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May 2019

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THE WOOD LIFE

Denis Whittaker shares his story
& a few boxmaking greats



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WELCOME



Welcome

For those of you who've been following my moving dilemmas over the last few months, I am happy to report that 'Operation Bookcase', which I promised to update you on in this issue, went very well! Luckily I managed to draft in the help of a few strong men and between the two of them, and with some assistance from me in judging distances, we were able to finally place the bookcase into its new home. Unfortunately a little bit of damage was sustained to one of the sides, but I think that was to be expected due to the incredibly small amount of space available and the fact it is quite a cumbersome, tall object. Luckily it's not a heirloom piece or an antique... So that just about covers my moving woes for now, although I'm sure another household problem will rear its head before too long!

Full of the joys of spring

So, here we have our May issue, containing a few spring-time treats for you, with a couple of inspirational articles thrown in for good measure. We hope Peter Benson's outdoor planters will encourage you to think outside the box and get creative with projects for your own garden or outdoor space, and while you're at it, how about a trip to Ruskin Land to marvel at the working landscape and find out more about what goes on? It was also a pleasure to be contacted by Denis Whittaker, a long-term reader with a passion for woodworking and an interesting story to boot. He shares his tales with us in a new 'personal journeys' series, as well as showcasing a selection of his beautiful wooden boxes, a new steam-bent lamp and a rather impressive and well-equipped workshop. You can see more from Denis over the coming months, including an article on how he

goes about making one of his signature boxes, so be sure to watch out for that.

The Alan Peters Furniture Award

Another exciting development this month came in the form of an email sent to me by furniture maker Jeremy Broun, regarding an opportunity to be linked to a new annual award celebrating the legacy of one of Britain's most prominent furniture designer-makers of the late 20th century – Alan Peters OBE. Previously called The Alan Peters Award For Excellence – Jeremy was one of the judges – the new award is The Alan Peters Furniture Award, which will be running in conjunction with the magazine and leading tool sponsors. It will aim to encourage emerging talent in the craft of furniture design and making.

While we can't give too many details at this early stage, what we can confirm is that it will be aimed at those makers with a passion for woodwork and furniture making, and will be judged by Jeremy and two other leading professionals in the field. Prizes will most likely be tool vouchers and possibly a prestigious exhibition opportunity. The award presents a fantastic opportunity for young makers to step forward and create an item of furniture echoing the values of this great maker, and we will of course bring you further details as soon as we can.

In the meantime, we hope you like our latest issue, and as always, keep in touch, share your views and ideas, but above all, keep enjoying your woodworking journey.

Enjoy!

Tegan

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Consultant Editor

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

31 YOUR SIMPLE GUIDE TO FRENCH POLISHING

Designed to help beginners to French polishing understand the technique and develop the necessary skills, here Liberon explains the processes taken to achieve beautifully rich and stunning results

Double WIN!



A Clarke CMS10S2 10in sliding compound mitre saw – worth £167.98!



1 of 5 sets of Peter Sefton's Ultimate Thickness Planer DVD series – worth £38.98!

See page 37 for further details on both competitions – good luck!



SEND IN YOUR TOP WORKSHOP HINT OR TIP & YOU COULD BE IN WITH A CHANCE OF WINNING A **VERITAS LOW-ANGLE JACK PLANE** – WORTH OVER £250! See page 58 for details

The Woodworker

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Spring finds Robin Gates musing on messing about in boats, inspired by a handsome motor cruiser in the May 1947 issue of *The Woodworker*



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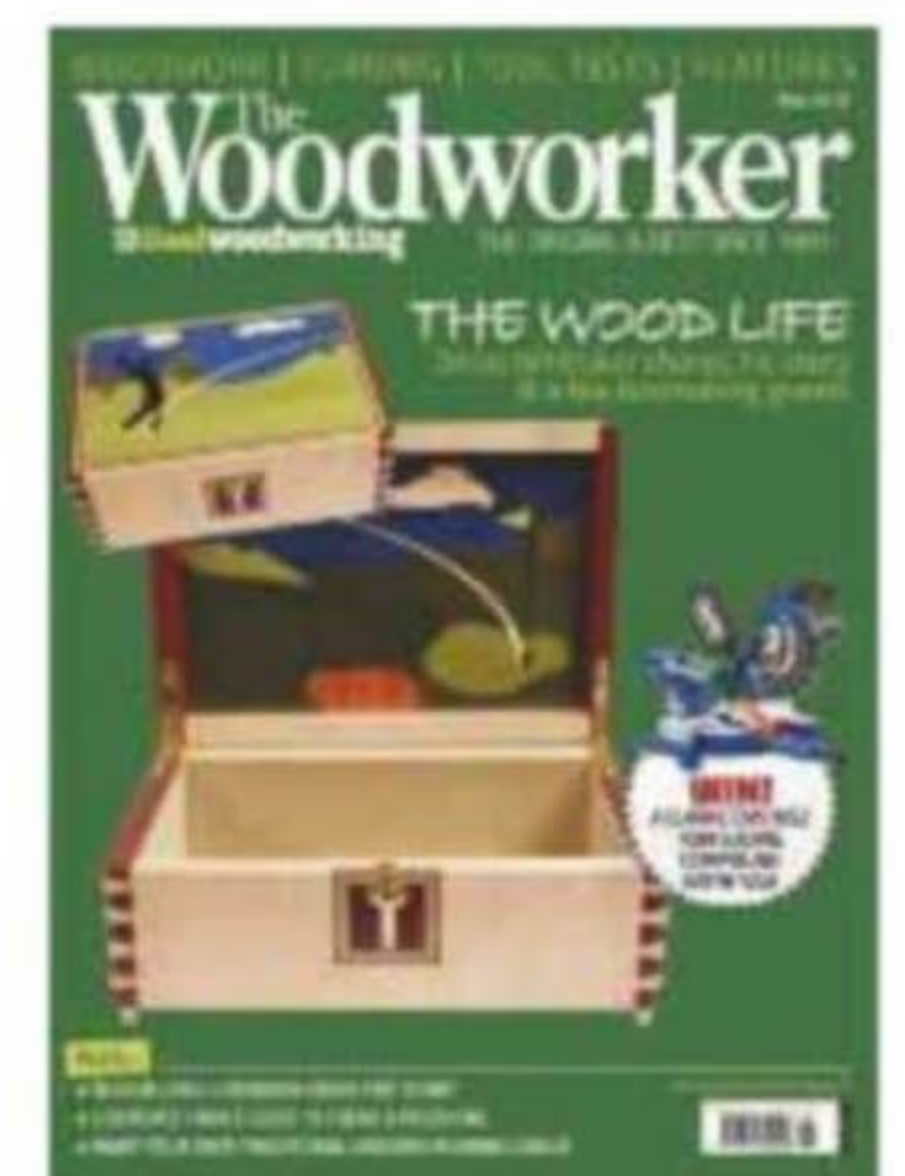
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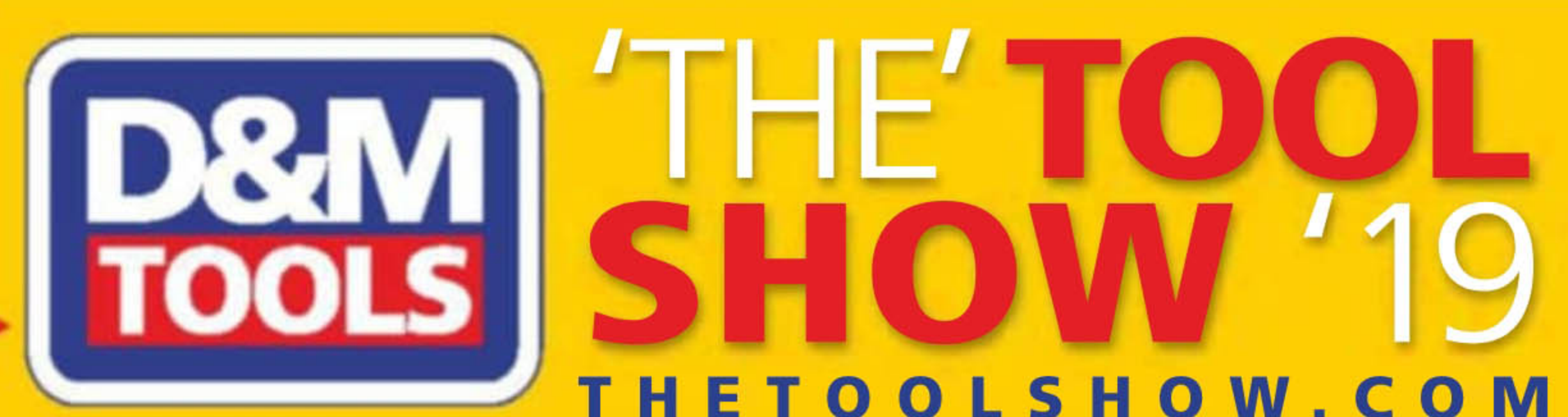
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PRECISION MADE POSSIBLE: INTRODUCING FESTOOL'S NEW CORDLESS OSCILLATOR

Festool is expanding its range of cordless tools by adding the new Vecturo OSC 18 cordless oscillator for fitting and assembly work, which includes the innovative StarlockMax tool holder, enabling the user to quickly and conveniently change the tool blade, without the need for additional equipment. Intelligent system accessories allow for dust-free work, precise cut-outs on the scribe mark and precisely guided plunge cuts. In addition, the powerful, brushless EC-TEC motor and the large oscillation angle of 2/2° achieves optimum working progress. Thanks to the clever design and the vibration isolation, the Vecturo OSC 18 makes ergonomic work possible.

Maximum flexibility in your everyday work thanks to StarlockMax

The new Vecturo OSC 18 is equipped with the innovative StarlockMax tool holder system, which enables the user to change the required saw blade easily and in just a few seconds. The patented Starlock tool-holder system covers three performance classes: Starlock, StarlockPlus and StarlockMax. As the new Vecturo cordless oscillator comes with the StarlockMax tool holder, it falls under the performance class designed for heavy-duty applications. Particularly practical for everyday use, StarlockMax can accommodate accessories from all of the Starlock performance classes. The new Vecturo therefore shows itself to be extremely flexible in use.

Intelligent system accessories

The versatile system accessories for the new cordless oscillator mean that this newcomer is the perfect all-rounder, and enables the user

to work in a way that is healthy, comfortable and, at the same time, precise. With the new dust extraction device, users can also start sawing without generating dust – this improves safety and provides a clear view of the work area. The new positioning aid for precisely guided plunge cuts allows for accurate positioning on the marking, and simple orientation on the guide rail. The positioning aid is also equipped with a depth stop, for precisely setting the plunge depth. These system accessories can be fitted onto the adaptor easily and without the need for additional equipment – depending on requirements.

Maximum power

The new Vecturo is especially suitable for heavy-duty applications. Thanks to the anti-vibration system, the housing and motor are completely decoupled. This reduction in vibrations and running noises leads to optimum comfort while working. The powerful, brushless EC-TEC motor with variable-speed control allows for a large oscillation angle of 2° to the left and 2° to the right, and therefore achieves optimum working progress. In combination with the powerful and durable 18V Li-ion compact battery pack, the cordless oscillator achieves maximum freedom of movement without any cables – even for heavy-duty applications.

This new tool will be available at specialist retailers from April 2019. Festool also offers full investment security for their new Vecturo OSC 18 thanks to Festool Service. The free-of-charge package guarantees direct, practical and comprehensive service for the tool throughout its entire service life; see www.festool.co.uk.

DIARY – MAY

14* Making a pestle & mortar
14 Tool sharpening
16–17* Advanced turned box
16–17 Woodcarving
20 Scrollsawing
22–23 Woodturning
31* Sharpening woodturning tools with the Tormek system
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11 Spoon carving
12 Fan bird carving
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17 Gate hurdle making day
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PROFESSIONAL CRAFTSMANSHIP ON THE MOVE: NISSAN UNVEILS NV300 CONCEPT-VAN

Nissan has created an all-new NV300 Concept-van to highlight the versatility of Nissan commercial vehicles for bespoke conversions of all types. Recently unveiled at the Brussels Motor Show in Belgium, the vehicle's cargo area has been kitted out as a mobile workshop for a creative woodworking professional. It contains numerous practical and innovative features, and illustrates how Nissan's extensive LCV range can be the perfect partner for professionals working in any sector or trade. The van's content has been developed and created in a collaboration between Nissan and Studio Hardie, a highly respected British design studio.

The NV300 Concept-van also comes equipped with an integrated portable battery solution called Nissan Energy ROAM – an all-in-one, weatherproof power pack that provides convenient, emission-free and silent power while on the go. With a storage capacity of 700Wh and maximum power output of 1kW, this portable battery solution is a state-of-the-art energy hub for mobile professionals. For a woodworker moving regularly between jobs, it would allow them to power their professional life – from tools to tablets – in a highly efficient and eco-friendly way.

Comprising second-life batteries recovered from Nissan LEAF electric vehicles which have come to the end of their life, Nissan Energy ROAM is the latest example of Nissan's leadership in sustainable energy technology. The power pack can even be recharged using a solar panel accessory – as mounted on the roof of the NV300 Concept-van – making it a truly 'off-grid' power solution.

The NV300 Concept-van is a great example of the new possibilities which Nissan might one day deliver to commercial customers. Its personalised load space includes innovations such as an integrated touch-screen computer, swivel seating on floor rails, space-saving bespoke storage and LED lighting in the ceiling.

Nissan Energy ROAM builds on prototype portable power technology seen on the Nissan Navara Dark Sky and Nissan Navara EnGuard concepts, unveiled at Hannover Motor Show 2018 and 2016 respectively. It is yet another practical example of Nissan Intelligent Mobility and how Nissan is seeking to apply its battery technology and EV expertise to entirely new business areas.



The all-new NV300 Concept-van from Nissan

Designed for both professional and leisure use, Nissan Energy ROAM offers a clean, sustainable solution for customers needing electricity on the go. It will launch in European markets in spring 2019.

The Nissan NV300 is a spacious and incredibly practical light commercial vehicle and is available in various lengths and heights. Nissan is the only brand on the market to offer a five-year/100,000 mile warranty (60,000 miles on the e-NV200) across its entire LCV range, including the award-winning Navara pickup. The warranty can be transferred to the second and subsequent owners.

For more information, see www.nissan-europe.com/uk.

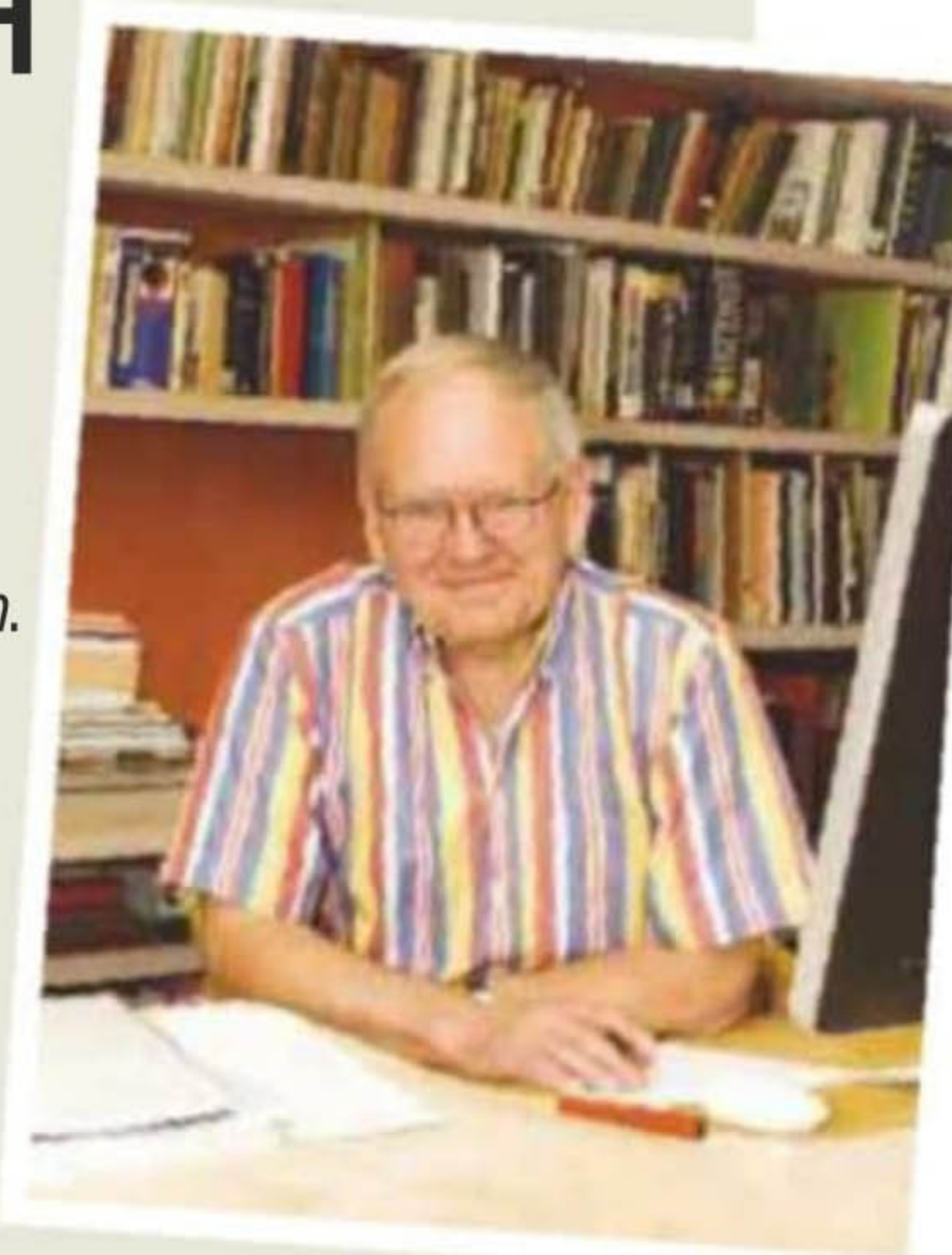
BOOK SIGNING WITH JOHN MAKEPEACE

John Makepeace OBE, award-winning UK furniture designer and maker, will visit the Axminster Tools & Machinery store in Axminster in April to sign copies of his book *Beyond Parnham*.

John has a special place in the history of fine furniture making and has had an illustrious career as a designer, maker and teacher.

The book, published in 2017, celebrates 40 years since the inception of Parnham College in Dorset, described as 'an educational phenomenon that inspired a generation of young designers and furniture makers', and is a compilation of the recollections of over 100 alumni and guest contributors.

John will be available to sign books between 11am-1pm and 2pm-3pm on Saturday 13 April and looks forward to meeting fellow woodworking enthusiasts. For further information, see www.axminster.co.uk.



BRIMARC BRANDS TEAM UP WITH CLASSIC HAND TOOLS & WEST COUNTRY WOODWORKING AT MAKERS CENTRAL

Classic Hand Tools will be welcoming Simon Clements (Arbortech) and Pontus Gyllby (Tormek) to their stand at Makers Central. Simon describes himself as a woodcarver, sculptor and educator. Therefore, visitors may

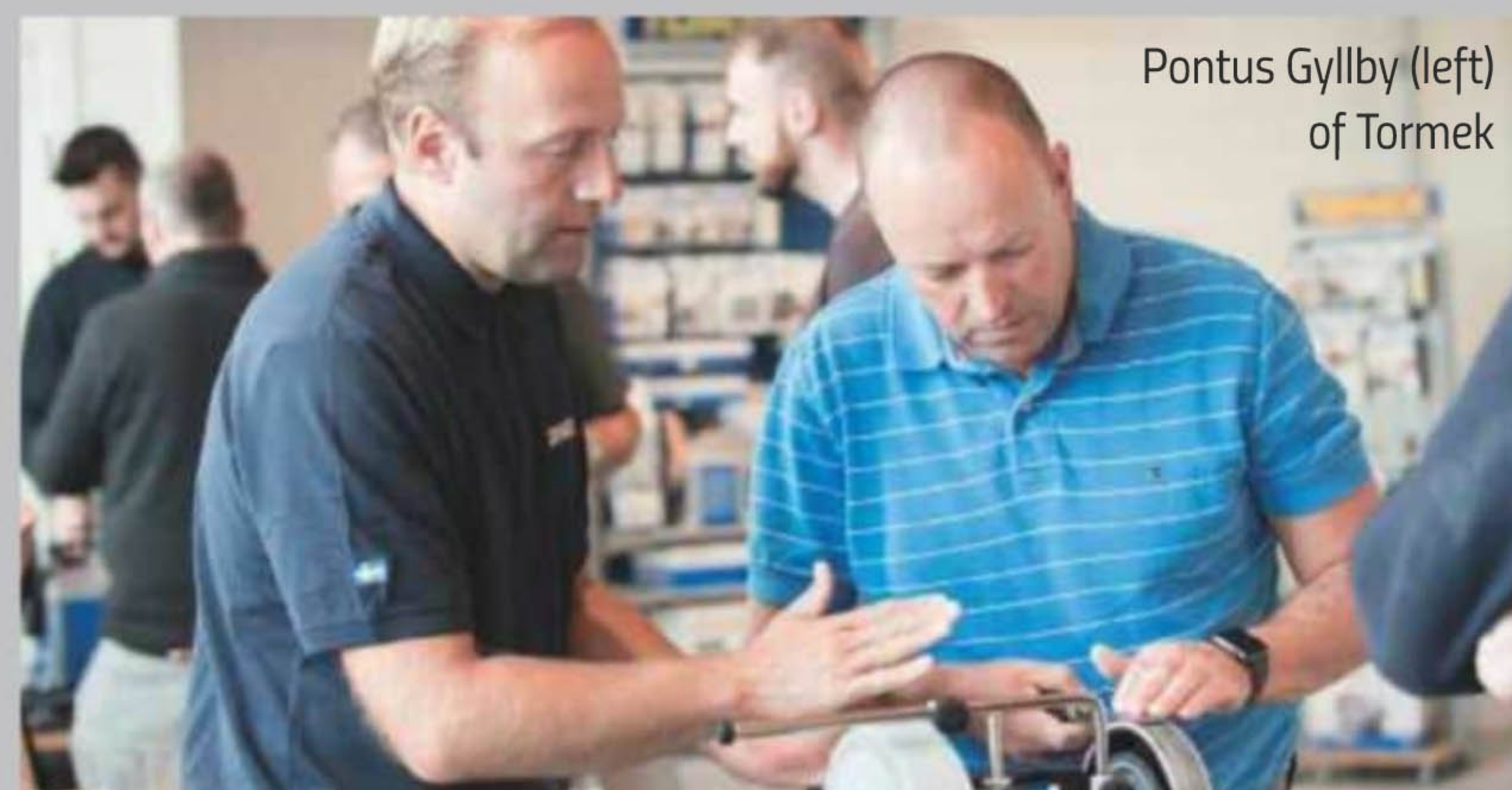
know of him through his courses at the Sylva Wood Centre where he has a workshop. Simon will show just how easy power carving can be using Arbortech. Pontus Gyllby from Tormek, Sweden will also be on the Classic Hand Tools

stand. Pontus has been with Tormek for over 20 years and has played a big part in the company's growth and success in recent times. With his experience and knowledge in edge tool sharpening, he will demonstrate the sharpening of woodturning,

woodworking and other edge tools. Learn how Tormek is the best way to make sharpening easy.

West Country Woodworking will play host to three Proxxon demonstrations at Makers Central this year. Jewellery makers (and lecturers) Michelle Wood and Andrea Thorpe will fill you with enthusiasm and show you how effortless it can be to make pieces of jewellery using Proxxon Micromot tools. Daniel Bohn will also demo the new Proxxon cordless tools: from sanders to grinders they are truly versatile, accessing hard-to-reach places, and make working trouble-free!

If you are looking for inspiration, don't miss Makers Central on Saturday 11 and Sunday 12 May at the NEC, Birmingham. For more information, visit www.makerscentral.co.uk and www.brimarc.com.



Pontus Gyllby (left) of Tormek

Multi Volt series

AC power. DC freedom.

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The all new C3610DRA 36V cordless mitre saw is coming to a HiKOKI dealer near you very soon. The saw features a powerful brushless motor, and a compact slide system eliminates the need for rear clearance.



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NEW BOSCH CONNECTIVITY FLOODLIGHTS FOR PROFESSIONALS

Good lighting conditions at your fingertips – Bosch is further expanding their Connectivity system for professionals and, with the Bosch GLI 18V-1200 C Professional and Bosch GLI 18V-2200 C Professional, offering two new cordless floodlights with 1,200 or 2,200 lumens.

Both tools can easily be controlled via the Bosch Toolbox app meaning you can switch off and on, dim the lights, couple multiple floodlights, activate the timer – all with the tap of your finger. Furthermore, tradespeople can also check the battery's charging status or PIN the floodlights to control access. Further advantages are a longer runtime and their high IP64 certification for dust and splash protection meaning they can be operated both indoors and outdoors.

Robust floodlight for the entire working day: Bosch GLI 18V-1200 C Professional

The Bosch GLI 18V-1200 C Professional, with 12 LEDs and lighting power of 1,200 lumens, provides good visibility at any job site. At the same time, it stands out thanks to its particularly long runtime, 80 minutes per amp hour at the highest brightness setting.

Using a 6.0Ah battery, it will keep going for the entire working day. If the floodlight is switched on, it always starts in dimmed mode to ensure you're not dazzled by it. Furthermore, the Bosch GLI 18V-1200 C Professional is extremely robust. The surrounding frame guarantees reduced wear-and-tear, reliably protects the light fixtures against damage and, at the same time, allows for five different set-up angles. The ½in thread provides even more flexibility; the floodlight is therefore simply screwed onto a tripod and can be positioned as needed.

Most powerful cordless floodlight in the range: Bosch GLI 18V-2200 C Professional

The Bosch GLI 18V-2200 C Professional stands out when compared to its predecessors thanks to a newly designed reflector. It increases the brightness from 1,900 to 2,200 lumens and makes the Bosch GLI



18V-2200 C Professional the most powerful cordless floodlight from Bosch. It efficiently illuminates even large work areas. The tool offers two brightness settings, five set-up angles and a ½in tripod thread. This means that tradespeople can quickly and easily set and change the lighting conditions in various work situations. The runtime is 44 minutes per amp hour at the highest brightness setting, or 100 minutes when it is dimmed to 950 lumens. If you are using a 6.0Ah battery, the Bosch GLI 18V-2200 C Professional will, therefore, light up the job site at the required level of brightness for half a working day to the whole working day.

Full compatibility with the existing range

Both new floodlights are powered by high-performance 18V Lithium-ion batteries, which are part of Bosch's 'Flexible Power System'. This guarantees compatibility with all new and existing professional power tools and chargers within the same voltage class, leading to greater productivity in day-to-day work.

Prices

GLI 18 V-1200 C Professional work light:

No batteries, no charger, carton box – £96

GLI 18 V-2200 C Professional work light:

No batteries, no charger, carton box – £144

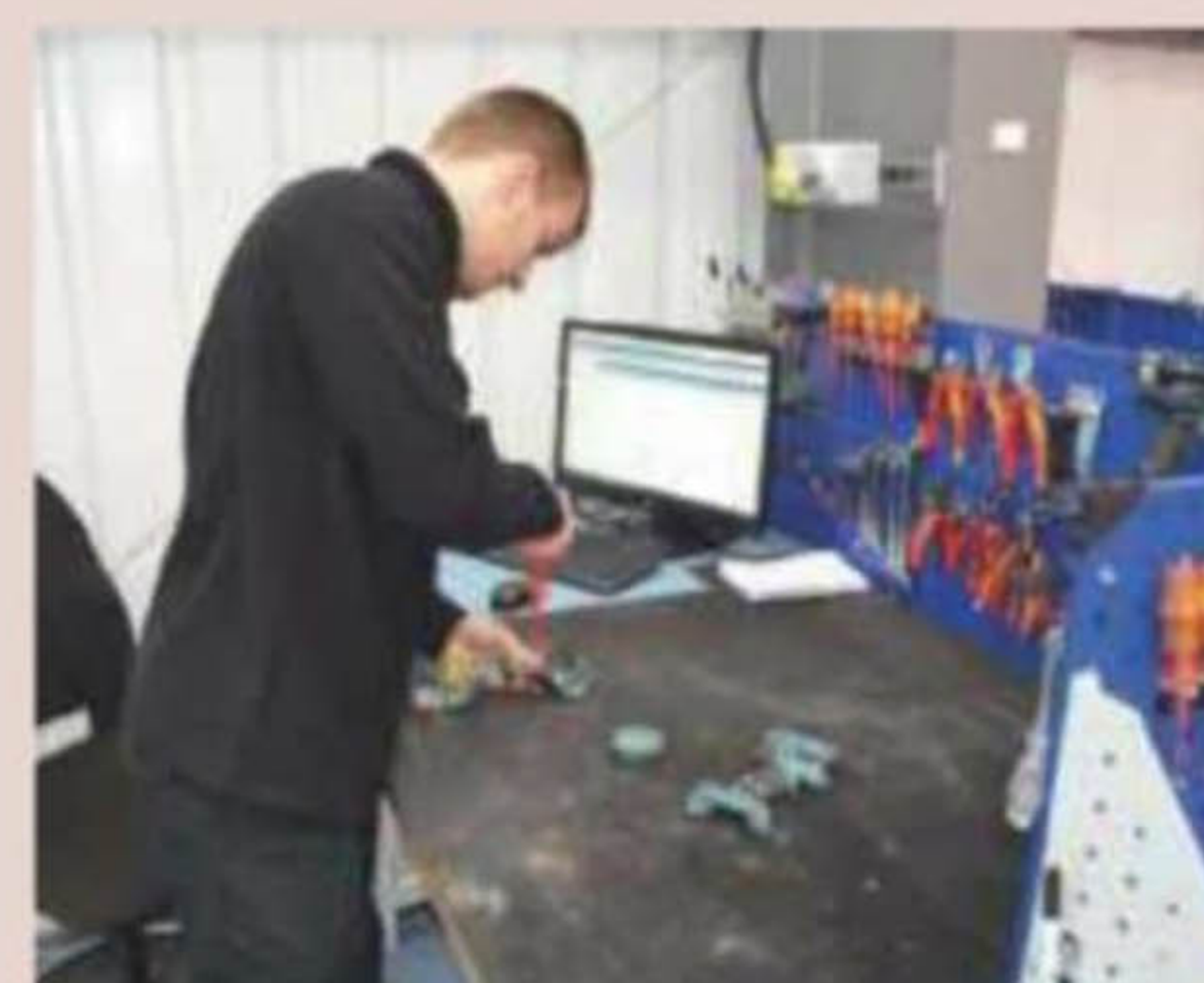
Please note prices are RRP inc VAT; for more information, see www.bosch-professional.com.

MAKITA'S NEW FACTORY SERVICE OPENS IN LONDON

Makita UK has opened a third regional Factory Service Centre (FSC) in the busy London borough of Hounslow. This new FSC joins Makita's HQ facility in Milton Keynes, which serves the whole of the country, as well as Glasgow, which supports the rapidly expanding market penetration of the brand in Scotland and northern England. The London FSC will primarily service the essential London and South East region. In order to offer the best service levels in the industry Makita is committed to offering improved national coverage for the benefit of end user customers, as well as the network of Makita distributors, by building these dedicated FSCs.

While these facilities satisfy a vital role in providing technical repairs and maintenance services for all mains and cordless construction machines, and the rapidly expanding range of grounds care tools, including two- and four-stroke petrol engine products, training remains the cornerstone of Makita's marketing success. It ensures that both authorised distributors and operators are fully conversant with the power tools they own, or may purchase in the future; how to obtain the best and safest performance from these machines, and how to maintain them for efficiency and productivity.

The first FSC to be opened is based at South Street, Glasgow, which offers Makita product training across the complete range of products; product servicing courses, as well as accredited courses such as the successful and certificated City & Guilds Correct & Safe Use of Handheld Power Tools. A user or instructor certificate is issued upon successful completion. Courses are available to meet individual needs and bespoke



power tool training can be designed to meet specific requirements. At each location the theory elements of courses are held in a lecture theatre, followed by essential hands-on practical work, which is carried out in specially adapted and fully equipped training demonstration rooms. Courses are of one- or two-day duration or tailored to specific needs. The CITB certificated course, which can include a combination of in-house and on-site training, relates to abrasive wheel training, and both instructor or user courses are available. Gas nailer user training, chainsaw cross cutting and service courses are also available.

Makita has great experience in supporting worthwhile challenges as WorldSkills UK, APL Apprenticeships and Hire Association Europe Apprenticeship schemes to help support customers of the future with product and training support. Employees and employers can benefit from Makita's outstanding training courses, which complement high quality power tools used by professional tradespeople, raising ambitions and abilities for many. For more information, see www.makita.co.uk.

SYLVA FOUNDATION WOOD CENTRE AND SCHOOL

The Sylva Foundation Wood Centre and School recently opened the doors of their brand-new Teaching Barn to promote their vision. They enjoyed showing trustees, funders, collaborators and friends from industry around the well-equipped teaching venue and explaining future planned developments for the Wood Centre.



The Sylva Foundation's Teaching Barn interior

Some of the creative businesses they host also opened up their workshops, highlighting the incredible community that has rapidly developed over the past three years – it was clear to see the potential for any students coming onto the site to learn from such a diverse range of experts.

The feedback from the event was very positive and it was great to see the furniture industry well-represented by Dids Macdonald and Tony Smart of the Furniture Makers' Company, designer-makers Richard Williams and Philip Koomen, as well as representatives of heavyweights such as William Hands and Ercol. They look forward to further strengthening their relationship with the sector to teach and guide people into the industry.

Joseph Bray, Head of Wood School, shared his thoughts on the future of education in the wood sector focusing on the opportunities to deliver excellence in education and business enterprise. "School classes have changed from woodwork to much broader D&T and over the past 10 years the decline in entries to GCSE has reduced by well over 50%. The emphasis of these courses has significantly moved away from making. Colleges offering vocational furniture training can almost be counted on one hand and University level craft programmes have declined significantly, with some closing workshops and some closing all together. Often graduates are pushed out into the world with varying levels of support and guidance.

"An exception to the rule is our close neighbour Rycotewood in Oxford. We hope to enhance our close relationship by continuing to work closely with staff, students and graduates.

"The future can feel bleak; however, we exist outside the formal education system and as a creative and flexible organisation we are able to offer a range of programmes that will plug some of the gaps. We plan to build a schools programme for those unable to access making on the school curriculum. We will provide workshops and skills training to students who cannot access this at college or University and we will continue the excellent work already started in providing support for graduates within the community of creative enterprises that make up our site."

Joseph is midway through an inspiring Churchill Fellowship, travelling to world-renowned institutions delivering furniture craft education in the USA and Europe. He is investigating how they continue to support students to learn craft skills in light of the challenges within the education sector and how students are supported on graduation. This experience is especially helpful at this stage of the development of the Wood School.

The School is currently delivering a programme of weekend courses using some excellent external tutors as they build up to the launch of a range of courses in the summer and beyond; see www.sylva.org.uk.

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RYOBI R18MS216-0 ONE+ SLIDING MITRE SAW

Part of the ONE+ system of cordless tools for the home and garden, the Ryobi R18MS216-0 is a powerful sliding mitre saw, as **Phil Davy** discovers

A sliding compound mitre saw is one of the biggest time-savers for woodworkers. Depending on your sort of work, you could virtually dispense with

hand saws altogether. Whether you need to make accurate square, angled cuts or more complex compound bevelled cuts, a mitre saw should give consistent results. Ryobi's new machine is one of the first cordless variants, offering greater portability and convenience. Although rated as a DIY saw, it's capable of serious work.

As part of Ryobi's ONE+ system, power is provided by an 18V battery, which slots into position on top.

hand saws altogether. Whether you need to make accurate square, angled cuts or more complex compound bevelled cuts, a mitre saw should give consistent results. Ryobi's new machine is one of the first cordless variants, offering greater portability and convenience. Although rated as a DIY saw, it's capable of serious work.

Fairly compact with a footprint of about 500 x 660mm, the machine should sit neatly on most bench tops without overwhelming a



As part of Ryobi's ONE+ system, power is provided by an 18V battery, which slots into position on top



I managed to get 99 cuts (at 90°) in 90 x 38mm CLS timber with a 5.0Ah battery on board



One of the neatest features are the twin steel rails, enabling you to position the saw tight against a wall



A substantial top handle means it's fairly easy to lift and transport...



... though still quite weighty at about 15kg. Before lifting you need to lock the head down with its locating pin



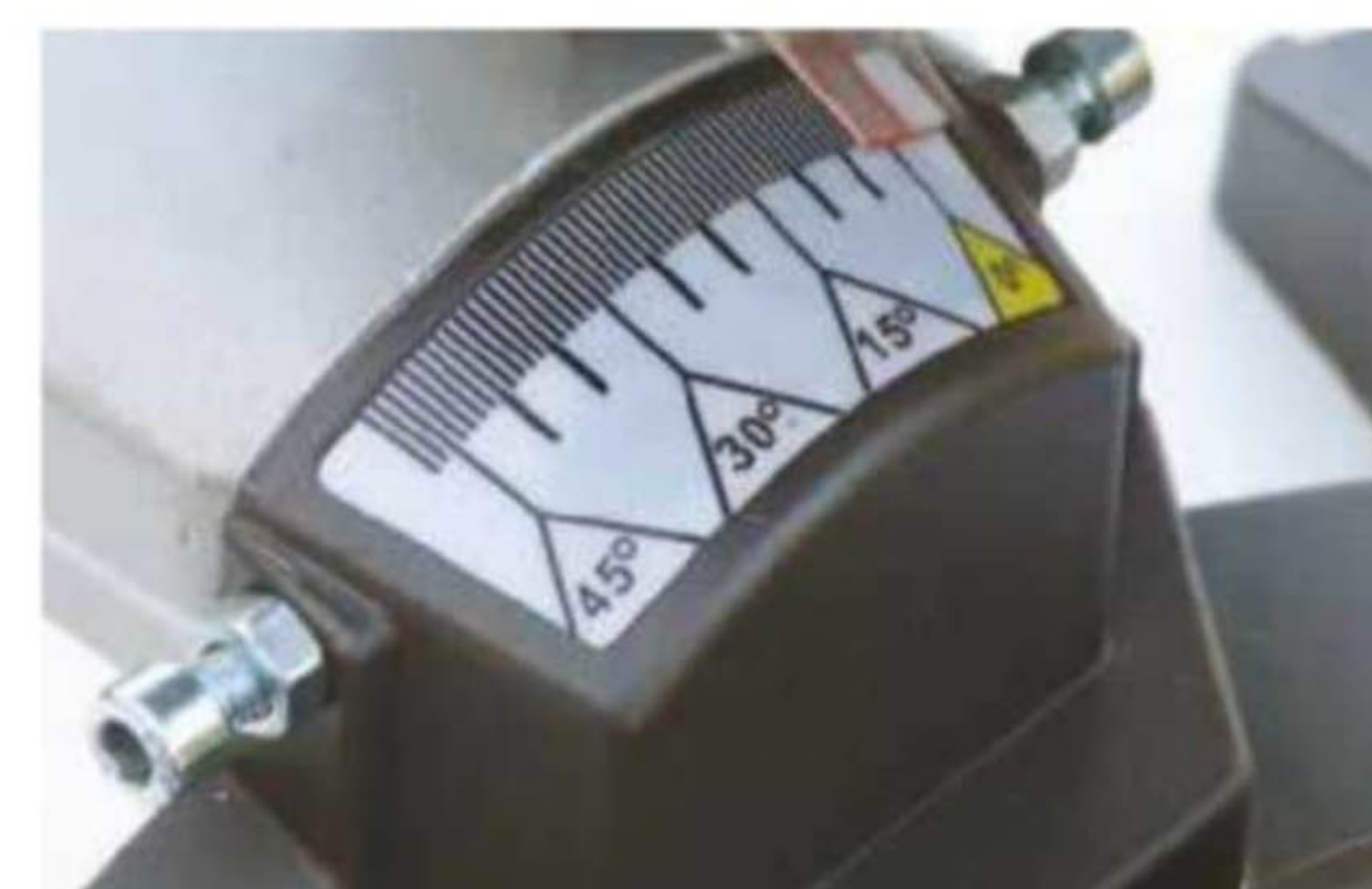
The mitre protractor scale is easy to read, with indexing at 0, 15, 22.5, 30 and 45° left and right



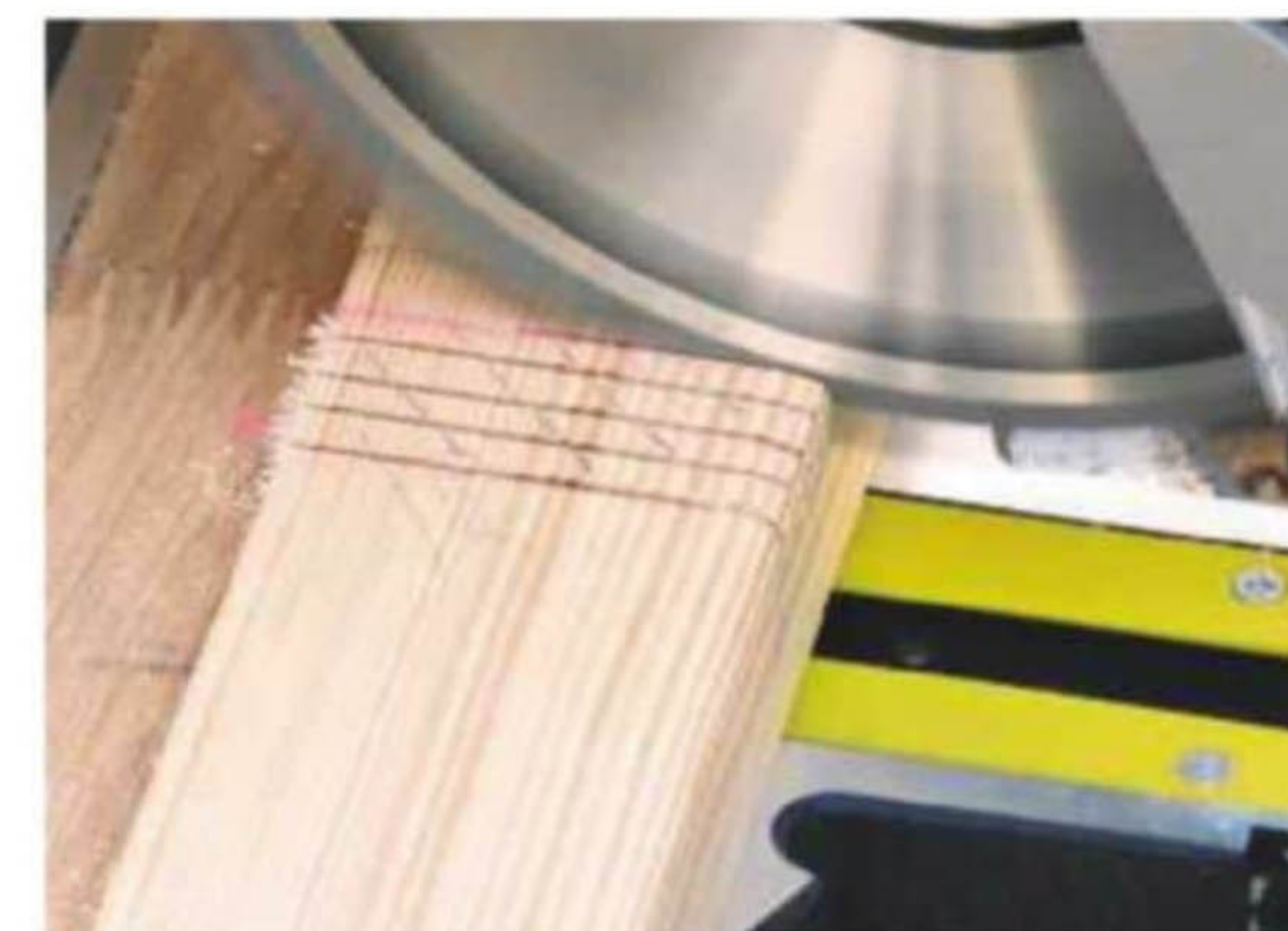
A sturdy lever at the front of the base is used to lock the blade at your chosen angle



Bevel cuts up to 45° are quick to set up by simply releasing the substantial locking lever at the rear, which is easy to access



The protractor scale is clear and there are calibration screws either side, when needed



A major benefit of most sliding mitre saws is the trenching facility, enabling you to cut housings, tenon shoulders and so on

small workspace. Four holes in the base enable it to be bolted down to a surface. One of the neatest features are the twin steel rails, enabling you to position the saw tight against a wall. Even though rails are fairly short (resulting in a slide action of just 200mm), cutting capacities are pretty good.

Mitres & bevels

Like most mitre saws, the Ryobi is built from cast alloy with plastic casing and handles, which have textured grips. Although capacities are impressive for a DIY saw, portability is important when you



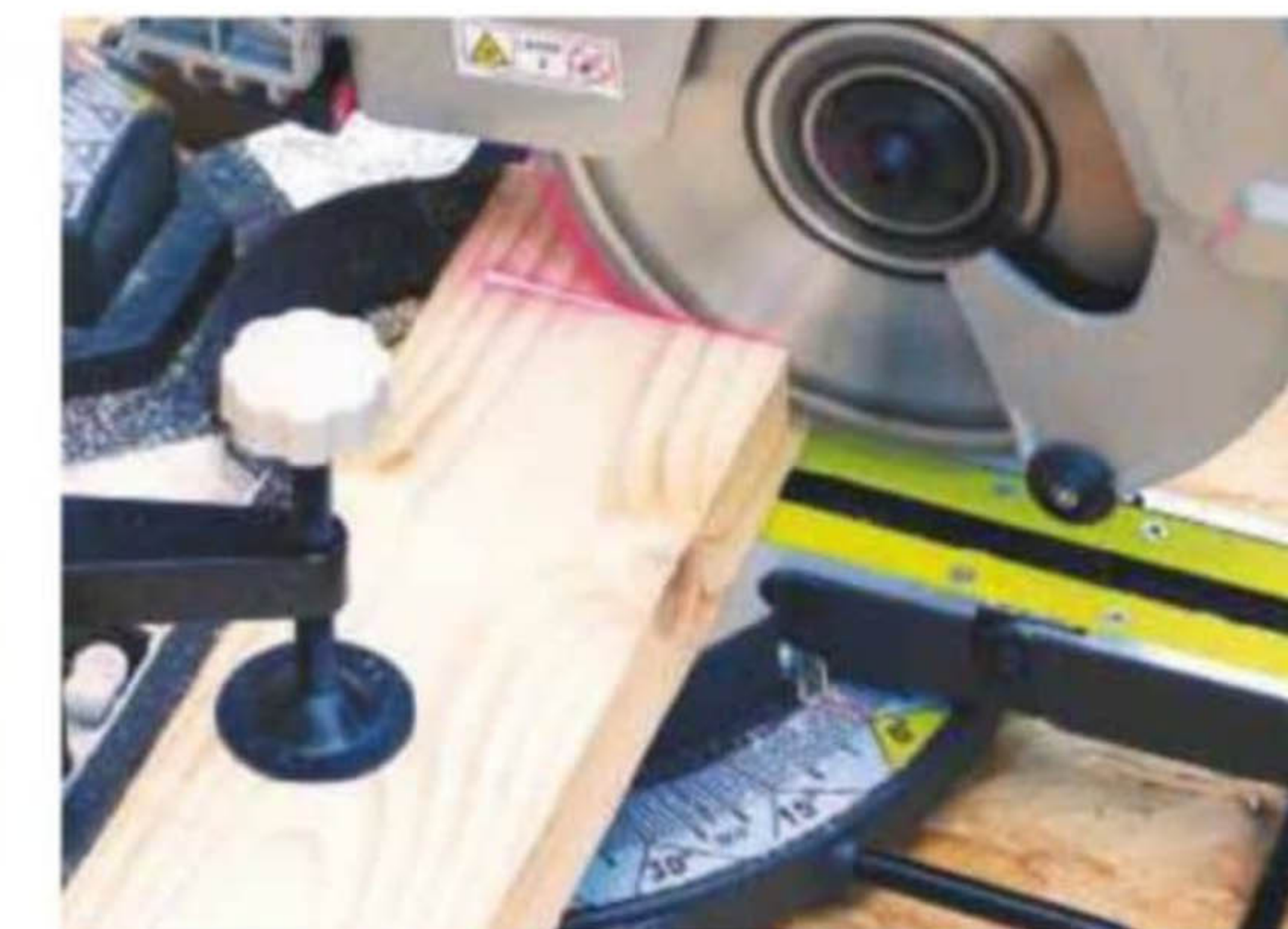
Tilt the blade over for up to 45° bevel cuts and the depth capacity reduces to 50mm...



Pull-out steel supports are locked with the Pozi key, a slower method than using thumbscrews



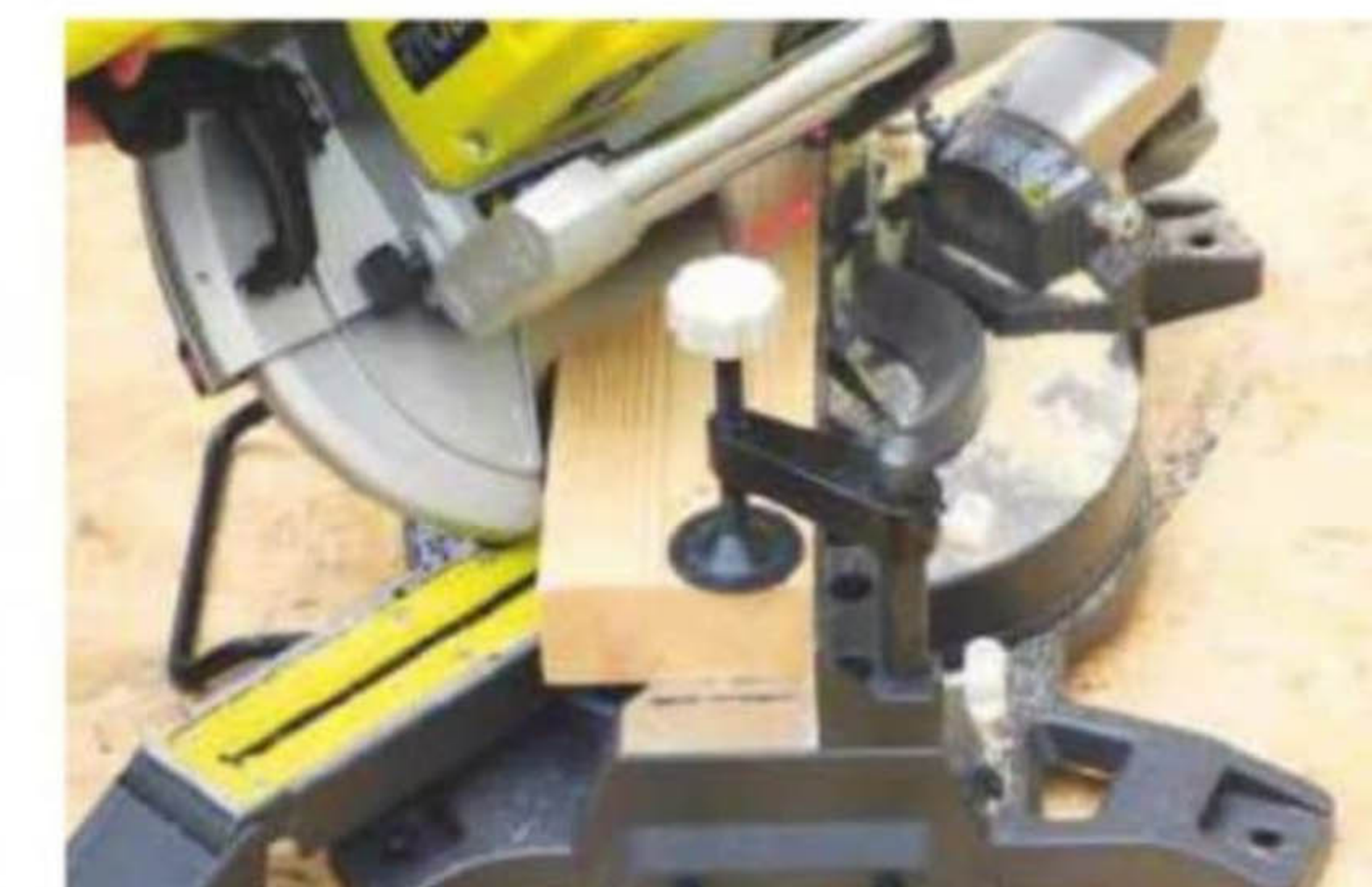
Blade removal is pretty straightforward



With the blade at 0 (or 90°) timber up to 70mm thick can be sawn, with maximum width of 270mm

need to move it around the work area or load into a vehicle. A substantial top handle means it's fairly easy to lift and transport, though still quite weighty at about 15kg. Before lifting you need to lock the head down with its locating pin. A thumbscrew is used to prevent the saw head sliding along the rails.

The mitre protractor scale is easy to read, with indexing at 0, 15, 22.5, 30 and 45° left and right. I found a couple of these positions could offer a more positive 'click', though. If you don't have a dedicated mitre square (for 45° cuts),



... this means that set for a 45° compound mitre, the saw's maximum capacity is 185 x 50mm



You'll probably need to tweak the fence and blade when setting up the saw initially, which is easy enough with the Pozi key and an accurate square



A dual-purpose hex/Pozi key is used in conjunction with a thumb-operated spindle lock button

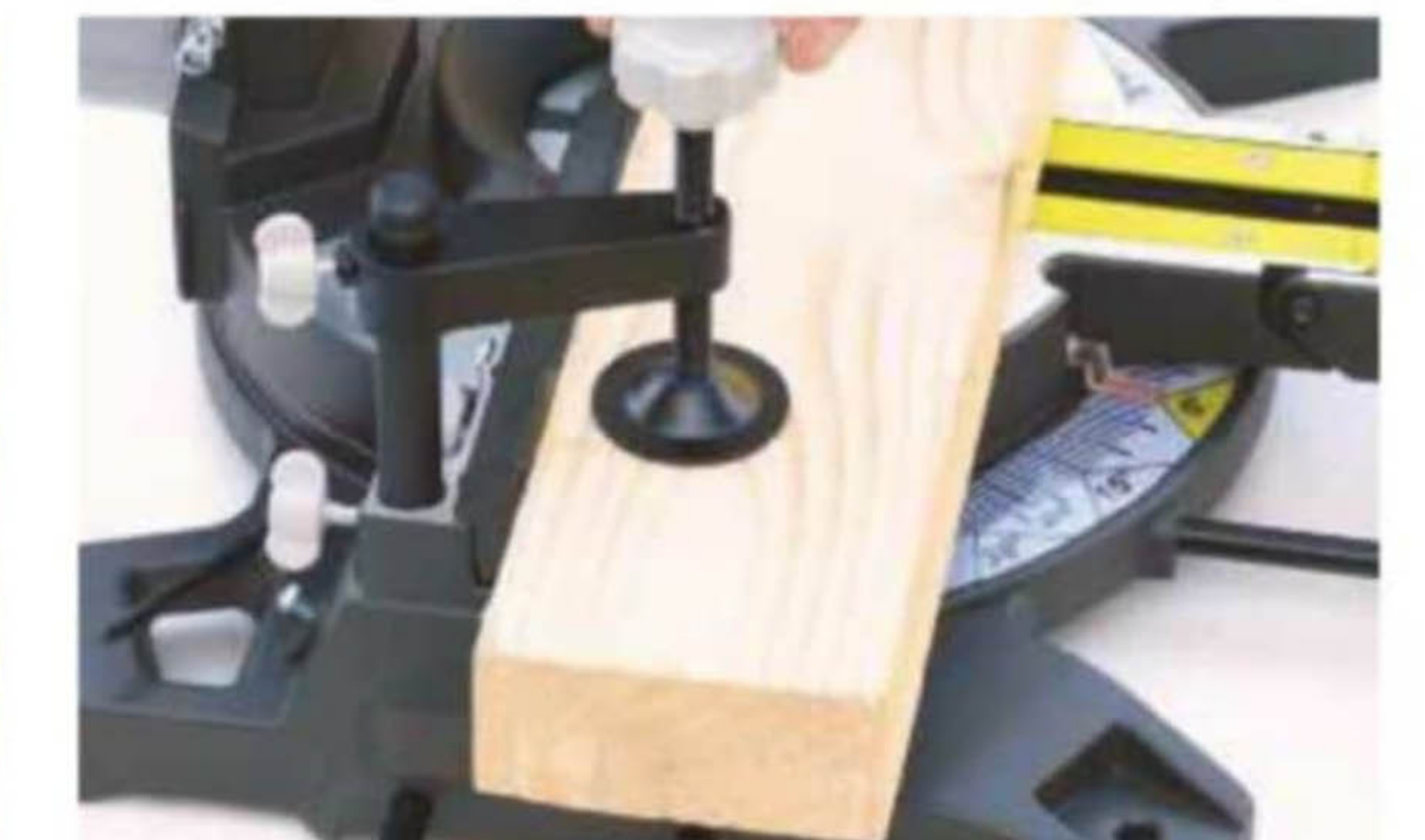


Set up for 45° mitres the width capacity reduces to 185mm

I'd be tempted to make a template from thin MDF. This could then be used to check the blade angle when cuts need to be really accurate.

A sturdy lever at the front of the base is used to lock the blade at your chosen angle. For those awkward, out of square corners, you can cut up to 50° either side.

This is a single bevel saw, rather than a double compound machine. Bevel cuts up to 45° are quick to set up by simply releasing the substantial locking lever at the rear, which is easy to access. The protractor scale is clear and there



The hold-down device consists of a steel post and alloy arm with adjustable depth clamp



The 48-tooth TCT blade gave a very clean cut in all materials I tested: mostly softwood, melamine-faced chipboard and oak



To lower the saw head down to cut, push the paddle lever sideways with your thumb

are calibration screws either side, when needed. A major benefit of most sliding mitre saws is the trenching facility, enabling you to cut housings, tenon shoulders and so on. On the Ryobi a steel bracket is pivoted sideways to limit the saw head's plunge action. The depth bolt is combined with a thumbscrew adjuster and works well.

Cutting capacities

With the blade at 0 (or 90°) timber up to 70mm thick can be sawn, with maximum width of 270mm. Set up for 45° mitres the width capacity reduces to 185mm. Tilt the blade over for up to 45° bevel cuts and the depth capacity reduces to 50mm. This means that set for a 45° compound mitre the saw's maximum capacity is 185 x 50mm.

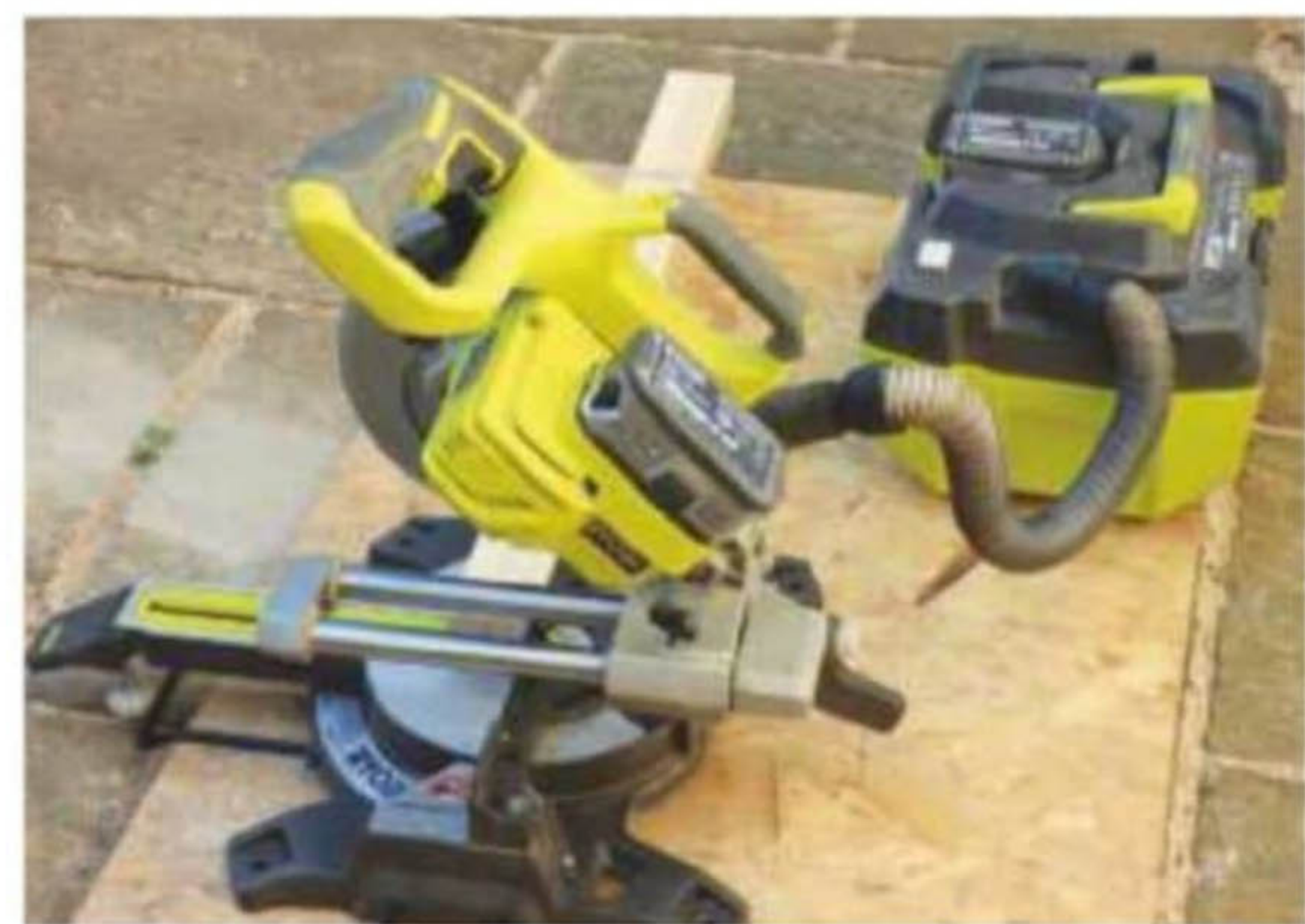
The left-hand fence slides sideways when tilting the blade over, tightened with a thumbscrew and Pozi screw. Behind this is the hold-down device, consisting of a steel post and alloy arm with adjustable depth clamp. The post can be fitted to either side and is locked in place with thumbscrews. Pull-out steel work supports are provided and extend about 175mm past the base. These are locked with the Pozi key, a slower method than using thumbscrews.

Of course, no mitre saw is much good if it's inaccurate. Fortunately, the Ryobi is simple to adjust. You'll probably need to tweak the fence and blade when setting up the saw initially, which is easy enough with the Pozi key and an accurate square.

Plunge action

Equipped with a motor running at 3,200rpm, this is noticeably quieter than a mains-powered machine. To activate, squeeze the large trigger inside the enclosed pull handle. To lower the saw head down to cut you push the paddle lever sideways with your thumb, unlocking the plunge mechanism. All standard stuff which works smoothly enough, though the lever could be sturdier. Release the trigger and the blade reaches a standstill in about four seconds.

Equipped with a laser to help cutting accuracy, the on/off rocker switch is located on the pull handle just above the paddle lever, which is easy to reach with your thumb. Calibrating the laser is slightly fiddly with three hex keys, only one of which is included. Once you've done this, however, it should only be necessary to recalibrate if you notice laser and pencil lines don't quite correspond over time.



Alternatively, you can attach a vacuum extractor, though even this does not entirely solve the problem

When working outdoors it can be difficult to see the line in direct sunlight, a problem with any laser device. As a result it's easy to leave the laser switched on after sawing and forget about it. It's unlikely to drain the battery too much, though it could happen.

Blade change

A 48-tooth TCT blade is fitted, with a diameter of 216mm. Kerf width is 1.6mm and bore is a standard 30mm. This gave a very clean cut in all materials I tested: mostly softwood, melamine-faced chipboard and oak.

Blade removal is pretty straightforward. A dual-purpose hex/Pozi key is stored behind the fence and is used to remove the blade retaining nut and washer. This tool is used in conjunction with a thumb-operated spindle lock button located behind the blade guard.

Dust collection

As you'd expect, user safety is a top priority, though like any cordless tool don't forget to remove the battery before making adjustments or changing the blade. The retractable lower guard is particularly sturdy and encases the blade almost completely, apart from when the teeth meet the timber.

When it comes to removing the waste, a zipped, fabric dust bag is provided, which clips over the rear outlet. This is reasonably efficient, although like most mitre saws, you still get a fair amount of sawdust ejected when cutting. Alternatively, you can attach a vacuum extractor, though even this does not entirely solve the problem.

It may seem a minor point, but you can check remaining battery capacity without having to remove the pack from the machine. Status LEDs helpfully face the front.



When it comes to removing the waste, a zipped, fabric dust bag is provided, which clips over the rear outlet



Status LEDs allow you to check remaining battery capacity

Conclusion

You may not need the convenience of a cordless mitre saw for your workshop, but if you tend to lug a machine around for outdoor projects then this Ryobi could be just the job. In a small shop it doesn't take up a huge amount of space, either. Cutting performance and capacities are good, though it pays to make sure you have a spare battery charged up and ready.

With a few minor points this machine is not perfect, but for a cordless DIY saw it's still impressive. If you don't already have Ryobi batteries, then a 5.0Ah unit and charger will set you back around £99. ✕



Calibrating the laser is slightly fiddly with three hex keys, only one of which is included

SPECIFICATION

Weight: 17.9kg

Dimensions (cm): 54.9 x 51 x 46

Voltage: 18V

Bevel capacity (right): 45°

Blade diameter: 216mm

Max cutting capacity – 0 mitre 45 bevel (mm): 48 x 270

Max cutting capacity – 45° mitre/ 45° bevel (mm): 48 x 185

Mitre capacity (left): 50°

Mitre capacity (right): 50°

Max saw capacity – 45° (mm): 70 x 185

Max saw capacity – 90° (mm): 70 x 270

No load speed: 3,200rpm

Sound power level: 99dB(A)

Sound pressure level: 89dB(A)

Typical price: £279 (bare)

Web: www.ryobitools.eu

THE VERDICT

PROS

- Cordless mitres; compound bevels and trenching cuts; machine can be placed against wall; laser guide; quieter than most saws

CONS

- Needs big capacity battery; easy to leave laser on; mitre table indexing

RATING: 4 out of 5

What's new from

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DEWALT DCW604NT-XJ 18V XR BRUSHLESS 1/4IN (8MM) ROUTER WITH FIXED & PLUNGE BASES

MANUFACTURER: DeWalt

D&M GUIDE PRICE: £289 (inc VAT) (bare unit with T-Stak case)

New from DeWalt, the eagerly awaited DCW604NT-XJ 18V XR brushless cordless compact router has the power of a corded, compact router while providing the convenience of a cordless tool.

The plastic fixed base and dual LED lights help to illuminate the work surface and provide superior bit visibility. This cordless router is equipped with variable-speed control for optimal bit speed in each application, and the release clamp allows for quick and easy bit and base change. A five-position adjustable turret enables stepped or repeated plunge cuts, and the aluminium motor housing can be transitioned quickly to a fixed base attachment, thus increasing versatility of the machine.

Dual LED lights increase visibility around the router bit during operation for added accuracy. Featuring a compact, light weight design that increases ease of use and user comfort, the spindle lock makes accessory changing quick and easy and the plunge base incorporates a fine-tune rod for precise depth adjustment.

Soft start reduces movement of the tool on start up, thus increasing user control, and there is also an electronic brake for added control and safety. Rubber overmould grips make using the unit more comfortable.



FESTOOL VECTURO CORDLESS OSCILLATOR OSC 18 LI 3.1

MANUFACTURER: Festool

D&M GUIDE PRICE: From £309.95 (inc VAT)

The latest addition from Festool is the new cordless Vecturo OSC 18 – with brushless EC-TEC motor and variable-speed control it enables work to progress as quickly as possible. It provides complete cordless mobility thanks to the 18V Lithium-ion battery pack. The quick-change system with StarlockMax tool holder enables tools to be changed quickly without the need for additional equipment.

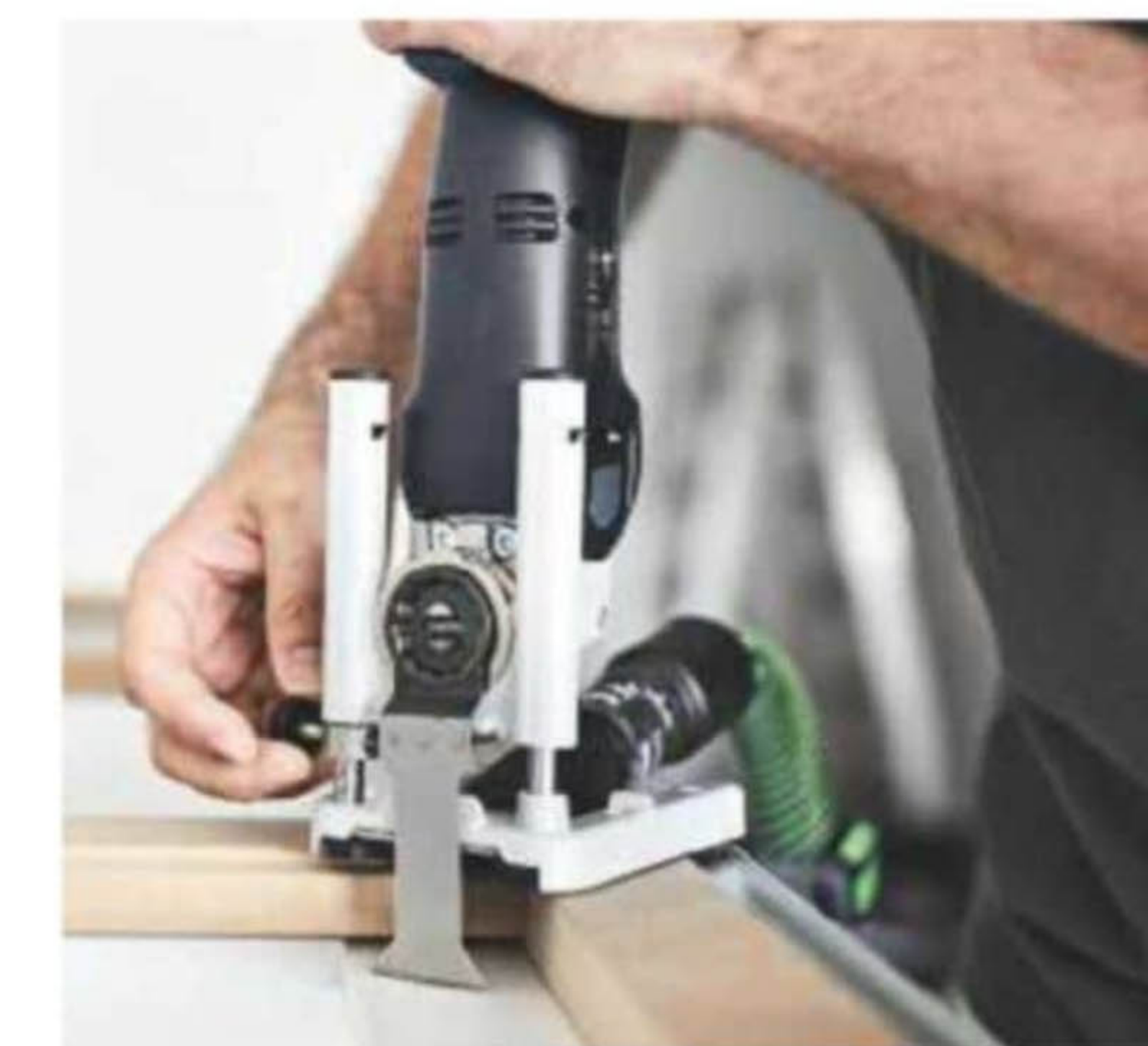
Optional system accessories make it possible to create precisely guided plunge cuts and saw with minimal dust generation, even when working above head height.

There is noise and vibration damping for optimum comfort while working, and the anti-vibration system ensures that the housing and motor are completely isolated.

Available in a range of options and accessories, both with and without batteries. See our website for further details.



FESTOOL



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Forsa 9.0

3.2m Professional Panel Sizing saw



Scheppach Forsa Series professional panel sizing saws are distinctively German from head to toe. German technology - German innovation - German quality - and five models to choose from offering between 1.6m and 3.2m length of cutting stroke. All Forsa Series come complete with patented integral motorised cast iron pre-scoring unit whilst still retaining a 107mm depth of cut for ripping solid timbers plus micro rip fence setting to within 1/10mm. The precision sliding beam can be equipped with optional professional sliding table carriage with telescopic arm and table width extension (TWE) as illustrated. (Both included in prices quoted below.)

Forsa 3.0

1.6m Panel Sizing Saw



Forsa 4.0 & 4.1

1.6m & 2.1m Panel Sizing Saw



Forsa 8.0

2.6m Panel Sizing Saw



Model	Product Group Series	Specification Includes (as per quoted price)	Mc HP / Scorer / Volts	Depth of cut & length of stroke	Price Exc VAT - Plus Carriage	Price Inc VAT - Plus Carriage
Forsa 3.0 - P1	Workshop	Inc Professional STC + TWE + TLE + Scorer	5.2 / 1.0 / 415v	87 mm x 1.6 m	£2,895.00	£3,474.00
Forsa 4.0 - P1	Workshop	Inc Professional STC + TWE + TLE + Scorer	6.5 / 1.0 / 415v	107 mm x 1.6 m	£3,895.00	£4,674.00
Forsa 4.1 - P1	Workshop	Inc Professional STC + TWE + TLE + Scorer	6.5 / 1.0 / 415v	107 mm x 2.1 m	£3,995.00	£4,794.00
Forsa 8.0 - P3	Professional	As Illustrated above	6.5 / 1.0 / 415v	107 mm x 2.6 m	£5,420.00	£6,504.00
Forsa 9.0 - P3	Professional	As Illustrated above	6.5 / 1.0 / 415v	107 mm x 3.2 m	£5,575.00	£6,690.00

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BOSCH GLI 18V-2200 C PROFESSIONAL WORKLIGHT

As Phil Davy finds, this Professional worklight from Bosch offers high power brightness – anywhere, anytime

Most power tool manufacturers these days seem to have a cordless worklight as part of their line up. Bosch is no exception, with two new models added to their Professional range. The GLI 18V-2200C is the more expensive of the pair, both of which feature Bluetooth connectivity. This means you can control light levels, switch it on or off via a timer function, check battery level, all from a smart phone or tablet. Maybe not so important in a home workshop, but certainly a useful feature on site or for larger buildings.

Made from high impact plastic, this sturdy floodlight weighs 2.4kg with a battery fitted. The upper half of the lamp unit is surrounded by a full width, U-shaped handle, covered in rubber to improve grip. The lower half consists of two pivoting feet that enable you to tilt the lamp to five different angles just by grasping

the handle. You can fit the lamp to a suitable tripod stand via a 1/4th thread on the base.

Powered by either a 14.4V or 18V Bosch battery, you access the compartment by flipping up a catch to release a hinged cover. A rubber seal around its edge protects the innards from the elements when working outdoors. To install a battery you slide it into place, lock the cover and you're ready for action.

White light

The light itself has a mirror-finish reflector and consists of a single LED, protected by a clear polycarbonate lens. Operated by a thumb button on the handle, depressing this once activates the lower brightness level (950 lumens), while holding it down increases this to a blinding 2,200 lumens. This higher level produces a high intensity white beam. Simply depress the button once again to switch off. With an 18V 4.0Ah ProCORE battery fitted the light lasted for around 195 minutes at maximum level. At the lower setting this increased to 230 minutes. Expect to get considerably longer from a 6.0Ah battery. Some 10 minutes before the battery expires the lamp flashes for a few seconds, a handy reminder you'll need to fit a new battery or recharge the existing one. Incidentally, charge time for a 4.0Ah unit is about 32 minutes.



Bluetooth

Inside the main battery compartment is a small button cell, accessed by unscrewing a circular cover. It gives power for Bluetooth and once you've downloaded the Bosch Toolbox app you can operate the worklight remotely. Not only to change brightness levels, but you'll be able to activate a timer feature or control several worklights simultaneously. You can check remaining battery capacity, too. Of course, you can still operate the worklight manually, which is probably more appropriate around the house. A neat feature all the same, though.

Conclusion

This is an extremely powerful worklight which is also weatherproof, so it's perfect for site work indoors or out. Expect to pay around £85 for a 4.0Ah ProCORE battery and charger. ✖



The upper half of the lamp unit is surrounded by a full width, U-shaped handle, covered in rubber to improve grip



The lower half consists of two pivoting feet...



... which enable you to tilt the lamp to five different angles just by grasping the handle



SPECIFICATION

Weight including battery: 2.4kg
Battery voltage: 14.4-18V
Luminous flux: 2,200 lumen
Operating time – 14.4V: 80 mins/Ah
Operating time – 18V: 100 mins/Ah

Typical price: £144 (bare)
Web: www.bosch-professional.co.uk

THE VERDICT

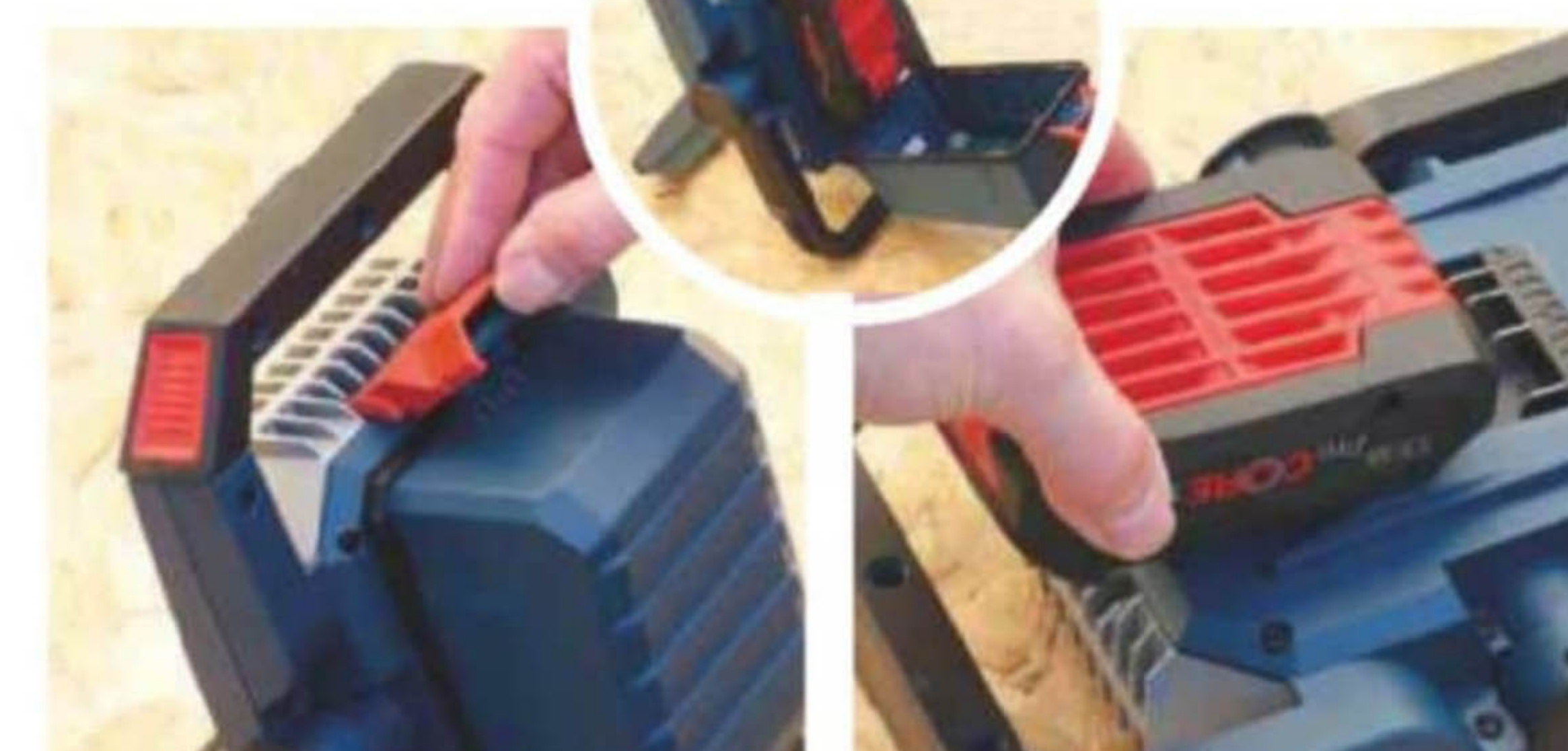
PROS

- Two high intensity light levels; Bluetooth connectivity

CONS

- Pricey with battery added

RATING: 4 out of 5



Powered by either a 14.4V or 18V Bosch battery, you access the compartment by flipping up a catch to release a hinged cover



To install a battery you slide it into place, lock the cover and you're ready for action



Inside the main battery compartment is a small button cell, accessed by unscrewing a circular cover

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Stanley	225/112/81	£18.99	£22.99
Record	75/50/32	£22.99	£27.99
Clarke	180/205/78	£29.98	£35.98

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Makita 9911	650W	75-270	£99.98	£119.98

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Model	Motor	Max Cut	Exc. VAT	Inc. VAT
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CON185	1200W	65/44	£41.98	£50.98
CON185	1600W	60/40	£59.98	£71.98

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Model	Dims WxDxH (mm)	Exc. VAT	Inc. VAT
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CWS200B	350x80x100	£249.98	£299.98

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Stanley	225/112/81	£18.99	£22.99
Record	75/50/32	£22.99	£27.99
Clarke	180/205/78	£29.98	£35.98

Clarke
4" BELT/ 8" DISC SANDER

CS4-8

Includes two tables. 550W 230V motor.

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Clarke
DISC SANDER (305MM)

CDS300B

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

FROM ONLY £129.98 INC VAT

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Clarke
SHEET SANDERS

CON300

Ergonomic design for optimum comfort.

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MODEL SHEET SIZE MOTOR EXC. VAT INC. VAT

Model	Sheet Size	Motor	Exc. VAT	Inc. VAT
CON300	190x90mm	150W	£16.99	£20.99
CON300	230x115mm	330W	£29.98	£35.98

Clarke
OSCILLATING BOBBIN SANDER

COBS1

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

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MODEL MOTOR CAPACITY EXC. VAT INC. VAT

Model	Motor	Capacity	Exc. VAT	Inc. VAT
CVAC20P	1250W	16/12in	£49.98	£59.98
CVAC20SS	1400W	16/12in	£59.98	£71.98
CVAC20PR2	1400W	16/12in	£64.98	£77.98
CVAC25SS	1400W	19/17in	£69.98	£83.98
CVAC30SS	1400W	24/21in	£89.98	£107.98

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MODEL PLANING MAX THICK. EXC. VAT INC. VAT

Model	Planing Width	Max Thick.	Exc. VAT	Inc. VAT
CP1600	6"	120mm	£179.98	£215.98
CP1800	8"	120mm	£219.98	£263.98
CP1900	10"	120mm	£299.98	£358.98

Clarke
4" BELT/ 6" DISC SANDER

CS4-6E

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1" BELT/ 5" DISC SANDER

CS1-5B

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Clarke
4" BELT/ 8" DISC SANDER

CS4-8

Includes two tables. 550W 230V motor.

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Clarke
DISC SANDER (305MM)

CDS300B

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

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Clarke
SHEET SANDERS

CON300

Ergonomic design for optimum comfort.

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MODEL SHEET SIZE MOTOR EXC. VAT INC. VAT

Model	Sheet Size	Motor	Exc. VAT	Inc. VAT
CON300	190x90mm	150W	£16.99	£20.99
CON300	230x115mm	330W	£29.98	£35.98

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OSCILLATING BELT & BOBBIN SANDER

COBS1

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

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MODEL PLANING MAX THICK. EXC. VAT INC. VAT

Model	Planing Width	Max Thick.	Exc. VAT	Inc. VAT
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Powerful heavy duty machines ideal for trade and DIY use.

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Clarke
GRINDERS & STANDS

Model: Throat Depth MAX CUT 45° EXC. VAT INC. VAT

Model	Throat Depth	Max Cut 45°	Exc. VAT	Inc. VAT
CS250	250mm/10"	100mm/4"	£219.98	£263.98
CS300	305mm/12"	125mm/5"	£369.00	£446.80
CS350	340mm/14"	225mm/9"	£499.00	£598.80

Clarke
ROUTER TABLE

CRT-1

Router not included.

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£83.98 INC VAT

Clarke
DOVETAIL JIG

CDTJ12

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

FROM ONLY £57.99 INC VAT

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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, ATPU wood cutting blade, rip fence, mitre guide, mitre gauge and push stick. Induction motors. Includes stand.

MODELS ALSO FEATURE:

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- REMOVABLE DUST TRAY
- BLADE TENSIONING CONTROL

Clarke
ROUTERS

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Powerful heavy duty machines ideal for trade and DIY use.

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Clarke
GRINDERS & STANDS

Model: Throat Depth MAX CUT 45° EXC. VAT INC. VAT

Model	Throat Depth	Max Cut 45°	Exc. VAT	Inc. VAT
CS250	250mm/10"	100mm/4"	£219.98	£263.98
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Clarke
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MAKITA SP6000J PLUNGE SAW WITH RAILS & CONNECTOR

Supplied complete with Systainer case and 2 × 1.4m guide rails and connector, the Makita SP6000J1 plunge saw is a must-have for any carpenter, says **Cameron Sidgwick**



The Makita SP6000J is a competitive, slick and accurate plunge saw that, while on my test bench, has performed to a high standard as a precise cutting saw, as well as a site workhorse. It is comfortable, powerful and includes unique details, which make it a top-of-the-range piece of kit.

At a glance

The first thing I noticed when picking up the Makita SP6000J was that it has a good weight

to it – light enough for quick use yet sturdy enough for accurate pressure while cutting. I was impressed with the rubber handles and the positioning of the thumb lever. The saw's release to plunge was effortless and that really makes a difference when cutting all day. The depth display numbers are clearly shown, and the depth setter is a simple twist clamp, which makes multiple depth changes incredibly easy. When the saw is sat firmly in the track, the depth gauge can be altered

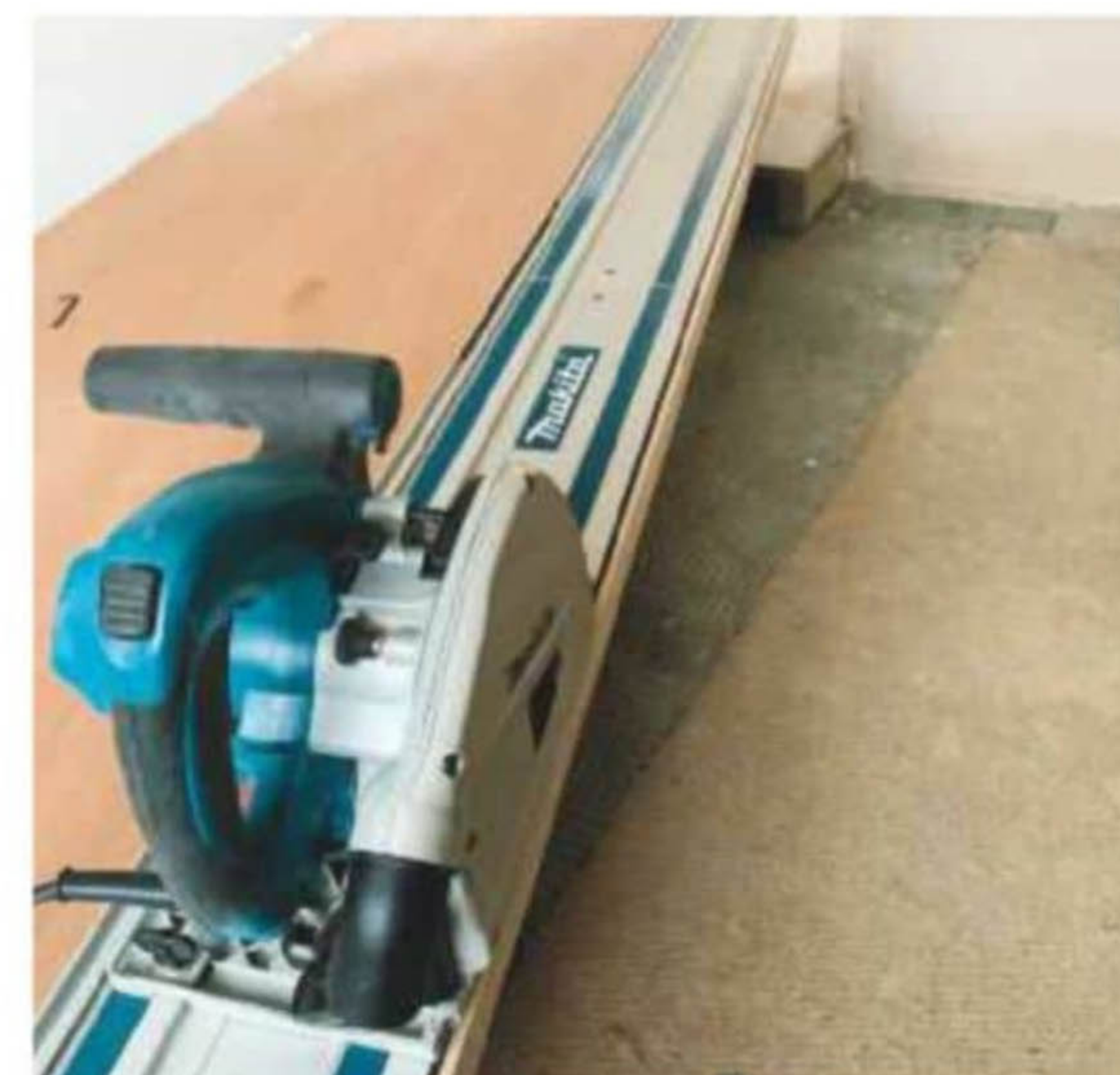
with minimal pressure, and the saw is very light, allowing you to choose your exact depth with ease. The SP6000J glides along the rails very smoothly, even after cutting and collecting sawdust. Once you've pushed the trigger, there is a gradual start up, allowing the blade to get up to full speed before cutting, which aids the accuracy and grip of the saw.



Makita SP6000J plunge saw and supplied Systainer



Depth and angle setter



Saw positioned on the track, cutting down a door



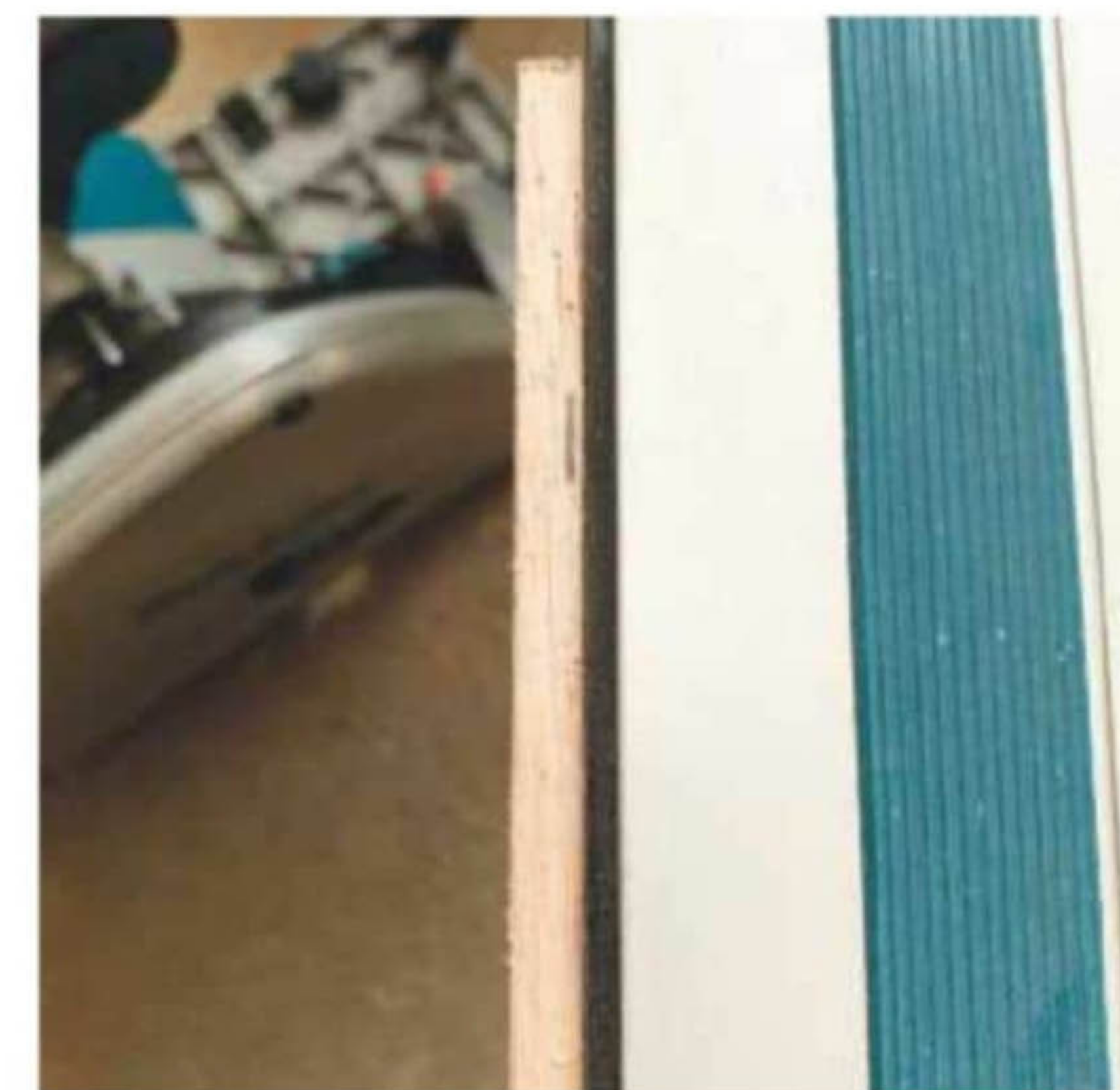
Track clamped in position and saw ready to cut



Carrying case for rails and Makpac for plunge saw



Inside view of the rail case and once closed (inset)



Rail positioned on a pencil mark, ready to cut



Allen key tightening the connector bar for the rails



Clamps tightened in position, ready for door to be cut

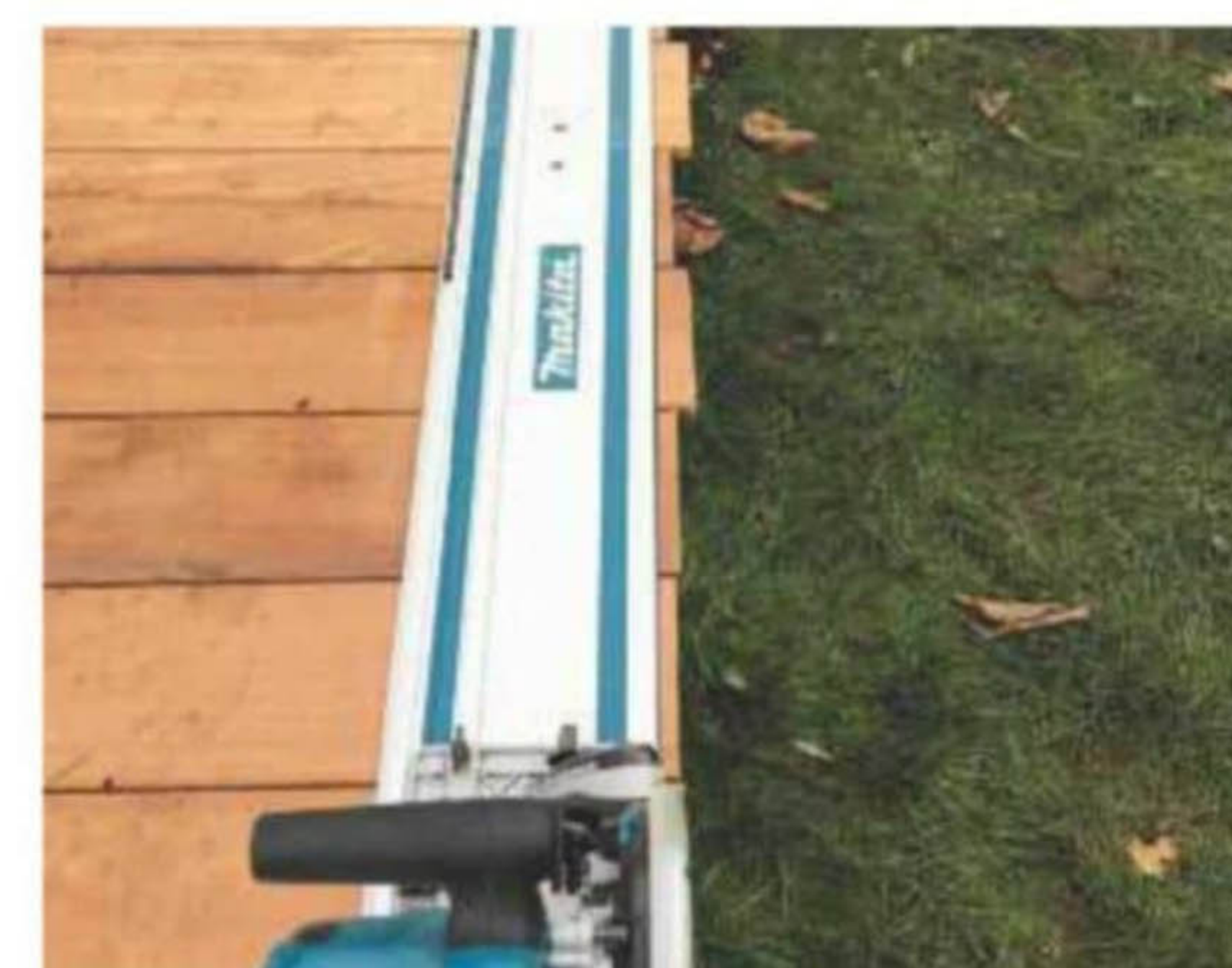
Saw precision

For me, the precision of a track saw is its most important factor. The more precise you can be with your cutting, down to every millimetre, the better the machine is. Makita's version of the plunge has executed this well. Using a 3mm blade, I cut down internal hardwood doors with ease. Matching old frameworks, you are sometimes challenged to trim minimal amounts off, and using the clamping system that comes with the rails ensures your cutting is always 100% accurate. The clamps slide along the bottom side of the rails and it is simple to wind them up to your choice of material. The rubber ends allow you to tighten your clamps and not damage your materials. There was a small amount of play where the saw's groove sits onto the track, but nothing abnormal, and if you're lined up correctly on the marks, then the SP6000J doesn't miss a cut. The blade is lowered at full speed onto your

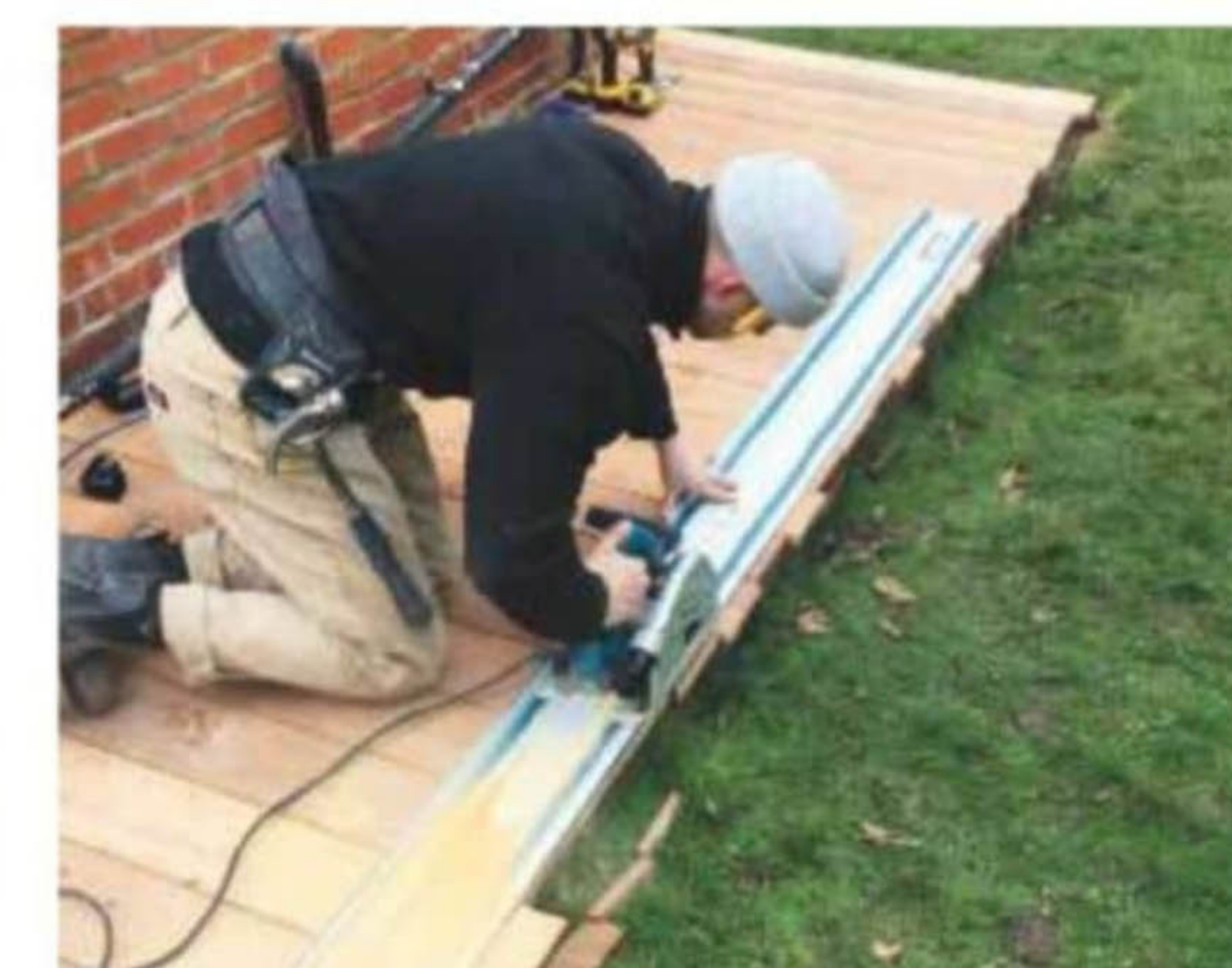
pencil mark and I experienced no kick back, which is a definite bonus when ripping down materials. Having a depth gauge of 55mm, the Makita plunge can rip through almost all of your average sheet materials, doors and other timber products.

Saw design & carry case

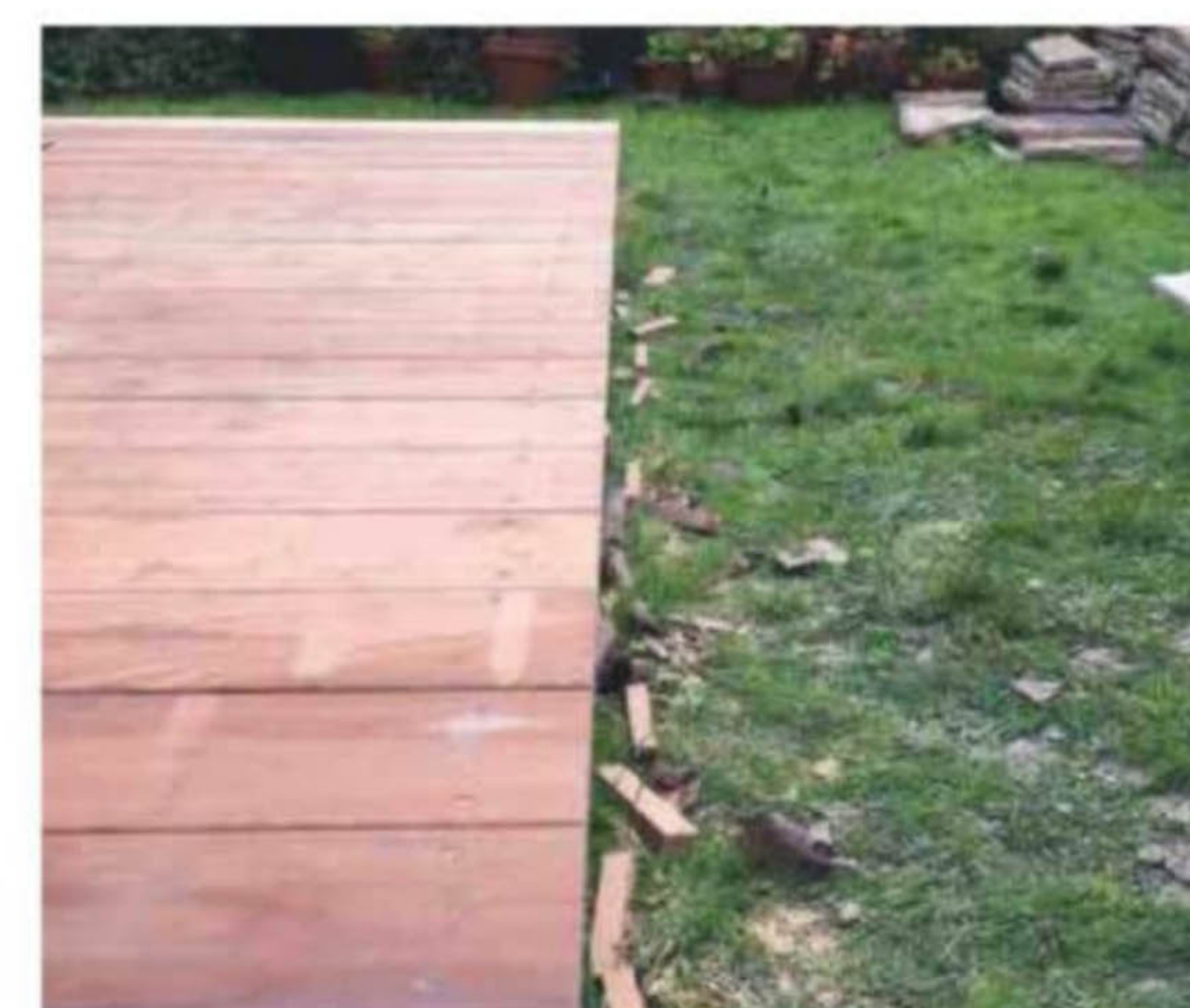
I was very impressed with the performance, design and style of the track saw, rails and accessories. The rails come supplied in a black cushioned case, with internal pockets for the rails to sit in, and two hook-and-loop straps per side to hold them in place. The adjustable classic Makita blue strap is comfortable and sits well. The front pocket, with the Makita logo stitched in, is very useful, as it allows you to store your clamps, Allen keys and any other handy accessories that always go missing, all in one place. The new design of the Makpac systainer makes stacking of boxes so much easier, and more professional, and the



Saw and rails set in position on hardwood decking, ready to cut



Cutting down the decking



Finished view of the decking, which has been immaculately cut with the plunge saw



Both rails, connector bars positioned and Allen key for altering

Conclusion

Overall, I was really impressed with the design, power and precision provided by the SP6000J. With its smooth cutting, quick and easy depth, angle alterations and timeless accuracy, I found it difficult to fault this machine. The design is slick and bold and for a Makita tool collector, this is a must-have addition. It is a power tool with strong competitors, but for its price and performance, it is arguably one of the best available on the market. ✖

SPECIFICATION

Blade diameter: 165mm
Bore size: 20mm
Corded or cordless: Corded
Motor power: 1,300W
Weight: 4.2kg
Rating: Industrial
Sound power level [Uncertainty K]: 102dB(A) [3.0dB]
Sound pressure level: [Uncertainty K] 91dB(A) [3.0dB]
Spindle lock: Standard feature
Vibration cutting wood: [Uncertainty K] 2.5 m/s² [1.5 m/s²]
Max depth of cut @ 45°: 39mm
Max depth of cut @ 90°: 55mm
Saw blade speed: 2,000-5,200rpm

Typical price: £596.40 (SP6000J plunge saw, 1.4m guide rail & connector set P-45777)
Web: www.makita.com

THE VERDICT

PROS

- Design; simplicity; accuracy of cutting; very easy to pack away and transport; powerful in use; affordable

CONS

- Slight play in rail and saw; depth has to be set multiple times; can be highly dusty if used without an extractor

RATING: 4.5 out of 5



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LEARNING FROM EACH OTHER

Anselm Fraser, principal of The Chippendale International School of Furniture, explains how woodworking is a constant process of lifelong learning

I've been teaching furniture design and making for well over 30 years, so you might think that I know everything there is to know, but while my aim has always been to help students become wonderful woodworkers and help them create some amazing pieces of furniture, I quickly realised that teaching woodworking is a two-way process. At first, it was a strange feeling because a teacher is there to teach, and a student is there to learn. I teach, they learn. But what I've learned as a teacher, and what has become an exciting part of my job, is that woodworking is a constant process of lifelong learning. I teach our students, but I also learn from them.

It may be a simple philosophy, but it's something we should all embrace, whether as woodworking hobbyists or professionals. It's called collaborative learning.

The zone of proximal learning

At the Chippendale School, as with any furniture school, the day is split between more formal lectures and small group tuition. Students are also expected, with tutor support, to work on their own pieces of furniture. It's an approach that encourages the greatest amount of collaboration between students. In education-speak, it's called the zone of proximal learning. It means that between the things a student knows and doesn't know, there are grey areas that he or she can learn with some guidance – whether that's from tutor support, or interaction with other students.

That's why we encourage our students to take an interest in everybody else's work. Come to our school, and you'll constantly see students at other students' benches, and asking lots of questions. How did you do that? What tools did you use? What kind of wood is that? What kind of joint did you use? It's an approach to learning which recognises that, as adults, people engaged in collaborative learning can capitalise on one another's resources and skills, and it's an approach that demonstrably works.

Collaborative learning is based on the idea that learning is a natural social act and that, by simple interaction between students, everyone benefits. Over the past 40 years there have been many systematic reviews and meta-analyses that provide consistent evidence about the value of collaborative learning. It's something that we've embraced at the Chippendale School because our



professional course recognises that, while we can teach our students everything about veneering or marquetry or the intricacies of steam-bending or dovetail joints, we can't teach creativity. Yet skill and creativity are the two elements that every woodworker needs if he or she is to be successful, and that's where we see the importance and real benefits of collaborative learning.

Because creativity is something that we absolutely believe can be nurtured because everybody is born creative. After all, one of the first things we do as small children is to pick up a crayon or paintbrush. It's only as we get older and have to concentrate on more academic subjects, and then the practicalities of a job or career, that our creativity fades into the background.

Rekindling creative dynamism

Our professional course is all about rekindling that creative dynamism, from our regular visits to stately homes and museums to the international tutors we bring to the school, but it's also about being inspired by each other because, while we can teach our students practical skills, there is nothing better than learning from each other. Asking questions. Asking more questions. For example, we require each of our students to stand up and talk through the project they're working on – the inspiration behind it, how they're designing it, and the challenges they think they'll face in its construction. On one level it's a communication challenge because it requires students to present their ideas clearly and concisely – in much the same way that they'll have to make presentations to customers. But it's also a simple strategy that recognises that woodworking can't simply be learned in lectures or from books. The very best teachers can often be other students.

Our daily stand-ups are therefore an



Working together is a major part of The Chippendale International School of Furniture's ethos

opportunity for our students to comment on other students' ideas, offer constructive criticism or provide their own ideas. In other words, it encourages students to see that they can learn from each other, and not simply rely on our tutors.

We're well-placed to use peer-to-peer teaching and learning as we are an international school, with our students this year coming from Canada to Australia, and everywhere in between. Our students therefore come from a variety of cultures, with different perspectives on what makes good furniture design. Everyone has opinions, and we encourage them to share those opinions. In doing so, our students challenge each other's designs and offer practical advice – important elements in rekindling creativity and finding new ways to discover inspiration.

It's also an approach that every woodworker should adopt. Read magazines like *The Woodworker & Good Woodworking* voraciously. Join local woodworking groups. Go to meetings. Make contact with other woodworkers. Above all, be prepared to learn. Be prepared to step outside comfort zones. Set a target of learning something new every week, however experienced you are.

We may think we know everything, but there's always something that we can learn from someone else. ✕

FURTHER INFORMATION

To find out more about courses offered by The Chippendale International School of Furniture, see www.chippendaleschool.com



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4 Dropping the leg onto the router cutter to make 10mm slots

down onto the spinning cutter, then slid the leg along the fence until it encountered the other stop-block. This takes a bit of practice, but resulted in some clean, stopped grooves (photo 4).

Rails & stretchers

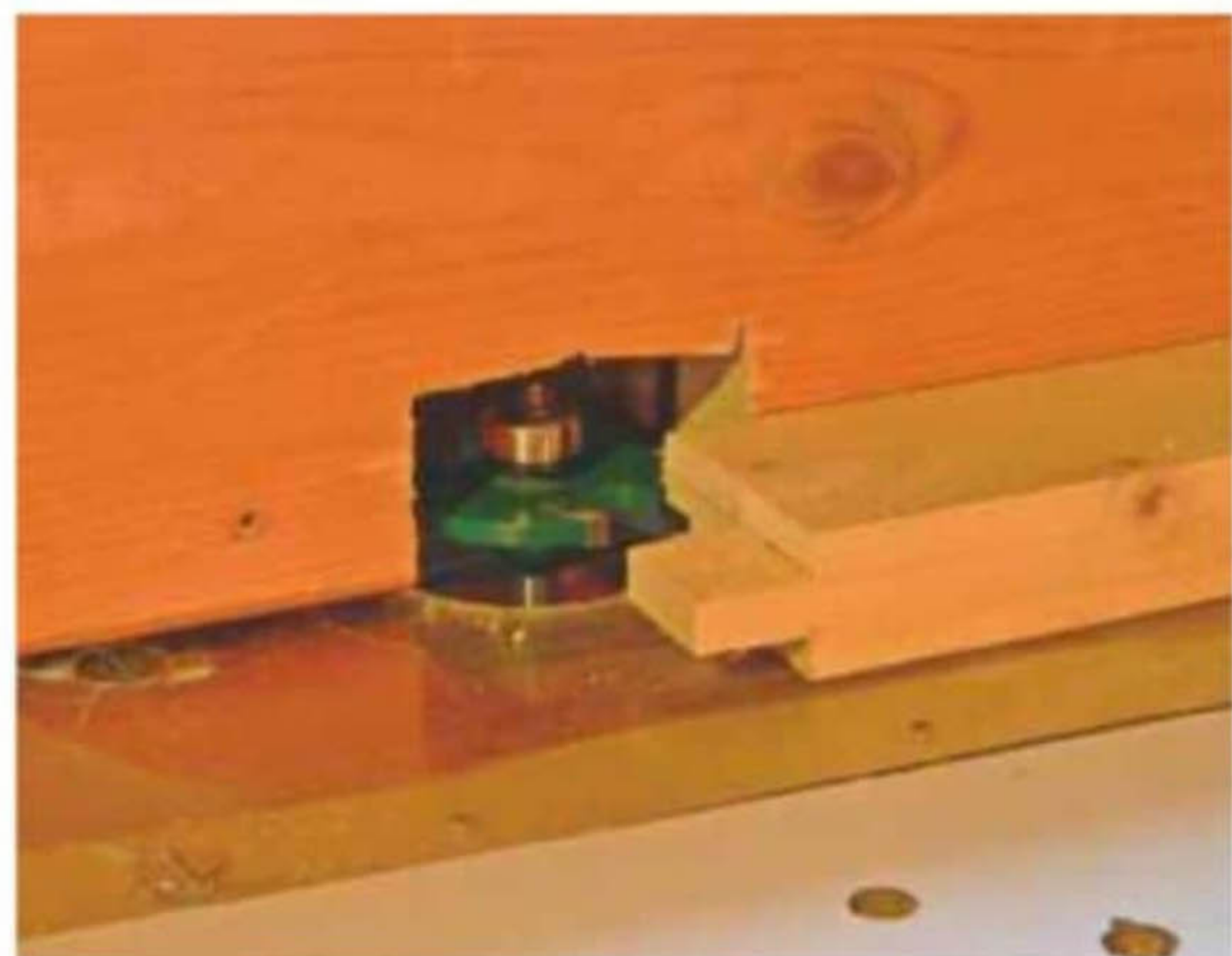
Staying with pressure-treated wood, I ripped three pieces from each 22 x 63mm stud. From these I cut eight rails/stretchers 20mm over-length to allow for 10mm tenons, which I cut on the bandsaw (photo 5). Side-guides and a stop-block simplified the task for me, since I had 64 tenons to cut. The corners of the tenons were then rounded with a chisel and abrasives before test-fitting in the mortise and labelling, so I knew which tenon and mortise were paired. To avoid having to erase pen or pencil marks, I used small pieces of four-coloured sticky notes.

Cutting tenons

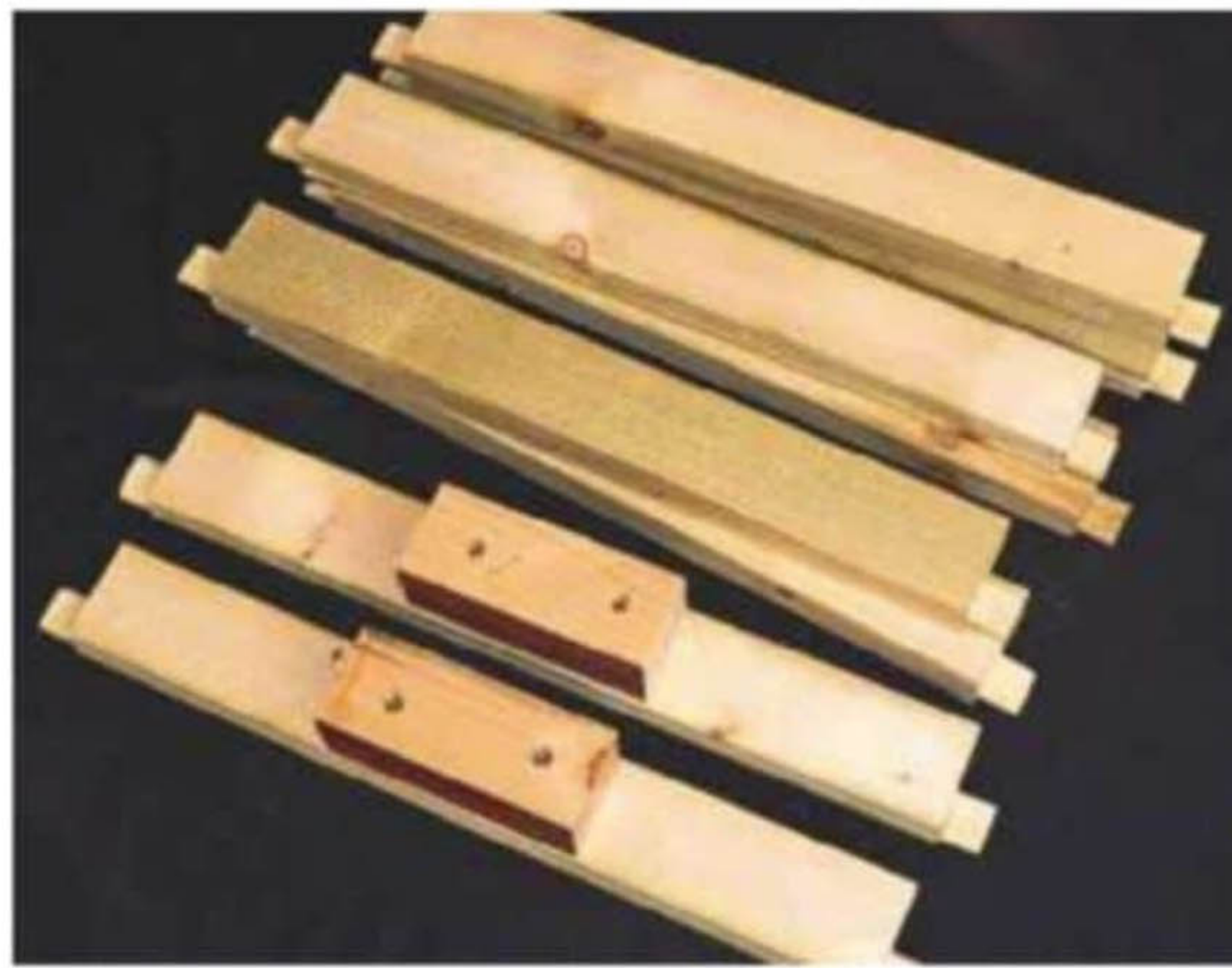
The 8mm-thick side panel infills are housed in 10mm slots in the rails and legs; there is no glue on these infills, so the loose fit allows the panels to move and expand as required by changes of temperature and humidity, while still being held in place. Note: there is no contact between wood and soil in this design, as the plastic bin acts as an isolator between the two.

Routing slots on the router table

The rails are not as thick as the legs, so the grooves in the rails are just 6mm wide and 4mm deep. It's important to recognise here that the rails above the panels are slotted on their lower sides, while the stretchers, below the panels, are slotted on their top sides, to hold the panels between them. The infill panels will have 4mm tongues cut on their ends, to fit into the 6 x 4mm deep slots.



7 Routing slots in the rails with a 4mm wing cutter



5 Rails with tenons and slots

Side panels, cladding & infill

The infills were cut from lengths of prepared tongue-&-groove 8mm thick pine. Mine was not pressure treated, so I gave the wood an extra under-coat of paint after all the machining but before assembly.

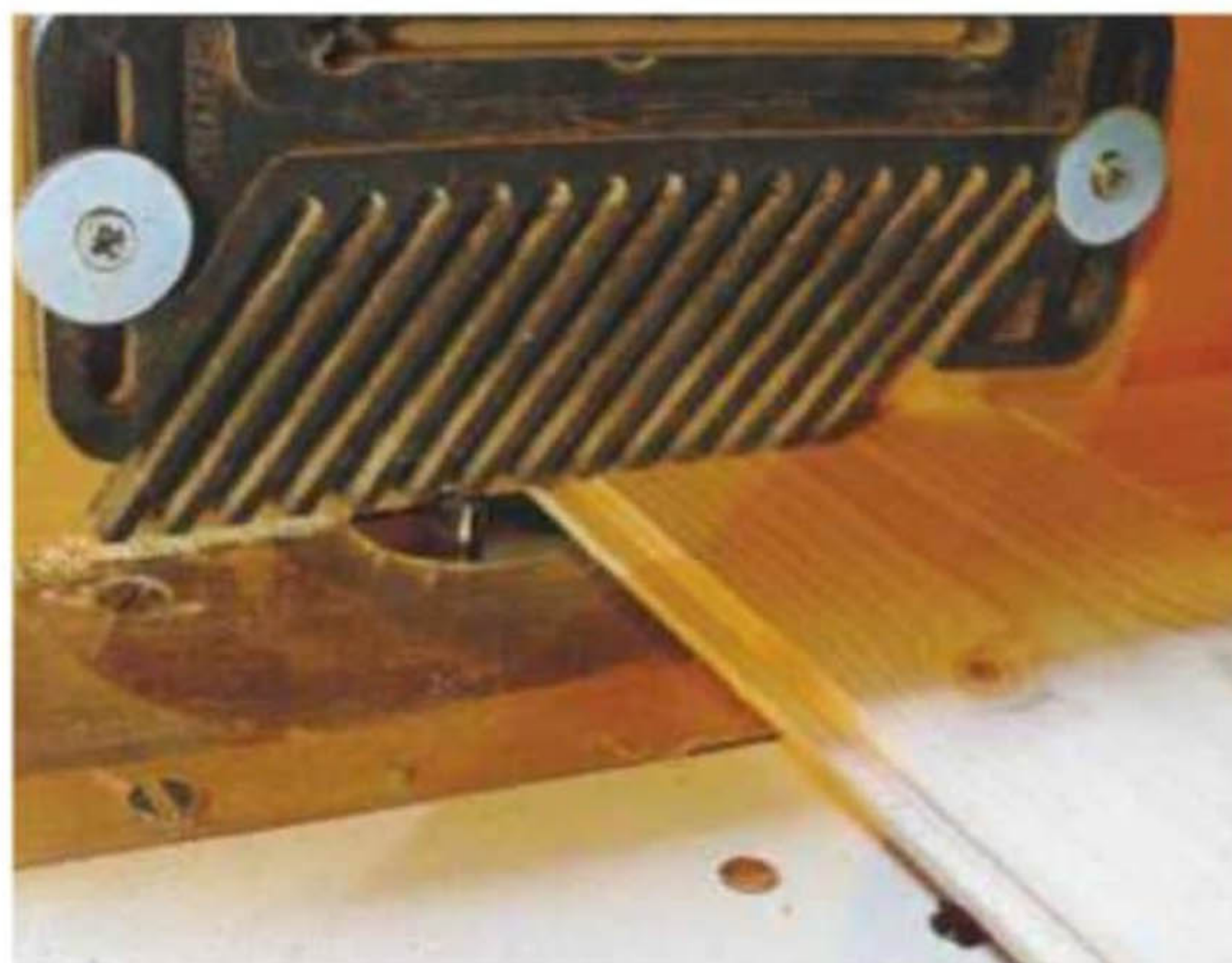
Routing tongues on cladding pieces

The ends of the cladding pieces were reduced to create 4mm tongues to fit into the slots on the undersides of the rails and the tops of the stretchers (photo 8). Once again I used the 10mm cutter on the router table, set to trim both sides of each end so that I ended up with tongues 4mm thick and 5mm long in the middle of their thickness. The final step of preparation was to add two small blocks, screwed to the middle of the bottom rails on two opposing sides: these will be screwed to the batten, which supports the plastic liner after assembly and painting (photo 14). This keeps the screws out of sight and protected from the rain, while providing good support for the plastic bin.

Planter assembly

The rails on each side panel are positioned so that they hold the infill panels between them – grooves facing each other. The rails on adjacent sides go in with tenons either up or down, so the tenons do not clash with each other inside the leg mortises. It is important to watch out for this, or you could make the same mistake that I did – see later.

The dry runs were also important, to ensure all the pieces went together and ended up square. I assembled the sides in pairs, starting with the two opposing sides, which had the extra support blocks attached to the lower stretchers. When I



8 Routing tongues on panel pieces using a 10mm cutter



6 Cutting tenons on the bandsaw

was satisfied, I put exterior glue in the mortises and on the tenons (but not on the infill panels), and pushed the joints together. Two sash-cramps held the unit together while the glue set (photo 10).

The next day I assembled the complete unit, inserting the two remaining sides between the legs as before. This time I used four cramps and checked for squareness by measuring across the diagonals (photo 13).

The tenons on the rails and stretchers were glued, then the panel infills slotted in, without glue, and the sub-assembly cramped, using cauls of scrap wood to protect them from the clamps. A quick measurement of the two diagonals confirmed that the unit was indeed square, after which I set them aside to cure (photos 11 & 12).

The final stages of the construction involved installing the batten on which the plastic bin sits (photo 13) and slim cappings to protect the tops of the rails and fill the gaps around the top of the plastic tub. These cappings are cut the same width and length as the rails, and I made mine 10mm thick, so they nicely fill the gap below the edges of the plastic tub. I glued and pinned them in place.

Finishing

Since I wanted a neat but rustic appearance I did not do much sanding, just enough to obtain a good, even layer of paint. I used an undercoat followed by two coats of green satin exterior so as to prolong their lives for as long as possible. With the rich colours of the plants installed in the plastic bins, my four planters will make a bold statement outside the new house.

To help insulate the legs from the moist (wet)



9 Components of side panel – exploded



10 Assembled individual side

ground, I cut rubber pads from a mat I use in the workshop. I hope these will help to give the wood a longer life in the area most liable to rotting (photo 15).

Plumbing (optional)

The \$64 question with tubs and planters is – do you want drainage? If the answer is 'yes', then you drill holes in the bottom of the container, and cover the holes with curved pieces of broken pot, so excess water can drain away and the soil stays in the tub. If, on the other hand, the answer is 'no drainage', you skip the drilling and run a (considerable) risk of the plant becoming waterlogged in heavy rain. For my planters I wanted the best of both circumstances – drainage most of the time, but the facility to keep water in the tub when necessary. Hence I drilled a 25mm hole in the bottom side of each tub (photo 16), using a 25mm holesaw, and installed plastic taps, courtesy of Wilkinson's (photo 17).



13 View from above, showing the tub-supporting batten and attachment blocks



16 Drilling tub for the drainage tap



11 Tools ready for clamping

To secure the threaded portion inside the tub, I also used one of the caps from Wilko's hose-repair gadget. I couldn't get a washer on both sides of the threaded tap, as it's not quite long enough, so I had to settle for the included washer on the inside, and silicone sealant on both sides, inside and out, making sure it got into the threads close to the thin plastic of the tub. To get drainage, you open the tap, and to retain water, you keep it closed.

An embarrassing slip

As noted, the rails are of two types, those with the slots on the underside, and those with the slots on their tops. By some reason, still unknown, I found, at final assembly, a pair of legs in which I had cut the mortises in the wrong place. So I had to swallow my pride and make up four 'bastard' rails, with their tenons on opposite sides (photo 18).

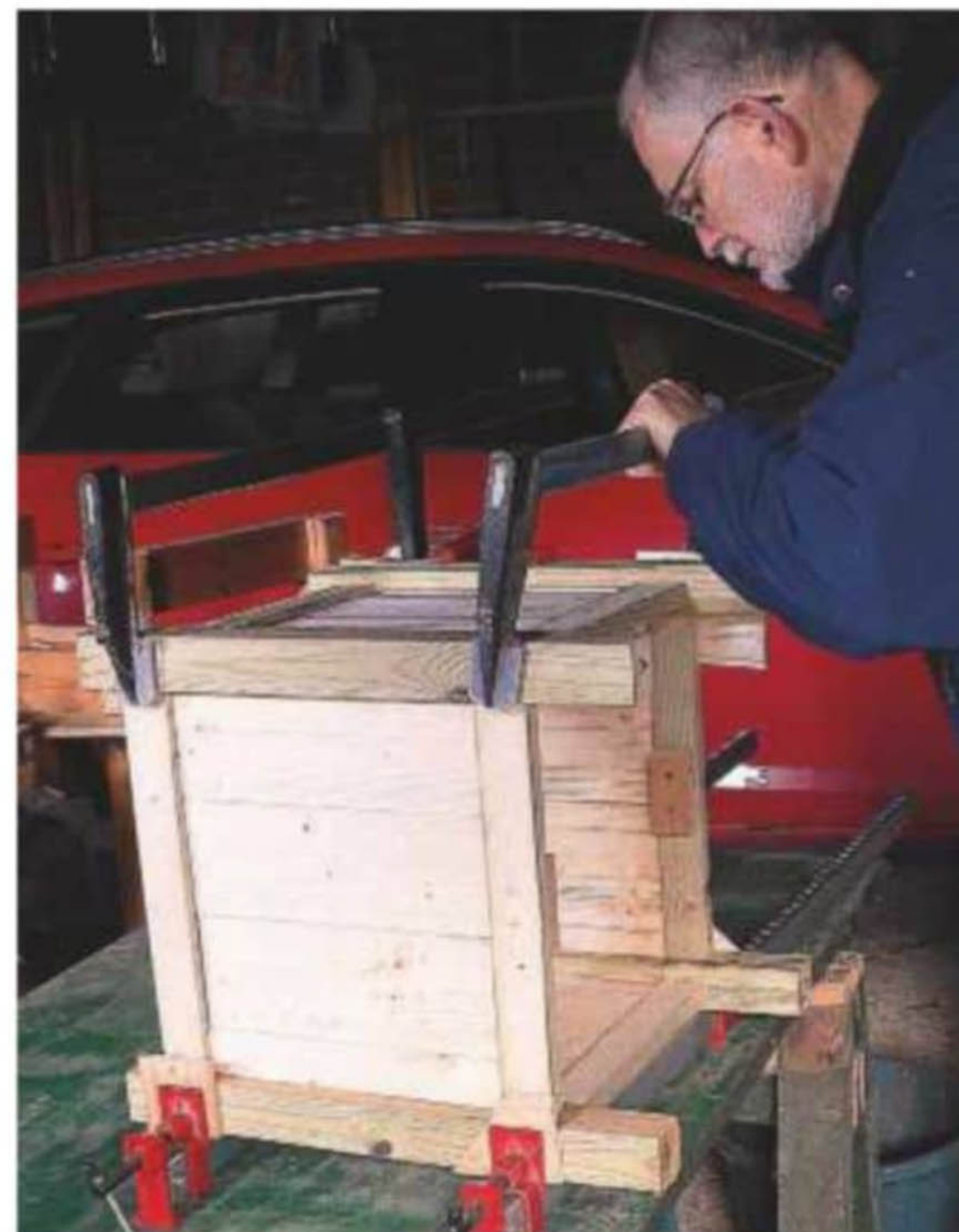
This must have resulted from my own confusion about the two sets of rails, with some grooves upward and some downward



14 Makeshift clamp – I ran short of a clamp for the capping pieces, so cobbled together a Quick-Clamp using wedges to generate the pressure



17 Drainage tap installed



12 Final assembly

(I'm not accustomed to making 32 of anything!) Every component is sided, or handed – the infill boards have an inside and an outside; the legs have tops and bottoms, and fit particular corners; note my four-colour scheme of labels (Stick-Ums); the infill panels have to be notched to fit into the stopped grooves – I should probably have taken these from mortise to mortise; the sides are front/back, with blocks for the support batten, plus left and right.

Once you have the parts laid out for a side, each component has its unique place, as they are all 'handed' like the legs or 'sided' like the rails. Even the panels have an 'inside' and 'outside' (smoother and featuring V-sides to the tongues & grooves). ✕



15 Attaching a rubber foot



18 Oops – the embarrassing mistake – legs with mortises cut in the wrong place, and 'bastard rails' made to solve the problem. Showing a bastard rail with a correct one

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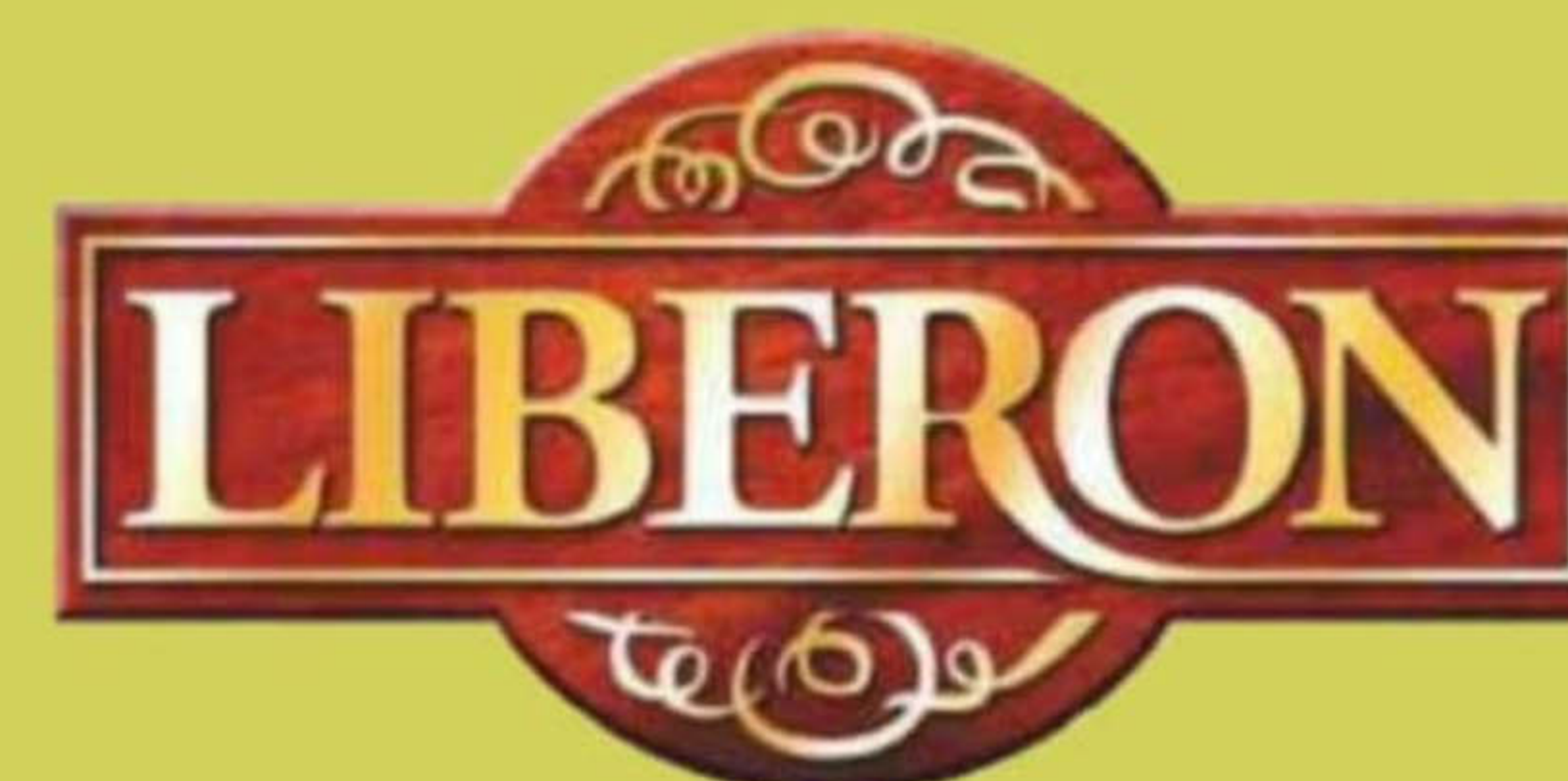
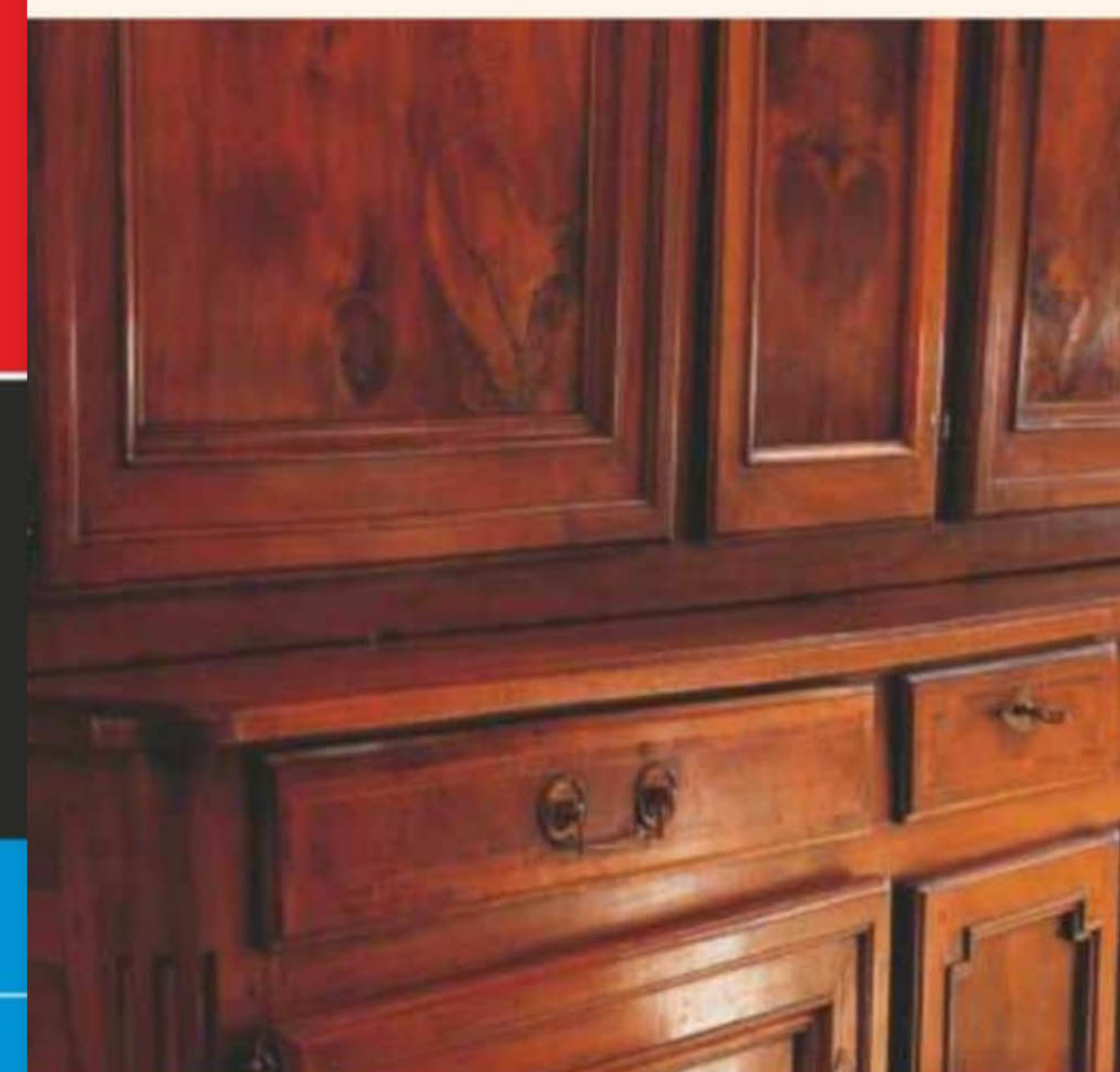
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YOUR SIMPLE GUIDE TO FRENCH POLISHING

Designed to help beginners to French polishing understand the technique and develop the necessary skills, here Liberon explains the processes taken to achieve beautifully rich and stunning results

With over 100 years' experience of treating wood, Liberon's heritage lies in the manufacture and development of traditional finishes for furniture makers and cabinetmakers. Over the years the products have changed; however, the quality of the Liberon brand remains the same.

With the intention of helping beginners to French polishing understand the technique and develop the necessary skills, here Liberon explains the processes taken to achieve beautifully rich and stunning results. Follow these easy steps and you'll soon become proficient in the art of French polishing.

Types of French polish

French polishes are made up from flake shellac dissolved in methylated spirit. The type of shellac used can vary in colour from a light clear colour to a dark brown:

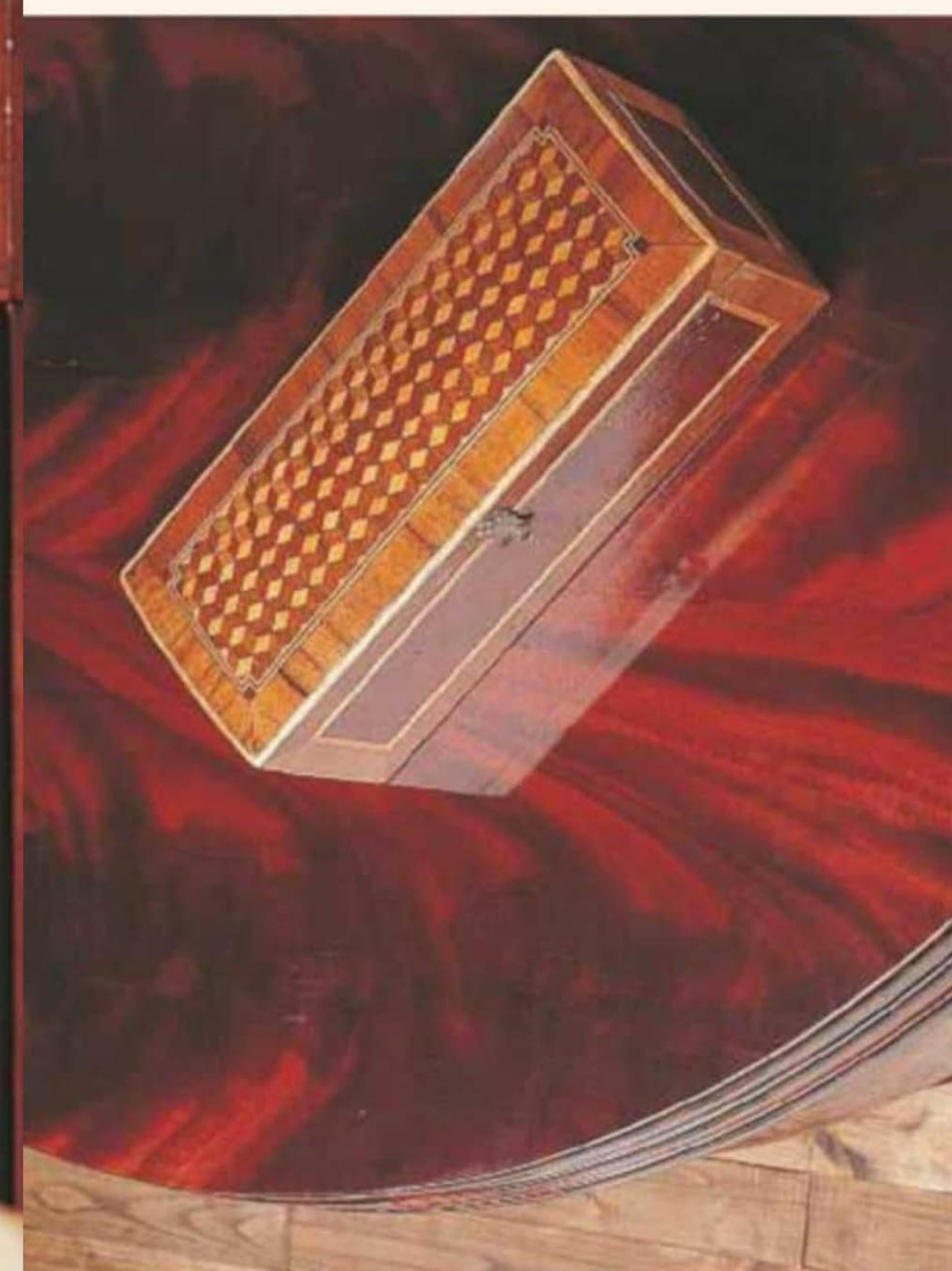
- **Special Pale French Polish** is a de-waxed shellac, which is suitable for use on both light and dark woods. It will enhance the natural colours of the timber.
- **Button Polish** is light brown in colour and ideal for use on light woods such as elm and light mahogany.
- **Garnet Polish** is deep brown in colour and mainly used on darker timbers such as walnut and dark mahogany.

- **White Polish** has a milky appearance and can be used on light timbers such as ash and natural light oak.
- **Black Polish** is jet black in colour and used in the ebonising process.

Practice makes perfect

French polishing requires patience and practice and should first be tried out on a spare piece of flat wood, with the polishing area in a warm, dust-free environment. There are many methods of French polishing and every French polisher has his or her own method, which is developed over time. The method described here will give you the basic skills to further advance at your own pace.





MAKING FRENCH POLISH

Once you have mastered the art of French polishing you may wish to make up your own French polish. This will allow you to adjust the strength according to your own personal preference and produce your own unique finishes. To do this you will need shellac flakes of the colour of your choice, methylated spirit and a glass jar.

How to make your own French polish

Tip the shellac flakes into a jar and cover with methylated spirit. Replace the lid and shake the mixture then leave it for 24 hours, shaking occasionally until the flakes have fully dissolved.

A typical recipe for French polish is mixed at a ratio of 250g shellac flakes to 1l methylated spirit. If a thicker polish is required, this can be increased to 500g shellac flakes to 1l methylated spirit.

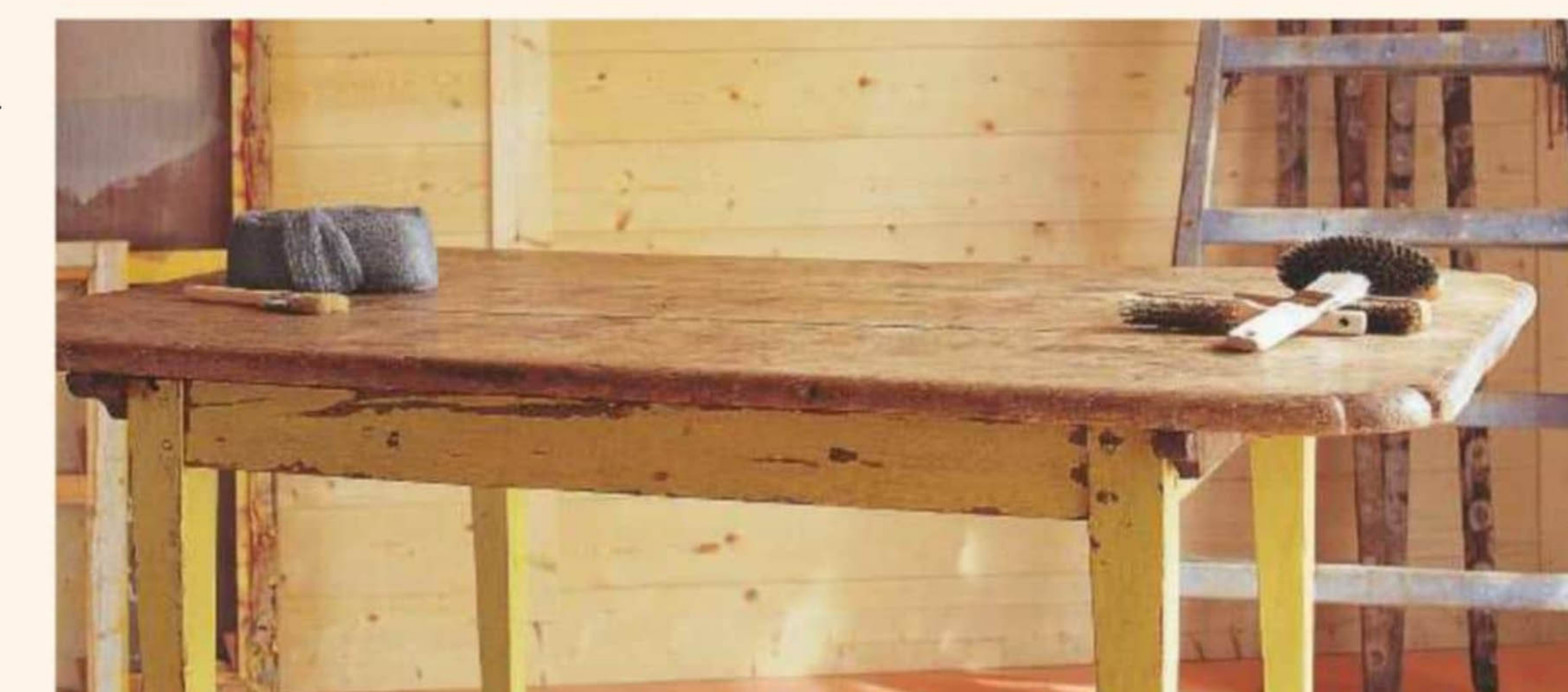
Once the French polish has been made it will have a shelf life of approximately six months, after which it may start to deteriorate. Liberon therefore recommend that you only make up sufficient polish to complete the job in hand.

Types of shellac flakes

- **Blonde De-waxed Shellac Flakes** produce a light transparent coloured French polish. Used for antique restoration and on light coloured woods.
- **Lemon Shellac Flakes** produce a pale gold colour and can be used for furniture restoration and light- to medium-coloured woods.
- **Button Shellac Flakes** will produce a golden brown polish that is suitable for restoration work and darker timbers.
- **Garnet Flakes** produce a dark brown French polish, which is ideal for dark woods and restoration work.

TIP

Shellac flakes should be stored in a cool, dry area to keep them fresh and ready for use



PREPARATION & MATERIALS

Preparation

Preparation of the surface to be polished is extremely important and to achieve the best results it is necessary to remove any slight imperfections, which may not be noticeable under a varnish or wax finish. This may involve stripping off an old varnish with Liberon Fine Wood Stripper or removing a wax or oil with Liberon Wax and Polish Remover. Once stripped you will then need to rub the surface down with fine abrasive paper in order to obtain a smooth finish.

If the wood is open-grained and a mirror-like finish is required, the grain should be filled using a suitable grain filler. Alternatively, extra coats of polish may be applied and then cut back between coats with Liberon ultra fine steel wool ('0000') until the grain has been filled.

Materials

- French polishes
- Cotton waste and cotton rag
- French polishing mops



THE FRENCH POLISHING 'RUBBER'



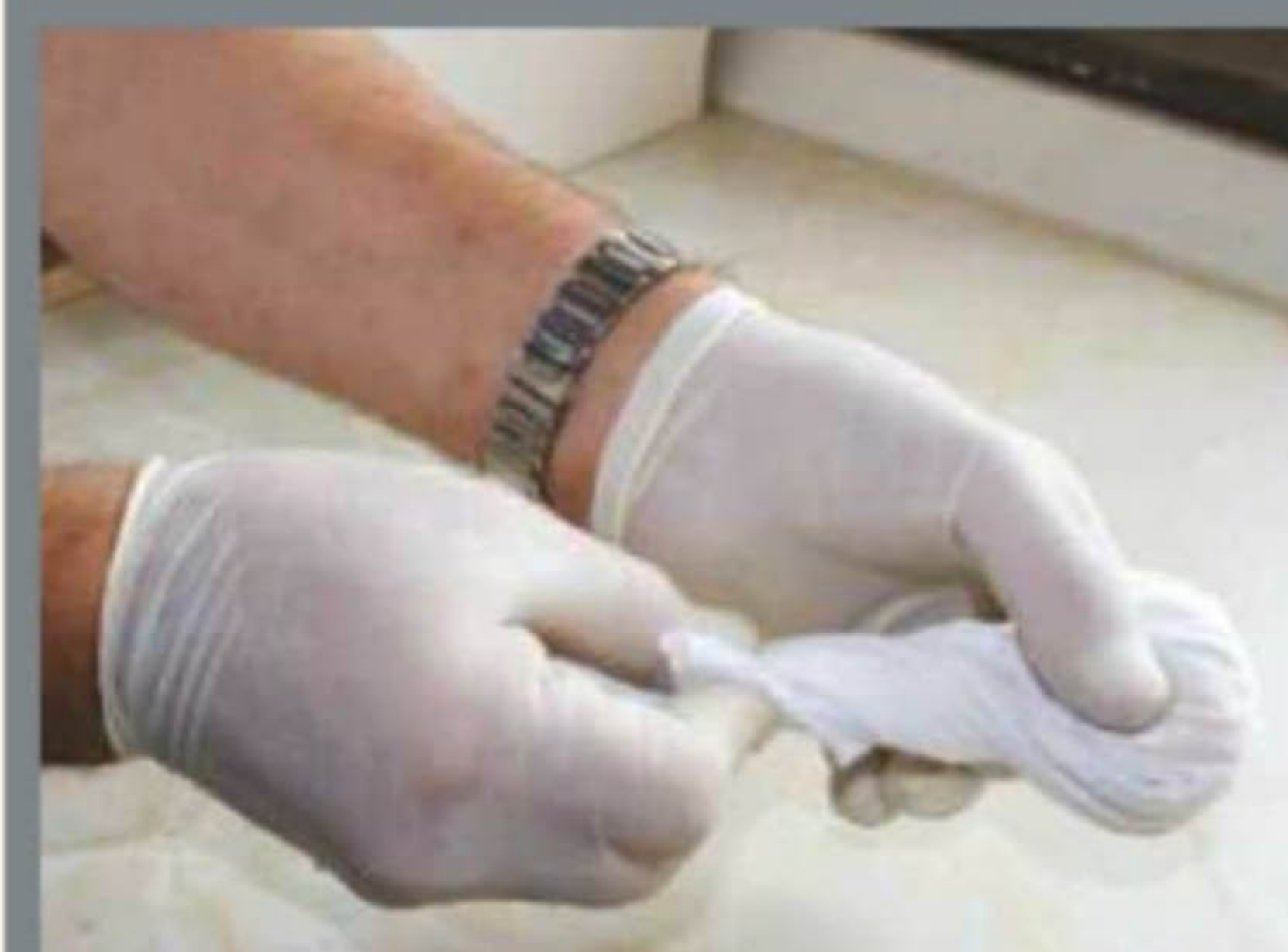
Step 1



Step 2



Step 3



Step 4



HOW TO MAKE A FRENCH POLISHING RUBBER

French polish is applied using a French polishing rubber. The rubber is made by wrapping a piece of lint-free cotton cloth around some cotton wadding or cotton waste. Place a hand full of cotton wadding into the centre of the cotton rag, bring in the four corners of the rag and then twist to form a pear-shaped pad, ensuring that the base of the pad is flat and free from creases or defects as shown. The size of the rubber can vary according to the user or the size of the job to be completed.



How to hold the rubber

Hold the rubber in your hand keeping the bottom area flat and free from intrusions.



How to apply the product

Load the rubber by pouring the French polish directly onto the cotton wadding. Do not pour the polish directly onto the face of the rubber.

Bring the corners together and twist as before, squeezing the polish to the face of the rubber. Any excess should be squeezed out before you commence polishing. If there is too much polish on the rubber, this will cause ridges on the work. These ridges will then have to be rubbed down when the polish has dried and the process restarted from the smooth surface.

HOW MUCH POLISH IS NEEDED?



Too much polish



Not enough polish

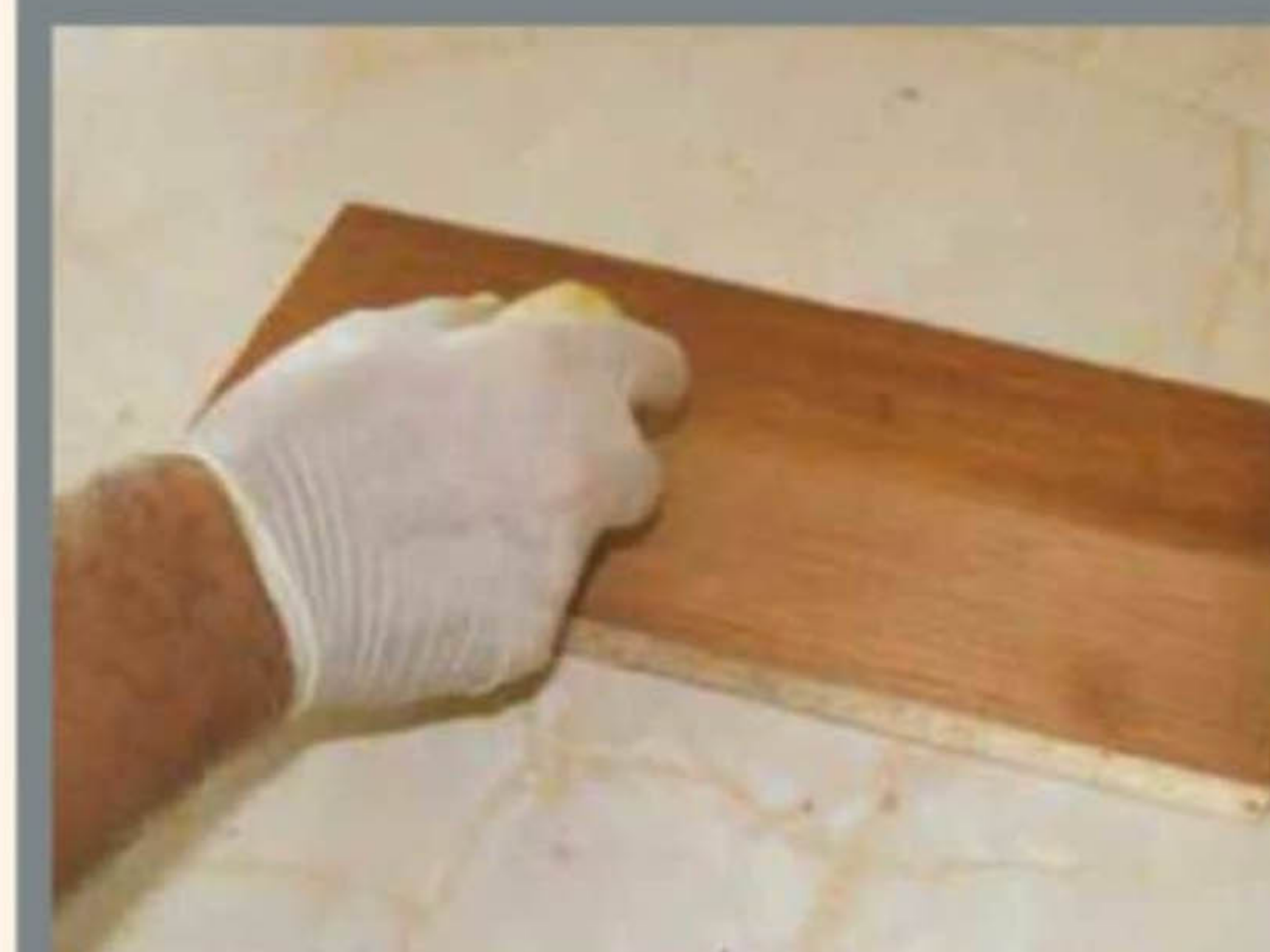


The correct quantity

Fading up

The first applications of polish are made by passing the rubber up and down, working along the grain of the wood and slightly overlapping the previous pass. These first few coats will act as a seal ready for further coats and are known as fading up. If the rubber feels as if it is dragging, squeeze the sides very gently to push more polish onto the face, or ease up on the pressure being applied to the rubber.

APPLYING THE FRENCH POLISH



Fading up



Bodying in – circular



Figure-of-eight



Passing along the grain



Bodying in

Further applications are made by using the rubber in a circular and figure-of-eight motion (see opposite). The final pass in the sequence goes with the grain, passing fairly quickly and lightly over the surface. Always finish the sequence along the grain.

The rubber should always be slid onto the work from one side and off the other during the polishing stroke. Placing the rubber on the work and then starting the stroke will create a mark, which will be very difficult to remove. Likewise the same problem will arise if the rubber is stationary on the surface; this is because the alcohol will immediately start to reactivate the previous coating.

After several applications the rubber may not slide so freely over the surface. To rectify this add a drop of linseed oil to the base of the rubber, ideally by dabbing it on with the tip of your finger; this will allow the rubber to move freely once more. Take care not to apply too much oil as this will leave a smearing effect on the surface, which will have to be removed at the end.

Hardening

After every four or five applications, the work should be left to harden for a couple of hours before applying further coats. Liberon recommend lightly rubbing the surface down between coats with 320 grit abrasive paper or ultra fine steel wool ('0000') to remove any blemishes.

Spiriting off

Once a sufficient layer has been achieved on the surface, spiriting off can commence to produce the final high gloss finish. A new rubber must be charged with French polish that has been thinned down with methylated spirit. Approximate ratio: two parts French polish to one part methylated spirit. Apply this polish as before in a circular or figure-of-eight motion and again finish by going along the grain.

Finally, pour a small amount of methylated spirit and a small amount of French polish,

at approximately a 50/50 split, into the rubber and rub this up and down the work to remove any high spots. Move the rubber lightly and quickly over the surface to achieve a gloss finish.

Burnishing

A French polish finish does not have to be a high gloss mirror finish every time; sometimes a softer level of sheen is required. To achieve this all you have to do is allow the polished surface to harden for a few days then cut back the polish using Liberon ultra fine steel wool ('0000') to remove any imperfections. Finally finish with a coat of Liberon Black Bison Fine Paste Wax.

For a mirror finish you need to leave the French polish to fully harden for about a week to 10 days, then cut back the surface with ultra fine steel wool ('0000') as before and remove any accumulated dust with a tack cloth. Next, apply Liberon Burnishing Cream with a clean cotton cloth, polishing vigorously and occasionally turning the cloth until you achieve the deep mirror finish you're looking for.

Storage & cleaning

To keep your rubber in good condition it is advisable to store it in an air-tight container with a small amount of methylated spirit. Your French polishing mop should be cleaned after use with methylated spirit and stored as described above.

TIP

If burnishing cream is used before the polish has hardened it may cause smearing. For areas where a rubber cannot be used, i.e. carvings, a French polishing mop is recommended. The basic steps and principles are still the same:

- Apply thin coats of polish, working with the grain where possible
- Never let the mop stick or stop on the surface



INSTRUCTIONS FOR EBONISING (USING BLACK POLISH)

Whether the wood is new or reclaimed, the process is basically the same. On a reclaimed piece you will need to remove any previous painted or varnished finish to get back to the bare wood; on a new piece of timber simply sand down using 240 grit abrasive.



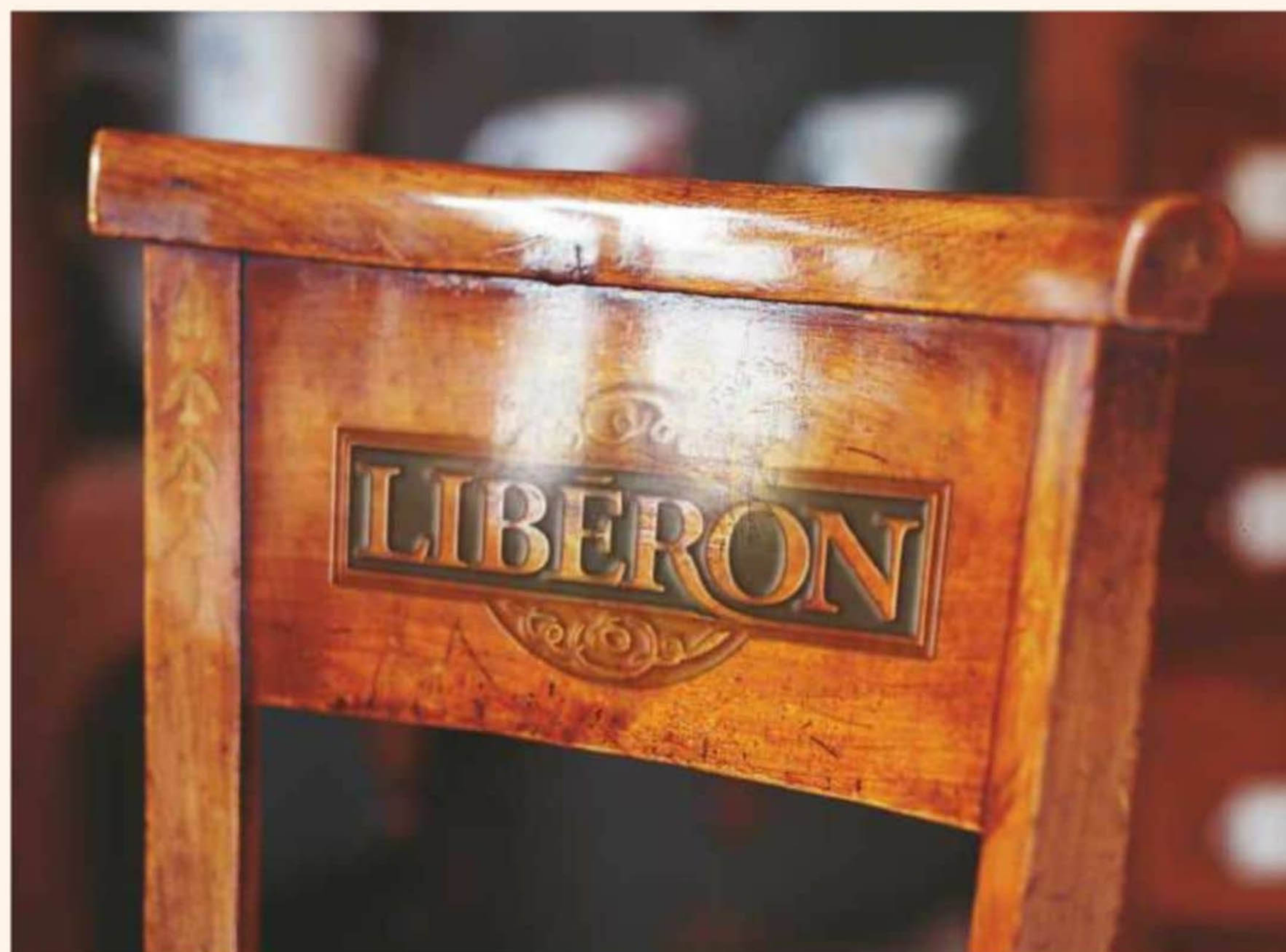
Step 1

Stain the wood using Liberon Palette Wood Dye (Ebony) or Liberon Spirit Wood Dye (Ebony). If the piece is reclaimed timber, then it is better to use Liberon Spirit Wood Dye. Apply the stain with a brush or cloth, wipe off the excess and allow to dry thoroughly.



Step 2

The next step is to seal in the stain and build up the depth of colour and sheen using Liberon Black Polish. To apply Liberon Black Polish, use the same method as for any French polish using a French polishing rubber, French polishing mop or a fine brush on more ornate pieces. Apply the first two coats of Black Polish and allow to dry, then rub down using ultra fine steel wool ('0000'). Apply further coats of the Black Polish to build up the sheen, rubbing down between coats. If a high gloss finish is required, then allow the Black Polish to harden for at least 10 days. Rub down with ultra fine steel wool and burnish with Liberon Burnishing Cream.



TROUBLE SHOOTING

If you start experiencing any problems as you are working, then the best advice is to stop. Allow the polish to harden, rub back the error and restart from that point. Below are some common problems which may occur. Follow the instructions and you can continue on your way to a beautiful finish.

Ripples appear on the surface

Too much polish has been applied. Allow the polish to dry then sand back and restart.

Polish appears to have been removed (rubber burn)

Caused by too much pressure. Allow the polish to harden then cut back and restart.

Bloom

The polish appears to have a milky film on the surface. This is caused by dampness in the air or on the surface. Allow the polish to dry then cut back and restart.

Finger marks

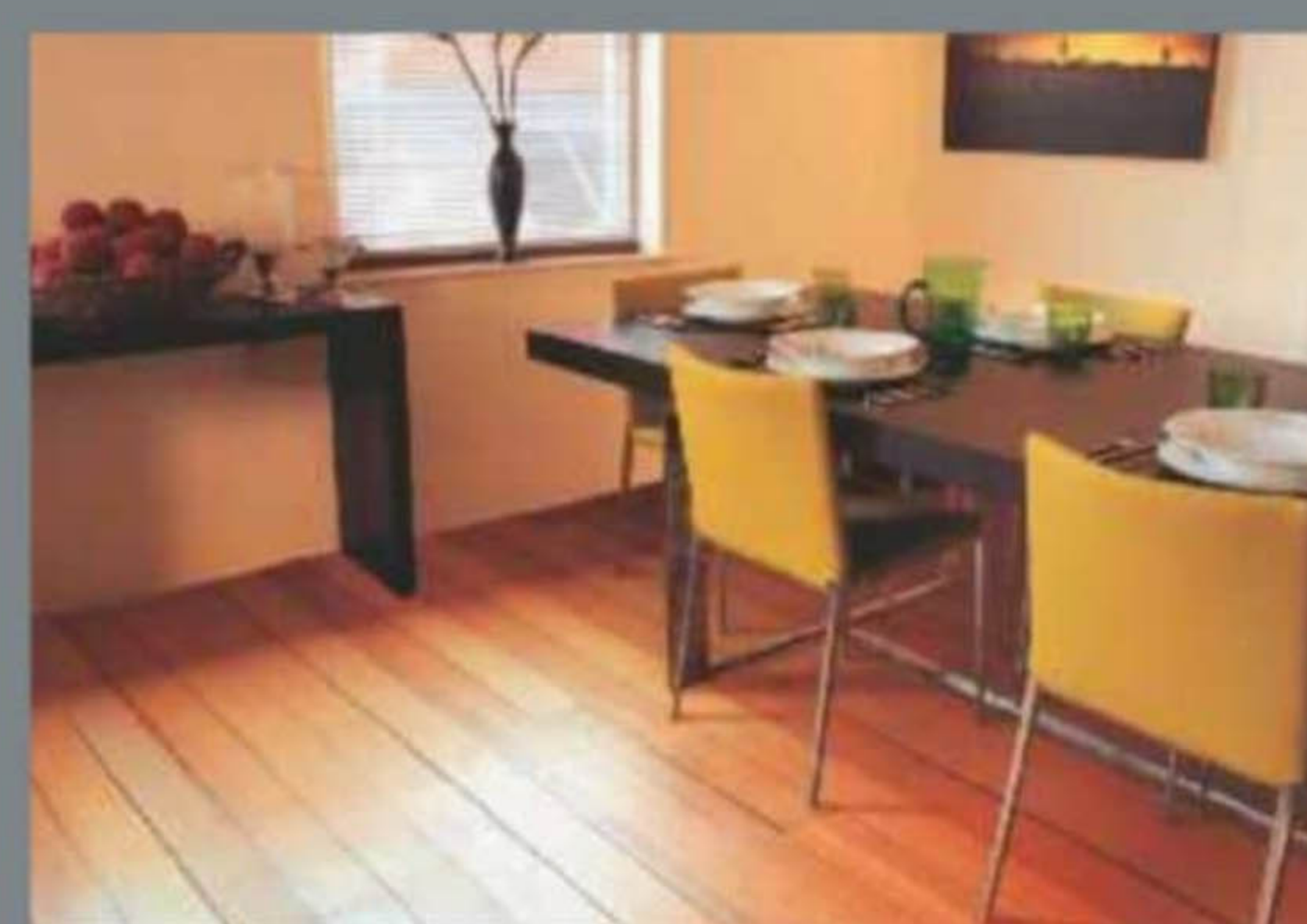
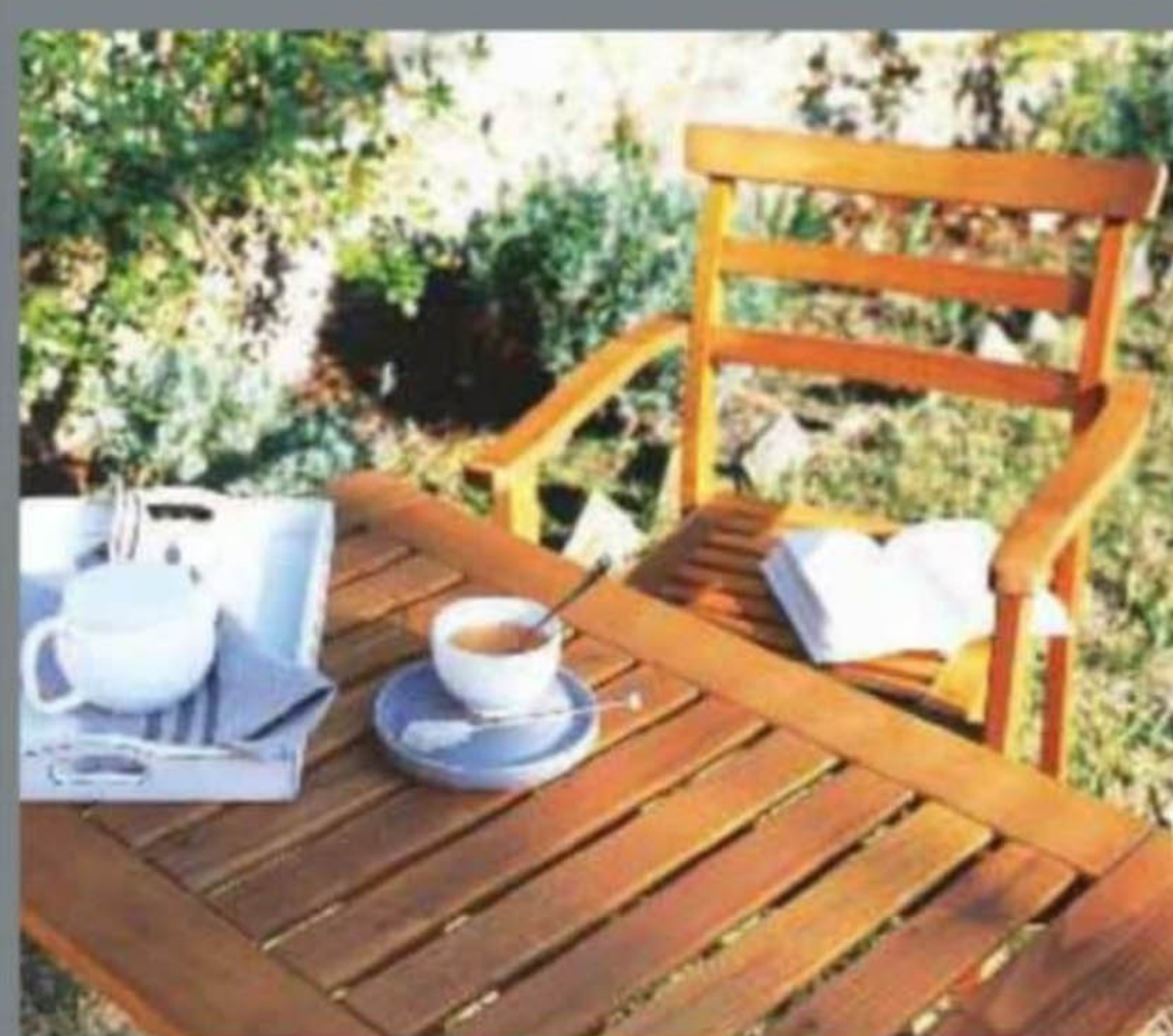
If these appear then the polish has not had time to harden before being handled. Allow the polish to harden, cut back with ultra fine steel wool ('0000') and then either re-apply a coat of French polish or burnish with Burnishing Cream.

Polish will not dry

The most common cause for this is that the French polish is too old. Discard and start with a fresh batch. ✖

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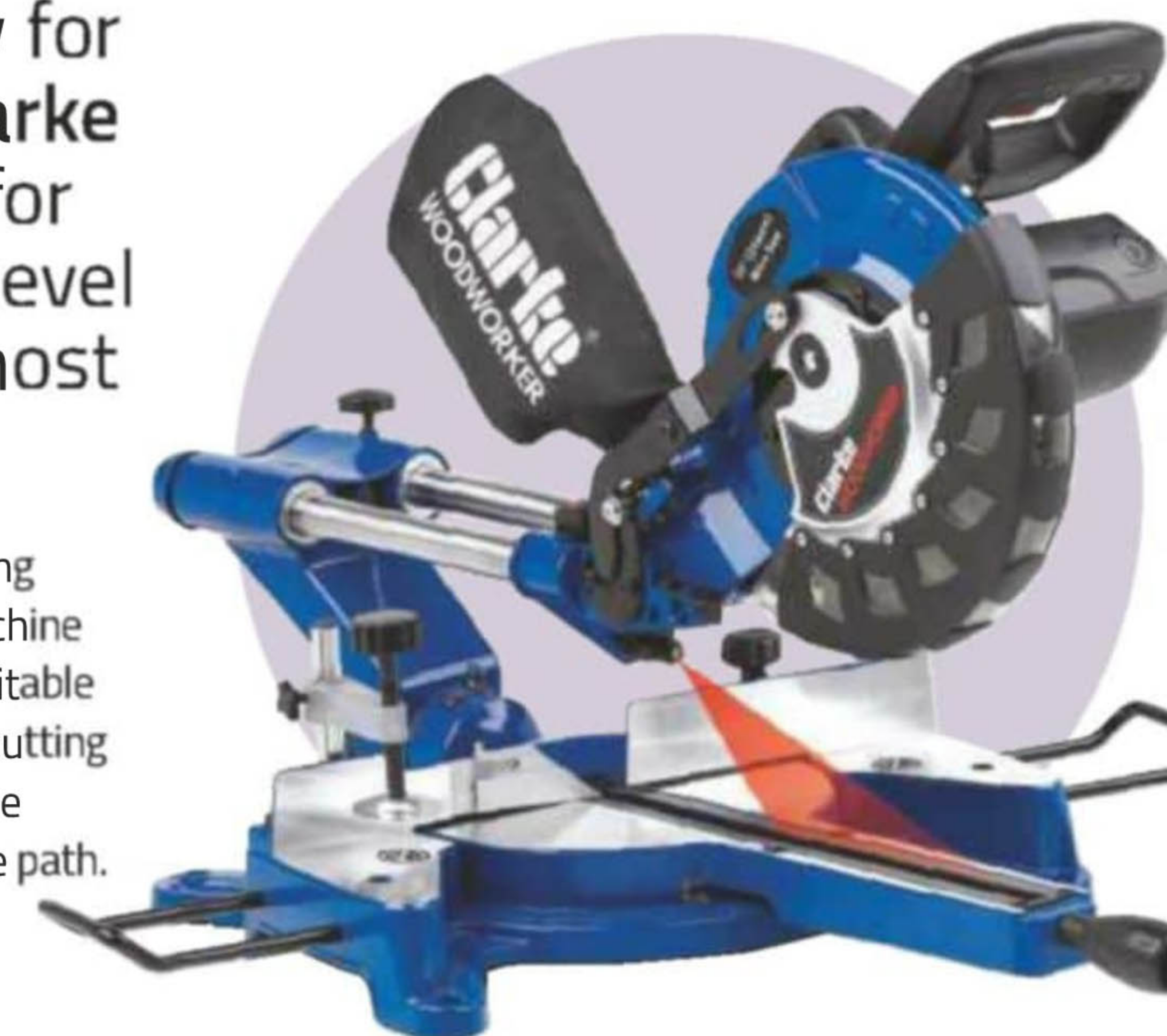
Liberon has developed market-leading, innovative wood and stone treatment products for over a century. All products are guaranteed to provide effective, long-lasting results when applied correctly. If you have any questions about the selection or use of Liberon French polishes, simply contact Liberon technical services on 01797 361 136 for expert advice or visit www.liberon.co.uk



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SPECIFICATION

- **Blade diameter:** 254mm
- **Bore:** 30mm
- **Max depth of cut:** 78mm
- **Max cross cut capacity:** 340mm
- **Blade speed:** 6,000rpm

- **Motor:** 1,800W
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- Features dual sliding rails for smooth cutting action and a large rotating/lockable table
- Wood cutting blade, blade safety guard and

HOW TO ENTER

To be in with a chance of winning a Clarke CMS10S2 10in sliding compound mitre saw, just visit www.getwoodworking.com/competitions and answer this simple question:

QUESTION: What is the sliding compound mitre saw's maximum depth of cut?

The winner will be randomly drawn from all correct entries. The closing date for the competition is **3 May 2019**. Only one entry per person; multiple entries will be discarded. Employees of MyTimeMedia Ltd and Machine Mart are not eligible to enter this competition

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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.

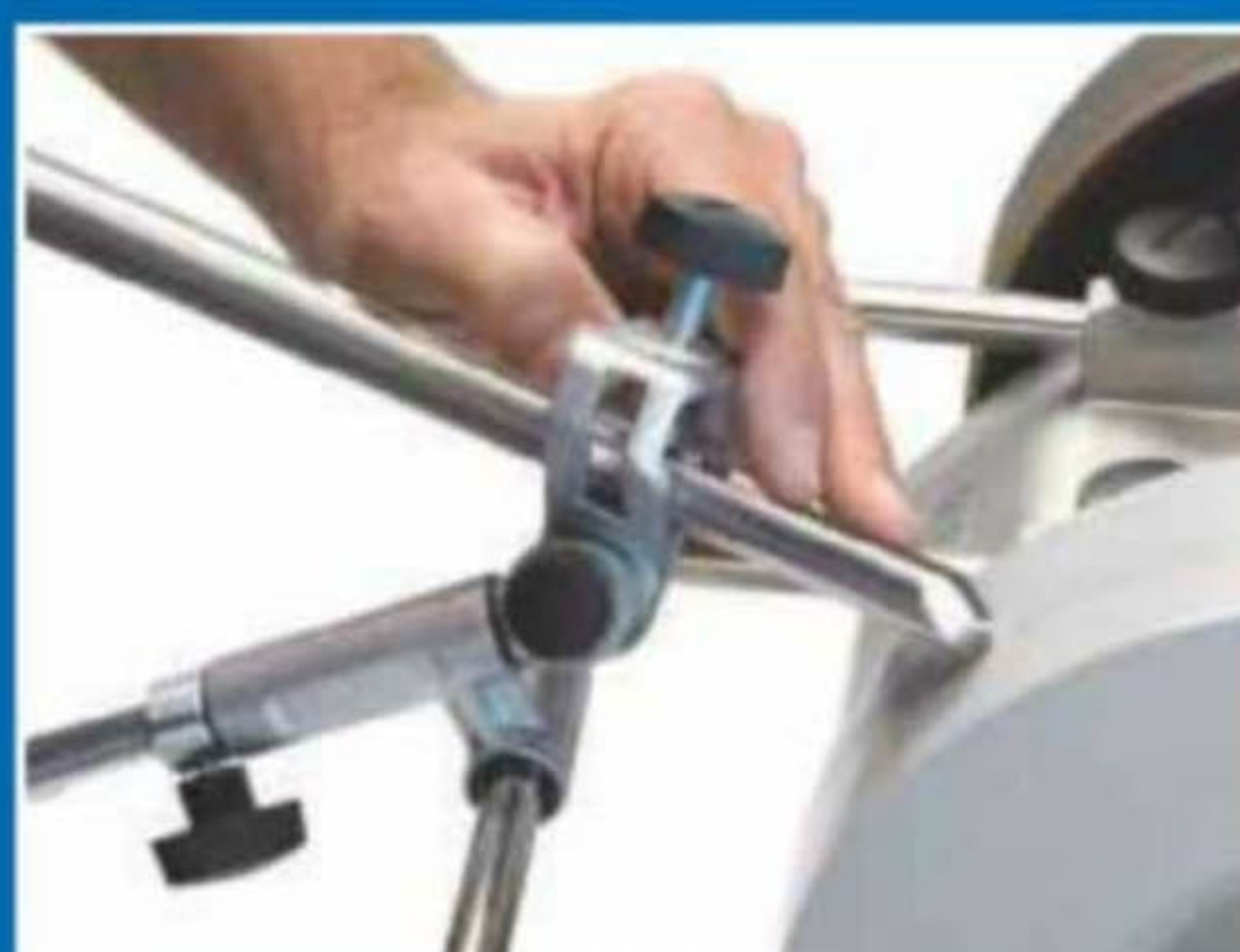
This machine is built for continuous use. Its unique drive system is efficient and manages to hold a constant speed, even under full load. You get a sharpening system that will sharpen your edge tools razor sharp, making them a pleasure to use.

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TORMEK VISIT KERRY CARTER

Kerryn teaching students during one of her 'Tool School' lessons

Kerryn started her professional career as an accountant and lawyer, but never let go of her dream of becoming a woodworker. In 2012, she got the chance to take a night class led by woodworker Stuart Faulkner and since then, Kerryn has continued to develop her interest in woodwork, which has now become part of her professional life.

Today, Kerryn is an appreciated woodworker, writer and educator. She runs 'Tool School', a woodwork school which primarily focuses on giving women and children the opportunity to work with tools and wood. It all started back in 2014 when she let her children help out in her workshop and soon realised how much they enjoyed creating. Later on, a local school asked Kerryn to teach woodwork to their students and shortly after, 'Tool School' was born.

"Tool School is a way that I can really share my interest with the next generation of woodworkers," she explained when we visited her workshop in Sydney, Australia. Her classes are small, up to six children in each class, which gives Kerryn time to focus on each and every one.

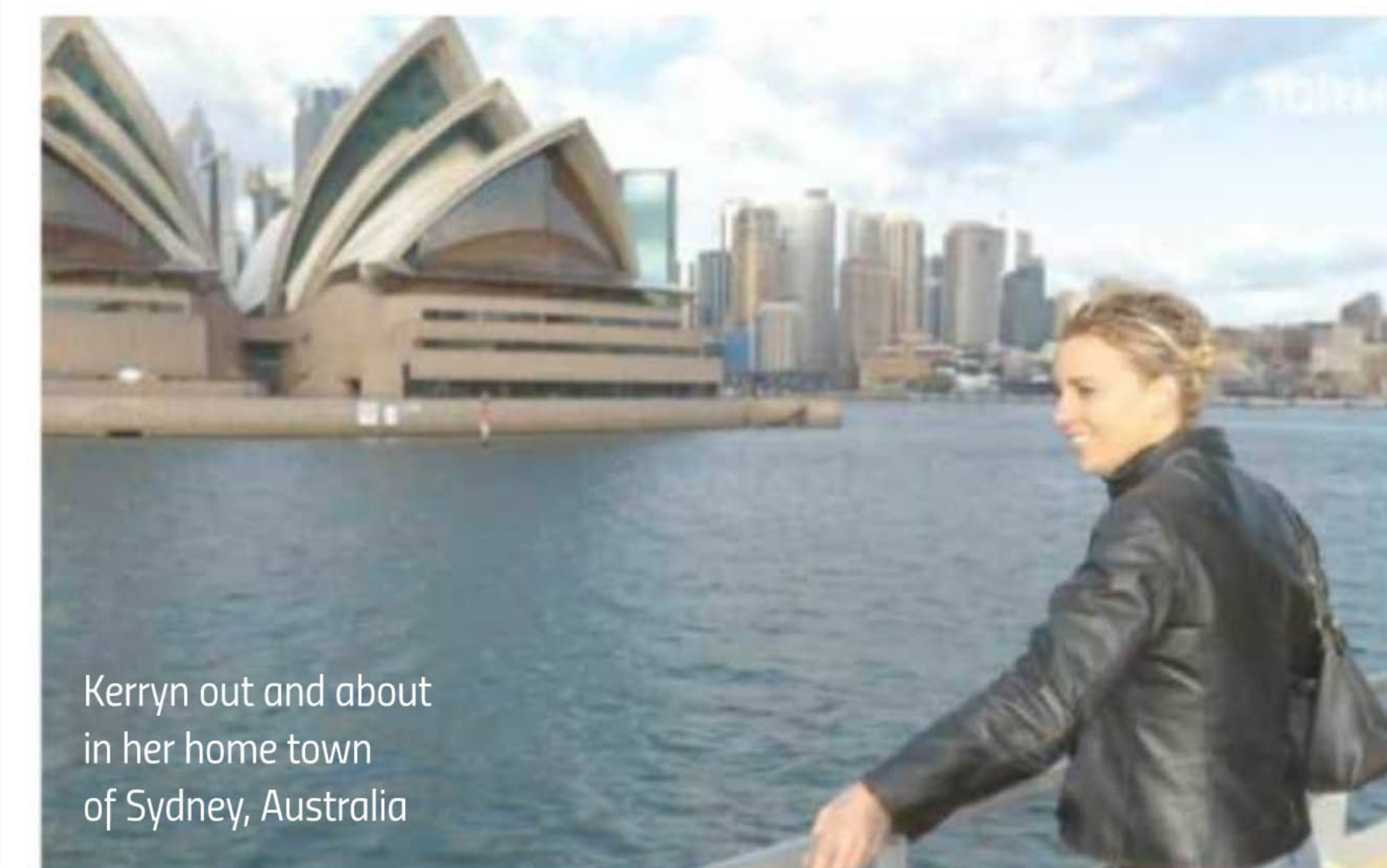
When Kerryn's not teaching, she's working on various projects, which all have something in common: they demand sharp tools. During her time at night woodwork class with Stuart Faulkner, Kerryn was taught how to sharpen tools using both the Japanese stone and the Tormek method, and she soon realised that she preferred the Tormek way.

"I figured out that life was too short to spend it sharpening endlessly on stones or burning on bench grinders. Tormek gives me perfect blades, gouges, chisels and just about any other edge you can think of... in seconds. This means I can spend all my time just creating beautiful things," she explains. "A Tormek has been at the heart of my woodworking success for a long time and is the one machine I really can't live without."

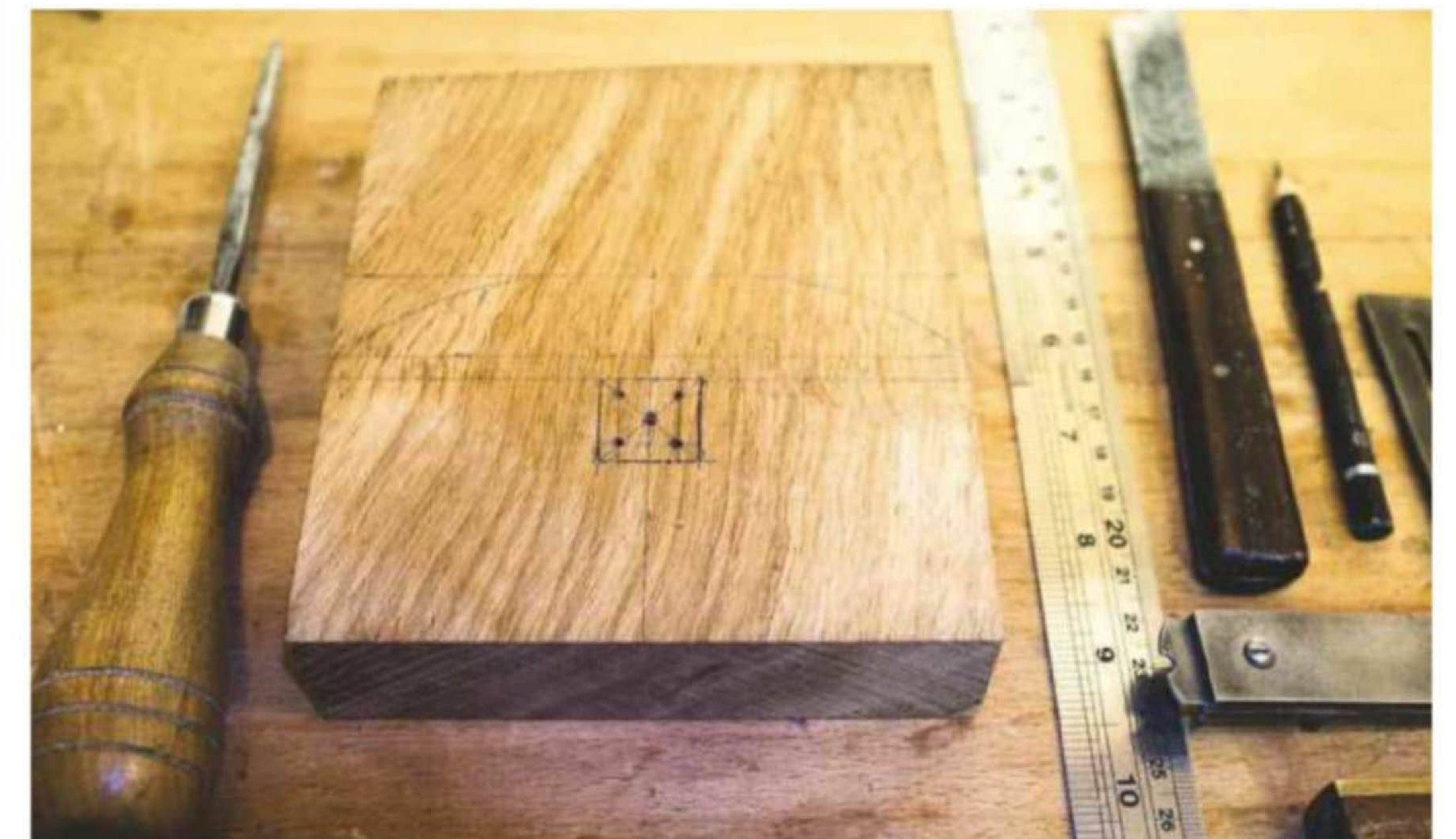
To find out more about Tormek tools, see www.tormek.com.



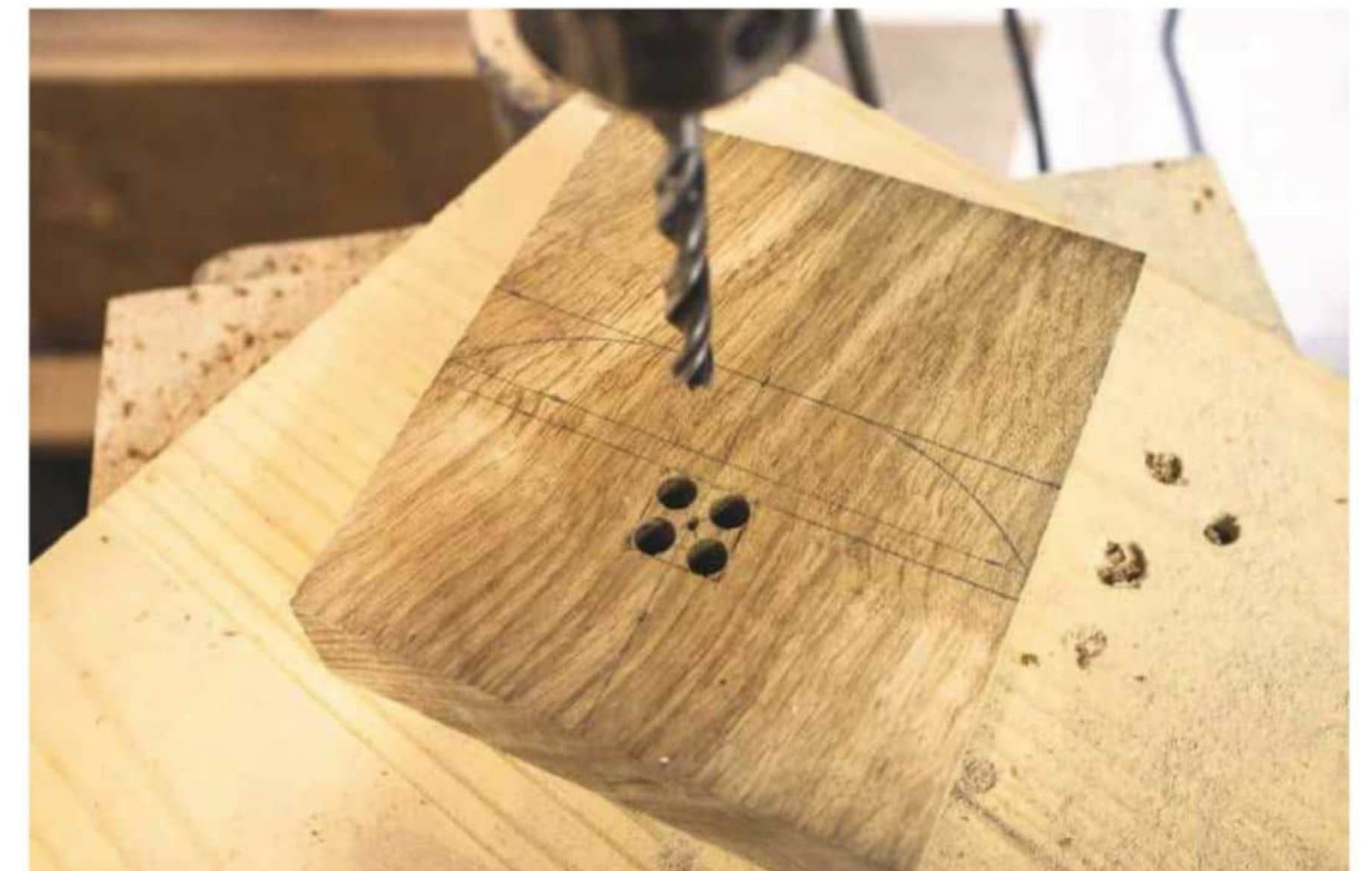
Kerryn Carter putting her Tormek grinder to good use



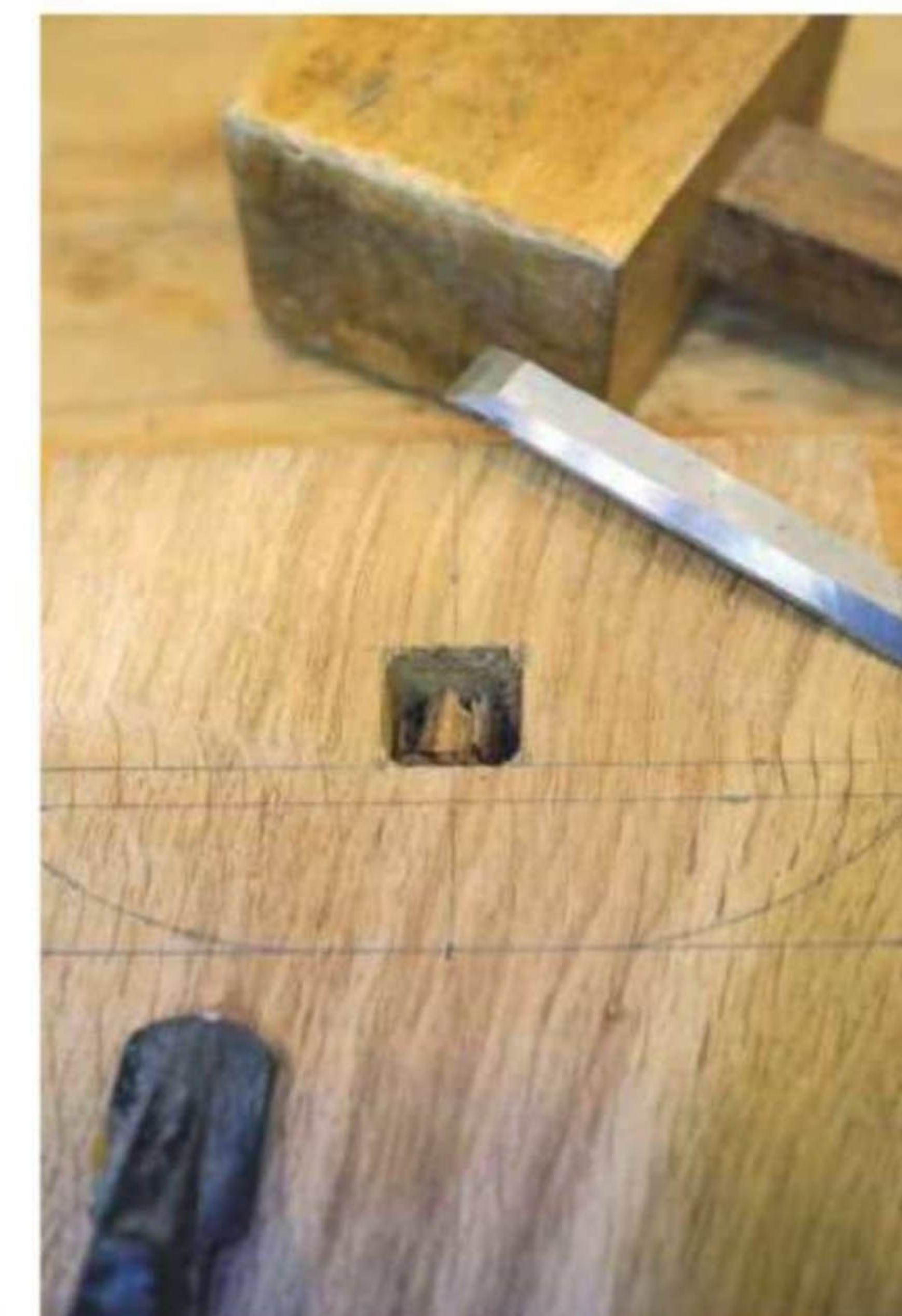
Kerryn out and about in her home town of Sydney, Australia



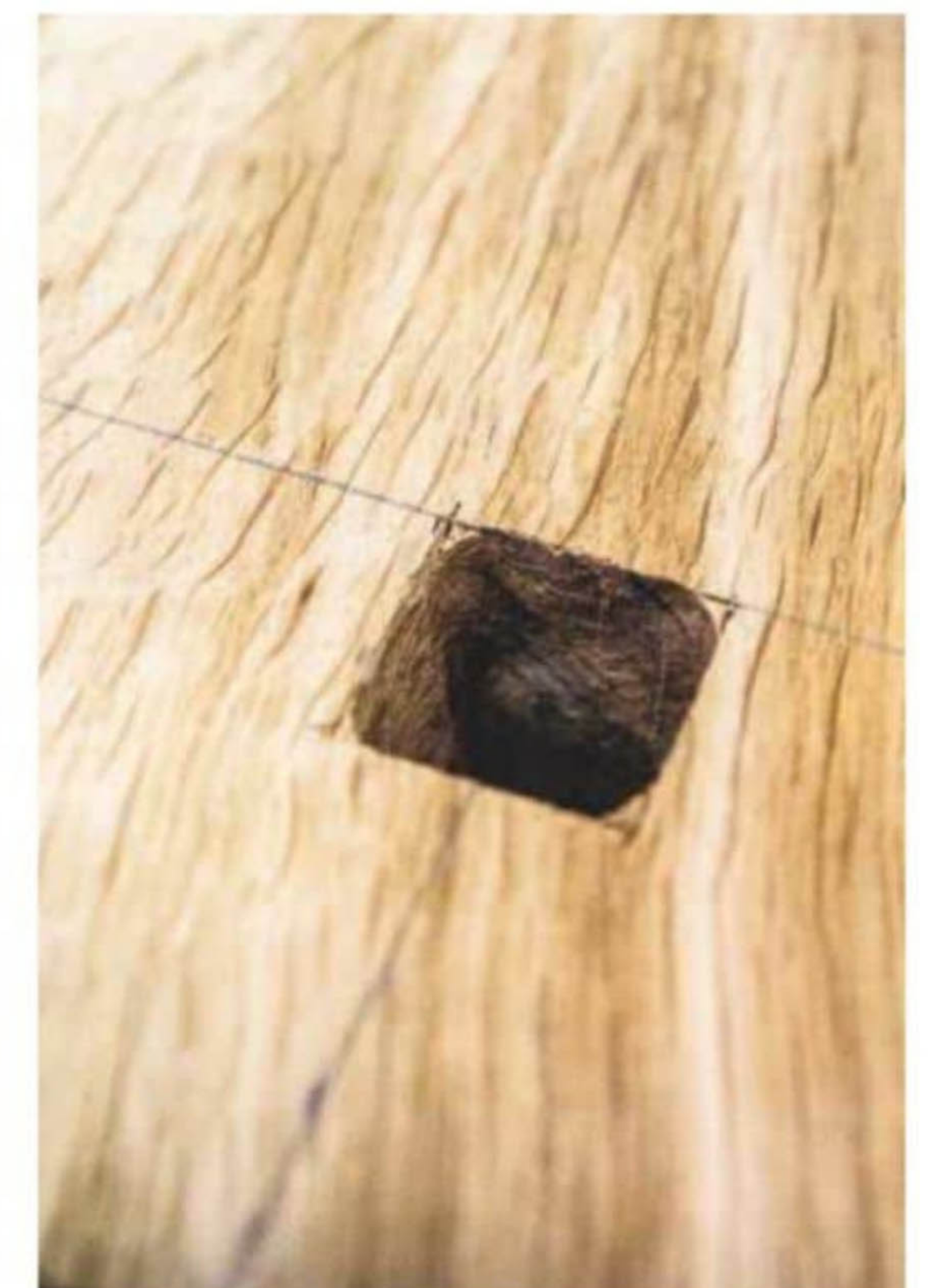
2 The hole for the shaft is marked on both sides



3 Four holes provide the radiused corners



4 The waste is cut away from both sides



5 A clean, perpendicular mortise for the shaft

USABLE & USEFUL

Inspired by his late Grandad's homemade tools, **Martin Pim-Keirle** produces his own traditional wooden full-depth marking gauge

My late Grandad was a woodworker all of his adult life, and quite a prolific maker of his own tools, up to and including at least one lathe and a mortising machine. I'm in no danger of overshadowing his legacy anytime soon, but I was recently inspired to see if any of his talent had been passed down.

This project came to mind after seeing a marking gauge dropped down across the depth

of one board as a means of setting it to mark another. This worked because the all-metal gauge in question had its cutting wheel at the extremity of the shaft, meaning the cutting edge was at the 'zero' position. This set me wondering if I could make a more traditional wooden tool that could be used in the same way.

I've never made any woodworking tools before (unless you count the occasional temporary jig), so I was intrigued to see if I could create something that would actually be usable and useful.

The raw materials

The nice thing about this project is that it only really requires a couple of offcuts of hardwood (**photo 1**), plus a little steel for the blade. I've gone to town on mine with a brass locking bolt and some ebony for the threaded insert because I happened to have some suitable scraps inherited from my Grandad, but a standard steel bolt into the main body would have done the job.



1 Offcuts of hardwood are ideal for this project

The great thing about making your own tool is that it can be any size or shape you choose. The body of my gauge is roughly 120 x 80 x 25mm, and the shaft is about a 20mm square cross-section.

The body

The main body is a block of oak. I began by planing it flat and square on both sides and three edges. I then marked out the dimensions of the body and the position of the hole for the shaft on both sides (**photo 2**). I wanted rounded edges on the shaft, so I marked out the position for four 6mm holes inset from the four corners of the 'mortise'. I drilled these out on a pillar drill (**photo 3**), followed by a single 10mm hole (my largest drill size) in the centre. It was then simply a matter of using a sharp chisel to cut away the rest of the waste from each side (**photo 4**), leaving a nice crisp hole with rounded corners (**photo 5**).

The shaft

At this point, and before doing any more work on the body, I planed the shaft to fit the hole in the

www.getwoodworking.com



6 The shaft is planed to fit the hole in the body



7 The shaft should be a close sliding fit

body (**photo 6**). In fact, due to some rather over-enthusiastic fettling, this took me a couple of attempts. One day I'll get one of those 'putting-on' planes and my troubles will be over, but for now the nice bit of teak I had went back on the offcuts pile and was replaced with a length of oak. Once the shaft was a close sliding fit (**photo 7**) I trimmed the body down to its final dimensions, but did not yet start to shape it.

The locking nut

I happened to have a few pieces of brass lying around, in particular some round bar of the correct dimensions to take a coarse metric thread. I don't think the specific thread is important, but obviously wood is a lot softer than metal, so the bigger the thread the better. I used the chunkiest thread available in my small set of taps and dies.

To make the thread more likely to last in the body I decided to set a small piece of ebony into

it, and then drill and tap that. I began by marking and cutting a square mortise into the centre of the top of the body, down as far as the shaft hole. To ensure no splintering occurred I made a temporary dummy shaft from softwood (**photo 8**) that was a snug fit in the main hole.

Having cut this mortise I carefully planed a small piece of ebony to be an exact fit (**photo 9**), and glued this in place with some five-minute epoxy (**photo 10**). Once cured, this was trimmed flush at both ends, and then drilled in stages (**photo 11**) until the final size was reached to take the correct thread tap. It was a curiously satisfying experience, cutting a crisp thread in the ebony block. I lubricated it with a little mineral oil while cutting (**photo 12**), and the result was a perfect fit for my threaded brass bar. As I say, a bolt of the correct thread would work just as well, but I chose to cut a square peg on my threaded bar (**photo 13**), and then hammer on a

disc of thick brass (**photo 14**) to create a tactile locking bolt (**photo 15**). If I had not had the brass I would probably have filed a similar square peg on a standard steel bolt, and then used epoxy to attach it to a small hardwood head of some sort.

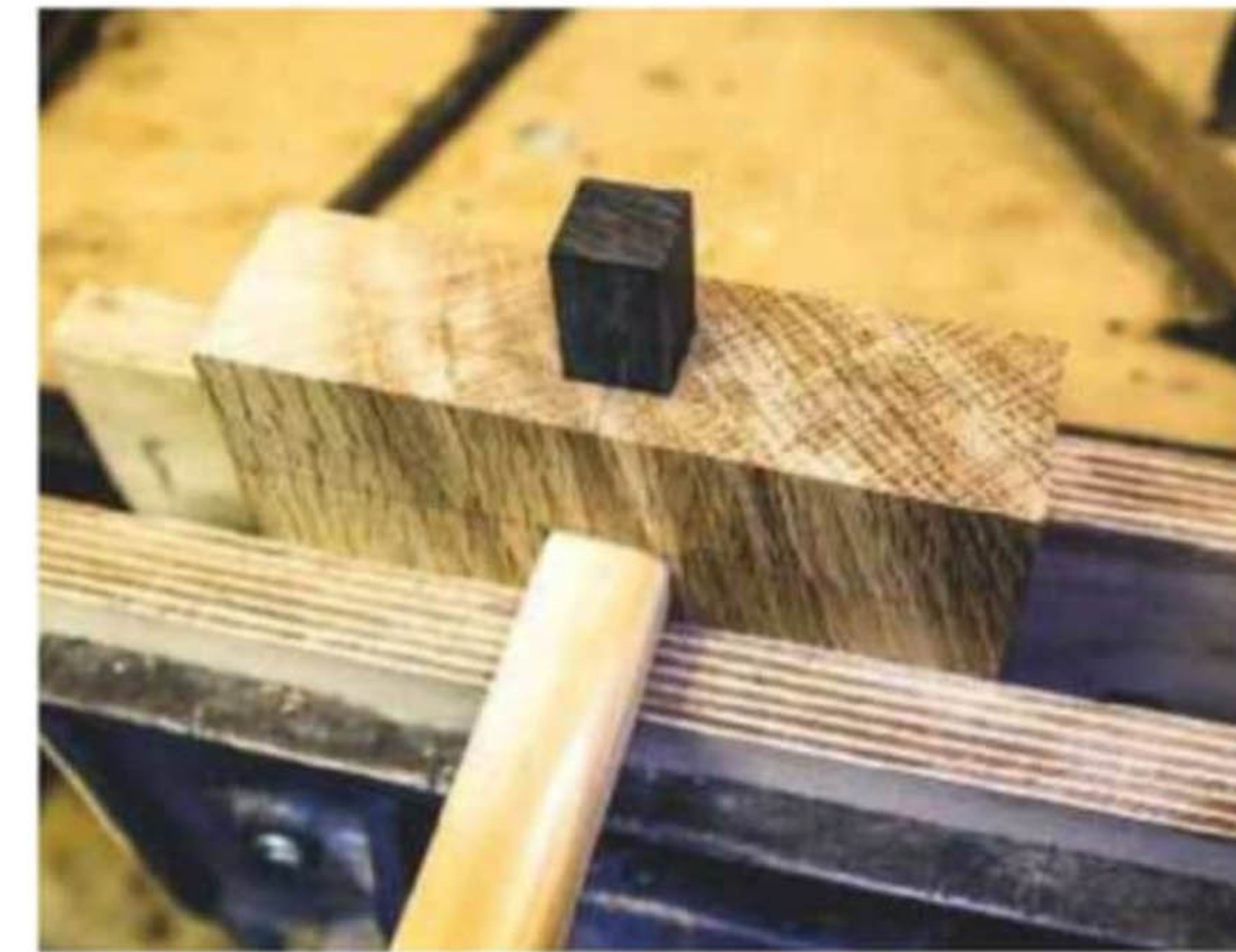
The blade & final shaping

The blade is just a little piece of tool-steel filed to an appropriate shape and sharpened with a single bevel (**photo 16**). Two heavily-countersunk holes were drilled, and a shallow rebate cut into the end of the shaft (**photo 17**). Pre-drilling is essential here, as the fixing screws are going into end-grain. Having attached the blade I then flattened the whole end on a rough diamond stone to ensure that the cutting edge was precisely at the end of the shaft (**photo 18**).

The last step was to cut and shape the body (**photo 19**). I have deliberately left it a little on the large side, partly because I think I may find



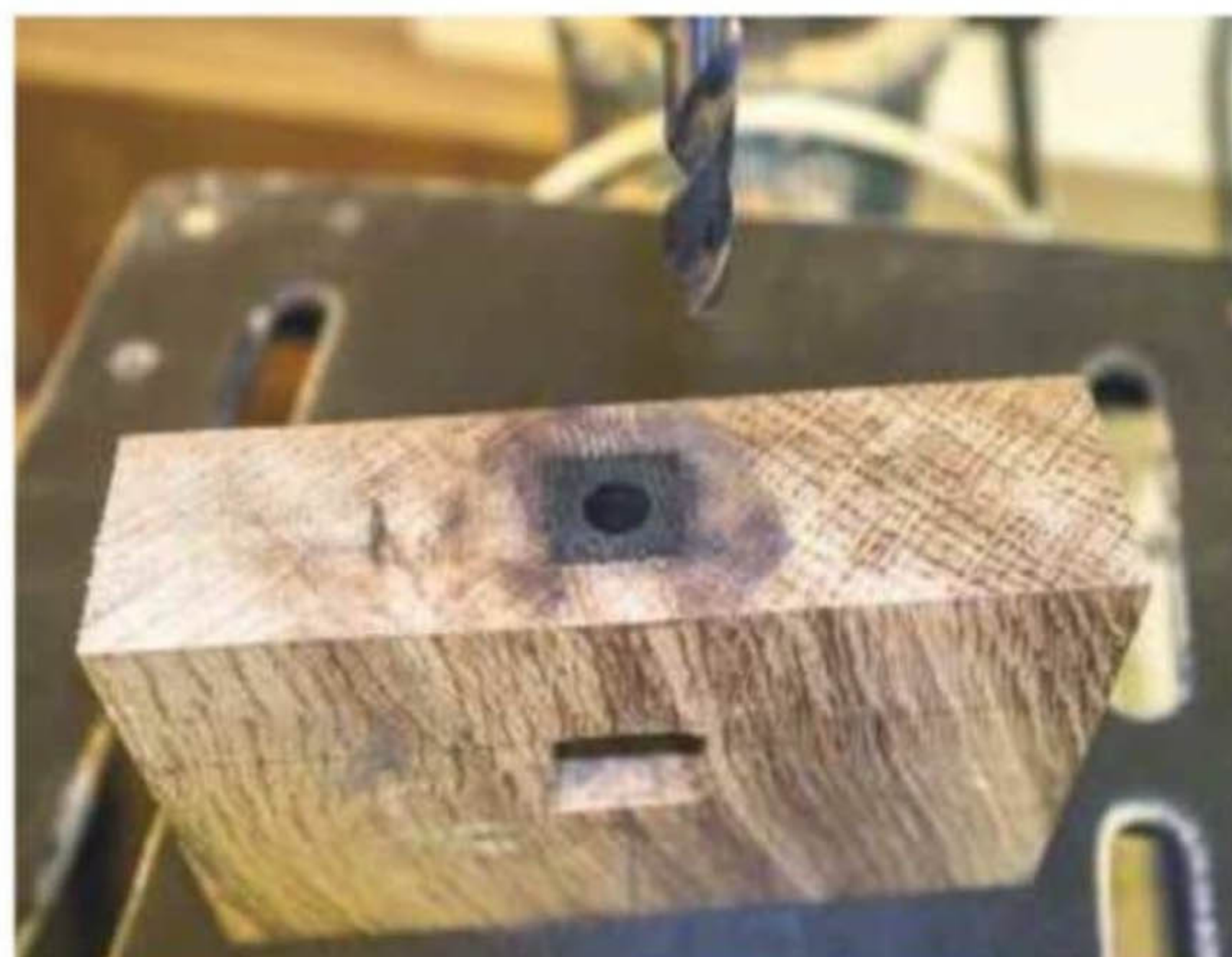
8 The top mortise ready for drilling with a 15mm Forstner bit



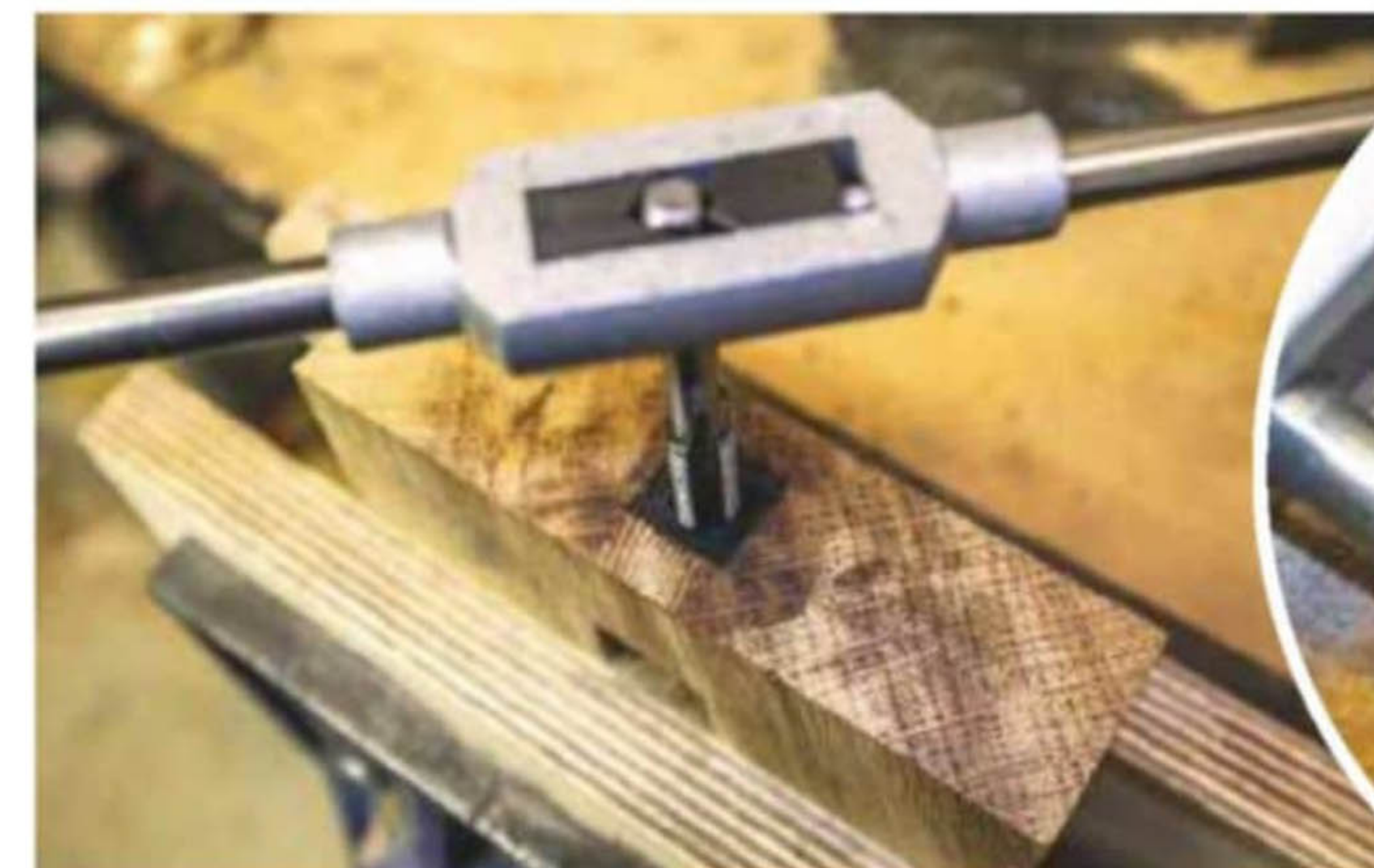
9 The ebony block is a snug fit in the body



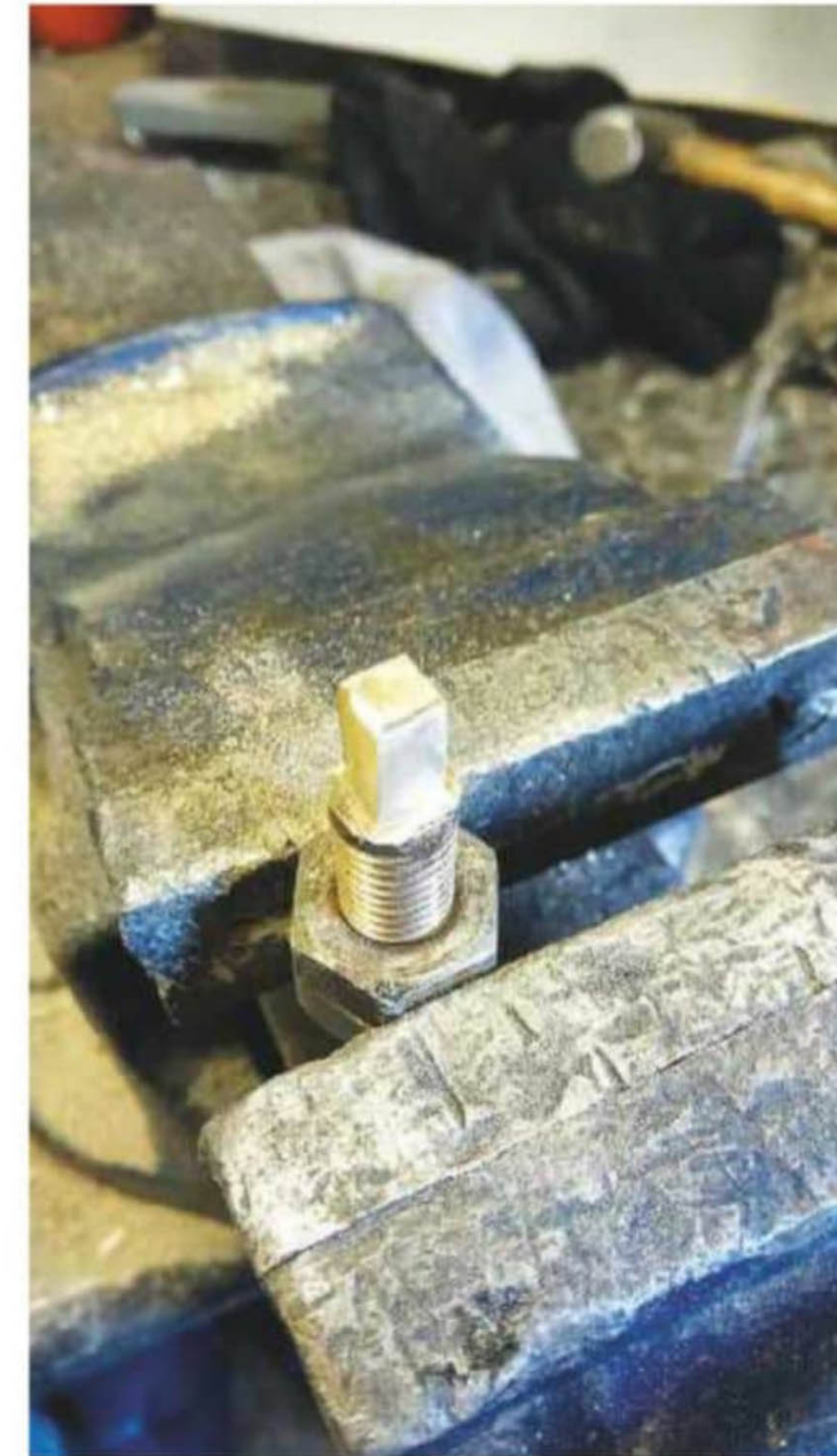
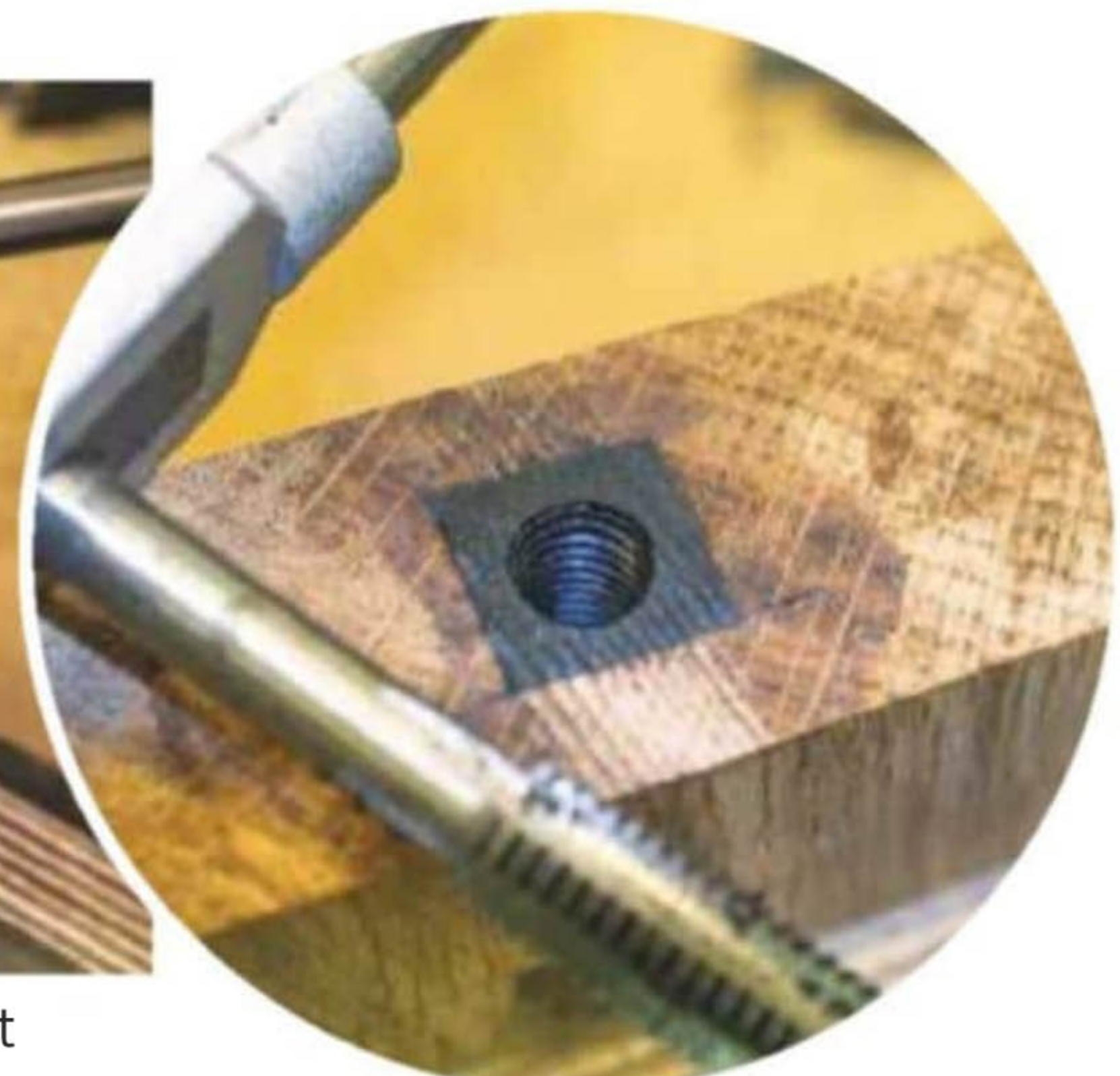
10 Five-minute epoxy bonds the ebony to the oak



11 The top hole is drilled to receive a thread



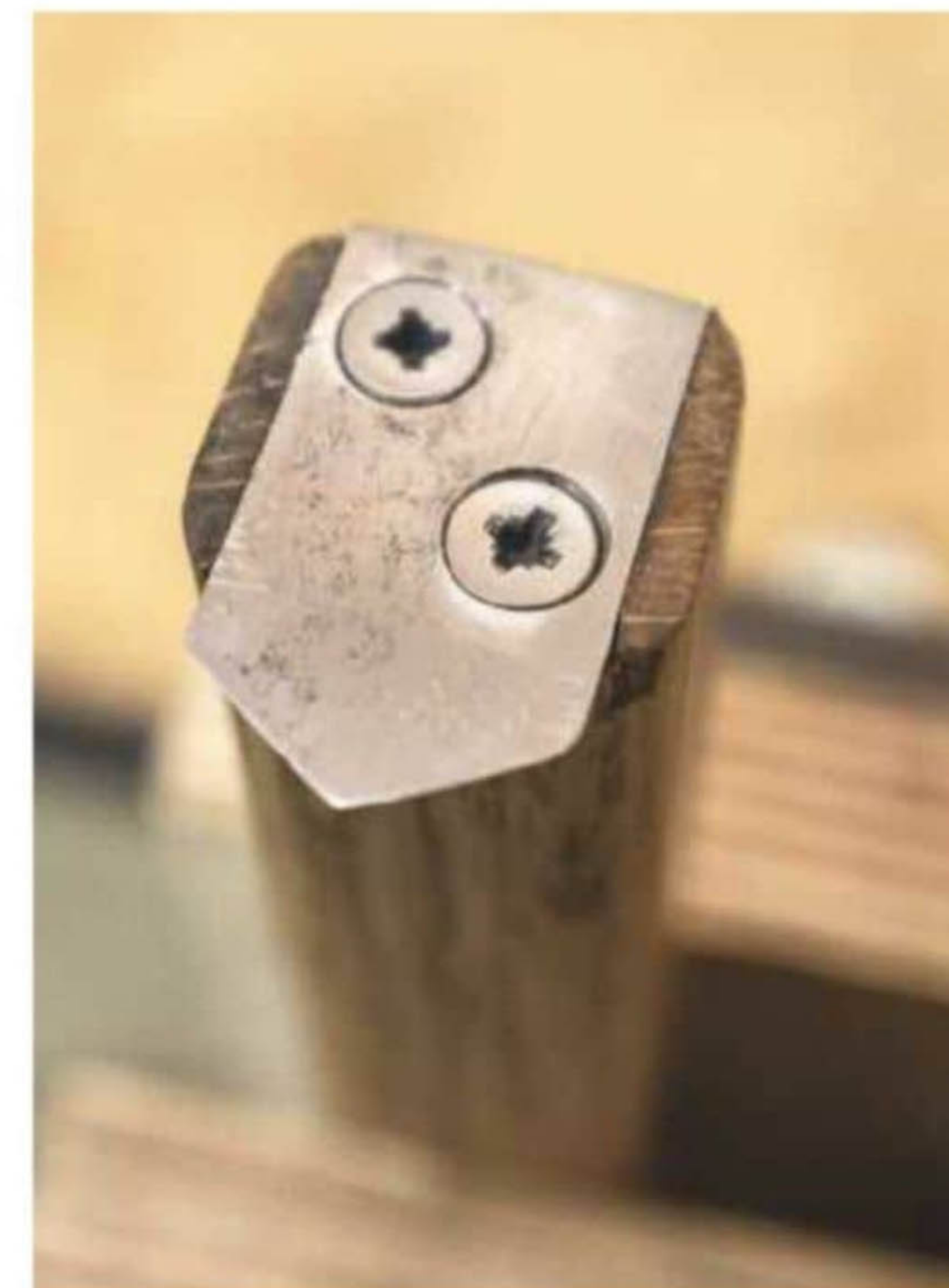
12 The die is lubricated with mineral oil as the thread is cut



13 A square peg is filed in the end of the brass bar...

it easier to use, but also because I know I can always cut it down any time in the future. Rounding using the router, then a quick sanding through the grits, was all that was needed to prepare for finishing with a light coat of Danish oil, followed by Renaissance Wax.

I feel very pleased with how my new marking gauge has come out (**photo 20**). It was a lot easier than I expected to make a genuinely useful addition to my tool cupboard, and it's certainly a project I can recommend for any woodworker with the appropriate scraps lying around and a free afternoon. The finishing touch for mine was to stamp in the shape of a little bird, a House Martin – my Grandad's maker's mark. I think he would have approved. ✕



18 The blade is screwed to the end of the shaft



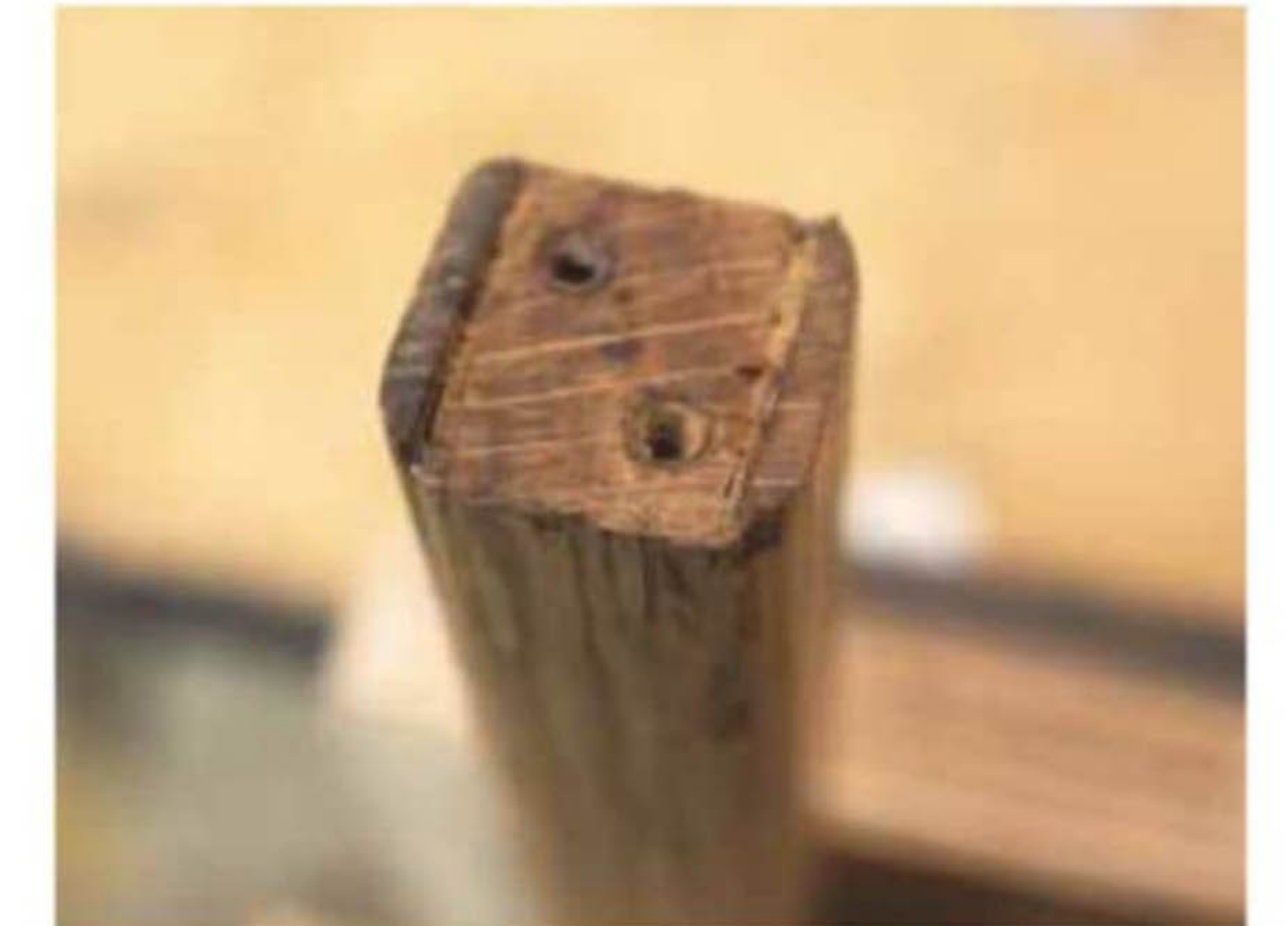
14 ... and a brass disc hammered in place



15 The completed locking bolt



16 The blade is a little piece of tool-steel filed to an appropriate shape and sharpened with a single bevel



17 A rebate in the end of the shaft helps to hold the blade in place



19 Final shaping and finishing can now be carried out



20 The completed marking gauge



WOODWORKER'S ENCYCLOPAEDIA **A-Z** PART 3

Bugs, beetles, barrels and hooks are all featured in the latest instalment of **Peter Bishop's** directory of wood-related words and phrases

Bannister

This is an alternative, localised phrase for balusters or the collective group set in a balustrade. Bannister rail is also sometimes used instead of a hand rail.

Bare

I use this phrase quite often when talking about measurements. So I might say or think in my head that a measurement is a 'bare' 12in and what I mean is that it is slightly less rather than smack on the 12in mark. Or I might measure a width or thickness and consider one or the other to be bare of what it's supposed to be, thus it's possibly undersize. There are other such phrases used, which we'll come to as we work through this guide.

Barge board

If you look at a traditionally built house or building at the gable end, the angled ends rising

to the ridge, you will generally see a barge board attached under the slope of the roofing material. The barge board serves a couple of purposes: it finishes off the end of the roof line making it look neat and tidy, and it also closes off any larger

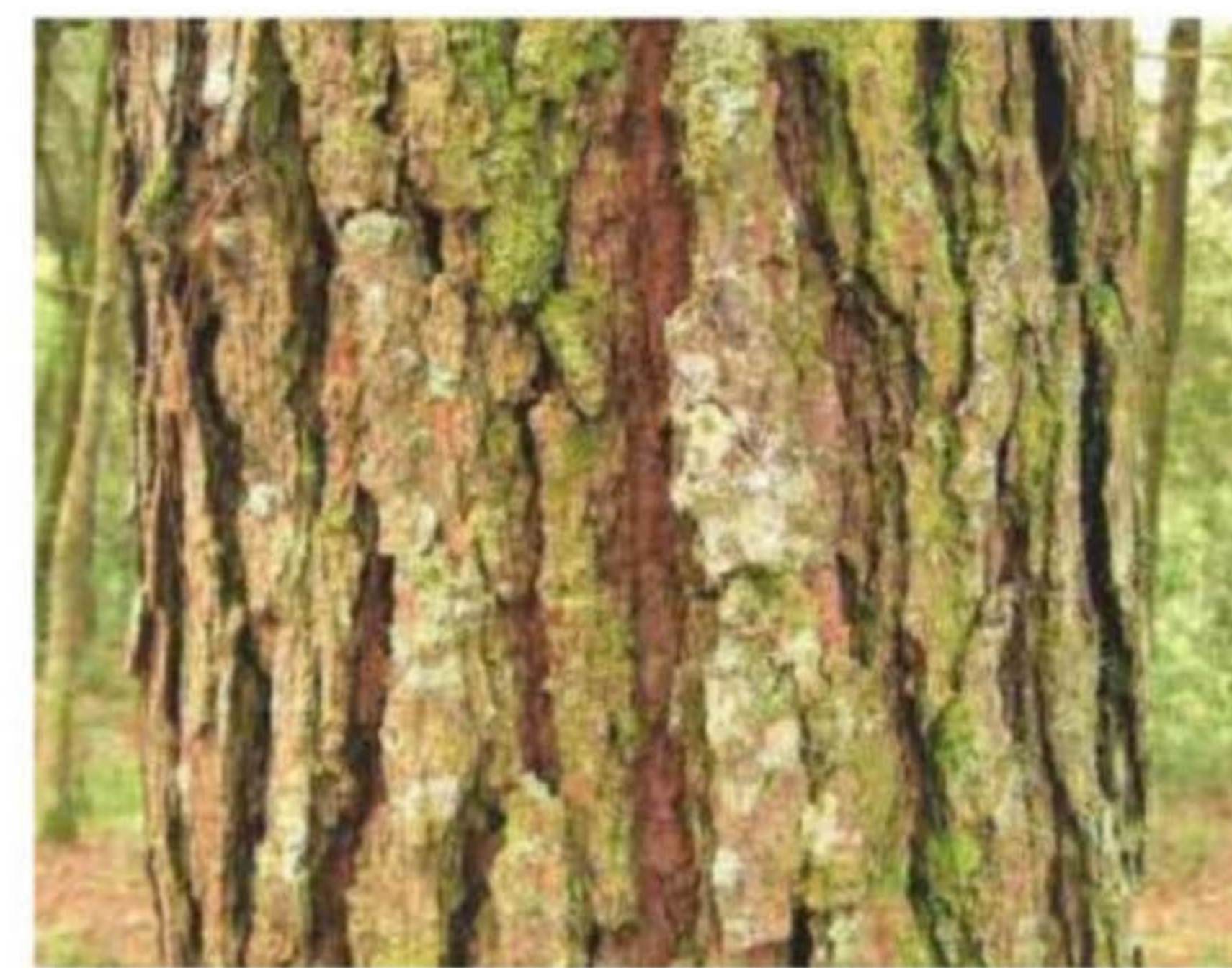


Early English oak barge boards

gaps, thus stopping crawling insects or little beasts from getting into the roof space. Some of these boards can be really fancy, especially on Victorian or Edwardian buildings. Today, however, a standard one will be flat and straight.



Reclaimed pine barge boards



Bark of a pine tree in Tecpán, Guatemala



Close-up of elm tree bark

Bark

Tree bark surrounds the whole of the tree a little like that glove we talked about earlier on. It's one of the layers of cellular stuff that forms the growing section of the tree. It's distinctive and can be used as an aid for identification. Some barks are smooth, some crinkly and cracked and some shed very thin layers as the tree grows. Bark can be hard or soft. The Wellingtonia tree, the giant redwood of North America, has a fibrous bark up to several inches thick. If you're so inclined you can hit this without causing too much damage to yourself! The cork evergreen oak tree (*Quercus suber*) has bark that is also thick and is harvested for natural cork stoppers. To kill a tree, while it stands, you can simply 'girdle' it. Girdling is the practice of cutting right round the trunk and removing the bark down to the sapwood. This essentially stops growth and leads to the death of the tree. With some tropical hardwoods it is a technique that has been used for drying out the trunk before felling, which makes it lighter and easier to handle.



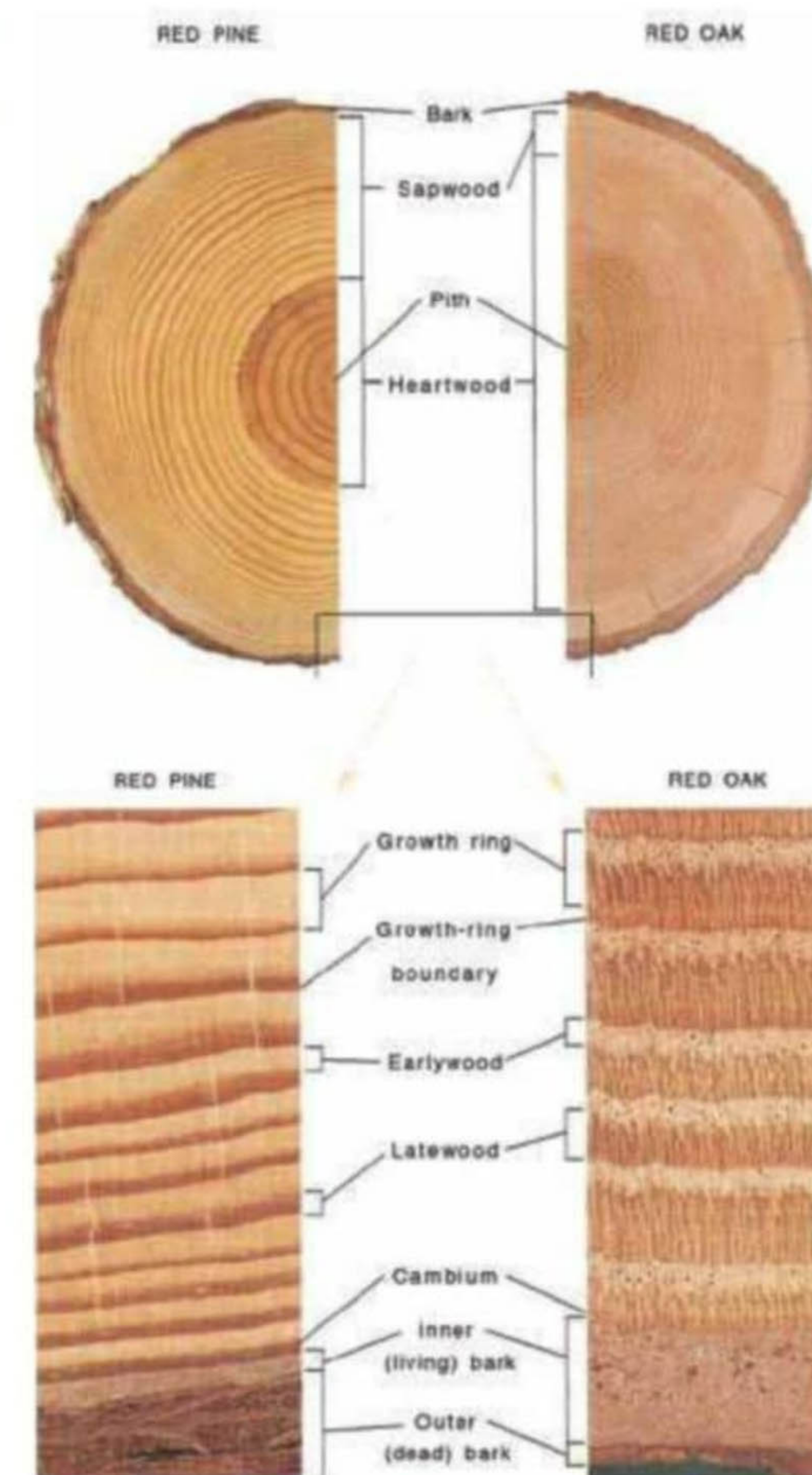
Vintage barrel stave saw



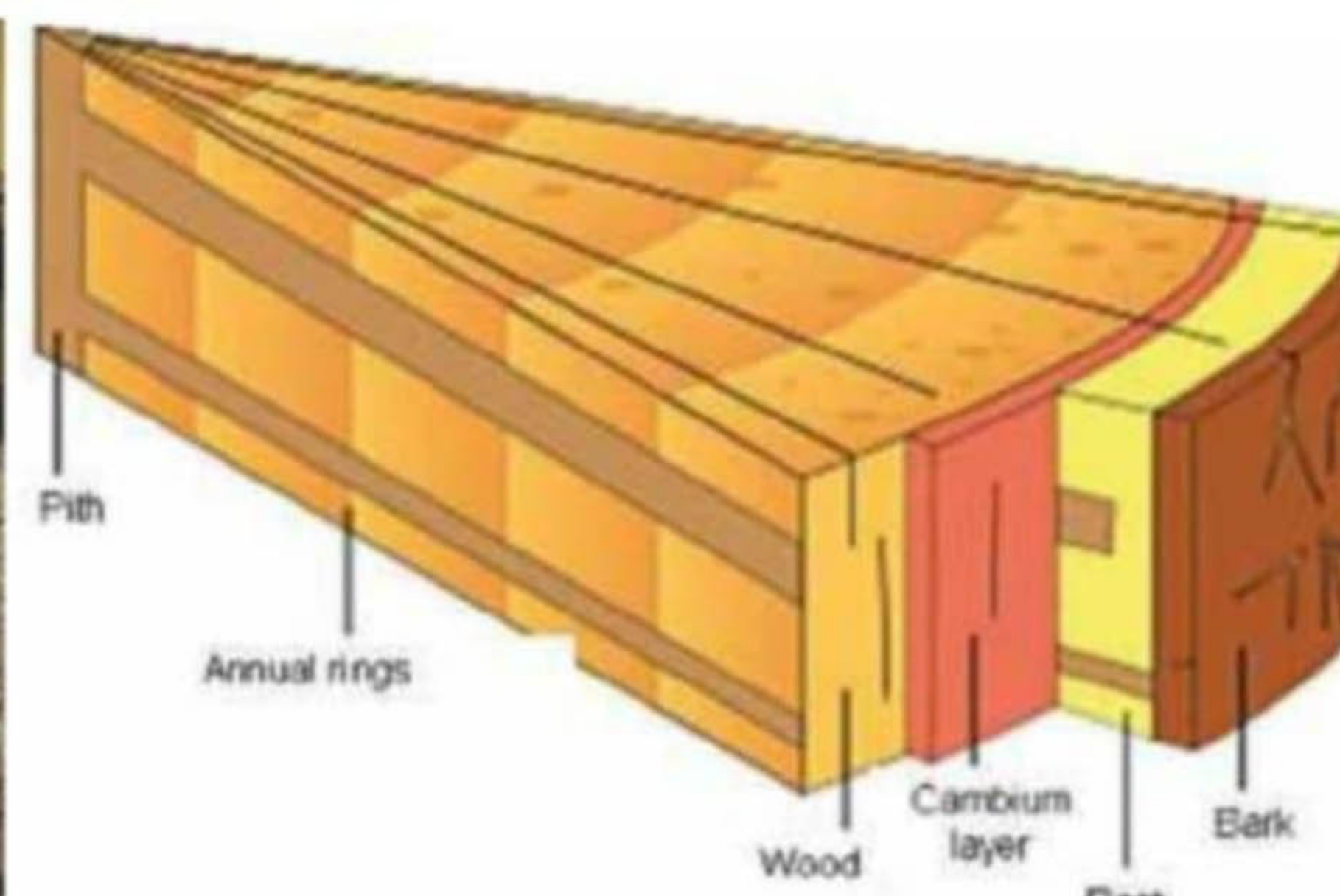
Using a hole saw to drill consistent holes in sheet material

Barrel saw

These saws are museum pieces today. Designed with saw teeth on the leading edge of a metal cylinder they were used to cut staves for barrels, thus the name. I've only ever seen photos of them. The closest thing we have available today is a hole saw, which, although a lot smaller, can be used in a drill to cut out those oversized holes we sometimes need.



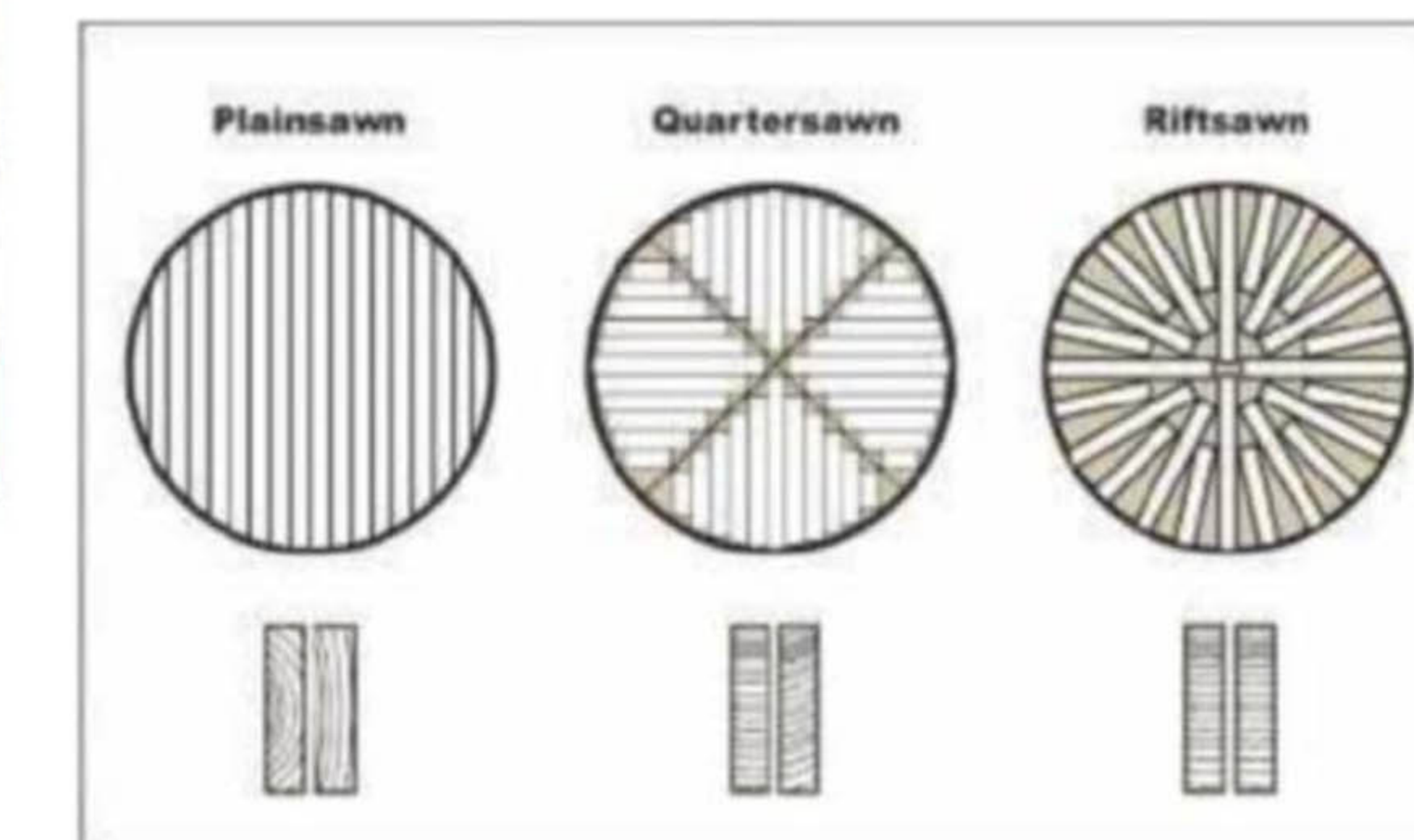
Stem cross-sections (top) and detail (bottom) show gross and fine structures of wood



Wood has a structure specific to each species, enabling them to be distinguished from each other by their macro and micro structures

Bast

This is the inner bark layer that is closely involved with the growth of the tree. These cells multiply to enable the outer circumference to increase and help to create the distinctive, outer bark patterns of different trees.



Different sawing methods

Bastard sawn

Another term that loosely describes plain or through and through sawing but selects out those boards that have some quartersawn features. One or two planks, near the centre cuts, will be nearly true quarter but as these move from the middle they will have less figuring. There are a mass of ways in which to convert logs, but it depends on what you need: high yield or quality output.

Batten

Technically speaking, a 'batten' is a piece of wood that is, generally, softwood with a thickness between 50-100mm and a width of 125-200mm. The phrase was used more in the primary part of the supply chain when describing sizes to be purchased from the overseas conversion mills. Most of us woodworkers tend to think of a batten as any thin, narrow piece of wood that may be used to support something else. In trade terms, these go under a different name, which I'll talk about later.

Battening

Here we have the name for those smaller pieces of wood used, for example, on a roof to support the tiles or slates. An alternative name, when used for roofing, is lath. We also use battens as a hidden fixing point for wall coverings, such as cladding and plasterboard.



Roof battens



Three-sided bay window

Bay window

Bay or 'bow' windows are those, shall we say, carbuncle windows that protrude out from the face of the outer surface of a wall. They come in various shapes and sizes, can be built in originally or added later. They are primarily designed to allow more light in from the increased surface areas they have.



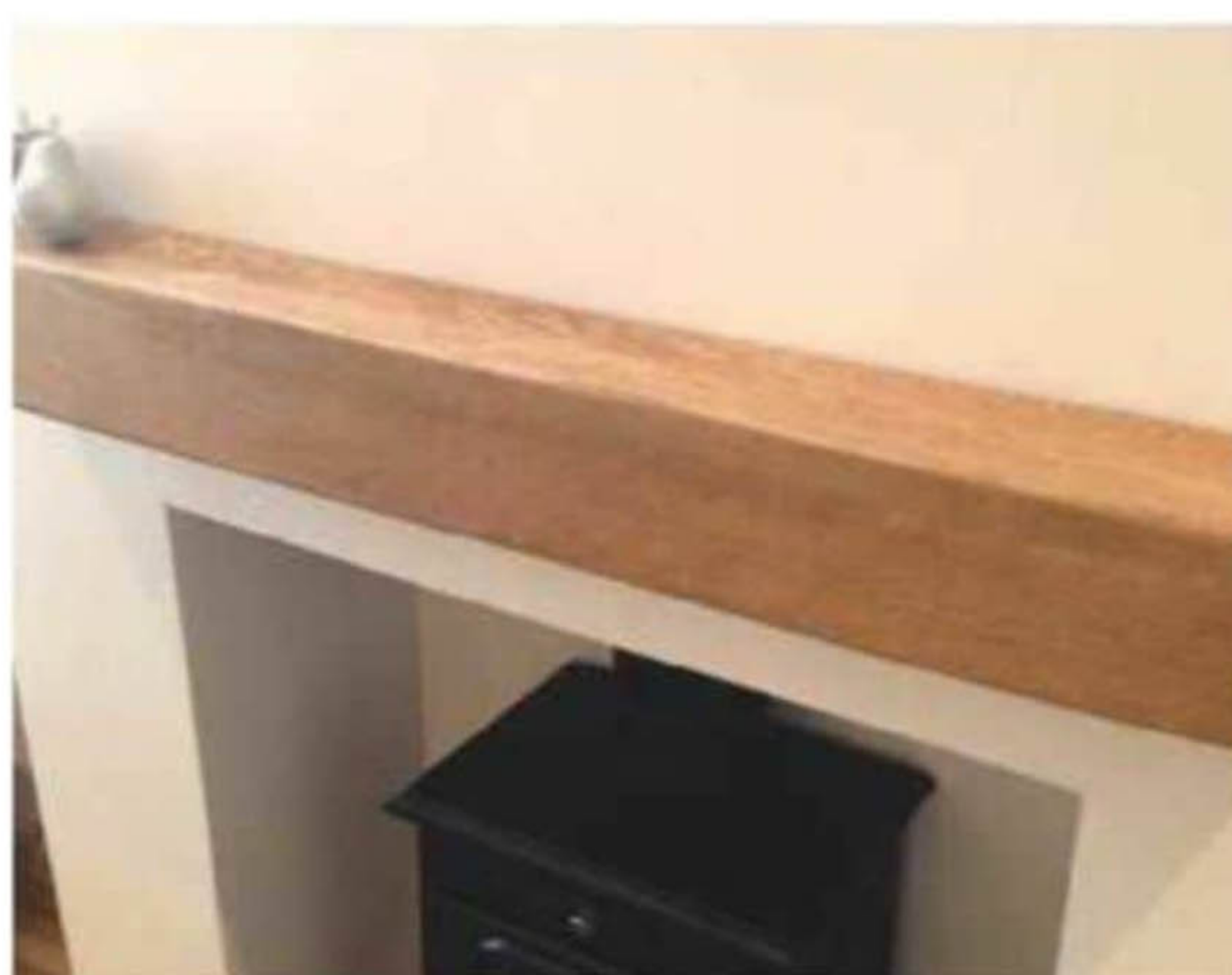
A selection of various small parting and similar beads

Bead

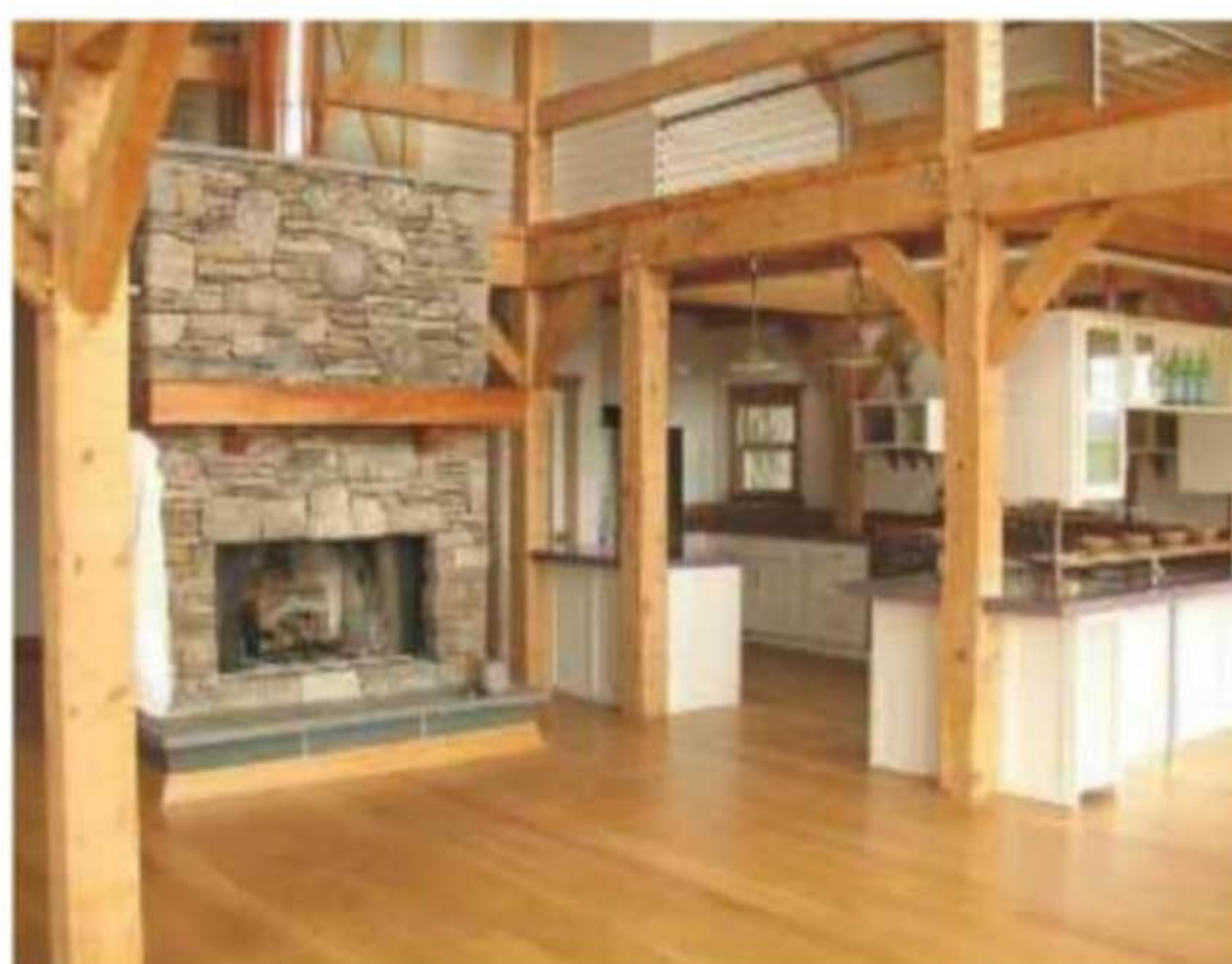
Beads are those small cross-sections of moulding that are used to either enhance or act as a cover to a joint. Simple 'parting' beads were used to take the eye away from any shrinkage gaps where doors abut. Other beads might overlap joints in panelling to cover them or the spaces that might occur underneath. Alternatively, we might add them as a decorative feature to run round something. We can make them ourselves or select from the large ranges now available in DIY stores.

Beam

Any large piece of wood that acts in a structural role to support something above it. In old and new oak-framed buildings there are loads of beams. Some have been there for centuries and



A reclaimed oak beam above a fireplace



Oak beams from Duffield Timber

may have been salvaged from old ships timbers. In modern, oak-framed structures the beams are more often there to add to the aesthetic look of the building. False, box beams can be created by mitring pieces together along their edges. This method can also be used to box in unsightly steel or concrete girders.

Bearer

When moving, stacking, handling or transporting timber, we'll probably use some bearers. Generally made from waste pieces of wood, they will be placed underneath a layer or more of planks, logs or packs of timber. They'll allow us to get our hands underneath, and not trapped, or facilitate movement when using mechanical lifting equipment. Apart from an aid to handling they also help to protect your wood by keeping it up out of the dirt and muck. Laying stuff down on the ground encourages it to pick up grit and small stones, which are the enemy of any saw or plane. Usual bearer cross-section sizes are around 50 x 75mm, turned up on their edge, but larger ones might be appropriate for different locations or applications. You'll often find them built into the bottom of an imported pack of timber, where they're strapped on. This avoids having another person placing the bearers when moving these packs around.

Beetle

Apart from the common or garden beetle, the wood attacking types, there is another, rather odd

use of this word. In some localised parts of the UK it's a name for a large, wooden mallet. Made in various sizes, the ones I'm familiar with, from middle England, are the larger versions used to knock fencing stakes in. They are usually made with a wooden, metal bound head of a tight-grained wood with an ash handle.



Axminster Hobby Series belt & disc sander...

.... and a different version from Makita

Belt sander

The technical classification of these sanding machines is one that has a continuous, endless abrasive belt that is mechanically driven to remove waste or finish a surface. There's a whole range of different belt sanders from the basic, hand-held version through to the mighty panel sanding beasts found in commercial production units. For the woodworker, the two most handy will be the hand-held powered one and, possibly, a bench or stand mounted, slightly larger, vertical sanding machine. For 'balling off' surface waste I find my 100mm tool a godsend and wouldn't be without one. You do need to use them carefully because they are liable to sand off bits you want to keep too quickly!



A vertical bench dog hole drilled in a workbench

Bench dog

Dogs and stops are great for those jobs when you are planing a length of wood and don't want to put it in the vice. The ones I like spring up out of the bench when you release them and disappear back when you don't. You'll find some vices have a sliding dog on their front jaw; these can also be lifted and fix when needed then drop back when not.

Bench hook

A bench hook is such a simple thing but is a must in any workshop. Lipping over the edge of the bench they'll help with cutting shoulders, squares and mitres. Cheap to buy or easy to make, you can set them up to cut squares or angles. ✕



Crown bench hook

NEXT MONTH

In the next issue, Peter looks at more terms from bent wood to board measure



The Persuader – aka beetle, mallet or hammer

Bench-Mounted Might



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MODERN THINKING

Dave Roberts takes an idea for a walk in search of a second opinion

The Bauhaus is celebrating its centenary this year. Important as Walter Gropius' school was to 20th century furniture design, though, and far as the ripples of its wider thinking may've spread, you won't find its aspiration and legacy a widespread topic of conversation around our village pump – at least, not just at the moment. The tsunami of spring lambing is sweeping up from the lowlands and into the valleys, and there's little time for tap-room talk of how craft and mass-production can be reconciled – though the coincidence does, perhaps, give rise to a once-in-a-lifetime opportunity for a little wordplay on Walter Benjamin's essay, *Art in the Age of Mechanical Reproduction*...

Anyway, mention of the Bauhaus' anniversary prompted a friend to wonder aloud where the movement sits on the timeline that runs from, say, the promise of the Industrial Revolution (the big bang moment in our universe of mass

production and transportation), the realisation of that promise in things like Henry Ford's production line, and its partial corruption into our feverish, present-day consumption of so many products that are wasteful and/or short-lived?

That's likely to be quite a wide-ranging conversation, of course – one for the long summer days of shearing, maybe – but in part it raises a question about the Bauhaus itself: even if its heart was in the right place – well-designed and soundly made goods for more of the many rather than some of the few – was it, for all that its aims may've been more pragmatically industrial than the Arts & Crafts Movement, still too idealistic to provide a centre that could hold?

It may (or may not) have been Samuel Pepys who suggested that, 'there is nothing that one man may make that another may not make more cheaply, to which we might add, '... and less well'. And perhaps, on the see-saw that runs from one-off/expensive to mass-produced/inexpensive, the Bauhaus wasn't close enough to the still point around the centre of gravity to reconcile both craft and commerce. Perhaps free market forces, shareholder interest, etc., simply weighed too heavily on one end of the scale? After all, it was the Bauhaus' perceived communist thinking that helped to make it unwelcome in a Germany of the '30s, where the Krupp steel plants were among the privately owned factories that were about to make a killing.

The cost of efficiency?

Following the money motive along the timeline to the present day, the founders of the Industrial Revolution would surely be impressed by a factory here in the borderlands that's only a short step from the crucible of Coalbrookdale and which produces nearly 10 billion examples of its (useful and recyclable) products every year, but only requires a shift of around 28 people to oversee its largely automated machinery. Obviously, this kind of efficiency is good for profits; on the other hand, inefficiencies sometimes equate to employment – just look back to the pre-centralised manufacturing days of the local artisan. Moreover, 'inefficiency' is sometimes

a necessary consequence of placing an emphasis upon 'craft'. Of course, the dividends of mechanical reproduction include manufacturing accuracy and cost-per-unit economies, and these are clearly welcome progress in some areas; in others, however – areas where craft might still be regarded as a currency – their pursuit has meant that makers have lost their place in the world, and the beauty and quality of their skills has been steadily lost to more and more of the many. Except, as graduates of furniture-making courses might attest, most of the many have already been encouraged to consume what's mass-produced rather than to value what's made by craft.

Perhaps then – yes, another perhaps – as the number of traditional craftsman has fallen, the clusters of hobbyists who remain are like rock pools left by an ebb tide, microcosms of craft where skills can still thrive? If so, then thank goodness for small makers – for makers, that is, and their workshops and tools. Because, for all that industrialisation may have had a depersonalising effect, at the small-scale end of the spectrum, where tools and machines directly express the will of the maker, it sometimes seems that they're an intrinsic part of the 'personality' of the whole workshop – even to the extent of having a dog-and-master relationship with their owner. There's one accomplished maker not far from here, for instance, whose eye for the precision of German-made woodworking machinery is mirrored in his own sartorial crispness.

Taking this idea for a walk, a short step across the field and over the river brings us to the workshop at Felin Fach, where Richard has been known to make a thing or two. "I'm not a craftsman, though," he protests. "I'm just a hobbyist," and one who describes himself as a 'a self-taught turner'. He's also sceptical about the idea of 'personal' tools: "A chisel is just a chisel, and a plane is just a plane – they're not personal to me. Anyone could use my Norris plane," he shrugs, then adds on reflection: "But my lathe is personal to me, I suppose, because I know how it works. It's a revolving piece of machinery," he explains, "it vibrates at various speeds, but you

get to know the feel of it, when you can increase speed and the height [at which] you need to work. I've worked on other people's lathes and they've felt awkward to me. It's inevitable, I suppose, that when you own a bit of machinery you mould it to your likes and dislikes," to the way you work, to what you prefer to make.

"And my woodturning tools are personal to me," he also decides, "because they're ground at an angle that I am familiar with" – and which,

of course, is all of a piece with his working relationship with the lathe – "and I keep that angle when I sharpen a gouge."

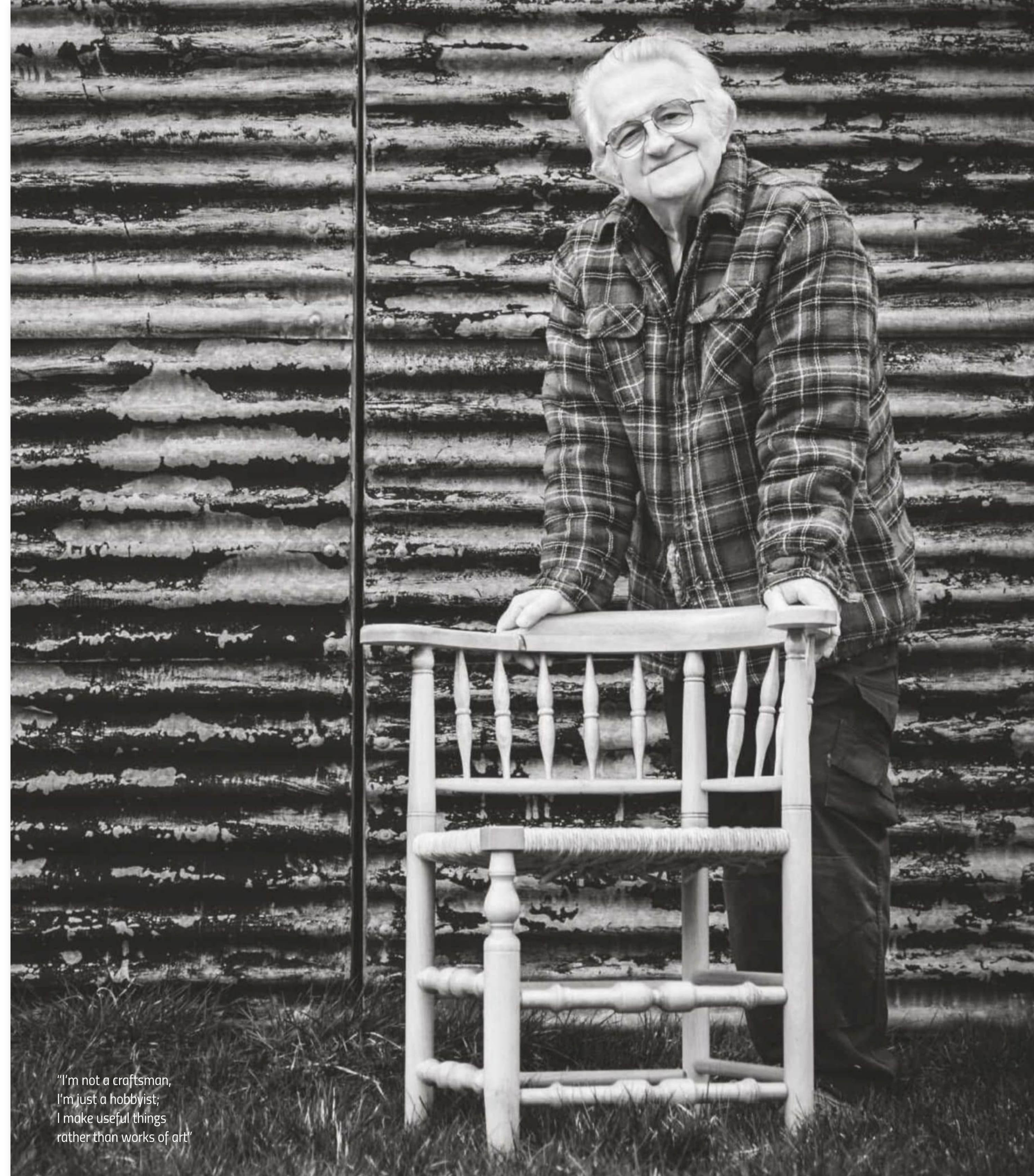
'Ooh, that looks interesting...'

The tools themselves have been accumulated over years: "How long have I been turning? 50 years, say, and during that time I've accumulated trays of tools." In one respect, he maintains, "woodturning chisels are like

golf clubs; something new comes out and you say: 'Ooh, that looks interesting, I wonder how that would work...?'" Need is also a consideration: "You get to a situation where you think: 'I'd like to turn that shape, but I haven't got the right tool', so you buy an extra gouge." Eventually experience and personal preferences begin to refine the selection that is kept closest to the lathe; the five or six tools that your type or style of work most often require.



"A chisel is just a chisel, and a plane is just a plane... but my lathe is personal to me, I suppose"



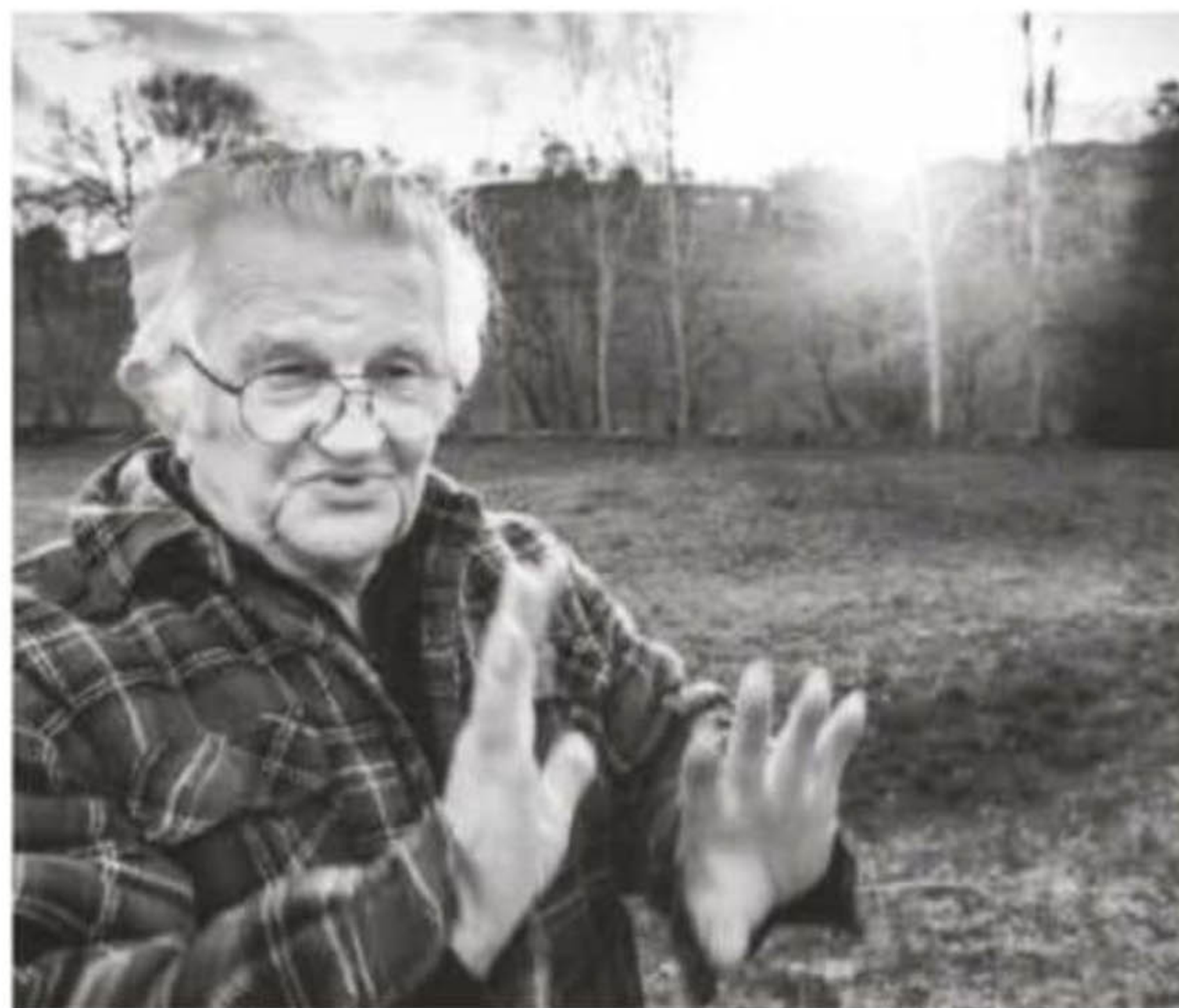
"I'm not a craftsman, I'm just a hobbyist; I make useful things rather than works of art"

TECHNICAL 'Borderlands'

And then, of course, there are, "the ones that you get in your hand and think, 'yes, that feels right'. When I was making a spindled corner chair, I used the lathe to turn a lot of the pieces, but there were certain parts that needed to be shaped freehand, and for that I needed a spokeshave. I had a Record spokeshave but I couldn't get on with it at all. Then someone said: 'What you need is such-and-such'" – it happened to be a Lie-Nielsen – "and it worked like a dream."

Richard seems to be warming slowly to the idea of tools as part, or at least a reflection of a 'crafting personality'. "I remember going to the Axminster show one year. There was someone giving a lecture on hand tools and how to cut joints, but my brother and I thought: 'What's wrong with this guy?' He used very sharp pencils; he was so precise... Oh, he produced beautiful joints, but it seemed so" – Richard searches for the word – "so lacking in joy. It was too precise, too scientific." Too scientific? Someone who was a physician by profession found it too scientific?

"Well, surgery isn't precise, you know, because



Freewheeling: woodturning is just like surgery, says Richard, "you have to be prepared for the variations"

no two people are the same; no two [appendices] are in exactly the same place. You have to freewheel," he says airily, "be prepared for the variations that human beings throw at you. Similarly, woodturning is often based on the faults in a piece of wood: the skill of a good woodturner is to see the possibility of a piece



93 years young: the Bauhaus building in Dessau, home of the movement from 1925 to 1932

of wood; to turn it so that the grain is flowing through it and [accommodate] the knot holes and faults and burls and so on.

"But I'm not a craftsman," he repeats. "I'm just a hobbyist; I make useful things rather than works of art" – to which, of course, Walter Gropius might've responded, 'what's the difference?' ✕

DOWN TO THE LOWLANDS

Talking of turning knots and wild grain, the search for someone to turn one of my large pieces of applewood took me back to the Shropshire Association of Woodturners (SAW), where the goal of this month's turning challenge was, not altogether coincidentally, to produce a ball or globe on a stand.

There are many ways (turners will tell you) to turn a sphere, and no shortage of suggestions on YouTube. For example, SAW's John Gibbons (who has agreed to take on the apple project) talks in terms of the Mk.1 eyeball, templates, and using the 'shadows' created by irregularities on the surface of the rotating blank to judge the cut. With mass-manufacturing in mind, however, one interesting way to 'productionise' globe-turning is to use a modified holesaw of smaller diameter than the intended globe.

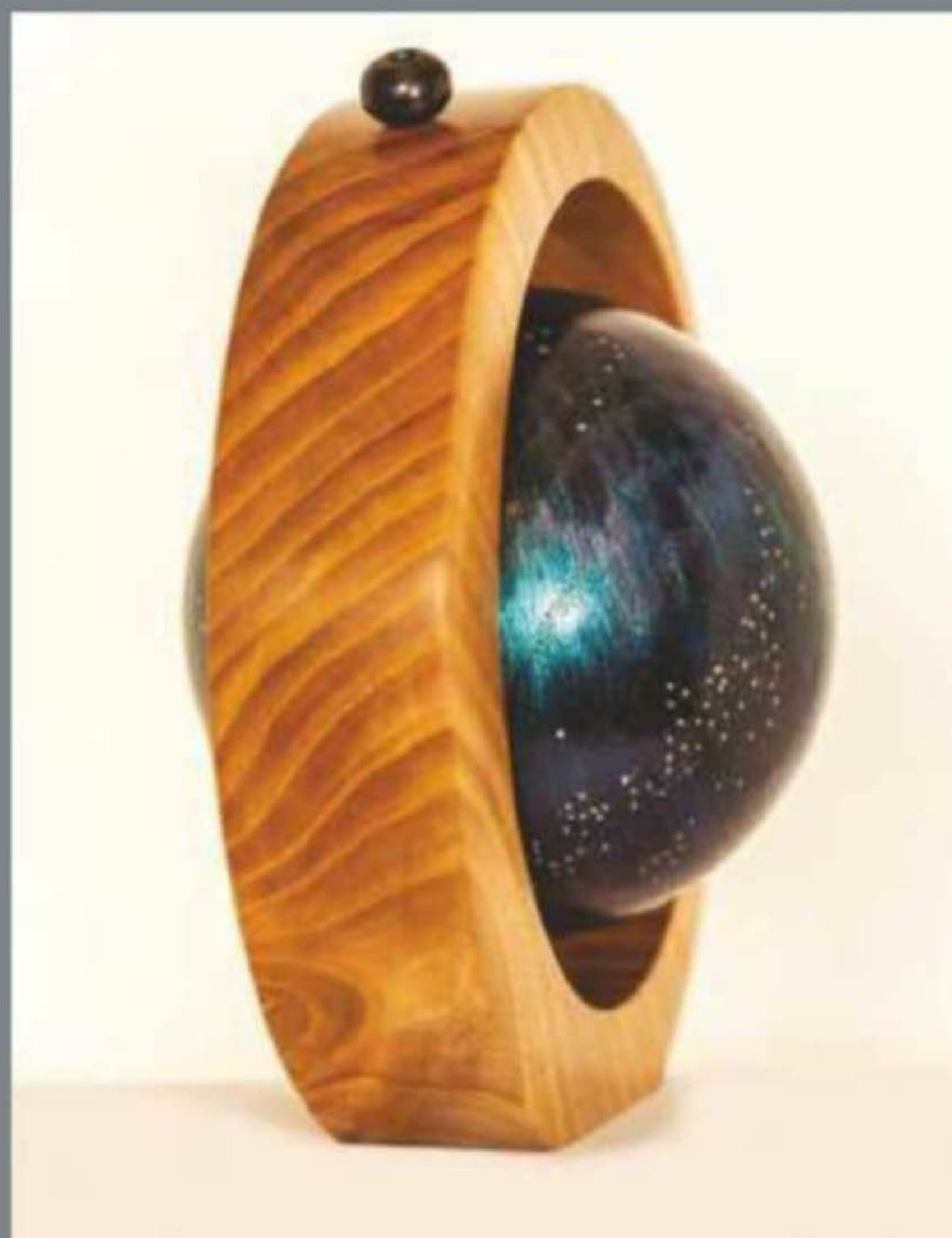
This won't be news to everyone, of course, but when stripped of its teeth and sharpened on its circumference, a holesaw takes the form of a circular gouge, or maybe it's more like a kind of moulding plane. Whichever, it



'Splash', by John Gibbons. A yew sphere sits in a holder made of monkey puzzle. The size, maybe, of a jack in a game of crown green bowls, the ball is a very tactile thing – it's impossible not to pick it up and roll it in your hands

removes material only where it touches, so by repeatedly repositioning the blank between cupped chucks, it's possible to address all parts of a roughly shaped sphere, and slowly finesse the shape. As the form becomes increasingly refined, the 'gouge' touches more and more of the blank until the circle of intersection – the line along which the perfect circle of the saw touches the face of the solid form – is complete, and the sphere should be, well, spherical.

Many thanks, by the way, to Andrew Thomson, a SAW member and erstwhile teacher of mathematics, who provided that handy term, 'circle of intersection'



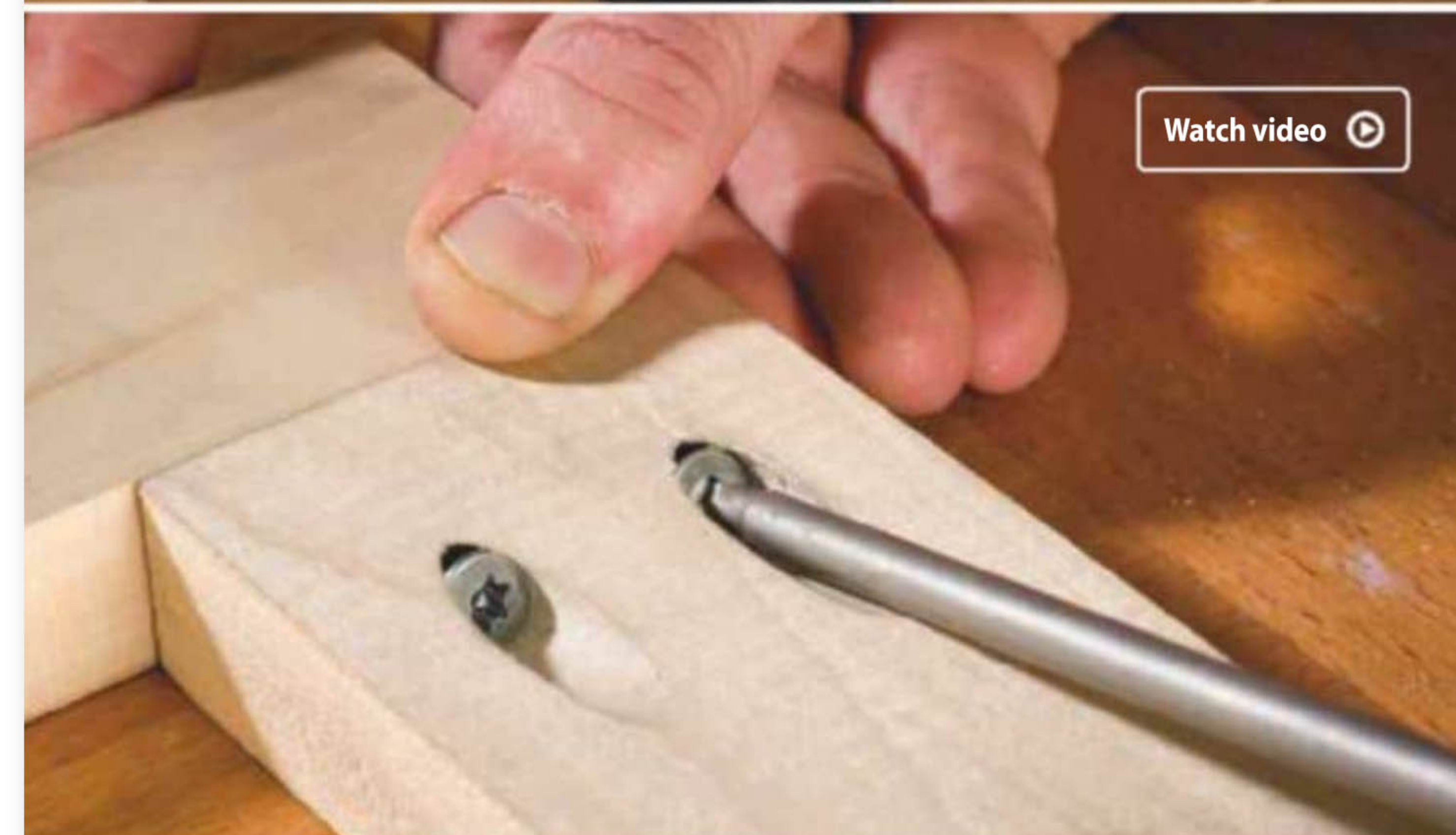
John Gibbons' painted oak sphere in a yew 'meridian', in which the globe spins on a spindle made from the fibreglass tree, and which is finished with finials of 'a black, African wood'. Well, you know how it is with those offcuts...



Apple core: the challenge is to turn some or all of the bole to reveal the colour created by the knots and wild grain

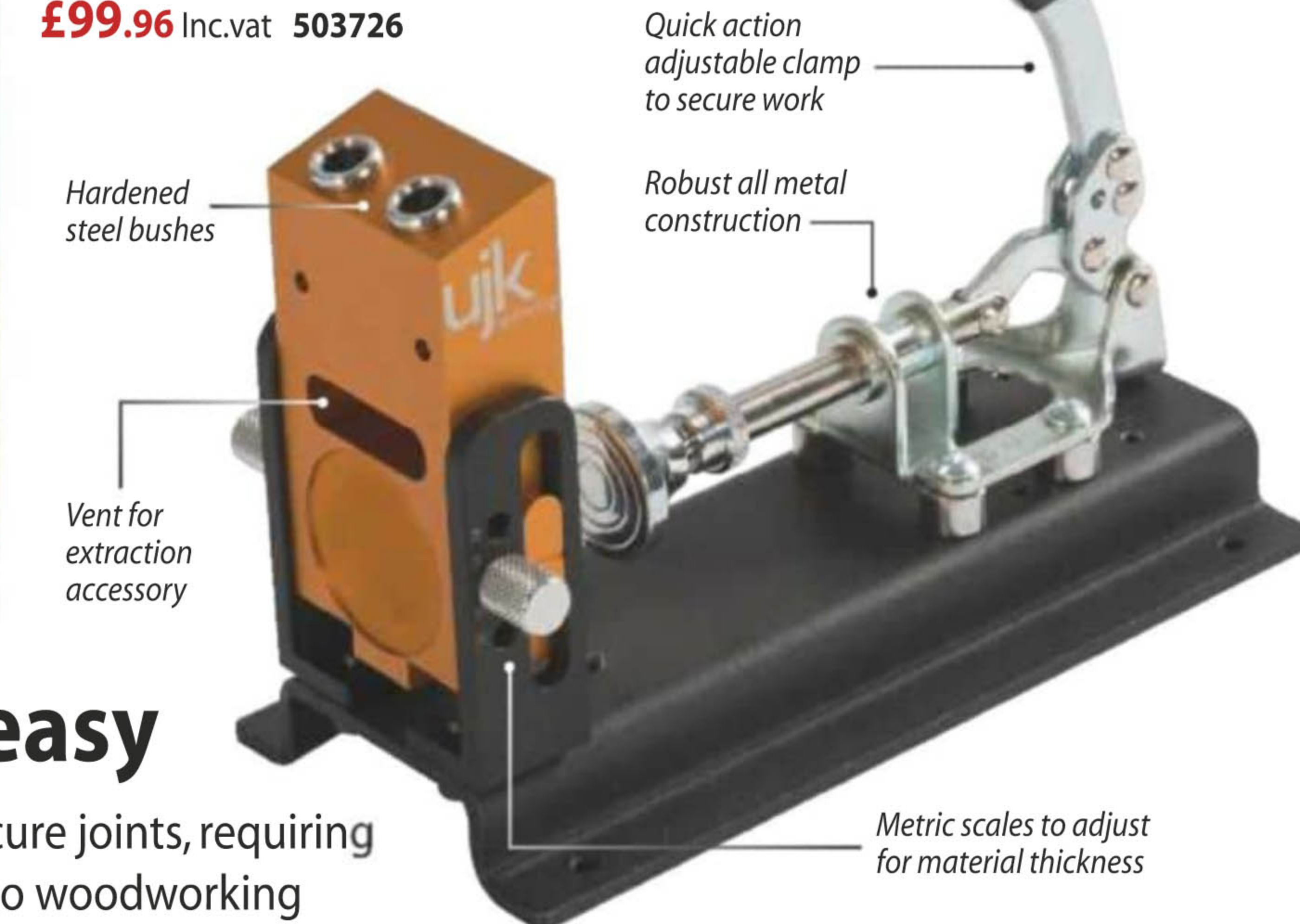


Edwin Barber's essay in mahogany was parted into two hemispheres, that were hollowed and inscribed with grooves, which – once the halves had been rejoined, and the whole remounted on the lathe – intersected with the circles turned on the outside of the sphere, creating a lattice



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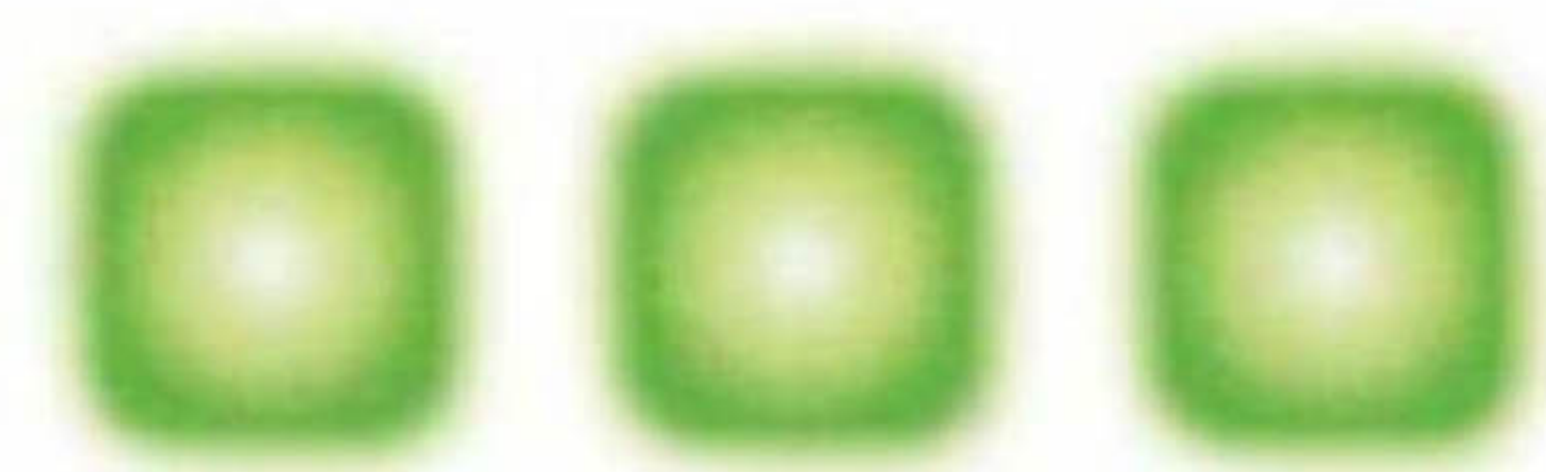
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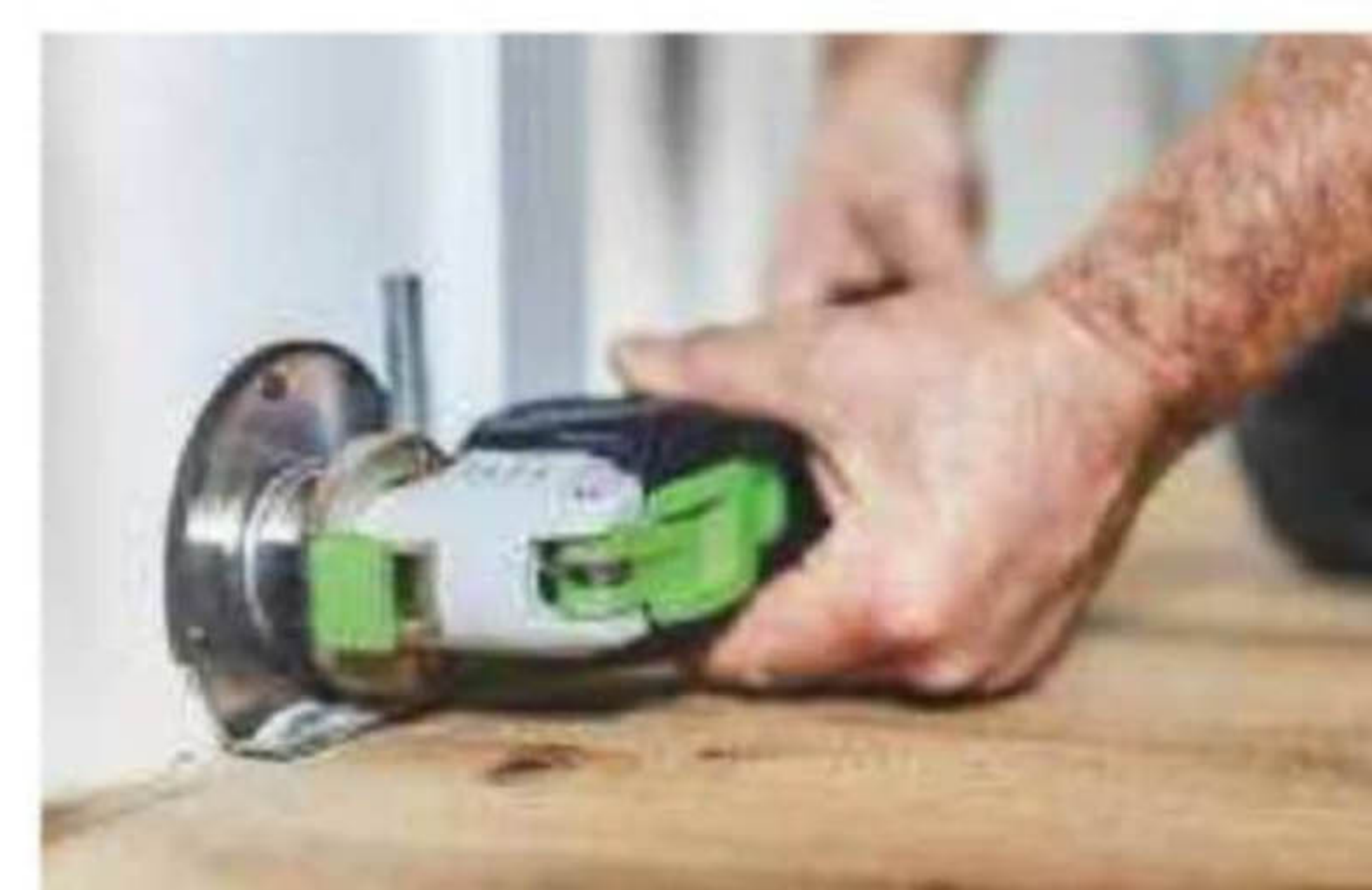
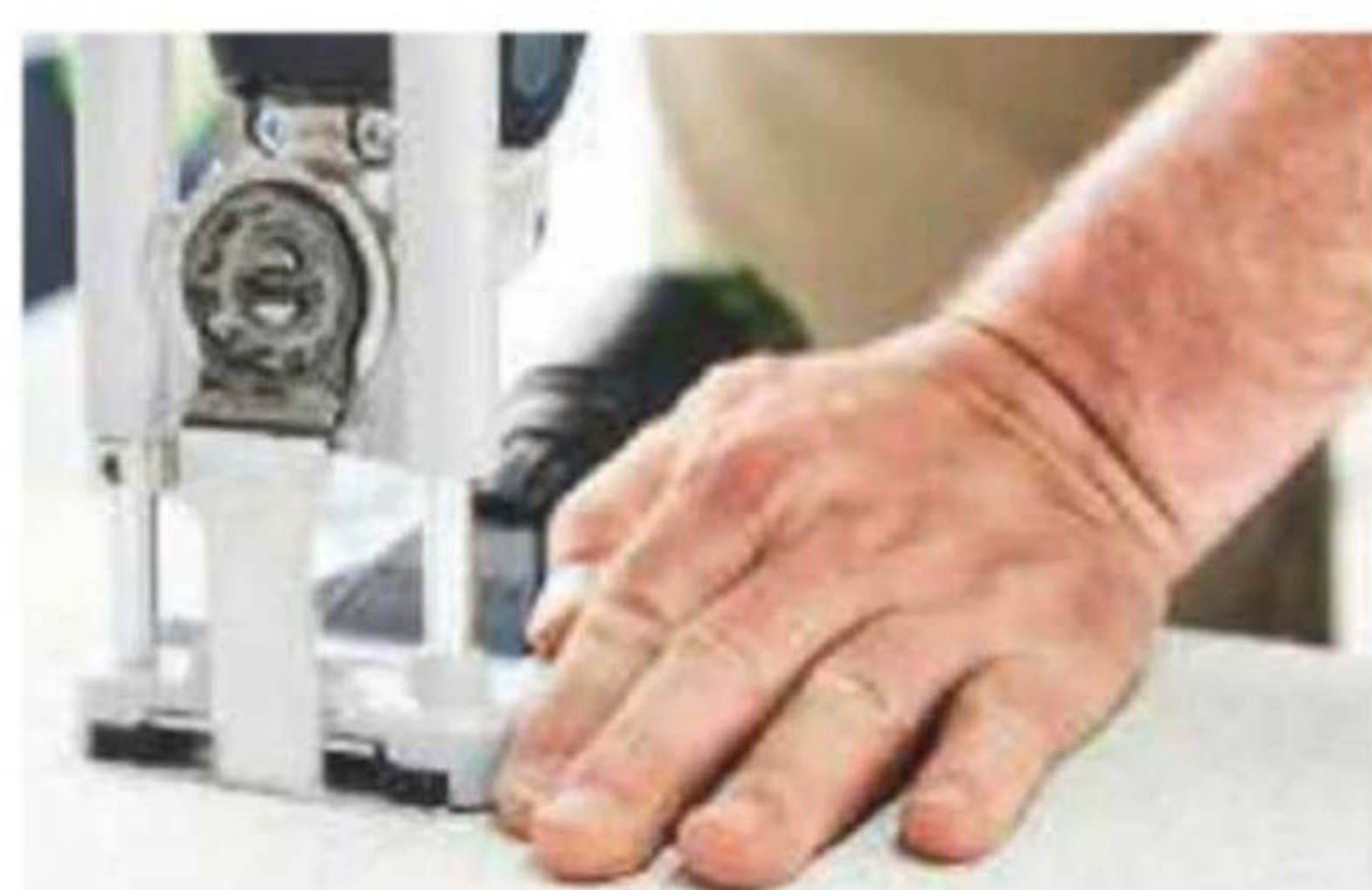
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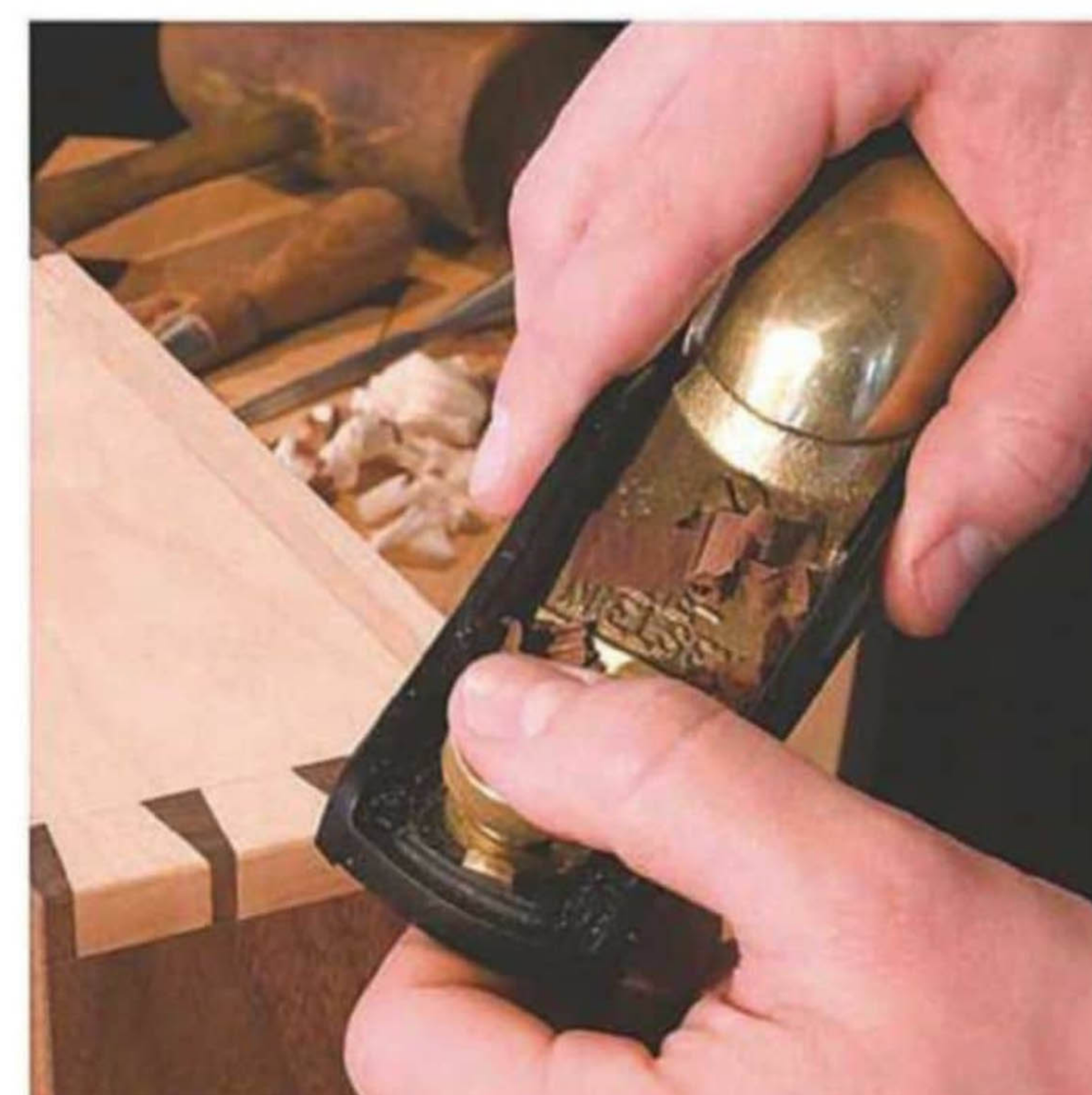
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THE WOOD LIFE

As Denis Whittaker MBE shows in this story of his woodworking life, in the beginning there was music and Myford

My love of woodworking developed from the age of eight, when, for one glorious afternoon each week, the text books and formality of the classroom gave way to the smell of freshly worked timber and hot pearl glue. Mind you, the transformation was not quite as straightforward as it sounds. My primary school had neither woodwork room nor craft teacher. As a result, I had to run home, grab some lunch, slip on my white, homemade apron (which, incidentally, I continued to tie incorrectly for almost 50 years!), and run almost a mile to another school, which enjoyed the advantage of in-house facilities. I never really wondered why the Duke Street School had a woodwork room while my own did not. Nor did I care, but I do remain eternally grateful for this early introduction to a craft which has given me many years of enormous pleasure.

Lessons learned

It was during these early sessions that I learned my first health and safety lesson, although this

was long before the phrase had been coined. Half way through the afternoon we had a 15 minute break when we went out to play in the school grounds. On one occasion it was snowing heavily and after a lengthy snowball fight we came back into the not too well heated workshop with frozen hands. Seconds after re-starting work we heard a loud and demanding, "Tools down!" from our instructor who had noticed blood on the side of a bench. It transpired that one of the boys had curled a forefinger under a piece of wood he was sawing and his frozen finger had failed to register the damage. The finger was saved, and certainly in my case, the lesson learned.

Humble beginnings

I changed school at the age of 11 having been offered a place in the first ever intake at a freshly conceived and newly built 'Secondary Modern', which was said to be very avant-garde. Of course I had no concept at that time of what 'Secondary Modern' meant and even less idea of the meaning of 'avant-garde'. The school was in essence the



Workspace is good with dedicated stations for routing and woodturning

forerunner of the modern day 'comprehensive' and provided a fully rounded education, which, along with academic learning, offered tuition in the practical skills of woodworking, metalworking and technical drawing. On reflection of course, this was shortly after World War II, when these skills were in huge demand and in very short supply.

I well remember my first day. I arrived early, wearing my first ever pair of long trousers, my new school blazer, complete with badge, and a tie – another first except for Sundays! I recall that even before entering the building I had peered through the windows and discovered the woodwork room and next door, the metalwork shop, which even had a forge. I saw that both workshops were stuffed with fine new benches, machinery and shiny new hand tools and the whole lot was absolutely squeaky clean. Any apprehension I felt at starting at a new school quickly dissolved; I knew I was going to be happy.

It seemed like an age before my first woodwork lesson and for several weeks thereafter much of the work was repetitive. I understand now, of course, that this was as much a learning process for our master as it was for his students. Once he had established our skills levels we were allowed to become more ambitious. One of my early projects was a small rectangular box with a fitted lid. I still have that box with its faint pencil mark on the inside of the lid depicting marks out of 10. (I shall never understand why marks were always 'out of 10' so long before



My first efforts were showing their age but my wife doesn't want to use my more recent attempt because with its handles and inlays she says, "It's too nice!"





Drop down castors on bandsaw, Shopsmith machine and free-standing cabinets make them easy to move and the proximity of the main workshop door allows longer timbers to be passed through the Sedgwick planer/thicknesser

any thought that metrification would one day be inflicted upon this country). The box's dovetail joints leave a little to be desired and the 'oblong' lid fits only when placed the right way round; but come on, I was 11 years old! I must check one day whether it's the box or the lid which is out of true. But whichever the case, this project serves as a reminder of a very humble beginning and the importance of always doing one's best in the sure knowledge that only by practice can anyone hope to improve.



This piece was presented to a young boy with a keen interest in golf who needed a box for his tees. He had earlier won his first junior competition and was delighted with this hole-in-one...



... while his younger brother, who then wanted his own box, was mad about *Doctor Who*



Hand tools are housed in purpose-built cabinets placed adjacent to workstations...

Early turning

It was some time before I was allowed to use the Myford lathe, which, along with a bandsaw, were the only machines in the workshop. My first project was a rolling pin, which, now over 60 years old, is still in service today. I recall that the corners of the square sycamore blank had to be accurately planed down to lines made on all four sides by a marking gauge drawn along the length of the blank. This formed a sectional octagon, which was then scrutinised by Mr Hunt, the master. Only when he was satisfied could the piece be mounted on the lathe. I was only allowed to use a spindle roughing gouge, scrapers and a beading & parting tool and for a while remained unaware that other turning tools existed. I clearly remember that the project earned nine and a half points out of 10. I asked where I had gone wrong and Mr Hunt explained the elusiveness of perfection!

Working at the lathe had been a joy and I could never have dreamt of the circumstances which would lead me to spend even more time under Mr Hunt's tuition. The new school had settled down and with all the basics in place, a number of extra-curricular activities were being introduced. We were all expected to join at least one. It was at this time that Mrs Price, our maths and music teacher and a lady said to be capable of putting down a lion with a glance, was forming the nucleus of the school choir. In response to a shortfall of volunteers, she had decided to 'audition' everyone in my class. Mrs Price started her audition session. Each pupil would be called



This box in ripple sycamore and rosewood with mother-of-pearl and obalone shell inlays helped to raise funds for Help for Heroes



... and power tools reside in floor-standing cabinets

upon to stand and sing the first verse of, *There Is A Green Hill Far Away*, the words and tune of which she expected all children of reasonable Christian upbringing to be familiar with (her words, not mine). Now, although I do enjoy music, singing has never been my strong point. Singing in public was not something I would ever do by choice and singing solo in front of a mixed class of my peers was something which held me in abject terror! All too soon it was my turn. I almost managed two lines before Mrs Price stopped me and said, "Denis, like the green hill, you too should be far away" and promptly despatched me to the woodwork workshop, much to the amusement of my classmates. What she did not realise was that this really was music to my ears!

Woodwork on the move

During subsequent years I learned much about working with wood and even turned a couple of bowls for Mrs Price, at her request. Clearly she turned out to be not nearly so fierce as her reputation suggested, or maybe she felt she had dismissed me in rather a harsh fashion!

My family's situation led me to leave school at age 15 to start earning a wage – quite common in the 1950s. I had a good grounding in technical drawing, metalwork and most of all woodwork, but in the absence of any sort of careers advice I did not see these skills in the context of a job. Somehow I slipped into work at a grocery shop, which paid just over four pounds a week, not bad for the times. I stayed for three years, but the world was beckoning. I was looking forward to National Service, to adventure and seeing something of the world. Unfortunately, at least in my case, National Service ended just before my 18th birthday. I therefore signed up in 1960 for a short term in the Army, stayed for 30 years, saw much of the world, met my lovely wife Sheila, and retired in the rank of major with absolutely no regrets. But my woodwork was never far away.

Many of my hand tools have travelled the world, and from 1982 my Shopsmith Mark V multi-purpose machine, a small lathe and a Kity bandsaw led a nomadic existence and are still giving good service. My 'workshop' was usually in the corner of a garage but whatever the situation, some form of woodwork was always possible.



An Art Deco theme was requested for these two boxes, which led to a further commission for another in a similar vein. The inside is every bit as important as the outside and deserved equal attention

Creating the 'perfect' workshop

For a few years after retirement I worked on our home, which included creating my 'perfect' workshop. I have since learned that there is no such thing, as new products, fresh ideas and greater ambitions take over.

In the meantime my wife took a job at John Boddy's Fine Wood and Tool Store (which sadly is no more). This resulted in my being commissioned to attain the quality ISO 9000 standard for its parent company, John Boddy Timber, which in turn led to me becoming a woodturning demonstrator and course instructor, both in house and further afield. I was also a consultant to the purchasing department and this led directly to my learning how to properly fasten a woodworking apron!

I was demonstrating the then new Nova scroll chuck when a workwear manufacturer invited me to evaluate their prototype of a fairly standard but well made woodwork apron. I immediately expressed my annoyance that this type of apron always finished up with the fixing tapes and bow at the front, thus presenting a safety hazard and preventing easy access to the pockets. The manufacturer said: "Try it this way." He took the garment, allowing the bib part to fall below the waist while he fastened the ties around his body in the usual manner. He then lifted the bib part and passed his head through the bib loop. Lo and behold, the waist tapes and bow were inside the apron, allowing easy access to the front pockets while greatly improving safety. Another of those, "Why didn't I think of that," moments!

In my spare time (!) I was at play in my own workshop, which was evolving from a flat-roofed, leaky, concrete garage into a fully lined, apex roofed and well equipped workplace. I had by now acquired a good range of tools and machinery and had taken care to produce an efficient layout, which now allows me to extract the greatest amount of pleasure from my work.

Craft markets

Any additional spare time was spent producing various turned items for my own satisfaction and as examples of what might be achieved using turning supplies, etc. sold at John Boddy's.



Another example of an Art Deco-inspired box



This walnut and pewter barrel was produced to contain the ashes of a lady's much-loved deceased pet. The planning and making was a challenge, which included moulding and pewter turning but the results proved to be well worth the effort

There are, however, only so many pots, pens and perfume applicators that one can reasonably use and I decided to dip my toe into the craft market business.

I quickly learned that attending a craft fair once or twice a month was much harder than it first appeared. Well, in fairness, attending was not that difficult, but making adequate profit was! I did, however, learn a good deal about what is required to make a success of such a venture and have put together a separate guide on this subject which I would be happy to share if requested.

After five years of hard graft I'd had enough. I was picking up more commissioned work, which embraced the challenging, the quite simple, the fascinating, the surprising and the very strange indeed! My evenings were often spent sketching and playing with ideas but the demands of the craft fair circuit left me no time to put my thoughts into deeds. I had to move on.

Boxes became my passion, many as a result of commissions as word got around. In particular I have enjoyed making commemorative pieces, presentation pieces and some to reflect on special interests of the recipients. The examples shown here are great fun, but more elegance is required in some cases.



The completed steam-bent lamp

Current & future projects

My great fascination with woodwork has always been and continues to be, in the search for what is possible and the sheer joy of creativity. Most recently I have dipped my toe into the art of steam-bending and have created a simple set-up using a length of square section drainpipe and an inexpensive wallpaper steam stripper. A lamp design came to mind and to make best use of the floor space which it occupies, two display surfaces have been built in making it a literal 'table' lamp with the lower surface having its own downlighter. Making a bending jig helped and a few mistakes during the steaming and bending processes led to improved results. The lamp was finished in early January 2019 and I am already enthusiastic about Mk.2! The story continues! ✂

LETTERS

★ LETTER OF THE MONTH

WOODTURNING WINNER

Dear Tegan,
Just to let you know that I won the cup for the Best Novice 2018 at the West Cumbria Woodturning Club. It's the first thing I have made since I got my sight back. When I saw you at the Harrogate show you said to let you know what I made next, so I have enclosed a photo for you here. All the best, **Terry Bruce**



Terry Bruce with his recently awarded cup from the West Cumbria Woodturning Club

Hi Terry, what a lovely surprise receiving your letter and photo! Rhona and I were so thrilled to see you at the show and we still share the story of your eyesight returning after the operation – we were both very touched that you dropped by to see us on the stand! Many congratulations on your win and we look forward to seeing you again this November! Best wishes, **Tegan**

'DESIGN DEVIATIONS'

Dear Tegan,
I enjoyed reading the article in last month's magazine entitled 'Learning from failure' (WW March); principally because I never, ever make a mistake, so do not fail. Yes, I incorporate 'design deviations' into most of my work, a trait inherited, I suspect, from my Daddy. (I am a pre-war baby, when we had Daddies). He always incorporated 'accidental quality' – after all, quality is quality, is it not? One day I made some bird boxes for a charity sale, and charged extra for those with 'unique design deviations'. Not only did they sell first, but I did not make enough. Next time...

Yes, I do sometimes do a 'just testing' piece requiring me to start again, and admit I should have used scrap wood to test the design, but then practice makes perfect – eventually.

My problem was not that rocking chairs do not rock, it is dining chairs that rock, so I mounted a small electric belt sander in a frame to hold it upside down on the floor. It is easy to hold the chair over it, in a level position, and take off just a little, at the right angle for the floor so removing the design deviation.

Best regards,
Michael Watson



Michael's small electric belt sander mounted in a frame

Hi Michael, I'm sure you're not alone in incorporating slight nuances into your designs, but best to see these as opportunities rather than mistakes, as you say! I'm sure these deviations help your work to stand out from the crowd, as proven with your bird boxes, so keep up the good work! Best wishes, **Tegan**

TEACHING WOODWORKING

Dear Tegan,

On leaving the RAF in 1950, I trained as a teacher. The course was two years long and held in an old manor house. There were about 50 on the course (all ex-service). Apart from the main course, only myself and Bill took the extra woodwork module. We spent two enjoyable, and useful, years working together in a converted stable. Many years later, I was watching a new woodwork programme on TV and the presenter was Bill!

As part of the course I spent a term working alongside a woodwork teacher in a secondary school. The classes were large – 25–30 pupils. The teacher was an ex-army sergeant (no discipline problems). Mornings were spent in the classroom following the G.C.E course. Practical lessons were in the afternoons. All the tools had a dedicated place in wall racks. At the end of each lesson, all tools had to be put back in place, benches and floor swept, before anyone was allowed to leave. I spent my early years teaching woodwork and technical drawing to G.C.E level. Prior to retirement, I spent over 20 years as a head teacher. I still spend many happy hours in my garage workshop, which houses a very large selection of machines and tools. A lot of my projects have been items of furniture for our church.

Many years ago, I went with my son to his college open day and was delighted to discover that his woodwork teacher was one of my former pupils. Now aged 88, I still meet former pupils – some aged 70+ – while out shopping. It gives me a real buzz when they tell me how much they enjoyed, and learned, from my lessons. Best wishes, **Bernard A. Neale**

Hi Bernard, it's great to hear from you again and thank you for sharing yet another of your wonderful stories with us! How fantastic that you still meet former pupils and that they continue to be inspired by your lessons all these years on. A heart-warming tale that all woodworkers will appreciate. Thank you. Best wishes, **Tegan**

WINDSOR CHAIRMAKING TUITION FOR FREE

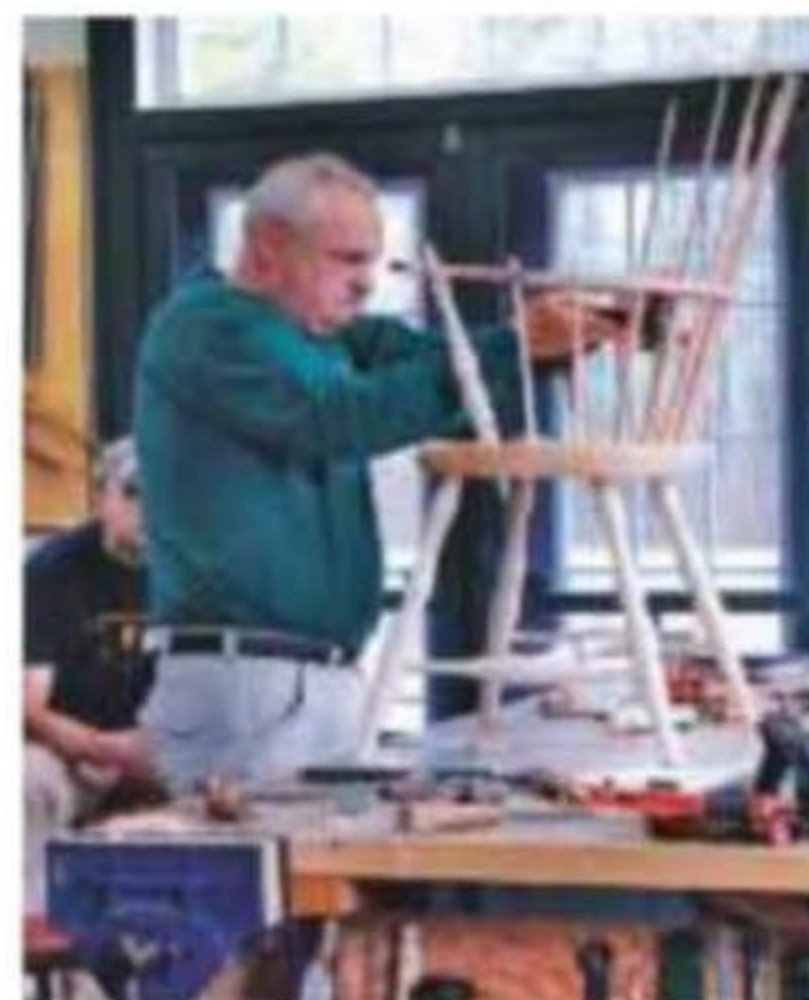
Hi Tegan,

My name is Mike Dunbar and I have news that I believe will interest your readers. I made Windsor chairs for 45 years. Beginning in 1980 I taught Windsor chairmaking around the United States and Canada. In 1994 my wife Susanna and I gave the craft a permanent home when we opened a school named The Windsor Institute. Our program of classes was recognised around the world. We taught as many as 35 classes a year with a maximum of 28 students. We estimate we taught Windsor chairmaking to some 6,500 people from five continents.

In 2016 Susanna and I retired and closed The Institute; however, those unable to attend a class begged us for help. We heard their pleas and decided on a solution: to videotape our celebrated introductory sack back class and post it on a YouTube channel. That way, anyone can take our class for free, without ever having to leave home. Your readers may want to take advantage of this series, which can be found here: <https://bit.ly/25V9111>.

We used to offer courses in 17 different Windsor chairs. Our hope is to record and post all of them. I would greatly appreciate you telling your readers about the channel. If I can return the favour, perhaps by writing a submission, please ask. If you have any questions, or want more information, I can be reached at mike@thewindsorinstitute.com. Kind regards, **Mike Dunbar**

Hi Mike, thanks for reaching out, and yes, I'd certainly be more than happy to share this information with our readers. I'm sure they'd be thrilled to know they can access this information online for free. In terms of a submission, that would be wonderful and Windsor chairmaking is a topic we've not covered for a while. Thank you again and I look forward to discussing this with you further. Best wishes, **Tegan**



Mike Dunbar assembling one of his sought-after Windsor chairs

READERS' HINTS & TIPS

For the next 10 issues, in conjunction with Veritas and BriMarc Tools & Machinery, we're giving one lucky reader per month the chance to get their hands on a fantastic low-angle jack plane, worth over £250! Ideal for shooting mitres, working end-grain and initial smoothing, this must-have hand tool also features a combined feed and lateral adjustment knob for fast, accurate changes to depth of cut. To be in with a chance of winning this fantastic piece of kit, just email your top workshop hint or tip to tegan.foley@mytimemedia.com, and if you can, please also attach a photo illustrating your tip in action. Good luck! To find out more about Veritas tools, see www.brimarc.com



PROTECTING A BANDSAW'S LOWER ROLLER GUIDE BEARINGS

Tip 1 – easy

I fitted a simple and free shield to stop the sawdust and chips falling onto the bearings. The plastic tube in this case is a length from a tube of bathroom/kitchen sealant, which is the ideal size for my saw. Simply trim off a length of tube, cut along the side for the length of the tube, cut about halfway along, widen this cut where the blade passes through, then open it up and place on the bearing housing. Trim to fit if required. It is easy to remove for adjusting and cleaning/replacement, and the table can still be tilted.



Plastic sleeve made from tube of used plastic sealant and lower guide bearing prior to fitting



Cut out plastic tube fitted over lower bearing guide, which provides a shield from sawdust

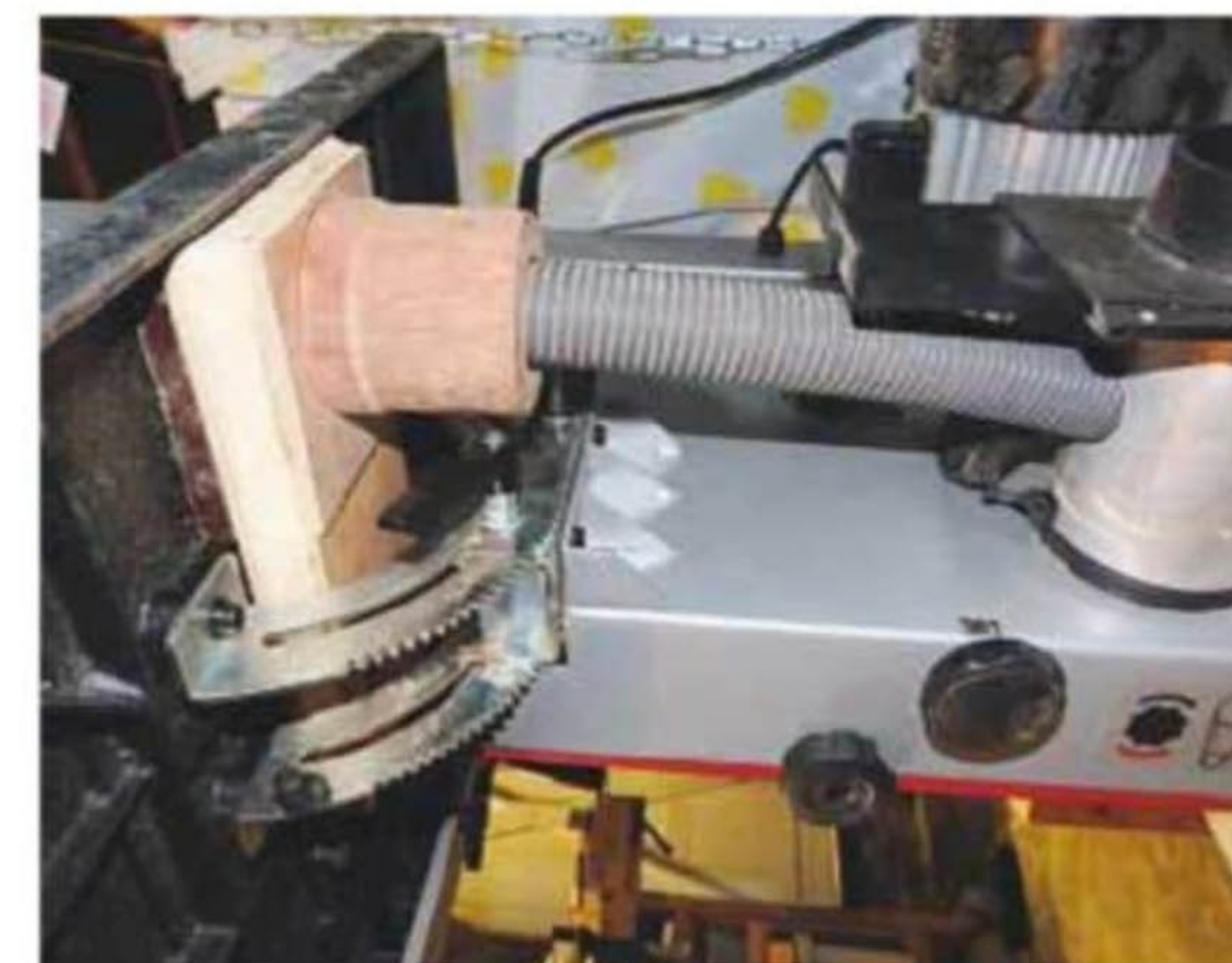
Tip 2 – intermediate

This version is more involved and may also involve a cost; the saw will also require an iron or steel table. Most bandsaws have a common dust extraction port from the lower wheel casing, which still allows the dust to fall onto the blade guides, blade and wheels. There are various methods shown online, but most show an extraction tube mounted near the blade under the table. I have made an extractor using two thin ply sheets with strips of timber forming trunking leading from just under the blade insert to the edge of the table, I then attached discarded domestic vacuum cleaner tubing tapped into the main extractor hose.

The trunking is attached to the underside of the table by magnets mounted in wooden blocks both top and bottom; the blocks allow the trunking to pass under the supporting ribs of the table. The trunking has further magnets (metal plates could be used to save on the number of magnets) to hold it in place. Cut-outs have to be made to clear the blade and allow the trunking to be removed, as well as to clear the various

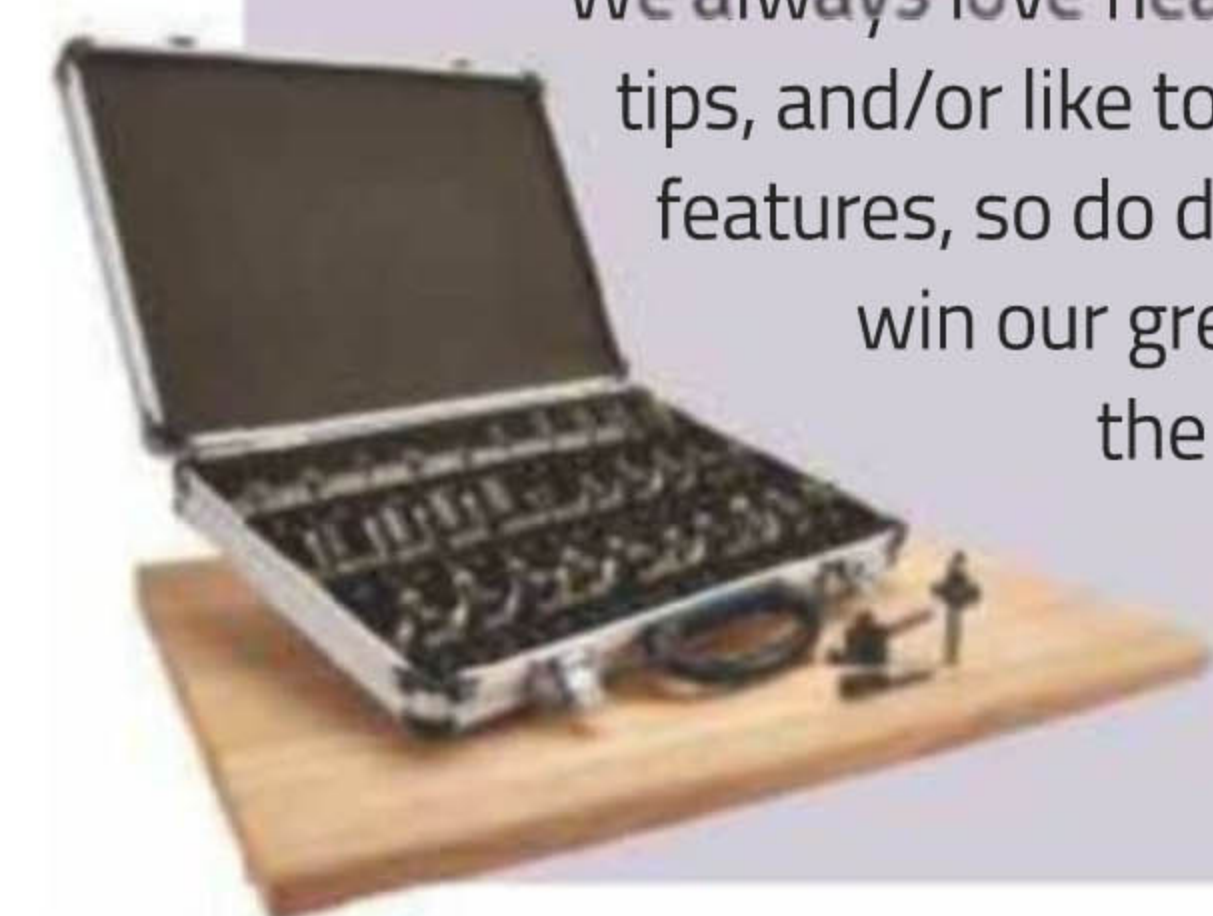


Underside of bandsaw table, showing blocks of wood containing magnets top and bottom, which are attached to the bottom in spaces between the ribs. The trunking with magnets to match those in the block attached to the table, ready to be fitted. Also shown is an end piece to seal off the end of the trunking when the blade is installed on the saw



Here, the trunking is firmly held in place by the magnets. The vacuum tube is tapped into the main extractor hose; the metal tube is a discarded length of domestic gas flue. It can be detached to allow for adjustment and cleaning, then easily replaced

WRITE & WIN!



We always love hearing about your projects, ideas, hints and tips, and/or like to receive feedback about the magazine's features, so do drop us a line – you never know, you might win our great 'Letter of the Month' prize, currently the new Trend ¼in 30-piece Router Cutter Set, worth over £100. Simply email tegan.foley@mytimemedia.com for a chance to get your hands on this fantastic prize – good luck!

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www.treatex.co.uk**ME AND MY WORKSHOP***Carl Austin*We meet 53-year-old Cornish furniture maker, **Carl Austin**, whose workshop is based in the harbour town of Falmouth**1. What is it – and where is it?**

An ex-blacksmith forge – basically a shed in the corner of a garden.

2. What's the best thing about it?

It's in a garden!

3. And what's the worst?

It gets a bit cold and damp in the winter.

4. How important is it to you?

It's very important. I make my living in it and it's a big social hub as well.

5. What do you make in it?

I always seem to have loads of different projects on the go: might be furniture, might be a boat.

6. What is your favourite workshop tip?

When things start going wrong, put the kettle on and come back in 20 minutes.

7. What's your best piece of kit?

I don't seem to have all that much kit, but I love my Japanese chisels.

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

The last job I'm working on, or my chisels! But if it was winter, it would probably just smoulder.

9. What's your biggest workshop mistake?

Back when I was a joiner I made a door – to a complete set of drawings – that fell right through the hole when I came to fit it.

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

An 18ft long x 6ft high Chitty Chitty Bang Bang replica.

11. And what's the worst?

A load of MDF 'boxes' when I did some shop-fitting one time.



Furniture maker Carl in his Falmouth workshop

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

Not to use MDF.

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

I'm not doing this for the money so I'd carry on, but in a lovely, shiny new workshop. ✕

NEXT MONTHIn the next issue, we meet Works Manager David Wheaton and learn more about his Welsh workshop. 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 – just email tegan.foley@mytimemedia.com

RUSKIN LAND

A modern vision for today

John Greeves discovers something terribly interesting in the wood

The Wyre forest in Worcestershire is the largest contiguous piece of ancient woodland in England. Ruskin Land is an area that lies within the forest cared for by the Ruskin Guild of St George and managed by the Wyre Community Land Trust (WCLT) since 2007. It's been a Royal Hunting Forest, a working landscape, had considerable interventions and transitions but has never stayed still. What it does possess is a 'time-depth' and a long pedigree stretching back to the end of the ice age.



Wood basket making

Realising Ruskin's dream

Today the WCLT manages about 850 acres including Ruskin Land itself. This comprises mostly of fragmented wildlife habitats and neglected ancient woodland as well as some meadow and orchard usage along with a number of small holdings.

The current 'Ruskin in Wyre' project supported by the Heritage Lottery Fund is an exciting programme of events and workshops taking place over two years and marking the bicentenary of John Ruskin's birth in 1819. The project has explored how John Ruskin's ideas of a Utopian community fared in the forest over time and how his vision still has a relevance today. Besides telling the story, the project seeks

to widen the links between the community and the forest through an extensive range of events and activities. Central to this there have been opportunities for people to work with the Craftsperson in Residence to use oak to create beautiful things.

Ruskin was a polymath versed in a dizzying variety of subjects who was a fierce critic of Victorian industrialisation and the way in which goods were produced. Ruskin argued that separating the act of designing from the act of making was both socially and aesthetically damaging. He hated mechanised industry; the way it impacted on the natural countryside and on peoples' lives. He condemned a factory system that belched out acrid smoke and led to declining public health.

Ruskin believed passionately in the importance of creating beautifully well-made objects that could be used in everyday life. These were produced in a way that allowed their makers to remain connected both with their product and other people. He wanted the Guild of St George to support this ideal of the handmade or artistically crafted products to enrich peoples' lives and to enable him to put some of his ideals into practice. Paradoxically many of these high-end products, he advocated, would have been out of the financial reach of ordinary people. Nevertheless, Ruskin was an idealist with a clear intent: "We will try to make some small piece of English ground beautiful, peaceful and fruitful. We will have no steam engines upon it, and no railroads; we will have no untended or unthought-of creatures on it; none wretched, but the sick; none idle, but the dead."



Wood besom making in earlier times



Looking for falling oak leaves in the Wyre woodland

In 1871, George Baker, a Quaker, businessman and politician, gave seven acres of land, which he later increased to 20 acres, in the Wyre Forest to realising Ruskin's dream. Several tenants occupied the land at different times. After Ruskin's death in 1900, St Georges Farm was built. In 1930, a further 100 acres of woodland was purchased by the Guild of St George to add to the acreage.

Tim Selman is the Managing Director of Wyre Community Land Trust today. He has spent most of his working life connected to environmental management of endangered landscapes, such as woodlands and associated habitats. These he has managed with practical intervention in order



Charcoal making



Charcoal worker relaxing with his dog. Improvised shelter presumably where you could sleep out but still keep an eye on the charcoal

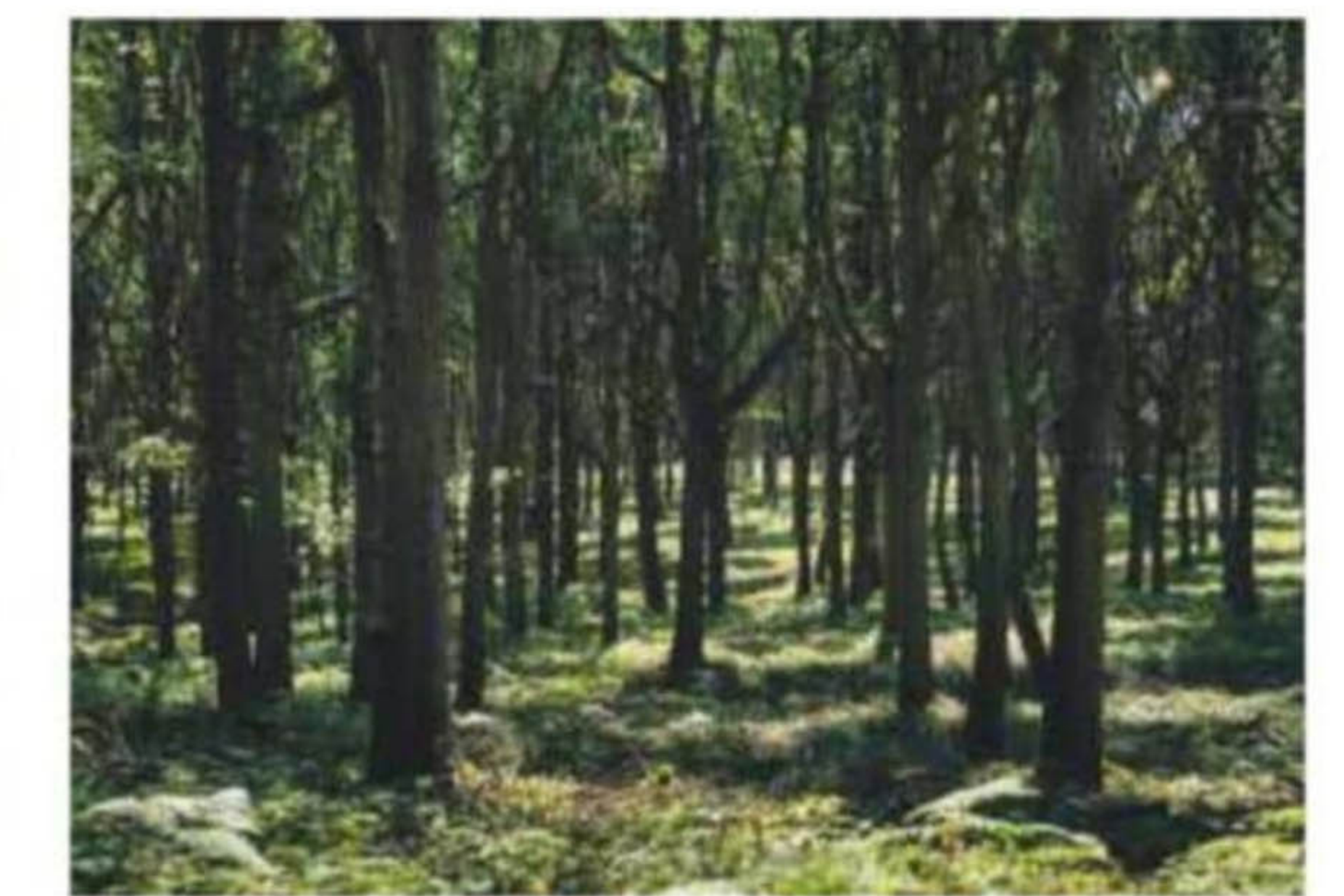
organisations including the Land Trust – have drawn up a plan for all of the 4,500 hectares of ancient woodlands to manage and regenerate this for the next 50 years.

Tim is very much aware of Ruskin's influence on the Arts and Crafts movement and the part Ruskin played in championing William Morris in creating beautifully handcrafted things. "In a way, what we are trying to do here is to come up with a modern re-interpretation of what Ruskin would have wanted."

The ancient woodland has undertaken many transitions in its long history. Prized at one time for its coppice oak, many oak forests like the Wyre



Producing commercial charcoal in the Victorian era



Oak spacing is very cramped and the wood is dark
Photograph courtesy of Jim Stephenson

woodland declined as the demand for charcoal and bark for tannin and other forest products were superseded by blast furnaces, chemical substitutes and the increasing import of foreign timber to our shores. Today, a general apathy seems to pervade, when it comes to sustainable woodland management in the UK. As the Sylva Foundation states: "Nationally, most UK woodlands (72% in area) are privately owned and around half of these are under-managed and in poor condition – around 1 million hectares. Our research shows that though nine out of 10 private woodland owners have noticed the effects of environmental change in the last 10 years, only a minority are actively planning to do anything to safeguard these woodlands."

The woodland legacy inherited by the Wyre Community Land Trust is a woodland of almost all pure oak. For many generations this was coppiced oak because there was a market for it. Much of the timber was removed during World War I when a blockade was in place, and by World War II, the timber was too young to be used. Commercial interest in the woodland declined after the war and the oaks growing today (80-100 years old) remain a legacy of coppice planting from the past. These trees are spaced very closely together with canopies touching. This inhibits growth and stresses the wood, as Tim says: "We are in a situation where we have a really dark wood and it's a single species. Because of this, wildlife has declined rapidly over the years. The initiative now is to get this woodland working again and to build up its structure of biodiversity." This will involve restructuring the woodland and taking out quite a lot of timber, but this allows the best timber to grow on. "The idea is to get a structure into the woodland and then manage it as a continuous cover system by selective felling," Tim says.

The trust also wants to introduce a greater



Tree felling



Erecting the sawmill and wood yard

diversity of species and more 'age-structure' into the landscape, so they have a more resilient wood. At the moment there's no under storey species. These are trees and shrubs, such as field maple, which are adapted to grow under lower light conditions – hawthorn, hazel, holly, wild cherry – and create a much healthier and diverse habitat. The trust is also putting in an extensive ride system with wide grassy and scrubby edges to ensure they get "maximum structure and a mosaic for wildlife too."

The timber

As a consequence of the past, most timber felled on Ruskin Land is second grade. This is not surprising when you look nationally at the hardwood timber industry over recent decades and its steady decline. During the last century, 38% of ancient woodland sites were felled of native woodland and then replanted, mostly with non-native conifers. Imports accounted for 81% of all wood in the UK in 2010 (Forestry Commission, 2011). In 2010, 9.6 million green tonnes of softwood were produced in the UK compared to a meagre 0.5 tonnes of recorded hardwood.

The Wyre Community Land Trust is working hard to restructure its ancient woodland as a productive resource and to reverse this national trend on their land. In the last couple of years, 2,500 tonnes of oak has been taken out. Better quality oak is milled for beams and timber



Alice Midmore in person



Panoramic view of the sawmill and wood yard



Adult and child woodcraft
Photograph courtesy of Kate Quinton



Caspar's peg rack
Photograph courtesy of Kate Quinton

frames and other green oak products used for fencing, fencing posts and gates.

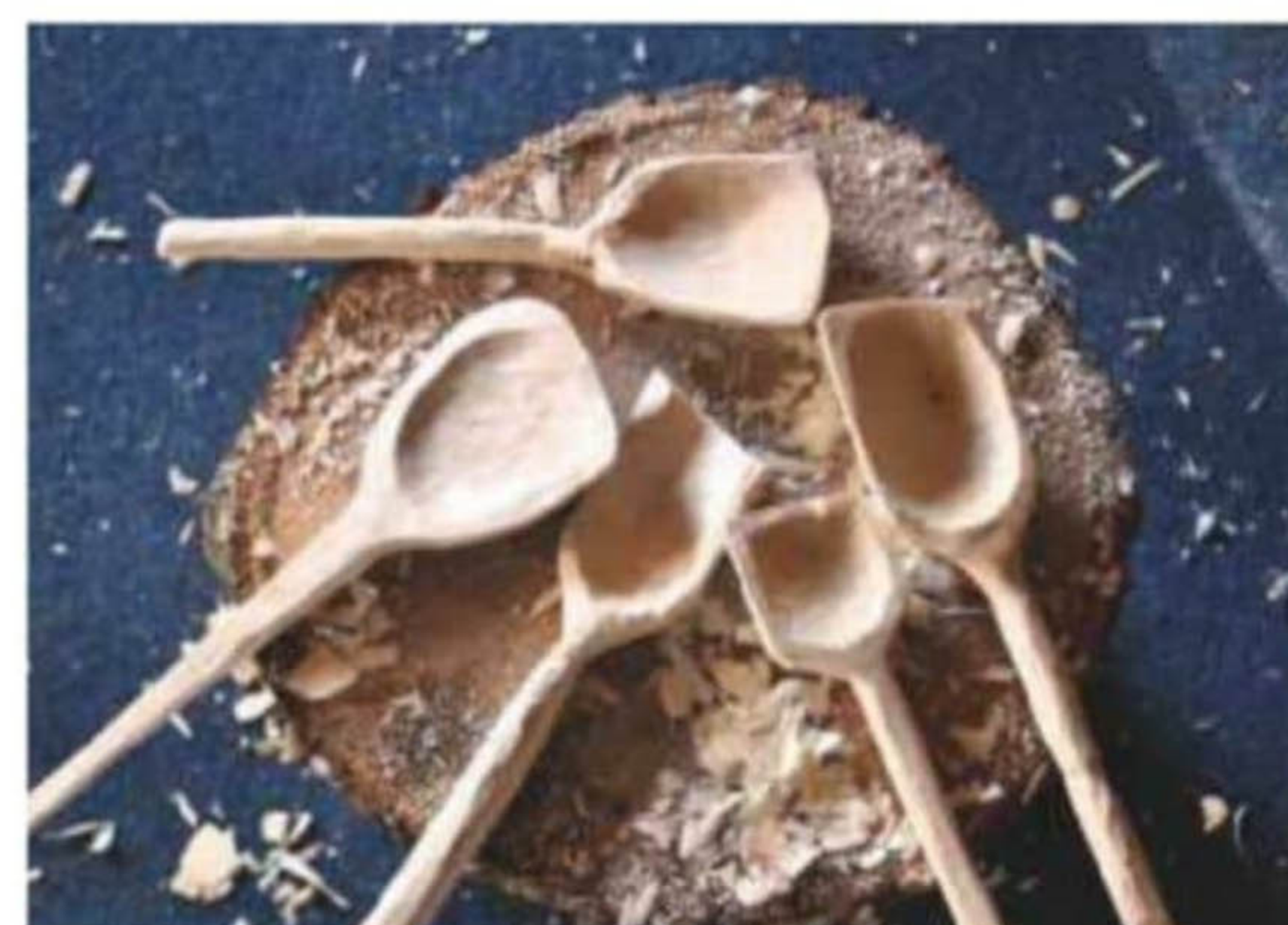
"We've built a sawmill and a wood yard and we've started to process the timber, but at the moment we are probably using only 20% of the timber that comes out of the wood; unfortunately, at the moment, the rest is sold on the open market for wood fuel," Tim says. This is a position the trust are working hard to reverse with the restructuring of the woodlands, which in the future, will lead to the production of high quality timber.

Hot benching & community involvement

Ruskin argued that work should be creative, fulfilling and rewarding. He was a critic of economic ideas that devalued labour and wanted to promote the revival of rural industry and handicrafts. "Life without industry is guilt, and industry without art is brutality." To this end, the trust, based at St George's Farm, wants to undertake further practical initiatives including converting a number of rundown agricultural buildings at the centre to high-spec workshops. A system of hot benching would then be introduced, which would allow craftspeople to

rent bench space for a given time – maybe a day or a week. The periods haven't been decided. The hot benchers would then have access to a shared machinery workshop with high-end machinery that the average person would find hard to afford and would be very good, especially for start-up businesses. This new community of craftspeople would also benefit from shared mutual support as well as the possibilities of exhibiting their hand-crafted products in the future.

Up to 50 volunteers a week help with the work of Ruskin Land, making things like bird boxes,



Spoons made on the dedicated course
Photograph courtesy of Kate Quinton

gates and products that the trust can sell. It includes a wider spectrum of people besides the 50-70 demographic. There are those seeking work experience, others who have fallen out of work and some with mental health issues who all are willing to be involved.

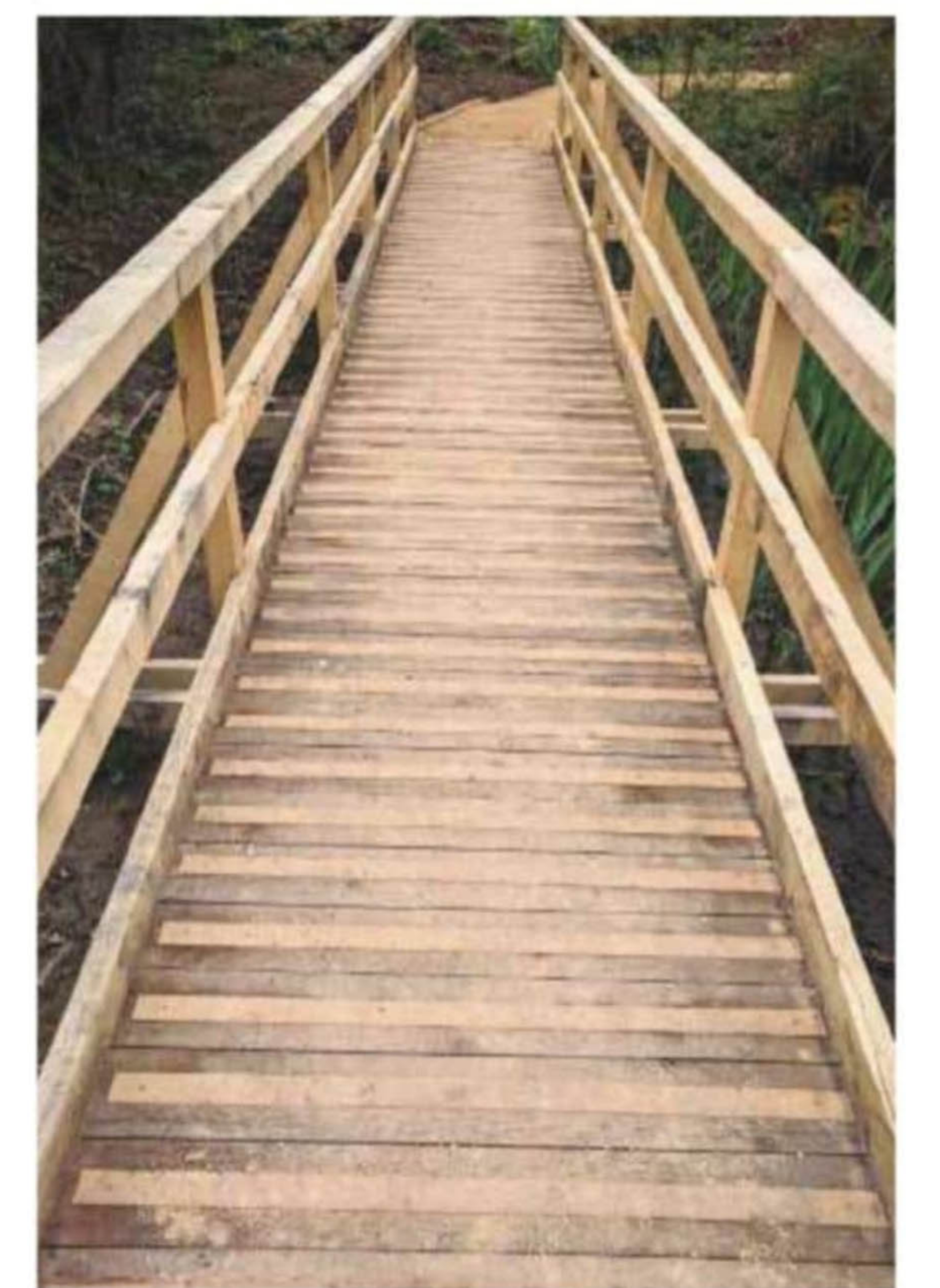
The trust believes that time spent doing countryside work should be as rewarding and enjoyable for the volunteer as it is for the paid staff, as well as representing a good career path for people. With this aim in mind, the trust supports apprenticeships, trainees and long-term volunteers.

Craftsperson in residence

Alice Midmore is the current craftspeople in residence, and she makes furniture using local hardwoods, as well as making colourful baskets from locally grown willow and foraged

materials. Her repertoire also includes all sorts of greenwood items such as stools, spoons, hurdles as well as outdoor furniture. She runs courses and has worked with a range of groups over the last two years. "It's about giving people the opportunity to come here and physically use their hands. The theme is always around Ruskin and craftsmanship. We particularly like to involve families as well as others," Tim says. Whether it's spoons, stools, making a cleft gate, or other projects, the fundamentals of safely and competency of using traditional hand tools such as the axe, brace and bit, drawknife and shavehorse, are always taught.

Community projects have extended to bridge building in a local park, constructing an oak boardwalk, and working with a local primary school to make a jetty for pond dipping. Inexperienced groups have also made Christmas



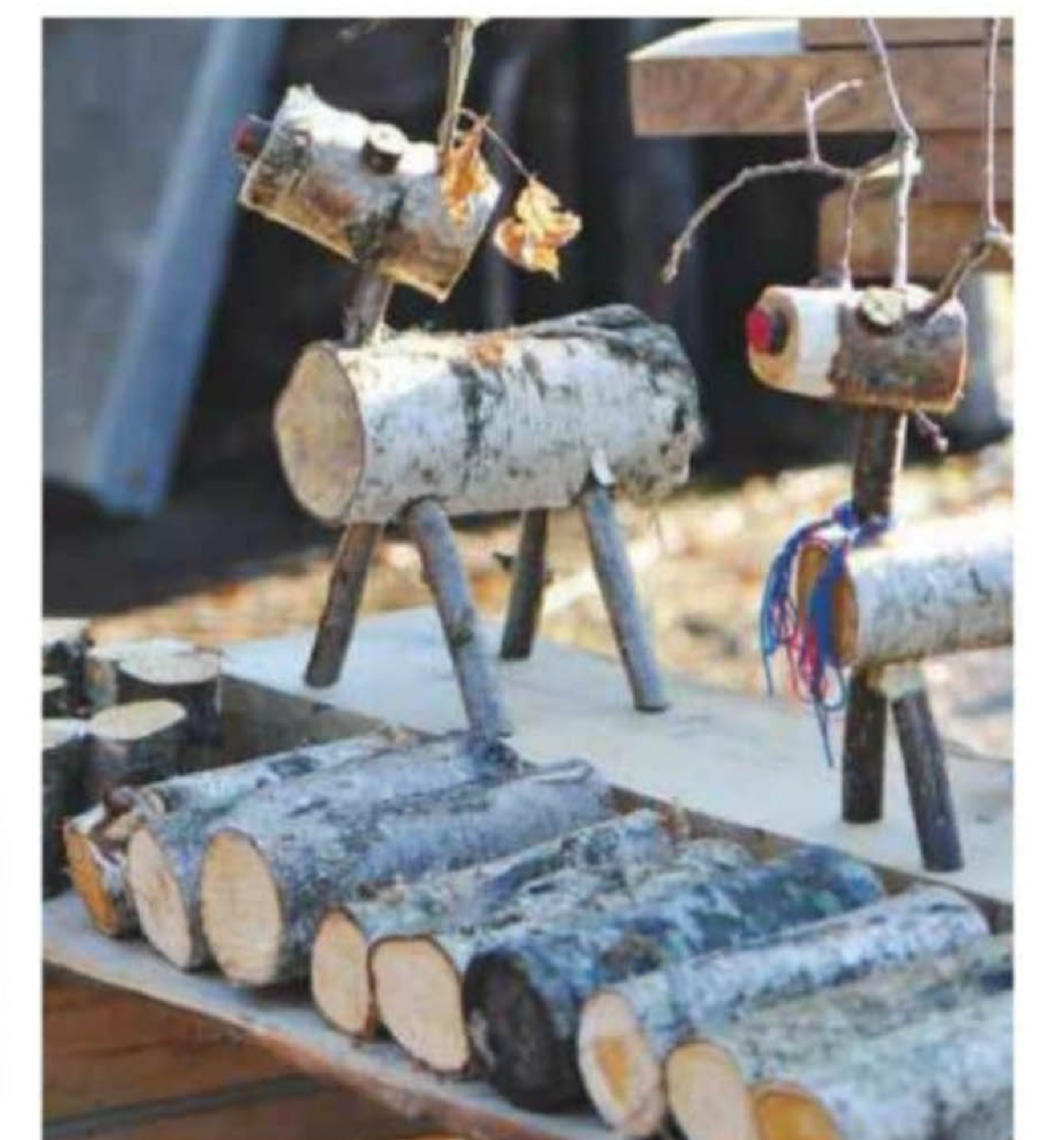
One of the community projects – the park bridge



Cleft gate making
Photograph courtesy of Kate Quinton



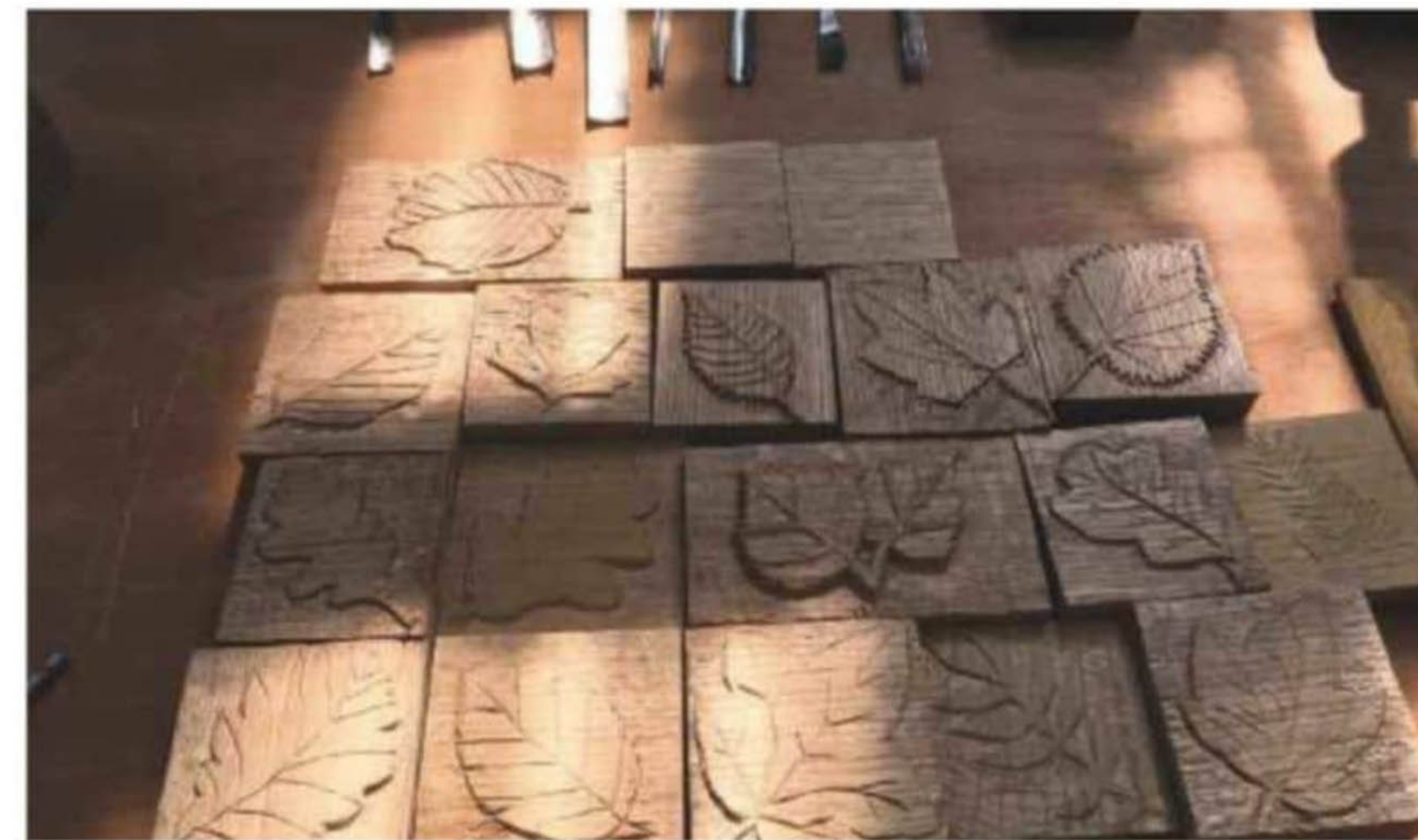
Astride a shavehorse on the adult & child woodcraft course



A selection of Christmas reindeer
Photograph courtesy of Kate Quinton



Delicately carving a leaf
Photograph courtesy of Alice Midmore



Completed leaf carvings



Some of the 42nd Street members hard at work in the workshop



One of the completed wooden creatures
Photograph courtesy of Kate Quinton

reindeer while others have delicately carved oak leaves and made wooden creatures for the younger groups. "It's all done," as Tim says, "to develop basic skills and to get people involved."

42nd Street

Many groups visit the woodlands, and 42nd Street is an innovative Greater Manchester mental health charity committed to supporting young people aged 11-25 who have experienced mental health difficulties. Their work is especially pertinent following the MEN Arena attack on 22 May 2017 with an upturn of young people turning to small community groups for support. Young people have visited Ruskin Land and have been involved. This year, they have had hands-on experience making stools and sourced materials to make a pergola on their return to Manchester.

Cardiff Architectural Students

In 2018, visiting Cardiff Architectural Students were given a brief by the Wyre Community Land Trust to devise ways to use second grade



Children on the wooden creatures course
Photograph courtesy of Kate Quinton



Various individually designed stools made by the 42nd Street Group



The build, now complete
Photograph courtesy of Jim Stephenson

oak, architecturally, commercially, or in any other fashions that utilised the material. The purpose was to find innovative methods for a material that often ended up as wood fuel. The students worked in groups of 8-10 and had three days to come up with various solutions. The University department viewed it as a research project. For such a limited time the outcomes were remarkable, with every group coming up with a different solution. One group used raw material from the crown of the oak tree to build a structure/sculpture reminiscent of a charcoal kiln, while another made a giant truss of smaller pieces of timbers. Meanwhile, others built tall or horizontal structures, with another group making a musical instrument. Ruskin, I believe, would have applauded their creativity and their hands-on approach.



High structure made by the Cardiff Architectural Student group
Photograph courtesy of Jim Stephenson

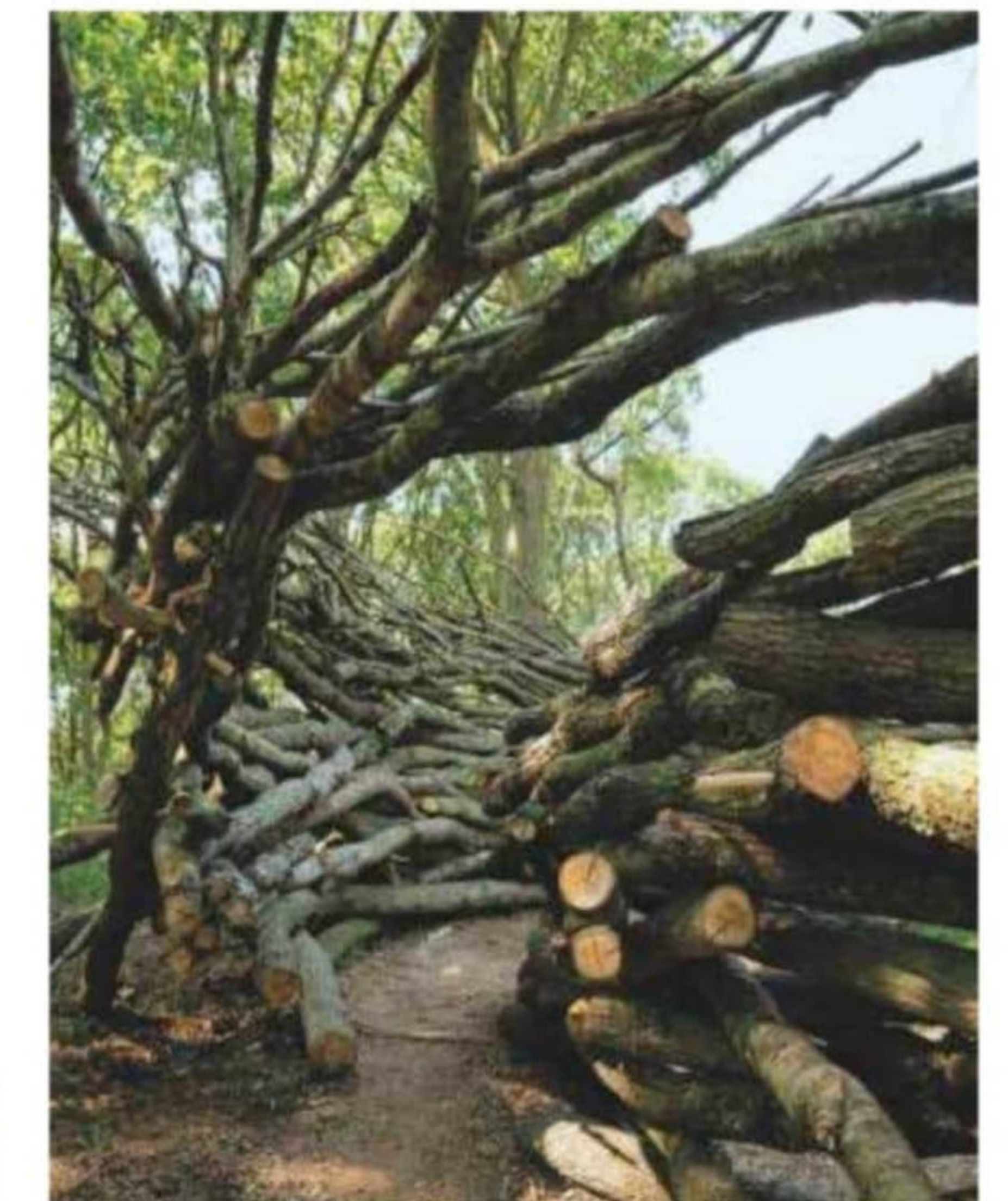


Building various parts for the truss
Photograph courtesy of Jim Stephenson

John Ruskin has had a profound influence on cultural life in the countryside. His visionary views still have a relevance today where people often feel estranged from their daily work and perhaps yearn for the opportunity to craft something beautiful with their hands and to bring inner meaning to their lives. The two-year programme entitled 'Ruskin in Wyre' began in the summer of 2017 and will conclude in 2019 with an exhibition in Bewdley Museum, Worcestershire, which coincides with the bicentenary of John Ruskin's birth. This is a 200-year-old story, but one without an ending. A modern vision will remain, nurtured by the Ruskin Guild of St George and the Wyre Community Land Trust, as they continue to reinterpret Ruskin's ideals in a meaningful, creative and productive way. ✕



Truss structure being erected by the Cardiff Architectural Students
Photograph courtesy of Jim Stephenson



Building the spiralling structure
Photograph courtesy of Jim Stephenson



Another structure completed by the Architectural Students
Photograph courtesy of Jim Stephenson

FURTHER INFORMATION

Wyre Community Land Trust
Web: www.wyreclt.org.uk

42nd Street
Web: www.42ndstreet.org.uk

Fresh air & sunshine

Spring finds **Robin Gates** musing on messing about in boats, inspired by a handsome motor cruiser in the May 1947 issue of *The Woodworker*

I found an article on building a '20-ft. River Motor Cruiser' in the May 1947 issue of *The Woodworker* and it put me in mind of Kenneth Grahame's story *The Wind in The Willows*, where Water Rat reflects dreamily on the delights of life by the river, leans into his oars and utters those immortal words, '... there is nothing – absolutely nothing – half so much worth doing as simply messing about in boats.'

This cruiser, for which we see the general arrangement and list of materials, is far grander than Ratty's little boat, although similarly 'just the size for two animals', albeit humans, with two cosy berths and a galley, but it's the preamble which strikes such a Ratty-like note. 'She will provide endless hours of happiness in the fresh air and sunshine and can poke her nose into some quiet creek and lie up snug and cosy for the night.' Who could resist such an alluringly escapist picture of riverine adventure?

What follows takes a less imaginary turn as we get down to business, although not, to my mind, with feet yet firmly planted on the ground. For it begins, 'From the practical point of view this cruiser is fairly easy to build' and then breezes through the necessity of steaming the bottom planks into place. Anyone who's even been within earshot of planks being steam-bent to the changing angles of a boat's frames will know this is strenuous nail-biting work.

But well before any timber's sawn or steamed comes the 'laying off', which sounds pretty casual until you take stock of what's involved in drawing out the lines of the vessel at full size on a sufficiently large whitewashed floor, meanwhile being wary of over-correcting discrepancies or we'll 'probably spoil the whole thing'. If this were to be a first attempt at demystifying the conversion of a lines plan, body plan and table of offsets into the precise measurements and bevels required to make a watertight unit, surely some sleepless nights lay in store.

An ambitious project

While a small boat project today might involve a kit of pre-cut plywood parts and a tub of epoxy resin, here we're looking at a 5.5m length of 18 x 10cm oak for the keel, a further 5.5m oak piece for the hog, a 1.5 x 0.8m board for the transom, 46m of 3 x 6cm oak for the frames, and 182m of 16 x 150mm plank just to build the hull. Add to that a small acreage of tongued-&-grooved decking, the cabin superstructure, bulkheads, bearers, tanks, 8hp engine and a veritable chandlery of fittings and fastenings, and this isn't a project to be undertaken on a

whim. Even fulfilling the materials list would have posed no small difficulty in 1947, against an ongoing timber shortage arising from restrictions imposed during World War II.

The construction was eased where possible, for example, by accommodating the stern tube in a keel of two grooved parts, thereby avoiding the risky business of boring a 1m hole, but it still seems an ambitious project to have cropped up between articles on fox wedging your tenons and building a small cupboard for the bathroom.

That said, from our 21st century vantage point, where push-button convenience and instant gratification are the norm, it is easy to underestimate the capabilities and patience of our forbears. From the floating of such inspiring plans great achievements have set sail, and I only have to look to my own childhood to recall a friend's Dad who built a boat like this in the back garden and, 20 years on, was still pottering around the local waterways enjoying those 'endless hours of happiness in the fresh air and sunshine.' ✂

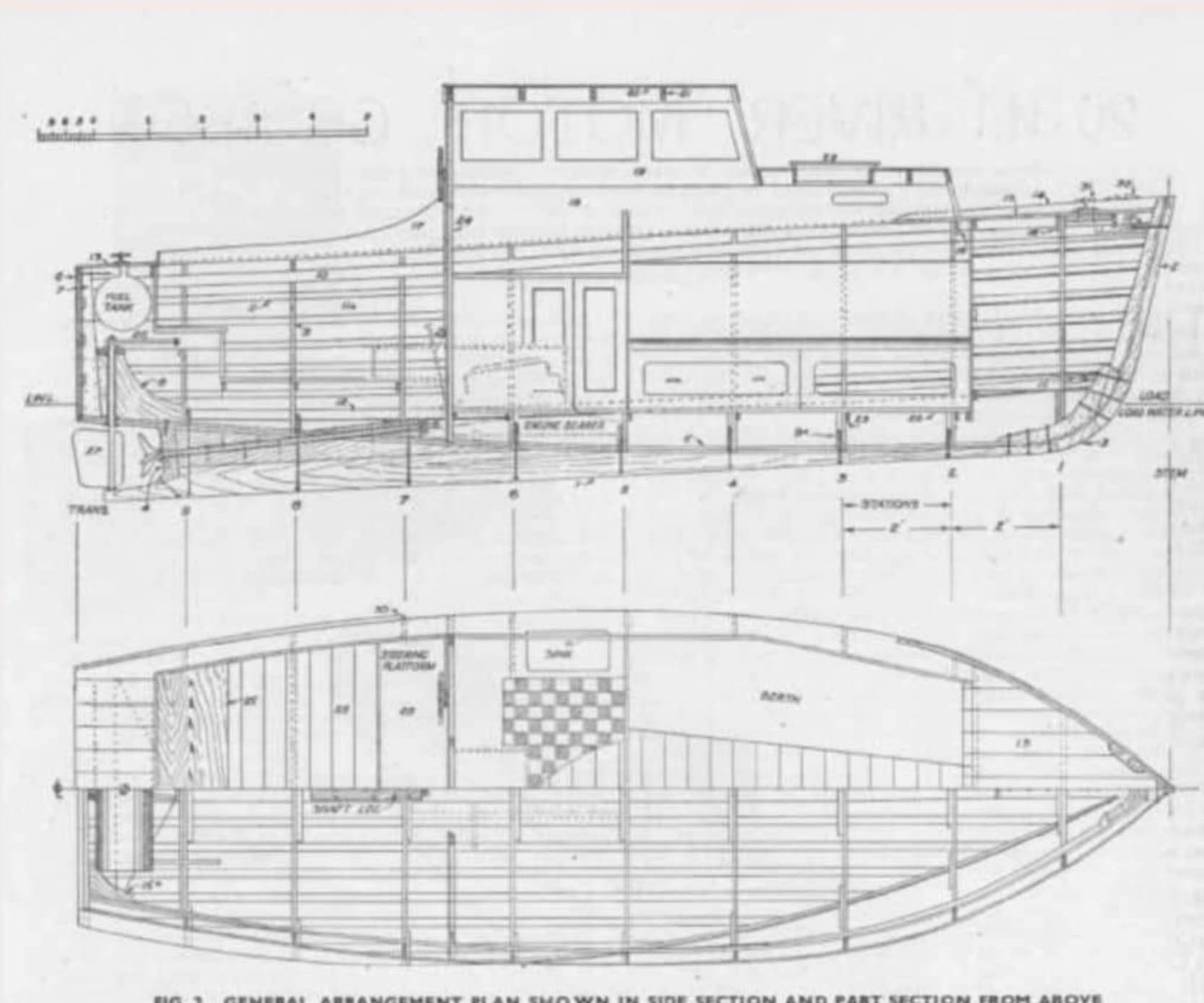


FIG. 2. GENERAL ARRANGEMENT PLAN SHOWN IN SIDE SECTION AND PART SECTION FROM ABOVE

KEY TO GENERAL ARRANGEMENT PLAN, TOGETHER WITH LIST OF MATERIALS REQUIRED		
No.		No.
1. Keel. 1 piece 17½ ft., 4 in. by 7 in. oak	14. Fashion piece. 2 pieces 6 ft., 14 in. by 5 in. oak	26. Tank and seat bearers. 2 pieces 2½ ft., 1 in. by 8 in. oak or fir
2. Stem. 1 piece 3 ft., 4 in. by 9 in. oak or fir	15. Breast hooks. 2 pieces 2 in. thick oak to shape	27. Rudder. ½ in. mild steel plate, 11 in. by 12 in.
3. Stern knee. 1 piece 2½ ft., 4 in. by 12 in. oak	15a. Quarter knees. 2 pieces 2 in. thick oak to shape	28. Floor. 30 sq. ft., ½ in. ply
4. Horn piece. 1 piece 1 ft., 4 in. by 5 in. oak	16. Deck beams. 12 ft., 1½ in. by 6 in. oak or fir to cut, say, 2 in. sweep	29. Hatch. (Allowed in cabin top.)
5. Hog. 1 piece 18 ft., 1 in. by 6 in. larch or oak	17. Coaming. 2 pieces ½ ft., ½ in. by 12 in. oak or pine to shape	30. Rubbers. 2 pieces 22 ft., 1 in. by 1½ in. oak half round or triangular section
6. Transom. 5 ft. by 2 ft. 9 in., 1½ in. fir (jointed)	18. Cabin sides. 2 pieces 9½ ft., ½ in. by 14 in. oak or pine to shape	31. Mooring bollards. 2, bronze or galvanized iron
7. Stern-post. 1 piece 2 ft. 9 in., 2 in. by 4½ in. oak	19. Cabin ends. 2 pieces 1½ in. framing of fir or hardwood or multi-ply board	32. Fashions. 2, bronze or galvanized iron
8. Stern knee. 2 pieces 1 in. thick oak shaped to size	20. Cabin top. 16 ft. by 6 ft., ½ in. ply V-jointed, 187, 70 sq. ft. nom.	33. Sashbolts. Screws for planking to grain
9. Frames. 150 ft., 1½ in. by 2½ in. oak, pine, fir, etc.	21. Cabin beams. 4 pieces 6 ft., 1½ in. by 9 in. oak or fir to cut, say, 6 in. sweep	34. Floor. 30 sq. ft., ½ in. ply
10. Gunwales. 2 pieces 21 ft., 1 in. by 5 in. oak, pine, etc.	22. Cabin floor. 25 sq. ft., ½ in. ply	35. Various sizes galvanized iron nails, screws, etc., and brass if obtainable. ½ in. galvanized bolts and drift bolts or ½ in. rod. Ball of cushion bottom.
11. Seam battens. 350 ft., ½ in. by 2 in. softwood	23. Floor bearers. 100 ft., 1½ in. by 3 in. fir	36. Equipment: Steering wheel, flexible wire for leads, about ½ in. dia. Pulleys and piping: 1 small bilge pump.
12. Planking. 460 ft., ½ in. fir or pine to cut, say, 6 in. width	24. Cabin bulkhead. 45 sq. ft., ½ in. ply V-jtd. 80 ft., 1½ in. by 3 in. framing, fir	37. Engine / Marine type, preferably, about 8 h.p., which will give approx. 6 knots.
13. Chines. 2 pieces 21 ft., 1 in. by 3 in. oak or pine	25. Seat. 1 piece 5 ft. by 18 in., 1 in. fir, to joint	
14. Decking. 30 sq. ft., ½ in. ply		

slight taper point at the end which acts as a pilot point. Fig. 6 shows what is meant by a drift bolt. They can be hammered to this shape or ground. The wood of the top half should be bored the same diameter as the bolt, but from where it enters the lower half the bore should be ½ in. less to provide a nice tight drive fit and good holding power. Dowels can be used to advantage in the joint as shown. The stern-tube bore should be just enough to take the tube

with fittings bedded down in thick paint or other mixture. White lead is best, but in these times too dear. Stern.—Now for the stern. This member instead has the two chamfers on the keel continued as a rebate in the solid. Fig. 7 shows how it is built up, with each contacting surface smeared liberally with thick paint or any tarry or bituminous mixture. It is bolted together with ½ in. carriage bolts under (Continued on page 78)



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Dave even used quartersawn oak for the roundels, made on a screw chuck

TOOLS YOU'LL NEED

- Spindle roughing gouge
- 6mm and 9mm gouges
- Parting tool
- Detail gouge
- Figure-of-eight callipers
- Screw chuck
- Hollowing tool

TIP

Keep the block in balance. Providing you glue up the pieces so that the block is symmetrical, you won't get any wobble, but if the block is out of balance, it'll give you problems throughout the turning operation

ALL ROUND SUPPORT

Why saw when you can turn? says **Dave Roberts**, who presents this month's turning challenge

I know what you're thinking – that it would be quicker and simpler to cut a pair brackets from board on a bandsaw. Well of course it would, but where's the challenge in that? If you turn them, on the other hand, you can not only guarantee that both brackets will have the

same profile, but you'll also get some practice in larger-scale turning, hollowing, and fine-tuning detail. So why saw when you can turn? When tackling a project like this, then, the aim should be to make the finished piece look graceful: a single bracket support looks a lot

oak together, and then sandwich it between pieces of scrap wood. I used pine and MDF, but you can use anything really, providing they're pieces of equal length so that they provide a flat surface that you can use to mount the block on a faceplate. If you make the scrap wood 50mm longer than the oak, the mounting screws won't get in the way of the turning.

Glue up the oak and scrap wood with PVA and clamp it all together, with a sheet of paper between the pieces of oak and between the oak and scrap wood, so that they'll break apart easily after turning.

Turning the brackets

Put the lathe on a low speed, around 400rpm, and after rotating it by hand to ensure that it clears the toolrest, use the spindle roughing gouge to turn the block to the finished diameter.



1 Place the oak in between the scrap wood; the paper makes the joints easier to split apart later



2 Screw a large faceplate to the blank using plenty of screws



3 Mount the blank on the lathe and turn it to the finished diameter...

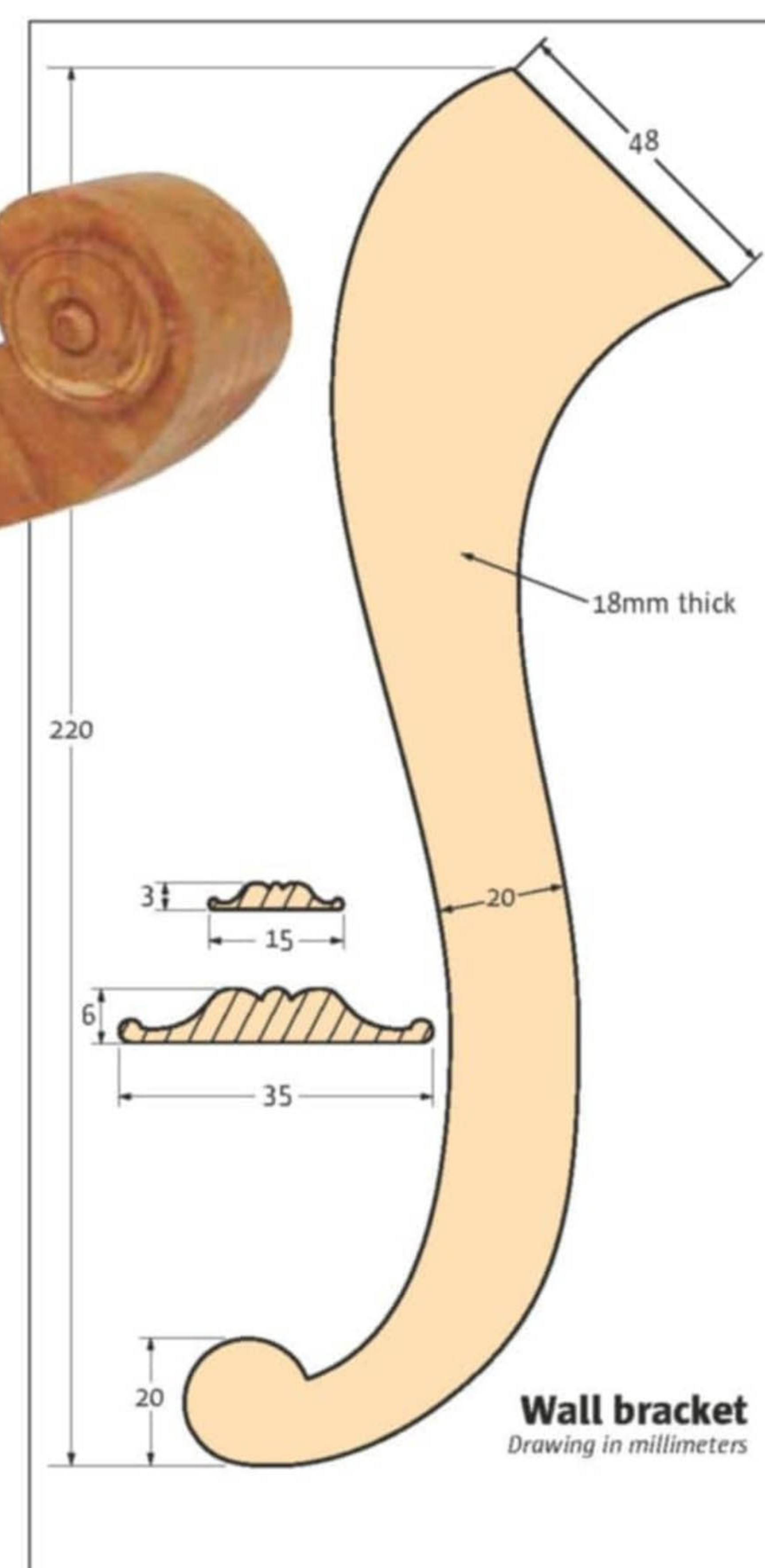


Fig.1

less cumbersome than twin supports – gentle curves on the bracket and roundels helps, too, while the simple bead and two fillets on top add more than enough decoration.

Gluing & mounting the block

If you're making a pair of brackets, you'll need two pieces of oak. The first job is to glue the

Now's the time to start shaping the bracket profile. You'll be able to remove most of the unwanted wood with the spindle roughing gouge, but for the final turning, I favour the 9mm bowl gouge. If you refresh the edge of the tool on the grinder and keep the bevel rubbing, it will produce good shavings – a good indication that you are using the tool correctly. The final cuts are best

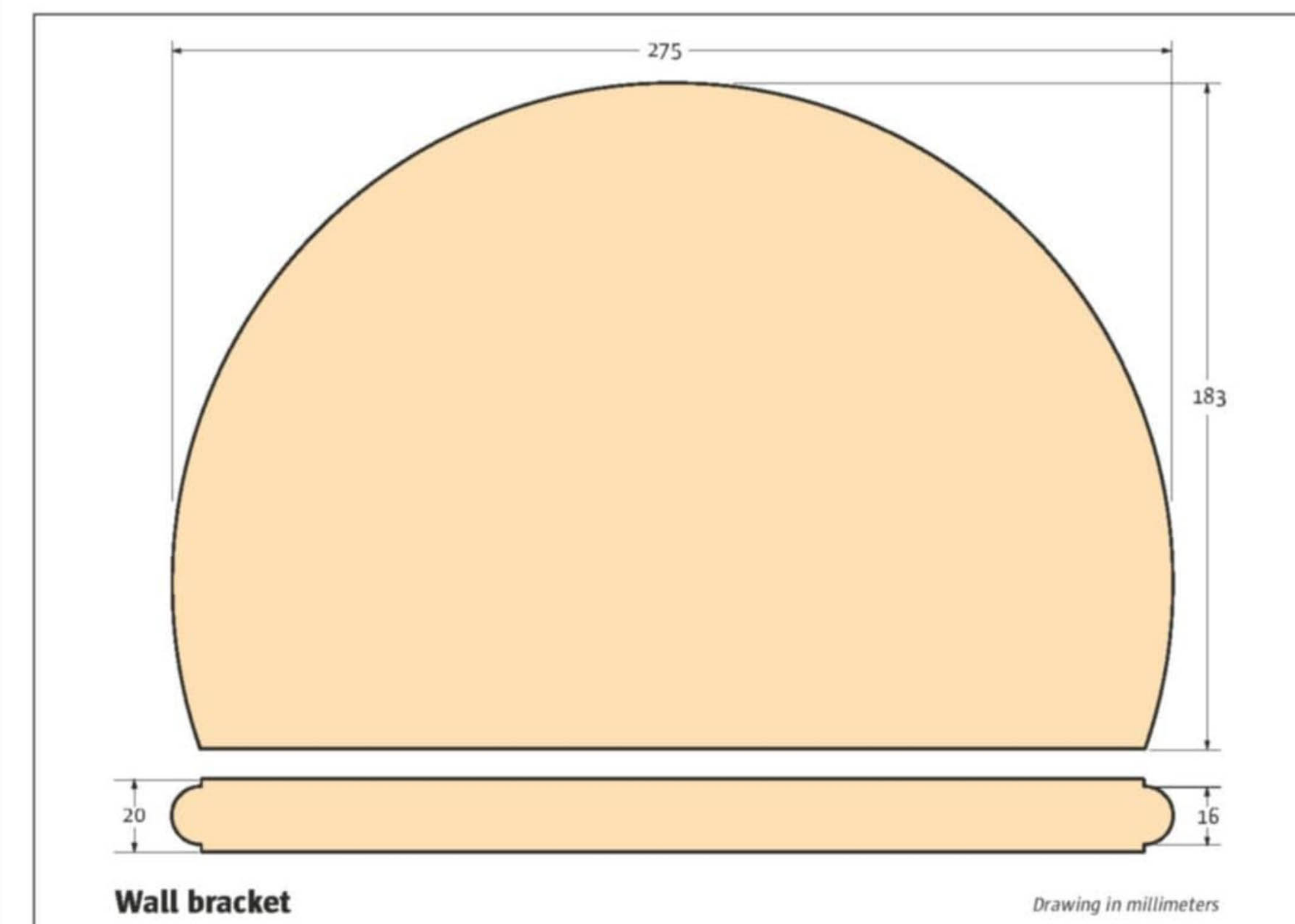
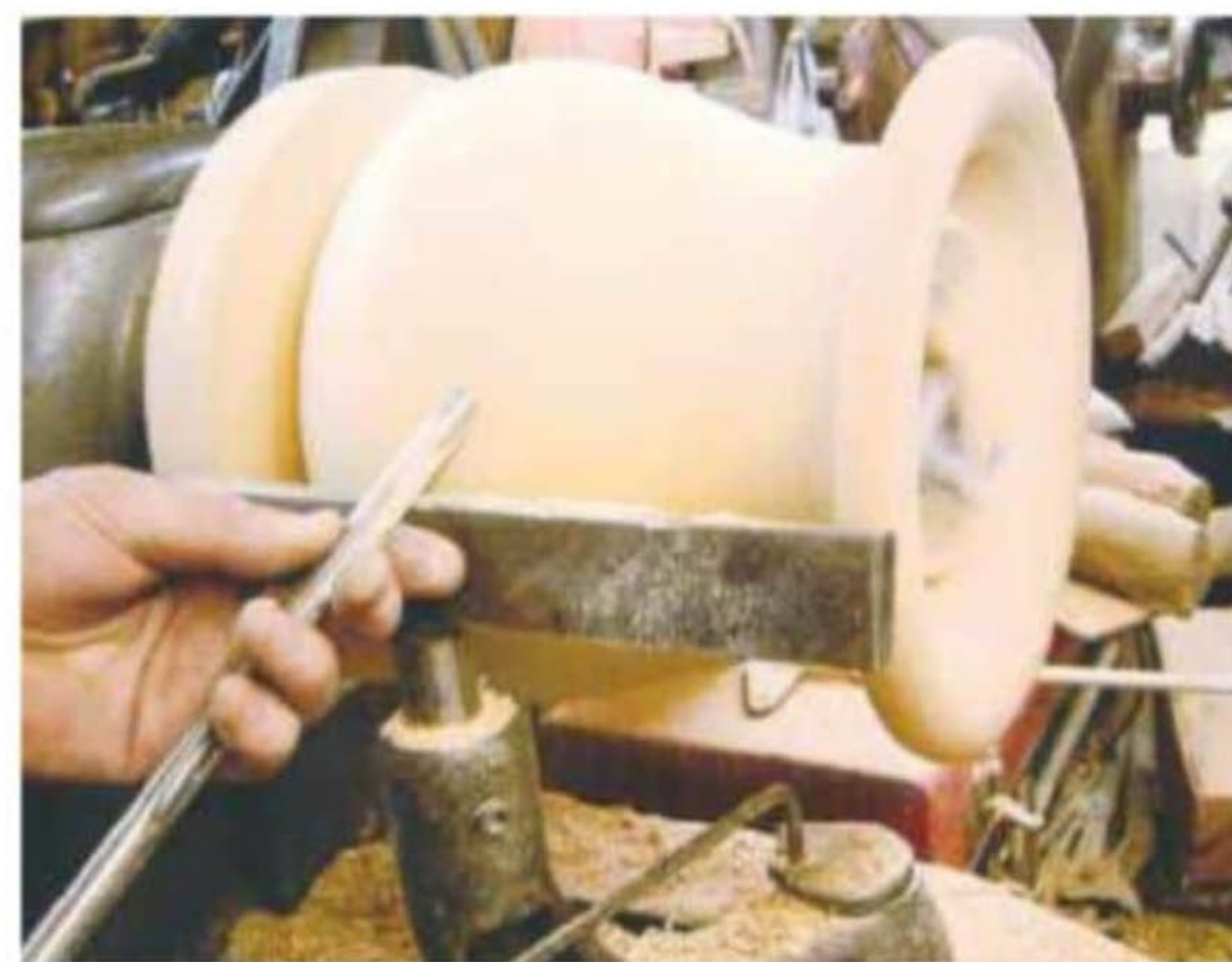


Fig.2



4 ... then use a 9mm spindle roughing gouge and turn it to the finished shape



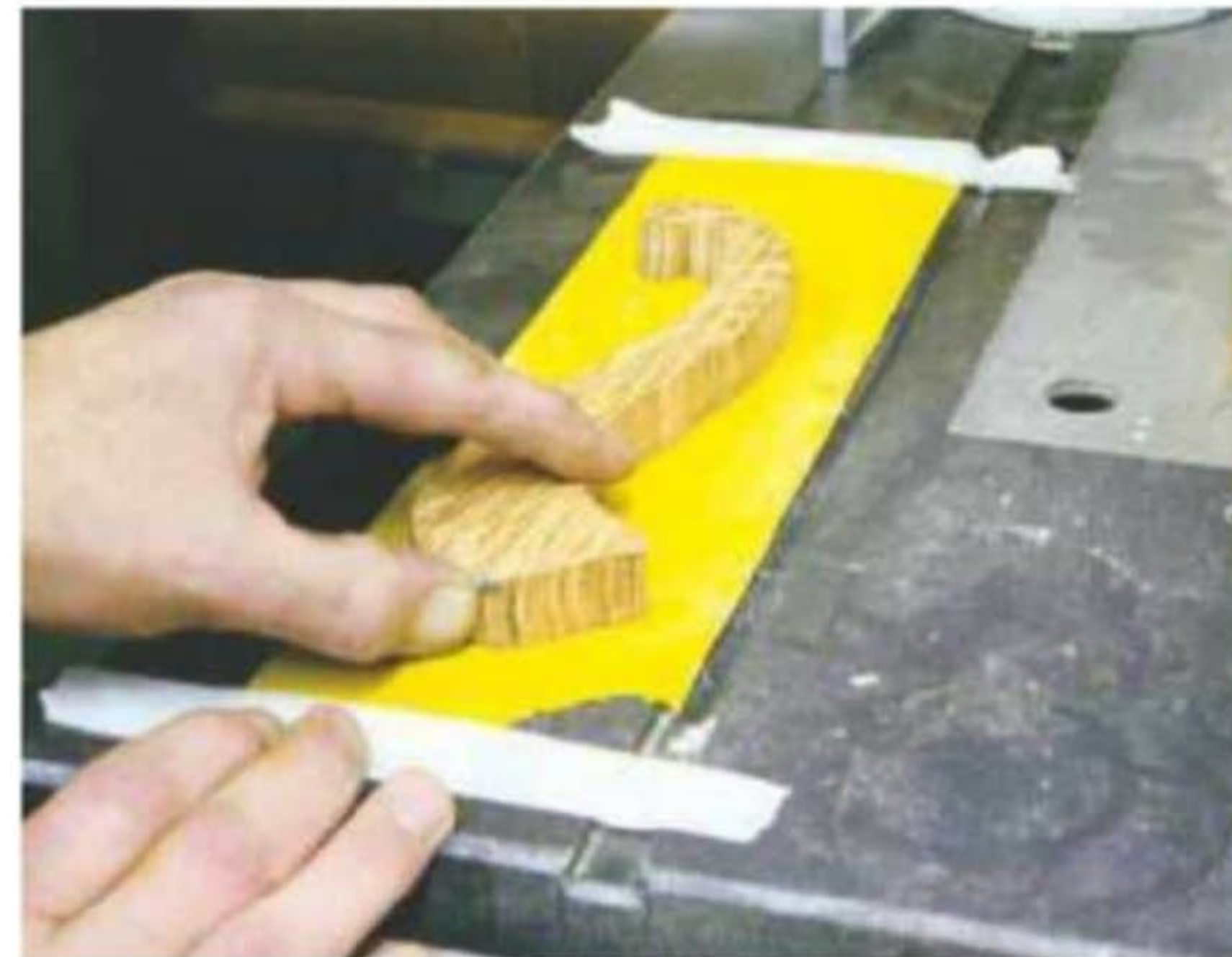
5 The quickest way to turn the inside of the block is with a hollowing tool



6 Stop the lathe occasionally and use figure-of-eight callipers to check the wall thickness



7 Use a hammer and chisel to split the sides, remove the brackets...



8 ... and then use abrasive to clean off the remaining paper



9 Mount the shelf onto a glue chuck and turn it so that it's absolutely flat

taken slowly; this will leave the surface with a good finish, which saves work at the next stage – sanding. You can now sand the workpiece with the lathe turning, working up to 400 grit; to get rid of any circular marks, stop the lathe and sand along the grain.

Hollowing out

This isn't as easy as turning the outside, and you'll only be able to turn down so far with a gouge. After that, you'll have to use a hollowing out tool. The one that I'm using here is from Hamlet, and works well enough, though these tools always work better on wood that's wet rather than dry. It all depends on the cutter. If it's adjusted too wide, it'll take heavy cuts and will be difficult to control, so it's best to start by taking a light cut and adjusting the cutter/tool gap as required.

Once up and running, your hollowing out tool will generate plenty of shavings, so stop the lathe regularly to clear them out and use a pair of figure-of-eight callipers to check the wall thickness.

When all the internal turning is complete, you can sand the inside of the form, working through the different grades until you achieve a good finish. Then take the work off the lathe and remove the faceplate.

You can use a hammer and chisel to separate the paper joints, but be careful that you don't damage the brackets; simply tap the chisel on the joint and it should break away easily. One way to remove the paper and dried glue is to hold the brackets on top of a belt sander. Alternatively, you could rub them on a piece of 120 grit abrasive that's taped to a flat surface. Again, work through the different grades until you have a fine finish.

The top

The board that I used for the top was quartersawn oak, and you can see how this cut shows off the beauty of the grain. Unfortunately, the workpiece wasn't very thick, so I couldn't mount it on a faceplate because the screw holes would show. Instead, I faced up a piece of scrap wood and hot-glued it to the oak. I then faced one side,

knocked the board off, remounted it on the scrap wood and turned the top to the finished diameter and thickness.

A 9mm bowl gouge will work wonders when preparing a flat surface, which you can check by placing a steel rule across it.

Use a parting tool to turn the fillets on both sides of the top, and a 6mm gouge to round over the bead. I find the best way to sand a flat surface is to wrap abrasive around a cork block, then start the lathe and keep the paper moving. This doesn't take long, and then you can stop the lathe and give it a final sanding, working with the grain. The top can then be cut in two pieces on the bandsaw.

Drilling the holes

Lay the top on a flat surface and place a board behind it to provide a vertical surface. Place the bracket on the top, pencil around it, and then mark out the drilling points. I used two 10mm dowels to join the brackets and the tops, taking care when drilling the holes not to drill all the way through. Glue and push the parts together.



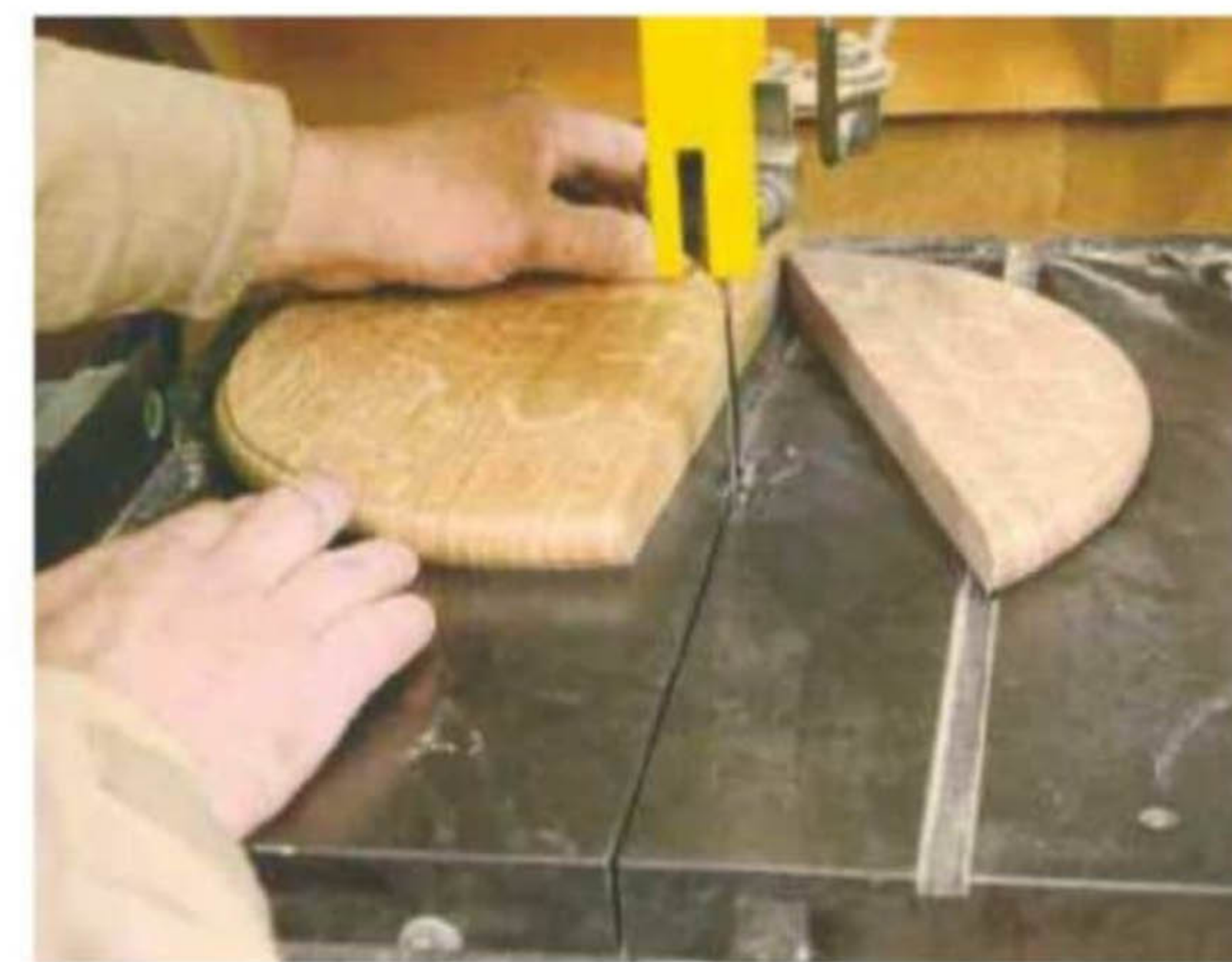
10 A parting tool will turn the two fillets...



11 ... and a 6mm gouge will take care of rounding over the edge



12 The quickest way to flatten the surface is to wrap abrasive around a cork block



13 Cut the top along the grain...



14 ... and then pencil around the bracket and mark the joint holes



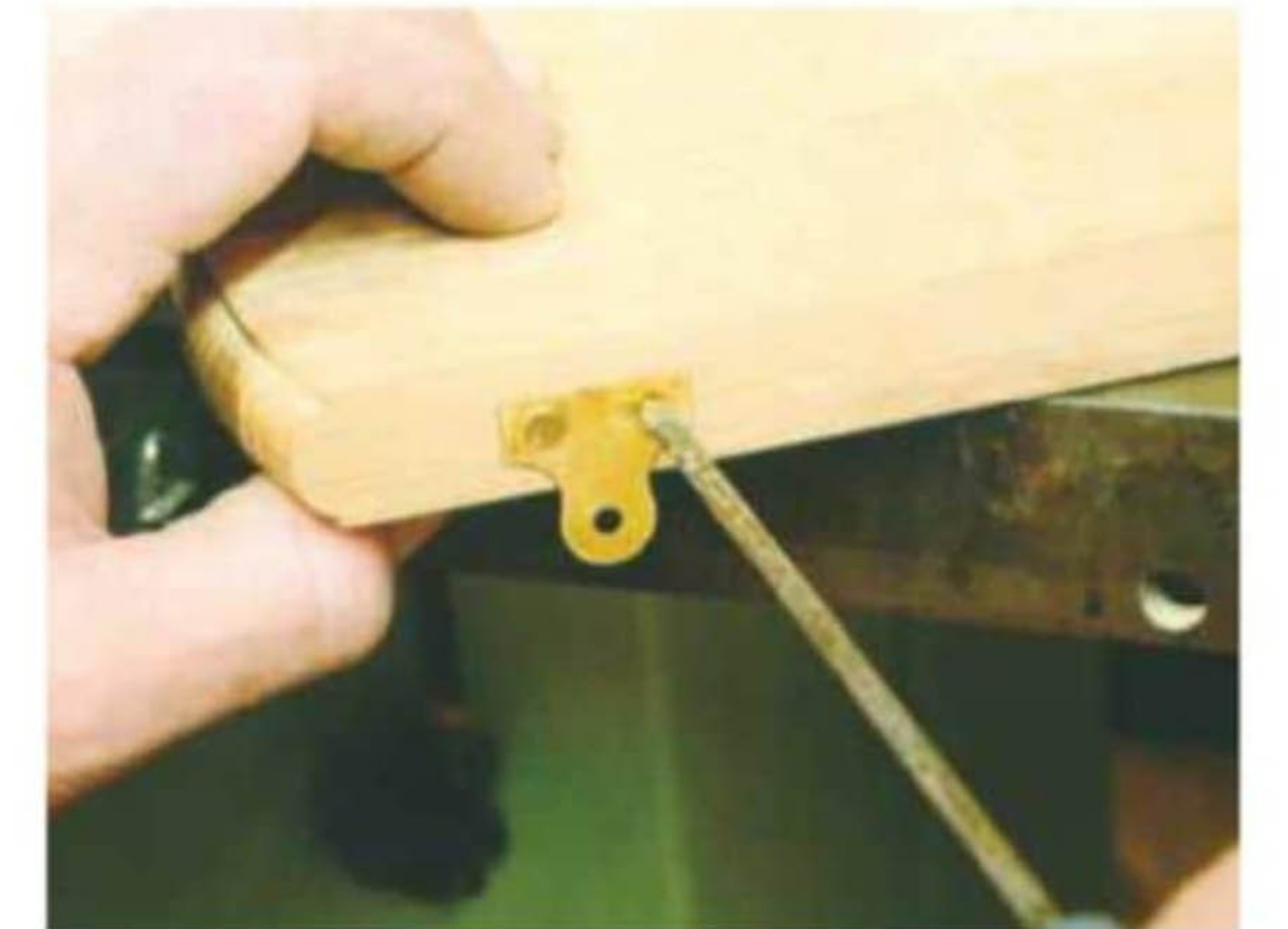
15 Hold the bracket firmly in a machine vice and drill two 10mm holes



16 Hold the roundels on a screw chuck. These are delicate so take your time...



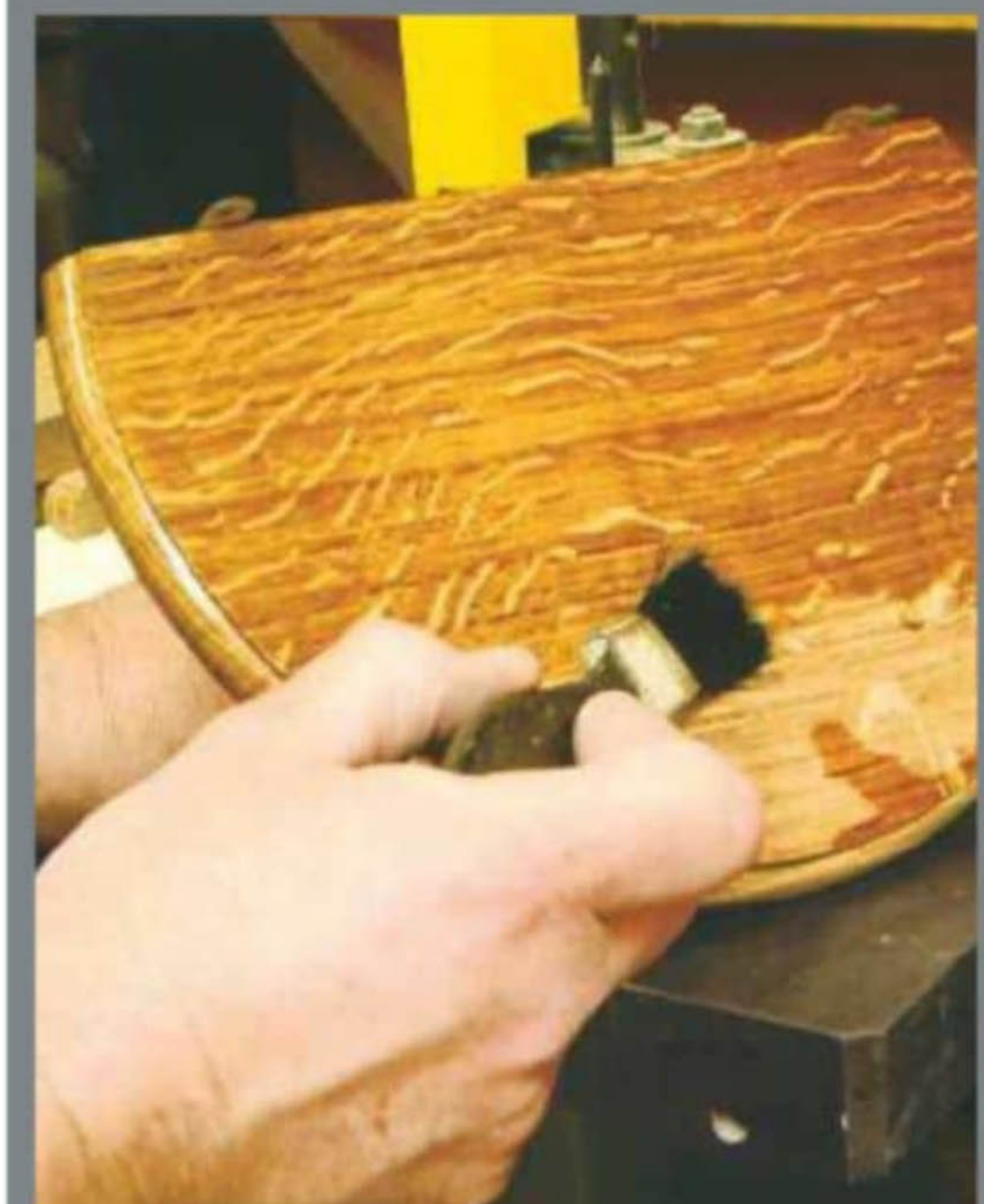
17 ... and then glue the roundels into place



18 Pre-drill the holes before you attach the mirror brackets

MAKING THE MOST OF THE GRAIN

The wood that I chose for these wall brackets is oak that has been quartersawn, which results in the annual growth rings running perpendicular to the face. This is an attractive trait, as it exposes the medullary rays that radiate from the heartwood like the spokes of a wheel; in oak, these rays appear as contrasting silver streaks, scattered along the grain. Quartersawing also produces timber that, dimensionally speaking, is more stable, but at a price as it's a relatively expensive way of taking timber apart, and limits the board width to the radius of the log. I then finished the bracket with lemon oil, applied with a brush



19 I finished the bracket with lemon oil, which was applied with a brush

The roundels

These little roundels are a great way to add a little subtle decoration to all sorts of projects. Again, I used quartersawn oak for these, and started by mounting a piece onto a screw chuck and turning it to the finished diameter. I turned the centre first using a small parting tool, and a detail gouge to turn the concave. When you come to part off, ensure the back is flat, then put a little PVA on the roundel and clamp it to the bracket.

The simplest way to fix the finished bracket to the wall is with mirror brackets, but remember to use brass fittings so that the metalwork doesn't blacken the oak.

Finishing

You could apply sanding sealer to the bracket with a cloth or a brush, and then rub it back with '0000' grade steel wool. The finish that I used, however, is a lemon oil from Axminster. The oil can be applied with a brush, leaving it to soak in between coats. ✕

IN THE JULY ISSUE

Dave's downsizing... making period knobs and finials with mini custom tools



20 Dave and the completed wall bracket



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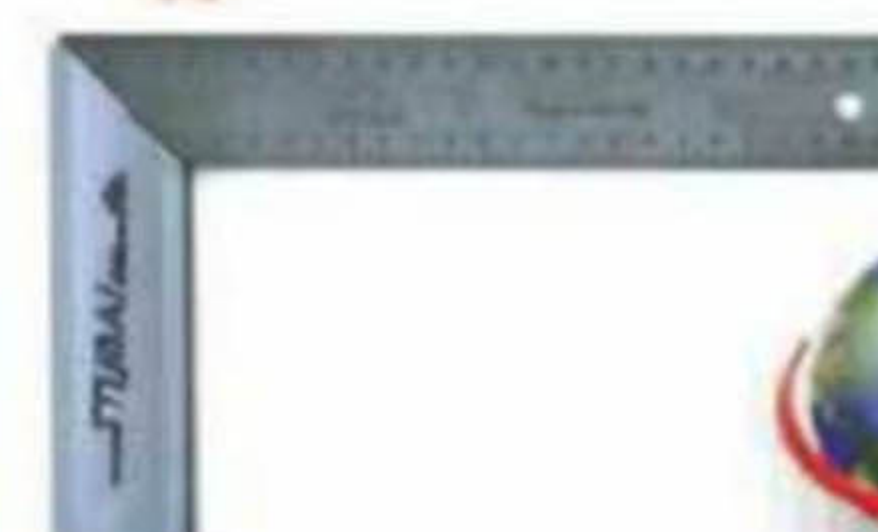
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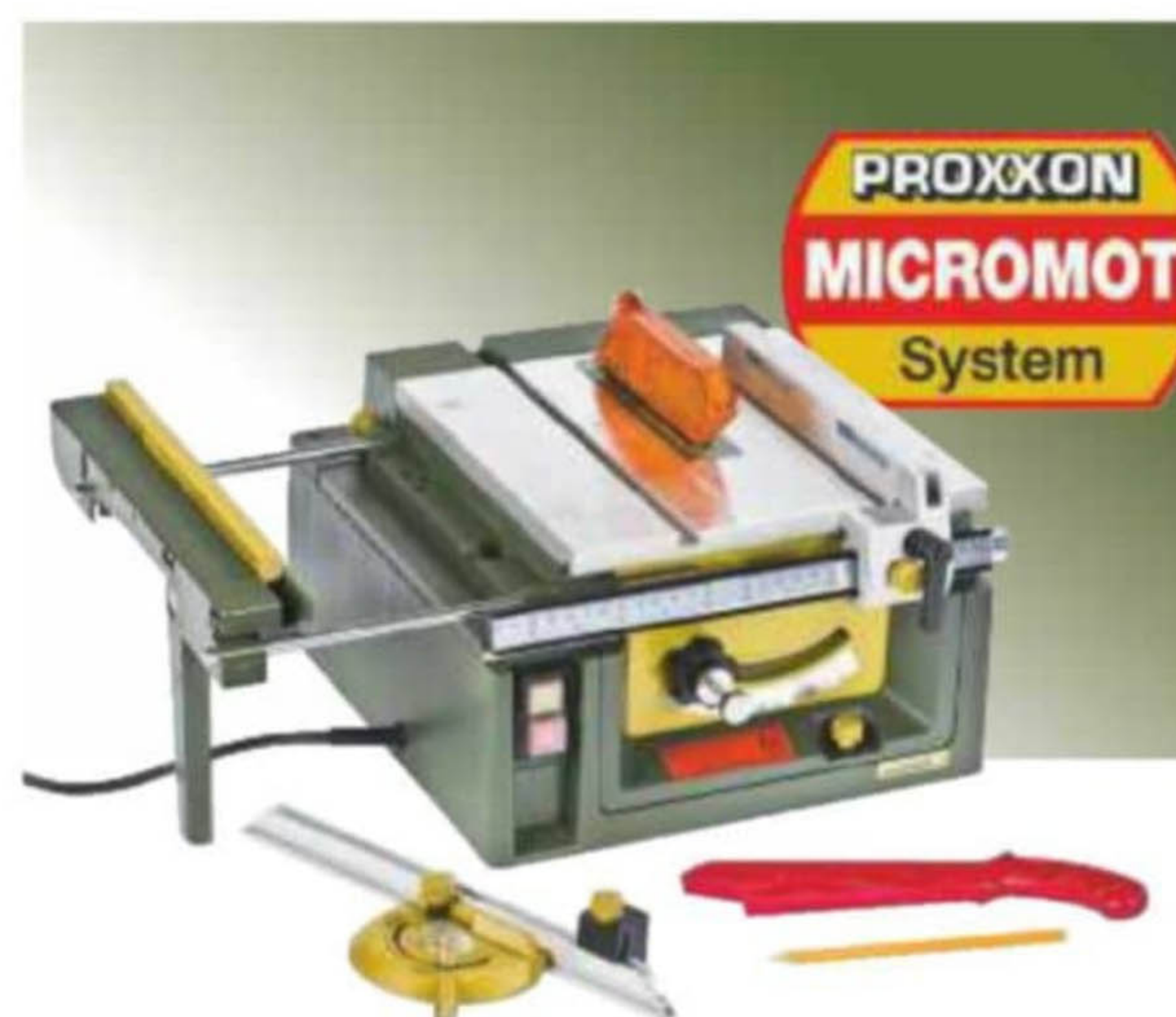


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AROUND THE HOUSE WITH PHIL DAVY



Regular viewers of BBC's *Antiques Roadshow* will probably have pricked up their ears during a recent episode. A visitor had taken along quite an ornate Welsh stick chair, made from oak with possibly a walnut seat. The expert attributed the furniture to John Brown, or one of his followers. For newer readers, John was a long time contributor to *Good Woodworking* and famous for a series called 'The Anarchist Woodworker'. This column probably generated more letters from readers than any other feature, before or since. The chair's style was certainly similar, though I'm not sure about the chip-carved hoop and comb. All the chairs I ever saw made by him were plainer, though still elegant and beautifully built. This particular chair was valued at at least £500, which you'd expect. I'm certain that Chairman Brown would have been amused by the whole episode, whether he'd actually built the chair or not...

USEFUL KIT/PRODUCT SKELTON SAWS PEACOCK OIL

If you've examined Skelton Saws' beautiful hand tools at woodworking shows you'll appreciate the fantastic finish to their handles. Now you can achieve a similar effect on your projects by using their Peacock Oil, which Shane developed himself and uses on his saws.

Peacock Oil comes in three colours: Clear Honey, Antique Amber and Regal Red. Made from completely natural products, it's unlike Danish or finishing oils, which contain synthetic resins. You should still take sensible precautions when using it, though.

To test the oil I prepared lengths of ash, beech and quartersawn oak, sanding to 320 grit before dividing up areas with masking tape. Skelton actually recommend sanding to 600 grit for fine work, which will leave a glass-like surface. Instructions for using the products are highly detailed, but then to get the best from this finish you'll need to put in some work.

At least four coats are recommended, though I applied five or six of each colour. Used at roughly 15 minute intervals, any excess is removed from the final coat with a paper towel. A regime of 48 hour drying, denibbing with fine steel wool or abrasive pad, then re-oiling is suggested. Further coats of thin oil and denibbing follow, before allowing to harden for at least a week, when a hard wax application can be added. For the most effective grain filling, you're advised to create a slurry by wet sanding with 600 grit abrasive. Quite a procedure, but worth it for the ultimate finish. I got superb results after some experimentation.

Colour blind

Halfway through testing I had a call from Shane, explaining that ingredients had recently changed. Previously the oil contained pure turpentine, though now has a citrus element. This is partly down to them taking on board comments from customers at shows. One user confessed



he was allergic to turpentine, so the new oil is now low-odour, although I must admit the older version smelled fantastic! It's now more water resistant, too. Colours look noticeably different in their bottles, but when used on various timbers it was hard to tell any difference. Mentioning this to Shane, he explained these are not dyes but designed to enhance and highlight contrasting grain patterns and figuring. An obvious example is when used on quartersawn oak with its distinctive medullary rays, or flecks. As further coats are applied the wood absorbs the oil and the colour deepens, though imperceptibly.

Conclusion

If you prefer to use natural products when possible, Peacock Oil could be just what you need for fine finishing of small projects. Don't expect instant results, though. It takes time to feed the wood and build up the finish.

Available from Workshop Heaven, Classic Hand Tools or Lie-Nielsen Toolworks if you're in North America. It's not cheap at £14 a throw, though a 250ml bottle is more economical. You don't need much, fortunately; fine finishing indeed.



To test the oil I prepared lengths of ash, beech and quartersawn oak, sanding to 320 grit before dividing up areas with masking tape



Shane explained these are not dyes but designed to enhance and highlight contrasting grain patterns and figuring – an obvious example is when used on quartersawn oak with its distinctive medullary rays, or flecks

SPECIFICATION

Typical prices: £14 (100ml); £24 (250ml)
Web: www.skeltonsaws.co.uk

THE VERDICT

PROS

- Natural ingredients; no synthetics

CONS

- Don't expect a quick finish

RATING: 4.5 out of 5

DVD REVIEW A-Z OF JOINTER SET UP & MAINTENANCE

With another DVD (or digital download) in his excellent series on machinery, Peter Sefton has established himself in tackling what's easily a dry, technical subject and making it essential viewing for woodworkers. In fact, he managed to keep my attention for just over two hours, which is admirable!

Beginning with choosing a jointer (surface planer), he points out that buying one can be a big investment, so correct setting up and maintenance is crucial to getting the best from it. Demonstrating with three different machines in his workshop (a 16in Felder, 12in Hammer and 10in Kity), it's good to see that much of the time he concentrates on the 20-year-old Kity planer, particularly when installing and setting new knives. More appropriate for the smaller home workshop, this model is still capable of producing a great finish, though is arguably more frustrating to set up than the other two.

Planer anatomy

Under 'Machine Anatomy' he touches on three-phase convertors for bigger planers, isolator switches, motor ratings and power supplies, before a detailed breakdown of the major components: tables, fences, cutterblocks, knives and guards. He mentions boomerang guards (popular in the US and Australia), which are illegal here in Britain, and more unusual caterpillar guards for the rear of the block. There's some history here too, explaining how early planers from the Victorian era were so dangerous and noisy because of their square blocks.

I liked his simple method of checking bearings (using a coin on the table to detect vibration) and using a length of timber as an earpiece. Or simply marking the floor in a small workshop if you need to move a planer around. That way it's always returned to the same position where it's been set up accurately – important if the floor is not dead flat. For some planer problems he admits it's best to call out an engineer rather than faff around trying to correct a twisted table. On smaller machines just placing wedges on the floor can correct any slight twist, though.

Tables & knives

Infeed and outfeed table heights relative to the cutterblock are examined in detail, with clear, active diagrams illustrating the effects. Peter suggests that slight snipe on your timber is worth living with if you're struggling to set the knives accurately. Having owned an identical Kity some years ago, I have to agree.

You realise how much easier it is to maintain a newer planer with easy-fit knives (such as the Felder), compared with the older Kity with traditional knives. Interestingly, he explains that the drift method (using pieces of wood) of adjusting new planer knives is more accurate and reliable than using dedicated magnetic setting gauges on the cutterblock, which obviously won't work with alloy tables anyway.

Infeed and outfeed table adjustments, cutter problems, diamond stone honing, even knowing when to change knives – are just some of the many maintenance aspects covered in depth. I'm sure many woodworkers with older planers will find the sequence on TCT spiral cutters of particular interest – easy to change, much quieter but much more expensive than traditional straight knives. We can always dream...

Safety tips

Safety with any machine is paramount and there are some great tips here, such as crouching behind the outfeed table when switching on after fitting new knives. Or maybe scheduling a rough planing session (before final timber surfacing) when cutters are dull but before replacement.

There are no planing techniques as such, apart from correct hand positions. For more on this you'll need to watch subsequent videos. Whether buying your first planer or you've been machining timber for years, there's enough reliable information in this DVD for anyone to benefit. Tuition, presentation and camera work are all extremely professional, as usual. Highly recommended.

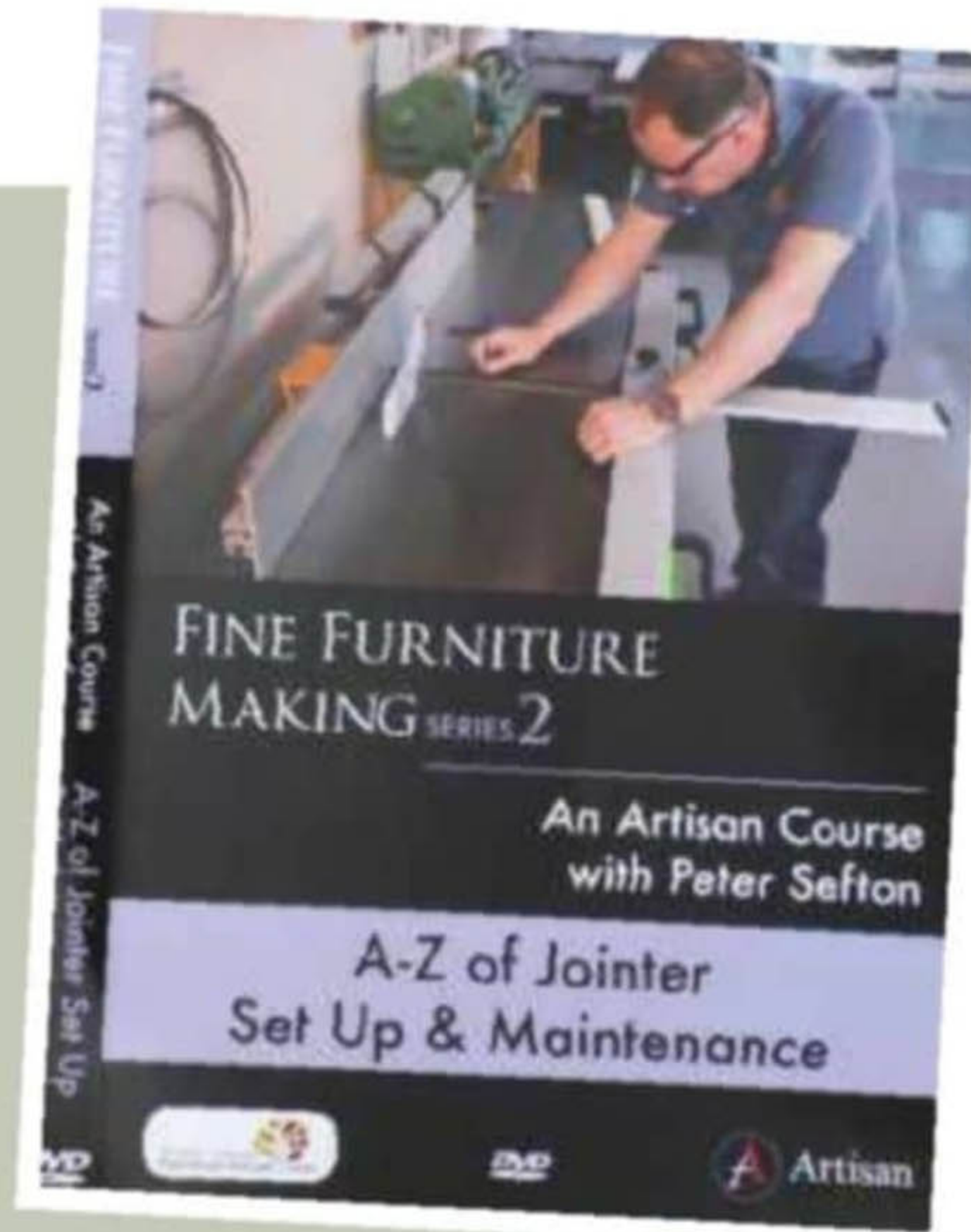
THE VERDICT

Peter Sefton
with Artisan Media

Price: £19.99

Web: www.woodworkersworkshop.co.uk

Rating: 5 out of 5



USEFUL KIT/PRODUCT PONY SPRING CLAMPS

They may be basic, but spring clamps are among the most useful hand tools in any workshop. From holding thin sheet material on top of a Workmate to more serious assembly work. This trio from Pony Jorgensen give some idea of the range available – a no-frills 2in capacity version, plus 3in and 4in sizes with coated jaw tips and grips. There's also a 1in model available.

Zinc-plated steel prevents corrosion, while each clamp has a sturdy spring to keep jaws tightly closed. Here, the two larger clamps have tips and handles sheathed in a tough plastic, which makes them easy to grip and protects the workpiece. Capacities are measured when clamps are fully open, meaning both jaws are parallel. Except you'll probably struggle to do



This trio from Pony Jorgensen give some idea of the range available – a no-frills 2in capacity version, plus 3in and 4in sizes with coated jaw tips and grips



this with the 4in version – I was unable to open it completely. Requiring both hands to operate, these springs are so powerful I was reminded of those old Charles Atlas bodybuilder adverts aimed at the scrawny weakling!

Conclusion

You can buy cheaper spring clamps, but I've yet to find any as powerful as these fellas. Simple but unbelievably strong.



A sturdy spring keeps jaws tightly closed

SPECIFICATION

Typical prices:
£2.33 (2in bare)
£4.31 (3in tipped)
£9.95 (4in tipped)

Web: www.rollins.co.uk

THE VERDICT

PROS

- Straightforward, reliable clamping; huge pressure

CONS

- Both hands needed on 4in clamp

RATING: 4.5 out of 5



SPRING PROJECT OAK CUPBOARD RESTORATION

Takes: One weekend

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

TARTED UP A TREAT

Phil Davy always loved this cupboard but it did need a bit of TLC to bring it back to its former beauty

I was given this rather lovely oak cupboard decades ago by a retired joiner. He'd used it for storing fishing bits and pieces, though I'm not sure what it was originally built to contain.

The small drawers would indicate it may have been for sewing stuff, but that's only a guess. With several cubbyholes, these are a bit small for writing paper, so it probably wasn't intended for stationery. Whatever, it's the sort of furniture item that's slim enough to sit on a landing or in a hallway.

Check the damage

With any project such as this the first step is to assess what's damaged, missing or simply tired, then plan the work required.

Some renovation had already been started, with much of the original finish stripped.

The cupboard would still need an awful lot of sanding, though. No problem with the carcass as such, but the doors are reeded, with tongue & groove boards and chamfered rails and stiles – a real pain to clean up! Once back to bare timber you could use a bleach solution if staining is a problem, though in this case surfaces were pretty clean. I sanded down to 180 grit abrasive, using 80 grit in places to remove deep scratches and marks. Epoxy filler is ideal for filling defects and holes, which were numerous.

All but one of the five drawers were in good nick, though the back had snapped on one and would need replacing. A piece of decorative moulding along the bottom of the cupboard was missing on one side, so a new section would need to be made. Only one pair of butt hinges existed for the doors, though similar

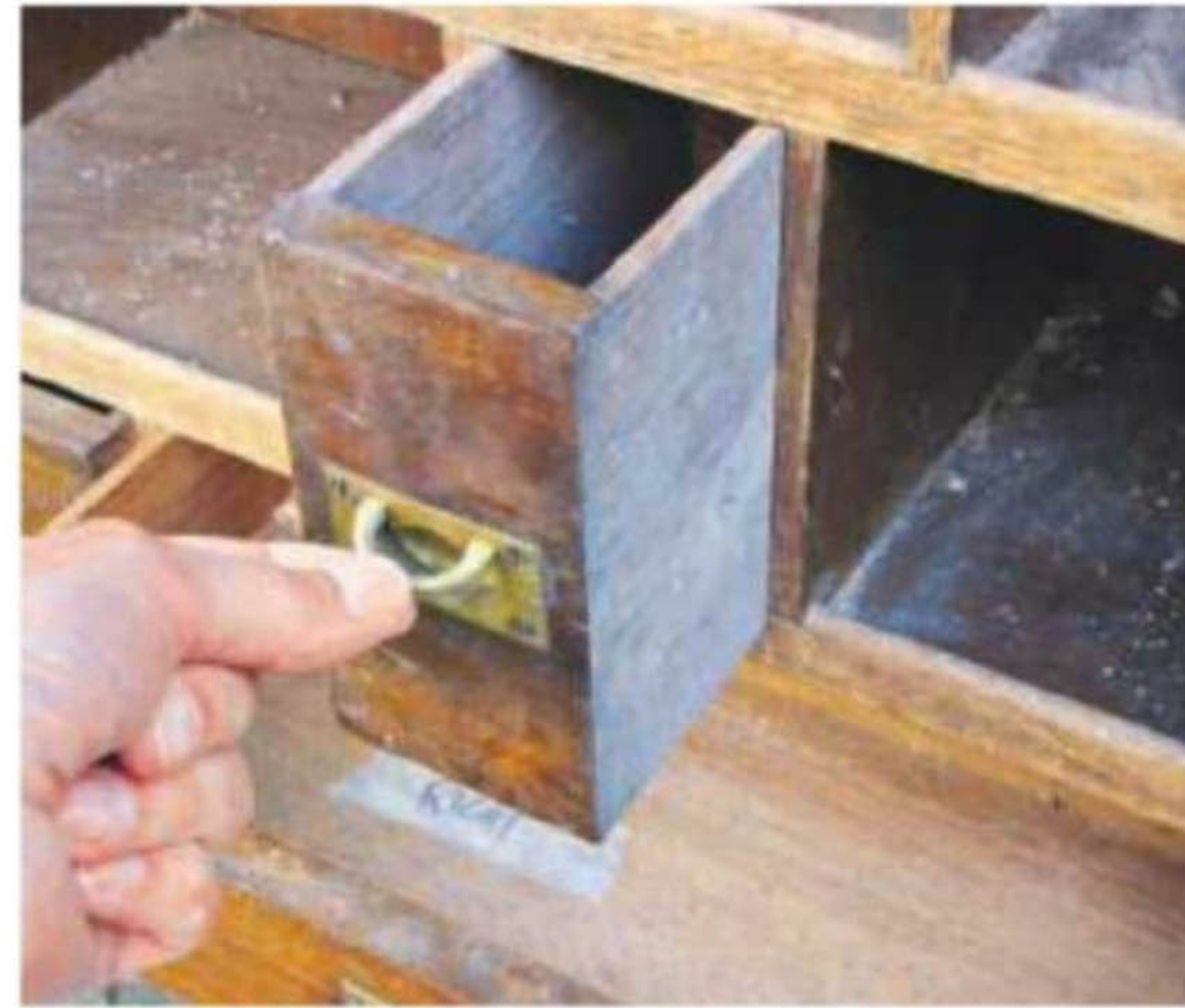
ones in drawn brass were easy enough to find. These were a tad shorter than the original ones, which meant filling the recesses and recutting.

What sort of finish, then? The cupboard was originally a heavy chocolate brown, common with oak furniture of the period. Sanding would mean either staining the bare wood to replicate this colour, or should I give the unit a much lighter feel and simply oil the oak?

As long-standing readers will know, oil and wax is my favourite finish for oak, so it was not a hard decision to make. I decided not to strip the polished drawer fronts or inside the doors, which just needed cleaning up with Rustins Surface Cleaner. The deep brown polish contrasts with the new finish and is a reminder of how the cupboard looked originally. Now I just have to think of what to store inside it...



1 Partly stripped, this oak cabinet needs a lot more work before it's ready for refinishing



2 Besides several cubbyholes there are five tightly-fitting drawers with neat brass handles



3 A section of decorative moulding is missing along the lower side of the carcass and needs replacing



4 Using a profile gauge against the existing moulding will help get a perfect match on replacement



5 Plane new oak to size and check for a snug fit in the housing; shape before cutting to length



6 Use a combination of router table, shoulder plane and abrasives to match the exact profile



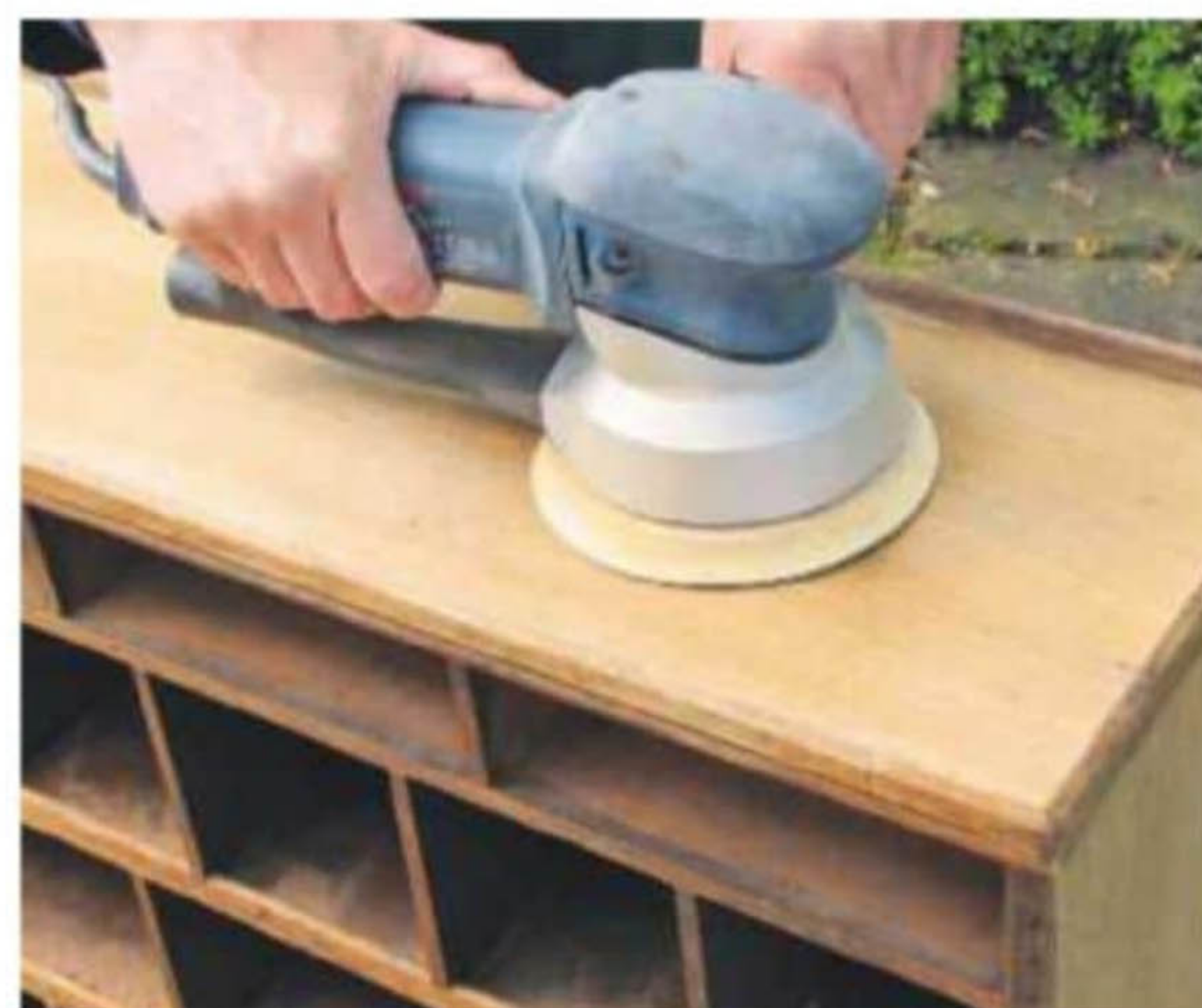
7 Saw mitres at ends and trim with a block plane; pre-drill and pin moulding to carcass



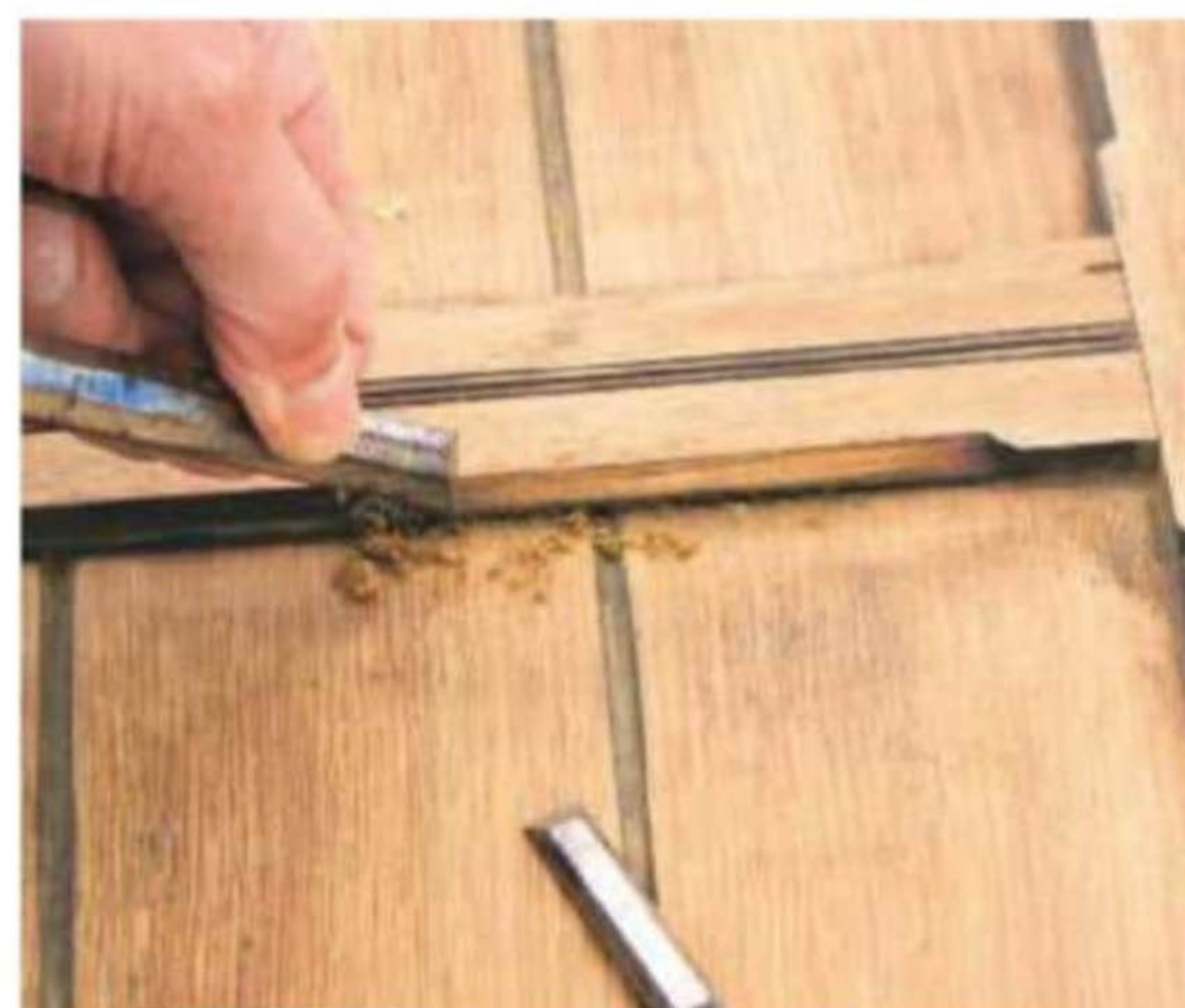
8 Remove door hinges and clean out recesses; cut oak fillets to match and glue in place



9 Remove excess with a fine-toothed saw and trim flush with a block plane; repeat on carcass



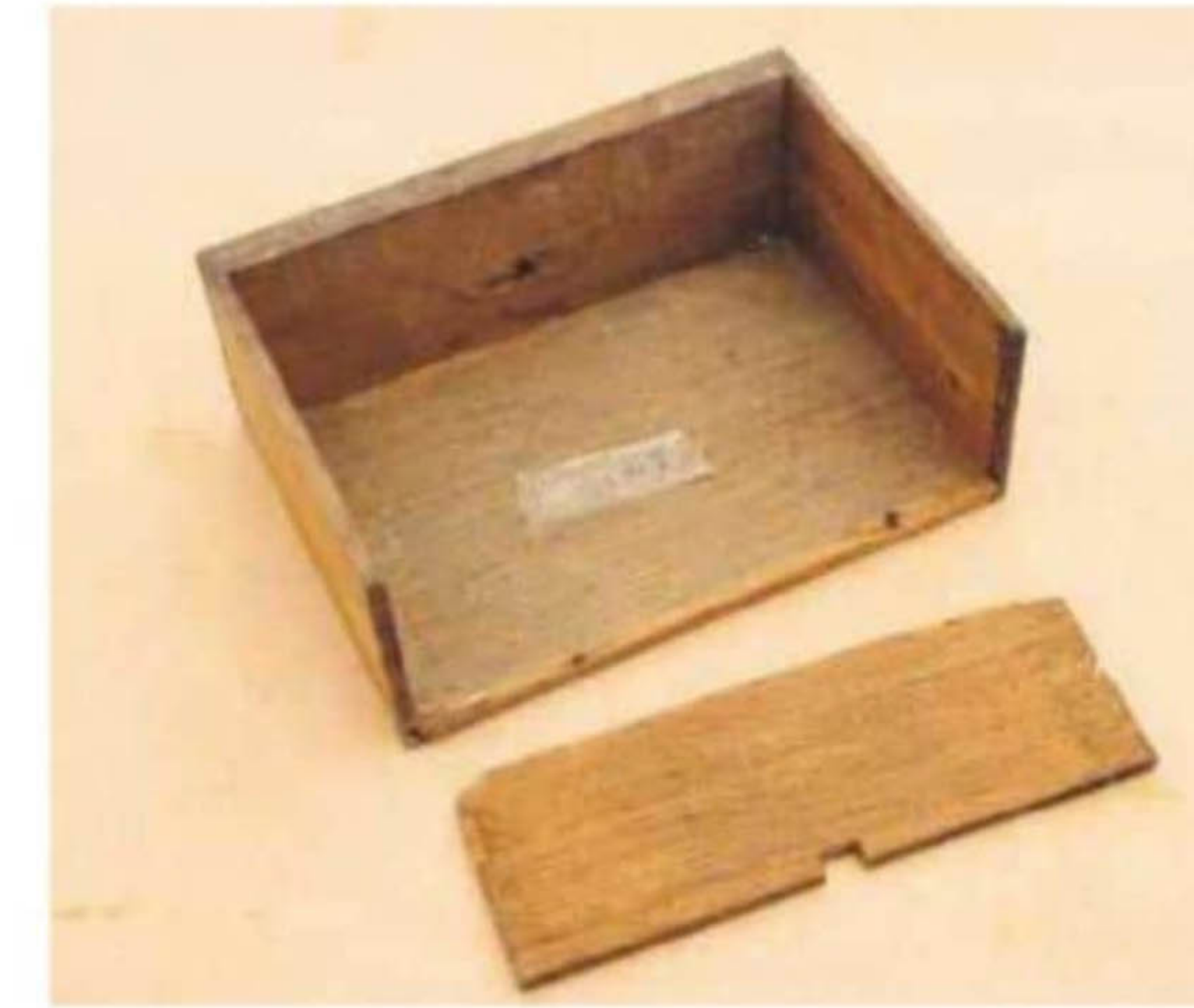
10 Sand carcass and doors completely; a random orbit or detail sander is ideal here



11 Clean up chamfers on doors by scraping with chisels or a tiny cabinet scraper



12 Remove old finish from reeding with Rustins Strypit applied with a discarded toothbrush



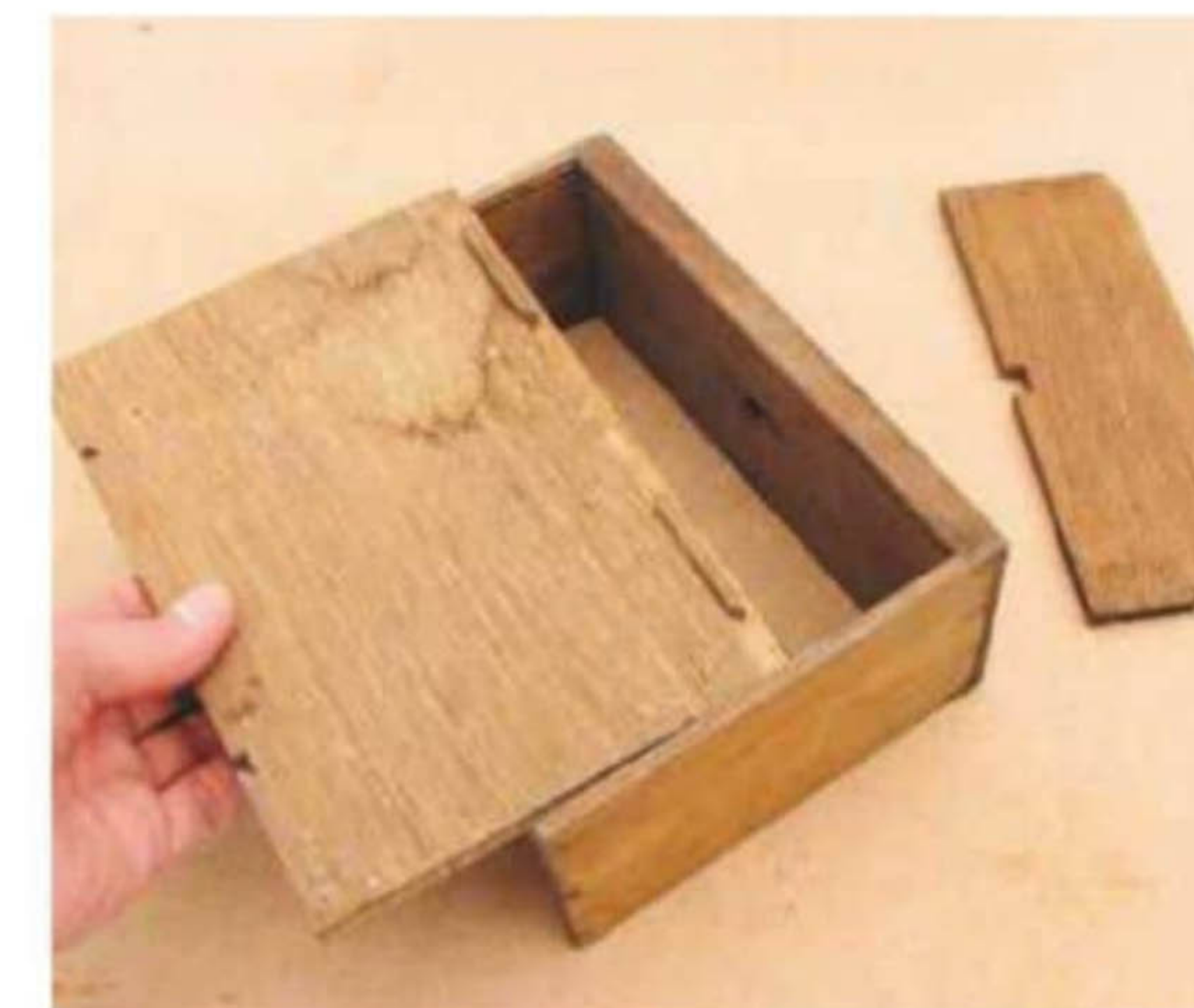
13 Dovetail joints on the rear of one drawer have failed, so a replacement oak panel is needed



14 Carefully remove brass screws and lift off the handle; recesses had been crudely cut



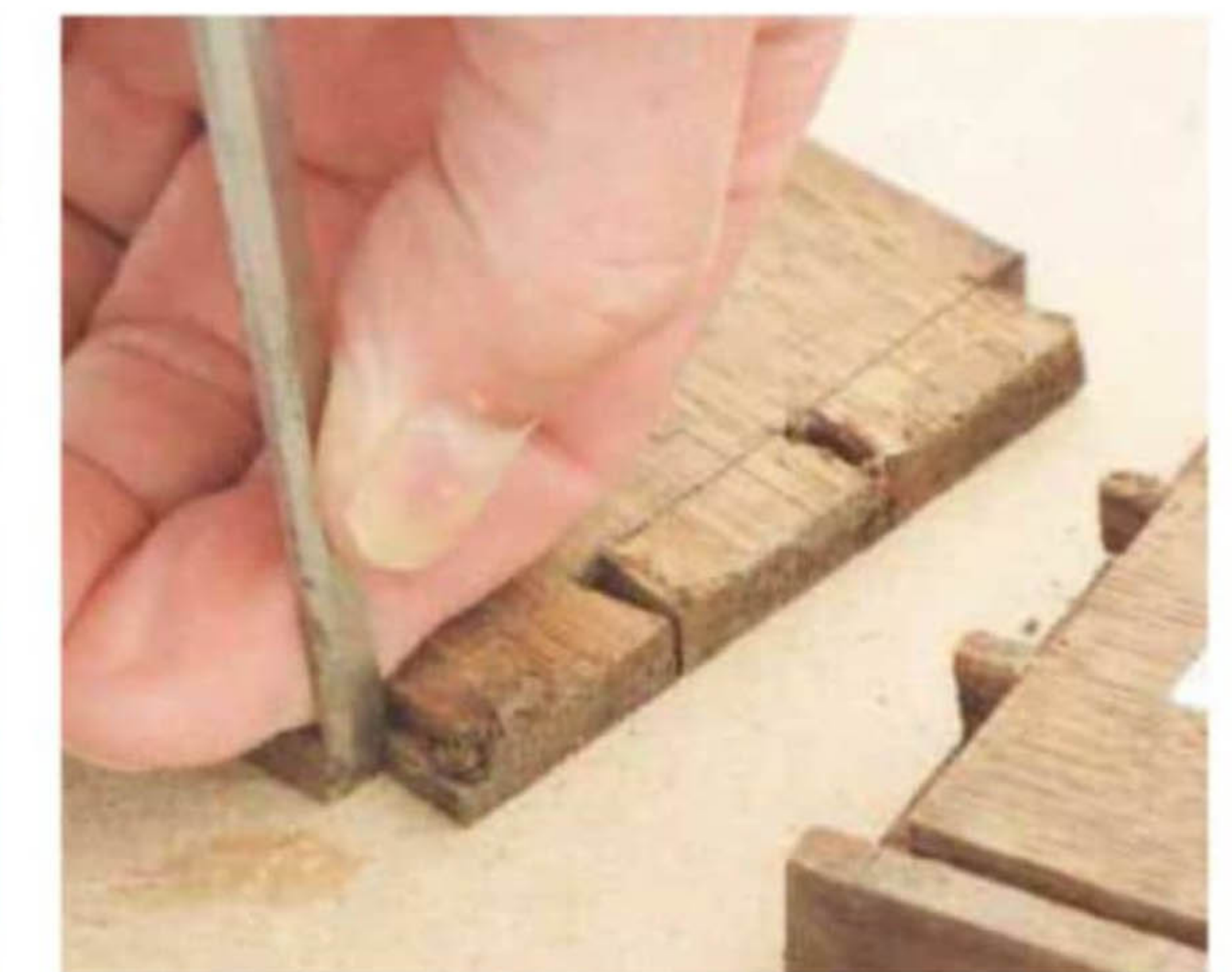
15 With almost identical drawers, it's wise to label with masking tape to prevent mix-ups



16 Remove retaining screws from the rear edge, then slide out drawer bottom from grooves



17 Carefully dismantle the drawer, tapping both sides gently outwards with a hammer or mallet



18 Label corners with tape, then clean out old glue from dovetail joints with a sharp chisel



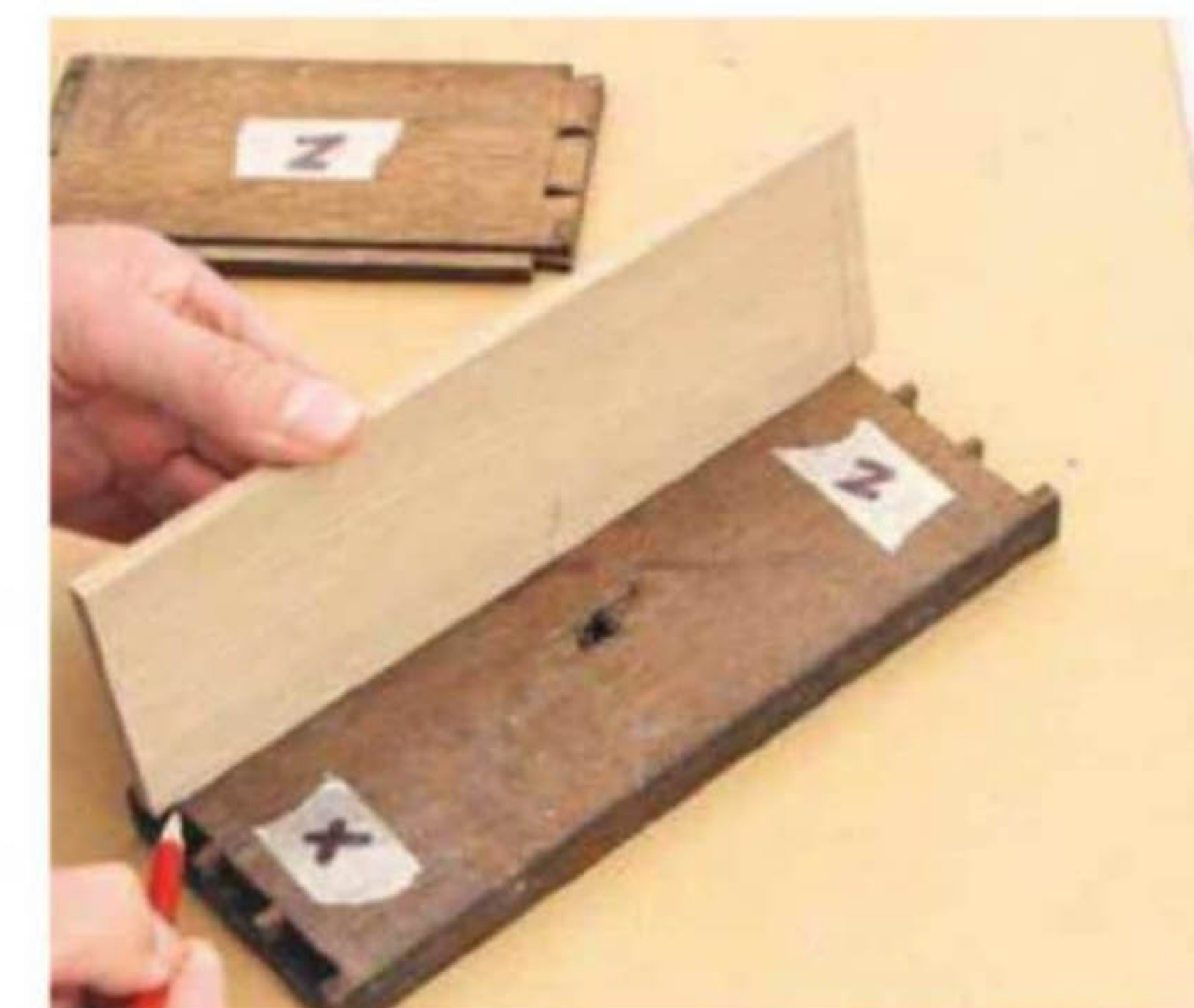
19 With parts disassembled, clean up inside surfaces of the drawer with a cabinet scraper



20 Thickness new oak for the back down to 6mm, then shoot face edge with a bench plane



21 Measure the drawer front and cut replacement back about 2mm longer for trimming later



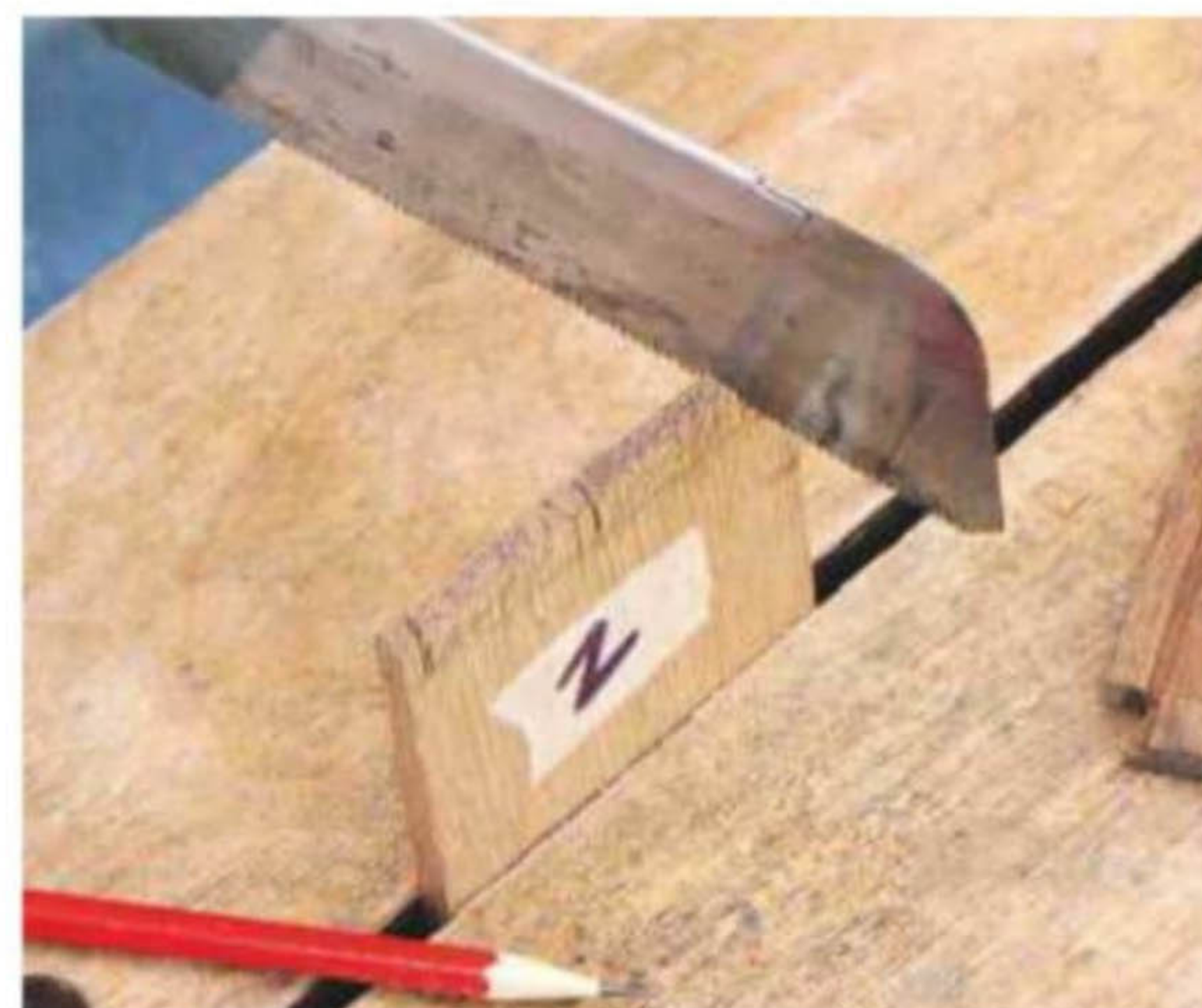
22 Check ends are square, then mark line of dovetail shoulders against the drawer front



23 Loosely assemble the drawer and mark the position of pins on ends with a sharp marking knife



24 Scribing shoulder lines across the back piece with a marking knife helps give crisper joints



25 Pencil in waste and carefully saw down sides of pins, finishing cuts with a coping saw



26 With a chisel vertical on the shoulder line, chop downwards; turn over oak to complete the cuts



27 Check back and side pieces fit together snugly and pare joints, if necessary, with a chisel



28 Slide drawer bottom into the grooves and check for square; avoid forcing parts together



29 Drawer backs are notched to slide into carcass openings; mark and cut out



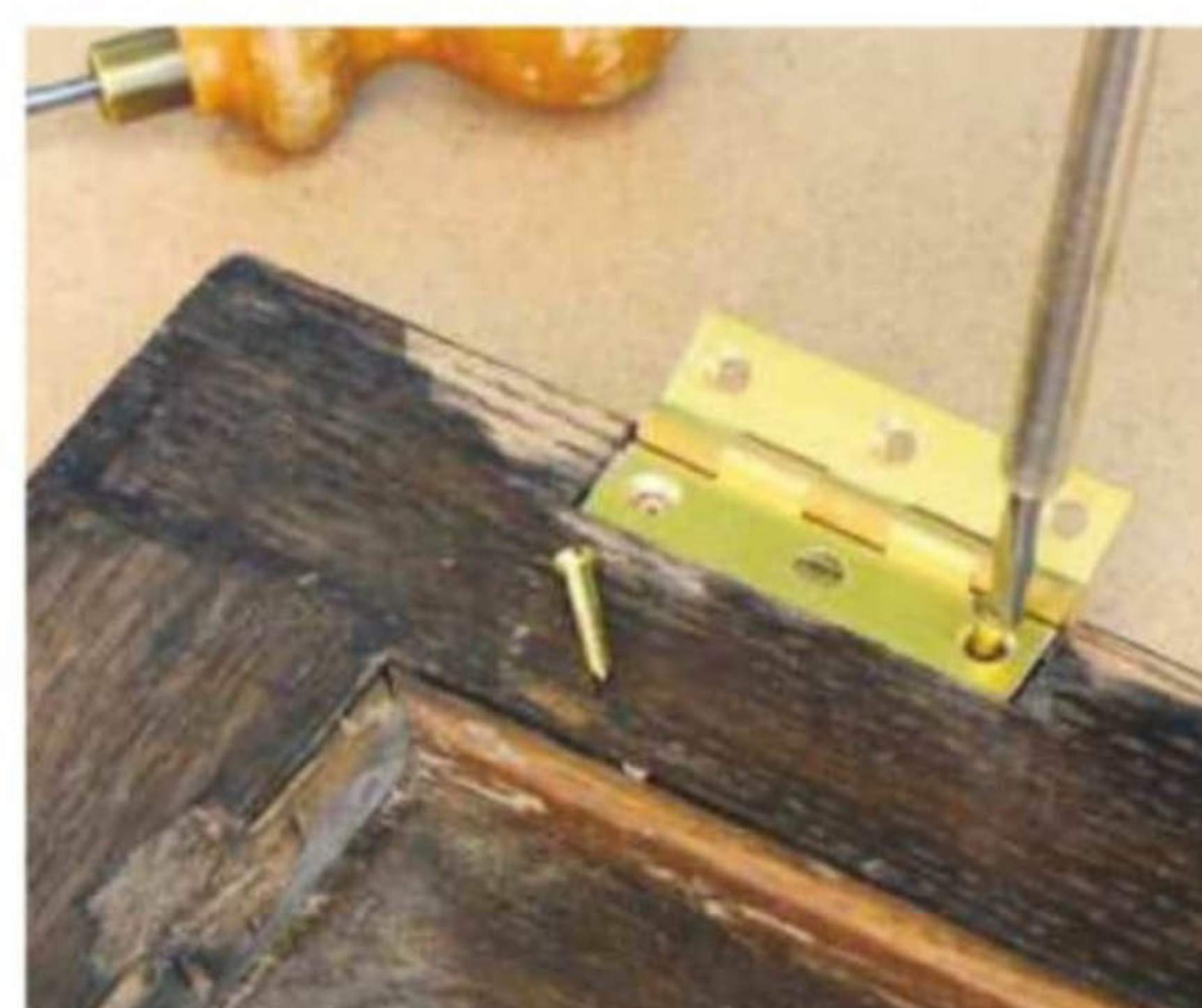
30 Apply PVA glue to dovetails and tap components gently together; add bottom to drawer



31 Cramp drawer together, across ends and front to back; check for square and adjust



32 When glue has dried, trim joints with a block plane; check drawer slides in carcass opening



33 Mark and re-cut recesses on doors and carcass edges, then fit new brass hinges



34 Clean dirty drawer fronts with Rustins Surface Cleaner; steel wool helps stubborn dirt



35 Dampen surfaces to raise the grain, then lightly sand; apply two coats of Rustins Finishing Oil



36 Adding a coat of clear wax polish creates a satin finish; a coloured wax will increase depth

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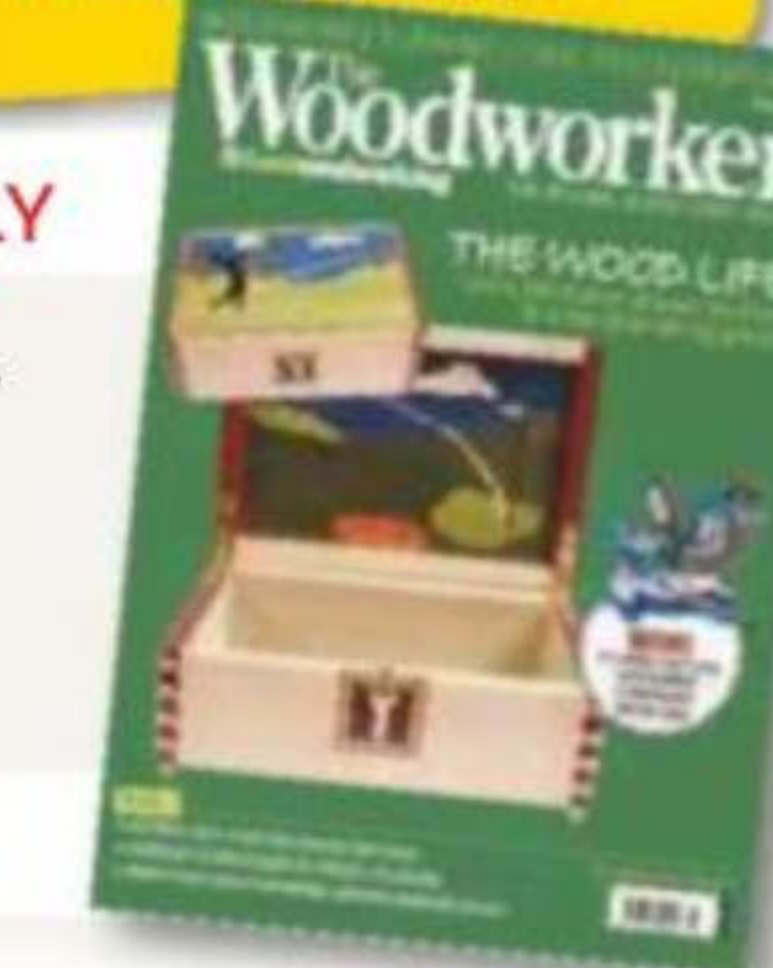
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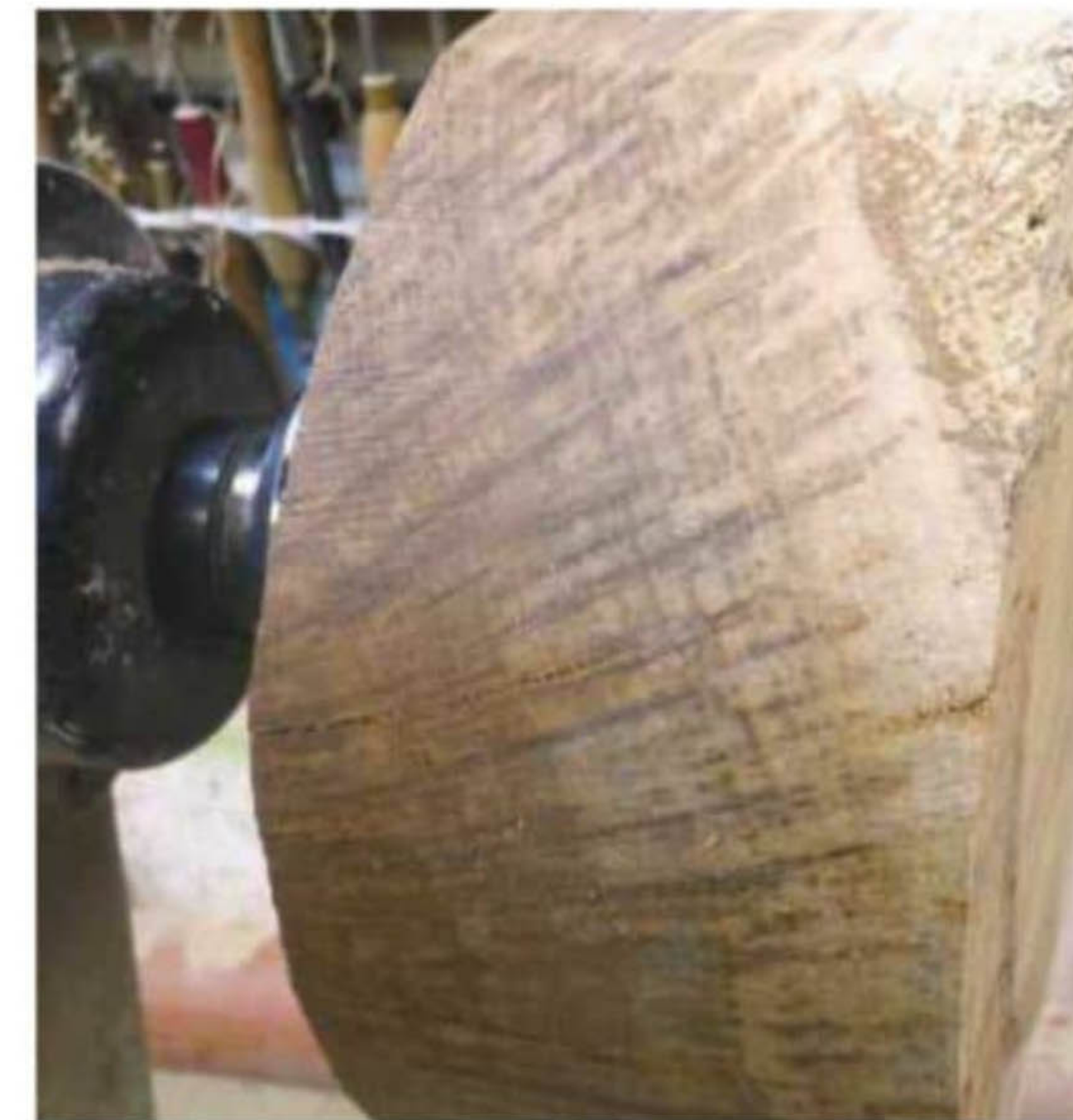
ALL BEADED & BURNT UP



Inspired by ceramic bowls and the work of his woodturning counterparts, **Les Thorne's** beaded and burnt bowl in brown oak makes use of liming wax and blowtorching to create a unique effect

All great artists have their signature pieces and I am obviously no exception, but all joking aside, some makers' work is instantly recognisable, such as Picasso's surrealism or Capability Brown's landscapes. When I started getting into the more creative side of turning, I was guilty of looking for new ideas but soon discovered that there was always someone tucked away in a shed who'd done it already. The way I came up with a couple of designs that I can pretty much call my own was probably due to more luck than judgement. The evolution of a piece was quite often determined by a mistake or a fault in the wood, and often from a few 'let's see what happens if...' moments.

The bead decoration is not new and the design of that comes from the earliest of ceramic bowls where rings of clay of increasing size were put on top of each other and left out to dry in the sun. I first saw the blowtorching and liming wax technique used by my friend and woodturning brother, Nick Agar. Taking the beads over the top and into the bowl was a later development, which came from another style of textured bowl that I made when demonstrating these techniques for Arbortech. The best timbers to use are oak, ash and sweet chestnut, as the grain burns out perfectly and allows the liming wax to get into the growth rings. ✕



1 Brown oak is right up there among my favourite timbers to work with. It's caused by the oak tree being coloured by the blood red coloured beef steak fungus. There is some rot in the blank but hopefully that will turn out



2 I'm happy to use a screw chuck when holding a blank of this size, but using the larger diameter jaws will give me a more accurate and stronger fixing. Make sure the blank is screwed tightly against the face of the jaws



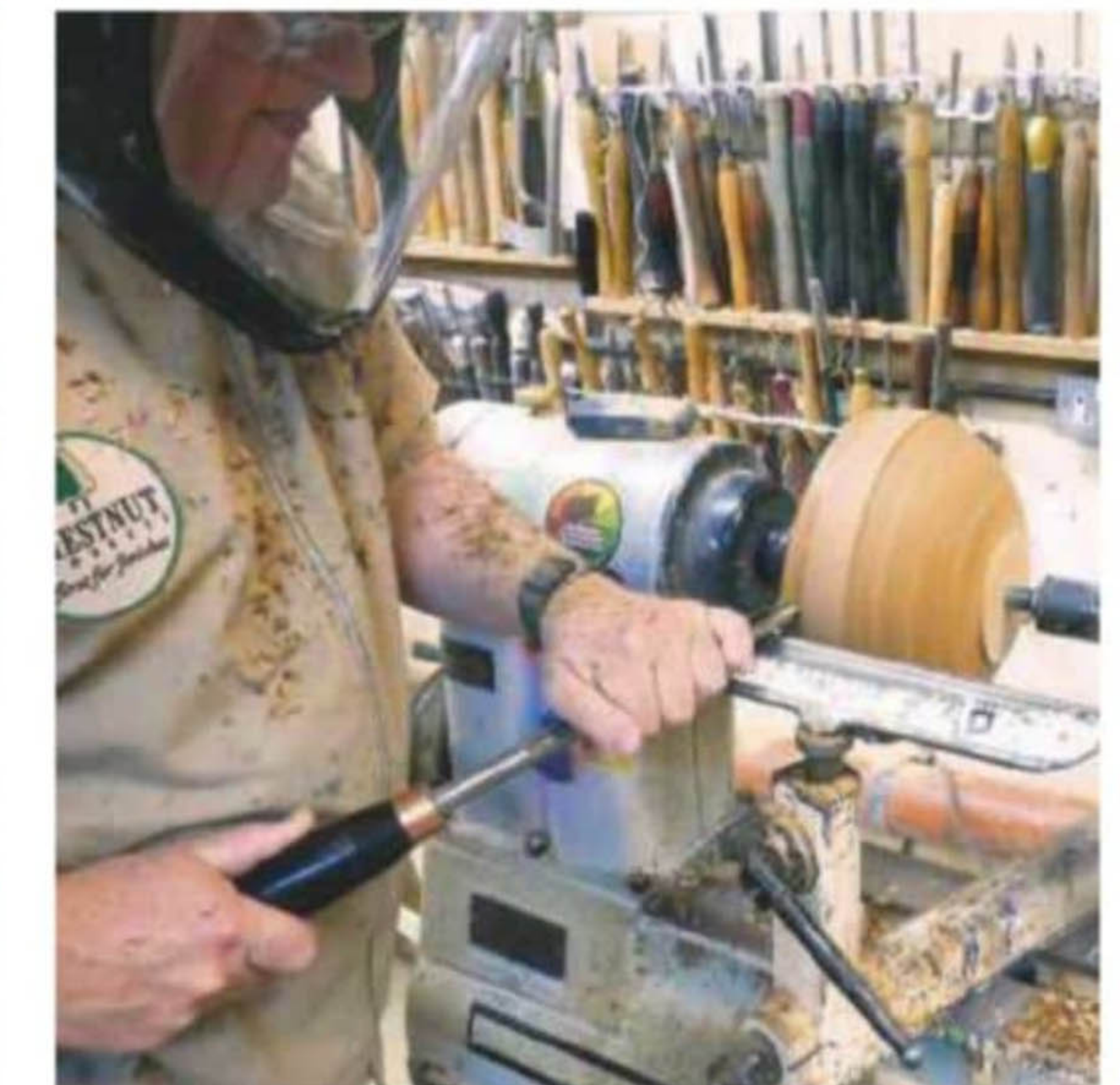
3 After reading a report online about the effectiveness of some face masks on the market, I decided to invest in these ones from Honeywell for the classroom. I thought I'd see how comfortable they are in use during this project



4 I want to make sure that I remove all rotten areas on the blank as they will not take the beads and the paint later on. A pull cut with the 13mm bowl gouge is used here



5 Keeping the handle low during this cut will allow the cutting edge of the tool to slice through the timber. If you stop the lathe and rotate the wood against the tool, you'll be able to see how effective your cut is



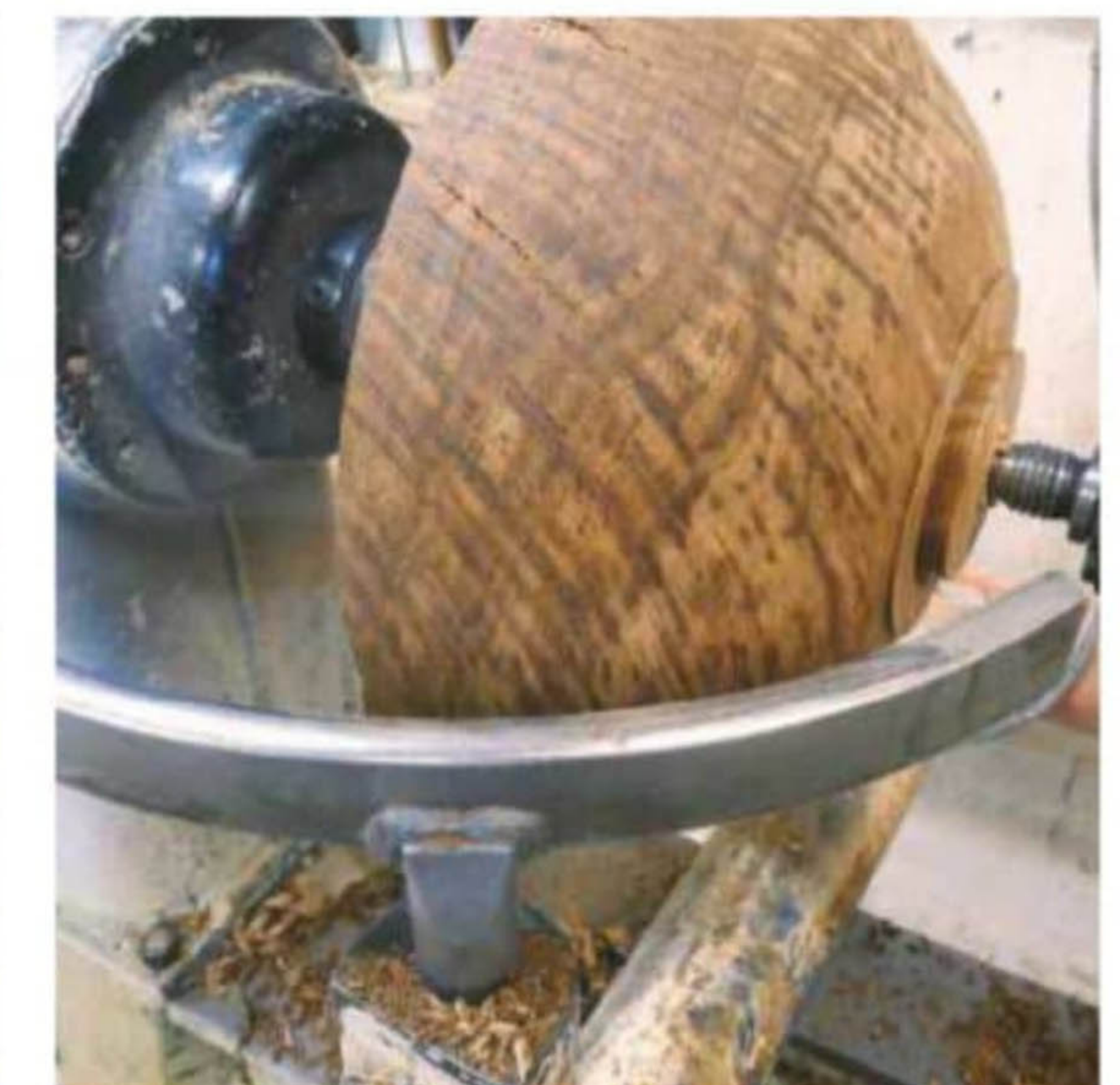
6 Truing up the blank is carried out using a bowl gouge, never with a spindle roughing gouge. Using a push cut means I can position my body out of the firing line of the spinning timber



7 You can see why I wanted to be out of the firing line. Truing up the blank has exposed all these splits in the end-grain of the timber. The texture and colour should go at least some way to disguising the faults in the bowl



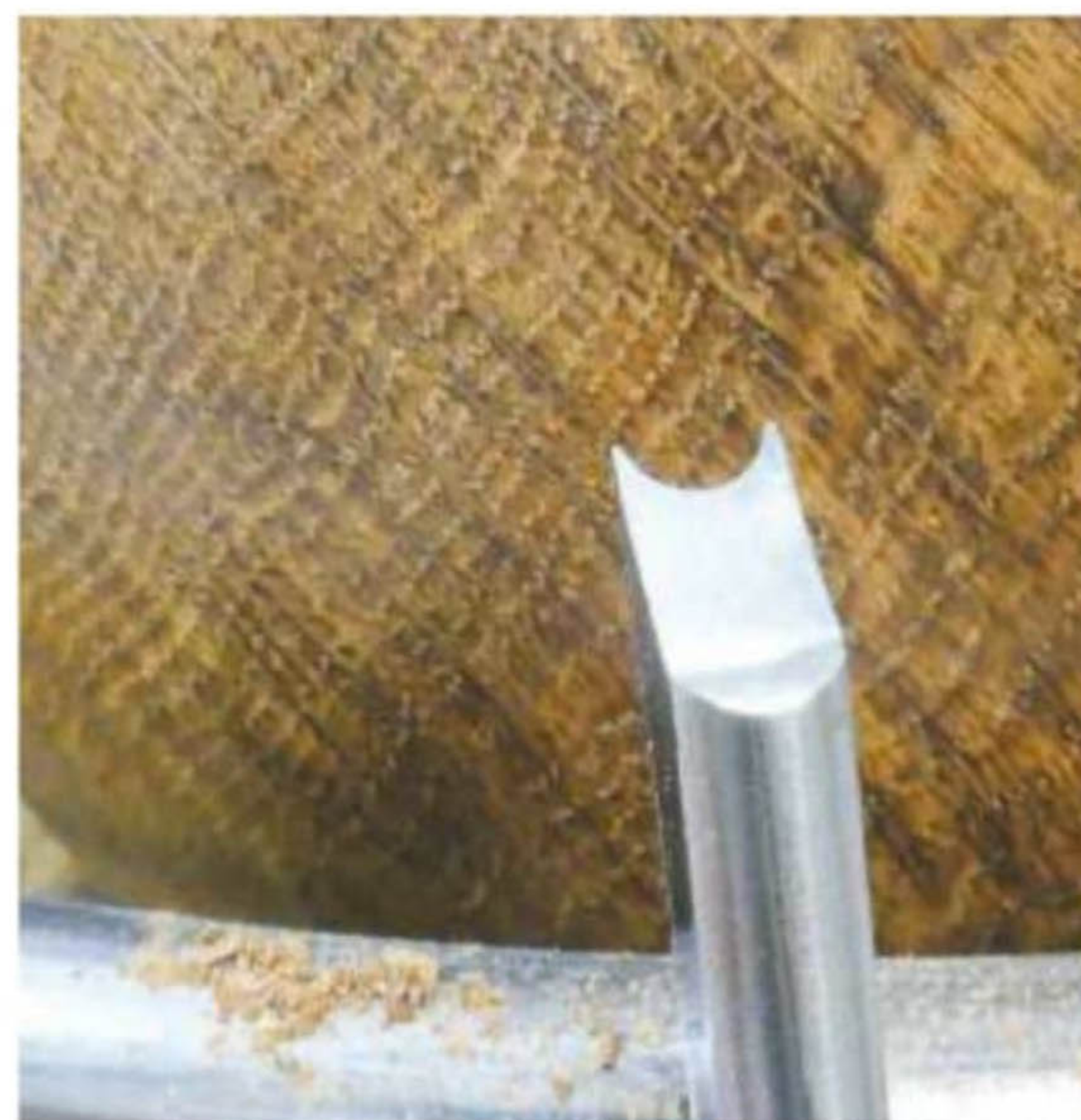
8 I wanted to use as small a spigot as possible, which would allow me to get the maximum amount of beads around the outside. Here I'm marking about 50mm on the base with a pair of dividers to suit the Oneway Stronghold chuck



9 One of my favourite aids is the stainless steel curved toolrest – not only is it a perfect curve but the tool runs along it very easily as well



10 My preferred method of finishing the surface is to use a 6mm bowl gouge with a push cutting technique. This will give me as good a finish as possible, straight off the tool



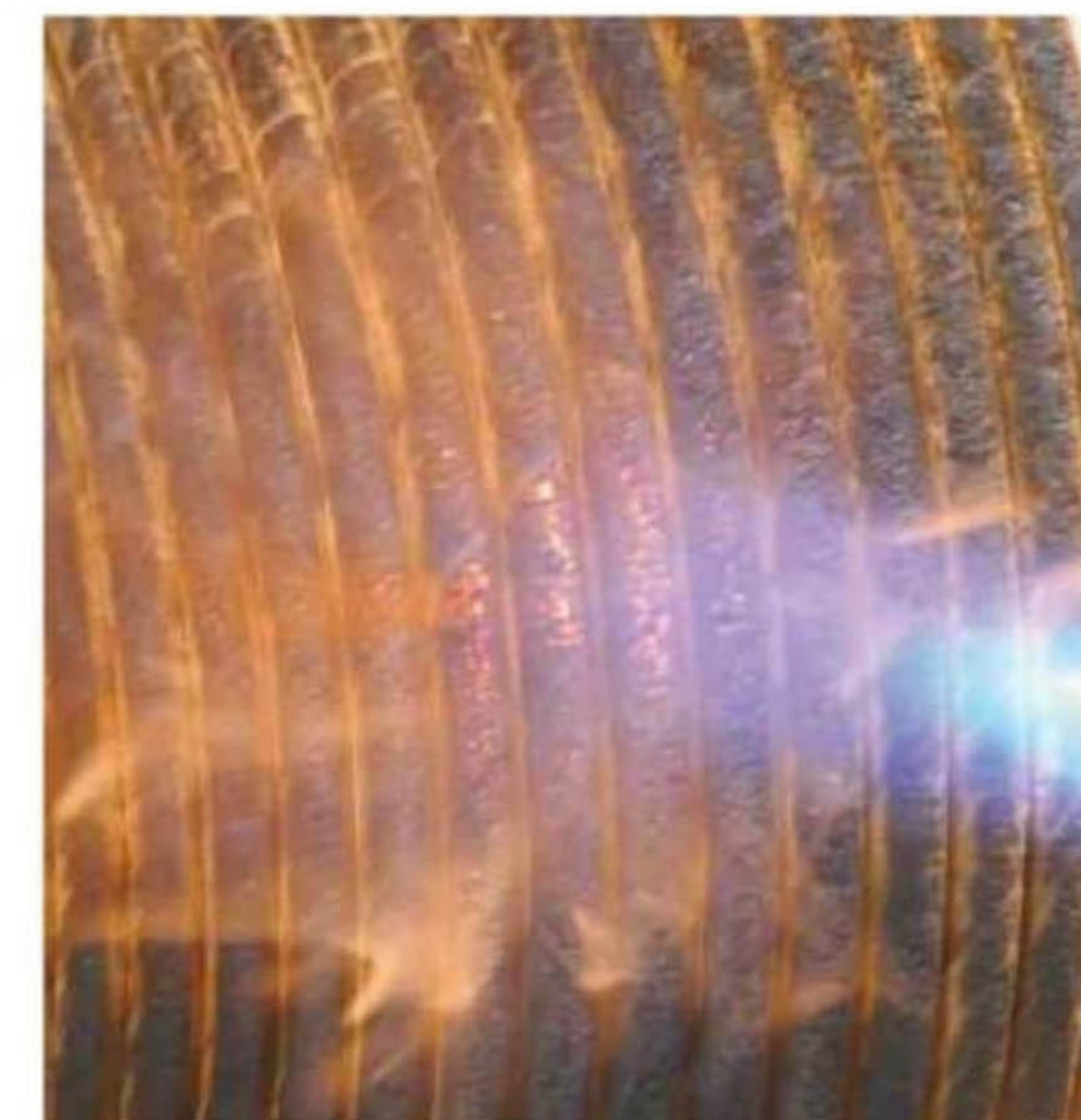
11 Now for some beads. The Ashley Iles' bead-forming tool is brilliant at forming even beads around the back of the bowl. The bead is formed with a scraping action, so take light cuts in order to achieve the best finish



12 Try and present the tool at the same angle onto the surface of the bowl and use a slight up and down motion. Keep the tool sharp by honing with a diamond file every 3-4 beads



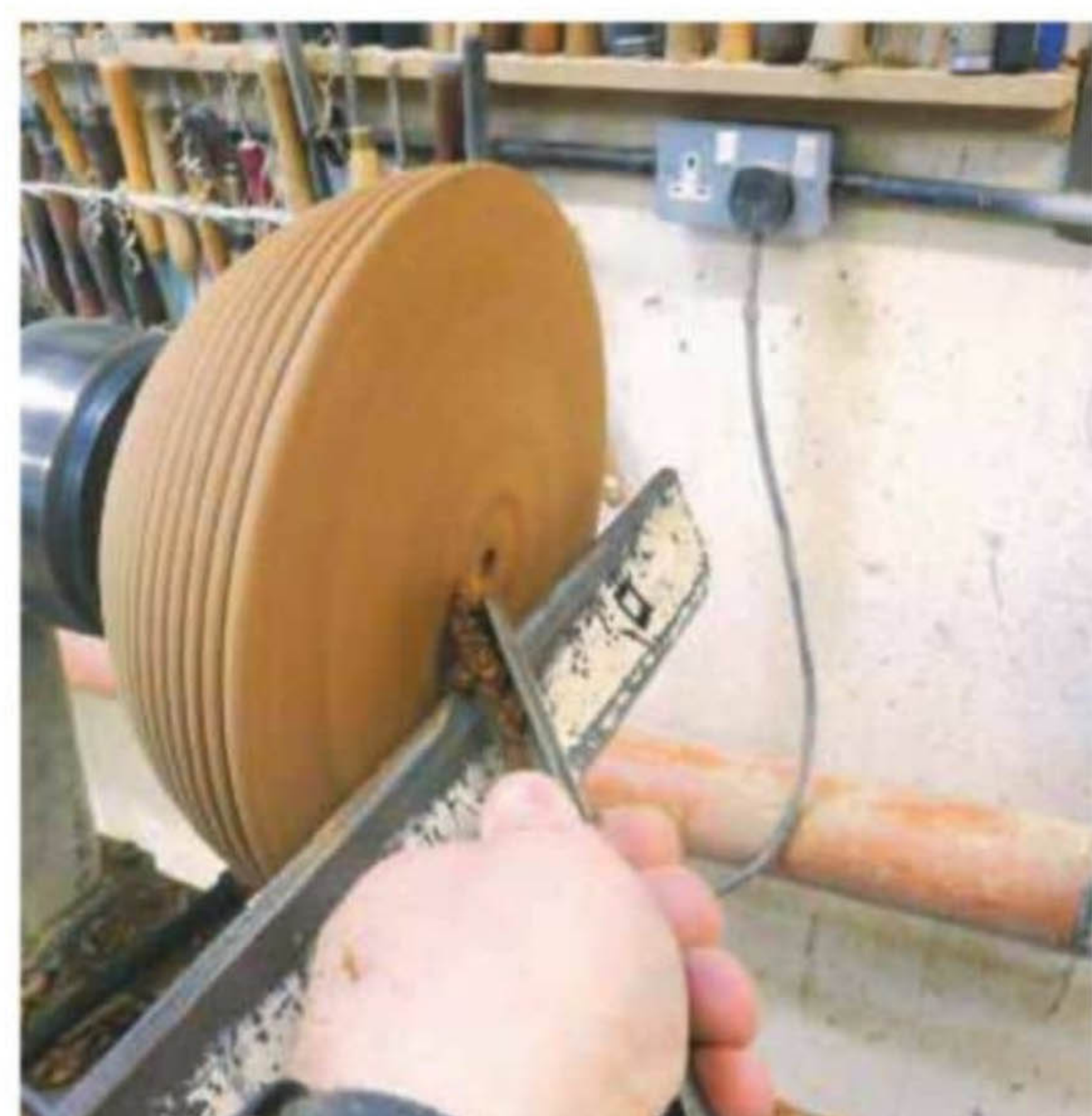
19 Safety is paramount when using a blowtorch in the workshop. I have an old drawer on the lathe which helps to catch any falling embers, and the water is always close at hand



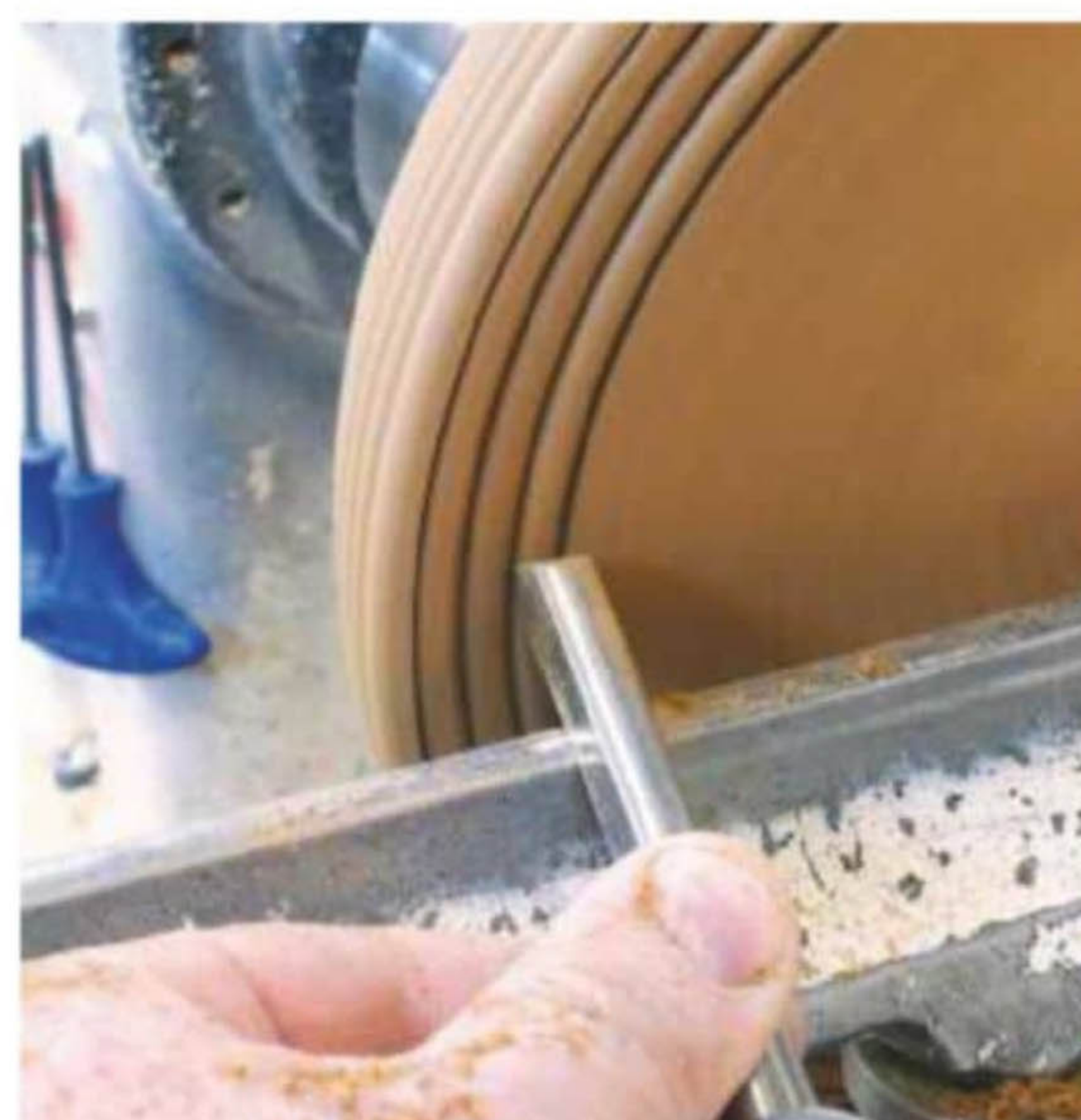
20 I burn the surface in two stages: first I burn all the way round, making sure that the entire surface goes black, then I go over the same area with the torch until the surface glows bright red



21 At this stage you'll need to remove the carbon. I use a brass liming brush for this but any stiff bristle brush will work just as well. When you have given it a good going over, blow off any remaining dust with compressed air



13 Once the bowl is mounted in the chuck you can true up the face with a pull cut. You need to turn down the top until there is a full bead there



14 The amount of beads across the top will depend on the diameter of the bowl – on this occasion the 250mm diameter bowl looks good with four. If there were not splits in the side walls, however, I may have gone down to three



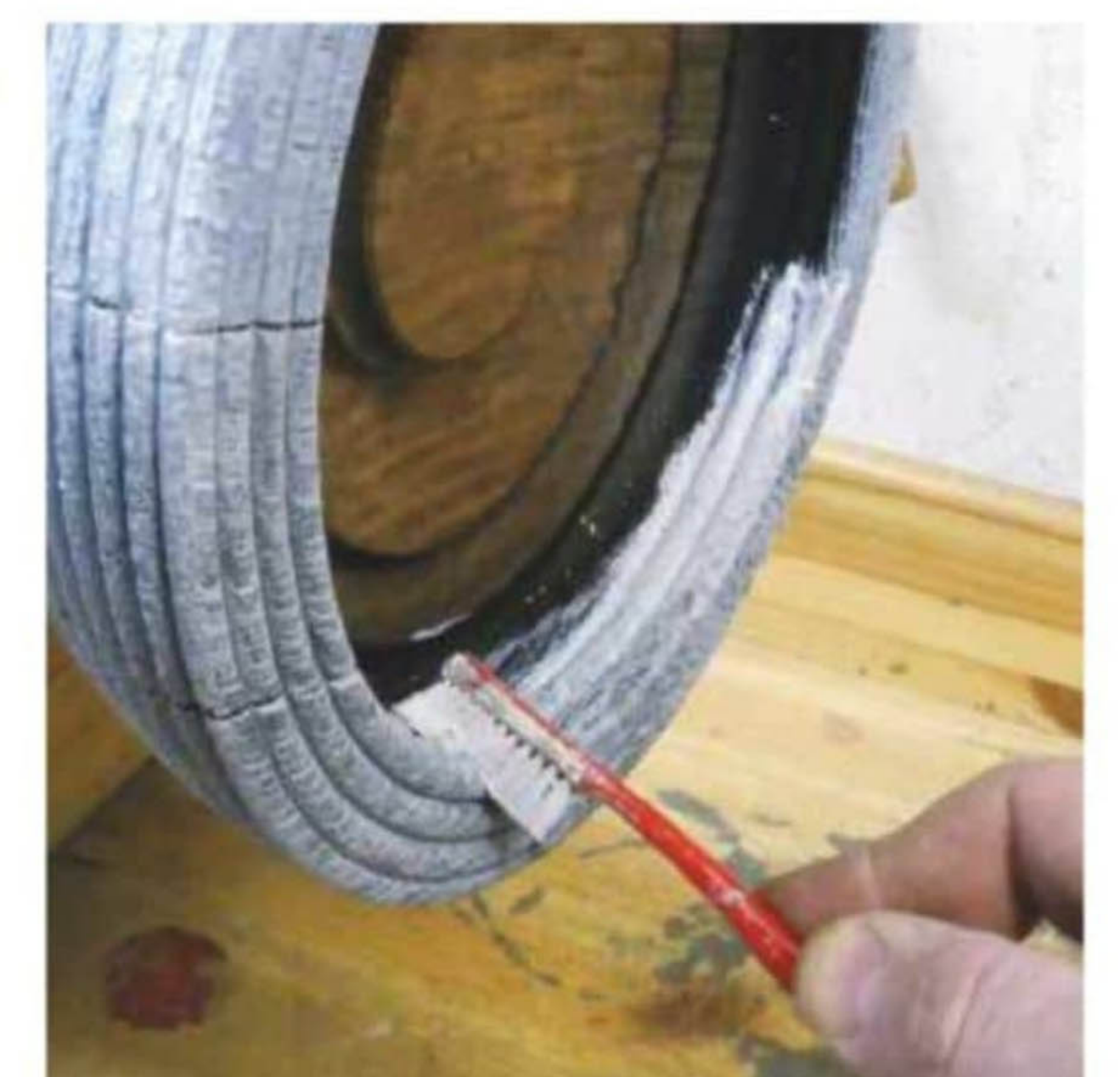
15 The bead right on the edge is best formed with the 'proper' method – using a gouge. A shallow-fluted spindle gouge will fit into the groove better than the deep-fluted bowl gouge



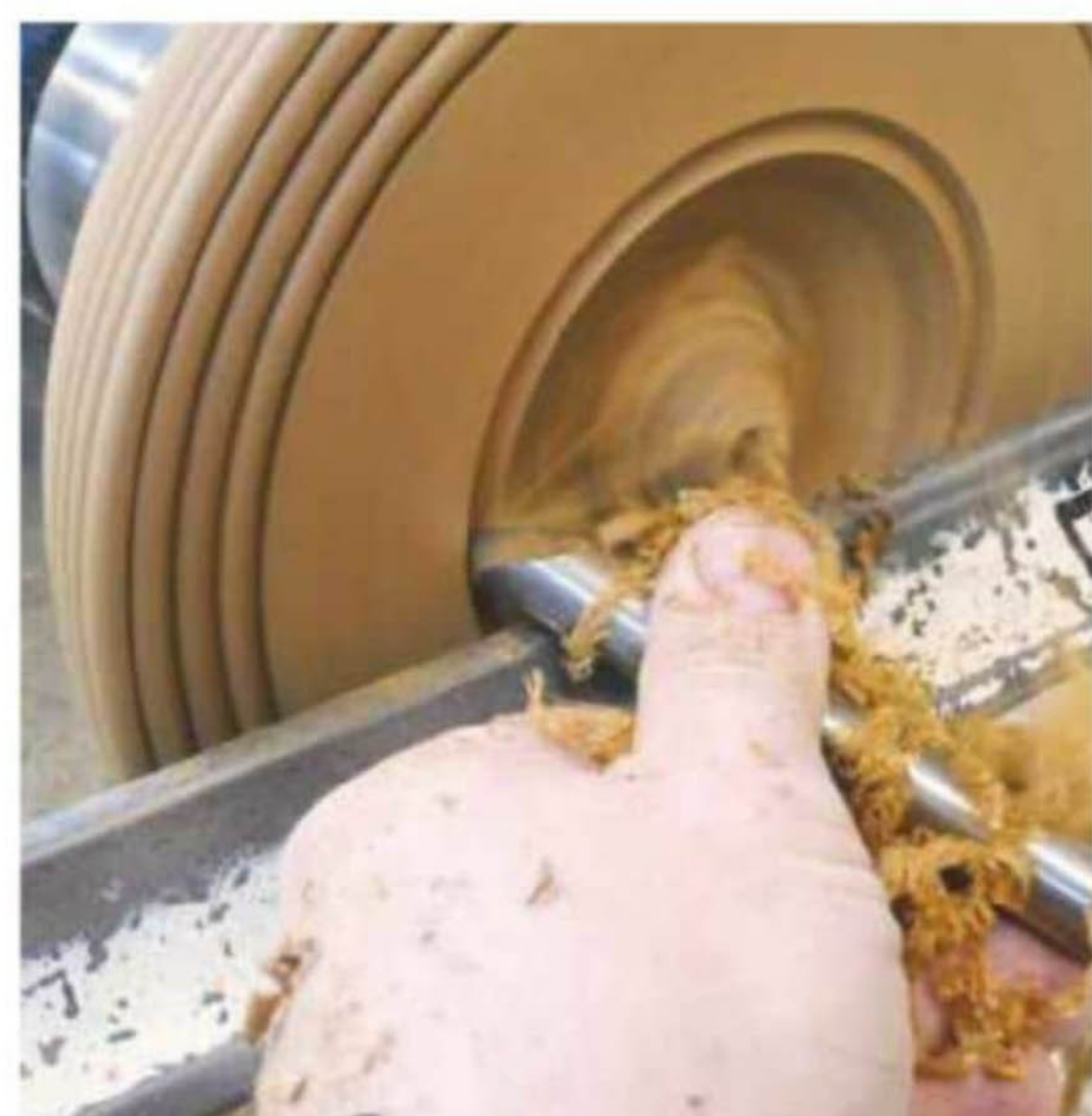
22 The blowtorching doesn't make the surface as black as I want it so out comes the can of ebonising lacquer. I only give it one coat and I don't sanding seal the surface as the burning does that for me



23 Liming wax is a white wax that is used for accentuating grain on timbers, such as ash and oak. The wax can be applied with your finger but the brush will get it into all the nooks and crannies



24 The toothbrush allows me to be slightly more precise with the application of the wax. Make sure all the grain is filled with white before moving on to the next stage



16 Now I need to part hollow the bowl. Ensure to be firm with the tool as you present it to the blank, which will stop it skating across the surface as you don't want to knock the beads off at this stage



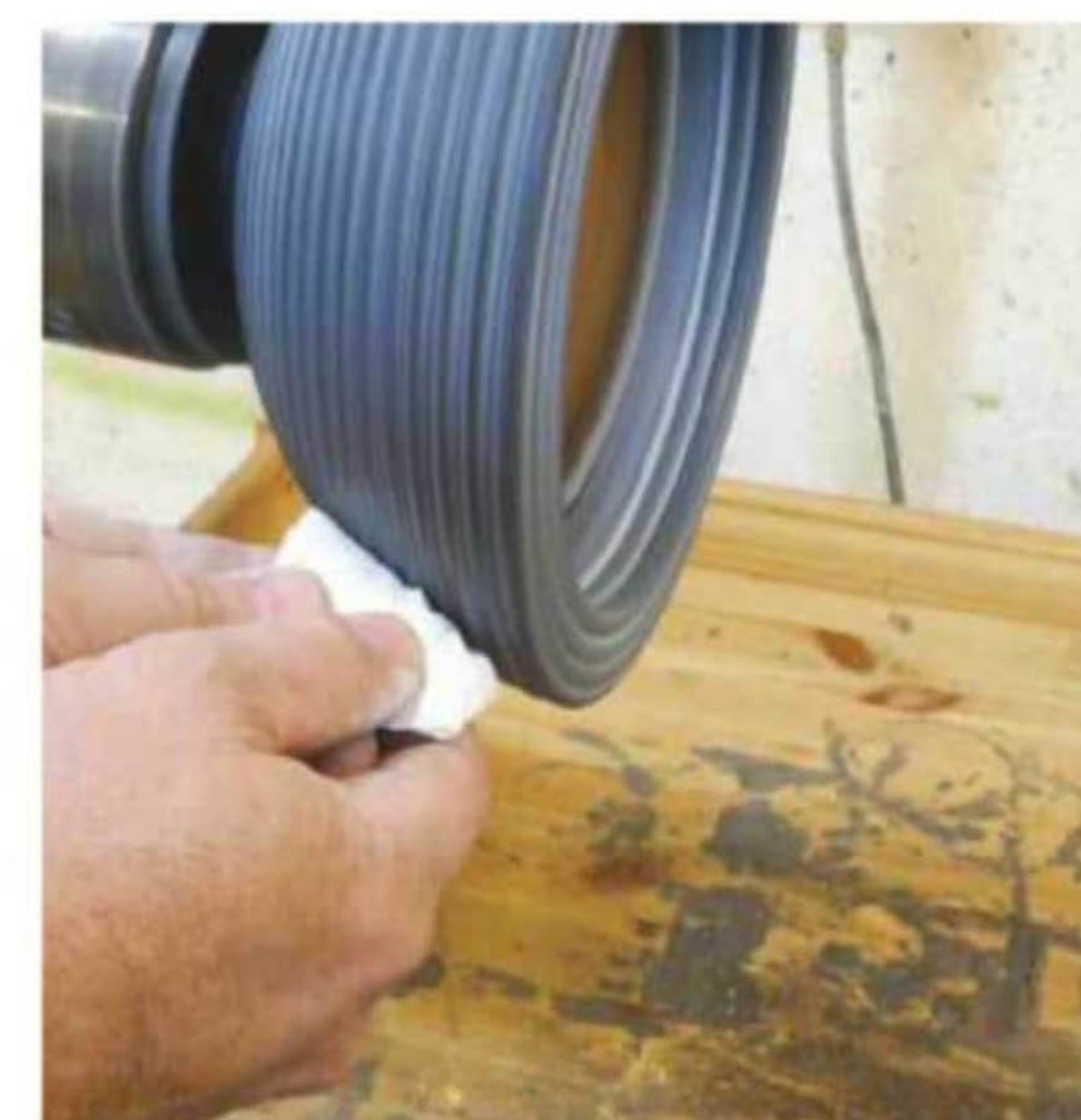
17 You need to cut right up to the bead. Here you can see how you have to present the bevel of the tool at right angles to the top surface; this means you will end up with a vertical area about 25mm deep



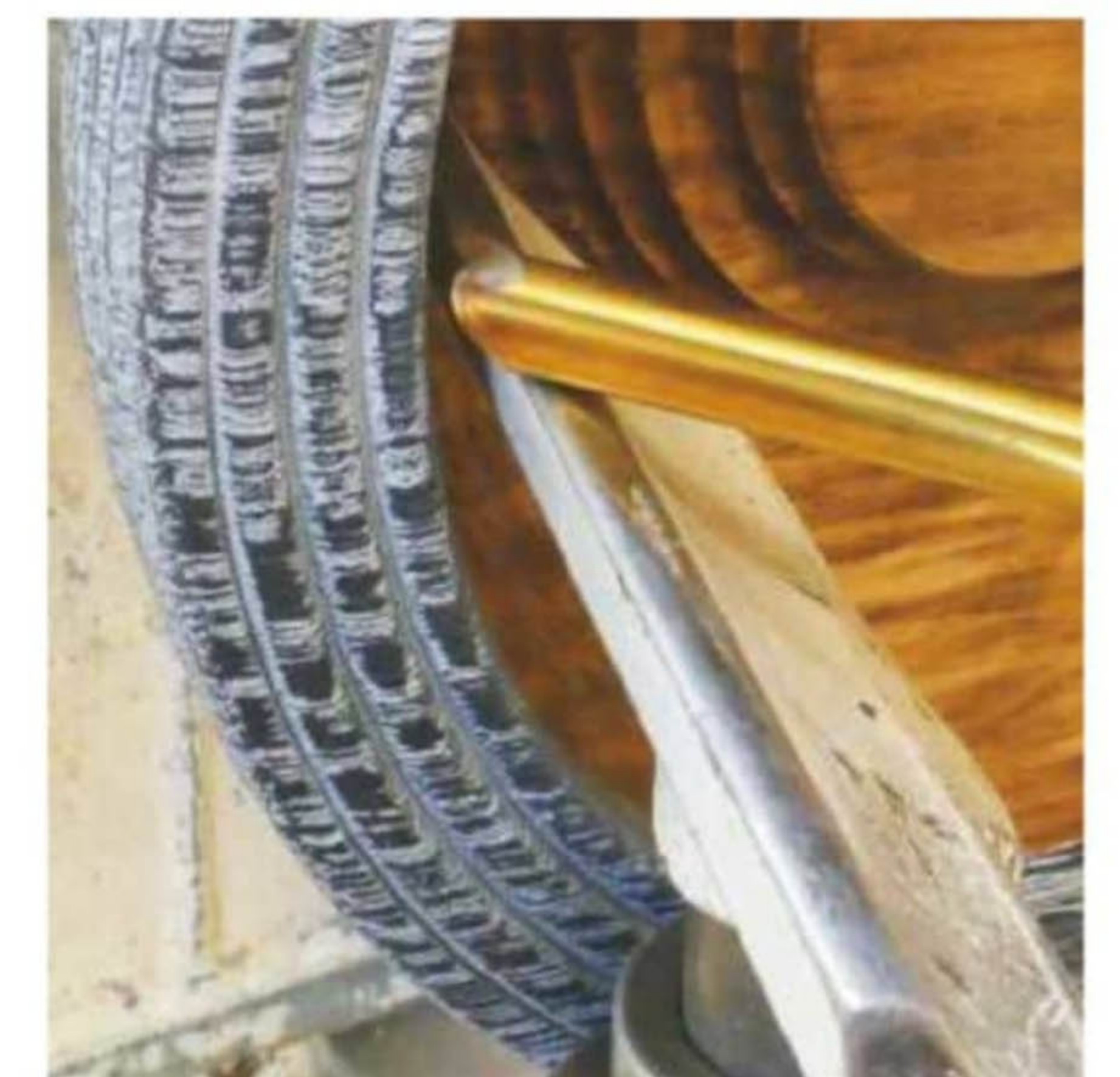
18 This vertical area is required so you can carry the beads down on the inside. It takes a bit of fiddling to get the toolrest in the right place and I sometimes stand around the back of the lathe, which is easier than leaning over the bed of the machine



25 The next thing to do is to assess whether the bowl is too white at this stage – if you think it is, then you need to thin the liming wax down by brushing in some microcrystalline paste wax



26 When the waxing is all done, it's time to rub away the excess. Hold a rag against the spinning bowl (600rpm is about right) and you will start to achieve the desired effect



27 Cutting underneath the bead is a tricky operation but one that will define the bowl. Using a 6mm bowl gouge with the traditional grind, pull this towards you with the flute also pointing towards you; this creates the preferred undercut



28 I like to make sure that I end up with a perfect curve throughout the bowl and to achieve this I use a few bowl gouges with slightly different bevel angles, rather than resorting to scrapers as I personally find the gouge finish superior



29 Sanding needs to be done with care because you do not want to touch the painted surface. Using the drill at the 3 o'clock position means I can perfectly judge the sanding pad's position in relation to the inner edge



30 Brown oak and Danish oil are a marriage made in heaven. This oil from Hampshire Sheen brings out the colour in the timber. The bowl will have 2-3 coats with a light cutting back between each



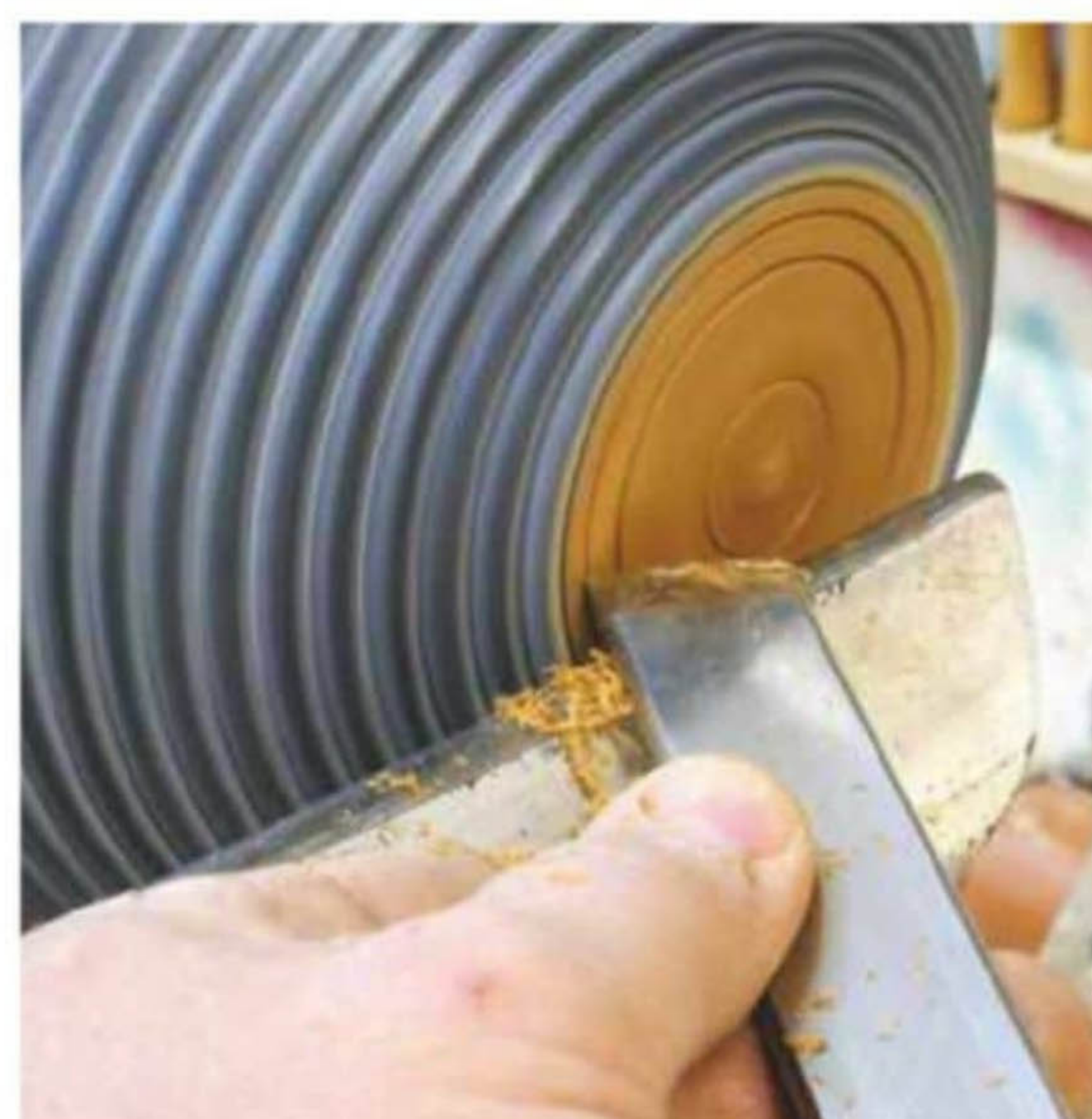
31 There are a few ways to remount the bowl to allow you to finish off the base. The Oneway bowl jaws are being used in this case and you do need to adhere to the safety instructions and keep the speed below 1,000rpm



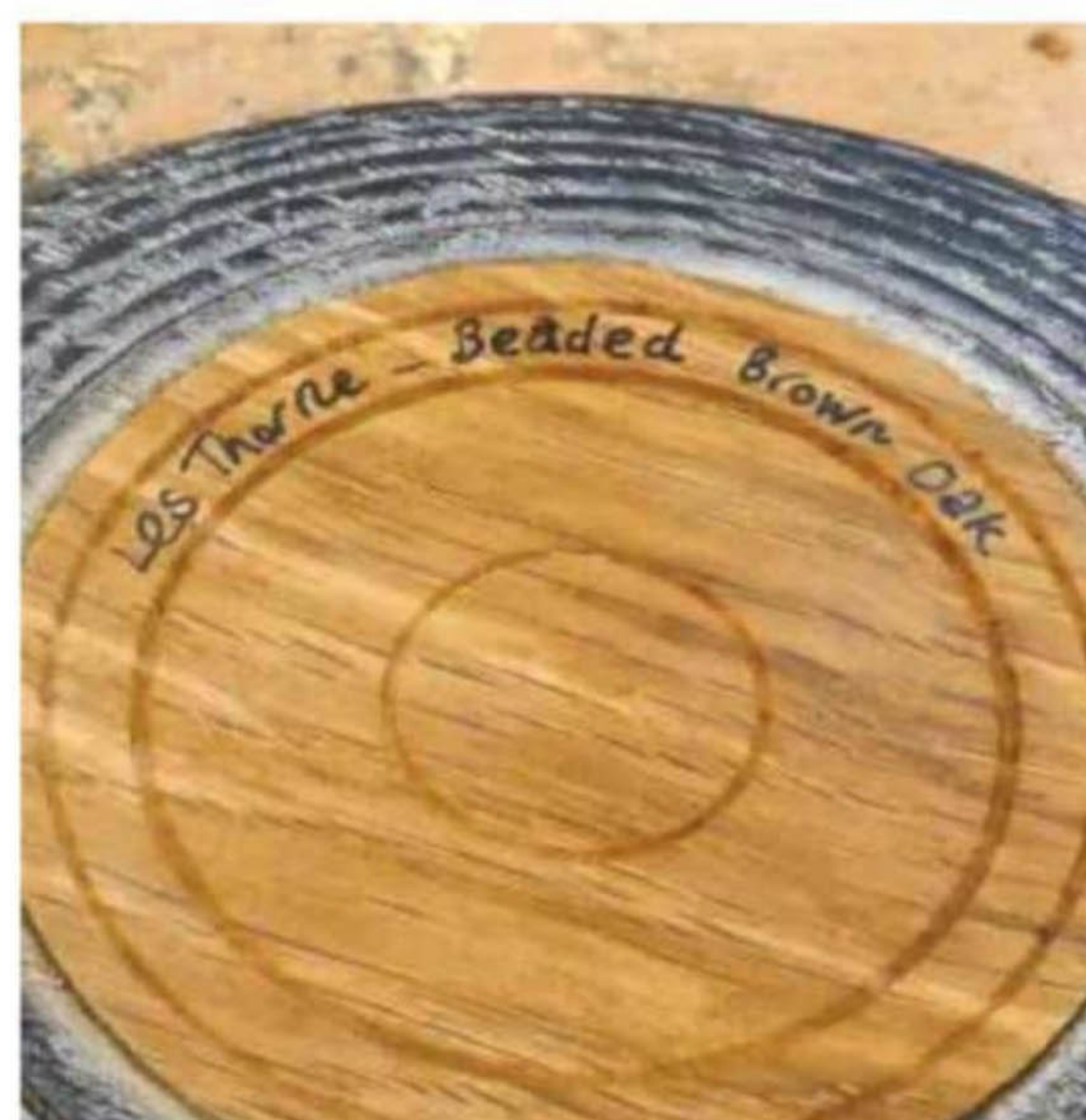
32 The buttons on the plate are expanded into the bowl to grip the beads on the inner rim. I intend to keep the tailstock in place for as long as possible, which will provide a little added security



33 The last bit of the spigot is removed with the spindle gouge; at this stage, it's important to keep the bevel in line with the direction of cut. If the point touches the wood, then the tool will run back, thus damaging the surface



34 Decorative grooves seem to be very important to us woodturners and the best way of putting them in is by using the skew as a scraper, held flat on the rest



35 The three grooves allow me to sign my name between the two narrow ones. These lines are proof that you have gone to the trouble of remounting the bowl and turning away any evidence of how it was held on the lathe



36 The completed beaded and burnt bowl in brown oak should look something like this

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LIFE IN MINIATURE

I have deliberately chosen to make a small cottage-type dolls' house, which will not take up too much room and can be put on a shelf out of the way where it will still look attractive. The standard scales for dolls' houses are $\frac{1}{2}$ in (the most popular) or $\frac{1}{4}$ in. This house is not exactly to scale but probably equates to $\frac{1}{4}$ in and suits the little figures shown in the photos who I chose to make the house for. If you have two little girls to please, why not double up your building plans and make two houses; that will increase the play value and hopefully stop any arguments!

I used 6mm MDF to keep the cost down, but you could use birch plywood as an alternative. Larger proprietary dolls' houses, purchased off the shelf, are usually made in MDF but they can be really heavy and difficult to move whereas the one in this project should not be a problem.

The cottage front has a one-third, two-thirds division down the centre so that the front door is central. The doors open out to reveal an upstairs and a downstairs; the upper floor is accessed by a ladder as staircases take up too much play area. Rather than make rooms, I chose to make a divider, which can be positioned anywhere and gives flexibility. The roof folds back completely to give more access to the inside. ✂

CUTTING LIST

- 6mm MDF
- Back & front – 230 × 340mm
- Sides × 2 – 230 × 180mm
- Base – 340 × 180mm
- Upper floor – 340 × 130mm
- Roof × 2 – 340 × 100mm
- Soft or hardwood stripwood – 15 × 6mm × 3m
- Chimneys × 2 – 250 × 250 × 310mm
- 4 window frames – small quantity of plywood
- 4 hinges
- Duck-type tape
- 2 small magnets

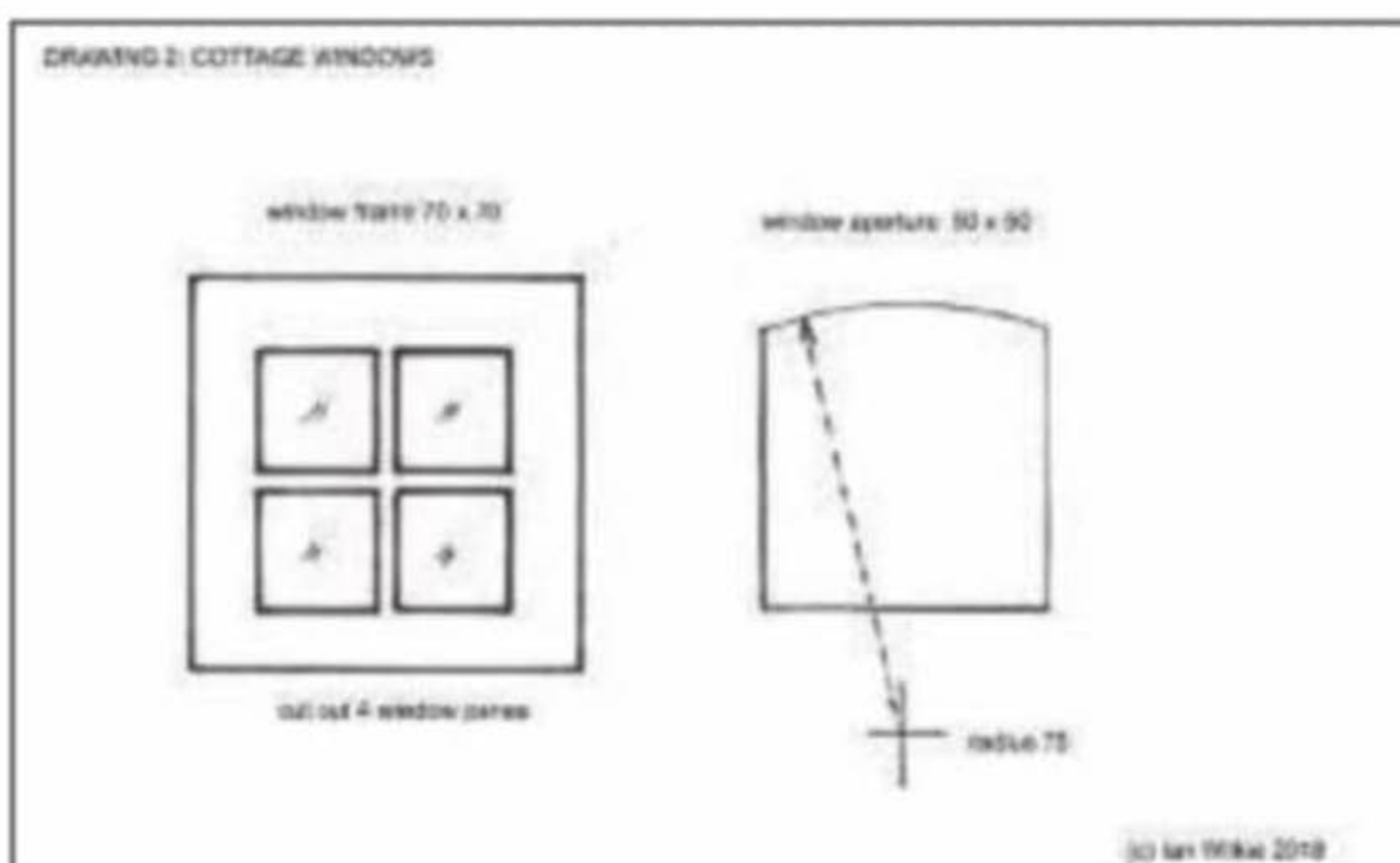


Fig.2 Cottage windows

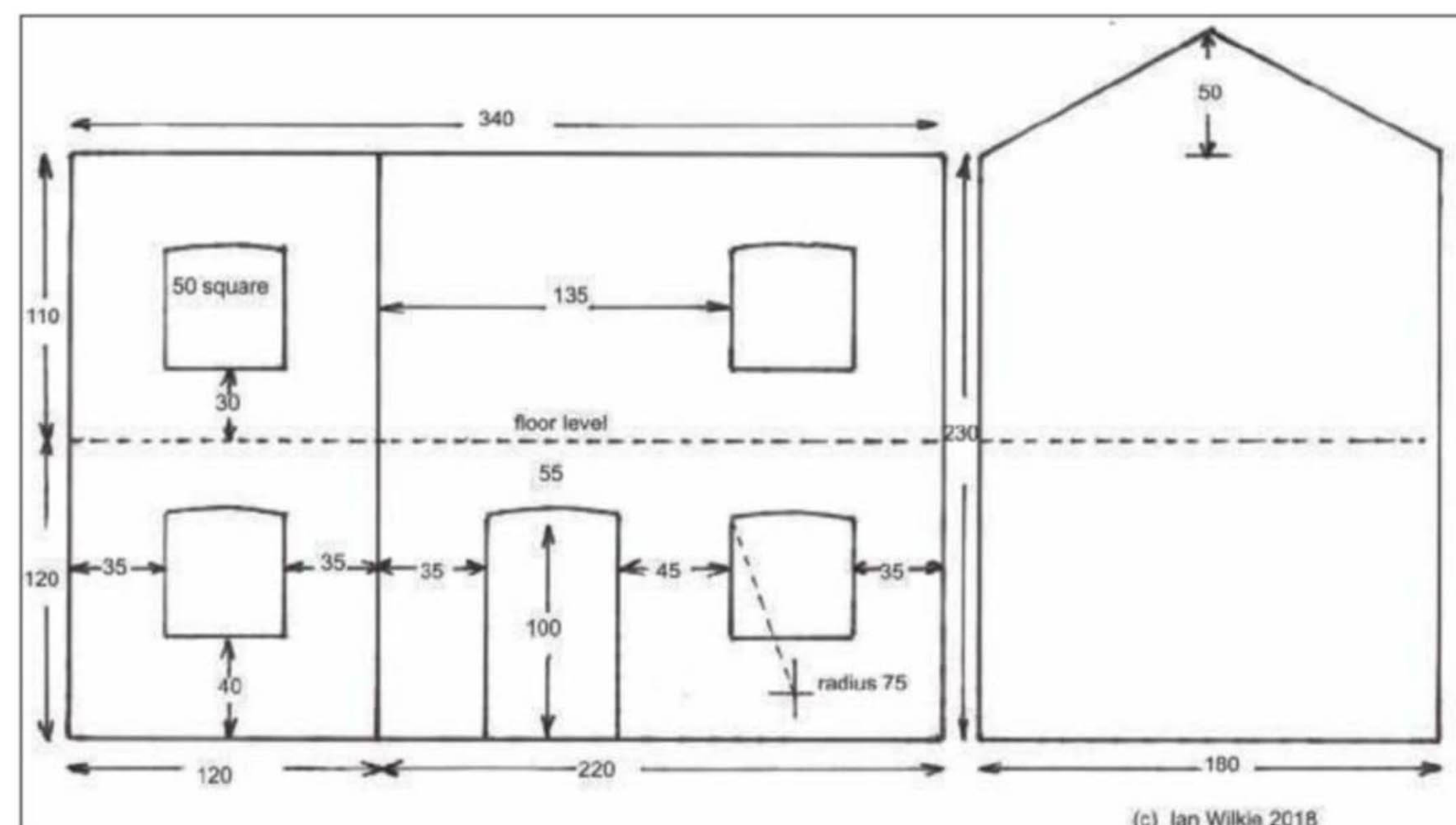


Fig.1 Dolls' house cottage

Ian Wilkie's clever design for a small cottage-type dolls' house features two floors, a folding roof and looks very effective when painted



1 Scale is not critical but these proprietary characters are popular with young children and this particular cottage is designed for them



2 Prepare a quantity of stripwood in lengths ready to be trimmed to fit. I am using the Proxxon FET saw to prepare my strips. This is a small, portable machine and although it has a good extraction point, by using it outside I can avoid filling the workshop with dust and shavings. Note the use of a pushstick here



3 The machine has a good blade and the cut is smooth and accurate, but I also ran the strips through a small Proxxon thicknesser to give them a final finish, although this wasn't really necessary



4 Draw out the parts for the carcass on the MDF and cut out using a hard-point saw. I particularly like the saw I am using here, which was purchased from a DIY store and cost under £10



5 Cramp the MDF sheets to the bench while cutting



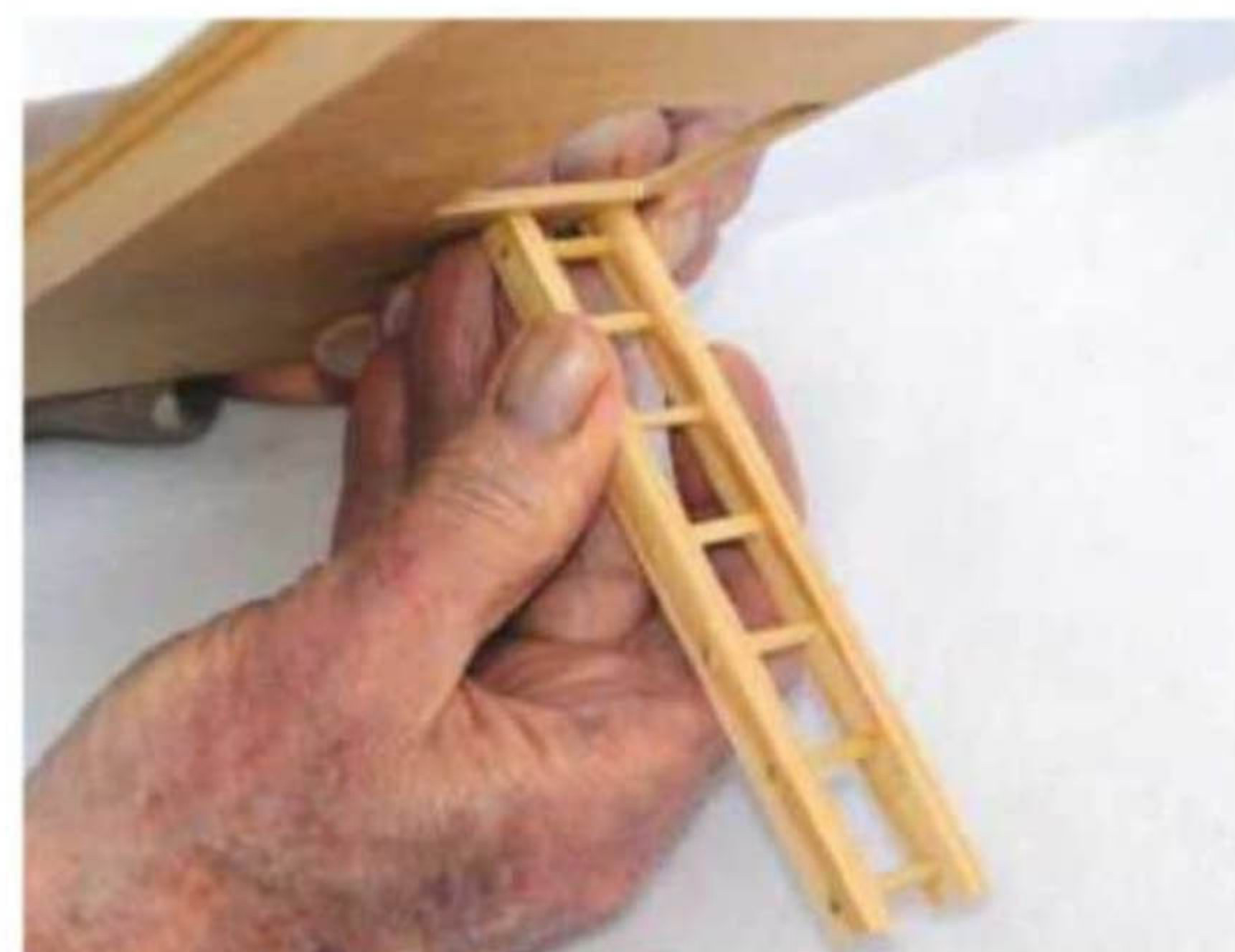
6 Sand the cut edges only. Don't sand the surface of the MDF



7 Assemble the carcass and glue the parts together. The stripwood sections are glued to the MDF; these reinforce the joints to produce a strong carcass and support the upper floor



8 For this project I tried the UniBond No More Nails adhesive for the first time. I found the product clean to use, without fumes. It dried clear and gave a very strong bond



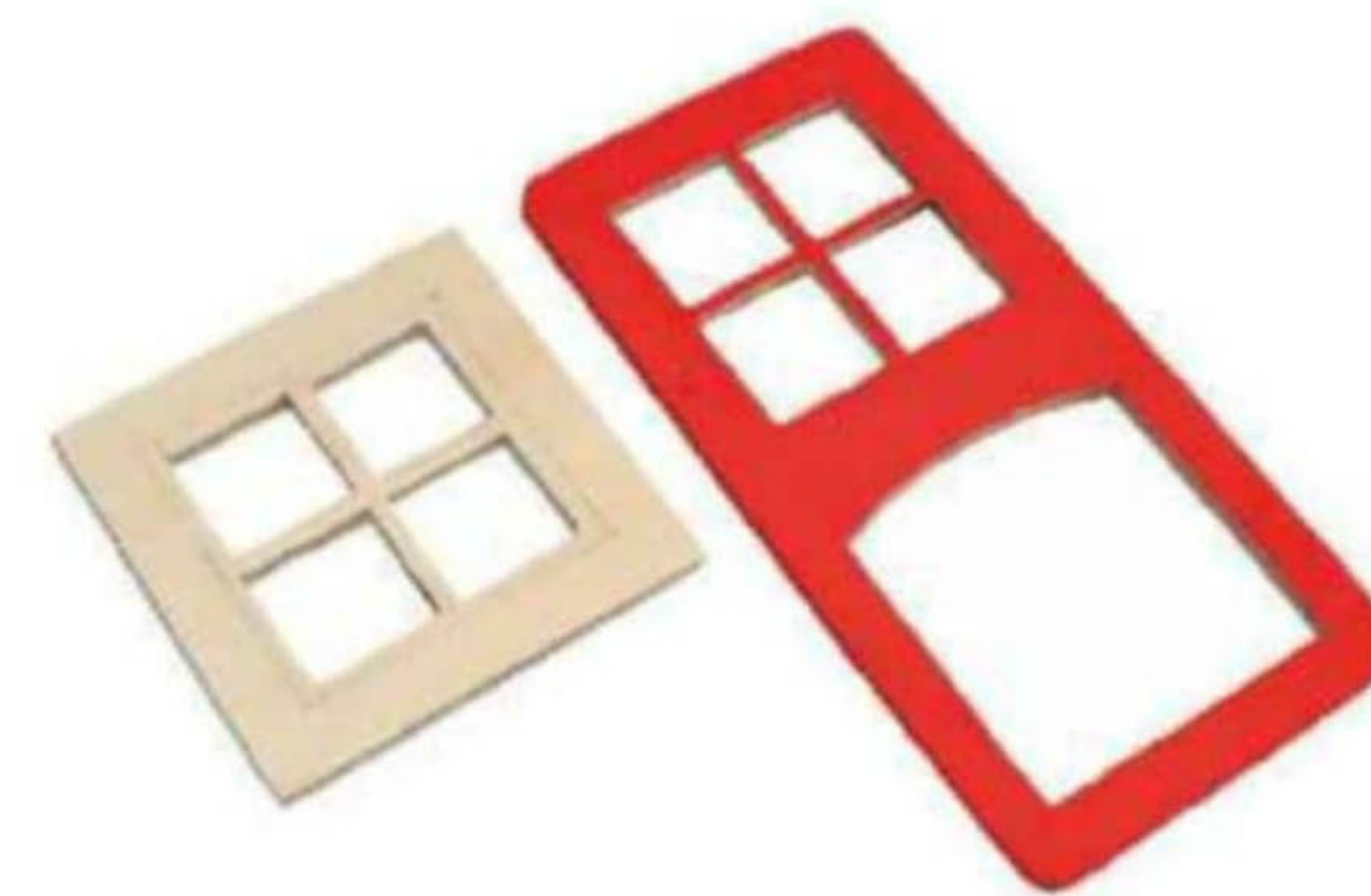
9 Cut out the internal floor with an access hole for a ladder



10 The floor rests on stripwood batons. It is probably easier not to glue the floor in until internal decoration is complete



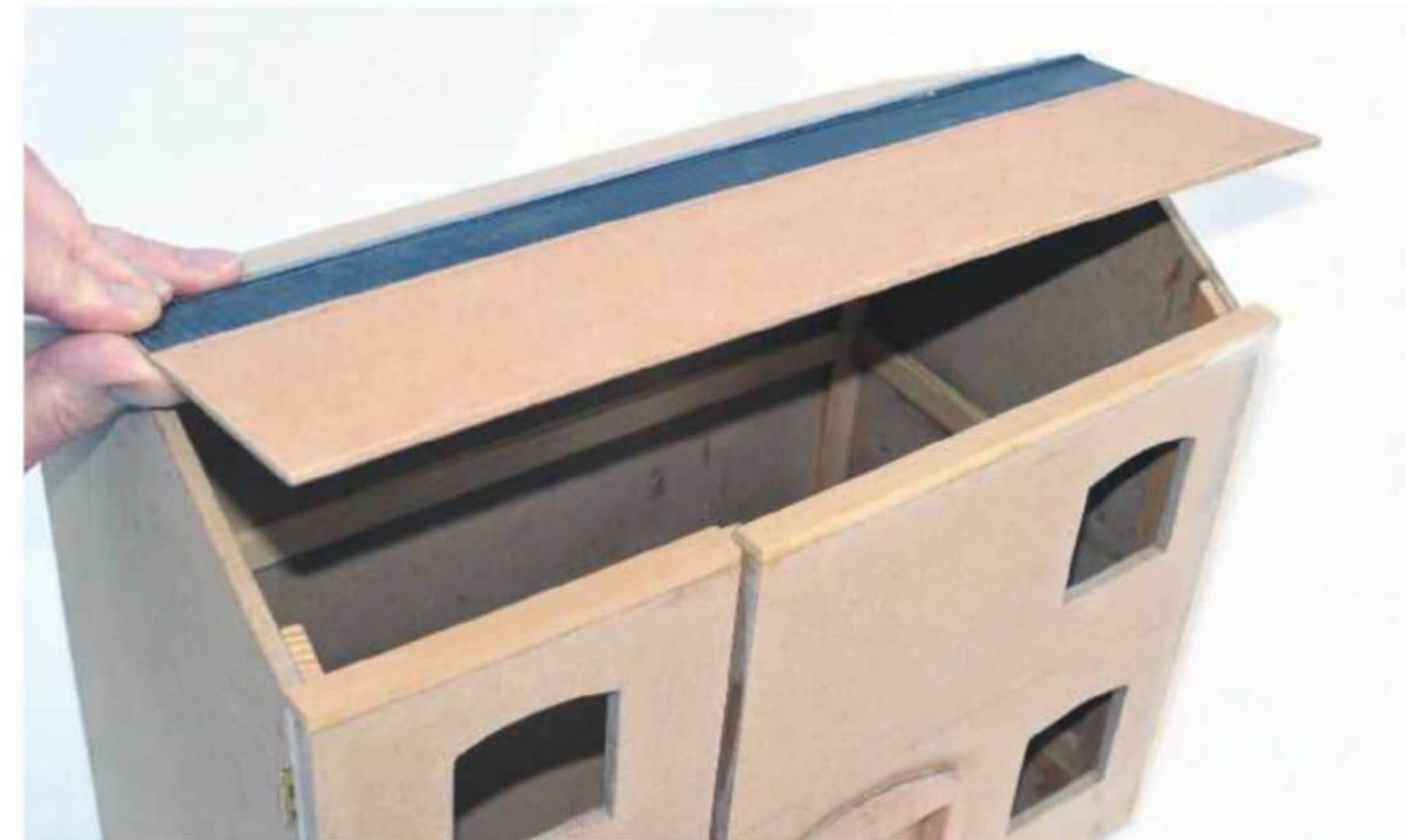
11 The wall, which divides up the rooms, is only half the width of the house so that there is more room to manoeuvre in play and it can be moved where the child desires, thus giving flexibility



12 Draw the template for the front windows and cut them out in plywood using a scrollsaw. Use this template to mark out the positions of the windows and cut out the four apertures. When positioning the windows, double check the size to ensure your characters can look out comfortably!



13 The fold-back roof is made in two pieces and I experimented with wide cloth-backed Duck tape for the hinge. This method has several advantages: the tape is tough and allows the roof to fold back completely. It is inexpensive and can always be renewed if this becomes necessary. I kept a small sample in the workshop, which I have bent backwards and forwards many times and it has proved strong and there is no sign of wear. I have made lots of dolls' houses in my time and have always used piano hinges for the roof but they will not fold back completely on themselves and get in the way, so I thought this was worth a try



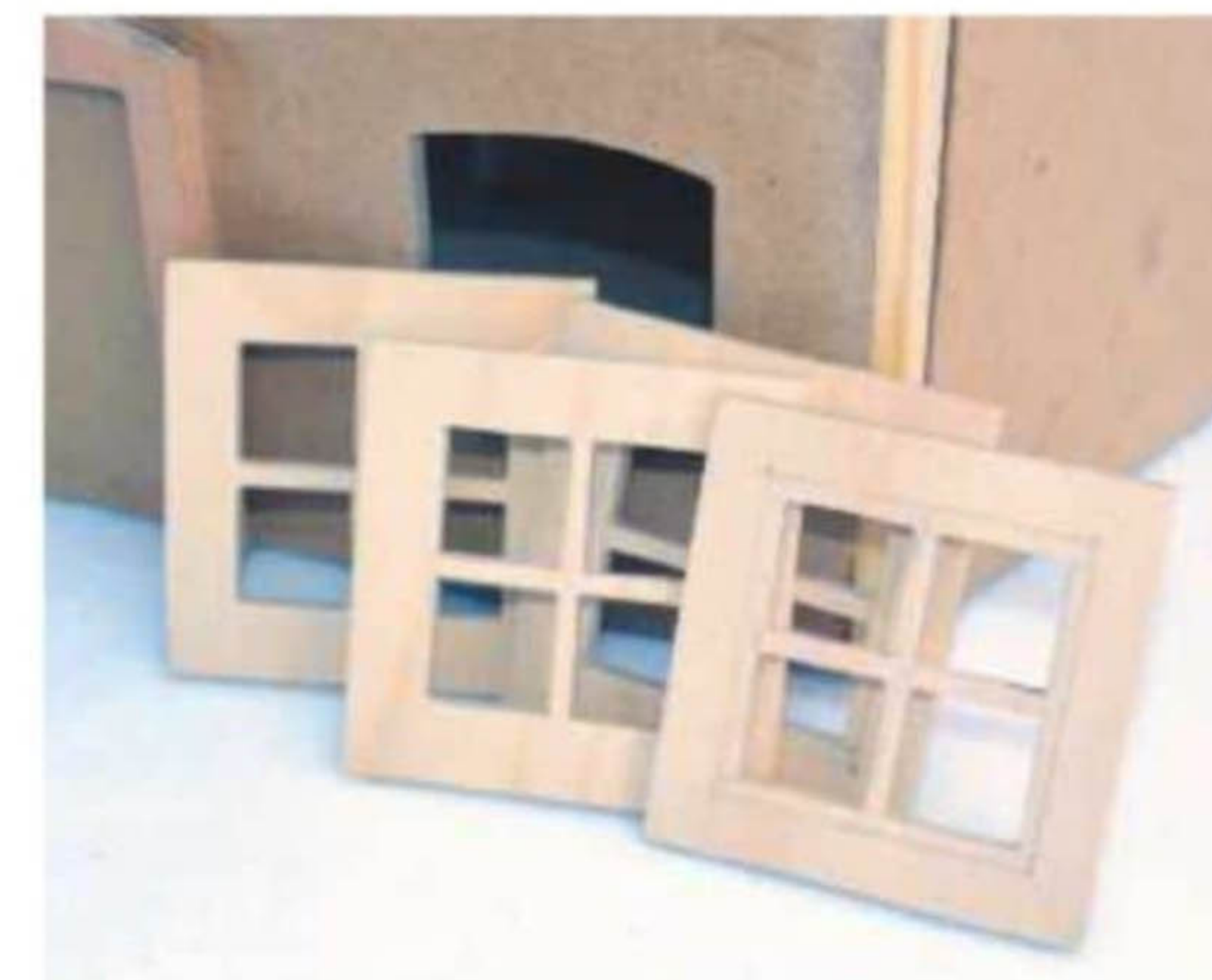
14 Glue the back roof panel to the carcass but leave the front flap free



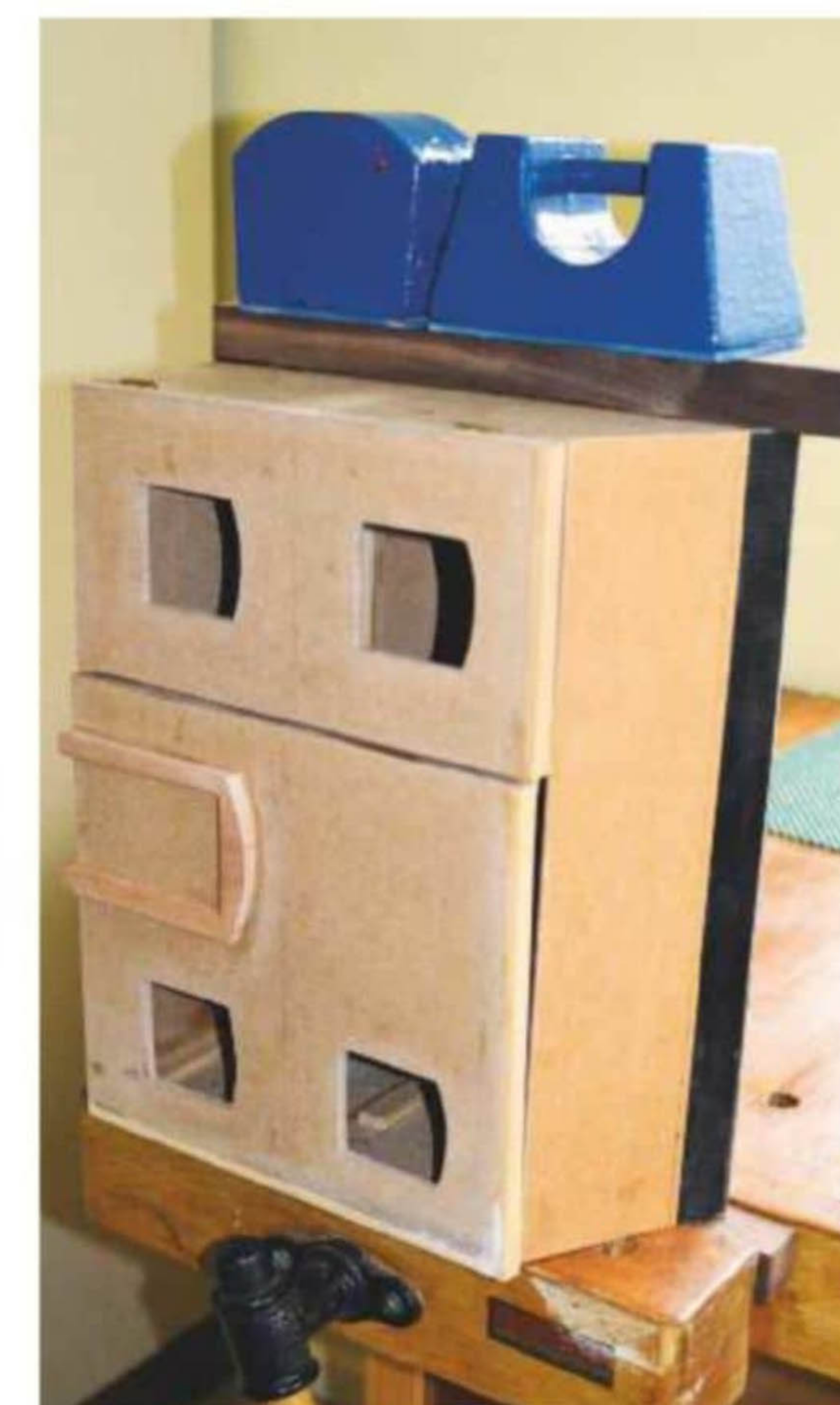
15 The front is the all-important part of the house with its windows and front door. The doors are hinged at the sides. I decided to have a non-opening front door, which I could decorate and perhaps add a porch



16 The fronts close in the centre with a strip of wood on the inside of the left edge; this forms an overlap and two small magnets hold the doors closed



17 This photo shows the four windows ready to be painted and then glued in position from the inside. Thin acetate sheet can be held between the frame and aperture for glazing, if desired



18 Glue two lengths of wood to the sides of the carcass for the chimneys. These enable the house to be lifted up and moved easily. Fireplaces are added on the inside



19 Paint the cottage as desired, inside and out, or apply brick or tile paper if preferred



20 You can make some furniture and then the little characters can move in!

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The Woodworker & Good Woodworking
June issue – on sale 3 May



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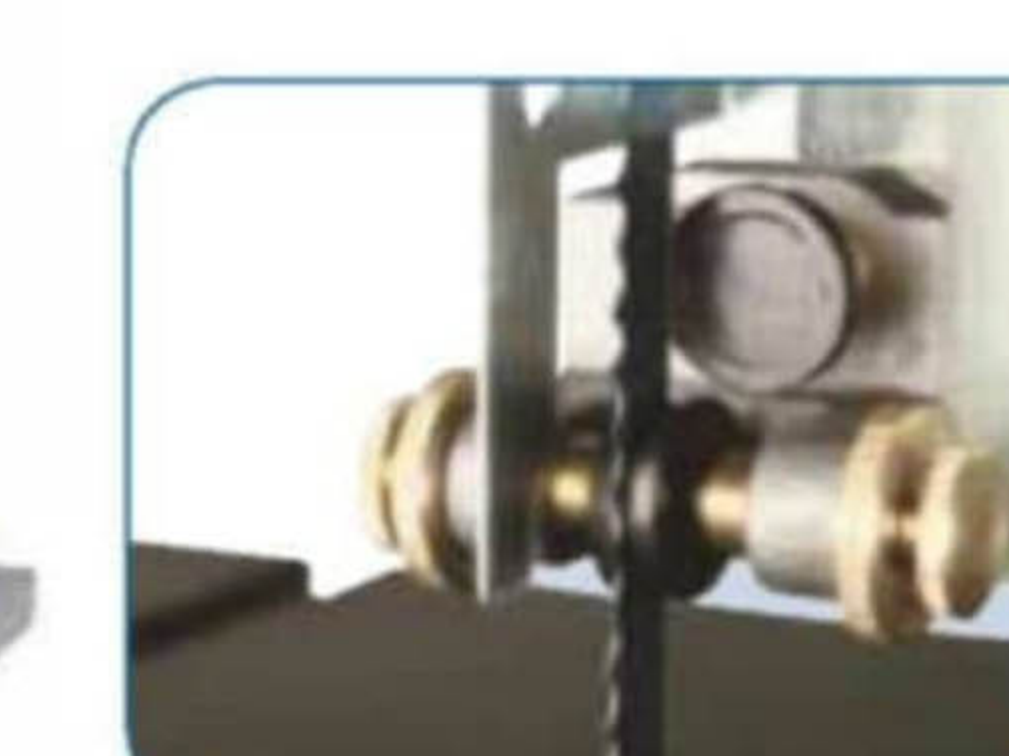
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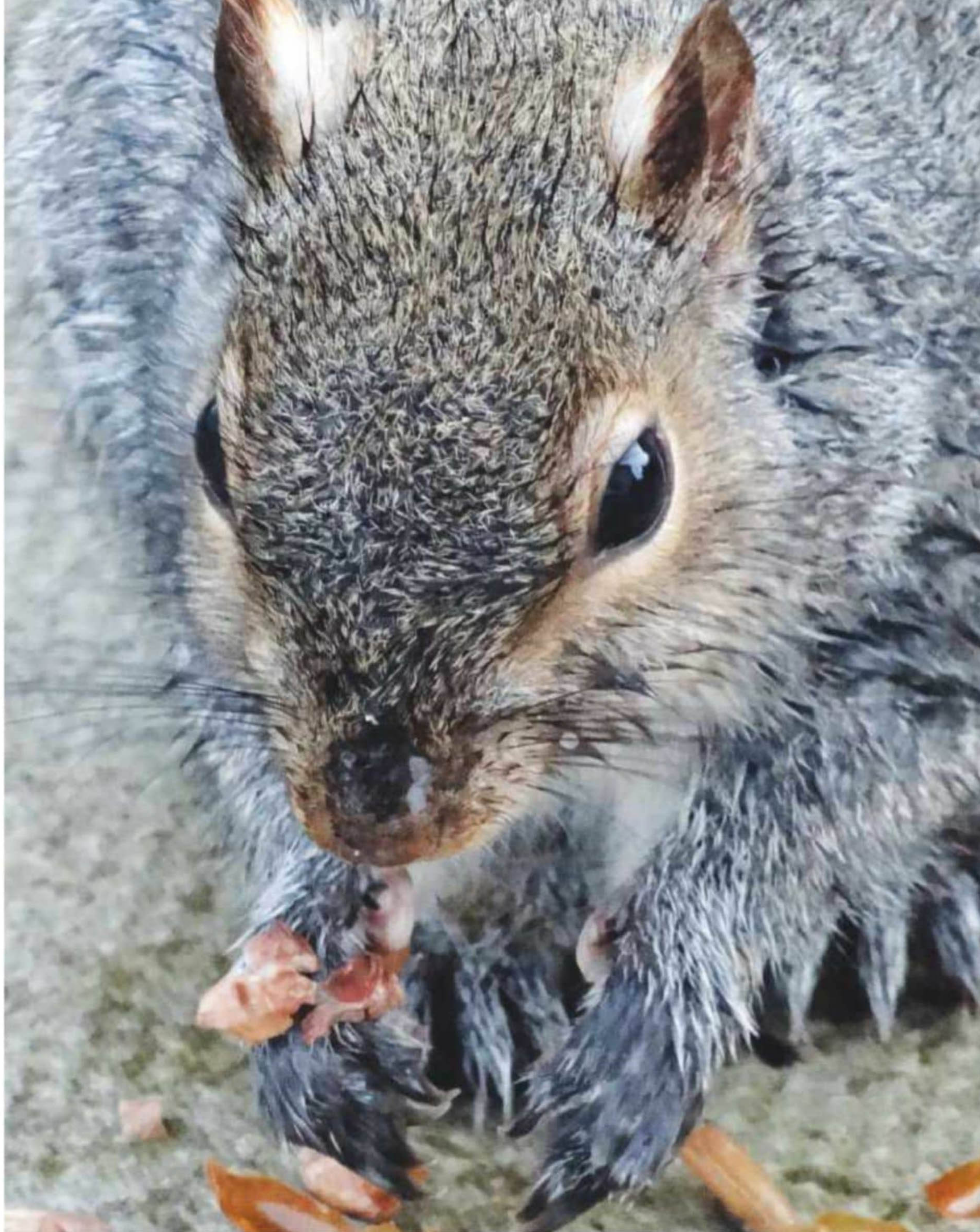
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TRACES OF NUTS

A user's guide

Warning: the following article contains irony. **DO NOT READ** this article if you are sensitive to sarcasm. *The Woodworker & Good Woodworking* accepts no responsibility for any humour (including the lack of it), or anything else contained (or not contained) within it. Assure yourself of the safety of any operation before attempting it.

- Before reading the magazine, remove all packaging.
- Do not attempt to read the magazine under water, while swimming, or in the shower. Take extra care if reading in the bath. Do not read in the rain. If the magazine becomes wet, let it dry out thoroughly before attempting to open it. **DO NOT TUMBLE DRY!** When dry, **DO NOT IRON!** The paper used is treated, and may damage your appliance. If pages become stuck together, gently prise them apart with a blunt knife. **HANDLE KNIVES WITH EXTREME CAUTION!** If you are under 14 years of age, ask an adult to help. If pages remain stuck together, discard the issue, and seek a replacement.
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- When reading in bright sunlight, always wear sunglasses as white paper can dazzle. Do not wear the magazine as a sun-hat: do not roll up the magazine in order to swat insects – other magazines and newspapers are available for these purposes. (Please note: *The Woodworker & Good Woodworking* does not recommend the swatting of any insect, and will not accept karmic responsibility for such actions).
- Do not leave magazines open when not in use as this can cause their distortion and even damage. Do not place cups or glasses on the magazine: *The Woodworker & Good Woodworking* will not be held liable for ensuant rings. Do not use as a place mat. Never use as a plant stand.
- Keep all magazines out of the reach of dogs, small children and budgerigars. When not in use, store magazines in a horizontal pile (a vertical row is apt to slide). No individual horizontal pile should exceed 13 issues. Store large quantities in a suitable box. Do not overload the box for this can cause serious back injury.
- Tie back loose clothing and hair. Wear



spectacles if necessary. Employ good lighting. Ensure you are sitting comfortably: reading requires concentration. Some people might find it helpful to disconnect the phone and switch off intrusive devices and appliances.

- If reading in bed (including on a sun-bed), sit upright. Do not read lying on your back as this can cause arm and eye strain.
- Do not leave a magazine on the floor where it might cause someone to slip and fall. Finish one magazine before starting the next.

Important: hold the magazine the correct way up as indicated by the front cover.

- Hold the magazine comfortably in your lap. Use two hands. Turn over one page at a time. Do not flip through, as this may damage the pages, and cause you to miss content. Please do not lick your finger to turn the corner of a page. Do not just look at the pictures: pictures are for illustrative purposes only.
- Before attempting to read any article, thoroughly examine the front cover, then carefully turn it back to reveal the 'Welcome' page. Read the Editor's letter until you are entirely familiar with it. Only then progress to 'Contents'. Choose the article you wish to read and turn to it. Alternatively, start at

the beginning of the magazine and work progressively forward. Do not begin at the end, however tempting this might be.

- Read articles one at a time: do not try to read two at once. Read the magazine from cover to cover including adverts. It may be desirable to read a particular article more than once.
- Do not become irritated by what you read. Non-technical information is personal opinion and not necessarily endorsed by the magazine. If you become over-heated, close the magazine by bringing the front pages together with the back pages; remove the magazine to a flat surface a short distance away, and switch off until cool. If after a period of two hours you are still infuriated, contact the Editor with your complaint, **NOT THE WRITER** of the article.
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