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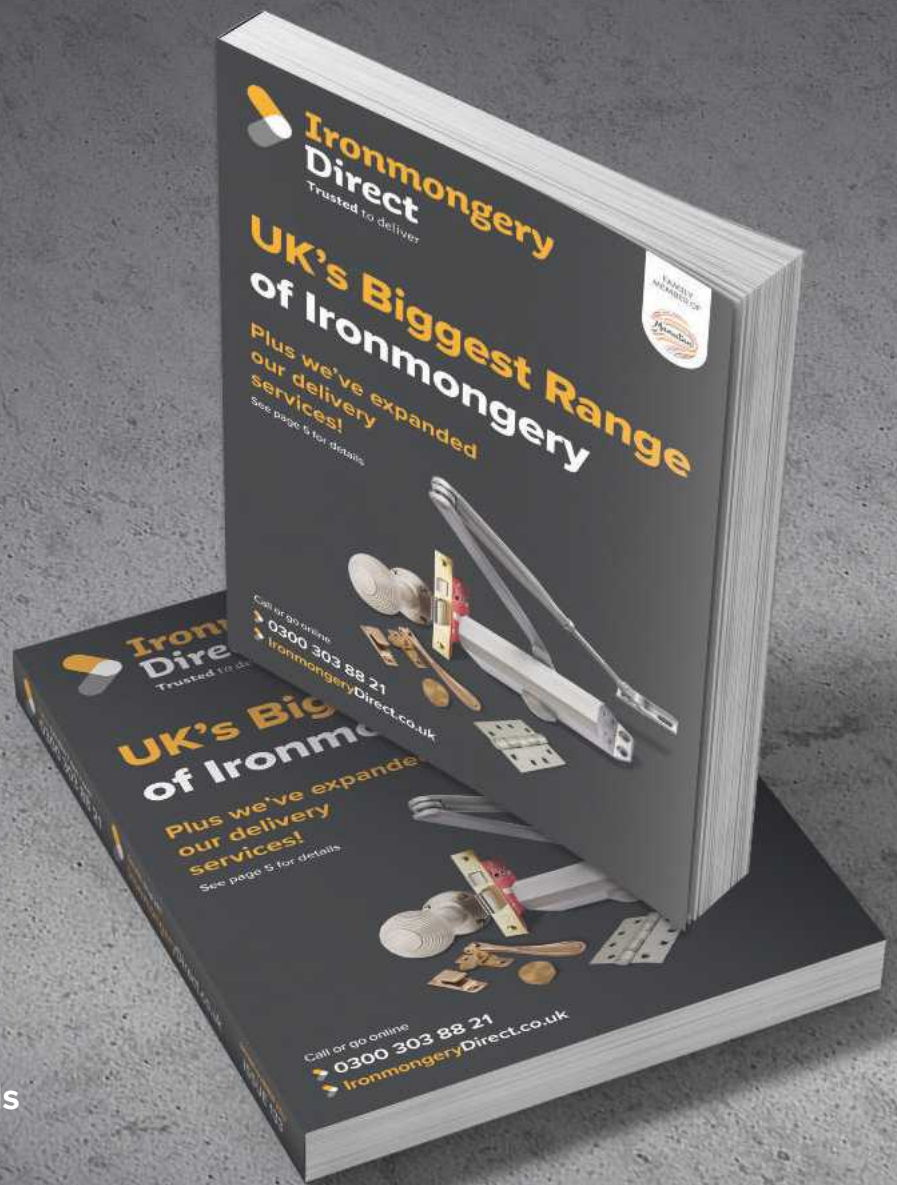
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Welcome

It was Peter Scaife's email a few months back that prompted me to think about the homes we live in and the secrets behind their architectural details. Generally, we don't tend to contemplate these too often, but I was reminded of this again during a recent Zoom meeting. Several people had commented on the beautiful Regency fireplace they could see behind me, and how glorious it was. Someone even thought I was using a green screen, but no, I was just sat at my desk in the front room!

Regency splendor

We'll have a closer look at the fireplace in question shortly, but to put it into context, this is a central feature within a Regency seafront apartment located on Brunswick Terrace in Hove. Spanning some 40 grand properties, it was built in the 1820s by notable architects Charles Busby and Amon Henry Wilds. Our building – No.26 – is described as having "historical importance," and over the years, as well as being home to Lord and Lady Lurgan and their 15 servants, it's especially famed for the unique 'pepper-pot cupola,' which houses a rooftop synagogue built by Jewish leader and High Sheriff of Sussex, Philip Salomons.

Moving ahead to the present day, while its residents aren't nearly as infamous, many of the original period features still exist. While some of these have sadly received numerous coats of paint over the years, this has by no means diminished their grandeur.

Original features

Going back to the particular feature in question, it's undoubtedly a focal point, and I have to admit that I've never seen a fireplace quite like it before. Standing at some 2m tall and never failing to impress new visitors, it's by no means average, and taken out of the current

high-ceilinged setting, it'd no doubt look a little over the top. Examining the hand-carved details, there's the customary acanthus, several fluted jambs and columns, and three individual relief-carved sections, which really are exquisite. In terms of construction,

I imagine it's a thing of multiple parts, which have been cleverly joined together to appear as one.

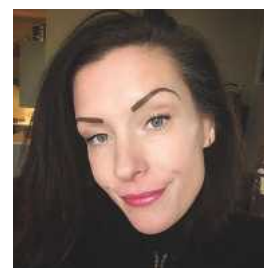
And if that wasn't enough, another unique addition is the wonderful hand-crafted door, which stands at a somewhat imposing 2.5m tall. The wooden frame, evidently painted and stripped over countless years, also boasts various hand-carved motifs that are still distinguishable, and although the antique mirror panels are tarnished and cloudy, this only adds to the overall charm.

Even though living in a Grade II listed property such as this has many positives, there's obviously negatives too, such as recurring damp problems and high maintenance costs. As a result, the flat is now up for sale and we're set to move on to pastures new. It's certainly been a privilege to have lived here, and I'll miss my walks along the prom.

On a lighter note, however, spring will soon be here, and I'm reminded of this as I smell a vase full of gorgeous Narcissi, which were grown on the Isles of Scilly and purchased from a local florist. If any readers have unique architectural features within their homes they'd like to share, do send in photos, and indeed, if anyone has ever visited Brunswick Terrace, I'd love to hear your stories!

Tegan

Email tegan.foley@mytimemedia.com



Tegan Foley

Group Editor



Rhona Bolger

Group Advertising Manager



Phil Davy

Technical & Consultant Editor

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

34 VICTORY REINCARNATED

Former naval chef turned furniture maker David Burton acquired 12 tons of Nelson's flagship and developed ways of embellishing it with resin and metal. Dave Roberts is on board



WIN! WITH



We're teaming up with woodcare experts, **Liberon**, to give you the opportunity to showcase your woodworking skills and win a prize bundle worth over **£300**. Running over the next three issues, see page **page 22** for further details



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Kent, TN8 6HF
UK and Overseas Tel: +44 (0) 203 855 6105

SUBSCRIPTIONS

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Email: help@tww.secureorder.co.uk

BACK ISSUES & BINDERS

Contact: 01795 662 976
Website: www.mags-uk.com

EDITORIAL

Group Editor: Tegan Foley
Technical & Consultant Editor: Phil Davy

CONTRIBUTORS

Jonathan Salisbury, Cameron Sidgwick, Phil Davy,
Gareth Jones, Dave Roberts, Peter Bishop, Peter Scaife,
John Bullar, Bob Chapman, Stephen Holliday, Paul Greer,
Les Thorne, Andy Standing

PRODUCTION

Designer: Nik Harber
Retouching Manager: Brian Vickers

ADVERTISING

Group Advertising Manager: Rhona Bolger
Email: rhona.bolger@mytimemedia.com
Tel: 0204 522 8221

SUBSCRIPTIONS

Subscriptions Manager: Beth Ashby

MANAGEMENT

Group Advertising Manager: Rhona Bolger
Email: rhona.bolger@mytimemedia.com
Chief Executive: Owen Davies

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THE WORSHIPFUL COMPANY OF TURNERS' 2022 Bursaries



Above, right & below: turned items by 2019 Bursary Award Winners Miriam Jones, Jason Lock and Matthew Whittaker

This year, the Turners' Company is offering Bursaries to help talented woodturners develop their skills and move to a higher level of achievement. Applicants need to present a clear plan of how the award will advance their work and raise the profile of the craft. A total of £12,000 is available.

What are Turners' Company Bursaries awarded for?

- To fund research, training and business knowledge to improve your turning and how to market it.
- To purchase specialist equipment, provided it's part of the whole request enabling the turner to continue their work with the skills learned.
- Bursaries aren't usually awarded for premises or other business set-up costs.

What's the Turners' Company looking for?

- Well thought out proposals, which will develop the applicant's skill and contribute to the excellence of the craft.



- A clear explanation of how your skills will be enhanced, and what you expect to achieve as a result.
- A reasonably accurate estimate of the cost of your proposals.

Who can apply?

- You must be 16 or over and a UK resident.
- You need to be committed to developing your skills to a higher level within the craft of woodturning.
- All turners can apply, including those who've received previous awards from the Turners' Company. Applicants' work must be well regarded by their peers, hence the need for referees – see below.

THE APPLICATION

You'll need to provide:

- A short curriculum vitae (CV).
- At least two photos of turned items made by yourself, a description of how you turned them and materials used.
- An outline of your aspirations with a plan of what you want to achieve from a Bursary – new techniques, skills, training, marketing.
- A costed plan showing how you intend to use the Bursary.
- The names and addresses of two referees who should be members of the Turners' Company, the Register of Professional Turners (RPT), the Association of Woodturners of Great Britain (AWGB), the Society of Ornamental Turners (SoT), or the Association of Pole Lathe Turners and Green Woodworkers.



The interview

All applications will be carefully considered and shortlisted applicants will be invited for an interview, taking place in early June 2022. Interviews are usually held in London, but can also be held virtually via Zoom. Reasonable travel expenses will be paid where applicable.

At the interview, you'll be asked to make a short presentation in support of your proposal, highlighting what you'd achieve with a Bursary. You'll need to show relevant examples of your work and generally display a passion for the craft. Bursaries take applicants' skill to a new level, so you'll need to demonstrate a reasonably advanced level of ability.

The decision of the Bursary Committee is final. More than one Bursary may be awarded, or if no suitable candidate is found, the monies will be held over.

The timetable

- Applications must be received by the Turners' Company Assistant Clerk no later than midnight on Friday 13 May 2022.
- Those invited for interview will be notified by Monday 30 May 2022. Interviews will be held in early June, and awards published by the end of June.

ADDRESS FOR APPLICATIONS & FURTHER INFORMATION

The Clerk, The Worshipful Company of Turners, Saddlers House, 44 Gutter Lane, London EC2V 6BR

Tel: 0207 236 3605

Email: assistantclerk@turnersco.com

Web: www.turnersco.com

Timber Suppliers Directory – March 2022

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Bennetts Timber (Lincolnshire)
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Web: www.bennettsttimber.co.uk

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

Brodies Timber (Perthshire)
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Brooks Brothers Timber (Essex)
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Web: www.brookstimber.co.uk

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Web: No website

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FELDER GROUP 2022 EXHIBITION – 31 March, 1 & 2 April 2022

The dates for Felder Group UK's 2022 annual In-House Exhibition have now been announced. Taking place from 31 March, 1 and 2 April, the event will be held at the company's Milton Keynes headquarters.

Visitors to the exhibition will be able to view and take advantage of various live demonstrations on more than 60 machines, including the UK launch of the following:

glueBox – the Format 4 Tempora 60.06 glueBox edgebander

This exciting new innovation from Felder Group sets out to revolutionise PUR edgebanding for small- and medium-sized workshops. When it comes to the use of PUR glue, the advantages of high strength, heat and water resistance are combined, resulting in a machine that doesn't require a gluepot. This means there's no mess, no long heat up times and no difficult storage of glue. glueBox represents the future and will be available for personal demonstration.



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panel saw on the
market today

Kappa 550 PCS

If a hand is detected near the blade of the Kappa 550 PCS, the entire saw unit retracts under the table within milliseconds, thus avoiding potential injury. Moreover, the saw unit rises at the touch of a button and is ready to use within 10 seconds. The patented PCS technology combined with the already world-leading Format 4, Kappa 550 offers a variety of features, which allows the specification to be tailored to suit a user's individual needs.

Felder Group UK CEO, Matthew Applegarth, explains further: "With W22 postponed again, our exhibition offers the opportunity for companies to see the latest technology and highest quality machinery in early 2022. We'll have more than 60 machines on show, including five CNC machine centres, five edgebanders, as well as beam saws, sanders and a wide range of classical woodworking machines. We're excited to introduce our glueBox and PCS technology, which can provide customers with the latest word in edgebander and safety innovation available to the woodworking industry."

To pre-register for the 2022 Exhibition or to receive further information, call **01908 635 000** and visit www.felder-group.com.

LIBERON'S Super Danish oil makes students shine

Students at Burton & South Derbyshire College have been put through their paces by Liberon as part of a carpentry and joinery competition. The woodcare experts called on the college's City & Guilds Bench Joinery course students to design, build and finish a side table, using Liberon's Superior Danish Oil.

Teams of three were given a total of 15 teaching hours to complete the project. The winners came up with the idea of using birch ply to form an eye-catching four-panel upper surface for their minimalist-style table, making use of grain direction to define the panels. A mix of straight- and cross-grain panels resulted in a stunning but simple effect, bordered by European oak, which was also used for the legs.

Richard Bradley, Marketing Manager at Liberon, says: "The table designs were fabulous – a real testament to the students' skills. We'd like to congratulate the winning team, and wish all those on the course the best of luck in their future carpentry and joinery careers."

For more on Liberon's range of products, see www.liberon.co.uk.



Winners of Liberon's carpentry and joinery competition – BSDC City & Guilds Bench Joinery course students – with their winning table design: from left to right – Tristan James-Furley, Haneef Harrieffudin, and Oliver Thatcher

A fine finish with MAKITA

Makita UK has introduced two new cordless finishing sanders to its range. Delivering increased efficiency and mobility to woodworkers, the 18V DBO381 and DBO380 Brushless finishing sanders join the company's growing line-up of LXT battery powered cordless tools.

Featuring three speed settings – 4,000, 8,000 and 12,000opm – to match speed to the application, both models provide up to 50 minutes' run time on a single 6.0Ah battery. The 18V sanders have been engineered for efficient sanding with an impressive 2mm orbit, which removes material quickly for a swirl-free, flawless finish.

For improved efficiency and user mobility, the DBO381ZU features Makita's Auto-start Wireless System (AWS), which allows the sander to be paired with a compatible vacuum for on demand dust extraction. Utilising Bluetooth technology, AWS wirelessly powers the extraction unit on and off using the tool trigger. Furthermore, a dust box is provided with the tool as standard, and the extraction port allows for connection to any dust extraction system.

For corner sanding, the front grip is detachable and the tool-less paper clamp fastening system allows for quick paper changes and secure fastening. Constant speed control maintains the operating speed under load, optimising operation and providing the user with an even finish.

Speaking on these new sanders, Makita UK's Marketing Manager, Kevin Brannigan, says: "We're pleased to offer woodworkers more efficient working with our new LXT cordless finishing sanders. The tools feature an impressive Brushless motor that enables fast material removal and an ergonomic grip for comfortable operation with either one or two hands. The sanders join an expanding range of over 270 LXT tools that offer professionals the flexibility to seamlessly switch between tasks, using just one battery system, with a cordless solution for every type of application." For more information, see www.makita.co.uk.



NEW T12 & T14 ½in routers from TREND

Trend – the leader in all things routing – is launching two exciting new ½in variable speed plunge models: the T12 and T14. Ideally suited to heavy-duty and trade work, the T14 is also designed to work as a table router. Both include all the class-leading features that users have come to expect from Trend, while also being packed with innovation, which ensures they deliver speed, accuracy and precision. To put it simply, they're the expert's choice.

Over the years, many users – both trade and woodworkers – have come to know and respect Trend's iconic T10 and T11 ½in routers, and these have become the benchmark against which others are measured. As a result, The T12 and T14 – which will replace the T10 and T11 – have some big shoes to fill. But how do you make the best even better? Trend's solution is to retain and improve everything that made the T10 and T11 great, while adding a host of brand-new features.

T12 2,300W ½in variable speed plunge router

Classed as a high-performance trade-focused plunge router with advanced safety features, the T12 is engineered to deliver fast, reliable and accurate cuts. It's perfect for kitchen fitting applications, including worktop jointing, draining grooves, hob and sink recesses, as well as carcass alteration. And when it comes to performing heavy-duty trenching work, including lock and latch fitting, staircase production and general purpose carpentry with long and wide cutters, users can be assured of speed and accuracy.

The T12's ergonomic design and weight-balance also make it ideal for hand-held routing tasks, such as edge moulding applications, including precision-matched recesses for intumescent fire door strips and rebates.

To ensure optimum results, the T12 is designed with accuracy and precision in mind. The 80mm plunge depth is ideal for deep cutting applications as well as lock jigs, worktop joints and timber profiling, while the auto-lock plunge lever allows for quick, accurate and safe repositioning of the plunge height without releasing the handles; this ensures the perfect position can be locked.

With such a deep plunge, power is key, and the 2,300W motor delivers consistently high power, torque and speed while featuring soft-start to prevent kick-back.

As experienced users would expect, the T12's Trend Base Configuration offers simple connectivity to a range of attachments and guide bushes and a unique Precision



Centring System ensures perfect concentricity between cutter and collet for pinpoint accuracy when used with Trend routing jigs and guide bushes. The 70mm wide base aperture also suits large profile and jointing cutters.

When developing these new routers, Trend has paid a great deal of attention to ease of use, which ensures accurate results are achieved every time, quickly, and with minimum fuss. For example, the Top-Mount Cyclone Extraction, with enhanced dust adaptor, efficiently clears debris to give users 360° visibility while preventing extraction hoses from 'snagging'.

In addition, the T12 boasts a huge range of extra features, all of which are designed to give best-in-class performance and results:



- Automatic power shut-off
- Seven-level variable speed control
- Ergonomic inclined handles
- Quick-set depth post
- Micrometer fine height adjuster
- Micro-adjustable side fence
- Automatic LED worklights
- Phosphor bronze bushings to prevent racking while delivering a smooth, accurate plunge action
- Anti-scratch low-friction baseplate
- Integrated router rest

For further information on these exciting new router models – T12EK (240V); T12ELK (110V) and T12EK EURO (230V 12mm) – visit www.trend-uk.com/t12-t14.

PETER SEFTON FURNITURE SCHOOL: Take a short course & improve your woodworking & furniture making skills

Do you have a passion for woodworking and are looking to improve your furniture making skills? If so, why not sign up for a short course at the Peter Sefton Furniture School? There's a beginner and two improvers' courses, another dedicated to French polishing, plus others.

The Peter Sefton Furniture School was founded in 2009 by Peter Sefton himself – an award-winning master craftsman and furniture maker with over 35 years' experience. In fact, Peter has devoted more than 20 years of his professional career to teaching and mentoring as a qualified lecturer and assessor.

The only private purpose-built furniture school of its kind in the UK, this award-winning establishment is set within three acres of grounds on a 17th century farmstead, at the foot of the Malvern Hills. It's an inspiring and idyllic place to learn, with excellent transport links.

BEGINNERS' COURSE

Learn the essential skills required to use a variety of furniture making tools. This course introduces students to the importance of sharpness, as well as how to sharpen hand tools and achieve accurate joint cutting techniques. Using these skills, you'll then go on to make a dovetailed and tenoned letter rack in English sweet chestnut

2022 course dates: 21–25 March; 9–13 May; 4–8 July

Duration: Five days (from 8:30am–5:30pm)

Cost: £720 including all materials



Letter rack in English sweet chestnut



Hinged box with veneered and inlaid top, made using only hand skills

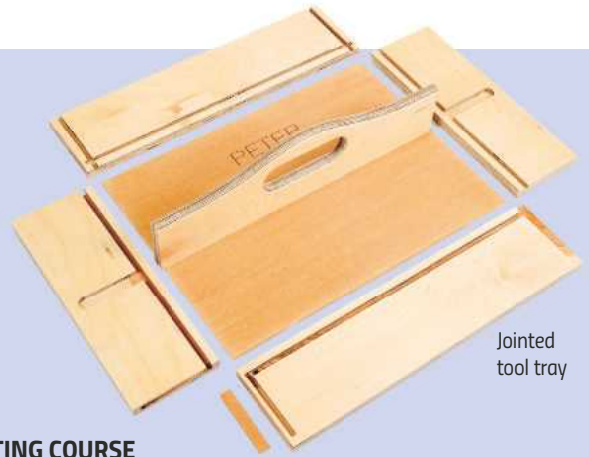
IMPROVERS' COURSE – Box Making

This improvers' course is aimed at those students who already have a foundation in basic furniture making. Here, you'll make a stylish, small, accurately mitred box with hinged lid and veneered and inlaid top, using just hand skills. Suitable for students with intermediate knowledge who are practised in tool care and sharpening. The improvers' course – one of two available – is designed to follow on from the beginners' course

Course dates: 13–17 June

Duration: Five days (from 8:30am–5:30pm)

Cost: £720 including all materials



Jointed tool tray

ROUTING COURSE

Learn the essential skills required to use hand-held and table-mounted routers; understand the importance of router and cutter selection; plus accurate and safe set-up, while making a jointed tool tray. The third day teaches more advanced routing skills and techniques, including jig design and making, tool care and curved work

2022 course dates: 31 Jan–2 Feb; 2–4 March; 23–25 May; 27–29 June

Duration: Three days (from 9am–5pm)

Cost: £395 including all materials

IMPROVERS' COURSE – Table Making

This improvers' course is aimed at those who already have a good understanding of basic furniture making skills. Students will make an elegant table in ash using hand joints and wood machines. Peter Sefton designed this intensive course to follow on from the beginners' course; however, it's also suitable for those students with a deeper furniture making knowledge who are practised in tool care and sharpening

2022 course dates: 7–11 February

Duration: Five days (from 8:30am–5:30pm)

Cost: £720 including all materials



Elegant ash table



Traditional French polishing

FRENCH POLISHING COURSE

This short course is ideal for participants who'd like to learn how to finish furniture using traditional wood finishing and French polishing techniques. The course is also suitable for restorers and owners of antique furniture

2022 course dates: 4–5 April; 16–17 May; 20–21 June

Duration: Two days (from 9am–5pm)

Cost: £325 including all materials

For more information on any of these courses, contact the Peter Sefton Furniture School on **01684 591 014** or visit the website:

www.peterseftonfurnitureschool.com

STEADYPRO TURNING SYSTEM from Robert Sorby



New from Robert Sorby, the SteadyPro is a very easy to use jig that offers additional tool support when hollowing as well as a variety of other woodturning operations. Utilising stems from the Robert Sorby modular toolrest system, the versatile SteadyPro is designed to fit a wide range of woodturning lathes.

Recommended stems

The easy-to-adjust cantilever action of the system's clamping rollers ensures optimum control for a large selection of tool sizes.

Features & benefits

- Easy to set up and use
- Fits a wide range of woodturning lathes
- High quality components for smooth operation
- Suitable for all levels of woodturning
- Unique design offers perfect tool support
- Helps reduce vibration and chatter
- Cantilever roller positioning for optimum tool support
- Heavy-duty construction
- Quick and easy adjustment
- Maintenance free

The SteadyPro system can be used with recommended Robert Sorby and most other woodturning tools and is supplied with the world renowned Robert Sorby lifetime guarantee. To ensure the rollers are kept in perfect condition, users are advised to apply a light oil to these when not in use.

WARNING: This product must be used with care and appropriate PPE worn during use. Please read the supplied user guide before you get started; for further information, see www.robert-sorby.co.uk.



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DEWALT DCD703L2T-GB 12V XR BRUSHLESS 4 × MULTI-HEAD DRILL DRIVER

MANUFACTURER: DeWalt

D&M GUIDE PRICE: £239.95 (inc VAT)

New from DeWalt, the DCD703L2T multi-head drill driver is part of a growing range of class-leading 12V cordless power tools. Featuring a brushless motor for increased power, durability and efficiency, the DCD703L2T also offers class-leading torque – 57Nm of fastening torque – all housed in an extremely compact unit, which measures only 128mm and very lightweight at just 0.9kg.

Four interchangeable heads offer flexibility of use in a variety of situations/applications, especially when it comes to working in confined/restrictive spaces.

- **Offset head** – ideal for accessing very tight and hard-to-reach areas.
- **Right angle head** – offers great versatility on the job.
- **Traditional chuck head** – for day-to-day drilling tasks.
- **Drop and load screwdriver head** – quick and easy hex fitment bit change.

The DCD703L2T also accepts drill bits when no head is mounted, keeping the unit as compact as possible. The kit comes complete with 2 × 3.0Ah batteries, DCB112 charger and four interchangeable heads, all supplied in a TS-Stak compatible kit box.



MAKITA SP001G 40V MAX BRUSHLESS 165MM PLUNGE SAW XGT

MANUFACTURER: Makita

D&M GUIDE PRICE: See website

The latest addition to Makita's ever-expanding 40V Max range is the new SP001G – a 165mm brushless cordless plunge cut saw – with Auto-start Wireless System (AWS), powered by a 40Vmax XGT Li-ion battery.

The Auto-Start Wireless System (AWS) connects to compatible dust extractors via Bluetooth, allowing the dust extractor to automatically run while the switch is engaged. The variable speed powerful brushless motor benefits from soft start and electric brake, providing a no-load speed of 4,900rpm.

The SP001G also features constant speed control, a depth stopper for splinter-free cutting and bevel capacity of 1-48°, with positive stops at commonly used bevel angles: 22.5 and 45°.

The optional guide rail can be attached without means of an adaptor and a rotatable dust nozzle features two leaf springs; these allow the nozzle to be twisted and locked with just a click while reducing unexpected rotation.

The SP001G will be available as a body-only version with wireless unit and tool bag, or as a kit with wireless unit, 2 × 2.5Ah 40V batteries, DC40RA fast charger and ADP10 XGT to LXT charger adaptor, all supplied in a large tool bag.



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BENCHDOGS MK2 RAIL SQUARE

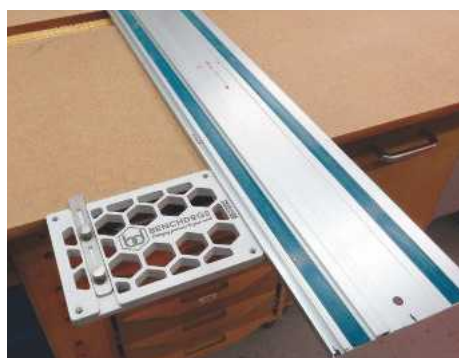
Featuring additional holes drilled and tapped for future attachments, the **Benchdogs MK2 Rail Square** is sleeker in appearance and can be used with a wide range of branded track saws, as **Geoff Ryan** discovers

If you use a plunge cut saw and guide rails to cut up sheet materials, then a rail square is worth considering as it instantly turns your rail into an easy-to-use and accurate right-angle cutting system.

I reviewed the Benchdogs Parallel Guide System back in the November 2021 issue, where I discussed the issues experienced when fitting the Benchdogs MK1 Rail Square and Parallel Guide Rails to my Makita saw rails. At the time, Benchdogs came to the rescue and provided alternative inserts, free of charge, to fit the rails, and since then, I've contacted Makita to ask if my rails could be out of specification. They took a great deal of interest in the issue and, having provided some photos and



Replacement Makita rails



The Benchdogs MK1 Rail Square



dimensions, offered to replace both rails at no cost. As this was an issue they'd not encountered before, Makita also wanted to examine my old rails more closely, so arranged to pick them up. I was impressed by the company's handling of my enquiry and, if asked to score their customer service I'd not hesitate in awarding the full five stars.

Makita to the rescue

The very well packaged replacement guide rails are 1.5m long whereas the old ones come in at 1.4m. The new version also features a nice satin aluminium finish and, I'm pleased to say, all accessories fit perfectly.

In previous articles, I've mentioned that the Makita plunge cut saw and rails have been one of my best purchases as they allow me to cut up a very large amount of sheet material safely and accurately. The addition of accessories such as parallel guide rails and rail squares adds to their ease of use, as well as increasing accuracy and versatility.

The Benchdogs MK1 Rail Square featured a loose brass insert, which was held in place



The new MK2 Rail Square is supplied with its own calibration report

by two hexagonal thumbscrews. The brass insert slid into the T slot under the rail and, holding the square hard against the rail with one hand, the thumbscrews were tightened with the other underneath. This worked well enough but, if making multiple cuts, it was advisable to check thumbscrew tightness plus position of the square – i.e. that it remained in place.

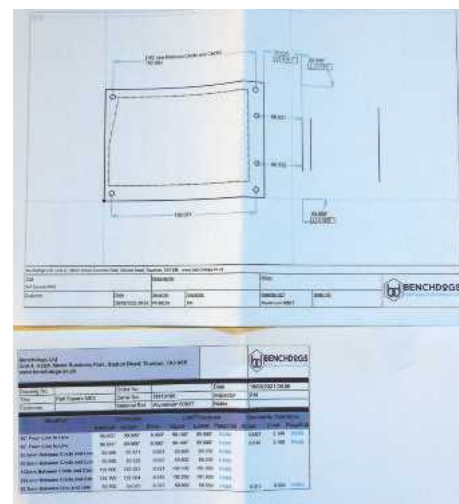
MK2 model

The Benchdogs MK2 Rail Square, however, differs in a number of ways. Additional threaded holes allow for accessories to be attached and, most importantly, it uses a completely different attachment method. Instead of a loose brass insert, the MK2 version has been machined to provide a solid T section that fits smoothly into the T slot located under the rail. Clamping is now achieved using two aluminium cam screws, which are thumb-operated and can quickly and easily be checked at any time. While my MK2 has a black anodised finish, the current version is matt smooth with two anodised cam screws, which are available in a range of colours.

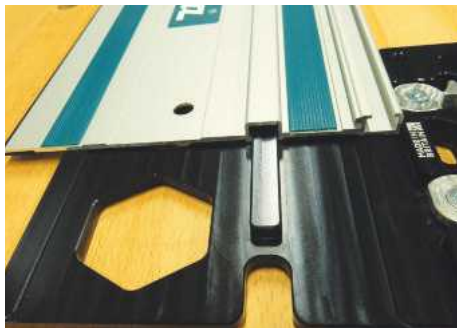
Each MK2 Rail Square is printed with a unique serial number and also supplied with a calibration report. This report provides details of the square's critical dimensions and confirms the fact it was manufactured within acceptable tolerances. Of the two right-angle measurements made, one is 89.998° while the other is exactly 90° .

In use

To prevent the weight of the Rail Square from tipping the guide rail, a stainless steel bar, operated using a thumbscrew, can be slid out to rest on the workpiece. To ensure the rail sits correctly, the far end should be lifted and carefully lowered again while pressing the Rail Square against the workpiece edge. Using a good quality square, a check confirms both are at right angles to one another. Viewed from underneath, cut-outs in the Rail Square are visible and designed to facilitate the use of a standard rail clamp – you just have to



The calibration report provides details of the square's critical dimensions and confirms its manufacture within acceptable tolerances



The Rail Square slides easily onto the rail

remember to inset this into the rail before fitting the Rail Square. If you need to carry out multiple identical cuts, one option is to use a single Parallel Guide Rail in conjunction with the Rail Square.

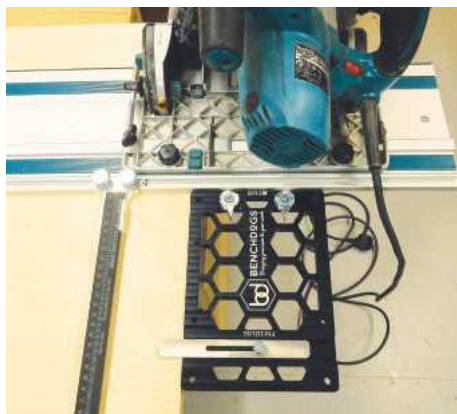
After making a cut, a check with my biggest and best square confirmed a very accurate 90° had been achieved – a fairly difficult task if it wasn't for the Rail Square.

Optional accessories

If you need to cut kitchen worktop with a rounded front edge, it would be difficult to butt the Rail Square up to the curved edge, in which case one of the optional accessories is a pair of 'bevel adaptors', which screw into the holes provided on the Rail Square. These bevel adaptors are available in two different lengths and suitable for various worktop thicknesses. There's also a range of adaptors, which allow the Rail Square to be used with various multi-function table tops (MFTs) – workbenches with a variety of accurately placed dog holes.



Checking the fit for accurate location



Using the Rail Square in conjunction with a single Parallel Guide Rail



Aluminium cams lock the Rail Square in place

Depending on which track saw rails you own – those from Festool, Makita, Triton, Evolution, Erbauer, DeWalt, Mafell, Bosch and Kreg Accu-cut are all covered – the MK2 Rail Square is available in four different versions. Purchased on its own the Rail Square costs £120, but other options are available including accessories and storage containers at an extra cost. For £10, you can even have your logo or name laser-etched onto the square. If you've already purchased a MK1 Rail Square, you can return it to Benchdogs and receive a 25% discount on the MK2 version, which is exactly what I did. In the UK, postage costs £4.95 up to 2kg and £8.95 over 2kg. A dedicated Rail Square Repeat Stop is now available and attaches directly to the Rail Square. This provides similar functionality to Parallel Guide Rails and at £66, is half the price.

Reader discount

All Benchdogs products can be purchased with a **5% discount** using code 'woodmag5'.



Standard rail clamps can still be used owing to cut-outs in the edges



The proof's in the pudding: using the Rail Square, it's possible to achieve an accurate right-angled cut



A stainless steel anti-tip bar can be used on either side of the Rail Square

which has been provided specially for *WW* readers. Further information and links to independent online reviews can be found via the website: www.benchdogs.co.uk ✂

SPECIFICATION

- A unique design that's light, strong and square
- Four versions of the MK2 cover a very wide range of track saw rail types
- Added slide support allows you to use the track on either left or right of the workpiece
- The MK2 design doesn't require the use of any tools when connecting to your track

Four options available

1. Rail Square and canvas sack
2. Rail Square, Systainer and insert
3. Rail Square fully loaded Systainer – includes Rail Square; Systainer; insert; 30mm and 60mm bevel adaptors; MFT grooved adaptors and B-collars; 2 x 30mm bench dogs – in line with B-collars
4. Rail Square Systainer fully loaded – without Systainer – includes Rail Square; insert; 30mm and 60mm bevel adaptors; MFT grooved adaptors and B-collars; 2 x 30mm bench dogs – in line with B-collars

Optional accessories: B-collars; 30mm bevel adaptors; 60mm bevel adaptors; MFT grooved adaptors.

Typical price: £120

Web: www.benchdogs.co.uk

THE VERDICT

PROS

- Good value; very accurate; well-made and finished; easy to use; can be used with a range of readily available accessories; few moving parts but spares are available; excellent customer service

CONS

- I can't think of any; I'm delighted with my purchase!

RATING: 5 out of 5

TIMBERLAND PRO® WORKWEAR

Cameron Sidgwick takes a closer look at two workwear staples from the **Timberland PRO®** workwear range

Timberland PRO® have stepped onto the market with some really exceptional pieces, and as a result their high quality, supremely comfortable and hard-wearing products have leapfrogged many competitors. Timberland, perhaps best known for its long-lasting work boots and associated clothing line, recently unveiled the PRO® workwear range, and new features include premium materials with a modern edge.

Morphix Trousers (TB 0A4QTBO01)

The Timberland PRO® Morphix Trousers represent a huge step forward in the high-end workwear range. While the market for such products may be fairly saturated, Timberland's Morphix offering certainly ticks all the boxes in terms of delivering a complete package: comfort, quality and durability are all covered.

Features

The first feature that caught my eye was the material, and all products in the Morphix range sport a lightweight rain repellent fabric, which is quick drying as well as moisture resistant. This is a highly important consideration when it comes to work trousers, which will usually be worn for extended periods and therefore need to be ready

for any condition. The whole trouser, including waist, is lined with an elasticated material, which allows you to freely stretch and move without fear of the material ripping. As such, the Morphix is fully mobile and cleverly designed for a multitude of site situations.

In terms of wear factor, they're incredibly comfortable and also feature a stylish slim leg cut. Despite being warm, they're manufactured from a lightweight material, which ensures they don't feel heavy during day-long use. There's also a whole host of other benefits including the front site pockets, which are lined with a CORDURA® fabric for extra strength and durability; these can be easily detached when extra storage space isn't required. The

separate pen/pencil compartments allow you to stay organised, and zip-off holster pockets keep personal belongings safe and dust free; this is a great addition as the majority of trousers on the market don't include these. The pocket linings also feature high visibility trims for extra site safety. The Morphix's shape and design is ultimately engineered for heavy work and superior comfort, which it certainly achieves.

Conclusion

Items in the Timberland PRO® collection, including the Morphix trousers, are available in both grey and black colourways, or all black. The infamous Timberland logo is displayed on the waistline's reverse and attention to detail is obvious here, with a modern cut and flawless features, all of which makes these a top-of-the-range workwear staple.



Waistband detailing

SPECIFICATION

- Available colours: black; grey; all-black
- 90% polyester/10% Timberland PRO® FLEX technology – a four-way stretch material treated with RainRepel™ technology
- Two zip-off holster pockets with multi-functional usage and reflective trim
- Internal knee pad pockets accommodate Timberland PRO® Anti-Fatigue Technology inserts and offer protection from abrasion
- Stretch comfort waistband
- Anti-scratch trims
- Multiple functional pockets
- High visibility piping
- Ruler pocket and adjustable hammer loop
- Double stitched for durability
- CORDURA® fabric reinforced hem guards

Typical price: £120

Web: www.timberland.co.uk

THE VERDICT

PROS

- Top-of-the-range quality; comfortable; durable; excellent features; stylish cut

CONS

- Limited choice of colours

RATING: 4.5 out of 5



Morphix trousers, as viewed from the front



Back view



The Splitrock boots are incredibly durable and therefore ideal for site use

Splitrock Xt Lace-up Safety Boot (TB 0A1YWS001)

When it comes to the work boot market, Timberland has been a strong competitor for many years, leading with great style and undeniable quality. Available as part of the Timberland PRO® range, the Splitrock model continues this legacy and presents a tough, comfortable offering.

Features

These steel toe safety boots are suitable for various site conditions, whether that's handling machinery in the workshop or pitching roofs on a daily basis, for example. The Splitrock ensures your feet are kept safe in use while delivering great comfort. The orange mesh lining and sturdy inner tongue ensures your ankle remains secure at all times. Similar to walking boots in design, the Splitrock is designed for day-long wear and the boot interior is generously padded to guarantee maximum comfort at all times. The laces are tightened via a buckle up system – also seen

on walking boots – which allows you to easily set and adjust the preferred tightness. The heel is enforced for strength, and the wrap around black leather side panel ensures these boots really stand out. The non-slip, all-weather soles are suitable for all manner of workplace environments and also feature an enhanced grip. The steel toe is manufactured using Carbon Shield™ technology, to a very high standard, and a puncture-resistant plate runs throughout the entire sole, protecting the wearer from potential injury as a result of treading on nails, glass, etc.

Conclusion

The Splitrock boots certainly score highly and are a strong contender when it comes to best available on the market. Suitable for everyday wear, the Splitrock would certainly prove to be a strong investment, ensuring your feet are kept safe while delivering maximum wearer comfort. Stylish all-black real leather combined with the comfort of a walking boot and enhanced durability and strength are all features that make these work boots a top pick for tradespeople. ✕



Non-marking soles and enhanced grip



The steel toe cap design features Carbon Shield™ technology



The Splitrock's design is similar to that of a walking boot



ReBOTL™ fabric lining and cushioning around the top of the boot ensures day-long comfort

SPECIFICATION

- Available colours: black; yellow; brown
- Premium leather from a tannery rated silver for sustainability
- ReBOTL™ fabric linings made with at least 40% recycled plastic
- Composite safety toe powered by Carbon Shield™ technology
- Waterproof membrane
- Non-metallic puncture-resistant plate
- Moisture wicking lining with anti-microbial treatment for odour control
- Anti-fatigue footbed

Typical price: £120

Web: www.timberland.co.uk

THE VERDICT

PROS

- Strong; comfortable; durable; stylish; lightweight; suitable for all weather and site conditions

CONS

- Putting on and taking off is a little slow

RATING: 4.5 out of 5

SHOGUN JAPANESE SAWS

As Phil Davy shows, this range of saws represents an affordable introduction to Japanese tools with all three capable of producing fine, efficient cuts

For finer cuts in timber it's hard to beat the efficiency of a Japanese saw. With a thinner blade than equivalent Western tools and generally much finer teeth, these saws are designed to cut on the pull stroke, rather than pushed across the wood. As the blade is under tension the steel can therefore be thin, thus creating a narrower kerf. Traditional tools can be pricey, so if you've never used these oriental wonders, an inexpensive saw from Shogun's range could be a good introduction.

Traditional Japanese saws tend to have handles wrapped in rattan, which adds to their mystique. Although still made in Japan, Shogun's saws are slightly Westernised in that handles are beech and riveted to the blades. Blades can't be replaced once blunt, however, and teeth are too tiny to resharpen. The Shogun range features many tools, though I've only looked at three here.

120mm triple edge tooth saw

With an incredibly thin, flexible blade, the FL120 model is ideal for flush cutting. Cutting off protruding dowels or trimming small joints is made easy thanks to the razor-sharp, triple-ground teeth. Blade length is 120mm on this fine, general purpose saw.

100mm mini precision dozuki saw

Dozuki saws are closer to Western dovetail or gents saws as they feature steel backs, thus affording greater rigidity. The FLB100 has incredibly small teeth on its 110mm blade and would be a great choice for box or musical instrument making, plus other detailed work.



The MBS70 features a shorter, 70mm blade with a convex lower edge



70mm azebiki barrel saw

More specialised than the other two saws, the MBS70 features a shorter, 70mm blade with convex lower edge. This allows you to plunge cut anywhere on a thin board, though starting it off accurately can be tricky. To achieve a really straight cut, it's best to run the saw against a guide batten, which is cramped or pinned to the workpiece. The stamped teeth are slightly coarser than those on the other two saws.

Conclusion

Remember that once teeth have become dull on any of these saws they'll be hopeless for cutting wood, though that's also true of most western gents and jewellers saws. I'm sure there's scope to make the blades into mini scrapers, however...

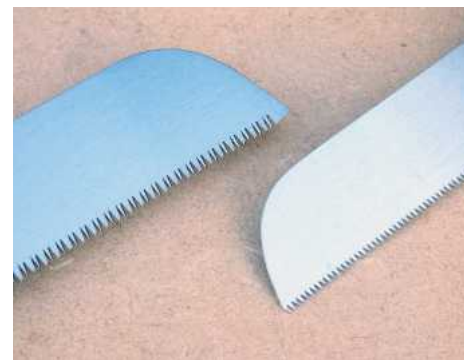
For a fine-toothed saw that's suitable for both cross-cutting and ripping, I'd choose the FL120, which has the bonus of flush cutting. The FLB100 mini dozuki is great for very fine cross-cutting work and offers a stiffer blade, and despite being more limited, the azebiki may be useful for jobs where you're not able to start a cut from the board edge. ✂



Featuring incredibly small teeth on its 110mm blade, the FLB100 is suitable for box or musical instrument making, as well as other detailed work



To achieve a really straight cut, it's best to run the saw against a guide batten, which is cramped or pinned to the workpiece



Blades can't be replaced once blunt and teeth are too tiny to resharpen



With an incredibly thin, flexible blade, the FL120 is ideal for flush cutting



Blade length is 120mm on this fine, general purpose saw

SPECIFICATION

- The 120mm triple edge tooth saw (FL120) features a thin blade with triple-edged teeth
- The mini precision dozuki saw (FLB100) features a steel spine for steadying the ultra fine blade
- The 70mm azebiki barrel saw (MBS70) is designed for making accurate plunge cuts and slots in solid and man-made panels and boards

Typical prices: 120mm triple edge tooth saw (FL120) – £15; 100mm mini precision dozuki saw (FLB100) – £15; 70mm azebiki barrel saw (MBS70) – £20

Web: www.machinery4wood.co.uk

THE VERDICT

PROS

- An affordable introduction to Japanese tools; capable of very fine, efficient cuts

CONS

- Teeth too small to resharpen

RATING: 3.5 out of 5



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- ▶ Cutting height max: 100mm
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- ▶ Blade width: 3-13mm
- ▶ Blade thickness: 0.3-0.5mm
- ▶ Cutting speed: 870 m/min

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There's a £200 Amazon voucher up for grabs, plus a bundle of Liberon woodcare products worth over £120



We're teaming up with woodcare experts, **Liberon**, to give you the opportunity to showcase your woodworking skills and win a prize bundle worth over **£300**



Running over the next three issues, in conjunction with Liberon – woodcare experts since 1912 – we're giving readers the opportunity to show off their woodworking skills, regardless of discipline – be it general woodworking, woodturning, carving or cabinetmaking, for example. If you've recently completed a project build or restoration – or are in the process of doing so – Liberon invites readers to send in photos of their finished piece(s) along with a brief description detailing the making process involved.

It's easy to enter, and the idea is to show off a woodworking project you're particularly proud of – this could apply to a new piece you've made, a restoration project, or similar. Equally, it could be something small such as a bowl, or a larger item like a dining room table. So whether you've created a piece from scratch or restored an old or antique item back to its former glory, why not showcase your skills – the magazine team and experts at Liberon would love to see what you're capable of.

Showcase your skills

To enter the competition, we ask you to send in, via email, 1-3 photos of your chosen project as well as a brief description giving some details. Together with the Liberon team, we'll judge the best entries and then present the winning project – along with a select few others – in an upcoming magazine feature as well as on our website. This is your chance to show off your skills, have them judged by the experts at Liberon, as well as winning a fantastic prize bundle, which includes an array of specialist woodcare products for use on future woodworking projects.

LIBERON'S WOODCARE RANGE

Ahead of the competition launch, shown opposite is some information regarding various

core items in Liberon's top quality range. These are designed to help both professional and amateur woodworkers achieve a beautiful finish on a wide range of projects.

Wood dyes

Liberon's Spirit Wood Dye is an ethanol-based product ideal for dense hardwoods. To achieve your preferred shade, any of the eight colours in which it's offered can be mixed together.

Available in a choice of 13 different shades, Liberon's Palette Wood Dye allows you to achieve an exact shade by combining any of these. This quick-drying, water-based option is suitable for either soft- or hardwoods.

Oils

Liberon's Finishing Oil blends hard-wearing oils with resins, as well as offering protection, not only against water, but also heat and alcohol.

Liberon's Superior Danish Oil allows you to achieve a wonderful satin gloss sheen while also feeding, protecting and adding long life to both hard- or softwoods. It protects against sunlight and is also resistant to water, alcohol, heat and food acid.

Liberon's Pure Tung Oil is hard-wearing and provides a long-lasting matt finish. It's ideal for surfaces most often in contact with food.



Wax

Liberon's Wax Polish Black Bison has a good content of Carnauba wax and, being highly lustrous, makes wood look simply beautiful. It provides good resistance to finger and water marks, and is ideal for small surfaces. It feeds, polishes and helps to prevent wood drying out and has traditionally been used on antiques.

For further information on Liberon and the company's extensive range of woodcare products, visit www.liberon.co.uk.

ENTRY DETAILS

1. Send your entry to the following email address – editor.ww@mytimemedia.com – with 'Liberon competition' as the subject title
2. In order for your entry to qualify, please provide the following information:
 - a) Your name; b) Confirmation of email address; c) A contact telephone number; d) 1-3 photos of your woodworking project – please ensure these are in JPEG format and each 1-2MB in size; e) A description of your project – maximum 100 words
3. Entrants must be willing to have their project photos and details published and used on Liberon's social media channels, as well as in *The Woodworker* magazine and accompanying website: www.thewoodworkermag.com
4. The winner must be willing to feature in a photo of themselves with the prize – £200 Amazon voucher and a range of Liberon woodcare products worth over £120
5. Entries must be received by midnight on **20 May 2022**
6. Multiple entries are permitted – i.e. each person can submit up to three different pieces, but each must be emailed separately
7. The winner will receive £200 worth of Amazon vouchers plus a bundle of Liberon products worth over £120, both of which will be supplied by Liberon directly. Please note that no cash alternative is offered
8. The competition is open to mainland UK residents only
9. Judging will take place between 18 March and end of April 2022, ahead of a feature showcasing the winner plus runners up in the magazine, on our website, as well as on Liberon's social media channels
10. For further terms and conditions, see www.thewoodworkermag.com/category/win

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ENTRY
DEADLINE:

31 July 2022

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



THE

Alan Peters

FURNITURE AWARD

2022

For the second year running, this is your opportunity to be part of a prestigious annual award, which champions UK furniture design and making talent while celebrating the life and work of the late **Alan Peters OBE**

Woodland Heritage – Patron of The Alan Peters Furniture Award 2022

Woodland Heritage was established as a charity 27 years ago, in 1994, by two cabinetmakers keen to 'put something back'.

A membership-based organisation, the charity supports the resilient management of woodlands, development of the timber supply chain, furthering of knowledge and skills within the forestry and timber sectors as well as within the general public, and tackling of threats to the future supply of high-quality UK timber.

As well as running the popular 'From Woodland to Workshop' courses and a Field Weekend each year, Woodland Heritage produces an annual Journal for its members.

For many years, the charity sponsored the 'Best use of British Timber' award at the Celebration of Craftsmanship & Design exhibition in Cheltenham, which recognised the creative talents of both established woodworkers and those relatively new to making.

Since 2016, Woodland Heritage has owned Whitney Sawmills in Herefordshire, with its support for research into Acute Oak Decline dating back to 2009, since which time £2.5m has been raised to tackle this threat to our most popular tree.

HRH The Prince of Wales has been Patron of Woodland Heritage since 2005. For more information, see www.woodlandheritage.org



2019 winner of Woodland Heritage's 'Best Use of British Timber Award'
– Adrian McCurdy's 'Ark'



WOODLAND
HERITAGE

The
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Good Woodworking

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Woodlands
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This annual award celebrates the legacy of one of Britain's most prominent furniture designer-makers of the late 20th century while aiming to encourage all talent in the craft of furniture design and making. Any woodworker who's a resident citizen of the British Isles, over the age of 18, with a passion and talent for designing and making contemporary furniture, is invited to submit up to two pieces made primarily of wood. These can also include, if applicants so wish, other complementary materials that echo Alan Peters' design philosophy. Judging is based on the appropriate use of material, quality of workmanship, functionality, as well as originality of design.

Both one-off designs and potential batch-produced designs are encouraged and the piece(s) doesn't have to be large. Applicants should be familiar with the work of Alan Peters prior to applying and are encouraged to read organiser Jeremy Broun's 64-page online video-integrated e-book, which is offered free-of-charge here: www.woodomain.com/alanpetersaward2022.

The man behind the award

Alan Peters OBE (1933–2009) was one of Britain's most prominent furniture designer-makers of the latter part of the 20th century. He was apprenticed to Edward Barnsley and had a direct link to the English Arts and Crafts Movement. He was hugely influential internationally in his practice, teaching and publications. Above all,

his respect and understanding of how wood behaves and the value of hand skill, while moving tradition forward, resulted in the creation of many timeless pieces. He created affordable, functional furniture, which was built to last, making an art of his craft in some of his subtle innovations.

History of the award

The original award was called 'The Alan Peters Award For Excellence' and was initiated by Jason Heap in 2010. The prize was offered to three winners, each of whom were given free exhibition space alongside the professionals at his annual furniture event in Cheltenham. The award ran for eight years and the judging panel comprised of Jason Heap, Keith Newton and Jeremy Broun.

Following the success of the 2021 online award, it's hoped that this year there will be a physical exhibition along with a judging ceremony. Further details will be given in the next issue.

Expert judging panel

Jeremy Broun (Organiser) – designer-maker and co-exhibitor with Alan Peters from 1978–2002

Andrew Lawton – designer-maker who worked with Alan Peters as well as on his last commission

Freya Whamond – Yorkshire-based woodworker and furniture designer-maker. ✂

2021 AWARD WINNERS

1ST PRIZE

Overall winner of
**The Alan Peters Online
Furniture Award 2021:**
Andrew Laphorn's
'Remnant' table



2ND PRIZE

Aidan Donovan's
'WAGA' table
in English elm



3RD PRIZE

Nick Newlands'
'Art Chest' in cherry
and sycamore



An exhibition
programme for
winning pieces is
being planned
for August/
September –
look out for
LATEST NEWS

PRIZES OFFERED

1ST PRIZE

£1,000

Axminster Tools
voucher

2ND PRIZE

£500

English Woodlands
Timber voucher

3RD PRIZE

£300

Judges' prize

This award is open to any resident citizen of the British Isles, aged over 18, who has an enthusiasm and flair for woodworking. A piece of furniture – indoor or outdoor – is to be made and six high resolution JPEG images submitted, together with a Word document description. Shortlisted applicants will be asked to engage in a Zoom video call or submit a one-minute mobile phone video introducing themselves and describing the piece(s).

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

It's important to get designing and making straight away, as the submission deadline is 31 July 2022. To download an application form and view the free 64-page e-book, visit www.woodomain.com/alanpetersaward2022. The entry form can be found at the right of the page. Payment for entry can also be made securely via the website. For further information, contact either Group Editor Tegan Foley tegan.foley@mytimemedia.com), or organiser Jeremy Broun (jb@woodomain.com)

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Clarke 10" SLIDING MITRE SAW

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Flowers in the wood

The January 1915 issue of *The Woodworker* propels **Robin Gates** into the great outdoors for research into a springtime project

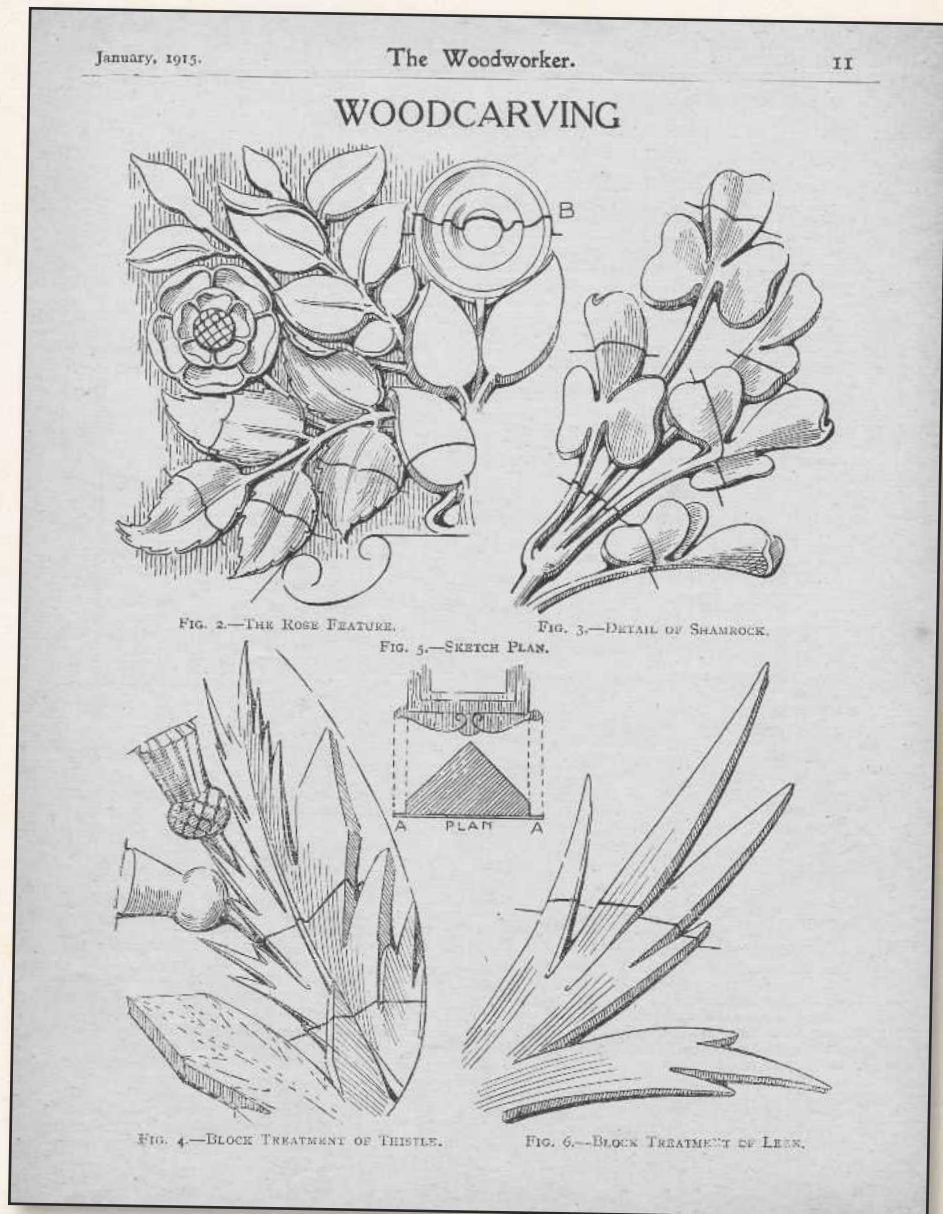
I love winter. Let me qualify that. I love those crisp winter mornings when the world is fringed in ice, low sunlight makes coloured lanterns of old bramble leaves, and the snow-bound landscape creaks beneath my boots. But as winters grow ever milder and wetter, the anticipated joys of the season are few and far between, outweighed by grey, dank and dismal days. Spring's revitalising pageant of snowdrops, celandines and primroses can't come soon enough for me this year!

And so I found myself lingering over this page of *The Woodworker* from January 1915. There's not much about the fragile magazine that speaks of spring per se, it's rather more redolent of our dusty attic, but these drawings that guide the carving of an emblematic panel put me in mind of those cheering spring buds pushing through the darkness at this very moment. And then, because it's woodwork we're talking about, I began to question if our UK flora is in fact adequately represented in the woodcarver's canon.

Seeing with a woodcarver's eye

In other branches of the creative arts – music, dance, painting, poetry – the stage is a riot of native botanical form and colour, yet our prevailing standard for carving in wood remains the decidedly non-native and somewhat cliché acanthus. It's an impressive plant, I agree, one which gardeners are wont to call 'architectural', with overbearing presence in leaf and flower providing a perfect flourish for the capital of a Corinthian column in the ancient world. But it strikes me that acanthus has as much relevance to the familiar home-grown flora as an elephant among our bees and butterflies.

Surely I'm whistling in the wind to suggest that the statuesque acanthus might give way to the humble bluebell, columbine or violet, while so many articles, books and videos recommend the classical interloper. Acanthus is as dominant in woodcarving as it is in the herbaceous border, where it roots so deeply that it's almost impossible to eradicate. As a model for learning the deft touch and turn of gouge required to master carving, its wavy surfaces and depths are ideally suited. But surely no more so than the toadflax, foxglove or hollyhock beloved of the cottage garden, not to mention the wildly rambling rose, woodbine, hop and travellers' joy common to so many country lanes. And any amount of exquisite fern fronds which, as subjects for the carver's tools, offer fantastic alternatives to the tired old acanthus leaf.



So this spring I'll be out there with my sketch-book, attempting to see with a woodcarver's eye that which comes up in the verges and woods around home, noting how leaves divide, stems branch and petals open to the early foraging bee. Not that I'm a good carver by any stretch of the imagination, but I hope to improve by drawing inspiration from our local plant life rather than copying the staid imagery of the textbook.

Returning to our magazine of 106 years ago, although a series on carving the acanthus had recently concluded, the species illustrated were the more familiar rose, thistle, shamrock and leek – the national plant emblems of

England, Scotland, Ireland and Wales. They were suggested to ornament the panel of a hanging corner cupboard, and shown complete with section lines to reveal their contours. Now it occurs to me that the hanging corner cupboard has itself been neglected in recent years. The joinery may be quite simple since it will largely be hidden by the angle of the walls, only the door being prominent, and the cupboard is mounted at an ideal height to show a carving. Should small children be exploring, it'll also store a few breakable items safely out of reach. Eureka! We have the makings of a bright new spring project. ✂

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When a rack containing often used tools such as mallets is within arm's reach, it's as easy to return it to the rack as to let it clutter up the bench area

KEEPING YOUR TOOLS OUT OF HARM'S WAY



When it came to sourcing timber for a new project, rather than paying a visit to his local timber merchant, **Gareth Jones** turned to the offcuts pile, using various bits to make a range of tool racks

The continued effects of the COVID-19 pandemic have impacted all of us in different ways. In my case, quite apart from having to self isolate as a golden oldie and thus unable to nip out for hardware, my hardwood timber supplier was shut, cutting off essential supplies of the ash and sycamore I use for stock items such as chopping boards. Needless to say, workshop projects ground to a standstill fairly early on.

So for many, like me, this proved to be a good time to look around the workshop and ask whether the best use is being made of wall and ceiling space in relation to keeping tools safe from damage and, equally important, readily to hand. A job that can be accomplished using offcuts, perhaps, and requiring only screws from stock.



1 Immediately ahead of me on the bench and just above the window is this simple rack, which holds those tools used on every job – mallets, hammers and any favoured implements of your choice



2 Just above my head is this pencil holder made from a single strip of softwood with multiple cross-cuts holding a collection of pencils in various hardness grades. I don't know about you, but on any job taking longer than a few minutes at least a couple of pencils go missing, only to turn up later in the shavings or on the floor – it's handy to be able to just grab a fresh one!

My first workshop, located in my parents' Victorian home and a 10th birthday present from my father who'd spotted my early love of woodworking, consisted of a bench in a housemaid's cupboard. Over the years, I've now experienced working from several rather larger premises, including the spacious outbuilding where I set up a joinery business in the 1970s. Now retired, I operate a charity-funding craft business from a large garage adjoining my home, and in this smaller space I've found room for all the tools and machinery required for the running of a commercial business.

A common factor throughout has been my strong belief that expensive tools, regarded as the lifeblood of carpentry, should be cherished and treated with the utmost respect. For instance, beautifully crafted tools made by the likes of Marples, Moore and Wright and Veritas should never be kept loose in a drawer where they'll jostle together, metal against metal; nor should they be lazily racked to hang between, or dangle from, partially-driven screws, where the same metal-to-metal contact applies; or worse still – wood chafed by a screw thread. As the photos in this article show, hundreds of tools and their accessories live in my workshop, housed in wooden racks, all made according to these rules.



3 A useful rack, simplicity itself to make, holding the many driver bits, including hexes for coach screws, countersink bits and plug cutters with their appropriate drill bits, etc. Very much one every woodworker will create to meet his or her personal requirements. A feature of this rack is the fact it's easy to spot when a bit is missing, and to replace it before it gets swept up with the shavings and potentially lost forever

Rules for wooden tool racks

1. All tools must be within arm's reach of my position at the bench, racked in such a way as to be easily brought into play and then, even more importantly, returned to the same rack so as not to clutter the bench. This is especially true if, like me, your skill as a woodworker is matched only by chronic untidiness and a tendency to just dump a tool on the bench before picking up the next one required.
2. The racks are designed so that the tool is held securely, and to reveal, at a glance, when an item is missing. Thus, any tool in danger of being swept away with the shavings can be quickly identified and hunted down.

While no two workshops are identical, or even alike, I hope these photos and descriptions of various racks that have served me well, may, between them, plant an idea for helping you to keep your tools readily to hand, as well as prolonging their life.

As a postscript, let me add that I share with my fellow Welshmen a shortness of stature, and anybody taller than 5ft 8in risks bumping their head when entering or leaving the workshop – it's my space after all! If as a result of anything you've seen and read here going on to create a similar hazard, my advice is to warn any visitors. ▶

TECHNICAL Tool racks from offcuts

4 This is a general view of the ceiling area immediately above my head as I work at the bench. Readily available to hand are invaluable items such as drills, drill bits, tape measures and a few others not shown, including wrenches, pry bars and various much-used items – quick release cramps being another important addition. The cramps shown in the background represent only a small selection of the many I've acquired over the years, including some beautiful old Record sash cramps on which the quality of workmanship is, I have to say, impeccable. These hang from their own racks elsewhere in the workshop, but obviously don't need to be so ready to hand. I was delighted the other day, while watching a documentary on the building of a Bosendorfer grand piano, to see that some of my favourite F cramps were the very ones used by craftsmen as they assembled the instrument



5 On the wall just to my left is an MDF-made rack, which holds 6, 9 and 12in squares along with various other marking out tools including sliding bevels. It's time this was replaced with a timber version – how I hate MDF – but it'll serve me for now



6 Another rack within arm's reach houses my selection of much prized marking out tools, mostly from Veritas and Marples, including the former's beautiful knife gauge and the very traditional Marples mortise gauge. I also have a selection of others – non-digital – including Vernier callipers, which all serious woodworkers treat with great respect



7 Over the years, I've racked my turning tools in various ways but this is the latest incarnation and suits me best. These are ready to hand immediately above and to the rear of the lathe but well clear of it, and I've at last acquired the very desirable habit of returning each tool to the rack immediately after use rather than discarding it only to become lost in the shavings. All is fixed to a board, which is then bolted to a ceiling joist. The tools are racked from the left according to frequency of use, rather than grouped as gouges, chisels, scraping tools, etc. but that's very much down to personal choice



8 Immediately below the turning tools and mounted on two Axminster magnetic racks are various accessories such as callipers. To the left, what appears to be a set of spanners is actually a range of very precise turning tools, converted by me for creating predetermined diameters. These start at 15mm and reduce by 1mm per tool, working down to some tiny diameters so seldom used that I've not even bothered to give them handles. The others, however, feature handles made from walnut offcuts, along with a length of plumbing copper for the ferrules ✂

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VICTORY

Reincarnated

Former naval chef turned furniture maker **David Burton** acquired 12 tons of Nelson's flagship and developed ways of embellishing it with resin and metal. Dave Roberts is on board

With a little imagination and a maker's touch, the oak and copper from HMS *Victory* provides a tangible link with a defining moment in our history. Every woodworker, David Burton maintains, has a special piece of wood put aside; a lovely bit of burr or beautiful timber saved for the day when they find the right way to use it.

It's not every woodworker, however, who has nigh on 12 tons of Nelson's flagship, HMS *Victory*, tucked away in their workshop and outbuilding, nor who turns to you and says with just a hint of rolling, piratical Rs: "I have smelled the Battle of Trafalgar."

Even from someone who joined the

Navy at 16, was a chef to admirals, and who's steeped to the gunwales in Nelson lore, this seems a somewhat enthusiastic claim; after all, it's more than 200 years ago since the seas off Cadiz were the stage for the greatest sea battle fought under sail. Between noon and nearly six o'clock on the evening of 21 October 1805, Nelson's Mediterranean Fleet, though heavily outnumbered and outgunned, attacked and defeated the combined forces of France and Spain – a victory that denied Napoleon control of the English Channel, which was crucial to his plans to invade Britain.

During this engagement, David maintains, some of HMS *Victory's* timbers became so steeped in the smoke of battle that even



Paint rinds can be a vital clue in determining the origin of timber within a ship. The white paint on these pieces, for example, indicates that they were once part of the gun decks. It can also indicate the timber's age: red lead, for instance, wasn't used as an undercoat after 1791, which means that any lead-painted timber would've been on the ship at Trafalgar

"David also combines the Victory oak with gold leaf, painted leather and pieces of copper sheeting taken from the ship's hull..."





The man himself: Nelson's success put the great into Great Britain



Copper and oak: much of the *Victory* material is tattooed and scarred with use, with everything from paint and iron stains to bolt holes and stamps; the date on this plating identifies it as part of the last coppering of *Victory's* hull

today, when certain pieces are turned or sawn, Trafalgar still echoes in the smell of cordite carried by the dust. And that's quite a spirit to conjure, combining as it does the death of the nation's greatest hero in the very action that assured Britain of the naval supremacy, which was the cornerstone of her imperial fortune. His ship, the flagship of the *Second Sea Lord*, which has outlived both Admiral and empire, remains the world's oldest commissioned warship.

It's this association – the timber's connection with a defining moment in our history – that makes David's cache of oak and copper so special. Not that he's claiming that every single piece of it was at Trafalgar, you understand; the story is both more complicated and prosaic than that.

Heart of oak & copper

If it hadn't been for an accident in 1801 that left the Royal Navy short of a first-rate ship, *Victory* – which was by then 36-years-old –

would've been scrapped. In fact, she'd already been sent to the breaker's yard but the Admiralty, in need of an immediate replacement, decided to refit her. It was an expensive decision, however: over the next two years around 90% of the ship is thought to have been replaced, and David believes that, had they had the time and necessary timber to hand, it would ultimately have been cheaper to build a new vessel. Still, she went on to survive Trafalgar, though getting badly damaged in the action, and remained on active service until 1812.

Thereafter came retirement, a second escape from the breaker's yard, and a slow decline that ended in 1922, when the dilapidated ship was brought into dry dock.

More than 80 years of restoration followed, during which *Victory* was returned to her 1805 configuration in readiness for 2005's Trafalgar bicentennial celebrations.

What interests us, of course, is the timber that was taken out of *Victory* during her restoration, which dates back to various points in her life, both pre- and post-Trafalgar.

With the exception of rotten and infested wood, which was burned, all materials removed – the 'arising' – were stored in case they could be later re-used. In 1999, however, the MoD found that it had greater need of the storage space than the materials themselves, and so – with one eye on the cost of the upcoming bicentenary, perhaps – it put the material up for public tender.

The hoard ultimately went to a business trio – James Boddy, John Morgan and Jonathan Bowman – who in setting up *Victory Ltd* found themselves the slightly wide-eyed owners of 10 tons of copper sheet, rivets and rods, and 34 tons of timber, most of it oak but also pitch pine, teak and walnut, the largest sections weighing up to 250kg.

Small amounts of this raw timber was sold to individual makers pleased to be able to buy a piece of Britain's John Bull past whose origin was authenticated by *Victory's* then commanding officer, Lieutenant Commander Frank Nowosielski. Yet for all that this historical fabric had copper-bottomed provenance, it still looked pretty frayed and tattered. Like those special pieces that, as David says, we all have tucked away, what these raw materials really needed was to be given a decorative or practical purpose, thus bringing out that quality in wood which invites us to think of it as a living thing whose enduring nature affords a tangible link to the past.

The arising revived

Working the wood, however, was a job that required craftsmen of a particular stamp. For the most part, the inconsistency of the material's shapes, sizes and condition made it impractical to saw into easily worked boards; many of the salvaged components weren't even straight-



Small pieces of timber can be reconstituted by stitching them together with epoxy resin to create...



... whole boards that can be shaped and turned. This table features an inset piece of *Victory* copper



Stools were a popular part of the 1805 Collection; this version has a frame of English oak and a seat of *Victory* oak

grained timber, but were made instead, as was the practice of the time, from sections of trees whose shapes suited their purposes, but whose convoluted grain would create instability if worked into different forms.

All this ruled out the use of stock in any sort of volume production by furniture manufacturers – for a start, they probably wouldn't have allowed timber so littered with detritus anywhere near their bandsaws or planer/thicknessers! Instead, what came about was a plan to use the timber to create the 1805 Collection, a series of limited edition pieces made using *Victory* oak and copper. From the proceeds, 1% would go to the Save the *Victory* restoration fund, and 9.5% to the MoD with the understanding that this money would find its way back to the *Victory* – and this is where David came in.

For one reason and another, his final tour of naval duty was spliced together with

painting and woodworking – skills which, after leaving the Navy in '75 and a brush with the restaurant trade, he combined in making leather-topped tables. At one point, David had himself tried to raise funds to buy the *Victory* timber, but he now approached *Victory* Ltd with a plan to incorporate pieces of *Victory* oak and copper into his tables. What's more, his connections in the craft fair circuit helped to draw in other makers so that in the end, around 65 craftspeople were producing products for the 1805 Collection.

While the best-selling piece in the Collection proved to be a humble turned wine stopper, the variety of its products offers a wealth of inspiration to the woodworker looking for ways to use special pieces of timber or incorporate them into projects: box makers produced pieces of all sizes, including humidors, writing slopes and a series of desk ties by Peter Lloyd; turners produced everything

from apples with stalks made from brass nails, handles for paper knives, tops of walking canes, and the barrels of kaleidoscopes to salt and pepper mills, pomanders, housings for clocks, and wine coasters; there were Shaker boxes and a hand blotter; cabinetmakers made miniature coffers and campaign chests; while perhaps the neatest way to realise that tactile connection with history was achieved by the pen makers, whose work put *Victory* timber into everyday use; carvers did their bit, of course, with spoons and ship's cats, but while some makers made a virtue of the material's flaws – incorporating iron stains in the oak, or holes from bolts and nails – the difficulty of consistently sourcing clean timber from among the stock caused problems with bigger pieces.

When a cooper was asked to make a series of rum tubs based on the naval pattern, for example, it became difficult to find enough clean timber for the longer staves. That said, a number of larger items were produced,



Mixed media: you can use resin to incorporate other materials into your work; in these bowls, for example, fragments of *Victory* oak have been embedded in opaque black and translucent red resin, then turned to a finish. Notice how some fragments retain their 'rind' of paint



Given suitable support, the 'Victory composite' can be turned; this bowl is finished with gold leaf

including a Davenport desk, though in the main makers reserved *Victory* material for standout components – the crest rail in carver chairs, say, or the spindles in a Windsor armchair.

John Barnard, meanwhile, created a dining table whose fantastical chairs incorporated *Victory* timber in the arms where the sitters' hands would fall. Interestingly, in making the table top John hit upon the same method of reconstituting sections of timber as David, who became what Jonathan Bowman, author of *Victory At Any Price*, calls the Collection's 'default maker'. This was due in part to his interest in the material's history, but also because he was the only one willing to take on the labour intensive job of making such variable timber into workable sections, and producing items in large numbers for the Victory shop in Portsmouth, Nauticalia, and Unique British Gifts.



... which can be cleaned, polished and presented as sculptural pieces

Epoxy stitching

The technique involved 'stitching' together selected pieces of timber by arranging them in a tray lined with plastic sheet and filling the gaps with epoxy resin – as opposed to polyester resin, which can cause problems with shrinkage; when dry, the tray was flooded with resin to provide a backing to bind the sections securely. Once dry, the surfaces were sanded to reduce the blank to a board of uniform thickness – a job that quickly blunts tools and can't be hurried; if the resin overheats, it melts and won't set again.

In theory, David explains, the various stresses in the composite board are averaged out by virtue of the grain, the pieces running in different directions, "though sometimes you get caught out and it cups like anything!"

When turning one of these blanks, David further stabilised the resin joints either by



England expects: David selects interestingly shaped, marked or painted pieces to make *Victory* natural forms...

mounting it on sacrificial backing, or by gluing fillet kerfs cut across the back to tie the parts together.

You can use clear or coloured resin, even adding fillers such as sawdust or metallic powders – see 'resin metal' sidebar – pieces of ceramic or metal; anything, really. For turners in particular, this opens up all sorts of possibilities: you could, for example, turn a bowl, fill it with wooden pieces and resin, then re-turn the interior. David also combines the *Victory* oak with gold leaf, painted leather and pieces of copper sheeting taken from the ship's hull, all of which add extra dimensions to the timber, along with opportunities to introduce contrasting textures, colours and detail.

Rich seam

After the bicentennial, the impetus behind the 1805 Collection waned. Apart from a



Multi-media: David incorporates painted leather into his pieces; this writing slope, inspired by Nelson's own, features an inlaid panel of painted hide

quantity retained by James Boddy, the residue of the timber was initially sold to Nauticalia, for which David continued to make pieces. Eventually, however, David bought the remainder – around 12 tons – and no sooner had he begun to sort it than he turned up a section inscribed with a rase mark – carved by a shipwright to

identify the replacement parts – that read 'Victory L bow'. Through the Royal Nautical Society's records, he was able to connect the distinctive serif form of the 'L' with a particular shipwright, Ian Proctor, and establish that the only time this section had been replaced was in the 1801–1803 refit, which meant

that Proctor's piece had been installed immediately prior to Trafalgar. With its neatly documented provenance, this single piece sold for £3,500. The richness of this seam, however, lies in more than its financial value; this is history in the raw just waiting for imagination and a maker's touch to bring it back to life. ✂

RESIN METAL



Using latex, it's easy to make moulds...



... from a master and cast your own hardware

In issue 228 of *Good Woodworking* magazine, I experimented with 'resin metal', a combination of resin and finely powdered metallic fillers that can be used for 'cold-casting', so called because the only heat involved is that generated by the catalytic reaction between the resin and its hardener.

While David used epoxy resin to reconstitute the *Victory* timber on account of its resistance to shrinkage, you can also use polyester casting resins such as the general-purpose (GP) and multi-purpose (MP) resins offered by Alec Tiranti Ltd – www.tiranti.co.uk. While MP resin offers slightly greater stability than GP, the main difference between the two is their colour: MP resin's pale straw tint will interfere less with the appearance of lighter coloured fillers such as aluminium, copper and brass; the green-tinged GP resin, meanwhile, is better suited for use with darker fillers such as iron or bronze.

Casting process

Once mixed, resin metal is easy to handle, being anything from pourable to brushable depending on the proportions of resin and filler; it also has a fairly generous 15–20 minutes' open time at about 20°C, but cures in a relatively short two hours. You can either use resin metal to fill routed or turned shapes in your work, or cast items that you want to incorporate into your projects. You could reproduce a whole set of cabinet furniture by cloning a single junk shop, for example, or create unique items cast from masters of your own making.

Casting requires a mould, of course, which can be made from a variety of materials, including plaster and wax, though latex and silicone are probably better suited: they're flexible and therefore easier to remove from the master, and while fine-grained enough

to pick up surface detail, they're also sufficiently durable to withstand multiple use.

Latex, which has the consistency of milk, can be used to make a mould in two ways, either by repeatedly dipping the master into it, or by brushing it onto the master. Dipping works best with porous surfaces, which draw the moisture out of the latex causing it to thicken and cling, then allow the latex to dry between coats. With non-porous surfaces, the answer is to brush on coats of latex that have been thickened either by allowing it to partially dry, or by using a proprietary latex thickener.

When you're ready to cast, ensure that the mould is well enough supported to prevent it distorting under the resin's weight. This can be done using plaster and scrim – a bit like the old-fashioned plaster casts – or glassfibre and resin. Similarly, if you plan to cast something relatively large and/or functional, you might need to consider embedding a wire armature within the resin.

Possibilities & effects

Casting smaller items entirely in metal resin – up to about 100g, say – is reasonably affordable, but for larger castings it's more economical to create a shell of resin metal by painting it onto the inside of the mould, then fill this with straight resin, which can be bulked out by using other, cheaper, fillers: dry sand or talc, for example, will reduce shrinkage, while stones or lead shot will add weight to the casting.

The resulting finish is not only very fine-grained, but as it contains real metal, it therefore behaves rather like the metal – it's cool to the touch, workable with tools, polishes and abrasives, and is receptive to patination. Tiranti, for example, carries three types of cold patination fluid for use with its bronze, copper and brass fillers. Cupra will raise a blue-green

verdigris on bronze, brass and especially copper, which is more reactive. Antiquing fluid will darken the metals, producing colours ranging through browns to black. Iron filler, meanwhile, can be darkened to a blue/black finish using hematite, or you could simply allow it to oxidise and develop a bloom of rust.

Leaving aluminium filler to oxidise, on the other hand, will produce that familiar light, matt finish. If it's polish you're after, however, you can raise a high gloss on resin metal using proprietary mops and resin polishing compounds, and whether it's aged or polished, you can protect the finish with a coat of wax polish or clear lacquer.

Readily available and relatively easy to use, resin metal opens up all sorts of possibilities for adding detail to woodworking projects – all you need is that most important of catalysts: imagination



Resin metal is very fine-grained and behaves like solid metal – it's cool to the touch, workable with tools, polishes and abrasives, as well as being receptive to patination

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WOODWORKER'S ENCYCLOPAEDIA **PART 37**

A-Z

In the next section of this series, **Peter Bishop** moves through the shadows to a stout heart, covers some swaging, then just about trickles into the Ts with a bit of a tally and some tacks

Sticks & stickers

In its first context, a 'stick' is a cut branch of a tree or, as some foresters call them, straight, felled logs. Sticks and stickers are also used to dry wood. They're the thin pieces that pass from side to side, regularly spaced upon which each layer of drying wood is placed. The first layer of planks should be on bearers well up from the ground. The bearers, and subsequent stickers, should be no more than about 80cm apart and much less for thin stock. As long as the stickers are laid vertically in line with the bearers, there



Air-drying oak boards at Witney Sawmill

won't be any distortion and the weight will be delivered directly down onto them. The stickers should be thin for thick stuff, no more than 12mm, and thicker for thin stuff, at about 22mm. This is because thicker stock dried too quickly will cause the outer faces to shrink while the core remains the same size. If it does, you'll end up with many cracks, splits and checks.

Sticker stain or shadow

In some instances, you might find sticker stain or shadow on dried boards. This probably occurs because the wood used to make the stickers is not a 'neutral' one. They may have reacted with the drying wood for some reason, causing a chemical change in the colour under or close by. It seems silly, but it's of vital importance that the correct wood is used for your stickers. Something like pine or another softwood should be fine. Oak, for example, is a no-no due to the tannic acid it contains. You'll easily recognise the sticker 'stain' and, with luck, it'll be removed when the timber is planed. However, the 'shadow', as it's called, is what's left if it doesn't get planed away. You'll see this shadow as a regular residual colour change, in stripes across the board.

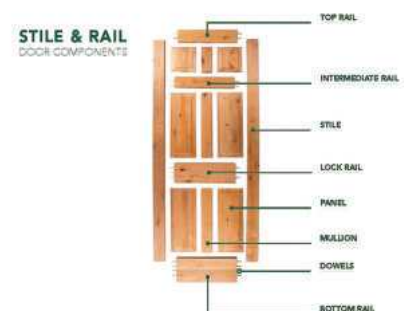


One of the more common drying problems is a dark area noted on dried, planed lumber, which is called 'sticker stain'

If the pieces being used aren't showing, there's no problem; if they are, you'll have to try and plane the shadow out, which could be costly in both time and materials.

Stiles

When making frames such as doors and windows the two vertical, outer pieces are called stiles. They shouldn't be confused with jambs, however, which form the outer part of a door frame into which the door fits.



Stiles are the vertical components on each side of a door, which join the rails with dowels



Heavy-duty stackable steel stillages are ideal for storing loads of timber

Stillage

Stillages are usually made from steel and are independent, stacking frameworks into which stuff like timber can be stored and easily moved around by means of a forklift truck. Don't confuse stillages with cantilever racking, however; these racking systems are usually fixed in place and can be loaded and unloaded from one or both sides.

Stock & stock sizes

We might keep some 'stock' in our workshop or go to a supplier and pick from theirs. When picking from that stock we might select stuff in the 'stock size' pile. These are stacks of material that are always available rather than something which has to be ordered in specially.



Tree stump with live sprouts, which is otherwise called 'stooling'

Stool, stumps & stooling

If we start with a 'stump', this is the residue left after a tree has been cut down – a short, near the ground length of trunk with the root system still intact. Next, a 'stool' is also a stump, but in this case the trunk has fresh growth coming from it. This occurs with a few trees such as willow, ash and hazel. Most others will simply die off and not sprout, but those live sprouts that do appear are called 'stooling'.

Stop

We use this word in woodworking and it has various meanings. We might refer to 'door stop', the thin batten fixed to a door frame against which the door stops, or it might be a 'stop' that's positioned when cutting lengths, allowing these to be easily repeated. A 'stopped' camphor, however, is another example where the mould isn't carried right through, and lastly, we might

even put it on our workshop door: 'STOP! Knock before entering'. A useful, multi-purpose word, don't you think?

Stopping

Stopping or stopper is just another name for wood filler. This was all we used when I was young! The stuff we had then wasn't all that good, however. Rather, it was better to mix a bit of glue with some sawdust and use that.



Liberon Wood Stopping is a natural wood, solvent-based stopping for filling small holes, cracks and gaps

Stout-heart plywood

This is something you don't come across very often.

It's a three-ply where the centre core piece is thicker than the two outer layers. Other similar sheet materials are 'lamin', 'block' and 'batten' board, all of which have solid wood cores. The first is made from thin strips of wood, which are laminated together; the second with wider pieces, and batten board even wider still.



Blockboard is a panel consisting of a core of wooden strips between two layers of plywood



Modern straight flight staircase with beech treads

Straight flight

A name given to a single, straight flight of stairs with no landings.



Steel strap hinges

Strap hinge

The strap hinge is a popular one for shed doors, etc. and they come in a variety of shapes and sizes. With one side elongated to run across the door face, the butt bit is fitted onto the jamb. You might also use them for chests and box lids and, the heavier duty ones, on garden and field gates.

Strength

The strength of wood is determined by its grain, growth pattern, density and defects, etc. Most common hardwoods will have, at some point, been tested and a generalisation regarding their strength properties awarded. Structural softwoods, on the other hand, will undergo 'visual' or 'mechanical' stress grading and be marked with the outcome. Building regulations will dictate the type of stress graded material allowable in a roof truss, for example.



A stretcher is a horizontal support element of a table, chair or other item of furniture; this structure is normally made of exposed wood and ties the piece's vertical elements together. The example here shows a Windsor Georgian double bow chair with Cabriole legs

Stretcher rail

The stretcher is a rail that ties the legs of a chair or stool together. They may join each leg, one to another, or be linked themselves to form a central 'H'.



Stair stringer, tread and riser, shown here in American white oak

Strings or stringers

These are the two long lengths that run up each side of a staircase and 'string' everything together.



Stub tenon and groove joinery

Stub tenon

These are short tenons that don't go right through the piece with the mortise hole cut into it.



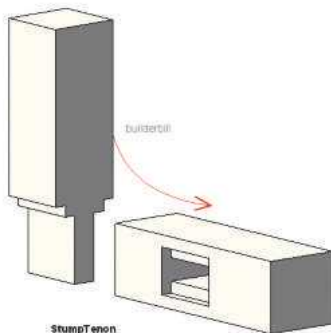
Timber stud walling

Studs, noggins & studding

Individual and collective names for the framework underneath partition walls. Usually constructed from regular sized timbers such as 2x4in softwoods. The 'studs' are the vertical pieces and the 'noggins' the shorter ones that join them together. You also have a head and soleplate – the lengths at top and bottom.

Stuff

A word I and many others use to describe the 'stuff' we're working with.



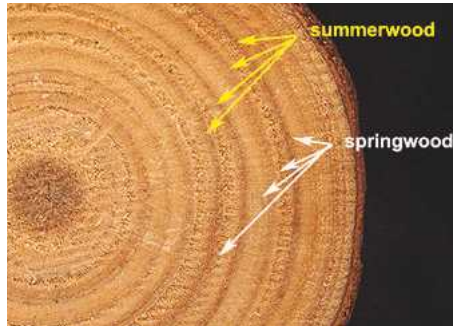
A tenon with a partly recessed shoulder, which is used in heavy framing instead of a double tenon

Stump tenon

This is a tenon which has an increased thickness at the shoulder end on one or both sides. It can provide a bit of extra strength to the tenon components, especially if it's being fitted into a bigger piece, for example.

Summer wood

The 'summer' or 'late' wood is so called because it's towards the end of the annual



Cross-section showing the wider rings of summer wood and denser, thinner, darker rings of spring wood. Both of these make up the annual rings

growth cycle. The cell structure will be smaller than the 'early' or 'spring' wood.



Minimax f 52es surface planer from SCM Group

Surfaced & surfacer

The surfacer is a powered planing machine over which you pass the object piece in order to plane one face to surface flatten and level it. These are the same machines covered under 'Jacker' earlier on. Not to be confused with a thicknesser or an over and under machine.



Two Stanley Surform pocket planes

Surforms

This is the rasp-like tool that has its teeth punched through a metal plate, which is then mounted in a body and handle. Useful tools for 'balling' stuff off but not one that'll produce a very refined surface.



Vollmer hand swage for wide bandsaw blades, available from scott+sargeant

Swage & swager

These are the gadgets that push the saw teeth to one side or the other to create the 'set' on a saw blade. There's simple, hand-held versions for smaller saws and slightly more complex tools that are used on large bandsaws. Within the mechanism you'll be able to adjust the amount by which each tooth is swaged. This should obviously be even throughout the blade run in order to create a clean cut.



A 19 pin/tail Japanese sunrise dovetail with curved shoulder lines, by Shetland Fine Craft

Swallow tail joint

This is another name sometimes used to describe a dovetail joint. I'm not sure it's very accurate, but certainly a nice name!



Upholstery tacks in various sizes

Tacks

Short, sharp little nails with big round heads, used in upholstery. Owing to their shape, these are easy to knock in and, if stripping back, also easy to remove.

Tally

A specification, list – 'tally' – of wood or other items that we might be working with or require for a particular job, for example. ✕

NEXT MONTH

In part 38, Peter ploughs on through the Ts and takes us through lots of bits and bobs, ending up with the only renewable resource we know

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MEET THE CHAIRMEN

Former editor **Peter Scaife** gives us a tour of his impressive chair collection, including examples acquired by inheritance, gift or purchase, as well as two designs of his own making

Does a collection of a dozen or so chairs constitute a museum? Hardly, and besides, these aren't available for public viewing. Here, I'll show various examples on display inside my house, acquired by inheritance, gift or purchase, including two of my own design. Let's begin with the oldest two, which both date back to around 1800. ✂



1

This hall chair, in mahogany, was gifted to me many years ago. Possibly from a stately home, it's likely to be one of a pair. What's impressive is that the double roundel and shield motif on the back are cut from the solid, and the surrounding surface shows almost no trace of being planed or chiselled – it's dead flat

2

This is a Suffolk chair, bought from outside a cottage in Norfolk for £18 a couple of years ago. The seat is the best bit, stained red to imitate the then fashionable mahogany, and cut from one solid piece of elm – 45cm square × 5cm thick. How did they get that profile? I'll guess. Two men with a frame saw, cut from a thicker plank, left to dry and cup, then placed on the frame with heart side downwards. Country but would-be posh, I'd say

3

Let's move on around 15 years to the Regency period. The back legs and rounding over of the side rails suggest a date of about 1815, and the back rail's dimensions suggest there wasn't any shortage of mahogany at the time



Jumping a few decades to the high Victorian period, this was a junk shop buy with a well-carved splat of floral design. The side rails were very weak in their jointing with the back legs and I didn't want to spend money on reupholstering, so added this very obvious web to stabilise it. And, yes, I also added the totally inappropriate castors. In fact, I'm sitting on it now



4



5

Now, while this example doesn't actually carry the William Morris stamp, it's indisputably a Sussex chair, nonetheless. A style made over several decades and into the 20th century, of beech with rush seat. Not for sale but worth much more than the ten shillings (50p) I paid for it back in 1965

Edwardian times, obviously from the profile of the front legs and stringing, presumably holly, down the splat. Again, cheap from a yard sale, but I had to put brackets under the seat at the front, owing to a poorly designed joint



6

I'm not sure about the date of this one. A wedding present to my parents in 1927, but the stringing on the top rail and opinion of my upholsterer would place it 20 years earlier. Definitely not one for heavy use



7

The Windsor chair – again, a classic design and traditionally made in the Buckinghamshire beechwoods over many decades. Beech with elm seat, the legs turned while still unseasoned, left by a stove to dry out and shrink overnight, then fixed with an animal glue, thus making a tight joint. Legend has it that one maker, hollowing out the seat on the floor between his legs with an adze, was known as Billy No-toes

8





9

Presumably deriving some inspiration from the Windsor, this is a Danish classic from the 1960s. However, whereas the Windsor legs would last decades unless they got wet, these are more problematic. A threaded rod has been inserted into the top of the legs, with a nut under the seat and a plastic washer between them, probably to save space in transport. But they loosen. And wobble



10

Does anyone remember *Only Fools and Horses*? Trigger the road-sweeper claimed his broom had received 17 new heads and 14 new handles, yet it was still the same broom... This folding garden chair was bought for a couple of quid a few years ago, and everything except back rail and arms has been replaced



11

Two I made earlier, with a design fault in each, I'm sorry to say. In the smaller and earlier – made in spring 1959 – and trying to copy one by Italian architect Gio Ponti, if you perch on the front edge of the seat it tends to tip forwards...



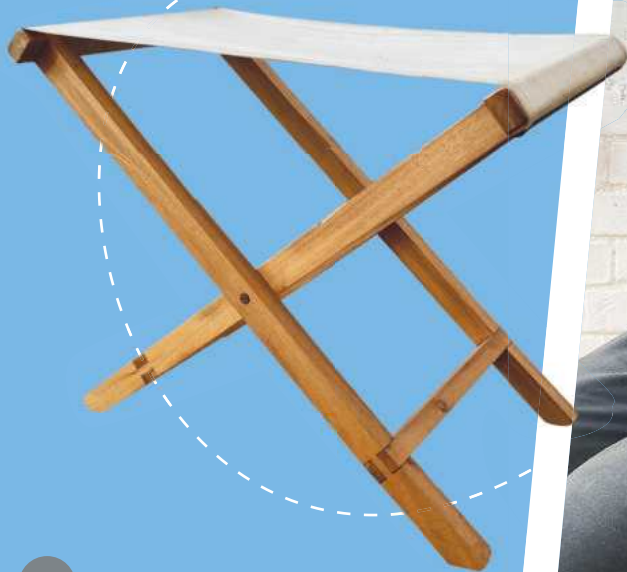
12

... and in the larger – made in summer 1965 – the arms won't fit under a table. Oops!



13

In some ways, this is the best of the lot. Found in a charity shop, it's lightweight, foldaway and comfortable...



14

When I moved to the house I still live in today, a walnut tree was sending up its first shoot. Fast forward around 25 years and it was too big for the garden, so I had it felled and converted. Young timber, not the rich brown of mature walnut, but I can say that I grew it myself

CHAIR TRIVIA

- How many chair legs could be turned in a day using a pole-lathe? I've been told a gross, or 144 – a 10-hour day, say, 14 in one hour, or four minutes each? Hmm
- If buying or selling, sets are, per chair, much more expensive than singletons, and no one has ever made a set of three
- At the turn of the last century, there was a revival of interest in the styles of 100 years previous, so what might look Regency could in fact be Edwardian
- I was once in a 'naff caff' when the woman in charge leaned back on her Windsor chair, took out one of the front legs and used it to stir the tea in a big aluminium teapot. This disproves what I said earlier about legs... Yes please, a drop of milk and two sugars. Lovely!

15

And today: me and the chair I use most



TIME FOR A CHANGE

Michael Allsop presents an alternative approach to a typical mantelpiece clock project, using only hand tools

It's always satisfying when circumstances contrive to create a pleasing result, especially when things may initially look less than perfect. This philosophical start is an attempt to explain the position in which I found myself towards the end of last year. Out of work

and with no immediate prospects of finding it, I joked at the time that I'd be making everyone's Christmas presents rather than buying them. As the year progressed, however, I started thinking about this more seriously, and not just because of the job prospects!



With the resulting free time, I'd enjoyed creating my first project using hardwood – the construction of two ash and cherry canoe paddles. These had travelled with us to Sweden and performed pleasingly well during a week-long canoeing holiday. Buoyed up by this success, I came across an old magazine article showing how to make, and containing plans for, various mantelpiece clocks.

Intrigued by the design and inspired by the challenge, I decided to make one of these for my parents as a Christmas gift. They've always enjoyed handmade things, especially items of furniture or paintings, and pieces created by family members are usually held in fond regard. So I knew that if I made a good job of it, everyone would be satisfied by the result!

Doing it with hand tools

Having studied both designs shown in the article, I decided that the more rounded of the two would better suit their décor and style.



1 Opting to use only hand tools for this project, I was faced with cutting a 50mm block of ash using just a hand saw – a trying job!



2 I knew, however, that if I did this carefully, it'd save a lot of time at the finishing stage

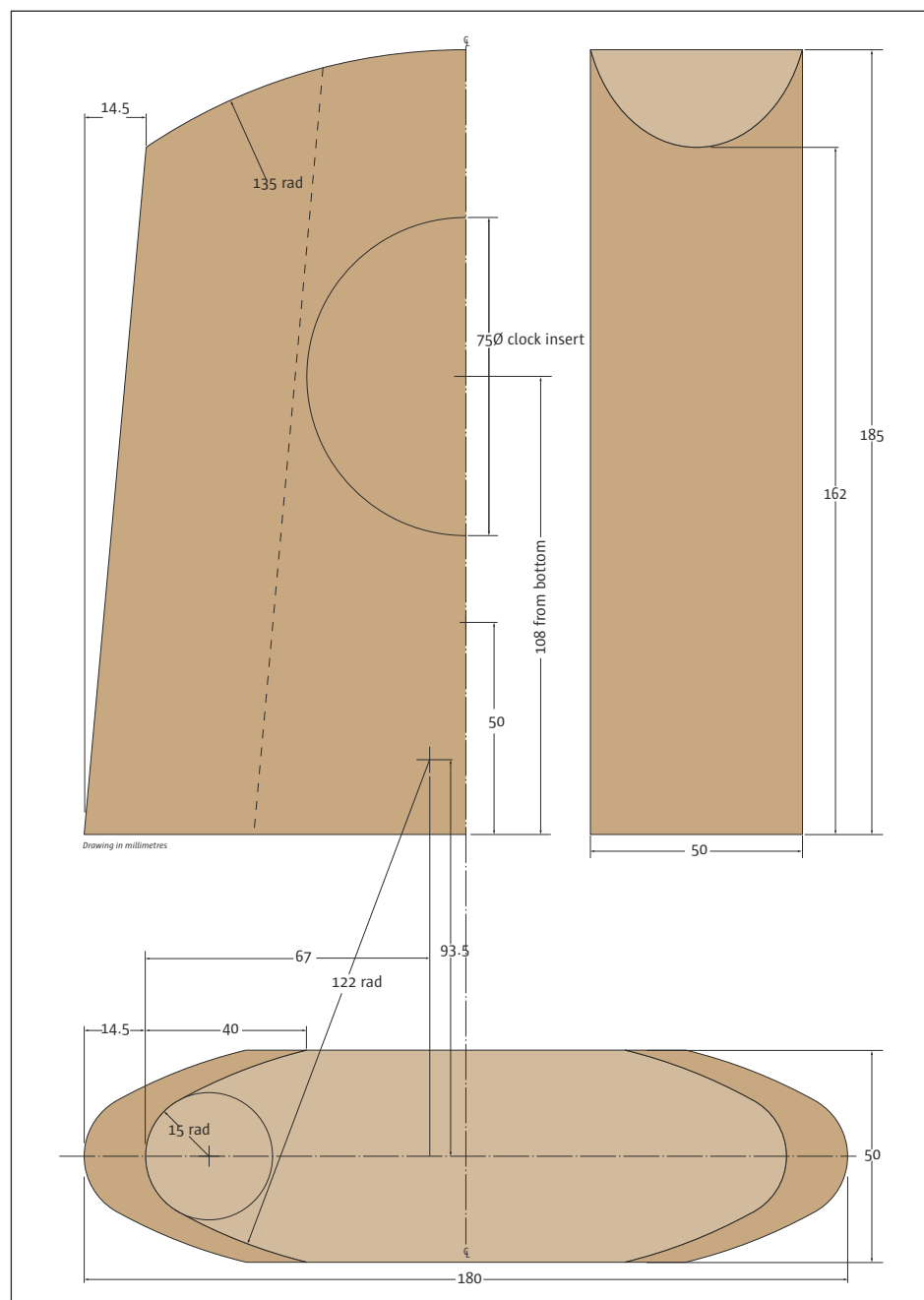


Fig.1 Mantel clock design and dimensions



However, while I'd keep the design as close to the plans as possible, the method of construction would be very different. To some extent, the design shown had been created to facilitate the use of machines to size and shape the wood. My workshop, which doubles as a garden shed and bicycle storage facility, neither contains nor has the space for such tools. I do, however, have a Japanese saw that I find myself using more and more frequently, plus a couple of decent planes that I bought

for making the canoe paddles. Because I can't process large blanks when undertaking woodworking projects, I've become rather fond of the laminating technique; that is, building up workpieces using smaller pieces of timber. This worked for the paddles and I thought it'd be just the trick for making an interesting body for the clock. A trip to my local timber yard furnished me with a nice block of ash and an offcut strip of sapele.

Working out the minimum number of cuts required to give me the correct-sized

blocks, I set to work with the saw. Hand-sawing a 50mm-thick block of ash requires a lot of patience, several breaks and even more cups of tea, but if done carefully, I knew I'd save myself a lot of time at the finishing stage. Similarly, carefully cutting and planing the strips of sapele would make my life easier later on. Finally, the five pieces of wood were ready for laminating and I used the remainder of the Gorilla glue that I'd bought for the paddles. I love this stuff: it's easy enough to work with and when dry, strong and invisible in a good join. Once dry, I used a router to cut the rebate for the clock movement – my one concession to using power tools in this project.

Shaping up

Next, I needed to finalise the clock's shape. To remove waste from the bevelled front and back, I decided that rough-sawing followed by some plane work would be the best approach. This worked well enough, but with the amount of wood that still had to be removed, regular sharpening of the plane blade was essential. It really showed that you only notice how blunt a tool is having sharpened it! The curved top, however, required a different approach. I started the process by sawing off the top corners, but then found that a rasp, spokeshave and fine file achieved a smooth radius, as per the design.

After sanding the entire piece to round all edges and remove any file marks, the piece was then ready for oiling. A thinned coat of Danish oil was followed by another few coats of undiluted oil with buffings in between each. Next, I glued a pad of dark brown felt to the base with SprayMount, then finally inserted the clock movement into the rebate. It was then time to stand back and enjoy the result! ✂



3 The laminae of ash and sapele were fixed together using Gorilla glue, which I find reliable and easy to use



4 To remove the waste from the bevelled front and back, I used a saw followed by a plane to refine the shape



5 The top's corners were first sawn off and the curve perfected using a rasp, spokeshave and file

CHOOSING & USING CHISELS & GOUGES FOR FURNITURE MAKING



In the next part of this series, John Bullar looks at how chisels and gouges are used by furniture makers, before going on to discuss a number of techniques and the types available

Most people are familiar with the basic chisel, which is used for joinery (**photo 1**), but the wide range of shapes and sizes found in a cabinetmaker's workshop might surprise them. Here, we'll look at the ways in which furniture makers use chisels, as well as how to choose suitable tools for furniture making.

The second part of this article looks at gouges. Despite their crude-sounding name, these are fine, specialised chisels with a cutting edge that curves from side to side. Over the years, gouges have been developed in a variety of patterns for carving work. Carving has always been a notable feature of top-end furniture making and, while it might sound like a specialist art, even the simplest carving can greatly add to the individuality of any maker's work.

A safety note on using chisels and gouges: always keep the wood firmly clamped, with both hands behind the cutting edge.

CHISELS

Square or bevelled

While all chisels have a bevel on the end to form the cutting edge, the sides may either be at right angles as in square-edged chisels, or sloping as in bevel-edged versions (**photo 2**).

Chopping or paring

In the main, chisel action is applied in one of two ways: either chopping or paring. Chopping involves applying impact to the chisel by tapping the handle with a mallet; paring applies a firm, slow hand pressure to the handle, with the other hand guiding the shaft near the cutting edge.

Both chopping and paring can be carried out horizontally with the chisel handle gripped like a knife, or vertically with the handle held like a dagger. Basic skills of horizontal and vertical paring require practice, which is best done on scrap with the wood firmly gripped – accidental overshoot is more likely to occur when paring as opposed to chopping.



1 A basic plastic-handled chisel is used to pare a chamfer on the end of a soft pine board



2 Two broad categories are the square-edged chisel (left) and bevel-edged chisel (right)



3 In chopping mode, this square-edged chisel acts as a knife, severing fibres, as well as a wedge, forcing waste away from the newly-cut surface



4 A chisel's square sides cause it to line up accurately when cutting rectangular holes, such as the small rebate shown here

Chopping & paring

Chopping with a mallet and chisel is the traditional method for cutting joints. A succession of shallow chops are made along the length of the socket to remove a layer of chippings (**photo 3**). Chopping a socket back against a line can be judged by eye, looking sideways-on at the chisel, ensuring its kept vertical.

Chopping away too much waste in one go will force the chisel backwards beyond the line, thus making the socket too long. The solution is to chop away the bulk in front of the final line, then pare back against it. We'll revisit this later in the series when looking at joints.

Firmer chisels have quite shallow, square sides while mortise chisels have





5 Shallow chopping using this bevel-sided chisel is used to mark out the baselines of sockets in preparation for cutting a joint



6 In a combination of chopping and paring, this bevel-sided chisel is used to convert a pair of drilled holes into a rectangular socket



8 These cranked-shaft chisels reach into the parts that few other tools can, allowing you to create clean, flat internal corners of joints



9 The blade on this basic chisel has partly bevel-edged sides, but they're also square for a few millimetres. As it's brand-new, you can see diagonal grind marks leading down to the cutting edge



10 A chisel is accurately ground while held in a clamp on a water-cooled grinding wheel



7 A fine-bladed chisel is used in paring mode to chamfer a corner from an oak post. Keeping the blade slightly tilted with the grain avoids catching and tearing it

the blade's underside (**photo 8**); this is ideal for cleaning across flat faces into corners or for clearing the base of a housing.

Chisels for paring

Any chisel can be used for paring provided it's sharp enough. A specialised paring chisel is thin, manoeuvrable and light in weight, but can't take heavy pounding from a mallet. The flat back is used to locate the cutting edge. If it's not flat, the result will either be a hollow surface or no cut at all.

It may be come as a surprise, then, that long-handled chisels provide better positioning accuracy than short ones. This is because the guiding hand pivots the chisel near its edge, while leverage from the driving hand allows for control and fine movement.

New chisels

A basic plastic-handled chisel is sufficient for occasional use but furniture makers generally prefer wooden ones, which are lighter in weight and don't feel sweaty in the hand. When buying a new chisel, it may have a protective coating, which needs to be peeled off the cutting edge. The angle at which it's ground exaggerates any unevenness on the back or bevel, thus resulting in a jagged cutting edge (**photo 9**). To cut smoothly and efficiently, both the back and bevelled front must have polished surfaces, which will ensure the cutting edge is straight.



11 After wheel-grinding, the front bevel is slightly hollow and has a rough 'wire edge' on the very tip



12 Clamping in a 'honing guide' allows a chisel edge to be finely honed to an accurate angle

While some chisels sold for furniture making arrive with a well prepared cutting edge, many basic versions have coarse grinding marks left by the manufacturer.

Sharp chisels

A chisel edge works as a knife and wedge, severing fibres then driving the chip apart from the solid wood. Sharpness is essential – the less force required, the less damage to surrounding wood. Sharp chisels are safer because there's no need to force them, so they therefore afford the user greater control.

Furniture makers normally hollow-grind the bevelled edge against a water-cooled wheel (**photo 10**), then hone the tip on a fine, flat stone (**photo 12**). Bevels are ground to 25° or so for paring, while mortise chisels require 35° or more for heavy chopping. Larger angles are also used for chopping denser hardwoods.

Japanese chisels

As Japanese chisels have hollow-ground backs, they can only be very finely re-ground; this avoids producing a distorted edge on the blade (**photo 15**). The main feature of Japanese chisels is the fact the blades are made from a lamination of hard steel, which is faced onto a shaft of soft iron or mild steel. In manufacture, the two red-hot metals are pressure-welded together. The chisel's hard underside holds a fine edge while the soft upper reduces sharpening time while acting as a shock absorber to improve edge life.



16 The gouge is a specially shaped type of chisel used to pare out grooves in carving work. Here, a traditional, simple pattern is made in oak from a series of matching parallel grooves



13 The chisel and gouge are guided using both hands; this provides a balanced level support without any danger of rocking, and the blade slides up and down on a fine polishing stone

GOUGES

Gouges for carving

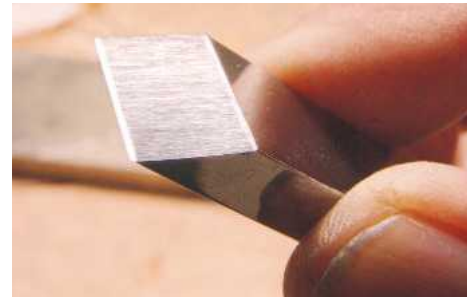
The gouge is a specially shaped type of chisel, which is used to pare out grooves in carving work (**photo 16**). Most gouges have the bevel outside their curve and are described as 'out-cannel'.

As well as for decoration, basic carving skills afford a furniture maker greater control over the detailed shape of their project. Many furniture makers produce very good work using only straight edges and flat surfaces, but those who venture into curved work will require some carving ability, if only to tidy up joints and corners.

The simplest form is chip carving where a series of shallow wood chips are removed using a gouge or knife, chopping across the grain to build up a pattern (**photo 18**). Traditional variations on this can include longer grooves, still cutting across the grain. If the patterns include curves, then some parts of these will need to follow the grain.



17 Still working in two dimensions on a flat surface, gouges are used to develop a flowing linear pattern



14 After honing, the tip of the blade shows brightly polished, with no trace of a wire edge



15 As Japanese chisels have hollow-ground backs, they can only be very finely re-ground; this avoids producing a distorted edge on the blade

This is more awkward as the wood is likely to tear or splinter when a gouge runs along it. If it's not possible to work the gouge with the grain, however, then the curves must be removed with a series of wide chips across the grain. All this will become clearer if you experiment on scrap wood.

Developing depth

Moving from flat surfaces to three-dimensional or relief carving is often a matter of appearance rather than cutting to any depth. For example, the traditional linen-fold pattern was used on panels to create a shallow edge that fits



18 Moving on to shallow relief carving, these floral patterns for a chair back are developed using saws and gouges



19 Traditional 'linen-fold' carving as a classic illusion, shaped with planes and gouges to give the appearance of folded cloth

in a frame (**photo 19**). A series of shallow grooves, the ends of which are shaped using gouges, creates the illusion of deep folded cloth.

Rails can be carved with simple patterns that, when fitted together, give the illusion of more complex three-dimensional structures (**photo 20**). While way beyond what we're discussing here, it's interesting to discover that some contemporary furniture makers,

such as Georgy Mkrtichian, create detailed, magnificent carvings (**photos 21, 22 & 23**).

Sharp gouges

Sharpness is even more important when it comes to gouges as opposed to chisels. This is because they frequently need to cut along the grain without splintering. Carving is also invariably on show, unlike the internals of

joints, for example. The surfaces used to keep gouges in shape are fine-grained slipstones and the final honing and polishing is completed using leather strops (**photos 24 & 25**).

Conclusions

Chisels are essential for making joints and even makers who work largely with power tools rely on chisels to clean up ends and edges. Gouges allow furniture makers to move beyond minimal designs and add character to their work.

It's not always the prettiest, shiniest tools that work best, however. Because the quality of steel used and the way it's been prepared is invisible, judging chisels and gouges simply by inspection alone is a difficult task. The reputation of the manufacturer and experience of other users are therefore important factors here. ✂

NEXT TIME

In the May issue, John looks at the tools and techniques used by furniture makers for marking wood. Turning a design into a project requires marking out, and careful marking is the foundation stage that defines the accuracy of construction to follow. The quality of this is one of the most important criteria that a piece of furniture is judged on



20 Three-dimensional patterns carved in furniture frame work require the maker to be very aware of grain direction in order to avoid tearing the wood



21 Some of the tools used by master furniture carver, Georgy Mkrtichian. Many furniture makers don't carve at all, while some have only a few carving tools



22 Very small gouges, such as this veiner, are used for finger-tip work when creating fine details



23 Georgy Mkrtichian demonstrates some of the finest carving skills found in modern furniture making



24 Gouges are stropped on leather to ensure they keep a finely honed, curved edge



25 Leather wheels aid honing, especially on the inside of a carving gouge

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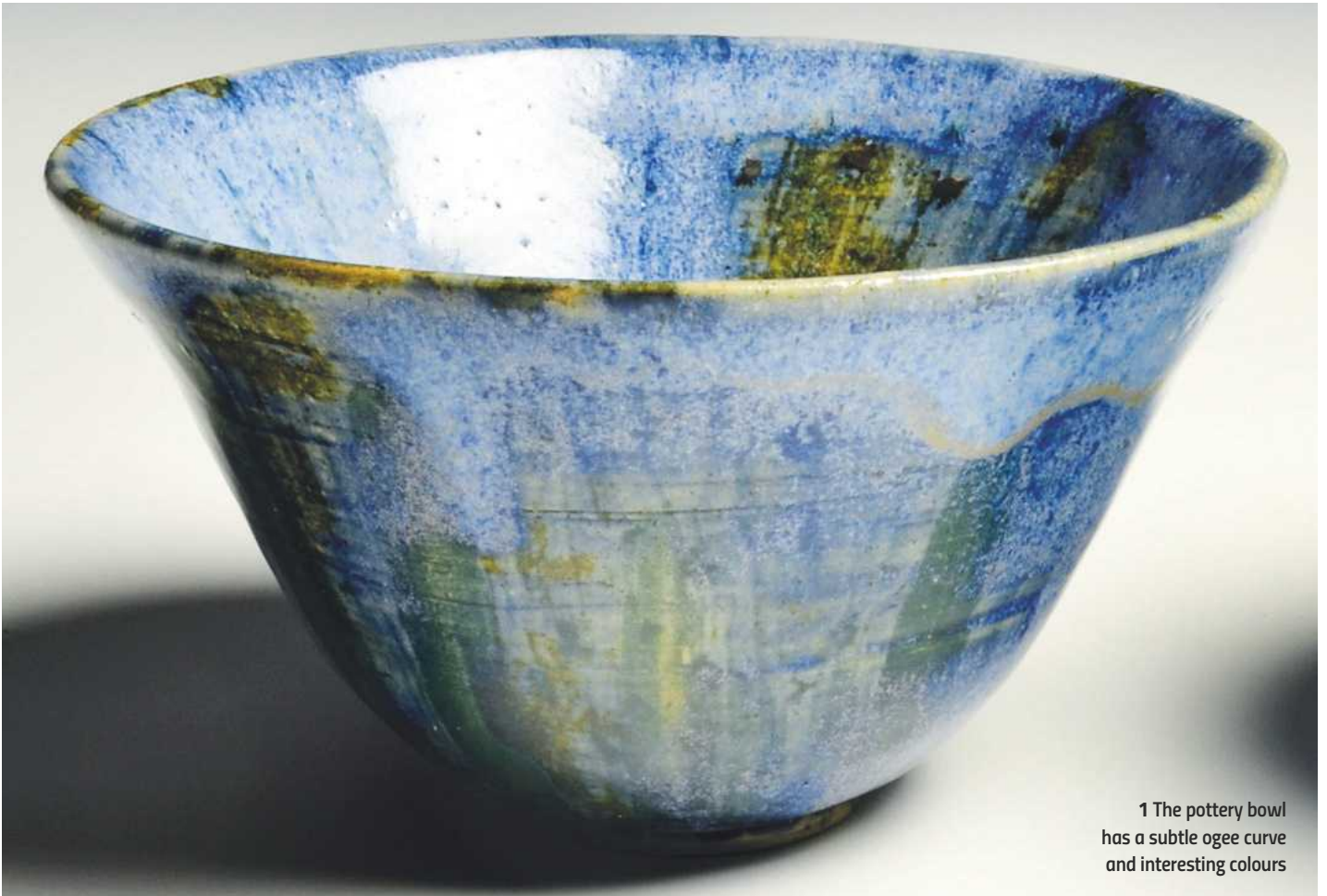
Still POTTERING on...





Is it possible to recreate the shapes and colours of a pottery bowl, in wood? **Bob Chapman** fires up the lathe and sets about creating a near-perfect replica ►





1 The pottery bowl has a subtle ogee curve and interesting colours

My daughter took up pottery a few years ago and one of the early practice pieces she made was the little pot shown in **photo 1**, glazed with a few random colours, then fired. Hoping for the instant success that beginners often wish for, on taking it out of the kiln she wasn't much impressed by the pot. When she showed me, I commented on how I liked it, so she gave it to me, which is what I'd been angling for! To my eye it has a good shape and simple charm that's enhanced, no doubt, by the family connection. As such, I'm happy to have it on display in my lounge.

Wood vs clay

I've had the pot for some time now and, looking at it again more recently, began

to compare it to the small wooden bowls I sometimes make. I've never tried pottery but, in my ignorance, it seems to me that clay is much more flexible because if all goes horribly wrong, it can be balled up and a fresh start made. At least, I assume it can. Wood, on the other hand, is much less forgiving and a fresh start usually means a new piece of timber.

Soft and pliable, clay is also more uniform in its consistency and can be shaped by hand quite easily without sharp tools, etc. It doesn't have the grain of wood with its attendant problems but, unlike timber, has to be 'fired' in a kiln to vitrify the clay and harden the piece. This firing allows opportunity for all sorts of problems to arise – pieces distort, they may stick together and any colour applied remains a bit uncertain until the finished piece is seen. In terms of

making techniques, there's an obvious similarity between a potter's wheel and a turner's lathe: a potter may stop the wheel and modify the pot by hand, and a turner may stop the lathe and use other tools to alter the timber's shape, although with greater difficulty. Making a pot is an additive process where clay is added as required whereas turning is subtractive, beginning with a lump of wood and removing whatever's not required in order to create the finished piece. Unlike clay, wood removed by accident can't be replaced.

It seems I may be saying that pottery is easier than woodturning, but I'm definitely not. Both require the learning of skills, but once these have been achieved, there's the enormous matter of design. I'm sure that accomplished



2 A section of elm log, carefully selected as it was the only timber I had that was roughly the right size



3 I cut out the bowl blank in the usual orientation – with grain running across the blank



4 Several measurements were taken at different points on the curve



5 Mounted on a screw chuck, I turned the blank roughly to size and shaped it, transferring the diameters measured at different points

pottery – like their woodturning counterparts – are constantly seeking inspiration for what to make next, and it's this, more than anything, that separates the more exciting pieces from the rest.

As a result of my musings, I began to wonder whether I could overcome these differences in both material and manufacture, and successfully imitate the pottery bowl in wood. You might well ask why anyone would want to do such a thing, and the answer in this case is simply 'to see if I could'; but I was also looking to start a new project, so why not?

Replicating the bowl

The bowl is 120mm diameter by 70mm high, and the first step was finding a piece of wood that was big enough to make it. I had a section from an elm log that was about right and, allowing for some waste,

I began to cut a slab (**photo 2**), followed by a bowl blank (**photo 3**).

With the blank mounted on a screw chuck, I turned it to 120mm diameter and, using a 13mm bowl gouge, began to shape the exterior. Making more or less an exact copy of a curve isn't all that easy, so I had to make several diameter measurements from different points on the pottery bowl (**photo 4**), then transferred these to the wooden copy (**photo 5**). Little by little, the exterior shape was completed to my satisfaction (**photo 6**).

With the blank reversed into a four-jaw chuck, I moved on to shaping the interior using a bowl gouge (**photo 7**). Wall thickness was judged by feel, comparing the pottery bowl to my wooden version. Depth was

checked using a homemade depth gauge, until both bowls were the same depth (**photo 8**) and the internal shape was as similar as I could get it.

I sanded the rim gently to remove any sharp edges (**photo 9**), but when it came to the interior, I decided to leave some circular tool marks remaining, to simulate finger marks left in the clay when the pottery version was 'thrown' on the wheel. I used a vacuum chuck to reverse the bowl, but a jam chuck or Cole chuck could also be used. Using a parting tool, I tidied up the foot and hollowed the bowl, resembling the pottery version with



6 Coming on nicely. The shape of the ogee is a fair copy



7 Hollowing out using a 13mm bowl gouge



8 I checked the depth of the wooden bowl to ensure it matched the pottery version



9 I sanded the bowl's rim, but left tool marks on the interior to imitate the appearance of clay



10 I shaped the foot to mimic that of the pottery bowl



11 The final shape matched the pottery version very well



12 Using acrylic paints, I applied a grey basecoat inside and out, then left it to dry

its square-edged recess (**photo 10**). So far I was very pleased with how I'd managed to mimic the shape (**photo 11**). This was familiar territory for me and if I'd not been able to produce a fair copy, I would've been very disappointed.

Replicating colour

Replicating the colour of the bowl, however was another matter. Looking at the foot of the pot, I could see that, originally, the clay had been pale grey, so it seemed sensible to give my brown elm bowl a similar-coloured basecoat. Using acrylic paints, I mixed up a suitable grey and applied an even coating, inside and out (**photo 12**). This was left to dry before painting on further coats to build up the colour.

Studying the pot again, it appeared to have been coloured with browns, greens and yellow before overpainting this with a pale blue. Other than the blue, the individual colours were very hard to distinguish and I began by adding these same colours together, but not mixing them too thoroughly, so that traces of the individual colours, as well as the mixture, were present on my brush (**photo 13**). I added this in patches, roughly copying the inside and outside of the bowl (**photo 14**).

Once it'd had sufficient time to dry, I mixed a pale blue to resemble the main colour. I painted this over the remainder of the wooden bowl, overlapping the darker brown/green areas, which tended to show through the blue much like the original. Dabbing some areas lightly with a darker, brighter blue added to the effect (**photo 15**). Other than roughly following the pottery's coloured areas, I wasn't able to



13 I then painted a mixture of brown, green and yellow over the basecoat, roughly imitating those of the original

achieve this with any sort of precision. If the merged colours didn't look right, I left them to dry and applied further paint. A major difference between pottery and the wooden bowls I make is that pottery is often, although not always, glazed and this little pot had a high gloss, smooth, shiny surface. Generally speaking, I don't care for high gloss finishes on wooden bowls, opting instead for a soft sheen wax finish, and consequently I'm not very skilled at producing such an effect. In this case, I resorted to applying several thin coats of gloss melamine, thinned with cellulose thinners, using a small spray gun. The end result suited me and although my wooden bowl wasn't as glossy as the pottery version, I thought the copying process had been a success (**photo 16**). It's certainly convincing



14 I had to complete the interior at the same time, while the mixed colours were still wet and usable. Having to recreate the same mixture would be a very difficult task

enough to fool most people who, viewing the pair side by side, only realise the difference once they're picked up. The wooden bowl weighs considerably less than the pottery version and is much warmer to the touch.

A near-perfect replica

There was one remaining visual difference between the two bowls, however. The pottery one, hand finished, wasn't perfectly round whereas my bowl, turned on the lathe, was. I couldn't see any way of fixing this, but needn't have worried as nature took care of it. The piece of elm I used mustn't have been completely dry, and as a result, the bowl warped slightly after a week or so in the house... So much so that it now looks perfect! ✂



15 With the blues applied, copying was almost complete. On the turned bowl, obviously the colour distribution cannot be replicated exactly, but at this stage, the bowls were definitely beginning to look like a pair



16 After spraying with a gloss varnish, the illusion was complete



17 The completed wooden bowl with its pottery counterpart beneath

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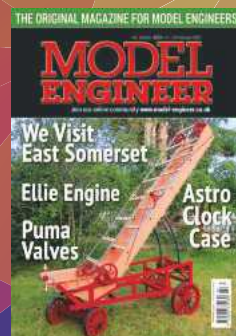
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IronmongeryDirect's latest catalogue & new products

Leading online ironmongery supplier IronmongeryDirect is set to launch its latest catalogue next month, featuring a huge selection of over 18,000 products. Here, we highlight a few of these that can be found online



Premium door handles

From Carlisle Brass, the Serozzetta range of door handles and matching escutcheons are perfect for creating a cohesive finish. High in quality, the Serozzetta range is extremely durable and engineered to last. Finishes range from elegant polish chrome to edgy knurled antique brass and matt black.

Zipbolt worktop connectors

Ideal for compact worktops, Zipbolt connectors can be used without the need for a spanner and nut, thus saving time and money.

Adaptalock

Made for the trade, by the trade, you can also find replacement multipoint door locks from Adaptalock at IronmongeryDirect, made for uPVC doors as well as those in timber and composite.

Rothley hairpin legs

Modern, minimal and great for achieving an industrial look on tables and cabinets, these legs are available in a variety of sizes and finishes, including polished copper and matt black.

Finishing touches

For putting the finishing touches to a project, IronmongeryDirect's sister site, ElectricalDirect, stocks a wide range of cabinet lighting, pop up sockets and recessed LED strip lighting, such as the Sensio Linia Recessed Profile



Photograph courtesy of @Our_Bears_Home

for LED strip lights, which are perfect for use under cabinets or wardrobes.

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LETTERS

★ LETTER OF THE MONTH

TRIPLANE REBUILD

Dear Tegan,

After reading the December 2021 issue, I was inspired to attempt a plane build of my own based on Rick Wheaton's design. I had to hand shape the fuselage as a lathe is still on my wishlist, and decided to use a beeswax finish rather than paint. I'm new to woodworking and self taught, so my monthly read of *The Woodworker* has been a good learning tool as well as source of inspiration. I ended up building three planes in total, all using different scraps of wood I had lying around the workshop. I was pleased with the end results – see photos attached. The January 2022 issue has just arrived and I'm already inspired by the storage boxes, so it's off the workshop again!

Kind regards **Martyn Webber**

Hi Martyn, thanks so much for emailing in and sharing the photos of your version(s) of the Red Baron toy plane – what a fantastic job! I have to say that I absolutely love the beeswax finish, and even



Newcomer to woodworking Martyn Webber took the design of Rick Wheaton's 1917 Fokker DR-1 model triplane, featured in the December issue, and modified it, not one but three times!

prefer it to Rick's paint job, but that's just down to personal preference!

It sounds like you're throwing yourself into woodworking and making all kinds of projects, which is a great way of increasing your knowledge base and skill set. I'm so glad you've found more builds that appeal to you in the January issue, and do let us know how your storage boxes turn out! Best wishes, Tegan

DESIGN DETAILS FOR LED-LIT SNOWMAN

Dear Tegan,

What a great issue the December edition is – so many varied projects to choose from. I particularly liked Ken Moore's LED-lit snowman. Please could you let me know the exact dimensions so I can buy appropriate size globes? And one other question – what are the size and type of batteries used? This would be most helpful as Ken didn't mention this in the article. Thanks once again for a great magazine.

Roy Harris

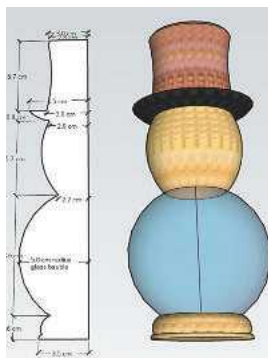
Hi Roy, thank you for contacting Tegan with your questions – a bit of an oversight on my part and I apologise for missing these details; I'm just used to turning using the offcuts I have available.

I'm really pleased you liked the snowman and are going to have a go at making your own version. When you've finished, it'd be great if you could post some images on the website forum so myself and other readers can see. If you're not already a member, it's very easy to sign up – just visit www.thewoodworkermag.com/forums.

To answer your questions, the bauble has a diameter of 10cm – I purchased these in lots of five on eBay – just search for '10cm glass baubles' and you'll find a good selection. They're currently priced at £12.95. The copper wire LED string lights – purchased from Ali Express – take two penny type watch batteries – size CR2032 – but you can get away with using the thinner ones in the packets; you just need to bend out the contacts.

In terms of finishes, I used Chestnut Products' lacquer and ebonising spray followed by Jo Sonja's Chromas Artist metallic colours, and for adhesive, Evostik Serious Glue, which is good stuff and flexible after setting, which lessens the chance of the glass breaking as the wood moves.

I've also created a 3D model of the snowman in SketchUp and included approximate dimensions. I hope this provides you with the information you need and answers your questions. As I said, it'd be great to see some photos of your completed snowman, so I'll keep a look out on the forum. Best wishes, Ken Moore



Ken's 3D SketchUp model of his LED-lit snowman design

NOT SO LITTLE NOW!



Shaun Newman's grandson, Elliot, pictured with 'Caroline', the Collinson rocking horse he rebuilt and renovated. Originally published in the March 2018 edition of *Good Woodworking*, the article was most recently featured in our December 2021 issue



Four years on, Elliot has certainly grown up and the renovated rocking horse is still in fantastic condition, which is testament to Shaun's great skill and attention to detail

Following his Collinson rocking horse rebuild in the December 2021 issue, which was originally featured in the March 2018 edition of *Good Woodworking* (GW329), Shaun Newman couldn't help but capture this great photo of grandson Elliot with 'Caroline' during a recent Christmas visit from Denmark. Four years on from his first rocking horse ride and despite having grown up a lot during that time, Elliot still has a soft spot for this family favourite. It's great to see that she's still in fantastic condition following the renovation, which is testament to Shaun's great skill and attention to detail.

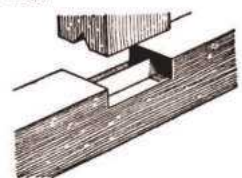
WOODWORKER'S ENCYCLOPAEDIA – PART 33

Woodworker's encyclopaedia – part 33

Pages: 10-11 Start: 25, 2021



Dovetail joint



A dovetail joint

This was an interesting joint, which is used to securely fix a vertical timber – say a mullion, to a horizontal one. The horizontal wooden part has a 'notch' or 'slot' in the middle into which the vertical piece is fitted.

Shed
An abbreviation for 'shed hole' or 'shed'. It simply means, like a pin – pin hole no defect – that larger worn hole damage is acceptable in the work.

Restoring a workshop



Makita 2033RT 240V 120mm random orbital sander

You can view part 33 of Peter Bishop's 'Woodworker's Encyclopaedia' series on our website, which includes terms such as sanders and sandpaper, sash door and saw guards

Dear Tegan,

Somewhere along the line I appear to have missed part 34 of Peter Bishop's excellent 'Woodworker's Encyclopaedia' series.

Part 33 was featured in the November edition and part 35 in December's magazine, so I'm a little confused which edition I should order a copy of to ensure the set is kept up-to-date. Was there a special edition I missed somewhere along the line? Regards, **Frank Everett**

Hi Frank, further to your email regarding this series, I've done some investigating and discovered that we did in fact miss part 33, not 34. Part 32 was in the November issue and part 34 in December, so somehow the order was confused and part 33 omitted entirely, which is incredibly frustrating on our part.

In an attempt to remedy this, I've uploaded the article to our website – <https://www.thewoodworkermag.com/woodworker's-encyclopaedia-part-33>, so you'll be able to view it online. Unfortunately, as the series is sequential, we can't simply slot the missing part into the printed version, but I hope the digital article will go some way to providing a suitable alternative. Apologies again. Best wishes, **Tegan**

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 1/2in 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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READERS' HINTS & TIPS

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To be in with a chance of winning this great piece of kit, just send your top workshop hints, tips or pointers – indeed anything that other readers may find useful in their woodworking journeys – to tegan.foley@mytimemedia.com, along with a photo(s) illustrating your tip in action. For more information on Axminster Tools, see www.axminstertools.com



EXTRACTING WOOD SCREWS – A LONG-PRACTISED ART

Dear Tegan,

I'm a joiner by trade and have extracted many wood screws during that time. I started with my father at the age of six and now 83, therefore have experience in many aspects of the trade.

Our friend in last month's issue tells us how his grandfather prevented screws from sticking using grease or tallow, but gave no mention of extracting difficult screws.

In 1851, Nettlefold & Sons Ltd invented a method of putting points on wood screws for the Great Exhibition; up until then these didn't exist. Before that, in Chippendale's time, screws were made by hand filing the thread, which wasn't all that effective, so old tradesmen dipped them into the glue pot, to make sure this practice had the reverse effect to the grease or tallow.

Removing them wasn't easy, as the slot in the head was very narrow. This had to be cleaned out with a narrow, cold chisel. Hammering would also disturb the old glue – as well as rust. Removal of the screw was carried out using a steel rod, measuring around 10mm in diameter, which was



Nettlefolds 1 1/4 x 10 self-colour steel round head slotted wood screws

heated until red hot then applied to the head of the screw. This would also expand the screw and soften any remaining glue. You'd be able to turn it with a firm grip!

As far as goose fat or tallow being a useful trick, this has been practised in the trade for at least three or four generations now.

David Gibbard



The wood screw was removed using a 10mm diameter steel rod, heated until red hot, then applied to the head of the screw



A display of Nettlefolds screws wired to a board in a gilt-crested frame, as seen at the Great Exhibition of 1851

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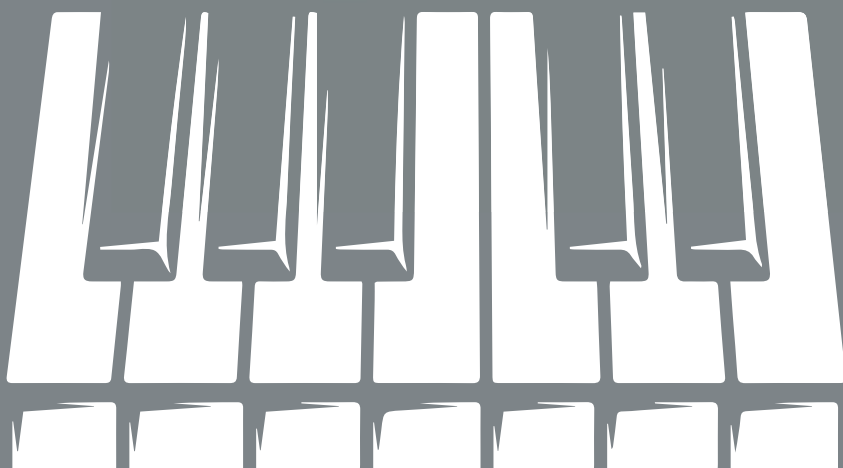


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TICKLING THE IVORIES



Stephen Holliday makes a copy of an antique piano stool with a view to reselling it



1 The templates for the legs and arms were cut from 4mm ply



2 Cutting the back rail out using a bandsaw



3 Cutting rebates for the box bottom using a router table



4 A dowel hole on the leg with transfer marking cap fitted...



5 ... and the hole drilled and dowel fitted



6 Matching dowel hole on the arm's underside

I recently bought a piano stool at a local auction, with a view to reselling it. I thought it'd be quite a difficult thing to make and, as it posed something of a challenge, I decided to make a copy.

Box planning

In my small stock of timber, I had a piece of 35mm-thick walnut. After measuring up I found that I had just enough to make three sides and the arms, so this became my starting point. Next, I took a roll of lining paper and taped two pieces together, ensuring the width was roughly that of the stool. I placed the stool on the paper, which was laid on the floor, and drew around the shape of the front

followed by the side elevations. This then became my rod.

Most piano stools have a box for storing sheet music and books. The sides of this box were approximately 100mm, so I decided to make mine 104mm, with a 4mm rebate for the box's ply bottom. The legs are very curved on this stool, but there's a straight length – about 175mm – at the top of the leg, which denotes the box's joint section.

Templates

Next, I proceeded to make some templates of legs and arms, using the rod and original piano stool components, before drawing up a cutting list. Laying the templates out

on my timber, I was able to make the most economical and attractive use of the walnut stock, carefully marking out all the pieces. These were then cut out on the bandsaw.

Next, I cut out the box's front, back and two sides before squaring the ends on a shooting board; it's very important to get the ends as square as possible to ensure accurate box construction and leg alignment. For this project, I opted for dowel joints, which required the use of 8 x 40mm dowels. Using some homemade dowel jigs, I set about drilling the holes. The only other joint is for the arms – a combination of mortise & tenons with a dowel. The holes in the legs were drilled 8 x 20mm deep, and the sides



7 Fitting the lid – this will be upholstered later on



8 Mortises on the legs' reverse, cleaned up prior to assembly



9 Back legs and back rail, glued up and cramped

8 x 25mm deep, which gave some clearance for the dowels. The front, back and sides all required a rebate for the bottom panel – 4mm or 6mm would be sufficient, but any larger and the rebate was likely to break into the holes drilled for the dowel.

The back rail

I cut the back rail to shape on the bandsaw before cleaning it up and sanding. I made a mistake with the arms as I cut these to shape first, then tried to fit them onto the back rail. In hindsight, I think it would've been better to cut a mortise at the correct angle into the arm blanks, then shape them afterwards. By measuring the angle for the arms using a bevel gauge, I could calculate the mortise by working out the difference in height from the top of the front leg to that of the back leg. The arms are joined to the back rail with a mortise & tenon joint; the back rail and arms are joined to the stool using dowels.

Cutting slots

I cut a small slot for the splat in the back of the box, which I made using a router. I cut a simpler slot in the back rail, which is about 8mm wide, 8mm deep and 55mm long. I didn't use glue when fitting the splat as the original was loose, and doing so would allow for movement as it shrinks. The frame for the lid was made using four pieces of walnut planed to around 22mm thick and 55mm wide. The stool frame incorporates a ledge for the lid to rest on.

Fitting the arms

The next job was drilling the top of the legs to fit the arms. I used 8 x 40mm dowels and found the centre of each leg by marking a diagonal line before making an indentation with a bradawl. I then set the depth stop on my hand drill and drilled holes for the dowels. I used button markers for marking corresponding holes in the arms and back rail. I then glued this assembly onto the top of the legs with PVA glue before clamping up – this turned out to be a fairly tricky job. I then shaped and blended the arms to the legs using a drawknife, spokeshave, chisels, rasps and abrasives. This took a while but the effort was worthwhile.

The lid

The lid is a square frame joined using dowels, with a piece of ply rebated in to support the upholstered seat. I fitted the brass hinges, making a pilot hole and first screwing in steel screws before replacing them with brass equivalents; this avoids any snapping off and breaking as the smaller brass screws tend to be quite weak.

I turned a small handle and used 6mm ply for the seat, securing it in place with tacks. The bottom panel for the box is made from 4mm ply, which is cut to size and secured in place with 25mm nails. ✂

CUTTING LIST

Note: All dimensions are in millimetres

Part	Qty	L	W	T
Legs	2	120	75	28
Front & back	2	510	104	28
Sides	2	280	104	28
Arms	1	400	50	30
Back rail	1	510	90	90
Splat	1	200	55	8
Lid	2	510	55	22



10 Slot mortise for the back splat



11 Final glue up; clamping the front to the back



12 Clamping up; note use of offcuts to assist with curves



13 A diagonal clamp helps to keep things square



14 The four sides of the seat box – note staggered dowel positions to avoid structural weakness



15 Old and new; all that's needed now is a suitable finish



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AROUND THE HOUSE WITH PHIL DAVY



I may have mentioned this before, but replacing some fencing recently made me reflect on the quality of our work. As woodworkers who hopefully take pride in what we do, it can be frustrating having to drop standards when we temporarily switch from workshop life to exterior carpentry or joinery jobs. That's a generalisation of course, but a millimetre short when cutting a joint or component for a piece of furniture is usually a greater issue than it is when installing a fence post. Not that accuracy isn't relevant outdoors, but it's usually easier to overcome discrepancies.

Obviously, we can't hope to be accurate when working with ready-made materials such as fence panels. These are rarely dead square and you learn to work around such problems. Precision work is out of the question anyway, as the elements will affect timber movement. But that's still no excuse for cutting corners or doing a poor job...

USEFUL KIT/PRODUCT **STKR® MECHANICAL CARPENTER PENCIL**

Carpenters' pencils are a bit like Marmite – you either love them or hate them. Until this neat gadget came along from American company Striker, I tended to dismiss them. I've always found the thick lead far too wide for marking timber accurately and the pencils can be a pain to sharpen. And, of course, you can't store one behind your ear. It's fair to say, however, that plenty of chippies would be lost without this marking tool.

In use

The ABS plastic Striker is rather like a traditional propelling pencil with replaceable lead inserts. Pressing the end cap opens the jaws at the far end, allowing a new refill to then be loaded. These are notched on one face so the jaws can grip them. As the tip wears, you just press the cap to expose new lead and this can be sharpened by rubbing it on abrasive paper. A clip on the cap means you can store the pen in a pocket.

Three grey Dura Leads – actually a mix of clay and graphite – are supplied in a clear plastic tube to prevent breakage and Striker claim these leads will last two or three times as long as traditional pencils. Refills cost £3.49 for a pack of five, with a choice of red, white or grey. These colours are good for marking darker hardwoods and can also be used on concrete or metals. I think I'll soon be a convert, especially at the timber yard!

SPECIFICATION

Rating: 4 out of 5

Typical price: £4.99

Web: www.strikerhandtools.com



Pressing the end cap opens the jaws at the far end, allowing a new refill to be loaded



The coloured leads are especially useful for writing on timber

Q&A **GLAZING OVER**

Q: I'd like to attempt to build a simple, half-glazed door from softwood and am happy with dimensions of components such as rails and stiles, but uncertain about sizes of glazing rebates. Should rebates be on the inside or outside of the door? Tips and information would be appreciated, please.

B Taylor, Arundel

A: You don't say whether you intend to fit single or double glazing. Depending on the location of the door, single glazing is obviously cheaper, though panes over a certain size will need to be toughened glass. Whatever you choose, rebates can be the same dimension for both, though you'll need to adjust bead thickness to suit the glass. Assuming the door finishes at 44mm thick, typical rebate size is about 25mm wide – to allow for double-glazed units – × 15mm deep. By contrast, a traditional casement window rebate is 15 or 16mm wide × 8mm deep.

There's always been some debate about which side the glass should be installed. On a traditional casement window the rebate is on the outside, so glass can be bedded and face putty applied. This is arguably more weatherproof and looks neater from indoors. On an external door, however, things aren't so obvious, where glass is usually held in place with beading strips. If these strips are on the outside they may look neater, but consider potential intruders; strips can be levered off relatively easily to gain access. So, I always make sure that beading strips – and rebates – are inside. You can use either linseed oil, putty or glazing silicone when bedding in. If you choose to use obscured glass, make sure the more heavily textured face is on the inside of the door. Just think of the window cleaner!



SPRING PROJECT: SHOOTING BOARD

THREE-PIECE SHOOT

Phil Davy shows you how to make this nice and easy project that will certainly prove useful in the future

Needing to joint some bookmatched timber for a guitar front and back recently, I discovered my old chipboard shooting board was rather worse for wear. It'd become damp and swollen, and destined only for the woodburner, so I decided to intervene and make a new jig from birch ply. This material is nicer to work and arguably more durable than MDF, though in terms of stability, they're similar. I got lucky when it came to purchasing new stuff, and managed to find some cheap plywood. Even though this meant I didn't have to consider cost too much, it's by no means an expensive project.

Multi-purpose jig

I decided to make a multi-purpose jig that could also be used for trimming mitres. This is really easy to do; all you need is an extra piece of ply cut to a right-angled triangle. Accuracy is vital here, so keep checking angles as you progress, and don't make the mistake of assuming the corner of any new board is exactly 90°.

For occasional mitre trimming with this jig, you can use a single pivot screw, which allows you to align the board against a 45° square. Clamps are sufficient to hold it securely, though you may want to add Bristol levers or locating pins if you're looking to make a more sophisticated jig.

Nice & easy

This is one of the easiest workshop jigs to build, simply consisting of two pieces of 18mm board screwed together. I didn't bother with glue in case I need to replace the lower board. You could line the track – which supports the plane – with plastic laminate; this would increase lifespan. Jig length really depends on the plane you'll be using – in my case, I made mine 770mm long × 330mm wide overall, which suits a No.6 fore plane. The upper board is 240mm wide, leaving a 90mm track for the plane to move along. I made the upper planing stop and lower bench stop from 30mm square oak – the size you choose isn't important.

Takes:
Two hours

Tools you'll need:
Marking tools,
block & bench planes,
drill & bits, drill stand,
router & bits



When gluing the stop in place, make sure that it's square to the shooting edge. Even better, check it's square to the plane's sole. Cramp the stop and re-check, then insert the screws once the glue's dried. Also, you should either cut a chamfer

along the lower edge of the top board or rout a groove in the lower board. This allows sawdust to be cleared more easily when shooting a plane. No matter what size plane you use, however, the blade edge should be honed straight, rather than curved.



1 Start by sawing the ply to size using a guide rail. The top board is about 90mm narrower than the lower one



2 Rout a chamfer on the underside of the top board; this provides clearance for shavings and dust when planing



3 Drill and countersink the upper surface. Align both boards, then clamp and screw them together



4 With the plane tight against the top, align the stop with a square. Glue and clamp before screwing



5 Screw and glue a similar hardwood batten underneath the jig; this will act as a bench stop



6 Cut a right-angled triangle to form the mitre shooting board. Plane up the sawn edge



7 Ensure that the mitre board pivots slightly. Insert extra screws for accuracy, or clamp when shooting



8 Before use, trim the end of the planing stop. Cramp a backing piece to this in order to prevent splintering



9 It's important that the sole of the plane is square to the top board – check this using a square



10 To shoot an edge, just hold the board against the stop and move the plane



11 When it comes to trimming end-grain square, you should adjust the plane for a very fine cut



12 This is a multi-purpose jig, as trimming 45° mitres precisely is frequently necessary when making picture frames, for example

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Wooden footbridge/drawbridge over a moat to Hever Castle, Edenbridge, Kent

BRIDGING THE GAP

When we associate bridges with significant places or events, we risk forgetting their relatively modest but valuable everyday functions, says **Paul Greer**, who brings us a history of those made in wood

Throughout history, wood has been used to make bridges, and humans must, even earlier, have taken advantage of 'natural' ones, as when a fallen tree gave access across a river or chasm.

Cheap and widely available, wood is still used today for bridges with modest weight-bearing requirements, or to achieve a pleasing effect once more robust materials have fulfilled the structural needs.

Roman times

None of the wooden bridges we know the Romans built – many for military purposes – have survived. However, they still employed wood in constructing stone ones, for instance, by using a cofferdam – a wooden sheath made of piles driven into a riverbed – to deposit clay to form a base.

The Roman emperors Julius Caesar and Trajan used timber structures to cross the rivers Rhine and Danube, respectively. Perhaps the most famous of the ancient traverses, however, was when the Persian King Xerxes (**photo 1**) effected a two-mile crossing of the

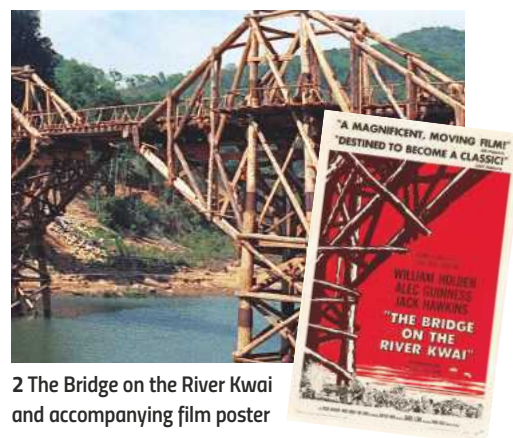


1 Construction of Xerxes Bridge of boats by Phoenician sailors

Hellespont – modern Dardanelles – using timbers resting on a line of anchored boats. In later centuries, bridging materials came to form standard equipment in European armies.

Bridges in film & on canvas

Wooden bridges play a significant role in several well-known feature films. *The Bridge on the River Kwai* (1957), one of many fine works directed by David Lean, focuses on the building – and eventual sabotage – of one by the inmates of a Japanese POW camp during World War II, the surrounding jungle having offered a ready supply of suitable materials (**photo 2**).



2 *The Bridge on the River Kwai* and accompanying film poster



3 On the set of *The Bridges of Madison County*, 1995, directed by Clint Eastwood

The Bridges of Madison County, a 1995 film featuring and directed by Clint Eastwood (**photo 3**), centres on a project to photograph the covered wooden bridges of said county in the American state of Iowa, for a national magazine (**photo 4**). Besides the romantic storyline, the film draws out the beauty of structures, which daily go unremarked by the – largely prosaic – local community.

Bridges on canvas have, of course, long preceded those on celluloid. One of the most famous is the Langlois Bridge at Arles (**photo 5**) depicted by Van Gogh. The proper term for such a bridge is 'open', or 'bascule', the French word for 'balance', the principle on which it operates.



5 A photo of the Langlois Bridge, Arles, which was the subject of several paintings by Vincent van Gogh



4 The Cedar Covered Bridge in 2016

Another is the bridge painted by the eminent impressionist Claude Monet, in his garden at Giverny (**photo 6**), a village in Normandy near the river Seine. Monet had already created an Asian-influenced water garden there, and later added a wooden bridge in the Japanese style. In 1899, he began the series of works focusing on this location, which came to occupy him for the next quarter-century.

Some wooden bridges have curiosity value, like the so-called 'Mathematical Bridge' (**photo 7**) at Queens' College, Cambridge. Designed by William Etheridge and constructed in 1749, it spans a river barely 50ft wide, but does so using short timbers in a special way. Each of



6 Claude Monet's Garden in Giverny, France

these is held in a state of compression by the gravity on the whole structure, something more familiar in masonry as a 'voussoir arch'. The College has kept an old model of the bridge – made to 1:16th scale – which may well be the one used by Etheridge himself.

Wooden defences

Wooden drawbridges – a common feature of castles and fortified houses until well into the 16th century – could be retracted to thwart an advancing force by leaving only water between it and the outer walls (**photos 8 & 9**). The earliest drawbridges were removable, but later varieties were operated by ropes, and, in time, chains. The particular advantage of this pulley system lay in the protection it afforded the operators.

The siege of Kenilworth Castle, Warwickshire, in 1266, by King Henry III, was the longest in medieval English history. The fortress held out for nearly six months, largely due to its extensive water defences, including a lake and drawbridges guarding more than one entrance (**photo 10**).

From very early times, military wooden siege towers were employed (**photo 11**). These featured one or more short bridges – or ramps – which could be lowered to allow the attacking force to fight defenders at a manageable level, in an effort to scale their fortifications.



7 Mathematical Bridge – wooden footbridge in the southwest of central Cambridge



8 Drawbridge at the fort of Ponta da Bandeira, Lagos, Portugal



9 Bridge leading into Corvin Castle, Hunedoara, Romania

Bridges & landscapes

Sometimes, a bridge made predominantly of other materials will still display a wooden feature. An instance is the footbridge to the precariously-situated Tintagel Castle, Cornwall, famed for its links with the legendary King Arthur. Constructed of steel and slate, it was fitted with a 150-yard oak handrail 'to help the bridge feel like an organic part of the natural environment' (**photo 12**).

Attractive and functional notwithstanding, wood is more susceptible than most building materials to combustion. The last wooden version of London Bridge was completed as early as 1163, not least because, in a 70-year spell during the 11th and 12th centuries, it fell victim to no fewer than eight fires.

In mountainous regions, bridges can be critical to the progress of climbers (**photo 13**). Even reaching the foothills of such as Himalayan peaks entails long, strenuous walks over far-from-easy terrain. Narrow wooden bridges – often lacking side-supports – have to be negotiated, which is hazardous at any time, but additionally so when these traverse fast-flowing, deep streams of icy water and those crossing, bear heavy loads on their backs (**photo 14**).

Being a country of many large rivers, China has countless wooden bridges, a good proportion of them centuries-old (**photo 16**), and often



10 A reconstruction of Kenilworth Castle as it might have appeared in about 1420, showing John of Gaunt's work
Photograph © Historic England; illustration by Peter Urmston

very ornate. One opened as recently as 2016, however, and of simple appearance, over the Shiziguan river, has been called 'the most beautiful bridge in the world' (**photo 17**). This accolade may more reflect the view which the structure affords rather than its actual design, but its ribbon-like meander, even



11 Wooden military siege tower model kit

at a distance, is an undeniable delight.

Extreme decorative effects are achieved on large Chinese pagoda bridges, which typically support a brightly-coloured and highly-carved wooden one (**photo 21**). The consummate skill of the Chinese wooden bridge builders of yesteryear



12 Tintagel Castle footbridge, built using technology usually found in the Alps, follows the path of an old land bridge



13 Hanging bridge at the tree house resort in India
Photograph © Getty Images



14 Bridge over the Kanka River, Himalayas, India
Photograph © Getty Images/Aurora Creative



15 Wooden bridge in woodland



16 Yangmeizhou timber arch lounge bridge, in the Kengdi village of Shouning County, which was built during the Ming Dynasty

is amply evidenced by those nearly 1,000 years old, which, still fully functional, are to be found in the Fujian and Zhejiang provinces along the country's north coast.

Golf, garden & gangplank

Many golf courses include natural features – like a stream – which players negotiate via a bridge (photo 18). A short, wooden one is usually adequate, but some players elect – or are obliged – to travel the course by golf cart or buggy. Any wooden bridge must therefore bear the laden weight of this vehicle. The bridges on famous golf courses are readily recognisable to the game's devotees, and those at the Augusta National – which hosts the annual US Masters' Championship – are named after celebrity players; however, these are made mostly of stone.

Before air travel became generally affordable, most overseas journeys were by boat, the longest by ocean liner. News reports often depicted the arrival in port of individual celebrities or dignitaries, or even large groups, such as returning armed forces personnel. They disembarked on a long, wooden gangplank, which bridged the 10 yards or so from the vessel to the quayside. In 1948, the ship, *Empire Windrush*, brought over



17 'The Most Beautiful Bridge in the World' over Shiziguan River, China

1,000 passengers from the West Indies who arrived in this way (photo 19).

Wooden bridges typically lack the decorative features characteristic of their stone counterparts. Garden bridges, however, often prove an exception (photo 20). Some particular design features or finishes seem ever-popular. Small, hump-backed bridges are among these, and can be so steep at the ends as to even need a few steps. Lattice-work and railings can feature on the sides, while some link side-posts with chains, or surmount them with



18 Wooden bridge in Loreto Bay Golf Course, Mexico

decorative tops. The surface finish may aim at a 'rustic' look, highlight wood varnish, or make a stunning impact with bright paint, red being a frequent choice.

When we associate bridges with significant places or events, we risk forgetting their relatively modest but valuable everyday functions (photo 15). Many an enjoyable walk or popular hiking route wouldn't exist without the little wooden bridges, which straddle a stream or dip in the land. They often also prove ideal locations for route markers, reassuring users that they're going the right way. ✕



19 Windrush passengers disembarking



20 Ornamental garden bridge



21 Golden temple and red wood bridge, Hong Kong

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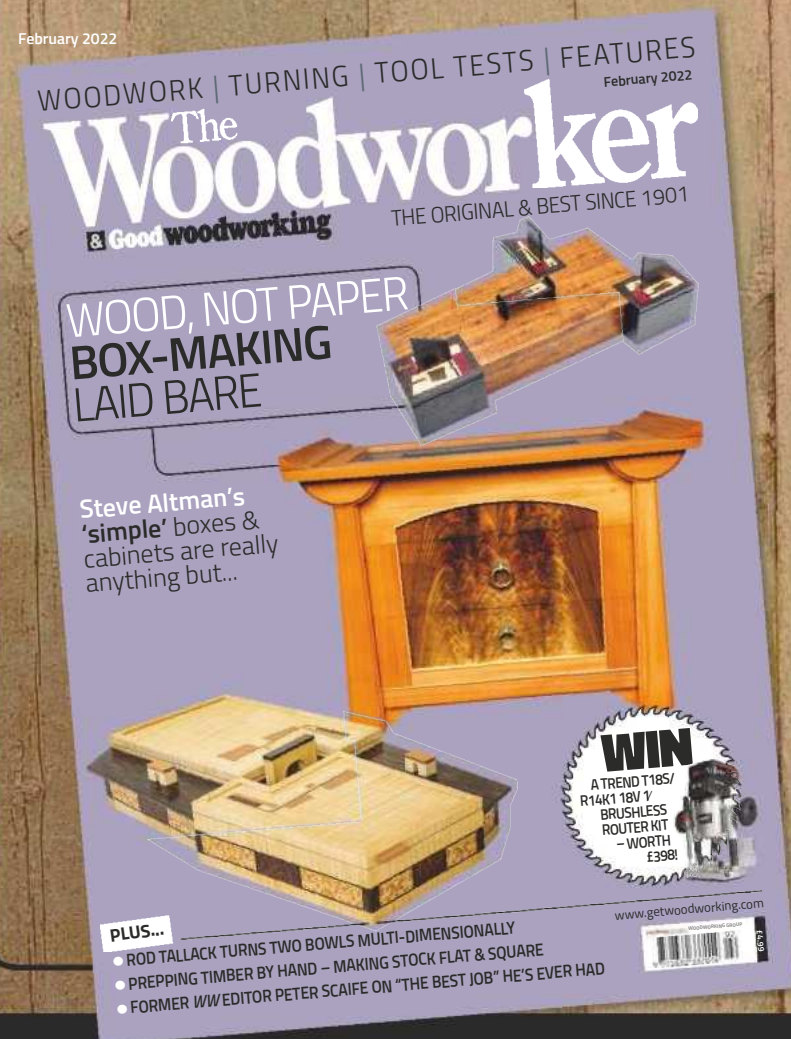
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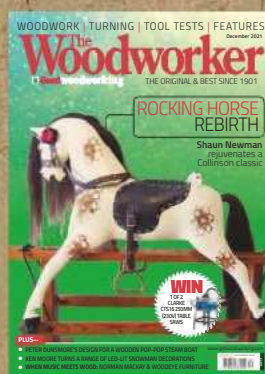
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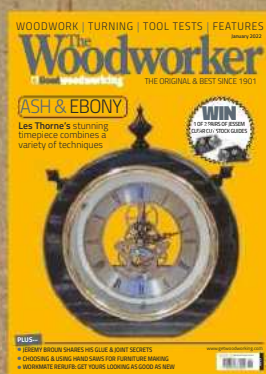
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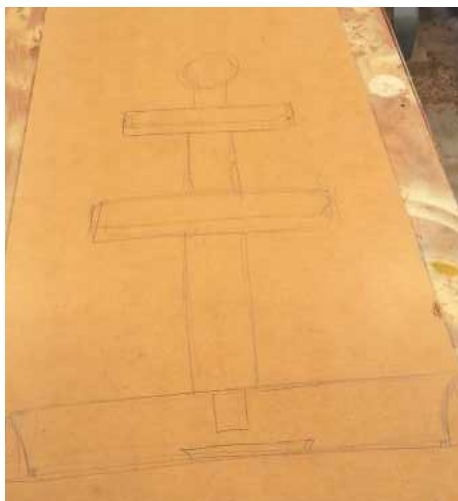
With a little help from his niece, who's a very skilled baker, **Les Thorne** makes a classic cake stand in English ash and sapele, which features a simple 'T' bar handle

We all like a cake or two – three in my case – so this month's project is something classy to display them on. My youngest niece, Abbie Berryman-Thorne, is a skilled baker, so I asked her to make a selection of homemade cupcakes that I could photograph placed on the stand, then, obviously, eat afterwards! Having devoured a few of them, I'm sure she could be a professional baker and if she needs an official taster, I'd gladly be available!

The tradition of tea and cake is undisputably a British one, and up and down the country, many still take a break at around 11am for a slice of cake and cup of tea. In terms of the history of afternoon tea – that most quintessential of English customs – it was introduced in England by Anna, the seventh Duchess of Bedford, in 1840. The cake stand came into use as a result, and presenting the cake at a higher level above the table gave the cake more attention.

While glass and porcelain variants may be more popular, there's a few wooden stands from the Georgian/Regency era, such as this one, which appear on antique websites. At that time they would've been made from polished mahogany, or silver and ceramic. Wanting the piece to look as light and balanced as possible, I decided to make it using contrasting timbers: English ash and sapele. The colours work really well, although I did encounter a small problem when it came to making the top of the stand. Initially, I wanted to place a ring of wood through the ball, which would act as a handle, allowing the stand to be easily carried. I found that doing so, however, would involve making a large diameter ring, which wouldn't look right, so I ended up opting for a simple 'T' bar – quite fitting, really! ▶





1 With no original and no plan to work to other than the one in my head, I started by drawing out the design to ensure I could achieve the correct scale. As I do so much spindle work, I felt confident I could make up the shape of the stem as I went along



2 It's a good idea to prepare all the blanks required before you start turning. I'd advise erring on the side of caution and making all parts larger in diameter and thicker than required – you can make them smaller, but not bigger



3 The largest ash blank is around 300mm in diameter and 35mm thick. Mount the blank onto a screw chuck and true it up using a bowl gouge



4 As the base will be held on a recess, use a pair of dividers to mark the diameter required on the bottom of the blank – in my case, to suit large Axminster jaws. Accuracy is important here to ensure you achieve the best grip possible



5 I soon realised that my blank was definitely far too thick, so set about putting the toolrest round the front and removing excess material using a bowl gouge, in pull-cutting mode



6 Once I'd achieved the correct thickness, I was better equipped to judge the shape. A simple cove is the order of the day here. Dropping the tool handle as you sweep through the wood will ensure you achieve a good finish on most species of timber



7 In my opinion, good woodturning involves being able to produce crisp detail. A large skew chisel is the perfect tool for adding small punctuation points onto the shape. Be careful not to make these fillets too large as they're likely to dominate the shape



8 When I make utilitarian pieces such as this, I like to ensure there's no sharp edges on the corners, as they can be easily damaged in use. Round over the edge into a bead using a signature spindle gouge



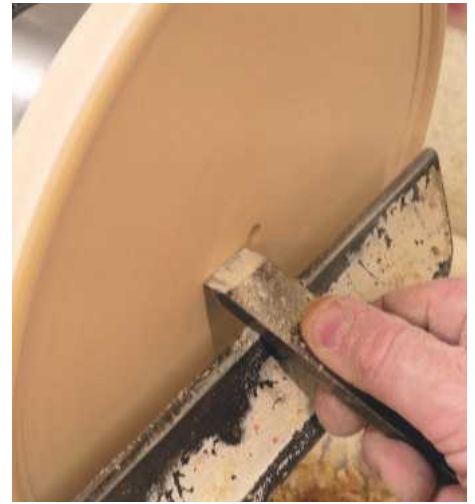
9 To achieve a secure fixing, the recess doesn't have to be too deep, it just needs to be accurately cut. The depth of the recess is only about 4mm. I tend to remove this at the end, but here, I chose to leave it on



10 To remove the bulk of the middle, use a bowl gouge in pull-cutting mode. Aim to keep the base as flat as possible, even at this early stage; it'll make life easier when you come to do the finishing cuts



11 There's a few techniques I use when it comes to creating a flat surface on a platter or bread board. I've found that a gouge ground with a 60° angle, presented almost upside down then dragged across the surface, is most effective



12 An easier technique, however, is to use a scraper; this gives a good finish on all but the softest timbers. I use a wide skew chisel, presenting the tool dead on the centreline. Accuracy is achieved by sliding your fingers along the toolrest



13 Any small discrepancies that remain can be removed using abrasive. Wrap this around a block of wood and, as it slowly revolves, hold it against the piece mounted on the lathe



14 After drilling a 25mm hole in the base, mount the second tier on a screw chuck and drill a 25mm hole – this will form the bottom



15 Here I'm using a spindle adaptor as a screw chuck – this particular one has a 25 × 8tpi thread on it that perfectly matches the 25mm hole



16 After creating a shape similar to the one turned previously, the wood can now be screwed on. An MDF spacer will shorten the length of the screw, which makes mounting easier



17 After sanding ash, the grain always fills up with dust. Before any finish is applied, use compressed air to clean out the grain



18 Having repeated the same steps for the top tier, use a drill press to create the centre hole, which is around 10mm deep. For safety, it's advisable to clamp the workpiece securely rather than using your hand, as I'm doing here



19 You can now move on to making the stem. Using a bradawl, mark the centre. Doing so allows the drive centre to easily locate on the end



20 Once mounted on the lathe, turn the stem until round. You can then mark locations of the individual tiers as well as the spigot for the base and waste on the top end



21 Using a 10mm skew chisel, make a 10mm wide cut at the tailstock end. It's important to allow enough waste so that when the end is cleaned up, no centre mark remains



22 There's no substitute for a good fit so ensure to carefully measure the hole in each of the tiers. If you have a sloppy joint, it'll eventually work loose, even with the addition of modern glues



23 Vernier callipers give an accurate size when cutting the spigots. I do this by holding the tool in one hand, then cutting away the wood until the callipers slip over the diameter



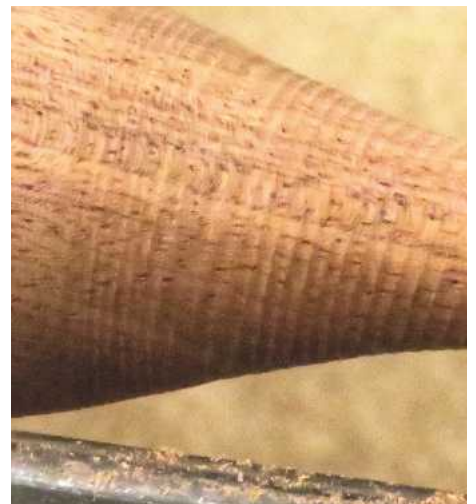
24 As mentioned earlier, my turning is all about crisp detailing and the small spindle gouge is perfect for shaping. The spigot that goes through the top tier is just to the left of this detail



25 The hole in the top of the cake stand will accept a 'T' bar handle. Here, I'm using the Oneway Drill Wizard, which allows me to quickly and easily drill holes of a specific depth, at a fixed angle



26 Ensuring to keep the previously drilled hole in the centre, turn a ball on the top of the stem. Don't go too thin at this stage as you still have to shape the rest of the stem



27 This is what happens when you go too thin – these marks are caused by vibration; this isn't the end of the world, however, as they can be sanded away quite easily



28 As the stem gets weaker, I support the piece with my left hand while holding the tool in my right. Only do this if you're comfortable as there's a risk that your fingers could get trapped



29 You can turn the bulk of the shape using a spindle roughing gouge. The elongated ogee isn't easy to achieve, but it's worth spending time practising – this detail can make or break a good spindle



30 The waste can now be removed at the top of the piece. Here I'm using a skew chisel, but a fingernail spindle gouge will also work. Leave just enough timber that you're still able to sand the stem



31 Starting with 120 grit abrasive, begin to sand the stem. I sand over the back of the spindle as it's easier to follow the detail. I'd advise removing the toolrest, which will ensure you don't trap your fingers between it and the wood



32 For the 'T' bar handle, you need to mount a small piece of sapele between centres. The critical measurement is the 10mm central section, which fits into the hole drilled in the top of the stem



33 Shape the piece down either side into the section on the middle. Working down one side followed by the other ensures the shape is symmetrical. Round over the ends, then finish these by hand



34 The stem needs to be sealed and waxed and each of the tiers treated with food-safe oil, which gives a matt finish



35 The stem can now be cut up using either a bandsaw or by hand. It's just a matter of gluing the individual parts together. For this, use a good quality PVA wood glue and once mounted back on the lathe, clamp up



36 The completed cake stand with 'T' bar handle should look something like this. As you can see, Abbie's homemade delights didn't last long! ✂



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BOX-MAKING BRILLIANCE

Andy Standing takes us through the steps for making a spline dovetail joint in addition to the simple jig required. Popular with box-makers, this attractive joint is known for adding strength and decoration

The spline dovetail is a joint that can be used both for strength and decoration. It can be especially attractive on small carcasses and is particularly popular with box-makers. It's simple to make and the only tools required are a router fitted with dovetail cutter and a tilting arbor table saw. The first step, however, is to make a simple jig. This can be modified to suit your particular router/guide bush combination; the design here uses a 24mm guide bush.

MAKING THE JIG

Start by making the jig (**photos 4 & 5**). Use 18mm MDF for strength, and to ensure stability, the included angle needs to be exactly 90°. The sizes given are advisory, but to ensure maximum router support, keep the top plate as large as possible. Begin by cutting the top plate to size, then mark the centre of the board and rout a recess that exactly matches your guide bush. Use the side-fence to guide the router and a straight cutter to make narrow passes until the recess is just wide enough to contain the guide bush without any play. Don't worry if the recess is slightly offcentre.

The frame below the top plate consists of four components. You need to ensure the angle between the supports is exactly 90° and that the top plate sits on it at exactly 45°. Once the boards have been cut to length and mitred, cut a slot in the mitred ends – the same width as the guide bush slot and about 40mm long; this is where the cutter will pass through the sides of the box, so you need good clearance here. Glue and screw the jig tightly together. Pre-drill the MDF to avoid splitting the core and countersink the screws so they won't foul the router. The dovetail splines are inserted through an assembled mitre joint, so the first step is to assemble the joint and glue it up. Use biscuits to aid joint alignment



1 Clamp your mitre joint in a bench vice so that it faces upwards



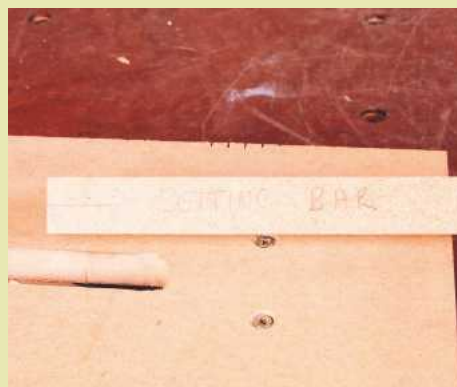
2 Mark out dovetail spacings across the joint, keeping outside splines away from the edge. Start by marking a line about 10mm in from each edge for the outside pair, then divide the space between these lines equally across the joint



3 The marked workpiece is now ready for machining



4 & 5 The assembled jig



6 In order to accurately set up your jig, make a setting bar. This should fit snugly in the guide bush groove, with its centre clearly marked



7 Insert the setting bar through the jig and line up on the marked lines



8 Clamp the jig in place



9 Fit the router with guide bush and dovetail cutter



10 Stand the router on the jig and plunge the cutter until it just touches the top of the corner joint. Set the depth about 10mm below this. Pull the router back, plunge it to full depth and lock it down. Start the machine and run it through the joint. Switch off without releasing the plunge lock, then reset the jig and repeat for all marked positions across the joint



11 After machining, the joint should look something like this



12 Remove the dovetail cutter from the router and set a sliding bevel to match its angle



13 Transfer this angle setting to your table saw – PLEASE NOTE THAT THE CROWN GUARD HAS BEEN REMOVED FOR CLARITY



14 Set the rip fence a little wider than the base of the dovetail, and with all guards securely in place, rip down both sides of the timber to create your splines. Make up a long length and trim to size later



15 To adjust the fit, lay the timber on its side and with the blade still tilted, take shaving cuts off the bottom until the piece just taps into the dovetail sockets with a light hammer



16 Cut the splines into short lengths, apply a little glue and gently drive into place using a hammer



17 Here you can see the oversize splines in place



18 Trim off the waste using a flexible pull saw; this allows you to trim right up to the edge without damaging the workpiece



19 Finally, clean up the joint using a plane followed by fine abrasive paper



20 The completed spline dovetail joint ✂



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The Woodworker & Good Woodworking
April issue –
on sale 18 March



SPINDLE TURNING PROBLEMS SOLVED

Les Thorne looks at six common spindle turning niggles and offers some helpful solutions



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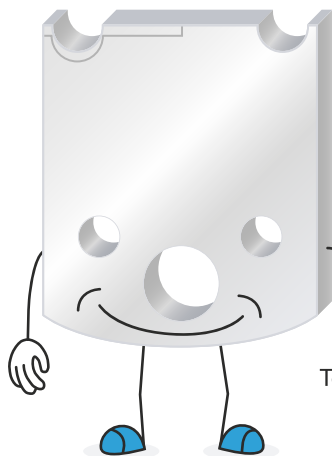
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TAKE

5

This month's selection features a reimagined Gerhard Heintzman baby grand piano that serves as a wall-mounted bar and cocktail cabinet, followed by a wonderful turned and carved piece with exquisite gold leaf interior



1

'Crescendo' – mahogany wall-mounted bar and cocktail cabinet by Chris O'Dell – [@woodchipwerks](#) – created by reimagining a Gerhard Heintzman baby grand piano, which was hand-built in Toronto back in 1885 – 1,524 × 1,524 × 381mm

2

Exquisite 2m long walnut and sycamore curved tambour Marlstone sideboard with handmade brass handles, by Jan Lennon – [@janlennonfurniture](#) – made in [@williamsandcleal](#) incubation workshop following a 40-week course at the furniture school

3

'EGG 02', 2017, by Dominique Pierrat – beech, lacquer eggshell and gold leaf – 269mm high × 399mm wide × 300mm dia. – available via [@woodsymphony](#)

4

Untitled sculpture in Brazilian Peroba wood – 2.96 × 4m, 1 × 0.34m – by Francisco Nuk – [@francisco.nuk](#) Photograph courtesy of [@gustavoandradeuarte](#)

5

'The Danhero All Star Wrestlers', hand-whittled by Dan Riggott – [@danhero](#)

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