WOODWORK | TURNING | TOOL TESTS | FEATURES

May 2024

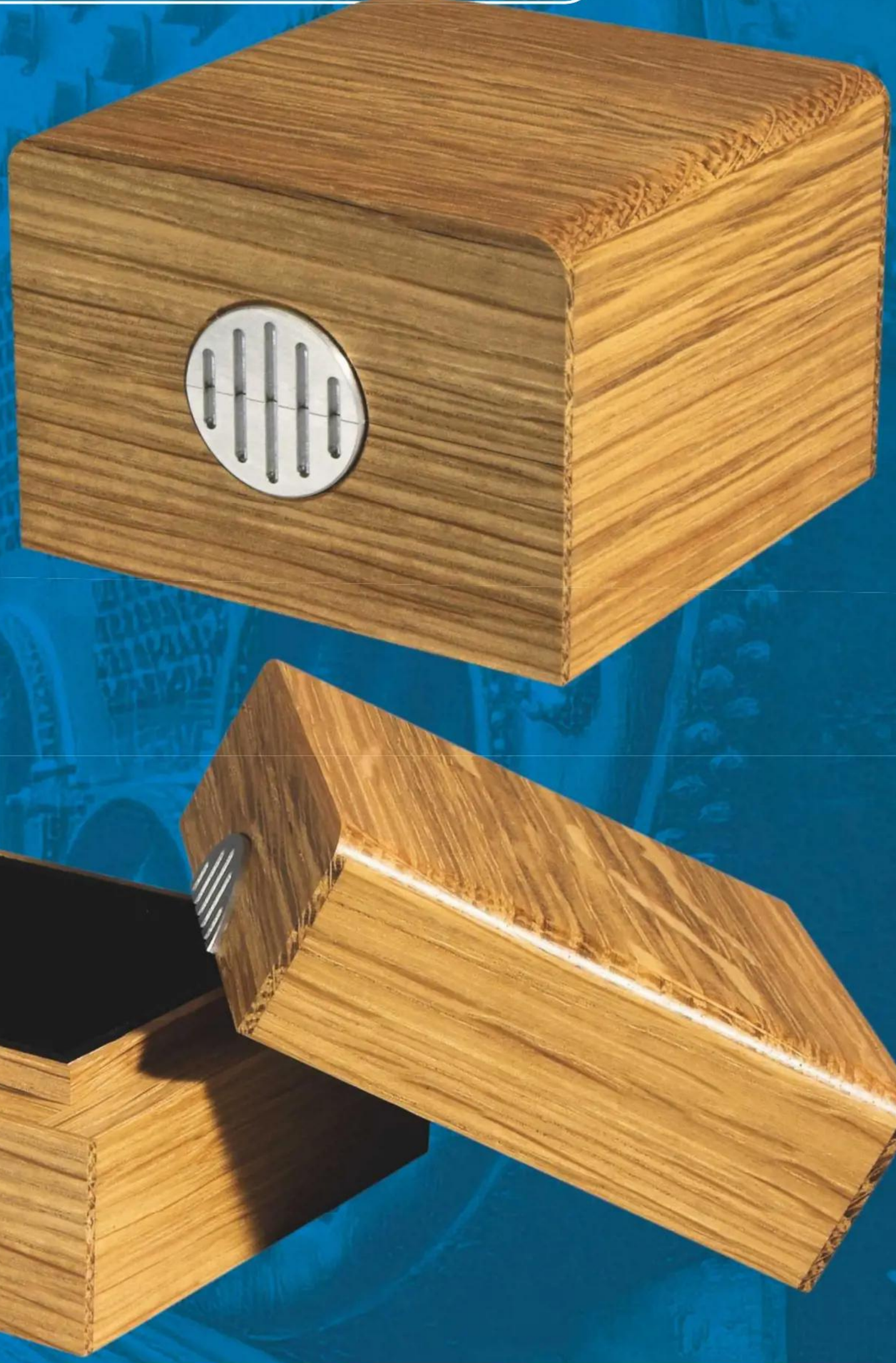
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A green woodpecker



The Palm House – one of the first glasshouses built on this scale – was constructed in 1844 by Richard Turner according to Decimus Burton's designs

Welcome

Regular readers may remember the story of my trip to Wakehurst Place, West Sussex, back in 2015. Sadly, there are no special prizes for those who recall the exact issue date, but I fondly remember the amazing trees I saw there, my favourite being a giant redwood, which certainly made me feel very small!

Fast forward some eight years and I finally had the opportunity to visit the Royal Botanic Gardens, Kew, and shown here are a few highlights of this trip, including an exciting sighting of a European green woodpecker in joyful bouncing flight before it landed on a nearby tree, and the wonderful Palm House, which contains a wonderful selection of tropical and subtropical plants.



Standing as a majestic sanctuary of nature's beauty and scientific inquiry, Kew boasts an extensive collection of trees from around the world. Spread over 300 acres, the Royal Botanic Gardens serves as a haven for both botanists and visitors alike, offering a glimpse into the rich tapestry of plant life on Earth.



Trees & plants from every corner of the globe

Among its myriad attractions, the trees at Kew Gardens hold a special allure. From towering giants to delicate saplings, each specimen tells a story of evolution, adaptation and human stewardship. One can't help but marvel at the diversity on display, as species from temperate forests, tropical rainforests and arid deserts thrive in carefully curated habitats.

At the heart of Kew Gardens stands the iconic Temperate House – a Victorian-era glasshouse that houses an impressive array of trees from temperate regions across the globe. Here, visitors can wander beneath the lofty canopies of towering oaks, majestic beeches and graceful magnolias, and be transported to distant forests without ever leaving London.

Venturing beyond the Temperate House, you soon reach the Arboretum, which is a sprawling landscape dotted with specimens from every corner of the globe. From the ancient Ginkgo biloba trees of China to the towering redwoods of North America, this living museum offers a glimpse into the staggering diversity of plant life on our planet.

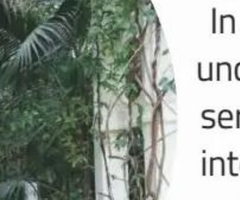
A showcase of botanical wonders

Among the many highlights is the Xstrata Treetop Walkway – a soaring structure that allows you to ascend into the Arboretum's canopy and experience the forest from a new perspective. From this vantage point, you're able to truly appreciate the intricate interplay of light and shadow, the symphony of bird calls, and the rustle of leaves in the breeze.

However, Kew Gardens is more than just a showcase of botanical wonders; it's also a centre for research and conservation efforts aimed at safeguarding our planet's biodiversity. Through collaborations with scientists, botanists and conservationists around the world, Kew plays a vital role in protecting endangered species, preserving fragile ecosystems and promoting sustainable practices.

In an age of increasing environmental uncertainty, the trees at Kew Gardens serve as a poignant reminder of the interconnectedness of all life on Earth and the importance of preserving our natural heritage for future generations to enjoy. Strolling beneath the leafy canopies and breathing in the fragrant air, I couldn't help but contemplate my place in the web of life and the responsibility we all share in nurturing and protecting our planet's precious resources.

I urge anyone with an interest in botany and mycology to visit Kew as well as Wakehurst. Seeing such species with one's own eyes – and while not necessarily in their natural habitat – really does make you realise how wonderful these raw materials are, and how lucky we are to be able to access and work with them. Hopefully the content within this issue will attest to that and the wonderful creations that can be made using wood.



Email tegan.foley@dhpub.co.uk



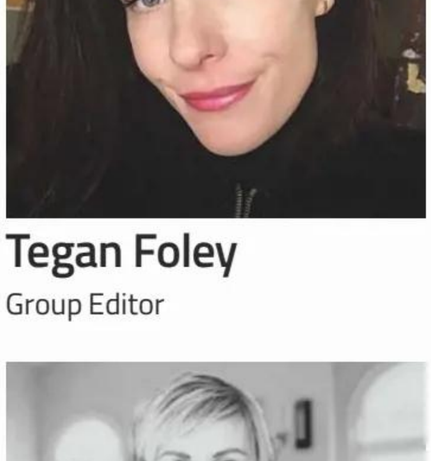
A carpet of Forbes' glory of the snow (*Scilla forbesii*)



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

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Dave Roberts remembers the work of British sculptor Heather Jansch, an independent spirit whose equine figures in driftwood and bronze have left a lasting impression

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– see page 63 for details



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
MAY 2024

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Published by David Hall Publishing,
1st Floor, Nene House, Sopwith Way,
Daventry NN11 8EA
UK and Overseas Tel: +44 (0) 0327 311 999

SUBSCRIPTIONS
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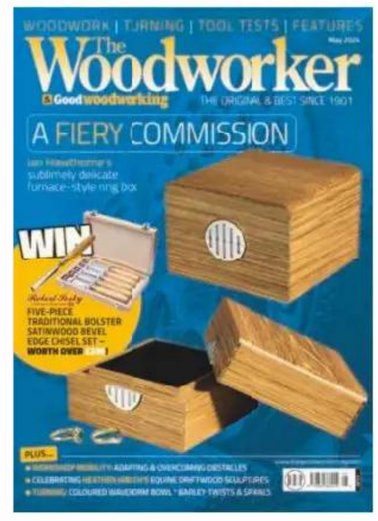
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Tiger 7/260	2	7.8	24L	£109.98	£143.98	£131.98
Tiger 8/550	2	7	50L	£149.98	£191.98	£179.98
Tiger 11/550	2.5	9.3	50L	£169.98	£215.98	£203.98
Tiger 16/550	3	14.5	50L	£239.00	£298.80	£286.80
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CBG6250L	HD	150mm	£72.99	£87.59
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CON750	750W	80/10mm	£31.99	£38.39
Bosch PST700E	500W	70/4mm	£56.99	£68.39

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CSS400C

* WAS £149.99 inc.VAT
# WAS £185.99 inc.VAT

Model	Motor	Speed RPM	exc.VAT	inc.VAT
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CSS16VB*	90W	550-1600	£119.95	£143.94
CSS400C#	90W	550-1600	£139.95	£167.94

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LASER GUIDE



Model	Blade Dia/Bore (mm)	Max Cut Depth/ Cross	exc.VAT	inc.VAT
CMS210B	210/30	60/120	£79.95	£95.94
CMS10S2B	255/30	90/340	£169.00	£202.80

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UNLOCKING CRAFT: NEW BURSARY OPENS DOORS TO NEW 10-WEEK WOODWORKING COURSE AT THE CHIPPENDALE SCHOOL



The prestigious Chippendale International School of Furniture is situated in East Lothian, Scotland



Tom Fraser, Chippendale School Principal

The prestigious Chippendale International School of Furniture in East Lothian, Scotland is opening its doors wider than ever before with an exciting new 10-week course, and the exclusive opportunity for one aspiring woodworker to snap up a fully funded place.

Designed to fit into busy lives, the newly launched 10-week woodworking course commences in October 2024 and is aimed at anyone looking to advance their woodworking hobby and gain new skills. Taught in a group of eight, eager students will hone their craft under the guidance of three highly experienced tutors, while delving into an array of captivating projects.

This new, carefully crafted course – **which runs from 7 October to 13 December 2024, with a half-term break from 8–11 November** – strikes the perfect balance between comprehensive learning and manageable commitment. It's the ideal next step for those seeking to delve deeper into furniture making, bridging the gap between the School's four-week intermediate course and more intensive 30-week professional course.

Bursary details

Hopeful students meeting the criteria can apply online for a bursary, which if successful, will grant them a fully funded place on the School's new 10-week course.

Criteria details

- Applicants must be under 30-years-old and residents of Scotland.
- The bursary application window remains open for two months, closing on Tuesday 30 April.

A personal touch

Principal Tom Fraser – the visionary behind this innovative course – has made it his mission to continually expand the school's offerings since assuming the reins from his father, Anselm, in 2019. From woodturning weekends, upholstery and restoration courses, to the intricate art of wood-bending techniques, each addition reflects his unwavering dedication to developing talent and cultivating creativity.

What sets the 10-week course apart is the personal touch it brings to every lesson. For the first time ever, Tom will share his passion and expertise in Danish woven cord, adding a unique flair that promises to inspire and captivate. He comments: "It's exciting to see the evolution of our short courses, tailored to meet the changing needs of our students. We're thrilled to provide a stepping stone for one budding woodworking enthusiast to kickstart their journey with us on the new 10-week course. We can't wait to see all our students grow their confidence and furniture making skills on this course."

Tim Wheeldon is testament to the transformative power of Chippendale School's courses. After just completing the four-week course, he's already signed up for the 10-week adventure. His enthusiasm speaks volumes about the immersive and supportive environment the school offers, as he explains: "I signed up for a four-week course at Chippendale School, having heard good reports of the longer 30-week course. At the time, I wasn't ready to make such a big commitment, but the 10-week course feels like the natural next step. What stood out to me was the excellent tutor/student ratio, and the quality, responsiveness and flexibility of the teaching."

Those interested in applying for the 10-week course bursary can do so here: **www.chippendaleschool.com/furniture-making-courses/10-week-course**.



Chippendale School Principal Tom Fraser will help students get to grips with Danish cord weaving techniques on the new 10-week woodworking course, which launches in October 2024



Timber Suppliers Directory – May 2024

Adhectic Ltd (Berkshire)
Tel: 01235 5
Web: www.adhectic.co.uk

A Harrison (Northants)
Tel: 01536 725 192
Web: www.aharrisonwoodturning.co.uk

Albion Timber (Sheffield)
Tel: 07580 627 921
Web: www.albiontimber.co.uk

Bennetts Timber (Lincolnshire)
Tel: 01472 350 151
Web: www.bennettstimber.co.uk

Black Isle Woodturning (Scotland)
Tel: 07842 189 743
Web: www.blackislewoodturning.com

Brodies Timber (Perthshire)
Tel: 01350 727 723
Web: www.brodiestimber.co.uk

Brooks Brothers Timber (Essex)
Tel: 01621 877 400
Web: www.brookstimber.co.uk

C&G Barrett Ltd, Cilfiegan Sawmill (South Wales)
Tel: 01291 672 805
Web: www.cilfiegansawmill.com

Clive Walker Timber Ltd (West Yorkshire)
Tel: 01132 704 928
Web: www.clivewalkertimber.co.uk

D Emmerson Timber (Lincolnshire)
Tel: 01507 524 728
Web: www.emmersontimber.co.uk

Earlswood Interiors (West Midlands)
Tel: 01564 703 706
Web: www.earlswoodinteriors.co.uk

English Woodlands Timber (West Sussex)
Tel: 01730 816 941
Web: www.englishwoodlandstimber.co.uk

Exotic Hardwoods (Kent)
Tel: 01732 355 626
Web: www.exotichardwoods.co.uk

EO Burton, Thorndon Sawmills (Essex)
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Web: www.eoburton.com

Eynsham Park Sawmill (Oxfordshire)
Tel: 01993 881 391
Web: www.eynshamparksawmill.co.uk

FH Ives (Essex)
Tel: 01268 732 373
Web: www.fhives.com

Fulham Timber (London)
Tel: 0208 685 5340
Web: www.fulhamtimber.co.uk

G&S Specialist Timber (Cumbria)
Tel: 01768 891 445
Web: www.toolsandtimber.co.uk

Good Timber (Northamptonshire)
Tel: 01327 344 550
Web: www.goodtimber.com

The Hardwood off cut shop (Essex)
The Wood Yard, Canterbury Tye Farm,
Doddinghurst road, Brentwood, Essex,
CM15 OSD
Tel: 01277 205990
Web: www.hardwoodoffcuts.co.uk
sales@hardwoodoffcuts.co.uk

Horndon Timber Products
Unit 8-9 Orsett Industrial Park
Stanford Road, Orsett, Grays
Essex. RM16 3BX
Tel: 01375 679 999
Web: sales@horndontimber.co.uk

Interesting Timbers (Somerset)
Tel: 01761 241 333
Web: www.interestingtimbers.co.uk

ISCA Woodcrafts (South Wales)
Tel: 01633 810 148/07854 349 045
Web: www.iscawoodcrafts.co.uk

Joyce Timber (London)
Tel: 0208 883 1610
Web: www.joycetimber.co.uk

Lincolnshire Woodcraft (Lincolnshire)
Tel: 01780 757 825
Web: www.lincolnshirewoodcraft.co.uk

Nottage Timber (South Wales)
Tel: 01656 745 959
Web: www.nottagetimber.co.uk

Ockenden Timber (Powys)
Tel: 01588 620 884
Web: www.ockenden-timber.co.uk

Olivers Woodturning (Kent)
Tel: 01622 370 280
Web: www.oliverswoodturning.co.uk

Oxford Wood Recycling (Oxfordshire)
Tel: 01235 861 228
Web: www.owr.org.uk

Stiles & Bates (Kent)
Tel: 01304 366 360
Web: www.stilesandbates.co.uk

Scadding Timber (Avon)
Tel: 01179 556 032
Web: www.scadding-son-ltd.co.uk

Scawton Sawmill (North Yorkshire)
Tel: 01845 597 733
Web: www.scawtonsawmill.co.uk

S.L. Hardwoods (Croydon)
Tel: 020 3051 4794
Web: www.slhardwoods.co.uk

St. Andrews Timber (Scotland)
Tel: 01316 611 333
Web: www.standrewstimbersupplies.co.uk

Surrey Timbers Ltd (Guildford)
Tel: 01483 457 826
Web: www.surreytimbers.co.uk

Sykes Timber (Warwickshire)
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Web: www.sykestimber.co.uk

The Timber Mill (Cornwall)
Tel: 07966 396 419
Web: www.thetimbermill.com

The Wood Recycling Store (East Sussex)
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Web: www.woodrecycling.org.uk

Thorogood Timber Ltd (Essex)
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Web: www.thorogood.co.uk

Timberman (Carmarthenshire)
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Web: www.timberman.co.uk

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Web: www.treestation.co.uk

UK Timber Ltd (Northamptonshire)
Tel: 01536 267 107
Web: www.uk-timber.co.uk

Waterloo Timber Ltd (Lancashire)
Tel: 01200 423 263

Wenban Smith (West Sussex)
Tel: 01903 230 311
Web: www.wenbans.com

Wentwood Timber Centre (South Wales)
Tel: 01633 400 720
Web: www.wentwoodtimbercentre.co.uk

W L West & Sons Ltd (Surrey)
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MAKERS CENTRAL hopes to inspire a future generation of budding inventors with **hands-on workshops**



Makers Central – the UK's largest gathering for inventors, makers and DIY enthusiasts – will return to the NEC, Birmingham for its fifth consecutive year, from 18–19 May 2024.

This highly anticipated fun family event for budding inventors will once again bring together makers, creators and DIY enthusiasts from across the country and beyond.

Hands-on workshops & demonstrations

British inventor and YouTube star, Colin Furze, will headline the event, which will allow families to get hands-on with inventions, interactive displays and the latest tools and tech. From woodworking to metalworking, electronics to leathercraft, visitors can get creative and be inspired by leading makers as well as taking advantage of various demonstrations and workshops throughout the two-day event.

Simon Burns, CEO, ICHF Events, said: "Our community of makers and enthusiasts has grown significantly since the first show in 2018, and we can't wait to bring them all together for another unforgettable weekend of creativity and fun."

He added: "We'll be joined by Britain's very own inventor and YouTube sensation, Colin Furze, who'll be bringing some of his epic builds, talking on the main stage and available for meet and greets. Makers Central offers a range of engaging features that encourage interaction and hands-on learning; our workshops are a great place to start your first project. The main stage will host a diverse array of presentations, featuring expert makers sharing their insights and experiences."





Scrap wood competition

A scrap wood competition will invite visitors to test their recycled material skills and compete against one another in a making challenge. Held annually, the exhibition showcases the latest tools, materials and techniques in the world of making. The event brings together makers from all corners of the UK and beyond, offering the perfect opportunity to network, share ideas and learn from other makers. Explore the exhibitor stalls, take part in workshops and watch live demonstrations from some of the country's most talented makers.

Whether you're into woodworking, metalworking, textiles or electronics, there's something for everyone at Makers Central. Discover new products and suppliers and get inspiration for future projects. In addition to the exhibitor stalls, the event also features inspiring talks and panel discussions from the community's leading makers and influencers. Whether a seasoned maker or curious beginner, you're sure to come away from Makers Central with a wealth of knowledge and inspiration.

Tickets

Early bird tickets are priced at £25, with all tickets purchased after 15 May priced at £35 each. Children under 12 are free if accompanied by an adult. To purchase yours, visit **www.makerscentral.co.uk/tickets**.

For further information on exhibitors, workshops and event highlights, visit the website: **www.makerscentral.co.uk**.

Win a pair of tickets to the **MAKERS CENTRAL** show at the NEC Birmingham this May!

We've teamed up with ICHF – the organisers of Makers Central, the UK's largest gathering for inventors, makers and DIY enthusiasts – to give away a pair of tickets to the show

Terms & conditions:

- Standard Ts and Cs apply;
- Travel and expenses costs to and from the venue aren't included in the prize;
- Deadline for entries is **15 May 2024**;
- Prize has no monetary value and isn't transferable;
- Competition open to UK residents over 18;
- Visit **www.ichfevents.co.uk** to sign up to the free eNewsletters and stay up to date with the latest news from ICHF.

HOW TO ENTER

To be in with a chance of winning a **pair of tickets for Makers Central** – worth £70 –visit **www.thewoodworkermag.com/category/win** and answer the multiple choice question below:

QUESTION: How many years has the show been running?

A: Five **B: Four** **C: Six**

The winner will be randomly drawn from all correct entries. The closing date for the competition is **15 May 2024**. Only one entry per person; multiple entries will be discarded. Employees of David Hall Publishing Ltd and ICHF are not eligible to enter this competition

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With a selection of over 1,700 products, Festool's accessories considerably expand the possible applications of tools. Festool's range offers exactly the right accessory to achieve a perfect result for every application.

The first indispensable Festool accessories are the new GRANAT starter set and the newly equipped abrasives Systainer. The GRANAT starter set is the logical first step for any sander and contains sanding discs in the following grit sizes: P60, P80, P120, P180, P220 and P350. The new abrasives Systainers not only helps users stay organised in their daily work, but also ensures they have the right grit size for any sanding application. With 20 GRANAT sanding discs in a wide range of grits, users can be assured of having the relevant discs to hand for every sanding task.

The GRANAT sanding discs are specially suited to VOC varnishes and hard substrates. Thanks to the special coating, clogging is avoided and a long service life thus ensured. The GRANAT abrasive can also be used to machine other substrates without problems. Additional applications include machining modern paint systems, plastics, mineral materials, acrylic, repair compounds and fillers. Plus, compartments in the abrasives Systainer allow the materials to be sorted according to grit size. The Systainers provide optimum protection for abrasives against external influences such as dust, spraying water or bending. They also allow users to professionally transport abrasives to the job site.

A feature that's typical of Festool products is that the Systainers are compatible with one another and can therefore be connected to all previous Systainer generations as well as many machines and accessories. The GRANAT abrasive system and relevant Systainers are suitable for painters, varnishers and joiners. The new GRANAT starter set and abrasives Systainers will be available from selected specialist dealers from May 2024.

Better sawing with higher-precision results

When sawing, it all comes down to having the perfect combination of saw, material and saw blade. Festool has specially developed the new T2 diamond scoring saw blade for the TSV 60 K plunge-cut saw with scoring function for machining laminated chipboard in furniture construction. "We continually develop our products and matching accessories further in close cooperation with our tradespeople. They'd expressed a need for a product that would more reliably enable splinter-free sawing in different or varying chipboard qualities with higher feed speeds. We developed the new T2 diamond saw blade especially for this requirement. With this saw blade, chipboard of all qualities can be sawed neatly and without splinters," explains Boris Seyfried, Product Manager for Sawing at Festool.

Other new additions to the range include the 'All-rounder' and 'Special' jigsaw blade sets. Both versions are supplied in a practical saw blade box, ensuring the right saw blade is always at hand. The all-rounder set includes a jigsaw blade mix for wood, metal and plastic, consisting of five different blades in total. The special set consists of four different jigsaw blades and enables outstanding results for working with plastic, metal, construction and abrasive materials. It's therefore perfectly suited to the most demanding applications.



Safely carry guide rails wherever you are

The guide rail bag ensures that guide rails can be perfectly protected, transported and stored. The bags have a large main compartment, in which one or two guide rails up to 1,900mm (FS-BAG 1900) and 3,000mm (FS-BAG 3000) long can be housed. In addition, there's another bag, which has space for accessories, such as connectors, fastening clamps or the FS-WA/90° angle stop. These offer protection against dirt and damage, and thus increase the guide rail's service life. In addition, each bag has a shoulder strap, which ensures the guide rails are comfortable to carry.

Routing: LED light ring for the OF 1010

Another clever addition to the accessories range for the OF 1010 REBQ – for tool production model 09/2021 – is the LED light ring. It's easy to retrofit and provides shadow-free lighting from all sides in two brightness levels. It's directly integrated into the baseplate and is therefore close to the workpiece. Simply insert the light ring and click in the battery unit. The light remains fitted on the router and the battery unit can be removed as required. Thanks to the integrated USB-C interface, it can be easily recharged and offers up to six hours of light.



The LED light ring for the OF 1010 REBQ

Perfect results require perfect accessories

"Festool not only develops power tools, but also accessories in a comprehensive system that helps our customers get ahead. After all, a power tool is only as good as the accessories it's being used with. We value precision and quality, efficiency, and reliability. Our accessory solutions increase productivity and reduce rework. Our aim is to achieve the best possible work processes. From saw blades and abrasives to accessories for our routers and solutions for dust-free work. And since accessories play such an important role not only for our system environment, but especially for our customers and their work, the spotlight is on accessory solutions that are always exactly matched to our system and the relevant application. 2024 will be the year of accessories at Festool. You can look forward to many exciting and clever solutions that are intended to make daily work even easier," says Sascha Menges, Festool GmbH CEO.

For more information, visit **www.festool.co.uk**.



The 'All-rounder' and 'Special' jigsaw blade sets are conveniently packaged in a box



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The new abrasives Systainers also introduce users to Festool's range of GRANAT abrasives

CRAFT FESTIVAL WALES: Major new **contemporary craft event** comes to Cardigan from **6–8 Sept**

The organiser of a highly successful portfolio of national contemporary craft events, Sarah James MBE, has announced that she's to launch a brand-new event in her hometown of Cardigan. Craft Festival Wales will be held over three days at Cardigan Castle from 6–8 September 2024.



Sarah James MBE with representatives from Craft Festival Wales' funders, partners and supporters at Cardigan Castle

90 makers from across Wales & the UK

Craft Festival Wales – which is funded by Arts Council of Wales, Ceredigion County Council and QEST – will showcase an exceptional hand-picked selection of approximately 90 makers from across Wales and the UK – including jewellery makers, potters, furniture makers, textile artists, glassmakers and many more – all selling their finely made unique products directly to the public.

The event welcomes people of all ages and offers a programme of exciting craft workshops, demonstrations and masterclasses by some of the UK's most prestigious makers. Over the weekend at the castle, there'll be a Children's Craft Tent, supported by Llantarnam Grange Arts Centre, National Wool Museum, Coleg Sir Gar and Small World Theatre – offering children the opportunity to get creative while having lots of fun.

Four weeks' of satellite events

As well as the weekend activities, Craft Festival Wales presents satellite events throughout the town, running for four weeks. Highlights include a ceramics exhibition – *Significant Forms* – with museum quality ceramics from Wales presented at Oriel Canfas and curated by West Wales potter, Peter Bodenham; a Youth Project with QEST and Small World Theatre; a Sculpture Trail presented by Coleg Sir Gar in the castle grounds; The Capital of Craft LIVE – talks in the Manor House – and the Craft Festival Town Trail with six emerging makers presenting new work inspired by the National Museum's Collection at six venues curated by Oriel Myrddin. Trail venues are Mwldan, The Albion by Fforest, Crwst, Cardigan Bay Brownies, Awen Teifi, and Make it in Wales.

Craft Festival Wales is part of a portfolio of events organised by Sarah James and Nina Fox, who also organise the multi-award-winning Craft Festival Bovey Tracey and Craft Festival Cheltenham. Craft Festival was founded in 2004 and is a non-profit making organisation, which celebrates its 20th Anniversary this year. The event has grown from 2,000 visitors to over 10,000 since its inception, as well as becoming one of the most prestigious craft events in Europe.

Further details of Craft Festival's Wales programme will be announced soon. For information, including details of exhibitors, visit **www.craftfestival.co.uk/Wales**.

EVENT DETAILS

Where: Cardigan Castle, Green Street, Cardigan, Wales SA43 1JA

When: 6–8 September 2024 (10am-5pm)

Tickets: Adult daily ticket – £7; Adult 3-day weekend ticket – £13; Accompanied children under 18 – free; Carers – free

Web: www.craftfestival.co.uk/Wales

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CLARKE CWS250 250MM WHETSTONE SHARPENER



A whetstone grinder on a tight budget; the **Clarke CWS250** looks appealing, but will it live up to **Jonathan Salisbury**'s high expectations?

It was way back in October 2022 that the first in a long series of articles was published about the 'industry standard' whetstone/leather wheel bench-top grinder – which begins with a T! Over the following year-and-a-bit, everything was covered in depth – machines, wheels, tools, techniques, etc. If you're serious about grindstone sharpening, where else would you look for a machine that will do everything?

But if your needs are less demanding and you can't quite stretch to the cost of the best-known brand of this large-diameter, slow moving water stone, what then? Searching online, you may come across the Clarke CWS250 on the Machine Mart website; it's very tempting…

Looks familiar?

First impressions were positive: a mains on-off switch; a two-way, centre-off switch; speed control knob; carry handle; and four star wheel thumb screws for the vertical and horizontal, rear-facing tool supports. But the CWS250's round water trough doesn't jut out at the side to fill it as others do, there's no fine adjust collar on the tool support, and the tool holder clamp is nothing special. The bright blue plastic shell looks less impressive close-up and although there are metal collars where the tool rest is clamped, I'm not sure how far these extend into the machine's body.

The last items in the box are a thin plastic angle guide, two flexible brushes and a two-sided grind stone block – there's no mention of the last two in the manual. The basic necessities, but no more; the cheaper CWS200, which has a smaller grinding wheel and single speed but is very similar otherwise, has a cast metal top, a wide water trough and two further tool holders.

Setting up

The trough is fitted by lifting two small levers, rotating it into position, then pushing the levers down to lock it in place; half fill it with water, switch on, let it soak, then top up until the stone can take no more. It's ready if there's a continuous puddle on the surface.

After running it in, I noticed a second puddle forming at the machine's rear, as water sloshed out of the trough. After a quick look online, I found an updated version of the manual in which the brushes appear. After fitted in the water trough either side of the grindstone, they help to keep the water where it's needed.

I think the tool clamp was incorrectly assembled, with the lugs on the opposite side to the holes they were supposed to locate in. This just needed switching around, otherwise it wouldn't close evenly on the tool blade. Once the tool support is added to the base, and the tool is fixed square in the clamp, it's time to get grinding.

In use

All stones ought to be used in a way that encourages even wear of the surface; the tool clamp needs to move freely from side-to-side so that the blade contacts the entire width – except that it wouldn't. It rotated, but there was no lateral movement at all until the holes and bar it was supposed to move along had been sprayed with PTFE dry lubricant – off the machine,to prevent it from going on the stone.

Excessive downward force mustn't be applied during grinding; in any case, the motor is a little under-powered and anything more than that necessary to keep the tool in contact with the stone caused a noticeable slow-down. The



CWS250 unpacked and ready to set up



The honing wheel



Controls on the front are easy to access



All parts were in the tray



Surely this is wrong?



Tabs go here?



Installing the trough



Two clips hold it in place



Ready to go...



... but can also be fixed at the back



The drive adjustment

drive adjustment control at the back can be tightened to improve things, but it mustn't be over-tightened otherwise it presses too hard on the rubber wheel, causing premature wear. Setting the correct angle is simple with the guide, although it can easily ride up onto the blade back to give a false reading.

Turning to the black grinding stone, which isn't mentioned in the revised manual either, experience told me that it's used to adjust the surface of the whetstone so as to increase or decrease its coarseness. When dressed with the finer side of the grading stone, the surface is smoothed over from the original 220 grit to produce properties that are supposed to be more like that of a 1200 grit stone. I think that it's closer to 800 grit, but certainly a noticeably different scratch pattern. The rough side of the grading stone is used to return the whetstone to its original 220 grit, fast-cutting state. Once the chisel bevel is ground and sharpened, it's time to move on to the last stage.

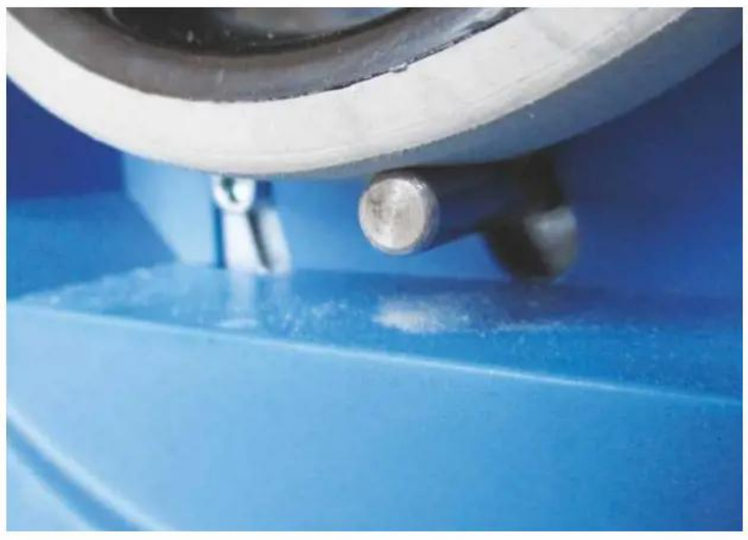
Polishing

There was a distinct wobble in the honing wheel's movement. The leather strip covering the honing wheel attached to the other end of the drive shaft has an angled join, as most do, but it wasn't flush and there was a noticeable bump every time it passed under the blade. This is said to occur after extensive use, and the remedy is to sand it down, but it was there in the brand-new, unused machine.

The supplied honing paste has to be applied generously to the leather before use, which is a messy job. The wobble in the honing wheel caused a slightly curved end to the chisel, which wasn't what I wanted, and I found it tricky to remove the wire-edge satisfactorily – but I'm used to flat stones, so perhaps it's my technique that needs honing!

I was tempted to write this off, but decided to investigate further. Removing the honing wheel, I saw that the shaft was running true; that was my biggest concern eliminated. I then noticed that the spring pin wasn't set far enough into the shaft and had pressed more on one side of the wheel than the other. Tapping the pin in and remounting the wheel 180° from its original position fixed the problem. This isn't an ideal situation for a new machine and, in any case, might not have worked, but at least it could be rectified. The resulting ground and polished edge was sharp, but I have a slight issue with moving from the finest grinding grade achievable – let's assume it's 1,200 – straight to the leather honing wheel; even when the wheel is conditioned to make it cut as finely as possible, the scratches on the bevel are still very noticeable, and so honing just makes them shiny.

The lack of guides and holders for any knives,



The drive shaft presses directly on the rubber tyre



Over-tightening causes swift wear



Angle setting is straightforward



PTFE lubricant was needed for side-to-side movement



Fill up the trough



A pool of cooling water in the right place...



... but also where it ought not to be



The brush set up doesn't appear in the manual



A good finish with coarse grind



Another item missing from the manual



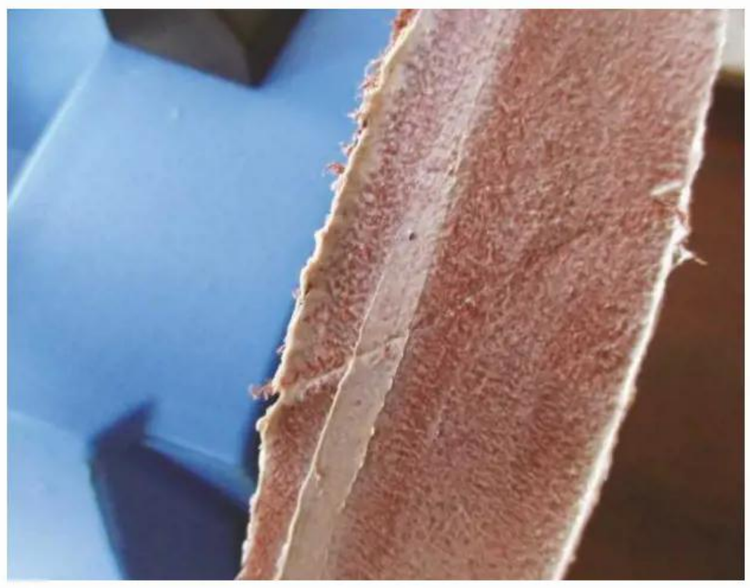
Conditioning the stone for a smoother grind

axes or other blades that don't fit the tool holder is a nuisance, but I believe the tool support's diameter is common to other brands. There's nothing to stop you using it freehand, of course.

Replacement stones and honing wheels are available – if they ever wear out – but the part numbers in the manual are incorrect; they ought to be 6500556 for the stone and 6500557 for the honing wheel. Other brands have similar-sized stones if you're after different grits, but check the thickness as Clarke stones have a recess. The trough has to be emptied after use to prevent uneven soaking of the stone, which causes it to be out of balance when restarted; there's no easy way to do this.



The reason for the wobbly honing wheel



The joint gives a bump from the start...



... but the result is excellent



It doesn't seem this loud!

Conclusion

The CWS250 is a competent machine, once the problems have been sorted, although it lacks the quality of its Scandinavian cousin. At less than half the price, would you expect it to come close? The 60W motor is under-powered, but with a light touch the stone ran true and ground my chisels square. The off-centred, bumpy honing wheel that initially let the system down was easy to sort, although I'd choose not to have to do this.

The lack of a range of tool holders and wheel grits is an issue, but the standard-sizes of drive shaft and tool support means these can always be sourced elsewhere. It doesn't look quite as serious a machine as others, so perhaps not one that would be proudly left on display.

I'm a little disappointed, as in the recent past my reviews of Clarke machines have been more positive; they've all provided very good performance and value for money, and any shortcomings have generally been limited to minor details. The CWS250 looked just as promising but didn't meet expectations; maybe it'd be better if it were more like the CWS200? On the other hand, its faults can be corrected if you know how and the result is a functional, affordable machine.

THE VERDICT

PROS

- Low-cost way of getting into whetstone grinding; good range of controls on the machine's front; compatible with other brands of stones, jigs and guides

CONS

- Needed some adjustments to get it running smoothly; under-powered motor; manual doesn't contain all the information required for use; specifications and range of accessories aren't as good as other similarly-priced machines

RATING – *PERFORMANCE*: 3 OUT OF 5
RATING – *VALUE*: 3 OUT OF 5

SPECIFICATION

Motor: 60W; 230V
Three-position switch: Forwards, backwards & off
Adjustable wheel speed: 30-150rpm
Grinding wheel: Ø250 × 50 × 12mm
Leather honing wheel: Ø200 × 50 × 12mm
Includes: tool holding jig, F support, abrasive paste, angle plate, water tray for cooling
Typical price: £191.98
Web: www.machinemart.co.uk

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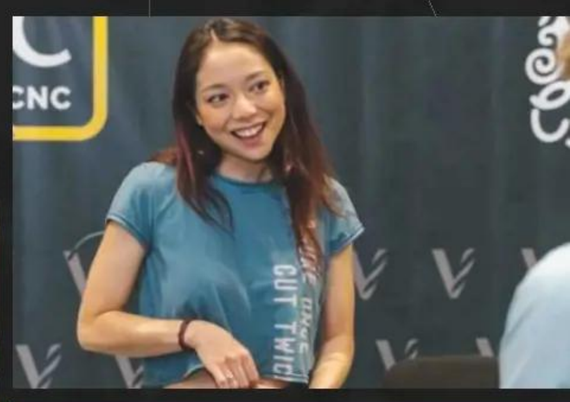
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PENTEL GRAPHGEAR 1000 AUTOMATIC PENCIL SET



This deluxe **Pentel Graphgear 1000 draughting pencil set**, from **Classic Hand Tools**, would certainly be on **Jonathan Salisbury**'s wish list

My enthusiasm for mechanical pencils was very short lived. I bought a couple in the 1980s when I began learning technical drawing at school. I soon returned to sharpening the traditional wooden type as, being more than slightly heavy-handed, the leads of mechanical pencils never lasted very long. Fast forward 40 years, and I'm twisting one of the Pentel Graphgear tubes in my fingers, wondering if history will repeat itself...



Classic cap pressed to feed the lead



Something for nostalgia fans

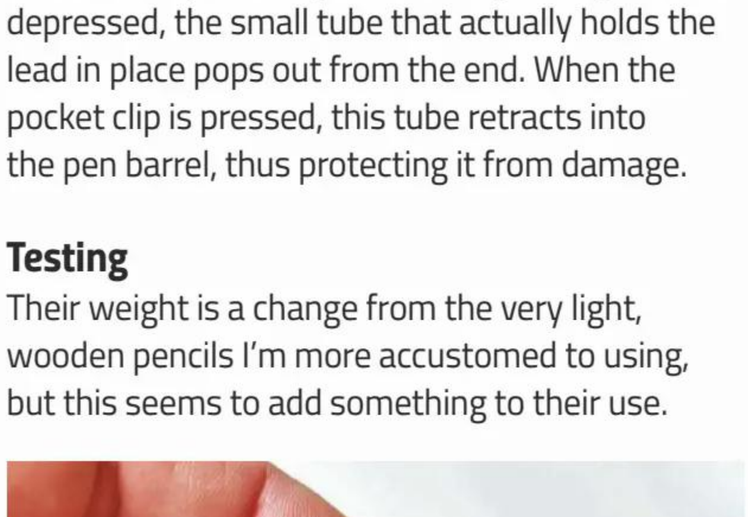


Pencil lead tube projects from the end



Press the clip to retract the tube

And you can use them to draw!



Refills included in the set

Colour-coded barrel & replaceable eraser

Perhaps my touch has become much lighter, or the lead is stronger than previously, but I found them to be a lot easier to use than anticipated. In this set of two, one has 0.7mm high-polymer HB leads and the other 0.9mm. A pack of each lead refills is included – 40 of the 0.7 and 36 of the 0.9.

The pencils are slightly cold to the touch, being made from brushed steel, and heavier than they look; for me, this is no bad thing. The barrels are knurled for grip, but there are elliptical holes through which pips on a rubber-like sleeve make them more comfortable to hold and easier to control. The colour that shows through – allowing you to identify which is which without having to measure the leads – is on the barrel. If only I could remember which size was in the blue one... Ah, it's written at the top, by the clip – 0.7!

The special feature for nostalgia-lovers must be the small, replaceable eraser, hidden under the metal cap. The cap starts off quite high; when depressed, the small tube that actually holds the lead in place pops out from the end. When the pocket clip is pressed, this tube retracts into the pen barrel, thus protecting it from damage.

Testing

Their weight is a change from the very light, wooden pencils I'm more accustomed to using, but this seems to add something to their use. I'm not sure what it is; perhaps I'm writing and drawing a little slower, so they feel more precise – or perhaps I'm just noticing that they're different from what I normally draw with and will pay no attention to this after I'm used to them!

Whatever it is, they're very nice to use – much more so than the plastic versions I've stored in a box in a drawer! The only issue I have with all mechanical pencils is that they're not so good for marking on wood if absolute accuracy is important.

Conclusion

These are deluxe pencils, ones that would last a long time. I'm not sure that I'd take them to the workshop; they're much more suitable for the office or sketching ideas.

Heavier than the old-fashioned wooden version, they don't glide so easily, but once you're used to the feel, they work well and have a solid, reliable feel to them. They're definitely being added to my wish list.

SPECIFICATION

- Suitable for draughting
- Brushed steel barrels and metal pocket clips
- Latex-free grip 'pips' for added comfort and control in use
- 4mm sliding sleeves to advance, retract and protect the leads
- Each pencil is supplied with three Super Hi-Polymer HB refill leads and replaceable erasers. The two pencil set also includes two packets of Super Hi-Polymer HB refill leads: 40 × 0.7mm and 36 × 0.9mm

Typical price: £29.95
Web: www.classichandtools.com

THE VERDICT

PROS

- Good quality mechanical pencils; fine points that don't need sharpening; interesting looks; solid and pleasant to use; retracting lead tube protects the point when not being used

CONS

- Cold to the touch in cooler weather; heavier feel compared to wooden pencils

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

HITTING THE GROUND RUNNING

David Smyth reflects on the last four years of trade and how market trends have affected the business, led to growth, and ultimately shaped today's landscape

ALBION TIMBER



Last month, I spoke about my entry into the timber trade and the chain of events that took me from maker to merchant. At the time, and for a while afterwards, such things like market fluctuations didn't really affect the business. I was operating as a sole trader, taking on individual jobs in a sequential manner. A busy day was two or three customers to the shop, then 2020 happened.

A transformative summer

Business had been growing steadily, then in March 2020, the phone just kept ringing. The enquiries flooded in, almost exclusively for decking, fencing and roof battens at first. I began to think that selling hardwood was the wrong business, then, as the year wore on, and people likely grew weary of not having a social life, we started to receive good enquiries: bar tops, for what'd been garden sheds, now turned into the local watering hole; cladding for someone's latest man cave; plus tables and benches to sit around. As a result of that summer period, the business was transformed.

We were flying; orders kept coming in, providing enough money to finally be able to really build the business. We started to accumulate stock, and four years later, continued to build it up – you wouldn't believe how much volume is required! – in addition to buying newer, better machines, and working on improving the overall customer experience. By this time, we'd changed premises, moved onto our own yard, and had the space to grow further.



Oak supplied for a home bar



Cedar cladding for an outdoor social area

Timber craze

Looking back, it's interesting to see how things have changed and developed. Around that time, resin projects – particularly river tables – suddenly became the number one thing to make. Two thirds of retail customers visiting the yard were those wishing to make their own resin table. Timber that was traditionally hard to sell – badly cracked oak, gnarly ash, yew with more ingrown bark than actual timber – was all quickly snapped up. We started sourcing logs specifically to meet this new demand, sceptically with half a mind that by the time it was dry, the craze would've ended. And while it seems to have simmered down a lot since those days, we still get plenty of customers looking for see-through planks, and those wild, waney edges.



Elm supplied for a home office

TV & popular culture trends

In a similar vein, it's funny how popular culture and television affects our business. While I'm not much of a TV person – especially cooking programs – I know that much of our trade is thanks to James Martin. Heck, does he like a big chopping board, and all of a sudden, wives were bringing their husbands to the timber yard. In fact, he must've done more to bring woodwork to women than any previous advertising campaign. With this in mind, we began to stock what were referred to as 'big lumps', and now even have our own James Martin corner! Also, Guy Ritchie's film *The Gentlemen* – specifically the scene with the big outdoor table and barbeque in the centre – caused a flurry of customers wanting to recreate that very look.

These are just a few notable trends and fads that have come and – mostly – gone over the past few years, but there's definitely been a shift in the last 12 months, with the market getting back to its old self again. I wouldn't call it a slump, more of a slowdown, really. Visitors to the yard are now more regular and there's less of the big one-off spenders. Perhaps people are resorting back to old spending habits, with holidays and nights out, or maybe most are content with just a few items made by their own fair hands?

Open day & timber sale

The result is that over the past year, we've made efforts to get more recognised for our timber and show people what we can do – which reminds me, did you know that we're holding our very own open day and timber sale on 18 May? Excuse the shameless plug, but it'll be a great day and one not to miss. So put this date in your diary, and we look forward to seeing you then.

NEXT MONTH

Next month, David talks about the life of a tree – once it's been felled

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Bevel edge chisels are the most versatile and universally used of all bench chisels and should form an integral part of any woodworker's toolkit. They can be used either free-hand for making a gentle paring cut or with light mallet strokes. Side bevels reduce the risk of binding in the cut as well as allowing access to undercuts, like dovetails. **Please note:** These chisels aren't recommended for heavy-duty applications.

Two styles of bevel edge chisel

Robert Sorby offers two styles of bevel edge chisel: woodworkers can choose between a traditional bolster and ferrule design with leather washer, or opt for the elegant gilt edge tapered bolster and ferrule form. Both designs are popular and offer the user slightly different grip preferences.

Both are made from exactly the same material and produced to the same high standards of craftsmanship. Each chisel has a 25° primary bevel and a 30° secondary bevel to easily allow the cutting of harder woods.

For softwoods such as pine, woodworkers might want to re-profile to 20° for the primary and 25° for the secondary bevels. Very hard woods such as oak might require a steeper profile – 30° for the primary bevel and 35° for the secondary bevel.

This set of bevel edge chisels is supplied in a robust beech plywood presentation box and includes the following sizes: ¼, , ½, ¾ and 1in.

To find out more about Robert Sorby, visit **www.robert-sorby.co.uk**.



Each chisel has a 25° primary bevel and a 30° secondary bevel to easily allow the cutting of harder woods

HOW TO ENTER

To be in with a chance of winning this **Five-piece Traditional Bolster Satinwood Bevel Edge Chisel Set** – worth over £290 – visit **www.thewoodworkermag.com/category/win** and answer the multiple choice question below:

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A: 20°
B: 25°
C: 30°

The winner will be randomly drawn from all correct entries. The closing date for the competition is **17 May 2024**. Only one entry per person; multiple entries will be discarded. Employees of David Hall Publishing Ltd and Robert Sorby are not eligible to enter this competition

Head in the clouds

The May 1935 issue of *The Woodworker* prompts **Robin Gates** to ponder the magic of indoor-outdoor spaces

While flicking through the May 1935 issue of *The Woodworker*, I find plans for a free-standing kitchen cabinet, a bureau bookcase, an umbrella stand, a guide to upholstering, advice on using screwdrivers correctly, and that perennial favourite of the frugal tool maker, a home-made scratch for literally scratching out a moulding. But it's the garden lounge that captures my imagination; a place to sit and dream.

In the spirit of 1935, I picture myself in that wicker chair engrossed by Agatha Christie's latest mystery, *Death in the Clouds*. Our plane is climbing above Le Bourget on the midday service to Croydon when, reaching for my drink, I notice something buzzing past my ear. A poison dart?! Hunkering deeper into my chair, I detect the Belgian accent of a little moustached fellow approaching with something small held delicately by tweezers. 'Do not be alarmed, mon ami, it is only a wasp hunting food in the herbaceous border.'

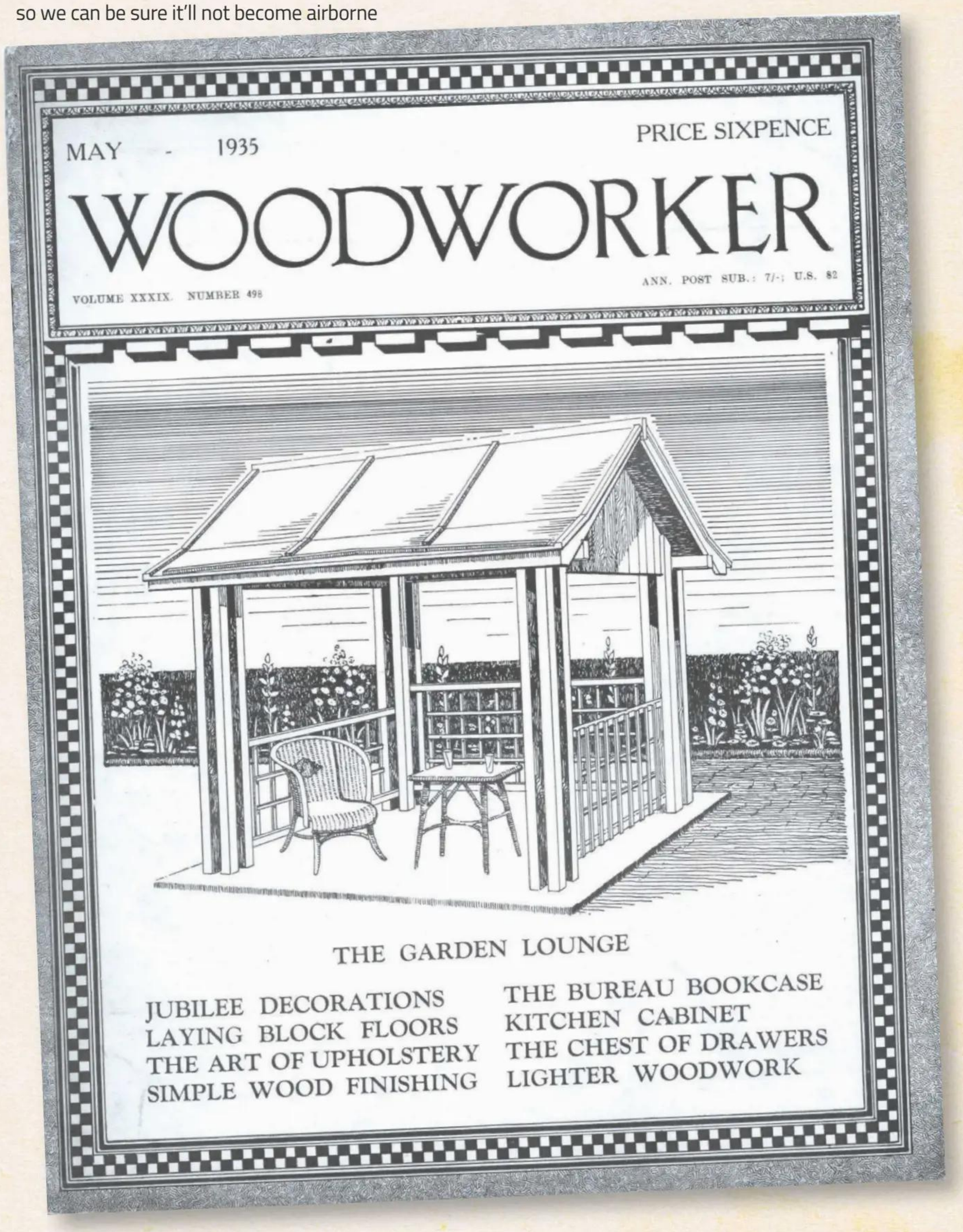
Indoor-outdoor delight

Indoor-outdoor spaces have some strange power over me, which the wholly outdoors and wholly indoors seem to lack. It's a half-way place, a temporary state like that moment when I first awake, unsure what's real. Near and distant memories arise and mingle. As if it were yesterday, I recall a bus shelter of 60 years ago where I sat with Mum while waiting for the bus that'd take us home from Gran's; a refreshments tent at a village show on the Isle of Wight, drifting aromas of sun-warmed canvas, dried grass and Earl Grey tea, a view across green downland to a sparkling English Channel; and our first visit to where we now live, sheltering from a downpour beneath the jettied-out first floor of an impossibly wonky timber building, eating chips.

The quiet of a church porch, the shade of a chestnut tree, even rain pattering on a bucket hat can induce that indoor-outdoor delight, holding the weather at bay while senses stay open to the world around. Like everything else, I suspect it's in our DNA, an instinct for survival harking back to prehistory when we took refuge in open-fronted caves. In my experience, the feeling is certainly not immune from anxiety, perhaps rooted in the possibility of a sabre-toothed tiger lurking just around the corner. Some years ago – and it makes for uncomfortable recollection even now – I lowered myself warily onto the seat of a Portaloo stationed outside Tewkesbury Abbey, only for the defective door to fly open to a view of rush-hour traffic crawling up Gloucester Road.

Simple hammer-&-nails joinery

'The Garden Lounge' begins 'Modern ideas on the value of sunlight and fresh air have rendered the older type of summer house obsolete' – the older type of summer house being a more enclosed structure, I assume – and continues: 'Our sketch shows the type of house which is being evolved to suit these changing conditions'. It appears strongly built albeit using simple hammer-and-nails joinery, with nothing more taxing than bird-mouths to cut where rafters and head pieces meet. The corner posts are firmly anchored in concrete so we can be sure it'll not become airborne in a gale, a fate that befell a neighbour's light alloy and polyester gazebo some years ago. It was a case of 'Chocks away!' when the gazebo broke free of its moorings as if scrambled to meet enemy planes, launching itself over the hedge and landing on our shed roof. Yet despite a modest footprint of 2.4 × 1.8m, with 2.6m tall columns, I fear the shadow of this lounge would swallow our tiny plot, so for now, I'm content to put my feet up in the shed with the door propped open – keeping one eye open for the hunting wasp or poison dart, of course.


MAY - 1935

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VOLUME XXXIX. NUMBER 498

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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

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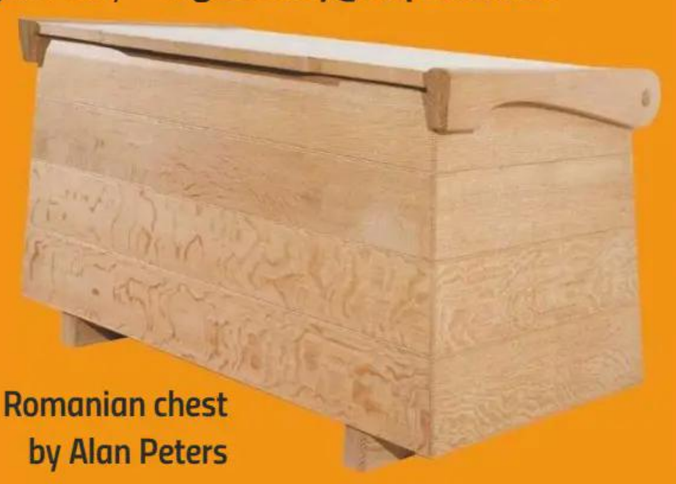
1ST PRIZE: £1,000 voucher, courtesy of Workshop Heaven
2ND PRIZE: £500 voucher courtesy of Evolution Power Tools
3RD PRIZE: £300 Judges' cash prize

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

Jeremy Broun with a table made by Alan Peters



THE Alan Peters ONLINE FURNITURE AWARD 2024

MAKE YOUR ENTRY COUNT

With the entry deadline looming for the **Alan Peters Online Furniture Award 2024**, **Jeremy Broun** gives his suggestions on design parameters to consider and advises that this is a great opportunity to create something new

With the entry deadline for the Alan Peters Online Furniture Award 2024 only months away – 31 July – some woodworkers might be wondering: 'Am I up for it? What can I make especially for this award?'

In this article, I'm going to share how I asked these very same questions when Alan Peters gave me a break in my career. I'll also discuss the importance of exhibitions and awards, setting briefs and deadlines for them, and also speculate on what changes Alan might make to his use of tools if he were alive today. He sadly passed away in 2009.

Talent spotting

In 1976, Alan was talent spotting work at college final shows when my furniture designs, at the High Wycombe College of Art – later to become Bucks College – where I'd completed a rather disastrous post-graduate year, caught his eye. At that time, it was geared towards industrial designers and I was probably the first designer-maker the college had seen. With no previous design training, I'd been running a small workshop in Bath for three years previously, selling my unusual modern furniture designs.

A year or so later, Alan contacted me with an invitation to exhibit my work at a major British show called 'Flavour of the Seventies' with himself, John Makepeace and a couple of other top names. I was the complete unknown. In Alan's letter, he said he was 'staking his reputation' on me. It was very much a name game then – as it is today, of course, but to a lesser degree due to the democracy of the internet in that talent doesn't rely on being curated to be seen. However, it's a mark of Alan's character to give innovative unknowns a break and those who hadn't trained at the Royal College of Art.

I recently watched a riveting documentary on Michael Schumacher, and how he was a fresh unknown youngster and given a chance alongside the big names in Formula One racing when he was taken on by Benetton. Not that I'd draw any comparison between myself and Michael Schumacher other than I too have always been fearless – for me it's been in pushing the boundaries of furniture design, with tools such as the router, which I discovered many woodworkers are afraid of!

For this major group exhibition, I made one of my trademark high-backed rocking chairs, which years later was requested for a Royal Family viewing. I created one of my most innovative pieces to date – the 'Zigzag' table in elm and the 'Millstone' table in cedar of Lebanon. I'd been offered a cedar of Lebanon tree from the Robertson's Jam family estate near Bath and only had room for a small portion to be converted into 50mm boards.

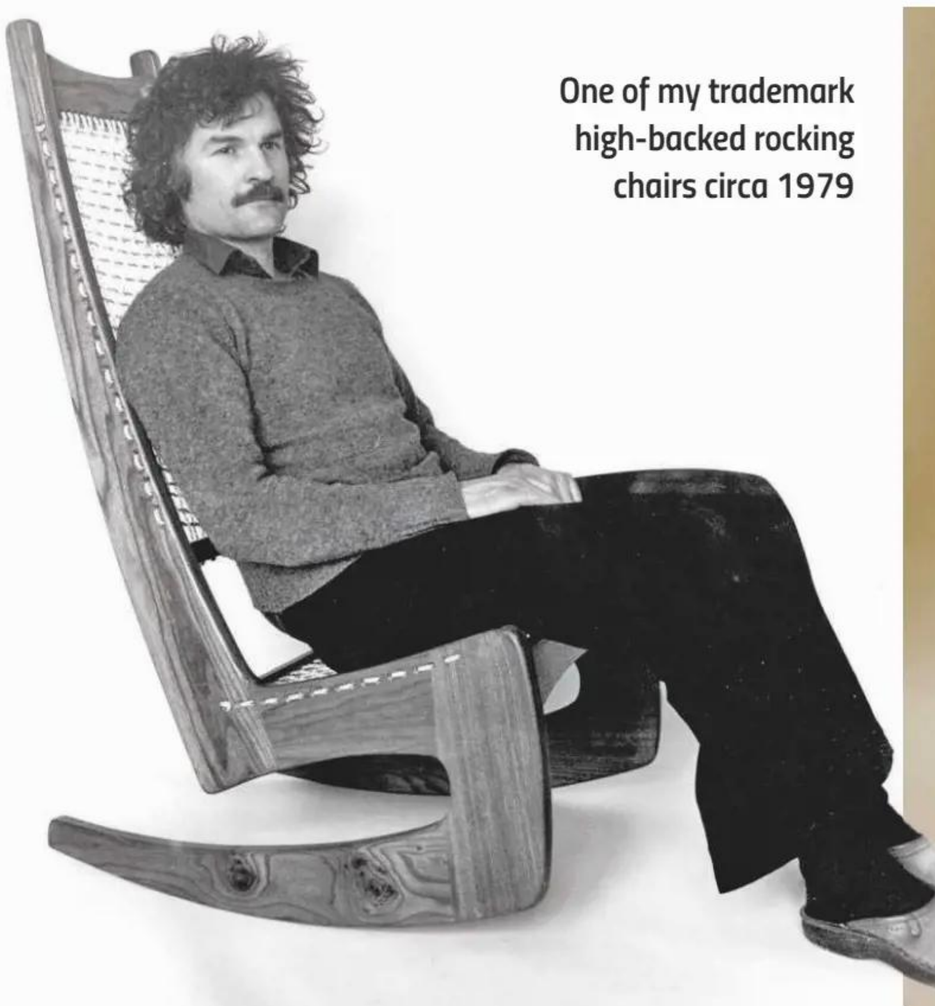


Making my rocking chair

I recall running out of wood for this table at 3am and had to cut the remaining timbers into stout veneers, so the legs had a core material of chipboard. This was 3am the same morning I had to deliver my pieces to Southampton Civic Centre. I think I had about three months to create new pieces alongside paying my workshop rent by taking on bread and butter work making fitted wardrobes and kitchens.

Deadlines & factory experience

Any professional joiner or furniture maker knows the importance of deadlines. Customers don't expect the off-the shelf service you get from a



One of my trademark high-backed rocking chairs circa 1979



Two early £80 rockers auctioned in 2023 for around £5,000

store and are happy to wait 2-3 months for a piece, which is considered normal. But for this and other exhibitions, I usually had about three months to create a number of special pieces. The designing is what can take the time and the thing about opportunity is that you grab it.

Deadlines aren't just completion dates allowing for interruptions, etc. but targets to set each day. In 1985, when I taught full-time at Rycotewood College for a year, I was responsible for the first year group. They nicknamed me the 'Deadline King' as I set half-day targets. I was unpopular at the time as other tutors weren't so strict, but they thanked me when I visited the college show a year later. I put my own experience down to a valuable period spent working in a local furniture factory, where we were on bonus piece rate.

Stimulus for new ideas

An exhibition or award is an exciting opportunity and a great stimulus to create something new, and for several decades, I can say that most of my exhibition pieces sold as a result of these. Of course there's always a danger that whacky, impractical designs are on public view when competing with fellow exhibitors, but the public in general wants practical, useable furniture that looks good and won't go out of date. On several occasions when delivering a piece, I noticed that the client had also bought an Alan Peters piece. This is because our work was rooted in tradition, but as Alan once said to me: "We sometimes get stuck in tradition, but it should move on."

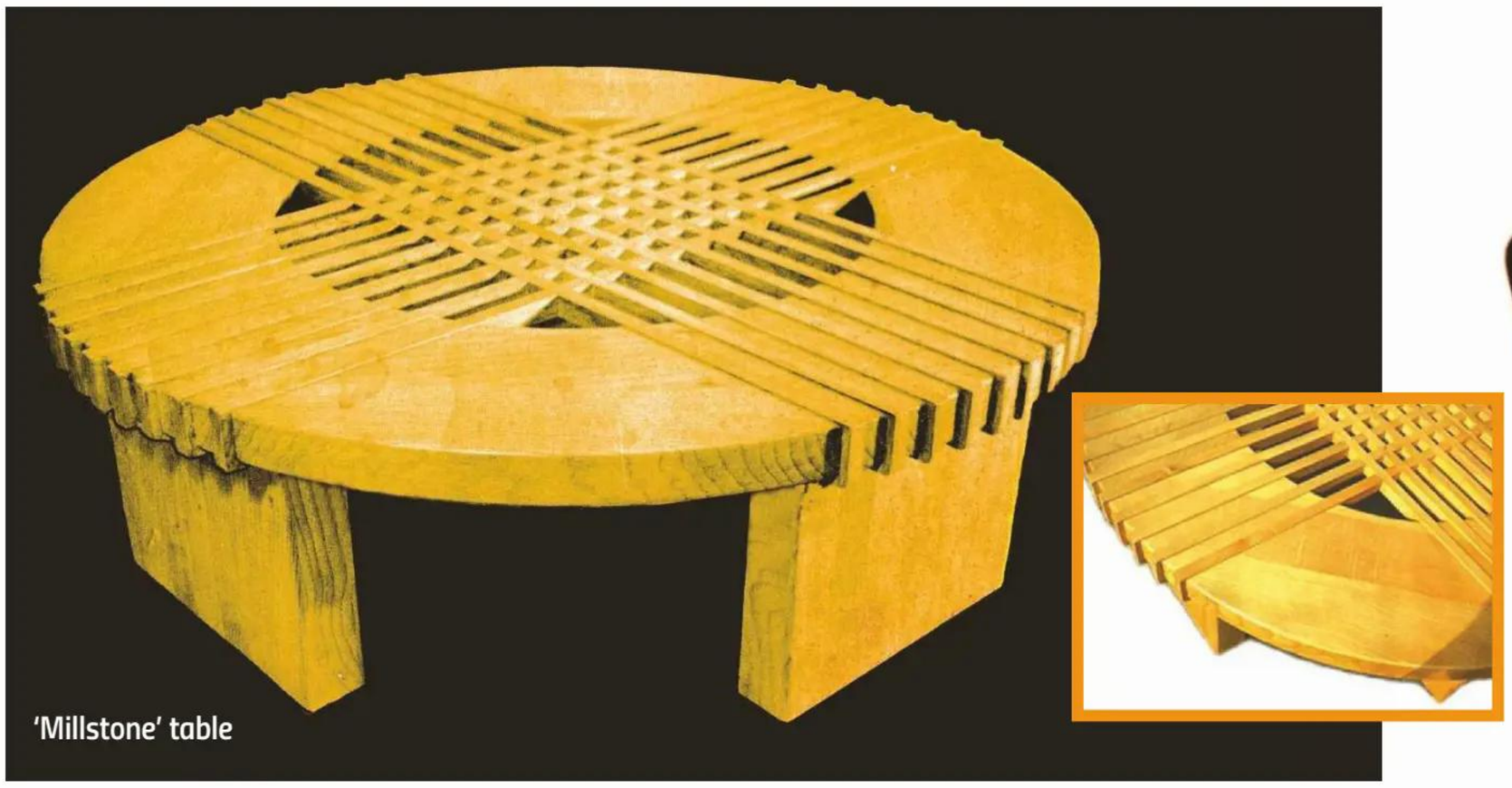
Playing with ideas

So, tradition can be a stimulus for new ideas. In my case, I thought traditional mass-produced furniture was backward looking and unimaginative, and just badly designed. I think the Italian company, Ercol, was the only mass producer to stand out as making furniture that was both practical and desirable. Even today – take outdoor café tables, for example – they often have four legs, so therefore rock!

A three-legged table is automatically stable. So my 'Zigzag' table has three legs, and when I sketched the narrow boards joining up in the centre, they depicted the zigzag joint by accident. I then featured a 1.6mm wide routed groove to highlight the joint as it first looked like wood flooring. Playing around with the idea as you go along is one approach to designing, especially in the case of a chair. In addition, mock-ups and chipboard prototypes can all help the design to evolve.

The design brief

It might be a useful exercise to set out some parameters, only some of which you might stick to. So let's set out an imaginary brief for an entry to the Alan Peters Furniture Award, and assume you have a small workspace with limited equipment:



'Millstone' table



Original 'Zigzag' table in elm, 1978



Alan Peters' nest of tables – moving tradition on



Building my CNC router



Anais Dancet's '10 Degrees' stool

1. The piece is small – maybe a jewellery casket or coffee table;
2. It uses native, solid wood but perhaps also plywood;
3. It expresses a concept – such as 'dovetail' in terms of both mechanics and aesthetic;
4. It can be made quite easily;
5. It says something innovative, however modest;
6. It expresses technique and material;
7. It's very well made;
8. It could be a prototype design for a small-scale manufacturer;
9. It's intended for domestic use.

So, this is a suggested brief and you can see that there's a wide berth here for both amateur and professional woodworkers. The piece might be for outdoor use and in the past, applicants have included wooden lamps. The importance of this brief is that the tighter you make it, the more creative your solutions can be.

At Rycotewood College, students were set challenging briefs using limited materials. With this award, you're given the opportunity to choose your own brief. Before applying for the award, it's a good idea to read my 65-page ebook about Alan Peters' life and work – offered free of charge to those interested in doing so – to see how simplicity and visual understatement were hallmarks of his furniture.

Judging the award

The biennial award is judged by myself and Andrew Lawton, who also knew Alan well – in fact, he was asked to complete Alan's last commission. So as judges, we often ask 'what would Alan think about this or that?' Invariably the discussion concerns tools and machines. It was my initiative to allow a small CNC input and I had to argue my case that to ignore CNC would narrow this award to a purist ethos and exclude a technology that's increasingly used today. After all, machines were used when Alan Peters served his apprenticeship to Edward Barnsley and Andrew tells me that Alan himself changed his view on using a router. The same ethos applies to CNC – providing it's intelligently used, it enhances the craft. Two makers in particular come to mind in embracing this technology – John Makepeace and Barnaby Scott of Waywood Furniture. But of course the Alan Peters Furniture Award emphasises hand skill for the very good reason that we believe a thorough understanding of wood comes from using hand tools, which should first be mastered. Of course, in a commercial workshop, it can be quicker to pick up a hand saw than to jig up a machine.

If he were alive today, I'm by no means convinced that Alan wouldn't have embraced CNC technology, because he enjoyed using tools and encouraged innovation. I say this because I'm currently building a CNC machine as 'a tool' and controlling it with an Xbox-type controller for some simple, precise and time-saving operations before learning the software. But that's for another article...

If you knew Alan Peters, please do contact the Editor, sharing your views.

FURTHER INFORMATION

The Alan Peters Online Furniture Award 2024, including link to Alan Peters *The Makers' Maker* enhanced ebook: **www.jeremybroun.co.uk/alanpetersaward**

YouTube video outlining 2024 Award guidelines: **https://tinyurl.com/43362zu3**





Simon Bulley 'Lines in the sand' – 2016 winner of The Alan Peters Award for Excellence



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MOTION IN THE OCEAN



Bob Chapman presents his own simple method for producing a turned waveform bowl, which he sprays black before decorating with iridescent colours

When I first saw a photo of a bowl with a wave around it, my first thought – and many subsequent ones – was 'how was that achieved'? Obviously, with work rotating on a lathe, a wave can't be cut – at least not by hand. I suppose some sophisticated piece of machinery could be constructed to cut a wave; I don't think ornamental turners would find it too difficult – but this is simple turning, with hand-held tools, so what's the secret?

Shallow curve

The answer came to me one night, while lying in bed, just about to drop off, and I was amazed by its simplicity. What follows is the method I used to create a 'waveform bowl'. You may wish to alter or refine the details, but it'll get you started.

I began with a piece of ash approx. 120 × 120 × 100mm. I recommend that, especially at first, you stick to this sort of size until you've had a bit of practice.

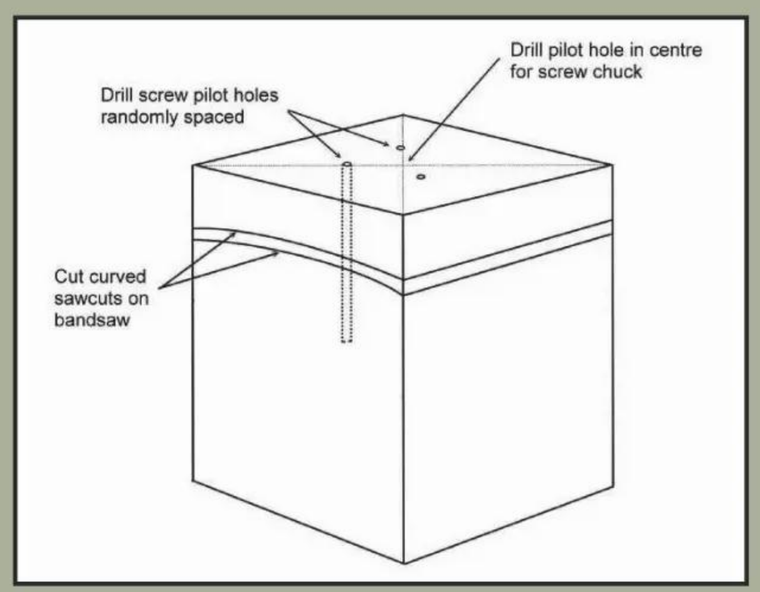


Fig.1 Bowl blank preparation

Next, draw a smoothly curved line on the blank's side, with its highest point about 25mm from the top. I drew around the rim of a 240mm diameter plate (**photo 1**). There's a temptation to go for a deep curve, but a shallow one will make life much easier. Now draw a second curve that's parallel to the first. As I didn't have a smaller plate the right size, I used a pair of compasses, set at about 6mm, to scribe the inner curve (**photo 2**).

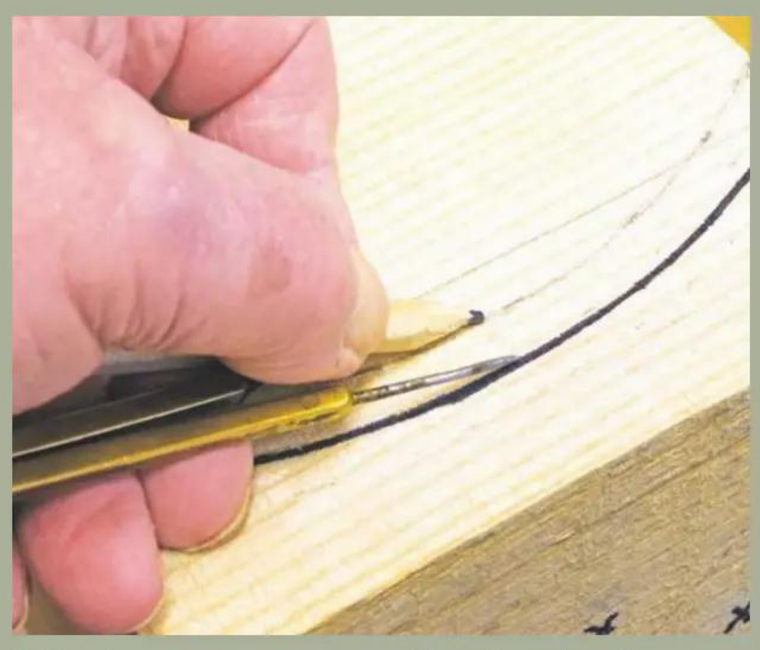
Preparing the blank

Refer to **Fig.1** for the steps involved in the initial preparation of the bowl blank. I began by drilling pilot holes for the long screws I'd use later to hold the blank together (**photo 3**). Keep the screws near enough to the centre so that they'll not foul the bowl's walls later on. I drill them in random positions so that the pieces will only fit together in one way when required later. Aim to use at least three screws.

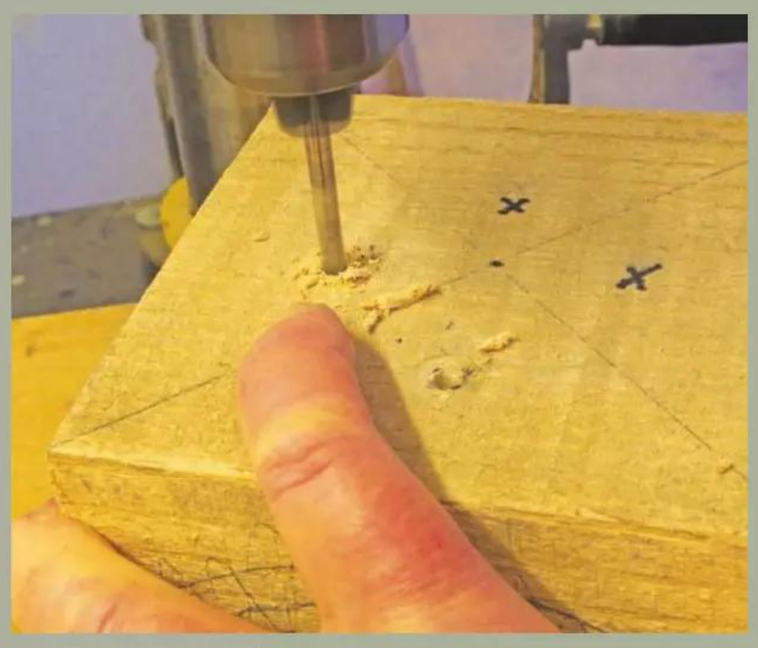
Carefully cut along the two curved lines (**photo 4**) to separate the blank into three



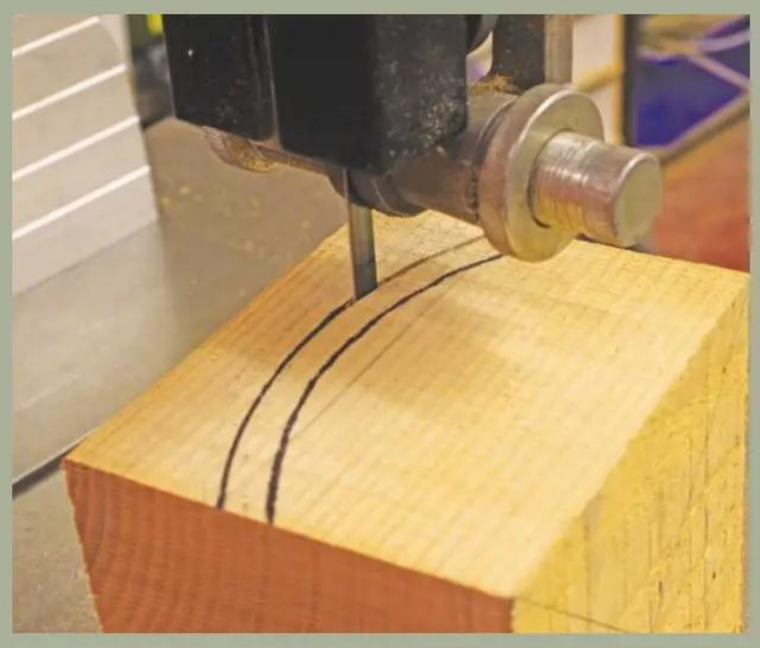
1 Find a suitable object to draw around



2 Use the outer curve as a guide when drawing the inner curve



3 Drill pilot holes for long screws



4 Cut along the curved lines...

TOOLS REQUIRED

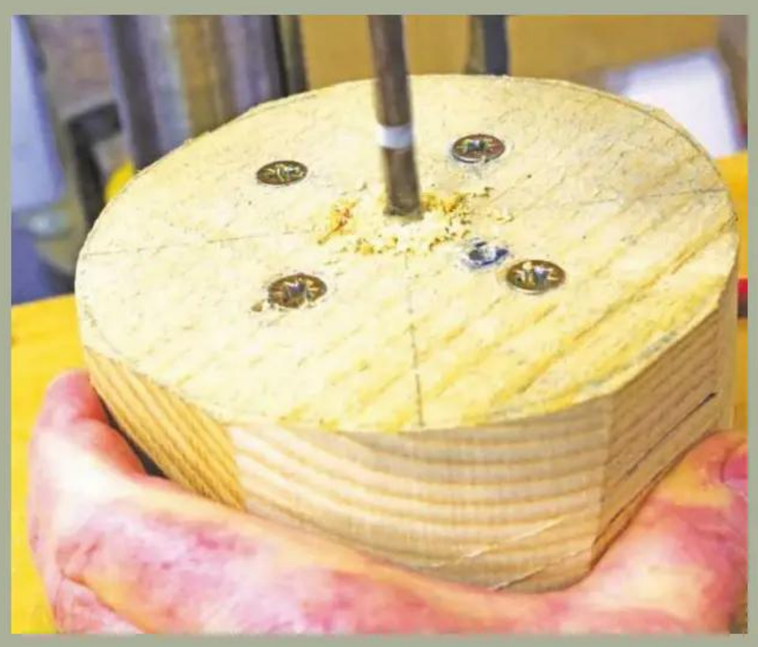
Bandsaw; spindle roughing gouge; 13mm bowl gouge; 6mm bowl gouge; 38mm scraper; home-made vacuum chuck; sanding pad and discs; paint; brushes, etc.



5 ...to form three separate sections



6 Remove waste with the sections screwed together



7 Drill a pilot hole for the screw chuck

(**photo 5**). Don't attempt to sand the pieces smooth – you'll destroy the way they fit together. Screw the three sections firmly and remove the bulk of the waste on a bandsaw (**photo 6**).

If you haven't done so already, drill the pilot hole for the screw that fits in your chuck (**photo 7**), then mount the blank on the lathe. Bring up the tailstock for extra support. When doing this, I found that my tailstock live centre didn't agree with the centre arrived at by crossing the diagonals. The only explanation I have for this is that the blank's top and bottom surfaces weren't actually parallel to each other when I started, or that I was a little off when drilling the pilot hole for the screw chuck. No matter – the centre is where the tailstock says it is, not the diagonals.



8 Mount on the lathe and turn to a reduced diameter

Producing the desired shape

Using a spindle roughing gouge, turn the blank to a cylinder (**photo 8**). Take it off the lathe, undo the screws and remove the central section. Put this aside and screw the other two pieces back together. These were never mating surfaces, so don't be too alarmed if the fit isn't exact (**photo 9**). Aim to achieve the best fit you can and ensure the screws are in tightly. Make a note of the piece's diameter.



9 Remove the centre section



10 Form the dovetailed spigot to suit your chuck

Return the blank to the lathe, bringing up the tailstock into the mark left previously. True up the cylinder again and remove material until the diameter is reduced by about 10-12mm. While not critical, this amount will give a decent wave. True up the end of the blank and form a dovetailed spigot, which can be used to hold the piece later (**photo 10**).

Using the bowl gouge, continue to shape the piece into a small bowl (**photo 11**) and sand to your desired finish. In this instance, I intend to paint the final bowl so it'll only be sanded with 120 grit abrasive (**photo 12**). For a polished surface, continue through 180, 240, 320 and 400 grits, slowing the lathe a little each time to prevent overheating the wood.

Hollowing the bowl

With the surface finished to your satisfaction, take the piece off the lathe and remove the screws. Spread glue over all mating surfaces and, as carefully as possible, insert the middle section and align the grain. Replace the screws and tighten them fully. If you haven't already visualised the wave, it should now become obvious (**photo 13**).

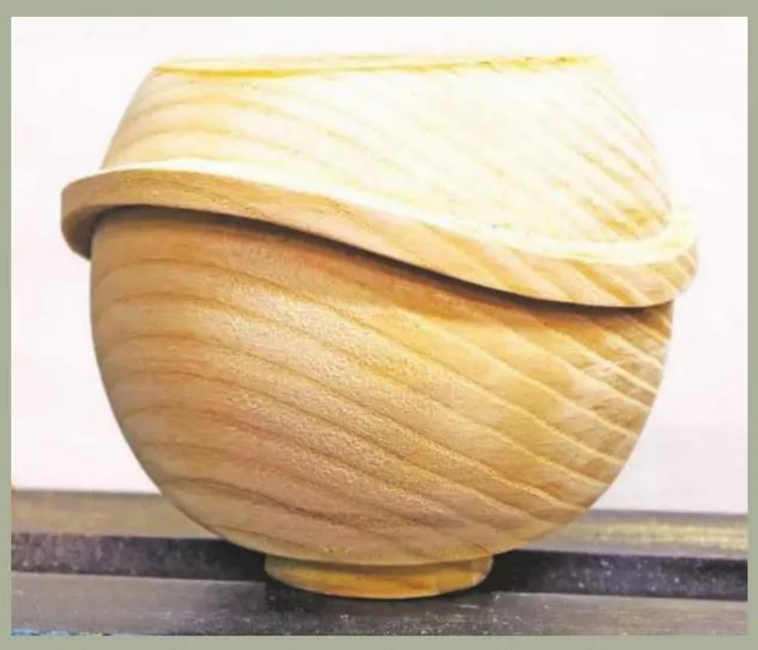
Reverse the piece on the lathe, holding the dovetail spigot in a four-jaw chuck (**photo 14**), then true up what will become the bowl's rim. Start hollowing out the bowl, which can be done in several ways; however, I'll often use a Forstner bit to begin the hole, then move on to a bowl gouge or deep hollowing tool, but finally, I always finish with my trusty 38mm wide scraper (**photo 15**). Insert the scraper to the bowl's bottom, in the centre, and cut as you



11 Turn the bowl to your desired shape



12 Sand to the required finish



13 Glue and screw the sections back together



14 Mount with the spigot held in chuck jaws



15 Hollow out the bowl shape, finishing with a large scraper



16 Aim for a final wall thickness of around 5-6mm

move across the bottom and up the side. As you progress, the bowl is gradually made deeper and wider, leaving an eventual wall thickness of around 5mm (**photo 16**).

Reverse the bowl again to remove the spigot; in this case, it's about a third of the bowl's diameter, which I consider to be an appropriate size for the foot. Thus all that's needed here is to reduce the spigot, shape it into a foot, and blend smoothly into the bowl shape (**photo 17**).

I used my home-made vacuum system to hold the bowl while making final adjustments to the foot (**photo 18**). If you don't have a vacuum chuck, then keep the tailstock in place for as long as possible, forming a small stub where the tailstock applies pressure. This can be removed by hand and finished off the lathe, and the wave itself must also receive the same treatment.

Bowl decoration

To decorate the bowl, first support it upside down while spraying with a matt-black paint (**photo 19**). It looks glossy in the photo because it's still wet. It dries to a matt finish and I recommend applying at least two coats. I used Jo Sonja's iridescent colours, which all appear white until applied thinly over a black – or other very dark colour – background, when the colour appears as if by magic. The mottled effect in the paint was achieved by applying a thin layer of paint with a brush, then dabbing it with a 'scrunched up' polythene bag (**photo 20**).



17a Shape the foot...



17b ... into the bowl's curve



18 Apply a matt-black base coat ahead of the iridescent paints



19 Use a plastic bag or similar to create a surface effect on the paint

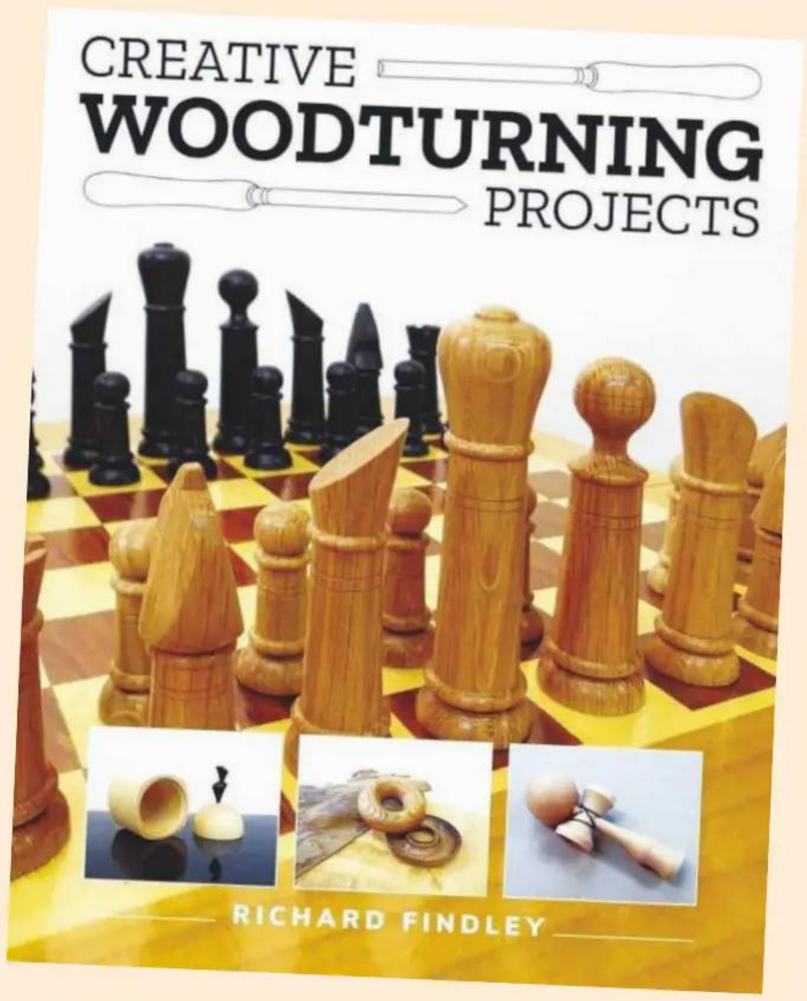


20 The completed waveform bowl should look something like this



21 One I made earlier in greenheart: 90mm high × 135 maximum diameter, unpainted and polished

MASTERING NEW & INNOVATIVE TECHNIQUES



This new book by **Richard Findley** – compiled from the archives of *Woodturning magazine* and first commissioned as challenges from the late Editor, Mark Baker – features 16 projects, covering such techniques as multi-axis turning, pyrography, carving, texturing, piercing and more. **Bob Chapman** reads on...

Creative Woodturning Projects is the second of two books Richard Findley has written, drawing on a series of challenges set by Mark Baker, the then Editor of *Woodturning* magazine. I reviewed the first book – *Turning Decorative Bowls* – in the October 2023 issue of this magazine.

The book's opening chapter – as in many woodturning books – concerns the tools used by the author in the projects that follow. These introductory chapters are often glossed over by readers, but that would be a mistake, especially in the case of beginners. Richard gives good advice on the choice and use of eight types of turning tool he employs to make the projects shown.

16 projects

The book covers 16 projects in total, and it should be noted that it's not intended to give step-by-step 'how to' instructions. Instead, Richard gives an overview of how he set about tackling each project, although he does always include enough detail to allow a thoughtful turner to complete a similar project themselves.

These vary in difficulty and include a carved breadboard, segmented vases and a Singapore ball. The opening project – a 'staved barrel' box – features individual staves, which are made



Richard shares how he tackled each challenge from start to finish, including the struggles faced as well as successes



Richard's stories will inspire novice and experienced turners alike

and joined with such skill that the joint between them is barely visible. I couldn't help thinking that much the same effect could have been obtained using a solid piece of oak, not to mention being so much easier, but it wouldn't have met Richard's challenge for creating something with a staved construction. This can be a problem with 'challenges', in rising to them you might be persuaded to use techniques simply for the sake of it; because the challenge demands it, not because they necessarily improve the product. Fortunately, this isn't much of a criticism and not one I could level at the book's remaining pages.



The book contains large photos of work in process, linked to the main text with explanations and advice

The importance of design

I think Richard illustrates a number of very important aspects of woodturning in his approach to each project. In particular, he emphasises the importance of design. No, on second thoughts, he doesn't emphasise it; he simply does it. There are frequent references to online research and watching YouTube videos. He makes careful drawings of each piece he intends to produce, in addition to prototypes using offcuts and cheaper materials to test both his drawings and ideas.

The chapter on making a chess set, for example, sees him experimenting with trial runs to test the size or shape, or how best to turn a particular piece. Importantly, Richard is always willing to start again in the light of what he's learned. In my opinion, these are the essential elements of good design, which are illustrated throughout the book.

Broad appeal

Richard Findley has an easy and interesting writing style and the book is a pleasure to read. It shows large photos of work in process, linked to the main text with explanations and advice. Tackling a wide range of projects broadens the book's appeal to any audience, and would certainly be a valuable addition to any woodturner's reference library.

FURTHER INFORMATION

Creative Woodturning Projects, By Richard Findley

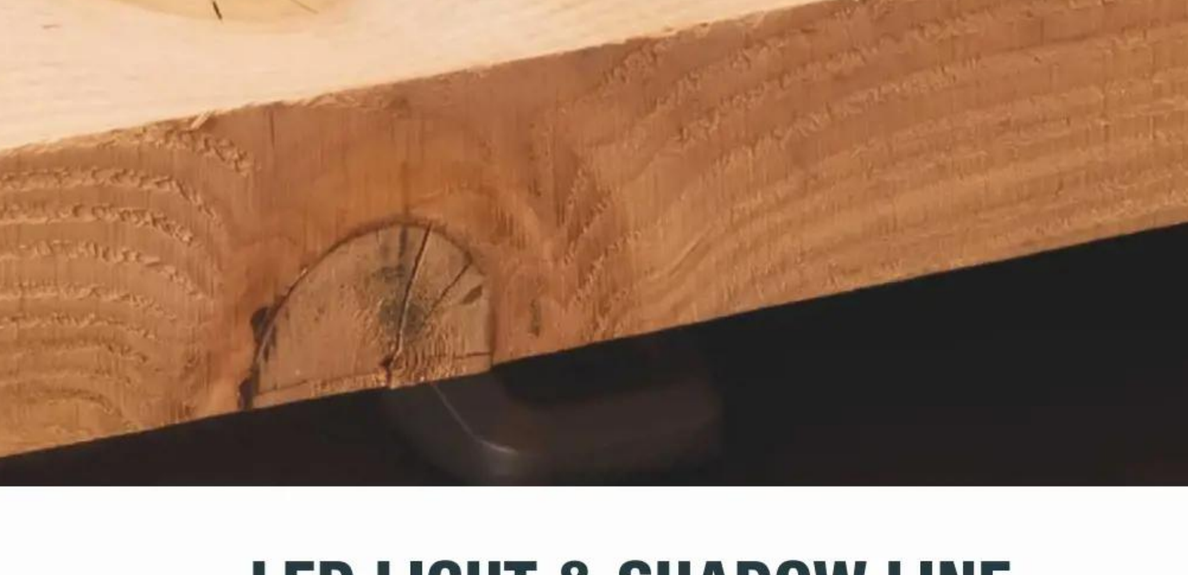
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WW PROJECT

FIRE THE NAGE

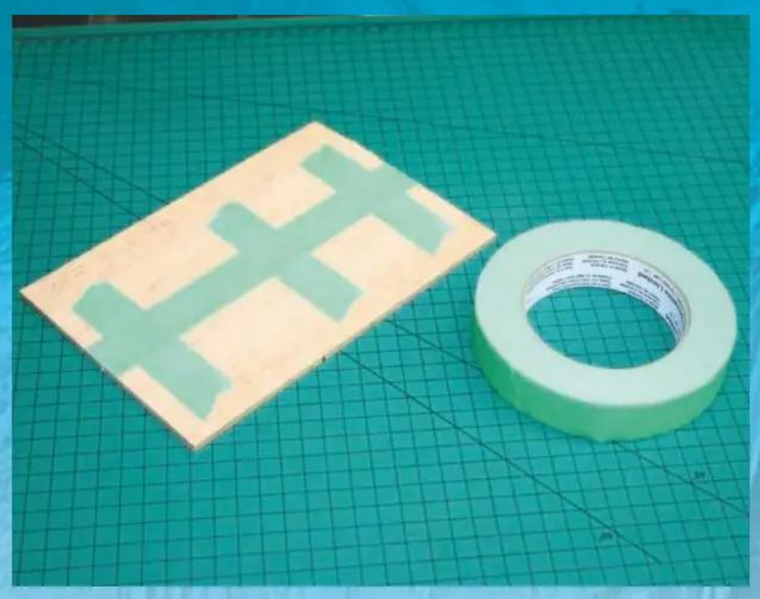
Ian Hawthorne's sublimely delicate ring box is inspired by the engine rooms of the *Titanic*

CHISEL RATING

PROJECT Ring box



1 You'll need a piece of oak 10-12mm thick and 250mm long for the box's carcass



2 To start the lid, edge-joint two pieces and stick the masking tape down while the glue dries



3 Routing a groove in top edges of the right side, front, left side and back pieces acts as a glue trap – a handy tip for such a delicate box!

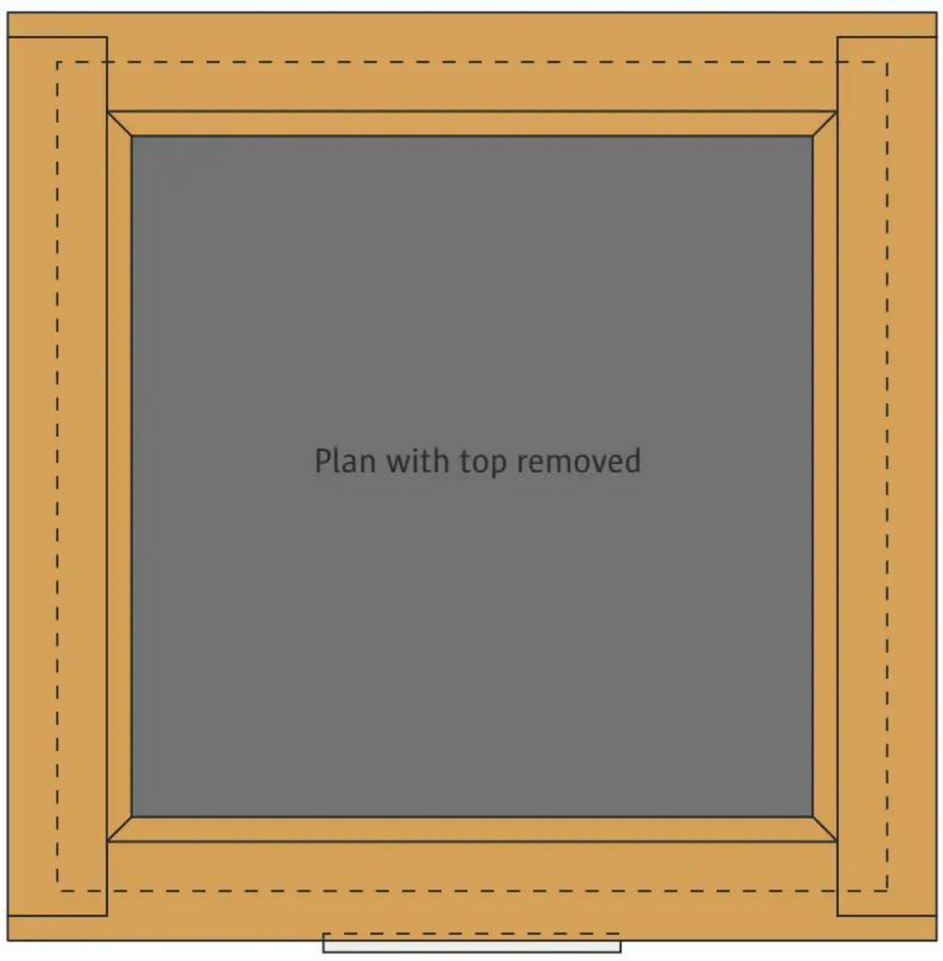
The inspiration for this furnace-style ring box came as a result of a visit to the Ulster Folk and Transport Museum in Belfast, where there was an exhibition on the 'Great Unsinkable' RMS *Titanic*.

Images and other details on its creation and famous launch in 1912 were displayed, including the subsequent tragedy. One of the most striking images at this exhibition, however, was of the ship's engine room, depicting a long row of men shovelling coal into the hot hellish furnaces to keep the mighty engines alive and roaring. This was in stark contrast to a picture of the Grand Staircase with its oak-panelled walls and luxurious Art Deco-styled rooms for the first class passengers to lounge in and enjoy.

The materials for the furnace box were selected accordingly – I used a 63.5mm thick kiln-dried oak plank for most of it, plus a small 2mm thick sheet of aluminium for the grill, and an A5 size piece of black suede for the interior lining. To create the inserts, you'll need either an A5 sheet of card for the trinket, or a 50 × 50mm piece of MDF for the ring. This project doesn't require large amounts of wood, and you might even have enough offcuts lying around, but if wanting everything to match, you'll need to take it from one piece.

Foundations first

Start the project with the base, veneering a piece of 3mm MDF on both sides with





Making one of these boxes will take a lot of work, but the end result certainly justifies the effort!

Fig.1 Full-size ring box plans



4 A squaring-up jig is used to glue up the ring box carcass



5 Flush trim the rabbet overhang with a top-bearing flush trim bit, fitted in the router table

oak veneer, using PVA glue; I usually use epoxy on my bases, but as this is such a small area, PVA will be sufficient.

While the base is drying, which should take about an hour, you can begin work on the carcass and lid. To create the carcass, start by truing up one edge of the oak plank and slice from the side. This will ensure a more stable piece of wood than if you were taking a cut off the top. From an aesthetic viewpoint, it also helps to showcase the rays in this particular piece of oak.

The carcass' finished thickness is 8mm, so slice off a piece between 10-12mm thick and about 350mm long (**photo 1**). For the ring box lid, you need to true up the edge of the plank again, removing bandsaw marks before slicing off another piece slightly thinner at 4mm thick and 350mm long from the side of the plank so that you can safely put it through a planer; many planers have a minimum working length of 300mm.

Finish off by planing the carcass to 8mm and lid material to 3mm. Since we're using 63.5mm oak, which isn't wide enough for the lid, you'll need to cut the lid length in half and joint two edges before joining together with PVA. Use masking tape as the clamping method (**photo 2**), then set aside for about an hour to dry. You now have the basic parts for the ring box – base, carcass and lid.

Bringing it together

The box assembly requires a bit more explanation and starts briefly once again with the base. Sand the base's show side using 180, 240 and 320 grit abrasives.

VENEERING MDF

Before gluing the veneer to the MDF, hold the piece of veneer up to the light at an angle and you'll notice that one side is smooth – the tight side – while the other looks like parts of the grain have been torn out – the loose side. It's the loose side that should be glued down onto the MDF, leaving the tight side facing upwards to ensure a better finish. Key both sides of the MDF with 180 grit abrasive to remove the shiny surface and thus ensure good glue adhesion

Next, put the base to one side and start work on the carcass by jointing one edge of it on a jointer and ripping to 50mm wide, carefully marking the jointed edge with a pencil as your reference edge. Next, lay out the right side, front, left side and back of the carcass and set up a 1/16in cutter in the router to rout a groove along the top edge, about 1/16in in from the inside. This will act as a glue trap, ensuring that once the lid is glued in place, the glue won't squeeze out and leach into the inside. This is an issue whether or not you decide to line the box interior, as not only will this save the time and effort involved in scraping off glue afterwards to avoid a lumpy lining, but will also eliminate the possibility of an unsightly glue stain ruining your box if it's to remain unlined (**photo 3**).

Cut the carcass' sides, front and back to length. Cut the rabbets in the front and rear to take the sides with about 1mm extra for trimming afterwards. The rabbets can either be cut at the router table, or by hand. My preferred method is using the router table. The best method is to remove most of the waste using a bandsaw, followed by a final skim on the router table to reach the correct depth. The next step is to rout a groove in the carcass to accept the base.

Set up the router table with a 3mm cutter.

TIPS

1. Rather than using small sanding blocks, I find it easier to have a large piece of MDF with a sheet of each grit grade stuck down onto it. Start off by sanding the base on the 180 grit using circular motions and finishing with straight motions following the grain. Repeat this with 240 and again with 320 grit. Using this method will ensure a flat base and that you don't accidentally round over parts

2. Light dents can be easily removed by rubbing with a damp cloth to raise the grain. Heavier dents will need to be steamed out using a damp cloth and a medium heat iron. Once marks are removed, lightly sand and apply the finish

Set the fence 4mm away from the bit and test on some scrap MDF. Set the depth of cut to about 0.5mm, making a light pass to avoid tear-out, then make a few more passes until you reach a depth of 4mm. Move the fence away until the groove is widened to take the base neatly – not too snug; not too loose.

Fit a V-groove bit and slightly chamfer the side closest to the base. This dresses it up and since oak is an open-grained wood, it also removes any sharp edges. Next, measure for the base and cut to size.

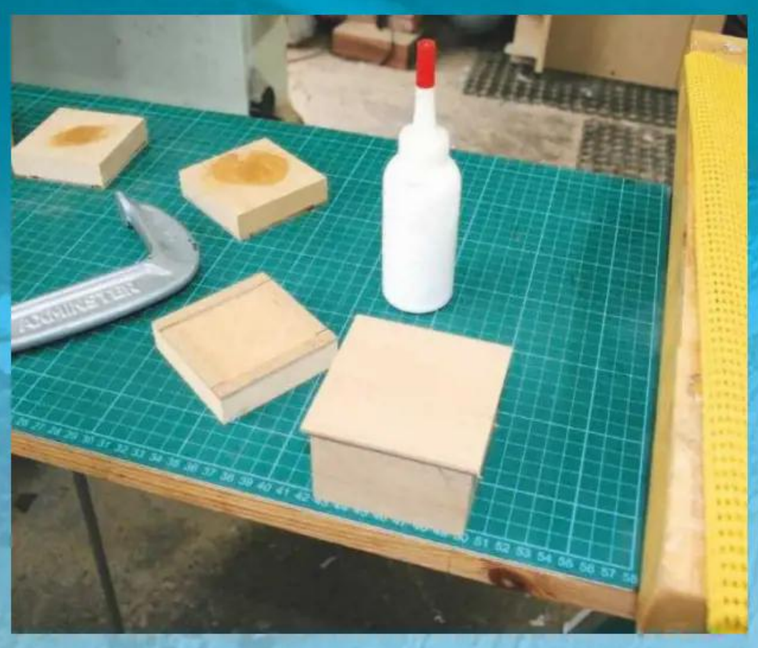
Coat the base's show side with shellac, then coat the box interior, avoiding areas which will be glued, otherwise the glue won't bond to the wood as well as it should.

Gluing up

I use a squaring-up jig for gluing up boxes, and the same principle is employed for small boxes, but on a lesser scale (**photo 4**). With the interior waxed and coated, the carcass and base are ready to glue up before being left to dry overnight. The following morning



6 Use a sanding board to flatten the box's top edge



7 With the lid cut to size – 5mm left all round – glue it to the top, add a pressure block, and leave to dry – overnight for best results



8 One clamp is sufficient for this. The pressure block is made from MDF with some 3mm thick MDF strips around the outside



9 The furnace grills are made from aluminium. They're sanded by sticking wet and dry to a board, with WD40 used as a lube

remove the clamps and pick off any glue that's squeezed out. You should find this easy to do because glue doesn't stick well to waxed surfaces. Next, flush trim the rabbet overhang with a top-bearing flush trim bit fitted in a router table (**photo 5**), then sand the box's top edge on a sanding board until flat (**photo 6**).

The lid

Cut the lid to size, leaving 5mm all around, then add some glue to the edge – don't starve it – and place the lid down on top, wiggling slightly until it grabs.

Add a pressure block and clamp, then leave the box to dry for at least five hours, or better still, overnight (**photo 7**). One clamp will suffice – make an MDF pressure block with some 3mm thick MDF strips placed around the outside (**photo 8**).

While waiting, cut some oak down for the inner walls, which are 2mm thick. I cut them on the bandsaw, then put them through a drum sander, but if you don't have this piece of equipment, put it through a thicknesser, using a piece of 19mm melamine or MDF, taping both ends with DS tape and taking very light passes.

Once the lid is dry, remove the clamp and flush trim the lid, cutting the end-grain side first. Next, fit a 3mm roundover bit and round over two of the sides to give that lovely Art Deco effect. Sand all sides and the roundover on a sanding board using 180 grit, moving up to 240 before finishing with 320 grit. You now have a one-piece box and can begin to decorate it.

Furnace grill

I cut the furnace grill on the box's front on my mill, using a rotary table – centre the table and zero the scales. Start by gluing a piece of aluminium with minimum dimensions of 50 × 50mm and 2mm thick to a piece of MDF using polyurethane or epoxy glue.

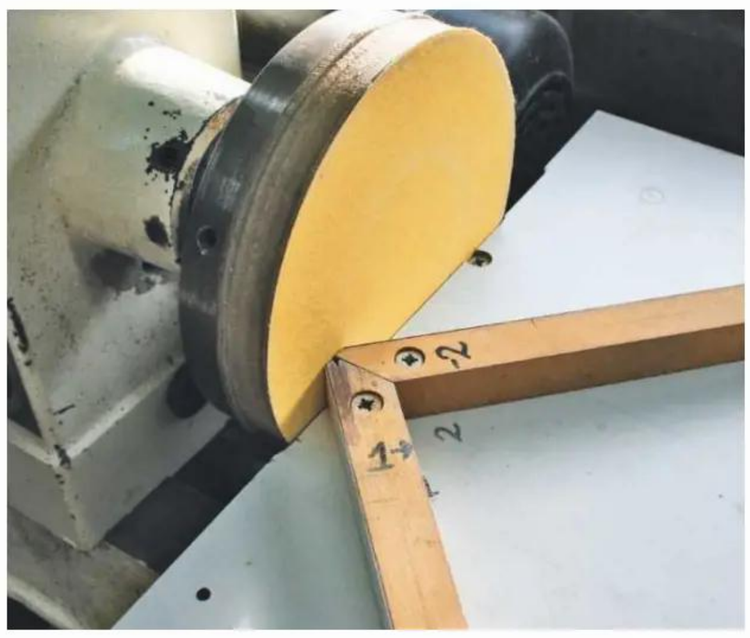
Once dry, clamp this aluminium piece into the four-jaw chuck. Cut the 24mm outside diameter using a slot drill or router bit and WD40 as a lube, then fit a V-groove bit and add a small chamfer.

Now the exciting bit – adding the lines. Fit a 1.6mm cutter into the mill and set the table back to zero. Make light passes no more than 0.25mm at a time, using WD40 as before. Once the lines are all cut – there's five in this design – remove the aluminium from the MDF and sand the bottom to remove any excess glue. Stick some small pieces of 240, 600, 1,000, and 1,500 wet and dry onto a board, adding WD40, and sand in a diagonal direction so that you end up with a very smooth satin brushed effect (**photo 9**).

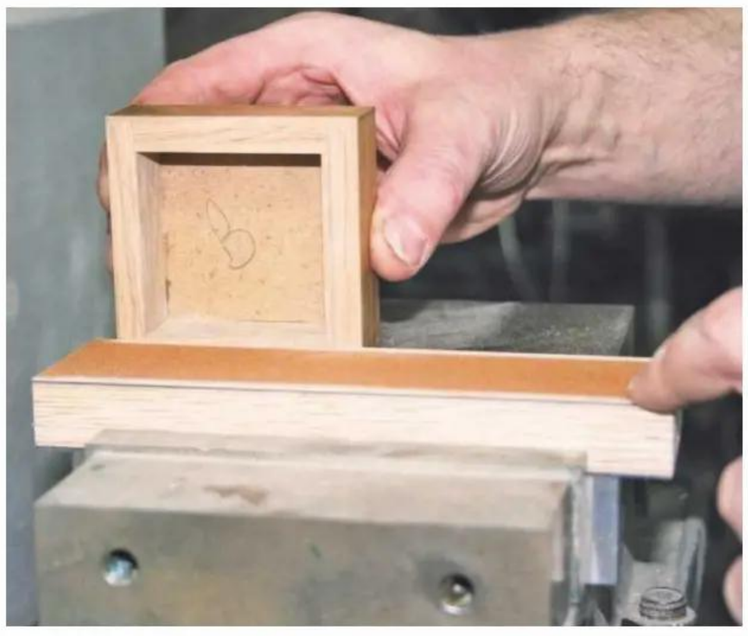
Next, go back to the mill and clamp some scrap into the four-jaw chuck. Fit a down-cut spiral bit and make some circular test cuts into the scrap until the disc just drops into place. Record this setting as you'll use it to create the circular mortise in your box. Mark the centre of the box's front and make a pin prick with a scriber. Bring the rotary table back to centre and fit a centrepoint bit into the mill's chuck – not the four-jaw chuck this time. Now place the box into the four-jaw chuck moving slightly until the centrepoint bit is over the scribed point.



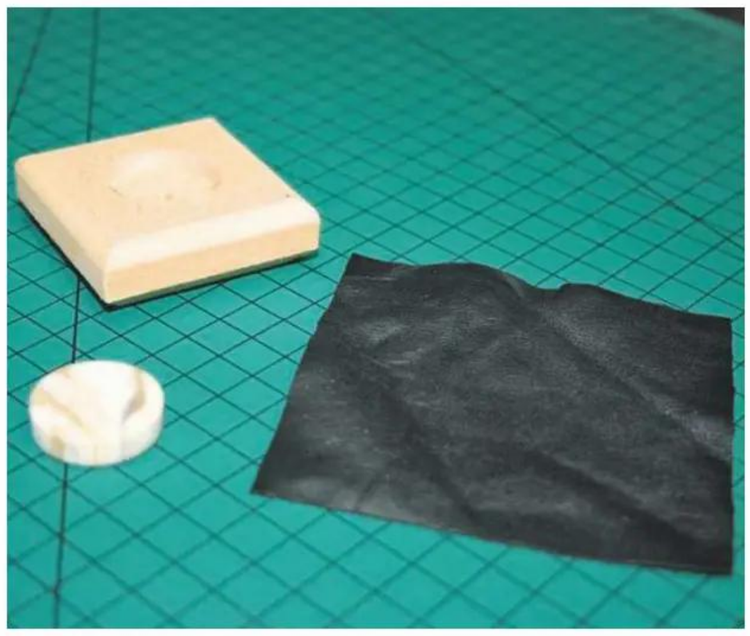
10 Once the furnace grill has been glued in, use a thin kerf blade in the bandsaw to separate lid from base



11 I used a lathe and faceplate with a 180 grit self-adhesive disc mounted to it, for sanding the mitres



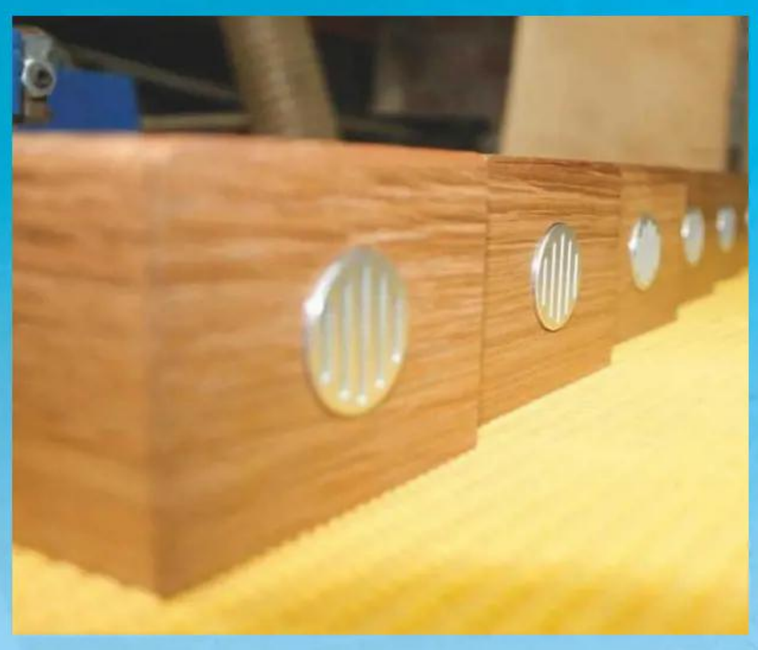
12 Sand the inner walls' tops with 320 grit, and using a sanding block clamped in a vice, slide the wall edge along in one direction



13 The boxes have two types of inserts: one for trinkets and one for rings. Black lamb nappa was the material of choice here



14 A layer of latex glue is used on the top and sides before moulding the leather using a frame press



15 The finish line is reached: I was tasked with making a batch-run, somewhat lessening the weight of time required to make just one!



16 I used a 1.6mm cutter in my mill to create the lines on the furnace grill

Fit the spiral bit and set to your recorded setting, then start making skim passes to create a circle 1mm in depth. Finally, chuck a V-groove bit and add a small chamfer to the circle.

Remove the box from the chuck and check it over for any small dents or marks. Finish the outside with three coats of shellac – I use blonde – with a minimum of 30 minutes between coats. When dry, de-nib with 1,200 grit and matt with Webrax, before waxing and buffing.

Glue in the aluminium disc, ensuring the lines are running vertically, 90° to the top. Once dry, set up your bandsaw with a thin kerf blade and add some masking tape to the box's underside to protect it (**photo 10**). Make the lid/base separation cut through the disc's centre and sand these edges, from 180 to 320 grit. Brush out any aluminium dust that gets into the grain – ideally, blow with compressed air; don't rub as the metal will embed into the wood and cause all sorts of trouble. Then, seal these edges and inner lid with shellac. Once dry, de-nib with 1,200 grit and wax.

Inner walls

To create the inner walls, measure the inner base's height and add 4mm – this gives the height of your inner walls. Rip the materials for the walls to this measurement and crosscut to about 4mm longer than this. To cut the mitres, either use a disc sander, or as I do, a lathe and faceplate with a 180 grit self-adhesive disc mounted on it, and set up a small fence (**photo 11**). Test a few pieces to ensure a good mitre, and once achieved, mitre four pieces, then using a small amount of PVA, glue into place in the box.

Once dry, sand the top of these inner walls to 320 grit and using a sanding block clamped in a vice – MDF covered in 240 grit – slide the wall edge along, only applying pressure in one direction. Don't be tempted to go back and forward as you may end up putting more pressure on the outsides (**photo 11**). After two strokes on each side, check the lid fit and sand any sides that are still tight – you want to achieve a very smooth fit; not too tight, and not sloppy. Finish by waxing the wall exteriors to enhance the wood colour and maintain a nice fit.

Box inserts

This batch of furnace boxes had two types of insert: one for trinkets and one for rings. The ring insert was created by taking a piece of MDF cut to size with the sides rounded over and the lower half chamfered. The dimensions were calculated by measuring the inner space, then subtracting the thickness of lining material to be used. I used black lamb nappa, thus taking 0.7mm off each side measurement (**photo 12**).

Find the MDF's centre and drill a circular hole, 27mm diameter and 5mm deep, then apply a layer of latex glue to the top and sides before gently placing the leather on top. The diameter can be larger or smaller depending on the ring you're creating it for, but always remember to allow for the material's thickness. Pop the insert into a frame press, which will mould the leather to the MDF (**photo 13**).

Once removed from the frame press, trim off any excess leather. The trinket insert is more straightforward, involving one piece of card that's cut to size and covered in suede, using double-sided tape, before being dropped into place.

I then cut a square of card for the inner lid, and covered with suede, prior to gluing in place.

DIY SHELLAC

If you don't already make up your own shellac, you should have a go. It's an easy process, and fresh shellac means a faster drying time. My cut of shellac is 60g of blonde shellac to 500ml of alcohol, and 6g of sandarac, which is a hardening agent. After the first coat of shellac, de-nib with 320 grit abrasive and some talc, then after your second coat of shellac, de-nib again with 1,200 and some talc – this prevents clogging on fine grits. Use a fine Webrax sheet to lightly rub until matt, then wax and buff. Don't use wire wool with oak. If a small bit gets trapped in the wood, it can react badly and cause black marking



Cut the card to size so that the fit is neat, but not snug. Cover in double-sided tape, then add the suede. Trim the suede slightly over-size by angling the scalpel knife, which will result in a great fit. For a really precise fit, press the edges down using a steel rule.

Finally, glue the chosen insert in place. You might have to build the ring insert's height with some scrap MDF, so that the roundover sits up nice and plump. But if for a ring, ensure there's adequate height space once the lid's in place.

Final thoughts

So, there you have it – a small and perfectly formed furnace box, which is large on style and guaranteed to impress all who use it. I hope you enjoy creating this piece – see more of my work and box hardware by visiting the website: **www.hawthornefineboxes.com**.



17 The completed furnace-style ring box



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SHAPER

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CHISEL RATING

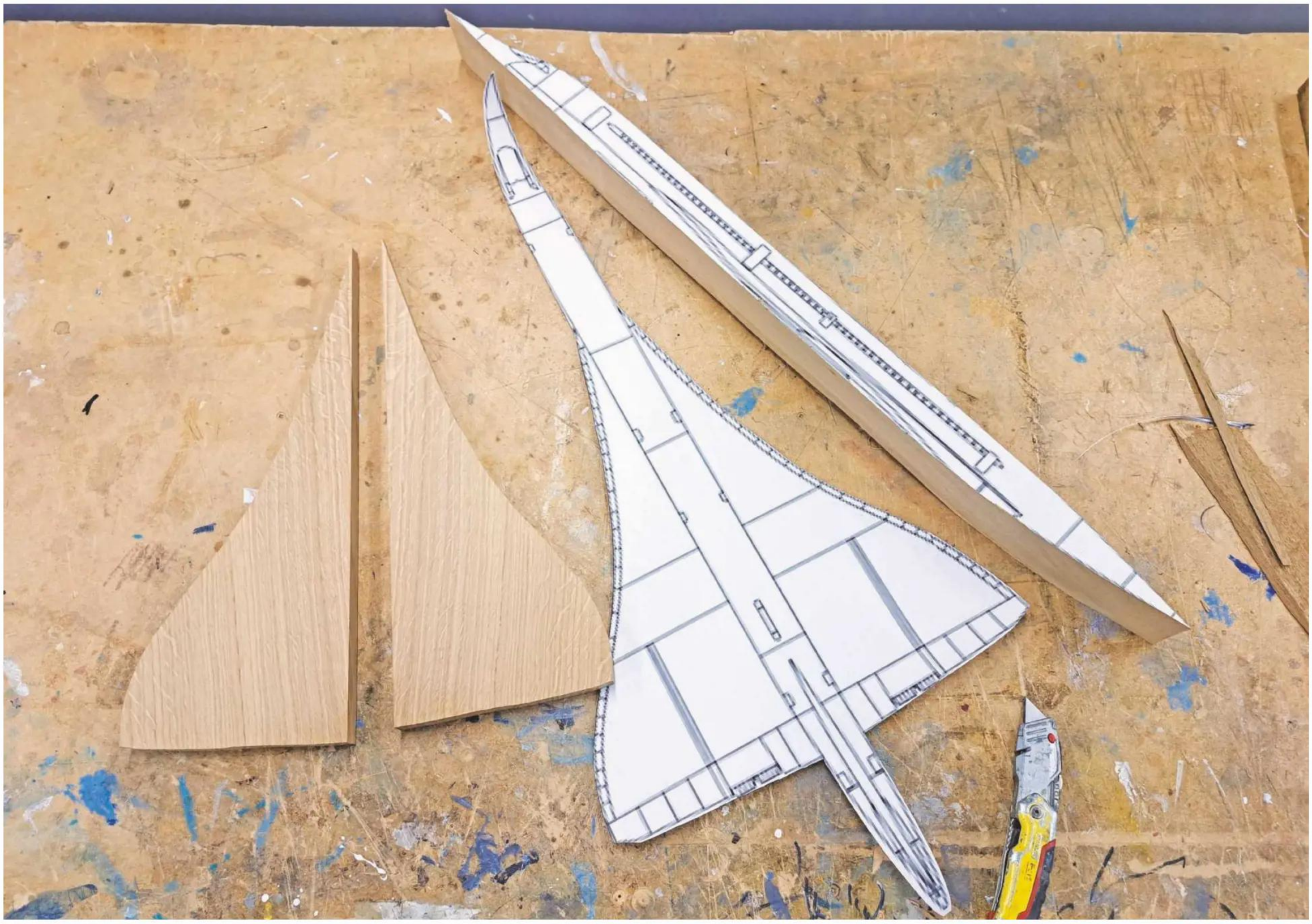
Air Guitar

Peter Vivian receives one of his most unusual commissions to date – an acoustic guitar stand in the shape of a Concorde supersonic airliner





PROJECT **Guitar stand**



1 The wings once cut out on the bandsaw

I've been asked to make some strange things over the years, but this one is up there with the more unusual. A customer asked for a guitar stand in the shape of a Concorde! A few measurements of a typical acoustic guitar provided a starting point and an online search gave me an outline of the iconic supersonic aircraft. I printed the drawing out on large format plotter paper, which I then stuck to some oak offcuts.

Winging it

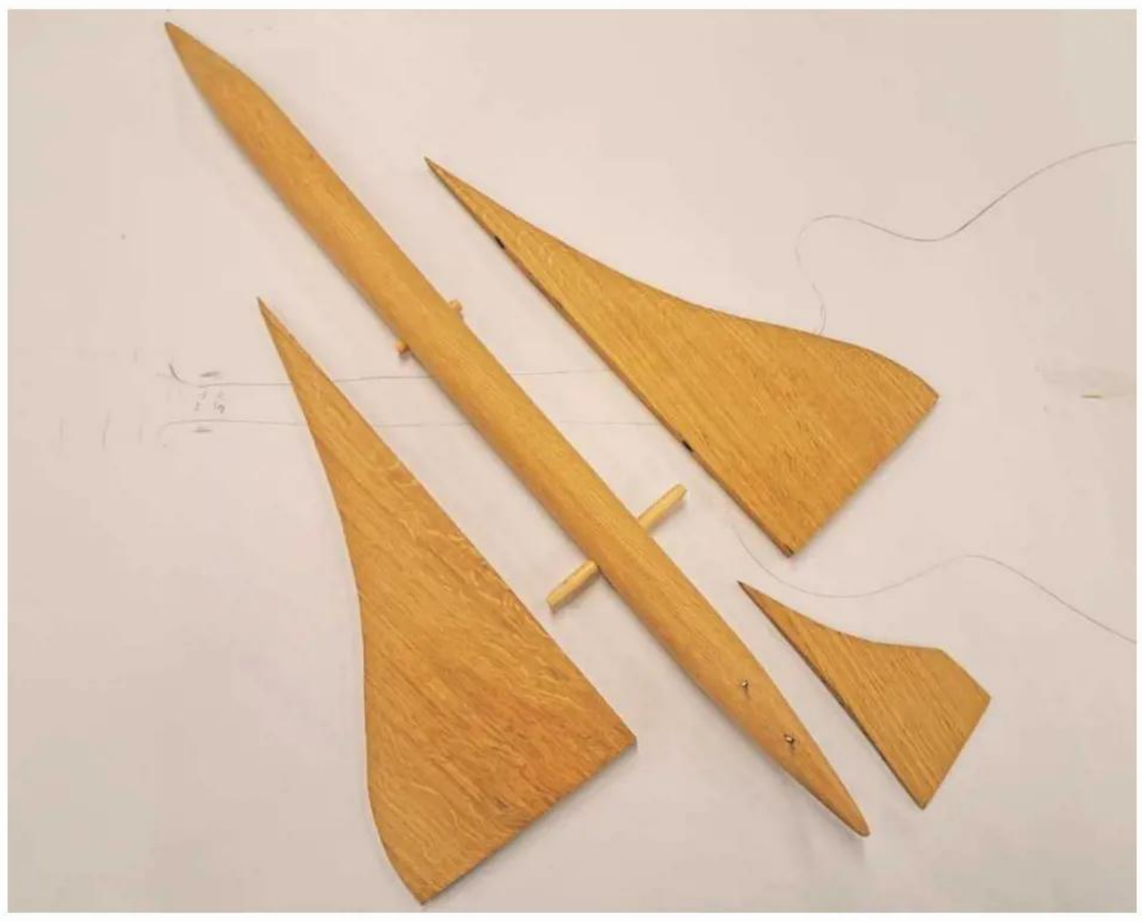
I started with the wings, which I cut out on the bandsaw (**photo 1**), before sanding to something resembling an aerofoil section. Next was the fuselage: I first cut out the profile, then after rotating it 90°, the plan view. The fuselage was carved to approximately a circular section using a combination of hand plane and spokeshave. The tailfin was next, which I thought would be easily broken, so I reinforced the joint with 3mm steel threaded studding screwed into the fuselage and glued into the fin holes with epoxy (**photo 2**). The wings were then attached to the fuselage with 10mm dowels along with PVA glue (**photo 3**).

Making a stand

The angle of the guitar stand is quite important to ensure the centre of mass falls between three points of contact with the floor. I took a guess



2 The tailfin – joint reinforced with 3mm steel threaded studding screwed into the fuselage and glued in place with epoxy



3 The wings were attached to the fuselage with 10mm dowels and PVA glue



4 I made a cardboard template of the legs and cut them out on a bandsaw



5 The legs with holes drilled



6 13mm mounting holes made for the guitar support dowels

as to the approximate angle and double checked it with a commercial stand – it turned out pretty close. I made a cardboard template of the legs and cut them out on the bandsaw (**photo 4**). I thought they'd have a more 'aerospace' feel if I added lightening holes (**photo 5**); this also improved the appearance. I routed the outside of the legs and edges of the holes with a roundover bit. The legs were glued and screwed to the wings and the screws counterbored, before filling the holes with cross-grain plugs. The 13mm holes for the guitar support dowels were drilled at the same time on the same centreline as the screws (**photo 6**); they're a tight push fit – no glue just in case they need to be modified at a later date.

No yoke

The guitar neck needs to be supported to prevent it tipping over, so I made a yoke to do the job. I started by drilling a 60mm hole in a piece of 10mm thick oak (**photo 7**). I cut the shape on a bandsaw and routed it to a circular cross-section. It could then be screwed to the fuselage just where the cockpit would be. When I tried the guitar in place, the yoke was too short due to the acoustic guitar's body depth, although it would've been OK for a solid body electric guitar. I remade it 75mm longer but figured it would be a tad fragile, so instead of screwing it in place, I drilled a 4mm hole along its length and epoxied a length of studding into it. Next, I fixed it to the fuselage by means of a stainless steel dome nut and washer.

Breaking the sand barrier

The whole airframe, including the legs, was sanded to 240 grit followed by three coats of Danish oil and the same of beeswax, which buffed to a lovely soft sheen (**photo 7**). With the guitar in place, the owner exclaimed that Concorde was going to take pride of place on her landing!



7 The whole airframe was sanded to 240 grit followed by three coats of Danish oil and the same of beeswax



8 The completed stand...



9 ... with guitar in place...



10 ... and as seen from behind

TAKE AIM. SHOOT!

This month **Michael Huntley** shows you how to make that useful planing aid – a shooting board

We've been using saws, chisels and planes, but there's a workshop-made item that can make your planing very much easier – a shooting board. The term 'shooting' refers to the act of planing an edge to flat and square. If you use stationary machines, then these should give you square edges, but most people starting off use hand tools in the shed or garage where there's no room for such machines. So you need to know how to shoot an edge; indeed you probably need to shoot four edges on every piece of timber you use. That's a lot of shooting, so make yourself a shooting board.

A wide variety of designs can be found online, but the one shown here is a simple and easy design that I suggest to my students.

My old shooting board is much worn but still used (**photo 1**). The bigger it is the better because you can handle larger boards and timbers, but big also means heavy and hard to store, so I'm going to make a smaller one this time round.

WW TECHNIQUE

I'm using MDF for the base. Now, I don't like MDF because it's not natural, it has no character and the dust is bad for you; however, there are times when a dead flat surface with no character is useful. This is one of them. This offcut has been hanging around in my workshop for years and I'm glad to use it up, but if I had to buy in board, I would've bought multi-ply, which doesn't use as many chemicals in the manufacturing process and is at least vaguely wood-like in appearance.

If you're cutting for more than a couple of minutes using machines that produce fine dust, wear a mask.

Cutting MDF

I'm using a jigsaw to cut the MDF (**photo 2**) but a panel saw will do. This highlights the problem of what saw to go for when doing initial cuts



2 Cutting the MDF base: I'm not keen on MDF but it does the job – for an easy planing technique, follow **photos 3-6** over the page



1 My old and well-used shooting board

PLANING MDF

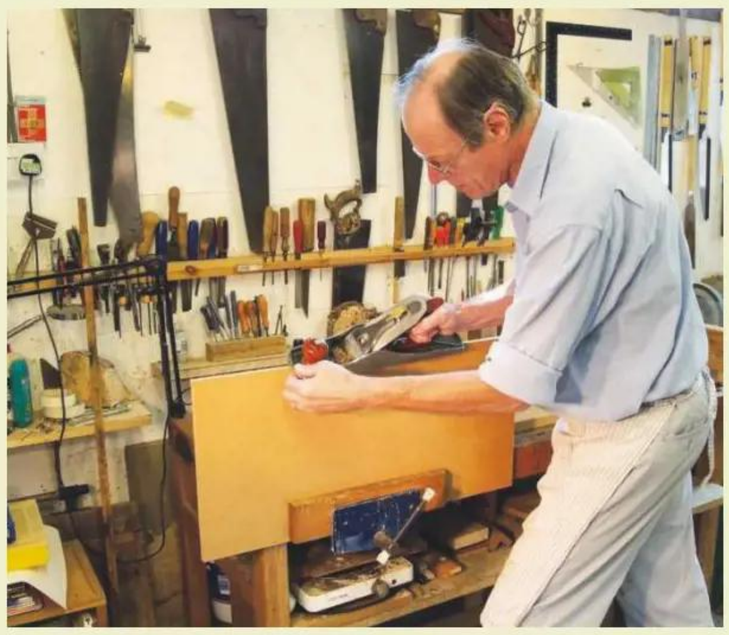
Plane the edge as shown in **photo 3**. My left hand is guiding the plane and acting as a fence to keep it level. The fingers are curled against the plane's sole. This is fine for MDF but you need to be a bit more careful with splintery timbers!

MDF leaves furry edges so relieve these with a slight freehand chamfer (**photo 4**). This is good practice for freehand shaping, but you won't be able to clean up the corners easily with a plane – use abrasive paper for this (**photo 5**). Work from the outside in towards the centre.

Your plane will get clogged up with MDF swarf, so use a brush to remove it (**photo 6**). Don't take the plane apart and spend time re-setting it



3 Truing MDF by hand plane: note the left-hand position used



4 Tidy up furry edges by chamfering freehand; this is good practice for this type of work

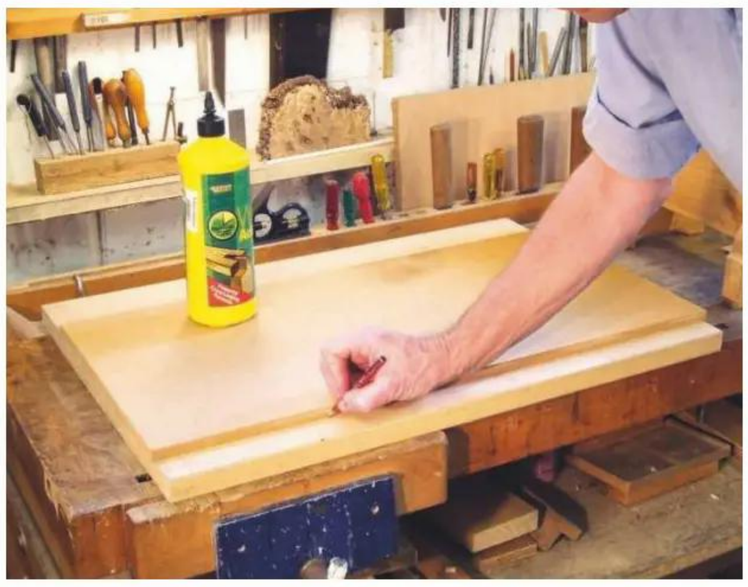


5 The corners will need to be smoothed with abrasive from the outside towards the centre



6 Cleaning the plane's mouth; MDF swarf is a real nuisance

in timber. A jigsaw with a fresh blade run against a batten or clamp guide is one solution. A panel saw is another. So far, we've used tenon saws but they have a spine and can't cut through a wide board or deep timber. If you don't have a jigsaw – and let's face it, a jigsaw is only used for rough cutting sheet material – then invest in a throw-away panel saw.



7 Mark the position carefully...



8 ... and apply glue between the lines; ensure the whole surface is covered

Once again, I wouldn't normally recommend buying cheap tools but there are some situations when you don't need a fine tool. A good panel saw will cost you £80 and it's a lovely and worthwhile buy, but for rough cutting MDF and ply, you can use a £10 plastic-handled saw.

The baseboard is 25mm MDF and the top board 13mm MDF. This is cut to the same length but slightly less wide in order to leave a runway for the plane to travel along (**photos 16** & **17** – also see ***'Planing just got easier'***). The runway needs to be about 150mm wide. Try it out with your plane and see what works; if you only have a small workshop, you may want to create a smaller board than mine. I'm adding a slight variation to the one shown here. I use Japanese planes as well as Western ones, so am leaving a small runway on the opposite side; this way, the board can be



9 Place the top board in position and weigh it down with every heavy object you have; ensure it doesn't slide out of position



10 When dry, use a saw to make a slight dust groove at the junction between the two boards



11 Clamp, check the right angle with two squares and tap to make adjustments



12 Screw the fence in place with as many screws as will fit



13 Mark the fence's edge with a square



14 Cut the fence, leaving the pencil line in the waste



15 Finally fit a batten to the underside

used for 'pull' planes as well as 'push' ones (**photo 18** – also see ***'Planing just got easier'***).

Once the top board is cut – and try to use the machined edges if possible, otherwise you may have to trim them by hand (**photo 3** – also see ***'Planing MDF'***) – the top can be glued down.

Gluing up

When marking out, remember that if you're left-handed, you'll want your runway on the opposite side to me! Take a lot of care to ensure that all edges are square and parallel with each other. Mark the baseboard (**photo 7**) and apply lots of glue (**photo 8**).

Glue needs to be spread evenly and thickly enough to wet the surface, but not so thick that you get lots of squeeze out. It won't matter on this project, but later on you'll find that squeeze out hinders polishing because the glue acts as an unwanted size. Make sure you get sufficient glue right up to the pencil lines. Apply the top board and weight down (**photo 9**).

When it's dry, you can create a little dust groove (**photo 10**). This makes it easier to register the plane because it's vital that the plane body is tight against the side of the top board.

Fitting the fence

The final step is to fix a fence at right angles to the runway (**photo 11**). It's most important that it's at exactly 90°. Clamp roughly in position using the clamp's fixed arm against the fence. Check its position using two squares or one very trusted large square and tap with a hammer to make adjustments. Tapping is much more accurate than moving by hand.

Next, screw down (**photo 12**). It's best not to glue the fence in case it needs to be moved. Put in more screws than you think you need, then carefully mark the fence to fit the top board (**photo 13**) and cut it (**photo 14**). Finally, screw a batten on the underside to stop the board from sliding across the bench as you plane (**photo 15**).

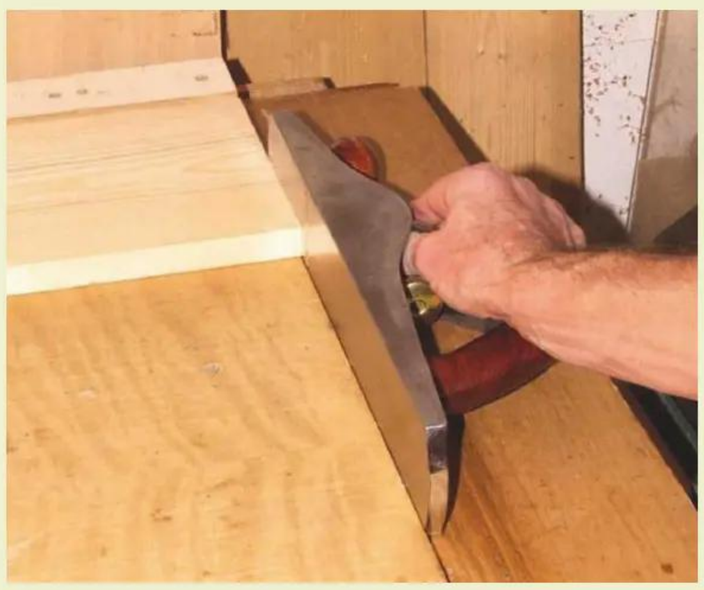
Clean up all edges and you have a right-angle planing board or shooting board. You could of course use the same idea for a 45° board intended for shooting mitres. A few simple adjustments would allow you to shoot mitres in height as well as width. Search online for 'mitre trap' and you'll find one on Berin's Blog.

PLANING JUST GOT EASIER

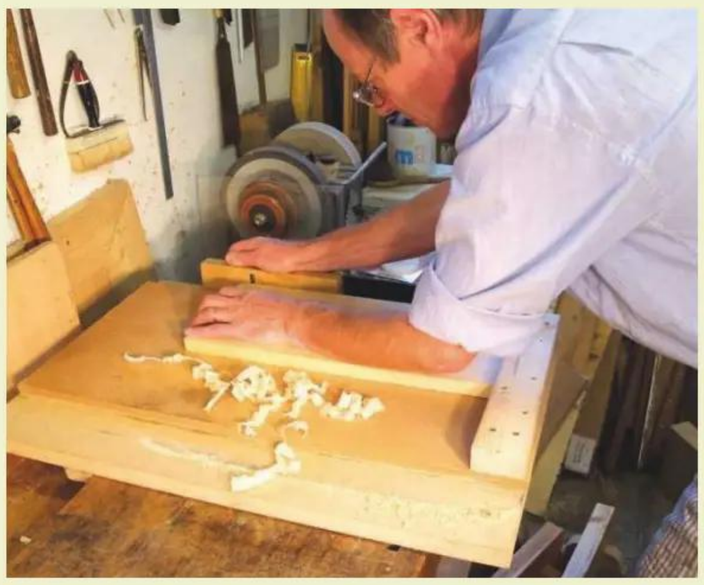
Life is too hectic these days. By choosing to set aside certain times and processes for hand-tool work, you can re-establish your own personal rhythms. Once you've embraced and accepted this notion, you can first apply it to the sharpening process. Take your time and do it well. Then, when you come to use the tool, you'll feel the difference and the positive feeling engendered will improve the outcome. For an amateur, a craft activity isn't about the project made but more about the experience of making it



16 How the new board is used



17 Close-up showing grip used to hold the plane



18 Using the board with a Japanese plane

FEATURE Heather Jansch's driftwood sculptures

MAKING IT BIG;

MAKING IT BETTER

Dave Roberts remembers the work of British sculptor **Heather Jansch**, an independent spirit whose equine figures in driftwood and bronze have left a lasting impression

I'm just trying to do something that makes sense of the world," says sculptor Heather Jansch. "I'm trying to create my own antidote to the contagion of fear, the inward-looking, downward spiral of negativity generated by the media." This reshaping of the world into something altogether more positive begins with the 14 acres of her Devon workplace, which spill steeply down a hillside in a cascade of lawns, copses, walls, banks and switchbacking paths before pooling in a water meadow where a stream runs away down the valley.

With their flow come 'found' materials – driftwood from the local coasts and estuaries – and oak, both green wood as well as aged windfallen timber, from the nearby estates.

Some of this flotsam grows into the artfully sculpted landscape, like the cargo of coffee root that's been woven into arches, their tangled pattern contrasting with the old Pilkington's Glass crates that now stand shoulder to square shoulder in fence lines.

Some of what comes into Heather's workshop on this tide of fortune, however, is even more startlingly transformed...

This feature was first published in the *Good Woodworking* 'Special' issue from 2010 (GW233). Heather Jansch – who was famed for her sculptures, namely of equine figures, in driftwood and bronze – sadly passed away in July 2021, aged 72



Wood & horse: Heather Jansch's passion for horses finds its expression through her life-size driftwood sculptures...

WW PROFILE



.. which are charged with something that's elementally, almost palpably, 'horse'



Work in progress: from the wood store, the driftwood and fallen timber takes shape...



.. to define the subtly observed lines and forms of Heather's wonderful subjects

The organic & the ordered

In dramatic counterpoint to Windsor chairmaker Paul Hayden, who uses a rough magic to bend green timber to his will, Heather rather conjures with her medium.

Using the timber to define the subtly observed lines and forms of her subjects, she summons their vitality and charges her life-size sculptures with something that's elementally, almost palpably, 'horse'.

The power of these spectacular works clearly carries far beyond the valley because they've brought international recognition for her equestrian art, which began 40 years ago with paint, but has found its voice, she believes, in these driftwood sculptures.

Diminutive, wry, practical, articulate, clearly creative but still commercial, Heather is a hard-working, red wine-loving, dyed-in-the wool artist from the school of cuts and calluses. Compared to, say, the polished products of a furniture maker, Heather describes her works as 'rough as rats', but it also has, she agrees, a fascinating mixture of the organic and the ordered. On the one hand, textures and shapes are largely dictated by the materials, yet from that palette she selects the pieces whose line will convey her intention by perfectly describing, say, the tension in a line of muscle or sinew.

The frequency; the buzz

Heather thinks of this correspondence between idea and object in terms of a 'frequency': "It's about looking at something that's 'right'. I know it when I see it, and I also see it in the way that people respond to the sculpture." Fine-tuning this frequency to achieve that 'rightness', however, might be a matter of taking 6mm off here or there, but it can mean setting the whole piece aside for 18 months. Either way, the process can't be forced: "I don't like to impose my will too strongly on form," Heather maintains, so carving, for example, is kept to a minimum to avoid interfering with those natural textures and shapes. "Instead, I prefer to wait and see what happens," she explains.

This adventure – the business of taking what you're given and re-imagining it to express something new – seems to be close to the heart of working with found materials. "It's the process that interests me," says Heather. "I'm not worried about getting things wrong because it's only by



Favoured by fortune: some of the timber that comes into Heather's workplace has been woven into the artfully sculptured landscape...



... but some of it has been even more startlingly transformed

MAKING MUSCLE & BONE

If you don't want to spoil the magic by hearing how Heather's larger sculptures are constructed, look away now. The skeleton is a welded metal armature, which is roughly coated with resin in order to break up its outline, and also to provide a key to help hold the timbers when they're offered up to the armature. In the work's early stages, the wood – oak, for the most part – is temporarily wired in place. Once Heather's satisfied with the shapes, the elements are screwed together, and the screw heads disguised with filler and stain. Resin is used to further shape and define the legs, while the hooves are made of lead, though the self-colouring action of the tannin that leaches from the timber over time helps to blend these materials with the timber



The skeleton is a welded metal armature, which is roughly coated with resin in order to break up its outline



The elements are screwed together, and the screw heads disguised with filler and stain

encountering problems that you find new solutions. For me, the buzz is getting out of bed and knowing that by the end of the day, I'll have made something that wasn't there in the morning."

In terms of that process' practicalities, Heather has assistants who help with the heavy work of the large sculptures (see ***'Muscle & bone'*** sidebar). "My job," she explains, "is really to look, to see," but still she can't resist taking a more hands-on role: "I sound like Matisse at the end of his life," she says, laughing at her impatience, "lying in bed, waving a stick and shouting directions." Except that it isn't a stick that Heather's waving, but the electric chainsaw she uses for lopping raw materials to length. Hand tools, it seems, take too long to translate ideas into form; when the muse is upon her, there isn't time to wait while someone hand saws timber to size.

It was Matisse, of course, who's reputed to have said that he wanted his art to have 'the effect of a good armchair on a tired businessman'. This may be an overworked quote, but it echoes Heather's ambition to use her skills to create an antidote to negativity, and it likely echoes the ambition of many woodworkers – whether they think in these terms or not – to use their skills to shape their own environments for the better, too. If Heather's work were to say nothing more to you, the 'armchairness' that you should take from it is that you can make your own pieces of good fortune by taking what you have and shaping these to match your own vision, both within the workshop and without. After all, what is life if not a collection of found materials?

FURTHER INFORMATION

You can read more about Heather's work and inspiration in her beautifully illustrated diary, *A Year in the life of*, which, in addition to her other books, is available online at **www.olchardpress.com**

To find out more about Heather and her wonderful work, visit **www.heatherjansch.com**



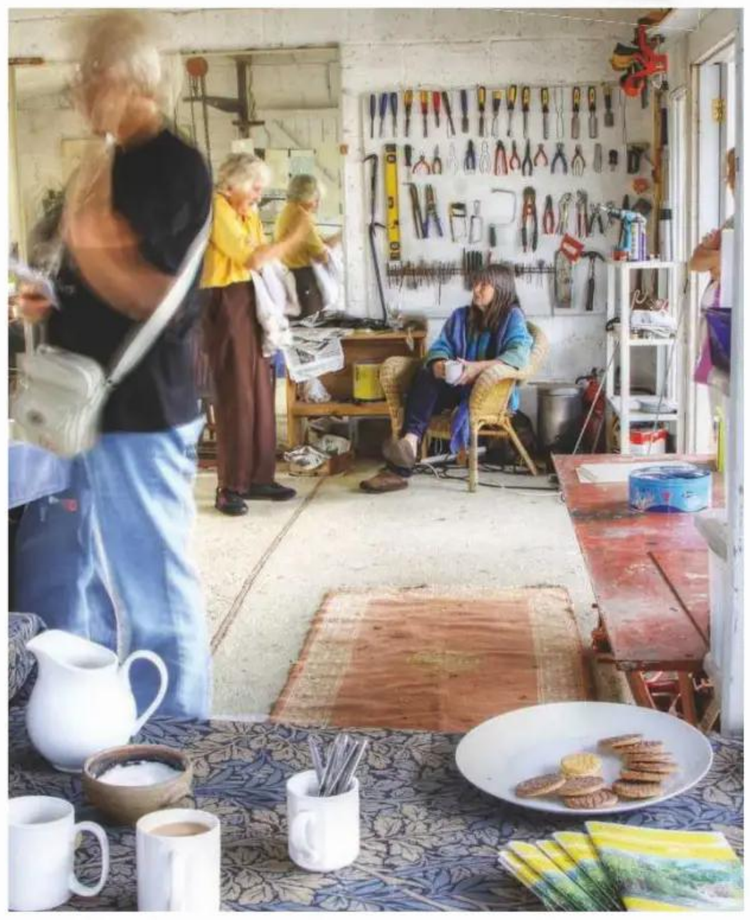




Making sense of the world: Heather takes her palette of found materials...



... and uses it to create a workplace that's full of life and interest...



... which fascinates visitors whenever she opens the doors of her studio to the public

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25 ANNIVERSARY EST. 1999 WOOD WORKERS WORKSHOP

ONE-HAND JACK



WW TECHNIQUE

It's easy to take things for granted, but how about **workshop mobility** and as the result of an accident, finding oneself on crutches and having to adapt practices? Many readers already face such challenges, but here we take a look at everyday tasks and how they can be modified

Having now had both legs incapacitated in a matter of months, I followed that by snapping my Achilles tendon, which was even worse because it put me on crutches, making any lifting or moving of anything an all but impossible task.

During that period of standing on one leg and reliant on crutches to get around, it set my mind thinking about how anyone copes if they have a permanent disability, which prevents them from doing the things able-bodied people take for granted. It's not just related to injury or incapacity, however; age creeps ever upon us, sight can begin to fail, and our strength falters so we can't grip like we used to.

Woodworking is a great example of taking things for granted when you're able to do it without hindrance, but having struggled to do the most simple things propped up on crutches, I considered just how debilitating it must be if you have only one useful arm or hand.

Aside from other ailments, woodworkers often carry hand injuries, and in days gone by, wood machinists especially seemed to be minus a digit or two, invariably after a fight with a spindle moulder. The spindle nearly always wins, as do other machines, but they're much safer now and health and safety regulations in woodworking have made machinery far safer than in years gone by.

You have to account for operator error, though, and that's where the injuries occur, especially at woodworking machines; anyone unlucky enough to be in this predicament would first have to come to terms with the result, then seek ways of continuing beyond it. Going from able-bodied to having a disability is a big hurdle, and even the most mundane and simple of tasks become difficult, if not impossible.

Tea & sympathy

As an example, although invalided with a leg injury, being on crutches meant that I had to put my reliance on my arms to move about. Silly as it may sound, it was on my first day as an invalid home alone when I found just what a problem carrying a disability can be. I'd made a cup of tea, but then found I couldn't carry the milk from the fridge to put in it, or carry it to the table as I needed my crutches to move. I tried hopping, but spilt most of it, so leant against the wall, blowing on my tea while looking out of the kitchen window. Tea drinking aside, woodworking is very much a two-handed task in so many applications, and that extends from marking out through to cutting and assembling, so having to do the same with one hand out of action for whatever reason is an area that had me considering how I'd go about it.

Initial attempts put me in mind of the one-armed Irish kitchen assistant in the '70s TV sitcom series, *Man About The House*. I struggled like mad to do simple things or even get my head around how to go about them. Even commonplace workbench devices such as a bench hook still rely on a free hand to hold the work against it while you saw or plane with the other, so new ways needed to be found.

Consider a bench vice: though invaluable, it proves a tricky task to tighten up while holding the work where you need to if you can't hold it while doing so.

There are so many areas where I certainly take things for granted, so it's time to step back and look from an alternative perspective to see just how hard it can be and how to get round some of the most basic of tasks.

Apart from the standard kit, I've also got hold of a few different pieces to see if I can woodwork with one hand with any degree of success, and in doing so, looking to the tool market itself, I found there are plenty of things out there that could easily be dismissed as gadgets by able-bodied woodworkers, but come from a different angle and they can take on a whole new aspect and become that addition to aid you if restricted to one-handed woodworking.

Cramps, nails & drills

Clamps, cramps and hold-downs are essential kit in any form, but trying to operate a traditional sash cramp on a big glue up, for example, can drive an able-bodied woodie to distraction when the cramp tips over at the last minute and the pins fall out. One-handed clamps and cramps in any size and format can prove to be indispensable items, and not just for glue-ups or the holding jobs they're normally associated with.

Nailing is very much a two-handed operation in normal circumstances – unless you have nail guns to do the work, how do you go about it? The obvious option is to drill pilot holes to hold the nail or pin, and this is common practice where work is prone to splitting, but in general terms, pre-drilling everything takes a massive amount of time.

BENCH AIDS

These have proved to be the best thing when it comes to easy sawing and actually starting the cut itself. I've used two options, each successful, but the toggle clamp is the faster of the two for securing work. Standard toggles work well, but you need to adjust to suit your stock. I tried out Bessey's Self Adjusting Toggle Clamp – **www.bessey.de** – and the benefit of both these methods is the ease of starting the cut.

Aligning the cut mark with the hook's edge acts like the thumb and finger guide of your free hand, starting the cut so that you can drag the saw back to begin the cut as before. It works extremely well and I found this to be the most simple and effective solution when considering all my one-handed woodworking efforts







With the toggle clamp's self-adjusting depth range as well as tension adjuster, clamping is consistent and very easy to apply and slacken





The alternative is a Trend Bristol lever and insert nut. The nut is driven into the bench hook and a sliding block used to push the workpiece against the hook and hold it there with the Bristol lever



Holding work in the vice at a height that suits is easy, providing you use a speed clamp to secure it while tightening the vice



Removing the clamp once the vice is tightened

The battery drill is a godsend, though I'm still considering just how I'd manage drilling holes with a wheel brace one-handed… On the subject of battery drills, or many other power tools for that matter, while the majority can be used one-handed, blade or bit swaps could prove tricky. On a drill, the built-in spindle locks that engage when the chuck is tightened or loosened is taken as a given by me nowadays, so swapping drills can be done one-handed very easily, but two-collar chucks still require two hands to tighten them.

Better still for swapping between drills, screwdriver bits and similar items, the quick-change ⅟
Snappy range, are well worth investing in.

The SDS systems championed by Bosch were aimed at speeding up swaps for woodworkers in general, but fast-swap levers and spring ejectors on jigsaws, for example, are ideal for limited hand movement.

So back to nails and pins – if you don't drill, you have to rely on very sharp pins, tacks or nails, which have to be pushed into the work, hoping they won't fall over prior to striking them, which they invariably do.

Smaller pins have long been catered for with the pin push, which for most of us, saves striking fingers and thumbs while starting them. A pin push is a brilliant device for the less able among us – as long as you have enough strength to push against the work to set the pin on its way, but how about longer nails? Magnets are useful in many areas, and simply sticking a nail to a magnet makes for easy positioning, then tapping with a hammer to start it off.

If you aren't overly fussy about nail centres or positions, hammers are available that have a groove in the head with a rare-earth magnet embedded within. This holds a nail with the point exposed, so you can swing the hammer and start a nail before driving fully home. While handy for general work, unless you're

DRILL CHUCKS & SPINDLE LOCKS



A good keyless chuck and spindle lock make bit swaps very easy



For faster swaps between drills, screwdriver bits and other accessories, Trend's Snappy range is well worth the investment

PARING CONTROLLERS

Although you can hold a standard-length chisel further down around the blade for greater control, a shorter butt chisel allows more pressure through the cut when needed as the handle sits in the palm



In work like this particular application, paring shoulder lines, knifing in the marks acts as a register for the chisel if you need to clean back from the saw cut



For more pressure, I found a longer chisel could be controlled against a block, or, as I had the Veritas saw guide to hand, it could be clamped across the shoulder line, to pare down using shoulder pressure to gain that extra power into the cut



Lee Valley's excellent bench studs allowed me to use the dog holes in my bench as anchors to provide a block that could be raised or lowered to suit the work, locking it down with the wingnuts once the workpiece is aligned to the shoulder lines that needed paring. Using a deep block acts as a register to keep the chisel vertical to the work. In normal paring, you can hold and push with your body weight, while the magnets in the block pull the chisel back to the block, allowing the chisel to be struck. I found it reasonably successful with light taps, but if struck too hard, the chisel tends to move away too easily

SHOOTING FROM THE HIP

I found planing quite interesting. I'd convinced myself that a smaller plane was the way to go in all areas as the heavier, longer planes would be difficult to control one-handed, but where I could keep a smaller plane on the work for basic stuff, trying to shoot an edge was more of a task.

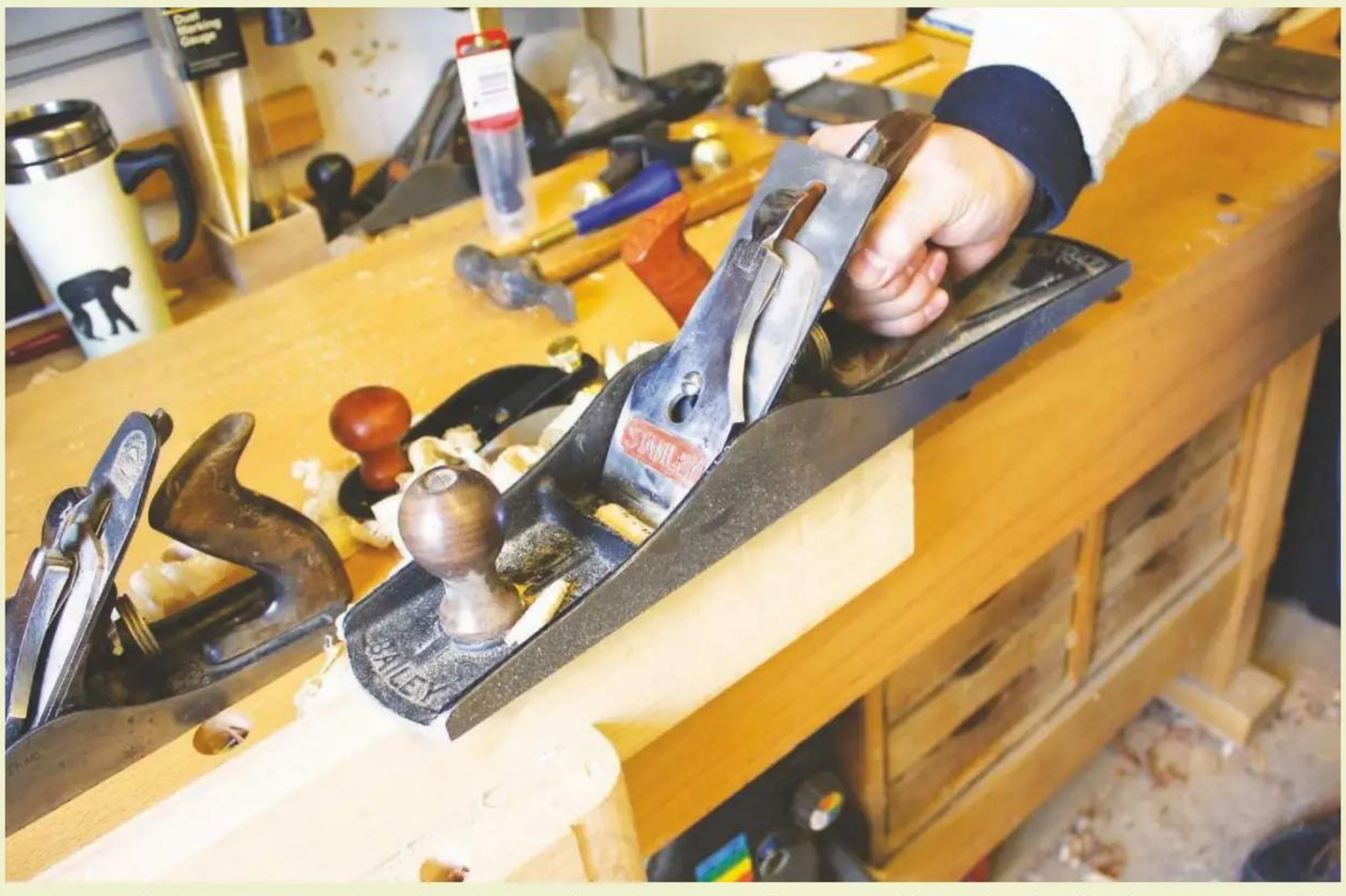
The one area I thought a smaller plane would be beneficial was shooting work as it's hard to control heavy objects with one hand. However, I suffered the same problem using both the Veritas bevel up and a standard Bailey No.4. The short toe in front of the iron made it very difficult to achieve a consistent cut through the edge's entire length; the front was difficult to engage, either picking up a shaving part way along or chattering and skipping until the plane bedded fully on the workpiece.

Swapping the plane for a much heavier and longer No.6, I was more than surprised at how well it performed, as well as how easy it was compared to the shorter and lighter planes. The longer toe gives a large bedding area in front of the blade, so the plane has better balance before the cut engages, enabling long, full shavings to be taken with ease.

I gave my No.8 a whirl as well, but this one is really a bit too heavy, even though the results were equally good. The No.6 seemed to be ideal, although the good old jack plane would do a pretty decent job as well, maybe the 5⅟ No.5 for additional weight and a wider blade so you have a bit more to play with if you struggle to drive a plane straight with one hand. A razor-sharp good-quality blade is a given; the No.6 has a Hock iron



Altering the depth of cut as you go is certainly a strong point of the Bailey design, but the Norris is also very responsive



The No.6 plane was so much easier to control at the start of the cut and remained solid throughout, with no chatter and good consistency

Dead Eye Dick with your aim, chances are the nail won't hit exactly where intended, although I did surprise myself with how close I could get to a series of target marks; I do wonder why I still occasionally miss once starting to drive them home, though!

Using a chisel

Striking a nail is one thing, but there's also the most important area of chisel work. This is undoubtedly a two-handed operation in most circumstances, either to align with one while holding a striking implement with the other, or supporting and guiding the blade when paring.

Magnets seem to be the saviour once again, at least in what I see as a way around holding the tool while the chisel is struck. I found a magnet or two embedded into a block or batten can be clamped to the work to hold the chisel while striking it, but the chisel will still try and



I met this chap at a show some years ago and his excellent walking stick caught my eye. If only I knew what fate had in store for me over the next few months, I'd have bought it off of him or at least made my own!



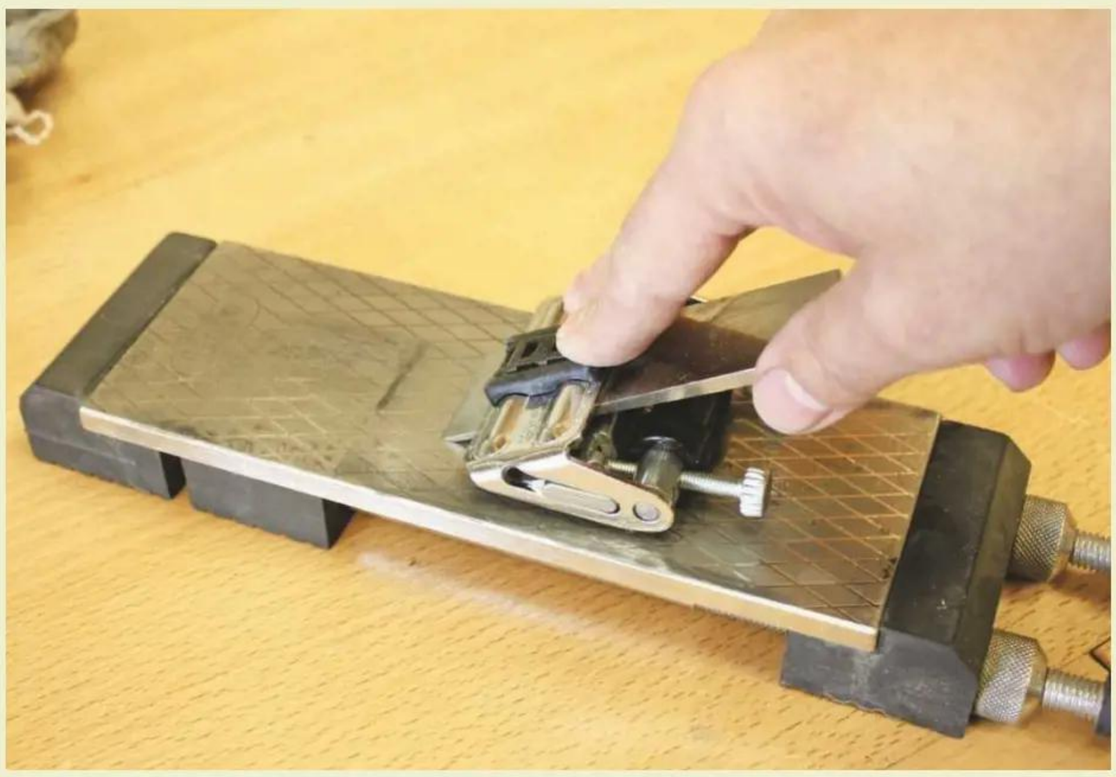
HONING GUIDES

There are various honing guides on the market, all working to similar parameters of blade projection against the blade's overall height, once clamped to determine the angle at which it addresses the stone.

Once the blades are held they work easily with one hand, but there are shortcomings with some jigs, either setting up or backing the wire edge off of the back once the bevel has been worked. I had a cheap Stanley one and the Veritas MkII Honing Guide to hand to try out the one-handed principle, and found initial setup of the Stanley difficult and pretty frustrating. Trying to keep the blade square to the jig was difficult with two hands and with one, even more so.

The projection isn't huge, either, so when the blade is flipped to back the wire edge off, there's less metal addressing the stone than I normally like when freehand honing.

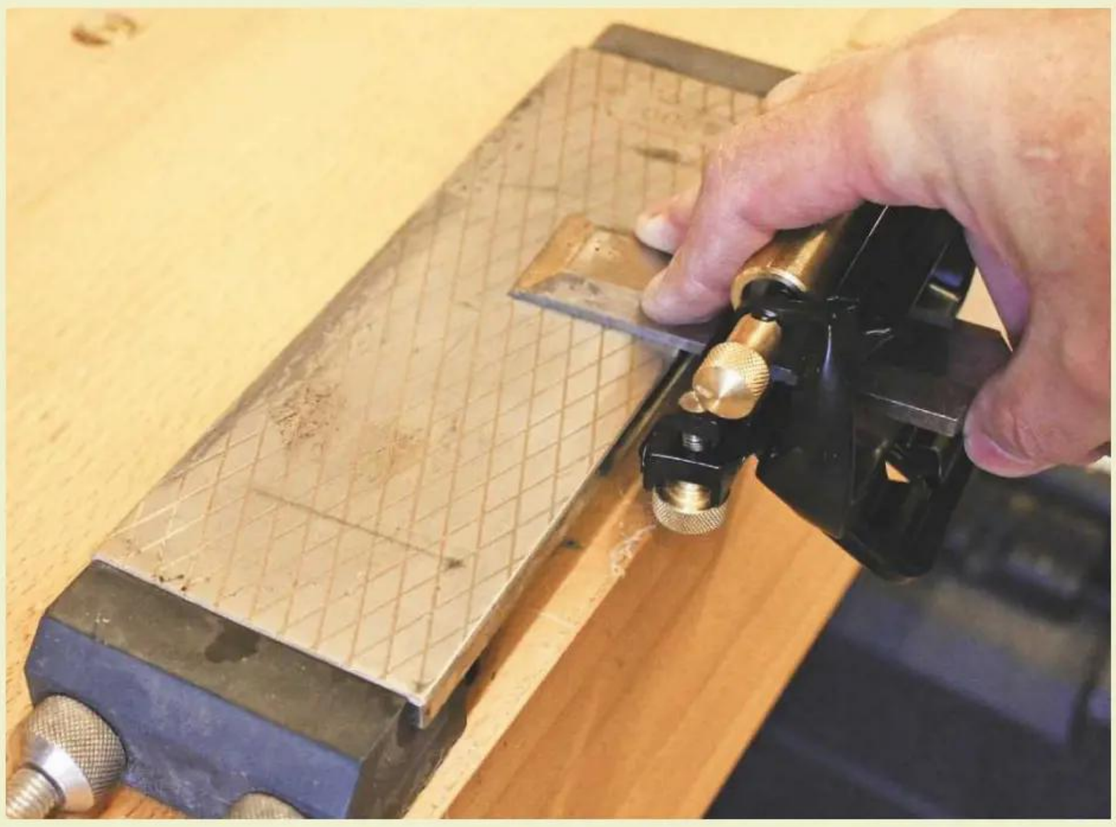
The Veritas has different options to give a greater range of angles and settings, including an offset roller to raise the blade a fraction for honing micro bevels should you wish. Setting up is easier as the blades address a removable fence with raised locating lugs for square alignment, but it's still a bit of a balancing act when you do it one-handed



To work efficiently, you must find a way of holding the blades for one-handed use of the guide



The small projection on this Stanley/Veritas MkII guide setup means that when the blade is flipped, there's too little metal on stone



If your stone is positioned too low on the bench, beware of the guide fouling

wander once it starts to bite. Smaller cuts seem to work, so while I could manage it, the process took a lot longer as the work needed altering so many times to make the cuts.

However, the same principle works well if you need to just pare away without striking; the block and magnet pull the chisel back so all you do is apply the pressure, and when paring you can achieve good firm pressure by leaning the shoulder in. If wanting to save money, such simple jigs can be easily made at home with battens, offcuts and magnets, but how you make the jig that'll enable you to do the work is something of a Catch 22 situation. A clamp or two and a battery drill did the trick for me.

Standard chisels can prove tricky to guide in some paring work, easing in shoulders for example, and a slip when holding single-handed is always likely.

A butt chisel, meanwhile, can be guided a lot easier, and with the stubby handle design usually associated with them, they sit in the palm well so there's good controllable hand pressure when needed, with the index finger extended down the blade for additional guidance and pressure where necessary.



Plane sailing

Planing isn't such a problem as any plane can be driven single-handed to some extent, but the bigger and heavier the plane, the more fatiguing and difficult it can be to control. Interestingly, I had all but convinced myself that edge shooting would prove difficult using a long plane one-handed. In practice, it turned out that a longer plane was much easier to control at the start of a cut and, once in motion, worked really well.

Chatter, starting the cut and getting enough downwards pressure with shorter, and smaller, hand planes was the problem, and even if mastered, the technique may not be so successful in long jointing work.

The main problem when planing is keeping the tool flat on the work at the start of the cut, so that it doesn't chatter and skate. One-handed, the front pressure isn't there, so it's more prone to this problem. Using a shorter plane, I found that fine cuts yielded a better result, as well as skewing the plane for a slicing cut, but the main issue was still engaging properly.

Although not ideal for shooting, a block plane becomes all the more useful for a lot of thinner stock, and very easy to start any cut and control it throughout, even if not the best for general planing work on larger, flat areas.

Working one-handed, the iron must be razor sharp. With less body mass to control the front part of the plane, I found it difficult to achieve a clean, consistent cut. Also, the standard Bailey design is great for adjustments on the fly if tuned up well, so that the wheel easily spins

CHOOSING THE RIGHT SAW

While guides and gadgets have proved invaluable in many situations, sawing itself has additional factors that are worth a comment or two. A guide will definitely help achieve accuracy and consistency in cut positioning, but do pay some thought to the saw itself.

If you can sharpen saws, you can set them up to suit your needs but if unable to, or buying from new, you'll have to rely on the out-of-the-box experience.

There's a current trend among higher-end saw manufacturers to rip-file some back saws; in itself this is fine, but the tooth pitch's bolt upright profile makes them trickier to start.

There are now variable-tooth saws with finer teeth to help start a cut, but look along the lines of a finer-toothed saw in general and the cut is less 'grabby' when starting it. This affects the speed of cut, and isn't best suited to deep cuts, but a consideration nonetheless.

From my own saw sharpening experiences over the years, simply knocking the angle back on the teeth is a better option as the cut is less aggressive, so starting is that bit easier, even in the case of a larger-toothed saw. Veritas has seen the benefit of this in its own saws, opting to reduce the angle by a few degrees on rip-filed saws, which allows for a sweeter start.

Japanese saws can be easier to start because pulling towards you is more controllable in general as the saw is in tension rather than compression, but the grip method and control may not suit everyone, and cutting on the pull means that the breakout side is towards you, even though this should be the face side where your marking out is.

Sharpening these saws is a whole different ball game as well, and many are hardpoint, so this route can prove more expensive alongside the drawbacks that I see as potential problems



Trying to start a saw to a given mark gave rise to some problems, but the pull saw worked best, allowing me to hit the line each time



Dragging the saw back flat on the work to start the cut using the Veritas rip-filed 20tpi dovetail gave rise to some hit or miss starts...



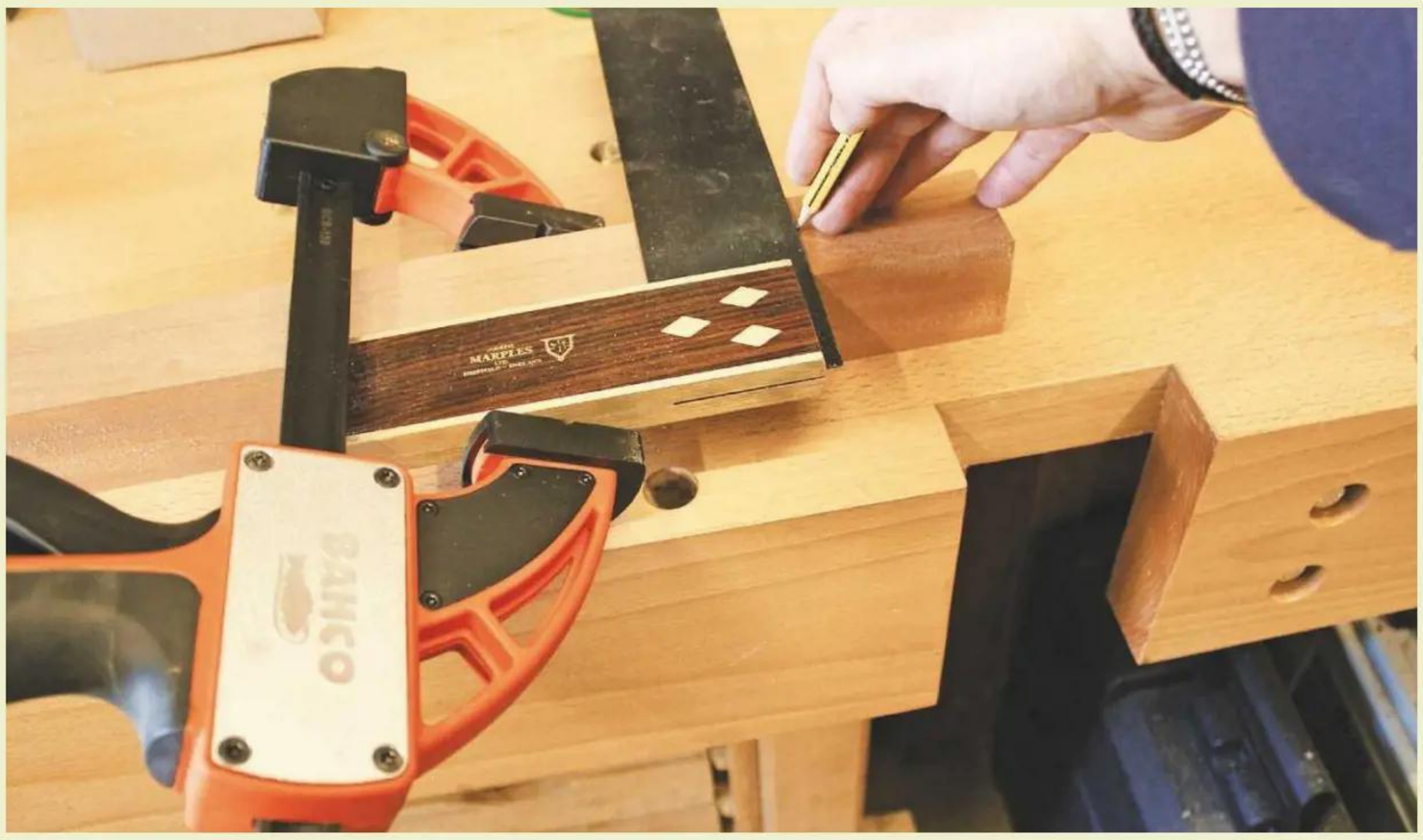
... but when making an angled cut, dragging back first proved successful



The crosscut sharpened Pax with 13tpi profile was the trickiest. Dragging back was a problem and the saw kept moving away from the line, but pushing the saw up into the cut led to achieving good results

ON YOUR MARKS...

Problems, Problems! Marking up is essential, but I struggled to find a way of holding a square or bevel to the work satisfactorily.



A clamp will secure a try square with a parallel stock, but it was awkward to line up and position



A combination square was difficult to secure with a clamp, and holding it with my hip, I had to ensure the work was secured to the bench to prevent it moving around. I found it best to use a gauge whenever possible, but still had to make sure the work was securely held down while marking up



A wheel gauge leaves a crisp line that also acts as a register for chisels on cross-grain paring

in and out for blade tweaks. The Norris style on low-angle planes works well, but doesn't offer the same tactility for quick, fine adjustment.

Sharp practice

Keeping edge tools sharp is as important as the requirement to be accurate with them, but one-handed honing isn't an easy thing when you need to apply pressure to the tool when placed on the stone while still maintaining a consistent angle. The dyed in the wool anti-honing guide lobby may scoff and look down on able-bodied woodworkers who use guides, but should consider those less able. Regardless of whether you're able-bodied or not, achieving a consistent keen edge from whatever your choice of method is all that matters. But for the purpose of this article, a honing guide is a superb aid in achieving the keen edge required for safe, clean-cut woodworking.

Hand sawing

Moving on to sawing by hand, once you get cracking it's not so bad, but getting a saw to start in a particular place requires alignment and with traditional saws, you can use normal practices of drawing the saw backwards a couple of times to establish a kerf. Getting it smack on, however, isn't so easy, and the saw can still jump the cut once you've made the first couple of forward cuts.

An alternative is using Japanese saws, which cut on the pull. They tend to start a little easier in any circumstances, but it's still a matter of finding a method of keeping the saw directly in position while establishing the cut – usually the job of your free hand to pinch the work and support the blade. Knifing in the marks can help, but you have to hold the knife against a solid edge such as a square.

If you can gauge them, this can be achieved by holding the work in vices or clamps, but it's the use of a square or bevel that's the struggle, either for pencil or marking knife work.

Usually sold as aids for novices, there are some extruded aluminium guides available that can be clamped to the work. These have rare earth magnets embedded, which pull the saw tight so that it'll start where you want it, and if necessary, also guide the saw squarely, or if dovetails are your want, to the correct angles. I found these work really well, but you have to ensure that your initial positioning is correct. This is especially true of the dovetail guide; this takes some practice to get right as there are numerous marks to cut to, and to achieve a good joint, each has to be cut to the correct side.

Marking out

The basics of sawing, chiselling and striking make up a massive portion of woodworking, and holding tools to achieve this with just one hand has been enlightening. In all of this, however, the one area where I've really struggled for a solution is the basics of marking out.

Gauge work is relatively easy as the work is easily restrained by your preferred method – be it vice, clamp or hold-down – but how do you hold a square or bevel against the stock while striking a line if you only have one arm with which to do so? There has to be a way around it, but for the life of me, I can't see it.

I've clamped the work and pushed the square against it with my hip while striking the line with some success, but transferring it around a piece and multiple marking up is so frustrating and time consuming even if you manage to align the square correctly and hold it, and I can't see a solution around this that'd make it easier – I've even tried holding the square with one hand, pencil in teeth, but again, not a great method!

A traditional try square can be secured to the workpiece using a suitable clamp, but as before, this is time-consuming and far from ideal.

Share your experiences

Hopefully those readers in similar situations will pass on their knowledge, as well as other ways and means of dealing with disabilities in general when it comes to woodworking – especially the major problem I have in marking out where I need to hold the square as well as the marking implement.

As a result of attending many shows over the years, I know that there are many fellow woodworkers with disabilities of various kinds, and yet you all show the same passion for the craft, hence the visits, and it'd be great to see exactly what methods you employ and the work that can be achieved.

I know I found it incredibly difficult and frustrating to work with limitations, and that's after making a few aids and suchlike using both hands. If forced to do this one-handed as well, I think it'd be another three months before I got anywhere near actually cutting anything.

Patience is certainly a virtue if you can't do things like you used to, and having spent such a perplexing and often frustrating time in the workshop while putting this article together, I appreciate just how lucky I am to be reasonably able-bodied and still capable of holding and controlling the tools as intended. I'm certainly going to be more appreciative of everything I do from now on, just to be sure I stay that way!

LETTERS

★LETTER OF THE MONTH



Paul's barbecue cart includes various personal modifications and additions



The design features ogee handle terminations, and ogee routing on the top perimeters and edge corners. There's also a bottle opener with added pyrographed lettering...



... not to mention a barbecue tools holder...

BARBECUE CART

Hi Tegan,
Since retiring from running my own architectural practice of some 40 years, I needed a bit of a hobby. Unfortunately, however, I've been ill for the last five years.

The consultants tell me it's nothing sinister, but, following a Campylobacter infection in December 2018, I now have some sort of post infection fatigue syndrome – a bit like chronic fatigue syndrome, or long COVID – which severely limits what I can do on a daily basis.

Apparently, I now also have Polymyalgia rheumatica, which means that I can only be active for a short time before having to stop and rest. It varies during the day, and from day to day, is random.

So, I started messing about with bits of wood, and have since bought myself a bandsaw in addition to a few other tools.

I've mainly been focusing on small projects, but fancied doing something on a larger scale to see how I got on. To gain some inspiration, I turned to YouTube and watched some videos on making barbecue carts. I discovered there were quite a few different ones, mainly from the USA.

I settled on a particular design, which I used as a basis for my cart, but adding various additions and, hopefully, improvements!

I bought the timber locally, from a timber merchant based in Southend-on-Sea. They were so helpful, efficient and reasonable, and delivered the timber required at a cost of £125.

The cart is made from 6×2 and 4×2 timbers and 6×1 planed boarding for the top surface and lower shelf surface. As advised, the additional pieces are all reclaimed oak, which were taken from an old barley twist extendable table that was in very poor condition.
Regards and thanks, **Paul Scott**

Hi Paul, thank you for sharing your story and I'm very sorry to hear about your health concerns. However, it's fantastic to hear that woodworking has provided a creative outlet for you and become such an enjoyable hobby. Your barbecue cart is fantastic and really does include all the bells and whistles! You've done a great job of adding your own modifications and also making use of reclaimed wood from an old piece of furniture. Keep up the good work and I'm sure your enthusiasm and the project shown here will be inspirational to others. Best wishes, **Tegan**



... along with a demountable vodka stand and optic



A lamp stand and UV under-lighting allow barbecuing to continue into the night



As a way of protecting his bench during glue-ups, Martin makes use of the wax paper bags found inside cereal packets, which he simply opens up, then places the project on. To the left of the photo is a pile of bags Martin has collected, which are ready for future use

CEREAL BAGS FOR GLUE-UPS

Referencing Joel Dyson's 'Wax paper covering for your workbench' tip, which was featured in the February 2024 issue, this is very useful; however, instead of buying rolls of wax paper, you can instead use the wax paper inner bag from a typical box of breakfast cereal.

All you need to do is open up the bag so that it's flat and lay this underneath your project. I have a small stack of these bags in the workshop and just pull one out whenever required.

Also, any glue that finds its way onto the bag can be easily wiped off, meaning they can be reused many times before having to discard them.

I hope this tip is of interest and thanks for a very useful magazine.
Regards, **Martin Chapman**

Hi Martin, thank you for getting in touch and adding to Joel's tip. This is indeed a very useful workshop hack and also a great way of cutting down on waste materials, which would otherwise get thrown in the bin. We're big fans of recycling, repurposing and also making jobs in the workshop easier! Many thanks again. Best wishes, **Tegan**

FLOORBOARD PREP PRIOR TO SANDING

Hi Phil,
I'm about to tackle two rooms in my home, both of which have nice floorboards but are looking a bit worse for wear. I've hired a floor and edge sander, for cleaning off the old varnish/paint, but do you have any useful tips or advice to ensure this goes as smoothly as possible? As the property is Edwardian, the floors are old and there's lots of gaps between the boards, which are rather draughty in winter. I'd like to get them sealed up while I'm at it, so that come next winter, the house feels cosier.

I've attached a few photos so you can see what we're dealing with. One floor isn't too bad, but the other – plus two additional rooms – have black varnish/paint on them, which I'm eager to get rid of. Thanks for your time, **Nick Smith**



Owing to the property's age, the floor boards are old with lots of gaps between them, which are rather draughty in winter



For cleaning off residual paint, Nick has hired a floor and edge sander, which will be used to remove any old varnish/paint



The quickest way to fill gaps between boards – up to about 5mm – is with a flexible acrylic sealant, which are available in various shades

Hi Nick, unsurprisingly, sanding a floor is a pretty messy task, so make sure you're wearing a face mask, protective clothing and open all available windows. A portable dust extractor will be effective at cleaning up dust, even more so if there's a dust outlet on the sander itself. When using a floor sander, it's very important to keep it moving – these are aggressive machines, and if you're not careful, can create gouges in the floor.

You'll probably be given two or three grades of abrasive belt with the machine: start with the coarsest – lowest grit number – and complete using the finest. If you're going to apply a clear finish, it's important to sand in the grain's direction to prevent unsightly scratches being highlighted.

The quickest way to fill gaps between boards – up to about 5mm – is with a flexible acrylic sealant. These are available in various shades, though if using a clear varnish or oil finish, you may want to check a small area first for colour matching. The traditional way to fill gaps is with softwood wedges, which are glued and hammered into the gaps. When dry, the excess height can be sawn or planed flush before carrying out a final sanding. You can actually buy ready-made timber slivers for this very job online – such as via auction sites like eBay. Made from reclaimed pine, they're available in various widths – 500mm and 1m lengths – and should save a lot of tedious work. I hope this helps.
Regards, **Phil Davy**

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!



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:
REMOVING DENTS FROM WOOD

Dents in wood surfaces can be annoying, but fear not, as they can be fixed! To do this, simply soak a typical terry towelling face cloth in water and ring it out so that it's not sopping wet. Now place the damp face cloth on the affected area. You'll find that the water wicks through the wood, which is fine. Next, take a steam iron, adjusted to the highest setting, place it on the damp face cloth, ensuring it's positioned directly over the affected area, and make small, circular movements back and forth. Press down firmly and continue until the face cloth is dry. It won't take long for the water to evaporate. At this point, the wood fibres are absorbing the water and should expand back to their original positions. Continue this process and repeat by adding more water until the dents rise up and are flush with the remaining material.



Use a steam iron and a damp face cloth to remove dents from wood surfaces

James Horner

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PROJECT **Book stand**



LOOK, NO HANDS!

CHISEL RATING

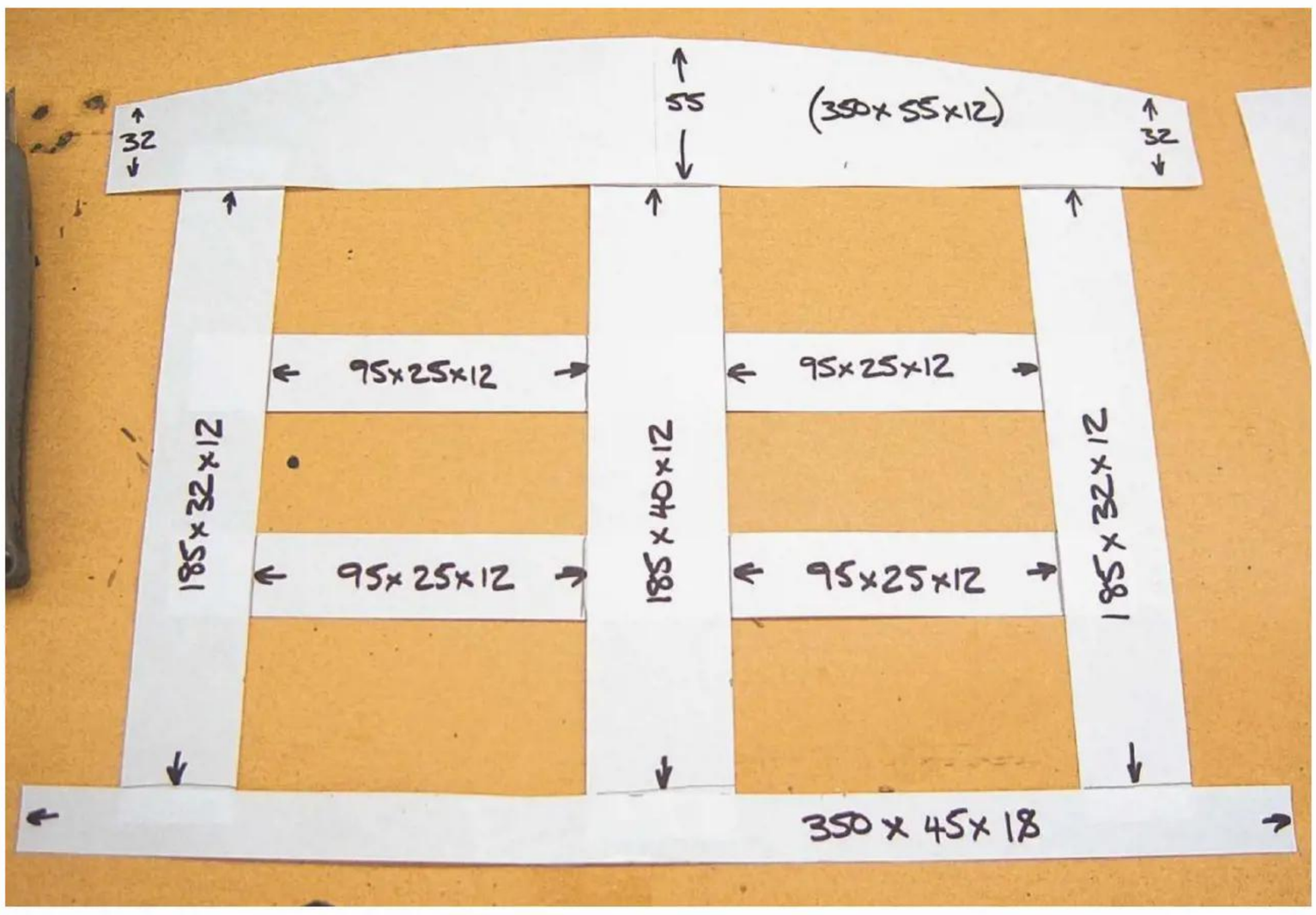
Douglas Barratt's clever little creation allows you to squint over cooking instructions hands-free

My wife asked me to make a recipe book stand for her sister, whose birthday was fast approaching. As usual, this was a last minute request, so it called for a design that'd be quick and easy to make. Having just bought a Domino with an auxiliary fence for holding small pieces of timber and the new 4mm cutter with matching 4 × 20mm Dominos, I thought this'd be the ideal opportunity to test out the system.

My sister-in-law had asked for the stand to be made from oak to match her kitchen. Preferably, it'd also be compact to facilitate easy storage when not in use. My wife had carried out a little online research and had an idea in mind, but following a couple of quick sketches, we started to question the proportions of the different components. As I like the idea of a single pivoting back support, the stand needed a sturdy middle rail, but making the side rails the same size gave the design a very heavy look.

We decided to cut up paper strips of differing widths and played around with them until we came up with a design that looked pleasing to my wife's eye and which would allow me to finish the stand in time for the birthday party.

The resulting paper design had its components taped together and as this was actual size, it was therefore used as a template for the build (**photo 1**). For easy reference, I wrote the sizes on the oak blank. The arched top was cut very carefully as this'd be used to mark out the timber so as to save time later.



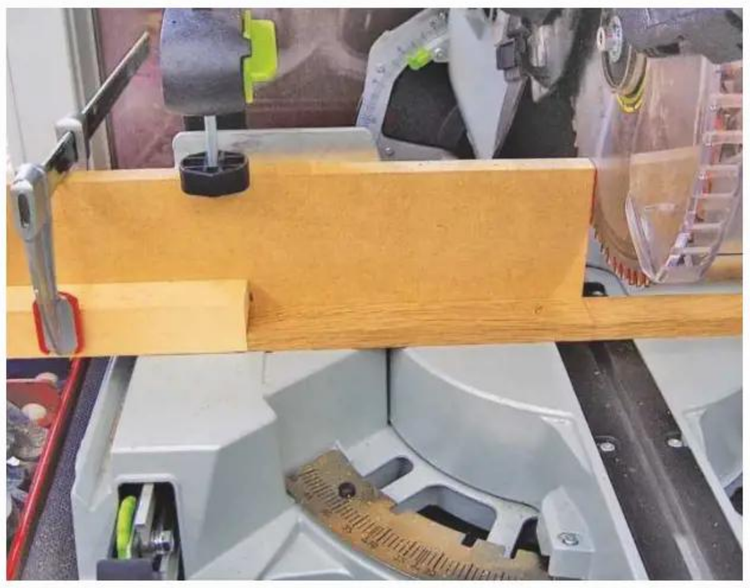
1 The initial paper design was actual size so it made sense to use this as a template for the build

Cutting & jointing

With the design and size of components established, it wasn't long before I'd chosen an American white oak offcut (**photo 2**) and had the components bandsawed out and planed to size. It was then a matter of cutting the pieces to length using a chop saw (**photo 3**), with a sacrificial fence to reduce tear-out and a stop block to ensure all same-length components were identical. Next, it was time to break out the Domino. The middle rails' centres were marked on the verticals, with all three pieces held together and pushed against a straightedge (**photo 4**); this ensured that when



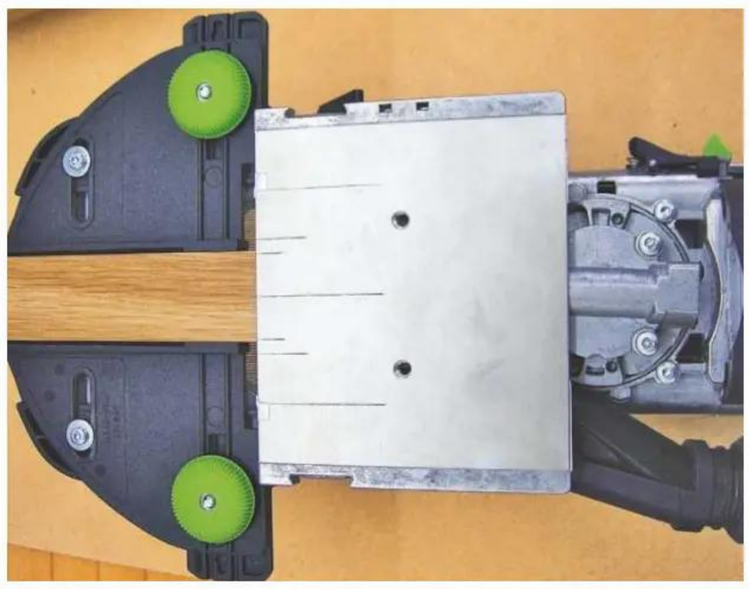
2 An American white oak offcut was selected and the components bandsawed out



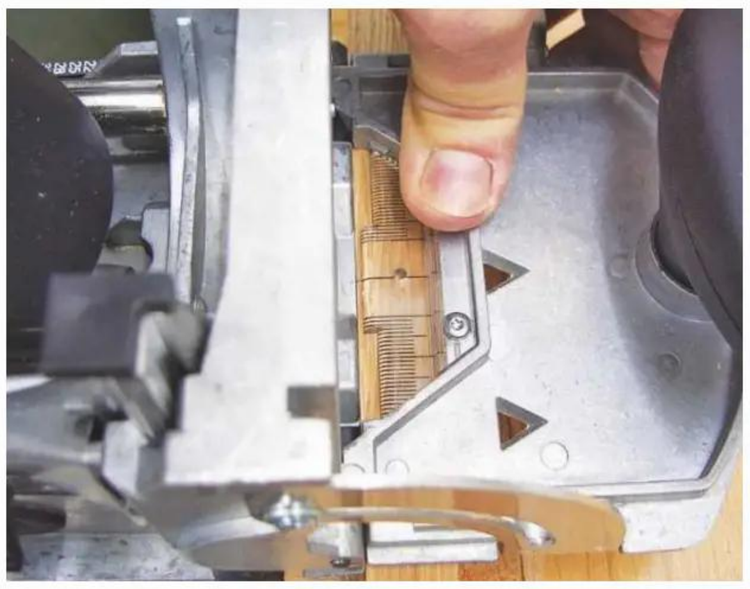
3 I cut the pieces to length using a chop saw, a sacrificial fence reducing tear-out



4 The middle rails' centres were marked on the verticals, to give the Dominos' positions



5 The small components that needed slots in their end-grain were held in place with the auxiliary fence



6 With slots cut in the central components, the mid-rails were dry-fitted to the verticals...



7 ... and the Domino positions on the top and bottom pieces marked and cut

the slots were cut, the mid-rails would line up perfectly. The small components that needed slots in their end-grain were held in place with an auxiliary fence (**photo 5**); this helped to ensure the slots were central.

With slots cut in the central components, the mid-rails were dry-fitted to the verticals, and Domino positions on the top and bottom pieces marked and cut (**photos 6** & **7**).

Using the paper template, I marked the top rail's shape onto the timber (**photo 8**). Next, I cut off the waste using a bandsaw and formed the arch shape with a compass plane (**photo 9**).

Using a router table, I cut the pencil radius on the bottom rail (**photo 10**), so that when in use,

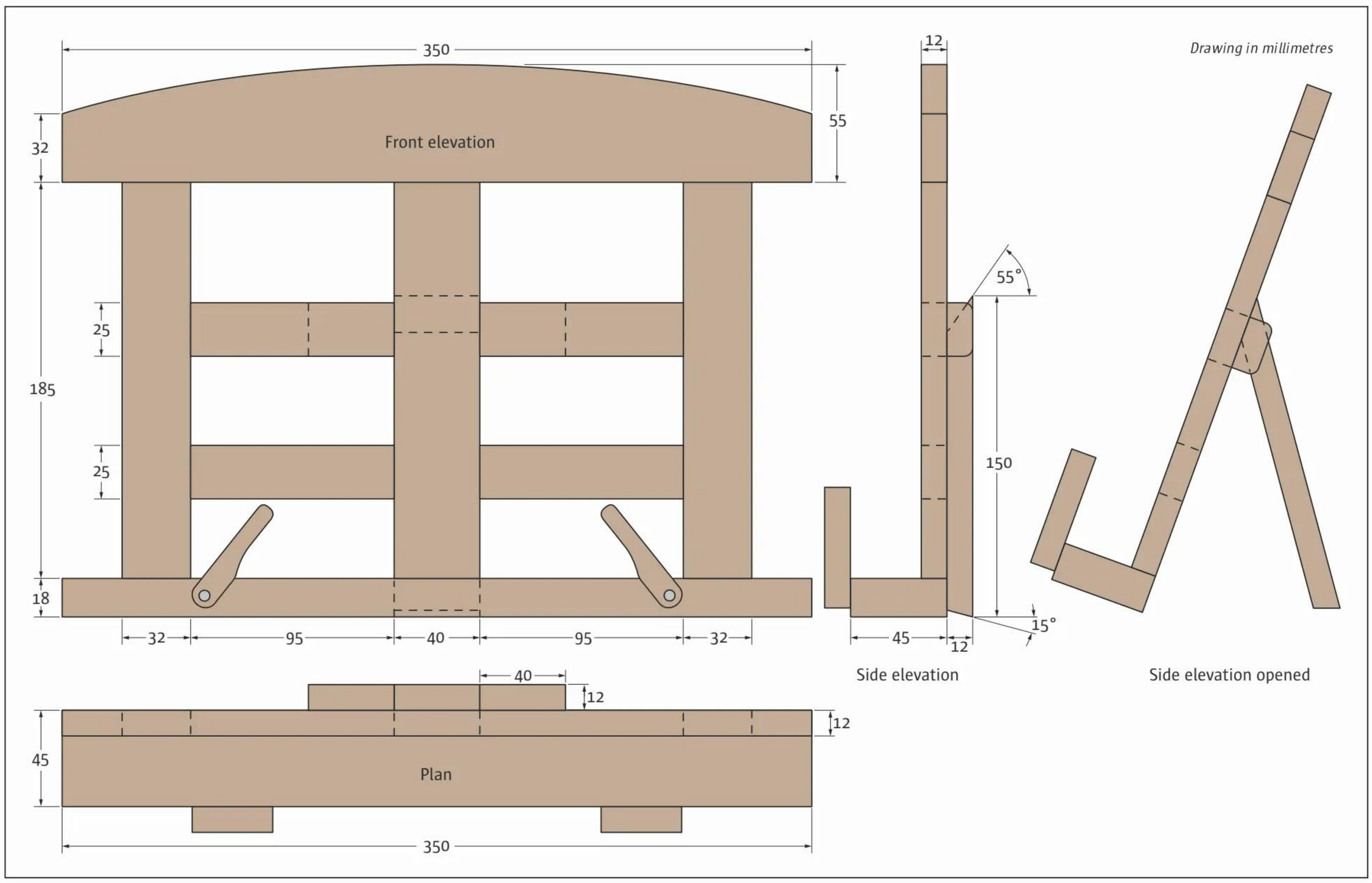


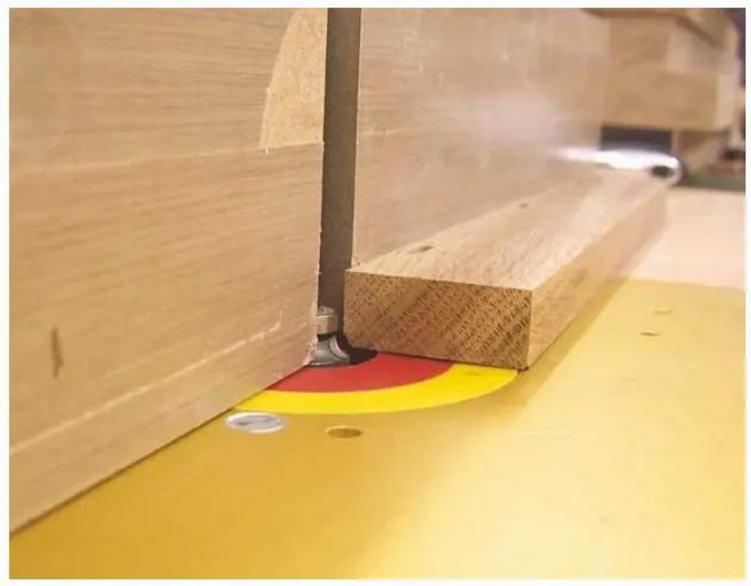
Fig.1 Bookstand dimensions



8 Using the paper template, I marked the top rail's shape onto the timber



9 Using a bandsaw, I cut the waste for the arch and formed the arch shape with a compass plane



10 To allow the rounded corner to sit on the work surface, the bottom rail had a pencil radius cut on it



11 At this point, I dry-assembled the main frame, and was pleased that it all went together



12 I drilled a hole through the support, which was fractionally larger than the rod...



13 ... made two hinge blocks, lined them up, and marked the drill hole positions for the rod

the rounded corner would sit on the work surface. A couple of offcuts from the mid-rails were also run through the router table while it was set up; these were to be used later.

Get it together

At this point, I was ready to dry-assemble the main frame (**photo 11**). Happy that it all went together well, this was then disassembled, cleaned up and glued together.

After this, I focused attention on the back leg support. The idea was to use a piece of wood the same width as the centre vertical – 150mm long with a 15° angle cut on its base and a 55° angle at its top. A stainless steel rod would pass through it into two small hinge blocks, which would then be glued to the upper horizontal mid-rails.

I drilled a hole through the support, which was fractionally larger than the rod (**photo 12**), filed the rod ends to a point, then pushed it through the support. I made two hinge blocks from the mid-rail that'd been rounded over earlier, lined these up and marked the drill holes' position for the rod with the filed points (**photo 13**). These blocks were then drilled so that the rod was a tight push-fit into them.

The hole in the support was enlarged so that it was free to move on the rod, the blocks pushed onto the rod either side of the support, before gluing and clamping the assembly onto the upper back mid-rails (**photo 14**).

Last touches

The two fingers that hold the pages in place were made from two further pieces of the mid-rail – rounded over. Cut to rough size, I stuck these together with double-sided tape and shaped them together at the pillar drill with a drum sander (**photo 15**). Each are held in place with a small ring shank stainless steel pin, the finger being drilled so that it'll move snugly over the pin, while the shanks prevent the pin pulling out and the finger becoming loose.

Finally, the stand was given a coat of Chestnut acrylic sanding sealer and three coats of acrylic lacquer, the last coat being thinned a little.



14 I then glued and clamped the assembly onto the upper back mid-rails

The stand was de-nibbed lightly with 320 grit abrasive between each coat to give a fine finish.

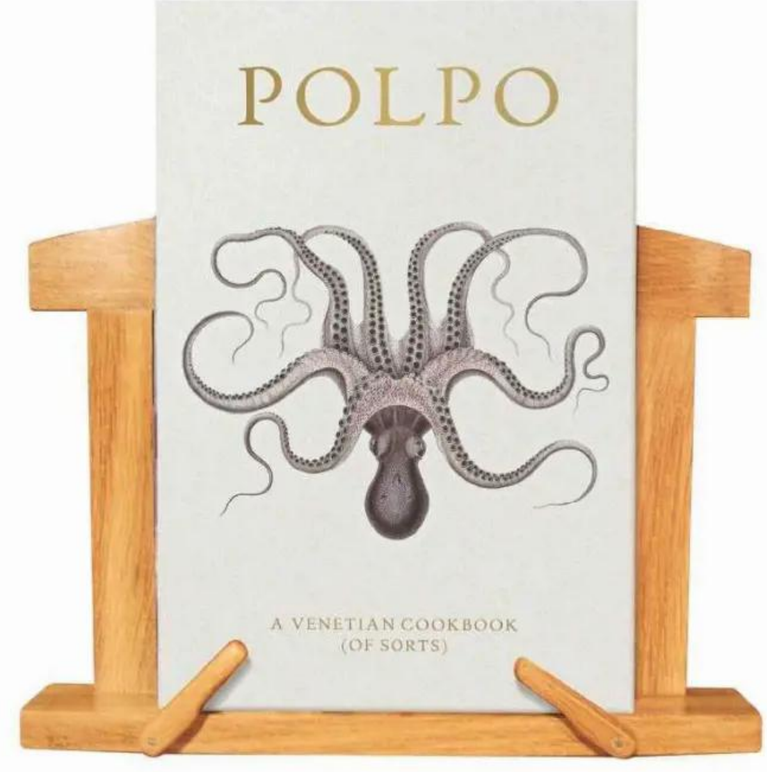
The recipe book stand was gratefully received, with a promise of a meal in return. According to its owner, the stand will take centre-stage in future cooking preparations.



15 The two fingers that hold the pages in place were made from further pieces of mid-rail



16 The stand was given a coat of Chestnut acrylic sealer followed by three coats of acrylic lacquer



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AROUND THE HOUSE WITH PHIL DAVY



I've been using a fair amount of CLS – Canadian Lumber Standard – timber over the past few months. Sold primarily for stud wall construction, it's great for general framing work and is also relatively cheap. You do need to check the quality when buying, however, as lengths can often be badly bowed or full of knots, therefore making it little better than firewood.

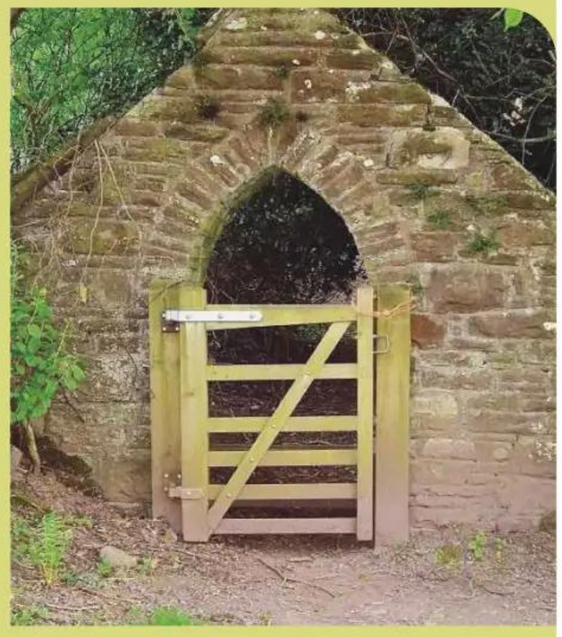
One advantage of having a builder's merchant just a couple of miles away is that I can keep an eye on fresh deliveries of materials. While most CLS timber is whitewood, some appears to be more durable redwood. This is heavier and denser with a pronounced grain, and can be almost completely knot-free. Although I usually sort through the stack when selecting boards, before leaving, I try to ensure it's neatly piled. While perhaps only a small thing, I must be one of the few customers who tends to leave the wood pile tidier than I found it!

Q&A
OPEN THE GATES OF IMAGINATION

Q I'm keen to build my own drive gates and would like to have something special and out of the ordinary. I'd love to find a fantastic design that I could copy, building them from oak or similar attractive hardwood, but I haven't come across anything extraordinary yet. Could you recommend a book or supplier of patterns that I could obtain, please? I'm not very good at designing from scratch, but could probably manage it even if I only had a photo to work from.
Gwyn Owen, via email



This wonderful old gate, spotted in a Cotswold village, is made from oak and has stood the test of time



I came across this gate in a remote Welsh valley, the archway leading to a former monastery

A When building something from scratch there are pros and cons with original design. If you're creative you can really make an impression, especially as a pair of gates are likely to be the first examples of your craftsmanship that any visitor will see. On the other hand, something wacky could detract from the property itself, or even deter potential clients if you're thinking of taking up woodwork as a career.

Unfortunately, I don't know of a suitable book that deals with gates, but am often inspired by a walk in an unknown area – I usually take a camera with me. A couple of weeks ago, I spotted a wonderful old gate in a Cotswold village, which I suspect dates from the Arts and Crafts period, as several properties in the vicinity are from that era; it's made from oak, so has stood the test of time (**photo 1**). The more contemporary gate (**photo 2**) is one I came across in a remote Welsh valley, the archway leading to a former monastery.

So, yes, do as I do when you see an attractive piece or other architectural feature – take a quick snap or make a quick sketch. Back at home, play around on scrap paper, adding any particular elements you like – a curved top rail, say. Don't forget, of course, that the more elaborate the design, the harder it'll likely be to built. For cutting heavy curved rails, for example, you'll need a bandsaw, then you'll need to clean up the curves, whether with spokeshave or sanding drum. Whatever the design, for strength I'd recommend traditional mortise & tenon joints, preferably drawbored or wedged. It's important to decide on hardware, too – if using strap hinges, these may be cranked or straight.

Once you've sketched something you're happy with, make a scale drawing on A4 paper. For double gates, a scale of 1:10 is easy to work with. Measure the overall width of your entrance and height of the gates, decide on post dimensions and draw these in. In the case of oak, these are often about 150mm square. Always make a setting-out rod for any joinery item. Draw this full-size on a thin piece of MDF or ply and ensure you get constructional details finalised before cutting any timber.

European oak is an excellent choice for gates and should provide a grand entrance if you get the design right and follow tried and tested jointing techniques. We'd be interested to see the end result, so keep us posted!

Q&A
GROOVE CRAFTING

Q I need to make an oak front door measuring 2,110 × 840mm, with a thickness of 45mm. I'd like to use tongue & groove boards, employing standard Trend router bits suitable for 25mm thick material, rather than buying a specialist set of cutters.
David Devin

A You can make matchboarding – tongue & groove – any thickness you like, but 16mm is normal for an external door. Rather like a mortise & tenon joint, the tongue should ideally be a third of the timber thickness. The cutter forming the groove is important, though almost any straight bit can be used to produce the tongue. Trend produces two-flute cutters of suitable width, so you could use a 5.5mm or 6mm size. Use a table-mounted router, with a featherboard or hold-down to keep the timber tight against the fence. Once the grooves have been cut, machine the tongues, formed by cutting a rebate along the front and back. Ensure to always use offcuts to set up a router before machining the actual boards. Cut the grooves about 7mm deep and tongues 6mm, which will allow for expansion



16mm thick matchboarding is typical for an external door

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SUMMER PROJECT: SANDING STORAGE

ALL IN ONE PLACE

Phil Davy shows you how to make a dedicated unit for storing new sheets, pads, belts and odd scraps of abrasive paper

Build this unit to save yourself hunting for the right abrasive



Takes:
One weekend

Tools you'll need:
Marking tools, drill and bits, router and bits, bench plane, sander, biscuit jointer, circular or table saw, jigsaw, hacksaw

Life used to be so simple when you needed to do some sanding. You either wrapped a piece of abrasive paper around a cork block, or attached a disc to a rubber backing pad mounted in a drill. If you owned an orbital sander, then you probably had a pack of replacement sanding sheets, too. With the variety of powered sanders now available, though, you may need a belt for a belt sander, a triangular pad for your detail sander, hook-and-loop discs for your random orbit tool, not to mention the continuous rolls for either hand sanding or fitting to appropriate power tools. Even if you do most of your sanding by hand, you'll often need several different grades to complete a project.

Getting organised

I suspect I'm not alone in this respect, but every time I reach the finishing stage of a project, I have to hunt for the correct abrasive. About time, then, to get organised in the sanding department: a box for storing new sheets, pads, belts and odd scraps of abrasive paper.

You could use an old document file with expanding pockets, but this doesn't really help when it comes to accommodating abrasive belts or rolls. I needed something for storing everything in one location. If you have plenty of space and only one or two electric sanders, it's easy enough to make a pigeon hole for these power tools, but remember that a large machine will add a fair bit of weight to the construction.

For frequently used grades, it's more economical to buy sheets by the pack, rather than individually. Usually in wads of 25 or 50 sheets, these fortunately are a standard size, making storage straightforward.

Exterior ply construction

I'd originally planned to build the box from 12mm birch ply, but as I couldn't obtain any at short notice, I settled on exterior ply instead. This was a bit of a mistake in hindsight, as it's difficult to work with this poor quality material. Firstly, I had to decide on surface veneer grain orientation. Normally with ply, I'd have the grain running around a box, parallel to front and rear edges.

As there'd be several routed grooves for the sliding trays, it made sense for the grain to run from front to back. This'd mean little or no breakout when routing the grooves, although splintering would be likely along the front and rear edges. I overcame this by using masking tape along the cutting line when sawing the ply. What I hadn't expected were the cavities revealed when routing the grooves, a risk when lower grade veneers are used for the inner core. You'd be far less likely to have this problem with better quality birch ply, with a reduction in splintering, too. That'll teach me – next time I'll use MDF and put up with the dust!

If you don't have a powered saw for cutting ply, then use a fine-tooth hardpoint handsaw. When cutting with a handsaw, you should have the face side upwards, and have it facing downwards if using a portable circular saw. Even with a dedicated housing jig, routing 10 grooves across a piece of ply is pretty tedious. To reduce the amount of work and, more importantly, ensure the two sides match up, rout these two panels as one piece. You can then saw it in half once the grooves have been formed.

Optional door & hanging the unit

I used No.0 biscuits for the unit's corner joints. Admittedly, 12mm thick material is getting a bit thin for biscuits, but you can just about get away with this jointing method. If you don't have a biscuit jointer, simply rebate the box's corners.

Damp is the enemy of abrasive sheets, so if your workshop is susceptible, then you may want to add a door to the unit's front. Without one you may find your crisp sheets of paper begin to curl at the edges. The simplest solution here is to rout a groove around the inner carcass edges before gluing up. Then you can slide in a 6mm thick panel, either from the top or from one side.

The easiest way to hang the unit on the wall is to screw through the back panel, though bear in mind that the empty box is pretty heavy. A stronger and neater method is to use French cleats. Simply set the upper rear panel further forward and fix a bevelled batten behind it. Alternatively, you may prefer to sit the box on top of an existing cabinet or shelf.



1 Check there's sufficient width to accommodate different size sheets, including the divider panels



2 Cut the ply to size. A strip of masking tape along the cutting line helps to reduce splintering across the grain



3 Mark out positions of ply dividers and transfer these to opposite panels as necessary



4 Carefully mark positions of the sliding trays. Space them equally apart by about 25mm



5 For routing a number of grooves, the easiest method is to use a housing jig. Adjust this to match tray thickness



6 Cramp the jig to the ply and line up the pencil marks. Rout the grooves to a depth of 5mm



7 Rout a 7mm rebate around the rear edges of panels to accommodate the MDF back panel



8 Cut slots in the panels for No.0 biscuits, ensuring to check the settings on plywood offcuts before you start



9 Work out an efficient clamping sequence, then glue components together with PVA glue



10 Assemble the box in two stages. This frees up clamps and makes it easier to maintain square joints



11 Use cauls to spread the pressure when clamping up the side panels. Check everything is square



12 Trim the MDF back panel to size and attach with a nailgun, or simply pin and glue in place





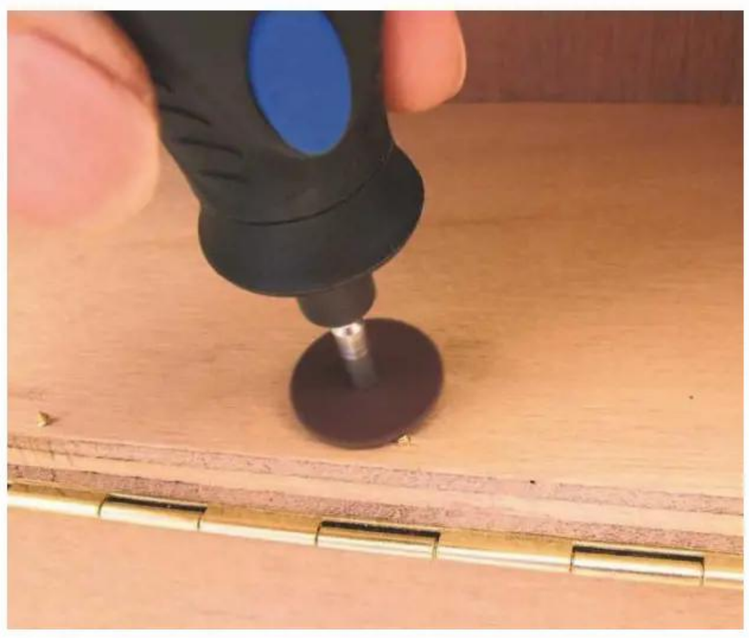
13 Mark 20mm dowel centres and bore end panels with a Forstner bit. Clamp an offcut to stop breakout



14 Cut a strip of piano hinge to length and screw to the lid's edge, avoiding splitting the ply



15 Supporting the lid, carefully mark and drill screw pilot holes. Next, screw the lid to the divider panel



16 Using a Dremel tool or similar, cut off the ends of protruding hinge fixing screws



17 Drill a 20mm access hole in the front panel's centre, removing waste using a jigsaw



18 Pass the dowel through an abrasive roll and into the end holes. Check that the roll rotates



19 Clamp a 300mm hacksaw blade to the lid's interior with epoxy glue



20 Cut sliding trays to size and check that they slide in the grooves. Add a finger hole if you so wish



21 Fill any dents and clean up the box's inner surfaces with a detail sander, if necessary



22 With the lid shut, you can tear off just the length of abrasive needed from a roll



23 There's plenty of space for a random orbit sander as well as belts, discs, pads and sheets...



24 ... what a handy storage unit, eh!

REINVENTING THE WHEEL

A wheelwright builds and repairs wagon wheels, carriages, etc. for a living

WW PROFILE

From potter's wheels to paddle wheels, roulette wheels and those produced by wheelwrights to this day, **Paul Greer** investigates their development and significance over time

Most people readily associate the wooden wheel with the earliest forms of land transport, but one significantly predates it – the potter's wheel – which is believed to date from about 4,000 BC, some 500 years earlier. Usually credited to the Sumerian civilisation in Mesopotamia – within modern day Iraq – it consisted solely of a flat disc, which was mounted on an axis.

Pots are reckoned to have been made as many as 10,000 years ago, but by winding a coil of clay from a base, and building the 'wall' of the pot in the same way (**photos 2** & **3**). The wheel was helpful in speeding up the coil method,



1 305mm diameter heavy-duty pottery sculpting wheel with an all-metal construction



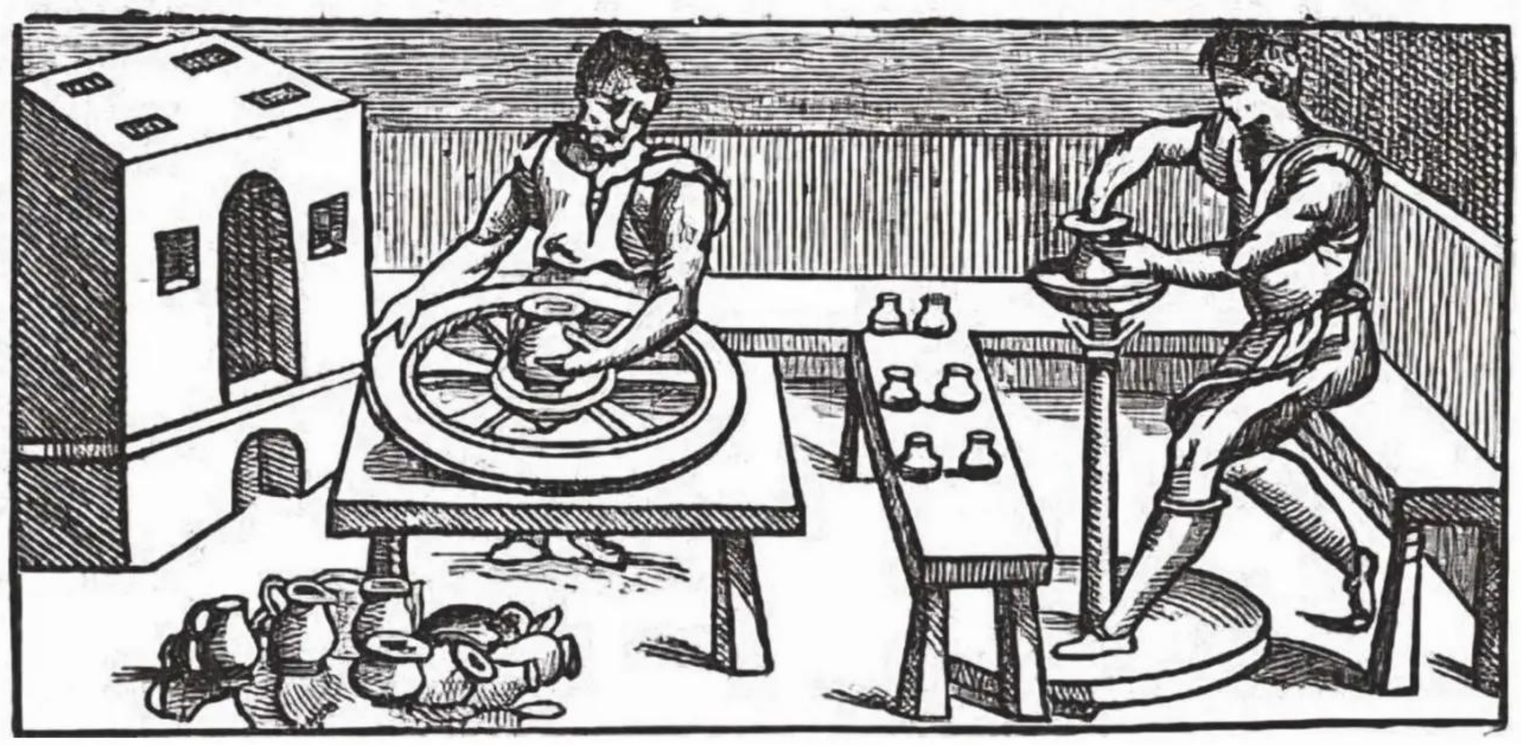
2 Making a pot using a coil of clay



3 Coiled pottery predates the potter's wheel by centuries and is still used to make pottery by people around the world in places like Africa and India, and by native peoples of the New World



4 Classic potter's kick-wheel in Erfurt, Germany



5 What came first – the wheel or the flywheel?

but soon a more sophisticated one came about with the development of the flywheel, which appeared around 3,000 BC.

Based on the principle that a spinning wheel stores energy, which lets it continue turning through its own momentum – a phenomenon known as rotational kinetic energy – the flywheel will continue its motion even if pressure is applied to it, which allows the potter to work the clay with both hands, instead of one.

Flywheels can be 'single' or 'double'. The single is set in motion using a stick inserted into a notch on the wheel (**photo 4**). The double consists of two wheels, the top – lighter – one, on which the clay is shaped, and the – heavier – bottom one, commonly started by the potter's foot. Most modern wheels are electric, but some potters still prefer the old one, commonly known as the 'kick wheel' (**photos 4-6**).

Treadle wheel

A development of the kick wheel was the treadle, introduced by an assistant to the British potter Bernard Leach (**photos 8-11**), who established his pottery in St Ives, Cornwall – a town synonymous



6 How to use a pottery kick wheel

with artists. As a child, Leach had lived in Japan, and returned there as an adult, drawing inspiration from it for his own creations.



7 The McMeekin Wheel – designed by Ivan McMeekin in 1963 – which is sold by Tom Knowles Jackson Ceramics Ltd

Another potter, even better-known to British people today, is Grayson Perry (**photo 12**). Winner of the prestigious Turner Prize in 2003,



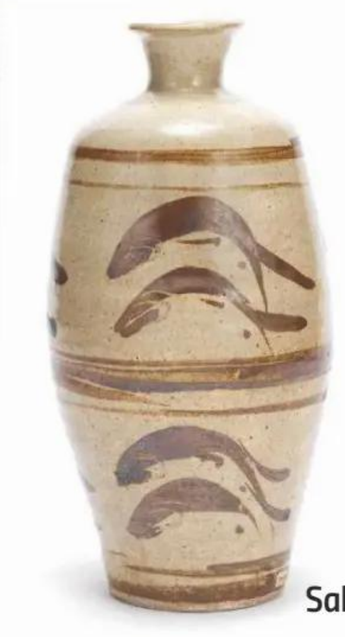
8 Bernard Leach (1887–1979) is widely regarded as the father of British studio pottery



9 A selection of Leach Pottery cups



10 Ethical teaware by Leach Pottery



11 Leach Pottery 'Leaping Salmon' vase



12 Grayson Perry, an English contemporary artist, writer and broadcaster, who's known for his ceramic vases



13 Grayson Perry, 'Matching Pair', 2017



14 Grayson Perry, 'The Names of Flowers', 1994

and the Reith Lecturer on radio in 2014, his pots are especially distinctive for the printed messages they bear, some of which become evident only on close examination (**photos 13** & **14**).

The roulette wheel

Some inventions come about in the effort to achieve something unrelated. During the 1650s, the French mathematician Blaise Pascal sought to produce a perpetual motion machine. Thwarted by the laws of physics, his mechanical design – in what might fittingly be termed a 'spin-off' – nevertheless later proved useful in making a mahogany disc with numbers marked on the circumference – a device admirably suited to gambling: the roulette wheel (**photos 15** & **16**).

Gambling was banned in their native France, so brothers Francis and Louis Blanc took the roulette wheel to Germany, then Monte Carlo, where they opened a casino in 1863 (**photo 17**). It's since remained the capital of European gambling, and figured in two James Bond films: *Casino Royale* (**photo 18**) and *Goldeneye*.

The prolonged spin of the wheel, and delay in where the ball lands, add to the suspense of both films.

The Worshipful Company of Wheelwrights

The craftsmanship required to produce good-quality wheels for transport has been recognised for several hundred years, and in 1670, the Worshipful Company of Wheelwrights (**photo 19**) was granted its Charter in England by Charles II (**photo 20**).

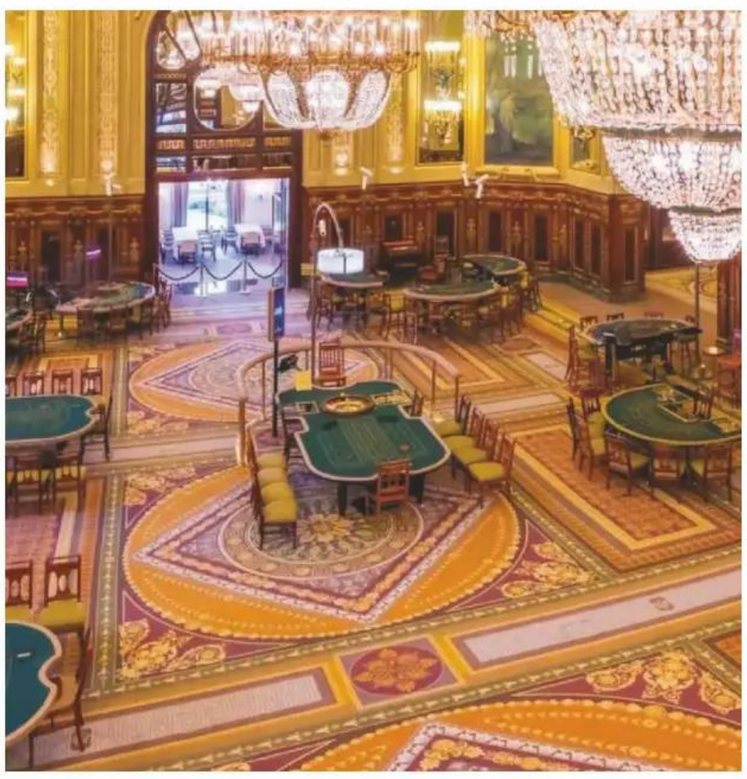
Deep into the 19th century, even small communities had a wheelwright, whose role maintaining carts and coaches was vital. But the coming of motor transport, with its metal wheels and rubber tyres, saw a steep decline in the craft, and at the beginning of this century, only a handful of workers in England were producing



15 Antique roulette game



16 Beautifully carved from sapele mahogany, Dal Negro's single zero roulette wheel is the ultimate centrepiece for games night. Handmade in Italy, it features ball-bearings for smooth running and a nickel brass spinner



17 The Monte Carlo Casino – officially named Casino de Monte-Carlo – is a gambling and entertainment complex located in Monaco



19 *Casino Royale* movie poster



19 The Worshipful Company of Wheelwrights' insignia, depicting Patron Saint, St. Willigis



20 King Charles II in coronation robes, painted by John Michael Wright

wooden wheels. Not all were craftsmen, at that, some being self-taught, and lacking a body of traditional formal instructions they could pass on.

In 2013, however, the Worshipful Company approved its own apprenticeship framework. Training took three years, from which the first three qualified wheelwrights emerged in 2017. For part of his assessment, one of them, Tom Carroll, made a timber nib, to one-third scale. This was a horse-drawn implement used to extract timber from a wood or forest (**photos 21-23**).

Despite this encouraging start, numbers will probably increase only slowly, as most of the few wheelwrights work alone, or nearly so, making it hard to devote time to even one apprentice without reducing profits. An added risk is that oak and elm – two woods best-suited to the work – are vulnerable to disease.

Ship's wheel

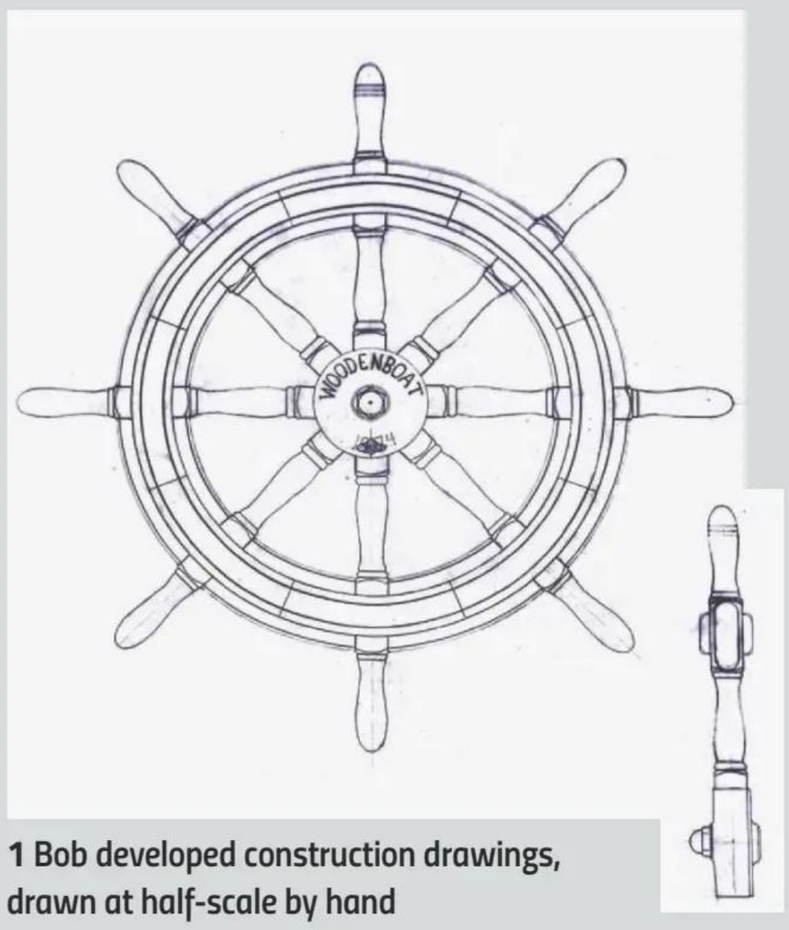
Today, we immediately think of a large, vertical, spoked wheel as the means of steering a ship, but until the early 1700s, a tiller similar to those



BUILDING A CLASSICALLY-INSPIRED SHIP'S WHEEL WITH BOB FULLER

Bob Fuller, who owns and operates Southshore Boatworks – **www.southshoreboatworks.com** – is the third generation of his family to build wooden ship's wheels. A fine wooden wheel is often passed down from generation to generation, just like a finely crafted boat. Bob began making wheels aged 14, and could only have learned the necessary skills by working with his family. By the time he started, Bob's father and grandfather had recorded tables of offsets documenting the proportions used for wheels of various sizes.

The creation of a wheel, including the one shown here, which is based on a commission to make a 32in or 33in diameter wheel – begins with a concept. Bob felt that eight spokes would make this wheel as strong and well-balanced as possible. So, he morphed all those factors together into an original new design, with spoke profiles and details.



1 Bob developed construction drawings, drawn at half-scale by hand



2 At the lathe, he turned two identical prototypes to the initial spoke profile design



3 To lay out, finish and assemble the wheel's individual pieces, Bob works over a layout, or 'jig board', which has all the necessary angles worked out ahead of time. The shaft in the centre receives the hub, which has a snug fit to keep the wheel in exactly the right location, but allows the wheel to rotate on the jig board. The wheel's weight and feel depend on perfect symmetry



4 Making a ship's wheel requires very precise measurements. Bob has to constantly re-measure throughout each step as he tweaks the fit and makes adjustments



21 This great wheel lathe was part of a wheelwright collection donated to the Weald & Downland Living Museum, Chichester, by Arthur Plewis in 1976. The collection is the biggest single donation the Museum has ever received. Used for turning hubs on wheels, the lathe has recently been taken out of storage and repaired, now finding a new home in the Museum woodyard

used on small modern boats was the way to do this. However, as ships became larger, their manoeuvrability decreased, a hazard at any time, but a potentially lethal one during war. In due course, a forward-placed wheel, which also offered better visibility, proved the answer (see '***Building a classically-inspired ship's wheel*** sidebar).

Paddle wheels

Early steamships were usually powered by large wooden paddle wheels, one on either side of the vessel (**photo 24**). The high position from which the helmsman operated was known as the 'bridge' – i.e. between the paddles – and the name has held good, being the term used to this day in all ships. Before becoming a famous author – under the pseudonym Mark Twain – the American Samuel Clemens had been a pilot on the Mississippi, and knew these craft



5 Bob starts assembling a wheel by fitting the spokes into slots in the hub. The wood must fit precisely; there's no room for error. If the inner end of the spoke doesn't fit on the first try, the faces have to be meticulously shaved until it does, with the spoke at exactly the right angle. The slots in the hub are tapered, so he has to shave carefully and symmetrically. Each spoke can take five or six fittings



6 There's not much tolerance between fitting and not fitting, and if a spoke wiggles at all, Bob has to start over with a new one. For an eight-spoke wheel, he'll usually make 12 spokes, knowing a few of them won't survive to become part of the final assembly. According to Bob, the extra work is worth it in the end when a really precise fit is achieved



7 The rim sections are traditionally called 'felloes,' but Bob simply calls them segments. Each segment forms an arc from one spoke to the next and holds the spokes together and in place. Like the spokes, each segment is shaved, measured and repeatedly adjusted until a perfect fit is achieved. After they've all been made, these are then glued to the spokes



8 Power tools can enhance accuracy and reduce production time, but as Bob says, when you do the work by hand, you know exactly what's going into each element. All surfaces are also hand-sanded as this is the way Bob was taught. "There's no one way of building a wheel, but this is how I do it," he comments



9 Additional segments make up what Bob calls 'bands' – the rim's outer pieces. Bands are let into very precisely cut grooves on each of the wheel rim's faces. He cuts the grooves after making the bands, which he starts off by making slightly oversized. First, he makes the segments to fit exactly, then glues them together. Next, using one of two methods – depending on the wheel – he shapes them to the exact diameter and width required



10 One method of refining the bands is to turn them on a lathe using a very large faceplate, as shown. At the same time, the narrow grooves for inlaid pieces of contrasting wood can be cut. The other method of shaping the bands is to temporarily screw them into position on the wheel, then take the jig board setup to a very large drill press fitted with a router bit; this cuts the perimeter profiles while the wheel is slowly rotated on the jig







22 Wheels repaired and bonded for the Royal Navy Gun Run, over 1,000 spoke blanks cut and 500 felloes for junior field gun sets, by Mike Rowland and Son Master Wheelwrights and Coachbuilders

23 A wheelwright taps felloes onto spoke ends

well. Their size is well-illustrated by a scene from *The Adventures of Huckleberry Finn*, in which Huck, on the river, must take evasive action.

'I dived - and I aimed to find the bottom, too, for a thirty-foot wheel had got to go over me...'



11 Bob also uses the drill press as a router to cut the groove in the rim to receive the bands, rotating the wheel on its shaft as the cutting proceeds. Here, the grooves are visible after the first cuts through the spoke intersections. The groove will also eventually extend into the segments, making a continuous circular groove



12 After a band has a perfect fit to the continuous groove, it's glued and reinforced with screws set in pilot holes, which are counterbored to receive bungs. Due to the bands' fit into the continuous grooves on both faces, they lock the segments and spoke together very firmly. Both the bands and segments, in keeping with tradition, are hand-crafted out of specific types of wood – often teak. After both are installed, the bungs set and trimmed flush, and final sanding completed, the wheel is then ready for finishing



13 Here, Bob's apprentice, Derek Sprague, applies one of 10 coats of varnish to a ship's wheel – not the one depicted in this article. All varnish coats are applied by hand, which provides greater protection than sprayed-on varnish. Bob uses Pettit's Captain's Varnish, which dries well on teak and protects against sunlight. He uses semigloss for the final two or three coats, but some owners prefer a glossy finish



14 This and the lead photo show the wheel in its finished state. The final step is mounting it on the boat, which is something Bob prefers to do himself, as this is his opportunity to see the finished product in place

Wooden wheel maintenance

A good deal of the work done by wheelwrights is in maintaining existing wooden-wheeled vehicles. A number of the finest have been seen in royal parades, including the ones in which King Charles and Queen Camilla went to and from their coronation in 2023 (**photo 25**).

The royal couple went from Buckingham Palace to Westminster Abbey in a – recently-designed – Diamond Jubilee Coach. They returned, however, in the Gold State Coach. This dates from 1760, when it first appeared as the conveyance for the coronation of George III. Made of giltwood, and ornately carved, it weighs four tons, and, according to the late Queen, is very uncomfortable. Ceremonial coaches had their heyday in the 18th and 19th centuries, the designers being prompted to achieve effects which glorified not just the current king or queen, but monarchy as an institution.



24 Steamboats played a major role in the 19th-century development of the Mississippi River and its tributaries, allowing practical large-scale transport of passengers and freight both up- and down-river



25 King Charles III's Coronation Gold Coach

CONTEMPORARY CLASSIC



WW PROJECT

CHISEL RATING

Alan Willey's timeless nesting table design relies on crisply executed detail for added impact

A set of nested tables combines the virtues of handiness and versatility with space saving. These pine tables were made to match an existing softwood TV unit and open out to give just under 0.3sq.m of table top, yet have a footprint of less than half that when stowed.

Maximum height, minimum headroom

The construction of even the most straightforward nest of tables, however, needs to be thought through if the tables aren't only to fit underneath each other, but also be able to stand flush at the front when nested. The dimensions will depend on the balance struck between table top proportions and their framework. In my case, the tallest table would stand 483mm high including the 20mm-thick top, which would measure 457 × 330mm; the legs, meanwhile, would be made from 50mm square stock. Together, these dimensions allowed me to calculate sizes of the tops and legs for the two smaller tables.

After machining my square-stock pine down to a finished dimension of 50mm square, the first four legs were cut to a length of 203mm, while the legs for the second table were cut to 419mm, and the final set to 400mm.

To ensure that the legs in each set were all the same length, I used a stop-block on the mitre saw; I never underestimate the potential for making mistakes, even after all my years in the workshop!

Having decided which side of the legs would be the show faces, each set was clamped together, making it easy to mark out the joints accurately. In **Fig.1**, you can see that the lower mortises



1 Side rails: The plain appearance of the legs, aprons and rails was lightened by the waisted effect created with a half-round cutter

CURING UNEVEN LEGS

If my legs had shown any tendency to rock on the saw table, the trick to curing the uneven legs would've been to set a spirit level side to side across the table top and pack the short leg(s) until the table sat true. To ensure that the table was also level fore and aft, the level would then be turned through 90° and laid front to back on the tabletop, and the packers tweaked as necessary.

The level to which the legs would then need to be cut for the table to sit squarely on the ground would be shown by the largest gap between the saw table and the bottom of the legs. Using a gauge corresponding to this height, and with the table held level, a pencil line could be struck around the other leg(s), which would then be cut to the mark(s)

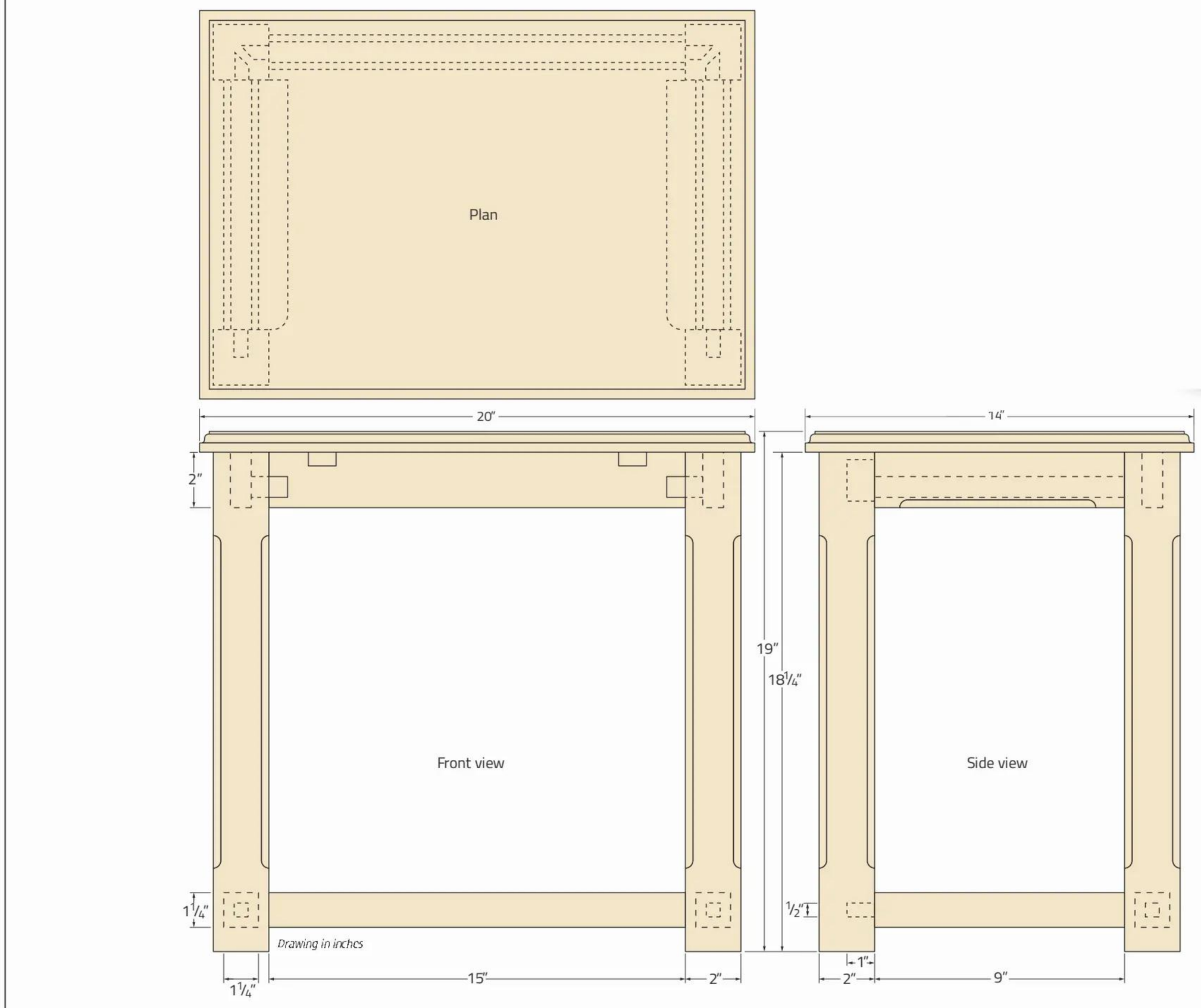


Fig.1 Dimensions for the largest table

were set out 12mm square to accommodate tenons on the 32mm square rails, while the upper mortises were cut to 12mm wide and 38mm high, for the deeper 50 × 20mm aprons.

The mortises themselves were cut using my bench-top mortiser, and it's a good idea to get into the habit of forming the joints at this stage since, if the legs are to be shaped, you'll find it far easier to cut joints while the components are still square.

The design of these particular tables didn't call for any turning, of course, relying instead on a simple cove detail to decorate each corner of the otherwise plain square legs. These coves were routed with a half-round bearing-guided cutter, stopping the detail 12mm short of the mortises to give a pleasing waisted effect. Finally, before the legs were finished, I formed a slight chamfer on the bottom of each leg – see tip sidebar.

The three apron pieces were cut from 50 × 20mm timber; the overall lengths – 279mm for the side pieces, and 432mm for the rear piece – allowed for 25mm long tenons on either end. There's no apron at the front, of course, which is left open to allow the next table to fit underneath.

The lengths of the apron pieces for the other two tables are proportionately smaller: two at 279mm and one at 356mm for the



2 An ovolo cutter was used to mould the table's edges, which were made up from biscuit-jointed timber



3 Oak buttons secure the table top while allowing for movement; the runners, meanwhile, help to 'park' the next table



4 Handy and space-saving: nested, these tables have a footprint of around 0.15sq.m

second table; and two at 190mm, and two at 318mm for the smallest table, which has an apron all round. While the saw was set up to cut each of these jobs to length, I took the opportunity to cut matching sets of lower rails from 32mm-square stock.

Table saw tenons...

While it should always be your aim to make well-fitting tenons, it's particularly important in a table like this, which has only three apron rails at the top and therefore relies even more upon the strength of its mortise & tenon joints. To this end, I set up my table saw tenoning jig using an offcut from one of the apron rails in order to achieve a perfect fit. Once set, this jig made short work of the tenons, after which the apron pieces were given a light sanding, a job that's more easily done now rather than after assembly.

To finish the apron pieces, I routed a cove section to the bottom of each one to match the legs. This sort of task – doing relatively simple work on fairly small pieces – is where a non-slip router mat comes into its own, doing away with vices and clamps, yet still ensuring the workpiece is held safely and securely. I also routed slots on the apron pieces' rear side to house the buttons that'd hold the tops in place.

... & tabletops

The tabletops themselves were each made up from four 457mm long sections of 100 × 20mm softwood, made up into boards with biscuit joints. Once dry, the resulting blanks were dressed off with a belt sander to remove any high spots, then given a light sanding with a random orbital sander and 120 grit abrasive to remove any scratches.

After cutting each top to size – 508 × 356mm, 381 × 254mm, and 305 × 203mm respectively – I rounded off their corners and routed the edge detail using a bearing-guided ovolo cutter. Meanwhile, the buttons with which the tops would be fastened to the frames were made from scraps of oak and drilled with countersunk holes.

Using all of my clamps and even a couple of luggage straps, I dry-assembled the tables on my saw table, whose flat surface I was relying on to show up any variation in the leg lengths. Thankfully, the stop-block on the mitre saw had done its job, and all the tables were free of rock (see '***Curing uneven legs***' sidebar).

Once satisfied with their fit, I dismantled the tables and made the final pieces – two pairs of rails that were biscuit-jointed to the inside of the side aprons of the two larger tables where they act as runners to guide the nesting table's top as it's slipped into place.

Finishing

After covering the tenons and blocking the mortises with masking tape, I gave all of the pieces a coat of cellulose sanding sealer, which I thin 50/50. When dry, I added a second coat of full-strength sanding sealer to help give some build to the final finish.

A last sanding through to 320 grit completed the preparation ready for the acrylic varnish, which the customer had decided on in order to give the tables a hard-wearing surface; they are, after all, the perfect height to receive a hot cup of tea! So, after dusting the pieces down with a tack cloth, I applied four coats of a water-based acrylic varnish by brush, denibbing each coat with 400 and 600 grit abrasive. Then, after leaving them overnight to dry, I burnished all pieces with '0000' gauge steel wool to give the varnish a warm, flat sheen, which I think is very pleasing to the eye.

The tables were then assembled using my old favourite, PVA, only to find when they'd cured that the smallest table had a slight twist in it and wouldn't sit level on the floor! I suspect this was caused by the top warping slightly after the finish had been applied, but luckily the unevenness was cured by sanding one of the legs lightly, then retouching the varnish.



5 The completed nest of tables

TIPS

- Preventing split ends: unsupported end-grain on the outside edge of a parallel-sided leg is vulnerable to catching and splitting if the furniture is dragged across a floor. Chamfering the leg will help to reduce this risk because the end-grain that's in contact with the floor is supported on its outside by timber that's free of the ground, and therefore can't be pulled and split
- When applying sanding sealer to softwood, I thin the first coat 50/50, which really encourages it to sink into the wood and seal the fibres

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LET'S TWIST AGAIN

CHISEL RATING

Les Thorne presents different methods for turning spindles with spirals

Over the years, a few people have enquired as to how I achieve barley twists, such as those shown on the stair spindles here. To answer the question, there are three ways to 'do the twist': **1)** By hand, which is a very time-consuming process as we'll see later; **2)** By using a CNC/ hydraulic machine with an overhead milling unit; **3)** Or, as is my preference, by hand turning the detailing and making the twist with a router lathe.

There are many types of twist with different amounts of starts, as well as barley and rope, but also left and right, and different pitches. The spindle that I've turned firstly is a two-start barley twist, which should give you a good insight into what's required.



I use a Legacy mill from the USA to mount a router onto the lathe

Router lathe

Some time ago, I was commissioned to produce some legs with 'reeding' – a series of bends – on them. There are ways of mounting a router onto a lathe, but can be quite limiting in what they allow you to do, so I chose to use a Legacy mill from the USA (**photo 1**). The Legacy is a very versatile piece of equipment and by using different gearing, twists, flutes and reeding can all be achieved. As per usual, the downside is the setup costs, but I bit the bullet and ordered one for the job. I had always refused 'twisted' jobs previously, as hand turned or hand carved twists are very expensive to produce; with my new Legacy, however, I'd opened up a new avenue of work.

I only intend to provide an overview of twist making here, as there's a huge amount of variables that can be involved with the process.

For this project, I chose a piece of pine 800 × 70mm square. The aim was to make a smaller twist with large squares top and bottom. In production, using a more expensive wood, I'd probably make them out of separate pieces, which are spigotted together, so as not to waste too much timber.

Firstly, I mounted the wood on the lathe, turned the centre round and marked the twist's limits on either end (**photo 2**). I hadn't put any of the details on the spindle at this stage, as there's always a chance that the twist can go wrong. After removing the spindle from the lathe, I fitted a drive dog to one end (**photo 3**), which located into the geared drive on the Legacy (**photo 4**).

The next step was to work out what type of twist I wanted to end up with, as a barley twist has a U-shaped groove, while a rope twist has a V-shaped groove. I settled on a left-hand barley twist with 25mm pitch and two starts, using a 1in barley twist router bit; these are specialist bits that come from the USA (**photo 5**). Once mounted on the Legacy, I set the stops at the left and right ends of the twist, engaged the lead screw and cut the first shape (**photo 6**). Once that was done it was a matter of setting up on the next start and completing the twist (**photo 7**). The router moves along by turning the handle situated at the lathe's end. For one job, I worked out that I'd turned the handle

35,000 times (**photo 8**); this involved cutting a single-start barley twist on one setting, but it can generally take a couple of passes as there can be a lot of timber to remove (**photo 9**).

One of the differences between the Legacy and a very expensive CNC lathe is the amount of cleaning up that'll need to be done at the end of the twist. The CNC will come out of the twist gradually, whereas the Legacy stops abruptly (**photo 10**). With a small Microplane, I merged the twist into the cove cut on the ends (**photo 11**), then softened the edges to give a good transition from the twist to the plain turning.

For sanding the twist, I used a strip of cloth-backed abrasive – usually starting with 120 grit depending on the wood – making it into a cylinder and fitting this into the hollows (**photo 12**). With the lathe running at approximately 300-400rpm, you'll be able to traverse the same speed as the twist, sanding as you go along (**photo 13**), working through the grits as normal.

Once the twist was completed, I turned the ends (**photo 14**); you may find that the spindle bounces or vibrates more than usual, so take care. For a staircase, the twists tend to all be in one direction – either left or right – but for candlesticks and furniture components – such as legs – one left twist and one right would generally be required (**photo 15**).

Hand cutting

For the purpose of providing a basic overview of hand carving a twist, I've again used pine because it's easy to sand. I was aiming for a four-start, right-hand parallel twist in the style of a ribbon (**photo 16**).

Once mounted, I took the wood down to 38mm and marked four evenly spaced lines along the length, using my lathe's indexing (**photo 17**). I then marked the cut lines around the spindle at 38mm centres and joined them across as shown (**photo 18**). I cut these down to depth using an Arbortech Mini Grinder (**photo 19**).

Next, I needed to get the top of the bines (see '***What's the bine***?' sidebar) to the same thickness. Traditionally this would've been done with a fine-toothed saw, but I used a Microplane file, which I find to be much better than the old files (**photo 20**). Once the hollows were at the right depth, I changed to a shaped piece of wood with abrasive wrapped around it to improve the finish, and sanded it in the same manner as the previous project (**photos 21** & **22**).

The exciting thing about making twists by hand is that the piece of wood will look a mess throughout the process before suddenly coming together right at the very end. Once I'd turned the ends, the stem was ready to be fitted into a future project (**photo 23**).

Although it's not a true ribbon twist for the purists out there in woodyland, I think it's a pleasing shape nonetheless.



Barley twists, as shown on these stair spindles

WHAT ARE... THE STARTS?

One start seems simple enough – the point at which the groove of a twist piece begins. But what of a two-start twist? This simply means that there are two starting points for two grooves, so the more starts there are, the more grooves are in the twist. The same terminology is used for screw threads

WHAT'S... THE BINE?

The bine is the bead that spirals around a twist. It's usually rounded over but, depending on the design, can also have a sharp point



1 I bought a Legacy mill to allow me to do twist work: it's basically expensive Meccano!



2 The pine blank for the first two-start twist was prepared. Note here that the end of the twist has been marked



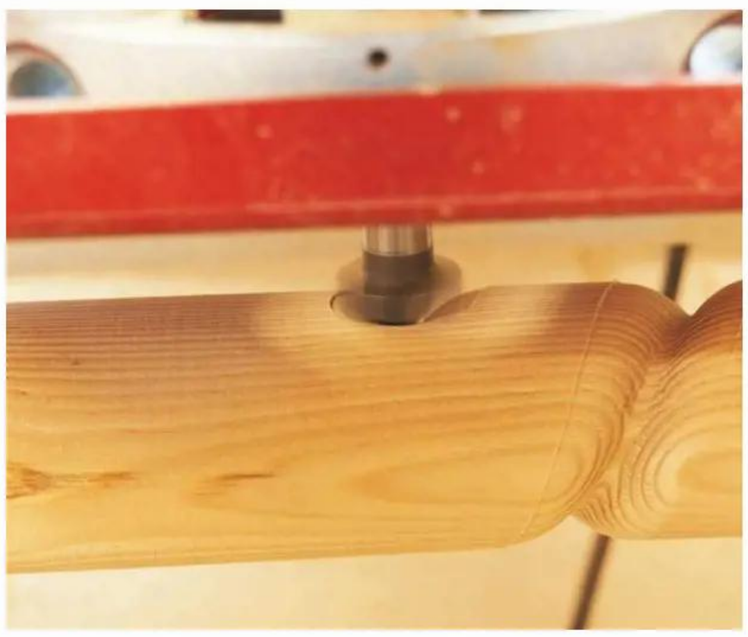
3 A drive dog is screwed to the timber's end for fitting to the Legacy mill...



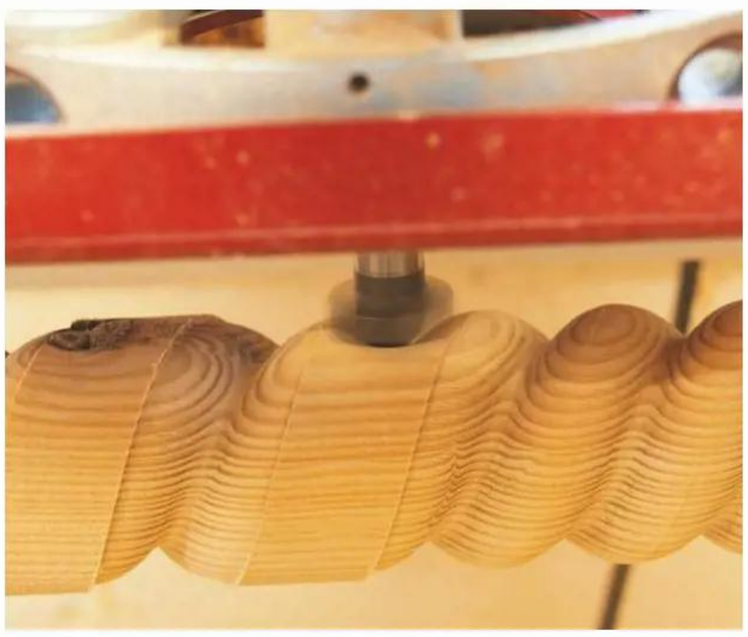
4 ... locating into the geared drive shown here



5 This 1in barley twist router bit was purchased from Magnate in the USA



6 The router's first pass created one of the two grooves that comprises this twist



7 With the second pass, the piece's two-start pattern begins to take shape



8 I've turned this handle a fair few times, which moves the router along



9 For one single-start twist project, I needed a big cut, and a big router bit



10 The Legacy mill stops quite abruptly, leaving the end looking like this



11 I merged the groove into the turned detail using a Microplane file



12 I then sanded, first with the lathe switched off...



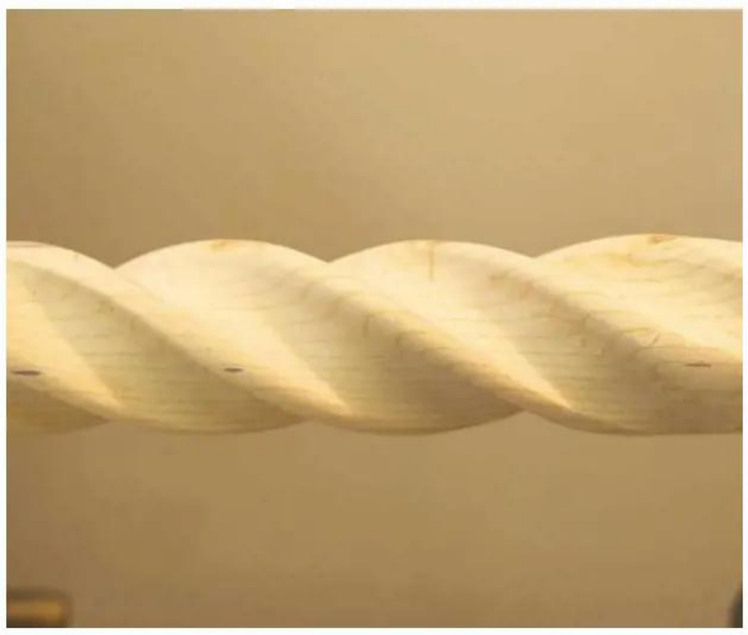
13 ... then with it switched on



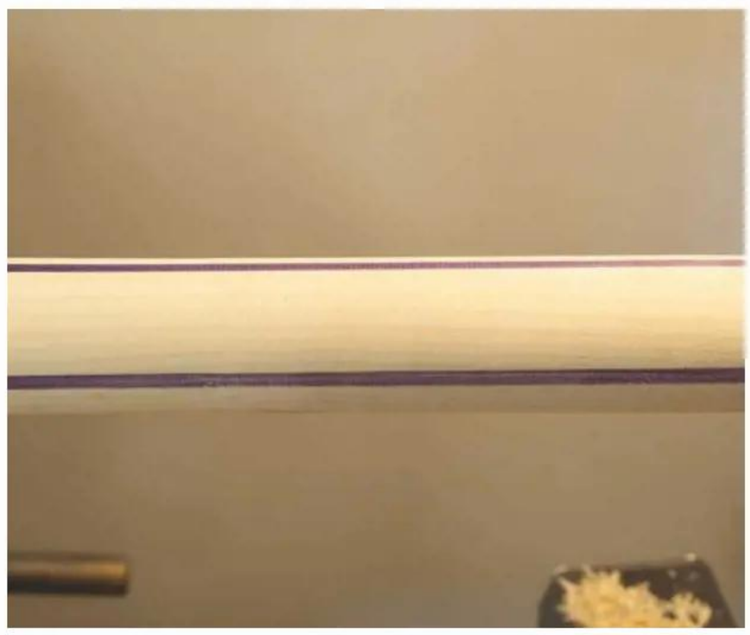
14 With the ends finished, the barley twist spindle is ready for the customer



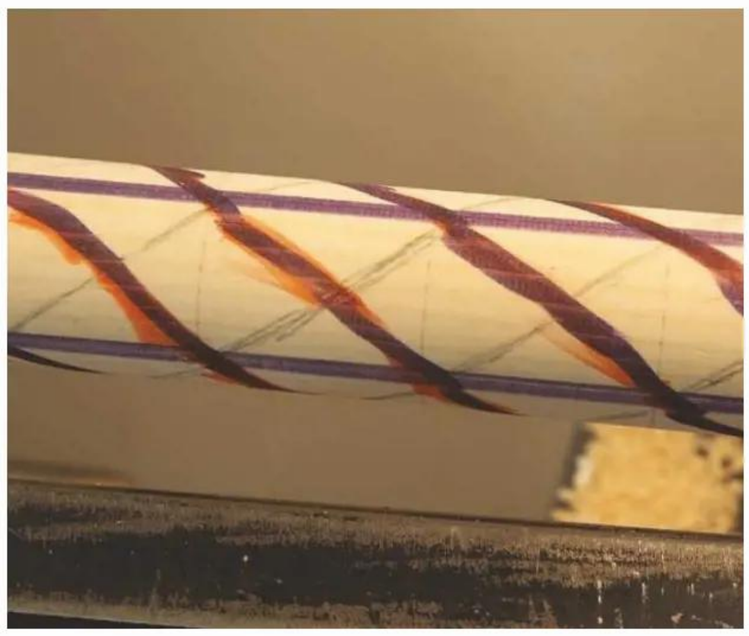
15 The right-hand twists are on the left, and the left-hand twists on the right. Confused?



16 Next up, I attempted a pseudo ribbon twist to demonstrate hand cutting



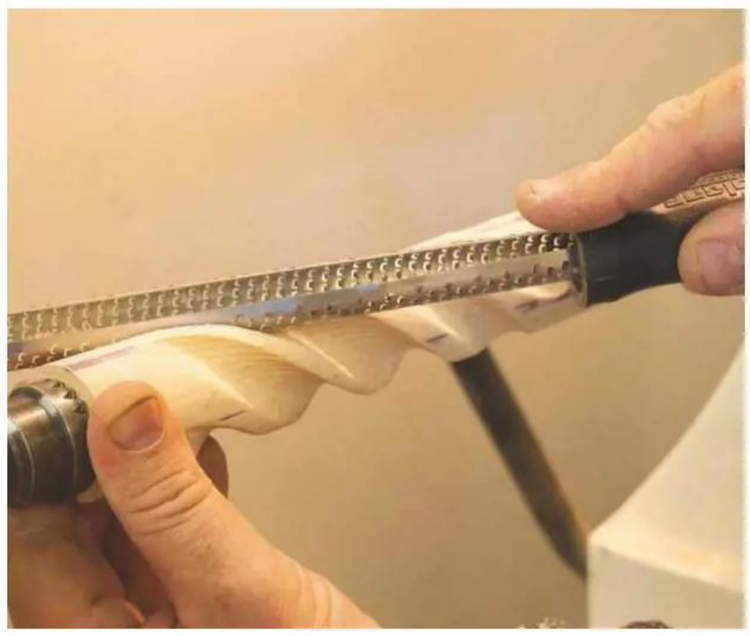
17 The first step is to mark the blank out longitudinally...



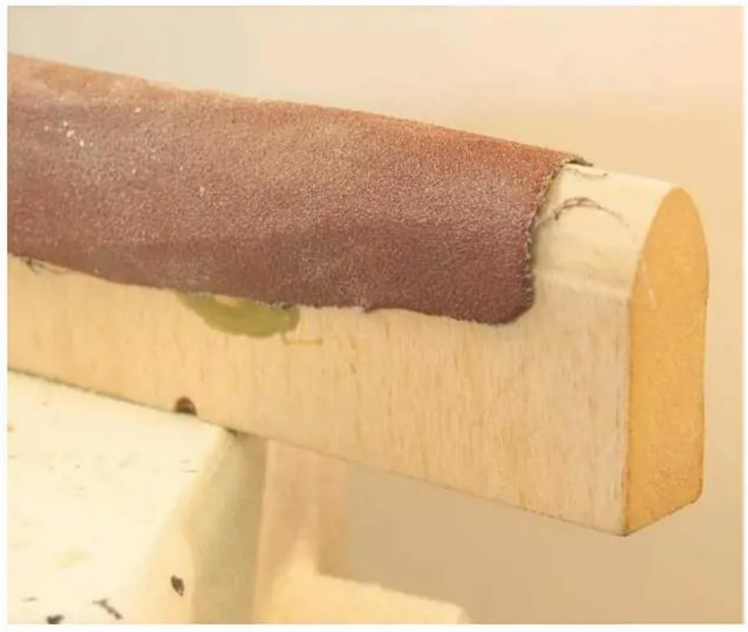
18 ... then divide it up, marking the twist out clearly



19 Modern methods are always handy; an Arbortech Mini Grinder was used to cut the grooves



20 The Microplane was put to service again: it's so much better than the old files



21 My method of sanding the grooves is rather crude but it works...



22 ... fitting perfectly into the groove, as you can see



23 Hmm, now what project can I use this for?

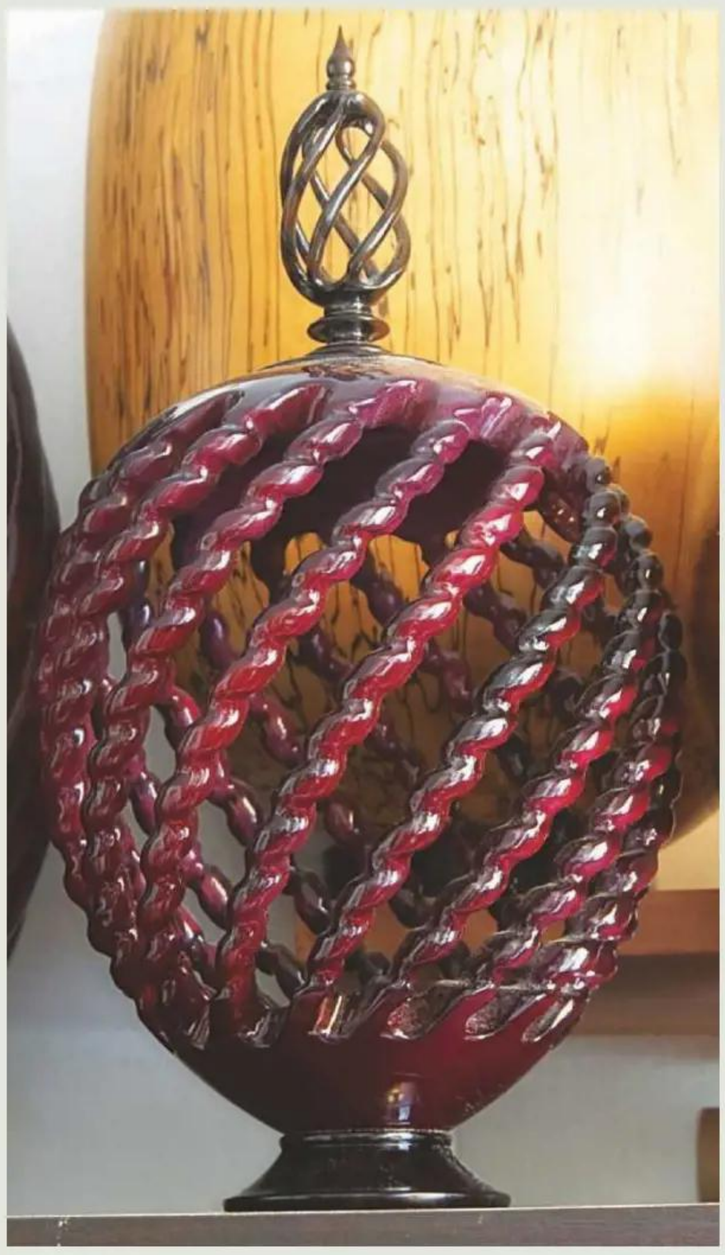
STUART MORTIMER: KING OF SPIRALS

When talking about twists, a few names come to mind – Dennis White and Allan Beacham are a few examples – but the man who's really taken it to the next level is my good friend and mentor, Stuart Mortimer. In 1995, Stuart wrote the ultimate guide to twists called *Techniques of Spiral Work: A Practical Guide to the Craft of Making Twists by Hand*, which is now sadly out of print, but still available online second-hand.

In 1991, Stuart won first prize in the Practical Woodworking show at Wembley with his cook book stand pictured opposite. Once he'd explored all the standard twists, however, it was logical that he should try to push the boundaries with support from the Worshipful Company of Turners and the Association of Woodturners of Great Britain (AWGB), where they'd study and talk to professional turners and practice their turning skills



Stuart Mortimer's cook book stand won first prize in 1991 at Practical Woodworking's Wembley show



Stuart's twisted hollow form really pushes the boundaries of what's possible

– so why not start twisting hollow forms and wooden hollow twisted finials inspired by wrought iron work? These are all marked out and cut from one piece of timber, and they're amazing pieces of work, albeit very delicate. The idea for a twisted hollow form probably came from the open twists used on lamps, so a natural progression was to make decorative work.

Stuart's study is home to much of his work, though on a transient basis; much of it's destined for collectors in America as well as high-end collectors on these shores. Spending time with Stuart always inspires you to get back into the workshop and get turning.

One notable development in his work is the pigtail twist – as shown in the photo below – which is made with two tapered twists, then removing everything but the bine. As you can see, it's a really effective technique, gifting this small form lifelike qualities.

Stuart was awarded Master in Turning by the Worshipful Company of Turners back in 2014, and still exhibits his work at events such as Wizardry in Wood, for example.

Over the years, Stuart has put a lot back into woodturning, notably an annual event held for teenage woodturners. The Teenage Turn was organised by Stuart and his late wife Linda,



Looking at this collection makes you realise the limitless possibilities offered by woodturning



The pigtail piece is so amorphous, you half expect it to wriggle away!

THE LIFE OF A WOODTURNER

My workshop is in a converted dairy on a farm and harvest is upon us as I write. It must be a worrying time for the farmer... to spend the whole year just working and waiting for these four weeks to come around; his whole livelihood depends upon this period, which reminds me, in a way, of when I used to do craft fairs. You'd spend time making stock that you hoped would sell, then it rains and you make no money. I do miss the hog roasts, though...

Another production job has been completed, and in the photo opposite, you can see that there were no squares on the tops of these spindles. These are destined for a spiral staircase and fit directly into the handrail, made from tulipwood, which will then be painted.

Towards the end of this job, it felt as though I was production turning walking sticks.



A recent commission – tulipwood spindles for a spiral staircase

A topic that often comes up during discussions at various clubs and while teaching is the cost of woodturning equipment. The line commonly used is: "I can't justify the cost of that new tool, etc. It's only a hobby."

Now, I know that many of you are on a fixed income, and money in the last 18 months has been tight, but if you can't justify it on your hobby, what can you justify it on? I have too many fishing rods and golf clubs, but I do get satisfaction out of spending my hard-earned cash on equipment I'll get pleasure out of. I still get a buzz when I walk into a fishing tackle shop, and I know that a lot of you get that feeling when walking around somewhere like Yandles – **www.yandles.co.uk** – or Albion Timber – **www.albiontimber.co.uk**. So buy some new tools and remember, 'he who dies with the most tools wins'. You've got some catching up to get as many as me, though...

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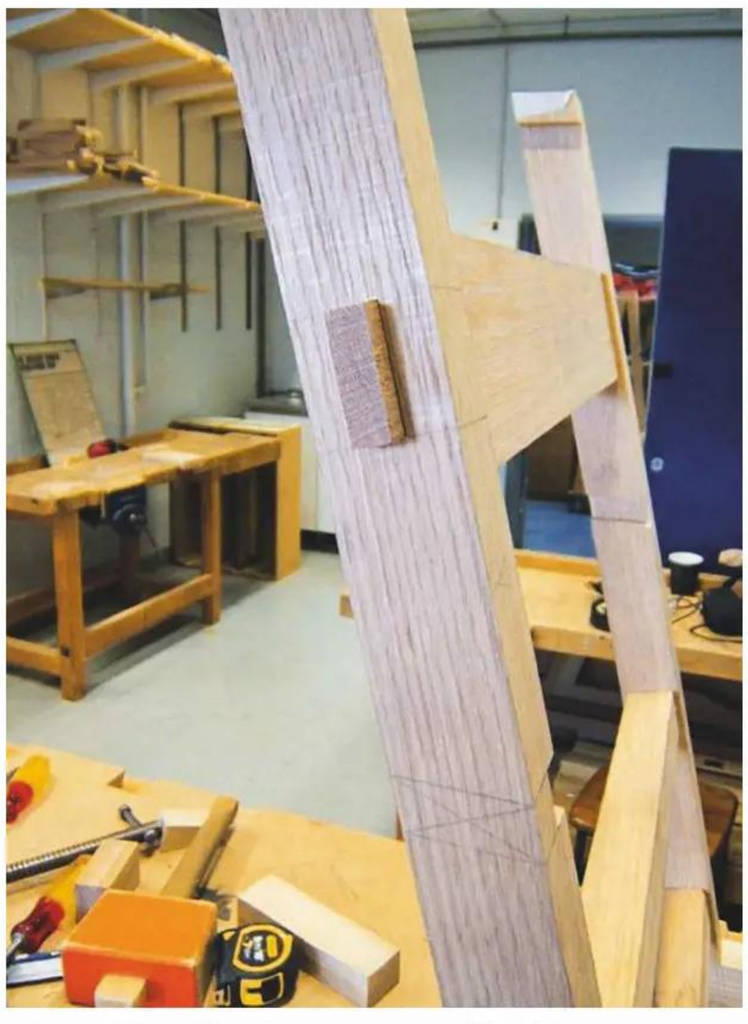
WENGE WEDGE WIZARDRY

Wedged tenons lift through tenons into another level of class and make for mighty tough joints. **Mark Gould** shows how not to repeat the mistakes he made...

I'd never tried to make wedged tenons before but decided that they needed an outing on a project to make an oak desk for a paying – yes, you heard that right – cash money-proferring customer.

Not only do they draw the eye to the beautiful juxtaposition of the curved waves of end-grain contained within the geometry of the mortise, but add strength, and of course value. I was considering making the leg assemblies for this table with Arts and Craft-style through tenons (**photo 1**), but was given some spare lengths of wenge, a really hard African wood known for its uniform grain. And I thought, well, why not?

When using wedges, always ensure these are of tougher timber than the wood which



1 I considered leaving the tenons like this – very Arts and Crafts – but then I acquired that wenge

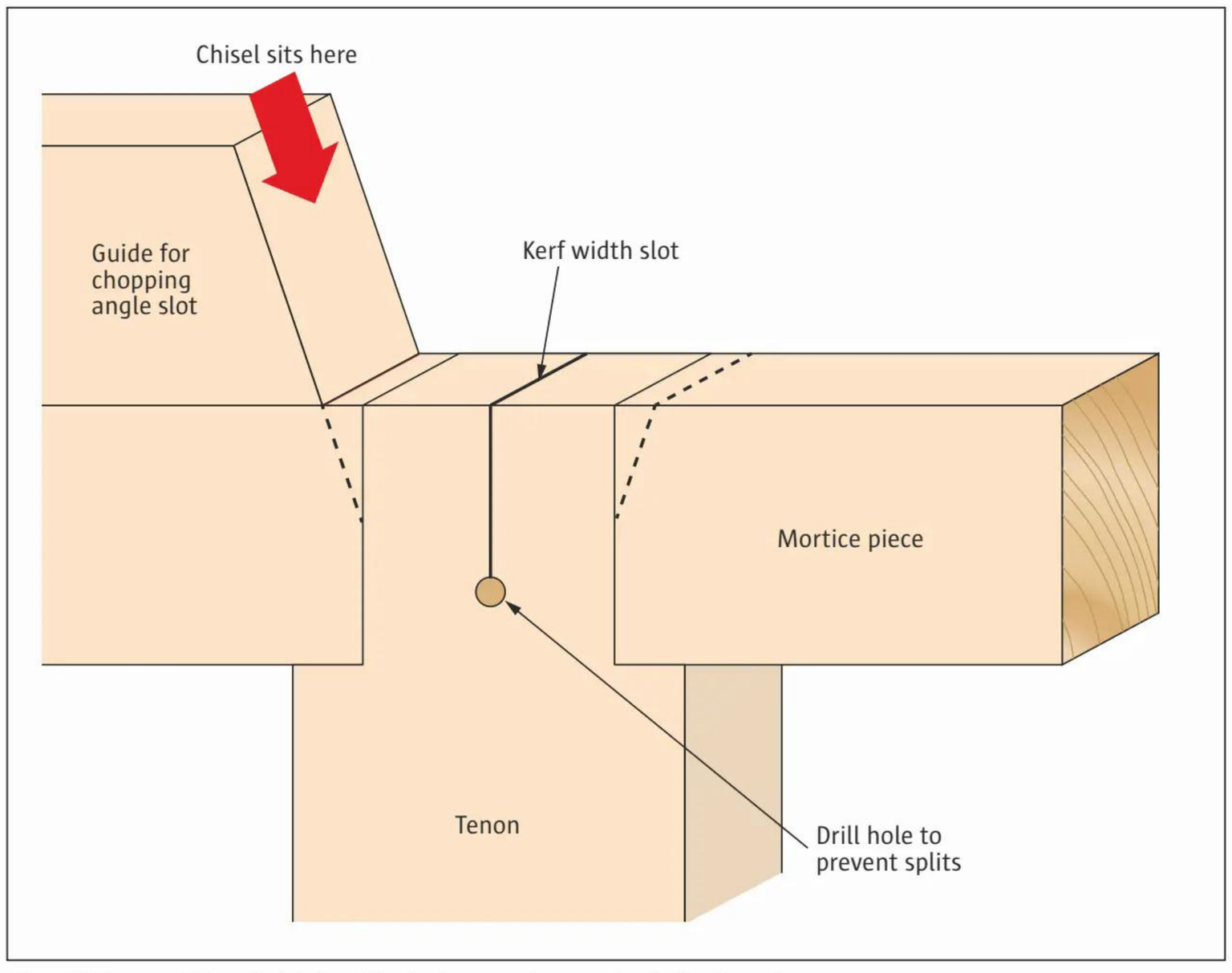
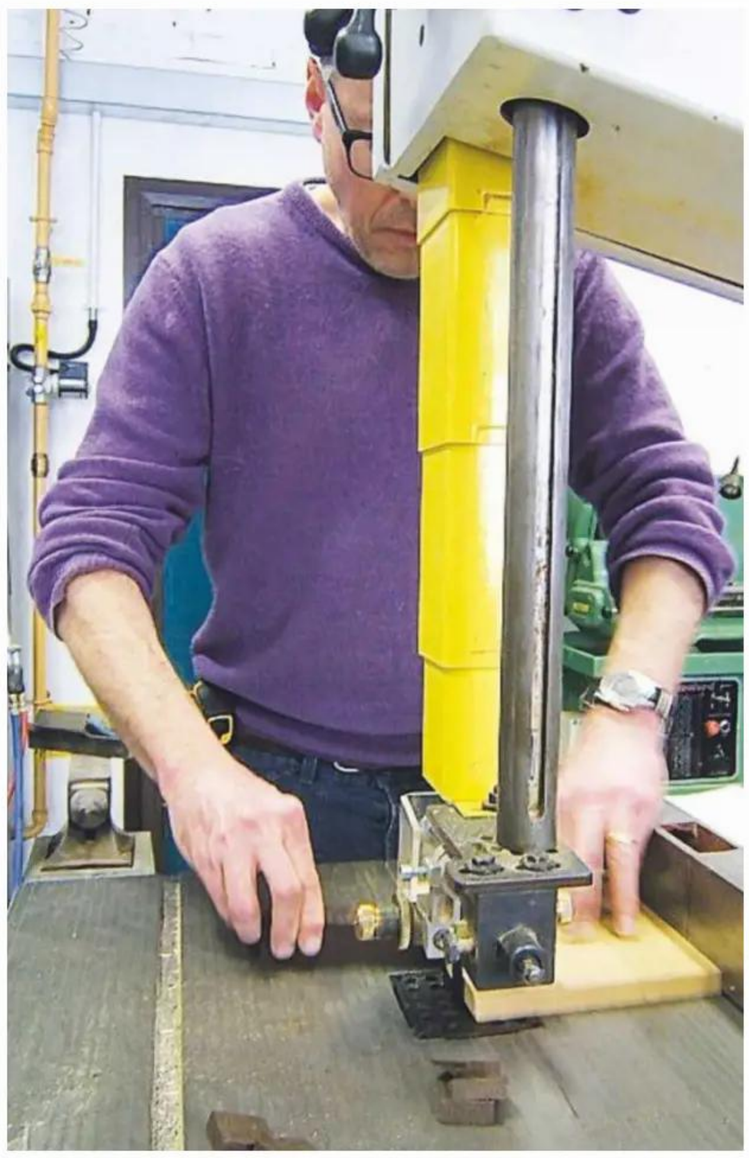


Fig.1 Make a guide to hold the chisel when cutting wedge holes into the tenons



2 Make a template to ensure consistent size wedges; wenge is exotic and toxic so ensure to wear a mask when sanding and try not to get dust into cuts as they'll go septic

they're designed to penetrate – otherwise this simply won't happen. If possible, it does pay to practice on some decent hardwood offcuts as softwood trial runs are nothing like the real thing. Yes, of course I only practised on softwood...

And try to make those wedges at least double the length required. If you want to penetrate 20mm into the mortises, then make your wedges 45-50mm long; it'll pay off. And make plenty of them as there's always a few that just can't take being bashed into the mortises with a hammer.

Yes, use a hammer not a mallet; apparently when the ringing sound of the bashing changes to a dull thump, you know that the wedge is finally driven into the bottom of the slot – not that I could tell much difference, although I was in glue-up panic mode.

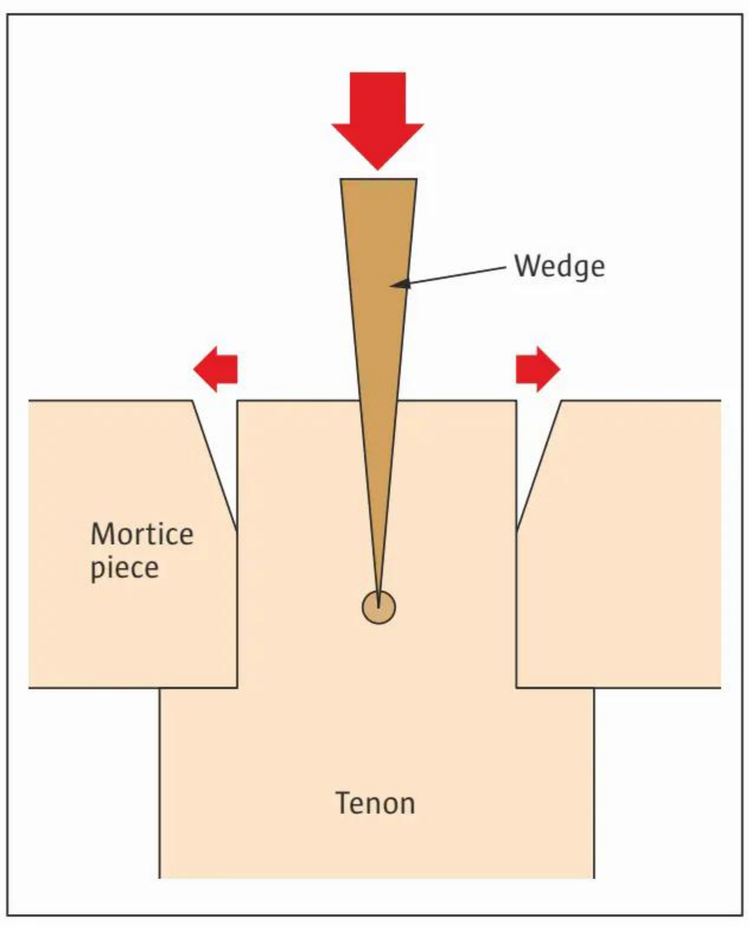
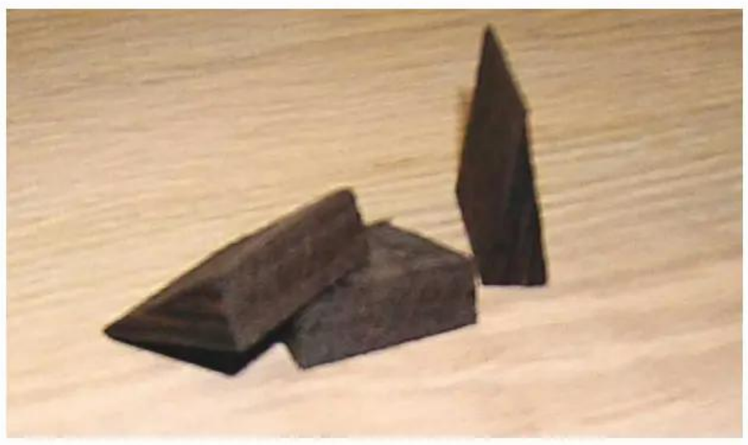


Fig.2 The correct wedge size to save from atomisation when hammered



3 My wedges are nice but a bit small

Wedge making

The safest and easiest way to make consistent wedges is to construct a template in a substantial piece of MDF or ply. First, thickness the wedge timber to the same width as that of your mortises – 12mm in my case (**photos 2** & **3**).

Next, cut your wedge template. Wedges should penetrate at least two-thirds of the way into the mortise and should be at an angle of between 7° and 10° at their apex – top. Use a sliding bevel to mark out the wedge shape. I was a tad constrained with the length of my wedges as I only had a very slender piece of wenge – more on that later – to work with.

It so happened that the mortise was 35mm deep, so I needed the wedge to penetrate approximately 20mm. As the tenon was 24mm long and 12mm wide, I wanted a slender 5 × 12mm wedge at its centre, so needed one 40mm long, which tapered from 10 × 12mm at its thickest end to almost 0 × 12mm. On your template, simply draw out an equilateral triangle to these dimensions, then cut out.

The workpiece should fit into the template as snugly as possible. With the template up against the bandsaw fence, simply push through and the new wedge should emerge safely cocooned within the template slot. Turn the workpiece over so that it fits the slot and repeat this process.

If you don't have access to a bandsaw, this could also be achieved by clamping your template and the workpiece to a bench, ensuring there's a flat board placed underneath. Cut with a Japanese saw, dovetail saw or similar device for delicate cuts. Give the wedges a light sand to eliminate any cut marks.

Bevel those mortises

Now look at the mortises. Mine were 24mm wide so to accommodate a 5mm wedge driven two-thirds in, they'd need to have tapered slots at either end going from 2mm wide down to 0. Mark out the mortises and make a guide to hold your chisel at the required angle.

Given the relative tiny taper, it's hard to get the chisel down into the mortise after the first clean chisel strike, which will take away most of the waste (**Figs.1** &**2**).

Mark a pencil line two-thirds down the mortise's cheeks, which acts as a marker guide, then it's a question of paring away by eye until you get an approximation of the total taper required. Repeat at the other end, then find the tenon's centre and make a saw cut – approximately 1mm kerf width – down to 20mm. At the end of the cut, bore a hole,



4 Drilling 2mm holes at the end of the kerfs protects against the tenon splitting when being wedged

which is approximately 2mm. This will act as protection should the mortise attempt to split any further than required (**photo 4**). The 2mm tapers at either end plus the 1mm kerf width should give you the required 5mm of wedge space.

Gluing up

Set out all your wedges and have to hand a damp rag and 150mm ruler ready for cleaning off excess glue, along with a brush for the glue. With a total of 12 joints to wedge, I enlisted the help of a pal with gluing-up and clamping as this can get messy if you're not totally organised and systematic.

I used PVA glue, ensuring it was nice and fresh and, as my tutor always says, "the consistency of single cream." Spread even layers on the mortise & tenon shoulders, then join. With the joints in place, dab glue on the first two-fifths of the wedges and drive home with that hammer.

Of course, my wedges were too small to drive down to the end of the kerf cut, and so wouldn't push the tenon open to fit the grooves in the mortises (**photo 5**). Quick thinking and plenty of extra wedges meant that all the joints now have three wedges rather than one each.

When dry, use a flush-cut saw to remove the excess. I put masking tape all round the area to be cut and used a playing card to act as a shim to protect the wood from damage. Clean up with a well-set-up block plane and finish with a cabinet scraper. The finished joint shown has had three coats of Danish oil, and I must admit, it does look nice – don't you agree?



5 The middle wedge disintegrated under mild hammering, which is why they should be double the length required

NEXT MONTH

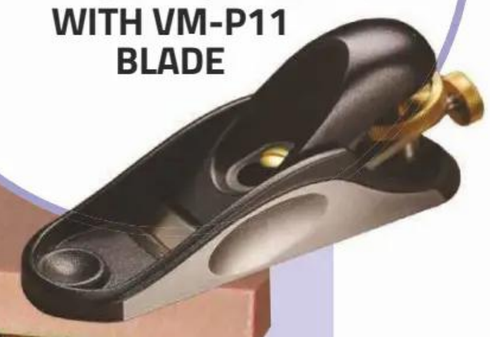
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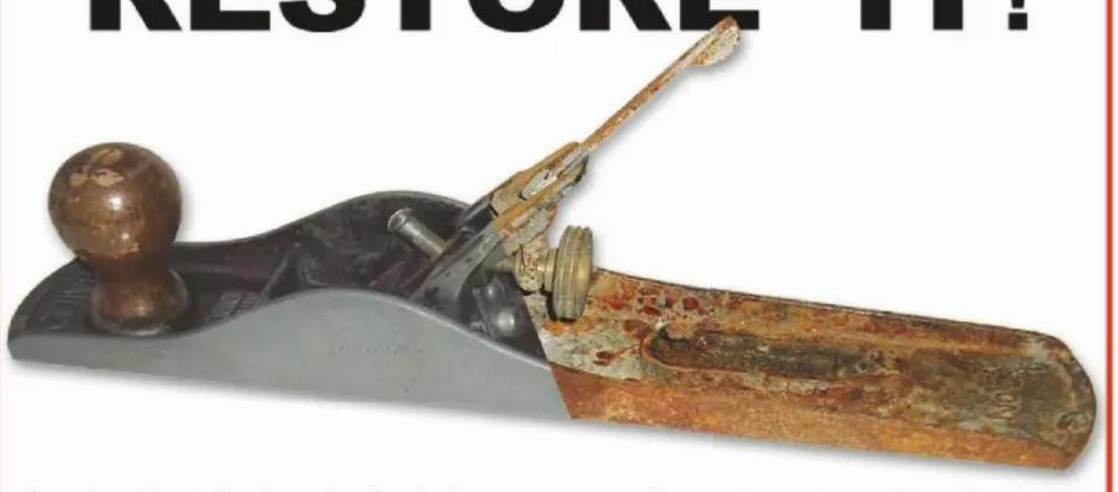
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Coronet 'Minor' 10 function machine – includes lathe, planer, saw bench, etc.; £250 ONO – buyer collects
01363 877 733 (Devon)

Cherry wood – cut through & through: 1in thick – 7 @ 6ft × 10in; 10 @ 3ft × 10in; £800 for the lot – call for details
01295 721 201 (Oxon)

Stanley No.7 & No.5½ planes – brand-new; £80 each – buyer collects
01793 770 477 (Swindon)



Coronet Major saw & lathe – with extended bed, 56in centres on a wooden storage base & other accessories – buyer to collect; £450
07970 312 532 (Worcestershire)

Kity combination machine – in good condition with instructions – can ship cheaply; open to offers
07968 570 076 (York)



Coronet Imp bandsaw – in working order; ideal for accurate, small work. Cuts up to 12in widths; £75 – cash only
07977 100 313 (Slough)



Leigh Dovetail Jig – in excellent, like new condition – supplied with cutters, hand-book, screwdriver and guide bush adaptors. More photos on request; £450 (OVNO)
07860 506 040 (Telford)

Portable mitre saw – with 205mm blade; machine in good condition; selling for £40
01322 664 388 (Kent)





Trend Mini Eclipse Jig – in excellent condition, with manual; £50 ONO
01322 664 388 (Kent)

Nobex mitre saw – in excellent condition – comes complete with manual and custom-built case; £50
01322 664 388 (Kent)



Gifkins dovetail jig with two sizes of cutters – 6 & 10mm. One cutter has a small nick in one wing, but cuts perfectly. Also included is the manual and an instructional DVD. Simple and accurate jig that produces very neat joints; £100 – collection only
01462 676 796 (Letchworth Garden City)

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)



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)

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

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

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

WANTED

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
01647 432 841 (Devon)

Woodworking hand tools, especially old wood & metal planes, wanted by collector. Write to Mr B Jackson, 10 Ayr Close, Stamford PE9 2TS or call
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TAKE 5

This month's selection shows off a wide range of techniques from all woodworking disciplines, such as the creative use of tambours in furniture design to the mathematic genius of segmented turning







1 'Bunyjul' hall table in ebonised American cherry, by William Bayliss – **@williambayliss_finefurniture** – which explores the shapes and textures of organic forms to create a piece that's both sculptural and whimsical. "There's an obvious nod to Alan Peters' 'Fan Table' in this design, but I've taken Peters' basic form in a more organic direction"

2 Carved spoon Kolrosed with blue watercolour wash, by Maryanne McGinn – **@turnaleg**

3 Smaller bedside version of the 'STELE' cabinet, by Aidan Donovan – **@aidandonovan.design** – featuring a drawer and door combination with nice little bronze finger pulls. The design can be customised along with the arrangement of doors/drawers – look out for a tallboy version in the near future!

4 'Sunset Breeze' segmented abstract turning, 140 × 305mm, by Russ Braun – posted on the American Association of Woodturners' forum – **@aawoodturners**

5 'Totems', 2023, ash and cherry with a natural oil finish, by Jan Waterston – **@janwaterstondesign** – "When working on a project, a name is naturally given to it from the first sketches. It's a practical step for my internal dialogue about the idea. Sometimes these change with my understanding of the work as it reveals itself; other times they don't. In this instance, the name 'Totems' stuck, as the stature of this piece and its presence were of utmost importance to me. So it felt fitting that the physical structure of a totem sat in my conscious after it'd made its way to my tongue"





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