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September 2023

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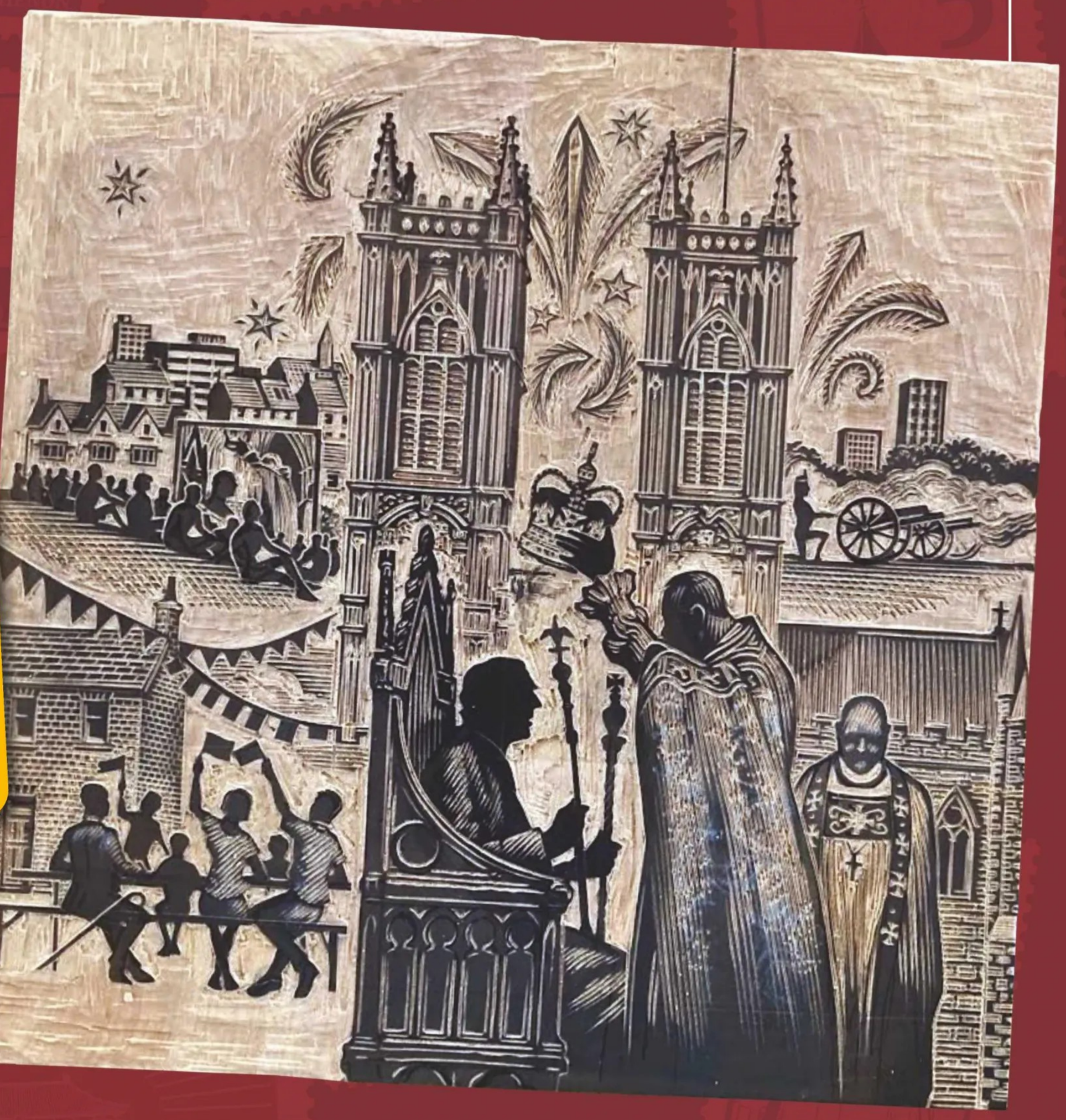

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- **FEATURE:** THE FELDER GROUP – PROUDLY-MADE AUSTRIAN MACHINERY

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WOODTURNING CONNECT 2023
– Biennial exhibition & competitions

The Worshipful Company of Turners' biennial turning competitions are well established in the City and Craft calendar. The next, upcoming one gives professional woodturners the chance to CONNECT with a London audience and potential buyers in a bid to get themselves and their work known.

Fresh opportunities in 2023 include a new 'Master's Exhibition' category – by invitation only – and through the designated 'Coronation' theme, it'll showcase the UK's finest elite woodturning talent. Curators from the V&A museum in London will also be making a 'choice' award from this collection.

The 'Master's Mixed Media Competition' gives woodturners the opportunity to try something new, by merging pewter, leather or both into their work. Experiment with mixing these mediums and CONNECT with other skilled craftspeople. If you'd like to work with a pewterer or leatherworker, contact Rebecca Baker – **assistantclerk@turnersco.com** – who'll make enquiries on your behalf through other Livery Companies.

Finally, there's also the chance for entrants to sell their work to those who're passionate about shopping for beautiful, unique handmade turned pieces. At the competitions, The Worshipful Company of Turners will give potential buyers the chance to CONNECT with various makers, with the possibility of even commissioning a special piece.

For further details of the 10 competitions, visit **www.turnersco.com,** where you'll also find online entry forms; these must be submitted before Monday 18 September.

When: Judging to take place on 18 October – private view in the evening; public viewing on Thursday 19 October
Where: Pewterers' Hall, Oak Lane, London EC2V 7DE
Call for entries: Entry deadline – Monday 18 September 2023

BOB NEILL'S one-day pyrography course – Burning Designs on Wood

If you fancy having a go at pyrography and want to learn from one of the best in the business, Bob Neill's dedicated one-day course could be just the ticket, and there's two upcoming dates in September. Bob runs these courses all around the UK as well as holding some at his home workshop in South Derbyshire. The course is suitable for anyone wishing to learn more about this creative skill as well as both woodturners and carvers looking to add decoration to their work. Both course dates will be held at craft centres that run a variety of similar courses, and each takes place from 10am-4pm – see below for further information and booking details:

Several examples of Bob's pyrography work

Date: Saturday 9 September
Price: £95 – including a cooked lunch
Location: ArtisOn, Masham, Ripon
Tel: 01765 689 637
Email: hello@artison.co.uk

Date: Friday 22 September
Price: £105 – including a buffet lunch
Location: Ardington School Of Crafts, Wantage
Tel: 01235 833 433
Email: simon@ardingtonschool.com

Timber Suppliers Directory – September 2023

Adhectic Ltd (Berkshire)
Tel: 01235 5
Web: www.adhectic.co.uk

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

Bennetts Timber (Lincolnshire)
Tel: 01472 350 151
Web: www.bennettstimber.co.uk

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

Brodies Timber (Perthshire)
Tel: 01350 727 723
Web: www.brodiestimber.co.uk

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

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

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

D Emmerson Timber (Lincolnshire)
Tel: 01507 524 728
Web: www.emmersontimber.co.uk

Earlswood Interiors (West Midlands)
Tel: 01564 703 706
Web: www.earlswoodinteriors.co.uk

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

Exotic Hardwoods (Kent)
Tel: 01732 355 626
Web: www.exotichardwoods.co.uk

EO Burton, Thorndon Sawmills (Essex)
Tel: 01277 260 810
Web: www.eoburton.com

Eynsham Park Sawmill (Oxfordshire)
Tel: 01993 881 391
Web: www.eynshamparksawmill.co.uk

FH Ives (Essex)
Tel: 01268 732 373
Web: www.fhives.com

Fulham Timber (London)
Tel: 0208 685 5340
Web: www.fulhamtimber.co.uk

G&S Specialist Timber (Cumbria)
Tel: 01768 891 445
Web: www.toolsandtimber.co.uk

Good Timber (Northamptonshire)
Tel: 01327 344 550
Web: www.goodtimber.com

The Hardwood off cut shop (Essex)
The Wood Yard, Canterbury Tye Farm, Doddinghurst road, Brentwood, Essex, CM15 OSD
Tel: 01277 205990
Web: www.hardwoodoffcuts.co.uk
sales@hardwoodoffcuts.co.uk

Horndon Timber Products
Unit 8-9 Orsett Industrial Park
Stanford Road, Orsett, Grays
Essex. RM16 3BX
Tel: 01375 679 999
Web: sales@horndontimber.co.uk

Interesting Timbers (Somerset)
Tel: 01761 241 333
Web: www.interestingtimbers.co.uk

ISCA Woodcrafts (South Wales)
Tel: 01633 810 148/07854 349 045
Web: www.iscawoodcrafts.co.uk

Joyce Timber (London)
Tel: 0208 883 1610
Web: www.joycetimber.co.uk

Lincolnshire Woodcraft (Lincolnshire)
Tel: 01780 757 825
Web: www.lincolnshirewoodcraft.co.uk

Nottage Timber (South Wales)
Tel: 01656 745 959
Web: www.nottagetimber.co.uk

Ockenden Timber (Powys)
Tel: 01588 620 884
Web: www.ockenden-timber.co.uk

Olivers Woodturning (Kent)
Tel: 01622 370 280
Web: www.oliverswoodturning.co.uk

Oxford Wood Recycling (Oxfordshire)
Tel: 01235 861 228
Web: www.owr.org.uk

Stiles & Bates (Kent)
Tel: 01304 366 360
Web: www.stilesandbates.co.uk

Scadding Timber (Avon)
Tel: 01179 556 032
Web: www.scadding-son-ltd.co.uk

Scawton Sawmill (North Yorkshire)
Tel: 01845 597 733
Web: www.scawtonsawmill.co.uk

S.L. Hardwoods (Croydon)
Tel: 020 3051 4794
Web: www.slhardwoods.co.uk

St. Andrews Timber (Scotland)
Tel: 01316 611 333
Web: www.standrewstimbersupplies.co.uk

Surrey Timbers Ltd (Guildford)
Tel: 01483 457 826
Web: www.surreytimbers.co.uk

Sykes Timber (Warwickshire)
Tel: 01827 718 951
Web: www.sykestimber.co.uk

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

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

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

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

Tree Station (Lancashire)
Tel: 01612 313 333
Web: www.treestation.co.uk

UK Timber Ltd (Northamptonshire)
Tel: 01536 267 107
Web: www.uk-timber.co.uk

Waterloo Timber Ltd (Lancashire)
Tel: 01200 423 263
Web: No website

Wenban Smith (West Sussex)
Tel: 01903 230 311
Web: www.wenbans.com

Wentwood Timber Centre (South Wales)
Tel: 01633 400 720
Web: www.wentwoodtimbercentre.co.uk

W L West & Sons Ltd (Surrey)
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COMPETITION 1:

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We've teamed up with wood care experts **Liberon** once again to give readers a chance to **showcase their woodworking skills** and win a prize bundle **worth over £300!**

PRIZES:

1st: £200 Amazon voucher, plus a **Liberon woodcare product bundle** worth over **£120**

2nd & 3rd: Liberon woodcare product bundle worth over **£120**

See **page 31** for further details

COMPETITION 2:

1 of 3 TRACE vector conversion tools – worth £109 each – courtesy of SHAPER

See **page 63** for details

Good luck!

72 MEET THE TORMEK SHARPENING AMBASSADORS

Regardless of medium and chosen techniques, the need for sharp tools, accuracy and repeatability is the same. Here, we find out more about four of Tormek's Sharpening Ambassadors who rely on this tried and tested system every day in their workshops

veritas

SEND IN YOUR TOP WORKSHOP HINT/TIP/POINTER OR PIECE OF ADVICE & YOU COULD BE IN WITH A CHANCE OF WINNING A **VERITAS APRON PLANE**

– see page 57 for details

CHISEL RATING

PROJECT DIFFICULTY 1-5

Each project in this issue includes a difficulty rating from 1-5, so you can readily see whether or not a particular one is suited to you. While it's good to try and push yourself and develop skills, workshop safety should always be a main consideration and we urge you not to attempt a project/use specified tools or machinery, if you're unsure how to do so in a safe manner. A wide range of safety information is available online and a good place to start is **www.hse.gov.uk**

1 **Very easy**; only requires basic tools
2 **Simple to make**; only a few tools required
3 **Aimed at beginners-intermediate**; some specific equipment/tools required
4 **Aimed at intermediate-advanced**; sound woodworking knowledge required in addition to a wide range of hand/power tools
5 **Advanced skills/knowledge required**; a wide range of specialist equipment is needed to complete the project

Compact all-rounders – new **CXS 12** & **TXS 12** cordless drills from **FESTOOL**

Lightweight, compact, versatile, and surprisingly powerful, both of these new 12V offerings from Festool – the CXS 12 and TXS 12 – offer a great aid for carrying out a wide range of everyday tasks. Even in tight spots and corners, these cordless all-rounders show no signs of weakness.

Designed to perfectly complement the larger CXS/TXS 18 models – see May 2023 issue – both the CXS 12 and TXS 12 are capable of delivering impressive results regardless of size, and handily, all attachments from the 18V drills fit these smaller models without any hassle. The compact battery pack is compatible with all chargers in the 18V portfolio with a TCL 6 charger supplied as standard.

Owing to the powerful brushless EC-TEC motor, both models make light work of any small- or medium-scale assembly jobs. Available in either the C or T design, the unique C-shape – typical of Festool – allows for precise drilling and screwdriving work in the drilling and screwdriving axis, while the classic T shape ensures easy handling and close workpiece proximity. While technically identical, when it comes to ergonomics, both all-rounders impress in every respect and boast incredibly compact dimensions coupled with low weight. As such, even complex assembly tasks in confined spaces pose no problem, and with battery and belt clip attached, both drills only weigh 1,200g.

The FastFix interface and CENTROTEC system ensure fast tool changes, and as numerous attachments can be used with both drills, the radius of action is therefore extended enormously.

Cordless power; extensive features

Equipped with a host of helpful features – including a bit holder, LED light control, belt clip and compact battery – the new models leave nothing to be desired when it comes to making work tasks easier.

The integrated LED light allows for precise work even in dark corners, and the easy-to-reach adjusting wheel can be used to set continuous illumination, afterglow, or LED off. Torque adjustment is made a breeze using the adjusting wheel, and the belt clip, which not only keeps the tool close to hand but also ensures hands are kept free when needed, can be positioned for right- and left-handed users. The integrated bit holder provides space for holding several bits, which are even magnetically secured against falling out. For lightning-fast changes between drilling, countersinking and screwdriving, the tried-and-tested CENTROTEC tool chuck is a chuck and bit holder in one. Suitable for use with numerous Festool CENTROTEC accessories, it's half the size of a standard drill chuck and also 80% lighter.

Festool TXS 12 cordless drill

Festool's battery-powered universe: There's more to it than 'just' power

"Battery technology and battery-powered devices are a key trend on the tools market," says Festool GmbH CEO, Sascha Menge. "We've tailored our strategy to reflect this and are continuously expanding the portfolio. We're not just blindly pursuing a strategy of using battery technology purely for the sake of it; we want to take a more purposeful approach to ascertain how this might best serve the application in question. We're all about delivering the best results, making sure things work perfectly, and making work tasks easier, safer and better." This commitment is embodied in exemplary fashion by other additions to the Festool cordless family, such as the new CSC SYS 50 cordless table saw; TSC 55 KEB plunge-cut saw; QUADRIVE TPC cordless impact drill/driver; and the ExoActive exoskeleton, due to launch later this year.

The new CXS 12 and TXS 12 cordless drills will be available to purchase via specialist retailers from October 2023. For further information, visit **www.festool.co.uk**.

Festool CXS 12 cordless drill

Numerous attachments can be used with both models, which extends the radius of action

TECHNICAL DATA

Battery voltage: 10.8V **Gears:** Two
No-load speed – 1st/2nd gear: 0-470/0-1,600rpm
Drilling diameter – wood/steel: 35/10mm
Torque setting – 1st/2nd gear: 1.1-8/0.4-2.3Nm
Max. torque – wood/steel: 17/30Nm
Chuck range: 1-10mm **Battery capacity:** 2.5Ah
Weight: 1.2kg – with bit holder, battery & belt clip

All attachments for the current Festool 18V cordless drill/drivers are also compatible with the new CXS/TXS 12 models

Due to the tool's compact size and low weight, assembly tasks in confined spaces pose no problem

Festool's new CXS/TXS 12 drills: lightweight, compact, versatile and surprisingly powerful

PAY Monthly

- Spread the cost over 12, 24, 36, 48 or 60 months
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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

CWL1000B

PRICE CUT £169.98 exc.VAT £203.98 inc.VAT WAS £215.98 inc.VAT

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

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

CBS225 £239.98 exc.VAT £287.98 inc.VAT

REMOVABLE DUST TRAY

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

CBS300

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MODELS ALSO FEATURE:

MULTI-STEP DUST EXTRACTION OUTLET · FLEXIBLE LED WORKLIGHT · REMOVABLE DUST TRAY · BLADE TENSIONING CONTROL

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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	£579.00	£694.80
CBS350	340mm/14"	225mm	160mm	£699.00	£838.80

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TIGER 16/550

* WAS £155.98 inc.VAT # WAS £251.98 inc.VAT ‡ WAS £334.80 inc.VAT ♦ WAS £419.98 inc.VAT

Model	Motor	CFM	Tank	exc.VAT	inc.VAT
Tiger 8/260*	2HP	7	24ltr	£119.98	£143.98
Tiger 11/550#	2.5HP	9.3	50ltr	£179.98	£215.98
Tiger 16/550‡	3HP	14.5	50ltr	£249.00	£298.80
Tiger 16/1050♦	3HP	14.5	100ltr	£309.00	£370.80

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CWL325V

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

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- Max. chuck capacity: 13mm
- Max. mortice chisel stroke: 76mm

230 VOLT

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Clarke CONTRACTOR

- Powerful heavy duty machines ideal for trade and DIY use

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CR4

* WAS £119.98 inc.VAT

Model	Motor (W)	Plunge (mm)	exc.VAT	inc.VAT
CR1200	1200	0-55	£49.98	£59.98
*CR4	2000	0-66	£97.99	£117.59

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Model	Duty	Wheel Dia.	exc.VAT	inc.VAT
CBG6RZ	PRO	150mm	£66.99	£80.39
CBG6250LW	HD	150mm	£69.98	£83.98
CBG6250L*	HD	150mm	£72.99	£87.59
CBG6SB	PRO	150mm	£94.99	£113.99
CBG8370LW#	HD	200mm	£99.98	£119.98

Clarke WOODWORKING VICES

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WV7

Model	Mounting	Jaw (Width/Opening Depth) mm	exc. VAT	inc. VAT
Clarke CHT152	Bolted	150/152/61	£16.99	£20.39
Record TV75B	Clamped	75/50/32	£25.99	£31.19
Clarke WV7	Bolted	180/205/78	£39.98	£47.98

Clarke CONTRACTOR JIGSAWS

CON750

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Model	Power (W)	Depth of Cut (Wood/ Steel)	exc. VAT	inc. VAT
CJS400	400W	55/ - mm	£19.98	£23.98
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°

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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	£63.95	£76.74

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

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

CMS10S2B

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LASER GUIDE

* WAS £91.19 inc.VAT # WAS £125.99 inc.VAT

Model	Blade Dia/Bore (mm)	Max Cut Depth/ Cross	exc.VAT	inc.VAT
CMS210B*	210	60/120	£89.98	£107.98
CMS10S2B#	255/3	90/340	£174.99	£209.99

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THE NORTH OF ENGLAND WOODWORKING & POWER TOOL SHOW 2023: 10–12 NOVEMBER – THE GREAT YORKSHIRE SHOWGROUND

Last year's event attracted over 8,500 visitors across three days

WW author Les Thorne will be demonstrating again this year

There's not long to wait until the UK's favourite woodworking show returns for three days of demonstrations from the industry's top names as well as a wide range of trade stands, all under one roof. The North of England Woodworking & Power Tool Show – or the 'Harrogate' show as it's affectionately known – is the longest running, highest attended, most extensive retail woodworking event of its kind, and it's due to return to the Great Yorkshire Showground, Harrogate from 10–12 November.

Those who attended last year's event can attest to its popularity and how much everyone enjoyed being back and seeing all the latest tools for themselves in addition to live demonstrations covering a host of woodworking disciplines. The good news is that the 2023 show aims to build on last year's success and deliver an even better line-up for you to enjoy, covering everything from woodturning to pyrography, boatbuilding to chairmaking, and much more.

The full demonstrator and exhibitor list can be found on the dedicated show website – **www.harrogatewoodworkingshow.co.uk** – and is constantly being updated. Expect to see some of the biggest names as well as those that are up and coming.

This is also a great opportunity to bag yourself a great show deal, try the latest kit and tools before you buy, and take advantage of some exclusive offers, from all the leading brands.

Advance tickets officially go on sale from 31 August, so don't forget to visit the website and secure yours, which ensures you'll pay the lowest possible price.

We look forward to welcoming visitors to the 'Harrogate' show, which starts on Friday 10 November from 10am onwards – see you then!

The show offers a great opportunity to try before you buy and receive expert advice

Bob Neill will be demonstrating pyrography

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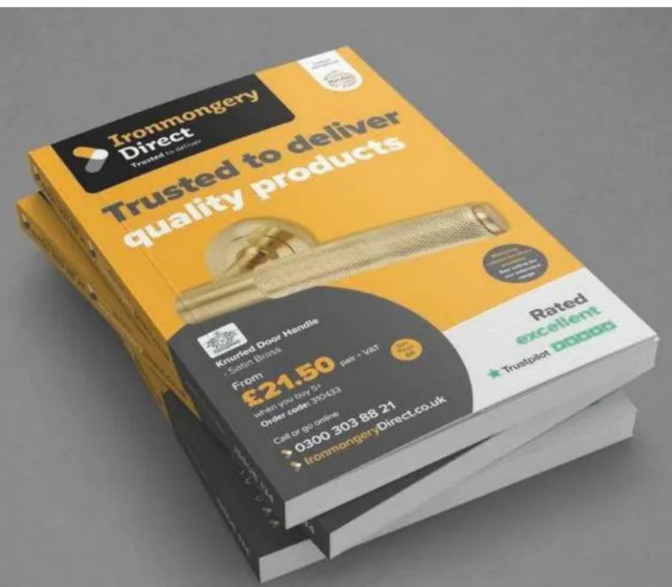

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- Dust collection port
- Inc. sleeves, drum & belt

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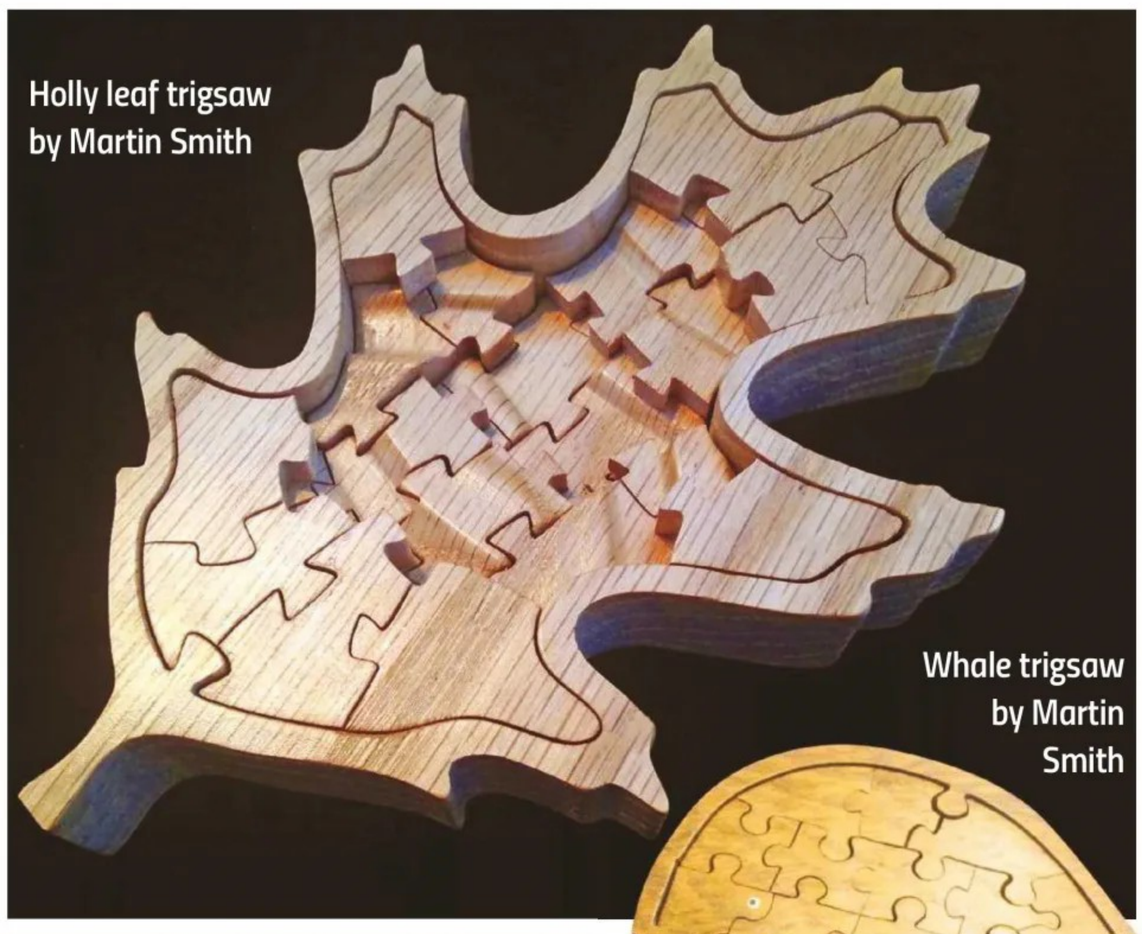
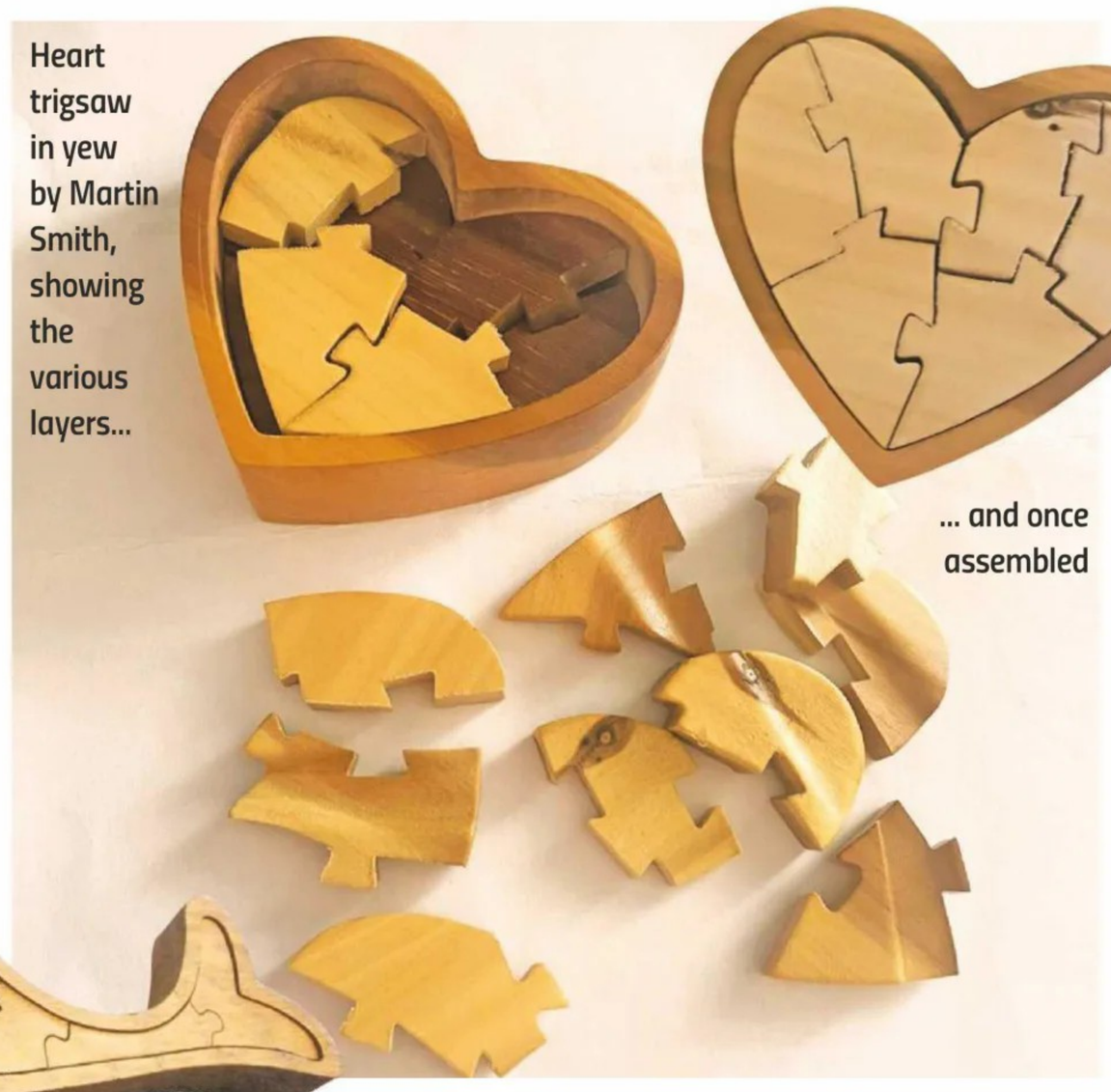


Holly leaf trigsaw by Martin Smith

Whale trigsaw by Martin Smith



Heart trigsaw in yew by Martin Smith, showing the various layers...

... and once assembled

Welcome

There are many things I love about my job, but what I find most rewarding are interactions with readers – and authors – which ultimately allow me to learn more about that person. During the course of the pandemic, I was incredibly touched by the letters I received from various readers, expressing their gratitude for the magazine and what we were doing. Some seemed to derive comfort from receiving their copy, and given the fact *The Woodworker* has managed to endure two World Wars, I obviously felt a certain responsibility for its survival...

It was around this time I also discovered a few new authors, one of whom – Peter Scaife – previously edited the magazine back in the mid-1960s, when the world of woodworking was a very different place. My premise for weaving the above narrative is to reiterate the joy of receiving – although I must admit to struggling somewhat with praise, much preferring to be the bearer of thoughtful gifts to others – and how little unexpected gestures really can brighten one's day.

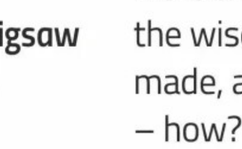
Heart-shaped box

This particular day came for me just a few weeks ago when a small package was delivered. On opening it, not only was I greeted with a lapful of puzzle pieces, along with a heart-shaped yew box, but also a lovely letter from Peter Scaife himself, which explained how he'd purchased the enclosed puzzle at a craft fair some years ago and thought I might like it. What a wonderful thing and what a kind sentiment. I was only annoyed that in my haste to open the parcel, the puzzle pieces had been disturbed and the completed effect could therefore not be fully appreciated. On closer inspection, I was amazed by the intricacy of each piece, which appeared to be 3D as opposed to the usual 2D effect. Thinking "how difficult could it be to put it back together," I sat down and engaged some logic. Well, some time later, and still incomplete, I began to realise that this was no ordinary puzzle. For one, it comprised four levels and while only small, figuring out the correct sequence proved to be fiendishly difficult, if not impossible – well, for me anyway – and despite going back to it and trying again, it defeated me. It was my 18-year-old nephew – an engineering student and maths genius – who eventually cracked it, but reassuringly for me, it took some time!

Map of Great Britain trigsaw by Martin Smith

Puzzlemaker extraordinaire

Intrigued by this feat of woodworking wizardry, I looked at the maker's sticker on the reverse and saw the name 'Martin Smith' – a renowned puzzlemaker from Norwich – although the website was sadly no longer operational. Further online research revealed several other trigsaws, all designed and made by Martin, and accompanied by comments from people saying how it'd pushed their puzzle solving abilities to the limit, and one chap – the owner of the wonderful map of Great Britain trigsaw pictured opposite, which he was lucky enough to find in a charity shop – stunned by its beauty, both physically and conceptually. I dread to think how long that one took to complete! The whale and holly leaf designs were among others I found, but I'm still none the wiser as to whether these are still being made, and the burning question above all – how? I imagine a scrollsaw must be the main tool, although the intricacy is such than a CNC or 3D printer could also be possibilities. So, this is an appeal to anyone who may have any knowledge that might help to solve this puzzle of puzzles – the taxing trigsaw teaser! Perhaps you have one yourself, or even made one of your own design? Whatever the experience, we'd love to hear from you, and hopefully between us, all will become clear and the mystery finally solved!



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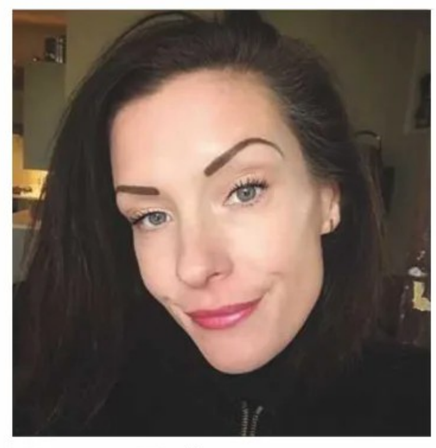

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We endeavour to ensure all techniques shown in this issue are safe, but take no responsibility for readers' actions.
Take care when woodworking and always use guards, goggles, masks, hold-down devices and ear protection, and above all, plenty of common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

The Woodworker & Good woodworking

SEPTEMBER 2023

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PROJECTS & TURNING

38 Hidden treasure

After attending a demo by Colin Watson – the self-confessed 'Crazy Woodman' – Bob Chapman was inspired to have a go at producing his own 'basket illusion' turnings. As well as being undeniably eye-catching, these offer a good way of expressing one's creativity

52 Holy orders

Mark Griffiths said a little prayer when he was asked to make an altar table from air-dried timber

58 Cutlery cabinet repurpose

Acquiring an old walnut veneered cutlery cabinet at a local auction and having brought it back to his workshop, Peter Bishop set about restoring and repurposing the piece, as well as adding a secret compartment...

67 All wood wonder – part 2

In the second of this two-part article, detailing the making of Jim Stickings' amazing all-wood clock, here he carries out a dummy run, adds further components, then makes the ball lift, which proves to be incredibly complex

83 An awkward commission

Phil Davy tackles some challenging horizontal shelves, made using Douglas fir

87 A tale of two logs

Les Thorne rummages through the log pile to perform magic on two maple branches, turning one into a pair of contrasting bowls and the other a natural-edge vase

TECHNICAL

32 Building tables

In his next article, John Bullar looks at building tables and considers both the top itself and supporting legs, as well as how they're joined together

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FEATURES

ON THE COVER **25 Wood blocks stamped**

Ian Briggs – a freelance journalist specialising in postage stamps, stamp collecting and philately – looks at the history of woodblock design and its use within the production of stamps from the 1850s to present

44 FELDER GROUP: Precision * innovation * perfection – proudly made in Austria

Founded over 65 years ago in Austria, Felder Group – a third generation family-owned and run global leader in the woodworking machinery sector – continues to be driven by a tireless spirit for innovation

50 Greenhouse with brass knobs on

In *The Woodworker* of August 1936, Robin Gates finds a project for the green-fingered chippy

36 Warmth & history

This unique piece by Katharine Fernie features a chestnut frame and lots of reclaimed wood

78 A dying habit: wood's use in smoking paraphernalia throughout the years

The sharp reduction in smoking over the past few decades has resulted in the decline or disappearance of products associated with it, many of them made of wood, as Paul Greer shows

98 Take 5

Featuring pieces made by former furniture-making students as well as those whose careers have taken them to new heights, this month's selection is undeniably first-class

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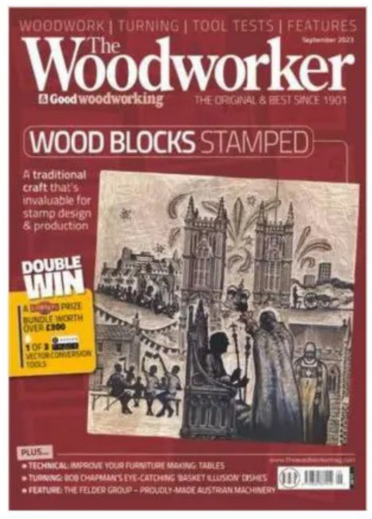

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Introducing the **T8** – The revolutionary new **router from** trend tool technology

Trend Tool Technology – the leading innovator in time-saving solutions – is thrilled to announce the release of its latest breakthrough product – the T8 router. Engineered with precision and designed specifically for tradespeople, the T8 sets a new standard in routing capabilities, providing superior functionality and performance.

Designed to meet the diverse needs of professionals, the T8 boasts a range of exceptional features that make it the go-to choice for any routing task – whether handheld or table mounted.

Detailed below are just a few of the T8's outstanding attributes:

- **80mm plunge depth** – allowing the T8 to excel in deep cutting applications, and making it the ideal tool for tasks such as lock jigs, worktop joints and timber profiling.
- **Precision Centring System** – ensures perfect concentricity between cutter and guide bush. This innovative technology guarantees pinpoint accuracy when using routing jigs.
- **Router table compatibility** – the T8 seamlessly integrates with router tables, thanks to its height adjuster that allows for easy and safe changes in cutting height from above the table. This feature enhances efficiency and convenience during routing operations.
- **Constant Speed Control** – allows the T8 to continuously monitor the spindle speed and automatically adjusts to maintain optimal cutter speed. This results in smooth and consistent cuts, even in demanding applications.
- **11-level variable speed control** – delivers precise control over a wide range of cutters, materials and applications.
- **Vertical extraction spout** – designed to prevent extraction hoses from snagging on jigs and materials. This practical addition ensures uninterrupted workflow and efficient dust extraction.
- **Twin LED worklights** – facilitate working in low-light conditions and illuminate the cutting area, significantly improving safety and accuracy.
- **Extra-wide 75mm base aperture** – allows oversized cutters, such as panel raisers, to be accommodated. This versatility ensures enhanced flexibility in a wide range of routing applications.
- **7-position rotating turret with pre-set plunge depth limits** – an innovative design that enables fast, repeatable batch and stepped cutting, which enhances productivity.
- **Micro-adjustable fence with extraction port** – for accurate edge rebating, grooving and moulding tasks, which features adjustable facings and 0.1mm increments to ensure precision and consistency in every routing task. Additionally, the extraction port enhances dust collection efficiency.

- **Fine height adjuster with easy-to-read display** – allows for precision depth adjustments and offers 0.1mm increments, which guarantees optimal routing results. Every adjuster rotation equates to a 2mm height adjustment.
- **Trend Base Configuration** – a standardised fixing pattern of holes, which ensures the router can be easily attached to a range of compatible router tables, jigs and accessories, thus enhancing versatility and compatibility.
- **Ergonomic inclined handles** – integrated with a power trigger and soft grip moulding to offer a comfortable and secure grip during operation; this minimises fatigue, maximises control and gives priority to user comfort and convenience.
- **Double locking collet** – putting safety at the forefront. This feature prevents accidental cutter ejection, while the multi-spline profile ensures concentric cutter shank clamping, thus guaranteeing secure and reliable operation.
- **Moulded carry case** – to provide secure storage for the router and its accessories. This durable case also protects the tool during transportation and storage.
- **Cam-lock system compatible** – ensures quick and seamless transitions between hand-held and table routing. This convenient feature allows users to effortlessly switch between applications.

"We're thrilled to introduce the T8 router, which is a game-changer for tradespeople seeking exceptional precision, versatility and performance in their routing tasks," said Andrew Trainer, Product Director at Trend Tool Technology. "With its innovative features and superior build quality, the T8 empowers professionals to deliver an unparalleled range of projects, elevating their work to new levels."

The Trend T8 router is now available to purchase through authorised distributors and retailers; visit **www.trend-uk.com/t8-router**.

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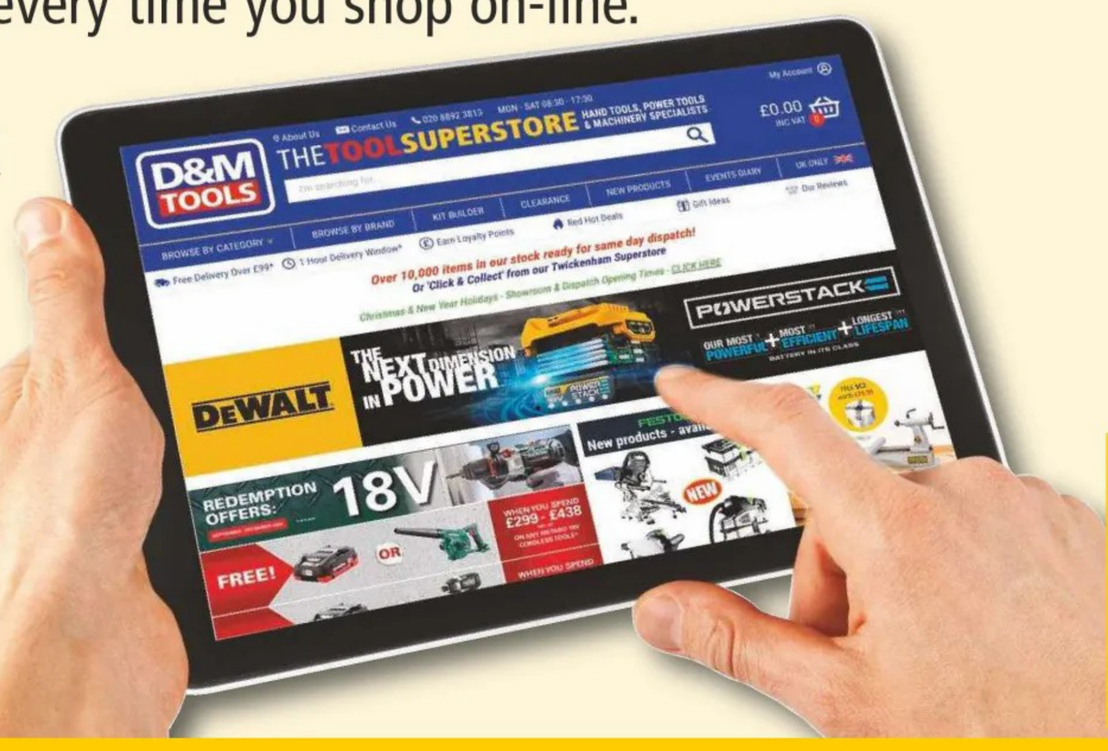

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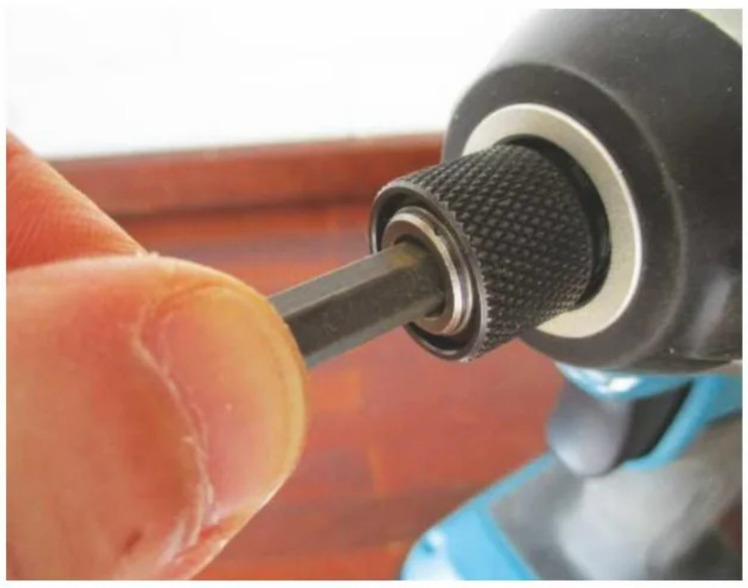
... and an engineering brick couldn't put up a fight

The driver has an almost identical setup to the drill

Pull out the collar to locate driver bit



Firmly installed, ready to go

Swapping between drill and driver is hassle-free

Driving started off smoothly...

DTD153Z 18V LXT IMPACT DRIVER

The DTD153Z is advertised as an extremely powerful impact driver, with 170Nm maximum torque, a no-load speed of 3,400rpm, and up to 3,600ipm. If required, it can drive screws up to 125mm into timber without a pilot hole, which is up to 30% faster than a conventional drill/driver, and sounds impressive. The handle is almost identical to the DHP487 drill, although the reversing switch is thinner and wider and the trigger is set back from the LED housing. As with the drill, the LED worklight is permanently illuminated regardless of whether you want it to be or not. Unlike its more costly relatives, the DTD153 has only one setting. The trigger switch provides variable speed control and, according to the manual, the correct torque setting for each type of screw is automatically applied – but there's no way of tweaking this if you're not happy.

Too much impact

Driving starts off smooth and the impact begins to work as soon as there's some resistance. This could be when the screw is almost home, but it also kicked in when I pressed harder to keep the driver positioned in a brass screw's slot. I was about to release the trigger when vibrations caused the driver bit to bounce and slip out of the slot. This damaged both the screw and wood , so I won't be using

... but then the impact kicked in

Attaching a faceplate to an oak blank was a breeze...

It made short work of fixing down decking boards

... but was trickier to stop overdriving into pine...

... and removing a tight screw from the wall resulted in damage being caused

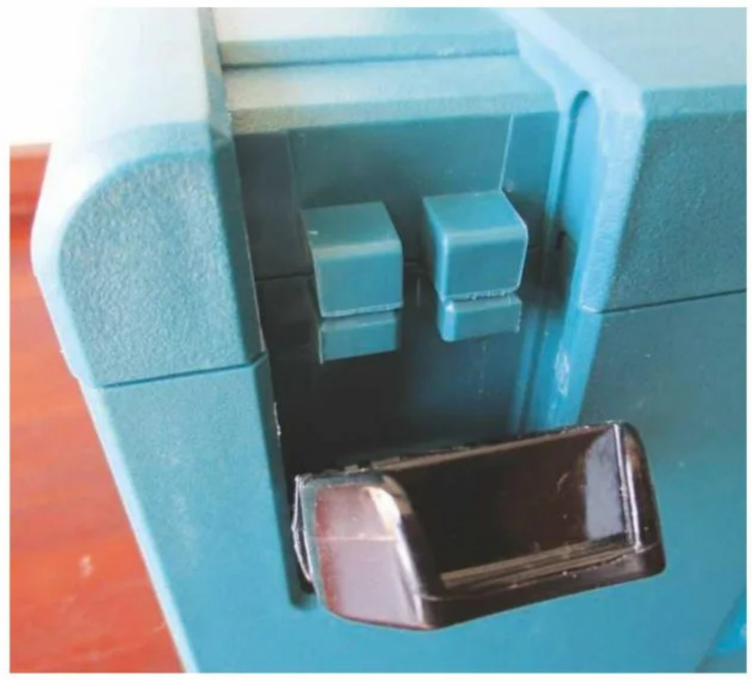
MAKITA LXT DLX2460TJ DRILL & DRIVER COMBO

Makita recently added the **DLX2460TJ two-piece combo kit** to its existing LXT range, in a bid to offer professionals performance as well as exceptional value – **Jonathan Salisbury** takes a closer look at it here

Most people 'in the trade' are likely to have a cordless drill and dedicated driver; it's very rare to find an electric drill that doesn't also act as a screwdriver, but it gets a bit laborious when having to continually swap between two settings on one unit. The Makita DLX2460TJ combo pairs two of the most popular professional-rated cordless power tools – the DTD153Z 18V LXT impact driver and DHP487Z 18V LXT combi drill – in a standard-size storage box that contains all you need, including batteries and charger.

It's easy to see why these kits are popular; Makita has a reputation for producing high quality tools and there's a variety of different combo kits that reduce the cost of ownership. Of course, you have to buy what's on offer, but the two 5.0Ah 18V LXT BL1850B batteries and DC18RC Compact charger are compatible with all tools in the LXT range. The supplied Type 3 Makpac Connector Case helps keep everything in one place, with toggles that allow it to be clipped to other cases for safer transport.

The case is closed...


... but not for long!

The combo pair

DHP487Z 18V LXT COMBI DRILL

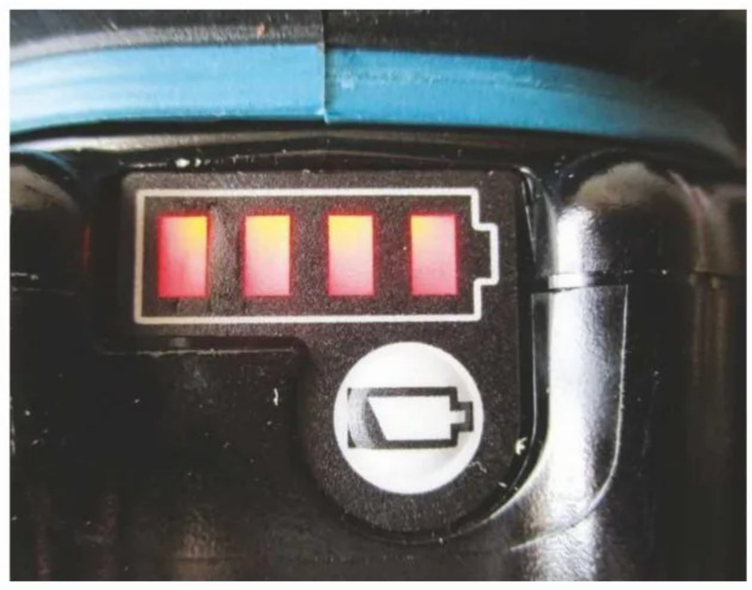
The DHP487Z 18V LXT brushless combi drill is compact in size; not so long ago, even a standard drill would be bigger than this, and anything with an impact setting would be getting on for twice its size. It feels solid in use, and with compact 5Ah battery, weighs around 1.7kg. It's not light, but most 'professional' cordless drills are similarly heavy. The top speed is given at 1,700rpm, which sounds fast but is actually a little slower than that recommended for small drills in softwood. The stated 25,500bpm for the hammer drill also seems huge – although it's only one factor that helps drill into hard material. The 40Nm maximum fastening torque will be more than sufficient for most applications – it's always best not to work up to the maximum settings all the time anyway – and the single sleeve keyless chuck is similar to the ones typically found on today's drills.

Chuck, trigger action & reverse switch

Starting with the chuck, the clutch setting that ensures adequate jaw grip – a very common feature on keyless chucks – senses when it's tight, and the grip slips momentarily before clicking. This indicates the need for a last tweak to fully secure the drill or driver bit. It works very well, doesn't require superhuman strength, and can be operated one-handed; but if you fail

Near-identical in form

A DC18RC Compact Charger is included


The battery soon tops up to full

The striking river bar, which was created using Entropy Resins' Clear Casting Resin

CLYDE MARITIME CENTRE uses **Entropy Resins** to create stunning river bar for three-masted museum ship

An epoxy river bar was recently made by volunteers at Glasgow's Clyde Maritime Centre and installed in the Tall Ship *Glenlee* – a three-masted museum ship that operates as a visitor attraction as well as holding events such as weddings, parties and corporate functions.

Glenlee, built on the Clyde – once one of the main shipbuilding rivers in the world – took up residence in her current location in 2011.

Brought back to life

Following a tumultuous 126 years involving an onboard fire and near scrapping, the ship was sold at auction and bought by the Clyde Maritime Trust as part of the 1990s rebranding of Glasgow as a city of culture. In 1993, after spending nine days under tow from Seville, the tall ship was 'patched-up' in Greenock and lovingly brought back to life. However, due to the constant re-caulking required to maintain the deck's integrity, the ship suffered as a result of staff being furloughed during the COVID-19 pandemic. Within just four months, *Glenlee* was devastated with water seeping through the deck, and according to staff, she'd "gone to wrack and ruin."

Lauren Henning, Learning and Museum Manager, says: "When the ship first came back, our initial thought was to return her to the original design; however, Glenlee survived all these years because she adapted. We need this bar to help generate income, which means we can tell the ship's story and keep her life going. Adapting means we can carry on this rich history."

A complicated process

The bar top – measuring 4 × 0.6m – was made using a chunk of Scottish larch, which was left over from a previous job. Entropy Resins Clear Casting Resin – available from Wessex Resins – was used to create the river effect and required a 28 litre pour, 54mm deep – right on the depth borderline – and it took three days for the resin to cure. Due to the nature of the piece and spillages that'll no doubt occur, the top is varnished rather than oiled. This took two weeks to apply using a two-part high-build sealer topped with a high-performance two-part yacht varnish, for a total of eight coats, but the end result is certainly worth the effort. The bar's carcass was built in the workshop, and the top – bolted on in the vessel – features LED strip lighting, which is also present underneath, and a mirrored box placed beneath the epoxy river lights the whole piece uniformly.

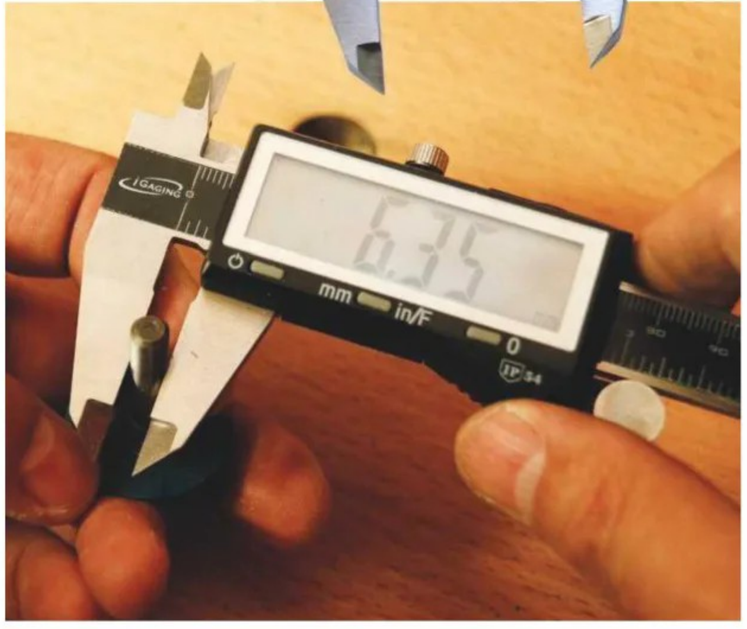
The bar takes pride of place in the depths of the ship, and no doubt sailors would've approved! For further details on Entropy Resins, visit **www.entropyresins.com** and to find out how you can pay a visit to the Tall Ship *Glenlee*, see **www.thetallship.com**.

Quality Tools to match our Service

iGAGING EZ CAL DIGITAL CALLIPER

If you're a fan of imperial measurements and regularly work with both systems, this handy **digital calliper** from **iGaging** will do the hard work for you and ensures accuracy with each use

A ¼in shank router registering ¼in on the calliper readout – what's not to like?!



The readout can be toggled to metric simply by pressing a button, and it shows true at 6.35mm

Eureka! A tool with imperial measurements that actually reads in true imperial! Although I own a digital calliper that works in both metric and imperial, the latter reads out as a decimal fraction. 1¼in therefore becomes 1.25, which is easy enough in this instance, but when needing to find a drill that's a precise imperial size – 9/64in for example – how do you work this out in decimal? Of course, charts showing these conversions are available, but what could be better than a calliper that actually shows proper fractions?

Large digital readout

The iGaging EZ Cal benefits from having this function – so it'll tick many boxes for this reason alone – and with the large digital readout, it's very easy to see exactly where you are when checking any sizes. To ensure optimum accuracy, it even reads down to 128ths of an inch. A button on the calliper body toggles between metric, fractional imperial and decimal fraction, if wishing to give yourself a headache! Sometimes instructions do call for sizes in this format, so it's definitely a valid and useful function to have.

Three main functions

There's two other buttons on the body – one for zeroing the calliper when checking specific measurements from a set distance, etc.; the other switches the unit on and off. A useful addition is the auto-off function, which prevents battery drain. As with most callipers, the three main functions are the same: internal and external measuring jaws for checking diameters, thicknesses, etc., and depth measuring rod for blind holes, rebates and offsets. Adjustments are easy to control using the thumbwheel, which I found a little sloppy and loose owing to the way it's connected. However, it works flawlessly, and any setting can be locked with the small knurled knob located on the body's reverse.

Internal measurements can be taken using the calliper's internal jaws

Using the depth stop, checking those of rebates, internal corners, etc. is an easy task

Conclusion

I'm old-fashioned when it comes to imperial, and even though we worked in metric during my college apprenticeship, I was taught imperial along with fractions while at school. Although the EZ Cal is priced slightly higher than entry-level budget versions, for me, it's well worth the additional outlay.

The tool is clearly high quality and excellently made, with hardened stainless steel for the measuring jaws and scales, with a durable ABS-type body for the LCD readout. The calliper has an IP54 rating – meaning it's protected against dust and rain splashes – and also comes supplied in its own fitted storage case.

SPECIFICATION

Readout type: Metric; fractional imperial; decimal imperial
Measurement range: 150mm/6in
Easy read large display: ~60 × 22mm – 2-3/8 × 7/8in
Range: 0-6in
Accuracy: 0.001in
Repeatability: 0.0005in
Resolution: 0.0005in/0.01mm/1/128in
- IP54 – splash, water, oil and dust-resistant
- Hardened stainless steel
- Precision lapping finish

Supplied with: CR2032 battery & instructions

Typical price: £36.95
Web: www.woodworkersworkshop.co.uk

THE VERDICT

PROS

- Fractional readout; well constructed; large easy-to-read screen

CONS

- Adjuster wheel feels loose

RATING – *PERFORMANCE*: 4.5 OUT OF 5
RATING – *VALUE*: 4.5 OUT OF 5

Handy belt clips are included

Battery release is easy and secure

it for that sort of job again. The impact also activated when removing screws, which isn't always desirable if they are stuck in place. Two of the screws had badly damaged slots by the time they'd started to come out, and another two will require removal with an extraction tool.

For what I'd normally like to use it for, there isn't enough low-speed control in the first few millimetres of the trigger, and the speed quickly became too fast.

The DHP487 drill has a two-speed switch, while the driver is one setting only; not having the option to switch off the impact function also makes it less versatile.

I also found that the DTD153Z wasn't always consistent – for example, on one joint, the first screw set perfectly while the other went right into the surface – but there's absolutely nothing wrong with the quality; it's solidly made and assembled and, for the types of jobs it's undoubtedly intended for – such as fixing decking boards or studwork using high-tech self-cutting screws – it's excellent.

Conclusion

For my money, the drill is definitely the better of the two units and I'd probably use this for the more delicate driving tasks. For repetitive jobs, I appreciate that a separate driver is worth having, but in my experience, the automatic setup doesn't provide sufficient control in all situations. Although I really like the concept of the DTD153Z's simplicity, with all settings controlled automatically, in practice this tool would be much better if it performed more like the DHP487Z. A trigger that provided better low-speed control and an impact setting that could be switched off would, for me at least, make it perfect.

I daresay that, given more time, I could get used to how the driver likes to do things, and the combo is better value than buying everything separately. There's no doubting the quality behind these units, which is backed by a three-year warranty, so if you're in the market for both a new drill and driver, and your requirements are matched by this Makita pair, the DLX2460TJ two-piece combo kit is definitely worthy of consideration.

The battery locks on to the charger to keep it in place

Headlights stuck on full-beam

The chunky bumpers help to protect against knocks

All packed away for another day's work

SPECIFICATION

DHP487Z 18V LXT combi drill

Nominal battery Voltage: 18V
- Battery protection
- Brushless motor

No-load speed: 0-500/1,700rpm
Max. fastening torque – hard/soft: 40/25Nm
Clutch torque setting: 20
Impacts per Minute (IPM): 0-7,500/25,500 min
Max. drilling diameter – wood: 36mm
Max. drilling diameter – masonry: 13mm
Max. drilling diameter – concrete: 13mm
Max. drilling diameter – steel: 13mm
Driving shank: ½in-20UNFin
Drill chuck capacity: 1.5-13mm
Weight: 1.7kg
Sound power level (LWA): 94dB(A)

DTD153Z 18V LXT impact driver

Nominal battery Voltage: 18V
- Battery protection
- Brushless motor

No-load speed: 0-34,00rpm
Max. fastening torque – impact drill: 170Nm
Tightening capacity: standard bolt M5-M16
Impacts per Minute (IPM): 0-3,600min
Sound power level (LWA): 107dB(A)
Sound pressure level (LpA): 96dB(A)
Noise uncertainty (K Factor): 3dB(A)
Vibration level (3 axes); fastening bolt - 13.0m/s²
Vibration uncertainty (K Factor): 1.5 m/s²
Weight with battery (EPTA) 1.3-1.6kg
Dimensions (L × W × H): 126 × 79 × 238mm

Supplied with: DC18RC Compact Charger and two BL1850B 5.0Ah batteries, all in a MakPac Type 3 Connector Case

Typical price: £468 (inc VAT)
Web: www.makitauk.com

THE VERDICT

PROS

- Excellent drill; brushless motors in both tools; very high quality with a three-year warranty; sturdy MakPac Connector Case, two 5Ah batteries and charger included; money saving package

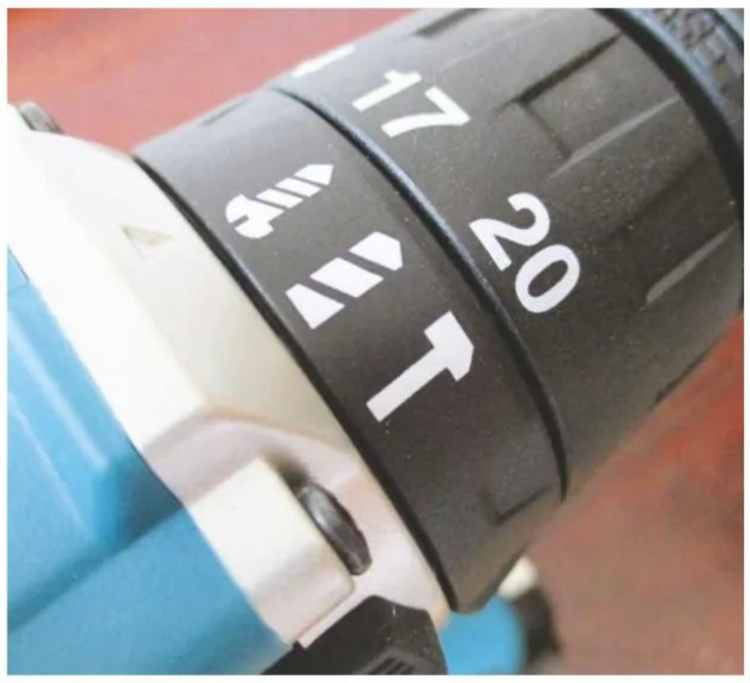
CONS

- Driver trigger lacks sufficient low-speed control; driver impact function is sometimes unpredictable; LEDs can't be switched off

DHP487Z
RATING – *PERFORMANCE*: **5** OUT OF **5**
RATING – *VALUE*: **5** OUT OF **5**

DTD153Z
RATING – *PERFORMANCE*: **3.5** OUT OF **5**
RATING – *VALUE*: **4** OUT OF **5**

Comfort grip is a standard feature



Three settings: torque up to '20'

The setting ring is easy to turn

to give it that last extra twist, the ratchet can remain engaged after the drill or driver bit is removed. This can also happen after using the hammer drill setting. Opening or closing the jaws subsequently requires a lot more effort – and the grating sound is a bit off-putting.

Trigger action is superb; easy to control from very, very slow up to full speed. Release the trigger and the motor stops instantly thanks to an electric brake. But be warned: a very loud clack can be heard every time you flick the trigger and the motor isn't under load – i.e. actually being used to drill or drive screws. This is as good a reason as any to avoid pretending that your drill is a six-shooter; only cowboys do that…

The reverse switch is in the usual position, and arrows moulded into the ends indicate which direction the screw will travel when the button is pushed in. The two speed settings are switched with a top-mounted slider; Speed 1 provides even greater control when driving screws; Speed 2 isn't so fast it would cause significant problems if the trigger was accidentally squeezed too hard.

The whole control system is very well set up, doing what was expected, and required, at all times.

There are 20 torque settings that only operate on the screw setting, to provide enough control against over-driving into any surface. The only thing I don't like is something I've complained about before; the super-bright LED, which Makita has decided doesn't need to be switched off if not required. It comes on the instant the trigger is moved, even before the motor starts, and stays on for 10 seconds after release. Of course it's very useful when light levels are lower, but I'd like to be able to choose this for myself.

In use

There's not much to say, other than it works every bit as well as expected. The weight is noticeable after a while, but the balance is very good; when drilling vertically, the centre of gravity is in the correct position to help keep the drill in place without the need to manoeuver it forwards or backwards. The battery lasts a very long time, too – several days, in my case, even though testing was fairly extensive.

Driving is very smooth and easy to control; long, thin screws that can often be quite unwieldy were relatively easy to keep in place. The drill setting – it's a drill first and foremost after all – is equally pleasant, quick and efficient, especially with sharp drills. The easy-to-control trigger helps enormously here, especially with flat bits or hole saws. Driving into concrete blocks and stone walls, on the other hand, is as noisy and unpleasant as ever, but at least the percussion setting made it a little easier. I even tested it on an engineering brick, which was hard work and very slow, butI did achieve a hole.

As for looks, I don't particularly like the angular 'rubber' mouldings, but they do cushion the unit and protect it from knocks; the head unit's flat back is comfortable to hold when guiding the drill, and allows it to be laid down on the bench 'chuck-up' style.

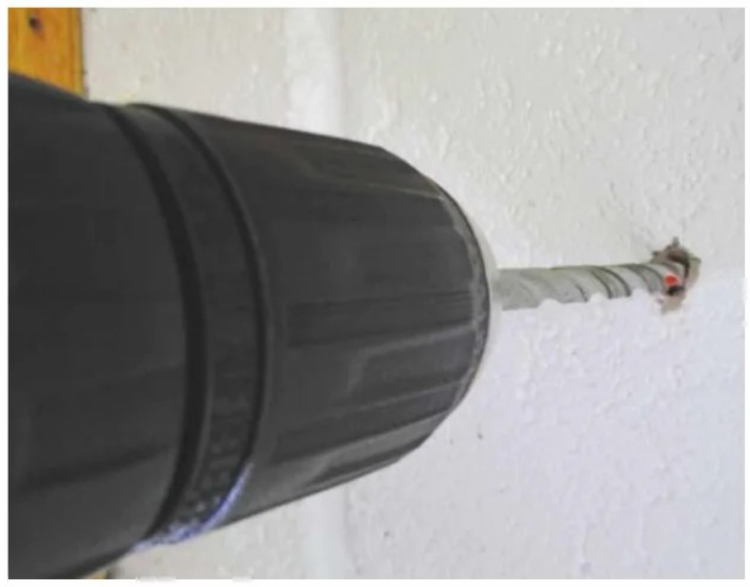
First gear affords you smooth, low-speed control

Push to reverse

Which way to turn the chuck – just in case

Both tools feature flat backs, which is deliberate

How else could this trick be performed?



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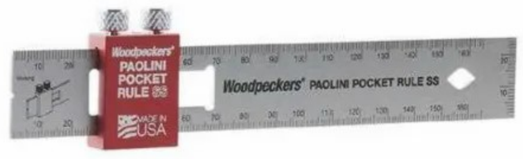

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MANUFACTURER: Bosch
D&M GUIDE PRICE: £429.95 (inc VAT)

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The new Trend T8EK ½in dual-mode plunge router is trade-focused and engineered for both hand-held and router table use. Ideal for lock mortising, kitchen fitting, worktop jointing and timber profiling, the 80mm plunge depth is ideal for deep cutting applications. It's also ideally suited to lock jigs, worktop joints and timber profiling. The Precision Centring System ensures perfect concentricity between cutter and guide bush for pinpoint accuracy with routing jigs. The T8EK is compatible with router tables that have a height adjuster function, which allows the user to easily and safely change cutting height from above the table.

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Coronation design in progress
© Andrew Davidson/Royal Mail Group Ltd

A new reign, coronation stamp
© Royal Mail Group Ltd

WOOD BLOCKS STAMPED

Ian Briggs – a freelance journalist specialising in postage stamps, stamp collecting and philately – looks at the history of woodblock design and its use within the production of stamps from the 1850s to present

Designs cut into blocks of wood have been used to create printed images for two millennia. Originating in China around 200 CE, woodblock printing remained the dominant method of printing text and images in Asia into the 1800s. This traditional craft has been used to design images such as those for the set of postage stamps issued to commemorate King Charles III's coronation.

At first glance, in terms of the stamps' design, it may seem that the use of this ancient craft is nothing more than a device to emphasise the new King's traditional values. However, as I'll go on to show, the use of woodblocks for stamp design and production has been employed almost as long as stamps have been used for postage.

The woodblocks of Victoria

The story begins back in early 1854, in the colony of Victoria. Prior to the federation of Australia in 1901, each of the main administrative areas existed as separate Crown colonies. Victoria – established in 1851 – began issuing its own postage stamps almost immediately. By 1854, not only did it urgently require additional stamp values for new services, but also had to address severe delays in stamp supplies coming out of England. In response, the Victorian government issued a request for tenders, in April 1854, for the

Samuel Calvert 2s woodblock stamp – strip of 3 – postally used

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We've teamed up with wood care experts **Liberon** once again to give readers the chance to showcase their woodworking skills and win a **prize bundle worth over £300!**

Building on the success of our 2022 Liberon competition, we're giving more readers the opportunity to show off their woodworking skills. This time round, there's even more prizes on offer, and the competition duration has been extended by an extra month. So, if you've recently completed a project build or restoration – or are in the process of doing so – this is your chance to share photos of the finished piece(s) along with a brief description detailing the making process involved.

It's easy to enter, and the idea is to showcase a woodworking project you're particularly proud of – which could be a new piece, a restoration project, or similar – and anything from an item of furniture to a turned bowl, for example. Regardless of whether you've created a piece from scratch or restored an old or antique item back to its former glory, we'd love to see what you're capable of.

Showcase your skills

To enter the competition, entrants are required to share 1-3 photos of their chosen project as well as a brief description giving some details. Together with the Liberon team, we'll judge the entries, select first, second and third place winners, and showcase these in an upcoming magazine feature, which will also appear online. This is a fantastic way for readers to share their work, have it judged by Liberon experts, and be in with the chance of getting their hands on a fantastic prize bundle, including an array of specialist woodcare products.

LIBERON'S WOODCARE RANGE

Ahead of the competition launch, shown below is some information regarding various core items within Liberon's top quality range. These are designed to help both professional and amateur woodworkers achieve a beautiful finish on a wide range of projects.

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

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The hard-wearing **Pure Tung Oil** provides a long-lasting matt finish and is ideal for those surfaces most often in contact with food.

Wax

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

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

LAST YEAR'S WINNERS

1ST PLACE – Ian Burnell's 'Lelló' cabinet – London plane, sandblasted glass and Medite Clear – 1,250 × 1,180 × 400mm

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HOW TO ENTER

1. Email your entry to **editor.ww@dhpub.co.uk** with '**Liberon competition**' as the subject title. Please ensure to provide the following information: **1)** Your name; **2)** Confirmation of email address; **3)** Contact telephone number; **4)** 1-3 photos of your woodworking project – in JPEG format and each 1-2MB in size; **5)** A description of your project – maximum 100 words.
2. Entrants must be willing to have their project photos and details published and used on Liberon's social media channels, as well as in *The Woodworker* magazine and accompanying website.
3. The first place winner must be willing to supply a photo of themselves with the Liberon prize bundle.
4. All entries must be received by midnight on **17 November 2023**.
5. Multiple entries are permitted – i.e. each person can submit up to three different pieces, but each must be emailed separately.
6. The first place winner will receive a £200 Amazon voucher plus a Liberon product bundle worth over £120. Second and third place winners will each receive a Liberon product bundle as above. Prizes will be sent by Liberon directly; please note that no cash alternative is offered.
7. The competition is **only open** to **mainland UK residents**.
8. Judging will take place between **15 December 2023 and 19 January 2024**, ahead of a feature showcasing the first, second and third place winners in the magazine, on our website, as well as on Liberon's social media channels.
9. Further terms and conditions can be found on our website: **www.thewoodworkermag.com/category/win**.

Samuel Calvert 6d woodblock stamp

Samuel Calvert 1s registered mail

Samuel Calvert 6d too late fee

design and production of four stamps: a sixpence/6d – for the new inland postal rate; a two shilling/2s value; a 1s value – specifically to pay the registered mail fee; and a separate 6d design for the 'posted too late' fee. Letters posted after the day's cut-off time for next day delivery, which were still required to be delivered on the following day, attracted an additional fee.

The government received tenders from three companies: one of these, Samuel Calvert, was awarded the contract in June 1854. Calvert successfully convinced the government that he could produce these stamps inexpensively and to the required quality.

Samuel Calvert – born in Brixton, London, on 21 November 1828 – had migrated to the colony of South Australia in 1848 onboard the *Symmetry,* leaving his job as clerk with the East India Company. He'd been taught painting, designing, etching and engraving by his father and by the time he left for Melbourne in 1852, had already established himself in the New World as a wood-engraver of considerable skill and renown, producing wood engravings for advertisements, billheads and illustrations within monthly publications.

Boxwood printing plates

Calvert used boxwood end-grain from Turkey on which he'd carve the approved stamp designs. These boxwood printing plates were laid out such that there were five rows of five stamps per plate. Each of the 25 stamps on a plate were individually hand-carved by Calvert, in relief, and the stamps surface-printed by letterpress. The skill involved is mind-boggling. Calvert clamped two 6d plates together, which allowed him to print 50 6d stamps at a time. He then repeated the process, printing 100 6d stamps per sheet. He printed the 2s stamps, 25 at a time, in sheets of 50. Calvert supplied the Post Office with its first lot of 6d stamps in September 1854 and by November, this number had grown to 2,500,000!

The 1s registered stamp and the 6d 'too late' stamp were initially intended as two separate designs. Calvert, however, decided to use a common plate for both and left two blank spaces where the intended text and values would be placed. He produced two formes of 50 overprints: one had the words 'REGISTERED' and 'ONE SHILLING', and the other 'TOO LATE' and 'SIX PENCE'. To create a sheet of either stamp required printing two impressions from the plate and overprinting this sheet with the appropriate forme. The 1s stamp for registered mail went on sale in December 1854 and the 'too late' by January 1855. Remarkably, the 1s registered mail fee stamp was the first in the world specifically dedicated to paying for this mail service. The 'too late' fee stamp was one of the first bicolour examples ever produced.

Unfortunately, the production of postage stamps didn't end happily for Samuel Calvert. Difficulties in securing staged payments from the Victorian government caused him to get into financial difficulties and in an effort to raise funds, he pawned some sheets of stamps – a big no no! He was convicted of fraud on the Post Office, later being let off on an appeal technicality, but the damage was done, and his contracts terminated. Calvert was ruined as a result and in 1858, filed for bankruptcy. He did return to wood-engraving, however, and went on to enjoy considerable success, passing away on 1 January 1913 in Crowthorne, Berkshire.

A Gentleman's approach

Fast forward 100 years to London and a unique relationship was developing between the Postmaster General (PMG) of the day – Anthony Wedgwood Benn – and the artist, David Gentleman. Gentleman – born in London in 1930 – studied art at the Royal College of Art under the famous landscape painter and

A rarely seen pull from some of the Shakespeare Festival woodblock designs
© **Royal Mail Group Ltd** courtesy of **The Postal Museum**

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Shakespeare Festival stamp set, issued 1964
© Royal Mail Group Ltd

wood-engraver, John Nash. Between them, in the early 1960s, David Gentleman and Tony Benn determined to freshen up the postage stamp designs of Great Britain, and thus formed a like-minded alliance; one that'd go on to make a significant change to the way in which British stamps were designed.

There was a reluctance among the Establishment of the day to commemorate anything other than a very narrow range of potential subjects on postage stamps; however, the pair worked together to widen this scope, including subjects that celebrated the life and culture of Great Britain.

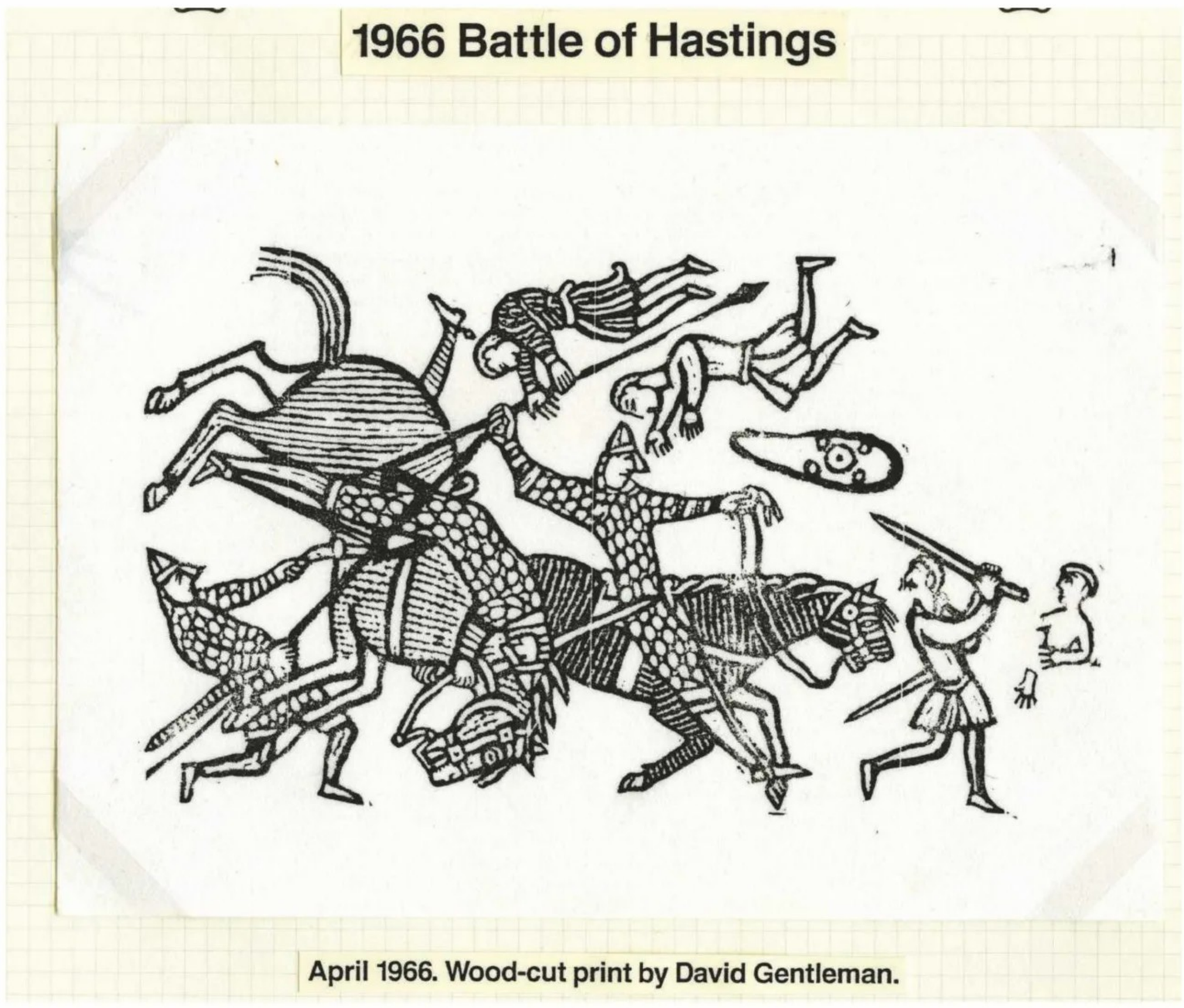
In 1961, the Director of the Shakespeare Birthplace Trust, Levi Fox, wrote to the then PMG – Reginald Bevins MP – requesting those stamps issued in 1964 to commemorate Shakespeare's 400th anniversary. The idea was knocked back for a number of reasons, the main one being that no person alive or dead was allowed to appear on stamps other than the reigning monarch or their consort. Fox persisted, eventually winning the day, but under the proviso that should Shakespeare's head feature in the stamp design, that it'd be linear and stylised in appearance. Invites were sent out to five artists selected by the Post Office and David Gentleman was ultimately selected to design them.

Like Samuel Calvert before him, David Gentleman carved his stamp designs on boxwood. His preferred method was to place the blocks on an engraver's sandbag made of leather, which allowed him to manipulate the blocks with ease. He used spitstickers, gravers, tint tools and scorpers to engrave the design in relief. To check design progress, paper is pressed against the inked woodblock design using a printer's press, resulting in an ink 'pull', which is a reverse print of the engraved design.

Two years earlier, in 1962, the '1966 Celebrations Council' – who were in charge of celebrations to mark the Battle of Hastings' 900th anniversary – began their approaches to the Post Office requesting stamps be issued to mark this very occasion. The usual to-and-fro ensued, the deadlock finally broken in 1964 following Tony Benn's appointment to the role of PMG, and his determination to broaden the scope of British postage stamp design. David Gentleman won the right to design the set of stamps for the Battle of Hastings issue.

One noticeable design change that came about as a result of this collaboration was the shift in appearance of Queen Elizabeth II's portrait. Gentleman firmly believed that a vast improvement in stamp design would be achieved by reducing the portrait's size, which was obviously a highly controversial suggestion. However, Benn took up the challenge and finally won the day. You'll notice that on stamps issued to commemorate the Shakespeare Festival, that the Queen's portrait takes up one third of the overall design, as was then the norm. In the stamps issued to celebrate the Battle of Hastings' 900th anniversary, the Queen's head is now more in proportion with the overall design.

Over the course of his career, David Gentleman has been responsible for the design of 103 British postage stamps, the vast majority of which were completed as woodblock engravings.



A rarely seen pull from one of the Battle of Hastings woodblock designs
© Royal Mail Group Ltd courtesy of The Postal Museum

Oh Canada...

In the 1970s and '80s, Canada's postal authority embarked on a series of five stamp sets to commemorate great Canadian writers. Of interest to us here is that some of those used in the series originated as wood-engravings.

In the third series issued in 1979, one of the writer's honoured was Frederick Grove and his novel *Fruits of the Earth* – a dramatisation of the Canadian pioneering spirit. The stamp design

Battle of Hastings stamp set, issued 1966
© Royal Mail Group Ltd

was based on a wood-engraving by Canadian artist and wood-engraver, Rosemary Kilbourne, who's famed for her high contrast, naturalistic, textured landscapes. Canada Post commissioned Rosemary to engrave a woodblock design that would capture the essence of Grove's work – the spirit, toil and strength of will of the bygone pioneer. I think you'll agree that it's very dramatic.

For the fourth in the writer's series, focus shifted to the celebrated Canadian poet, E. J. Pratt, and Canada Post turned to Pratt's daughter, Claire, for a design they might use on the stamp. Born Mildred Claire Pratt in Toronto in 1921, she was an artist, wood-engraver, poet and editor. Aged four, she contracted polio and the subsequent osteomyelitis would go on to plague her body for most of her life. Even more remarkable was the fact she went on to become a celebrated wood-engraver – a medium that requires such dexterity and touch. Her illness' legacy would ultimately force Claire to retire in 1965, but not before she'd compiled an impressive catalogue of work.

I've had the privilege to read much of Claire's correspondence from around the time of the Canada Post commission, and it provides a fascinating insight. Canada Post approached Claire in the Autumn of 1982, setting up a meeting to discuss the project. From the correspondence, it's clear that Claire and her mother were extremely proud that their father – and husband – would be honoured in such a way. Claire made suggestions to Iain Baines – one of the in-house product design team at Canada Post – as to which of her father's poems might be chosen, and which print from her wood-engraved designs might best compliment it. Canada Post settled on E. J. Pratt's poem *Sea Gulls* along with a woodblock print entitled *Wings of the Fog*.

Both pieces of art demonstrate the different approaches that can be taken when utilising woodblock engraving as the inspiration for postage stamp design – the commissioning of a new design, or use of an existing woodblock print.

A new beginning

In May 2023, Royal Mail issued a set of four stamps to commemorate King Charles III's coronation. The design and production process was a collaboration between Royal Mail, design agency Atelier Works, wood-engraver Andrew Davidson and security printer, Cartor.

The brief was handed down to Atelier Works in November 2022. On the face of it, the requirement was straightforward: "Reflect the life-long interests of King Charles III." Community, diversity, significance of the Commonwealth, and key tenets of sustainability and biodiversity. According to Ian Chilvers – Partner at Atelier Works – it was decided that the only way to successfully express such complex subjects in postage stamp form was to use illustration to compress many visual elements into four miniature compositions.

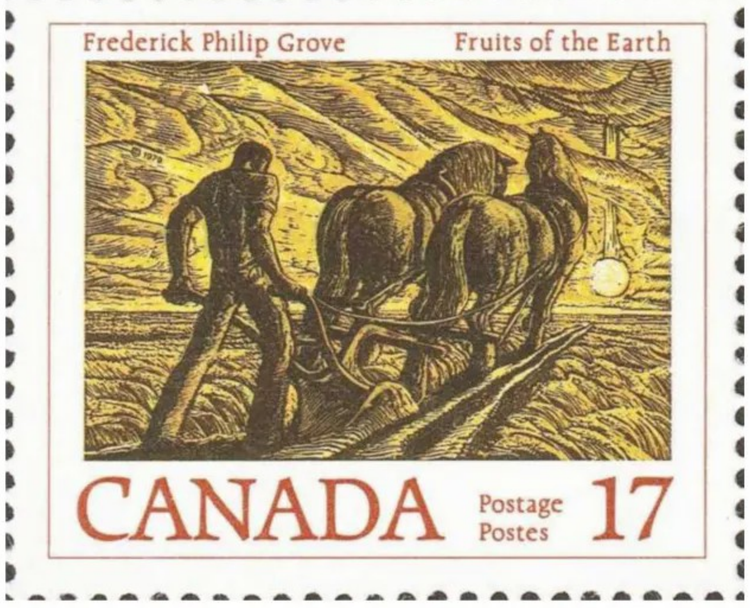
Atelier felt that the skills of wood-engraver Andrew Davidson were particularly well suited in order to bring a sense of traditional craftsmanship to the overall design. This design nuance perfectly reflected King Charles III's passion for traditional skills. Andrew Davidson had previously produced a cover design for an environmental book written by The King in 2010, and aesthetically, the design style fitted perfectly.

Andrew produced sketches for each of the four designs, which were approved by Royal Mail prior to engraving. Andrew used lemonwood to engrave these in relief, then printed designs from each of the woodblocks using an 1859 Albion press. Atelier then made high quality digital scans of the images.

One of the greatest technical challenges was to prevent the designs collapsing and becoming murky when the digital images were reduced in size to accommodate postage stamp dimensions. As Ian Chilvers eloquently puts it: "A wood engraving is a black expanse, with light and form created when fine white lines are cut from the darkness." Atelier spent many hours figuring out how to digitally open-up the lines so that the designs could be appreciated in miniature. Once they'd solved the challenge of 'holding' the lines digitally, Atelier had to ensure that the printers could then hold this detail during printing. Further testing was required to ensure that potential technical problems with ink spread, paper stretch and misalignment, wouldn't lead to a loss in clarity within the final print-run.

The next issue was that of colour. To reflect wood-engraving's simplistic beauty, Atelier specified a set of five, ready-mixed, single colours. However, printers use the CMYK – cyan, magenta, yellow, black – colour process. The press-pass – a check to ensure the printed colours and design match the approved final design work – at Cartor was incredibly technical, with intricate fine-tuning, to ensure the beauty of a traditional craft was reflected in a very modern product.

From the 1850s to 2023, stamps have been designed and produced using woodblock engraving, and even in this digital age, this traditional craft still possesses the power to create stunning imagery without equal.



Stamp commemorating *Fruits of the Earth* (Frederick Grove) – engraved by Rosemary Kilbourn
© Canada Post

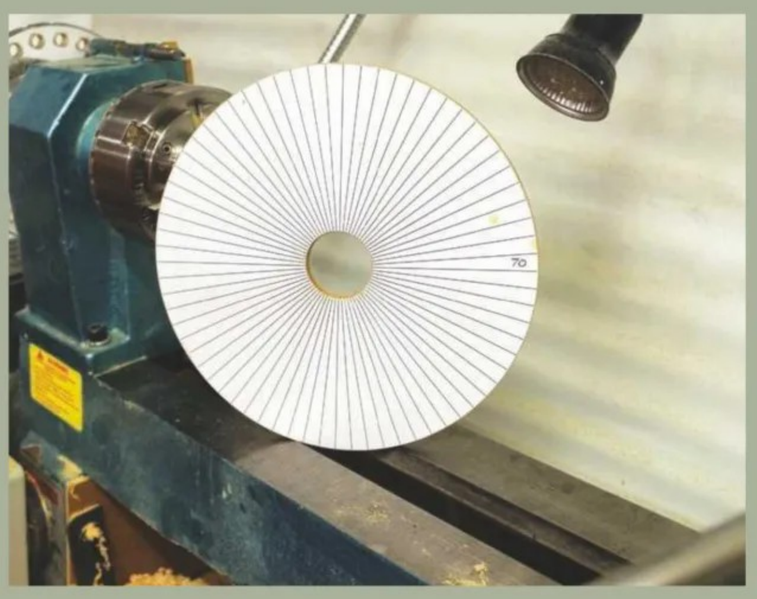
Stamp commemorating *Sea Gulls* (E. J. Pratt) – engraved by Claire Pratt
© Canada Post

ACKNOWLEDGMENTS

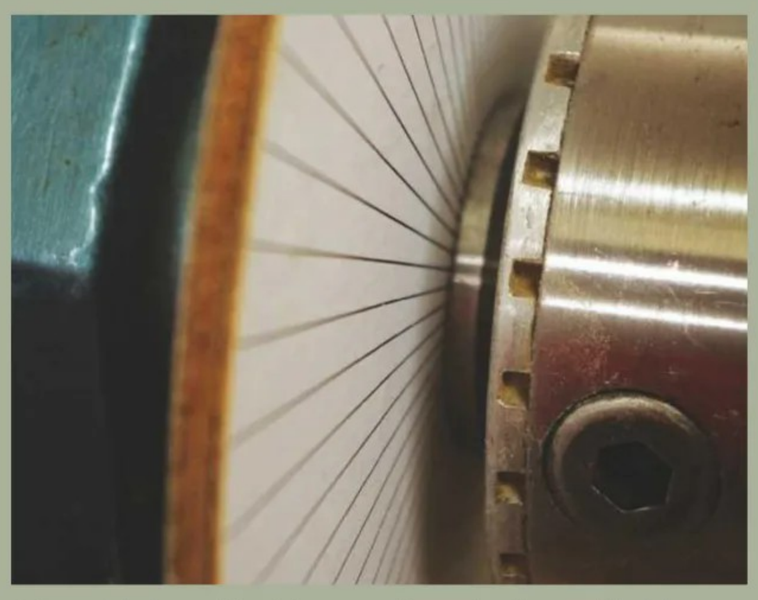
Thank you to the following for their assistance in preparing this article: Andrew Davidson; Bailey Chui (Archivist, The E. J. Pratt Collection, Victoria University, Toronto); Glen Stephens (Glen Stephens Stamps); Gary Watson (Abacus Auctions); Ian Chilvers (Partner, Atelier Works); Royal Mail; Stuart Aitken (Curator, The Postal Museum, London)

6 I used an Ashley Iles 3mm bead-forming tool to cut the circular beads around the dish. This tool is used with the points down and cuts best with a gentle up-and-down motion as it's pushed forward. Watch the bead's curved surface develop and stop as soon as it's fully formed. Start at the foot and work outwards towards the edge. In this case, I was able to form 17 beads between foot and rim. To make the 'valleys' between each of the beads darker – to simulate gaps between the weave of genuine basket work – they're friction burnt. Colin recommended a sliver of Formica, and I'd heard of using this to friction burn rotating wood, but didn't have any to hand. I've also used very thin ash wedges, which work well, but these quickly wear down

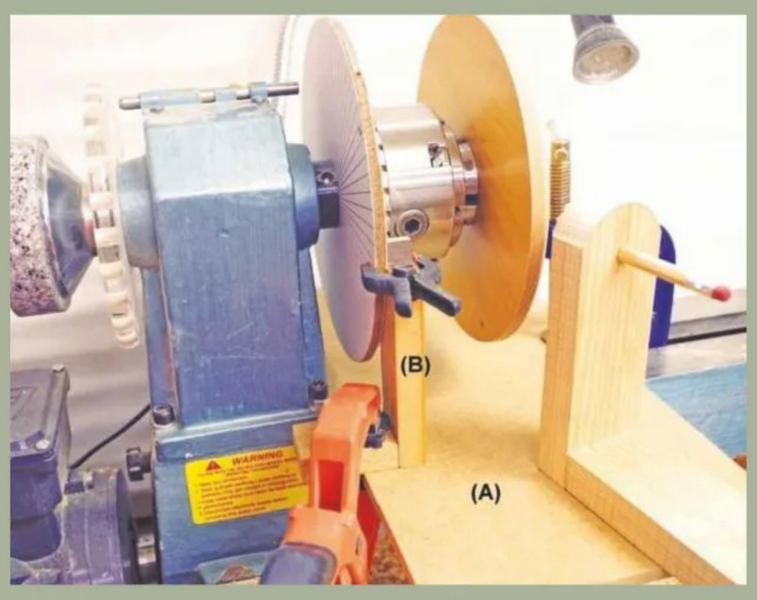
7 Eventually I tried grinding the end of an old hacksaw blade to a small rounded point and this did the trick reasonably well, but I'll keep looking for a Formica offcut. At this point, some preparation is needed, and the first step is to download and install a free program called 'Inkscape'. Use the 'Star' tool with the following parameters: corners = 70; spoke ratio = 0.010 – the smallest value it'll allow; rounded = 0.000; randomised = 0.000. Click and drag to draw a spoke diagram with 70 spokes – i.e. 'corners'. You can change the corner value to any number you wish. Print the spoke diagram onto a piece of A4 paper



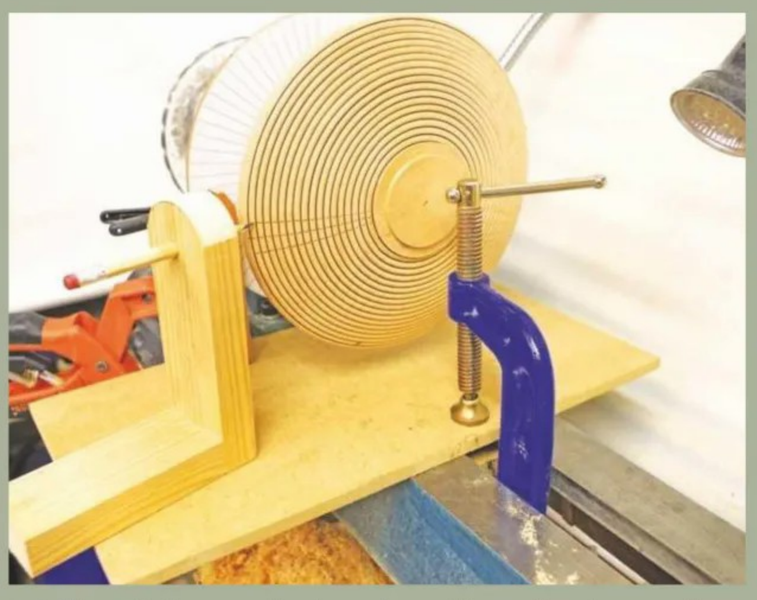
8 Next, I glued the printout onto a piece of 3mm plywood – 70 spokes on one side and a 72 spoke diagram on the other – then aligned the centres by drilling a small hole through the plywood. With the paper securely glued down, I cut a circle and drilled a hole to match the size of my lathe spindle register



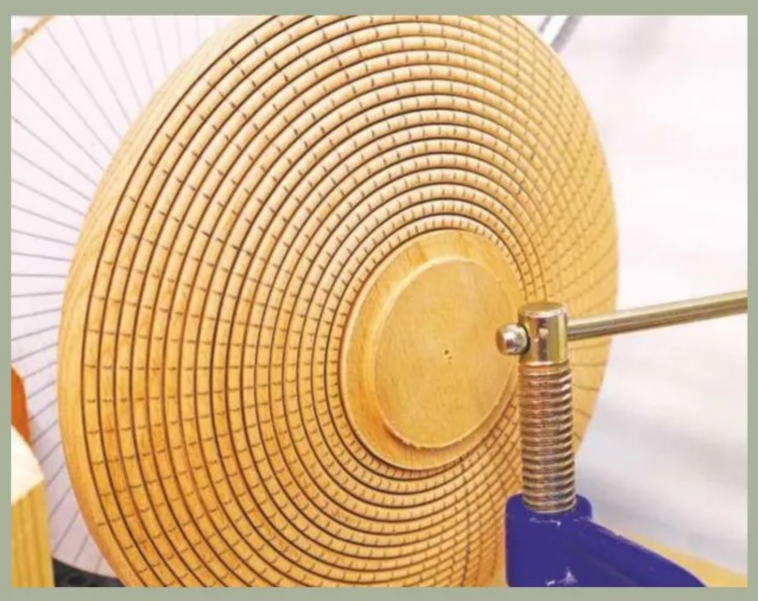
9 I could then slip this over the spindle and hold it firmly with the chuck screwed on top



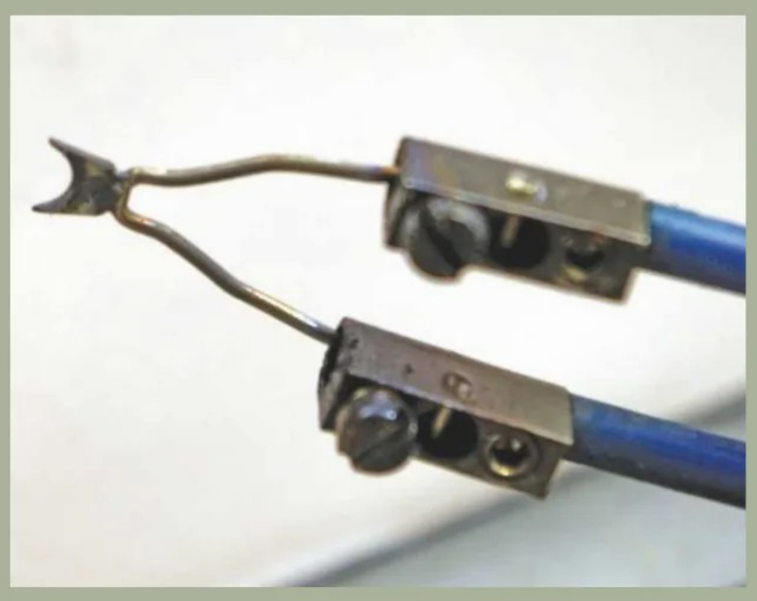
10 Here you can see my set-up for copying the spoke pattern onto the dish. A board (A) clamped across the lathe bed acts as a level base; a pointer (B) is clamped to the baseboard and spoke wheel. In effect, this creates a 70-position indexing system



11 Also sitting on the baseboard is a simple pencil holder, which has the pencil point located at lathe centre height

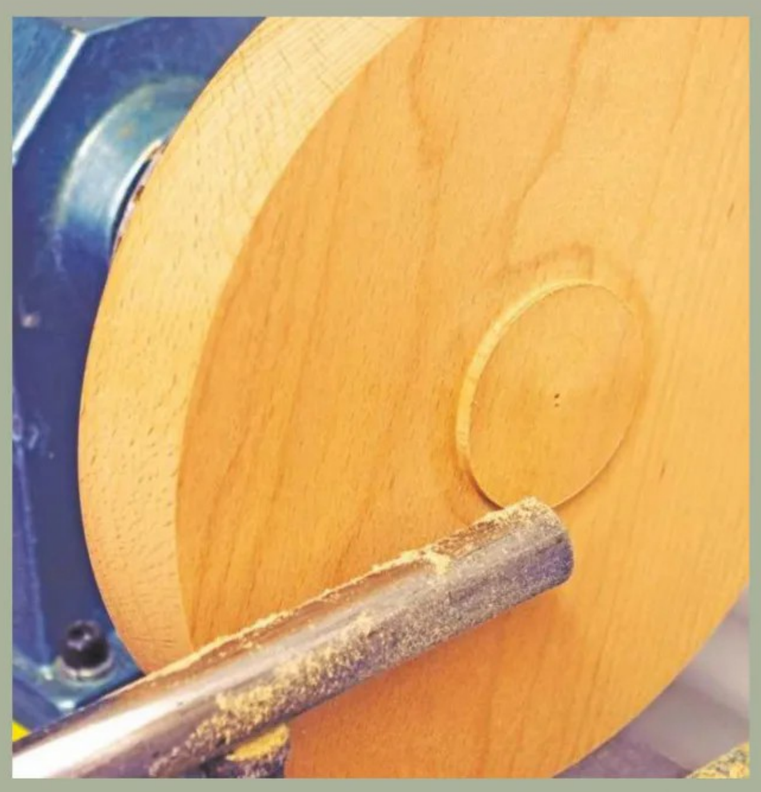


12 Using the home-made indexing, each of the 70 spokes can be copied to the workpiece

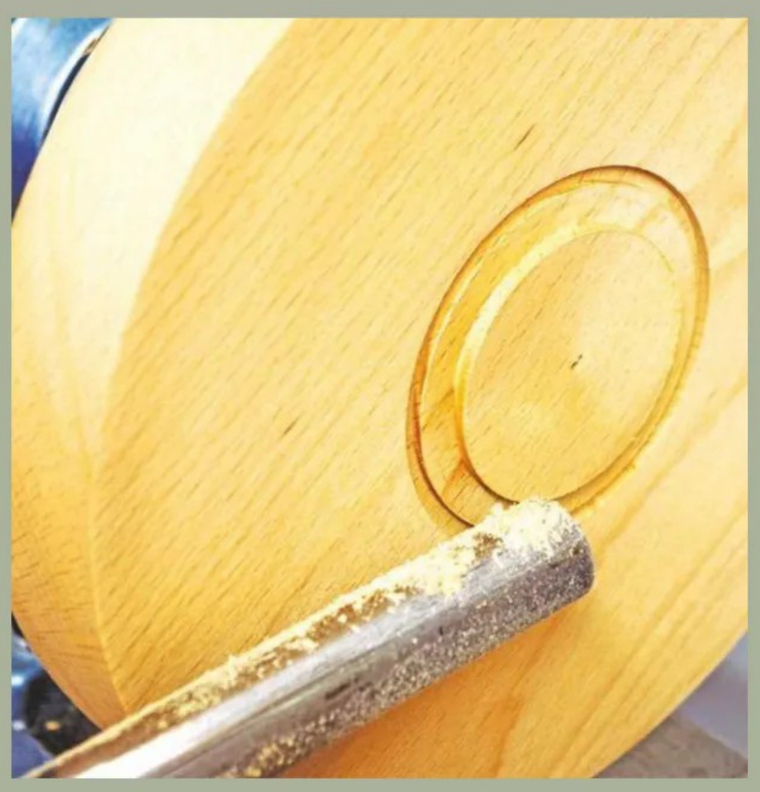


13 With the spokes marked, they must be burned in with a specially shaped pyrography tip, which fits the beads' 3mm curvature

14 On 17 beads, each with 70 divisions, there's a total of 1,190 curved burns to make. Settle in for a lengthy job...



3 The spigot is approximately 50mm diameter to fit my chuck jaws



4 Define the dish's foot by cutting in with a parting tool, about 4mm deep, which leaves 5mm for the wall thickness. The foot will 'look right' if it's about a third of the diameter

5 This foot is 65mm diameter; a bowl gouge can then be used to shape the dish from foot to rim, in a smooth curve. Finish by shear scraping the surface, but don't bother sanding, etc. as most of the surface will be removed when the beads are formed

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Now in its 28th year, The North of England Woodworking & Power Tool Show – affectionately known as the 'Harrogate Show' – is the longest established, highest attended retail woodworking event in the country.

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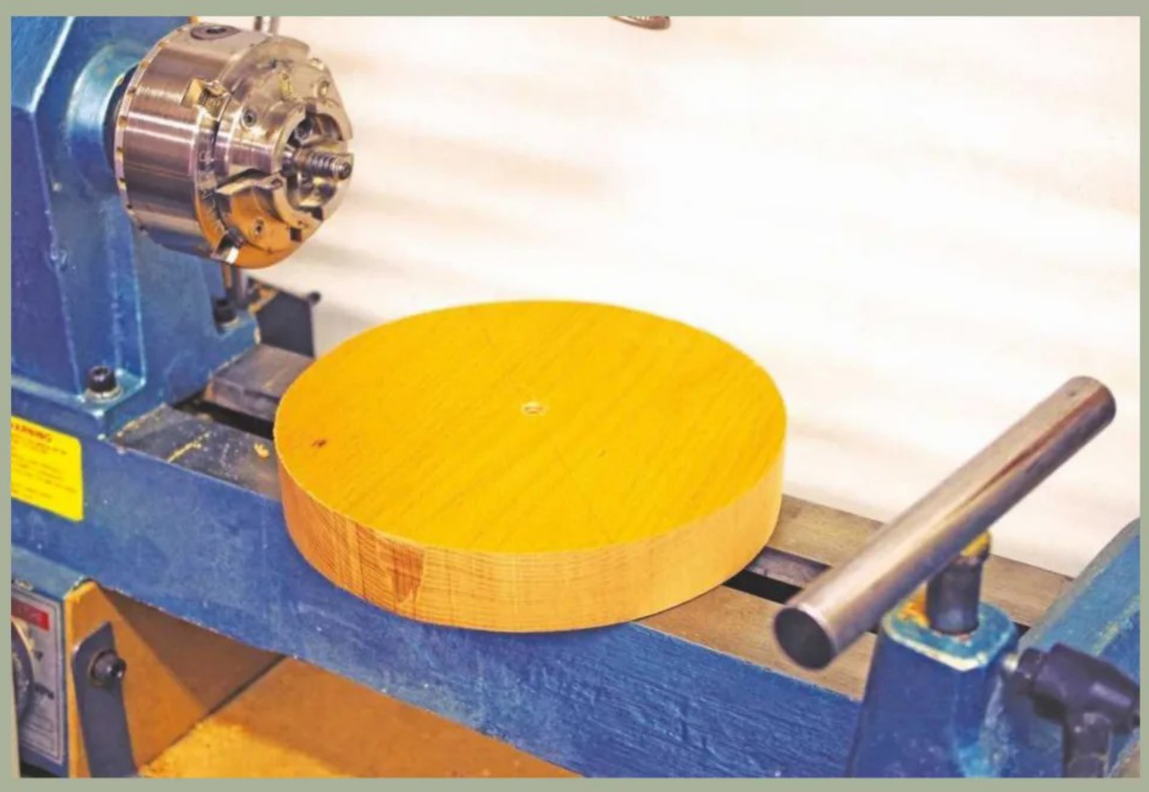
HIDDEN TREASURE

CHISEL RATING

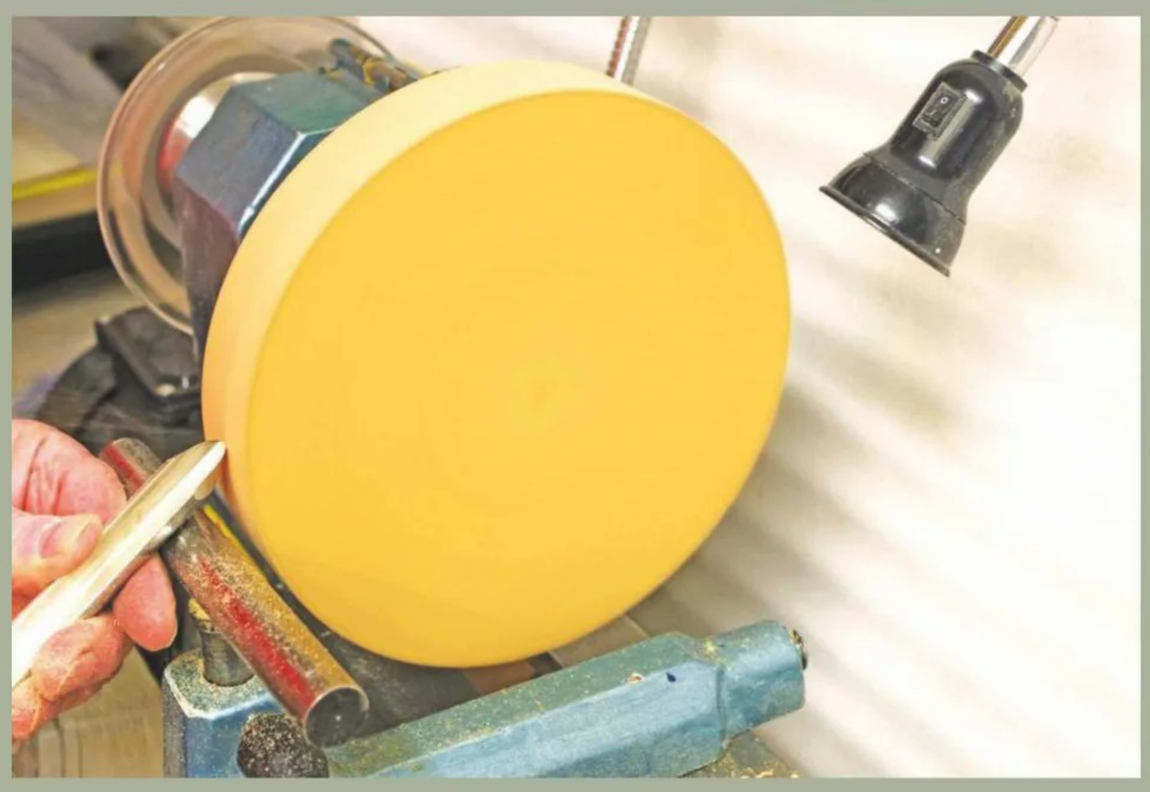
WW TURNING

After attending a demo by **Colin Watson** – the self-confessed 'Crazy Woodman' – **Bob Chapman** was inspired to have a go at producing his own 'basket illusion' turnings. As well as being undeniably eye-catching, these also offer a good way of expressing one's creativity

A few months ago, I attended a demonstration at my local woodturning club given by Colin Watson, who describes himself as 'The Crazy Woodman'. He was showing how to produce a 'basket illusion' in wood and his demo inspired me to give it a try. I've made four or five now and although I'm still nowhere near Colin's skill level, I can say it's gradually driving me crazy, too!



1 I began with a piece of beech measuring approximately 200mm in diameter and 35mm thick – a bit from an old table top, in fact. Next, I proceeded to drill an 8mm hole, 20mm deep in the centre, to fit a screw held in my chuck jaws



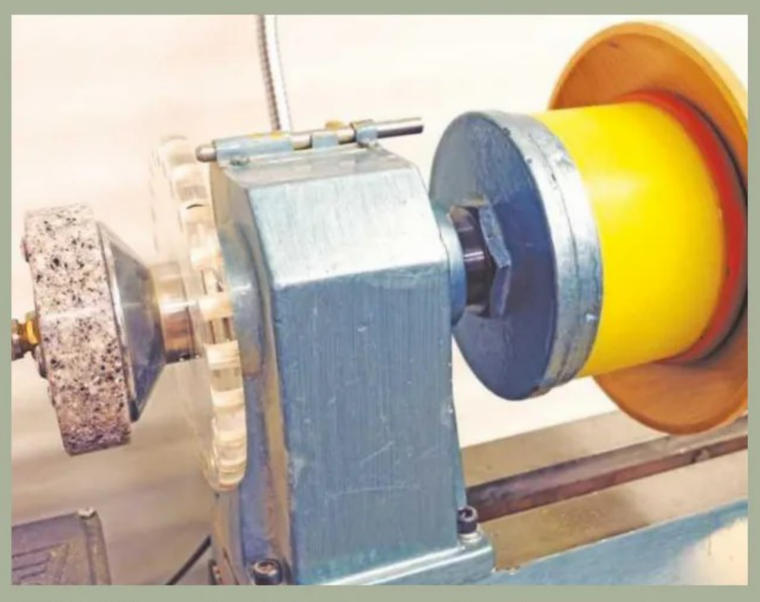
2 When the blank is mounted on the screw, it's important to ensure the wood is screwed up tight to the chuck jaws, which provides support during turning. The outer face and edge are trued using a 13mm bowl gouge, and a dovetailed spigot turned about 6mm deep. It's important to keep the dovetail shallow – the blank is only 35mm thick and the screw hole 20mm deep – and a 6mm spigot leaves only 9mm to accommodate both the foot and dish's wall thickness

15 During this pyrography work, there's bound to be some 'overburn' wood discolouration. To clean it up, I returned the workpiece to the screw chuck and gave it a very light sanding.

The obvious next step is to begin colouring in the basket pattern, but I knew this was going to be a slow, painstaking job and it'd all be wasted if I then made a mistake when hollowing out the dish, so I decided to do the hollowing next and leave the colouring until last. I reversed the dish and mounted it in the four-jaw chuck by the slim spigot, which I made right at the beginning (**photo 3**). Ensure the jaws are secure but don't overtighten them or you may split the spigot away from the dish's body

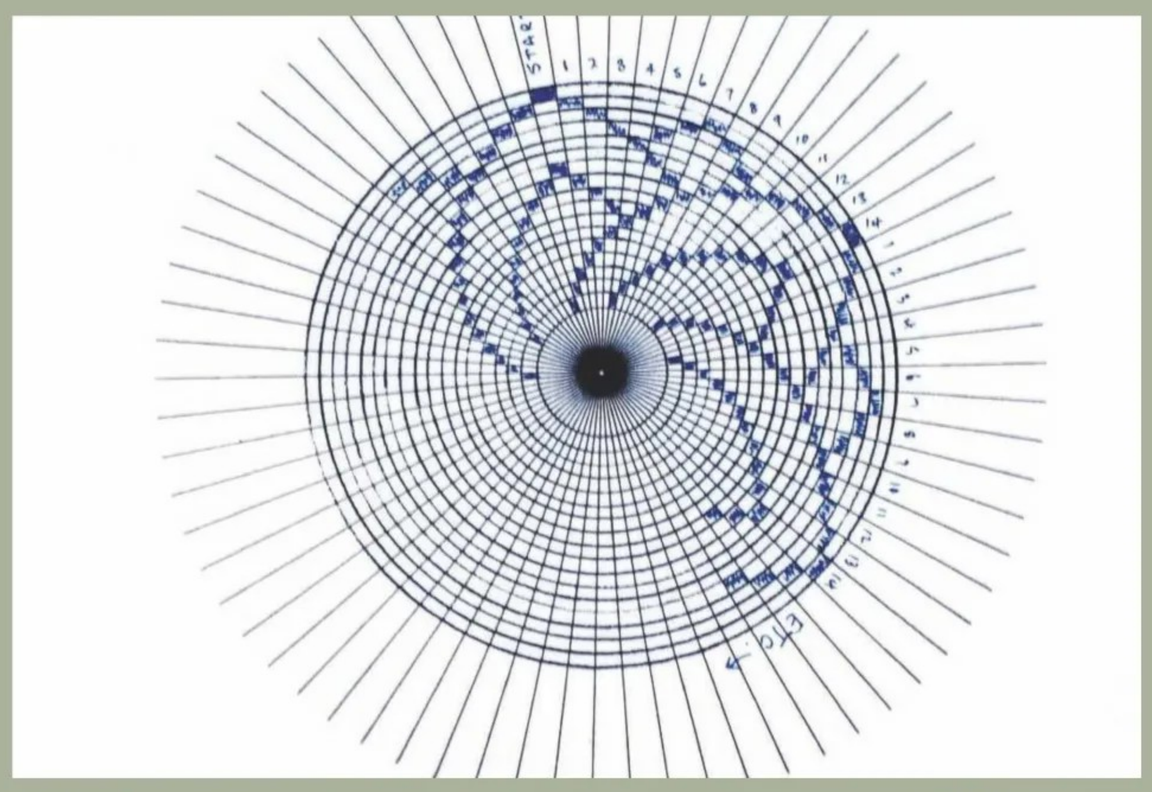
16 Remove the waste with a sharp bowl gouge, employing light cuts

17 Finish by sanding from 120 to 400 grit, then seal and polish. I like a wax finish that's easy to maintain and repair if necessary



18 To tidy up the dish's bottom, I exchanged the four-jaw chuck for my home-made vacuum one. I attached the vacuum pump to the rotary adaptor at the lathe spindle's outboard end

19 With the dish securely held by vacuum, I proceeded to remove the spigot, then sanded and sealed the foot. It's now safe to begin the colouring



20 Using a spoke printout from Inkscape, draw circles to represent the beads; this will allow you to reproduce a diagram of the basket illusion created in wood. This can then be used to plan out the dish's pattern. If possible, it's wise to photocopy this printout before you begin, as it might take several attempts to arrive at one you like. My choice of 70 spokes was to allow a five-unit pattern – every 14 spokes – or even a seven-unit pattern – every 10 spokes – etc. If you prefer an even pattern – 4, 6, 8, 12, etc. – then 72 spokes would be a better choice. It's interesting to note that a nine-unit pattern can be achieved from 72 spokes, and a 10-unit pattern with 70

21 You can now start colouring in your chosen pattern. It's tempting to start looking around at felt-tip pens, but again Colin's advice was sensible: you'll spend a long time working on this and you don't want the colour to fade away in just a few months – especially if you've sold the piece

FURTHER INFORMATION

To find out more about Katharine Fernie and see more examples of her work, visit **www.kathfernie.co.uk**

BUILDING TABLES

In his next article, **John Bullar** looks at building tables and considers both the top itself and supporting legs, as well as how they're joined together

1 A flat, solid wood table top is made up from carefully edged boards

Making a one-off table for a special use, or to fit a particular room, is a frequent request received by those with furniture-making skills. It might range from a little chair-side table to a massive dining table with extensions, intended to take guests or additional family members on special occasions. Here we'll consider both the top itself and supporting legs, as well as how these are joined together.

Because each table is different in dimensions and geometry, even though it may be based on an existing pattern, it provides a chance for the maker to apply some design ingenuity.

I'll look at small-scale timber conversion in a few issues' time, and briefly describe making a table top from apple wood. In this article, however, we'll further look at construction methods for various table types. In terms of planning a build, rather than detailing the step-by-step procedure, I'll broadly look at what to consider at each of the relevant stages.

2 Used for cutting a series of slots, the biscuit jointer is also a great help when edge jointing boards

3 Wooden 'biscuits' are glued into each slot as the boards are brought together edgewise

WARMTH & HISTORY

This unique piece by **Katharine Fernie** features a chestnut frame and lots of reclaimed wood

Katharine Fernie has been designing, making and restoring furniture for over 25 years, and according to her, each of these areas informs and influences the other: "I've used some restoration techniques in the making of this piece. Combining local hardwoods and reclaimed wood to make unique, sustainable pieces is one of the regular themes in my work."

In terms of commissions Katherine undertakes, these range from tables, chests, beds and benches to larger pieces like boardroom tables, office desks and cafe tables. Decorative boxes, backgammon sets and pieces of jewellery are among the smaller commissions she's completed, as gifts or unique personalised items.

With a desire – and need – to use some of the accumulated woods and items she's collected over the years, the Plan Chest emerged. The inspiration behind the piece was four reclaimed drawer fronts, and the chest was designed around them. It was completed using chestnut and reclaimed woods.

Salvage secrets

The drawers were rescued from a skip in pieces and incomplete; these were restored or rebuilt and formed the basis for the chest's proportions. "I wanted it to have a contemporary feel – which the chestnut frame brings – but the reclaimed woods give it a sense of warmth and history."

Katherine says that she can experience difficulties when machining reclaimed woods, making it usable for the piece she's making and retaining its distinctive characteristics, not to mention the possible damage to blades from hidden nails, etc.

Be bold

In Katherine's view, she thinks that, as a furniture designer and maker, you have to be bold and not get too hung up on precision, allowing the piece to evolve. "For instance," she says, "I once made a wonky cabinet – as a result of a client commission – to house an ancient wonky carved panel. Such a piece as this would send some cabinetmakers into meltdown – everything out of square!"

4 For the glue-up phase, sash clamps alternately above and below prevent buckling as they press the boards together

5 Planing diagonally across the grain flattens out any irregularities in a table top

6 A random orbital sander smooths away any tracks or roughness that results from planing

Solid wood table tops

Veneered table tops can be beautiful; great for exhibitions but they're often delicate, needing lipped edges and heavy coats of sealant to protect the surface. In the long term, users tend to prefer the natural durability of a solid wood table top. Here, seasonal wood movement must be taken into account, which can be several millimetres over a large table. The top is normally built up from a series of edge-jointed boards; this avoids the need for a top frame with panels and expansion gaps, where dirt collects.

In terms of making the top flat and smooth, there's effectively three stages, as I'll describe here. Firstly, the boards must be accurately planed; secondly, they must be joined in precise alignment; and thirdly, the assembled top must be planed and sanded smooth.

Jointing a table top

If the wood is even and straight-grained, the boards can simply be butt-jointed edge to edge after carefully planing the matching edges in pairs (**photo 1**). However, any imperfections in planing the edges or a tendency for the boards to twist could result in a plain butt-joint failing. To avoid this, most makers prefer to reinforce an edge joint, either by shaping profiles such as tongues & grooves, or by adding loose joints – biscuits, for example.

Another advantage of using biscuits – small oval strips of wood pressed into short slots – is that they make assembly of a series of accurately aligned boards much quicker and easier. Biscuit slots can be cut with a router, although a dedicated 'biscuit jointer' makes the job easier (**photo 2**).

Gluing up a large number of joints in one operation – when assembling a table top, for example – always involves organised panic, either before the glue starts to set or the wood starts to swell with water absorbed from the glue. Using standard sized proprietary biscuits to hold the board aligned in accurately positioned slots brings a welcome extra control to this procedure (**photo 2**).

The boards must be pressed firmly together – as opposed to tightly – which requires applying hand pressure rather than shoulder weight to the clamps (**photo 3**).

During the glue-up phase, clamps – or cramps – positioned alternately above and below, prevent the top buckling as they press the boards together.

Flattening & smoothing

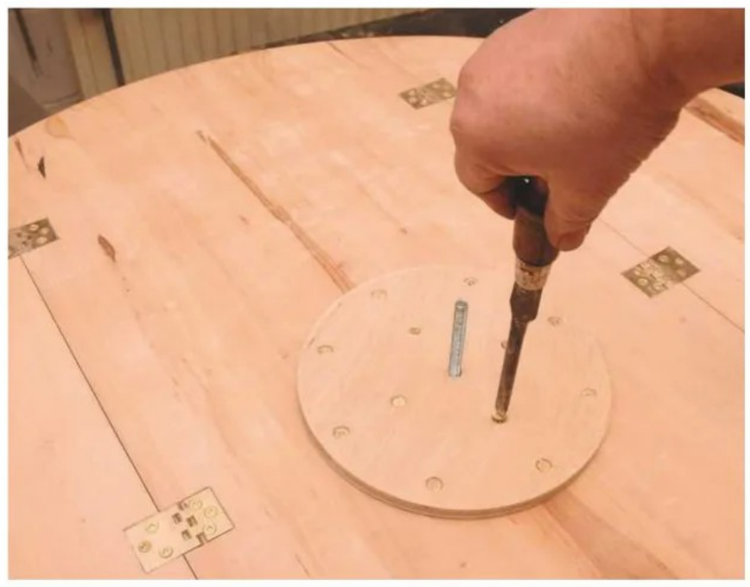
No matter the boards' flatness and however carefully they're aligned prior to edge jointing, the surface of a newly assembled table top always seems to have ridges and ripples.

7 The simplest of straight leg support structures is braced by a hidden diagonal frame beneath the table top

8 A round-topped tripod stand side table assembled from carefully jointed components

9 The Shaker style dates back nearly 200 years but its minimal design is timeless

10 The traditional Hayrake table design has substantial bracing between the legs, which can also be used as foot rails



11 This folding round table top rotates on a central disc screwed to the underside

There'll also be glue lines to remove. To check flatness, simply hold a long straightedge against the top with a desk lamp positioned low on the far side. A good builders' spirit level works perfectly.

Planing at this stage is best done with a small razor-sharp bench plane. It's unlikely that grain runs in a uniform direction so there's a danger of the cutter picking up fibres and tearing them out of the surface. Avoid this by planing across the grain with the tool angled; this will allow you to achieve a slicing action (**photo 5**).

Hand-sanding may be possible with a small table although an orbital sander – preferably the random orbit kind – is best for this. Keep the sander sweeping side to side across the surface in a series of passes from one end to the other, so that it won't dig in and create a hollow (**photo 6**).

Supporting structures

Table legs can be simple enough – what could be more straightforward than a rectangular top with a leg near each corner? But even this simple design must take account the need to brace the table legs and stop them splaying apart. At the same time, the rails beneath the top mustn't obstruct a sitter's knees as the chair is slid underneath (**photo 7**).

When it comes to minimal furniture designs, it pays to look at the Shakers' work – a religious group led by women, which started in England and moved to the USA around two centuries ago. They were the originators of some highly functional and very beautiful pieces of furniture (**photos 7** & **8**).

As a rule of thumb, a dining table top needs to be large enough to provide 600mm for each diner and supported 740mm above the floor. If the bracing rails between the legs are near the floor rather than beneath the top, they can double up as footrests, as seen in the ingenious Hayrake table design (**photo 10**).

Extending flaps

Flaps to increase a table's length or width can be supported in several ways: for example, they may fold up in the middle while the ends slide out, or sit on the ends supported by slide out rails. Alternatively, hinged flaps can be supported on 'gate legs' or swing brackets.

12 A drop leaf table's extending flaps are supported on swing brackets, pivoted on hinges cut in the wood

One of my favourite folding table designs uses a rotating top on a rectangular frame. In one position, the hinged flaps fall vertically on either side; however, when the top is rotated through 90°, the frame ends support the flaps horizontally (**photo 11**).

The classic Pembroke table design uses swing brackets to support the flaps on either side of the top. The extra depth of skirt needed for the brackets is used to house a drawer beneath (**photos 12** & **13**).

Knock-down supports

Tables are large items of furniture and difficult to fit through doorways – a problem you might encounter when taking a new table out of your workshop! These may also need to be stored flat when not in use.

A challenge is to build a table that packs flat, but when assembled is robust enough to act as a family kitchen's centrepiece. One solution is the trestle table – a seriously heavy-duty design that owes some of its best examples to the Shaker movement. The construction is all-wooden, including wedges that lock the supporting trestles in place (**photos 14** & **15**).

Screws beneath the table top provide another way of fixing the supports so they can be removed. Again, it's important to remember seasonal wood movement. In raised humidity, this will expand the top across the grain while leaving the length of rails beneath relatively unchanged. To avoid the top straining or buckling, the screws are fitted with wax in elongated slots and to permit sliding, not tightened too firmly (**photo 16**).

13 Another small side table – the Pembroke – has extending flaps and integral drawers

Conclusions

Tables that were stored small and folded out to several times their size were popular in previous centuries, but these mechanisms tend to be cumbersome, complex or prone to problems. In these less formal times, many people prefer a sturdy table that takes little or no preparation for use – simple designs are generally best.

NEXT MONTH

In the October issue, John looks at methods for coping with shavings and wood dust in the furniture-making workshop

14 Ideal for serious use, the trestle table is supported by a heavy-duty framework

15 This small Shaker-style trestle table is locked together with wedges

16 Looking up at the underside, this table's support frame is loosely screwed to the top, which allows for seasonal wood movement

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VIDEO

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22 So it's worth investing in some fine-pointed permanent colours that'll stand the test of time

23 If you make a mistake, use a sharp blade to gently scrape away the coloured surface, then re-colour it correctly. When all's done, spray the work with three or four light coats of clear lacquer, which really helps to make the colours 'pop' as well as sealing and protecting them

24 The finished product. I ended up making two in the end. Friends who've seen these dishes have asked why I decorated the underside and not the top – Colin does both. Well, you have my wife to thank – or blame – for this, her view being that if the pattern was uppermost, it'd collect dust and other debris, making it difficult to keep clean and looking good. As such, it's a hidden treasure

FURTHER INFORMATION

Colin Watson – **www.thecrazywoodman.uk**
3mm bead-forming tool - **www.ashleyiles.co.uk**
3mm Razortip beading tip – **www.woodart-products.co.uk**
Faber Castell Pitt Artist Pen Fineliner – 0.3mm tip – **various online suppliers**

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Founder and long-time Managing Director of the Felder Group, Kommerzialrat Johann Felder (1930–2021)

with employees' well-being in mind – is the heart of the company's operations. It's from here that all machines are designed, engineered and produced.

The factory is home to a team of over 450 highly-skilled employees who all work together to produce some of the most advanced woodworking machinery in the world. Felder's commitment to quality is evident in each of the processes, from machine design to the manufacturing process itself. Equipped with the very latest technology – including robotic welding and laser-cutting machines – the company also uses advanced computer-aided design (CAD) software to ensure that every single unit is built to exacting standards.

A particular hallmark of Felder Group's factory is its dedication to sustainability. As such, the company has implemented a number of measures to reduce its carbon footprint, including the use of energy-efficient lighting and materials recycling.

Popular machines from four brands

Under the company's hobbyist Hammer brand, one of the most popular machines is the A3-41 jointer/planer. This combination machine is compact and powerful – making it ideal for small workshops – due to its 4.0Hp motor, 16in planing width, and jointer table, which can be adjusted to any angle.

The Felder brand comprises woodworking machinery for hobbyists and small businesses, with a product range including combination machines, panel saws and edgebanders. One of the most popular products here is the CF 741 combination machine, which impresses with its 5.5Hp motor, 12in planing width and 7.8in cutting height, along with a three-knife quick-change cutterblock, allowing the user to easily switch between planing and jointing modes. In terms of best-sellers, the KF700S sliding table saw features a 10.4in touch-screen interface, 51in sliding table and 7.5Hp motor. It also has a scoring unit, which helps to prevent tear-out when cutting veneered or laminated boards.

From left to right: Johann Felder's sons – Martin and Hansjörg – the current Managing Directors

economic efficiency for surface and thickness planing, this unique offering has several advantages over traditional cutterblocks, including improved cutting quality and increased tool life. The innovative design includes a helical arrangement of four-sided carbide cutting inserts that reduce cutting noise level by up to 10 decibels. As well as resulting in a much quieter work environment, due to its unique structure, there's no need for additional sanding or finishing work. Less vibration also results in longer tool life, thus reducing the need for frequent replacements.

Similarly, another of Felder Group's trend-setting innovations is PCS® – the world's first safety device for sliding table panel saws – which is designed to improve workplace safety and prevent accidents during use. Available on a range of machines, including those within the Format4 and Felder brands, it's an essential tool for anyone in the woodworking industry. So how does it work? The PCS® system uses sensors to detect when a user's hand or finger comes into contact with a dangerous area of the machine. Once engaged, PCS® then immediately stops the machine, thus preventing any potential injuries or accidents. This is a significant improvement over traditional safety features, which often rely on physical guards or barriers, and can often be cumbersome and difficult to use. Incredibly effective, with studies showing a significant reduction in the number of workplace accidents and injuries, PCS® is also incredibly easy to use, requiring no special training or knowledge. Simply operating the machine as usual is all that's required to activate the system and ensure workplace safety. Additional benefits include a reduction in downtime and maintenance costs as well as increased productivity levels, as workers operate the machine with more confidence and ease.

Mathias Pommer demonstrating Felder's revolutionary PCS® Preventive Contact System

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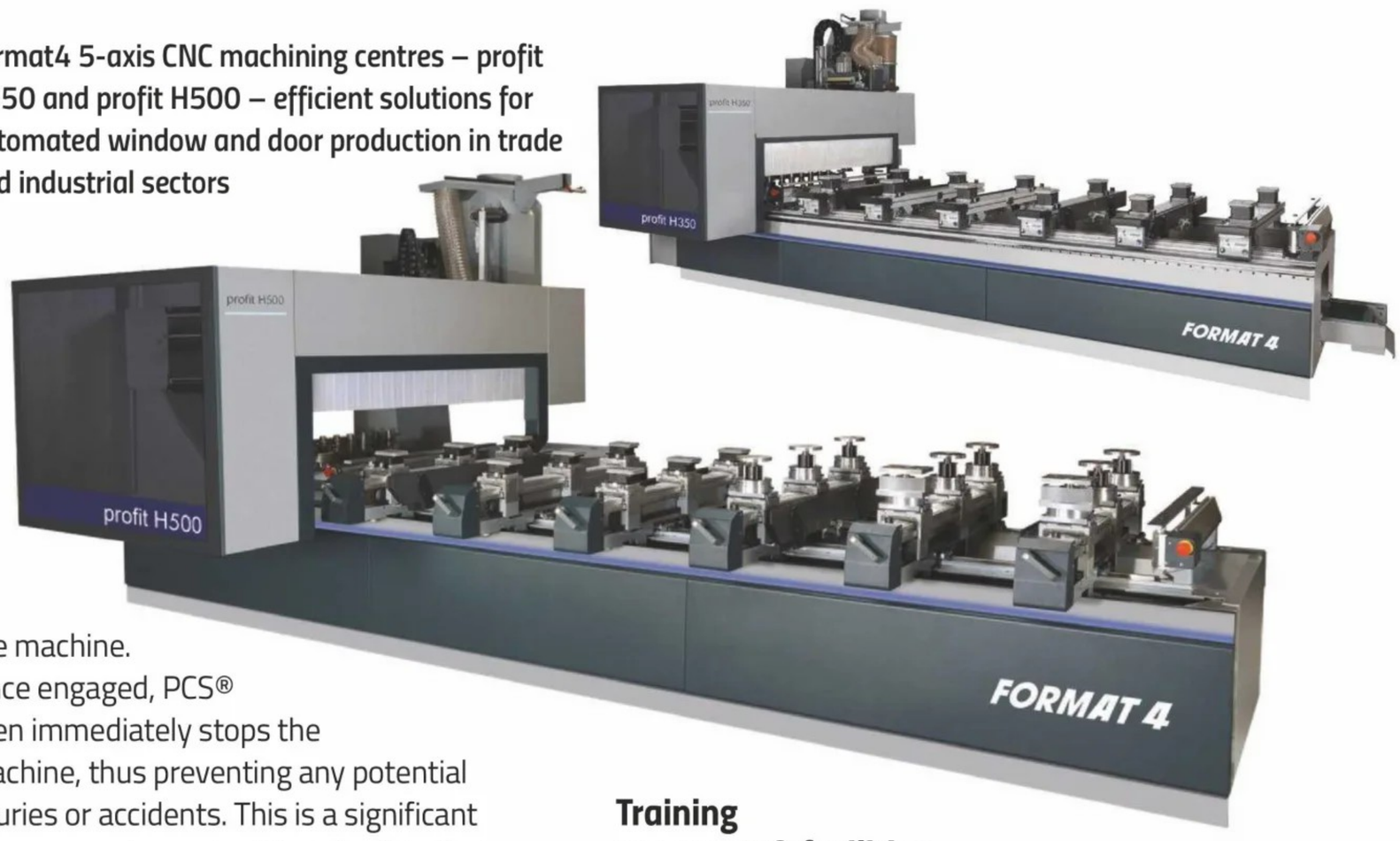


Training programs & facilities

Demonstrating further commitment to both employees and customers, the Felder Group also offers a range of comprehensive training programs, along with state-of-the-art training facilities, from its Hall in Tyrol headquarters. These are equipped with the latest woodworking machines, tools and technology, and staffed by a team of experienced trainers and instructors. The training programs are designed to provide participants with the skills and knowledge required to safely operate, maintain and effectively troubleshoot machinery within the company's extensive portfolio. Those offered include everything from machine-specific to general woodworking courses with the

HAMMER & FORMAT4 PROPEL FELDER INTO THE NEW MILLENNIUM: 1997–2001

In 1997, Felder launched its Hammer brand of high quality yet affordable woodworking machines, which went on to prove enormously successful when compared to cheap products from the Far East. In 2001, the premium Format4 brand was introduced, which allowed Felder to break into the professional segment and cater for the highest requirements in business and industry. Within a very short space of time, the company's range of CNCs convinced professional users, both in business and industry.

A FAMILY BUSINESS BECOMES A GLOBAL PLAYER: 2002–2010

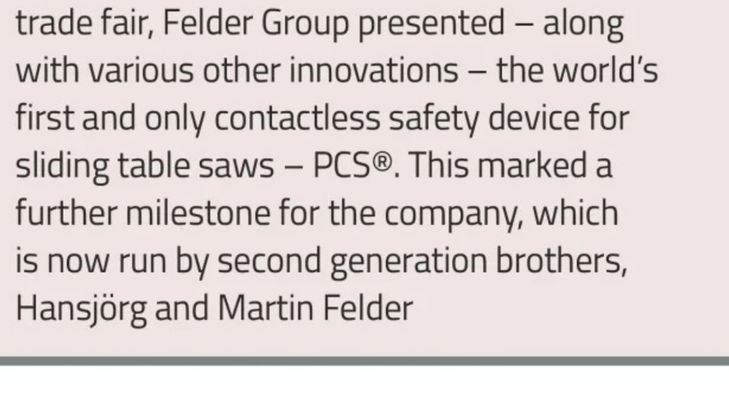
In 2000, the company 'Johann Felder' changed from being a registered sole trader to a limited partnership with Johann's wife Gertraud, daughter Elisabeth, and sons Hansjörg and Martin Felder all having a share of the family company – Felder KG. Achieving 80% export limit required further expansion of the logistics centre, which opened in 2005, after only eight months. Just a few years later, in 2007, the production area was increased by a further 11,300sq.m with the extension of assembly hall 7 and single-pitch roof 4.5.

Further expansion of Felder Group's production area

EVOLUTION TO TOP TECHNOLOGY COMPANY & INNOVATIONS PIONEER: 2011–2018

With the development of pioneering solutions such as the Silent-Power® spiral blade cutterblock in 2012 and F4®Solutions in 2018 – a complete software package – the Felder Group has repeatedly caused waves in the woodworking machinery market. With 35 international patents, around 100 new machine developments and market launches, in addition to €22 million worth of investment in research and development, the Felder Group is undoubtedly the industry's innovation leader. In addition to numerous showrooms around the world, new national branches were established in Berlin, Lyon, Queretaro (Mexico) and Moscow, as well as making major investments at the Hall in Tyrol site. With new manufacturing halls 1 and 8, 1,600sq.m expansion of the office and logistics complex and a 30m tall high-bay warehouse, by 2018, the premises had increased to over 81,000sq.m in size.

FURTHER MILESTONES:



Mayer's production site in Lombach, Germany

2019 – present day

In 2019, Otto Mayer Maschinenfabrik became part of the Felder Group. With its production site in Lombach, Germany, Mayer brings concentrated competence and 70 years' experience in manufacturing vertical panel saws to the worldwide service and sales network. The same year, at the LIGNA trade fair, Felder Group presented – along with various other innovations – the world's first and only contactless safety device for sliding table saws – PCS®. This marked a further milestone for the company, which is now run by second generation brothers, Hansjörg and Martin Felder

PRECISION INNOVATION PERFECTION

PROUDLY MADE IN AUSTRIA

Founded over 65 years ago in Austria, **Felder Group** – a third generation family-owned and run global leader in the woodworking machinery sector – continues to be driven by a tireless spirit for innovation

Since its inception in 1956, the Felder Group has continued to remain at the forefront of woodworking machine innovation, constantly striving to produce the very best, highest quality, cutting-edge products possible. Here, we'll look at how the company went from being a one-man operation to a global industry-leader – one that continuously redefines standards, presents ground-breaking innovations, and shows no signs of stopping any time soon.

Having had the opportunity to visit the Felder Group's headquarters in Tyrol, Austria earlier this year, not only were we blown away by the sheer scale of the offices and manufacturing facilities, but also the ingenuity on show and forward-thinking mentality and ethos, which has paved the way for unparalleled success. From this very site, more than 800 employees – divided between office and factory – manufacture around 200 machine models from the company's four separate brands – Felder, Format4, Hammer and Mayer.

The first Felder woodworking machines were presented at trade fairs in Vienna and Innsbruck

To this day, the company continues to be family-owned and operated – now in its third generation – with brothers Hansjörg and Martin Felder at the helm, and Hansjörg's daughter, Tamara, and Martin's son, Alexander, serving as joint CFOs. With a passion for woodworking running through its veins and a deep understanding of the industry, the Felder family legacy of innovation and excellence continues to shine, firmly cementing this Austrian powerhouse directly at the forefront.

Aerial view showing Felder Group's state-of-the-art headquarters and manufacturing facility in Hall in Tyrol, Austria, which covers in excess of 50,000sq.m, and continues to grow...

Felder Group as it is today, under third generation ownership – from left to right: Martin, Patrick, Tamara, Daniel, Hansjörg and Alexander Felder

Felder Group history

The Felder Group was founded in 1956 by Johann Felder – a carpenter by trade – who recognised the need and scope for high-quality woodworking machinery. The company's first product was a simple bandsaw, and owing to its success, further expansion followed and the company's portfolio soon included planers, jointers and other woodworking machines.

In 1985, Felder Group launched its first combination machine – the BU 4 – which allowed woodworkers to perform multiple functions, all in one place. This innovation proved to be an industry game-changer and helped to establish Felder as the industry pioneer it's become today, with a presence in over 60 countries. The company's wide and ever-growing range of machinery is used by woodworking professionals and hobbyists alike, with product lines being continuously innovated and improved.

The Felder Group's state-of-the-art manufacturing facility in Hall in Tyrol – which covers an area of more than 50,000sq.m and has been designed

Felder Group's showroom – a spacious, modern facility covering in excess of 1,000sq.m and housing a wide range of machinery from the four brands

Felder's team of highly-skilled factory staff assemble kappa 400 sliding table panel saws

The Format4 brand specialises in high-end woodworking machinery, including nesting CNC machining centres, edgebanders and panel saws. A standout entry here is the H300 CNC router, which features a 12.0Hp spindle, vacuum table and 12-position tool changer, in addition to a camera system that helps to ensure precise cut placement.

The Silent-Power® cutterblock has a cutting geometry based on a spiral knife cutterblock, with two spirals of closely aligned, rotatable knives

Mayer is the Felder Group's newest subsidiary, having been acquired in 2017, and produces industrial-grade beam saws and pressure beam saws, among others. For example, the Mayer PS9Z panel saw features a 9.6in touch-screen interface, 10ft sliding table, 16.0Hp motor along with a laser module, which helps to ensure accurate cuts.

Owing to its 67-year heritage and storied history within the woodworking industry, Felder Group's commitment to innovation and quality has made it a trusted name among woodworkers the world over. Regardless of whether the user is a hobbyist or professional, Felder is sure to have a machine that meets their needs.

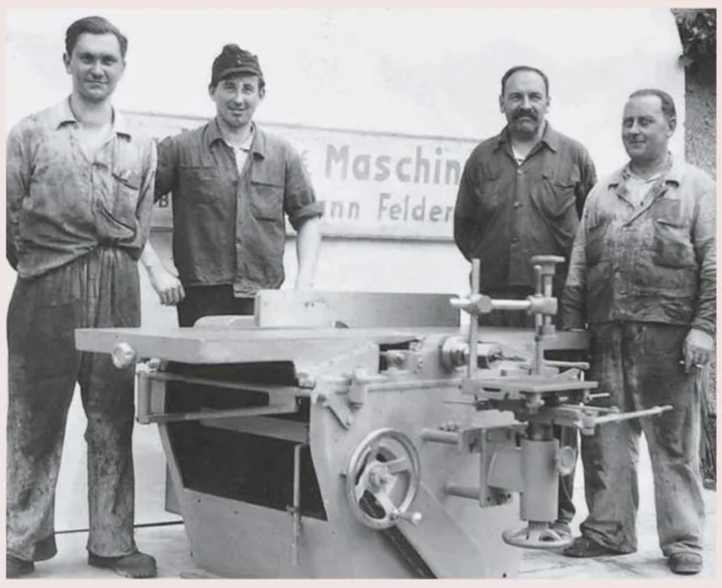
Notable innovations

Felder places a great deal of importance on research and development and constantly strives to improve and search out the latest technologies. As such, the research department comprises over 40 staff, all of whom are constantly developing new solutions for the most diverse requirements posed by operators around the world. In recent years, Felder has added 35 international patents, 100 new machine developments and various market launches, together with a €22 million R&D investment, all of which helps to position the company as an industry trailblazer. In terms of world firsts, one of Felder's proudest achievements and one that sets it apart from the competition is the revolutionary, cutting-edge Silent-Power® Spiral Blade Cutterblock. Redefining standards for noise reduction and

FELDER GROUP HISTORICAL TIMELINE

FOUNDING YEAR: 1956–1960

Remarkably, KR Johann Felder founded the company – Johann Felder junior – from the workshop of his parents' house in Absam, Tyrol, together with his wife, Gertraud. The same year, he presented the first Felder woodworking machines at trade fairs in Vienna and Innsbruck.



The Felder company back in 1956

THE BREAKTHROUGH: 1961–1981

At the beginning of the 1960s, steady growth required the machine manufacturer to relocate for what would be the first of many times – Salzbergstrasse 26 soon became the company's new headquarters. Felder machinery soon began to be exported – which marked a pivotal breakthrough – and production of the legendary

Series production of the BU 4 combination machine

BU 4 combination machine soon followed. Felder established itself on the German market with the successful BU 5-8 series along with the Felder HAT heavy combination machine.

EXPANSION & INTERNATIONALISATION: 1982–1989

Owing to the company's great success and constant expansion, it quickly outgrew the Absam premises. In 1982, Felder Group – along with its then 65 employees – relocated to new premises in Hall in Tyrol, where it remains to this day. In 1988, Johann Felder founded Felder Scandinavia in Stockholm – the first subsidiary of the now globally present Felder Group. The BF 3 and BF 4 combination machines proved an enormous success and, due to increased production demand, a new hall was built just a few years later.

1982: Felder's new premises in Hall in Tyrol

EVOLUTION TO A SINGLE-SOURCE SUPPLIER: 1990–1996

With new production possibilities came the company's next milestone. In 1990, the world's first combination machine with sliding table – 'made by Felder' – was launched. Having started out as a mechanical engineering company, Felder had now evolved from a combination machine specialist to a complete supplier for trade, commerce and industry. Due to continuous expansion of the international distribution network, an increasing number of markets were conquered, and in 1993, Felder – now regarded as an industry pioneer – opened a new EURO logistics centre in Hall in Tyrol.

Greenhouse with brass knobs on

In *The Woodworker* of August 1936, **Robin Gates** finds a project for the green-fingered chippy

In August 1936, readers of *The Woodworker* were treated to detailed instructions for building a sectional span-roof greenhouse, complete with working drawings. Being something of a green-fingered chippy myself, I was immediately hooked by the author's opening remark that 'The amateur woodworker who is also interested in gardening will prefer to construct his own greenhouse'. It makes perfect sense, especially when looking at the cost of a new one, which typically comes as a rather soulless kit of aluminium extrusions assembled like Meccano. To fit our postage stamp of a garden, it'll necessarily be much smaller than this 10ft 6in design, but we might just squeeze one in of around half that length.

A touch of magic

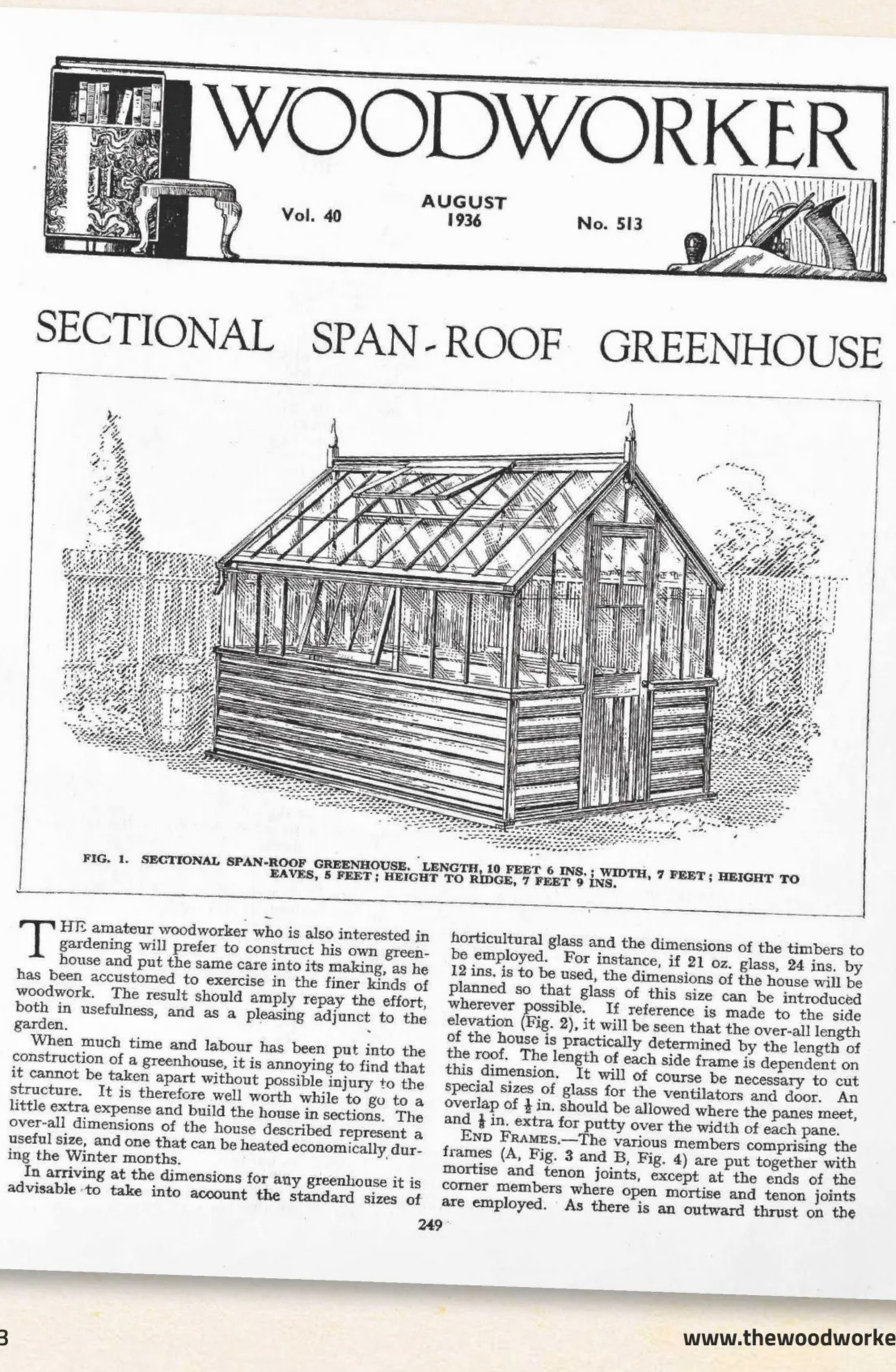
I have to admit that my tastes in gardening and woodwork are similarly old-fashioned and slow, favouring the hand shears and push mower over anything that moves faster than I do, but I suspect even the most power-savvy realist detects a touch of magic on entering a well-established greenhouse, just as many feel when entering an old carpenter's workshop. The warm greenhouse, air heavy with humidity, carries sweet and earthy aromas of flowers, greenery and compost, evoking an excitingly different climate from the weather on the other side of the glass. We feel transported, forward-looking and hopeful, thinking beyond the present to what seeds sown today may become next year.

Looking more closely at this greenhouse illustration reminded me of a small brass paperweight that once stood in a corner of my desk. Once round as a button mushroom, but somewhat dented when it came into my possession, it'd originally been the door knob to a grand old greenhouse on the Isle of Wight, which I'd stumbled upon during its demolition some 40 years ago. As it was a Sunday, and the bulldozer taking its day of rest, I undertook a little light trespassing on the building site, gingerly picking my way among the broken bricks, wood and smashed glass. The brass door knob's muted gleam caught my eye among the brambles and, like a magpie attracted to shiny things, I fought through the thorns to retrieve it as a souvenir of all that was being swept away.

Along with fragments of Roman roof tile, assorted fossils and scraps of mysterious ironmongery dug out of the fields, I regret that brass knob was among curiosities to have been mislaid during the upheaval of a house move, but I well recall its magical power, every bit as potent as Aladdin's lamp. Turning the battered brass relic in my hand would stir the memory of that greenhouse ruin as easily as turning on a light, from its scattered remains of plant staging to the rusty winding gear of old roof ventilators, and I'd imagine the greenhouse in its heyday, burgeoning with exotic blooms and prize-winning fruit.

Practical considerations

Returning to more practical considerations, I see we'll be needing a stack of 4×2in for the framing and 6×⅞in ship-lap for the cladding, although the author doesn't suggest which timber to use. Cedar, with its natural resistance to rot and insect attack, have made it a traditional greenhouse favourite, although Douglas fir may be more affordable. As for tools, the chisel and saw will cut mortise & tenon joints, plough and rebate planes will accommodate the glazing, and a glazier's diamond will cut the horticultural glass to size. By the way, the idea of the greenhouse being 'sectional' is that sides, ends and roof frames are joined by bolts so that, should a house move be on the cards, it'll be more easily dismantled for transport to the new abode. So we'll also need bolts, screws, hinges, casement stays, panel pins, a rim lock for the door – oh, and not forgetting two brass knobs!



WOODWORKER

Vol. 40 AUGUST 1936 No. 513

SECTIONAL SPAN-ROOF GREENHOUSE

FIG. 1. SECTIONAL SPAN-ROOF GREENHOUSE. LENGTH, 10 FEET 6 INS.; WIDTH, 7 FEET; HEIGHT TO EAVES, 5 FEET; HEIGHT TO RIDGE, 7 FEET 9 INS.

THE amateur woodworker who is also interested in gardening will prefer to construct his own greenhouse and put the same care into its making, as he has been accustomed to exercise in the finer kinds of woodwork. The result should amply repay the effort, both in usefulness, and as a pleasing adjunct to the garden.

When much time and labour has been put into the construction of a greenhouse, it is annoying to find that it cannot be taken apart without possible injury to the structure. It is therefore well worth while to go to a little extra expense and build the house in sections. The over-all dimensions of the house described represent a useful size, and one that can be heated economically during the Winter months.

In arriving at the dimensions for any greenhouse it is advisable to take into account the standard sizes of horticultural glass and the dimensions of the timbers to be employed. For instance, if 21 oz. glass, 24 ins. by 12 ins. is to be used, the dimensions of the house will be planned so that glass of this size can be introduced wherever possible. If reference is made to the side elevation (Fig. 2), it will be seen that the over-all length of the house is practically determined by the length of the roof. The length of each side frame is dependent on this dimension. It will of course be necessary to cut special sizes of glass for the ventilators and door. An overlap of ½ in. should be allowed where the panes meet, and ⅛ in. extra for putty over the width of each pane.

END FRAMES.—The various members comprising the frames (A, Fig. 3 and B, Fig. 4) are put together with mortise and tenon joints, except at the ends of the corner members where open mortise and tenon joints are employed. As there is an outward thrust on the

249

Felder Group's 3,000sq.m stand at LIGNA 2023 – its largest and most cutting-edge to date

first being tailored according to the machine(s) a customer has purchased, and cover topics such as machine setup, operation and maintenance. These ensure that customers are provided with the necessary knowledge and skills to maximise and optimise their machine usage, as well as being aware of best practice and tips for smooth running. The latter courses – suitable for woodworkers of all skill levels, from beginners to experienced professionals – cover areas such as safety, basic woodworking techniques along with advanced user skills.

Felder also offers personalised training programs, which are tailored to meet a customer's specific needs and equipment, and can even be conducted at their own facility. A key part of Felder's commitment to customer service and support, providing such a comprehensive range of training programs ensures customers are able to maximise machine usage as well as providing peace of mind in terms of safe and efficient operation.

Company showroom

For those existing and potential customers wishing to see and experience Felder's machinery portfolio first-hand, the company's dedicated showroom – located just a few kilometres away from its manufacturing facility – provides this opportunity. The spacious, modern facility, which covers over 1,000sq.m, houses a wide range of machinery from the four brands, including combination machines, panel saws, edgebanders and CNCs.

Visitors can benefit from the expertise of dedicated showroom sales staff, all of whom are knowledgeable and friendly, and on hand to answer any questions as well as offering guidance. In order to best illustrate and explain a machine's various features and capabilities, targeted demonstrations can be provided, with staff able to assist visitors in choosing the best solution to suit their needs.

Continuing its customer focus and recognising the benefit of providing education, Felder offers a range of customer training programs and seminars, covering topics such as machine operation, maintenance and safety. These are designed to increase user knowledge while maximising safe and efficient use. Considered a centre of excellence, the showroom also gives Felder the opportunity to present its latest innovations, allowing visitors to see how these machines continue to push the boundaries of what's possible, as well as offering a glimpse at the future of this diverse industrial sector.

The future of Felder

With a worldwide network of branches, dealers and service partners, the Felder Group is able to provide dedicated support to customers around the globe. Owing to the company's worldwide presence, local support and service is provided to customers within the various different regions that it serves. In short, Felder customers can rely on this expertise and after-sales commitment no matter where they're located.

Following the recent technology partnership with EMC srl – an Italian manufacturer of high-quality edgebanders and other woodworking machinery – this strategic alliance brings together two leading manufacturers in order to better share technology, knowledge and resources. The partnership aims to present customers with even more advanced, high-quality, innovative solutions, while allowing both parties to expand individual product ranges and capabilities, as well as broadening reach and diversifying customer bases.

The Felder Group has been a constant driving force within the woodworking industry for over 65 years, and its commitment to innovation and technology has helped shape the sector as we know it today. Investing in new technologies and sustainable manufacturing methods will allow Felder to stay ahead of the curve and meet customers' evolving needs. With branches in over 50 countries, the Felder Group is poised to remain at the forefront of new developments and emerging trends, continuing to strengthen its role of woodworking industry global leader for many years to come. To find out more, see **www.felder-group.com**.

Format4 tempora F600 60.06 with GlueBox

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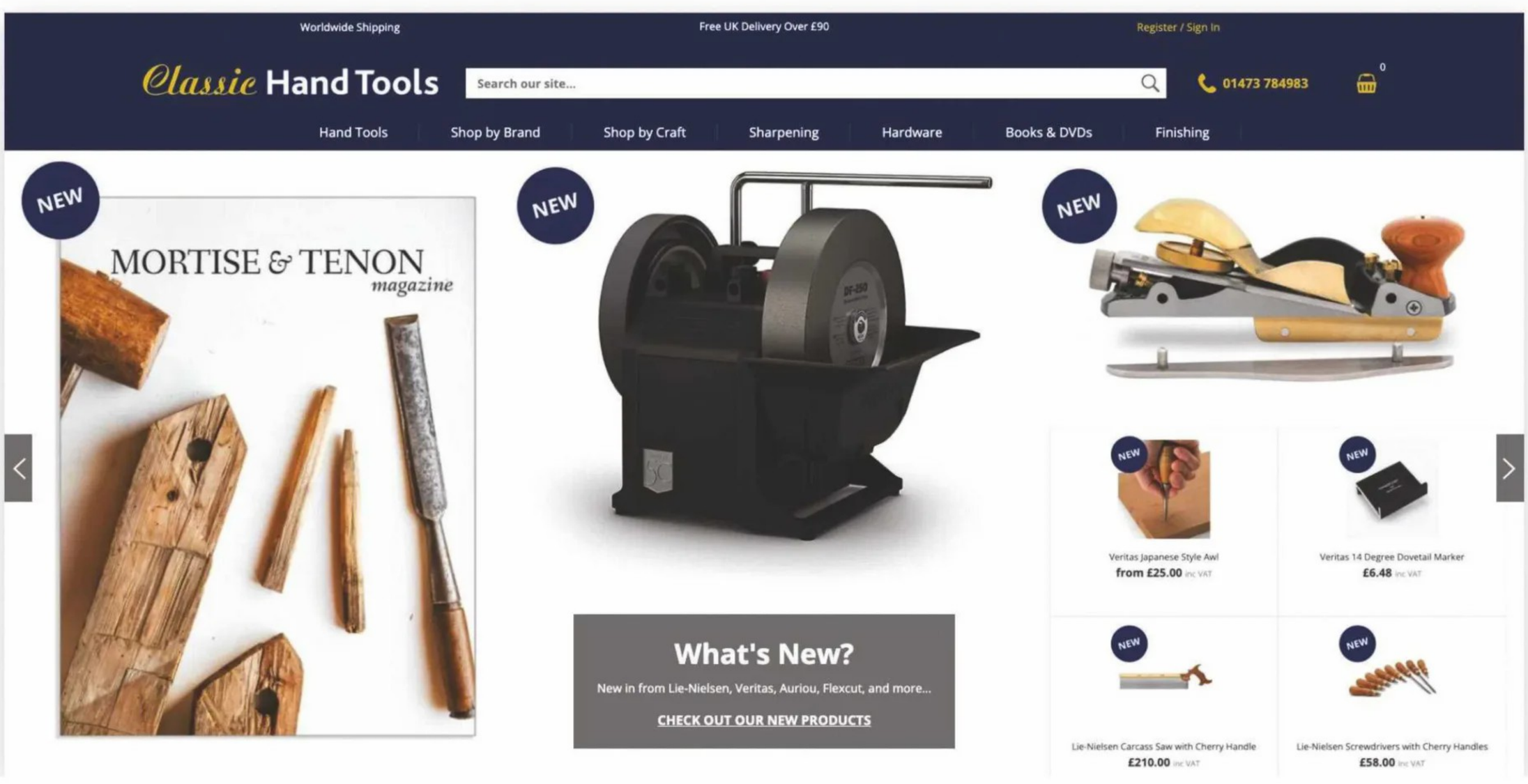

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PROJECT Altar table from air-dried timber

CHISEL RATING

HOLY ORDERS

Mark Griffiths said a little prayer when he was asked to make an altar table from air-dried timber

Call it divine intervention, but after months of working on a large kitchen project built from safe and boringly predictable birch ply and poplar, my next commission – from a local village church – came in the form of a small table made from very unpredictable air-dried oak.

Supplied by a parishioner, the oak had been felled on their land, planked using a portable mill and left to dry for at least three years. Having already made furniture from this source, I was confident that the timber had gone through the necessary drying process.

The amount of times I've been offered felled trees by various people – some of which have obviously been down for years, or badly stacked boards of twisted worm-infested timber – and asked whether I could make a nice table and set of chairs for them! Without care and attention being taken with drying, I'd only be happy to use it for the workshop heater!

Timber – owing to the nature of its structure and relationship with moisture – is an ever-changing material. As woodworkers, the only way we can be confident that our creations won't split, warp or just simply fall apart, is to have faith in the way our timber's been prepared.

1 The planked timber is stacked and sticked

Planking...

Drying timber properly makes wood strong and stable, helps prevent fungal decay and allows the use of adhesives and stains. All of the commercial timber we buy has been kiln-dried to bring its moisture content down to an acceptable 11% or so – perfect for indoor use. With air-dried timber, however, we have to rely on nature to reduce the moisture content and, with this achieved, consideration must then be taken during the making process to allow the wood a greater freedom to move.

If an opportunity arises for you to acquire some timber for drying, have a go as the results can be very rewarding. All you need is a bit of outside space and patience. And if you follow a few tried-and-tested rules, you should end up with a stack of useful 'homemade' wood.

Firstly, make sure the log is planked quite soon after felling. It'll depend on

2 Three odd sizes of air-dried wood

3 Marking up the boards for cutting

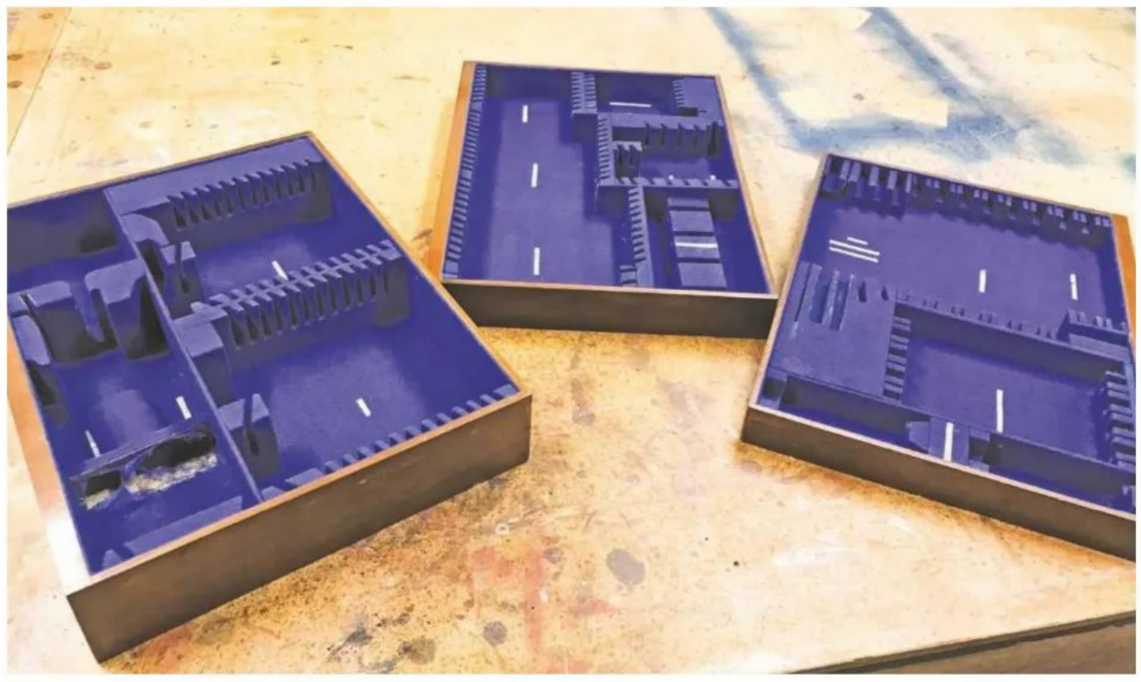
CUTLERY CABINET REPURPOSE

WW PROJECT

CHISEL RATING

Acquiring an old walnut veneered cutlery cabinet at a local auction and having brought it back to his workshop, **Peter Bishop** set about restoring and repurposing the piece, as well as adding a secret compartment...

1 The cabinet shortly after being brought back from the auction house



2 The original drawer partitions

For a goodly number of years, my wife and I have frequented local auctions. Initially it was to buy furniture for our new home, but as time moved on and I started to become more involved with woodworking, the emphasis shifted to buying items with a view to improving or repairing them, before selling on at a profit. Semi-retirement meant there was no longer a need to be as commercial, so for the last few years, we've bought items that are 'keepers'.

The auction world, just like everything else, changed dramatically with the COVID-19 pandemic. No longer were you able to turn up and freely view lots beforehand or attend live auctions on the day. Embryonic platform services for the auction houses suddenly blossomed. Everything could be viewed online, questions asked and live bidding from home enabled. For us, and many others, this opened things up no end, and we could review endless auctions on a daily basis, then bid for chosen pieces. Prices rocketed as people were trapped at home with all the related restrictions in place.

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

A costly find

Having spotted this old walnut veneered cutlery cabinet at an auction not too far away (**photo 1**), I immediately liked the look of it and thought there was potential for changing its original purpose. I had a vague idea of turning it into a collector's cabinet – provided I could successfully strip out all the old guts – but it'd obviously no longer be of much use for its intended purpose. Like most others, we just chuck our stainless steel knives and forks into a kitchen drawer!

Auction day arrived and I hoped to 'steal' the cabinet, but unfortunately there were other interested parties. I did end up placing the winning bid, but at a cost! After commission was added and we'd got it home, the final cost was just over £200. I thought this was quite high – and you might agree

3 The original maker had dated the cabinet in a couple of places

4 The process of stripping out could now begin

5 Once scraped clean, it looked like this

6 The lower drawer bottom had to be removed, and some nails 'punched away'

7 Easing the edges to aid removal

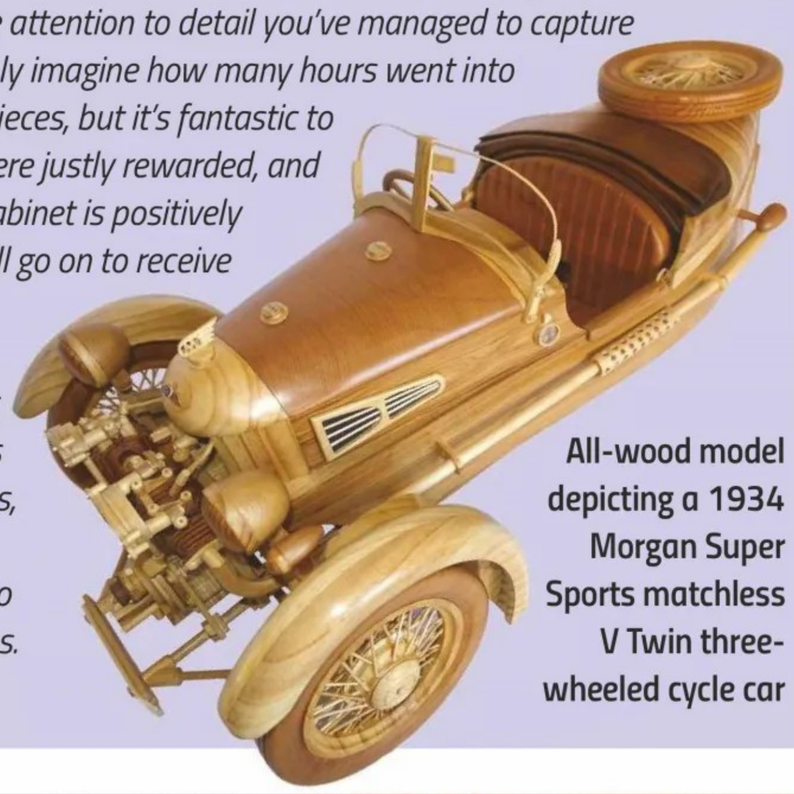
Wayne with some of his award-winning models

cedar for the body, birch for the wheel spokes – Morgan spoke pattern – pine for the wheel rims, and Merbau for the engine heads.

Tools and equipment used included a woodturning lathe; scroll, drop, band and rip saws; a hand-held drill multi-function type tool; bench drill, along with bench and disc sanders. Once constructed, quite a lot of hand-sanding, waxing and polishing was required to achieve the perfect finish and here I chose a bee's wax type.

For those readers who'd like to see a video of the MG TC model in action, visit the following link: **https://youtu.be/RwRKoT5_16g**. If anyone has any feedback on these models or would like any further information, please feel free to email me: **waynnicko@hotmail.com**. Regards, **Wayne Nicholls**

Hi Wayne, it's great to hear from you and also see your models with our own eyes. It's incredible to think these are made from scratch and to such exacting specifications. You clearly have an eye for detail, not to mention a great deal of patience! As demonstrated by the inset photo of the 1945 MG TC's dashboard, the attention to detail you've managed to capture is phenomenal. I can only imagine how many hours went into making each of these pieces, but it's fantastic to see that your efforts were justly rewarded, and no doubt your trophy cabinet is positively brimming! I'm sure you'll go on to receive many more accolades for your wonderful work. We'll be featuring more on Wayne and his models in coming issues, so stay tuned if you'd like to get an insight into the construction process. Best wishes, **Tegan**



All-wood model depicting a 1934 Morgan Super Sports matchless V Twin three-wheeled cycle car

READERS' HINTS & TIPS

For the next four issues, in conjunction with Veritas and Axminster Tools, we're giving one lucky reader per month the chance to get their hands on a fantastic Veritas apron plane with PM-V11 blade. Ideal for trim carpentry and featuring a ductile cast-iron body, its unique side wings allow for a comfortable, firm grip. 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. To find out more about Veritas tools, see **www.axminstertools.com**

HANDY HINT: HOW TO CHECK IF A SQUARE IS IN FACT SQUARE

All you need to check if a square is indeed so is a piece of plywood with a factory edge, a pencil and of course, a square. You may be surprised by the results.

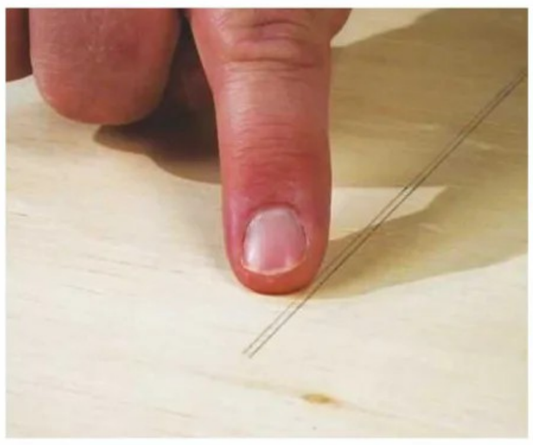
Use a piece of plywood's factory edge – or one that you know is perfectly straight – to align the short side of your square. Draw a line along the edge of the square's long side. Next, flip the tool over, aligning the base of the mark with the same edge of the square, then proceed to draw another line.

Draw a line along the edge of the square's long side

If the two marks don't align, your square isn't actually square. When buying a square in person, it's a good idea to check the accuracy before committing to purchase. When shopping for such items, ensure to bring a pencil and long piece of paper or cardstock with you. Choose a selection of squares to test and head over to a sheet of plywood. Follow the steps above, marking the paper rather than the plywood, then proceed to take home the square that best passes the test.

Gary Saunders

Flip the tool over, aligning the base of the mark with the same edge of the square, and draw another line



If the two marks don't align, then your square isn't square

WRITE & WIN! trend tool technology

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 new 'Letter of the Month' prize – a **Trend T8EK 240V 2,200W ½in dual-mode plunge router**, worth **£349.99**!

Engineered for both hand-held and router table use, it comes with a host of accessories, all supplied in a moulded carry case to ensure safe storage. Simply email **tegan.foley@dhpub.co.uk** for a chance to get your hands on this fantastic prize

Good luck!

LETTERS

★LETTER OF THE MONTH

MECHANICAL PRECISION IN ¼ SCALE

All-wood model depicting a 1945 MG TC

Hi Tegan,

This is Wayne Nicholls from Victoria, Australia. I've been making things in wood as a hobby for about 20 years now, and model-making has been a big part of that. I've made these to enter in a few of the Art/Craft sections of the annual local and Melbourne shows, and in most of the competitions, I've achieved good results.

As yours is a British magazine, I thought readers might be interested to see two particular models of British-made vehicles.

Both took me a similar amount of time to make from scratch – about 10 months each. I usually start by carrying out some online research and find photos and specifications of the real vehicles. Next, I calculate the specs/measurements down to a ¼ size, which allows me to achieve the scale I want.

Wayne's 1945 MG TC model received first place/ special award/best exhibit in the 2014 Royal Melbourne Show

1945 MG TC

The first model is the 1945 MG TC, which I made back in 2014. This has won numerous awards including first prize in the 2014 Royal Melbourne Show; 'Best in all woodwork' by The Victorian Woodworkers Association; and 'Spotlight best exhibit in woodcraft' within the Tupperware Show Patron Popular Choice Award.

1934 Morgan Super Sports three-wheeler

The second model, made in 2022, is a 1934 Morgan Super Sports three-wheeler, which I entered in the 2022 Melbourne Royal Show and was also awarded first place. As before, I entered this model in various other competitions as well where it received The Victorian Woodworkers Best in woodcraft, and The Florence Monod Award/Best in Show awards.

Both models feature an all-wood construction, according to the category and class sections of the individual show competitions. They also have the same spoke pattern as the real vehicles, which required some working out with a pair of compasses, pencil and paper. In this respect, I'm old school and like the tried and tested methods.

Timber & tools

In terms of timbers, the MG TC has a Western red cedar body, pine wheel rims, birch wheel spokes – TC spoke pattern – and a Victorian ash chassis. For the Morgan three-wheeled cycle car, I used Cyprus pine/Western red

CUTTING-EDGE CRAFTSMANSHIP

Dear Tegan,

My name is Bruce Neville and I'm a bespoke classic plane maker/antique furniture restorer. I started out by completing a three-year cabinetmaking course in London before going on to work in this area professionally. Wishing to further my knowledge while still working with wood and furniture, I followed advice that the best course available was the full-time Antique Furniture Restoration course offered by West Dean College. Armed with this knowledge, I decided to apply, took the practical test, and was one of only 12 students – from around 3,000 in total – to be chosen to take the course.

Having completed this, I subsequently worked as an antique furniture restorer for many years until one day, one of my favourite planes required a replacement part, which turned out to be impossible to source. As such, I realised that the only way to repair it was to make the part myself, and so my plane making journey began.

Brass & steel

One of my all-time favourites is a Norris plane, and I owned one of these for many years, so set out to try and emulate this look and feel. Taking this particular plane as inspiration – rather than a pure copy – I initially started making planes from brass and steel in my small workshop, which has increased in size over the years.

Today I make planes commercially and am happy to work to a customer's requirements in order to create a bespoke tool that's best suited to their individual needs. However, I also have a selection of planes in stock, depending on how soon a customer wants and needs the tool.

I must admit that I'm never happier than when in the workshop with a file in hand or hacksaw on brass. Due to my background in antique furniture, wood infills are one of my specialities.

If any readers are in the market for a new plane, or are interested to see the ones I make, the website – **www.nevilleplanes.com** – shows a wide range of styles. These are continually evolving, so keep an eye on the Facebook page and Instagram for the latest updates and availability.

Plane-making kits & books

On the website, I also sell hand plane kits, ready-built mitre planes, etc. And for those interested in learning how to make their own infill plane, book one and two are available to purchase, which also include step-by-step instructions, full-scale drawings, measurements, etc.

If anyone would like further information on a particular plane, feel free to contact me on **07719 778 079** or via email: **bruce@nevilleplanes.com**.

Regards, **Bruce Neville**

Hi Bruce, I am lost for words at the beauty of your planes and also the sheer number you've made. These are clearly serious tools and ones that are designed to be treasured and handed down, no doubt gaining in value and becoming ever more prized. It's hard to choose a favourite, but the ebony and brass plough plane certainly takes some beating. It's so interesting to hear of your journey to discovering plane making, which you clearly have a unique skill for. I'm sure that many readers will be consulting your website and adding favourites to the 'wish list' of their dreams! Thank you for sharing your beautiful work with us and we look forward to seeing new designs and styles as and when they evolve.

Best wishes, **Tegan**

10½in ebony plane with 2¼in iron

12¾in ebony improved mitre plane

6½in boxwood mitre plane

18 An old softwood wine box was used to make a new drawer bottom...

19 ... and a utile offcut for the secret drawer

20 Planing the drawer sides to size

likely to be little weight applied to it during use. I chose to keep the old drawer bottom for my secret tray, so needed to make a fresh one for the remodelled drawer. I found an old softwood wine box and butchered that for the job (**photo 18**). Effectively, once this was fixed in place, the lower drawer could then be lined with baize.

The secret drawer

Next, I moved on to constructing the secret drawer/compartment. I managed to fairly precisely determine the size, so that it'd fit some coin collecting trays. The available space was just about large enough to accommodate two trays wide and two deep, so long as I got it right! I chose some utile – an African mahogany sub specie – for the sides (**photo 19**). I cut and planed this to size, then cut a groove for the old drawer bottom to be fixed in (**photos 20** & **21**). I used a simple dovetail joint in the corners (**photos 22, 23** & **24**), trimmed the bottom to size as best I could, then assembled the whole lot (**photo 25**). The bottom's frayed edges,

21 Adding the drawer bottom groove on a rip saw

22 Marking out corner dovetails...

caused when I originally took it out, needed a couple of very thin filler strips glued in place, to cover any cracks or gaps (**photo 26**). As the top surface would be covered with baize, I fixed these underneath as they wouldn't be seen anyway.

I'd ordered some green baize especially for the job and intended to fix this in place with a spray-on adhesive (**photo 27**). Once each larger piece had been cut to size, I spread a plastic sheet on the bench and placed these on it in turn (**photo 28**), the idea being that this way, the work area would be protected (**photo 29**). With care, I glued all of the bottoms in place, then wrapped narrow strips around to cover the sides (**photos 30** & **31**).

By now, I had, of course, checked whether the lower drawer would slip over the secret one – I'd

23 ... before proceeding to cut them

24 I used an old bottom for the secret compartment

25 The secret drawer once glued and cramped up

26 I fixed filler strips to the drawer bottom

27 The new, green baize and spray-on adhesive

8 A hair drier helped to soften the old animal glue

9 The deconstructed lower drawer

10 The drawer sides' bottom edges had either cracked or broken off

11 I added '2023' to the original '1891' date

– but the proof would be in the pudding. I'll leave you to decide whether it was worth all the effort...

Closer examination

Back in the workshop, I was able to thoroughly examine the piece. The veneering was as excellent as I remembered, so that was a good start. There were three graduated drawers stuffed full of blue baize with spaces for an entire cutlery set (**photo 2**). Pulling out one of the drawers, I was surprised to see the date '1899' written on the carcass in pencil (**photo 3**). I later found the same date on a drawer bottom underneath the blue baize. A true antique, and this explained the piece's quality. I ended up adding '2023' to the work I carried out.

My first job was to strip out all the old dividers (**photo 4**) and partitions along with tatty blue baize (**photo 5**). Most were loose but I did have to remove a couple of nails (**photo 6**). By this point, I'd decided to make a secret compartment, which would be positioned below the larger, lower drawer. My idea was to make a slim tray, that the original drawer would slip over, which involved deconstructing part of it. Removing the bottom proved a tad difficult (**photo 7**) owing to the fact it'd been glued and nailed in place. It did come away eventually but the edges were a bit ragged, so I put it aside for now. I wanted to take the back out of the drawer, so, making the assumption that animal glue had been used, I applied a little gentle heat via a hair dryer (**photo 8**). The glue eventually loosened and the drawer ended up in the pieces required (**photo 10**). I cleaned these up and again, found '1899' written on the bottom, underneath where the blue baize had been (**photo 11**). As before,I proceeded to add my own.

Unfortunately, I soon realised I'd caused a bit of damage. The sides' lower sections, below the bottom groove, were either cracked or broken away. I fixed one back on and repaired the other using PVA and masking tape (**photo 12**). Next, I needed to fill those old grooves – to return their strength and integrity – so found some gash stock to glue in place (**photos 13** & **14**). I had to reduce the back piece so that it'd fit over the tray I'd go on to place underneath. To support the bottom's new, raised position, I decided to fit some thin strips of walnut around the inside faces (**photos 15** & **16**). Once the original, modified drawer was ready, I glued up and reassembled it. The new strips of walnut were later glued and clamped in place (**photo 17**). The drawer bottom would be fixed up into these, which wasn't ideal, but there was

12 Masking tape and PVA fixed that problem

13 The drawer bottom grooves had to be filled

14 Thin strips of a similar hardwood were fixed in the grooves

15 The original, lower drawer was now ready for reconstruction

16 I lined the drawer sides' top faces and back with thin strips of walnut...

17 ... then glued and clamped them in place

TIPS

- I used Titebond glue on the whole job because, unlike the majority of other wood glues available, this product isn't only incredibly tough but also has an elastic quality, which is great when movement's an issue
- A good tip is to drill the peg holes without the tenon in place, then insert the tenon and push the lip-and-spur drill back into its hole by hand to mark the hole position. Then, take the tenon back out and drill the hole slightly in from its marked position. When you come to glue the joint and drive home the fixing peg, the offset hole will, in effect, pull the joint tight

the timber's intended use, but you'll achieve good results if, when using a portable bandmill, the log's centre or heartwood is cut at about 75mm. Then, at each side of this, 50mm or 63mm planks are machined, finishing with two opposing sets of 38mm stock.

The next stage will determine the timber's quality. Build your wood stack in the order it came from the log. Using concrete blocks or similar, raise it level off the floor – about 200mm.

In between each plank place lots of stickers (**photo 1**), ensuring they line up with the one above and below as this'll prevent the boards from sagging. Spruce or poplar are the best 'non reactive' timbers to use as stickers and should be about 25mm square and all even.

... & storing

Paint the board ends with either an emulsified sealing wax or use watered-down PVA. Cover the stack to keep rain off, ensuring to allow for lots of even air flow, for it's this that'll dry the wood. Once done, simply leave for a few years, the rule of thumb being one year for every inch.

This process will, however, only reduce the moisture content down to roughly 18-20%, which is fine for outdoor projects, but if wanting to use the timber indoors, you'll need to get it down to about11%. This can be achieved by either re-stacking timber in the workshop or timber store along with a dehumidifier, but if possible, in the home environment it's destined for.

Moisture meters for checking the progress of your timber stack are relatively cheap these days, and can be very handy for double checking kiln-dried timber when buying it from a yard.

Using timber

Getting back to my own air-dried product, after spending a great morning rummaging around in a barn full of stacks of timber and chatting to the chap who deals with the felling and cutting, I had a set of boards that'd give me the wood required on the cutting list while allowing for the inevitable splits and sapwood (**photo 2**).

When roughly cut to size and with one face planed, the timber was left to settle for a week or two (**photo 3**). After this time, each piece was checked for movement, then run through a planer/thicknesser in order to bring it down to finished dimensions.

For my 50mm-thick legs, I decided to laminate two 25mm sections together as this would go a long way to prevent movement (**photos 4** & **5**).

The top and shelf were hand planed on their edges to produce a tight fit, then biscuit jointed together. In my design, the table top had a 50mm mitred frame around its edge; this would be made from a plain straight-grained part of the board to ensure it'd contrast with the vibrant character timber selected for the top (**photos 6** & **7**).

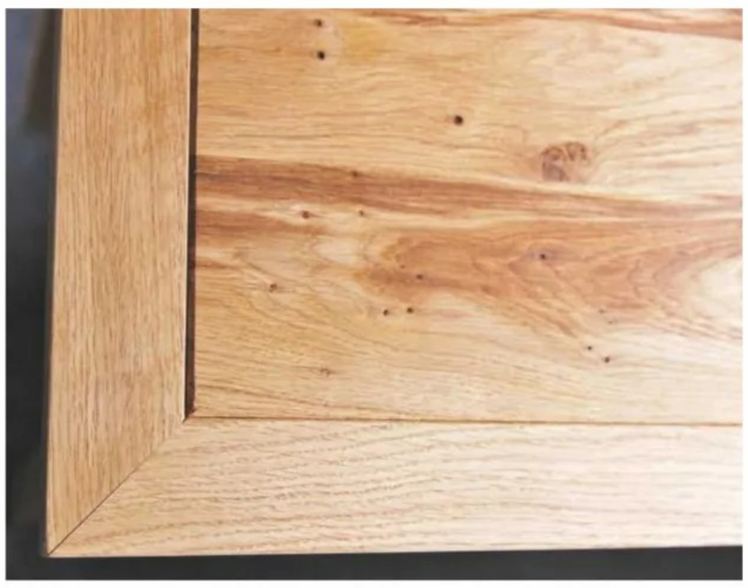
Pegged tenons

For connecting the frame to the legs, I chose pegged tenon joints f(**photo 8**); as well as being decorative these joints wouldn't fail over time if timber movement did occur. After sanding, the table was finished with three generous coats of oil, which really brought out the wild native oak's beauty and character.

And who knows, with the table now installed in the village church (**photo 9**), somebody up there may look kindly on my efforts and another chance to work with this challenging air-dried timber might come my way. Hmm, those pews are looking a bit shabby...

4 Scoring up the legs prior to laminating

5 Spokeshaving chamfers on the legs



6 Framing wild grain with straight grain

7 Turn buttons allow the top to move

8 Pegged tenons add strength

9 The altar table's heavenly new home

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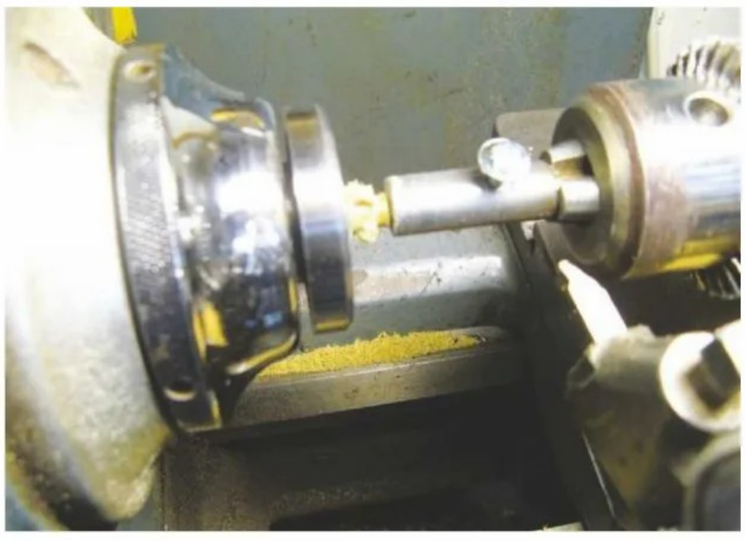


Chain centre pin being cut to length...

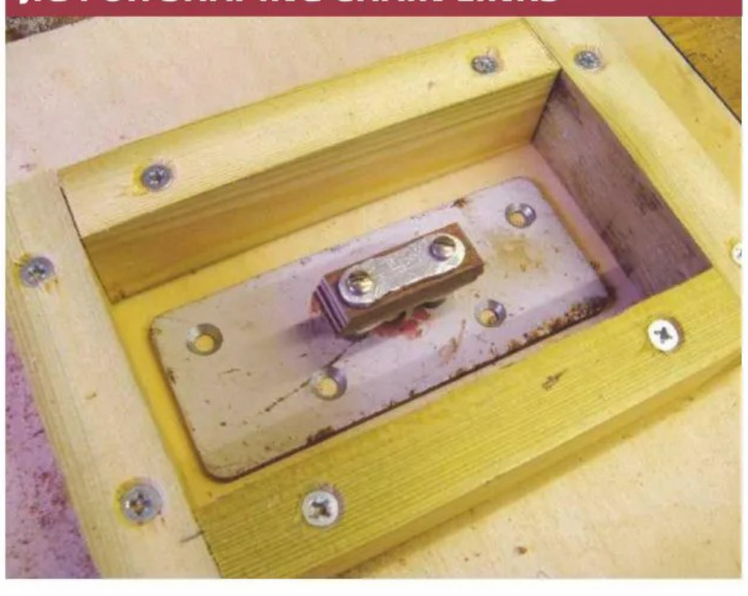
... and once completed

REVERSE WORK & FIT IN COLLET CHUCK

4.5mm diameter holes being drilled into homemade plywood to form the outer chain links – pin is set 24mm from the drill

A 10mm bush is put into the same taped hole and a 10mm drill used the form the outer chain links

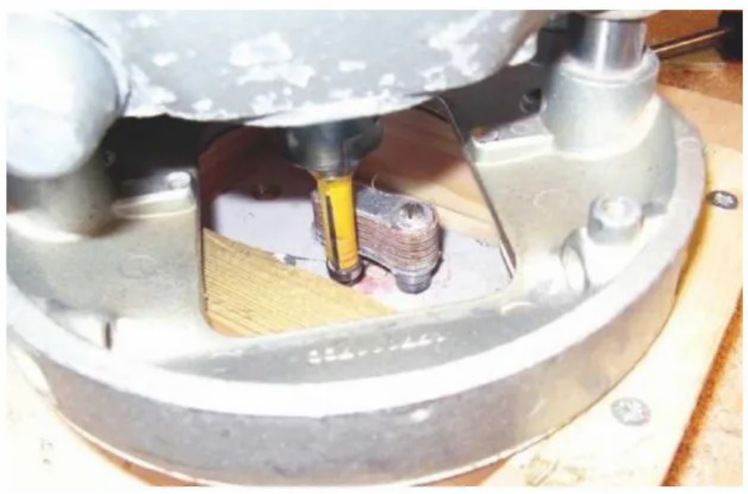
JIG FOR SHAPING CHAIN LINKS



Jig ready for use

Purpose-made jig for shaping chain links – notice the aluminium template and top hold-down plate

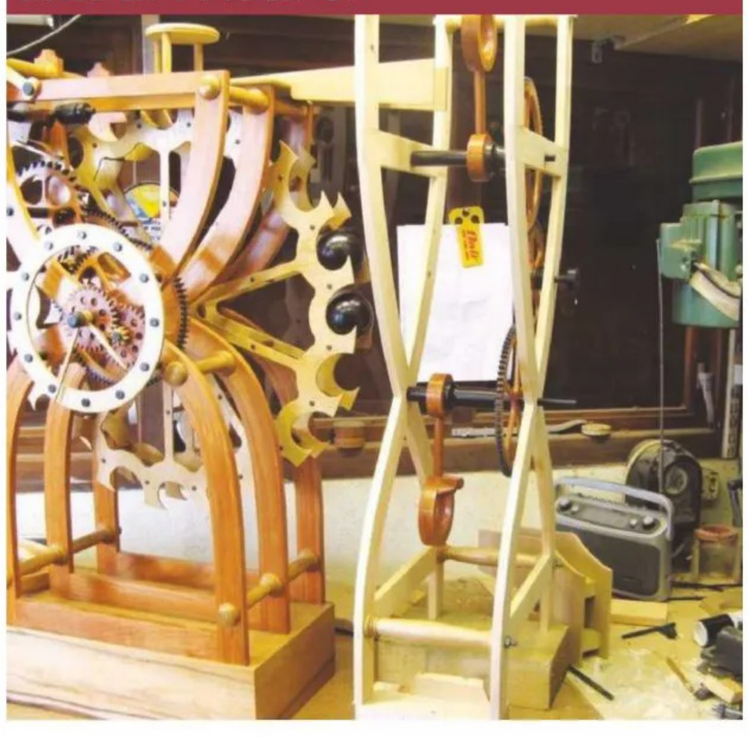
Bushes used on the same pins to accommodate 10mm inner chain links



A router with guide bush is used to shape the links

Using a drill press to push the links onto African blackwood centre pins

BALL LIFT MOCK-UP

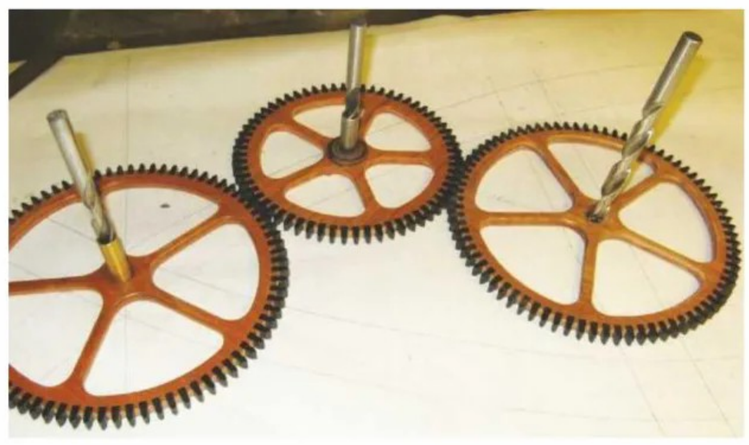


Mock-up of ball lift to decide which way it should go

In the end, I went with this orientation

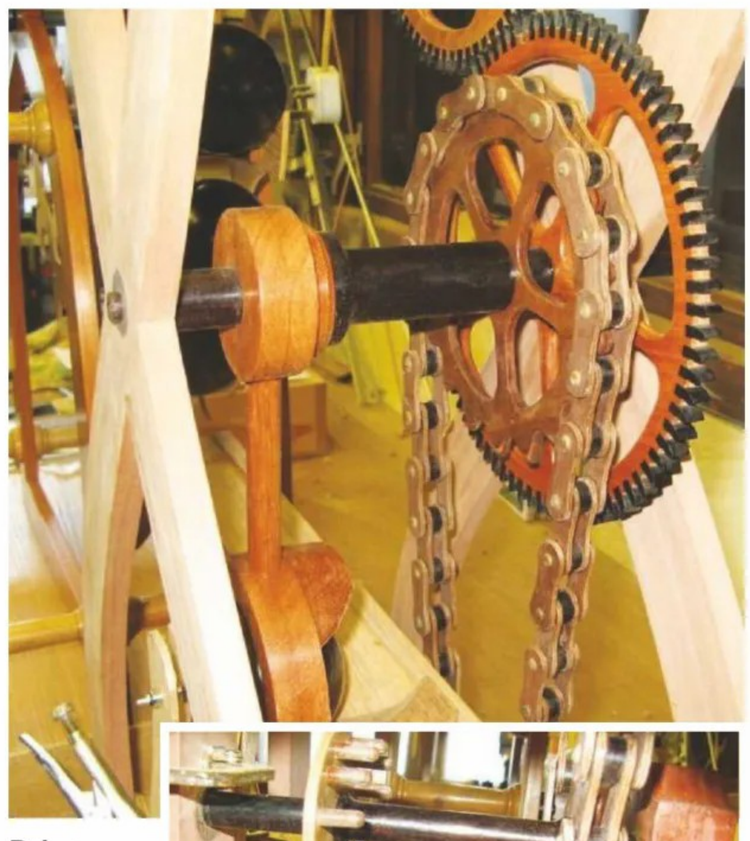
DRIVE CHAIN & DRIVE WHEELS

Drive chain layout. No glue was used in the chain's construction, just a tight fit with the links and spacers



Picking up drive wheel centres for the proper frame

Working out where the bottom drive sprocket should be placed



Drive chain in position

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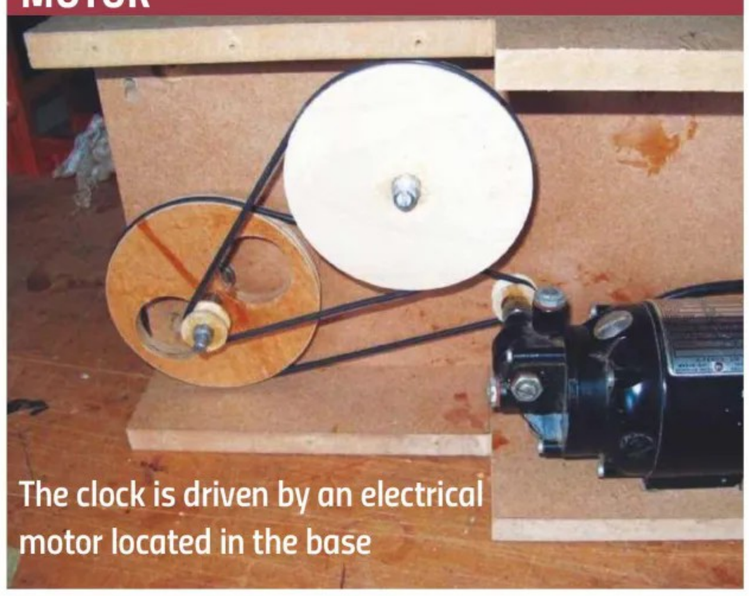
LANTERN PINION DRIVE

Lantern pinion drive – a very old type of gearing frequently found in mills – with African blackwood teeth

MOTOR

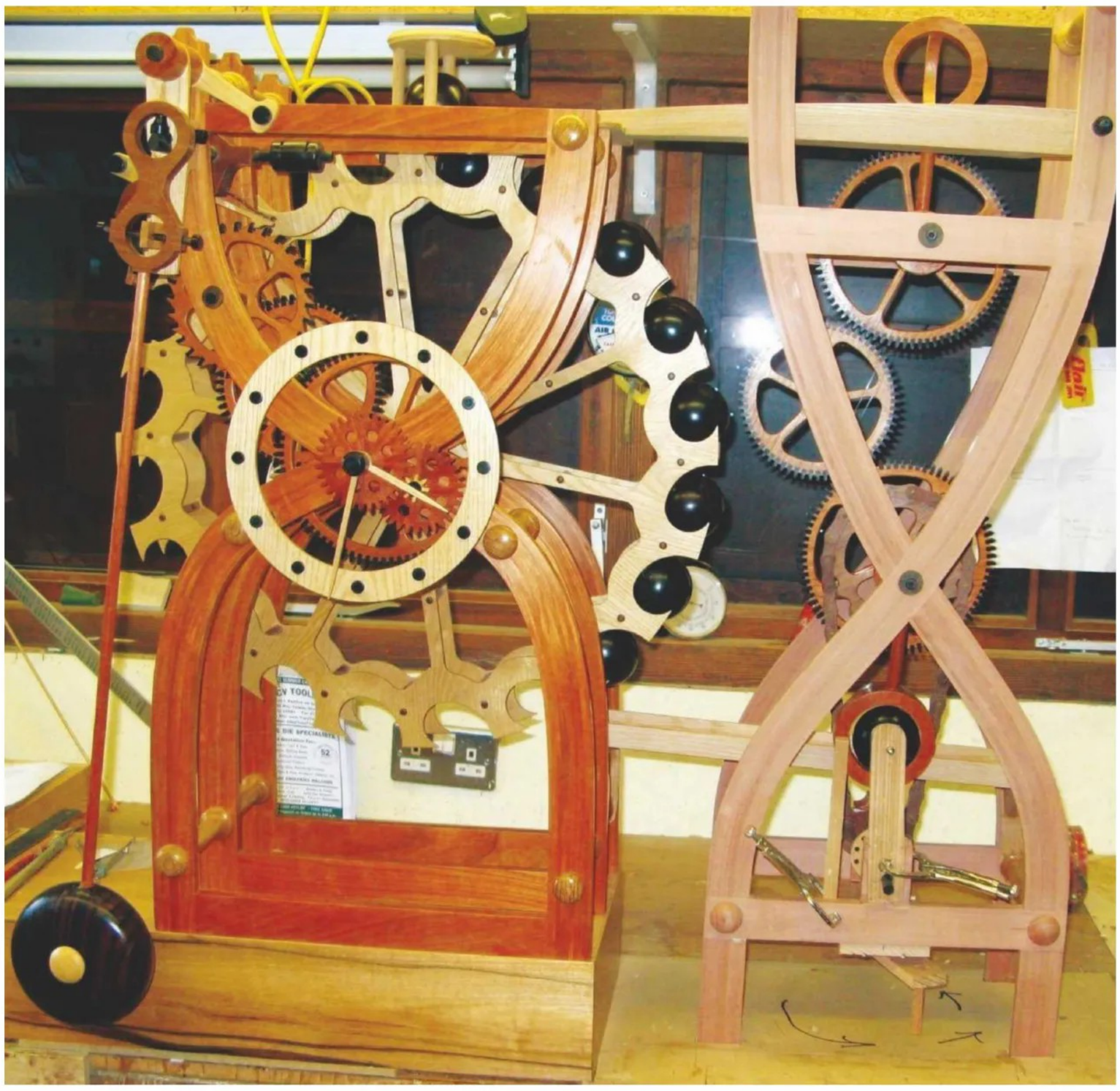


The clock is driven by an electrical motor located in the base

Thanks for reading!

At the end of the presentation Jim gave to Kent Woodworkers, and having thanked people for watching and listening, he posed the question of whether he'd been able to inspire anyone to make their own wooden clock. Similarly, if your eyes have been opened to the possibilities of clock-making, or perhaps it's already a passion but you'd like to try a more advanced design, we'd love to hear from you, and Jim would no doubt agree.

As per his wishes, in 2022, Jim's all-wood clock was auctioned off and raised £850 for Saint Francis Hospice. Jim is pictured above, holding the cheque, along with his daughter, Joanne



All-wood clock on display at Carpenters' Hall

CLOCK COMPONENTS

- Constructed entirely from wood with a different species used for each of its parts – essential from an aesthetic and wear point of view
- African blackwood arbors fitted into lignum vitae bushes
- **Frame:** 5mm-thick laminated English cherry
- **Wheels:** three pieces of English cherry laminated to form plywood, with African blackwood teeth and boxwood pinions
- **Escapement frame:** 0.7mm-thick veneers to form a walnut plywood with African blackwood counterbalance weights
- **Spring composers & pellet arms:** formed from walnut and ash veneers respectively
- Escapement balanced by adjustable African blackwood counterweights
- **Pendulum bob:** rosewood with a limewood insert to hide the regulator nut
- The pendulum is suspended on a knife edge support of African blackwood with beat adjusters in the same material
- **Paddle wheel:** ash veneers with Afzelia spacers, and African blackwood balls used as the driving force
- **Ball lift wheels & pinion:** made using identical materials to the clock
- **Frame:** laminated pear wood; **drive chain:** walnut veneers and lignum vitae spacers with a walnut veneered clip. No glue was used in the chain's construction; just a tight fit with the links and spacers
- **Ball catchers:** Afzelia; **top ramp:** 1.5mm birch plywood; **base:** English cherry, driven by an electrical motor housed within

MARKING OUT FRAME

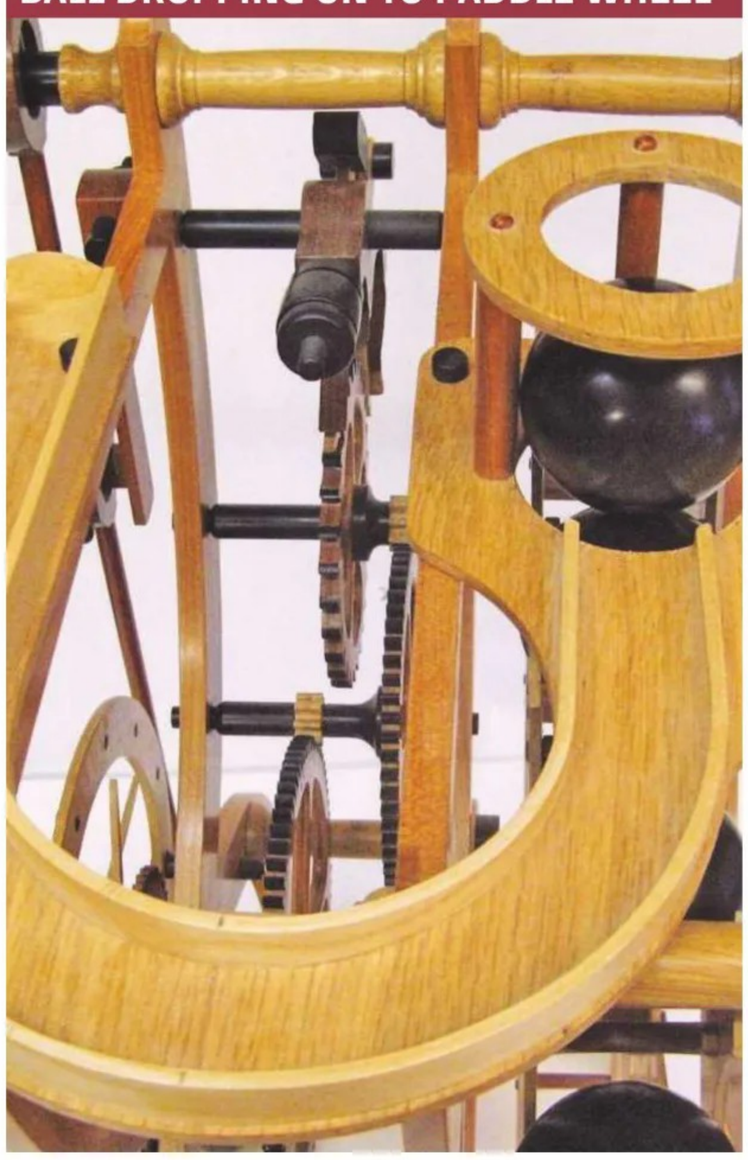
Marking out the frame for clock version 3

CONNECTING ROD & PILLARS

- English oak pillars
- English oak rods with 10mm diameter threaded end in African blackwood
- African blackwood nut

Connecting bolts and pillars – English oak with African blackwood end – and 10mm thread on end of bolt

BALL DROPPING ON TO PADDLE WHEEL



One of the African blackwood balls rolling on to the paddle wheel

TIME TRAIN & CHAPTER RING

PENDULUM

Pendulum suspended on a knife edge of lignum vitae in the top ring. Adjustable screws barely touch the projecting pin on the crutch. Large rosewood pendulum bob with holly insert

Rosewood pendulum bob with holly insert

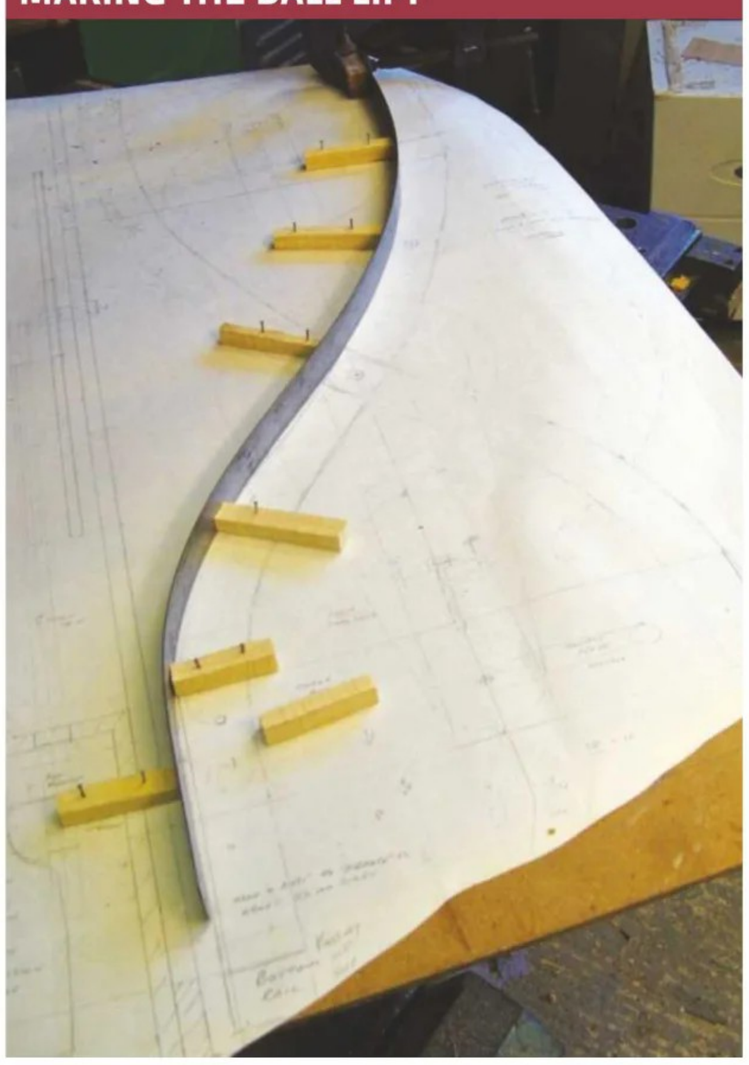
RATING NUT

Rating nut used to regulate the clock by making the pendulum longer; this slows the clock down and visa versa

VERSION 3 – COMPLETED

Now to make the ball lift...

MAKING THE BALL LIFT



Setting out the frame's shape using a steel rule held in place with pinned blocks

Ends of laminations glued down to a paper strip, which prevents uplift when thicknessing

All that remains is to cut off the shoulder

Using a purpose-made shoulder cutter to cut 4.5mm diameter on end of the 5mm diameter chain centre pin

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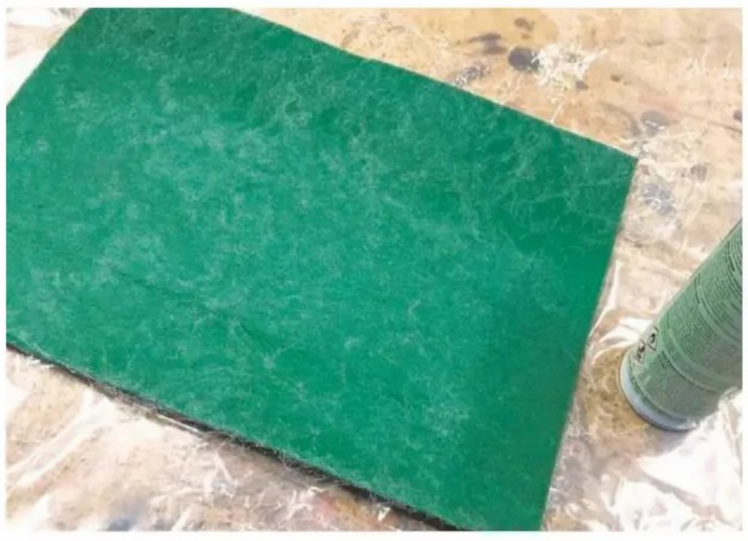
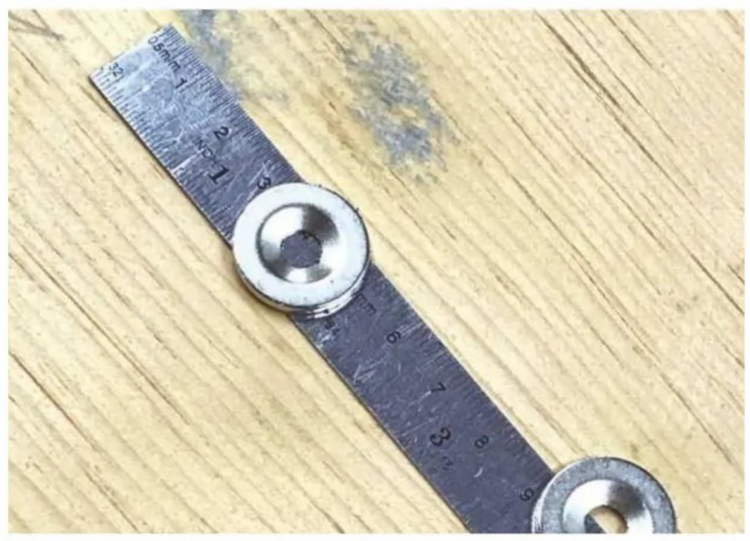


28 To save getting adhesive all over the bench, I cut the baize pieces on a plastic sheet

29 With the baize placed on the new drawer bottom, I worked from the middle outwards

30 Flipping it over to trim

31 The top two drawers with baize bottoms fixed in place, ready for the side trims to be added



32 A couple of the screw fix magnets

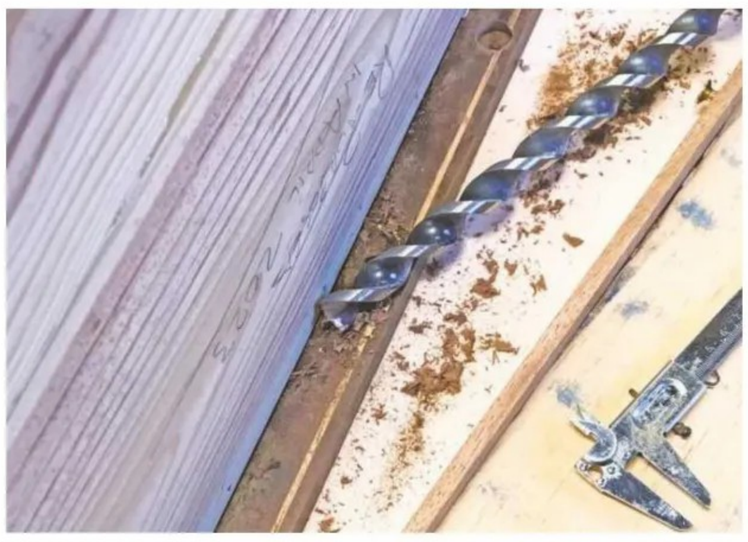
33 Magnet recessed and fixed in place on the secret drawer's reverse

be a little stuck if it hadn't! I didn't want the secret drawer to pull out along with the one above it, so used a magnet to hold this in place (**photo 32**). I fixed one centrally-mounted screw, followed by a countersunk magnet on the tray's reverse, and a corresponding steel washer recessed into the carcass' rear (**photo 33**). The tray proved to be a simple job, but recessing the washer in the back was a tad more difficult. In order to reach, I had to use an extension shank for my drill (**photo 34**).

I also took extreme care to ensure I didn't drill right out through the back, and while not an easy feat, I eventually succeeded. For access purposes, I needed to be able to pull the tray out and away from the magnet. I had a couple of tiny brass knobs to hand, so used these; however, this obviously added to the tray's overall depth. To accommodate this, I had to cut recesses into the knobs' backs in the drawer fronts so they'd fit as required (**photo 35**). A steady hand was needed here, and as before, I didn't want to drill out to the front surface that'd be on show.

Once all was sorted, I waxed and buffed the cabinet carcass and drawers. I discovered that the coin trays didn't fit, but accounted for this and trimmed off the edges to remedy the problem. As they were made of plastic, I needed to fix some stiff card to the bottom of each one. To ensure the top trays could be easily removed, I attached a couple of ribbon pulls to these, which completed the job.

34 To recess the washer, I had to reach a long way into the carcass' rear



35 To allow it to slip over the secret drawer, I had to drill a few recesses for brass knobs in the lower drawer's back edge

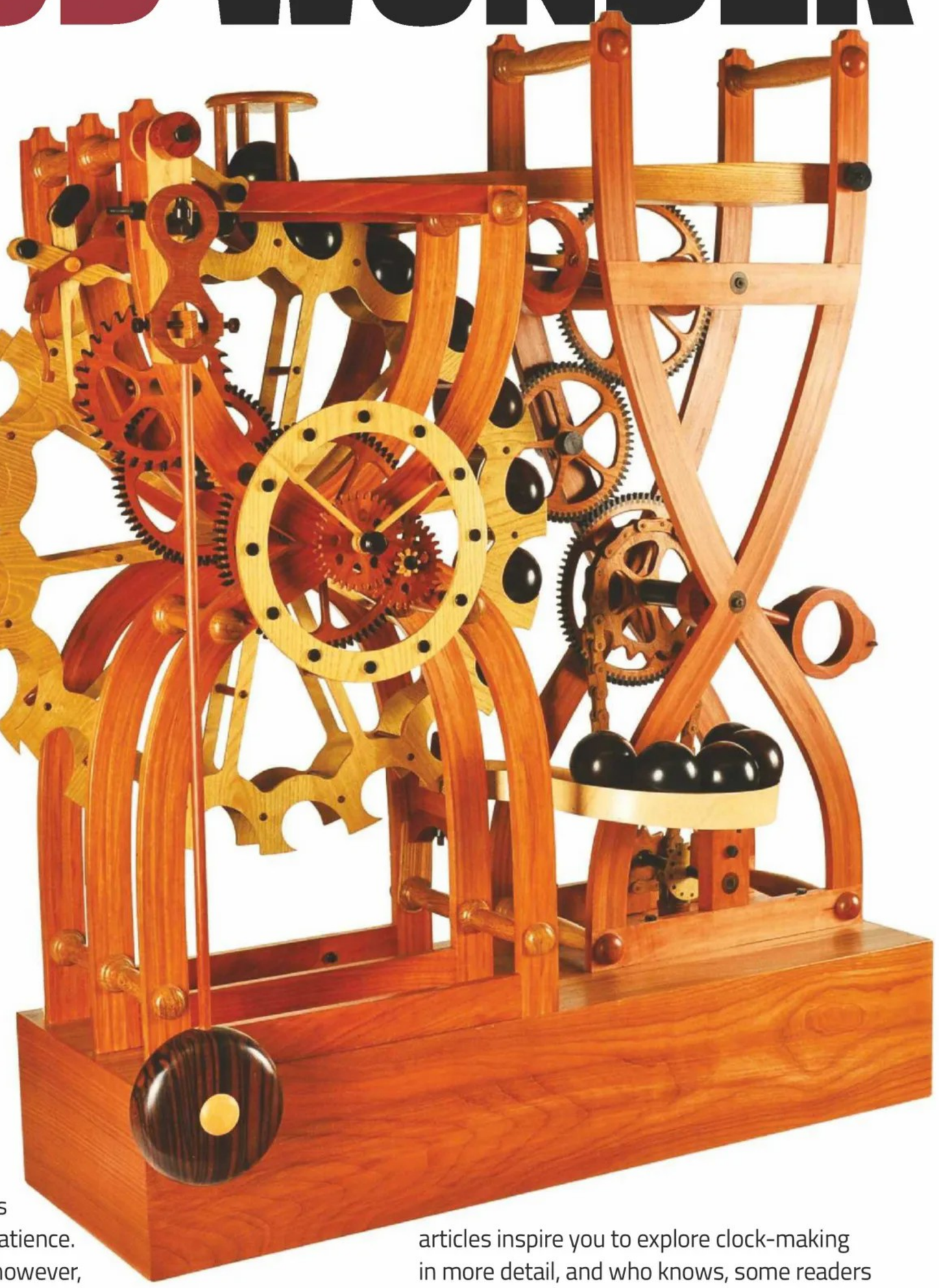
36 Completed cabinet showing drawers with baize bottoms and ribbon pulls

ALL WOOD WONDER

PART 2

In the second of this two-part article, detailing the making of **Jim Stickings'** amazing all-wood clock, here he carries out a dummy run, adds further components, then makes the ball lift, which proves to be incredibly complex

CHISEL RATING



Following our profile on the life and work of the incredibly talented Jim Stickings FIOC, we featured the first part of his all-wood clock build in the last issue – August 2023. Here, in part 2, we'll pick up where we left off and detail the dummy run and steps for making the ball lift. As suggested in the last issue, these articles are intended as more of an inspirational insight into the clock's construction as opposed to showing the exact steps required for making one, although you are of course encouraged to do so. Many of these processes are very advanced in terms of technical skill and inevitably, finer details may have been omitted.

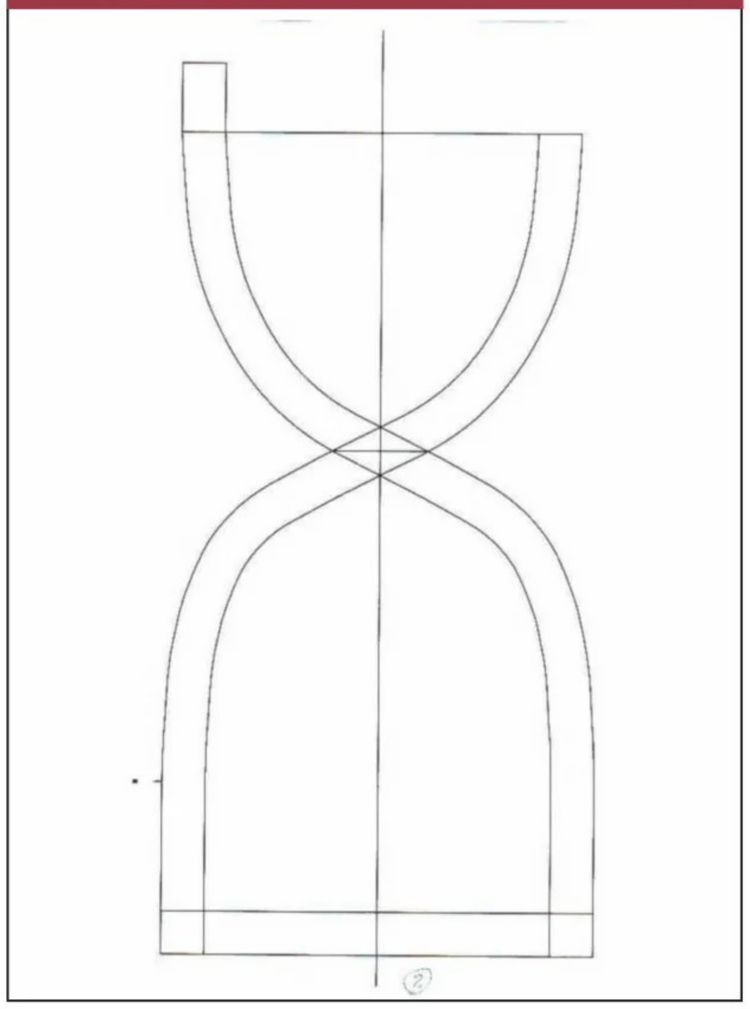
By the end of this article, you'll no doubt have realised that this project was something of a labour of love, which required many adjustments and much patience. In the end, however, Jim succeeded in his quest, and for that we truly applaud him. We hope that these articles inspire you to explore clock-making in more detail, and who knows, some readers may even go on to create an all-wood clock of their own design.

PENDULUM LENGTHS

- Temporary ball ramp
- Balls provide power to drive clock
- Modify framework and wheel layout
- Pendulum bob correct weight

Temporary ball ramp – notice that the paddle wheel isn't in the frame's centre as the gear ratio was too high. This is also the case with the metal pendulum bob, but the weight of the balls runs the clock

FRAMEWORK DRAWING



Framework drawing for version 3

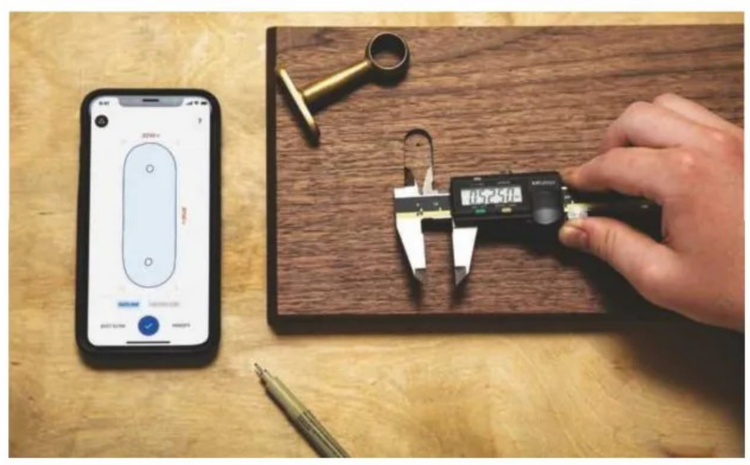
LAMINATING FRAME MEMBERS

Laminating frame members with English cherry – 18 × 4mm – 10 off – to finish at 12mm thick

WIN!

1 of 3 SHAPER TRACE vector conversion tools – worth £109 each!

Prize includes the Trace Frame, Artist Pen & unlimited access to the Trace App



Unlike a traditional scanning process, Trace uses the camera on your mobile device, allowing you to capture your drawing at any angle without needing to be positioned directly over the image

We've teamed up with **Shaper Tools** to give three lucky readers the chance to win a newly launched **Trace toolkit**, which allows you to easily go from sketch to vector graphic in a matter of seconds

Shaper is focused on making precision cutting easy and accessible to craftspeople everywhere. The company's latest product – Trace – provides a simple method of turning a hand-drawn sketch into vector graphics, which are native to digital fabrication and digital design tools.

Trace is the easiest vector conversion tool for hand sketches on the market, which essentially turns any smartphone into a high-quality vector scanner. A single sketch can transform into a multitude of different outputs in terms of size, material, or fabrication technique. It can be used in the workshop, and there's no need to return to your desk.

The end result? A vector file (SVG) that can be used on virtually any fabrication machine, and no more getting stuck in the creative process with difficult-to-use software.

How it works

- Draw on any surface within the frame size and place the frame over it;
- Capture and convert the drawing to scaled, flattened vectors in the Trace App;
- Cut with Origin or other digital fabrication tools.

What's in the box?

- Frame – 338 × 248mm;
- Technical drawing pen;
- Free and unlimited access to Trace App.

Features

- **Centreline/outline trace** – choose either option for automatic and accurate conversion of hand-drawn lines into a single vector path – no complicated steps or adjustments required;
- **Built-in post-processing tools** – select individual vector paths from a drawing, smooth your drawing and more;
- **Preserves drawing scale and accuracy** – hold your phone at any angle and the Trace App automatically corrects for distortion;
- **Works with any modern web browser** – quickly and easily access the tool from your smartphone or tablet.

Technical specs

- SVG file format;
- Compatible with any modern browser;
- No subscription required.

Visit **www.shapertools.com** for further information on this new product.
Note: *As* ***Trace*** *has been launched as a* ***Kickstarter campaign****, the prize will not be available for dispatch until* ***October 2023****.*

HOW TO ENTER

To be in with a chance of winning 1 of 3 **Shaper Trace vector conversion tools**, visit **www.thewoodworkermag.com/category/win** and answer the multiple choice question below:

QUESTION: Which vector file type does Trace produce?

A: EPS **B: SVG** **C: PNG**

The winners will be randomly drawn from all correct entries. The closing date for the competition is **15 September 2023**. Only one entry per person; multiple entries will be discarded. Employees of David Hall Publishing Ltd and Shaper Tools are not eligible to enter this competition. Prize will be sent to winners once the Kickstarter campaign has ended

Woodturner Glenn Lucas gives a demonstration at Tormek's sharpening studio in Lindesberg, Sweden

MEET THE TORMEK® SHARPENING AMBASSADORS

Regardless of medium and chosen techniques, the need for sharp tools, accuracy and repeatability is the same. Here, we find out more about four of **Tormek**'s **Sharpening Ambassadors** who rely on this tried and tested system every day in their workshops

GLENN LUCAS ▪ MASTER WOODTURNER ▪ PROFESSIONAL BOWL TURNER & TEACHER

A master of the craft, Glenn Lucas has been turning since 1990, as well as teaching and demonstrating all over the world

Some of Glenn's wonderful turned bowls

Glenn teaches all ability levels in group classes and through one-to-one tuition

Irish production woodturner, Glenn Lucas, produces classic forms from local wood, and whose work can be found in quality stores all over the world. He balances bowl production with an extensive teaching program, which he delivers from his dedicated Woodturning Study Centre in County Carlow, Ireland. Glenn is a well respected tutor and demonstrator, and very much in demand for international seminars and training courses.

A key part of both Glenn's bowl turning business and teaching is sharp tools, and to ensure the best results, he relies on the Tormek system. To find out more about how Glenn utilises this methodology, Tormek paid Glenn a visit at his workshop. During the video – which is available to watch on Tormek's YouTube channel – viewers are treated to a personal tour of Glenn's workspace and study centre, as well as being given an insight into his personal tips on how to best use the Tormek system.

A still from an instructional YouTube video with Glenn Lucas, which looks at sharpening turning tools using the Tormek system

Inside Glenn's Woodturning Study Centre in Co. Carlow, Ireland

FIND OUT MORE...

...about **Glenn** by visiting his website – **www.glennlucaswoodturning.com** – and also follow him on Instagram: **@glennlucaswoodturning**

ALEX CARMONA ▪ WOODCARVER ▪ CREATING DETAILED RELIEF PRINTS – IN WOOD

Alex Carmona is a master relief printmaker and artist, who specialises in woodcuts, reduction woodcuts and woodcarvings/engravings

Alex sharpens his lino cutting tools on the Tormek T-8 Original – the best sharpening system available

Alex Carmona is a recognised master of relief printing who creates hand-carved woodblock prints – also see Ian Briggs' feature on woodblock design for stamp production (**p.67**).

His creations are primarily associated with incredible detail, skilled craftsmanship and impressive size.

During his brief career as an artist, Alex has achieved enormous success due to having the opportunity to work with some of the world's biggest names in both the music and automotive industries, to name but a few. Of course, in order to create these wonderfully detailed carvings, he needs the best hand tools money can buy, and to ensure they're always sharp when required, Alex relies on the best sharpening system available – the Tormek T-8 Original.

Tormek paid a visit to the relief printmaker, and during the video, Alex shares more about his craft and how he goes about achieving such outstanding levels of detail. In his own words: "Sharpening a tool is an art in itself, but using the Tormek machine makes it so much easier."

"Sharpening a tool is an art in itself, but using the Tormek machine makes it so much easier"

FIND OUT MORE...

...about **Alex** by visiting his website – **www.oldschoolalex.com** – and follow him on Instagram: **@therealoldschoolalex**

JONAS ALS ▪ WOODTURNER & WOODWORKER ▪ BOWLS & PLATES FOR MICHELIN STAR RESTAURANTS

Adding hand-carved details with a carving mallet and gouge

Jonas' plates can be found in a number of Michelin star restaurants

FIND OUT MORE...

...about **Jonas** by following him on Instagram: **@formgjort**

Growing up near a forest almost certainly developed Jonas Als' creative talents and as such, he now works as both a woodturner and craftsman. Situated on the coast of Zealand in Denmark, Jonas' workshop is home to a selection of turned bowls, dishes and vases, all of which are based on the distinctive and stylishly simple Danish design tradition.

Jonas' designs have also found a home in various Michelin-starred restaurants, and as such, the pieces he creates need to be made according to stringent quality standards, which he is able to produce every time.

Tormek paid a visit to Jonas and his Danish workshop – the video of which can be viewed on Tormek's YouTube channel. Choosing to work with the T-8 Custom, he comments that this system is perfectly suited to the craftsman.

Tools of the trade, all of which are kept sharp using the Tormek T-8

Grinding wheel

Jonas starts with the DE-250 Diamond Wheel Extra Fine, which he uses extensively as there's no truing required, and it also delivers a superior edge on all his carving tools.

Jigs

In terms of jigs, the SVA-170 Axe Jig is perfect for sharpening his carving axes: "This is important as you always start with this tool when creating a spoon from a piece of wood."

To sharpen a hollow grind on a standard carving knife, Jonas uses the KJ-45 Centring Knife Jig together with the SVM-00 Small Knife Holder. The holder helps to clamp the knife and achieve an even bevel, and according to Jonas, "it also gives you better control when sharpening the knife tip." And because carved details are always added to his pieces, Jonas also likes the SVS-38 Short Tool Jig, which allows him to sharpen various bent carving gouges.

Accessories

Like Tomer, Jonas is also a fan of the RB-180 Rotating Base, which he considers to be a must-have, helping to quickly switch from sharpening to honing. Finally, for storing his collection of jigs, Jonas highlights the convenient TC-800 Tormek Case along with the HTK-00 Storage Tray: "And if not storing my jigs, I can always use it as a nice box for carrying my spoons when going on a spoon carving trip."

Honing wheel

Finally, sharpening on the 1,200 grit diamond wheel followed by the LA-220 Leather Honing Wheel allows Jonas to achieve a razor-sharp edge, which is essential in this line of work.

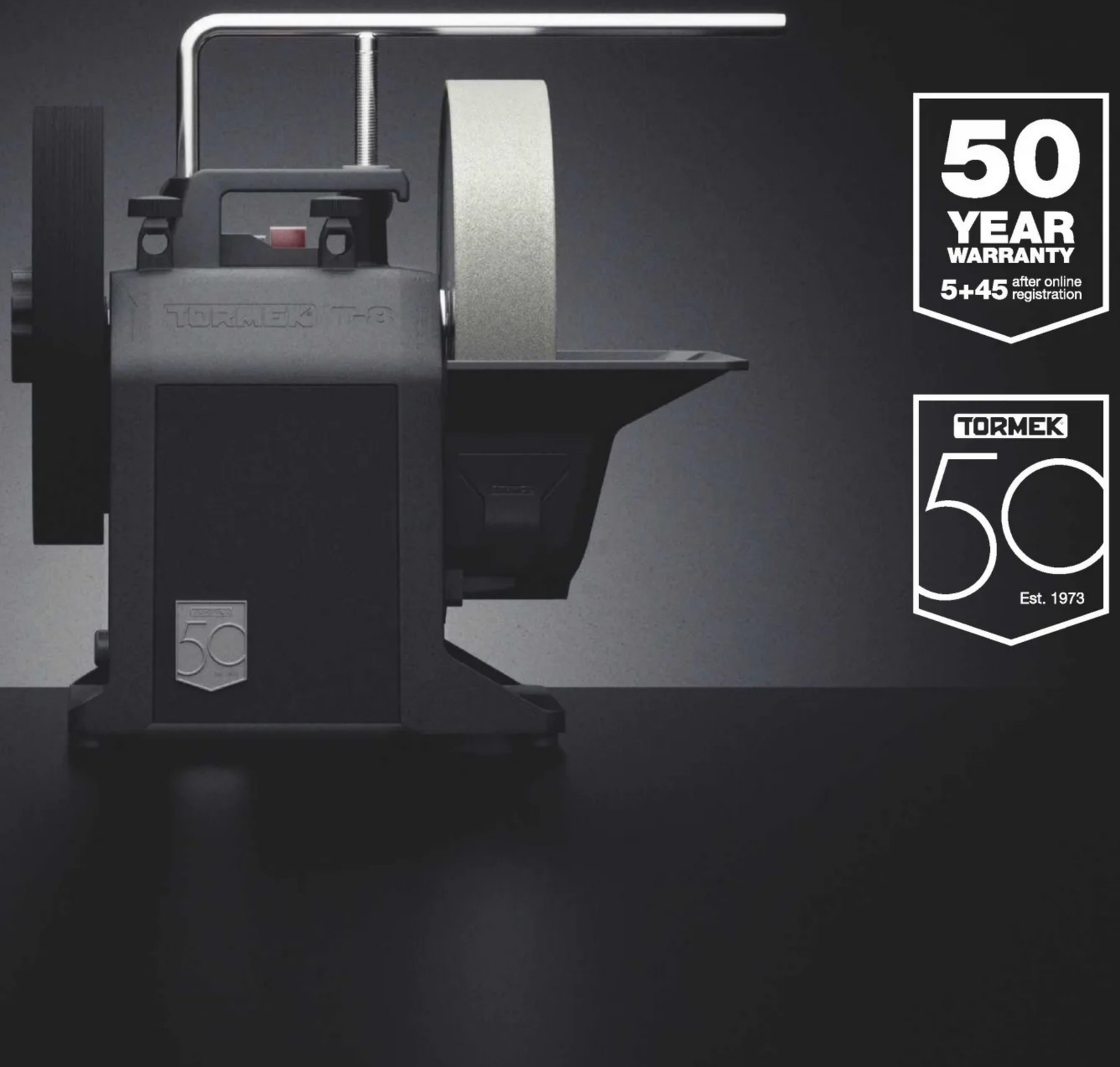
The Tormek T-8 is at the centre of Jonas' workshop

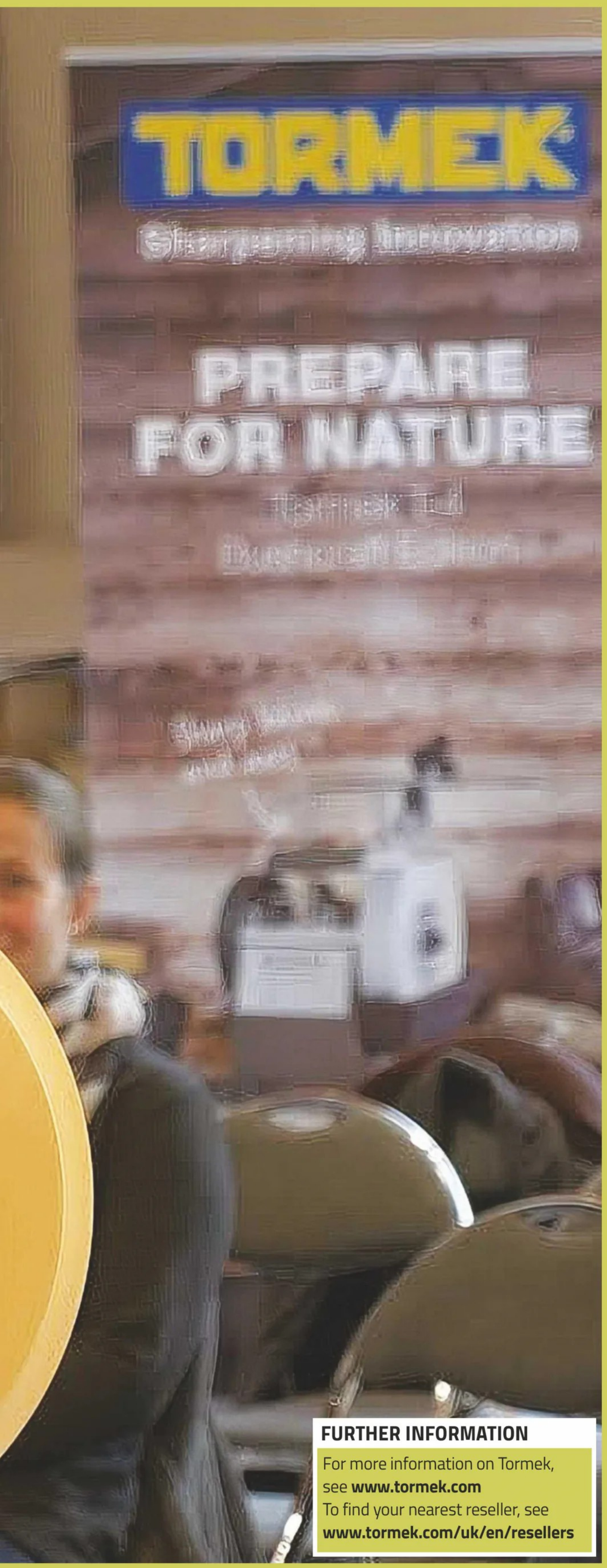
CELEBRATING
50 YEARS OF SHARPNESS

This year marks 50 years since Torgny Jansson founded Tormek. That calls for a celebration! And what better way to celebrate than with a limited edition anniversary machine?
Meet the Tormek T-8 Black. With a 50-year warranty.

The Tormek T-8 Black is produced in a limited edition of 5 600 units. It is equipped with a diamond grinding wheel and a composite honing wheel for maximum performance. The all-black appearance, contrasted with the glittering diamonds of the diamond grinding wheel, gives a real edge to any workshop, sharpening service or home.

This is for you who want to experience true Tormek sharpness. And stay sharp for at least 50 years.



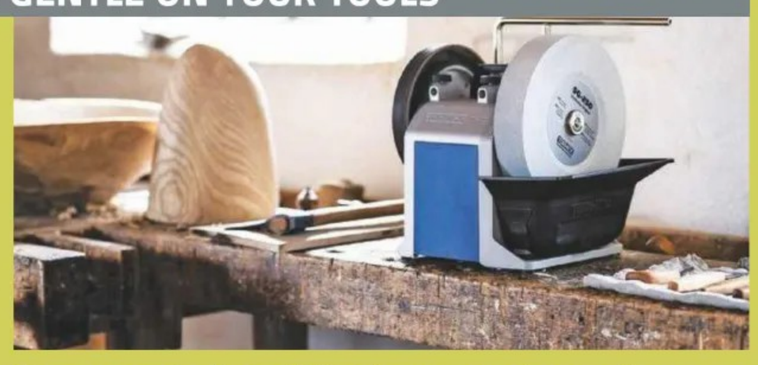


As some of you may already know, 2023 marks Tormek's 50th anniversary, and the company recently welcomed visitors to its premises in Lindesberg, Sweden. As well as opening its doors to the public, visitors could enjoy the Sharp Makers 2023 exhibition, which gave them the chance to experience crafted arts from around the world, all made using Tormek-sharp tools. For those wanting to know more about the company, the in-house museum – A Sharp Story – gave a deeper insight into the Tormek journey from 1973 to present day.

WOODWORKING & CRAFTS – DURABLE EDGES FOR ALL TYPES OF CRAFTSMANSHIP

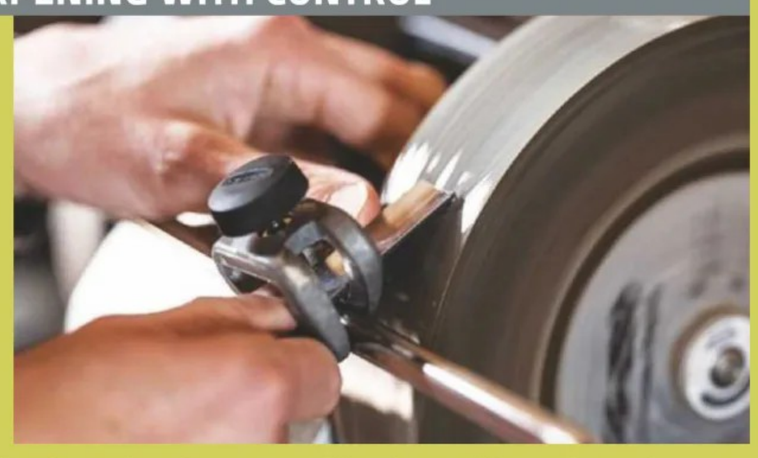
Really sharp tools play an important role in many woodworkers' day-to-day lives. Tormek aims to guarantee a top quality result while also ensuring to minimise the risk of injury. The Tormek sharpening system is suitable for a wide range of different applications and appreciated by craftspeople the world over, from professional woodturners and knife-makers to avid hobbyists, and many others.

SHARPENING THAT'S GENTLE ON YOUR TOOLS



The tool edge is sharpened in a water bath, which collects any steel particles and dust from the sharpening process, and the grinding wheel rotates at a low speed. This minimises the amount of steel that's removed as well as preventing overheating, which ensures the steel doesn't lose its temper. As as result, tools last longer, stay sharper for longer periods, and the method also provides the user with full control over the sharpening process.

PROFESSIONAL SHARPENING WITH CONTROL



As we've seen in earlier issues, Tormek jigs afford the user full control and repeatability when it comes to sharpening a wide range of tools. Using a dedicated marker pen to mark the bevel ensures that an existing angle can be found and repeated both quickly and easily.

There's a Tormek jig for almost every edge tool imaginable, so regardless of a user's chosen craft, Tormek can ensure maximum sharpness for these tools, time after time.

FRIENDS OF TORMEK

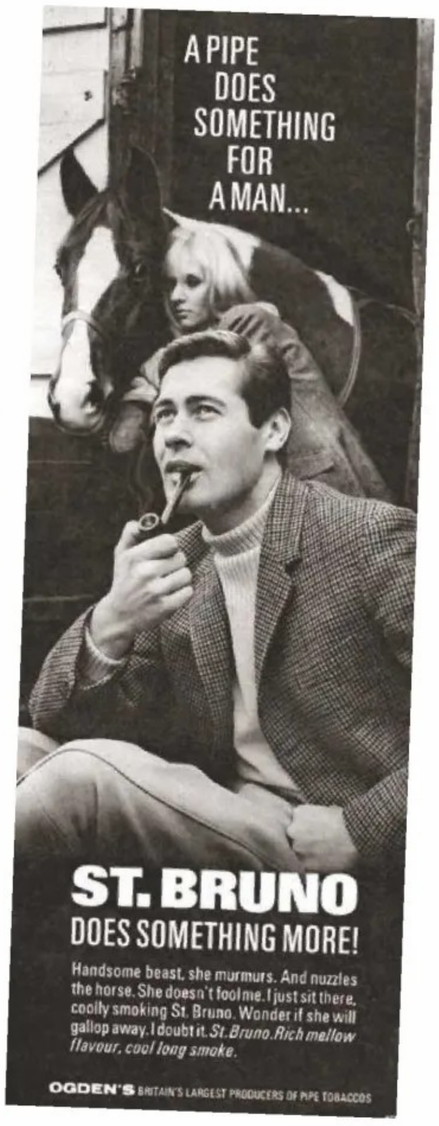
Tormek has a strong and loyal following all over the globe, and enjoys special relationships with some renowned creators, some of which you may already be familiar with. All Tormek Ambassadors have one thing in common, however: they know and recognise the importance of working with really sharp tools.

FURTHER INFORMATION

For more information on Tormek, see **www.tormek.com**
To find your nearest reseller, see **www.tormek.com/uk/en/resellers**

A selection of handmade briar wood pipes

Cigar store Indian dolls' house miniature – 171mm tall × 64mm wide × 50mm deep



St Bruno advert, as seen in the *Telegraph* magazine of 7 July 1967

does something more' as a handsome, pipe smoking male – protected only by his muscular bodyguard – is pursued by a flock of beautiful young women, with only one finally being admitted into his presence.

In Britain, well into the 1980s, pipe-smoking among men was synonymous with unruffled masculinity.

Carpentry skills refocused

Cigar store Indians are Native American figures seen in tribal dress – often near life-size – and carved in wood. From the mid-19th to the mid-20th century, tobacco retailers used to stand these outside their premises, to encourage business. They were familiar features of life – mainly in the United States – and some historians have estimated there to have been around 100,000 or more in existence. This high figure is proposed due to the fact that when ironclad ships replaced wooden ones, the call for the figureheads that typically adorned their prows, ended.

Deprived of this once-dependable source of commission, numerous carpenters found a fertile soil for their talents in the cigar-store Indians.

Recognition of smoking's dangers to health, restrictions on tobacco advertising and increased sensitivity to the feelings of minorities, have caused the disappearance of these items. Today, few are seen outside museums or private collections, but retain high status as examples of folk art, and often change hands for as much as $500,000.

Three Nuns

Smoking jokes rarely come to mind, but one from World War II is an exception. During this time, far more people smoked, but the conflict meant that tobacco was among the numerous consumables in short supply. A popular brand was 'Three Nuns', and in times of shortage, people in Glasgow – home of the brand – would say they were smoking 'Three Nuns' – none yesterday, none today, and none tomorrow'...

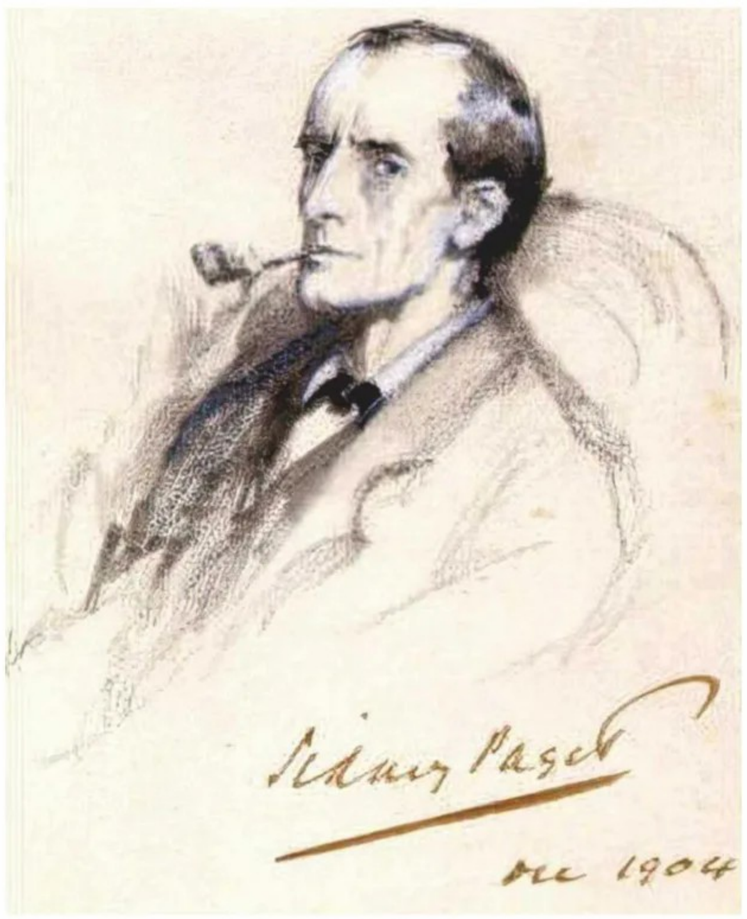
Antique Art Deco era cigarette holder/ dispenser

Wooden cigarette holders

Vintage cigarette dispenser/pop-up cigarette dispenser with tambour top – also features inlay design

Cigar store Indian by John L. Cromwell (1805–1873)

Antique 19th century bow-back chair in English elm – sometimes referred to as a 'Smoker's' or 'Captain's' chair



Sherlock Holmes in a 1904 illustration by Sidney Paget

Cigarette case in walnut and beech

Pipe smokers – real & fictional

In Britain today, pipes have now become uncommon, but only a few decades ago some famous people were rarely seen without one. Among them was Harold Wilson – who served two terms as Prime Minister, the first of which was during the 1960s – whose proudest achievement, in 1969, was founding the Open University, which continues to thrive to this day.

The character people most readily associate with a pipe, however, is the likely fictional Sherlock Holmes, who was known to calculate a case's difficulty based on the number of pipes he'd smoke while pondering the solution – a notable quote being: "'It is quite a three pipe problem, and I beg that you won't speak to me for 50 minutes."

The famous detective, created by Sir Arthur Conan Doyle, was variously depicted as pulling on both a cherry wood pipe – also known as a 'churchwarden' – on a briar – from the white heath tree that mainly grows in countries bordering the Mediterranean Sea – along with a Meerschaum.

This last substance is actually a soft, white clay-like material, found chiefly in Turkey, and whose bowl is set at the end of a curved stem. Stage and screen actors playing Holmes prefer this type, as it allows them to keep the pipe in their mouth while speaking.

Ceremonial pipes

The Native American 'pipe of peace' is actually mis-named, as it was used for ceremonial and communication purposes in general. However, there was also a 'war pipe' – smoked by warriors before they went into battle – which bore red feathers symbolising blood. The stems of these pipes were made of wood, but the bowls from local hard substances, which varied according to the tribe. The Iroquois used catlinite for theirs – a soft, quartzite slate.

Cigarette holders & cases

One way to avoid nicotine stains was to employ a cigarette holder. Besides being functional, they also came to seem the last word in sophistication. Usually at least a few inches long, they could be made from wood, ivory or other hard substance. Audrey Hepburn famously used one when playing the role of Holly Golightly in the 1961 film, *Breakfast at Tiffany's*.

Pipe-smoking glamourised

This was long before television adverts depicting smoking, or those selling associated products – including pipe tobacco – were banned. One such well-known brand was 'St Bruno', whose slogan read: 'A pipe does something for a man ... St Bruno

Elegant Victorian smokers stand – 94cm high × 32cm diameter – comprises a pipe/cigar/tobacco pot; tap out pot with removable brass liner; candle holder with brass lining; cigar cutter; match strike and pipe rack

A ceremonial pipestem from the upper Missouri River area, without pipe bowl, from the collection of the Peabody Museum of Archaeology and Ethnology

the odour, but the matches had to be stored in airtight boxes. In addition, their initial popularity waned when it became evident that those manufacturing them were actually contracting serious bone disorders.

Friction matches – which were struck to ignite them – first became available to the public in 1826, thanks to the efforts of John Walker – an English druggist and chemist – based in Stockton-on-Tees. Before long, however, these too proved less than ideal, as the match's burning head often separated from the remainder of it.

It became clear that white phosphorus was in fact the mischief-maker, but two Swedes – Pasch and Lundstrom – devised a stick that only had red phosphorus on its igniting surface; this went on to become known as the first 'safety match'.

From here, industrialisation was given the green light, and by 1858, workers were able to turn out 12 million matchboxes per year.

Posthumous portrait of Christopher Columbus, by Sebastiano del Piombo, 1519

Cuban cigars

In 1492, Christopher Columbus became the first European to remark on the use of tobacco by Native Americans. This led to its establishment in Spain, and later Cuba, where growing conditions proved ideal. There, in 1840, German bankers, the Upmann brothers, opened a branch and began sending locally-produced cigars to European customers. These were packed in cedar wood boxes, and stamped with the bank's name. Some years later, boxed cigars became obligatory as revenue was being lost to smugglers, who were taking them through borders, either loose or in bundles.

From the outset, its attractive grain, fine texture, agreeable scent and capacity to deter insects, made cedar the preferred material for such boxes, with yellow poplar and eucalyptus being popular alternatives.

Upmann Brothers Cigars

Wooden and paper-covered empty cigar boxes

Box capacities range from 25-250 cigars, and some, having been intricately carved, are very decorative.

Antique cigar box from the 1930s, featuring hand-carved details and intricate marquetry inlay work – 55cm wide × 20cm deep × 14cm high

English burr walnut and brass mounted smoker's box, circa 1890 – 24cm long × 16cm wide × 7cm high

Pineider leather and cedar wood cigar box – 300mm long × 180mm high – fitted with an internal humidifier that keeps cigars fresh while allowing the tobacco to effectively age and enhance in flavour

Florentine Kitchen Knives create quality, hand-manufactured items for both the professional chef and everyday cook

In the streets of downtown Barcelona, surrounded by expensive brand stores and luxurious offices, you'll find Florentine Kitchen Knives – a knife making studio where founder, Tomer Botner, designs, creates and sells his handmade knives, to both professional chefs and serious home cooks. The open layout and glass walls invite the visitor to fully appreciate the entire production process.

Well-known & unique

Florentine Kitchen Knives proves that a well made premium knife has the ability to completely change the cooking experience. Tomer's knives are a fusion of east and west – evident throughout all parts of the knife – with the blade's shape and design elements hand-crafted to the finest detail. The end result is a modern but timeless knife with distinct features.

Tomer explains that he's been using the Tormek system on a daily basis since 2018, and it's the best sharpening system he's ever used: "Anyone can achieve great edges using it, with no mistakes or scratches. The Tormek system gives us accuracy and consistency; a quickly and easily repeated result each and every time."

The T-8 system is used to sharpen each and every Florentine knife that leaves the shop and Tomer and his team stand behind it 100%, commenting how they'd recommend it to any maker who's looking to achieve a nice, clean edge in minutes. "Most of all, I value the machine's reliability and adaptability to different needs while maintaining a superb result."

Tormek T-8 Custom additions

Tomer sharpens around 100 knives on a weekly basis, so therefore has different requirements to most: "I need things to be accurate and efficient in terms of time, but without compromising the edge quality."

Grinding wheels

His first choice of grinding wheel is the SG-250 Blackstone Silicon, which allows for faster material removal. Unlike the diamond grinding wheels, he likes the option of truing the stone with the TT-50 Truing Tool and having the size match and progress with his other grindstones. Tomer continues: "I prefer to work with a more aggressive stone that saves me some time but still yields the same results. I keep this stone at a constant 220 grit."

Tomer's second grinding wheel of choice is the SG-250 Original Grindstone, which he keeps at a constant 1,000 grit using the smooth side of a SP-650 Stone Grader. To achieve the finest polished edge possible, he also relies on the SJ-250 Japanese Waterstone, which gives a smooth, sharp mirror finish to the knife blades. It's a step up from the leather honing wheel and is recommended for those who're looking to raise their game.

FIND OUT MORE...

...about **Tomer Botner** and **Florentine Kitchen Knives** by visiting the website – **www.florentinekitchenknives.com** – and follow on Instagram: **@florentinekitchenknives**

Jigs

Tomer uses both the SVM-45 Knife Jig and SVM-140 Long Knife Jig day-to-day, since these are perfect for almost all kitchen knives, whether big or small, thin or thick, short or wide, flexible or more rigid.

Accessories

When using the T-8 Custom, the supplied WM-220 AngleMaster is especially helpful when it comes to establishing the secondary bevel on a few different knife models. According to Tomer, it delivers both speed and accuracy.

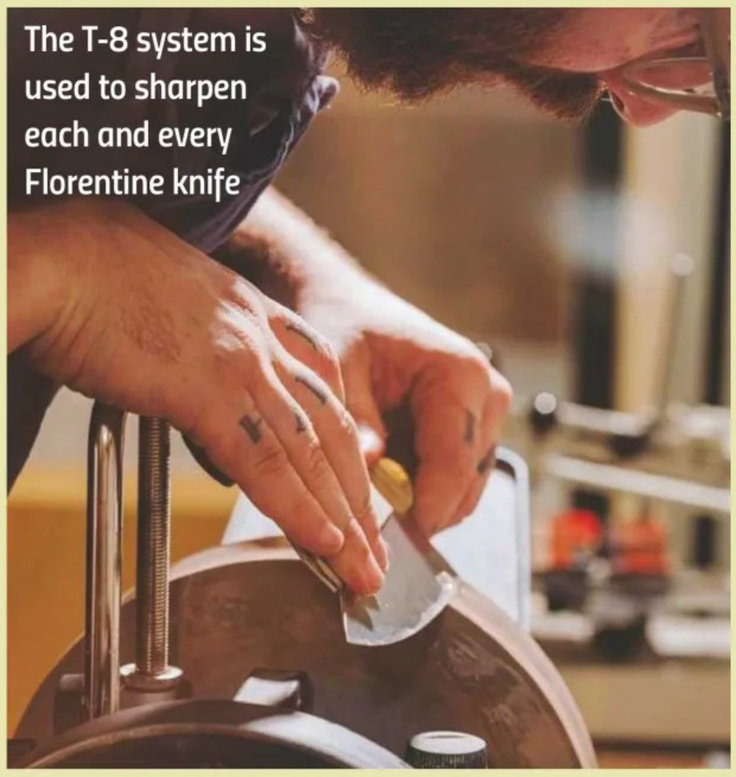
In terms of accessories, he'd start by adding the US-430 Extended Universal Support, which allows knives with a blade length over 240-250mm to be sharpened. The other option here is using the regular support, along with some freehand sharpening.

"The SP-650 Stone Grader is great when you want to adjust the grindstone to finer or rougher sharpening," he says, "and it's also essential for changing the grindstone's surface between 220-1,000 grit."

Lastly, Tomer also recommends the RB-180 Rotating Base, which he finds very useful, as you can just turn it and hone an edge instead of lifting the machine off the surface and rotating it each time.

Honing wheels

As Tomer has two machines in the workshop, there's a different honing wheel on each. The LA-220 Leather Honing Wheel gives a great polished edge with the PA-70 Honing Compound, but he also favours the CW-220 Composite Honing Wheel, which doesn't require any compound to be used, thus reducing cleaning and waste.



The T-8 system is used to sharpen each and every Florentine knife

Tomer Botner values the T-8's reliability and adaptability to different needs while maintaining a superb result

A DYING HABIT

WOOD'S USE IN SMOKING PARAPHERNALIA THROUGHOUT THE YEARS

Vintage pipes and smoking related items including 'Falcon' and 'Dr Grabow' pipes, small wooden pipe rack/box and various others

As **Paul Greer** discusses, the sharp reduction in smoking over the past few decades has resulted in the decline or disappearance of products associated with it, many of them made of wood

People still smoke, but the sharp reduction in this habit during the past few decades – especially in western countries – has resulted in the decline or disappearance of products associated with it, many of which are made of wood.

The dangers of smoking have long seemed so obvious, but it's worth reminding ourselves that it took some time for it to be unmasked as the true 'villain of the piece'. In 1950, the UK had the highest rate of lung cancer in the world, yet many believed that the fumes emitted by motor cars – which were becoming commonplace by this point – were in fact to blame.

It was only when Richard Doll and Austin Bradford Hill – two London-based physicians, and smokers themselves at the outset – published results of their enormous study of smoking among doctors – in the 1954 British Medical Journal – that sound research- based conclusions were reached, and appropriate action taken. One unsurprising effect was that doctors themselves relinquished the habit, becoming the first identifiable social group to do so in large numbers.

1954 Allard K3 – fumes emitted by cars such as these were believed to be behind the UK's high rates of lung cancer. Photograph © **James Mann**

Meet your match

During his attempts to create gold from other metals, Hennig Brandt – a 17th century alchemist – extracted pure phosphorus, in order to test its flammable properties. Brandt's notes proved useful many years later, when chemists were trying to produce a usable match to serve tobacco users. The first of these, in 1805 – Frenchman, Jean Chancel – produced very crude matches, which had to be dipped in sulphuric acid. These ignited, but also released unpleasant fumes. Brandt's countryman – Charles Chauriat – added white phosphorus, which removed

Antique wooden hinged matchbox with sailboat scene etched into both sides of the lid

Wooden matchbox cover

A TALE OF TWO LOGS

CHISEL RATING

Les Thorne rummages through the log pile to perform magic on two maple branches, going on to create a pair of contrasting bowls and a natural-edge vase

1 I pulled two promising logs from a pile of branches – let's see what can be made from them

People often take up woodturning owing to an over abundance of wood. Seeing something pretty in the log pile or having trees removed on your property can lead to impulse purchases of a lathe and turning tools.

Most of us have access to the type of wood I'm going to use in this article. It may come from friends and family, or as a result of keeping your eyes and ears open around the local area – an activity commonly known as chainsaw chasing.

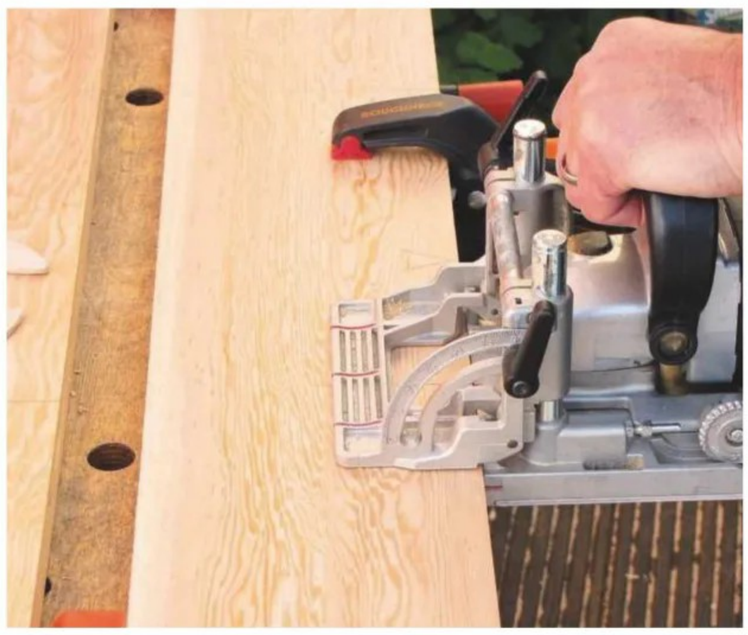
Once you have the timber, however, you come up against a problem: the art of seasoning. Now, I call this an art rather than a science because wood will quite often behave very strangely when it comes to the drying process.

A good start is storing the timber in the best way possible. Always keep it in as long a length as you can handle. Because logs tend to split on the end-grain, it stands to reason that if a log cracks 75mm down from both ends and the wood has been cut off at 300mm, very little usable timber will remain.

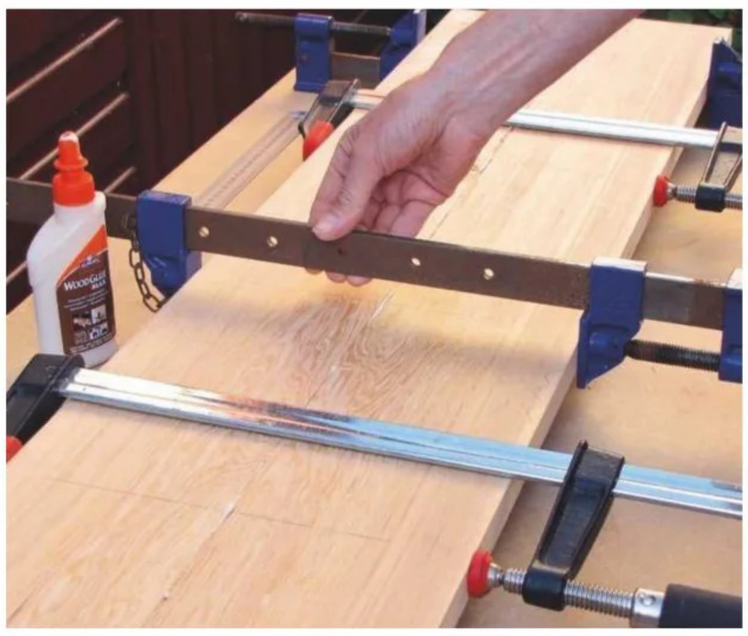
Completely seasoning the timber while in log form is almost impossible, so here I'm going to go through some of the items

1 First, plane all timber to about 20mm. Boards will be thicknessed again after gluing together

2 If you don't have a surface planer, true up boards' edges to be glued with your longest bench plane



3 Mark out positions for biscuits, avoiding decorative cut-outs. Cut slots for No.20 biscuits with a jointer

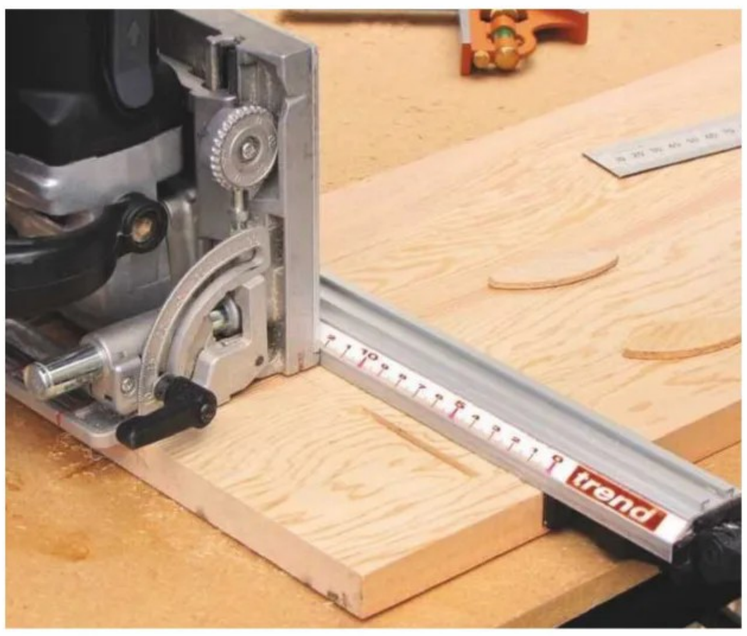


4 Glue the boards together to create sufficient width. Cramp for a couple of hours, checking timber is flat

5 Remove dried glue and thickness boards to 18mm. You can then measure and saw boards to length

6 To remove any saw marks, trim the board ends dead square with a bench plane and shooting board

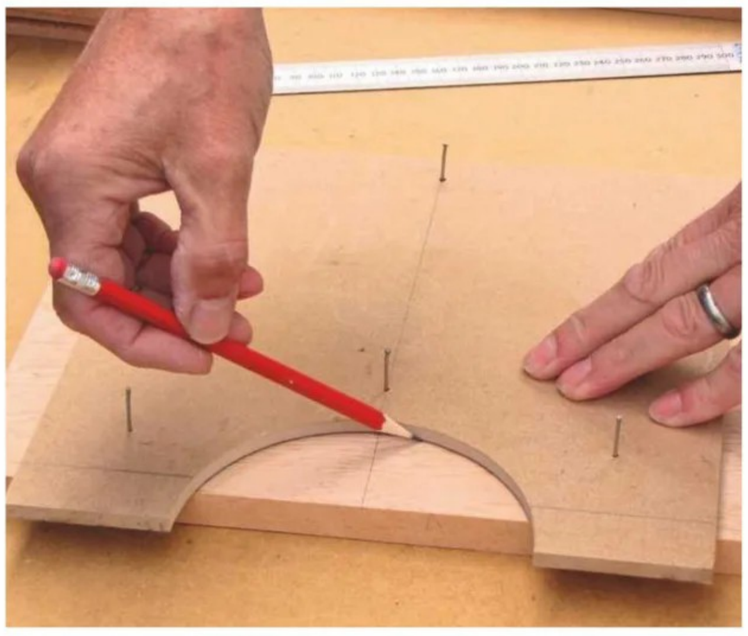
7 Mark out No.20 biscuit positions on all boards. Test blade setting on offcuts, then cut slots in the ends



8 With a guide clamp or batten across boards, cut slots in the shelves. Your jointer may require extra support here

9 End sections aren't in-line but staggered. Determine the amount of offset by eye or measure the overhang

10 It's easier to sand – 150 grit – timber surfaces before assembly. Round off the shelves' front corners



11 Front edges feature decorative semi-circular cut-outs. Next, mark out and make a template from 6mm MDF

12 Neatly clean up the template and transfer the outline, then cut curves using a jigsaw, with 2mm over the waste side of the line

AROUND THE HOUSE WITH PHIL DAVY

The wait is almost over… Some of you will remember that due to my recent house move and relocation across the country, I've been without a fully functioning workshop for the best part of two years. It's been frustrating, especially needing to access certain tools and equipment that were stashed at various locations some 70 miles away. At least I now have a sizeable garage fitted out with shelving and storage racks, so I've gradually been able to move stuff to its new home.

At last, the base is completed and a new timber shed ordered. Having previously struggled in unheated work spaces, this time I intend to fully insulate and line the workshop interior, including the roof and floor. Expensive, but in light of rising energy costs, it should be worth it in the long run and make life far more comfortable. And while waiting, the most enjoyable part has been planning the internal layout. Hopefully, the new workshop will be up and running by autumn...

USEFUL KIT/PRODUCT
ROLSON LED LIGHTED SAFETY GLASSES

Every woodworker should have safety glasses ready for action in the workshop and this pair from Rolson is particularly neat. The wraparound clear plastic shield features an LED light at each side, which can be rotated to direct the beam. Individual on/off slider switches are easy to reach while wearing and each arm has limited adjustment for length. Lights can be activated independently, as can the swivel action. These LEDs are surprisingly effective for something so tiny and each one is powered by two 3V lithium button batteries. These are quite tedious to access as you need to remove five tiny Pozi screws to open their covers, but hopefully replacing them won't become a regular task.

These lightweight glasses aren't CE marked and may not comply with PPE regulations, so don't assume they'll offer protection against flying debris or similar.

These handy safety glasses provide hands-free illumination where limited light is available

Each of the LED lights can be rotated in order to direct the beam

Conclusion

While these safety glasses aren't suitable for heavy-duty use, they're ideal for close-up/intricate jobs such as inlaying, model-making or any situation that calls for hands-free work.

SPECIFICATION

Typical price: £10.99
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RATING – *PERFORMANCE*: 3.5 OUT OF 5
RATING – *VALUE*: 4 OUT OF 5

Q&A
RAISING JOIST HEIGHTS IN A LOFT

Q We're about to have extra insulation put in our walk-in attic, which is used for quite a bit of storage. Can you offer any advice on how to raise the joists, so that I can floor it over at a level – that's about 150mm higher – and use it again for storage? I intend to store fairly lightweight items, such as suitcases, but need to be able to walk on the surface.
P Benson, Wales

A Adding extra insulation may make the house warmer, but increasing the joist height could add considerable weight to existing timbers. To spread the load, add new timbers across the old ones at 90°. This means that laying the insulation will be more awkward, but that's a minor issue. Fit new joists to old by skew-fixing with screws, rather than nails, which could disturb the ceilings underneath. If possible, nail 50mm hangers connecting joists to the rafters above, which will take some of the weight.

If you're doing the job yourself, one solution could be to use rigid insulated timber loft boards, which are available from B&Q. The dense foam is bonded to T&G chipboard floor panels, giving a total depth of 123mm. Screwfix also sells a 50mm-thick rigid insulation board that'd support normal chipboard flooring. Although I've not had experience of either product, the extra weight will be less than adding new joists

Fit new joists to old by skew-fixing with screws, rather than nails

Adding new timbers across the old ones at 90° does make laying the insulation more awkward, but that's a minor issue

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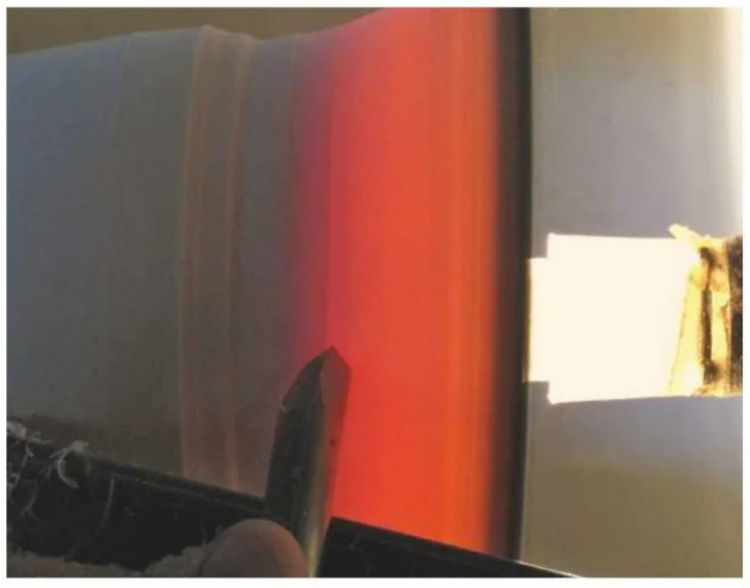
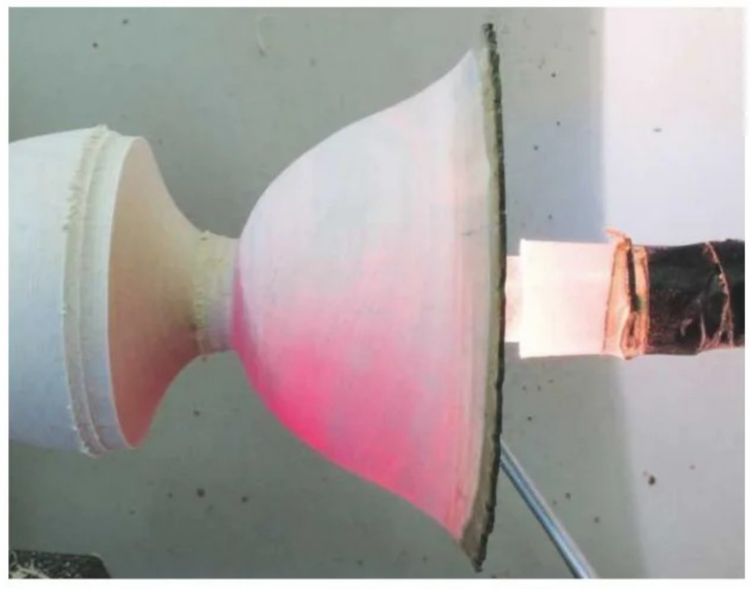
MADE IN SHEFFIELD

20 Turn the outside just before reaching for a light, which will allow you to check...



21 ... the consistency. What a difference a bit of light makes!



22 With desired shape achieved, the vase is now ready for sanding

So, if wanting to make the bowl very thin, I'm better off doing that by working the outside last. If you want to work the other way round, however, remember to leave some stock in the base, which will provide the strength needed to remove the centre.

You could turn the piece using specialist hollowing tools, gouges or scrapers (**photos 18** & **19**).

Let there be light

Once you're happy with the inside shape, it's a matter of sorting the outside (**photo 20**). Now here comes the clever bit: to gauge wall thickness, I'm going to use a homemade illuminating device that goes in the tailstock – though take note that this method only works on light timbers such as the maple used here.

Turn the outside down using a combination of small bowl and spindle gouges, working carefully with bevel rubbing cuts and completing it in stages (**photos 21** & **22**). I'm aiming for a wall thickness of less than 3mm. Don't try and go back up to the edge as this may have started to move and it'll be impossible to pick up an effective cut.

Sanding the piece isn't an easy task as wet wood tends to clog up the abrasive, so I like to

23 Wet sanding offers the advantage of not generating any dust

24 Cutting up into the base: getting it thin will prevent cracking

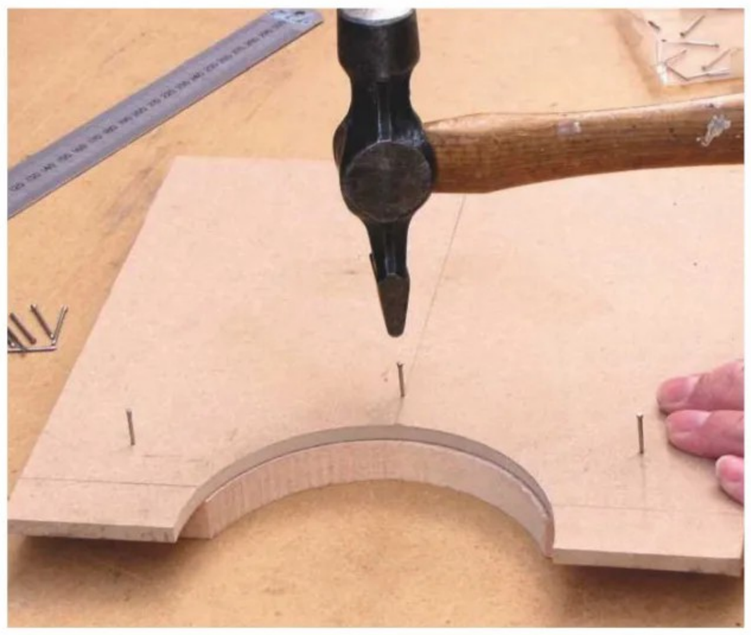
wet-sand the piece with water (**photo 23**), or use finishing oil as a lubricant, ensuring to protect the lathe's electrics. Work through the grits as normal and don't think the abrasive isn't working just because you're not seeing clouds of dust!

When it comes to parting off, be ever so careful as you don't want to ruin all your hard work at this stage. I like to cut up into the base to make it as thin as possible (**photo 24**), so hopefully it won't split. The only finish I'd apply to wet wood is oil – Danish or finishing – and I also prefer a matt/satin surface.

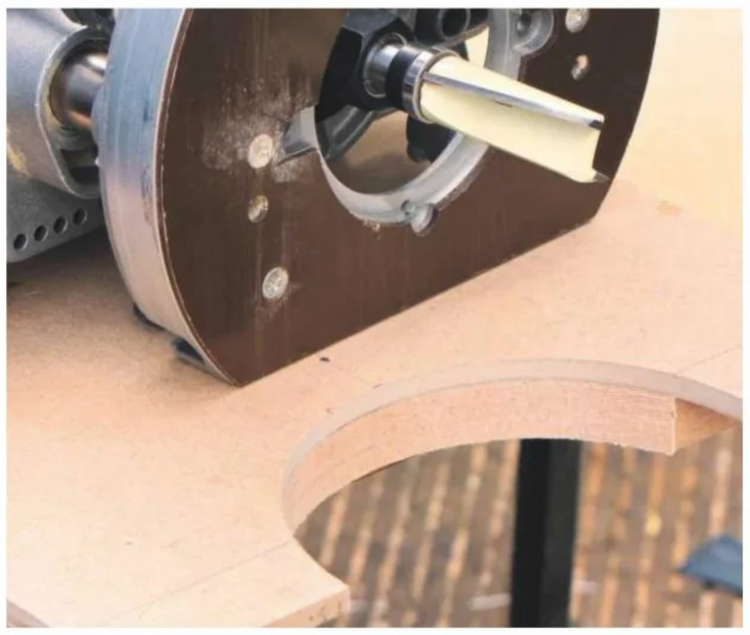
Suitable woods

As you can see, turning wet wood is both satisfying and fun, with big piles of shavings and very little dust, but be very mindful of splits and loose bark.

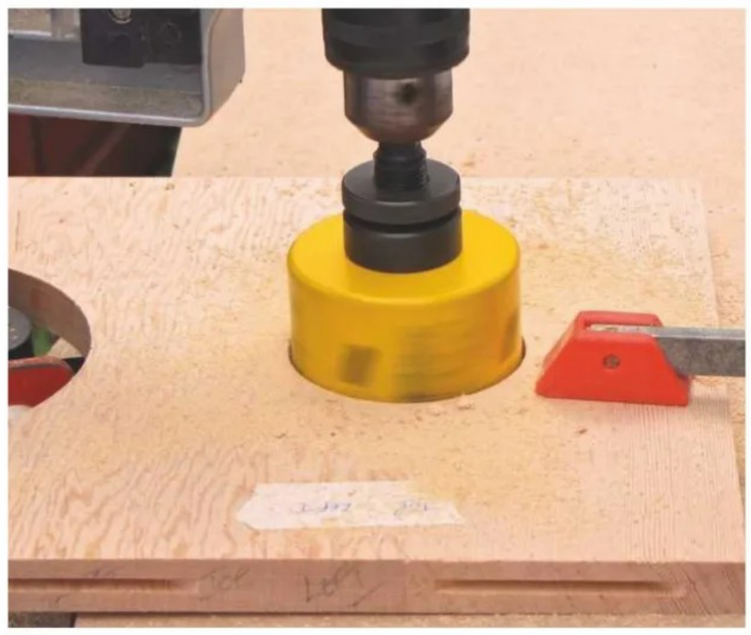
Some woods are very desirable and make excellent decorative items. Consider the likes of laburnum and mulberry – yew's more prone to splitting even if turned thin. Get out there, find yourself some wet stuff and make some mess – didn't I warn you about the wood throwing water out as it spins? My mistake...



13 Position and fix the template to each end section. Either use panel pins or double-sided tape here



14 Cut-outs are completed by carefully routing with a ½in Axcaliber bearing-guided flush trim bit



15 Further decoration on end sections is completed with a 70mm hole saw mounted in a drillstand

16 If necessary, lightly clean up the circles' sawn edges with a smaller diameter sanding drum

17 Remove arrises from all exposed front edges with the aid of a bearing-guided chamfer bit in a router

18 Assemble shelves and end sections dry so you can check slots are correctly spaced. Glue biscuits into the first shelf

19 Glue together one pair of shelves and cramp up. Allow to dry before assembling the remaining shelf components

20 Rip timber to width for support battens, then plane the edges. These finish at about 40mm wide

21 Saw battens to length and cut slots for biscuits. Glue the edges and cramp to the shelves' undersides

22 Mark out the glass panel's position on the top shelf. Cut with a jigsaw and clean up edges using a router

23 Rout a rebate around the cut-out to accommodate 6mm-thick glass. This will sit on a bed of silicone

24 True up the rear edges with a bench plane and fill any defects in the timber. You can then sand before finishing off with a polyurethane varnish

9 Mark up the end-grain, ready for sealing

10 Mounting the side-grain natural-edge bowl between centres allows it to be moved slightly in order to get the top as level as possible

the drying process. The other important step is marking the centre, as you'll need that to remount the piece once it's dry (**photo 7**).

It's good to practise your cuts at this stage – I like to get a good finish off the gouge even though the bowl will be re-turned. When you mount it in the chuck, remember to just pinch it with the jaws as the spigot will have short grain and can therefore be a bit weak.

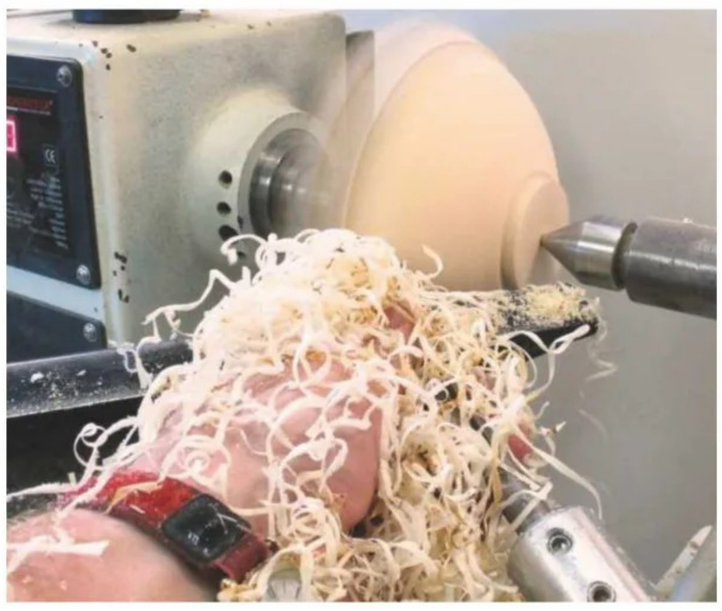
Bowl thickness is the next thing to consider. The old equation of 10% of its diameter will still work to a degree, but look at the wood – if it has curly grain or knots, it may warp too much. Remember that when remounted, you have to be able to get a circle out of it. It's a compromise in the fact that the thinner you turn it the quicker the wood will dry, but there's also a greater chance of not being able to re-turn it if made too thin. I left this one on the thick side as small bowls tend to dry quickly (**photo 8**). The bottom thickness can be taken down to almost finished size as this part will move very little.

Once finished (**photo 9**), the end-grain should be sealed with liquid paraffin wax and put to one side to dry – somewhere without extremes of hot or cold, and preferably out of draughts or wind. I use the loft over my workshop as its consistent temperature is ideal for drying bowls. I'd expect the bowl to take around six months to get down to approximately 15% moisture content.

TOP TIP

A meter to measure moisture content is handy but not a necessity. One way to do it is to weigh your bowls at monthly intervals. When dry, they won't lose any further weight

WHY BOTHER?



11 Wet wood generally turns easier than dry...

12 ... so you're removing the majority of wood in the most effective way

Why go to all this trouble when you can buy air-dried wood from a timber supplier? Well, its obviously cheaper, but also more rewarding to work al fresco because you've been involved in the process from start to finish. Wet wood generally turns easier than dry, too, so you're removing the majority of wood in the most effective way (**photos 11** & **12**).

Drying timber more than 100mm thick is almost impossible, so if you want to make decent-size salad bowls, wet turning is your only option. Some wood species are horrible to turn if they've been kilned – for example, sycamore can be very powdery, so air-dried turns so much easier.

The downside, I suppose, is the fact you have to wait for the wood to dry, but there's options available such as microwave drying or boiling.

To find out more about these methods, have a look at the extensive resources available online, although personally, I do prefer the turn-and-dry-naturally approach

13 Mount the log between centres

14 Let those designer shavings fly...

15 ... but don't forget you'll have to pick them up afterwards!

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AUTUMN PROJECT: HORIZONTAL DISPLAY SHELVES

AN AWKWARD COMMISSION!

Phil Davy tackles these challenging horizontal shelves, made using Douglas fir

Sometimes we get commissioned to build something rather unusual, which wouldn't necessarily be to our taste. A friend recently asked me to build some display shelving, which seemed simple enough. Horizontal shelves would be varying lengths, though, along with offset vertical supports. These components would include large diameter circles sawn or routed as decoration. Not my choice, you understand.

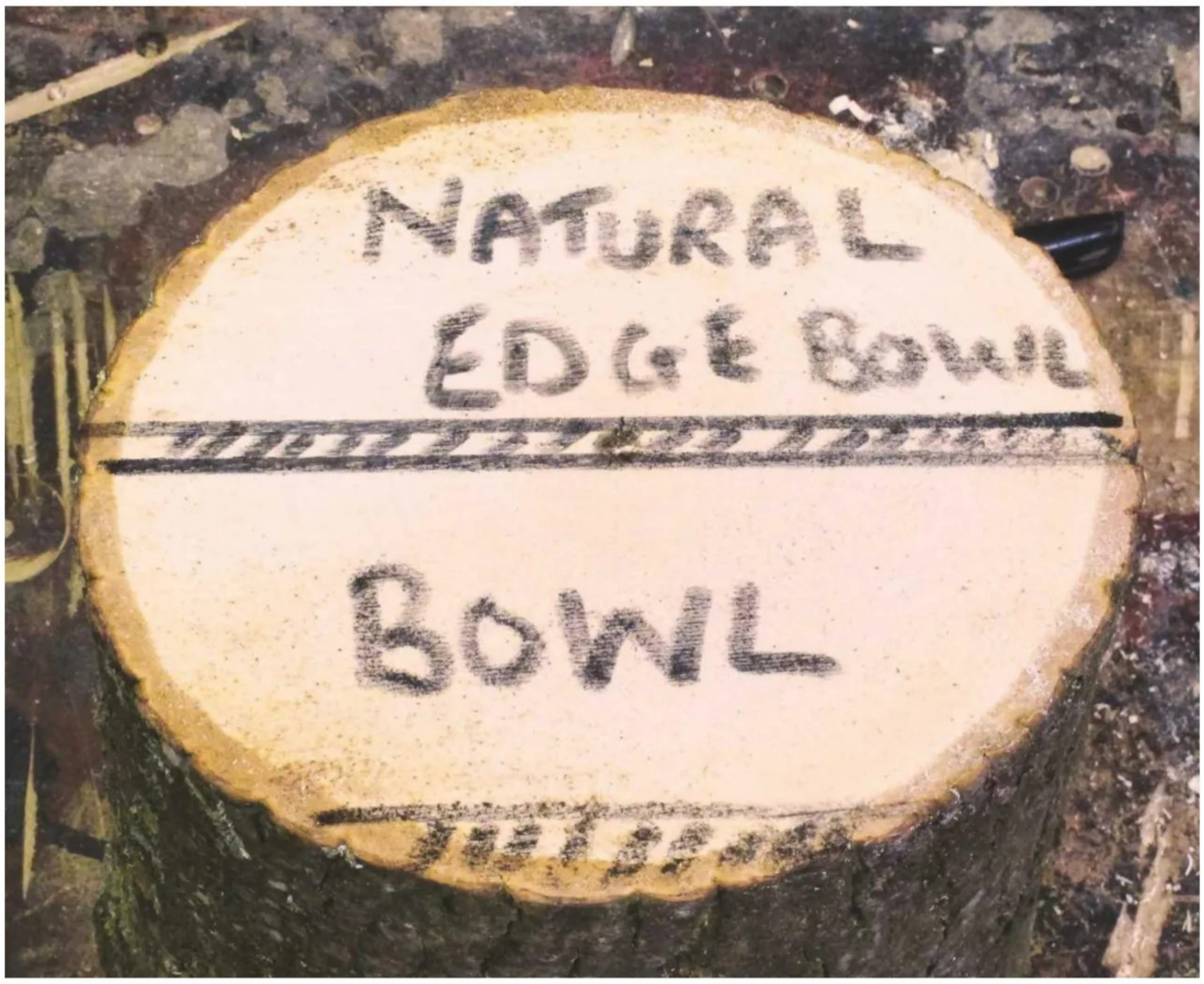
A cut-out on the top board would allow a piece of 6mm toughened glass to be inserted, with a downlight above this to highlight particular items on display. It was all beginning to sound less straightforward by the minute...

Mike wanted timber with an interesting grain, though because of the structure's size and weight of items to be displayed, we decided against hardwood. Reasonably lightweight, Douglas fir is easy to work and you can often get long, wide boards free from knots. Also known as Columbian or Oregon pine, it has a wonderful aroma when cut, reminding me of trips long ago to forested American national parks. It's also easier on planer knives than many timbers, though you have to watch out for splintering. It does dent fairly easily, although nothing like as badly as Western red cedar, and along with this species, it's probably my favourite softwood.

Glue-up

With shelf depth finishing at 235mm, it was necessary to glue boards together in order to achieve sufficient depth. Biscuits helped here, more for alignment than strength. Horizontal and vertical boards were also jointed with biscuits, though you could use pocket screws if happy to fill the exposed holes. Alternatively, housings could be routed for the shorter vertical pieces to sit in, which would then allow you to counterbore and screw down through each shelf, thus making an exceptionally strong joint.

I set vertical end pieces 5mm back from the shelving's front edge, which looks better than having all edges completely flush. The cut-outs are pretty straightforward to make with a bearing-guided flush trim router bit. Make a simple template from 6mm MDF, though it's worth spending time getting this as neat as possible, with a uniform curve. If not, any nick or defect will be replicated when you rout the actual timber. Of course, nothing but a clear finish would do for such dramatic grain. I applied a few coats of Rustins' clear matt polyurethane varnish. This really does give a dead flat result, though a satin varnish would really enhance the pattern further.



2 The first log, marked out ready for action

that can be turned from a few branches of wet maple wood.

Having been cut in the summer, these branches had been down for a month or so. One of the logs had already developed a shake through it, but I reasoned I could work around this. What follows are my thought processes and action, with a description of how I used the wood to turn two different-looking bowls along with a natural-edge vase.

4 This will result in various sections of bandsawn log, some for turning, the rest for firewood

Cutting up logs

There are two options with wood of this size: either turn a natural-edge thin end-grain vase and a thin side-grain natural edge (**photo 2**), or rough out some work such as an end-or side-grain bowl, which can be put aside to dry. Because thin wood doesn't have a tendency to split as it can shrink without the stresses that thicker timber suffers, work of this nature can be completed in one go. The wood's relatively small size allows it to be cut up on the bandsaw rather than a chainsaw.

5 When cutting the natural edge, use a wooden disc as a template

3 Start by cutting the log with a bandsaw – watch those fingers!

I decided to process the first log into a standard bowl and a side-grain natural-edge bowl, both of which were put aside to dry.

I marked the end of the timber showing how these would be cut. A piece of this size requires a small piece of waste to be taken out of the centre so the pith is removed, this generally being the first piece to split. If the log were larger, I could have taken a bigger slice out of the middle, cut it into squares and seasoned it for future spindle projects (**photos 3** & **4**).

The two wood sections must be cut round before turning can begin. The normal bowl is quite straightforward but the natural-edge one can't be marked out with a compass, so I have a series of different-size discs that can be attached to the bark, then cut around on the bandsaw (**photo 5**). It doesn't matter if you leave a little bark on the plain wood bowl (**photo 6**), as this'll be removed during the shaping stage, which allows you to achieve maximum diameter from the log.

TOP TIP

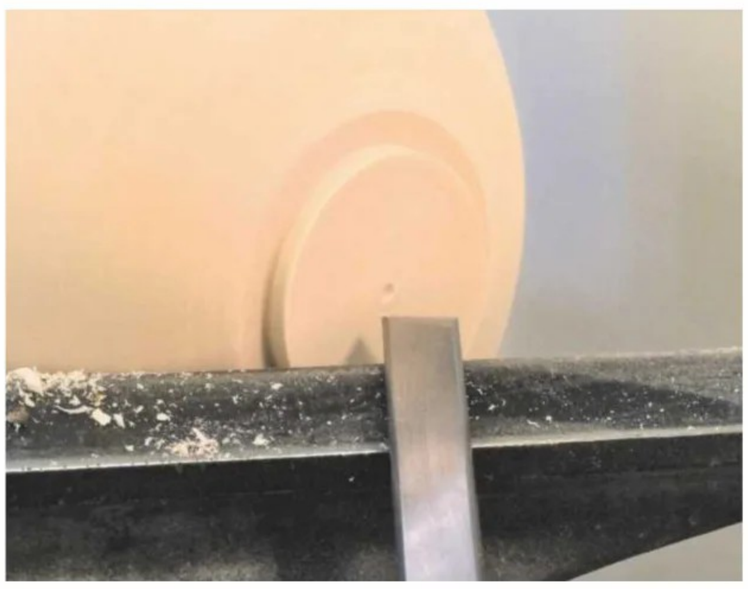
When cutting with the grain like this, a 3 or 4 tpi – threads per inch – blade is desirable, as anything finer can clog up, thus putting strain on your machine

TURNING THE BOWLS

Plain shallow bowl

The log intended for the simple shallow bowl is first mounted on the screw chuck. The foot is left over-sized to allow for shrinkage and the fact that it'll almost certainly go oval in

6 There's no need to remove all the bark prior to roughing out



7 Marking the centre allows the bowl to be remounted when dry

8 I left the bowl's wall thickness pretty chunky

16 The vase is now ready for the chuck

17 Only finish the first 25mm of the natural edge's exterior

18 Use a gouge to turn the vase interior...

19 ... followed by a scraper, with a light touch for refining the inside

Natural-edge bowl

I mounted the side-grain natural-edge bowl between centres, which gave me the option to adjust the piece while turning in order to achieve the best-looking natural-edge (**photo 10**), while ensuring the high and low points are level.

I removed the bark where the drive would be located. Don't locate your drive onto the bark as this can be weak and could even result in the wood flying off; indeed, you should ensure to take lights cuts when going over the bark surface. If there's any concerns about the bark detaching, run some thin CA adhesive between the wood and bark. In my experience, however, if it's going to come off in the drying, it probably will.

Once you've reversed the bowl onto the chuck, turn out the inside. At this stage, take care when entering the blank because a catch can cause you to knock off the natural-edge and ruin all your hard work.

Once turned, seal the end-grain as before and put aside to season. When dry, remount the piece by friction driving between centres and turn the bowl as normal.

TURNING AN END-GRAIN NATURAL-EDGE VASE

My inspiration

If I had to make my living from turning one thing, it'd almost certainly be items like this. I've always been inspired by the work of turners such as the late Bert Marsh from England and Bob Stocksdale from America, their thin-walled bowls and natural edges providing the benchmark towards which we strive today.

My second maple log, then, is going to be turned thin enough to relieve all the stresses that occur during drying, so hopefully it won't split.

TOP TIP

Always use a full face mask when turning natural edges as you're liable to be hit by a piece of bark while working

After deciding which end will be the top, mount the log between centres (**photo 13**) and turn 9/10 of the bark away using a bowl gouge. I find this tool preferable over the spindle roughing gouge, as it's more controllable when working with natural edges (**photos 14** & **15**).

Put a chucking spigot on the piece to suit your chuck jaws, then roughly shape the work. At this stage, this is more an exercise in removing some of the weight rather than trying to obtain the final shape (**photo 16**).

Once held in the chuck, I shaped the first 25mm of the top on the outside (**photo 17**) before starting to remove the middle. I like to turn the vase interior to completion before moving on to the exterior, my reckoning being that the outside is easier to turn than the inside.

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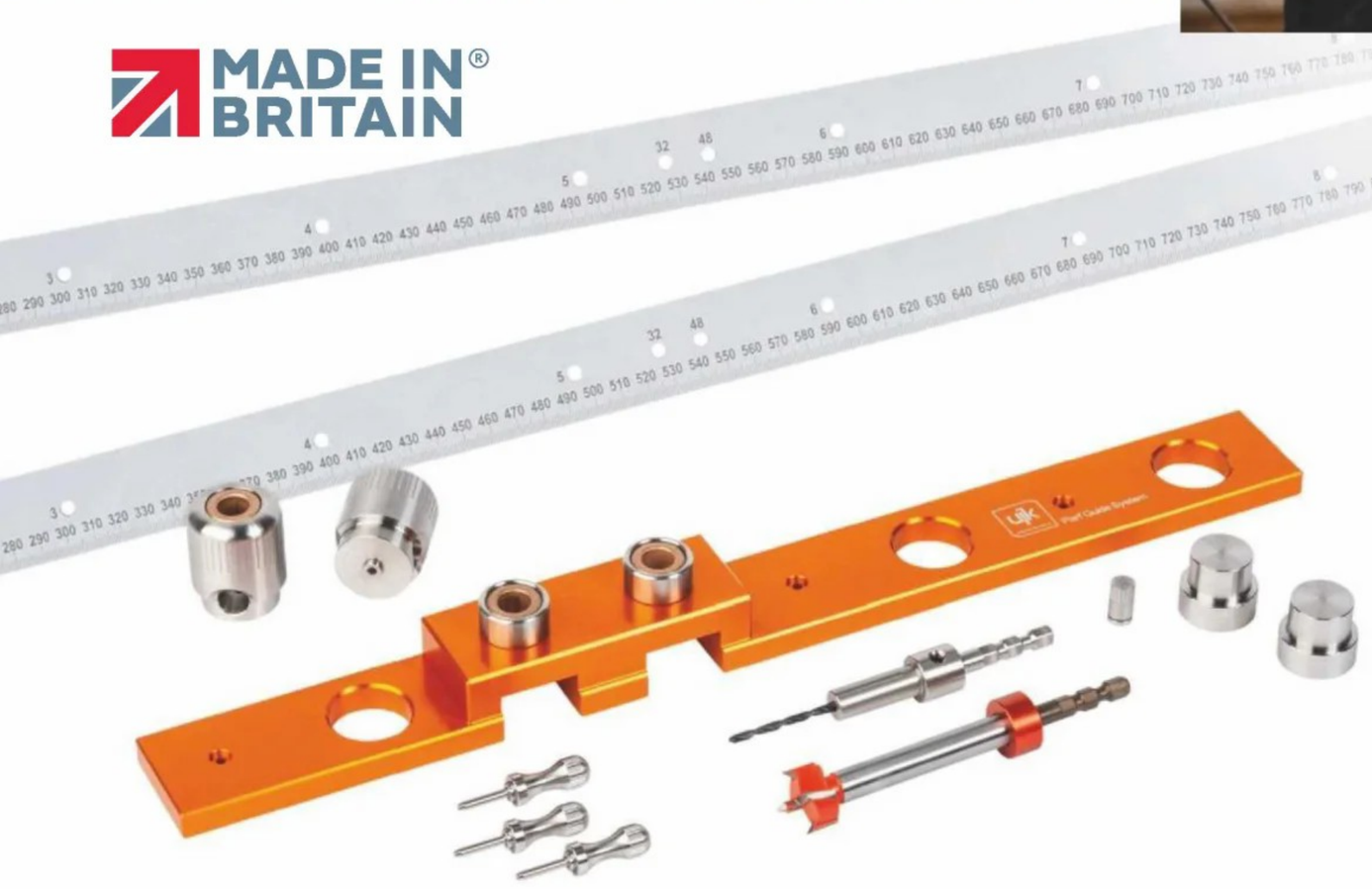

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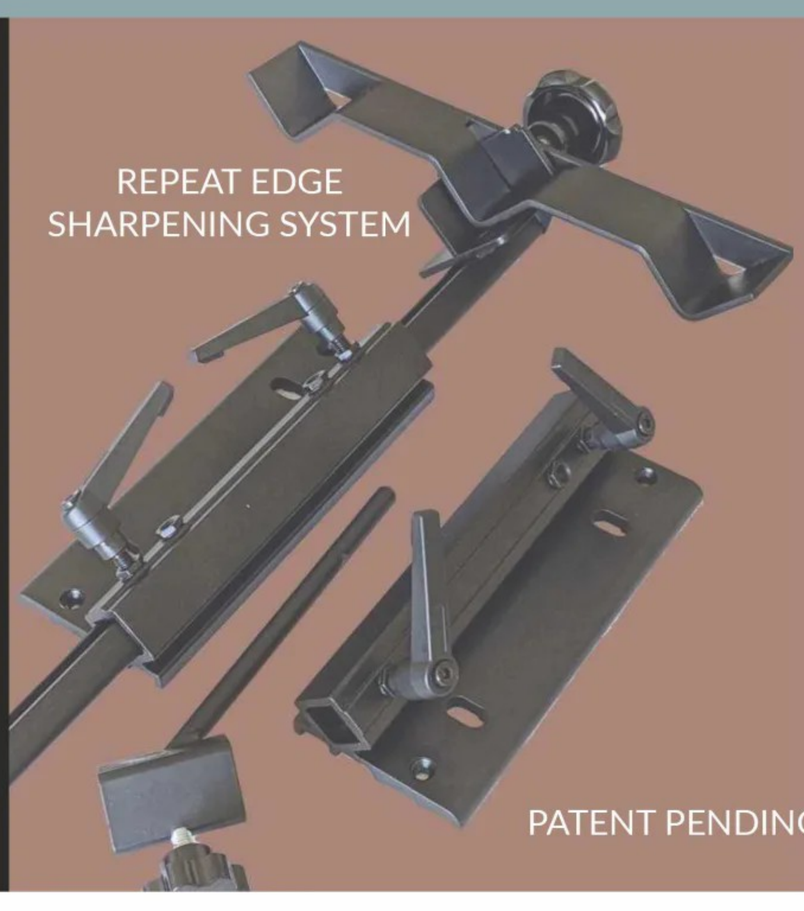

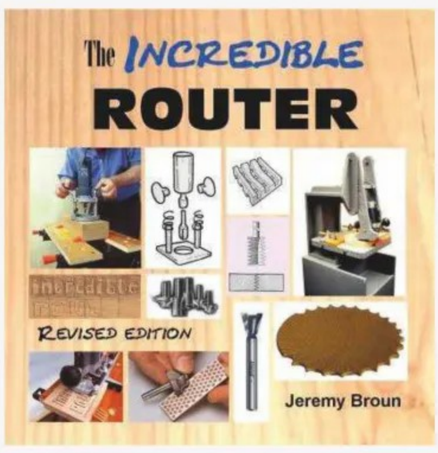

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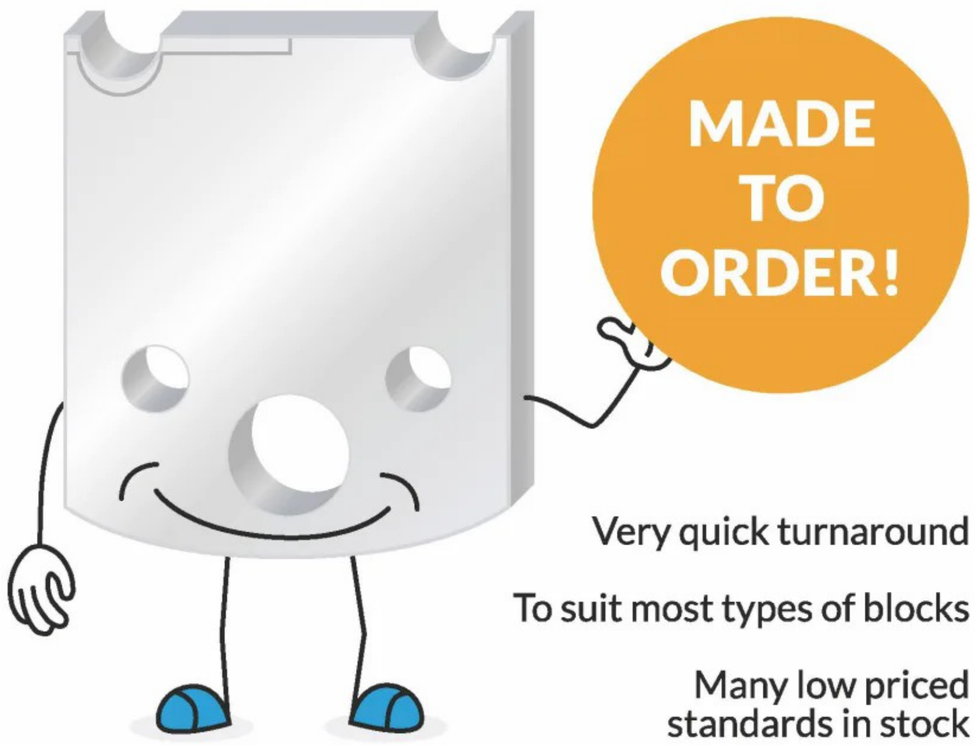

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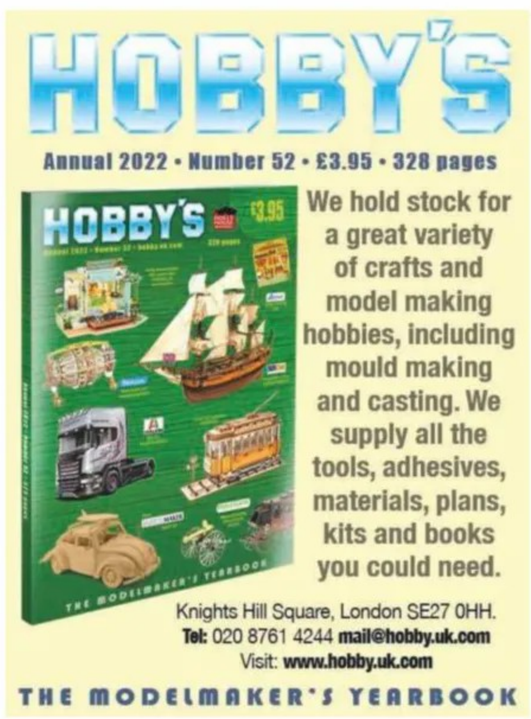

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The Woodworker & Good Woodworking
October 2023 edition
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A HAPPY MARRIAGE

Mike Jordan's stable door combines period looks with practicality

THE TORMEK SCHOLARSHIP AWARD – FOR THE SHARPEST OF TALENTS

Since 2013, the Tormek Scholarship Award has been given to a senior student, majoring in cabinetmaking and furniture design. With an emphasis on the importance of sharp tools, the aim is to nurture and showcase young talent and demonstrate how Tormek has shaped their craftsmanship and creative process

KNOTTY ASH

Commissioned by knot specialist Elin Green, Les Thorne uses American ash to create two types of bowl, in two different sizes, ready to accept her hand-knotted waxed cotton cord

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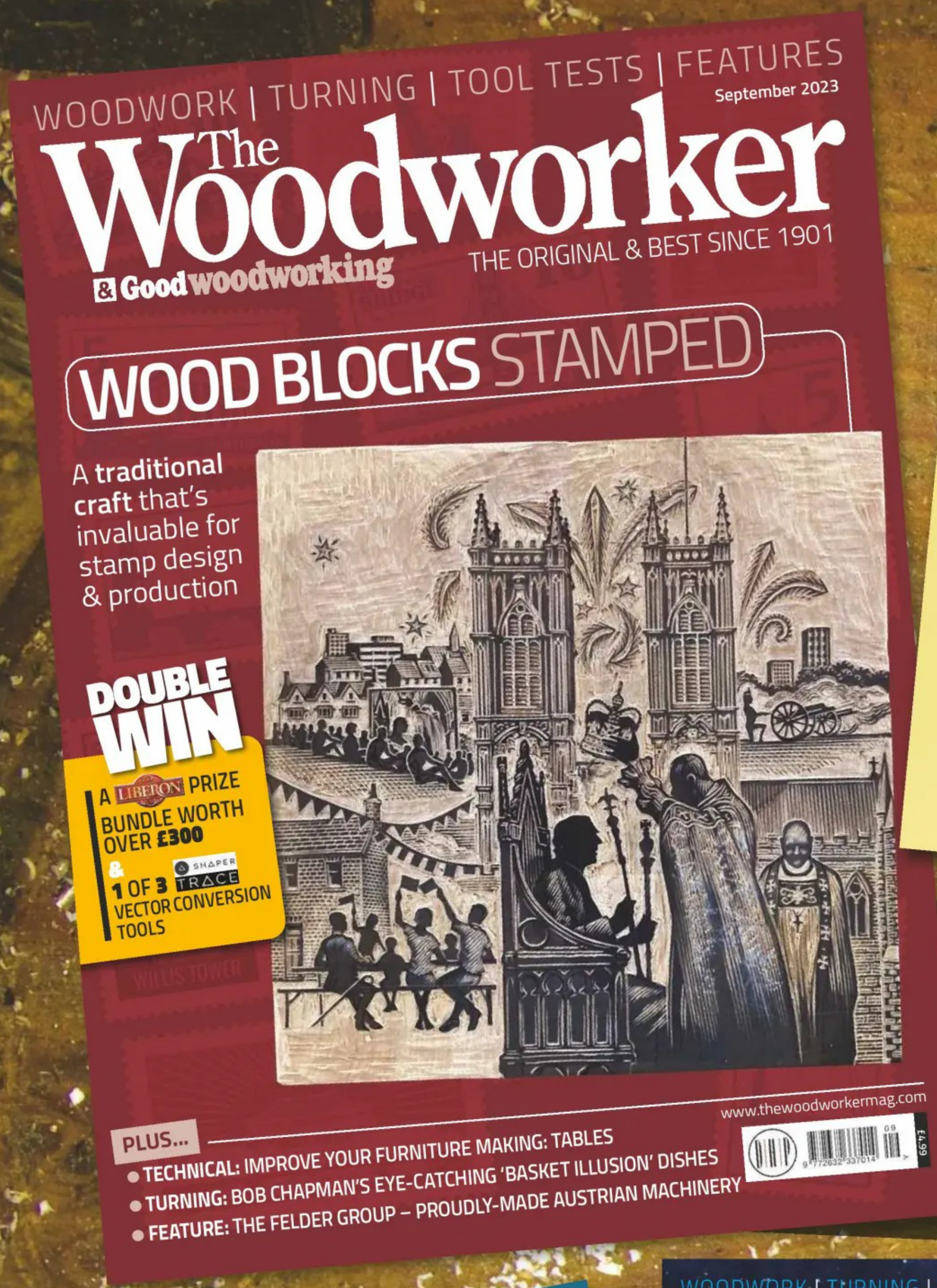
Dust-free furniture making with John Bullar



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Stanley No.5 'before & after' photo courtesy Peter Hemsley – The ToolPost

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TAKE 5

Featuring pieces made by former furniture-making students as well as those whose careers have taken them to new heights, this month's selection is undeniably first-class

1 Birch seat by Nick Pedullá – **@pedullastudio** – inspired by the works of Joseph Walsh – featuring curves, stacked laminations, experiments and various new techniques

2 'Kumiko Meadow Sideboard' by Tom Kato Inman – **@katoinman.furniture** – main structure made in fumed oak and sycamore; doors and drawer fronts made using a variety of veneers and timbers, with marquetry, inlay and Kumiko techniques employed to create the wild meadow scene

3 One of a pair of Windsor-style chairs by Meredith Hart **@meredithhartfurniture** – a commission for a client's in-laws' 50th wedding anniversary. Features steam-bent backs in kiln-dried walnut; gold detailing and other elements represent the couple's long history and descendants. While the details are meaningful, the design is also meant to be comfortable and functional for everyday use, and handed down through generations

4 'Meala' dressing & console table by Jan Lennon – **@janlennonfurniture** – black American walnut and olive ash, 1,200mm long × 800mm high × 470mm deep – awarded a Merit of Excellence by The Furniture Makers' Company – **@furnituremakerscompany**

5 'Fly Away Home', 2023, turned and carved form by Linda Ferber – **@lindajferber** – birch, walnut, ash, mylar and acrylic

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

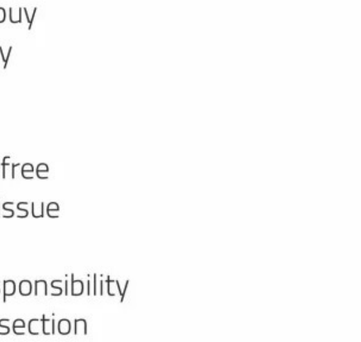
OFFERED

Contents of Native American-style flute-making workshop – to include Bosch table saw and stand (pictured); Titan planer; Record lathe and bandsaw; belt and disc sander; jigs; SCM compressor; Ryobi and Trend routers; steel cutter; Dremel and Black & Decker drills; Proxxon fret saw; Bosch woodcarving machinery and all accessories. Also included is PDF instruction booklet on flute-making; £850 – no offers, no individual items, cash on collection – call number below for full, illustrated inventory
07941 233 777 (Kent)

JessEm Rout-R-Lift Prestige & Musclechuck Quick Change Chuck Type 2E – unused, as new – circumstances force sale; £300 + P&P
07971 172 227 (Sheffield)

Large rare timbers: yew 1,760 × 230 × 30mm (waney-edged); teak 2,230 × 90 × 70mm (planed all round); wenge 2,130 × 115 × 45mm (planed all round); iroko 1,390 × 90 × 90mm (planed all round). Around £20 per piece; buyer collects
07973 829 209 (London)

Clarke CTS14 10in table saw – with extendable table & parallel fence; £60 – buyer collects
07783 527 708 (Co. Durham)



Elektra Beckum KGS 300 sliding compound mitre saw – 1,600W 'silent' direct drive induction motor; no noisy gears; 250mm 24-tooth TCT blade; 300 × 53mm cut at 90°. Sliding mechanism runs on linear ball bearings; German made, very high quality construction; used only once for a small job; in 'like new' condition; includes optional extraction adaptor; selling for £199 (half price paid) – collection only
07895 108 405 (Bedfordshire)

Stanley combination plane, with 18 cutters; £55 plus postage
07927 187 398 (Cornwall)

Trend T11EK 240V 2,000W ½in router – complete with all original supplied accessories, plus an extra ¼in collet worth £20 – also includes a set of 35 × ½in Faithful TC router bits – unused – worth £70, plus a free set of 4 × ½in kitchen fitter's TC bits in box – unused. Only used once and in 'as new' condition – supplied in case with original sleeve & Perspex base disc; £199.99 – cash only; buyer collects
07895 108 405 (Luton)

Clifton No.6 fore plane – 18 × 3in – an original Clico manufactured product made in Sheffield, supplied with original box and packing materials; no use apart from flattening and polishing the cutting iron on back and honing the edge; no corrosion on plane body & no signs of wear – bubinga handle; £250 cash & collection only; no shipping
07895 108 405 (Luton)

Gifkins dovetail jig – deluxe package with two templates & four cutters – 6 & 10mm. Only used to make six jewellery boxes. Slight chip on one cutter, but it works perfectly well. Supplied with instruction booklet and demo DVD; excellent and versatile piece of kit; £120 – collection only
01462 676 796 (North Herts)

Elektra Beckum BAS 315/4 bandsaw – 240V machine; 305mm throat capacity; in good condition – selling due to bereavement; £150 – buyer collects
07967 483 913 (Essex)

Self-contained workshop space to rent – 48sq.ft: 7'5 × 6'4 × 7' ceiling. Would suit hobbyist, musical instrument makers, etc. The space is within a larger open plan railway arch workshop in East London – home to friendly community of an inventor/manufacturer and two furniture makers; access to woodworking machinery. Eight-minute walk to Mile End tube station and adjacent to Cemetery Park. It's basic – no running water – but there's access to a washroom and toilet. Secure off-street parking and 24 hour access; £300pcm plus £50 key deposit
darcyturner180@hotmail.com (East London)

SCM S45 IPH bandsaw – in excellent condition; one owner; little use – selling for around half the price paid; £1,500 – buyer collects
01278 457 619 (Somerset)

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01793 771 898 (Wiltshire)

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01454 260 395 (Berkeley)

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01302 817 889 (Doncaster)

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01572 723 976 (Rutland)

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01647 432 841 (Devon)

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01780 751 768 (Lincs)

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