

Wood News

Number 7, Fall 1981

A Journal Devoted to Serving the Woodworker

Published by Highland Hardware

Ian Kirby on Veneering October 2-4

Ian Kirby will return to Atlanta, October 2-4 for a lecture and seminar on Veneering, Use of Man-made Materials, and Torsion Boxes. Cost of tickets for the lecture Friday night is \$5.00. Cost of the entire seminar Saturday and Sunday including the Friday lecture is \$75.00. Location for the events is the seminar room at Highland Hardware. More details are on page 5.

Also inside are photo features on the Woodworkers Guild Show on page 6 and the Lamello wood jointing system on page 10. Zach Etheridge has contributed an article covering activities of The Design Group beginning on page 3.

Shop Machine Seminar October 17

On Saturday, October 17, Bob Kelley will give a free demonstration at Highland Hardware on the use of thickness planers and bandsaws, dealing with the problems encountered in their set up, maintenance, and safe use. This will be a good introduction for those unfamiliar with the use of these tools and a good review for the experienced woodworker interested in achieving accuracy and maintaining digits. Bob is Highland Hardware's Educational Director, and was recently called upon by Makita USA to teach a class to its Southeast regional staff on the proper use of the Makita stationary tools.

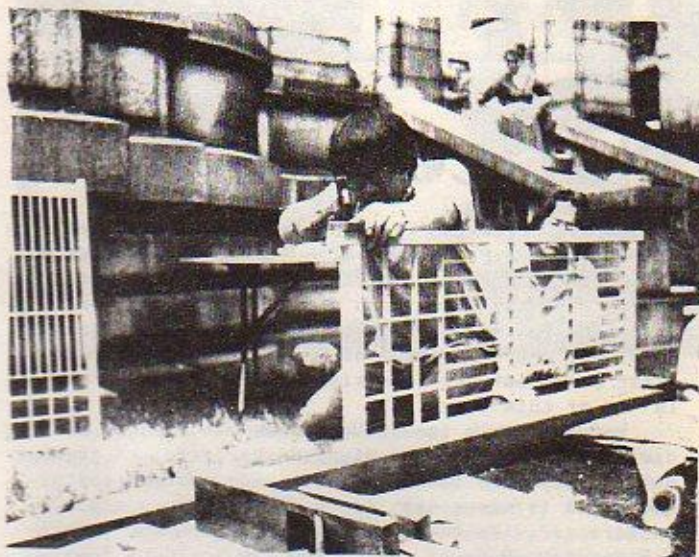
Included also in the event on October 17 will be a demonstration of the Lamello wood jointing system, a Swiss-made tool which is pictured in this issue of Wood News.

Admission to this seminar is free. It will begin at 9 AM and run until 3 PM with a break for lunch. Because space will be limited, please call Highland Hardware in advance to reserve a space.

Hand Tool Seminar December 5

On Saturday, December 5, Bob Kelley will teach a "hands on" class on the use of hand woodworking tools. The class will run from 9 AM - 5 PM, and will survey the tuning and use of cutting tools and measuring tools. The "hands on" portion will be spent troubleshooting problems you may be having with your own hand tools. A copy of Charles Hayward's book Tools for Woodwork is included in the seminar fee, and will serve as a reference for the class.

To register send your name, address and phone number with your check for \$25.00 to Highland Hardware. Class size is limited so please register early.



Japanese Tool Seminar November 13-15

Highland Hardware will sponsor a seminar on the fundamentals of Japanese hand woodworking tools on Friday evening and all day Saturday and Sunday, November 13 through 15. Instructing the seminar will be Toshio Odate, a life-long woodworker who moved to the United States from Japan in 1958. Mr. Odate is presently Instructor of Sculpture and Drawing at the Pratt Institute in New York. He has also taught sculpture and woodworking at Brookfield Craft Center in Connecticut and at Brooklyn Museum Art School and Cooper Union in New York. He has also written articles for Fine Woodworking magazine.

The seminar begins Friday night at 7:30 PM at which time Toshio Odate will explore the history and philosophy of the life of a Japanese craftsman. This Friday evening lecture is held at Highland Hardware and will be open also to those interested who are not enrolled in the entire weekend workshop. Cost of the Friday night session only is \$5.00. Cost of the entire weekend seminar, including the Friday night session is \$50.

On Saturday and Sunday, the seminar will continue with an analysis of Japanese tools designed to illustrate their structure and use. Tools covered will include Japanese saws, chisels, planes, and marking gauges. Discussion will be followed by demonstrations to further illustrate understanding of the care and maintenance of the tools. Hours are Saturday, 9 AM-5 PM. Sunday 9 AM to 4 PM.

Register for the lecture or seminar by sending your name, address and phone number along with your check to Highland Hardware. Space is limited so please register early.

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Wood News

c1981 Highland Hardware, Inc. Atlanta, GA.

Edited by Chris Bagby

Staff for Fall 1981 Issue:

Sharon Bagby, Zach Etheridge, and Bob Kelley

Notice

We apologize for the absence of the Summer edition of Wood News. Production of our new 1981-82 catalog which was an in-house operation of Highland Hardware ran through the summer and stalled our plans for producing the summer issue. The catalog is finally complete, and this issue of Wood News represents the first since our new subscription policy was announced in May of this year.

Up until this issue, Wood News was printed and distributed for free by Highland Hardware. A growing mailing list and rising printing and postage costs have made it necessary for us now to charge a \$3.00 subscription fee to cover the production and distribution of Wood News. The \$3.00 fee includes four quarterly issues mailed to your home. Each subscriber also receives a free copy of our annual catalog, which sells separately for \$1.00.

If you are reading this and have not already mailed us your \$3.00 subscription, this is the last issue of Wood News you will receive. We hope that you will support the growth of Wood News into a bigger and better publication by taking the time to subscribe.

Send your name, address, and check for \$3.00 to Highland Hardware, 1034 N. Highland Avenue, NE, Atlanta, GA 30306.

Highland Hardware Tool Catalog

We are pleased to offer our new catalog describing and illustrating over a thousand items available from us by mail order. We have organized tools and books into eighteen departments for easy location of the woodworking items you need. Sections include: Bench and vises, sharpening tools, planes and scrapers, chisels, saws, marking and measuring tools, drilling tools, stationary tools, routers and bits, shaper cutters, carving tools, glues and clamps, assembly tools, accessories, books and magazines.

Cost of the catalog is \$1.00 Postpaid. However, if you order from us a \$3.00 subscription to Wood News, we will send you the catalog at no extra charge, along with your four quarterly issues of Wood News. To order, send your name and mailing address along with your check or money order to Highland Hardware, 1034 N. Highland Avenue, NE, Atlanta, GA 30306.

Educational Notes

By Bob Kelley and Chris Bagby

The educational offerings at Highland Hardware for this fall promise an appealing range of options for both the professional and serious amateur. We are also pleased to announce several improvements to the seminar room including production of six new double student benches with heavy duty vises for use in our hands on workshops.

The many sound suggestions we have received about course content have influenced our choices here and will be important considerations in determining the content, form, and costs for the winter schedule. So drop us a card and let us know what you would like to see offered this winter.

John Wermescher, an Atlanta commercial artist who is also a woodworker has expressed interest in teaching classes on two subjects for which instruction has not been available locally to our knowledge.

The first is an introduction to boatbuilding, which could be offered either as an intensive weekend course or as a once-a-week for several weeks night course. John's question is, who is interested and when is the best time to teach it?

The second subject is introduction to marquetry, the art of inlaying graphics in wood. This would make a nice weekend course, although an on-going weekly evening group might lead to some interesting work.

Probable dates for the seminars are January and February. If you are interested in the idea of either course, please give us your name so we may notify you as the time, place and cost are determined. Also, please express your preference for either weekend or evening classes. Call 872-4466 or send a note to Highland Hardware.

John McGee has announced his fall seminar schedule for events at McGee's Woodworks in Carrollton, Ga. Described as hands on seminars, the first is Saturday and Sunday, November 14 and 15--Fine tuning and use of hand tools. The second is December 12 and 13, Machine methods of woodworking. For more information write or call John McGee, 218 S. Boulevard, Carrollton, GA 30117. (404) 834-7373.

HIGHLAND HARDWARE

1981-82
Catalog



Woodworking
Tools & Books

1034 N. Highland Ave. NE
Atlanta, Georgia 30306

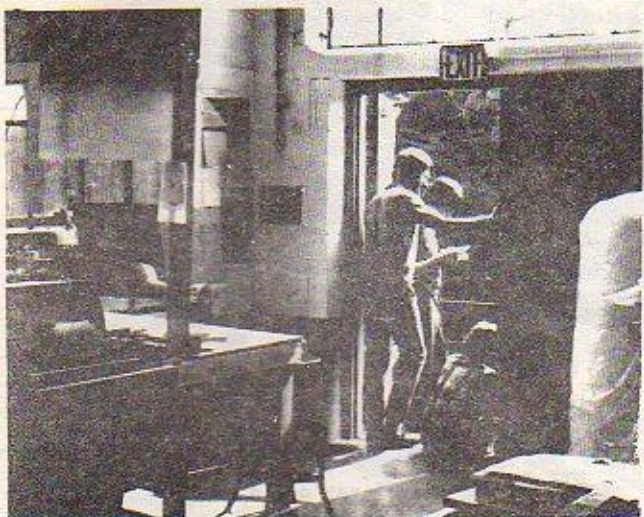
(404) 872-4466

Design Trip

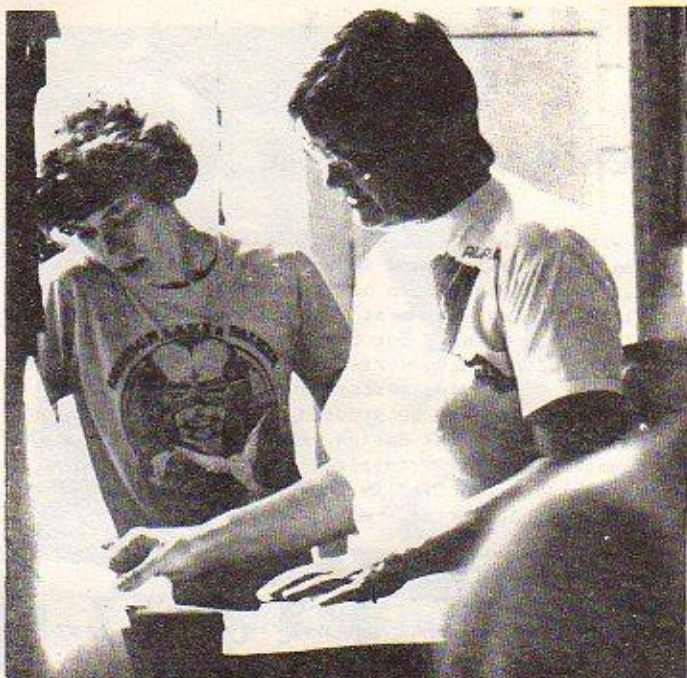
By Zach Etheridge

The only two group members who showed up on time for the departure were Roger and Susan, who came to wish us bon voyage. The rest straggled in over the next few hours, each relieved to find that everyone else was late also. At last we were packed and re-packed, tires and oil were checked, the last CB was installed, each truck was stocked with maps, munchies, and brownies from Susan, final goodbyes were said four times and we were off, heading north for a twenty-four hour marathon run to Vermont and our rendezvous with design.

The six of us, Nancy Moynihan, John Ryan, Mike Couch, Kathy Hoffman, Ann Mahoney and myself, and our three trusty pickup trucks were on our way to meet up with Chris Bagby and Bob Kelley in Bennington, Vermont, home of Rosalind and Ian Kirby and their prime focus of energy, Kirby Studios. Object: a one-week intensive course on principles of design, a custom version of Rosalind's annual Learn to Draw summer session tailored to fit the needs of our group. Those needs were as varied as our backgrounds, ranging from my "I can't draw and don't know how anyway" credentials to Mike's degree in design. Our group resume included at least twenty-five person-years of woodworking experience, notable success in the world of business, a sheaf of useful degrees including engineering, psychology, English and Portuguese, considerable teaching experience (including rockclimbing instruction), and a fair talent for staying awake in a small truck. What all three women and five men had in common was a fascination with woodworking, a mania for good tools, and a powerful urge to make quality an integral part of our work.



And one other thing—all of us had either attended or been subjected to detailed reports on one or more of Ian's woodworking seminars in Atlanta, and most of us had been present at the last seminar in April of this year. It was then that one of the students, who identified himself as Sam Williams, manager of John Portman's Atlanta Mart complex, expressed his enthusiasm for the movement toward fine woodworking in Atlanta and asked if Ian and any of us there would be interested in cooperating on the design and construction of a boardroom for the Atlanta Decorative Arts Center.



Rosalind Kirby (right) and Nancy Moynihan

Well, yes, we were interested. Within a few weeks a dozen people had banded together to work on the project, the idea being that we would all learn from each other and from Ian (and possibly from Ros, it was suggested) everything we needed to know to produce a showpiece boardroom. Roger Foster and Mike Couch were appointed to begin classes in mechanical drawing; John Wermescher participated with his experience in graphics; Rick Underhill brought more serious woodworking ambition; Susan Mickey applied great skill and energy toward keeping things organized, and we became The Design Group.

In May, we began meeting two nights a week to work on orthographics and made great strides, but soon realized that many of us needed far more than knowledge of how to draw plans—we needed to know how to arrive at a plan in the first place.

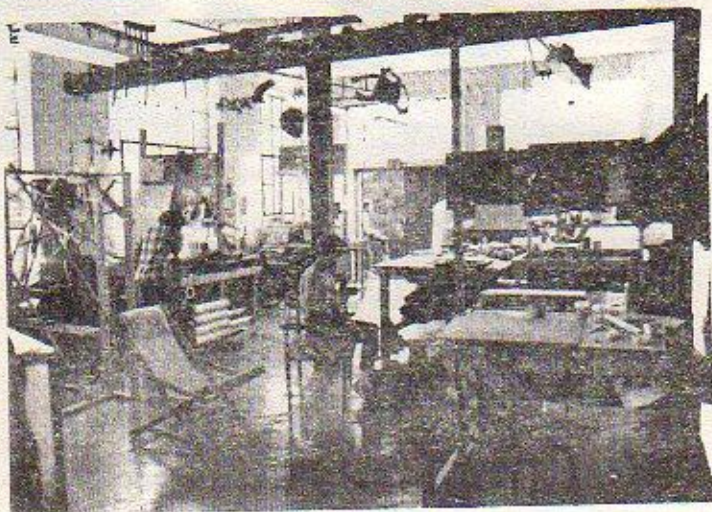
We had maintained frequent contact with Ian, and at this point he suggested that what we needed was professional help. What we ought to do was come to Vermont for some work with a "fantastic, really unbelievable good" teacher of design. It seemed unrealistic to expect a bunch of working people to take off into the wild north on a moment's notice for the sake of mere education, but first two, then four, five, six, and finally (a week before the June 12 departure date) eight of us agreed to go.

The course was to run Monday through Saturday; on Sunday we met at the Kirbys' house and moved en masse into their two-room garage apartment. Monday morning, amid comparisons of snoring styles and the relative merits of the closet versus the front porch as sleeping quarters, we gathered in Ros' living room and started work. From the outset it was clear that we were in the hands of a teacher of unconventional and wonderfully subtle methods.

(continued on page 4)

Design Trip (continued)

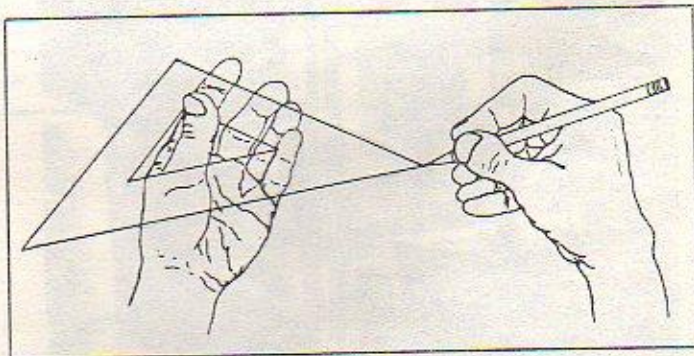
With little preamble Ros initiated a free-association exercise intended to provide both her and each of us some insight into our respective approaches to decision-making, our most frequent and basic act of design. She pointed out that the process of design consists of making a series of decisions, solving problems and perceiving aesthetic choices, all learned activities that can be studied and improved upon. Creative, successful design, she asserted, is not the exclusive product of inspiration or genius, but is accessible to practically anyone with a modicum of determination, patience and training.



The afternoon exercise put that proposition to us in an immediate, personal way, following a pattern that was to be repeated throughout the week. We went to the studio, and after a bit of milling about while choosing work stations and excavating our drawing tools, we were instructed to begin a simple drawing exercise. It seemed almost too simple; all of us were beginning to wonder what we were doing when Ros suddenly added a new dimension to the project, then another, and yet another. By the end of the afternoon we found ourselves caught up in a full-blown graphic design project involving interaction of line, shape, color, and content. The most surprising thing about the lesson was our own surprise at the outcome: without ever being conscious of working toward a specific result, we had in an effortless sort of way wound up with clearly recognizable "designs", several of which had remarkable visual appeal. The pleasure of those successes, as well as the dissatisfaction of those of us whose products seemed lacking in grace, were strictly after-the-fact reactions, unrelated to the process that had brought us to that point, for we had simply been moving from step to step, drawing this and cutting that in response to Ros' almost random-seeming suggestions. We were not struggling to bring a design into being, did not sweatily search for inspiration or mutter cryptic rituals to invoke latent flair. The thrill of victory and the agony of defeat were distinctly absent during the work: parameters were established, basic choices were made which led to further decisions and actions, and presto! There was a workmanlike result ready to be judged and emoted over.



Ros very carefully asked us to notice that by obscuring the overall purpose of the exercise she had limited our attention to each specific task as it arose. Since we literally didn't know what we were doing, we felt little attachment to the product and got the job done with almost no anxiety, no profound confusion, no straining to make the work conform to preconceptions. The trick, she said, is to learn to work in that manner when you do know what you're doing, not letting the vision of the end obscure one's clear sight of the means. This would be especially useful to professionals like ourselves, who must frequently work to satisfy customers' specific requirements regardless of our opinions of their choice of style, shape or color. One can't afford to turn away jobs that don't suit one's personal tastes, but neither can one spend one's life arguing with customers or developing ulcers in the shop. Ideally one should be able to design and execute even the most atrocious nonsense in an efficient, relatively carefree, and thoroughly workmanlike manner.



The impact of that first day's work was such that we stayed up into the wee hours giving vent to a great deal of enthusiasm and a fine spirit of camaraderie--a practice which became standard procedure for the next four evenings, usually with either Ros or Ian or both along for the discussion. Both classwork and extracurricular socializing were highly stimulating and rewarding, so much so that by the time we left Vermont there was a sense of almost magical intensity about the experience. We were being given not merely a cram course on principles and techniques of design, but a seminar on the philosophy of right work, the "Zen and the Art of Workmanship" so to speak.

(continued on page 5)

Back in April, at the seminar where we met Sam Williams, we had been discussing some of the difficulties faced by craftspeople who aspire to fine woodworking: the historical division of labor between designer and builder, the lack (in the U.S.) of an apprenticeship system to provide solid basic education, and the mundane constraints of time and money which hamper the pursuit of the highest quality of work. The ideal of the "artist-craftsman" is quite appealing, and I suspect that most of us would love to devote ourselves to seeking art through our craft, but that's a difficult ideal to put into practice when big-city scale bills are there to be paid on a regular basis. An alternative perhaps worth developing is the concept of the designer-craftsperson, a sort of ideal woodworker sufficiently competent in both design and execution to successfully satisfy the need for both quality and income. The trip to Vermont was our longest and most encouraging step yet toward achieving that ideal for ourselves.

With the support of new participants, the Design Group has continued to work through the end of the summer, following a program of drawing exercises outlined by Ros, and continuing our orthographic studies. Classes will resume after a break of a few weeks, and will be organized under the direction of an experimental correspondence program adapted from the English Free University system by Ian and Ros and their colleague, Colin Tipping. Ian will be back in October for another seminar on woodworking skills and techniques; we're working on getting Ros down for another week's work within a few months. The ADAC boardroom is on the drawing board and the entertainment committee has a full schedule ahead. The designer-craftsperson is alive and growing in Atlanta.



Ian Kirby Seminar, Lecture on Veneering October 2-4

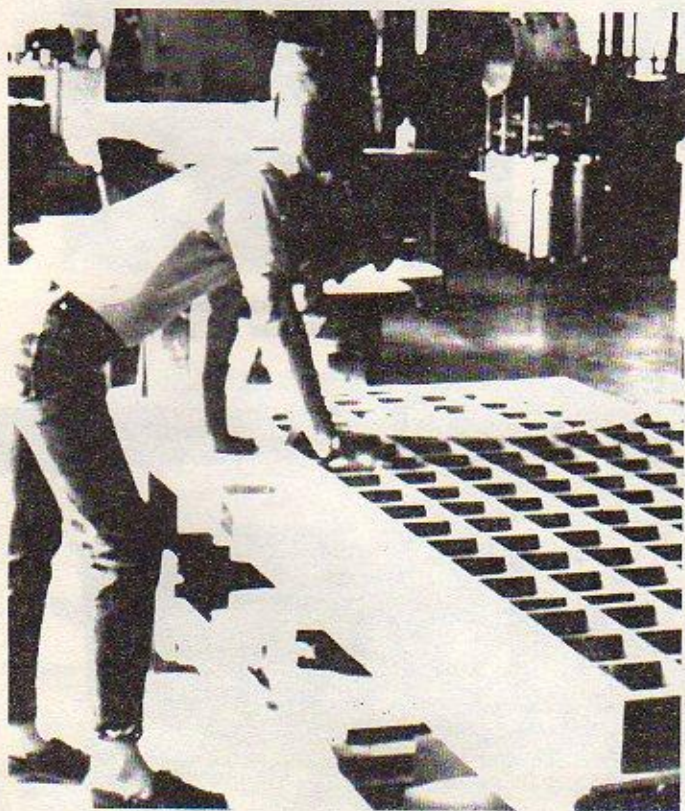
Subject of the lecture Friday evening will be "The Potential Scope of Veneering Furniture for the One of a Kind Furniture Maker." Ian Kirby will begin with a case history of a piece of furniture which is a veneered piece, followed by a comparative analysis of solid wood furniture and man-made sheet material (MMSM) furniture. Next will be a look at constraints and design variables of solid wood and their carryover into MMSM, which leads to starting with MMSM and its own integrity as a basis for design, including the rightfulness of design for MMSM in terms of conservation and the cost and scarcity of solid wood. The lecture will conclude after considering the demands which MMSM make on design and approach, and how to achieve a reasonably good set of decisions before beginning.

The workshop Saturday and Sunday will consist of lecture and demonstrations by Ian Kirby. Topics for Saturday 9 AM to 5 PM are these: Torsion box manufacture, demonstration of making a torsion box, theory behind the torsion box, design variables: cores, skins, core materials, skin materials, jointing torsion boxes together, and furniture design using torsion boxes.

Sunday's class will run from 9 AM to 3 PM covering these topics: Veneers and veneering, veneer technology, preparing the substrate, lipping, preparing the veneer, applying the veneer, and veneer presses.

Ian Kirby has contributed numerous articles to *Fine Woodworking* magazine on woodworking techniques and is well known for his energetic and entertaining teaching style developed during his years as Senior Lecturer at London University College before moving to the U. S. and opening his own studio of woodwork and design in N. Bennington, VT. Among other things, Kirby Studios has been engaged in research on the torsion box, which is a relatively new element of design and construction. The workshop at Highland Hardware is certain to present new information useful to serious woodworkers who are also interested in design elements of the craft.

To register for the seminar or lecture, send your name, address, phone number, and check for \$5.00 or \$75.00 to Highland Hardware. If time is limited, call Highland Hardware at 872-4466 for information on reserving a space for you in the workshop.



Bob Kelley examines a torsion box project at Kirby Studios in Vermont.

Guild Show

The Woodworkers Guild of Georgia sponsored its First Annual Show of members' work during July. More than 100 people visited the show's opening at the Highland Gallery on July 3. Illustrated here are some of the pieces exhibited.

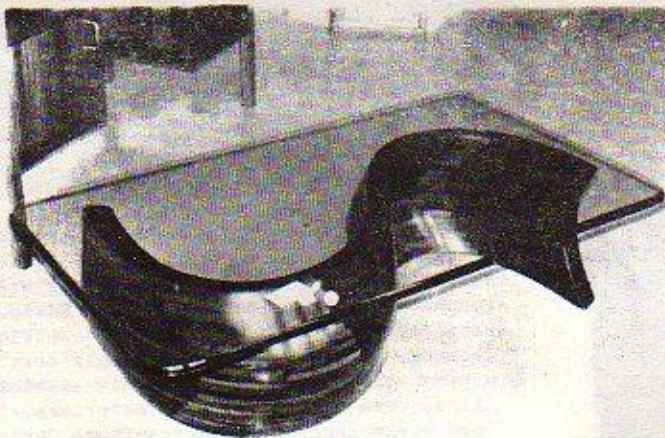


Oak flat drawing file
Mike Billert \$450

Plant Stand \$250
Paula Vogel

Lewisburg Eagle
Bill Bittinger

Music stand of pecan
Jim Tolmack



Walnut coffee table \$3800
George Berry



Mahogany & Satinwood Table
Charles Walker \$725



Mahogany coffee table \$750
Zach Etheridge

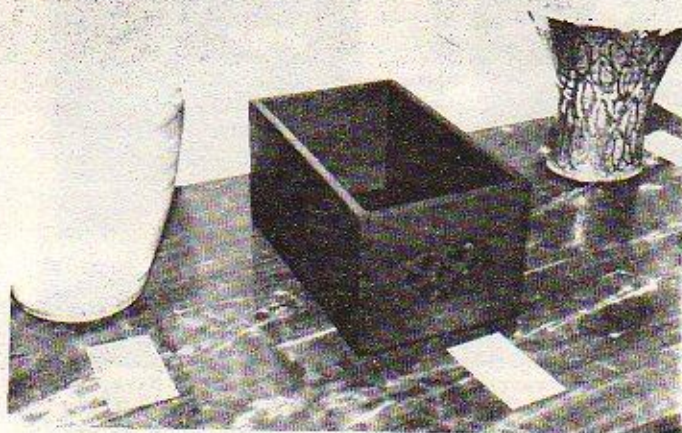


Mahogany desk
Paula Vogel



Mahogany door \$750
Bill Thomsen

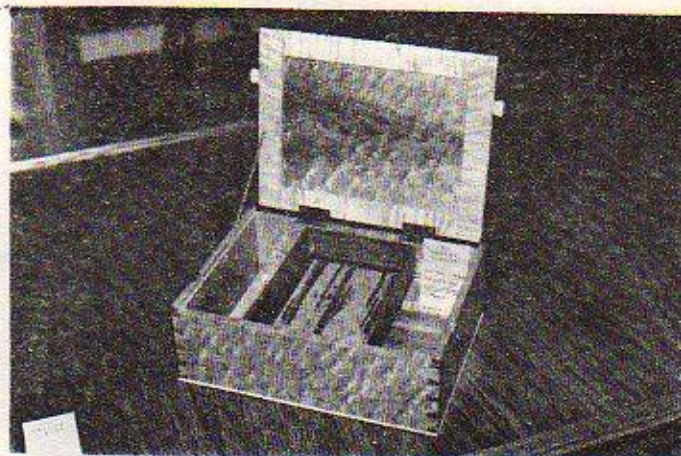
Although a date has not yet been set for the next meeting of the Woodworkers Guild, an announcement is expected soon, and activity is due to resume this fall. On the agenda are formal approval of by-laws and election of officers. For information on joining the Guild, write PO Box 5567, Atlanta, GA 30307.



Mahogany sewing box \$250
Chris Chamness



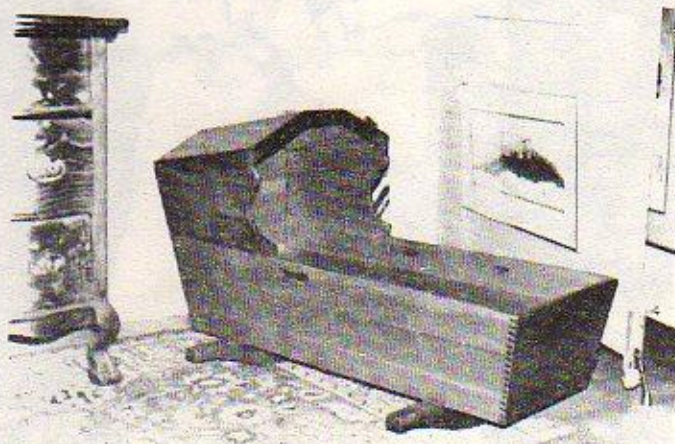
Robert E Lee carving in oak
Pat Durkee



Little Box of birdseye maple,
curly maple, ash, & apple
John McGee \$800



Mallard duck and pintail drake decoys
Bill Bittinger.



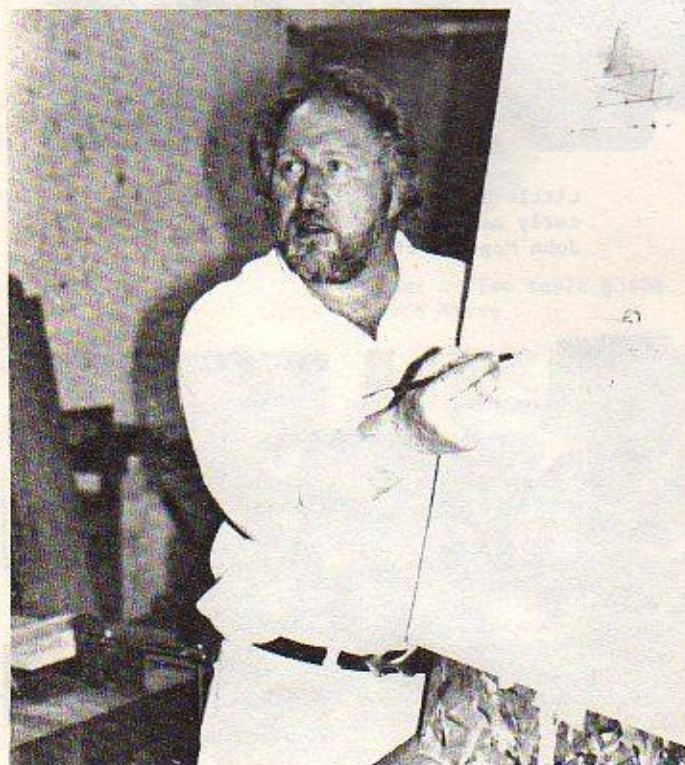
Fir cradle \$225
Chris Chamness



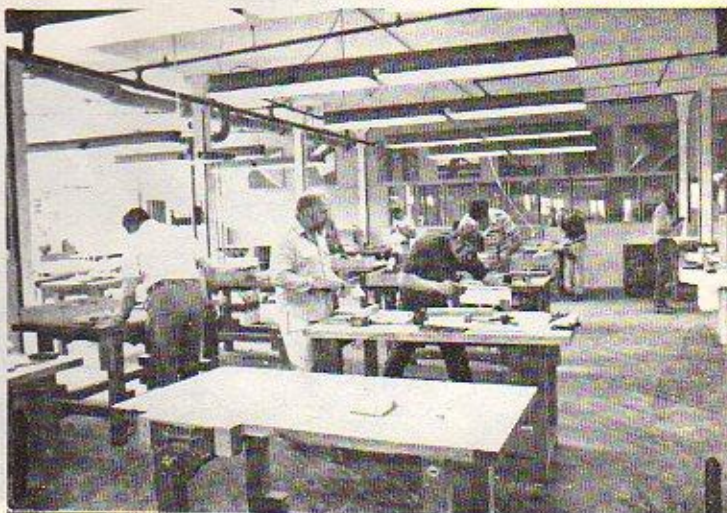
Highland Hardware welcomed a visit from former President Jimmy Carter before Ian Kirby's seminar here on March 6. Mr. Carter, whose woodworking experience reaches back to the days when he was in the Navy, was in the store to buy a mortise chisel and a blade and fittings for a continental style bowsaw which he was making out of wood.

While discussing with him the use of bowsaws for joint cutting, Mr. Carter witnessed a demonstration by Ian Kirby of an English style dovetail saw and a Japanese dovetail saw. Before leaving he bought one of the English style saws, along with some glue and sandpaper, the mortise chisel, and the parts for making his continental bowsaw.

Upon leaving office in January, Mr. Carter's Cabinet and staff gave him a large set of tools as a present, which he has set up for use in a shop in his garage.



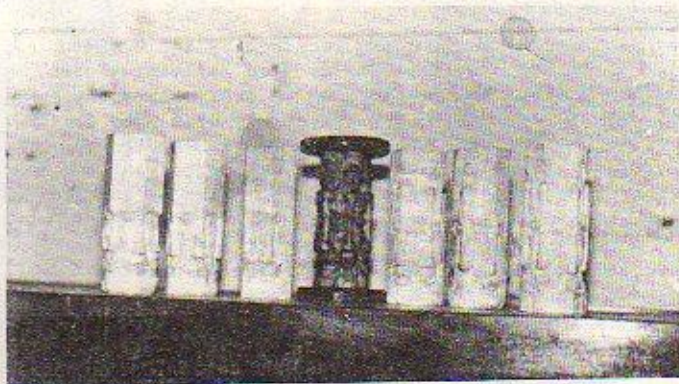
At his seminar in March and April, in addition to teaching use of hand tools and jointmaking techniques, Ian Kirby shared his vision of the present day designer-craftsman. Kirby is shown here explaining clamping techniques at the April seminar in Atlanta, and teaching tool skills at his studio in North Bennington, Vermont. For more information on the idea of the designer-craftsman, read Zach Etheridge's article, Design Trip.





Mr. E.J. Tangerman, dean of American woodcarving, stopped in for two full weekends to instruct whittling, carving and sculpting. Mr. Tangerman's experience and writing in the field spans over fifty years and has taken him to carving centers from Sri Lanka to the Soviet Union. His slides, lectures, and demonstrations were stimulating to the carvers in attendance. He is scheduled to repeat the two weekend series at Highland Hardware in May of 1982, so watch for an announcement of details in a future issue.

Students were challenged to learn face and figure carving by practicing on what Tangerman calls a 12-way head. The project is designed to allow the student to measure his progress in achieving accurate and realistic results. Shown here are a few of the heads whittled in the class surrounding one carved by Mr. Tangerman.



Also part of the assignments were relief carving in hardwood and a larger face carved in the round in basswood.

Some scenes from the seminar. As you can see, carvers of all ages participated.



During the hands on sessions, participants had the opportunity to sharpen their skills on a number of projects.



Kelley Bagby displays excellent technique on a relief carving of Raggedy Andy.

Lamello

Much attention is being received by the Lamello Minilo (pronounced Mini-Lo) Top wood jointing system. This tool has been manufactured in Switzerland for the last twenty years, but had rarely been seen in America until lately. Now woodworkers here are discovering its remarkable speed and simplicity of operation, and we're all wondering why it has not caught on here before now.

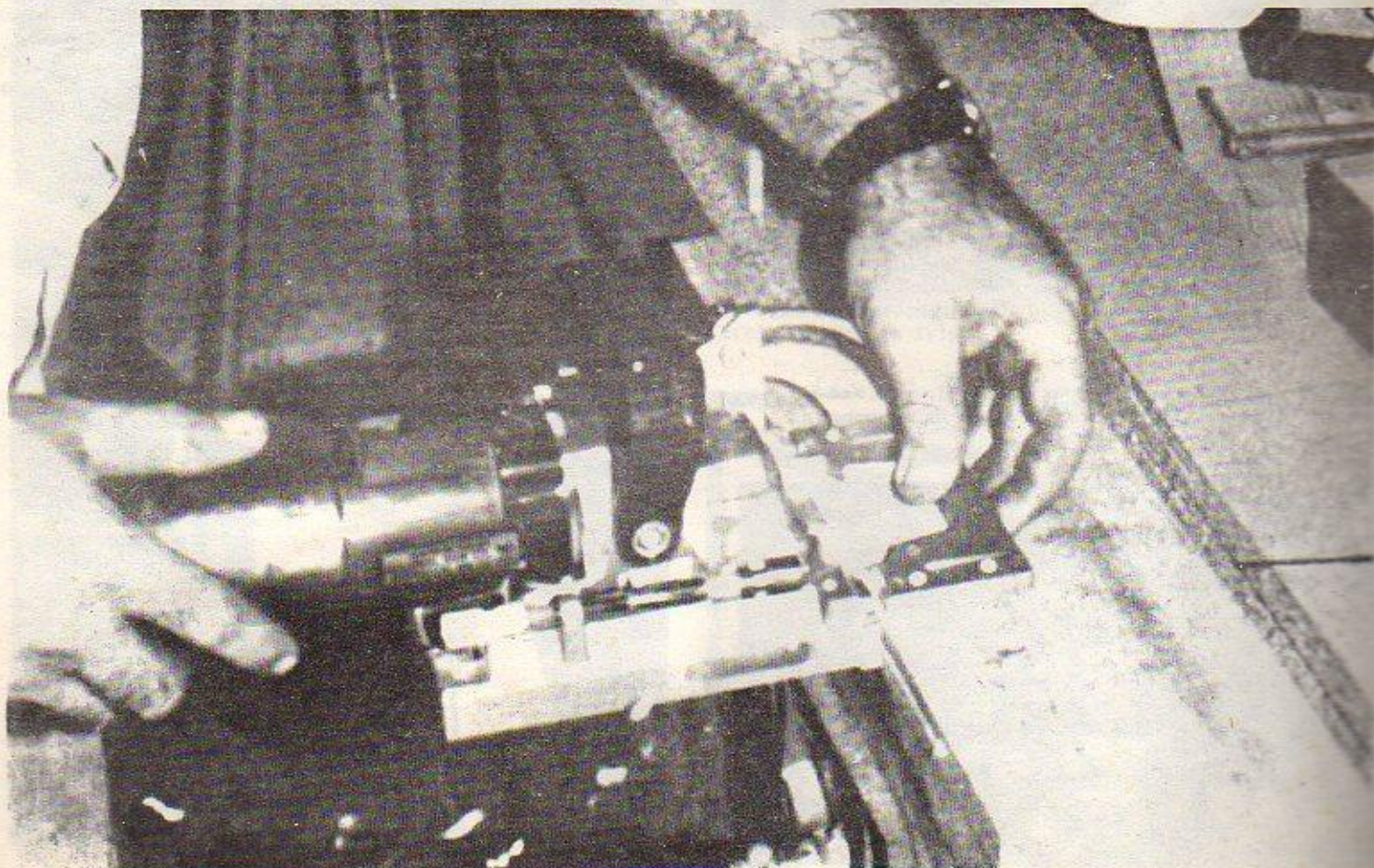
After utilizing a carbide cutter to quickly and precisely plunge cut matching grooves in pieces to be joined, the system's unique oval shaped splines are inserted into the grooves along with glue. The Lamello splines are blanked from carefully seasoned beech wood, and are compressed under great pressure so they fit easily into the groove. The dampness of the glue causes them to swell up again, guaranteeing maximum joint strength.

The tool is a rapid-fire system for installing joints which have the advantages of dowel joints and mortise and tenon joints. Its main advantage lies in its ability to work efficiently on a production basis in assembling frames and carcasses of solid wood, man-made boards, or synthetic materials. Works in material down to 3/8" minimum thickness, and produces optimum holding strength in miter joints, corner joints, edge joints, and face joints.

Recently Roger Foster and Mike Couch of Foster's Studios in Atlanta allowed us to photograph them at work on a production run assembling hollow wooden columns for office partitions out of red oak 1 x 4's. The pieces were butt-jointed and glued with Lamello splines where dowel joints might otherwise have been used. The time saved by not having to precisely align dowel holes was impressive, as the use of the Lamello shortened the entire assembly time to a matter of minutes as the two of them worked together.

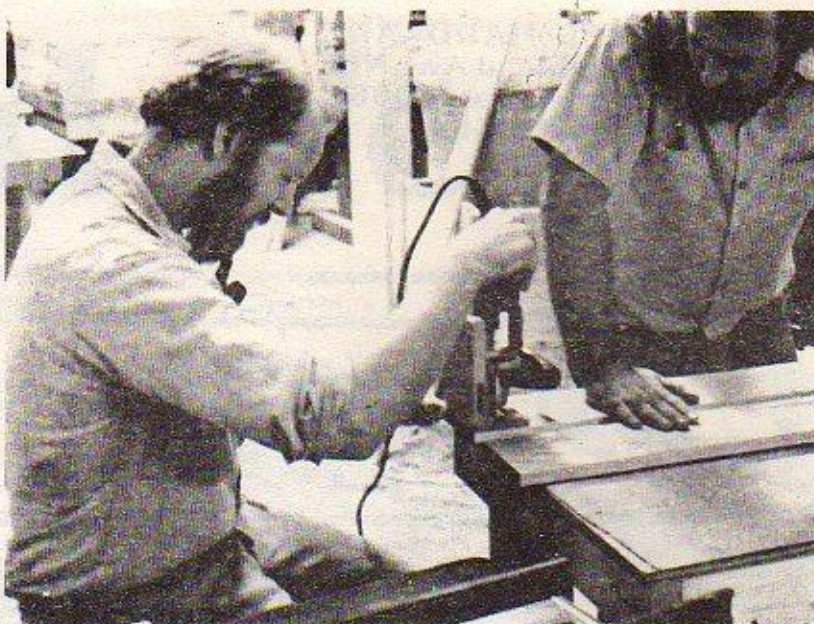
The tool can be seen at Highland Hardware in Atlanta, and is currently available for \$580. It is one of the items covered in our 1981-82 catalog, available by mail for \$1.00.

In addition to the Lamello, several new tools are now available from Highland Hardware. Beginning in the next issue of Wood News, we will examine them one or two at a time, where possible comparing them to similar tools already available. Products soon to be reviewed include the Inca 20" bandsaw suitable for fretsaw work as well as heavy resawing, the English style Arundel lathe which features outboard turning capacity, a heavy cast iron 10" tablesaw made in Taiwan, and the Garrett Wade dust collector system for small shops, especially useful with thickness planers, jointers and shapers.





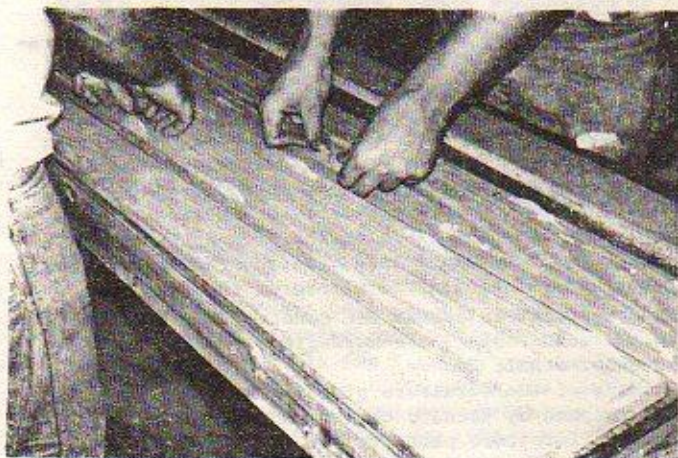
First the Lamello was used to cut matching grooves along the four sides of all pieces to be connected. A pencil-marked template was held in the vise next to the piece to be grooved.



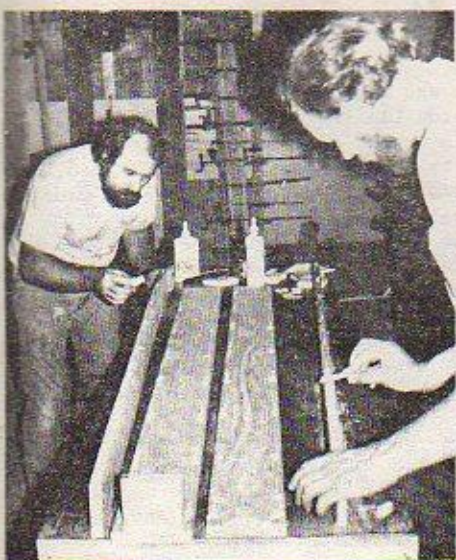
The Lamello's fence rotates 90° to permit vertical plunges for grooves at the ends.



Glue is applied to the grooves all the way around.



Lamello splines are inserted into each groove.



A final check is made to make sure all splines are fully seated.



The pieces are assembled matching protruding splines into remaining grooves.



The columns are clamped above and below, and stood on end to dry.

Outstanding Books

American Furniture 1620 to the Present

By Jonathan Fairbanks, curator of American Decorative Arts at the Boston Museum of Fine Arts, and Elizabeth Bates, a cultural historian.

Due for publication in October 1981, *American Furniture* is the most comprehensive book on American furniture since Wallace Nutting's *Furniture Treasury*, published more than fifty years ago. It is the only book to cover the entire history of American furniture, from its beginnings to the present, in one volume, and covers American furniture "away from the mainstream"—including furniture of the Southwest and other regions across the country, furniture of the American Indian, the Norwegians, Dutch, Spanish and other ethnic groups.

Many of the furniture pieces have been newly photographed by Richard Cheek, considered America's foremost furniture photographer.

The book is the result of 10 years of research and work by the authors, and will be a reference of immense value to furniture collectors and woodworkers with an interest in historical perspective.

Beginning in October, *American Furniture* will be available from Highland Hardware for \$49.95 Postpaid.

Working in Wood

Working in Wood by Ernest Scott is being heralded as one of the best comprehensive books on woodworking published in a generation. In a recent review, the editor of *Fine Woodworking* magazine John Kelsey ranked it with earlier English classics, *Encyclopedia of Furniture Making* by Ernest Joyce, and *Woodwork Joints* by Charles Hayward, books long respected for their presentation of methods and techniques of woodworking in the English tradition.

Where *Working in Wood* excels is its consistent clear expression through words and illustrations of each detail. This thoroughness is applied to its

broad coverage of woodworking including an examination of classic constructions, design, use of tools, methods of joinery, bending, turning, carving, veneering, finishing and restoring. On its 272 pages, the book has over 2000 illustrations.

Its handling of furniture materials is perhaps more engrossing and readable than that of any other text available, handling man-made wood materials as well as solid hardwoods and softwoods. The last chapter is a compendium illustrating and individually explaining over 100 fixtures and fittings of hardware used in cabinet and furniture assembly. The book concludes with a comprehensive glossary and index.

We think this book is destined to become a woodworking classic, and believe every woodworker will benefit by having it available as a guide and reference. Highland Hardware offers *Working in Wood* by mail for \$25.00 Postpaid.

Planecraft

By C.W. Hampton and E. Clifford. Published originally by C & J Hampton Limited, English toolmakers, *Planecraft* covers in detail the range of hand planes manufactured today by Record Ridgway Tools Limited, along with some items which are no longer being made but may still be available used.

It begins with a history of the plane, followed by chapters on adjusting, sharpening and holding planes, and use of the plane in preparing stock and other fundamental applications. Detailed chapters are included on rabbet planes, plough planes, the combination plane and the Multiplane, as well as the circular plane, router planes, spokeshaves, scrapers, and workbench and vises.

For those lacking an on the spot woodworking teacher, *Planecraft* is an inexpensive source of learning for the woodworker interested in mastering the use of hand planes. The book is available from Highland Hardware for \$7.50 Postpaid.