WOODWORK | TURNING | TOOL TESTS | FEATURES

October 2023

The Woodworker

& Goodwoodworking

THE ORIGINAL & BEST SINCE 1901

TREBLE WIN

A **TREND** T8EK ½IN PLUNGE ROUTER PLUS CRT/MK3 CRAFTPRO ROUTER TABLE – WORTH **£650**

1 OF 3 **BOSCH** GEX 18V-125 CORDLESS RANDOM ORBIT SANDER BUNDLES – WORTH **£225**

A LIBÉRON PRIZE BUNDLE WORTH OVER **£300**

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The goldfinch – a colourful British garden bird

Autumn colours as seen in the South Downs National Park

Fallen conkers from a horse chestnut tree

Field maple leaves fade to a rich gold in autumn

Welcome

With autumn in our midsts, here in the UK we're lucky to be treated to a landscape painted with a vivid tapestry of colours as deciduous trees prepare for the colder months ahead. Iconic examples such as oak, maple and beech undergo a breathtaking transformation, their leaves shifting from lush greens to vibrant reds, oranges and yellows. Parks, woodlands and countryside paths come alive with this stunning display, attracting photographers, nature enthusiasts, not to mention woodworkers such as yourselves with a unique appreciation for this most wonderful natural resource. Peter Scaife's article on native UK trees – see page 52 – is a fantastic follow on to this very notion and presents some fascinating facts about our best-loved species, rounded off by Lady Celia Congreve's wonderful Firewood Poem, which some of you may already be familiar with.

Going back to the subject of autumn and its impending arrival, the downside to this colourful landscape is shorter days – which many, myself included, struggle to endure – along with a drop in temperature, which can also present a tricky adjustment. In spite of this, however, the falling leaves create a wonderful rustling underfoot for those brave enough to wrap up and embark on a woodland walk, providing an extraordinary sensory experience that's unique to the season. A time of both visual and tactile delight, autumn gives deciduous trees the opportunity to showcase their natural beauty, and a final burst of glory before winter's embrace.

Evolution Power Tools

And let's not forget the wonderful pieces that can be created using this natural resource, and one that entrants to the upcoming Alan Peters Online Furniture Award 2024 should certainly heed. Choosing the correct species is often dictated by a piece's design and intended use, as well as those species available to the furniture maker. In the UK, we're lucky to have such a wonderful wealth of examples, which are often overlooked and underrated.

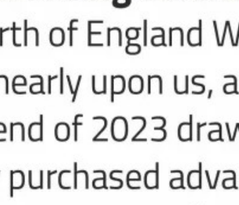
Highly toxic, the fly agaric mushroom loves birch woodland

Alan Peters' work is a fantastic source of inspiration for those wishing to best exploit and utilise UK timbers, and in terms of latest news, we're pleased to announce that Evolution Power Tools has now been confirmed as second place sponsor for the 2024 award. Organiser Jeremy Broun recently completed several quick yet detailed reviews of various Evolution cordless tools, which can be viewed on his 'Woodomain – Jeremy Broun' YouTube channel. A big thank you to Evolution for their support and generous offering of a £500 power tool bundle, which will be awarded to the second place winner. For further information, see **https://shop.evolutionpowertools.com** and look out for Jeremy's article in the next issue.

Woodworking calendar highlights

The North of England Woodworking & Power Tool Show is also nearly upon us, and another reason to stay positive as the end of 2023 draws closer. For those who haven't already purchased advanced discounted tickets, the hotline is now open, but don't delay as you only have until 7 November to do so. The exhibitor and demonstrator list is constantly being updated on the dedicated website – **www.harrogatewoodworkingshow.co.uk** – so do check back regularly to ensure you're kept up-to-date with the latest announcements.

There's lots to look forward to before the year's out, and much more in store for 2024. Finally, if you're planning to attend the 'Harrogate' show from 10–12 November at the Great Yorkshire Showground, do stop by the stand and say hello! We look forward to meeting you then.



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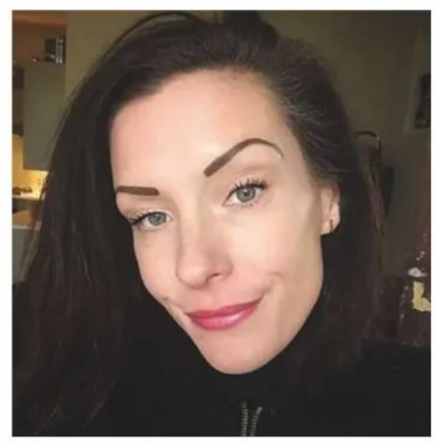

Tegan Foley
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Technical & Consultant Editor

TRIPLE WIN!

COMPETITION 1

A **Trend T8EK ½in dual-mode plunge router** plus **CRT/MK3 CraftPro router table** – **worth £650** – plus two runner-up prizes of a **T8EK router** – **worth £349.99** – see **page 14** for details

COMPETITION 2

BOSCH

1 of 3 Bosch GEX 18V-125 cordless random orbit sanders plus **EXPERT M480 Net Starter Kit** – **worth £225 each** – see **page 27** for details

COMPETITION 3

WIN WITH LIBÉRON

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 51** for details

Good luck!

68 YOU CAN SEE BOTH THE WOOD AND THE TREES

Peter Scaife provides a brief look at some of our best-loved timbers

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

The Woodworker & Good Woodworking
OCTOBER 2023

PROJECTS & TURNING

ON TEST

TECHNICAL

REGULARS

FEATURES

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CDE7B

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

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

* WAS £263.98 inc.VAT

Model	Motor	Flow Rate	Bag Cap.	exc.VAT	inc.VAT
CWVE2	1100W	183 M3/h	50Ltrs	£99.98	£119.98
CDE35B	750W	450 M3/h	56Ltrs	£189.98	£227.98
CDE7B*	750W	850 M3/h	114Ltrs	£209.00	£250.80

Clarke 8" TABLE SAW

- 500W motor
- 200mm Blade Dia.

NEW

CTS800C

£89.98 exc.VAT
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Clarke CONTRACTOR TABLE SAW WITH SLIDING CARRIAGE

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PRICE CUT £319.00 exc.VAT
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	CTC900C	9 Dr chest	£89.98	£107.98
	CTC500C	5 Dr cabinet	£149.98	£179.98
	CTC800C	8 Dr chest/cab set	£149.98	£179.98
②	CTC700C	7 Dr cabinet	£169.98	£203.98
	CTC1300C*	13 Dr chest/cab	£189.98	£227.98

Clarke GARAGES/WORKSHOPS

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Model	size (LxWxH)	exc.VAT	WAS inc.VAT	inc.VAT
CIG81212	3.6x3.6x2.5m	£249.00	£310.80	£298.80
CIG81015	4.5x3x2.4m	£279.00		£334.80
CIG81216	4.9x3.7x2.5m	£329.00		£394.80
CIG81020	6.1x3x2.4m	£349.00		£418.80
CIG81220	6.1x3.7x2.5m	£399.00		£478.80
CIG81224	7.3x3.7x2.5m	£499.00		£598.80
CIG1432	9.7x4.3x3.65m	£1099.00		£1318.80
CIG1640	12x4.9x4.3m	£2599.00	£3478.80	£3118.80

Clarke CBS1-5B 1" BELT/ 5" DISC SANDER

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

PRICE CUT £89.98 exc.VAT
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WAS £112.78 inc.VAT

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CS48

- Includes two tables • 550W 230V motor

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1x2Ah

SPARE NAILS / STAPLES IN STOCK

powered by Li-Ion

CONSN18LIC

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powered by Li-Ion

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4Ah Li-Ion

CON180LI

Clarke PLUNGE SAWS

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£83.98 inc.VAT

INC. 2X 700MM GUIDE RAILS

CPS160

Model	Motor	exc.VAT	inc.VAT
CPS85	550W	£69.98	£83.98
CPS160	1200W	£132.99	£159.59

Clarke CIRCULAR SAWS

AVAILABLE IN 230 & 110 VOLT

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

*Includes laser guide

NEW

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Model	Motor	Max Cut 90/45 (mm)	exc. VAT	inc.VAT
CCS185C	1200W	65/44	£54.99	£65.99
CON185B*	1600W	63/43	£69.98	£83.98

Clarke BELT SANDERS

ABRASIVE SANDING BELTS IN STOCK

makita

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£55.19 inc.VAT

CBS2

- Ideal for surface removal, sanding and finishing

Model	Motor	M/Min	exc.VAT	inc.VAT
Clarke BS1	900W	380	£45.99	£55.19
Clarke CBS2	1200W	480	£94.99	£113.99
Makita 9911	650W	75-270	£104.99	£125.99

Clarke 6" BELT / 9" DISC SANDER

CS6-9D

- 1100W motor
- Use vertically or horizontally

PRICE CUT £329.00 exc.VAT
£394.80 inc.VAT
WAS £418.80 inc.VAT

DUST PORT

BELT/DISC TABLE ADJUSTS 0-45°

INCLUDES STAND

VAC KING WET & DRY VACUUM CLEANERS

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* SS = Stainless Steel

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CVAC20P#	1250W	17/13 ltr	£59.98	£71.98
CVAC20PR2	1400W	14/12 ltr	£72.99	£87.59
CVAC30SSR*	1400W	24/22 ltr	£109.98	£131.98

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CDP102B

B = Bench mounted
F = Floor standing

Model	Motor (W) Speeds	exc.VAT	WAS inc.VAT	NOW inc.VAT
CDP5EB	350 / 5	£99.95		£119.94
CDP102B	350 / 5	£115.95		£139.14
CDP152B	450 / 12	£209.00		£250.80
CDP202B	450 / 16	£269.00		£322.80
CDP352F	550 / 16	£339.00		£406.80
CDP452B	550 / 16	£299.00	£406.80	£358.80
CDP502F	1100 / 12	£699.00	£934.80	£838.80

Clarke SHEET SANDERS

CON320

- Ergonomic design for optimum comfort

VARIABLE SPEED

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Model	Sheet Size	Motor	exc.VAT	inc.VAT
COS210	190x90mm	200W	£27.99	£33.59
CON320	230x115mm	320W	£39.98	£47.98

Clarke 3-IN-1 MULTI SANDER

CMS200

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£57.59 inc.VAT

1/3 SHEET SANDER

DISC SANDER

Clarke DETAIL SANDERS

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

CDS-1V

280W

ALL MODELS INC. SANDING SHEETS

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WAS £227.98 inc.VAT

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Clarke WHETSTONE SHARPENER (200MM)

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CWS200B

Clarke POWER PLANERS

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£41.99 inc.VAT
WAS £44.39 inc.VAT

* WAS £44.39 inc.VAT

CON950

Model	Width of Cut	Motor	exc. VAT	inc.VAT
CEP450*	60mm	450W	£34.99	£41.99
CEP720B	82mm	720W	£44.99	£53.99
CON950	110mm	950W	£74.99	£89.99

Clarke OSCILLATING BOBBIN SANDER

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

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Clarke PLANERS & THICKNESSERS

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

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CPT800

Model	Planing Width	Max Thick Capacity	exc. VAT	inc.VAT
CPT600	6" (152mm)	120mm	£249.98	£299.98
CPT800*	8" (204mm)	120mm	£299.00	£358.80
CPT1000	10" (254mm)	120mm	£399.00	£478.80

Clarke RANDOM ORBITAL SANDER

- Adjustable front handle improves control
- 7000-14000rpm

CROS3

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- 4 turning speeds

Clarke 40" WOODTURNING LATHE

BEST SELLER

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CWL1000B

Clarke 40" WOODTURNING LATHE WITH COPY FOLLOWER

Ideal for DIY, furniture or joinery workshops where repeat quantities are required
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WAS £562.80 inc.VAT

CWL1000CF

Clarke BENCH BANDSAWS

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

CBS205

PRICE CUT £124.99 exc.VAT
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WAS £155.98 inc.VAT

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

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REMOVABLE DUST TRAY

CBS225

Clarke PROFESSIONAL BANDSAWS

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

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MODELS ALSO FEATURE:

MULTI-STEP DUST EXTRACTION OUTLET

FLEXIBLE LED WORKLIGHT

REMOVABLE DUST TRAY

BLADE TENSIONING CONTROL

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

MAGNIFIED MITRE GUIDE

CBS300

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

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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

Clarke 13" MINI WOOD LATHE

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

CWL325V

Clarke 3/8" MORTICING MACHINE

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

£229.98 exc.VAT
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NEW

230 VOLT

CBM1C

Clarke CONTRACTOR ROUTERS

- Powerful heavy duty machines ideal for trade and DIY use

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£57.59 inc.VAT
WAS £59.98 inc.VAT

CR4

Model	Motor (W)	Plunge (mm)	exc. VAT	WAS inc.VAT	NOW inc.VAT
CR1200	1200	0-55	£47.99	£59.98	£57.59
CR4	2000	0-66	£94.99	£117.59	£113.99

Clarke GRINDERS & STANDS

- Stands come complete with bolt mountings and feet anchor holes

6" & 8" AVAILABLE WITH LIGHT

PRICE CUT £64.99 exc.VAT
£77.99 inc.VAT
WAS £80.39 inc.VAT

STANDS FROM ONLY £75.59 INC.VAT

* WAS £80.39 inc.VAT
# WAS £119.98 inc.VAT

Model	Duty	Wheel Dia.	exc.VAT	inc.VAT
CBG6RZ*	PRO	150mm	£64.99	£77.99
CBG6250LW	HD	150mm	£69.98	£83.98
CBG6250L	HD	150mm	£72.99	£87.59
CBG6SB	PRO	150mm	£94.99	£113.99
CBG8370LW#	HD	200mm	£96.99	£116.39

WOODWORKING VICES

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

WV7

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

Clarke JIGSAWS

Clarke CONTRACTOR

BEST SELLER

CON750

FROM ONLY £19.98 exc.VAT
£23.98 inc.VAT

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

BEST SELLER

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£119.98 inc.VAT

CSS400C

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

* WAS £155.98 inc.VAT # WAS £189.59 inc.VAT

Model	Motor	Speed RPM	exc.VAT	inc.VAT
CSS400D	120W	400-1600	£99.98	£119.98
CSS16VB*	90W	550-1600	£124.99	£149.99
CSS400C#	90W	550-1600	£154.99	£185.99

Clarke ELECTRIC POWER FILE

- Variable belt speed
- Tilting head

CPF13

*Black & Decker

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Model	Motor	Belt Size(mm)	exc.VAT	inc.VAT
CPF13	400W/230V	13x457	£54.99	£65.99
KA900E*#	350W/230V	13x455	£59.98	£71.98

Clarke MULTI FUNCTION TOOL WITH ACCESSORY KIT

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- Variable speed

CMFT250

Clarke 10" SLIDING MITRE SAW

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

CMS10S2B

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LASER GUIDE

* WAS £107.98 inc.VAT
# WAS £209.99 inc.VAT

Model	Blade Dia/Bore (mm)	Max Cut Depth/ Cross	exc. VAT	inc.VAT
CMS210B*	210	60/120	£79.95	£95.94
CMS10S2B#	255/3	90/340	£169.00	£202.80

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BOLTON 1 Thynne St. BL3 6BD	01204 365799	**GLOUCESTER** 221A Barton St. GL1 4HY	01452 417 948	**PETERBOROUGH** 417 Lincoln Rd. Millfield	01733 311770
BRADFORD 105-107 Manningham Lane. BD1 3BN	01274 390962	**GRIMSBY ELLIS WAY,** DN32 9BD	01472 354435	**PLYMOUTH** 58-64 Embankment Rd. PL4 9HY	01752 254050
BRIGHTON 123 Lewes Rd, BN2 3QB	01273 915999	**HULL** 8-10 Holderness Rd. HU9 1EG	01482 223161	**POOLE** 137-139 Bournemouth Rd. Parkstone	01202 717913
BRISTOL 1-3 Church Rd, Lawrence Hill. BS5 9JJ	0117 935 1060	**ILFORD** 746-748 Eastern Ave. IG2 7HU	0208 518 4286	**PORTSMOUTH** 277-283 Copnor Rd. Copnor	023 9265 4777
BURTON UPON TRENT 12a Lichfield St. DE14 3QZ	01283 564 708	**IPSWICH** Unit 1 Ipswich Trade Centre, Commercial Road	01473 221253	**PRESTON** 53 Blackpool Rd. PR2 6BU	01772 703263
CAMBRIDGE 181-183 Histon Road, Cambridge. CB4 3HL	01223 322675	**LEEDS** 227-229 Kirkstall Rd. LS4 2AS	0113 231 0400	**SHEFFIELD** 453 London Rd. Heeley. S2 4HJ	0114 258 0831
CARDIFF 44-46 City Rd. CF24 3DN	029 2046 5424	**LEICESTER** 69 Melton Rd. LE4 6PN	0116 261 0688	**SIDCUP** 13 Blackfen Parade, Blackfen Rd	0208 3042069
CARLISLE 85 London Rd. CA1 2LG	01228 591666	**LINCOLN** Unit 5. The Pelham Centre. LN5 8HG	01522 543 036	**SOUTHAMPTON** 516-518 Portswood Rd.	023 8055 7788
CHELTENHAM 84 Fairview Road. GL52 2EH	01242 514 402	**LIVERPOOL** 80-88 London Rd. L3 5NF	0151 709 4484	**SOUTHEND** 1139-1141 London Rd. Leigh on Sea	01702 483 742
CHESTER 43-45 St. James Street. CH1 3EY	01244 311258	**LONDON CATFORD** 289/291 Southend Lane SE6 3RS	0208 695 5684	**STOKE-ON-TRENT** 382-396 Waterloo Rd. Hanley	01782 287321
COLCHESTER 4 North Station Rd. CO1 1RE	01206 762831	**LONDON** 6 Kendal Parade, Edmonton N18	020 8803 0861	**SUNDERLAND** 13-15 Ryhope Rd. Grangetown	0191 510 8773
COVENTRY Bishop St. CV1 1HT	024 7622 4227	**LONDON** 503-507 Lea Bridge Rd. Leyton, E10	020 8558 8284	**SWANSEA** 7 Samlet Rd. Llansamlet. SA7 9AG	01792 792969
CROYDON 423-427 Brighton Rd, Sth Croydon	020 8763 0640	**LUTON** Unit 1, 326 Dunstable Rd, Luton LU4 8JS	01582 728 063	**SWINDON** 21 Victoria Rd. SN1 3AW	01793 491717
DARLINGTON 214 Northgate. DL1 1RB	01325 380 841	**MAIDSTONE** 57 Upper Stone St. ME15 6HE	01622 769 572	**TWICKENHAM** 83-85 Heath Rd.TW1 4AW	020 8892 9117
DEAL (KENT) 182-186 High St. CT14 6BQ	01304 373 434	**MANCHESTER ALTRINCHAM** 71 Manchester Rd. Altrincham	0161 9412 666	**WARRINGTON** Unit 3, Hawley's Trade Pk.	01925 630 937
DERBY Derwent St. DE1 2ED	01332 290 931	**MANCHESTER CENTRAL** 209 Bury New Road M8 8DU	0161 241 1851	**WIGAN** 2 Harrison Street, WN5 9AU	01942 323 785
DONCASTER Wheatley Hall Road	01302 245 999	**MANCHESTER OPENSHAW** Unit 5, Tower Mill, Ashton Old Rd	0161 223 8376	**WOLVERHAMPTON** Parkfield Rd. Bilston	01902 494186
DUNDEE 24-26 Trades Lane. DD1 3ET	01382 225 140	**MANSFIELD** 169 Chesterfield Rd. South	01623 622160	**WORCESTER** 48a Upper Tything. WR1 1JZ	01905 723451
EDINBURGH 163-171 Piersfield Terrace	0131 659 5919	**MIDDLESBROUGH** Mandale Triangle, Thornaby	01642 677881		

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EUROPEAN CHAMPION-WORTHY MACHINES FROM **FELDER GROUP** – EUROSKILLS 2023

Taking place from 5–9 September in Gdańsk, Poland, the biennial EuroSkills Competition's eighth edition is considered the single largest event in the area of vocational education & training, not to mention advanced skills. Within their field of work, 600 young professionals, aged under 25, from 32 different countries, competed for the title of European Champion, across a total of 43 professions.

2023 European Skills Championships Gold Sponsor, the Felder Group, supported the Skills Carpentry and Cabinetmakers competition once again, supplying a range of top-quality woodworking machines from Austria.

For many years, the Felder Group has supported and promoted young woodworkers at both national and international levels. Contributing an extensive range of machinery to past competitions globally, nationally and internationally, these include the 2017 WorldSkills in Abu Dhabi; the 2018 EuroSkills in Budapest; the 2018 AustrianSkills in Salzburg; and most recently, the 2021 EuroSkills in Graz.

In order to offer flexible processing options to all participants, the European Vocational Championships' carpentry competitions require a varied selection of woodworking machinery – a need that's perfectly met by the Felder Group with its extensive product portfolio, helping to secure its Gold Partner status.

Ahead of EuroSkills 2023, the entire Felder family and international Felder Group staff were eager to extend their best wishes and good luck to all competition participants.

For further information, see **www.felder-group.com** and **www.euroskills2023.org**.

MAKITA launches limited edition **Outdoor Adventure range**

Makita UK, is giving users the power to go anywhere with its new Outdoor Adventure range. Featuring a distinctive olive green colour, the limited edition products are powered by Makita's 18V LXT batteries, providing users with a complete system of cordless equipment, suitable for tasks at work, home or outdoors.

The new Outdoor Adventure products form part of Makita's expanding 18V LXT System, and offer the same features, performance and versatility that's become synonymous with the cordless technology giant's portfolio.

Ideal for leisure activities such as camping, fishing, hiking, or even a simple picnic in the park, the line-up includes cooler/warmer boxes, an inflator and blower, as well as flashlights, fans, audio equipment, kettle, coffee maker and more. Combi drills featuring the new olive green livery are also available for those wanting something a little different.

Makita UK's Marketing Manager, Kevin Brannigan, expects the limited edition range to be a big hit for a wide variety of users as people spend more time outside: "Over the years, we've launched several special edition products, and they always sell out fast. Whether you're already a Makita user or new to the family, the Outdoor Adventure range provides new options of cordless power and performance for leisure activities, with each product utilising our world renowned LXT technology."

The world's largest compatible cordless tool system – the 18V LXT System – is powered by 18V slide-style batteries. Makita's purpose-built motors, battery technology and enhanced communications work together to deliver unmatched power, speed and run times. Encompassing over 300 products, all of which are trusted by trade and industry professionals in every sector.

Kevin concludes: "This new olive green range, which has been inspired by the environment and manufactured as a limited production run, will make an iconic statement in any user's kit bag and provide ultimate flexibility and mobility when enjoying the outdoors or at work."

Depending on product, tools within the Outdoor Adventure range are available as body only, or in kit form with battery and charger. To find out more about this new range from Makita, visit **www.makitauk.com/outdoor-adventure**.

Timber Suppliers Directory – October 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)
Tel: 01798 861 611
Web: www.wlwest.co.uk

Yandle & Sons Ltd (Somerset)
Tel: 01935 822 207
Web: www.yandles.co.uk

Lyme Regis' world-renowned **BOAT BUILDING ACADEMY (BBA)** casts its net wider

Women of the BBA – the BBA bursary scheme is open to UK residents and aims to fund a generation of male and female boat builders and woodworkers, who'd otherwise be unable to afford training. The academy's Bursary for Women also aims to dispel the stigma surrounding women in practical skills industries

The world-renowned Boat Building Academy (BBA) in Lyme Regis, Dorset is casting its net wider with new courses and additional bursaries for students and local residents. The BBA, based on Monmouth Beach, was founded in 1997 by Naval Commander, Tim Gedge.

Since that time, more than 280 boats have been hand-crafted at the Academy using both traditional and modern techniques, with many graduates going on to work at the country's top boatyards.

New courses & bursaries

This summer, the BBA announced the introduction of new courses in boat building and furniture making as well as new bursaries to make skills accessible to even more people. Director, Will Reed, explains: "Since attaining charitable status in 2020, the Academy has been able to really spread its wings and explore new ways of promoting what we do. In addition to our twice yearly, 40-week full-time boat building course, we're now offering students a more compact, six-week Build a Boat Course, which gives a taste of a broad range of skills, while building a Joel White Shellback Dinghy.

"Our 12-week furniture making course has produced a stream of capable woodworkers who've worked in all aspects of the industry. We're now running an improved course that introduces some new techniques in a bid to give students a flavour of boat building."

Also new for 2023 is a two-week Build a Wooden Stand-up Paddleboard (SUP) course, with two students studying for the price of one. Will continues: "People of all ages, walks of life and backgrounds come to the BBA – many seeking professional training, with some graduates going on to secure employment in some of the country's most prestigious boatyards. There's a real caché to certification from the Boat Building Academy.

"Others are seeking to make drastic career changes, sometimes leaving high-powered jobs in finance and academia to become boat builders. For some, it's simply a chance to follow a dream for the sheer joy of building wooden boats surrounded by like-minded enthusiasts and our team of expert tutors."

The BBA's underlying aim is to preserve and promote ancient and modern boat building skills for all, and the academy's popular bursary scheme is also growing.

"The BBA bursary scheme is open to UK residents and aims to fund a generation of male and female boat builders and woodworkers, who'd otherwise be unable to afford training," Will comments.

The academy's Bursary for Women also aims to dispel the stigma surrounding women in practical skills industries. The newest bursaries, which have been funded by the Alice Ellen Cooper Dean Charitable Foundation and the Valentine Trust, are aimed at Dorset residents and offer the chance to apply for up to 50% off the Academy's 12- and 40-week courses as well as taster days and short courses.

The Boat Building Academy (BBA) in Lyme Regis is casting its net wider with new courses and additional bursaries for students and local residents. This summer, the BBA announced the introduction of new courses in boat building and furniture making, as well as new bursaries, in order to make skills accessible to more people

"Despite the current financial pressures on businesses and charities," Will continues, "we feel our outstanding reputation is helping to make real headway. The 40-week Boat Building course began in August and interest is steadily growing for other new courses, with students ranging from 17-75 years of age.

"When December comes around, another cohort of students will sail their newly-built boats out into Lyme harbour and begin their journeys as professional boat builders. It's a joyous sight of new life being breathed into ancient traditions."

For more information on courses and bursaries available from the Boat Building Academy (BBA), see **www.boatbuildingacademy.com**.

The 2022 event attracted more than 8,500 visitors over three days

Advance tickets now available for THE 2023 NORTH OF ENGLAND WOODWORKING & POWER TOOL SHOW

Now in its 29th year, The North of England Woodworking & Power Tool Show – affectionately known as the 'Harrogate Show' – is the UK's longest established, highest attended retail woodworking event. This year, it's due to take place from Friday 10 to Sunday 12 November 2023.

Enjoy a wide range of demonstrations across various woodworking disciplines

See & learn from the professionals

Visitors can expect to see many top demonstrators who'll be in action throughout each day in one of the five 'mini' theatres, including woodturners Andrew Hall and Les Thorne. In addition, there'll also be various hand, power tool, carving, turning and furniture making demonstrations to enjoy, plus over 80 companies exhibiting on the trade stands. The full demonstrator and exhibitor list can be viewed here: **www.harrogatewoodworkingshow.co.uk**.

Secure your advance tickets now

The ticket hotline is now open. Simply call **01749 813 899** to secure your advanced tickets, up until 1pm on Tuesday 7 November, and save money on the gate price charged. For those wishing to buy a ticket on the day, however, please note that credit/debit cards are accepted on the gate, all parking is free, and Blue Badge disabled forward parking and disabled toilet are available. For coach parties and group bookings, call **07809 736 080**.

Ticket prices

Pre-booked
Adults: £11; **Concessions (60+):** £10

Gate price
Adults: £13; **Concessions (60+):** £12;
Accompanied under 16s: Free

Professional Irish woodturner Pat Carroll attracted much interest at last year's event

The 'Harrogate Show' really is a great day out for all, and we look forward to welcoming you back to Hall 1 of the Great Yorkshire Showground, from Friday 10 to Sunday 12 November. For further information and enquiries, call **07946 855 445**, email **exhibitions@dhpub.co.uk** or visit the website: **www.harrogatewoodworkingshow.co.uk**.

FESTOOL launches new Systainer³ ToolBag: Everything in perfect order

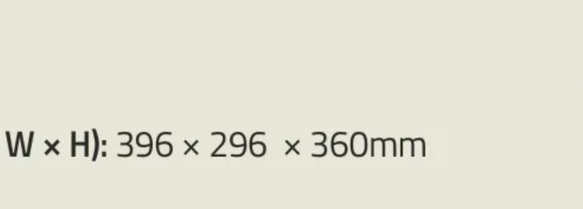
Festool's new Systainer³ ToolBag ensures quick organisation and easy transportation of both hand tools and accessories. The robust tool bag with Systainer³ interface is especially sturdy and provides ample space for numerous tools.

Manufactured from high-quality textile, the ToolBag provides a carrying capacity of up to 20kg, and has proven to be exceptionally robust in day-to-day use. With the new Systainer³ ToolBag, hand tools can be individually arranged for maximum flexibility, as well as offering a wide range of options thanks to the internally and externally attached compartments. Featuring a sturdy Softgrip handle and shoulder strap with shoulder pad, optimum comfort is guaranteed and due to its compatibility with the entire Festool Systainer system, it's therefore easy to connect and transport.

Festool's Systainer³ ToolBag ensures quick organisation and easy transport of both hand tools and accessories

Always practical

The ToolBag's inner pockets can be arranged to suit an individual user's requirements, meaning it can be quickly adapted for any application, and the recessed grip makes it easier to remove from the vehicle shelf. Outer pockets on the side offer further storage space for hand tools and accessories, and business cards can be stored cleanly and tidily in a separate compartment. Zip fasteners at the front and back of the ToolBag provide neat storage for documents and small items, as well as ensuring quick and easy access. From the workshop, to transportation by vehicle, right through to the construction site, the Festool Systainer³ ToolBag ensures you're perfectly organised, and a special tool reception allows for direct integration into bott vario3 vehicle equipment.



The special tool reception allows the ToolBag to be directly integrated into bott vario3 vehicle equipment

Tech spec

Dimensions with adjustable legs (L × W × H): 396 × 296 × 360mm
Load capacity: 20kg
Load capacity – connected: 40kg
Weight without accessories: 3.5kg

The Systainer³ ToolBag from Festool will be available to purchase via selected specialist retailers from October 2023. For further information, see **www.festool.co.uk**.

Inner pockets can be arranged to suit individual requirements, allowing the ToolBag to be quickly and easily fitted for any application

Take **CNC** to a new level with the **YETI TREND CNC SmartBench**

SmartBench – the patented large-format, CNC router from YetiTool and Trend

SmartBench – the patented large-format, CNC router from YetiTool and Trend – finally brings affordable, fast, accurate, automated cutting to small businesses and tradespeople.

Fast, accurate interior panelling, cabinetry, decals and diagrams – CNC SmartBench brings speed and accuracy to a huge range of jobs. CNC allows users to create and cut complex shapes with amazing accuracy and without the trial and error often involved, letting the machine bring the skill and a steady hand. Of course, once created, a design can be repeated many times over, making it ideal for reproducing successful designs for use in subsequent work.

Simple touch-screen controls

With +/- 0.5mm accuracy, not only can you achieve the perfect fit first time – giving work an aspirational finish – you'll also be able to minimise wastage by cutting more components from materials.

World's first portable 3-axis true-CNC router

SmartBench is the world's first portable 3-axis true-CNC router, with plotting and cutting capability. Designs are transferred from a Mac – with windows environment – or PC straight to an autonomous routing/cutting machine using USB or WiFi. The machine itself has a simple touch-screen unit, which allows full control during the process.

Quick & simple to set up, learn & use

SmartBench is simple to use, from initial set-up, to creating designs, and finally storage. The CNC works from a standard G-Code file and can be supplied with easy-to-learn, highly intuitive software, which doesn't require specialist skills. Furthermore, Trend's support team is on hand to give advice.

Not only is SmartBench straightforward to set up – taking only three minutes from start to finish – but it's also compact and can be packed away when not in use. Although capable of handling a full 8×4 sheet, Smartbench comfortably fits into a van or estate car for transportation.

Design & costs – keep control of your project

SmartBench allows full control of a project as there's no longer a need to outsource this type of work, which can be costly. Make as many design changes as required, without incurring extra costs or delays, and rest assured knowing you're in full control of materials usage.

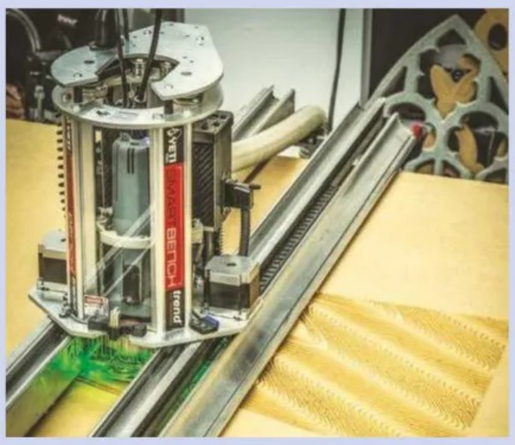
SmartBench is also adaptable – the optional Stylus attachment adds a whole new dimension to its capabilities. The stylus will hold a cutting blade, as well as virtually any pen or pencil, which facilitates vinyl graphics cutting, and the creation of large drawings, stencils or even diagrams, such as wiring looms.

Get in touch; find out more

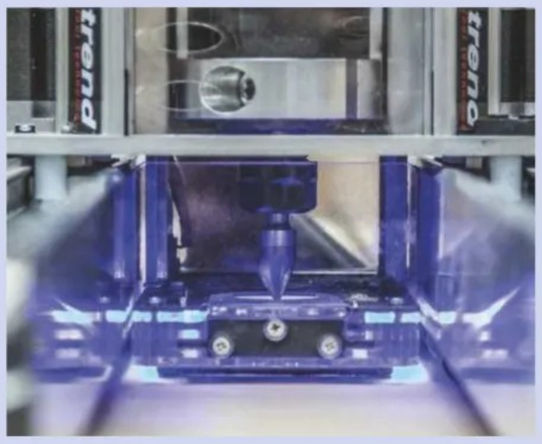
To demonstrate how SmartBench can help you, Trend offers free, no obligation, live one-on-one consultations at both its Watford offices or online. During the session, you'll be able to see the process' simplicity first-hand and also try to create some specific work examples, thus helping to ensure maximum suitability.

Call Trend on **01923 249 911**, email **cnc@trendm.co.uk** or visit **www.trend-uk.com/smartbench** for further information.

SmartBench is the world's first industrial, portable 3D CNC router



Precision Pro model with variable speed router and feedback



0.5mm tolerance allows you to achieve great accuracy

MICROJIG introduces new **Fitfinder Centre Platform Lock Mitre Bit**

Dedicated to making woodworking easier, safer and more fun for craftspeople everywhere, MicroJig's latest product addition does just that by simplifying a task known to challenge even the most skilled woodworkers.

The Fitfinder Centre Platform Lock Mitre Bit is an innovative workshop aid, which is designed to simplify and add precision when creating a lock mitre joint. This strong and seamless right-angle joint, used in various woodworking projects, is renowned for being traditionally difficult to execute accurately.

This handy, innovate tool has been designed to revolutionise and streamline the joint making process, eliminating the challenges associated with mastering the notoriously difficult lock mitre joint. As a result, woodworkers can expect to achieve precision and safety. Bruce Wang, Microjig CEO, comments: "The Fitfinder Centre Platform Lock Mitre Bit is a revolutionary new tool for woodworkers of all experience levels who're wanting to make strong, secure joints. Whether a beginner woodworker or a seasoned expert, this new product will not only save time, but also allow users to create the most precise joints."

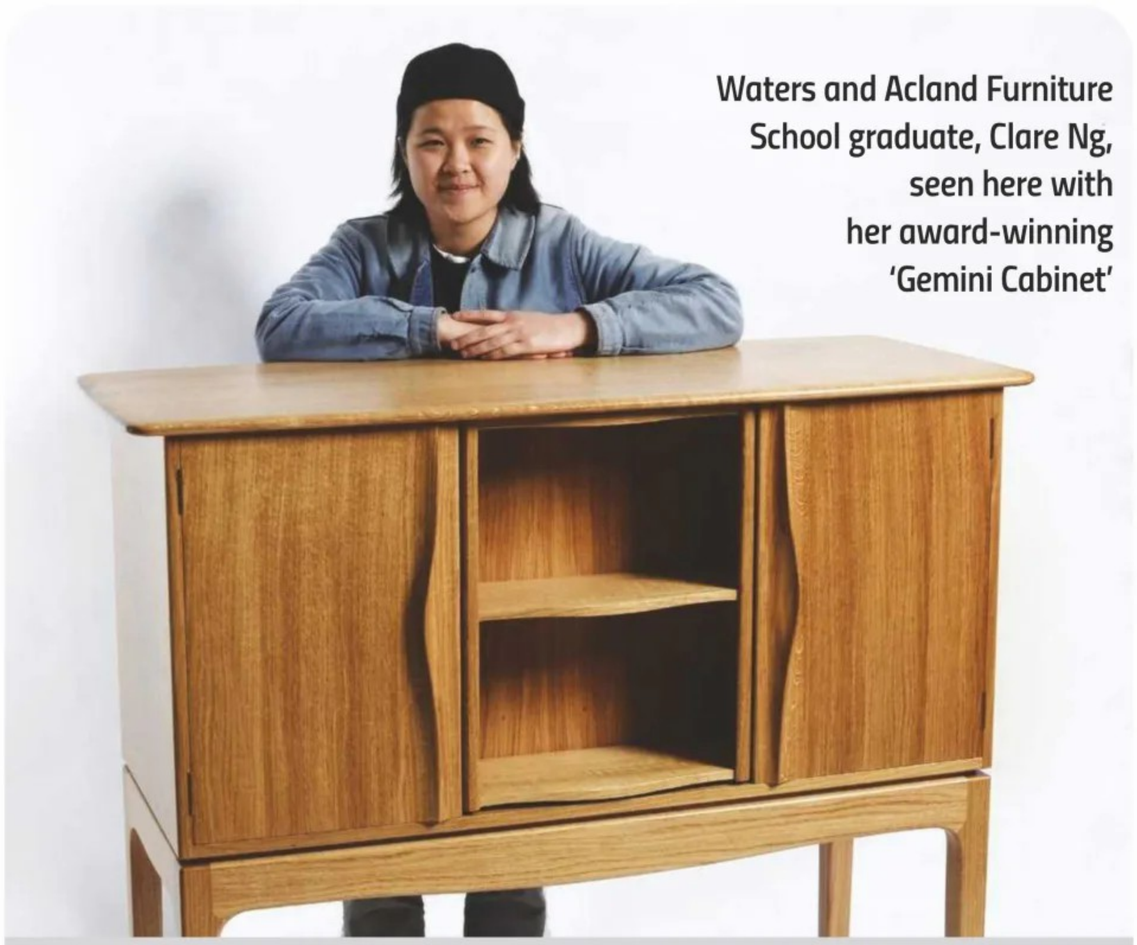
Featuring a measuring point milled directly into the bit body, when combined with the Fitfinder ½ Gauge, woodworkers are able to effortlessly find the halfway point on stock up to 75mm (3in) thick.

The Lock Mitre Bit also has a router collet safety line etched into it; this not only provides a visual indicator to ensure the bit is correctly inserted into a router collet, but also enhances safety by preventing any guesswork or mistakes during setup.

Finally, the tool also features a small slot within each of its grooves, which acts as a 'glue well'. With this design, excess glue flows into the slot as

The handy workshop aid simplifies the joint-making process

A small slot within each groove acts as a 'glue well'



Waters and Acland Furniture School graduate, Clare Ng, seen here with her award-winning 'Gemini Cabinet'

'GEMINI CABINET' by CLARE NG awarded Bespoke Guild Mark 485

The 'Gemini Cabinet', a striking one-off piece designed and made by Clare Ng, a recent graduate of the Waters and Acland Furniture School – **www.watersandacland.co.uk** – was recently awarded Bespoke Guild Mark 485 by The Furniture Makers' Company.

Named after the zodiac's fabled identical twins, the 'Gemini Cabinet' gets its namesake from two symmetrical doors, which feature beautifully carved sculptural handles. Made entirely from European oak, the stunning piece features soft and silky-smooth edges, which radiate warmth and make it very tactile. Also, what appears to be a static centre shelf is brought to life thanks to a magnetic mechanism, allowing the centre section to smoothly spin and in doing so, reveal further shelving.

The prestigious award recognises excellence in design, materials, craftsmanship and function for exquisite pieces of furniture made as single items or a limited run of up to 12. Since its launch in 1958, the Bespoke Guild Mark has been the apex of distinctions for a growing number of UK designer-makers.

On receiving this notable accolade, Clare said: "I'm incredibly proud and honoured to receive the Bespoke Guild Mark from the industry's highest recognition. I couldn't be more thankful for all the support I've received throughout the entire process of creating the 'Gemini Cabinet'. This also exists as a strong reminder for my future self to stay passionate and dedicated in this journey, and I'm excited to see what the future holds"

Daniel Hopwood, Bespoke Guild Mark chairman, commented: "The 'Gemini Cabinet' is an outstanding design and worthy of a Bespoke Guild Mark. The fact that Clare is producing such exceptional pieces of furniture so early in her career is sensational. Many congratulations to her."

Pieces awarded a Bespoke Guild Mark are recognisably items of quality and distinction, and to substantiate and promote this, Bespoke Guild Mark holders receive a certificate of authentication, PR opportunities, permission to use this branding in communication materials and automatic consideration for the annual £1,000 Claxton Stevens Prize, given to the best Bespoke Guild Mark awarded piece of the year.

For further information, visit **www.furnituremakers.org.uk**.

opposed to blocking the joint, thus resulting in cleaner, stronger results. This also reduces reliance on clamps, which ultimately makes the assembly process more efficient.

The Microjig Fitfinder Centre Platform Lock Mitre Bit is now available via online and in-store retailers worldwide; visit **www.microjig.com** to find out more.

WIN! A Trend T8EK ½in dual-mode plunge router plus CRT/MK3 CraftPro router table – worth a combined total of £650!

To celebrate the launch of **Trend**'s new **T8EK router**, we've teamed up to offer a fantastic prize bundle worth £650, in addition to two runner-up prizes of a **T8EK router**, worth £349.99 each

The new T8 plunge router is trade-focused and engineered for both hand-held and router table use

This new offering from Trend is ideally suited to kitchen fitting applications including worktop jointing, draining grooves and carcass alteration

TREND T8 2,200W ½IN DUAL-MODE PLUNGE ROUTER

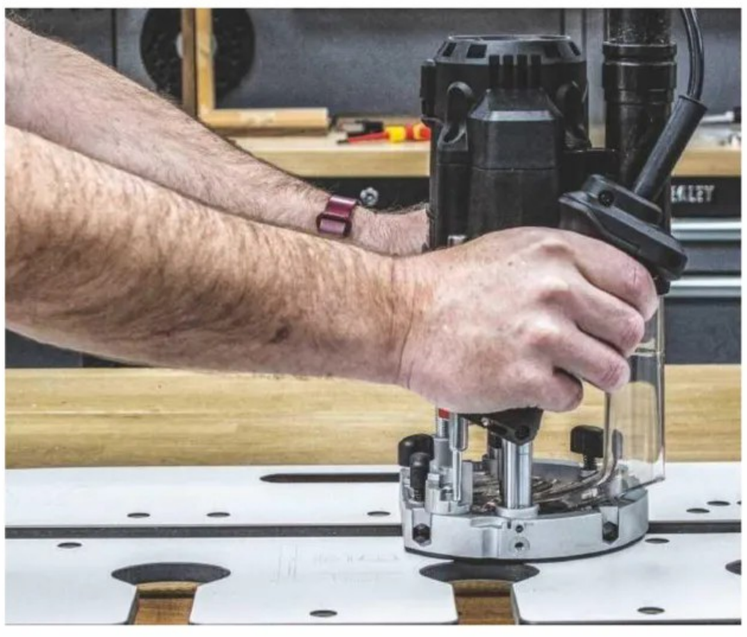
Engineered for both hand-held and router table use, the Trend T8 2,200W ½in dual-mode plunge router is ideal for lock mortising, kitchen fitting, worktop jointing and timber profiling.

Key features

- **80mm plunge depth** – ideal for deep-cutting applications and perfectly suited to creating lock jigs, worktop joints and timber profiling.
- **Precision Centring System** – contains a unique guide bush centring pin and adaptor plate, which ensures perfect concentricity between cutter and guide bush for pinpoint accuracy when using routing jigs.
- **Trend Base Configuration** – a standardised fixing pattern of holes, which allows routers to be attached to a range of compatible router tables, jigs and accessories.
- **Router table compatible with height adjuster** – which guarantees safe and easy cutter height changing from above the table.
- **NVR compatible** – allows an NVR switch to be fitted, which provides an independent switching arrangement for your router.
- **Router Table Safety Clip** – mechanically pulls the trigger inwards to keep the power engaged, so that a standard NVR can be employed for router table use.
- **Constant Speed Control** – monitors the spindle RPM and automatically adjusts to maintain cutter speed for smooth and consistent cuts.
- **Soft Start** – prevents 'kick-back' on start-up for improved accuracy and a safer, more comfortable user experience.
- **11 level variable speed control** – gives the user total control across a wide range of cutter styles, cutter sizes, materials and applications.
- **Handy RPM reference guide** – facilitates simple speed matching to that of the maximum shown on the cutter, while the control dial is recessed, to prevent accidental adjustment.
- **Vertical extraction spout** – prevents extraction hoses from 'snagging' on jigs and materials.

Key router table applications

- Routing narrow materials where use of a router side fence isn't practical or there's not enough stock to safely support the router while cutting.
- Use of wide cutters – such as panel raisers – where hand-held router use would be potentially dangerous.
- Repetitive routing, where clamping/unclamping material for hand-held routing wastes time.



Hand-held routing and edge moulding applications are possible with the T8, including recesses for intumescent fire door strips and rebates

The CRT/MK3 can be used for templating curved pieces using bearing-guided cutters and the Lead-On Starter Pin

CRT/MK3 – PORTABLE 240V BENCH-TOP ROUTER TABLE

Featuring a robust construction for workshop and site use together with precision engineered components, this handy bench-top router table is guaranteed to deliver high quality, consistent and accurate results. The CRT/MK3 is perfectly suited to panel raising, templating and batch cutting applications.

Key features

- Steel frame construction designed for stability, durability, portability and easy router access.
- Large phenolic table surface provides an ultra-durable, stable, flat surface for friction-free stock feeding.
- NVR power safety switch allows safe operation from the table edge across a wide range of routers.
- 68mm extra-deep adjustable fence offers excellent support for a range of material thicknesses.
- Precision aluminium extrusion with wide base ensures perfect squareness of fence facings to the table for accurate routing.
- Adjustable melamine facings with durable, smooth surfaces, which allow for easy and safe stock feeding.
- 57mm dust extraction port provides high volume extraction to optimise safety, cut quality and accuracy.
- 6.35mm anodised aluminium plate prevents deflection and sagging when heavy routers are fitted.
- Trend Base Configuration (TBC) features three screw holes for easy, direct mounting of Trend and other compatible routers.

Consistent and accurate batch cutting is also made possible

Key applications

- Using joinery cutters for panel raising, tongue & groove, as well as scribe and profile application;
- Templating curved pieces using bearing-guided cutters and the Lead-On Starter Pin;
- Consistent and accurate batch cutting;
- Safe and controlled working in the case of thinner material.

In addition to the main prize of a T8EK router and CRT/MK3 router table bundle, two runners-up will also receive a T8EK router. For further information on other products available from Trend, visit **www.trend-uk.com**.

HOW TO ENTER

To be in with a chance of winning a **Trend T8EK router & CRT/MK3 router table bundle**, or 1 of 2 **T8EK routers**, visit **www.thewoodworkermag.com/category/win** and answer the multiple choice question below:

QUESTION: On the T8 router, using the 11 level variable speed control, what's the highest available speed?

A: 26,000
B: 10,000
C: 16,000

The first prize winner plus two runners-up will be randomly drawn from all correct entries. The closing date for the competition is **20 October 2023**. Only one entry per person; multiple entries will be discarded. Employees of David Hall Publishing Ltd and Trend Tool Technology are not eligible to enter this competition

CLARKE CBG6SC BENCH GRINDER WITH SANDING BELT & LAMP

Keeping tools sharp is an important part of woodworking – here, **Jonathan Salisbury** takes a look at the new **Clarke CBG6SC grinder and belt linisher** – a combination of two common methods for getting that edge back in shape

A bench grinder isn't essential for every woodworker, but some jobs – lathe tools being an obvious example – are difficult to complete any other way. Until recently I only used a grinder on my knives, chisels and planes if the edges became so damaged that they needed to be returned to 'square one', but I've been doing a considerable amount of green woodwork this year, and my axe often needs to be re-ground in order to keep it super-sharp.

I employ a number of different methods for grinding: a lapping plate with carborundum powder; coarse diamond plates; a 240 grit Japanese waterstone; and a combination machine with coarse whetstone and medium grade aluminium oxide wheel. The individual circumstance determines which is chosen.

Powered grinding is more convenient due to it being faster, but needs to be used carefully as the thin end of a blade will heat up very quickly. The properties required to maintain a sharp edge can be easily lost as soon as the surface colour starts to change. Another thing to consider is that grinding wheels create a concave bevel. Everyone has a view as to whether this is good, bad or makes no difference, but grinding on the side of the wheel is a no-no! Linishers – belt 'sanders' for metal – provide a better way of producing a flat surface, although belts don't last as long as wheels.

The CBG6SC is a new addition to the Clarke Metalworker range, available from Machine Mart, and appears to be an ideal combination of wheel and linisher in one compact machine. The compromise is that having a single wheel means you can't set up a coarse stone for initial grinding and a medium stone for refining – it's one or the other. This bench grinder is supplied with a 36 grit wheel and an 80 grit belt – both of which are coarse – but with a wide range of alternatives, you can easily set it up with your most used grits. The belt is advertised as being suitable for metal, wood and plastics, although issues can arise as a result of mixing wood dust and metal sparks.

The Clarke CBG6SC out of the box

Spot the difference


Fixing can be fiddly

Unpacking & installing

The CBG6SC requires a little assembly, with spark deflector, eye shield and tool rests needing to be attached and adjusted so that they're the appropriate distance from the wheel and belt.


Basic wheel dresser clips in place


Use to ensure good results


Belt adjustment is straightforward

Dust is collected in a dedicated trough

An extractor can be fitted

The coolant tray has other uses

These tasks are well explained in the supplied instruction manual along with clear photos, although the eye shield is of a new design and an addendum contains all the details. A simple dressing tool clips to the top of the cover.

Bench grinders must be fitted to the workbench, for both practical and safety reasons; they're not heavy or stable enough to stay in place on their own. This wasn't a particularly difficult task, although the mounting points on this model are inset and it's a bit fiddly to get the screw to start turning. If fixing in place permanently, I'd advise using coach bolts and tightening nuts under the table. The wheel looked as though it was already running smoothly, but I ran the dressing wheel over the surface to ensure it was true; the tracking on the linisher belt was slightly out, but easily corrected using the small adjustment wingnut.

Initial observations

The no-volt switch is centrally positioned at the front; guards cover moving parts adequately and tools are required to remove them. Tool rests are of a typical size found on this type of machine; other features include a lamp and water tray for cooling the tool being ground.

There's no switch for the lamp and it doesn't light up until the wheel and belt are moving. I found it bright enough to illuminate the task, making it easier and safer, and a flexible arm aids positioning, but I'd have liked it to be on before starting the motor so that it could be appropriately adjusted. This would also act as a reminder to switch the grinder off at the wall.

Design-wise, the CBG6SC is very similar to other combination machines. The wheel and belt covers are pressed steel and held in place with screws and nuts; while not looking great, they do the job. The addition of keyholes means you don't have to undo the screws completely in order to remove them. There's nothing to celebrate in the manufacture of plastic components; the extractor duct is a little flexible, although this doesn't pose a particular problem. I'm not sure that I'll be using the coolant tray, which is located under the on/off switch, as I can't shake the thought of all that electricity above it… Perhaps an old steel can is a safer option here.

In use

The 250W motor powers the wheel and belt simultaneously, and is sufficient for the work that'll be undertaken. The tool rests are robust, but neither is at right angles to the grinding surface and there's no in-built adjustment method. Perhaps it was due to fixing position, but I detected a distinct rumble; otherwise, there wasn't much noise and vibration minimal.

I tested it out with a range of tools, including an axe that needed a quick reshape and a couple of gouges and scrapers that I hadn't got round to. Both the wheel and belt removed material from all tools quickly and without the need to apply pressure beyond keeping the edge correctly placed; what else would you expect? The tool rests could do with being horizontal, as this affected the skew chisel grind very slightly, although I really couldn't tell it was out when testing the sharpness. The axe's left bevel was easier to sharpen than the right due to the fact the handle hits the main body. Linisher one side, wheel on the other?

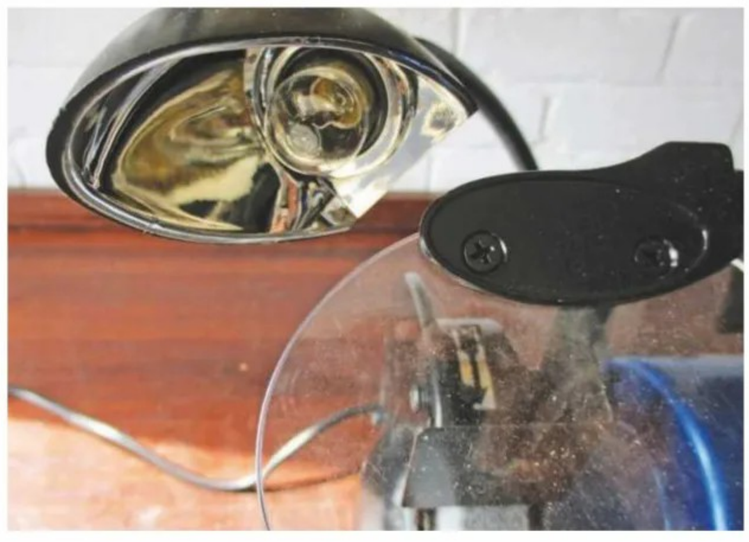
Health & safety

Ear protection is a good idea, as noise can be an issue; I'm not sure it matched the loudness indicated on the supplied sticker, but it's certainly unpleasant after a short while, even when using ear plugs. A lot of dust is created by both wheel/belt and tool, so a face mask is therefore advisable. It's surprising how much fine grey

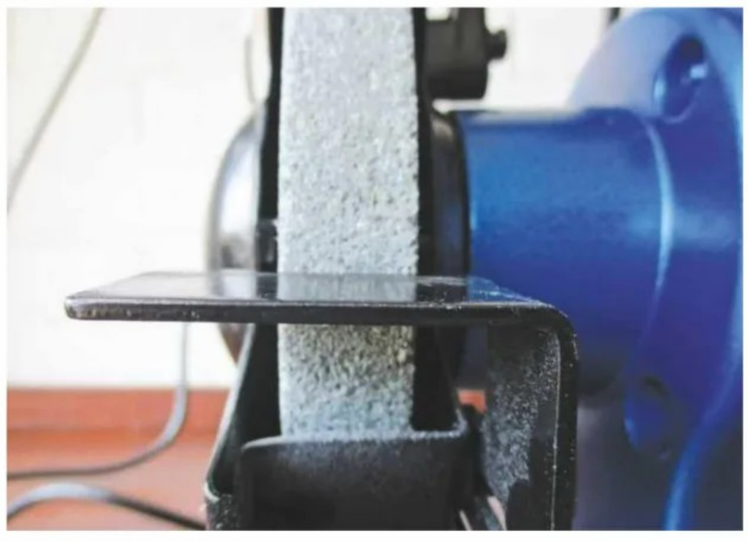
Keyholes facilitate quick removal of the wheel cover

There's only one screw to undo on the belt cover

Good access for belt replacement or maintenance



The lamp only illuminates when the motor's on



Not quite 90°…

… and not even close!

HEALTH & SAFETY – KNOW YOUR GRINDER

In industry and education, the offhand grinder is a specialist machine with its own safety course. It's important you know how to use it, but also how to inspect it for damage, how to select the correct grinding wheel and how to mount it properly. While somewhat intuitive, some aspects might not be obvious to the inexperienced.

Check the wheel prior to use

The wheel must be in good condition – inspect it before using the grinder – and ought to spin without vibrating. Unbalanced wheels aren't safe and can be corrected by using a dressing tool, but don't compromise on quality. Small chips can also be removed with a dressing tool, but might be a sign of more serious damage, especially if they've appeared for no apparent reason. A crack, no matter how small, signals that the wheel must not be used under any circumstances. A huge amount of damage and serious injury can occur if it starts to break apart while rotating. Destroy unusable wheels so that they can't be remounted; use bits for small hand grinding tasks, or crush into finer particles for use on a lapping plate.

Buying a replacement wheel from the same manufacturer as the original is a sensible precaution. Ensure it's suitable in every respect: the correct diameter; the hole size matches the spindle; the speed rating is at least that of the machine's RPM. When fitting, check that flanges/retaining washers are in good condition and correctly mounted if they have a specific direction; the securing nut must not be over-tightened.

Wearing gloves – a common misconception

It's commonly thought that grinding tools is safer when wearing gloves, but this isn't actually true. Gloves can dull your sense of touch – a disadvantage when fine control is required to guide the tool – and, although not common on this type of machine, gloves that get caught on the wheel and belt can pull your hand in towards them. Finally, tools will only become too hot to hold when they've been over-heated.

It isn't possible to go into all the details here, but these are some of the essential basics. The instructions supplied with the machine contain information that must be read.

powder is created after sharpening just one tool, and if the grinder is close to your workbench, ensure to clear it up prior to placing any wood on it. The biggest issue, however, is that both belt and wheel carry sparks downwards, around the back and out through the top of the guards. The wheel has a spark arrestor and eye shield, which work if positioned at the correct angle, but the belt has nothing, and sparks are thrown out towards the user. Of course, the harder you press, the more sparks fly, and hot particles of metal can do a lot of damage to the skin and eyes, making a visor better than goggles. Stray sparks can also ignite dust and shavings, so it's really important to ensure that the space around the grinder is completely clear of anything that can potentially burn. Cleaning up a pile of shavings might not be convenient, but smouldering embers can have disastrous consequences and aren't always immediately noticeable.

An extractor can be attached to a duct on the linisher's lower cover, although this would obviously have to be suitable for grinding and only used for this purpose. If the belt is used for wood, a dust extractor would be necessary, along with a 'Wood Only' sign for safety.

Conclusion

The design of this type of machine is so well established that it would be unusual – negligent, one might say – for there to be anything seriously wrong. Most 'faults' are superficial and could be rectified by the owner; slanting tool rests can be wedged, a belt-top spark arrestor added, and a desk lamp would make up for the one supplied, which only illuminates when the motor's running. At the end of the day, do you think the manufacturer ought to have dealt with these compromises? Are they sufficient to put you off? They aren't for me. Of course I'd prefer it to be perfect, but the quality and features provided for under £120 make the Clarke CBG6SC good value for money, and it would definitely get a lot of use in my workshop.

... but lots of dust accumulates after a short time

Axe sharpening is an easy task ...

... but sparks fly out towards the user

Good results are achieved using a coarse belt

Not too bad on the skew chisel...

SPECIFICATION

Grinding wheel: 36 grit
Sanding belt: 80 grit
Wheel dimensions: Ø150 × 20mm
Bore: 12.7mm (½in)
Belt dimensions: 50 × 686mm
Motor: 250W; 230V
Max wheel speed: 2,850rpm
Max belt speed: 15.6m/sec
Features: Combined eye shield/spark arrestors; wheel guards; adjustable tool rests; base mounted 'on/off' switch. Also includes coolant tray, wheel dresser and lamp

Typical price: £118.79
Web: www.machinemart.co.uk

THE VERDICT

PROS

- Standard size wheels and belts make finding replacements easy

CONS

- No spark arrestor on belt; tool rests aren't horizontal; the lamp doesn't operate until the motor is switched on

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

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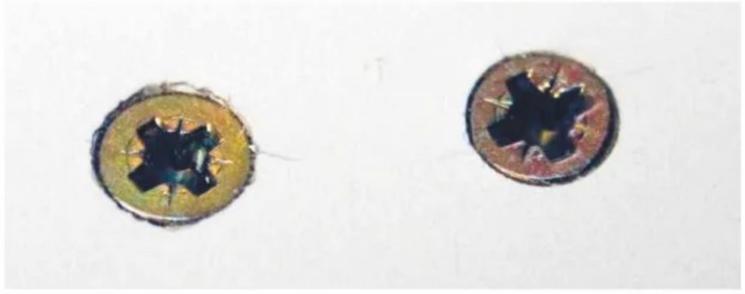
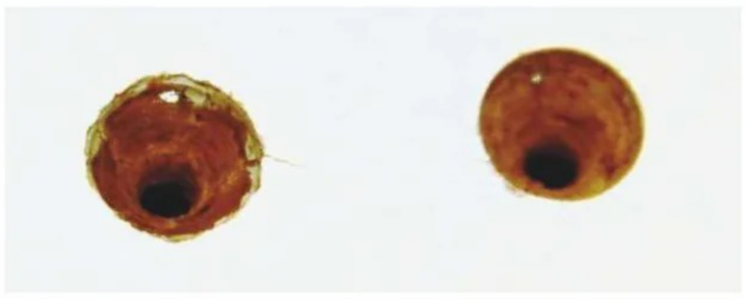
OPTIMAXX WOOD SCREWS

Benefiting from a top quality, high performance construction, the **Optimaxx** range of wood screws incorporates a number of unique features, which places them in a different league altogether

These screws speak for themselves when used on a melamine surface



The rival screw on the left shows crushing around the head's perimeter



With the screws removed, the Optimaxx hole on the right reveals a clean countersink

If you've ever bought cheap screws you'll know the pitfalls associated with them. While premium screws abound to counteract such problems, these offerings from Optimaxx are a little different...

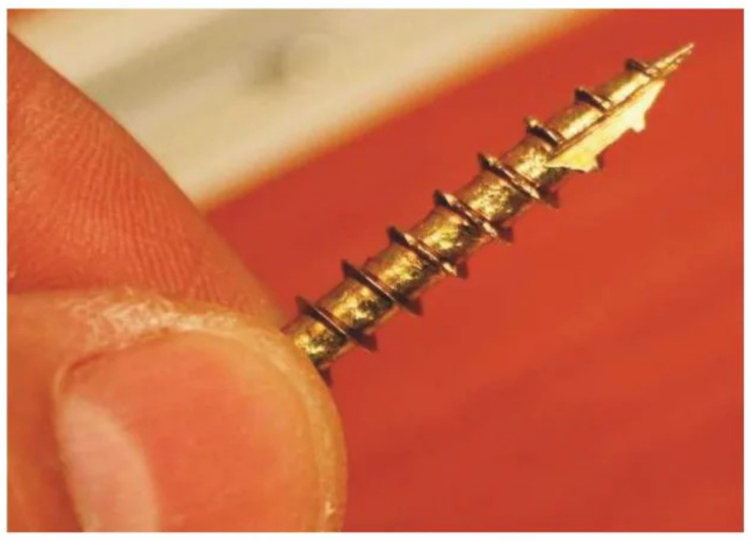
These screws aren't the only ones available designed to self-cut without a pilot hole, but with the Optimaxx's wide and sharp threads starting right at the very tip, along with a groove in the point to gain additional clearance, they cut very quickly, biting into the wood and pulling in swiftly.

24 flutes

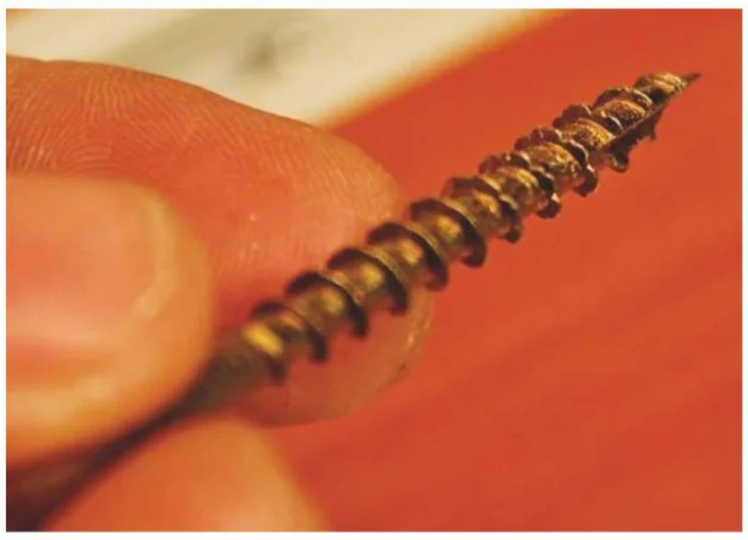
A sawtooth-like serration on the first few turns of the thread severs the wood fibres to aid clean cutting progress, and a lubricant coating minimises friction as the screw bites. In this case, the longer versions benefit from this the most.

I've seen screws that self countersink, but these particular ones have a raised ridge that cuts the head recess. They do work, but when used in a pre-countersunk hole, these ridges act to keep the head so that it protrudes slightly above the surface. The Optimaxx countersink has 24 flutes cut into the underside, which ensures that it remains the same-sized profile and sits flush as a result.

These grooves certainly do a sterling job, especially on a melamine-finished board, zipping away the surface like a dedicated rose-type countersink, so that the surface is cut cleanly for a premium finish.



A sharp point and long clearance flute help to prevent splitting without piloting



Serrations on the lower threads minimise friction during cutting

These grooves work to remove waste, which allows for clean countersinking

Conclusion

Trying these against another quality screw, I found that the contender crushed the countersink into the melamine while the Optimaxx cleaned the countersink area. All in all, an impressive result.

SPECIFICATION

- Unique 24 slots self countersinks into all materials without incurring any surface damage whatsoever;
- Sharp, wide, deep thread formation coated with a unique lubricant;
- Sharp saw-tooth formation cut-out of the bottom threads facilitates fast penetration without a pilot hole;
- Razor-sharp point with thread beginning on tip gives an immediate start even in the hardest, smoothest of surfaces;
- Double reinforced collar strengthens the head's underside and allows for a wide, deep Pozi to be punched

Screw head type: Pozidrive 2 (PZ2)
Sizes: 3.5 × 20mm – 6.0 × 180mm

Typical prices: *Selecta Case 765-piece assorted pack* – £23.99; *Maxx Tubs* – from £24.99; *1,200 piece screw selection in case* – from £39.99; *C288-800 assorted 5mm wood screws – 800 pieces* – from £49.99; *individual boxes* – from £2 upwards
Web: www.mtmc.co.uk

THE VERDICT

PROS

- Self-countersinking head; very sharp; fast, clean-cutting threads

CONS

- None

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

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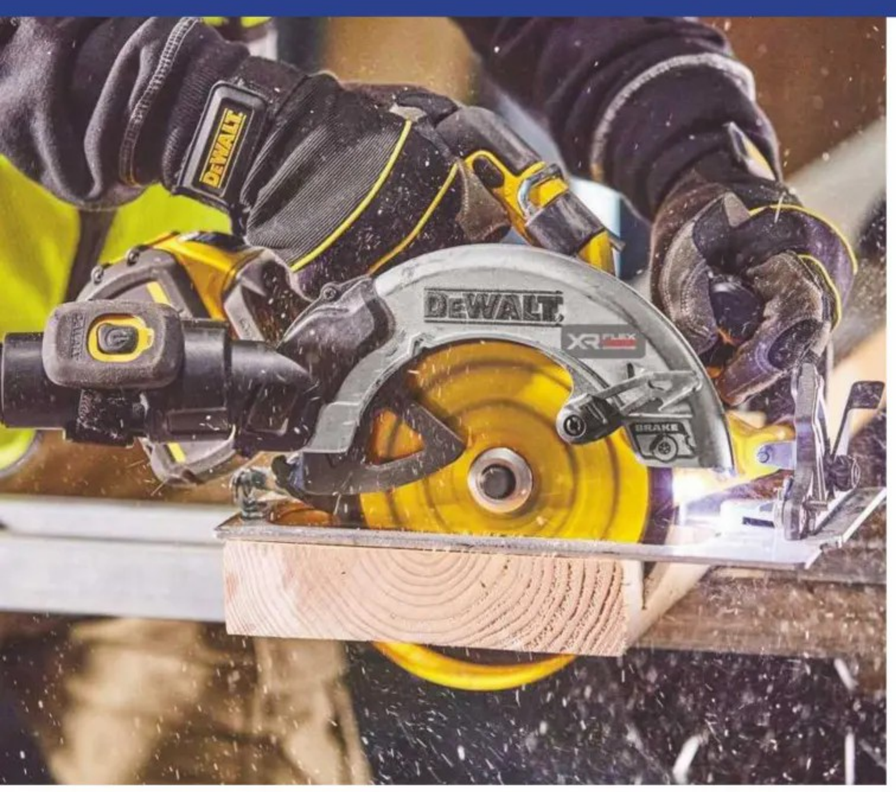

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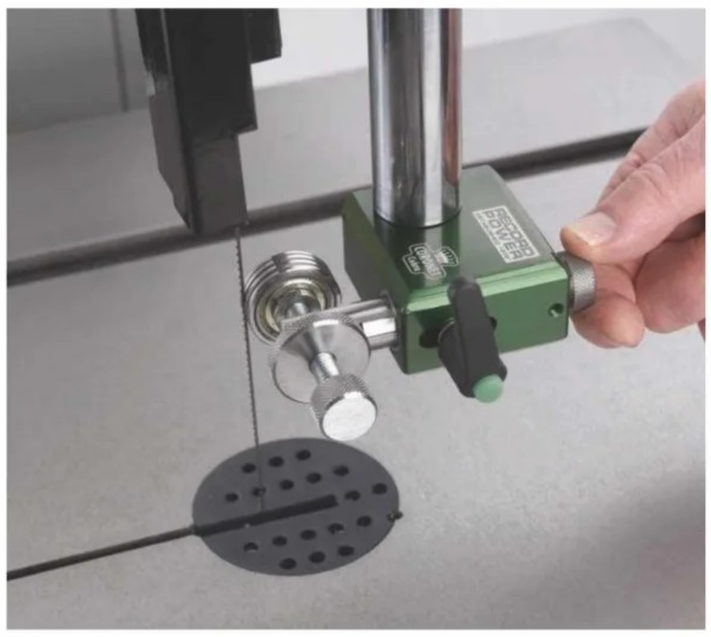
MANUFACTURER: Record Power
D&M GUIDE PRICE: £174.99 (inc VAT)

The new Coronet Cobra bandsaw scroll guide system from Record Power allows conversion of both the BS350S and BS300E models into fully-functioning, premium-quality scroll bandsaws. The system is easily interchangeable with the machine's standard guides, making the bandsaw truly multi-functional while unlocking a whole new area of creative opportunities.

Using this guide system allows the creation of much taller workpieces, which are typically possible with a traditional scrollsaw, while also benefitting from the power provided by a much larger bandsaw motor, thus making it ideal for intricate bandsaw box projects, large puzzles, and much more. Another key advantage is that the blade doesn't move up and down as with a scrollsaw blade, but instead moves in a continuous loop, always with a downwards cutting motion. As a result, there's no risk of the workpiece being thrown upwards, therefore making the operation safer and easier.



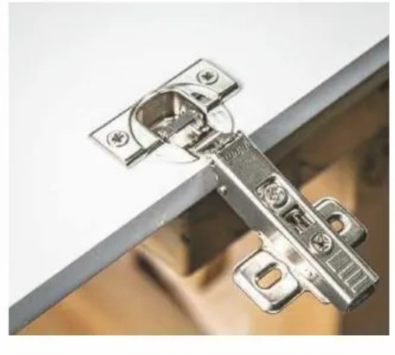
TREND CAB/JIG/B 35MM CONCEALED HINGE JIG

MANUFACTURER: Trend
D&M GUIDE PRICE: £35.99 (inc VAT)

New from Trend is this precision drilling jig, designed for the installation of concealed cabinet – 'euro-style' – hinges in an accurate and quick manner. The jig features tool-free inset positioning for rapid setup and pilot hole guides help to ensure perfect hinge alignment. Intended for use with a standard combi drill, the CAB/JIG/B concealed hinge jig includes a 35mm TCT machine bit with cutting spurs for a cleaner finished edge, especially in man-made materials such as MFC and MDF.

Key features

- 3, 4, 5, and 6mm hinge inset positions quickly sets the correct distance from a door's edge;
- In-built depth stop to prevent over-drilling;
- Pilot hole plate ensures hinges are mounted perfectly square;
- Pin guide system minimises setup time and guarantees positional accuracy;
- Glass fibre reinforced nylon body minimises weight while retaining strength;
- Spring-loaded drill guide prevents the machine bit from damaging door surfaces;
- Large clamping area secures the jig during use.



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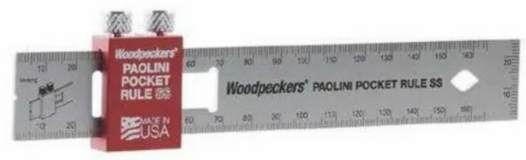

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To be in with a chance of winning 1 of 3 **GEX 18V-125 Professional cordless random orbit sanders** plus an **EXPERT M480 Starter Kit**, visit **www.thewoodworkermag.com/category/win** and answer the multiple choice question below:

QUESTION: Which technology do the M480 Sanding Nets use?

A: Particle Control
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C: Ergonomic Control

The winners will be randomly drawn from all correct entries. The closing date for the competition is **20 October 2023**. Only one entry per person; multiple entries will be discarded. Employees of David Hall Publishing Ltd and Bosch UK are not eligible to enter this competition

Best seat in the shed

Turning to *The Woodworker* of September 1933, **Robin Gates** follows the twists and turns of the rush-bottomed chair

It isn't for lack of time that I've ended up achieving less than expected in the shed this year. Indeed many's the mug of tea sunk within these ship-lapped wooden walls, but rather because the shed has become a sanctuary for discarded chairs. I'm currently surrounded by three kitchen stools retrieved from skips around the neighbourhood, two wheelback side chairs, one of which I found stranded legs-uppermost in the river following a winter flood, meanwhile seated on a rush-bottomed ladder-back chair with a truncated moth-eaten bedroom chair serving as a most relaxing foot stool. Unsurprisingly perhaps, every sit-down in the shed is apt to stretch and the day slips by with barely a wood shaving to show for it.

Old ladder-back favourite

The old ladder-back chair is a favourite as its naturally sprung seat of twisted rush is so much more sympathetic to the human sit-upon than solid wood. But I wonder, for how much longer can I count on its support? When I found the chair, it'd been standing in limbo outside a charity store, rain-sodden and with its seat unravelling, open to offers. Fearing that in other hands it might prematurely rejoin the carbon cycle via landfill or an autumn bonfire, I parted with a tenner and carried the weary servant home on my back. Once its damp rush had dried, I closed up the gaps as best I could, tucked in the loose ends with a blunt stick, sat down, and have done nothing more to improve its state of health. However, finding this article on 'How Rush Seating is Done' in *The Woodworker* of September 1933 has got me thinking – how hard can it be?

Sourcing rush bundles

The first step would be to secure a bundle or two of rush. In 1933, this seems not to have posed a problem since our author assures the reader that "Rushes may be bought ready for use in any town." However, I've scoured the High Street from top to bottom and, though I find nail parlours, coffee shops and estate agents aplenty, there's not a bundle of rushes to be had for love nor money. Then again, I read that "very large quantities are to be found growing in the brooks, ponds and rivers." Aha, this I must investigate more fully; I suspect dialogue with farmers, river authorities and wildlife organisations will be necessary before wading into a local watercourse with a slasher and felling a stand of its unsuspecting vegetation. Thence to tie the 6ft stems in bundles and carry them home, perhaps using a supermarket trolley; I know of at least two currently clogging the River Lugg's shallows. A spin-off service of this operation could be the return of trolleys to their rightful – nay neglectful – owners, having first checked their slots for £1 coins.

Keeping a tight seat

It appears I'll be needing around 1¼lb of rush "to seat a chair of ordinary size," although I'm not clear if that's the dry or wet weight of material, since the advice is to soak the dried rush before use in order to make it pliable. In **Fig.1** illustrated above, you might just be able to make out the sequence of actions in weaving the rush alternately across, up and down the frame, meanwhile working a new rush into the weave wherever another nears its end. This looks straightforward, but then doesn't every art when demonstrated by one with a lifetime of experience. I suspect there's more to this than meets the eye. "If the whole work is done carefully, the seat will keep tight and last for years," says our author, so I'll follow their advice in practising with string and a frame made of four sticks. After all, there's no rush!

HOW RUSH-SEATING IS DONE

RUSH seating is economical. Rushes may be bought ready for use in any town, and very large quantities are to be found growing wild in the brooks, ponds and rivers. The rushes collected must be dried by being spread out of doors in the shade, and then, until required for use, stored in an attic or some other dry place.

Before being used the rushes are put into water for a few minutes and then laid on one side for an hour or so. The soaking makes them pliable and easy to handle. If not soaked they are apt to break. The quantity required to seat a chair of ordinary size is only 1¼ lbs., while an additional ¼ lb. will seat an armchair.

The rushes can be used flat or twisted, according to taste. The twisting is done by rolling the rushes between the palms of the hands as the process of seating goes on. In the writer's opinion the most picturesque effect is obtained by not twisting. The accompanying illustrations and instructions should suffice for the reader to grasp exactly how the work is done and in a short time to do it neatly and quickly.

Square Seats.—We will imagine we are about to seat a square seat. Call the front left-hand corner A, the right one B, the back right-hand corner C, and the left one D. Number the rails 1, 2, 3 and 4, as shown. Stoop over the front of the chair and lay the end of a rush on No. 3 rail as close up to corner B as possible and overlapping the rail on the outside by four inches. This overlap hold firmly or bend it under rail 3 (*see* Fig. 1) and fasten it with a tintack to the underside of rail 1. Later the tack can be removed and the piece of rush tucked into the underside of the seat. The next process is to bring the rush with the right hand under and over No. 1 rail close up to corner B. The rush is then taken along to C corner and under and over No. 4 rail as close to C as possible and then under and over No. 3 rail again. Then along to D corner and under and over No. 2 rail, under and over No. 4 rail; along to A corner and under and over No. 1 rail; and then under and over No. 2 rail. From here you proceed to the starting point, go under and over No. 3 rail again, and so you continue until the seat is complete.

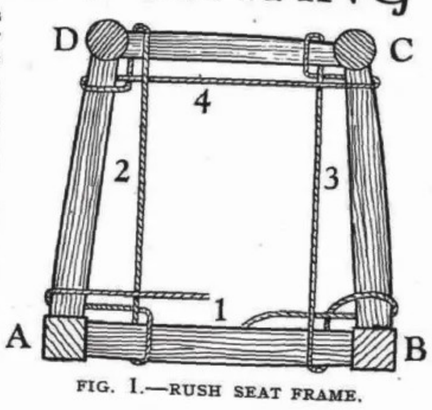

FIG. 1.—RUSH SEAT FRAME.

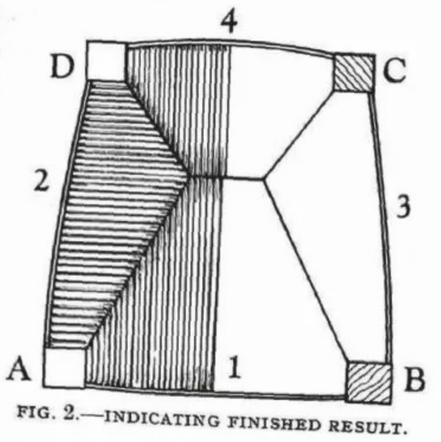

FIG. 2.—INDICATING FINISHED RESULT.

There is nothing more simple. To find this out for yourself, make a small square with four strips of wood and practise with a piece of string.

The rushes can be used singly or two together. In the latter case the two can be twisted together or can be used flat, one on the top of the other. About every time round the chair it is necessary to pause in the work to fasten a rush to the one in use. This is best done by means of a reef knot. Always arrange your work so that the knot comes on the under side of the seat.

After the work has been going on for a few minutes you will notice that you are double-seating the chair. From time to time a little packing in the shape of rush rolled up tightly between the palms of the hands is tucked in at the four corners between the two layers of rush, to keep the seat up on a level with the chair frame. This packing is done with a small piece of wood about 8 ins. in length and 3 ins. in breadth, and tapering from about ⅜ to ¼ in. When the seat is complete, the last piece of rush is twisted round one of the centre strands on the under side of the seat. This is done with a packing needle until the worker is becoming expert. It is then done with the hands. If the whole work is done carefully the seat will keep tight and last for years.

Oblong Seats.—The beginner finds the seating of an oblong seat not quite so easy. Still, the process soon becomes clear, and then the work proceeds smoothly. After beginning as when seating a square seat, you fill the two ends up to from four to six inches, according to the length of the seat. You then work from the front to the back rail. You carry the rush over and under the front rail, bring it along to the two centre strands, running from end to end, pass it between these, take it over and under the back rail, pass it again between the two centre strands, and so you continue to the end.

If a seat with colour in it is required, twisted sea-grass and dyed raffia are worked in with the rush. A coloured drawing of the design is, of course, made before the seating is begun and the design is copied. The rushes themselves are sometimes dyed, but this is not advisable. The dye does not penetrate at all and in a short time some of it disappears. Imagine the then appearance of the seat. All that can be done is to take off the seating and renew it with undyed rush. (608)

Limed Oak.—See the April number for an article dealing with limed oak finishes in natural and other shades:—(1) natural oak, limed, (2) light nut brown or russet finish, (3) French grey (4) mid-Jacobean colour, (5) Flemish shade.

Veneering.—A series of articles appeared during the six months, January to June.


FIG. 3.—A VETERAN RUSH SEATER: THE FIRST TIME ROUND.


FIG. 4.—THE LAST STRAND ABOUT TO BE TAKEN BENEATH SEAT AND MADE FAST.

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CHISEL RATING

A HAPPY MARRIAGE

WW PROJECT

Mike Jordan's stable door combines period looks with practicality

There are two things guaranteed to complicate woodworking – heritage and marriage. Just take this door, for example, which was made for a woodworking friend and his wife who live in an old weaver's cottage. Because the cottage only has one room and a small kitchen on the ground floor, they thought that a framed, ledged and braced stable-type door would improve the kitchen's view and ventilation.

BEFORE

Before – no view, no window, and no light

Being an old cottage, of course, the opening is of a non-standard height and width, and the fact it's situated in a conservation area meant that bead-and butt detail was considered more appropriate for the matchboarding than the V-jointed style more commonly used today. What's more, the boarding needed to be made as thick as practicable in order to get the best insulation value. Oh, and the top part of the door – which had to be of the correct height to open over a radiator – was also to be fitted with a small glass panel.

Now, a true stable door opens outwards, and is therefore easy to make reasonably weatherproof – horses, after all, aren't prone to complaining about a drop of water and the odd draught. This door, however, opens inwards, and in order to minimise drips and draughts, the joint between the two parts required some careful treatment.

Making the frame

I selected two lengths of 225 × 50mm sawn material for the stiles and top rails; the boarding material was available in the same grade, but

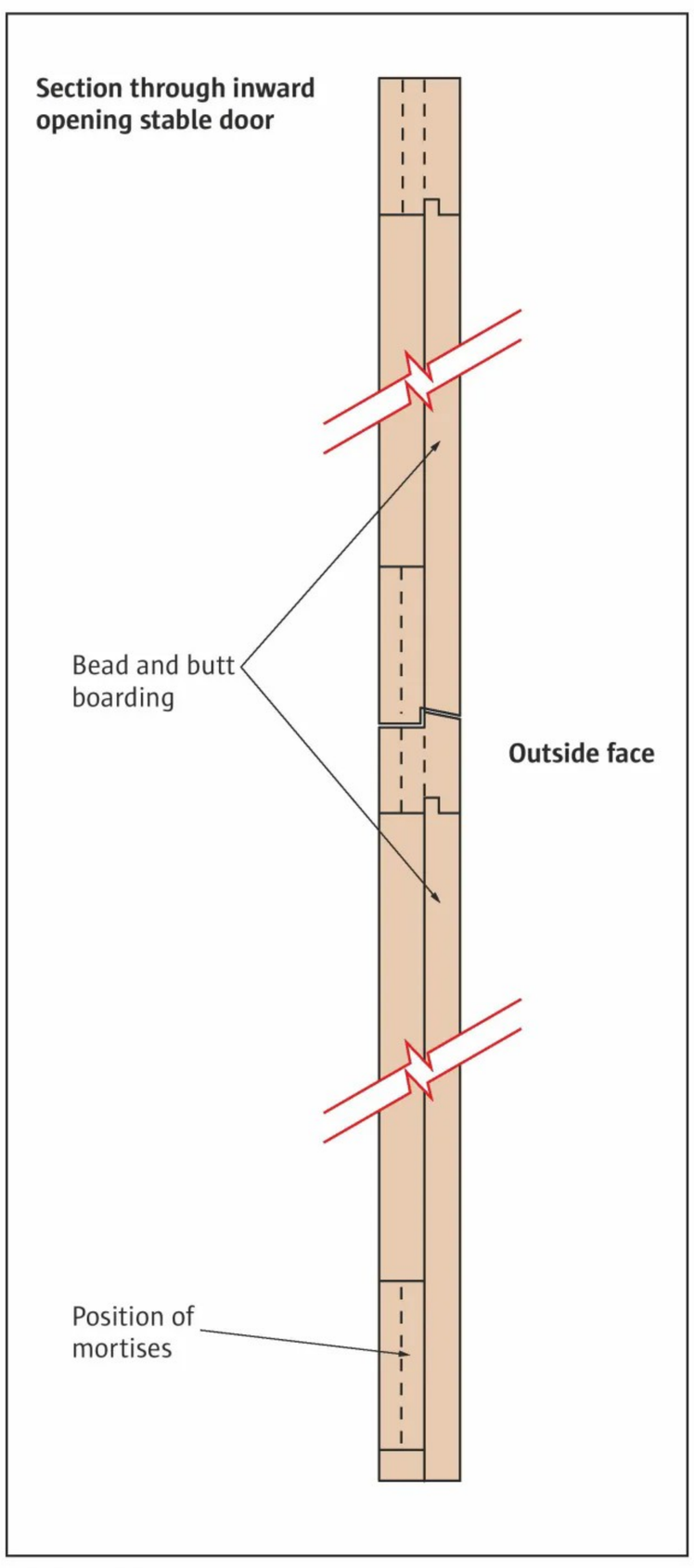


Fig.1 Stable door joints

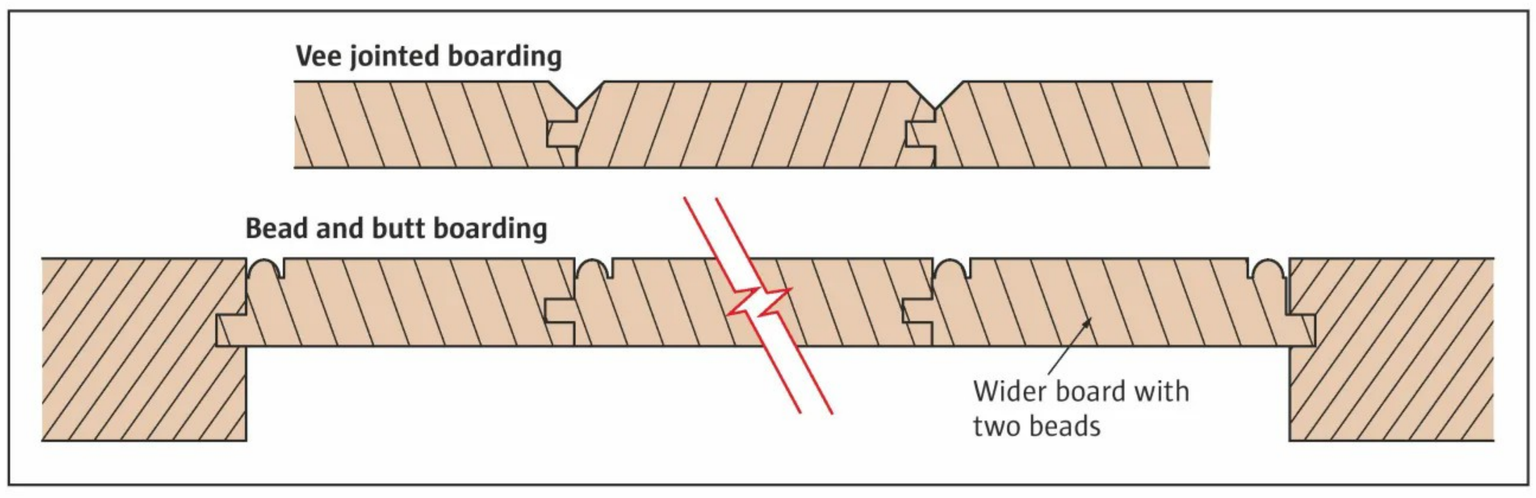


Fig.2 Through boarding

only as ready-planed boards at 21 × 125mm. The 225mm-wide material was ripped down to give two 100mm wide stiles before planing face and edge, then thicknessing to 95 × 40mm – a rather wasteful business in 50mm stock, but necessary to match the size of rebates in the door frame.

In this type of door, the thickness of both the bottom rails and boarding equal the stiles' total thickness – 40mm. So the bottom rails were finished at 19mm, and the boarding material then used to mark each mortise's outside face.

Pencil lines for the mortises and haunchings are marked on the inside face of the paired-up stiles, the mortise marks only being squared across one face, then marked on the outer edges. Double lines are used on the outer edges to indicate the requirement for 'wedge room', which is later cut by hand. Next, the mortises and haunchings were cut out – using a mortising machine fitted with 12mm chisel – with the stiles cramped together, and the wedge room cut with a 12mm mortise chisel.

The mortises' positions were now picked up using a gauge and transferred to the full-width top rails, ready for cutting the tenons.

Now's the time to admit my first small error: if I had picked up this size using the gauge from the back face, I could also have marked out the bare-faced tenons without having to reset it.

The tenons' shoulders were cut using the crosscut, and the cheeks ripped on a bandsaw. The final planing to size was completed by hand with a badger plane; the gauge marks make it easy to see when the thickness is correct.

The haunchings' bottoms were cleaned up using a hand router. These need to be an accurate fit since they'll be seen at the bottom door's top edge, and any unsightly gaps will also let in water. An 8mm groove is cut in each stile and top rail to accommodate the boarding, using a wobble saw in the spindle moulder, although a router obviously does the same job. Grooves in the stiles are stopped short of the top rails, but run through at the bottom of each door. The tenons' haunchings are then marked out, and wedges cut from the waste area before it's removed.

After a dry run to check that all's well, the pencil marks are planed from the components'

1 Planing a reference face and edge before thicknessing the stiles

2 Thickness of boarding determines the mortises' positions in the stiles

3 Mortises and haunchings are marked on the paired-up stiles' inside faces...

inside faces, and the door glued up, cramped and wedged together. Once set, the wedges are trimmed with a panel saw, and both door faces sanded down to 120 grit.

Making the boarding

The spindle moulder was again used to form tongues & grooves on the board edges. So that the butt-and-beading has a uniform appearance across the door, one of the outside boards was made approximately 9mm wider than the others; this allows a bead to be formed on both edges while remaining the same apparent width as the other boards. A bare-faced tongue was machined around the boarding's outside edges using a rebate block for the sides, and a crosscut saw for the top ends.

To avoid confusion, positions of board joints and beads were marked out on the door's top rail using one of the moulder cutters as a template; an allowance of 1mm per board was made to allow for possible expansion. The location of the beads was then transferred to the boards, and the mouldings machined.

Boards for the top part of the door were now cut to length, and a 10° bevelled cut made at the bottom to help shed water. Meanwhile, boards for the bottom part of the door were left slightly over finished length.

The normal practice now would be to fasten the boarding in place by driving oval nails through into the rails, and punching them below the surface ready for filling. However, as the door needed to finish at 40mm thick, and boarding 21mm thick, I had a problem: 40mm nails would be too long, and 30mm ones too short to hold. In the end, I chose to screw and pellet the boards in place, working from the door's inside face.

Painting together

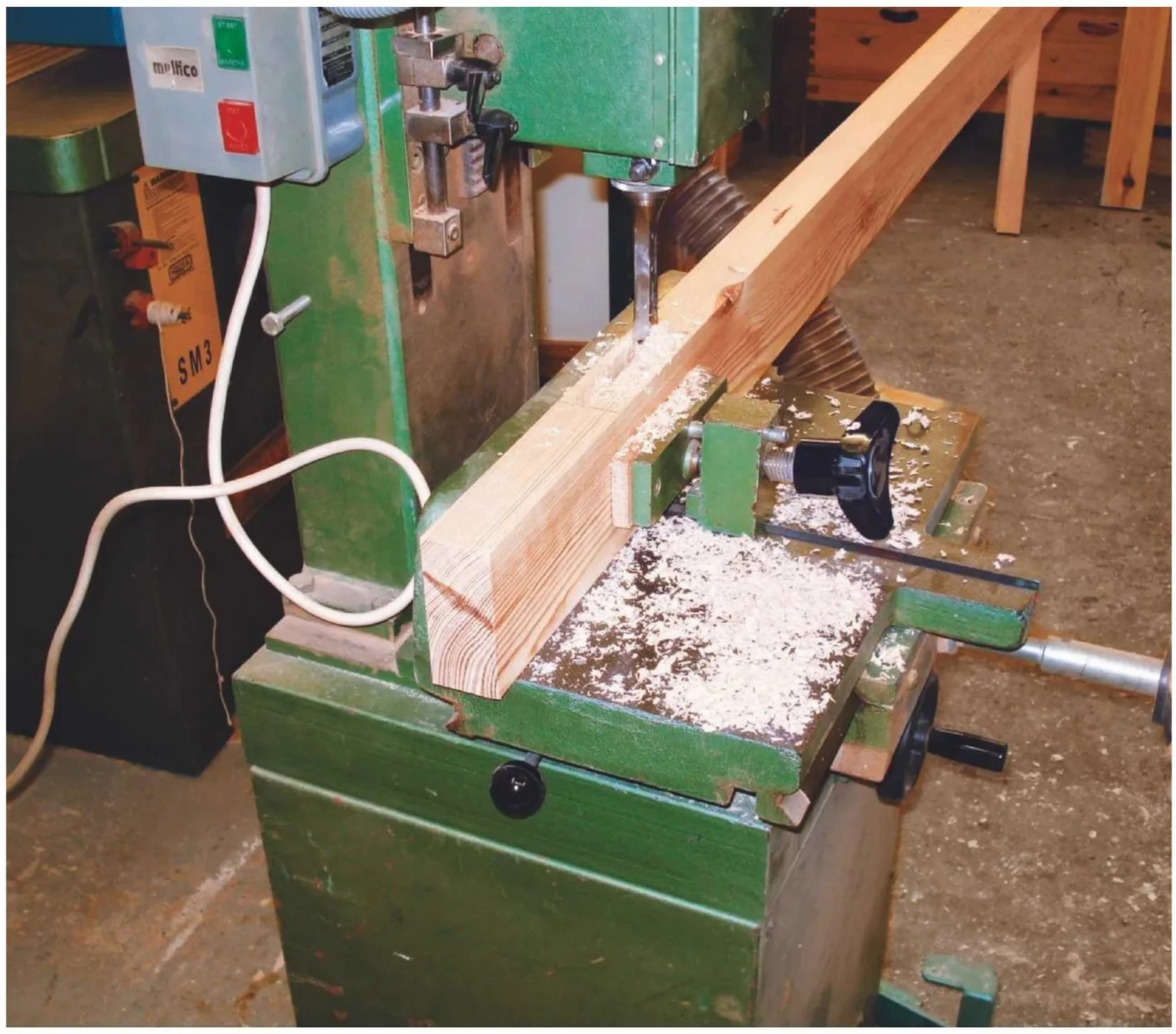
Before the widespread use of wood stains, it was usual to protect external joinery with a liberal coat of creosote or paint. In the latter's case, during construction it was considered good practice to apply a priming coat to all surfaces that the painter wouldn't be able to reach once the job was assembled. This was known as 'painting together', and involved a strong-smelling lead-based paint. The colour was selected to match the job's finished colour, it being considered bad form if the boarding of a white-painted gate shrank to reveal grey primer on the tongues.

To do the job properly, it was necessary to paint the tenons, mortises, tongues, grooves, and parts of the boards and rails that overlap each other. Even the wedges were driven in with a coat of primer rather than glue.

As the whole job was completed when the paint was wet, it was nearly impossible to avoid getting this on yourself, tools and clothing. As a result, it was an unpopular job, and one used by the foreman joiner to quieten any rebellious elements in the 'shop! However, in spite of the

4 ... and only the mortise marks are squared across one face...

5 ... before being marked on the outer edges; double lines indicate 'wedge room'



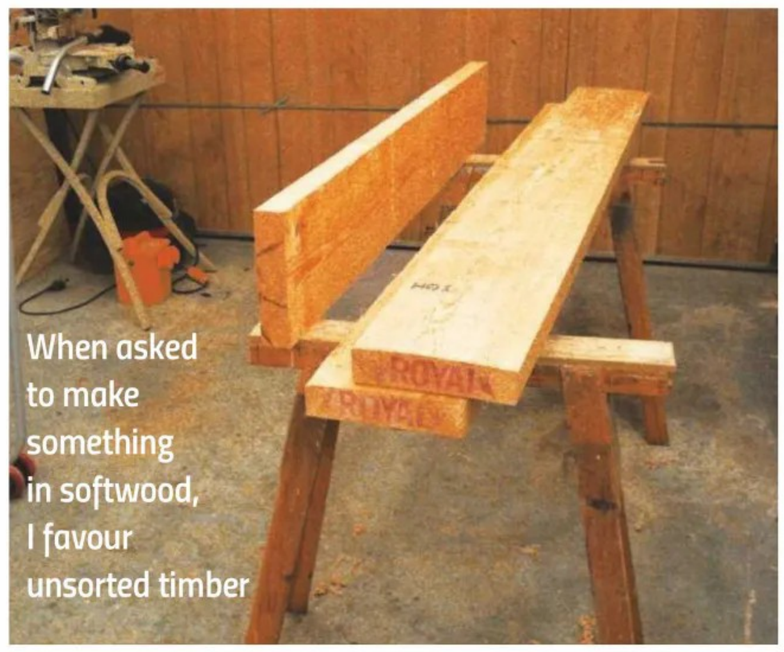
6 The mortises were cut by machine...

7 ... but I removed the wedge room by hand

CHOOSING SOFTWOODS

Though I've been in the timber trade for over 40 years, I'll admit that my knowledge of the grading of softwoods remains very basic. However, I suspect that a lot of would-be woodworkers are frustrated in their early efforts by using poor quality timber: the softwood sold in DIY sheds, for example, is often of a low grade and difficult to use.

When I'm asked to make something in softwood, I favour unsorted timber. This is normally the best available from a local timber merchant, and largely knot-free, durable and much easier to work than lesser grades



When asked to make something in softwood, I favour unsorted timber

trouble and mess, it really worked: joinery made in this way lasts longer in exposed conditions than that sold 'in the white'. On the other hand, it's never much fun to do!

In this case, or course, the door will only be exposed to the weather on one face, so I settled for painting the tongues & grooves and board backs, together with the parts of the stiles and rails that come into contact with them – I also cheated a little by letting the paint dry overnight...

The frame was then cut into two parts, and boarding applied. The bottom section was straight-forward; the top was boarded only after the hole for the glass had been cut on a bandsaw. All the boards were then tapped into a good fit with the top rails.

Framing & glazing

The window was framed using hardwood beads, which were bevelled on both edges so that they'd shed water; the strips on the door's exterior overlap the hole in the boarding by 9mm all round, forming the rebate that supports the glass. These beads are screwed into place on a bed of putty to make them weatherproof,

TIP

When making this type of door, I frequently leave the stiles in one piece, which allows both parts to be assembled together, then cut apart later. This trick ensures that the grain runs through the horizontal joint, which looks much better than differing grain patterns, especially if the end result will be stained or varnished

and the screw holes pelleted over. At this point, I built in the statutory error, drilling screw holes in the horizontal pieces so that they coincided exactly with the joint between the boards. Another two bits of carefully shaped firewood!

Meanwhile, the hardwood strips for the door's interior have a rebate that's sized to gently press on the glass and allow for a bead of sealing putty between its outer face and outer beads.

The rebate at the top door's base was formed by stopping the boards 12mm short of the door's bottom. This meant that, in order to complete the top door, only the stiles' bottoms needed to be rebated to match.

The door's bottom section was finished by fitting a brace from the hinge side's bottom corner to the other side's top corner, which was secured with oval nails driven through the boarding. This brace was largely cosmetic, as the door can only sag out of square if the joints fail. Having said that, it might've been necessary if the door had been painted together rather than glued, as I don't think the joints would've been as strong.

Hanging the door

Hanging this set of doors proved an easy task: my friend, Paul, did the work; I took the photos and enjoyed the supply of tea and cake!

When it comes to hanging a stable door, the overriding requirement is that the hinge side of the frame must be absolutely straight in both planes. If not, the two parts will either gape or squeeze together when the door's opened.

Correcting any frame error is achieved by packing it out or planing to shape. Happily, both parts of this door were straight, so I only had to plane it to fit in the frame, leaving a 3mm gap at

8 The shoulders were cut on a crosscut saw...

9 ... and the cheeks ripped on a bandsaw

10 A wobble saw was used to cut grooves in the stiles...

11 ...while a hand router is ideal for cleaning up the haunchings' bottoms

12 And there you have it – two doors in one

13 The finished butt-and-bead joint – much more sympathetic than TGV

14 Boards are sprung into place between the stiles...

JARGON BUSTER

BADGER PLANE: (arch.) a skew plane, ideal for working across the grain

WOBBLE SAW: An adjustable cutter that can be angled on its shaft to vary the width of cut. If you don't believe me, check Axminster Tools' website...

the bottom and one of approximately 2mm around the top, sides and centre joint. A lead, or chamfer, was also planed on the door's leading edge.

The top section was first hung using two 100mm pressed steel hinges. The top hinge's position was dictated by the existing hinge sinking, or rebate, in the door frame itself; the bottom hinge was placed just above the centre rail so that we weren't screwing into end-grain. The hinges' positions were then transferred from frame to door, and the rebates themselves marked with a gauge to ensure uniformity. When it comes to rebating hinges, remember that it's best to err on the side of caution, so start by making the recesses a little too shallow; cutting them a little deeper beats having to pack out the hinges!

With the top section in place, we repeated the operation for the bottom section after trimming to height. Initially, we allowed a 6mm gap under the door's bottom, which was later fettled to accommodate a slight unevenness in the floor. With both parts of the door hanging, we could now check that all gaps were not only even, but remained so when the door was opened.

Fittings & finishing

The top door was now removed so that the lock mortise could be drilled out using some good old-fashioned technology in the form of a bit and brace. Once back in place, the lock, handles and striking plate were fitted, leaving only the glass to be laid on its bed of putty, and the internal beads to be pinned into place before fitting the all-important weatherproofing strips.

To judge the correct length required for these, a pencil mark was made on the door's face at each side. When the moulded strips had been cut, they were bedded on a generous amount of putty that served to seal gaps between the boards. In this case, the weatherstrips were screwed through from the front face, since the holes would end up being filled and painted over. Alternatively, they could be screwed from the back face, and the screws concealed using pellets as before.

Weatherproofing for the door's bottom comprises of a moulding that screws to the door, and a hardwood threshold strip screwed to the step on top of a bed of putty or other sealant. My third and final deliberate error was failing to take the threshold strip with me on fitting day! However, this problem was solved a week later when I stopped by to photograph the happy owner looking out over his newly painted door, which according to the original brief, satisfies the demands of both heritage and marriage.

15 ... then secured by screws, which were concealed with pellets made from offcuts

16 The inside beading incorporates a rebate that secures the glass

17 When cutting hinge rebates, err on the side of caution and don't cut too deep

18 To ensure uniformity, use a gauge to mark door rebates

19 Weatherstrips are bedded on putty and screwed in position through the front faces

20 Shouldn't there be a weatherstrip on the step, too...?

Quality project solutions from IronmongeryDirect

Leading specialist trade supplier **IronmongeryDirect** has all the essentials for your next project. Here we take a closer look at some of the recommended products from its most recent catalogue

Olde Forge collection cabinet cup handle in black iron

Luxe appeal with Hampstead

The Hampstead range is the crown jewel of IronmongeryDirect's product catalogue. The latest additions to the collection comprise of unique, beautiful and long-lasting cabinet hardware solutions with designs inspired by the zodiac. For example, the Pisces knurled T-bar cabinet handle, pictured below, is ideal for projects that require a luxury touch, while the minimalist bow-handled Leo will modernise any kitchen space.

Go rustic with Olde Forge

IronmongeryDirect continues to expand its exclusive Olde Forge collection with a new card holder cabinet cup handle, available in two different finishes – polished iron and black iron. Complete with a frame for a label, this product gives a high-quality, traditional look and feel to drawers, cupboards and filing cabinets.

Pisces knurled T-bar cabinet handle – perfectly suited to projects that require a luxury touch

The retailer has also added a number of new door hardware solutions to the collection, including handles, escutcheons, bolts, door stops, finger plates, hinges, and more – all in a rustic, antique finish that's perfect for jobs on period properties or recreating a period feeling in any home.

IronmongeryDirect is the UK's largest online supplier of ironmongery to the trade, with over 18,000 products in stock, including everything from cabinet hardware to sliding door gear. Woodworkers, carpenters and joiners can choose from a range of flexible delivery options to meet the needs of their schedules, including next-day delivery.

To request a free catalogue or to view online, visit **www.IronmongeryDirect.co.uk**.

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COLLECTING DUST FROM FURNITURE MAKING

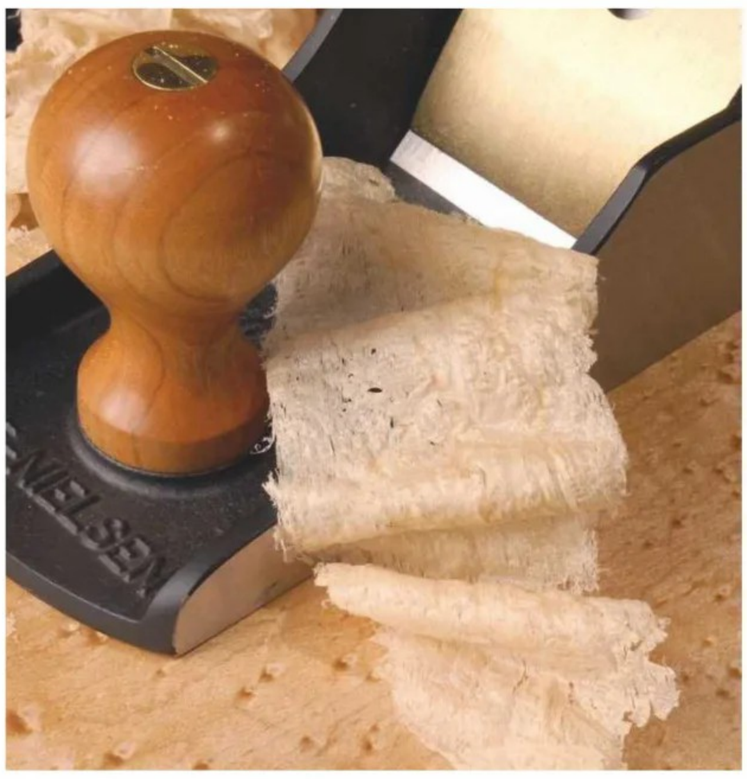
There's no escaping the fact that making wooden furniture produces copious amounts of dust, especially when the workshop uses powered tools and machinery, as **John Bullar** demonstrates here

In this article, we'll look at the principles of collecting dust from tools and machines, before feeding it though different ducts and into extractors. Extractors fall into two broad categories – sometimes described as 'fine dust extractors' and 'dust and chipping extractors' – and here I'll show where each is used.

Hand tools

Hand planes, chisels and carving tools are fairly blameless when it comes to creating dust. With a razor-sharp blade and fine mouth set to a shallow cut, the plane makes long curly shavings that can be swept aside and are pleasant to handle, like dry autumn leaves (**photo 1**). So long as it's sharp, even a scraper plane shouldn't produce much dust, just miniature shavings. Chisels and carving tools produce chips that don't travel far. These often need to be prised out of joints but are easily swept up – again, producing a minimal amount of airborne dust.

Hand saws, of course, do produce sawdust, and while a fine saw used for joint work produces less of it, the dust created is finer and therefore potentially more hazardous. However, the major advantage of using any hand saw is that most of the dust falls straight down from the cut where it can be easily vacuumed or swept up.



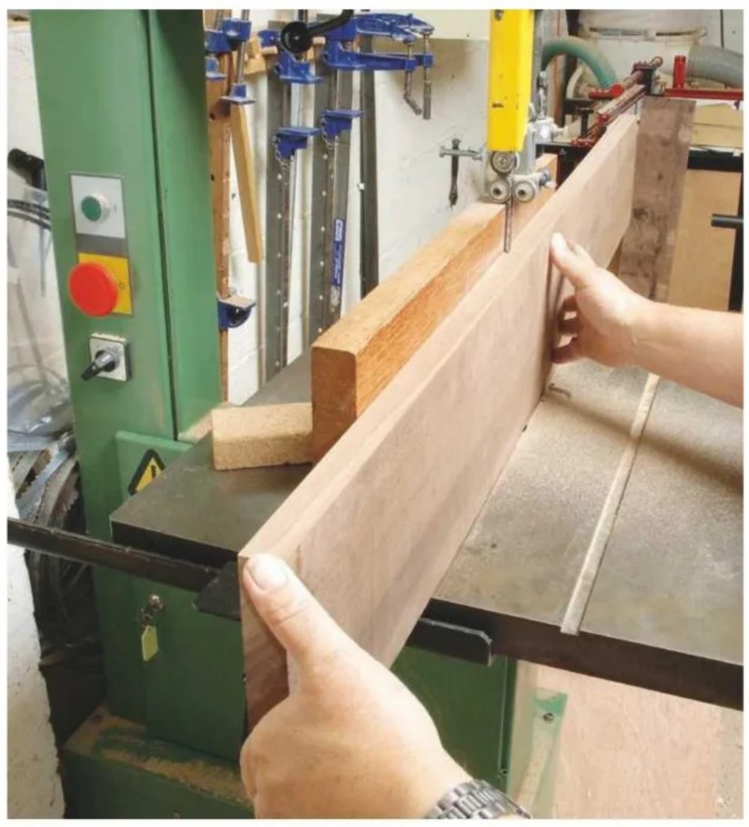
1 A well-adjusted hand plane is a lovely tool to use, which is largely due to the beautiful thin, dust-free shavings produced

Power tool dust

Power tools, particularly sanders, remove wood in small particles, which are then launched into the air by their fast moving parts. While some tools are supplied with their own dust-collection bag, the effectiveness of these is limited by weak suction and small capacity, so connection by hose to an extractor is therefore a better option.

2 The table saw produces a fast stream of dust-laden air, which is then collected by the crown guard

3 Here, the majority of dust is dragged down below the table, where much of it settles



4 When a bandsaw is used to rip through timber edgewise, it cuts a considerable depth and therefore produces a volume of dust

Fine dust extractors – sometimes referred to as high-suction low volume extractors – are essentially industrial vacuum cleaners. These use a fast spinning multi-stage turbine to pull air through a collection bag or filter. Only filtered air passes through the turbine, so the extractor can be quite small. The multi-stages create a high suction, thus overcoming the restrictions produced by small diameter pipes. However, because only a small volume of air is shifted, this type of extractor isn't suitable for use with larger machines. It's also noisy in use and unlikely to be rated for continuous running.

5 Lathes rapidly produce shavings and chips, which can be collected in a duct below

6 A router mounted in a router table contains much of the dust produced

7 This dual-drum sanding machine produces dust very quickly

8 Blast gates are sliding valves in extract systems, fitted to keep the airflow where it's needed at full speed

Dust from machines

Large, fixed machines process wood at quite a rate, so it's important that wood chips and dust are removed as quickly as they're produced. Here we'll look at some examples of how dust is extracted from machines: the table saw has teeth whizzing round at 100 miles per hour, producing a fast stream of dust-laden air (**photos 2** & **3**). The crown guard, positioned as close to the wood as possible, collects some of the dust while the majority is dragged down below the table. From this point, it should be removed by the extraction system, although due to slow air movement, a lot settles here.

Bandsaws are capable of cutting to a considerable depth, and while slower, they can generally cut thicker than table saws. Operations such as re-sawing boards on edge are very demanding on the bandsaw (**photo 4**). It's hardly surprising, then, that it produces a vast amount of dust, which falls into the lower wheel chamber extract duct.

When turning wood on a lathe (**photo 5**), larger chips can be collected as they drop into an extract duct, but fine dust is thrown in all directions, including the turner's face, thus making it particularly hazardous. For this reason, wearing a respirator is highly advised.

Table-mounted routers (**photo 6**) allow much of the dust – and noise – to be boxed in, thus increasing safety appeal. The table enclosure can then be connected to a workshop extract system.

9 A collection system around the workshop, using metal ducting, minimises airflow resistance and avoids electrostatic problems

10 The centrifugal fan on a high volume extractor passes wood chips, along with air, into dust collection sacks

11 Dust accumulating in the air filtration bag cuts down efficiency by reducing airflow

A sanding machine produces fine dust very quickly so it therefore may require its own dedicated large volume extractor. Alternatively, as we'll go on to see, the extract system may be diverted to where suction is required.

Workshop ducting

The recommended air speed for extracting wood chips, dust and shavings from machines is 10-20 metres per second. At slower speeds, chips drop out of the airflow while higher speeds are inefficient, thus causing flow restrictions in ducts.

Long pipes between the collection point and extractor reduce flow, especially if, like wired flexible hoses, they're not smooth inside. Where hoses are used, however, they work best when stretched out, which helps to minimise bends and corrugations inside.

If it's necessary to place the extractor some distance from a machine, rigid, smooth bore pipes impose less of a restriction on the air and dust moves more easily through them. Larger diameter pipes, in which the same flow rate of air moves more slowly, also imposes less restriction.

If no bigger than the extractor inlet and the air speed is above 10 metres per second, they improve extraction on long runs. By fitting blast gates, we can direct the suction to where it's needed and shut off all other routes to machines that are switched off (**photo 8**). In a small workshop, however, it's often more efficient to simply connect the extractor to one machine at a time, wheeling it around between jobs.

Dust & chipping extractors

A centrifugal dust and chipping extractor with two bags, where the dust goes up while chips go down, has been in use since the earliest powered workshops existed.

Capable of shifting very large volumes, provided there's not too much restriction, these extractors use a single large centrifugal impellor to move the air. Wood dust and chippings also pass through the impellor, so it therefore needs to be sturdy, as does the casing that surrounds it, in order to survive hits from offcuts. The mixture is then blown into a pair of bags where the air slows down and larger chippings drop straight into the lower collecting sack, while dust is blown against the filter positioned on top (**photo 10**).

These extractors are fairly quiet and effective for chippings, but not so good for fine particles. A worthwhile option is to upgrade with the addition of a felt filter bag, or better still, a cartridge or HEPA filter (**photo 12**). Bear in mind that fine filters restrict airflow, so it's therefore important to ensure the extractor is generously rated.

12 A high efficiency particulate air filter has many folds, which increases surface area, and a hand-operated paddle shakes dust off the inside

Bagging up

Dust and chipping collectors depend on dust dropping from the upper filter bag into the lower collection sack at the point when the extractor stops. In practise, a layer of dust builds up inside the upper bag (**photo 11**), thus substantially reducing its efficiency. By slapping the upper bag all over when the motor stops, the extractor therefore gains efficiency. Avoid overfilling the bag, which makes changing more difficult, not to mention hazardous.

Airborne dust

Airborne dust created when machining hardwoods, softwoods or manufactured boards such as MDF, can cause asthma, dermatitis or, at worst, cancer. After a machining job, you can often see the dust as microscopic particles in rays of sunlight – the type more likely to get trapped in your lungs – which hang in the air for hours.

When it eventually settles on the floor, accumulated dust can cause slipping accidents and potential fire hazards. Air cleaners (**photo 15**) offer an excellent way of collecting any dust that's managed to sneak around the extraction system.

Conclusions

The first line of defence against workshop dust is to thoroughly collect it at source with a good extraction system, then contain it for safe disposal. Before investing in a system, ensure to thoroughly read the manufacturer's and supplier's charts and recommendations. When calculating flow rates for machines, remember to take account of reductions caused by resistance in ducting and filters.

NEXT TIME

In the November issue, John looks at making decorative boxes, such as jewellery cases

13 Allowing a collection bag to overfill as shown here makes changing it more difficult

14 Strips of duct tape provide a temporary fix to hold a new sack in place while clips are fitted, which helps to get around the 'not enough hands' problem

15 Air filtration systems clean floating particles of fine dust – the most damaging kind – by catching them in electrostatic filters

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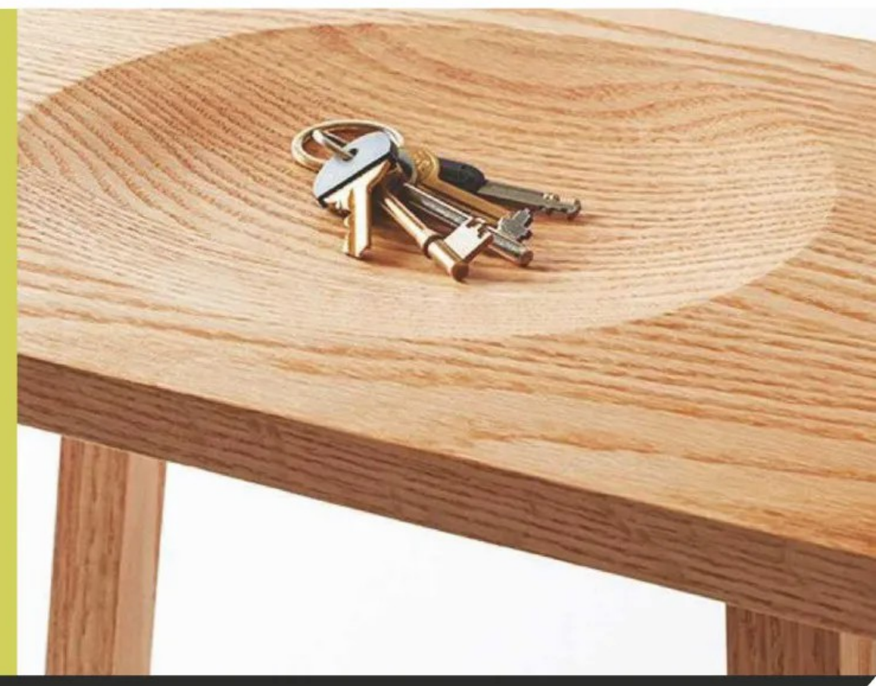

FOR THE SHARPEST OF TALENTS

In a bid to champion young furniture making talent while providing education on the importance of using sharp tools, the **Tormek Scholarship Award** has uncovered a wealth of new designer-makers since its inception back in 2013

Since 2013, the Tormek Scholarship Award has been given to a senior student, majoring in cabinetmaking and furniture design. The purpose is to shed light on young talents and encourage those who aspire to high level, professional qualifications, wishing to invest time in their woodworking journeys.

Common to all Tormek Scholars is that sharp tools have played a significant part in their craftsmanship and creative process. Tormek is honoured to see that its range of machines have played an important part in the creation of the accomplished and challenging projects shown here.

FURTHER INFORMATION

For more information on Tormek, see **www.tormek.com**
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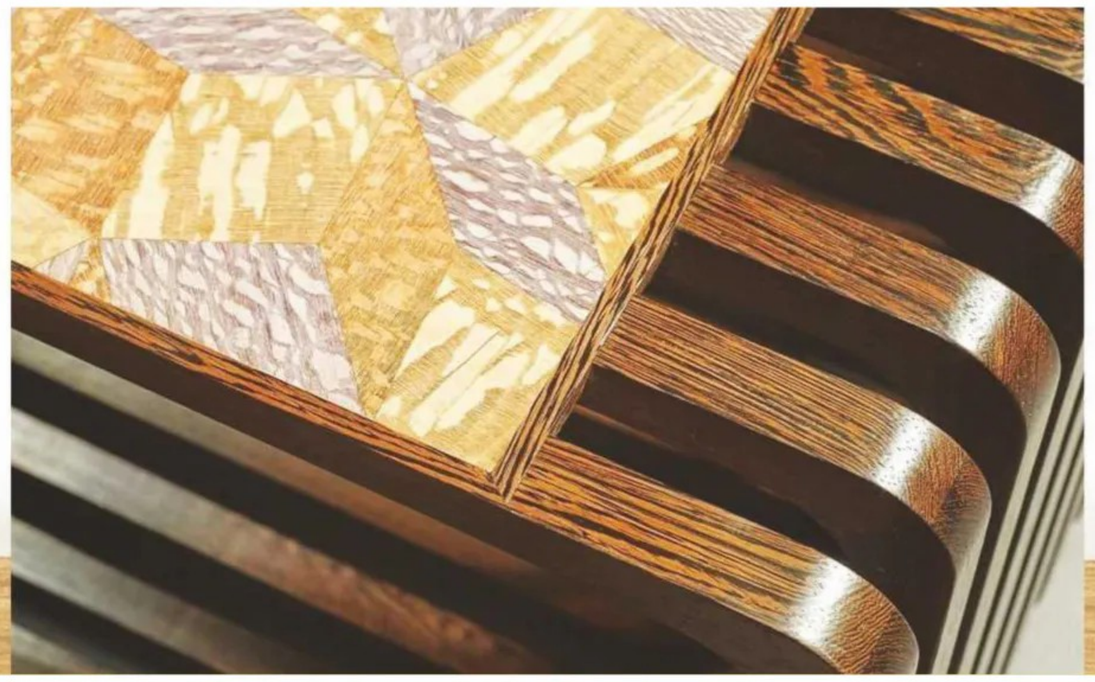
2019 Scholarship winner, Johanna Ritscher, works on future design ideas



2021 SCHOLARSHIP WINNER: RASMUS LARSSON ▪ 'PYLLEN' SIDEBOARD

Based in Kristianstad, Sweden and inspired by traditional Japanese architecture, Rasmus Larsson's journeyman examination piece was borne of a longing to make nature an integral part of his work. The wonderful piece shown here not only showcases this maker's skill, but also his knack for creative solutions.

It was during his three years studying carpentry – most recently at Öland and Capellagården – that Rasmus truly fell in love with hand tools. During this time, he came to understand just how important it is for blades to have impeccably sharp edges. The 'Pyllen' sideboard pictured below, created using a plethora of different tools and craft techniques, is the very embodiment of that realisation.

The 'Pyllen' sideboard incorporates a plethora of hand tool techniques and skills

Inspired by Japan

The piece's minimalist design and practical yet ingenious solutions reveal the source of Rasmus' inspiration. Traditional Japanese architecture often utilises trees and vegetation to shape the way in which people experience a space. The guiding principle behind this work, the sideboard's top features a sunk miniature garden with a clear Japanese touch, and small stepping stones form a trail that snakes its way through the little forest of plants.

Additional creative touches complement the main idea of a miniature garden, and because plants can only grow and flourish with proper care and attention, Rasmus incorporated an elegant box into his design, which is tailored to contain secateurs for pruning the various plants. These, in turn, can only make clean cuts when optimally sharp, which is where Tormek's sharpening system comes to the fore.

"The piece I made is inspired by traditional Japanese architecture, and borne of a desire to make nature an integral part of my work. The result is this sideboard, which features a tailor-embedded aluminium dish containing a cultivated bonsai garden. In this sense, it's a piece of furniture that'll never be finished due to the demand for constant care and ever-sharpened tools," Rasmus explains.

A carefully executed piece

Rasmus' execution leaves nothing to be desired. The 'Pyllen' sideboard consists of more than 60 woodworking joints, all of which are hand-cut and chiselled. "I consciously designed a piece that'd require a traditional skillset, as I love using hand methods," he enthuses.

The 2021 Tormek Scholar started by making a quick sketch on paper before going on to produce a prototype. Next, he hand-drew the entire object to size, allowing each detail to occupy the space it deserved. Once Rasmus had created a digital copy of the final result, he could then turn his attention to the practical work.

Looking at the final piece, it's clear that every single detail has been selected with care. Rasmus mainly opted for solid cherry wood, as it's one of his favourites to work with, as well as its ability to help emphasise the sideboard's Japanese theme. He used washi paper for the two sliding doors, while the drawer's keyhole is made of tagua nut, which matches the key itself. The brass shank of the latter, polished to a shine, is the jewel in this piece's crown.

Motivation given by the jury

"Rasmus' sideboard combines different woods and materials to create a piece of furniture that captures nature's essence. Making it must have required detailed planning, perfectly sharpened tools, and an alert mind. The way in which the individual elements were produced and mounted illustrates the maker's proficiency in a range of techniques. A bonsai garden brings this work of art to life, ensuring the piece is ever-changing and challenges the viewer's creativity and imagination."

The piece features a tailor-embedded aluminium dish, containing a cultivated bonsai garden

Additional creative touches complement the main idea of a miniature garden

2020 SCHOLARSHIP WINNER: CARL ANGTOFT ▪ 'STYRSÖ' SIDEBOARD

The 'Styrsö' sideboard

The 2020 Tormek Scholarship Award was given to Carl Angtoft for his elegant piece of qualifying furniture, which also happens to be a sideboard, this time entitled 'Styrsö'. The light and airy piece evokes the feeling of freedom and movement, which presented a welcome contrast to a year marked by the COVID-19 pandemic and its resulting limitations. Owing to the absence of a back panel, the sideboard is therefore unusually functional: "My idea was to allow the piece to be used from all sides," Carl explains.

Impacted by the pandemic and its imposed restrictions, 2020 was a strange year for all, but through his winning piece, Carl was able to capture the essence of freedom and movement in this winning piece. Taking inspiration from the archipelago and ocean waves, when viewed in person, the sideboard is airy and stylish.

Despite his obvious passion for cabinetmaking, Carl originally wanted to be an economist, as he explains: "I studied social studies and economics at upper secondary level, but soon realised this wasn't for me." Approaching creative work with an engineering mindset, in a workshop setting, Carl immediately thinks about how best to repeat production processes in batches, with various elements using exactly the same methods and tools to achieve repeated results. "I'm really interested in the actual furniture production process, and how it can be optimised," the designer-maker confirms.

The finished piece demonstrates obvious skill, precision and attention to detail

Precision, usefulness & beauty

Carl's attention to detail comes to the fore once again when talking about the creative process that resulted in this beautiful piece of furniture. In total, he estimates the piece took around 300 hours to produce, or 295 to be precise. When working on creating the wavy contour, Carl had to order a specific milling steel that he designed himself, which saw him having to mill each piece twice over to ensure that everything fitted together exactly. Even though the end result is precisely constructed according to exact dimensions, Carl admits that getting to this point wasn't easy, and often overwhelming at times. "A lot of things have to be just right; there's a lot of precision involved – almost too much! I nearly went overboard at times, as I was aiming to produce a qualifying piece of work." In the end, however, this incredible painstaking demonstration of skill paid off and each millimetre of detail has resulted in this beautifully produced, unique sideboard.

In his design, Carl was inspired by the idea set out by Danish designer-maker Hans Wegner, that a piece of furniture shouldn't have a back – a guiding principle during his time spent studying. In short, the piece had to be aesthetically pleasing and functional from all angles. Developed in collaboration with design student Anna Engval, according to the brief, the sideboard had to be usable if placed in the centre of a room – an essence that permeates the entire project.

Sharpen your senses, then the edges

Carl's sideboard is the culmination of seven years of learning; he spent two years studying cabinetmaking and furniture design at TAU Learning, followed by two years at Stenebyskolan, and finally three years at Malmstens Linköping University. He first encountered the Tormek sharpening system during his time at TAU Learning, and soon became well versed with the Tormek method, spending a week getting the college's chisels razor-sharp.

With the Scholarship under his belt, Carl has been able to further hone these sharpening and grinding skills, as he comments: "You can

Taking inspiration from the archipelago and ocean waves, Carl's sideboard is both stylish and airy

really tell the difference when using sharp tools. I mostly use chisels and planes but haven't done very much woodturning to date. I've since added this technique to my skillset, and enjoy grinding and sharpening various turning tools."

Next steps

Since receiving the Scholarship, Carl has taken on a part-time position as junior lecturer, at the university where he completed his degree, offering a helping hand in the workshop. Follow Carl on Instagram – **@angtoft_mobler.form.tra** – and see the results of the passion and creativity that helped him to win the 2022 Tormek Scholarship.

Motivation given by the jury

"Carl has created a sideboard with a stunning finish thanks to pinpoint accuracy, attention to detail and creativity. The qualifying piece of furniture, named 'Styrsö', follows a clear pattern, and Carl hasn't shied away from the incredible challenges posed by this work. The waves undulate, as does the piece of furniture."

With the Scholarship, Carl has been able to further hone his sharpening and grinding skills

'12 månader' filing cabinet

Johanna Ritscher and her '12 månader' – 12 months – filing cabinet received the 2019 Tormek Scholarship Award. In doing so, Johanna managed to create a cabinet that'd be a dream addition to any living room owing to its beautiful design and outstanding details. "I'm truly passionate about design, and love creative projects," she confirms.

Johanna has experienced working in many creative fields, including woodworking, art, painting, drawing, graphic design and music, and continues to pursue some of these to this day. Creative projects have always been the main driving force, and she started to make a living from spatial design back in 2005, during her time working on exhibitions for the Swedish Red Cross and Malmö Museum. A few years later, in 2009, she helped to design the Swedish Pavilion for the UN summit, held in Copenhagen. For two years prior to receiving the Scholarship, Johanna studied joinery and cabinetmaking.

"The various fields I work in inspire one another," she explains. "With music, the aim is to convey an emotion to the audience, and with pieces of furniture, they have to be more than just functional. Shapes and colours have to work well together, and in the long run, convey an emotion to the end user."

Solid walnut & birch

When meeting Johanna at her apartment in the heart of Malmö, it didn't take long for the Tormek team to realise her creativity. In the hallway, beautiful furnishings were complemented by an elegant coffee table, both made by hand, and in the living room, a desk made use of a beautiful old door. At the very heart of the home lies Johanna's winning piece of work, which took her almost 300 hours to complete. Entitled '12 månader', the name is derived from the cabinet's intended purpose, and the fact it's designed to store documents relating to 12 months of the year. There are 12 upright compartments; one for each month.

The cabinet is made from solid walnut and birch, with a charming herringbone pattern in a walnut veneer. The brass fittings create elegant highlights as well as enhancing the overall experience. Simply put, details are at the very heart of Johanna's work, as she explains: "Detail is crucial to my creative efforts. I start off with these, then have a good think about how I can best apply them, and to what. That's why I often change things along the way. The creative process for my filing cabinet saw me coming up with various sketches and building a number of prototypes of alternate pieces before finally settling on this one."

Sharp tools are key to creating hand-cut joints and details, as demonstrated by this design

Although Johanna grew up in a family with its roots strongly embedded in traditional craftsmanship, she doesn't think that this is the only reason why she chose to work in craft and design. In fact, working creatively and producing such work have been part of her DNA from a young age. "I find myself having to let creative urges out. Taking parquetry as an example, it stops me focusing on what's inside my head and forces me to concentrate entirely on the task at hand. Thoughts and feelings are best processed using my hands. Moreover, how raw timber can be turned into fantastic furniture fascinates me; it's a very satisfying process. Creating something that might well survive for another century."

Sharp tools are key

Most designer-makers agree that sharp tools are crucial when it comes to producing bespoke pieces. However, Johanna believes this also influences the entire creative process. Knowing that fine adjustments can be made and details altered at micro-level is integral to such work.

"Having sharp tools at my disposal is crucial when it comes to making furniture – both past and future pieces. In a society where mass consumption rules, people place greater emphasis on hand-made items, which rely on methods such as hand-cut joints, for example. It's absolutely impossible to achieve good hand-cut joints if you don't have access to sharp tools."

Sharp tools were of key importance to Johanna when working on her filing cabinet, allowing her to cut the intricate pieces and sheets of veneer used for the parquetry pattern.

Having rented workshop space at a local joinery company, Johanna continues to make furniture to order, adding to her existing portfolio. The Tormek system with jigs and accessories is the perfect addition, and now that she's a sharpening expert, Johanna can help to ensure that her fellow workers also benefit from having the sharpest possible tools.

Motivation given by the jury

"Johanna has created a cabinet that'd perfectly fit within any living room setting thanks to its beautiful design and appealing details. This piece of furniture is ambitious in many ways – not least when it comes to the herringbone pattern, which creates a wonderful 3D effect. This is a fantastic piece of craftsmanship that radiates accuracy and finesse."

To see more of Johanna's work, visit her website: **www.johannaritscher.com**.

Brass fittings create notable highlights as well as enhancing the overall experience

The cabinet construction, in solid walnut and birch with root veneer, features elegant, quality hardware

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- Base plate and turntable made of die-cast aluminum, at the same time compact, robust and easy to transport
- Laser projection on the workpiece for precise control of the cutting position
- Adjustable contact rails and laterally extendable supports for longer workpieces

~~£399.99 INC VAT~~
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BSM-H 16 DRILLING & MORTISING MACHINE ART NO: 5906116

- For easy production of slot-pin connections
- Solid cast construction of the machine frame with precise dovetail guides in each axis
- Long lever for quill stroke for chiseling out with little effort
- Movable clamping jaws can be mounted in three different positions
- Two adjustable stops each for X and Y direction
- The machine head is additionally held with a gas pressure spring for easier handling
- Tool holder via drill chuck with gear rim

~~£479.99 INC VAT~~
£399.99 INC VAT

BSM-H 25 DRILLING & MORTISING MACHINE ART NO: 5906125

- For easy production of slot-pin connections
- Solid cast construction of the machine frame with precise dovetail guides in each axis
- Large Z-axis travel of 200 mm for high workpieces
- Long lever for quill stroke for chiseling out with little effort

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CABINET BASE FOR BSM-H 25

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TKS 254 PRO 254MM TABLE SAW ART NO:5902027

- Large dimensioned cast iron table
- Saw blade tilt from 0° to 45°, precise, accurate to the degree and conveniently adjustable via handwheel and scale
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- The saw blade height adjustment is also carried out via a hand wheel from the operator's front panel

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ADH 2540 PLANER/THICKNESSER ART NO: 5904125

- For angular joining (90°) and precise planing of solid wood boards and moldings
- Automatic workpiece feed
- Rubberized extraction roller protects the wood surface when planing thick
- Suction integrated in the substructure
- With chassis as standard
- Simple and precise adjustment of the chip removal

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TF 50 E TABLE ROUTER ART NO:5901905-PI

- Compact and handy design for comfortable use
- Variable speed range from 11500 to 24000 min^{-1}
- Spindle height adjustable from 0 to 40 mm
- Work table made of aluminum
- Mitre stop and various collets included
- + Imperial and metric collets

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TF 170 E 4 SPEED SPINDLE MOULDER ART NO:5901917

- Smooth-action sliding carriage for precise workpiece guidance
- Milling stop with finely adjustable aluminium stops
- Quick and easy change of the speed by means of splined belts
- Large work surface with torsion-free cast-iron table
- Milling unit made of grey cast iron
- Downholder for precise workpiece guidance

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DB 305 VARIO WOOD LATHE ART NO:5920305

- Infinitely variable speed range 750-3200 rpm
- Machine bed made of torsion-resistant grey cast iron for high running smoothness and precision
- Tailstock and headstock made of sturdy grey cast iron
- Spindle with high concentricity

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£224.99 INC VAT

DB 900 IOXSPD WOOD LATHE ART NO:5920900

- Torsionally rigid gray cast iron machine bed for smooth running and precision
- Tailstock and headstock also made of sturdy gray cast iron
- Wide, easily adjustable turning steel support
- Tailstock with quick release lever and handwheel
- Digital turning speed readout

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BTS 151 BELT AND DISC SANDER ART NO:5903151

- For sanding long edges, front edges, curves, mitres and plane surfaces at right angles
- For processing softwood and hardwood
- Sanding belt aggregate for vertical or horizontal use infinitely variable swiveling from 0° to 90°
- Workpiece support infinitely adjustable from 0 to 45° on the belt and disk unit

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BTS 250 BELT AND DISC SANDER ART NO:5904250

- Suitable for many materials and shapes
- Torsion-free machine housing made of a cast steel construction
- The infinitely swiveling sanding belt aggregate from 0 ° to 90 ° can be used both horizontally and vertically
- Double-guided, swiveling worktable stepless from 0 °

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- Highest precision and stability, even with larger workpieces, through large and solid cast iron table
- Safe and clean working thanks to integrated extraction nozzle for connection of an external suction unit
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- Oscillation stroke 16mm

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SAA 902 CHIP EXTRACTOR ART NO:5923902

- For vacuuming of milling, planing and saw chips
- For more efficiency of woodworking machines and maintaining the health of the user
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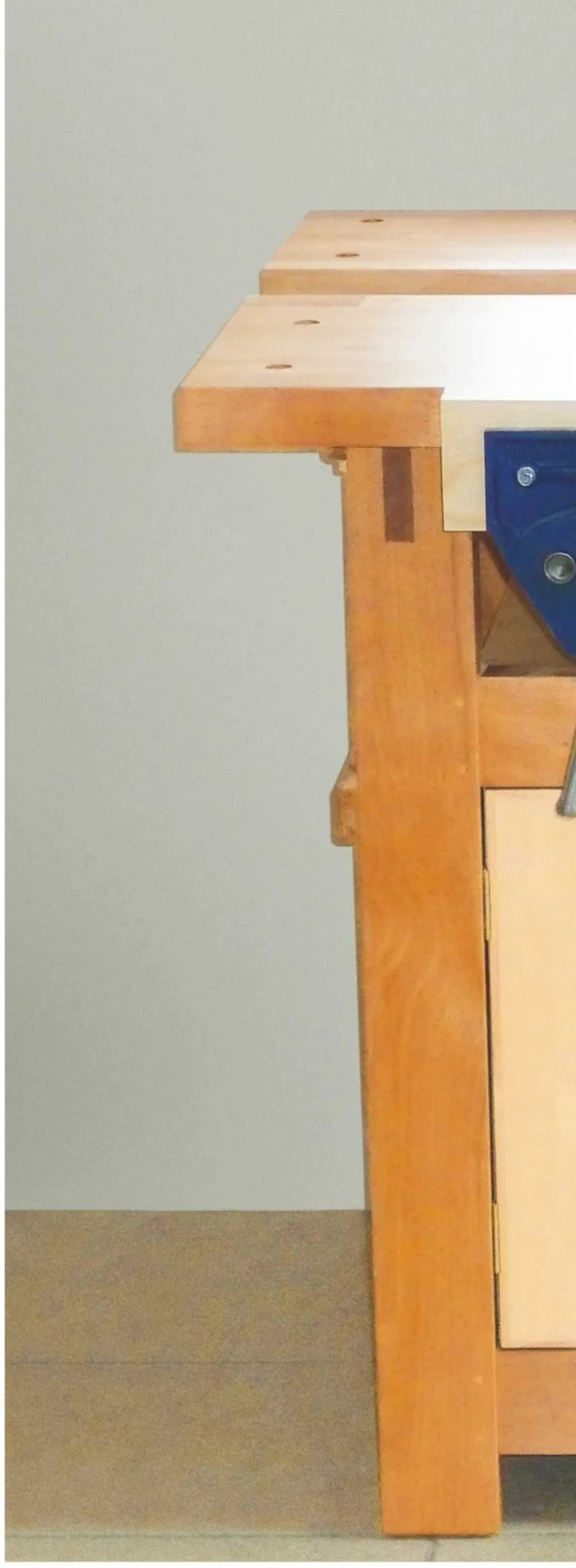
CHISEL RATING

A NEW WORKBENCH

Brian Barber shows how to design and build a workbench that's simple, strong, fit for purpose, and most importantly, suits individual needs



My old, faithful workbench was gradually coming to the end of its useful life. For a long time I'd managed with a quickly constructed bench, that while adequate, wasn't exactly fit for purpose. Yes, it was strong, practical and had served me well for many years, but sadly lacked some of the features I desired, and needed. With all this laid out, the answer was clear: the time had come for me to acquire a new and improved workbench.

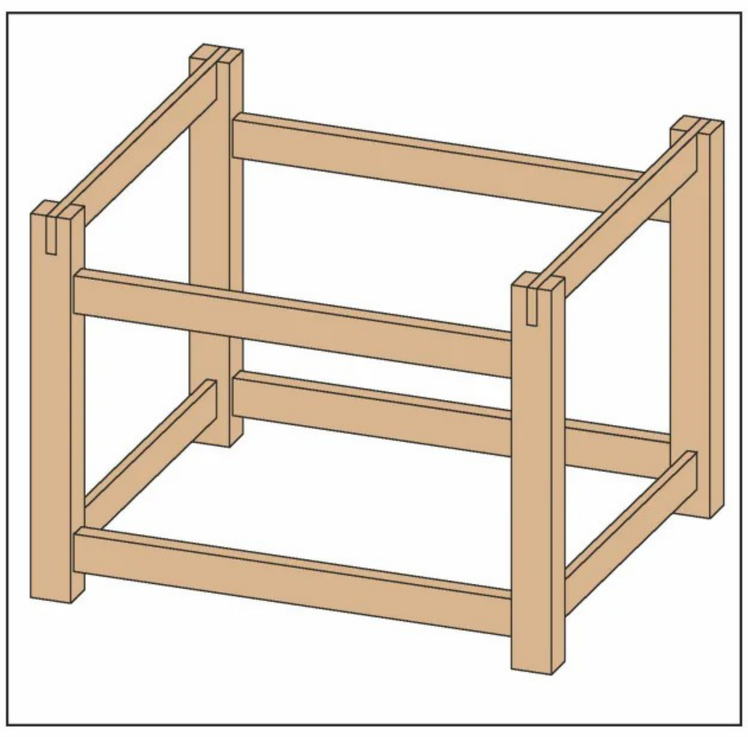


Fig.1 A simple carcass means shelves, cupboards or drawers can be added

I started by conducting a survey of those benches available to buy. There's some wonderful variants out there – such as the magnificent Maguires; Sjöbergs' professional craft offerings; as well as those from Record Power and even Lie-Nielsen – to name but a few. I also discovered that some of these are very expensive, but none seemed to exactly fit my list of requirements.

The first hurdle to overcome was the issue of available space. There's no use buying a bench that's even slightly too large for your workshop, or whatever space it's intended for, be it garage, outhouse, spare room or even, dare I say it, kitchen. Then there's the design considerations: even with all the bells and whistles, 'shop-bought benches don't necessarily fulfil all your needs; some are even flimsy.

So rather than buy ready-made, I decided to build a bespoke workbench, to specifically fit my workshop, with individual requirements built into it. I opted for one that while not overly large, is certainly fit for purpose. Of course, the design shown here won't suit everyone, but the point is to build a bench that suits your personal requirements, whatever they might be.

Timber choice

In my opinion, the most important feature of any bench is its rigidity. As such, it mustn't be able to move under any circumstances, and therefore unless bolted to the floor, needs to be heavy and durable.

A tough, hefty construction is the order of the day, and best served by using a dense hardwood. Traditional benches make use of beech, due to the fact this timber is regarded as being fairly heavy, extremely tough, close-grained and able to withstand much knocking around. However, this doesn't mean that other woods – such as birch, maple and oak – can't be used, but there's something nice about keeping to traditions, because, in my experience, they rarely let you down. Beech was therefore the timber of choice for my new workbench.

Vices & clamps

I had three main requirements for the new bench: it had to fit into the space available; be fitted with two vices at the front; and allow space for ease of clamping all round.

Having two vices at the front affords you the ability to firmly hold long and especially

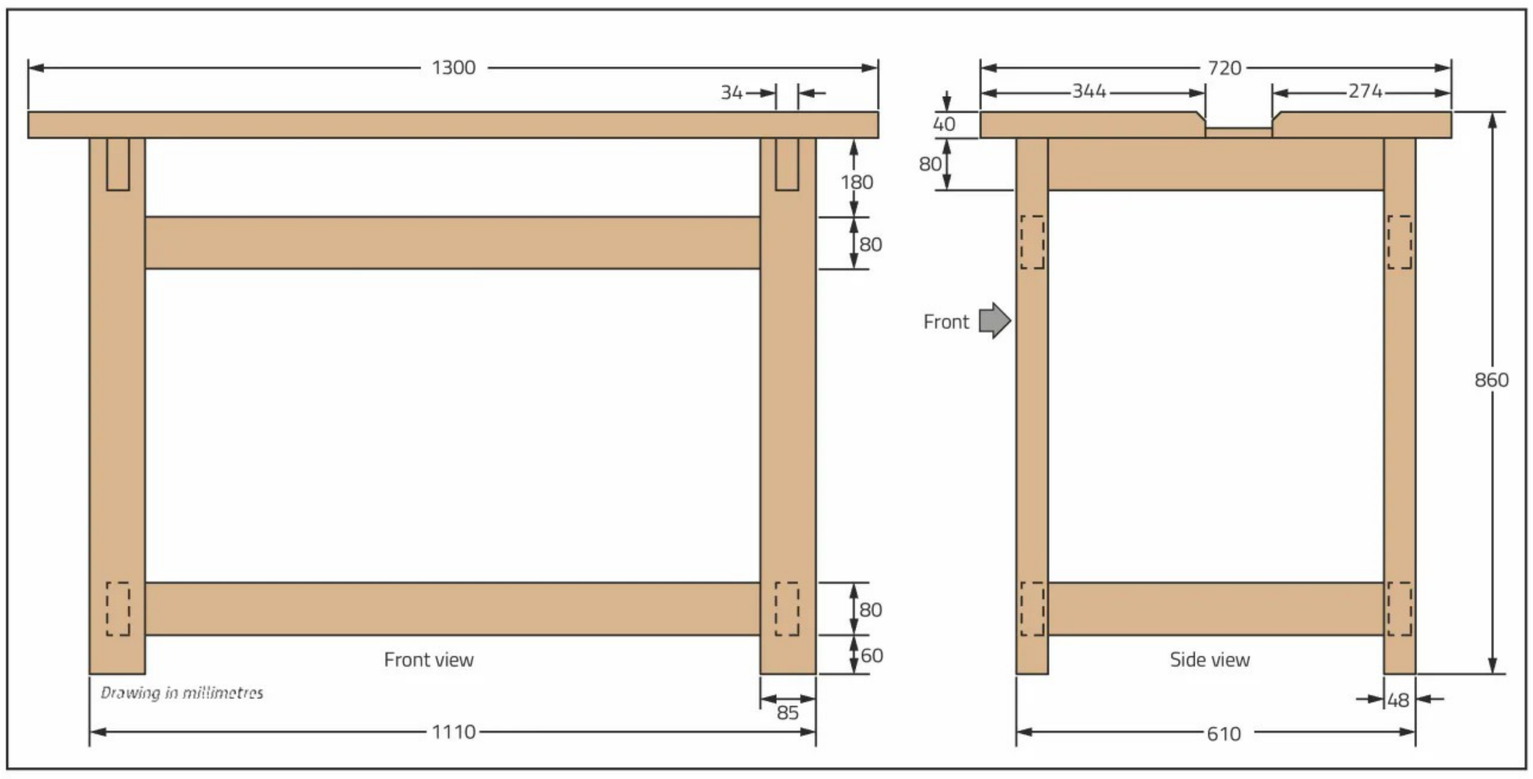


Fig.2 I wanted to create a narrow, central tool well

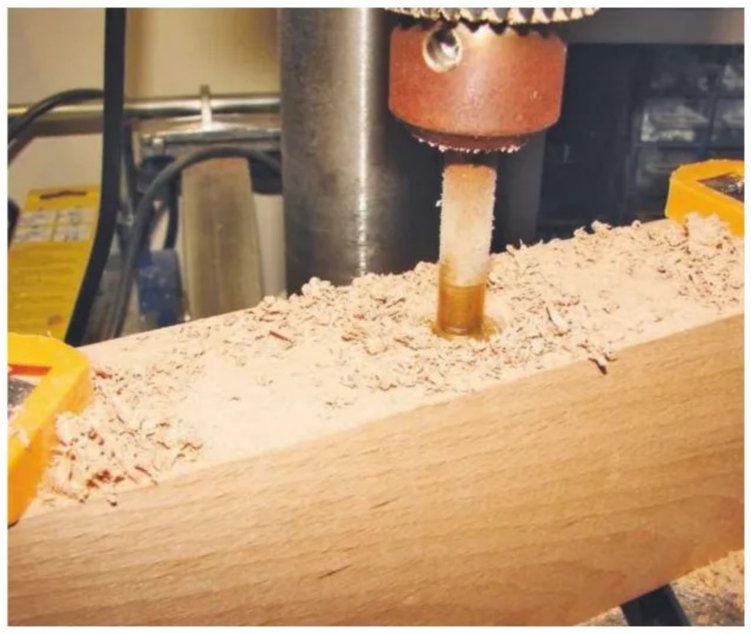
slender timber lengths, for tasks such as hand planing, etc. I really didn't have space for end vices and in any case, I'm not too keen on them.

The ability to clamp all round means that bench dogs can often be done away with, and in fact, they can sometimes be a nuisance. To this end, the top needs to have free space all around the edges, with plenty of overhang to allow G-clamps, etc. to be used. I don't have time for front aprons – or any kind of aprons for that matter – around the bench top's periphery as they just cause obstructions.

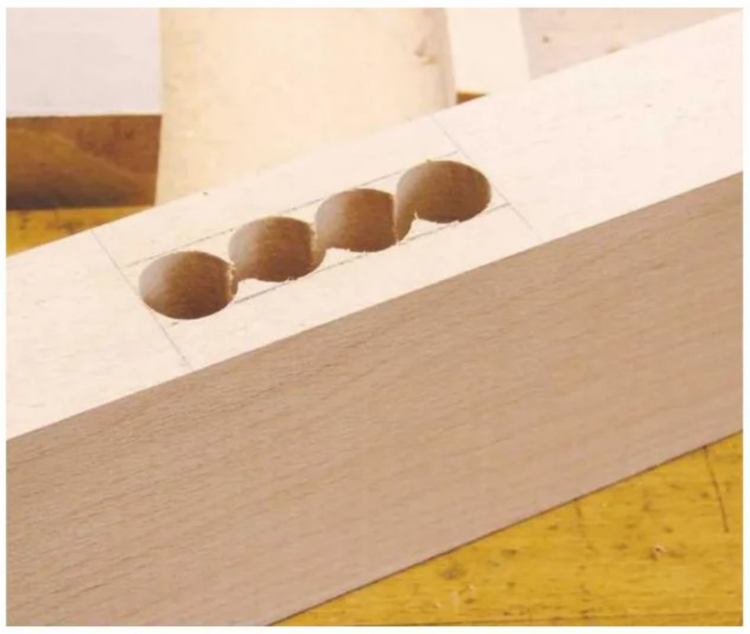
Space beneath the top is also essential, so that clamps can be used, as well as proving useful for storage. Bearing more storage space in mind, I also opted to fit a cupboard and drawers beneath the bench.

Size matters

To best fit my workshop, I decided to make the bench top 1,300mm long and 720mm wide,

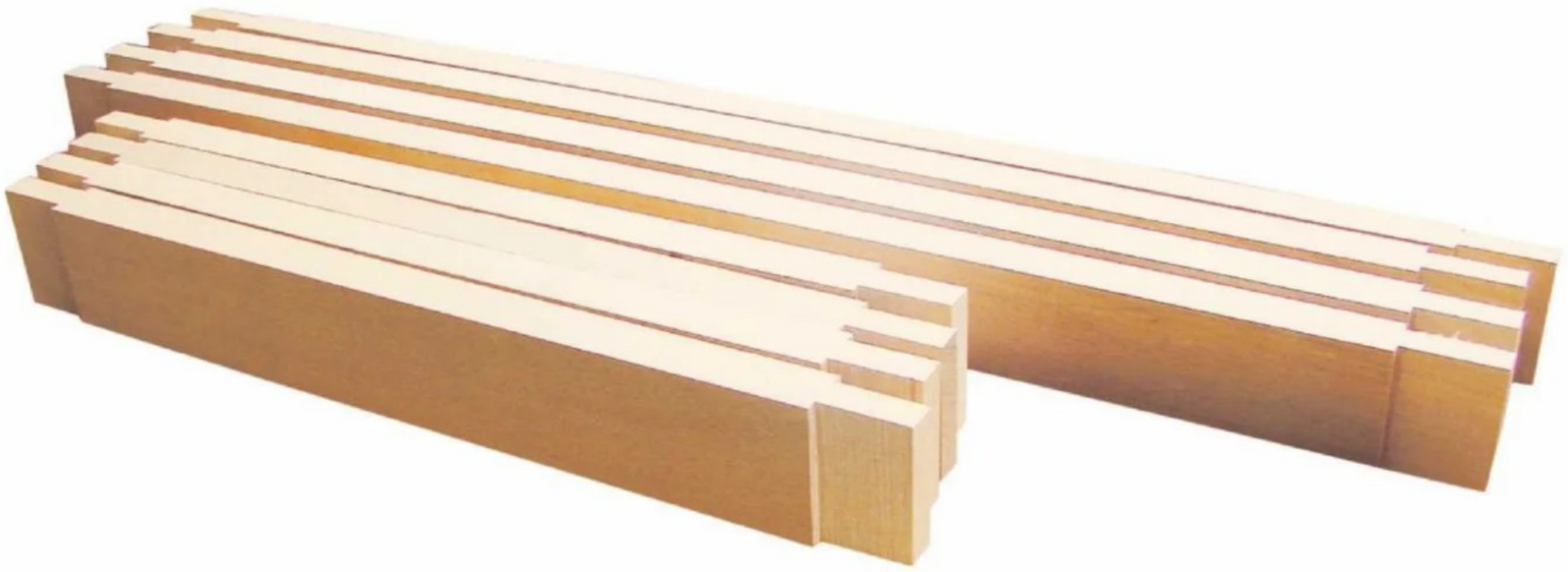


1 Leg joint mortises were cut using a Forstner bit...



2 ... before being cleaned up with a chisel

3 Tenons were dealt with using the sliding mitre saw, along with a depth stop



4 The completed rails...

5 ... and legs, ready for assembly in the bench framework

and to fit my stature, a height of 860mm seemed ideal. It's really important to achieve the height you're comfortable with, which can often be a problem with shop-bought benches, which generally have a fixed height.

Finally, you don't really need a well in the middle of the bench, but it helps to prevent tools rolling off. Commercial benches often have too large a tool well, which just spoils the usefulness of a nice flat top. With this in mind, I reasoned that a small, narrow well, about 100mm wide, would be quite sufficient.

The build begins

Anyone who's read my previous articles will know that when it comes to making projects, the approach I use is somewhat unconventional. I don't rely on plans, just start building and, to some extent, design as I go. So having chosen the bench's overall sizes, I was now ready to go.

The legs and basic framework were designed to allow a cupboard and drawers to be incorporated into the bench. These can just as easily be left out, and simple shelves used if an open bench is required – see drawings.

Dimensions for the legs are 85 × 48mm, and rails 80 × 34mm in cross-section. Mortise & tenons were used in the construction and since I required fairly hefty joints, the mortises were first cut out using a Forstner bit (**photo 1**), then cleaned up with a chisel (**photo 2**).

Tenons were cut on the sliding mitre saw with the addition of a depth stop (**photo 3**). Completed rails can be seen in **photo 4** while **photo 5** shows legs and rails ready for assembly into the bench frame. For all the joints, I used my favourite urea-formaldehyde resin glue, as it hadn't let me down to date. For complete security, I also added a few dowels into each of the joints' sides.

Storage units

I opted to make the cupboard and drawer unit an integral part of the bench rather than a separate cabinet, which is then fitted in place, as seen in some of the commercially available benches. For this, I used 12mm birch plywood along with a very simple construction method.

In order to provide a level base, I started by simply screwing a sheet to the bottom rails. Sides were then attached to each end of the bench framework, using screws as before. Next, I prepared a top, which would rest on battens fastened on the top of each side panel, before attaching a mid section to the top and bottom plywood panels.

All panels were simply cut to size in order to fit the available space. The middle section and right-hand side panel had drawer runners attached, ready to receive the drawers, which were yet to be constructed (**photo 6**).

A gap between the plywood top and bench top provides storage and access space beneath. Finally, a 6mm plywood back was attached, which resulted in a very rigid structure with little or no chance of movement during use.

Drawer construction

Drawers were next to be made, again using 12mm birch plywood, to fit between the drawer runners that were already in place (**photo 7**).

I used traditional hand-cut dovetails in the construction and glued strips of sycamore to

6 Simple storage unit construction

7 Drawer components were dovetailed together

TIPS

- If choosing plywood for the drawer sides, beware of using a dovetail jig as plywood tends to rip apart. In any case, hand-cut dovetails are nearly always best
- I prefer to make vice grips from softwood since there's less tendency of damaging the workpiece when gripped tightly. These are also easily replaced when worn or damaged in use
- An oil finish is usually recommended when buying a commercial bench; this allows for ease of repair when the finish becomes damaged with extended use

8 The bench top in dry assembly together with bench framework

9 M10 bolts are the linchpins behind the bench's top-to-rails construction

10 Vice grips make use of sacrificial softwood

the drawer front edges, thus hiding the end-grain. Finally, I made a door for the cupboard space and attached a handle to match the drawers.

Now for the top

The next step was to make a substantial beech top. I'd intended to bond beech strips together, approximately 40-50mm square in cross-section, rather than attempting to use two single boards.

This would've avoided the inevitable warping as well as giving a stable top. However, I soon discovered that beech kitchen worktops use exactly this type of construction, so I purchased a piece measuring 2,000mm long × 40mm thick from Worktop Express – **www.worktop-express**. This was perfectly flat and entirely fit for purpose.

I cut this lengthways into two pieces, each measuring 1,300mm. One piece – for the bench front – was 344mm wide and the other, for the rear, 274mm. This saved me an awful lot of construction time and in particular, helped to ensure the top was perfectly flat. I can certainly recommend using solid wood kitchen worktops – they're just perfect – and if required, can be easily bonded together to provide an 80mm top.

Immediately after cutting, I applied at least six coats of a suitable finish – see 'finishing touches' – to each of the workbench's surfaces, to prevent any chance of warping.

Using a router, rebates were then cut along one edge of each of the two pieces, allowing for the central well's formation from a length of birch plywood (**photo 8**).

The top was then secured to battens; these were fixed to the top of each of the side rails using M10 bolts (**photo 9**). As well as resulting in a really secure fixing, this method allows the top to be removed at a later date if required. Each of the bolt heads were covered by beech plugs, set into the bench top.

Vice fitting

I fitted two Record 52ED vices to the bench's front. The first step was to cut recesses in the bench top (**photo 8**), allowing the vices' inner faces to be flush with the bench's edge, with the metal vice's top edges being around 15mm lower than that of the bench top. Doing so allowed sacrificial softwood vice grips to be attached (**photo 10**). The vice grips protrude from the bench edges, which I prefer to having them flush with the edges, although this is a personal choice. I won't go into any further detail since the vice fitting method for any bench differs according to the type used; it's simply a matter of working out the best way of attaching the appropriate vice to your chosen bench top size.

Finishing touches

Once completed, I gave the bench – including top – four or five coats of matt polyurethane varnish. The first few coats should be applied diluted, which allows the finish to sink into the grain.

Alternatively, an oil finish could be applied. I did consider this option, but realised I actually preferred polyurethane – used for my previous bench – as it's very durable and easy to clean when glue, for example, hits the bench top. In any case, it's usually only the top that requires a refinish now and then, and it's relatively easy to sand down and apply a few coats.

I've now put the bench into practice for a few new projects and must say that I'm really pleased with the performance; it's as solid as a rock (**photo 11**). The two vices positioned at the front are superb and amazingly good for all manner of workholding tasks.

I also drilled a few 19mm dog holes into the bench top and added some purpose-made end stops, made from birch plywood, with captive bolts and wing nuts that fit into the dog holes (**photo 12**). I think these perform better when clamping work against them since they don't dig into the timber edges, as is often the case with bench dogs. So it's out with the old bench and in with the new (**photo 13**), and back to making more interesting projects.

11 The completed bench and its fittings...

12 ... including 19mm dog holes for clamping work

TACKLING THE CLEANING OF WOODEN FLOORS

In the first of a technical Q&A series from woodcare experts **Liberon**, the topic of cleaning wooden floors is both discussed and tackled

Cleaning a wooden floor might feel like a daunting task, but removing wax build-up and dirt is straightforward providing you have the correct product and materials. Ensure to choose a specialist timber floor cleaning product, as a general-purpose cleaning agent could potentially strip off varnishes. Also critical is that the cleaner is ready to use and won't change the wood's natural colour. Again, general-purpose cleaners could put the wood's colour at risk, so look out for a product that allows decent coverage: for example, 1 litre should be expected to cover 6-8m² of floor area.

Surface prep

To apply the cleaner, it's acceptable to use ultra-fine grade '0000' steel wool or super-fine grade '00'. Gently scrub the surface, then use a clean, dry cotton cloth to wipe off all the old wax. Ensure to dispose of used steel wool and cloths outside in order to reduce vapour build-up and prevent any potential fire hazards.

On heavily waxed surfaces, don't be downhearted if the cleaning process doesn't remove all of the wax first time round. A second application may be required, in which case, it's important to let the surface dry out completely before re-finishing.

Check the floor

Next, check whether the floor is well sealed: if the sealer is worn/damaged, it's advisable to apply a floor sealer; this will beautifully enhance the wood's colour and help to protect it from stains and scratching. A natural, oil-based sealer gives a soft satin to gloss sheen. Ensure the product you use is both water-, heat- and alcohol-resistant.

Waxing the floor

Finally, the floor is now ready for waxing if that's your preference. Floor wax nourishes and beautifies wooden flooring and protects against daily wear and tear. For best results, apply over floor sealer to create a stunning soft and natural result.

When cleaning a wooden floor, woodworkers should endeavour to seek out products with a tried and tested pedigree, formulated by woodcare experts as opposed to all-purpose products. After all, wood needs specialist TLC.

For more information on Liberon's range, visit **www.liberon.co.uk**.

WIN! WITH LIBERON

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

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.

Wood dyes

Liberon's Spirit Wood Dye is ideal for use on dense hardwoods, and to achieve a preferred shade, any of the eight colours in which it's offered can be mixed together.

The **Palette Wood Dye**, available in a choice of 13 different shades, can also be combined in order to achieve an exact shade. This quick-drying, water-based option is suitable for both soft- and hardwoods.

Oils

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

The **Superior Danish Oil** can be used to achieve a wonderful satin gloss sheen while also feeding, protecting and adding long life to both hard- and softwoods. It protects against sunlight and is also resistant to water, alcohol, heat and food acid.

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

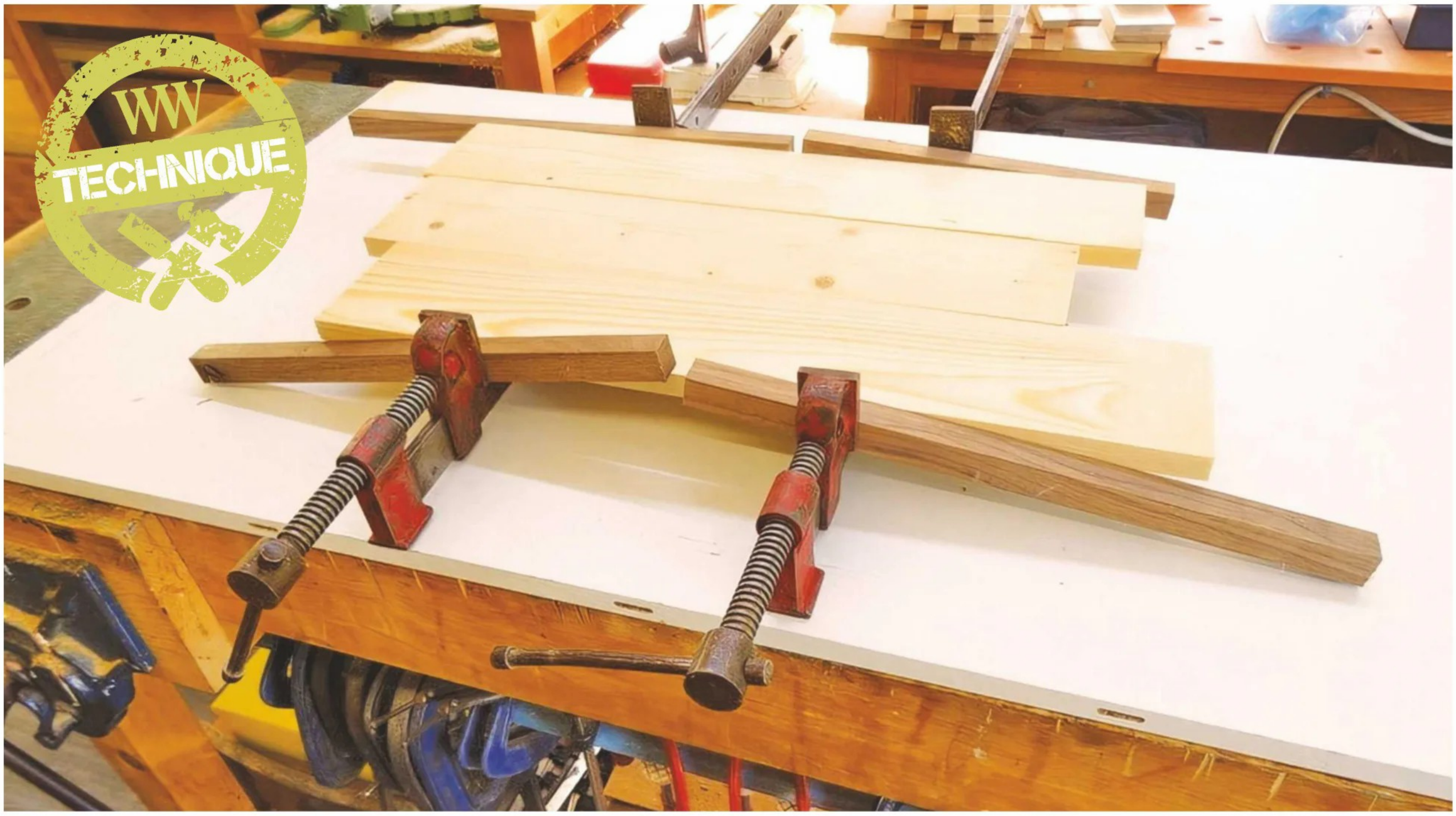
1ST PLACE – Ian Burnell's 'Lelló' cabinet – London plane, sandblasted glass and Medite Clear – 1,250 × 1,180 × 400mm

2ND PLACE – David Henry's wonderful champagne box features a handmade wooden ribbon

3RD PLACE – David Hutcheson's quaich is turned from a stunning piece of Scottish elm, with hand-carved thistle detailing

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**.



SASH CRAMP PROBLEMS & SOLUTIONS

The sash cramp has proved itself to be an invaluable workshop aid, but as **Michael Wakefield** shows, being forewarned is forearmed. Here he offers solutions to five common problems that can arise during use

Around 1970, I was given a pair of sash cramps by an elderly lady, whose late husband had previously used them for many years. I went on to purchase another four from a shop selling second-hand tools, which appeared to be even older than the original pair. Despite their age, however, all are little different to those available today.

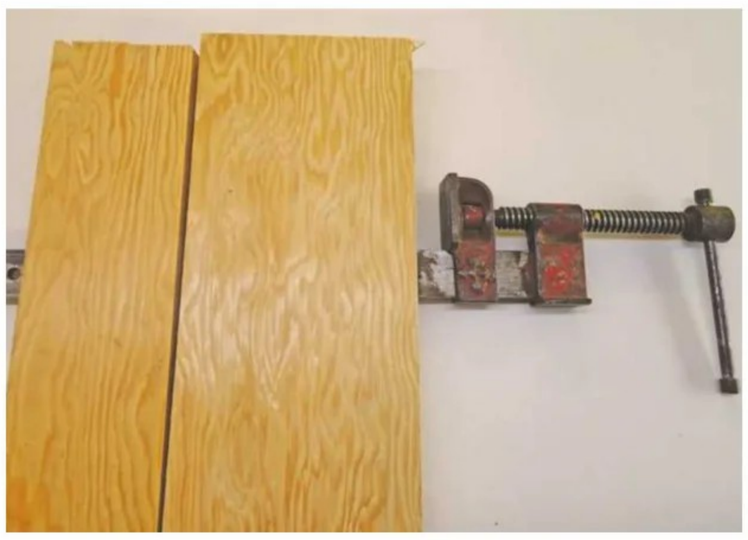
Over the years, I've experienced various problems when using sash cramps, so thought the time had come to find some solutions. Regardless of whether the sash cramps you're using are old or new, these solutions should hopefully prove useful. Achieving these incurred no cost as I was able to source all the required wood from available scraps, except for some nuts, bolts and washers. Less hassle while gluing affords more time prior to curing, especially in the case of epoxy resin.

PROBLEM 1: Cramps fall over

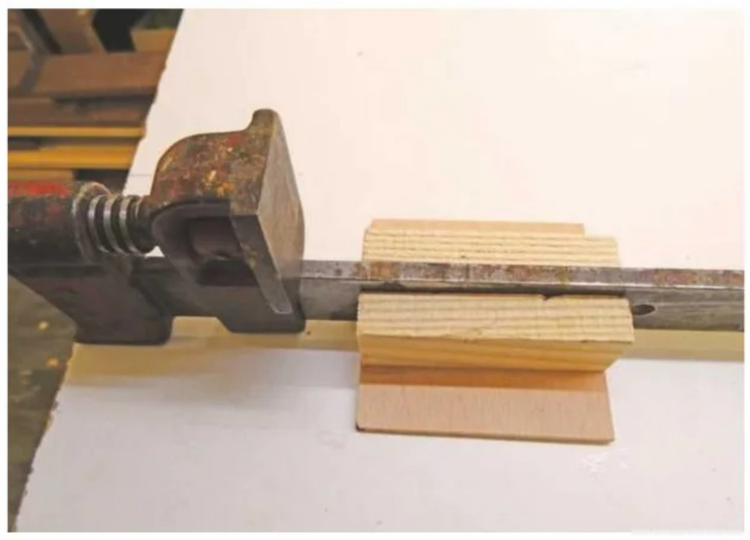
On numerous occasions, I've placed sash cramps on my bench, then put boards on them to be cramped together, and while positioned or during gluing, these have fallen over sideways (**photo 1**). This has always been an irritation, especially during my time building racing dinghies, which required laminated rudder blades and centre boards for strength, and even today when it comes to joining boards for pieces of furniture.

To prevent this happening, support is needed for each cramp. One support is sufficient for short cramps but for long ones, two may be beneficial. There needs to be a 5mm gap between both the bench and cramp bar.

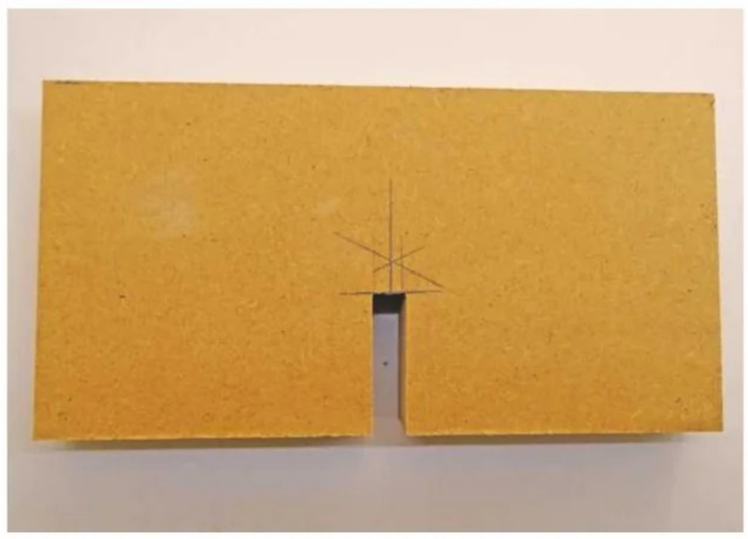
To create a support, you'll need a 3.8mm piece of plywood scrap cut to 80mm square, which is appropriate for the base, although a piece of hardboard or MDF will also suffice. Two pieces



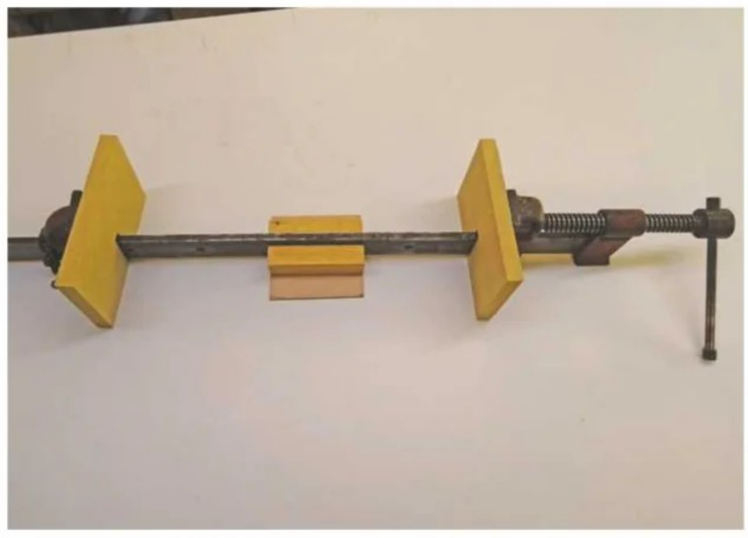
1 The cramp falls over sideways



2 Support in place for the cramp



3 Rigid alternative to scrap wood



4 Two of the alternatives in place with cramp support applied

5 Use of scrap wood alternative for gluing up a furniture carcass

6 Two cramps bolted together

7 Two wooden pieces drilled to match holes in the cramp shaft

8 Wood spacer placed between extended pieces to match the cramp shaft's width

9 Jaw and extended pieces ready for gluing

of any timber species are required, each cut to 80mm long × 20mm wide × 25mm high. The width isn't critical but the height, when placed on the base, shouldn't exceed the height of the sash bar when placed in the upright position. Glue and pin the wood to the base, ensuring to leave a gap for the cramp bar to sit in (**photo 2**).

PROBLEM 2: Scrap wood fails to position well

This solution is suitable when putting boards together. To avoid bruising the workpiece, it's usual to place a piece of scrap between both this and the cramp jaws. In the process, the scrap wood falls out of position and is only correctly positioned when tension is created during cramp tightening.

To remedy this, for each cramp, cut two pieces of 15mm or 18mm plywood, chipboard or MDF. Cut each piece so that it's 120mm long × 80mm wide, then use a tenon or bandsaw to make a 5mm slot, or so that it matches the cramp bar's width. Older cramps often have wider bars so the slot may therefore need widening. Use a chisel at the top of the slot to remove waste (**photo 3**).

Place the pieces on the cramp, so they're up against the jaws with their bottoms sitting on the bench (**photo 4**). The cramps are now ready for winding compression.

PROBLEM 3: An extra pair of hands

In other situations, holding a cramp plus scrap wood in order to prevent workpiece bruising may give rise to feeling that another pair of hands is required. The simple solution is to use the same items as those suggested for problem two (**photo 5**).

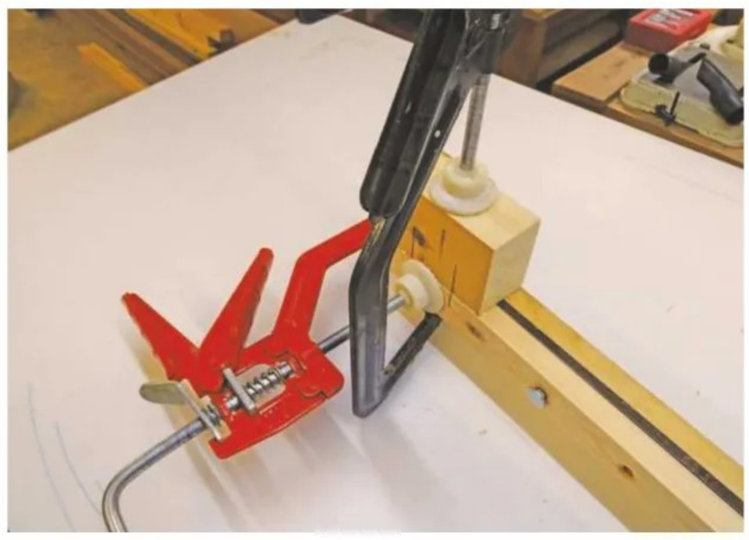
PROBLEM 4: Cramps are too short

If your cramps aren't long enough, there are two ways of overcoming this problem. The first and simplest is to join – bolt – two of them together (**photo 6**). You may only have a limited number of cramps for a job, in which case it'll be necessary to make extensions for each of them.

It's suggested that the wooden extension pieces are 800mm long, but this could be lesser or greater. Thickness shouldn't be less than 20mm and the height 30mm, but not more than that of the cramp shaft. For both pieces of wood, drill out holes to match those on the cramp shaft (**photo 7**). Attach each side with nuts, bolts and washers, then glue a spacer to match the shaft thickness between the two (**photo 9**). Next, make a wooden jaw of suitable thickness – 90mm long × 60mm – and glue in position using screws, Dominoes – as I did (**photos 9** & **10**) – or biscuits. Adjust the extension as appropriate during use, and for those golfing enthusiasts, it's handy to know that this can double up as a makeshift putter!

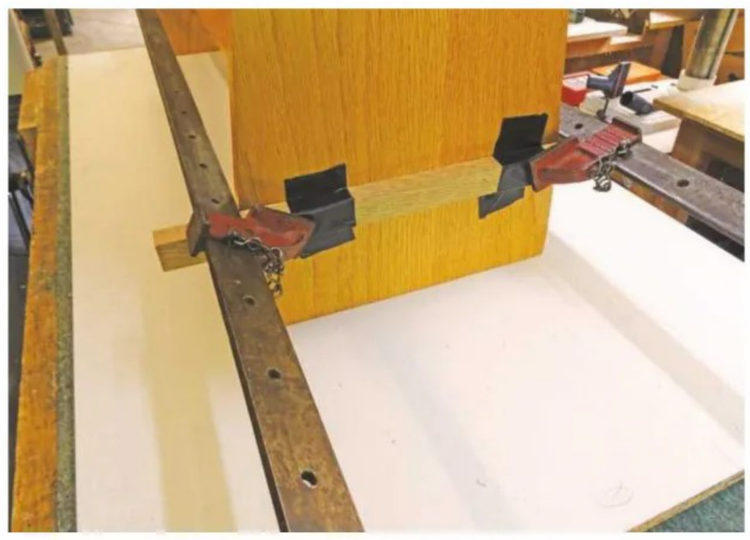
PROBLEM 5: Gluing shelves, etc.

Cramps for the outer parts of shelves or carcasses can be effective, but pressure is required in the centre. To achieve necessary pressure in both the centre and sides, straight-grained oak or similar is best suited as it needs to bend without splitting. Two pieces of wood 600mm long, 30 × 30mm or thereabouts, will suffice. Create a curve along one edge of each so that the centre remains at 30mm, and the ends 28mm (**photo 11**). Tape the pieces of wood with the curvature against the workpiece, attach and tighten one cramp, then do the same with the other. The wood will bend to create pressure from end to end (**photo 12**). Happy cramping!



10 Gluing up the jaw for extension pieces

11 Two lengths of wood, each with a curve on one of their edges



12 Note curved wood held in place with gaffer tape prior to positioning the sash cramps

18+

WHAT IS AVAXHOME?

AVAXHOME-

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'BONE' TABLE

This sculptural piece by **Sarah Kay** comprises layer upon layer of elm

"I chose to make this table in elm because the grain creates patterns so reminiscent of contour lines; I felt that this would emphasise the organic shape I wanted to sculpt. The table is built up like a wedding cake," Sarah explains.

By plotting a side, front and plan elevation, she could therefore determine the shape of each layer, and also cut out the centre of several layers in order to reduce overall weight.

Sarah glued the legs up individually before attaching them to the table's body. However, she wasn't able to shape these prior to gluing in place due to needing to keep the stepped layers intact, thus allowing the placing of clamps and blocks. First carving with an Arbortech before moving on to using sanding discs mounted on an angle grinder, a spokeshave helped to remove any remaining lumps, followed by hand-sanding. The finish used is tung oil.

Sarah Kay

Elm was chosen as the primary material as according to Sarah, "the grain creates patterns so reminiscent of contour lines"

The legs were glued up individually before being attached to the table body

'Bone' – low table in sculpted elm – 1,200 × 750 × 360mm

FURTHER INFORMATION

Sarah Kay has been designing and making things in wood since studying fine cabinetmaking and furniture design at Parnham College, Dorset. In 1996, she started out as a designer-maker, based in Hackney, East London. Today her work covers a broad spectrum, from bespoke designs for private clients and public art commissions, to production design for UK retailers such as SCP, Benchmark, Sitting Firm, Mark Product and Heal's. With a reputation for creating designs that are sensitive and carefully considered, Sarah hopes her work therefore has a quiet, timeless appeal: "The objective being longevity through quality design and craftsmanship"

LETTERS

★LETTER OF THE MONTH

ALL REVVED UP

Hi Tegan,
My father, Philip Miller, makes ½ size wooden motorbikes, including a Matchless and an Aerial Square Four with sidecar, pictured here – which each took him about two years to complete. 10 different types of wood are used in the construction and in fact, everything is made from wood right down to the chains.

A patternmaker by trade, since retiring from his garden furniture business, my father has made many models and carvings.
Kind regards, **Tracy Dutch**

½ size wooden Aerial Square Four motorbike model

Each of the wooden components is painstakingly made...

... and the level of detail unbelievable

Hi Tracy, thank you so much for getting in touch and sharing your father's incredible creations with us. It's mind boggling just how he went about making such a thing, but the piece wonderfully showcases his immense level of skill and attention to detail. Definitely an object of awe for many woodworkers out there, who I'm sure will be wondering how on earth he went about making such a thing! Inspiration for all, and a fantastic follow up to Wayne Nicholls' British-made vehicle models featured in the last issue – see September 2023 edition.
Best wishes, **Tegan**

PLANE CONFUSION

Hi **Tegan**,
By way of introducing myself again, I wrote to you when *Good Woodworking* posed the question of which reader had the Oldest Wolf Power Tool. I was lucky enough to be chosen for 'letter of the month', which was well worth the effort.

I have another query that I hope you may be able to help with. Recently, when helping my brother on a little job, he produced a plane, similar in appearance and size to a Stanley No.4. I looked at the front iron and noticed a 'Victor' maker's mark on it. However, this isn't in block letters, but instead has running writing where the top of the 'V' runs across to the right-hand character.

I've tried to identify the date of manufacture but no luck so far... I'm also looking to source the plate that holds the blade with a short screw. Again, not much luck at present.

I've been given some copies of *The Woodworker* that were being received by a subscriber who's sadly now passed away. Unfortunately, here in Australia, it's no longer possible to purchase the magazine on the newstrade. I hope your readers may be able to help with identifying the plane.
Regards, **Anthony Asquith**

*Hi Anthony, thanks to the TimeTestedTools website – **www.timetestedtools.net** – which, incidentally, is a fantastic source of information on vintage tools and restoration, I've been able to glean some information, which I hope will be of use. According to the website, it's fairly commonly knowledge that, historically, the relationship between Stanley Rule And level Company and Leonard Bailey was somewhat rocky.*

Leonard Bailey No.4 Victor bench plane – an early version where the loop adjuster works off the cap screw instead of a pin-type adjuster – 300 × 200 × 100mm

For example, throughout Bailey's career there were numerous litigations. Both the Defiance and Victor lines were eventually bought out and became the ownership of Stanley. With the Victor planes – as with the Defiance line – these were the early Leonard Bailey-made planes. "Much later, Stanley used this name on a line of planes. Leonard Bailey made a series of Victor planes from 1876–1888, and the Stanley Victory line was made from around 1936–1942, and again in 1952–1953." It's important to note that the two Stanley offerings were in fact two completely different designs, and certainly much removed from the original Bailey pattern.

The original Bailey planes currently demand collector prices and were well made for their time; the Stanleys were made accordingly to similar versions from the same period. However, these were of much poorer quality compared to the Stanley Bailey planes: the casting was lacking, the lateral manufactured from cheaply made, folded metal, and later models painted rather than japanned.

The japanned finish on these Victor planes has a 'black-hole' like depth

Victor planes of the late 1930s–1942

Referencing a dealer's catalogue, apparently there were only three 'real' Victor planes from this period – Nos.1103, 1104 and 1105. Stanley No.120 block planes were also sold in the Victor line. Bench planes from this period – 1103, 1104 and 1105 – carried the 'VICTOR' mark on the cutter's top line – and only here – followed by 'Made in USA' on the second line below. In addition, there's also other characteristics that denote a plane as such. The Victor line was designed to be intermediately priced between the Defiance –intended for home and farm – and the Stanley Bailey professional lines. Because of this, features on these planes differ from either of the other two lines.

Victor planes of the early 1950s

In both 1952 and 1953, Stanley marketed the Victor line in conjunction with National Hardware Week. Both models were technically identical but differed in colour. In 1952, both bed and frog were black, and in 1953, the bed was grey and the frog red. A flyer from 1953 indicates that during this year, No.1104, 1105 and 1120 planes were available to buy, although three No.1103 Victor planes – with what appears to be the 1953 colour scheme – were slightly different from that of the 1104 and 1105 models, featuring grey beds and black frogs.

Block planes

Two block planes – a non-adjustable 1120 from 1952 and an adjustable 1120 from 1953 – also exist. The cutter on the 1953 model is marked 'VICTOR', by Stanley – in script with 'No.1120' on three lines, while the 1952 model has no blade number and while as above, the text appears on two lines. As before, the cutter marking is the only brand identification to be found on the entire plane. Both feature 1⅝in wide cutters.

We hope this provides a little more insight on the Victor line and its positioning within the plane market, and perhaps will help in identifying the age of your brother's plane. If any readers have additional information that may be of use, please get in touch and between us, we may be able to solve Anthony's plane conundrum.
Best wishes, **Tegan**

An original Victor plane by Leonard Bailey

WOODWORKING POETRY

In another instalment from his compendium of woodworking poetry, **Doug Nicholls** references the art of joinery once again, with its many associated tools and their individual uses

CUTS

To cut the board precisely full square
I got the steel so sharp it shaved slivers of air,
Translucent, silver ribbons that were so spare
They slipped off maple with muscle memory's close care
Enabling me to make a joint
That fitted exactly at each point.

Next, to scribe some tenons I took my marking gauge
And paused to relish its great age.
It was made by a builder when he had no wage,
The story behind it made me rage.
In the lockout his boss had said:
"Support the union and your six kids will starve till they're dead."

He replied: "I'd rather support the union and live in honour
Than slave for you Mr O'Connor
At rates and hours no family can live on."
And so he joined the strike and kept on
Going by making little tools. They were instruments
To engineer a way out of a predicament.

His tool is a simple thing that inscribes in wood
A line to indicate where to cut straight and good.
The simplest thing. Four bits of wood and three of brass.
Its two mil blade is sharp still, pure class.
Though blackened by the century, it still glows in use
With a strong patina of labour's juice.

It's a little device that helped many things fit nice;
A table, chair, something perhaps debonair
In some plush room, or a priceless family heirloom.
It's beech. The shaft runs straight through
The block, flat as granite, always true
And fixed to length by the hand carved screw.

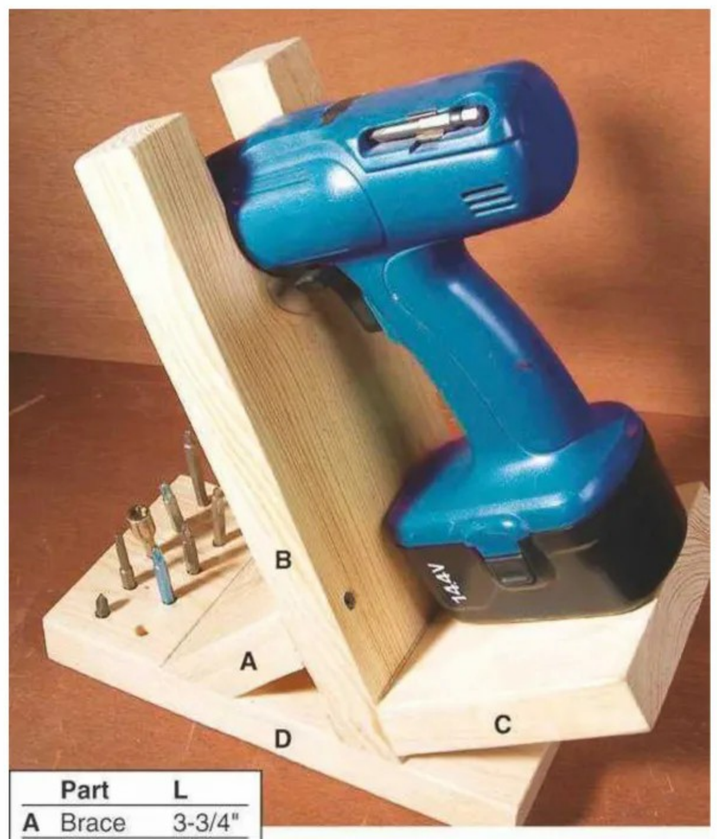
Each time I get the measurement just right
I hear his children crying, hungry in the night,
I feel his skill, the link of manual precision,
The voice across the years of class decision,
Not only must the moral cause be right,
The cuts we make must be crisp and tight.

READERS' HINTS & TIPS

For the next three 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: CORDLESS DRILL STAND

Even though most cordless drills are designed to stand on end, they still fall over easily. In fact, some woodworkers among us will have experienced many dives off the workbench! With this in mind, I decided to design and make my own designated stand. Not only does it provide a secure home for this popular power tool, but also a handy storage space and easy access for most-used driver bits.



	Part	L
A	Brace	3-3/4"
B	Holster	12"
C	Support	5"
D	Base	10"

Easy to make, this handy drill stand keeps cordless tool safe as well as providing storage space for most-used driver bits

To make this stand, glue and screw together boards measuring 25mm thick × 150mm wide. Position the holster board (**B**) at a comfortable grabbing angle of 60°. The holster slot measures 50 × 90mm deep. The angles on the brace (**A**) are 15° at the top and 45° at the bottom. You may need to adjust angles and dimensions to match your drill model. **Roger Holmes**

DRILL STAND COMPONENTS & DIMENSIONS

	PART	LENGTH
A	Brace	95mm
B	Holster	305mm
C	Support	125mm
D	Base	254mm

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. For a chance to get your hands on this fantastic prize, simply email **tegan.foley@dhpub.co.uk**

Good luck!

RISING TO THE (TURNING) CHALLENGE

Impressed by the author's comprehensive approach to combining turning with other woodworking techniques, not to mention the range of projects, **Bob Chapman** is keen to add this new book to his extensive reference library

Segmented bowl – learn how Richard approaches this particular challenge

Each project includes full colour photos showing each of the steps involved

This new book – entitled *Turning Decorative Bowls* – by professional woodturner, Richard Findley, is his response to a series of challenges set by long-time editor of *Woodturning* magazine, Mark Baker, before he sadly passed away in 2020. Richard is keen to emphasise that the pieces featured in this book aren't 'how to' projects, but rather stories depicting how he approached each of the individual challenges. In doing so, the journey sees him delving into the intricate world of the practised joiner where Richard takes and applies these skills and understanding in order to embellish a series of woodturning projects. Compound mitres, dovetails and multiple segments all play a part at various points in this interesting and inspiring book.

Woodturning fundamentals

The author begins by introducing some woodturning fundamentals, focussing, unsurprisingly, on the bowl gouge and its correct use, holding and finishing a bowl, and reverse chucking it. He uses a straightforward conversational style, giving clear and concise explanations, which help to make it easy for the reader to grasp the ideas involved and build upon them.

Although Richard's aims are clearly stated, what sets *Turning Decorative Bowls* apart from other woodturning books is its emphasis on incorporating other woodworking techniques alongside woodturning itself. The first two chapters dive straight into cutting multiple identical angled segments, which are glued together and turned. To his credit, in this and later projects, Richard admits where things went wrong and explains the steps he took in an effort to correct them. These admissions do nothing to detract from the book and only serve to emphasise the fact we all make mistakes; it's how we fix them that matters.

16 varied projects

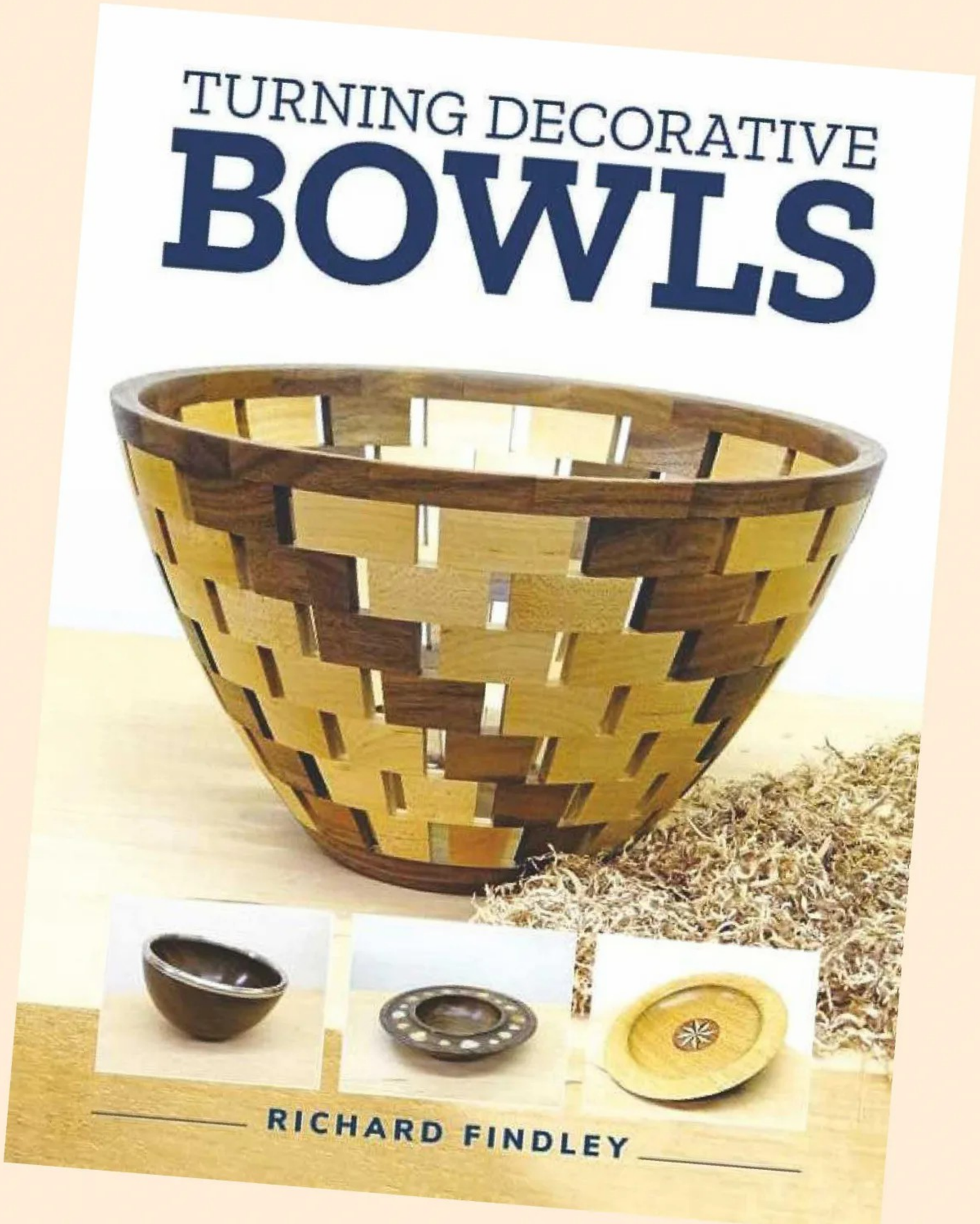
Later projects require accurately cut compound mitres and in others, dovetail joints feature as part of the decoration. If I have any criticism, it's that while these look good and are beautifully executed, I can't help but wonder whether the average hobby turner would have access to the tools and equipment required to tackle them. Richard is a skilled, professional woodworker

The book features a wide range of techniques, such as airbrushing

with a well-equipped workshop, whereas many readers, if not most, won't be. Having said this, the 'average hobby woodturner' will be relieved to know that the majority of the 16 projects within require no more than the commonly available turning tools, and perhaps a bit of ingenuity.

Laminated bowl blanks, ebonising, colouring and inlay work can all be tackled fairly easily without any great outlay on new tools. From bowls with a variety of decorative embellishments to functional objects such as platters and candle holders, the author provides a diverse range of projects to suit every skill level. By promoting creativity alongside technical skills, *Turning Decorative Bowls* encourages readers to think outside the box and push the boundaries of their craftsmanship.

The book itself is beautifully presented and throughout the 156 pages, the reader can expect to see large, clear photos of work in progress with comments linking them to the main text along with detailed explanations and practical advice. Its comprehensive approach to combining woodturning with other woodworking techniques is what sets this book apart, and the inspiring projects found within make it a valuable addition to any woodworker's reference library.



FURTHER INFORMATION

Turning Decorative Bowls, by Richard Findley
Typical price: £16.99
ISBN-13: 9781784946739
Web: www.gmcbooks.com

ALL THE FUN OF THE FAIR

Drive through a small modern industrial estate in royal Berkshire and you reach gates set into a high wall, behind which lies a world of Victorian wonder. **Mark Gould** discovers how a vintage travelling funfair is maintained

Everyone that works at White Waltham Restoration is in the entertainment business. The first employee to greet me as I arrived at their gloriously eccentric and cluttered base just outside Maidenhead, Berkshire was Tigger, a lovable Patterdale terrier cross and born showman, who got up on hind legs to beg for his favourite cream crackers.

White Waltham Restoration is responsible for building, repairing and maintaining Carters Steam Fair – the travelling vintage funfair that brings a whiff of steam-powered nostalgia to the British summer.

All of the fair's attractions feature gaily painted wood, steel and aluminium fragments of Britain's heritage. These include the magnificent 1895 Steam Gallopers – "but never call it a carousel; that's an American ride that goes anti-clockwise," explains White Waltham boss, Roger Sibley – in addition to the Steam Yacht, 1930s and '40s penny arcade machines, the Chair-O-Plane and a plethora of stalls and sideshows. Without the Carter family's skill and dedication, all of these would've long been lost and forgotten.

Photographs courtesy of Scarlett Rickard, Andrea Hargreaves & Carters Steam Fair

The team, from left to right: boss Roger Sibley; painter Aaron Stephens; Daniel 'Harry' Cotgreave; and restorer, Sven Palovere

The Chair-O-Plane matches modern white-knuckle rides for shriek value...

Anyone who's been to a Carter's fair will tell you that the riot of in-your-face seaside postcard artwork, the smell of candy floss and sound of the 100-year-old 46-key Gavioli organ – bought from The Who's Roger Daltry in 1979 – is like travelling back in time to a less complex age.

Here comes summer

And it's not just the rides and sideshows that are vintage; they're pulled by a collection of venerable Scammell lorries, all decked out in the same red, maroon and gold colour scheme.

The red and gold caravans and showman's wagons, where the show people live while on the road, are also vintage. In fact, fair boss Joby Carter's van is over 100-years-old, featuring a stepped roofline with raised central section, which contains a row of narrow windows for extra light and ventilation. "That's called the mollycroft," Roger explains, "which is what the travelling folk always called them." Pointing to a large storage box slung under the van – called the belly box – it seems that travellers had their own names for most things.

I paid a visit at the end of April, just after Roger and his team had finished the mammoth winter task of getting the show ready for the summer season.

Roger, a burly man in his early 40s sporting a well-worn boiler suit, and tweed cap, with a rugged handshake, explains that they're also responsible for emergencies – coming out at any time of the day or night to ensure the show goes on – and for maintenance and upkeep of the rides, many of which are well over 100-years-old, along with the necessary health and safety and insurance requirements.

When not fettling and fretting over the Carter's kit, they run a thriving business restoring other people's fairground attractions and old vehicles. Roger reckons to have at least two or three years' work dotted about the site. Nestling at the back of one of the yard's giant barns was an early '30s Fordson horsebox – well, the bare ash frame at least, as the floor had rotted through. "It seems horse urine has a very corrosive effect on oak," says Roger. He explains that this was one of the first motorised horse transports made, and has a Royal connection, being owned by the Spencers – family of the late Princess Diana. The team has completely dismantled the box and built a new ash frame, but managed to salvage a couple of original roof supports.

Imperial measures

Most of the day-to-day woodwork involves repairing or restoring large panels, such as the segmented wedges of floor for waltzers and other rides. Roger explains that these components take a heck of a lot of punishment as they have to be set up and taken down dozens of times per season, not to mention bearing the load of tens of thousands of excited fair-goers.

Roger says that everything is done in imperial measures as that's how it was made. "We've just had £2,000 worth of steel coach bolts specially

... as does the Dive Bomber

The original 1910 wooden Gallopers require regular TLC...

... and all are named after family members – here's John

Restorer Sven gets up close and personal to one of the gallopers – this one in fibreglass

Joby Carter's showman's van is over 100-years-old – note the mollycroft on top

made by a blacksmith in Yorkshire. It's easier that way. Imperial bolts will go into the holes that were originally made for them."

The company buys all timber locally from a branch of Travis Perkins, and owing to a good working relationship, it's all cut in imperial sizes. You can buy a bit of 4×2 elsewhere and it won't actually be genuine 4×2, rather the closest metric, so you have to trim it. Having it done this way saves that extra problem. He also buys veneer – used for various interiors – from Y Goldberg & Sons Ltd, an old-established Uxbridge-based hardwood dealer.

As well as still working in imperial measures, other eccentricities include a ban on cross-head screws. "I suppose I must have a little bit of OCD, but it's important that all the screwheads line up."

Roger has nothing but praise for the old carpenters who built the carcasses of these machines. They must've had a keen eye and steady hand, which was essential, as all the joints are dry due to the absence of glue. Instead, they'd put a dowel through the tenons, making repairs easier: just knock the dowel out and pull them apart. "Some of the joints are still really tight despite not relying on glue, which would've made them expand for a tight fit."

Hand-chopped mortises

The team consists of Roger, joiner Paul Turner, painter Aaron Stephens, Daniel 'Harry – as in Harry Potter' Cotgreave and Sven Palovere, who's originally from Estonia. He smiles and shakes his head when asked if there's anything like a travelling vintage steam fair back home. Roger confirms that most of the woodwork is completed by hand as they haven't found a mortiser big enough. They farm out specialist work such as mouldings for interiors to a local firm with a spindle moulder. However, the workshops are equipped with bandsaws, metal work lathes and pillar drills, and there's a big paint and finishing shop that contains some ancient and modern examples of the fairground sign writer's art.

Joby Carter runs a sign-writing course and some of the finished pieces are excellent and very funny, with one sign exclaiming 'Numpty Corner', another declaring 'Too Hot for TV' and a third advertising 'Bespoke Before You Die – Coffin Art'. All are carried out in the fantastic brash, naive fairground style. He also earns a few bob from advertising and other branches of showbiz.

On the day I visited, the grand Steam Galloper was already packed away in one of the giant wagons ready for transport to a weekend show, but I witnessed some of the more modern fibreglass horses being prepared for painting.

The Steam Galloper's horses, made by Andersons of Bristol around 1910, feature an ash construction, carved in sections and fitted together. They're beautifully designed to pack tightly together when the ride is pulled down, and loaded to travel to the next location. In true fairground tradition, each horse is subtly different from the next, and are all named after friends and family. They're called Gallopers because the horses speed round, pulled up and down on cams, which gives them a 'galloping' motion.

On the big screen

In fact, the Galloper was hired by film director Martin Scorsese for scenes in his Oscar-winning

The penny arcade requires the use of genuine old pennies

In the 1930s, the motorbike on this ride was considered state-of-the-art

3D fantasy, *Hugo*. Anna Carter painted a whole new set of panels in French so the renamed – quelle horreur – 'Carrousel' would blend in with the French setting. "We set it up at Shepperton and spent two weeks there in the snow; it was freezing. The team were then informed that the ride was incorrectly placed: "We charged him an extra £1,000 every time it had to be moved," Roger recalls with a laugh.

Although the fair looks as though it's been waltzing since the 1930s, it actually started in 1975 when founders John and Anna Carter bought the Steam Gallopers. Having always been interested in old things, the Carters ran a business promoting vintage car shows, steam rallies, wartime events and collectors' bazaars.

The Galloper was in a pretty dilapidated state, and getting it up and running again absorbed a huge amount of time and money, but the fairground bug had well and truly bitten. As such, the Gallopers were soon joined by the Chair-O-Plane, showman's wagons and Steam Yachts. With John having passed away 11 years ago, the fair is now run by Anna and their children Seth, Joby and Rosie.

The Galloper's first season with the Carters was in 1977, so John decided to name it 'The Jubilee Steam Gallopers' in commemoration of the Queen's Silver Jubilee. It features over 50 portraits of royalty, famous personages and actors, along with exotic jungle scenes on the rounding boards, all painted by Anna.

As you can imagine, the team goes through quite a few tins of paint

These wedge-shaped boards are taken from the floor of a waltzer

In total, it consists of over 500 individual pieces.

The Chair-O-Plane is thought to have been built in Germany and imported to Britain in the 1920s, with a blank canvas, ready to be painted by British showmen. British roundabouts generally run clockwise, whereas their Continental and American counterparts run anti-clockwise. The Chair-O-Plane certainly runs according to British rules, although there's a chance it may have been adapted years ago.

Royal Yacht Britannia

Very few Chair-O-Planes are still in operation today, but it's a hugely popular ride. Featuring a beautiful 1958 Chiappa organ, the carved front, however, is much older and believed to be made by Limonaire Frères – a famous Paris amusements and street organ maker. The extensive scenic painting was completed by Anna Carter, and the chains were reputedly former deck chains taken from the Royal Yacht *Britannia*.

The Steam Yacht is one of only two surviving examples of a very popular stately ride found in Britain at the start of the last century. It may appear to be a gentle machine from the Victorian age, but don't let that fool you. The 'yachts' swing under steam power to an almost perpendicular angle, provoking squeals of delight from children and making the hardest of men shriek.

Roger dreams of being able to custom build showman's wagons so that the vintage looks are complemented by luxury modern day conveniences, such as fridge, TV, cooker, coffee machine and ice-maker. "It'd be a sort of British take on a Winnebago I suppose," he muses. Anyone wanting one, however, would need to have deep pockets as a genuine showman's van in good condition will set you back anything up to £50,000.

Roger trained as a steam engineer at Kew Bridge Steam Museum and went on to work for London Transport, but has been at Carters for nearly 14 years, picking up woodworking skills as and when needed. He's clearly a man in love with his job and the traditions and skills of fairground life. "You can't have a nine-to-five life in this business," he comments.

Why not treat yourself to a feast of nostalgia and discover when the Steam Galloper is coming to a site near you? Visit the Carters Steam Fair website – **www.carterssteamfair.co.uk** – for further details and information.

Artist Peter Blake is a big funfair fan and used some Carter's signage in his exhibition, 'The Museum of Everything'

Constant wear and tear means that some rides, such as this swing boat, have to be made anew

Meet Kathleen, a 1950s Scammell – the oldest tug in the Carter fleet

The Steam Yacht is one of only two surviving examples of a stately ride that was very popular in Britain at the start of the last century

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YOU CAN SEE BOTH THE WOOD AND THE TREES

A beech tree in early autumn at Clent Hills, Worcestershire
Photograph © **National Trust Images / James Dobson**

Peter Scaife provides a brief look at some of our best-loved timbers

Is it possible to see both the wood and the trees at the same time? Instead of just thinking of a particular timber, can we pause from our making and consider the trees as well? Take, for instance, a few native species.

Now, I believe there's some distinction made by specialists as to the use of the term native. It should, I think they say, only be used for trees that were here before the first – or is it second? – Ice Age. Or perhaps before the Romans? Or did they bring them when they came? I forget. In this article, however, I'm simply talking about the major trees that we know and love, and see around us – even if we happen to live in the middle of London.

Let's not worry too much about the Latin names; for instance, there are scores of different types of *Quercus*, only two of which are familiar in this country.

The ruling majesty of the woods, the wise old English oak holds a special place in our culture, history and hearts

According to local folklore, situated near the village of Edwinstowe in the midst of Sherwood Forest, The Major Oak once provided shelter for Robin Hood and his Merry Men

Seahenge – a henge made from split oak found at Holme-next-the-sea, Norfolk, around 2050 BC – seen here displayed at the British Museum

Oak (*Quercus robur*)

Let's begin with what many people would call the best tree of all. It's legendary in the UK, and deservedly so, for its reliability and general strength, and unsurpassed owing to its versatility for almost everything from boat-building to country carpentry, not to mention sherry and whisky barrels.

Two of the most spectacular uses have been HMS *Victory*, which required thousands of trees and was still floating in 1910, and the roof of Westminster Hall, built during the 14th century using about 600 trees and forming the biggest medieval roof in northern Europe. But that's quite recent: the Seahenge in Norfolk was a circle of 55 oak posts, which was cut down in 2049 BC.

Ash is one of the UK's most common, and much loved, trees

Ash (*Fraxinus excelsior*)

Noted for its elegance as a tree, its elasticity as a timber, and also noted for its shock resistance. My first tennis racquet was made of ash – not that I provided it with much in the way of shocks to test this theory – as was my hockey stick. Ash has also been in continuous use for all sorts of pagan beliefs, folk medicines, tool handles and if you want a spear, then it'd be the timber of choice. None of this can avoid the sad fact that ash trees have been in danger for about 30 years now from the fungus *Chalara fraxinea*, which has been killing them off right across Europe, with Denmark being particularly badly hit.

Elm (*Ulmus procera*)

Apart from being exceedingly tough and resistant to splitting, elm is highly durable when in contact with water, so much so that it was originally used for water pipes. But how

Ash dieback disease, caused by the *Chalara fraxinea* fungus, results in leaf loss and crown dieback, which can lead to tree death in affected specimens

As well as having strong links with the Vikings, ash also has its place in British folklore; in Gaelic it's called uinnseann – pronounced 'ooshin'

The deceptively named English elm was likely introduced by our Bronze Age ancestors

FACT

But where would you see oak, ash and elm used together? The answer lies in the construction of a wagon wheel: elm for the hub due to its ability to withstand splitting; oak for the spokes due to its strength; and ash for the felloes – the wheel rim's individual components – as there's some bounce in it. My guess is that this particular combination was only achieved after a fair amount of trial, and no doubt several errors...

do you make water pipes out of solid wood? Well, it is, or was, boring work. Literally, with one end of a length of timber placed up on a support, and a huge auger with cross-bar handle, which would be turned, by hand, ensuring to maintain alignment so as not to drift out of one side.

Sadly, two bouts of Dutch elm disease – first in the 1920s, then again in the 1960s – wiped out some 60,000,000 trees; however, many have survived in and around Brighton and others replanted in London's Marylebone area.

Sycamore (*Acer pseudoplatanus*)

The figure here is inconspicuous but pretty, the colour very light, almost white, and in the past, has been used for bedroom suites. Having a very fine grain, sycamore is particularly good for kitchen utensils and if wishing to carve a spoon, it'd be the best possible choice. I've also used it to replace a – beech – mallet head; not a recommended use but it's taken a fair bashing over the years without any problems.

Weather tolerant, fast-growing and in Scotland, wine has been made from the sap. The Latin name actually makes reference to both maple and plane trees – all very old and complicated, and probably best ignored...

Section of an elm wood water pipe, English, c. 1400–1600, which was found during an archaeological excavation

Beetle feeding galleries on a Wych elm trunk

Sycamore – a broadleaf species – can grow to 35m and live for 400 years

Hand-carved Sycamore Seed Pendant, 75mm long, by Giles Newman

FACT

It was once claimed that a squirrel could jump from the east coast of England to the west coast of Wales without touching the ground. These great sycamore forests were depleted for the building of warships during Henry VIII's reign

An enchanting species, beech is known as the queen of British trees

Bradenham beech woods, Buckinghamshire

Beech (*Fagus sylvatica*)

In a long-term example of work following natural resources, High Wycombe has long been regarded as a furniture-making centre due to its proximity to the fine beech woods. And any craftsman will be familiar with this timber owing to its use in furniture and tools, and beech also happens to be the perfect material for planes.

Most trees have some sort of folklore attached to them, but this seems to be missing in the case of beech; perhaps because they tend not to live for more than a century and a half, which is quite a short time compared to many other species.

FACT

In John Constable's painting, *The Haywain*, why is the horse and cart standing in the middle of the river? It's summertime, and the joints in the wooden wheels are loosening, so immersion in water will make the joints swell up and tighten again

Beech's smooth bark has proved over many centuries – from the Romans onwards – to be irresistible to those wishing to carve the names of loved ones.

Antique Buck plough plane in beechwood

Yew is one of Europe's longest-lived native species

Yew (*Taxus baccata*)

It must be said that yew isn't of great commercial value and, unlike the others mentioned, would at one time have been classified as a softwood – from a non-deciduous tree – although it's nearly as hard as oak. Yew trees can also be old and big: one in Scotland is likely a few thousand years old, maybe much more, with a girth of some 16m; as well as being famed for its use in the making of archery bows, easily dating back to medieval times. And if thinking of making one yourself, ensure to use both heart- and sapwood to ensure flexibility as well as strength. If choosing yew, ensure to sharpen up your tools, and make use of it for decorative purposes.

FACT

An estate owner was telling his manager to plant more trees. "But, sir," he answered, "they take 200 years to mature." To which the owner replied, "then we must start this afternoon." So, for those youngsters reading this, get planting now, as plenty of species will yield timber within your lifetime

An ancient yew tree in Minstead, the New Forest

English Mary Rose longbow in yew

I thought I'd try to find out which trees provide the best firewood. That's fairly easy, less so to discover what you can burn legally, and where; it's the regulations, would you believe. While I can't offer advice on this, here's a poem – one among several variations – that might offer some help.

Beechwood fires burn bright and clear,
If the logs are kept a year.
Store your beech for Christmastide
With new-cut holly laid beside.
Chestnut's only good, they say,
If for years it's stored away,
Birch and firwood burn too fast,
Flames from larch will shoot up fast.
But ashwood green and ashwood brown,
Will suit a queen with a golden crown.
Logs of oak if dry and old,
Keep away the winter's cold.
Poplar gives a bitter smoke,
Fills your eyes and makes you choke.
Elmwood burns like churchyard mould,
E'en the very flames are cold.
Hawthorn bakes the sweetest bread,
So in Ireland it is said,
Applewood will scent the room,
Pearwood smells like flowers in bloom,
But ashwood wet and ashwood dry,
A king may warm his slippers by

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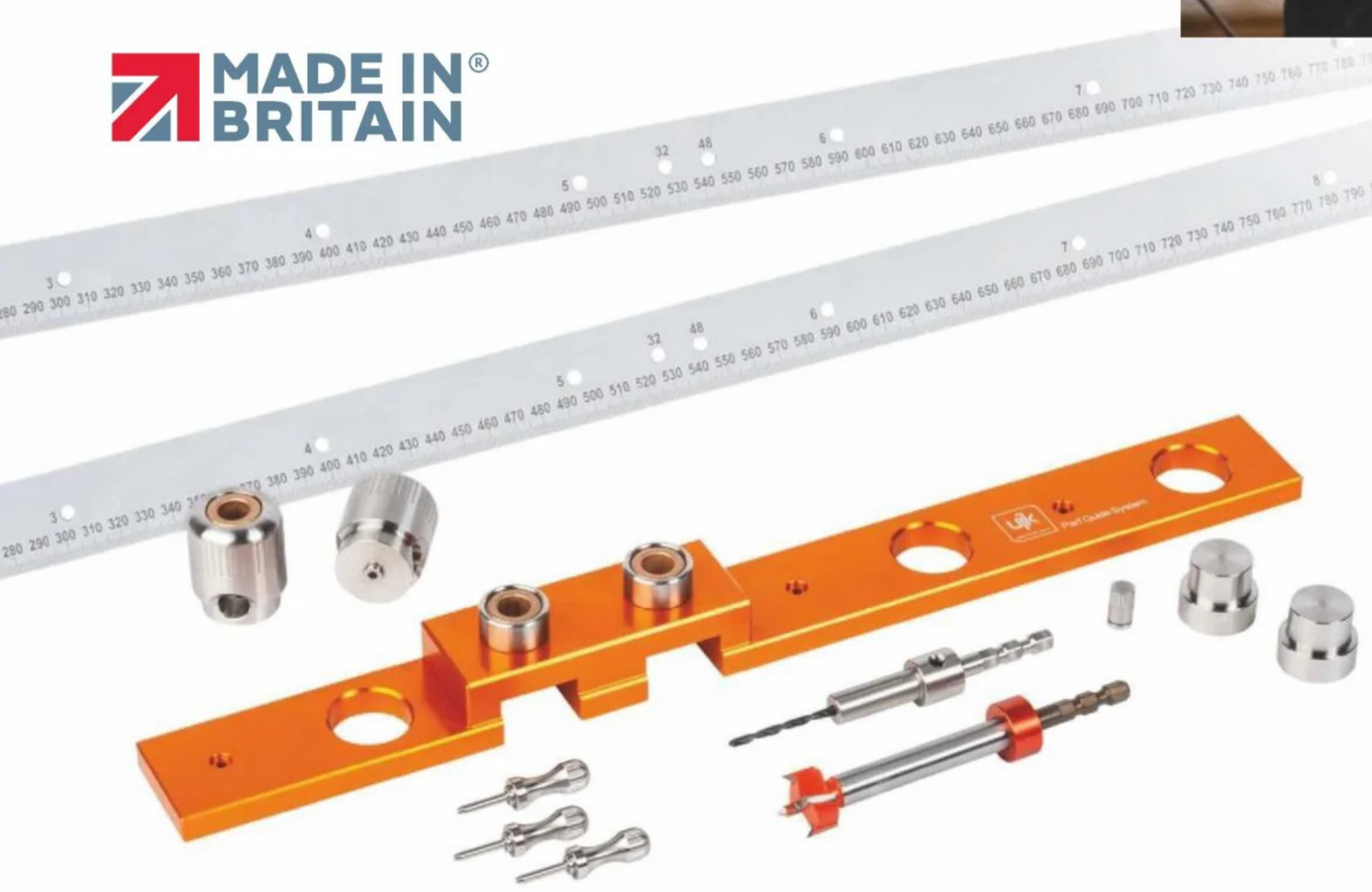

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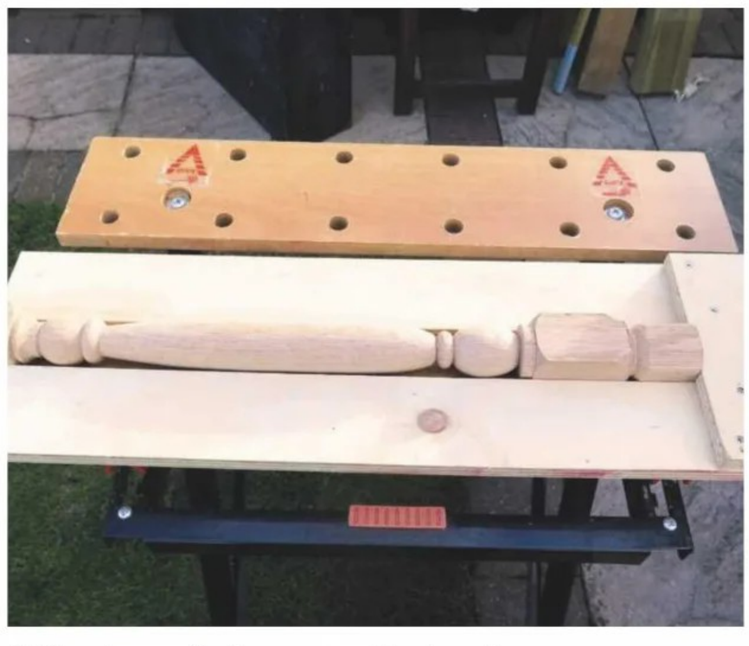
AN EXERCISE IN SPLIT TURNING

Tasked with making a new display board for the local Rotary Club, **Glenn Perry** finds himself learning and using a new technique – split turning

1 The original board in stained mahogany

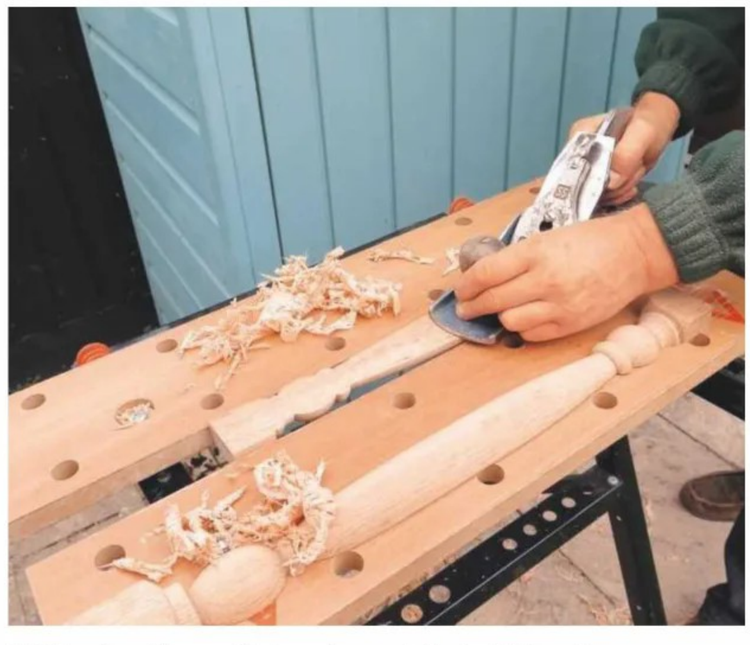
Plywood on the original board was still fit for purpose after some 80+ years

2 One of the turned columns prior to splitting



3 Simple cradle for use on the bandsaw

4 Using a bandsaw to split the turning



5 Planing the split turning while held in place on a portable workbench...

Occasionally, a job comes along that involves having to learn and use a new technique; in this case split turning. A friend asked me to make a new display board, which would list the names of past presidents at the local Rotary club. I was shown the original, which was more than 80-years-old (**photo 1**). On examination, I found the main body was plywood – multi-ply – lipped with mahogany. All other components, also in mahogany, were glued and screwed to the main section. I was free to design a new board of similar size, which was around 910 × 760mm.

Split turned columns

I decided to use European oak for the new display board, and the first job to tackle was making the two vertical, split turned columns (**photo 2**). Professional turners may have a different method, but I decided to make a single turning, keeping the ends square, then splitting down the middle. The square ends allowed me to split the turning by sandwiching it snugly in a simple cradle (**photo 3**), then use a bandsaw to rip it down the middle (**photo 4**). Gripping the two sections in a portable workbench (**photo 5**), I was able to plane the sawn centre surfaces so they were both the same thickness, correcting any disparity when it came to running them through the bandsaw.

Main board body

Once happy with these, I moved on to making the board's main body. My original intention was to use an oak-faced board and lip the edges, but as those suitable were only available in large sheets, I decided to change tack. I'd make an oak frame with grooves to receive a solid oak panel. Buying some sawn oak around 100 × 25mm, I used a jack plane to create one smooth surface (**photo 6**), then ran this through the thicknesser until it was 23mm thick (**photo 7**). The plane

6 ... followed by planing the sawn oak plank

used here was sold to me by a chap who described it as a No.6. I have several bench planes but couldn't resist buying this at the bargain price of £10. A Stanley plane, made in the USA, it lacked any number marking on the rear. The proportions looked different, but at 457mm long, it was the correct length for a No.6 bench plane. When placed side by side with another No.6, however, I then realised it was in fact a No.7, which had been broken at the rear and ground down (**photo 10**). After cleaning it up and sharpening the blade, it works remarkably well and has now become one of my favourite tools.

7 Checking the oak board for wind before running through a thicknesser...

8 ... where it was machined to a thickness of 23mm

11 Carefully routing a corner bead on one of the rebated edges

9 A cabinet scraper is used to finish the solid oak board

10 The cut down No.7 Stanley plane compared to a standard No.6 – notice the difference in proportions

12 Homemade cutter in scratchstock

13 Detail showing hand and machine-made corner beads

14 Main board components prior to gluing up

Rectangular frame

The rectangular frame was created using 7mm wide mortise & tenon joints and a 7mm wide central groove cut to receive the central panel. I used my scratchstock with a homemade cutter to decorate the top and bottom horizontal rails with corner bead profiles (**photo 12**). Some 23mm-thick oak flooring provided the six pieces required for the central panel after being reduced to 15mm. Rather than gluing and clamping these together in one go, I decided to tackle this in three stages, checking for straightness each time (**photo 14**). The oak panel was cut to size and the front edge rebated in order to fit grooves in the main frame. I allowed for timber expansion across the grain by cutting wider rebates and machined a corner bead profile on the edge, to aid blending in. Finishing the panel with a scraper and abrasives, I was now able to glue the frame together. Completing the display board was fairly straightforward: the split turned columns were glued on, between wooden blocks located at the top and bottom, chamfering the edges with a small plane (**photo 15**). The penultimate job was to fix the coving top and bottom, which overhang the blocks by 25mm all round. I used a Roman ogee profile on the edge, attached with screws, and the heads sunk below the surface before being plugged. Finally, to darken the timber, I used a medium oak colour stain followed by four coats of Danish oil. Once dry, the display board was handed over to the sign writer, who proceeded to add the past presidents' names, thus completing the job (**photo 17**).

15 Planing a chamfer on the blocks

16 Top of board showing block and coving

17 The completed new display board, ready for the sign writer to add the names

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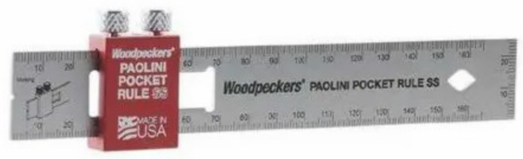

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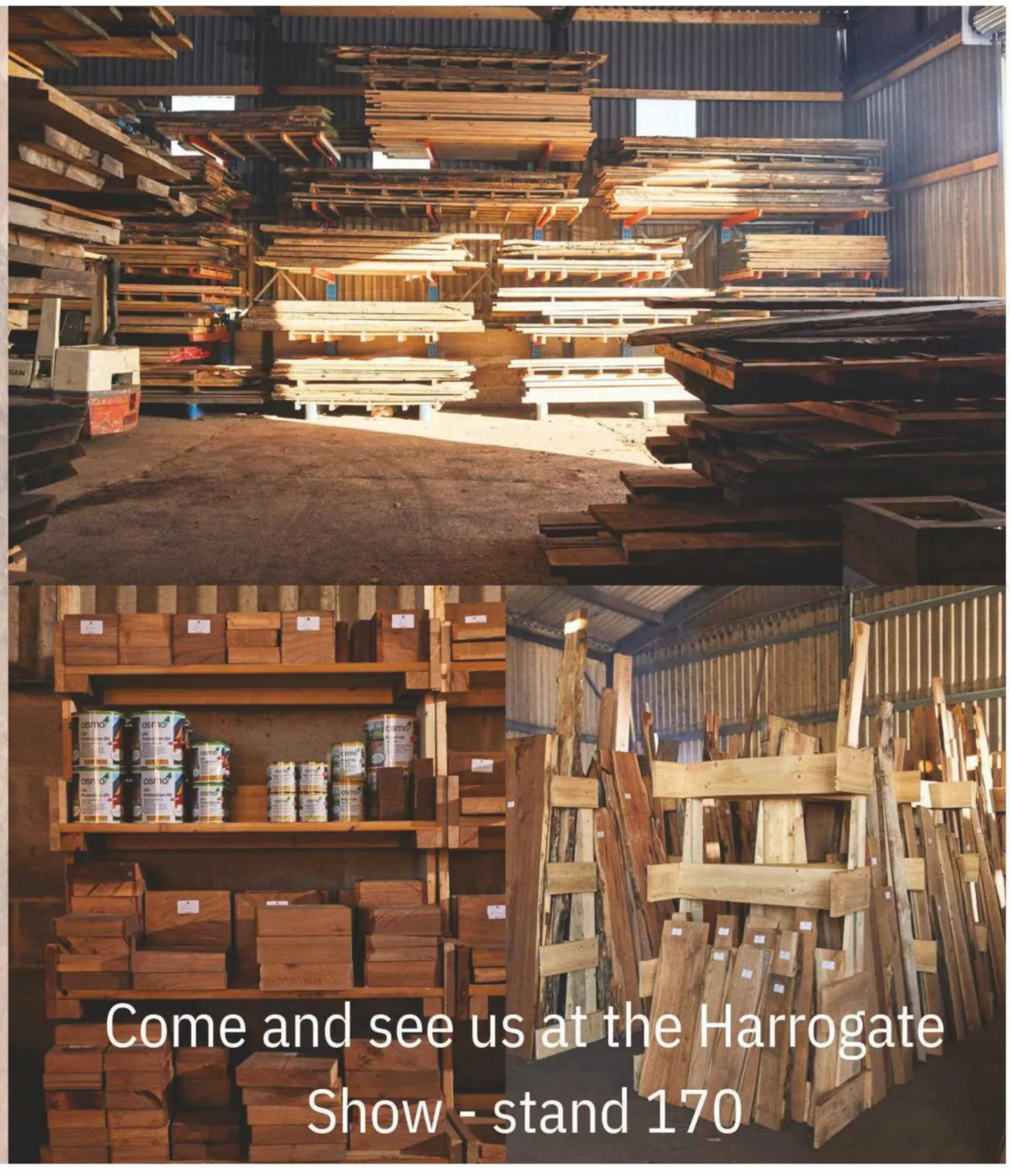

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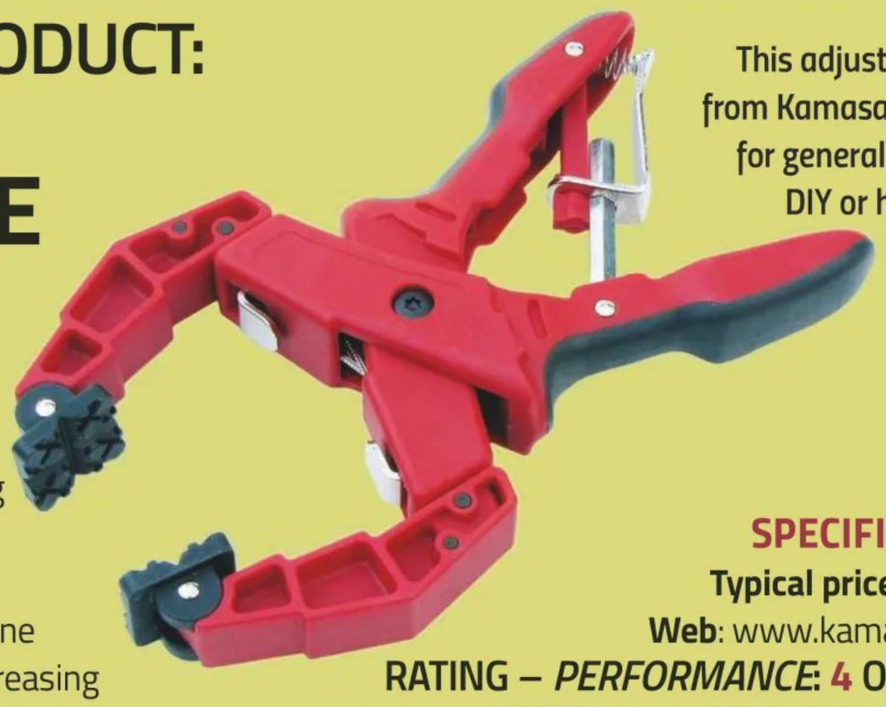
AROUND THE HOUSE WITH PHIL DAVY

Sutton Hoo is one of those important historical sites that I knew little about, until watching the excellent film, *The Dig*, that is. The motion picture's portrayal of the Anglo Saxon longship discovery and subsequent archaeological excavation back in 1939 is well worth viewing.

I was lucky to recently attend a press event at The Sutton Hoo Ship's Company's Longshed – in Suffolk – where a replica ship is being built. This is an extraordinary project, partly because the vessel is being constructed using techniques that were common some 1,400 years ago. So, not a power tool in sight, not even a hand plane, as these simply didn't exist. Thicknessing wide, green oak boards for the hull using side axes seemed hard work, although the three National Trust apprentices I chatted with had picked up this particular skill pretty quickly. After roughing out, shipwrights and skilled volunteers fine-tuned surfaces with axes and huge chisels.

I'm very excited to the completed longship begin its sea trials in 2025; visit **www.saxonship.org** to find out more

USEFUL KIT/PRODUCT: KAMASA ADJUSTABLE CLAMP



This adjustable clamp from Kamasa is suitable for general workshop, DIY or hobby work

Looking for a cramp that's lightweight but still has reasonable capacity and gripping power? This one from Kamasa could be the answer. It's slightly unusual in that you can extend one or both arms outwards, thus increasing capacity. You depress a steel locking button and slide the corresponding jaw outwards, and to close it again, simply push the arms inwards. Extending just one of the arms allows you to cramp items offcentre, which is sometimes handy when holding panel work. Maximum capacity with arms closed is 58mm, while both open fully to 144mm.

Made from high-density plastic, handles are soft grip and comfortable. Squeeze together to exert cramping pressure, a quick-release lever opening them up again.

The hard plastic swivel jaws are V-notched, so gripping dowelling or similar items is possible without the cramp slipping. Though it may not be the cheapest around, this is a pretty useful cramp for a variety of situations.

SPECIFICATION

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RATING – *PERFORMANCE*: 4 OUT OF 5

RATING – *VALUE*: 4.5 OUT OF 5

It's slightly unusual in that you can extend one or both arms outwards, thus increasing capacity

You depress a steel locking button and slide the corresponding jaw outwards

WORKSHOP: DODGY TEETH

Most woodworkers know that a portable circular saw is ideal for cutting both sheet materials and solid timber, provided it's fitted with the correct blade. My trusty Black & Decker effortlessly slices through oak worktops, but for cutting across the grain and MFC panels, I use a finer blade as opposed to the standard 24-tooth version supplied. With a bore size of 16mm, the 56-tooth blade purchased a while ago was only available with a 30mm bore, so I ordered a couple of reducer bushes at the same time. These were a nice snug fit when tapped into the blade and worked a treat, resulting in a great finish when slicing end-grain.

56-tooth circular saw blade and reducer bush

Spun by hand

Sawing 40mm worktop end section for a counter flap, this time the blade took much longer to come to a standstill than usual. Also, the teeth hadn't completely passed through the timber at the end of the cut. With the tool unplugged, I checked the retaining bolt hadn't worked loose. This was tight, but closer inspection revealed that the blade could be spun by hand, while the spindle remained stationary. In fact, the blade was rotating around the reducer bush, resulting in an unbalanced, slight wobble saw effect. I removed the blade and found the bush had actually worked itself loose. Rather than hammering the bush and forcing it into the opening, however, I reverted to the standard rip blade and found the finish wasn't so bad after all, although I'd hesitate to use it on melamine boards. I'm hoping that a heavy epoxy glue will solve the problem, but it was a bit disconcerting at the time…

Takes:
One day

Tools you'll need:
Scrollsaw (or piercing saw), block plane, router table and bits, drill and bits

AUTUMN PROJECT: LETTER RACK

SIGNED, SEALED & DELIVERED

If you have some timber offcuts available and fancy getting creative with the scrollsaw, **Phil Davy**'s letter rack project could be just the ticket

Even with postage costs soaring and the future of mail deliveries in question, I seem to get more letters and bills than ever dropping on the doormat.

Get creative

In need of some re-organisation in this department, a letter rack seemed to be the answer. This makes a handy indoor project and you can use pretty much any thin timber offcuts, with MDF ideal if wanting a painted finish. A decent scrollsaw is fun to use and a letter rack allows maximum creativity. For the first rack I sketched out random outlines of hills, adding trees for interest. This got me thinking, and with many photos of the Brecon Beacons and Black Mountains stored on my computer, I decided it'd be more fun to incorporate these landscapes into the second box. You can either draw directly on to the wood, or, if using a dark timber, you may wish to start by sketching the outlines on paper.

Use spray-mount adhesive or thinned PVA to fix the drawing, then simply follow the outline on a scrollsaw. Prior to cutting, go over the pencil outline with a fine black gel pen, which makes it easier to see.

Overall measurements for both racks are 300mm wide × 110mm deep, although dimensions aren't too important. You should easily be able to fit C5 envelopes inside, however. Ideally, material thickness should be between 6-10mm; I used 8mm-thick sapele and American cherry. With certain shapes – such as the tree cutouts – sawn edges are quite vulnerable and will probably snap if made too tall. One solution is to glue a piece of matching veneer behind, which adds strength. This could be stained a darker colour to provide a contrast.

Joints & rebates

Lap joints are used at the corners, with front and back rebated to half material thickness in order to accommodate the ends. Rout rebates for the base at the same time so you don't have to reset cutter height. It's easier to cut all rebates before sawing any of the outlines.

The divider is held in place by routing a central groove on each end piece. To make life easier, this is glued in place after oiling the rack; just a few dabs of PVA are sufficient here.

Instead of using hardwood, a letter rack would make a useful exercise in simple veneering techniques, with 6mm MDF as the core. Inner surfaces would need to be veneered prior to gluing the box together, with the outside veneered having cleaned up the corner joints and base. Exposed outlines could be stained or painted after cutting and before gluing the face veneers.

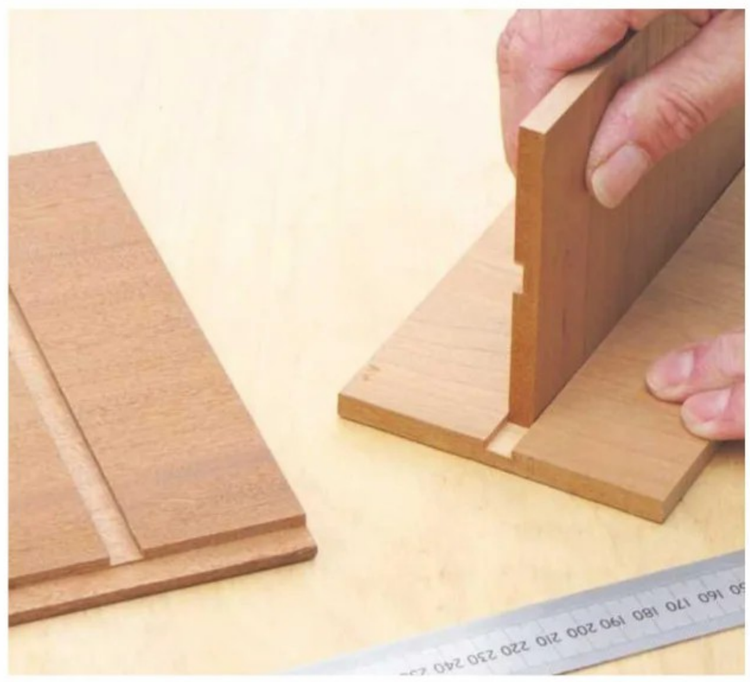
1 Thickness timber to around 8mm and saw panels to length. Cut the front and back 2mm oversize

2 Using a shooting board, plane the bottom edge of all four panels, plus the divider. Trim ends square

3 Mark out ends of front and back panels. Using a router table, form rebates to half the timber's depth

4 Draw outlines on to paper or wood, using photos or postcards if you're feeling particularly creative

5 On both end pieces, carefully mark out groove positions for the divider panel



6 Using offcuts, check the groove width. Divider panels should be a sliding fit

7 On both end pieces, rout through grooves to a depth of 3mm. A simple jig holds these in place

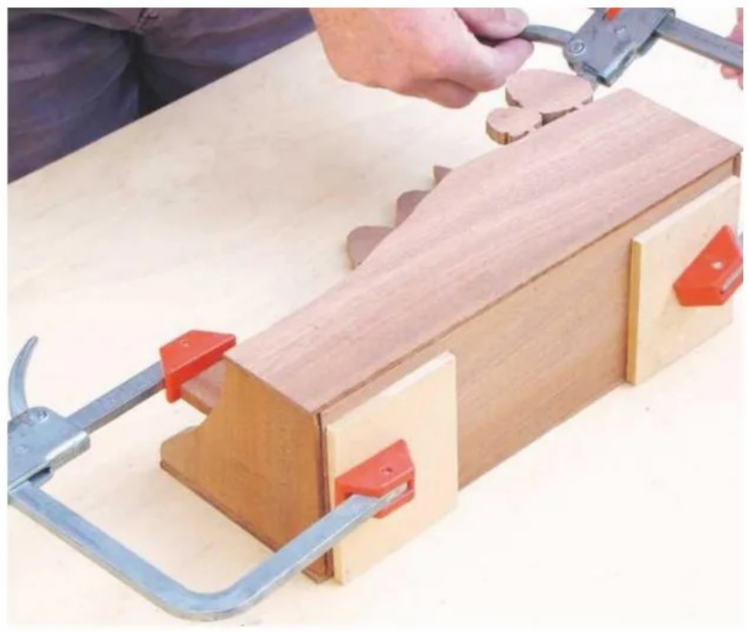
8 Sand inner surfaces with 180 grit abrasive or finer before assembling the box

9 Drill holes for inserting the blade where necessary. Using a scrollsaw, carefully follow the pencil line

10 With outlines cut on the front and back panels, mark the height on both end sections

11 Check the ends fit neatly into rebates on both front and back panels. Apply PVA glue sparingly

12 Cramp the box together on a flat surface. Check for square, adjusting cramps if necessary



13 Cut the base from material of the same thickness. Trim for a snug fit, then glue in place

14 When the glue has dried, carefully trim excess end-grain on the corner joints

15 With the box held upside down, plane panel edges flush with the base

16 If the upper edges meet at slightly different heights, use a sharp chisel to contour these

17 Soften the sawn outlines using a multi-tool fitted with a fine grit sanding drum

18 Cut the divider so that it slides between the grooves. Saw the outline, then sand

19 After final sanding, brush on two coats of Chestnut Finishing Oil. Denib and complete with wax polish

20 Letter rack ready for Postman Pat... The mountain-themed version is made from American cherry; the arboreal box in sapele

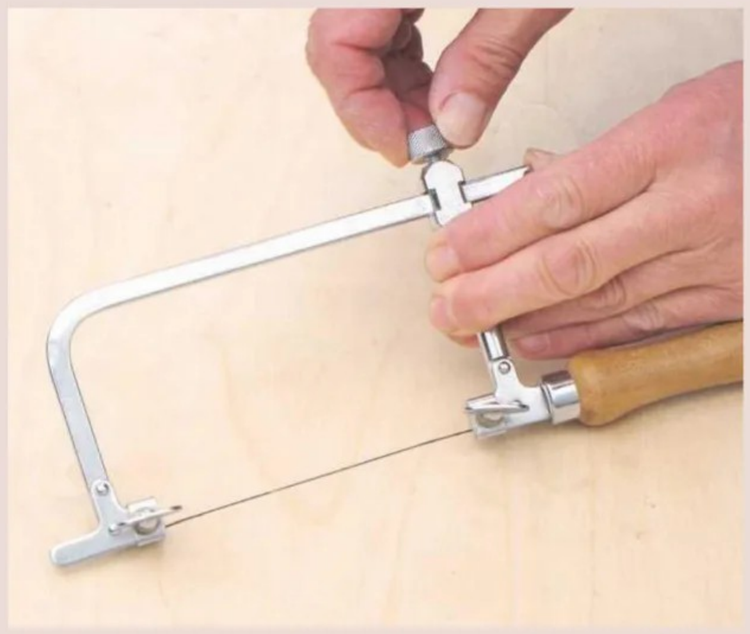
WOT, NO SCROLLSAW?

If you don't have a scrollsaw, don't worry, as this project can still be built. Depending on a design's complexity, you should be able to cut the outline with a piercing saw. This hand tool has a cutting width capacity of about 70mm, so the panel's waste edge needs to be reasonably close to the outline. Alternatively, you could remove most of it with a powered jigsaw, finishing off with a piercing saw. Unlike a coping saw, which has a greater capacity and wider blade, you can't swivel the blade on a smaller saw. Compared to using a scrollsaw, cutting intricate shapes is a tad trickier.

Piercing saw cuts are finer than those made with a coping saw, so shouldn't need cleaning up afterwards. Blade length is 125mm and plain ends mean that piercing and scrollsaw blades are therefore interchangeable.

For enclosed cuts – known as pierced work – drill a small hole through the workpiece. Slacken off one end of the blade, poke it through the wood, then retighten. This is a slower process than scrollsawing, so you may wish to reduce the amount of enclosed cuts in a design

1 A piercing saw can be used for intricate shapes, though its blade can't be rotated. This is secured in place with two thumbscrews



2 Slackening off the knurled thumb wheel, located on the frame, releases tension and facilitates easy blade replacement

3 When fitting a new blade, ensure teeth are pointing down towards the handle. Doing so keeps it under tension while sawing

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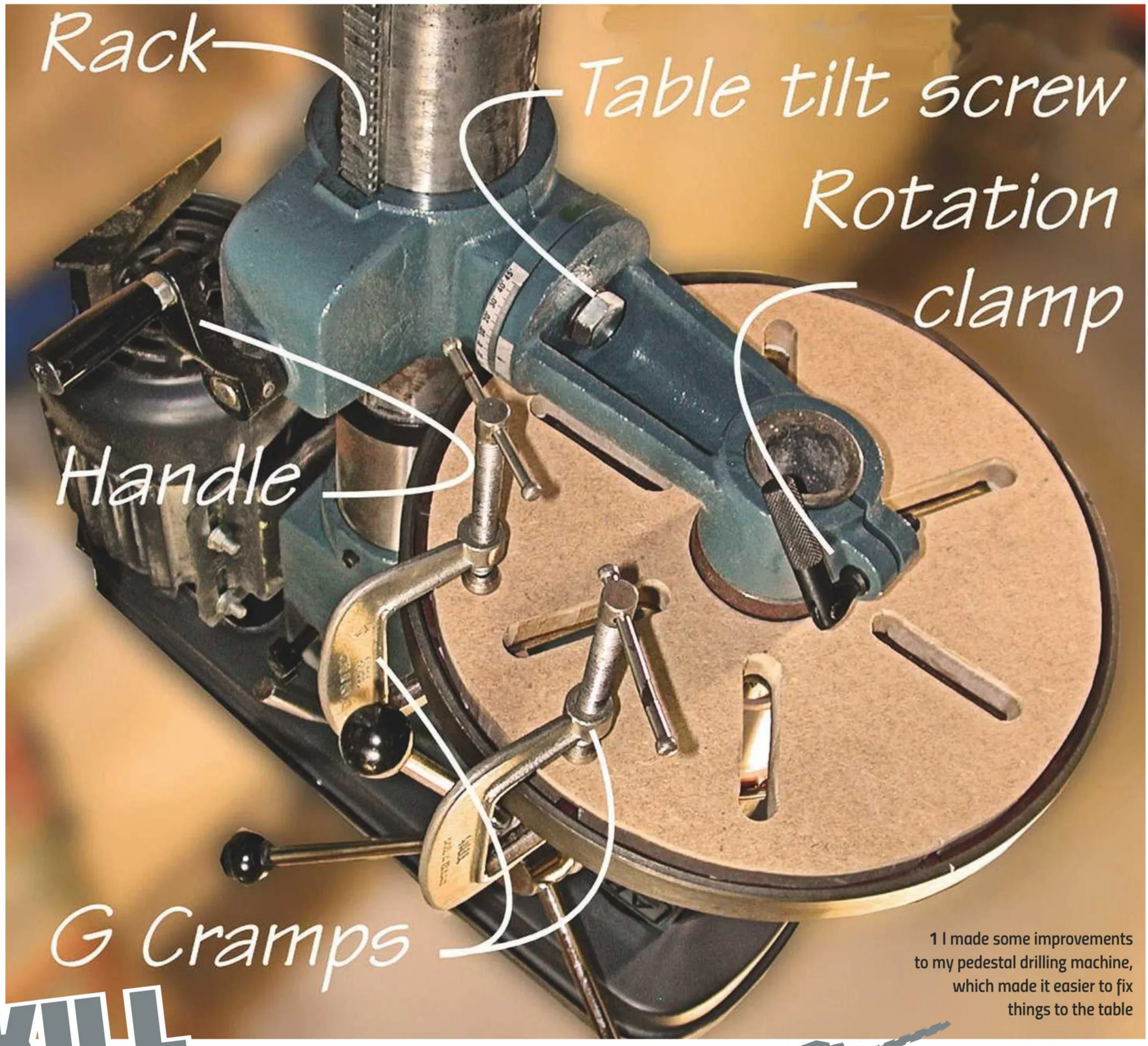


1 I made some improvements to my pedestal drilling machine, which made it easier to fix things to the table

KILL DRILL PROBLEMS

WW TECHNIQUE

Jeff Gorman's drill table pad makes cramping up narrow material for machining an easy task

Fed up with fighting obstructions when cramping fences to my drilling machine's table (**photo 2**) in order to make a carefully spaced set of holes, or, as illustrated, forming a shallow groove and having the G-cramp's sides clashing with radial ribs (**photos 3** & **7**), I decided to make a drill table pad (DTP) to cover them up.

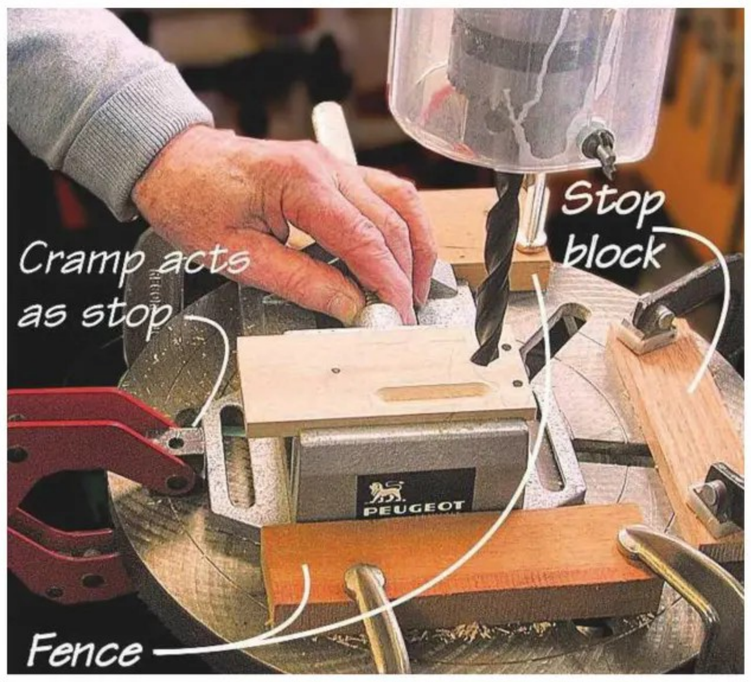
I first used a trammel to mark a circumference on an 18mm MDF offcut (**photo 3**). On both this and the wing compass that marked the central hole (**photo 4**), one point is ground to a sharp cone and its partner then sharpened to form a cutting edge. My little Delta bandsaw soon sawed the perimeter and a blade from a cheap holesaw set (**photo 5 – inset**) cut the central aperture. Since its finely spaced teeth didn't offer much clearance for the sawdust, I frequently stopped the drill, withdrew the cutter and used a well-worn brass brush to clear the teeth gullets. In spite of this, I wasn't very surprised to see burn marks on the hole's interior. Sadly, the imperial-sized set of saws didn't offer a size that matched the table's central boss, so to enlarge the hole, I relied on the planing action of a half-round dreadnought file (**photo 6**).

Cutting grooves

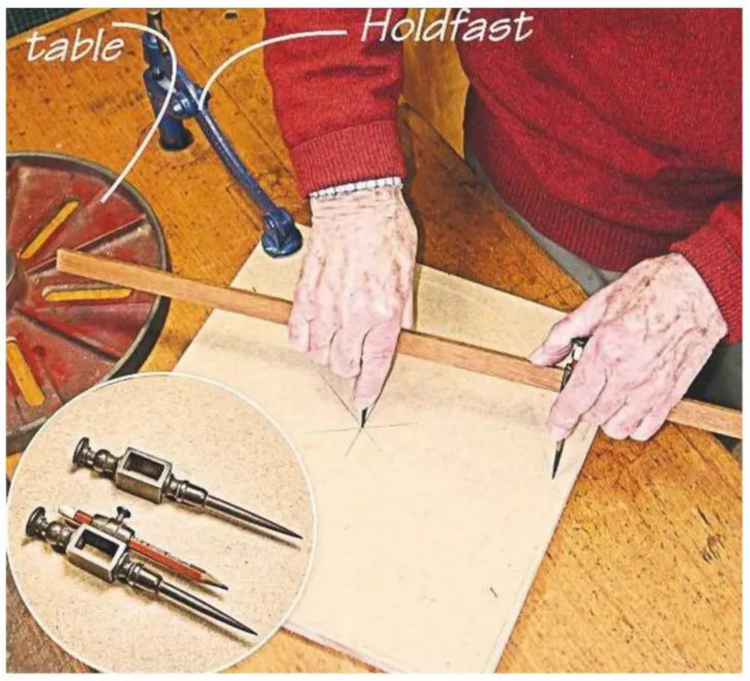
I dismissed machine routing the radial grooves for lack of a suitable bearing-mounted cutter

TOP TIP

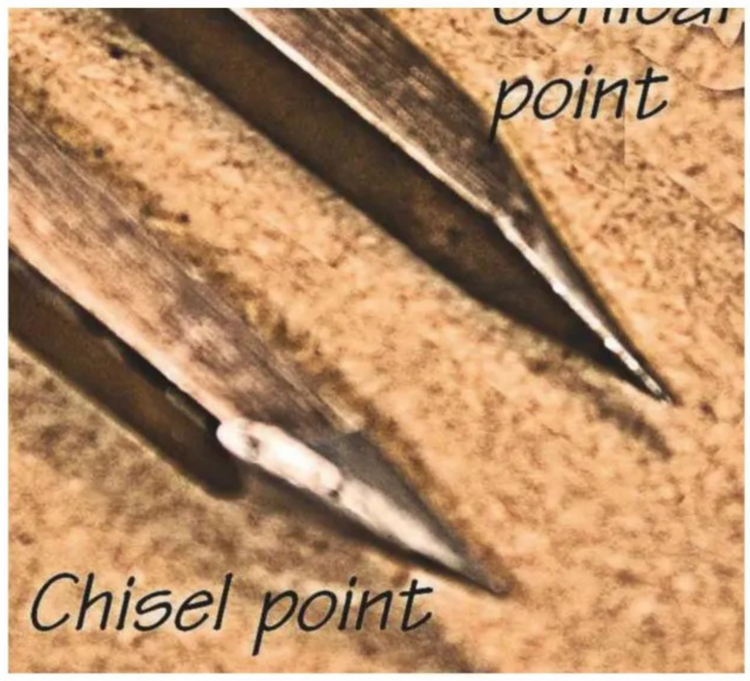
To accurately set a compass to, say, 34mm, start at the 10mm mark and move the other point to 44mm



2 My drill table isn't really designed to take cramps, so I decided to make a useful gadget



3 One upper point is conically grounded and its partner has a cutting edge



4 The points of my wing compass are treated in the same way

5 In order to clean the clogged-up teeth, I use a well-worn brush

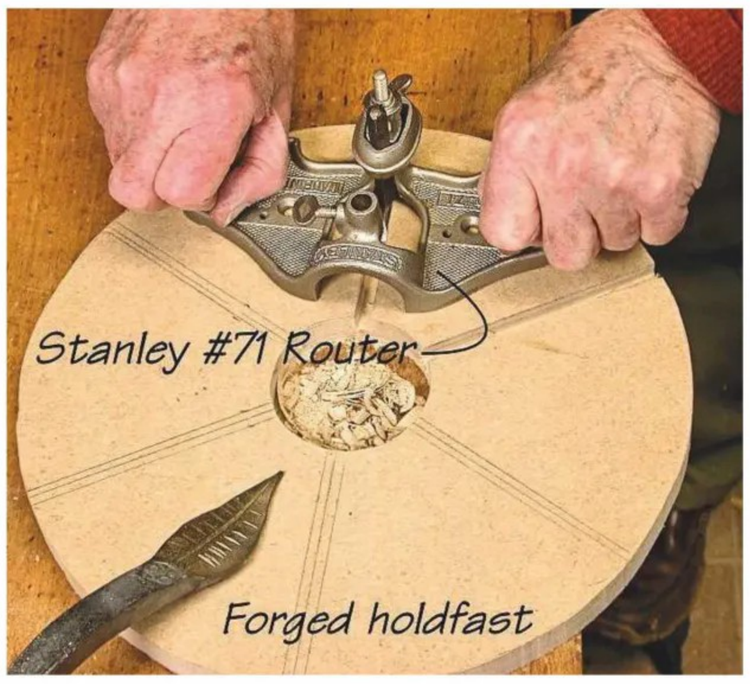
6 The dreadnought file – float – was soon filed down to the cut line made by the compass

7 I use a wide chisel to cut a groove's boundaries

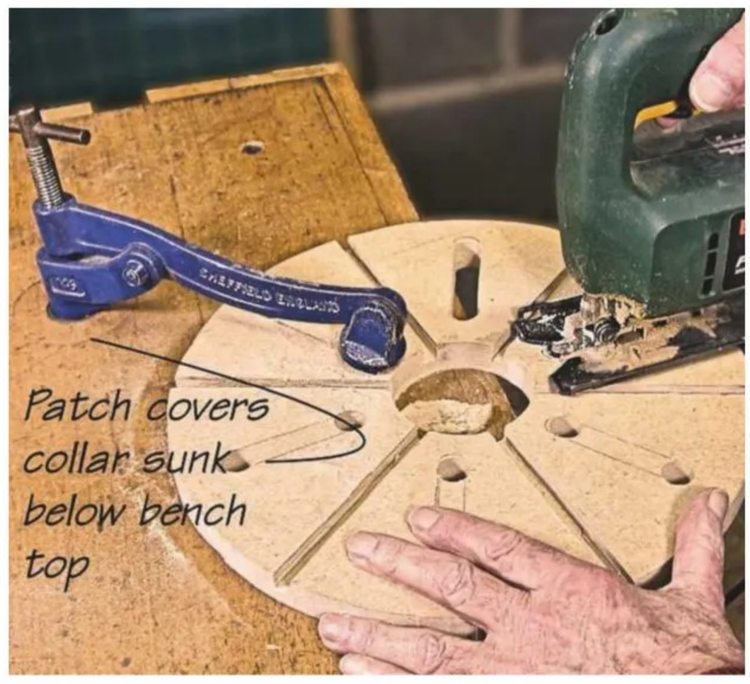
GRADUATED-TOOTHED TENON SAW

As an experiment, I altered an old 305mm (12in) Spear & Jackson tenon saw by deepening alternate gullets to form teeth with rip-cutting profiles that are better adapted to the down-grain sawing involved in cutting tenon cheeks. Such coarsely spaced teeth aren't really suited to starting the tricky cuts on the workpiece's corner, so as shown by the inset below, I retained the original 12tpi pitch for the first 36 teeth

8 The coarse teeth of my graduated-toothed tenon saw soon deepened the groove's sides



9 A Stanley No.71 is used to level a groove's bottom



10 A sabre saw is used to join the holes to form slots

to run against a planted-on fence, so tried a tenon saw against a nailed-on fence, which I made from a straight-edged offcut, but the MDF was too hard for the panel pins. I eventually opted for cutting a groove, which acts as an integral fence.

I began with shallow vertical chops and a 50mm-wide chisel positioned along each centreline (**photo 7**), followed by cuts exactly along their perimeters. The paper-like MDF soon split away, forming waste that was swiftly removed with a few flicks of a narrow chisel. I used my graduated-toothed tenon saw to prepare the groove for final deepening (**photo 8**), with Evostik contact glue solvent for the surface, checked again that the panel settled without wobbling, applied the tabs, and used a woodwork vice to press the two parts together. Actual experience with future jobs will tell, but so far it's held.

Holding the workpiece on the bench top required two different holdfasts (**photos 8-10**); one is a rather clanky Record that fits into a metal collar set into the bench top. This tool seems very powerful, but since the collar is essential for its use, I'm limited to using it in one location near the bench's end; if used without the collar, its rough, serrated shaft can soon distort the hole until it becomes pretty useless. The more decorative hand-forged holdfast's smooth shaft simply drops into a smaller-diameter close-fitting hole, so I don't mind having several holes aligned along the bench's centreline.

A mallet blow on its top uses the inherent springiness to apply necessary pressure. A sideways blow quickly releases the workpiece.

FURTHER INFORMATION

Dreadnought file
Web: **www.knighton-tools.co.uk**
Hard As Nails heavy-duty double-sided mounting tape
Web: **www.thesafetysupplycompany.co.uk**

CHISEL RATING

KNOTTY ASH

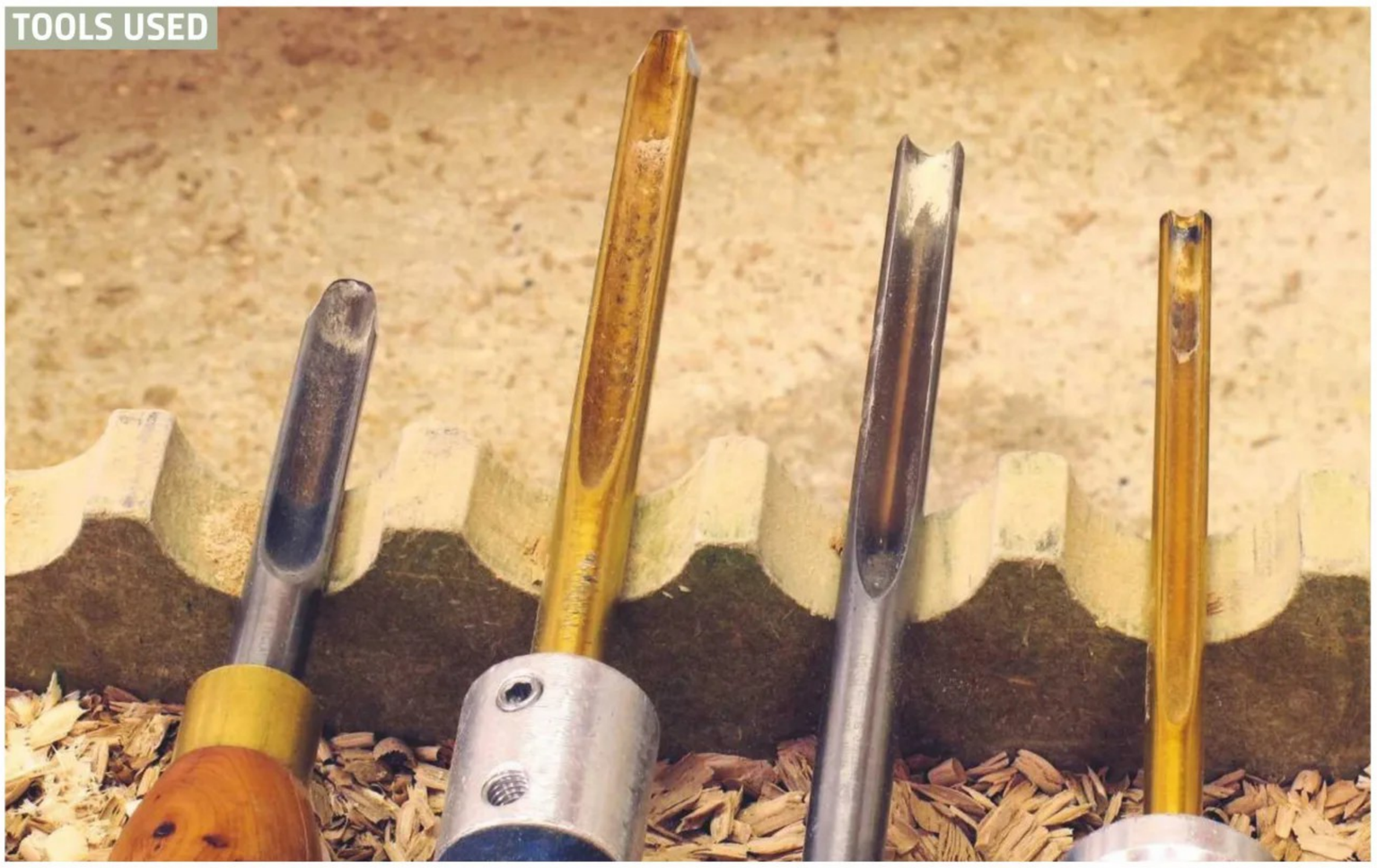
Commissioned by knot specialist Elin Green, **Les Thorne** uses American ash to create two types of bowl, in two different sizes, ready to accept her hand-knotted waxed cotton cord

Over the years, I've completed commissions for many artists, with most of these turnings ending up being embellished in various ways, ranging from simple carving to covering in cement.

Elin Green first got in touch a few years ago, with a request for lidded and un-lidded bowls, simple in shape, which would form part of her 'Knot on Wood' series. Elin originally wanted me to use beech for these, but the 80mm thickness required became a problem when most of the available timber wasn't of sufficient quality. American ash is more readily available and generally easier to work with as the timber is less likely to suffer from surface checking.

When teaching, I advise students to incorporate flowing curves into their work, so on receiving the initial drawings, I was taken aback by the shapes' simplicity. The beauty of these bowls is that they show off the knot work to great effect. With a degree in three-dimensional design, Elin has obviously used this training to produce a unique quality product.

In this article, I'll show how I made up the latest batch, featuring two different types and sizes, some with grooves; others with holes for the hand-knotted waxed cotton cord that Elin later adds to each of the bowls.



It's all gouges for this project, from left to right: Les Thorne signature gouge; 12mm bowl gouge with swept-back grind; 12mm bowl gouge with 60° bevel; 6mm bowl gouge with traditional grind

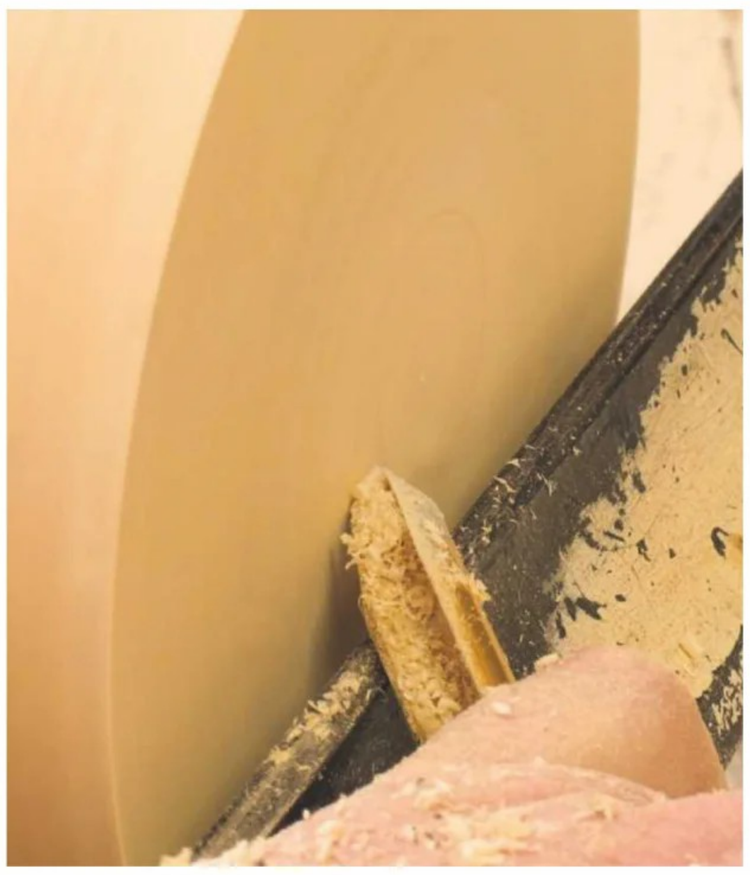
1 When cutting round blanks, remember that the side-grain will cut with less resistance than end-grain. When pushing stock through, ensure to keep fingers well away from the line of cut

2 Whenever batch turning, ensure to prepare all timber before you start. The plans shown here were supplied by Elin

3 With blank mounted on the lathe, use a light push cut with the bevel rubbing; remembering that small cuts will result

4 Here you can see the difference between a scraping cut and one with the bevel rubbing; the torn-out end-grain shown on the right couldn't be cleaned with abrasive

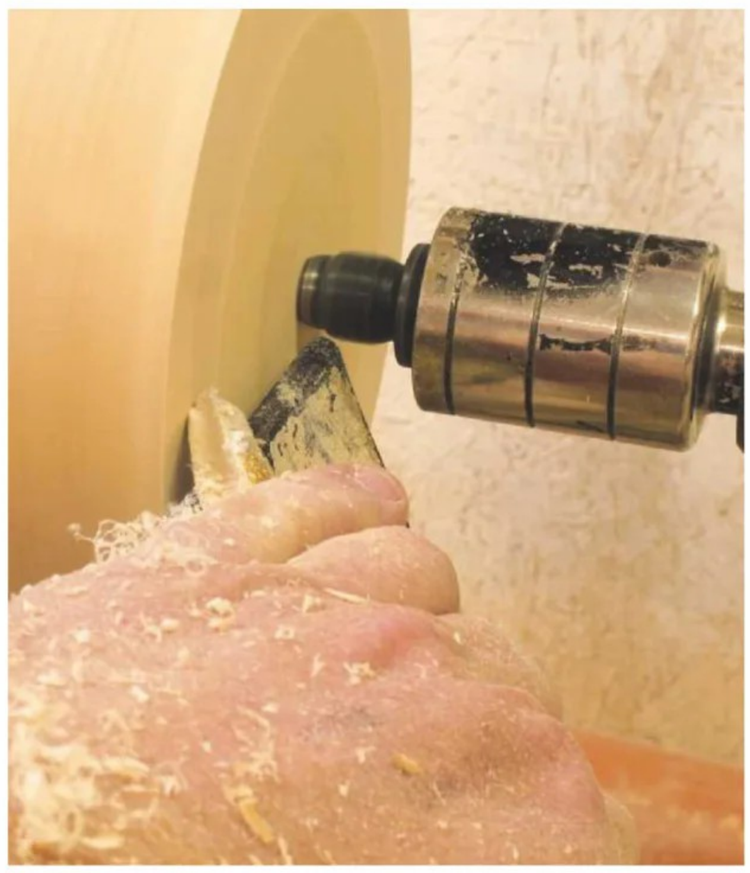
5 Use a pair of large bow-leg callipers to check the piece's diameter. When nearing final size, switching off the lathe ensures you don't scratch the surface



6 The bottom needs to be flat, which is achieved with a pull cut, using the long-grind bowl gouge

7 To maintain maximum thickness, rather than cutting a spigot on the blank, I hot-glue a scrap wood piece to the bottom

8 Cut a spigot on a scrap offcut, so that it suits your chuck. A dense timber such as beech is ideal, but MDF is best avoided due to its inherent weakness



9 Mount on the chuck and true up using the same method as for flattening the base; this allows you to set the bowl's height

10 Care needs to be taken with this cut as you're working a little cack-handed when rounding over the bowl's underside. Alternatively, this step can also be carried out from the initial fixing

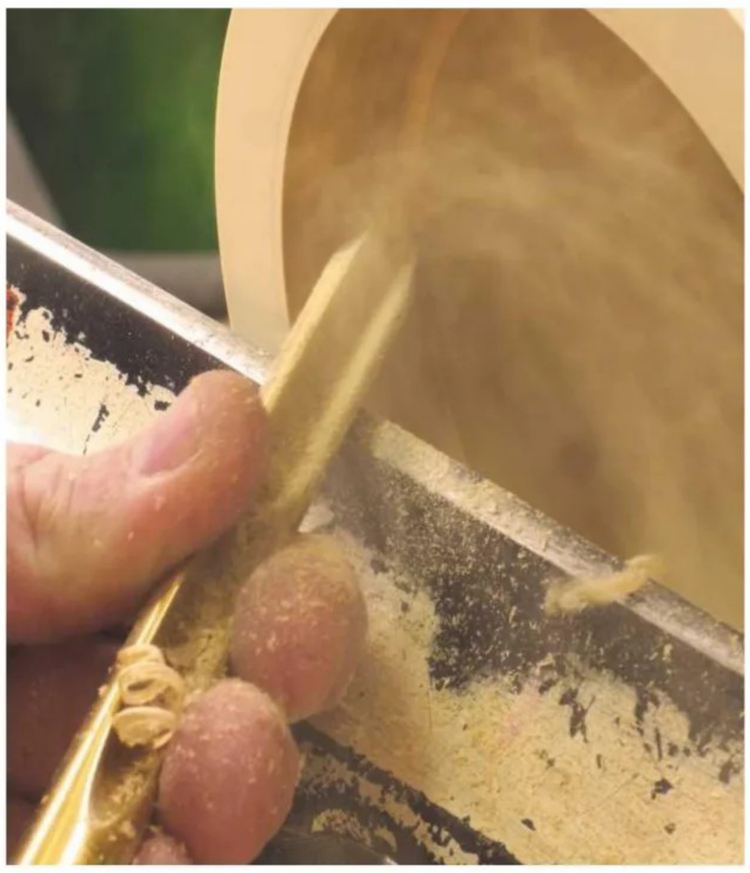
11 This particular design has a groove to accept the rope; use a freshly-sharpened parting tool with light cuts. If carried out prior to hollowing, you'll end up experiencing less vibration

12 Accuracy is king and the Vernier gauge's depth measuring facility is used with the lathe stationary

13 This particular design has a 15mm thick rim, which needs to be marked using a pencil. If you're worried about the tool skating across the surface when starting the cut, make an incision with a parting tool

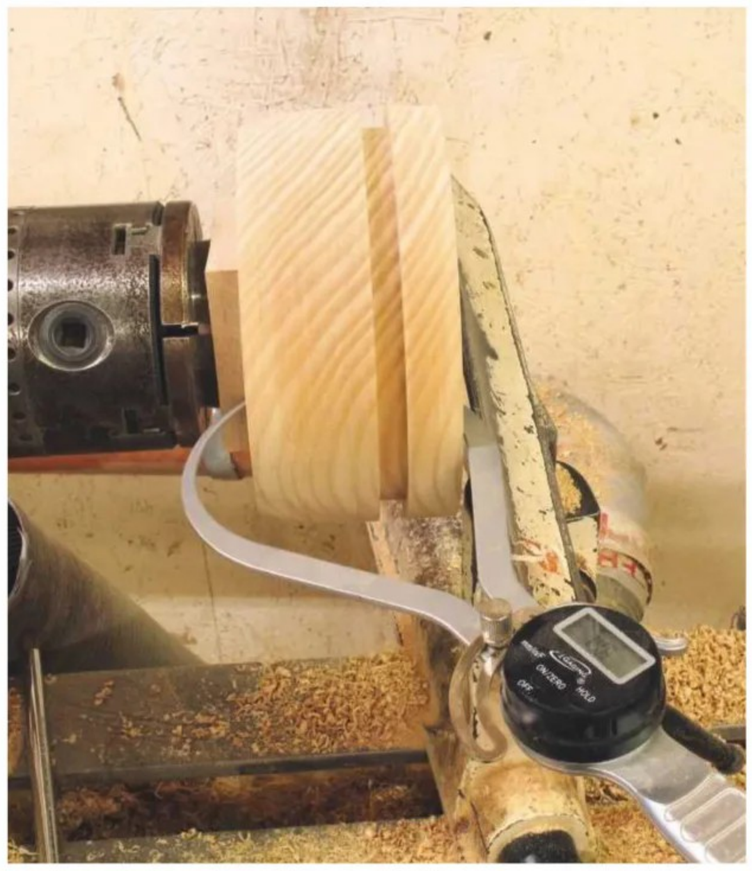
14 Using a 12mm bowl gouge, begin to hollow out the bowl interior, starting with the tool held at right angles to the surface

15 As the initial interior part is straight, when approaching the edge, I place the bevel at right angles to the work; this ensures correct direction of cut



16 Advance the tool into the work, keeping the bevel in constant contact, which will avoid experiencing a catch

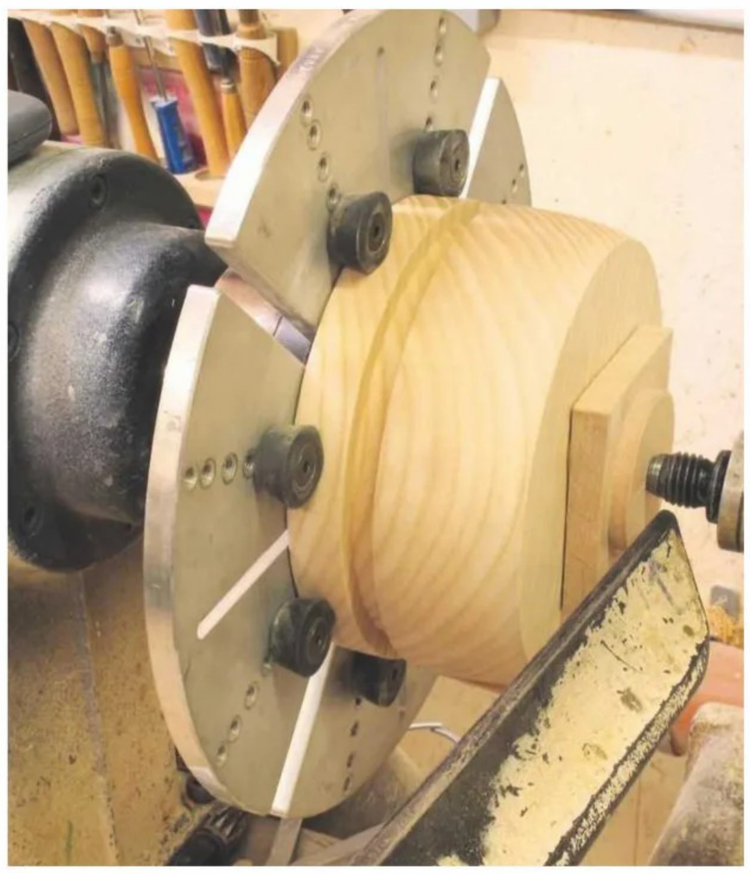
17 The 60° tool is used to cut across the bottom. With this particular gouge, it's easier to rub the bevel owing to the small size



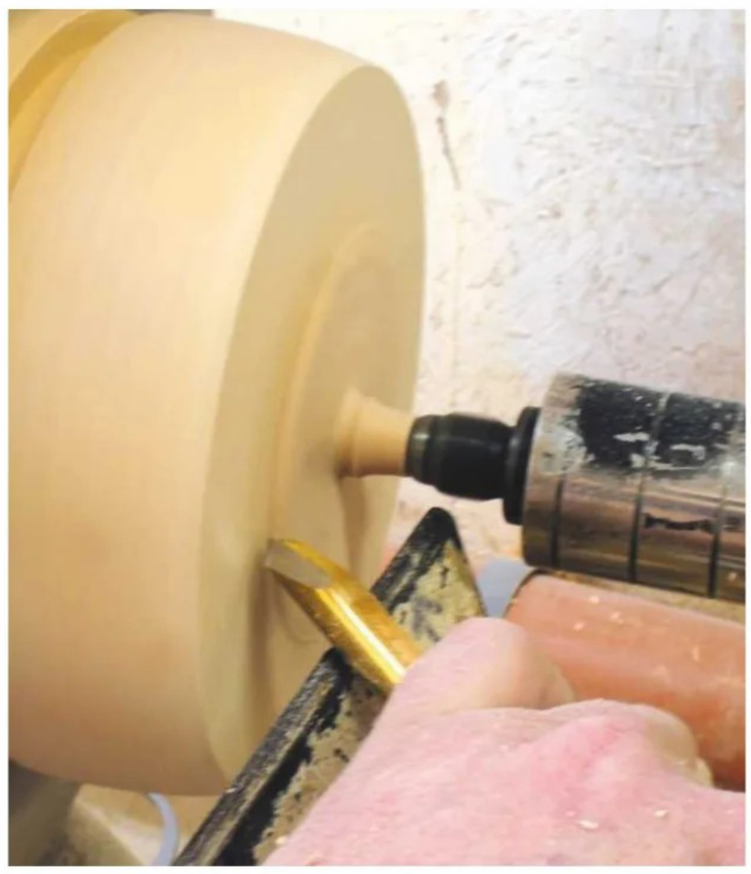
18 Use a pair of digital callipers to check the base thickness; a bowl will always appear deeper than it really is, so ensure to check this frequently

19 To quickly achieve a good finish, traditional power sanding is the most effective method

20 Owing to the interior's shape, I'm using soft Simon Hope interface pads, which should better mould to the shape



21 A set of plate jaws is suitable for re-chucking the bowl, allowing me to clean off the beech block attached to the bottom. For safety reasons, adhere to the maximum speed printed on the jaw sides

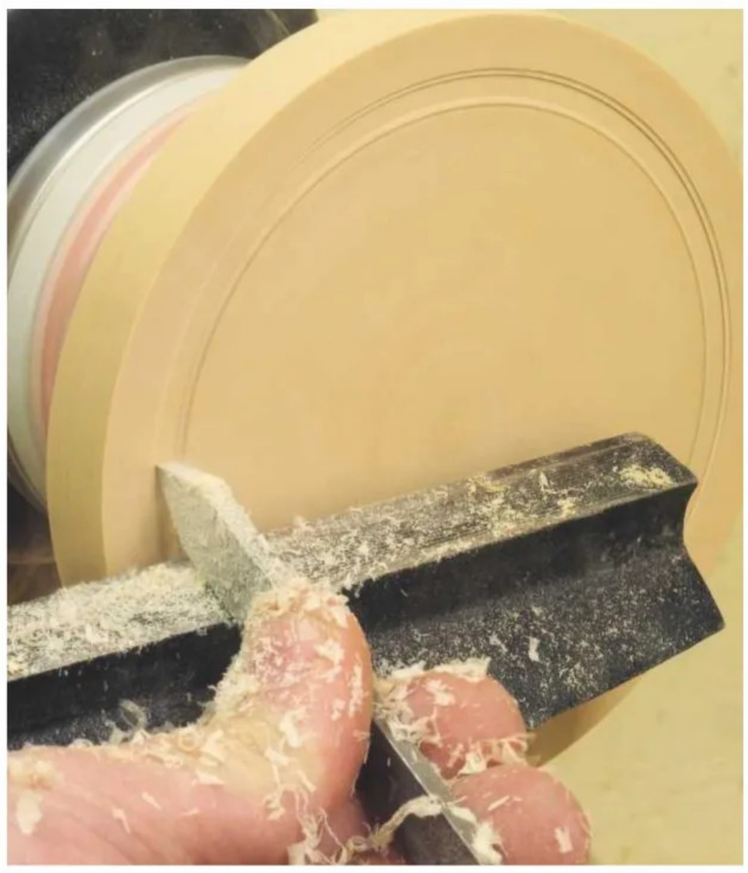


22 If using hot glue as I've done here, ensure to remove all of it prior to sanding; this will avoid smearing it over the base. A bowl gouge used in push-cutting mode is effective, but watch yourself on the bowl jaws

23 The bottom needs to be flat or slightly convex, so check this with a simple straightedge

24 The lidded bowls are part-turned to allow for some movement to occur. If time permits, leave for a couple of weeks

25 The lids are turned using a vacuum chuck; the side that'll become the top is sanded flat and mounted on a drum chuck



26 Once turned to a circle, measure and cut the spigot to fit into the bowl. Don't make side-grain boxes with a tight- fitting lid, as even slight warping will cause it to not fit

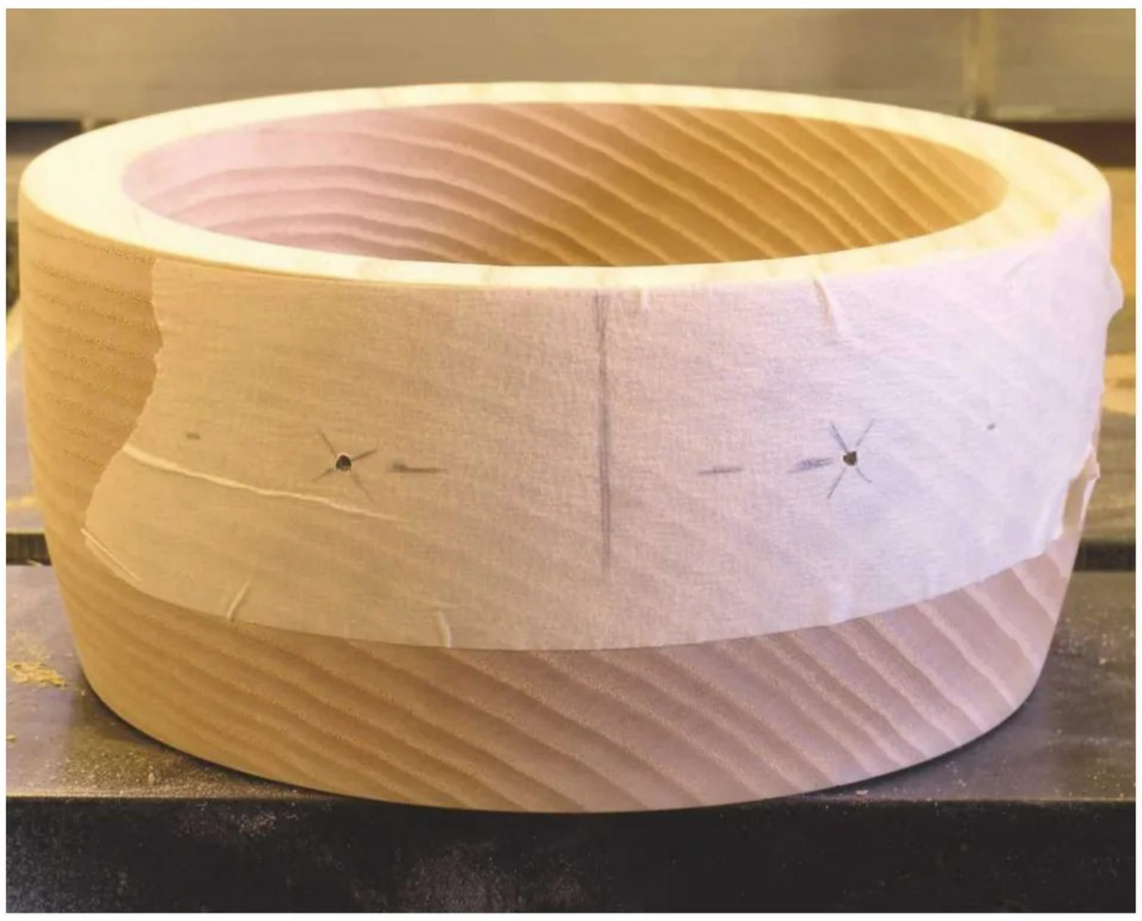
27 A light pass with a spindle gouge ensures a good finish on the spigot – one which requires little or no sanding

28 In order for each lid to match as well as possible, put the whole thing between centres and turn the diameter to suit

29 Here I'm just lightly rounding over the lid's edge. If you're not confident using the gouge, 120 grit abrasive will do a suitable job

30 Using a good-quality bit, this one is now ready for the hole/holes to be drilled in the top

31 According to the plan, one 8mm diameter hole is required for two of the lidded bowls, and two for the others



32 Two of the un-lidded bowls have two holes, so that a rope handle can be attached. These are marked on the side after applying masking tape to the piece, which prevents any scratching

33 With no gloss required, a matt finish such as lemon oil produces a durable result; two coats with a light rub down between each is perfect

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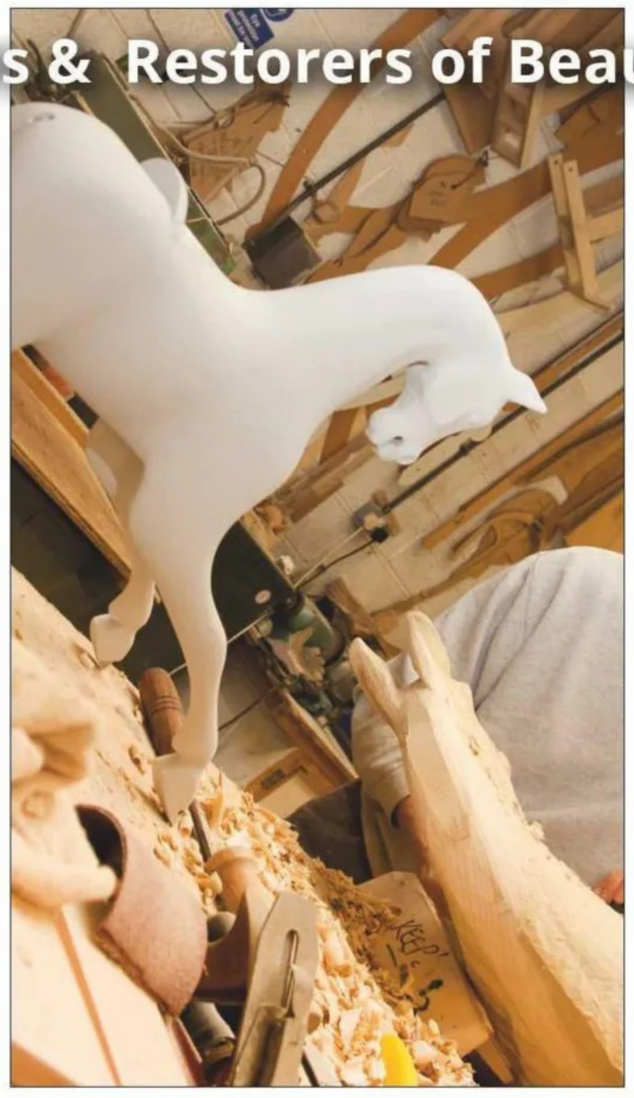

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Creating his own entry for the local soapbox derby, Peter Vivian's ice cream van is not only a fun design but also a great exercise in various woodworking and construction techniques

FREDDIE THE FENCE POST FOX

Utilising various storm-felled fence post offcuts left over from a recent project, Andrew Hall comes up with a fun design for his own 'ruff turnings' – Freddie the fence post fox – which cunningly features subtle design differences

CONSTRUCTING BOXES USING FURNITURE MAKER'S JOINTING TECHNIQUES

As John Bullar shows, box making projects are ideal for demonstrating various fine furniture making skills, being well suited to a small workshop with a few good quality tools

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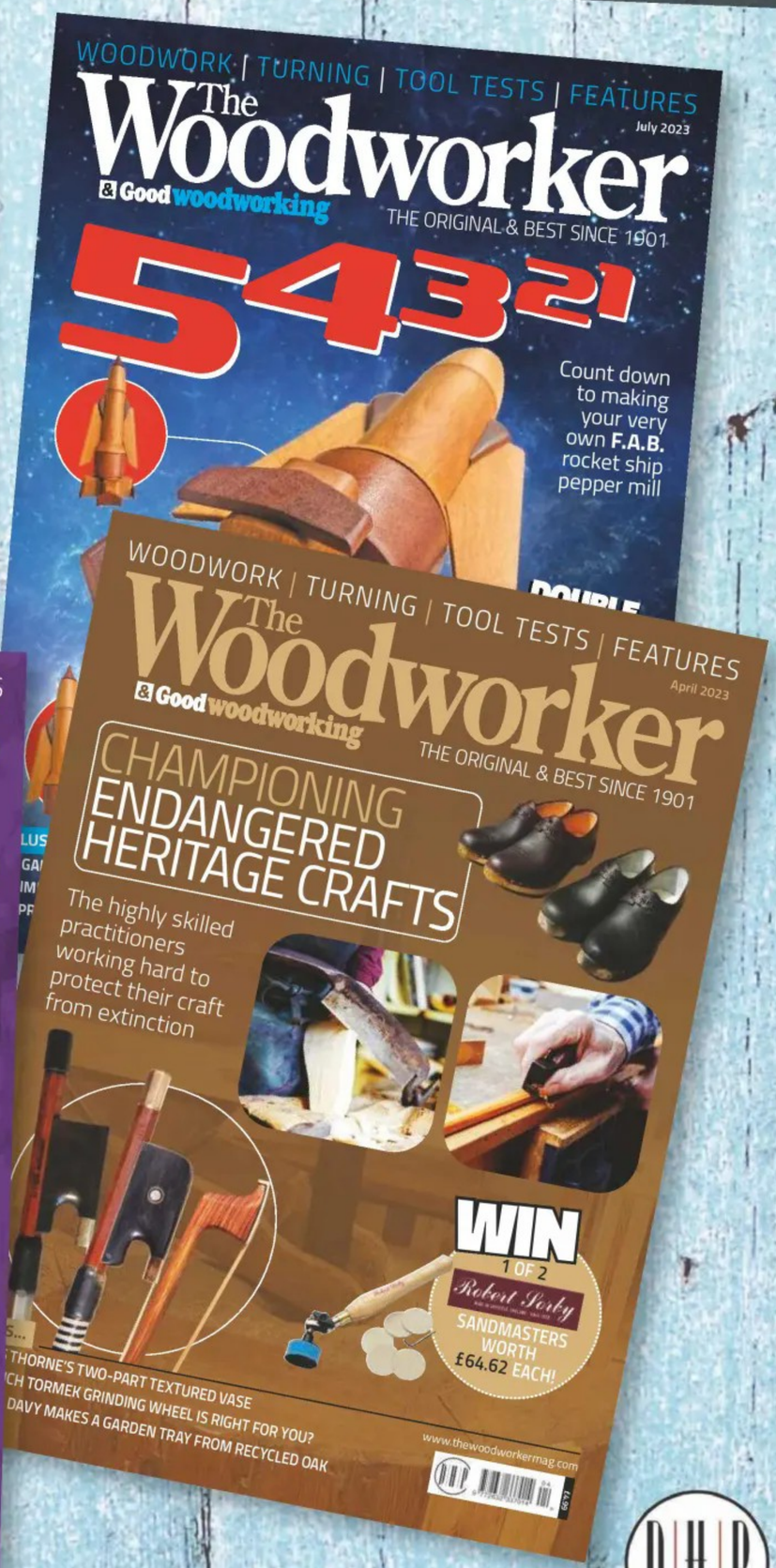

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01404 891 800 / 07792 720 075
(info@davidlloydcabinetmaker.co.uk)

Model TW-001 tenoning jig – £25; Bosch GOF2000 professional router – unused – £100; Antique Stanley 50 plough plane with cutters and box – appears unused; Bosch 200 × 2.8 × 30mm unused circular saw blade – £10; Tormek SVH-320 planer jointer blade jig with instructions – unused; £100
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Gifkins dovetail jig – deluxe package with two templates and 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
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07895 108 405 (Luton)

Contents of Native American-style flute-making workshop – to include Bosch table saw & stand; Titan planer; Record lathe and bandsaw; belt & disc sander; jigs; SCM compressor; Ryobi & Trend routers; steel cutter; Dremel & Black & Decker drills; Proxxon fret saw; Bosch woodcarving machinery & 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
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07927 187 308
(Cornwall)

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Australian-made Symtec woodturning lathe; in sound condition; must be complete with toolrest – excellent price paid
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Three-jaw chuck for mortiser attachment Kit K5. Attaches to planer cutterblock with left-hand thread – both 12mm
01302 817 889 (Doncaster)

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

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TAKE 5

This sculptural selection depicts various subjects found in the natural world, all of which make best use of this most wonderful, stunning raw material, in all its forms and species, for your enjoyment

1 A trio of Lara side tables, by Mythology Furniture – **@mythology_furniture** – including a custom piece in yew, a skinnier version in spalted beech, and an original design in spalted beech. All made using solid British timber, joined with crossed wedged tenons

2 'From light, life' lamp made by Robinson House Studio – **@robinsonhousestudio** – Furniture School 50-week student, Alasdair Ross – **@alasdairjross**. Made from laminated ash with a bronze veneer base, the tall lamp is intended to represent blades of grass and features three individually dimmable LED strips. The lamp is touchless, so a wave of the hand over each blade of grass turns it on or off. "Inspired by spring, new growth, and the ubiquitous nature of grass in our lives, I created this sculptural lamp," says Alasdair

3 Puffin walking stick carved from maple with a hazel shaft, by Raif Killips – **@raifkillips** – which he started in June this year. Raif says that when repeating a subject such as this, he refers to new source photography for each carving

4 'Shapeshifter' by Heather Marusiak – **@heathermarusiak** – turned and carved cherry wood with pyrography and acrylic paint – 222 × 330 × 317mm. As Heather says, inspiration is everywhere, and there's no end to the wild, wonderful and mysterious depths found in nature. "Octopodes are enigmatic creatures, crafty and able to slip into the most unexpected of places, including one's subconscious"

5 Intarsia monarch butterfly with four of its babies – overall size 600mm, and the smallest butterfly is 40mm. Made using wenge, Oregon, European maple and blackbutt and entered as part of Australian Wood Review's – **@woodreview** – Maker of the Year 2023 . John Tucker, who made the project, commented on the fact this was a very challenging build, especially the fiddly, smaller details. After much careful cutting on the scrollsaw, sanding on a bobbin sander, joining together with a light box, and judicious gluing, the final result was very self-rewarding

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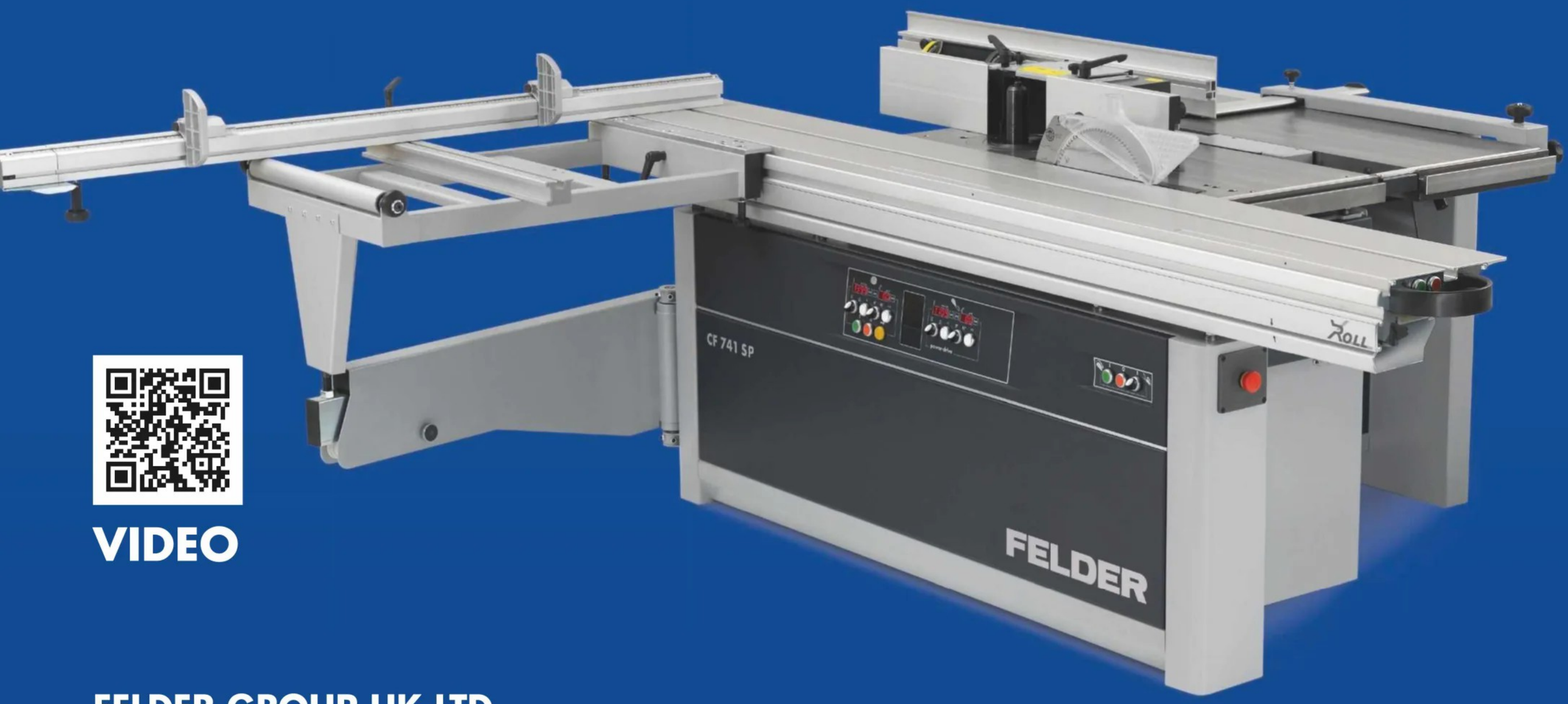

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