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August 2016

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Welcome



The finishing touch goes on; the job only took five months to complete

As part from the pleasing prospect of imminent payment, we all know that there's huge satisfaction in finishing a job and (hopefully) standing back in a lightly critical appreciation. If the customer or client is also involved at this point, then things should be set fair for a prompt appearance of the cheque book or brown envelope.

Most of us, however, are making things simply for the pleasure of it, and for the woodworker it's all about completion and the self-knowledge of a job well done. If you've designed and planned your project in a thorough and sensible manner, the actual physical making can be almost like a confirmatory interlude where the stages of work pass by in an expected and predictable flow. Some jobs manage to resist conforming to this pattern though, and can change along the way as they respond to the vagaries of an indecisive client or an unreliable source of materials. Often though, it's these jobs, the challenging ones, which, while they may be very testing at the time, can produce the most satisfaction on many levels. Factor in a spot of positive feedback in the weeks following – and maybe even a cash bonus – and that one-time difficult job goes down as a big success.

Over the years I've heard of quite a few 'walk offs' where a tradie or two have just abandoned a difficult job for whatever reason (to be fair though, it's usually a customer/payment related difficulty, not a technical one), but fortunately it's pretty rare these days. I think it's very important to finish a job myself, whether money is involved or not. If you're not sure about things, don't rush into saying yes is what I'd advise; you'd be surprised at just how easily people can take a polite refusal. As long as you're upfront and clear about things, it will all be fine.

Personal involvement is a necessary part of a job though, whether you're doing it for love, money or familial obligation; it's usually the projects which have the lowest levels of incentive that threaten to register on next year's calendar – you really do need to have your heart in a job. If you're fortunate or disciplined enough to treat every project in a detached and professional manner and see it through to the end, then you should be fine; most of us need to work on these particular skills. My plea then to all fellow woodworkers is to make sure you complete your next or current project and, if you've been stuck in one for far too long with little hope of ever finishing, chuck it on the fire and make something else.

Mark

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



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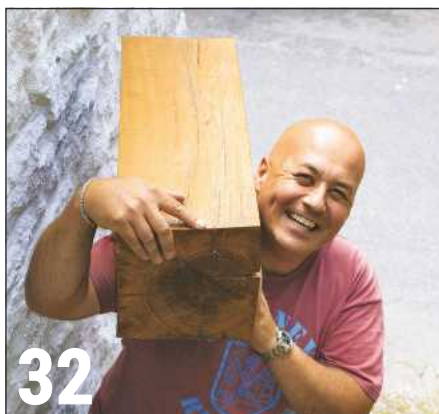
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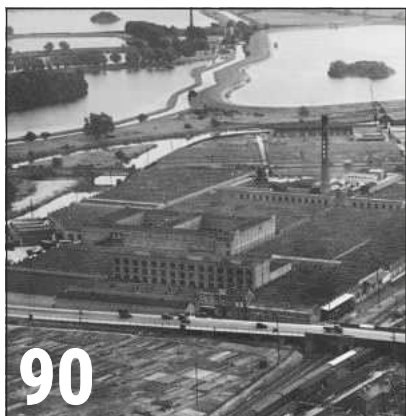
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In brief...

ANY OTHER BUSINESS

Although the jobs are continuing to stack up here at *The Woodworker* workshop, we know how important it is to keep on top of things like machine maintenance, sharpening and keeping an eye on basic stock levels. We've just had a load of blades back from the sharpeners' and I'm looking forward to getting a good one back in the table saw instead of the specialist veneered panel blade that's been in there for the last week or so. Fortunately we've mostly been on site of late so it's not been overworked too much, just a short spot of abuse from our friendly landlord who often drops in for a bit to cut the odd piece of wood up while the place is empty.

Summer woodworking

These summer months are a great time to have a bit of a sort out and get the workshop back in order. The longer days really make a difference and now that a door or window can be left open,

it's an even better place to be than normal. Whether your workplace is neat and tidy or the complete opposite, there's always the chance of discovering some forgotten treasure when you reorganise your timber stack or one of those boxes of random small bits that most of us have on a shelf.

Often the act of discovering a choice board of timber or some interesting piece of hardware will act as inspiration for a new project or a spur to complete an oft-postponed one. It's funny how some jobs will remain on the to-do list for absolutely ages while others will simply skip right onto the bench top with barely a pause from the original inspiration. Most of us have got quite a few things we'd like to make, and here at *WW* we'd like to hear about them. If there's any projects you'd particularly like to see featured in the mag, just drop me an email to mark.cass@mytimemedia.com and we'll see what we can do. I look forward to hearing from you soon. **MC**

PETER SEFTON'S FURNITURE SCHOOL OPENS ITS DOORS

The Peter Sefton Furniture School in Worcestershire will be holding its annual open day on Saturday 16 July, between 10am-3pm, so be sure to pay a visit and find out more about the long and short furniture making and woodworking courses on offer. You can meet their expert tutors, see professional demonstrations and pick up advice on a host of tools and products.

Other highlights include Peter Sefton's demonstration of hand tool techniques; Mark Hancock's demonstration of woodturning techniques; Chris Yates' discussion of routing techniques; Bob Jones' French polishing demonstration; a range of deals from Wood Workers Workshop; students from the Professional Long Course will be showing their pieces, and you can also talk with Sean Feeney, the designer-maker in residence.

The School's charity, Help for

Heroes, will be manning the BBQ this year, as well as collecting any unused or old hand tools that will be auctioned by David Stanley. Do bring any of your unused or old hand tools along to the open day and support this fantastic charity by helping them to equip their woodworking facilities for our injured servicemen and women.

Taking place at The Threshing Barn in Upton Upon Severn, Worcestershire, see www.peterseftonfurnitureschool.com.



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14 Introduction to gear cutting
14-15 & 28-29 Beginners' routing

16 Sharpening with Tormek *
18-19 Beginners' woodturning
20 Spindle moulding
22 Turned boxes (introduction)
25-26 Wood Machining
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9 & 10 Carve a wooden bowl
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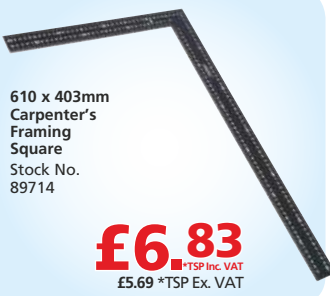
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MANUFACTURER: Tormek
D&M GUIDE PRICE: from £499.95



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METABO KGSV 72 XACT SYM MITRE SAW

MANUFACTURER: Metabo
D&M GUIDE PRICE: £599



The new KGSV 72 Xact SYM mitre saw from Metabo is a mobile all-rounder for floorers. It is a unique, patent-pending combination of panel saw with traction function and accurate skirting saw with symmetrically adjustable stop system.

The saw has superb dust collection via an integrated dust scoop and is optimally suited for sawing of floor panels up to a width of 305mm and skirting boards up to a height of 72mm. Time-saving and precise sawing of mitres without calculating and measuring is possible thanks to the easy transfer of angle from bevel to stop system. It has speed control for an extended range of applications, e.g. for cutting of aluminium profiles and plastics. No extra space is required behind the saw thanks to the incorporated traction bars. It comes complete with two integrated table width extensions, material clamp and cable winder.



FEIN AFMT12QSL 12V CORDLESS MULTITALENT

MANUFACTURER: Fein
D&M GUIDE PRICE: £209.95

The FEIN MultiTalent is the tool of choice for anyone looking for a cost-effective professional tool offering ideal value for money, but who doesn't want to compromise on quality and performance.

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D&M offers a full range of Fein Multitools; see the website.



Keep on trucking!

Taking influence from some downloadable free online plans, Derek Lane sets about making this Mercedes truck build, with a few modifications to add a personal flourish

Coming up to Christmas and knowing that one of my great grandchildren enjoys some of the toys that I make from wood, I decided to make a toy truck, with an added beaver tail so they could drive their cars on to the back of it.

I love making toys from wood as it takes me back to when I used to spend time in the shed with my late father. I have fond memories of hammering nails into a piece of wood and calling it a ship or whatever else my imagination could conjure up!

The truck was made using free downloadable plans and then modified to add improvements. You can download the plans yourself here: www.toymakingplans.com. You will find a whole range of toy projects on the website, ranging from trucks and cars, to airplanes and trains, just to name a few.

My project ended up measuring 305mm long x 114mm wide x 150mm high after the modifications had been added. www



To begin, I started by preparing timber for the project. As I buy all of my wood rough-sawn or recycled, this keeps the price down a little and enables me to make a lot more things



So with a little cutting to fit my machines, I spent the day preparing the wood to thickness and laying the parts out to make the most of the timber stock

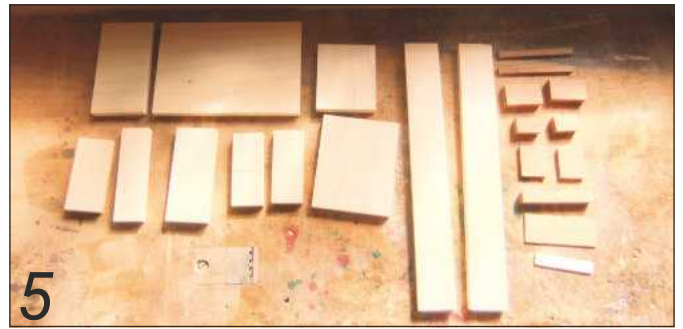


I cut the majority of the parts using paper templates, and, again, laid these out in such a way as to make the most of the timber – note they are not stuck down



4

Once cut, the pieces were marked and stacked with the paper template on top to help me identify each one



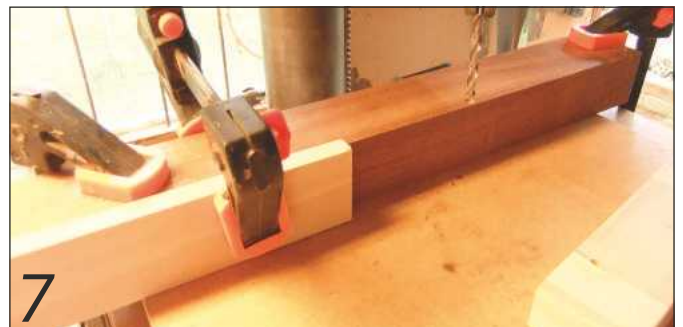
5

Here are all the components now cut. I still had to sort out some dowelling and a few little bits of turning. At this stage, I didn't know if I was going to buy the wheels or make them



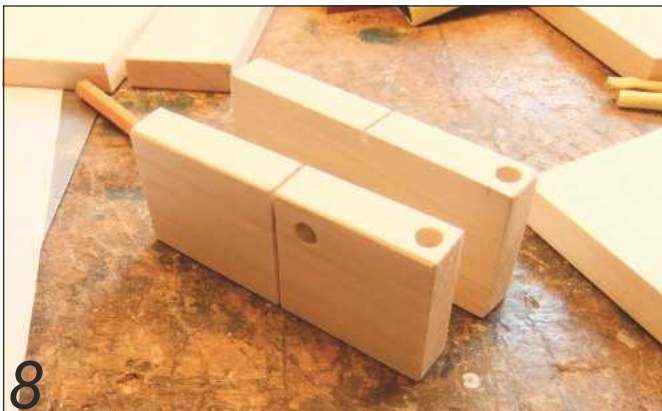
6

I turned to the chassis and as you can see, these pieces are longer than the original and there is also a slope at the back. This was a good time to drill the holes for the axles – I decided to buy the wheels even though I could have turned and made them myself. You will notice that I made a temporary fence for this and the next stage of the drilling. In the photo you will see that I have taped the two chassis members together, this was so that everything lined up when drilling. I also put the bottom of the chassis against the fence so that all the wheel axles were positioned at the same height



7

Using the same fence and a piece of wood as a stop, I drilled the holes in the cab sides for the handles – also, see step 8



8

I reset the fence and stop to drill the holes for the roof supports and the roof; this made sure they all matched up when assembling



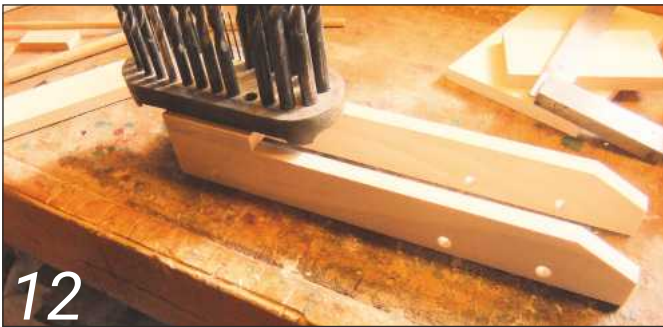
9

The sides and the roof are now all drilled



10

In my haste to cut all the pieces, I forgot to cut the chamfer on the roof and the front panels, so with a little thought, I came up with an idea. Using double-sided tape, I stuck each piece in turn onto the board with the edge that needed to be routed at the front and level with the front of the board; this was then clamped to the workbench



12

At last it was time to glue up the nearest chassis and the cab floor. At this point, I decided to change the cab floor thickness from 6mm to 12mm-thick



14

The next step was to glue up the seats



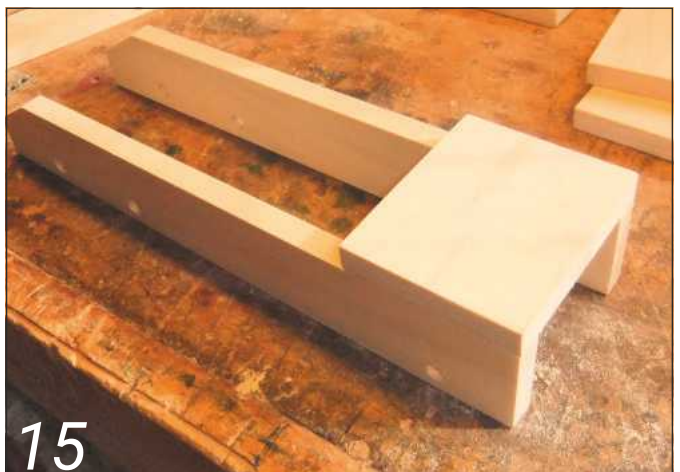
11

The scrap piece was then clamped, as can be seen in the inset here, to give a lead in for the router and the piece at the back was just there to support the router base



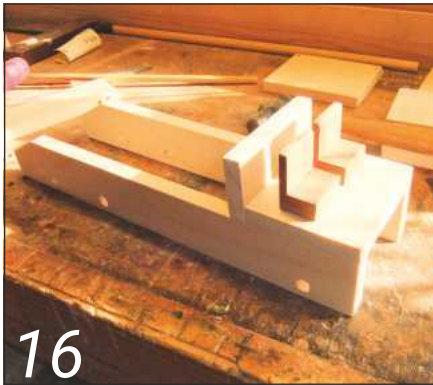
13

While waiting for the first glue-up to dry enough so that I could handle it, I glued the bottom and top panels for the cab sides together. I deviated a little from the plans in as much as I moved the door line so it matched that of the top panel



15

The second chassis member could now be glued to the cab floor, then it was time for a cuppa while I waited for the glue to dry



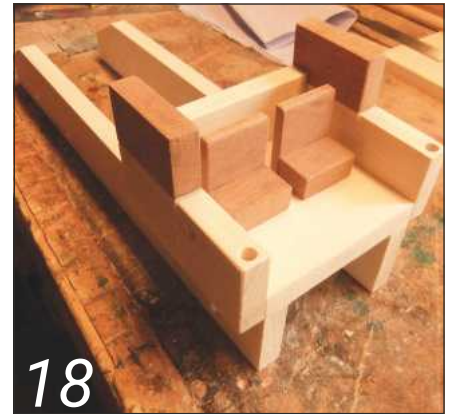
16

The seats were now dry enough to handle and I was able to glue them into the cab along with the cab rear panel



17

The first side panel was the next to be glued. These needed to be left overnight in order for the glue to dry – we all know you can't rush these things!



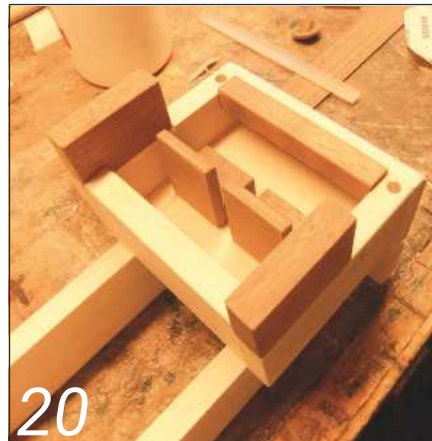
18

Here you can see the final side piece glued in



19

I glued on the top front piece and clamped it, which allowed me to fit the bottom piece. In the photo you can see that I had a piece of 3mm-thick wood, which served well to help me achieve a nice, even spacing. Once the bottom was clamped, I removed the spacer so it didn't stick



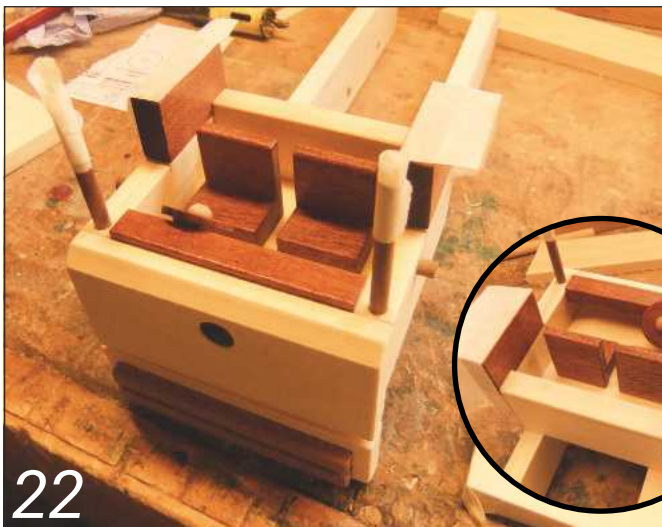
20

I took another long tea break as I waited until the glue was dry enough so that I could handle the truck. I then attached the dash board...



21

... followed by the front two bumper pieces



22

I attached some dowelling for the door handles and the roof uprights as well as the steering wheel, which I changed in two respects: I put it on the UK side and I also made a small wedge piece to angle it, along with a centre boss, and left the truck alone for a couple more hours so I could finish off the pipe work. This gave everything time to set. Once set, I masked off any areas that needed to be glued and gave the inside a spray of acrylic lacquer; this eliminates the problem of trying to apply a finish onto hard-to-reach areas



23

The next stage was to cut all the protruding pieces to the same height. I found a piece of wood of the same thickness as required and drilled a hole. I placed this over the dowel and applied a quick cut on one side before starting the complete cut from the opposite side; this helped to stop any wood splitting as I completed the cut. I then gave everything a quick sand and removed the wood template, then it was on to sanding to round over the corners, which allowed me to make sure that all the bits were the same size



24

I then did the same to the door knobs, before it was on to making the mud guards



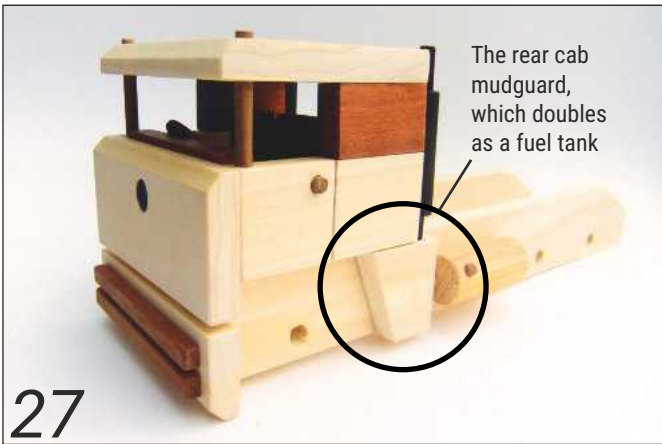
25

In the original plan the rear cab mud guard was tapered both front and rear and doubled as a fuel tank – see step 27 – but due to extending the chassis, I cut the square at the back and left enough to drill for the exhaust pipes. Here I used two sizes of dowel: 6mm and 12mm. I cut the 12mm piece to 50mm in length and drilled a hole in either end. I then inserted and glued the 6mm piece into this. I used the cab as a measuring device for these pieces and when I cut the second one, I used the first to get a match. Once dry, I planed a flat onto the 12mm section to give a good glue area when it was fitted. I then gave these a coat of black spirit stain



26

The new fuel tanks were made from a short section of 25mm dowel with a 6mm hole drilled and a small piece of dowel inserted. I also planed a flat onto this to aid a good glue joint, making sure that the filler pipe sat at an angle and was facing upwards when it was offered up to the chassis



27

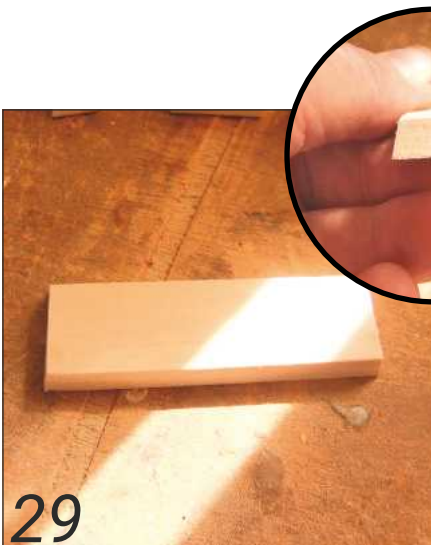
Once all the above items were dry, I added them to the part completed truck, which at this stage looked like this

The rear cab mudguard, which doubles as a fuel tank



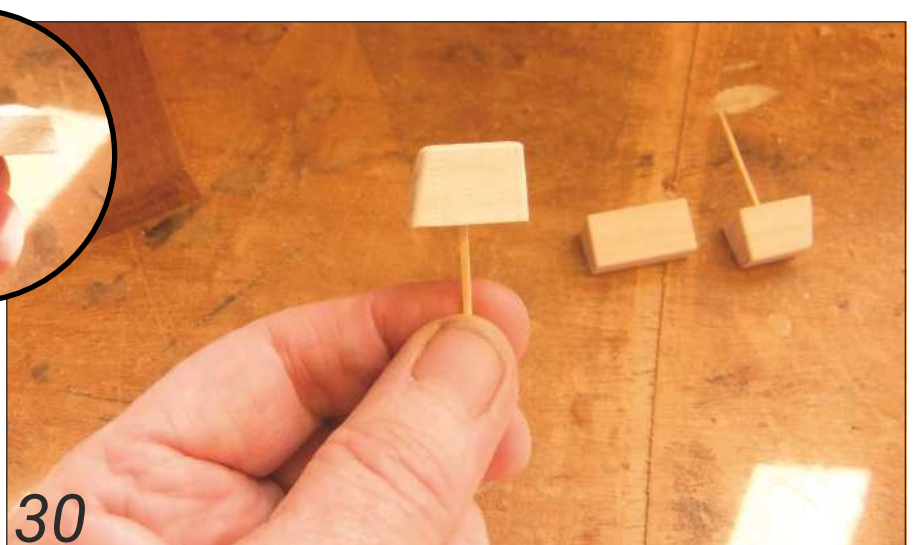
28

I wanted to apply some top lights, similar to those on a breakdown truck. To make these with angled edges, I used a large piece of wood and double-sided tape to hold the smaller pieces while cutting, which keeps the fingers out of the way. This was repeated twice but with different sizes: one for the light base and the second for the lights themselves



29

The photo here and the inset shows a cross-section of the light base



30

I cut the light part into three, which allowed me to stain the light section with orange spirit stain. This was then glued back together before being stuck to the base. The cocktail stick shown here allowed me to hold the piece while I applied the stain. Once dry, it could then be broken off and sanded flat



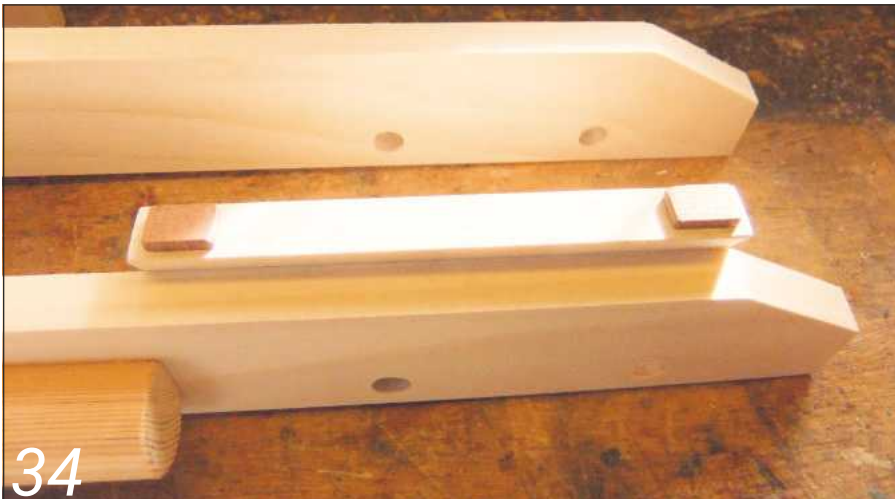
31
The beaver tail part of the bed as well as the main bed were cut at an angle to give a nice clean transition. I also angled the back to bring the tail lights to the correct angle



32
I cut the 3mm-thick piece into strips and then cut again to form the rear light and the backing for the front lights. The four small pieces shown here are the lights and these can be cut from dowel, or as I did, using a plug cutter and bandsaw, which means you can cut them from any wood you wish



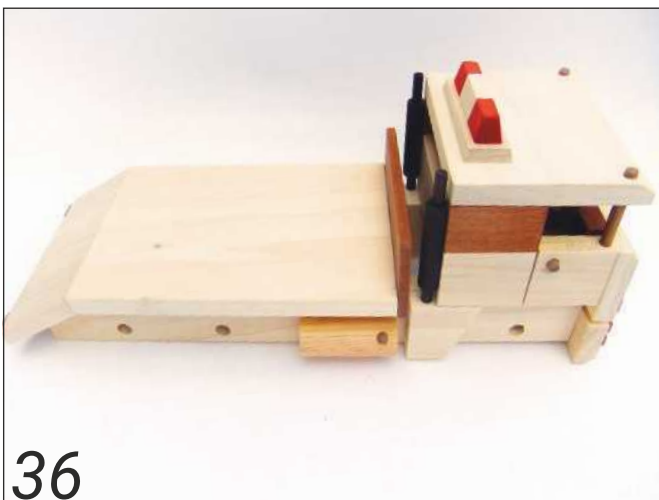
33
The front lights assembled, waiting to be sanded down to a realistic thickness



34
The two rear lights were then fitted to the beaver tail



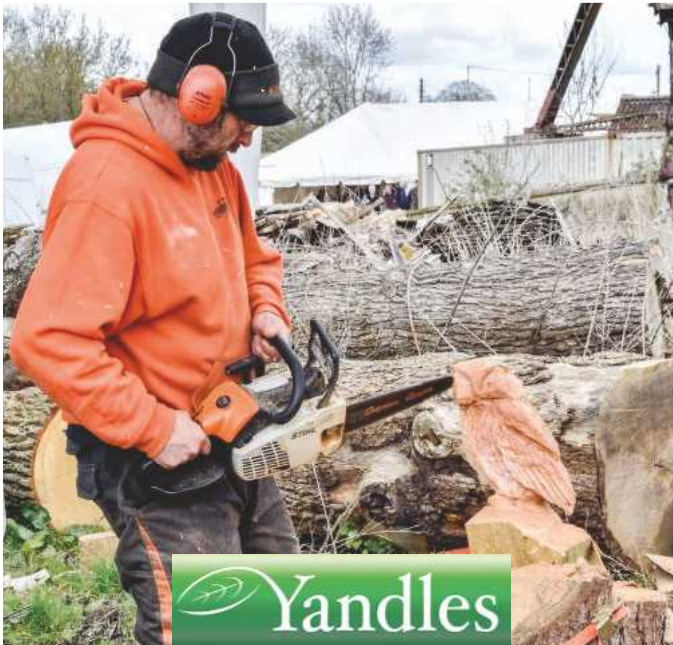
35
I cut a head board from 6mm timber and tapered the two outer edges. This was then stuck into place



36
Now all the small pieces and the bed were glued into place. All that was left to do now was to varnish and fit the wheels. I applied the finish before the wheels as I found it easier to reach all the areas



37
The final step was to seal the whole truck with cellulose sanding sealer followed by several coats of varnish before applying a final spray of gloss acrylic varnish. I was very pleased with the end result!



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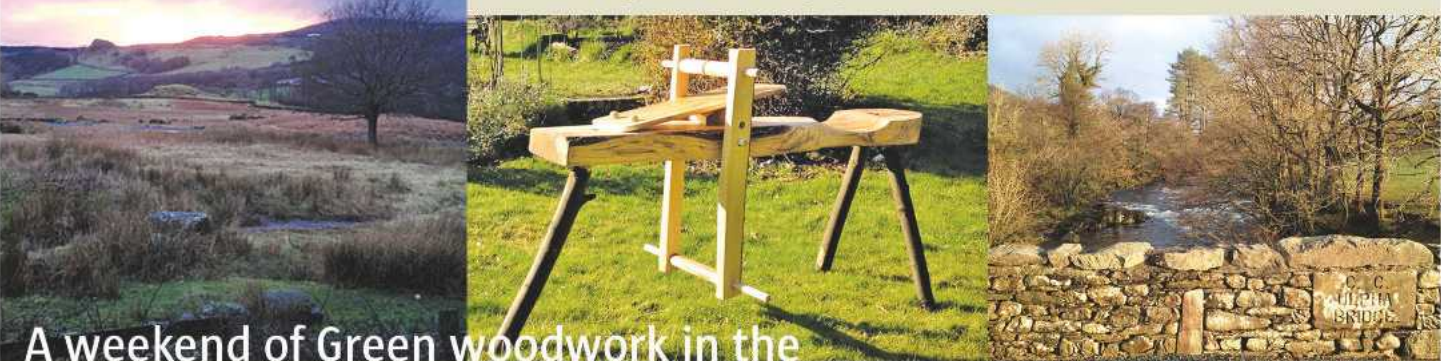
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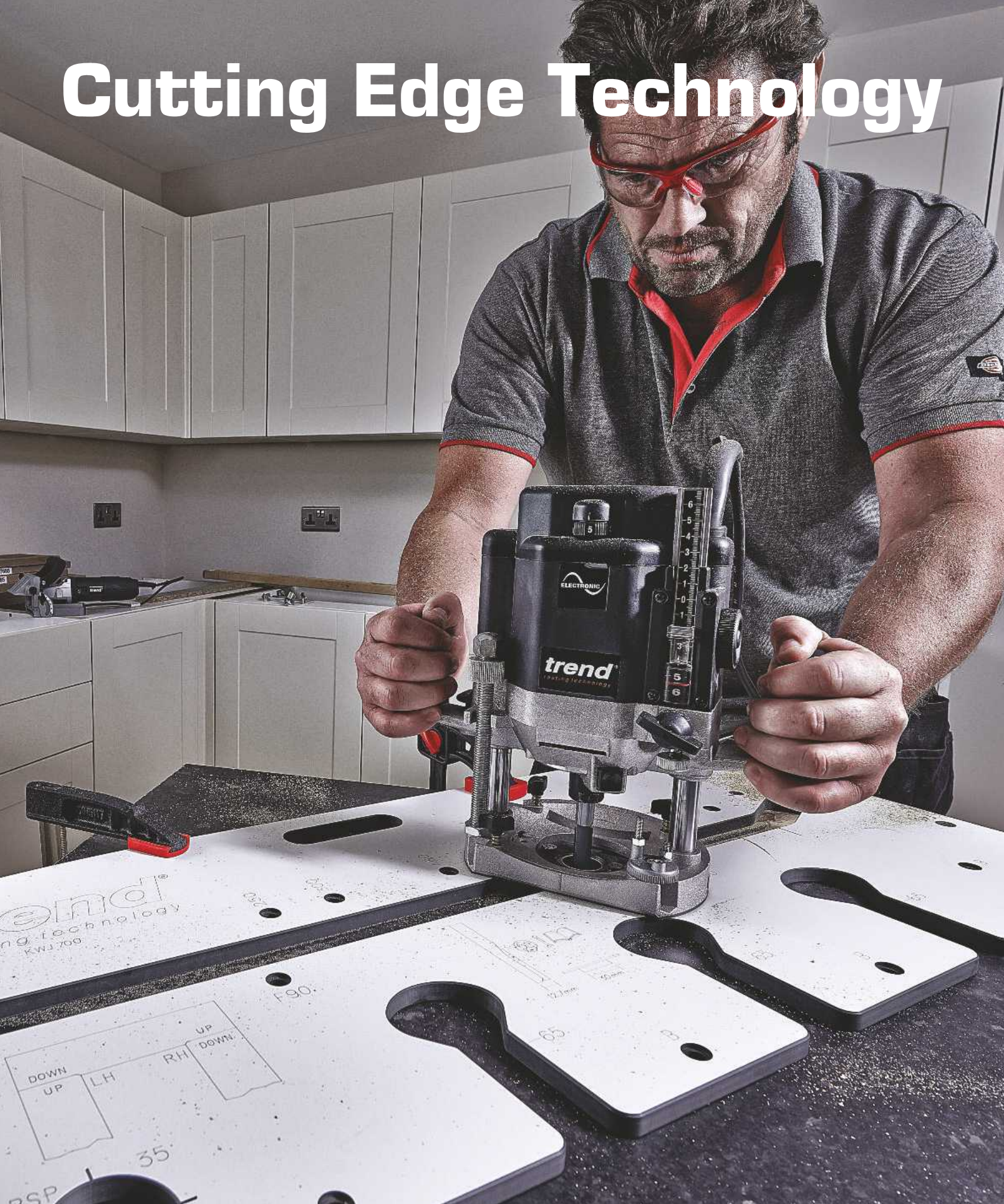


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This is a continuation of course 1 (tools and things) with the emphases on timber, what are acceptable defects in timber and what isn't, how do you write out a cutting list that means something to your supplier, what to look for when buying wood and what to avoid.

You will ideally have done course 1 (tools and things) or have a good working knowledge of how to use hand tools and have used hand held power tools.

The projects for you to pick from will be more complicated and will involve the use of the more sophisticated hand tools and hand held power tools and will include using some of the static power tools in the workshop. We will also be looking at buying timber, making cutting lists and drawing plans.

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In your own write...

Here are just some 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!

The Woodworker
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BEACH HUT BUILD

Good evening,

Last month there was a letter from a reader asking for ideas and plans for themselves as they were new to the woodworking game. I wanted to share my experience because I have always been interested in woodworking and my wife decided to buy me a subscription to your magazine for father's day three years ago. I have since been reading your articles and felt confident enough to make my own storage seat for our beach hut this year and in doing so used the services of Wenban Smith, Worthing, which was listed on your wood suppliers list. I hope you like it.

In terms of future ideas for magazine content, I would like to see some articles looking at improving woodworking equipment with what the Americans term as 'add-ons'. Also, when something is made, I would like to see some more detailed plans with a cutting drawing provided.

Many thanks,
Richard Pringle

Hi Richard,

Well that's great to hear and your enthusiasm is a credit to us all. Your beach hut job worked out really well and it must be a source of pride down on the South Coast. All new readers will be pleased to hear that we're steadily working towards bringing in some more basic projects to the mag; your patience is invited.

Mark



CELTIC HARP

Dear Mark,

We are trying to track down an issue of *The Woodworker* magazine that featured the making of a Celtic harp. The harp was made by my father and I would really like to get a copy for his 87th birthday. We believe it was published some time in the late 1960s.

I understand you are busy, but would really appreciate a point in the right direction. PS. The harp now lives in Australia – see photo attached.

Kind regards,
Michael Gollop



Hi Michael,

Well I've tracked the issue down and it's from October 1968. I can't send you an actual copy, but I'll scan the four pages and perhaps you could get it printed off at your end. Hope the birthday celebrations go well! **Mark**

KAURI PEPPER MILLS

Mark,

It was interesting to read the article mentioning kauri timber from New Zealand. My sister lives there and during our last trip, we visited the kauri forests. I believe kauri is now a protected species and cannot be commercially harvested, but some of the swamp kauri is being sold – at a premium price – and I bought some on our last trip there, and ordered some more to be sent to the UK. I wanted to make my sister a memorable present so turned a large pepper mill (and one for my wife). Turning a 457mm pepper mill is a bit of a challenge, but I got the hang of it in the end. Apart from the cost of the kauri, the only other expense was a decent Forstner bit; although very pricey the good ones are the only way to go in my mind. The kauri I bought for the pepper mills was claimed to be 3,800 years old! I have a couple of blanks left, so will have to get those turned into something in

time for Christmas. All the best,
Duncan Edwards

Thanks for that one, Duncan, and from the photo looks to be a nice job of the turning as well. Good luck with the rest of the bits and we hope to hear from you again.

Mark

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GET IN TOUCH!

Don't forget, we're always keen to see your photos, so please don't hesitate to send them in if you've snapped something of interest recently. Email me at the usual address: mark.cass@mytimemedia.com

A decorative touch

Ian Wilkie has a wide range of ideas for various turned bud vase shapes, so why not try turning your own and adding a decorative touch to your home?



BY IAN WILKIE

Small pieces of timber with interesting grain or colour can be turned into very attractive bud vases. It is important that the shape is right or the finished vase may look clumsy and unbalanced. In this article I will illustrate the steps to turn a standard bud vase and then I will show some other possible shapes. The wood is not expensive, the tools used can be found in most woodturner's kit and any lathe will suffice, so this is a good

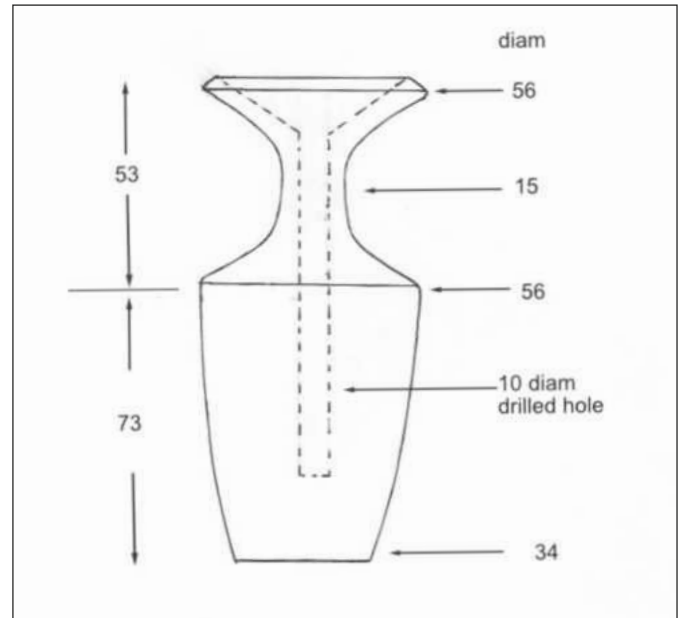
exercise for newcomers to turning.

I personally think bud vases work best when used to display dried or artificial flowers and foliage and they can brighten up a dull area of a room. The hole in the centre is drilled to take the stems. Most turning suppliers do sell glass or plastic inserts, rather like a test tube, which can be filled with water and used for fresh flowers, but in my experience, this is never very satisfactory as the amount of water

held is so small and the flower soon wilts. The chances of spilling water as the tube is filled risks spoiling the finish on the bud vase. However, larger glass inserts, or indeed a small tin filled with oasis, will hold more water and is an option I give with the rounded shape to take a glass insert. Remember that the hole prepared for any insert should have a slightly larger diameter than the insert to allow for the expansion and contraction of the wood. **WWW**



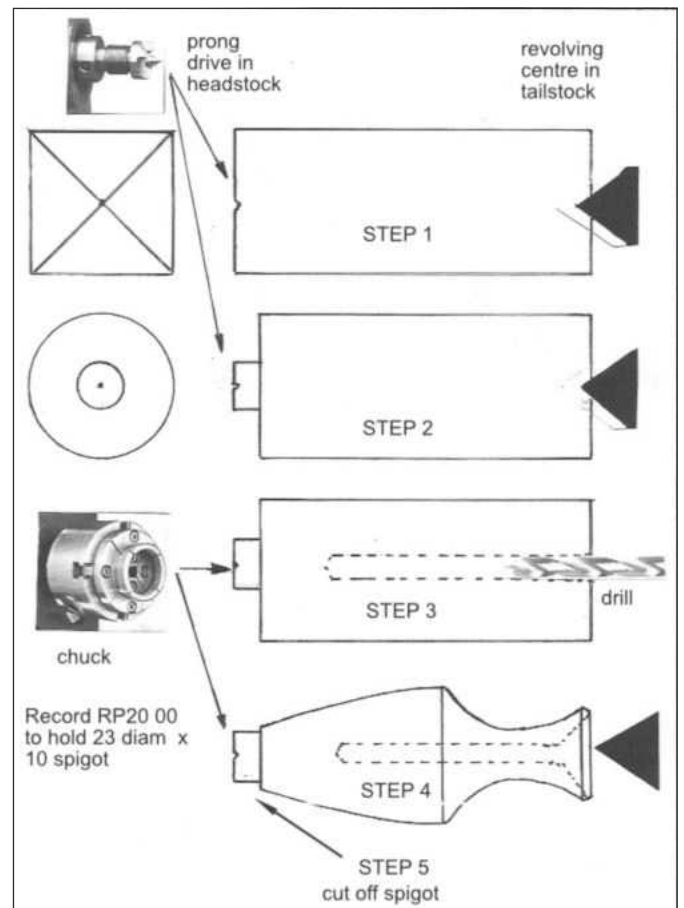
Turning a yew bud vase



Yew bud vase



Make a half template from the drawing, then mount the blank between centres and turn to the round. Turn a spigot at one end to suit the chuck jaws you intend to use



Steps for turning the yew bud vase



2 Remove the work from the lathe and screw on the chuck. Mount the blank in the chuck and tighten up the jaws



3 Fit a drill chuck in the tailstock with a 10mm twist drill. Drill a hole $\frac{3}{4}$ of the distance into the blank, stopping frequently to withdraw the bit to allow the shavings to clear



4 Replace the drill chuck with a revolving centre to support the work. Turn the body to shape using the half template as a guide



5 Carefully turn the top flute so it gently slopes down towards the centre hole



6 Thoroughly sand the bud vase holding the abrasive under the work and constantly moving it to smooth away any imperfections. Work your way through the grits



7 Apply at least two coats of sanding sealer. Work in a well-ventilated workshop as the fumes are strong



8 Rub down and then apply several coats of friction polish. I always find Record Power's Speed an eez (light) very effective



9 As you can see from the photo here, the yew now looks very attractive



10 Cut through the spigot with a fine saw



11 A final buff up with wax polish should produce a high shine

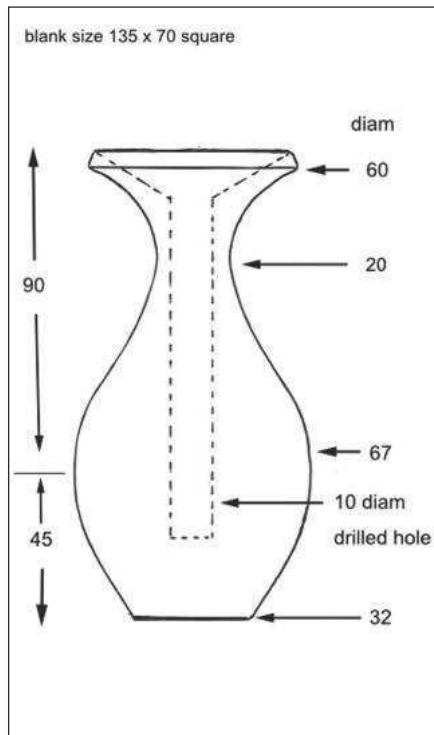


12 The finished yew bud vase...



13 ... which looks very effective once filled with artificial flowers

Onion shaped vase



Onion shaped vase



This is a classic shape turned in cherry, well proportioned and stable

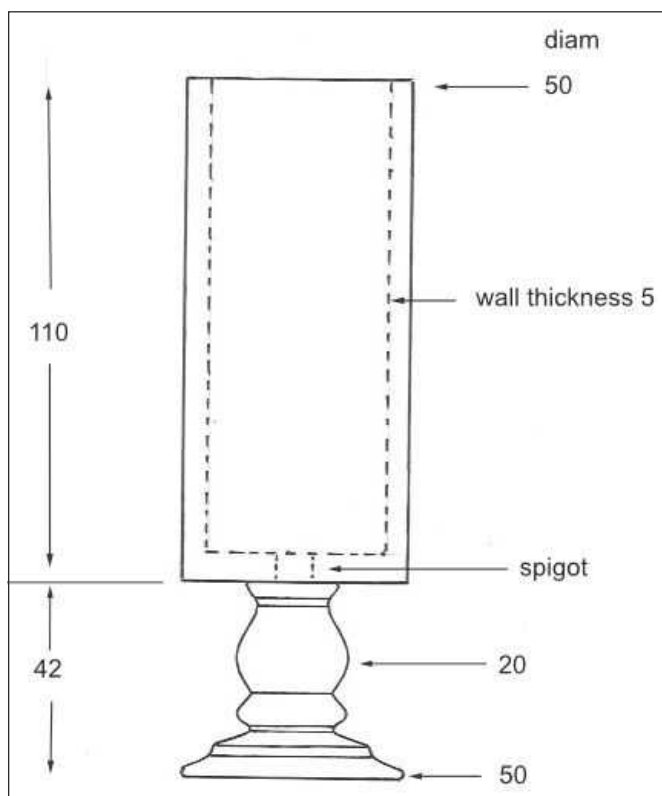


In this example, the centre hole could be larger to take a test tube-type insert. It is essential to measure the tube you have purchased because they do vary. If the hole is too tight, then the glass will crack and break as the wood contracts



The onion shaped bud vase filled with artificial flowers

Parallel-sided bud vase with stem & foot

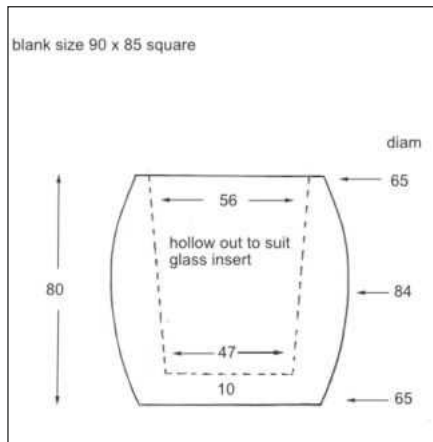


Parallel-sided bud vase with stem & foot



I turned this parallel-sided shape in lemonwood. The inside of the body was drilled with a large Forstner bit and then hollowed out to give a wall thickness of 5mm. The stem and foot were turned separately with a spigot to fit in a hole drilled on the underside of the body. This shape would take a suitable glass insert for fresh flowers

Rounded shape to take a glass insert



Rounded shape to take a glass insert

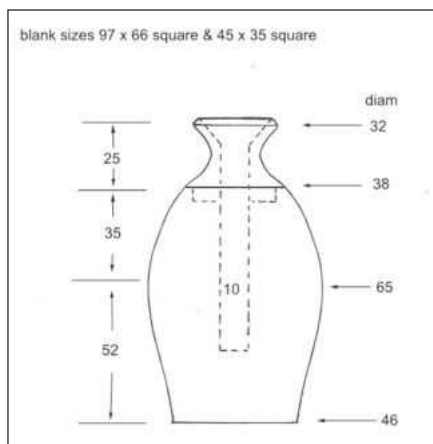


I found some small, plain votive glass jars in the candle department of the garden centre. They are 70mm high with a top diameter of 53mm and taper down to 46mm. These inserts are large enough to take a piece of oasis flower arranging foam and sufficient water to display fresh flowers. I have on previous occasions also used a small straight-sided tomato puree tin! As with the previous shape, remove as much wood as possible with a Forstner bit and then hollow out to match the insert with an allowance for expansion. Apply several coats of varnish to the inside because there are bound to be water spills. You may decide to drill a smaller hole up from the underside to make pushing out the glass insert easier



Here is an example using a piece of recycled mahogany, once part of a four poster bed post! The finished vase holds fresh spring flowers in the votive

Vase with a separate neck



Vase with a separate neck



In this example, the body of the classic shape was turned in striking zebrawood, then the top flute and neck were turned separately in boxwood with a spigot to insert in the top of the body. When the two parts were glued together, the vase was remounted on the lathe and the neck turned to match the body exactly

More ideas for bud vases



In this example, a straight-sided shape has been turned to take an artificial flower arrangement embedded in a clear plastic resin glass container. These flowers are often to be seen in garden centres and the glass holders vary in shape. Try to find one that is either straight-sided or slightly tapered towards the base. Use a large Forstner bit to remove as much wood as possible and then widen out the hole until the container slides in and out easily. Allow enough room for the wood to expand or the glass insert will become permanently jammed in



This sycamore and walnut vase has a separate top ring and a walnut base, both with spigots. The body was routed on the lathe and then walnut strips were glued into the grooves. The vase was then turned as usual and the top and bottom glued on



I hope I have whetted your appetite to turn some bud vases and I am sure you will come up with plenty of other interesting shapes and designs. Bud vases are fun to turn, inexpensive on wood and make great gifts

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Waste not, want not

Converting logs and large sections of timber into boards requires just a few simple techniques – and a willing bandsaw! Dave Roberts explains

When the woods and orchards around me are coppiced or cleared, there are always a few good logs going for a song, and the idea of being able to convert them into usable



Planing one side of the oak gave a flat face to sit on the bandsaw table

boards is an appealing one. In spite of the opportunity to harvest some attractive sycamore, chestnut or fruitwood, however, it was actually while topping out a holly tree that I decided to see what could be made of the resulting logs. "And while we're at it," I thought, "we should cut some usefully sized boards from the baulk of oak that snapper Lambert gave me, too." All this, however, was long, long ago. The timber got as far as Andy's workshop where...

A rip too far

... we decided to tackle the oak first, on the grounds that it was likely to be less problematic. It was, after all, basically square, so to resaw it we only needed to true up one side on the planer (**photo 1**)



The bandsaw was too breathless to speak, but Andy's face says it all



Case-hardened the oak may have been, but the bigger Startrite sliced through it like it was cutting bacon



A conventional blade will struggle to clear the waste from a deep-ripping cut like this, and accumulated dust slows the cut and heats the blade

to form a face that would sit flat on the bandsaw table. Once there, the first pass of the blade would true up a second, perpendicular side that we could then run against the fence; every cut thereafter, the theory goes, will provide a board of uniform thickness with two faces square to an edge.

While we accepted that this through-and-through cut wasn't going to make the most ambitious use of the oak's figure in the way that, say, a more involved quartersawn approach would've done, we nonetheless sized up the block with a view to working around its deep splits to yield the greatest amount of usable timber. We reckoned, however, without the case-hardened quality of the aged oak: part way through the second cut, even with a screwdriver wedged in the long kerf to stop it closing and pinching the blade, the hardworking bandsaw wheezed itself to an overload and tripped out (**photo 2**). Coming out in sympathy, we took ourselves off to the pub.

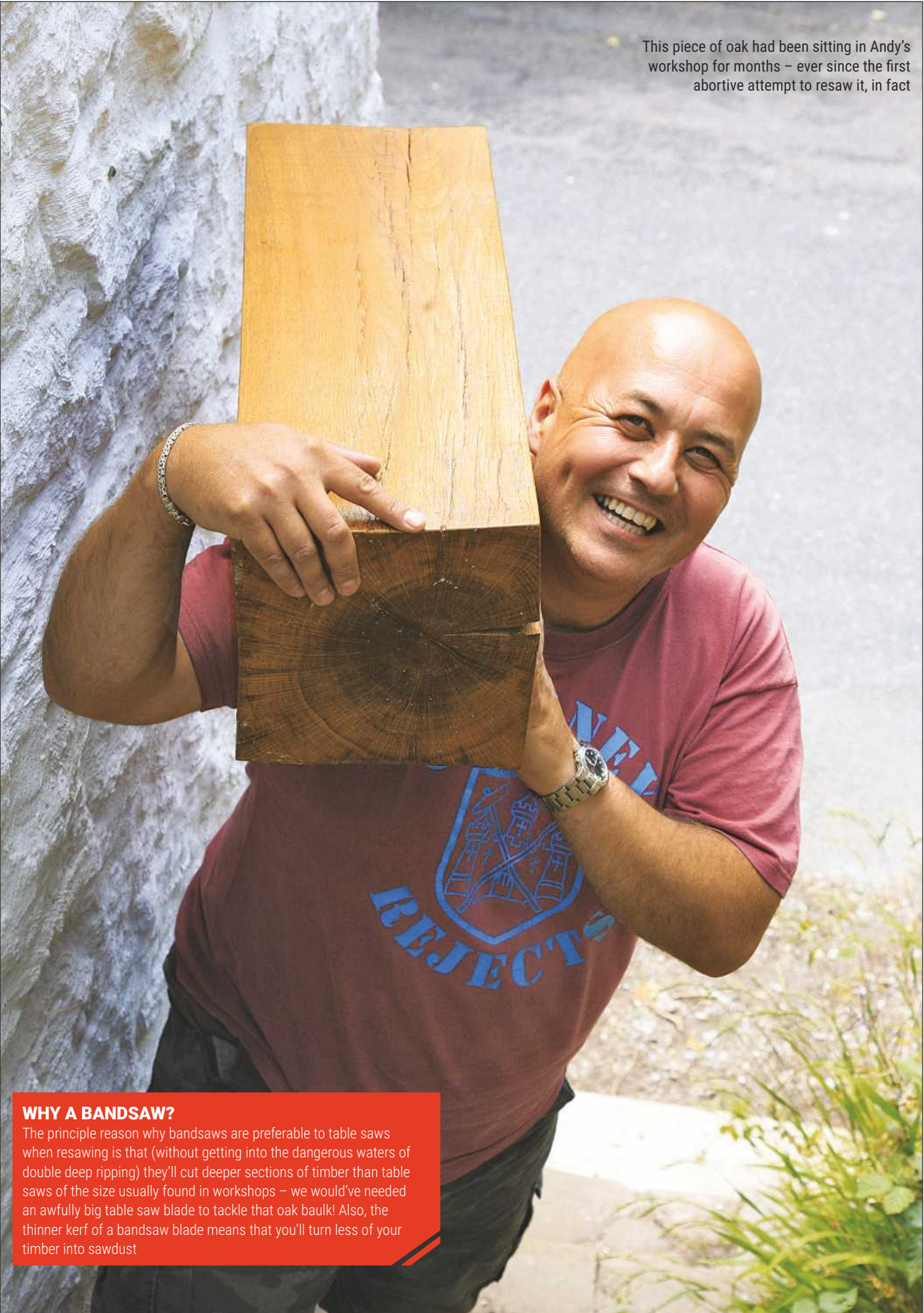
"Fire up the Startrite, Bolly!"

If you're familiar with the 502E, then you'll know that the bigger Startrite made short work of the oak, dicing the block into 20mm boards as though it were slicing bacon (**photo 3**).

Apart from its raw power, the 502E also has the advantage of being fitted with a



Resawing couldn't remove all the faults, but yielded a good amount of useful timber

A man with a shaved head, wearing a maroon t-shirt with a blue graphic, is smiling and holding a large, thick piece of oak wood. The wood is split down the middle, showing the grain and the circular growth rings of the log. He is standing outdoors next to a rough, grey stone wall. The background is a blurred outdoor setting with some greenery.

This piece of oak had been sitting in Andy's workshop for months – ever since the first abortive attempt to resaw it, in fact

WHY A BANDSAW?

The principle reason why bandsaws are preferable to table saws when resawing is that (without getting into the dangerous waters of double deep ripping) they'll cut deeper sections of timber than table saws of the size usually found in workshops – we would've needed an awfully big table saw blade to tackle that oak baulk! Also, the thinner kerf of a bandsaw blade means that you'll turn less of your timber into sawdust

skip-tooth blade, which is ideal for deep ripping. Because every other tooth is 'missing', the skip-tooth blade has extra long gullets that clear waste from the cut more effectively than a regular blade, whose smaller gullets can become quickly clogged, slowing the cutting action and leading to over-heating, which in turn fatigues the blade (**photo 4**). The only downside of the skip-tooth blade, of course, is that the finish it gives is coarser than a finer, conventional blade.

On a roll

The next task – the holly logs – would've had us on a literal roll if we'd tried sawing them as they were (I say 'we', but it was, of course, Andy doing all the work; his good nature will be the ruin of him, I fear). The first step was to chop out the great knuckles whose grain was probably full of all sorts of gnarly wildness – perhaps of interest to a woodturner (**photo 6**).

This left us with reasonably straight and regular logs that only needed to be mounted on some sort of sled to hold them steady so that they could be passed safely through the bandsaw.

Now, you can be as elaborate as you like here, but for smaller sections like these the sled need be nothing more complicated than an MDF board screwed to the log to provide a flat, stable face to sit on the saw table. If you're resawing larger sections, however, you'll probably find that the drag of the bandsaw blade will try to rotate the timber, in which case you'll get greater stability by mounting the log in a right-angled cradle whose two faces lie flat against both the table and the fence.

Then, if the face of the first cut is wide enough for the log to sit securely on the table, you can make the second pass through the saw that will give you a square face to run against the fence. If, on the other hand, it's a little too narrow for comfort, you can increase its footprint by screwing a board to it as we did (**photo 8**). Yes, all these screws will leave small holes in your resawn timber, but only in the outer cuts, which will probably be the narrower and less valuable sections anyway. If screw holes are unacceptable to you, however, you'll simply have to devise ways of clamping the log instead.

Once you have your two square faces,

you're away – you can start cutting boards (**photo 9**). Despite our planning, the resawing didn't eliminate all of the flaws in the oak or holly, by any means (**photo 5**), but produced plenty of usable timber; enough for me to make, say, some cufflink boxes, anyway! **WWW**

SQUARING WANNEY EDGES

The way that we – sorry, Andy – had tackled these holly logs meant that the boards produced had one square edge. It may be, however, that your through-and-through sawing produces boards with two waney edges. Cutting one of the irregular sides straight on a table saw or bandsaw, however, is no more difficult than tacking a straight-edged guide to the underside of each board. With this guide running against the fence, the saw blade will cut the other edge so that it's both straight and square, allowing you to turn the board end-over-end, remove the guide, and use the fresh edge to cut the remaining waney edge straight and square. Voila!



Removing the knuckles left us with reasonably regular-shaped logs



For smaller sections, an MDF board screwed to the log will provide a flat, stable face



Screwing a board to the cut face increases its footprint on the table for extra stability

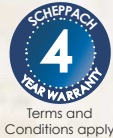


When you have two good faces, one for the table and one for the fence, you can start cutting boards

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Forssa 4.1 - P2	Professional	Inc Professional STC + TWE + TLE + Scorer	6.5 / 1.0 / 415v	107 mm x 2.1 m	£3,500.00	£4,200.00
Forssa 8.0 - P3	Professional	As Illustrated above	6.5 / 1.0 / 415v	107 mm x 2.6 m	£4,650.00	£5,580.00
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Sshh! It's a secret catch

Tony 'Bodger' Scott shows how to make a hidden lock for any box

For centuries, Indian craftsmen have turned out beautiful wooden boxes – usually covered in carved floral designs, often made of walnut, and mostly opened by an ingenious catch hidden among the carving.

The finest boxes come from Kashmir, an uneasy province which has been split between India and Pakistan since Partition in 1947. Fighting has largely killed the tourist trade and strangled the local

economy. But boxes still reach the West... and with them has come the knowledge of how to make a secret catch to fit any box.

Assembling the body

The central trick in making the catch is to leave the bottom until last; instead, make the box upside down. Start by preparing four sides and the top, to any convenient size and using any convenient wood. Since my carving is pitifully poor, I like to veneer

the whole box to camouflage the catch, so I often use MDF for the carcass.

Cut the bottom third off the side you plan to have as the front, then glue the remaining piece of the front, the other three sides and the top, and leave them overnight to dry (photo 1). At the same time, glue a strip of veneer along the top edge of the third you cut off, to compensate for the wood lost to the saw blade.



1 Cut off the bottom third or so of the front side, then assemble the four sides and a top upside down. Mark the cut edge so that you can be sure of an exact fit later



2 Saw through the assembled – and bottomless – box to form the lid (fence and guard removed for clarity). the safest way is by hand.



3 Chisel shallow housings into each end of the box for a thin wall, far enough back to make a snug slot for the thin plank that will become the secret catch



4 The sliding plank should be free to move almost the thickness of the side wall. If it can slide further than that thickness, the catch may jam when the box is opened

You can of course reinforce the corners of the box with joints or screws if you wish. But if you plan to cover it with veneer, glue alone should provide enough strength. When the glue is completely dry, saw through the whole box to form the lid (**photo 2**).

Making the lock

Prepare two thin planks the height of the body of the box. Slide one plank into shallow housings inside the box (**photo 3**) to form a slot behind the front – but don't glue it in place yet. Make the slot just thick enough to accommodate the second plank.

Slip the second plank into the slot; it will form the sliding catch. The plank needs to be able to slide along the slot for almost the thickness of the wall of the box (**photo 4**), but no more, otherwise the assembled catch may get jammed when the box is opened.

Form an eye to fit into the underside of the lid. You can use a metal eye-screw of the kind used to hold the wire on the back of a picture, or make it from wood. I used

an offcut of the same pearwood I used for the planks, drilling a hole the thickness of the plank and chiselling it square. Gluing the eye into the wall and underside of the lid should hold it firmly enough. But if you're a belt-and-braces person, you could always anchor it with a small screw through the lid.

Chiselling out housings

Lower the assembled lid over the carcass and mark around the eye. Chisel out housings in both walls of the slot until the lid closes smoothly and completely (it helps to be able to remove the slot wall for this chiselling process; hence the advice not to glue it in place before).

Slip the second plank into the slot, slide it to one end (it doesn't matter which end) and mark where the eye will touch it. Then use the eye as a template (**photo 5**) to cut an L-shaped hole in the plank.

When you're happy that the tongue above the hole engages neatly with the eye – and disengages when you slide the plank to the other end of the slot – slip the plank into place, put the lid on, and slide the plank

along so that it holds the lid closed. Now offer up the bottom third of the front side that you cut off at the beginning, line it up with the walls of the box and mark where the plank meets it. Withdraw the plank and glue it to this section of the wall.

Checking the fit

Once the glue has dried (**photo 6**) check the catch for fit again; trim or sand it as necessary, then glue the slot wall into its housings, fit hinges to the lid, and check the fit again (**photo 7**).

Cutting the base

Finally, cut out a base for the box, and – having slipped the plank back into its slot – glue and pin the base to the three fixed sides. Take care not to get any glue on to the sliding catch. The base stops the catch from falling out, and the snugness of the plank in the slot keeps the bottom of the front side in line. Finally, decorate the box with paint, veneer or carving to obscure the catch, and challenge your friends to work out how to open it (**photos 8 & 9**). [www](http://www.getwood.com)



5 Having fitted an eye to the lid of the box, use the eye as a template to mark out an L-shaped slot on the sliding catch



6 The three key pieces of the box – lid, carcass and catch – all ready for assembly, but notice that there is still no bottom



7 In the open position, the L-shaped slot lines up with grooves cut into the walls of the slot, and the eye on the lid can lift out freely. Notice the strip of veneer along the top edge of the cut-off section of the front wall; it compensates for the kerf



8 Here's one I made earlier. A completed box for an artist's paints and brushes, with veneer and baize lining – open... and shut



9



Time well spent

Expect the unexpected when judging how long a job will take, advises Stephen Simmons

One of the biggest problems with restoration is estimating how long a job's going to take, as there's plenty of scope for things to go wrong, particularly when dismantling is involved. Underestimating is a common problem, compounded by a natural tendency to overestimate your speed of working. The crude rule of thumb is to think of a number and double it, but this can still be inadequate.

The biggest problem, however, is allowing sufficient time for unexpected problems to arise. For example, you begin to dismantle a wobbly chair on the assumption that the glue has failed, but instead you discover a hidden nail and

find some broken tenons. Rather than taking an hour or so to clean the joints and reassemble it, you have to correct the botcher's damage and cut and fit false tenons, which could easily quintuple the total time.

Rules of thumb

Other rules of thumb are less crude. For example, an hour per square foot is a realistic guide for French polishing, including preparation such as stripping the old finish or raising the grain on new timber. This can vary depending on whether you want an open-grained finish or a burnished high gloss, but the big variable is still the unexpected.



Don't be put off by apparent wrecks; they are often far more straightforward than they first seem

If you're repolishing a table top there are two common problems; these are loose veneer and loss of colour, which can both take a considerable amount of time to correct. Apparently, secure veneer often lifts when the old shellac is removed and has to be secured before refinishing. With colour, the Victorians and Edwardians liked to use heavily pigmented shellac to suit the contemporary fashion and enhance the appearance of lower quality mahogany. This colour obviously comes off with stripping and you either have to re-stain the top or experiment with pigmenting your polish to match the unstripped legs and frame, but remember to clean them beforehand to ensure that you match to the right colour.

The other thing to remember about French polishing, or any form of finishing, is the curing time required between sessions; for example, the six hours it

would take to polish a 1.8m.sq table top would have to be spread out over seven days to allow sufficient time for curing.

Cautious approach

When doing something for the first time you'll have little or no idea of how long it's going to take, so always err on the side of caution and remember that seemingly small or simple jobs can sometimes take significantly longer than those that appear to be larger and more complicated. Stripping a painted or badly varnished chair is a good example – it's straightforward, but extremely time-consuming and can easily put off a first-time restorer for life. Flat surfaces are stripped quite quickly with a patent stripper, but rounded members, particularly if they're turned, can take considerably longer. The overall surface area is greater than you might think and,

You may get lucky and come up with the perfect bit of veneer or the right colour mix straight away, but you could easily lose time elsewhere. Cutting a piece of brass or a 25mm.sq mother-of-pearl escutcheon can take two hours, even if you have the correct fine jeweller's saw blade, and the keyhole itself is often the tricky part. The renewal of worn drawer runners is another time-consuming task because of the need to dismantle, despite the cabinet work itself being relatively simple.

On the other hand, some jobs are surprisingly swift and effective. Using hessian and animal glue to seal the gap in split drawer bottoms only takes a few minutes and while replacing cock beading takes considerably longer, the effect is disproportionately greater, which does wonders for your self-confidence.

Take your time

Always remember not to become too obsessed with the time a restoration project is taking – for most of you this won't be a job, so it should be a pleasure not a pain. With this in mind, a talented amateur can often do a better job than a professional, because without the commercial pressures he or she can give exhaustive attention to the tiniest detail. Obviously, every amateur won't fall into this category, but the basic principle remains the same: time pressure takes all the fun out of things. You're far less likely to stand back and appreciate the beauty of the object and its construction if you've got one eye permanently on the clock. More importantly, you're less likely to recognise and enjoy your own growing ability.

So if time is not of the essence, resist the temptation to save it by skimping on the preparation, as working out the most logical, efficient way to approach a job in advance can save a lot of wasted time and effort later on. Finally, try and avoid getting pressured into cutting corners or rushing a job by someone who has no appreciation of what's involved and never agree to do something with a close deadline, regardless of whether you've tackled something similar before. [WWW](#)



Size isn't everything; it can take longer to cut a mother-of-pearl escutcheon...



... than clean a whole cabinet like this one

although attractive, deeply incised turning can be a real pain to clean properly. Allow yourself at least eight hours for a Windsor chair and remember that dipping in caustic is out – which can mean even more work.

Veneer patching and colour matching are also deceptive, so I would always recommend allocating an hour for both.



Rub joints are quick – it's cutting them to correct angles that takes time

TIP

For future reference, keep a workshop notebook to record the time each operation takes. How long does it take to strip and clean the writing surface of a knee desk and re-leather it, or align and fit a fresh set of handles? And be realistic – there's no point trying to fool yourself

Veneering on the edge

In this month's archive resource from October 1952, we look at decorative veneering, specifically cross or edgebanding

Although veneered surfaces aren't currently a big part of today's interior aesthetic, the art of applying a decorative surface to furniture and artefacts has been around for centuries and will continue to play a part for many more to come.

This technical article from *The*

Woodworker magazine of October 1952 shows the basics involved with the process of crossbanding. I found the method shown of achieving a straight cut by means of the shooting board a very impressive one. Other ways of doing this include a clamped down straightedge and a marking knife (one face

is flat and ensures a square cut), or even clamping the veneers between two boards and routing the edge. However you do it, just make sure you've got good light and a safe environment.

A wet & sticky business

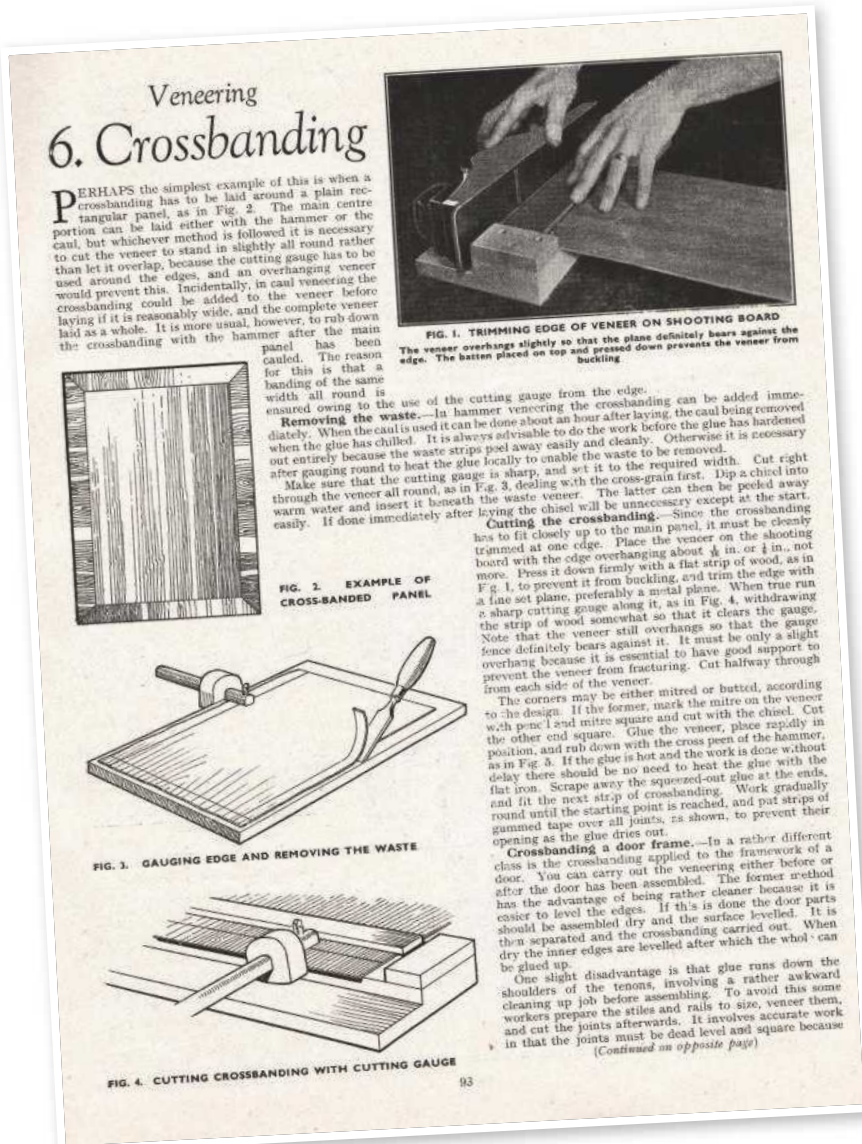
Generally a timber species that contrasts with the field is chosen, and the object is to keep it all as uniform and regular as possible. For many years, the staple adhesive for veneering has been Scotch glue, derived from animal parts (aka hoof, horn and hide) and used hot from a double boiler kept simmering nearby. It's a wet and sticky business but a forgiving one as the glue can be heated and re-softened at any time with the aid of a hot iron. As well as being kind to the woodworker when it comes to adjustments, the nature of the glue and the fact that it fully permeates the entire veneer means that the work cleans up exceptionally well when dry – a real boon for achieving a top class finish later.

Veneered projects

The cross-banded panel illustrated here is of a somewhat basic nature, but could be further enhanced by the inclusion of a black or white line and any number of prepared feather bands or similar that are available to buy. There's no limit really, just maybe start on something modestly sized; one of my first experiments with veneer was on a rosewood jewellery box I made for my grandmother; very satisfying.

If any reader has pulled off a clever bit of veneering of late, we'd love to see it here at *The Woodworker*; just email a photo in to my usual address: mark.cass@mytimemedia.com.

Mark



More from The Woodworker archive next month...



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In brief...

KEEP COOL THIS SUMMER

Machine Mart's new range of high output Clarke heavy-duty drum fans are ideal for the fast cooling of workshops. The range includes six models with sizes ranging from a big 610mm to a massive 914m. The fans feature a balanced three-blade steel propeller, a 300° tilt range, large wheels for easy movement and selected models also include a ceiling mounting bracket. Prices start from £119.98; see www.machinemart.co.uk for more information.



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Tormek's CEO Håkan Persson, says: "The development of our new model has been a positive challenge. We have worked hard both in-house and with external specialists to create a product that gives an enhanced sharpening experience and control over the final result. We want to give our users the best conditions possible to succeed."

Tormek's innovative and characteristic drive system is also found on the new model.



The efficient drive system maintains a constant speed, even under full load, which is unique to all Tormek machine models.

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The Advanced Water Trough has been further improved with a turn-screw lift for easier fitting and a magnetic scraper for efficient cleaning. In addition, the user gets the SE-77 upgraded jig for square edge tools. The SE-77 now has a moveable side that allows for fine adjustment of the setting, ensuring a 90° corner or the option to create a cambered shape.

Håkan Persson sums it up: "The new model mirrors our mission – the desire to make sharpening easy and efficient for all our users."

Priced at £499.96, see www.brimarc.com/tormekt8 for more information. Please note that prices include VAT and are correct at time of publication but may be subject to change without notice.

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Drill precise pocket-holes in a fraction of the usual time with the all-new Kreg Foreman Pocket-Hole Machine DB210-EUR. One pull of the handle starts the powerful 240V motor, clamps your workpiece securely in place, and raises the drill bit through the table. This simple operation creates a precisely-placed pocket-hole at the perfect depth in materials from 12 to 38mm-thick.

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To ensure perfect pocket-hole placement, the machine features a tool-free adjustable fence that positions the workpiece for precise pocket depth, and a pair of adjustable, spring-loaded stops for repeatable accuracy. Plus, clear markings on the large table make it easy to position the fence for your material thickness.

Supplied with a standard 10mm Kreg step drill bit for materials from 12 to 38mm-thick, it is also compatible with the Kreg Micro-Pocket™ Bit for creating more compact pocket-holes, and the Kreg® HD Bit for creating strong joints in material up to 38mm-thick.

The Foreman's lightweight yet durable construction is easily transported and perfect for use in your workshop. The built-in storage tray means that extra bits and accessories can be kept close at hand and it also includes a dust collection attachment to keep your work area clean. Priced at £449.58; see www.kregtool.eu.



MORTISE CUTTING MADE EASY

Mr Fujikawa's grandfather was a mortise chisel specialist and made little else. The benefit of his in-depth knowledge and experience is reflected in these superbly hand



forged and ground tateguya nomi, available from Workshop Heaven.

Nicely proportioned for small-scale high precision work, Fujikawa mortise chisels get to depth fast and the secret to their performance lies in a carefully selected grade of white paper steel No.1 and a finely-tuned heat treatment process. The blades are 'pinched' at the neck, and are designed to be held at this point with the heel of the hand resting on the workpiece when positioning the chisel. Once the cut is established, you can move your grip up to the handle and chommel out the waste.

Working with lighter blows, more speed, more control and less fatigue makes this classic joint a pleasure to cut. As with all handmade products there will be slight variations from the nominal dimension. Following standard best practice by using the chisel itself to gauge the joint will result in a perfect fit every time. The set of five chisels contains the following sizes: 3, 4.5, 6, 9 and 12mm. Priced at £180 for the set, see www.workshopheaven.com.

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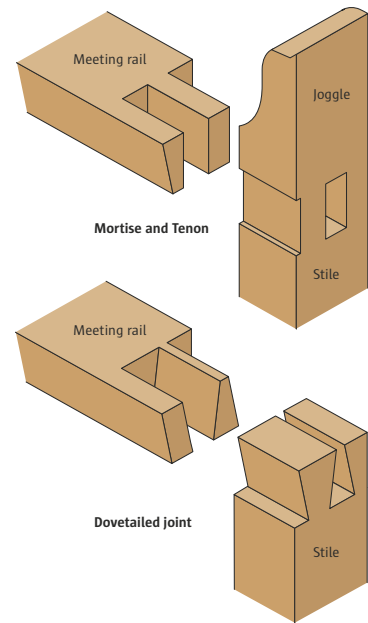


Fig.1 Section through head and sill

SLIDING SASH WINDOWS

This exercise in traditional joinery could help the competent woodworker win his bread and butter, says Mike Jordan

Often referred to as box windows or cased frames, this type of window must be one of the oldest forms of joinery still in regular use today. It began life some 400 years ago, employed in houses ranging from country mansions to workers' cottages.

People often complain that sashes rattle in the frames on windy days and that draughts are a problem. This isn't difficult to understand in frames that have reached a venerable age and a closer look often reveals that the wind is actually blowing between the frame and the brickwork. I've carried out repairs to windows which don't appear to have been replaced for more than 100 years and some that appear to be even older. It's unlikely that modern plastic frames will be able to make this claim one day.

This design of window was particularly suited to use in the terraced properties where the opening of a casement window would have obstructed the passage of people walking by on the pavement. Literally thousands of windows must have been made by local joiners at the time of the industrial revolution, most of these

having been replaced in the last few decades with double glazed frames of wood or plastic.

However, the current enthusiasm for preserving the past has led local authorities to prohibit the use of replacement windows and doors in plastic and require a return to traditional joinery. This is good news for those of us who can still remember how to make them! Sliding sash windows are seen by many as a specialist job, but they can still be a bread and butter item for any competent woodworker. The methods are very simple and would at one time have been used by joiners equipped only with hand tools.

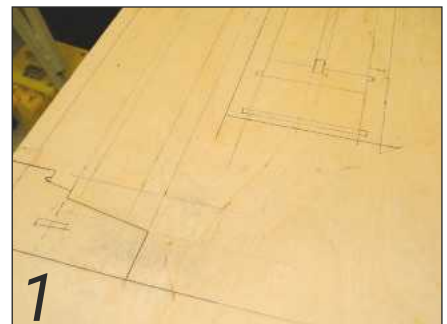
Today's joiner has a much more onerous task in trying to satisfy the demands of the local authorities' conservation officer, though. They are usually convinced that repairs to a totally rotten frame are better than a replacement window, no matter how faithful the repro'. In terms of pricing, you'll need to bear in mind that you may be asked to attend site meetings, produce a model of the proposed window and paint it an exact colour before seeing even a tiny amount of grant money. All those extra jobs need paying for!

Sizing & variations

My favoured method of making exact replacement windows is to have one of the existing windows removed and transported to the workshop; this saves a lot of time sketching the various components and their moulds and sizes. It also makes a foolproof answer if there is any dispute over the accuracy of the replacement window. Removing an elderly window is one of the dirtiest jobs going, though! After many decades of coal fires, the filth that falls out and coats you will make you look like a poor chimney sweep.

As with other long-standing designs of joinery, sliding sash windows definitely have many regional variations. One of these relates to the width of the glazing bars. Having looked at versions from the Cotswolds to Scotland, it appears to me that there is a marked increase in the thickness of the glazing bars the further north you go, though this is merely my impression.

This type of window was originally intended to fit into a reveal (or rebate)



It's often helpful to set out your design on a rod before starting a project



2 The cross-sections of the pulley stiles and head of the frame are identical



3 The inner faces need to be grooved and moulded to fit

in the brick or stonework with most of the face of the frame concealed. The windows I'm making here were not to be fitted in a reveal but in a normal window opening, however. The plywood back to the weight box was fitted into two grooves at the back rather than being fitted into a groove in the back of the inner linings and being nailed to the back edge of the front liner. On this occasion two windows were required, made in pine with oak sills and meeting rails to match two others that I had made previously for a customer in the same area.

One of the many things which can vary in the construction of these windows is the thickness of the sliding lights. This is not just a case of the larger the window the heavier the timber sections, but is also related to the thickness of the walls of the property. In the workers' cottages the walls are not normally thick enough to allow the lights to be more than 38mm-thick.

Any increase in the thickness of the lights can only be accommodated by allowing the window to project into the room. Happily, the refurbishment of this type of property often includes dry lining of the inside faces of the outer walls. This can be planned to match the increased thickness of the windows.

Setting out

I have a horror of unnecessary drawing jobs. This type of window, however, is one

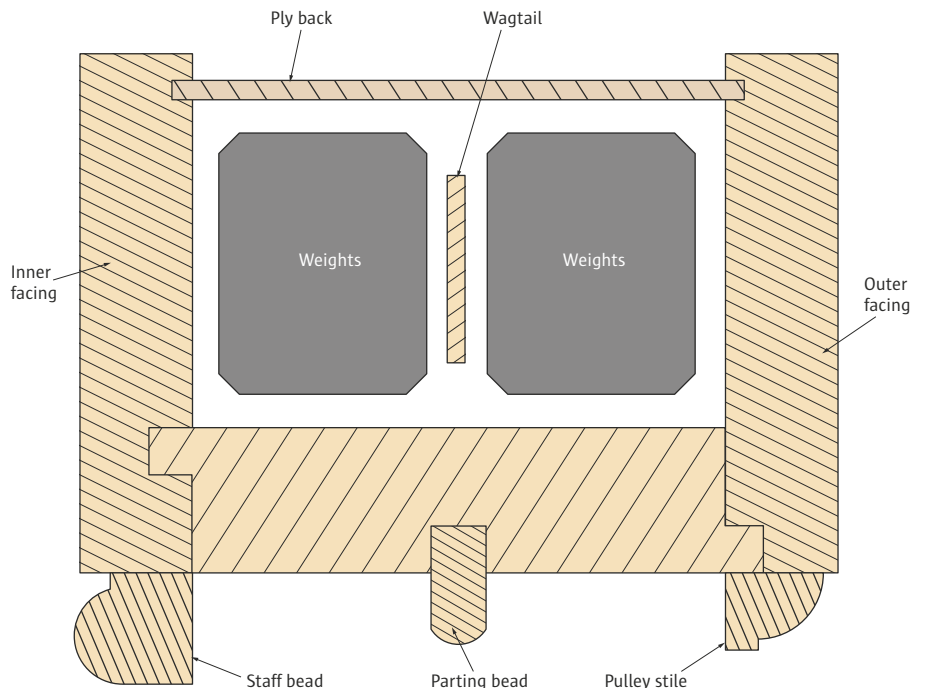


Fig.2 Different joints used for added strength if joggles are omitted

case that calls for an old-fashioned setting out rod for every window. This was made simpler by the fact that the customer lives in a conservation area. The windows were therefore faithful reproductions of the originals and I took all sizes and moulding shapes from that source when making the previous windows. I established the thickness of the pulley stiles by removing a pocket piece.

Make a full-size rod of the overall window sizes, draw the timber sections onto this, only the frame being set out. The making of the various lengths of timber for the frame is easy since you are lifting the width and thickness straight from the rod and you can afford to make the lengths slightly longer than required. No allowance needs to be made for the joints since these are all simple housings or tongue & groove joints.

Pulley stiles & head

The cross-sections of the pulley stiles and head of the frame are identical; the head is normally cut to the required width of the finished window and the pulley stiles to the full height. With this information you can machine the materials to size and shape before grooving the inner faces, and grooving and moulding the outer faces of the boxes to fit.

With the components made you can now begin the construction. A combination of



4 You'll need to cut an ovolo mould on the outer facings as shown



5 A combination of router and mortising machine forms the recesses for the pulley wheels

the router and mortising machine is ideal for forming the recesses for the pulley wheels. Don't forget to make the stiles in pairs! Mark them all out together to ensure that you don't have any pulley recesses at the bottom of the stiles.

Cutting the pockets

Now comes the part shrouded in myth and mystery – the cutting of the pockets for inserting the weights. The traditional method shown to me as an apprentice went like this:

First, make the vertical cut, which extends the parting bead groove right through the pulley stile. This was normally done by lowering the pulley stile onto a rotating circular saw blade to make a cut slightly longer than the planned pocket piece. If you survived this bit you then made both cuts at the top of the pocket and the cut at the inside bottom using the thinnest saw you had available, usually a 'gents' saw, as shown in the photos. Then came the final blow – quite literally! The cut at the bottom outside of the pocket had a tool all to itself, a sash pocket chisel; this has a blade about 60mm wide and looks like a cross between a paint scraper and a wood chisel. After anointing the pulley stile with boiling water in the area to be cut and

dipping the sharpened chisel in the same, the final cut was made with one single blow with a mallet driving the chisel half way through the stile, cutting and releasing the pocket piece in one mighty wallop!

This all avoided removing material in the form of sawdust from the bottom cut and made the completed pocket piece a tighter fit. However, I recommend that you use a more enlightened and safety conscious system. You can easily achieve the vertical cut using a 6mm twin flute cutter in the router working from the back face of the stile. All the cross-grain cuts are then made with the gents saw before turning the pulley stile over and breaking the pocket piece out with a sharp tap at the bottom.

After removing the tongue from the back edge and any remaining trace of the parting bead groove from the pocket piece, you fasten it back into its stile with a countersunk screw. Push the pocket piece gently upwards to tighten the top joint before driving the screw

home; a stroke of the plane ensures that the pocket piece is flush.

Mark the head for trenching out by lifting the sizes directly from the full-size drawing. The trenches can be cut by various methods, a radial arm saw probably being the quickest. The ends of the head also need to be slotted to house the wagtail.

Hardwood sill

The sill needs to be sunk and rebated as shown before the position of the trenches for the pulley stiles are again picked up from the full-size drawing. Unlike the head where the pulley stiles need to be a close fit in the trenches, you fit the sill to the pulley stiles using wedges. Use a pre-cut wedge to mark the angle for the outside edge of the trench, which you then cut by hand saw.

The ends of the sill also need to be cut back by the thickness of the facings to allow them to nail on flush with the inner and outer face of the sill. The head, sill,



6 Sash pulleys are mortised into the stiles as shown



7 Next, you need to cut the pockets for the weights – the 'mysterious' part of the project!



8 After cutting with the gents saw, turn the work over and give it a sharp tap to free the pocket



9 Remove the tongue from the back edge and plane the last of the tongue off...



10 ... then fasten the pocket piece back into its stile with a countersunk screw



11 The head is marked for trenching out by lifting the sizes directly from the rod



12 The trenches can be cut by various methods, a radial arm saw being the quickest



13 A wedge is used to mark the angle for the outside edge of the trench, which is cut by hand saw



14 The head, sill, and pulley stiles can now be assembled and placed to one side

and pulley stiles can now be assembled and placed on one side while the sashes are made.

Making the sashes

The sashes are normally made of softwood but in some instances the meeting rails are upgraded to hardwood to improve strength and durability, as I've done here. Make the meeting rails thicker than the rest of the sash by an amount slightly less than the thickness of the parting bead; this extra thickness allows the meeting rails to touch at an angle when the sashes are in the closed position. Use conventional mortise & tenon joints to joint the sashes, with only the joint between the meeting rails and stiles differing.

Leave the bottom of the top stiles and the top of the bottom stiles over length to allow 'joggles' to be formed on the ends. These have several functions apart from decoration: they strengthen the joint between the stile and meeting rail and they

make the sashes greater in effective height, as well as ensuring they slide easily rather than trapping. They also act as a last ditch safety measure if the cords on an old window are broken and the sash comes crashing down when the catch is released. If the joggles are not to be included in the design, it's normal to use a form of dovetail joint between stiles and meeting rails to afford you maximum strength.

Usually, it is important that the panes of glass in the sashes are all the same size, particularly when multiple panes are involved. The simple trick to ensure this is to set out the sashes together. Place the top rail of the top sash and the bottom rail of the bottom sash to give the correct overall height, then measure the distance between the inside edges of these two rails to position the meeting rail mortises exactly central between the two points. This system won't suit all patterns of glazing bars – some styles of window have carried the patterns to extremes.

To ensure maximum strength, where vertical glazing bars are fitted they should always run the full height of the sash and be through-tenoned and wedged at the meeting rails.

I chose to use a short scribe on the moulding of the sashes; this allows you to use square shoulders on the tenons and also means that cutting the moulding off with a bandsaw leaves the stile ends ready for the joggles to be cut.

Building the boxes

When the glue on the basic window frame is set, the inner and outer facings can be glued and nailed in place. Before commencing it's a good idea to screw on a temporary lath to hold the frame square until you've nailed one set of faces in place. The outer faces will need the mouldings mitred at the top corners and cut out to sit on the sill; the inner facings are square-edged and butt jointed at the top. Take care to ensure that you don't nail



15 Mortise & tenons joint the sashes, only the joint between the rails and stiles differing



16 The bottom of the top stiles and the top of the bottom are left over length to allow 'joggles'



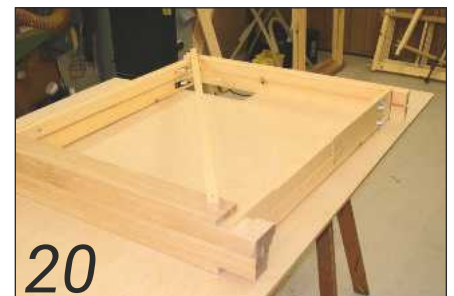
17 Not just decorative, joggles strengthen the joint between the stile and meeting rail



18 Check the glass panes are the same size; measure the distance between top and bottom rail



19 Vertical glazing bars should always run the full height of the sash and be through tenoned and wedged at meeting rails



20 Before the inner and outer facings are glued and nailed in place, screw on a temporary lath to hold the frame square



21 The outer faces will need the mouldings mitred at the top corners and cut out to sit on the sill



22 Finally, nail the inner and outer facings together and put to one side



23 The sashes are sanded, horns and wedges cleaned off level, and the rebate formed

in the pocket piece! Next, reinforce the butt joints between the side and head facings with rubbed-in glue blocks inside the top box, and put the whole assembly to one side while the glue sets.

Sash cord fixings

Sand the sashes, clean the horns and wedges off level and form the rebate in the bottom rail to fit the sill profile. The ends of the meeting rails need to be trimmed to clear the parting beads.

The sashes need a groove cutting in their outer top edges to clear the sash cords and pulley wheels. When these are complete the holes used to fix the sash cords can be drilled. The 8mm hole for the cord can best be made with an old-fashioned brace and bit. The hole for the knot is 32 x 30mm deep and should be drilled first with a flat bit. The alternative is to machine a longer groove in the sash and nail the cord in place.



The sashes need a groove in their outer top edges to clear the sash cords and pulley wheels



Two holes need to be drilled: one 8mm hole for the cord and one 32mm hole for the knot



The final move is to hang the wagtail in place and slide in the 6mm ply back

Final assembly

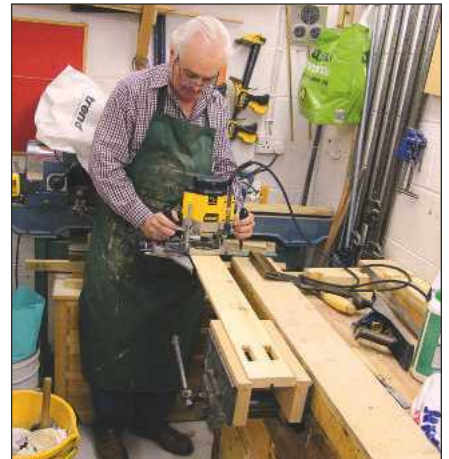
With the parting and staff beads made and moulded, cut the parting beads and fit with the outer sash in place for test fitting. Add the inner sash and make any adjustments to the fit before mitring the staff beads to length and nailing them in place. I usually nail the top, bottom, and one vertical bead, leaving the other vertical bead to be screwed in place to provide access for things like cord replacement. The final move is to hang the wagtail in place and slide in the 6mm ply back.

Fitting the sash cords & weights

The woodworking stages are now complete and all that remains is to attach the sash cords and counterbalance weights. You need to weigh the sashes in their completed state, complete with the glass and putty. A spring balance is the proper tool for the task, but bathroom scales will do the same job.

In the distant past ironmongers would carry a stock of cast-iron weights in a wide range of sizes; sending the new lad to the shop for a long wait was a standard jest throughout the trade. Weights only seem to be available now from specialist suppliers and are made of square section lead with a hole through the middle for the sash cord. The suppliers provide a chart giving details of what length to cut for any required weight.

Your second best hand saw is recommended for cutting the lead. The object of the exercise is to make the weights attached to the top sash



slightly heavier than the sash, which encourages it to stay at the top of the frame. Conversely, the bottom sash should be slightly heavier than the weights to keep it at the bottom.

The difference in weight is supposed to be about 250g more or less than the sash, but admittedly, I've made replacement windows before and recycled the old cast weights which have been markedly different in weight without any problems occurring!

After cutting the weights to size, use a lead 'mouse' to thread string over the pulley wheels. This in turn is used to pull through the sash cord, which can be left in one continuous length and cut off as you hang the weights and sashes.

When the sashes are hung, and the pocket pieces and beads are replaced, you just have to fit the fastener and the window is complete. **WWW**



Mould the parting and staff bead; cut and fit the parting beads with the outer sash



I've been grounded and don't climb ladders any more, so this job went to two local lads. The brickwork opening proved to be a little rough when the old window was removed, but I'm delighted to say that the windows fitted and were soon wedged in place. Unusually the openings had no conventional stone sills but rely on a cement weather edge on the bottom to shed the water

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In brief...



SUPERFAST BATTERY CHARGER FROM HITACHI

Hitachi Power Tools has launched its superfast UC18YSL3 18V battery charger, which can fully charge a powerful 6.0Ah Lithium-ion battery in just 38 minutes. One of the fastest battery chargers available for power tools to date in the UK, the launch of the UC18YSL3 means that by taking two 6.0Ah batteries on site, one for use on an

18V power tool and one being charged by the UC18YSL3 on rotation, you will never be without cordless battery power.

The UC18YSL3 charger is compatible with all Hitachi slide Li-ion batteries, including 1.5Ah (15 minutes), 2.0Ah (20 minutes), 3.0Ah (20 minutes), 4.0Ah (26 minutes), 5.0Ah (32 minutes) and 6.0Ah (38 minutes).

To add even more convenience and value to the UC18YSL3, Hitachi has also included a USB port so that the all-important mobile phone can be charged at the same time. The UC18YSL3 is also compatible with engine generators, can charge at low temperatures from -10°C and features a high visibility charge indicator.

For more details, see www.hitachi-powertools.co.uk.

MISTRAL PEN KITS

New from Beaufort Ink is the Mistral pen kit range, which is designed to sit among the highest quality kits available. The new range of matching fountain pen, rollerball, ball-point pen and mechanical pencil have no gimmicks or bling; they are just made to the most exacting standards and tolerances, feature premium quality platings and come with the very best of nibs, refills and German

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Prices start from £19.95; see www.beaufortink.co.uk for more details and to discover more pen kits in their range.



SPRING HAS SPRUNG IN THE UK

Andy King's annual pilgrimage to the Totally Tools Show at the Ricoh Stadium in Coventry usually gives rise to a few new tools to discuss or review over the coming months. Products in their range include the excellent Spring Tools' nail punches where pins and nails can be set without the need of a hammer. The only downside was the need to send to the USA for them, but the Spring Tools range was being launched at the show and is now available directly in the UK for the first time. For more information, visit www.springtools.co.uk.



BIGGER & BETTER ROUTER TABLE

Charnwood has added some additional features to its popular W020 heavy-duty router table: the rigid steel floorstand provides a comfortable working height for handling large panels and the table top is hinged to the floorstand and can be raised up using the lifting handles provided, making the router more accessible when adjustments are needed. The table aperture is 100mm diameter with insert rings provided to reduce this size when using smaller diameter cutters.

Secure clamping of the workpiece is achieved by setting the two fence-mounted feather boards, which hold the work down against the table top and the front feather board to hold the work up against the fence. Using this method, edge mouldings can safely be cut onto small pieces, such as beading or picture frames. There is also a scale mounted into the table to act as a guide when setting the fence.

The new centralising jig allows you to set your router accurately into the middle of the aperture within seconds; it also holds the router in place while you set the clamps underneath the table, so you no longer need two pairs of hands!

The new design of router clamp is ideal for users who want to regularly remove the router and then refit it without losing the settings, thus saving time and effort.

For the odd job where the whole face is being removed, a set of shims are supplied that can be added to the outfeed fence to step it out and provide support to the workpiece. Four shims are supplied allowing up to a 4.5mm step in 0.5mm increments.

The cast metal mitre fence runs in a T-slot and is particularly accurate on this model. The clamping system, used to attach the router to the table, is universal, allowing any sized router from any manufacturer to be used. Supplied with four rubber feet, mitre guide, 68mm extraction outlet and insert rings for 60mm and 30mm diameters. Priced from £299; see www.charnwood.net for more information.

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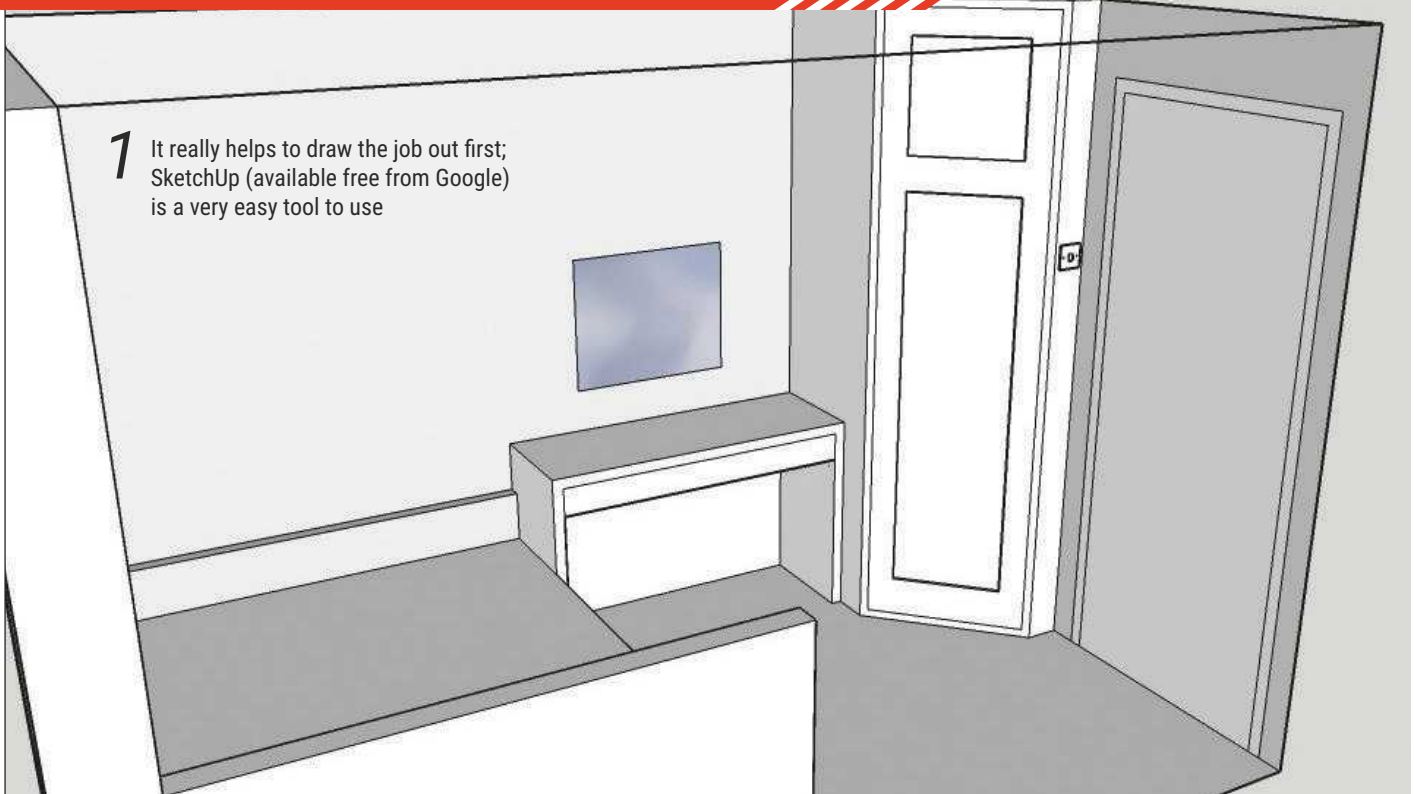
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1 It really helps to draw the job out first; SketchUp (available free from Google) is a very easy tool to use

MAKING A SIMPLE FITTED WARDROBE: THE BASICS – PART 1

The Editor starts work on a simple fitted wardrobe and looks for the easiest ways to achieve a professional result

A fitted wardrobe is a very useful piece of furniture, and often is the only answer for a small or awkward area, which won't conform to any kind of ready-made or off-the-shelf solution. This particular one is less than 600mm wide and is squeezed into a tight corner in a

teenager's bedroom. Whatever your individual design constraints though, by following the same basic steps a professional result can be obtained.

Survey the area

The first thing to do is to make a thorough survey of the area concerned, and note any walls running out of plumb, uneven floors, etc. After designing and sketching the job to everyone's approval, getting the necessary materials and kit together, actual work can begin. Lightly mark out the job on the walls and floor with pencil and masking tape.

Once you're sure of everything, it's time to cut the first piece of timber. I like to start with the vertical battens to which the sides will be affixed. Anything like 2 x 1 prepared softwood is fine, but make sure you've selected the straightest pieces available; I'd advise against purchasing your timber from a large DIY shed as the quality there is variable at best.

Fixing battens

The next thing is to fix your first batten to the wall. Hopefully you will have cut it to a neat fit and prepared a number of holes for



2 The battens are all fixed to floor, walls and ceiling



3 For transferring marks from floor to ceiling a laser plumb is invaluable, but it's easy enough to use a board and a regular spirit level



4 The bevels necessary on the sides of this job were cut with a rail saw



5 Scribe the sides into the wall and skirting board before cutting with a jigsaw



6 The sides are checked, then glued and pinned into place. Note matching bevel on front edge



7 While access is at its best, fit any shelving and rails. Note wall block to assist the rail bracket fitting



8 The door frame is simply – but accurately – Dominoed together for assembly on site



9 After any necessary adjustment, the frame is put together and glued into place

the screws. While it's always nice to space these evenly, sometimes the condition and shape of the wall will determine where they go. Offer the batten up and make sure it's as close to plumb as you can achieve. Mark its position top, middle and bottom, hold it firmly and touch the drill through each pre-drilled hole to just mark the screw positions onto the wall. Put the batten aside and drill holes into the wall for plugs (taking care to avoid hidden pipes and cables) with a 6mm masonry bit. Tap in good quality plugs and screw the batten on (if necessary, for bad or hollow walls you may also need a spot of Gripfill or similar). Fix the other battens in a similar or surface appropriate method.

Cutting to length

Most wardrobes can be made quite cheaply with MDF for the sides and panels, and cutting these to length (actual room height) is the next job. I cut mine over-width and with a bevel of 22.5° to accommodate the angle of the door. Again, it's great if you've got the right kit, and a rail saw really is the easiest way to go. If you're cutting mostly man-made boards, then it's a whole lot easier and cheaper to kit yourself out with

a pair of trestles and a good quality rail saw system than manhandle an 8 x 4 board over a table saw.

Offer up your first side to the wall concerned and scribe it in using your preferred method (mine's a pair of compasses). If you set the scribe distance to the over-width measurement, it should work out nicely. Carefully cut to this line, adjust the fit if necessary, then fix to ceiling, wall and floor battens with glue and pins. Repeat for any other sides or panels, depending on your situation. I've found it best to fit any internal shelves and rails at this point while there is the maximum access space available. Brackets for hanging rails can be tricky to fix direct to the wall – especially if it's a crumbler – so consider screwing a small block on first.

Making the door frame

With a finite aperture now created, it's time to make a simple door frame. Measure the opening or mark the width onto a rod, being careful to check at two or three different points to make sure of its uniformity. If it's slightly out I would advise against bending a side panel to fit as it is essential that both vertical sides are plumb; a twisted door frame makes for more work and an unsatisfactory result.

Ripping down

The width of your frame components will depend on your design; I ripped down a

length of 3 x 1 prepared softwood to give myself the 22.5° angle required with a finished outside width of about 33mm for the stiles. I kept the top rail narrow and the bottom one wider to echo the size of the skirting board. For such a simple job I voted against mortise and tenons, instead preferring to use the Domino jointer. In this sort of situation a Domino is the equal of a conventional M&T joint, but so much quicker and easier to create. It's also worth noting that, with the possibility of adjustment planing ahead, you really want to avoid metal mechanical fixings, so think twice about screwing it together (although it is an option in some situations).

Gluing into position

Because of its unwieldy size, I opted for assembly on site, and, after a little planing, the frame was glued into position. Before you fix it, make a final check for plumb and wind. If you've got a nailgun handy then this is a good time to press it into use; on the day I found I'd left mine behind and so had to tape the whole thing on. This is not so bad, but make sure you buy a decent brand of masking tape as some of the cheap ones just don't stay stuck. Carefully measure the door opening (there's a small chance it may have changed a little since you first made it), and prepare for the next step – making and hanging the door, which will be covered in the next issue. [www](http://www.getwoodworking.com)



Back to school

Ray Harding thinks there's much to learn from school woodworking lessons. We agree...

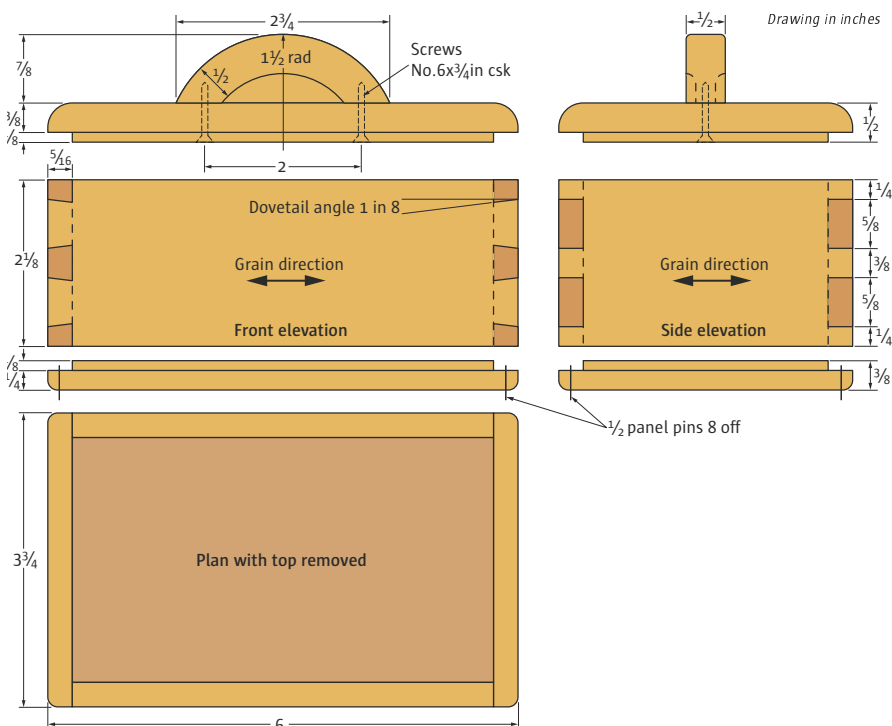


Fig.1 Trinket box project c.1937

Ray wrote to us back in December with comment on how much he learnt from his woodworking lessons at school – back in 1937. Lessons, that he now knows have stood him in good stead for seven decades, a lifetime. Having discovered his old school notes and still possessing some of his projects from those very classes, he thought it would be interesting to try the projects again and properly evaluate just what he learnt and how much they're still relevant today.

So, it's over to Ray...

The trinket box project

In 1937, when I was 13 years old, I made a trinket box and various other items during woodworking lessons at school, a creative activity that I enjoyed. The trinket box and a stool I've held onto ever since, the latter serving as a pattern for many reproductions.

Upon leaving school at the age of 14, I followed a varied career primarily in engineering and teaching but my interest in woodworking remained and is still practiced today.

Recently I considered the trinket box



Above is Ray's original box made in 1937, and on the opposite page is his most recent version

CUTTING LIST

Sides:	2off	54 × 150 × 8mm
Ends:	2off	54 × 78 × 8mm
Bottom:	1off	78 × 150 × 10mm
Top:	1off	78 × 150 × 12mm
Handle:	1off	70 × 22 × 12mm

- The timber is seasoned English oak
- Measurements are for finished sizes
- The top is preferably quartersawn
- Use 8 × 12mm panel pins and two No.6 × 20mm csk wood screws
- Try using animal glue, applied hot
- Finish using fine abrasive followed by a coat of wax polish

again and, primarily out of curiosity, decided to produce some reproductions in order to determine the educational advantages of learning woodworking at an early age, and in what way the benefits gained by the experience were beneficial to me in my career. Such was the standard of teaching that the skills learned have stayed with me through nearly 80 years.

Lessons learnt

The results of the exercise were very revealing and the following are the abilities developed:

- 1 Receive and correctly interpret instruction.
- 2 Understand simple drawings.
- 3 Identify and select the correct material.
- 4 Significance of grain direction, weakness and strength.
- 5 Selection of measuring tools and interpretation of the rule graduations.
- 6 Use of carpenter's square.
- 7 Correct use of carpenter's pencil and to sharpen to chisel point with a 1" chisel.
- 8 Mark out material. Importance of accuracy to avoid waste and minimise finishing time – brings to mind 'measure twice and cut once' and 'the best

carpenters make the fewest chips'.

- 9 Selection of appropriate saws: cross cut and rip.
- 10 Use of planes and adjustments thereto.
- 11 Sharpening of edge tools on an oil stone.
- 12 Marking out dovetails using a bevel square.
- 13 Forming dovetails using a tenon saw, coping saw and bevel chisel.
- 14 Use of rebate plane.
- 15 Use of panel pins and precautions to prevent splitting of material.
- 16 Correct way to grip hammer.
- 17 Use of coping saw and chisel to form handle.
- 18 Selection of wood screws to secure handle and use of hand drill with suitable bit, bradawl and screwdriver (countersink formed with chisel).
- 19 Selection of suitable abrasives and use in grain direction.
- 20 Completion of project to a set standard and time limit.

The bigger picture

Bear in mind that this, and other projects, were specifically designed and structured by the academics as training exercises and

intended to develop skills in different areas. In addition to hand skills, qualities such as dexterity, concentration, stamina and perseverance were developed and, above all, a pride in achievement. Not forgetting the element of competitiveness, which existed between pupils.

All this from a little box! On a lighter note, I am reminded of a story of a little lad who, during woodworking lessons at school, presented his project to the teacher for comment. After studying it for a while, the teacher said: "You know lad, in years to come archaeologists will dig this up and say: 'Goodness, these ancient Britons were clever with their teeth!'"

Try it yourself

We're joining Ray in inviting readers, particularly those with limited experience, to attempt producing the box themselves, as an exercise working within the constraints which existed in 1937 when power tools were not readily available. So do check out the cutting list, the plans and the photo, and do share with us your results and own personal findings. [www](http://www.getwoodworking.com)

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Flatford Mill, East Bergholt
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www.field-studies-council.org/centres/flatfordmill.aspx



A piece of cake

Bob Chapman makes use of some cut-price glass domes and decides to turn a cake stand, which could also double up as a cheese dome if you prefer

Many years ago, when I was a chemistry teacher, the laboratories were refurbished and I managed to rescue several metres of teak bench top from the tip (photo 1). Over the intervening years the pile has come in handy for various jobs, and when my wife discovered some glass domes at a knockdown price in our local Sainsbury's I immediately thought of making a couple of teak cake or cheese boards as gifts for my daughter and daughter-in-law.

Recessing

A couple of 200mm diameter white marble tiles were purchased from Turners Retreat and two 300mm diameter discs, approximately 25mm-thick, were cut from

the old bench tops, taking care to avoid the joints holding the various boards together. I used my vacuum chuck system to hold the disc while I cleaned up the front face and marked out a circle for the tile (photo 2). If you don't have a vacuum system, you could use a small faceplate to hold the disc.

Using a 13mm bowl gouge with a pull cut, cut a shallow recess to take the tile (photo 3). The recess should be less than the thickness of the tile so that it will stand proud of the wood surface. Do not make it a tight fit, because if the wood moves then it may crack the tile or split the wood. I speak from experience. Gradually work outwards towards the line and keep trying the tile for fit (photo 4).

When the recess is the right size, use the

TOOLS REQUIRED

13mm bowl gouge
3mm parting tool
19mm skew chisel
8mm beading tool – sharpened at a skew angle

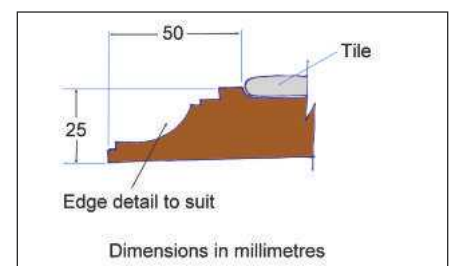


Fig.1 Measurements for the cake stand



1 Various bits of old teak worktop prove useful for all sorts of things

long point of a skew chisel as a scraper to cut some grooves (**photo 5**) to improve the grip of the adhesive when the tile is eventually fixed in place.

Using a beading tool with its cutting edge sharpened on the skew, cut a dovetailed recess, about 50mm in diameter, into the front of the board (**photo 6**). You could use a parting tool and skew chisel to achieve the same result. This recess will be hidden when the tile is in place.

Sizing the dome

Measure the internal diameter of the glass dome and mark this on the disc (**photo 7**). It doesn't have to be precise; the line is no more than a guide at this stage.

Starting a few millimetres outside this line, cut in with a parting tool to make a groove about 5mm deep. Try the glass dome in the groove (**photo 8**) and gradually

adjust the width of the groove until the dome is a loose fit in it. Do not make the dome a tight fit or any movement will break the glass. Aim for the dome to have around 3-5mm of movement from side to side.

The groove could be left as it is to locate the dome, but grooves and food don't really go together. A groove is a certain trap for crumbs and other food debris to collect in, and simply makes it more difficult to keep the board clean. Use the bowl gouge to remove the wood outside the groove, leaving a simple raised edge to locate the dome (**photo 9**).

Holding the dome in place, mark the outer limits of its movement from side to side (**photo 10**) and cut another groove, again clearing the wood away on the outer side of the groove to leave a narrow raised 'platform' on which the dome will sit (**photo 11**).

From this point to the edge of the disc



2 Mark the approximate diameter of the tile



3 Clean up the surface and begin the recess for the tile



4 Trial and error ensures a good fit...



5 ... and a few grooves ensure good adhesion



6 Cut a dovetailed recess to hold the board when it is reversed



7 Mark the internal diameter of the glass dome



8

Cut a groove in which the dome is a loose fit



9

Remove the wood outside the groove



10

Mark the width of the ledge the glass will sit on..



11

... and cut in to form the ledge



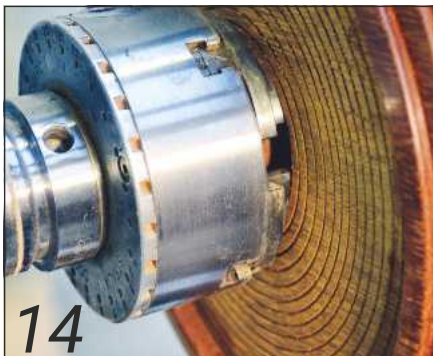
12

Shape the edge of the board to suit your fancy...



13

... then sand, seal and polish it



14

Reverse the board onto the chuck



15

Clean up the surface with a gouge, leaving it slightly concave



16

Sand to 400 grit, then seal and polish



17

Silicone sealer is ideal for this purpose

you have free rein to create whatever shape pleases you. I used the 13mm bowl gouge to shape a concave curve (photo 12), following up with the parting tool to create shoulders until I was happy with the result.

The board

The board can then be sanded to 400 grit, sealed and polished with Chestnut Products' Wood Wax 22, leaving the centre, where the tile will go, untreated (photo 13).

Next, reverse the board and hold by expanding the jaws of the chuck into the dovetailed recess created earlier for this purpose (photo 14). Make sure the board is held securely, but avoid over-tightening the jaws, which could split the wood.

If you used a faceplate, fill any screw holes with a mixture of dust and glue, and use the bowl gouge (photo 15) to clean up the underside of the board ensuring that it



Press the tile in firmly

is very slightly concave and will sit on a flat surface without rocking. Sand this surface down to 400 grit and seal and polish, finishing with a soft cloth (**photo 16**).

Fitting the tile

With the board removed from the chuck, the tile can be fixed in place. To allow the wood to move without damaging the tile a flexible adhesive is needed and I use the sort of silicone sealer you might apply around a bath or shower tray. Place a few dabs around the recess (**photo 17**) and push the tile firmly into place with a slight 'screwing' action (**photo 18**). Take care not to use too much adhesive – if it squeezes out onto the wood it will be very difficult to clean off. **WW**

POSTSCRIPT

More observant readers may have noticed that the cake stand in the main photograph is not the one being made in this feature, which was given to my daughter as a gift. Unfortunately it was dropped and broken before the final photo could be taken, so I have substituted a photo of the one I made for my wife about 20 years ago. They wear well if you don't drop them!

RESOURCES

Tiles are available from Turners Retreat (www.craft-supplies.co.uk), who also sell glass domes although these are quite expensive in larger sizes

The completed project, all ready for the centre piece!



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Depending on stock there may be an opportunity to use a different wood for the stool seat, such as oak or beech. These materials are charged at an extra £10. Please ask on the day or email us once you have booked your course.



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In brief...



PLAIN SAILING FOR BOATING BABY

When Sam Rouse found out that his wife was expecting a baby, he did what any father would do – he built a wooden crib in the shape of a boat.

Sam, an American student at the Chippendale International School of Furniture in Scotland and originally from North Carolina, recently moved over here so he could pursue his life-long passion for woodworking.

Sam completed the crib, inspired by his own childhood spending summer holidays on the North Carolina coast, just in time for his daughter's birth in April. The crib is made from ash, elm and fumed oak with cherry

and walnut accents and has an anchor-shaped floor stand. Its side planks were hand planed and each detail finely crafted.

The Chippendale International School of Furniture takes students from all over the world for its immersive 30-week course. This year, the school's students come from the USA, Canada, the UK, Ireland, France, Germany, Russia, Australia and New Zealand.

"Not every baby gets a custom-made boat for a bed," says Sam. "I hope that Liliana will one day have children of her own, and that her crib will become a family heirloom."

Sam plans to return to North Carolina this year and start a furniture design business of his own. His desire is to help others create heirloom quality pieces of furniture that will be as unique as the people they are made for. "There is something truly special about having a piece of furniture in your home that was made specifically for you – quality furniture that not only looks beautiful but is sturdy enough to stand the test of time," says Sam. "I believe that there are many people who are looking for just that and I plan to help them create inspiring pieces of furniture that will truly be enjoyed and handed down through the generations."

To find out more, visit www.samrousefurniture.com.

WINNING FOREST PHOTO SUPPORTS TREES FOR AFRICA

Scientists from Forest Research at Alice Holt, near Farnham, have donated the £400 prize money they received for their winning photograph in a Europe-wide competition to Tree Aid, a charity which supports Africans out of poverty by planting trees.

The photograph, shown opposite, is an unusual shot of the top of the forest canopy taken from a 26m tower in the forest.

Matt Wilkinson, a scientist who works on the role of forests in climate change, entered the photo into a competition to illustrate scientific research that contributes to the 'bio-economy'. The bio-economy comprises industries based on living materials, such as the food, agriculture, forestry, biotechnology and marine sectors.

The photo, taken by a 'phenocam', which takes pictures looking down on the forest



every 30 minutes during daylight hours to record seasonal and cyclical changes in the forest, proved to be the winner.

Commenting on the success, Matt said: "Tree Aid carries out vital work in Africa, growing trees to provide food and income and to protect the environment; our win gives us a chance to support them. It is hard to imagine a bigger contrast than between the lush green forest canopy in our photo and the arid landscapes in which Tree Aid works." John Moffett, Tree Aid CEO, added: "Our sincere thanks go to Matt and those from Forest Research for donating their prize money to Tree Aid. Over the past 30 years our approach has led to the planting of 10 million trees to help half a million people to lift themselves out of poverty. We aim to plant many more with support from the likes of individuals and organisations such as Forest Research."

To find out more, see www.treeaid.org.uk.

FORESTRY FOR ALL AT THE GREAT YORKSHIRE SHOW

The important role that the country's trees, woodlands and forests play in our every day lives will be the message to visitors at the new-look Forestry Area at this year's Great Yorkshire Show, which runs from 12–14 July.

The popular section at England's premier agricultural event is keen to encourage more of the 130,000 plus show visitors to drop by to discover fascinating facts about the country's woods and forests. Not only will expert craftsmen and women be pitting their skills competing in traditional crafts including marquetry and stick-making, they will also be able to stand on a mighty oak tree, seemingly growing out of the Woodcrafts' Pavilion floor.

The 8 x 6m mural, entitled 'The Wandering Tree', will give visitors the illusion of standing on the highest branches of an oak tree – but the reality is they will be on a painting created by UK artist Joe Hill, created to promote the call for a national Charter for Trees, Woods and People. It is being brought to the show by The Woodland Trust, with the aim of promoting the importance of trees.

As ever, the Forestry Area's main arena is the focus for the hugely-popular Great British Pole Climbing Championships, which sees competitors shinning up two 80ft-high poles against the clock. With two heats per day, the competition culminates in a grand finale on Thursday afternoon when the fastest climber wins a top prize of £250.

Other attractions include displays by the motorcycle display team, Bolddog Lings, international show jumping, a garden show, art show, a new look to the country pursuits and more than 1,300 stands selling a variety of crafts and goods. To find out more, see www.greatyorkshireshow.co.uk.



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When it all goes WRONG

Stephen Simmons guides us through the art of correcting those blunders we all know and loathe

We all make mistakes. Realistically it's a question of 'when' we're going to make them, rather than 'if'. Some have the view that most full-time woodworkers know that they can comfortably rescue a project gone awry, but I'd go one step further: even if they may not appreciate it, hobbyists have the potential to do likewise.

First, though, it's important to make the distinction between your own mistakes – simple things like mis-cutting joints or getting colour matches wrong – and those mysterious phenomena so common to restoration work that are often beyond one's control. For example, I once assumed that a commission to remove or reduce the stains from an early 18th-century oak table would be straightforward. While an oxalic acid-based proprietary wood bleach did the job, unfortunately the treatment brought an uglier and previously invisible stain to the surface, which nothing would move.

Mistakes & regrets

These errors tend to fall into four categories, on a rising scale:

- **Minor issues** – for example, the staining doesn't match up.
- **Unfortunate mistakes** – a repair slips during clamping, or a piece of grit ends up under a leather inlay.
- **Intrusive damage** – drilling holes for new handles are accidentally askew.
- **Serious issues** – a screw goes through an immaculate table top, or something that was previously sound is broken or gouged. These problems are usually irrevocable.

Better safe than sorry

The best way to handle these mistakes is to deal with them before they arrive. A high proportion of mistakes are plain silly and

many can be avoided simply, through common sense and good workshop practice. Quite honestly, if you fail to follow either or both you deserve everything you get – bruising from inadequately padded clamps, for instance, is inexcusable and often permanent, and while you might say that nobody would be so stupid, I've seen it done.

Careful preparation, planning and the use of appropriate tools pay handsome returns. Take those screws through the table top mentioned earlier – when dismantling a table with a screw-secured top, number each screw hole on masking tape and as you remove the screw, number it likewise ensuring that it can be put back in the right

hole. If replacing broken or missing screws, or re-drilling worn and plugged screw holes, minimise the risk by using exact measurements, an accurate depth gauge and a hand drill for precise control.

A few examples

Dry runs for complex clamping will avoid unforeseen hitches, reducing both the risk of slippage and the exertion of destructive pressure. When cleaning gunge out of crevices a tapered softwood stick is better than a chisel – if the wood slips it will do negligible damage to polished show wood, which is something one can't say for a sharp piece of metal. A fine gentleman's saw will make a cleaner cut on the same



Of course, another thing to bear in mind is how worthy the chair is itself of such painstaking effort...



If you're new to restoration it's best to start simple – with a more basic chair mistakes mean less



... whereas an incredibly ornate piece of work will likely bruise easily and probably end up suffering permanent scars

show wood than a tenon saw, and it will reduce critical wood loss. Knowing your solvents is also essential – you can clean French polish with white spirit or turpentine quite safely, but meths will quickly strip it off. On the other hand, white spirit and turpentine will only serve to remove a glowing century-old wax finish in 100 seconds or less. And don't even think about mixing incompatible water, oil or spirit-based stains.

Risk can also be reduced through the materials you use. In a previous article I looked at the art of being able to reverse a process in your work without damaging the



Diving in to repair a mistake can cause more harm than good – sometimes it's best just to leave an error alone

original if (or rather, when) things go wrong. Animal glue can be readily dissolved or re-activated, and stains based on water-soluble Van Dyck crystals can be largely removed with a wet sponge. The mantra "if it doesn't do any good, neither should it do any harm" is, while a bit of a cliché, an excellent guiding principle here.

Dealing with disaster

So, you've done your best to minimise risks from the outset, but still things end up going wrong – what can you do? The most important thing is not to panic; it really does only make things worse. Repairing damage requires a cool head, and careful analysis of what exactly has happened is essential. If there's a mishap while you're French polishing, for instance, it's much easier to rescue the situation by letting it cure overnight than by trying to cope with a sticky mess there and then. After all, by morning 'the problem' may have shrunk out of its own accord, and you'll also have had the time to consider how to tackle it dispassionately.

Really, the best way of dealing with mistakes is simply to be positive and regard correcting them as just another aspect of the whole project, using standard restoration techniques such as false tenons, re-laying blistered veneer and filling holes and gouges. I've often admired the skill with which some 18th-century mistakes were corrected. The last thing to do is to make things worse by hastily botching. In any case, the very spirit of restoration is in repairing damage, the only difference this time is that you've caused it, which means you've got the advantage of knowing what has happened and what materials have been used. Likely,

the second time around you'll just need a bit more forward-planning.

Correcting the incorrigible

It's rare for all to be lost with a mistake. If the worst comes to the worst, French polish can be stripped off and reapplied with no harm done, while shellac filler or beaumontage can be melted out of a hole with a soldering iron and re-done. A mis-cut joint can be patched and re-cut. A maladroit new piece of veneer or brass inlay can be repeated and even a solid lozenge patch can be chopped out carefully and replaced. A skewed handle is easily re-aligned and the wrong holes are usually hidden by the backplate. Even grit under leather can be removed by keyhole surgery with a fresh 10a scalpel blade (a craft knife is much too unwieldy here).

Still, sometimes you just have to accept that the damage is permanent, as with the residual damage wrought by the old screw through the table top. Similarly, if you cut through the surface of a creamy faded rosewood there's nothing you can do about the disfiguring purple patch save keep it as a living reproach, a war memorial. Don't get hung up on it, however – all you can do is chalk it up to experience and learn from it. The real problem of course comes if (or rather, when) you make the same mistake again. **WW**

TIP

Keep a workshop diary of mistakes: note what you think were the causes, your solutions, your degree of success and any other possible options that occurred to you later. Find the time to occasionally browse through it – hindsight can be illuminating



Paper and cork may seem unusual materials for the lathe, but can make attractive boxes when laminated

Rethink & remake



Fancy a change from turning timber? Sarah Thirlwell shows you how you can turn laminated paper and cork boxes

Some of the most exciting things I find about my work are the opportunities that arise through commissions. The problems that customers ask me to solve cannot only create opportunities but can also provide the most unexpected design solutions. A few years ago, I was asked to make a box to hold a ring. Now, this wasn't any ordinary ring – it was a £50,000 ring, diamond encrusted and extremely extravagant! My initial response was to create a simple, stylish box that would exaggerate the elaborate qualities of the ring. I decided relatively early on that clear Perspex would be the best material to use.

The translucent, clean and sleek qualities of the material would allow the ring to sparkle on its own merits.

Then I had to decide how I was going to make the box. The style and shape of the ring meant that a round box just wouldn't work aesthetically, so I had to decide how I could create a square box that also had a turned element. I thought back to my very first turning project at university. We had to create a box to hold a personal object – this was my first attempt at turning and although it was a little rough around the edges it was essentially a simple square box, with a handmade hinge at the back and two turned domes in the middle: one on the lid and one on the base. I decided to use this as a basis for my Perspex box. So out came the four-jaw chuck and I turned two identical domes in the middle of two identical square blocks. The outside of the box was sanded and polished, revealing a golf ball size shape in the middle when they

were fitted together. I sandblasted the two inside domes and made a simple pin to hold the two halves of the box together. It just goes to show how old ideas can reinvent themselves years later, just by a change of material or manufacture.

Reviewing, rethinking and remaking can not only apply to the way we use and process materials but also the way we run our workshops and how consumers share interest or create a dialogue with our work. In the current climate and working with a recycling theme in mind, reusing and sourcing materials sustainably can enable you to see discarded materials in a totally new light. By rethinking and reusing mundane materials like paper we can create desirable alternatives, which are not only eco-friendly but can give a story behind the products. Sustainable design means that we can keep, repair and treasure rather than waste, spend and add to landfill.

TWO BOXES FROM RECLAIMED MATERIAL

Here are two simple turning projects using reclaimed paper and old cork tiles. I'm quietly hoping to motivate consumers into making more sustainable choices, through learning about the stories behind the products and discovering that good choices can also be beautiful!

WHAT YOU'LL NEED

Scrap or post consumer waste paper, card – you could use old Yellow Pages, mount board, cardboard or even recycled paper; salvaged cork tiles; Vernier callipers; ruler; pencil; four-jaw chuck; faceplate; small bowl turning gouge or fingernail spindle gouge; abrasive paper; varnish; G clamps or press; Stanley knife

Paper box

Opening the cover reveals the turned interior of the box





1 Cut your scrap paper into A4 sheets or large squares. Apply a thin layer of PVA to each layer



2 Once the block is dry – this may take a while – mark and cut the block into your desired sizes...



3 ... here I produced four 70 × 70mm squares



4 Screw a faceplate to the base of one of the blocks and make sure it's securely attached



5 Mount the laminated block on the lathe and proceed to mark the size of your recess using the callipers



6 Turn the inside of the bowl to your desired depth using the small bowl gouge or fingernail gouge

Paper is produced by pressing together moist fibres, typically wood pulp or grasses, which are then dried out. There are lots of different grades of paper, over 50 in fact. The first piece of paper, as we know it, was produced from rags in AD 105 by Ts'ai Luin, who was part of the Eastern Han Court of the Chinese Emperor Ho Ti.

On average, a UK office worker prints out approximately 22 A4 sheets of paper a day, which equates to two 40ft trees every three years. But instead of burning, de-inking or reforming the paper at the recyclers, the paper we consume can also be laminated to produce a hard composite material, which is great for turning.

Making your composite

Cut your scrap paper into A4 sheets or large squares (150 × 150mm in my case). I find using mount board or thick cardboard and laminating it between the thinner paper (in my case scrap origami, coloured sugar paper and old sketchbook cartridge paper), will help you achieve the thickness required much quicker. Gluing a larger surface at this stage, i.e. an A4 sheet to begin with will mean that you only have to do the lamination process once and if you make any mistakes, you will have leftover material to play with.

Apply a thin layer of PVA glue to each layer using a spatula or scrap strip of ridged card and place each piece neatly

on top of one another. You need to be patient – this might take some time and you need to make sure you don't skip a layer. It took me 45 minutes to glue my block together and it was only 32mm high.

Use a book press or a piece of flat board on the top and bottom of the block and G clamps to laminate the block together, removing air bubbles and excess glue. Drying can take anything from a few days to a few weeks, dependant on the temperature of the room you are working in. In my case it was a week before my block was totally dry and ready for processing.

Once the block is dry, mark and cut it to your chosen size. I cut the block into four 70 × 70mm squares.

Screw a faceplate to the base of one of the blocks and make sure it is securely attached (this first block will form the base of the box). Mount the piece on the lathe and mark out the size of the recess you are hoping to turn out using the callipers.

The exciting bit

Turn the inside of the bowl to your chosen depth using the small bowl gouge or fingernail gouge. Watch your fingers while the square is turning! I find the most exciting part of this project is revealing the layers as you turn. You can alter the thickness of the layers or bands by altering the angle of your cut.

Once the bowl is turned use 180 grit abrasive paper to sand and finish. Don't use wet and dry paper for this project as it can discolour the paper block. Once you have achieved your desired finish, remove the piece from the lathe.



7 Mount a second block for the lid and repeat the process with the same-sized recess



8 After you've turned each block, you'll need to sand them square...

Mount a second block (the lid) on the faceplate and on the lathe and repeat the turning process, ensuring that the dome is the same size as the previous one. Once both blocks are turned, sand them square and refine the finish using a disc sander or belt sander.

Wrap it up!

Take some printed paper – old wrapping paper, for example – and mark out a strip that will form the binding for attaching the top and bottom of the box together (similar to how a book is bound).

Proceed to cover the top, side and base with the paper. Repeat this process with another strip of paper to ensure that the joints are strong and durable. I used PVA glue and an interesting William Morris print I found in a magazine to cover the blocks, but you may wish to use gloss paper, sticky-backed plastic or even old vinyl. You may wish to varnish or PVA the outside of the box to protect it and also to make it waterproof.



9 ... then you'll need to refine the finish using a disc sander or belt sander



11 ... that will form the binding for attaching the top and bottom of the box together



10

Take some printed paper – wrapping paper or a special print – and mark out a strip...



12

Proceed to cover the top, side and base with the paper, and repeat with another strip to ensure joints are strong



Cork is very light and has an interesting texture. In block form it's a far cry from those dated 1970s tiles!

Cork box

An incredibly versatile natural material, cork is harvested from living cork oak trees. Its low density makes it a suitable material for a whole range of applications but it is predominantly used for bottle stopper production. Cork tiles and sheets of cork are often the by-product of the wine stopper industry and it is these tiles and boards that prove to be a very quick, cheap and effective source of laminating material, which can be very effective for a variety of turning projects.



1 Laminate the cork tiles and layer them up until they are approximately 90mm-thick



2 Mount one of the blocks onto the lathe using a four-jaw chuck



3 Mark the size of the hollow and turn the bowl, using a small bowl gouge



4 Remove the rest and sand the inside of the bowl using 80/180 abrasive paper



5 Repeat the process on another block of the same size

Making your block

The first step is to lay a sheet of plastic onto a piece of board – an old carrier bag will do, and a piece of hardboard. Lay a tile of cork on top and apply adhesive directly to the top surface. Lay another piece of cork on top, apply adhesive and keep layering until the depth of the block is sufficient for your project. My block was approximately 90mm-thick.

Apply another piece of plastic and a piece of board on top. The plastic will stop the cork from sticking to the board. As the cork is naturally spongy, it will have a degree of bounce and so when you are gluing you need to be careful not to apply too much pressure when using a vice, clamps or press. You just need enough pressure to release any air bubbles and ensure there is a strong contact between the layers.

Once dry (in approximately 24 hours) the new block or composite material can be removed and prepared for turning. Mark the block to your desired size. For this project the squares were approximately 60 x 60 x 35mm deep. Cut the squares out on the bandsaw.

Caution rules

You can now mount one of the blocks onto the lathe. The material is spongy enough to be used with a four-jaw chuck; the advantage of using a chuck instead of a faceplate means that you have no visible

drill marks that need covering later. Next, mark the size of the hollow you hope to create and turn out the bowl. Cork is very soft and so the excess material can be removed rapidly. Use a small bowl gouge or fingernail spindle gouge. You must always make sure you have good dust extraction when turning as cork produces a very fine dust.

Remove the toolrest and sand the inside of the bowl using 80/180 grit abrasive paper. Refrain from using wet and dry as this will discolour the cork. Next, you need to repeat the process on another block of the same size.

Sand the blocks on a circular sander to finish and make square. I hold the two blocks together when sanding to make sure they are the same size. You could create a jig or use double-sided tape to hold them in place.

Mark two lines on the back of each block approximately 10mm up on each side.

Using a fine bandsaw blade, cut two slits approximately 5mm deep. Cut a piece of leather or sticky-backed cork that is the same width as the blocks (60mm) and the correct height so that it will fit into the slits (approximately 30mm) and act as a hinge. Glue in place using PVA or CA adhesive. This is a simple hinge but you may wish to use a similar process to that which was used for the paper box.

As cork is a very light material, the box may have a tendency to spring open. To prevent this I cut a slit in the front, top part of the base using a Stanley knife and glued in place a rigid piece of veneer. I then cut a slit in the top of the box so that the veneer would push into it and hold the box shut. An alternative to this might be to use magnets.

Finally, apply two coats of satin varnish to finish the box and make the cork water-resistant. [www](http://www.getwoodworking.com)



6 Sand the blocks on a disc sander to finish



7 Hold the two blocks together when sanding to make sure they are the same size and square



8 Mark two lines on the back of each block approximately 10mm from the middle on each side



9 Using a fine bandsaw blade, cut two slits approximately 5mm deep



10 Leather or sticky-backed cork can act as a hinge. Mark the material to be the same width as the blocks (60mm)



11 The height of the material should be cut to 30mm so that it will fit into the slits cut in the blocks. Use PVA to stick in place



12 If layers come apart, simply apply some more adhesive, clamp, leave to dry, then re-turn

TIP

Both paper and cork tear very easily when turning across the layers and so it would be difficult to produce an accurate lipped style box. This style of hinged box is a simple alternative to that. If you notice any tearing, or if you notice that some of the layers are coming apart while you are turning, just simply apply some more adhesive, leave to dry, then re-turn

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In brief...



DUST BE GONE!

Makita is adding two new M-Class approved dust extraction vacuum units to its range as well as a dual power extractor, which can be powered by mains or battery.

The new Makita VC2201MXI/VC2211MX1 M-Class dust extractors are powered by a 1,050W motor, available in either 110V or 240V mode, which delivers a quiet 22.0kPa maximum suction with an airflow of 3.5m³/min to pull material into the 22l stainless steel tank. These extractors feature a new automatic self-cleaning filter system and are composed of a powder filter, damper and pre-filter, which use a valve system to redirect airflow through each of the filters in turn to release the collected dust into the retainer. The audible airflow sensor bleeps a warning when the tank is full or the pipe is blocked. The M-Class approval allows use with mica, china clay, gypsum, wood dust, masonry, GRP and concrete.

The new Makita DVC861LZ L-Class extractor is operated by both AC mains power and DC batteries, using the twin 18V battery system that is storming the construction and outdoor power tool market with its 36V performance. This will prove invaluable in a location where mains power is not available. The new dry material vacuum has a 1,050W motor that will generate 24kPa maximum suction in mains mode, and a useful 9kPa suction when powered by battery. Maximum airflow is 3.6m³/min and 2.1m³/min respectively. Rated for L-Class operations for plaster, china clay and mica materials, suction into the 8l tank can be varied by the dial on the body front. Commercial dust bags fit this machine and the filters are HEPA type. If the batteries are in place and the mains cord is connected and power available, the mains power takes priority and an indicator lamp shows when AC power is operating. Priced from £546, see www.makita.co.uk to find out more.

A FOREST FULL OF LUXURY TREEHOUSES

Blue Forest, the luxury treehouse designers, have recently completed their 'At the Water's Edge' project, an ambitious bespoke treehouse complex, complete with Kebony decking throughout. Following the success of Blue Forest's previous project which incorporated Kebony, The Quiet Treehouse – a stand-alone luxury tree home, which was displayed at the Ideal Home Show in London Earl's Court and RHS Hampton Court Palace Flower show – Blue Forest have decided to work Kebony into another of their impressive eco-builds.

The 'At the Water's Edge' project consists of a fairy tale inspired treehouse village with an enchanting aesthetic to enthral and amaze children for hours on end. Turreted individually designed treehouses provide kids with their own personal spaces to retreat to via cargo nets and *Indiana Jones* style rope bridges, while The Lake House, with its private gym, luxury showers and koi carp lake creates a tranquil escape for adults.

Environmental credentials and sustainability are a key element in all designs



for Blue Forest, and so Kebony is a perfect material to work with. The patented Kebony technology, which pickles wood with a bio-based liquid derived from agricultural crop waste, ensures that it has the qualities of tropical hardwood while being far less environmentally damaging. The process utilises fast growing softwood trees for the raw materials, to ensure Kebony can be responsibly sourced from a sustainable forest. As the treehouse will be exposed to the elements it needs to endure high levels of weathering, so the durability of the treated Kebony wood was essential. Kebony was also chosen for the decking throughout the project, both at ground level and for the raised flooring between the treehouses. For more information, see www.blueforest.com.

PAINT: THE SWEDISH CHOICE

New 'Servalac' from Alcro, Sweden's leading paint brand, is a high quality, water-based paint perfect for interior woodwork, joinery and primed metal. Now available in the UK, Servalac has been specifically formulated for use in kitchens to provide a highly durable and hard-wearing finish that can be wiped without the colour fading.

Perfect for painting kitchen unit cabinets,

doors, shelves and furniture, Servalac is available in a choice of three sheen levels and an extensive palette of thousands of stylish colours. The product is also environmentally friendly and has passed EU tests for being child-safe, so is great for painting woodwork in children's bedrooms and nurseries.

Available in 500ml or 1l tins or a 3l tub, prices start from £14.95. To find out more, see www.alcropaints.co.uk.





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Le Tonkinois is a natural oil based yacht varnish. Perfect for outdoor, indoor and marine use. With Le Tonkinois varnish the options really are endless.

Combining unrivalled protection on materials including cork flooring, stone, metal and wood and brilliant permanent penetration, Le Tonkinois varnish leaves absolutely no brush marks and will restore the natural beauty of timber whilst removing your brush marks.

Flexible enough to move with the timber and able to withstand abrasion and impact, Le Tonkinois varnish is resistant to boiling water, UV, petrol, diesel and sea water. It won't crack, chip or peel off, making it perfect for all outside purposes as well as indoor.



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The Clarke IG2000 is a powerful, lightweight, quiet, portable generator that provides 230V AC power wherever it is needed

Clarke IG2000 2KW inverter generator

It's not until you need to plug something in – especially a power tool – and there's no socket nearby that you realise just how much we've come to depend on a readily available source of electrical energy. Even though most of us experienced woodworkers pride ourselves on our hand tool skills, there are some things – like drilling a hole in a brick wall for instance – that are close to hard labour to achieve by elbow grease alone (does anyone reading this still possess a Rawlplug tool?).

A new generation

For those situations where the extension lead isn't long enough or you're actually in a very remote place, the only solution is to generate your own power. Utilising the latest developments in electrical and magnetic technology, there is now a new generation of generating machine – the inverter generator. This one, from long established industrial and commercial suppliers Clarke, is an excellent example of this particular new breed of lightweight and versatile machine.

A conventional generator is essentially an engine which is connected to an alternator and set to run at a constant speed to produce the desired AC frequency, regardless of the load upon it. If the load increases then the engine throttles up to keep the running speed the same, but because the alternator is connected directly to the engine, any variations will be reflected in the electrical output as well.

Portable power

The inverter generator produces AC electricity, but then uses a rectifier and capacitors to smooth the output and convert it to DC. The improved result is then 'inverted' back into clean AC power at the desired frequency and voltage. By producing a consistent and reliable output – independent of engine speed – a much 'cleaner' power is obtainable than is possible with a conventional generator. This is of particular use for today's advanced electronic devices, which can be notoriously fickle when it comes to power. The reason here is that they nearly all utilise some form of microprocessor in their circuitry, and these are very sensitive to variations in the quality of the electricity they use. Clearly this is of benefit for computers, mobile phones and similar, but also for power tools and most of today's domestic appliances. The Clarke 2,000W inverter generator is one of this new breed of machines recently available, and will very likely introduce portable power to a much wider market than is currently the case.

I've been working on a fairly chaotic construction site of late, and to say that the power supply has been uncertain is a bit of an understatement. To be sure, it's great having so many battery powered tools to hand, but there are some times when you absolutely need to resort to the mains supply. Step forward the very handy inverter generator. For those of us who don't enjoy having to rely on others, and who prefer to be self-sufficient, having a personal power supply in the van means you can go



literally anywhere to work and it's something that really completes your tool kit.

In use

The generator comes almost ready to go – you just need to add oil and petrol. The oil is added to the sump via a small port at the bottom of the engine and you'll need a small funnel to avoid the waiting spillage. A specialist SAE 30 oil is recommended, and it wasn't until I talked to Roy, my motor engineer landlord, that I realised there were quite so many different types. So, with my litre bottle in hand, I endeavoured to add the correct amount (0.75l) to the apparently empty engine. I found the diminutive dipstick of little help (I thought it had broken off at first) but things soon worked out as events followed their predictable course; the oil flowed and soon the mopping up rag was called for. With the requisite quantity of oil

finally in the engine, the petrol was added with ease and we were ready to go.

Like the motor cars of the 1960s and '70s, there's a physical choke lever on this generator to assist in starting on a cold day. Weather conditions were favourable at the start of my tests, and, after pressing the primer valve a few times, it was nice to hear the engine burst into life on only the second pull of the starting cable. It runs pretty quietly for a combustion engine, and when set in 'economy mode' will tick over happily until an electrical demand becomes apparent.

Recreational use

On the construction site the inverter (as it could be called to differentiate it from a regular generator) was a real boon, especially during the days following the demise of the 'temporary' supply cable in a skip and hard-ground related incident. While it's great to have available power at work, it's even more of a bonus for leisure time. I managed to squeeze a few days recreational camping into my hectic schedule lately, and thought it would be useful to have the inverter on board my little van. All I can say is it was a very popular move. As well as charging phones and devices for anyone passing by, we powered two nights of band and entertainment fun, and turned the craft tent into something approaching a semi-professional costumiers. Very satisfying.

In summary

A terrific machine, and one which really made a difference. It was exposed to site conditions, including operation by novices in the dark, torrential rain, general abuse, and only stopped when the petrol eventually ran out. **MC**

SPECIFICATION

OUTPUT	Two 230V 13A sockets and 12V DC (5A)
WEIGHT	20.9kg
SELF PROTECTION	Low oil and overload shutdown
STARTUP	Recoil
RUN TIME	4.5 hours and ³ / ₄ load
NOISE LEVEL	93dB (A)

VERDICT

A great machine for both site and leisure use. A powerful, lightweight, quiet, portable generator that provides 230V AC power wherever it is needed

PROS ■ Reliable – a consistent and uniform electrical output

CONS ■ Would benefit from a fuel level indicator, and coloured dots instead of cast letters on the key controls

VALUE FOR MONEY PERFORMANCE



FURTHER INFORMATION

- Machine Mart
- 01159 565 555
- www.machinemart.co.uk



Power is essential on site, but only guaranteed if you bring your own...



The filling port and tiny dipstick



The control panel and outlet ports



The starting handle plus supplied tools; note priming valve below 'Attention' sticker



An earth spike is recommended for safety; this offcut of aluminium door track is just right for less-than-dry camping conditions



The craft tent benefitted from this particular modern convenience, and ensured that the show did indeed 'go on'

The cast-iron construction of the Charnwood W325 mortiser means it's up to the challenge of heavy-duty joinery, but it's equally at home on the finer side of things

Charnwood W325 mortiser

Owning a mortiser immediately ups your game when you want to make more complex or stronger work, with twofold benefits of speed and accuracy. Even the basic entry level machines are a massive step up, but for real speed you need to look towards the 'X, Y' traversing bed machines.

Charnwood's W325 mortiser is a trade-rated machine but at a price that's affordable for anyone who wants a solidly built piece of kit with capacities that will cover the smallest furniture work through to heavy joinery, taking a range of chisels from 6-25mm.

You can work 205mm stock when fitted with a 12mm chisel, making it suitable for door construction where muntins between bottom and middle rails are needed with through mortises achievable by flipping the timber.

The plunge handle is plenty long enough to get good leverage when fitted with bigger chisels and its spring-loaded toothed intersection with the mortiser head allows it to be repositioned to suit the workpiece.

Chisel swaps are much of a muchness on any mortiser, and no change here, as a hex screw retains the chisel, while a standard three-jaw chuck holds the drill bit, with the chuck being accessed through side flaps on the mortiser head.

£599



In use the mortiser works flawlessly and has plenty of power

Heavy-duty

Cast-iron plays a big part in the construction of this mortiser; the beds and slides are all cast with rack and pinion adjustments for head travel and bed adjustments, each having gib strips to snug up and adjust as the machine wears in, all helping to make it a very robust and durable machine. I found the adjuster wheels for setting the front to back mortise position and lateral movement very useful, making it easy to position the work accurately, although I would prefer a larger lateral wheel that allows a steering wheel style operation rather than using the built-in handle of this particular wheel.

There are also a series of Bristol lever secured collars that can be set up against a stop to restrict the position and lateral travel for setting repeat mortises – in theory allowing you to work with minimal marking out. However, I found you can achieve a fair



The large plunge handle is easily repositioned to suit the work



You need a hex wrench to secure the chisel



The rack and pinion slide on the plunge head keeps things running smoothly



The front to back adjustment is altered with this large wheel

amount of pressure with the lateral adjuster wheel and if you rely on them without any setting out marks, then they start to nudge the stops or deflect, which could result in inaccuracy, so I prefer to mark out in the traditional manner and sneak up on the setting out marks.

Secure working

A further stop system is incorporated to limit the plunge depth for blind mortising and haunch work. Again, there's a lot of pressure generated against any stop that's set but this is perhaps not so problematic if it does move. Personally, I tend to file a mark on the chisel for setting specific depths, such as haunches, as I find visual marks more beneficial.

Securing the work is well catered for with two substantial tool-free adjustable hold down clamps that secure the work to the bed with a cam action for fast setting. Holding the work against the fence is equally quick. A sliding shoe, set at an angle to apply downwards as well as forwards pressure, is simply slid up to the work and as the lock lever engages, the shoe is forced forwards to nip the work securely.

In summary

With its solid build and easy adjustments the W325 hits the spot for heavy-duty joinery especially, but is equally at home on the finer side of things. Weighing in at 120kg, it's ideally suited for a larger workshop that can afford the machine its own space without having to move it to gain space as needed. That said, with mortisers usually sited against a wall, it doesn't need a huge amount of space if you are a little restricted – it's just a bit of a lump to shift around! **AK**

SPECIFICATION

MOTOR	750W
MOTOR SPEED	1,400rpm
MAX TIMBER HEIGHT WITH 12MM CHISEL	205mm
MAX CLAMPING WIDTH	145mm
CHISEL CAPACITIES	6-25mm
CHISEL COLLAR	20mm

VERDICT

The W325 mortiser is solidly built, heavy-duty but also great for the finer side of things as well. Ideal for the larger workshop where it can be located against a wall

- PROS**
- Solid build
 - Big capacities
 - Fully adjustable
 - Useful storage base cabinet

- CONS**
- The collars may be prone to moving if you use them

VALUE FOR MONEY



PERFORMANCE



FURTHER INFORMATION

- Charnwood
- 01530 516 926
- www.charnwood.net



A push in clamp, locked with the cam lever, secures work firmly



The resulting mortises are clean and square



This quick-release clamp is very fast to adjust



Timber up to 205mm deep will fit below a 13mm chisel

This modestly sized reciprocating saw could well earn its place in your toolbox

Milwaukee M12CHZ-0 Hackzall

While the Milwaukee Hackzall isn't a hi-tec, accurate tool like the now well-established multi-tools on the market, it's one that will get you out of a few scrapes where it is hard to get in with a standard tool and make a cut.

Admittedly, a recip saw isn't going to tick boxes for many people, especially the bigger versions, but these smaller toolbox-friendly types certainly have their uses, and the Milwaukee Hackzall has loads of power for such a small tool.

A brushless motor lies at the heart of the saw so there's no maintenance as such required other than to keep the tool-change chuck free of dust and dirt.

With a 12V (10.8V depending on who tells you!) battery as the power source, Milwaukee sees you gain incredible power from such small machines – seemingly immense for such a diminutive tool.

The Hackzall is a compact version of the reciprocating saw and works in exactly the same way, a blade with a short stroke length cutting on the back stroke and held against the work with the robust shoe.

The shoe on the Hackzall is fixed whereas some of the full-sized ones have a pivoting shoe for easier control, but the compact, single-handed design of the tool helps keep it in place easily enough, and used within its design scope it's a very stable performer. That's partly due to a built-in counterbalance that keeps the vibration down, and I found that to be the case during my tests.

Making any cut with a recip is a combination of controlling the speed and rocking the blade by pivoting off the shoe as you work; more so on round pieces especially.



Variable-speed trigger

There's a very good variable-speed trigger that makes initial starting of the cut as well as finer control easy to achieve, even when making some pretty chunky cuts while pruning some quite hefty branches off a tree in my garden; I lopped the main branches off, some of the bigger ones being up to 80mm diameter.

Being unable to clamp anything off to secure it, the Hackzall was still very easy to manipulate and control. In this situation, or when cutting very wet wood in other scenarios, there's always a likelihood of binding in the cut, and although there were a couple of times when it did so during testing, the saw has a built-in safety device that cuts the power to save it from overloading.

This great feature protects the tool from damage but it doesn't restrict the saw when it's used correctly. It's still a very powerful tool, and with a range of blades to cover all major materials in



A touch on the variable-speed trigger illuminates lights on the tool to show the battery status



Batteries slide into the handle. 4Ah ones are available for longer run times

metal and wood derivatives there's plenty of categories and uses that the saw will come in handy for.

Quik-Lok blade clamp

There's no specific detail on the actual capacity the saw can cut, but it takes all standard recip saw blades, using the twist-locking Quik-Lok tool-free blade clamp.

Thin-walled pipes in plastic or soft metals, for instance, should be achievable in decent diameters, but solid or harder materials will be less so; however, the saw will soon let you know by cutting out if it struggles.

The Quik-Lok feature makes blade changeovers a doddle and the blades can be fitted to cut with downwards pressure, or inverted to cut by pulling upwards.

LEDs are a big feature on most power tools nowadays and the single LED that illuminates on the pull of the trigger is bright enough to gain good view even in darker spots. A further bank of LEDs lights up briefly to show the stat of the battery so you can judge how much juice is in the tank before you start.

In summary

As is the case with all the big guns now, there are options to buy with or without batteries, and if you own the batteries already, the outlay isn't massive. That said, with the lower voltage that the Hackzall operates on, even with the two-battery option, it's not outrageously priced. A great get-out-of-jail or jack-of-all-trades saw that will find a fair few uses when you need it. **AK**



Not high-end woodwork but this tree in my garden was quickly pruned back

SPECIFICATION

LENGTH	280mm
WEIGHT WITH BATTERY	1.6kg
BATTERY	12V Li-ion
SPEEDS	0-3,000rpm
STROKE LENGTH	15.9mm
STROKES PER MINUTE	300

VERDICT

This modestly priced reciprocating saw is a great jack-of-all-trades saw that is suited to a wide variety of tasks

- PROS**
- Very powerful little saw
 - Fast blade change
 - Compact design

- CONS**
- Not suited for highly accurate work

VALUE FOR MONEY
PERFORMANCE



FURTHER INFORMATION

- Milwaukee
- www.milwaukeetool.eu



The Quik-Lok collar makes blade swaps very quick and easy



Fitted with a longer blade it's more than powerful enough to rip 75mm timber

This new range of hand saws from Draper represents excellent value for money, as well as being robustly made and suitable for a wide range of sawing tasks

Draper Venom hand saws

FROM
£5.35

A good hand saw is a vital part of any woodworker's toolkit. It needs no mains power or batteries and is always ready for use. Modern designs like these Draper Venoms are fast-cutting, easy to handle and represent excellent value.

SPECIFICATION

BLADE TYPES	First & second fix, toolbox & tenon
TOOTH STYLES	Triple-ground & double-ground
BLADE LENGTHS	
TENON	300mm
FIRST & SECOND FIX	500 & 550mm
TOOLBOX	350mm

VERDICT

A good range of saws to suit all general tasks. Well made and robust

PROS

- High quality of cut
- Comfortable ergonomic handle
- Great value

CONS

- Can't be re-sharpened, but at this price who cares?

VALUE FOR MONEY PERFORMANCE

FURTHER INFORMATION

- Draper
- 023 8049 4333
- www.drapertools.com

The Venom range

In the past it might have taken some years for a craftsman to build up his tool kit. Each item would be carefully chosen and perfectly maintained and sharpened for years to get maximum use from it. A good set of hand saws was a major expense and regular visits to the saw doctor were vital to keep them in tip-top condition.

These days things have changed a little. Of course you can still buy beautiful handmade saws with elegant wooden handles that will last you a lifetime; however, the majority of jobbing woodworkers now opt for the rather cheaper, disposable saws.

The Venom range of saws from Draper is an excellent example. These saws bear little relation to traditional designs. They have hardened teeth that cut on both the push and pull stroke and the blades are lacquered to reduce friction and prevent corrosion. The plastic handles are perfectly shaped with soft rubber inserts making them comfortable and secure. They can be used to mark 90° and 45° lines on the workpiece and are suitable for timber, sheet materials, plasterboard, and plastics.

Venom VST550

This is the longest saw here and is labelled as a 'first fix' saw. It has the coarsest blade with 8ppi. The teeth are triple-ground meaning that in addition to the front and rear edges, there is also an angled chisel tip. It cuts fast and smoothly and leaves a perfectly good finish.

Venom VST500

Near identical to its larger stablemate, this is labelled as a 'second fix' saw and has 12ppi, again triple-ground. It cuts smoothly and leaves a fine finish.

Venom VTS300

This is a tenon saw with 12ppi. It has double-ground hardpoint teeth and a stiffened blade. Again, it is comfortable and easy to use, leaving a perfect finish.

In summary

Frankly these are excellent saws for a ridiculously small amount of money. My personal favourite is the VST550. Although it has the coarsest blade, it cuts fast and leaves a perfectly acceptable finish. **AS**



All three blades



Close-up of triple-ground teeth



Comfortable padded handle



The VST500 in use



The VST550 is my favourite



The VTS300 in use

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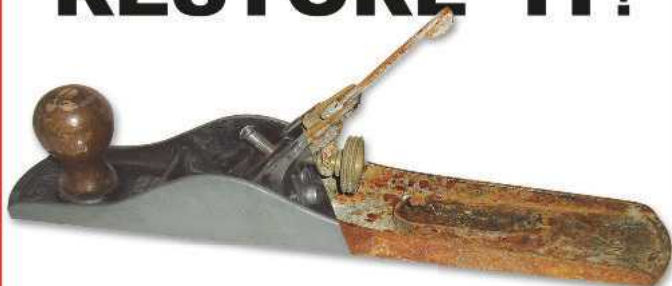


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From the Royal Air Force to factory life



The Lebus Factory, Finsbury Works, Ferry Road, Tottenham, North London

Carrying on with a new series discussing his cabinetmaking career at the busy Harris Lebus factory back in the 1950s, Peter Baker shares more of his tales with us here

Arriving at the front of the Harris Lebus factory for an interview was somewhat intimidating. The sheer size of the building was awesome. The noise of the machinery was loud and one could smell the polish. A very impressive entrance area as well. I was interviewed by the Personnel Manager (Head of Human Resources) and after discussing my education, school, my part one Institute of Bankers Certificate (my first employment in a bank), the fact that I had been promoted to Corporal during my two years National Service and discussing salary potential (I did not fancy clerical work again!), I was sent upstairs to be interviewed by the Chief Inspector, Mr Zac. Following the usual pleasantries and my academic journey so far, he placed in front of me two 'fireside chair arms'. "What is the difference?" he asked. My examination of them prompted the response that they were identical in shape and style and, in desperation, I said that the only difference I could see was that one chair arm had yellowish timber and the other was reddish. "Excellent," he declared. "It proves that you can see colour!" Until then I did not know that a number of men, particularly, have deficient colour vision. Then it was back to the Personnel Manager's office where I was signed up to join the firm at an agreed salary of £6.10.0 (£6.50) per week, starting after the Christmas holiday.

Joining the Union

On 29 December 1949 I started work as a Goods Inwards Inspector. This was

followed some six months later by a period of 'Dispatch Inspection', which involved examining finished goods prior to their being loaded onto road transport for delivery to wholesale customers, i.e. the retailers. While doing this job I was approached by a shop steward with regard to 'joining the Union'. I insisted upon his explaining to me why I should join, which he did quite lucidly and convincingly. The most convincing argument being that, as Harris Lebus was a 'closed shop', I could not work there, on the shop floor, unless I joined the Union. So I became a member of the National Union of Furniture Trade Operatives, or NUFTO for short.

Fast tracked

Because I was employed as an Inspector, that was recorded on my Union membership card. Quite an achievement, for one needed to be an experienced tradesman in any other part of the factory and I had got there within a couple of months, with no experience at all! However, it stood me in good stead later in life. After some six months of each Inspection task I was moved to another part of the factory and inducted into the realms of 'Production Control'. On reflection in later years, I think

I was being 'fast tracked' – but the term did not exist back then.

Cabinetmaking dreams

It was during early 1950 that the upholstery department was moved from HJ Shop and relocated to an aircraft hangar on a disused airfield near Reading. Mysterious machines were being built in HJ Shop and it was made strictly off-limits to all employees except those with special access rights. This will be explained in a later instalment. I had also discovered the level of earnings being achieved by the chaps working 'at the bench', properly called cabinetmakers, whose earnings could be in the region of £10-£12 a week, as against my earnings of £6.10.0. The Company operated a scheme of 'Late Entry Trainees', for the benefit of those who, for whatever reason, had been unable to train in the trade as cabinetmaker straight from school at age 14. The Company needed cabinetmakers and were in competition with other manufacturers for those available, so decided to train some for themselves. I opted to enter this scheme because I wanted to earn real money, because my target was the purchase of my own house. **www**

NEXT MONTH

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Join us next month as Peter starts his cabinetmaking training. And if any other readers have a story to tell, we'd be glad to listen. Just write to mark.cass@mytimemedia.com and we'll see how we get on



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Introducing the New Range of Woodturning Chucks and Jaws

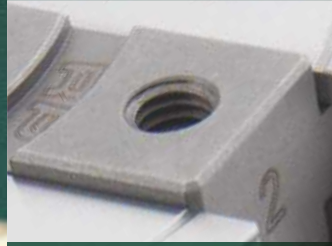
We are extremely proud to introduce the new range of Record Power woodturning chucks and jaws. This exclusive range has been developed using Record Power's extensive experience and knowledge of woodturning in conjunction with a group of highly experienced professional and hobby woodturners to bring you the ultimate in quality, versatility and value.



Precision Engineered Gears
Super Geared True-Lock™ technology ensures high levels of accuracy to provide smooth and solid operation.



Jaw Fixing System
The SC3 and SC4 feature a jaw fixing which will not only fit the Record Power series of Jaws but is also fully compatible with Nova and Robert Sorby brand jaws.



Heavy Duty Jaw Slides
The improved and enlarged jaw slides give unsurpassed holding power and load bearing ability. They are made from high tensile steel, reinforced with nickel and copper and heat-treated to ensure superior strength.



Sealed Backing Plate with Full Indexing
The SC4 features a strong backing plate to protect the gear mechanism from dust and 72-point indexing around the full circumference.

SC3 Geared Scroll Chuck Package **Only £99.99**
Now includes 2" Faceplate

SC4 Professional Geared Scroll Chuck Package **Only £129.99**
Now includes 2" Faceplate

15% OFF
All jaws when 3+ sets bought

Prices valid until 31.8.2016

See online for full details

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ESTABLISHED 1909®

Over
100
years
Experience • Knowledge
Support • Expertise

RECORD POWER
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STARTRITE
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Incorporating some of the most famous brands in woodworking, Record Power have been manufacturing fine tools & machinery for over 100 years. Built to last we provide support for thousands of machines well over 50 years old, which are still in daily use. Testimony to the sound engineering principles and service support that comes with a Record Power product.

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