

Traditional Woodworking

The magazine for all woodworkers

July 2003 £2.85

SHAKER CABINET

How to make this dovetailed ash unit

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Sliding bevel





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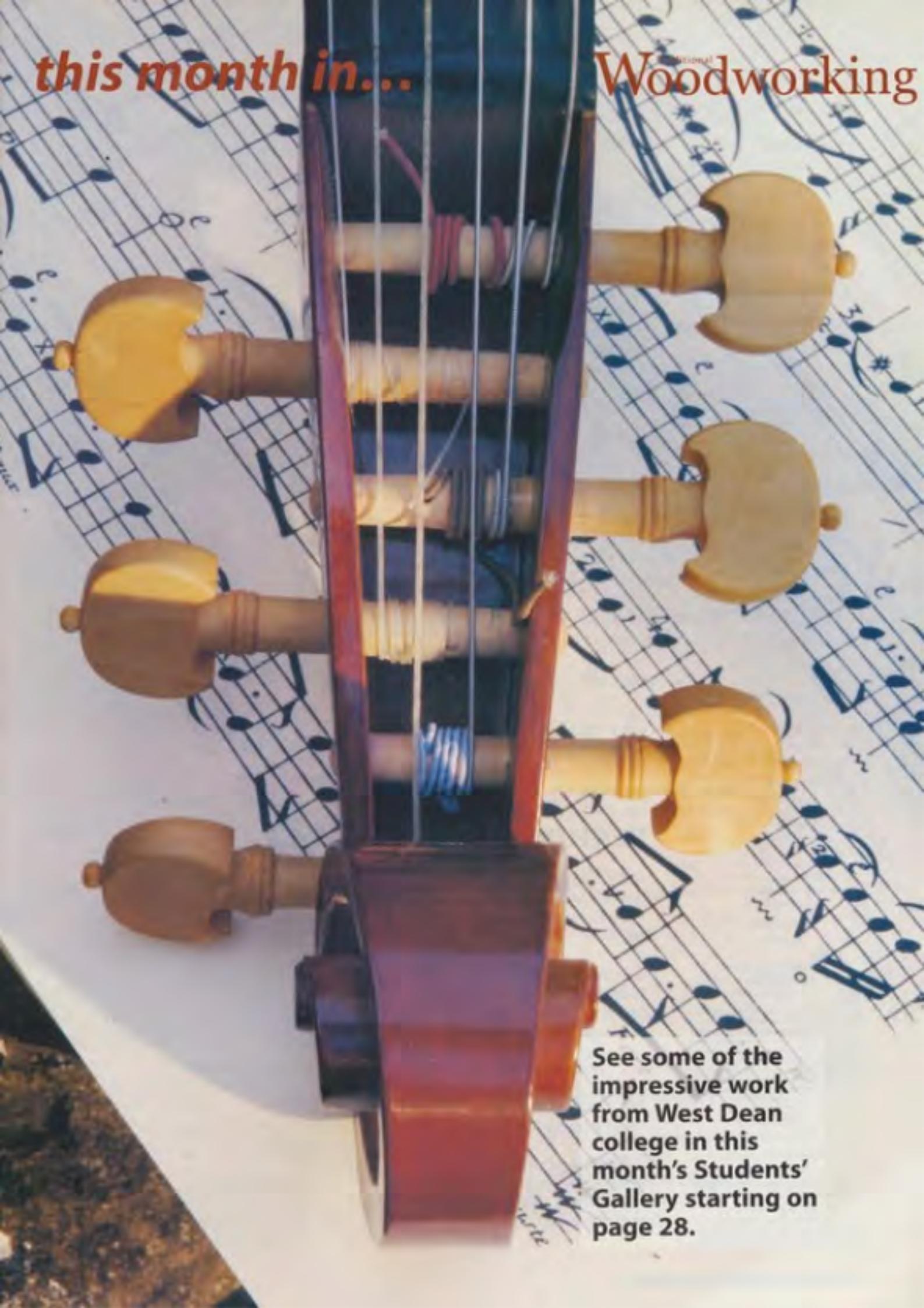
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this month in...

Woodworking



See some of the
impressive work
from West Dean
college in this
month's Students'
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tel: 01283 742950 fax: 01283 742957
email: enquiries@twonline.co.uk

EDITOR:

Allison Bell

GROUP EDITOR:

Alan Kidd

PRODUCTION EDITOR:

Jonathan Lee

EDITORIAL SECRETARY:

Suzanne Wilday

STAFF PHOTOGRAPHER:

Steve Taylor

ADVERTISING

tel: 01283 742975 fax: 01283 742966

ADVERTISEMENT DIRECTOR:

Rod Straw

ADVERTISING MANAGER:

Allison Jacks

CLASSIFIED ADVERTISING:

Ian Argent

PRODUCTION CONTROLLER:

Jane Hickman

ADVERTISING PRODUCTION ASSISTANT:

Hannah Barker tel: 01283 742969

DESIGN

GRAPHIC DESIGNERS:

Paul Lambert

Michelle Hunt

SUBSCRIPTIONS AND READER SERVICES:

tel: 01283 742970 fax: 01283 742966
email: subscriptions@twonline.co.uk

MARKETING MANAGER:

Shazana Raja

SUBSCRIPTIONS:

Pat Lawton

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Shaker cabinet

Text: Peter Bishop
Pictures: Peter Bishop and Phil Masters



I'm getting to be a bit of an expert at making stacks of drawers like these. I guess I've made several pairs and singles over the years and we do feature one in English Elm in the Collins and Brown book available through TW.

This pair was commissioned to match some other light coloured furniture.

We decided on ash

because of the nice grain pattern and, in this case, because there was some darker heartwood.

Normally ash is sold as white without much dark wood showing. When the darker stuff is apparent it's called olive ash. This lot was

hand picked from my local sawmill along with some sweet chestnut for the drawers' sides. I chose chestnut because it's light and easy to work with.

Edge

Putting a straight edge on the through and through boards was the first task. Once this was done the planks can be ripped out.

For stability and to create the grain feature, each side was made up of two pieces.

The tops are slightly wider and these were also jointed. Having cut enough for all the show wood, including the drawer fronts, I stashed it away in the house for a couple of weeks until it had dried a bit more. Although kiln dried, it

had been stored in an open shed so it was bound to have picked up some moisture. I prefer to take no chances and like the wood to be really dry before I start working on it. This avoids too much movement later.

When jointing in the width I like to plane the components and join them in the same day. Even though I take the precaution of storing the timber in the house it can move slightly after planing.

Working the timber in one day makes sure it all stays flat and straight. Having square planed one face and two edges of the side components they were matched and marked in pairs.

The two pieces for the tops were square planed all round.

We decided on ash because of the nice grain pattern and, in this case, because there was some darker heartwood

because they would be too big to go through my planer after jointing.

I used biscuits to make the joint. The alternatives are a simple rubbed joint or, better still, a loose tongue joint.

If you have a fancy jointing cutter for your router this will produce a really strong joint because of the increased surface area.

Whichever method is used it's important to work the glue well in and clamp the boards up flat and straight with the adjoining surfaces flush.

Wiping off the excess glue helps with the cleaning up process later.

Don't do this if the piece is to be stained as excess glue worked into the grain may block the stain giving it a blotchy finish.

Once clamped up I shifted the pieces back to the house for the glue to cure, this can also avoid picking up any moisture.

The sides were still thick enough and narrow enough to go through my planer thicknesser. This cleaned off any excess glue and took out any slight movement if there was any.

Once planed to their finished size they were returned to the house.

The tops for the pair had been jointed in one length. The excess glue was sanded off.

Joints

Care with positioning the joints is important. More times than I would like to count, I have forgotten where the biscuit is and cutting to length in

the wrong place can expose them.

With a simple rubbed joint or fancy router joint this is not a problem.

Loose tongue joints have to be stopped well before the end or exposure can occur like the biscuits. Happily this time I got it right.

There's many ways in which the sides can be joined together with the drawer runners.

I like the simplicity of making frames up and then carefully positioning and attaching these to the inner surface of each side. I now use a pair of biscuit joints in each.

If you have the kit the biscuits are just as good and a lot quicker, in this case the front of each frame was made from good, clean grained ash.

The sides and back came from my pile of offcuts, mostly oak.

Once marked out the front and back pieces were mortised, with a bit too much enthusiasm as I split one of my chisels!

The tenons were cut on the pull over crosscut saw using a series of stops but a bandsaw will do just as well.

Frames

With a limited number of clamps I could only glue up four frames at a time.

Each one has to be square and flat, if not the whole job will look cock-eyed!

Also extreme care needs to be taken when marking out the joint positions. If one of the frames is not parallel or square when fitted it will show. When ready to finally



put the carcass together, have a dry run to make sure everything fits. Take it apart in sequence so that you can put it back together quickly and easily.

When trying to assemble

something like this, with loads of joints, there are a couple of things to avoid. A hot day is one as the glue may go off too quickly. The other is to avoid quick-drying PVA for the same reason.



Step-by-step... Step-by-step... Step-by-step...



Having cut the "wane" off one edge the planks can be cut out of the through and through stuff



Some edges may need straightening before another plank is cut

What you don't want is for the glue to be going off before any fine adjustments can be made.

Base

Moving on to the base and trim I first cut a moulding for the scotia on the edges of some square planed material.

I do this to make a more solid piece from which to

There is no reason why they can't be done in one if you have enough clamps.

Once made the plinth and leg assembly is glued and screwed together to make the base.

Before fitting the base to the carcass some packing may be required.

The two frames between the sides at the top and bot-

By using fairly thin but springy offcuts I could create some pressure to hold the scotia in place

work. This helps to avoid any judder from the router cutter. Each moulding can then be ripped off to width on a rip-saw bench.

The plinth is made up from a simple square planed frame-milled and biscuit jointed in the corners.

This then sits on top of the leg assembly to make the base. I made up each of the leg frames in two go's.

tom are set in from each end. This is so that an equal amount of rail shows each side, top and bottom, of the drawers when fitted.

Because of this I generally try to make the top and bottom frames from thicker stuff. When the scotia is fitted it will then just lap over.

This is not crucial but some packing will always need fitting between the outer faces

of the frames and the end of the sides to level them off.

This has to be done before the base, and top, can be fixed. Any old bit of gash stock will do providing it's the right thickness. Once in place the base, and then the top, can be positioned and fixed in place by screwing up from the underside.

The scotia is mitred to fit; three pieces top and bottom. Rather than pin it in place I like to use plenty of glue and avoid having to fill a face surface but this can be awkward.

I needed plenty of cramps to fix the bottom ones in place. On the top it was impossible to get any grip at all so I had to revert to plan B.

By using some fairly thin but springy offcuts I could create some pressure to hold the scotia in place.

The whole of the carcass had to be inverted and the top was protected by some

velvet scrap sheets.

Having cut and positioned the scotia, with plenty of glue, each was held in place by two strips. These strips had a screw through the middle into the bench worktop below.

They stayed like this overnight until the glue had gone off. After been cleaned up the completed carcass can be put to one side.

Dovetails

I had planned to cut the dovetails for the drawers using my Leigh dovetail jig.

Unfortunately I had forgotten to order some new cutters and because it was a weekend, I decided to do them by hand. Not a small task considering there were 14 drawers in the pair of cabinets!

Each set of tails was marked and chopped out on the bandsaw. Matching them to the fronts I marked the tail recesses by drawing round

Step-by-step... Step-by-step... Step-by-step...



After planing and chopping they are marked to length



Marking out the sides takes some concentration



Once clamped up the excess glue can be wiped off



Then they were planed on the two faces

them. After the bulk of the waste for the tails has been cut out of the bench the final cleaning up and fitting took place in a vice.

Two days later I had just about finished! I don't often dovetail the backs of drawers into the sides.

A simple trench in the sides, narrower than the ends, which is matched by rebating the ends is sufficient. It's also quicker!

The grooves for the drawer bottoms can be cut on a rip-saw bench or with an appropriate router cutter.

I used some old 6mm ply for the bottoms. Once the drawers have been glued each can be fitted.

Finally the drawer stops are positioned so that the fronts sit just in from the carcass frame.

This stops the drawers from being shut too vigorously and knocking the back out.



After planing they are chopped off to length



Making the leg assembly in two stages, care must be taken to keep the legs square to the rails



This is a simple way to hold the scotia to the underside of the tops with some "sprung" strips



Sealer

Before fitting the handles the first sealer coat can be applied and cut back. This will help to provide some protection to the drawer faces whilst you work on them.

I then fitted and removed the handles and applied a second sealer coat.

This last one was cut back with 0000 grade steel wool and the back fitted before the whole of the exposed surfaces were waxed and polished.

I then refitted the handles and buffed off the fingerprints.

Job done.

Before delivery I must remember to cut some small bits of cardboard to drop into the recesses in the handles.

Toolbox

Essential	Basic hand tools Biscuit jointer Router
Useful	Bandsaw Ripsaw Crosscut saw Planer/thicknesser

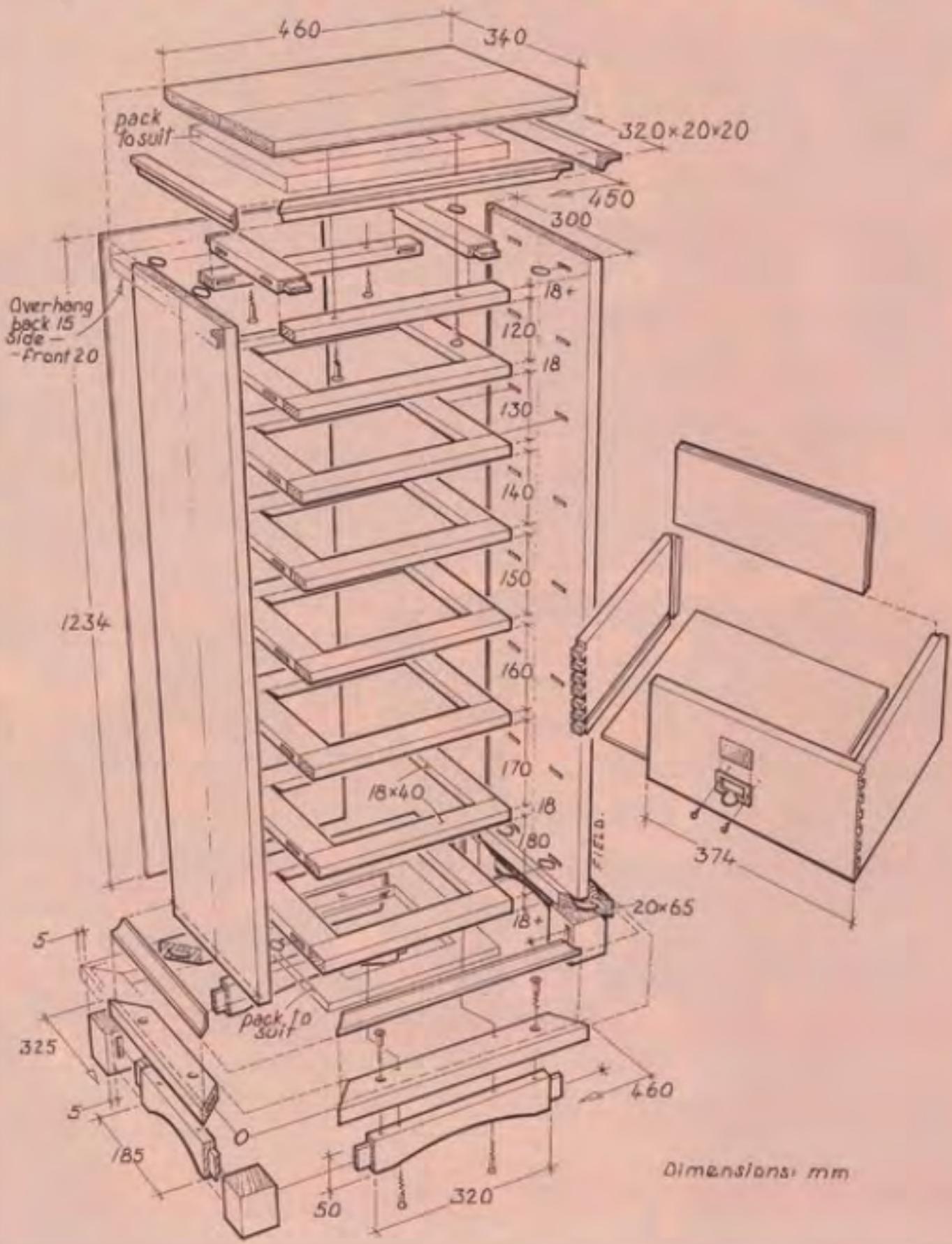
Information

Please note that although many of these photographs show machines unguarded for clarity you should always ensure that when operating equipment the appropriate guards are in place

Cutting list

		All dimensions in mm		
Component	Pieces	Length (nominal)	Width (finished)	Thickness (finished)
For one unit				
Top, jointed	1	500	340	20
Sides, jointed	2	1300	300	18
Scotia moulding	2	475	20	20
	4	350	20	20
Plinth	2	500	65	20
	2	350	65	20
Legs	4	85	65	65
Leg rails	2	350	50	18
	2	200	50	18
Drawer				
runner frames	16	400	40	18
	16	325	40	18
Drawer fronts	1	400	120	16
	1	400	130	16
	1	400	140	16
	1	400	150	16
	1	400	160	16
	1	400	170	16
	1	400	180	16
Drawer sides	2	325	120	14
	2	325	130	14
	2	325	140	14
	2	325	150	14
	2	325	160	14
	2	325	170	14
	2	325	180	14
Drawer backs	1	400	100	10
	1	400	110	10
	1	400	120	10
	1	400	130	10
	1	400	140	10
	1	400	150	10
	1	400	160	10
Drawer bottoms	7	400	325 (nom)	6 (ply/MDF)
Unit back	1	1300	395	6 (ply/MDF)

Shaker cabinet



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122 Coventry Road, West Brom WYKES 0121 507304	4-10 Holloway Road LEEDS 0113 334 6486	12-17 Exeter Street, Preston PORTSMOUTH 033 9283 4777
Chase Street WYKES 0121 507304	227-229 Kirkgate Road LIVERPOOL 0151 224 1144	27-28 Corporation St, Croydon SURREY CR0 2LA 0181 637 2244

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Bid to stop wood waste

RecycleWood

INTRODUCTION TO THE MAP

RecycleWood is an interactive resource produced by WRAP (Waste & Resources Action Programme) to help producers of wood waste find collection services and recycling facilities. It is a free resource that can be used simply by entering your postcode.

Using as business or user:
Are you a business with wood waste to recycle? Use this to search for facilities and locations in your area.

Using as public user:
Are you a member of the public with wood waste to recycle? Use this to search for facilities and locations in your area.

Search:
Enter your postcode below and click 'GO' to search recycling sites throughout the UK.
Search for:

LAUNCH YOUR BUSINESS COLLECTION TODAY

Producers of wood waste throughout the UK now have an important new resource at their fingertips – an interactive web-based map to help businesses and the public to identify collection and recycling services in their area.

The new free to use map and information service (www.recyclewood.org.uk) has been launched by WRAP (the Waste & Resources Action Programme), and pinpoints the location of collection, reprocessing and recycling services for commercial and post consumer wood waste throughout the UK.

By entering their postcode, producers of wood waste can identify the nearest services and facilities and access information on each service provider, including opening hours, collection radius, and the type of wood waste accepted.

The website also provides information on recycled wood products and identifies manufacturers of these products in the UK.

The web-based initiative has received widespread support from a number of key national trade organisations, including British Furniture Manufacturers (BFM), the Wood Recyclers Association and the Wood Panel Industries Federation.

This scheme has been introduced at the same time as the Global Trees Campaign also making a bid to stop wood waste.

Wood Waste Manager for the Global Trees Campaign, Dr Georgina Magin said: "Increasing demand for wood and paper is putting great pressure on the world's forests. More than 8,000 tree species are threatened with extinction – 10 per cent of the Earth's trees – and over 1,000 of them are threatened by logging."

"A high proportion of the wood we harvest from the forest is wasted – discarded during manufacturing processes or thrown away as unwanted rubbish. The time has come to stop dumping wood. Only then can we protect our forests for today and tomorrow."

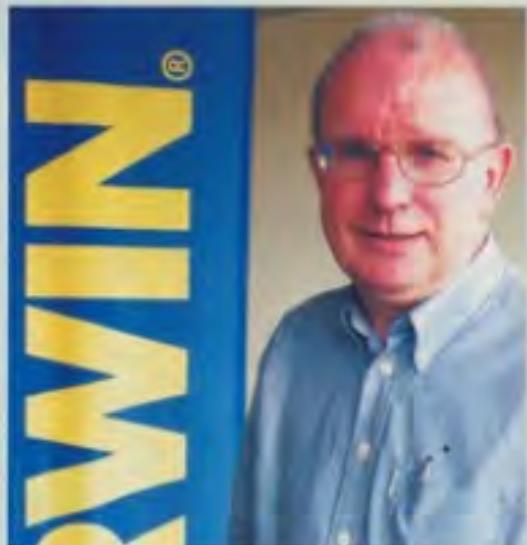
The Global Trees Campaign is a joint initiative between Fauna & Flora International (the world's oldest international conservation organisation) and the United Nations Environment Programme - World Conservation Monitoring Centre - to save the world's most threatened tree species and the habitats where they grow through information, conservation and wise use.

New appointment for Irwin

Irwin Industrial Tool Company (formerly Record Tools) has appointed David Ironside to Vice President and General Manager of Irwin Tools Europe and Asia Pacific.

In his new role, David will be responsible for all day-to-day commercial and manufacturing operations of Irwin's tool businesses in Europe and Asia. He will report directly to Karl Kahoffer, President of Irwin Home Decor and Tools Europe and Asia.

David, a graduate of the University of Wales Institute of Science and Technology, joined Irwin from Metabo where he successfully established its UK subsidiary. He previously held sales and marketing positions with Black & Decker, roles that included the launch of DeWalt in the UK.



Bodgers went to Westonbirt

Over 200 members of the Association of pole lathe turners (APT) descended on Westonbirt Arboretum in May.



The gathering, now in its 12th year, was the biggest yet with demonstrations of hurdle making, goblet and lambs' turning, steam bending, survival skills and wheelwrighting.

Membership of APT costs £15 a year and members receive the Bodgers gazette four times a year as well as the chance to network with other greenwood craftsmen and women across the country.

The membership secretary is Richard Charles, Hillock Cottage, Ruckland Common, Tring, Hertfordshire, HP23 6HQ and next year's get together will be at Kentwell Hall in Suffolk.



Makita's Be Safe demonstrations get underway

Makita has now started its Be Safe demonstration to students across the UK in order to promote the safe usage of power tools.

The company launched the campaign in January aiming to increase safety knowledge and practice when using power tools in the workplace.

Developed in association with RoSPA, the Royal Association for the Prevention of Accidents, Be Safe messages feature six guidelines on the safe use of power tools within the workplace:



The Be Safe campaign was launched into the UK's Construction Training Colleges, where students from all branches of the industry take technical and NVQ skills courses. In addition to literature and posters, colleges have been offered a Makita Be Safe demonstration and more than 100 colleges have already booked this hands-on safety training

demo over the next year. One of the first colleges to benefit from the demonstration was Guildford College in Surrey where more than 50 first and second year construction course students watched Keith Bakir, one of Makita's Technical Demonstration team, present the safety rules and show the correct use of many Makita tools.

Big move for woodrat

After outgrowing its old site joinery machine manufacturer Woodrat is on the move.

The company has relocated to a purpose-built building including a new assembly department with space for fur-

ther expansion but telephone and fax numbers are the same.

For further information visit www.woodrat.com or contact Woodrat at its new address: The Old School, Godney, Wells, Somerset BA5 1RY.

Updated Ryobi product guide

Ryobi has published its new product guide with the addition of more combo kits.

The guide includes details of the Take Five kit (we have three to giveaway in this month's Power Tool Quarterly) as well as other combos and offers.

The ERH-600V 2kg rotary hammer drill is currently on offer at £69.95 (ex VAT).

For your copy call 01491 848790.



THIS MONTH

Set the stage for summer planting



Yandles competition winners

The winners of our competition at Yandles were:

1st prize £1,200 of Record Select machinery

M Darton-Smith, Taunton, Somerset

2nd prize £350 of timber

R Maidment, Southampton

3rd prize Trend TS Router

S B Sharp, Hartwell, Northants

4th prize Routing course

Mrs K Deer, Wellington

20 runner-up prizes of six months subscription to Traditional Woodworking magazine go to: Rickey Dudley, Wootton Bassett, Wiltshire; H Backhouse, Honiton, M E Cohen, Bristol; D Russell, Yeovil, Somerset; Mr A Waite, Barnstaple; G Ecclestone, Calne, Wiltshire; Mr S W Ashton, Colesdon, nr Bath; Mr C Ferrier, Tiverton, Devon; Mr M Evans, Martock, Somerset; Janet Lock, Charmouth, Dorset; J F Kertawin, Devizes, Wiltshire; Mr B Parker, Somerton, R Key, Bath; Cheryl Larcombe, Chard, Somerset; B M Palmer, Sherborne, Dorset; R French, Gosport, Hants; Mr T Newey, Chippenham, Wiltshire; S E Pettitt, Luton; Mr A O'Halloran, Co Galway, Ireland; Mr B Hiley, Cheddar.

Six new woodshades have been added to the Curpinol range to smarten up any garden wood.

The colours are designed to blend with the natural palette of the garden, providing a beautiful backdrop for plants.

They can be used on all types of garden wood: rough-sawn and planed and will cover all previous finishes including weathered creosote.

Woodland Garden Shades are available in a range of natural woodshade colours: seasoned oak, pine cone, deep russet, copper beech, wild damson and autumn leaf.

They have a water-based formulation that's safe for use with plants, resists cracking and peeling and is water repellent.

The shades come in 125ml tester pots, 1L, 2.5L and 5L sizes with suggested selling prices (including VAT) of £1.69, £8.89, £17.69, and £25.99 respectively.

All products are available at Homebase, Focus and leading DIY retailers. For customer information on products and stockists call the customer care centre on 01753 550555.

Getting the right angle

A metric small folding A square is one of two latest offerings from the American company CH Hanson.

It has a positive, patented precision locking mechanism that is said to guarantee precise right angles every time it's used. It has guaranteed accuracy to 1/32", measures 7" when open or 1" by 10" in the closed position. It also folds flat for easy storage.

It is graduated in millimetres and figured in centimetres on both sides with angles clearly marked from 0 to 60 degrees.

A Finish Carpenter's



Pencil Kit is also a new addition to the CH Hanson range.

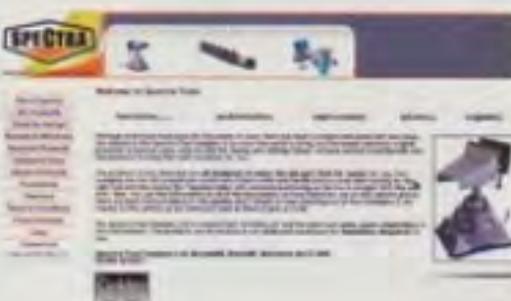
This kit includes the first drill-powered pencil sharpener that provides a fast sharp point on a pencil with a squeeze of the drill's trigger. The kit also includes four finish pencils and one red pencil.

For more information about CH Hanson products visit www.chhanson.com.

Tools on the web

The Spectra Tool Company has hit the net. The company's full product portfolio can be viewed on the new site at www.spectratool.co.uk and customers can buy online.

Among the products available to buy are jointing clamps and the W62 screwdriver. This has six blades permanently built in, preventing lost or misplaced blades. It also means that the blades can be changed quickly and easily.



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This year you kindly published my letter asking if anyone could supply me with any information on a router table-top of which the motor could be mechanically raised.

I had the unbelievable amount of feedback by e-mail, thank you all.

One suggestion was to use a car scissor jack. After giving this some thought I came up with an idea of my own using timber from wooden pallets. For the main construction, MDF for the shelves, aluminium for the guide rods, 3mm aluminium sheet made up to support the Dewalt router and a threaded rod and nut for lifting the motor to the appropriate height with accuracy and safety as I have only one arm.

I can now enjoy and improve my woodworking skills. I enclose some photos.

Alan Potter
ascpotter@aol.com

STAR Letter

In reply to Tony Bickley's letter in the June issue, it is difficult finding local suppliers of both hardwood and veneered board.

The problem is not so much that there are no suppliers but that they tend to be buried in industrial estates and mainly sell to the trade, although most will also do retail sales.

I was planning a bedroom cabinet recently and decided to go for veneered board for the doors.

Although Travis Perkins were very helpful and would have supplied the board it wasn't their normal business and I thought them a little expensive.

As an alternative I found quite a number of board suppliers on the internet by just typing in "veneered boards UK" into the search engine.

Although they all charged

for delivery the total was less than Travis Perkins quoted so this is definitely worth a try.

If Tony doesn't have the internet, one supplier I found was S Silverman & Son (the Essex depot number is 01268 246800) they are very helpful and have depots more or less nationwide but this is only one of a large number of suppliers to choose from.

In the end I changed my mind and decided to build traditional panelled doors. I find this is normally how my project planning goes. Hours of planning, then, as soon as I start to build and get to see what it's going to look like, the plans all change.

Still the good news is that at least the plans changed before I had spent the money on the boards.

John Price
Southend on Sea
Essex

I'm a recent convert to Traditional Woodworking and enjoy reading it from cover to cover, but I've noticed that there is no poetry so I'm enclosing one inspired by my love of working in wood.

The village wrights shop

Back and forth back and forth swings the carpenter's arm,
the razor sharp handsaw never disturbs the calm.
The smell of rich sawdust rising from the floor,
he's still wearing the apron that his grandfather wore.
Plane gently gliding over cottage door,
hand cutting veneers from a twelve by four.
Waney board in yard to stick, a yard for every inch of thick.
Glue pot quietly bubbling away, working with beauty everyday.
Chisel sharpened on the stone, he knows just when and how to hone.
Mallet coming down with skill, chopping mortise in window sill.

Linseed oil on moulding plane, cutting smoothly with the grain.
Steam rising from bending box, making a sled for young master fox.

Resting board on sawing horse, training guiding ripsaws course.
Pulling slowly with cabinet scraper,
whip shavings as thin as paper.
Panelled door bound with bead, carving gauge shaping reed.
Pole lathe forming flaying chips, long sash clamp firmly grips.
Sweeping waste up off the floor, fueling fire through wood stove door.

Boring with the brace and bit, half-lapped dovetails tightly fit.
Draw knife shaping Windsor seat,
tall boy standing on cabriole feet.
Chippendale cabinet superbly made,
time to rest under sycamore shade.

Danny Watkins
Hythe
Kent



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I know that to find someone with the knowledge and vast experience, as the late Jim Kingshott is not an easy task. But in my opinion one of the most pages of past issues of TW were to questions and answers, which he used to answer so helpfully to your readers.

In a trade where, apart from satisfaction, one saves a lot of money, the advice that he used to give when answering our questions was indispensable.

So I suggest that you start searching for some one to start doing the same job as Jim Kingshott used to do good, and I am sure it will give the magazine even more success.

James Galea
Malta

Thanks, James. It is something that we have been thinking about and readers are most welcome to send in their questions as it is very likely that we will be starting up some sort of page like that very soon. Also, as you can see from Alan Potter's and John Prior's letters, readers themselves can also provide some great advice. So, if anyone out there has a query, get writing!

Polly Spranger



My mate Richard, a trained tool mechanic and third generation carpenter rolls his eyes theatrically whenever he is forced to use one of my Makita drills. I swear by them; he just swears at them, complaining that they are under-powered, overpriced, and just too damn sissy for him.

"Sure," I'm obliged to respond, "but they are light-weight, suitable to my kind of carpentry, and I can use them all day on one charge."

In fact, I like Makita drills so much I've owned four of them on two different continents.

My step-dad and my sister each own one back in the USA. I suggest them to most people who ask me what sort of drill to get. So it was with a great deal of prejudice that I tried out the new 14 volt DeWalt my business partner had purchased.

DeWalt to me means big, burly site machinery, suitable only if you are more than 2m tall, weigh more than 15 stone, and don't have a single pair of jeans that offer any bum cleavage concealment.

Low and behold, the DeWalt was every bit as user friendly as my Makita, and every bit as

power-efficient in its battery use. Not to mention it came with three batteries to my Makita's two.

Oft-repeated experiences like this bring me to the conclusion not that DeWalt could top Makita in a ptolemy-at-dawn duel, but that brand loyalty ought to be tested, regularly and aggressively. It's only in this way that we can keep the tool manufacturers on their toes.

Perhaps leading the loyalty stakes are German manufacturer Festool. A guy I knew at building college, whom we knew only as Festool boy, insisted that nothing could top his Teutonic Tool Kit.

The leading evidence in his argument, despite the fact that he could find no replacement parts, sanding pads, or accessories that fit any of his Festools without a ferry ride to

mainland Europe, was that all of the tools came with their own matching (and interlocking) boxes, a brand loyalty scheme I'd never heard of one.

Without a periodic shake-up of our brand attachments, we are all at risk of being typecast by the tools we buy: I'm Makita Girl, liking the compact, efficient Japanese manufactured (and such a nice colour) tools for my cabinet-making. Richard is Kity Man, rough and tumble site joiner. My step-dad, a Bosch Dad. If ever I saw one, like solidly dependable, centuries-old reliability.

And then there's Festool Boy, who puts me in mind of women who favour haut couture, regardless of how ridiculous they may look: "Sure it's unusual, but at least no other girl here is wearing one!"

Yours recent article on Tissington Hall prompts me to write on a little problem that I've been musing over for some time. Would you please be kind enough to give your considered opinion? I am in the process of converting the loft space in my 115 year-old terrace house into a room.

The works include fixing an insulated and plasterboarded ceiling on the underside of the rafters of a traditional timber rafter and purlin roof. Air space has been left above the insulation.

Two purlins protrude below the new ceiling into the room. This change of use should leave the rafters in a similar environment to those previously, i.e. in the roof space, but will alter the environment of the purlins, as they will now be subject to drier and warmer conditions within the room. Thus (I think) drying out will take place and this may cause shrinkage and possible weakening. My question is in respect of treatment of the purlins.

To maintain the wood in a stable condition would some form of routinely applied

oil treatment be an advantage over paint or varnish? If so, can you recommend a type or make? Bearing in mind that this will be a bedroom and wood treatments giving off noxious vapours for extended periods will not be suitable.

Aesthetically a rustic finish will be adequate.

David W Baddeley
d.baddeley@btconnect.com

I'm not sure that the (now internal) purlins will be any hotter or drier than the rafters which suffer huge variations in temperature under the slate or tiles and the felt. (If in doubt go up into the loft on a hot summer day with a thermometer.) So I think that the purlins could be painted or varnished without any structural consequences, but an oil finish would give a good rustic effect. My own preference for furniture is raw linseed oil, but I would strongly recommend that you check with building and fire regulations before using oil on internal structural timbers as some can be hazardous and may be illegal. - Helen Miles

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Remember
that French
polish will take
a lot of abuse,
even in the
finishing
process

French polish repair

Text: Stephen Simmons

Pictures: Stephen Simmons
and Phil Masters

Hold the methyl chloride! It may not be necessary. A common reaction to damaged, or even just dirty, French polish is to strip it off with a proprietary paint and varnish remover and re-polish the whole piece.

But French polish is a finish that can be restored, often quite quickly, and therefore save you a lot of messy and tedious work not to mention the — not inconsiderable — cost of the raw materials.

But to restore it effectively, you need to know a little about the nature of the beast.

There are, unfortunately, many myths about French polish, and as is the way of myths, most of them are unfounded.

One of the main misconceptions is that it is fragile and needs protection... isn't that

what beeswax is for? Like any finish it does have its disadvantages and weaknesses.

It is certainly susceptible to heat and moisture as the existence of many a white ring mark proves, but apart from that, and the demon that is alcohol, it is very robust and will stand a lot of abuse. For example although it is hard it is also quite plastic and, if properly applied, it will tanine rather than craze under impact.

This ability to withstand abuse is also the main reason why French polish can be restored.

Three characteristics of the basic saw material — shellac — are particularly important here and will help to explain its potential for repair.

Potential

Fest, it is very hard once cured. Let's look at perhaps the most

common variety which is button lac. This when dissolved in meths produces the lovely honey-coloured button polish.

In its solid state it is hard and can easily bend your fingernail so when made up and applied to the wood the meths evaporates and leaves a film of polish that is very thin but still hard.

All the other varieties of shellac such as garnet, lemon and transparent are just as robust when cured. And if you're using broken old 78 records to make black polish, remember how hard the originals were.

Compare this with beeswax which will easily take the imprint of your nail. The idea that the soft beeswax can protect the hard shellac is... well... mythical.

As an aside and as a general rule, shellac polish is touch dry

But to restore it effectively you need to know about the nature of the beast

within a couple of minutes, cured for re-working overnight and fully cured in about four days when it is ready for treatment with pumice powder and rottenstone if required.

Secondly, it is only soluble in alcohol, commonly meths. Meths can therefore be used to reactivate old polish — and of course strip it off if necessary.

And thirdly, French polish is its own solvent, which means that each layer amalgamates with the one before it.

So even if a surface has, say, 30 coats of polish it has technically just one homogenous layer.

There is no danger of one layer peeling off at a time.

The potential for repair also depends on the quality of the original polish. My experience is that it is generally easier to repair and restore good quality work than poor.

This is true of most other aspects of antique furniture restoration, too, by the way.

A good mid-Victorian or even Edwardian finish is much more amenable to treatment than a 1920s sprayed shellac, as it is keyed into the wood rather than just sitting on the surface.

Before looking at specific problems, I'd like to emphasise two other points.

The first is that whilst it is possible to restore French polish, repairs are unlikely to be 100 per cent perfect.

This is particularly so if they are on a surface where the play

of light is very critical, such as on a table-top or in a well-lit room.

Vestiges and 'echoes' of the repair are likely to remain when examined closely or critically, so regard yourself as working on a percentage basis.

A trace visible under good light or under close inspection can be taken as 95 per cent, a slight variation in texture in average interior conditions as 85 per cent and an outline at two metres distance as 75 per cent.

Such a scale is obviously subjective and you must work out your own standards, but in doing so take into account the location of the repair and the overall condition of the piece.

A repair on the side of a piece will be much less obvious than one on the top and it can be much more readily 'lost' on a darker, well-patinated surface than on an immaculate, lighter one.

The second point is that before starting work, make sure that the finish is actually a shellac polish as other don't necessarily respond to the treatment in the same way, if at all.

The way to test is to put a drop of meths onto a cotton wool bud and work it round on a small invisible or inconspicuous corner of the polished surface, such as the upper inside of a chair leg.

If it reactivates the polish and becomes sticky, it is shellac.

If it doesn't, it isn't.



Softer beeswax will offer no protection to a shellac finish

Problems

I want to look at six common problems with French polish:

- Dirt and light surface scratches
- Deeper scratches
- White ring marks and patches
- Boiling water and other heat marks
- Alcohol blemishes
- Crazing from age and direct sunlight

In many ways, sympathetic cleaning is at the heart of good furniture restoration, and for relatively little effort you can make great improvements.

Most restorers have their own recipe for cleaner mixture and some guard them with their life.

Ours is a simple mixture of meths, pure turpentine, raw linseed oil and vinegar in equal proportions.

It cleans and revives French polish beautifully. The effect can be seen in *TW*, April 2003, p.38.

It does contain meths, the solvent of shellac polish, and so with too vigorous use it can become a stripper rather than a cleaner.

But gentle application with a cotton rag or even 0000 gauge wire wool will remove surface dirt but leave the original polish intact. Stop working with the mixture when you feel the polish getting sticky, as it means

that the meths is beginning to reactivate the shellac.

Wipe the surface clean and dry with a fresh rag or piece of plain kitchen roll and then buff gently with more cotton.

The surface should be clear and bright...and it should feel clean and smooth to the touch.



Testing, testing! But do it discreetly

The mixture – raw linseed oil and pure turpentine on top, meths and vinegar below

French polish doesn't need wax for protection but a light application can soften the look and feel of the whole thing.

In the workshop we often treat the surface with Renaissance micro-crystalline wax after using our own mixture as it will remove any other lingering surface grime very effectively.

Our experience is that in about eight times out of ten the mixture will work and give a new glow to the original polish.

It only takes a couple of minutes to see whether the cleaner is going to work, so you won't be wasting much time if it doesn't.

However, there is a word of caution, if the polish is broken or revealing the raw wood, be wary about using this recipe.

It contains linseed oil and if this penetrates the wood to any great extent it may prevent any future shellac from adhering properly.

In this case, clean the surface with either a mixture of warm water and vinegar or white spirit on its own.

They will both clean the surface and give a good impression of the likely end product. And if they do penetrate the wood they'll do no harm when fully dried and you will have lost nothing.

Small surface scratches are not a problem in this context. They make a piece look untidy, and generally it is their light

colour, and the contrast with a darker background, that make them so obvious.

The linseed oil and the meths in the mixture will darken them.

This is fine on mahogany, rosewood and darker oaks as they blend in beautifully, but on lighter timber such as satinwood it can accentuate rather than solve the problem.

Warm water

So back to the warm water and vinegar. It is also important to emphasise that the active ingredients don't actually get rid of the indentation of the scratch, they merely disguise its colour. Often this is enough.

Deeper scratches, on the other hand, are a different matter. They usually cut through the polish and sever the fibres of the wood.

They can be repaired, but it isn't quite as easy as the old Yellow Pages advert implies, although the method used there was fine.

Basically, the polisher filled the indentation with shellac polish and then blended the repair with a further rub of polish.

I find this method far superior to using coloured waxes, shellac sticks or other fillers, despite its being more time consuming.

For one thing, these fillers are opaque and even if you get a good general colour match you tend to get a line of pure



The dreaded white ring mark...

colour across the surface which, as we saw in the article on colour matching (TW February 2003), is unlikely to be so consistent. The result is that the cure can be more obvious than the problem, which is bad

restoration. On the other hand, shellac polish is translucent and if used as a filler will maintain the variation in both texture and colour of the wood.

Consequently the repair can be blended in much more readily. I always use transparent (also called blond or de-waxed) polish or the lemon variety for this process to prevent the repair becoming too dark.

If it is too light towards the end, I'll switch to button or garnet for a final blending.

The technique is this. Take a very fine sable artists pencil - with only a couple of bristles if necessary - and run shellac polish into the scratch throughout its length.

Precision

It is precision work, so don't overload the brush and confine the polish to the scratch and not the surrounding area. Once the polish has dried, keep repeating until the scratch is filled. But be warned... it's a slow process.

A couple of years ago we



...can sometimes be best removed by setting fire to it. But take care!

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repaired a bad gouge in the flame mahogany door panel of an Edwardian wardrobe in this way and it took well over 30 runs — each run was about three hours, so it took over a week, but the result was near invisible in the bedroom's normal light conditions.

Whilst each run of shellac amalgamates with the previous one and the original polish, the raw material does have another, less endearing characteristic.

When applied in this way it dries as a crater rather than flat, as in the diagram.

This doesn't matter when the polish is within the indentation, but as it nears and rises above the surface it has to be flattened back.

There is a danger that if you use an abrasive for this, no matter how fine it is or how accurate you are, you will begin to impinge on the surrounding surface and alter its texture.

I have seen this happen and a small scratch can develop into a large patch, again drawing attention to the repair. Instead, I favour the trusty cranked chisel with rounded corners... we've met it last month when repairing veneer.

Keep it very sharp, with no burr on the underside and with practice you should be able to pare off the crater rim cleanly and with no damage to the surrounding polish. In this way the repair will be confined to the width of the scratch.

White rings

White ring marks are almost the characteristic blemish of French polish which is susceptible to damage from heat and moisture.

The marks are created when heat drives moisture into the surface, but not into the wood.

They can be in either of two places: any build-up of wax and grime on the surface, and the polish itself.

It's worth cleaning the surface first as it is surprising how many white marks are only in this superficial layer. We've often removed up to 80 per cent of them with a light clean.

The best way to treat residual white marks in the polish is to work on the principle that if

heat created the mark in the first place, heat will also get it out.

Many tips on their removal have been published, from using cigarette ash to metal polish, from proprietary creams to hair dryers and even setting fire to it.

What they all have in common is heat, either from the friction you create by rubbing vigorously or by the direct heat, I have even removed such a mark simply by rubbing it with a piece of cotton rag with just a spot on linseed oil or beeswax as a lubricant.

Remember that shellac polish is robust and will withstand this sort of treatment.

None of them are guaranteed to work, but they will all have varying degrees of success so work on that percentage basis again.

In the workshop we reckon that seven times out of ten any method will significantly reduce, if not remove, the mark.

I hesitate to elaborate on the direct flame method, as it is simple yet can be dangerous. I strongly recommend that you have a fire blanket to hand and check your insurance policy before you try it.

Moisten — but not saturate — a small cotton wool bud with meths, wipe it over the mark and then light the spirit with a match. As the flame burns very hot but very quickly the moisture in the polish is evaporated in a flash, almost literally.

But you must use your common sense. Douse the match in water as soon as you've used it, keep matches and the meths bottle well apart and don't put too much meths on the surface in the first place.

And if the mark doesn't go or reduce after a couple of attempts, stop. But like a lot of things in life, the most dangerous things can often be the most dramatic!

Whatever method you choose, there may be a vestige of the blemish on close inspection even if it seems to have disappeared from a distance. For instance, by treating with a proprietary burnishing cream you will, by



On the other hand, boiling water damage looks worse...



...but can be much easier to repair successfully

Like life, the most dangerous things can often be the most dramatic!



Alcohol will eat through the polish to the bare wood and leave an ugly crater...

definition, be burnishing the area.

This will create a different texture to the shellac finish that can stand out like a sore thumb.

The effect is similar to the bodying process in French polishing whereby the grain is filled.

If the whole surface is already a mirror finish it can be blended in by dulling with 0000 gauge wire wool, but if the original finish is open-grained the burnishing can create a mirror patch that cannot be disguised.

Similarly the direct heat method can melt and dull the shellac, which you then have to let re-cure for 48 hours before cutting back gently with the same gauge wire wool and either wiping with a rubber or fresh shellac or waxing, or both.

With white ring marks, as with cleaning, you'll know fairly quickly whether the blemish is going to disappear, and if not you'll only have lost a few minutes. So it's always worth a try, and even partial success can provide a temporary solution.

Damage from boiling water causes two problems: roughness and a white bloom. It looks as if the polish has been removed, but it generally remains intact.

If in doubt, look obliquely across the surface in a good light to check or use a magnifying glass.

The direct heat has caused the polish to bubble and the roughness that you feel is this

rather than the wood.

The best way to deal with it is to treat the two component problems separately. Let the polish re-cure for at least 48 hours again and then cut back the surface gently with an abrasive — no coarser than 320 grit — working with the grain.

This will get rid of the roughness although the polish will still be pitted.

Next tackle the bloom. This problem is exactly the same as the white ring mark... moisture forced into the polish.

So it can be removed using the same principles.

I find that it can also be reduced by working over the surface with a rubber charged with dilute shellac which bites into the damaged polish.

At first the surface remains a little milky but it clarifies on repetition as the polish is reactivated and the moisture released.



The essential repair kit is surprisingly simple

Final stage

The final stage is to re-build the polish. If you regard any residual pitting as open grain, it is then simply a matter of re-bodying that section in the normal way until its texture matches the surrounding area.

You may need to make up a fresh, smaller rubber and you'll need a light touch to feather in the new polish with the original to prevent any build up round the edge of the patch. But it is all quite feasible.

Repairing alcohol damage is a combination of this process

and the technique for repairing deep scratches, depending on the size of the blemish.

Of all the problems dealt with here, I think that this one can be the most difficult to resolve satisfactorily. Whereas the boiling water melts the polish (which then re-cures), the alcohol dissolves it completely and leaves a patch of raw wood.

It is the alcohol in perfume that causes this problem on dressing tables and these bottle shapes are the tricky problems. Larger areas of damage



...let it harden and then cut it back with a fine abrasive...

... and then rebuild the polish with a small rubber or soft mop - skunk hair here



are much easier to cope with, and sadly gone are the days of fondue parties when leaking meths would dissolve a patch the size of a dinner plate!

Whatever the size of the damage, don't tackle it straight away. Let the mess harden for a few days. There will then inevitably be a hard crater edge around it that you should ease out with a 360/500 grit.

For larger areas, refine the area to be re-polished in the same way. The best way to tackle larger areas is to regard them simply as areas to be polished in the normal way until the surfaces are flush again, but with a need to feather in the new polish with the old by gliding the rubber gently on and off the patch.

You will probably need to make a smaller rubber for the job and you will definitely need to prevent a halo of polish building up at the join, but otherwise it is relatively straightforward, even if the patch is an irregular shape.

The way to prevent a halo developing is to pay particular attention to when cutting back between the stages of polishing.

For smaller areas, the polish has to be re-built gradually in much the same way as filling the deep scratches.

You are often dealing with a very small area or confined shape where even a very small

rubber or mop can seem too big, and a sable artist's pencil may be more appropriate.

The secret is little and often, so don't over-charge the rubber, mop or pencil in the hope that you can speed things up. Too much polish will cause a build up round the damage, leaving an obvious halo of thicker polish, and an over-charged mop can also cause unsightly hard edges.

The danger here is that the patch can get larger as the process goes on and the final solution is out of all proportion to the scope of the initial damage. Work the polish into the depression with the grain if possible and then against it to fill it if necessary.

Three applications in one session are sufficient and then leave for at least two hours to cure. Then cut back gently round the edge with a 500, 600 or even 1000 grit abrasive to prevent the halo effect and give the new polish in the depression a very gentle wipe with 0000 gauge wire wool on a match stick should the depression be that narrow.

Keep repeating the process until the re-built polish is flush with the surrounding area. If you need to fill the grain in the depressed area, increase the pressure of the treatment with the wire wool as you progress in order to refine the surface polish. Depending on the

thickness of the original polish it can take more than a dozen sessions over several days to complete the job.

When polish is lost in this way, there is often a colour loss too. Start the process with a standard button polish unless it is a very dark Victorian finish in which case garnet shellac might be more appropriate.

If the colours of the depression being rebuilt and the surrounding area do not seem to be converging you may need to add a spot of spirit stain to the polish.

But don't overdo it and experiment on a piece of scrap as you don't want to spoil a painstaking piece of work by getting the colour wrong. Crazing from age and direct sunlight can look awful, but in many ways it's far easier to tackle than alcohol damage.

Cut the whole surface back gently with a 360/500 grit abrasive to reduce the roughness and after dusting down work over it three or four times with a rubber charged with dilute French polish.

The high proportion of meths in the solution will begin to reactivate the old polish. It will revive the colour in the faded polish and it will get the polish to flow into the cracks.

Leave the polish to harden for at least two hours, cut back gently with 0000 gauge wire

wool and then re-polish with full-strength polish in the normal way.

But if it doesn't seem to be working, you can do two things before calling it a day. Try repeating the treatment with the dilute polish, or take a big risk and repeat the process with a rubber charged solely with meths. If the alternative is to strip off the old polish you've got nothing to lose, and it will often do the trick.

With all these repairs, remember my earlier comment that there may always be some vestige of the original damage. If you accept this and don't expect complete invisibility, then they can provide temporary solutions at least, and you can think of them as good first aid rather than the major surgery of stripping and re-polishing.

If they don't work, you'll have lost nothing as you may well have been about to strip off the polish wholesale in the first place. And temporary solutions have a habit of becoming permanent. Think of income tax!

Information

If you have any queries about this article, you can contact the author direct: ask@simmonsandmiles.co.uk



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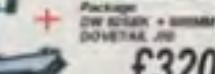
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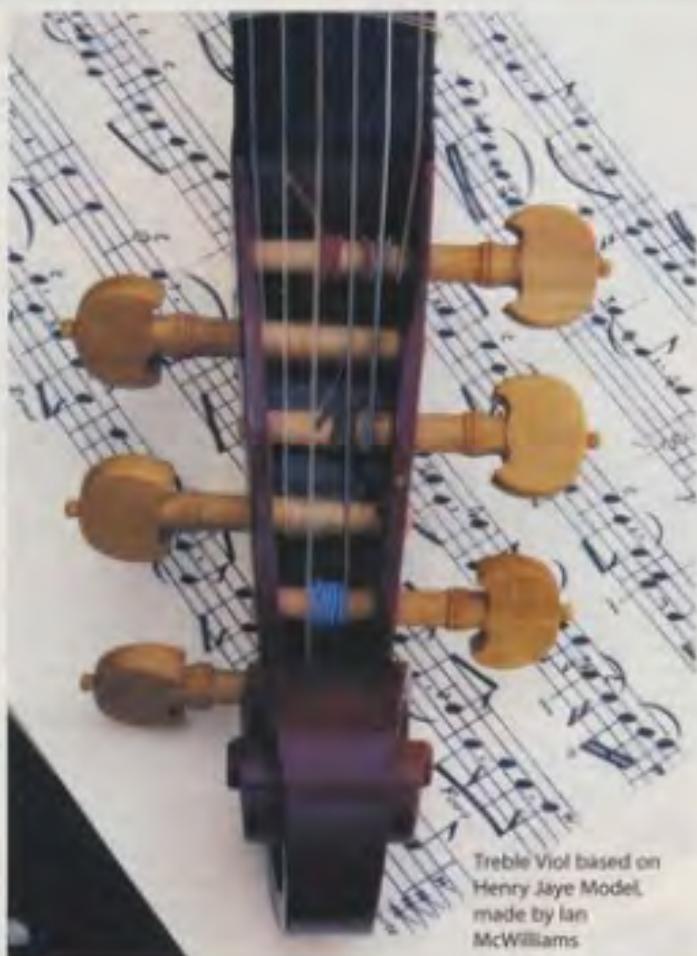
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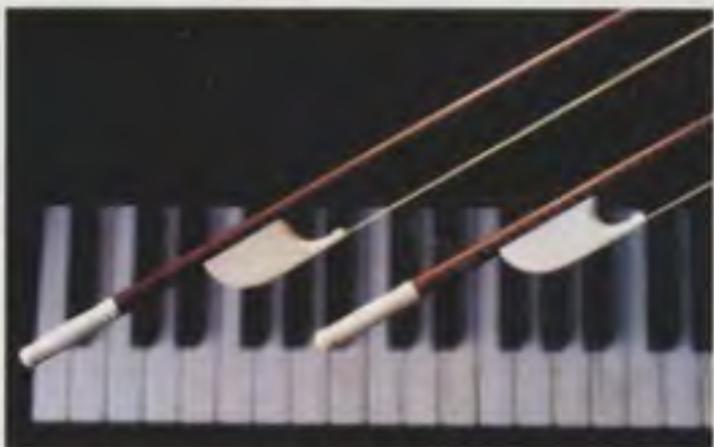
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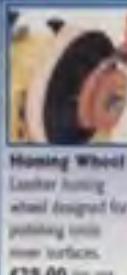
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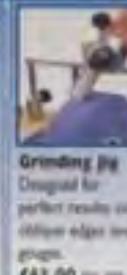
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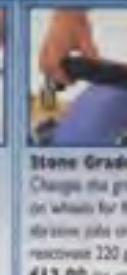
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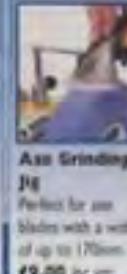
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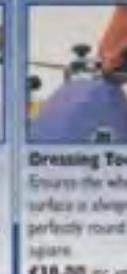
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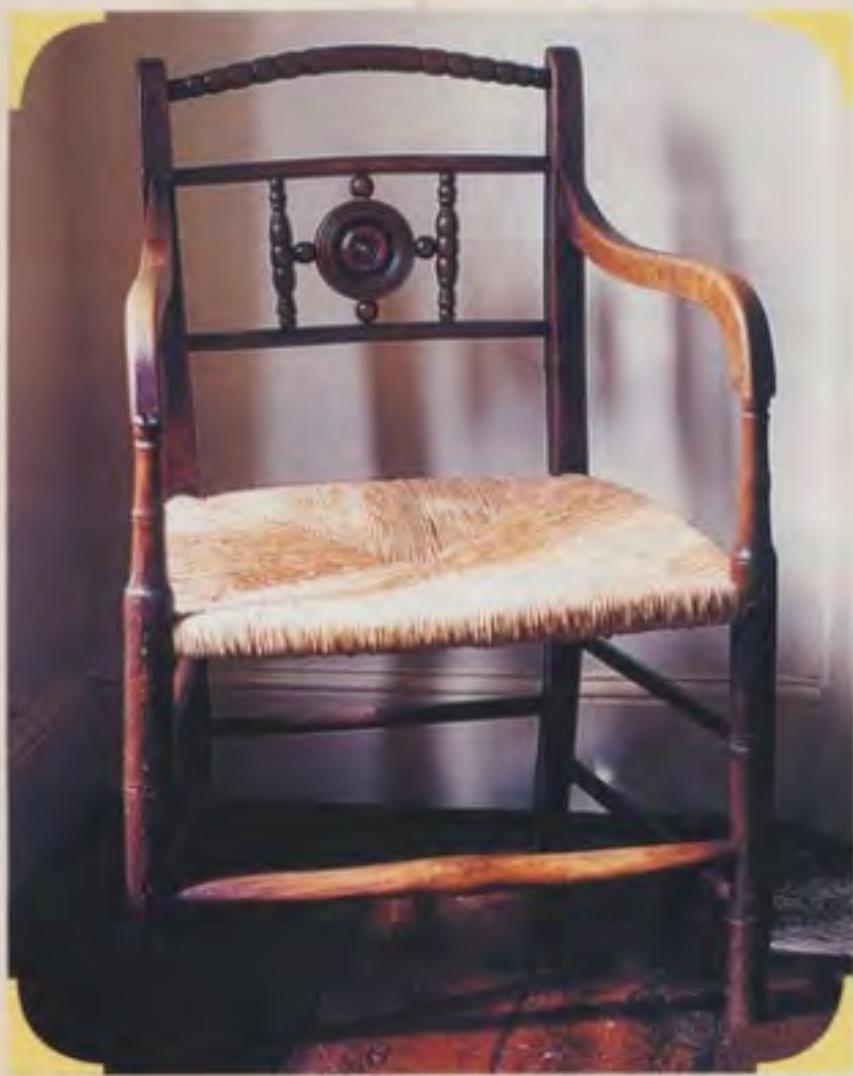
**BS3N Holdfast Clamp**

Ref BS3N
Opening 200mm
Depth 120mm
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Sketchbook

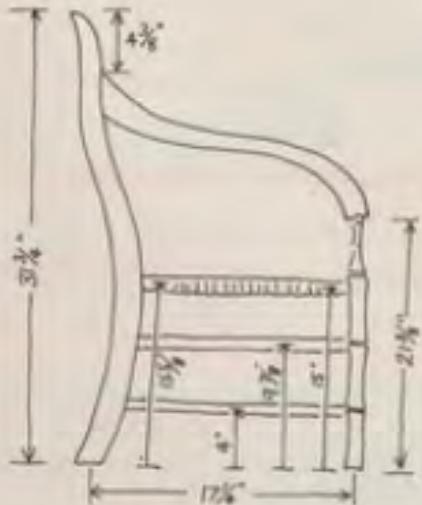
Beechwood dining chair



This very pretty dining chair was unearthed in a small jungle sleep near Oxford, and has been restored.

The new seating is new, and careful repair work to the joints have given this chair a new lease of life.

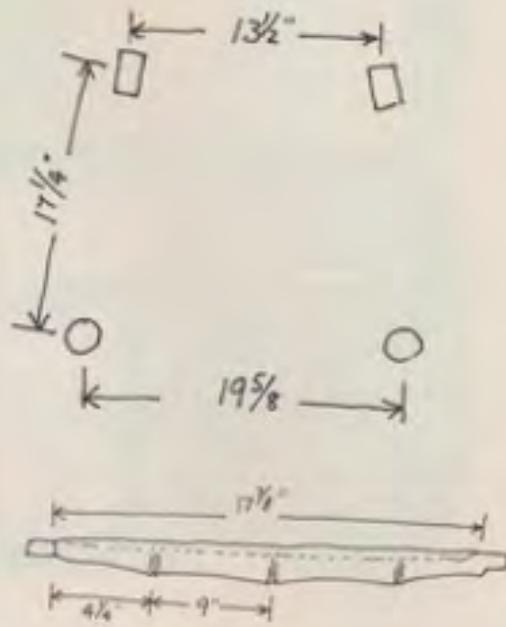
It is made from beech, turned to resemble bamboo. This was a popular form of decoration in the late 18th and early 19th. No attempt here has been made to colour the wood, which retains its original polish. As is often found in beech-wood chairs, woodworm has attacked the rails and legs. Worm is probably the reason why this chair was thrown out from Wadham College. The new rush seat almost certainly hides nearly inserted light-weight seat rails. Regular applications of worm killing wax might restore its lustre, and prolong its life.



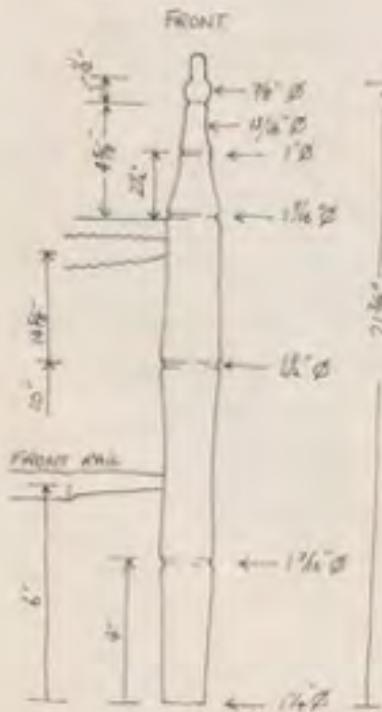


FRONT RAIL

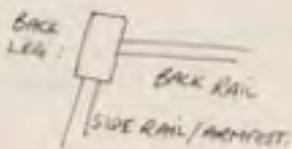
The front rail is very worn on its top edge, reducing its diameter by about 30% in the middle. Some of this is undoubtedly wear, but the mallets probably started the erosion with spoke-shaves.



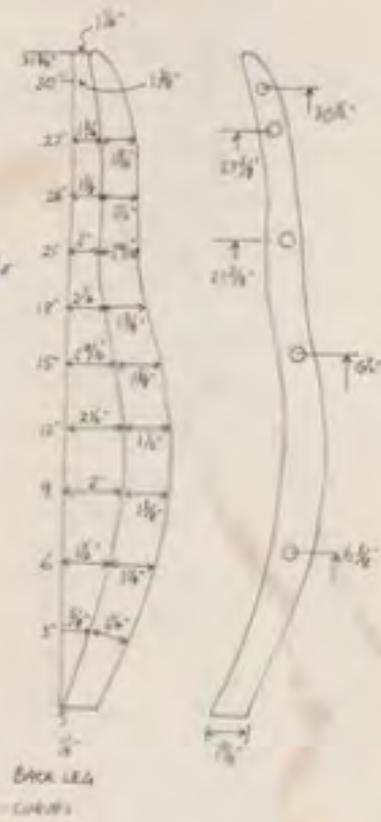
THE LEGS



Centres for back rails. Note that all the holes are drilled at an angle as the legs splay. Side rails + armrests enter at right angles.

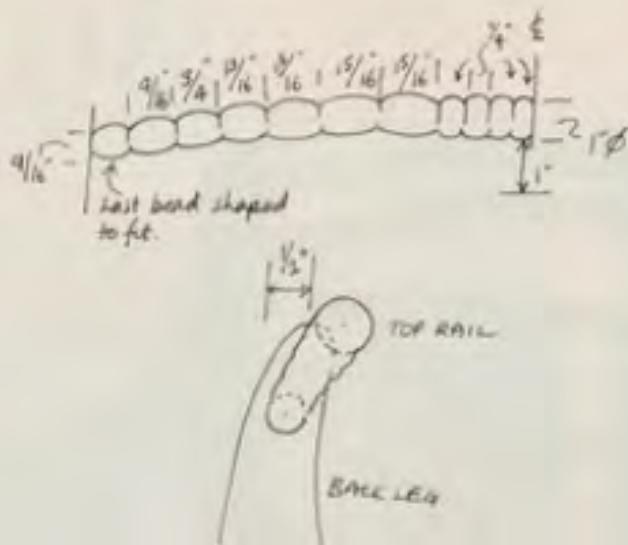


Note that the attempt at imitating the bamboo is cursory: The edges of the nodules being softened and rounded.

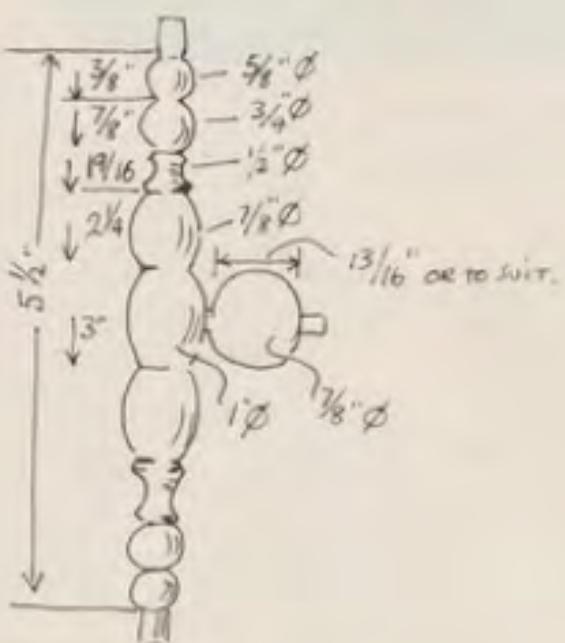


BACK DECORATION

The upper three rails are turned, and then steam bent, with a deflection of about $\frac{3}{4}$ " over their length; slightly more for the top rail which arches up and back (1°).

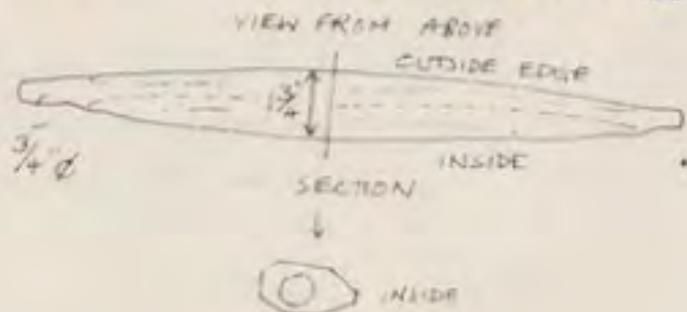


VERTICAL BOBBINS



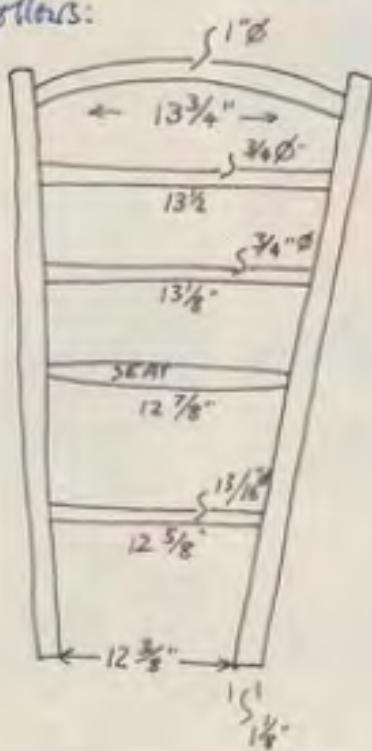
THE SEAT RAILS

These are usually ash, crudely shaped as illustrated: thickening the centres, and paring away the ends reduces weight without loss of strength. They are normally left unfinished, carved with a draw knife or hewn with an axe.



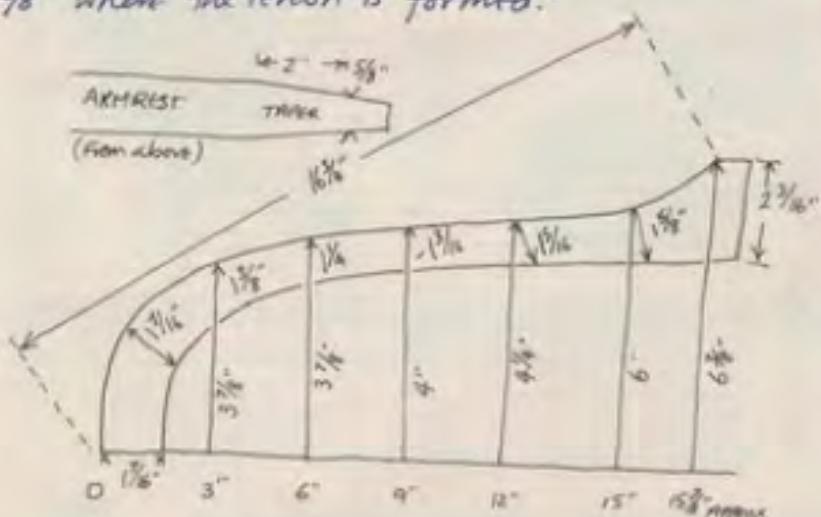
BACK RAILS

Notice that the back legs are further apart at the top than at the bottom. From shoulder to shoulder, their lengths are as follows:



The ARMREST

Each armrest is cut from a single plank of 1" beech, tapered sharply at the top to $\frac{5}{8}$ " where the tenon is formed.



REPRODUCING THE COLOUR

Bringing new beech, particularly beech which has been turned, down to the even warm + dark tones of this chair will be difficult. A combination of stains and coloured shellac will have to be used.

A uniform darkening can be achieved by washing the components in potassium permanganate. This, when dry, will have darkened the tones. After light sandpapering, seal the wood with a thin coat of brown shellac, and then continue wiping on oil based stains until the warmth and colour density has almost been achieved.

Wipe away excess stain and leave to dry, then lightly sand areas that are too dark, or need to appear worn.

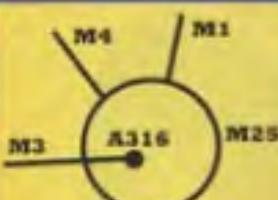
Finish with several brushcoats of thick shellac, tinted with universal stain. Rub down when dry, and wax. In old furniture one is looking for colour + tone variety, not uniformity.

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Text and pictures: Wade Muggleton



Wizard's chair

For this project I took the popularity of Harry Potter, Lord of the Rings and all things wizards, elves and ents to build this chair combining rustic as well as conventional chair making techniques.

Materials

Various timbers are used in this project. The seat is elm made up of three lengths biscuit jointed together to obtain the width. The sticks for the legs, rails and spindles are all from coppiced hazel, whilst the arms are yew.

Most of the constructional element of this chair is drawn from conventional Windsor and stick back chair design, in that all the components are

built off the solid seat; using the round mortise and tenon for construction.

Rustic work and the use of timber with its bark still on is a much over looked field of woodwork in the UK, something I feel is a great shame, for across the pond in the States there is a vibrant rustic movement bordering on art form.

There are exhibitions, galleries and specialist outlets of work which reflect timber in its natural state.

If you have not come across them check out the books on rustic furniture by Daniel Mack, for inspiration unbounded.

The key factor with rustic work is that the materials dictate the design.

It is impossible to sit down and draw or design the piece

before hand, as you will simply never find the material to make it.

It is more a case of having a basic design or concept in your head and then seeing what the materials suggest. In this instance I built the under frame of the chair and had it assembled before I even had the materials for the back.

I quite literally wandered around a wood seeing which pieces of hazel might meet my idea or what they suggested to me.

I had in mind what I was after, it was just a case of finding it.

This for me is the beauty of rustic work, it really does speak of the tree from which it came. Nature is the driving force behind the design. As much as I am as the maker, this is really the point at

The use of timber with its bark still on is a much overlooked field of woodwork in the UK

Step-by-step... Step-by-step...



The seat is two pieces of waney edged elm biscuit jointed together



Dry fit the under frame with its round mortice and tenons



The chair goes together in two distinct parts under frame into seat is the first part to be glued up



Dry fitting the arm sticks into their respective mortices



The yew arms are notched into the back uprights



PVA and a clamp, and the arms go on

Step-by-step... Step-by-step...

Step-by-step... Step-by-step... Step-by-step...



The arm wants a nice organic shape that feels good on the hand



The legs come through the seat and are wedged at 90 degrees to the grain direction of the seat



A series of clamps and considerable patience were required when gluing up the back



When selecting components it is really a matter of imagination and seeing what the pieces say to you



By keeping the bark on the seat, that rustic look is reinforced



Step-by-step... Step-by-step... Step-by-step...



which furniture making and art fuse.

The twisted hazel, which I used in this chair, is a natural occurrence caused by wild honeysuckle growing up the hazel coppice.

It spirals up the stem and grips so tightly that it actually restricts the hazel's ability to put on girth, so causing the distortion.

It is a far from common occurrence and I collected the pieces for this chair over a couple of years as and when I came across them.

The project would work equally well with hazel in its normal form, or some other timber for that matter.

Construction

The chair is basically assembled in two parts. The seat and under frame are completed first, onto which the back and arm construction are then added.

All the joints in this chair are the same round mortise and tenon construction. This is a very simple and easy method of construction.

The mortises are created by drilling with a forstner bit and the tenons are created either by whittling with a sharp knife or chisel to the desired size, or by using a



rounding plane.

I intentionally used pieces of elm for the seat that had a waney edge.

By retaining the bark on the sides the piece has that organic feel I was after.

Ideally one would use a single width board with the bark on either side.

However, in the spirit of utilising what was available I had a couple of narrower pieces of elm which when cut up and biscuit jointed together make an adequate composition seat.

The seat is the key to the entire construction as all other components are built off it.

The legs are through mortised and wedged making a very strong joint.

In terms of design and the concept of a wizard's chair I wanted to achieve something that was wild and organic, a chair that looked as though it was almost still growing, gnarled, distorted and weathered by the passing of time.

A chair that looked as though by sitting in it you would be transported to Middle Earth or some other place.



In terms of design and the concept of a wizard's chair I wanted to achieve something that was wild and organic



Finish

Prior to finishing, all the components must be fully seasoned as you can't sand bark that is still partially green.

When it is dry, any knobbly bits or rough edges should be shaved off with a sharp chisel or file.

The bark itself can be sanded with a very fine glass paper to remove any loose pieces and bring up a smooth finish.

Where the various branches etc come to an end round over the ends to avoid any sharp edges.

The seat was sanded down with the random orbital sander and then finished by hand.

Once all the sanding was complete and I was satisfied that it had a smooth organic feel to it I simply varnished the whole piece.

In a project such as this, it is far easier and less messy to varnish the components prior to assembly.

So construct the piece dry fit the components and then varnish them all up before gluing.

It will save an awful lot of aggravation later on.

Of course as a project this is unrepeatable in its exact form, but I hope it inspires a use of timber in the rustic form, for there is a wealth of timber out there on all our doorsteps that can lend itself to all sorts of wonderful creations.

So much woodwork is about lots of power tools and hewing timber out of large baulks of tree, but equally there is a side of woodwork that works with nature and uses very little energy by using the wood in its natural form.

The only limit to this kind of work is your own imagination.

So why not take a trip to Middle Earth and design a chair for Gandalf or who ever else may inhabit the realms of your imagination.



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Tree hazards

As much as they provide us with great pleasure, both when they are alive and dead, trees can be dangerous things.

To most people they are simply something that we walk past in parks or have in the garden and the safety of them is

not generally something that is considered.

But councils and insurance companies are becoming more aware of their dangers, possibly triggered by the prospect of litigation troubles.

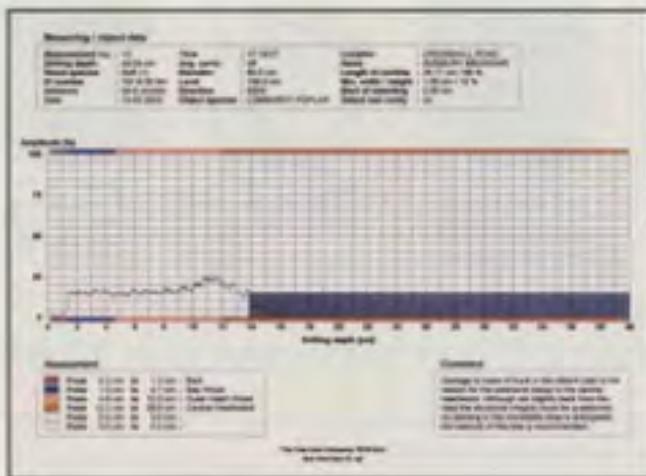
Birmingham City Council was fined last year after three people were killed when a diseased tree toppled over onto vehicles and a bus shelter. The council pleaded guilty to a charge brought by the Health and Safety Executive and had to pay £150,000 as well as other costs.

Cases like these have prompted a number of changes in the way tree hazard evaluation works.

But how is all this relevant to woodworkers? Well, some new computer software is being developed to further the work in tree disease diagnosis and the resulting information could be of interest to anyone

who works with wood. And of course, the state of the nation's trees, in terms of disease, does relate to the timber industry and consequently the end user.

There is already software out there that deals with tree assessment but Michael Brightman of the Tree Care Company is working towards a standardised system that feeds



information into a database that can be accessed via the Internet.

The company has been involved in tree surgery work and utility work (ie power line and rail track work) for about 26 years but a few years ago they stopped the contract work as more organisations were coming into the frame and forcing down prices.

It was a deteriorating situation and they now only carry out tree surgery and consultancy works.

The idea behind the new software came about as, according to Michael, there is a continuous question as to whether a tree is safe not and it is very difficult one to answer.

"You can spend half a day writing a report about a tree," Michael explains, "so the purpose of the software is to give a method of inspection that would take five to 10 minutes and produce a report on about 15 fields of information."

Councils

4. **Inspection Details (below)** - allows an inspection to be input (this will start a selection of questions from your sheet that demonstrate different types of input, like sliders, tick boxes, and yes/no answers). Clicking on various "Yes" answers may make a further question appear below. The 3 sliders in the top left work by clicking or dragging the slider until the correct value is shown to the right of it.

Demo Limitations: Steve and Albert button down on anything just and back to the main menu (the data is saved). If you leave this screen from

the "New Inspection" button on the main menu it will be blank. If you use "Load Existing" it will still show how you left it last time.

This screenshot shows a software interface for 'Inspection Details'. It features several input fields: 'Assessment ID' (123456), 'Assessor Name' (Steve), 'Assessor Surname' (Albert), 'Assessor Address' (123 Main Street), 'Assessor Phone' (01234 567890), and 'Assessor Email' (steve.albert@tree-care.com). Below these are sections for 'Tree Details' (Species: Oak, Age: 100 years, Height: 20m, Diameter: 50cm) and 'Location Details' (Address: 123 Main Street, Postcode: N1 1AA). A large 'Next' button is at the bottom.

5. **Take a photograph** - click on the Take Picture camera icon (bottom right) to see a sample photo assuming a digital camera is attached to the device.
Demo Limitations: The photo is just a sample. The results and tree buttons simply display the photograph(s) selected.



have always paid out but the Birmingham incident changed things. They created a precedent by pleading guilty. Litigation has entered the tree assessment industry so there has to be documented information about a tree.

The real difference is that it now has to go on paper and that's difficult because just because a tree has one problem it doesn't make it dangerous. It may be the co-existence of several different problems and it's defining at what point a tree may become dangerous or when something needs to be done."

So the new database is being built to meet an increasing number of demands.

The key elements of the database will cover tree species, nature of decay and specific diseases. This will help build up a picture of the health and diversity of our nation's mature tree stock.

Ultimately, the data - gathered on a handheld unit - will be used to contribute towards conservation issues, identify problem disease areas and generally act as a point of reference to various publications.

The software takes an assessment in 15 different categories and the result is a rating - a risk factor.

It also gives the opportunity to specify how long it will take and therefore how much the assessment will cost.

One of the 15 areas that would be looked into would be



Michael Brightman

Information

Tree Care Company

Tel 01234 376254

e-mail:

treecare88@hotmail.com

the evidence of disease and decay. This category would be linked with fungal and structural problems.

All this information can then be used in tree research and disease control and also help with the improvement of standards and procedures.

And it doesn't stop there. Michael is looking into taking the system further afield. Within a few months of the system becoming available in the UK, its suitability for other markets will be investigated, including the USA.

6. **New Assessment (below)** - allows appraisal conditions to be assessed (see Assess A to P).
Demo Limitations: Steve and Albert buttons don't do anything. Just click back to the main menu (no data is saved). If you enter this screen from the "New Assessment" button on the main menu it will be blank. If you use "Load Existing" it will just show how you left it last time.

This screenshot shows a software interface for a 'New Assessment'. It lists 15 categories: 1. Tree Health, 2. Decay, 3. Disease, 4. Structural Issues, 5. Root Health, 6. Soil Conditions, 7. Fungi, 8. Insects, 9. Weather Resistance, 10. Pest Infestation, 11. Root Health, 12. Soil Conditions, 13. Fungi, 14. Insects, 15. Weather Resistance. Each category has a 'Score' field next to it, with '1' being the lowest and '5' being the highest. A large 'Next' button is at the bottom.

Sliding bevel

Text: Jeff Loader Pictures: Jennie Loader



This traditional tool has been around for a long time and is mainly used for gauging and marking out angles other than 90 degrees.

The blade has a central slot that enables it to be either pivoted and set at its centre or extended.

In the former mode, the bevel will be able to gauge or aid the setting out of, not only the acute, but also the obtuse angle.

There are a variety of mechanisms and methods to lock the blade. Some are quite sophisticated, whilst others consist of a basic bolt and wingnut arrangement. I favour the simplicity of a traditional countersunk locking screw that leaves the stock clear of any protrusions that may impede or mar the work.

It is desirable for the rounded end of the stock to form a semicircle and for this to be exactly matched by the rounded end of the blade.

Also, it is preferable for the pivot (locking screw) not to fit loosely in the blade slot and for

the working faces of the stock to be square to the blade. Unfortunately, some contemporary manufactured models don't sport these features and for this reason, and the fact that it's fun to make your own, it should prove worthwhile undertaking this project.

Construction

The blade may be readily made from 3mm thick brass or stainless steel. Use a blue permanent marker pen to ink over a suitable blank of your chosen metal and mark its profile out with a scriber. Use a centre punch to lightly indent the centres of the central slot's curved ends. The large rounded end can now be marked with dividers.

It is probably best to drill the two holes, which will form the curved ends of the slot, before working the blades profile with hacksaw and files. It is crucial to the accuracy of the finished tool that the two long working edges of the blade are straight, square and parallel.

This is a real test of good file work, but should be a straightforward enough task if care is

taken. Ensure that each edge is straight and parallel before worrying if they are square to the blades sides. Unless you are a superhuman metalworker, the long edges will not be square to the sides after filing. However these may be worked surprisingly rapidly if undertaken in the following manner.

Attach a strip of abrasive paper to a flat surface (a pane of thick glass is ideal) and place a wood baton onto it that has a proven square and true edge. The baton can be of, say, 2" x 1" (50mm x 25mm) and the abrasive paper can initially be 120 grit.

Now place the blade onto the abrasive paper and carefully run it back and forth against the baton. Take your time and with a light, even pressured, stroking action and the blade edges will soon be worked square.

Finish with finer grades of abrasive paper and then finally check the accuracy of your work with an engineer's try square, straight edge and Vernier calipers for parallelism along the blades length.

Any slight errors should be





Blade fixed open



Blade closed



straightforward to rectify, it is vital that the blades edges are accurately worked, so it's worth taking plenty of time and care with this constructional task.

Working the slot should not present any major difficulties and can be cut with junior hacksaw and files. However, you may find it useful to fit one of those special round blade/files to your junior hacksaw, as this cuts in any direction and so allows for the hacksaw frame to be held parallel to the cut (not vertically inline). This prevents the small frame from being impeded by the work.

Stock

Basically, the stock comprises of a sandwich of two ebony side cheeks, with inset brass wear plates at each end, and a partial brass 'filling' that is of the same thickness as the blade. This filling acts as a spacer and so forms a slot to house the blade.

Prepare the two ebony blanks and carefully work the two cut-aways (rebates) at each end to receive the brass wear plates. Of which, can be straightforwardly worked with hacksaw and files from 3mm thick brass. The central spacer must now be made and it is important that its angled inside end exactly matches the mitred end of the blade.

The brass wear plates are

attached to the cheeks with epoxy resin, before the cheeks (sides) are assembled with the spacer. Screws or rivets may be used to secure the assembly.

I used a couple of 4BA countersunk brass screws to fix my stock together. I lightly countersunk them, so that their slots protruded, and worked them flush until they were almost indistinguishable.

It is desirable for the stock to be square all round for working accuracy. With care, this should be a straightforward task to check and rectify if necessary.

The locking screw hole now needs to be drilled, tapped and countersunk to accept an M6 steel screw.

Place a piece of scrap brass, as packing, into the slot whilst the hole is drilled. Your chosen screw may need trimming a tad to fit flush.

Final assembly

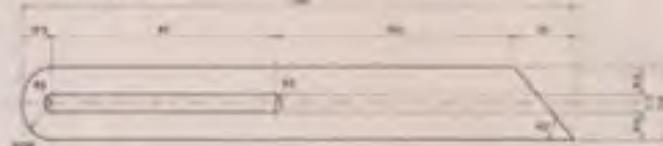
The working faces, cheeks and ends of the stock may need a final clean-up to ensure that they are square and true.

There is no need to finish the brass parts to a mirror-like appearance — for they are for

Drawing 1



Drawing 2



use, not show. The stock must then be compared with the blade to ensure that they are both of the same width — rectify this if they aren't.

A light oil finish should be all that the wooden components of the stock will require before retaining the blade into the stock with the screw.

Your sliding bevel should

now be ready for use.

When setting the angle of the blade, always double-check that the blade hasn't moved whilst the screw was fastened.

And remember that the locking screw doesn't need to be driven home tightly for it to enable the cheeks to securely hold the blade in place.

Cutting list

All dimensions in mm

Part	Quantity	Measurements	Material
Blade	1	230 x 25 x 3	brass
Stock:			
Cheeks	2	155 x 25 x 8	ebony (or other suitable hardwood)
Round End Wear Plates	2	25 x 25 x 3	brass
End Wear Plates	2	25 x 18 x 3	brass
Spacer Plate	1	43 x 25 x 3	brass
Sundry Hardware	2	4BA countersunk brass screws (25mm or long enough to fit well through the stock)	
	1	M6 countersunk steel screw, 19 mm long (or longer and trim to size)	

Information

Suppliers

Top Quality Tools Ltd
www.topqualitytools.co.uk
Merton Tools Ltd
www.mertontools.com
Finsbury Tools
www.finsburytools.co.uk
Tandy Tools
www.tandytools.com

Amesbury Power Tool Centre
01264 771422
www.amesburypower.co.uk
Tandy Tools
www.tandytools.com

Wickswoodwork.com
www.wickswoodwork.com

Dozuki Saws

You only have to take a look at Japanese television programmes to realise that they go about things rather differently to us to achieve similar aims.

And good Japanese woodworking tools, whilst designed to undertake and achieve not too dissimilar tasks, are used a little differently to our more familiar western examples.

A prime example of this diversity is with the design and nature of their saws. Here, the most noticeable difference is that they cut on the pull and not push stroke.

As a consequence, the blades can be thinner, as they are under tension when they are pulled and so the blade will tend to stay straight, whereas a saw that is pushed must be thick and bushy enough to avoid excessive buckling or, even worse, bending.

The fact that Japanese saw blades are thinner means that the set of their teeth — which are rather different in nature to western saws and insufficient test space negates going into this subject in any depth — cuts a narrow kerf and so less energy is expended in their use.

There are many different types of Japanese woodworking saw and the most popular in this country is the Dozuki — which performs a similar role as our dovetail saws.

According to Mike Hancock of The Tool Shop, their best seller over the past five years has been the Dozuki Gold 210mm saw, but now they can provide a super smaller version (the WDG150 with a 150mm blade), which our tests proved should be as much of a winner as its bigger brother.

The Dozuki WDG150 cuts incredibly quickly. So much so in fact, that this can catch you out when cutting dovetails and it's easy to cut too far.

However, this is the fault of the user and not this excellent little saw. The saw leaves such a narrow kerf (cut line) that it is difficult to believe that teeth so small and fine can cut so quickly and with so little effort from the user.

A micrometer informs that the blade measures only 0.21mm in thickness.

One potential drawback of a blade being this thin is that if you errantly saw off-line it's difficult to get back on track for fear of damaging it or the fragile looking teeth.

In this instance a thicker-bladed western push saw is much more



The WDG210



The WDG150

forgiving. However, once again, this is a user fault and when you have handled this little saw for a short while it proves to be readily capable of producing accurate work.

One of the other most noticeable aspects of using the WDG150, is that its blade never seems to bind, whether sawing dovetails in oak or pine.

And its cane bound handle, although very different to a western pattern saw handle, proves to be comfortable and promote a very effective working grip and action.

The saw also proved to be very effective for cutting thin batons to length and small tenons. The saw blade leaves an incredibly smooth cut face-to-the-work, which generally tends not to require much further smoothing.

In conclusion, the Dozuki WDG150, like the larger WDG210, is a wonderful little saw. Once you get used to the difference between it and a regular western dovetail saw — and this doesn't take long — you are well on the way to producing some fine and accurate woodwork.

Verdict

A lovely little saw capable of producing fine work

Price

WDG150: £24 (inc VAT & UK p&p)
WDG210: £29 (inc VAT & UK p&p)

Contact

The Tool Shop Tel: 01449 722992

BriMarc mobile machine bases

Lack of workshop space is a perennial problem for most woodworkers. Although giving your hip a nasty bash by the edge of a planer/thicknesser or saw table, due to restricted working space, may prove to be a thing of the past thanks to these pretty useful machinery bases.

As with all the very best ideas, their concept is simple.

A machine is sat onto a base that has two swivel and two captive wheels.

When you want to move the machine, a cam lever engages the swivel wheels with the workshop floor, enabling motion.

When the machine has been repositioned the cam lever raises the wheels until the base rests onto two adjustable rests - thus stabilising it.

The bases comprises of some large Meccano-like metal strips that can be bolted together to suit the area of the base, or leg stand, of a particular woodworking machine.

Assembly is fairly hassle-free, although those that spent many a sultry childhood Sunday assembling Meccano models will find it a doddle. Due to the nature of these metal strips, the base sides can be expanded in 25mm increments.

Build quality of all the components is very good, but then they need to be to withstand both the weight of heavy woodworking machinery and frequent trundling around the workshop floor.

The weight capacities of the bases make them suitable for use with most woodworking machinery common to both amateur and light trade workshops.

Be it a floor standing pillar drill press or a good quality circular table saw, the appropriate stand can be dimensioned to accommodate a wide range of machines.

If appropriate, a machine may be bolted to each corner bracket of a base unit or a stout plywood board could be fastened in place and the machine bolted to this.



Foot operated cam levers engage/disengage the swivel wheels.

Machinery mounted on leg stand assemblies readily fit on the base with a foot set onto each corner bracket. Visually, this may appear not to be too stable, but in actual fact, machines with leg stands proved to remain stable whilst being moved and in use (with the swivel wheels locked-off).

Manoeuvring various machines fitted to suitable sized bases proved satisfactory.

OK so machine and base don't corner as well as Michael Schumacher's new Ferrari, but the bases certainly do allow a lone operator to slowly and safely manoeuvre some pretty hefty and awkward woodworking machinery around a workshop.

And this, after all, is the aim of their design brief. However, the manufacturer states that the machine should be moved by pushing its mobile base only, and this can prove rather awkward in certain instances.

Each swivel wheel assembly has been fitted with a rather good cam lever mechanism. The toe of the operator's work boot can readily operate this lever and so setting the machine safely down on its levelling feet takes just a few short seconds.

These levelling feet proved straightforward to adjust at all times and so ensure that the machine is always stable on the workshop floor.



A base fitted to a DeWalt planer/thicknesser makes the machine easy to move around the workshop



The HTC 1000 set for a small machine base. The wheels are set to the side for extra stability

Specifications

HTC 2000

Expands from 305mm to 1.3m in 25mm increments
Max square 900mm
Max rectangle 500 x 1320mm
Machine weight capacity 45kgs

HTC 1000

Max square 780mm
Max rectangle 480 x 1080mm
Machine weight capacity 150 kgs

Verdict

A great aid when workshop floor space is at a premium

Price

HTC 2000 £59.95 each or £110 for two
HTC 1000 £54.95 each or £100 for two

Contact

BriMarc 01926 493389

WoodRat PlungeBar

Probably more than any other power tool, the router elicits many users to create a multitude of jigs to aid in the execution of a whole host of woodworking tasks.

Amongst the most ingenious are the folk who, down in deepest Somerset, are the clever designers of the Woodrat dovetail systems and this useful plungebar router accessory.

An inherent problem with the design of a router is with its plunging mechanism.

Whilst this very feature promotes the router to be one of the most useful types of power tools, it does have certain drawbacks.

For bearing down on the handles doesn't always promote a steady rate of plunge and necessitates both hands to be gripping the handles.

The intention of the plungebar is to improve this matter in that it is designed to allow single-handed plunging, whilst the other hand is free to check the depth of cut or operate the power feed of a jig such as with the Woodrat dovetailer.

A typical plungebar package comprises of two specifically shaped bars, a couple of plastic fitting shoes (if appropriate for your model), a pair of elbows and all the hardware and tools (hex keys) that are required for successful fitting.

Fitting the bars I was given would have been refreshingly straightforward, if it wasn't for the fact that the upper bar didn't seem to want to fit into the two plastic elbows (which fit in

place of the regular handles).

However, reaming them through with a 10mm drill bit helped matters enormously and I soon had the upper bar fitted and secured with the grub screws provided.

Like most good inventions, the basic operational concept of the Plungebar is simple.

Squeeze the bars together and the router steadily plunges. This action works superbly well and, in use, the plunge bars proved to provide a smoother plunge action than with the usual method.

Also, using a large router freehand with the plungebars appears to promote a better overall balance and working feel with the tool.

A common annoyance with using a large router attached to a router table is to do with depth adjustment.

Trying to push the router against the force of its springs, in order to raise the cutter depth, can be quite literally, a pain in the neck (and back). Fortunately, the plungebars overcome this problem with ease and as they can be operated single-handedly, your free hand can be used to gauge the correct height of the cutter above the table.

However, this is still not absolutely desirable, but if you use the bars in conjunction



with a fine height adjuster, the former may be used to undertake the lion's share of the adjustment, whilst the very final exact depth adjustment can be completed with the latter.

This whole process takes just a matter of seconds and certainly beats the usual wrestling match between router, table and user!

In conclusion, the plungebar is certainly worth serious con-

sideration for most router users.

It seems that they can be bought to fit a very wide range of routers and it is good to see that the bars don't seem to impede access to, and the operation of, the router's controls.

Fortunately, fitting them doesn't require any major surgery on your favourite router and if you ever require them to be removed it won't take very long at all.

Verdict

A great aid to smooth plunging and depth adjustment

Price

£19.95 (ex VAT) for Plungebar B

(fits many 1/4" and 8mm routers)

£25.49 for Plungebars A, C, D, E & F

(fits almost every other well-known router)

Contact

0845 458 2033



SIP Portable Tool Stand

A perfect companion for SIP mitre saws, or many other makes of mitre saw, is this portable tool stand.

It is stoutly made and is of almost all-metal construction to withstand an enormous amount of use. In fact, it is of such strong build it should long outlast most of the machines mounted to it.

It comprises of a main bed with retractable legs and two optional wheels for portability.

At each side of the bed two height adjustable roller support stands have been incorporated to accommodate long work. Like the legs, these are retractable, and so when the stand is not in use it can be folded/packed up, so as not to take up too much valuable workshop space. This flexibility also provides the option of the user transporting it for site work.

However, although it weighs only 26kg, its length makes it seem heavier than it is.

Two tool-mounting clamps

Specifications

Table Rail Adjustment Range:	1220 - 1900mm
Height of Table:	800mm
Maximum Work Support Height:	320mm
Weight:	26kg

are provided for attaching a machine to the bed. The main part of each clamp is a length of extruded aluminium and each of these has a T-slot to accept the heads of coach bolts. The bolts can be slid along the clamps to accommodate varying widths of the machine.

The manufacturers state that the mounting holes of the tool must be parallel for direct attachment to the clamps.

Fortunately there is no problem if they aren't, as the machine can be fixed to a baseboard and then attached to the clamps. The clamps may be slid, positioned and clamped any-



where along the bed of the stand.

In use, the stand proved to be very useful and when used with the SIP mitre saw it proved to be a very admirable partner.

The roller bars are attached to brackets that can be slid out to extend the length of the bed to almost 2m.

And this certainly provides sufficient support for some very long stock. The distance from floor to the top of the bed provides a decent working height for machines attached to the stand. This is particularly good news for tall users, as machine stands always seem to be a tad too low.

Verdict An admirable companion for mitre saws

Price £79.95 inc VAT

Contact SIP: 01509 500300

Wall-mounted workbench from FlatMate

If you are thinking of setting up a workshop in your shed or garage but are lacking space a new wall-mounted workbench could help.

The FlatMate is a combination of a shelving system, tool storage cabinet and workbench that folds almost flat against the wall to save space.

When you want to use the workbench, a lock releases it and adjustable friction hinges allow it to be lowered slowly and safely. It has no legs, so it can be fixed at any height yet it will support 100 kilos. Once the workbench is lowered, the folding tool storage panels can be folded out to reveal a



tool board almost 2m wide with clip-in tool clips that securely hold all kinds of tools.

When you've finished working, every-

thing folds up again and the tools can be locked away behind the workbench.

The only parts of the FlatMate that need drilling into the wall are a pair of 2m high steel uprights. Other parts, like shelves and parts bins, bolt to these in any combination.

The simplest layouts start at £60. A more complex layout covering 3m by 2m of wall space, with workbench, tool cabinet, shelves, parts bins, tool racks and more costs about £500.

Further details and a brochure can be obtained from FlatMate Ltd by calling 01352 810840 or via e-mail at sales@flatmate.ltd.uk.

Bigger lathe chuck from Robert Sorby

A larger version of Robert Sorby's Supernova lathe chuck has been developed to cater for those who demand a bigger work holding system to secure heavy or rough pieces of wood.

The new deluxe model measures 5" in diameter and uses the same scroll mechanism as the Supernova.

It also operates on the same

insert fixing system, accepts all the same accessories as the regular Supernova and comes complete with heavy duty powergrip jaws.

The Deluxe Supernova is available from Robert Sorby dealers at £185 (inc VAT).

For more information contact Robert Sorby on 0114 225 0700 or visit www.robert-sorby.co.uk.



Box maker made jig distributor

A leading British box maker has been appointed as the European agent for the Gifkins dovetail jig.

The jig was designed by Australian box maker Roger Gifkins for his own use after many years of hand cutting dovetails. He still manufactures all the jigs himself and now they will be sold in the UK by Peter Lloyd of Celebrating Boxes fame.

The jigs are simple to adjust and can be used with a table mounted router. It only cuts the one type of joint, a through dovetail or traditional dovetail joint. All packages come complete with router bits and the jig can be used on any router table with no special fittings required.

There are currently six template profiles available to suit different thicknesses of wood and there are packages avail-



able to suit both the hobbyist and the professional woodworker.

The jig now has the option of a variable space upgrade, allowing you to adjust the spacing of the joint to fit the wood.

The introductory price for the standard package is £157. For details contact Peter Lloyd on 016977 46698 or e-mail peterlloydboxes@btconnect.com.

Mitre saw for workshop and site use

A new crosscut mitre saw has been launched by Elektra Beckum.

The KGS 255 has a different technical design than previous mitre saws and is happy cutting rough timbers on a building site and handling pre-

cision work in a workshop.

It boasts a trenching facility that enables consistent grooves to be cut at the user's required depth and angle.

The saw has 1300w of power, a maximum cutting depth of 60mm and a maximum cutting width of 255mm. The set cutting angles range



horizontally from 47 degrees to 90 degrees to 47 degrees.

Vertically the saw can be swivelled from 45 degrees to 90 degrees.

It weighs 14.5kg and is therefore easy to transport; but it also has a diecast aluminium structure to ensure the tool remains stable.

A number of accessories such as a folding machine stand and bench extensions are available. For more information about Elektra Beckum products call 02380 732000 or visit www.elektrabeckum.co.uk.

Irwin goes through the keyhole

Irwin's Jack keyhole hand-saw has universal toothing to cut both across and down the grain, it produces a medium fine cut on anything from particle board and plaster board to thicker boards, beams and wood, including pine. It has a narrow blade making it useful for projects where space is limited.



For more information visit www.irwin.co.uk or call 0114 2449066.

New cordless range from Metabo

Professional tool manufacturer Metabo has introduced a new cordless range of high-torque drill drivers and combi drills.

All the tools have new thermally optimised motors with approximately 20 per cent more power than the existing Metabo models. They have diecast aluminium gear housing, torque ranging from 55Nm to 65Nm and a handle for safe working and optimum guidance.

The tool also has an aid, the Impulse feature, that means that screws can be screwed in and out effortlessly even if the screw head is damaged.



The top of the range combi drill, the SBP 18 Plus, has an impact drilling function that ensures optimum results are achieved, even when working in concrete and masonry.

The range is compatible with all Metabo battery packs of the same voltage class. Nevertheless, two battery packs are provided as standard accessories.

The suggested prices start at £185 excluding VAT. For more information call 02880 732000 or visit www.metabo.co.uk.

More machines at Southern Woodwork

Southern Woodwork Machinery has recently strengthened its range by adding to its product catalogue.

The company based in Littlehampton, West Sussex, has been under new ownership since August last year and supplies a range of workshop machinery to the specialist manufacturer and amateur woodworker.

Already well known as UK distributors for the ACM, ESY, Kusing, Lutz, Tork and WMaster product ranges, the company has just introduced into the UK a new range of planer/thicknessers and disc sanders from the Czech Republic manufacturer KDR.

The company now supplies a product range that includes bandaws, combination machines, dust extractors, lathes, table/panel saws, planer thicknessers and spindle moulders.

For more information contact SWM on 01903 732452 or visit www.southernwoodwork.co.uk.



Fresh offerings from JCB

Four combination sets of power tools are part of a whole new product range from JCB.



The sets are made up of two tools each and are put together in the following combinations: a 12V cordless hammer drill with a 1.35w orbital sander, a 14.4v cordless hammer drill with a 14.4v cordless jigsaw, a 14.4v cordless drill driver with a 1050w corded hammer drill and a 18V cordless

hammer drill with a 710w corded hammer drill.

All JCB power tools come complete with a purpose designed compact carry case for added protection, portability and security. The corded DIY power tools also have a 3m cable so you can reach awkward areas.

For more information contact JCB on 0500 144444 or visit www.jcb.co.uk.

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ELEKTRA BECKUM

RDX1520

OX4000

SPHETS

WEM200

WEM200WD

DMG250

DMG5190

MAFFEL

AD180

GL1

KIT100

LS110

LNF19

LS100

FORSAM

LS400

STA540

LS300

PLANAR

LSA300

SASAS

LS100

EABH

LS100

BSAT

LS100

MOLDAFT

LS100

FORSAS

LS100

FORSAT

LS100

CL400

LS100

CL450

LS100

CL450R

LS100



Text: Peter Bishop
Pictures: Peter Bishop and Phil Masters

Desk tops

This is the tale of two tops! We have recently completed an extension to the front of the house that includes a larger study/office which I was in a rush to sort out and occupy as I've been stuck in the dining room for the last three or four months!

I like large desk spaces so that I can spread things out. The new set-up allowed for a couple of desks so that if or when I need some help I'd have the room available.

Now I've always fancied a roll top desk. Unfortunately I didn't think I had the time available to make one, just yet, so I decided to optimise what I had and go for pedestals and flat tops.

From my collection of assorted office furniture I already have four reasonably good oak lookalike pedestals.

Pedestals

Not really the real thing but,

because time was limited, they would have to do. The plan, therefore, was to build a couple of solid, flat tops to go on them. I had some 1½" kiln-dried oak and, at first, thought I'd make both from this.

Amongst the rest of my wood stock I also had a small amount of pre-moulded ash flooring strips. Originally 1½" by 2" I thought there was just enough for the smaller top. The

moulding on this stuff was designed as a joint and also to give as much surface area to the joint as possible. The theory being that the greater the surface area then the stronger the joint would be.

Starting with the ash I had to cut some of the pieces to joint in the length. Initially I decided to make up enough strips into three planks which I would subsequently join



The stuff that had been given to me, ready machined, had to be cut to optimise the lengths available

I opted for the more difficult route which was to use less wood by jointing two pieces in the length to make one

together to make the top.

My reasoning behind this was simple. Each of the three sections would fit through my planer! Because of this some care had to be taken when positioning the joints in the length. I didn't want two joints close together.

Making the first three sections was really quite painless.

Clamping

Some of the waste was used to protect the edges when clamping. Once the glue had gone off, all three were put through the planer to clean off any excess and to just touch up the surface.

Two of these pieces had their one edge ripped and then planed square for the outside and then all three were glued up.

The joints, where one or two of the short lengths abutted, were not 100 per cent, a couple of smallish gaps were apparent.

Rather than try to hide these with filler I decided to make a feature of them. I did this by filling them with a darker wood, wenge. First the holes had to be made bigger with a wide chisel. This was so that the wedges actually had somewhere to go. Each wedge was cut to the exact width to fit.

Plenty of glue was applied and they were driven in with care. Later, when the glue had gone off, they were trimmed back and cleaned up with the rest of the surface.

Trimming

Before the final cleaning up took place each end had to be trimmed off and cut square. To

do this I clamped a straight batten across each end, as a guide, then used a powered circular saw to rip off the waste.

When that had done that I had to prop the top against the side of one bench so that I could shoot the ends.

All edges had a slight chamfer applied and, along with both faces, were finished off with 180 grit. Clear, hard wearing satin finish polyurethane was applied, cut back, re-coated, cut again with 0000 steel wool and waxed to produce a good, sound working surface.

Second top

The second top should have been a bit easier. I was aiming to use the oak and make it from a limited number of pieces. I wanted to make this top a specific length to fit into the gap at one end of the office. Sod's law meant that the raw material was wasteful in the length.

I could have just cross cut and ripped four pieces out of what I had but this would have left a number of short lengths. I opted for the more difficult route which was to use less wood by jointing two pieces in the length to make one.

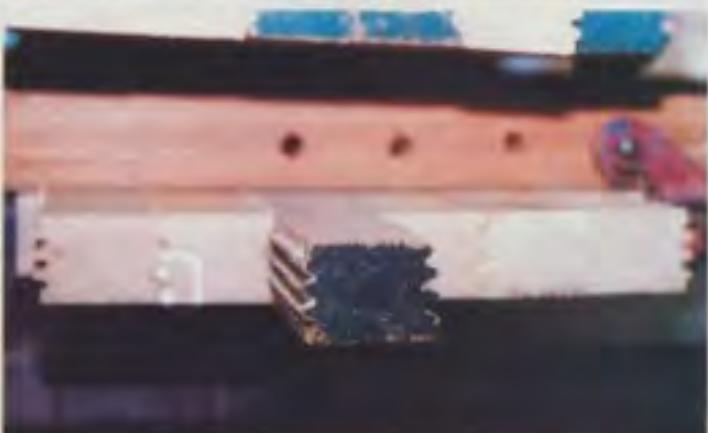
Having chopped out the blanks a week or so before the first job was to joint the two short lengths.

They were square planed slightly thicker than the final top thickness to allow me to flatten and straighten later if necessary. The two adjoining ends had to be cut square in both planes, across and down.

In addition, the grain slope had to match to make sure there was no plucking out of



Bits of waste were cut to act as packing against the sash clamps



This joint provides plenty of surface area to glue



The three sections are finally glued up to form the top



Some of the end joints were not too hot so I decided to make a feature of them



This time the excess glue has to be removed by hand



A straight batten across the end acts as a guide when squaring the end



A straight edge is marked on the sides of each board



Each piece had the ends sealed to try and minimise splitting



RIGHT - Once more, plenty of glue

LEFT - Care is taken to ensure the grain direction is compatible thus avoiding tear out later



the grain when the two were planed up together. Once happy with the joint biscuit slots were cut in each end, in pairs and two deep.

I needed three sash cramps to do the job. My metal bar sash cramps are not long enough for this type of job so I took each tail off and joined the two together. My adjustable head and tails cramps, which fit on a wooden bar, did for the other two. Plenty of glue and the two pieces were clamped up and put in the house to cure.

I now had four long lengths from which to make the top in two stages. These were planed all round with square edges. In pairs I biscuit jointed them. Later, once the glue had gone off, the two halves were joined.

Features

A couple of natural blemishes on the surface and some slight splitting in the ends had to be dealt with.

Once more I decided to

make a feature of the worst bits. Using wenge the one dead knot was filled with wedges and then, later on, finished off with dark filler. Creating plugholes and screwing in from each side of the crack remedied a split in one end. The plugs were wenge.

The other split was fixed after the end had been cut square by plugging and screwing across the grain on the end. Here I used oak plugs and wedges because the splitting was not so great. I finished this top in the same way as the ash.

Having positioned the pedestals where I wanted them I stuck some rubber pads on and then lowered the tops into place.

The sheer weight of them ensures they don't move.

They both look good and, initially, I had plenty of space if you find that you need something to organise a mass of paperwork, you could try to make the desk tidy featured in last month's issue.



A couple of plugholes were cut each side of the crack



The main one was screwed and then plugged with oak

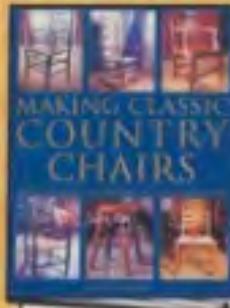


Toolbox

Essential	Basic hand tools Biscuit jointer Router
Useful	A range of power tools

Information

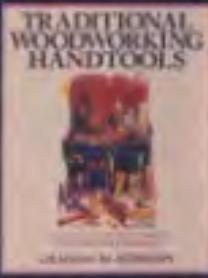
Please note that although many of these photographs show machines unguarded for clarity, you should always ensure the appropriate guards are in place



MAKING CLASSIC COUNTRY CHAIRS
David Bryant

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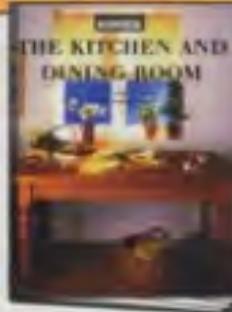
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Setting up a

WORKSHOP

Text and pictures: Wade Muggleton

After Peter Bishop's guide to setting up a business Wade Muggleton tackles how to set up the place that will become like a second home to most woodworkers

An Englishman's home is his castle, so the saying goes. Well a woodworker's workshop is his sanctuary.

A workshop is a place where we spend a good deal of our time and so it goes without saying that we want it to be warm, comfortable, well laid out and functional.

I recently moved house and in the garden of our new home was a 4.5m by 3.5m timber workshop. In terms of size it

was excellent and just what I needed, having worked for far too long in a damp, cramped, totally unsecured workshop on a farm.

However my new workshop required a considerable degree of work to get it to meet my criteria.

Inheriting another person's workshop is an odd experience. For me there is something deeply personal about a workshop in that I want it a

certain way and I went to personalise it to suit my own requirements.

It was fair to say my new workshop had potential, as an estate agent would say, and in terms of size it was just what I wanted.

However, it was single skinned shed lap on a studwork frame under a metal roof. It had a concrete floor and was missing a window, well there was a big hole under a sheet of blue polythene. The previous owner never quite got around to putting it in.

Before launching into a frenzy of alterations and amendments it is worth looking at the key requirements you have for the workshop as well as any

external factors. These fall into two basic categories: structural in terms of the building itself and then the cosmetic and detail items.

So looking at the structure first. My new workshop was the size I wanted but was still basically a large garden shed and sheds have a number of limiting factors.

They are easy to break into, cold and draughty in winter, often damp and have little in the way of soundproofing, so actually improving the physical structure was the first priority.

Insulation

My workshop has a 4" x 2" timber frame, with a single skin cladding of shed lap which

while it had been well treated with preservative for protection from the elements, was still a draughty shed with no more than about 12mm of planed softwood between me and the elements.

The single most obvious fact to me was the need for insulation and a lining board. This would effectively make the walls 5" thick, put a second skin in place with a nice sandwich of insulation in between them which would keep in warmth and reduce noise.

My workshop abuts the neighbour's fence and is not that far from their back door, so in the name of good neighbourly relations I need to keep the noise down as much as possible.

There is a wide range of insulating materials on the market from polystyrene to rock wool and recycled newspaper to sheep's wool.

After some investigations and costing I opted to put rock wool loft insulation between the frame and then line with 12mm shiplap ply.

Now rock wool is not a very nice material and to install it requires gloves, a facemask and a good vacuum up afterwards.

However it is easily hung on a few nails between the uprights and then boarded over with the ply.

I screwed this rather than nail it as it is far easier to alter or reverse should the need ever arise.

I obtained the ply as reclaim from some large packing cases, which proved a far cheaper and more environmentally friendly option than buying new ply at over £14 a sheet.

So with the rock wool in and hidden away beneath the ply the structure took on an altogether more substantial feel.

The next job was to tackle the roof; I mentioned the need to reduce the noise.

Now my workshop has a single skin sheet metal roof, which not only loses all the heat and lets in howling draughts between the corrugations, but probably acts as a speaker when operating power tools inside.

So to achieve maximum insulation, I used 2" thick polystyrene between the rafters,



I have to share my workspace with the garden tools. These live just inside the door and are wall mounted

boarded over with 14mm insulation board. This should drastically reduce noise and keep in the heat.

The floor, which is cast concrete presented a problem and a blessing. Nothing gives you cold feet faster than raw concrete.

There is also a manhole to the drains inside which I could not permanently cover, so for warmth and to aid noise reduction I put down old carpet.

We were clearing some of the inherited carpets from the house, so I relocated them in the workshop.

They are far more comfortable to walk on and although not the ideal medium to clear saw dust and shavings up from, they are easily swept with a stiff broom or vacuumed. They are also reasonably forgiving when you drop your favourite plane off the end of the bench.

The blessing of a solid concrete floor is having a hard solid surface to work and hit onto.

When constructing or hammering together joints or components it is essential to be able to hit down onto a hard, solid surface.

Something that is completely lacking in a garden shed with a flimsy wooden floor:

Security

Sadly it is a reflection of modern society that security has to be a prime consideration. Sheds and workshops are among the most common targets of thieves and burglars.

Bars on windows and substantial locks on doors are almost a necessity. My workshop has double glazed units as windows, which are harder to break into than single panes. When it comes to security



My Delta blockum bandsaw occupies a central position reflecting the frequency of its use as well as the need for safety in fixed and mobile timber.

nothing will stop the determined thief but by making it as hard and as slow as possible to break into your workshop, you reduce the chance of losing your tools.

I have two deadlocks on my workshop door as well as a hasp and padlock. Whilst the padlock is flimsy and more of a visual deterrent, the deadlocks mean that a large section of the door or frame would have to be smashed or broken out in order to get the door open.

A noisy and time consuming activity in a vicinity where neighbours and passers by are around.

Even if the thief after your tools manages to get inside, there are still measures you can take to thwart any sticky fingers.

Alarms are a possibility, but expensive. The main thing is to keep your tools in locked cupboards or tool chests.

Other precautions can include blinds on the windows so that when you are out no one can see in. Equally never leave tempting items on view.

Lastly, I have a piece of advice that applies not only to potential burglary but to fire as well.

Never keep all your tools in one place, so if you did get burgled or your workshop burnt down you won't lose everything. I keep several of my power tools and a box of hand tools in the house.

So walls and ceiling fully lined and insulated, carpet on the floor, new window in and locks on the door; I felt like I was moving towards a proper workshop.

Storage

Workshops are dusty and sometimes messy places by their nature, so it has always been my policy to store as much as possible away in cupboards and drawers, where it will stay clean and dust free.

I have seven wall cupboards in my workshop, all of them old kitchen cupboards.

Their melamine finish means they are easily maintained and being wall mounted they are not occupying valuable floor space.

Floor space is at a premium in any workshop so the more

items you can store on the walls or even overhead, frees up that floor space.

In a workshop with a very high ceiling all manner of things can be stored in the rafters or on overhead racks.

Now my workshop has a single pitch roof and is not all that high. Nonetheless, storing items in the ceiling gets them up out of the way and adds another layer of insulation between you and the roof.

The only word of caution is that from a safety point of view make sure anything you store overhead is safely secured and will not fall or come crashing down on you or anyone else.

Storing timber in racks on the ceiling is a useful way to aid the seasoning process as warm air rises and that wood for future projects can be quietly seasoning away as you work beneath it.

Certainly in my rustic workshop I put a range of branches and hazel rods up in racks in the roof, which after several months have nicely dried out and are ready for use.

I am not a great advocate of tools laid out on the wall on a tool board for the reasons stated above, however a few of the most commonly used items immediately to hand at the bench top can be invaluable when it comes to efficiency.

So a hammer, Stanley knife, a few screwdrivers and saw etc occupy the wall space alongside the bench top.

Again, in terms of efficiency, think about how often you use something when deciding where it will live. The more often it is used the closer and more accessible it needs to be.

So in the cupboard and drawers directly beneath and the above the bench live planes, chisels, clamps and of course the cordless drill, drill bits, marking gauges etc. Whilst less used items live in cupboards a few paces away.

If like me, you have to share your workspace with the storage of garden tools and decorating materials, confine them to an allocated area and store them where they will not get in your way.

I have the garden tools on



A cupboard and rack allow a range of frequently used hand tools to live within easy reach of the bench top



The kitchen cupboards allow all the clutter to be stashed away in a dust free environment



For insulation I put in a layer of rock wool between the studding.

the wall immediately inside the door. This way they are immediately accessible for garden use and any mud they bring in is not spread across the rest of the workshop.

Benches

Arguably the most important feature in any workshop is the bench. It has to function as work surface, clamping facility, holding device and all round work surface.

As a result it must be at just the right height. I have a Sojberg bench with a tail vice which is an excellent bench.

However, I have always found the working height to be a little low for me, so I raised it 2" by bolting some sections of 3" by 2" onto the bottom.

This for me brings it up to the right height. Back strain and injuries are a major problem for many people, so getting your bench height right is vital.

Something we all suffer from is clutter on the bench, so a rack and a cupboard in immediate proximity to the bench allow you access to tools and accessories without having to walk away from the

bench whilst working. It also allows these items to be returned to their home and so not get in the way of the work in hand.

Machines

Machines, and by that I mean floor mounted as opposed to power tools, can be a problematic issue in a small workshop, for whilst many modern machines are neatly compact, they still require large spaces in front and behind in order to feed and receive timber.

My two main machines are my Electra Beckum bandsaw and my EB thickness planer, both invaluable yet both needing that extra space.

The bandsaw occupies a reasonably central position, reflecting the frequency of its use and giving that feed and receive space.

The thicknesser, used far less often, occupies a space just inside the door and has to be wheeled out when long lengths are fed through.

This idea of putting machines on wheels is a good one in that they can be rolled into a corner when not required.

I simply mounted the planer on a thick piece of block board on four casters, two of which have a break. This makes the planer highly manoeuvrable yet easily wheeled away when not in use.

Power

Unless you are a complete luddite and want only to work in daylight hours and with hand tools, the issue of power in your workshop will raise itself.

Electricity is a wonderful yet potentially dangerous medium, so how you go about putting it in your workspace is of vital importance.

When I took on my new workshop it had no power source even though there was a strip light on the rafter.

I can only assume the previous occupant trailed an extension lead from the back door across the patio and into the workshop.

And that is what I had to do for the first few weeks.

Not really a very satisfactory situation. On wet days and it was just an additional thing to trip over.

As my workshop sits only a couple of metres from the back door of the house it seemed a relatively minor task to get the power out to it.

However, safety and the practicality of exterior cables had to be considered.

The answer lay in a length of hollow metal pipe which I used to bridge the distance from back door frame to workshop.

This allowed the cable to be fed through inside the pipe, thus protecting them from harm and weather.



Second hand kitchen wall cupboards made excellent storage allowing things to be shut away and freeing up valuable floor space.

The placing of power points in the workshop is an important decision, no one wants leads trailing all over the place, getting in the way and forming trip hazards.

Think about where your machines are situated as well as where you might use the corded power tools.

There is a lot to be said for overhead power supplies. By plugging in overhead you reduce cables trailing across the floor and snarling on other obstacles, and power tools are operated more freely.

I have a four bar extension just above where I stand at the bench, as well as a wall mounted bar just to the side of the bench. This caters for my entire power tool needs.

The other two power requirements in my workshop were for the lathe and bandsaw, which ideally should be plugged in all the time so as to avoid the frustration and time-wasting of having to stop and change plugs over when they are required.

One additional feature that is to be recommended when it comes to outside workshops and buildings is to have a master

switch inside the house. Thus when I come home at the end of the day I can throw a switch indoors that kills all the power in the workshop. This is an excellent safety fixture.

Light

Lighting is one of the most important considerations in a workshop. Woodwork can require long periods of intense concentration on the work in hand so good lighting is vital.

There is no substitute for natural daylight, so if your workshop has any, make maximum use of it. I have my two windows in my workshop, one east facing the other north facing.

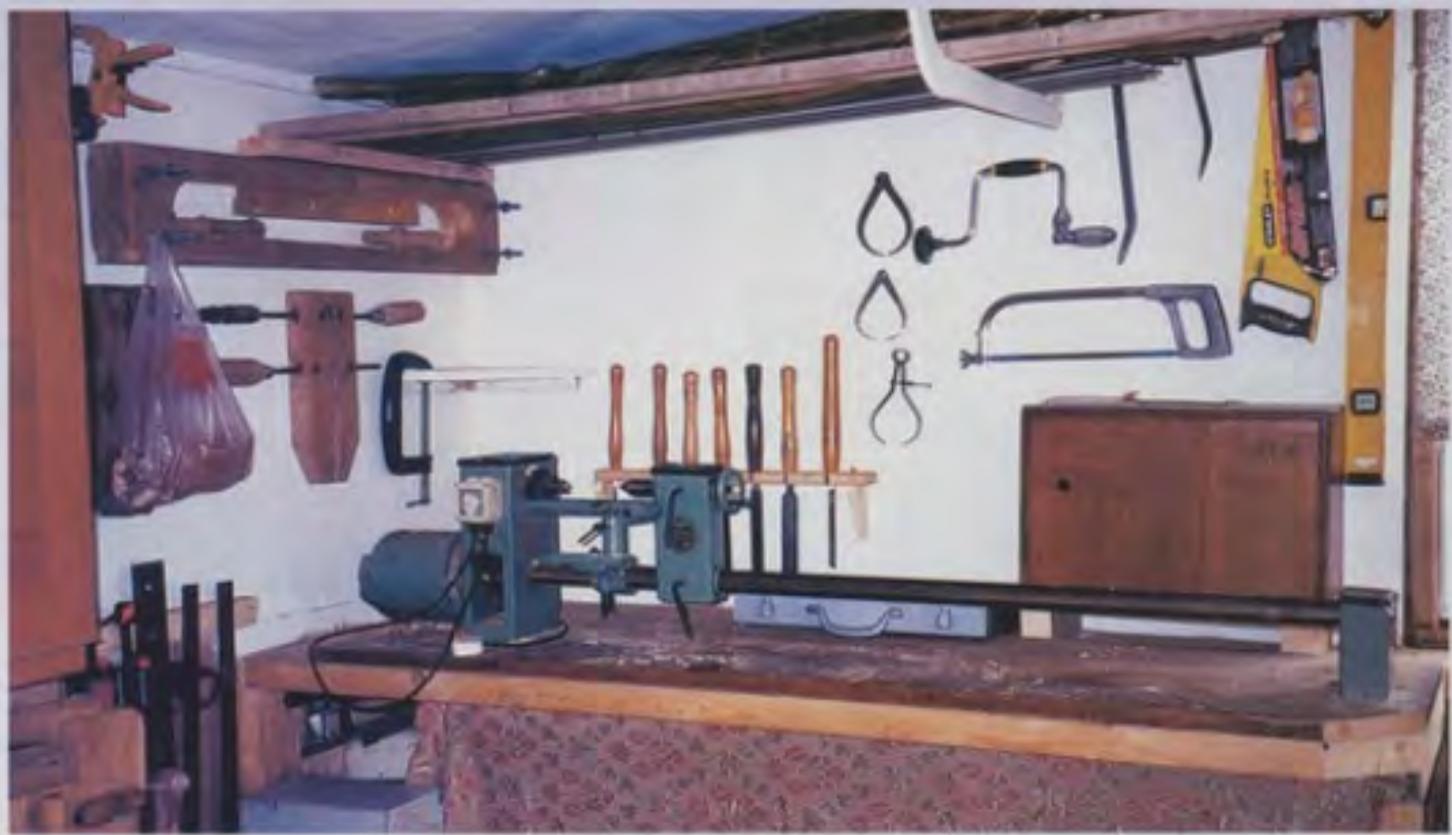
My bench is located in front of the larger of the two windows to maximise the natural light during daylight hours.

So whether windows, sky lights or translucent panels think about where the natural light comes into your workshop and position your bench, lathe or where ever you spend the maximum amount of your time in the point of maximum natural light.

I was lucky in that the previous occupant who built the workshop put in a large double



Blinds on the windows are a good security measure, preventing prying eyes from seeing what you have inside



My lathe occupies the darkest corner of the workshop, however painting the interior white vastly improves the light quality



Overhead racks can create a good storage feature allowing timber to season as well as freeing up floor space below



This was then boarded over with 12mm shuttering ply, which acts as a lining board

glazed unit, which gives good light whilst the double-glazing gives insulation and reduces noise.

To keep the maximum benefit I installed a double-glazed unit in the new window that I built.

Once the limitations of natural light have been exhausted it comes down to the issue of artificial light. Perhaps the commonest form of electric lighting in workshops is the neon strip light.

These give a reasonable all round light and are efficient to run over long periods of time. Again give careful consideration to their positioning, there will never be a perfect situation and other factors will lead you to compromise. For example by having my bench beneath the

main window I get maximum daylight, but at night this means I have my back to the light and am working in my own shadow.

If I were to place the bench in the middle of the workshop beneath the strip light I would lose the natural light benefit during daylight hours, so it is an imperfect set up.

Accepting that the strip light will provide the main source of artificial light, there is then the issue of secondary or supplementary lighting and this is what solves the problem of my bench position for I find an angle poise lamp invaluable to give localised and direct light onto the bench space.

There is a range of different types on the market, some with clamping devices so they can be easily moved around. They



A single skin of shed lap and a metal roof was all that separated me from the elements

provide direct high-quality light where and when you need it.

I have my lathe positioned in the darkest corner of the workshop so rely entirely on artificial light for turning.

Ideally it would be by a window, but as I spend far more time at the bench than the lathe, it was the bench that won out in terms of prime location.

Many turners I know use angle poise lamps for close up direct light, a role they fill perfectly.

There are other ways in which you can maximise the potential light in a room. One of them is to paint the walls a light colour.

Once I had finished putting up all the ply and lining board I painted the walls and ceiling white.

This made a dramatic difference and makes the whole workshop seem a lot lighter and more airy.

Trust me, paint your workshop white and you will be astounded how this one simple low cost action can vastly improve your working environment.

A workshop is never going to be perfect and there are still a few things I would change about mine or do differently in retrospect.

However, in the 10 months since we moved in it has gone from draughty, single-skinned shed with no power, to a well laid out, insulated, secure with light, power and lots of storage.

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Tel: 01670 823133

21 June

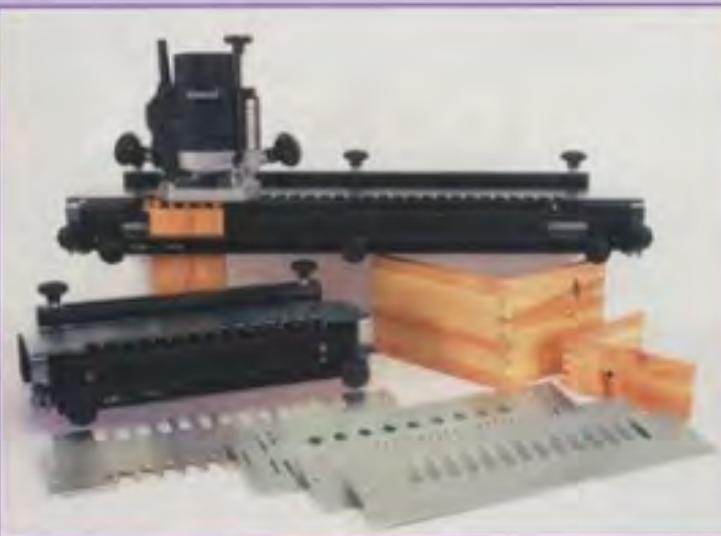
Trend Machinery demonstration

Astra Building Supplies
Unit A Minerva Way
Brunel Road Ind Estate
Newton Abbot
Devon
Tel: 01626 324452

21 June

Woodturning Demonstration

John Boddy's Fine Wood and Tools,
Riverside Sawmills
Boroughbridge
North Yorks
YO5 9LJ
Tel: 01423 322370
Tutor: Tony Wilson



demonstrations ▼ history ▼ courses

21-22 June

Pole Lathe Turning Course

Country Chairs
Faversham Centre for arts and crafts
Staunton Harold
nr Ashby de la Zouch
Phone for more details
Tel: 01332 864 529

22-25 June

Woodcarving in relief

West Dean College
West Dean
Chichester
West Sussex
Tel: 01243 811301
Tutor: Nicola Hindshaw

23-27 June

Country Chair Making

West Dean College
West Dean
Chichester
Tel: 01243 811301
Tutor: Jack Hill

27-29 June

An introduction to caring for furniture

West Dean College
West Dean
Chichester
Tel: 01243 811301
Tutor: Roger Passmore

27-29 June

Wood Show

10,000 artefacts relating to traditional buildings, building trades and rural life on display, many made from wood.
West and Downland Open Air Museum
Singleton
Chichester
West Sussex
Tel: 01243 811363

27-29 June

Carving course

Carve a horse's head with Anthony Dew
The Rocking Horse Shop
Fonthill
York

27-29 June

Chilterns Wood Fair

Chiltern Open Air Museum
Chalfont St Giles
Buckinghamshire
Contact Barry Badger on 01895 237729 or visit www.chilternwoodfair.co.uk

27-29 June

Fine Furniture Making - Part 1

West Dean College
West Dean
Chichester
West Sussex
Tel: 01243 811301
Tutor: Ted Vincent



28 June

Woodturning Demonstration

Demonstrator: Mike Draper from Sorby
Derby Woodturning Centre
5-7 Wordsworth Avenue
Sinfen
Derby

28 June

Woodfinishing Demonstration

John Boddy's Fine Wood and Tools,
Riverside Sawmills
Boroughbridge
North Yorks
Tel: 01423 322370
Tutor: Jim Kitson

28-29 June

Woodcarving tuition

The Sycamores
56 London Road
Cainwell
Sutton Coldfield
Tel: 01827 250874
Tutor: Michael Painter
Call for more details

28 June

Woodturning Demonstration

Derby Woodturning Centre
5-7 Wordsworth Avenue
Sinfen
Derby
Tel: 01332 769769
Tutor: Mike Draper from Robert Sorby

29 June -4 July

An introduction to finishing techniques for fine furniture

West Dean College
West Dean
Chichester
West Sussex
Tel: 01243 811301
Tutor: Paul Brain

30 June -4 July

Picture framing - a refresher course

West Dean College
Tel: 01243 811301
Tutor: John Hill

4-5 July

Trend machinery demonstration

Asset Fixings and Tools Ltd
Asset House
40 Witbury Way
Hitchin
Tel: 01462 440445

5 July

Isaac Lord - DeWalt Day

185 Desborough Road
High Wycombe
Buckinghamshire
Tel: 01494 835200

5 July

Trend machinery demonstration

AllTools Ltd
119-139 Staniforth Road
Sheffield
Tel: 0114 2443162

5 July

Woodturning Demonstration

Yorkshire Woodcraft Supplies
74 Finkle Street
Cottingham
Yorkshire
Tel: 01482 844200

5 July

Log to leg course

Ashfield Woodworks
Mary Vale
The Street
Ashfield cum Thorpe
Suffolk
Tel: 01728 685760

5-6 July

Woodturning Demonstration

Craft Supplies Ltd
The Mill
Millers Dale
Derbyshire
Tel: 01798 871635
Phone for more details
e-mail: sales@craft-supplies.co.uk
www.craft-supplies.co.uk
Tutor: Ian Wilkes

7-13 July

7 day advanced chair making course

Country Chairs
Ferrers Centre for arts and crafts
Staunton Harold
nr Ashby de la Zouch
Leicestershire
Tel: 01332 864 529
e-mail: teaching@finewindsorchairs.co.uk
www.finewindsorchairs.co.uk

10-13 July

New Designers show (Part 2)

Including furniture design
Business Design Centre
Upper Street
Huntington
London
www.newdesigners.com
Tel: 0207 3592535
Part 1: 3-6 July

12 July

Woodcarving demonstration

John Boddy's Fine Wood and Tools,
Riverside Sawmills
Boroughbridge
North Yorks YO6 9LJ
Tel: 01423 322570
Tutor: Peter Wright

12 July

Woodturning Demonstration

Bettford Saw and Tool Company
Bettford
Tel: 01234 359808

12-13 July

Great Eastern Woodworking and Power Tool Show

East of England Showground
Peterborough
Tel: 01733 514 742

12-13 July

Woodland Survival Crafts

Country Chairs
Ferrers Centre for arts and crafts
Staunton Harold
nr Ashby de la Zouch
Leicestershire
Tel: 01332 864 529
e-mail: teaching@finewindsorchairs.co.uk
www.finewindsorchairs.co.uk

12-13 July

Woodcarving tuition

The Sycamores
56 London Road
Canwell
Sutton Coldfield
West Midlands
Tel: 01827 250874
Tutor: Michael Painter
Call for more details

12-13 July

Coracle making course

Country Chairs
Ferrers Centre for arts and crafts
Staunton Harold
Leicestershire
Tel: 01332 864 529



13-18 July

Fine Furniture Making - Part 2

West Dean College
West Dean
Chichester
West Sussex
Tel: 01243 811301
Tutor: Tom Kealy

16 July

Involute turning

Cheam Woodturners Association
North Cheam Sports and Social Club
658 London Road
North Cheam
Surrey
Tel: 020 8657 5565

17-20 July

Art in Action

Waterperry House
nr Wheatley
Tel: 0207 381 3192

18-20 July

Trend machinery demonstration

Taylor Bros
North Wales Conference
Centre
Llandudno
Tel: 0151 709 8006

19 July

Woodturning Demonstration - Collwyn Way

Keenleysides Mica Hardware
19 Station Street
Bedlington Station
Northumberland
NE22 7JN
Tel: 01670 823133



Visit the wood show at the Weald and Downland museum between the 27th and 29th June

demonstrations ▶ history

19 July

Woodturning demonstration

John Boddy's Fine Wood and Tools,
Riverside Sawmills
Boroughbridge
North Yorks.
Y05 9LJ
Tel: 01423 322370.
Tutor: Tim Hope

19 July

Woodcarving demonstration

John Boddy's Fine Wood and Tools,
Riverside Sawmills
Boroughbridge
Tel: 01423 322370.
Tutor: Peter Berry

19-20 July

The Wykeham Country Fair

Cherry Park Showground
Wykeham
nr Scarborough
North Yorkshire
Free parking
Tel: 01723 866600

20-22 June

Woodturning for furniture makers

West Dean College
West Dean
Chichester
West Sussex
www.westdean.org.uk
Tel: 01243 811501
Tutor: Peter Clothier

25-27 June

Carving course

Carve a horse's head with Anthony Dew
The Rocking Horse Shop
Fangfoss
York
YO41 5JH

25-28 June

Students' Final Show

Work from the woodworking related
courses as well as other art and design
crafts will be on display to the public in
this open week.
South Nottingham College of Art
and Design Creative Studies
Farnborough Road
Dilton
Nottingham
Contact Pauline Barke for
more details on 0115 9146471

26-27 July

Woodcarving tuition

The Sycamores
56 London Road
Canwell
Sutton Coldfield
West Midlands
Tel: 01827 250874
Tutor: Michael Painter
Call for more details

28 July - 1 August

Chairmaking course

Ashem Crafts
Droitwich Spa
Worcestershire
Tel: 01905 640070
Call for more details or
e-mail: enquiries@ashemcrafts.com
www.ashemcrafts.com or
www.crafts32.fsnet.co.uk

1 August

The Tool Shop

- Auction
Cedars Hotel
Needham Road
Stowmarket
Suffolk
Tel: 01449 722 992

2 August

Log to leg course

Ashfield Woodworks
Mary Vale
The Street
Ashfield cum Thorpe
Suffolk
e-mail: enquiries@ashemcrafts.com
www.ashemcrafts.com or
www.crafts32.fsnet.co.uk
Tel: 01728 685760

2 August

Woodturning demonstration

John Boddy's Fine Wood and Tools
Riverside Sawmills
Boroughbridge
North Yorks.
Y05 9LJ
Tel: 01423 322370.
Tutor: Mansden Haworth

2 August

Woodturning Demonstration

Yorkshire Woodcraft Supplies
74 Finkle Street
Cottingham
Yorkshire
HU16 4AZ
Tel: 01482 844200.
Free entry

2-3 August

Woodturning Demonstration

Craft Supplies Ltd
The Mill
Millers Dale
Derbyshire
Tel: 01298 871636
Phone for more details
e-mail: sales@craft-supplies.co.uk
www.craft-supplies.co.uk
Tutor: Mick Hanbury

3-6 August

BFM London Furniture Show

Earls Court
London
Tel: 0208 987 7956

next

MONTH

ON SALE 4 July



Projects
Make this wine rack



Tools on test

We put a host of
tools on trial

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Gaming Magazine Marketing, Tunstall Road, West Drayton, Middlesex
UB7 7QE
Tel: 01895 444855 Fax: 01895 456402

web GUIDE

TW's Webguide lists sites of interest to woodworkers in general, listed by subject and the name of the organisation or individual they represent. Most names are self-explanatory; where they're not, we have included their owner's name or a short description in brackets.

General woodworking

www.cabinetmaking.co.uk
www.cs.cmu.edu/~alf/en/en.html (*antique tools*)
www.creative-woodturning.com
www.finewoodworking.co.uk
www.hapfo.com
www.hotspot.co.uk
www.interactwoodworking.com
www.jayceetools.co.uk
www.jeanmycook.net
www.permagrit.com
www.toolite.org.uk
www.tool-time.co.uk
www.turners-retreat.co.uk
www.wiwoodbin.com
www.wood-shed.com
www.woodtalk.net
www.woodturningcentre.co.uk
www.woodturners.com
www.wood-veneer.co.uk
www.wood-worker.com
www.woodworkersdirectory.com
www.woodworkingcentre.co.uk
www.woodworking.com
www.woodworking.co.uk
www.woodworkersworkshop.com

Hand tools

www.ashleyiles.com
www.benchcutter.com
www.chestermanmarketing.com
www.crownmills.com
www.draper.co.uk
www.fairfieldtools.co.uk
www.flann-garlick-saws.co.uk
www.henrytaylor-tools.co.uk

www.hotleyplanes.com
www.kwes.co.uk
www.lie-nielsen.com
www.locknload.co.uk
www.marbles.co.uk
www.recordtools.co.uk
www.robert-sorby.co.uk
www.thestanleyshop.com
www.wealdemool.com
www.woodturning.uk.com (*O'Donnell Tools*)

Power tools

www.aeg.co.uk
www.arboritech.com.au
www.atlascopco.co.uk
www.alexminster.co.uk
www.blackanddecker.co.uk
www.bosch.co.uk
www.caumic.co.uk (*extractors*)
www.charnwood.net
www.deltamachinery.co.uk
www.dewalt.co.uk
www.draper.co.uk
www.dremel-europe.com
www.elektrebeckum.co.uk
www.emcomachine.co.uk
www.faithfulltools.co.uk
www.felder.co.uk
www.ikhammer.co.uk
www.hegner.co.uk
www.hitachi-powertools.co.uk
www.homewoodltd.co.uk
www.jcbworks.com
www.makita.co.uk
www.metabo.com
www.minden-ind.co.uk (*Festool*)
www.mitspowertools.co.uk



welcome...

Imagine what you and CUPRINOL can do



www.myford.com
www.nmsuk.co.uk
www.recordpower.co.uk
www.perform-tools.co.uk
www.resom.co.uk
www.schepbach.co.uk
www.scmgroup.com
www.shesto.com
www.toolbank.co.uk
www.sip-group.com
www.tormek.se
www.coronetwoodworking.com
www.titman.co.uk
www.trendm.co.uk
www.triton-uk.com
www.woodrat.com

Tool suppliers

www.altis.co.uk
www.antique-tools.co.uk
www.alexminster.co.uk
www.avomequipment.com
www.beesleytools.co.uk
www.bootsoffwork.co.uk
www.carrolltools.com
www.caldertrade.co.uk
www.cooksons.com
www.craft-supplies.co.uk
www.dblightley.co.uk
www.dick-gmbh.com
www.direct4trade.co.uk
www.directtoolsales.co.uk
www.discounttools.co.uk
www.diyltools.com
www.dim-tools.co.uk
www.easibuy.com
www.ftc.uk.com
www.frianchi.co.uk
www.gandomtools.co.uk
www.goodcraftcentre.co.uk

www.goodtimber.com
www.grahams-machinery.co.uk
www.griptools.co.uk
www.harryncill.com
www.homewoodltd.co.uk
www.isaacford.com
www.itslondon.co.uk
www.janik.co.uk
www.jgdpowertools.co.uk
www.joegreeners.co.uk
www.joemckenna.ie
www.kendaltools.co.uk
www.lakedalepower-tools.com
www.leegarthtools.com
www.letsbuytools.com
www.kityuk.com
www.mackay.co.uk
www.machinemart.co.uk
www.methodtools.com
www.pennyfarmingtools.co.uk
www.petercrisp.co.uk
www.powertoolwarehouse.com
www.prwertools.co.uk
www.power-tools-uk.com
www.practicalproducts.co.uk
www.gracetools.co.uk
www.pyrography.net
www.rutlands.co.uk
www.screwfix.com
www.simbles.com
www.sjcarter.co.uk
www.southernwoodwork.co.uk
www.stilesandbutes.co.uk
www.strettonofcoventry.co.uk
www.thetoolshop.net
www.thetoolstoredirect.co.uk
www.thomas4tools.co.uk
www.toolbank.co.uk
www.toolbazaar.co.uk
www.toolcentre.co.uk
www.toolman.co.uk

enquiries@twonline.co.uk

Please notify all changes and additions to

enquiries@twonline.co.uk

www.toolsbypost.com
www.toolsforwork.co.uk
www.toolshopdirect.co.uk
www.toolpage.co.uk
www.toolpost.co.uk
www.uktoolsdirect.co.uk
www.uktoolshop.com
www.weldendtool.com
www.wmmailsofts.com

**Veneers,
finishing,
hardware etc.**

www.wood-shop.co.uk
www.artveneers.co.uk
www.brasshinges.co.uk
www.budetime.co.uk
www.chestnutproducts.co.uk
www.clockparts.co.uk
www.clocksnbits.co.uk
www.clockwiseuk.co.uk
www.cuprinol.co.uk
www.fiddles.co.uk
www.firmfix.com
www.frenchpolishingschool.info
www.hobby.uk.com
www.jcrispinandsons.co.uk
www.justgrilles.co.uk
www.ktoys.co.uk
www.marquetry.co.uk
www.marquetry.org
www.melcoabundling.co.uk
www.originalmarquetry.co.uk
www.rustins.co.uk
www.traditionalfinishes.com
www.veneers.org.uk
www.wood-finish.co.uk
www.wood-veneer.co.uk
www.wsjenkins.co.uk
www.meantime-design.co.uk
www.opitec.co.uk
www.antiebillard.com

The screenshot shows the KITY UK website. At the top left is a logo featuring a stylized green tree and the word 'KITY'. The main title 'WELCOME TO THE KITY UK WEB SITE.' is centered at the top. To the left of the main content area is a vertical sidebar with several orange buttons labeled 'About KITY', 'KITY News', 'KITY Events', 'KITY Products', 'KITY Services', and 'Contact Us'. The main content area has a light beige background with a faint grid pattern. It contains several sections of text and links. A large blue button labeled 'KITY' is positioned in the upper left of the main area. Below it is a section titled 'KITY News' with a link to 'View latest news'. Other sections include 'KITY Events', 'KITY Products', 'KITY Services', and 'Contact Us'.



Historical interest, antiques etc.

www.antiquetools.com
[www.history-people.co.uk/
woodworking.html](http://www.history-people.co.uk/woodworking.html)
www.jubilee-valentine.co.uk
www.shakerworkshops.com
www.wealddown.co.uk

Books & plans

www.absolutelyfreeprojects.com
www.americanfurnituredesign.com
www.americanwoodcraft.com
www.benchplans.com
www.bfrank.com
www.craftidesigns.co.uk
www.easywoodprojects.com
www.furnituredesigns.com
www.gewoodworks.com
www.plansinwood.com
www.plansnow.com
www.rockler.com
www.stobartdavies.com
www.vgwoodplans.com
www.thewoodcrafter.net

Business **Food** **Health** **Technology** **Travel**

Small business owner and entrepreneur news from around the world.

Photo: iStockphoto.com

www.woodnet.net
www.woodprojects.com
www.workshopsupply.com

Training

www.aninductraft.com
www.bbc.ac.uk
www.belfastinstitute.ac.uk
www.stcoll.ac.uk
www.woodworkcourses.fsnet.co.uk
www.blackburn.ac.uk
www.bournville.ac.uk
www.bradfordcollege.co.uk
www.bridgend.ac.uk
www.bridgewater.ac.uk
www.bracegillhurst.co.uk
www.davidcharlesworth.co.uk
www.candi.ac.uk
www.cant-col.ac.uk
www.castlercagh.ac.uk
www.cct.ac.uk
www.chippendale.co.uk
www.chrisfaulkner.co.uk
www.cityofbristol.ac.uk
www.czwl.ac.uk
www.cwmwallac.uk
www.craft-woodturning.co.uk
www.barnsley-furniture.co.uk
www.dudleycol.ac.uk
www.castleigh.ac.uk
www.melvynfirmager.co.uk
www.furnitureschool.isnet.co.uk
www.texasageweb.co.uk
[www.lcm.ac.uk \(Leeds College\)](http://www.lcm.ac.uk (Leeds College))
www.mdfinney.co.uk
www.murefor.co.uk
www.musulton.ac.uk
www.newark.ac.uk
www.eskar-douglas.com
www.peterechild.co.uk

www.rycote.ac.uk /Rycotewood
www.simmsonsandensley.co.uk
www.tedfarrow.co.uk
www.greenwoodworking.co.uk
www.westdean.org.uk
www.westnotts.co.uk
www.alongrun.co.uk/vandle

Timber supplies

www.bclgroup.co.uk
www.nabertduncain.co.uk
www.niksunknowles.co.uk
www.marcotte.fr
www.ebsmith.co.uk
www.lathamtimber.co.uk

South

www.eastburton.com
www.channelwoodcraft.com
www.mackintosh.co.uk
www.panelsupplies.co.uk
www.premiertimber.co.uk
www.pridays.sagenet.co.uk
www.silvadwoods.co.uk
www.wfacs.co.uk
www.rossaustralianimports.com
www.whitentimber.co.uk
www.wlwest.co.uk
www.wossjward.co.uk

North

www.datoms.co.uk
www.britishhardwoods.co.uk
www.laver.co.uk
www.scottsofthrapston.co.uk
www.shire-timber.co.uk
www.wlb-woodmachining-freecurve.co.uk
www.fermawoodtechs.co.uk

West Midlands

www.williambird.co.uk
www.deringe.co.uk
www.hubbstimber.co.uk
www.jobhorton.co.uk

East Midlands

www.craft-supplies.co.uk
www.woodtimber.com

Northern Ireland

www.rdmeken.co.uk

Walton

Scotland
www.hancockandbrown.co.uk
www.aberdeenshirehardware.co.uk
www.lothian-timber.co.uk
www.wood-shape.co.uk

enquiries@twonline.co.uk

Woodworking BACK ISSUES SERVICE



No. 104 MARCH 1999

- Projects:**
• Woven garden table
Features:
• Drawn up
• Holes broken
• Saw frames
Features:
• Harnessing hand tools
• Brass pointers test
• Housing planes
• HMS Victory
• Chiseling squares



No. 105 APRIL 1999

- Projects:**
• Garden playhouse
Features:
• Metal work tools
• Book puzzle
• Sand sizes
• Chiseling master's tools
Features:
• Workshop safety
• Finishing
• Jim Kinghorn's masterclass - chiseling planes



No. 106 MAY 1999

- Projects:**
• Low bench
• Chinese box
• Side tables
• Stable doors
• Chiseling master's tools
Features:
• Steam bending
• The big Marpford Showcases
• Altimars
• Jim Kinghorn's masterclass - planes



No. 107 JULY 1999

- Projects:**
• Elm board
• Game leg table
• Matching boxes
Features:
• Turned wooden boxes
• Smoothing planes test
• What would you buy?
• Van Dyke crystals
• Workshop tips



No. 108 AUGUST 1999

- Projects:**
• Children's table & chair
• Peg cat
• Cabinet frame
• Journey box
• Peg plan
Features:
• Mortising tools
• Linseed oil
• Jim Kinghorn's masterclass - introduction to new series
• Blockcars on test



No. 109 SEPTEMBER 1999

- Projects:**
• Oval table
• Three-legged stool
• Wine cabinet
• Knobs & feet
Features:
• Staffie box
• Picture poster & conserves
• Jim Kinghorn's masterclass - workshop essentials
• Chests on test



No. 110 NOVEMBER 1999

- Projects:**
• American ash chest
• Whistler chair (pt 2)
• Candle holder
Features:
• Tudor Palace
• French polish
• Steam bending
• Veneers
• Wood of choice
• Jim Kinghorn's masterclass - scroll saw workshop



No. 111 DECEMBER 1999

- Free:**
• New Trend catalogue
Projects:
• Home cinema
• Salt pot
• Whistler chair (pt 2)
Features:
• Filing tools
• Wood of choice
• Jim Kinghorn's masterclass - buying tools
• Machining gauges off-test



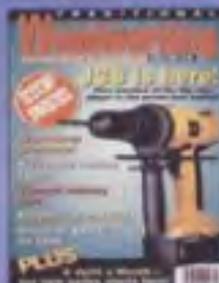
No. 112 JANUARY 2000

- Free:**
• Beacon wallplaque
Projects:
• Red elm dining table
• Drawers
• Draughts set
• Moving towers of Hanoi
Features:
• Earth pigments
• Robert Langdon features
• Jim Kinghorn's masterclass - chairs
• Handbags on test



No. 113 FEBRUARY 2000

- Free:**
• TVW (1999 video)
Projects:
• Hoffman candle
• Plastic clock
• Traditional benches
Features:
• Lie-Nielsen profile
• Festival of Wood '99
• Jim Kinghorn's masterclass - sharpening chisels
• Belt sanders on test



No. 114 MARCH 2000

- Projects:**
• Mission coffee table
• Turned money box
• Electronic number
Features:
• JCB power tool preview
• Joining techniques
• Stripping furniture
• Jim Kinghorn's masterclass - using chisels
• Circular saws on test



No. 115 APRIL 2000

- Free:**
• Top Routing Home supplements
Projects:
• Medieval oak side table
• Turned cheese board
Features:
• Woodturning
• Green ring
• Box joints
• Jim Kinghorn's masterclass - when to finish
• Block planes & tenon saw on test



No. 116 JULY 2000

- Projects:**
• Auctioneer's gate
• Coffin stools
• Turned tripod table
Features:
• Dr Who companion
• Restoring a Bailey plane (pt 2)
• T-tail joinery
• Jim Kinghorn's masterclass - using planes
• Cross-pein pin hammers on test



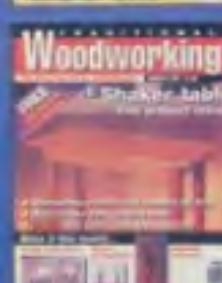
No. 117 SEPTEMBER 2000

- Projects:**
• Reconstructed plant stand
• Cider press
• Medieval goblets
Features:
• Pembroke College retrospective
• Pole-lathe conversion
• Lapped dovetail joints
• Jim Kinghorn's masterclass - small planes
• Bevel gauges on test



No. 118 DECEMBER 2000

- Projects:**
• Plant pot stands
• Round wall clock
• Magid spinner top
• Antique chest restoration
• Collector's cabinet (pt 2)
Features:
• Chemical stains
• Strengthening edge joints
• Jim Kinghorn's masterclass - veneering
• Wooden molasses on test



No. 119 JANUARY 2001

- Free:**
• Power Tool Quarterly
Projects:
• Glass side table
• English walnut candlesticks
• Conservatory chair
• Waterfall brookside
Features:
• Basic chair-making
• Farnsley glazing bars
• Jim Kinghorn's masterclass - veneering



No. 120 JULY 2001

- Free:**
• Power Tool Quarterly
Projects:
• Home cinema cabinet
• Oak bench
• Wooden glider
• Medieval umbrella
Features:
• Dowel housing joints
• Jim Kinghorn's masterclass - Japanese tools
• Portable millet house on test



No. 121 AUGUST 2001

- Projects:**
• Library chair
• Rustic arched pegs
• Mission wrygut
Features:
• Stopped housing joints
• Inside West Dean
• Making a marking gauge
• Hand-held diamond laps
• Jim Kinghorn's masterclass - sharpening Japanese tools
• Power planers on test



No. 122 SEPTEMBER 2001

- Projects:**
• Japanese clothing cabinet
• Racing chair
• Office armrest
Features:
• Through dovetail housing joint
• Jim Kinghorn's masterclass - buying the right tools
• Combines drill on test



No. 123 NOVEMBER 2001

- Projects:**
• Cabinetmaker's bench (pt 1)
• Humidifier project
• Fixed shelves
Features:
• Dimensional control housing joints
• Hobble molding profile
• Cabinet strings (pt 2)
• Jim Kinghorn's masterclass - buying chisels
• Dowel joints on test



No. 124 DECEMBER 2001

- Projects:**
• Five chest of drawers
• Cabinetmaker's bench (pt 2)
Features:
• Softwood benches
• Celebrating joints
• Buying marking tools
• Cabinet strings (pt 2)
• Refinishing your work
• Circular saws & guides on test

Traditional Woodworking brings you workshop projects, features on equipment and techniques, building into a complete library of resource material. TW Back Issues Service lets you complete any gaps in your collection or find a special project.



No. 149 JANUARY 2002
Free:
- Power Tool Quarterly
Projects:
- Standard exterior door
- Adjustable mortise gauge
- Reversible corner cupboard
Features:
- Churns exhibition
- Buying tips
- Cup joints
- No. 7 planes on test



No. 150 MARCH 2002
Free:
- Reproduction oak Aviary (pt 1)
- Carver's mallet
- Almond puzzle
- Walnut & sycamore cabinet
Features:
- Real world woodworking
- Cabinet scruples
- Reversible mortising
- Woodwork on wheels
- Routers on test



No. 151 APRIL 2002
Free:
- Power Tool Quarterly
Projects:
- Reproduction oak Aviary (pt 2)
- Shaker-style bench
Features:
- The Hammar Furniture
- Andy Daniels profile
- Multi-spindle
- Cordless routers on test



No. 152 MAY 2002
Projects:
- Miniature chest of drawers
- Post-and-rail fencing
- Turned curtain pole ends
Features:
- Jim Kingcott's planter
- Colin Heath profile
- Steel & lime finishing
- Power drills on test



No. 153 JUNE 2002
Free:
- Fax file
Projects:
- Welsh slate tiles
- Oval kitchen table
Features:
- Furniture restoration
- Bob Piper profile
- Councillor's beamer
- Rustic furniture
- Tools on test



No. 154 JULY 2002
Free:
- Power Tool Quarterly
Projects:
- Oak dining table
- Greenhouse staging
- Shaker clothes pegs
- Wooden jack pines
Features:
- Decking
- Dining furniture
- Perfection & excellence
- Tools on test



No. 155 AUGUST 2002
Projects:
- Plank-molded chairs (pt 1)
- Plug rack
Features:
- Chiseling timber
- World timber
- Treen
- The Tool Shop profile
- Tools on test



No. 156 SEPTEMBER 2002
Free:
- Woodworking supplement
Projects:
- Pine table
- Plank-molded chairs (pt 2)
- Simple table
Features:
- Bag oak
- Finishing in reverse
- Decorative carving
- Kent furniture-makers profile
- Tools on test



No. 157 NOVEMBER 2002
Free:
- Routing supplement
Projects:
- Campaign table
- Corner cupboard
- Wisteria mirror
- Sketchbook: Chest of draws
Features:
- Course sponsorship
- Restoration Furniture leg
- Tools on test



No. 158 DECEMBER 2002
Free:
- Craft Supplies catalogue
Projects:
- TV & hi-fi unit (pt 1)
- Walnut bowl
- Pedestal leg
- Sketchbook: Child's desk
Features:
- Restoration: Woodworm
- Richard Rose profile
- Tools on test



No. 159 JANUARY 2003
Free:
- Power Tool Quarterly
- Router wallpanner
Projects:
- Oak bureau
- TV & hi-fi cabinet (pt 2)
- Door makeovers
- Sketchbook: Child's chair
Features:
- Restoration: Clamp
- Ian Design profile
- The Northmeyer Trust
- Tools on test



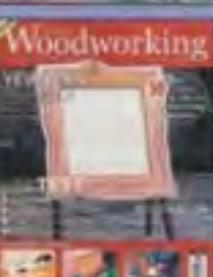
No. 160 FEBRUARY 2003
Free:
- Medieval oak settle cabinet
- Cherry wood roll cable
- Willow mallet
- Sketchbook: Antique oak box
Features:
- Restoration: Colouring
- The Windsor chair
- Chair repair
- Router corner guide
- Tools on test



No. 161 MARCH 2003
Projects:
- Butcher's cabinet
- Headboard
- Divided boxes
- Maple rings
- Drop moulds
- Sketchbook: Walnut Bureau
Features:
- Restoration: Clockmaking
- Student's gallery
- Simple signs & wooden sticks
- Solid oak mirror
- Tools on test



No. 162 APRIL 2003
Free:
- Power Tool Quarterly
Projects:
- Church steeple
- Miniature bracket clock
- Recycled CD cabinet
- Sketchbook: Windsor chair
- Paint gauge
Features:
- Restoration: Panel
- Tassington Hall
- Marquetry guide
- Tools on test



No. 163 MAY 2003
Projects:
- Pine mirror frame
- Chandelier
- Garden wall seat
- Sketchbook: Pine hanging rack
- Shovel plane
Features:
- Restoration: Tools
- Organics: nature of timber
- Student's gallery
- Fifty Downing type
- Tools on test

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National and Woodworking Associations

Association of Pale Lathe Turners

e-mail: holger@vifis.demon.co.uk

Web: www.holger.org.uk

Association of Woodturners of Great Britain (AWGB)

Secretary: Lionel Pringle Tel: 01323 740861

e-mail: lpripling@clara.co.uk

Berkshire, Hampshire and Surrey Fellowship of Woodworkers

Chairman: Peter Guyett Tel: 01252 542901

Meetings: 4th Thursday, 7.30pm

Home: Mylchett Centre, Mylchett, Surrey

British Woodcarving Association

Secretary: JB Sullivan Tel: 01865 798177

Kent Woodworkers

Secretary: Colin Scarfe Tel: 01732 773145

Meetings: 3rd Saturday, 2pm

Home: Apple Craft Centre, Faversham

Marquetry Society

Secretary: Peter Metcalfe Tel: 0114 2335105

e-mail: petermarquetry.freescrve.co.uk

Web: www.marquetry.org

Northern Federation of Woodturning Groups (NFWG)

Chairman: M Hartley Tel: 01254 696215

e-mail: mhartley@woodturners.org.uk

Web: www.woodturners.org.uk

AWGB Member Clubs

Ameron Woodturners

Secretary: Bill Fox Stafford Tel: 01785 248312

Meetings: 4th Monday (not December), 7.30pm

Home: Hantsman Inn, Downend, Bristol

Avon and Bristol Woodturners

Secretary: Mervyn Musk

Web: www.avon-and-bristol-woodturners.org.uk

Tel: 0117 9610256

Meetings: 3rd Thursday, 7.30pm

Home: Hantsman Inn, Downend, Bristol

Axminster Woodturners Club

Secretary: Mrs Jo Rusling

Tel: 01297 552261

Meetings: 1st Wednesday, 7pm

Home: Axminster Power Tool Centre, Mt St Helens, Chand St, Axminster

Blackcountry Woodturners

Secretary: Nigel Garbett

Tel: 0121 327 2833 day, 0121 888300 ext

Meetings: 3rd Wednesday, 6-8pm

Home: Sandwell College, Croxtons Lane, Smethwick.

Bridgend Woodturning & Carving Club

Secretary: Shirley Williams

e-mail: kathygregory64.freescrve.co.uk

Tel: 01656 721246

Meetings: 2nd Monday (except bank holidays), 6.30pm

Home: Noltion Church Hall, Merthyr Mawr Road,

Bridgend

Broadlands Woodturners

Secretary: Wilfred Ball Tel: 01603 434164

Meetings: Last Thursday

Home: Bradwell Community Centre, Great Yarmouth

Burcot Woodturners Club

Secretary: John Smith Tel: 0121 458584

Meetings: 1st Thursday, 7pm

Home: Burcot Village Hall

Cambridge Woodturners

Secretary: Brad Herrington Tel: 01223 573699

Meetings: 1st Thursday, 7.30pm

Home: Wandlebury School Room

Cheam Woodturners Association

Secretary: David Baskett Tel: 020 8677 5565

Meetings: 3rd Wednesday, 7.30pm

Home: North Cheam Sports and Social Club, 409

London Rd, North Cheam, Surrey

Chester Valley Woodturners

Secretary: Dick Webb Tel: 01621 860447

e-mail: cvalleyweb66@hotmail.com

Meetings: 3rd Wednesday, 7.30pm

Home: The Methodist Hall, Mondsum Lodge,

Chestfield, Essex

Celchester Woodturners

Secretary: Martin Edgley Tel: 01209 843562

Meetings: 1st Monday, 7.30pm

Home: St John's Church Hall, Ipswich Rd, Highwoods,

Celchester, Essex

Coombe Abbey Woodturners

Secretary: Geoff Astin Tel: 01785 810031

e-mail: geoffastin@lineone.net

Meetings: Every 6th Saturday afternoon

Home: Baptist Church, Hinckley Rd, Coventry

For further details contact Derek Rogers on 01205

457596

Cumbria Woodturners Association

Secretary: Fred Singleton Tel: 01539 731896

Meetings: 3rd Sunday, 10 am

Home: Berneside Village Hall

East Hertfordshire Branch

Secretary: Don Stewart

Tel: 01992 536967

Meetings: 3rd Wednesday

East Surrey Woodturners

Secretary: Roy Cotton Tel: 02380 646269

Meetings: Last Thursday, 7.30pm

Home: Edgecombe Centre, Moska Rd, Selsdon

Furness Woodturning and Woodcrafts Association

Secretary: James Rawles Tel: 01229 889643

Meetings: 3rd Thursday, 7pm

Home: Rampsde Village Hall

Heart Of England Branch

Secretary: Reg Bond Tel: 01289 750221

Meetings: Every 6th Friday at 7.30pm

Home: The Scout Hut, Tiddington, Stratford-on-Avon, Warwickshire

Herts and Beds Branch

Secretary: Mike Sheaf Tel: 01582 716362

Meetings: 2nd Tuesday, 7.30pm

Home: The Cork Room, Adey Fields Country House

Hempstead

Kent Branch

Secretary: Pat Giradell Tel: 01634 304865

Meetings: 1st and 3rd Sunday

Home: Polewood, Pett Farm, Stockbury Valley, Kent

Kings Lynn Woodturners

Secretary: Nigel Hellon

Tel: 01533 742899

Meetings: 2nd Wednesday, 7.30pm

Home: Clinkwarrs Village Hall

Middlesex Woodturners Association

Secretary: Adrian Neelham Tel: 01753 593771

Meetings: 2nd Thursday, 7.30pm

Home: Gaelic Association Clubhouse, Northolt

Mid Wales Woodturners

Secretary: Jim Cutley Tel: 01686 689191

Meetings: Some Sundays - call for details

Home: Llanidloes Village Hall

Mid Staffs Woodturners Association

Secretary: John Smith Tel: 01889 577380

e-mail: johns1935s@hotmail.com

Meetings: 1st Friday

Home: The Village Hall, Evington Hill, Rugeley

Norfolk Woodturners Society

Secretary: Bernard Rose Tel: 01603 436990

Meetings: 3rd Wednesday

Home: Fakenham High School or Bentley Village Hall, nr Dereham, Norfolk

North London Woodturners Group

Secretary: Jeremy Eckstein

e-mail: jeremy.eckstein@compuserve.com

Tel: 020 8445528

Meetings: 3rd Thursday

Home: Varies - call for details

Plymouth Woodturners

Secretary: Richard Smith Tel: 01752 778671

e-mail: rsmith@btconnect.com

Meetings: 3rd Friday Home: Methodist Hall,

Greenway Ave, Woodland, Plymouth

Scotswood

Secretary: Angus Troop Tel: 0131 538 6173

e-mail: angus@angus.troop.freescrve.co.uk

Staffordshire and South Cheshire Woodturners Association

Secretary: Nigel Rickards Tel: 01285 882421

Meetings: 2nd Thursday 7.30 pm

Home: Senior Citizens Centre, Hanover Street, Newcastle Under Lyme

Suffolk Essex Cambs Borders Woodturners

Secretary: Brian Partridge Tel: 01473 624889

e-mail: brianpartrige@aol.com

Meetings: 2nd Tuesday Home: Peter Child, The Old

Hyde, Little Wymondham, Essex

Suffolk Midcoastal

Secretary: Geoff Moss Tel: 01394 383999

e-mail: andrew.gallant@breaffa.co.uk

Meetings: 1st Thursday Home: Dallingrove Village Hall, Nr. Wimborne, Suffolk

Taywood Woodturners Association

Secretary: Duncan Donaldson Tel: Work 01247

82654, Home 01247 854811

e-mail: dcapita@donaldson-hydrolics.co.uk

Meetings: 3rd Saturday Home: Varies

Thameside Woodturners Association

Secretary: Wally Hammond Tel: 01208 738881, e-mail:

AHammond777@aol.com

Meetings: 2nd Thursday

Home: The Field, London Road, Billesley, Essex

The Village Turners

Secretary: Tony Plumstead Tel: 01733 261262

Meetings: 1st Saturday

Home: 130 Gammon End Road, Peterborough

Waveney and District Woodturners

Secretary: Ronnie Summons Tel:

01502 584347

Meetings: 2nd Thursday, 7pm

Home: Marford Community Centre, Mill Road, Marford

West Cumbria

Secretary: David Granger Tel:

01768 561744

e-mail: westcumbwest@care4thenet.net

Meetings: 3rd Saturday

Home: Village Hall, Great Bowden, Cuckermouth

West Midlands Woodturners

Secretary: Phil Stevenson Tel: 0121 705 9794

Meetings: Every six weeks

Home: Water Orton Primary, Vicarage Lane, Water

Orton

West Suffolk Woodturning Club

Secretary: Bill Care Tel:

01449 711999

Meetings: 3rd Saturday of the month

Home: Earl Shannan Village Hall

Worcestershire Woodturners

Contact: John Millward Tel: 01562 824428

Meetings: 1st and 3rd Mondays Home: Driffield High

School, Briar Mill, Driffield

NFWG Member Clubs

Birstall Woodturning Club

Secretary: Colin Hartley Tel: 01924 441528

Venue: Alexandra Mill, Batley

Meetings: Wednesdays 7pm

Blackburn with Darwen Woodturning and Woodcarving Club

Secretary: M. Hartley Tel: 01254 679371

Meetings: 1st Monday Home: Little Shalford Tool Store, King Street, Blackburn

Carmel and Holywell Woodcraft Association

Secretary: B. Barnabas Tel: 01332 713320

Meetings: Every Friday 10am-4pm

Venue: Carmel Village Hall, near Holywell

Cheshire and North Wales Woodturners Association

Secretary: John Pearson Tel: 01244 554482

Meetings: 4th Thursday 7pm

Venue: Sychdyn Village Hall, near Mold

Cheshire Guild of Woodturners

Secretary: Gordon Haynes Tel: 01928 789035

e-mail: pmass@globalnet.co.uk

Chairman: David Bryant Tel: 01565 631681

e-mail: david@cratdesign.co.uk

Meetings: 3rd Thursday 7.30pm Venue: Plumley

Village Hall, Near Knutsford

Deeside Woodturners and Carvers

Secretary: David Hawley Tel: 01241 620700 Meetings:

1st Thursday, 7.30pm

Venue: St. Marks Church Hall, Connells Quay

Derbyshire Dales Woodcraft Club

Secretary: A Chapman Tel: 01335 348387

e-mail: tonychapmanuk@btconnect.com

Meetings: 1st Saturday, 10am-2pm

Venue: Wynston Village Hall, Wynston

Doncaster Woodturning Club

Secretary: Michael Cawley Tel: 01427 753196

Meetings: Last Monday, 7pm Venue: Hawk Hotel,

Arncliffe, nr Doncaster

East Yorkshire Woodturners

Secretary: Scott Murdoch

Tel: 01482 881792

e-mail: scott.murdoch@virgin.net

Meetings: 3rd Tuesday, 7pm

Venue: Yorkshire Woodcraft Supplies, Cottingham

Erewash Valley Woodturners Association

Secretary: David Bonner Tel: 0115 849 8670

Glossopdale Woodturners

Secretary: A Tyre Tel: 01617 852377

Meetings: 1st Tuesday, 7.30pm

Venue: Conservative Club, Maple Road,

Charlesworth, Nr Glossop

Gwynedd Woodturners Association

Secretary: C Stanley Tel: 01407 740712

Meetings: 1st Tuesday, 7.30pm

Venue: Bangor Cricket Club

Harworth Woodturning Club

Secretary: David Eames Tel: 01623 644100

Meetings: Tues 7pm, twice monthly

Venue: Tanners Retreat, Brinsford Industrial Estate, nr

Doncaster

High Peak Woodturning Club

Secretary: Ben Cannell Tel: 0161 320355

e-mail: wght@globalnet.co.uk

Meetings: 1st Friday, 7.30pm

Venue: Civic Centre, Hazel Grove, nr Stockport

Huddersfield and District Woodturners Association

Secretary: Wendy Bamford

Tel: 01484 462081

Meetings: 2nd Thursday (except July and August),

6.30pm

Venue: Huddersfield Technical College, Brunel House,

Oldfield Road, Huddersfield

Jorvik Woodturning Group

Secretary: Tim Evans

Tel: 01904 781992

e-mail: tim.evans@comcast.dreservive.com

Meetings: 1st Friday, informally other Fridays, 7.30pm

Venue: Thwaitegate, nr York

Lincolnshire Association Of Woodturners

Secretary: Charles Giles Tel: 01529 461127

Mersyside Woodturners Association

Secretary: Steve Jackson Tel: 0151 7245986

e-mail: sjackson@tiscali.co.uk

Meetings: Last Thursday 7.30pm

Venue: British Legion Club, Archway Road, Hoylake, Liverpool

North Bucks Woodturners Club

Secretary: D Shepherd Tel: 017988 313579

Meetings: Saturday 10-12pm Venue: Courtyard Art

Centre, 1 Aldous Lane, Parklands, Great Linford,

North Lincolnshire Association Of Woodturners

Secretary: George Capon

Tel: 0162 459249

e-mail: george@brigg28.dreamwvse.co.uk

Meetings: 3rd Monday, 7.45pm

Venue: Cransall Village Hall, Cransall

Red Rose Woodturning Club

Pendle Woodturners and carvers

Secretary: Bill Sharples Tel: 01244 881430

e-mail: wsharples@super.net

Meetings: 3rd Monday, 7.30pm Venue: Oyston Mill,

Strand Road, Preston

Settle Woodturners Association

Secretary: P Cox Tel: 01729 822633

Meetings: 1st Saturday, 10am-3pm

Venue: St. Johns Methodist Church, Settle

Sheffield Woodturning Club

Secretary: Mike Smarthurst Tel: 0114 256 1998

Meetings: 2nd Tuesday, 7pm

Venue: Mike Smarthurst Woodturning, Unit 1a, Kesteven Wk, Elvaston St, Sheffield

Snainton Woodturning Club

Secretary: Brian Wilkinson Tel: 01947 640779

Meetings: 1st Thursday, 7.30pm

Venue: Snainton Woodturning Supplies, Snainton, Scarborough

Tavistock Turners and Carvers Club

Secretary: C. Dunn Tel: 01566 794682

Meetings: Last Thursday

Venue: Girl Guide Hall, Bedford Car Park, Tavistock

Teeside Woodturners Association

Secretary: Colin Staughton

Meetings: 3rd Wednesday 7.30pm

Venue: Newham Garage, Lismore Street, County

Newham, nr Middlesbrough

Torbay Woodturners Club

Secretary: B Nicolls

Meetings: 1st Monday

Venue: Chipping Golf Club

Trent Valley Woodturners

Secretary: Peter Allen Tel: 01162 677233

Meetings: 2nd Wednesday, 7pm

Venue: Kegworth Community Centre, Kegworth

West Manchester Woodturners Association

Secretary: Brian Broad Tel: 01942 512393

Meetings: Every 4th Thursday

Venue: Botanical Gardens, Altringham

West Nottinghamshire Society of Woodcarvers

Secretary: Len Smith

Tel: 01623 537079

Meetings: Wednesdays 10.30am-11.30am

Venue: Quarrydale School, Stonyfield Road Station, in Ashfield

West Pennine Woodturners

Secretary: Jeff Whitehead Tel: 01282 64012

Meetings: 1st Friday, 7.30pm

Venue: St Andrews Church, Bockdale

West Riding Woodturners

Secretary: David Jackson Tel: 01422 843774

Meetings: 1st Tuesday 7.30pm

Venue: Elsecar Memorial Hall or Bingley

e-mail: david.jackson@westrid.org

Woodart Workshops

Secretary: Alan Wyke Tel: 01282 640762

Meetings: 2nd Tuesday, 7pm

Venue: Hesden High School, Hesden, nr Chester

Independent Clubs

Ayr and District Woodturning Club

Secretary: John Higgins

Tel: 01292 442532 Meetings: 1st and 3rd Monday

East Surrey Woodturners

Meetings: Last Thursday 7.30pm

Venue: Edgescombe Community Centre, Selborne

Fenland Woodturners

Secretary: Trevor Blackett Tel: 01775 767005

Meetings: Last Wednesday 7pm

Venue: Spalding Community Centre

Forest of Bere Woodturners

Secretary: Ted Jones Tel: 02392 252165

Meetings: 3rd Wednesday 7.30pm Venue: Community

centre, School Lane, Dumfries, Dumf.

Glochs Association Of Woodturners

Secretary: Chris Eagles Tel: 01242 672354

Meetings: 2nd Wednesday 7.30pm

Venue: Buildings Community Centre, Chelmsford

Grampian Woodturners Club

Secretary: Ian Wallace Tel: 01224 743661

Venue: St. Denys' Church Hall, Belshill

Kennet Valley Woodturners

Secretary: Bryan Clarke Tel: 01635 46340

Meetings: 2nd Tuesday, 7.30pm Venue: Paulton

Village Hall

Kent Woodworker's Club

Contact: 01712 773445 Meetings: Saturday 10am-

Apple Cross Centre, Macknade, Faversham

Lancashire & Cheshire Woodcarvers

Secretary: Alan Adcock Tel: 01423 847141

Meetings: 3rd Saturday 12-3pm Venue: St Andrews

United Reformed Church Hall, Weshalde

Scarborough and District Woodturners

Secretary: Terry Taylor Tel: 01723 859000

Venue: Scarren

Shropshire Association of Woodturners

Secretary: Geoff Cook Tel: 01952 252747

Meetings: 3rd Thursday, 7pm

Venue: Crox Inn, Thimblewood, nr Shrewsbury

South & West Wales Woodturning Club

Secretary: Steve Griffiths Tel: 01639 629751

Meetings: Every Tuesday, 7pm

Venue: Church of Christ, Albert Place, Cwmbran.

Sunderland Woodturning Association

Tel: 0191 7841356 or 0191 5347948

Meetings: 1st Monday, 6.30pm

Venue: Church of Christ, Albert Place, Cwmbran.

Tycooles Woodturning Club

Secretary: Richard Edwards Tel: 01268 598034

Meeting: Every Friday, 7pm

Wellingborough and District Woodturning Club

Secretary: Paul Lawrence Tel: 01933 674298

Meetings: 3rd Monday, 7.30pm

Venue: Oldcotes Club, Barnwell Dr, Wellingborough

West Northants Woodturners

Secretary: Eric Potter Tel: 01604 818034

Meetings: Twice a month

Woodbury Woodturners

Tel: 01395 225154 Venue: Exeter, Devon

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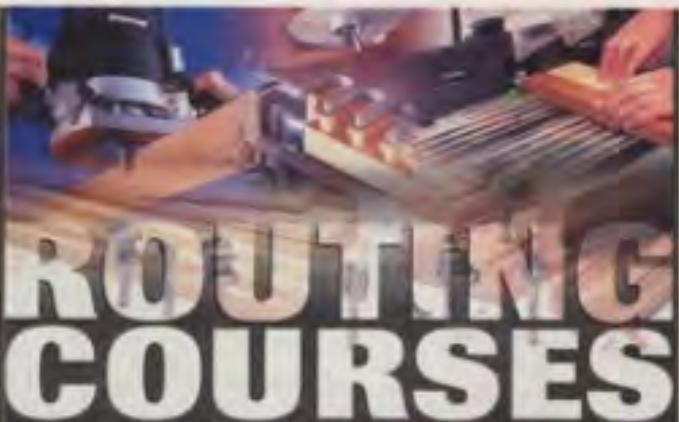
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Comment

Text and picture: George Buchanan

I don't know whether other woodworkers have had this experience, but I suppose it is only by sharing (a kindly, well-meaning and poisonous phrase) my troubles it is going to be possible to find out whether the rest of you are having difficulty keeping it straight and vertical too.

The problem started at home. As with so many minor adjustments to oneself, it was an intervention by Elizabeth that focused our attention to my eyes.

She looked across the table at me and said in her very direct way: "I don't like to see you peering at the newspaper."

I stared at her for a moment, and replied with something rather concise to the effect that my reading glasses were in the office, that I could see perfectly well (thank you), and that she need not concern herself in any way with my welfare so far as my perfectly all right eyes were concerned. At least for the moment.

I thought that might have marked the decisive end to an unwarranted breakfast intrusion, but somehow it missed the mark.

"I don't like to see you squinting at the newspaper when you are wearing your usual glasses, and I hate it when you whip them off to try to get a closer view."

"Sometimes," she added rather heartlessly, "you do it when we have guests."

There was no denying it. "Yes," I said rather meekly, "I suppose it makes me look rather old."

"No," she said, "it makes you look silly. I'm fed up with it."

After 30 years or so, one gets hardened to this kind of thing.

The fact of the matter is that there are times in marriage when the going gets tough — but they pass. From then on, I made a point of remembering my reading glasses.

In not quite a wink of an eye (more a snap and a fumble), off would come the one and on the other. One felt a slight inflating of the eyeballs, and then corrected vision would be restored. But Elizabeth didn't give up.



Twice on visits to our market town, and with the worrying words "you need variables" Elizabeth tried to pull me into the optician's.

Manfully, I resisted. It wasn't vanity. Hidden behind stoical expressions of being quite OK and well able to cope I feared the time and the expense involved in obtaining the new apparatus.

Perhaps 30 years is not quite enough for an adroit chap like me to get to know the female mind.

For a while I thought things were going my way. No longer did I get references to variables, and trips to the optician.

Occasionally I would forget to bring my reading specs to the table, and no one even commented.

But on my birthday, Elizabeth pulled a truly rotten trick. She handed me an envelope. I opened it, and out dropped a token for variable spectacles. Once again, I had been out-generalised.

The money was paid; protest and procrastination were useless. Like a lamb I entered the plush goggles emporium.

There is a lot of hype about these things. I suppose it is to make one feel good about splashing out so much valuable cash. I chose a pair of light specs, with flexible frames and variable lenses.

At the fitting the technician announced rather grandly, "Welcome, Mr Buchanan, to the world of variables!" he said, and then he added the puzzling injunction.

"The thing to remember Mr.

Buchanan is always to point your head in the direction in which you want to see?" Crumbs, I thought, do I need to be told?

I must confess it is a nice feeling to be able see here and there. It's useful in the workshop to be able scan lengths of wood, and to spot electrical cables and dropped nails on the floor. But something curious has happened: two things actually.

These days I don't seem to be able to drill straight any more. Nails too, get pounded in at silly angles. Every one of the screws holding our new boat's centreboard case, enter at about 15 degrees to the vertical, and, amazingly, they all lean the same way.

In years to come when the archaeologists dig up the remains of my most recent boat, they might publish a paper on the curious screw angles applied to the woodwork and entitle it "The 'cant-ed' screw: a typical early 21st century fastening technique in small and medium size wooden boatbuilding." Actually, I'm sure it's the new specs.

The other curious thing is this. There I am, quietly sitting at the breakfast table reading the obituaries, and Elizabeth looks up from her oatcake.

"I can't get over the way you move your head from side to side when you're reading," she says. "It looks really funny."

I look up and smile. "It's the glasses," I mutter. Got her!

Does anyone else have a problem with getting it upright? Nailing and screwing, I mean?

These days, I don't seem to be able to drill straight any more

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