

WOODWORK | TURNING | TOOL TESTS | PROFILES

The Woodworker

www.getwoodworking.com

THE ORIGINAL & BEST SINCE 1901

& Woodturner

May 2018



SHAPE & FORM

Enter our sphere
of influence



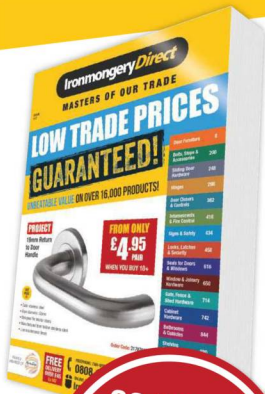
CLOG MAKING | VIKING BOAT | SPOKESHAVES | POMANDER
DINING CHAIRS | DESK SET | NOTICE BOARD | KIT & TOOLS

IronmongeryDirect

MASTERS OF OUR TRADE

🕒 ORDER BY 8PM GET IT NEXT DAY!

16,000 PRODUCTS IN STOCK FOR NEXT DAY DELIVERY



Rated as **EXCELLENT** 9.4/10  TRUSTPILOT 



**FREE
DELIVERY
OVER £45***



**FREE RETURNS
WITHIN
30 DAYS**



**MINIMUM
5 YEAR
GUARANTEE**



**LOW
TRADE
PRICES**

CALL 7am-8pm 7 days a week

0808 168 28 28



ONLINE Shop 24/7!

IronmongeryDirect.com

*Ex VAT



www.twitter.com/getwoodworking

mytime media
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 869 860

www.getwoodworking.com

SUBSCRIPTIONS

UK: News, Renewals & Enquiries

Tel: 0344 243 9023

Email: info@mytimemedia.co.uk

USA & Canada: News, Renewals & Enquiries

Tel: (001)-866-647-9191

Rest of World: News, Renewals & Enquiries

Tel: +44 1604 829 749

CURRENT & BACK ISSUES

Website: www.mags-uk.com

Tel: 01795 4662976

EDITORIAL

Group Editor: Tegan Foley

Email: tegan.foley@mytimemedia.com

Editor: Mark Cass

Email: editor.ww@mytimemedia.com

PRODUCTION

Designer: Rob 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)1689 869 780

MANAGEMENT

Chief Executive: Owen Davies

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.



Paper recycled and green ink used throughout this magazine.

© 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 \$56/£40 (equivalent to approximately \$60/£42) airfreight and mailing in the USA by agent named Worldnet Shipping Inc., 156-15, 14th Avenue, 2nd Floor, Jamaica, NY 11434, USA.

Postage paid at Jamaica NY 11434-21 (US Postmaster: Send address changes to The Woodworker & Woodturner, Worldnet Shipping Inc., 156-15, 14th Avenue, 2nd Floor, Jamaica, NY 11434, USA).

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

Welcome

Last week found me working out of town, and it was with mixed feelings that I learned from my daughter that my local timber yard was on fire. Now I like a good fire as much as anyone, and let's face it, when it comes to entertainment – and as long as there is no threat to life – there is little to beat a good one. I'm sorry I missed it and from the sound of things it was a fine example; with no shortage of wood-based fuel it did a thorough job of consuming the whole building (one of three) and its contents, leaving behind only blackened and twisted steel. Fortunately no one was hurt and, judging from the wise-cracking spirits of the lads who work there, it was a nice bit of excitement for all concerned. And, looking on the bright side, at least it means reconstruction, and that means plenty of work for a lot of people.

In our modern hi-tech world it's easy to forget how fragile our seemingly secure existences can be; all it takes is a spot of carelessness by someone and everything is changed. One good thing that we can take away from our fire-watching, however, is an increased awareness of our own situations; now might be a good time to have a bit of a check on any plans we might have to deal with such an event on our own premises – at the very least we should have a fire extinguisher standing by and a nice clear path to the exit.

I seem to recall similar incidents as a boy and observing that stores affected in such a way would inevitably have a 'fire sale', and be busier than ever for a few days as the damaged stock – often just tinged with the smell of smoke or lightly dampened from the fire-hoses – was snapped up by an eager (and unconcerned) public



The Editor visits his favourite timber yard; note ex-bandsaw in background, just one of many classic Wadkin machines lost in the fire

intent on a bargain. I don't think they'll be having one here, though.

My apologies and commiserations to anyone who may have experienced something similar at a much closer distance recently, but it's hard not to be affected by large scale calamity even on the periphery of our lives. At the end of the day, no one was hurt, and the incident (and others like it) serves as a nice reminder of the (im) permanency of much that we consider final, fixed and forever* ...

* I had to have another read of Shelley's *Ozymandias* at this point...

Mark

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

THIS MONTH THE EDITOR HAS BEEN:
Carving • Replacing lights • Working with oak • PC wrangling

The Woodworker

MAY 2018 & Woodturner

WOODWORK

16 Chairs challenge

David Oldfield's sculptural chairs may look beautiful but they caused him problems from the start

37 On display

Niall Yates hits the brief of making a covered notice board and juggles various elements in the making process

44 After Wilhelm met Kaiser Bill

With a story of two world wars as its Arctic backdrop, Ludvig Solvang tells the story of how Viking vessels are still made today

50 Archive

Amidst the hardship and shortages of wartime, *The Woodworker* helped to shine a light into the darkness with a project designed to keep the home fires burning...

54 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

61 Me & my workshop – Andrew Griffiths

Retired Civil Servant Andrew Griffiths shows us around his shed workshop, which is situated in Bridgwater, Somerset

78 In praise of the spokeshave

Windsor chairmaker James Mursell explains why the spokeshave is his favourite workshop tool

90 Strictly chairs

A twirl with a Thonet No.14 prompts Robin Gates to consider the qualities of a good dancing chair



16



30 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



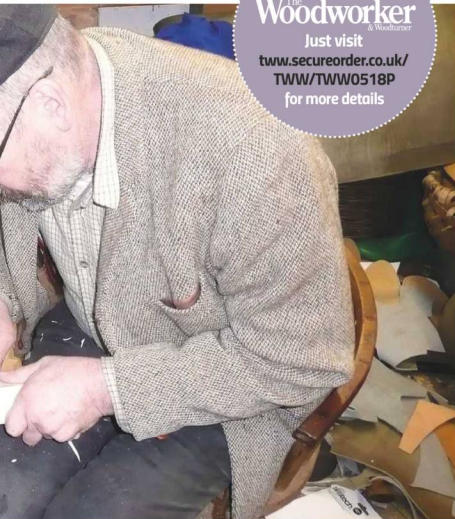
44

If you'd like
to subscribe to

The Woodworker
& Woodturner

Just visit

[www.secureorder.co.uk/
TWW/TWW0518P](http://www.secureorder.co.uk/TWW/TWW0518P)
for more details



TURNING

24 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 want to

64 Sweet scent

Bryn Edwards presents a lovely design for a traditional turned pomander, which is made using mahogany

70 Blues bowl – part 3

In the final part of this series, Andrew Hall shows you how to make a multitude of accessories for your newly turned Blues bowl, including a pick up, slide, plectrums and your very own bowl in which to place them all

ON TEST

80 Festool CLEANTEC CTM 26 E
AC extractor

81 Arbortech Ball Gouge & TurboPlane

82 Proxxon TMB 220 bench drill

84 Planet Plus Ltd Turners Mesh

REGULARS

3 Welcome

8 AOB & diary

9 Timber directory

15 News from D&M Tools

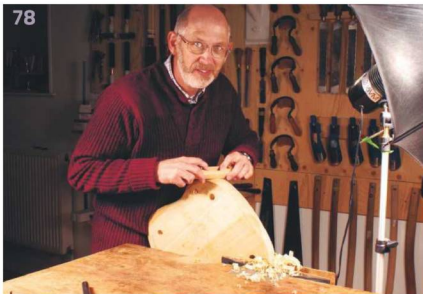
50 Archive

62 Readers' letters

76 Next month

89 Marketplace

78



70



'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....

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

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

FREE DELIVERY

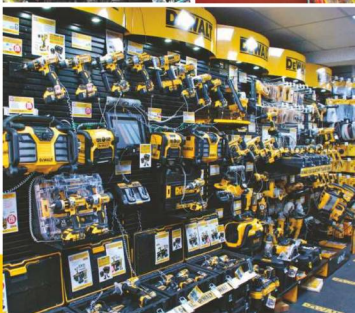
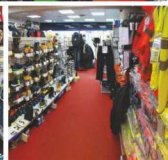
Delivery to UK mainland addresses is **FREE for most orders over £99**, and for orders under £99 is only £5.95. See the carriage rates on our website for full details.



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



+dmttools

ANY OTHER BUSINESS

I'm sure I'm not the only one who experiences the occasional twinge of frustration when searching for a particular fitting or item of hardware to complete my latest woodworking project; quests of this nature are pretty much par for the course for most of us these days. As the number of actual shops and hardware outlets slowly decreases – and also the items the remaining ones continue to stock – greater imagination is called for to unearth the necessary metalwork or specifically moulded piece of plastic. In what could be considered an act of atonement by the forces of the market, the rate of dwindle of the real shops has been fairly closely matched by the growth of the virtual kind.

Reassuring us that the phrase 'swings and roundabouts' has some actual basis in reality, it's been pleasing to note that searching for – and sometimes even finding! – parts online has become easier as the tracking-down of shops with doors, windows and a till has become

trickier. Now, with little more than a Wi-Fi connection, a fair bit of patience and the absolutely correct words of search, it's possible to track down exactly what you might need, courtesy of the internet.

But before we rejoice too soon, it's as well to remember a few things (and yes, I'm speaking from personal experience here) before you set out on an online buying spree. First off, it's all too easy to see what you want, rather than see what's actually for sale; be careful not to project your desires onto something which might not be exactly the item required, always read the description thoroughly. Don't rely on the photo alone, these are often general and not always specific. See if you can phone up and actually talk to someone to check. Don't be in a hurry either, just take it steady, keep your fingers crossed, and all should be OK.

Mark

NEW HAND TOOLS RANGE FROM TRITON TOOLS

Introducing the new hand tools range from Triton Tools. With a range of chisels in the most helpful sizes, clamps to hold that project in place and rasps for fast material removal, this new range from Triton is a must for the workshop.

Chisels

Boasting precision-ground, hardened Cr-V blades, Triton chisels strip away wood with ease, delivering a long-lasting, superior performance time and time again. The capabilities of the high-quality blades are augmented by large striking caps made from tough, nickel-plated steel. Able to weather repeated heavy blows, these caps channel power exactly where it's needed. This overall toughness is harmonised with an ergonomic handle design that utilises thermoplastic rubber to create a soft but firm grip, thus minimising user fatigue. The commitment to quality in build and performance is matched by the attention paid to storage. A ballistic nylon pouch keeps the chisels safe and secure when they aren't required.



Clamps

Combining cutting-edge technology and ease



of use, Triton's quick clamps are a vital addition to any workshop. Glass fibre-reinforced nylon frames and corrosion-resistant steel rails stand up to repeated use in all conditions, guaranteeing high-quality performance regardless of the task at hand. Tough, non-marring and non-marking jaw pads provide a secure hold while protecting the workpiece. Making effective use of the clamps is simple, as the lever-action handles can be quickly adjusted with one hand and the instant-release buttons used to reset the faces, allowing for precise control of grip pressure. Ease of use is matched by versatility of design; the quick-twist levers can be used to reverse the clamps in moments, turning them into effective spreaders.

Rasps

Putting their precision-cut Cr-V steel blades to good use, Triton's rasps deliver excellent removal of all hard- and softwoods with minimal effort. This single-minded pursuit of quality can also be seen in the handles, which make use of thermoplastic rubber to provide a durable but comfortable grip, thus limiting the strain on users.

Get your hands on them now by finding your local stockist at www.tritontools.com.



DIARY – MAY

1* Tool sharpening
9 & 24* Sharpening hand tools with Tormek
10–11* Beginners' routing (2 days)
15 Bird, bee & bat boxes
15* Making a pestle & mortar
15 Pen making
21–23 Make a side table
30* Bandsaw course
* 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

10–11 Ash splint basketry
12 Spoon carving
12–18 Windsor chairmaking
14–16 Longbow making
17–18 Willow sculpture
Greenwood Days
Ferrers Centre for Arts & Crafts,
Staunton Harold, Leicestershire LE65 1RU
Tel: 01332 864 529
Web: www.greenwooddays.co.uk

19 Pyrography
22 Pen turning
23–24 Woodturning
Turners Retreat, Faraday Close
Harworth, Nottinghamshire DN11 8RU
Tel: 01302 744 344
Web: www.turners-retreat.co.uk

4–7 Beginners' four-day course
14–18 Router skills
Chris Tribe, The Cornmill, Railway Road
Ilkley, West Yorkshire LS29 8HT
Tel: 01943 602 836
Web: www.christribefurniturecourses.com

12–13 Wood machining
John Lloyd Fine Furniture
Bankside Farm, Ditchling Common
Burgess Hill, East Sussex RH15 0SJ
Tel: 01444 480 388
Web: www.johnlloydfinefurniture.co.uk

26 Ancient & recent river & sea boats of Sussex, Kent & South East England
Weald & Downland Living Museum
Singleton, Chichester, West Sussex PO18 0EU
Tel: 01243 811 363
Web: www.wealddown.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 – MAY 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 722 723
Web: www.brodies timber.co.uk

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

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

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

D Emmerson Timber (Lincolnshire)
Tel: 01577 524 728
Web: www.emmersontimber.co.uk

Earlwood Interiors (West Midlands)
Tel: 01564 703 706
Web: www.earlwoodinteriors.co.uk

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

Exotic Hardwoods (Kent)
Tel: 01732 355 626
Web: www.exotic hardwoods.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.standrewsttimbersupplies.co.uk

Surrey Timbers Ltd (Guildford)
Tel: 01483 457 826
Web: www.surrey timbers.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

YANDLES SPRING WOODWORKING SHOW

Yandles Spring Woodworking Show returns from 13–14 April and, as usual, will be held at their Somerset premises. Expect to find exclusive show deals, demonstrations taking place throughout the two days, masterclasses in woodworking, a hobbies & crafts marquee, save 15% on all timber, plus you can also receive free expert advice on a huge range of top brands. On top of all this, entry and parking is free. To find out more about this fantastic event, which is always a highlight on the woodworking events calendar, see www.yandles.co.uk.



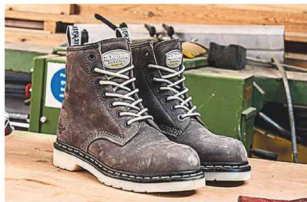
BWF MEMBERS' DAY 2018

Joinery businesses across the UK are urged to put 13 June in their calendar as the sector meets for BWF Members' Day 2018 to address its latest challenges and get practical advice on issues relevant to all shapes and sizes of woodworking businesses.

The key theme of this year's BWF Members' Day will be 'Build it Better with Wood'. The event will take place at Helidon Lakes Golf & Spa Hotel near Daventry and will include workshops on getting joinery products specified in the digital world, negotiating the new General Data Protection Regulation (GDPR) and managing a healthy and safe workplace.

The event will offer the perfect opportunity to address new challenges, such as how the building regulations are being reshaped post-Grenfell and new training grant reforms, which will change the way woodworking companies upskill their businesses. There will be a chance for SME joinery firms to absorb the lessons of the Carillion collapse with a seminar on cash flow and managing credit exposure.

BWF Members' day is a long-established and integral part of the UK joinery sector calendar. Last year's event was commended as a great success by those present, with 100% of feedback from attendees rating the event as good or excellent. The event is open to anyone in the industry but, as in previous years, all BWF members are being offered one free space. It is usually a sell-out event so booking is essential. Further announcements and a full programme of events will be available soon at www.bwf.org.uk/news/events/bwfmembersday2018.



IT'S SAFETY FIRST FOR WOMEN IN INDUSTRY

Dr. Martens, iconic British footwear brand, is bucking the trend for women in industry, with the launch of its unique women's industrial collection, offering female workers a choice of boots, without needing to compromise on safety.

In recent years, more women have decided to embark on careers within typically male dominated industries, such as construction, engineering and manufacturing. However, despite being exposed to the same risks, they are rarely supported by the Personal Protection Equipment (PPE) available. The choice for women working within hazardous environments has famously been limited, resulting in women wearing safety footwear that has not been specifically designed with them in mind.

A survey commissioned by Trades Union Congress reveals that only 29% of women wear PPE specifically designed for them, while a further 57% said their current PPE actually hampered their work. Wearing uncomfortable PPE, such as safety footwear that doesn't fit, can be hazardous, and prevent women from safely conducting their jobs.

To help encourage and support females in industry, Dr. Martens' new Women's Collection ensures women are actually given a choice of protection, style and colour for their footwear, and no longer have to compromise. The innovative collection includes:

- **Maple** – a classic eight-eyelet lace up steel-toe work boot, the Maple is designed with soft leather and heat-sealed uppers. The padded tongue ensures comfort, as well as the SoftWair™ sock liner delivering extra cushioning at the heel.
- **Arbor** – this classic Chelsea work boot has a steel toe cap with soft leather uppers that are heat-sealed with a PVC outsole that is durable. The SoftWair™ sock liner also delivers extra cushioning at the heel and forefoot, while the raised grid pattern promotes underfoot airflow to keep feet dry and comfortable.

The Women's Collection is a game-changer for industry. Available in UK sizes 3–9, these boots are now available to buy online:

www.drmartens.com/uk/c/industrial-womens.

FAST, PRECISE CABINET INSTALLATION DEVICE FROM BESSEY



The new front frame clamp FRZ from BESSEY makes it easier to install cabinets with front frames. All work steps required for the installation can be carried out while clamped, without having to remove or reposition the clamp. The work is simple and the result will win you over with its speed and quality.

With the FRZ front frame clamp, BESSEY has combined the different installation steps involved in kitchen wall and base units with an imposed framework into one process. On the one hand, the cabinets can be drawn together and perfectly aligned using the clamp. On the other, it provides support for the installer when pre-drilling holes and putting screws in the exact position. The clamping device is removed only after all work has been completed; this prevents the cabinets from shifting during installation.

The special design makes it possible for the clamp to remain on the workpiece for the entire assembly period: the L-clamping jaws enable clamping on both sides to connect the cabinets. Any mismatch in depth can then be corrected using the adjustable alignment plate. In addition, the new BESSEY clamp is equipped with a swivelling drill bush. It enables precise pre-drilling of the screw connection while clamped, which guarantees precise results in kitchen cabinet installation.

Thanks to the use of high-quality materials, this new product from BESSEY is particularly durable as the clamping objects and pressure jaws are made using powder-coated die-cast aluminium. The guide rods, spindles and alignment plates are made of steel. To protect delicate surfaces, self-adhesive felt strips for the clamping jaws and alignment plate are also provided.

The new front frame clamp FRZ from BESSEY has a clamping width of 80-120mm and a throat depth of 30mm. It is now available from specialist dealers; to find out more, see www.bessey.de.



NATIONAL MILLS WEEKEND – MAY 2018

Owing to their setting, many mills are havens for wildlife – watermills by ponds, rivers and streams, windmills set apart to catch the gusts and gales to turn their sails. Using natural power, they do not pollute or blight the environment.

Striking landscapes with a mill as their focus are home to much of our country's wildlife, including otters in Devon or swallowtail butterflies on Wicken Fen.

This year, National Mills Weekend, an annual celebration run by the Mills Section of SPAB (the Society for the Protection of Ancient Buildings), will spotlight the importance of mills to the natural world.

Throughout the weekend, many wind and watermills will be displaying images of the flora and fauna that can be found in the vicinity – from birds, fish and mammals to butterflies and bugs, native wild flowers and grasses, trees, moss and fungi. Even mills in an urban setting will be showing how they play a positive role in the local environment.

Hundreds of mills, including some not normally open to the public, will be taking part. Many will be offering 'colour-in' hand-outs for young visitors to help them identify wild visitors and species, along with family-friendly '1-sp' checklists of wildlife that they might look out for.

The popularity of National Mills Weekend grows year on year. In 2017 over 320 mills took part, with an estimated total of 40,000 visits over the weekend. Taking place on the weekend of 12-13 May, see www.nationalmillsweekend.co.uk for more details.

SCHOOL ANNOUNCES DETAILS OF NEW INTERMEDIATE COURSE

The Chippendale International School of Furniture has announced details of its new one-month intermediate course. The month-long course will primarily be taught by staff member Alan McGovern who has 33 years of woodworking experience.

The Chippendale school, situated near Edinburgh, is recognised as a leading international furniture design, making and restoration school.

Each year it runs a 30-week professional course, which draws talent from around the world. This year, students come from the UK, USA, Germany, Italy, New Zealand, Singapore, India, the Netherlands, Switzerland and Trinidad & Tobago.

The intermediate course fills an identified gap between the School's one-week introductory course and professional course. The introductory course is aimed at giving students a taste of woodworking and, if they then register for the professional course, they have their course fees reimbursed.

The intermediate course will only have two students at any one time in order to maximise the amount of one-to-one tuition, and there will be no formal start and end dates, to better ensure that tuition can be fitted around students' other commitments. The course will not only teach practical skills, but give students a bench-work project to design and build a solid-wood table.

The course is aimed at the enthusiastic hobbyist who wants to take their woodworking skills to a whole new level. It's not intended as a pathway into professional woodworking, but will give students the skills and confidence to flourish in their woodworking hobby.

Further details, including fees and an online application form, are now available on the Chippendale School's website: www.chippendaleschool.com.



NEW UJK TECHNOLOGY PARF SUPER DOGS

Another clever creation resulting from collaboration between inventor Peter Parfitt and UJK Technology is the new Parf Super Dog. CNC machined from 303 steel, these Parf Super Dogs precisely match the holes made by the UJK Technology 20mm cutter. What's more, they will fit with precision into the 20mm holes of the UJK Technology Multifunction workbench. Plus, they are compatible with the Festool MFT/3 tabletop and other grid tables with 20mm holes.



No matter how tight the tolerances in the dog hole, tall dogs will always have a little movement. There has to be a slight tolerance; however, without a locking device, this will inevitably result in a slight wobble and a possible loss of accuracy. The taller the dog, the more pronounced the movement. To overcome this, the original Parf dogs clamp to your table using a threaded knob, but this assumes you have easy access to the underside of your table.

Now enter the UJK Parf Super Dog, precisely manufactured to an exceptionally fine tolerance. A simple twist of the top of the dog changes fine tolerance into zero tolerance and locks it firmly in place. Once locked, there is no wobble or movement – the Parf Super Dog fit is rock solid. And a simple twist of the top in the opposite direction releases it.

On the technical side, the Parf Super Dog is 90mm long and comes with three interchangeable collars. A 25mm diameter, 10mm tall mid-bush register exactly mimics the original Parf Dog, providing 60mm projection in total. A 20mm diameter plain collar allows a completely flush fit. When used in pairs the super precision fit of the dog is perfect for fixing other items or jigs with corresponding 20mm holes.

Finally, a stop collar fits into the chamfer around the dog hole in the UJK Technology workbench. It provides a register ensuring the dog sits exactly at 90° to the work surface when locked in place, while still allowing for a flush fit. A UJK Technology chamfer cutter is available for other tables, or you can use a router with a bevel cutter to create a slight chamfer. If the dog holes do not have a chamfer, you can use the Parf Super Dog with this collar inverted.

You can also insert the Parf Super Dog from beneath the table and lock it for use as a low profile dog. For more information and current pricing, see www.axminster.co.uk.

BOSCH 18V GDR IMPACT DRIVER – VERSATILITY & AFFORDABILITY AT YOUR FINGERTIPS



Enabling trade professionals to raise their game without incurring extra spend, Bosch Professional brings the GDR 18 V-160 Professional impact driver to the marketplace. Top of its class, the new product leads the industry's 18V cordless professional impact driver class on price-to-performance ratio.

Users benefit from an impressive 160Nm maximum torque, with variable-speed control – up to a rapid 2,800rpm – and an impact rate that reaches 3,200bpm. The result is fast and easy work progress, even in the heaviest of applications.

Weighing just 1.37kg, including the 2.0Ah battery, and a head length of 150mm, the impact driver can be used with little effort.

Its compact size is ideal for operation in tight spaces and when working overhead. The ergonomic design features a slim handle, whose 110mm circumference and soft-grip covering add further comfort and control.

A handy belt clip, a screwdriver bit and an LED light for better vision in dark workplaces are included in the standard specification.

Robust construction and easy serviceability, together with proven performance capabilities, make this an ideal tool for a wide variety of tradespeople.

It is aimed at trade sectors like carpentry, building and electrical, as well as heating, ventilation and air conditioning (HVAC).

Specific applications range from wood screwing and drilling to installing and maintaining HVAC systems, assembling wheels, constructing metal and erecting high racking. The driver comes with a 14in hex bit holder and shank, compatible with a multitude of accessories.

As part of the Bosch Flexible Power System, the Bosch GDR 18 V-160 Professional impact driver is fully compatible with the comprehensive Bosch range of 18V power tools, chargers and batteries.

It is now available from specialist retailers in a choice of packages.



The GDR 18 V-160 can be supplied in a Bosch L-BOXX carrying case, without batteries, at an RRP of £147.71. A kit containing the tool, two 2.0Ah batteries and a charger, supplied in an L-BOXX, sells at an RRP of £263.99. These prices are inclusive of VAT and are subject to change. To find out more, see www.bosch-professional.com/gb/en.

NEW SNAPPY AUGER BIT SET FROM TREND

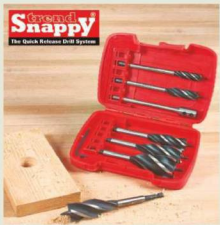
This handy new set of augers from Trend comprises common diameters of 13, 16, 20, 25 and 32mm. Ideal for general hole drilling duties in wood-based materials, the 159mm long augers will also find favour with on-site workers for drilling out lock and latch mortises and other mortise-type applications, or for drilling holes through joists for cable runs while the 32mm bit is suitable for cylinder-type lock fitting. The inclusion of a 150mm long extension bit allows longer holes to be made with ease.

Each auger has a quick chuck shank for use in standard X-in quick-change chucks and is manufactured from hardened carbon steel with polished shanks and a black oxide finish for durability.

The four-flute design ensures fast chip ejection along with four cutting spurs on the augers for clean entrance holes into the workpiece along with a screw thread centre point for self-feeding into the material.

The six-piece set comes supplied in a durable contoured plastic storage case with soft thermoplastic rubber (TPR) edging to protect the cutting edges and offers easier handling. To prevent wrist injury these augers must only be used with torque control drills.

The SNAP/FAB1/SET six-piece four-flute auger bit set is priced at £33.54 inc VAT and is available from all Trend Routing Centres and stockists across the UK. To find out more and to request a free copy of the latest catalogue, see www.trend-uk.com.



The perfect connection. Now even more versatile.

The new unit and furniture connectors for the
DOMINO DF 500 joining machine.



Produce connections on corners, sides or using rows of holes in record time with the new DOMINO unit and furniture connectors and release them again whenever you need to. With a high degree of compensation for tolerances and a high level of stability, smooth construction and dismantling is guaranteed both in the workshop and on customer premises. And best of all: there's no need for positioning aids or additional specialist machines – with your DOMINO DF 500 joining machine you can get started straight away.

Experience the inimitable flexibility, speed and efficiency for yourself.
Contact your specialist retailer or visit www.festool.co.uk

FESTOOL
Tools for the toughest demands



THE ESSENTIAL STARTER SET

A 30 piece 1/4" shank Tungsten Carbide Tipped cutter set, perfect for those new to routing.

Ideal for use on timbers and manmade boards, supplied in an aluminium storage case.

Product Ref.

SET/SS31X1/4TC

List Price

£101.88 INC VAT



Available from over 350 Trend Routing Centres & Stockists in the UK & Ireland.



www.trend-uk.com

trend[®]
routing technology

What's new from

**D&M
TOOLS**
'THE' TOOL SPECIALISTS • WWW.DM-TOOLS.CO.UK • 0208 892 3813

METABO AS 18 L PC CORDLESS 18V L-CLASS VACUUM CLEANER

MANUFACTURER: Metabo

D&M GUIDE PRICE: £149.95 inc VAT (no batteries or charger)

New from Metabo, this light, compact cordless L-Class vacuum cleaner is ideal for mobile use for extraction and vacuuming of dust and chips. It features PressClean: manual filter cleaning using strong air flow by activating the switch on the extraction unit during breaks.

With an integrated blow function for blowing out, drying and drawing off exhaust air, the vacuum cleaner features two cleaning modes: Eco mode for longer runtime per battery pack charge and boost mode for maximum power. The large corner switch allows for easy switching on/off also by foot. There is practical storage for a second battery pack, charger, nozzles and hose (3m). The compact MetaLoc design means it can be stacked with other MetaLoc cases, and it also features a robust housing with rubber protectors at the footprint for gentle, non-slip putting down.

This useful machine is easily transportable with ergonomically-designed handle or carry strap, and the capacity of the battery pack is displayed directly at the control panel of the vacuum cleaner. It comes complete with a 3m hose, fleece filter bag, crevice nozzle, carrying strap and an optional wheeled trolley is also available.



MILWAUKEE PACKOUT™ MODULAR STORAGE SYSTEM

MANUFACTURER: Milwaukee

D&M GUIDE PRICE: Check our website

The new Milwaukee® PACKOUT™ modular storage system revolutionises tool transportation, organisation and storage. The system is designed to provide users with the ability to interchange and interlock a wide assortment of heavy-duty tool boxes, organisers and storage totes in multiple configurations. See our website to view the full range.


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

Chairs challenge

David Oldfield's sculptural chairs may look beautiful but they caused him problems from the start

I had already made a large dining table and now the client was wanting a set of chairs, despite assuring me they'd be bought separately.

Even so, good news is good news and I agreed to develop a style of chair to suit the table. Unbeknownst to them, there was a serious problem that needed solving – I didn't have enough walnut. It had been hard enough to find in the first place, now I had to do it all over again. More of this later.

Imaginative design

Before you design a chair, you have to imagine it. In fact I had already done this while working on the table, so I knew more than I was prepared to tell the client. The reason for that? Always prepare the ground before you sell an idea. So you have an image in your head you want to expand on? Get yourself in the right mood and start to sketch. Little thumbnail diagrams, bold strokes on a drawing board, describing the chair in text form, all help to build up a conviction of something which you believe in. I don't mess about with scale drawings. If you are going to develop an object to full-size, remember that a chair is a serious working item that will probably get abused in its lifetime so the attention to construction is paramount. This and the angularity of shouldered tenons, plus sweeps, if there are any, are better revealed in an accurate full-size drawing.

Having achieved all of the above I took myself off to the client, armed also with a very good line in the reason for my decisions. They hmm'd and haa'd, but really it was a fait accompli. I was thankful that not too many views were aired. My conviction, plus an element of bombast, sealed the deal and I left feeling triumphant.

Returning to earth after that little conquest was sobering – where was I going to get the walnut!? This turned into a bit of a quest, but eventually I got hold of some – at serious cost to my sanity, I might add. Read the full story, 'The walnut hunt', overleaf.

The making

For some reason I have no photographs of the preparation of the walnut. Suffice it to say that days of marking up, making patterns and bandsawing the various components took place. I made two prototypes of the chair in pine and after various adjustments, began working the walnut. Good air-dried English walnut cuts like cheese and is a wonderful timber to work in. The colours and tone are subtle and charming, a joy when you begin to polish. Things were looking up.

I knew from the outset that this wouldn't be an easy chair to make, but I'm quite bullish about compromise, so expediency was ignored. Also, as with the table, all surfaces had to become flush so setting out needed to be done with extreme accuracy. The union between legs and



The curvature I designed is known as a lobster-back curve



Creating the curve was difficult, but the end result was worth the stress!



When it came to the arms, it was difficult to perfect the 'sweep' of my imagination



rails was critical; half a degree out wasn't good enough because the angularity wouldn't add up. This was pretty frustrating, but eventually I conquered the problem – thank heavens for a good table saw!

The chair rails were cross-banded in saw-cut veneer so that all grain except the yoke would become vertical. This was the easy work, although I didn't think so at the time. I said earlier that I had made two prototypes. I had, minus the yoke. My thinking was, "I'll figure that out when I get to it." With the chairs by now formed up in a state of dry fit, the time was now.

Chair yokes

A yoke, in case you're not familiar with the term, is the back of a chair – the back rail. I remember coming in that morning with the intention of starting on them. It may seem odd to the reader that I had never dwelt on how I might make them, but I'm like that – don't fill your head with problems when what you are coping with is enough as it is. At least that's what I tell myself.

I stared at the prototype. OK, I've got to curve the timber two different ways; how the hell do I do that? Panic rose in my crop. You silly sod, you should have thought about this before you

started. Completely frazzled I took the dog for a walk, giving myself a good chance to think.

Experience and reason came to my aid. Of course: build up the area by jointing 75mm curved pieces, each one angled against the other. That meant four laminations per chair, all coming from the same stock so that the grain would match. There were eight chairs, so add that up! The curvature I'd designed is known as a lobster-back curve. The work was prodigious, hour upon hour, inspecting the grain, bandsawing freehand – ill-advised – to a given line, stacking them up to check that the grain flowed nicely.

THE WALNUT HUNT

Upon contacting my original source, I was told that what remained of the log had someone's name on it, so I was obliged to look elsewhere. At one point I felt like I had phoned everyone in England. "Dry 4in walnut! Haven't seen that since I was a boy,"

I got fed up listening. Then I got the message: "Heard you are looking for walnut. We've got a short butt here that might be suitable." I was onto them like a shot, explaining the project. "Mail us a cutting list and we'll send it down," they said. Not bloody likely! I never buy 'blind', especially walnut, which can be problematic. They were in Norwich, which is a tough drive from Bath – not that I minded; I was on the trail!

All the way up I was thinking what kind of a yard it would be. They had a good reputation for native timber – would I find a treasure trove?

It was a disaster! With an offhand gesture I was given directions on arrival, and in a dark corner I found the log. It had been raided and put back without fillets – a very bad sign. I stood the planks up for inspection; every one of them had big trouble. Was this an old log they hadn't

been able to sell? Had they thought I might be a rookie and assumed that because I had come all this way I would be buying it anyway? I was furious. Striding back to the office, I let them know my thoughts. This was greeted with surprise, but also indifference – a strange combination. What to do next? I phoned the Derbyshire people.

The log was still there, I was told, and hadn't been paid for, so there was a good chance I could get my hands on some. Fiddle dee dee, off to the Derbyshire Dales I went. Bath to Norwich, Norwich to Buxton – the dog and I had just about 'had it' by the time we arrived. Putting myself up in a pub for the night – oh the Guinness, oh the bed! – I was at the timber yard sharp the next morning. The planks were laid out for me, sisters to the one I had chosen for the table. "I'll take the pair," I said, reaching for my chequebook. There was a pause. "Actually we've just received an email from the man who reserved them," they said. "We can't sell them to you." I stood there in mute disbelief. One minute, seventh heaven; the next, acute disappointment.

I felt defeated and the trip back was a dull affair, much like the time I went to Scotland to fish and came back without catching anything. What the hell do I do now, I wondered, mooching round my workshop.

The internet saved me. Going back over old information I came across a yard in Plymouth advertising a very handsome-looking log. After a very brief conversation I was back in the car and off to Plymouth. "I don't really want to sell single planks from the log," said the miller. "And I don't want to buy the whole bloody log," said I. A Mexican standoff or what? "There's more in the shed. I'll get it out," he said and returned with a forklift full of planks. We soon reached what he thought was the walnut – but it was ancient, dusty, worm-eaten London plane. The miller went red with embarrassment. "Perhaps I should sell you timber from the log after all," he said.

I will end this sojourn here. Legging it around Britain hadn't amused me so I was enormously relieved to have found what I had set out to look for. I also made a resolution not to add up what it had cost me!



1 Half of the walnut plank was skimmed so that I could look at the grain

Eventually, I had them worked out. Now it was time to cut the angles. Because of the concave curve, the top and bottom of each piece did not appear straight and as I made them I began to feel like a mad inventor. Finally – without going on too much – the task was completed. I can't remember how I glued them up, I'm afraid, though it's rather a relief to have forgotten that particular trial.

Each yoke then had a pattern laid over and the semi-circle cut out of it. Not only this but also a 4mm lath was applied into the curve to protect the exposed end-grain. OK, clever clogs, now clean it up! I had to make front and rear cradles and do a great deal of experimenting with spokeshaves. I have several and found the newly designed Veritas was the boy, being razor-sharp; I discovered I could clean up accurately across the



2 I had to trench the legs so that they would take the yoke



3 Spokeshaving the yokes was a long task. Note the 4mm lath (or fillet) on the inside semicircular edge, which covers the end-grain



4 The legs were eventually fitted into the yokes



5 The shoulders were tested for true – that is, no gaps



6 Another shot of the yoke shoulders



7 The swept arms were fitted into the chair legs

grain, finishing off with coarse glass paper. It was exhausting work, mind. Anyone coming into my workshop around that time got snarled at. I just remember a blur of total concentration – it wouldn't have done to rip the grain up, after all!

It was a huge relief to have found a successful method, but it didn't stop there. As you can see from the photos, a short tenon was made on each side of the yoke, which meant 32 shoulders, each one cut on the curve. I didn't mess about; I had on order a Lie-Nielsen crosscut tenon saw and nothing was done until it arrived. Once again, total concentration was required, and my heart was in my mouth throughout: going inside of the line would have been disastrous. Gradually, piece by piece, they were coming together, although cramping up was quite an experience.

The arms

As the sculptor Henry Moore once said: 'If you can see three dimensions you can make three dimensions.' I had originally seen the chair as a carver, so I was totally confident about what the arms would look like. Trouble was, I hadn't drawn it. I was excited because this was going to be the 'icing on the cake'. Again, I went to do it, and couldn't re-visualise the image. I trawled my memory but, no, it wouldn't come. It seems obvious looking at the photos but it wasn't to me at the time. More panic, more frustration. I made all sorts of arms and posts, but none of them seemed to work. I got to a stage where I knew I had lost the plot – I didn't know good from bad. This had happened to me once before so at least I recognised my own dilemma. I knew that the



10 Confusion reigns! The arms proved quite a conundrum, but I got there in the end

WHAT IS CROSS-BANDING?

This is where veneer is laid under the face veneer and at right angles to it, so as to stabilise the panel. It also provides better adhesion of the veneers to the substrate. Cross-banding is also known as counter-veneering.

TIP

Where possible and especially with important projects, never buy the timber without going to see it first. You want to select the best boards available, after all.

arm must sweep out from the yoke, and that it was to be curved and canted onto a swept post. I ran through all of that but nothing looked right. We have a banker mason at the farm who I know has a very good 'eye', so I went to him and ranted like a madman, admitting my abject failure. "Let's have a look," he said, in mild amusement. In short and in the space of 10 minutes, we had it solved; I had briefly lost confidence in my own ability, that was all. Not a nice experience.

To round up...

Although I am proud of my chairs, I definitely don't want to make them ever again. I could have designed a more simple chair, of course, making life a good deal easier, but I can't deny how well



8 A finished yoke ready for fitting



9 It looks more like a sculpture – pity it's only the back of a chair...

these sit at the dining table I had made previously.

Contemporary Classicism – that's what I set out to do and I think I did it, but I would, wouldn't I? Conviction is a wonderful thing, however grueling. Open framework – for that is what chairs are – is often more interesting and difficult to make than a closed cabinet. I walked around those chairs so many times looking at the angles, the sweeps, the union between horizontal and vertical and have said before that they are about as near as a cabinetmaker gets to sculpture. This will probably bring howls of protest, but there is one advantage. A chair is a servant to mankind, and humans like to sit. A sculpture might be pleasant to the eye, but all you can do is dust it. Amen. **WW**

Shaping & Finishing

POWER TOOL ACCESSORIES

Triton Power Tools can be enhanced with a range of premium power tool accessories.

Manufactured to precision standards and using only the highest-quality components, the Triton PTA range delivers an outstanding, quality-assured performance for shaping and finishing.

Targeted at consumers with a passion for detail and an eye for great value, the Triton PTA range extends your offering to a wide range of trade contractors and specialist woodworking buyers alike.

SANDING BELTS



High-quality aluminium oxide abrasive with phenolic resin bonding agent. Heavy duty X-weight cloth backing for long life and high performance.

Fully top-skived for reduced chatter and tear-resistance. Closed coat for high removal rate and smooth finish.

COMPATIBLE WITH



1200W BELT SANDER 100MM
T4 1200BS



1200W BELT SANDER 75MM
TA 1200BS



Engineered Precision

HOOK & LOOP SANDING DISCS



High-quality aluminium oxide abrasive with phenolic resin bonding agent.

Hard-wearing silicon carbide-coated mesh for increased removal rate, reduced clogging and improved dust extraction.

COMPATIBLE WITH



500W GEARED ECCENTRIC ORBITAL SANDER
TGEOS



280W RANDOM ORBIT SANDER
TROS 125

FOR THE FULL ACCESSORIES RANGE VISIT

tritontools.com    

triton
Precision Power Tools

NEW STORE
HODDERMINSTER
OPENS JUNE 18

Clarke TABLE SAWS

LEG STAND MOT.
FAN CUTS 100
AND CUTS 1
ONLY £27.50
INC VAT

FROM ONLY £72.50

BEST SELLER

MODEL MOTOR BLADE E.C. VAT INC. VAT

CS140	1500W	254mm	£154.99	£183.99
CS150	1500W	254mm	£169.99	£203.99

Includes: LEFT & RIGHT TABLE EXTENSION

Clarke TABLE SAW WITH EXTENSION TABLES (250mm)

CS154

Ideal for cross cutting, ripping, angle and mitre cuts. Easy release/locking mechanism for table extension - 0-45° tilting blade - Cutting depth: 22mm at 90° / 55mm at 45°

SHOW WITH OPTIONAL LEG KIT

£129.99 **£155.99**

Clarke TURBO FAN GAS HEATERS

Offering low cost, efficient heating

10.3kW

PROFANAL GAS FIRED

LITTLE DEVIL II

ONLY **£79.99** **£95.99**

Clarke DUST EXTRACTOR/CHIP COLLECTORS

CE78

POWERFUL 1100W motor - 50 litre bin capacity

Flow rate of 550M3/H

£109.99 **£131.99**

Clarke RANDOM ORBITAL SANDER

Adjustable front handle improves control

700-1400RPM

£32.99 **£39.99**

Clarke 18V CORDLESS DRILL/DRIVERS

POWERED BY **Li-Ion**

CON18LI

FROM ONLY £69.99 **£83.99**

Clarke BOLTLESS SHELVING/BENCHES

Simple fast assembly in minutes using only a hex key

SAVE 10%

£29.99 **£35.99**

MODEL DIMS

1500	800x300x1500	£29.99	£35.99
350	900x300x1500	£49.99	£59.99

Machine Mart

66 SUPERSTORES NATIONWIDE

WHERE QUALITY COSTS LESS

Clarke FURYS-S TABLE SAW

1500W motor
0-45° mitre gauge
Cutting depth: Steel 3mm, Wood 55mm at 90° or 58mm at 45°

£159.99 **£191.99**

Clarke ELECTRIC HEATERS

DEVIL 7030

£53.99

Clarke POWER PLANERS

BLACK & DECKER

TE-PL50

£54.99 **£65.99**

Clarke CP113 ELECTRIC POWER FILE

Variable belt speed
Turning head

£49.99 **£59.99**

Clarke 18V BRUSHLESS COMBI DRILLS

2 forward and reverse gears

CON18LI

£109.99 **£131.99**

Clarke WHETSTONE SHARPENER (200MM)

Produces razor sharp cutting edges on chisels, planes, etc.

£119.99 **£143.99**

Clarke STANLEY RECORD

WOODWORKING VICES

WV7

£42.99 **£47.99**

Clarke CORDLESS STAPLE/NAIL GUN

All models include multi-tool pack and tough moulded case + 18V 2.0Ah Li-ion power pack + 15 Staples/Nail Gauge

£109.99 **£131.99**

Clarke CAT111 AIR TOOLS

SPRING NAILS & STAPLES IN STOCK

£21.99

Clarke BELT SANDERS

18V CORDLESS

£36.99 **£44.99**

Clarke CIRCULAR SAWS

Great range of DIY tools for professional users

£41.99 **£50.99**

Clarke PLANERS & THICKENERS

Model for DRY & Wet use

£184.99 **£221.99**

Clarke QUALITY CAST IRON STOVES

OVER 32 QUALITY STOVES ON DISPLAY

£219.99 **£282.99**

Clarke TURBO AIR COMPRESSORS

Plates, COWLS & ACCESSORIES IN STOCK

£89.99 **£107.99**

Clarke HARDWOOD WORKBENCH

Includes bench vice and 2 Heavy Duty Holes for variable work positioning

£149.99 **£179.99**

Clarke DETAIL SANDERS

Perfect for smooth and fine finishing along with hand to reach areas of curved surfaces

£19.99 **£23.99**

Clarke WET & DRY VACUUM CLEANERS

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

£119.99 **£139.99**

Clarke OSCILLATING BOBBIN SANDER

Dust collection port - Inc. 6 sanding sleeves/bobbin

£139.99 **£167.99**

Clarke 6" BELT/9" DISC SANDER

Includes stand + 18V 2.0Ah 1ph motor

£239.99 **£286.99**

Clarke 1" BELT/5" DISC SANDER

Includes 2 tables that tilt & lock

£69.99 **£83.99**

Clarke 4" BELT/8" DISC SANDER

Includes two tables

£159.99 **£191.99**

Clarke DISC SANDER (305MM)

Powerful, bench mounted - 900W

£129.99 **£155.99**

Clarke SHEET SANDERS

Ergonomic design for optimum comfort

£169.99 **£203.99**

Clarke PORTABLE THICKENER

Max thickness cap: 125mm and 250mm wide

£219.99 **£262.99**

Clarke 4" BELT/8" DISC SANDER

Dust extraction facility
4" x 30" belt fits & locks 0-90°
225mm x 150mm table, 800 x 90°
370W, 230V motor
CS4-6

£92.99 **£117.99**

Clarke 6" BELT/9" DISC SANDER

Includes stand + 18V 2.0Ah 1ph motor

£239.99 **£286.99**

Clarke 1" BELT/5" DISC SANDER

Includes 2 tables that tilt & lock

£69.99 **£83.99**

Clarke 4" BELT/8" DISC SANDER

Includes two tables

£159.99 **£191.99**

Clarke SHEET SANDERS

Ergonomic design for optimum comfort

£169.99 **£203.99**

Clarke PORTABLE THICKENER

Max thickness cap: 125mm and 250mm wide

£219.99 **£262.99**

Clarke OSCILLATING BOBBIN SANDER

Dust collection port - Inc. 6 sanding sleeves/bobbin

£139.99 **£167.99**

Clarke OSCILLATING BOBBIN SANDER

Sand concrete, corners, straight or multi-curved pieces + dust collection port - Inc. sleeves, dust bag

£179.99 **£215.99**

**GET
YOUR
FREE
COPY
NOW!**

- IN-STORE
- ONLINE
- PHONE

0844 880 1265

Over 500
PRICE CUTS & NEW PRODUCTS

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, 47PI wood cutting blade, rip fence, mitre guide, mitre gauge and push stick
- Induction motors
- Includes stand

MODELS ALSO FEATURE:

- MULTI-STEP DUST**

																					
																					
<table border="1"> <thead> <tr> <th>THROAT DEPTH</th> <th>MAX CUT 90° CUT</th> <th>MAX CUT 45°</th> <th>EXC. VAT</th> <th>INC. VAT</th> </tr> </thead> <tbody> <tr> <td>225mm/9"</td> <td>30mm</td> <td>50mm</td> <td>£199.00</td> <td>£252.00</td> </tr> <tr> <td>305mm/12"</td> <td>165mm</td> <td>115mm</td> <td>£399.00</td> <td>£473.00</td> </tr> <tr> <td>340mm/14"</td> <td>225mm</td> <td>190mm</td> <td>£499.00</td> <td>£587.00</td> </tr> </tbody> </table>		THROAT DEPTH	MAX CUT 90° CUT	MAX CUT 45°	EXC. VAT	INC. VAT	225mm/9"	30mm	50mm	£199.00	£252.00	305mm/12"	165mm	115mm	£399.00	£473.00	340mm/14"	225mm	190mm	£499.00	£587.00
THROAT DEPTH	MAX CUT 90° CUT	MAX CUT 45°	EXC. VAT	INC. VAT																	
225mm/9"	30mm	50mm	£199.00	£252.00																	
305mm/12"	165mm	115mm	£399.00	£473.00																	
340mm/14"	225mm	190mm	£499.00	£587.00																	

Stands come complete with bolt mountings and feet and anchor holes

5" & 5" AVAILABLE WITH LIGHT

FROM ONLY **32.99** INC. VAT

39.99 INC. VAT

STANDS FROM ONLY £47.99 INC. VAT



POLISHING KITS
4" TO 8" B/W
ONLY £27.50
INC VAT

* With sanding belt
* 1" whetstone &
6" drystone

MODEL	DUTY	WHEEL	DIA.	EXC. VAT	INC. VAT
26GERP	QY	150mm	£32.50	£39.59	
26GERZ	PRD	150mm	£42.50	£51.59	
26GERG	HQ	150mm	£44.50	£53.99	
26GERG	PRD	150mm	£56.50	£68.99	
26GERWC	HQ	150mm	£56.50	£71.99	
26G6W (with)	HQ	150/200mm	£56.99	£68.99	

Machine Mart Xtra

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

Visit www.machinemart.co.uk for more information

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

SAT 8.30-5.30, SUN 10.00-4.00

**SUPERSTORES
NATIONWIDE**

ONLINE
www.machinemart.co.uk

TELESALES
0115 956 5555

**CLICK & COLLECT
OVER 10,000 LOCATIONS**

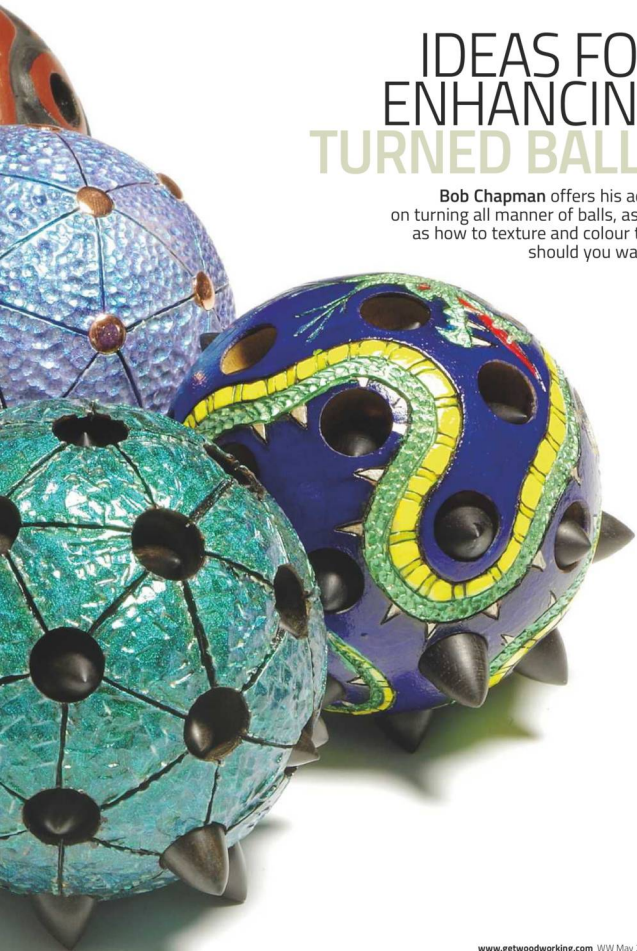
**CALL & COLLECT
AT STORES TODAY**

27454RH 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



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 want to



Well, before you can do anything with them, you must first make your balls. I use a home-made ball turning jig for mine.

My jig is quite bulky, and to avoid fouling the chuck it requires the centre of the ball to be about 100mm away from it – this is the jig's biggest drawback, otherwise it works perfectly. It utilises the top-slide of a metalworking lathe to hold the cutter and move it forward by as little as 0.001in at a time, thus enabling balls of very precise dimensions to be turned if required. The balls I make are usually around 70mm diameter, and this dimension is rarely critical – it's just a comfortable size to hold in the hand.

Using a ball turning jig

In this case I am using a section from a reclaimed oak fence post. It's a bit too short to position the ball's centre far enough from the chuck, so I have glued a length of dowel into one end to move it along a bit (**photo 1**). Using a spindle roughing gouge, turn the block to a cylinder with the diameter a couple of millimetres bigger than the desired ball size (**photo 2**).

Allowing a couple of millimetres for waste, measure the ball's radius along the cylinder from the tailstock end. Draw a pencil line around the workpiece at this point. To turn an accurate ball, it is essential that the pivot of the jig is directly below the desired centre of the ball. I use a small

try square to line these up accurately (**photo 3**). It is also essential that the cutting edge of the tool is exactly on the centreline of the lathe. I usually set it to the centre of the mark left by the tailstock centre (**photo 4**).

The lathe is set to a moderate speed and the ball is turned by rotating the cutting tool left and right, advancing it by small increments each time (**photo 5**). Eventually the ball is complete but for the bit holding it in the chuck (**photo 6**).

Any necessary size adjustments can be made now before parting off. Holding the ball in a small cage chuck (**photo 7**) remove the final stub and complete the ball (**photo 8**). Construction details of my ball turning jig can be found in the technical section of my website – www.bobchapman.co.uk. While the ball turning jig was set up, I made several balls from different timbers.

At this point the balls could, if you wish, simply be sanded and polished. A collection of balls of different sizes and timbers, all highly polished in a wooden bowl can look very attractive, but I quite enjoy turning Singapore balls and wanted to make them more elaborate by using this as the theme.

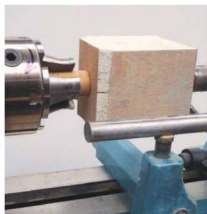
Singapore balls

Marking out a Singapore ball requires a little bit of arithmetic and some careful work. First, measure the diameter of the ball and multiply it by 0.526. (This number, 0.526, arises from the geometry of a sphere and, if such things interest

you, there is a mathematical explanation of it on my website). Set a pair of compasses to your resulting figure and draw a circle of this radius anywhere on the ball. Choose any point on this circle and draw another circle. Putting the point of the compasses where these two circles cross, draw another one (**photo 9**). Continue until you have completed all possible crossing points. You should now have 12 such points marked. If you draw pencil lines connecting these 12 points to their nearest neighbours, you will eventually have 20 triangles. Using trial and error, find the centres of each triangle and mark 20 more points, making 32 altogether. These points show the positions of the holes in a Singapore ball.

To make a Singapore ball, each of the 32 marked positions is drilled to a depth of 18mm with a 10mm diameter drill (**photo 10**), before being undercut to enlarge the hole slightly without enlarging the opening (**photo 11**).

The wooden spikes in the ball are made in a tear-drop shape, 17mm long and very slightly too big to go through the holes in the ball. Aim for what engineers call an 'interference fit'. Once pushed into the ball they won't come out again and should nestle comfortably just below the surface when retracted (**photo 12**). Making the holes and then the spikes is a tedious business, but one that affords you plenty of practice. By the time you have finished your first Singapore ball, you will be something of an expert.



1 A bit of old fence post



2 Turn to a little over the required ball diameter



3 Line up centres carefully



4 Ensure the cutting edge is at centre height



5 Take light cuts, back and forth



6 Part off, leaving a stub big enough to complete the curve of the ball



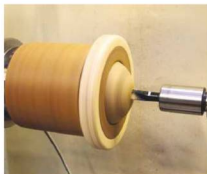
7 Prepare a simple cage chuck to hold the ball



8 Turn the stub away to complete the ball



9 Draw circles carefully and keep checking that the compass setting hasn't changed



10 For an approximately 70mm ball, drill a 10mm diameter hole 18mm deep



11 Undercut the hole slightly, but don't enlarge the opening



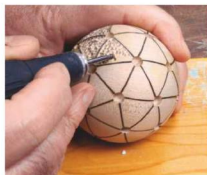
12 A polished wood Singapore ball, but I don't know the name of the wood



13 A ball marked out with burn lines connecting the 32 points



14 The finished 'bug-eyed' ball



15 Texturing with a rotary ball burr

TECHNIQUES FOR COLOURING & TEXTURING TURNED BALLS

Pyrography

I know that colouring and texturing wood does not appeal to every turner but I like it and feel that it can enhance the appearance of many wooden objects, although I admit that afterwards they no longer look very much like wood. If colouring is not for you, most of what follows can be done in plain wood, suitably polished.

Taking a different ball, I marked it out as for a Singapore ball and used a pyrography pen with a sharp point to burn fairly deep lines between the 32 positions (photo 13). Using the same tool, texture lines were burned to fill in the triangles at different angles, and the whole ball was then sprayed matt black before being painted with Jo Sonja iridescent green paint. My plan was to insert green glass marbles, which I had left over from making a solitary game. Choosing a drill size just

smaller than the marbles' diameter, the holes were drilled to a depth a fraction more than half the diameter. The glass marbles were then pressed into these holes, leaving half the marble visible (photo 14). The result was interesting but had a bit of a 'bug-eyed' look. The 32 glass marbles also made it very heavy.

Copper pellets

Some years ago a friend gave me a small bag containing 6mm diameter copper pellets about 3mm thick. These were the waste from punching out 6mm holes in a sheet of copper, intended for I know not what purpose. I thought these might look attractive set in a ball so, after marking out and burning lines as before, a series of 6mm holes were drilled 3mm deep in the Singapore ball positions. The triangular areas were then textured with a rotary burr (photo 15). The Jo Sonja paints require a dark background so, after

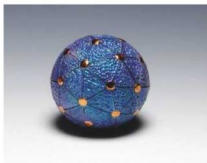
texturing, small woodscrews were driven into some holes to provide a stand for the ball while it was sprayed with matt black paint and then painted with an iridescent blue (photo 16). A wooden holder was made for the copper pellets so that they could be polished before insertion in the ball and they were finally tapped in gently using a short block of wood to protect them. When complete the entire ball was sprayed with a clear gloss finish to prevent the copper inserts from tarnishing again (photo 17).

A variety of techniques

I was quite pleased with that effect and decided to do something similar in an actual Singapore ball. After marking out and burning in triangles as before, the 32 holes were drilled and undercut ready to receive the spikes. The whole thing was then textured using a pyrography tool with a flattened triangular tip. This was a time-



16 Apply iridescent paint to a black background in order to reveal the colour



17 A completed ball with polished copper pellets



18 Pyrographed facets painted with iridescent turquoise, plus ebony spikes



19 Carving the doomed oak ball



20 Painting the carved sycamore replacement



21 The finished 'copper ball' with ebony spikes



22 & 23 Views of the 'dragon ball' showing the contortions of the dragon



consuming process but, once completed, the ball is already blackened and ready for painting. I used turquoise iridescent paint to achieve a very pleasing 'faceted' effect. Ebony spikes completed the ball (photo 18).

Trying to get away from the pyrography and iridescent paint, I thought about carving a Singapore ball but wondered if it might weaken it too much. However, nothing ventured and all that, so I set about carving the oak ball I'd turned earlier. I found it better to clamp it between centres on the lathe, using shaped wooden pads to hold the ball without damage (photo 19). A Flexcut blade in a reciprocating holder in a Dremel made the carving easier, but care had to be taken not to

cut too close to any of the holes, or too deeply. After carving, the entire ball was sprayed matt black before painting. I first tried a plain acrylic brown paint but it made the ball look very dull, so, despite my resolution not to, I resorted to iridescent paint, mixed some red into the plain brown, and tried again (photo 20).

The dash of iridescent red made all the difference, lifting and lightening the brown to a rich metallic copper colour. Taking care only to paint the tops of the hills and leave the valleys matt black, the ball was coloured. The addition of ebony spikes finished it off – literally. While inserting the second spike a section of the surrounding oak splintered off and was lost among the shavings. Reckoning that the oak was too brittle for the purpose, I started again with a piece of sycamore: make ball, mark out, drill holes, undercut holes, carve ball, paint ball, make spikes, insert spikes. Fortunately it all went well the second time and I am pleased with the resulting ball (photo 21). There's a

lesson there – don't make the ball out of hard, brittle wood.

Burning a dragon

The piece of sycamore used for my replacement ball was big enough for two, so I made a second one while I was at it. With this ball I wanted to try an idea that had been going round in my mind for some time – a Chinese dragon. I spent a bit of time researching them. Apparently they are more like ferocious worms and don't have wings. That made the job easier – fitting wings into the spaces between the holes of a Singapore ball would be very difficult. With the ball completed as far as the holes I set about drawing the dragon entwined around the ball, first in pencil and then with the pyrography tool, using it to add texture to the upper part of the dragon's body. I planned out my colour scheme and became so involved in the project that I completely forgot to take photographs until the ball was finished and it was too late. It's my favourite (photos 22 & 23). **WW**

FURTHER INFORMATION

All the balls shown here are for sale between £70 and £120. Contact Bob via his website if you are interested – www.bobchapman.co.uk

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

Yandles Woodworking Show & Sale with Crafts

Friday 13th & Saturday 14th April 2018

10am - 5pm / 10am - 4pm

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

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



Guest Feature for 2018
Emmet Kane
Mastercraftsman from Ireland



Photographs © John Greeves

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



1 A green sycamore block used to make the clog soles

Jeremy Atkinson has a wry smile and tells me that he's been described as 'critically endangered'. He is of course referring to his craft that faces near extinction. He's the last traditional master clog maker of bespoke clogs in England, who still earns a living from his work. His workshop is located in Kington, a small rural town in Herefordshire. As a master clog maker, he's highly skilled in both areas of woodcarving and leather and was taught by a man, who was taught by a man, in an unbroken line stretching back in time.

The origins of all wooden soled footwear is thought to have arisen from the Roman bath shoe, which was worn to protect the wearer's feet from the hot tiled floor. European clogs developed differently from British clogs and were all wood, whereas the British clog combined carved wooden soles with leather uppers. In England many clog makers used alder, with birch being popular in

Cumbria and willow in Lincolnshire. Sycamore was the favoured wood of West Wales, with alder and birch being used in other areas. In Scotland, birch was mainly chosen.

Clogs remained a popular form of footwear in Britain from the beginning of the 19th century to the middle of the 20th. Clogs were the functional footwear of the industrial revolution. Famous novelist Jane Austin wore them and even Captain Scott used alder clogs in conjunction with snow shoes on the ill-fated expedition to the South Pole. Clogs were still being used as late as World War II and were regarded as essential wear in many industries although the perception of them was changing. They were often considered unfashionable, utilitarian and owning a pair was regarded by many as a sign of poverty. Their appeal also declined as affordable mass-produced leather boots offered a suitable alternative to the everyday wear.





2 Froe used with wooden mallet to split the block



3 The first knife used is a blocker or stock knife



4 The second knife used as a hollower



5 The third knife used is the 'gripper', or rebate knife

WOODWORKING MATERIALS & TOOLS

Tools

Alder
Bench with ring
Green sycamore
Clog hammer
Birch
Blocker or stock knife
Hollower
Gripper or rebate knife
Froe
Wooden mallet
Range of lasts
Saw
Twica cam
Stanley knife
Wet stones
Leather making materials and tools

Materials

Range of leather hides of varying thicknesses
Clog maker's hammer
Dyes
Stanley knife
Synthetic thread
Awl
Templates for the uppers
Upholster's pinchers
Synthetic thread
Pinchers for nail extraction
Steel and brass tacks: 3/16 to 1/16 in
Nail extractor
Toetins (toe plates)
Beveller
Black Japanned clasps
Star wheel punch
Black Japanned buttons
Eyelet crimper
Button split cutter
Templates according to the style of clog
Needle
Harness making machine

Selecting the tree & wood

For Jeremy Atkinson, the process of making clogs starts away from the workshop. For nearly 40 years, he has worked with most types of woods and has an encyclopaedic knowledge of their characteristics. He's using green sycamore today, which was cut from an upright tree of 20 to 30 years old (photo 1). He avoids hedge sycamore and trees growing in areas with high prevailing winds. "You don't cut a leaning sycamore. When you come to carve sycamore that's been leaning, the compression side of the tree will work, but the side which has been under tension will not. It's so elastic the blade can't get purchase," he tells me. Jeremy has found this to only be a characteristic of sycamore and something clog makers seem to know. He then selects a block where the grain is fairly parallel and more stable, which will ultimately require less carving. Jeremy uses green sycamore because it's ideal, being

high on the stability index in relation to other hardwoods and having minimal shrinkage. In addition, the wood doesn't crack very easily, takes a nail well, and is more durable in the mud.

Construction

The sycamore is half-split into two smaller clog blocks using a froe (photo 2) and a wooden mallet. The froe creates a nice straight line. Initially, the clog maker wants one flat surface and he works off this. Three clog knives are used in the overall process. They are the blocker or stock knife (photo 3) the hollower (photo 4) and the gripper or rebate knife (photo 5). When required, each knife is attached to a ring in the bench. The sole



6 Blocking out



7 Preparing the heel



8 Blocking out the underside

block is held in the left hand and secured against the left thigh when carving. The clog maker manoeuvres the blade down on to the sole block using his right hand. In working any of the knives, two golden rules exist: the knives must be razor-sharp and the clog maker should always work towards the centre of the grain.

Blocking out

The human template for creating the outline of the clog is not simply drawing round someone's foot, it involves carefully calculated measurements and photographs, combined with 37 years of experience to understand the fit of a person's foot. The first knife used is the blocker or stock knife, which cuts the base and sides of the soles and roughly shapes the inside (**photo 6**). The clog maker is also blocking out or carving the cast (which in shoes is called the spring) as well as the underside and the heel as part of this process. Jeremy uses a saw to partially cut into



9 Matching up the pairs

the sole block (**photo 7**); this forms the heel and he then continues with the blocker (**photo 8**). It's a very awkward knife with an offset handle, but it can chamfer the underside to complete a concave curve. He breaks the knife open so he can twist it out. "You always work as a pair," Jeremy tells me. There are regular checks as you constantly match up (**photo 9**). He is hoping to achieve a mirror image. Jeremy can detect if it's 'lumpen or misshapen', if the curves start in the same place, whether the heights match or if wood still needs to be blocked out in the pair. Sometimes he sits a sprung last on the soles to see if it sits right. There has to be some correlation between the 'sole' and the 'last' otherwise the leather isn't going to sit correctly, but as Jeremy reminds me, you are making the clogs for an individual and not for a last. Sometimes he deliberately diverges from what the last wants him to do when he is making a correction for a high arch, flat foot, or other orthopaedic needs.

Hollowing out

The second knife is the hollower, which is used to hollow out the foot-bed for the foot to rest in. Both the blocker and the hollower are made in two pieces of hard carbon steel with the pieces welded together. This isn't making a pretty shape, but carving out where the foot is actually going to



10 Hollowing out

come into contact with the clog soles. The knife is carefully used to avoid rippling the wood when carving. The hollowing out can start either at the toe or the heel (**photo 10**). Again, careful checks are made when matching up the pair and using the 'last' as another check (**photo 11**). The outline (using the template) continues to be redrawn in the making of the clogs (**photo 12**).

Cutting the bevel

The blade is changed to a blocking knife again as a bevel is cut around each of the clog soles (**photo 13**). Both soles are matched up. Some of the knife work has to be felt to avoid the blade snagging. To make final adjustments, the blocking blade is then replaced by the hollower blade when the cutting of the bevel is complete. In his pursuit to create a matching pair, all the time Jeremy continues to match up, removing a small area where the match isn't the same and taking out excess where the sole appears higher on the other side (**photos 14 & 15**).

Creating the rebate using a gripper or rebate knife

The third knife you use is the gripper or rebate knife that attaches to the ring on the bench like the two others. This cuts the groove or the rebate for the 'upper' (the leather part of the clog) ▶



11 Nearly there. Using the 'last' as an indicator



12 Drawing the line back on and preparing to cut a bevel with a blocker knife



13 Cutting the bevel using the blocker knife



14 Do they mirror one another after the bevel has been cut?



15 The bevel, once completed



16 The gripper cuts the rebate for the leather uppers to sit in

to sit in (**photo 16**). The two constituent parts of the gripper knife are the bit and the gripper beam – it's basically two tools in one. There's a particular angle on the blade: it doesn't all engage at the same time. The centre engages before the outside, allowing you to go round corners.

This is the safest but most difficult knife to use as the blade follows the curve made by the previous knives. The skill involves moving both the block and blade together in one flowing movement. As Jeremy says: "Basically, you're cutting in and feeling the knife. If it starts to bind, you know it's splitting. You do it all the way round.

Little knots can be worked both ways with the 'V' blade or gripper blade, which cuts a 90° bend and allows you to go round corners without breaking the blade or splitting the wood" (**photo 17**). Time is then given to clean out and even up the rebate with a Stanley knife (**photo 18**). Light finishing touches are also made using a Twca cam tool (**photo 19**). All this is done before the wood dries out. The soles are allowed to continue to rest for about three weeks before the uppers are fitted. The customer can either have the wooden finish unplugged (natural) or buffed up according to their choice.

Uppers

It probably takes 10 years to become a master clog maker: not only do you have to be converse with the working of wood but also have the required expertise in the working of leather. Leather uppers come in a range of styles (**photo 20**). Jeremy uses metal templates (**photo 21**) and marks out the pattern using an awl (**photo 22**). The old styles used fewer pieces of leather but during the inter-war years, multi-piece uppers came into use and they are now considered traditional and have superseded many of the old styles.

Jeremy uses locally purchased hide, which he dyes himself. The thickness can vary for the type of style required. Making a boot might use 3mm and 2.5mm leather, whereas a clasp clog might use leather thicknesses of 3mm and 4mm. Jeremy cuts the various shapes for the uppers using his Stanley knife (**photo 23**). These can be overlapped and stitched by hand or machine stitched using a harness making machine (**photo 24**). A top can be produced which is over-stitched, sometimes studded and with leather stiffeners for support (**photo 25**). Again, a black Japanned clasp or a button (for instance for a Welsh slipper style), a two-piece button or a clasp clog may be used, but it all depends on the style.



17 The groove or rebate, which has been cut with the gripper knife



18 Cleaning out the groove with a Stanley knife



19 Finishing touches with a Twca cam



20 A range of styles are made in the workshop



21 Different templates are used to make a particular style of clog



22 Marking out the leather using the templates



23 Cutting out the uppers



24 Sometimes the leather is hand-stitched

Lasting

The method of attaching the upper (top) to the sole is called lasting. The top is placed over the sprung last and the leather is stretched over this with lasting pinners. At the start a tack is hammered into the heel and toe (photo 26). The upper continues to be nailed to the rebate of the sole all the way round using a clog hammer (photo 27). Smaller steel tacks are used at the toe and larger tacks at the heel. The leather is pulled down during this continuous process. If Jeremy is using brass tacks, he uses them later when the welt (a strip of leather that goes around the clog) is nailed around to hide the steel tacks underneath (photo 28). Depending on the style, eyelets, clasps or an



25 View underneath, stitched with a stiffener and studded



26 Spring 'last' inside – toe and heel nail are attached first



27 Nailing on the uppers



28 Brass tacks hold the welt in place, covering the steel nails



29 Sometimes a button or clasp is used in the design of a clog



30 A toetin attached at the front of the clog



31 Button attaching strap – rubber heel and sole are nailed to the wood

enamel button can be added (photo 29). Toetins (photo 30) are nailed at the toe end to protect the leather in some designs. Rubber soles are then attached. The heel rubber (photo 31) is the same as that used for conveyor belts in rock quarries and the clogs produced are not only an object of individual beauty but have a durability and grace about them, which can endure the ravages of time. **WW**

FURTHER INFORMATION

To find out more about Jeremy and to see more examples of his hand-crafted clogs, visit his website: www.clogmaker.co.uk

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



ON DISPLAY

Niall Yates hits the brief of making a covered notice board and juggles various elements in the making process

The customer's brief was for a covered notice board for the outside of his shop. It was to be positioned under the eaves of a low building so would be partially sheltered, though given its location it would still have to contend with some wind and driving rain. Having worked for him several times in the past, I knew that he has genuine concerns about the ecological credentials of the timber that would be used and given that sapele is the most readily available and used timber for joinery in these parts, going for that particular option was probably best avoided. A European or American hardwood would be a better fit for the cabinet itself and for the backboard I would use 12mm OSB. As for the size, it was to be as large as possible to fit the space available, which led to the dimensions being fixed at 1.8 x 1.2m.

Juggling the various elements

When quoting for a job one does have to try and keep costs to a minimum while still producing work that is fit for purpose, though this can be difficult at times. It's often tempting to go for overkill and choose timber of more robust

dimensions, knowing that this will prove easier for the job, despite it being a costlier option. This, however, can also lead to the end result looking clumsy, although you can mitigate against this by careful design and the judicious use of chamfers and other visual tricks.

I decided, however, to use 25 x 150mm oak, relying on the use of this thinner stock to keep the material costs as low as possible. I hoped that, after planing to size, I would have enough straight timber to complete the job and that I could easily hang a pair of glazed doors without the added complications that bent stock would bring to this task. I would be greatly helped in keeping the timber straight by fastening it squarely to a rectangular backing board of OSB and by the use of housed door stops glued in position, which would add to the rigidity and help straighten any cabinet sides that had drifted slightly out of true, after planing.

Joining, grooving & rebating

The first job was to put the oak I had chosen through the planer. It's always pleasurable planing American white oak as an all pervasive smell

of vanillin fills the workshop, which for me invariably calls to mind a nice glass of Rioja (photo 1). Despite the sawn timber being well over its stated 25mm thickness, I had to take it down to 19mm to get as much straight, undamaged stock as possible. I then selected which boards I could best use for each of the components – although unless you have a lot of surplus timber, this is always going to be a bit of a compromise. ▶



1 American white oak – all planed and ready to go



2 Top board of cabinet with groove for housing



3 Cabinet base with dovetails – doorstop temporarily tried in position



4 Cabinet side showing stopped housing and rebate for OSB back

Having chosen the pieces for the four cabinet sides, I set about rebating one edge of each board, leaving me with a 6 x 6mm tongue. I then cut the boards to 125mm width, the resultant offcut – complete with tongue – forming the housed doorstops.

The next task was to machine the dovetail joints for the bottom board and sides, followed by the 6mm grooves for the doorstop. After which were the stopped housings for the corner joints of the top board and the rebates for the OSB backboard, which on the two sides were also

stopped (photos 2-4). At this stage I also made the sloping cuts to the tops of the two sides where the roofing board would fit (photo 5). The internal surfaces of the oak boards were then cleaned with a scraper plane (photo 6) and the doorstop was cut to length and glued in position (photo 7). At this stage the 12mm OSB backboard was cut to size and reinforced with 50mm wide fillets (photo 8).

Putting the cabinet together

After some further cleaning up of the stops (photo 9), I started to fasten the cabinet together. Since I was using the OSB backing board to keep the cabinet square, I first screwed the top board – reduced in width by the thickness of the backing board – into position on the front top edge of the backing board. I then glued and clamped the two sides to the top board with PU glue. I further reinforced this joint with the use of a pocket screw to the front (photo 10). When the glue had set, I turned the whole assembly around and glued the dovetailed base into position.



5 Angled top being cut on one of the side boards



6 Cleaning up the inside of the cabinet with a scraper plane



7 Doorstop being glued into position



8 OSB back stiffened with additional fillets



9 Sharp arrises removed from doorstep

The roof bard

The roof board was next biscuitied and glued in place, with a couple of additional triangular bearers to prevent it from sagging over its length. At this stage, in an attempt to control condensation on the glass inside the cabinet, I also drilled a series of 30mm holes in the top to house four circular stainless steel vents (photos 11 & 12).

To help with fastening the notice board in its eventual position on the wall, I planed two 50mm wide oak battens and fitted them vertically against the inner edges of the cabinet sides. These were each drilled out to take three No. 10 screws, which should easily be strong enough to secure the notice board in place (photo 22).

Glazed doors

It was now time to make the pair of glazed doors for the front of the cabinet. I had to order an additional length of 150 x 25mm sawn oak, as I realised I didn't have quite enough timber to finish the job. This worked out quite well, as some of the



10 Gluing up frame – note cling-film to stop back being glued unintentionally



11 Rear view with roof fitted – note pocket screws and holes for vents



12 Roof from front



13 Marking out door mortises with the stiles clamped together

other planed timber that I had set aside for the doors was too bent to use, and this gave me the opportunity to swap some of the pieces around. The stiles and rails were first planed to size, before the stiles were marked with their mortises (photo 13). These were then cut on the mortising machine to a depth of 50mm and given a shallower groove for the haunch (photo 14). I tackled the tenons on the radial arm saw (photos 15 & 16) and trimmed them to width with a tenon saw while the rails were held in the bench vice. When marking the haunches, I find it helpful to use a chisel of the required width and to draw along its edge; this guarantees a consistent depth to the haunch and a neat fit, especially if you use the same chisel to set the depth of the groove for the haunch on the mortising machine.

With the mortises and tenons cut (photo 17) the stiles and rails required some further machining. The bottom rails had a slope planed on their top edge to shed water more easily and the rails and stiles were rebated on their back

inner edge to a depth of 5mm to accommodate the glazing. The rebates were machined with an overhead router, and those on the stiles were stopped just short of the mortises. Later these corners would be trimmed square with a sharp chisel after the doors had been glued up. Now that the machining was complete, the doors were glued using PU glue, clamped and set aside to dry.

Fitting the doors & hardware

The doors were cleaned up front and back with an orbital sander (photo 18) and were then planed for fit, allowing for a gap of approximately 3mm around them for clearance. I next routed out the housings for the hinges using a homemade jig. I had to enlarge the chamfer on the 75mm solid drawn brass hinges to accommodate a No.7 brass screw, as I didn't think the smaller screws supplied were strong enough to support the fully glazed doors. With the doors hung it was now time to fit a cover strip behind the left-hand door to seal against the weather and act as a door-stop

for the right-hand door. The rest of the hardware, including a pair of cranked brass bolts to hold the left-hand door shut and a lock to secure the right hand door, were also fitted (photos 19-23).

The glazing strip

I now converted all the planed timber I had remaining into strips of 30 x 8mm, which gave me enough for the glazing plus a couple of spares. I then routed a decorative chamfer on the outer edge of this with the overhead router. The glazing strip was fastened in place behind the door rebates initially with steel screws, although these were swapped for brass ones later on. This was the case with all other screws used on this job. Also, I chose to butt the corners, rather than mitre them. The glazing strip had to be cut away in several places to accommodate the bolts and the lever of the lock.

Finishing & pinboard

It was now a matter of removing all hardware,



14 Mortising the stiles



15 Cutting tenons on a radial arm saw



16 Cleaning up tenons with a bull-nosed plane



17 Door components – a bit more machining still to do



18 Glued and cleaned up, doors prior to fitting



19 Cover strip fastened to back of left-hand door to seal gap between double doors



20 Rear view of left-hand door showing bolt and rebate for glass



21 Cut-outs in door cover strip to accommodate the lock



22 Batten fastened to inside of cabinet to help with fitting notice board in position

unscrewing the removable strips and sanding all the parts, before carrying out a bit of filling, especially on the glazing strip that had suffered some torn grain when being routed. Three coats of exterior varnish were then applied, sanding between coats.

For the surface on which to pin the notices I elected to use cork tiles, rather than the proprietary board sold for this particular purpose. This was motivated by the need to keep the material costs down. Before fixing the tiles in place, the OSB backing board was first coated with a suitable primer and allowed to dry fully.

Glazing & reassembly

For glazing the doors, I used 4mm tempered glass. This was bedded on a film of clear silicone and held in position from behind with the glazing strips. With the rest of the parts reassembled and the hardware re-fixed, the notice board was now ready to be delivered to the customer before being pressed into use (photo 24). WW



23 Doors hung, ready for clean-up and varnish – cabinet still minus pinboard and glass



24 Notice board installed and in use

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®

Sharpening Innovation

AUTHORISED SKILL CENTRES

Axminster Tools & Machinery, Axminster , Devon EX13 5SN	01297 302370
Axminster Tools & Machinery, Basingstoke , Hampshire RG22 6HN	01256 637477
J Carr & Sons, Boston , Lincolnshire PE21 9BN	01205 351555
Axminster Tools & Machinery, Cardiff CF5 6EH	02920 025000
The Toolpost, Didcot , Oxford OX11 7HR	01235 511101
RDG Tools on Line, Hebden Bridge , West Yorkshire HX7 5AD	01422 884605
Axminster Tools & Machinery, High Wycombe , Buckinghamshire HP12 3FF	01494 885480
Classic Hand Tools Ltd, Ipswich , Suffolk IP6 9EW	01473 784983
Yandle & Sons Ltd, Martock , Somerset TA12 6JU	01935 822207
Toolite, Mitcheldean , Gloucestershire GL17 0SL	01594 544521
Axminster Tools & Machinery, North Shields , Tyne & Wear NE29 7UJ	0191 500 5966
Norfolk Saw Services, Norwich , Norfolk NR3 2AW	01603 898695
Axminster Tools & Machinery, Nuneaton , Warwickshire CV10 7RA	02476 011402
Romford Tools Ltd, Romford , Essex RM1 2EP	01708 765489
Westcountry Woodworking Ltd, St Austell , Cornwall PL26 7SR	01726 828388
Axminster Tools & Machinery, Sittingbourne , Kent ME9 8QP	01795 437143
B McNamee & Co Ltd, Strabane , County Tyrone BT82 8EL	02871 882853
D & M Tools, Twickenham , Middlesex TW11 4AW	0208 892 3813
Axminster Tools & Machinery, Warrington , Cheshire WA2 8NT	01925 595888
The Woodsmith's Store, Whitley Bay , Tyne & Wear NE26 3TN	0191 2524064
Frank Clark Ltd, Cork , County Cork Ireland	021 454 2222
The Carpentry Store, Naas , County Kildare Ireland	045 883 088
John J Ronayne Ltd, Thurles , County Tipperary Ireland	0504 21033

Tormek has Authorised Skill Centres in the UK and Ireland, where you can speak to a factory trained person who will demonstrate how easy it is to sharpen with Tormek.

Please come and see why Tormek is No1 for all sharpening.

Tormek appoints Authorised Skill Centres in UK and Ireland

Tormek have appointed Authorised Skill Centres across the UK and Ireland to give customers the very best demonstration of Tormek sharpening at the nearest location. Now you really can see how good Tormek is before you buy.

Five-day training course

On a recent five-day training course, Tormek met all the UK and Irish retailers. Staff members were trained in all aspects of sharpening with Tormek, and shown why Tormek is the No.1 for your edge tools. Both the T-8 and T-4 were reviewed in detail including the seven-year warranty; delegates examined every jig, and then each one sharpened a tool from blunt to finished edge. The theories of sharpening were also discussed so that everyone on the training course would know how to get the very best edge on their tools.

Tormek's trainer, Stig Reitan, said: "It was great meeting everyone and feeling the positivity among the participants. Lots of questions were asked and answered. Buying a machine from a person who knows and understands the system is reassuring for new users and we're very excited about the new Skill Centres in the UK and Ireland."

The tomato test

Those on the course brought their own knives to the training and carried out the Tormek tomato test. As soon as delegates had determined and understood the angles for the different types of knives, they then had to sharpen and hone theirs. Once satisfied they had the sharpest edge, their next task was to slice a tomato without holding it or it moving on the bench. If they achieved this, they had passed the test and could then have the tomato for lunch!

Tormek in action

To finish the training, each Skill Centre representative had the chance to sharpen their chisels and other tools with Tormek watching, ensuring they understood every detail as to why this award-winning Swedish export is the leader for sharpening all your edge tools. Now you can see Tormek and have a personal demonstration at all of the authorised Tormek Skill Centres. For more information about Tormek products, visit www.brimarc.com.



Delegates sharpening on the Tormek T-4



A razor-sharp, Tormek sharpened knife carries out the tomato test



Axminster's Meg Burden sharpens her knife



Stig Reitan talks Tormek to the delegates

AFTER WILHELM MET KAISER BILL

With a story of two world wars as its Arctic backdrop, **Ludvig Solvang** tells the story of how Viking vessels are still made today

The Nordlandsbåts are painted according to where they come from

Photograph by
Roald Hjalmsen



During his reign Kaiser Wilhelm II set himself the task of building up the imperial navy. He loved the sea, and used to travel to the Norwegian Fjords on holiday. Once, in the early 1890s, he travelled incognito heading for the North Cape, and had less than 10 battleships and just a few squadrons of destroyers with him over the North Sea.

Indeed, probably in the spirit of sussing out each other's fire power, Winston Churchill, as First Sea Lord, had in 1913 accompanied the Kaiser on manoeuvres in Norwegian waters.

But our story starts a couple of decades earlier when the Kaiser went to the Lofoten archipelago and met his namesake. Young Wilhelm was introduced to emperor Wilhelms, probably because of his name. Today we can only try to imagine the social span this handshake represented.

The Norwegian Wilhelm had a humble

background, and later in life he earned his living as a crewman on board a local freight ship. Back home he had his own boat, a small one capable of being pulled up onto land by only one man.

Fishermen sons

By this time Wilhelm had a family of his own and was having to work away from home to earn the money to keep them, leaving his sons to row their small boats out to sea to seek the fish on which the family survived. He had a small Nordlandsbåt built according to the same principles as the Viking ships.

Two of his sons subsequently became chefs on one of the post-carrying coastal steamers that ply most of the Norwegian coast, from Bergen to Kirkenes. One of the brothers, Hans, settled in Kirkenes at the Russian border, taking his father's boat with him to the town, which arguably was

the most bombed city in the world during World War II. This was because Kirkenes was the staging area for attacks on the Russian port of Murmansk designed to cut supply routes from Britain. The attack on Murmansk was conducted by the 'Hero of Narvik', Eduard Dietl, who forced the withdrawal of the British Expeditionary Force.

Nordlandsbåt out

New types of small boats with engines met the needs of new times better than the old ones built for sail and oars, and the Nordlandsbåt was gradually phased out. It was a piece of luck when Wilhelm's old boat was stored in Kirkenes and so escaped the fate of many of these boats, which received a Viking finale – being black from the tar they became covered in over the years, they burned very well so were popular for the annual midsummer bonfires.





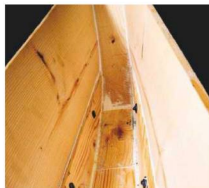
Boards are already cut to shape. The templates are on top with the boards awaiting the planer



Tore Kornbakk in his workshop. The boards must be planed down to 12mm thickness. In the background you can see a build in progress



On the wall hang the bow and stern templates



Detail inside the stern



Detail outside the stern

HOW TO BUILD A NORDLANDSBÅT

The first job is to lay the keel. The bow and stern are each cut out from one piece of wood and given the correct proportions. The keel is joined after the curve, then the rig is built around the bow, the keel and stern.

Next, the boards are cut according to the old templates, after which they are sanded to 12mm thickness and the edges shaped. Then Tore takes his bucket, collects hot water from the kitchen and pours it into a self-made tray. This is insulated from the floor to prevent cooling. After some time in the water, the board can be bent into shape.

Supported by the rig, the first board is riveted to the keel and the bow or the stern. During the cooling process, while it finds its new shape, the boards are also kept in place with clamps.

The hull is built under pressure, the shape being achieved without frames and requiring considerable craftsmanship. The frames are attached when the hull is almost complete. The finish includes oiling, painting and sometimes the addition of a mast

Skip a few more years and it's on to the third generation and the marriage of Wilhelm's granddaughter to a very handy man called Tore Kornbakk. A construction worker, he went into early retirement and after restoring a few cars, among them a Cadillac from the mid '50s, he had the little Nordlandsbåt brought from Kirkenes to his home in Sortland, a day's drive north of the Polar Circle.

New Nordlandsbåt

He dismembered the boat, and used the old boards as templates for the ones he would make. He was going to build a brand new Nordlandsbåt. Traditionally the boats were constructed from pine, and initially Tore had problems finding boards wide and thin enough for his lightweight construction.

"A boat builder further south told me I needed equipment for around 200,000 kroner (approx. £20,000) to be able to build this boat," he recalls. So he experimented and developed his own methods, costing virtually nothing. He had been told he would need special equipment to steam the boards under pressure, to make them bendable, but his solution lay in the simple form of a rectangular tray on the workshop floor.

"Instead of steam, I just pour hot water over the boards and let them stay in it for a while."

Over the years he has built around 300 boats and a new one is in the making. The keel is in place, together with the bow and the stern.

The lowest board on each side of the keel is attached, and work has started on the second on the port side. The boards are riveted together with a washer on the inside.

Workshop support

To align different pressures, the build is supported by the workshop itself. In an adaptation of traditional boat-building technique, where poles were used from the ceiling, here Tore outlines the profile of the boat's side with wooden templates. The frame is mounted later. "I probably had a good plan initially," he says. "Only a few things have been adjusted according to experience."

The clinker-built vessels are closely related to the old Viking longships, both in shape and building methods. They have a shallow keel, no deck, V-shaped design and a square sail. When winds are unfavourable, the oars must be manned.

The rudder is at the stern post – the smaller boats had none – and the length-to-beam ratio varied from 3:1 to 4:1. Some of the bigger ones had a detachable cabin at the stern, sometimes with a stove inside. In general one could say the



The boards from the old Nordlandsbåt. During the dismembering process, each board was identified and marked



The build in the rig: boards are kept in place by wooden and metal clamps; note the piece of wood inside at the nearest metal clamp, preventing marks from the metal in the softwood; the white template is outlining the boat's profile



Tore shows the riveting



The boat is built inside a rig. Here you can see the three white templates determining the boat's profile from bow to stern

smaller was used for fishing and the bigger for transporting fish to the Hanseatic harbour of Bergen. On the return trip they brought precious grain.

Heavy weather

This journey was risky, and many went down with all hands in heavy weather. During the Napoleonic Wars some were also intercepted by the British navy. In any case, the loss of a Fembøring, the largest vessel of this type, sadly meant hunger and poverty in the fishing village where the boat belonged.

All the boats had gunwales painted in distinct colours: "Each place had its own colours so it was possible to see where the boat came from, even at a distance," Tore explains.

The Nordlandsbåt lays low in the sea, and there is no deck to protect it against a breaking wave. Its main asset is its ability to ride the waves. And as the story goes, some sailors managed to sail a half-submerged boat filled with seawater onto a wave in such a way that they emptied it. And if the boat should capsize, the ballast was round stones under the loose wooden floor in the boat, which could fall out so the boat didn't sink.

Thanks to people like Tore, boats such as those used by the Vikings are likely to be seen on Norwegian waters for generations to come. **WW**



The bow is fixed in the rig

"There's nothing else



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



 **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". UK

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

like it in the UK"

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



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!

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

Light spills over

Amidst the hardship and shortages of wartime, *The Woodworker* helped to shine a light into the darkness with a project designed to keep the home fires burning...

Looking at old copies of *The Woodworker* in our extensive archives, it's clear that the craftspeople of yesteryear had to endure much more privation than most of us have or ever will experience. True, it's hard to quantify feelings like suffering or loss, but this example of a useful project from *The Woodworker* of December 1917 gives us an indication of just what it means to go short. When even a basic commodity like a box of matches is rarely available, it's a clear indication that times are hard.

Telling it like it is

One of the things that has impressed me the most is just how our magazine was kept going throughout two world wars; I like to think that not only were the staff concerned extremely dedicated, but that such a publication (or instruction manual) was considered by the government to be of definite worth during a conflict, and possibly even given assistance when it came to apportioning paper stock and similar. Let's face it, there are always things that need building, and as (re)construction will invariably be near the top of the list when it comes to keeping a country going, a magazine that tells you how is of considerable value.

Basic tool-making

This nice little job illustrated here was intended to keep the many pipes of Britain going, and by showing how to make a dedicated 'spill plane', I'm sure it must have helped enormously. A fairly straightforward project, and one which needed little in the way of materials, it's a nice example of basic tool-making. There's something particularly satisfying about making your own tools (as I'm sure many readers will know), and if that's a project you've yet to embark on, I'd recommend you give it a go as soon as you can. Lucky us to work in peace.

Mark

278 WOOD SPILLS INSTEAD OF MATCHES HOW TO CONSTRUCT A PLANE FOR MAKING THEM

IT is well known that, at present, paper spills are used in many houses for the purpose of saving matches, which in war time are neither plentiful nor cheap. It is not, perhaps, so well-known, however, that wood spills are far more useful, as well as more convenient, especially to the man who has frequently a pipe to light; and the making of a simple plane for turning these out in hundreds is easily within the reach of the average home woodworker.

A suitable piece of hardwood should be selected and planed to size. Then the opening for wedge and iron, as seen in the plan, Fig. 2, is marked out first on one face and then squared over to the other. A level is set to 50 degrees for marking the angle. Then two or three holes are bored through with a centre bit and a chisel is used to pare to the lines. The vee in the sole is marked on each end and planed out with a rebate plane. The sides of the vee are at right angles

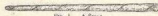


FIG. 1. A SPILL.



FIG. 2. MARKING SPILLS.



FIG. 3. BODY OF PLANE.

A spill is a carved shaving of wood, as shown in Fig. 1. It is made with a special plane, one type of which is shown here. As there is not much demand for such planes they are rather expensive to buy and there are not many places where they can be obtained. The one illustrated is not difficult to make. It has a plain 1 1/2 in. iron, going vertically through the body and tightened by a wedge in the ordinary way. When working, the plane is tilted as in Fig. 3, so that the iron cuts in much the same way as that of a skew-mounted rebate plane. The sole of the plane if veed and the iron is ground to an angle corresponding with one side of the vee. A suitable opening is cut through the side for the shavings to pass out. The mouth is much more open at the bottom than in ordinary planes, the only difference between top and bottom being that about 1/16 in. of taper is necessary to allow the wedge to tighten, mouth and wedge being tapered to correspond with each other.

Fig. 4 shows the body of the plane with iron and wedge removed. These latter are shown separately in Fig. 4. Dimensions are given on the figures. A

with each other, but the vee is out of centre as seen in the end view. The widest side is the working sole of the plane, and the cutter is on this side, the other being merely a guide which goes against the side of the piece of wood being planed.

The peculiar shape of the wedge, and the hole for it which goes through the plane, is because one of its angles in plan is chamfered off to avoid cutting through the side of the plane or making the plane extra wide to suit an ordinary wedge. There is no taper lengthwise in the chamfered portion of the wedge, but only in the part directly opposite the iron. The two lines close together in the plan, Fig. 3, indicate taper for the wedge. When the wedge is driven in its end should be about 1 in. above the cutting edge. It must also be levelled to a thin edge, as seen in Fig. 4, so that nearly 1/2 in. of space is left in front of the cutter to allow room for the shaving to curl. The angle of 64 degrees on the iron in Fig. 4 need not be measured, as the iron must be ground to suit the plane, the cutting edge, of course, following the angle of the sole.

The spills are planed from the edge of the piece of wood, as in Fig. 2. The piece selected for the purpose should be 1/2 in. or 1 in. thick by 6 in. or 8 in. long. It is held in a vice, and the plane travels its full length for each spill. The vee of the plane fits the edge of the wood, as seen in Fig. 2, the horizontal surface bearing on top and the vertical surface against the side of the wood.

Staining and Polishing.

"Staining and Polishing" (3s. 6d. net, or 3s. 10d. post free) is a hand-book crown 8vo. volume of 220 pages which describes fully every method of wood finishing, including staining, fresh polishing, oil and wax-polishing, glazing, dry staining, re-polishing, furniture, varnishing, etc. All processes are clearly described, and there is a copious Appendix of recipes for stains, polishes and varnishes. An exhaustive list of 600 great convenience to the worker gives 1,500 references to materials, woods, methods, etc. Evans Bros., Ltd., Montague House, Ruxton Square, London, W.C.1.

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 at the usual address: editor.ww@mytimemedia.com and we'll get them in the mag

Make your work more efficient and safer with these **tools of the trade**

For carpenters, time is always at a premium. Whether you are working on large construction jobs, fitting kitchens or making furniture, the need to work efficiently and effectively while providing a high-quality finish is always essential.

Fortunately, there is a range of tools available for tradespeople which can speed up processes, improve accuracy, and provide enhanced protection, thereby reducing the chance of injury. **IronmongeryDirect** offers some of the most popular and helpful products on the market.

DBB Morticer

The Souber DBB Morticer produces a perfect lock recess every time. It is a genuine five-minute morticer, which will save time and money for anyone who regularly fits mortice locks. The self-centring jig minimises marking-up time, while its vertical guides, height and depth stops mean that you cannot overrun the cut area, thus eliminating guesswork and increasing accuracy.

It also features carbide wood cutters, which are designed to increase cutting speeds by up to 50%, helping them to keep their sharpness and produce a very clean cut.

Thingamejig Scribing Tool

Scribing is a common and important task carried out by carpenters, making this device a toolbox essential. The Thingamejig Scribing Tool can scribe laminates, painted items, stone, soft metals, timber, veneers and more. The tool's blade heights can also be adjusted to ensure the most accurate measurements using the laser cut ruler, which is available in both metric and imperial measurement. It also only requires one hand to use, so you can steady yourself, or what you are scribing, with your other hand.

Blum ECODRILL

For tradespeople regularly fitting Blum hinges, the Blum ECODRILL offers a great return on investment. The hand-operated device provides easy and accurate drilling for all 35mm diameter Blum hinges, or hinges that follow the Blum pattern.

The die-cast device is built for consistent use, making it a durable and reliable product. Safety is assured with the device's clamping system, rounding off a product that makes a routine job quicker and safer while ensuring quality.

Using these tools will greatly decrease the



The Souber DBB Morticer produces a perfect lock recess every time



amount of time it takes to complete many common construction jobs, while ensuring consistently reliable and professional results, as well as reducing risk.

IronmongeryDirect has over 16,000 products available. Orders can be placed as late as 8pm for next day delivery, and by 4pm on weekends. For more information, visit www.IronmongeryDirect.com or call **0800 166 28 28**.

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

Tool Nut
co.uk

Henry Taylor
Dramatic 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



Hammer

The obvious choice!

IF IN DOUBT USE A HAMMER

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.ukhammer.co.uk

📞 Request your free catalogue now!

Panel Saws



K4 perform



K3 winner comfort

Planer-thicknessers/Planers/Thicknessers



A3 41



A3 31



A3 41 A



A3 41 D

Spindle Moulder



F3

Saw Spindle Moulder



B3 perform



B3 winner



C3 31 perform

Combination machines



C3 31

Bandsaw



N 3800
N 4400

Horizontal Mortiser



D3

Mobile Dust Extractor



S01



HAMMER,
Quality and
precision
from Austria



FELDER GROUP UK TO HOST SPRING IN-HOUSE EXHIBITION

FELDER GROUP UK are hosting their annual Spring In-house Exhibition at their UK headquarters in Milton Keynes on 13 and 14 April 2018. This is a great opportunity for all visitors to see one of the widest range of machines on the market and have one-on-one time with the technical sales team, product managers and service technicians

Live demonstrations will be performed on the Hammer A3-31 planer/thicknesser, equipped with the award-winning Silent-POWER spiral cutterblock, along with an extensive range of kit on display, offering you the chance to witness these high quality, Austrian-built machines in action.

The FELDER GROUP are one of the leading suppliers of woodworking machines for private, business and industrial use, boasting one of the largest ranges in the industry with over 150 machines across the Hammer, FELDER and FORMAT-4 brands.

Felder Group UK's Managing Director, Matthew Applegarth, commented: "We look forward to welcoming you all to our showroom and demonstrating just how good our machines really are! Join us at our In-house event and get a great deal on a quality machine built in Austria."

For more information on any products and services from the Felder Group, please visit their website - www.felder-group.co.uk - or call to speak to one of their expert advisors on 01908 635 000.



The convalescent woodworker

Proving that woodworking is always beneficial, **Michael Forster** makes a 'therapeutic return' to woodworking by showing us how to make three small desk projects using offcuts

Following major surgery last year, I was barred from lifting anything heavier than a full kettle. Oh, well, at least I could make tea. Of course, there was a time when I'd have been whisked off to a convalescent home by the sea with a wheelchair, a rug for my knees and staff to make the tea, but those halcyon days are sadly long gone. But the pressing issue was, how much longer would this keep me out of the workshop? Certainly, I had to shelve the furniture project – but perhaps I could make some light-weight items, with lightweight kit, from small offcuts? The only question was, what?

Pen tray

Then a friend requested a very simple pen tray for her desk – 'just a bit of wood with some flutes in it, really'. That seemed lightweight enough and the seed of an idea was sown. It quickly blossomed into a number of decorative and functional desk accessories – all made from small offcuts with no heavy lifting.

Paradoxically, despite the world going mad for digital everything, there does seem to be a resurgent interest in handwriting – evidenced by the mere existence of dedicated websites such as Pen Heaven – so this idea had real appeal.



1 The end of the blank was squared up and smoothed on the shooting board



2 To cut the flutes I clamped end-stops of scrap to the router table fence



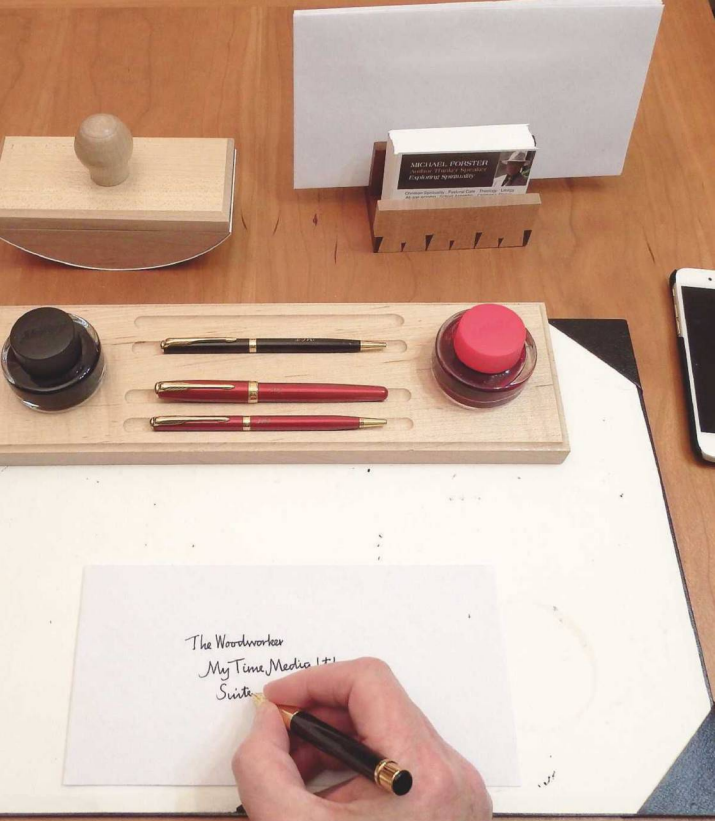
3 Reversing the timber between each pass and moving the fence back between the second and third got me two pairs of stopped flutes



4 I then reset the fence to cut the edge flutes. Always complete the cross-grain cuts first so that any breakout will be in the waste

Sizes are mostly not critical and can be adjusted to suit the circumstances, but I'll give the basic dimensions of mine as I go along. I'll also show different versions of each – some very simple; others rather more complex to make.

The pen tray uses a 340 x 100 x 18mm board – if the inkwells aren't required, then of course it can be shorter. Once the timber is prepared, the first task is to trim the ends square and smooth. For this, I use a shooting board (**photo 1**) – one of



the first, best and most-used jigs I ever made. I use it so much I have some special planes for shooting, but they're luxuries and a standard bench plane is quite adequate.

Most pens are around 140mm long, so I cut the flutes to about 160mm. It's really just a table-routing task. I spaced the flutes to form two pairs, for black and red pens. The simple expedient of reversing the workpiece and repeating would mean the pairs would match perfectly.

To centralise the grooves I clamped a couple of stops to my router table fence (**photo 2**). It's worth taking some trouble to ensure they're equidistant as any discrepancy will show when the work is reversed between cuts. Numbering the grooves 1-4, I plunge-cut groove 1, turned the workpiece around and cut groove 4. Then I moved the fence back and cut grooves 2 and 3, ending up with a clearly wider space between the pairs (**photo 3**).

After resetting the fence again, the same cutter

used for the flutes also served to relieve and lighten the edges of the board. I did the end (cross-grain) edges first using a square of MDF to serve as a mitre fence (**photo 4**) and to prevent breakout on the corners. Any minor breakout that did occur would then be cleaned up when the long edge flutes were cut.

The ink wells are of course quite optional, but as I and the other recipients I had in mind prefer fountain pens, I thought they'd be a nice touch.



5 A pair of 'antique' style inkwells sourced from eBay



6 These Lamy ink bottles make a good alternative. They're easy to fit, and the ingenious design means you can extract the last drops of ink from the bottle. Just snap off the plastic bases and they drop in



7 For the antique inkwells, I began by marking the mortises on the timber

I used two different approaches: an antique-style pair (photo 5) bought on eBay, which needed to be mortised into the board, and a couple of Lamy ink bottles whose design made them simplicity itself to incorporate (photo 6).

For the 'antique' ones, I marked the mortises (photo 7) and took out the waste freehand with repeated plunges of the router (photos 8 & 9), finishing off with a chisel (photo 10). The Lamy ink bottles just required a 25mm hole each for the spigots and 'job done'. I think the 'antique' wells look better on the desk (photo 11), but the modern ones (main photo) are far more functional.

Envelope rack

I then went on to make a stationery rack, which gave me a chance to freshen up my hand-dovetailing skills (photo 12) – but for those not

so inclined, other jointing methods are available, the dovetails in this case being strictly decorative and therefore optional. So for this article I'll focus on the simpler approach. Modern glues will hold the fronts on with no trouble at all. So this can be as basic as three offcuts trimmed to size (the rack is about 100mm wide) and glued together – and there is an elegance in simplicity, which for some people might make this style actually preferable to the more elaborate alternatives (photo 13).

The front panel can be as simple or elaborate as you like – from a plain, straight top edge to something more shapely or maybe some fretwork. My preference is to keep it relatively simple – but that's entirely a matter of personal taste. For any who like the dovetailed version, I'll be doing a separate piece about that skill set in a later issue.

Desk rocker blotter

There's real nostalgia for me in this – my father had an antique one on his desk at home. Apart from the looks, the action of using it has a nice feel (photo 14). I take mine to book-signing events and it recently generated a satisfying if paradoxical degree of envy in another author promoting a book on mindfulness!

The blotter has just three parts (photo 15). For many woodworkers, I guess, the threaded knob might be an issue since the screwbox used to cut it is an expensive bit of kit that probably isn't needed in a great many home workshops. I was lucky to have one I bought decades ago languishing in a drawer. However, it doesn't need to be a problem – an alternative is to use a shop-bought cabinet knob, and secure the top plate with a couple of nice, shiny, brass screws



8 I then took out most of the waste by repeated overlapping plunges with the router, used freehand



9 The roughly cut mortise just needs a bit of tidying up...



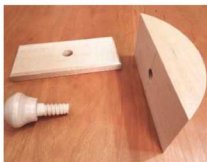
10 ... with a sharp chisel and mallet



11 The 'antique' stand looks great on the desk, even if the inkwells are too shallow to be of much use!



12 The houndstooth dovetail is a great decorative feature – and for causing dropped jaws at craft fairs! However...



13 ... there's definitely an elegance in simplicity

14 There's something strangely satisfying about the feel of the blotter in action

15 The blotter is made up of just three parts

(photo 16). This would be fine, since the blotting paper lasts a long time so doesn't need frequent replacement.

The main block measures 155 x 70 x 45mm, the top plate is about 10mm thick while the screw-in knob is around 40mm diameter and a total of around 75mm long. I began by cutting the block and the top plate to size. The block would be left square until all the components were made and fitted.

The diameter of the central hole in the block will depend upon the particular screwbox used and doubtless the drill sizes relevant to each will be specified in the instructions. You're probably better advised to follow the instructions specific to yours, as I've lost mine! However, I can give a few tips from my experience on this project. My screwbox is a Xin thread (we all used imperial in

those bygone days), so I drilled a 10mm hole in the centre of the block and a 16mm hole (for the screw to slip through) in the top plate. It's best to use a drill press for the hole in the block so that the knob will sit square to the plate. And don't make the mistake of thinking that the tap will naturally follow the hole – it's perversely possible for it to cut an angled thread in a perpendicular hole! So the use of a small square to check is advisable (photo 17).

Turning the knob

Here I need to declare my limitations. I'm very much a beginner turner and don't feel at all qualified to advise or instruct anyone else – so I'll confine myself to saying that I mounted the blank in a woodscrew chuck (**photo 18**) to enable me to work the top of the knob easily. Beyond that,

I'm assuming that if you've got a screwbox in your kit, then you're probably a better turner than I am anyway! Otherwise, use the simpler method I mentioned earlier (**photo 16**).

Working the thread

For the turners out there who haven't used a screwbox, I'll explain a little about that process. If you splash out on a new one, of course, you'll get proper instructions with it, but they're expensive. You might be lucky and find one at a car boot or craft market – almost certainly, like mine now, without instructions – so I'll tell you the process I followed. The first job was to remove the cover plate from the die (**photos 19 & 20**), to allow it to cut right up close to the base and knob, leaving the minimum shank possible.

One thing I remember from the long-lost





19 I removed the cover plate from the die block...



20 ... to allow the cutter to cut further along the spigot



23 The knob then provides a nice handle for bandsawing the curve...



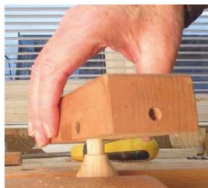
24 ... and smoothing it at the disc sander

instructions is the caution not to back off the die (as I believe is done when threading metal), since in wood this tends to fragment the thread. So I set the knob in the vice, placed the die onto the taper on the end of the spigot and began to turn as smoothly as I could to cut the thread (photos 21 & 22).

Don't worry if the knob feels tight when you test it – a quick polish with wax should make it turn sweetly enough – but I left that until the very end to avoid getting wax on surfaces I'd later want to varnish.

The final stage

Now, let's return to the block and cut the curve. Screwing the knob into place for this provides a useful hand-hold when shaping (photos 23 & 24). The actual curvature is a matter of trial and error. I made a ply template, using a trammel rod, which I then used to mark the main block before bandsawing it and smoothing the curved surface



21 The knob was held in the vice as I wound down the die as smoothly as possible...

on a disc sander. The top plate can be simply cut to size and then trimmed up. Chamfering the edges (photo 25) lightens the appearance and takes the starkness off it.

All that was then left to do was to sand down through the grades of abrasives – 180, 240 and 320 – and apply three coats of acrylic varnish, flattening down between each. I like this as a finish for items that will be subject to a lot of handling, and also because it discolors the timber much less than many alternatives.

Well, that's about it for my 'therapeutic return' to woodworking. For now, anyway. As there's a very real possibility of further surgical interventions in the nearish future, I'll probably soon be looking for some more lightweight objects to make from offcuts (ideas on a postcard to the Editor...) and if I make them you'll be among the first to know. Meanwhile, if you're interested in the fancier versions of the stationary rack, look out for my dovetail article – soon to come. **WW**



22 ... to produce the thread



25 Finally, I worked a chamfer round the edge of the blotter's top plate

Machine Mart

WHERE QUALITY COSTS LESS

66 SUPERSTORES NATIONWIDE

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, 470V infeed cutting blade, rip fence, mitre guide, mitre gauge and push stick • Includes stand

MODELS ALSO FEATURE:
 MULTI-STEP DUST EXTRACTION HOSE KIT
 REMOVABLE SHEET TRAY
 FLEXIBLE LED WORKLIGHT
 BLADE TENSIONING CONTROLS

MODEL	THICKET (DEPTH)	MAX CUT 90°	MAX CUT 45°	EXT. CUT	INC. FEET
CBS200	225mm/9"	100mm	200mm	1100mm	£230.00
CBS300	265mm/10 1/2"	125mm	250mm	1200mm	£270.00
CBS350	305mm/12"	150mm	300mm	1300mm	£300.00

FROM ONLY **£199.99** **£238.99**

Clarke BELT/DISC SANDERS

4" BELT/6" DISC SANDER
 CS4-GE **£92.99** **£111.99**

6" BELT/9" DISC SANDER
 CS6-9C **£239.99** **£286.99**

• Includes stand
 • 1 HP/ 230V/ 1ph motor

• Dust extraction facility • 4" x 30" belt tilts & locks 0-90° • 225mm x 100mm table, tilts 0-90° • 370W/ 230V motor

NEW Clarke WOODTURNING LATHE

CWL1000 **£136.99** **£164.99**

Big 40" lathe ideal for woodturning in the DIY/workshop
 • Long 1010mm distance between centres for turning longer spindles • 4 turning speeds 100-2500rpm • Bench mounted • Inc. tool rest, tail stock, drive centre, face plate & 3 chisels

5 EASY WAYS TO BUY...
 CALL & COLLECT AT STORES TODAY
 SUPERSTORES NATIONWIDE
 CLICK & COLLECT OVER 10000 LOCATIONS
 TELESales 0115 956 5555
 ONLINE www.machinmart.co.uk

TO ADVERTISE IN

Good Woodworking

The Woodworker & Woodturner

call
Rhona Bolger
01689 869 891
rhona.bolger@mytimemedia.com




Creative Welsh Woodturning Ltd

Turners Tool Box
 WOODTURNING – WOODWORKING – WOODCARVING
 TOOLS & ACCESSORIES

Turner Tool Box
DAVID MARTIN

Log On To
www.turnerstoolbox.com



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









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

mafell

Quality • Innovation • Performance

Beyond all expectation



Li
HD[®]
TECHNOLOGY

ready

BRUSHLESS
MOTOR

5.5 AH LI-HD
BATTERY

AIR COOLED
CHARGER

MT55 18M b1 Cordless Plunge Saw System

SERIOUS?
about woodworking
Then Read This

"The Mafell MT55 18M b1 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

AVAILABLE IN
110V / 240V
& CORDLESS



Web: www.nmatools.co.uk
Email: info@nmauk.com Tel: 01484 400488

Unit 1, Brookfoot
Business Park,
Brighouse,
West Yorks, HD6 2SD

ME AND MY WORKSHOP

Retired Civil Servant
Andrew Griffiths
shows us around
his shed workshop,
which is situated in
Bridgwater, Somerset

Andrew Griffiths

1. What is it – and where is it?

It's a 24 x 12ft heavy-duty shed next to my garage.

2. What's the best thing about it?

I fitted it out exactly as I wanted. And it's insulated!

3. And what's the worst?

Maybe it's got too much machinery in it now!

4. How important is it to you?

It's somewhere I can spend a few hours being creative and talk (to myself... out loud).

5. What do you make in it?

Turned bowls, pens, furniture repairs (mostly for neighbours), wall art.

6. What is your favourite workshop tip?

Keep your workshop clean and tidy. Always be able to return to a clean and organised workplace.

7. What's your best piece of kit?

A Ryobi compound mitre saw.

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

The fire extinguisher! OK, an old wooden engineer's toolbox with my pen kits in it... mainly because it's the only item not bolted down.

9. What's your biggest workshop mistake?

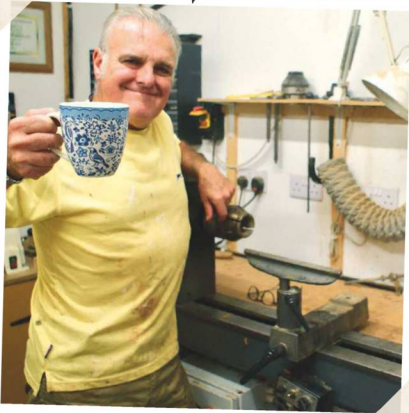
I was once told by a dearly departed friend that every mistake is a 'design opportunity'. I have lots of these; too many to choose from.

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

A bunch of grapes made from ebony: 65 of them turned individually. Painstaking and monotonous but never again! The customer was over the moon and wanted another bunch for her mum, so I made that too...

11. And what's the worst?

A woodturning club competition piece many years ago: "Make something from a 75mm cube." I put a load of shavings in a bag and it was the only entry in the beginners' category, so I won! Other than that, too many to choose from.



Andrew in his workshop at his trusty lathe

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

Use a dust extraction system as well as a mask/respirator when working on the lathe. A great deal of fine dust is produced when power sanding, and I breathed it in after I took off my mask. I now have a proper system that removes the dust at source.

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

Depends on the win! If it was £100 million then I'd be off in my private jet, but realistically I'd like heating and humidity control, a phone just for show, a better table saw, and a fridge for my super glue! **WW**

NEXT MONTH

In the next issue, we step inside the workshop of North Devon woodworker Roy Kitcher. 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

The Woodworker & Woodturner

★ STAR LETTER



We can always find the time to make something fabulous

CLOCKTACULAR

Hi Mark,

I've made a few clocks as gifts for family and friends recently and just thought you might like to see them. Kindest regards, **Rob Winter**

Great stuff, Rob – that's a really nice selection there. I'm also a big fan of the Art Deco style and think you've pulled it off very nicely with those. If any other readers would like to send in photos of their work, we're only too pleased to see them.

Mark

HOW THINGS HAVE CHANGED

Hi Mark,

I will start my email by congratulating you on the very thought provoking articles in the March issue of *The Woodworker & Woodturner*. The first article I would like to comment on is 'A College out on its own', which took me back to when I started work and I did my Apprenticeship in Carpentry & Joinery. We had a day release scheme whereby we had one day a week off from work to attend College and learn about the technical side of building construction and then evening classes to make up the five-year Apprenticeship. The College was a Technical College but the one thing I do remember the most was having to attend an end of year practical examination on the FA Cup Final Saturday (no one liked that, but fortunately it was only in the morning).

The other thing I would like to comment on is how health & safety has progressed in the last 59 years. When I started work there were no gloves, goggles, dust masks, safety shoes, or any PPE in building industry; if you wore gloves you were thought to be a 'Pansy'; you just had to get on with it.

And tools have progressed too: there was little in the way of power tools – when you needed to drill a hole in a wall it was the hammer and Rawl plug jumper to push it into the wall, or later a hand drill with a

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 TN9 6HF or send an email to editor.ww@mytimemedia.com

THE 'WOODWORKER'S BIBLE'

Hi Mark,

I've been purchasing *The Woodworker* since the early 80s; it's my monthly 'Bible', and features fabulous articles written with such passion! I've been woodworking since 1969, and finished my City & Guilds in 1975. The article on Leeds College made me think of my tutor – he was a Yorkshireman and a fabulous teacher; such a cool guy and his influence on me as a teenager was huge – a really lovely man!

This is my version of a patio planter and was made in the workshop of the Furniture Recycle Project, Gloucester Dock. I so love my woodworking – nothing to retire from, eh?

Thank you, brilliant people, and long may you be the 'Woodworker's Bible'. Best regards, **Sammy Bogle**

Nice one, Sammy – it's a joy to hear your pleasure, and you're right, woodworking is something we never want to retire from – if anything, a lot of us will probably be even more productive as the years go by.

All the best, Mark



There's something very attractive about a curvy leg

masonry bit. Ripping timber down to size on site was done using a panel saw or a crosscut saw and drilling holes in the timber with a brace & bit. All of these were jobs for the apprentice. The first thing the apprentice had to make when on site was a sawhorse, which was a length of 100 x 50 x 610mm with legs, but they needed to be light so they could be taken from site to site, so you cut it out of 150 x 25mm and cut it to 100 x 25mm. The next thing you needed was a saw sharpening horse in order to keep them sharp. It was hard work but this way you learnt the basics. Thank you again for the very interesting articles – I'm looking forward to more.

Richard Scott

Hi Richard, yes, I thought that was a good article myself, and just shows how much we are continuing to progress, especially in terms of safety. In my ideal world I'd like to get know-how from the new and the old together and create the perfect 'now' as a mixture of the best of both eras; I bet there's a lot today's youngsters could learn from trades of the past.

Glad you're enjoying the magazine, it makes it all worthwhile to our little team when we hear readers say that. I hope you still do a bit of woodwork now and then; I consider myself very lucky to be (just about) making a living from it still. Mark

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 need to be greater than **1MB** in size to guarantee sufficiently good reproduction for the printed page

Hammer

The obvious choice

***Big on Performance.
Easy on the Budget.***

Standard equipment such as bandsaw blade guides above and below the table, bandsaw blade tension indicator, tiltable machine table and much more does not have to be expensive!

**... impressive features that
you will only find on the
HAMMER bandsaw**

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

Information

Tel.: +44 1908 635000

E-Mail: info@ukhammer.co.uk

N3800

Bandsaw

Cutting height: 310 mm

Rig Capacity: 360 mm

Fly Wheel Dia: 380 mm



HAMMER,
for high expectations in
price and performance

www.ukhammer.co.uk

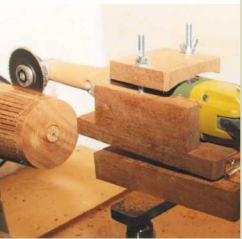
SWEET SCENT

Bryn Edwards presents a lovely design for a traditional turned pomander, which is made using mahogany

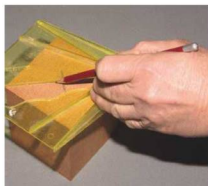
Dried scented plant material has been used in rooms since ancient times, in a variety of ways. Here I'm going to show you how to make a holder that can be used in a wardrobe, or places you may like to see a pomander in action. **WW**

TOOLS REQUIRED

- A lathe
- Various turning tools
- A Praxson long-neck grinder, fitted with a 50mm saw blade. You can see this in the photo below, fixed in a jig with the saw in place



1 The timber I chose to use for this project is mahogany, but any good hardwood will do, even three odd pieces from your scrap box. The sizes are approximately as follows: two at 100 x 80 x 80mm – this will give you the body and lid – and finally, a piece measuring 100 x 40 x 40mm for the finial



2 Mark the centres on all three pieces



3 Mount the larger of the blanks on the lathe and begin to turn it to the round



4 Next, turn a spigot to suit your chuck. This will vary as you'll have a different chuck to the one I'm using



5 Put the spigot in your chuck and line up, making sure it's parallel to the headstock



6 You are now ready to put the cuts around the outside, and for this I used the indexing system on my lathe. Switch the lathe off, line up the blade so that it's parallel, and when you're sure everything is in the right place, you can start cutting





7 When you have completed the cuts, 24 in total, make a second pass, and line up the blade using the chuck key. When you are sure, tighten the chuck and do the same, making another 24 cuts



8 Using a Forstner bit, drill out a large amount of the inside



9 With a large hole, tidy up the interior, making sure the cuts have pierced the sides



10 Sand the inside, starting with 180 and working up to 400 grit. Notice that here I'm using a pair of forceps; these help to keep your hands away from the spinning pomander



11 Apply a coat of sanding sealer to the inside of the pomander



12 You can then turn the body round and finish off the turning



13 Drill a 12mm hole in the bottom of the piece



14 Next, sand the outside and apply a coat of sanding sealer



15 Take the second of the larger pieces, mount it on the lathe between centres, and turn it to the round



16 Cut a shoulder to suit your chuck



17 True up the piece, using a skew chisel, then shape the end so that it will be a nice loose fit in the bottom of the pomander



18 Here you can see me checking the fit



19 You can now shape the piece to your own design



20 Here I am drilling a hole through the top of the pomander



21 Sand the piece, starting off at 180 and working up to 400 grit



22 Apply a coat of sanding sealer to the top of the pomander



23 Turn the top around, sand, and finish off with a coat of sanding sealer



24 Finally, take the smaller piece, mount it between centres, and turn it to the round



25 Again, turn a spigot to suit your lathe



26 Using a skew chisel, turn the end square, then turn down the end to fit in the bottom



27 Check to see if it goes into the hole – you're looking for a tight fit here



28 Continue with the shaping of the finial



29 Sand to 400 grit, then finish with a coat of sanding sealer



30 Place an eye in the finial and fasten a piece of string to this. Next, glue the finial and set in place. Now for the top: make sure you leave enough string so you're able to lift the top and fill it with pot pourri, and lastly, tie a knot. The project is now complete



31 The finished pomander placed in the wardrobe

SILVERLINE®

1200W DIY Track Saw

624327



NEW

£101.16

Multi Material TCT Holesaw Set 9pc

19 - 57mm

547136



NEW

£37.67

Ball Pein Hammer 2oz

448222



NEW

£3.76

Wood Adjustable Trestle 150kg

513446



£31.93

OVER
5000
TOOLS

WATCH SILVERLINE TOOLS TV

FOR RECYCLED PALLET PROJECTS

Mini Clamps 2pk 150mm

250115



£5.29

Expert Mitre Box & Saw 300 x 90mm

313564



£9.84

Surface Forming Plane Moulded Body 43mm Fine Cut Blade

351498



£6.22

Wood Chisels Set 5pc

CB19



£15.94

silverlinetools.com

Prices correct at time of print. Images not to scale. Colours may vary.



CHESTNUT PRODUCTS FINISHING SCHOOL

Using NyWeb and Tack Cloth.



1

1 NyWeb is an extremely flexible, long lasting abrasive. It contains silicon carbide or aluminium oxide to give a defined cut as follows:

Green - 400 grit

Red - 600 grit

Orange - 1000 grit

White - 0 grit, but still abrasive due to the texture of the pad.



2

2 Use the NyWeb with the lathe running, taking care not to let it get caught, allowing the pad to mould itself to the shape of your work.



3

3 Work through the grades; as you use the pads the surface is worn away to expose fresh abrasive, ensuring the pad keeps cutting for a very long time.



4

4 Once you've finished sanding stop the lathe and use a Chestnut Products Tack Cloth to remove any dust residue from the sanded surface.



5

5 Tack Cloths are impregnated with a special resin to collect the dust; once opened, store the cloth in an airtight jar to prevent it drying out to keep it useable for many months.

TO ADVERTISE IN

Good Woodworking Woodworker

call

Rhona Bolger

01689 869 891

rhona.bolger@mytimemedia.com

DAVID STANLEY AUCTIONS

1,000 LOTS OF ANTIQUE & MODERN WOODWORKING TOOLS AT:

HERMITAGE LEISURE CENTRE,
WHITWICK, LEICESTER LE67 5EU

on Friday 6th April 2018

Sale commences at 9.30 a.m. prompt

Viewing: Thursday - 12 noon to 6.30 p.m.
and Friday from 7.30 a.m.

CATALOGUES £5 FROM DAVID STANLEY AUCTIONS,
OSGATHORPE, LEICESTER LE12 9SR

Tel: 01530 222320 Fax: 01530 222523

Catalogue@davidstanley.com
www.davidstanley.com

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



In the final part of this series, **Andrew Hall** shows you how to make a multitude of accessories for your newly turned Blues bowl, including a pick up, slide, plectrums, and your very own bowl in which to place them all

BLUES BOWL PART 3

MAKING A PICK UP

The pick up allows you to electrify and amplify your Blues bowl. It uses a single coil pick up, which is available from Amazon



1 The first step is to turn the jack plug holder using a piece of pink ivory

In the final part of this series, I'm going to show you some accessories that can be made to accompany your Blues bowl. The previous two articles demonstrated how to make the acoustic version of the instrument, but here, I'll show you a few small projects that will enhance your new Blues bowl, starting with a pick up. **WW**



2 Take a piece of material measuring 50mm long x 45mm square and turn it to the round



3 Next, drill a hole through the material to a depth of 10mm diameter, then hollow the bottom section of the jack plug holder using a 10mm bowl gouge with a swept-back grind



4 Turn the shape on the outside to that of a small top hat and sand through the grits to 600



5 Turn the top, holding it on a jam chuck, then drill a 10mm hole for the jack plug



6 Polish the top and bottom with three small mops loaded with tripoli, then buff using carnauba wax



7 Trim the two wires and tin the bare ends with a soldering iron...



8 ... then solder the wires to the positive and negative ends of the jack plug



9 Tighten the locking nut on the jack plug and glue the two pieces together – I use Chestnut Products' thick CA adhesive



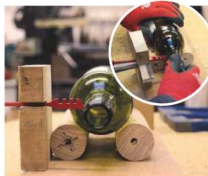
10 Attach the pick up using self-adhesive hook-and-loop-backed material; this allows the pick up to be used on several guitars

MAKING A SLIDE

Another item you will need is a slide; these can be made from glass or some very dense hardwoods. They can also be made using acrylic materials, such as alternative ivory



1 I made a jig to cut wine bottle tops, using a standard glass cutter



2 The jig revolves a wine bottle around the cutter, so that the bottle neck is scored



3 To remove the neck and get a clean break, you need to boil the bottle in a pan of water...



4 ... then immerse the bottle in iced water. The neck will then break cleanly



5 You can then sand the bottom, outside and inside, with water and abrasive to smooth the sharp edges



6 Another type of slide can be made using wood or acrylic. To make one, mark the centres of a piece of alternative ivory and pink ivory wood...



7 ... then turn each between centres



8 Drill both pieces of material from each end to a diameter of 19mm



9 Turn a pair of cones to friction hold the slides; these will allow you to complete the turning and sanding



10 Turn, sand and finish with abrasive to 600 grit, then burnish with shavings



11 Sand the ends of the slides to a finish, using a sanding disc



12 Finally, buff to a finish using a three-stage buffing system, such as the one I'm using from Beall

PLECTRUM

You can also make your own plectrums or picks, using a special punch that can be bought from Amazon – it simply re-uses old store or credit cards



PICK BOWL

And, finally, to keep your slides and picks safe, you can make yourself a pick bowl



1 Mount the blank using a screw chuck or dovetail drilled with a 55mm sawtooth bit on a pillar drill



2 Shape the outside of the bowl using a 10mm bowl gouge and cut a 3mm deep dovetail to take your size of jaws



3 Sand through to 600 grit, removing the dust and grit particles with a soft brush between each. I start at 180, 240, 320, 400 and go up to 600



4 Finish the bowl using your preferred method – for the purpose of this article, I chose to use a spray gloss lacquer



5 Chuck the bowl in the dovetail jaws and true up the surface



6 Remove the material, leaving a central dowel on which to hold the slide



7 Sand through the grits and finish with lacquer



This concludes the project; enjoy learning to play your Blues bowl

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.



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

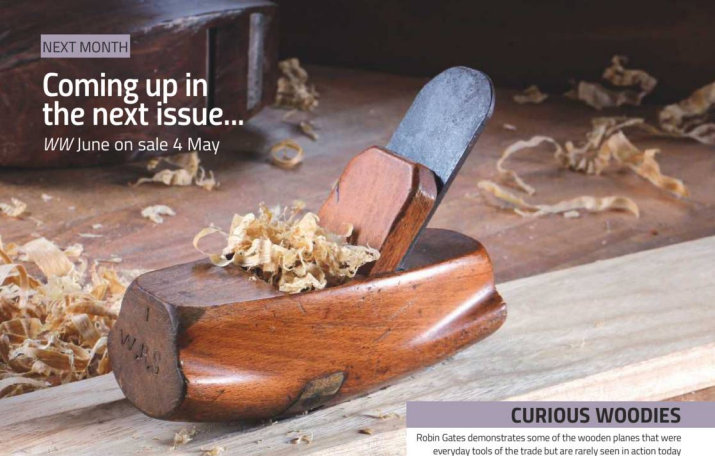
Tel: 0800 7315418

Fangfoss, YORK YO41 5JH

NEXT MONTH

Coming up in the next issue...

WW June on sale 4 May



CURIOUS WOODIES

Robin Gates demonstrates some of the wooden planes that were everyday tools of the trade but are rarely seen in action today



CATCHING THE BREEZE

Ian Wilkie comes up with three different designs for wooden wind spinners, all of which will look great hanging in the garden



SUSSEX TRUG MAKING

Robin Tuppen explains to John Greeves the intricacies of making a traditional handcrafted 'Royal Sussex Trug'

WIN!

1 OF 5 TRITON
FIVE-PIECE
CHISEL SETS



PLUS ■ Thread chasing with Colin Simpson ■ A home for keys
'Heirloom' country chair restoration ■ Me and my workshop – Roy Kitcher

FOUR IN ONE

**18V Router
Trimmer
DRT50**

**18V
LITHIUM-ION**

**BL
MOTOR**



Makita

Visit our website for more information www.makitauk.com



IN PRAISE OF THE SPOKESHAVE

Windsor chairmaker **James Mursell** explains why the spokeshave is his favourite workshop tool

A plane is to a cabinetmaker what a spokeshave is to a Windsor chairmaker. Sounds like one of those annoying statements in an IQ test, where you have to fill in one of the words, doesn't it? All I mean is that planes and spokeshaves are key tools in both disciplines.

Windsors have almost no flat surfaces, so my workshop has just a couple of Record planes, two scrub planes with wooden bodies, and two block planes. The only technical task that I perform with the planes is to joint small blocks of wood for gluing onto the arms of some of my chairs to make hands. The joint has to be first class, as it must endure considerable stresses every time a sitter pushes him/herself up and out of the chair.

But despite the fact that I don't have much use for a wide range of planes in the workshop, the spokeshave is essentially just a small plane itself, with a short wooden or brass nose in front of the blade. Unlike its cousin, it is designed mainly to

create curved surfaces, either concave or convex. In all its shapes and sizes, the spokeshave is my favourite tool in the workshop. However, it must have a wooden body, which is not an arbitrary preference of one material over another: the blades of wooden 'shaves' are held at a much lower angle than their metal counterparts, and therefore they cut the wood more easily. Also, wooden ones look so much better, and feel nicer in the hand than the metal versions!

Customising

Apart from some wonderful, tiny Chinese spokeshaves that I use throughout the chair, I have made all the 'shaves' in my shop, including the travishers (curved spokeshaves for hollowing seats). My designs have evolved from the traditional to a new and distinctive style that works very well. The major difference is that I have done away with the handles. Students unused to these tools tend to grab the handles

with both fists, leading to disappointment at not being able to make fine cuts.

These tools should be held with the fingertips as close to the centre of the tool as possible, directly in front of and behind the blade. With this approach, your fingers will have maximum feedback from the cutting blade allowing constant adjustments to be made to the cutting angle.

I have spokeshaves that work brilliantly for green wood, which is very soft. However, they will then be far too aggressive when used on dry wood (especially end-grain) and will chatter horribly. The difference is the angle between the blade and the nose, which is greater for softer wood, and almost nonexistent for hard end-grain.

Final adjustments

If you buy an old second-hand tool do not hesitate to take a block plane to the nose and flatten it, adjusting the angle to your preference; if the nose



1 I make my own spokeshaves, tailoring them to their individual tasks



2 The angle between the blade and the nose is greater for wet wood (left), but almost nonexistent for dry wood (right)



3 Newcomers to the spokeshave tend to grip the handles in both fists, making fine cuts nigh on impossible...



4 ... which is why my custom-made 'shaves lack handles, to encourage a more delicate, 'fingertips' approach

has become too hollow, then it's not worth buying. However, there is often more wood that can be planed than you first think.

You may find that having planed the nose you have to enlarge the throat to allow the shavings to pass through between the nose and the blade, but careful work with a chisel will soon sort this out. If you specialise in concave work, then you can carefully round the nose slightly to fit the curves that you are working on. Bear in mind that the travisher is curved in two directions, allowing it to hollow a seat, but it isn't suitable for the concave curve of a bow, for example.

Provided your blade is sharp, the nose has the right angle, and the shavings can flow through the tool, you should be in business. Just do not forget that skewing the blade across the direction of travel, as you probably do instinctively with a plane, will usually ensure a smoother cut. Tune your tool well and you'll soon be searching for wood to shape! **WW**



5 The travisher is a curved spokeshave, which is used for hollowing out seats

Specification

Max volume flow:
3,900l/min
Max vacuum: 24,000Pa
Filter surface area:
6,318cm²
Rubber-insulated mains
cable: 7.5m
Container/filter bag
capacity: 26/24l
Dimensions (L x W x H):
630 x 365 x 540mm
Max appliance socket
connected load: 2,400W
Weight: 14.7kg

Typical price: £670

Web: www.festool.co.uk

PROS

- Superb design and engineering
- Hugely efficient

CONS

- The hefty price tag

RATING: 4.5 out of 5

Festool CLEANTEC CTM 26 E AC extractor

This excellent workshop vac from Festool benefits from superb design and engineering

Although dust may be an unavoidable part of any woodworking, Festool have been doing their utmost of late to make it less of a problem, and the CTM is just the latest of many top class extractors they now have on their books. On opening the box, the first thing that struck me was the size and shape of the vac: it's pretty hefty, but the low, squat shape immediately suggested to me a potential benefit as some kind of table or support platform. With its flat top designed to take one of the Festool or other brand Systainers (increasingly becoming a standard), the vac doubles up as a moveable workstation, and the built-in footbrake helps to keep it all parked nicely.

Solidly built machine

Extra usefulness apart, it's the main function of the CTM – namely dust extraction – that this impressive machine excels at. Not only does it supply a continuous and very high suction (approved for dust class M), but the self-cleaning filter (with adjustable time intervals) ensures that all dust and debris removed from the scene stays within the enormous capacity (26 litre) filter bag inside. As they say, it's a job well done.

I found the controls to be mildly confusing at first glance, but it didn't take me too long to work them out from the pictograms printed thereon. One of the big benefits of this vac is the appliance socket with auto start, and anyone who's used



one before knows just what a boon this feature is. Also on the control panel are settings for hose diameter (and consequently tool attached) and rate of flow, time intervals for the filter cleaner, and power. It's a very solidly built machine with scope to take a staggering number of accessories, including a Bluetooth device, which will permit remote control – ideal for any cordless tools that would otherwise not benefit from the auto start feature of the appliance socket.

Cable management

Although I might not be the tidest worker, I can't stand tangled cables and hoses, and so it was great to note that both hose and power cable each roll up and fit neatly into their respective storage areas. I don't think I've enjoyed coiling a cable on a vac as much since my granny's Hoover. And, in a very pleasing and long-overdue piece of simple (and now so obvious) design, the 3.5m hose features a smooth woven surface instead of the customary spiral ribs, so edge snags at key moments are now a thing of the past.

In summary

All in all, this is a great machine that produces excellent results and with full user control. **MC**



The Festool CTM doubles up as a work platform; note clipped on Systainer



Ease of cable management is unsurpassed



The bottom of the machine contains the 26 litre dustbag; the upper part houses motor, controls and easily removable filters



Close-up of controls; note appliance socket and centre blanking plate, which has been removed to show housing for Bluetooth receiver



The smooth surface hose, with rubber adaptor head



Arbortech TurboPlane & Ball Gouge

We look at two cutters from Arbortech, both of which are nicely machined and ideal for a wide variety of carving tasks

All fans of woodcarving – and indeed, most woodworkers – will no doubt be familiar with Arbortech cutters; simple-looking discs which, when fitted to a standard 4in grinder, transform that particular power tool into a versatile carver. Not for the faint-hearted, Arbortech blades will quickly carve their way through timber at a rate perhaps only second to a chainsaw. Building on the popularity of their earlier blades, this successful Australian firm has now released a couple of new products: the Ball Gouge and the TurboPlane.

TurboPlane

Differing in many respects from the original Arbortech cutter, the TurboPlane offers the user the chance to shape wood on the flat or outside curve, as well as a degree of inner curve ability, courtesy of the rounded edge and cutter profile. It's straightforward to attach to your grinder and is quickly up and running; don't be too eager, though, as it's very easy to get carried away. Chips fly off at a rate of knots and you'll definitely appreciate it if you've got some gloves on. This useful tool is easy to sharpen and acquiring one is the logical next step for all those of us who started with the original.

Ball Gouge

A completely different kettle of fish is the Ball Gouge. This 90mm long ball-tipped cylinder also screws directly onto the spindle of a standard grinder, protruding at 90° and creating

an unusual hybrid power tool in the process. Using the ball gouge takes a bit more getting used to than the TurboPlane; you really need to get your body behind it and keep your elbows tucked in. Make sure you start on some scrap timber as it can prove hard to control at first, and go for a low angle of cut.

When it comes to sharpening, the cutting ring – a solid, sharply edged disc – is advertised as 'self sharpening in use' but you still may need to slacken off the holding bolt and rotate the disc to present a couple of new and sharper areas. With the disc removed it became clear that user sharpening would be beyond the vast majority of woodworkers, me included.

I'm currently making a small batch of spoons and I found the Ball Gouge just the ticket to form a number of different depth bowls. As might be expected, working in (semi) green timber is a lot easier than the seasoned stuff, but as long as you're prepared for the occasional slip you should be OK. A good quality grinder would be an advantage here as the length of the cutter means that a lot of force is exerted on the spindle bearing; mine went through a variety of states from alarmingly vibrational down to smooth and with an almost perfect balance.

In summary

Both cutters are nicely machined, and in use they give every confidence. Whereas the TurboPlane has a nice conventional feel to it, the Ball Gouge was something of an oddity to me and took a while to get used to. **MC**



Reverse side of the TurboPlane



Wood removal takes only seconds, so don't go too mad



I found that tidy work was much easier in green timber



Wild cherry, beech and poplar



Once you've cracked it, spoon bowls are very achievable with the Ball Gouge (if not strictly in keeping with the current spirit of spoon-making)

Specification

TURBOPLANE

- Designed for wood shaping and carving
- Attaches to most 100mm and 115mm angle grinders
- Three tungsten carbide cutters
- Easily sharpened using a diamond file
- 100mm with a 22mm hole diameter
- Rapid freehand wood sculpting, planing and trimming
- Leaves a smooth finish requiring minimal sanding
- Ideal for free-formed convex and concave shapes

BALL GOUGE

- Carve smooth hollows in wooden spoons or small bowls
- Attaches to a standard 100mm or 115mm angle grinder
- Ideal for free-hand medium free-hand sculpting
- Carves in any direction; easily hollows or undercuts
- Create an effective chiselled texture on wooden surfaces
- Efficient and high performance tool offering a good degree of control
- Anti-grab technology helps prevent tool from digging in
- Self-sharpening blade, rotatable and replaceable long life
- Max speed of 12,000rpm

Prices:

TurboPlane – £121.67

Ball Gouge – £83.40

Web: www.brimar.com

PROS

- Quick and easy timber shaping

CONS

- Everything happens very fast – especially mistakes

RATING: 4.5 out of 5

Specification

Base size: 220
x 120mm
Chuck capacity:
1-3.2mm
Chuck travel: 30mm
Chuck type: Collet
Collets supplied: 1.0,
1.5, 2.0, 2.4, 3.0
& 3.2mm
Diameter of column:
20mm
Weight: 3.3kg
Overall L x W x H: 320
x 240 x 130mm
Power: 85W
Rating: Hobby
Speed range: 1,800,
4,700 & 8,500rpm
Throat: 140mm
Voltage: 230V

Typical price: £186.55

Web: www.brimarc.com

PROS

- Compact
- Very accurate
- Excellent depth stop

CONS

- Would be an advantage if drill included the Proxxon ROHM chuck, in which case the product would have earned 5 stars

RATING: 4.5 out of 5

Proxxon TMB 220 bench drill

Ideal for model making and model engineering, this bench drill from Proxxon is quick to set up and operate as well as being solid and very accurate in use

The Proxxon TMB 220 is a very small precision bench drill. It is ideal for drilling holes in wood, plastic and non-ferrous materials to a maximum depth of 30mm and will therefore be of interest to model makers and jewellery makers in particular. It comes with a six-piece triple slit precision collet set (1.0, 1.5, 2.0, 2.4, 3.0 and 3.2mm). These collets are extremely accurate but they are very small and can easily be lost. The bench drill has a quill diameter of 32mm and the throat depth, column to drill spindle, is 140mm.

I think it is worth spending an additional £13 to buy the Proxxon ROHM Jacobs-style chuck, which will take shanks of 6mm downwards. This chuck is designed to specifically fit the TMB 220 with its 1/8in thread; it is accurate, easy, to use and I strongly recommend it.

Build quality

The top casing is quickly removed to reveal the flat belt and aluminium pulleys, which transmit the power from the 85W motor and can be set to one of three speeds: 1,800, 4,700 and 8,500rpm. I particularly like the calibrated depth stop, which remains positive when set.

Very small diameter drills are vulnerable to breakage when used in a hand-held drill but the risk is all but eliminated in a bench drill. Suitable drills, burs, polishers, etc. are made by Proxxon and other manufacturers with a 3.2mm or a 6mm shank, if used with the drill chuck.

The drill can be lifted with one hand so it is easy to put



away after use. This drill can only be used in an upright mode; if you wish to drill angled holes, you will need to make a jig for the table.

Table & optional extras

The machined die-cast aluminium table measures 220 x 120mm. It has a slot for a fence on to which a vice can be located. The base is drilled to take a micro KT70 compound table. This accessory costs £88 and makes accurate setting up much easier, being fully calibrated and adjustable to a very fine degree. The small MS4 machine vice costs £16. I have seen some negative comments about this vice but it is adequate for the price; a better model will certainly cost considerably more. The hard-chromed steel column is solid and measures 280 high x 20mm diameter.

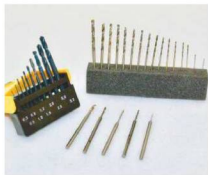
The table also features two holes, which allow the machine to be screwed to a bench or base. I made a wooden base with rubber feet to give maximum stability. I also sometimes like to hold the base in a vice to raise the working height.

You may also wish to consider the larger Proxxon TBH bench drill at £382, which is a more powerful machine designed for heavier duty work, but still in relative terms a small bench drill.

Another option to look at, if you already have a Proxxon hand-held drill such as the FBS, is to add the MB200 drillstand



The top casing is quickly removed to reveal the flat belt and aluminium pulleys



Suitable drills, burs, polishers, etc. are made by Proxxon and other manufacturers with a 3.2mm or a 6mm shank, if used with the drill chuck



The machined die-cast aluminium table measures 220 x 120mm



With this combination of an FBS drill fitted in a drill stand, angled drilling is possible



The calibrated depth stop, which remains positive when set



The drill can be lifted with one hand so it is easy to put away after use

at £88. The base and the upright column are identical to the TMB and the head is designed with a 20mm collar to hold the wide range of Proxxon drills. The vice and the compound table can be fitted as optional extras. Unlike the TMB, the whole headstock can be tilted through 90° to the exact angle required using the calibration settings. It is a simple matter to remove the drill, which will reduce the height, and to store the stand away when not in use.

In summary

I think a bench drill is an essential tool for the serious hobbyist who wishes to drill accurate holes. Using a bench drill considerably reduces the risk of breaking drills and with the addition of jigs for repetitive drilling, it is quick to set up and operate. The TMB does not have a safety guard and it makes sense to wear protective glasses when drilling and to hold the material being drilled securely in a vice to avoid any mishaps. As always, the choice of equipment boils down to what it is to be used for and how much the budget allows. I found the Proxxon TMB bench drill to be well made, solid and very accurate; it should give many years of reliable service. It is expensive but I don't know of any other bench drill of this size that is particularly suited to the modeller, and if you shop around you may find a better price or deal. **IW**



You may also wish to consider the larger Proxxon TBH bench drill at £382, which is a more powerful machine



Another option to look at, if you already have a Proxxon hand-held drill such as the FBS, is to add the MB200 drillstand



The table also has two holes, which allows the machine to be screwed to a bench or base



It is easy to screw the ROHM chuck to the threaded drill shank in place of the collet holder

Specification

Grits: 180, 240, 320, 400 & 600
 Abrasive width: 25mm
 Abrasive length: 6,100mm

Typical price: £20.40

Web: www.planetplusltd.com

PROS

- Fast cutting
- Doesn't clog easily
- Sands on both sides
- Can be used wet or dry

CONS

- Metal tear off strip isn't very durable

RATING: 5 out of 5

Planet Plus Ltd Turners Mesh

This excellent waterproof mesh abrasive from Planet Plus is ideal for woodturners, and especially those who are looking to impart a highly polished finish on pens and other such small projects

I remember once being told that a real woodturner achieves the desired finish direct from the tool and only sands as a last resort. Mere mortals such as myself reach for the abrasives a little more readily, and where acrylic turning is concerned it's a must to work through a range of grits.

Keeping abrasives close to hand is definitely a good habit to get into, so this neat and compact little box appeals to me, especially as I end up with countless bits of abrasive scattered everywhere when I'm at the lathe.

Double benefit

I've always preferred cloth-backed abrasive when turning as it flexes well for contours and is hard wearing, but I've recently been using mesh abrasives, which are a step further up the ladder as the open weave helps prevent friction and heat build-up. This is especially beneficial when turning pen kits that invariably leave a fine veneer over the tubes, which can easily succumb to heat build-up when sanding. This box comprises 20ft of mesh abrasive in each grit from 180 through to 600, so there's a good supply that should last a considerable time.



This box offers a double benefit over standard cloth abrasive as the mesh quickly cuts on either side without clogging as readily as a normal abrasive would, and I found it very durable on both timber and acrylic materials.

A good selection

Having a good selection in the box means that any timber turnings can be sanded ready to finish and any acrylics can not only be prepped with dry abrasive – the starting grit will also deal with any dinks or small chips – but you can also use it wet before moving to ultra-fine polishing pads. This certainly brings the finish to another level on acrylics and you can see any flaws more easily thanks to the polished surface it imparts.

Although the box is cardboard, it looks heavy-duty enough to withstand a fair bit of use and there is a thin metal blade on the edge to assist with tearing pieces off, but this isn't the sharpest of edges and you may find it easier to simply tear small pieces off by hand.

In summary

Left close at hand next to the lathe it's a very worthwhile purchase, but I've opted to improve it by screwing the box to the side of a shelf unit so it's always where it should be.

To spread the load and prevent the screws pulling through the cardboard, I used a couple of small washers so now I'm geared up to turn to my heart's content without scrabbling around for bits of abrasives that are invariably buried under a pile of shavings – sound familiar? **AK**



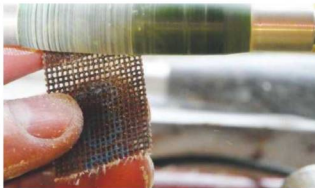
The box has five separate rolls of waterproof mesh



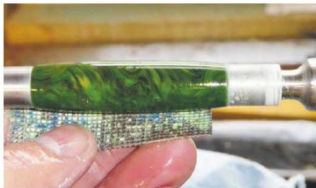
I fitted mine close to the lathe for easy access



The metal edge on the box isn't the best for tearing pieces off



Used dry the abrasives cut very quickly and help to smooth out any blemishes



Use them with water and the finish on acrylics becomes very polished

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



AUCTIONS, TOOLS FOR SALE & WOOD FINISHES

HOBBY'S
Annual 2018 • Number 48 • £3.45 P&P Free • 224 pages



FREE PLAN
includes for a matching table clock

Our range now includes new laser-cut mechanical kits with detailed instructions, precise templates and new 3D models including Quilts and 3D. There's also plenty of decorative resin kits and some additional inspiring pictures to enjoy.

This year's articles feature display cases, dealing with essential wire stress, resin building solutions and those new laser-cut kits – so, something for everyone!

Hobby's, Kingsley Hill Square, London SE27 0HW
020 8765 4244 enquiries@hobby.co.uk / www.hobby.co.uk
THE MODELMAKER'S YEARBOOK

TOP QUALITY – LOW PRICES!
VSM VITEX ABRASIVES
KK532F Starter Pack (4 Metres) **£14.00**
Inc.VAT & UK post. 1/2 metre each of grit 80, 120, 150, 180, 240, 320, 400 and 600.
GRIP-A-DISC Powder 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**

Euro Finishes
Water-based finishes & supplies

GENERAL FINISHES
Official Distributor

Wood Stains - one formulation, 18 colours

Dye Stains - 14 colours

Chalk Style Paint - 20 contemporary colours
Milk Paint - interior & exterior, 20 colours

Glaze Effects - 8 translucent colours
Pearl Effects - 8 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
Unit 13, Peffermill Parc, 25 King's Haugh, Edinburgh, EH16 5UY
www.eurofinishes.com

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.thewoodvenerhub.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@thewoodvenerhub.co.uk

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
charwood
JET
PREDICOR POWER
SUNAMAR

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' & Repairs' 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, RH4 0EJ
Tel: 01737 221064 Fax: 01737 242748
www.touchstonetonewoods.co.uk

SCAWTON SAWMILL

European Hardwoods



Hobbyist
and Trade
welcome!

Delivered Nationwide

01845 597733

www.scawtonmill.co.uk

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

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

ADD A NEW DIMENSION TO YOUR WORK WITH

metalcraft

Easy to use tools that do
not require heat or power

Visit our
Online Store
Today!
(web address at bottom
of this advert)



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

WANTED

Stanley Toolbox

complete with tools circa 1960's.

The box was black and the inside was light blue.

The tools were held in place with springs etc.

Please contact William Brown on
0208 640 7176

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



David Charlesworth

Tool tuning
and fine furniture
making courses

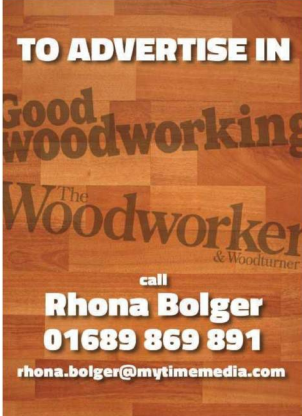
Revolutionise your hand tool skills with David's five day Tool Tuning course; ultimate plane tuning, chisel preparation and planing skills. Subsequent courses cover Dovetailing and Drawer Making/Fitting.

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.

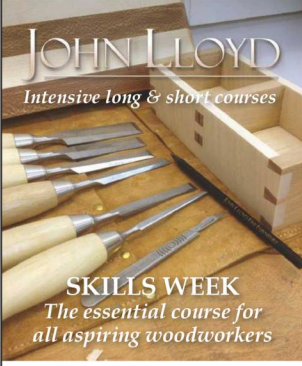
See website for full course details & release date of David's New DVDs

Contact David on:
01237 441288 or email: davidcharl@aol.com
www.davidcharlesworth.co.uk



TO ADVERTISE IN

call
Rhona Bolger
01689 869 891
rhona.bolger@mytimemedia.com



JOHN LLOYD

Intensive long & short courses

SKILLS WEEK

The essential course for
all aspiring woodworkers

www.johnlloydfinefurniture.co.uk
01444 480388 | Sussex



Woodworking courses tailored to suit all interests and abilities. Ranging from timber and kiln-drying, hand tool selection and maintenance, timber preparation and jointing and bespoke furniture making. Fully equipped workshop located in Weardale, County Durham. Max. 2 students at any one time.

Contact Maurice Hogarth on
07765 687831
hogar648@aol.com
www.mauricehogarth.co.uk

For more
information



FOR SALE

Vintage Stanley planes: No.4 USA 1910 – £30; No.4 New Britton USA 1902-10 – £30; set of black Stanley 5001 chisels – £35
01922 455 592 (West Midlands)

Carving chisels by Addis, Kirschen & Cannon – 39 in box, all good to go; £200
07904 433 520 (Nottinghamshire)

Copies of *The Woodworker* magazine – Nov 2008–December 2016 – less a couple of issues. Free to collect or shipping extra
07771 663 964 (Warwickshire)

Assorted power tools: stand and table-top bandsaws; new boxed Bosch router and other routers, sanders & accessories. Have receipts – call for details
07701 330 705 (Staffordshire)

Proxxon DH40 precision thicknesser

– 80 x 40mm capacity; micro adjustable; will plane planing 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)

50 turning blanks, various sizes, and woods; £25. Crompton Parkinson ½hp motor, 2Amp, single phase, little used; £20. Buyer to collect
01322 664 388 (Kent)

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)

5in gauge engine building bench – professional built in steel on 8in rubber tyres, all welded; 84in long x 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 (Berkshire)

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 plus a 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 x 330 x 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 woodworking & 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 B5250 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 VGC; £175 – buyer to collect
01503 263 824 (Cornwall)

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

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 Ayre 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)

Robert Sorby RS60 eccentric woodturning chuck – insert type or to fit 1½in x 8tpi thread
07770 948 667 (Solihull)

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

BOOK YOUR FREE AD

- 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.

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 ☐

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



Strictly CHAIRS

A twirl with a Thonet No.14 prompts Robin Gates to consider the qualities of a good dancing chair

My daughter Annie was in search of a bedroom chair, and I'd tagged along as porter in case she found something suitable. We were treading cautiously through the semi-darkness of an antiques store when I caught a glimpse of a familiar outline, an elegant Thonet No.14 Bistro chair.

My first encounter with Thonet's masterpiece, launched onto the sitting public in 1859, had been in 1978. I was a back-packing student then, making one espresso last an hour on a Parisian boulevard, lost in the gold-washed tapestry of city life beneath the plane trees on a summer evening.

Now, overwhelmed by nostalgia, I felt the urge to sit down – then thought better of it. With one hand on its back and another grasping the seat, I lifted the lightweight chair and twirled with it across the shop floor to Annie.

Creaking floorboards betrayed my clumsy feet. First I met the disapproving gaze of the proprietor looking fit to melt the glass in his gold-rimmed bifocals, then Annie's mortified expression. 'Dad! Did you have to?' she breathed, as we scuttled down the stairs.

Well, perhaps 'Yes'. This dancing with chairs may be in the genes, going back at least as far as my grandad, Harry Allen. In his youth he'd been fit and wiry as a clock spring, a prize-winner in a race to the top of Portsdown Hill, then a runner taking messages between the trenches in World War I.

I was five or six years old, and Grandad was in his 70s, when I saw him pick up a chair and dance with it. We were at a wedding reception in a village hall near Chichester. Gran suffered with painful feet, always bandaged, and this must have been Grandad's way of dancing without hurting the apple of his eye. He waltzed among the couples with a canteen chair as gracefully as Fred Astaire.

A nifty dancer

Fast forward some years, I'm a postgrad student in Adelaide, standing awkwardly on the sidelines of a college discotheque with Don, a fellow student from New Zealand, and we're shouting the key words of a conversation above 100 decibels of Bee Gees. Under the influence of a beaker or two of Australian beer, we swayed like a pair of slow-running metronomes. The situation prompted me to recollect that dance in the village hall, 12,000 miles away, and Grandad's answer to dancing without a partner.

Don considered this for a moment, drained his drink, then reached that tipping point of alcohol and nerves, which renders further thought redundant. Grabbing a chair from the shadows, he took to the dance floor with an energy that made John Travolta's performance in *Saturday Night Fever* look positively languid. Strafed by coloured lights, Don carried, cradled

and worshipped that chair, he spun and balanced it on one leg, he implored it, and he flung himself upon it. The dance was an emotional roller-coaster, and the chair which followed his every move was, of course, Thonet's bistro classic, dramatically elevated to the status of a dancing queen.

What makes the Thonet chair such a nifty dancer comes into focus when you consider the shortcomings of the rest. The typical Windsor, for example, pulls off an illusion of lightness with its tapering spindles and stretchers, but there's far too much weight in the seat, not to mention shin-cracking splayed legs. On the dance floor it's as nimble as a tree stump.

Your typical Chippendale, Hepplewhite or Sheraton appears a dignified choice until you consider the sheer bulk of the joinery, not to mention decades of dust in the upholstered seat, just waiting to be disturbed by sudden movement.

For shape, an early Victorian balloon-back approaches the ideal, but it's still too heavy.

Certainly any four-square panel-backed seat imported from the local church or council chamber for a knees-up has 'slipped disc' written all over it; you may as well attempt a tango with your workbench.

The Darcey Bussell of dancing chairs

Michael Thonet dispensed with the chunky mortise & tenon frames, showy splats and swollen limbs of what had gone before and created not just a café classic but the Darcey Bussell of dancing chairs. Supple and springy, the No.14 is just a handful of timbers steamed to strong, easy curves, with a see-through seat of woven cane and an arched back as unobstructed as an open window. Rarely has art and craft been intertwined in one artefact with such simplicity and finesse. **WW**

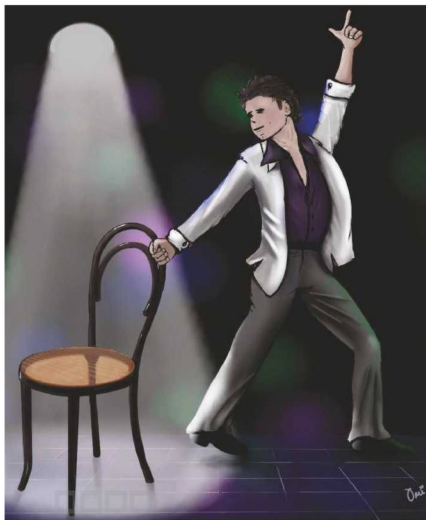


Illustration by Oni

An accurate small saw for the hobbyist's workshop

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.



Buy with confidence
– all Axminster Hobby Series machines come with a 3 year guarantee.



★★★★★ 4.5 Stars

"All in all this a great little saw well worth the price..."



Axminster Hobby Series
TS200-2 Table Saw

£399.00 Inc.vat 508310

- Cast iron table with a ground surface plus full length rip fence and mitre fence
- Smooth operating controls for blade tilt and depth setting
- Offers up to 60mm depth of cut at 90°
- 1,100W 230V 1ph induction motor, quiet and smooth running
- Supplied with 32 tooth Axcaliber TCT general purpose blade

Complete kit includes leg stand, sliding table and right hand table

£617.80 Inc.vat 717666



Call **0800 371822**, search **axminster.co.uk**
or visit one of our stores.



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



AXMINSTER
Tools & Machinery



Visit our stand and **get hands-on!**
NEC, Birmingham – 5 & 6 May 2018
makerscentral.co.uk

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

Please note that prices may be subject to change without notice. Please note: Axminster Hobby Series machines have a 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 bore 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®

Over
100
years

Experience • Knowledge
Support • Expertise

RECORD POWER

STARTRITE

CORONET

CanVac

BURGESS

Incorporating some of the most famous brands in woodworking, Record Power's roots stretch back over 100 years.

www.recordpower.co.uk Tel: 01246 571 020