

WOODWORK | TURNING | TOOL TESTS | PROFILES

The Woodworker

www.getwoodworking.com

April 2018



THE ORIGINAL & BEST SINCE 1901

& Woodturner



SAW BENCH

We've put our horse
out to grass

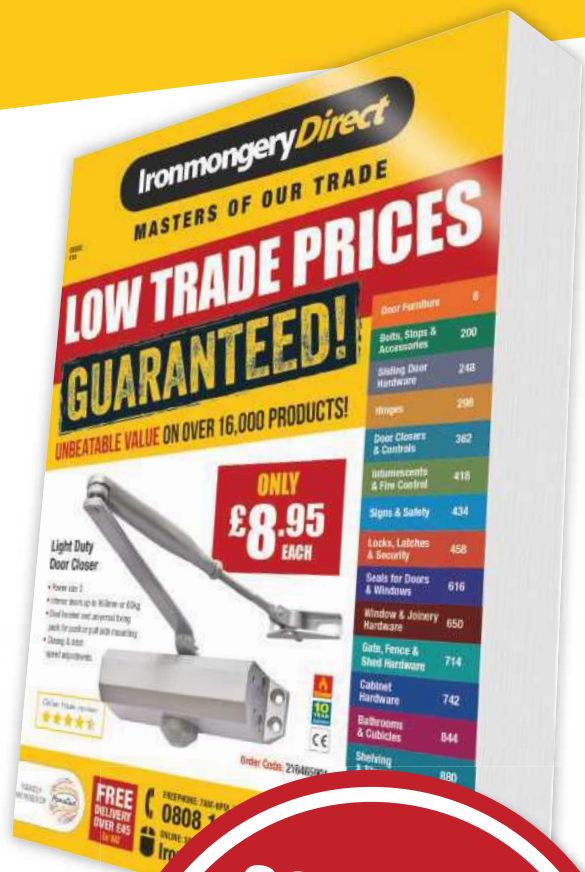
OCTAGONAL WORK | LABURNUM BOWL | ROLL-TOP DESK | MITRE JOINTS
ELITE OFFICE | GIMSON | PALM ROUTERS | MY WORKSHOP | MORE BLUES

IronmongeryDirect

MASTERS OF OUR TRADE

EVERYTHING FOR THE JOB IN THE PALM OF YOUR HAND!

16,000 PRODUCTS IN STOCK FOR NEXT DAY DELIVERY



Rated as **EXCELLENT** 9.4/10



**FREE
DELIVERY
OVER £45***



**FREE RETURNS
WITHIN
30 DAYS**



**MINIMUM
5 YEAR
GUARANTEE**



**LOW
TRADE
PRICES**

**GO ONLINE
TO GET YOUR
FREE
CATALOGUE**

CALL 7am-8pm 7 days a week

0808 168 28 28

ONLINE Shop 24/7!

IronmongeryDirect.com

*Ex VAT



www.twitter.com/getwoodworking

mytimemedia
print & digital media publishers

Published by **MyTime Media Ltd**
Suite 25, Eden House, Enterprise Way,
Edenbridge, Kent TN8 6HF

UK & overseas
Tel: +44 (0)1689 869 840
www.getwoodworking.com

SUBSCRIPTIONS

UK: New, Renewals & Enquiries
Tel: 0344 243 9023
Email: help@tww.secureorder.co.uk
USA & Canada: New, Renewals & Enquiries
Tel: (001)-866-647-9191
Rest of World: New, Renewals & Enquiries
Tel: +44 1604 828 748

CURRENT & BACK ISSUES

Website: www.mags-uk.com
Tel: 01795 662976

EDITORIAL

Group Editor: Tegan Foley
Email: tegan.foley@mytimemedia.com
Editor: Mark Cass
Email: editor.ww@mytimemedia.com

PRODUCTION

Designer: Nik Harber
Retouching Manager: Brian Vickers

ADVERTISING

Group Advertising Manager: Rhona Bolger
Email: rhona.bolger@mytimemedia.com
Tel: 01689 869 891

MARKETING & SUBSCRIPTIONS

Subscriptions Manager: Kate Hall
Tel: +44(0)1858 438 798

MANAGEMENT

Chief Executive: Owen Davies
Chairman: Peter Harkness

We endeavour to ensure all techniques shown in *The Woodworker* 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



When you have finished with this magazine please recycle it.

Paper supplied from wood grown in forests managed in a sustainable way

© MyTime Media Ltd. 2018
All rights reserved ISSN 1752-3524

The Publisher's written consent must be obtained before any part of this publication may be reproduced in any form whatsoever, including photocopies, and information retrieval systems. All reasonable care is taken in the preparation of the magazine contents, but the publishers cannot be held legally responsible for errors in the contents of this magazine or for any loss however arising from such errors, including loss resulting from negligence of our staff. Reliance placed upon the contents of this magazine is at reader's own risk.

The Woodworker & Woodturner, ISSN 1752-3524, is published monthly with an additional issue in summer by MYTIME MEDIA Ltd, Enterprise House, Enterprise Way, Edenbridge, Kent TN8 6HF, UK.

The US annual subscription price is 59GBP (equivalent to approximately 98USD). Airfreight and mailing in the USA by agent named Worldnet Shipping Inc., 156-15, 146th Avenue, 2nd Floor, Jamaica, NY 11434, USA.

Periodicals postage paid at Jamaica NY 11431. US Postmaster: Send address changes to The Woodworker & Woodturner, Worldnet Shipping Inc., 156-15, 146th Avenue, 2nd Floor, Jamaica, NY 11434, USA.

Subscription records are maintained at dsb.net 3 Queensbridge, The Lakes, Northampton, NN4 7BF. Air Business Ltd is acting as our mailing agent

Welcome

I was having a drink in one of the new tap-house style of drinkeries last night, the sort of place that comes close to defying denomination, neither pub, bar or cafe, but they do sell beer to take away or drink in; this place boasted over 200 types (one of which retailed at £38 a bottle and I have to admit I was tempted). Along with a new business model of selling and serving beer to a trendy (and thirsty) clientèle, the interior bore little resemblance to most bars I've frequented of late; light and bright with predominately birch ply panelling and stylish purpose-made furniture. The front garden leading onto the main road had also been given the birch ply furniture treatment, and I couldn't help wondering when I first saw it just how well it would hold up; five months later and I have to say that it's not a pretty sight.

I'm sure that most readers, fully experienced in the punishing effects of the UK weather, won't be surprised to learn that this might be one particular experiment that is due some remedial work fairly soon. It got me thinking that someone had obviously thought it would be a good idea (and to be fair, it does look modern and stylish) but clearly had no experience of the interaction between birch ply and water in any form. Like the gaps left in forests to help prevent the spread of fire, I think what we're witnessing (in this and many other woodworking matters) is a Knowledge Break.

With the traditional route of apprenticeship and real-life training much reduced over the last couple of decades, many people are coming into the construction trade from other walks of life and often at an older age. While they certainly bring a freshness and some new ideas to the



No knowledge break here, the Editor is fully aware of the mountain of work ahead...

business, there is much know-how that is being lost and forgotten as a consequence of this break of knowledge. I expect that a lot of us are aware of craft skills that have come close to being lost forever, and certainly there is much work executed in our towns and cities that could be judged inferior to that wrought by our forebears, simply because not enough of it gets done.

We're in danger of having to re-invent the wheel time and time again, and this – sadly – is just one more cost towards the full price we have to pay for failing to take the perpetuation of building crafts seriously. So, let's do what we can to pass on our hard-earned wisdom when we get the chance, and hope that it reaches a welcoming and tolerant audience. Choose your venue carefully.

Mark

You can contact Mark on **editor.ww@mytimemedia.com**

THIS MONTH THE EDITOR HAS BEEN:
Panelling • Steadying • Sharpening • Looking to the future

WOODWORK

16 A saw to build a saw bench: Part 2 – the bench

With restored panel saw in hand, Robin Gates builds a sturdy saw bench that's ideal for ripping, cross-cutting and taking the weight off his feet

24 Building an ambo

Reclaimed oak from the old church doors and a promise made to a priest some time ago led Jonathan Salisbury to one of his trickiest projects yet

30 Blues bowl – part 2

Moving on from the turned aspects shown in last month's article, Andrew Hall now describes how he takes the project from a bowl and spindle to a musical instrument

44 Rock & roller

Using his eye for restoration, Peter Bishop takes a beaten up old roll-top desk and sets about giving it a new lease of life

54 Archive

Always a sought-after venue for tea for two, we take a folding look back at a long-lasting domestic favourite

58 Cabinet office

David Oldfield mixes Masur birch and Macassar ebony to magnificent effect, creating a pair of cabinets that will surely be worthy of generations to come

64 Box mitre joints

Mitre joints are regularly used to joint box corners. Here we consider how to cut them and how best to add the essential reinforcement they need

68 Me & my workshop: Steve Pyne

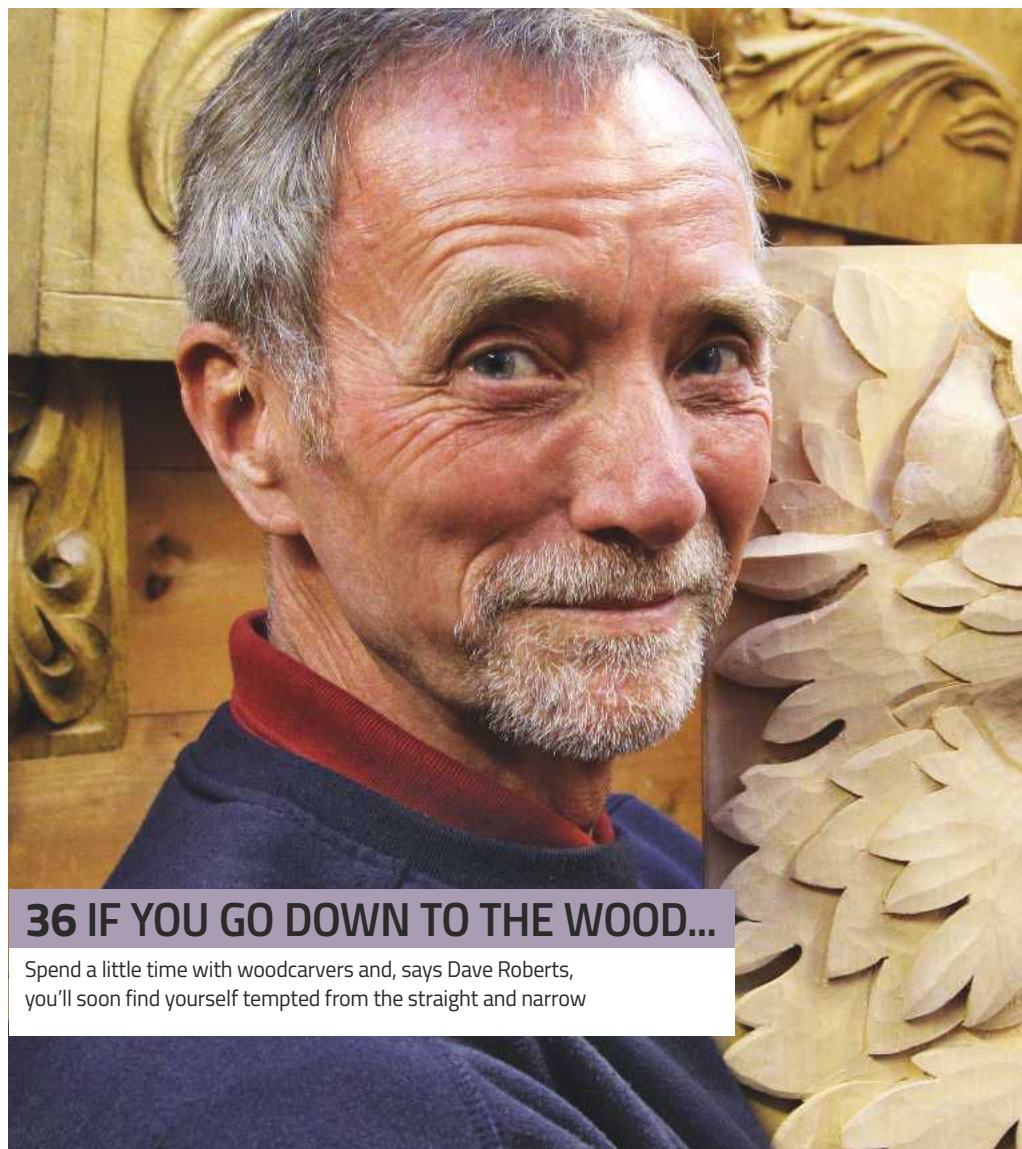
We step inside the workshop of Norwich-based father of five Steve Pyne and discover why this small space is so important to him

70 Setting the Cotswold tone

A disciple of William Morris, Cotswold School co-founder Ernest Gimson's designs, while mostly revered today, came in for stick at the time, as Phil Whitfeld explains

90 Furniture playground

Robin Gates remembers flying a drop leaf table to France



36 IF YOU GO DOWN TO THE WOOD...

Spend a little time with woodcarvers and, says Dave Roberts, you'll soon find yourself tempted from the straight and narrow





TURNING

50 Winged wonder

Colin Simpson uses a log of laburnum to create a winged bowl with pyrographed texture

ON TEST

78 Palm routers group test

We put three palm routers through their paces, explain the functions of each and their differences, weigh up the pros and cons, as well as showing how they suit various operations

REGULARS

3 Welcome

8 AOB & diary

9 Timber directory

15 News from D&M Tools

54 Archive

62 Readers' letters

67 Subscriptions

76 Next month

77 Marketplace



78





'THE' TOOL SUPERSTORE

HAND, POWER TOOLS & MACHINERY SPECIALIST

DM-TOOLS.CO.UK

When you demand Quality Tools, Trusted Service & Expert Advice...

D&M Tools has been family owned and managed since 1978. During that time we have earned a reputation with our customers as a trusted partner. Whether you are a trade professional or a DIY enthusiast, our mission is a simple one - **to supply top quality tools at the best value for money, backed up by a service you can trust.**

LOW TRADE PRICES!

Whether you're buying online, by phone, email, post or visiting us in-store, D&M provides you with the widest range of quality hand, power tools and woodworking machinery all at the keenest prices.

OVER 10,000 LINES IN STOCK!

We hold massive stocks, meaning that most items are available for despatch the day you order it. Our website shows up to date stock availability, so you can order with confidence.

SHOP ON-LINE 24HRS A DAY

Visit our easy-to-use website to see what we mean about range and value. Browse and buy with confidence 24hrs a day from the biggest brands in the business, all at prices you'll find hard to beat, you will also find all our **latest offers and deals.**

Why not **subscribe to our regular emails** to keep up with our latest deals and offers or join our **D&M Loyalty Scheme** and earn valuable loyalty points every time you shop on-line.

More details on our website.



MAKE A DATE IN YOUR DIARY....

MASSIVE CHOICE FROM THE BIGGEST BRANDS!



THE UK's No.1 BRANDED HAND, POWER TOOLS & MACHINERY EVENT



'THE' TOOL SHOW '18

THETOOLSHOW.COM

KEMPTON PARK RACECOURSE
12th-14th OCTOBER 2018

VISIT OUR EXTENSIVE TWICKENHAM SUPERSTORE
73-81 HEATH ROAD • TWICKENHAM • TW1 4AW
020 8892 3813 • SALES@DM-TOOLS.CO.UK

FREE DELIVERY

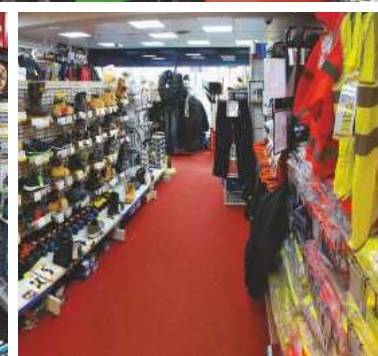
Delivery to UK mainland addresses is **FREE** for most orders over £99, and for orders under £99 is only £5.95. See the carriage rates on our website for full details.



020 8892 3813
MON-SAT 8.30am-5.30pm
(CLOSED BANK HOLIDAYS)



**VISIT OUR
EXTENSIVE
TWICKENHAM
SUPERSTORE**



OUR CUSTOMERS LOVE US!

We are regularly receiving 5 star reviews on the independent review site Trustpilot, as well as testimonials direct from our customers, here are just a few:

★★★★★

"D & M Tools provided fantastic customer service and we will, definitely consider ordering from them whenever we need any other items! An absolutely fabulous company - Thank you in advance of our next order!"

★★★★★

"Best service and price. Thank you. Your web site was easy to navigate with the best prices for high quality tools, ordering was simple and delivery was unbelievable quick, order received next day. Certainly will be ordering again."

★★★★★

"Most efficient company purchase was effortless and was kept informed at every stage till delivery - Great idea money off next purchase points system !"

★★★★★

"Always a brilliant service. Prompt response, service is the best and follow up with delivery updates, faultless. Would recommend to everyone. D & M are going to be my sole supplier in future."

★★★★★

"Excellent service makes a refreshing change - first time I have used this company, was quite amazed by the quality and speed of service and delivery, a fine example of what can be done with first class staff."



www.trustpilot.co.uk/review/www.dm-tools.co.uk



@DM_Tools



DandMTools



DMTools1



+dmtools

ANY OTHER BUSINESS

We like to bring you news of the new in this section, and by that I mostly mean new kit. There's plenty of it about, and (I'm glad to say) there seems to be no sign of the supply of things stopping either. Like a lot of woodworkers, my own kit has grown organically as I've gone along, and consists of a nice mix of both the old and the new. Having started with a predominately second-hand set of tools, buying a new piece has always felt like a special treat, even when it's just a replacement handpoint saw; and if I've had to wait a bit for it, then so much the better.

Half of the fun is searching for the exact tool you desire and, if you're going for a shiny new one, these days browsing online is almost as good as a high-end catalogue, and sometimes better. Despite the ease of purchasing kit over the internet, there will always be something missing from this near-instant transaction, and that's feeling the heft of the actual tool

in your hand. This is generally the moment when, standing at the counter, you decide yes or no; if it feels right and feels good, then you pretty much have to buy it there and then.

It's not so different from buying second-hand kit from a market stall, but here you have to show a bit of circumspect and be fairly casual about it lest your eagerness makes itself apparent and encourages the stall holder to up the price a bit. Obviously there are the occasional times when you just don't care and will buy regardless, but I've always thought the best approach might be sending in a young innocent of a stooge and seeing what they can get away with. Anyway, one thing is clear, it's unlikely that any of us will ever declare their kit 'finished and complete' any time soon, so good luck on the next purchase!

Mark

NEW PRODUCTS FROM UJK TECHNOLOGY

Extension for cast-iron router table (103551)

Made specifically for the UJK Technology Professional router table, this extension provides vital extra support when machining wide workpieces, such as raised panels for cupboard doors. It is 810mm in length, running along the entire front edge of the table.

Fixing is just a simple matter of attaching a bracket on either side, on the underside of the table using three cap-head screws per side. The extension slides in and out of the brackets, on strong rectangular section bars. Going from 0 to 260mm, at its maximum, it effectively gives you approximately 610mm from the centre of the router cutter to the edge of the extension. The top edge of the extension is a low friction material, ensuring that your work glides smoothly.

Mitre slot track (103565)

The UJK Technology mitre slot track makes it easy to add a mitre fence facility to a custom built router table, saw table or bandsaw table. It is equally useful for a workbench that needs to incorporate a mitre fence.

The track is anodised aluminium for its durability. All it requires is a routed groove 31mm wide x 13mm deep. Alternatively, you can create a laminated table using a base and 12.7mm-thick material on either side of the track. Securing the track in the groove is easy with pre-drilled, countersunk holes every 270mm.



UJK Technology Extension for Cast Iron Router Table

The external measurements overall are 915mm long, 31 x 12.7mm deep and the T-slot is 19 x 24 x 9.5mm deep. With its 19mm wide channel, the mitre slot track will work with any standard 19 x 9.5mm mitre gauge bar with or without a T-facility. Supplied in 915mm lengths, the track is easily cut with a hacksaw to a different size if required.

Offset bars for router table (103561)

Supplied as a pair, these H-section extrusions fit behind the outfeed fence of the UJK Technology router table fence. Once in position they give you an exact 1mm offset between the infeed and outfeed fences. Their clever design means you can rotate each extrusion by 180° and reinsert them in position to achieve an exact 2mm offset. For further details and up-to-date pricing, visit www.axminster.co.uk/ujk-technology.

DIARY – APRIL

4* Pen turning
10 Tool sharpening
11–13* & **17–19** Adirondack chair
12 Bandsaws
17–18* Beginners' woodturning
21* Introduction to Leigh Jigs
23 Pyrography
25 Sharpening woodturning tools with Tormek
30 Bird, bee and & bat boxes
 * Course held in Sittingbourne, Kent
Axminster Tools & Machinery
 Unit 10 Weycroft Avenue
 Axminster, Devon EX13 5PH
 Tel: 08009 751 905
 Web: www.axminster.co.uk

13–15 Turning green wood
16–19 Traditional upholstery for beginners
West Dean College
 West Dean, near Chichester
 West Sussex PO18 0QZ
 Tel: 01243 811 301
 Web: www.westdean.org.uk

4 Texturing & spiralling
7 Pyrography with Bob Neill
9 Sharpening (half day)
10 Pen turning
11–12 Woodturning with Mick Hanbury
Turners Retreat, Faraday Close
 Harworth, Nottinghamshire DN11 8RU
 Tel: 01302 744 344
 Web: www.turners-retreat.co.uk

6–9 Beginners' four-day course
16 Make a book case
28–29 Tool sharpening and maintenance weekend
Chris Tribe, The Cornmill, Railway Road
 Ilkley, West Yorkshire LS29 8HT
 Tel: 01943 602 836
 Web: www.christribefurniturecourses.com

2–6 Sharpening & essential cabinetmaking hand skills
9–13 More skills & new techniques
14–15 Cabinetmaking fundamentals
16–20 Antique furniture restoration techniques
John Lloyd Fine Furniture
 Bankside Farm, Ditchling Common
 Burgess Hill, East Sussex RH15 0SJ
 Tel: 01444 480 388
 Web: www.johnlloydfinefurniture.co.uk

IronmongeryDirect

MASTERS OF OUR TRADE

**UK'S BIGGEST
— RANGE! —**

16,000 PRODUCTS IN STOCK FOR NEXT DAY DELIVERY

The Woodworker Timber Suppliers Directory – APRIL 2018

Adhectic Ltd (Berkshire)
Tel: 01235 520 738
Web: www.adhectic.co.uk

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

Bennetts Timber (Lincolnshire)
Tel: 01472 350 151
Web: www.bennettsttimber.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)
Tel: 01277 260 810
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

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)
Tel: 01827 718 951
Web: www.sykestimber.co.uk

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

The Wood Recycling Store (East Sussex)
Tel: 01273 570 500
Web: www.woodrecycling.org.uk

Thorogood Timber Ltd (Essex)
Tel: 01206 233 100
Web: www.thorogood.co.uk

Timberman (Carmarthenshire)
Tel: 01267 232 621
Web: www.timberman.co.uk

Tree Station (Lancashire)
Tel: 01612 313 333
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
Web: No website

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)
Tel: 01798 861 611
Web: www.wlwest.co.uk

Yandle & Sons Ltd (Somerset)
Tel: 01935 822 207
Web: www.yandles.co.uk



**GO ONLINE
TO GET YOUR
FREE
CATALOGUE**

Rated EXCELLENT
9.5/10 TRUSTPILOT

CALL 7am-8pm 7 days a week

0808 168 28 28

ONLINE Shop 24/7!

IronmongeryDirect.com

MAKITA'S NEW LS1019 260MM SLIDE COMPOUND MITRE SAW ELEVATES INDUSTRY STANDARD

The new 260mm slide compound mitre saw from Makita is powered by a 1,510W motor, which will run the blade up to 3,200rpm maximum. Among the many new features on this leading mitre saw is the design of a sliding head layout. The twin slide rails are set at an angle in the rigid aluminium alloy chassis frame, while the rear chassis fixing is positioned right at the rear of the saw assembly, so that the machine can be placed close to a bench wall. The robust rails allow the saw head to move forward to cover the total sawing zone without the wasted movement of the motor head passing back behind the sawing zone.

The robust aluminium alloy main bed is fully machined for accuracy giving a large turning base. The rear fence has adjustable material locks and side holders for wider pieces of material. The new Makita LS1019 has class leading mitre and bevel capacities: 60° L to 60° R mitre, and 48° L to 48° R bevel. A front knob enables easy bevel adjustment with easy-to-operate mitre angle lock and one-touch sliding head lock. The cutting performance also sets high standards: at straight cut the LS1019 will cut 91mm deep across a 279mm width while with a 45° L or R mitre angle and 45° L bevel angle the maximum is 58 x 197mm.

The electronic controls feature soft start for machine and operator safety; constant speed control; electronic brake; double insulation and a laser marker system on the LS1019L model. 110V and 240V versions of this new mitre saw are available. In addition, a cordless 36V version, the Makita DLS5110, is ideal for major on-site operations and includes all the core features available on the mains LS1019 model. To find out more, see www.makita.co.uk.



THE MIDLANDS WOODWORKING & POWER TOOL SHOW 2018

The Midlands Woodworking and Power Tool Show will be taking place from 23–24 March at the Newark Showground, Nottingham. A great day out full of demonstrations, personalities, trade stands, advice and fun, you can expect to see woodturners Jennie Starbuck, Andrew Hall and Mick Hanbury, as well as woodcarver Michael Painter, blacksmith Nic Westermann, plus fine furniture maker Peter Sefton. The event benefits from free parking, show guide and raffle and advanced tickets can be purchased by calling the ticket hotline – **01474 536 535** – or you can pay securely via PayPal at www.nelson.co.uk.



TREND LAUNCHES ULTIMATE BENCH STONE KIT

For all aspects of edge maintenance, the new DWS/KIT/E limited edition Diamond Sharpening Set from Trend will deal with the restoration, preparation and honing of chisels, plane irons, knives and other edge tools.

The kit comprises of two 203 x 75mm premium quality monocrystalline diamond double-sided stones offering 180, 300, 600 and 1,000 grit options.

For badly damaged edges, the extra coarse stone has 180 grit on one side to quickly reshape and restore an edge and 600 grit on the other, making it ideal for site users who need to get fast, sharp edges or restore a very blunt tool quickly and without fuss. The 180 grit will also prove useful for waterstone users looking to keep them flat.

For the finest of edges, the 1,000 grit stone is backed up with a 300 grit side, which is ideal for preparing new blades and tools before working the tools on the 1,000 grit for fine, razor-sharp edges.

For the ultimate edge, the kit also includes a leather strop and honing compound to take the edge to the next level – perfect for the finest joinery and cabinetry applications.

Completing this comprehensive kit is a 100ml bottle of Trend Lapping Fluid to ensure the stones achieve and maintain maximum performance along with a handy and informative printed guide giving you great tips and sharpening know-how from the experts.

This ultimate diamond bench stone kit is supplied in a sturdy alloy fitted storage case to keep everything close to hand and safely secured when not in use.

Only available while stocks last, the kit contains:

- 1 x DWS/CP8/FC bench stone
- 1 x DWS/CP8/FX bench stone
- 1 x DWS/LF/100 lapping fluid
- 1 x DWS/HP/LS/A leather strop
- 1 x DWS/HP/100 honing compound bar
- 1 x BOOK/DWS booklet
- 1 x alloy storage case

The DWS/KIT/E Diamond Sharpening Kit is priced at £234 inc VAT and is available from all Trend Routing Centres and stockists across the UK. To find out more, see www.trend-uk.com.

NEW WOODTURNING KITS FROM PROKRAFT

Specialist woodturning kit and hardware supplier Prokraft has introduced new kits for 2018. A stainless steel cheese knife set comprising four different blades, ferrules and end caps that allow for between centre turning is priced at £5.95 per set. These provide the opportunity to make a substantial set of turned items that make super gifts.

There are also new teardrop-shaped bottle stoppers available in a chrome and gold finish with the unique Prokraft hex-end thread and wood insert screw for easily mounting blanks and turning. The teardrop stoppers are available from £3.95 for chrome and £4.95 for the 24 carat gold-plated version.

Prokraft owner, Jon Whateley, said: "We supply all our stoppers with the hex-end thread for ease of use, particularly with acrylic tops. The wood insert screws provide an easy, secure and reusable way of mounting wood blanks and this is very quick for production turners. We test our kits to make sure they are practical and easy to mount, so the craftsman can enjoy the turning experience rather than the mundane jobs. We don't sell kits designed to make an extra sale of unnecessary tools or accessories." For further details, dimensions and ordering, see www.prokraft.co.uk.



BUTTON-FIX FIXES SIGHTS ON FURTHER GROWTH IN 2018

Since its launch in 2012, Button-fix has built up a phenomenal following evidenced by year-on-year sales growth, culminating in a 55% jump in sales for the year ending 31 December 2017. In that year the company also extended its national and international distribution network, recently announcing that Amari Plastics and William Smith & Sons are to join companies such as Häfele, IronmongeryDirect and SDS London, as Button-fix stockists.



The Button-fix story began when joint creators, Tony Wills and Brian Watson, developed Button-fix in response to a customer specification for flush invisible mounts to fix washroom panels. Finding that the fasteners on the market were awkward to align and difficult to disengage for panel replacement, the duo created and developed the Button-fix concept, which offers a really quick and reliably accurate way of attaching panels to walls and other surfaces.

The Button-fix concept is straightforward but ingenious: durable nylon buttons are attached to the back of one panel and the mating fixes are attached to the other. Simply bring the panels together and slide until the Button-fixes 'click'.

Part of the success of Button-fix is due to the fact that its use goes largely unnoticed. It is the invisible fixing behind a truly diverse range of projects, which include fantastic installations such as Apex Design's commercial fit-out of Ultima Business Solutions in Reading, and the striking 'red rose' entrance to the England Rugby changing rooms at Twickenham. Furniture makers such as SBT Design and Rob Thompson use Button-fix as do a number of operators, such as BluMarine, in the marine fit-out sector.

Brian Watson stated: "2017 was a good year for the business. Demand for Button-fix products continued to grow and we won several prestigious industry awards: the BSGA Sign Industry Product of the Year, and Best Joinery Fittings Manufacturer (Greater London) in the 2017 Construction Awards. With new distributors coming on board in the UK and overseas, 2018 promises to be even more successful." To find out more, see www.button-fix.com.

THE PERFECT COMPRESSOR

The Clarke CHAMP3 2HP portable air compressor is ideal for any tasks involving fixing, spraying, inflating and dust/debris blowing while on the move. The CHAMP3 packs a powerful 7cfm with a maximum operating pressure of 8 Bar and a simple to use on/off automatic pressure switch control. Boasting an easy to carry design with a comfortable grip, handle and durable steel frame also providing air storage, this is a convenient, tough, lightweight (25kg) and highly portable air compressor. The CHAMP3 also comes supplied with 1.6m of cable and a hose or cable storage plate. Priced at £167.98, see www.machinemart.co.uk for more information.



SÖDRA WOOD JOINS THE BMF

Södra Wood, one of the UK's market-leading supply partners of structural timber and engineered wood products, has become a member of the Builders Merchant Federation.

The Builders Merchant Federation (BMF) is the authoritative voice for the building materials distribution sector. It represents 640 merchant and supplier companies, offering valuable business support and ensuring any industry issues are dealt with quickly and effectively.

Södra sales director, Nigel Buckley-Ryan, comments: "We're delighted to have joined the BMF. We care deeply about our industry and more than ever, with timber being so vital to the future of construction, it's important that we position ourselves right at the heart of it. Central to this is building productive long-term relationships, where we can really add value. So we're looking forward to meeting and exchanging ideas with fellow suppliers, merchants and industry-leading figures. This will ultimately allow us to offer an even better service for our customers."

Södra is Sweden's largest co-operative of privately owned forest owners, and prides itself on delivering a sustainable and reliable supply of timber to merchants around the UK. To find out more, see www.sodra.com.

OSMO IS NAMED ONE OF THE MOST ETHICAL BRANDS OF 2017

Osmo UK has been named one of the Most Ethical Brands of 2017 by *The Good Shopping Guide*. The eco-friendly wood and finishes expert celebrates 11 years of Ethical Accreditation, demonstrating commitment to its green policies and social responsibilities.



The Most Ethical Brands are awarded to companies following research carried out by the Ethical Company Organisation. *The Good Shopping Guide* aims to help people make informed decisions about which brands are best for the planet, best for animals, and best for people worldwide. It promotes equality, justice and sustainable development by helping to empower people to transform trading structures and practices in favour of an ethical economy based on justice and fairness.

Steve Grimwood, Managing Director of Osmo UK, commented: "This is the 11th year we've been awarded Ethical Accreditation, and we are absolutely delighted. This acclaimed title highlights our approach to our customers, colleagues, and the environment, of which we are immensely proud."

For more information about The Ethical Company Organisation, see www.ethical-company-organisation.org and to learn more about Osmo's range of eco-friendly wood finishing solutions, visit www.osmouk.com.

NEW CATALOGUE AVAILABLE FROM BESSEY

The BESSEY complete catalogue is now available in 11 languages. The new edition also provides numerous inspirations in addition to comprehensive ideas: images from the field of handcraft illustrate the versatile applications of BESSEY clamping and cutting tools. In its 176-page catalogue, BESSEY also presents interesting novelties, including a first of its kind in the world – the GearKlamp GK – which conveniently masters clamping applications in a perfect way, even in the tightest of spaces.

As a reference for BESSEY products, the new catalogue gives a quick overview of the entire range. Its clear structure leads users, dealers and buyers quickly and specifically to the right tool. With an illustrated table of contents and an alphabetical register, the catalogue makes it easy to find the right tool for every task. The individual clamping and cutting tools are clearly categorised into product groups. Special product features and the related user benefits are explained sententiously, and clear tables show the most important technical data. In addition,

many images show the tools used in a real environment. Also informative and helpful is the cutting technology dictionary at the beginning of the Erdi tin snips chapter, which offers everything you need to know when choosing the right cutting tool for the task in hand.

The catalogue is available as a printed version and can also be downloaded as a PDF from www.bessey.de in the download area. The contents are identical, although a full text search in the digital version makes finding the suitable tool easier.



THE CONTEMPORARY CRAFT FESTIVAL CELEBRATES 15 GREAT YEARS

Celebrated as one of the finest craft events in Europe, The Contemporary Craft Festival is now officially the Best Event in the South West and scooped the overall Winner of Winners at South West Excellence Tourism Awards 2018.

The Contemporary Craft Festival team, who are celebrating 15 years this summer, were elated at winning GOLD and overjoyed to also receive the coveted, overall 'Winner of Winners'. Presented by BBC's Victoria Graham, the judges commended the festival for "their commitment to excellence, people, partnerships, local provenance, education and to constant improvement and development."

The South West Tourism Excellence Awards took place back in February where businesses from throughout the South West gathered to celebrate their achievements of being the best in their field. The awards attracted a record 647 entries from across Cornwall, the Isles of Scilly, Devon, Somerset, Dorset, Wiltshire and Gloucestershire.

Director, Sarah James, who picked up the awards, said: "It was completely unexpected but such an honour to receive our awards in such excellent company. To see craft celebrated alongside big business is very exciting and helps us realise our dream of bringing craft to more and more people."

And the celebrations continued: behind every successful woman is herself! Sarah James, Director of The Contemporary Craft Festival has also been nominated as one of Exeter's 100 most influential women in conjunction with Grow Exeter.

The Contemporary Craft Festival welcomes 200 of the very finest designer-makers to the idyllic setting of Mill Marsh Park on the edge of Dartmoor at Bovey Tracey. The handpicked collection of some of the country's most exciting designer-makers are selected to sell their handmade products to a discerning audience of 10,000 visitors.

And it doesn't stop there: you can book onto a great range of craft workshops where you can learn craft skills, watch a range of top makers demonstrating their craft, and a packed Children's Craft tent will keep budding young craftspeople enthralled all day.

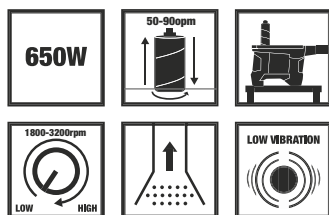
You can expect a weekend brimming with live action including The Pottery Showdown competition, the Out of the Woods tent, which celebrates British woodland craft skills, and the magnificent Craft Cinema, hosted in a vintage Bedford Bus. The unique opportunity to meet over 200 makers of contemporary craft is the highlight of the weekend, which includes award-winning silversmiths, potters, furniture makers, textile artists, glass makers, jewellery and next year includes demonstrations by The Boat Building Academy and Otter Surfboards from Cornwall. Great live music fills the air from Devon performers topped off with a wide variety of locally sourced, delicious street food. Definitely a weekend to remember.

The Contemporary Craft Festival takes place from 8–10 June, and the event is open on Friday, Saturday and Sunday from 10–5pm. Adult day tickets cost £9, and a three-day weekend ticket is priced at £17 (£15 concs). To see the full range of ticket options available, visit www.craftsatboveytracey.co.uk or call 01626 437 653.

Stability & Precision

650W PORTABLE OSCILLATING SPINDLE SANDER

TSPSP 650



Keyless locking bolt



Variable speed adjustment



Engineered Precision

Triton's **TSPSP650** Portable Oscillating Spindle Sander provides the flexibility of a portable handheld edge sander and the stability and precision of a bench-mounted spindle sander.

The powerful 650W motor delivers a variable speed of 1800-3200rpm, oscillating at 50-90opm, making it an ideal workshop or worksite sander for cabinetry, sign making, sink openings, and general woodworking.

Featuring a dual-action rotating and vertical oscillating spindle, the **TSPSP650** provides controlled, precise, burn-free sanding every time.

Various diameter drums and sanding sleeves (13, 19, 26 and 38mm) come with the tool, and can be changed quickly and easily tool-free with the quick-change system.

The complete kit also includes the inverted bench-mounting set, dust port adaptor and adjustable edge guide.

FIND YOUR NEAREST STOCKIST

tritontools.com



triton
Precision Power Tools®



CHESTNUT

PRODUCTS

FINISHING SCHOOL

Wet Sanding with Food Safe Finish and Net Abrasive.



Wet sanding with an oil is a great way of reducing the amount of dust generated in the workshop. You can wet sand with Finishing Oil, Lemon Oil, Hard Wax Oil and Food Safe Finish. The extra lubrication will give an exceptionally fine, smooth surface and apply a coat of the oil at the same time.

① When using an oil as a lubricant/dust collector it's sometimes easier to coat the timber with the oil.

② Sand in the usual way. Net Abrasive is ideal for collecting dust without getting clogged too quickly.

③ The dust mixes with the oil and is trapped in the Net Abrasive.

④ Net Abrasive is easy to clean, either by beating it against a suitable surface or using a soft wire brush.

⑤ The Net Abrasive is ready to use again. Net Abrasive is more flexible than other similar abrasives, sharper and longer lasting.

If you aren't using oil as your final finish, use the final abrasive grit dry and sand thoroughly to remove any residual oil so the surface is clean and dry, ready for the coating of your choice.

More information available from your local stockists or contact us at:

PO Box 260, Stowmarket, IP14 9BX

Tel: 01473 890118

mailroom@chestnutproducts.co.uk

www.chestnutproducts.co.uk

Quality Tools to match our Service



The Ultimate Woodturning Lathe
hapfo
Made in Germany



Mouldings



Certified Hardwoods

Toishi-Ohishi Japanese Waterstones



Top quality Hand Tools

Drilling Tools made to the highest standard

COLT
Professional Tools

G&S Specialist Timber
TOOLS AND MACHINERY

www.toolsandtimber.co.uk
you can order online now



STAINLESS BOTTLE STOPPERS

Bottle Stoppers made from food safe stainless steel, **FREE** Blank included



pfeil

WE ARE EASY TO FIND:
1 1/2 miles from the M6, J40.
Take the A66 towards Keswick,
turn left at first roundabout,
follow the Brown Signs to
The Alpaca Centre.

Open 8am to 5pm daily.
10am to 5pm Saturday.
Closed Sunday.

G&S SPECIALIST TIMBER

The Alpaca Centre, Snuff Mill Lane, Stainton, Penrith, Cumbria CA11 0ES.
Tel: 01768 891445. Fax: 01768 891443. email: info@toolsandtimber.co.uk



What's new from

'THE' TOOL SPECIALISTS • WWW.DM-TOOLS.CO.UK • 0208 892 3813



DEWALT DWST1-81079 TSTAK CONNECT DAB JOBSITE RADIO & CHARGER

MANUFACTURER: DeWalt

D&M GUIDE PRICE: £239.95 (inc VAT)

Following on from the success of their ToughSystem radio comes the new TSTAK Bluetooth Connected DAB radio from DeWALT. This FM/AM/DAB+ site radio packs a powerful 45W output and TSTAK stacking latches and shock absorbing rubber bumpers on all four corners of the radio offers tough, on-site protection. It features 2 x mid-range speakers at the front, 2 x mid-range speakers at the rear, and 2 x sub-woofers on the bottom for excellent sound quality.

The unique feature of this radio is the DeWalt Connect Mobile App, which is available for remote control of the radio, making it the only jobsite radio that gives you total control over the device from your Android and iOS phone, including switching it on or off. BLE (Bluetooth Low Energy) keeps you connected without sacrificing battery life and you can easily edit the pre-set DAB and FM radio stations. It also features an integrated music player for streaming your own music – you can even check your battery charging status from your phone and use the device as a Public Announcement system using the phone mic. It has a full colour screen, a large IP54 rated storage and battery compartment, USB charger and 3.5mm AUX port. It is also compatible with and charges 6.0Ah and 9.0Ah XR FLEXVOLT batteries.



NEW EXTENDED RANGE OF SCHEPPACH MACHINERY AVAILABLE

MANUFACTURER: Scheppach

D&M GUIDE PRICE: Check our website

We have introduced a new and extended range of Scheppach machinery, each of which comes with a free 2-3 day delivery. The new products include a range of eight compressors from 8L to 100L with prices starting from £124.95, and a range of three plate compactors. To see the new products, simply scan the QR code below.



PLEASE CHECK OUR WEBSITE – WWW.DM-TOOLS.CO.UK – FOR THE LATEST PRICES AND DEALS



A saw to build a saw bench:

PART 2 – THE BENCH

With restored panel saw in hand, **Robin Gates** builds a sturdy saw bench that's ideal for ripping, cross-cutting and taking the weight off his feet

While restoring a classic 1960s panel saw, I'd realised what I actually needed was a decent saw bench – a solid, knee-high support for the timber that would help me to saw cleanly and straight when working away from the shed. Up to now, the quality of every cut had been compromised by the wobbly chair or crate I'd hijacked for the job.

By the time my new-old panel saw was in a usable state (only requiring a piece of rosewood grafted to the handle, which I'd do later) we were well into October, with daylight hours shortening and a cardigan breeze filtering around the shed door. A spell of sawing would be just the thing to warm the muscles and stave off hibernation.



1 Vertical legs permit ripping close to the long edge



2 A generous width for cross-cutting boards

Design considerations

I wanted a saw bench that was, in terms of sturdiness, a scaled-down workbench: a simple, four-square structure that would accommodate cross-cutting and ripping without a wobble, and also be a general purpose seat that wouldn't look out of place in the house.

A popular design of saw bench from recent years has legs splayed like a Windsor chair, and what seems like the drawback of its legs fouling the saw, as a consequence, when ripping timber parallel to a long edge. We all work differently, but I find that when making a rip cut, especially if the board is narrow, the saw needs to be working as close to the edge as possible, with the board well supported, not overhanging a couple of inches to avoid sawing into the legs of the support. Otherwise a thin board will vibrate under pressure from the saw, and leverage becomes an issue, too.

A secondary consideration relating to working in a small shed, and living in a small house, is that I am forever tripping over things, and four splayed legs tangling with my size elevens is something I can do without. I know legs are splayed to improve stability, but my plan was to achieve the same ends by making the working surface wider – and more generally useful. A knock-on advantage to flush-fitted vertical legs (photo 1) is that they're convenient for attaching G-cramps, so a board



3 Choosing timber off the rack at the DIY store



can be gripped with edge uppermost, for example, and planed.

Then there's the ripping notch – to have, or have not? It may look the part but a ripping notch strikes me as redundant, since all my ripping would be done at a long edge, and I opted to maintain a square end to the bench for the full support it gives to cross-cutting (photo 2), and attaching G-cramps. As to whether a tool tray would be useful – again, it would look smart but would only create problems for me, as I know I'd fill it with all kinds of junk, just because it was there. A broad central stretcher would do the job, being more than adequate to rest a try-square or a saw out of harm's way.

Dimensions & joints

For simplicity's sake, I'd be making this bench from 2.4m lengths of 47 × 100mm (or, as I think



4 Differences in growth rate between the two pieces



5 These lengths are hard to handle in a small shed



6 Marking all round with try-square and chisel...



7 ... and sawing from all sides to make a square cut



8 The Double Century panel saw gets to work



9 Bench hooks are invaluable aids to sawing



10 Planing cupped timber flat for the legs



11 Ripping a halved 'T' joint with the Double Century tenon saw

of it, 'two by four') kiln-dried general purpose softwood, straight off the racks of the local DIY store (**photo 3**). So the final thicknesses of legs and top, after planing, would be close to 47mm, and leg width a shade less than 100mm.

The first dimension I'd impose on the bench would be height, which was settled by sawing at various heights made up with boards and boxes. There's a compromise to be struck here, because you need to get your knee over the timber to clamp it, and be comfortably above the work for sawing, but you also need sufficient height for the toe of the saw not to hit the floor.

After weighing up the needs of my longest saw, a 26in rip-saw, the flexibility of my tetchy knee joints, and the quality of some test cuts, I arrived at a workable height of 500mm, meaning I could get the four legs out of one 2.4m piece.

With regard to the length of the bench, I had a picture in mind of Walter Rose, author of *The Village Carpenter*, sitting astride a low bench, mortising with chisel and mallet. It would be handy if the bench were long enough to use in similar fashion, and after shifting up and down on various lengths of wood, 75cm seemed about right. A 300mm bench width, made up of three

edge-jointed 100mm pieces, would make an adequately stable structure, so the second 2.4m length would provide material for the top with timber to spare.

Having begun building before I'd decided for or against a tray, the stretchers fell outside these calculations, and were eventually cut from a 1.8m piece of 34 × 96mm 'planed smooth whitewood' that was on special offer. If there'd been a piece of 47 × 100mm going cheap, I would have used that.

Looking to make strong, simple joints, I planned to use loose-tongues in the top, and attach the legs by halved 'T' joints. Transverse stretchers notched into the legs and tied by a longitudinal would prevent racking.

Object lesson in softwood

Most timber on the racks of my local DIY store is Norway spruce, which, towards the end of the year, can be seen growing in the garden department – it's the common Christmas tree. But sorting through 2.4m lengths of the rough-sawn kiln-dried stuff, standing vertically in a chest-high rack, isn't so easy – it's like a training exercise for tossing the caber.

Eventually I settled on a couple of pieces, which appeared straight and free of splits, but as I lifted them onto the checkout to be scanned, I noticed one was considerably heavier than the other. Back home, when I studied the end-grain more closely, these two pieces provided an object lesson in the relationship between growth rate, density and strength in softwood (**photo 4**).

The lighter piece had 16 growth rings across the 47mm thickness (2.94mm average ring width), showing it had grown at almost three times the



12 The Record 044C plough plane



13 Keeping the fence up to the work



14 Dividing four equal widths for loose tongues



15 Planing edges of the loose tongues



16 Gauging the fit of a loose tongue



17 Marking out for the leg's 'T' joint

rate of the heavier piece, which had 47 growth rings (1mm average ring width). Clearly, these two pieces had grown in very different environments, and, quite apart from any differences arising during conversion, were fundamentally of very different qualities despite appearing side-by-side in the store.

While the dark rings of late wood were of similar thickness in both pieces, the light rings of early wood were much narrower in the slow-grown piece, and so the proportion of dense, lignin-heavy late wood was also greater in this piece. And in softwoods, greater density correlates with greater strength.

On the bathroom scales, the fast-grown piece weighed 5.2kg, while the slow-grown piece weighed a whopping 25% more at 6.5kg – a weight difference that was easily felt at the checkout. Besides searching for defects, I'll be taking weight into account when shopping for softwood in future.

Sawing to length

The shed windows shivered nervously as I swivelled the 2.4m lengths through the air and put them on the bench, knocking down some spider webs in the process (photo 5). For me, it isn't practical to plane rough-sawn timber of this length, so all flattening, squaring and smoothing would be done after sawing parts to length.

For cross-cutting larger pieces at the bench, a pair of Z-shaped bench hooks is a real boon (photo 9). I cut mine from two pieces of 300 x 70 x 40mm spruce, but dimensions are not critical – usually they're made from any convenient offcuts. When well spaced these hooks provide solid

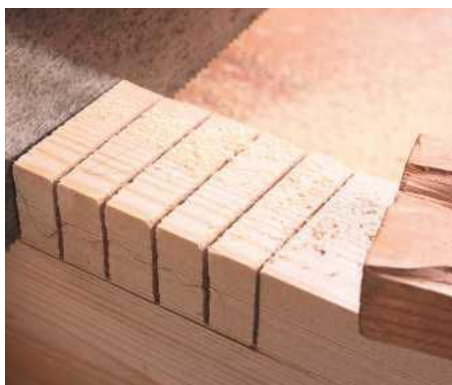
support, allowing me to saw an end or somewhere in the middle of the piece as needed. I decided to use the heavier, slow-grown piece for the bench top, because it promised to be the most stable and flat in the long term. The lighter, fast-grown piece, which was cupped and required flattening, would do for the legs (photo 10).

These were my first serious cuts with the restored Double Century panel saw, and it didn't let me down (photo 8). Normally I'd scribble beeswax on the blade to ease friction, but that wasn't necessary since I'd re-set the teeth in anticipation of dealing with a fibrous, resinous softwood, and the kerf was wide enough for the blade not to be held back. It was certainly tracking truly, probably assisted by my round-the-houses sawing technique.

I still haven't got around to buying a proper marking knife, and routinely scribe around the piece with a chisel, making a small shoulder at each arris to locate the saw at the start of the cut.

I saw part way through from all four sides, which not only guarantees a square cut, because the blade drops into an existing kerf each time the timber is rotated, but avoids that splintery end to the cut which may happen if a saw breaks through the last fibres. Essentially, the saw creates its own jig. Next, I sawed the notches for the legs, because on my small, vice-less bench it made sense to do this before joining them into one less manageable piece. I set the notches back 75mm from each end, making half a dozen cross-cuts in the waste to facilitate chiselling it out. One of the notches fell on a deep-rooted knot, and rather than attack that with the chisel, I cut around it, then sawed it out with the coping saw.

I sawed the leg halvings with my restored Double Century tenon saw, which, with little set on the teeth, cuts a very fine kerf and did benefit from a swipe of the beeswax stick to prevent drag. I made the first cut on the bench hooks, and the second with the leg gripped in



18 Making saw cuts in the waste



19 Chiselling out the waste



20 Removing an inconvenient knot



21 Straightening a shoulder with the rabbet plane



22 Fetting a surface with the Record 102



23 Test fitting the legs in their notches

a corner vice, which just happens to be my most versatile holding tool.

Record plough

Joining the parts of the top with loose-tongues would help align edges, increase the area of glued surface, and add strength – resisting future cupping – but my real motivation was an outing for the Record 044C plough plane (photo 12). For three years it had sat in a suitcase under the bed, no doubt dreaming of clear, straight-grained timber, and its day had come at last.

In 1970, when the 044C was launched, its design was excitingly different. Most Record planes had followed the Stanley norm but the Record ploughs showed touches of real novelty. With its convex body and black plastic pistol grip,



24 Checking perpendicular with the combination square

the bright and curvy 044C is a design classic. It's nicely engineered, too, and easy to set up, with screw adjustment for the cutter and a neat depth stop mechanism using a tapered screw inside an expanding nylon sleeve. In retrospect, this plough plane heralded the demise of the species, appearing just as power routers were becoming ubiquitous.

The 044C works crisply and quietly as a knife slicing apple, but you have to watch out for the shavings, which curl from the blade like coil springs. They wrap around the fence arms, and if one were to get lodged between the fence and the timber, it'd throw the cutter off course.

For the tongues, I slanted a ruler across a piece of spruce to divide it into four equal widths, and planed them to thickness, using a grooved outcut as a gauge (photo 14).

After sawing the stretchers to length, and cutting notches for them in the legs, I was ready for a dry run at assembly. Generally, joints were a tad tight, requiring a good knock from the mallet, and it seemed I'd been over cautious with sawing shy of the line. A little fettling with chisel, rebate plane and the baby Record 102 block plane corrected that (photo 22). I also went over the outward-facing surfaces with the smoother, being careful not to plane any surfaces I'd just fettled. On the second dry run I checked the perpendiculars with a combination square, which is a nice solid tool for this job (photo 24).

This being a saw bench, with a good chance I'll saw into it by mistake some day, I decided against metal fastenings and relied on glue alone, choosing Cascamite, a powdered urea formaldehyde resin, which forms a bond stronger



25 Applying Cascamite by toothbrush

than the wood itself. It's also water-resistant, which is good for a bench that might be used out of doors, and a gap filler too – hence useful where hand-cut surfaces are making less than perfect contact.

First I glued the top, working Cascamite into one of each pair of mating surfaces using a toothbrush (photo 25), and finding that the tongues made assembly very positive. In the absence of cramps big enough to span the work, I used joiners' dogs (photo 26), hammering them into the end-grain to span the joints. Their pointed legs have tapered inside edges (photo 27), which pull the parts together. I added reinforcing cords drawn tight around the middle, but I'm not sure they were necessary.

The next day, I levered the dogs out with a claw hammer, leaving small holes in their wake, but that's of no consequence for a piece like this. Joiner's dogs are so effective, so simple and easy to use, I'm surprised they're not more popular. For one thing, they're economical on space, leaving the work largely unobstructed.

Ophelia intervenes

There was a small discontinuity across the joints in the top, and it so happened I was planing that out on the day the tail end of Hurricane Ophelia was dragging clouds of red Saharan dust across the sun, mixed with the debris of forest fires burning in Spain and Portugal, which cast a marmalade glow across the bench. For a moment I was in a sort of trance. A few minutes' exercise with the coarsely-set wooden jack plane on the underside of the top (photo 28), then the finely-set Record 5½ for the more critical upper surface,



26 Cramping glued joints with joiners' dogs



27 The dog's tapered legs pinch the joint



28 Planing the underside of the top



29 In cramps for the last stage of gluing



30 Seated for planing end-grain of the legs



31 Rounding the corners

brought me back to reality. Legs and stretchers were added over two days, due to a shortage of cramps, and there was a marked drop in daytime temperature from one day to the next, which was reflected in a much longer pot life for the Cascamite on the cooler second day. I'd also mention the importance of wiping away excess glue with a damp cloth, because this stuff sets like glass and is difficult to remove when dry.

In the finishing stages, the bench proved its potential as a seat, when I sat astride it to plane the end-grain of the legs flush with the working surface. Skimming a block plane across a timber's captive end, with fibres seamlessly supported by the joint, must be as near perfect an end-grain planing experience as you can get. A card scraper proved handy where the plane would not reach,

and I rounded corners with glass paper to prevent splintering (**photo 31**).

For sealing the wood I used an experimental mixture of equal parts black wax shoe polish (**photo 32**), liquid paraffin, and boiled linseed oil, working it well into exposed end-grain. The black polish was to tone down the glaring whiteness of the spruce, and also mask the yellowing of the linseed oil, while the liquid paraffin – actually baby oil – went some way to sweetening the smell. Thus far the bench has proved well up to the tasks of cross-cutting, ripping, and the odd spell of taking the weight off my feet. It also serves as our part-time shoe bench. Besides yielding a useful item, this project gave good practice with a variety of hand tools, not least the restored panel saw, which notched up 80 cuts on its first outing. **WW**



32 Rubbing in the black wax-oil finish



33 A stable platform for sawing away from the workshop



34 The four-square structure is compact

"There's nothing else



All prices subject to availability and change without notice. E&OE

At Axminster stores, we make it easy for you to experience our products before you make your final purchase decision. That's why in every store you'll find...

Live workshops and events

Hubs of expertise where you can experience free demonstrations by brand professionals and our own in store specialists. Get hands-on and try a wide range of tools and machines for yourself.

Interactive workstations

Select product lines are displayed and ready to try at workstations located throughout the store.

Practical advice and know-how

Whatever your requirement, our friendly, knowledgeable team are ready to share their expertise and experience with you.

AXMINSTER

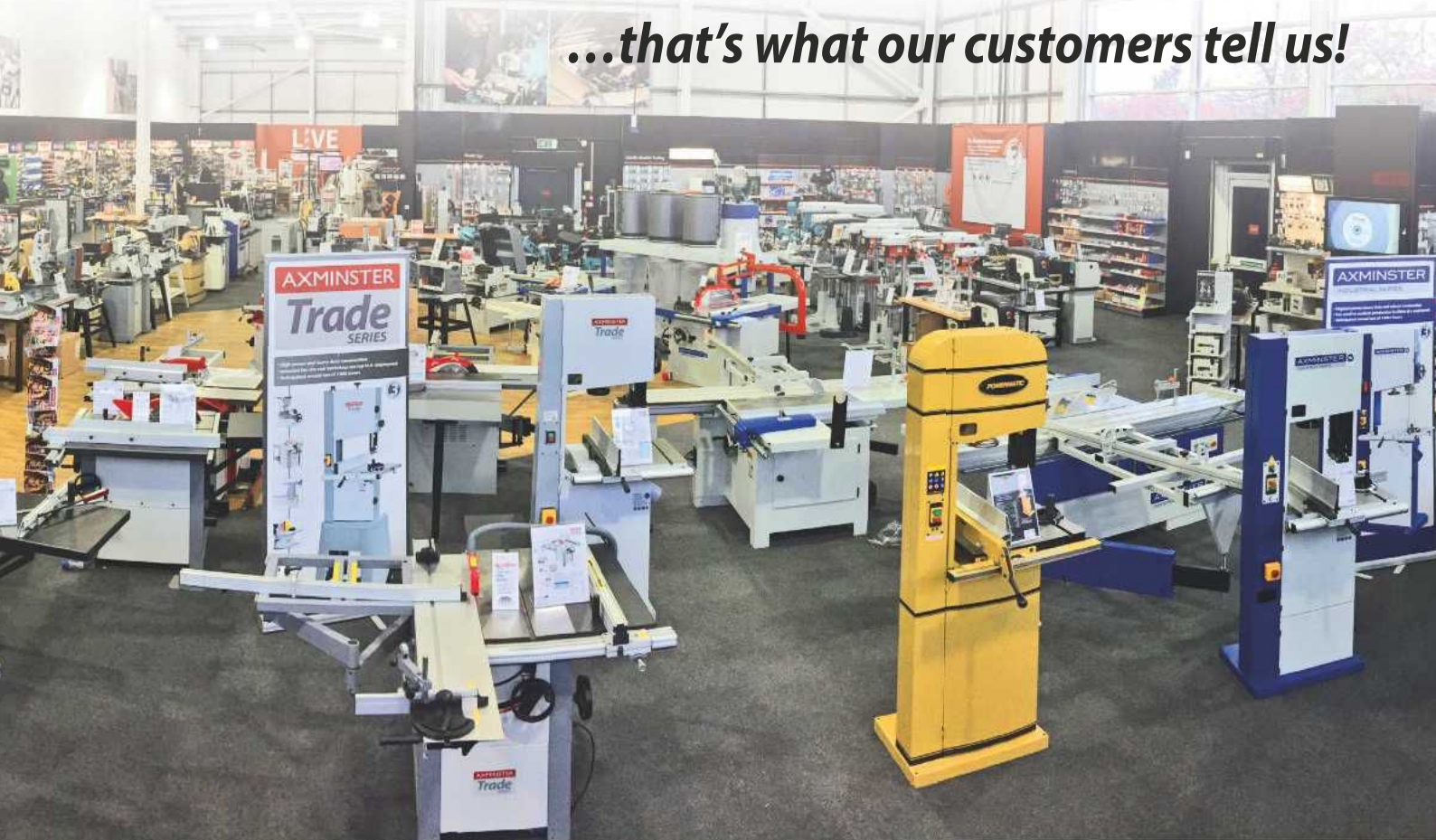
Tools & Machinery

RIGHT! RIGHT! RIGHT!
TOOL! PRICE! NOW!

Find out more visit **axminster.co.uk** or call **0800 371822**

like it in the UK"

...that's what our customers tell us!



 TRUSTPILOT  **Rated Excellent**

"Brilliant company, amazing choice. I buy online or visit the store as I am lucky to live fairly close. Helpful, reliable and just the best". LH.



Exclusive store offer

AXMINSTER
Tools & Machinery
Gift Card

WIN £250
GIFT CARD

Join the Axminster Email Club
and be in with a chance to win a £250 Gift Card

To enter bring this voucher into a store before 5th April

Terms & Conditions.

Only one entry per person.
Contact details required in store.
Entries must be made in person at the store.
The winner will be advised on Friday 6th April 2018.
Gift Card valid until the end of business on Sunday 22nd April 2018.
Winner will be chosen using Google random number generator.
Gift voucher not redeemable online.



Axminster • Basingstoke • Cardiff • High Wycombe
North Shields • Nuneaton • Sittingbourne • Warrington



Building an ambo

Reclaimed oak from the old church doors and a promise made to a priest some time ago led **Jonathan Salisbury** to one of his trickiest projects yet

Ambo? This is a word that I have to explain to many of those asking about my latest project! The ambo is the stand in a church sanctuary where a book, primarily the *Bible*, is placed to be read. It's a type of lectern. Our parish church has undergone a number of improvements and the permanent furniture in the sanctuary was the last stage. After a large stone altar top was added to the existing stone pedestal, it was decided that there ought to be a proper ambo too: a slightly wobbly lectern, with a large microphone stand in front of it, did not look the part! A local stonemason was commissioned to produce the base and I in turn agreed to make the top.

A salvaging job

Almost two years ago, the solid oak main doors were replaced with interior glass doors inside a new glass porch. There was no way that I was going to allow them to be thrown away (and no-one else wanted to take them) so they were delivered to the workshop for me to salvage. The combination of joints, glue and nails limited the length of the thick, heavy pieces that I could reclaim, but the ambo top was an ideal project for the wood hidden below the unpromising surface.

The pedestal of the ambo was made to reflect the octagonal church altar. The top needed to be placed in one of three positions: 0° to face the main church, 90° to face the side chapel

or 45° if the congregation was in both. I requested that a hole be drilled in the centre of the pedestal, which would provide a centre for rotation as well as allowing a cable to be fed through for the microphones – my plan was to then attach this to the top.

The first part to be made was the flat, rectangular support for the book to rest on. Standard methods were used for this process: planing, gluing, clamping, etc., all of which have been well covered in detail in all sorts of projects in this magazine! The front lip, to prevent the books sliding off, and decorative edges to 'hide' the end-grain were added later, just before the ambo's final assembly.



1 Ambo base with microphones and a cushion for the Gospels



2 The top in one of its many stages of construction



3 The mitre trimmer

Making the base

The second stage of the project was to produce a base to match the stone – luckily for me, this was a fairly straightforward job. A piece of oak was cut, planed and thickened before being cut into eight short lengths. The 22½° angle on both ends was cut a touch longer than required and then finished on a mitre trimmer to ensure a perfect fit was achieved. The mitre trimmer has become one of my favourite tools, but there are two issues. Firstly, the maximum height that wood can be trimmed is restricted to just over 90mm, and secondly, even though any angle can be cut, there are only two presets: 90° and 45°. I decided to make an acrylic gauge, which would ensure that the 22½° angle could be cut consistently, which also allowed quicker setup between sessions if the trimmer had to be used for other jobs. Each end was then cut for biscuits, to reinforce the joints, and the first two pieces were joined to a cross brace to add stability; this also provides a location for the centre of

rotation and because I learnt a while ago that clamping lots of angles is much easier if the middle pieces are already fixed to each other! When the cross brace assembly was dry, the remaining pieces of the base were glued and a strap was applied to hold them tightly together. To make sure that the base glued flat, it was also clamped to a board. Once out of its clamps, I routed the top edge with a small beading cutter on the router table and marked the centre.

A complex operation

The octagonal column between the base and the bookrest was to be angled so that there was a 100mm height difference between front and back – and this turned out to be far more complex than I had imagined. It is also quite difficult to describe: I have named the pieces with the points of a compass (with South closest to you). Please bear with me – and referring to **photo 16** first might help!

Pieces were cut for the East and West sides

and the angle at which the top would be fixed was marked, cut and planed. With these pieces in place on the base, the same angle was then continued to the front piece (South), and also cut and planed. The pieces were carefully replaced in position on the base and the top was used to check I had got it right. A few more passes of the plane were made to ensure a better fit. With East, South and West clamped to the base, South-East and South-West were cut to length, ensuring a close fit. These intermediate pieces required a compound angle on the top surface, starting off shallow at the top and ending up steeper at the bottom. East, South and West were used to mark the start and end of the slope. A newly sharpened jack plane, frequent checking and far more time than I had anticipated, got the angle down to almost level: I decided to leave the final trim to the very end, once the pieces had been glued together.

Design change

The three pieces that form the back sections



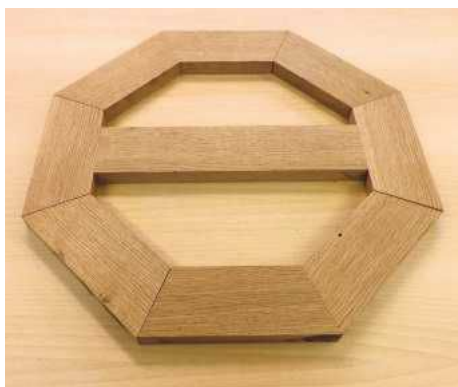
4 Setting up the mitre trimmer angle



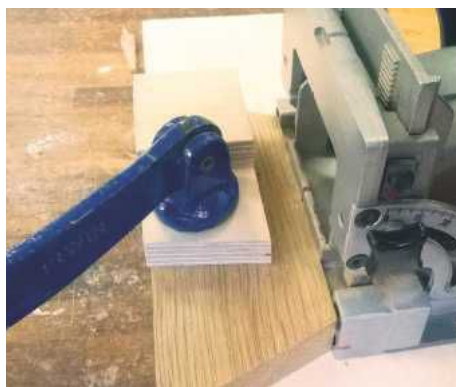
5 Trimming the ends of the base



6 The accuracy of the trimmer



7 Base pieces ready for jointing



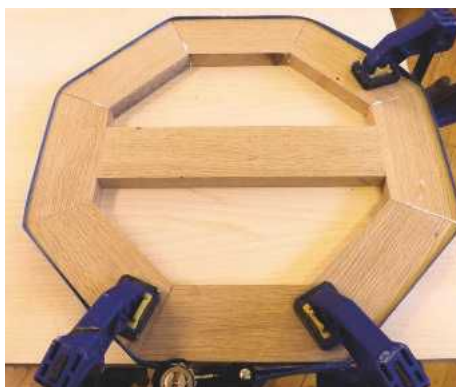
8 Cutting the biscuit joint



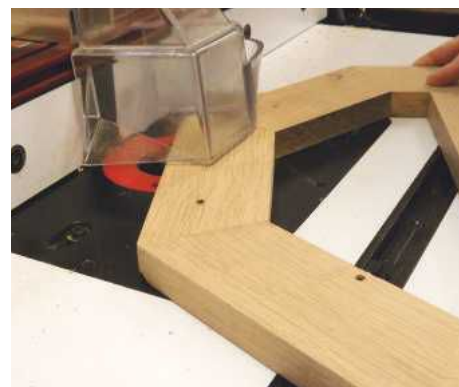
9 East and West glued to the central spine



10 Ends glued up ready to go



11 Strapped and clamped



12 Cutting the beaded edge

(North-West through to North-East) sadly forced a design change: I suddenly realised that had I started with the back and not the front, I would have noticed that the height at which I wanted the back to be was too great for the mitre trimmer. The original intention was to attach the microphone frame to the outside of this column, but now it would be attached to the top. Pieces North-West to North-East were all cut to the same dimensions and mitred to complete the octagon. Only the front inside corners required removal: these were marked and planed almost to size before a dry-run to test fit the joints was followed by gluing and clamping up the ring to the base. Once dry, but before the strap came off, a finishing pass of the jack plane completed the angles for this part: North-West showing how little needs to be removed (**photo 17**); North-East marked ready for planing (**photo 18**); East and North-East as they were when glued up (**photo 19**); all parts in place (**photo 20**); testing the strapping (**photo 21**); and final planing (**photo 22**).



13 East planed and ready to be cut to length



14 South being planed



15 Test fitting South-East



16 From East to West via South



17 North-West in place – little needs to be removed



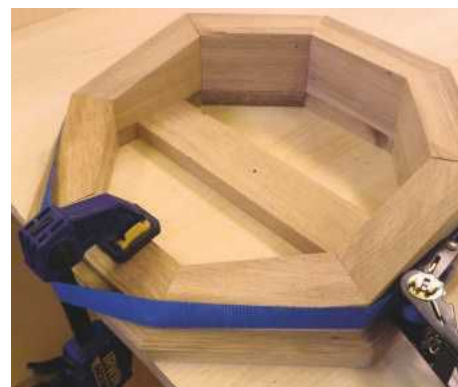
18 North-East marked up and ready for planing



19 East and North-East close to completion



20 All the parts in place



21 Testing the strap

Back section

The back section for the microphones was relatively easy, with three pieces cut and planed to size before being glued. The edges were routed to match the base, drilled to take the microphones, routed to hide the cables and then screwed in place. The two gaps either side were a bit too obvious, so they were closed with two small sections similar to the central part of the microphone support bracket. These very handily also provided a location for screws to fix the top to the frame. By this time I had also made the brass sleeve for the centre of rotation: a suitable-sized hole was drilled for this using a piece of scrap to prevent movement and tear-out.

The top

The top needed to be removable to ensure that the cables for the microphones could be accessed. I had originally planned to use two 5mm diameter shelf-support pins, but this didn't work: a biscuit joint was used instead. The wooden biscuit was

replaced with a stronger brass version at the last minute and glued in place (on one side only, of course!). The cables were coiled and fixed in place with ties so that they wouldn't be able to get caught between the wood and the stone. A final clean up and check followed by a few layers of wax polish and the job was done.

Final adjustments

The top of the brass tube inside the ambo top, around which it rotates, has a flange to prevent it from disappearing down into the pedestal. This flange was drilled so that it could be attached to the top's base with screws, but wherever I fitted the tube, the base only ever lined up exactly with the pedestal top in one position. Since the stone had been cut by hand, the octagonal top wasn't absolutely 'perfect' – only a millimetre here and there, and you would never know by just looking at it. If the top had been fixed in one position this would not have been an issue, but I wasn't happy. I made the hole in the wood slightly larger and



22 The final planing



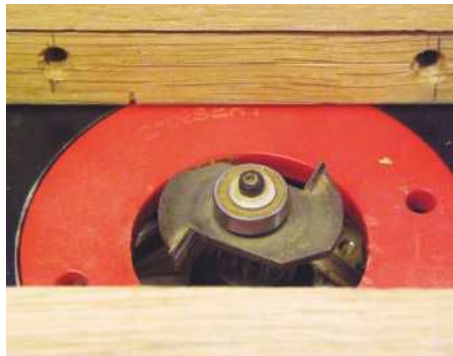
23 The microphone supports



24 Gap closure pieces



25 Drilling the centre hole



26 Preparing to cut the biscuit joint on the inside of the base



27 Biscuit joint



28 The brass biscuit



29 The completed ambo in situ

removed the screws holding the brass tube. The tube is a tight-enough fit in the pedestal to allow the necessary movement for perfect alignment without any risk of it falling off. The final touch was to laser cut the Sacred Heart symbol used by the church onto the centre of the top (**photo 2 or 8** shows this).

Lessons learnt

There seems to be an increasing enthusiasm for completing a complex project such as this one by making it twice. I ought to have made the base in one piece, rather than a frame: I wanted

to avoid end-grain, which would have been possible with beading, although I now think that this would have been unnecessary. The angled top was a challenge: apart from starting from the highest point and ensuring that it would go through the mitre trimmer, I think that making the intermediate pieces of the frame from thinner material might have been easier. A few more coats of wax might have prevented water marks from the consecration, but perhaps it's better like it is. Everyone is certainly delighted with the result. It has been an enjoyable experience (and invaluable if I am ever asked to make another!) **WW**



30 Close-up showing the microphone supports

Hammer[®]

The obvious choice!

***A joy to work with...
...solid and reliable
Matthew Prince***

HAMMER - A range of over 20 machines
for the keen and professional woodworker.

FELDER-GROUP UK

Unit 2, Sovereign Business Park, Joplin Court
Crownhill, MK8 0JP MILTON KEYNES
Tel. 01908 635 000 info@ukfelder.co.uk

www.felder-group.com

🕒 Request your free catalogue now!

***Professional
results in your
workshop***

Matthew Prince's Woodworking Machines

Hammer K3 Winner
Panel Saw



Watch the full testimonial on
FELDER GROUP UK TV



HAMMER,
For the highest requirements
of price and performance



BLUES BOWL PART 2



Moving on from the turned aspects shown in last month's article, **Andrew Hall** now describes how he takes the project from a bowl and spindle to a musical instrument

Last month, I described how to turn the Blues bowl, but now it's time to take the turnings and transform them into something playable. **WW**



1 Firstly, using double-sided tape, glue a straightedge on two sides of the neck; this will allow you to safely cut a flat that is approximately three-quarters the thickness of the neck. When planed or sanded this will leave a fret board size 38mm for a three-string and 42mm for a four-string Blues bowl



2 Using the straightedge as a guide and the bandsaw, remove the waste as shown. Note: don't try to cut the material without a straightedge as it can spin when cutting the cylinder. Having a square edge will allow you to keep the material securely on the table bed



3 I use a surface planer to get a flat, straight edge after the bandsaw. However, if you can, use a belt or palm sander to make sure the fretboard is flat. I check it with an aluminium straightedge



4 Mark out the head with a straightedge and square – I leave it 15mm thick so it angles back out 15°. It can be square and straight, but I think it looks better sloping back. I then square across the centre of the body part of the neck and cut the waste off on the bandsaw. Note: don't remove the square end until last, as this gives stability while on the bandsaw bed



5 Check the Blues bowl body fits nicely on the neck and the fret board area is approximately 25mm into the bowl



6 You're now ready to mark and cut the head and tail. I used a roll of double-sided tape to create a pleasing curve for the tail and string section of the neck



7 I use Simon Hope's sanding arbors in the pillar drill to sand the neck, head and tail. This is a brilliant piece of new kit that I bought at last year's 'Harrogate show'. I'm very pleased with it as it can also be used on the lathe



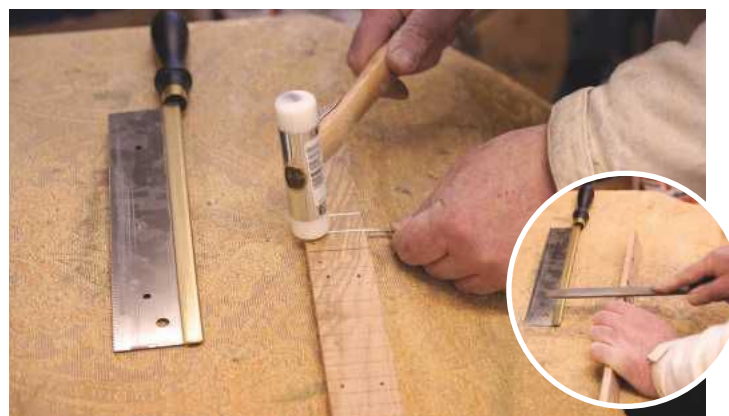
8 Cut the tail with a jigsaw – again, I use a thin, fine blade so it will run on the profile of the curve with ease and finish using the sanding arbors. They have a hook-and-loop coating and can be used with any hook-and-loop-backed abrasive, although my choice would always be the salmon coloured Rynogrip abrasive grits that are available in 80, 120, 180, 240, 320, 400 and 600 grit



9 Using a palm sander, sand through to 240 grit if you are fitting a fretboard. If you are making a fretless Blues bowl, then sand through to 320 grit, then burn, drill or cut the fret markers in. I also brand the Blues bowl with my signature at this time



10 If you do decide to fit a fret board, now is the time to make it and fit the fret wire as shown in the following photos. I use a Crown guitar saw, which is exactly the thickness of the fret wire...



11 ... then hammer it home using a Thor nylon hammer. The barbs are hammered home neatly but the white is not flattened. Next, file the waste fret wire to an angle of about 30°



12 Here you can see a typical fretboard that I make from ash, oak, sycamore or walnut and the fret marks are the scale of a Fender Stratocaster fret board – 25 1/2 in. Note: I Googled the fret sizes and they are all available online



13 Cut the nut slot at the top of the neck 6mm from the top and 6mm diameter...



14 ... then use a round file to smooth the semicircle nicely, which houses a 6mm bolt



15 You can then mark and drill the machine heads. Most are 10mm, but check the size that you buy. I get most of my guitar hardware components on Amazon



16 I now mark the fret marks and drill the holes to house 10mm upholstery studs, as the Blues bowl shown here is a fretless instrument. If you prefer, you could use a branding iron as shown in **step 9**



17 Drill the string holes to 3mm diameter. I use pop rivet sleeves to protect the wood from the strings and allow the ball of the string to cushion against the rivet. The strings are 12mm apart



18 Now it's time to apply a finish to the Blues bowl and here we have a couple of options. For the Blues bowl described in this project, I have used the Beall buffing system, but you could also use the Chestnut buffing system and get the same results. It's a three wax process: first, a coat of Tripoli is applied, then white diamond and finally Carnauba wax. I find this gives a silky smooth finish and is quick to apply and process. I have used this system for a number of years and have always applied sanding sealer before the first coat of Tripoli. Having spoken to Peter Hemsley from The ToolPost, who stocks the Beall system, he suggested not using the sanding sealer as this gives a better finish. I tried it and agree, as the sanding sealer seems to dull the final finish, but try both ways and decide. Note: I always place a piece of carpet or soft material on the bed of the lathe as it can sometimes grab and pull the material down. If it happens, this safety precaution can help prevent the material getting marked or bruised. The alternative method is to spray the Blues bowl using Chestnut lacquers in green for satin, blue for gloss, and orange for melamine, which is the most hard-wearing. My latest Blues bowl banjos have been sprayed with a waterborne lacquer, which is totally odourless and safe. However, I always wear a solvent filter mask whenever I lacquer, no matter which one I use



19 Once the finishing process is complete, the assembly can begin. I then place and hammer home the upholstery stud fret markers



20 I then fix the bowl to the neck by screwing the two together from the rear using the strap studs as washers for connecting the two pieces together. Note: always start the holes with a spring-loaded centre punch; this saves a lot of drill slippage problems



21 Check the neck is straight and flat using a straightedge and also check it by eye



22 Cut the pop rivet sleeves and fit on both sides of the holes; these will accommodate the strings



23 Fitting the strings, slide these through the pop rivet washers and wrap round the machine heads, making sure a good three turns of string are into the capstain of the machine head. I extend the string 30mm beyond the machine head and when you pull the string back and wind clockwise, it takes three revolutions to accommodate the 30mm



24 Fit all three strings and tighten until they have tension, then slide into position the nut and bolt that forms the bridge. The nut at the top of the neck should measure, centre to centre nut, to centre of bridge, 25 1/2 in. The American scale is in inches; the metric equivalent is 648mm



25 Clip off the excess string, check the tension and then tune. Using a tuner, I tune mine to the most common GDG, which gives an open G chord



26 All that remains is to fit a strap – black and white is always a good choice but that's only because I support Newcastle United! Try for size and have fun learning to play your Blues bowl

NEXT MONTH

In part 3, Andrew looks at accessories you can make for your Blues bowl, such as a guitar and plectrum stand, as well as alternative pick up methods for your instrument

Jennie Starbuck



Andrew Hall



Mick Hanbury



Wayne Mack



Michael Painter



Rick Dobney



Peter Sefton



Nic Westermann



Martin Pidgen



FOLLOW US
ON FACEBOOK



FOLLOW US
ON TWITTER



MIDLANDS WOODWORKING SHOW

NEWARK SHOWGROUND NG24 2NY
23RD & 24TH MARCH 2018

***A great day out full of Demonstrations,
Personalities, Trade Stands, Advice & Fun***

Advance tickets can be
purchased by calling the
ticket hotline:

01474 536535

or securely through PayPal at
www.nelton.co.uk

Free parking, Showguide and Raffle.

Open Hours:

10:00am – 4:00pm Both Days.

Entry:

**One day £10 / In advance £7
Two days £15 / In advance £11
Under 16's Free**

Not everything that can be drawn can be carved: Clive Faulks' finely detailed Green Man is a design, Mary Anstee-Parry suspects, that still needs to be 'edited'

If you go down to the wood...

Spend a little time with woodcarvers and, says **Dave Roberts**, you'll soon find yourself tempted from the straight and narrow

I've no idea what you'd find at the bottom of most Suffolk gardens in winter. The evidence of gentle horticulture in hibernation, perhaps: cobwebbed potting sheds where secateurs and mowers dream of springtime and stripes; a rusting lawn roller beside a heap of composting cuttings; a fork marking the spot where the last spuds were lifted from the veg patch?

I do know, however, that the path through Mary Anstee-Parry's neatly ordered garden leads down to what might be mistaken – on the day that I stopped by, anyway – for a Scout hut where rehearsals for an exuberant Gang Show are just beginning. Even from a distance, the percussion of mallet on chisel can be heard competing with a spoon-and-teacup tattoo and the tuneless complaint of the grindstone, and as the workshop door opens onto the hubbub of bicycle-shed laughter, it's clear that everyone is enjoying themselves, not least of all Mary. "Shallow sweeps!" she cheerfully exhorts one of her students. "Don't dig the corners in!"



Carving, of course, is an end in itself, and the rewards, says Constance Whitaker, are the pleasure of working with wood and having something that you've made for yourself. The biggest difficulty, meanwhile, is one familiar to all woodworkers: not taking off too much wood!

Mary, a carver, sculptor and letter-cutter in her own right, is also a teacher, and all year round her classes attract students keen to learn from her experience (see 'Clever hands'). The result is an eclectic mix: Roy Endersby over there, for example, always wanted to, "play with wood," as he puts it, "but ended up [working] with metal because it seemed the right thing to do." After a career in mechanical engineering, however, he's returned to his first interest, "because there's something about wood," he shrugs. "It's just one of those things." At the other end of the workshop is Margaret Wainwright, a self-confessed member of life's 'I'm sure I can do that' school of giving things a go, who's now enthusiastically adding carving to her list of accomplishments.

Fundamental skills

Between the two, the benches are filled with the work of different students, their pieces using different techniques and woods, and all at different stages of development. They are, however, all broadly following the same progression, working their way through a series of set pieces from which they learn the fundamental skills.

The first exercise, for example, is a leaf that's carved by removing the background to leave the subject in low relief, which not only teaches them the method of raised carving, but also calls for observation of the shapes of foliage.

Chip carving, on the other hand, introduces counter-relief – cutting the design into the wood – as well as showing students the particular shapes produced by individual tools, enabling them to reach for the blade most suited to quickly achieving a given cut or effect.

The final hurdle, meanwhile, is a Green Man, which, whether ancient or modern in design, combines the earlier exercises with the study of the anatomy of the face.

All these stages and techniques, however, are underpinned by one essential process – drawing – and it's this which brought me to the bottom of Mary's garden. Drawing, she maintains, "gives you a route map for what you're going to carve; it's a way of minimising the mistakes," and as I'm open to anything that'll help me to avoid mistakes, I'm wondering if there's a relief-carved leaf that we can take out of the woodcarver's book?



The route map

Recently, a carver, Neil Trett, described to me his approach to design, which began not with asking what a piece will look like but what it will do; this understanding is then given shape through pencil-sketched designs in the familiar Modern, form-follows-function progression. With decorative carving, however, form is its function, and the process is reversed, with the maker working from the desired form back through the stages of construction to an understanding of how the piece will be made – or indeed discovering if it can be made. For while joinery is more often than not about (relatively) straight lines assembled using some combination of standard joints, decorative carving is far less formulaic; it seems more akin, in fact, to sketching with wood except, as Mary observes, "not everything that can be drawn can be carved." That sounds a little cryptic, I know, but the



distinction seems to boil down to the difference in the flexibility of an idea and the medium, which Madeleine Beck – a graphic designer and another of Mary’s students – explains in terms of watercolour painting: “When you’re painting, you can put things in shadow or blur them; when you’re carving, they’re there, fixed, solid.” Similarly, a partly thought-out idea is likely to feature convenient shading and blurring of the awkward details regarding the process by which a three-dimensional form is to be drawn out of a solid block of wood – what needs to be taken away, say, in what order; what needs to be left behind, and at what level – with the result that the drawings which follow will involve similar acts of artistic licence. They’re liberties, however, that wood – being fixed and solid, as Madeleine says – won’t readily allow. And talking of shading, it’s not only the presence or absence of the wood that you have to consider: as Paul Heard points out,



Best laid plans: drawing a three-dimensional form from a solid block of wood won’t always go to plan no matter how carefully it has been worked up; you can see here how Mary’s mirror frame required ‘editing in the wood’ ▶

while wrestling with his translation of a strongly stylised two-dimensional drawing of fish into a three-dimensional work, "shadows make the carving as much as the design." So you must also consider the ways in which light will strike the shapes and angles and levels, and how light and shade will affect the way that it's seen.

Eloquent silence

Would another way to look at things, I ask, be to say that if you haven't been able to carve something, it's been wrongly drawn? – yes, except of course, as Mary's eloquent silence rebukes me, the time to discover a mistake is not when you're part way through a piece. And this is precisely why she insists that drawing a 'road map' is such vital preparation: it's a reductive process, requiring the final form to be interpreted by breaking it down into parts and stages; only through this

interpretation – which is in part an emotional response to your subject – can you really see and understand what you intend to make. So, when the idea is fully realised in your head and you can articulate it confidently in a drawing, the thinking seems to go, and you're on your way to carving it with confidence.

You don't have to be a great artist, mind. Though several of Mary's students brought drawing skills to the classes, Constance Whitaker – who came to carving from restoring and upholstering furniture – insists (to shouts of disagreement) that she's 'hopeless' at drawing, "but practising will help you to realise your ideas by drawing something you can imagine but can't find in a book."

"And I thought carving started when you put a chisel to a piece of wood!" says Peter Gould, shaking his head over preparations for his next

carving, which is based on a misericord in Norwich cathedral. Part way through tracing the design – a mobbed eagle – from a photograph, he's realised that the foreshortening and fixed perspective of a two-dimensional photograph offer only limited guidance in planning a three-dimensional carving. "Though it's probably not over-challenging technically," he says, "there's a lot in it," so he's planning to visit the cathedral to see it for himself.

None of this is to say, of course, that the final piece must be a precise and literal interpretation of the original, only that it's thoroughly planned. And nor is it the case that, once planned, any design is set in, well... wood, because when the material throws up a knot or a flaw – "and there are always surprises when you put a chisel in a piece of wood," says Mary – it invites you to find ways to incorporate it into the carving. Obviously, this 'editing in the wood' calls for what Margaret



The design for Madeleine Beck's jungle scene is taken from a Singaporean wall, which she's transposing into beech. While the tracing provides the outlines of the elements, its two dimensions don't fully show their respective levels; for that Madeleine relies upon holding the three-dimensional model built up in her head by working through the design fully



Paul Heard has used colour-coding to help visualise the different levels required to translate these strongly stylised, two-dimensional fish into three dimensions. "Carving," he maintains, "is as much about the shadows as the design"



"Carving," says Margaret Wainwright, "requires an openness to the possibilities suggested by the grain, or the little accidental things happen that make you see the piece differently"



"And I thought carving started when you put a chisel to a piece of wood," says Peter Gould, who's in the process of working back from his subject's final form and reducing it to parts and stages; only through this interpretation, Mary explains, can you really see and understand what you intend to make



Roy Endersby says it's important to establish the outlines before 'prettifying' and to work with grain angles: "If you have your piece clamped to the bench, you can be working your way round a corner and all of a sudden you find the grain isn't going the way that it was, and you end up with a tear



Relief carving involves low relief, while...

Wainwright describes as, "an openness to the possibilities suggested by the grain, or the little accidental things that happen and make you see the piece differently," so it's no wonder Peter finds that, to realise an idea artistically and physically, carving demands a much more abstract approach than does the joinery with which he's more familiar: "The whole [carving] process," he says, "is totally absorbing; the level of concentration means there's no room for thinking of anything else." In return, however, he's developed an appreciation for, "the skill, the finesse, and a real feel for the timber: what you can do with it, what you can get away with. I love it!"

Two-way street

Another reward is the contribution that these skills feed back into his joinery: Peter now finds

that he's much more particular about his sharpening, for example, and that his joint-making has also become more precise: "The other day, I put a lock in a door, and rather than just cutting a mortise, I carved it; I thought the carving course would be a one-way street, but no."

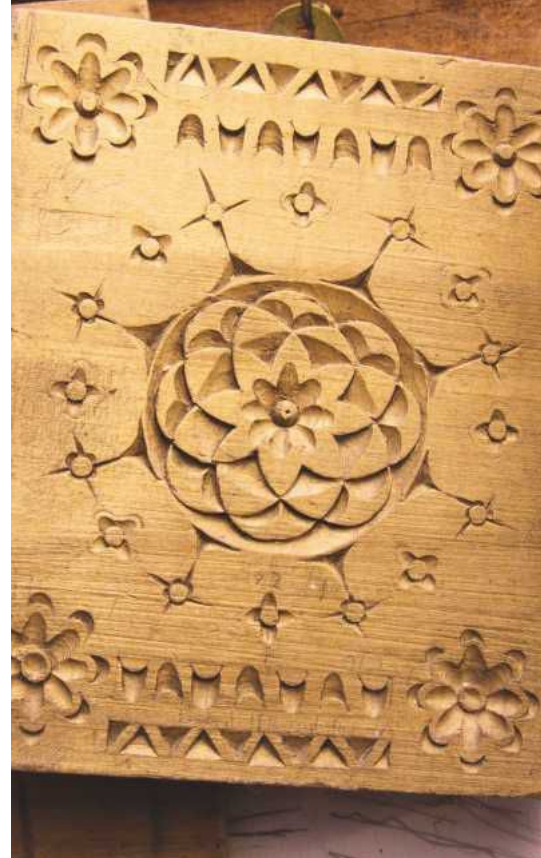
The obvious benefit of this two-way traffic, of course, is the potential to introduce some decoration to your woodworking projects. Peter's eagle, for example, will be incorporated somewhere in the oak frame of his house.

Clive Faulks, on the other hand, has quite different plans: having joined his son in a venture to fuse cabinetmaking and scientific principles into objets d'art (www.artificeworkshops.com), "I found I was limited in my ability to add any elaboration beyond a bit of French polishing or inlay." His intention in learning carving, then, was to be able to add detail and decoration to the fusion pieces. But while his cabinetmaking experience had given him a feel for hand tools and timber, his metal-working background meant that he came to carving with a mind-set built around rulers, French curves – "which are only bent rulers," he laughs – measurements and straight lines.

Carving a curve represented a challenge to his way of working until he realised that this wasn't

engineering but was about learning not to worry too much, having confidence in the tools and your developing ability to work freehand. Once he'd done that he found, for example, that he could carve a level surface with a curved tool: "If I concentrate hard enough, work slowly, and take thinner and thinner cuts, I can get a flat surface," and all without using either guides or rules.

I suspect that this point – when tools begin to become an extension of your intention, when, like Peter, you start to feel how the wood can be worked – marks the moment when you really begin to realise the potential of carving's vocabulary for liberating ideas and giving them expression in wood. Of course, there are rules and grammar to be followed – the discipline of preparation and drawing, for example – to ensure that the meaning isn't lost in translation, but there's something about carving's curvaceous freehand that makes more rectilinear woodworking seem oddly stiff and formal. And though I only came to Mary's with an innocent question about drawing, I think I may have been seduced into learning to carve in order to break the tyranny of straight lines in my woodworking. It just goes to show, doesn't it? You don't know what you'll find at the bottom of a Suffolk garden. **WW**



... chip carving introduces counter-relief – cutting the design into the wood – and also demonstrates the way in which individual carving tools produce particular cuts

CLEVER HANDS

"I am, first and foremost, an artist," says Mary, "and I sculpt because that's my language." Her training – a Fine Art degree in sculpture with all the freedoms that art school allows, followed by the study of woodcarving and gilding at the City and Guilds of London art school, where the emphasis lay more upon traditional form and techniques – has given her a rich vocabulary which, for the last 30 years, she's used to articulate her ideas in both wood and stone, producing pieces that combine beauty with a sly shock or a joke, or both.

Choosing the life of the artist over that of, say, a jobbing carver, was never going to make things easy of course, "but I don't mind living on the poverty line," she says, "as long as life's the way I want it." And what she wants, it seems, is the enviable self-sufficiency of living on the merits of, "having clever hands and a sense of design."

Her classes, which she's been running for 20 years now, aim to teach students the mechanics of carving. There then comes a point, if their hands have learned to be clever, when Mary gives them an idea, a gentle push, and says: "Now take that for a walk," inviting them to use their own sense of design to express it. Whether they have anything to say, I suppose, depends on whether they're a sculptor or just a jobbing carver...

Find out more about Mary's work, her classes and one-to-one courses at www.anstee-parry.com



Mary's classes are a meeting of minds



COME & JOIN US

AT THE BIGGEST MAKERS SHOW OF 2018 // AT THE NEC IN BIRMINGHAM
SATURDAY 5TH MAY - SUNDAY 6TH MAY

- MEET VIRAL YOUTUBE MAKERS
- WATCH LIVE DEMONSTRATIONS
- LIVE Q&A's WITH MAKERS
- MEET INVENTORS
- KIDS WORKSHOPS
- PRIZE DRAWS

BUY YOUR TICKETS ONLINE NOW AT WWW.MAKERSCENTRAL.CO.UK

INTERESTED IN EXHIBITING AT THIS MAKERS SHOW? CHECK OUT THE WEBSITE FOR MORE INFO

HEADLINE
SPONSORS

TOOL MASTERS
ASSOCIATION

save
build
learn

RECORD POWER
ESTABLISHED 1906

Robert Sorby
SHEFFIELD ENGLAND

DREMEL
BIG ON DETAIL

triton

Classic Hand Tools[©]



The finest
hand tools
for your
finest
woodwork

Order online at: www.classichandtools.co.uk or visit us Mon-Fri 10am-4pm
Hill Farm Business Park, Witnesham, Suffolk, IP6 9EW **Tel** 01473 784983

TORMEK®

T-8



GIVES THE SHARPEST EDGES. BUILT TO LAST.



The specially developed rubber on the zinc drive wheel ensures a constant speed, even under full load.



The sleeves are integrated in the fully cast housing, which minimises play for the Universal Support.



Stainless steel main shaft with EzyLock makes it easy to change stones without using any tools.



The powerful industrial motor is a true workhorse.

THE TORMEK T-8 is a high quality machine which sharpens your edge tools with the highest precision. Water cooled sharpening is gentle on the steel and the edge is continuously cooled by water — there is no risk that the steel becomes over-heated and loses its hardness.

This machine is built for continuous use. Its unique drive system is efficient and manages to hold a constant speed, even under full load. You get a sharpening system that will sharpen your edge tools razor sharp, making them a pleasure to use.

7
YEAR
WARRANTY

The Tormek jigs give you full control over the sharpening, see all at tormek.com



The **Square Edge Jig SE-77** makes it easy to sharpen chisels and plane irons.



With the **Gouge Jig SVD-186** you can easily follow curved shaped tools and v-tools.



With the **Knife Jig SVM-45** you can sharpen most of your knives.



The **Tool Rest SVD-110** is ideal when sharpening turning scrapers.

TORMEK®

GET RAZOR SHARP TOOLS!



The **SVH-320 jig** sharpens precisely HSS planer blades of any length.



Get back the edge on your spindle moulding knives with the **SVP-80**.



Sharpen your drill bits (3-22mm) with the highest precision using the **DBS-22 Drill Bit Sharpener**.



You have full control of the sharpening throughout and your drill bits will be like new again.

Since 1973, Tormek has been dedicated to developing the best sharpening solutions for different types of edge tools.

Visit **tormek.com** for more information on how you can get your edge back!



Over 40 years of innovative solutions



One of the first Tormek logos

"A different breed" in the history of sharpening

In the 1970s, Tormek's founder Torgny Jansson struggled to get the market to believe in his innovative new sharpening machine. No stockist in Sweden was interested, so Tormek started to look for its market abroad; thus began the journey of what was to become a global brand.

A few years earlier, Torgny, a mechanical design engineer and keen hobby woodworker, was frustrated because he could not find a good method to sharpen his tools. Where was the modern version of the Swedish water-cooled grindstone that gave such a fine and durable edge? It turned out that Torgny was the one to create it. At first only for his own need, but being a man of logic, he thought that he might as well make a few more at the same time. And the extra ones he made were quickly sold among his friends.



Tormek's founder Torgny packing the first big order back in 1973



Torgny at the drawing board

Setting a standard

The very first model of the Tormek sharpening machine was driven by an electric hand drill, which had a shaft mounted in the chuck. It could be attached to the grindstone in just a few seconds. Since then, Tormek has continued to grow and develop a range of products, culminating in a complete sharpening system, and unique of its kind. When the system was first introduced in the USA, the machine got top ratings along with headlines such as "Tormek – the underdog makes sharpening history" and "Tormek – a different breed".

Taking it further

Tormek has worked continuously to make sharpening easy and efficient, even for the inexperienced woodworker. Today the product range is the widest on the market and Tormek offers a complete sharpening system for all kinds of edge tools. The spirit of innovation and the desire to make sharpening easy and effective is still at the heart of the business. **www**

FURTHER INFORMATION

If you would like to learn more about Tormek and the full company story, please visit **www.tormek.com**, and for more information about Tormek products, go to **www.brimarc.com**

ROCK & ROLLER

Using his eye for restoration, **Peter Bishop** takes a beaten up old roll-top desk and sets about giving it a new lease of life



areas had chunks knocked out of them. I put all the bits and pieces aside until I had time to pay it the attention it deserved.

I must have written that introduction about five years ago after I'd bought the desk. Things have changed since then; I've now been retired for a few months. That means I can do what I want to do and at a more leisurely pace. Well, that's the plan! Old clients still ring up and sound shocked when I tell them "no, sorry, I just don't want to make new doors or windows for you!" Slowly I'm working through all those projects I've accumulated and planned to sort out and sell on. This is one that started 2016 off with a bit of a bang.

Tambour roll-top

The tambour roll-top itself was shot and in several pieces; this was the place to start. If this can't be fixed then the job's not on. Some of the old backing simply peeled off, but the rest had to have a bit of help from my steamer. Old animal glue hates heat and steam and gives way quite easily; however, it does leave a sticky, uneven mess behind. The solution was to pass each strip through the planer and remove about 1mm; this cleaned the backs up and made sure each one was the same thickness. Once this was done, all the old muck and dirt that had accumulated in between each piece was cleaned off and then they were lightly sanded. I also cross-hatched the back of each strip to help with adhesion later on. A coat of Fiddes 'brown mahogany' naphtha oil stain was brushed on and wiped off to recover the original colour, then the strips were all left to dry.

A trip to my local upholsterer in Leominster produced a roll of replacement backing material.



1 As a starting point, all the old backing needed to be stripped off the tambour

I have a cracking, American made, oak roll-top desk that I restored a few years ago. I use it every day and think it's one of the best pieces of furniture we own. So when I came across this one at auction, I just had to have it. What's so interesting about it is that it's made from mahogany. There's loads of what are called 'ministry' roll-top desks out there, but very few that are not made from oak. This chap was in a sorry old state when I bought it. The roll-top itself was split apart and had been repaired a couple of times. The drawers were missing knobs, etc., and corners, edges and other



2 The first tambour strip is glued onto the edge of the new backing cloth



3 The larger, locking section is then fixed back onto this strip



4 The workbench is set up, a plastic sheet below the back cloth and a square edge set in place



It needed to be strong and flexible – similar to a light weight canvas. I'm not sure what it was I ended up with, but it looked and felt fine and the boys told me they'd used it for the same job before. Back with the fabric, I prepared the bench for action.

I laid a single sheet of clear plastic down to start and then stretched the backing fabric tightly on top. I'd asked the needle worker in the house to put a double seam on a side and this length was laid along one edge of the bench. To this I glued the first tambour strip and clamped it down, leaving it overnight to go off. Once fixed,

this piece was attached to the locking section with the original, now cleaned up, hinges.

The rest took a couple of days to finish. Stage by stage, nine strips at a time, I glued each individual piece on and weighed it down. As it was winter I left at least eight hours between each assembly session to make sure that the PVA glue I was using had a chance to cure and adhere properly. Once sorted, the whole thing was lifted into our house so that the glue could really make the fix. Later I flexed the pieces so that any odd bits of glue cracked and freed each one up so that it could move once in place. I also fixed a couple

of extra, double thickness ribbons of narrow fabric to the back of each strip with a staple placed in the middle of each one. This was my bit of extra peace of mind that, hopefully, would allow this tambour to last a good few years.

Please note that although many of these images show machines unguarded for clarity, you should ALWAYS ensure that when operating equipment the appropriate guards are in place.

Tambour lock

The original tambour lock was broken. I hunted around online and eventually had to order one



5 Each tambour strip is cross-hatched on the back to aid adhesion



6 One strip at a time...



7 Nine strips and that's the width of the weights I'm using to hold them in place. A couple of gash pieces of stock are used to tighten the strips together

from the States. It came a couple of weeks later and although it was a near fit, it did cause some extra work. The old lock had an offcentre key; this one was centred. I realised I'd have to fill the old key hole and then cut a new one for the replacement lock. A bit of a fiddle but not impossible. With a small piece of mahogany in hand I 'fettled' it to fit pretty tightly. Once trimmed and ready, this tiny piece was smeared with glue and tapped firmly into the old hole. A day or so later I cleaned it up, sorted the fresh key hole and fitted the new lock. The tambour was good, so I could now focus on the usual series of restoration processes for the rest of the desk.

Fittings

The question with all projects like this is how far you should go. I've always worked on the basis that there should be as little intervention as possible, especially if you are working with fine furniture. Although this is a great piece, and was going to be a smashing desk for someone, it had been very badly abused. I therefore took the decision that I would make all the repairs, strip the old finish off, stain it and re-polish it, making a few minor improvements as I went along. The desk had not cost me a lot originally, because of its condition, so I thought this would be the best solution. I hoped the result would justify this action and the desk would have a future rather than end up as waste wood. Anyway, onwards and upwards!

The drawer stacks are set on castors to help move the desk around when assembled. The original maker had only used four – two in each stack – and one was missing! I took these off and would replace with four on each stack later on. Three of the brass escutcheons survived, five more were ordered. Of the eight drawer locks there were no keys. These were taken off and, at some point, I'd get them to a locksmith to make up a new set of keys. Of the eight drawer knobs, two, possibly, were saveable, so off they came – more to turn later. That was it with most of the fittings; no doubt more problems would appear as we went along. Now I could start the repairing and re-building.

Repairing & re-building

I started with the inner drawer and filing unit that went under the tambour. Fortunately all the broken bits had been saved. Stage by stage these were glued back on. Loose dividers were fixed and gaping old holes filled. Once sound the unit was cleaned off ready for staining. As luck would have it the set of small drawers were all sound and only needed a bit of a clean off before they could simply be put back in later on. Now on to the main drawers. A good, thick veneer on their fronts allowed me to clean each one up and do any patching that was necessary. Cracks in the bottom were fixed, to stop them rattling, by gluing a strip of tambour backing material over each one. The locks were back with a couple of keys so they

were refitted. Five new escutcheons were also fitted and cleaned off flush with the drawer fronts. A final light sanding and the eight drawers were set to one side.

There are two central dividers that keep the stacks apart, but one was cracked and missing a piece. These were sorted and cleaned up. The very top piece and back were sanded down to the base wood and left for staining. The carcass stacks were also patched, repaired and cleaned off. Some small signs of woodworm were showing in the bottom so I treated that while I could easily get at it. My new castors had arrived, eight of them. Fresh blocks were fixed underneath the stacks and the castors positioned and fixed so that they were not visible. I'd set them so that the lower edges of the stacks were about 12mm off the ground level. This would, and did, make it easy for them and, eventually, the whole desk, to move around.

The skiver

The actual top itself was made up from a softwood ground solid wood edging and a thick mahogany veneer. It was badly stained, scratched and bleached in places with a strip broken off the back edge. This was re-fixed and all the old finish sanded off back to the bare wood veneer. Now some decisions needed to be made. The original desk top had a sliding writing slope that pushed partly under the top unit when not in use. I'd already decided that this was redundant and



8 Once all the tambour strips are glued on, a couple of extra straps of backing are stapled in place



9 This little plug is 'fettled' to fit the old key hole



10 Once the glue has set, the plug's trimmed back ready for staining, etc.



11 Repairs start by sorting out the bits that had broken off the top drawer and file unit



12 Step-by-step, pieces are re-fixed and loose joints glued up



13 An easy way to stop cracked drawer bottoms rattling is to glue strips of tough fabric over the gaps



14 Fortunately the veneers on this desk were all pretty generous in thickness



15 When old knocks and losses have occurred, new pieces are grafted on



16 The tambour track trench had been modified, so I decided that it ought to be sorted properly with a new set of inserts



17 Originally there were only two castors on each stack of drawers, but four is much better and gives more stability



18 First cuts into the desk top for the skiver



19 The outline of the recess is cut leaving the corners to be trimmed by hand later on

would be discarded. No good today; you need a flat surface for a laptop or keyboard, etc., so the plan was to update and improve the top ready for current use. I decided to cut a couple of access holes under the overlapping top unit at the back. Anyone wishing to thread power cables through here would then be able to do so with ease. They'd also be out of the way and discreet. The next 'improvement' was to decide if I wanted to fit a skiver. Well, it's a great desk so the answer was obvious.

A 'skiver' is a leather insert that really brings desk tops up to another level. Smaller ones are made from lambskin and larger ones from cow hides. Both can be jointed if necessary and a variety of 'tooled' edges in gold can be applied. If there's jointing, it's best to have two and balance them, then the tooling usually goes along these joints to help disguise them. The skivers can be bought in various colours from the traditional deep reds, blues and greens through to the garish yellows and bright reds, etc. My desk top was huge, but did we need a skiver to cover the whole area? I thought not. I decided that a lambskin one would be large enough and sit in the central part of the desk top where any writing might take place. I'd decide on colour later, but now the main job was to cut out the recess to take the insert.

I checked with my supplier and he said a recess about 1.5-2mm deep would be fine but no more. The old veneer was about on the top edge of this so I knew I'd have to cut just into the softwood ground underneath. I fitted a fairly large, straight

cutter into my trusty old Stanley router. After testing for depth, I was ready to go. I'd marked out the rectangle centrally on the desk top. There's lots of ways to approach a job like this but I tend to follow the KISS system: 'keep it simple, stupid!' A straightedge set at the right distance from the first outer edge with a couple of cramps and off I went. The first edge cut was followed by the other three, making sure I didn't overshoot the corners and I left these to be cleaned out later on. These initial cuts were widened, then it was a case of working across the width of the recess and balancing the router on strips of 'land' left so that it stayed level. Once most of the waste was removed, the router was discarded and I chiselled out the rest by hand. A couple of areas of torn out grain were filled and later sanded flat. If I'd left these, they'd show through the skiver once fitted.

The top was nearly ready for the final stages. A bit of a final clean up and the top and lower edges were stained and left to dry. A few days later the first coat of Osmo PolyX clear satin oil was applied, the excess wiped off and then left to dry. It took a few days before the second and third coats could go on, then we were good to go and the rest could be sorted out. All the other components and units were stained with the Fiddes stuff, dried and then treated with PolyX. Because it was winter and we had low temperatures, this process took a bit longer than it would do in summer. In between times, I could fiddle with some other little jobs.

Drawer knobs

One of the other 'little jobs' was rather important: making the replacement drawer knobs. I had most of the originals but all bar two were in a very sorry state. The best way forward was to make eight more and then keep these two as spares and pass them on with the desk. I cut some square, double length pieces of utile (part of the African mahogany family), marked the centres and mounted the first one on the lathe. I first turned, between centres, each length into a cylinder, then I reduced the middle section down to match the required shaft diameter, double length plus, to fit the existing holes in the drawers. Part of the knob shaping itself followed before I took the 'doubles' off the lathe. The drive was replaced with a chuck and, after being cut in half, the knob shaft was fixed in this before the final shaping took place. All eight turned out OK without any problems for a change! An old gash piece of stock had eight holes drilled in it into which I mounted the knobs. These were stained, left to dry, sealed, cut back, sealed again, and so on until I was happy with the finish. A bit of wax later on would complete the job before they were fitted.

Final bits & bobs

Most things were well in hand now. Final sealing, cutting back and waxing followed, then it was time for the skiver to actually be fitted. We'd sent exact measurements of the desk top recess to our supplier – you can find several online but do compare prices. The 'boss' decided that an



20 The vast majority of waste is cut out of the skiver recess leaving areas of 'land' that are trimmed out by hand



21 Blanks are cut ready to make the new replacement drawer knobs



22 To start, two knobs per section are placed between centres

antique brown would suit with gold tooled and embossed edges. It arrived with a bit extra over the final size. I won't bore you with explicit detail on how to fit a skiver – the instructions will come with it – however, just as a point of interest, most suppliers recommend using wallpaper paste to secure. This is the best option if you are not familiar with the process, but if, like me, you've done a few in the past, then you might consider using watered down PVA. About 50/50 will do it, but do make sure none of the glue ends up on the top show surface – it will stain it! The same applies when waxing the desk top now or in the future. A little bit of masking tape around the edges will protect the leather from discolouring, especially if you are using a dark wax.

A round up now of the final bits and bobs: the round shafts on each of the drawer knobs were double cut down their length to take a wedge.

The wedges will hold them in place with a little glue. Each was fitted, left while the glue cured and then the waste on the inside of the drawers trimmed off and sanded. There was only one partition in the main drawers. I like to have some moveable ones, so I rigged up some 8mm slip in sides with 6mm grooves cut into them. I did three drawers. Into these loose sides I fitted 6mm MDF inserts to form the partitions. With extra grooves in place these could be moved around as required.

That was about it; I could now put the whole lot back together and finish it off. Onto the main, flat top, one shaped side was fitted and fixed in place. The other was screwed one end only so that it would swivel out wide. With a little help, the tambour was then slotted into the fixed side and the other one brought up to secure it in place. Now I could fix the desk top to the two stacks of drawers making those a solid unit. I then needed

to fit the new lock keep from the tambour top. This was a fiddle but eventually I got it all sorted and the lock worked a treat. The inner drawer unit, slipped in from behind, was positioned and screwed down to hold it firm, then the loose back panel was dropped into place and the very top dropped onto six locating dowels. No screws, it simply sat on top to finish it off. A final wax up with some Fiddes 'Rugger Brown' and what another cracker we had!

Out of interest, you might want to know how much this all cost. The original desk came to my workshop for £130. The most expensive addition was the skiver at around £60. Getting keys sorted for the locks and importing a new tambour lock from America was about £100, and the rest was odds and ends, which, finally, totalled just under £400. On top of that, of course, are endless hours of enjoyment, which are priceless. **WW**



23 After finishing in a chuck each knob is stained, sealed and waxed. Note the two originals



24 Final touches are some slip-in divisions for three of the drawers



25 The completed roll top desk, all restored and ready for many more years of use

schepach

Germany

120

245 mm

420 W



Rigid ripping fence allows for perfect straight cutting



Allows sawing of large work pieces at a cutting height of up to 120 mm



Solid table which is tiltable from 0 - 45°



Pull-out table width extension for panel cutting

NEW HBS250 10" BANDSAW

THE NEW HBS250 BANDSAW OFFERS GOOD SIZED CUTTING CAPACITY, PERFORMANCE AND RELIABILITY EXPECTED FROM A SCHEPPACH MACHINE. IT COMES COMPLETE WITH EXTENDING TABLE SUPPORT, LEG STAND, AND MITRE GUIDE. THE HBS250 IS THE IDEAL CHOICE OF BANDSAW FOR ANYONE WANTING TO CUT STRAIGHT LINES, CURVES, AND COMPOUND CUTS IN WOOD AND PLASTIC.

2 year Guarantee

INCLUSIVE BASE UNIT

SPRING PROMO OFFER



Features

- Powerful 420 W induction motor
- Generous cutting capacity H x D: 120 x 245 mm
- Extendable cast alloy table for increased workpiece support
- Included: leg stand and mitre guide as standard

Specification

- | | |
|---------------------------|--------------------|
| • Cutting capacity H x W: | 120 x 245 mm |
| • Table size: | 300 x 360 - 520 mm |
| • Table adjustment: | 0° to 45° |
| • 2 cutting speeds: | 660 / 960 m/min |
| • Blade L / W: | 1790 / 6 - 13 mm |
| • Input power: | 420 W |
| • Motor: | 230 - 240 V |
| • Weight: | 35 kg |

OFFER PRICE

£239.00 INC VAT

£199.17 EX VAT

OFFER PRICE INCLUDES DELIVERY - UK MAINLAND ONLY.
OFFER ENDS 30th APRIL 2018



FREE mitre guide with every machine ordered.
Value £17.85 inc vat



Quote code:
'GWW/418'
when ordering

NMA
AGENCIES LTD

www.nmatools.co.uk

01484 400 488 | sales@nmauk.com

Unit 1, Brookfoot Biz Park,
Brighouse, W Yorks. HD6 2SD

WINGED WONDER

Colin Simpson uses a log of laburnum to create a winged bowl with pyrographed texture

I've had a few logs of laburnum hanging around my workshop for a few years now. I would have liked to have turned them earlier, but other work has not allowed me to do so. There are several crotches on the logs and I have wanted to turn a piece that shows this off to its best advantage. A crotch, in wood terms, is where a branch forks from the trunk or, in this case, where two branches fork. In many cases, particularly in hardwoods, cutting through the crotch will reveal some lovely flame figure. This figure, however, comes at a cost. There is a considerable amount of tension in crotch wood and this is released as you cut it. The tension is likely to cause a lot of movement as it dries and there is a greater chance of the piece splitting.

Machining the wood

Laburnum, like yew, has a lovely contrast between

the sapwood and the heartwood. Unlike yew, however, laburnum is classified as a hardwood, whereas yew is, botanically, a softwood. I prefer not to use the pith (the first year's growth of a trunk or branch) when turning hardwoods, but for this project I am going to make an exception. Botanically classified hardwoods tend to develop radial splits from the pith and laburnum is no exception. However, I find that if laburnum develops these radial splits, they do not become too large and are often seen as dark radial lines, which can sometimes look quite attractive.

I started with a crotch log about 180mm in diameter, widening to 220mm and about 250mm long (photo 1). I wanted to keep the outside 'Y' shape of the crotch in the finished piece, so I could not cut it round on the bandsaw. However, I did want to take a slice of both sides of the log to create a flat (photo 2).

Mounting issues

Next, I used a pair of compasses to draw a circle where the bowl would be (photo 3), and then mounted it on the lathe. I like mounting this type of work between centres initially. This is because I can move the piece around to find a different centre at the tailstock end. If I just screwed a faceplate to the piece, I would not have this flexibility. Instead of a four-prong drive, I adapted a faceplate by bolting three spikes to it, which afforded me a really strong grip (photo 4).

Creating the shape

I used my 12mm fingernail grind bowl gouge to start turning the back of the piece. I started with a pull cut. Place the tool on the toolrest on its side with the flute facing the wood. The bottom wing does the cutting – it's really a scrape. Start near the centre and pull the tool towards you,



1 My starting piece – a laburnum crotch



2 Cut a small slice from both sides to create a flat



3 A pair of compasses shows where the bowl part will be



4 My adapted faceplate with three spikes



5 Use a pull cut to flatten the bottom...



6 ... and a skew chisel to cut the dovetail spigot



7 The same treatment is given to the top of the bowl



8 Use a push cut to lower the wings



9 Shape the underside of the bowl using a push cut...



10 ... and the underside of the wings



11 Here's a close-up of the previous cut showing where the shaving is coming off



12 The final shape of the underside of the bowl

moving it towards the edge of the blank. Don't push hard into the wood, but keep the pressure down on the toolrest (**photo 5**). As you move to the outer parts of the wood you will be cutting air and wood, so it is important not to push too hard at this stage.

I like to cut my chucking spigot as soon as I can. This gives me a second chance of mounting the piece should the three spikes fail for any reason. I used a skew chisel on its side to cut the dovetail for my chuck (**photo 6**).

Just as well because shortly after cutting the chucking point the three spikes did fail. Therefore I mounted the piece in the chuck using the spigot I'd just cut and started to work on the top of the bowl, again, flattening the surface with a pull cut (**photo 7**). I also cut a temporary chucking point

on this side as well, so I could reverse the piece again to shape the bottom.

I wanted the outside shape of the log to appear to have been cut through the bowl about two-thirds of the way up the side, so, while the bowl was chucked on the bottom, I used the swept-back bowl gouge to remove some wood from the 'wings' (**photo 8**), then I turned the bowl around again and held it on the temporary spigot I'd cut on the top. Now I could shape the bottom of the bowl (**photo 9**). This is a bevel supported push cut using the tip of the cutting edge and with the handle held well down to keep the bevel rubbing.

Cutting the wings

To cut the wings I used a push cut, starting on the outside and working towards the centre

(**photo 10**). The initial entry is a little difficult because you will be cutting air, then wood. Keep the tool handle low, take light, gentle cuts and try to keep the bevel caressing the wood – don't push hard into the wood with the bevel. **Photo 11** shows a close-up of this cut, and shows the shaving coming off at the tip of the tool.

Continue to shape the outside of the bowl until it looks something like **photo 12**. The wings are still too thick but I will work on this from the other side when the bowl is turned round.

I used a skew chisel on its side as a scraper to clean up the wings (**photo 13**) before sanding the outside. Hand sand the bowl part, holding the abrasive with fingers flat and thumbs on top of the abrasive (**photo 14**). I held the abrasive differently to sand the solid part of the wings.



13 Use a skew chisel to scrape the wings



14 Hand sand the solid parts...



15 ... here I use one hand to support the other for greater stability



16 Sand the underside of the wings with a delta sander with the lathe switched off



17 Another shot of the push cut, this time to reduce the thickness of the wings



18 Remove the temporary spigot with a pull cut



19 Start to hollow the bowl with the tool handle well over the bed bars



20 Swing the handle towards you and rotate the flute anti-clockwise



21 My French curve round-nosed scraper

This time I pinched the abrasive between my fingers and thumb of my right hand and used my left hand to support my wrist (**photo 15**). I didn't fancy hand sanding the rest of the wings – I value my fingers – so instead I used a multi-tool with a sanding attachment (**photo 16**) with the lathe stationary. A delta sander would also work. Sand to 600 grit and then reverse the bowl again to work on the top.

Use the same bevel supported push cut to reduce the thickness of the wings (**photo 17**), and then use a pull cut to remove the temporary spigot (**photo 18**). To hollow the bowl, place the gouge on the toolrest so the flute is pointing to 3 o'clock and the handle well over the bed bars. Use the tip of the tool to create a groove about 4mm to the left of centre (**photo 19**). Now swing

the handle towards you at the same time as pushing the cutting edge down the side wall and across the bottom of the bowl towards the centre. This action should be done at the same time as rotating the tool anti-clockwise until the flute is pointing to about half past one (**photo 20**). Continue this cut, each time going a little wider and a little deeper, until the desired wall thickness is achieved – mine was 5mm, which is the same as the thickness of the wings.

Photo 21 shows my round-nosed scraper. Over time I have ground it to a French curve shape as I think it is more versatile than the half round shape they come with from the manufacturers. Use the scraper in trailing mode – with the handle slightly higher than the cutting edge (**photo 22**) – and take gentle cuts. You should get shavings from

a scraper (**photo 23**). If you are only getting dust, then sharpen your scraper. Scrape the wings with a skew chisel in the same way as before and then sand to a finish. I power sanded the inside of the bowl (**photo 24**), and sanded the wings as before.

Texturing the wings

I used a pyrography machine to burn the edges of the wings to represent the bark that came off. A pyrograph can achieve a better random texture than a blow torch (**photo 25**). Brush away any loose carbon resulting from the burning and then give the whole piece a coat of sanding sealer (**photo 26**). Reverse chuck the piece onto a domed dolly to remove the chucking spigot (**photo 27**). Finally, I buffed the bowl on my buffing wheel (**photo 28**). **ww**



22 Always take light cuts with a scraper...



23 ... and aim to get shavings, not dust



24 Power sand the inside of the bowl



25 I used a pyrography machine to burn the edges



26 Apply a coat of sanding sealer



27 Reverse chuck the bowl onto a dolly to remove the chucking spigot



28 I buffed my piece using the Beall buffing system



29 The completed crotch bowl in laburnum

A tripod table

Always a sought-after venue for tea for two, we take a folding look back at a long-lasting domestic favourite

The folding tripod table, sometimes known as a tea-table, has long been a popular item in the home and, being such a useful and good-looking item, still has many a few years ahead of it, even in today's style-hungry domestic environment. This particular design, shown here in a page from *The Woodworker* of August 1925, dates back to the 18th century, probably about 1760. Although seemingly quite ambitious a project for the woodworking enthusiast, it's actually quite straightforward once you break it down into its respective parts (as so in fact, are the vast majority of jobs).

Modest kit

The woodworker of the time, while being equally keen (or possibly more so?) as the modern counterpart today, generally had less kit at his or her disposal, and especially machines. The article assumes that the turned column will be sent away to the turner and gives sensible instructions as to the preparation of the timber concerned; this is fair enough and even today, a lot of us would probably do the same. More surprising, though, is the suggestion that the cabriole legs would be cut 'at the yard' (a reference to the local joinery shop, which would have been found in every town at the time); few would've had the luxury of their own bandsaw.

Wise advice

I particularly like the inclusion of advice for storing the four or five boards for the top somewhere warm and dry to ensure thorough seasoning while the other work is in progress; very sensible and still as true today. Also, and I speak from experience here, it was good to note the caution evinced over the forming of the leg joints; the long sliding dovetails that join the cab legs to the base of the column are critical to the success of the table and should be made with the utmost of care. Now, who's going to build one?

Mark

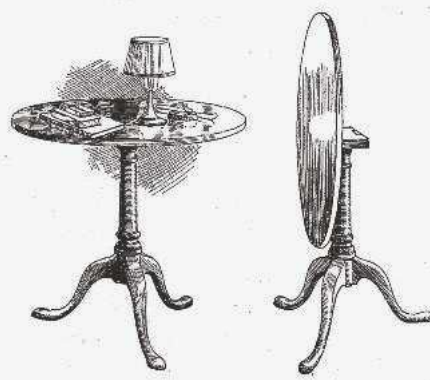


FIG. 1. Circular Table with Tripod Leg. Diameter of top, 3 ft. 3 ins. or 3 ft. 6 ins.

THIS type of table was a favourite in the eighteenth century and is still used to a great extent on account of its convenience where space is restricted. The design shown here follows the usual traditional lines, dainty in its appearance but firm upon its base. Should the top be increased in size then the spread of the legs must be increased proportionately. With a small reduction, the legs could remain as they are drawn. The best wood to use is mahogany but any hardwood such as walnut, oak, beech, or birch will do.

THE CONSTRUCTION is simple, but care is necessary in cutting the leg joints. The carriage must be firm and steady as there is a considerable leverage on all joints when the table top is loaded. The spread of the legs should not be less than that shown in Fig. 3. First of all put the necessary wood for the top (probably four or five pieces) into a warm, dry place to thoroughly season while

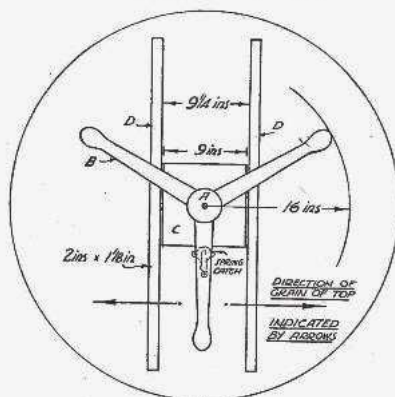


FIG. 3. Scale Plan of Table, showing position of tripod leg, cleats, etc., in relation to top. (See scale at Fig. 4).

THE TRIPOD TABLE

THE RESTORATION OF AN OLD FAVOURITE

the other work is in progress. Then obtain a nice square of wood for the column (A), free from shakes and other imperfections, about 4 ins. in the rough. As it is to be turned, planing is unnecessary.

Make a full size drawing of the column from the scale in Fig. 4, showing the turner just what portion is to be round and how much to leave square at the top. Do not overlook the tenons into the block (C). Another point to remember is that the turner will want a little left on at each end for his chucks, so do not cross-cut the wood.

While the turner is engaged with the column the three cabriole legs can be prepared. The best way is to make a full size drawing of one leg from the setting out in 2 in. squares (Fig. 9). Then obtain if possible a piece of 2 in. thick timber, 19 ins. by 12 ins., and mark out the three legs upon it as shown in Fig. 8. This will save timber. Even if only two legs are obtainable from one piece it will effect a saving. If you are ordering the wood by post, it is a good plan to firsaw out a plywood template of the leg for band-sawing at the yard. After cutting, shape up the legs with spoke-shave and rasp until a nice shape is obtained.

When the legs are ready it will be necessary to cut dovetails at the ends for slipping up into the column. These must be strong and well fitting. Chamfer off the pillar at the bottom between each leg to show a nice finish (Fig. 6). The tenoned joint at the top is shown in Fig. 5. The tenons should be strong and are wedged

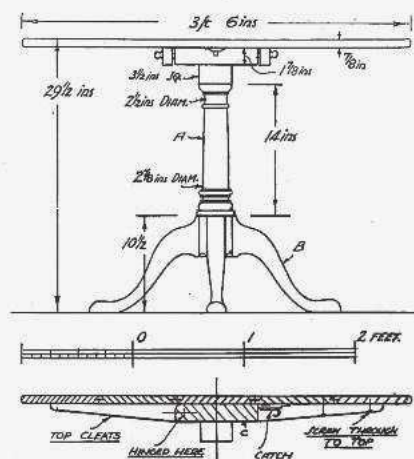


FIG. 4. Elevation and sectional view.

DO GET IN TOUCH

If any readers have memories and photos of things they or their forebears made from *The Woodworker*, please get in touch as we'd love to see them. Just email me on the usual address: editor.ww@mytimemedia.com and we'll get them in the mag

mafell

Quality • Innovation • Performance

Beyond all expectation



Li
HD[®]
TECHNOLOGY

ready

BRUSHLESS
MOTOR

5.5 AH Li-HD
BATTERY

AIR COOLED
CHARGER

MT55 18M bl Cordless Plunge Saw System

"The Mafell MT55 18M bl plunge saw has so many brilliant features including some that are yet to be seen on other competitor models. It makes this saw not only one of the best on the market, but shows the thought and process that has gone into designing this product which is really a step above the rest. The best feature on this saw is the scribe setting. This is common to others....but Mafell have taken this to another level....(allowing) the cleanest cut possible on the top surface as well as underneath. The premium quality plunge saw....is a joy to use. (It) is one of the best you can buy and I would highly recommend it to professionals especially, due to it's unique features and versatility."

Jamie Smith. Test Report. Good Woodworking. February 2018.



Patented scoring
function



World's fastest blade
change



Dual indicator for
precise cutting on &
off rail



2 x 5.5ah Li-HD
batteries included



N M A T O O L S . C O . U K
Email: info@nmauk.com Tel: 01484 400488

Unit 1, Brookfoot Biz
Park, Brighouse,
W Yorks, HD6 2SD

NEW STORE
KIDDERMINSTER
OPENS JUNE '18

Clarke TABLE SAWS

LEG STAND KITS
FOR CTS100
AND CTS111
ONLY £27.59
INC VAT

FROM ONLY
£72.99
EXC.VAT
£87.59
INC.VAT

MODEL	MOTOR	BLADE	EXC.VAT	INC.VAT
CTS800B	600W	200mm	£72.99	£87.59
CTS111	1500W	254mm	£154.99	£185.99
CTS100	1500W	254mm	£169.98	£203.98

**BEST
SELLER**
CTS100

Machine Mart

**66 SUPERSTORES
NATIONWIDE**

**WHERE QUALITY
COSTS LESS**

Clarke TABLE SAW WITH EXTENSION TABLES (250mm)

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

SHOWN WITH
OPTIONAL LEG KIT
CLK5 £19.98
EXC.VAT
£23.98 INC.VAT

Clarke TURBO FAN GAS HEATERS

Offering low cost, efficient heating
PROPANE
GAS FIRED

FROM ONLY
£79.98
EXC.VAT
£95.98
INC.VAT

MODEL	MAX OUTPUT KW	EXC. VAT	INC. VAT
Little Devil II	10	£79.98	£95.98
Little Devil SSII*	10.3	£84.99	£101.99
Devil 700	15	£99.98	£119.98
Devil 900	24.9	£139.98	£167.98
Devil 910 SS*	17.6-24.9	£159.98	£191.98
Devil 1600	36.6	£169.98	£203.98
Devil 2100	49.8	£239.00	£310.80
Devil 4000	70-131	£358.00	£477.60

Clarke DUST EXTRACTOR/ CHIP COLLECTORS

CDE7B

FROM ONLY
£109.98
EXC.VAT
£131.98
INC.VAT

• Powerful 1100W motor
• 50 litre bag capacity
• Flow rate of 850M3/h

MODEL	MOTOR	FLOW RATE	BAG CAP.	EXC.VAT	INC.VAT
CWVE1	1100W	183 M3/h	50Ltrs	£109.98	£131.98
CDE35B	750W	450 M3/h	56Ltrs	£144.99	£173.99
CDE7B	750W	850 M3/h	114Ltrs	£159.98	£191.98

Clarke RANDOM ORBITAL SANDER

• Adjustable front handle improves control
• 7000-14000rpm

INC DUST BAG AND
SELECTION OF 125MM
DIAMETER SANDING DISCS

FROM ONLY
£32.99
EXC.VAT
£39.99
INC.VAT

Clarke 18V CORDLESS DRILL/DRIVERS

powered by
Li-Ion

FROM ONLY
£69.98
EXC.VAT
£83.98
INC.VAT

MODEL	VOLTS	BAITS	EXC.VAT	INC.VAT
CON18Ni	18V	2 x Ni-Cd	£69.98	£83.98
CON18Li	18V	2 x Li-Ion	£89.98	£107.98

Clarke BOLTLESS SHELVING/BENCHES

• Simple fast assembly in minutes using only a hammer

FROM ONLY
£29.98
EXC.VAT
£35.98
INC.VAT

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

MODEL	DIMS WxDxH(mm)	EXC.VAT	INC.VAT
150kg	800x300x1500	£29.98	£35.98
350kg	900x400x1800	£49.98	£59.98

EVOLUTION FURY5-S TABLE SAW

• 1500W motor
• 0-60° mitre gauge
• Cutting depth: Steel 3mm, Wood 85mm at 90° or 58mm at 45°

FROM ONLY
£159.98
EXC.VAT
£191.98
INC.VAT

Clarke ELECTRIC HEATERS

DEVIL 6003

FROM ONLY
£49.98
EXC.VAT
£59.98
INC.VAT

MODEL	VOLTAGE	HEAT OUTPUT KW	EXC.VAT	INC.VAT
DEVIL 6003	230V	1.5-3	£49.98	£59.98
DEVIL 7003	230V	3	£59.98	£71.98
DEVIL 6005	400V	2.5-5	£69.98	£83.98
DEVIL 7005	400V	5	£84.99	£101.99
DEVIL 6009	400V	4.5-9	£109.00	£130.80
DEVIL 7009	400V	9	£129.98	£155.98
DEVIL 6015	400V	5-10-15	£169.00	£202.80
DEVIL 7015	400V	15	£199.98	£239.98
DEVIL 7025	400V	22	£299.00	£368.80
DEVIL 7030	400V	30	£349.00	£418.80

*was £89.99 inc.vat #was £142.80 inc.vat
#was £167.98 inc.vat #was £214.80 inc.vat

BLACK & DECKER POWER PLANERS

TE-PL850

FROM ONLY
£54.99
EXC.VAT
£65.99
INC.VAT

• 82mm cutting width

MODEL	DEPTH OF CUT	EXC.VAT	INC.VAT
Einhell TE-PL850	850W	£54.99	£65.99
B&D KW750S	GB 750W	£57.99	£69.99

Clarke CPF13 ELECTRIC POWER FILE

• Variable belt speed
• Tiltting head

FROM ONLY
£49.98
EXC.VAT
£59.98
INC.VAT

*Black & Decker

MODEL	MOTOR	BELT SIZE (mm)	EXC.VAT	INC.VAT
CPF13	400W/230V	13x457	£49.98	£59.98
KAP10DE	350W/230V	13x455	£59.98	£71.98

Clarke 18V BRUSHLESS COMBI DRILLS

• 2 forward and reverse gears

FROM ONLY
£109.98
EXC.VAT
£131.98
INC.VAT

MODEL	VOLTS	BAITS	EXC.VAT	INC.VAT
CON18Li	18V	2x 2.0Ah Li-Ion	£109.98	£131.98
CON18Li	18V	2x 4.0Ah Li-Ion	£169.98	£203.98

Clarke WOODWORKING VICES

STANLEY
Record

FROM ONLY
£14.99
EXC.VAT
£17.99
INC.VAT

MODEL	MOUNTING	JAW (WIDTH/OPENING /DEPTH)mm	EXC.VAT	INC.VAT
Clarke CH152	Bolted	150/152/61	£14.99	£17.99
Stanley Clamped	72/60/40		£18.99	£22.79
Record TV75B	Clamped	75/50/32	£21.99	£26.39
Clarke VW7	Bolted	180/205/78	£29.98	£35.98

Clarke CORDLESS STAPLE/ NAIL GUN

• All models include nail/staple pack and tough moulded case • 18V 2Ah Li-Ion power pack • 18 Staple/Nail Gauge

FROM ONLY
£109.98
EXC.VAT
£131.98
INC.VAT

CONSN18LIC

SPARE NAILS /
STAPLES IN STOCK

Clarke CAT11 AIR TOOLS

CAT165

FROM ONLY
£21.99
EXC.VAT
£26.39
INC.VAT

MODEL	DESCRIPTION	EXC.VAT	INC.VAT
CAT111	Orbital Sander	£21.99	£26.39
CAT160	6" Dual Action Random Orbital Palm Sander	£39.98	£47.98
CAT165*	10mm Air Belt Sander	£39.98	£47.98
CAT168	50mm Right Angle Orbital Sander	£34.99	£41.99

*was £59.98 inc. VAT

Clarke BELT SANDERS

• Ideal for surface removal, sanding and finishing

FROM ONLY
£36.99
EXC.VAT
£44.39
INC.VAT

MODEL	MOTOR	M/MIN	EXC.VAT	INC.VAT
Clarke BS1	900W	380	£36.99	£44.39
Clarke CBS2	1200W	480	£79.98	£96.98
Makita 9911	650W	75-270	£89.98	£107.98

Clarke CIRCULAR SAWS

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

FROM ONLY
£41.99
EXC.VAT
£50.39
INC.VAT

MODEL	MOTOR	MAX CUT 90/45 (mm)	EXC.VAT	INC.VAT
CON185	1200W	65/44	£41.99	£50.39
CBS2	1300W	60/45	£59.98	£71.98
CON185*	1600W	60/40	£62.99	£75.59

*Includes laser guide

Clarke WHETSTONE SHARPENER (200MM)

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

FROM ONLY
£119.98
EXC.VAT
£143.98
INC.VAT

CWS200B

Clarke QUALITY CAST IRON STOVES

OVER 22 QUALITY
STYLES ON DISPLAY

FROM ONLY
£219.00
EXC.VAT
£262.80
INC.VAT

ENERGY
RATING A

FLUES, COWLS
& ACCESSORIES
IN STOCK

TURBO AIR COMPRESSORS

• Superb range ideal for DIY, hobby & semi-professional use

FROM ONLY
£89.98
EXC.VAT
£107.98
INC.VAT

* V Twin Pump

MODEL	MOTOR	CFM	TANK	EXC.VAT	INC.VAT
8/250	2HP	7.5	24ltr	£89.98	£107.98
7/250	2HP	7	24ltr	£94.99	£113.99
11/250	2.5HP	9.5	24ltr	£109.98	£131.98
8/510	2HP	7.5	50ltr	£119.98	£143.98
11/510	2.5HP	9.5	50ltr	£139.98	£167.98
16/510*	3HP	14.5	50ltr	£209.00	£250.80
16/1010*	3HP	14.5	100ltr	£299.98	£311.98

Clarke HARDWOOD WORKBENCH

• Includes bench dogs and guide holes for variable work positioning • 2 Heavy Duty Vices • Large storage drawer • Sunken knot trough • LxWxH 1520x620x855mm

FROM ONLY
£149.98
EXC.VAT
£179.98
INC.VAT

Clarke DETAIL SANDERS

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

FROM ONLY
£19.98
EXC.VAT
£23.98
INC.VAT

MODEL	WATTS	EXC.VAT	INC.VAT
PS105	105W	£19.98	£23.98
CDS-1V	280W	£29.98	£35.98

ALL MODELS INC. SANDING SHEETS

VAC KING WET & DRY VACUUM CLEANERS

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

FROM ONLY
£49.98
EXC.VAT
£59.98
INC.VAT

MODEL	MOTOR	CAPACITY DRY/WET	EXC.VAT	INC.VAT
CVAC20P	1250W	16/12ltr	£49.98	£59.98
CVAC20SS*	1400W	16/12ltr	£59.98	£71.98
CVAC20PR2	1400W	16/12ltr	£69.98	£77.98
CVAC25SS	1400W	19/17ltr	£67.99	£81.59
CVAC30SSR	1400W	24/21ltr	£89.98	£107.98

*was £119.98 inc.vat

Clarke PLANERS & THICKENERS

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

FROM ONLY
£184.99
EXC.VAT
£221.99
INC.VAT

MODEL	PLANING WIDTH	MAX THICK. CAPACITY	EXC.VAT	INC.VAT
CPT600	6"	120mm	£184.99	£221.99
CPT800	8"	120mm	£219.98	£263.98
CPT1000	10"	120mm	£299.00	£358.80

Clarke 4" BELT/ 6" DISC SANDER

• Dust extraction facility
• 4" x 36" belt tilts & locks 0-90°
• 225mm x 160mm table, tilts 0-90°
• 370W, 230V motor
CS4-6E

FROM ONLY
£92.99
EXC.VAT
£111.59
INC.VAT

Clarke 6" BELT/ 9" DISC SANDER

• Includes stand
• 1 HP/ 230V/
1ph motor
CS6-9C

FROM ONLY
£239.00
EXC.VAT
£286.80
INC.VAT

Clarke 1" BELT/ 5" DISC SANDER

• Includes 2 tables that tilt & lock
• Quality Induction 300W motor

FROM ONLY
£69.98
EXC.VAT
£83.98
INC.VAT

Clarke 4" BELT/ 8" DISC SANDER

• Includes two tables
• 550W 230V motor
CS4-8

FROM ONLY
£159.98
EXC.VAT
£191.98
INC.VAT

Clarke DISC SANDER (305MM)

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

FROM ONLY
£129.98
EXC.VAT
£155.98
INC.VAT

CDS300B

Clarke SHEET SANDERS

• Ergonomic design for optimum comfort
• was £41.99 inc.vat

FROM ONLY
£16.99
EXC.VAT
£20.99
INC.VAT

MODEL	SHEET SIZE	MOTOR	EXC.VAT	INC.VAT
COS200	190x90mm	150W	£16.99	£20.39
CON300*	230x115mm	330W	£32.99	£39.59

Clarke PORTABLE THICKENER

• Max thickness cap. 125mm and 250mm wide
• Planing depths adjustable from 0-2.5mm
• Powerful 1250W motor

FROM ONLY
£219.00
EXC.VAT
£262.80
INC.VAT

CPT250

Clarke OSCILLATING BOBBIN SANDER

**FAST, EASY FINANCE
ONLINE/INSTORE**

**BUY NOW
SPREAD
THE COST**

- Over 12, 18 or 24 Months
- Purchases over £300
- 12.9% APR, 10% Deposit*

EASY TO USE WEBSITE

**NOW OVER 21,000
PRODUCTS ONLINE!**



For hard-to-find,
specialist items
visit the

Xtra

section on
machinemart.co.uk

**NEW
CATALOGUE**

**500
PAGE**

**Over
500
PRICE CUTS &
NEW PRODUCTS**



**GET
YOUR
FREE
COPY
NOW!**

- IN-STORE
- ONLINE
- PHONE

0844 880 1265

Clarke **SLIDING COMPOUND MITRE SAWS**
• For fast, accurate cross, bevel & mitre cutting in most hard & soft woods
• 1800W motor
• Laser guide



MODEL	BLADE DIA/BORE DEPTH (mm)	CROSS CUT	EXC. VAT	INC. VAT
CMS10S2	210/30	60/120	£89.98	£107.98
CMS10S2	254/30	78/340	£139.98	£167.98

Clarke **MITRE SAWS**
CMS210
• Laser Guide
• Sliding Compound
• Quality Range of Mitre saws and blades in stock

MODEL	BLADE DIA/BORE (mm)	MAX CUT DEPTH/CROSS	EXC. VAT	INC. VAT
CMS210	210/30	60/120mm	£59.98	£71.98
Einhell	210/30	55/120mm	£59.98	£71.98
TC-SM 2112	Einhell			
TC-SM 2131	210/30	62/310mm	£129.98	£155.98
Einhell	250/30	75/340mm	£159.98	£191.98
TC-SM 2534				

Clarke **WORK TABLE SUPPORTS (PAIR)** CWTS1
• Ideal if you have your own work top or want to build a steel or wood workbench • Inc. mounting holes for worktop, shelf and floor

Clarke **DRILL PRESSES**
• Range of precision bench & floor presses for enthusiast, engineering & industrial applications

MODEL	MOTOR (W)	SPEEDS	EXC. VAT	INC. VAT
CDP5EB	350/5		£66.98	£80.98
CDP102B	350/5		£79.98	£95.98
CDP152B	450/12		£149.98	£179.98
CDP202B	450/16		£189.98	£226.80
CDP10B	370/12		£198.98	£238.79
CDP452B	550/16		£229.98	£274.80
CDP352F	550/16		£229.98	£274.80
CDP502F	1100/12		£499.00	£598.80

Clarke **CONTRACTOR**
Clarke **BOSCH** **JIGSAWS**
• **BEST SELLER**
• FROM ONLY £15.99
• £19.19 INC. VAT

MODEL	POWER (W)	DEPTH OF CUT (WOOD/STEEL)	EXC. VAT	INC. VAT
CJS380*	420W	55/6mm	£15.99	£19.19
CON750*	750W	80/10mm	£27.99	£33.59
Bosch PST700E*	500W	70/4mm	£49.98	£59.98

BISCUIT JOINTER
• 11000rpm Operating Speed
• 860W motor • 14mm Cutting Depth • Inc. dust bag, storage case and face spanner for cutter change



Clarke **SCROLL SAWS**
CSS400C
• **BEST SELLER**
• 50mm max cut thickness
• Air-blower removes dust from cutting area
• Table tilts 0-45°

MODEL	MOTOR	SPEED RPM	EXC. VAT	INC. VAT
CSS400B	85W	1450	£82.99	£99.59
CSS16VB	90W	550-1600	£94.99	£113.99
CSS400C	90W	550-1600	£114.99	£137.99

Clarke **13" MINI WOOD LATHE**
CWL325V
• Ideal for enthusiasts/hobbyists with small workshops
• 325mm distance between centres • 200mm max. turning capacity (dia) • 0.2HP motor



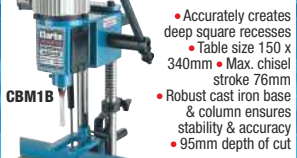
Clarke **MULTI FUNCTION TOOL WITH ACCESSORY KIT**
• Great for sawing, cutting, sanding, polishing, chiselling & much more • 250W motor
• Variable speed



Clarke **BENCH BANDSAW**
• Produces fast, precise mitre & longitudinal cuts
• 350W motor
• 7.5" throat size
• Cuts in all types of wood



Clarke **MORTISING MACHINE**
CBM1B
• Accurately creates deep square recesses
• Table size 150 x 340mm • Max. chisel stroke 76mm
• Robust cast iron base & column ensures stability & accuracy
• 95mm depth of cut



Clarke **STATIC PHASE CONVERTERS**
• Run big 3 phase woodworking machines from 1 phase supply
• Variable output power to match HP of motor to be run



Clarke **12" DOVETAIL JIG**
• Simple, easy to set up & use for producing a variety of joints • Cuts work pieces with a thickness of 8-32mm • Includes a 1/2" comb template guide & holes for bench mounting

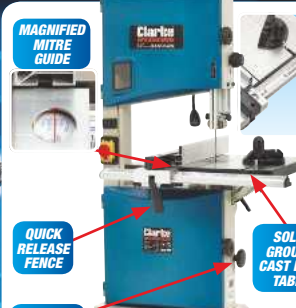
MODEL	MAX. MOTOR HP	FUSE	EXC. VAT	INC. VAT
PC20	2HP	10amps	£229.00	£274.80
PC40	3.5HP	20amps	£269.00	£322.80
PC60	5.5HP	32amps	£319.00	£382.80



Clarke **ROUTERS**
• Powerful heavy duty machines ideal for trade and DIY use



Clarke **ROUTER TABLE**
CRT-1
• Converts your router into a stationary router table • Suitable for most routers (up to 155mm dia. Base plate)



Clarke **PROFESSIONAL BANDSAWS**
Top Quality Bandsaws - ideal for professional workshop use. Strong steel body with solid cast iron table
• Table tilts 45° • Adjustable blade guide
• Supplied with stand, 4TPI wood cutting blade, rip fence, mitre guide, mitre gauge and push stick • Induction motors
• Includes stand

MODEL	THROAT DEPTH	MAX CUT 90°	MAX CUT 45°	EXC. VAT	INC. VAT
CBS225	228mm/9"	90mm	50mm	£199.00	£238.80
CBS300	305mm/12"	165mm	115mm	£399.00	£478.80
CBS350	340mm/14"	225mm	160mm	£498.00	£597.60

Clarke **GRINDERS & STANDS**
• Stands come complete with belt mountings and feet anchor holes
• 6" & 8" AVAILABLE WITH LIGHT
• STANDS FROM ONLY £47.98 INC. VAT



Clarke **GRINDERS & STANDS**
• With sanding belt
• 6" drystone
• 8" drystone

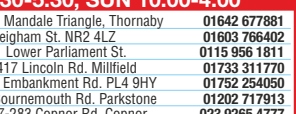


MODEL	DUTY	WHEEL DIA.	EXC. VAT	INC. VAT
CBG6RP	PRO	150mm	£32.99	£39.59
CBG6RZ	DIY	150mm	£24.99	£30.59
CBG6RSC	HD	150mm	£54.99	£65.99
CBG6RSB	PRO	150mm	£54.99	£65.99
CBG6RWC	HD	150mm	£59.98	£71.98
CBG8W*	(wet)	HD 150/200mm	£56.99	£68.39

Clarke **ROUTER TABLE**
CRT-1
Router not included



Clarke **ROUTER TABLE**
CRT-1
Router not included



Clarke **ROUTER TABLE**
CRT-1
Router not included



Machinemart Xtra



Professional woodworking tools and machinery from Record, Sheppach, SIP and more!

Visit www.machinemart.co.uk for more information

VISIT YOUR LOCAL SUPERSTORE

OPEN MON-FRI 8.30-6.00, SAT 8.30-5.30, SUN 10.00-4.00

BARNESLEY Pontefract Rd, Barnsley, S71 1EZ
B'HAM GREAT BARR 4 Birmingham Rd.
B'HAM HAY MILLS 1152 Coventry Rd, Hay Mills
BLACKPOOL 380-382 Talbot Road
BOLTON 1 Thynne St. BL3 6BD
BRADFORD 105-107 Manningham Lane. BD1 3BN
BRIGHTON 123 Lewes Rd. BN2 3QB
BRISTOL 1-3 Church Rd, Lawrence Hill, BS5 9JJ
BURTON UPON TRENT 12a Lichfield St. DE14 3QJ
CAMBRIDGE 181-183a Histon Road, Cambridge. CB4 3HL
CARDIFF 44-46 City Rd. CF24 3DN
CARLISLE 85 London Rd. CA1 2LG
CHELTENHAM 84 Fairview Road, GL52 2EH
CHESTER 43-45 St. James Street, CH1 3EY
COLCHESTER 4 North Station Rd. CO1 1RE
CONVENTRY Bishop St. CV1 1HT
CROYDON 423-427 Brighton Rd, Sth Croydon
DARLINGTON 124 Northgate. DL1 1RB
DEAL (KENT) 182-186 High St. CT14 6BQ
DERBY Derwent St. DE1 2ED
DONCASTER Wheatley Hall Road
DUNDEE 24-26 Trades Lane. DD1 3ET

01226 732297
0121 358 7977
0121 7713433
01253 205 170
01204 365799
01274 390962
01273 919993
0117 935 1060
01283 564 708
01232 326775
029 2046 5424
01228 591666
01242 514 402
01244 311258
01206 762831
024 7622 4227
020 8763 0640
01325 380 841
01304 373 434
01332 290 931
01302 245 990
01382 225 149

EDINBURGH 163-171 Piersfield Terrace
EXETER 16 Trusham Rd, EX2 8QG
GATESHEAD 50 Lobbey Hill Rd. NE8 4YJ
GLASGOW 280 St Western Rd. G4 9JE
GLoucester 221A Barton St. GL1 4HY
GRIMSBY 221A Barton St. GL1 4HY
HULL 8-10 Holderness Rd, HU9 1EG
ILFRAD 746-748 Eastern Ave. IG2 7HU
IPSWICH Unit 1 Ipswich Trade Centre, Commercial Road
LEEDS 227-229 Kirkstall Rd. LS4 2AS
LEICESTER 69 Melton Rd. LE4 6PN
LINCOLN Unit 5, The Pelham Centre, LN5 8HG
LIVERPOOL 80-88 London Rd. L3 5NF
LONDON CATFORD 289/291 Southland Lane SE6 3RS
LONDON K Kendal Parade, Edmonton N18
LONDON S 503-507 Lea Bridge Rd, Leyton, E10
LUTON Unit 1, 326 Dunstable Rd, Luton LU4 8JS
MAIDSTONE 57 Upper Stone St. ME15 6HE
MANCHESTER ALTRINCHAM 71 Manchester Rd, Altrincham
MANCHESTER CENTRAL 209 Bury New Road M8 8DU
MANCHESTER OPENSHAW Unit 5, Tower Mill, Ashton Old Rd
MANSFIELD 169 Chesterfield Rd. South

0131 659 5919
01392 256 744
0191 493 2520
0141 332 9231
01452 417 948
01472 354335
01482 223161
0208 518 4286
01473 221253
0131 231 0400
0116 261 0688
01522 543 036
0151 709 4484
0208 695 5684
020 8803 0861
020 8558 8284
01582 728 063
01622 769 572
0161 941 666
0161 241 1851
0161 223 8376
01623 622160

01642 677881
01603 766402
0115 956 1811
01733 311770
01752 254050
01202 717913
023 9265 4777
01772 703263
0114 258 0831
0208 3042069
01732 8855 7788
01702 483 742
01782 287321
0191 510 8773
01792 792699
01793 491717
020 8892 9137
01925 630 937
01942 323 785
01902 494186
01905 723451

27271RH Calls to the catalogue request number above (0844 880 1265) cost 7p per minute plus your telephone company's network access charge. For security reasons, calls may be monitored. All prices correct at time of going to press. We reserve the right to change products and prices at any time. All offers subject to availability, E&OE. *Terms & conditions apply see machinemart.co.uk/finance for more details

Cabinet office

David Oldfield mixes Masur birch and Macassar ebony to magnificent effect, creating a pair of cabinets that will surely be worthy of generations to come

I arrived late for what was a serious lunch appointment. The client I was meeting wanted to discuss a piece of furniture for her drawing room. I knew she and her husband, having provided a reading and music room for them some years earlier. My colleague Francis and the clients were already seated as I arrived – in a fluster from fighting with central London traffic. Francis was musing over the ways and wherefores of the piece and I could see sketches on the table. My only information was that it should look like a piece of furniture, but open out into a type of workstation, allowing the client to conduct her business in the harmony and quietude of her favourite room.

I was accorded a glass of wine and a place at the table. Liaising is an art – even in my flustered state I knew not to slurp the wine down and babble incoherent apologies – so I sat quietly trying to compose myself into someone who could probably solve their request. This manifested itself into me smiling in all the right places and saying very little. I sipped wine and nibbled the food on my plate. I am no admirer of small talk for the sake of it. Nothing constructive was being discussed and Francis' sketches were terrible.

When it came to my turn to speak I asked the client what her purpose and needs were. A rather severe and articulate woman, not known for her sense of humour, she turned her attentions on me. I was relieved to see she was pleased to be asked these two very important questions. This proved to be a turning point in the meeting; her answers were not convincing. With lunch over, I suggested we repair to the room in question. Francis, by now having no part of the conversation, removed himself and his sketches,



1 The two cabinets part-way through construction. You can see the different uses of the interiors – Number One on the left is the workstation cabinet, while Number Two provides lots of filing and storage space

pleading another appointment. Her husband excused himself, letting me know by a series of expressions that he wanted no part in what was becoming quite an intense conversation between myself and his wife – in short, he was bored. And that, dear readers, was the opening scenario of what became one of the most important and difficult commissions I have ever taken on.

Winning the commission

The room was very large with high ceilings looking out over Regents Park, lit by huge west-facing windows. "Where in the room would you

like to work?" I asked. She didn't know, but with the others gone she became more relaxed and laughed at her own confusion. We talked earnestly for two hours. Cabbages and kings? Absolutely not. Computers, keyboards, hard drives, monitors, turntables, printers, lighting, rolling shelves, file drawers and reference availability. Her every want tailored into a workstation that would be a complete servant to her needs.

I asked the question again, "and where in the room?" "It would be nice to work by the window," she said. I was delighted with her response because that is exactly where I wanted it to be. ▶



2 The lower half of Number One cabinet, which will hold the hard drive, keyboard, printer, etc.



3 Broad-bevelled plinth being marked up



4 The adjustable shelves of Number Two were insulated





5 Close-up of the faux turtleshell Patra – a centre feature of the Masur birch upper doors

"By the way," I asked, "you don't want to work with your head in a cupboard do you?" She looked slightly offended. "Wouldn't you rather sit at a desk, one that can convert into a side table when you're not using it?" Her smile told me that I had won the day and we shook hands. Two strong cups of coffee and a promise to send her drawings concluded the interview and I left feeling light-headed from a delirium of successful negotiation.



6 The strong, dark grain of the Macassar ebony offered great contrast to the Masur birch

Style & choice of material

The existing furniture in this room had a distinct oriental flavour. The dining table and chairs and a long, low buffet-type cabinet all smacked of the East, topped off by two stunning Japanese prayer chairs. How do you introduce contemporary pieces into an interior like that? Consideration and conviction are my answers. Materials? I had long awaited an opportunity to combine Macassar ebony with Masur birch. This was it – hold your breath, send the drawings and timber samples and hope the recipient thinks you know what you are doing. Success? Yes! Knowing this I murdered a bottle of Scotch thinking, "and I bloody well deserve it!" Big head, or what?

Construction

I always do 10:1 drawings, thinking proportionally as I go, but the real test, the most revealing test that gives up all the information, are the 'rods' (full-size part sections drawn on sheets of melamine-faced 4mm MDF). I knew there would have to be inner and outer casings to attain the precision I was after, the Masur birch façade being made to look like the parchment screen sometimes seen in Japanese interiors. The plinth base was to look powerful and purposeful, an indication of strength. The cabinets, in this

style, would certainly be making a statement in the room. There was, I might add, considerable 'derring-do' in proposing cabinets of this size and nature, but conviction is a wonderful thing.

The precision with which I had to work was sobering, not least the doors which, when opened, folded back like shutters. Each door was lipped with 1.5mm ebony – wonderful, except that the doors had to be made to fit inside the outer casings exactly. There could be no gaps at all! They could not be 'shaved in', so the accuracy of the making was all down to measurement and knife lines.

Every time a cut was made on the table saw, the dimensions had to add up precisely and a wrong cut could spell disaster, the mistake being irredeemable.

Modular assembly

The two cabinets were an exercise in modular assembly, comprising upper and lower, and in each case the juncture at which they met was designed as a feature. This housed the transformers for the cold cadmium lighting in the upper cabinets. But more importantly, two brushing slide shelves were secreted within the interiors. These are shelves which, at a touch, project out to provide a resting place for books or information that is usually browsed.

Accommodating equipment

The workstation cabinet holding all the necessary equipment really did test my brain – everything, even the hard drive – had to roll out, mainly for accessibility. I had my engineering friend make a turntable for the computer plus a very 'natty' folding lectern for the books and information being transferred onto CDs/DVDs, etc. Keypad and printer were given the same treatment. Häfele Accuride drawer runners were the answer to this problem. Embedded into the sides of the shelves they were unseen when closed up. Technical equipment is best concealed in cabinets of this calibre.



7 Atop ladder, pipe-in-mouth, marking up for the turtleshell Patra



8 Number Two cabinet with filing drawers being fitted...



9 ... and later, with all the fronts fitted and the shelves removed



10 Workstation cabinet Number One showing rolling shelf with computer turntable...



11 ... all of the rolling shelves now installed in the lower half too

Workmanship

In every case, whatever the exercise, accuracy to the point of perfection prevailed. I had given myself no leeway within the overall design. Severity was paramount, therefore progress was slow. I had thought six months, but it was more like seven before they were delivered, and I still had to make the little desk! When would it ever end?

Detail work

The Macassar ebony was so expensive that what you see is mostly saw-cut veneer laid onto mahogany – even the plinths – although you'd never guess. I used varying thicknesses of Latvian birch ply as a substrate for the 0.6mm veneered surfaces. The 1.5mm ebony strings laid into the Masur birch-faced doors were supplied by Philip Cheshire; it's not a good idea to try and make them yourself!

In the upper cabinets the central Patras were



13 At this angle the severity of union between plinth and cabinet becomes apparent



12 Number One with fronts fitted – as you can see, these cabinets are very versatile as well as being beautiful!

made from faux turtleshell, which is supplied in small sheets, made by a woman in South Africa. My contact was Rod Naylor who knows a lot about such things. I also had silver nickel escutcheons (not shown) made to cover the locks.

The doors were hung courtesy of polished nickel Häfele Nu-form hinges. Used in an unconventional way (as I applied them) they were the very devil to fit, but worth it as they're very smart to look at.

The cabinets were finally polished using Mylands Lacacote Sealer finished with an acid catalysed lacquer, which was then burnished to a flat glass sheen.

Summary

As the months slipped away my paranoia rose. Would they ever be finished? The client was gracious and her patience appreciated. Transport became a worry because each cabinet weighed in excess of 120kg each! And the day of deliverance is another story. Would I ever do such work again? I thought not. But I was wrong and went on to make cabinets to replace the client's old 'buffet' table or sideboard, and up to the same tricks as described in this article.

Such work brings great rewards. That doesn't mean money. To know you have stretched yourself to the limit of your ability, to know that these cabinets will stand for years in a fine London house brings pride and dignity.

A piece of furniture is a servant to its owners, who are really custodians because good work is passed down through families along with the tales of their making.

Memories are important: the agony and the ecstasy. Why do we do it? Ambition, ego? It's all in there somewhere and, after all, it does keep you busy, doesn't it. **WW**



THE DESK

"A tricky little number" was how I described it. The secreted surface, when drawn out, had to balance against the weight of the main structure. This involved lead weights housed into the rear of the rolling platform. The top was laid in a single calfskin. I was hard put to find someone who could do this as skivers are often used, laid in two or three panels. I was pleased with the ebonised finish and it did look part of the plot when placed on a short wall between the two windows

Drop us a line on paper or via screen and keyboard to add your voice to the woodworking crowd; you might be one of the lucky few who will manage to get their hands on a coveted *Woodworker* badge! You can write to us at **The Woodworker, MyTimeMedia Ltd, Suite 25, Eden House, Enterprise Way, Edenbridge, Kent TN8 6HF** or send an email to editor.ww@mytimemedia.com

★ STAR LETTER

A PLANE DEBATE

Hi Mark,

Unusual for me to write to an Editor, but the photo on the cover (*WW* Mar) and on page 16 is a rather bad example of tool management. Planes placed FLAT on a shelf possibly with the blade touching the shelf? Where are the strips of wood to elevate the front to prevent blade damage, unless the user has all the time in the world to re-set the blade every time the tool is used? Even in schools the technician stores planes correctly although seldom used! **Hugh** from Bognor

Hello Hugh, well I have to agree with you about the potential for damage to a blade when planes are placed sole downwards, but as I am the sole custodian of the (softwood) shelves in question, I feel the chances of actual harm are so small as to be insignificant.

As to the general placing of planes flat downwards, I won't stand for it on the bench or indeed anywhere else in a working environment; both for safety's sake and to honour a very long-established convention. It's always a good talking point in my classes (I make sure all my students go away with the correct viewpoint), but I am aware that it's a clear case of double standards nonetheless. It's possible I may yet re-consider my plane storage arrangements.

Mark



I think we know which one is best...

SPOTTING NEDDY

Hi Mark,

Since Neddy (see *WW* Feb), I've been seeing *The Woodworker* rocking horse all over town. Slight exaggeration. Two, anyway. One in hobby horse format, his and hers! This one was just there on the pavement outside a secondhand shop, along with the old clothes and bric-a-brac, that bashful smile melting the years away.

Cheers, **Robin Gates**

Yes, it's strange how that happens isn't it, Rob? I'd be interested to hear if any other readers have seen Neddy around recently; send me a photo and I'll organise a modest prize of some sort. **Mark**

Neddy in the flesh, as written about by Robin Gates in his recent article



TRUSTED TRADESMEN

Dear Editor,

I read your good house, bad house story (*WW* Feb) and smiled – we've all been there, haven't we? Yes, we all know that busy mum, struggling to sort out the house as the family dump things round it, fitting in everything else round a full-time job, sorting out the insurance with someone who can only read off a script and not actually listen to what has happened because it didn't fit neatly into the box.

We've all had a complete stranger, whose name we found online, but we don't know, turn up at the door when we're just not ready for a visitor, then worry about leaving them on their own in the house – thank goodness we have a dog; at least that makes us feel a bit safer, even if he would sooner lick than bite. At least with a few more cupboards and shelves in the box room we might be able to get things put away.

Then years later, more money, children departed to do their own thing, more time to do what we enjoy, gardening, cooking, the luxury of actually having time to talk to people and hear about good tradesmen that we can trust. Yes, we've all been there, or will one day.

Best wishes, **Molly Young**

Hi Molly, it was really nice to get your email, and it made me realise how one-sided my view of the situation was; I feel a bit ashamed to be honest. In these busy times, it's often all too easy to overlook the other person's perspective and only think of oneself. I guess I need to work on my empathy a bit... **Mark**

COMBISAW NO MORE

Dear Mark,

How excited I was to read the recent review of the Skil 4600AE combisaw. "Exactly what I need," I hinted to my wife regarding my upcoming birthday. How disappointing to find that nobody sells it in the UK (except Amazon, where there are none available). The nearest one my

wife can find is in Spain, presumably with the wrong plug.

Of course, I put this down to the influence that *The Woodworker* has on the market, that these immediately sold out. You should mention this to your advertisers if they ever grumble about your rates!

Great magazine, and I look forward to it immensely every month. Regards, **Henry**

Hi Henry, oops, my sincere apologies there. It's down to me to check everything that we print, but I have to confess to missing that one. So, are you off to Spain for your holidays this year? **Mark**



Power tools come and power tools go; the high rate of manufacturers' turnover means they're not always available; our apologies for any disappointment caused

GET IN TOUCH! Don't forget, we're always keen to see your photos, so please don't hesitate to send them in if you've snapped something of interest recently.

Email me on the usual address: editor.ww@mytimemedia.com

Please note that all digital photos should be greater than **1MB** in size to guarantee sufficiently good reproduction for the printed page



AIRPRESS

Veneering and Laminating Solutions



Veneer & Laminate all your flat and curved panels with the UK's No. 1 Vacuum Pressing Systems



Choose from our complete range of vacuum presses to suit your project

Call us for advice and information or see our full range of Vacuum Press systems on our website

www.airpress.co.uk - Tel: +44 (0)1725 514426

TO ADVERTISE IN

Good Woodworking

The Woodworker & Woodturner

call

Rhona Bolger
01689 869 891

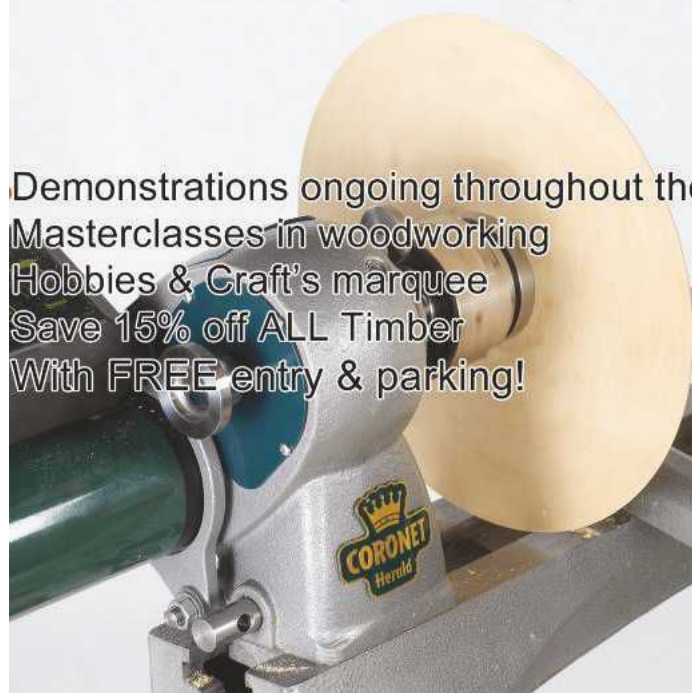
rhona.bolger@mytimemedia.com

Yandles Woodworking Show & Sale with Crafts

Friday 13th & Saturday 14th April 2018

10am - 5pm / 10am - 4pm

Demonstrations ongoing throughout the day
Masterclasses in woodworking
Hobbies & Craft's marquee
Save 15% off ALL Timber
With FREE entry & parking!



Hurst Works
Martock
Somerset
TA12 6JU
Yandles.co.uk



Guest Feature for 2018
Emmet Kane
Mastercraftsman from Ireland

Box mitre joints

Mitre joints are regularly used to joint box corners. Here we consider how to cut them and how best to add the essential reinforcement they need

The 45° butt mitre has a certain logical beauty and may seem an ideal way to join two planks of wood end-to-end at right angles to make a box corner. However, despite being used extensively for box making, the joint does have its problems. The mitre is difficult to cut accurately, difficult to hold precisely during assembly, and weak once glued.

Its main virtue is in its appearance, or rather, in its non-appearance. A well-cut mitred corner betrays nothing of the mechanics of woodworking, the planks seeming simply to turn the corner. Cut from one stretch of timber, even the grain pattern matches around the box and the illusion of an effortless bend is complete.

The over-riding flaw of the mitre – its weakness – is due to the limitations of glued end-grain. Long-grain glues well but end-grain glues unreliably. Timber being the organic unpredictable stuff that it is, the weakness of the glued mitre is not so much to do with how much load you know it will bear, but whether it will at some point simply shear apart.

Clearly, this is not a joint for a drawer front or for any box subject to heavy wear. It is adequate – and the only sensible joint – for trinket boxes and for small, purely decorative items, and can be used in visually important but structurally undemanding places, such as the plinth or pediment of a cabinet. Here it can easily be strengthened with glue blocks behind, and will derive strength from adjoining structures. The joint can also be used decoratively if other components are taking the strain.

Cutting a mitre

When cutting at right angles to the grain, the saw has no particular desire to go anywhere else, even if it is blunt. Cutting at an angle, however, gives the saw a taste of long-grain and, if it is not sharp and well-controlled, the mitre may start off accurately but veer away from the line as the cut progresses.

Basic cutting techniques

Though the plain mitred box corner does not lend itself to being cut with a panel saw across a couple of carpenter's trestles, ironically this

could be the best method, depending entirely on your ability to saw to an angled line. Touch up your favourite saw first, or keep a brand new disposable one specially for the job. Correctness of stance and stability of the workpiece are important; saw rhythmically and easily, letting the blade do the work.

A mitre box will restrain the tendency of the saw blade to veer but is generally only useful on small-section timber – the back of the tenon saw, if nothing else, restricting a deep cut. Cheap plastic versions are of little use, and the best route is to make one yourself and throw it away when



Make your own deep-sided mitre box to control the saw when sawing mitres by hand

it shows the slightest sign of wear.

A dedicated mitre saw is more able to cut long mitres. Its saw blade is held in a more positive way and has no restrictive back. Nevertheless if it is at all blunt, or excess pressure is used, the cut will veer.

A sawn mitre, accurately executed or not, will need to be planed smooth for all but the roughest of work. Keep accurate fine pencil guidelines on all four faces and plane down to these, testing the two pieces together at right angles on a flat surface. The plane blade needs to be extra sharp and finely set, because the sloping timber, being half way to end-grain, is unhappy about being planed at all. A slicing action usually works best. Be careful of running over the far edge lest you splay the grain. Position



A dedicated mitre saw is worth buying if you cut mitres regularly



Sawn mitres may need planing to fit

the work in the vice so that the mitre is horizontal. Mitres on long-grain can be cut brilliantly with a router but cross-grain cutting is not so satisfactory, as the end-grain fibres bend rather than break. A hand-held router, even with its own fence attached, has not enough contact with the workpiece to be guided securely. The best way is to construct a jig or use the router inverted in a table, passing the timber over the cutter held against a mitre fence. In either case, take several passes, working down to the finished profile. Guard against breakout by using waste wood blocks. The most complex of jigs might incorporate a length stop so that components can be formed to equal dimensions. Stopping from a sharp point is not accurate – it would be better to stop from an angled block.

More advanced methods

The radial arm saw will, you might think, cut a mitre quite easily, but even this beast gets thrown off course easily if it is blunt or the section of timber too large. As the blade attempts an easier path, it may snatch the

workpiece and stop in its tracks. When cutting mitres in square-section stock, you have an option of swinging the whole arm 45° to the fence or leaving it square and slinging the motor over at 45° to the horizontal. With long mitres for box corners, only the second choice works, which is lucky, as it is the better method.

Exercise strict control as you pull the saw head along the arm, moving slowly and steadily. Taking several passes and lowering the arm each time is not an easy option (as it is with a square cut) as this alters the position of the cut. Square cut your board to length first, then either slice it back to 45° or make several nibbles. Even here a dull blade will try to skate up to the surface where it can cut less timber – successful mitring on the radial arm saw is to have both blade and machine set up as well as possible.

The chop saw is more of a shop fitter's tool than a cabinetmaker's. It cuts accurately but will not entertain wide boards, though some versions have a sliding action which increases the length of cut. Similarly, bandsaw tables tilt over to 45° but, apart from the table and fence being too small to guide wood through evenly, the bandsaw cut is always rippled and will need to be planed smooth.

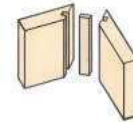
The table saw, tilted over to 45°, and the workpiece held against the fence of a sliding table, is a much happier arrangement. Again, the blade should be sharp and the workpiece kept flat on the table and tight to the fence at all times, moving the table. Do not run the workpiece against the saw's rip fence or the offcut may get caught between fence and blade and thrown out. With a fine-toothed blade fitted, the saw cut should not require planing.

The mitre guillotine produces the cleanest and most accurate mitres but only small box corners can be produced on the most common models.

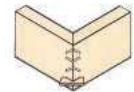
WHERE TO USE A MITRE

Though often used for making boxes, the mitre is the only joint which can continue a profile uninterrupted around a corner, and its main use is for fitting decorative beads, moulding, architrave and skirting. Picture framing uses the joint extensively, with the problems of clean cutting and tight cramping solved by a large range of dedicated tools

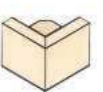
THREE WAYS TO REINFORCE A MITRE JOINT



Tongued mitre. The grain on the tongue should be at 90° to the mitre

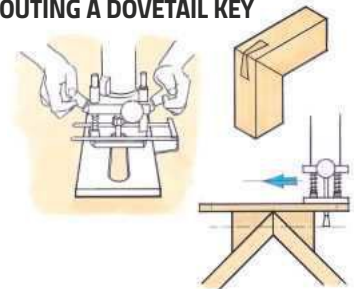


Keys can be used for decorative effect



Glue blocks are sufficient where the inner face will not be seen

ROUTING A DOVETAIL KEY



Use the router either with a fence against the jig platform's edge or with a guide bush in a dedicated slot. You can only make one pass so set the depth of the cutter correctly first time

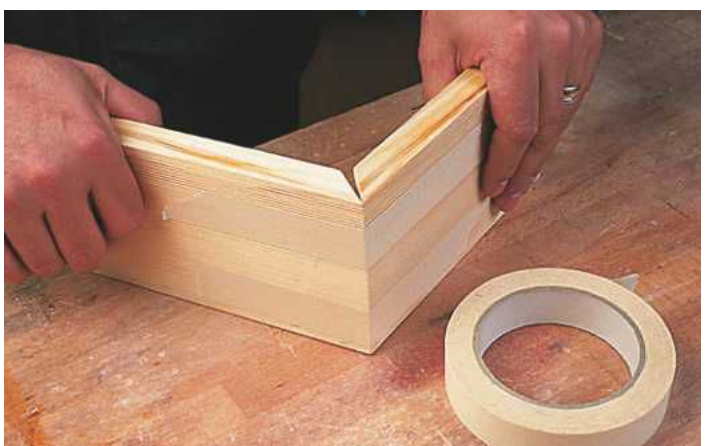
ASSEMBLING A MITRE

The cross-grained mitre does not glue well so components must fit tightly and be held accurately while the glue dries. This isn't easy, despite the existence of mitre cramps. We often simply size the mitred ends with PVA glue, spread a smear of fresh glue on each, rub the mitres together and then let them stand on a flat surface, extra pressure being applied by strips of masking tape across the corners.

Do not underestimate the difficulty of cramping a fully mitred box



Strap cramps and corner blocks are the best way to cramp up a mitred box



Strips of masking tape around the corners will secure a mitre as the glue dries

USING A TABLE SAW TO REINFORCE A MITRE WITH KEYS



1 Set the blade to the correct height with a piece of paper folded to 45° so that it cuts equal amounts on either side of the mitre



2 Set the rip fence and a stop to guide the box. You should fit a guard to the fence if the crown guard has been removed



3 The grain on the keys should be at right angles to the mitre faces. Joints are still delicate so take care as you fit the keys



4 Once the glue has set, carefully plane the keys flush, working with the grain so as not to cause any timber breakout



5 Finish by sanding the faces with the grain again. Take care not to round over the crisp mitred corners

MITRE ANGLE

A mitre usually refers to two components cut at 45° (meeting at 90°) but also applies to halving of an angle – hence a meeting at 135° involves mitres of 67½°. The compound mitre saw recognises these common angles and often has locking positions for the blade at them

HOW TO CUT A TONGUED MITRE WITH THE TABLE SAW



1 Tilt the saw blade to 45° and run your mitre components over it held against the sliding table. Please note guard has been removed for clarity



2 Now drop the blade to the appropriate height and cut the grooves, using the rip fence to position the timber accurately



3 Cut the tongues to fit the slots, ensuring that the grain runs at 90° to the mitre or it will shear if pressure is put on the joint



4 Use matching timber if you wish the joint to be less conspicuous. The tongue helps locate the parts together as you cramp

REINFORCING MITRES

Even when well cut and assembled, the mitre is improved by suitable reinforcement. Used for instance on the plinth of a cabinet, blocks can be glued to the inside of the corner to strengthen the joint, though, to be pedantic, their grain direction should tally with that of the boards or shrinkage could cause a problem. In practice, PVA glue has enough elasticity to absorb a small amount of movement. Cut the blocks shy of ground level so that the skirt does not shrink up from the floor. Do not use a brittle glue like Cascamite.



Pinned mitres

If the inside will be visible, the simplest reinforcement is to pin the joint from each face, perhaps dovetailing the nails for extra strength. This is easier to do with the joint glued and dried – though to less effect than if it was wet, when the nails contribute towards the glued bond. I would plump for the first option, measuring and marking the position of the nails and then drilling a pilot hole through the top component into the lower so that the nail doesn't re-align the joint as it is driven in. Nailing a mitre does, however, rather spoil the point of the joint.

Keyed mitres

A more stylish solution is to fit the mitre with keys. These slivers of wood (you might use thick veneer) are glued into saw cuts made in the finished item, and effectively tie the joint together. Mark out the saw cuts neatly, angling them against each other for extra dovetail strength. Simply slip the glued veneer slips into the cuts, let the glue set, then trim the excess and sand flush.

Dovetail keyed mitre

This mitre is more solid yet. It offers decorative choices if contrasting timber is chosen and if the proportion of the joint is carefully considered. The slot could be cut by hand, using a dovetail saw and removing the waste with a coping saw before cleaning up with a small bevel chisel. Better is to create a simple jig platform to sit over the glued joint to allow a dovetail router cutter to be passed through the jointed end. Saw and plane the key to fit, then push in over-length and allow the glue to dry before trimming flush.

Tongued mitres

The addition of a tongue across the mitre increases the glued area of the joint but is still subject to an oblique grain direction, which does not glue well. The tongue does provide mechanical strength but its main advantage is in assembly. Cramps can be brought to bear across the corners to pull the joint tight, without the faces slipping out of alignment.

The main difficulty is in cutting the groove. Hand tools are not accurate enough, the same applying to the router unless complex jigs are made to present the wood at the appropriate angle. The radial arm saw will tackle the job but is awkward in use. Most biscuit jointers do a very commendable job, putting an invisible tongue into all but the smallest of sections.

For decorative tongues that will be seen at the ends, the most satisfactory answer is to use a table saw. Having cut the mitre, the blade is lowered to the appropriate height, still at 45°, and the mitred component run over it, still using the sliding table, but this time taking its position from the parallel fence. Fit the tongue to the fixed size of the groove rather than making more passes on the saw to enlarge this. The crown guard and riving knife must be removed for this procedure with the table saw, so for safety's sake, spring guards should be positioned above the blade **WW**

**HURRY
OFFER
CLOSES**
6TH APRIL
2018



PRINT + DIGITAL SUBSCRIPTION

- **Great savings** on the shop price
- 13 Issues **delivered to your door**
- **Free** postage & packaging
- **Download** each new issue to your device
- A **75% discount** on your Digital subscription
- Access your subscription on **multiple devices**



PRINT SUBSCRIPTION

- **Great savings** on the shop price
- 13 Issues **delivered to your door**
- **Free** postage & packaging
- **Never** miss an issue

**POST THIS FORM TO: THE WOODWORKER SUBSCRIPTIONS,
MY TIME MEDIA LTD, 3 QUEENSBIDGE, THE LAKES,
NORTHAMPTON, NN4 7BF**

The Woodworker & Woodturner SUBSCRIPTION ORDER FORM

DIRECT DEBIT SUBSCRIPTIONS UK ONLY

Yes, I would like to subscribe to The Woodworker

- ☐ Print + Digital: £11.99 every 3 months
☐ Print: £9.99 every 3 months

YOUR DETAILS MUST BE COMPLETED

Mr/Mrs/Miss/Ms Initial Surname
 Address
 Postcode Country
 Tel Mobile
 Email D.O.B

I WOULD LIKE TO SEND A GIFT TO:

Mr/Mrs/Miss/Ms Initial Surname
 Address
 Postcode Country

INSTRUCTIONS TO YOUR BANK/BUILDING SOCIETY

Originator's reference 422562 
 Name of bank
 Address of bank
 Postcode
 Account holder
 Signature Date
 Sort code Account number

Instructions to your bank or building society: Please pay MyTimeMedia Ltd. Direct Debits from the account detailed in this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with MyTimeMedia Ltd and if so, details will be passed electronically to my bank/building society.

Reference Number (official use only)

Please note that banks and building societies may not accept Direct Debit instructions from some types of account.

CARD PAYMENTS & OVERSEAS

**Yes, I would like to subscribe to The Woodworker,
for 1 year (13 issues) with a one-off payment**

UK ONLY:

- ☐ Print + Digital: £51.00
☐ Print: £43.00

EUROPE & ROW:

- ☐ EU Print + Digital: £70.00
☐ EU Print: £62.00
☐ ROW Print + Digital: £70.00
☐ ROW Print: £62.00

PAYMENT DETAILS

☐ Postal Order/Cheque ☐ Visa/MasterCard ☐ Maestro
 Please make cheques payable to MyTimeMedia Ltd and write code TWW0418P on the back
 Cardholder's name
 Card no: (Maestro)
 Valid from Expiry date Maestro issue no
 Signature Date

TERMS & CONDITIONS: Offer ends 6th April 2018. MyTimeMedia Ltd & The Woodworker may contact you with information about our other products and services. If you DO NOT wish to be contacted by MyTimeMedia Ltd & The Woodworker please tick here: ☐ Email ☐ Post ☐ Phone. If you DO NOT wish to be contacted by carefully chosen 3rd parties, please tick here: ☐ Post ☐ Phone. If you wish to be contacted by email by carefully chosen 3rd parties, please tick here: ☐ Email

SUBSCRIBE SECURELY ONLINE

 <http://tww.secureorder.co.uk/TWW/TWW0418P>

CODE TWW0418P

CALL OUR ORDER LINE

 **0344 243 9023**

Lines open Mon - Fri - 8.00am - 8.00pm GMT & Sat - 9.30am - 3.30pm GMT

Quote ref: TWW0418P

Please visit www.mytimemedia.co.uk/terms for full terms & conditions

Calls are charged at the same rate as standard UK landlines and are included as part of any inclusive or free minutes allowances. There are no additional charges with this number. Overseas calls will cost more.

ME AND MY WORKSHOP

Steve Pyne

We step inside the workshop of Norwich-based father of five **Steve Pyne** and discover why this small space is so important to him

1. What is it – and where is it?

A corner of the conservatory at the back of my house.

2. What's the best thing about it?

It's my space.

3. And what's the worst?

It's freezing cold in the winter and roasting in the summer!

4. How important is it to you?

Extremely important. My everyday life involves a lot of making, repairing and fixing. I couldn't do without it.

5. What do you make in it?

Our big old house is an ongoing project; I've just laid some wood floors and refurbished our kitchen. Jewellery is a hobby, and I'm always making things for our five kids, plus I spend a lot of time showing them how to use tools.

6. What is your favourite workshop tip?

Keep your workspace tidy. Sadly I do not adhere to this.

7. What's your best piece of kit?

My Dremel; it's so versatile.

8. If your workshop caught fire, what one thing would you rescue?

First, I'd pick up my big gas cylinder and throw it out into the garden, then I'd probably try to rescue the last thing I was working on.

9. What's your biggest workshop mistake?

Spending hours on an intricate piece of silver jewellery, only to have the whole thing melt into a huge blob.

10. What's the nicest thing you've ever made?

A necklace for one of my daughters.



Steve's small workspace is invaluable to him

11. And what's the worst?

This has to be a seafood risotto – a crime against clams.

12. What's the best lesson you've learned?

When things start to go wrong, don't get frustrated – walk away and come back later once you've calmed down.

13. If you won the lottery, what would you buy for your workshop?

Oooh, so many things... it would definitely have to be a tool incorporating some sort of fantastic laser device. **WW**

NEXT MONTH

In the next issue, we find out more about the workshop of retired Civil Servant, Andrew Griffiths. We'd love to hear about your workshops too, so do feel free to send in a photo of your beloved workspace, and please answer the same questions as shown here. We look forward to hearing from you



Turner Tool Box
DAVID MARTIN



Creative Welsh Woodturning Ltd

Turners Tool Box

WOODTURNING – WOODWORKING – WOODCARVING
TOOLS & ACCESSORIES

Log On To

www.turnerstoolbox.com



NOVA Comet II VS Midi Lathe &
G3 Reversible Chuck - PACKAGE
DEAL



New
Workshop Safety
Protection against
Dust

COLT



Next day delivery service
(UK)
&
We deliver worldwide

For more information or to place your order visit www.turnerstoolbox.com Order online Open 24hrs
All at the click of a button and delivered straight to your door: Or place your order over the telephone:
T: 01873 831 589 – M: 07931 405 131 – E: info@turnerstoolbox.com Or david.martin70@outlook.com



hand tools and wood chisels specialist

Ashley Iles - Henry Taylor - Robert Sorby - Joseph Marples
Veritas - Clifton - Thomas Flinn - Flexcut - Ice Bear...

Multi-Profile Japanese Sharpening Stones

280g: £15.00
1000g: £15.00
3000g: £17.00

All items in stock, ready for dispatch..
*unless marked otherwise all prices inclusive of VAT

Kevlar Gloves (pair)

for only
£5.00



Henry Taylor
'Diamic' brand
woodturning tools
have been
produced in
Sheffield by skilled
craftsmen, from
the finest steel for
more than one
hundred and fifty
years.

sharpening
Tormek T4's & T8's



chisels

plane blades

measuring and marking

See Our NEW Improved Website
www.toolnut.co.uk

tool storage

punches



SETTING THE COTSWOLD TONE

A disciple of William Morris, Cotswold School co-founder **Ernest Gimson's** designs, while mostly revered today, came in for stick at the time, as **Phil Whitfeld** explains

Gimson and Barnsley are two names intrinsically linked with the craft of English furniture making in the early 20th century. It was the move by Ernest Gimson and Ernest and Sidney Barnsley from London to the village of Sapperton in the Cotswolds that initiated a local tradition of design and making that would become known throughout the land as the Cotswold School. Their furniture is instantly recognisable yet sits within an established English idiom.

Their fame rests not only on the aesthetic they created, but on the levels of skill and craftsmanship that were re-established after years of decimation throughout the Victorian period. While the Cotswold School is an integral part of the later Arts and Crafts movement, it quite rightly attracts critical analysis and praise in its own right, although as we shall see at the time, it certainly had its detractors. While there were other artisans practising a range of trades and crafts in and around Sapperton, it is these three architect/furniture makers that exemplify the style that we now associate with that bucolic Cotswold tradition.

Such was the relationship, the joint achievements and the shared contribution to Arts and Crafts history, that it is difficult to consider Gimson and the Barnsleys in isolation. To do justice to the contributions of each, however, we will concentrate on Ernest Gimson, but with inevitable references to the Barnsleys.



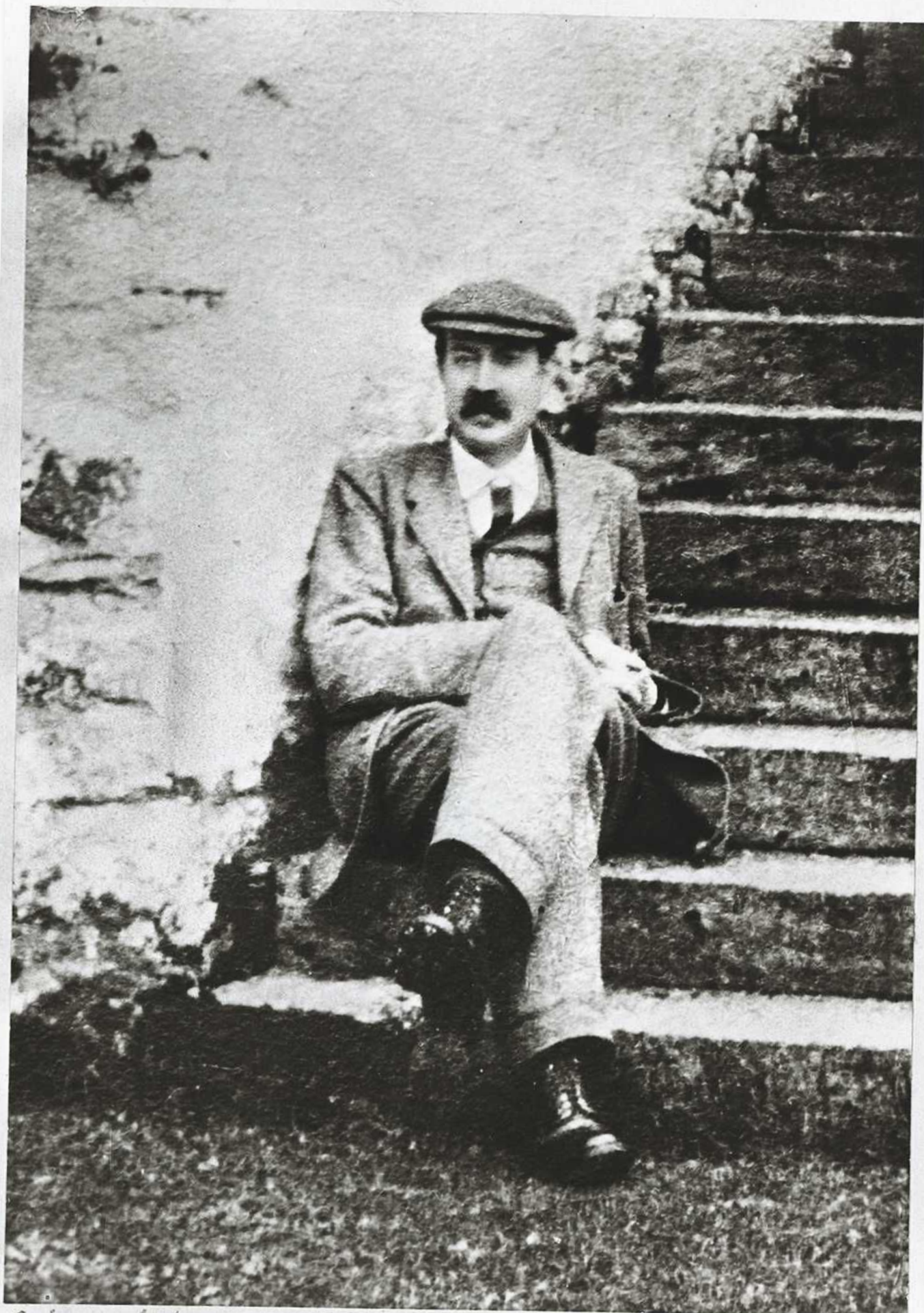
Detail from a walnut framed mirror on stand, inlaid with ebony and holly, circa 1920

Surfaces & textures

Born in Leicester in 1864, Ernest Gimson was to become in later years what Nikolaus Pevsner described as 'the greatest of the English architect-designers'. He began his career articulated to Leicester architect Isaac Barradale and at the age of 20 experienced his awakening to the Arts and Crafts Movement through attendance at a lecture given by William Morris. Morris was so taken with the young Gimson that he recommended him to the London practice of John Dando Sedding. In this creative environment he refined his interest in craft techniques, studied and began to understand the importance of surfaces and textures to both architecture and furniture and began a passion for naturalist

detailing, which would be communicated through, for example, marquetry that is designed from life. It was also here that he came to understand the relationship between the architect/designer and the craftspeople who interpreted and executed the work. He met Ernest Barnsley, with whom he shared the ideals of Arts and Crafts principles and from whom he also learned traditional plasterwork and chairmaking.

In 1890 Gimson together with Sidney, the younger brother of Ernest, became a founder member of the short-lived furniture company Kenton and Co where he explored ways of designing new furniture ideas through an articulation and understanding of traditional craft methods.



Enlarged by

*W. Dennis Moss,
Winchester.*

In 1893 Gimson and both the Barnsley brothers moved to the Cotswolds 'to live near nature' with the admirable ideal of reviving the arts and crafts through which they hoped to reform society itself. They settled first in Ewan near Cirencester, then in 1894 accepted a repairing lease on Pinbury Park,

before moving to Danebury House in Sapperton. Gimson designed furniture that was made by a team of cabinetmakers under the foremanship of Peter van der Waals. He also worked on numerous architectural projects right up until his death in 1919, several under the supervision of Sidney

Barnsley. On his death the workshop closed and many craftsmen moved with van der Waals to new premises in Chalford.

Major design force

This brave, although some would consider reckless move by Ernest Gimson and the Barnsley brothers to the Cotswolds is seen today as a major development in the traditions of English furniture making, articulated here by Mary Greensted in her book *Gimson and the Barnsleys*: 'Their importance is two-fold: firstly as members of the Arts and Crafts Movement, which after a period of re-appraisal has emerged as the major force in the history of British design during the last 100 years, and secondly, as individuals for their contribution to the development of 20th-century furniture design.'

While this is praise indeed we should remember we are only considering furniture design based on a craft tradition. As for a role in the modernisation of the furniture industry and an influence on form and aesthetics, their contribution to the oeuvre through an adoption of historicism may be somewhat limited while at the same time hindering attempts by others to establish a modern aesthetic.

During the time spent at Sapperton many commissions were received but generally these came from a limited circle of Arts and Crafts aficionados, mainly from London and, for the most part, from a wealthy elite who had both the time and the means to visit the workshops, and the money to spend there. A visitor's book reads like a list of Arts and Craft luminaries: Christchurch's gentleman craftsman, Arthur Romney Green; the controversial sculptor Eric Gill; Georgiana Burne-Jones; as well as designers



Macassar ebony cabinet on stand, inlaid with mother-of-pearl and with steel handles, circa 1907



Five-sided cabinet by Sidney Barnsley



Cabinet by Dutch born Peter Waals who was foreman and cabinetmaker for Gimson at Sapperton House in the Cotswolds



Detail from Macassar ebony box lined with cherry and inlaid with silver and ivory, circa 1904–10

and architects George Jack and WR Lethaby. Working within such a closed circle and from the manufacturing bases it is hard to envisage how they could affect design in the larger world in terms of either aesthetics or manufacture.

Certainly they had their detractors although these criticisms were often based on perceived notions of social standing. Norman Jewson in a private publication of 1973, *By Chance I Did Rove*, recounts the cautious response of the Rev RD Cropper, rector of Sapperton: 'When Gimson and the Barnsleys came to Sapperton, the rector didn't quite know what to make of them. He couldn't understand anyone who hadn't got to do so, making furniture with his own hands, as Sidney Barnsley did, or by any 'gentleman' having workshops for furniture making and smith's work like Gimson.'

The rector, while questioning their social respectability, also challenges their embrace of artisanship. This was not the only criticism they received and the work itself, often exhibited at Arts and Crafts exhibitions, came in for unfavourable reviews. *The Nottingham Guardian* of October 27, 1916 suggests: 'There is not one piece of furniture, for instance, that achieves that blend of matter-of-courseness and decoration achieved by most furniture prior to the 19th century. Mr Gimson and Mr Ambrose Heal [the great grandson of the founder of the Heal's furniture business] show furniture excellent in technique, often fine in detail, and of carefully chosen wood. Yet set one of Mr Gimson's cabinets beside an 18th-century piece, and, now in appropriate form of the metal fittings, now in a want of unity between body and legs, the unsure touch of the modern craftsman would be apparent.'

Opinion was divided

Their new ideas and forms certainly divided opinion, criticism from both contemporaries and the press, ranging from the highest in terms of the technicalities of construction to bitter censure of form. This embracing of a craft approach and artisanship was an affront to the sensibilities of the establishment who felt that, not only their taste was being challenged, but that such work was a slap in the face to an accepted social hierarchy, as this review of the 1916 exhibition in *The Builder* would seem to suggest: 'To some extent Mr Gimson has been forced to study the old work and particularly in construction his methods surpass the work of the famous master-craftsmen; but his theory of design is lamentable. The fault inheres in the narrowness of outlook, in a blind attempt to build up a new system of design for moveables based on the requirements of the peasant, and in a vain attempt to stretch rude simplicity into terms of rich and pompous complexity. Some methods might and probably do snare the uninitiated, but the educated man rebels at the idea of being treated as a glorified peasant, hence his desperate appeals to the antique dealer or the charlatan of reproduction... perhaps Mr Gimson will in time overcome his passion for excessive inlaying and when peace is declared will pay a visit to Paris and there study the exquisite designs of the ebonists of the century before last.'

So we can see reaction to the Cotswold School was diverse, attracting as many good reviews as negative criticism. In fact both *The Manchester Guardian* and *The Spectator* in October 1916 heaped praise on Gimson's and the Barnsleys' work. The reality and the irony is, however, that on the continent they were recognised and appreciated far more than at home; Henri



A pair of brass and steel firedogs from 1904–1914. Designed by Gimson and made by blacksmith Steve Mustoe and metalworker Alfred Bucknell



Rush-seated chair by Ernest Gimson



Armchairs made from ash with rush seats designed by Gimson and made by Edward Gardiner



Corn bin



Edward Barnsley wardrobe

Muthesius, for example, cites them as being instrumental in founding the Werkbund in Weimar. However, the Cotswold School was a rural co-operative of artisans celebrating design through craft traditions while the Werkbund, which embraced many of these design principles, was also concerned with refining an object to its bare essentials; it consisted of not only artisans but artists, manufacturers and tradesmen and the primary concern was to apply those principles of design not only to craft production, but to all aspects of industrial manufacture.

Architectural work

But of course we have come to praise these men and not bury them so to do that we need to understand their approach to their work. All three men were involved in architectural work to some degree, and this influences their working practices with regard to the design and construction of furniture, retaining, for example, the logical construction of the buildings. Their furniture is a form of rational building in miniature, in terms of both constructional details and decoration.

The furniture remains true to Ruskin's ideas concerning architecture in that it is honest and clear about the way it is made in terms of both structure and decoration, which can be said to be celebrated through ideas such as surface texture and craftsmanship. Take jointing, for example: dovetails, exposed fox tenons and wedge tenons were all used not just for their structural integrity but also as decorative enhancements in their own right; while the joint would have been used for its technical and structural capabilities the details contained within the execution of that joint were

raised to an art form, with even, in some senses, a case of over-engineering to accentuate the functionality of the joint and celebrate the relationship between materials, craftsmanship and aesthetics.

While much of the furniture Gimson designed was based in historicism, these should not be viewed as simply reproductions but rather reinterpretations or translations of ideas that have been seamlessly, as if by osmosis, drawn into the work. For example, the 'hayrake' stretchers so often used on tables speak of the bucolic history from which they are derived, but their simple yet exquisite chamfering raises them to a new level of aestheticism.

Very often in work commissioned for more formal clients and contexts, this elaboration of structural elements for decorative purposes was not always sufficient or appropriate and history would be ploughed for decorative ideas to be developed and modernised. Gimson reintroduced stringing to furniture using both holly and ebony; he employed old techniques such as using pickles and stains to accentuate the grain; he utilised lines which were bowed, curved and canted; he employed open-work rails derived from traditional wagon construction; and multi-fielded panels, which were often raised with octagons. Marquetry was boldly executed in mother-of-pearl, bone or silver and he also experimented with intarsia inlays.

Foreign inspiration

To find inspiration he studied and adapted a Gujarati cabinet from India, he looked at Venetian work, Lombardic-Byzantine Cosmati

work, Portuguese-Indian work, even translating, as his belief in truth to materials demanded, a 17th-century needlework design, resolved by his own observation of nature in the Sapperton valley.

It is Gimson's furniture, rather than his architectural work, for which he is best known and it is regarded as the most original part of his output, though this should not denigrate any of his architectural commissions.

He was, and still is by some, criticised for the bucolic traditions evident in the forms and decorations of Cotswold Arts and Crafts with its emphasis on pre-industrial form, processes and technology; it is thought that these suggest nothing more than romantic nostalgia, which to some extent forestalled the tide of modernism with its new materials, clean surfaces and engineering ideas that was to go on to sweep through Europe.

Today Gimson's work is considered to be at the pinnacle of achievement of its time and is to be found in major collections of the decorative arts throughout Britain, America and Europe.

The relationship between Gimson and Ernest and Sidney Barnsley was one based on a shared passion and celebration of craftsmanship and the Arts and Crafts rally call of honesty in design and construction. As I said earlier, it is impossible to look at them in isolation but of course unfair on all to lump them together as a homogenous whole. There are, of course, subtle differences in style and outlook, especially, for example, if you look at the work of Ernest and Sidney Barnsley in the context of their relationship to Gimson, the Cotswold School, and the traditions of English furniture making. **WW**



Walnut single bed made by Gimson



Internal oak door

Thomas Flinn & Co.

Saw & Hand Tool Manufacturer
Sheffield, England



The UK's last remaining traditional saw
and hand plane manufacturer

Garlick
MADE IN SHEFFIELD
ESTABLISHED 1858

**E.T. ROBERTS
& LEE**

PAX
ESTABLISHED 1776

CLIFTON

www.flinn-garlick-saws.co.uk
orderonline@flinn-garlick-saws.co.uk
Tel: 0114 2725387

Coming up in the next issue...

WW May on sale 6 April

IDEAS FOR ENHANCING TURNED BALLS

Bob Chapman offers his advice on turning all manner of balls, as well as how to texture and colour them should you wish to



THE CONVALESCENT WOODWORKER

Following major surgery last year, Michael Forster makes a 'therapeutic return' to woodworking by showing us how to make three small desk projects using offcuts



THE LAST CLOG MAKER IN ENGLAND

John Greeves meets Jeremy Atkinson, the last traditional master clog maker of bespoke clogs in England who still earns a living from his work, and finds out more about this fascinating process

PLUS ■ A notice board for Adam ■ Strictly chairs
Me and my workshop – Andrew Griffiths ■ Blues bowl – part 3

FOR SALE

Proxxon DH40 precision thicknesser – 80 × 40mm capacity; micro adjustable; will plane planking down to 1mm thick with superb finish; replaceable HSS blades; power feed; very good condition & little used; £275 plus £19.95 shipping **07876 021 620**



CoMatic AF32 power feeder complete with base & manual. Bought from Axminster Tools & Machinery five years ago but not used; £300 ONO **01584 841 331** (Shropshire)

WoodRat 5 complete with manual & CD – in excellent condition; little used and now gathers dust in workshop. A few spare items as supplied by WoodRat included; £180 or £250 with a set of WoodRat router bits **01793 812 182** (Swindon)

Ryobi Pro RBS 5518 bandsaw – with cast-iron table, fence and mitre gauge; can be bench-mounted but is on a floor stand with two lockable castor wheels. In excellent condition – looks almost brand-new; £150 **01793 812 182** (Swindon)

Sin gauge engine building bench – professional built in steel on 8in rubber tyres, all welded; 84in long × 29in high; full length tray underneath; £95 – buyer collects **01619 624 737** (Cheshire)

Pen kit mandrel, bush press, drill, etc. – call for details **01276 38406** (Berks)

Threading jig; £90; Record & Nova chucks; £50 each; Robert Sorby modular rests; £50; toolrests – 10 & 2in – Oneway & Woodcut hollowers; £30 – buyer collects **01209 211 522** (Cornwall)

Record T5 shooting plane with side handle; £30 **01922 455 592** (West Midlands)

Luna L17 saw bench with sliding carriage – in good working order; £250 – buyer collects **01225 332 251** (Bath)

Good Woodworking issue 1 (Nov 1992) to issue 37 – in three GW binders. Mint collectable – offers IEO £100 **01722 413 167** (Wiltshire)

Record Power WG200 8in wetstone sharpening system, complete with accessories. Unused, still in box. Cost £150; selling for £100 **01322 664 388** (Kent)

Record CL2 woodturning lathe and range of accessories; £150 **07763 466 490** (Scotland)

Elektra Beckum HC260 planer/thicknesser – includes extractor, hood & wheels; £120 **01934 732 451** (Somerset)

Kress routers mounted on Powermate workstation, plus user guides; £65 **01628 628 147** (Maidenhead)

Record 405 Multiplane in original box with extra cutters, hollow and round bases, plus instruction booklet and screwdriver – excellent condition; £150 OVNO; postage extra or collect **020 8524 9173** (Chingford)

Stanley toolbox – 670 × 330 × 100mm – includes Stanley No.3 plane, ratchet brace, tri-square, auger bits, Surform & marking gauge – as new; £65 OVNO; postage extra or collect **020 8524 9173** (Chingford)

Ward & Payne drawknife with 9in blade & beech handles – a beautiful old tool; £30; postage extra or collect **020 8524 9173** (Chingford)

O'Donnell sharpening jig – enables repeat, accurate sharpening of all woodturning & general woodworking tools. Bevel or fingernail instantly repeated the same. Includes instruction manual, 60 & 90° slides, plus spare & handbook. Diamond tip dresser included, plus spacer height block, which fits any size grinder wheel; £30 – collection preferred, but can post at cost if required **07816 371 694** (Newcastle)

Union Jubilee woodturning lathe – 42in bed; three-jaw chuck, plus turning tools; £400 **020 833 0813** (Surrey)

Record 24x lathe; RP400 chuck; Record BS250 bandsaw; various turning chisels; Clarke bench drill & more; £350. Bad health forces sale **07917 344 048** (Northants)

Record CL2 lathe – hobby use only, plus accessories; £150 **07763 466 490** (Scotland)

SIP oscillating bench bobbin sander on cast-iron table – in VG; £175 – buyer to collect **01503 263 824** (Cornwall)

Woodturner's/carver's boxwood trunks; large sections – 60 × 20cm dia., 90 × 30cm dia, 120 × 15cm dia. Photos available; £80 **07881 971 737** (Ilfracombe)

Startrite Mercury II floor-standing pillar drill. ½in chuck, 1.2hp motor, single phase, 5-speed; £80 **07881 971 737** (Ilfracombe)

Triton bevel riding guide – model BRA200 – hardly used; £50 – buyer collects **01202 248 684** (Dorset)

Jet table saw; £40; Trend router table plus DeWalt 625 router with various bits; £200 **01444 24692** (Sussex)

Record 080 scraper plane – as new, in box, never used. Includes 2 3/4 plus postage, or collect **020 8524 9173** (Chingford)

WANTED

Spiers/Norris/Henley planes wanted by private collector; any quote beaten. Ring Ron Lowe on **01530 834 581** (Leics)

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

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

Woodworking bench by Sjöbergs or similar **07541 409 835** (Leeds)

BOOK YOUR FREE AD

Please publish this advertisement in the next available edition of *The Woodworker*. I am a private advertiser and have no trade connections

PLEASE TICK: FOR SALE ☐ WANTED ☐

- This space is available only to private individuals wishing to buy or sell woodworking machinery and tools.
- The maximum value of any item for sale must not exceed £500. A small fee is payable for items offered at over £500; please ring 01689 869 852 for details.
- Each coupon is valid for one free insertion in the next available issue.
- The publisher accepts no responsibility for errors or omissions in this section.

Name _____

Address _____

Postcode _____

Daytime tel no. _____

Signature _____

My advertisement (max 20 words please) reads as follows:

Please write your advertisement in **BLOCK CAPITALS** and send it to:

The Woodworker Marketplace, MyTime Media Ltd, Suite 25, Eden House, Enterprise Way, Edenbridge, Kent TN8 6HF. You can also email your free ad to: **tegan.foley@mytimemedia.com**. Send/email a photograph of your item and we'll include it with your ad for **FREE**

Palm routers GROUP TEST

We put three palm routers through their paces, explain the functions of each and their differences, weigh up the pros and cons, as well as showing how they suit various operations

The router has long been a tool that has continued to impress via the introduction of accessories, jigs and other paraphernalia to cement its place high on the list of many a woodworker. With current battery innovation it can only be a matter of time before there's a step forward in this area, and in doing so, freeing up the restrictions of a cable.

Router choices

It's when you require additional manoeuvrability that a cable, and indeed dust hoses, can begin to inhibit the router, and more so on the bigger machines with the physical size and weight along with these added restrictions, which make it all the more difficult if you are looking to do finer work. However, the bigger machines are still generally associated with the bulk waste removal and heavy-duty work; the use of jigs such as kitchen worktop, stairs, etc. are such areas, so if they are following a jig, then they are that bit easier to keep on track – it's the finer freehand side of things where they can start to become cumbersome.

For the more controlled type of work, the smaller routers with around 900-1,200W motors are normally considered the best choice, operating in the same manner, having plunging bases, taking a range of accessories via the fence hole slots or directly into the base for guide bushes, and therefore becoming easier to control as a result.

But with the traditional design of two side-handles on some work it can be a little difficult to keep the router from tipping; edge work and moving the router around a corner are good examples of this.

Palm grip

It therefore made sense to try and make the router that bit smaller again and do away with the side-handle design in favour of a palm grip.

This isn't a new thing; there have long been laminate trimmers that are held in the same way, but designed specifically for the task of dealing with laminates on worktops, etc., so therefore quite limited in their use.

The newer designs of palm router are built as a router first and foremost, being supplied with a sleeve style fixed-base design that is adjusted up and down to alter the depth of cut, but with a base design that lends itself to routing rather

than trimming work, so you can normally fit a side-fence for traditional working from an edge, but the idea now is to include additional parts that still provide the laminate trimming function.

These new routers have essentially put the dedicated laminate trimmer out of the equation, but there's a further enhancement of a plunge base, so you now have one motor housing that can be a laminate trimmer, fixed-base palm router or a small plunge router, making it a 'Jack of all trades' – pretty much a Swiss Army router!

Smaller jigs

It's really in the use of smaller jigs that the palm router has begun to make its mark as they are so much easier to control single-handed over the two-handed approach of the plunge design. Hinge jigs are undoubtedly the main area where sales have picked up and if all you want is a palm router for this purpose, there's a basic setup on offer of the motor and fixed-base, and that's all you'll need. But to get the best value and adaptability, the kit versions with additional bases would be the prudent choice if you are looking to get the most out of your router.

Tracking down a multi-base palm router isn't too problematic – there are only three real options to go for – but there are quite a lot of differences in the supplied parts and the machines themselves. Good reason, then, to have a closer look at them on a like-for-like basis to see what sets them apart from each other as well as seeing just what you get for your money!

General consensus

Before I sum up and go on to comment on the differences and the final verdict, I have to say that all three of these routers offer great value for money in their various guises with plus points outweighing negatives. Build quality is top drawer on all three, including the accessories and base options available, but surprisingly, Bosch have stuck with the single-speed motor despite being on the market the longest. I guess 'if it ain't broke...' fits here, but it is limiting if you want to work different timbers/materials where a variable-speed option helps to control the cut for the best finish from the cutter. Equally, the plunge base isn't a standard item with this kit – you have to buy it separately – so that increases the outlay





if you want this option. Even so, it still comes in at about the same price as the Makita once it's factored in. It makes up for this in the supplied accessories; the tear-drop base is certainly a useful addition in its own right for stabilising the tool on edge work, and with its additional side dust collection that doubles up as an additional safety guard, it is very efficient indeed.

The DeWalt is the most expensive tool on offer but is the most basic of the three based on the actual accessories it is supplied with. There's no laminate trimmer bearing and no tilting base supplied, nor available, so it is simply a fixed-base or plunge base, although it does feature very easy adjustment for the fixed-base, and with the supplied guide bush adaptor base for this, it is compatible with the full range of Trend guide bushes, which will appeal immediately to anyone doing inlay and template work as well as tradespeople who use lock and hinge jigs. Additionally, there's the extra fence for the plunge base, which is a decent quality rod-style version that gives more scope for plunging work. If all you need is a good quality variable-speed dual-base router that is of palm size for easy operation, then DeWalt have nailed it here.

By comparison to Bosch and DeWalt, Makita have gone to town with their offering. Go for the kit option and you have a plunge base as standard, tilting and fixed-base for palm grip work, laminate trimmer guide wheel and a hybrid fence system that works with both bases, and it's all contained in a neat zip-up holdall.

In use the DeWalt scores well and for ease of use it can't be faulted; the only negative being the occasional difficulty in engaging the switch, but it prevents dust ingress, so is a useful addition despite this. The Bosch bases are a little tricky to engage with the need to twist the body to position them. It does offer additional security should the catch slacken for any reason, but it's still a bit of a niggle for me. The other concern here is the fine adjustment on the tilt and fixed-base as it looks prone to wear on the motor body, but works well enough on the test machine.

Makita have missed a trick by not having a standard guide bush option on the fixed-base as the door jig users will be crying out for it, especially as it is such a tactile body to control. The limitation of the overall plunge available on the plunge base isn't too concerning in most instances but longer cutters may be unsuitable because of it, but the fine height

adjustments on the turret post are certainly very good on this base. The plunge lever is a little stubby and needs pressure applied to lock it, which knocks this particular function back in comparison with the other two.

In real terms, the plunge bases on all three are very good and are on equal terms with their respective standard models here, so it's really the fixed-base where the game is on, and Makita and Bosch clear up with their tilting bases and laminate trimmer accessories, but DeWalt strike back with their guide bush compatibility. Put this alongside the twin fences supplied and the DeWalt is a great choice for general routing and jig work; especially so if that is all you need.

The Bosch and Makita are neck and neck on accessories and performance, and Bosch win on the plunge base for control, but Makita win for simplicity of swapping over bases, so counteract each other to keep them level. It certainly is incredibly difficult to pick an overall winner as they all have positives alongside negatives, but despite the lack of other bases, for sheer performance in general, the DeWalt just nicks it with Bosch and Makita vying for second place.



I did some work on my son's guitar a few months back using a palm router

Specification

Motor: 600W
Speed: 33,000rpm
Weight: 1.5kg

Typical Price: **£199.75**

Web: www.bosch-professional.com

PROS

- Very adaptable
- Easy to use

CONS

- Single-speed
- Fence has no fine adjustment

RATING: 4 out of 5

Bosch GFK 600 router

Despite only having a single-speed motor and no fine adjustment for the fence, this is a powerful, adaptable and easy to use machine

Bosch were the first to come to market with a palm router that uses interchangeable bases, exploiting a gap in the market between the smaller routers and the laminate trimmers, coming up with an excellent hybrid. Initially it was simply a palm grip router with fixed and tilting bases as well as a laminate trimming bearing as part of the kit.

A plunge base was introduced some time after as an optional accessory and this is still the case, available only as an extra, which is a slight disappointment for anyone looking to get a full array of functions. But the cost of the standard kit along with the optional plunge base still comes in at a very good price, although I think Bosch are missing a trick in not offering the full kit as standard.

Being the first to the market and therefore the elder statesman of the group in this comparison test, the motor still keeps its single-speed status – the same as when it was launched – while its rivals have variable-speeds, so it comes up short if you're looking for finer control on certain materials and applications, but it makes up for this shortcoming in the rest of its make-up.

Plunge base

Looking at the plunge base first, it resembles the DeWalt base in operation so the springing on the lever is in resistance mode when released, self-tightening as you release it – an excellent feature. It has traditional fence rod bar holes if you wish to upgrade to a better fence than the pressed steel simple bracket version supplied. As this supplied fence is designed only for the fixed-base, in this respect the plunge base is somewhat limited.

Plunge depths can be set with the simple drop down post that is again of similar style to the DeWalt with a sliding cursor and fine adjusting foot; the rotating turret is also stepped with a single screw adjusting position for finer setting if needed.

Guide bushes play an important role in routing but the plunge base has no facility to take any. However, if you opt for the kit version with the full accessory range included, there's a handy



The round base takes guide bushes and is useful against straight edges

circular base supplied that will interchange with both fixed and plunge bases to make use of bushes. You have to unscrew the base each time to swap the bushes, which is a bit of a faff, but having the option to use them is vital for jig use, so therefore a good inclusion despite this.

Tilt base

The tilt base is an excellent addition for making bevels and altering the way a profiled cutter addresses the work. The base tilts from an acute 45° angle through to 30° obtuse with 10 indented positions for repeat angles if needed. The fence can't be used with this base but the square base profile is easy to run against a guide batten. The height of the cutter can be altered with the adjustment wheel on the base, which can also be used to fine-tune the depth of cut on edge chamfers and the like.

In general, for palm-type applications the router is well proportioned and very easy to operate; the rocker switch is recessed but with no dust shroud it is simple to engage.

A couple of sculpted indents on the base allow you to place your fingers to apply pressure and to help guide the router for freehand work. Although you are in close proximity to the cutter area, a couple of lips on the indents help to restrict you from the danger area, and with the cutter in its deployed position, the danger is all but eliminated as the collet is in the open area.

Maximum cutter height adjustment on the fixed-base is



The supplied fence only fits to the fixed-base but is easy to adjust



A fine adjustment wheel on the tilt and fixed-base read against the etched scale



Align these arrows and twist the body in to fit the fixed and tilt bases



around 30mm with a simple metric and imperial scale etched onto the base for easy setting. The fine adjuster wheel of the tilt base is replicated and alters the setting by 1.25mm per rotation, so you can fine-tune the cut accurately.

Fixed-base

The fixed-base also has a fence option. Nothing spectacular here: it's supplied with a simple pressed steel affair but it adjusts very easily with around 90mm backset from the collet available for working in from an edge. It fits very easily to the side of the base with a single thumbscrew; a couple of lugs on the base keeping the fence square.

This lug and screw setup also secures the laminate trimming attachment. It works especially well when cleaning off overhanging veneers and laminates without having to buy bearing-guided cutters, by setting the roller to the outer edge of any straight cutter and adjusting it with the finely set adjustment wheel to position it accurately.

The bonus here meaning you aren't wedded to one diameter cutter so you can use any straight one in your kit. Having this attachment is a boon not only for trimming, but you can also offset the roller to make fine backsets for stringing.

The same setup works with non-bearing guided bevel cutters for chamfer edges as well: either altering the height or backset will adjust the amount removed as well as making a quirk

profile if desired. Despite the small stature of the laminate attachment it is quite a powerful asset, especially if you are on a limited budget for cutter purchases.

Tear-drop base

The final part of this comprehensive setup is the tear-drop base, which allows full support by applying pressure back across the workpiece. The bonus with this base is the neat dust kit supplied for it; with the additional lower cup profile it collects dust from an edge mould very efficiently.

Swapping bases is common across all three bases: a simple cam clamp lever slackens the collars enough to allow free movement. In the case of the tilt and fixed-bases, this lever has to be released to fine adjust any setting.

The motor has a couple of engraved arrows that have to be aligned with the arrows on each base to engage them, sliding and twisting each base into its correct position for use or removal. I found it can be a little tricky at first but soon becomes second nature.

In summary

Despite the limitation of the single-speed motor, the Bosch is a well thought out and powerful machine; the plunge base should be on your list, but the limitations of no guide bush retention or fence to use with it does leave it a little short.



There's excellent support for the router with the tear-drop base fitted



Dust control is excellent with the edge dust collector kit fitted



The plunge base lever action is top drawer; very easy to access and operate

Specification

Motor: 900W
Speeds: 16,000-27,000rpm
Plunge: 55mm
Collet: ½in & 8mm
Max cutter: 36mm diameter
Weight: 1.9kg

Price: £239.95

Web: www.dewalt.co.uk

PROS

- Dual-base allows good scope
- Plunge base is compatible with many accessories

CONS

- Power button is a little tricky to engage

RATING: 4.5 out of 5

DeWalt D26204K router

Although it lacks the additional accessories of the Makita and Bosch, this router from DeWalt makes up for its shortcomings by having an excellent plunge base and twin-bar fence

This palm router from DeWalt is simply a dual-base router with either a plunge base or palm grip option – there is no additional laminate guide bearing or tilting base option – so it is limited in this respect in comparison to the Bosch and Makita. Despite the limitations, however, it is excellently built with nice solid alloy castings, and it comes with a decent traditional rod fence for the plunge base and a separate pressed steel option for fixed-base palm routing.

Plunge base

Where the DeWalt scores especially well is with the plunge base, which is designed around the old Elu 96 configuration. Trend became big players in the routing market thanks to the Elu design, making all manner of jigs and accessories built around this base, either as direct fit guide bushes or through the fence rod positions. This router also comes with two fences: one standard rod design version for the plunge base and a second more simplistic one for the fixed-base. The plunge fence is a definite bonus for general routing work and gives this model the upper hand for a more comprehensive setup.

Plunge lever

One thing that immediately jumps out on the plunge base is the plunge lever. It's longer than most, and it makes sense as the springs on some levers can be very stiff, so a longer fulcrum makes it easier to release and re-engage if you have to do any controlled plunges. A further advantage is the way the lever is sprung; on this model the spring action is reversed, which means you push against the resistance of the spring to release it when plunging so that it automatically locks once the pressure is released.

I find this a safer and more intuitive option as it ensures the plunge setting remains locked under load, with a tendency to tighten rather than slacken if you encounter excessive vibration



DeWalt have fitted an excellent oversized plunge lever to their base

from cutting too aggressively. You can also give the lever an additional push to get a tighter lock if you require it for general work, which is good practice.

For set plunges there's a rotating turret with a stepped incremental section as well as a simple screw jack part for finer adjusting.

The turret post has a similar fine adjustment screw on the bottom as well as a simple sliding cursor for zeroing and setting depths against the scale. Although simplistic, it works very well for fast setting and fine-tuning a cut.

Fixed-base

In palm configuration with the motor in the fixed-base it is reliant on a rotating plastic collar on top of the base to alter the depth of cut. There are lugs that clip to the top of the alloy base to engage it, thus allowing the base to rise or fall by revolving the collar and also disengaging the motor unit from the base to remove it when swapping to the plunge base.

A full rotation of the collar is equal to 12mm of movement so it's quick to make any fast adjustment, rotating and running sweetly and smoothly in doing so. Having a low pitched thread on the body of the motor also allows for fine adjustment by making smaller movements, read with a small pointer against a yellow scale on the collar.

To make any alteration the cam locking clamp has to be released. That is easy to do as there's little resistance, but it locks up firmly when engaged.



Multiple indexing points for the collet nut makes swapping cutters simple



This collar screws onto the router body on a slow helix thread



The motor simply drops into the bases for very easy engagement



The plastic collar can stay on when you change bases as the motor sits up quite high in the base and therefore doesn't impede any of the plunge functions.

The baseplate it is fitted with has a square extension that allows finger pressure to keep it firmly to the work and aid freehand guiding, but there's also a second round base supplied that allows guide bushes to be fitted directly to it.

This is an important inclusion, making it fully compliant with Trend guide bushes on both bases; I'd be inclined to leave this particular one on the fixed-base for most work because of the additional guide bush option and the fast swapping it offers. The supplied fence for this base is similar to the Bosch with a pressed steel make-up, but it has a longer backset, offering up to 130mm from an edge if needed.

The motor

The motor itself has the variable-speed dial and rubber shrouded rocker switch in close proximity to each other for easy access although the rubber shroud does make engaging the switch a little trickier than normal, but it protects it from dust ingress, so it's a good trade off.

The inclusion of a couple of LEDs alongside the collet give the work area a good spread of light to help when you need more control when doing freehand-type work. With 12 indent positions for the spindle lock to engage the drive shaft, it makes cutter swaps easy to achieve with plenty of position points for the spanner to fit to, and with the good quality multi-slit collet supplied, it also has the double-locking function, which allows for additional safety.

As a bonus, the motor can be fitted in a 'face forwards' or 'face backwards' position in either base; on the plunge it allows the preference of having the plunge lever facing you, or in the normal rear position while still keeping the power and speed settings in the optimum position.

In summary

Although the DeWalt lacks the additional accessories of the Makita and Bosch, it makes up for these shortcomings with its excellent plunge base and traditional twin-bar fence and if you only need the palm router function for standard work, such as working jigs or freehand routing work, then this particular router scores highly for ease of use and all-round performance. ▶



Fitted with the fence and steadying the base keeps it stable for edge mortising or grooving



The locking levers for the bases are top quality and hold superbly



You can make micro adjustments to the plunge post with this fine adjuster

Specification

Motor: 710W
Speed: 10,000–30,000rpm
Weight: 1.8kg

Price: £139.20

Web: www.makita.co.uk

PROS

- Easy base swaps
- Variable-speeds
- Great carry bag

CONS

- Limited depth on plunge base
- No guide bush facility for fixed-base

RATING: 4 out of 5

Makita RT0700CX4 trimmer

With its smaller diameter motor, this router is limited in terms of depth and the lack of guide bush facility for the fixed-base lets it down, but the handy carry bag is a definite plus point

Although the Makita isn't the smallest motor of the three on test, it has the slimmest body and that is reflected in the overall comfort in palm mode; it is very easy to manoeuvre and control in any orientation so it should score highly for the hinge jig users, especially in this area. However, it doesn't have the facility to take the 16mm guide bush required for such work although the plunge base will take standard Makita guide bushes, so the work can be carried out, but it's here that a palm router really makes its mark.

Fixed-base

Despite this, the fixed-base is a sweetly made, easy to operate part of the setup. It uses the same simple cam lock toggle-type clamping method of its rivals so swapping bases is a cinch; more so on this model with its rack and pinion adjustment for both bases. There's no fine adjustment on the fixed-base, though you are reliant on tweaking the rack and pinion knob to try and nudge the depth of cut if needed. The small diameter base does allow it to get into some pretty tight spots if needed and it makes it a very tactile machine to drive in freehand mode.

Laminate trimmer fitting

This base also takes the laminate trimmer fitting, which is practically identical to the Bosch one in this respect. It has the same adjustments available to move the guide roller for different diameter cutters or to rout fine offset rebates for banding and stringing-type applications. Additionally, you can also fit the supplied simple pressed steel fence to the base for working from an edge. It has a two-position setting for this to give a range of up to 120mm from an edge, which is pretty decent considering this is a small machine.

Tilting base

Again, Makita and Bosch are following similar designs with the tilting base that runs from 45° in an acute setting through



A rack and pinion allows easy adjustment, but there's no fine-tuning

to 30° obtuse, which gives huge scope for anyone with a limited set of non-bearing guided cutters. The square base allows you to run the router against a batten as a guide but tilt is more simplistic than the Bosch – no indented settings for quick repeat positioning, so you have to rely on the simple scale on the side for referencing against.

Plunge base

Moving to the plunge base, it is evident that the plunge is limited in comparison to Bosch and Makita, who both hit around the 50mm mark. The Makita base only has 37mm of plunge available, which may limit it if you are looking to use some longer cutters, but in general use the depth available should be more than adequate for the sort of bits supplied in the starter sets of cutters, especially considering the motor power, which tends to dictate the work these smaller machines are designed for.

The plunge itself is smooth but here the springing of the plunge lever is in keeping with routers of old, so the router is in free movement with the spring lifting the lever when it is released, meaning you have to give it a decent shove to lock it once you re-engage as you are pushing against the spring.

The fine adjust toolpost is the best of the bunch here, following the lines of the higher-end standard Makita routers. The post is threaded to fine-tune the setting, which can be over-ridden with the front button for fast setting and this button can also be screwed down to lock any position if needed. A knob on top of the post shows metric scaling



The simple pressed steel fence quickly fits to the fixed-base



It also comes with an adaptor that allows it to fit to the plunge base



The inclusion of a laminate trimming wheel is very useful here



for micro adjustments with one revolution equal to 1mm of adjustment, making fine-tuning in plunge mode the best on test in this respect.

Three-position turret

A three-position turret follows the traditional design of older routers with each setting a screw post to allow different plunge offsets to be achieved very easily if needed for specialised setups, which is a better design over the stepped turret if you require more scope in this area. With a traditional fence rod base design, Makita have supplied an adaptor to fit the same fence for the fixed-base, which works well: the two short posts locking into the base with the fence adjusted on the sliding bracket.

Again, the two positions available give it good reach from an edge – up to 160mm – but the fence won't extend fully

across to the collet so its narrowest setting is 25mm from the edge. The inclusion of dial-operated variable-speed offers additional control for different timbers and materials, and in similar style to the DeWalt, this is positioned directly above the rocker switch power supply. The switch is recessed to avoid inadvertent operation but engages very easily as there's no rubber shrouding.

In summary

The smaller diameter motor of the Makita does make a difference in freehand mode for finer control, so it's a pity they haven't catered for the jig users and made it compliant with standard guide bushes for this scenario, but other than this, it's certainly a well-represented piece of kit. The carrying bag is especially worth a mention as you can fit everything in it as well as loads of other bits and pieces, so it's a definite plus. **AK**



The stubby plunge lever needs to be pushed to lock it



Handily, you can use the tilt base across a range of different angles



There are comprehensive fine adjustments on the plunge base

The Rocking Horse Shop

Designers, Makers & Restorers of Excellent Wooden Rocking Horses in the best Tradition of English Hand Craftmanship since 1976

Call or go online
for our FREE full
colour catalogue

Make a Unique
Traditional Rocking Horse
17 Superb Designs to choose from

All with actual size drawings, colour pictures, step-by-step
instructions & cutting lists



Also suppliers of top quality timber
packs, accessories & fittings all made
in our workshops.



Special Offer 5% Discount

Valid until 1st April 2018

Please quote RHS2018

Order Online or by phone

Offer does not apply on shipping and cannot be used in
conjunction with any other offer

Carving Courses

Whether you are an experienced carver or have never carved before,
you will benefit enormously from one of our courses.



www.rockinghorse.co.uk

Tel: 0800 7315418

Fangfoss, YORK YO41 5JH

AUCTIONS, TOOLS FOR SALE & WOOD FINISHES

HOBBY'S
Annual 2018 • Number 48 • £3.45 P&P Free • 324 pages

FREE PLAN
coupon for a matchstick bike clock

Our range now includes new laser-cut mechanical kits with musical movements, puzzle timepieces and new Airfix models including Quickbuild kits. There's also fully decoratable room kits and some additional marquee pictures to enjoy.

This year's articles feature display cases, dealing with restricted work areas, railway building solutions and those new laser-cut kits - so, something for everyone!

Hobby's, Knights Hill Square, London SE27 0HH.
020 8761 4244 mail@hobby.uk.com / visit: hobby.uk.com

THE MODELMAKER'S YEARBOOK

TOP QUALITY - LOW PRICES!
VSM VITEX ABRASIVES

KK532F Starter Pack (4 Metres) £14.00
Inc. VAT & UK post. ½ metre each of grit 80, 120, 150, 180, 240, 320, 400 and 600.

***GRIP-A-DISC* Power Sanding System**
50mm Starter Kit - £32.00 Inc. VAT & post. Contains 50 Discs and Holder.

We also stock: Sorby Tools, Chestnut Products, Pacer Super Glues & VSM belts.

SAE for Catalogue
Jill Piers Woodturning Supplies
2 Kimberley Villas, Southmill Road,
BISHOP'S STORTFORD, HERTS. CM23 3DW
Tel/Fax: 01279 653760

Woodworking Materials

Large selection of products!

- ✓ Clocks & Accessories (Quartz and Mechanical)
- ✓ Barometers
- ✓ Thermometers
- ✓ Cabinet furniture
- ✓ Screws
- ✓ Plans
- ✓ Kits
- ✓ Polishes
- ✓ Adhesives
- ✓ Abrasives etc.

For FREE catalogue please contact:

Chris Milner Woodworking Supplies
(Dept. TW) Beresford Lane, Woolley Moor, Nr. Alfreton Derbyshire DE55 6FH
Tel/fax: (01246) 590 062
Email: milnerwoodwork@aol.com

WOOD VENEERS



The Wood Veneer Hub

www.thewoodveneerhub.co.uk

We provide the highest quality:

- Decorative, Exotic & Burr Veneers
- Coloured & Smoked Veneers
- Constructional Veneers
- Peel & Stick Veneers
- Tools & Accessories

Visit Us: Unit 4 Eden Court, Eden Way
Leighton Buzzard, Bedfordshire, LU7 4FY
+44 (0) 1525 851166
sales@thewoodveneerhub.co.uk

Euro Finishes
Water-based finishes & supplies

GENERAL FINISHES
Official Distributor

Dye Stains - 14 colours
Wood Stains - new formulation, 16 colours

Chalk Style Paint - 20 contemporary colours
Milk Paint - interior & exterior, 26 colours

Glaze Effects - 6 translucent colours
Pearl Effects - 5 pearlescent colours

Flat Out Flat - a true flat sheen top coat
High Performance - clear & extremely durable
Enduro-VAR - for an oil look & feel

Stain Blocker - white primer
Accelerator & Extender

Over 50 YouTube technique videos
Full range on our web site

See web for shops & online stockists
Trade & stockist enquires welcome

Tel: +44 131 661 5553 info@eurofinishes.com
Unit 13, Peffermill Parc, 25 King's Haugh, Edinburgh, EH16 5UY
www.eurofinishes.com

BERKSHIRE

WOKINGHAM TOOL COMPANY LTD
97-99 Wokingham Road
Reading, Berkshire RG6 1LH
Tel: 0118 966 1511
www.wokinghamtools.co.uk
H. P. W. CS. BS. A. D. MO.

LEEDS

D.B. KEIGHLEY MACHINERY LTD
Vickers Place, Stanningley,
Leeds LS28 6LZ
Tel: (0113) 257 4736
www.dbkeighley.co.uk

charnwood
JET **RECORD POWER** **SELVA**
Woodworking Machinery & Accessories

WEB GUIDE

WEALDEN TOOL COMPANY

Router cutters
Spindle tooling
Bandsaw, jigsaw & circular sawblades

Online catalogue & ordering
www.wealdentool.com

MUSICAL INSTRUMENT MAKERS

Musical Instrument Makers' & Repairers' Supplies



Largest selection of tonewoods, tools & parts in the country.
Visit our website or order our catalogue. Callers welcome

Touchstone Tonewoods, Albert Road/North, Reigate, RH2 9EZ
Tel: 01737 221064 Fax: 01737 242748
www.touchstonetonewoods.co.uk

SCAWTON SAWMILL

European Hardwoods



Hobbyist and Trade welcome!

Delivered Nationwide

01845 597733

www.scawtonawmill.co.uk

Unloved? Unuseable? RESTORE IT!



Stanley No.5 'before & after' photo courtesy Peter Hemsley – The ToolPost

Restore Rust Remover & Restore Rust Remover Gel
Remove only the rust leaving sound metal unaffected. Cleans and brightens brass and nickel plating. See more stunning 'before & after' examples on our website photo galleries. Find local and international stockists on the website.

Shield Technology Limited.
Unit 69, Grimsby Business Centre
King Edward Street,
Grimsby, DN31 3JH

Tel: +44 (0)1472 360699
Fax: +44 (0)1472 324685
Email: info@shieldtechnology.co.uk
www.shieldtechnology.co.uk

Distributor enquiries welcome

SHIELD TECHNOLOGY

Guarding Against Corrosion

Allan Calder's Ltd Sandpaper Supplies

Unit 2B, Churnet Works, James Brindley Road, Leek, Staffordshire ST13 8YH.



We are supplying top quality brands of sanding abrasives for all types of Wood Turners, Joiners & Cabinet Makers.

Web: www.sandpapersupplies.co.uk

email: sandpapersupplies@yahoo.co.uk

Tel: **01538 387738**

ADD A NEW DIMENSION TO YOUR WORK WITH

metalcraft

Visit our Online Store Today!
(web address at bottom of this advert)

Easy to use tools that do not require heat or power



WINDYLEA

Ideal wherever wood and steel can combine to make stylish...

- Furniture
- Clocks
- Signs
- Frames & Decorative Panels
- and so much more

Call today for our free Catalogue and if you quote the promo code "MTW18" we will send you our new demo DVD free of charge

J & C R Wood Ltd, Dept MTW18, 66 Clough Road, HULL HU5 1SR
01482 345067 | info@jandcrwood.co.uk

www.metal-craft.co.uk

COURSES, SPECIALIST TOOLS & TIMBER SUPPLIES



Euro Finishes
Water-based finishes & supplies



GENERAL FINISHES
Official Distributor



Chalk Style Paint - 20 contemporary colours
Milk Paint - interior & exterior, 26 colours



Dye Stains - 14 colours
Wood Stains - new formulation, 16 colours



Flat Out Flat - a true flat sheen top coat
High Performance - clear & extremely durable
Enduro-VAR - for an oil look & feel



Glaze Effects - 6 translucent colours
Pearl Effects - 5 pearlescent colours



Stain Blocker - white primer
Accelerator & Extender

Over 50 YouTube technique videos See web for shops & online stockists
Full range on our web site Trade & stockist enquires welcome

Tel: +44 131 661 5553 info@eurofinishes.com
Unit 13, Peffermill Parc, 25 King's Haugh, Edinburgh, EH16 5UY
www.eurofinishes.com



David Charlesworth

Tool tuning
and fine furniture
making courses



Revolutionise your hand tool skills with David's five day Tool Tuning course; ultimate plane tuning, chisel preparation and planing skills. Subsequent courses cover Dovetailing and Drawer Making/Fitting.

NEW Sharpening weekends!
David is a legend of the UK woodworking scene and has a wonderful teaching workshop in an idyllic location in Hartland, North Devon.

See website for full course details & release date of **David's New DVDs**

Contact David on:
01237 441288 or email: davidcharl@aol.com
www.davidcharlesworth.co.uk

STUFF BREXIT!

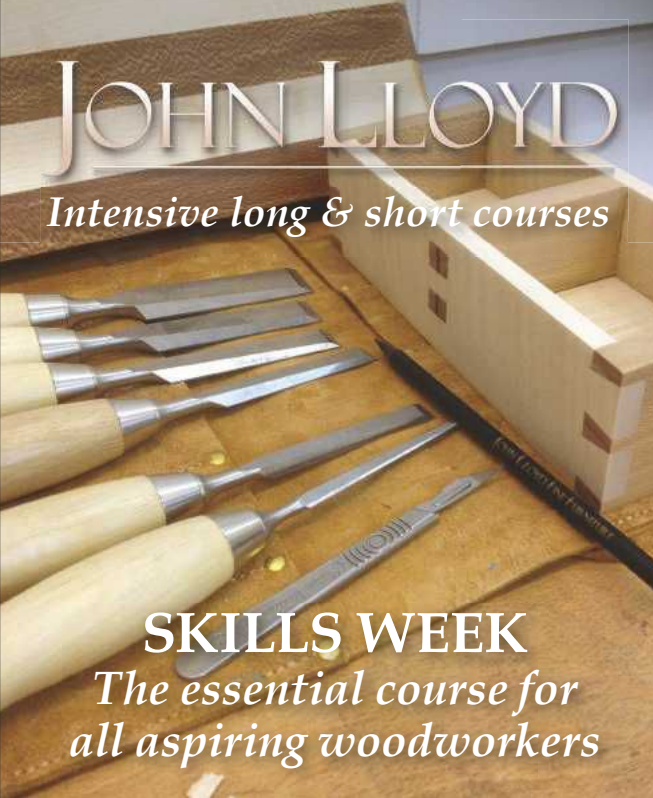
**BUY A HOUSE
WITH A
WORKSHOP
IN FRANCE
FOR
€180,000**

- FULLY EQUIPPED,
120m² WOODWORKING SHOP
- RENOVATED HOUSE
- COTTAGE TO RENOVATE
- BARN & LAND
- CHARENTE REGION

stuffbrexit.wixsite.com/france

JOHN LLOYD

Intensive long & short courses



SKILLS WEEK
*The essential course for
all aspiring woodworkers*



www.johnlloydfinefurniture.co.uk

01444 480388 | Sussex

TO ADVERTISE IN

Good
woodworking

The
Woodworker
& Woodturner

call

Rhona Bolger

01689 869 891

rhona.bolger@mytimemedia.com



Furniture playground

Robin Gates remembers flying a drop leaf table to France

By all accounts I couldn't wait to get out of my cot and play among the furniture. I'd bounce the thing across the room in an effort to be set free. But I'm not sure today's toddlers are so eager, and who can blame them? English homes once furnished in solidly-joined home-grown timbers, textured by carved and moulded details, have become warehouses to a desert-scape of insipid and uninspiring MDF boxes. What's to tempt the inquisitive toddler out of bed?

Furniture provides our earliest encounters with the physical world. From one upwards is an age of pure experiment as we take falteringly to our untried feet, exploring with all our senses, and accumulating knowledge, not from books or second-hand teaching, but wordlessly and without preconception, through feelings alone, crashing head-on into stuff, licking, biting, smelling, pulling, bending and twisting until something breaks or it breaks us. At least, that's how it was for me. In this health and safety conscious age, a kid's lucky to meet anything more stimulating than a bean bag.

At that age, an armchair was my trampoline, and a sideboard drawer my boat. I was clambering onto the furniture, under, over and inside it with total involvement, searching with probing fingers and hungry eyes. The impact of those early years has been long lasting. Increasingly, I find my feelings for furniture today are rooted in those curious pre-school years.

Hours of play

Our furniture was a mix of the new, which Dad made, light oak 'Utility' pieces from the ration book era of the 1940s, and dark, ornamented mahogany passed down by grandparents, great aunts and uncles. The design flourishes of the old furniture, especially, stirred my imagination through hours of play, making shady look-outs for pirates in the mouldings of a bookcase, and coves for little boats in the angles of bracket feet. Of course, I only knew a bracket foot by its play-time role, not by name. Likewise, I didn't know the puzzle patterns in old drawers, which I traced around in Biro, were called dovetails. Barley twist legs were satisfying shapes to explore with fingertips, that's all, and the stiles and rails of panelled doors were simply roads for Matchbox cars.

When I was about seven I saw *Those Magnificent Men In Their Flying Machines* at the local cinema, and was captivated by the string and wood contraptions of early aviators. For months – make that years – afterwards, I'd squeeze into the quiet undercarriage of our drop leaf table and, with flaps up and chocks away, fly across the living room towards France.

There were, it must be said, some bumpy landings. When I ran out of new territories, I probed the familiar ones more intensely, peeling strips of loose veneer, turning drawer knobs round until they fell off, and jumping on the stretchers of dining chairs. I was constantly having splinters dug out of my fingers. I don't know if it was

explained to me why a fall-front was so called, but I certainly found out when the fall-front of Dad's bureau fell on my skull like a mallet driving a tent peg.

My most impressive accident, however, involved the Welsh dresser. Climbing from a chair onto its base, I made my way onto the first shelf, aiming for the summit where a pendulum clock counted down the seconds to disaster. As I stepped up to the second shelf, the whole lot toppled forward and fell on top of me in an avalanche of plates, teapots, and framed photographs. I vividly recall the frightened look on Mum's face as she rushed in from the garden, fearing the worst.

Dear toddler

In looking back on the varied landscape of my furniture playground, my real concern is for what today's bland and short-lived stuff has to offer the young and developing mind. At the local tip, while reassembling the pieces of some fall-apart, flat-packed failure of a child's desk, I searched in vain for a scribbled name or doodle to suggest a small person had loved it.

So, what to do? Well, dear toddler, were I to be climbing out of my cot today, I'd be inclined to venture beneath that new yet slightly wobbly table with my little hex spanner, loosen the corner bolts and prepare for a nice big surprise around tea time. Watching it collapse may be the most fun you can have with today's fast furniture. **WW**

See us at the
**Midlands
 Woodworking Show**
 Newark Showground NG24 2NY
23 & 24 March 2018



"Excellent product for the price, just the job for my hobby."

The perfect hobby scroll saw

Axminster has been selling woodworking machinery for over 40 years, so you can rely on our experience when it comes to selecting the best machines.

Axminster Hobby Series
AWFS16 Scroll Saw

£88.37 Inc.vat 501247

- Compact, hobby rated machine*
- Stable and vibration absorbing cast iron base and table (tilts 0°-45°)
- Smooth and quiet running 90W induction motor
- 400mm(16") throat is large enough for most projects
- Two independently pivoted blade arms give an accurate cutting action

Axminster Scroll Saw Stand **£47.36** 100082

Pégas 36 Blade Selection Pack **£13.01** 102117

Axminster Machine Wax **£9.96** 101582



Buy with confidence

All Axminster Hobby Series machines come with a 3 year guarantee



For the full Axminster Hobby Series download The Hobby Workshop at axminster.co.uk/product-brochures



Learn a new skill or brush up on an existing one. The Axminster Skill Centre offers a wide selection of woodworking courses to suit all levels of skill.
axminster.co.uk/skill-centre



Call **0800 371822**, search **axminster.co.uk** or visit one of our stores.

AXMINSTER
Tools & Machinery

Axminster • Basingstoke • Cardiff • High Wycombe • North Shields • Nuneaton • Sittingbourne • Warrington

Please note that prices may be subject to change without notice. *Light build specification with an expected maximum use of 100 hours per year.

Coronet Herald Heavy Duty Cast Iron Electronic Variable Speed Lathe



"The Herald lathe looks stunning with a retro feel to a very modern lathe... With large blanks mounted you can use the variable speed control to keep the machine stable and vibration free, and overall it has a very solid feel... Would I recommend this lathe? Yes without a doubt, it's well designed and built to a high standard."

Online Review



Heavy-duty spindle lock
and 24 point indexing



Features the latest motor
technology to deliver
huge amounts of torque
from the 750 W
output motor



Rotating headstock
features accurate angle
stops and can swivel 360°



Specifications

Maximum bowl diameter:	533 mm
Maximum between centres:	508 mm
Maximum swing over bed:	355 mm
Spindle speeds:	96-5040 rpm
Motor input P1:	1000 W
Motor output P2:	750 W
Thread:	M33 x 3.5
Taper:	2 Morse taper
Weight:	48 kg
Size:	W870 x D290 x H252 mm



"The new Herald - Sets a new standard"

It surpasses my expectations by a country mile! With its excellent finish, capacity, accuracy and its range of speeds, I'm sure this Coronet Herald has the required credentials the majority of wood turners could ever wish for! The size is ideal for the turner with limited space, has outstanding capacity for its footprint and is very quiet indeed... Record Power most certainly have a winner."

Online Review



ONLY
£999.99
Inc. VAT

BUY SAME TIME

16011 Cast Iron Bed Extension	£149.99	Save £30
16013 Cast Iron Outrigger	£39.99	Save £10
16015 Tubular Stand	£129.99	Save £20
16012 Bench Feet	£59.99	Save £10

Prices valid until 28.02.2018. E&OE.

RECORD POWER
ESTABLISHED 1909®

www.recordpower.co.uk Tel: 01246 571 020

Over
100
years
Experience • Knowledge
Support • Expertise

RECORD POWER
ESTABLISHED 1909

STARTRITE

CORONET

CamVac

BURGESS

Incorporating some of the most famous
brands in woodworking, Record Power's
roots stretch back over 100 years.