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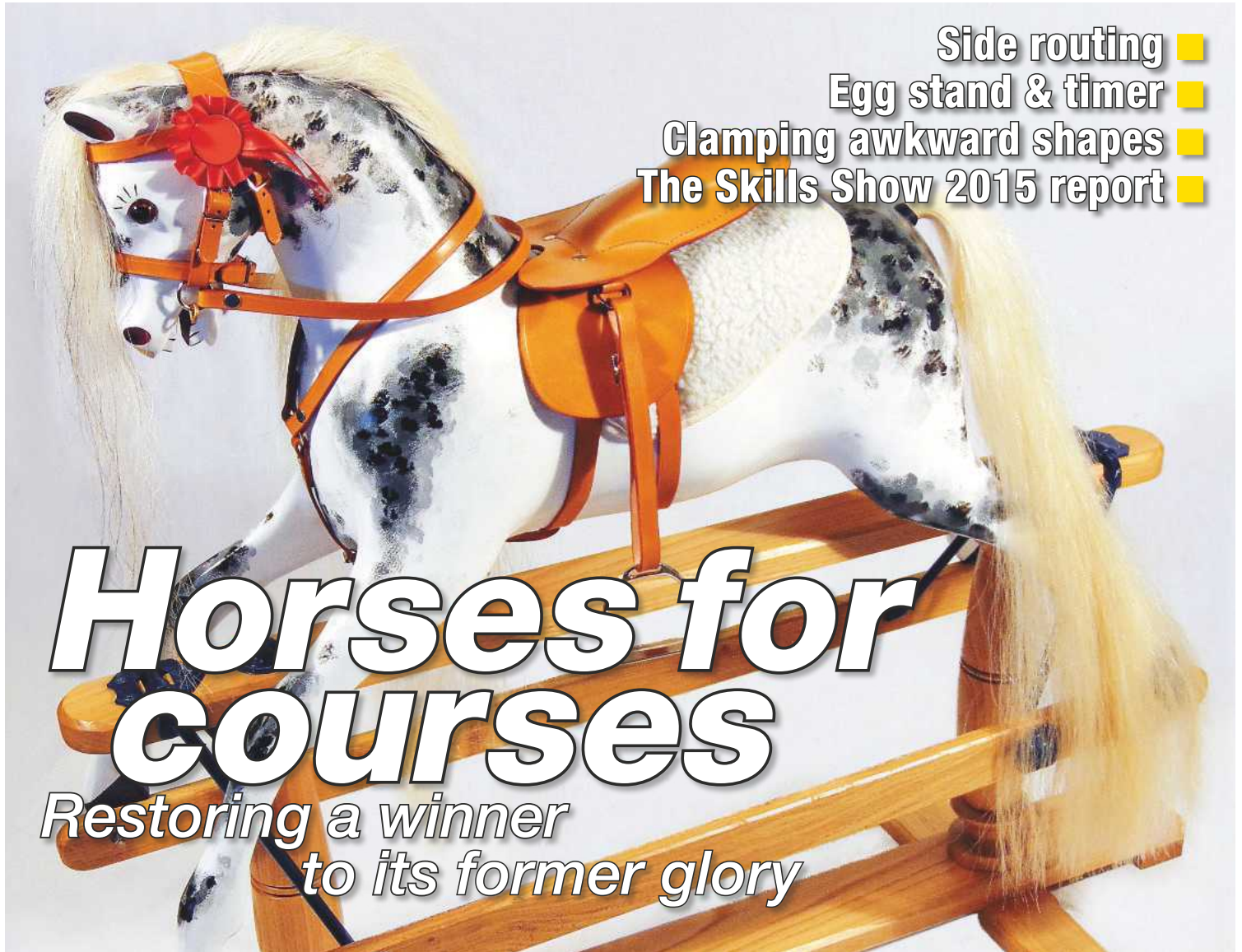
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The Woodworker

January 2016

www.getwoodworking.com

& Woodturner



- Side routing ■
- Egg stand & timer ■
- Clamping awkward shapes ■
- The Skills Show 2015 report ■

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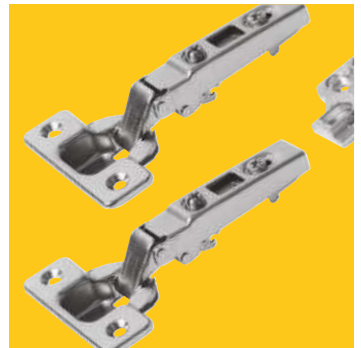
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Welcome



There's nothing like a bit of variety in life, and if you can get it in your working life as well then it's a double bubble situation. I'm currently helping out on a roofing job; so far it's been mostly inside in a dimly-lit squash court-sized attic and has involved a structural engineer's report (aka a serving suggestion) and loads of 12mm birch ply. When the weather's fine it's great to be working up high, especially when it's in the safety and relative comfort of a proper scaffold, complete with toe boards and everything.

It often takes another pair of eyes to make one see more clearly and, with a young helper along to assist with the final lift over the handrail, I was reminded of just how fun my working life is as we gazed upon a sunny Hove town hall and its environs. Sure, the physical exertion takes its toll, and sometimes there's a bit of stress and worry associated, but these hindrances are to be expected and would likely be present in a wide number of alternative occupations, too. Anyone who has the pleasure of working with their hands on a daily basis will know that the trade-offs are more than worth it, and I'm including the financial

slightly-empty pocket ones, too.

I'm sure I'm not alone here, but as the years go by I find myself attracted most strongly to jobs which offer a large amount of challenge and interest, even if it means stepping out of the comfort zone. That's not to say I'm turning my nose up at all of those cushy, highly paid ones (if only they came along more often – or at all!), it's that the satisfaction of successfully pulling off a difficult task is pretty much a reward in itself. And, as an unexpected side benefit, offers of similar work soon come in from other sources; whether by word of mouth or just people passing by.

Here at WW we also like to celebrate variety, and we're all agreed that our chosen craft offers plenty of scope in this, both in method and execution. If you have completed a project recently and have maybe used a new technique or system, please don't hesitate to tell us about it. We all enjoy seeing how the other bloke does the same job, and it's a cert that we've all learned something from observing the often unorthodox approach that most of us will take at some point. And even if it's of the 'I'm not trying that again' description, at least you'll have saved the rest of us from going down the same bumpy road.

Mark

You can contact Mark on mark.cass@mytimemedia.com



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Tel: 0844 412 2262
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Contact: myhobbystore.co.uk/contact

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EDITORIAL

Group Editor: Tegan Foley

Email: tegan.foley@mytimemedia.com

Editor: Mark Cass

Email: mark.cass@mytimemedia.com

PRODUCTION

Designer: Malcolm Parker

Retouching Manager: Brian Vickers

Advertising Production: Robin Gray

ADVERTISING

Business Development Manager: David Holden

Email: david.holden@mytimemedia.com

Tel: 01689 869867

Online Sales: David Holden

Email: david.holden@mytimemedia.com

Tel: 01689 869867

MARKETING & SUBSCRIPTIONS

Subscriptions Manager: Kate Hall

Subscriptions: Sarah Pradhan

Tel: +44(0)1858 438798

MANAGEMENT

Head of Design & Production: Julie Miller

Group Advertising Manager: Rhona Bolger

Email: rhona.bolger@mytimemedia.com

Tel: 01689 869891

Chief Executive: Owen Davies

Chairman: Peter Harkness

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The main feature for pen turning is the ER20 collet chuck fitted to the spindle nose, which is an extremely accurate method of work or tool holding. The lathe also comes with a unique pen mandrel, which creates grip onto the pen blank without exerting compression force onto the mandrel spindle. It is also capable of holding one or two pen blanks at a time.

The lathe features a 375W brush motor with a spindle speed range of between 400-3,600rpm. The spindle is supported within two over-sized ball bearings, which run without noticeable vibration. The cast-iron toolrest holder features a cam lock clamp and ratchet-style levers and the cast-iron tailstock has a smooth lead screw, which gives around 35mm of movement.

Supplied with a collet spanner, pen mandrel, 80 and 150mm toolrests and a centre knock-out bar, accessories are available for purchase as extras and include a light pull drive and 10mm and 16mm four-prong drives, among others. Priced at £399.96, see www.axminster.co.uk. Please note that this price includes VAT and is correct at time of publication, but may be subject to change without notice.



PREMIUM CORNISH TIMBER

Duchy Timber (www.duchytimber.co.uk) sources local wood and produces garden furniture, gates, fencing and more at its sawmill in Cornwall. Founded in 1958 as part of the Duchy of Cornwall estate, it is now privately owned and has recently become part of the Premier Forest Group. In recent years it has grown to become a state-of-the-art site, with a computer-controlled sawmill, timber drying kilns, a pressure treatment plant and extensive machining facilities.

The company strongly believes in sustainability, hence the wood they use is sourced from within 50 miles of the sawmill in Lostwithiel and all processes are carried out on one site to reduce log miles.

For every tree used, the company plants three more. It is FSC® certified and uses wood sourced only from sustainably managed forests.



BLACK + DECKER SMOOTHS THE WAY

BLACK+DECKER recently launched its new compact sanding range for homeowners and DIY enthusiasts, introducing new look quarter sheet and random orbital sanders. Both new sanders are compact and lightweight, making them highly versatile and easy to handle during any task.

Both models are operated by simply pushing down with one hand on the intuitive paddle switch. It can be locked for prolonged use, allowing users to focus on the job in hand. The integrated precision grip provides DIYers with greater comfort and manoeuvrability, making sanding tasks effortless.

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In brief...

AOB – a forum for woodworking matters

Following on from last month's reader letter requesting information on timber suppliers and wood availability generally, I am taking the opportunity that the AOB column provides to put out a request (or an APB if you like a bit of American TV cop lingo) for local news of this nature. I'm sure most of us have our own favourite suppliers of timber and general wood products, and if we don't want them to go the way of the recently defunct John Boddy's in Yorkshire (sadly missed; I was one of their last visitors), it has to be a good thing to share our information and thus keep things ticking over for longer.

Add your entry to the list

I've started a bit of a list here with a few of the bigger (and better advertised) timber yards, but I'm hoping any reader who knows of a good supplier will get in touch. It's quick, easy and cheap to send

me an email, so please take part and write to me with details of yards and stores in your area. I also mentioned last month that in my home town, Brighton and Hove, we have a timber recycling yard, which has long been a very useful place to acquire a wide variety of species in all conditions. More and more towns are following suit, so if you don't have one near you and are of an active nature and fancy a challenge, why not look into setting up a similar business in your own town? You'll get help from your local council and you'll be providing a very useful service to your community.

So, write in now, and let's see if we can't extend this list every month, and maybe we can cover every big town in the UK. Good luck, everyone!

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BY ANDY STANDING

Mortise & tenons made easy

Andy Standing takes the well-known and popular mortise & tenon joint and simplifies it by using a router and guide batten

The mortise & tenon is one of the most used woodworking joints. Though, in some work, it may be replaced by dowels or biscuits, it still remains the preferred choice in quality furniture. There are many ways to cut the joint, from using dedicated machinery and specialist jigs through to using hand tools and a bit

of muscle. However, it is perfectly possible to cut an accurate joint with a minimum of equipment and small amount of setting out. Here is a simple method of making a standard joint using a router and a guide batten. If you have a router table, you may prefer to cut the tenon on it, though it is possible without. [www](http://www.getwoodworking.com)

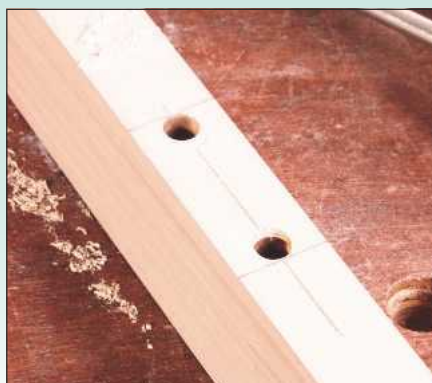


1 If you wish to cut the mortise near the end of the workpiece, leave the workpiece overlong and then cut it to length afterwards. This means there will be added support for the router when cutting the joint.

Mark the central line on the mortise member, or post. Use a steel rule to do this. Angle it across the workpiece until a whole number aligns with the edge – in this case 40mm – then simply make a mark at 20mm. Repeat this process further along the workpiece, then join the two points with a line



2 Using a try square, mark the ends of the mortise



4 Start cutting the mortise by plunging the cutter to full depth at either end of the joint



3 Fit your router with a cutter that is approximately one-third the thickness of the tenon member or rail. Stand it on the workpiece and plunge the cutter so that it just touches the surface. To centralise the router on the marked line, turn the cutter by hand and position the router so that the two cutting faces are exactly touching the opposite sides of the line. Set the side fence to hold it in this position



5 Now rout out the waste between in a series of shallow passes until you reach full depth



6 The completed mortise should look something like this



7 To gauge the width of the tenon, lie the rail on top of the post and line it up so that it is roughly central. Mark the width of the tenon with a pencil, then mark the shoulder lines with a try square



8 To cut the tenon, clamp the rail on top of a piece of scrap timber positioned on the workbench. Clamp a batten across the rail to guide the router along the shoulder line, making sure it is square



9 Plunge the cutter down close to the marked thickness lines and take a small cut out of each side. Remove the rail and check the fit in the mortise. Adjust the cutter height if necessary and repeat



10 Once the setting is correct, cut the joint. Be careful to support the router properly and make sure that it doesn't tip on the edges



11 Alternatively, you may prefer to cut the tenon on a router table. Use a mitre fence or a push-block to run the rail past the cutter



12 Square off the end of the mortise with a chisel. Alternatively, you can round off the corners of the tenon with a rasp, if you prefer



13 The joint should be a snug fit, but not too tight, otherwise it may stick when the glue is applied

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The carpentry competition in full swing



Photographs courtesy of Find a Future

Get the skills

The Skills Show, the nation's largest skills and careers event that helps to shape the future of a new generation, took place at the NEC Birmingham back in November. The Woodworker reports...

I don't know how many secondary schools there are in the UK, but it's a fair bet that nearly all of them were present at the NEC Birmingham on 20 November, day two of The Skills Show 2015. I've never been to a busier show and its record attendance can only be a good thing for young people, skills training and the future of our construction, manufacturing and service industries.

Trade showcase

Intended as a showcase for virtually every trade imaginable, The Skills Show at the NEC Birmingham is as close to a giant and teeming careers advice centre as you could get. From horse riding to surgery, from geology to space travel, there was something for everyone. Nearly every pitch had a teaser activity or something to attract the attention of the thousands walking by,

and I can safely say that these were indeed very diverting at times.

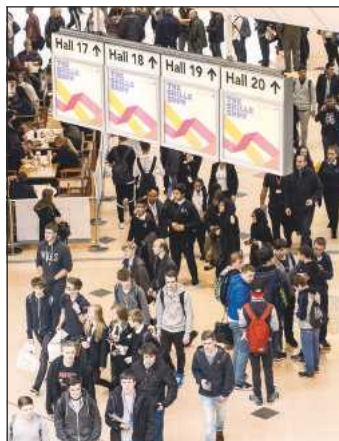
As well as presenting an opportunity to display a vast number of trades, The Skills Show was the venue for the 2015 National SkillBuild Finals. These encompassed all of the construction trades and many engineering and manufacturing ones, too. Spread throughout the numberless halls of this enormous exhibition centre, each discipline featured half a dozen or more young people working hard to prove their worth and to win the coveted status of UK SkillBuild Champion. Some of the trade competitions were fortunate enough to be sponsored by huge multinational firms who can afford to offer impressive prizes to the medalists; it's really a matter of luck if your chosen trade has a big backer or not. Woodworking looks like it's in reasonable shape sponsorship-wise, but could do better (don't we all know that feeling!).

Joining in

My first stop was at the joinery compound, a fenced off corral enclosing benches and the finalists themselves, all of whom were wearing the trainee blue T-shirt and an



The busiest show in town



The Skills Show 2015 took over nearly the whole of the NEC Birmingham



UK Skills finals were taking place in all of the construction trades

expression of intense concentration. They were each engaged in making a storm-proof casement window in softwood, and all of them looked to be in good shape to finish the next (and last) day of the competition.

During a break I spoke to Alex Moyes, one of the joinery judges. He told me that all those present had won their regional heats during the spring, and represented colleges and businesses from all parts of the UK. In the five years since he's been judging the competition, Alex told me that he'd noted an increase in technical ability and part of



The Editor with Pat Phillips, co-inventor of the Ovvo jointing system



The Joinery compound; note screened off machine room



Concentration and a careful pull saw will always pay dividends

this he put down to the growing awareness of both this SkillBuild competition and its big brother, WorldSkills. As regular readers will know, WorldSkills takes place every two years, and most recently was held in São Paulo, Brazil.

I asked if the UK winner would go on to take part in the next world event, but currently the situation is not that straightforward. As entrants for WorldSkills can't be older than 22, some of the UK competitors are already excluded on age grounds. Any UK entrant who shows promise and has the necessary skills will be considered for the 'pool' of hopefuls, and this generally gets whittled down to three or so by the time the world finals draw near (the next competition will be held in 2017).

All the trainees need the full backing of both their college and employer;

dedication and commitment from all concerned is a vital part of the journey if it is to end successfully on the winner's podium. Like many competitions, however, all those who take part don't just earn the chance to win big, but receive the opportunity to enhance their skills, accelerate their learning and to make useful connections in the trade.

I spoke to one of the finalists in the joinery competition, Conor Wilmott. He seemed to be taking the whole experience in his stride, unfazed by being on show and surrounded by onlookers, and just concentrating on getting the job finished to the best of his ability. I was particularly pleased to note that he also looked like he was enjoying himself. A third year apprentice, he is employed by Paul Jackson of Bury St Edmonds in Suffolk in a small family joinery business. It's an arrangement which works well all round, and Paul said he was glad to see Conor taking part in the SkillBuild competition and observed that the quality of his work had definitely improved as a result.

* Late breaking news: we've just heard that Conor went on to take first place in the Joinery competition; we send him our hearty congratulations and best wishes for the future.

Raise high the roof beam, carpenter

Right next door to the joinery was the carpentry competition, where freshly made box-frames were neatly set in rows, and the trainees were all hard at work in the early stages of making a scaled down hipped roof. There I met SkillBuild judge and WorldSkills training judge, Pat Phillips who was busy officiating in the busy arena. He's been involved in SkillBuild since 1995, and

with the WorldSkills for nearly as long, remaining a keen exponent of both competitions. As well as an increase in technical abilities, he's noticed a growth in expectations fuelled by UK triumphs in many of the construction trades. We all know that success breeds success, and it's no different in the world of trade skills competitions.

Ovvo opportunity

I was surprised to learn that Pat is the co-inventor of the patented Ovvo jointing system (see *WW* December news), a two-part plastic slot and bar system, which snaps together in a manner immovable – well that's my perception of it and, to judge from feedback, a lot of others' too. The product is poised to become a big success with the likes of IKEA trialling it, and I myself am currently trying to get my hands on the special cutter required to make use of it for an upcoming wardrobe job. For more information, see www.ovvotech.com.

Production line

Round the back of the woodworking arena I chanced upon the front desk or



Young visitors take on the carpentry challenge

demonstration area for the associated woodworking trades. Run by Ian Vanes Jones, one of the tutors at nearby Burton and South Derbyshire college, the enticement offered visitors the chance to make themselves a nifty mobile phone stand on birch ply. A small production line had been set up and, due to its popularity, had been cleaned out of the day's allotted quota of the two-piece phone stands by lunchtime. Whether it was the popularity of the product or the chance for a spot of impromptu carpentry that did it, the production line had to be closed early to save enough stock for the morrow's proceedings. Ian told me that they'd made



Ian and the show's most popular phone accessory

about a thousand sets and would have to be even better prepared for next year.

Five-year plan

There can't be many WorldSkills trainers who have been in the game for five years and who have a perfect record, but Christian Notley from Chichester College is one of them. His stats are: two contestants entered, two Gold medals won, and his contribution has gone a long way to making the UK team the one to beat in the fiercely competitive field of WorldSkills cabinetmaking. With the Germanic countries as strong as ever and Asia taking the competition as seriously as the Olympics (just think of the funding that might be available), WorldSkills provides the ultimate challenge for young woodworkers and will continue to do so for many years.

Like the judges and trainers in the other two woodworking disciplines, Christian too has noted an improvement in trainee skills. He told me that he's been particularly impressed with some of the tool chests that have started accompanying the WorldSkills cabinetmaking hopefuls to recent finals. A first class tool kit is an essential part of the whole business; a contestant's tools should be in their best condition and arrayed in drawers or pull-outs in such a way as to be instantly to hand. Like a surgeon or other highly-skilled operator, to be able to unerringly pick up the right tool when required – almost without looking – is a real bonus, and in a close competition can save vital seconds.

As well as a highly-skilled skills trainer, Christian has lately become



All contestants in the cabinetmaking competition were keen and focused

something of an ambassador for the WorldSkills competition, and regularly visits colleges and other training establishments throughout the UK. Along with woodworking wisdom, he dispenses his own brand of encouragement and, with two Gold medals under his belt, must be doing something right. We wish him and his charges the best of luck for the next World event. www

THE SKILLS SHOW 2016

The 2016 event will take place from 17–19 November and will once again be held at the NEC Birmingham. To find out more, see www.findafuture.org.uk/the-skills-show



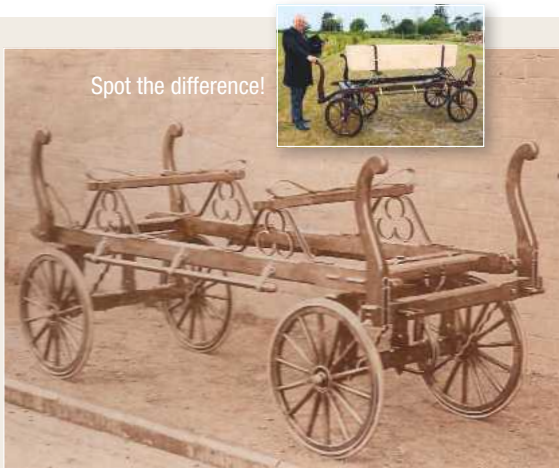
The Editor with Christian Notley, trainer and mentor of the Gold Medal winning UK cabinetmaking team

In your own write...

Here are just a few of the latest letters we've received since the last issue. Drop us a line on paper or via screen and keyboard to add your voice to the woodworking crowd; you might be one of the lucky few who will manage to get their hands on a coveted *Woodworker* badge!

SNAIL MAIL OR EMAIL?

You can write to us at *The Woodworker*, MyTime Media Ltd, Enterprise House, Enterprise Way, Edenbridge, Kent TN8 6HF or send an email to mark.cass@mytimemedia.com



FROM BIER TO ETERNITY

Dear Mark,

I was very interested in the restoration of a Victorian bier described by Peter Bishop (see *WW* Dec). A few years ago, I researched the history of a bier, which is in The Museum Of Rural Life in Oakham, Rutland. The design intrigued me, and I discovered that it had been patented by a Victorian surgeon named Dr Samuel Stretton. The example restored by Peter is a later variant of a Stretton bier. I've attached a contemporary picture, and a copy of the article I wrote about Dr Stretton for the *Funeral Service Journal*.

The bier in the museum is very easy to push, and I'd like to know what bearings (if any) are in the wheels. Could you do me the favour of forwarding this email to Peter, as he would be able to answer this question (and one or two others!) for me. Thank you.

Yours sincerely,

Eric Kwiatkowski

Thanks for that Eric, and you're right, Peter's bier is a dead ringer for your museum one. I'm glad you liked the article; restoring any kind of wheeled barrow or truck is always an interesting job. I'll be sure to forward on the photo and article.

Mark

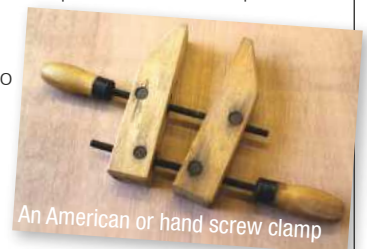
CRAMPS OR CLAMPS?

Hello Mark,

I started buying *WW* in 1947 when I began my apprenticeship and kept it up until I retired. I still get it but not so frequently now. I'm just surprised how things are changing – clamps instead of cramps!

The only time we used the word 'clamp' was with the American clamps: quite useful if you needed to hold something small as you could put them in the bench vice and bring the work up to elbow height for something like a small carving job. I remember them as cramps, e.g. 'G' cramps and sash cramps.

Ted Doulton



Hello Ted,

I think it depends on the job in hand, i.e. it's sash cramps when they're drawing a frame together, and G (or F) clamps, etc. when they're just holding something to the bench, for example. It's quite possible that more people are using 'clamps' these days, and many teachers in schools and colleges just aren't aware of the distinction. I'm not sure there's a right or a wrong here, but most pros tend to still use 'cramps'.

Mark

STORING GLUE UPSIDE DOWN

Dear Mark

I was interested in your review of Soudal Pro 40P polyurethane glue. I am a regular user of Gorilla Glue (the original PU glue), which although brilliant, does suffer from 'setting' in the container.

I find that if I drill a suitably sized hole in an offcut, this allows me to store the bottle upside down so the glue seals the entrance spout and slows down the drying out process. Also, when it gets a bit gloopy, I dip it into a jar of hot water for a couple of minutes and it works a treat. Thought I would just pass on this tip!

All the best,

Duncan Edwards

Hi Duncan,

Thanks for your email, and the hot water tip is a new one on me; I'll be sure to pass it on. Have you tried the white Gorilla Glue? It cleans up better and doesn't leave a brown line if you're using light timber.

Mark

Here at *The Woodworker* we're always pleased to see photos of your work, and we know everyone else is as well! So send them in now and see if you can make the cut.

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BY PETER BISHOP

Don't spare the horses!

Peter Bishop almost bit off more than he could chew when he decided to tackle this rocking horse restoration, but the end result was well worth the effort

Ever thought you might like to make a rocking horse but don't know where to start? Well this is a great way to create that extra special present for the kids, or grandchildren, by repairing rather than making from scratch. Apart from avoiding some of the things that came out in this project, the only other advice I can give you is this: try to buy your restoration horse sometime in the spring or summer. You'll find they are cheaper than in the autumn or early winter – for obvious reasons. This chap was bought a few years ago for just under £300. Was it a bargain? Well, I'll let you decide after reading all about the repairs and work that follows. Please note that although many of the following images show machines unguarded for clarity, you should ALWAYS

ensure that, when operating equipment, the appropriate guards are in place.

Stripping back

Have you started a job full of hope only to find that all is not as it appears? This is one of those! Bought at auction, encouraged by my wife, this medium-sized rocking horse had something about it that said "I'm cute and I'm old," **photo 2**. Back in the workshop I gave it a quick look over and decided that it was more than a five-minute job to sort out, **photo 3**, so, as I was pushed at the time, it ended up poked into a corner ready for another day.

The day eventually came when the rocking horse, which my wife christened Kevin – apparently she thought it looked like a scruffy teenager! – was scheduled for attention. When starting a restoration project you need to decide how far to go: will you just apply a light hand and bring a surface back to life or, as in many of the

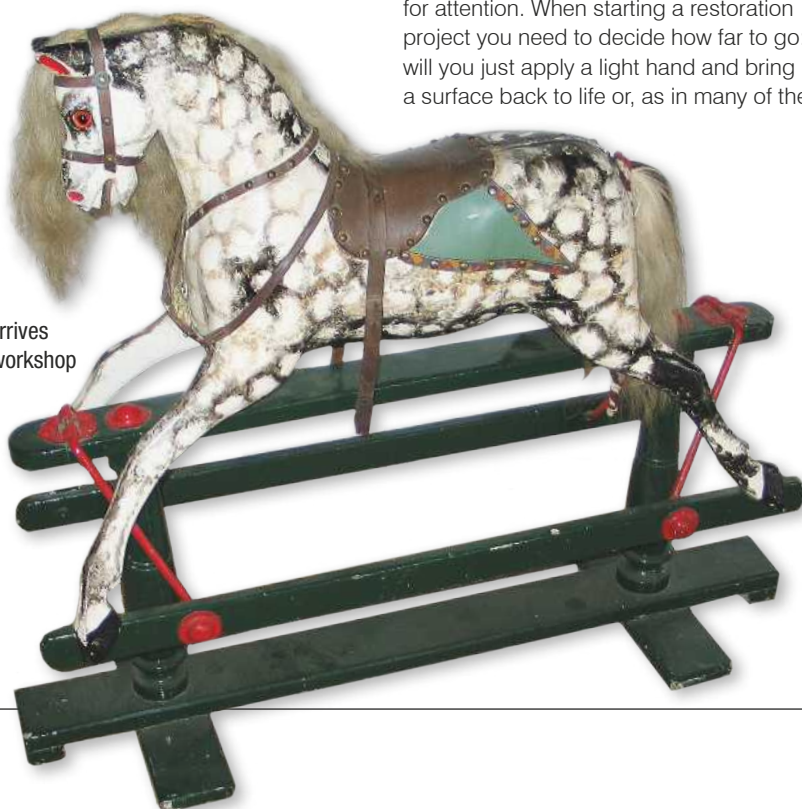
cases I come across, take the whole thing to pieces and rebuild it, replacing as necessary. Kevin was the latter.

To get him off the stand, **photo 4**, I had to use an angle grinder to cut away the rusted bolts fixing the hooves to the slide rails; that should have told me something! After a struggle Kevin was off and I started to remove the metalwork from the stand, which required more angle grinding. The stand was wobbly so I decided it needed to come apart and be fixed back together once I'd stripped all that old paint off. About two dozen screws later, and more grinding, I had it in pieces. Some pieces were badly affected by worm, others by rot and the columns had tiny round tenons at each end – why I've no idea. I thought to myself, at this stage, it might be a lot easier to make a new one, **photo 5**.

Kevin had some tack nailed on, which was stripped off along with a bit of residual hair and his two glass eyes. A few more cracks and some wobbly legs appeared as we went along. I started to investigate the loose bit at the tail end. There seemed to be an excessive amount of 'shrapnel' holding the back legs on along with hard putty to fill some of the huge gaps. A bit of rough wiggling and a few strokes with a mallet took the first one off. Somehow convincing myself to persevere, the next leg came off with some belly! I moved forward and applied a bit of pressure to the first of the front legs – 'crack' and away it came, with some additions. I removed the last one followed by the rest of the lower belly slab. OK, at least the head looked pretty sound so I left that in place. Now I had my work cut out. I was left with a pile of bits and pieces knowing that most of the joints were not sound and this was a mammoth restoration to undertake – such is life, **photo 6**.

1

Kevin arrives in the workshop





Strengthening the body

I've made a rocking horse from scratch so I was not too daunted by the pile of bits. I knew the basics: you start with a box and bolt on four legs, a neck and a head and then shape them up. Kevin was probably from the early part of the 20th century; however, he'd been 'got at' several times. In the belly I found a screw fixed in place with a plastic Rawlplug, which was from the mid to later years. An earlier repair was found underneath a bit of the add-on muscle structure. It had been painted ages ago and then another piece stuck on over the top. All the old repairs indicated that most of the joints had been loosened at some point, **photo 8**. To sort this out, loads of nails, putty and other unidentifiable materials had been used. I therefore had to sort out any joints that might be loose and strengthen the whole body as I went along.

2

He doesn't look too bad from a distance...

As many as possible of the larger bits of broken off pieces were salvaged. Where I could, these were glued and screwed back on. I hate using nails to make repairs: you knock one in on one side and it loosens something else. Screws and glue are best and much easier to control. All my screws were deeply countersunk so that I could get a good layer of filler over them later on. When I found old nails, **photo 10**, I took them out. If not, they were punched away for filling later on. Gradually I got more bits back together. The main box section was weak – I'm not sure why this was the case but it looked like a lot of small pieces had

3

... but closer inspections shows loads of cracks and gaps



4 Taking the stand to pieces



5 The bulk of this is not recoverable



6 Stripped down, Kevin's in a poor old state



7 The neck has been patched several times



8 The head is loose and has old filler all round



9 Kevin is dismantled



10 Some of the wood is pretty 'friable' and old; galvanised nails were used to make 'repairs'

been used to build up the structure. Inside the belly, the back end pieces, **photo 12**, needed replacing and at the neck end, more needed to be built in. I had some short pieces of 50mm cherry so I used those, **photo 13**. I made pieces to fit snugly and they were glued and screwed in. This then gave me something solid to screw some of the other parts to so that the body was stabilised, **photo 14**.

Paint removal & filling

It was now time to get some of that old paint off and there were layers of it! With mask in place – some of the older paint probably had lead in it – I got stuck in with my sander and a 40 grit belt. This was a bit rough but really effective. Paint dust and other rubbish coated me and the workshop before I was finished. More shrapnel was found and punched away. Where nails had been extracted the wood had softened so I used the punch to make these holes bigger for filling later on. Eventually I had most of the muck off; the rest I planned to deal with using paint stripper.

The lower belly piece was still loose and off the body. I'd repaired it as best I could but it needed to be glued and screwed back in place. The new, inner blocks of cherry were useful here. I was able to screw this lower bit back on and fixed it into the fresh wood. When the glue had cured I then had another look at the neck and head. There were loads of cracks and filler and, when I applied pressure, I could move the neck slightly. I'd already used some long screws a bit lower down but more were obviously needed. Choosing the positions carefully I firmed up the neck with a few more. I also used some Gorilla Glue, which is great stuff for gap filling!

Once at this point I could start to fill some of the major holes. I decided that I'd mix a two-part filler that I'd normally use for joinery repairs – Ever Build. The manufacturer makes a small range of different colours; some can be stained, others not. They also make ready-mixed stuff, in a limited range. I intended to use this later for the smaller holes. For big holes and gaps, I decided to use their white two-part filler. This was mainly because I had a couple of cans of it and when over painted, it would blend in well. Once mixed, it starts the chemical reaction that hardens it so you have to work fairly quickly. A tip is not to mix too much in one go. It's handy because, once in place, you can normally sand it off within 15-20 minutes before it goes rock hard!

Fill the big holes, sand them and fill some more, followed by the smaller ones.

Fill those, leave to harden and then sand off. Have you got them all? Of course not! Every time you think you've done them all, you'll find some more.

Fixing the legs

With the majority of the filling eventually done, and some paint stripping around the head area, I decided it was time to fix the legs on. The mortise and tenon joints were pretty loose so it was out with the Gorilla Glue again. At least this time the legs would be able to be fixed right through into the centre section where I'd put some extra support blocks. Some long screws, at least two, sometimes four, were driven through the recently applied glue for each leg in sequence, **photo 15**. Once happy that the legs were as firm as they could be, all was left to expand and cure, **photo 16**. Later, the hardened, excess foam was removed and cut back into the joints which were, by now, pretty solid. A couple of bits of extra wooden 'flesh' needed to be added, shaped and cut back, **photo 18**. All the larger cavities, holes and countersunk screw heads were filled with the two-part



11 Rebuilding starts by fixing back together a simple hoof



12 The back end had to be tossed and a new piece inserted



13 Once fixed in place, this was roughly shaped



14 The body box is now rebuilt with extra support pieces inside

resin stopper, left to harden and then cut back to shape. The smaller holes had the ready-mixed stuff pushed in. When I was reasonably satisfied with the result, the first layer of undercoat was applied, **photo 19**. I used an oil-based product so that any odd bit of metal that might be near the surface would not rust and show through. All paints should comply with current CE regulations and be suitable for use with 'toys'.

When the undercoat had dried I took a long, hard look at Kevin. Now I could clearly

15 Some glue and long screws get the head and neck fixed securely



16 Foam from the glue expands out of the joints on the neck



17 The rear end gets more attention

18 All the legs are fixed securely to the body





19
After filling and cutting back,
the first undercoat goes on



20
The two stand columns are turned on the lathe



21
The stand components nearing completion



22
Once shaped and finished,
all the stand pieces are sealed

on the show metal and the job was nearly done. The bushes under the swing supports were spray lacquered in the natural steel finish and I then lacquered the rest to seal them. All was put to one side to harden off.

A new stand

I inspected the stand. It was beyond repair in my opinion having been 'got at' several times before. There was worm throughout and the joints were short or nearly nonexistent. It would have been nice to save it but the time it would have taken to try and sort out was not worth the effort. A new one was required. Looking at my stock I decided that some chestnut would fit the bill. A nice timber, easy to work, with an oak-like finish. Blanks were cut and the square, planed stuff sorted and the two columns popped onto the lathe, **photo 20**. These were turned to match the originals, as best they could, with round tenons at each end, **photo 21**. Once sanded to a fine finish, a damp rag was applied to raise the grain. After that it was further sanding and a switch in turning directions, which gives an even better finish when the sealer is applied, **photo 22**.

Where required, the other bits and bobs had rounded ends, bevels and round mortises applied. Once all had been checked for fit, the individual components had some sealer applied. I used an Osmo product that is easy to put on and then wiped off. When dry, all was lightly cut back and the second coat applied. Later this lot joined Kevin in the house so any shrinkage could occur before assembly. I could do no more for now; I'd get back to it in a few weeks' time, **photo 23**.

Final paint job

This lull allowed me to work out what I needed to tack up Kevin and fit him with a wig! Well, not a wig but a mane and tail. Contacting one of my previous suppliers, Wirral Rocking Horses, I settled on 'blonde' hair along with removable saddle and bridle, etc. Tack that could be removed and put back on is always more fun than the ones fixed in place with nails – Kevin had enough of those hidden away as it was! It should also give the kids playing with him hours of fun taking it off and on – a good way to learn how to do it.

The final paint job started with colouring the hooves and fixing bolt heads a dark brown, highlighting the inner mouth and nostrils with a deep red and a few more minor colourations. Once dried, I started building up the base colours to produce a dapple grey. A small container was partly

see there were quite a few humps and bumps where they shouldn't have been and I'd missed some holes and fine cracks that needed more filler. These were duly sorted and left to harden. Out with the sander and most of the first undercoat layer was eventually sanded off. Now I was happier with the smoother, more rounded finish so another undercoat was applied. A few more holes, dings and dents had to be filled before cutting back and the third went on. Nearly there. One more layer of paint, a satin finish top coat, and I was ready to leave well alone for a while. Kevin came into the house to be left for a few weeks to get acclimatised.


All the recovered metalwork was then cleaned off back to the bare metal. I reckon there must have been six or seven layers of different colours on most of it! I used a Hammerite paint in Oxford blue to bring them back to life. A couple of coats

filled with the satin white and a spot of black was then added and mixed in, **photo 24**. This is the first layer of pale grey that will have succeeding, less prolific coats, of increasingly darker grey applied over the top. As each darker tone is required, a varying amount of black is added to the original mix. Eventually a smattering of black itself, daubed on here and there, finishes the job off. This layering produces a much more realistic finish rather than the stylised circular colouring you often see, **photo 25**. Once finished, it's a good idea to leave it all to harden for a few days.

Mane and forelock

Time for the finale. The mane and forelock came on leather strips which are nailed or, if you prefer, screwed on. There are alternatives to this: some manes can be fixed into a groove down the back of the horse's neck. It's best to decide which one you will use when reconstructing and making the repairs. Once in place, the hair is folded over onto one side. The tail is mounted on a peg and this forms the plug to the time capsule formed by the body. I'd slipped a 20p coin dated 2015 into the cavity and also planned to put a copy of this article inside! As long as it's a tight fit I would not have to fix it permanently. Always follow the supplier's instructions when fitting the hair pieces!

Now onto the stand, fixing Kevin in place with the pre-painted coach bolts to match the hooves, then all the tack. My saddle was removable with a stud in the centre underneath to prevent it slipping off. To complement this I added a rosette to the bridle. The last detail is the glass eyes. Each of these is made with a secure wire coming out of the back. A small hole is drilled right in the centre of the eye socket for this wire to fit, **photo 26**. A bit of CA adhesive and each one is pushed home into place. Job done – phew!

You might be wondering how much this all cost. The original rocking horse, bought at auction, was just under £300. All the tack, including the mane, etc. was just over £200. There's probably at least another £25 or so for screws, filler and paint. Then on top of that the time/labour element. If you are doing this commercially, then the final total cost will be around the £1,500 mark. However, you should be able to sell the finished project for between £2,000-£2,500. Not too bad all things considered. If you are making it for one of your kids then, of course, you can knock off the labour costs. Then, probably, at around £500-£600 you'll have a super item that will last for years. 



Kevin ready for the main paint job



Some white paint, as the base, with a spot of black to kick off the build up of colours



Each layer is built up consecutively, darker on top of lighter



Each eye has a central wire that helps secure it in the socket



Kevin is barely recognisable once restored!



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New from Makita is a range of tungsten carbide-tipped reciprocating saw blades, which feature a new shape of sawtooth that gives faster cutting and longer life. Designed to cut through timber where metal nails or fixings require cutting, these new 1.25mm width blades are available in three lengths: 152, 228 and 305mm. All these saw blades have 6-8 teeth per inch and prices start from £15.

Also available is the new Makita diamond-tipped holesaw kit, which brings together the individual holesaws available in the range. Users will find these invaluable for cutting through ceramic and porcelain tiles or glass in bathroom and kitchen installations. The electroplated diamond-tipped holesaws must be used with the water-feed tube supplied in the six-piece kit, which includes 6, 8, 10, 15, 20 and 25mm diameter holesaws – priced at £78.

For more information, see www.makita.com.



CAPTIVE RINGS MADE EASY

Manufactured by Ashley Iles, this clever tool, called the 'Ferret' is used for fibre extracting and as a ring release tool – for forming the inner part of a captive ring. This universal tool works both right- and left-handed and can also be used as a skew chisel to shape the outer curve of the captive ring. Priced at £20 and available from www.workshopheaven.com.



AUSTRIAN PRECISION

Two new lathes are now available from Classic Hand Tools: the Magma 175-FU and 200-FU models. Made in Austria, Magma has been manufacturing lathes for nearly 30 years and its newly expanded range includes smaller, more budget-friendly versions, which is great news for turners everywhere!

The 175-FU weighs in at 45kg and includes drive and live centres, faceplate and a 150mm toolrest. The distance between centres is 420mm and the spindle thread is M33. It features a No.2 Morse taper, a 24-step indexer, a 1hp motor and forward/reverse drive. Priced at £725, this lathe is more suited to the amateur who takes their turning seriously.

The 200-FU, on the other hand, is something else entirely – a serious piece of kit! This heavy-duty wood lathe has a 200mm centre height, a 400mm swing over bed, and the distance between centres is 110mm. Weighing in at a hefty 198kg, it has a cast-iron headstock, tailstock and bed, No.2 Morse taper, 36-position indexing, a M33 spindle thread and a swivelling and sliding headstock. It benefits from a 2hp motor, electronic variable-speed from 0-3,600rpm, a moveable control unit, two-step Poly-V pulley drive and a 15mm headstock hollow spindle. Also included is a drive centre, live centre, 150mm faceplate, toolrest and a double cone for perfect alignment. All this could be yours for £1,895 – to find out more about these lathes, see www.classichandtools.com.

WOOD CUTTING MADE EASY

The Log Buster 7 is ideal for splitting logs up to 370mm long and 250mm wide and can easily be operated using a two-handed system with ram lock for increased safety. Due to its robust wheels and a pull handle for easy transportation, there's no need to carry it around in icy conditions. Also available is the handy LB7S stand that brings this splitter to working height – only £35.98. The ram stroke can also be shortened to perfectly split various logs to the same length, quickly and efficiently every time. With an extra strong welded steel frame, this handy device will serve you well for years to come. Priced at £197.99, see www.machinemart.co.uk.



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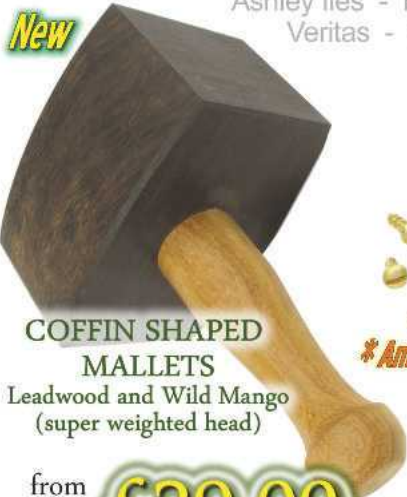


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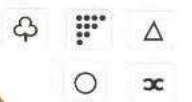
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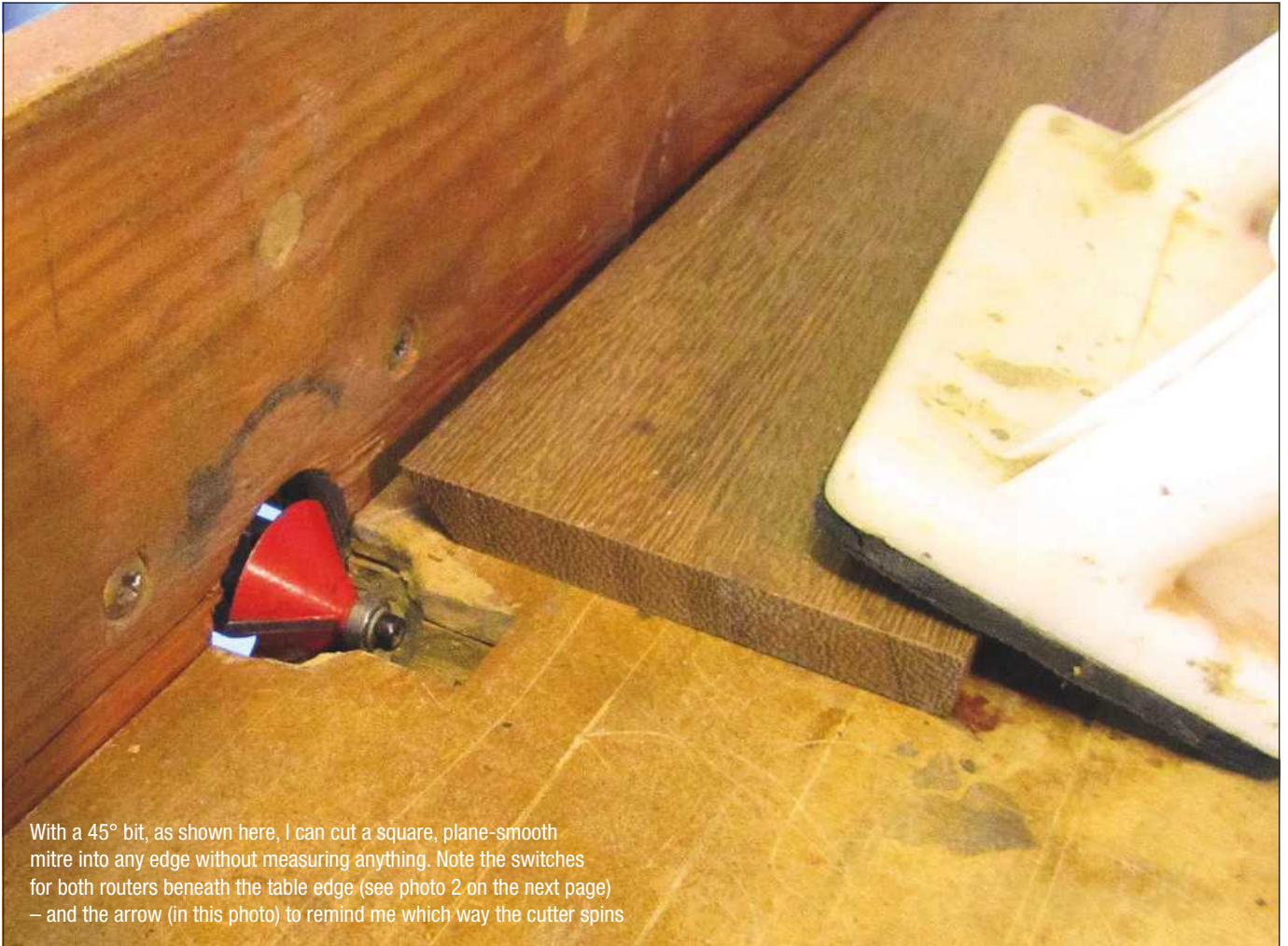


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With a 45° bit, as shown here, I can cut a square, plane-smooth mitre into any edge without measuring anything. Note the switches for both routers beneath the table edge (see photo 2 on the next page) – and the arrow (in this photo) to remind me which way the cutter spins



BY TONY SCOTT

A bit on the side

Tony 'Bodger' Scott gets fed up with routers fitted upside down and offers a handy solution

Near the summit of Box Hill in Surrey is a grave. It contains the remains of Major Peter Labelliere, an eccentric who died in 1800. He was convinced that the world was topsy-turvy and that it would be turned the right way up only on Judgment Day. So, to make sure that he was ready for his Maker when the Last Trump sounded, he had himself buried vertically – upside down.

There's a case, I submit, for doing something similar to the makers of traditional router tables.

Vertical is best

Every router table I see on the market has the router fitted vertically – almost always upside down (the WoodRat models are an honourable exception). That's not eccentric; that's plain daft. Unless you have a high-end model, you have to grovel around under the table to adjust the cutter height, and on almost every model, changing the cutter is a gymnastic nightmare.

Some years ago in the back of an American magazine, I came across another way: laying the router on its side. I've built the idea into a



1 One router is mounted in the familiar way – centrally and upside down. A detachable home-made fence, which clamps across the table top, makes the router useful for fielding panels or, as here, cutting a comb joint



3 The jack, which can be turned easily by hand, needs no locking mechanism to hold it at a set height, nor is it attached to the router. It's kept in position by two offcuts glued between its feet onto the shelf below



2 An old car scissor-jack serves as a height adjuster for the central router. A drawer beneath stores cutter bits, spare collets and spanners. Castors allow the table to be moved to accommodate workpieces of any length

home-made router table, which cost me nothing except some offcuts and a set of old castor wheels, but which has become the most useful tool in my workshop (the shed at the bottom of my garden).

Double trouble

The table lays no claim to elegance, but it is capable of millimetric precision, and is simplicity itself to set up and use. It has two routers: the first is a beast with a 13mm collet, which is mounted in the traditional fashion: upside down beneath the centre of the table. I use it for fielding panels or cutting comb joints on a tall edge, **photo 1**. It takes two spanners to change the cutter, but no tools at all to change the height. Instead, an old car scissor-jack lifts the router against its springs, and can be turned with a finger, **photo 2**.

The second router is my favourite. I use it for scores of tasks: grooves, including sliding dovetails; mitres; splines; decorative edging; and all rebating. It has a 6mm collet and is set horizontally into a fence made from a plank, which is fixed to the side of the table. The side is made of a block of pine almost 100mm-thick to avoid any risk of racking under the router's weight, and the plank is reinforced with fins for the same reason, **photo 4**.

The plank is held in place with two bolts, whose heads are set deep into the back of the pine block. One bolt goes through a hole in the plank, the other through a curving slot, so that the plank can be swivelled and the router raised through a full 150mm, **photo 5**. The nuts for the bolts are simply epoxied into roughly shaped oak crosses (offcuts again), which are large enough to tighten by hand, **photo 6**.



4

Two 150mm bolts jut out through the reinforced side of the table to support the horizontal router. Shims of veneer on the face compensate for my inaccurate planing, and keep the router exactly parallel to the table top



6

The nuts for both bolts are glued into chunky oak cross-pieces, roughly cut on a bandsaw and briefly sanded to shape. As a result, the horizontal router can be moved to any position by hand, with no need for tools



5

The plank-fence, which holds the router, is splayed at the near end, rather like the lee-board on a Norfolk wherry. Fins stop the plank bowing. A curved and routed slot at one end allows a full 150mm of height adjustment



7

A recess routed into the plank maximises the available depth of plunge and the swivel arrangement makes fine height adjustment easy; lifting the end of the plank by a millimetre lifts the router by about half as much

Modifications

You'll see from the photos that I've modified the router in two ways. First, the springs on the legs have been removed to make it easier to adjust the plunge depth and notice, by the way, that changing cutters in this position is a breeze, **photo 8**. And I've removed the dead-man's handle arrangement so that the router can be turned on and off from a standard household switch mounted on the table.

No doubt the modifications have invalidated the guarantee; but then it's an old, old router anyway. No doubt, too, they offend all known safety rules. They do, however, make me feel safer, because I can clamp any number of featherboards to the table and I have two hands completely free at all times to guide and control the workpiece past the cutter.

If any readers decide to take up the idea in their own workshops, I'd be fascinated to hear how useful they find it. And if any router table manufacturer adopts it for a new model, I'm sure the Editor would be happy to split a royalty cheque. [www](http://www.getwoodworking.com)



8

With the router horizontal, access for changing cutters is completely straightforward. With the plunge springs removed, setting and locking the depth of cut is effortless, too. Masking tape covers the insulation over the rewired cable



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The crème de la crème

Back in November, the shortlist for the Wood Awards was published and the calibre of skill on show was unrivalled. The winners were finally announced in November after three gruelling months of waiting... we show you all the winners here

The winners of the 44th annual Wood Awards were announced at a ceremony held on 10 November at Carpenters' Hall in London hosted by broadcaster and architectural historian, Tom Dyckhoff.

The Wood Awards is the UK's premier competition for excellence in architecture and product design in the world's only naturally sustainable material. The Wood Awards aims to recognise, encourage and promote outstanding design, craftsmanship and installation using wood.

Over the following pages we'll give you an insight into the various entries which were justly awarded. Wood is definitely the star of the show here and many of the entries are simply works of art. [www](http://www.getwoodworking.com)



The Fishing Hut also serves as a meeting place and shelter for anglers

ARNOLD LAVER GOLD AWARD The Fishing Hut

The Arnold Laver Gold Award is the winner of winners. The Fishing Hut by Niall McLaughlin Architects was awarded this prestigious title (as well as winning the Private category). Sitting on a man-made lake originally built as a fish farm, the hut is made using European



Education & Public Sector Winner: Arcadia Nursery by Malcolm Fraser Architects

EDUCATION & PUBLIC SECTOR WINNER Arcadia Nursery

Built for the University of Edinburgh and designed as a very low energy building, Arcadia Nursery was conceived as a floating, lightweight structure that could be built within a restricted site. It also features a mezzanine floor, acoustic ceilings to soften the sound and aesthetic of each playroom, and a timber cladding and wood fibre insulation envelops the structure.

EXISTING BUILDING WINNER The Studio

Inspired by time spent in a VW campervan, The Studio was self-built by Bradley Van Der Straeten Architects. The design of this building has been likened to a treehouse, where the staircase resembles a hollowed out tree trunk and the mezzanine sits atop like a Scandinavian wood cabin. Siberian Birch Plywood is used throughout as a finishing and structural material and helps to create a cosy living area that, despite having no external space, doesn't feel claustrophobic.



Existing Building Winner: The Studio by Bradley Van Der Straeten Architects



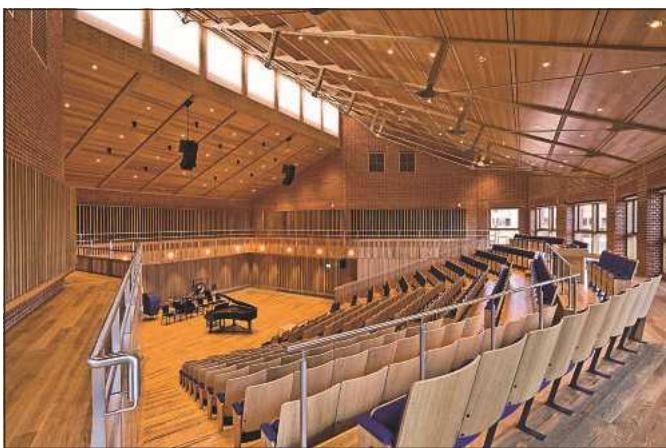
oak from France and Douglas Fir from Southern England and is supported on 18 pad foundations. This enclosure comprises a weather-tight internal space of four bays and a semi-enclosed storage area.



Commercial & Leisure Winner: Constellations Bar by Hugh Miller Furniture

COMMERCIAL & LEISURE WINNER Constellations Bar

Located in Liverpool, the Constellations Bar occupies a disused industrial recycling yard and consists of a bar, food truck, art space and community garden. The idea behind this project was to rekindle the Arts & Crafts ideal of *gesamtkunsterk*, a 'total work of art'. The structure is supported by a set of 10 green oak quadra-pods, double A-frame supports that carry the load of the canopy via glulam beams.



Interiors Winner: Bryanston School by Hopkins Architects

INTERIORS WINNER Bryanston School

The new Tom Wheare Music School, part of Bryanston School in Dorset, was constructed using brick and wood. A timber-treated stair links the building's three levels and American white oak flooring, wall and ceiling panels join with specially designed oak acoustic panels (backed with sound-absorptive material) that can be individually adjusted to improve acoustic performance in the space.



Structural Award Winner: Canary Wharf Crossrail by Foster + Partners

STRUCTURAL AWARD WINNER Canary Wharf Crossrail

Chosen from all 20 of the shortlisted buildings the Structural Award winning Canary Wharf Crossrail is characterised by a landscaped, sheltered park on the roof, accessible from ground level by connecting bridges. When open at night, the park will be lit, illuminating the timber lattice from below and creating a welcoming glow through its ETFE outer skin.



Small Project Winner – The Observatory: The Study & The Workshop by Feilden Clegg Bradley Studios

SMALL PROJECT WINNER
The Observatory: The Study & The Workshop

The Observatory comprises prefabricated cabins, an artist's studio (The Study) and a public shelter (The Workshop), that can be transported together on an 8 x 2m lorry truck. Externally, both cabins are clad in charred larch with a 'test bed' wall clad in a variety of charred timbers. The interior is made of light Accoya and Tricoya, both of which are virtually rot proof and highly durable.



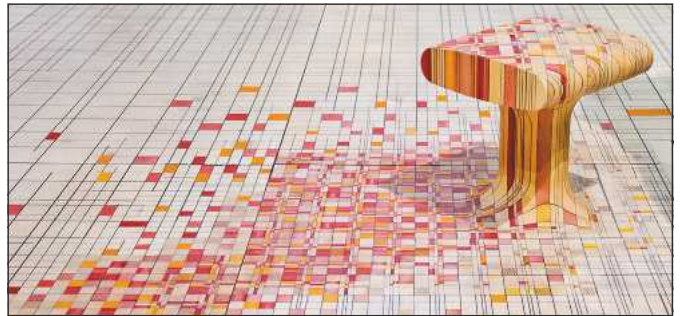
The BSKyB Believe in Better Building by Arup Associates won the Judges' Special Award

JUDGES' SPECIAL AWARD
BSkyB Believe in Better Building

One of the very few multi-storey timber offices in the world, BSKyB's educational facility was designed to reflect the company's sustainable aspiration. It utilises solid timber and timber cassettes, which help to deliver the low thermal resistance and high airtightness that the structure required.

FURNITURE & PRODUCT WINNERS

BESPOKE WINNERS



Called Endgrain and designed by Raw-Edges, these pieces entered in the Bespoke category showcase the possibilities provided by dyeing wood instead of painting it

ENDGRAIN
by Raw-Edges Design Studio

Endgrain showcases the possibilities provided by dyeing wood instead of painting it. Staining the wood all the way through leaves it consistently saturated; removing or sanding the layer will make it look brand-new again. The idea for the timber soaking came from xylem, the water-conducting tissue found in trees. Each species responded differently to the chemicals in the dye; experimentation helped the designers settle on two types of wood: jelutong timber and Southern yellow pine.



The blocks soak up the dye...



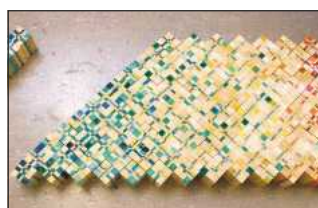
... and are used to make shelving and furniture or are laid on floors



The colours are rich and long-lasting, and can be re-sanded as necessary...



... because the dye seeps right through the wood



How pretty is that?



The effects are stunning

The judges felt that the Bespoke category was so strong that two of the shortlisted projects won a Bespoke Furniture & Product Wood Award

VES-EL
by Gareth Neal
in collaboration
with Zaha Hadid

Gareth Neal was invited to architect Zaha Hadid's office to work with her design team for The Wish List, using the company's modelling software to design 'VE-SEL'. From this came the idea of extruding the form along one of its axes with a slit opening at the end. Neal was interested in the idiosyncrasies of traditional hand processes, such as a hand-thrown pot or a raised piece of silverware, and how simulating these could be achieved through digital imitation. The vessels were made in two parts on a CNC machine during a week-long stay at Benchmark.



Gareth Neal can always be relied on to create pieces like no other

STUDENT DESIGNERS

STUDENT DESIGNER WINNER
End Grain Stationery by Simin Qiu

This collection was inspired by the wooden floor in the Barbican theatre, London. The surface pattern of the floor reflects the nature from which it was derived. Designer Simin Qiu's aim is to introduce this mix of nature and man-made beauty and apply it to functional, everyday products accessible to all.



A desk would be bare without these desirable accessories by Simin Qiu

STUDENT DESIGNER
PEOPLE'S CHOICE
AWARD
Slatted Chair
by Emma Leslie

Handmade from sustainable hardwoods using traditional techniques such as bridle and tenon joints, this chair was inspired by the architectural forms of Alvar Aalto and designed to focus on structure. The designer's aim was to make a seat suspended inside a frame, similar to the inside/outside of a building. It has the feel of an armchair, but is light in its structure.



Emma Leslie asks why your workshop shouldn't have an inspirational chair to relax in



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BY IAN WILKIE

A boiled egg for tea!

Ian Wilkie shows you how to make two useful additions to the kitchen, both of which will allow you to practise your turning skills

On a visit to a National Trust house my eye was caught by an egg stand in the old kitchen and I thought this would make a good project. I had some reclaimed mahogany to hand and decided to use this for the stand, which is designed to take six average sized eggs. I then went on to make an egg timer and, if you wish, you can always add the egg cups if you're feeling adventurous!

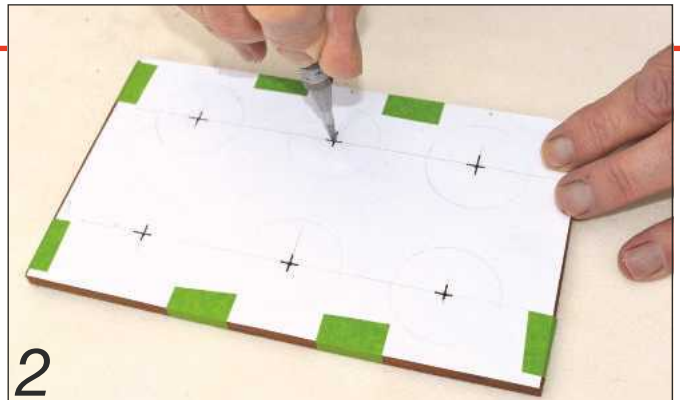
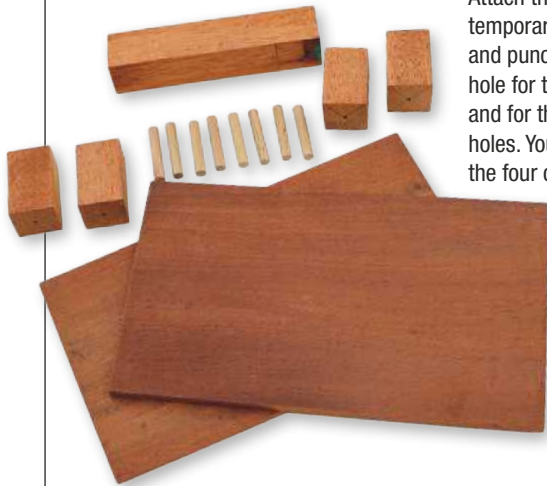
This relatively simple project is a great way of practising and refining your turning skills. [www](http://www.getwoodworking.com)



THE STAND

1 First, make a template for the 41mm diameter holes to be drilled for the eggs. This size of hole should be suitable for medium and large eggs. Next, cut and thickness wood for the egg stand (see cutting list).

Attach the template temporarily to the top board and punch the centre of each hole for the Forstner bit point and for the four corner pillar holes. You can then mark the four corresponding pillar holes on the bottom board



2 Make a jig to hold in the jaws of a machine vice. Firmly clamp the sheet to be drilled to the jig with a piece of scrap wood placed underneath

EGG STAND

Note that all dimensions are in millimetres

Part	Qty	L	W	T
Top & bottom	2	200	120	7
Pillars	4	40	14	14
Finials & feet	1	120	14	14

Fig 1: Egg stand components

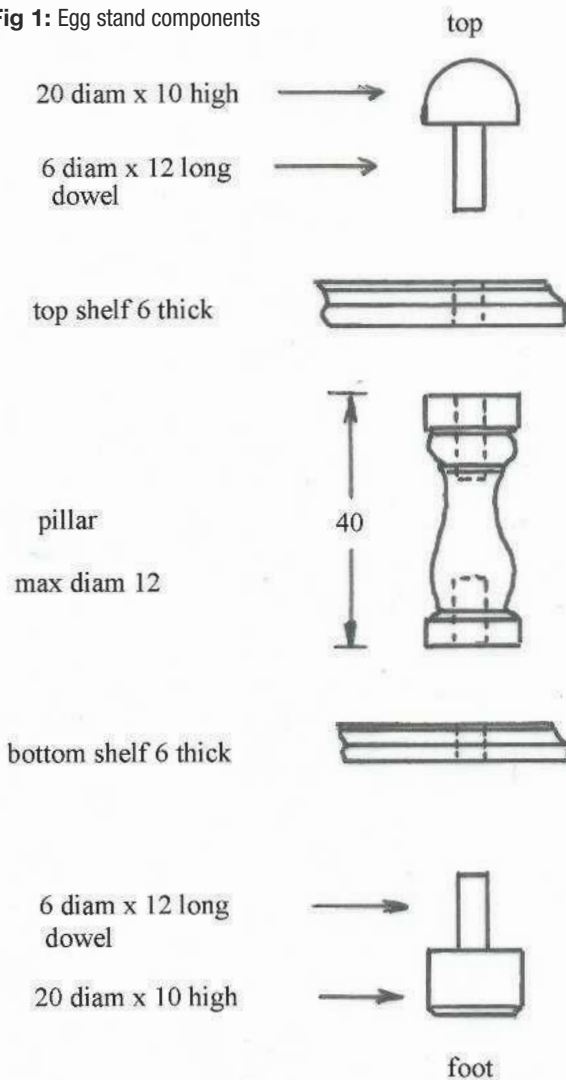
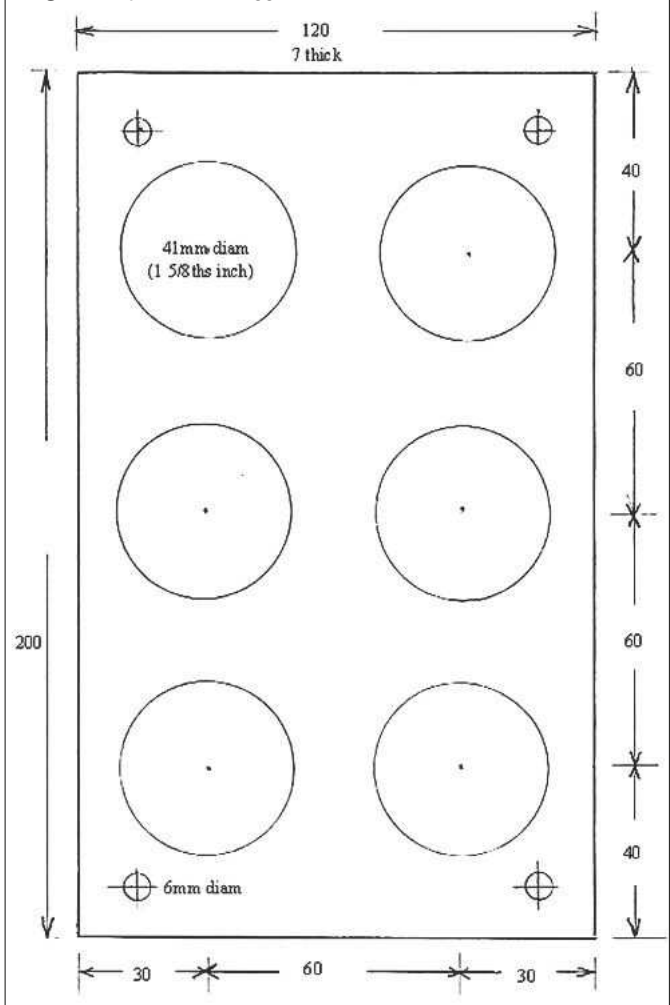


Fig 2: Template for the egg stand





3

Use a pillar drill fitted with a 41mm sawtooth Forstner bit and drill the six holes right through the wood. Allow the drill to enter the scrap wood so that you get a good, clean edge. Change to a 6mm twist drill for the corner holes. If necessary, clean up the holes with abrasive paper



4

Mould the edges of the top and bottom pieces



5

Check that an egg sits in the hole!



6

The next job is to turn the baluster-shaped pillars. First, make a small guide with the relevant lines shown. Turn each of the

four blanks to the round and then shape using the guide to transfer the lines onto the wood so that they will all be identical. Hold each blank in a pillar drill so that you can drill a 6mm hole right through the centre. You can then mount a blank between centres with a friction drive in the headstock and a revolving centre in the tailstock. This is a good, safe method if you have a friction drive. Each pillar is capped with a slightly domed top and a foot with a flat on the underside. Turn these eight pieces from one blank measuring 120 × 14 × 14mm. Turn to a cylinder with a 14mm diameter. Fit a drill chuck in the tailstock and drill a 6mm hole to a depth of 6mm, then glue in a 6mm dowel. Part off 10mm and repeat the process along the cylinder until all eight blanks are prepared. Hold the first blank by its dowel in a suitable chuck and turn to shape



7

Assemble the egg stand by placing the pillars between the two pieces and gluing in the top and bottom dowels to hold everything firmly together



The egg stand is now complete

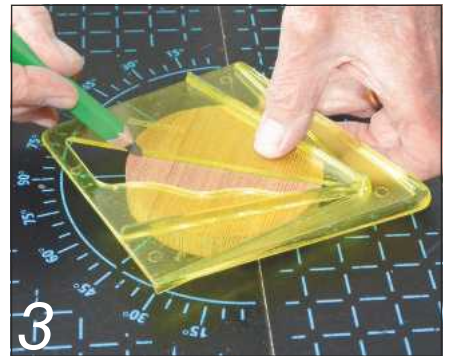
EGG TIMER



1 I was recently given some small pieces of old pitch pine. As it was already thickened, I decided to use this for my egg timer frame. The top and bottom inserts were turned from lacewood to give a contrast. A four-minute sandglass, such as the one shown in the photo, can be purchased from Turners Retreat for £12.95 plus postage. This glass measures 110.5mm in length, including the caps at each end, and it has a maximum diameter of 50mm. The finished spindles need to be 126.5mm long and this includes the 8mm spigots at each end. Clearly, if your sandglass measurements differ, then you will have to make some adjustments to the lengths of the spindles so that the glass is held securely whichever way up the egg timer is placed. It should not be held too tightly in case it cracks when the wood expands; the spindles should not actually touch the glass but act as a protective cage



2 Mark out the two circles for the top and bottom with a diameter of 95mm; my preferred method, wherever practical, is to cut these blanks out on a scrollsaw fitted with a No.7 blade

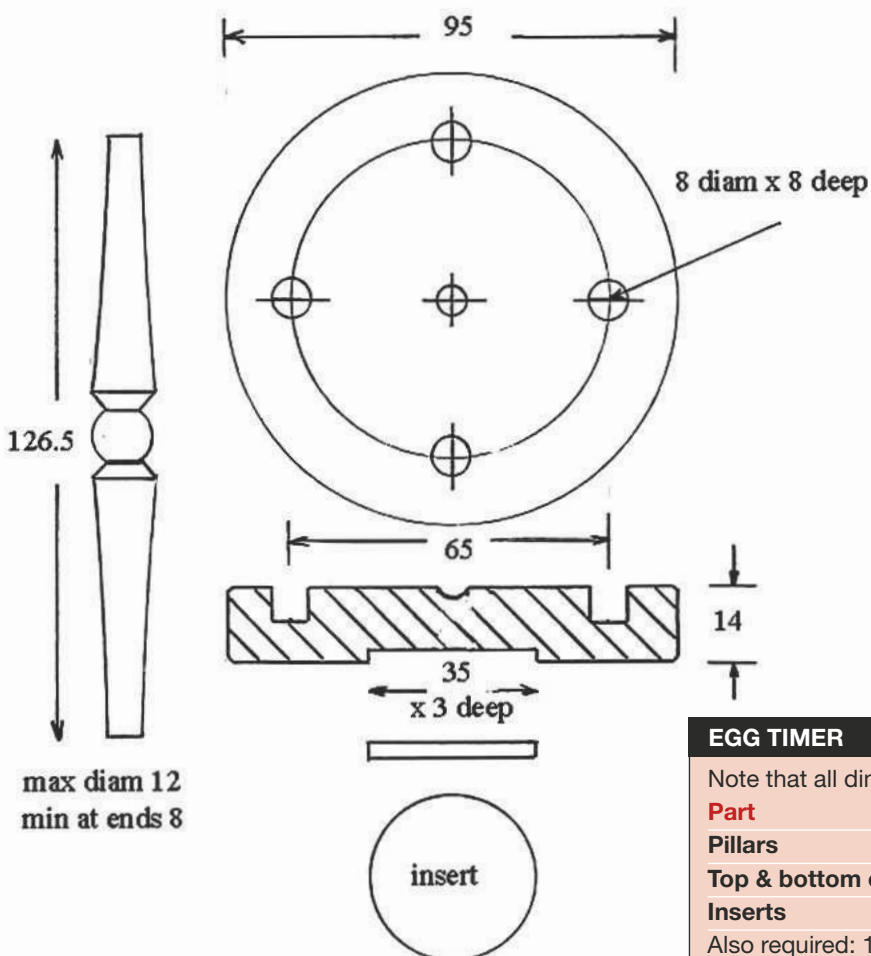


3 Find the centre and centre pop. A plastic centre-finder, as shown here, is an inexpensive but very useful aid



4 Fit a 35mm diameter sawtooth Forstner bit in a drill stand and drill a hole 3mm deep to form a recess

Fig 1: Egg timer dimensions



EGG TIMER

Note that all dimensions are in millimetres

Part	Qty	L	W	T
Pillars	4	126.5	14	14
Top & bottom ends	2	100	100	14
Inserts	2	40	40	3

Also required: 1 × four-minute sandglass



5 Fit a scroll chuck with small jaws and expand these into the recess. True up and slightly round off the outer edge, then repeat for the second blank

6 Turn the contrasting inserts to the round to fit exactly into the 35mm recess. Make a glue chuck to hold in the chuck jaws and hot-melt-glue the disc for the insert on to the chuck. Gently turn the edge of the



blank until it fits snugly. Clean the surface of the glue chuck after use and keep to use again. Build up a collection of different sizes and they will always be ready for use



Mount a spindle blank between centres to turn one of the columns. There are several ways of holding spindles but, for these smaller turnings, I use a friction drive in the headstock and a revolving centre in the tailstock. I choose to use this method because it is easy, ensures accuracy and if you do have a catch, all that happens is that the spindle stops rotating and no harm is done. The blank is first centre popped and drilled at one end 3 x 4mm deep and just centre popped at the other. The spindle is then mounted on the 3mm step and the point of the revolving centre is brought up to fit into the centre popped end



8 Form the shape as shown in the plan using a small sharp skew. A turning guide will help to ensure that you end up with four identical spindles



9 The four holes in the top and bottom of the discs must be accurately matched, so draw up a template. Firstly, make sure that the wood grain is running in the same direction on both pieces. Lay the template on the inside face and mark out the positions for the four spindle spigots



10 Drill each hole to a depth of 8mm. Also drill a shallow hole in the centre to match the diameter of the pimple on the end of the sandglass

After thoroughly sanding all the parts, you can glue in the inserts and finish all parts as desired. I used cellulose sanding sealer to seal the wood, working in a well-ventilated area as the fumes are strong, then finished with a friction polish. Do a dry run first to make sure everything fits. The glass should not be too tight, so allow a little wriggle room. Glue the spindles into one disc using Araldite, insert the sandglass, locating the pimple in the shallow hole, then glue the other disc on to the spigots with the second pimple located, but loose, in its depression. Gently clamp up until the glue has cured



11



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Feeling awkward

Think creatively when clamping complicated shapes, advises Stephen Simmons

Compared to working with and restoring old furniture, putting new furniture together is very logical. Figuring out how to clamp even the most exotic shapes can be worked out rationally at the design stage. Of course, restorers don't have a say at the design stage of a project, and so, for them, re-clamping a piece can be very difficult.

Perhaps the area you need to reach is difficult to access and the piece cannot be dismantled. Perhaps it is the wood that has broken rather than a joint. Maybe slippage is going to be an issue, while the piece you are dealing with may be fragile.

Non-standard circumstances demand non-standard solutions. Clamping, for the restorer, can often be an activity that demands imagination. The general woodworking law – that you can never have enough clamps – still holds true, but ordinary clamps have their limitations; you might have to improvise. But imagination and improvisation aren't bywords for cutting corners; you still have to get it right. The success of much restoration is contingent on effective clamping. Precision and attention to detail are vital, particularly if you're not using reversible glue.

Remember the basics

While talking about this topic, I propose not to do two things. I'm not going to deal with re-clamping intact or repaired joints as standard rules generally apply to these. Instead I want to concentrate on the unusual – those awkward shapes and odd angles. Nor am I going to work through all the permutations of awkwardness and oddity; there's not space and it would be tedious. Instead I'm going to cover a few ideas, which should help you to deal with most eventualities. I hesitate to call them principles because they are so simple.

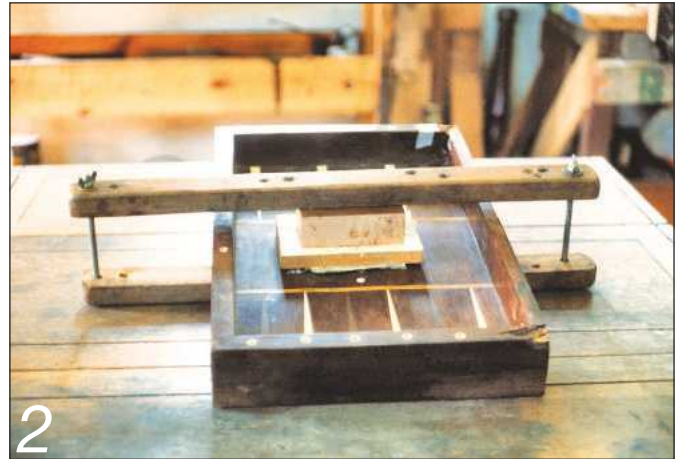
You can't go far wrong if you appreciate just one thing: the essence of all successful clamping is to apply steady, precisely-opposed pressure. Clamps will naturally slip if you try to apply pressure obliquely, and they're likely to take the joint with them. It may demand some weird and wonderful improvisations but that opposed pressure is all you need. The only other thing to remember is that all the usual clamping basics still apply: clean surfaces, a good fit, protection against bruising and blocks adhering, even pressure, curing time, and so on.

TIP

Never be tempted to use dead-weights to apply pressure. The invariable force of their weight can often be too great for a fragile piece or insufficient to create enough pressure. Clamping – however Heath Robinson or finicky – is always infinitely better



Even improvised clamps can exert destructive forces, so you may need to take precautions – see Fig.1 below



Medieval torture or furniture restoration? Either way, use your imagination

Fig 1: Clamping method with softwood block

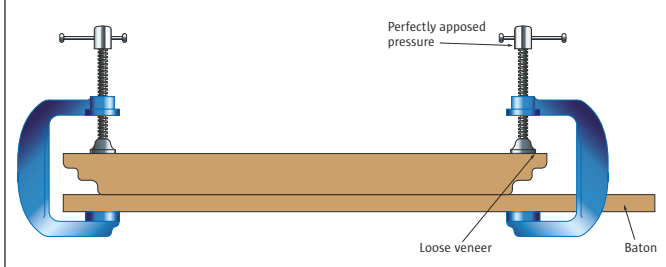
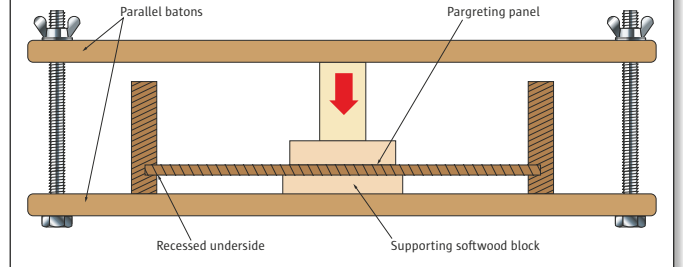


Fig 2: Clamping method with loose veneer



Be prepared

You'll need to consider a variety of non-standard equipment. Ceramic restorers' lightweight clamps are ideal for delicate fretwork, but don't hesitate to use masking tape or strips of hoop-and-loop abrasive, and for small-scale jobs, bulldog clips and clothes pegs come into their own. For clamping in the round (split chair legs and broken stretchers are the usual candidates) the humble, well-padded jubilee clip works wonders. For Spanish windlasses I'd recommend hessian upholstery webbing rather than rope as it distributes the pressure more evenly and is less likely to bruise. You'll also need a variety of battens, single and parallel, and a selection of formed softwood blocks and jigs. Don't skimp on these. Even if it takes half an hour or more to shape a specific jig, it is worth it to do the job properly.

It's more than advisable to think about things before you start – it's essential. I've never started a job until I've worked out the clamping. Don't dismantle anything or start work until you are sure you can get it back together and ensure you clamp to the highest standard. Clamping, by definition, involves the use of force, and even a very modest piece of equipment can exert far more pressure, and therefore cause more damage, than you imagine.

Theory put into practice

A few examples will help you get the idea. The solution for a loose section of convex moulding on the side of a cabinet, **photo 1**, was to apply pressure to a formed block with a length of webbing that went right round the whole piece as a Spanish windlass, tightened with a section of old broom handle. All edges of the cabinet, show wood or not, were protected from the pressure of the webbing by wads of newspaper. **Fig.1** illustrates a different problem. The undercut edge moulding round the edge of a table prevented clamping loose veneer on the top. Tight masking tape may have worked but the alternative was so simple that it wasn't worth taking the risk: a projecting batten clamped to the underside allowed a standard clamp to be used with no risk of slippage.

Parallel battens are effective when deep-throated clamps aren't deep enough. Re-setting the parquetry panel in the centre of the backgammon board, **photo 2**, is a good example. But that's only part of the problem. The base was not only very fragile but also recessed on the underside. To prevent the downward pressure smashing the base, a softwood block was cut to the depth of the recess and placed on the underside to support it, **Fig.2**.

Dress rehearsal

The secret to effective clamping is the dry run. Don't neglect it even if things seem straightforward. There's so much to learn from it, not least the difference between theory and practice. Does it actually work? Where are the weak and unsupported points liable to damage? Have you got all the necessary gear? Do your own improvisations need any fine-tuning or rethinking? Are you trying to do too much in one go? It's far better to break the work down into separate, easy stages and get it right than end up with a forest of clamps and everything collapsing under its own weight.

But remember that a dry run is just that – dry. Glue acts as a lubricant as well as an adherent and dry timber that stays put under pressure can slip when glued. So be prepared to apply some gentle lateral pressure to keep things in place if you do find this happening. It's surprising what unorthodox solutions you can come up with when you put your mind to it, and it's even more satisfying when they work better than the 'proper' gear, although these situations are rare! If all else fails, then don't forget the force of the vacuum provided by the humble rub joint – it works with modern as well as animal glue. [www](http://www.getwoodworking.com)



BY MICHAEL FORSTER

All in a day's work

While converting some old cupboards into two sets of accessible drawers, Michael Forster encountered a few problems, but he got there in the end!

Some jobs you take time over: painstakingly attending to every little detail; meticulously hand-finishing every surface; eventually standing back to admire the outcome. Other jobs you just need to get done – quickly and, hopefully, economically – and as long as they don't end up disreputable or dysfunctional, there's a satisfaction in that, too.

This job was firmly of that latter variety.

When I moved into my new home and workshop I was mightily glad of the long run of low cupboards installed by my predecessor. Sturdily built, they gave me somewhere to shove all the stuff that didn't need immediate attention while I got on with the essential moving in and setting up. And yes, you've got it: there it's all stayed

for over four years. That's four years of having to get down to ground level and heave out plastic boxes to rummage through every time I needed something that might – just might – be lurking there. The inevitable result of that was wasted money. That came from my buying stuff unnecessarily because I couldn't be bothered to pull out all the boxes on the off chance that I just might happen to have one in the last box at the far corner at the back of the bottom shelf of the cupboard.

Welcome though they had been in my hour of need, **photo 1**, those cupboards were well overdue for conversion into nice, accessible drawers – but with a long list of much more exciting projects competing for priority, I should have to be quick.

The plan

You can see from the main photo here that I actually fitted out two cupboards: a narrow one and a wide one. In both cases the principles were the same, so I'm just going to describe the wide set of drawers.

I knew that working down there would be a nightmare. I don't do kneeling, crouching or crawling very well these days – well, I don't do them at all unless forced at psychological gunpoint with a metaphorical arm twisted behind my back (and that's what I call persuasion). So I planned to use supplementary side panels so that I could fit the drawer runners to them on the bench and then squat down just long enough to drill and screw the completed assemblies in place. Fortunately my predecessor's carcass work was good and the areas were square and level.

I took a deep breath, swallowed my prejudices and chose to use MDF (in this instance, flat + stable + cheap = tolerable. Just). I went for 18mm stock, which is thicker than needed, for a number of reasons. Firstly, everything came out of the one sheet – the drawer bases, which need to be strong since even some small kit is disproportionately heavy, and also the sides where the thicker material was easier to joint quickly at the corners – I'll say more about that process shortly.

Pretty well the entire construction was to be carried out with little more than a drill and a driver – but before that the timber had to be cut. That task, I decided, would be assigned to the DIY store's free cutting service, saving time and effectively exorcising the demon dust – not to mention avoiding delivery charges since there's no way I'd get the uncut 8 × 4ft board into my beloved convertible.

This meant that, apart from a few small details easily coped with at home, I would have, in effect, a custom-designed flat-pack



The built-in bench with its cupboards beneath looked very useful but it wasn't exactly easy access



2 Ripping the doors off and the shelf out was quickly accomplished with brute force, ignorance and a claw hammer



3 A little forward planning, a quick briefing, and the panel saw operator turned two sheets of MDF into this custom-made flat-pack



4 Positioning the drawer runners was quick and easy with the side panels on the bench...



5 ... before screwing them in place in the cupboard space



6 I measured the internal space precisely using overlapping rods



After deducting 25mm for the drawer runners, I trimmed the base to size on the bandsaw



With the shelf inverted, bottom-mounted runners were fitted, offering good support



All four drawer bases were tested in position – this was the time to find any problems, not later!



To get stronger joints – especially in the drawer fronts – it's worthwhile inserting some dowels. First, I marked and drilled some 10mm holes, just in from the lower edge...



... then I cut some dowel pieces a little longer than the thickness of the MDF

for about £40. The only other costs would be some bottom-mounted metal drawer runners and a good supply of 3.5 × 40mm screws – handles I was confident would emerge from the clutter when the cupboards were emptied. Oh, and I picked up a stock length of 10mm dowel rod, the purpose of which will emerge from the haze I call 'planning' shortly.

For the main structural work, I chose screws with plain shanks – I'm an old-fashioned chippy at heart and I'm convinced they're better, allowing the loose board to be pulled up really tight without the 'jacking' problems that can come with the fully-threaded type. I also bought some 13mm M6 drawer runner screws to ensure secure fixings since these will take all the weight of the drawers and contents.

The dimensions

My false sides reduced the carcass width by 38mm, and I had to allow 25mm for the metal runners. However, I planned to have the panels cut slightly over-size to allow me to trim to a precise fit on the bandsaw. The point here is that the runners don't have a lot of tolerance so the drawer bases need to be relatively precise – so it was better to allow for a small trimming job at home than to risk their being a millimetre or two short.

Then it was a matter of working out the most economical cutting scheme before presenting the nice man who operates the store's awesome panel saw with a sheet of instructions, including a rough 'not to scale' sketch. That made the otherwise daunting prospect of actually cutting up the board actually rather attractive – nothing quite like standing in the DIY store and watching someone else do it, knowing that it's costing me nothing.

The conversion

Back home, with the car unloaded, it all started to happen very quickly. Removing the doors from the cupboards – which were held on with a piano hinge – was quickly accomplished with a claw hammer, **photo 2**, and a lot of very satisfying noise, then I quickly moved on to the constructive stage, **photo 3**.

I'd had the false sides cut a tad shorter than the height of the opening to ensure they would go into place easily with minimal ducking and diving for me to do. All that was needed was to plot the positions of the drawer runners, **photo 4**, and fix those to the panels with the special screws, **photo 5**. Then I set up two cordless drill/drivers – one to drill, one to drive – and I was cooking on gas – not that there is any in the 'shop, but

let's not be pedantic about things. I put in two countersunk screws into each side to hold them in place against the cupboard sides, and 'Hey, Presto!' (does any self-respecting magician say that now?) suddenly I had a drawer-unit carcass where once had been a low cupboard.

With those in place, I double-checked the internal width using overlapping rods, **photo 6**, marked the first drawer base, took off a further 25mm for the runners and set the bandsaw to the mark, **photo 7**. A test fit confirmed that all was well and I used the same bandsaw fence setting to trim the other three. Screwing the runners to the edges of the drawer bases, **photo 8**, completed my rapid progress from empty cavity to pull-out shelves, **photo 9**; now I just needed to box them in.

Boxing clever

Having tested all the drawer bases in the unit, I removed the runners to box them in as drawers. I began by inserting dowels, **photos 10 and 11**, to give the screws holding the fronts to the base something to bite into – the edges of MDF really don't take screws well, but this gives the strength of real timber around the thread. Alternatively, for this kind of job, I could have used pocket screws; I've got a little jig for that, which has helped knock up all kinds of carcasses over the years and I swear by it. In my more devil-may-care moments I've even thrown finesse completely to the winds and used metal brackets or plastic jointing blocks for this kind of work – and it pains me to admit it but they've worked really well.

The dowels were glued in and left to dry, **photo 12**, before I trimmed them flush, **photo 13**, and screwed the joints together – a combined drill and countersink bit in one cordless and a Pozidriv No.2 bit in the other make short work of this, **photos 14 and 15**. As I'd hoped, a miscellany of handles emerged from the aforementioned plastic boxes, including some salvaged during a kitchen refit. Those of course were simple to fit – so much so that this complacent child fitted the first one wildly offcentre. Moral: always check the calculation by measuring from the other end as well. The drawers then ran nicely into the carcass and it was very tempting to call the job done at that point – it wasn't pretty, but it worked, and who needs overlaid fronts in a workshop, anyway, **photo 16**?

So that's exactly what I did, and quickly stuffed the contents of all those boxes into the drawers – all very chaotic, but at least



12 These were glued into the holes and left for the glue to dry...



13 ... before being cut off flush



14 To assemble the drawers, I set up a combined drill and countersink, and a Pozidriv No.2 driver



15 The screw holes were positioned central to the dowels, giving the screws a much better grip than in MDF



16 Having fitted the handles and run in the drawers, I mistakenly thought I could get away without the overlaid fronts. 'He thinks it's all over...'



17 ... 'It is now!'

I could now easily check the contents of each drawer and I promised myself I'd sort them out properly later – the essential thing was that the miscellanea were accessible and the workshop tidy again.

The novelty lasted about 48 hours before I accepted that I was going to have to do the overlaid fronts or be nagged into submission by my conscience over a long and tortuous period of time. Well, to be honest there was more to it than that. Without the overlaid fronts, I found that the drawers could overshoot the runners on closing, and jam shut – so it was going to be less troublesome just to add them and be done with it. Accordingly, I sliced up the remnant of the MDF at the bandsaw and fitted them, **photo 17**.

So that's done. And, if I'm honest, a good thing, too! I can't say the work was enjoyable. Rather than screw-and-dowel joints in MDF, I'd far rather have been cutting some satisfying houndstooth dovetails in, say, maple and walnut; rather than sliding metal runners together I should have preferred to have been sliding some nice 'piston-fit' cabinet drawers into place against the satisfying resistance of the trapped air. But that's the point, of course: having got this job out of the way, without bodesges or temporary measures, I can now do exactly those things in a well-organised, orderly 'shop where I can find the things I need.

As I said at the start – there's a definite satisfaction in that, too. [www](http://www.getwoodworking.com)

Chuck of all trades

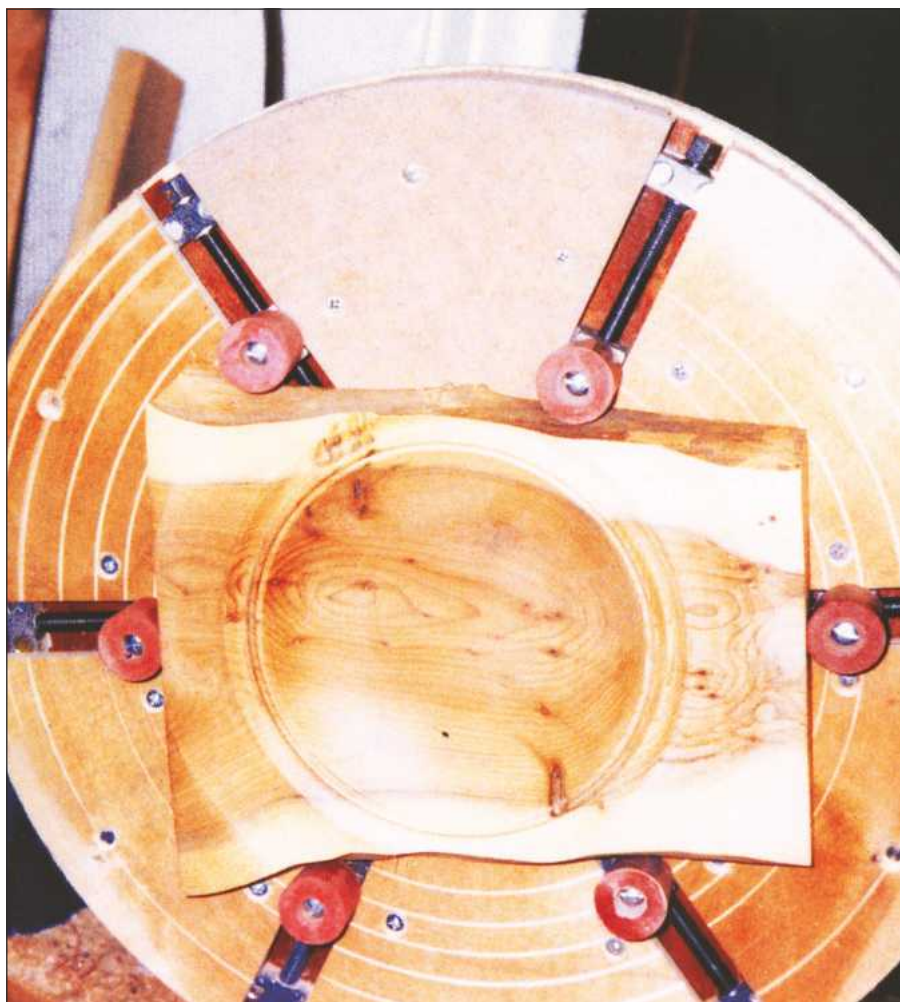
Gordon Degg shows us the design for his ingenious faceplate chuck

I made this chuck about 10 years ago to hold some badly warped bowls that I'd bought at a boot fair and wanted to salvage, and I've used it ever since for turning all manner of awkwardly shaped pieces. The drawings here show the 430mm-diameter version that I built to suit my home-designed lathe, but you can make one of a different size by simply scaling the dimensions up or down accordingly.

The chuck requires a number of steel items, but they're quite simple; even if you can't make them yourself, I'm sure that you know someone with a small metal-turning workshop and lathe who can run them up for you. The backplate of the chuck, meanwhile, is made from veneered blockboard recycled from another project, but you could also use plywood, or even MDF, providing that it's a minimum of at least 20mm-thick.

Building the chuck

The build begins by cutting the backplate on a bandsaw and then screwing it onto a faceplate and cleaning up the outside diameter. Next, turn a recess about 2mm



The six jawholders run on leadscrews fixed to the backplate by bearing blocks

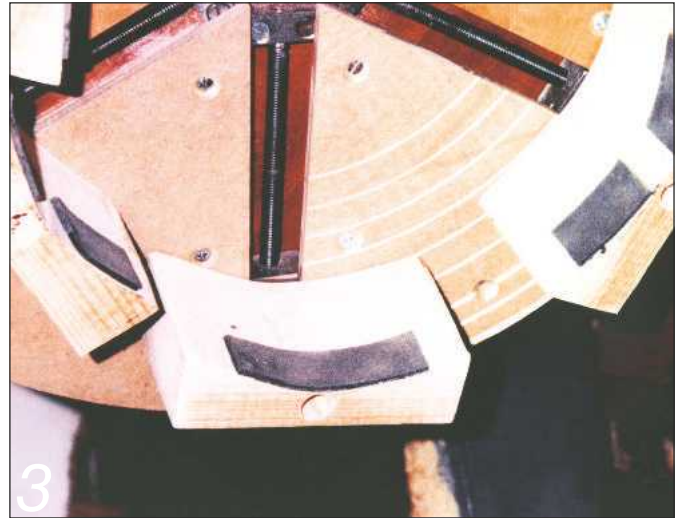
deep that provides a tight fit on a spare faceplate; this will act as a location if you need to remove it to use the faceplate for another job.

Mark out six equally spaced radial lines on the backplate, then mark out the shapes of the six intermediate plates on a sheet of material 12mm-thick. As shown in **Fig.2**, these are drawn by marking the lines at 60° intervals, and then drawing parallel lines that are offset by 15mm for the intermediate plates, and by 9mm for the top plates; this provides the necessary clearance around the jawholders. Don't be too concerned about the outer radius as this can be cleaned up on the lathe later. Mark out and cut the six cover plates.

Position one of the leadscrews, together with its bearing blocks and jawholder (the drilled and tapped block that runs on the leadscrew) on the backplate so that it lies



These deep jaws are ideal for working thicker items...



... which are gripped and protected by the rubber strips

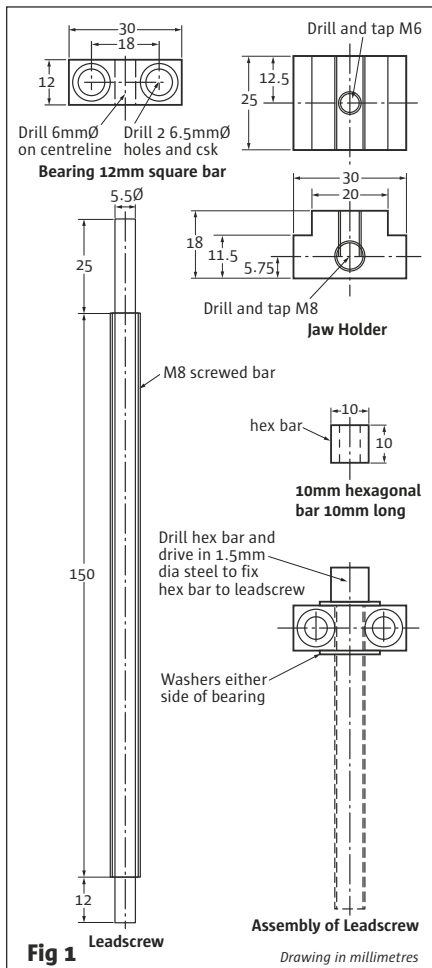
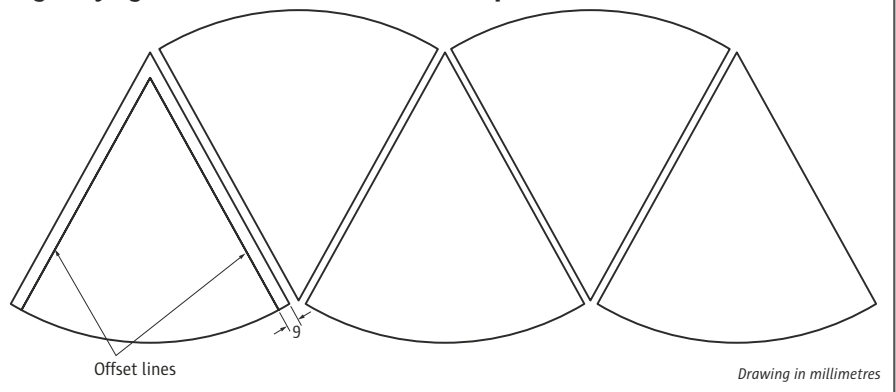


Fig 1

along one of the radial lines, ensuring that the outer bearing is set well inside the outer arc. Place an intermediate plate on the backplate, **photo 1**, and lay another lead screw on the next radial line.

When you are satisfied that the jawholders will move freely, screw the lead screw bearings into place; temporarily screw the

Fig 2 Laying out the cover and intermediate plates



intermediate and cover plates into place, too. Repeat this process with the remaining lead screws and plates, checking frequently that the lead screws will operate without binding on the plates, then remove all the cover and intermediate plates before gluing and screwing them back into position. Obviously, all the screws must be countersunk, and you'll need to take care that none of the glue gets onto the jawholder.

Now screw the completed assembly onto your faceplate, mount it on your lathe and turn it by hand to check that nothing will foul the chuck. Run the lathe at the lowest possible speed and clean up the outside edge of the backplate; you know now why the outer bearings need to be set well inside this edge!

Putting it to work

To hold items on the lathe, I usually use rubber doorstops. These are fitted to the jawholders with 6mm bolts whose heads are well countersunk. Doorstops are widely available in DIY and hardware stores, but if you have trouble finding them,

I've discovered that the bungs from wine demijohns work just as well. Just don't drink the wine before you start turning!

To turn thicker items, I made myself some deep jaws cut from pine, **photo 3**. The thin rubber strips glued to the inside faces help to give the jaws more grip when turning, and also to prevent the workpieces from being marked. As always when turning eccentric or odd-shaped pieces, however, you should double-check that the workpiece is held securely and that it runs clear of the toolrest and lathe bed. [WWW](#)

STAYING TIGHT

It's particularly important to glue the plates in place if they're made from MDF, as it can de-laminate. Remember, you'll be using this chuck to turn blanks that will be out of balance and, very possibly, quite heavy, so it's important that everything is secure. It would also be preferable to use bolts that pass right through the backplate to secure the bearings



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BY COLIN SIMPSON

Pass the cheese, please!

Colin Simpson shows you how to make this wonderful dinner party centrepiece, which is ideal for novice turners wanting to practise their skills

This is basically a simple project and should be well within the scope of a novice turner. It does involve a few accurate measurements and cuts and also includes a few accessories – the main one being the Lazy Susan bearing. I have also used a marble plate and a glass dome in this project, but you could consider these two as optional extras. These accessories can be obtained from Axminster Tools & Machinery – www.axminster.co.uk – or Turners Retreat – www.turners-retreat.co.uk – among others, but you can also buy them from craft shops online.



1

The project pieces – the glass dome and marble plate are optional



2

Glue on a sacrificial mounting block to hold the piece on the lathe



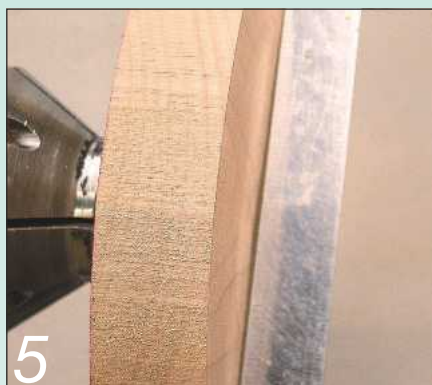
3

Use a pull cut to flatten the bottom



4

Here you can see the pull cut from a different angle, showing where the shaving is made



5

Check that the base is slightly concave



6

Cut the chucking recess



7

Use a push cut to true up the edge



8

Sand and finish the bottom



9

Measure the diagonals of the bearing...

Optional extras

Most woods are suitable for this project but sycamore, maple, beech and ash are ideal. I had a couple of pieces of maple left over from a previous commission, so I used these. **Photo 1** shows what I started with: two blanks of maple, one 280mm and the other 160mm in diameter and both were 35mm-thick. You will also need a 75mm Lazy Susan bearing and, in addition, I bought a 255mm diameter marble slab and a 380mm glass dome.

Turning the first base

The smaller of the two blanks is for the base. I didn't want to screw a faceplate to it nor did I want to drill a hole for a screw chuck, although this would be acceptable as the hole would not be seen on the finished piece. Instead, I glued a sacrificial wooden block to the top of the blank with hot-melt glue. I did the same for the larger blank, **photo 2**. Once the glue has cooled, mount the blank in your chuck and flatten off the top surface with a swept-back bowl gouge, using a pull cut, **photo 3**. This cut is really a scrape as the bevel is not rubbing on the wood. **Photo 4** shows a close-up of the pull cut and you can see the shaving coming off the bottom wing of the tool. Continue with this cut until the bottom of the base is very slightly concave; this prevents the piece from wobbling or rocking on the table when it's finished. Check this with a straightedge, **photo 5**. Next, cut a recess in the bottom to fit your chuck, using a parting tool, and then undercut it for the dovetail with a skew chisel, **photo 6**. True up the edge of the base with the bowl gouge using a bevel supported push cut, **photo 7**, and then sand the underside of the base, **photo 8**.

Cutting the recess

Turn the base around, remove the sacrificial glue chuck and mount the base on the recess to allow access to the front. True up the front using a pull cut, as in **photo 3**. Measure the diagonal of your Lazy Susan bearing, **photo 9**, and transfer this measurement to the base. Cut a recess in the base using a parting tool, ensuring the bottom of the recess is perfectly flat to avoid distorting the bearing when it is screwed into place. Use a square-ended scraper for this, **photo 10**. The depth of this recess should be slightly less than half the thickness of the Lazy Susan bearing. Check the bearing fits inside the recess, **photo 11**, and then use a spindle gouge to cut a shape on the edge of the base. I cut an ogee curve, **photo 12**, and then turned a bead at the bottom, **photo 13**. If you are not



10 ... and cut a recess in the base...



11 ... checking the bearing fits within the recess



12 Shape the edge with a spindle gouge...



13 ... and cut a bead with the same tool or...



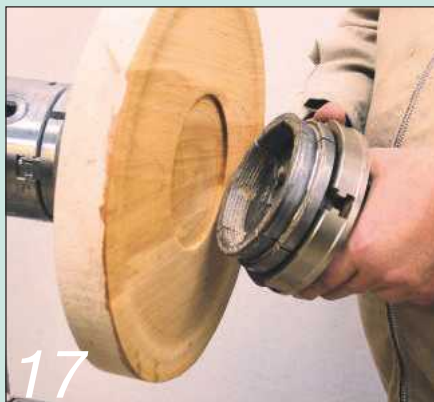
14 ... scrape the bead with a skew chisel



15 Sand and apply your choice of finish to the base



16 Flatten the bottom of the second piece



17

My bearing recess luckily fits my gripper jaws



18

True up the edge using a push cut



20

Cut a rebate with a parting tool



19

Measure and mark the diameter of the marble plate



21

Check that the dome fits over the rebate



22

Cut a curve on the edge of the piece

confident in cutting a bead this way, you can scrape it using a skew chisel on its side, **photo 14**, but it will not give you as clean a cut as the gouge. Sand and finish the base. I used sanding sealer followed by a melamine finish, **photo 15**.

Turning the second base

Now mount the second blank and true up the bottom, **photo 16**. Measure and cut a flat-bottomed recess in it to fit the Lazy Susan bearing. Again, the depth should be a little less than half the thickness of the bearing. Fortunately for me, the diameter of this recess enabled me to use my large Axminster Type G gripper jaws to hold the piece, **photo 17**. If you are not as fortunate, turn a scrap piece of wood to the diameter of the recess and turn a recess in this scrap to fit your chuck's jaws. This scrap can be temporarily glued into the recess of the blank using hot-melt glue. By fitting the scrap inside the recess, you ensure concentricity when you reverse the piece. Whatever method you use, turn the piece around and mount it on the new recess. Flatten the top and true up the edge, **photo 18**. Measure the diameter of the marble plate and transfer this measurement to the blank, **photo 19**. Cut a rebate from this measurement to the edge of the blank, **photo 20**. The glass dome should fit nicely,



23

Screw the bearing to the base using 13mm screws



24

Offset the top plate and drill through one on the holes right through the base



25

Drill a larger hole from the underside so the screw can fit through



26

Position the base over the top plate and rotate until you can see the hole in the bearing



27

Drop in a screw and tighten it

but not tightly over this rebate, **photo 21**. Cut a curve on the edge of the piece, **photo 22**, using a spindle gouge and then sand and finish the piece.

Fitting the bearing

Screw the bearing into the recess in the base using small screws, **photo 23**. Offset the top part of the bearing and drill a pilot hole through one of the screw holes and right the way through the base, **photo 24**. Keep the drill bit as plumb as you can. Turn the base over and drill back through this pilot hole with a drill bit that will allow clearance for the head of the screws you are using, **photo 25**. Place the base over the top, ensuring that the bearing fits into the recess. Look down the hole – I used a small torch to help illuminate it – and rotate the base until the fixing hole in the bearing plate is visible, **photo 26**. Drop a screw down the hole, through the bearing plate and tighten it, **photo 27**. Rotate the base through 90° until you see the next hole in the bearing and repeat the process until all four screws are in place. [www](http://www.getwoodworking.com)



The completed Lazy Susan with optional extras (plate and dome)

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'Ecology in a nutshell'

Beautifully illustrated, this new book from Ben Law will appeal to anyone with an interest in green woodworking, forestry or hand skills

Most readers will know of Ben Law as one of the subjects of Channel 4's *Grand Designs*. A resident of Prickly Nut Wood for the past 23 years, he is a keen exponent of the woodland way of life, and is passionate about spreading the word. This book is his latest of half a dozen he's written, all chronicling life and work in the woods.

The language of woodworking

Any woodworker would enjoy *Woodland Craft*, filled as it is with practical advice on matters we know of, but whose details we may be a bit sketchy on. As well as the craft itself, I know a lot of us are big fans of the language of woodworking, and I was pleased to note that the book is liberally peppered with arcane terminology, a lot of which was new to me.

The book starts with an introduction from Hugh Fearnley-Whittingstall, in which he reflects the tone of the book as both a guide and an inspiration. The cycle of the woodland's year can be seen as a microcosm of life with much to teach us; in his words, 'ecology in a nutshell'.

Full of advice and instruction on a variety of craft projects, the book eases the reader into the work via an introductory chapter of the woodland as a resource including a spot of history and observations on the resurgence of woodland crafts and their popularity in society today. The importance of coppice management is underlined and almost makes the reader want to rush out and volunteer at the nearest neglected copse outside of town. Ben makes the point that wood is the ultimate resource, and the beginning of all crafts; certainly it's been a fuel and more for thousands of years, and needs to be taken care of.

Traditional construction crafts

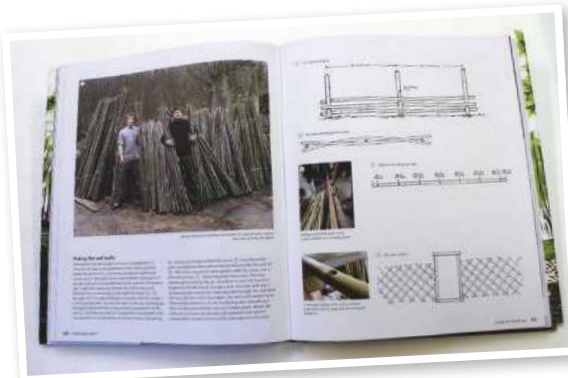
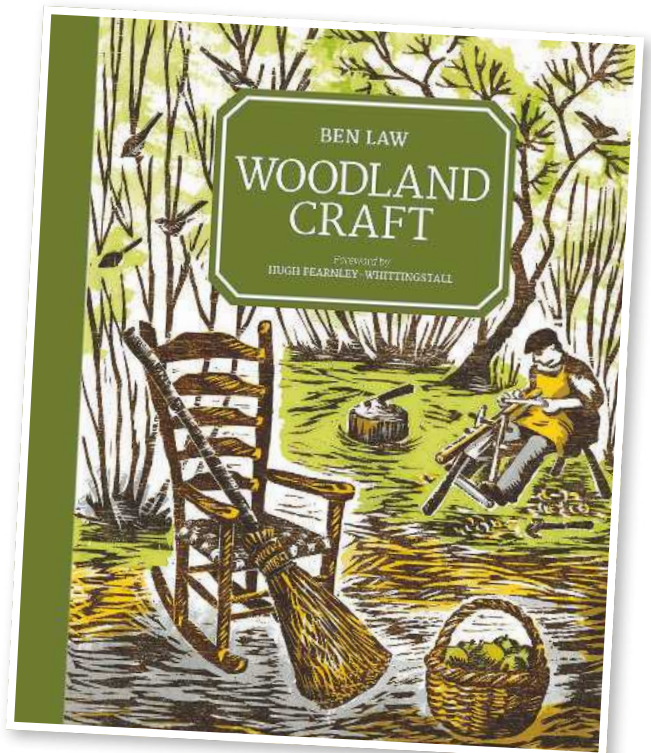
With a recent resurgence in traditional construction crafts like roundwood timber-framing and lime-based mortars and plasters, there's now a corresponding demand for the timber products that go hand in hand with this type of building.

Things like split laths, shakes and shingles, pegs for draw-boring, thatching spars and suchlike are more in demand than ever.

There's a good chapter on wood as a fuel, including log splitting basics and how to make your own charcoal. Charcoal burning is probably one of the oldest crafts known to man and as well as a portable and reliable fuel, it played a key role in the development of metal smelting to make bronze and iron tools for early man.

Useful directory

A very useful directory of tree species is



followed by a section on crafts for the farm and garden. All the favourites are there, including the classic wattle hurdle and its close cousin the woven panel, both of which will make a fine fence for the home garden. Other more robust fencing is described in sufficient detail for the reader to successfully try their hand at a spot of boundary restraint, and, when you're done, there's a besom broom project to help you tidy up afterwards. Did you know that a traditional broom maker used to be known as a 'broomsquire'? Me neither.

Domestic crafts

It's quite possible that the final project section on domestic crafts may well be of greatest interest to the majority of *Woodland Crafts* readers, full as it is with instructions on how to make a wide variety of useful stuff for the home. There's all manner of interesting projects in there, including stools and chairs, both bentwood and straight. After a chapter on tools and devices and work aids, Ben looks to the future and notes that more people are taking an interest again in woodland crafts and young people are signing up for associated apprenticeships. After a moribund and potentially terminal decline in woodland crafts in the years following the war, it looks like there's cause for genuine optimism once more, and this book is just one small part of it. [www](http://www.thegmcgroup.com)

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Measuring 400mm long × 230mm wide × 250mm deep, this toolbox is big enough to hold a good selection of hand tools or most hand-held power tools. Strength and durability are what set it apart: close it up and sit on it while you work on a low job, or use it as a step for a few inches of extra height. Priced at less than £15, see www.plasticboxshop.co.uk.



PRODESIGN TURNING SMOCKS

Bearing the ProDesign brand, a new range of woodturner's smocks has been released by The ToolPost. Available in a range of chest sizes from 32-58in with a generous 150mm oversize allowance, they feature a

padded, smooth-lined collar, a double-ended plastic heavy-duty zipper and cuffs with Velcro closures, which allow for a snug fit and help to eliminate flapping sleeves. The sleeves also feature real leather wear patches on the elbows and the left sleeve sports a handy pencil pocket with two sections to keep

your marking tools close to hand but out of harm's way. Made from heavy-duty cotton cloth in a 'natural' colour, which offers high wear and abrasion resistance. Priced at £36, see www.toolpost.co.uk.



MOBILE TABLE SAWING MADE EASY

At the heart of every workshop is the workbench, and if you're serious about woodworking then a table saw is fairly high on the list thereafter. So with the launch of the new Triton Workcentre it makes perfect sense that one of the first fast switch-out modules for the system should be a highly featured table saw.

The key concept of the TWX7 Workcentre is that every module operates as well as its standalone counterpart and in this respect the TWX7CS001 Contractor Saw module does not disappoint. This no-compromise contractor saw provides a versatile yet highly mobile table saw with premium cast aluminium table and a highly accurate dual locking point fence. The blade has both height and angle adjustment from a simple-to-use dial located at the front of the unit, so precision cuts up to 86mm and bevel angles to 45° can be assured. Fully enclosed guarding above and below the table not only ensures operator safety but provides very efficient dual dust extraction points. The TWX7CS001 Contractor Saw module is also supplied with a protractor guide that runs in the T-track rails on the Workcentre surface; combined with the bevel cut of the saw this enables compound precision mitre cuts to be made to meet complex requirements. Priced at £322.80, see www.tritontools.com.

In brief...



SEAMLESS SPATIAL FLOW

Zaha Hadid Architects were recently appointed as design architects for the Heydar Aliyev Center in Azerbaijan, which is hoped to become the primary building for the nation's cultural programs. Its interior features swirling free-form geometry in American white oak, which were constructed in modules. These were CNC-formed, so they could be assembled to form a shape, which is a precise offset of the finished surface as modelled by the architects. This surface was then covered with four layers of accurately dimensioned 10 × 10mm American white oak strips, successively glued, nailed, worked and adjusted until they precisely matched the geometry modelled by the architect. 230 cubic metres of American white oak were used in the auditorium, partly due to its good acoustic performance.

To find out more, see www.zahahadid.com.

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The ultimate winner of the 2015 Global Striker Challenge – as

decided in the academy session – will allow one deserving individual to be recognised as an FCB honorary 'Player for a Day' in front of a crowd, treading the same turf as some of the greatest players to ever play the game.

You have until 15 February 2016 to register to become part of the MyDeWALT community – just visit the website: www.dewalt.co.uk/strikerchallenge. Good luck!



THE SIGNATURE CHAIR

The Signature Chair was the last piece of furniture Frits Henningsen designed and produced. Carl Hansen & Son is now recreating this unique work by one of Danish design's most renowned 20th century personalities.

A cabinetmaker who held his profession to very high standards, Frits Henningsen always produced his own designs. He often began the process by creating a small model. The Signature Chair, for example, was designed with the aid of Plasticine, with toothpicks standing in for legs. The frame was then manufactured in his Copenhagen workshop, undergoing months of testing and adjustments before Frits was content with the result.

Over the course of his career, Frits Henningsen's designs evolved towards increased simplicity, with the Signature Chair becoming his purest and most pared-down piece of furniture. The Signature Chair was finally complete in 1954, and fewer than 20 pieces were produced. It is therefore an extremely rare piece of furniture and not often seen at auctions.

Knud Erik Hansen, CEO of Carl Hansen & Son, comments: "With its very simple design, the Signature Chair tells the story of a cabinetmaker who was uncompromising and perfectionistic in his choice of materials and execution. The chair, in many ways, reflects the culmination of a long career as a furniture designer and cements Frits Henningsen's prominent position in Danish furniture design history." To find out more, see www.carlhansen.com.





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BY MIKE RILEY

Second life

Can Mike Riley restore a set of very old moulding planes while retaining the marks of their past life?

Mike wondered if he could salvage these moulding planes without erasing the marks of their life

Many moons ago, I was given a box of assorted bits and pieces. In that box there was a small Archimedes drill, a strange unidentified wooden tool and a set of moulding planes. The unidentified object was subject to much speculation until Bruce revealed its purpose. I'm keeping that secret, just for fun, and will only offer up the meagre clue that a spidery sort of craftsman might find it useful – any ideas what it is?

For me, the moulding planes were the main event at the time. There were four of them and they all had seen happier days. One had the beginnings of some sort of fungal growth on the cheek; the others were dusty and rusty, exhibiting all the ingrained effects of years of handling and then further years of storage in a cardboard box in probably less than ideal conditions. Having said that there was nothing, we thought, that a good clean up couldn't fix. I duly put the box on the shelf in my workshop and resolved to get the planes sorted out. Of course, me being me, the box sat there untouched for some time until eventually its number came to the top of the 'to do' pile.

Wear and tear

The planes had obviously seen frequent 'shop use. The marks on the ends bear witness to hammer adjustments, and they carried barely distinguishable stamps and the grime of years' worth of use. The question was how best to clean them up without obliterating the marks of their life and without causing actual damage. You see, I had toyed with the idea of sanding

the bodies and then soaking them in a pot of linseed oil or similar, but quickly realised that while this would efficiently clean the planes, sanding them would also remove the patina that they had gained through years of use. I wanted to clean them without making them look box-new. As for the oil bath, after consideration I thought that the sudden uptake of liquid or oil after all this time would probably do more harm than good.

In the end I settled on a gentle rub down with fine wire wool, just vigorous enough to remove the worst of the grime, but not so hard as to rub through the patina to bare wood. One of the most satisfying aspects of this part of the clean-up was that the stamps on the ends of the planes quickly became legible. These were maker's names and I'm guessing also the names of the owner of the cabinet 'shop where



1 The blades were ridden with lumpy, bumpy rust, and needed sharp attention



2 A rust removal solution was used; the blades needed several coats, though...



3 Rubbing back gently with wire wool soon revealed the maker's and user's names...



4 ... but the results, as you can see, were rather pleasing





they were employed. It's a great feeling to see the history of a tool and to know that they will soon be working again.

The irons...

... were in a fairly horrible state, almost black in places with rust. One was so bad that lumps and bumps of rust made it quite difficult to release the wedge and blade from the plane stock, although eventually

it came out as a result of some judicious hammer tapping and wedge wiggling.

There are various methods of rust removal that I've come across. The one which looks the most interesting and seems to be most effective is electrolysis, but on this occasion I wasn't set up for that sort of exercise so I resorted to the time-tested removal solution by the name of Krust.

Krust is a fairly unpleasant-looking and

smelling liquid, which claims to remove rust within 15 minutes of application. Generally speaking, I've found the claim to be a good one, although on occasion I have had to resort to more than one application. This was the case with these irons. Eventually, after three or four applications, waiting for the liquid to turn a blue/black colour and then scrubbing the resultant goo off with wire wool, I could see metal again. I imagine that if I kept applying more and more Krust to the irons, I would have reached down to bare metal, but I settled for getting the lumps and bumps off and having a clean cutting edge.


The next step was to sharpen the irons. Lacking any shaped slipstones I resorted to wet and dry abrasives wrapped around dowels, which most closely matched the profiles of the various irons. It didn't take too long before I had usable cutting edges in place. Well, I say usable, but...

To the test

Now it was time to test the newly cleaned-up – I hesitate to say 'refurbished' – planes. I clamped some offcuts of ash to the bench-top to see how they performed.

I have never used a moulding plane like these before and initially I found it quite difficult to keep the plane travelling in a straight line and the stock upright. Eventually, though, it did get easier, though it will take me a lot more practice before I use these tools in anger.

Currently I use a Record 405 for working any mouldings I need which, after practice, I've found to be very effective, not to mention fun to use. The difference between the multi-plane and the moulding planes is mainly that the multi-plane has a series of guides and gauges designed to keep you on the straight and narrow and prevent you from cutting too deep, past your intended depth, whereas with the moulding planes it's all done by feeling and eye, as far as I can tell. As I say, much more practice is required.

After years in a cardboard box these four moulding planes live again and will definitely see active service once in the future. They're not restored back to the condition that they would have been in when new, but then that was never my intention. I wanted to get these tools back into a state where they could be used again and where they would produce acceptable results while at the same time retaining the marks they have acquired over the years. I wanted them to show their history while being something more than the tools you see sorrowfully staring from shelves in faux olde worlde pubs. I think I've achieved that. 



5 Abrasive paper wrapped round a suitably-sized dowel was used to sharpen the blades...



6 ... leaving cutters primed and ready for action



7 I gave the planes a go and, after some practice, was getting decent results



8 The restored moulding planes can look forward to a long future of useful service

Noise on wheels

Bernard Greatrix's rattle toys make for delicate turning

My granddaughter is now almost crawling and I thought she'd enjoy having a toy that she could chase around on the floor and which would also make a noise. The rattle shown above was developed from one I'd seen several years ago, which had three dowel 'hammer' bars mounted on three dowel columns, but no beads.

I decided that four columns would enable a greater range of movement of the hammer bars and would therefore make more noise, hopefully pleasing the young one even more. Spacing the bars along the columns evenly would prevent them interfering with each other, hence the beads.

The whole project makes copious use of

an Ian Wilkie drive centre with compression mandrels made to fit and a screw chuck. I have never felt happy holding material on a spinning faceplate with glue or double-sided tape and besides, a filled central hole and adjacent plugs would not appear out of place as decoration. I was also loath to use paint as a decoration as it could make the toy unsafe for my granddaughter to suck the grain of the wood, as is her wont.

I have used some short apple planks from a garden tree cut down a few years ago, which have been air-drying under my bench, in addition to offcuts of mahogany and beech saved over the years. These are all timbers which are in solid form, at least, and are generally considered to be non-toxic – a prime consideration.



The wheels

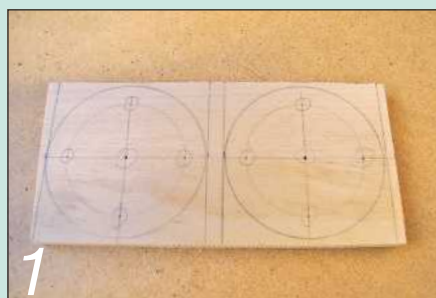
The first thing I did was prepare the timber for the rattle's 'wheels' 10 to 12mm-thick. Then I marked out and centre-popped the locations of the main holes, **photo 1**.

To drill out the centre holes of the wheels, mount them together on a compression mandrel, pinching between the drive centre and a tailstock rotating centre, **photos 2 and 3**. After the drilling is complete, chamfer and polish the edges to 240 grit. Drill four holes in each piece 8mm diameter by half the thickness of the wheels, **photo 4**.

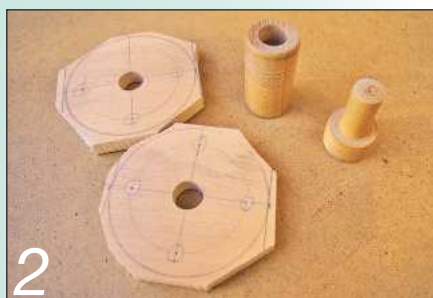
On the outside of each wheel pencil a lazy S-shape and drill a series of holes of various diameters between 5 and 25mm to a depth of about 2 to 3mm, **photo 5**. At this stage you are free to ad lib as much as you like. Next, mount a scrap block on a screw chuck and face it off flat. Drill a shallow hole (say, 8mm) in a second block and pinch up using the rotating centre in the tailstock. Turn it round and reduce the diameter to about 25mm in the centre.

Pinch two pieces of mahogany, about 27 to 28mm x 4mm thick between these platens and turn down to 25mm, **photo 6**, the size of the largest drill used in **photo 5**. Continue down the sizes, reducing the platens as required until a full set of plugs has been made, **photo 7**. On the way, as the centre hole is 12mm, it needs to have a plug which is full length – i.e. 13mm long, but made in exactly the same way.

Then you need to glue all the plugs in place. I mounted them generally with the



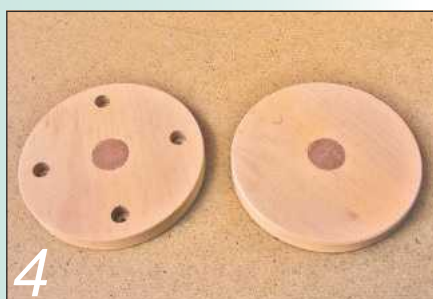
1 Firstly, prepare the timber for the wheels and mark out the main holes



2 Drill out the centre holes and mount the wheels onto a compress mandrel...



3 ...pinching them between the drive centre and a tailstock rotating centre



4 Turn the wheels round; chamfer and polish the edges before drilling four holes in each piece



grain at right angles to the main grain. Put the wheels aside to dry, at least overnight. When dry, plane off the excess material from all the plugs and sand down to 240 grit. Varnish the inside only at this stage; two coats should do, flattening off the nibs after each has dried well with 350 grit paper.

COMPRESSION MANDREL?

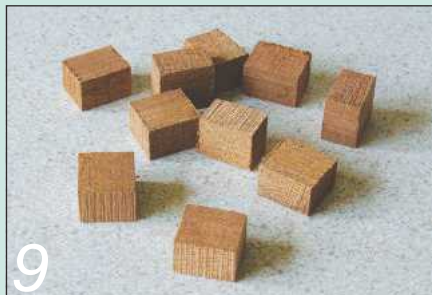
Turn a spindle, between which will later be the shaft size you require – e.g. 8mm for the beads or 19mm for the wheels. Drill a hole through two blocks of suitable size and glue onto the end of the spindle; this becomes the shoulder up to which the beads and wheels will press. Load the components to be turned. Slide the other block onto the open end of the shaft and locate the cone of a tailstock rotating centre in the exposed hole. Pressure from the tailstock will pinch the components to be turned. If you have access to a friendly metalworker, you could use a length of threaded bar with nuts and washers, but then you need to use a chuck to hold the bar and a centre hole in the end of the shaft to locate the tailstock



5 On the outside of each wheel draw an S-shape and drill a series of holes of varying diameters



7 Continue down the sizes, reducing the platens as required until you have a full set of plugs



9 From some 12mm-thick mahogany cut 20 squares, each with 20mm sides



11 Reference blocks clamped to the drill ensure bead consistency; use a push stick for safety



13 ... mine will take a set of five squares, as shown



6 Pinch two pieces of mahogany between the platens and turn down by a few millimetres



8 Glue the columns into one of the wheels only, dry-fitting the other to apply pressure



10 Mark the centre of the block and centre-pop; I used a carpenter's finger gauge

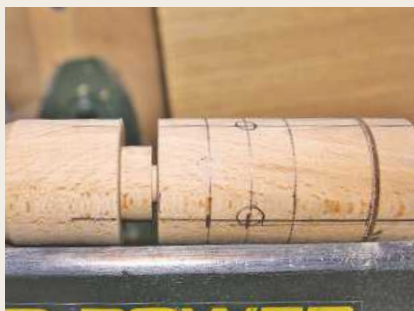


12 Clean out the burrs from each side of the blocks and mount on a compression mandrel...



14 Final assembly involves simply stacking everything together and gluing on the second wheel

TURNED RATTLE IN 20 MINUTES



Bernard also had a go at a child's rattle originally turned by Dave Roberts many years ago, for which he used a variety of spindle turning methods.

Take a single piece of well-seasoned beech about 250mm long and mark the centre on each end. Stab a centre hole, mount between centres and turn round. Continue the centrelines longitudinally down the block using the toolrest as a guide. Square off the end face to enable the main hole to be drilled correctly.

Mark off the main distances down the billet, identifying waste and hole positions and including a 10mm piece where the billet will be separated.

Turn a spigot 22mm diameter, checking with a Vernier gauge, then part off the head part. With the head in a V-block, drill two sets of holes around the top, then bore a 22mm hole down the centre, clearing the bottom hole by about 5mm. Clean out any burrs with 240 grit abrasive.

Next, pop in a small brass bell and glue the spigot into the head, locating the grain as closely as possible. Take care not to get glue in the bell chamber, as it will be impossible to remove it.

Mount the workpiece back into the lathe and bring up the tailstock to act as a clamp, and leave to dry.

Turn the head as required and finish down to 320 grit. Sponge the surface to raise the grain and when dry, polish again with fine abrasive paper.

Part off each end of the rattle carefully and polish the ends to remove the parting tool markings. Run a countersink bit by hand and round each hole, then decorate with a piece of pretty ribbon.

Overall I tried to stay close to Dave's wonderful design with minor variations in the hole arrangements. I would recommend you keep your eyes on the work and not the stopwatch, just taking as long as you need

For the columns...

... I turned four off-beech dowels to 8mm diameter by 85mm long and sanded them down to 240 grit. Glue these into one of the wheels only at this stage using the other wheel, dry-fitted, to apply pressure and ensure good location, **photo 8**. When dry, rub a candle up and down the shafts prior to taking apart for final assembly.

The beads

From some 12mm-thick mahogany, cut 20 squares each with 20mm sides (allow a bit for misalignment and other errors, **photo 9**). Mark the centre of the block and centre-pop – I simply used a carpenter's finger gauge to mark the blocks, **photo 10**.

A simple jig consisting of two strips clamped to the drill platen will enable all the other blocks to be drilled the same, or near enough, **photo 11**. Use an 8.5mm drill, which will give adequate clearance on the 8mm shafts.

Clean out the burrs from each side of the blocks, **photo 12**, and mount on a compression mandrel (mine will take a set of five, **photo 13**). Turn down to 20mm then mount individually on an 8.5mm jamb chuck to clean up the faces, chamfer the edges and cut any pattern on the edges. Mine gives a set of beads, which count up in five bit binary – who said I shouldn't find some enjoyment in making it?! Mount the beads on a length of 6mm dowel and varnish, again using two coats flattened with 350 grit.

The hammer bars

I decided that the hammer bars should be a contrasting colour to the beads. I used beech for these as I had a small amount of 10mm-thick offcuts, so these were cut into 70mm lengths, 20mm wide.

An 8.5mm hole was drilled in the end of each piece and the burr removed as before. Then the end was pared to an approximate semicircle. The curve was completed by sanding with a swinging motion.

The bars will be trimmed to length after trial fitting. Varnish the bars using the same method as before.

Final assembly

All that's left to do is simply stack the beads and bars as shown in **photo 14** so that the bars are free to swing past the opposite column of beads. Trim the hammer bars if necessary. Glue on the other wheel (use a minimum of glue so that it does not dribble into the beads) and leave overnight. Finally, polish the outer sides of the wheel to 240 grit and varnish and de-nib as before. **WWW**

SAFETY NOTES

You do need to be careful about using paints and associated materials where children – especially teething ones! – are concerned. Not all suppliers provide as much information as one would like, but there are some who do offer child-safe certification, including Winsor & Newton, which supplies the Galeria range of artists' acrylic paints (www.winsornewton.com), and Liberon (www.liberon.co.uk), which supplies concentrated water soluble dyes.

Other suppliers that we contacted could assure us that their products were safe, but have not opted for certification because of the alleged costs involved. Bernard wanted to use a water-based gloss varnish finish on his rattle, but was unable to find a varnish manufacturer who could supply certification

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This multi-functional sanding mop offers great value for money while being gentle on your projects

Sand-Flee – the ultimate profile sander

This product is made in the USA and I purchased the 50mm diameter version from Woodworks Craft Supplies, which cost £20.

From £20



At first this looks a very uninteresting product but in use it has proved to be excellent for removing the burr on wood cut by the scrollsaw and for gently rounding edges, both internal and external, without altering the shape of the work.

Flexible & long lasting

This sander came to my attention when reading an American scrollsaw magazine and after some searching,

I was delighted to find that it was stocked by Woodworks. This finishing mop is

designed to work on wood, metal and plastic and comes in four grits: 80, 120, 180 and 220. I have the 220 grit version, which is ideal for the work I do. The abrasive fingers are very flexible, tough and long lasting. The Sand-Flee needs 'conditioning' at first, which increases its flexibility and it seems to improve the more it is used.

Summing up

You can make up a similar sander yourself with some time and patience and I came across a YouTube video showing how you might do this. I made one as instructed and it works a treat – it took me about an hour to do. However, this product comes at a reasonable price and I do expect it to last a long time. I find it invaluable on scrollsaw work and have no hesitation in recommending it. *JW*

SPECIFICATION

AVAILABLE IN FOUR GRIT VERSIONS
80, 120, 180 & 220

VERDICT

The mop's perpendicular fingers are a boon for removing either light machining marks or the burr left from the scrollsaw. Can also be used in a drill press or hand drill, or chuck it in the lathe. The mop will last for between 3-5 years, so it offers great value for money

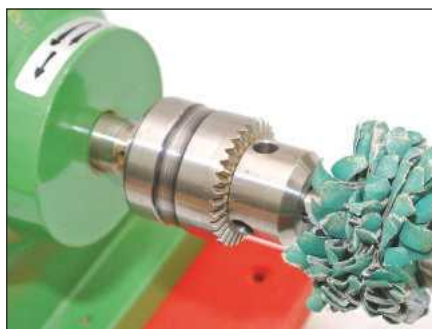
- PROS**
- Gentle on your projects
 - Ideal for removing the fuzz left after cutting
 - Doesn't require any special jigs to use
 - Can be used on both hard and softwood

CONS ■ None

VALUE FOR MONEY ■■■■■■
PERFORMANCE ■■■■■■

FURTHER INFORMATION

- Woodworks Craft Supplies
- 01633 400 847
- www.woodworkscraftsupplies.co.uk



The 3mm shaft can be held in a collet, Jacobs-style chuck or any suitable machine or flex drive. The photo shows it mounted in my Kirjes polisher



It is very safe to use and even if it does catch, you would not damage your fingers – maybe just polish your nails a little!



The Sand-Flee is ideal for sanding off the burr on intricate cut-out shapes and it leaves a very smooth finish



I rigged up an extraction hose behind the Sand-Flee to take away as much debris as possible

This unique fluted parting tool from Robert Sorby features a flute on the lower bevel, which helps you to produce the finest of cuts

Robert Sorby

2mm fluted parting tool



£36.36



Here you can see the small level on the top edge

Robert Sorby has always had a thin parting tool in their range but this new model is different in that it has a flute on the lower bevel, which helps to produce a really fine cut. There is a small bevel on the top edge, and although it is difficult to show the flute in a photo, here you can clearly see the bevel.

In use

You can easily hone the tool by keeping the small bevel flat on a stone and that should be all that is needed. In use the flute is held downwards as the tool is pushed into the work. For deep cutting, it is worth widening the cut to avoid over-heating. The tool gives an excellent cut, slices through the wood with ease and leaves a smooth surface.

Summing up

Robert Sorby tools are made to a high standard; they are always well-finished with attention to detail and this tool is no exception. It merits its full marks. *IW*

SPECIFICATION

HANDLE LENGTH	300mm
OVERALL BLADE LENGTH	165mm
AVAILABLE SIZES	2mm & 4mm

VERDICT

This parting tool features a unique design and a hollow ground edge. Just remember to follow the directions and keep the fluted side down, otherwise you may experience a catch

- PROS**
- This tool's HSS edge lasts six times longer than carbon steel
 - Thanks to the great finish left, there's almost no need for sanding
 - Is capable of producing extremely fine cuts

CONS ■ None

VALUE FOR MONEY ■■■■■■
PERFORMANCE ■■■■■■

FURTHER INFORMATION

- Robert Sorby
- 01142 250 700
- www.robert-sorby.co.uk



Honing the tool is easy: just ensure to keep the bevel flat on the stone



This tool is ideal for slicing through wood and leaves a smooth surface finish



£383

The Draper wet and dry, fully assembled, measures 600mm high x 400mm diameter

SPECIFICATION

POWER	1,200W
TANK VOLUME	35l
VACUUM PRESSURE	240mbar
WEIGHT	8.5kg

ACCESSORIES Cartridge filter; foam filter; 3 x paper dust bag; 1 x 230V plug socket; 3M flexible hose with hand grip and air control; two extension tubes; floor brush; carpet attachment with fluid insert; crevice nozzle

VERDICT

An impressive vacuum perfectly suited to workshop use. The tank volume is more than adequate and the plethora of supplied accessories make this a definite contender. The fact it is recommended by the HSE is also an added bonus

- PROS**
- Choice of filters meets regulations
 - Power tool adaptor
 - Self-cleaning

- CONS**
- Unclear controls
 - Slightly cumbersome

VALUE FOR MONEY

PERFORMANCE

FURTHER INFORMATION

- Draper Tools
- 023 8026 6355
- www.drapertools.com

This wet and dry workshop vacuum from Draper certainly ticks all the boxes with its large capacity and efficient performance

Draper Expert 35l M-class wet and dry vacuum cleaner

So what do we want from a workshop vacuum? Efficiency, reliability, good filters, sufficient capacity, and of course, a power tool outlet. The M (for medium) class wet and dry vac from Draper could be seen as a definite contender, meeting all of the criteria above. It also ticks the relevant safety boxes as far as the recommendations from the HSE (Health and Safety Executive) go when it comes to filtration for power tools.

Large capacity

It certainly has a large capacity – 35 litres – and I would be happy to leave it at the workshop and choose a smaller and more compact extractor to take on site. This extractor does what it says on the box, vacuuming up standard workshop debris, plus of course the power tool take off. To meet the full requirements, a secondary paper bag filter is recommended. One of these is supplied and, despite it being fitted with a closable opening cap, is not designed for emptying and re-use. So stand by for purchasing more or running the vac with just the basic cartridge filter.

Self-cleaning

As vacuum technology improves and evolves, many industrial machines now incorporate a self-cleaning device, which vibrates the filter and shakes off much of the fine dust, which can soon clog a busy extractor. Models such as this one will now keep on top of things for you, which is ideal.

The cartridge filter can be easily removed for cleaning



In use

In operation, I have to admit to being a bit confused by the controls: the diagrams aren't very clear and dust covers obscure the buttons. I had to resort to actually reading the manual! Once running, however, the vacuum is as good as gold, and the inclusion of a rubber adaptor nozzle means that a power tool hook up is a simple affair.

The plastic hose is of an adequate length, but I'd prefer a lighter or at least more flexible one. The power cable is a nice, heavy-duty example, and can be coiled and clipped to the side of the vac on a flexible hook. For power tool working, there are additional clips provided, which hold the accessory cable onto the hose; this makes a neat job of things and I wish I'd noticed them before my eight board railsaw marathon last week.

Summing up

An efficient and robust vacuum, well suited to a workshop environment. **MC**



Detail of hose to power tool cable clips



The power tool take off socket

If you find yourself faced with drilling in an awkward spot, then the Triton 12V angle drill will prove indispensable



Triton T12AD 12V angle drill

£110

It's not until you find yourself in an awkward position that you realise it's time to do something about it. Over the years I've found myself in many tricky a situation – and we're talking woodwork related here, not just your standard life complications – and one of the most frustrating is the inability to drive a screw or drill a hole where you want because your drill won't fit into a tight corner. Occasionally you get lucky and you can just squeeze it in, but more often than not, you're going to need a specialist power tool.

Battery composition

Such a tool is the Triton 12V angle drill, made by the Aussie firm that brought you the SuperJaws workholding system and many other rugged tools and kit in its trademark orange livery. Coming in at a tidy 300mm long, the angle drill is a solid bar of usefulness, and designed to cope with the rigours of construction sites and domestic requirements alike with its precision metal gearing and rubber over-moulded grips.

It's powered by a battery composed of

three Samsung 3.6V cells. With this it can achieve a metered 12V rating on maximum charge, but a more accurate rating is the default 10.8V, a matter which many manufacturers are getting themselves into a sweat about. No matter what you call it, it's the Ampere Hour rating which matters most, i.e. the estimated time the battery will run for. This too is dependent on load and conditions on the day, but, like pretty much every cordless power tool on the market, as long as you've got a spare battery all charged up and ready to go, runtime and voltage levels are never going to be a problem.

In use

In use, the Triton is almost the same as a regular drill – forwards, back, variable-speed control via the over-length trigger – but without the usual high and low gearing option. This is no loss at all as most of the work you're likely to be doing with it is going to be of a careful and slightly awkward nature, and 'full speed ahead' isn't really the setting you want in this sort of situation.

The built in worklamp is well placed and the low-profile Jacobs style chuck is neatly compact to further improve access. It will take a drill bit or shank up to 10mm easily enough as well for larger sized auger bits, if you're drilling holes in joists, for instance.

Using an angle drill is a different skill to working with the usual type of rotary drill driver; there's little chance to get your weight behind the tool so you have to rely instead on leverage and sideways pressure from the other hand. Other than that it's just a case of waiting for an awkward position to make itself known.

Summing up

A real get-out-of-jail tool, indispensable when needed. **MC**

SPECIFICATION

NO LOAD SPEED	0-620rpm
WEIGHT	2.64lbs
VARIABLE-SPEED	Yes
CHUCK SIZE	10mm
CHARGER	30 min fast/1 hour full charge

VERDICT

Built to last and incredibly fit for purpose, the Triton 12V angle drill will tackle many an awkward drilling situation with ease

PROS ■ Solid and reliable construction
■ Compact size

CONS ■ I've yet to find any

VALUE FOR MONEY ■■■■■■
PERFORMANCE ■■■■■■

FURTHER INFORMATION

- Triton Tools
- www.tritontools.com/en-GB



The kit comes in a nifty padded pouch



The intelligent charger protects the batteries



Changing the battery



The sensibly positioned LED worklight

In the first of an occasional series of retro reviews, these two offerings from Bosch are put under the spotlight

Bosch GSR 10.8-2-LI drill driver & GSR 10.8V LI hex driver

Although I always subject the kit and power tools I review to as much real life use and abuse as I can, it occurred to me the other day that it wouldn't be a bad idea to have a look at some kit or tools over a slightly longer span of time. As my gaze lingered on my go-to Bosch drill case, it occurred to me that here was the prime candidate for my first retro review. It came as a surprise when I realised I'd been using these two power tools for over five years, and they were still going strong. I bring you the Bosch Pro GSR 10.8-2-Li drill driver plus and the GSR 10.8V LI hex driver.

A brace of Bosch

Two of the first Bosch tools to be available in the – then – new Sortimo L-Boxx carry case, with their plastic tray inserts, the pair are a natural fit and somehow suggestive of a brace of duelling pistols in a mahogany case. With both of them using the same battery, and only one charger required, there's instantly a space left for spare drill bits, etc. and this kit is first on my list when I come to load up the van on site days.

GSR10.8-2-LI drill driver

The drill driver is a standard drill; there is a combi version available now, but it was just the plain one when it first came out. The regular GSR 10.8-2-LI has a keyless Jacobs chuck, and it's only recently that the plastic grip has started to wear that I have to grip a bit harder as the outer ring has become smoother than one would like. Whenever I find the right sized rubber band, I put one on and this more than makes up for the grip deficiency. The chuck itself is doing fine and shows no sign of weakening in its three-jawed hold, from the smallest drill bit (1mm) to the largest of its capacity (10mm).

It's a nicely compact and well-balanced unit, making it desirable on many levels; both for awkward access and general convenience and comfort. During the past five years, I've taken my Bosch duo to the carpentry classes I teach at West Dean College. They've proved very popular, and especially among the female students there. Not



being a 6ft 4in hulk myself, I find the size just right, and I've discovered that there aren't many jobs that these versatile drills haven't been able to cope with over the years. Fitted with the now obligatory LED worklamp, I frequently find myself using the drill as a temporary torch. There are three additional lights on this drill – useful indicators

to inform the user of present battery charge availability.

The drill has the now standard control configuration with progressive trigger control for a slow start when required, and an easily thumbed pole switch to determine direction of rotation. The low or high speed option is selectable from a slide switch mounted on the top of the body, and the torque selector is present



The case I reach for first when I'm off out on site



The contents of my favourite power tool case – or L-Boxx



Battery charge level indicator lights showing full charge



Charger plus the four batteries

just behind the chuck. Observant readers will note that mine is set to maximum, the default setting for nearly every tradie I know. There's soft rubber armour in the key areas, and it must be doing its job as everything still works and I've lost count of the number of times it's hit the floor from a height. All in all, it's a terrific little drill.

GSR 10.8V LI hex driver

If you're looking for a dedicated driver (as opposed to a designated one) you could do a lot worse than to consider this Pro one. Not an impact driver, this one will steadily drive screws all day long, but there is the two speed option if you have a need for faster working, or if you want to use a hex-based drill bit. The sprung locking ring will retain the base of a standard hex drill or driver bit, and the lack of an actual chuck means that this one is even shorter than its companion – it's regarded as the shortest in its class.

It shares many of the parts and features of its brother, including a worklamp and the basic controls, and the only omission that might be noted is the set of battery charge indicator lights. What makes the combination of these two drills so successful, though, is their shared battery facility. As each comes with two batteries (if you buy the whole kit), it means you've really got to be badly prepared to run out of a fresh one, something I've almost done but just got away with on one memorable site job.

Bosch were at the forefront of developing the intelligent charger, and charging time is barely half an hour. As we are now all aware, a Lithium-ion battery can be topped up at any time without any adverse effects, so it's good to always have the charger handy and active when working. Sadly the charger has been the only weak point in my five-year plan; one of the two failed a couple of years in but the other is still going strong. What's really remarkable, though, is that I'm still on the same set of batteries. True, they're starting to show signs of fatigue now, but all four of them are constantly in use and a lame one has yet to show up.

In summary

A first class pair of power tools; I would have absolutely no hesitation at all in recommending them both. **MC**

SPECIFICATION

GSR 10.8-2-LI DRILL DRIVER

TORQUE		13-30Nm
NO-LOAD SPEED	First gear	0-350rpm
	Second gear	1,300rpm

CHUCK CAPACITY	1-10mm
-----------------------	--------

DRILL SPINDLE THREAD	12mm
-----------------------------	------

BATTERY VOLTAGE	10.8V
------------------------	-------

WEIGHT INC BATTERY	1kg
---------------------------	-----

TORQUE SETTINGS	20+1
------------------------	------

LENGTH	189mm
---------------	-------

HEIGHT	175mm
---------------	-------

GSR 10.8V LI HEX DRIVER

TORQUE		13-30Nm
---------------	--	---------

NO-LOAD SPEED	Second gear from	1,300rpm
----------------------	------------------	----------

BATTERY VOLTAGE	10.8V
------------------------	-------

WEIGHT INC BATTERY	0.8kg
---------------------------	-------

LENGTH	143mm
---------------	-------

MAX DRILLING DIAMETER	Wood	19mm
	Steel	10mm

MAX SCREW DIAMETER	7mm
---------------------------	-----

VERDICT

- PROS**
- Compact
 - Durable
 - Effective

- CONS**
- None that I know of – ask me again in five years' time!

VALUE FOR MONEY PERFORMANCE ■■■■■■■■■■

FURTHER INFORMATION

- Bosch Professional
- 03447 360 109
- www.bosch-professional.com/gb/en



Speed control: note torque set to maximum



The hex driver with P22 driver bit fitted



The sprung locking collar on the hex driver

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0208 675 0132 (London)

Record 7in woodworking vice, VGC; £55. Two Disston saws; £40. Carpenter's tool box, no drawers; £30. Seven planes, Stanley and Record; £230
0208 6641 4238 (Surrey)

Woodrat including Bosch router GOF1700; £350. Elektra Beckum HC260M planer/thicknesser on stand; £270. Chip extractor; £80. Kity table saw 419 with extensions and accessories; £250. KGS331 chop saw; £100
01225 330 521 (Bath)

Triton 2000 Workcentre. Comes with wheel kit and dustbag fitted with Triton 235mm saw, workshop space needed; £300
01908 569 217 (Milton Keynes)

Record Power router table. RPMS-R with collet extension on lockable wheels. Buyer collects, cash sale only; £200
01709 544 969 (S. Yorks)

200 x 300m veneers: six Santos rosewood; six Canadian elm eight crown chestnut; five American cherry. Phone for details
01243 552 524 (W. Sussex)

Record DML 24X lathe with record power chuck, plus 12 chisels and a quantity of hardwoods, including yew, holly, apple; £150
01939 290 405 (Shropshire)

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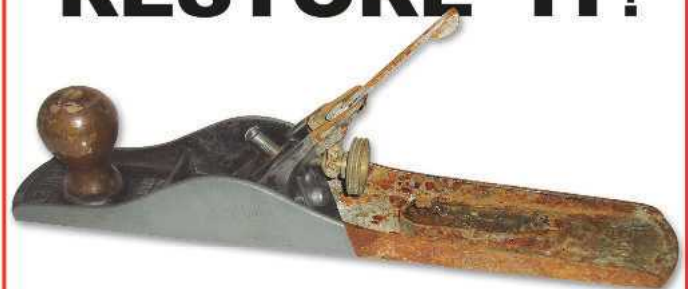
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Home 'improvements' and the cult of Modernism

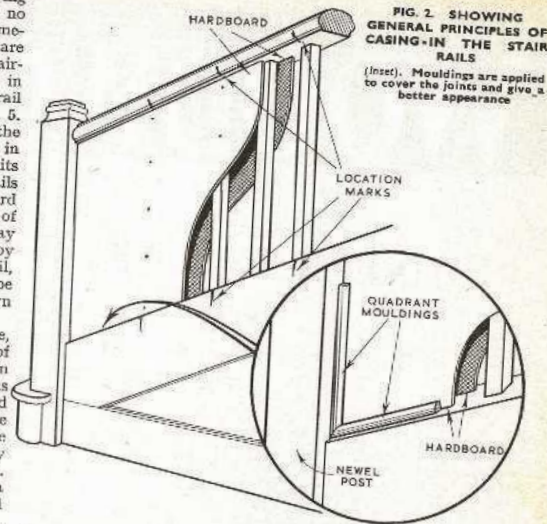
In this excerpt from *The Woodworker* of January 1960, we look at a significant moment in the sweep of modernisation

Although UK householders have been making furniture and fittings for their homes for as long as there have been tools, it was the 1960s that saw a real increase in home improvements and could be considered the first decade of DIY as we know it now. I'm proud to say that *WW* has played its part over the years, encouraging and enlightening in equal measures to both the skilled and novice alike, but on at least one occasion our predecessors in print have got it slightly less than right.

These, the post-war years, were a time of experimentation and rebellion, a time when many old values were held up to close inspection, judged to be outdated, and summarily rejected. Social attitudes

indicated by the vertical dotted line, thus giving a balanced appearance, although there is no joint to hide. Incidentally, the situation sometimes arises where two lengths of hardboard are just sufficient to cover the outside of the staircase, but the point where they join comes in between two rails. In this case an extra rail can be fitted where the sheets join, as in Fig. 5. This needs only to be cut roughly to the required angle at top and bottom, and nailed in position. It must be fixed firmly but its appearance will not matter, provided the rails are to be totally enclosed by a second hardboard covering on the inside. Again, if the profile of the rails is an awkward one as in Fig. 5, it may be difficult to make a satisfactory joint by pinning the hardboard edges to an existing rail, and in this case an extra rail could simply be screwed to the side of an existing one, as shown by dotted lines.

Where the newel post has an awkward profile, the best arrangement is to box it in by one of the methods shown in Fig. 6, using either thin wood or hardboard. If hardboard is used, fillets may have to be fitted as in Fig. 6 (D), to hold the corners together. Much depends on the individual case as to what can be done, and the method shown at (A) may produce a bulky appearance if the original post is fairly thick. The latter can sometimes be planed down to a certain extent before being boxed-in, and a good compromise is that shown at Fig. 6 (E). Here, the central bulb is planed down to allow wood or hardboard to be fitted, thus boxing-in the ornately turned central part of the post. If possible, a fair amount should be planed off, so that the boxing-in can be set



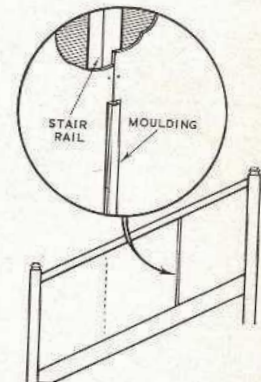
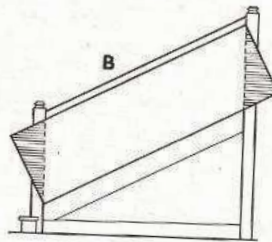
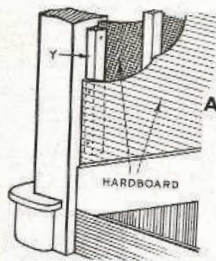
can be cut to fit the profile of the post (see heavy line, Fig. 7). A cardboard "template" or pattern should first be cut, any necessary alterations being made to it until the template is then marked out from the rail. It need not be cut too close, as it will not fit too well and can be planed down afterwards. The exact line where the template is to be cut is shown in Fig. 7, by the line at (A) and (B). The profile is slightly different from that at the centre line itself, though the difference is small.

PANELLING-IN A STAIRCASE WITH "ROYAL" BOARD

and conventions were the first to be reassessed, and self-expression proudly showed itself in fashionable clothes and new music. It wasn't long before interior domestic decoration naturally followed suit and soon took its place under the spotlight and magnifying glass. All the frills and furbelows from the Edwardian and Victorian eras were swiftly jettisoned and in their place came a new plain and simple unadornment. Swiftly grasping the mettle, home-makers around the country gleefully set about removing every trace of the previous generations in an effort to simplify,

FIG. 3 (below). RAIL (Y) IS NAILED TO NEWEL POST AND HARDBOARD PINNED TO EITHER SIDE (B) shows waste areas (shaded) to be cut off

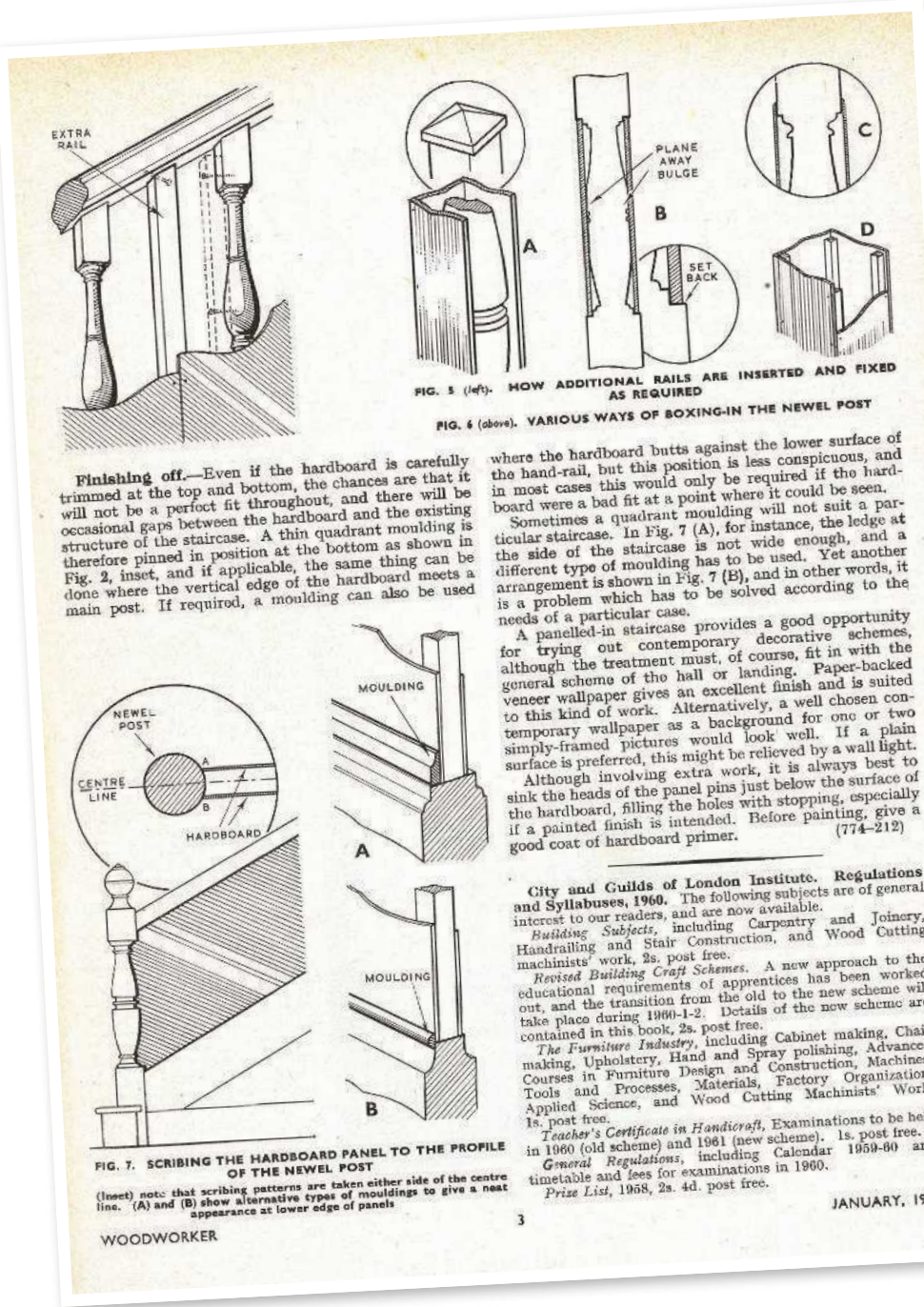
FIG. 4 (right). METHOD OF USING MOULDING TO MASK BUTTING EDGES OF TWO BOARDS



JANUARY, 1960

2

WOODWORKER



Finishing off.—Even if the hardboard is carefully trimmed at the top and bottom, the chances are that it will not be a perfect fit throughout, and there will be occasional gaps between the hardboard and the existing structure of the staircase. A thin quadrant moulding is therefore pinned in position at the bottom as shown in Fig. 2, inset, and if applicable, the same thing can be done where the vertical edge of the hardboard meets a main post. If required, a moulding can also be used

where the hardboard butts against the lower surface of the hand-rail, but this position is less conspicuous, and in most cases this would only be required if the hardboard were a bad fit at a point where it could be seen.

Sometimes a quadrant moulding will not suit a particular staircase. In Fig. 7 (A), for instance, the ledge at the side of the staircase is not wide enough, and a different type of moulding has to be used. Yet another arrangement is shown in Fig. 7 (B), and in other words, it is a problem which has to be solved according to the needs of a particular case.

A panelled-in staircase provides a good opportunity for trying out contemporary decorative schemes, although the treatment must, of course, fit in with the general scheme of the hall or landing. Paper-backed veneer wallpaper gives an excellent finish and is suited to this kind of work. Alternatively, a well chosen contemporary wallpaper as a background for one or two simply-framed pictures would look well. If a plain surface is preferred, this might be relieved by a wall light.

Although involving extra work, it is always best to sink the heads of the panel pins just below the surface of the hardboard, filling the holes with stopping, especially if a painted finish is intended. Before painting, give a good coat of hardboard primer. (774-212)

City and Guilds of London Institute. Regulations and Syllabuses, 1960. The following subjects are of general interest to our readers, and are now available.

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FIG. 7. SCRIBING THE HARDBOARD PANEL TO THE PROFILE OF THE NEWEL POST

(Inset) note: that scribing patterns are taken either side of the centre line. (A) and (B) show alternative types of mouldings to give a neat appearance at lower edge of panels

WOODWORKER

3

modernise, and keep one step ahead of those annoying Joneses next door.

Looking back on it now, we can perhaps question the sense in it all, but at the time, modernisation was such a powerful movement that to not join in would have been like going against the laws of nature, such was the almost crusading momentum that had built up across the land.

Reading the article here from the January 1960 edition, it's clear to see that we were

somewhat complicit in the anti-decoration of the time, and some might even say at the forefront of the movement. I'd prefer to think that we were merely following the trends of the time and, rather than inveigling readers into destroying their house interiors, we were just there to give a bit of advice once the decision had been taken.

'Modernising' a staircase

So, how does one go about 'modernising' a staircase? It's a job that involves little

more than a hand saw, hammer and old chisel to get rid of any mouldings, carvings or otherwise 'fancy' bits that have been judged to be surplus to requirements, plus of course a truckload of the new wonder material, hardboard (the MDF of its time). This particular article we've dredged up from the archives recommends 'Royal Board', the manufacturers of which were no doubt very pleased to see one J Anderson's contribution in print. I recall quite a lot of hardboard knocking about my granddad's house where I grew up during this decade, not to mention numerous trips down to the local builder's merchant to get more.

A cheap cover up

Although I can understand a wish for minimal decoration, clean lines, etc. (something that we have now finally achieved, and in good order too), the boarding up of doors, staircases – in fact anything that was vaguely decorative – could never be more than what it was: a cheap cover up. It often added to the gloom in a house, taking away the light that would come down through the bannisters and making a place seem smaller and more boxed in.

I for one am glad that things have moved on in the world of interior decor, and that it's OK to have decorative mouldings again if you want them; similarly it's just as OK to go for the full-on minimalist dream with

plain walls, flush doors and barely a handle in sight. It's true, we've all lived through some dark times where museum quality fireplaces could be tossed into a skip alongside original wainscot panelling, all in the name of progress, but I think we're through it now, and a good job too, in my opinion. WWW

Mark

More from The Woodworker archive next month...

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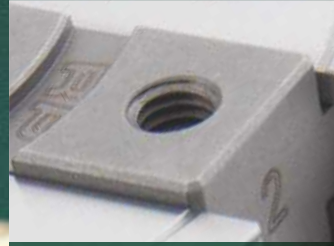
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