is possible, of course, but that would, in most circumstances, result in the adjustment screw being underneath the fence, thus making it inaccessible.

When I first opened the box I thought, "At last! Organised storage for the router and all its accessories." But I soon realised that in order for the lid to shut with the router placed inside the box, you first have to remove the cyclone and vertical dust extraction adaptors. I certainly don't want to have to do this every time I use the router, just to keep it neatly stored and protected from damp and dust, and it'd be a real nuisance for those transporting the T8 from site to site.

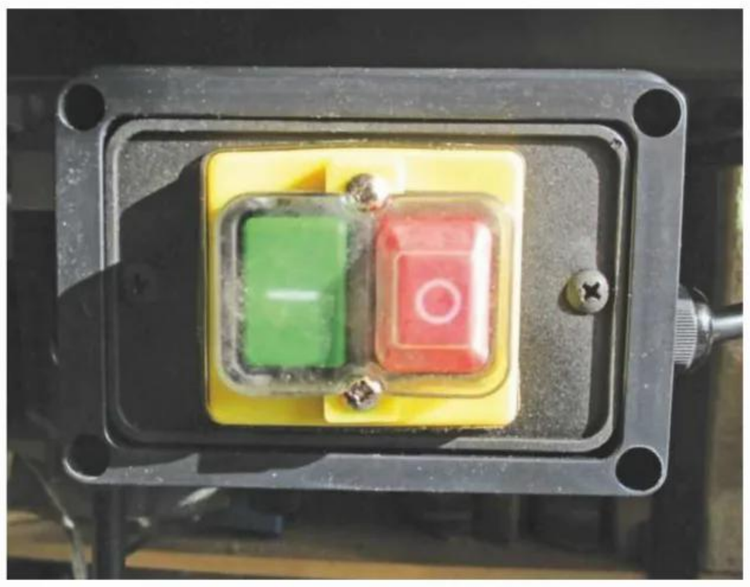
Conclusion

Going back to the question posed at the start of this review, "No, the T8 isn't a replacement for the T14." The latter is a larger machine destined for more constant, professional use; the T8 feels much lighter – by 700g in fact – and is rated as a medium use/trade machine. There are other giveaways; the fence and base aren't as good, the centring pin and guide bush adaptor are painted black rather than being shiny chrome plated; the 22mm collet spanner is pressed steel rather than drop forged; it doesn't have the power take-up, red paddle switch that the T14 uses for table control; and the router baseplate is a cheaper, shiny moulding.

As a router for both hand-held and table use, the T8 is exceptionally good. Taking everything into consideration, I believe this model would be the ideal purchase for those on a moderate budget as well as the trade user who doesn't need a router every day and is keeping costs down; better versions of the accessories can be easily obtained if really necessary.

The basic T8EK package comes in at just under £345, which is £115 cheaper than the T14. As ever, prices vary according to chosen retailer and there are promotional deals that include jigs, tables and other accessories. It even comes with a ¼in collet sleeve – which the T14 does not – so you can also use smaller cutters.

Height adjustment is precise but slow



No volt switch for router table use

THE VERDICT

PROS

- Solid, powerful and easy to use; wide range of accessories; excellent dust extraction system; reasonable price for a good quality router

CONS

- Lift and lower in table mode is laborious; sideways twist on the plunge rods in table mode; it deserves a nicer spanner; when dust extraction is fitted, the box won't shut with the router placed inside

RATING – *PERFORMANCE*: 4.5 OUT OF 5
RATING – *VALUE*: 5 OUT OF 5

SPECIFICATION

Duty rating: Medium/trade
Motor power: 2,200W
AC Voltage: 240V
Plug type: UK 3 pin
Supplied collet size: ½in
Plunge stroke (max): 80mm
No load speed: 10,000-26,000rpm
Supplied guide bush: 30mm
Fence rod length: 360mm
Fence rod centres: 84mm
Fence rod diameter: 8mm
Base aperture diameter: 75mm
Cutter diameter (max): 50mm
Dust spout internal diameter: 35mm
Sound pressure (Lpa): 94.1dB(A)
Acoustic pressure (Lwa): 105.1dB(A)
Hand/arm vibration: <3.8m/s²
Net weight: 5.8kg
Power cable length: 3m

Typical price: £364.99
Web: www.trend-uk.com

34144

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Britain's Tools & Machinery Specialist

Clarke 10" EXTENDABLE TABLE SAW WITH STAND

PRICE CUT £179.00 exc.VAT
£214.80 inc.VAT
WAS £227.98 inc.VAT

- 0 -45° blade tilting for bevel cutting
- Max cut depth of 45° / 90° (50mm/72mm)

CTS17

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

Clarke 4" BELT/ 6" DISC SANDER

BEST SELLER

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

PRICE CUT £119.98 exc.VAT
£143.98 inc.VAT
WAS £149.99 inc.VAT

Clarke DUST EXTRACTOR/CHIP COLLECTORS

CWVE2

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

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

* WAS £263.98 inc.VAT

CDE7B

Model	Motor	Flow Rate	Bag Cap.	exc.VAT	inc.VAT
CWVE2	1100W	183 M3/h	50Ltrs	£99.98	£119.98
CDE35B	750W	450 M3/h	56Ltrs	£189.98	£227.98
CDE7B*	750W	850 M3/h	114Ltrs	£209.00	£250.80

Clarke 8" TABLE SAW

- 500W motor
- 200mm Blade Dia.

NEW

CTS800C
£89.98 exc.VAT
£107.98 inc.VAT

Clarke TOOL CHESTS /CABINETS

FROM ONLY £89.98 exc.VAT
£107.98 inc.VAT

OVER 50 MODELS IN THE RANGE

BALL BEARING ROLLER DRAWERS

* WAS £239.98 inc.VAT

Model		Desc.	exc.VAT	inc.VAT
①	CTC600C	6 Dr chest	£89.98	£107.98
	CTC900C	9 Dr chest	£89.98	£107.98
	CTC500C	5 Dr cabinet	£149.98	£179.98
	CTC800C	8 Dr chest/cab set	£149.98	£179.98
②	CTC700C	7 Dr cabinet	£169.98	£203.98
	CTC1300C*	13 Dr chest/cab	£189.98	£227.98

Clarke GARAGES/WORKSHOPS

PRICE CUT £249.00 exc.VAT
£298.80 inc.VAT
WAS £310.80 inc.VAT

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

Model	size (LxWxH)	exc.VAT	WAS inc.VAT	inc.VAT
CIG81212	3.6x3.6x2.5m	£249.00	£310.80	£298.80
CIG81015	4.5x3x2.4m	£279.00		£334.80
CIG81216	4.9x3.7x2.5m	£329.00		£394.80
CIG81020	6.1x3x2.4m	£349.00		£418.80
CIG81220	6.1x3.7x2.5m	£399.00		£478.80
CIG81224	7.3x3.7x2.5m	£499.00		£598.80
CIG1432	9.7x4.3x3.65m	£1099.00		£1318.80
CIG1640	12x4.9x4.3m	£2599.00	£3478.80	£3118.80

Clarke 1" BELT/ 5" DISC SANDER

CBS1-5B

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

PRICE CUT £89.98 exc.VAT
£107.98 inc.VAT
WAS £112.78 inc.VAT

Clarke 4" BELT/ 8" DISC SANDER

CS48

- Includes two tables
- 550W 230V motor

PRICE CUT £199.98 exc.VAT
£239.98 inc.VAT
WAS £246.00 inc.VAT

Clarke 18V CORDLESS LI-ION STAPLE / NAIL GUN

1x2Ah

SPARE NAILS / STAPLES IN STOCK

powered by Li-Ion

CONSN18LIC

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

ELECTRIC AND CORDLESS MODELS IN STOCK

£129.98 exc.VAT
£155.98 inc.VAT

Clarke CONTRACTOR TABLE SAW WITH SLIDING CARRIAGE

NEW

CCS12B

230 VOLT

PRICE CUT £319.00 exc.VAT
£382.80 inc.VAT
WAS £406.80 inc.VAT

- A sturdy, powerful saw, manufactured from a durable steel body with tough powder coated finish
- Max Depth of Cut 83mm
- BladeDia 315mm

Clarke PLUNGE SAWS

FROM ONLY £69.98 exc.VAT
£83.98 inc.VAT

INC. 2X 700MM GUIDE RAILS

CPS160

Model	Motor	exc.VAT	inc.VAT
CPS85	550W	£69.98	£83.98
CPS160	1200W	£132.99	£159.59

Clarke BELT SANDERS

ABRASIVE SANDING BELTS IN STOCK

Makita

FROM ONLY £45.99 exc.VAT
£55.19 inc.VAT

CBS2

- Ideal for surface removal, sanding and finishing

Model	Motor	M/Min	exc.VAT	inc.VAT
Clarke BS1	900W	380	£45.99	£55.19
Clarke CBS2	1200W	480	£94.99	£113.99
Makita 9911	650W	75-270	£104.99	£125.99

Clarke 6" BELT / 9" DISC SANDER

CS6-9D

- 1100W motor
- Use vertically or horizontally

PRICE CUT £329.00 exc.VAT
£394.80 inc.VAT
WAS £418.80 inc.VAT

DUST PORT

BELT/DISC TABLE ADJUSTS 0-45°

INCLUDES STAND

VAC KING WET & DRY VACUUM CLEANERS

PRICE CUT NOW FROM £59.98 exc.VAT
£71.98 inc.VAT
WAS £75.59 inc.VAT

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

* SS = Stainless Steel

WAS £75.59 inc.VAT

Model	Motor	Dry/Wet Capacity	exc.VAT	inc.VAT
CVAC20P#	1250W	17/13 ltr	£59.98	£71.98
CVAC20PR2	1400W	14/12 ltr	£72.99	£87.59
CVAC30SSR*	1400W	24/22 ltr	£109.98	£131.98

Clarke CONTRACTOR 18V BRUSHLESS COMBI DRILLS

- 2 forward and reverse gears

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

powered by Li-Ion

2x2Ah

CON180LI

4Ah Li-ion

Clarke CIRCULAR SAWS

AVAILABLE IN 230 & 110 VOLT

CON185B

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

*Includes laser guide

NEW

FROM ONLY £54.99 exc.VAT
£65.99 inc.VAT

Model	Motor	Max Cut 90/45 (mm)	exc. VAT	inc.VAT
CCS185C	1200W	65/44	£54.99	£65.99
CON185B*	1600W	63/43	£69.98	£83.98

Clarke PALM SANDERS

CPS125

- Ideal for detail sanding of corners & hard to reach areas

PRICE CUT £21.99 exc.VAT
£26.39 inc.VAT
WAS £27.59 inc.VAT

INC DUST EXTRACTION

Clarke DISC SANDER (305MM)

CDS300B

PRICE CUT £179.98 exc.VAT
£215.98 inc.VAT
WAS £227.98 inc.VAT

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

Clarke DRILL PRESSES

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

FROM ONLY £99.95 exc.VAT
£119.94 inc.VAT

CDP102B

B = Bench mounted
F = Floor standing

Model	Motor (W) Speeds	exc.VAT	WAS inc.VAT	NOW inc.VAT
CDP5EB	350 / 5	£99.95		£119.94
CDP102B	350 / 5	£115.95		£139.14
CDP152B	450 / 12	£209.00		£250.80
CDP202B	450 / 16	£269.00		£322.80
CDP352F	550 / 16	£339.00		£406.80
CDP452B	550 / 16	£299.00	£406.80	£358.80
CDP502F	1100 / 12	£699.00	£934.80	£838.80

Clarke SHEET SANDERS

CON320

- Ergonomic design for optimum comfort

VARIABLE SPEED

FROM ONLY £27.99 exc.VAT
£33.59 inc.VAT

Model	Sheet Size	Motor	exc.VAT	inc.VAT
COS210	190x90mm	200W	£27.99	£33.59
CON320	230x115mm	320W	£39.98	£47.98

Clarke 3-IN-1 MULTI SANDER

CMS200

£47.99 exc.VAT
£57.59 inc.VAT

Clarke DETAIL SANDERS

£27.99 exc.VAT
£33.59 inc.VAT

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

CDS-1V

280W

ALL MODELS INC. SANDING SHEETS

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

£139.98 exc.VAT
£167.98 inc.VAT

CWS200B

Clarke OSCILLATING BOBBIN SANDER

- Dust collection port
- Inc. 6 sanding sleeves/bobbins

PRICE CUT £149.98 exc.VAT
£179.98 inc.VAT
WAS £190.80 inc.VAT

COBS1

Clarke POWER PLANERS

PRICE CUT NOW FROM £34.99 exc.VAT
£41.99 inc.VAT
WAS £44.39 inc.VAT

* WAS £44.39 inc.VAT

CON950

Model	Width of Cut	Motor	exc. VAT	inc.VAT
CEP450*	60mm	450W	£34.99	£41.99
CEP720B	82mm	720W	£44.99	£53.99
CON950	110mm	950W	£74.99	£89.99

Clarke RANDOM ORBITAL SANDER

- Adjustable front handle improves control
- 7000-14000rpm

CROS3

£39.98 exc.VAT
£47.98 inc.VAT

INC DUST BAG AND SELECTION OF 125MM DIAMETER SANDING DISCS

Clarke OSCILLATING BELT & BOBBIN SANDER

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

PRICE CUT £209.98 exc.VAT
£251.98 inc.VAT
WAS £262.80 inc.VAT

COEBS1

Clarke BOLTLESS SHELVING/BENCHES

- Simple fast assembly in minutes using only a hammer

FROM ONLY £42.99 exc.VAT
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150 KG PER SHELF (evenly distributed) Strong 9mm fibreboard shelves

350 KG PER SHELF (evenly distributed) Strong 12 mm fibreboard shelves

CHOICE OF 5 COLOURS
RED, BLUE, GREY, SILVER & GALVANISED STEEL

Model	Dims WxDxH(mm)	exc. VAT	inc. VAT
150kg	800x300x1500	£42.99	£51.59
350kg	900x400x1800	£59.98	£71.98

Clarke PLANERS & THICKNESSERS

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

* WAS £359.98 inc.VAT

Model	Planing Width	Max Thick Capacity	exc. VAT	inc.VAT
CPT600	6" (152mm)	120mm	£249.98	£299.98
CPT800*	8" (204mm)	120mm	£299.00	£358.80
CPT1000	10" (254mm)	120mm	£399.00	£478.80

FROM ONLY £249.98 exc.VAT
£299.98 inc.VAT

CPT800

PAY Monthly

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- Any mix of products over £300
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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

BEST SELLER

PRICE CUT £159.98 exc.VAT £191.98 inc.VAT WAS £203.98 inc.VAT

CWL1000B

Clarke 40" WOODTURNING LATHE

Clarke 40" WOODTURNING LATHE WITH COPY FOLLOWER

Ideal for DIY, furniture or joinery workshops where repeat quantities are required
• Large 980mm distance between centres speeds 600-2200rpm • Inc. copy follower assembly, tool rest, drive centre tail stock assembly, face plate, eye shield & stand

PRICE CUT £439.00 exc.VAT £526.80 inc.VAT WAS £562.80 inc.VAT

CWL1000CF

Clarke BENCH BANDSAWS

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

CBS205

PRICE CUT £124.99 exc.VAT £149.99 inc.VAT WAS £155.98 inc.VAT

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

£239.98 exc.VAT £287.98 inc.VAT

REMOVABLE DUST TRAY

CBS225

Clarke PROFESSIONAL BANDSAWS

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

FROM ONLY £249.98 exc.VAT £299.98 inc.VAT

MODELS ALSO FEATURE:

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

CBS300

Model	Throat Depth	Max Cut 90°	Max Cut 45°	exc.VAT	inc.VAT
CBS250C	245mm/10"	115mm	65mm	£249.98	£299.98
CBS300	305mm/12"	165mm	115mm	£579.00	£694.80
CBS350	340mm/14"	225mm	160mm	£699.00	£838.80

TURBO AIR COMPRESSORS

airmaster

• Superb range ideal for hobby & semi-professional use

FROM ONLY £119.98 exc.VAT £143.98 inc.VAT

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	£179.98	£215.98
Tiger 16/550	3HP	14.5	50ltr	£249.00	£298.80
Tiger 16/1050	3HP	14.5	100ltr	£309.00	£370.80

Clarke 13" MINI WOOD LATHE

£189.00 exc.VAT £226.80 inc.VAT

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

CWL325V

Clarke 3/8" MORTICING MACHINE

- Ideal for the serious DIY woodworker, craftsman & woodworking enthusiast.
- Max. chuck capacity: 13mm
- Max. mortice chisel stroke: 76mm

£229.98 exc.VAT £275.98 inc.VAT

NEW

230 VOLT

CBM1C

Clarke CONTRACTOR ROUTERS

PRICE CUT NOW FROM £47.99 exc.VAT £57.59 inc.VAT WAS £59.98 inc.VAT

- Powerful heavy duty machines ideal for trade and DIY use

CR4

Model	Motor (W)	Plunge (mm)	exc. VAT	WAS inc.VAT	NOW inc.VAT
CR1200	1200	0-55	£47.99	£59.98	£57.59
CR4	2000	0-66	£94.99	£117.59	£113.99

Clarke GRINDERS & STANDS

- Stands come complete with bolt mountings and feet anchor holes

6" & 8" AVAILABLE WITH LIGHT

PRICE CUT £64.99 exc.VAT £77.99 inc.VAT WAS £80.39 inc.VAT

STANDS FROM ONLY £75.59 INC.VAT

* WAS £80.39 inc.VAT
# WAS £119.98 inc.VAT

Model	Duty	Wheel Dia.	exc.VAT	inc.VAT
CBG6RZ*	PRO	150mm	£64.99	£77.99
CBG6250LW	HD	150mm	£69.98	£83.98
CBG6250L	HD	150mm	£72.99	£87.59
CBG6SB	PRO	150mm	£94.99	£113.99
CBG8370LW#	HD	200mm	£96.99	£116.39

Clarke WOODWORKING VICES

Record

FROM ONLY £16.99 exc.VAT £20.39 inc.VAT

WV7

Model	Mounting	Jaw (Width/Opening Depth) mm	exc. VAT	inc. VAT
Clarke CHT152	Bolted	150/152/61	£16.99	£20.39
Record TV75B	Clamped	75/50/32	£25.99	£31.19
Clarke WV7	Bolted	180/205/78	£39.98	£47.98

Clarke JIGSAWS

Clarke CONTRACTOR

BEST SELLER

CON750

FROM ONLY £19.98 exc.VAT £23.98 inc.VAT

Model	Power (W)	Depth of Cut (Wood/Steel)	exc. VAT	inc. VAT
CJS400	400W	55/ - mm	£19.98	£23.98
CON750	750W	80/10mm	£31.99	£38.39
Bosch PST700E	500W	70/4mm	£56.99	£68.39

Clarke SCROLL SAWS

BEST SELLER

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

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

CSS400C

* WAS £155.98 inc.VAT # WAS £189.59 inc.VAT

Model	Motor	Speed RPM	exc.VAT	inc.VAT
CSS400D	120W	400-1600	£99.98	£119.98
CSS16VB*	90W	550-1600	£124.99	£149.99
CSS400C#	90W	550-1600	£154.99	£185.99

Clarke ELECTRIC POWER FILE

- Variable belt speed
- Tilting head

CPF13

*Black & Decker

FROM ONLY £54.99 exc.VAT £65.99 inc.VAT

WAS £76.74 inc.VAT

Model	Motor	Belt Size(mm)	exc.VAT	inc.VAT
CPF13	400W/230V	13x457	£54.99	£65.99
KA900E*#	350W/230V	13x455	£59.98	£71.98

Clarke MULTI FUNCTION TOOL WITH ACCESSORY KIT

£39.98 exc.VAT £47.98 inc.VAT

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

CMFT250

Clarke 10" SLIDING MITRE SAW

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

CMS10S2B

PRICE CUT NOW FROM £79.95 exc.VAT £95.94 inc.VAT WAS £107.98 inc.VAT

LASER GUIDE

* WAS £107.98 inc.VAT
# WAS £209.99 inc.VAT

Model	Blade Dia/Bore (mm)	Max Cut Depth/ Cross	exc. VAT	inc.VAT
CMS210B*	210	60/120	£79.95	£95.94
CMS10S2B#	255/3	90/340	£169.00	£202.80

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VERITAS BOX-MAKER'S PLOUGH PLANE

There's something special about the experience of traditional woodwork; **Classic Hand Tools** sent **Jonathan Salisbury** this specialist plough plane from **Veritas** to try out

The renewal of interest in 'traditional' hand tools, that began several years ago, encouraged two things: firstly a collectors' market, along with silly prices for some of the rarer models; and secondly, companies starting to produce new, improved versions of the originals.

This Veritas plough plane is based on the Record 043 – and 'based on' is the appropriate term here, as I've used the prototype and this one is actually better. It's very compact, described as the ideal tool for cutting grooves in boxes and small drawers; the cast-iron body is only 140mm long and, at 650g, it feels light in use but heavy enough to stay in place.

Improved iron clamp system

Dimensions

The blade bed is set to 45°, which will suit the vast majority of work likely to be undertaken. Far more important than the angle, however, is the cutting edge's sharpness. Although the supplied ¼in (6.3mm) wide tool steel iron can be used straight away, it was better after a little honing, making it sharp enough to cut clean, thin shavings. A range of additional plain and profiled blades is available.

The 5in (125mm) fence fitted to a cast-iron frame is mounted on double guide rods that keep the cutter parallel to the edge being rebated; it can be adjusted for cutting up to 2½in from the edge, and a recess makes it possible to cut rabbets narrower than the blade width. The face is made from torrefied – kiln-dried at a high temperature – maple and held in place with two screws, making it replaceable.

Fence adjustment is a compromise

Low profile screws don't get in the user's way

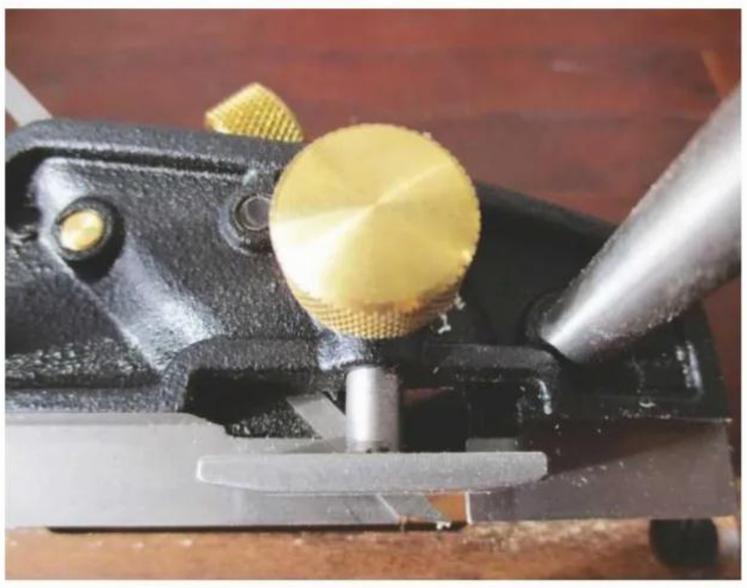
Adjustments

The clamp and screw that hold the iron in place are both made from brass. Since the iron is completely free to move when these are released, setting a precise depth can be a delicate operation. The trick is to support the frame's bottom edge on pieces of thin card and drop the iron down onto the surface, but a threaded micro-adjuster at the top would be better... The depth stop shoe also has a knurled brass knob to lock it in position, and can be set for cuts up to ⅜in (9mm) deep; the polished surface and relieved edges of the shoe help prevent damage to the workpiece. The remaining screws are round-head hex, and an Allen key is provided. Making adjustments is a bit more laborious than if there had been thumbscrews – especially when the key is buried under shavings! – but these were excluded as there just isn't enough space. On the other hand, the screw heads are low-profile, so don't catch on the fingers.

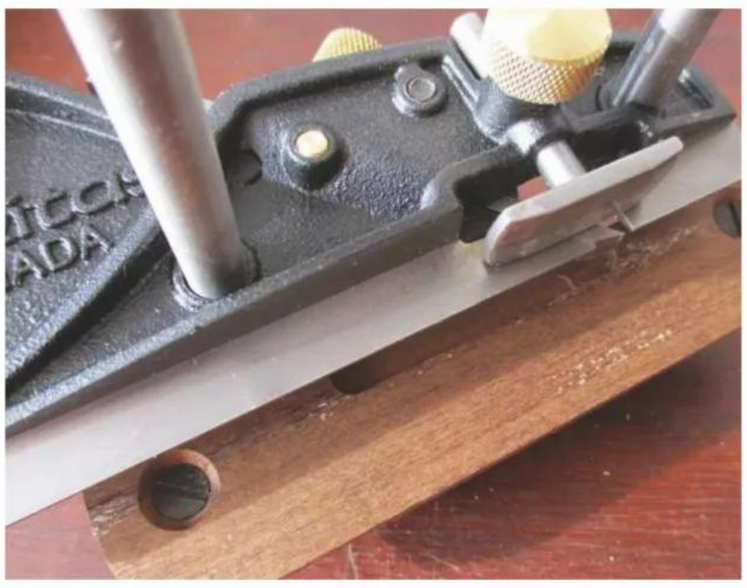
Ergonomically speaking

The plane is promoted as being comfortable to use; this is somewhat subjective. The body is certainly the right shape at the pushing end and, with a rounder profile than the 043, it fitted my palm well. The fence is said to have an 'ergonomic design' to 'help keep the plane firmly registered against the workpiece with a comfortable, natural grip', but I didn't agree – at least at first. It felt a bit awkward and I needed to keep repositioning my left hand in order to find a good position, but it was fine once I'd found the right one.

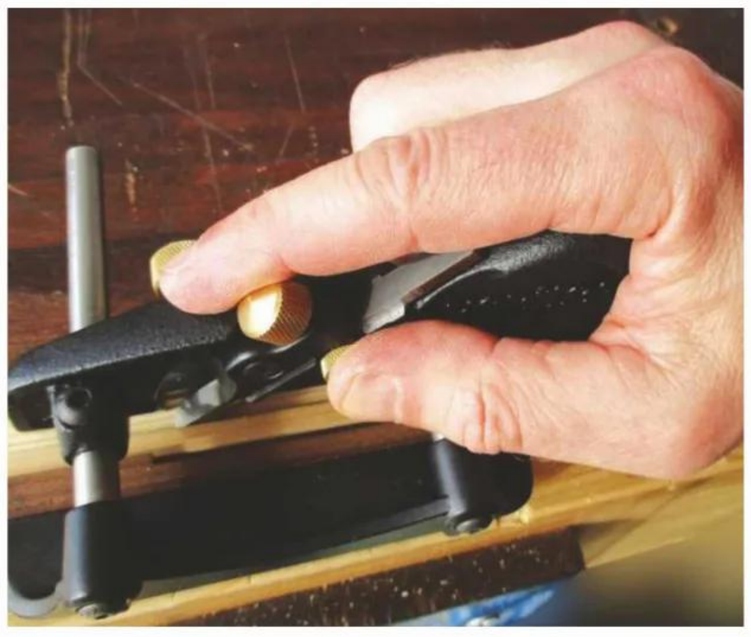
Good results are possible, with practice



Depth shoe is easy to adjust



Torrified maple fence is replaceable



More comfortable to use than the original

The pleasure of traditional hand tools

There are two versions – right- and left-handed – and the one you need isn't based on your dominant hand but rather the best match for the grain direction. If only wanting one, buy the left-handed model if you're left-handed – and the other one if you're not.

Conclusion

I enjoy the lack of noise associated with traditional tools, as well as the challenge of developing the skills required to use them well. Getting perfect results from a plough plane takes some practice; they need firm control, can wobble easily if you haven't developed the knack, and require an exceptionally sharp iron. Once used to the feel of a plough plane, you'll probably find that it's quicker to set up and much more pleasurable to use than an electric router, though it may not be your first choice if planning to create a lot of grooves.

The original Record models are no longer manufactured, so only available second-hand – aka 'vintage' – which always involves some risk. Luckily, for those of us in the UK at least, there always seems to be a good supply. Partly because it's imported, the Veritas plane is comparatively expensive. The 043 originally came with a set of irons, but the Veritas only has the standard ¼in; greater versatility is available at an extra cost. It does have a rounder profile frame, which fits the palm of the hand more naturally, and a superior iron clamping system that's also fixed to the body – it's loose on the Record model and can fall out quite easily.

THE VERDICT

PROS

- Compact; easy way to cut grooves and rebates for drawer and box bottoms; a wide range of optional irons for functional rebates and decorative beads; comfortable and well-balanced body; available in both left- and right-handed versions

CONS

- Expensive; iron depth adjustment can be tricky

RATING – *PERFORMANCE*: 5 OUT OF 5
RATING – *VALUE*: 4 OUT OF 5

SPECIFICATION

Body: Ductile cast-iron
Plane sole length: 140mm
Weight: 652g
Plane blade type: A2 stainless steel
Plane blade width: 6.35mm (¼in)
Effective cutting angle: 45°

Typical price: £152
Web: www.classichandtools.com

So, a Record 043 in excellent condition, or a Veritas Box-Maker's Plough Plane? If you have the budget, the Veritas would be my choice.

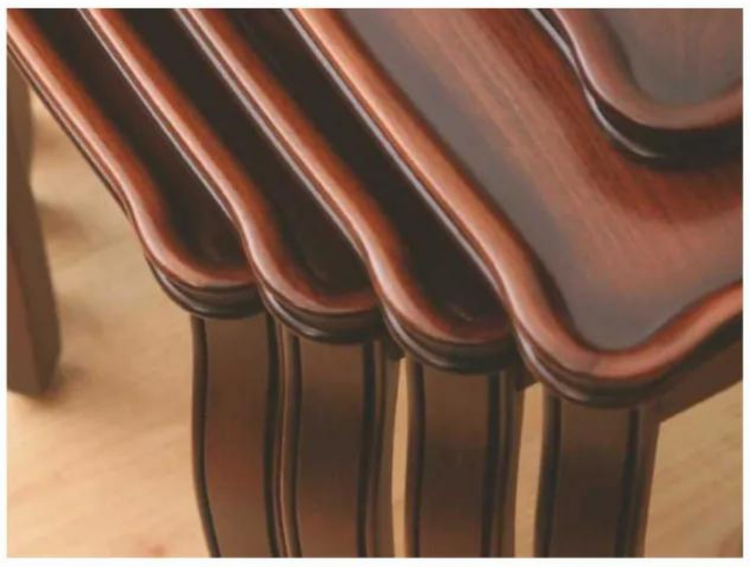
CHOOSING WAX WISELY FOR ANTIQUE FURNITURE

LIBÉRON DEPUIS 1912

In the third instalment of this new technical series, **Liberon**, the woodcare expert, tackles the issue of how to differentiate one wax from another

People have been waxing furniture for hundreds of years, and while there's a place for traditional beeswax, it's a good idea to seek out a solid wax with a modern formulation, which makes it more hard-wearing.

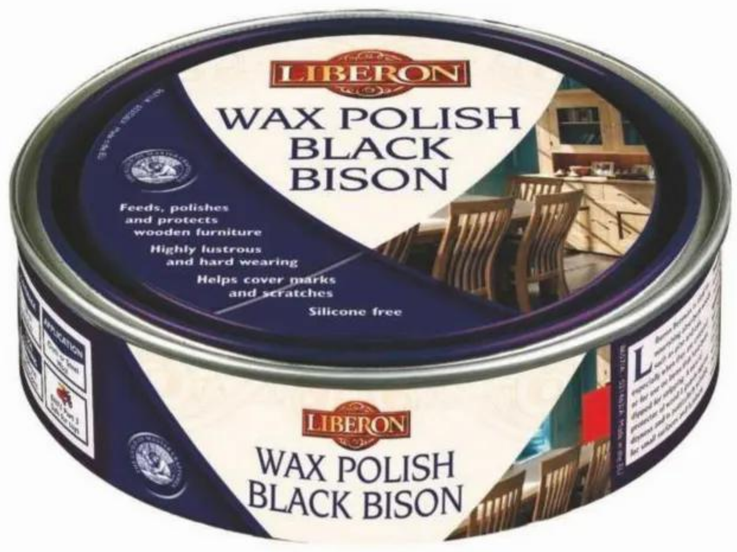
We recommend choosing one with a good content of carnauba wax – found on the leaves of the carnauba palm – which is native to north-eastern Brazil. Known as the 'Queen of Waxes', it contributes to the superior durability of the complete wax formulation, thus making it ideal for nourishing and protecting all types of wood, including lacquers and French polishes.



High-quality wax polish

Seek out a solid wax that not only has a good carnauba wax content, but which creates a highly lustrous finish, to make wood look beautiful. The selected wax should provide good resistance to both finger and water marks. Search for one with a pleasant aroma, that can feed wood and prevent it from drying out. Look for one with a proven track record and great reputation, specifically in the care of antiques.

Don't be tempted to cut corners with easy-to-apply spray treatments because over time, these will damage the wood surface onto which they're applied. A high-quality wax polish can only benefit the timber. Its ability to add protection means that it won't adversely affect the surface's structural stability.



Wax Polish Black Bison Paste is ideal for nourishing and protecting all types of wood, including lacquers and French polishes

Liberon Wax Polish Black Bison Paste

Liquid wax polishes are better suited to tackling larger surface areas such as panelling, doors, staircases and other relatively big interior woodwork areas.

Liberon's Wax Polish Black Bison Paste affords a highly glossy and resilient finish, helps to cover marks and scratches, and will also assist in preventing wood drying out in the future. Applying a small amount at a time helps to achieve a highly lustrous, hard-wearing effect. Prior to application, it's advisable to test the product on a spare surface or inconspicuous area for colour compatibility and end result.

The wax is available in 150ml and 500ml size options in a choice of 15 colours. The 500ml option will provide 5-6m² of coverage. A 1 litre version is also available, but only in three shades. For more information, visit **www.liberon.co.uk**.

IN ASSOCIATION WITH

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FESTOOL SORTAINER³ COMBI – THE BEST OF BOTH WORLDS

MANUFACTURER: Festool
D&M GUIDE PRICE: TBA – available from January 2024

FESTOOL

What could be better than a Systainer? The answer is simple: the clever combination of both Systainer³ and Sortainer³. The new Systainer³ Combi allows you to transport machines and accessories in a single Systainer. There's space at the top for transport-safe storage of hand and power tools, and the relevant accessories can be stowed away underneath. The drawer can be individually split up with dividers or separately available plastic containers; this ensures that small parts, such as nails, dowels and screws, are always visible. Everything is to hand – for better organisation and time savings at the workplace.

Everything in one place

From a stationary workshop to the worksite, Systainer³ makes daily work easier. Amalgamating the benefits of both the Systainer³ and Sortainer³, the Systainer³ has ample space for all tools in addition to a dedicated accessories drawer underneath. Using this new system, machines and accessories can be transported in a simple, compact way, with everything in one place.

Seamless integration

For even greater mobility, the Systainer³ Combi can also be seamlessly integrated into bott vario3 vehicle equipment. The lower drawer can be entirely divided, using partitions, according to individual requirements. The separately available plastic containers, in various sizes, offer even greater flexibility, which ensures you can always stay on top of things – even small parts. The practical front drawers allow easy access to accessories, even if the Sortainer³ Combi is stacked in a tower. The SYS-Roll transport trolley and SYS-RB roll board help to make the Combi Systainer even more mobile, ensuring fast transportation whether at the workplace or construction site.

FESTOOL 578004 ROUTER OF 1010 REBQ-PLUS 230V – LIGHTS ON FOR MAXIMUM PRECISION

MANUFACTURER: Festool
D&M GUIDE PRICE: TBA – available from February 2024

FESTOOL

Festool has updated its popular OF 1010 router to include an LED light for precise routing results. The double-sized column clamp makes the router extremely torsionally rigid and the routing depth can be set to an accuracy of 1/10mm in a matter of seconds. The parallel side fence is robust and thanks to the fine adjustment, can be precisely adjusted, without having to rely on any additional tools. Simply put, everything is included for achieving a precise routing result.

The clearly visible working area ensures an uninterrupted view of the router and scribe mark. The new LED light ring provides shadow-free lighting from all sides in two brightness levels, and as it's directly integrated into the baseplate, is therefore close to the workpiece. As such, you can therefore always see exactly where the router is cutting. Thanks to the wide variety of available accessories – such as routers, routing templates, guide rails and VS 600 jointing system – possible applications for the OF 1010 R are therefore virtually unlimited.

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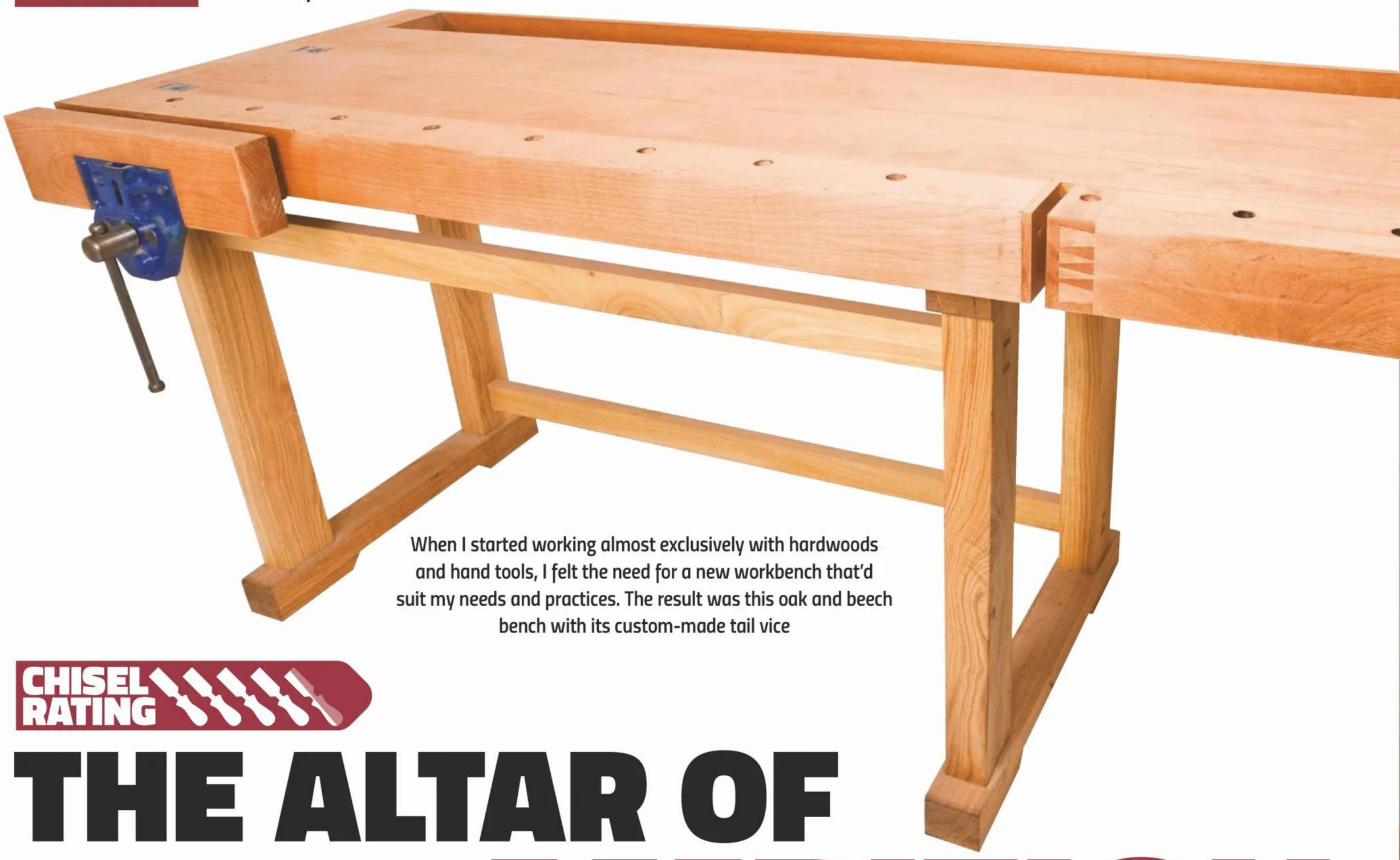


When I started working almost exclusively with hardwoods and hand tools, I felt the need for a new workbench that'd suit my needs and practices. The result was this oak and beech bench with its custom-made tail vice

CHISEL RATING

THE ALTAR OF AMBITION

A tailor-made bench suited to personal needs and preferences, says **Tony Sutton**, reflects your woodworking aspirations

I found, to my pleasant surprise, that the bench top only needed a couple of passes with the planer to make it flat. It's finished with boiled linseed oil

Some 20-plus years ago, when I first became seriously interested in woodworking, I began by making furniture for the house. Money was tight, so I used melamine-covered chipboard held together with dowels and screws, and worked on a cheap copy of the famous Black & Decker workmate in a cold, damp single garage at the end of the garden.

My early skills, on the other hand, came from my father, who was a cabinetmaker, and later also a carpenter, so my school holidays had been spent helping him in the workshop and on site, where I gradually learned about his craft.

This apprenticeship stood me in good stead, and it wasn't long before I outgrew the folding bench and made my first 'real' workbench: a piece of 19mm MDF that was attached to the garage wall along its back edge, supported at the front by two pine legs.

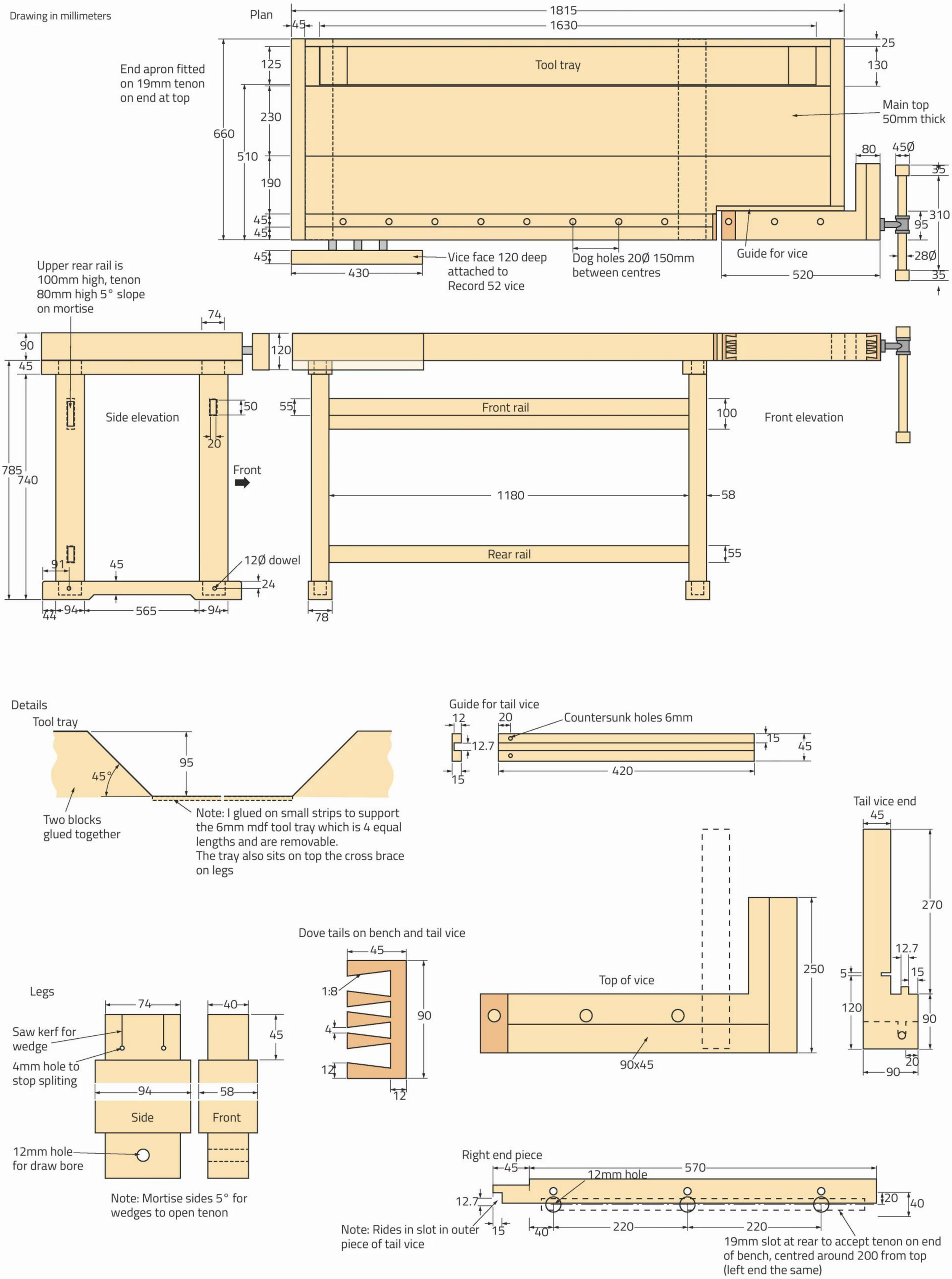
Looking back, while the things I made may have been pretty poor, I was very proud of them at the time. Through their making, I was able to develop my skills, advanced to using softwoods, and went on to discover the joys of a well-tuned hand plane, sharp chisels and a reasonable quality handsaw. Another workbench followed – this time in yellow pine – which was hinged at the back with removable front legs, so that it could be folded down every evening to make room for the car!

SOURCING MATERIALS

Yandles – **www.yandles.co.uk** – is my preferred timber and sawmill, as they generally sell wood from sustained and managed forests, and their prices are very competitive. They also plane one side of each plank so you know what your finished project will look like. For this project, I bought a nice pile of reasonably priced steamed beech for the top, and enough air-dried English oak for the trestle. The wood I used is plain-sawn stock; quartersawn would've been preferable but, being a relatively wasteful cut, it does work out more expensive

PROJECT Workshop bench

Drawing in millimeters



Details

Dove tails on bench and tail vice

Legs

Note: Mortise sides 5° for wedges to open tenon

Fig.1 Workbench dimensions

Substantial boards for the bench top were glued and cramped...

... and a tenon formed on either end using a router and guide

By the time we moved house last year, my woodworking needs had changed again: I was working almost exclusively with hardwoods, and had reached a standard whereby I felt justified in dedicating the new garage to service as a workshop. The heart of any workshop, of course, is the bench.

I'd go so far as to say that, in being tailored to suit particular needs and preferences, the ideal bench will reflect your woodworking aspirations.

My own skills have developed, for instance, to a point where I only use power tools for rough dimensioning; the majority of my joinery and all finishing is completed with hand tool jobs. This approach calls for a strong, flat datum surface on which to work. With the acquisition of my new workshop, then, came the need for a new bench.

Design considerations

I decided to build the bench from beech and oak in the common European form, not least because the mass afforded by this design is optimal for using hand tools. I also followed tradition in positioning a face vice on the left-hand of the bench, and having a tail vice to hold stock flat against the top and facilitate hand planing. In the past, I'd found having a face vice mounted on the bench's end to be an unsatisfactory arrangement. However, as I was undecided whether to use a traditional European style L-shaped tail vice or Veritas' twin-screw type, I elected to build the bench and decide on the tail clamping method later.

The key areas in which I chose to deviate from the traditional design were the front apron, tool tray, and the trestle bracing. The bench's front apron is 90mm deep and 90mm wide, in order to provide a very solid and rigid work area for chiselling and sawing; it also offers a wide surface area onto which work can then be clamped. The bottom of the tool tray, meanwhile, lifts out in four sections to facilitate easy rear clamping of workpieces.

As my new workshop is essentially a single garage, space is at a premium, so I need to be able to store tools under the bench. Thus the rear of the trestle has two rails, while the front has only an upper rail; this allows portable machinery to be fitted underneath when not in use. I can't see that I'll be moving any time soon, so I decided to make the trestle section construction using traditional joinery techniques rather than knock-down methods. As a result, all joints are wedged mortises; several also use draw-bored dowels to provide additional rigidity and stability.

Footprint aside, perhaps the most critical dimension in a bench is the working height. Research revealed that while the tops of most proprietary benches are between 830 and 970mm high, in order to hand plane boards comfortably, my 5ft 8in frame calls for a working height of just 870mm.

Construction: sizing up

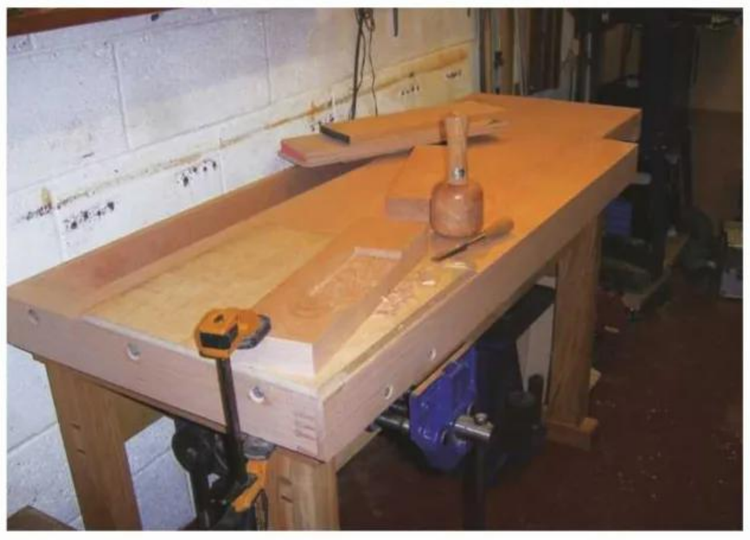
I started by running all boards through the planer/thicknesser, taking them close to final dimensions. I ensured to remove the same amount of material from both sides of all boards to avoid movement after machining, and removed very little material from the 55mm thick beech boards so as to retain as much thickness as possible for the top. With machining completed, I planed all surfaces square with a jointer – mine is fitted with a fence – then smoothed all surfaces using a No.4½ smoothing plane.

The bench top

As the wood had been lying in the workshop for a couple of weeks since machining to dimension, I hand planed the sides square and also planed a little hollow along their length to allow for future shrinkage as the wood dries out over the years. The boards were then glued up and clamped. Once dry, I ran a 12.7mm router against a clamp guide across the top and bottom of each end to form a tenon; the overhang at the ends was then removed with a circular saw.

The boards for the apron were cut to length, and slots routed in the end pieces to receive tenons on the bench ends; a set of asymmetrical dovetails were also cut to join the front and left-hand side piece, giving extra strength to the wide apron. The front was then glued to the bench top, while the side pieces were bolted in place using 8mm coach screws rather than glue; this would allow for movement in the timber across the bench's width. With the apron in place, I fitted the face vice to a block of beech, which was glued and screwed to the bench-top's underside.

The apron's front left-hand corner was reinforced using dovetail joints



A beech offcut was used to make the face vice's face

BENCH DOGS

After finishing the top, I drilled holes for bench dogs using a portable drill stand, which was clamped in place. The advantage of round holes is that the dogs can rotate to sit squarely against board ends, whatever their angle. The dogs themselves are made of wood to protect my plane blades in the event of accidental strikes, and are quickly turned up on the lathe; their 40mm square tops provide good support for the workpiece, and are made in a variety of thicknesses to suit different jobs

For extra versatility, I also fitted a pair of recessed metal dogs at one end of the bench

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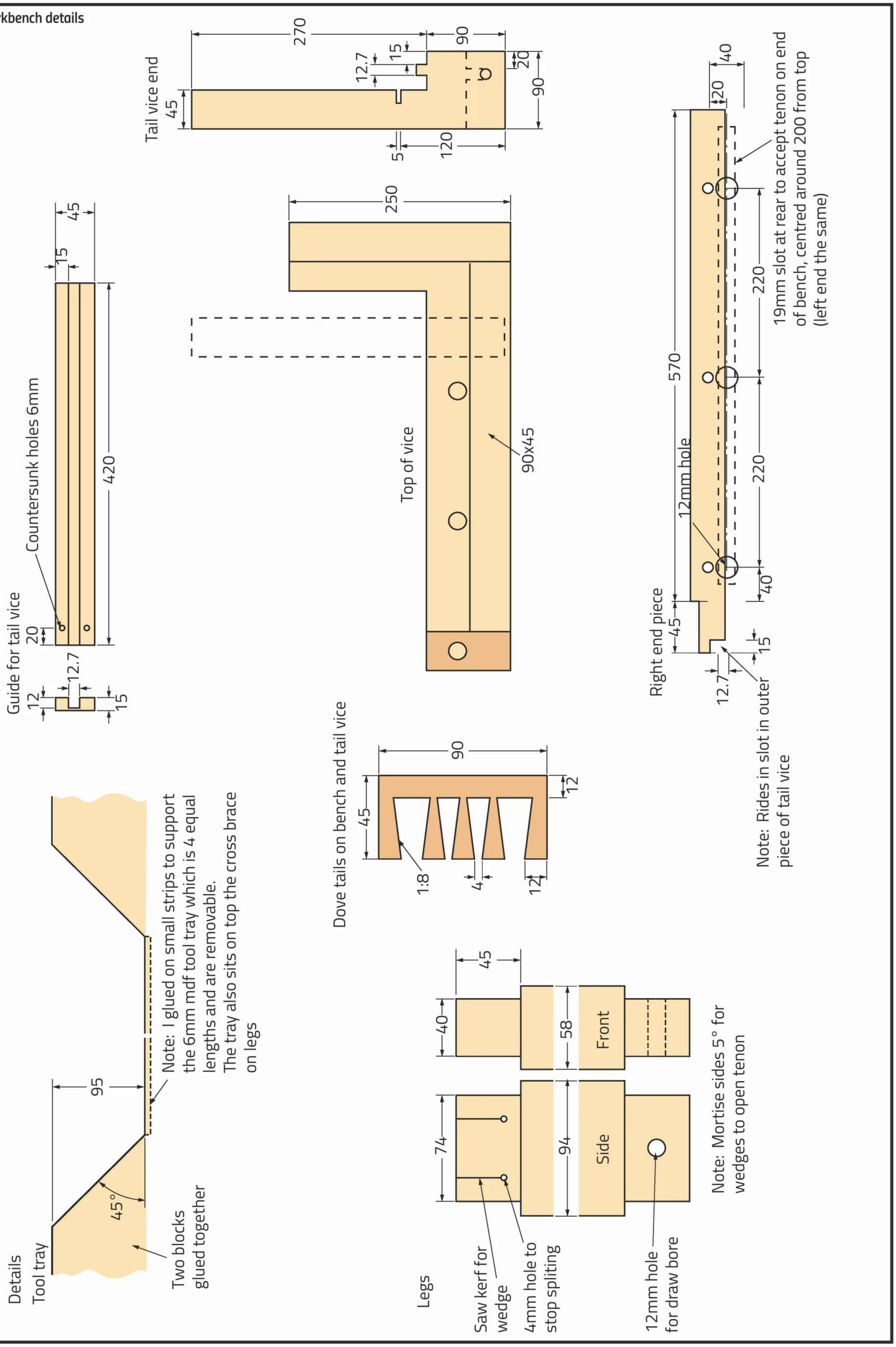
Fig.2 Workbench details



THE TRESTLE

My design called for a lower cross-brace between the front and rear legs at the floor. As the garage floor surface is uneven concrete, however, I raised this brace by making some feet from a 25mm-thick oak board, which was cut at 45° on the inner end. These were glued, clamped to the brace, and left to dry.

The upper and lower cross-braces were mortised using a hollow chisel mortiser and a 12.7mm mortise chisel for cleaning up. The tenons on either end of the legs, meanwhile, were marked out and the shoulder cuts made using the sliding table on my Kity table saw; the face cuts were made slightly over-size using the bandsaw. The shoulders and faces were then cleaned up and trimmed individually using a shoulder plane and rabbet plane to fit their respective mortises.

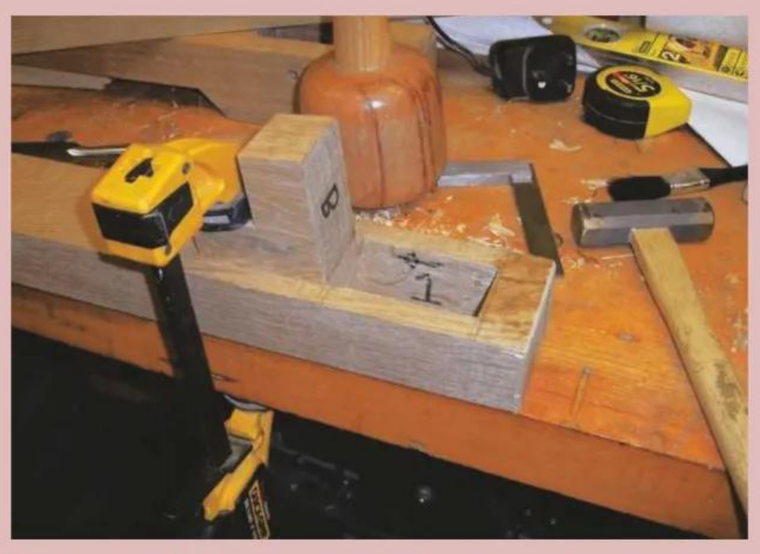
The next step was to cut the mortises' sides in the upper cross-brace with a 5° taper that sloped away from the tenon faces. This taper would allow the tenon sides to open out when I secured them using mahogany wedges during construction. To cut the taper, I made an angled guide block, which was clamped in place to support the chisel's back during the cut. A simple hand-sawn kerf around 10mm in from either side of the tenons is enough to accept the wedge. As an engineer, I believe that stress relief's good; I drilled a 4mm hole at the bottom of each cut.

For the lower joints, I felt that wedging the tenons was unsuitable; instead, I opted for draw-boring, ensuring a very tight-fitting shoulder on the tenon, and a very strong joint. To this end, I drilled a 12mm-diameter hole through the cross-brace, located centrally in the mortise sides. A similar hole was drilled in the tenons, offset towards their faces by a couple of millimetres so as to pull the tenon tight against the cross-brace when a 12mm dowel was driven through.

The legs were now cut with mortises for the longitudinal braces, and some mahogany wedges prepared. A liberal coating of glue was then applied around the tenons. The wedges were driven home and the whole assembly left to dry – no clamps required! Once cured, the protruding parts of the wedges were cleaned off.

The longitudinal braces were cut to length, and wedged tenons prepared on their ends. These were then glued into the legs and, owing to its size, the assembly was clamped up until dry. Once again, the ends of the wedges were trimmed with the smoothing plane

Clean up the shoulders and faces using a shoulder plane and rabbet plane



The tapers in the upper cross-brace mortises were cut with the help of an angled guide...

... while the tenons were cut ready to accept the mahogany wedges...

... which were driven in and trimmed back once dry

The lower cross-brace used draw-boring to ensure a tight joint

The tool tray

To form the ends of the tool tray recess, I cut two lengths of 50 × 155mm beech at 45° on one end, then glued them to the bench-top rear. Next, I glued a 25 × 100mm beech plank across these blocks to form the rear of the tool tray; two pieces of 20 × 10mm beech fitted under the top on either side of the recess provided a lip to support the tray's 4mm MDF bottom.

The underside of the bench was now pre-finished with a couple of coats of linseed oil; once dry, the top was fitted to the trestles using eight 8mm coach screws, which were driven through the upper cross-brace at either end. Believe it or not, flattening the bench top took just a couple of passes with a jointer plane. The top was then finished with five coats of boiled linseed oil, though in hindsight, for water-resistance, Danish oil might have been better.

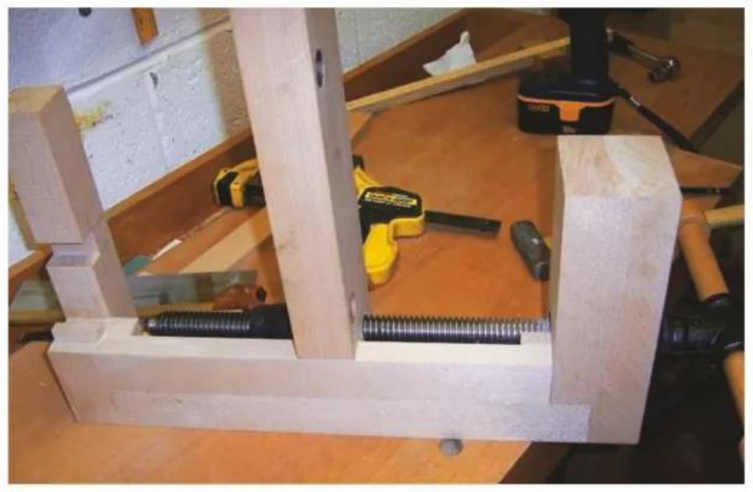
The wooden jaw for the face vice was made from a piece of 50 × 155mm beech, with a routed recess in the back made using the vice itself as a template; this was simply secured using a couple of screws.

The tail vice

During the build, I'd settled on a traditional tail vice for the bench's right-hand end, and ordered the hardware from Axminster Tools.

The jaw runs in a guide – made by routing a slot in a beech offcut – which was then screwed onto the bench top recess' face. The jaw itself was roughly cut to shape from a 50mm-thick piece of beech, then fine-tuned using hand planes and chisels. The aim here was for a close sliding fit between the small tenon and slot in the bench top, as any play here will be exaggerated in the final vice. The remaining tail vice parts were cut from the remaining 50mm beech, and joined at either end with dovetails of the same pattern as those used on the apron. Once assembled, I cut a slot in the vice face piece, which sits under the bench top, so that it could ride along a plywood guide piece. The vice hardware, meanwhile, was mounted by drilling a clearance hole in the vice's rear and through the apron's right-hand side.

The total cost of materials for this bench was under £200, including the two vices; the build time came to just 10 days. To buy a bench of comparable size might have cost anything between £800-£1,800, so not only did I make a saving, but also have a bench that I can really call my own.



Tail vice construction laid bare

FEATURE Archive

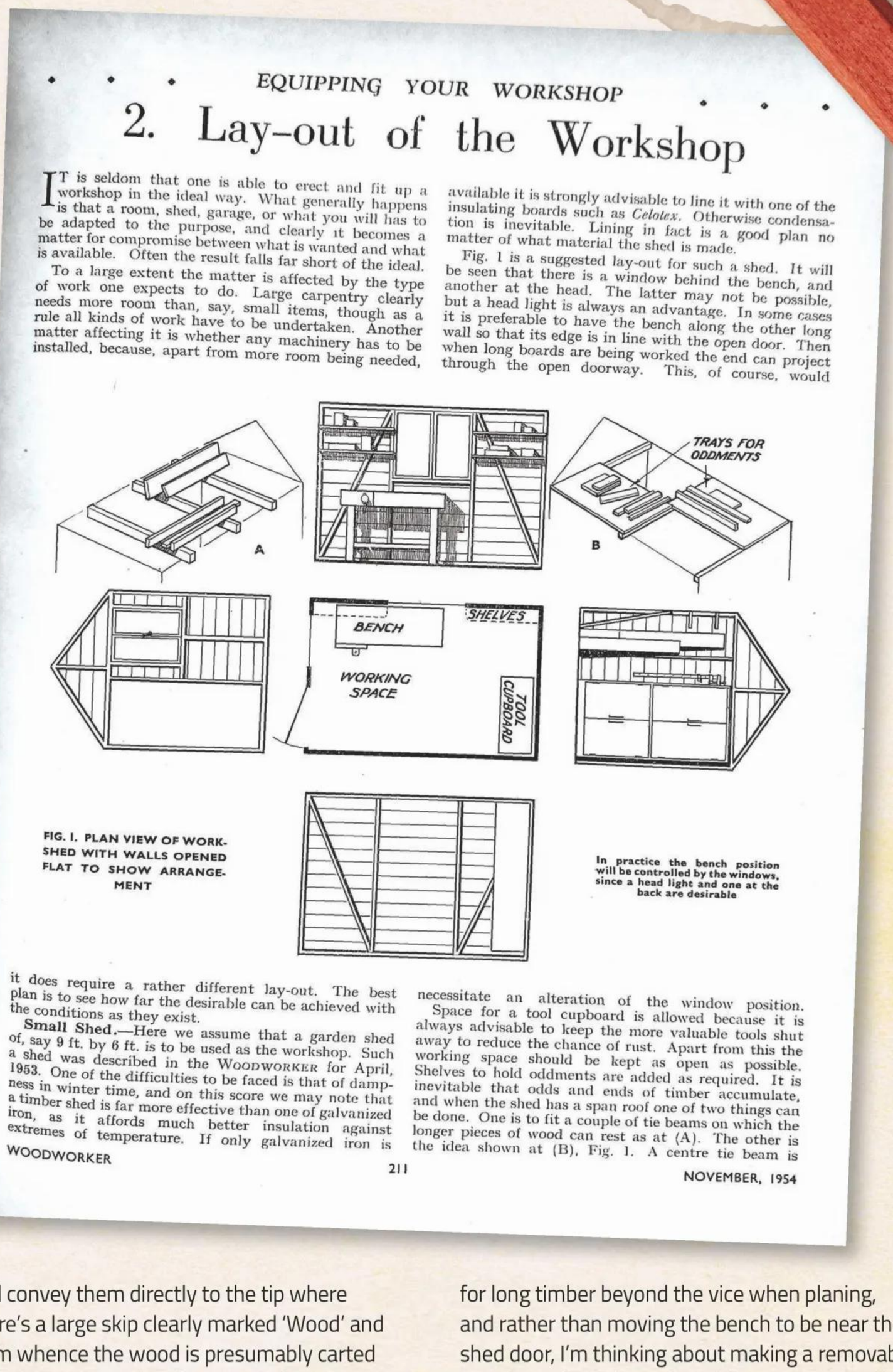
Rearranging the deckchairs

A fly-tipped cupboard and the November 1954 issue of *The Woodworker* stir **Robin Gates** to reorganise and reinforce his shed

There was barely time for bench, tools, timber, shelves, desk, deckchairs, garden implements, bicycles, bags and boxes of 'things which might be useful' to settle into new positions within the shed, before the unexpected arrival of a large floor-standing cupboard threw the whole system into confusion.

Eager to feel the winter sun upon our faces, that morning we'd set out on a circular walk from home leaving town by a lane climbing gently westwards. This lane is so narrow there's barely room to flatten oneself against the hedges when a farm tractor rumbles by. It was the last place we expected to find fly-tipped domestic furniture – there'd simply not seem to be room for it – yet with misplaced ingenuity, some miscreant had managed to install a cupboard and dismantled double bed where so much as a discarded apple core might ordinarily have struggled to find space.

Within the hour, we'd returned with the car and – nervous of blocking the road and perhaps being mistaken for fly-tippers ourselves – manhandled the unwieldy load into the back. And thus was my latest shed reorganisation undone in an instant as the random assortment of old furniture gridlocked the ways I'd carefully left clear for easy workflow. Still, better that it come here where the cupboard could be repurposed and the timber salvaged than to leave it disfiguring our countryside.



EQUIPPING YOUR WORKSHOP

2. Lay-out of the Workshop

IT is seldom that one is able to erect and fit up a workshop in the ideal way. What generally happens is that a room, shed, garage, or what you will has to be adapted to the purpose, and clearly it becomes a matter for compromise between what is wanted and what is available. Often the result falls far short of the ideal.

To a large extent the matter is affected by the type of work one expects to do. Large carpentry clearly needs more room than, say, small items, though as a rule all kinds of work have to be undertaken. Another matter affecting it is whether any machinery has to be installed, because, apart from more room being needed, it does require a rather different lay-out. The best plan is to see how far the desirable can be achieved with the conditions as they exist.

Small Shed.—Here we assume that a garden shed of, say 9 ft. by 6 ft. is to be used as the workshop. Such a shed was described in the WOODWORKER for April, 1953. One of the difficulties to be faced is that of dampness in winter time, and on this score we may note that a timber shed is far more effective than one of galvanized iron, as it affords much better insulation against extremes of temperature. If only galvanized iron is available it is strongly advisable to line it with one of the insulating boards such as *Celotex*. Otherwise condensation is inevitable. Lining in fact is a good plan no matter of what material the shed is made.

Fig. 1 is a suggested lay-out for such a shed. It will be seen that there is a window behind the bench, and another at the head. The latter may not be possible, but a head light is always an advantage. In some cases it is preferable to have the bench along the other long wall so that its edge is in line with the open door. Then when long boards are being worked the end can project through the open doorway. This, of course, would necessitate an alteration of the window position.

Space for a tool cupboard is allowed because it is always advisable to keep the more valuable tools shut away to reduce the chance of rust. Apart from this the working space should be kept as open as possible. Shelves to hold oddments are added as required. It is inevitable that odds and ends of timber accumulate, and when the shed has a span roof one of two things can be done. One is to fit a couple of tie beams on which the longer pieces of wood can rest as at (A). The other is the idea shown at (B), Fig. 1. A centre tie beam is

FIG. 1. PLAN VIEW OF WORKSHED WITH WALLS OPENED FLAT TO SHOW ARRANGEMENT

In practice the bench position will be controlled by the windows, since a head light and one at the back are desirable

Everything in its place

Of course it makes sense to keep the workshop tidy – a place for everything and everything in its place – but I also know that obsessively moving things about in search of the 'perfect' arrangement can become a displacement activity, avoiding the necessity of getting down to doing something useful. How safe and satisfying it is to discover an improved arrangement for storing tools and timber whereas actually using them to make something is fraught with possibilities of failure and disappointment.

Working in a small space, all it takes is the arrival of a new tool – or in my case an old cupboard and double bed – for an entire day to be squandered on shifting everything around. The phrase 'Rearranging deck chairs on the *Titanic*' comes to mind. Next time this situation arises, I hope to recover the fly-tipped goods and convey them directly to the tip where there's a large skip clearly marked 'Wood' and from whence the wood is presumably carted off to be processed and serve another purpose.

Removable panel & steel brackets

That said, this article on 'Lay-out of the Workshop' in the November 1954 issue of *The Woodworker* raises the possibility that – despite my bench, tools and timber storage working well enough for the time being – their present arrangement might yet be tweaked to work ever so slightly better. While I'm already following our author's advice to situate the bench with lighting from behind and one end, also storing tools in cupboards to protect against rust, I'm rather let down by having very little run-out room for long timber beyond the vice when planing, and rather than moving the bench to be near the shed door, I'm thinking about making a removable panel – perhaps hinged or sliding – in one wall.

Speaking of walls, that illustration of shed walls laid flat on cardinal points of the compass reminds me of a perilous downland drive I undertook through the aftermath of the 1987 hurricane. Back then the very roads had been partially decked over by crash-landed roofs and walls of sheds torn apart and launched over garden walls. In view of our increasingly unsettled climate, instead of sawing holes in my frail old shed, I may do better to reinforce its creaking joints with sturdy steel brackets, pre-empting the possibility of a strong gust leaving me with no shed to reorganise!

THE Alan Peters ONLINE FURNITURE AWARD 2024

Entry deadline:
31 July 2024

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

Devon walnut and rosewood desk by Alan Peters, 1989

'EXCELLENCE WITHOUT ELITISM'

Continuing to champion UK furniture design and making talent while celebrating the life and work of the late **Alan Peters OBE**, the 2024 award returns as a biennial competition and is set to adopt an online format as before

This biennial 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, aged over 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 Jeremy Broun's 64-page online video-integrated e-book, which is offered free-of-charge here: **www.jeremybroun.co.uk/alanpetersaward**.

Alan Peters in his studio

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. Apprenticed to Edward Barnsley, he had a direct link to the English Arts and Crafts Movement as well as being hugely influential on an international level in terms of his practice, teaching and publications. Above all, Alan Peters' 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 these subtle innovations.

Award history

The original award – called 'The Alan Peters Award For Excellence' – was initiated by Jason Heap in 2010. The prize was offered to three winners, each of whom were given free exhibition space alongside professionals at this 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 both the 2021 and 2022 awards, this year, as with 2021, an online format will be adopted, followed by an event ceremony and virtual exhibition.

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
- **Fernanda Nuñez** – Award-winning furniture designer-maker

PRIZES OFFERED

1ST PRIZE: £1,000 voucher, courtesy of Workshop Heaven
2ND PRIZE: £500 voucher courtesy of Evolution Power Tools
3RD PRIZE: £300 Judges' cash 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 video introducing themselves and describing the piece(s).

Judging of entries will take place in August followed by an event ceremony and virtual exhibition(s) in September – exact dates TBA.

It's important to get designing and making straight away, as the submission deadline is **31 July 2024**. To download an application form and view the free 64-page e-book, visit **www.jeremybroun.co.uk/alanpetersaward**. The application form download button can be found halfway down the page. Payment for entry can also be made securely via the website. For further information, contact Organiser Jeremy Broun – **jezbroun@gmail.com** – or Group Editor, Tegan Foley – **tegan.foley@dhpub.co.uk**

Romanian chest by Alan Peters

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A carcass made to demonstrate different techniques will serve as a plane box for years to come

WW TECHNIQUE

BOXERCISE

In part 3 of his woodworking foundations series, **Michael Huntley** recalls a box project previously made, and recreates the carcass joints for us here

After many years searching for a training, in 1984 I was accepted on a course with Bruce Luckhurst. For a whole 40 weeks, I was able to ask questions and receive reliable answers from professionals. My first week was distinguished by two things: a leak over my bench and hours spent fettling a No.5 plane. My time at Guildford Building College had taught me to fix roof leaks and the awareness of finely fettled tools has stayed with me.

At Bruce's, we made a 'polisher's box' – shown opposite – designed to take Fairy Liquid bottles of polish, brushes, waxes and other things needed for working on site. The box was designed

The polishing box made while at Bruce Luckhurst's Little Surrenden Workshops

1 The Japanese tool box that forms the basis for my 'simple' toolbox

2 Dropping a perpendicular line down an edge; note the tooth protectors and rubber bands

3 Using a pull saw to first make the edge cut; this means that the cut is always vertical as you progress it towards the back

to provide opportunities for trying out various techniques found on historic furniture, such as dovetailed sides and veneered surfaces. So in this series, with thanks to Bruce Luckhurst, I'll describe the process of building such a box, which can be adapted in size for polishes or tools (**photo 1**). However, we won't be veneering this now, as it's just an opportunity to use the simplest carcass-making joints.

Board talk

Start by finding some old boards measuring between 12 and 22mm thick. I used offcuts, but 19mm would be ideal if you have to buy them in. Now, before somebody screams "Stick to one system," the reason I use both inches and millimetres is that, as a restorer, I have to be able to think in both, but millimetres are easier for dimensions less than 1in.

Flatten, edge and thickness the boards as described in last month's instalment. The process of producing flat, usable stock should be a normal pre-requisite for all projects. But remember, especially if using offcuts, that each plane surface – i.e. top, sides, bottom, ends, etc. – might be of different thicknesses. The old boys didn't waste time thicknessing everything unnecessarily. Pre 1840 hand-work often shows left and right sides of different thicknesses. Uniform thicknessing is the result of powered planers.

Once all boards are flat, square edged and the same thickness, they can be jointed together to make the sides, tops and bottoms of a carcass.

Sawing

Much as we'd like to continue thinking about the use of planes, we do need to cut the timber to size. There are of course Western and Japanese saws – push and pull saws. At this stage, I'll just say that almost every one of my students has found Japanese saws better. Why will be discussed later in the series, but for now, buy a medium-toothed double-sided Ryouba to use as your general-purpose saw. Much more information on saws can be found online. Ensure that you have some tooth protectors for the saw; I use old file binders held on with rubber bands.

Decide on the length of your toolbox – mine was fitted for the No.7 plane – and mark a line with a square. Next, 'drop' the line down the edge as a 'perpendicular' (**photo 2**). When using the square, ensure to hold it by the stock, not the blade, and check the stock is tight to the timber.

The Ryouba will give you a clean cut that doesn't need planing (**photo 5**). You'll see that I've been using a bench hook (**photo 6**). Because the Ryouba is a 'pull' saw, the hook goes over the back of the bench. A little offcut packer under the board ensures the whole thing is stable and easy to cut.

Start at the front edge and saw down the edge line (**photo 3**). It's much easier to control the saw making the edge cut than when making the face cut. The kerf – cut – that you've made in the edge

JARGON BUSTER

Furniture is either carcass – as in boxes and cupboards – or supporting – as in tables and chairs. Sometimes the two processes are merged together as in a pedestal desk or more unusually, a lambing chair, like this one of box construction at the Weald and Downland Museum near Chichester, Sussex

Lambing chair of box construction, on display at the Weald and Downland Museum

Photograph courtesy of **Weald & Downland Museum**

4 Once the cut is right through to the back, keep the saw in the front kerf while slowly working across the entire board

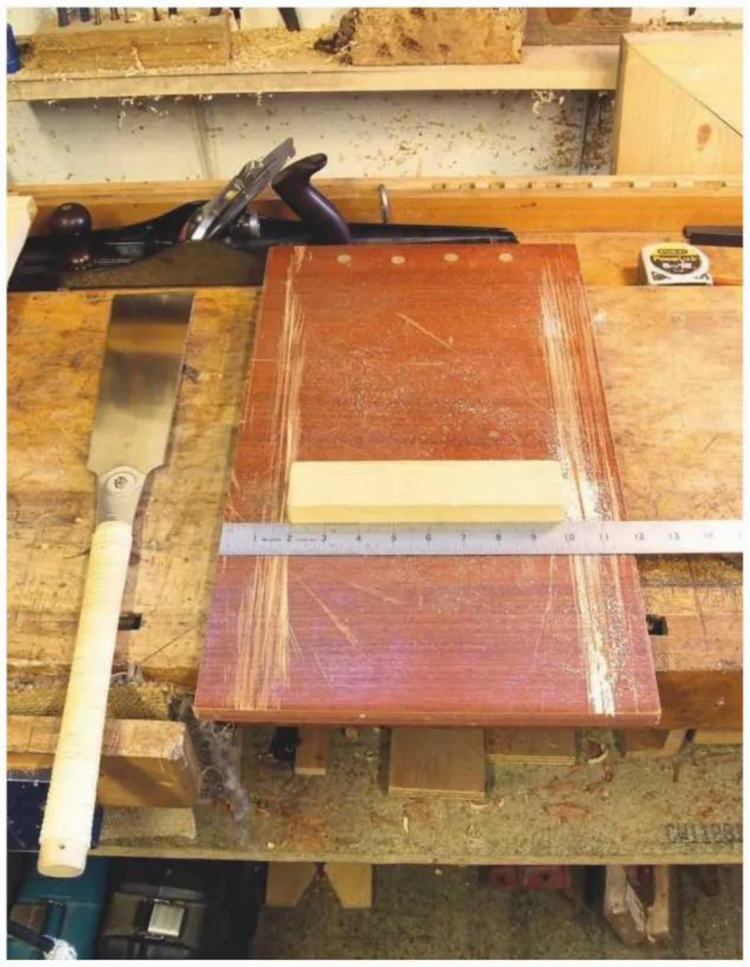
5 Two clean cut edges that barely need shooting with the plane

will keep the saw vertical as you slowly work your way across the face, towards the far edge (**photo 4**); here I've drawn the saw back, so you can see that the kerf reaches the far edge.

Rub joint

Without the 'rub' joint, furniture history would be quite different. It meant that tables, desks, chests of drawers and almost all other carcass furniture could be made quickly. Essentially, it's an easy way of making wide, flat surfaces very fast. It does depend on one thing that's in short supply these days – animal glue – otherwise known as scotch. Nowadays you have to use pressure while modern glues cure, but scotch pulls the boards together as it dries, allowing you to make lots of tops and sides without requiring masses of sash cramps.

In order to get a good mating edge, place two boards side by side in the vice and run the plane along the edge until you get a full-length, full-width shaving (**photo 7**). Take the boards out of the vice and, with them in the same orientation, brush on the glue (**photo 8**). You now have three seconds to sit the boards



6 Shown here is the bench hook; ensure the screw holes are filled so that you don't catch saw teeth on them

together, and rub them left and right to manoeuvre into position, using your fingers to ensure the edges are flush (**photo 9**). This takes practice and is best demonstrated face to face, but I just wanted to explain what rub jointing was and why it's so essential a skill for a restorer or hand-tool maker. It's also relevant as it forces you to think about grain direction and timber idiosyncrasies, which are otherwise missed in the 'PVA and cramp' glue-world. In **photo 10**, note how the growth rings are opposed. You can still do opposed growth rings with PVA, but gluing makes more sense to the trainee designer if they've studied the old ways first.

You could also join the box's baseboards with dowels, biscuits, Dominos or a spline, but for now, I've chosen the one I use most.

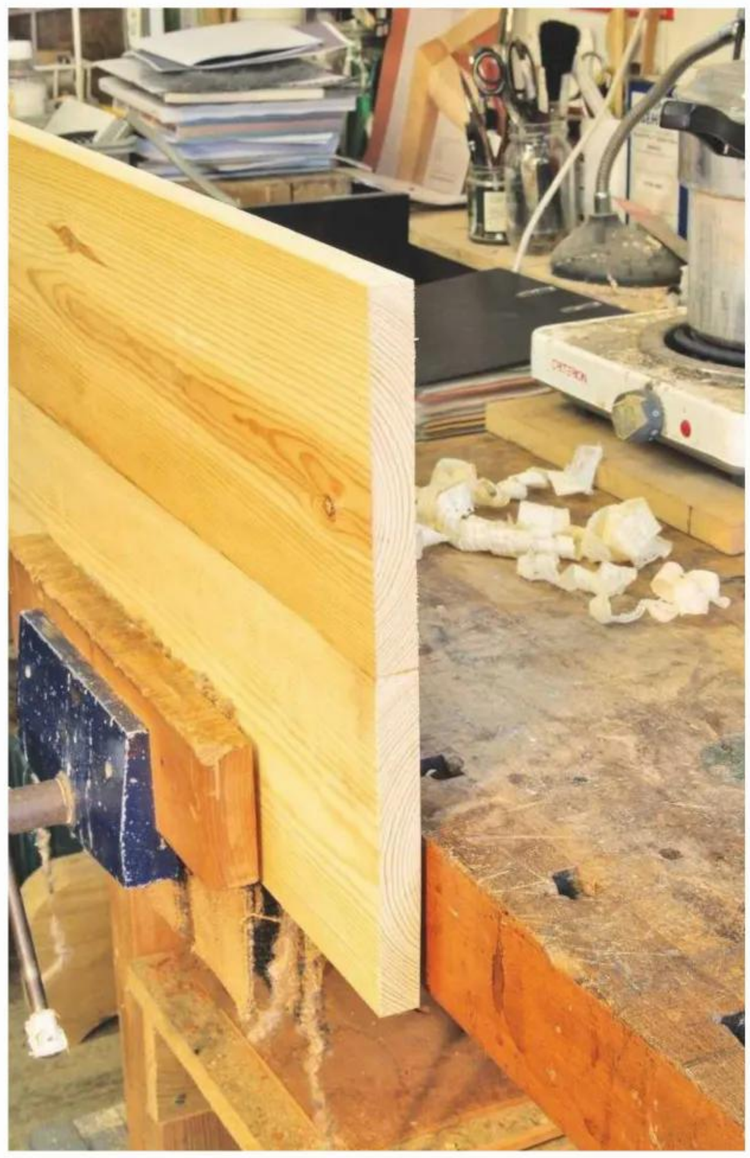
7 Jointing the edges of paired up boards in preparation for gluing

Fitting ends & sides

The more experienced could make a carcass with dovetails; however for those starting afresh in woodwork, I suggest that simple nailed and screwed joints are the best introduction to making furniture. OK, this box isn't fine furniture and of course, you should always aspire to make the best quality you can, but for a beginner, a nailed and screwed tool box is perfectly acceptable, bringing with it lessons in planing and cutting square, along with drilling straight pilot holes.

8 Scotch glue application has to be very quick; don't worry about dribbles

9 Rubbing the boards into alignment; 20 seconds and you're ready for the next pair



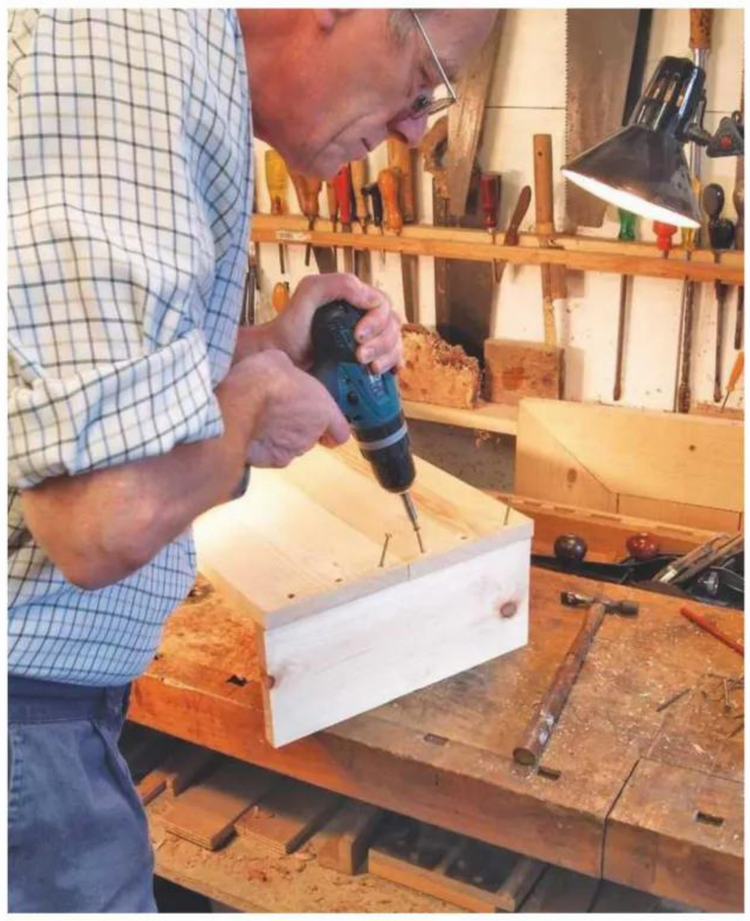
10 Note the alternating grain pattern, which will help to even out any future cupping

11 Always drill pilot holes and ensure that the shank's thread is clear of the hole's edges. Screws should have a smooth upper shank otherwise you can encounter 'jacking'

To help understand the principle of dovetailing and developing accuracy, set your screws and nails at an angle. Doing so means that a weight in the box's bottom can't push the base off because the nails or screws aren't in line with the force exerted by the weight. The analysis of destructive force on a joint is an essential part of being able to design and make furniture. One of the classic mistakes is to make a drawer with the dovetails the wrong way around, so that the force of opening the drawer will pull the front or back off the drawer. This was a common problem in the 1970s when untrained people were trying to fake antiques.

Let the jointed baseboard dry, then place the end boards in position and mark a centreline for the screws or nails. Drill pilot holes in the baseboard on the centreline that are a little oversize by, say, 0.5mm. This will allow for a little expansion and contraction in the baseboard's width. Angle the holes as you would for dovetails (**photo 11**).

As a bit of weight will be placed in this box – all my planes – I'm using screws for the 'dove-nailing', just to be on the safe side (**photo 12**). Remember the analysis of forces: the weight of the planes goes onto the base, the base is attached to the ends, the ends are attached to the lifting handles. So each attachment needs to have at least two screws in it, but also needs to be able to expand and contract as the wood absorbs and desorbs moisture.



12 This is the angle for 'dove-screwing' or 'dove-nailing'; although it's not too critical

13 Pins also go in on a dovetail angle

The sides are then pinned onto the base and ends (**photo 13**). Finally, the handle boards are glued, screwed and pinned – belt & braces – into place (**photos 14-16**). Yes, the PVA glue may shear as the board expands, but PVA is slightly flexible and rarely fails in service.

So there you have it – your first carcass. See **photo 1** for the lid and ensure to make the lid boards long enough to tuck under the handles. If the handle boards project over the sides, then round off the corners to save a scagged shin.

ANTIQUE TRADE INSIGHT

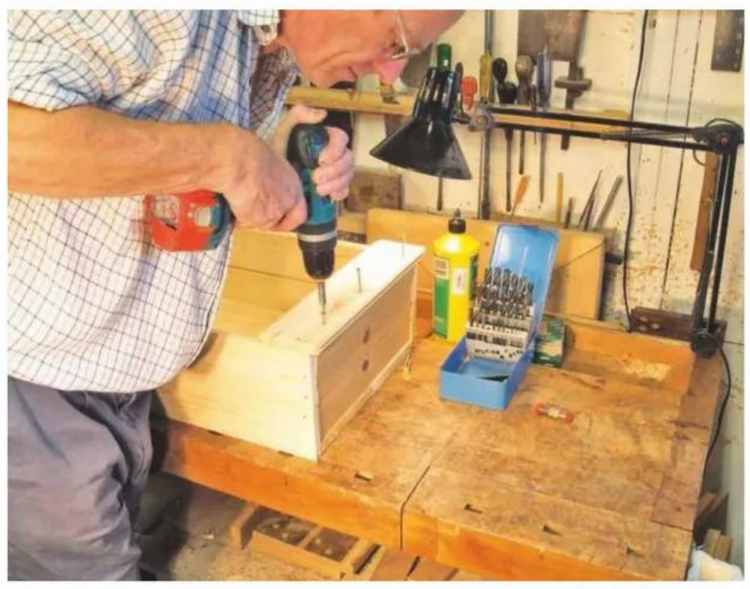
In the '60s and '70s, the 'trade' was a sort of closed shop comprising a lot of dodgy dealers – and restorers – and people who made their living out of being able to recognise a valuable object. Every time they shared that knowledge, they helped create more competition for a dwindling supply of decent antiques, but television programmes and the internet are disseminating that knowledge freely, so the closed shop approach is now pointless.

Of course, I'd been brought up with all this knowledge and there's a family story that when, as a child, I was shown a diamond tiara at Sotheby's, my comment was: "Gosh! That'd buy a lot of Meccano"

Too much time watching and learning on a building site for a 13-year-old boy! This was the back of the antique shop

14 The handle boards take a lot of weight, so a trickle of glue doesn't go amiss; the PVA will be cramped in place until it cures by the pins

15 If polishing this box, I'd have to wash off the PVA squeeze-out, but as it is, a quick wipe with a handful of shavings will do



16 Final belt-and-braces screws into the end boards

FURTHER INFORMATION

Ryouba saws:
Web: **www.classichandtools.com**
www.woodworkprojects.co.uk
www.workshopheaven.co.uk

Weald and Downland Museum
Web: **www.wealddown.co.uk**

Japanese Woodworking Tools: Their Tradition, Spirit and Use – by Toshio Odate, Linden Press
Web: **www.toshioodate.com**

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CHISEL RATING

HAT TRICK

Bob Chapman first came across these little hats during a demonstration he gave to Suffolk Mid-Coastal Woodturners – a great idea and ideal as elegant small gifts, he takes us through the steps for turning them here ▸

1 Any bits of wood that'll yield a 50mm diameter are suitable for making hats

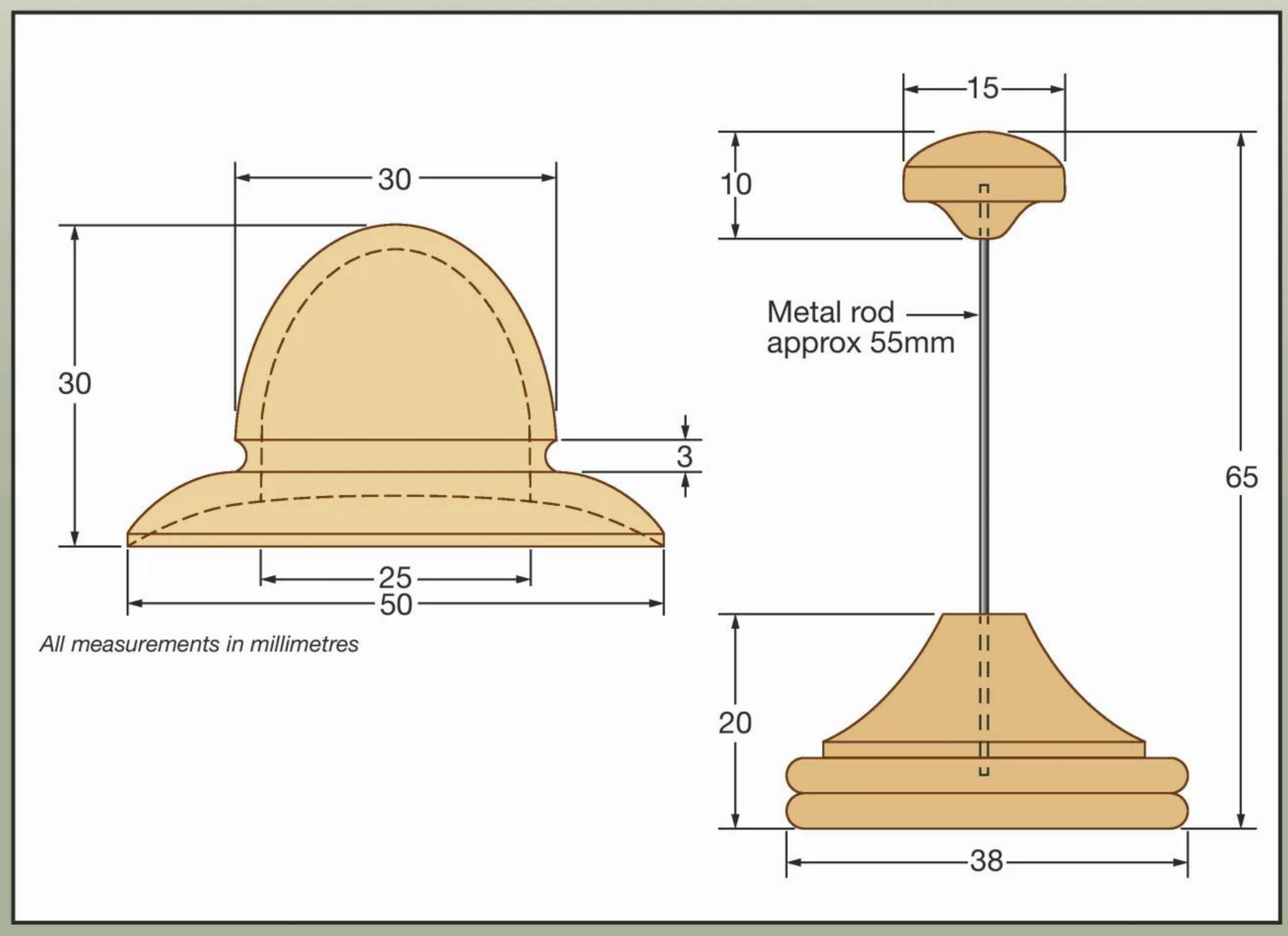


Fig.1 Miniature hat dimensions

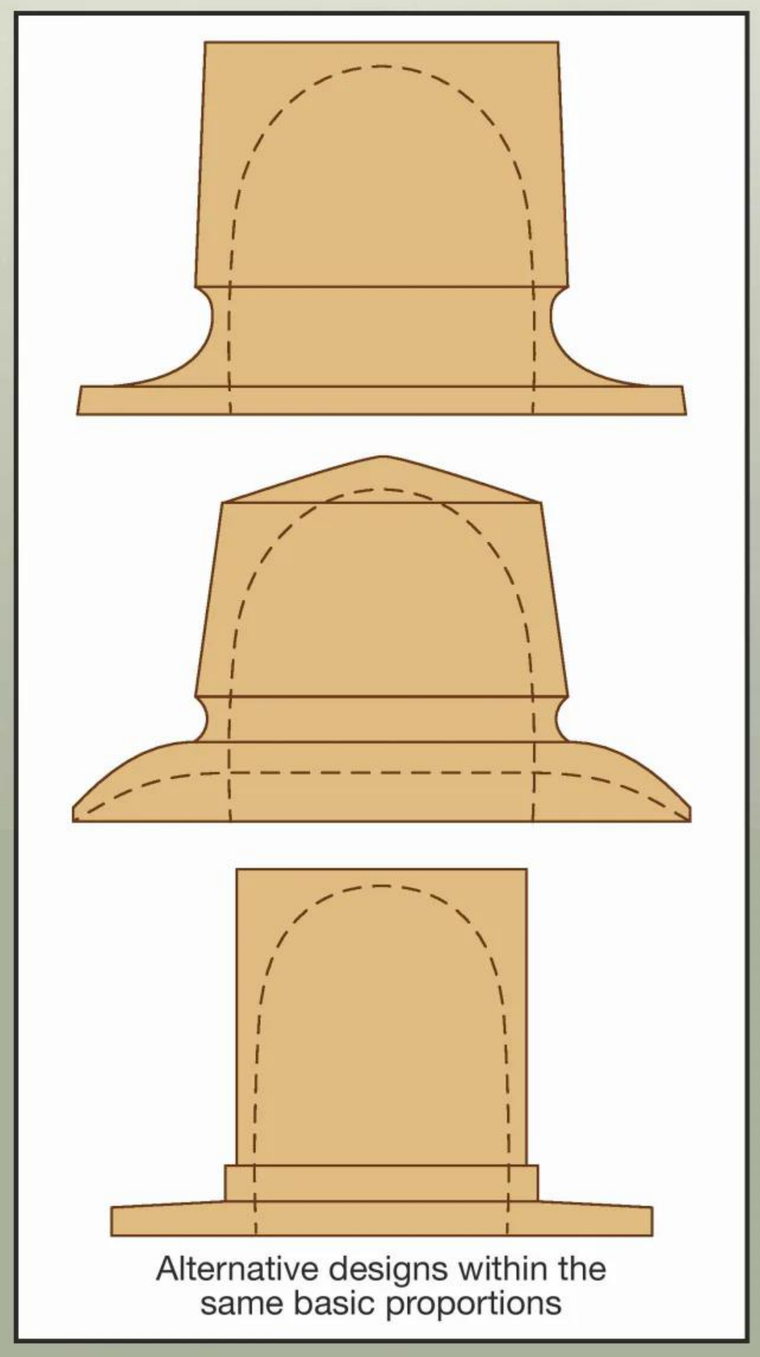


Fig.2 Alternative designs within the same basic proportions

Peter Taylor – one of the SMCW members and, at the time of writing this article back in 2013, then President – kindly gave my wife one of these hats as a memento. Sadly, Peter has since passed away, but during the conversation that followed all those years ago, I discovered that he actually made these – and other turned items – to raise money for charity. In fact, he'd worked so hard for various charitable enterprises that Peter managed to raise somewhere in the region of £100,000. In recognition of his work, he was awarded the British Empire Medal in the 2013 New Year's Honours List and invited to be a guest at a Buckingham Palace garden party.

Charity begins at home

When I asked Peter if he'd mind me copying these hat designs – also for charity – he readily agreed. The charity I support is Cancer Research, and when I came to sell my hats, I charged £10 each, or three for £20. Of course, you can also make your own, but if you're able to find the time to turn a few for a chosen charity, then all the better.

Sorting out materials

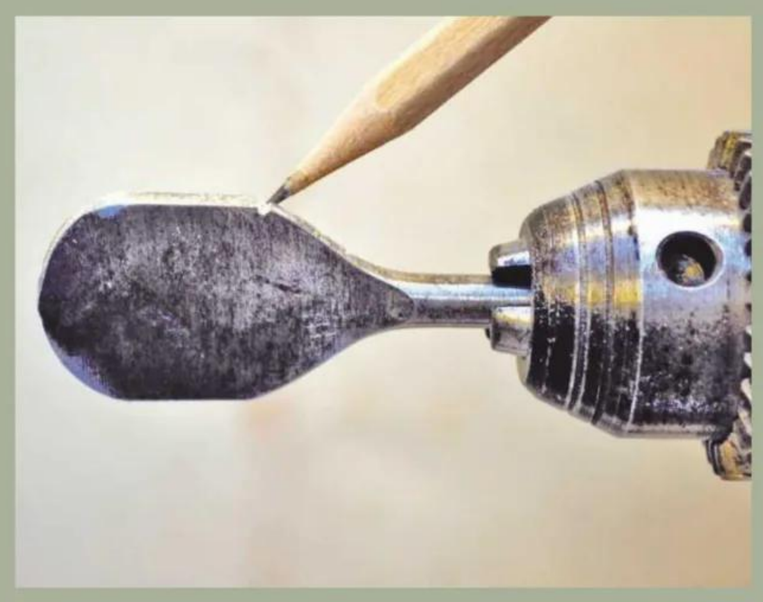
The hat brims are approximately 50mm in diameter, so I began by searching out scraps of timber that'd fit the bill (**photo 1**). Refer to **Fig.1** for sizes, but treat them as approximate. I did try to ring the changes in terms of colour and grain pattern, using some spalted beech, a bit of elm, some ash and a piece of sycamore.

The sycamore hats looked rather plain, so I stained some of them with coloured wood stains. If you have children, I bet you've got some felt-tip pens lying around, and these will colour the wood

2 You can mount a square section such as this quite safely in a four-jaw chuck

3 Form a spigot, then reverse it in the chuck so that you can access the other end

4 Mark a semicircle on the blade of an old flat wood bit and grind to shape



5 This nick in the blade's edge will act as a depth-of-cut indicator

surface quite well on small items such as these.

Mounting matters

For no particular reason, I chose to begin with a piece of ash about 150mm long, mounted in my four-jaw chuck (**photo 2**). So long as the cross-section is square, it can be held quite safely in this manner, but ensure to check that all four jaws are engaged with the timber. If it's not square, only two opposite jaws will actually make contact, resulting in a much poorer grip. If this occurs, mount the blank between centres.

The shaping begins

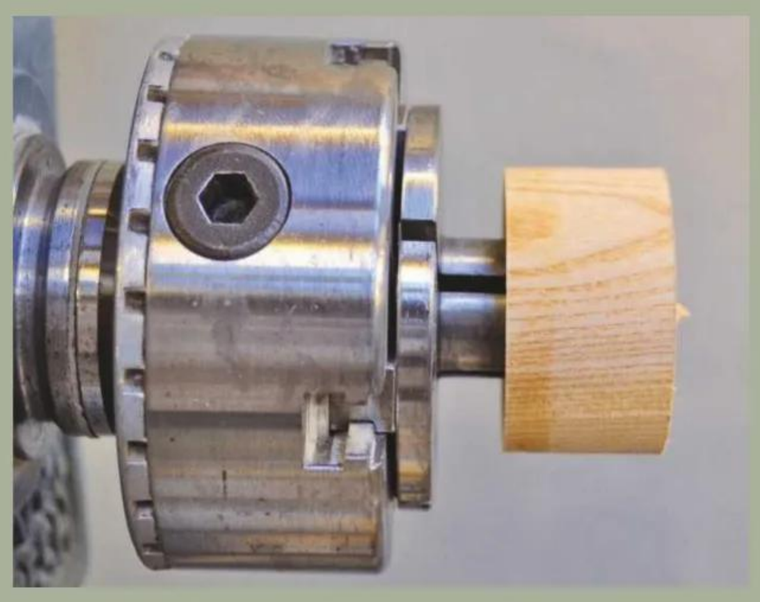
Turn the blank to round at the exposed end and use a skew chisel to cut a dovetail spigot

6 As the lathe turns, keep the blade vertical so that the waste drops out of the hole

7 You can now shape the brim's underside using a small bowl gouge

8 Mark an allowance for the wood's thickness at the top of the hat

9 Seal the inside and brim, then polish these surfaces with a pre-mixed wax block

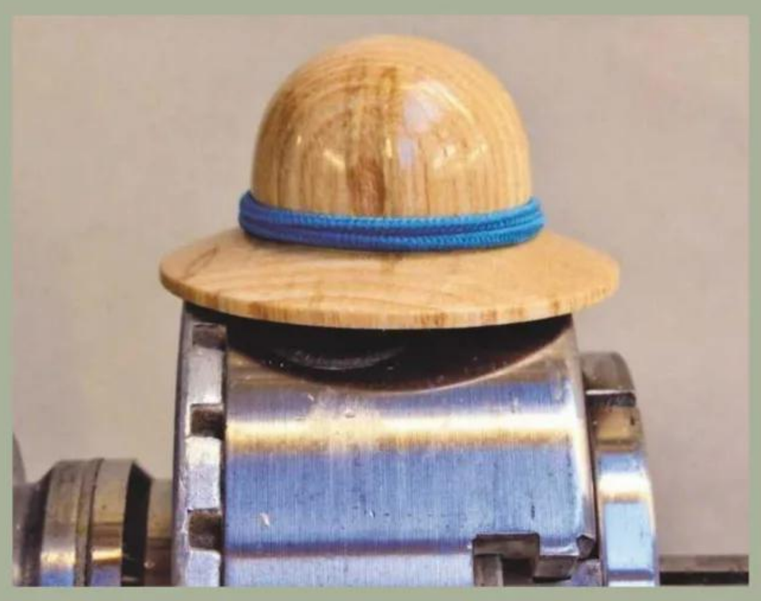


10 Reverse the hat onto some small pin jaws or a home-made jam chuck

11 Turn the crown down to size, using callipers set at 32mm, which acts as a guide for the diameter

12 Using a 6mm bowl gouge, begin to shape the hat's outside surface

13 I chose to create a simple rounded dome shape for this example



14 Sand, seal and polish the hat, then fit an elastic hair band in its shallow groove

15 Mount the foot blank between centres and reduce it to 30mm diameter

(**photo 3**). The piece can then be reversed in the chuck and the other end also turned to round and trued up. The opening in the hat is approximately 25mm in both diameter and depth. This can be formed with a spindle gouge in the same way that a box might be hollowed out. However, as I wanted to make several different versions of these hats, I thought that some way of speeding up the process might be beneficial.

The Chapman Special

With this in mind, I decided to re-grind a 25mm flat bit to form a semi-circular cutter, something like a scraper. I drew a semicircle on it after applying some Tippex typing correction fluid to make the line visible (**photo 4**) and ground the bit to shape on the bench grinder. Take care to form a small clearance angle on the cutting edges and try to get these to meet in the middle of the bit. I also ground a small groove 25mm from the end, which acted as a depth gauge (**photo 5**).

The hole & brim

The bit performed very well, cutting the round-bottomed hole very quickly and accurately. Bear in mind that you'll be taking a very wide cut, and slow the lathe down while the bit is wound in slowly and smoothly from the tailstock. If you keep the bit vertical while the lathe spins the blank (**photo 6**), the waste drops out of the hole without any clogging.

With the hole completed, you can then shape the brim's underside using a small bowl gouge (**photo 7**). This project allows plenty of scope for individual whimsy, and the brim shape you create will no doubt vary from hat to hat.

Crowning glory

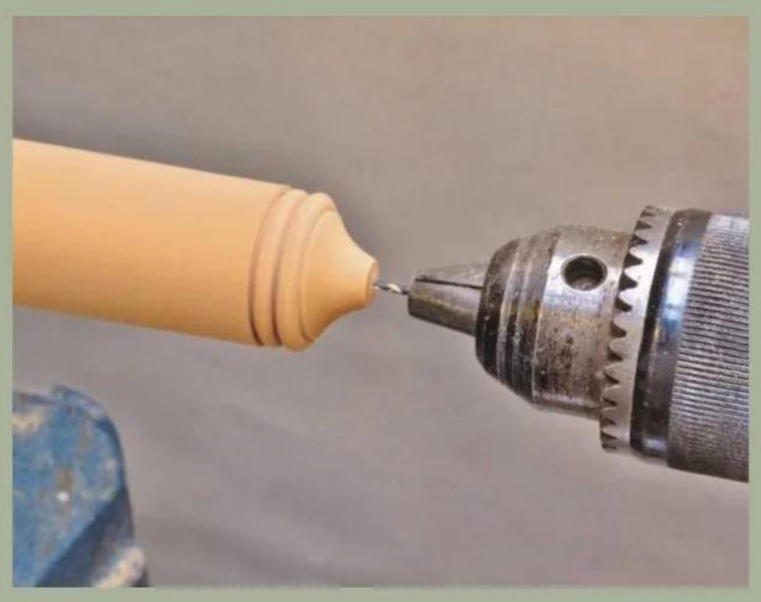
Knowing that the hole was drilled 25mm deep, mark where the hat will be parted off (**photo 8**), allowing 3mm or so for the crown's thickness. If you intend to stain the hat, now's the time to do so, before sealing the wood. Seal the inside and brim with sanding sealer and polish with a wax stick (**photo 9**), before buffing to a shine using a soft cloth. I use a pre-mixed stick of beeswax and carnauba wax.

The next step is to part off the part-formed hat. At this point, I adopted a production line technique and repeated the process to make another, working along the piece of wood until I reached the chuck, and therefore had to stop.

16 A chuck with a set of long-nosed jaws will hold the piece securely...

17 ... but it'll require bracing with your free hand as you work on the unsupported end

18 I added two small beads to the foot using a 3mm bead-forming tool



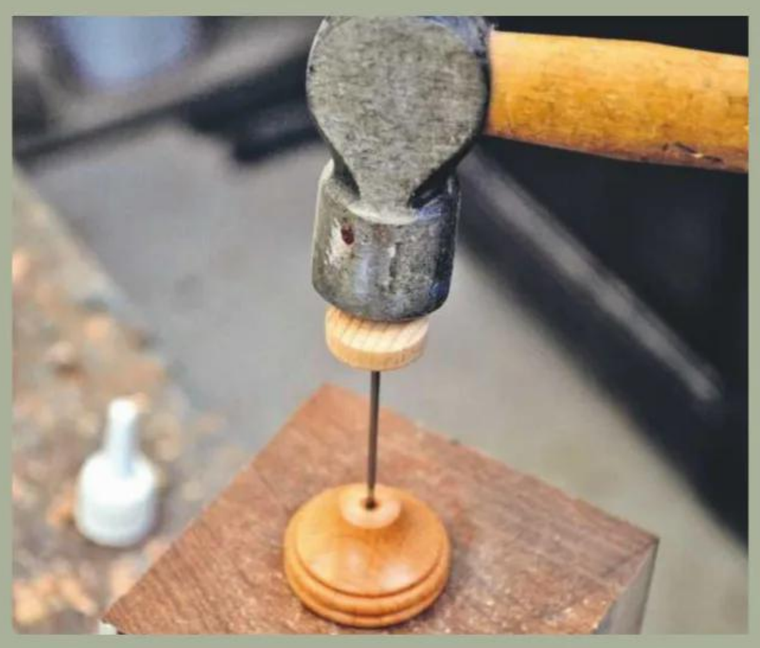
19 Drill a hole for the wire in the foot's centre before parting it off

20 Part off the foot at a slight angle to give it a concave underside

21 Tap in the metal rod after adding a drop of CA adhesive to hold it firm

22 Repeat the foot-turning process until you've exhausted the blank

23 The slimmer blank for the tops will benefit from tailstock support



24 Tap the stand's top onto the metal rod and finish it with sealer

Finishing the hat

I have a set of pin jaws for my chuck, which are small enough to expand inside a 25mm diameter hole, and used these to grip the hat internally for finishing (**photo 10**). If you don't have jaws like these, make a jam chuck tapering from just under 25mm to just above, over a length of 15mm or so. You can then jam each hat securely on this in order to complete it.

With callipers set at 32mm (**photo 11**), turn the crown down to size. This allows a wall thickness of about 3mm, which is plenty. Use a 6mm bowl gouge to start shaping the hat (**photo 12**), taking it down to final diameter using the sizing cut as a guide.

Different styles

Of course, you can make the hat in whatever shape takes your fancy, and it wouldn't do for them all to be the same. I chose a simple rounded dome shape for this example (**photo 13**). Form a slight groove just above the rim to accommodate a small elasticated hair band; this will act as the hat band (**photo 14**). When buying these bands, I invariably get some odd looks as I spend time choosing the right size and colours. Do I care? It all adds to life's rich tapestry!

Making a stand

The hatstand is made from two wooden pieces linked by a metal rod. The metal rod's diameter isn't at all critical, and I tend to use what I can find, cutting to length with a pair of pliers. Metal coat hangers are a good source, and I've also used thin brazing rod. I scrounge things like this unmercifully from friends and, so far, I've not had to resort to actually buying any!

Whatever rod you use, measure the diameter and use the closest drill size available that's smaller than this diameter, for making the holes. If you happen to have one exactly the right size, then obviously use that.

Stock for the feet

For the stand feet, I found a suitable beech offcut and mounted it between centres, so that I could turn it down to about 30mm using a spindle roughing gouge (**photo 15**). The diameter isn't critical; I reduced this down until it looked about right, then measured it, which happened to be 30mm. As is so often the case in woodwork, if it looks right, it is right.

I then held one end of this in the chuck using a set of long-nosed jaws to help keep it steady. I used the tailstock centre to centre the wood before tightening the chuck jaws (**photo 16**). With the wood turning true, the tailstock was removed.

Manual support

The free end of this piece of wood is quite a long way from the chuck support and to work on it requires support using the fingers of your left hand (**photo 17**). I shaped the end with the rounded tip of a 25mm scraper, although this could just as easily be completed using a spindle gouge. Note how my fingers curl around the wood while my thumb is used to brace the tool against the pressure of my right hand – not pictured. Next, using a 3mm bead-forming tool (**photo 18**), I added two small beads, and repeated the same technique for supporting the workpiece and bracing the tool.

Don't spare the rod

The metal rod used here requires a 1.5mm hole, and I drilled this into the end to a depth of about 6mm or so (**photo 19**). The piece was then given a gentle sanding with 240 grit abrasive, before being sealed and waxed as before.

I parted off the first foot at a slight angle to ensure that the underside was concave and would sit properly on a flat surface (**photo 20**). I trimmed the tiny central stub with a craft knife and made no attempt to sand or polish the underside. I then added a tiny drop of CA adhesive to the hole and tapped the metal rod in place with a pin hammer (**photo 21**).

With the piece of wood mounted in the chuck, you can now repeat this whole process several times; the only difference being that as it gets shorter after each foot is cut off, less additional hand support is required. Aim to get as many feet as possible from each piece (**photo 22**).

Matching tops

The hatstand tops were made in much the same way – from a piece of beech turned to around 15mm in diameter. In this case, however, I found it easier to drill the hole first, then advance the tailstock centre into it, to give support while turning (**photo 23**). This same technique could also have been used for the hatstand bases, but the downside is having to move the tailstock backwards and forwards as you work.

With the shaping completed, the piece can then be parted off, glued onto the top of the metal rod (**photo 24**), before being finished off with a dab of sanding sealer (**photo 25**).

25 The completed stand is now ready to display its chosen hat

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CHISEL RATING

WURLITZER RETIREMENT PRESENTATION

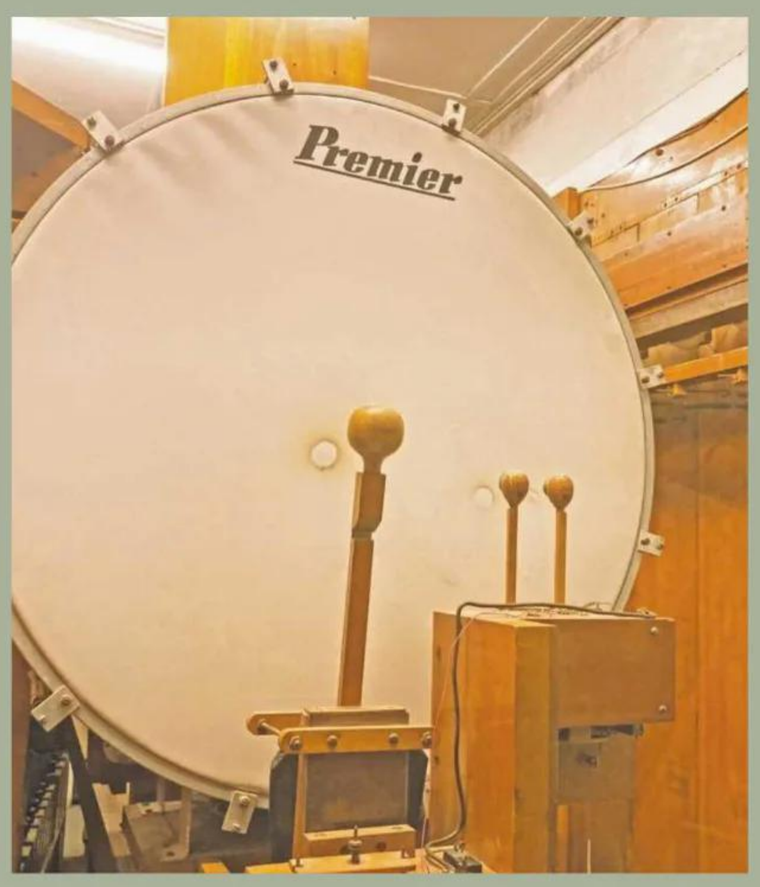
Andrew Hall creates a presentation piece for the **North East Theatre Organ Association**, which makes use of an F sharp pipe from a 1930s Wurlitzer piano

Over the years, I've been fortunate in having received various commissions to make some unusual items. Among these have been many labours of love – such as Billy's trophy featured in the December 2023 issue – and the one shown here was another: a presentation piece for a long-serving volunteer and his family at the North East Theatre Organ Association.

My friend, David, asked if I could make something that was able to hold a pipe, as the recipient had a pipe for the stand. I naively thought he was a pipe smoker, but no – this was in fact an F sharp pipe from a 1930s Wurlitzer.

David explained that there was also some left over timber from the Wurlitzer piano, so I arranged to meet him at Howden Chapel, where the instrument was housed.

1 When I arrived at the Chapel, I was amazed at the beauty and magnificence of this American-made 1930s instrument, next to which stood a wonderful grand piano



2 & 3 I spent a lovely few hours learning about the Wurlitzer's history and was amazed to discover that they were originally made to replace an orchestra in theatres when silent movies first came out. David showed me the pipe, and where these were placed in a rack, with air by a compressor from a relay to produce the note. The relay was controlled by either a pedal or a key on the Wurlitzer. Interestingly, they had to maintain a constant temperature for tuning of between 18 and 20°, so as you can imagine, the heating costs would therefore be high

4 Excited and pleased I had free artistic licence to produce the award, the only stipulation was that it had to be produced entirely with the wood and pipe from the Wurlitzer. So with this in mind, I eagerly made a start on the project

5 The two pieces of wood were approximately 400 × 100 × 25mm, with one being pine and the other tulipwood. I carried out some research into the materials used to construct a Wurlitzer and found out that tulipwood – American poplar – was used with the pipes and air-fed instruments due to its acoustic qualities. Interestingly, it's my favourite material for making Blues Bowls. I believed the other piece to be American redwood, which was used to construct the Wurlitzer itself owing to its strength qualities, and I also noticed it was free of knots.

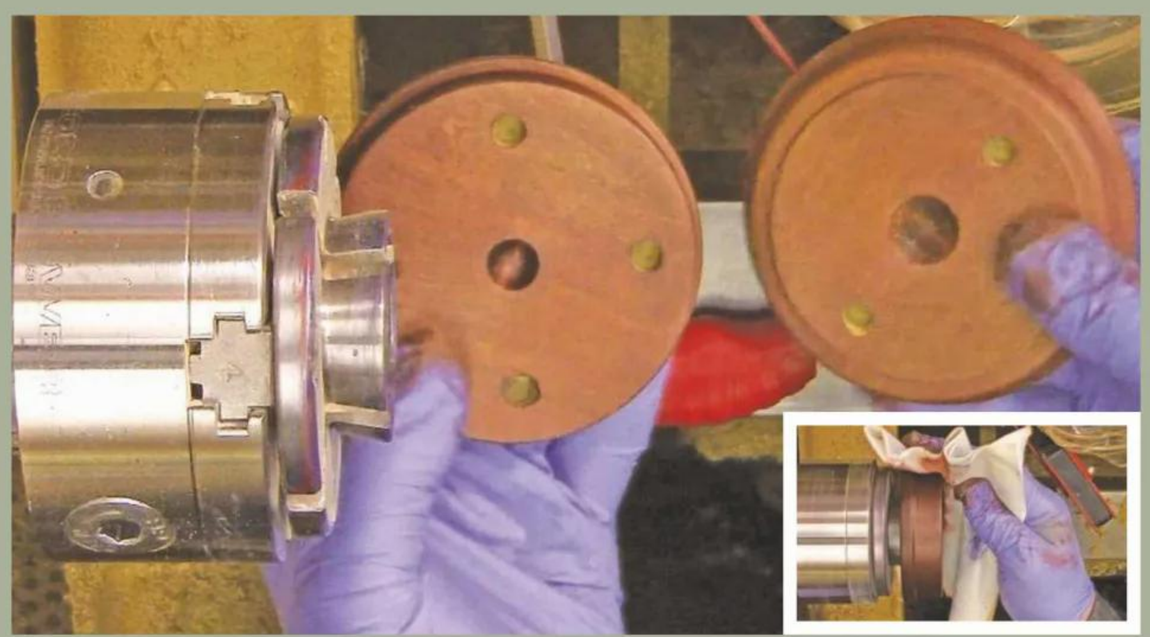
The pipes were made from lead and a small amount of tin, so I was careful when handling them due to their fragility, and ensured to wear gloves and a respirator at all times. My initial thoughts were to use the rack theme and turn two discs for a base and support at the pipe's three-quarter section. To get it as close to the original Wurlitzer material as possible, I cut two square sections, found the centre and holding them between centres, turned these into discs

6 I held the material between centres using the Record Power Hawk and Falcon multipoint drives and revolving tailstock centre. Next, I turned the disc to the largest possible diameter and produced a tenon, which would allow it to be held in the chuck jaws. Tool-wise, I used a 10mm swept-back bowl gouge and a 3mm parting tool

7 Holding the material in the chuck, I turned the base and produced a recess/dovetail; this allowed me to reverse it in the chuck using the same two tools, along with dividers to gauge the perfect circle size for the chuck jaws

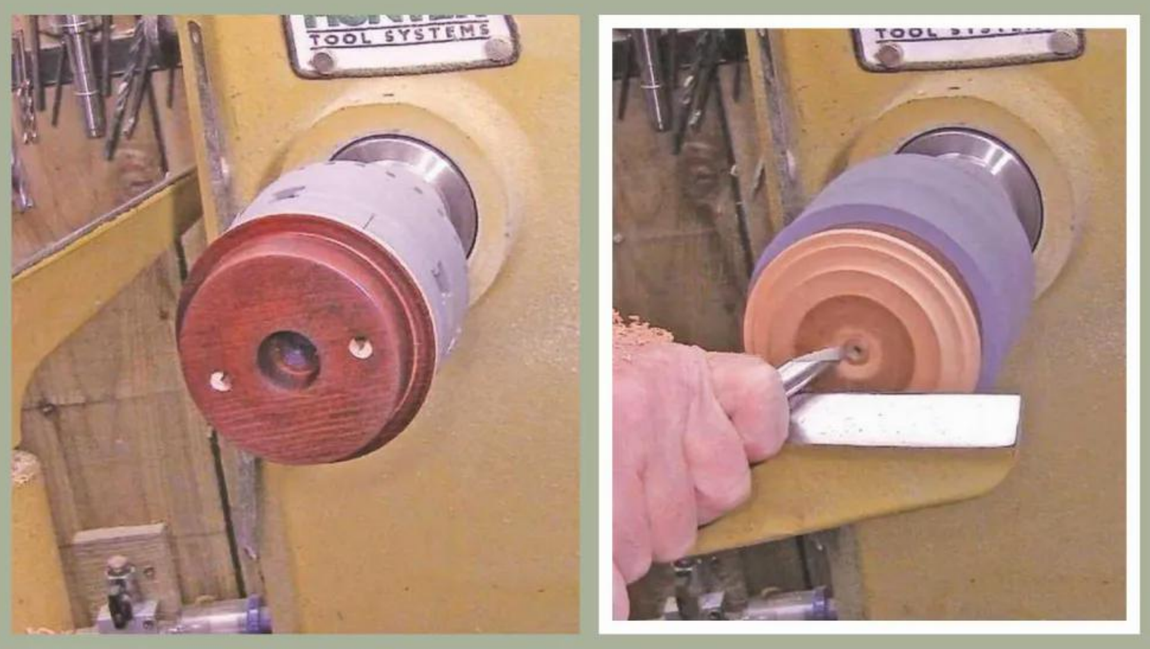
8 Using abrasive, I sanded through the following grits – 180, 240 and 320 – then applied a coat of Colron Wood Dye; this was a mixture of mahogany and light oak to create as close a colour match as possible

9 Next, I reversed the piece and turned the base using a swept-back bowl gouge, creating a small semicircle for the pipe base. I then drilled two 10mm holes; these would accept the columns for supporting the pipe, and were similar to the support the pipe would have when placed in the rack



10 I sanded, stained and waxed the material to match the base's underside. I used Chestnut Products' safety cloth to polish the WoodWax 22 finish. At this point, I knew I had sufficient material to make two and also had two pipes to play with, so I turned another base and drilled four holes for the four columns

11 Using the same techniques to produce the base, I created the pipe support. This time, however, I turned a larger tenon as the support would be the same on both sides, with the centre being a tapered hole



12 I sanded and stained the side as previously...

13 ... then proceeded to reverse the piece so that the support section was the same on both sides

14 I checked the pipe position was correct in order to determine the column height. I could then site up the holes and check these were correctly placed

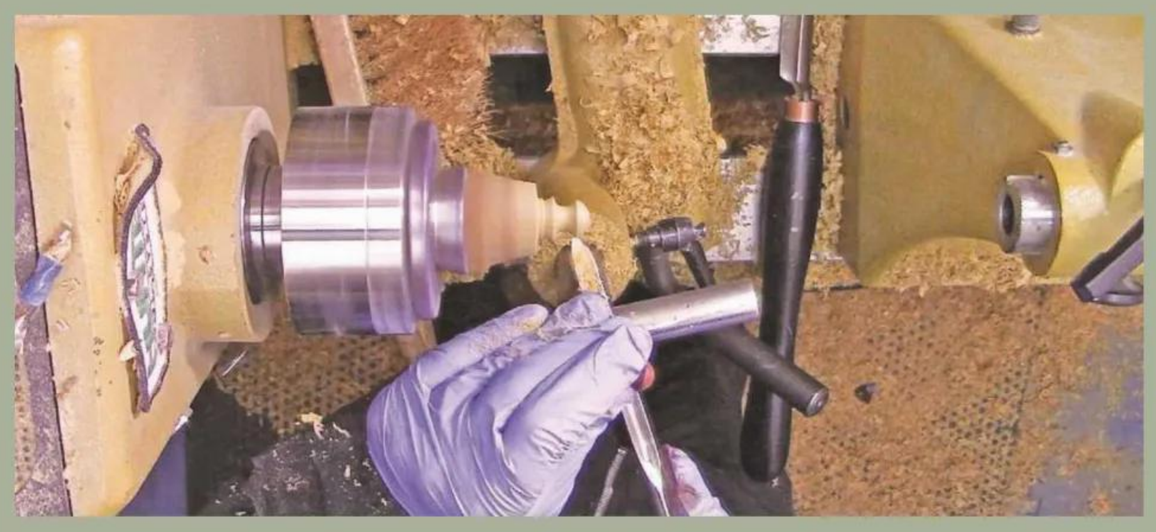
15 Next, I cut six pieces of material measuring 150 × 25 × 25mm, and turned the pieces from square to round using a Colwin Way skew chisel. This presented a nice opportunity for some extra skew practice

16 A little trick I learned years ago from Ray Jones is using a spanner as a diameter gauge

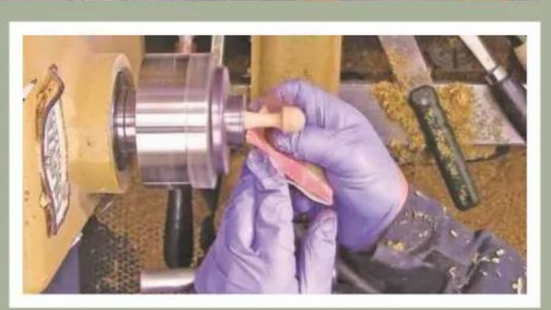
17 I turned a small 10 × 5mm tenon on each end along with a 15mm section in the centre. Using the skew, I turned a torpedo-shaped column

18 Safety note: I'm wearing latex gloves to protect my hands from the stain. If these get caught in the lathe, they'll easily tear and not drag my hand inwards

19 I sanded, stained and waxed the colours, checked to ensure they were all the same size, then cut to length

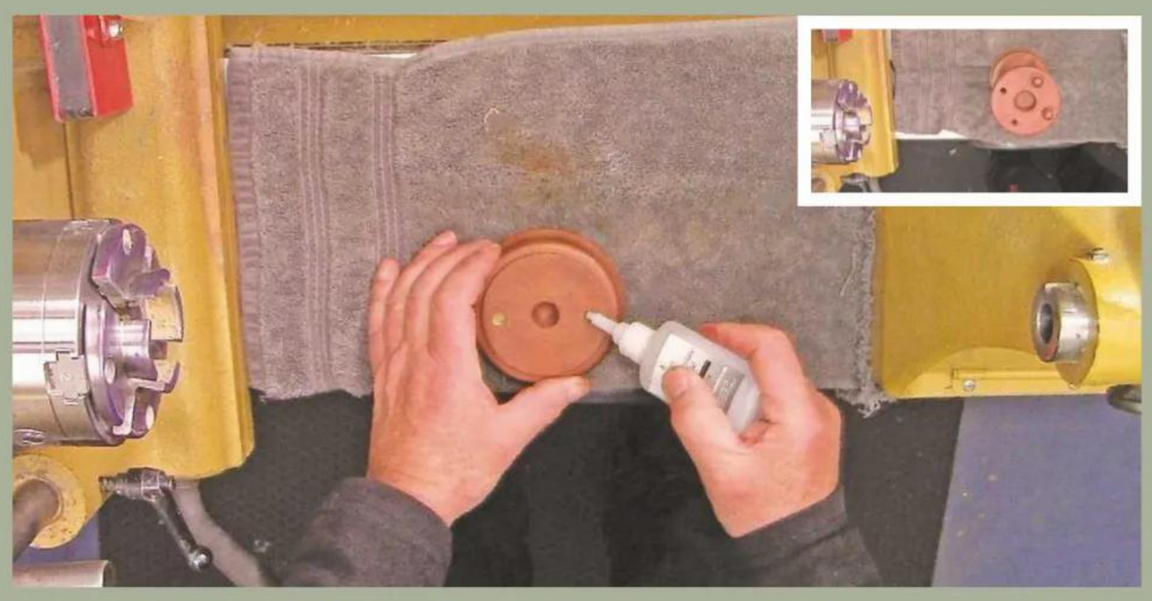


20 Using a spindle roughing gouge, spindle gouge and parting tool, I produced some mushroom-shaped buttons, then sanded and finished them. These will sit on top of the three-quarter section, supported by the column



21 In the same way as I produced the small mushrooms, I created a larger one for the pipe tuning, which was modelled on the original. I then sanded and stained the original to ensure they'd all look the same

22 Using the Chestnut buffing tree, I polished all the components, ensuring my eyes and lungs were protected from the cotton filaments and wax

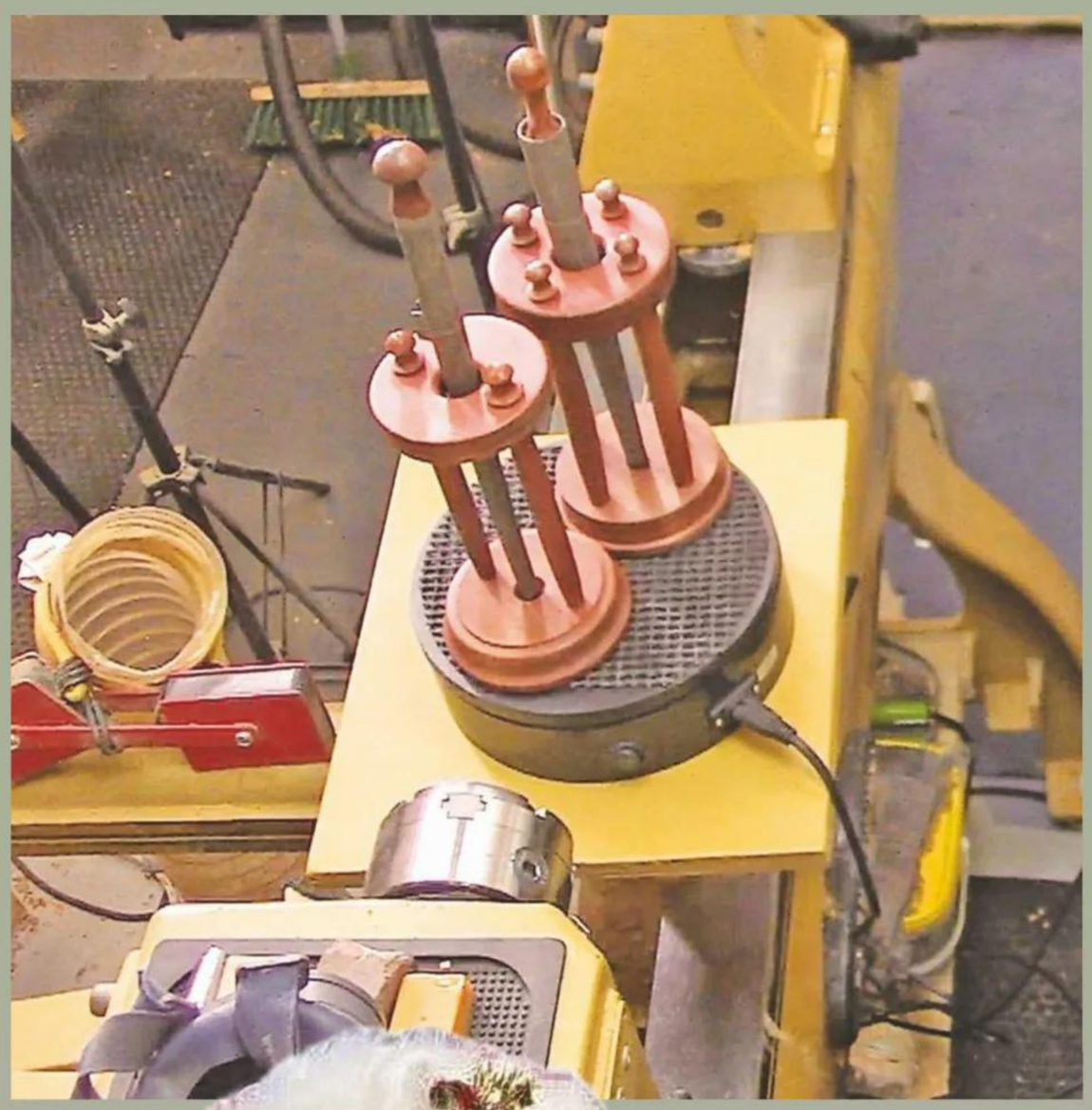


23 Using Chestnut Products thick CA adhesive, I assembled the components for the two awards

24 I then branded my name onto the bottom of each award

25 And here are the completed awards. Many years ago, the Wurlitzer Group received a National Lottery Community Funding to restore and modernise/computerise the instrument, which is now funded by contributions and revenue from monthly concerts and raffles. All those involved in its day-to-day running costs and working are volunteers, so Janet and I decided to donate both awards. David gave one of these to the retiring volunteer and kept the other for himself

26 There were some small, thin pieces of redwood left over, so I turned eight tiny platters, each of which held a battery-operated tealight. These were donated as raffle prizes to raise further funds. **Safety note:** never use wax tealights without first placing a non-flammable barrier – i.e glass or metal. I prefer to use battery-operated versions, which are a lot safer



27 David and his award

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CHISEL RATING

PIPPY & PRACTICAL

A desk designed with a gentle curve puts everything within Reach. **Jeff Segal** shows you how

The client for this large desk wanted a simple, practical but unique piece of furniture for his home office. It was to be the only free-standing item in the entire room – apart from a single chair – so therefore had to be striking but not over-bearing. We decided that solid pippy oak would give a charming, rustic look, full of character but easy on the eye, gently contrasting with the room's prime oak doors, skirting and windows.

The user wanted to be able to place it in different areas of the study, depending on the task in hand or the light coming into the room at different seasons. The shape I came up with meant that it could be used with either the long or short end against a wall. The gentle curve puts everything on the large desktop within reach and avoids redundant workspace, without being enclosing and isolating like many commercial workstations, which wrap around the user and jut out sharply into the room. The front and back rails were laminated into an arc from thin sheets of pippy oak, sawn from the solid. The desk surface was made big enough to take a monitor and keyboard at either end, plus papers for reading or writing.

Two shallow drawers built into the rails on the concave side were added for stationery.

Pippy oak

The oak for the project came from a wood just outside the village of Perton, Staffordshire, situated a mile from Wightwick Manor – an Arts & Crafts house with Morris interiors. In **photo 2** you can see the 'cat's paw' markings typical of pippy oak, which are produced by small knots in the timber. Pippy is much more a wild hedgerow tree than a straight, clean, commercially grown oak.

The log exterior has the most pip; closer to the heart of the tree, the wood is plainer.

From the 10ft boards of 1½in oak purchased, I selected those for the desktop – there needed to be enough pip to add character, but not so much as to distract the user. Some of the markings are subtle; others can be deep, wide and very rugged.

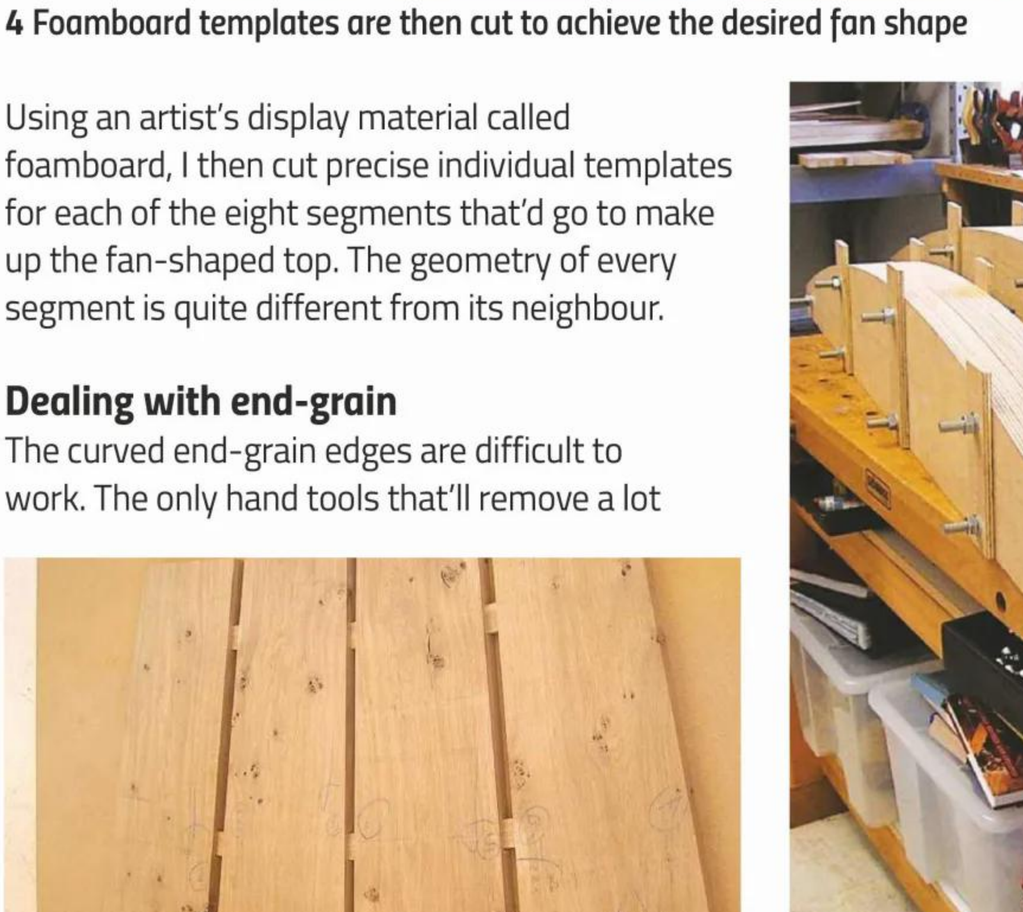
Template

To created the desktop's curved shape, I needed to build a full-size template. Working with sheets of plywood positioned carefully on the floor, I made a 10ft 'trammel' – a kind of giant compass – from a softwood beam, which allowed me to accurately draw the complex curves. A complete plywood desktop was then tested for size, shape and comfort.

1 The timber for this project came from a village in Staffordshire

2 The cat's paw markings in pippy oak are produced by small knots in the timber

3 Complex curves are drawn on the plywood template with the help of a trammel



4 Foamboard templates are then cut to achieve the desired fan shape

Using an artist's display material called foamboard, I then cut precise individual templates for each of the eight segments that'd go to make up the fan-shaped top. The geometry of every segment is quite different from its neighbour.

Dealing with end-grain

The curved end-grain edges are difficult to work. The only hand tools that'll remove a lot of material are spokeshaves or rasps. My left-handed cabinetmakers' rasps are made by Michel Auriou. To finish the edges with a perfect curve requires a really sharp, old-fashioned compass plane. You can adjust the sole to run concave or convex to match the chosen radius.

5 Little oak tiles are placed between each segment to form loose tenons

6 Formers were built to produce the underframe's curved shape

Mortises for loose tenons

The desktop segments were all hand-planed along their edges, with a slight hollow lengthways and widthways to give a tighter fit when they're eventually glued up. These were jointed together with loose tenons – little tiles of oak glued in between each segment. This is a traditional method designed to give the completed desktop extra strength and stability across its length, and also to stop it flexing. As an alternative, a modern cabinetmaker might use an electric biscuit jointer to cut elliptical slots and insert manufactured biscuits in place of loose tenons, but this method wouldn't afford you the same strength.

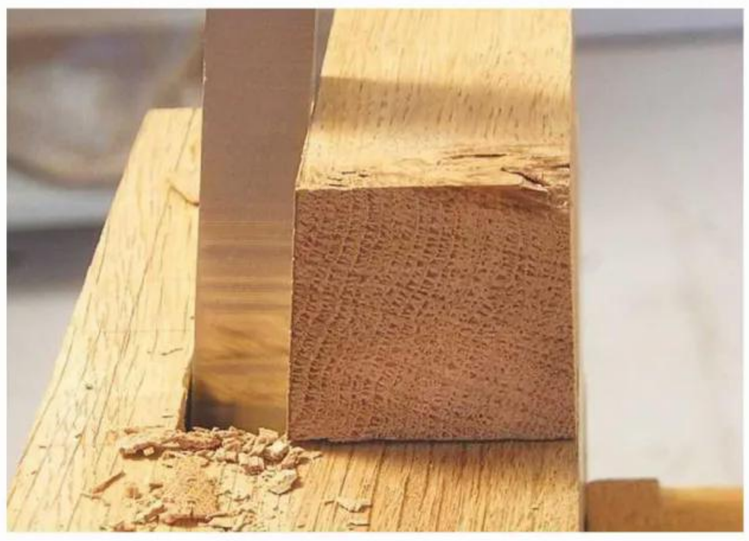
Underframe

In many ways, the underframe was much more complicated than the top. Making the curved rails at the desk's front and back required two different formers. Made from plywood, mine were used to laminate thin veneers of solid wood into the required profile.

Produced on a bandsaw, the oak veneers,

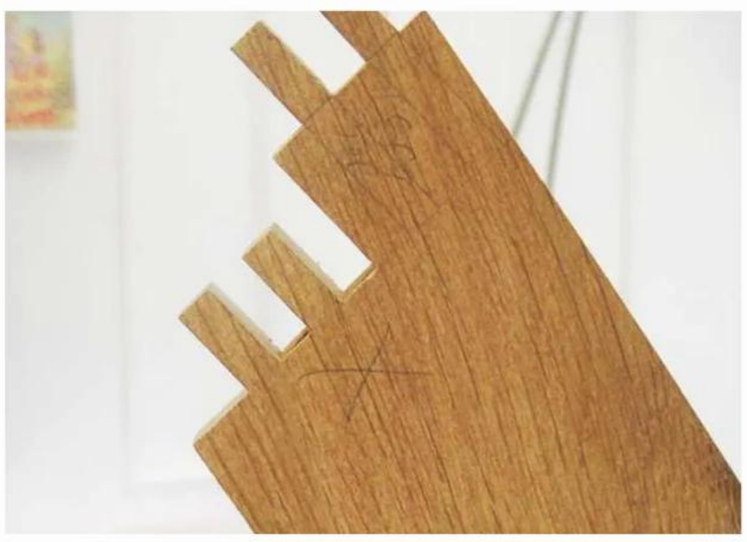
7 The underframe was made from thick veneers, sliced off the bandsaw

8 The underframe's final curved rails for the desk's front and back



9 This mortise had to be cut at a precise angle using a guide block

10 After fine-tuning, the double tenon on the rear rail is a sliding fit



11 This particularly challenging joint is located at the desk's front

12 Another complex joint connects the bearer rail to the legs

were made from quartersawn board, which gave the characteristic silver ray effect to contrast with the pips. Despite the fact they're known as veneers, they are of course much thicker than the 0.5mm commercial veneers used to face MDF in conventional veneered work. Having been planed and thicknessed, they came down to 3.6mm thick, which is around the maximum that can be used for laminating. It's tricky: the very character of the oak means there are vulnerable points that can easily shatter in the machine.

Jointing

The joints required to pull all of this geometry together were pretty complex. Tying the big curved, laminated rail at the back into the two rear legs required deep, accurate mortises cut at precise angles. I used an oak block secured to the leg to guide the chisel in at the correct pitch.

In **photo 10**, you can see the double tenon on the rear rail, which slides into the matching mortise located in the leg – after a bit of fine-tuning. The desk's front reveals another equally challenging joint. The lower of the two arched rails – known as the drawer rail – had to be tenoned into the leg as well as the recessed side rail situated behind it. That'd keep it horizontal, stop it twisting and pull the front legs in tight.

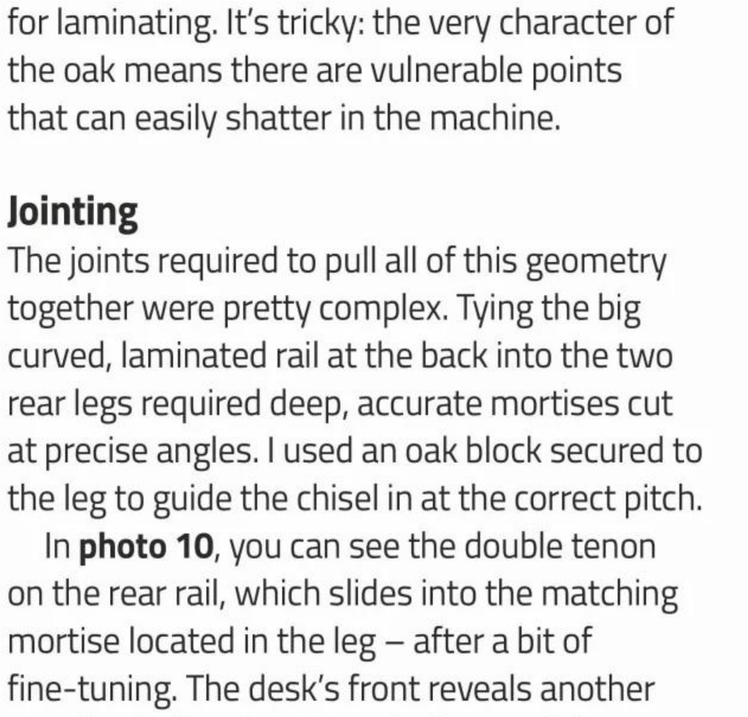
Photo 11 shows the twin tenon fitting into the leg, which is how the two joint components slot together. Measuring, marking up, making and testing these kinds of joints is complicated. Without the benefit of computer-aided design, getting the angles right depends largely on tracing them from a full-scale drawing.

Another complex joint (**photo 12**) was needed to connect the bearer rail to the legs – a double lap dovetail – which is designed so the whole piece could be dropped on to the legs and ribs from above. It's hard to measure and mark up these joints where a curved component meets a straight one.

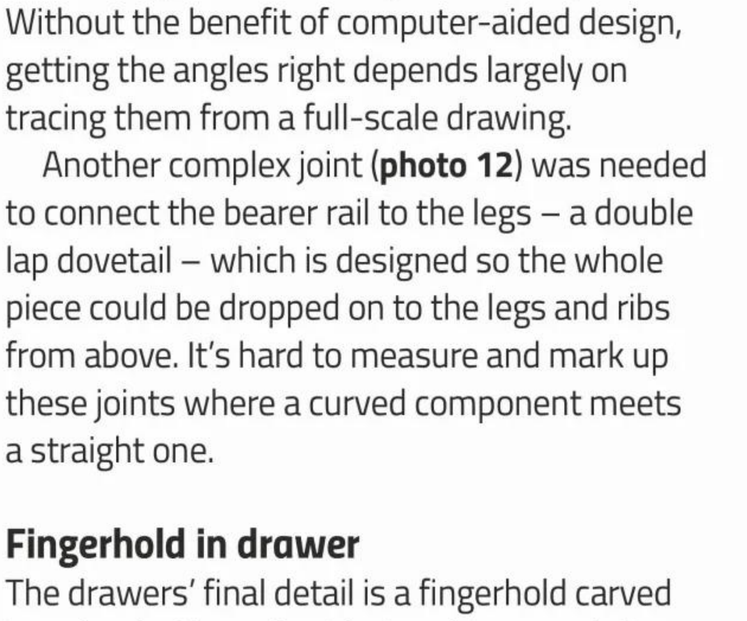
Fingerhold in drawer

The drawers' final detail is a fingerhold carved into the desk's underside, just big enough for a fingertip or two to pull the drawer out gently. That means I can dispense with knobs or handles, which would've interrupted the front rail's flow.

13 This joint ensures a seamless arc across the desk's front



14 The drawer's lap dovetails provide beauty and strength



15 The drawers, which are hidden in the desk's front, are opened with these fingerholds

16 Before the top was fixed, the drawers' fit needed to be checked

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TIME: THE CRUELLEST CUT

While stopping the ageing process isn't a possibility, as **Phil Davy** explains, you can help to protect and preserve your wood

WW TECHNIQUE

Sadly, just like us woodworkers, wood isn't immune to the ravages of time: without some care and attention, it'll eventually fail. There are, however, several ways to extend its lifespan which, since timber prices rarely decrease, makes a good deal of sense.

To everything there's a season...

... or rather, a suitable degree of seasoning. To give your timber a good start, you need to ensure that its moisture level is appropriately matched to the project for which it's intended to be used – and that includes 'green' timber projects.

Generally speaking, the moisture content (MC) of fresh timber is around 30% by weight, and is made up of both free water in the wood cells and water within the cell walls themselves. The free water dries out first, and evaporates relatively quickly – which is just as well because any timber with a moisture content of 20% or greater is susceptible to attack from wet rot – see 'Absolute rot'.

Once the moisture begins to leave the cell walls – that is, the timber's structure itself – the wood begins to shrink, and it'll continue to do so until the MC reaches equilibrium with the surrounding environment. You can see then, that if the wood's moisture content when it's worked is significantly higher than the humidity of its ultimate environment – a living room, for example – you're going to have problems with shrinkage

1 A moisture meter will help ensure that your timber's MC is suited to the environment in which it'll be used

and distortion as the wood continues to dry out once it's taken indoors.

There are two ways of reducing timber's MC: air-drying – the traditional and natural process – or kiln-drying – which accelerates natural drying by using hot air. Air-drying reduces MC to around 15%, from where it can be further acclimatised by leaving it for a few weeks in the environment for which it's destined. For indoor use, the final moisture content should be about 11% or around 9% if the timber is going to be situated close to heating pipes or radiators.

Kiln-dried timber, on the other hand, has a MC of around 9%. Therefore, while it may cost more, you're generally better off using this type as it's more or less ideal for immediate indoor use and will likely be more stable. However, don't forget that kiln-dried timber is like a sponge – if you leave it in a relatively damp workshop, it'll cheerfully soak up the extra moisture, thus defeating the object of buying it! If you're at all concerned about the timber's MC, you can always check it with a moisture meter (**photo 1**).

Buying for longevity: softwoods

When it comes to choosing timber for longevity, some species are more durable than others, though long life isn't necessarily the preserve of hardwoods. Some softwoods will also stand the test of time well and have the added advantage of being generally less expensive and easier to work than hardwoods, which is helpful if you're fairly new to the world of woodworking.

Some softwoods are also naturally insect repellent, such as cedar of Lebanon, which is often used for drawer linings and has a particularly wonderful aroma that encourages insects to give it a wide berth. On the downside, it's relatively light in weight and doesn't have much constructional strength, so I'd advise resisting the temptation of using this timber for exterior work.

Instead, you could take a look at western red cedar. Although this timber is actually quite soft, even for a softwood, its tight, straight grain gives very little waste and is extremely durable, which is why it's widely used for high-quality sheds and outbuildings, and roof shingles. It also makes a good choice for garden furniture, and is mildly insect-repellent to boot.

Larch (**photo 2**) and Douglas fir are two more timbers that are well-suited to outdoor use. These trees grow incredibly tall, so if you want wide boards, either of these species could fit the bill; just keep an eye out for splits and knots when selecting your larch.

Long live hardwood!

What about hardwoods? Well, teak is in many ways the ultimate exterior timber. It's amazingly durable, and also contains oils that make treatment with preservative unnecessary; for protection outdoors, all it needs is the regular application of a suitable oil finish. It's hardly surprising, then, that teak is used for decking on boats and high-quality garden furniture.

If the price of this classic timber makes you wince, however, there are some cheaper alternatives such as afrormosia, though this is becoming increasingly difficult to obtain. Iroko is more readily available, especially if you know of an educational establishment that's undergoing a refit: this timber was commonly used for heavy laboratory worktops, so an old school might be a useful source of recycled stock.

Oak (**photo 3**) is a favourite timber for exterior joinery, and no wonder: you only have to look at some of Britain's medieval buildings to find that these timber-framed structures have survived the onslaught of insect attack, extremes of weather, even civil war. Once again, however, it's not a cheap option, and while European oak is both more durable and characterful than the American alternatives, you'll need to allow a fair bit extra for waste when using it. If you do go for American oak, then choose the white variety rather than the red for outdoor work.

While oak will withstand the elements better than most timbers, looking after its exposed surfaces won't do any harm. Personally, I suspect the insistence of some people claiming they find the appearance of grey, weathered oak attractive is just a cover for laziness...!

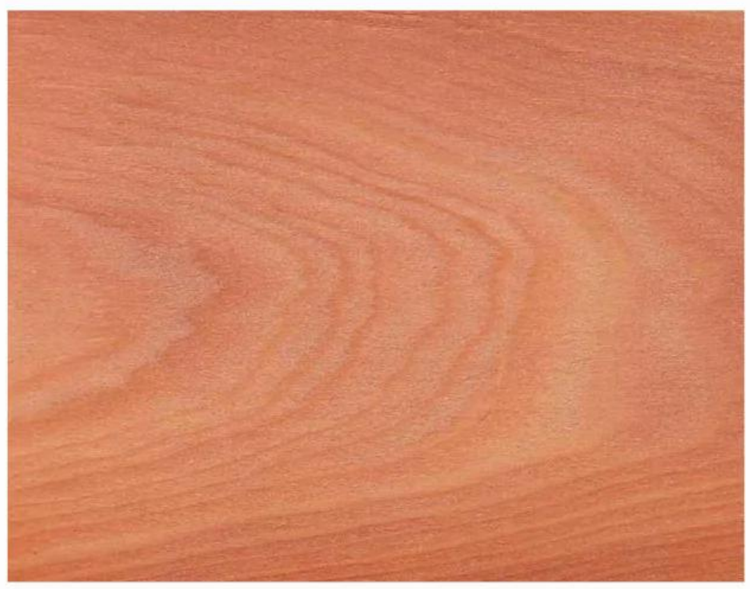
Absolute rot: natural causes of decay

We've talked about a timber's durability, but what actually causes it to decay?

Generally, decay is due either to a fungus destroying the wood's structure, or insects

UNNATURAL WEAR & TEAR

Not even oak can withstand all the changes that time brings about. When these buildings in the centre of Ludlow were built, who would've imagined that their upper floors, which overhang the narrow medieval streets, would one day be at the mercy of high-sided lorries and coaches? The corner of this building has obviously been repaired, but the new oak clearly remains under attack



2 Larch is well suited to outdoor woodwork, but look out for splits and knots

3 European oak is both more durable and more characterful than the American alternatives

eating their way through it. Looking at the fungal problems first, these broadly divide into what are commonly known as 'dry' and 'wet' rot. Dry rot – which affects mostly softwood, and is also known as weeping fungus – is both the more common and hardest to eliminate.

There are two conditions that lead to an attack of dry rot, one of which – in spite of what you'd expect – is a high moisture content. As we've mentioned, if the MC is above 20%, the wood is at risk, and when dampness is combined with poor ventilation, you have the ideal conditions for an outbreak.

4 Timber that's been badly damaged by wet rot..

5 ... will have to be cut out and replaced

Dry rot

The early sign of dry rot is a white mat of fine white or grey threads – or hyphae – that spread across the wood, then bore into it. These threads are produced by wind-borne spores that only require the right conditions to germinate; unless they're stopped, the hyphae will penetrate masonry and plaster in search of fresh timber. In time a fruiting body, or fungus, will form. When this ripens, it'll discharge millions more red spores into the air, ready to start the cycle again on previously unaffected timber.

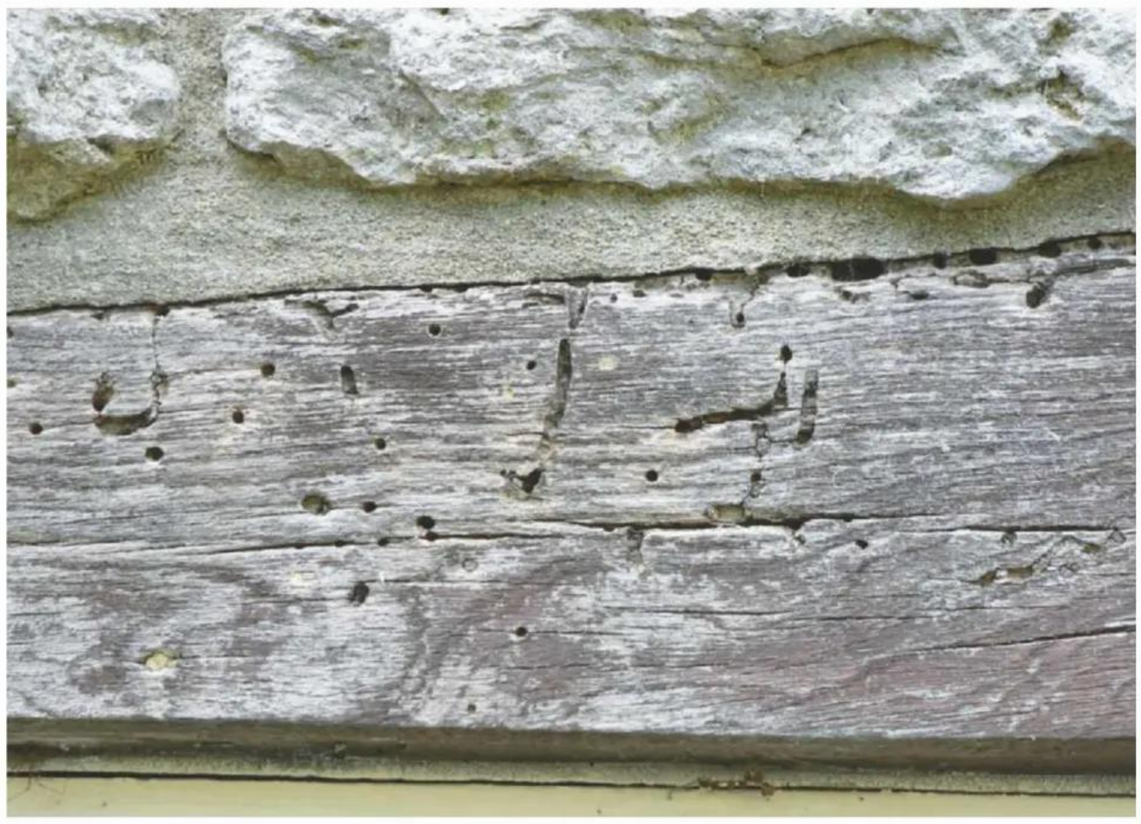
The advanced symptoms of dry rot are a brick-like pattern of cracks appearing in the affected wood, which you'll find is extremely dry and so friable that it's likely to disintegrate in the hand. Dealing with dry rot can be a pretty big job, but don't delay if you think you have a problem in the house. The remedy is firstly dealing with the source of damp, which could be due to faulty plumbing, defective drains, a bridged damp course, or missing roof tiles. Ventilation must also be increased, which may be as simple as unblocking an air brick.

The infected timber must then be cut away together with some 600mm of sound material either side of the rot's extent. The same applies to damaged plaster, which must be removed so that the walls can be sterilised with a blowlamp, then treated with fungicide. Any dust, shavings, insulation material and, of course, the infected wood itself, must be burnt rather than just loaded into a skip.

The remaining sound timber, meanwhile, must be brushed or sprayed with sufficient coats of an appropriate preservative – see 'Choosing a preservative'.

NO BARK, LESS BITE

When buying new timber, ensure to remove all bark before taking boards into the workshop. Insects will attack the bark and sap first, so removing this will reduce the risk of bringing the critters inside for a woodfest

6 & 7 Flight holes are the familiar tell-tale signs...

8 & 9 ... of infestation by wood-boring insects

You'll also need to treat any replacement wood, which must of course be well seasoned and have the correct MC. For structural work, using pressure impregnated softwood is recommended if a matching size is available.

Wood-boring insects

Having said all that, when it comes to timber damage in British buildings, insects are responsible for more problems than fungi, with the most common culprits being the furniture, house longhorn, powder-dust, and death-watch beetles. Their life cycles are complex, but all leave the familiar flight holes when eating their way out of timber (**photos 6-9**). These vary in size, but the furniture beetle – which attacks joists, floorboards, rafters and furniture – is the most widespread of these.

Eradication is the same for all types of wood-boring insect: cut out and burn badly infected timber. The remaining timber should be first stripped of any paint or varnish to reveal bare wood, then treated with fluid. Large structural timbers may need deeper penetration for the preservative to be effective, which may require the use of an injection process. In these cases, you may need to call in a specialist company, which should provide certification for the work it's carried out. This documentation could be important should you want to sell the property in future.

Delay the decay: new timber

Now that you know some of the hazards facing timber, you'll under-=stand why you need to protect this if you want yours to stand the test of time. You should treat all new constructional timber – whether softwood or hardwood – with a suitable preservative, such as Cuprinol Clear (**photo 10**). This can be applied with either a pressure sprayer or brush, and will protect the timber in both interior and exterior joinery against mould, fungi and general decay.

Whenever possible, surfaces of joints should be treated before gluing up – a small house plant hand sprayer is handy for coating mortises and other less accessible areas – and the finished piece should be given a couple of coats of clear preservative after sanding and before priming. And remember, even if using pre-treated timber, you'll still need to brush preservative onto end-grain exposed by your woodwork.

You may be tempted to miss out the wood treatment stage. After all, preservatives aren't exactly cheap: five litres of Cuprinol Clear for new wood will typically cost around £45; and the same amount of Cuprinol 5 Star will set you back somewhere in the region of £54. Consider the alternatives, though. Restoring and replacing woodwork on external doors and windows won't only add value to a property, but also extend your skill base. Do you really want a family of beetles snacking on the fruits of your labour? And once they're in, you're unlikely to know anything about it until after the larvae have scoffed their way through the timber and the emerging adults have flown away.

Choosing a preservative

If you cut corners when it comes to preventative measures, then you're very likely to shorten the timber's life, particularly if it's softwood. In order to strike a sensible balance between price and protection, you need to match the preservatives to your purposes. For example, it's probably not worth using a solvent-based preservative on a fence or basic garden shed, neither of which are likely to be especially expensive, and will probably have relatively limited lifespans. In these cases, a cheaper, water-based preservative stain is adequate, though this will probably need to be reapplied every couple of years or so to maintain the colour. On the other hand, more expensive structures, such as garden offices and workshops, are generally built from better quality timber, which merits the use of pricier solvent-based versions.

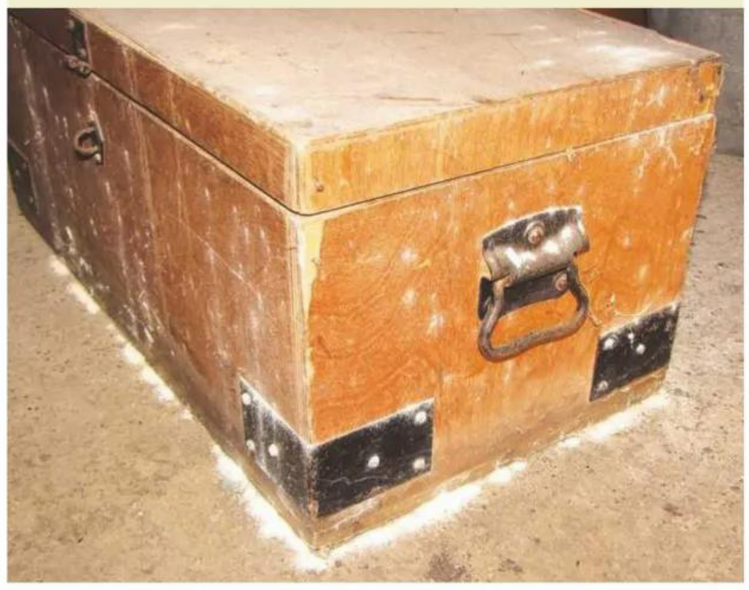
If you're renovating an old property and there's any suspicion of insect attack or rot, don't even think of saving that ha'porth of tar – choose Cuprinol 5 Star. This fluid will eradicate wet and dry rot as well as insect infestation, such as woodworm. If, however, there are tell-tale flight holes from insects but no sign of wet or dry rot, you should be fine using Cuprinol Woodworm Killer alone.

Time isn't always against you – sometimes its effects are beneficial.

ATTACK OF THE WOODWORM!

The tool chest shown here had been left in a garage and suffered a severe attack of woodworm. The piles of dust around it on the floor indicated that this activity was recent, with insects having exited the wood and moved on to something tastier to lay more eggs and repeat the cycle, probably elsewhere in the garage.

With an onslaught as serious as this, you're faced with either burning the infected item immediately or flooding it with woodworm killer. If it happens to be a piece of antique furniture, you must be meticulous about injecting the fluid into every flight hole. While it's difficult to say how long a preservative will remain effective, if applied properly, it should stop the critters dead in their tracks. Finally, check other wood in the vicinity, as well as roof and constructional timbers



10 Any new constructional timber, whether it's a soft- or hardwood, should be treated with a suitable preservative

11 Regular treatment with a preservative will extend your timber's life

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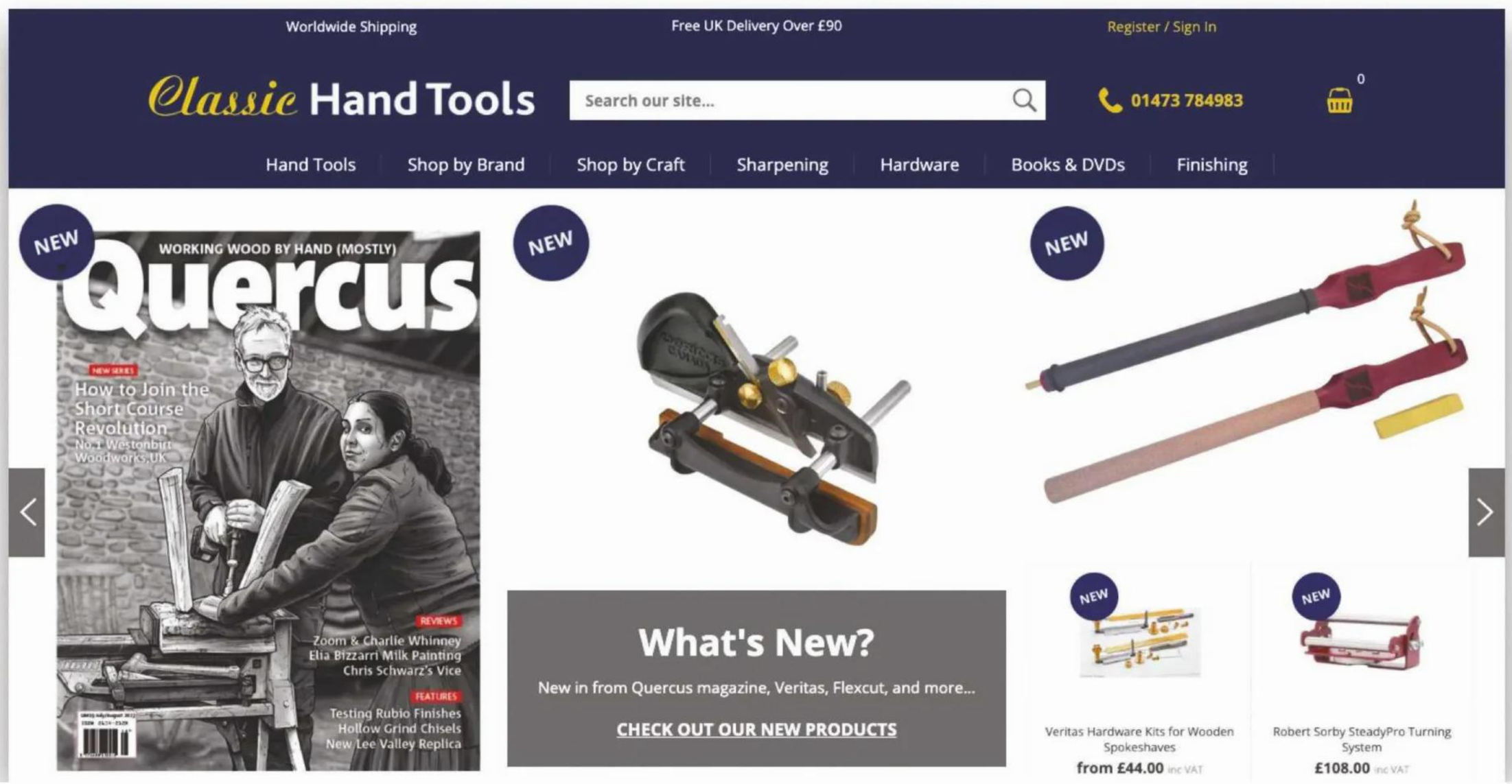

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LETTERS

★LETTER OF THE MONTH

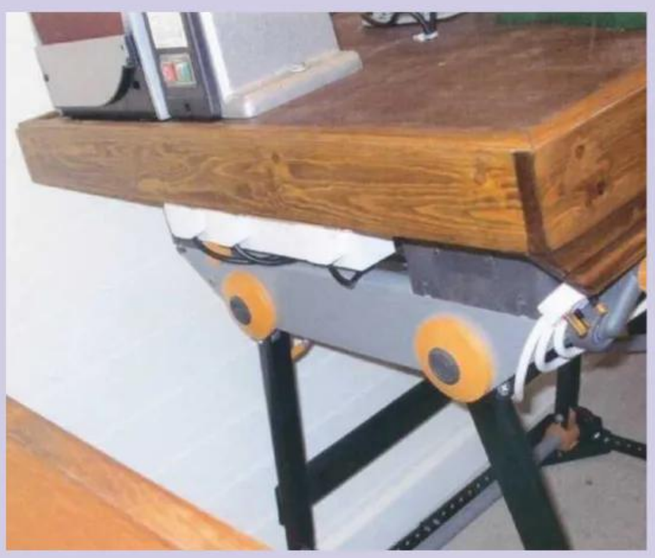
TABLING A SOLUTION

Andrew's substantial worktop makes uses of left over 5 × 2in timber onto which is fixed a marine ply top

Dear Editor,
Over the last year, there's been quite a few letters on Black & Decker Workmates, and with this in mind, I thought you might like to see my endeavours with a Draper Magnum 1000.

I've longed to have a workshop for many years, but suspect like so many before me, I've had to squeeze a quart into a pint pot. The enclosed photos show how I've constructed a substantial worktop from 5 × 2in timber left over from my carport, topped off with marine ply to which I then mounted the mortiser, disc/belt sander, and scrollsaw with nuts and bolts right through the worktop. Each machine has been positioned in such a way that allows it to be operated to full extent without interfering with the other two machines.

I then secured two double sockets and boxes to the side, and threaded each machine's lead through the worktop, and into a socket via its own plug. The main lead was secured from the sockets with an ample lead to allow multi-positional use via the wall sockets.



Two double sockets and boxes are secured to the side of the workbench

The photos also show how I've mounted the whole thing onto a universal wheel kit. In order to give greater manoeuvrability, I fitted a second set of castors, which has vastly improved the whole operation as it turns within its own footprint. This workstation has freed up my fixed workbench, has certainly been a great asset for a minimal outlay, and can be tucked out of the way when not in use. I'd like to conclude by applauding your publication, and thank you for the many hours of great reading and information.

Andrew Payne

Each machine has been positioned in such a way that allows it to be operated to its full extent

Hi Andrew, many thanks for sharing your excellent idea regarding making the most of available workspace and utilising what you have available. You really have squeezed a great deal into a small footprint and it appears to work excellently! We must congratulate your ingenuity and problem-solving skills in terms of making your woodworking journey as enjoyable as possible. Best wishes, **Tegan**

STEPS FOR FINISHING PENS WITH CA ADHESIVE

Regular readers who are woodturners – like me – may well be aware of the fine finish that can be obtained on pens by the application of cyanoacrylate adhesive – aka CA or superglue.

To my mind, the definitive explanation of this technique can be found on an Australian website, which is run by a chap called David Lim – **www.timberbits.com**. David sells pen making and other woodturning-related items at very reasonable prices, including low postage and packing to the UK. There's also a series of nine short videos in which he covers every stage of making a pen from preparing the blanks for drilling right through to final assembly. I learnt how to make pens to a decent standard by studying these videos, and this article is basically a crib – with David's full permission I hasten to add! – of his technique for applying CA glue as a finish on pens or other small items.

Initial sanding

To start, you'll need a blank that's been turned down to final size using your weapons of choice – in my case, a 6mm spindle roughing gouge followed by a 20mm square-ended scraper. The first stage is sanding prior to applying the CA finish. I begin with either 180 or 240 grit depending on the timber, and work my way up through 320, 400 and 600 grit. It's important to stop the lathe and sand along the grain on every other grit, to eliminate any circumferential marks caused by sanding with the lathe running. I then burnish the blank with some 1,500 grit Webrax, followed by some shavings, to give the timber a slight sheen.

Kitchen towel pads

You now need to make up some pads, from plain white kitchen towel, with which to apply the CA. To do this, tear off two pieces of kitchen towel, ensuring to keep the two sheets together. Fold in half along the perforations, fold in half again parallel to the perforations, and finally in half again, in the same direction. Repeat with a further two more sheets. Place the two folded kitchen towels, one above the other, and cut into lengths of approximately 38mm (**photo 1**).

1 Place your two folded kitchen towels, one above the other, and cut into lengths of around 38mm

Depending on how wide your kitchen towel is, you'll end up with either five or six cuts, producing pads of eight layers of kitchen towel, which should be sufficient to keep you and the superglue safely apart. Take 10 pads and lay them out on a piece of ply or MDF, on the lathe bed, beneath the pen (**photo 2**). With this process, it's essential to protect the bed from splashes of superglue and other associated liquids. Each pad will be used to apply two coats of CA, making 20 in all.

2 Take 10 pads and lay them out on a piece of ply or MDF, on the lathe bed, beneath the pen

Applying the CA

Choose a glue that can be applied sparingly in drops. The only product I can recommend is the thin CA that David Lim sells – product code D030 – for approximately £5.23 per 50ml bottle. At this point you have a choice of whether to continue using the pen-specific bushings or change to an alternative type. I'll explain the significance of this later, but for the time being, we'll assume that the original bushings are retained.

To apply the CA, hold a kitchen towel pad lightly in contact with the

3 Start by using the third of the pad farthest from you

bottom of the pen barrel, which should be turning at around 800rpm. Start by using the third of the pad farthest from you (**photo 3**). On one barrel, apply three drops and move the pad briskly up and down the barrel's length to ensure even glue distribution. Repeat the process on the other barrel, but using only two drops, as the pad will have some residual glue already on it. I wear my Trend respirator and gloves to spray a light coat of Screwfix accelerator on the barrels, which instantly sets the CA. Apply a second coat, but using the middle third of the pad, then discard it.

Polish the pen

With all 20 coats of CA applied, it's now time to cut them back and polish the pen using Micromesh (**photo 4**), either in the form of double-sided pads or sheets, but in both cases, used wet with the lathe speed turned back up again. Start off with 1,500 grit and work your way up through 1,800, 2,400, 3,200, 3,600, 4,000, 6,000 and 8,000 before finishing with 12,000 grit. When using the first few grades, you'll see a white slurry appearing on the abrasive, but this will become less evident as you get finer and finer. The finish after the Micromesh treatment is impressive, but to really gild the lily, apply a liquid polishing compound such as T-Cut or Brasso.

4 With all 20 coats of CA applied, it's now time to cut them back and polish the pen using Micromesh

The disadvantage of using superglue is that it spreads over the bushings, so separating the barrels from these can be problematic. With the lathe stopped, you therefore need to cut around the bushings, as close to the timber as you dare, using a craft knife – 1-2mm maximum – so that when you come to snap the bushings off, the CA will be encouraged to snap where you've scored through with the knife. Lightly sand the resulting jagged edge with a circular motion using 240 grit abrasive laid flat on the bench. Holding the barrel at an angle between your fingers, rotate it with light pressure against the abrasive, in order to form a tiny chamfer.

5 Avoid the problem of CA sticking to the standard bushings by changing to a set of tapered bushings

I avoid the problem of CA sticking to the standard bushings by changing to a set of tapered bushings, which came supplied with the pen-making kit I originally bought (**photo 5**). Now all you have to do is assemble the pen and wait for the compliments to start flooding in!

Alan Currans

Hi Alan, thank you for taking the time to really go to town on explaining this method for other readers. Thanks also to David Lim for allowing us to reproduce details of his technique for applying CA glue as a finish on pens and other small items. The results that can be achieved using this method really do speak for themselves. Many thanks again!
Best wishes, **Tegan**

READERS' HINTS & TIPS

In conjunction with Veritas and Axminster Tools, we're giving one lucky reader per month the chance to get their hands on a fantastic Veritas apron plane with PM-V11 blade. Ideal for trim carpentry and featuring a ductile cast-iron body, its unique side wings allow for a comfortable, firm grip. To be in with a chance of winning this great piece of kit, just send your top workshop hints, tips or pointers – indeed anything that other readers may find useful in their woodworking journeys – to **tegan.foley@dhpub.co.uk**, along with a photo(s) illustrating your tip in action. To find out more about Veritas tools, see **www.axminstertools.com**

HANDY HINT: WAX PAPER COVERING FOR YOUR WORKBENCH

Rather than using the roll's serrated edge, a workshop ruler is a great aid for ripping a clean edge on the wax or parchment paper

Placing wax paper under your project while on the workbench catches any glue drips and also prevents work from sticking to the bench while it's drying

Accidentally gluing your work to the bench is a mistake that usually only happens once. Keeping a roll of wax or parchment paper under your glue-up doesn't only keep the workbench clean by catching glue drips, but also prevents work from sticking to the bench while it's drying.

Rather than using the roll's serrated edge, I find it easier to unroll more wax paper than I think I'll need and trim it to specific shape once placed under the workpiece. A workshop ruler is a great aid for ripping a clean edge on the wax or parchment paper.

Joel Dyson

WRITE & WIN! trend tool technology

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 new 'Letter of the Month' prize – a Trend T8EK 240V 2,200W ½in dual-mode plunge router, worth £349.99! Engineered for both hand-held and router table use, it comes with a host of accessories, all supplied in a moulded carry case to ensure safe storage. Simply email **tegan.foley@dhpub.co.uk** for a chance to get your hands on this fantastic prize.

Good luck!

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THE BUILDING OF A NORDFJORD FAERING

John Greeves talks to **Charles Lyster** about the building of a Nordfjord faering; a boat with historical pedigree that dates back to the Viking era

FURTHER INFORMATION

Sail & Oar – **www.sailandoar.org/index.html**

1 Charles Lyster sailing his faering, *Yggdrasil*

Charles Lyster (**photo 1**) is a man of many talents. He's currently a yachtmaster instructor and builder of Norwegian boats and a former fine furniture cabinetmaker. He runs RYA – Royal Yachting Association – courses on *Driac*, his 1930 classic yacht. His other roles include adventurer, traveller, climber, former Outward Bound instructor and founder of cancer charity, Odyssey.

Several years ago, Charles mulled over the idea of building a boat that could be easily sailed and rowed. It wasn't until he came across a faering in Norway that he knew he'd found a perfect solution. Charles was captivated by the design's beauty and simplicity. The faering seemed to offer the best of both worlds, performing well both under sail or oar, and was the ideal boat to build for his young family.

Faerings are clinker built with planks – strakes – which are overlapped and riveted together to form the hull. These double-ended small boats (**photo 2**) were found with the 9th century Gokstad ship excavation and resemble those still used in some parts of Norway today. They testify both to a long tradition of boatbuilding and to the efficiency of design. The only significant difference today from mediaeval times is a conversion from a side-mounted to a stern-mounted rudder.
In early 20th century Norway, the Faering nearly died out, and it was thanks mainly to Øystein Faerøyvik – who travelled the length of the country to photograph, record and measure the remaining craft – that details of their construction can still be found in Oslo's Viking Ship Museum today. It was from this very archive that Charles obtained plans to build his Nordfjord faering.

Building flexibility into the design

Norwegian boats like the Nordfjord faering are very flexible in design and differ from the very rigid arrangement of frames and planking that's evolved in this country over the last 200-300 years. A Norwegian saying, according to Charles, is that if you're buying a traditional boat, you must always see if you can wag its tail. With the boat sat on the ground, this is tested by waggling the stem and seeing if the stern moves in the opposite direction. If this occurs, you know the boat has the required flexibility.

The faering's flexibility is achieved in a number of ways. None of the frames are joined to one another. The faering also has very wide strakes – planking. The Nordfjord faering is a four strake hull, but other smaller faerings may only have three strakes. British boats tend to be far more rigid. The frames are joined and up to 10-15 planks are used to cover a similar breadth of hull to that of the faering.

In the case of a faering, none of the frames' upper elements are joined to the frames' lower elements, or the keel. "Each plank or strake is only joined with one, maybe two fasteners, in the centre to the frame," says Charles, "which means that the plank can expand and contract, allowing the frames to move apart to match the planks' changing breadth." Other differences include the keel construction, which is made in the shape of a 'Y' and dispenses with the use of a hog – a longitudinal reinforcement on top of the keel.

Overview of the build

The word 'faering' comes from the Old Norse 'fire årer', meaning 'four oar.' The Nordfjord faering has four oars, a mast and two sails – a spritsail and jib. The craft is quite narrow and 'double-ended' – pointed at both ends – where the stern profile and waterline almost duplicates that of the bows. The mast is shorter than the boat and can be easily 'stepped' on the water. Traditionally, most faerings are 15-17ft long but Charles stretched his design to 18ft with a 5ft beam.

Internally, the boat has four main frames as well as floor frames and two angle frames at either end (**photo 3**). The strakes consist of a garboard strake, a second, third and upper sheer strake. Charles used 21ft larch boards (**photo 4**), which he shaped and overlapped to make the hull. Both the keel and frames are made from oak. The 'Y' shaped keel projects about 5in below the hull and according to Charles "gives a very good grip on the water."

The frames came from field oak and Charles made hardboard templates (**photo 5**) and "matched them to the branches, so I could get shapes that followed the curve required." The only element joining the upper part of a main frame to the lower part is a small post like a stanchion. In faerings, the strakes or planks are given a sculpted shape that folds into the boat when riveted together. Once the hull is shaped, the framing is then later dropped in. Charles built his hull around a mould.

The importance of shaping the strakes

Shaping the strakes involves a process called 'spiling'. Essentially. this requires a flexible baton measuring about ¼ × 3in, which will flex one way but not the other (**photo 6**). This is clamped to

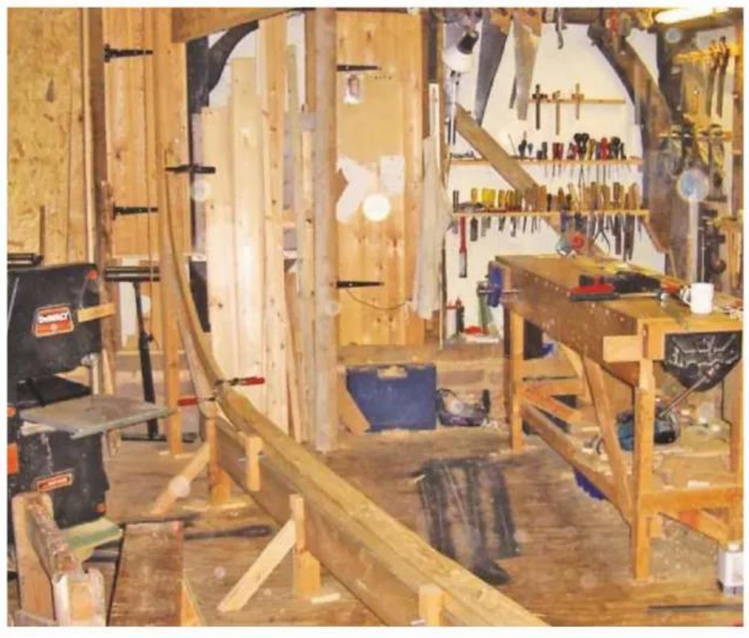
2 A small faering, which was found along with the Gokstad ship

3 Here you can see the internal main frames, floor frames and angle frames in the boat's bow

4 21ft lengths of larch intended for the Nordfjord faering's construction

5 Hardboard templates along with the roughed-out oak frames

6 Spiling for the garboard strake. A spiling baton is clamped on so that it touches each part of the mould. You then measure down and mark off on this



7 Strong back support structure for the construction

8 The 'Y' shaped keel

9 Stem and stern once cut

the centre where the strake is going to be located, then you measure down to where you want that strake to come and mark it off on the 'spiling baton'. Charles explains the next stage, when the marked baton is removed and laid on the board, which the strake will be cut from, with the marked lines projecting out to give the strake's bottom edge.

"This strake will be cut flat, then it's going to be curved, twisted and bent onto the hull. It has to fit perfectly first time round. It's pretty terrifying when you do this initially, but works brilliantly if done carefully." You do this for each strake. Once you have the shape, this is copied onto the corresponding strake, as these are always fitted in pairs. Throughout all his research, in the various books he read, Charles was constantly pointed towards a small pamphlet, written by Eric McKee, entitled *Clenched Lap or Clinker – An Appreciation of a Boatbuilding Technique*.

10 Stem and stern are scarf glued, then riveted into the keel

Construction

Before boatbuilding begins, a strongback is set up (**photo 7**) – a horizontal beam raised 1ft or 18in off the floor with two verticals, which will define the boat's shape. Once the strongback is set up, the keel is cut, shaped and clamped in place with wooden cleats (**photo 8**). Next, the stem and stern are cut (**photo 9**), shaped and scarfed (**photo 10**) onto the ends of the keel, then glued and riveted, before a series of moulds are carefully fitted to the keel (**photo 11**). The first planks or strakes to go on are the lowest ones – called the garboards.

The garboards' ends require steaming (**photo 12**) and their strakes are fitted in pairs and attached with copper clenched nails to the keel's wings along with the stem and stern (**photos 13, 14** & **15**).

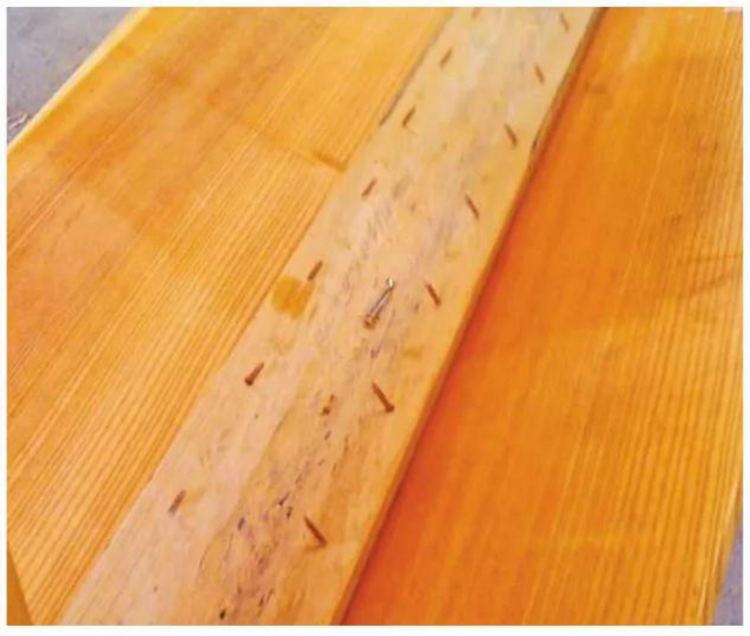
First the garboard strake, then the second, third and finally, the fourth strake – sheer strake – are measured, shaped and fitted. Clamping, planing and adjusting the strakes in order to achieve the perfect fit is time-consuming work.

As the strakes go on, they overlap the planks below by 1in. This overlap is called the 'land' and in the middle of that land will be a row of rivets, but before it's riveted together, the luting is put in. A groove is scratched into the strake within the overlap's area once the strake has been carefully planed; this produces a perfect fit between the two planks (**photos 16** & **17**). Luting is a seal of caulking cotton or string that's been soaked in Stockholm tar, then put into the groove. When the other plank is clamped in place, it forms a natural seal between the two surfaces. Charles uses long wooden clamps, which he's custom-made to reach around the width of the next strake. He then drills a small hole for each

11 Moulds fitted – the first of the strakes is measured and cut

12 The ends of the garboard strakes being steamed

13 Side view showing keel stem and garboard strakes clamped into place

14 The bottom garboard strakes are first to go on

15 Garboard strakes attached with copper clench nails – roves yet to be added

16 Second strake now in place

nail. Rosehead nails with a shaped ⅜in head, which measure around 2in long, are used to attach the strakes. The nail is put in diagonally to the grain so that its corners will cut in. Once that's been done, he drives on the roves – conical copper washers – with a rove punch and uses a dolly –block of metal – on the outside until it's tight and secure. The ends are clipped, then peened over with a ballpeen hammer to rivet them in place (**photo 18**). Where the plank or strake joins to the stem or stern it's just chamfered in, before both of these are nailed.

According to Charles, "Nailing the strake to the stem and stern is something of a black art." He describes the process in this way: "You drill through the strake for the nail, then mark where the nail's tip will first meet the stem. You pull the plank back off and drill into the stem at 90° Basically, you've drilled an angled hole; it's going through the strake at 90°, then turning and entering into the stem at 90°."

Charles explains how a nail has been cut to the correct length and little teeth put on with a pair of clippers so that it won't pull out easily (**photo 19**). The nails then have to be bent and the curved nail hammered into the bent hole.

Once the third strake has been fitted, an inwale (**photos 20** & **21**) – a longitudinal, structural piece on a boat's interior – is fitted using treenails. A treenail is a wedged wooden peg (**photo 22**) that's used to fasten timbers in shipbuilding; water causes the peg to swell and hold the timbers fast. This is driven in with Stockholm tar and basically makes a wood rivet. Here, treenails overcome the problem of using

17 Internal view of second strake fitted with a floor frame in place

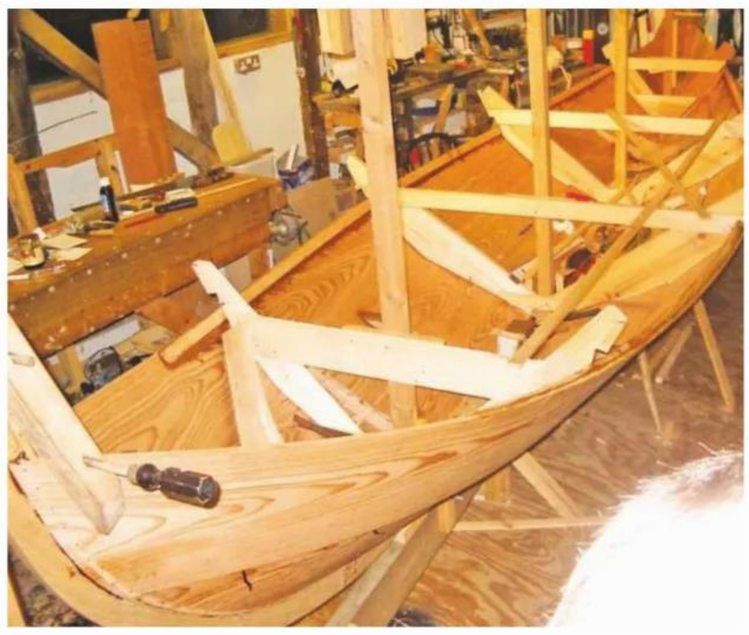
18 The roves have been driven on

copper rivets as the ends can be planed down before the final sheer strake is fitted (**photo 23**).

Once all the strakes have been fitted, attention is then given to the frames. The process has already started with the floors (**photo 24**) – the frames' lowest elements, which lie across the keel and the two lower strakes fitted in. With all the strakes in place, the next element is the upper frames (**photo 25**). In this country, they'd be called futtocks. The futtock is made from two frame knees, which are scarfed together in a very long joint. Their strength is attributed to the fact the curve follows the grain. The long overlap can then be riveted together.

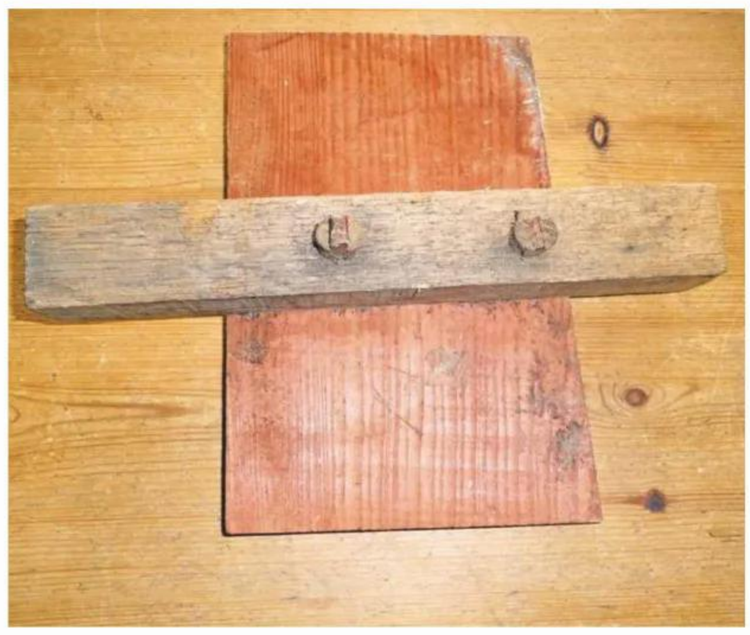
Charles used treenails in a few places where he couldn't find a nail quite long enough. Inside the boat there are four complete frames – two extra floors on their own. At the bow and stern, the angle frames (**photo 26**) – framrong and bakrong – needed to be fitted. Once the frames are in place, all moulds are removed (**photo 27**). A shorter inwale is now attached

19 Nails cut and bent with little teeth put on. The strake is shaped and nailed to both stem and stern



20 Third strake in place

21 The third strake has an inwale that's fitted with treenails



22 Sample board showing treenails

23 Fourth or sheer strake fitted and the frames going in

24 A floor frame

25 Upper frames or futtocks scarfed together in a long joint

26 An angle frame is fitted into the bow, followed by the stern

27 Nearly all moulds removed

28 Old faering with keips used instead of rowlocks to hold the oars

inside the boat's topmost edge or gunwale and a sacrificial rubbing strake fixed on the outside; this ensures the plank is clamped between two fairly thin pieces of wood.

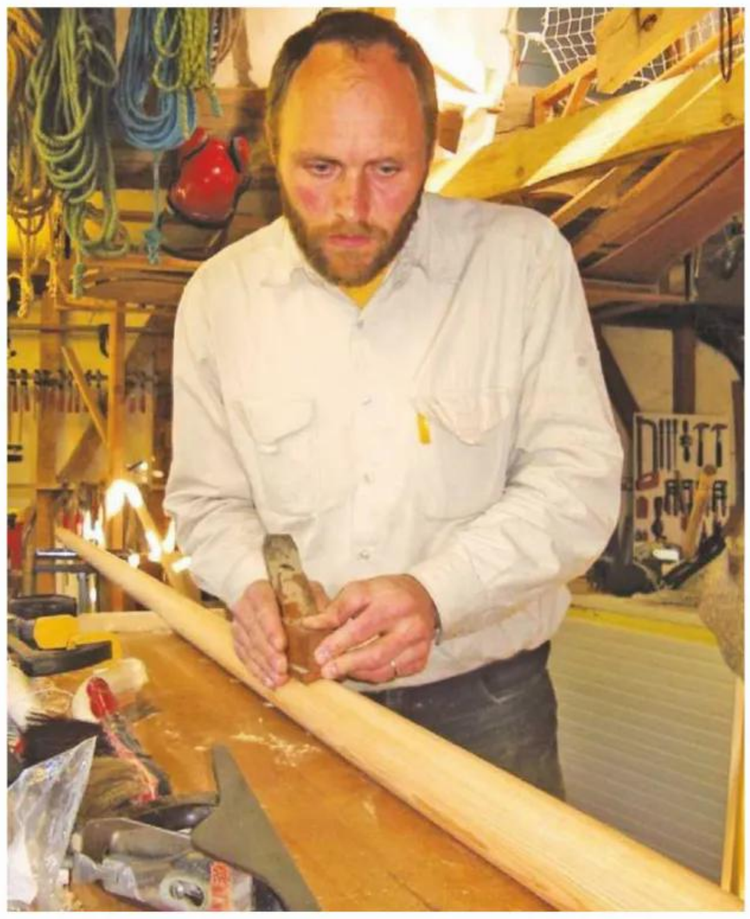
Next, the keips go on (**photo 28**). These are used instead of a rowlock and have the correct angle in which the oar sits. This special shape is cut from an oak tree and attached to the hull with a couple of treenails. To prevent it wiggling on the boat's side, this is also supported from below. The oar is held in place with a piece of rope, leather or even a twisted osier – willow reed. The oars and mast are then made from larch (**photo 29**).

Next, a rudder is fitted with a short tiller sticking out to one side; this is jointed to the end of a long pole, which reaches forward into the length of the boat. The rudder is turned by moving the pole forward or backwards as opposed to side to side. "It's like having a tiller extension and works very nicely from different positions on the boat," Charles explains.

The finish

The boat was initially treated in equal parts with a traditional mixture of Stockholm tar, boiled linseed oil and turpentine. It was painted inside and out and allowed to dry over several weeks. Terebine – a little heavy metal drier – was added to help it dry off quicker. Charles used Varnol – a varnishing oil that's sadly no longer available – for subsequent coats (**photo 30**).

Charles has sailed the faering in this country and also in Norway, where this traditional vessel attracted immediate attention. In terms of its performance, I'm assured that "she sails astonishingly well and rows surprisingly well. She'll beat 50° off in the wind, which for a boat with a long keel and traditional rig, is quite an amazing feat."



29 Mast being made from larch

30 Boat finished with subsequent coatings having been allowed to dry

31 Charles' family rowing the faering

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MADE IN SHEFFIELD

CHOIX

Woodturner and sculptor **Daniel Salvucci** swapped Paris for the provinces and a life more propice in the Dordogne, as **Dave Roberts** discovers here

Like pilings driven into shifting ground, the medieval bastide towns of the Dordogne were founded to increase social stability in the region by creating centres of commerce and encouraging people to leave their lives of feudal servitude and join their communities as freemen – taxpaying freemen, of course, but at least paying taxes on the fruits of their initiative.

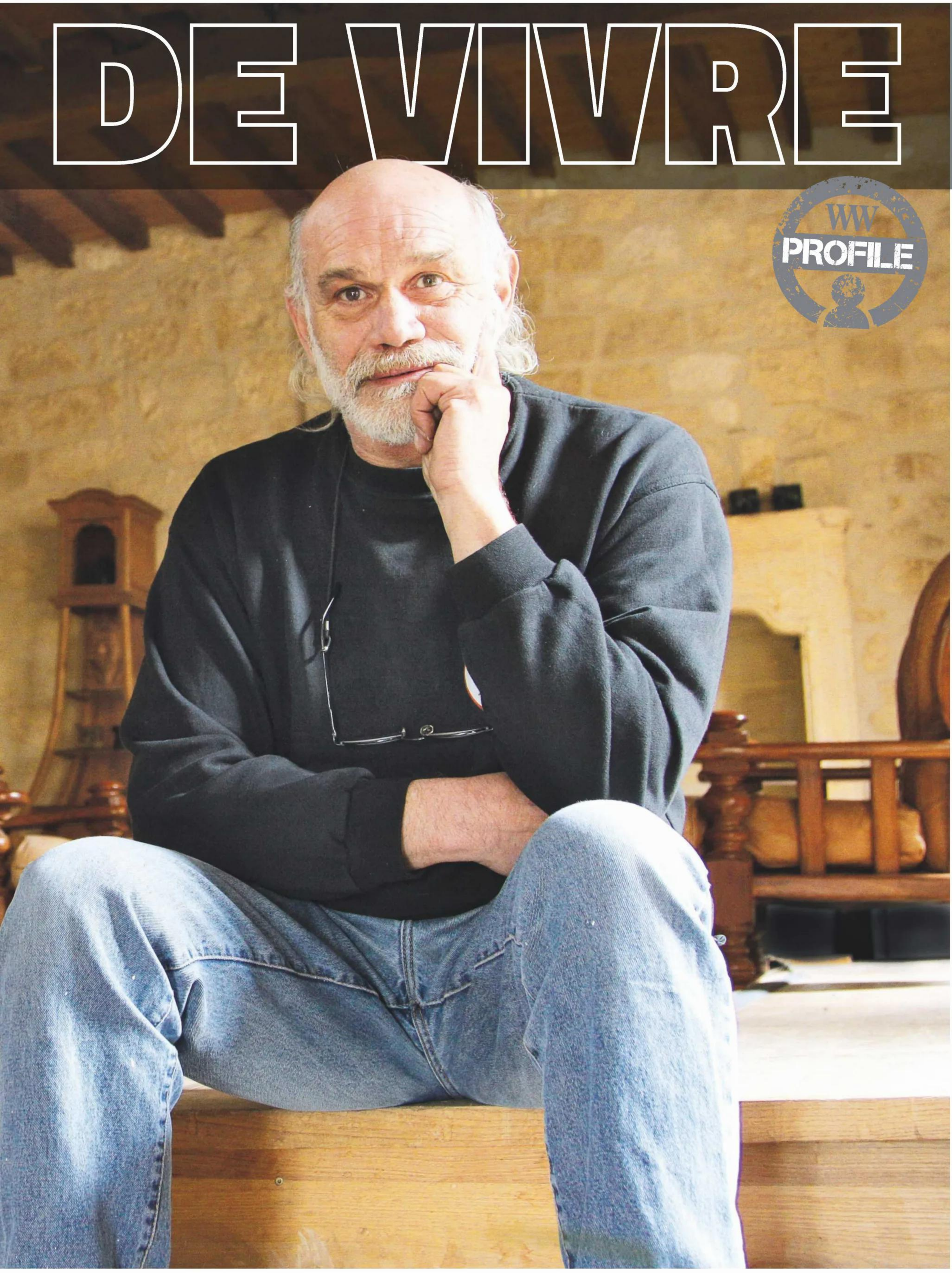
In the 700-odd years since then, the bastides' limestone-tiled roofs – which cluster atop honey-coloured buildings like serried heaps of oyster shells – may have grown old and mossy, but they still shelter many small businesses, though for every boucherie or boulangerie you find serving the locals, there are several other craft-related businesses catering to the summer visitors. In many ways, however, these visitors have only helped to enlarge the entrepreneurial opportunities afforded by the bastides.

When woodturner and sculptor Daniel Salvucci and his wife, Isabelle, moved to Beaumont du Perigord, for example, it was because they'd discovered a region propice – favourable – to the arts: not only do the locals have a deep respect for wood and the skills of those who work it, says Isabelle, but the region's popularity with tourists brings the oxygen of fresh interest to Daniel's workshop gallery on an almost daily basis.

'Ailettes' – or 'Wings' – is lightness drawn in walnut. At least, that's what it says to me...

DE VIVRE

WW PROFILE



"On s'amuse, on s'amuse!" The artisan d'art not at work but at play

No points for guessing that 'Ecailles' translates to 'Scales', the name of a sculpture that perfectly illustrates how far beyond its basic turned form Daniel takes his sculpted pieces

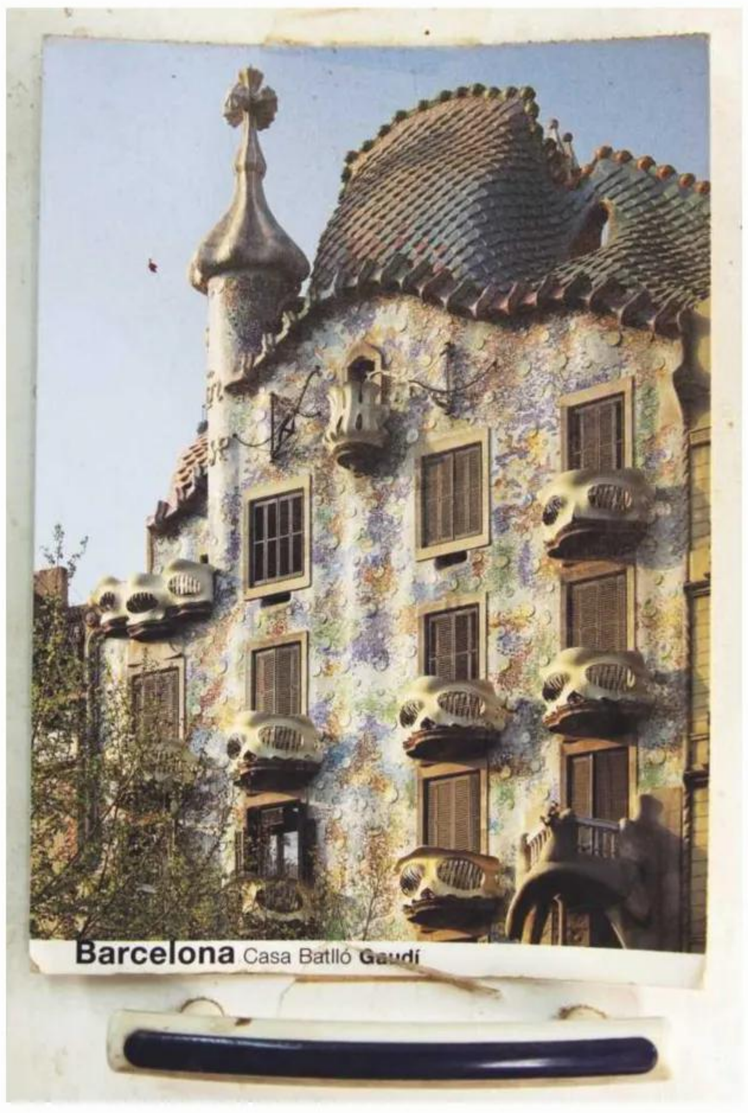
Road to freedom

Geographically and culturally speaking, the Perigord – the ancient region of wooded hills and river valleys that's now roughly encompassed by the modern Dordogne, but whose name is still used to evoke its deeply rooted history and sense of place – is a long way from Paris, where Daniel once worked in the telecommunications industry.

What set him following in those medieval footsteps from 21st-century serfdom to the bastide and creative liberty, however, was Isabelle, who was working in advertising as a graphic artist when they met. He calls her 'the real artist' in the partnership, and insists that it was she who introduced him to the creative milieu, opening his eyes to the possibility of a different life centred on more important things than work and money.

In '87 they left Paris – where the intensity of the working lifestyle, they believe, would've limited their scope for development as artists – and moved to Creuse in the Limousin, the very heart of France. However, while the space and pace of life that they found there may have afforded Daniel the room in which to learn his new trade as a turner and sculptor, living in a departement that's both relatively sparsely populated and fixed in its tastes meant travelling to craft shows in search of customers. When the time came to open a gallery of their own, then, they headed to the more populous south-west and to Beaumont.

The move was another example of what Daniel calls 'un choix de vivre': they chose the type of life they wanted to live, and within the walls of a bastide, he explains, life is a little like the theatre. Unlike Paris, where you don't know who lives next door, in Beaumont they know everyone – from the butcher and baker to the bistro owner and candlestick maker – and everyone knows the turner-sculptor, who's neither a curiosity nor an eccentric, but simply another character in their cast. And each new day brings a different audience of visitors who walk across the stage of limestone streets, step into his workshop-gallery and start fresh conversations, creating another act in the play.



It's not surprising to find that Gaudí – whose architecture incorporates organic forms – should find a place in Daniel's workshop. What else could his bike be, meanwhile, but another symbol of creative freedom?

"Une terre inconnu"

What these visitors find in the Gallerie du Bois Vert are large, sculptural forms made from single pieces of local timber – ash, yew, beech, pear, hornbeam, and in particular walnut, farmed in the region here for the nuts – which is turned while still green. It's a technique that Daniel insists has revolutionised sculptural turning, that was virtually unpractised in France until only 30 or so years ago. When he set about teaching himself its methods, then, it was, as he says, "une terre inconnu" – unknown territory – so it was by trial and error that he evolved the process in which he turns the billets roughly to shape, hollows out their interiors to remove the material's bulk, then leaves the blanks to dry for anything between four and six months. After this time, the wood has stabilised – "les tensions sont partout pareil," are everywhere equal – after which it can be polished, or in some cases carved and sculpted, hopefully without risk of the piece subsequently shrinking and possibly breaking. However, because the hollow blanks dry far more quickly in comparison to solid pieces of the same size, the colours that are revealed when first turned tend to become fixed in the wood rather than fading as they would if allowed to dry more slowly.

The development of these base forms takes one of two broad approaches. In the first, the wood is the driving force – "c'est le bois qui decide ca forme" – and for this he uses the more characterful pieces of timber such as branches, sections with the bark still attached, or those pieces left lying on the ground so that fungi have added their colours to the wood.

The piece shown here – 'Coupe de Catalpa' – is a prime example of this method, being turned from what appears to be the root of a catalpa – Indian bean tree – to exploit the contrasting

This piece, still mounted on the lathe, reveals turning marks on the interior – hollowed to encourage drying before the sculpture's design was marked out and cut

Its simple shape belies the depth of colour and pattern created by using all of this walnut hybrid's wood, from heart to bark

Another day, a new conversation: the bastide attracts visitors from around the world who eventually find their way into Daniel's workshop

textures and figures, fissures and flaws of its form – fissures and flaws that result in the hollowing-out process requiring a very careful touch. In contrast, the vase's simple form, turned from mulberry plane – what the French call *murier platane* – is used to provide a canvas for the wood's figuring, which shows a cross-section of the timber, from the heartwood through the sapwood all the way out to the bark.

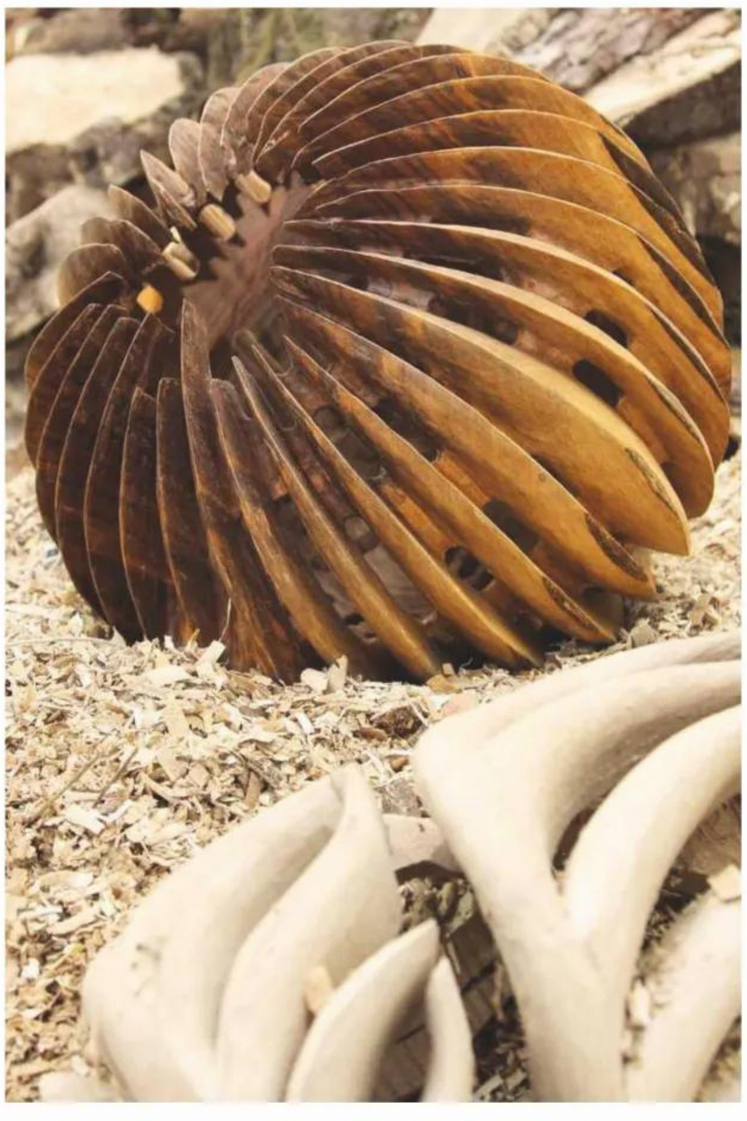
In his second approach, meanwhile, Daniel's sculptural ideas are imposed upon the wood, which calls for stable material – ash, say, or yew – whose regular grain will more readily accept the sculpting. Interestingly, in this part of the world, walnut – the medium for many of Daniel's sculptures – comes in three varieties: there's the familiar dark American walnut; the lighter European walnut, known by the French as *noyer*; along with Perigordian walnut. This, if I understand correctly, is characterised by light and dark banding, and the product of the region's walnut growers splicing together two types of tree in an effort to grow larger nuts.

Implements & imagination

When it comes to working these materials, you'll find all the conventional turning implements in his workshop – gouges, skews, scrapers and hollowing tools. For sculpting, however, Daniel will use or make any method or tool that allows him to realise his ideas. "Everything is permissible," he says with a shrug that encompasses chisels, electric jigsaws, craft knives and the Dremel's flexible gooseneck, which hangs over the lathe bed. And looking at the delicate vanes of pieces like 'Vrilles' or 'Ailettes', it's easy to imagine how he makes full use of the multi tool's ability to cut, drill, ream, grind, sand and polish.

As ever, of course, the most important tool in the workshop is imagination, and as the conversation moves on from the mechanics of sculpting to his motivation, Daniel becomes more animated, and the ruminative pulls on his Gauloise that punctuated earlier answers, less frequent.

First, he dismisses any narrow attempts to define a 'Salvucci style': his work, he believes, is more fluid, more experimental than that. "En effect, je suis un enfant dans un magazin de jouet" – he's like a kid in a toy shop, he says, likening himself to "une grosse eponge" – a big sponge – soaking up everything and allowing it to infuse his turning and sculpting. "Ca c'est mon moteur!" – that's my motivation! he explains, the cigarette now forgotten and the quickening of his dialect conveying the



Made in walnut, 'Vrilles' (Tendrils) is a perfect example of Daniel's combination of large forms with wonderfully delicate, sculpted shapes

Daniel's wood store is part of his 700-year-old house, where the stock shares space with a shovelhead Harley motorcycle. The advantage of Daniel's sculptural technique, which uses the characterful stuff that no-one else wants, is that he has to buy very little wood – either being given pieces or collecting them himself

... with Beaumont du Perigord on the doorstep

Who wouldn't be inspired by the Dordogne valley...

excitement of exploring new possibilities, and their risks. Yes, things can go wrong, he laughs, but if [a piece] breaks, it only means that you're onto something really interesting, and the next attempt will be more interesting still!

He works like this all year round, and with him, he says, holidays are a catastrophe: "It's OK, sitting on a beach watching pretty girls walk by, but I'd rather be back in the workshop making things." So after a few days, he'll leave Isabelle and the kids to their vacation, take his motorbike and return to work – except that it's not work at all: "On s'amuse, on s'amuse," he has fun, hurrying on to try the next thing, and the next, and the next!

'Hurry', mind you, is a relative term: Daniel's larger pieces are labour-intensive, involving perhaps a day of first drawing the design and occupies a subtly different place in the creative spectrum because their expression is achieved through a single medium. And though he's curious about different materials, and has experimented with ceramics and glass-blowing for example, he's found that wood is the medium that best answers to his ideas.

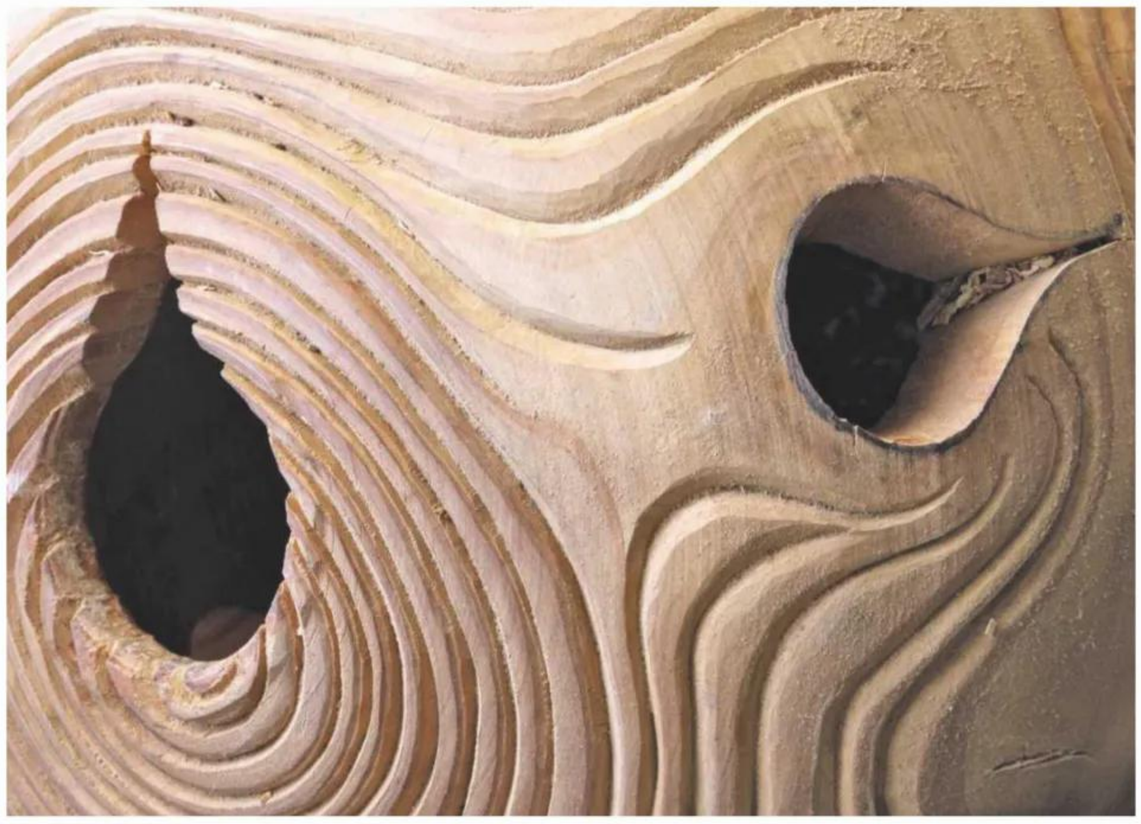
But then he waves away these distinctions: "These terms are only external labels; what do they matter? Not at all!" – except that there then follows an existential outpouring in the sort of French they don't teach you in school: seemingly untroubled by inhalation, but punctuated by gravelly exclamations and animated with a shrugging of shoulders, upraising of palms, blowing of cheeks and exercising of eyebrows likely to cause injury in someone used to speaking less demonstratively. The gist of it all, however, seems to be this: that creative freedom is very precious and must be defended by being exercised. "Even if others say, 'Vous êtes fou; ce n'est pas raisonable – you're crazy; it's not sensible'," says Daniel, maintaining that we must allow our imagination to take flight. There then follows a brief discourse on the difference between remords – remorse for the things we've done – and regret – for the things we haven't – which concludes in the belief that living a creative life is, in part, about having no regrets; it's about following your ideas and not allowing yourself to be limited by inhibitions.

Human response

It'd be quite wrong, however, to give the impression that Daniel is so busy being excited and creative and innovative that he doesn't care whether or not anyone buys his work – which sells internationally, by the way. In fact, Daniel is very much concerned that his turnings or sculptures produce a resonance in whoever buys them – that, after all, was why he and Isabelle sought the wider audience that comes to the Perigord.

Rather than 'resonance', however, Daniel uses the expression 'une propre histoire' to convey the sense of a truly human response – something he illustrates with the example of a buyer who was attracted to one piece in particular by the scent of its wood, which reminded him of his father who'd been a woodworker. And while he agrees with Mary Anstee-Parry that sculpture isn't about having any practical function, ultimately Daniel does believes that, "l'emotion est la fonction." And, happily for the artisan d'art, emotion is a universal language.

Le bois a decidé ca forme: this root section created its own shape, and provides a study in wood's many textures, from surface root to heartwood



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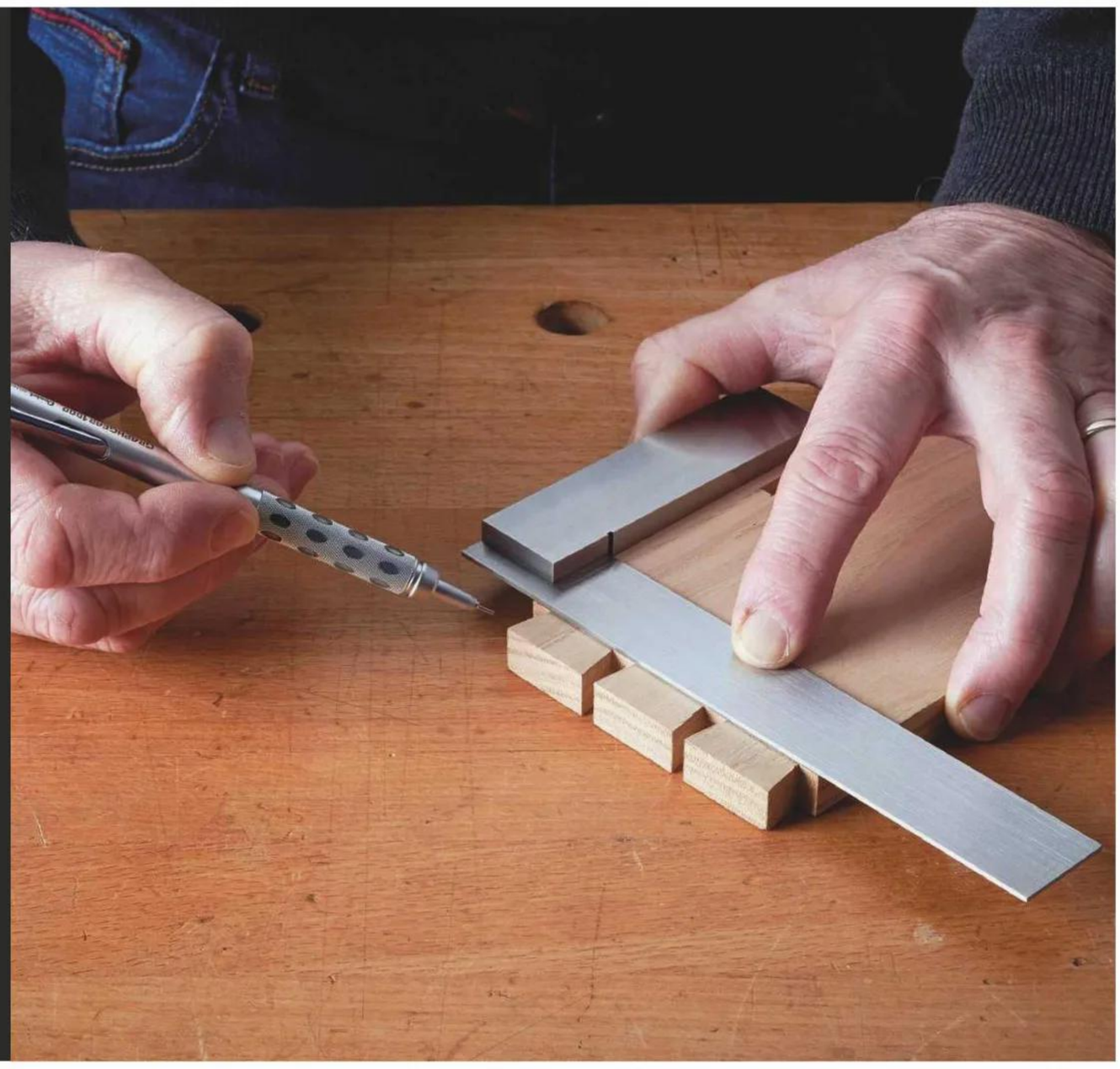

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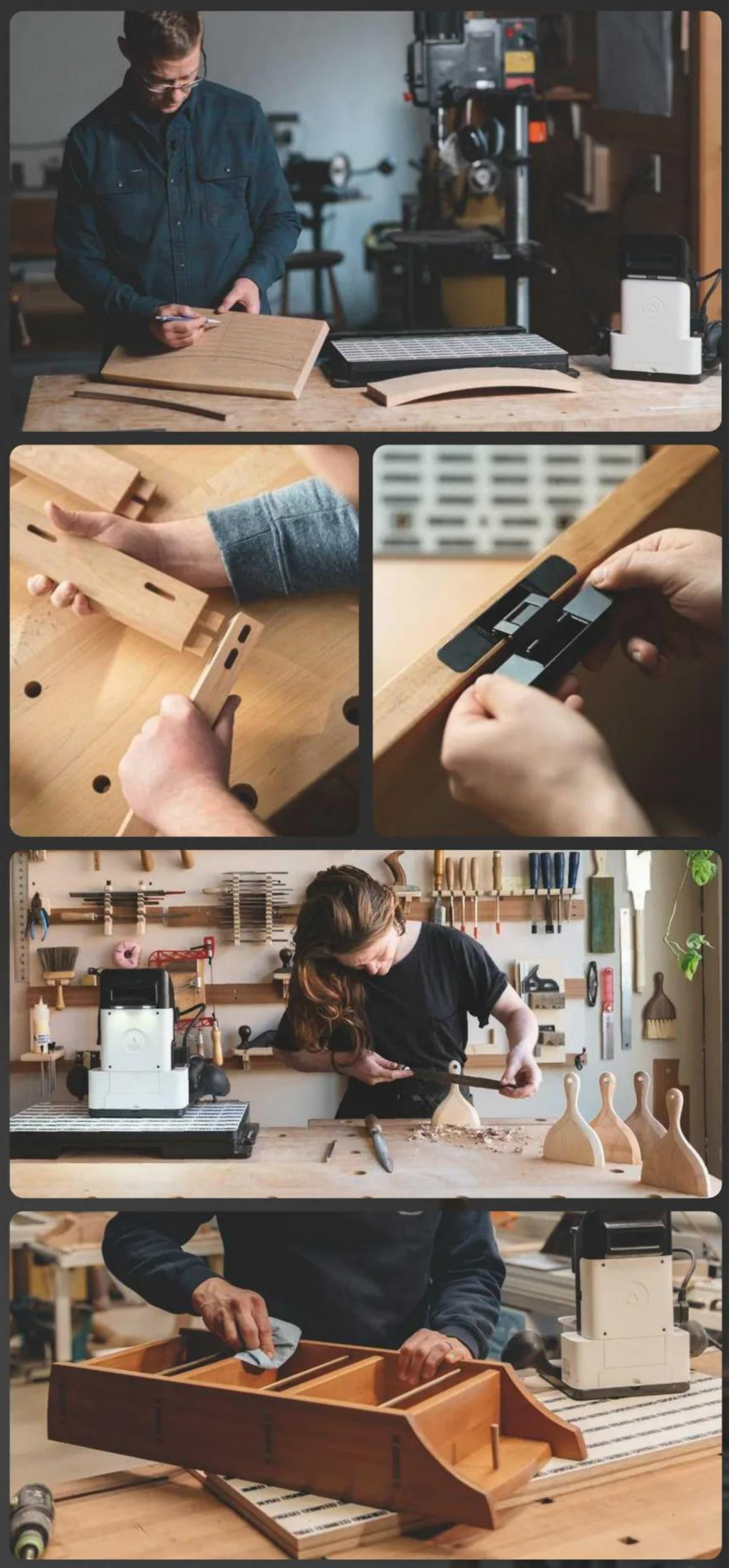

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AROUND THE HOUSE WITH PHIL DAVY

It's been a busy time in the new workshop. Having completed the insulation, this was followed by lining the walls with OSB sheets, and thinner plywood lining the roof to reduce weight. As it's a north-facing structure, I decided to paint the interior white to help reflect the light.

Connecting up the power supply was next on the list. With armoured cable running in conduit underground from the garage, a consumer unit was then fitted neatly inside the shed for lighting and 13A sockets. Deciding where to position these was a bit of a challenge – rather like cramps, there never seems to be enough in our workshops. However, there are now 12 double sockets, all of which are strategically spaced throughout. Overkill perhaps, but with several machines and countless battery chargers, I've had my fair share of trailing cables across the floor. With LED overhead lighting, the workspace is even brighter than I'd hoped for, which is certainly a relief in the depths of winter!

USEFUL KIT/PRODUCT
BRIWAX SPRAY

Ask most woodworkers to name a wax polish and Briwax is likely to be the first brand that springs to mind. The manufacturer may be regarded as a producer of traditional finishes, so the introduction of a wax polish in aerosol form could raise a few eyebrows. That's probably because furniture polishes often contain silicones and aren't a good idea on bare timber. If you need to refinish the wood at a later date, then any silicone deposit is bad news.

This clear spray can be used on both bare wood and previously polished surfaces and is much quicker to apply than traditional paste wax. You just wipe it off with a soft cloth after a few minutes when dry. Although I'm not sure I'd rely solely on this product for surfaces subjected to a lot of wear, it's handy for small projects and repairs. Aerosol size is 400ml and its slightly citrus smell makes it pleasant to use.

Features

- Quick and easy to use;
- Same blend of waxes as Briwax Original;
- Makes the wood feel silky and smooth;
- Produces a semi-gloss finish on raw timber;
- Wax shine on finished wood;
- Seals and protects saws, chisels and other metal woodworking tools without contamination;
- Contains no silicones;
- Fresh aroma;
- Cleans and revitalises.

SPECIFICATION

Typical price: £9 (400ml)
Web: www.rustins.ltd
RATING – *PERFORMANCE*: 4 OUT OF 5
RATING – *VALUE*: 4 OUT OF 5

The grain enhancing beauty of a Briwax finish, in an easy to use, convenient aerosol pack

Briwax Spray is perfect for dry or even bare woods as it penetrates deep into the timber to create a waxed feel. It works best on dry pieces or furniture that's lost its shine over the years, and can also be used on all hardwoods

TIMBER TALK
SHRINKING SOFTWOOD

Once, a piece of nominal 50 × 25mm PAR – good old 2 × 1in – would finish at around 44 × 20mm, certainly never under

I guess that many of us buy our PAR – planed all round – softwood from a builders' merchant. My local branch of Travis Perkins usually has a comprehensive stock across a range of sizes and is graded as Fifths, so is therefore quite reasonable quality. Not only can you sort through boards yourself, but staff are happy to cut long boards to length, though I always keep a saw in the car just in case. Most of the softwood I've used in recent years has finished at 20mm thick or even a tad over.

Paying a visit recently to buy timber left me slightly irritated, however. Once, a piece of nominal 50 × 25mm PAR – good old 2 × 1in – would finish at around 44 × 20mm, certainly never under. Sadly, this no longer seems to apply, as timber that'd been 20mm has obviously shrunk and now measures 18mm.

Querying this with a sales guy, he pointed out they were now selling wood planed from 22mm-thick material. Now, a couple of millimetres may not sound much, but makes a difference when it comes to load bearing, strength, and so on. Presumably a way of cutting costs, it was odd to find that wider boards still finished at 20mm thick, though maybe even this timber will get thinner in time. With a supplier of top-quality sawn softwood not too far away, it's probably time to revert to thicknessing my own stuff. Cheaper, but time-consuming too…

WINTER PROJECT:
HAND TOOL BOX

ACE PLANE CASE

Takes:
Two (long) weekends

Tools you'll need:
Router, biscuit jointer, drillstand, jigsaw, sander, mitre saw, circular or table saw

There's no cutting corners with **Phil Davy**'s through-dovetailed storage box for planes, but he does allow biscuits for the drawers

Tool storage is a problem for most woodworkers with small workshops where space is limited. I tend to keep my expensive, top-quality hand tools in the house, taking them to the workshop when needed. Originally, I thought it'd be feasible to contain all my hand planes in one box, which would be easy to transport. However, once I'd laid them out to get some idea of space required, it was obvious that I'd need to split them into two: bench and specialist planes. It wasn't only storage capacity I needed, but there'd also be considerable weight. I calculated that five bench and two block planes weigh some 15kg.

I toyed with several ideas, including Festool's Systainer box storage system, which is stackable but very pricey. The idea of stacking softwood boxes on top of each other appealed, but the fly in the ointment was my Record No.7 try plane. At 560mm it's too long to fit into a compact box, so I resorted to the traditional joiner's toolcase. Not so long ago, this was always a carpentry and joinery apprentice project. You don't see too many about now, but they have lots of advantages.

My variation is taller but would've been shorter had it not been for that try plane...

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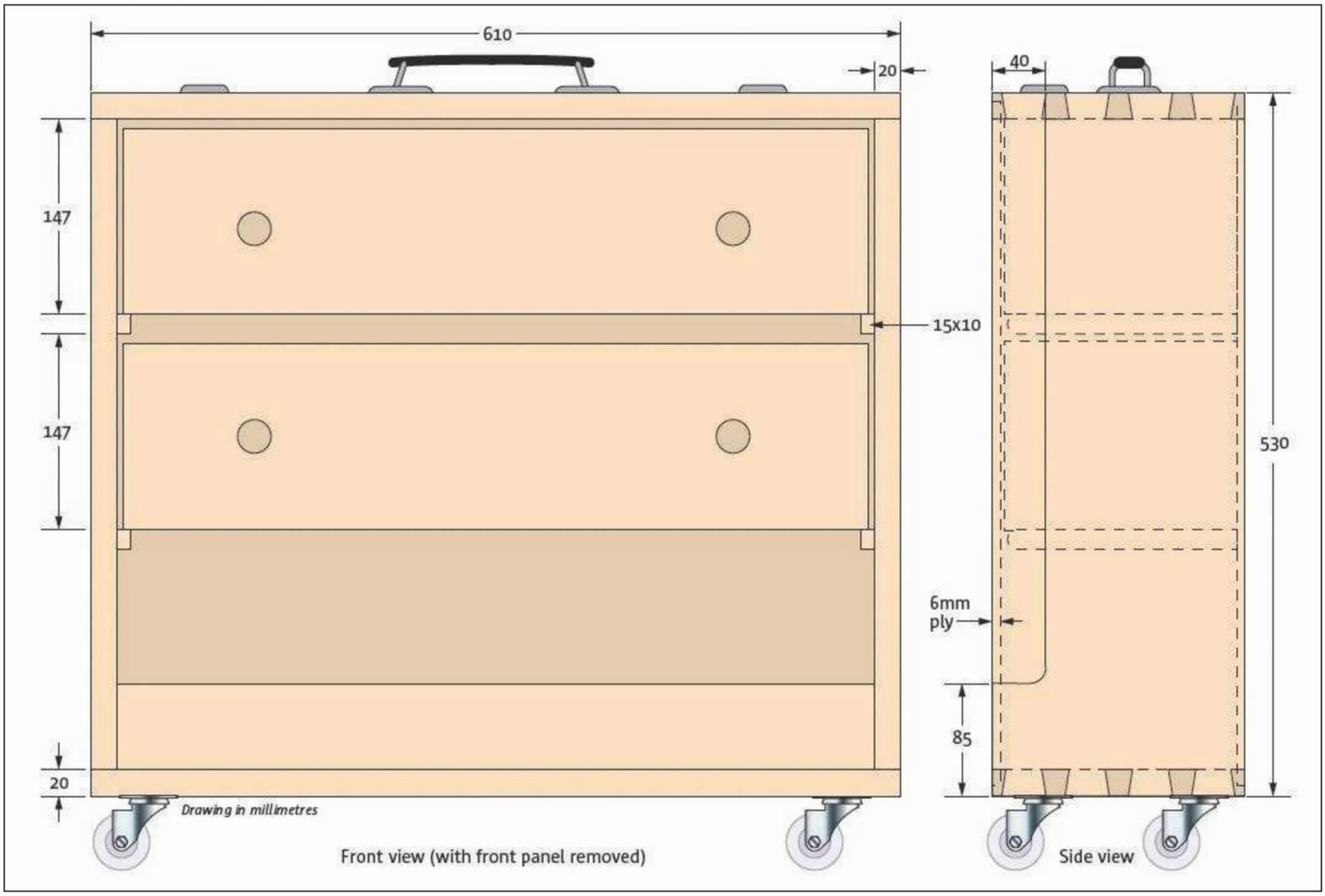


Fig.1 Hand tool case dimensions

Building the box

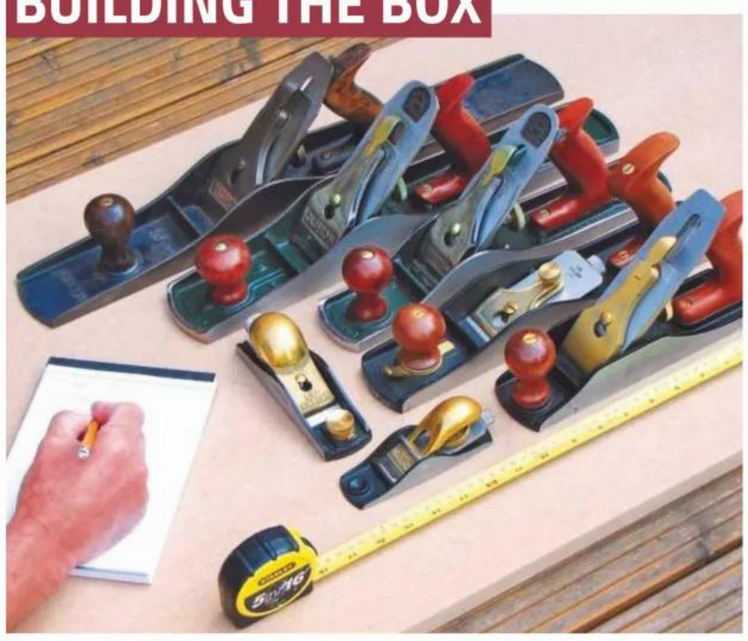
Begin by making the carcass from 20mm softwood. Due to overall weight when filled with tools, this should be built with through-dovetail joints. Don't even think about biscuits here! The trickiest part of the project is cutting the lid, which is completed once the 6mm ply front and back have been added. Use plywood rather than MDF, which isn't so durable. Traditionally, the inside of the lid is used for storing back saws, try squares and so on, but in this box, there's not enough space with its full-depth drawers. Cut and house in the two hinge rails – 35 × 20mm – that define the cut along the bottom.

Once the box has been glued up, carefully mark a pair of pencil lines where the lid will be cut. It's easier to keep the saw blade cutting accurately between two lines than following just one. Saw the two upper corners first, then the bottom curves with a jigsaw. A square or bevelled cut at the bottom of the lid is easier to make and clean up, but doesn't look so good. Next, saw down the sides of the box, then complete the cut along the top. Finally, saw along the ply to release the lid. Due to the weight, I added swivel castors to the box's bottom. If there are kids around, you can fit toggle catches, which will accept padlocks.

Drawer construction

I'd intended using 12mm birch ply for the drawers, though was unable to visit my usual supplier. Instead, in order to reduce weight, I thicknessed softwood down to 13mm. I cheated here and used No.10 biscuits for jointing, though really you should use lapped and through dovetails for drawer construction owing to their looks and mechanical strength. My excuse for biscuits is that I'll replace the softwood drawers with ply when I manage to track some down. Plywood lends itself to finger jointing, so is really sturdy once glued together. The internal dividers are 10mm thick and housed in at each end.

BUILDING THE BOX



1 Lay out the tools you'll need to fit into the drawers; try different formats to see what works best

2 Saw timber for the carcass top, bottom and sides to size; allow 2mm extra on the finished length and height

3 Mark out dovetails on the side pieces; one inner pin is wider to allow for saw kerf when cutting the lid

4 Set a sliding bevel to an angle of 1:6 and mark tails on each of the faces; alternatively, use a dovetail template

5 Pencil the waste between the tails; this is crucial to prevent sawing on the wrong side of the lines

6 Cramp both sides together and secure in a vice; tilt so that the lines are vertical, then saw down to the shoulder line

7 Remove waste between the tails with a coping saw, cutting just above the shoulder line. Ensure to keep the blade level

8 Cramp timber to the bench and clean up between the tails; pare back to the shoulder line with a bevel-edge chisel

9 With the top/bottom in a vice, lay side piece across the corresponding end; align edges and scribe pins with a knife

10 Using a square, transfer pin marks onto the sides' front and rear faces; pencil in the waste between the pins

11 Keeping the tool level, carefully saw down each pin so that the blade just shaves the pencil line

12 Using a wide chisel, pare back to the shoulder line, ensuring the back of the blade is kept vertical

13 Dry assemble the carcass to check the joints' fit, but don't tap these fully home; trim as necessary with a chisel

14 Rout 7mm-deep rebates around the top's inside edges, bottom and sides; these will accept the plywood panels

15 Glue the carcass together and cramp up; measure across the diagonals to check for square

16 When the glue's dried, clean up dovetail joints with a bench plane; plane these at an angle to prevent splitting

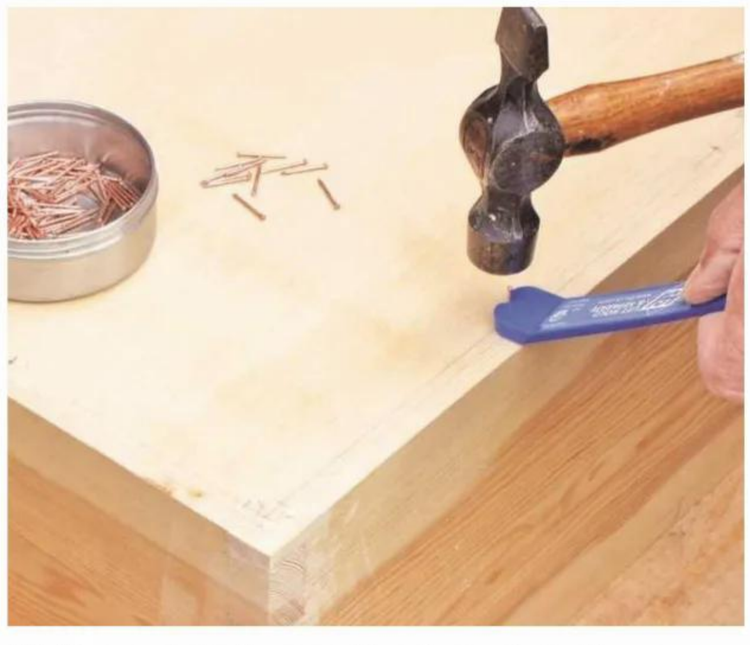
17 Saw hinge rails to length and mark positions; space them about 2.5mm apart to allow for saw kerf

18 Measure ply for the front and back panels; cut slightly oversize, using either a powered saw or a fine-toothed hardpoint saw

19 Check that each panel sits snugly between the rebates; trim to fit with a bench plane as necessary

20 Chop housings for the two hinge rails; glue in place, nailing through side panels into the ends

21 Draw around a suitable container to mark the curve at the lid's bottom; alternatively, this can be cut square



22 Glue and pin front and back panels to the carcass. Punch pins below the surface for filling later on

23 Temporarily cramp the lid to the carcass and sand with 120 grit abrasive. After filling the holes, switch to 180 grit

24 7mm-deep rebates mean the carcass edges will be slightly proud; trim flush with a block plane

25 Check pencil lines for the lid are visible, then using a fine hardpoint saw, carefully cut through both top corners

26 Next, using a jigsaw fitted with a narrow blade, cut around the lid's bottom curve on both sides

27 Once the lid is cut through, clean up the sawn edges; you may need to be creative with the curves

28 Mark out 65mm butt hinges on the lid rail. Chisel out recesses for flaps and screw in place

29 Offer the lid up to the box and mark hinge positions on the bottom rail. Cut recesses, fix hinges, and check the lid closes

30 Make drawer runners from 15 × 10mm hardwood; round the ends, then drill and counter-sink before fixing to the box

31 If fitting castors, mark fixing holes on the carcass' bottom; drill pilot holes for suitable round-head screws

32 The box needs a substantial handle, either on top or one at both ends; measure and drill fixing holes

33 When closed, the lid is secured with drawbolts; mark positions on the carcass and drill screw holes

34 After filling and final sanding, brush on two coats of satin polyurethane varnish; thin the first one, if required

35 With the dividers fitted, check hand tools in their compartments. If desired, you can line the drawers with foam or underlay

36 Once the varnish has hardened, refit hardware; load up the box with tools and think about the next project! Drawers – see overleaf

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MAKING THE DRAWERS

1 If using softwood, in order to reduce weight, thickness timber to around 13mm; alternatively, use 12mm plywood

2 Saw fronts, backs and ends to length. Mark shoulder lines, allowing 1mm extra at each end to trim later

3 Mark positions for No.10 biscuits; on 145mm-width timber, there's just enough space for a pair

4 Make test cuts in pieces of scrap timber, then cut corresponding slots in end, front and back components

5 Rout rebates on the components' lower edge for the bottoms; cut slightly deeper for planing after gluing up

6 Mark a central divider on each of the ends; cramp and form the housings, running a router against the batten

7 Dry-assemble each drawer to check it'll cramp up correctly; apply glue and insert biscuits in the slots

8 Cramp up the drawers and measure across the diagonals to check for square; adjust cramps if necessary

9 Using a 25mm Forstner bit, drill holes in drawer fronts for the handles; always ensure to cramp an offcut underneath

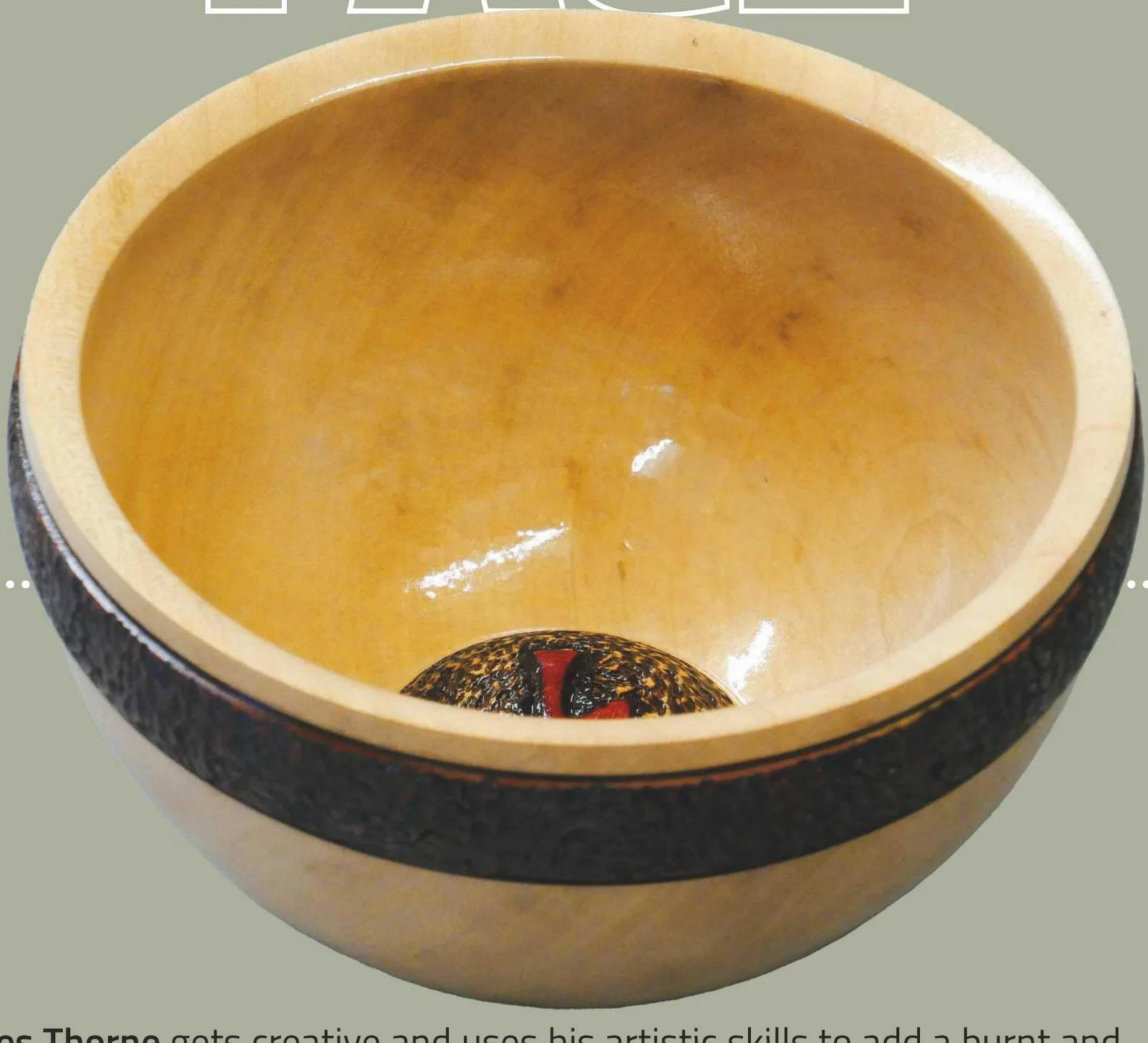
10 Thickness the divider material to 10mm and rout housings in the drawers; finish square with a chisel, then test

11 Saw shorter dividers as needed to suit your tool layout; these should be a fairly tight fit in each of the drawers

12 Once happy with the configuration, glue the dividers in place; if pinning through the back and front, drill pilot holes first

CHISEL RATING

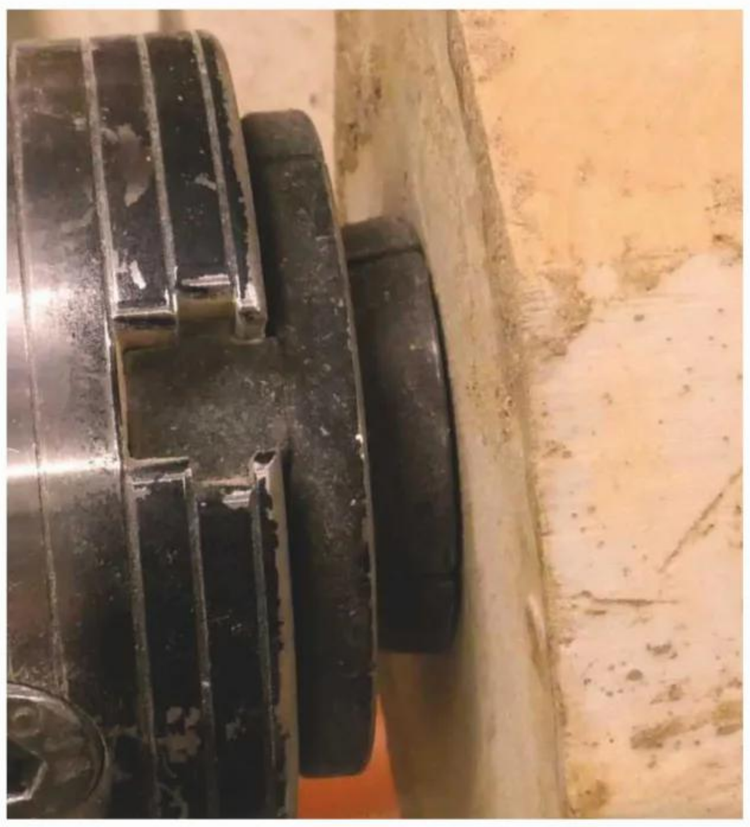
POKER FACE



Les Thorne gets creative and uses his artistic skills to add a burnt and decorated band to a turned bowl, which also features a textured interior dome

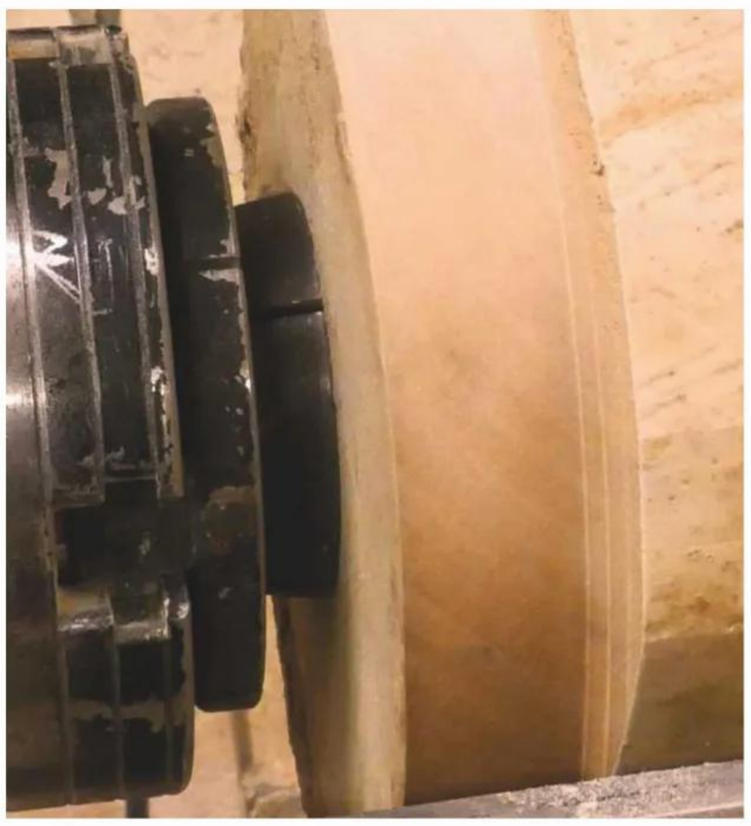
Pyrography – or poker work as it used to be known – has been around for hundreds of years. Originally, it would've involved heating up metal rods and applying these to the project's surface; this would be a slow process as the metal quickly cooled, thus requiring constant heating. Much of the work I've seen from the past is actually quite crude, and likely reflects those tools available at the time. Many dedicated pyrography machines have appeared over the past number of years, with some of these being aimed at picture drawers – artists who want to use the wire as a pencil and draw permanent lines on the work, depicting all sorts of portraits and scenes. As the art has developed, so has the machines' power, often driven by the decoy carving market – which is huge in the USA – where they're used for shading and creating feather patterns on the work. The machine used in this article is available to buy from Woodart Products – **www.woodart-products.co.uk** – and it's certainly one of the most powerful I've used. The ability to be able to use a thick gauge wire, which then maintains its heat during use, makes texturing an absolute breeze. You can even cut away the timber to make faux natural edges or create a pierced effect, if you so wish.

1 In order to achieve the best effect, I'd advise using a dense white timber such as the piece of sycamore shown here. It's been air-dried to about 18% moisture content so should therefore turn easily

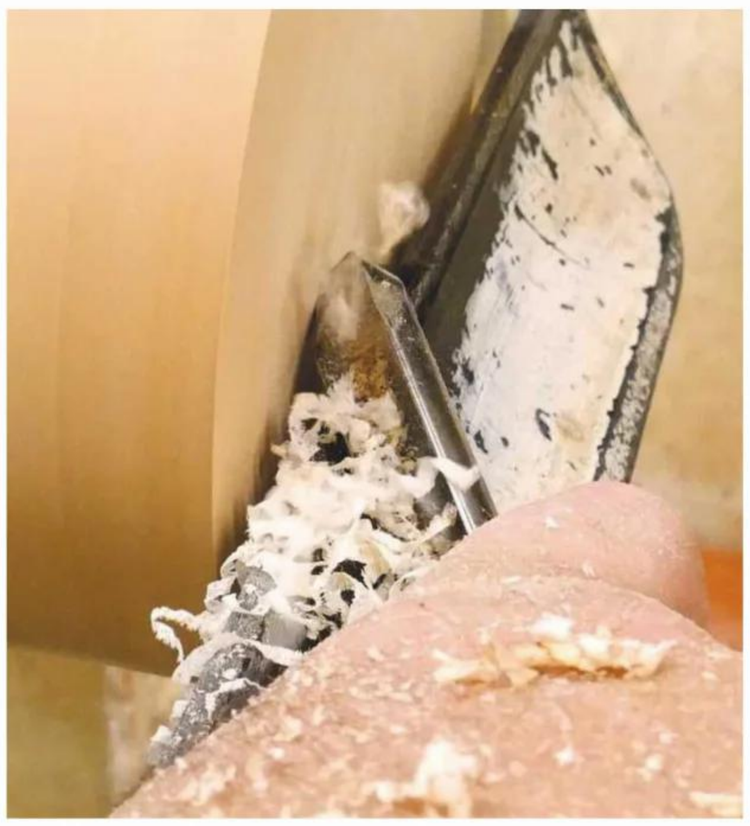


2 When mounting on a screw chuck, check to ensure there's no gap between the timber and top of the jaws. If there is, you'll experience vibration. If the blank was large, I'd use a faceplate for the initial mounting

3 I've just obtained a grinding machine that allows me to hone the tool to a polished edge very quickly. This is something I've not really done on high speed steel tools, so I'm looking forward to seeing how it makes a difference to the cut's quality



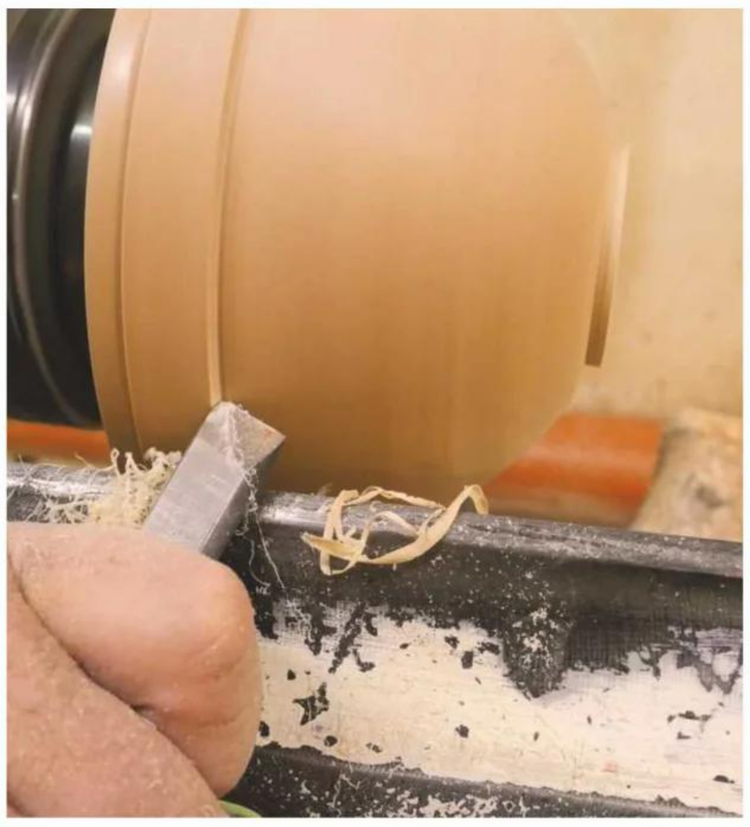
4 Big cut and great finish is a combination that gets me really quite excited. The blank's depth may mean you get a better result if you bring in the tailstock for added support



5 Pull or push cut to true up the base? It's your choice. I personally prefer the pull cut as it's easier to tool from a slow to a higher peripheral speed, which in other words, means working from the centre outwards

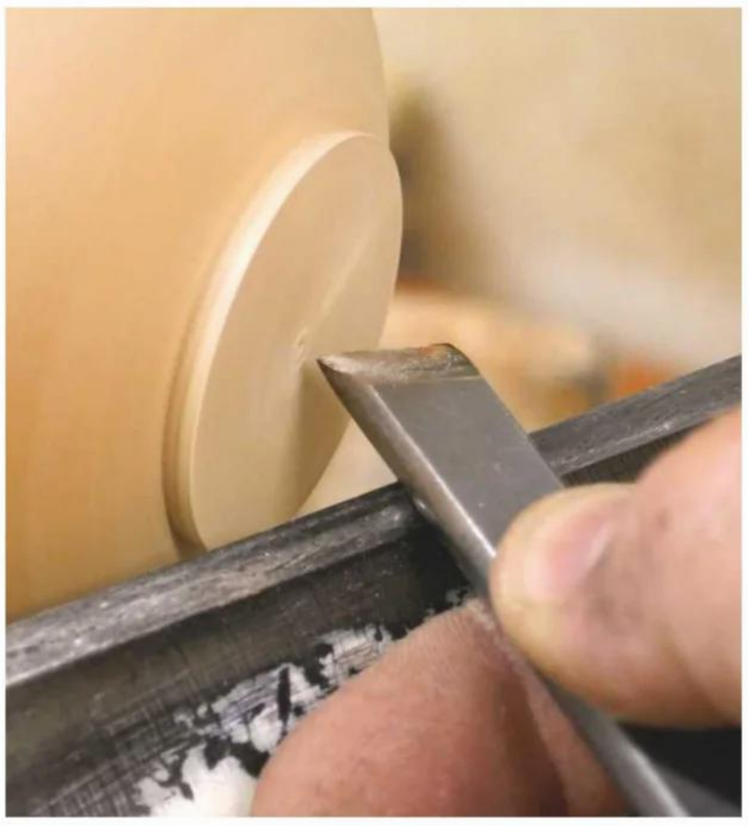
6 Cut the spigot's diameter to suit your chuck jaws, then form a dovetail with a skew chisel. Remember that the angle has to match the jaws: too much angle will result in a weak fixing

7 I initially shape the bowl with a pull cut, followed by a finishing cut and a bevel rubbing push cut. I find this generally gives a great surface finish, which requires very little sanding



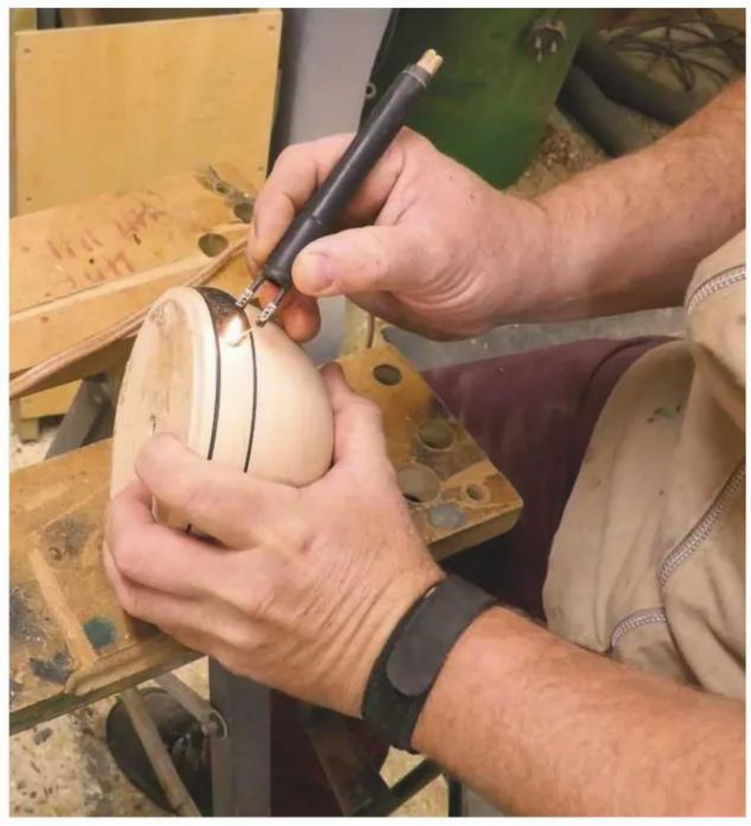
8 I've left a band at the top for my pyrographed texture. On either side, I've cut a groove with the skew chisel, used as a scraper. Don't try to cut this with the skew in the normal position as it's likely to skate across the surface

9 Use a wire to burn a line in the grooves; this will create a punctuation point between the texture and natural wood, and it'll also stop the stain bleeding into the white sycamore

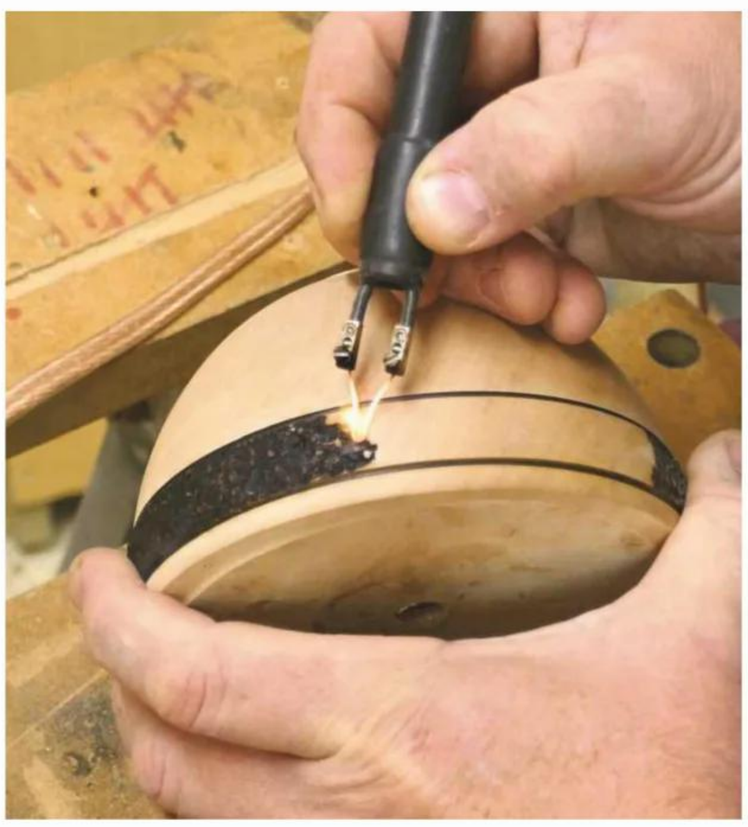


10 Mark the base's centre – at this stage I haven't decided how I'm going to reverse the bowl to remove the spigot, but doing this will allow me do it on the vacuum chuck or between centres

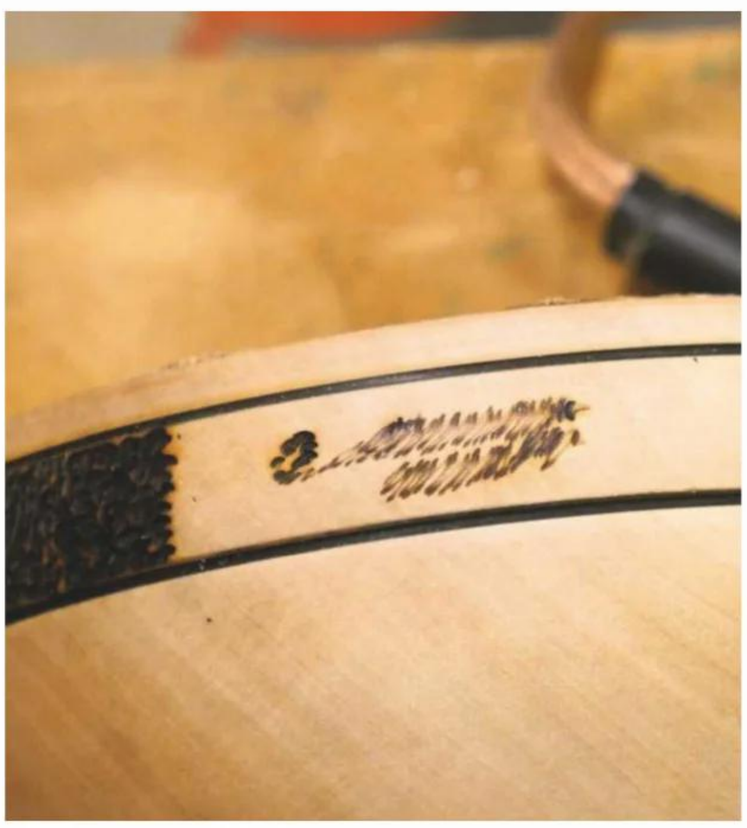
11 After sanding the outside, you're ready for the pyrography part of the project. Ensure you have a clean workspace as naked flames in a woodworking 'shop could be a problem. In any case, minimising any risk of fire is an absolute necessity



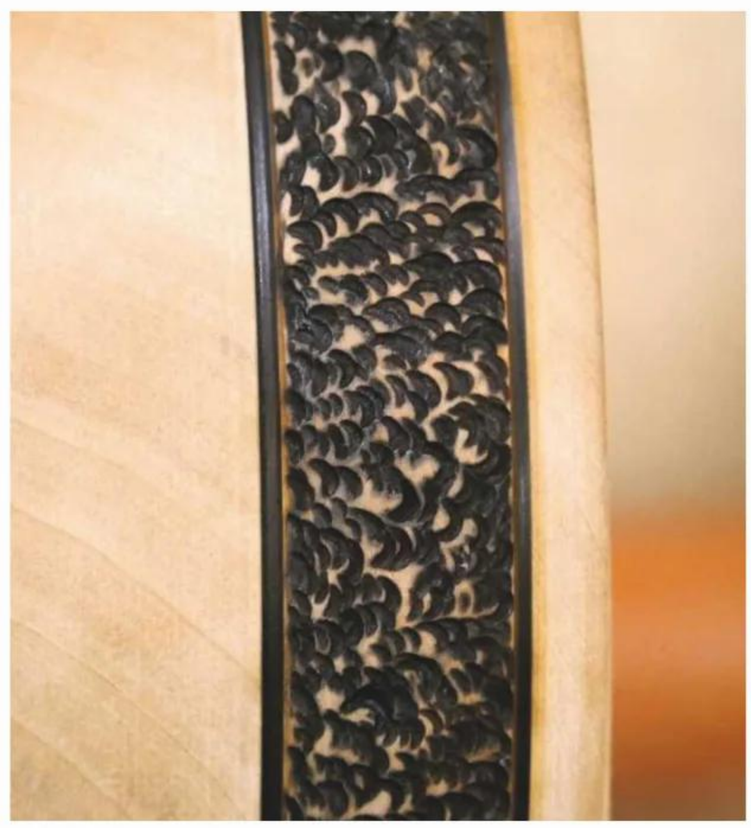
12 Finally a job that allows me to sit down! Protect yourself from the smoke with a decent mask and watch your hands – the handset gets warm but not hot, which can occur on some of the cheaper machines available on the market



13 Turn up the dial so that the tip glows red hot – if you turn it up too far, the wire will just burn in half, so increase in small amounts until you get it right. I like to have the machine set so there's a flame when I touch the wood



14 Turning the dial down allows you to do some lighter shading. With modern machines, the wire doesn't cool off in use; whereas on the older models, you had to wait for the tip to glow red again after it'd contacted the wood



15 Having worked your way around, mount the bowl back into the chuck and sand off the texture; this'll expose the natural wood and create a really good effect

16 After seeing how well the texture had come out, I was unsure whether to leave this natural or add colour. However, having consulted a few other people, I decided to only go over the surface with red spirit stain

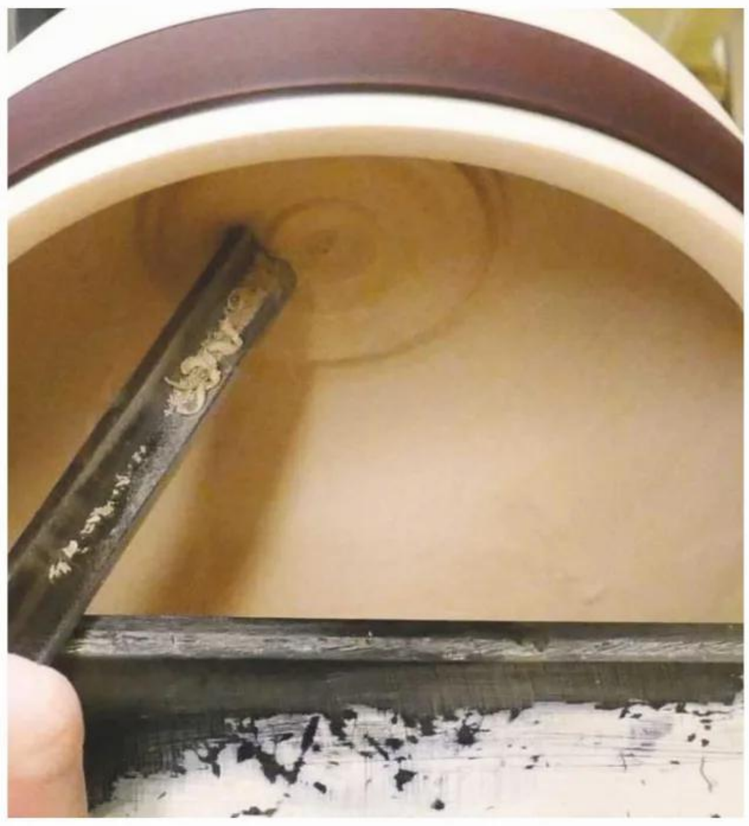
17 Use a 10mm bowl gouge to bulk away the majority of material from the bowl's interior. This is always done with a push cut, as the overhang off the toolrest will cause dig-ins if you try to use a pull cut

18 I tend to hollow bowls using the 'step' method. I stop each cut from the rim a little shorter than the last, then reposition the tool to cut away the centre, while the bevel is in contact

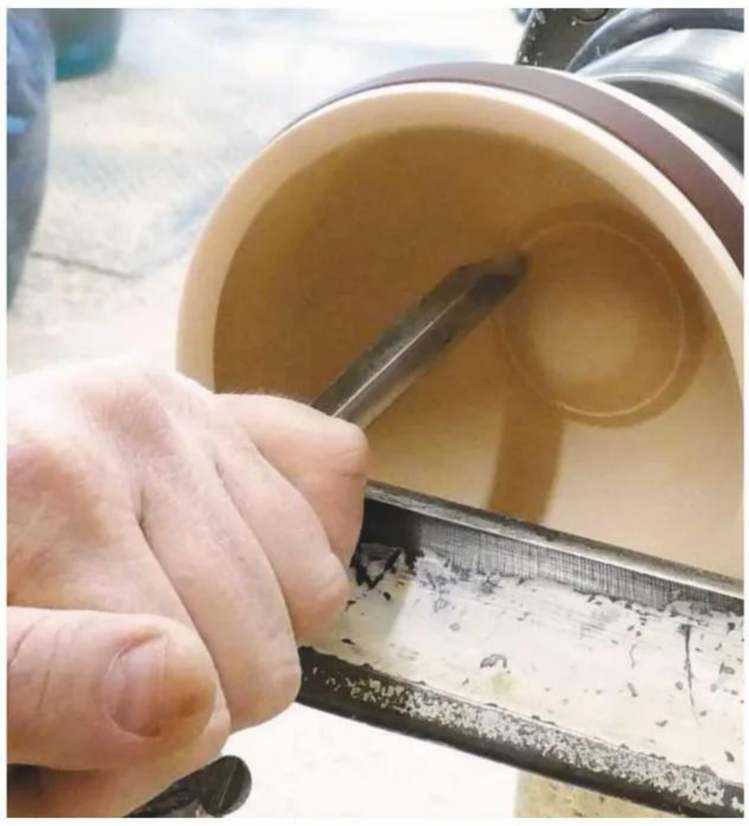
19 The bowl has a slight undercut and here you see the starting angle of the tool for that cut. The tool's bevel is presented at right angles to the bowl's top, and the cut is made by swinging the handle round and maintaining bevel contact

20 To aid this cut, I've removed the tool's heel on the grinder; this helps to stop the ridging that can occur when using a bevel rubbing cut

21 As usual, the bottom of the bowl is the most awkward part to turn. The gouge's 45° angle won't allow me to present the tool on the bevel as the bowl's rim is in the way



22 I decided to switch to using the 60° gouge as this'll allow the bevel to rub on the bottom. As I'm taking down the hump inside the bowl, I have an idea and decide to modify the overall design



23 The new plan is to turn a lump in the bottom, which can then be decorated. I work the tool from the centre outwards, as if turning the back of a mini bowl

24 Pyrographing this dome was fun, but you have to be careful not to let any embers sit on the plain timber for too long, just in case they burn a mark on the wood's surface that you want to leave plain

25 The corner of the skew can be used to define the dome's edge. I place the toolrest inside the bowl, which allows me to support the tool as close to the cutting edge as possible

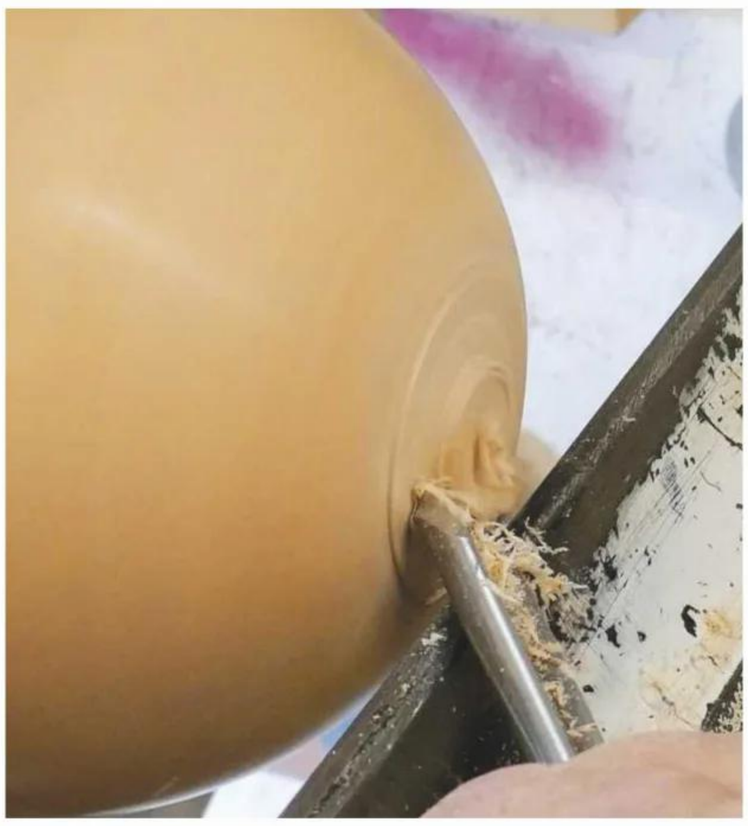
26 Power sanding is nearly always the best way to achieve the optimum finish inside the bowl. Due to the dome, I decided to hand sand the last part, near the pyrographed area

27 Here you can see the inside once sanded; I did have a little play with the texture and thought I'd sign it with an 'L', which I then coloured in with red stain. I left the other textured part natural, however

28 I like to use acrylic sanding sealer on sycamore as I've found it gives me better results than the other types available. I apply this having cut back with synthetic wire wool and before spraying with gloss lacquer

29 Every chuck manufacturer makes a set of bowl reversing jaws and these are the ones available from Oneway. They're brilliant for holding simple bowls, which allows for the bottom to be re-worked

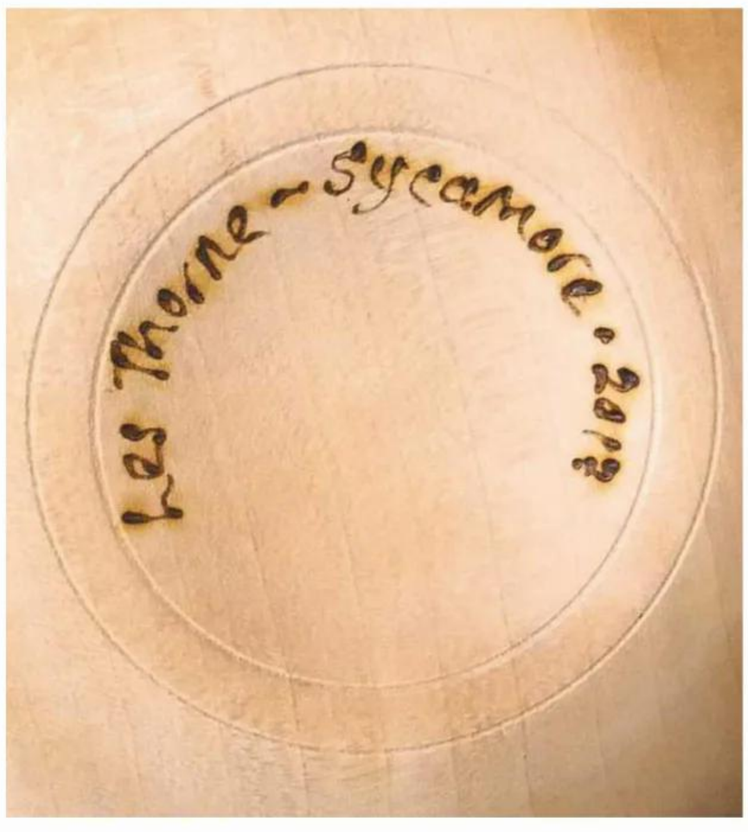
30 These jaws are supplied with a lathe speed recommendation, which for safety reasons, is important to follow. If your chuck has the option of locking on the spindle, I'd advise using this, as if the lathe breaks quickly, the chuck can unscrew



31 A small tool means that if something goes wrong, it should only create a minor problem, so I like to remove the spigot with the spindle gouge, keeping the bevel in the direction of cut, which will avoid the tool catching

32 Another bright idea I had was hollowing out the base to mimic the interior's dome, then I added the obligatory lines in the bottom. This detailing is very much a woodturning thing as it means you've gone to the trouble of re-working the base

33 To sign the work, I needed a thinner wire than the one used for texturing. This is the finest gauge I have, and had to be careful with the current so as not to burn the wire through



34 If you can write, you can pyrograph, and with a little practice, good results can be achieved. Once you've finished burning, give the surface a light sand with 400 grit to remove any browning of the timber

35 I place the object on photographic background paper – which is available from many suppliers – and make a frame that it then hangs on. This may be considered a bit basic, but it works for me

36 The competed sycamore bowl with pyrography detailing should look something like this

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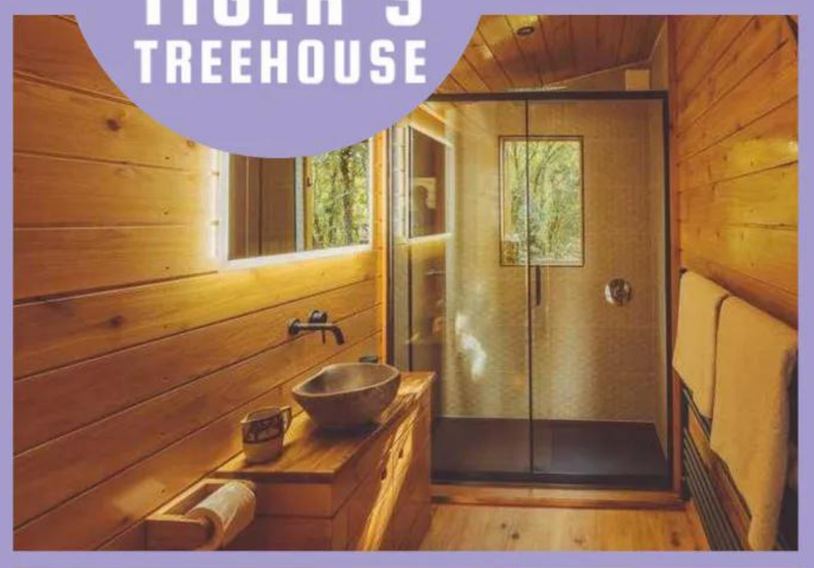

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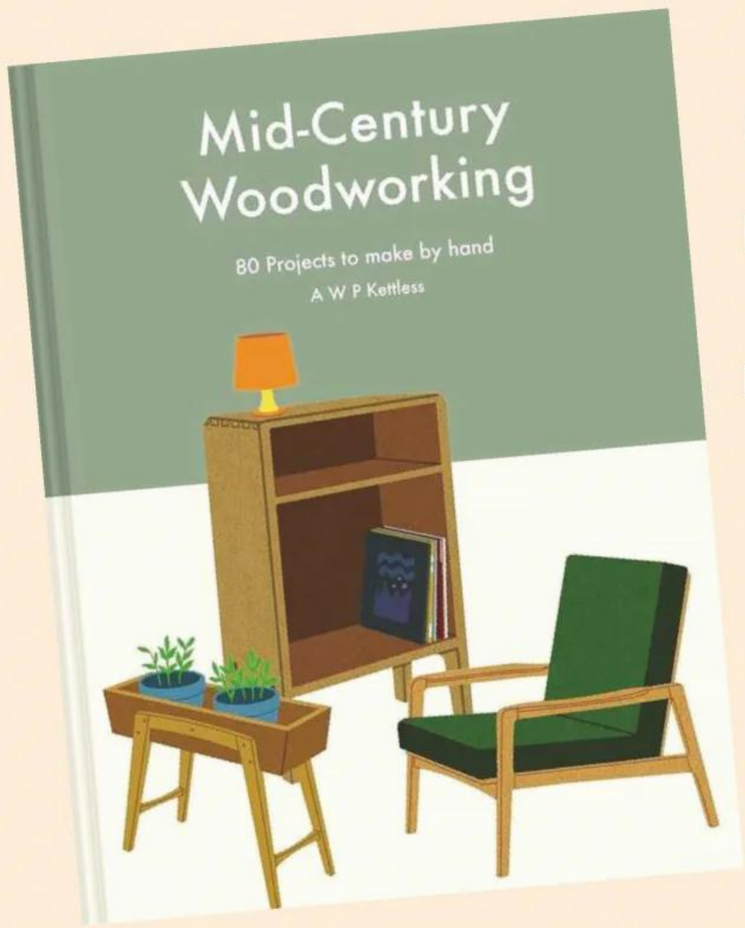


CLASSIC PROJECTS THAT STAND THE TEST OF TIME

Featuring 80 projects for every skill level, from woodworking beginners to carpentry enthusiasts, the projects featured in this book are taken from a classic era of contemporary design, as **Peter Scaife** discovers

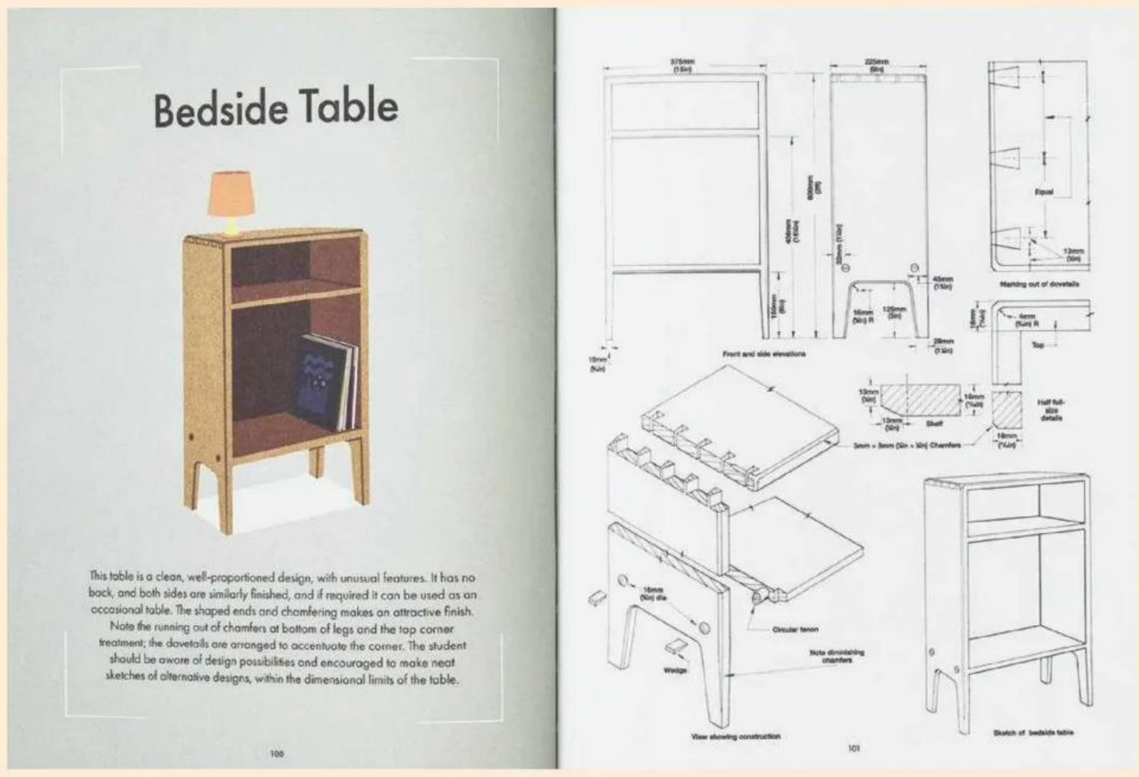
No power tools are mentioned in any of the project instructions, although these could obviously be used in today's context

Two points to inspire confidence: the publisher is Batsford, for whom I've long had great respect; and the author thanks his colleagues at Shoreditch Training College, for which everyone has had great respect.

You get what is says on the cover: projects ranging from a pencil holder, a chisel rack and spade cleaner, to a table with laminated legs and a small workshop or shed. No power tools are mentioned – this book was first published 60 years ago – but obviously they could be used in today's context.

Clear & detailed

The diagrams are clear and detailed – metric and imperial – with a tool list for each item and every project, there's step-by-step instructions on how to proceed. It wouldn't be difficult to alter the working methods here. For instance, in the diagram for a toast rack, the uprights are designed to be set into stopped housings; not easy joints to cut but simple to use a different technique by employing either a through housing or a few tenons.



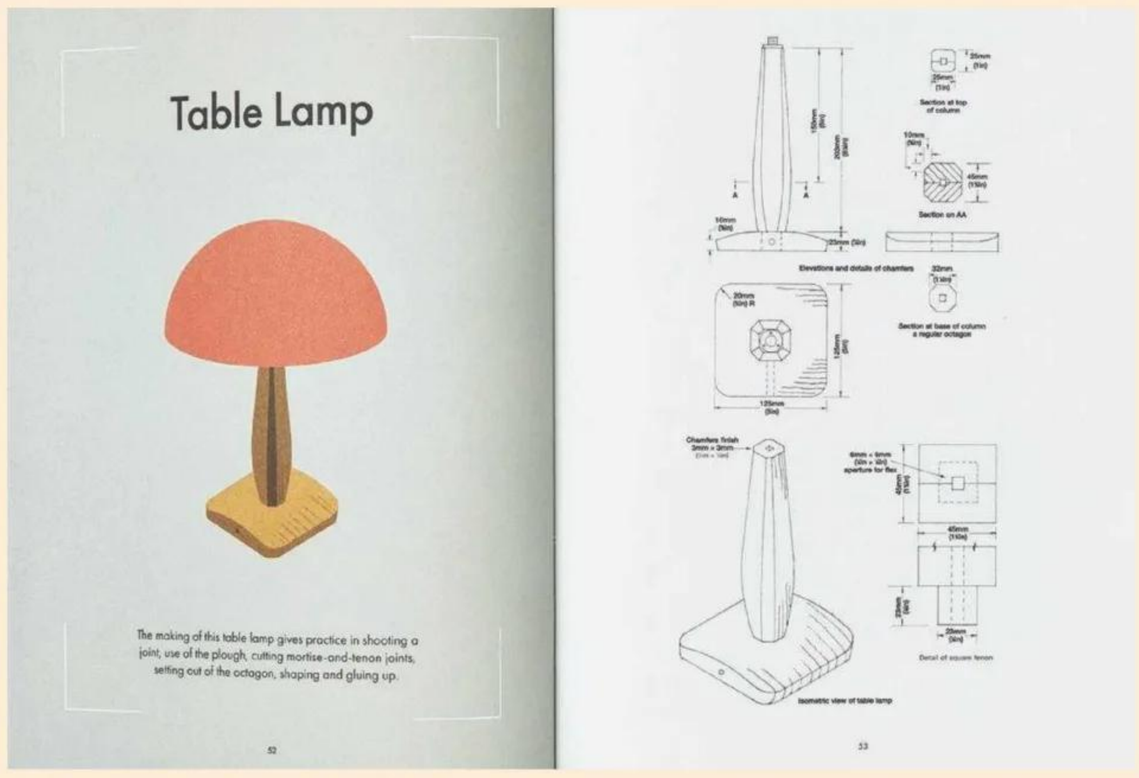
The diagrams are clear and detailed – metric and imperial – with a tool list for each item and every project

Style of projects

Now, for the style of the workpieces. Remember, first publication was 1963 at a time when people were talking about 'form following function' and 'truth to materials'. While it'd be something of an exaggeration to describe these pieces as iconic – or sought-after classics – they are nonetheless sturdy examples of well-tried techniques, which would provide an excellent pathway to greater things.

What is particularly helpful for the rather more advanced craftsman comes towards the end when we get instructions on making a garden gate, a ledge & brace door, window frames and sashes, then pattern making and casting; before finally building a small rowing boat.

So, recommended for orthodoxy rather than innovation, for tradition rather than experimentation, for being useful rather than surprising.



The book shows you how to make a range of iconic designs from the 1950s and 60s

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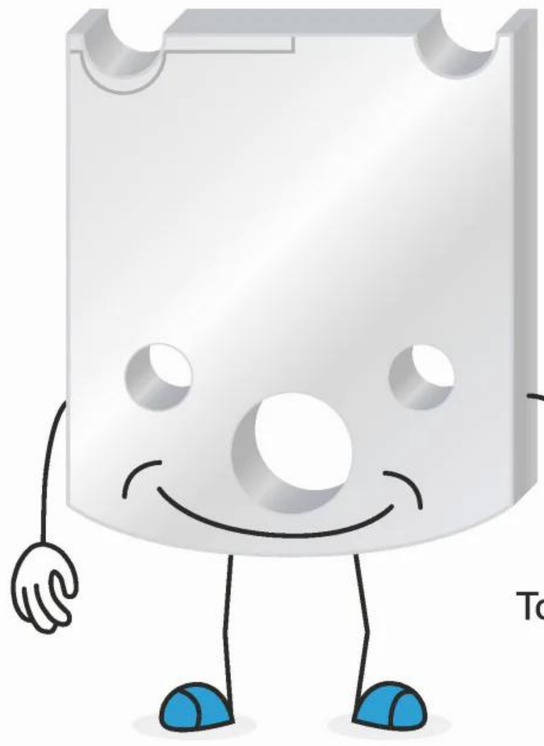

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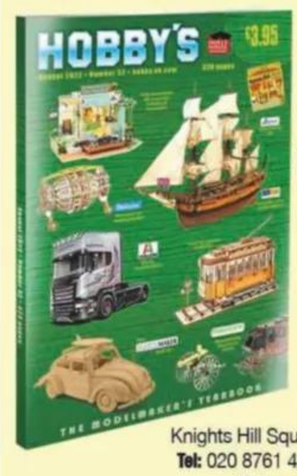

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OFFERED

Axminster planer/thicknesser – in good working order with two spare sets of blades; £300 ONO – buyer collects
07710 210 330 (South Somerset)

Incra Jig Ultra for table router – complete as seen and inclusive of instruction manual and templates. The jig produces many different through dovetail and hidden dovetail joints, as well as finger joints. Homemade storage box contains the component parts and is included in the asking price of £200 – box is too big to post, so buyer must collect
01884 821 603 (Devon)

***Woodworker* magazines** – 1949–1960 – in good condition; £50 ONO – buyer collects
01428 606 729 (Surrey)

Stanley No.80 scraper plane – in very good condition; £28 (plus postage). Also, Stanley 04 smoothing plane – also in very good condition; £38 (plus postage)
0208 641 4238 (Surrey)

Titan jointer-planer – 1,500W table size – 740-212 – in good condition; £85 – buyer collects
07783 527 708 (Co. Durham)

Hegner Multicut 1 Super Universal scrollsaw/fret saw – new, unused – still in box; £300 – cash on collection
01584 810 881 (Worcs)

Elu electronic router, plus large quantity of cutters; £250 – buyer to collect
01294 673 236 (N.Ayrshire)

Ryobi EMS-18305 double bevel sliding mitre saw – large capacities; excellent condition; £260
01424 892 856 (Sussex)

***The Woodworker/Good Woodworking* magazines** 2004–2023; most in binders and in excellent condition; free for collection
07720 537 912 (Derbyshire)

Record Power No.3 lathe – five speed complete with reinforced Record RPLB 24-48 bed frame. Supplied with bowl turning attachment, faceplate, etc. – all in very good condition; POA – buyer collects
01332 812 197 (Castle Donington)

Viceroy wood lathe – 20 × 20in centre to centre – supplied with two chucks and four faceplates; £150
01142 334 758 (Sheffield)

Holly tree trunk – 5ft long, all weathers for two years; free to collector
02476 445 137 (Coventry)

Turnstyler lathe with chuck and running centre – 16in swing × 24in – floor-standing, 2HP, variable speed
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01793 770 477 (Swindon)

Model TW-001 tenoning jig – £25; Bosch GOF2000 professional router – unused – £100; Antique Stanley 50 plough plane with cutters and box – appears unused; Bosch 200 × 2.8 × 30mm unused circular saw blade – £10; Tormek SVH-320 planer jointer blade jig with instructions – unused; £100
07836 585 984 (Bakewell)

Deluxe Gifkins dovetail jig – with two templates and four 6 & 10mm cutters. Light use; slight chip on one cutter, but it works perfectly well. Supplied with instructions and demo DVD; excellent and versatile piece of kit; £120 – collection only
01462 676 796 (North Herts)

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Top-loading barrel log burner or similar
01473 658 546 (Ipswich)

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

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

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

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

Woodworking tools: planes by Norris, Spiers, Mathieson, Preston, Slater, etc. brass braces, interesting rules & spirit levels; top prices paid, auction prices beaten
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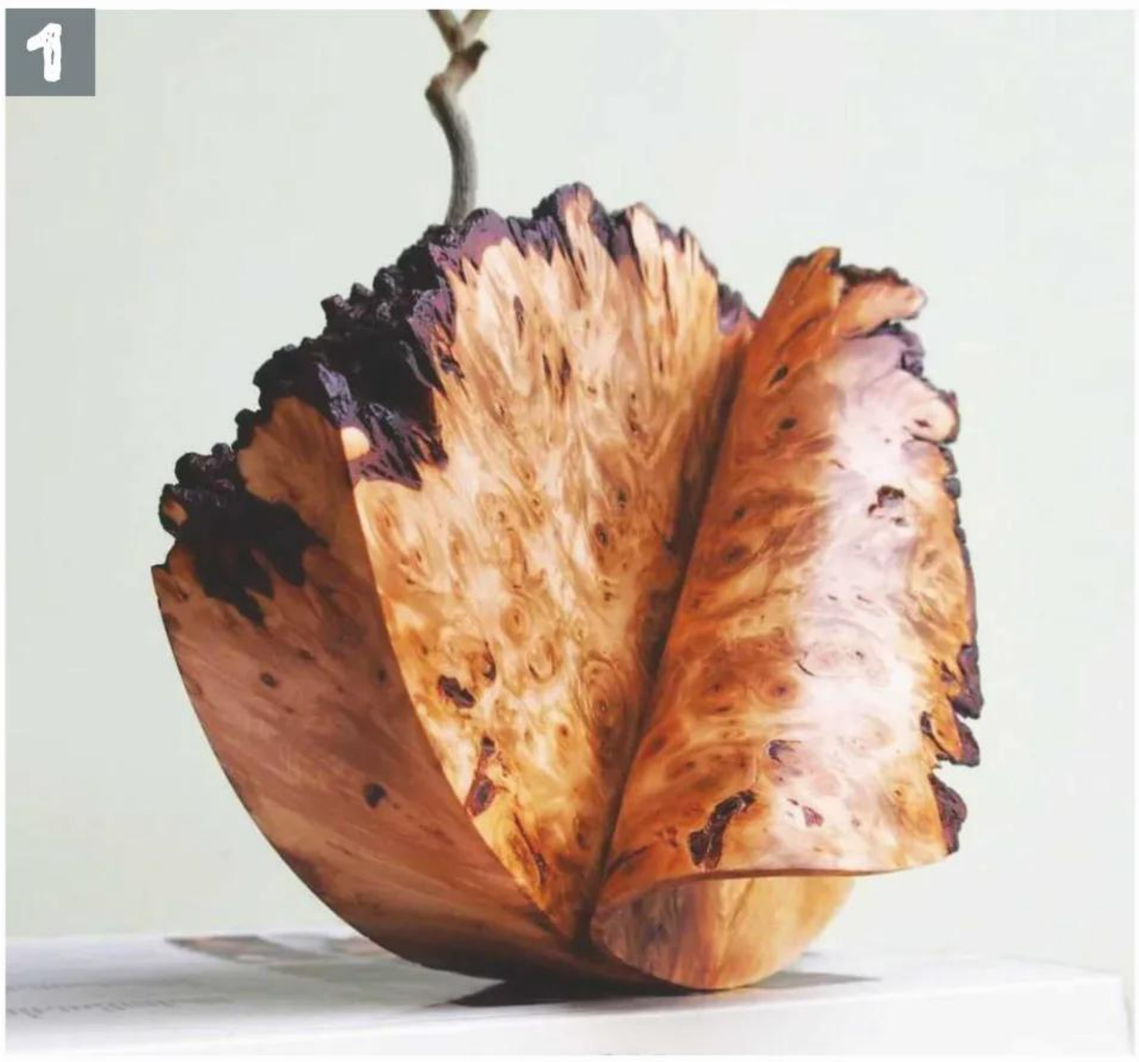
TAKE 5

This month's selection features box-making, production turning in its various guises, along with a sculptural piece that fuses woodcarving and cast bronze



1 'Burr wobble vase I', by lood studio **@lood__studio** – intricately figured burr chestnut with a textured live edge. Steam-bent to create a smooth yet tactile curve. A natural fissure gives the impression of two seemingly separate parts hovering in proximity – 160mm high × 210mm wide × 50mm deep, with a 6mm drill hole

2 Walnut drawing table, by **@squarerule** – 1,800 × 800 × 750mm

3 Jewellery box, by Rob Stoakley – **@woodbloke52** – in solid Indian rosewood and bird's eye maple; inspired by Peter Lloyd's 'Moon Box'. Hinges and hardware supplied by Andrew Crawford – **@smartboxmaker** – finished with Alfie Shine and Skelton Saws' Peacock Oil – **@shane.skeltonsawmaker**

4 JAC side table by Anden – **@madebyanden** – Douglas fir, sawn and stacked together to highlight the wood grain's unique patterns. The timber is arranged in sequence and in doing so, the grain pattern is manipulated to create something that's naturally geometric and utterly unique – 450mm high × 350mm dia. – top

5 Bronze hermit crab with carved walnut shell, by Casey Parlette – **@caseyparlettesculpture**

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