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November 2022

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Arm rest and seat shaping detail on Jeff Maker's award-winning 'Luna' chair

Rear leg sliding dovetail construction and hand-shaping of drawers, as shown on Philip Gay's 'Less is More' cabinet

Curve detail on the front of Matthew Tyson's 'Cirrus' desk along with drawer angles

Welcome

Believe it or not, a whole year has passed since announcing the winners of the first Alan Peters Furniture Award we ran, with Organiser Jeremy Broun at the helm. Despite the entry deadline being rescheduled, switching to an online-only platform and having to rethink things, juggle many different balls and jump through a fair few hoops, in the process we were able to discover a wide range of extremely talented furniture designers and makers, from every corner of the British Isles. Yes, all came good in the end and with lessons learned, we hoped that the 2022 award would build on this success and importantly, allow us to continue celebrating Alan Peters' legacy while unearthing new talent.

This year, we've certainly struck gold in terms of discovering a very high calibre of furniture making, which echoes Alan Peters' design and making ethos, and also, unlike last year, holding a physical prize-giving ceremony and exhibition of winners' work. At the time of writing, both events are just a few weeks away, but we look forward to congratulating the winners in person, examining pieces more closely, and seeing first-hand the incredible skill that's gone in to their making.

Behind the scenes

As with the previous year, Jeremy Broun willingly dedicated countless hours of his time to ensuring the award was a success; this involved seemingly endless admin once entries had been received, liaising with judges, finding and securing sponsors and patrons, as well as organising and overseeing the judging ceremony and exhibition – among many other things. It's difficult to comprehend just what goes into its curation, but despite the uphill slog and on occasion, burning the candle at both ends, it's definitely been worth it, and we're extremely proud to be associated with such a prestigious and long-running award.

The good news is that for those reading this who think they'd like to enter, or perhaps missed the deadline this time round, the award will return in 2024 after a short hiatus. Going forward, it'll follow a biannual rather than annual format, and aim to further build on previous years' achievements. A short break will give us time to brainstorm ideas, discover new sponsors and judges, research exhibition venues, etc. as well as enjoying a well-earned rest – so stay tuned for updates.

Taking a year out will also allow future entrants more time to contemplate the piece they'll make or put forward, as well as the actual making of it. In terms of entry requirements, these will be reassessed and simplified to ensure they're self-explanatory and straightforward in order to eliminate extra work on our part and make the process run as smoothly as possible. However, I'm sure we can all agree that double-checking things before submitting gives added peace of mind, allowing you to rest in the knowledge that all those i's are dotted and t's crossed.

So, with that bit of housekeeping ticked off the list, let's take the time to deservedly congratulate our 2022 winners, especially first prize recipient Jeff Maker, who impressed the judges with his ingenious Apollo moon landing-inspired 'Luna' chair. Made in English olive ash, the construction involved numerous jigs as well as 14 stopped tapered mortise & tenon joints, which gives a nod to the woodcutter in the tale of *The Man In The Moon*.

As well as focusing on the key details that make these highly acclaimed pieces stand out, the photos above give a glimpse behind the scenes in terms of highlighting technical skill, joint construction, etc.

See you at Harrogate!

Even though we're close to wrapping up another year's worth of issues, there's still a fair few exciting events on the calendar, the most important for us being the North of England Woodworking & Power Tool Show, which returns following a two-year hiatus. We're raring to go as are the many demonstrators who'll be appearing over the three days, not to mention the wide array of trade stands that'll also be in attendance.

If, like us, you've missed getting out, seeing live demonstrations, talking to like-minded people face-to-face and trying new kit and tools before you buy, this is the perfect opportunity to do all of the above. If you haven't already purchased advance tickets, visit the new dedicated event website – **www.harrogatewoodworkingshow.co.uk** – and simply click on the 'buy tickets' tab.

We look forward to seeing you at the Yorkshire Event Centre, Harrogate, from 11–13 November, but before we do, please take the time to sit back, relax and enjoy our November issue!

Email tegan.foley@dhpub.co.uk

Tapered pieces awaiting laminating on Robin Johnson's 'Chanterelle' chair

Tegan Foley
Group Editor

Rhona Bolger
Group Advertising Manager

Phil Davy
Technical & Consultant Editor

42 EARLY ORIGINS OF THE UBIQUITOUS BLACK & DECKER WORKMATE

John Greeves takes a trip down memory lane as he looks back at early models of Black & Decker Workmate, which have played a central role in many of our lives

WIN!

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Good luck!

The Woodworker & Good Woodworking
NOVEMBER 2022

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WOOD AWARDS 2022
Shortlist announced

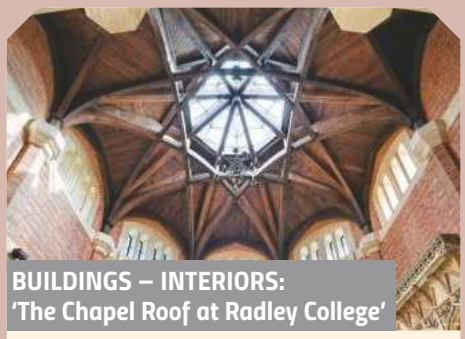
The Wood Awards recently announced the 2022 shortlist, revealing a stunning, innovative array of British architecture and product design using wood, all now in the running to receive the UK timber industry's highest architecture and design accolade.

From more than 200 projects entered, a shortlist of 32 entries has been created, which unveils the diverse, creative and high-quality buildings and furniture being made with wood as the central focus.

Included in the list are some of the UK's leading architects, engineers, product designers and furniture makers, showcasing the array of exciting talent arising from the UK's domestic timber industry and the wood suppliers who support them.

The Awards are split into two main categories: 'Furniture & Product' and 'Buildings'. 'Buildings' are then split into Commercial & Leisure, Education & Public, Interior, Private and Small Project; and within 'Furniture & Product', there's three subcategories: Bespoke, Production Made and Student Designer.

Below are a few shortlisted entries within both of the main categories.



BUILDINGS – INTERIORS: 'The Chapel Roof at Radley College'

Architect: Purcell
Client/owner: Radley College
Wood species: European oak (Germany) – PEFC
Location: Abingdon, Oxfordshire

The team at Carpenter Oak used intricate design, complex geometry and traditional craftsmanship to make this handcrafted oak octagonal roof structure

FURNITURE & PRODUCT – PRODUCTION: 'MIgo'

Furniture client & maker: Benchmark
Designer: Pascal Hien
Wood species: American red oak
Location: Kintbury, Berkshire

Conceived during the pandemic, a time of change, uncertainty and rapid adaption, this piece is designed with no definitive front or back, or right or wrong approach to using it

FURNITURE & PRODUCT – STUDENT: 'Oak Desk with Upstand'

Designer/maker: Holly Timmis
College/university: Building Crafts College
Wood species: European prime oak – FSC

Designed with personal use in mind, Holly sought to create a piece that wasn't only unique but also practical and beautiful, while allowing her to explore a range of technical challenges along the way

The Wood Awards shortlist will be on display at three locations over the next four months. During late October until December, a special exhibition will be held at the Building Centre, which showcases the Building shortlist with various models and a series of talks.

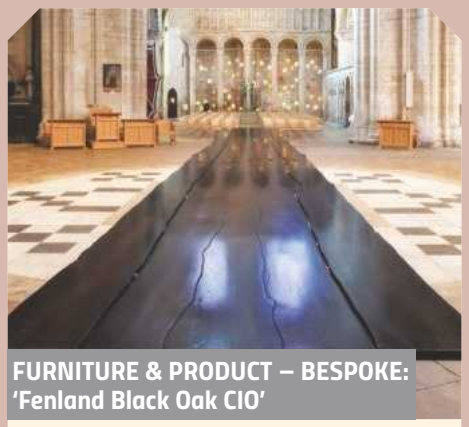
The winner of the Wood Awards 2022 will be announced on 23 November during a special ceremony held at Carpenter's Hall.

For more information on the shortlist, see **www.woodawards2022.online**. Previous winners can be found at **www.woodawards.com**.

BUILDINGS – PRIVATE: 'The Threshing Barn'

Architect: RJP Architects
Structural engineer: Paul Molineux Associates
Species: Oak (Europe); softwood feather-edged cladding (UK); birch ply (Baltic); woodfibre (Switzerland) – PEFC & FSC certified sources
Location: Willesborough, Ashford

A large, Grade II listed 18th century threshing barn, which has been carefully repaired and refurbished with a reliance on traditional skills



FURNITURE & PRODUCT – BESPOKE: 'Fenland Black Oak CIO'

Furniture client: Fenland Black Oak Charitable Incorporated Organisation
Designer: Mauro Dell'Orco – lead designer – plus many others
Furniture maker: Adamson and Low; Steve Cook Furniture; Mauro Dell'Orco, plus various others
Wood species: *Quercus robur* (England)
Location: Ely, Cambridgeshire

Within the 'Bespoke' subcategory, 'Fenland Black Oak CIO', designed by Mauro Dell'Orco and others, was made for the Fenland Black Oak Charitable Incorporated Organisation. Following the discovery of an extraordinary piece of bog oak, 13m long, 5,000-year-old planks were cut and crafted into a table that connects ancient forests with the local community

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Web: No website

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Web: www.wenbans.com

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SHAPER launches two new products for woodworkers

Shaper Tools recently announced the launch of two new products for the woodworking and fabrication industries: Studio – a simplified design tool for craftspeople, and Plate – a universal template and fixture for Shaper Origin.

In 2018, Shaper launched Origin, the world's first hand-held CNC router. Since then, the company has been on a mission to simplify precision cutting and make it accessible to craftspeople everywhere. With the launch of Plate and Studio, Shaper is again demonstrating how intuitive digital workflows can integrate with, and aid, traditional workshops.

"One of the biggest challenges for users looking to work with digital tools like CNC machines is creating the digital files these tools rely on. What may be a simple sketch of an idea with pencil and paper can require hours or days of work to transfer to a sophisticated CAD program," says CEO Joe Hebenstreit.

Shaper Studio

Shaper Studio is a simplified 2D design tool, which aims to focus on those features that matter most to craftspeople, short circuiting the path from idea to production, and omitting the unnecessary and confusing features that've crept into one-size-fits-all design software. Simply put, Studio helps users spend more time making and less time fussing with a computer.

Announced at the International Woodworking Fair, Shaper Studio was released from mid September to everyone – not just Shaper Origin owners looking for this kind of streamlined design tool. For £109 per year, users are given unlimited access to fonts and artwork, plus some really powerful editing features, such as Studio's ShapeShifter – an intuitive shape combination tool that further speeds up the design process, along with the ability to save and export an SVG file, sync it directly to Shaper Origin, or use with other digital fabrication tools such as vinyl or laser cutters. A Lite version of Studio with limited access to fonts and artwork is also available free of charge, and a 14-day free trial allows you to test out the fully featured product. Studio is web-based, making it easy to produce and edit designs on your phone, tablet or computer.

To learn more about Studio or start a free trial, visit **www.shapertools.com/studio**.

Shaper Plate

Shaper Plate is a universal template and fixture for Shaper Origin, and is the company's latest accessory to effortlessly connect digital designs with physical workpieces. When paired with Origin, Shaper Plate makes installing hardware and other localised precision cutting operations fast and seamless. Plate takes advantage of Shaper's Hardware Catalog – a collection of Shaper-vetted digital hardware templates, which are available on ShaperHub. With Shaper Origin and Plate, installing a hinge, door pull, or other hardware is as easy as finding the file on the Hardware Catalog, aligning one of Plate's four fence systems to a pencil mark, and using Origin to accurately mill the pocket in just the right spot.

Integrated with ShaperTape, Shaper Plate speeds up a huge variety of Origin operations, such as installing bow ties, corner rounding, machining cable pass throughs, engravings and more. International Woodworking Fair attendees were given a first look and hands-on demo – to find out more, visit **www.shapertools.com/plate**.

Along with Shaper Workstation, Origin's vertical and horizontal workholding fixture, Shaper Plate, rounds off the Origin Complete System. Shaper is offering a £100 discount on its Plate or Workstation along with the purchase of Origin, or a £150 discount when all three are purchased together.

MPOWER TOOLS LTD available to buy in the UK

Nearly 30 years ago, MPOWER Tools Ltd began life in the small and picturesque village of Newton Tony, a few miles east of Stone Henge. All of its woodworking tools would prove to be a heady blend of unique solutions, efficiency and simplicity, all made in Britain.

Nowadays, MPOWER counts its sales in the tens of thousands and exports to 16 different countries worldwide. Despite the popularity of their products, however, the anomalous elephant in the room remained: no matter how hard customers tried, it was impossible to buy MPOWER Tools in the UK.

Long time Managing Director of MPOWER, Phil Lawes, explains the reason for this: "For over 20 years, we've successfully worked with, branded, and sold our tools exclusively through Trend and although our relationship is stronger than ever, we decided that new tools should carry our name and only be available direct from us. So now, UK customers can buy MPOWER Tools via **www.mpower-tools.co.uk**."

Phil describes his customer care team as "legendary" – who better to buy from than the people that actually design, develop and manufacture their tools?"

For a limited time only, use the **'welcome 30'** code to receive an additional 30% discount when buying direct from MPOWER's UK site: **www.mpower-tools.co.uk**.

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THE CARPENTERS' LINE: Japan House London showcases 1,300 years of woodworking mastery from Hida, Japan

Japan House London presents The Carpenters' Line: Woodworking Heritage in Hida Takayama, an exhibition exploring the art of master woodworking from Japan's well-known woodworking region.

The exhibition celebrates the essence of Japanese craftsmanship through the story of an enduring woodworking heritage cultivated in the densely forested Hida region of Gifu Prefecture in central Japan. From the raw materials of the Hida forests and tools developed to work them, to the involvement of Hida craftsmanship in global furniture design of today, exhibition visitors can expect to be immersed in extraordinary craftworking legacy.

The city of Takayama in Gifu Prefecture has maintained a vibrant woodworking tradition for over 1,300 years, developing, in that time, an international reputation for its highly skilled carpenters.

First recorded in the eighth century CE, the woodworking skills of these craftspeople were provided to the imperial capital in place of taxation, such was the importance placed upon the carpentry techniques originating in Hida. It was the extraordinary skill of these Hida craftspeople that built many of the famous shrines and temples still seen in the ancient capitals of Nara and Kyoto today.

Today, the practice of woodworking still thrives in Hida, with internationally renowned workshops well known for their collaborations with international designers, the results of which can be seen in museum collections across the globe.

Visitors to The Carpenters' Line will encounter a series of installations demonstrating the legacy of skill and innovation that runs as a continuous strand through Hida's woodworking history, including:

- **Woodcraft techniques and materials –** From ichii ittō-bori, or sculptures carved from Japanese yew and mageki – wood bending – a vital element of contemporary furniture making, to latticework and masterful joining techniques. Materials and techniques from this region of Japan will be highlighted, through video, displays and a rich variety of exhibits.
- **Technology and innovation –** Shining a spotlight on where centuries of tradition meet new technology, maintaining working lifestyles while adapting to new methods of manufacture. Hida boasts a design legacy of excellence that continues to this day as exemplified by makers such as celebrated furniture manufacturer Hida Sangyō.
- **Products –** For hundreds of years, products from Hida have embodied beauty and utility both in Japan and more recently, further afield. Visitors can admire delicate Hida-shunkei lacquerware, intricate kumiko latticework, and the culmination of several craft techniques in an example of a yatai. Yatai are large, ornate festival floats that are paraded around the town during the spectacular Takayama Festival, which takes place twice a year in spring and autumn.
- **People –** This exhibition focuses on the skills and lives of those people whose livelihoods have depended, and still depend, on working with the natural materials of their local environment. Visitors can connect with the people aurally by listening to the stirring medeta – a celebratory song sung by residents of the Hida region – as well as through soundscapes that allow the visitor to inhabit the world of the craftspeople.

A Japanese craftsman at work
Photograph courtesy of Igarashi Junya

The exhibition runs until 29 January 2023 at Japan House London – see **www.japanhouselondon.uk** for further information.

CLARKE lighting range from Machine Mart

As we enter the final few months of the year, not only will it be getting colder, but also much darker, more quickly. With this in mind, it can be difficult to find sufficient daylight hours to get outside work finished, or to light your workshop to best effect.

To remedy this, Machine Mart stocks a wide range of free-standing worklights and floodlights, which will help to keep you in action over the winter months.

All lights are portable and benefit from an IP44, IP54 or IP65 rating, making them suitable for internal or external use.

Lights are supplied on a strong, sturdy tripod, or with useful carry handle, which means they can also be used for a variety of purposes. For example, the Clarke COB10CR – priced at £32.39 (inc VAT) – is a rechargeable worklight that's ideal for site or home use, offering a 650 lumen floodlight and 2.5 hour working time off a single 7.4V lithium battery charge. It comes supplied with 230V charging adaptor and 12V vehicle accessory outlet charging lead.

Similarly, the Clarke SMD84T – priced at £89.99 (inc VAT) – features two worklights that each utilise 42 SMD LEDS to provide extremely bright illumination. Each light has its own on/off switch with an LED life expectancy of 20,000 hours. The tripod has an adjustable height of up to 1,720mm and handy cable storage hooks.

Clarke SMD84T 2 × 21W LED worklight & tripod (230V)

Clarke COB10CR 10W COB LED rechargeable worklight

For more information on these and other products in the Clarke lighting range, see **www.machinemart.co.uk**.

Woodcarver William Barsley will be giving live demonstrations

Celebrate Christmas at CRAFT FESTIVAL CHELTENHAM

After the success of Craft Festival Cheltenham in March, the event returns for a special Christmas edition over the weekend of 26–27 November. In excess of 100 of the finest designer-makers and artists from across the UK will exhibit at Cheltenham Town Hall for a celebration of making, creativity and Christmas shopping.

"We're excited to launch our first Christmas event in Cheltenham," said Sarah James, Festival Director. "Visitors to Craft Festival Cheltenham value handmade craft, and we felt a Christmas event would offer a platform for the finest makers to present their work at this special time," she added.

Typically, over 2,000 local people visit Craft Festival Cheltenham to experience the best in handmade original jewellery, ceramics, silver, glass, textiles, woodwork, prints, leatherwork, furniture and more. The event also hosts festive workshops for all ages, craft demonstrations, and free children's activities.

Craft Festival Cheltenham is a curated, selling event, selected by an independent panel of experts. This ensures that only the best British designer-makers are chosen to sell directly to the public.

Exhibitors

Exhibitors will include Hopewood Baskets – a collaboration between Sarah Loughlin and Marcus Wootton – from Worcestershire. Working in English willow, they create various designs featuring subtle blends of colours, or bold contrasts.

Hopewood Baskets will be exhibiting their wares

Live demonstrations

Live craft demonstrations are a key part of every Craft Festival, and at the November event, accomplished woodcarver William Barsley will be demonstrating his work for visitors. He undertakes bespoke carving projects together with delicate restoration and conservation work, as well as hosting courses from his Dartington, Devon base.

Family friendly

Welcoming families and young people is a priority, and as such, free, creative, family drop-in workshops include those from Jim Parkyn, plasticine maestro and Aardman Ambassador. In addition, Unit Twelve Gallery and Llantarnam Grange Arts Centre will bring a range of free festive craft activities for all the family to enjoy.

'Hop Wreath' by William Barsley

Tickets for Craft Festival Cheltenham are now on sale. Workshop places will be announced shortly, and advance booking is essential – visit **www.craftfestival.co.uk/Cheltenham**.

TREND POCKET HOLE JIG RANGE

With so many pocket hole jigs to choose from, where do you start? **Jonathan Salisbury** looks at the wide variety available from **Trend** and shares his findings

Whilst not new to pocket holes, I'm no expert, either. I tested a jig back in the December 2019 issue, and in my summary, noted that different jigs exist for different situations. Now that I have one of each, however, I've realised it isn't quite as straightforward as I'd thought. Are pocket holes a bit of a mystery to you too? Even in this magazine, they don't appear very often. In my large collection of back issues, I found three different tests, but no articles on how to use one. There are a few undated articles online from the distant past, but no mention of them whatsoever in any of my woodworking books.

Quick and easy to cut, strong, simple and cheap – some consider them a poor substitute to 'real' joints. They're mostly used for butt joints, frames and carcasses, to avoid screwing into end-grain, which often splits the wood. Unattractive, especially when many are used in a small area, and often disguised with wooden plugs, they're positioned out of sight whenever possible. I've cut them without a jig, but for consistent accuracy and speed, it's best not to.

The PH/JIG has no drill depth gauge

Line up the step with the thickness of wood...

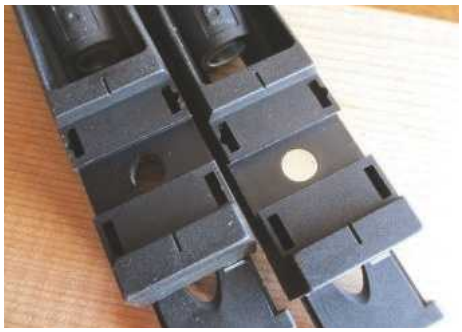
... then lock the depth collar in place

Clamped and ready to go

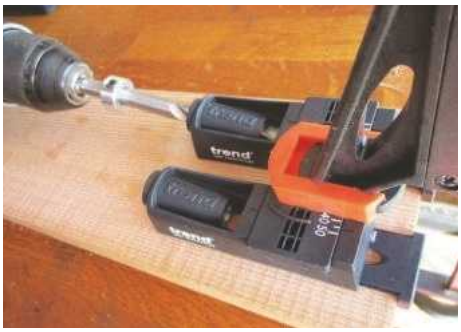
The 3-in-1 is supplied boxed

Plastic bodies with hardened steel liners

The 3-in-1 uses the same body as the PH/JIG/BS...



... but has a magnet to hold it to the clamp strip



The 3-in-1 in action

Unpacking

Trend's reputation for high-quality tools really shows in these jigs. All neatly made and finished, in black plastic or from anodised aluminium, every jig features hardened steel drill guides for long life. Each box is packed with the basics required to get started – jig, step drill and collar, driver bit, and some screws. Higher-end models include a clamp on the jig and another for holding the joint together. Three are supplied with a gauge for setting drill depth, but the PH/JIG and PH/JIG/M require you to use a 3mm-thick disc – a 2p coin, for example. The RRPs given are only intended as a guide; prices vary considerably.

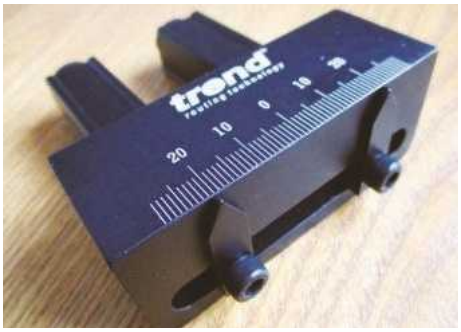
The basic theory

Pocket holes are made by guiding the stepped drill at a 15° angle to create, in one pass, a 9.5mm counter-bored hole for the screw head and a smaller clearance hole beyond this for the threaded part of the screw. The drill's point should stop just as it's about to emerge from the end of the wood, and this is controlled with a collar, set up with a gauge, which prevents the drill going any further into the jig than necessary. When tightened, the screw disappears below the surface and emerges through the end or underside of the wood – usually close to the centre – and into the other piece to be joined. The thicker the wood, the further from the end you need to start drilling.

Confused? I'm not surprised! I'm thinking of writing a how-to article, but in the meantime, the photos will hopefully help and the information booklets supplied with the jigs – also available to download from the Trend website – include diagrams and explanations. Trend also provides videos on its site, but there's absolutely no substitute for experience. If possible, find someone who can show you, but once you do have the knack – and it doesn't take very long to acquire – they're really not that difficult.

Details

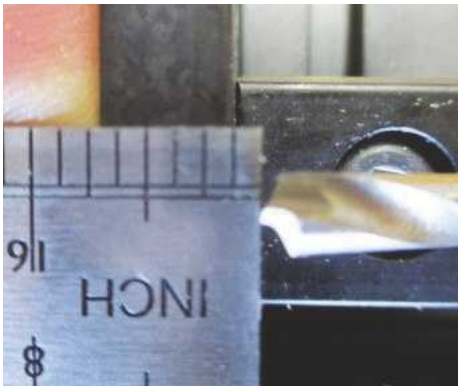
Firstly, every jig except the PH/JIG can be adjusted for drilling to the centre of any thickness from 12.7-38mm. The PH/JIG/BS and 3-in-1 use the same body; a sliding plate has a gauge to set drill depth and correct position of the end stop for common timber thicknesses. The number lines up with a moulded mark on one of the tabs – not the edge of the jig – which I missed first time round. The Pro's guide block moves up and down in a frame, and hole position is set via a gauge on the back and the block held in place with two screws. This can be removed from the base in order for a plate to be fitted, which allows the Pro to be used in a similar way to either the 3-in-1 or PH/JIG/M. The PH/JIG and Pro are also supplied with face clamps, to hold pieces to be joined together as the screws are tightened, although the Pro's is bigger and better.



The PH/JIG/M's adjustable width is useful

Two bases are provided

The long base gives a guide for 19mm thickness...



... although there's no gauge to set the depth

All black at the start...

... but with use...

... the black is rubbed off

The dust does clear, I'm told

The PH/JIG is enjoyable to use

The clamp is adjustable for fine control..

... and can be fixed to the bench with screws

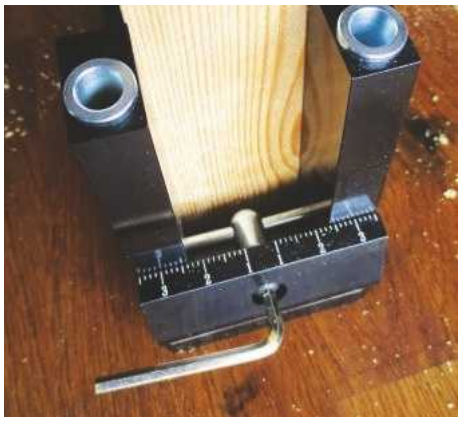
The PH/JIG is best suited to 19mm (¾in) timber, although it can be used for any thicknesses that'll fit in the clamp, but the screw won't exit centrally. The PH/JIG/M is supplied with short base already attached, allowing it to be clamped at any distance for any thickness, so long as the drill depth can be set to match. The long base provides a guide so it can be set up for 19mm material, and all but the PH/JIG/BS will allow you to drill pairs of holes without moving the jig. The 3-in-1, PH/JIG/M and PH/JIG have adjustable guides to vary the distance between them, but on the Pro, distance between guides is fixed. You need your own clamps to hold the PH/JIG/BS, 3-in-1 and PH/JIG/M to the wood on a bench, or to set them up on the inside or outside faces of a clamped box corner; the PH/JIG and Pro use a toggle clamp to hold the wood, or you can turn them over and clamp in a similar way to the PH/JIG/BS and 3-in-1. Both PH/JIG and Pro can be mounted on a bench with screws, the Pro also having a T-slot in the base for a suitable clamp if you want to fix it temporarily.

One-by-one

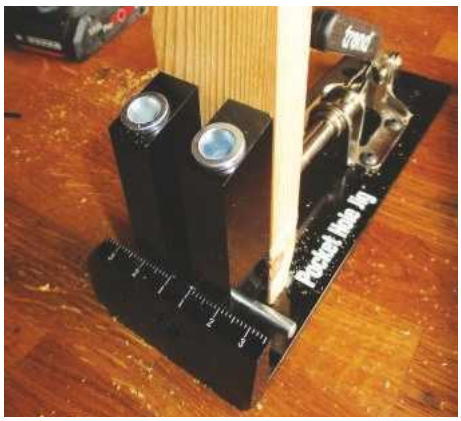
The 3-in-1 jig is a double version of the PH/JIG/BS, but with magnets for holding each to the clamping pad, which also provides hole centre width settings. It's supplied in a plastic carrying case with plenty of screws. The 3-in-1 works very well and saves having to continually move a single jig. The PH/JIG/BS can be added to the 3-in-1 in order to cut three holes in a row.

The two guide post tops on the PH/JIG/M feature hardened steel inserts, but for the first few uses, a certain amount of grey aluminium powder comes off the body. This stains the wood, so a little cleaning up is required before being used on anything that really matters. The short base is pre-attached, so using the long base requires you to first disassemble the jig completely by removing four socket cap screws, which hold the pointers and clamp the guide to the stop. The long base hooks over the end of the wood to position it for 19mm holes, which it excels at, but when drilling using the short stop, there's no guide. The end of the jig has to be measured from the end of the wood and clamped in place, which slows down production. This was the only thing that made it my least favourite; if it wasn't for the 3-in-1, I'd have certainly used it more. The Pro is an advanced version of the PH/JIG, with height adjustability but a fixed distance between guide holes. It's supplied with a turret stop for setting drill depth position, end stops and work supports, face clamp, dust port and a carry bag.

There's no drill gauge



One screw to adjust the guide width

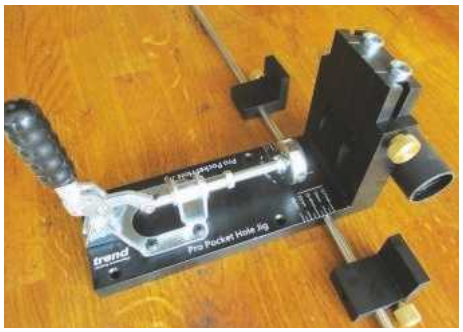


Ready to go

It can also be clamped flat on larger boards

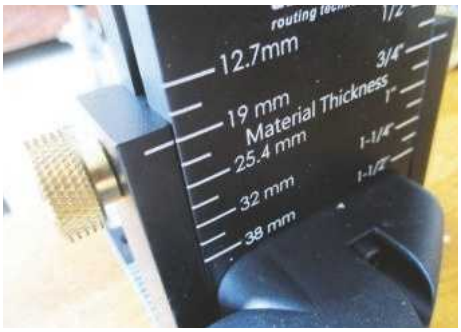
The face clamp has its limits

What more do you need?



Setting up the PH/JIG/AK Pro Pocket hole Jig

This gauge indicates material thickness...

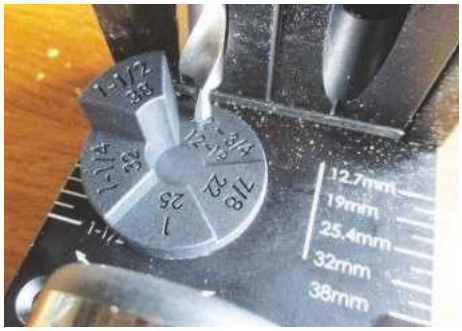


... and the one on the back is used to set height

The PH/JIG's two guides can be spaced between 29 and 63mm, but there's no height adjustment. The PH/JIG/BS, 3-in-1 and PH/JIG/M have to be firmly clamped otherwise they can wander or twist if the drill is pushed too hard or if you don't move it back frequently to clear dust. This isn't a problem with the Pro, however, providing it's used with the supplied dust extraction port.

Choices, choices

For flexibility, value for money and carry case, I'd recommend the 3-in-1. Add a PH/JIG/BS and you can set up three holes in a row. The Pro is next on my wish list; it'll last forever – probably – and does everything except alter the distance between holes. It's supplied with supports for longer pieces and is the only jig with a dust removal port, so you don't have to keep pulling the drill back to clear the waste. It's worth getting the 3-in-1 for when you need to cut pocket holes inside assembled carcasses, and you can't face dismantling the Pro jig.



There's a turret for setting drill depth

For timber and board around 19mm thick, the PH/JIG is superb when teamed up with the 3-in-1 or PH/JIG/M. If you can't quite stretch to the Pro, the PH/JIG is almost as good, but you don't get the height adjustment or dust port. If you're just tinkering, there's nothing wrong with the humble PH/JIG/BS, even if it's more time-consuming to set up.

Conclusion

When it comes down to it, there's no simple answer. Each one of these jigs will guide a drill, so the best advice I can give is to work out which best meets your needs. They're all great quality and each will do a great job; I enjoyed using the entire range.

SPECIFICATION

PH/JIG/BS – Single Pocket Hole Jig

Material thickness – min & max: 12.7mm; 38mm
Screw sizes: Coarse No.7
Typical price: £32.59

PH/JIG/M – Pocket Hole Jig Mini

Material thickness – min & max: 16mm; 38mm
Material width min: 38mm
Hole pitch: 18-54mm
Drill diameter: 9.5mm
Square drive bit size: No.2
Screw sizes: Fine No.7 × 30mm
Drilling angle: 15°
Typical price: £56.30

PH/JIG – Pocket Hole Jig

Material thickness – min & max: 16mm; 38mm
Material width min: 38mm
Hole pitch: 29-63mm
Drill diameter: 9.5mm
Square drive bit size: No.2
Screw size: Fine No.7 × 30mm
Drilling angle: 15°
Typical price: £106.84

PH/JIG/BK – 3-in-1 Pocket Hole Jig

Material thickness – min & max: 12.7mm; 38mm
Hole pitch: 28-50mm
Drilling angle: 15°
Screw size: Fine No.7 × 30mm
Screw sizes: Coarse No.7
No.8 × 50mm; No.8 × 63mm
Typical price: £63

PH/JIG/AK – Pro Pocket hole Jig Kit

Material thickness – min & max: 12.7mm; 38mm
Material width min: 38mm
Hole pitch: 30mm
Drill diameter: 9.5mm
Square drive bit size: No.2
Underside T slot: 12.2/8.4mm × 6mm
Drilling angle: 15°
Screw size: Fine No.7 × 30mm
Screw sizes: Coarse No.7 × 25mm; No.7
No.8 × 38mm; No.8 × 50mm; No.8 × 63mm
Typical price: £196.15

Depending on model, the above pocket hole jigs are supplied in either a box, case or bag
Web: www.trend-uk.com

THE VERDICT

PROS

- For use with timber, MDF, plywood and blockboard; supplied with drill, driver bit and a selection of screws; square drive self-tapping screws resist slipping; joints don't require clamping and can be handled immediately after gluing and screwing; hardened drilling sleeves for accurate, consistent pockets; fast and easy set up

CONS

- You'll need more than one type of jig to cut a pocket hole in any situation

PH/JIG/BS – Single Pocket Hole Jig
RATING – VALUE: 4 OUT OF 5
PERFORMANCE: 4.5 OUT OF 5

PH/JIG/M – Pocket Hole Jig Mini
RATING – VALUE: 4 OUT OF 5
PERFORMANCE: 3.5 OUT OF 5

PH/JIG – Pocket Hole Jig
RATING – VALUE: 4 OUT OF 5
PERFORMANCE: 4.5 OUT OF 5

PH/JIG/BK – 3-in-1 Pocket Hole Jig
RATING – VALUE: 4 OUT OF 5
PERFORMANCE: 4.5 OUT OF 5

PH/JIG/AK – Pro Pocket hole Jig Kit
RATING – VALUE: 3.5 OUT OF 5
PERFORMANCE: 4.75 OUT OF 5

Dust port connected and ready to go

The T-slot can be used for temporary fixing

HEDGEHOG EASY AIR WEDGE

Easy to position and capable of lifting many an object without strain, the **Hedgehog Easy Air Wedge** is available to buy as a pack of two

Having fitted my fair share of windows and doors, using all manner of wedges and screwdrivers to hold things while setting any fixings, I've always got by, so I was a little sceptical when I received the Hedgehog Easy Air Wedge for review. Not only will it shim a door or window frame across or up, it'll also apply enough pressure – lifting capacity is 140kg – to trap it in position within an opening while making any further markings or drilling for fixings.

Made from a thick, durable Tarpaulin TPU – Thermoplastic Polyurethane – it's resistant to scuffs and abrasions, making it ideal for sliding into thin gaps between frames, for example. In fact, the Easy Air Wedge can fit into an opening or gap of just 2mm.

Once in position the bag is inflated with the bulb, squeezing it until the bag sufficiently tightens into the gap, thus holding the frame/workpiece securely in the opening, or to shunt along or up until it's correctly positioned. Pushing the button on the bulb lets the air out, so you can easily tweak a position by pumping up or releasing air accordingly.

A multitude of uses

Unlike a balloon, the bag construction is such that as it inflates it doesn't expand; the welded seams and material constrain the bag so that as it's pumped up, the bag expands and the seams pull in to allow for it, so there's around 70mm of available expansion room for moving or securing. It also proves useful for sliding under heavy objects, such as furniture or machinery, to provide sufficient leverage

Doors can be wedged but over-inflation with minimal insertion can make them slip out

The bulb is squeezed to inflate the bag as required; even heavy weights are easily lifted

to slide something beneath to facilitate easier moving. To put it to the test, I placed the Easy Air Wedge under a washing machine; at around 70kg it worked a treat. Even as it begins to inflate, no effort is required to continue the lift; I simply squeezed the bulb as much as required and up it went.

In an on-site fitting environment – doors and windows are the obvious scenarios here – you'll need to check before positioning against sharp objects, to protect from potential puncturing, but it'll easily cope with standard brick and block or between timber studs, for example.

The Easy Air Wedges came into their own when fitting a new workshop door and frame. With the frame in the opening, I used them to plumb the frame and adjust the cill for level. The position was held very securely while I drilled and drove home fixings, freeing up my hands to slide in packers where required.

They also proved useful when it came to positioning the door in the frame and checking the fit, as well as for marking hinge positions, but they work best when set centrally, so the bag is able to inflate uniformly. With a rebated

It's equally simple to lift the frame as a unit or adjust one side for level

A heavy washing machine, easily supported – an indication of the Easy Air Wedge's lifting power

frame, you're not able to slide the bags in centrally, so, if too much pressure is applied while pumping up, as it inflates, it can begin to slide out. However, I found a nipping pressure more than adequate to hold the door in place. Using two Air Wedges, very easy adjustments can be made to level things up and slide in packers to set the level, then reposition and shunt across to the correct position.

Conclusion

Anything that needs trapping in an opening, lifting or levelling, this piece of kit does with ease. They're also handily available from various stockists as a pack of two.

SPECIFICATION

Size: 160 × 160mm
Load capacity: 140kg
Joint width: 2-70mm
Material: Tarpaulin TPU

Typical price: £22 for a pack of two
Web: www.easyinnovations.co.uk

THE VERDICT

PROS

- Easy to position; lifts any heavy object without any strain

CONS

- Need to check for sharp protrusions; ideally, more than one is required

RATING : PERFORMANCE: 4 OUT OF 5

RATING: VALUE: 4 OUT OF 5

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Keyboard skills

Robin Gates finds an inlay project for beginners in *The Woodworker* of November 1908

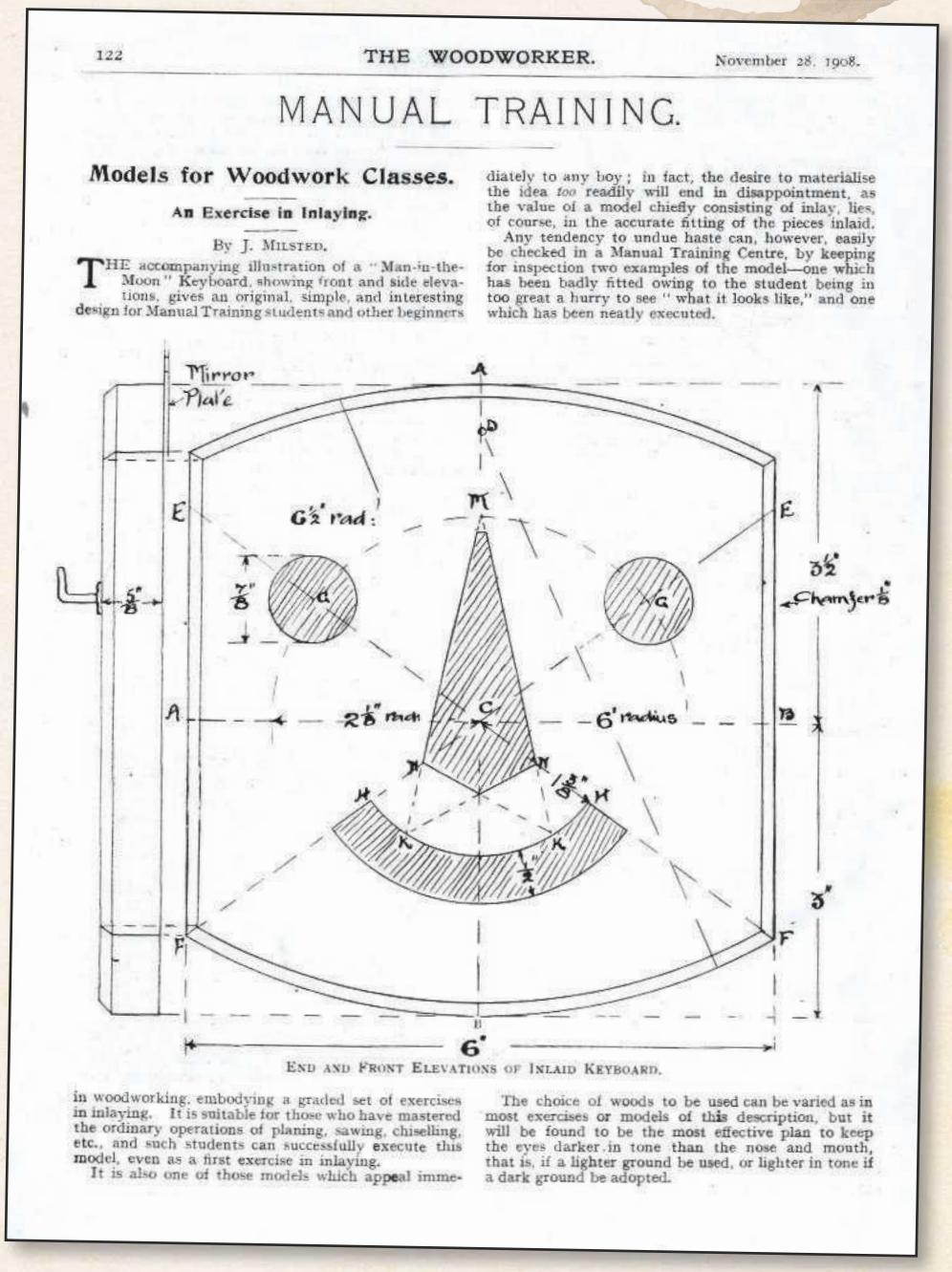
These days it's unusual for me to be putting pen to paper for more than a birthday or Christmas card, and even then difficulty arises in knowing what to write when the latest news has already been exchanged on WhatsApp. But sometimes swirling my finger across a smartphone's tiny touchscreen feels so deeply unsatisfying that I just have to break out the old-school fountain pen and practice my ever-deteriorating scrawl. A couple of pages of nonsense later, my fingertips stained blue-black, I'm ready to face the virtual world again.

On this occasion, however, I turned to *The Woodworker and Allied Crafts Journal* of 28 November 1908 instead. The first feature in our one penny's worth that week concerned a handsome 'roll-top desk with bookcase'. With 'shelves to accommodate about 40 average size books, with pigeon-holes and receptacles for writing materials, good drawer accommodation and space for the reception of a drawing-board and T-square, and, say, portfolio or two'. It'd be a veritable temple to the hand tools of writing and illustration – my perfect antidote to QWERTY keyboard and drawing tablet, but perhaps too ambitious a project for one whose crowning achievement to date is a pencil box.

The carvings of Herbert Skyrme

Further into the issue, I found intricately chip-carved trays and plant stands, and a reader's design for a folding sawing horse, but as an inveterate church crawler addicted to ecclesiastical carving, it was a chancel screen in perpendicular style from the pen of Herbert Skyrme that delayed me longest, dwelling for some time on its various mouldings, panels, tracery and cusps. I discovered Mr Skyrme was in fact an architect based just up the road from me in Hereford, and I look forward to studying some of his work first hand. He wisely instructs that students should examine the screens, pulpits and furnishings of their local churches, making measured drawings of existing work before putting chisel to wood, and that new oak should be fumed or stained in sympathy with the old.

Still on the subject of carving, a letter from E.N. Livesay of Ashton-on-Ribble thanks the Editor for the prize of tools awarded in a carving competition, also mentioning that they always make their own handles 'octagonal, as they're nicer to hold. I also make them all different, so as to readily distinguish one from another; this saves much time when carving.' That's a good tip; even when choosing a chisel for simple joinery, I invariably pick the wrong one from my set of Marples tools with their identical 'split-proof' resin handles.



122 THE WOODWORKER. November 28, 1908.

MANUAL TRAINING.

Models for Woodwork Classes.

An Exercise in Inlaying.

By J. Milsted.

THE accompanying illustration of a "Man-in-the-Moon" Keyboard, showing front and side elevations, gives an original, simple, and interesting design for Manual Training students and other beginners in woodworking, embodying a graded set of exercises in inlaying. It is suitable for those who have mastered the ordinary operations of planing, sawing, chiselling, etc., and such students can successfully execute this model, even as a first exercise in inlaying.

It is also one of those models which appeal immediately to any boy; in fact, the desire to materialise the idea *too* readily will end in disappointment, as the value of a model chiefly consisting of inlay, lies, of course, in the accurate fitting of the pieces inlaid.

Any tendency to undue haste can, however, easily be checked in a Manual Training Centre, by keeping for inspection two examples of the model—one which has been badly fitted owing to the student being in too great a hurry to see "what it looks like," and one which has been neatly executed.

End and Front Elevations of Inlaid Keyboard.

The choice of woods to be used can be varied as in most exercises or models of this description, but it will be found to be the most effective plan to keep the eyes darker in tone than the nose and mouth, that is, if a lighter ground be used, or lighter in tone if a dark ground be adopted.

An exercise in inlaying

Turning the fragile pages, I next found a project putting a delightfully old-fashioned spin on today's idea of the keyboard. J.Milsted's 'Exercise in Inlaying' from the Manual Training series then running in the magazine has nothing to do with Sholes & Glidden's QWERTY layout, which debuted on Remington's No.1 typewriter in 1874, but is designed for hanging the keys to the house or perhaps a new Model T – the latest car in 1908. Since then, however, the 'smiley face' emoji has come along, injecting new meaning into this 'Man-in-the-Moon' design.

I'd assumed the eye-catching craft of inlay was beyond me, but for people who've 'mastered the ordinary operations of planing, sawing, chiselling, etc.' this looks doable. The author suggests using contrasting woods for the 'ground', nose, mouth and eyes, removing most of the recesses' waste with a ⅜in bit. We'll need a scribing – in-cannel – gouge for the mouth's lower curve, finishing the upper curve with a ½in chisel, and of course 'all tools... should be as keen-edged as possible'. The inlaid pieces are prepared using a plane, marking gauge and dovetail saw, before gluing them slightly proud of the ground. Importantly, their grain should run in the same direction to ease 'dressing off' flush.

WIN!

A Makita DMR110 DAB+ job site radio – worth over £100!

50 五十 In the UK since 1972

To celebrate 50 years of trading in the UK, **Makita** is offering one lucky reader the chance to win a **DMR110 DAB+ job site radio**

Perfect for site conditions, the durable DMR110 radio has been awarded an IP64 rating against dust and water damage, with further protection from knocks and scuffs owing to its elastomer bumpers and construction.

This two-speaker stereo system can be powered by either AC mains, or using Makita's LXT, CXT or 7.2V Li-ion batteries, offering users the freedom to move the radio to any location without restriction of cords or power supply. With an 18V LXT Li-ion 6.0Ah battery, the radio can run for an impressive 33 hours. What's more, the DMR110 also includes an AUX-IN jack, for connection to external audio sources.

As a market leader in the power tool industry, Makita has built a reputation for delivering best in class, quality products for professional – and personal – use with a wide portfolio of solutions available for woodworking and carpentry applications, as well as construction, landscaping and leisure. Its LXT battery platform now spans over 290 products, affording users the flexibility to switch between tasks simply by swapping the battery.

Please note the DMR110 radio offered isn't supplied with batteries. To find out more about Makita UK and its wide range of cordless products, see **www.makitauk.com**.

HOW TO ENTER

To be in with a chance of winning a **Makita DMR110 DAB+ job site radio**, visit **www.thewoodworkermag.com/category/win** and answer the multiple choice question below:

QUESTION: How many years has Makita been trading in the UK?

A: 40
B: 50
C: 60

The winner will be randomly drawn from all correct entries. The closing date for the competition is **18 November 2022**. Only one entry per person; multiple entries will be discarded. Employees of David Hall Publishing Ltd and Makita UK are not eligible to enter this competition

What's new from D&M TOOLS

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DEWALT 5AH POWERSTACK™ BATTERIES – MORE RUNTIME & POWER FOR DEMANDING APPLICATIONS

MANUFACTURER: DeWalt
D&M GUIDE PRICE: TBC

POWER STACK™

DEWALT

DeWalt has announced the launch of a new 5Ah POWERSTACK™ battery – their most powerful, efficient and longest lifespan battery in its class.

POWERSTACK™ batteries provide increased power through higher currents; the greater connected surface area allows higher currents to flow through and the pouch cells have lower internal resistance, making more power available to the tools.

In use, POWERSTACK™ batteries maintain higher voltages, providing continuous power to complete the application without cutting out. Pouch cells run cooler in application as flat cells more efficiently dissipate heat than cylindrical coil. There's less heat build-up due to lower internal resistance and fewer hot pack shutdowns, resulting in less downtime.

As POWERSTACK™ runs cooler, this means that cell life is extended in comparison to cylindrical coil. As batteries are charged and discharged, their useful capacity decreases, meaning less runtime and an increase in the cell's internal resistance, thus resulting in an increased heat build up and less available current. In fact, DeWalt POWERSTACK™ pouch cells outperform cylindrical on both measures.

DeWalt is so confident in the durability of its POWERSTACK™ batteries that for the first time ever on any such product, a three-year guarantee is offered as standard.

As well as the DCBP518 5.0Ah POWERSTACK™ battery, DeWalt is introducing a new DCD805H2T combi hammer kit, which comprises a DCD805 G3 compact combi hammer; 2 × 5Ah POWERSTACK™ batteries; 4amp charger and TSTAK box. There's also a DCK2050H2T twin kit, consisting of the DCD805 G3 combi hammer; DCF850 ultra compact impact driver with 2 × 5Ah POWERSTACK™ batteries; 4amp charger and TSTAK II box.

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Clarke 10" EXTENDABLE TABLE SAW WITH STAND

NEW

CTS17

£189.00 EXC.VAT £226.80 inc.VAT

- 0 -45° blade tilting for bevel cutting
- Max cut depth of 45° / 90° (50mm/72mm)

Clarke 4" BELT/ 6" DISC SANDER

CS4-6E

BEST SELLER

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

£126.99 EXC.VAT £152.39 inc.VAT

Clarke 10" TABLE SAW WITH EXTENSION TABLES (250mm)

CTS14

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

£149.98 EXC.VAT £179.98 inc.VAT

SHOWN WITH OPTIONAL LEG KIT CLK5 £21.99 EXC.VAT £26.39 INC.VAT

Clarke TURBO FAN GAS HEATERS

Offering low cost, efficient heating

DUAL VOLTAGE 230v 110 VOLT IN STOCK FROM £226.80 inc.VAT

FROM ONLY £94.99 EXC.VAT £113.99 inc.VAT

PROPANE GAS FIRED

MODEL	MAX OUTPUT kW	exc.VAT	inc.VAT
Little Devil II	10.3	£94.99	£113.99
Devil 700	14.6	£116.99	£140.39
Devil 900	24.9	£159.98	£191.98
Devil 1600	36.6	£189.98	£227.98
Devil 2100	49.8	£269.00	£322.80
Devil 4000	117.2	£479.00	£574.80

Clarke ELECTRIC HEATERS

DEVIL 7003

DEVIL 2850

FROM ONLY £43.99 EXC.VAT £52.79 inc.VAT

MODEL	VOLTAGE	HEAT OUTPUT	exc. VAT	inc. VAT
DEVIL 2850	230V	2.8kW	£43.99	£52.79
DEVIL 7003	230V	3kW	£76.99	£92.39
DEVIL 7005	400V	5kW	£98.99	£118.79
DEVIL 7009	400V	9kW	£152.99	£183.59
DEVIL 7015	400V	15kW	£229.98	£275.98

Clarke GARAGES/WORKSHOPS

FROM ONLY £289.00 EXC.VAT £346.80 inc.VAT

LENGTH UP TO 40'

BRIGHT WHITE INTERIOR

- Ideal for use as a garage/ workshop
- Extra tough triple layer cover
- Heavy duty powder coated steel tubing
- Ratchet tight tensioning

ZIP CLOSE DOOR

‡ WAS £1390.80 inc.VAT # WAS £3900.00 inc.VAT

Model	size (LxWxH)	exc.VAT	inc.VAT
CIG81212	3.6 x 3.6 x 2.5m	£289.00	£346.80
CIG81015	4.5 x 3 x 2.4m	£309.00	£370.80
CIG81216	4.9 x 3.7 x 2.5m	£359.00	£430.80
CIG81020	6.1 x 3 x 2.4m	£389.00	£466.80
CIG81220	6.1 x 3.7 x 2.5m	£429.00	£514.80
CIG81224	7.3 x 3.7 x 2.5m	£539.00	£646.80
CIG1432‡	9.7x4.3x3.65m	£1099.00	£1318.80
CIG1640#	12x4.9x4.3m	£2998.00	£3597.60

Clarke 1" BELT/ 5" DISC SANDER

CBS1-5B

- Includes 2 tables that tilt & lock
- Quality Induction 250W motor

£96.99 EXC.VAT £116.39 inc.VAT

Clarke 4" BELT/ 8" DISC SANDER

CS48

- Includes two tables
- 550W 230V motor

£209.00 EXC.VAT £250.80 inc.VAT

Clarke DUST EXTRACTOR/ CHIP COLLECTORS

CDE7B

CWVE1

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

- Powerful 1100W motor
- 50 litre bag capacity
- Flow rate of 450M3/h

Model	Motor	Flow Rate	Bag Cap.	exc.VAT	inc.VAT
CWVE1	1100W	183 M3/h	50Ltrs	£129.98	£155.98
CDE35B	750W	450 M3/h	56Ltrs	£199.98	£239.98
CDE7B	750W	850 M3/h	114Ltrs	£219.98	£263.98

Clarke 8" TABLE SAW

CTS800C

NEW

- 500W motor
- 200mm Blade Dia.

£89.98 EXC.VAT £107.98 inc.VAT

Clarke PLUNGE SAWS

CPS160

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

INC. 2X 700mm GUIDE RAILS

Model	Motor	exc.VAT	inc.VAT
CPS85	550W	£69.98	£83.98
CPS160	1200W	£119.00	£142.80

Clarke BELT SANDERS

Makita

CBS2

ABRASIVE SANDING BELTS IN STOCK

- Ideal for surface removal, sanding and finishing

FROM ONLY £43.99 EXC.VAT £52.79 inc.VAT

Model	Motor	M/Min	exc.VAT	inc.VAT
Clarke BS1	900W	380	£43.99	£52.79
Clarke CBS2	1200W	480	£94.99	£113.99
Makita 9911	650W	75-270	£104.99	£125.99

Clarke 6" BELT / 9" DISC SANDER

CS6-9D

- 1100W motor
- Use vertically or horizontally

DUST PORT

£349.00 EXC.VAT £418.80 inc.VAT

BELT/DISC TABLE ADJUSTS 0-45°

INCLUDES STAND

Clarke TABLE SAW WITH SLIDING CARRIAGE

Clarke CONTRACTOR

£359.00 EXC.VAT £430.80 inc.VAT

CCS12B

230 VOLT

NEW

- A sturdy, powerful saw, manufactured from a durable steel body with tough powder coated finish
- Max Depth of Cut 83mm
- BladeDia 315mm

Clarke CIRCULAR SAWS

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

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

NEW

AVAILABLE IN 230 & 110 VOLT

*Includes laser guide

CON185B

Model	Motor	Max Cut 90/45 (mm)	exc.VAT	inc.VAT
CCS185C	1200W	65/44	£54.99	£65.99
CON185B*	1600W	63/43	£66.99	£80.39

Clarke PALM SANDERS

CPS125

- Ideal for detail sanding of corners & hard to reach areas

INC DUST EXTRACTION

£23.99 EXC.VAT £28.79 inc.VAT

Clarke DISC SANDER (305MM)

CDS300B

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

£199.98 EXC.VAT £239.98 inc.VAT

Clarke 18V CORDLESS LI-ION STAPLE / NAIL GUN

- Includes 300 nails and 400 staples
- 1x 2Ah 18V Li-Ion battery

SPARE NAILS / STAPLES IN STOCK

1x2Ah

CONSN18LIC

£127.99 EXC.VAT £153.59 inc.VAT

ELECTRIC AND CORDLESS MODELS IN STOCK

Clarke 18V BRUSHLESS COMBI DRILLS

Clarke CONTRACTOR

- 2 forward and reverse gears

FROM ONLY £99.98 EXC.VAT £119.98 inc.VAT

CON180LI

Model	Volts	Batteries	exc.VAT	inc.VAT
CON18LIC	18V	2x 2.0Ah Li-Ion	£99.98	£119.98
CON180LI	18V	2x 4.0Ah Li-Ion	£139.00	£166.80

Clarke SHEET SANDERS

CON320

- Ergonomic design for optimum comfort

VARIABLE SPEED

FROM ONLY £26.99 EXC.VAT £32.39 inc.VAT

Model	Sheet Size	Motor	exc.VAT	inc.VAT
COS210	190x90mm	200W	£26.99	£32.39
CON320	230x115mm	320W	£38.99	£46.79

Clarke 3-IN-1 MULTI SANDER

CMS200

£49.98 EXC.VAT £59.98 inc.VAT

1/3 SHEET SANDER

DISC SANDER

Clarke DETAIL SANDERS

CDS-1V

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

280W

£27.99 EXC.VAT £33.59 inc.VAT

ALL MODELS INC. SANDING SHEETS

VAC KING WET & DRY VACUUM CLEANERS

FROM ONLY £64.99 EXC.VAT £77.99 inc.VAT

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

* SS = Stainless Steel

Model	Motor	Dry/Wet Capacity	exc.VAT	inc.VAT
CVAC20P	1250W	17/13 ltr	£64.99	£77.99
CVAC20PR2	1400W	14/12 ltr	£79.98	£95.98
CVAC20SS*	1400W	17/13 ltr	£77.99	£93.59
CVAC25SS*	1400W	20/17 ltr	£87.99	£105.59
CVAC30SSR*	1400W	24/22 ltr	£112.99	£135.59

Clarke DRILL PRESSES

- Range of precision bench & floor presses for enthusiast, engineering & industrial applications

FROM ONLY £99.95 EXC.VAT £119.94 inc.VAT

B = Bench mounted
F = Floor standing

CDP102B

model	Motor (W) Speeds	exc.VAT	inc.VAT
CDP5EB	350 / 5	£99.95	£119.94
CDP102B	350 / 5	£115.95	£139.14
CDP152B	450 / 12	£209.98	£251.98
CDP202B	450 / 16	£269.00	£322.80
CDP352F	550 / 16	£349.00	£418.80
CDP452B	550 / 16	£349.00	£418.80
CDP502F	1100 / 12	£789.00	£946.80

Clarke POWER PLANERS

CON950

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

Model	Width of Cut	Motor	exc.VAT	inc.VAT
CEP450	60mm	450W	£36.99	£44.39
CEP720B	82mm	720W	£44.99	£53.99
CON950	110mm	950W	£74.99	£89.99

Clarke RANDOM ORBITAL SANDER

CROS3

- Adjustable front handle improves control
- 7000-14000rpm

INC DUST BAG AND SELECTION OF 125MM DIAMETER SANDING DISCS

£38.99 EXC.VAT £46.79 inc.VAT

Clarke OSCILLATING BOBBIN SANDER

COBS1

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

£169.00 EXC.VAT £202.80 inc.VAT

Clarke BOLTLESS SHELVING/ BENCHES

- Simple fast assembly in minutes using only a hammer

FROM ONLY £42.99 EXC.VAT £51.59 inc.VAT

150 KG (evenly distributed) Strong 9mm fibreboard shelves PER SHELF

350 KG (evenly distributed) Strong 12 mm fibreboard shelves PER SHELF

CHOICE OF 5 COLOURS

RED, BLUE, GREY, SILVER & GALVANISED STEEL

Model	Dims WxDxH(mm)	exc. VAT	inc. VAT
150kg	800x300x1500	£42.99	£51.59
350kg	900x400x1800	£59.98	£71.98

Clarke WHETSTONE SHARPENER (200MM)

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

CWS200B

£149.98 EXC.VAT £179.98 inc.VAT

Clarke PLANERS & THICKNESSERS

CPT800

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

FROM ONLY £249.98 EXC.VAT £299.98 inc.VAT

Model	Planing Width	Max Thick Capacity	exc.VAT	inc.VAT
CPT600	6" (152mm)	120mm	£249.98	£299.98
CPT800	8" (204mm)	120mm	£299.98	£359.98
CPT1000	10" (254mm)	120mm	£399.00	£478.80

Clarke OSCILLATING BELT & BOBBIN SANDER

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

£229.00 EXC.VAT £274.80 inc.VAT

COEBS1

32717LH

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- Spread the cost over 12, 24, 36, 48 or 60 months
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Clarke 40" WOODTURNING LATHE

Ideal for woodturning in the workshop

- Distance between centres allows for turning longer spindles
- Inc. tool rest, tail stock, drive centre & face plate
- Large turning capacity of 350mm
- 4 turning speeds

BENCH MOUNTED

CWL1000B

£179.98 EXC.VAT £215.98 inc.VAT

BEST SELLER

LOCKABLE TAILSTOCK

Clarke 40" WOODTURNING LATHE WITH COPY FOLLOWER

Ideal for DIY, furniture or joinery workshops where repeat quantities are required

- Large 980mm distance between centres
- Variable speeds 600-2200rpm
- Inc. copy follower assembly, tool rest, drive centre tail stock assembly, face plate, eye shield & stand

CWL1000CF

£469.00 EXC.VAT £562.80 inc.VAT

INCLUDES COPY FUNCTION

INCLUDES STAND

Clarke BENCH BANDSAWS

- Produces fast, precise mitre & longitudinal cuts
- 250W motor
- 8" throat size
- Cuts in all types of woods

CBS205

£129.98 EXC.VAT £155.98 inc.VAT

- Great for both home & professional use
- Induction 300W motor
- Table tilts up to 45°
- 9" throat size

£239.98 EXC.VAT £287.98 inc.VAT

REMOVABLE DUST TRAY

CBS225

Clarke PROFESSIONAL BANDSAWS

Top Quality Bandsaws - ideal for professional workshop use. Strong steel body with solid cast iron table

- Table tilts 45°
- Adjustable blade guide
- Supplied with stand, 4TPI wood cutting blade, rip fence, mitre guide, mitre gauge and push stick
- Induction motors

MAGNIFIED MITRE GUIDE

QUICK RELEASE FENCE

DRIVE-BELT TENSIONING

SOLID GROUND CAST IRON TABLE

CBS300

FROM ONLY £249.98 EXC.VAT £299.98 inc.VAT

MODELS ALSO FEATURE:

MULTI-STEP DUST EXTRACTION OUTLET

FLEXIBLE LED WORKLIGHT

REMOVABLE DUST TRAY

BLADE TENSIONING CONTROL

Model	Throat Depth	Max Cut 90°	Max Cut 45°	exc.VAT	inc.VAT
CBS250C	245mm/10"	115mm	65mm	£249.98	£299.98
CBS300	305mm/12"	165mm	115mm	£598.00	£717.60
CBS350	340mm/14"	225mm	160mm	£699.00	£838.80

TURBO AIR COMPRESSORS

airmaster

- Superb range ideal for hobby & semi-professional use

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

TIGER 16/550

Model	Motor	CFM	Tank	exc.VAT	inc.VAT
Tiger 8/260	2HP	7	24ltr	£129.98	£155.98
Tiger 11/550	2.5HP	9.3	50ltr	£209.98	£251.98
Tiger 16/550	3HP	14.5	50ltr	£279.00	£334.80
Tiger 16/1050	3HP	14.5	100ltr	£349.98	£419.98

Clarke 13" MINI WOOD LATHE

£194.99 EXC.VAT £233.99 inc.VAT

CWL325V

- 325mm distance between centres
- 200mm max. turning capacity (dia)
- 0.2HP motor

Clarke 3/8" MORTICING MACHINE

£229.98 EXC.VAT £275.98 inc.VAT

NEW

- Ideal for the serious DIY woodworker, craftsman & woodworking enthusiast.
- Max. chuck capacity: 13mm
- Max. mortice chisel stroke: 76mm

CBM1C

230 VOLT

Clarke ROUTERS

CONTRACTOR

- Powerful heavy duty machines ideal for trade and DIY use

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

CR4

Model	Motor (W)	Plunge (mm)	exc.VAT	inc.VAT
CR1200	1200	0-55	£49.98	£59.98
CR4	2000	0-66	£99.98	£119.98

Clarke GRINDERS & STANDS

- Stands come complete with bolt mountings and feet anchor holes

6" & 8" AVAILABLE WITH LIGHT

FROM ONLY £66.99 EXC.VAT £80.39 inc.VAT

STANDS FROM ONLY £75.59 INC.VAT

Model	Wheel Dia.	Duty	exc.VAT	inc.VAT
CBG6RZ	150mm	PRO	£66.99	£80.39
CBG6250LW	150mm	HD	£69.98	£83.98
CBG6250L	150mm	HD	£75.99	£91.19
CBG6SB	150mm	PRO	£94.99	£113.99
CBG8370LW	200mm	HD	£104.99	£125.99

Clarke WOODWORKING VICES

Record

FROM ONLY £16.99 EXC.VAT £20.39 inc.VAT

WV7

Model	Mounting	Jaw (Width/Opening Depth) mm	exc. VAT	inc. VAT
Clarke CHT152	Bolted	150/152/61	£16.99	£16.99
Record TV75B	Clamped	75/50/32	£24.99	£24.99
Clarke WV7	Bolted	180/205/78	£39.98	£39.98

Clarke JIGSAWS

CONTRACTOR

CON750

BEST SELLER

FROM ONLY £18.99 EXC.VAT £22.79 inc.VAT

Model	Power (W)	Depth of Cut (Wood/ Steel)	exc. VAT	inc. VAT
CJS400	400W	55/ - mm	£18.99	£22.79
CON750	750W	80/10mm	£31.99	£38.39
Bosch PST700E	500W	70/4mm	£56.99	£68.39

Clarke SCROLL SAWS

- 50mm max cut thickness
- Air-blower removes dust from cutting area
- Table tilts 0-45°

FROM ONLY £99.98 EXC.VAT £119.98 inc.VAT

BEST SELLER

CSS400C

Model	Motor	Speed RPM	exc.VAT	inc.VAT
CSS400D	120W	400-1600	£99.98	£119.98
CSS16VB	90W	550-1600	£129.98	£155.98
CSS400C	90W	550-1600	£157.99	£189.59

Clarke CPF13 ELECTRIC POWER FILE

- Variable belt speed
- Tilting head

*Black & Decker

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

ARM ADJUSTS

Model	Motor	Belt Size (mm)	exc.VAT	inc.VAT
CPF13	400W/230V	13x457	£49.98	£59.98
KA900E*	350W/230V	13x455	£59.99	£71.99

Clarke MULTI FUNCTION TOOL WITH ACCESSORY KIT

- Great for sawing, cutting, sanding, polishing, chiselling & much more
- Variable speed

£39.98 EXC.VAT £47.98 inc.VAT

CMFT250

Clarke 10" SLIDING MITRE SAW

- For fast, accurate cross, bevel & mitre cutting in most hard & soft woods
- 2000W motor

CMS10S2B

£184.99 EXC.VAT £221.99 inc.VAT

LASER GUIDE

Model	Blade Dia/Bore (mm)	Max Cut Depth/ Cross	exc.VAT	inc.VAT
CMS210B	210	60/120	£99.98	£119.98
CMS10S2B	255/3	90/340	£184.99	£221.99

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THE Alan Peters FURNITURE AWARD 2022

Overall winner of
The Alan Peters Furniture Award 2022:
Jeff Maker's 'Luna' chair – English olive ash – 950 × 900 × 900mm (approx.)

THE BEST OF BRITISH: MEET THE MAKERS

After much hard work and deliberation, we finally present the **2022 award winners**, which coincides with a physical prize-giving ceremony and exhibition

A year in the making and following a rigorous judging process, the winners of The Alan Peters Furniture Award 2022 have now been chosen and are presented for you here – starting with first, second and third places, followed by those highly commended and commended entries.

In contrast to the 2021 award, which was forced to adapt due to COVID-19 restrictions, this year, we've been able to realise what we set out to do: hold a physical prize-giving ceremony followed by an exhibition of winners' work.

In order to maintain Alan Peters' legacy, winning pieces were expected to echo his design and making ethos – honesty of construction, respect for the material in terms of timber movement, and a simple understated form.

Alan Peters OBE was influenced by the Arts & Crafts having apprenticed to Edward Barnsley, and a later trip to Japan also shaped his work.

While the selected pieces are unique and visually very different, each scores highly in terms of design, craftsmanship, aesthetics, use of materials and originality.

In common with last year's final five, we again see a mix of experienced makers and relative beginners, which builds on the value of the original award whereby beginners – winners – had the opportunity to exhibit work alongside that of seasoned professionals.

Bolstered by previous success, continuing this award has allowed us to discover and champion new and existing talent up and down the country, and most importantly, do our part to keep Alan Peters' legacy alive, which we're very honoured to do.

At time of writing, a prize-giving ceremony is due to be held at first prize sponsor Axminster Tools' Nuneaton store on 12 October, which will be proceeded by a month-long exhibition showcasing the five top pieces. For further information, see **www.jeremybroun.co.uk**.

JEFF MAKER'S 'LUNA' CHAIR

£1,000 Axminster Tools voucher

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1ST PRIZE WINNER

"Through furniture I hope to inspire, record and house stories, carrying the marks of the hands of both maker and user"

Jeff Maker – first prize winner

Storied
BESPOKE FURNITURE

Meet the maker

Having initially studied Fine Art at Nottingham University, Jeff followed a career in commercial project management – specifically gallery installations. Viewing furniture making as a challenge to his creative potential, Jeff undertook a year's training at the Waters and Acland furniture school, based in the Lake District. Jeff continues: "I now have a business in the New Forest called Storied Furniture, producing bespoke commissions of all sizes. Through furniture I hope to inspire, record and house stories, carrying the marks of the hands of both maker and user."

Maker's statement

'Luna' takes inspiration from the long and varied histories of human relationships with the moon. It seeks to combine visual references to folk tales of the moon as an intangible but potent cultural object along with stories of the Apollo moon landings, when humankind first brought the moon within the tangible sphere of the human universe. Using 14 stopped tapered mortise & tenons presents a variation on the traditional Windsor chair joint, giving a nod to the bodger/woodsman in the tale of *The Man in the Moon*. The chair construction involved jigs, which allowed each hole to be drilled and tapered. Following initial machining, the seat, back and arm rests were then shaped by hand, using carving grinder discs, spokeshaves, and travisher, which Jeff made specifically for this chair.

Judges' comments

Chairs are immensely difficult to get right in terms of structure, form and comfort. This particular chair echoes the English Windsor tradition and involves some advanced geometry, if a little visually busy. It demonstrates the importance of jigs devised in chairmaking, and referencing the moon landing adds an element of playfulness. Altogether, a really well-earned first prize. Congratulations.

CONTACT DETAILS:
Instagram: @storied.furniture
Web: www.storiedfurniture.co.uk

Underframe glued after further shaping and numerous tweaks and adjustments to the joint areas. Structurally, this is the heart of the chair, establishing geometry and the relationship of all components

Arm rest and seat shaping detail

Rear elevation

Rear leg/arm rest/tenoned brace joint detail

EXPERT JUDGING PANEL

JEREMY BROUN – Organiser
Designer-maker and co-exhibitor with Alan Peters from 1978–2002

FREYA WHAMOND – Guest judge
Yorkshire-based woodworker, furniture designer-maker, and winner of The Alan Peters Award for Excellence 2017

ANDREW LAWTON
Furniture designer-maker who worked with Alan Peters, as well as contributing towards his last commission

A MESSAGE FROM THE ORGANISER

Unlike the 2021 award, which consisted of an online-only prize-giving ceremony and virtual exhibition, this year, we recorded significantly less entries – possibly because it's a physical event? Fortunately, the standard of designing and making was high, but the question I constantly ask myself is: "What would Alan Peters think of this piece?" Luckily, my main co-judge and solid support, Andrew Lawton, also knew Alan and therefore faces the same quandary.

This year, we're happy to welcome ex Alan Peters award winner Freya Whamond as guest judge, and her contribution was much appreciated in terms of providing a younger generational view.

The judges' comments given here are combined statements. Alan Peters' own furniture was characterised by an honest and open use of material, and the man himself spoke his mind. I too have a tendency to tell it like it is, so bear with me while I vent a few frustrations! I have to say that whereas some applicants were very professional, read the somewhat detailed guidelines and supplied necessary documentation and images, others proved more difficult and involved a great deal of chasing up and badgering.

Due to the fact this award is put together on a zero budget, the time and energy it demands is given freely and with a desire

MATTHEW TYSON'S 'CIRRUS' DESK

English Woodlands Timber Ltd

£500 **English Woodlands Timber** voucher

2ND PRIZE

Front view of 'Cirrus' desk – Canadian maple, English cherry and poplar burr (Mappa) veneer – 1,400 × 650 × 740mm

Top view showing veneer lay-up and burr

Meet the maker

Matthew studied Graphic Design & Multimedia before training as a designer-maker at Rowden Atelier Woodworking School, founded by the late David Savage. Here, he was given the opportunity to build on the skills and knowledge developed through a lifelong interest in woodworking and later, furniture making. As soon as he'd completed his training, Matthew spent some time working with designer-maker Marc Fish, before moving to Somerset to join Matthew Burt's workshop.

Maker's statement

The aim of this piece was to create a functional and elegant desk, with storage for large A3-sized drawings, among other items. The design features subtle curves and shadow details, which are repeated throughout. The piece is predominantly made from maple, with burr poplar panels and sycamore string-lines.

Traditional, hand-fitted drawers feature coved slips to house an English cherry base. The drawer fronts consist of two components to allow for the curved front profile. The completed desk is French-polished and waxed.

Judges' comments

A classic, understated design with much technical detail. This is an elegantly presented desk with a well-considered decorative surface and beautifully made drawers featuring neat dovetail joints. 'Cirrus' desk echoes Alan Peters' philosophy. It's surprising that French polish is still used in contemporary furniture given the fact it's soft and prone to water staining.

CONTACT DETAILS:
Instagram: @matthewtysonfurniture
Web: www.matthewburt.com

Workshop photo illustrating curve on the front along with drawer angles

Side view showing drawers ajar

Dovetail detail on drawer

Coved drawer slips

to keep Alan Peters' name alive. However, I'd like to stress that anyone entering such an award should do so in the knowledge that this may require committing to assigned dates – in this case, a month-long exhibition – and where possible, be flexible and understanding of the logistics involved.

I have first-hand experience of such an instance, when back in 1978 Alan Peters spotted my work and invited me to exhibit alongside himself, John Makepeace and two other notables at a major show called 'Flavour of the Seventies'. He wrote to me explaining that by inviting an unknown, he was putting his reputation on the line. Luckily, I didn't disappoint him and worked til 3am some nights, and at short notice, produced four innovative pieces especially for the event. As such, I wouldn't have dreamt of pulling out work prematurely at this or any other exhibition subsequently. Given the fact Alan was so instrumental in paving the way for furniture makers of today, he, more than anyone, deserves the respect of those entering an award in his name.

I cannot stress enough the importance of reading guidelines and entry requirements thoroughly and ensuring to supply the correct material first time round. Doing so will ensure the process is made as smooth and stress-free as possible for all involved.

We look forward to welcoming visitors to the exhibition and presenting the well-deserved winners with their prizes – this time in person. Congratulations to the 2022 final five and especially Jeff Maker, who's 'Luna' chair quite literally stole the show.

"With thanks to promoters, prize sponsors and judges for helping to ensure this important legacy continues"

Jeremy Broun – Organiser JB JEREMY BROUN

PHILIP GAY'S 'LESS IS MORE'

£300 **Judges'** cash **prize**

3RD PRIZE

'Less is More' collector's cabinet – solid ash, birch ply and ash veneer with cream leather – 350 × 520 × 780mm high

Meet the maker

Having worked as a prop-maker in the UK film industry for over 10 years, Philip amassed a diverse range of skills and a knowledge of many different materials. Last year, wishing to make more permanent objects, he enrolled on a fine furniture making course. With a focus on creating tactile and intriguing pieces, the majority of Philip's current work features strong, bold shapes and clean lines – "it's quite an engineered aesthetic," he comments – often combining light and dark timbers, or contrasting materials, to achieve a strong visual impact. Aiming to create fresh, interesting forms and material combinations, he enjoys using timber with other materials, such as aluminium, ceramics or fabrics.

Maker's statement

In an attempt to strip things back, 'Less is More' does away with the idea of a typical big box carcass, and instead explores diminished forms and negative spaces. The double-veneered birch plywood boxes feature solid ash lippings and are joined with biscuits on the mitres. The drawers themselves are solid ash joined with solid wood splines and a veneered ply base, mounted on Blum push-to-open undermount runners. The drawer fronts were hand-shaped, scorched and dyed, then fitted with brass screws. The legs were first roughly machine cut, then hand planed to final shape. The angled rear leg creates a potential weak point, so Philip utilised a sliding dovetail in order to make this rock solid. The rear leg is attached with dominos and bolts, which allows good alignment and a reliable clamping method. Countersunk bolts and screw inserts are also used to connect the three boxes with the front legs, which are attached using dominos.

Judges' comments

We found this piece fascinating and something that needed to be fully digested. The subtle faceted drawer fronts aren't immediately apparent, but entice the user to push in order to spring the drawers out. There was some debate over the use of metal drawer fittings. A good contrast in colour and texture and it's no mean feat to achieve consistently invisible glue lines on long biscuited mitre joints. If it wasn't for the metal fittings used, this piece would have ranked higher. We did notice incorrect grain direction on the rear leg's internal dovetail key, but overall, felt this was a really excellent piece.

CONTACT DETAILS:
Instagram: @timber_robot_studio
Web: www.timberrobotstudio.com

Making of sliding dovetail in rear leg and hand-shaping the drawers

Rear view

Push-to-open drawers

TOM INMAN'S KUMIKO-INSPIRED COFFEE TABLE – 'KESSHOUKA'

HIGHLY COMMENDED

Kumiko-inspired coffee table – 'Kesshouka' – London plane, African padauk, sycamore and ebony – 1,025 × 460 × 350mm

Maker's statement

This coffee table was inspired by the traditional Japanese Kumiko technique and crystallisation of a snowflake. Purely decorative, Kumiko is traditionally used for screens, and this piece attempts to use it in a different way.

Materials employed for the main construction are ply and flexi ply core with London plane – lacewood – veneer, African padauk lippings and laminated sycamore inlays; and for the Kumiko design, laminated sycamore, ebony and African padauk.

Test-fitting sycamore inlays

Judges' comments

An unusual and striking piece reflecting Alan Peters' Japanese influence. It looks articulately made with all those three-way cross-halving joints. The open latticework looks somewhat prone to small objects falling through – such as tea spoons – and raises the question of what if a child were to sit on the table? Is it strong enough? Coffee tables and chairs in particular will inevitably not be used as the maker necessarily intended. We found the design to be somewhat visually busy, but overall, this table is an extraordinary effort.

CONTACT DETAILS:
Instagram: @katoinman_woodwork

ROBIN JOHNSON'S 'CHANTERELLE' CHAIR

'Chanterelle' chair – Scottish elm and English chestnut – 700 × 780 × 875mm

CONTACT DETAILS:
Instagram: @johnson_bespoke
Web: www.johnsonbespoke.co.uk

COMMENDED

Maker's statement

Inspired by the Chanterelle mushroom, with sustainability in mind, Robin chose to use timber native to the UK, with characteristics that'd suit the outdoor environment the chair would be living in after the RHS Chelsea Flower Show.

A template was made for each of the 136 pieces to mark onto boards to ensure least waste and best use of grain. The individual pieces were then rough-cut using a jigsaw, fine-cut with a bandsaw, then finish-cut using a router and guidebush. To achieve the taper to the centre, a number of jigs and angled beds were made up to pass each piece through the thicknesser. Once tapered, these were laminated to form the two halves of the chair before being joined together to give the rough form.

Once together, the chair was shaped using a range of hand and power tools, then finally sanded and finished by hand.

Judges' comments

A real dilemma facing us over this visually striking and technically challenging piece is that although it clearly has the 'wow' factor and could've earned a higher ranking, the craftsmanship with plugs, filler and some open joints falls short of the very high standard of workmanship that an award in Alan Peters' name demands. However, it does echo Alan's tub chair design although intended for outdoor use. The laborious finishing is impressive. Another dilemma faced is that wood sculpture doesn't usually call for the articulate craftsmanship commonly seen in fine furniture, but does raise the question of durability when laminating for outdoor work using PVA glue. A difficult decision that involved much deliberation, as we have to ensure consistency in criteria as with past award winners. All in all, an excellent effort.

Tapered pieces ready for laminating

Two halves of the chair being laminated

THE ALAN PETERS FURNITURE AWARD 2024

To give future entrants the optimum amount of time to create their pieces and compile the required materials, the award will take a break next year and resume in 2024. Look out for details of **The Alan Peters Furniture Award 2024** in the months ahead

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To find your nearest reseller, visit **www.tormek.com/uk/en/resellers**

WHY TORMEK?

Well-grounded in the Swedish tradition of innovation, functionality and quality, **Tormek** has developed a unique, versatile and effective sharpening system for edge tools. Here we learn about the various models available as well as the 10 reasons for owning one

Since 1973, Tormek has been dedicated to developing the best sharpening solutions for different types of edge tools. Providing innovative and user-friendly products of the highest quality is, and has remained, fundamental to the company. Regardless of whether you're a professional craftsman, cook or DIYer, a Tormek machine helps keep your tools sharp, which in turn increases the quality of your work.

The common denominator among Tormek users is commitment to their work, combined with the understanding that sharp tools are key to achieving the desired result. Many new Tormek users are surprised to see the difference in results achieved when using an edge that's been sharpened and honed on a Tormek. Others appreciate the amount of time they can save in terms of achieving their desired sharpness, thanks to the motor doing the job for them, which is also gentle on wrists and shoulders.

Tormek currently offers three different machine models, all of which are carefully designed and adapted to their respective audience and type of use. Common to all machines is the fact they're equipped with a powerful industrial motor and, in every aspect, built based on the company's demands for high quality and functionality.

The Tormek sharpening method is both gentle and highly effective in terms of keeping the edge an optimal shape. Their ambition is to manufacture user-friendly machines, which allow the user to achieve a result that both inspires and increases confidence. Imagine being able to sharpen an edge whenever needed? How would this benefit your work?

For the all-around user

The Tormek T-4 and T-8 models prove that simplicity and precision can be perfectly integrated in a powerful, versatile system. These models are the foundation of the Tormek water-cooled sharpening system and are compatible with their range of jigs and accessories. The larger Tormek T-8 features a 250mm grindstone while the compact T-4 has a 200mm grindstone. The T-8's more powerful motor allows you to remove steel and reshape edges more quickly in comparison to the T-4. Both models are supplied with a Tormek Original Grindstone, which is especially developed to offer the best combination of effective grinding, smooth surface finish and long stone life.

These versatile machines present the ultimate solution for sharpening a variety of tools, such as knives, scissors, chisels, planer blades, drill bits, gouges and woodturning tools. The grindstone rotates slowly throughout the sharpening process, which not only makes the machine safe to use, but also eliminates the risk of overheating the steel.

Find the model that best suits your needs

Comparing machine sizes and specifications is a good starting point in terms of finding out which model best suits your needs. The Tormek machine model comparison chart, available on the Tormek website – **www.tormek.com** – provides an easy overview of all models in the range. You can also find more detailed information on the product page for each of the models, or contact your nearest Tormek reseller.

TORMEK T-4 ORIGINAL

The Tormek T-4 is a high quality, compact sharpening machine, which is ideal for home and hobby work as well as professional use. Users are given access to the extensive Tormek jig system and the ability to sharpen all common edge tools with the highest precision.

Water-cooled sharpening

The T-4 takes precision and stability to a completely new level. Vital functions such as the motor and main shaft are mounted in the zinc cast top, which also includes integrated sleeves for the Universal Support. This advanced design ensures unbeatable precision for the Universal Support, which controls all jigs and accessories.

Grinding wheel for both coarse & fine sharpening

As with larger Tormek models, the T-4 is equipped with the Tormek Original Grindstone. It's optimised to combine efficient steel removal, smooth surface finish and a long life. Using the supplied Stone Grader, you can alter the stone surface from 220 grit to around a 1,000 grit surface, which offers three different sharpening qualities in one.

Sharpen chisels, knives, scissors, carving tools & more

The T-4 is well suited to sharpening chisels, knives, scissors and smaller tools, such as carving tools. It also works with turning tools and drill bits. For sharpening planer blade knives – with the SVH-320 jig – and moulding knives – with the SVP-80 jig – Tormek recommends one of the larger machine models. Note that due to the T-4's compact size, a few gouge shapes can't be honed using the SVD-186 R Gouge Jig on a leather honing wheel; however, these tools can be honed freehand.

The motor is rated for 30 minutes' continuous use at a time. That's usually sufficient for basic needs, but if you sharpen more, Tormek advise looking at the larger T-8 model, which is designed to run continuously.

Included with the Tormek T-4

- **SP-650 Stone Grader** – for changing the grit of your stone.
- **WM-200 AngleMaster** – for measuring the edge angle.
- **PA-70 Honing Compound** – for use with the Leather Honing Wheel.
- **EM-15 Edge Marker** – for colouring the bevel when setting an edge angle.
- **HB-10 Tormek sharpening handbook** – provides the sharpening basics and suggests various techniques.

Configure the T-4 with your choice of grinding jigs according to the tools you're looking to sharpen – sold separately.

TORMEK T-8 ORIGINAL

The Tormek T-8 Original is a powerful and versatile water-cooled sharpening system, which includes everything you need to take your sharpening to the next level. The advanced design and user-friendly operation gives you the best possible conditions for successful sharpening with top results. The T-8 Original is ideal for quality-conscious DIYers and professional woodworkers.

- Sharpens all edge tools.
- Includes the SE-77 Square Edge Jig and TT-50 Truing Tool.
- Water-cooled sharpening with no risk of overheating the steel.
- Exact replication – sharpen your tools with unbeatable precision.
- Efficient grindstone with adjustable characteristics equivalent to 220-1,000 grit.
- Solid zinc frame and integrated mounts for controllable and accurate sharpening.
- Powerful industrial AC motor facilitates continuous use.
- Eight-year warranty – 5+3 after registering your machine online.

Unbeatable sharpening precision

The advanced design ensures unbeatable precision with the Universal Support, which is the foundation of the Tormek sharpening system, since it controls all grinding jigs and accessories. The Universal Support's patented precision mounts are integrated within this model's fully cast machine housing, providing the user with full control and maximum accuracy during sharpening.

The highest quality made in Sweden

The T-8 Original is equipped with the SG-250 Original Grindstone, which has adjustable characteristics equivalent to 220-1,000 grit and is capable of sharpening all qualities of steel, including HSS. The characteristic Tormek drive system ensures years of silent and reliable operation. This efficient system is capable of maintaining optimal speed for water-cooled sharpening, even under full load, thanks to a unique driving wheel. The industrial AC motor is maintenance-free and designed to drive a full-size grinding wheel during continuous use. The motor is tested for 25,000 hours' service life.

Water trough with screw lift & magnetic scraper

The T-8 Original is equipped with a host of smart details to facilitate easier sharpening. For example, the water trough has a convenient screw lift to easily raise and lower the water trough. There's also a double function magnetic scraper, which, during sharpening, collects steel particles, and after sharpening, the scraper allows easy water trough cleaning. For long tools, which may drip water outside the water trough – such as planer blades, for example – you can easily fit the enclosed water chute onto the water trough's edge.

EzyLock for fast grinding wheel changes

Another worked-through detail is the stainless-steel main shaft with Tormek's unique EzyLock nut, which allows tool-free locking and unlocking of the grinding wheel. EzyLock also makes it easy to change grinding wheel if working with various others, such as the SB-250 Blackstone Silicon, SJ-250 Japanese Waterstone, or any of the three available Diamond Wheels: DC-250, DF-250 and DE-250.

Includes everything needed to get started with your sharpening

- **Versatile SE-77 Square-Edge Jig** – for sharpening chisels and plane irons.
- **TT-50 Truing Tool** – for keeping your stone round and flat.
- **SP-650 Stone Grader** – for changing the grit of your stone.
- **WM-200 AngleMaster** – for measuring the edge angle.
- **PA-70 Honing Compound** – for use with the Leather Honing Wheel.
- **EM-15 Edge Marker** – for colouring the bevel when setting an edge angle.
- **HB-10 Tormek sharpening handbook** – provides the sharpening basics and suggests various techniques.

10 REASONS TO OWN A TORMEK

1. **Sharpen all your edge tools** – using Tormek's wide range of unique, patented jigs and machines, you can sharpen practically any type of edge tool. Tormek is dedicated to developing sharpening systems through innovative solutions.
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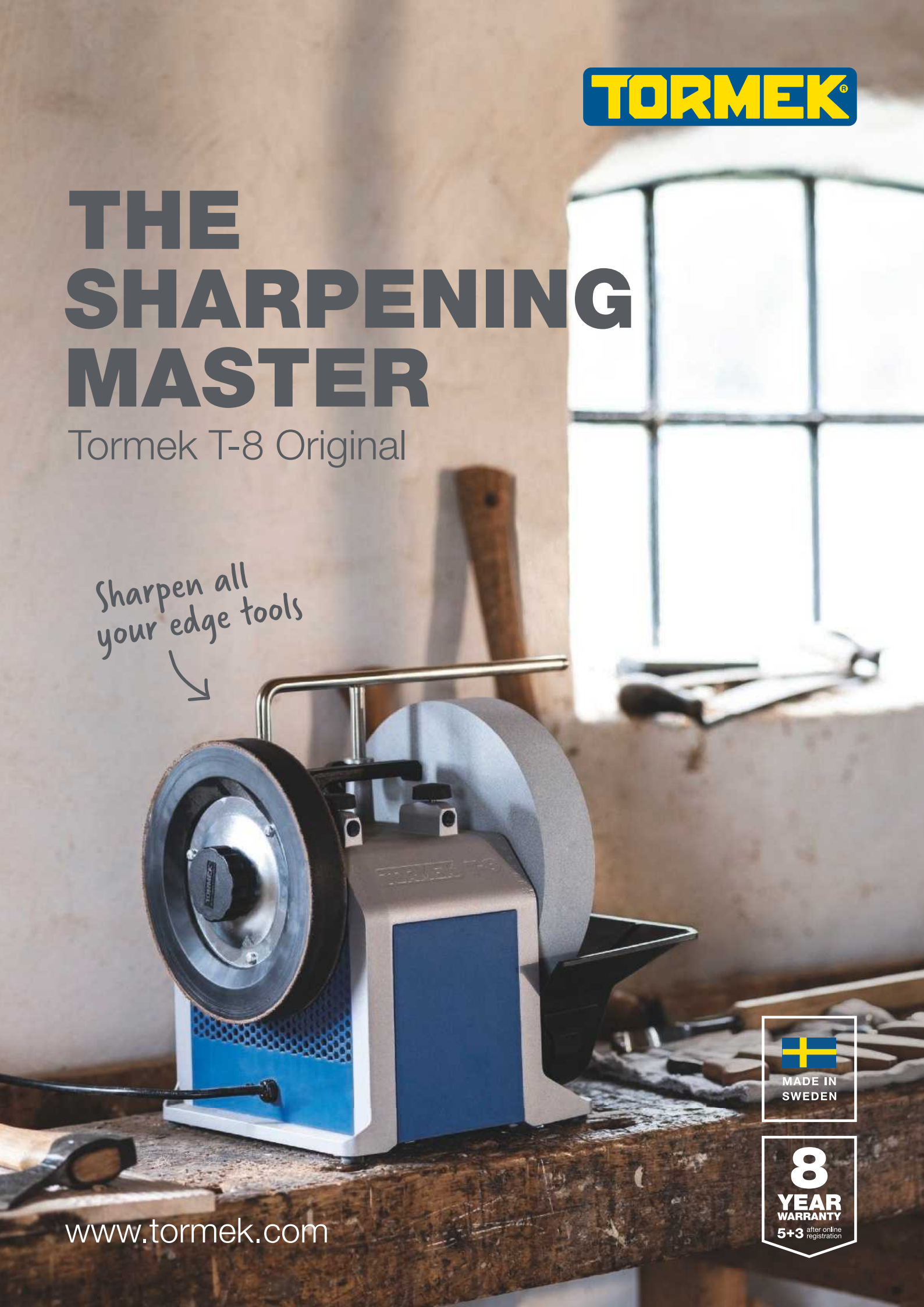

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Flyer for the Workmate 79-001 – Type 2
Photograph courtesy of **Chris Wolf**

EARLY ORIGINS OF THE UBIQUITOUS BLACK & DECKER WORKMATE

John Greeves takes a trip down memory lane as he looks back at early models of **Black & Decker Workmate**, which have played a central role in many of our lives

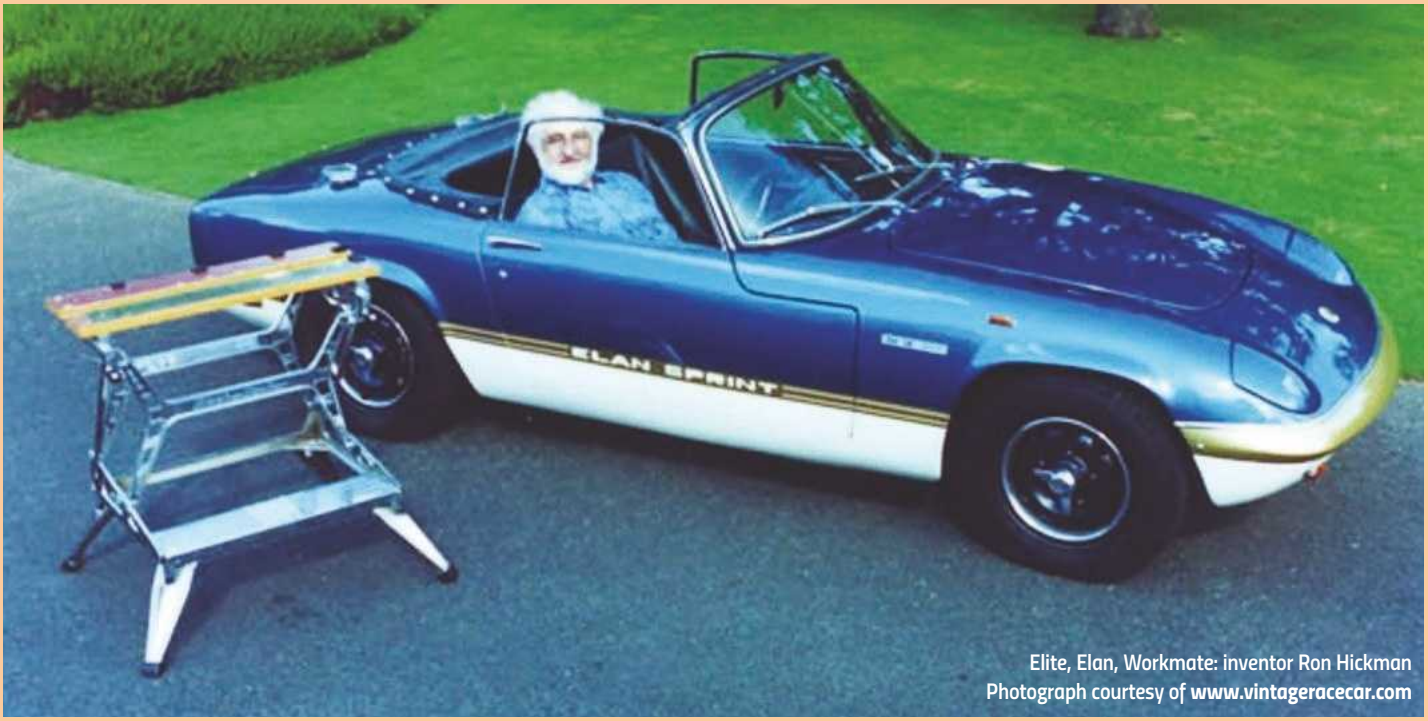
In numerous homes up and down the country and worldwide, the Black & Decker Workmate – the brainchild of designer and inventor Ron Hickman – has assumed legendary status. The idea for this multi-functional bench came to Hickman in 1961, when a mishap occurred while he was building a wardrobe. Using two Swedish chairs as a sawhorse and so intent on cutting a straight line, he ended up sawing straight through the wood and into one of the chairs. Instead of bemoaning the situation, however, Hickman was inspired to come up with a simple, multi-functional bench, which would eventually combine the essential features of a sawhorse, vice and workbench, mounted on a foldable alloy frame. It'd prove to entail a long journey involving several prototypes, numerous manufacturers' rebuffs and personal financial risk, until others eventually grasped its true potential.

Elite & Elan

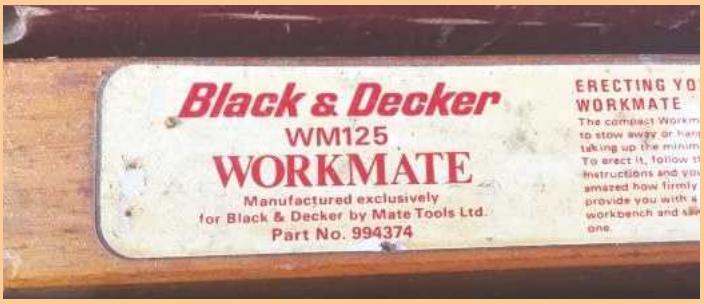
Hickman grew up in Greytown, Natal province, South Africa. On leaving school, he studied law for six years within the department of justice, but his ambition was always to style cars; a dream that couldn't be realised in South Africa, so in 1954, he moved to London. Hickman soon found himself a job working

WM125 Mk1 – front view...
Photograph courtesy of **Andrew D Mc Gillivray**

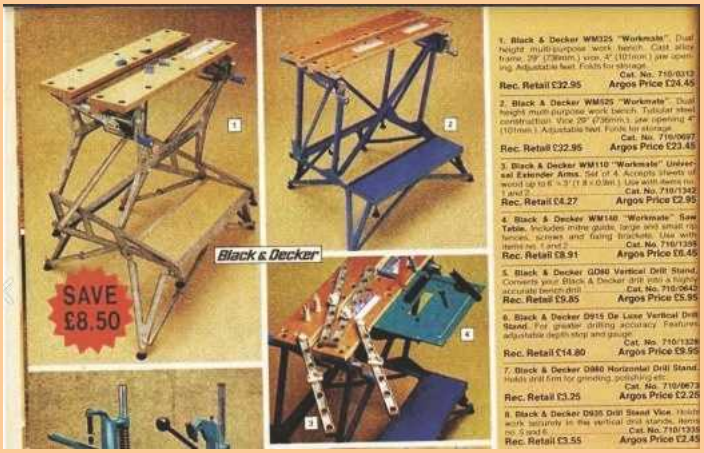
... and folded for storage
Photograph courtesy of **Andrew D Mc Gillivray**



Elite, Elan, Workmate: inventor Ron Hickman
Photograph courtesy of **www.vintageracecar.com**



Data plate on the WM125, showing part number and manufacturer
Photograph courtesy of **Andrew D Mc Gillivray**



Excerpt from the Argos catalogue – spring-summer 1976

Advert in the *Daily Mail* – May 1976

as a clay modeller in the styling department of Ford Dagenham, London.

After three years of employment, he went on to join Colin Chapman's Lotus – a new company in north London – as a Production Engineer and General Manager, later being promoted to Director. Hickman worked on both the Elite and Elan, but also moonlighted designing furniture for a manufacturer. The Elite proved to be a beautiful car, but was too complicated to construct; however, the Elan that followed proved an instant hit. It was Hickman who suggested the ingenious idea of using off-the-shelf commercial car parts to build it. Skilfully constructed with stylish finesse and verve and boasting pop up headlights, this tiny 1,600cc sports car proved a sure-fire success. It could accelerate as quickly as an E-type Jaguar and became the first choice of car for the cat-suited Emma Peel in the 1960s acclaimed TV series, *The Avengers*.

Side view of WM325 – Type 2S
Photograph courtesy of eBay seller **Harmonyblues**

The 'Minibench'

In 1967, Hickman left Lotus to pursue another heart-felt challenge – he wanted to work on and produce a workbench that was portable, compact and light weight, yet at the same time strong and rigid in construction. He produced three early prototypes, but it wasn't until the third attempt that a collapsible workbench evolved. Unlike the Workmates we know today, the beams on top of these early prototypes didn't move to form a vice; instead, a conventional 'Record vice' was attached to the bench. This changed when a eureka moment hit. Hickman was wondering how other tools could be attached, and he realised that if the bench top's two halves could function as a powerful screw vice, they'd not only be capable of clamping tapered items, but also standard boards. He fixed the top's front beam, but allowed the rear one to move. Now that the twin-screw vice was working, this therefore did away with the need for a Record vice. These modifications not only lowered the bench's cost and weight, but uniformly enabled its use by both left- and right-handed operators. Indeed this later development began to morph into the Workmates we recognise today. The early design's classic hallmark – the 'H'-frame aluminium casting – was already visible along with twin vice handles and collapsible frame. Hickman christened it the 'Minibench', which seemed to fit well with the mini skirt and mini car of the swinging '60s, and he felt this was the right time to introduce the new invention to prospective tool manufacturers.

From rebuffs to sky-rocketing sales

Hickman approached Black & Decker with his Minibench back in 1967, but was turned down. On leaving the interview, however, he told them: "One day you're going to come back to me, and you'll have to pay a lot more." Similar rebuffs followed at Stanley Tools Ltd where he was told that the potential of his invention "could be measured in dozens rather than thousands." Despite this, he continued to pursue other manufacturers such as Record, Spear & Jackson and Marples, but still found no success. So, with his wife's backing, Hickman made the bold decision to go it alone, taking a huge financial risk.

As such, he set up his own company in 1968 – Mate Tools Ltd – within the old brewery building, Brewery Lane, Hoddesdon, Hertfordshire. The first lucky break came that same year, having convinced a DIY magazine to let him exhibit the workbench – now called The Workmate – at the Ideal Home Exhibition in London. David Johnson, Editor of *Do IT Yourself* magazine, was so impressed by the invention that he predicted: "I have no doubt that within just

Side view of WM325 – Type 3...
Photograph courtesy of **Andrew D Mc Gillivray**

... folded...
Photograph courtesy of eBay seller **Harmonyblues**

... and showing underside of top's platform
Photograph courtesy of **Andrew D Mc Gillivray**

Back view of WM325 – Type 4
Photograph courtesy of **Andrew D Mc Gillivray**

WM525 – Type 6 – with new handles
Photograph courtesy of eBay seller **Harmonyblues**

Rear view of WM525 – Type 6
Photograph courtesy of eBay seller **Harmonyblues**

a few years from now, Workmate will become as valuable as the electric drill," and this indeed came to pass. 120 orders were taken in the first two weeks; sales reached 1,500 units within a year, and production sky-rocketed, doubling each year for the next three.

Mk1 & Mk2: new beginnings

The Workmate constructed at the Mate Tool factory had very thick and large vice jaws, which could grip both regular and irregular objects. It was single height, standing at some 23in, with a lightweight 'H' aluminium alloy and blue steel frame. A large footboard at the base ensured extra stability and rigidity when someone stood on it. It was portable and could be easily collapsed by unscrewing large knobs located on either side of a square base.

From 1968–1972, Mate Tools sold 25,000 Workmates by mail order until 1971, when Black & Decker sent a request to reopen negotiations regarding granting a licence. After six months, Hickman finally agreed to 3% royalties. Development proceeded on the iconic Mk2 with his direction. A complete make-over proceeded whereby the Workmate was transformed into an innovative and classical design. Gone was the large, cumbersome base platform, which was replaced by a single step in front. The Workmate now had two adjustable ideal heights, allowing it to be used as a sawhorse – 23½ – 32½ legs now ensured exceptional rigidity and stability, while dog holes and four swivel plastic dogs on the top's birch laminate platform now provided a whole new range of clamping positions. Black & Decker named their Mk2 version the WM325, which was produced at the Spennymoor plant in County Durham, and cost £24.95 in 1972. Its awe-inspiring design has been compared to that of the NASA lunar module, and was certainly breathtaking when it first appeared on the market.

Early models up to the 1980s

If you have an early-model Black & Decker Workmate in your ownership, you may be able to determine the model number, which can be found on a data label, data plate or printed on the top's underside. Models also have variations or types. For instance, my early WM625 has the additional lettering and number 'E05', which denotes the type.

Models WM225 and WM325 – four types – were manufactured in Durham between 1972 and 1976. The WM325 was a dual-height model, whereas the WM225 wasn't. Both are identical with the entire frame made of aluminium, except that the WM225 doesn't have fold up legs. In 1974, a new, cheaper model was introduced – the WM525 – which was referred to by *The Guardian* newspaper as "Son of Workmate." The WM525 was also dual-height and featured an entirely steel construction. It didn't have the characteristic H-frame in its construction, but instead used what might be referred to as an 'N' frame.

In 1974, Workmate production began in a new plant in Kildare, Ireland, which was solely dedicated to manufacture of these for the UK and European markets. In fact, half a million Workmates were produced there each year.

Although Black & Decker struggled to keep up with demand, the company still remained unconvinced as to how well the Workmate would perform in the United States. In a bid to test the water, the UK-manufactured Workmate WM325 was introduced to the US market in 1974, for a very short period, as Model 79-001 Type E. The response was instantaneous, with American consumers snapping them up, and the rest, as they say, is history.

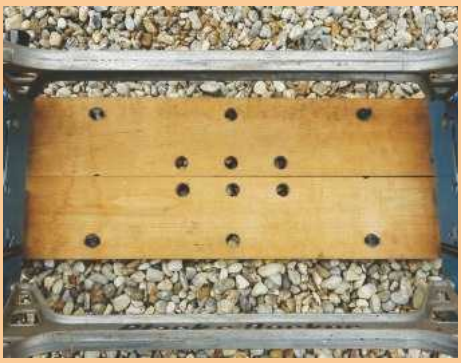
Black & Decker USA designed and built a new Workmate – Model 79-001 – at their Canadian factory in Brockville, Ontario, exclusively for the North American market, which shared no parts with UK models. The 79-001 would go on to undergo frequent revisions from 1974–1982.

WM625 E05 standing – recognisable owing to its blue steel frame and cast aluminium H-frame
Photograph courtesy of **Robert Scheepers**

WM625 E05 Workmate's stamp
Photograph courtesy of **John Greeves**

WM625 E05, folded
Photograph courtesy of **Robert Scheepers**

Front view of WM625...
Photograph courtesy of **Dave Allsop**



... and underside showing birch dog holes
Photograph courtesy of **Dave Allsop**

Front view of WM525 – Type 6
Photograph courtesy of eBay seller **Harmonyblues**

Side view of WM625
Photograph courtesy of **Dave Allsop**

'H-frame' website

Aimed at Workmate owners and fans, Chris Wolf's 'H-frame' website – **https://h-frame.weebly.com** – gives a very detailed, compelling insight into various models and early types of Workmate in the USA during this period, along with some coverage of UK models. It's well worth a read.

With the addition of US and Canadian markets, during the late '70s, worldwide sales volumes for the Workmate increased exponentially.

WM625 E05 half nut – bottom – right-side part number

Photograph courtesy of Robert Scheepers

In the UK, Workmate Model 625 combined vice and workbench and was easily recognised due to its combination of cast-aluminium 'H' frame with blue painted steel frame and legs. In 1976, the WM625 replaced the WM325, and went on to be manufactured until 1980. By 1981, a remarkable 10 million Workmates had been produced worldwide.

Legendary kudos

Ron Hickman made DIY possible for millions of people and the impact of this single invention is immeasurable. In 2011, 30 million Workmates had been sold worldwide. Some writers estimate sales to now be in the region of 60 to 70 million units. Sadly, the 'H' frame's aluminium casting – the iconic hallmark of early Workmates – disappeared after just a few years of production. The early Workmates may have cost more to produce and were possibly more fragile if dropped from a great height, but who's to say that modern equivalents will endure the same test of time 40 or 50 years from now?

WM536 dual-height workbench

WM550 dual-height workbench With vertical clamping

Regardless of lineage, Workmates have an ancestry that's both indispensable and unique. I remember one cookery writer recommending the Workmate for sawing coconuts in half. Its uses remain incalculable – they're certainly versatile, light weight, portable and combine sawhorse, workbench and vice with adjustable heights. They can grip standard board, tapering items and the most unlikely, irregular shapes imaginable. The jaws are wide enough to hold most bench-top tools, including a drill press, planer and mitre saw.

In addition, the Workmate can be approached from all sides and positioned in a way that proves most advantageous to the operator, and when not in use, can be folded away, hung up or placed in the boot of a car. They still remain the inspiration for many and provide creative opportunities and outlets, for both the professional and man in the street. Had it not been for the Workmate I purchased in the late '70s once married, I wouldn't have built my first table, alcove cupboards, or shelves in that initial matrimonial year. My early Workmate inspired me – an absolute novice – to take up woodworking and has assisted ever since, all the way through to present day.

ACKNOWLEDGMENTS

With thanks to Andrew D Mc Gillivray; Dave Allsop; Robert Scheepers, and eBay seller Harmonyblues, for the kind use of their photos. A special thanks goes to Chris Wolf for his helpful input into this article

A definite reference: *The Workbench*, Scott Landis, Taunton Press, 1987, chapter 16

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DOVETAILS GREAT & SMALL

Moving on to the subject of dovetails, **John Bullar** goes from one extreme to the other – starting with a single large dovetail to examine the basic principle, followed by a row of very fine dovetails, which can test the skill of any furniture maker

WW TECHNIQUE

1 To produce a well-fitted dovetail, check components against one another at every stage

Dovetail joints come in many shapes and sizes: large single dovetails can be used to hold the corners of a rigid framework together, such as a workbench, while rows of small dovetails are commonly used for corners of boxes and drawers.

In this article, we'll go from one extreme to the other – starting with a single large dovetail to examine the basic principle, followed by a row of very fine dovetails, which can test the skill of any furniture maker.

Wedges in sockets

Consider the dovetail as a wedge attached to the end of a board, fitted in a matching socket on the end of another board. While variations in a wedge's size and shape won't prevent it working, the socket it fits into must exactly match that of the wedge. The load is then spread evenly across the joint. As a matter of routine, the maker keeps checking one part against another throughout the process to ensure they'll line up once finished (**photo 1**). The joint mustn't wobble, so there can't be any air-gaps around the wedge or on the shoulder line beneath it.

Marking a big tail

I recommend starting the joint by marking out, then cutting the dovetail itself, followed by the socket that it'll fit in. I find that clear markings on the wood are essential to getting my head around a planned joint.

A dovetail's wedge shape is marked on the wood's face by a shoulder line across its base and a diagonal line at each side, marked either against a sliding bevel gauge or specialised 'dovetail square' (**photo 3**). This joint is made with softwood, so the ideal angle is around 1:6, but this doesn't need to be accurate (**photo 4**). The shoulder line has to be continued around the edges and opposite face of the wood. It's important that all four shoulder lines join up, so I use a technique of positioning the knife blade in the previous mark and sliding the square up against it.

2 The position of the square used to mark a shoulder line is set from the thickness of wood on the other side

3 The shoulder lines run around the joint. By placing the knife blade in the previous line and sliding the square up against it, all four lines will join up accurately around the wood

4 Using a bevel gauge to mark both sides of each tail, to ensure they have the same angle

Cutting a big tail

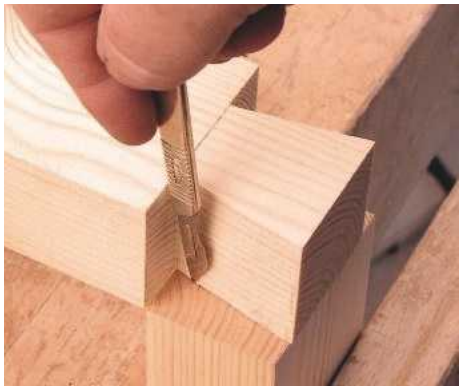
Before cutting the wood, it's surprisingly easy to get confused about which part is which and how and where it'll fit in the joint (**photo 5**). As a result of this, it's not at all uncommon for learners to accidentally cut off tails. A less obvious mistake, but one that'll still spoil the finished joint, is to saw down the wrong side of a marking line. The saw cut isn't much more than a millimetre thick, but that extra millimetre gap will produce a noticeable wobble in the finished joint. Clamp the wood firmly and as low as possible for sawing, and ensure the saw cut follows tightly against the mark, just to the waste side of it (**photo 6**).

5 Shading pencil lines across the waste area helps keep track of which side of the line to saw against

Marking a big socket

Having carefully sawn a large dovetail, this is used as a template to mark out the socket it'll

6 With waste cut off each side, the single large dovetail remains



7 The dovetail is used as a template while the socket is marked around it

8 The sockets' sides or 'cheeks' are marked from the end down to the shoulder line, then waste cut with a tenon saw and along the base with a coping saw

fit into (**photo 7**). The dovetail is positioned on the socket wood's end-grain with its shoulders aligned accurately against one edge. Marking is then carried out using a fine-bladed knife, such as a model-maker's scalpel, for example.

The shoulder line for the socket is marked in the same way as before, at a distance from the end corresponding to the tail's thickness. A marking gauge is used here to plan out the socket's parallel sides.

9 Having removed the waste from the socket, its base is pared flat with a wide chisel

10 The dovetail is aligned with its matching socket before the two slide firmly together

Cutting a big socket

A fine tenon saw or dovetail saw cuts clean, straight lines, which should allow the tail to fit into its socket first time round, or at least that's what we're aiming for!

The bottom of the socket needs to be removed using a coping saw (**photo 8**), which, even with great care, won't cut a good, straight line. For this reason, we need to cut just above the line, then pare the socket base flat with a chisel (**photo 9**).

Fitting a big dovetail joint

The tail should now slide into its socket with firm hand pressure, or a few light taps from a mallet (**photo 10**). Most people find that during the first few attempts at fitting dovetails, they're either too tight and need shaving down, or so loose they'll not stay together and must therefore be re-made. While this may seem frustrating, it's actually an important stage – analysing where the problems are and working out how to adjust your technique in order for them to fit next time round.

11 Dovetails marked across a board's width are made so fine that the gaps between them won't be any greater than the width of a saw-cut or 'kerf'

Fine dovetail joints

Once happy you have control of the process for making a single large dovetail, it's time to start developing your technique for making a row of fine dovetails.

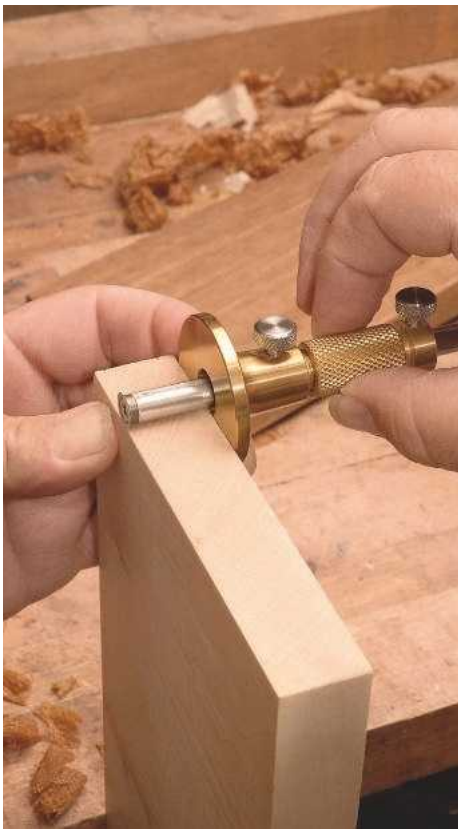
Most commonly in furniture making, dovetails are used for joining the ends of boards edgewise or to form the corners of a box, tray or drawer. These joints consist of a line of small tails, which engage with matching sockets on the next board. Between each socket is a 'pin'.

Typically, each joint might have four tails across its width, so making a square box requires 16 tails and 16 sockets. Alternatively, a set of four drawers to fit in a chest calls for a total of 64 tails and 64 sockets. With numbers like these, we clearly need to develop an efficient technique of cutting joints that fit first time. However, anyone learning must expect that their first few joints aren't likely to do so and give themselves sufficient time to develop this skill.

Marking fine dovetails

As with a single dovetail, the angle of each tail side is marked with a bevel gauge or dovetail square (**photo 12**). In this example using hardwood, the ideal angle is around 1:8, but as explained earlier, this is by no means critical.

The tails' positions are evenly spaced across the board's width, with a little extra allowed for



12 A marking gauge is set to the thickness of wood that'll carry the dovetail pins and sockets

13 Keeping the marking gauge at the same setting, it's used to mark a shoulder line between the tails

14 The tails' ends are marked across the board at right angles

15 The finger and thumb of the other hand are used to guide the blade's position on the knife line

16 Using a small tenon or dovetail saw, sockets between the tails are cut down as far as the shoulder line

17 Sawing end sockets with the blade cutting just inside the shoulder line's waste side

18 Waste is removed from intermediate sockets using a coping saw just above the shoulder line, then pared down to the line with a narrow chisel

the pins either side. Fine pins are traditionally used in good quality furniture and to demonstrate this, I've made the sockets for the pins as fine as possible, which is just one saw-cut width.

Cutting fine dovetails

Having marked out the board with a set of angle lines for the tails' sides and a shoulder line for their base, the board is clamped as low as possible in a vice. The shoulder line is just above the vice jaws, which helps to minimise vibration of the wood while it's being sawn.

I recommend cutting all the left-hand sides of the tails one after another, followed by all the right-hand sides. This keeps the sawing arm and wrist at a consistent angle, thus improving accuracy and efficiency.

Once again, I used a coping saw to remove the bulk of the socket waste. For very fine sockets like these, you may not need to use a saw as the waste can be chopped out directly using a narrow chisel (**photo 18**).

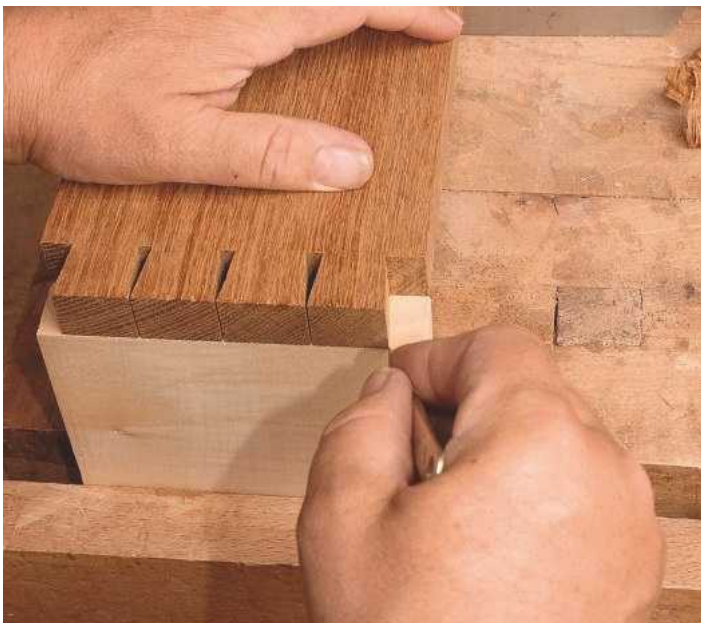
Marking fine dovetail sockets

A traditional method for marking sockets is to support the tail wood on the side of a plane body. Meanwhile, the socket wood is clamped below the tails in a vice (**photo 19**). The idea is to support the tails as securely as possible while using them as a template (**photo 20**). However, there mustn't be any chance of them moving during the marking operation. You need to use a very fine knife, such as a scalpel, to reach in between the tails and mark accurately.

Cutting fine dovetail sockets

The dovetail sockets are relatively wide while the pins are very narrow (**photo 21**). Sawing them out requires careful work so as not to damage the

19 Ready for marking dovetail sockets, the wood is clamped in a vice and alongside, a plane used as a parallel-sided support



20 The dovetails are used as a template for marking out sockets with a fine knife

21 Pins are extremely narrow, with the near side little more than a saw-cut width

22 Socket bases are pared flat with a wide chisel, using a block to guide the flat chisel back

23 The tails' inside corners are pared away to help the joint fit without jamming

pins. After removing the waste with a coping saw as before, the dovetail sockets' bases are pared flat with a chisel (**photo 22**). I find that clamping a square section block on the shoulder line ensures correct chisel positioning and angle.

Fitting a fine dovetail joint

Ideally, the row of fine dovetails should fit in their sockets with firm hand-pressure followed by a light tap with a mallet. If that doesn't work, which is very likely the first time you try, you'll need to examine the joint and possibly shave it in places, using a fine chisel. As well as each dovetail fitting its sockets, the row of dovetails and row of sockets must be precisely aligned to ensure an accurate fit. Any misalignment from one end to the other is likely to have been caused during the marking out process, where accidental movement is a common problem. One trick to help fit the joints is to pare away the corners of the tails' inside edges (**photo 23**). Don't pare them right to the end, however, as this'll create visible gaps on the finished joint.

Where accuracy matters

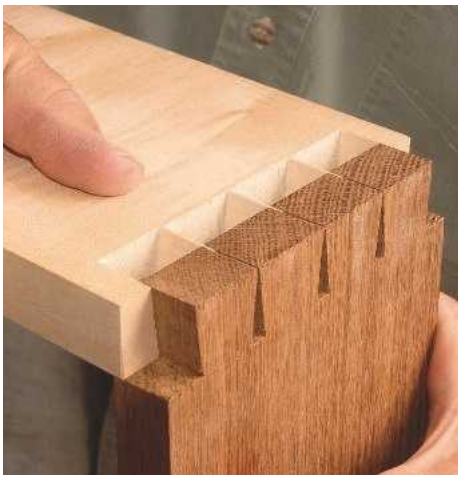
Three things that matter most are as follows: **1)** One side of the joint fits the other without gaps; **2)** The boards are joined at a right angle; **3)** The result looks good from all sides. The dovetails' precise sizes and angles are relatively unimportant even though these are things that learners often worry about most.

Traditionally, dovetail joints have been made symmetrical as any accidental differences might come across as untidiness. However, some contemporary top-end furniture features dovetails with emphasised variations in spacing, odd angles, etc. Take a look at Theo Cook's amazing Japanese sunrise dovetail joint as an example. Beauty, after all, is in the eye of the beholder.

Conclusions

Dovetails have been a key feature of quality furniture making for many centuries. We know this due to the quantity of very old furniture constructed with dovetails, which is still highly prized today. The sequence of operations and some details differ between makers, but the basic technique of cutting dovetails has been refined as a standard of good furniture making. To see videos showing my dovetailing techniques, search online for 'John Bullar dovetails'.

While mechanised systems for cutting dovetails exist – we'll look at one of these next time – there's nothing to beat a hand-cut dovetail joint for pure beauty and strength.



24 The fine dovetail joint is slid together

NEXT TIME

Most power tools don't feature so much in the furniture maker's workshop as they do in other branches of woodworking. One notable exception, however, is that most versatile of tools – the router – which John discusses in the January 2023 issue

25 As the shoulder lines have been carefully aligned, there's no visible gaps inside the joint

26 The outside of the finished joint shows fine pins emphasised by contrasting wood colours

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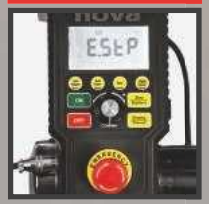

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HOME SWEET HOME

Jumping to the aid of new home buying family members, **Glenn Perry** sets about replacing an old, worn out door with a custom-made framed ledged and braced version

My niece and her fiancée recently purchased an early 19th-century terraced cottage in Epping Forest. The front door, a traditional design, had suffered from exposure to our damp weather (**photo 1**). Without a front porch or canopy to protect it, years of rain had run down the outside causing serious rot to the bottom (**photo 2**). The door, made of European redwood – a softwood – wasn't original. With a framed ledged and braced construction, it's a standard joinery item, but at around 1.9m high and 711mm wide, isn't a standard size, being a lot smaller than a modern, off the peg one. I've seen quite a few standard doors trimmed to within an inch of their life, to fit a much smaller frame. One I saw recently had a 75mm wide bottom rail, which probably started off at 150mm.

1 The original cottage door

2 Bottom of door showing extensive rot

3 My old planer/thicknesser easily coped with 225 × 50mm softwood

4 Planing door stiles with a No.8 plane

Weighing up the job

In the end, I agreed to make them a new door. I inspected the existing door frame and it appeared sound. The door only had a Yale-type lock/latch, so a five-lever mortise lock would have to be fitted for security and insurance reasons. The existing lock would remain in the same position. Using metric sizes, the exterior door would be made 44mm-thick. The matchboarding or TGV is 88mm wide when fitted together and 14mm-thick. As the matchboarding would run the whole length vertically from the 44mm-thick top rail to the bottom, the bottom rail and middle ledge would therefore be 30mm-thick – I actually made this a fraction under.

Like its predecessor, I'd make the door from European redwood. At the timber yard, good quality softwood is referred to as unsorted and sold sawn, not planed, in various widths and thicknesses. Unsorted softwood is sold by the cubic metre; as a lot of hardwoods originate in North America, these are sold by the cubic foot. I tried to imagine a cubic metre of timber as a 1m wide plank, 25mm-thick and 40m long!

I purchased a long plank 50mm-thick and 225mm wide, choosing one where the growth rings ran radially to the centre – or thereabouts – and free from twist and bow along its length.

Using a combination of circular saw and planer/thicknesser, I ended up with timber for the stiles measuring 105 × 44mm. That for the bottom rail and middle rail or ledge was 150 × 29.5mm.

Making the new door

When I started making the door, I marked out the rails' positions on the stiles (**photo 4**). I positioned the middle rail so that its top edge was in the middle. Traditionally, this is located so the visible sections of the TGV at the door's rear are equal, making the wooden braces at the same length and angle. My door would have a larger top section. I've made these before using through wedged mortise & tenon joints for the rails, but as this door was relatively small and not too heavy, I cut shallower mortises using my chisel mortiser, which didn't extend all the way through – these were 15mm wide.

Using a 10mm mortise chisel (**photo 6**), this meant cutting from both sides. The single tenons were cut using a tenon saw and router with a haunched top and bottom. A 7mm wide groove was routed 10mm deep and 14.5mm from the door's front inner edge in the stiles and top rail. This would touch the edge of the mortises, extending the door's full length, stopping 10mm in from the top rail to receive the matchboarding.

With the stiles and rails assembled dry and cramped, I checked the diagonals for square, cut the matchboarding and made the tongues using a router. These were positioned centrally so the outside boards were the same width. I ensured not to make these too tight across the width, which would allow for movement. The two braces, the thickness of the middle and bottom rail, were cut approximately 38mm in on the rails, extending upwards from the hinge side (**photo 7**). They can be taken into the corners without cutting the rails. In days

5 Nice wide shavings with a thick Ray Iles plane iron fitted

6 Cutting 15mm mortises with a 10mm chisel

7 Diagonal brace before marking and cutting into the rail

8 Checking for wind before clamping

9 Cutting the horns after gluing up

10 Drilling 6mm holes for the dowels

gone by, this was thought to push open the joints, so therefore wasn't always practised.

The whole assembly, dry and cramped up, was then checked for squareness. I also checked for any wind in the door by placing two straight timbers at each end and eyeing them for alignment (**photo 8**). Once happy, it was glued up and left for 24 hours. When un-cramped, I secured the matchboarding to the middle and bottom rails, centrally with a single 40mm galvanised nail in each. The braces were attached with small gauge screws. After trimming the horns from the stiles and cutting the overlength matchboarding (**photo 9**), I carefully drilled 6mm holes, 12mm in from the edge and installed dowels (**photo 10**) through tenons on the back – internal side of the door.

Fitting locks

The fitting of an external door with mortise and Yale-type lock isn't a five-minute job. Extra time was spent removing the slotted iron screws from the old hinges and a copper draught strip around the door frame, which was secured with many pins. After trimming the door, installing new brass hinges in existing locations – plugging the old screw holes – I fitted the Yale and mortise lock above and below the middle rail. The inward opening door closed against the stone step, so I fitted a weatherboard to avoid rain running in. This made use of a piece of timber approximately 65 × 45mm, which was shaped with a bench plane and abrasives, then secured to the door with silicone and concealed screws (**photo 11**).

Final touches

The last job was applying primer and painting – the bottom of the door having previously been treated with clear wood preserver. For a final touch, I fitted the new door furniture.

12 Rear of door showing proportions

11 Weatherboard fitted and sealed to the door with silicone

13 New door looking smart having received several coats of paint

THE FINAL FRONTIER

So many tools, so little room – **Tony Sutton** describes his solution to the age old problem: space and storage

I'm sure most woodworkers build up their tool collection over a number of years, and find homes for new additions along the way. In the last 10 years, however, I found that my own collection was expanding more rapidly than my storage facilities, which resulted in me having to store planes on shelves and in drawers, and hanging saws on nails hammered into the walls. In the end, I decided that enough was enough: it was time to stem the tide and build a tool cabinet.

Now, I'd hazard a guess that all woodworkers make at least one toolbox during their lives, and over the years, the tool storage solutions they've devised have ranged from simple shelving to elaborate pieces like Henry Studley's famous tool chest. Studley was a piano maker in 19th-century Massachusetts, and made his stunning chest – which is now on display in the Smithsonian Institute in Washington – from ebony, mother-of-pearl, ivory, rosewood and mahogany. While most of us will settle for rather less ornamentation, every tool cabinet worth its name needs to provide useful accommodation.

Spatial awareness

The final design will obviously be dictated by, among other things, the number, size and type of tools, space limitations of the workshop, and ease of access to those tools most often used. The look of the thing might also be important, especially if prospective clients will be seeing it!

In my own case, the biggest design influence was the limited space in my workshop. I own quite a few hand planes and chisels, as well as a collection of hand saws, marking out tools and hammers. Portability wasn't an issue because all my woodworking is carried out in the workshop, so I therefore settled on a straightforward wall-mounted cabinet.

Initially, I thought it'd be ideal to have a cabinet with doors, the rear of which could provide extra storage. On reflection, however, I thought that the doors – which would require room to open – would be more of a hindrance than a help, and in all likelihood, they'd never be closed anyway! Having chosen an open cabinet design, the emphasis was on ease of access for tools and some flexibility to allow for buying and selling tools in the future. Finally, I needed to decide on materials – an easy choice as it turned out, having recently come into possession of some old mahogany and oak. Recycling the wood for my tool cabinet made perfect sense to me, not least because the two species look lovely together.

Setting out

Once I had a firm idea of the cabinet's maximum sizes, I established tool positions

1 Letting the tools' positions dictate locations of dividers and shelves is easier than making detailed drawings

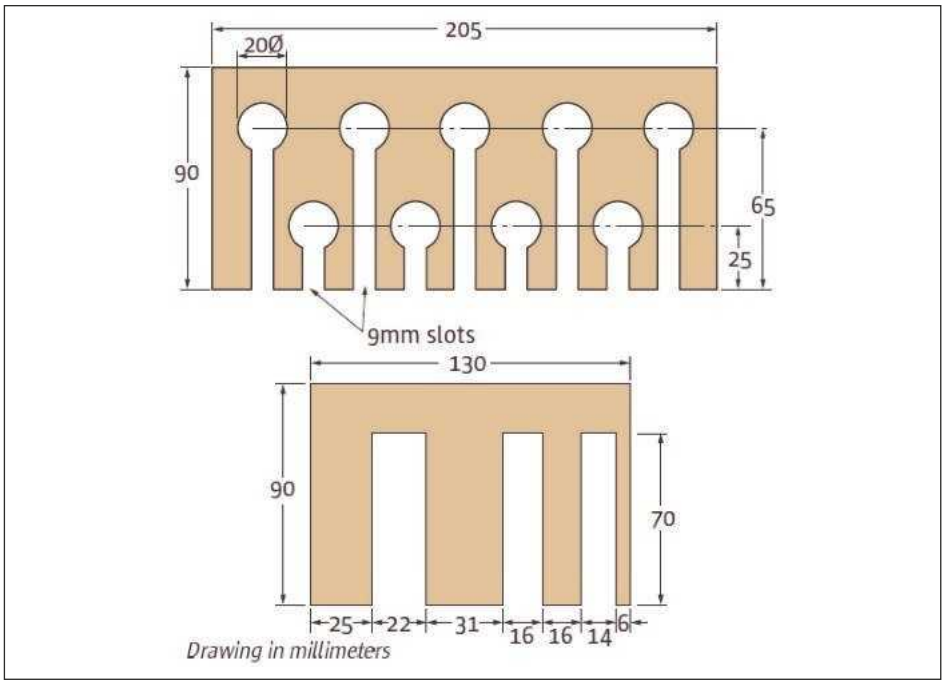


Fig.1 Cut-outs for chisels and saws

Chisel do nicely: a place for everything, and everything in its place

by laying them out on the back board, which, in the interests of keeping the cabinet rigid and strong enough to hold a dozen or so planes, I'd decided to make from a sheet of 19mm oak-veneered MDF.

Rather than draft up a detailed set of drawings, I worked from my original sketches and let the tools' positions on the MDF sheet determine locations and sizes of the dividers and shelves. This kind of approach can work better for some furniture and storage solutions than a more formalised approach, and in either case, I find that the final item rarely reflects the initial drawing because design is a reflective and iterative process. For instance, while experimenting with different tool arrangements, I decided to make two separate cabinets – one for planes and chisels; the other for saws and marking tools, which would also hold my hammers and mallet. I then placed wood offcuts of the same thickness as the final shelves and dividers between the tools in order to establish the cabinet's overall size. I marked out the positions of all dividers on the MDF, taking care to ensure that everything was exactly square. I repeated this process for the second cabinet, then I was ready to start cutting.

Preparing the stock

To cut the MDF to size, I used a circular saw and clamp guide rather than table saw. A 19mm MDF sheet is too heavy to manhandle across a table, while a circular saw is nice and light.

Given the available technology, I don't see much point in taking rough-sawn stock to finished sizes using only hand tools. So I thicknessed the mahogany and oak to rough sizes on my cheap but useful planer/thicknesser, then hand planed them to final dimensions using a jointer.

With the material accurately sized and edges squared, I ran a smoothing plane over the pieces to ensure a uniform surface on which to mark out dovetails for the cabinet sides, and to avoid the need for any sanding on the shelves and dividers. Unfortunately, in the end, the veneered MDF did require sanding, but you can't have everything! The individual component lengths were taken directly from the MDF back-piece, and roughly cut to size before being planed on the shooting board to produce exactly perpendicular ends and precise lengths.

Construction: jointing

I made the larger cabinet first, and started by scribing a nice deep baseline for a set of through dovetails in the cabinet sides before planing a very shallow rebate in the tail boards. I use an engineer's square to guide the plane, which makes it easier to align the boards when marking out for pins.

The tails can be marked out using a sliding bevel or dovetail marking gauge, then cut down the line using a dovetail saw. The majority of the waste can be removed with a coping saw, and the rest with a sharp chisel, which will register into those deep baselines. The pins were then marked out using the tail board as a template. The pins are cut in the same way as the tails, taking care to cut on the inside of the scribed lines.

A stopped rebate was routed into the back of the cabinet sides to take the MDF back, and the cabinet sides then glued up and checked for square. Once dry, I squared up the round corners of the rebate left by the router's circular cutter using a bullnose plane and chisels. Finally, I planed away the protruding wood from the pin and tail ends.

The dividers

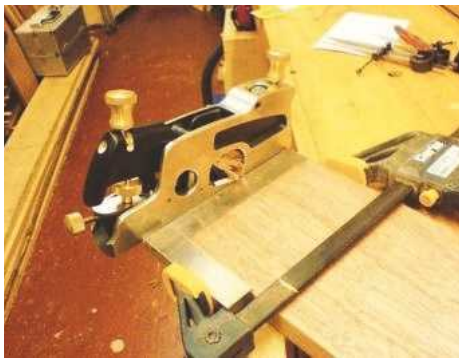
A dry assembly allowed me to mark out all the intersections of dividers and shelves

2 The light circular saw, along with clamp guide, is ideal for ripping MDF to size

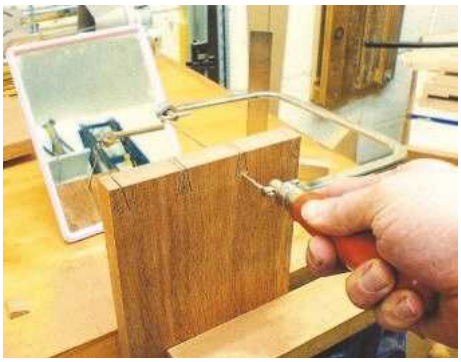
3 After a pass through the planer/thicknesser, edges and faces are finished with a jointer

4 With all stock prepared, cut the pieces to length and accurately finish on a shooting board

5 Scribe around the boards to mark out baselines for a set of dovetails



6 Planing a shallow rebate in the pin board makes it easier to align boards later



7 Using a coping saw and sharp chisel, remove most of the waste for the dovetails...

for the biscuit joints. When cutting biscuit slots in the faces of side and shelf pieces, I found it a good idea to clamp a square to the work to ensure that the slots were exactly perpendicular to the pieces' sides.

For the ends of the shelves and dividers, the biscuit jointer was registered against a flat surface and a slot cut in the centre of the end-grain. The workpiece was then moved across the face of the biscuit jointer and a second cut made to form an elongated slot; this allows the shelves and dividers to be fitted in once the main pieces are glued in place. More importantly, perhaps, this also ensures it can easily be removed – no glue is used – which allows some margin for adaptation as your tool collection changes.

The MDF back panel was then removed, holes drilled for the screws that'll hold the dividers in place – the combination of elongated biscuit slots and screws allows for easy repositioning of shelves and dividers, so that again, any future changes can be accommodated – before the back and dividers were pre-finished.

Once the finish was dry, I glued the back into place. I almost never use mechanical fixings in my projects, preferring to rely on the joinery and modern glues for strength – but on this occasion, the weight of all those planes gave me pause for thought, and I elected to use a few nails to ensure that it'd have more than sufficient strength when hanging on the walls.

Before final assembly, I marked out and drilled holes in the chisel dividers to match the tools' ferrules; the slots that allow the blades to pass through can be cut with a bandsaw or hand saw.

Final assembly

After gluing biscuits for the long vertical divider into place, the divider itself was mounted onto the base. The other dividers and shelves followed, and were secured using only screws through the back piece and biscuits pushed into the slots. I decided to mount the completed plane cabinet before gluing up the smaller saw cabinet, so the next stage was to cut a strip of mahogany to make the French cleats, which I'd planned to use for mounting on the wall. Essentially, the French cleat set-up consists of two battens – one fitted on the wall, the other on the cabinet. The upper face of the wall batten and lower face of the cabinet batten are cut at 45° so they interlock and positively hold the cabinet in place. What's more, the cleats' locking action becomes increasingly secure as more weight is added.

After cleaning up the French cleats using a hand plane, I cut them to length and screwed the first squarely to the wall using 100mm screws and rawl plugs – this cabinet isn't going anywhere! The second cleat was attached to the cabinet's rear using shorter screws and plenty of wood glue to ensure that it's not the weak point in the system. Once the glue was dry, the cabinet was simply lifted onto the wall and the cleats' interlocking faces engaged.

The saw cabinet

Encouraged by the cleats' success on the first cabinet, I pushed ahead with the one to house

8 ... after which you can use the tail board as a template when marking out the pins...

9 ... so that you make a really close-fitting set of dovetails

10 Clean out the corners of stopped rebates and pin joints

11 A dry run is essential for this project, but you'll need quite a few clamps!

12 Mark out all intersections ready for the biscuit slots to be cut

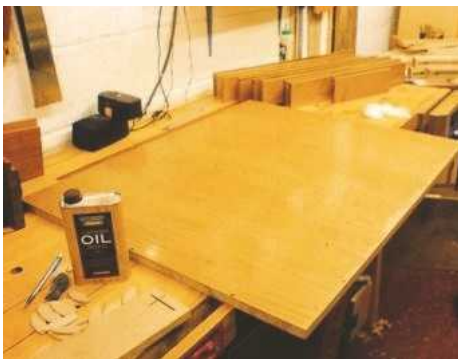
13 When cutting slots in the faces, use a square to register the biscuit jointer...

14 ... so that the slots are exactly perpendicular to the sides

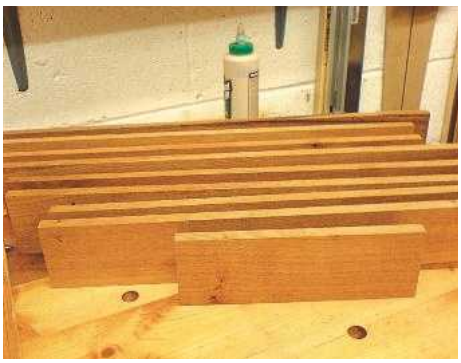
15 Using a biscuit jointer, cut long slots for the dividers and shelves to be slotted into

my saws, which was assembled in much the same way as the plane cabinet except that all joints were glued because I don't plan to alter it. Otherwise, the second cabinet differed from the main one only in details. For example, the front piece of the saw storage area is rounded over on its top edge to allow saw handles to be hooked over; this ensures that they're held firmly in place, but are easily removable. The engineer's squares, meanwhile, are held by pieces of oak cut from a length with a rebate along the back face, before being cut into three and attached to the back piece.

As expected, the cabinets have had loads of use since being finished. Dust hasn't been a problem, mainly because I rarely sand, and the occasional pass with the workshop vac' soon has them pristine again. The cabinet's design has been flexible enough to cope with changes in my tool collection, including some new Blue Spruce dovetail chisels, which are housed in a section behind the hammer handles.



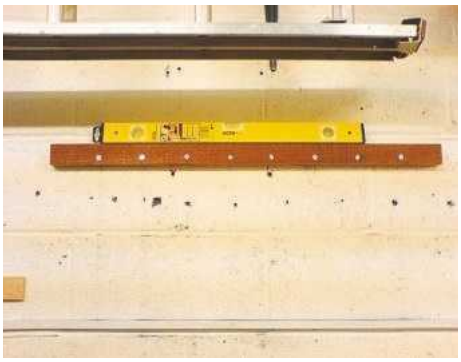
16 Remove the MDF rear panel so you can drill and pre-finish it



17 You can then pre-finish the dividers, ready for final assembly

18 The completed plane and chisel cabinet – note cut-outs for storing chisels

19 Cut the French cleats on a table saw, then clean up before cutting to length



20 Attach one of the cleats to the wall, ensuring that it's level

21 Once the other cleat has been attached, lift the cabinet onto the wall

22 Hey presto! The plane cabinet is finished – all that's left to do is...

23 ... finish the saw cabinet, which is awaiting French cleats

24 With the cupboards up and tools stowed, there's more space in the workshop

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LASER QUEST

Making use of the clever Simon Hope laser kit hollowing system, **Les Thorne** turns a vase in English yew with contrasting ebony insert

Like a lot of blokes, I love a gadget, so I'm always on the lookout for the latest gizmo that's going to make a huge difference to my turning – well, that's what I tell my accountant anyway!

The technique of hollowing vases and pots was first popularised by US woodturner, David Ellsworth. Over the years, we've seen many specialised tools designed for hollowing both end- and side-grain timber with many of these based on a ring tool with chip limiter placed on top to prevent dig-ins.

It's important to have a tool that doesn't catch, as a lot of the time you'll be working blind through a small hole. Ellsworth specialised in working through tiny holes and turning very thin, although this does require a huge amount of skill, and developing a feel for the tool is an absolute must. The two main issues with working blind are **1)** Knowing where the tool is located once inside the piece; **2)** Being able to measure the wall thickness.

The laser kit system from Hope Woodturning – **www.hopewoodturning.co.uk** – which I've used in this article, is fitted to the hollowing jig and uses a laser to gauge a piece's wall thickness. Tools, jigs and laser – what's not to like! Until you get used to the setup, however, start by making a simple egg-shaped pot before moving on to something a little more ornate. During the hollowing process, make a concerted effort to pay attention to how the tool's cutting edge is being presented to the wood.

1 For this project, I used a very dry English yew log, which measured around 300mm long × 180mm diameter. Due to the knot on the side, I knew it was going to be very hard, as well as some old woodworm holes in the sapwood, which I'd have to content with

2 Mount the log up between centres and set lathe speed to around 800rpm. When working on an uneven piece such as this, you need to ensure the wood doesn't hit the toolrest

3 Use a bowl gouge to complete the initial roughing of the log, holding the tool locked to your side and swinging the cutting edge into the timber. I like to take the uneven parts down in sections before executing a planing cut

4 Here you can see the position of the bowl gouge during the smoothing cut; this will allow you to stand to the side and out of the firing line. When working with rough timber, bits of bark or loose wood can detach themselves and potentially cause injury

5 Once the wood is completely round, you can then switch to using a spindle roughing gouge. Keep the tool handle down so that it cuts rather than scrapes; this will afford you the best finish

6 In addition to other problems already encountered with this log, I then discovered a great big split in it! I'd hoped I could remove this during shaping but found it was too deep, so a design change was therefore needed

7 The log was very uneven on its end, so needed to be trued up. A bowl gouge as opposed to a parting tool yields a much more controlled and enjoyable cut, and though not required here, affords a better finish

8 When using dovetail jaws, it's important to ensure your spigot is accurate. These jaws work best when they make a perfect circle – any larger and you'll only be gripping on the corners

9 A common mistake when cutting dovetails is to put too much angle on them; around 15° perfectly suits the Nova chuck jaws. Ensure the top of the jaws locate onto a flat surface above the spigot

10 Turning an egg shape is completed using the bowl gouge, working downhill throughout the process. Doing so means you're working with the grain and will therefore achieve the best finish off the tool

11 I hadn't planned on texturing this piece, but I needed some way of hiding the unsightly split. The Arbortech fitted with mini industrial cutter was used to cut random grooves in the surface, which followed the timber's grain direction

12 When hollowing end-grain, it's advantageous to drill out the centre. I turned a small location hole in the end of the piece using a spindle gouge, which ensures the drill has a perfect start

13 I used a twist drill as I like the way the shavings exit through the piece. You can see how these swell once they've been cut. Using a Forstner bit allows the shavings to back up behind it

14 This is my usual stance when hollowing on the big lathe. I could transfer the work over to one of my swivel-head lathes, but they're not as powerful as this 3hp Oneway

15 This Simon Hope hollowing tool with small carbide cutter is one of the best I've ever used. The combination of a big bar and small cutter is perfect for working blind

16 The hollowing rig all set up on the lathe. It's important to get a good fixing to the lathe bed, which ensures you avoid any chance of vibration. I carry out initial hollowing without the laser attached

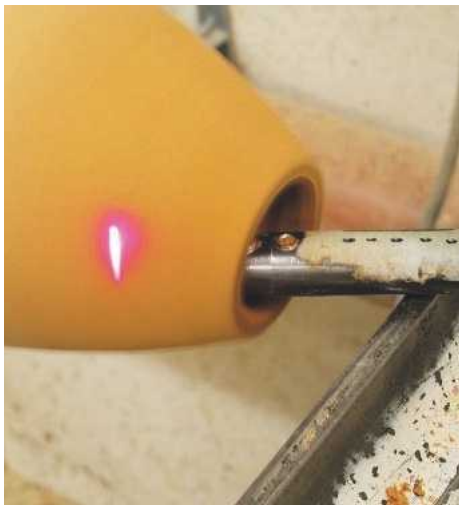
17 Not leaning over the lathe helps to make the whole process much more comfortable and enjoyable. The cutter is angled slightly downwards, which removes some of the force from the cutting edge

18 Ensure to keep the toolrest close to the work, and wherever possible, try to work over the stem, which is the strongest part. I find its best to keep the tool presented horizontally

19 Here I've opened up the hole in the top to around 40mm. Measuring with a pair of Veritas hollow form callipers is an old school method, but you need to keep stopping the lathe and removing the tool from the work

20 The laser part attaches over the top of the hollowing rig. Others I've encountered in the past tend to use cheap unreliable battery lasers, whereas this one uses a mains version, so you need to keep cables out of the way

21 To set up the laser, position it to your desired wall thickness and away from the cutter. The spot on the paper shows that I'll end up with a thickness of around 5mm



22 You can see how the laser sits on the vase's exterior while the tool's placed inside. The laser spot will elongate just before it falls off the vase, which signifies the perfect wall thickness

23 This type of tool tends to create small chips rather than shavings, so they can be easily removed using compressed air – you don't even need to switch off the lathe to do this

24 One of the most difficult parts when turning vases like this is the part near the bottom. When working down near the chuck, I set the laser just off the end of the cutter

25 To improve the interior finish achieved, I changed to a tear-drop scraper. Without the aid of a stem sharpener, these are difficult to sharpen on a grinder. The cutter screws to the top and allows you to rotate it against the wheel

26 The cutter works best when presented perfectly on the centreline. As such, I made up a gauge to allow me to get the tool right, not only at the top but also at the bottom of the piece

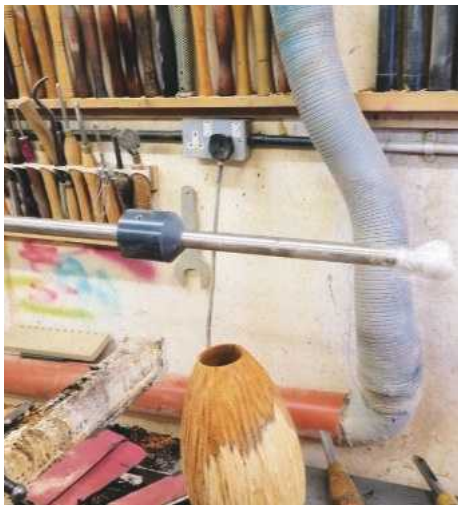
27 Once you've lightly scraped the vase interior to a good finish, it's time to make the insert. I used a small piece of ebony here as the contrast between black and the yew's light colour is very effective

28 Turn the ebony until round, cut a spigot on one end, then mount it up in the chuck; this forms the top of the insert. Next, drill a 20mm hole all the way through

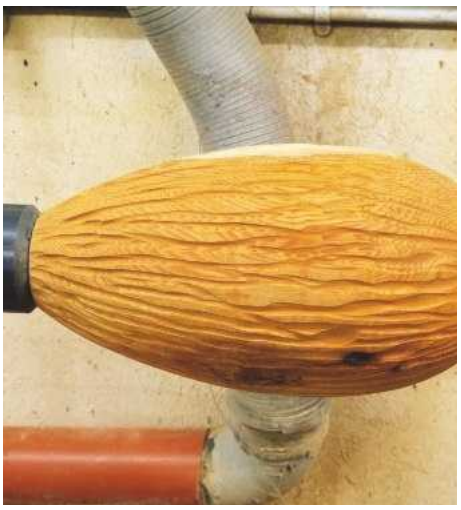
29 Use a parting tool to turn down a shoulder until you achieve a tight fit into the vase's top. The ebony should overhang the vase by about 5mm, which will allow you to turn a bead

30 Your little finger should be able to fit in the top of the insert, so undercut the bottom using a spindle gouge. Used in pull-cutting mode, this will be easier than a push cut due to the tool's bevel being in contact throughout

31 I made my insert too big, so decided to cut down the height for fear of overpowering the piece. This wasn't ideal as I don't like wasting exotic timber, but at least I'll know for next time!

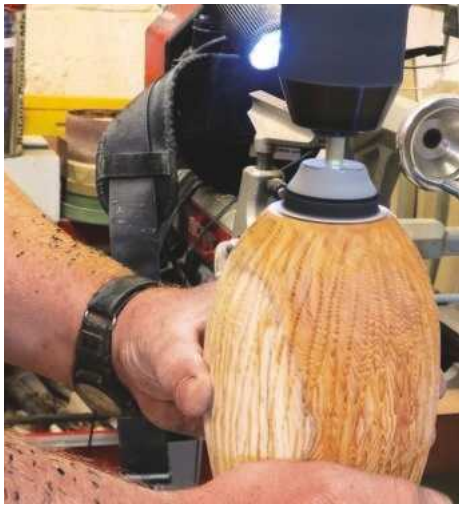


32 Before gluing the insert in place, you need to remove the chucking spigot. Here, I used a special jig to help me remount the vase between centres



33 The jig features a movable cone that locates and locks into the vase's top. Ensure you don't put too much tailstock pressure onto the end; you only need enough to be able to drive it

34 You don't want to ruin the piece at this stage, so take care when making the final cuts. Once all's turned away, you're ready to glue the ebony insert in place



35 The bottom now needs to be sanded, so I mounted a 50mm sanding pad in the drill press. Work your way through the grits, starting at 120 and finishing at 400, then apply a few coats of oil to the vase exterior

36 The completed vase in English yew with ebony insert should look something like this

LETTERS

★LETTER OF THE MONTH

RUSTIC COASTERS FROM PALLET WOOD

Charlie and Will with some of their completed pallet wood coasters

Pallet wood coasters waiting to be finished

Dear Tegan,
Myself and Will Wilson run a small business called Oak Stream Woodworking, based in Northumberland, which makes rustic coasters from old pallet wood. We're both 13-years-old and came up with the idea after finding a discarded pallet on some waste land. Since then, we've been making and selling coasters locally to family, friends and anyone who wants to buy them. Via our Oak Stream Woodworking Facebook page, we list the coasters currently available and people can contact us direct to purchase them.

We've grand plans for our business venture and look forward to moving on to bigger projects as we learn the tricks of the trade. We're saving up for new tools and workshop items, all of which will help our project making and allow us to fast track our business. One piece of kit we're saving up to buy is a belt sander, to speed up our coaster making, as hand sanding is hard work and also time-consuming.

In terms of how we make our coasters, the first step is to cut the pallet wood into perfectly sized pieces, sand these flat, then coat each one with Danish oil; this seals the wood and helps to achieve the rustic look we're aiming for. The final step is selling them to – hopefully – happy customers!
Many thanks, **Charlie Muers**

Hi Charlie and Will, it's great to hear from you and thanks so much for writing in and letting us know about your fantastic business. I must say that we're very impressed with your enterprising spirit given the fact you're both so young. You're obviously very driven and eager to make a success of the pallet coasters, and we have everything crossed for you! The Facebook page is a great idea and a good way of reaching a wider audience. Hopefully we can help raise awareness of your coasters and direct more people to the online platform. Good luck with spreading the word and we hope your new sander helps to speed things up in the workshop!
Best wishes, **Tegan**

The completed coasters look fantastic in use

THINGS TO CONSIDER WHEN SELLING YOUR WORK

Selling home-made items at craft events is popular among woodworkers and craftspeople in general

Hi Tegan,
I recently had a small stall at a fete, where all sale proceeds went towards specialist vet fees to operate on a dog with badly damaged legs. It got me thinking that I might like to do more events like this, possibly even making money for myself to put towards buying wood/tools, etc. I know a little about the tax implications involved, but can't seem to find anything on the following:

- Do I need to register a name or logo?
- Would I need any insurance?
- What are the tax implications/record keeping requirements?

I'm sure there's lots of other considerations involved. With the Christmas bazaar season approaching, people such as myself may be considering the possibility of selling their wares at craft events, but don't know the ins and outs. I wondered if this might make a good topic for the magazine? Or, if this has been covered before, could you point me to the issue and I'll get a copy, assuming things haven't changed.
Regards, **Bill Gibbons**

Hi Bill, I'm sure we've covered this in past issues, but in terms of the most recent guidance, here's what we've found having carried out some online research. We think the following points are worthy of consideration:

- *I really don't know about registering a name or logo, though doing so may make it more difficult for someone to copy your idea. Obviously if you're a tax payer and actually selling products, you'll need to keep records of expenditure and sales. I'd suggest talking to a tax expert as this will depend on individual financial circumstances.*
- *With risk assessments seemingly required for most activities these days, I'd recommend talking to other stallholders/exhibitors. Insurance cover may be required if the event is held inside a public building, though it'd make sense to contact fete organisers to check whether insurance is necessary. If the event is to be held outside, there may be less risk to the public – e.g. from fire – though if you're demonstrating a woodworking activity, you may need to erect safety screens or barriers.*
- *In terms of selling work, all income will have to be recorded as well as any expenses incurred. You need to inform your local tax office and they should offer help if they see that you're trying to get it right. You may need to pay National Insurance as well, but the tax office will be able to advise further.*
- *You'll also have to look at insurance cover, and depending on the items you make and sell, may have to comply with toy safety. If you sell lamps or electrical items, this will come under electrics regs.*
- *On the stand, you'll need to display your name, address and if not trading under your own, ensure to check that the chosen name hasn't already been taken.*
- *If selling work, you need to register as a sole trader at the very least, within three months of your first sale. You don't need to submit a first set of earnings until a full financial year has been completed – April to April.*
- *Also, ideally get PPI insurance. Most decent fairs will expect you to produce it, and won't accept you otherwise. Registering is easy and if you don't make a profit, it can be set against main earnings and possibly provide a tax rebate. The fine for not doing so is heavy and not worth the risk. It's a simple process and after doing the first one, involves little more than a breakdown of income and expenditure, which is easily calculated using a spreadsheet.*

Hopefully this has provided some food for thought, though I'm sure most stallholders would be happy to share their experiences...
Best wishes, **Phil Davy**

A view inside the Speyside Cooperage, which is located in Craigellachie, Aberlour, Scotland

SPEYSIDE COOPERAGE

Hello Tegan,
Paul Greer's article in the October issue – 'Here's to the wood!' – gave an interesting insight into coopering. However, no mention was made of one of the UK's few remaining cooperages – Speyside Cooperage in Craigellachie. Apart from that of Theakston's, I wasn't able to find any others having carried out some brief online research on the subject. I wonder if this is due to the fact it's Scottish, but actually owned by a French company?

I've supplied a limited quantity of oak boards to them by arrangement through ASHS and their senior development person – actual title unknown. Since I operate in North West Scotland – Lochcarron – there's limited resources of quality oak, so for me, it's not likely to be a regular occurrence.

As a subscriber since – probably – the 1970s, I do enjoy your magazine, which continues to provide inspiration and furthers my aspirations.

When not in the workshop, my company – Woodworkz – supplies bespoke kiln-dried hardwood and softwood, which is locally sourced in the Highlands of Scotland.
Regards, **Stuart Macleod**

Hi Stuart, thanks for your email. Unfortunately, the Speyside Cooperage slipped under our radar but it's certainly worth a mention to ensure people are made aware of its existence. It's great that you've supplied some oak for the barrels, even though this may be a one-off. Also, thanks for your kind comments regarding the magazine – I'm very pleased to hear you still enjoy it after all these years!
Best wishes, **Tegan**

READERS' HINTS & TIPS

Due to major stock issues with the Veritas range, a decision has been made, in conjunction with Axminster Tools, to substitute the original prize for a similar one within Axminster's Rider range. Rider planes represent traditional, quality plane manufacture and feature a ductile iron alloy body, accurately ground sole and carbon steel blade. The new prize – the **Rider No.5⅛in Jack Plane** – is not only versatile, but also perfect for flattening, jointing and general preparation.

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

FLUSH-CUT SHIELD

Even when using a flush-cut saw, I take precautions to save wood surfaces from marring. My trick for trimming dowels is to cut a hole in a thin piece of cardboard or plastic and fit it over the dowel. This way, the blade never touches the wood and the remaining dowel can be easily sanded flush.
Brad Holden

A handy flush-cut shield can be made by cutting a hole in a thin piece of cardboard or plastic and fitting it over the dowel

WOODWORKING JOKE OF THE MONTH

Do you have a workshop-based or woodworking-related funny you'd like to share? A comical offering that'll give us all a much-deserved laugh? If so, please email yours to **tegan.foley@dhpub.co.uk** with **'Woodworking Joke of the Month'** as the subject title.
This month's joke has been sent in courtesy of **John Callender**:

My woodworker friend brought me a single plank of wood at 5 o'clock today... I was annoyed as he was supposed to bring 2 by 4!

Congratulations, John for giving us all a chuckle! Please keep the jokes coming and we'll feature another next month

WRITE & WIN!

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

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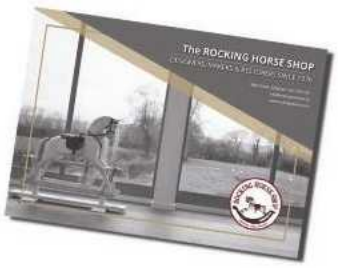

ROCKING HORSE SHOP
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Fancy a day out?

Come and join us for a cup of tea, visit our workshops and showroom in Fangfoss, just 30 miles from Harrogate. Come and meet the team, watch us work and view our full range of timber packs, accessories, usually ready to take away with you.

A CARVED CLASSIC

Iain Whittington shows how to create this traditional design, which is taken from those of Norwegian master carver **Johan Amrud**

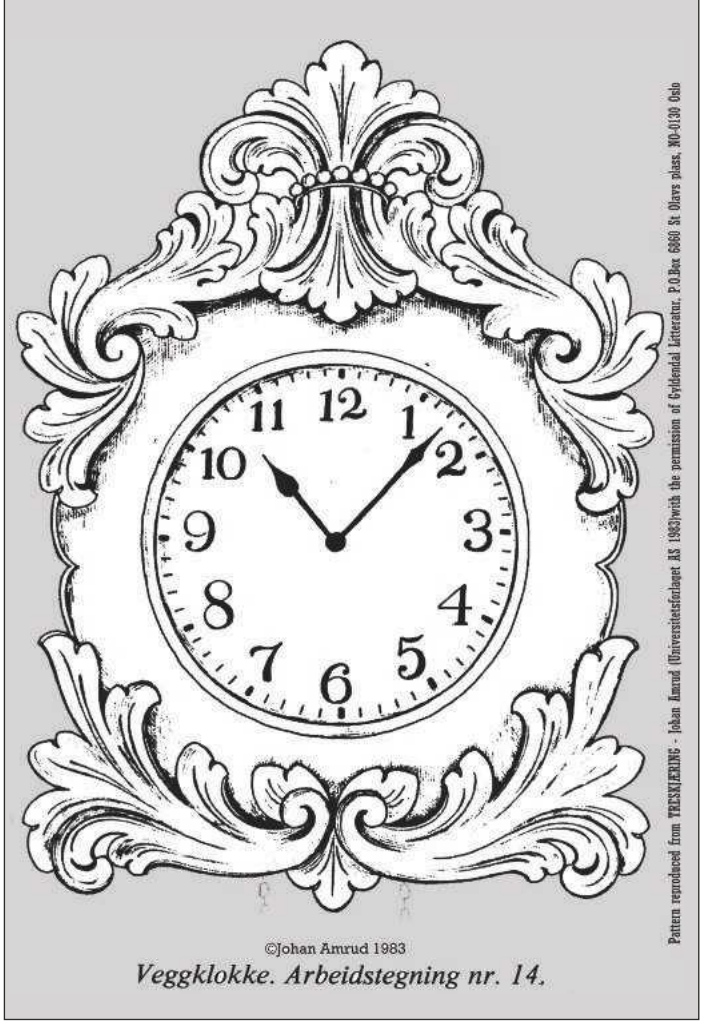


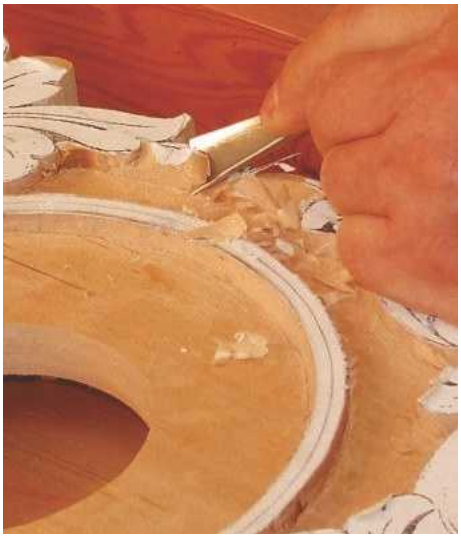
Fig.1 Pattern for Johan Amrud's Norwegian-style wall clock

In my book, and elsewhere, you'll find a series of 'feeder' projects, which will facilitate the development of carving skills; however, the one shown here is the sort of 'useful' project you should be aiming towards. The pattern may need adjusting to suit your choice of clock mechanism – in my case, a 160mm (6⅛in) clock face – to ensure that it'll fit within the carved bevelled ring.

As the timber I used wasn't thick enough, I took offcuts from a birch slab and glued these to the back in order to increase the piece's thickness and to bulk up the side profile. The enlarged pattern was then stuck to the blank, using spray-mount, and a hole for the clock mechanism cut with a hole saw, prior to roughing-out the pattern using a bandsaw, mounted with thin blade, although a coping saw can also be used.

Just remember to make 'relief' cuts at suitable points around the pattern, which will allow the waste to drop away without jamming the saw blade. In this case, I've undertaken what could be called an 'initial finish' on the sawn edges, as the pattern will be carved over and round the edges, so a near final edge is therefore required.

1 Edge preparation should be undertaken using a straight chisel to remove the most noticeable saw marks, before using a set of files or tungsten carbide coated tools. As the work is yet to be carved, don't use conventional sheet abrasives for this, as the residue will dull tool edges. Select the curved gouge that best suits the pattern's arc, set-in all lines round the pattern as well as both sides of the circular bezel

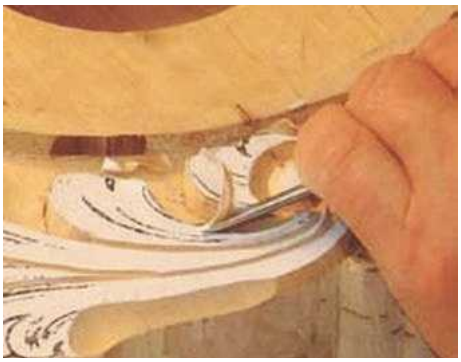


2 The easiest way to then 'ground' the carving is with a router, to remove the bulk of waste surrounding the clock face. If such a tool isn't available, mark a drill bit with the necessary depth stop, drill multiple holes and carefully cut out the waste with a chisel

3 In either case, the subsequent lowered base level can be tidied up with a chisel or 'old hag's tooth' router, such as the Stanley No.271, or you can easily make your own using a suitable block of hardwood and Stanley blade. At long last, the carving can commence. Start at the middle top or bottom and carve out towards the edge. To minimise the chance of an unfortunate slip, take a 'V' tool and quickly outline the main dividing lines between leaves. I'd recommend carving symmetrically – that is, carve a bit on one side, then immediately carve the same area on the other. This way, you'll use the same tools more efficiently, thus reducing the challenges of remembering which way to carve with the grain

4 With the acanthus, the technique is to match the sweep of your gouge to the curl you wish to carve – in this case a No.7 – starting at the tightest 'ball' end, then progressively swapping to the next wider sweep gouge, until you reach the No.3 at the leaf tip. Begin with a vertical stab cut, rotating the gouge to achieve a clean cut in towards the start of the ball. Then, in the reverse direction, run round the whole circle of the gouge profile to set-in the remainder of the base

5 This is followed with angled slicing cuts, to clear around the ball end, taking care to rotate the cut with the grain. The same process is repeated with the next lower numbered gouge, followed by the next, to follow the pattern's unfurling line out to its end



6 With the leaves' convex outline now established, the upper concave shapes can be started. Ensure your No.5 is really sharp, check the grain direction and make a bold – smooth – curve along the top outside edge of each leaf in turn. If you're not able to take the first cut all the way, it's important to try and make a 'finishing' pass in a single cut

7 You can then turn the gouge over and come back along the outer convex sides, ideally with the two cuts meeting along the ridge line. Clear the waste and clearly re-delineate the valley's base with a slicing cut along the join with the adjacent leaf, before repeating the process – a No.5 or No.7 for the concave top followed by a reversed No.5 for the convex side

8 Towards the leaf curl's base, where the entire stem cross-section is convex, the inside shape needs to be developed through a series of fine cuts with a straight blade – a back-bent chisel is ideal. Slowly shape the final curve, which needs to be developed by moving from one side of the stem to the other, building up the convex cross-section, leaving the impression of a smooth surface by making lots of small, flat plane cuts

9 The valley between leaves needs to be developed to provide carving depth. This is best achieved through a series of slicing cuts along the feature's length, to clear the waste and leave an impression of movement and depth. The selected tool will have to progress from No.1 through No.3, to No.5, in order to suit the progressing curve in alignment. The entire sequence is repeated, leaf by leaf, for the remainder of the pattern on both sides

10 When you get out towards the bottom corners, you'll have to set-in the final curls with an angled cut using a No.7, then clear the pattern with a rotating cut to pop out the waste, followed by a No.5 to take out the 'eye' towards the end

11 The outer edge will need to be chased to a smooth convex surface with an inverted No.5, all the way round to the end – but remember the grain change at the outside of the large curve, where it just touches the groove's edge. The top of the leaf is given a bit of depth, with a groove along its length, put in with a single cut of the No.7

12 To start the crown at the pattern's top, first outline the small 'bobbles' on the ring by rotating a small No.8 or similar in an exact circle. Having established these circles, set-in the curve far enough away from them to ensure that your timber can take the necessary fine detail. For the timber grain, carving the 'bobbles' and remainder of the ring is by far the most demanding part. If you have doubts about it, or are carving the pattern for a smaller clock face, then leave the crown as a simple ring

13 After the ring, you can then move on to establishing the plume's outline, with the top feather's curl achieved by fairly coarse waste removal with a No.5, successively cross-grain then along-grain from both directions

14 This is completed by carefully clearing down to the stop-cut at the ring with a small No.7

15 The crown plume's bottom edge is developed in the same way as a leaf end, with its outside edge over the top of the first large leaf. To begin the shape, use a bold sweep of the No.7 to make a convex outer edge, followed by a No.5 for the next leaf's top

16 The plume's base is then finally finished by running the plume's central 'tail' downwards with a reversed No.3 to give it the smooth undercut shape of a lobster tail

17 With the plume completed, the first of the large leaf curls either side of the central plume can be carved. These have to start well below the plume itself, so they appear to be going underneath the crown-ring, to reappear ending at the highest level on the carving's top edge. To achieve this illusion, they have to be heavily cut back and reach up from the clock face's lower level. This necessitates the bold removal of waste and as the crown-ring is in the way, you'll initially be working across the grain, which requires a sharp straight or skew chisel

18 The stem's root end is a curved ovolo shape, so unless you have a back-bent tool available, you may have to nibble away at it with a chisel or skew, as before, until the correct levels have been established

19 Once you've achieved the rough shape, you can return with a No.3 and No.5 to establish the outer side's convex curves. Again, in the absence of a back-bent gouge, the inside concave ovolo shape will have to be worked up in a series of small shavings, using a straight chisel or skew

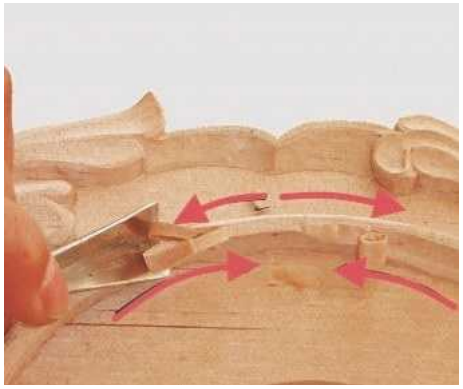
20 The top supporting plumes, while developed in the same way as any other leaf, need to be finished with a single run of a No.5 on their inside edges, leaving a smooth concave curve along their length. This edge needs to be steeply raked so that it'll cast a strong shadow, which ensures the plume really dominates the top of the design. Ideally, a single run should also leave an uninterrupted sharp ridge line, which will give the dark shadow a hard edge

21 The large leaf curls' outside edges require a rounded ovolo shape. As the grain direction changes along the leaf edge, remove the outside edge from either end using an inverted No.5, so they meet cleanly in the middle

22 The leaf's shape is finalised with a shallow groove along its top edge. This is put in with the No.5 – the right way up this time. From here, move systematically outwards to carve the supporting leaves before finally, when there's no further danger of accidental damage, returning to the crown-ring

23 Using a small skew, clean up the crown-ring by carefully removing any remaining waste between the bobbles, so that, smoothly rounded, they stand proud of the supporting ring, which itself is now clear of the plume leaves running beneath it

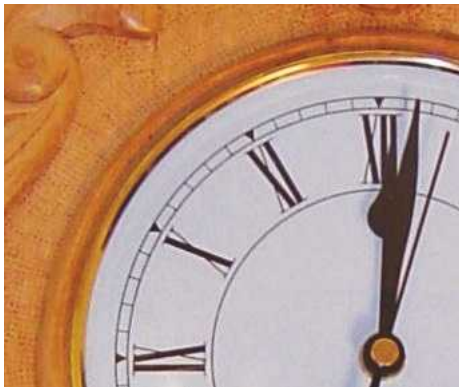
24 The central bezel is shaped with a No.5 to make a convex moulding on the outside and a concave moulding on the inside



25 Remember that the outside is worked systematically, taking into account the changing grain, as illustrated above

26 Now put the carving end-on in a vice and shape its back using a straight-edged tool, to give it a subtle curve that lightens the profile and accentuates the crowning plume. Although clocks are designed to be viewed from the front, I also go round the edge with appropriate gouges to round the pattern from back to front – this way, it'll retain more character when viewed at an angle

27 Finally, carefully re-draw the pattern's leaf veins and follow them round with a 'V' tool, before using some form of pattern punch to mark the clock background



28 Having dusted off the carving, apply your finish of choice, then fit the clock mechanism. The final step is to apply some form of hanging mechanism – I've seen all sorts, from a simply carved slot through to a strategically placed fence staple, to conventional picture hangers – the choice is yours. Lastly, hang your clock on the wall, then stand back and admire the completed result

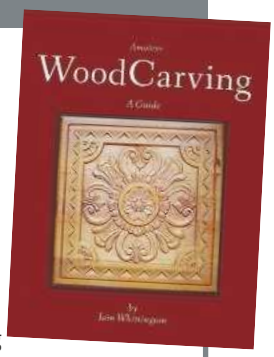
NORWEGIAN CARVING IN A MODERN CONTEXT

In common with many European woodcarving cultures, the decoration of household items – such as clocks – is a common tradition practised in Norway. This is shown from early long-case – grandfather clocks – through shelf, or mantel – to wall clocks. Splendid examples of these can be seen, in the context of original old wooden buildings, at the open air museum of Maihaugen, near Lilehammar, Norway.

Here you'll not only find old wooden buildings, but also their associated furnishings, many of which are painted, carved, or both. These various ornate styles are well illustrated in Johan Amrud's seminal Norwegian work on ornamental carving and in the repertoire of instructors at the 'Senter for Bygdekultur' – at Hjerleid Technical High School – where Amrud taught for many years, and is the place to go for those wishing to learn the style.

Sadly, Johan Amrud is no longer with us, and his original book is out of print in Norway, as is the English edition in the USA, although the patterns are still available by mail order in both countries – see **https://vesterheim.org**. Other Norwegian clock patterns can be found in Odd Fauske's compendium of plans, which is available via Amazon

AMATEUR WOODCARVING – by Iain Whittington



This article has been compiled from original information given in Iain's book. Here, you'll also find detailed instructions on the use of a computer and 'Freeware' for the preparation and manipulation of plans for Kolrosing, chip-carving and decorative carving.

Amateur Woodcarving was published with the support of GMC Publications and all proceeds donated to SSAFA – **www.ssafa.org.uk** – 'The Armed Forces Charity'. Available in most book shops or online via Amazon: **www.amazon.co.uk/dp/1915191068**

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Paul Greer introduces five forests, which are among the best-known in England, but another, perhaps smaller and more local to you, might offer something that transforms it into a magnet in your life

1 Kielder Forest, Northumberland

If you go down to the woods today – well, your nearest forest, anyway – you're unlikely to encounter teddy bears, but should still get a big surprise at how much is going on there.

Much of it will be earnest efforts to address vital concerns, but there's also a lot of fun to be had, and these are combining to offer many challenging work and leisure opportunities.

Kielder Forest

The urgency of environmental issues now has many organisations not only factoring-in sustainability to their production of goods or provision of services, but concern for, and practical approaches towards, the settings in which they operate.

One such – very extensive – setting is Kielder Forest, Northumberland (**photo 1**). First planted during the 1920s, it's the largest forest in England, and neighbour to Kielder Reservoir, the biggest man-made lake in northern Europe.

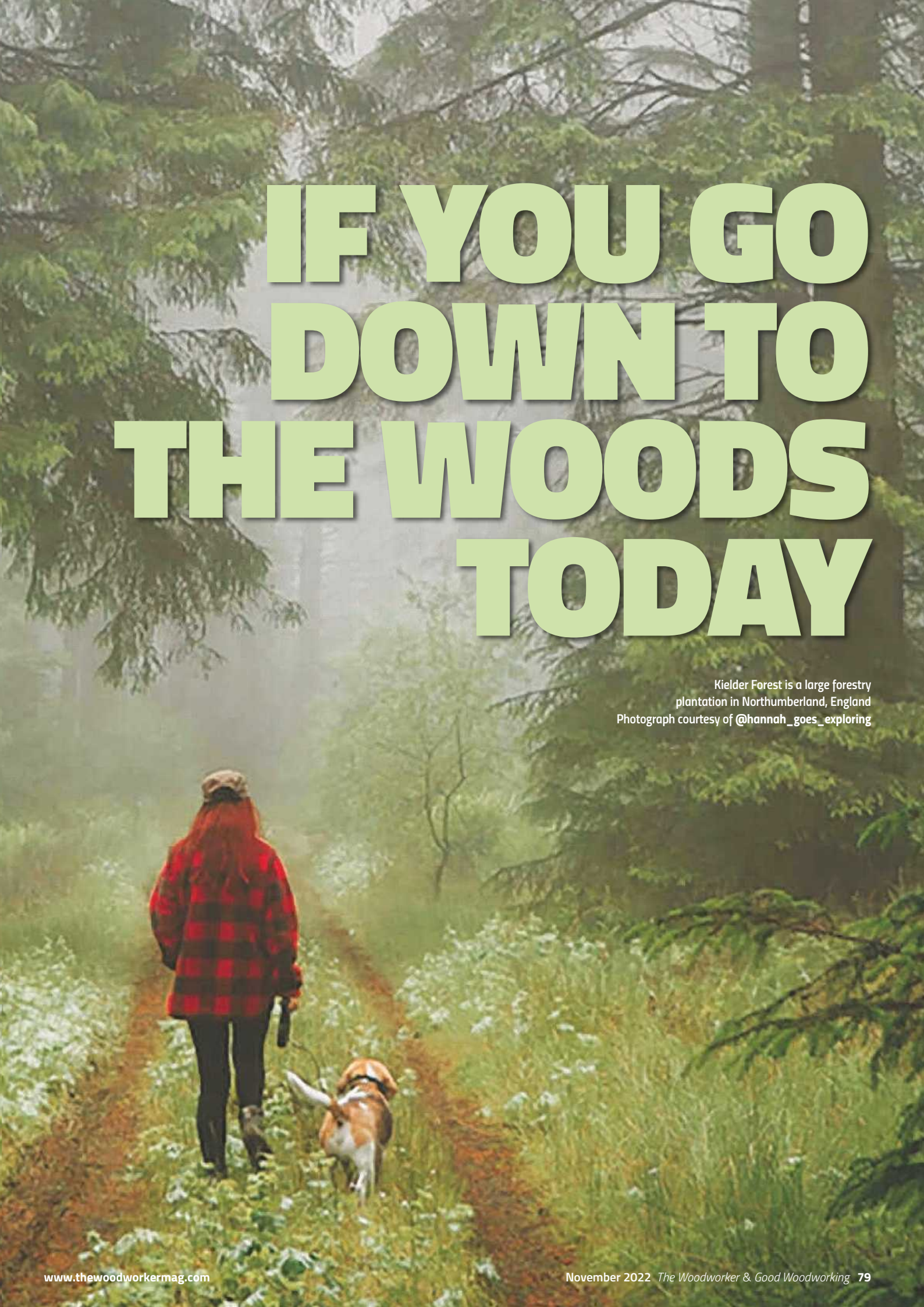
Logging is its main activity, and it harvests a staggering 1.5 million trees each year, but compensates by planting twice this number. Most species aren't native to the UK, and chosen because they can be grown in tight clumps, the trunks being narrow and straight. The timber goes to make about a quarter of major UK wood products, such as roof beams and furniture.

Accomplishing so much over such a big area requires about 60 foresters, including those who operate the 10 huge log harvesters (**photo 2**). One of these can grasp a towering tree, trim, cut and stack it with computer-driven precision, before moving on to complete several hundred more in a typical day. No wonder each costs an eye-watering £400,000!

Protecting wildlife & dark skies

Forest staff strive to maximise its wildlife's chances of survival, and aim to increase certain

IF YOU GO DOWN TO THE WOODS TODAY



Kielder Forest is a large forestry plantation in Northumberland, England
Photograph courtesy of **@hannah_goes_exploring**

18+

WHAT IS AVAXHOME?

2 Timber harvesting at Kielder – a Valmet 941 harvester working in (southern) Kielder Forest

3 Red squirrel on a stone wall in Kielder Forest Photograph courtesy of **Owen Humphreys/ PA Wire**

4 Over the past 13 years, Kielder Water & Forest Park has become the perfect environment for ospreys to thrive

5 Kielder Observatory is one of the most remarkable places to visit in the UK, offering the chance to see some of the darkest skies in the world

6 The Black MTB trail at Grizedale Forest

7 '17 Degrees South', Linda Watson – Grizedale Sculpture

species' numbers. Red squirrels rank high on the list, and this woodland now supports half their population in England (**photo 3**). In addition, nest boxes for tawny owls number 250, and preserving nesting sites for goshawks is also considered important.

A programme to reintroduce the water vole is well under way, and – most spectacularly – flat nesting sites for ospreys (**photo 4**), on the tops of strong poles about 60ft high. These are big birds, which had been extinct in England for centuries, but males and females – which typically rear just one chick – are now confidently returning year after year, to these well-maintained and closely-monitored spots.

Kielder occupies a remote area, and in 2013 received the highest award of the International Dark Sky Association, the first in England to be so recognised. It's been estimated that six in every seven people in the UK haven't experienced a truly dark sky, and the countless stars that one reveals. The award means that the heavens above Kielder will be free of light pollution, maximising visitors' enjoyment and understanding of the stars. Dark skies are also known to enhance the habitats of birds, bats, moths and insects. The Autumn and Winter months are best for stargazing, but Kielder Observatory runs events throughout the year (**photo 5**).

Grizedale Forest Park

Within the Lake District, and south-west of Kielder, is Grizedale Forest Park. Intruding only modestly on a stunning landscape, it offers a great deal to active people of all ages. Bike hire is available, with several marked routes to choose from (**photo 6**). These range from relatively flat, easy terrain suited to younger children, and/or families together, to the 'Black' and 'North Face' ones intended to offer a challenge to the serious mountain biker. For those who prefer animals to machines, a pony trek with picnic included provides an attractive alternative.

Artwork made from natural materials and to merge with their background combine ingenuity with sensitivity, and add considerably to the experience of numerous Grizedale walking routes (**photo 7**). For the most limber, the attractive and varied climbing frames within the children's play area, and 'Go Ape' exploration of the trees, should 'fit the bill' (**photo 8**).

8 'Go Ape' adventures at Grizedale Forest

9 New Forest Ponies Photograph courtesy of **The Pixel Nomad/ Cécile Zahorka**

The New Forest

The term 'forest' implies an area of mostly quite dense trees, but one of Britain's best-known, the New Forest, isn't like this. In its time, it's certainly been a source of timber – having supplied this for shipbuilding during the Napoleonic Wars – but much of its 71,000 acres – over 100sq.m – consists of unenclosed pasture and heathland. This allows the ponies and deer (**photo 9**), which attract tourists, to roam free, as well as providing habitat for rare birds, mammals and insects. Hardly surprisingly, it's a Site of Special Scientific Interest (SSSI).

The Forest has a significant, albeit dispersed, population and one recently drawn together by the plight of Ukrainian refugees. In an admirably organised fashion, individuals and small groups within the area have donated clothes, bedding,

10 Volunteers unloading items sent by New Forest Homes for Ukraine (NFHU)

11 Located near Mundford in Thetford, you won't miss the Cromwell tank that marks the forest's entrance

12 *Dad's Army* characters

13 April 2019, Moray: the wildfire front was battled by firefighters, estate workers and volunteers. Dry conditions and wind exacerbated the fire, which threatened a nearby wind farm

14 Archery at the Sherwood Forest Activity Centre

15 The Adrenalin Jungle, set in the heart of Sherwood Forest and spread over 150 acres of woodlands and clearings, is the largest paintballing and outdoor activity centre in the East Midlands

medical supplies and other essentials, in significant quantities. Once collected from 20 drop-off points, these are sorted and packed into vans bearing the words 'New Forest for Ukraine' (**photo 10**), with a leaf motif in the blue and yellow of the country's flag. With all due speed, these make their way to Poland, where their precious contents are relinquished and distributed to those so desperately in need.

Thetford Forest

Thetford Forest is the largest lowland pine forest in Britain, and also contains broadleaves and heathland. Covering 47,000 acres – about 73sq.m – it straddles north Suffolk and south Norfolk. It includes Lynford Arboretum, which offers very varied bird species, and easy-access trails suited to people with limited mobility, and their vehicles. In fact, catering to physically challenged visitors is a welcome and ever-growing feature of forest parks.

Within Thetford, the entry to High Ash – near Mundford – is unmistakably marked by a Cromwell tank (**photo 11**), a memorial to the 7th Armoured Division of the British Army – better known as 'The Desert Rats' – who were based there during World War II. The area was also used for outdoor sequences in the – still remarkably popular – 1970s BBC TV series, *Dad's Army* (**photo 12**), several of these being commonly regarded as comedy classics.

Factoring in climate change

The divisions responsible for maintaining forest areas and the safety of those working there, or who visit them, are having to increasingly factor in climate change to practices and regulations. Extreme summer heat following a number of very dry months, has significantly raised the risk of outdoor fires (**photo 13**). Wood is in any case a combustible substance, and where once people could be trusted to use barbecues responsibly for picnicking or camping, recently this too has often proved otherwise, leading to their – at least temporary – prohibition. Sometimes, not even a spark or naked flame is required, such as when a discarded glass bottle focuses the sun's rays to ignite dry grass.

Sherwood Forest

Sherwood Forest is synonymous with Robin Hood, and maintains this link by offering archery courses (**photo 14**). These are run at Rufford Abbey Country Park, where 15 minutes' individual expert instruction can cost as little as £5, with group bookings for up to 15 priced at £85 per hour, also available. The spacious grounds also host events in its Adrenalin Jungle (**photo 15**). Many are booked as corporate events, with paintballing and assault courses utilised for teambuilding exercises.

Over 1,000 oak trees, most at least 500-years-old, are preserved within Sherwood Forest Nature Reserve (**photo 16**); however, birds such as nightjars and woodlarks (**photo 17**) have markedly declined, and strenuous efforts are being made to recoup their numbers. The Woodland Biodiversity Project assists owners to beneficially manage their woods for wildlife, offering advice and pointing them in the direction of grant aid.

These five forests are among the best-known in England, but another, perhaps smaller and more local to you, might offer something that transforms it into a magnet in your life.

16 The Major Oak in Sherwood Forest, near Edwinstowe, Nottinghamshire

17 Woodlarks are mainly found breeding in eastern and southern England – the New Forest, Surrey/Berkshire heaths, Breckland and some Suffolk heaths are among the best areas to find them

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ROTARY TOOL LATHE JIG

Ken Moore makes a simple banjo-mounted rotary tool platform for the lathe, which allows you to add controlled decorative designs to either spindle or faceplate/bowl work

I've been using a lathe for a good few years and own several texturing devices, including the Robert Sorby Spiralling & Texturing system. However, I wanted to create a different method for adding decoration to my work, so chose a hand-engraving tool similar to a Dremel rotary multi-tool and around the same size. In order to use it, I'd need to find a way of positioning the tool near the workpiece, as well as the ability to move it and cut into the material.

A few pointers to ensure a good result:

1. **Push down when moving the tool across the workpiece** – if you do find yourself lifting it, you're likely to experience slight nicking as you near the end of the cut.
2. **Make a second platform with a thinner top** – this will allow you to gain closer access to the lathe's centre point.
3. **Make another baseboard** – so you can use a flex cable and larger router bits.

A SketchUp model, showing the router platform's construction, can be found here: **https://tiny.cc/au4puz**.

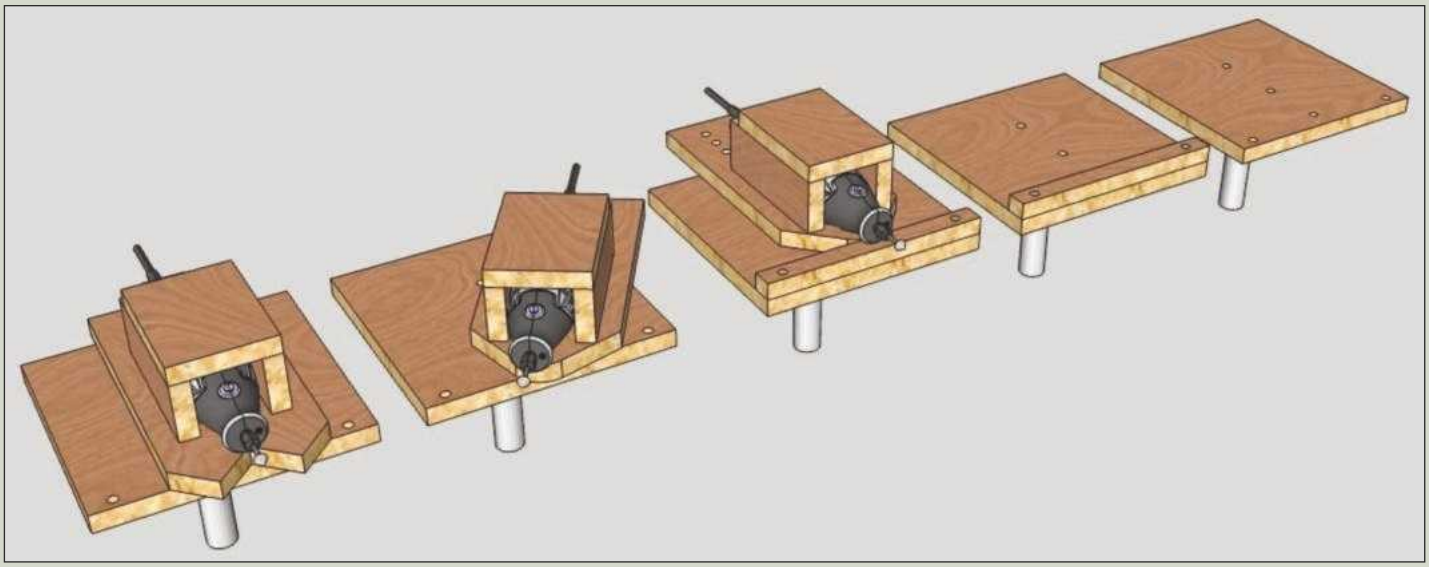
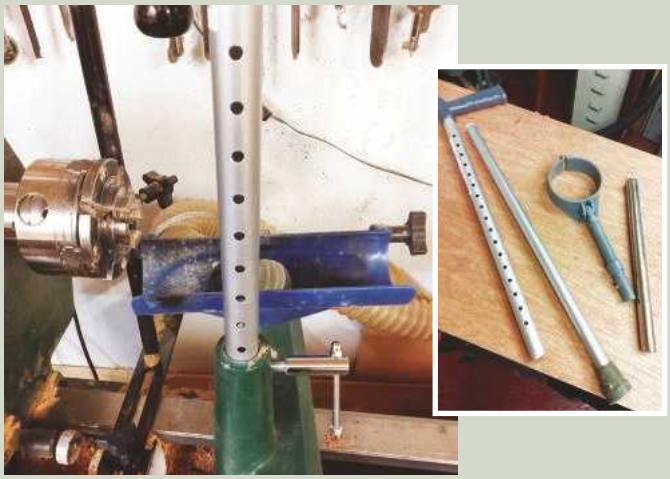


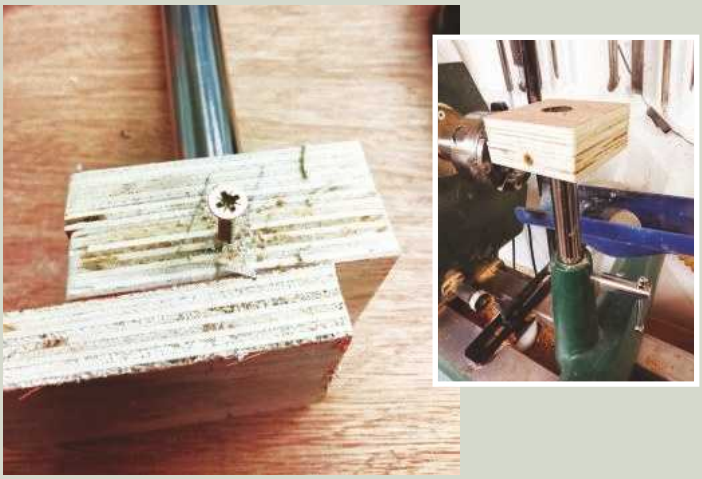
Fig.1 Lathe router jig construction



1 The first step was to make a platform, which the multi-tool could then be mounted on. I needed to find a way of holding it close to the workpiece on the lathe, and realised that the lathe's banjo would be ideal for this. A pipe or dowel was required to insert into it, and I luckily had leftover parts of a clothes rail along with a crutch, which my daughter used when she broke her leg, that the hospital wouldn't take back. The clothes rail was the stronger of the two items, so I started with this. If you decide to make the jig, you just need to measure and fit it to your banjo's hole diameter; this is the reason why I've not mentioned the size I used

2 In terms of timber required, I used 18mm plywood owing to its strength and stability

3 To begin, I cut two 80mm squares, marked one of these from corner to corner, then, using a clamp, held them one on top of the other in order to drill four holes. Next, I used glue and two screws to hold them together on top of a sacrificial piece. This allowed me to drill through both squares, using a bit the same size as that of the rail

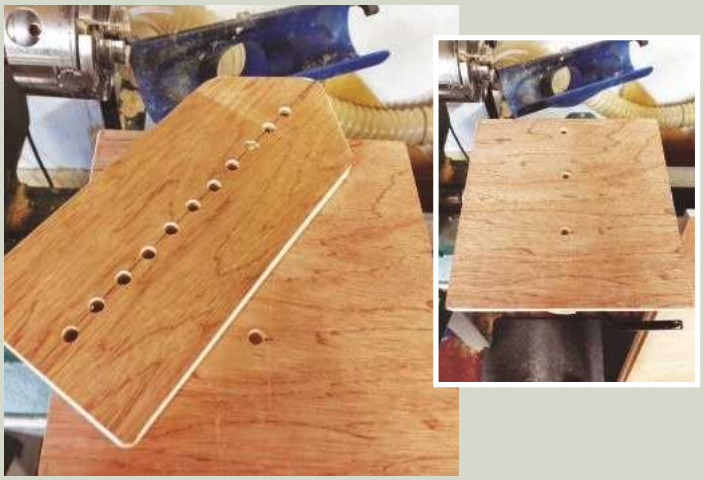


4 Once drilled, I inserted the rail and held it in place with a screw, which went through the side of one of my four squares

5 The platform looked OK, but when I tried it in the banjo, it wobbled. The rail was just a little too small for both the banjo and platform hole, so I reverted to using the crutch, which I found to fit perfectly, both top and bottom

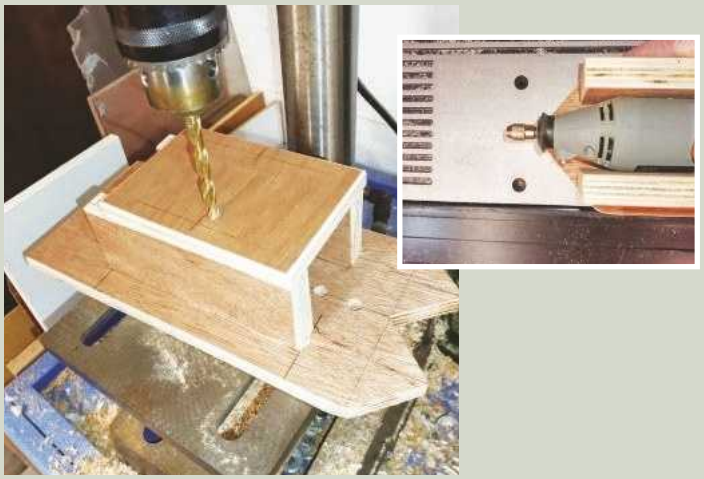
6 To do this, I had to dismantle the crutch by drilling out the rivet, which held the handle in place, then cut it to the required length. With that done, the platform was complete

7 The next step was to make holders for the multi-tool. I made two: one pivots on a peg in the platform and is intended for cutting internal curves; the other is designed to follow external curves, such as those on bowls, etc. I started by placing the multi-tool on the plywood and decided on the width of the required bases – 120mm. The length needed to overhang the back of the drill. Having cut both bases, I made a 45° point on one – the pivot board – and on the second – the follower board – two points



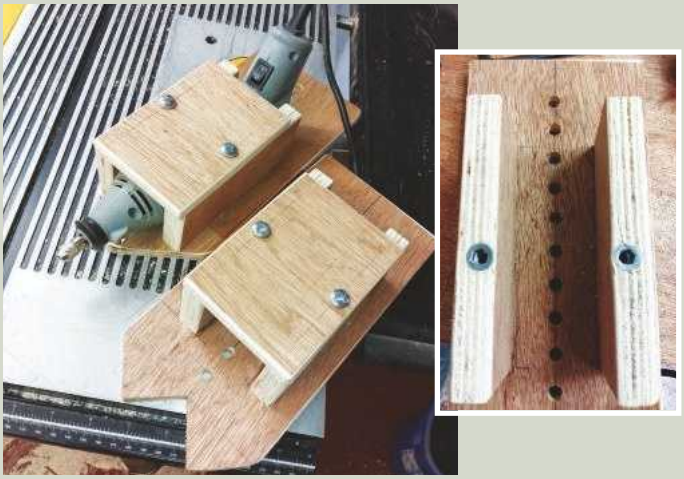
8 Next, I drilled a series of holes – 8.5mm diameter – down the centre of each board. On one side of the platform, I also drilled a hole in the centre and placed an 8mm dowel into it. I then placed the pivot board on this and proceeded to swing it. I also tested a few of the other holes, to give larger curves, and noted that the further the board moved over the edge, the more unstable it became. To cope with this, I drilled two further holes across the board's width, which would ensure the pivot board was supported at all times

9 The sides' dimensions are specific to the multi-tool used; you just need to ensure they're a few millimetres lower than the tool's diameter. The sides were both drilled, screwed and glued to the baseboard, so that it was tight against the tool's sides



10 The top, as you can see, just fits over the side boards and is drilled through once on each side – through the top and into the sides

11 To hold the top in place, instead of using just screws, which wouldn't have held, I used some insert nuts salvaged from old chairs. These are also available from Screwfix – Type D M6 × 13mm. The holes made in the sides were too close to the edge, so to prevent the wood from splitting, I used a clamp to hold the wood while screwing the insert in place



12 I secured the top with a couple of suitable screws. The drill was positioned so that the chuck protruded from the baseboard's end

13 At this point, I thought of an addition to the platform – a raised, fixed edge, which would allow the multi-tool to slide in order to make cuts along the length at a constant depth. To make this, I used another piece of plywood with a dowel fixed at each end. It's held onto the platform with suitable holes for dowels located on the same edge as the pivot hole in the middle of the corresponding side

14 Using this setup is really easy, but my first attempt required a bit of practice. I turned a disc from a recycled table top, made up from multiple blocks. I put a tenon on the rear and shaped it to make a small platter before remounting it on the lathe. To begin, the jig's platform was placed just over the centre and in front of the disc. I then used the lathe's indexing facility and adjusted the drill's position so that it could swing into and out of the wood, clearing it at the end of each swing. The cuts are made by moving from each stop and swinging the drill and cutter from left to right, then back again. Here you can see the pattern I was able to create. For the platter's outer ring, I raised the platform and moved it a little to the left, so the tip was closer to the ring's exterior. I was quite pleased with the finished result

15 Next, I cleaned off the disc's face to make a small coin dish. I made a series of cuts around the outside and coloured each with blue BUFF-IT cream

16 The pattern on the rear was created using a spiralling tool

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IT'S GOOD TO BE A PIPE MAKER

Believe it or not, pipe smoking is experiencing a golden age right now. Well, that's according to Danish pipe maker Tom Eltang, who's widely regarded as one of the very best – Arko Højholt reports

Coming up in the next issue...

The Woodworker & Good Woodworking December 2022 edition – on sale 18 November

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Jet JWL-1442 lathe (Swiss-made) – light use, in good condition, checked by Tewkesbury Saw Co; £500 – buyer collects (165kg) **07583 962 323** (Warwickshire)

Axminster chip/dust extractor; runs off 13amp socket; supplied with lots of ducting; £50 **07971 617 911** or **01392 424 934** (Devon)

Various turning tools – 5 × scraper chisels – £60; 4 × assorted chisels – £40; 8 × gouge chisels – £80 **07376 013 437** (Leeds)

Metabo HC 260 C planer/thicknesser – 240V; needs minor refurb – new knives supplied; £250 **07722 842 547** (Somerset)

Axminster Craft AC118CE cyclone dust extractor – two-years-old; in excellent condition; £350 – buyer collects **07931 678 286** (Birmingham)

1) Plano 2m clamp & eight upright clamps – £200; **2) Five-function small stayer multi unit** – electrics need sorting; tools included; £200 **01732 823 769** (Kent)

1) Axminster dust/chip extractor with fine filter bag & ducting – £70; **2) DeWalt router 621** – £125; **3) Trend CRT Mk3 router table** – £65; all in very good condition **01386 430 043** (N.Cotswolds)

1) Triton TCB 100 saw table – £85; **2) Nobex Mitre Saw Champion 180** – £65; **3) Scheppach Deco 402 hobby scrollsaw** – £50; **4) Veritas scraping plane** – £40; **5) Clifton 3110 combination plane** – £70; all in very good condition **01386 430 043** (N.Cotswolds)

Tormek Supergrind 2000 water-cooled grinding machine, as new, little used, runs beautifully – with stone grader, diamond truing tool, jig for gouges, honing compound, instruction manual & video; £350 **01386 430 043** (Stratford upon Avon)

Elektra Beckum HC 260 jointer-planer combination machine; £300 **01386 430 043** (Stratford upon Avon)

WoodRat WR5 router/jointer/jig – in very good condition, with mitre box, manual, video & plunge bar for router – router not included; £325 **01386 430 043** (Stratford upon Avon)

Axminster ND16F floor-standing pillar drill – with mortising attachment; £100 **01386 430 043** (Stratford upon Avon)

WANTED

Tyre for Tormek 2000/T8 drive wheel, or complete drive wheel **01793 771 898** (Wiltshire)

Kity combination machine (or similar) – must feature saw, planer, mortiser, spindle moulder, etc. Carriage paid **+087 2275266** (Ireland)

Australian-made Symtec woodturning lathe; in sound condition; must be complete with toolrest – excellent price paid **01454 260 395** (Berkeley)

Three-jaw chuck for mortiser attachment Kit K5. Attaches to planer cutterblock with left-hand thread – both 12mm **01302 817 889** (Doncaster)

Stanley No.1 plane & Stanley No.2 plane – one of each wanted by novice collector **01572 723 976** (Rutland)

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

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

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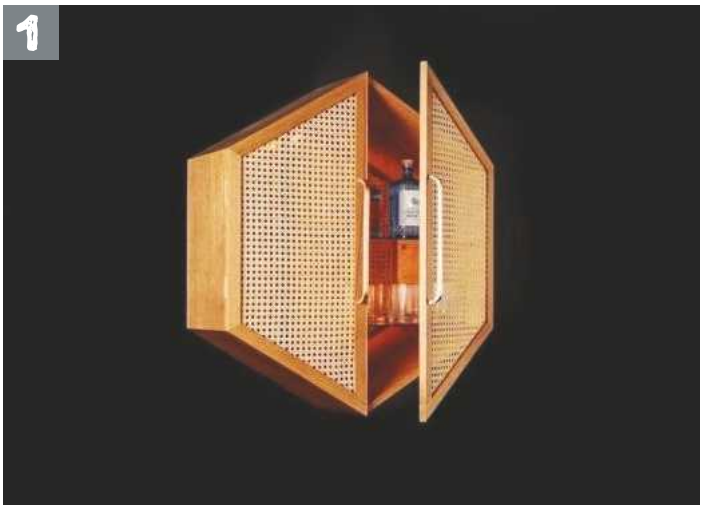
TAKE 5

This month's selection focuses on the use of wood as a primary material to create pieces that aren't just functional, but also aesthetically pleasing



Follow us on Instagram – **@woodworker_mag** – for regular magazine updates and posts

1. 'Norman' gin cabinet by Lu Scott Design – **@luscottdesign** – made as her final piece while studying at Robinson House Studio – **@robinsonhousestudio**

2. 'Aria' sideboard by Thos. Moser – **@thosmoser** – incorporates a centre drawer face made using grain-matched vertical staves, echoing the natural flow of gentle waves. Other features include graceful arcs in the legs, cabinet base and side drawer faces with sculpted handles

3. Bespoke sideboard with elm and ocean doors, painted to match the client's kitchen, by Marshbeck Interiors – **@marshbeck**

4. Stained oak record cabinet with natural oak and polished brass by Nick Pedullá – **@pedullastudio**

5. 'Ocean's Shamrock' 2020, platane – 360 × 260mm – turned and carved – acrylic and matt varnish – by Ludovic Deplanque – **@latelierdeplaniak**

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Rocker on/off switch stays on without trigger

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Dust extraction spout on the plunge base allows connection to a dust extraction system

Parallel fence guide knobs to configure fence up to 130mm from the centre of the cutter

Plunge base features built-in router lift for use with the supplied table height winder

Trimmer base & roller guide attachment enables edge routing with any bearingless cutter

Includes Blow Mold Case

TECHNICAL PERFORMANCE	
No Load Speed:	11,500 - 31,000min^{-1}
Bases:	Trimmer & Plunge
Max Cutter Dia:	30mm
Collets:	¼" & 8mm
Max Plunge Depth:	0-40mm
Dimensions (L x W x H):	290 x 160 x 285mm
Weight	2.9kg

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