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STILL THE ORIGINAL AND THE BEST

The Woodworker & Woodturner

January 2013

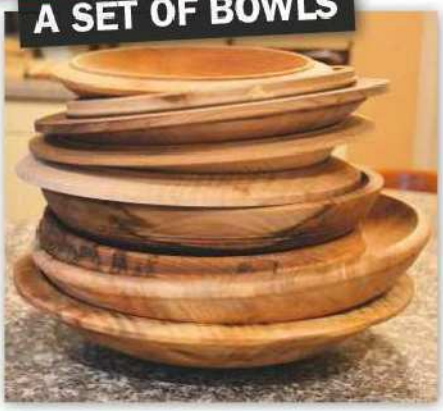
www.getwoodworking.com

PROJECT

A CHEST RESTORED

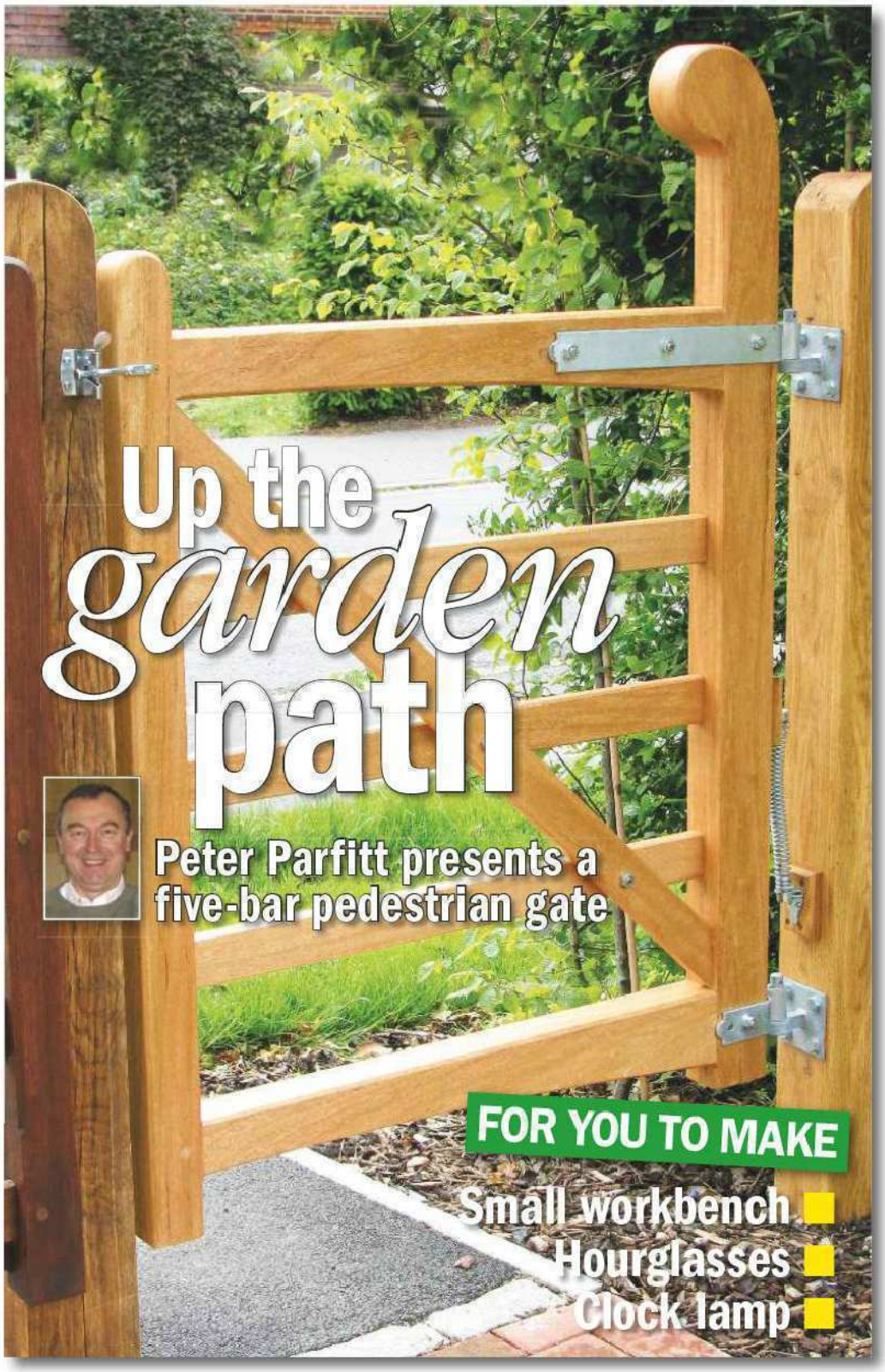
TURNING

A SET OF BOWLS



ON TEST

EVOLUTION CHUCK



Up the garden path

Peter Parfitt presents a five-bar pedestrian gate

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welcome


Up the garden path


Shop notes


Axminster Evolution SK114 chuck

There comes a time in every man's life when he needs to draw breath and consider the future, and for me that moment is fast approaching. By the time you read this I shall officially be an Old Age Woodworker, and the demands of producing a magazine for you every four weeks are definitely beginning to take their toll.

The relentless publishing schedule we follow – there are just 20 working days each month to put each issue of the magazine together – coupled with the fact that I'm the only member of the magazine's editorial staff, means that taking a day off is extremely difficult and having a proper holiday is well-nigh impossible. That's why I really need to step off the treadmill...

So having occupied the editor's chair off and on for the last five-and-a-half years, I'm going to stand down in the New Year and let a far more worthy woodworker take over the helm. His name is Mark Cass, and you'll know him as a regular contributor to the magazine as well as the incomparable compère of our University Challenge competitions at recent Getwoodworking Live shows at the Alexandra Palace in London.

In good hands

Mark has been a working cabinetmaker and joiner for many years, so he knows woodworking inside out. He also teaches students the finer skills of the subject at West Dean College in Chichester, so he knows a thing or two about the importance of communication. And he has widespread experience in the world of magazine publishing, so all in all he has far better credentials for the role than I do. I believe he'll do

a fine job of editing the magazine, bringing his own views and deep knowledge to bear on the subject, while I'll retreat to the chief sub's desk on a part-time basis and do my best to make sure the magazine continues to look good and doesn't contain too many spelling mistakes! Between us I believe we'll make *The Woodworker* even better...

Mike

If you can't always find a copy of the magazine, help is at hand! Complete this form and hand it in at your local store, and they'll ensure that a copy of each issue is reserved for you. Some stores may even be able to arrange for it to be delivered to your home. Just ask!

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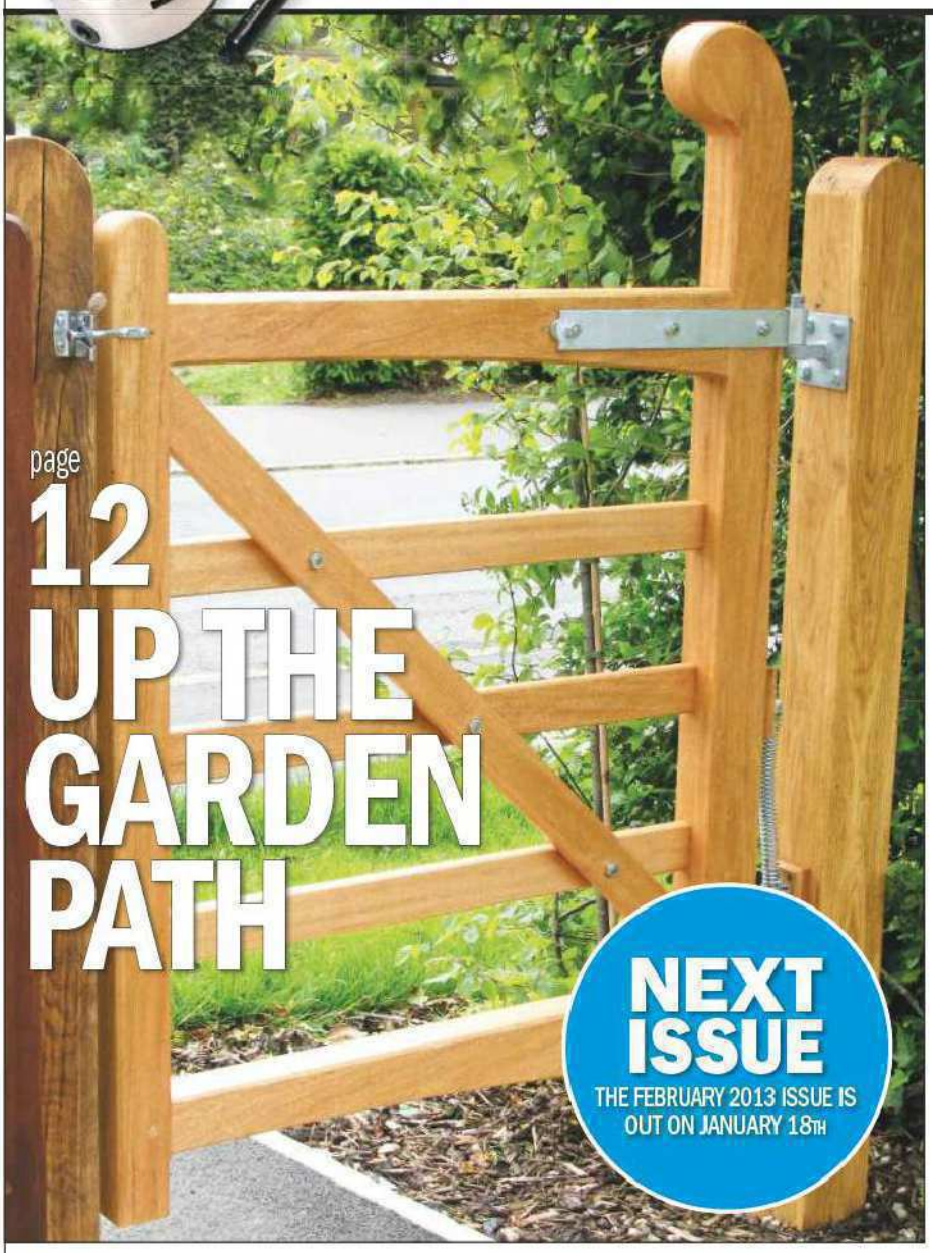

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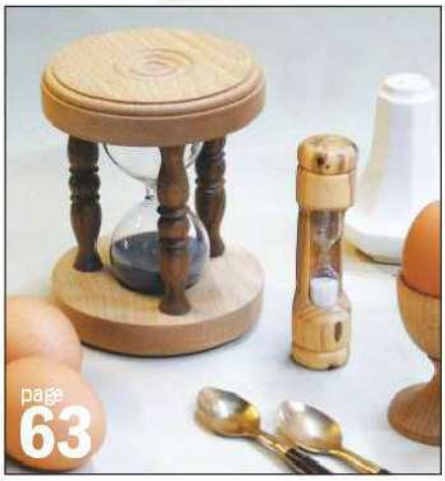
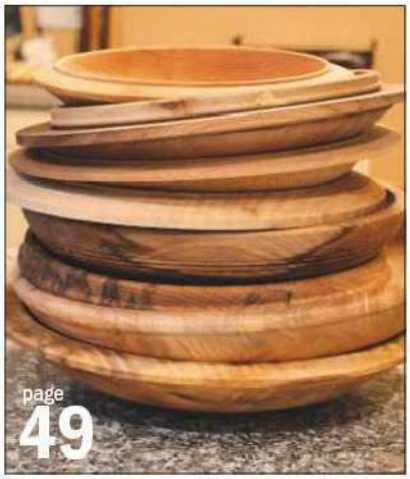
THE FEBRUARY 2013 ISSUE IS OUT ON JANUARY 18TH





REGULARS

PROJECTS

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TURNING

ON TEST

The Woodworker & Woodturner

January 2013

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On the desk

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MANUFACTURER: Makita
PRICE: from around £330

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The four-piece DK18034 kit features the combi drill, the impact driver, the BML185 torch and a different circular saw – the BSS611 – plus three batteries and the fast charger, again packed in a carry bag.

The two-piece DK18000 kit contains just the combi drill and the impact driver, along with two batteries and the fast charger, all contained in a compact carry case.

LIGHT IN DARK PLACES

MANUFACTURER: Bosch
PRICE: around £120 without battery

The GLI PortaLED Professional is an L-Boxx and a jobsite light in one. The floodlight integrated into the lid is made up of 60 LEDs, which are much more robust and shock-resistant than other light sources. The tools required for your work are transported in the box, so you have the light with you whenever you need it. With three brightness settings and four possible positioning angles, it lights up the work area precisely as required.

As with all L-Boxxes, the PortaLED can be stacked using a click system. It can take either a 14.4V or an 18V-ion battery. Using a fully charged battery and the highest brightness setting, its floodlight lasts for about three hours.

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www.axminsterskillcentre.co.uk

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Riverside Sawmills, Boroughbridge
YO51 9LJ
01423 322370
www.john-boddys-fwts.co.uk

John Boddy's demonstrations
19 Woodturning: Simon Whitehead
26 Woodcarving: Brian Chapman
Details as above

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Southern Fellowship of Woodworkers
24 Members' projects
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West Dean courses
4-7 Making simple furniture
10-13 Taking care of furniture
13-18 Bookcase module: joint cutting
28-1 Feb Furniture painting styles
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01243 811301
www.westdean.org.uk

FEBRUARY

Axminster Skill Centre
4-8 Windsor chairs
11-12 Beginners woodturning
11-12 Woodcarving
14-15 Kitchen routing
18-19 Using hand tools
27 Spindle moulding
Contact details as for January

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DARK SATANIC MILLS

The 2012 woodturning competitions held recently at the Carpenters Hall in London formed part of *Wizardry in Wood*, an exhibition of turning work that the Worshipful Company of Turners presents every four years, although the competitions are held every two years.

At this year's exhibition, Axminster Woodturning Chucks sponsored the Open Turning Competition for making a pair of salt and pepper mills, and provided prize money totalling £300 in the form of gift cards. These were presented to Louise Hibbert from Conwy (first prize – illustrated), Howard Overton from Gillingham (second) and John Edwards from Tonbridge (third).

Contact details of products and services mentioned in this edition of *ON THE DESK...*

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All the leading brands in the industry were represented, with a number of new names – including Snickers Workwear and Laserliner – exhibiting at the event for the first time. This year several of the key brands, including Festool, Bosch and DeWalt/Stanley, were given larger display areas and created impressive displays that included product demonstrations. Several of the manufacturers even flew in specialist product experts from their European headquarters exclusively for the show.

Make a note in your diaries now for next year's show on October 4-6th 2013. More details can be found at www.thetoolshow.com

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BOSCH

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BY PETER PARFITT

Up the garden path

I was recently asked to make a pedestrian gate to be installed beside an existing five-bar gate and to match its general design. This seemed a fairly straightforward project that would give me the opportunity to use my big Festool Domino 700 jointer

The full-width five-bar gate is the most sought-after 'country house' accessory for adding style and security to many suburban houses. However, without a pedestrian gate alongside it, the postman,the milkman and the paperboy may find access to the property rather difficult. This solution needn't be expensive, and is a practical project for the keen amateur.

A lightning visit

My client's existing gate was made of idigbo and had an extended hanging stile with a cross brace running into its curved top, photo 1. I was asked to copy the curved stile design but to fit an ordinary cross brace.

The job site was nearly 100 miles away and I could afford only one brief visit to measure up and record the details of the existing gate, so I took my camera, tape

The existing gate had a long cross brace running into the hanging stile's curved top

2

Photographs showing my tape measure held next to the gate proved an invaluable reference

As I no longer have a table saw, I planned to re-saw the stock on my bandsaw

After this rough sawing, the stock was surface-planed ready for thicknessing

5

The next task was to draw out the main re-sawing lines on the timber

My small bandsaw can handle large workpieces, thanks to the addition of an outfeed table

measure and notebook. Although I made copious notes, I found that my photographs – which included shots of my tape measure held against the gate, **photo 2** – proved to be the more valuable resource.

Copying the design

The existing five-bar gate had a top rail, hanging and latching stiles which were 70mm thick. The curved top of the hanging stile had been created by adding a small block to the top. So my stock for the hanging stile would be 100 x 70mm in section.

The latching stile would be a direct copy with a 70 x 70mm section. The top rail had a long taper, but I thought that a curved underside would look better on the side gate.

Stile-and-rail gates usually have a bottom rail of the same stock as the intermediate rails. The strength and stiffness of the gate is provided by good jointing and a diagonal cross brace. My client asked for the bottom rail to be a similar profile to the top one. The intermediate rails and cross brace would be exactly the same profile, 70 x 25mm, as that on the main gate.

I drew out the finished design, **fig 1**, and emailed it to him. He quickly gave me the thumbs-up and I headed for the workshop.

Selecting the stock

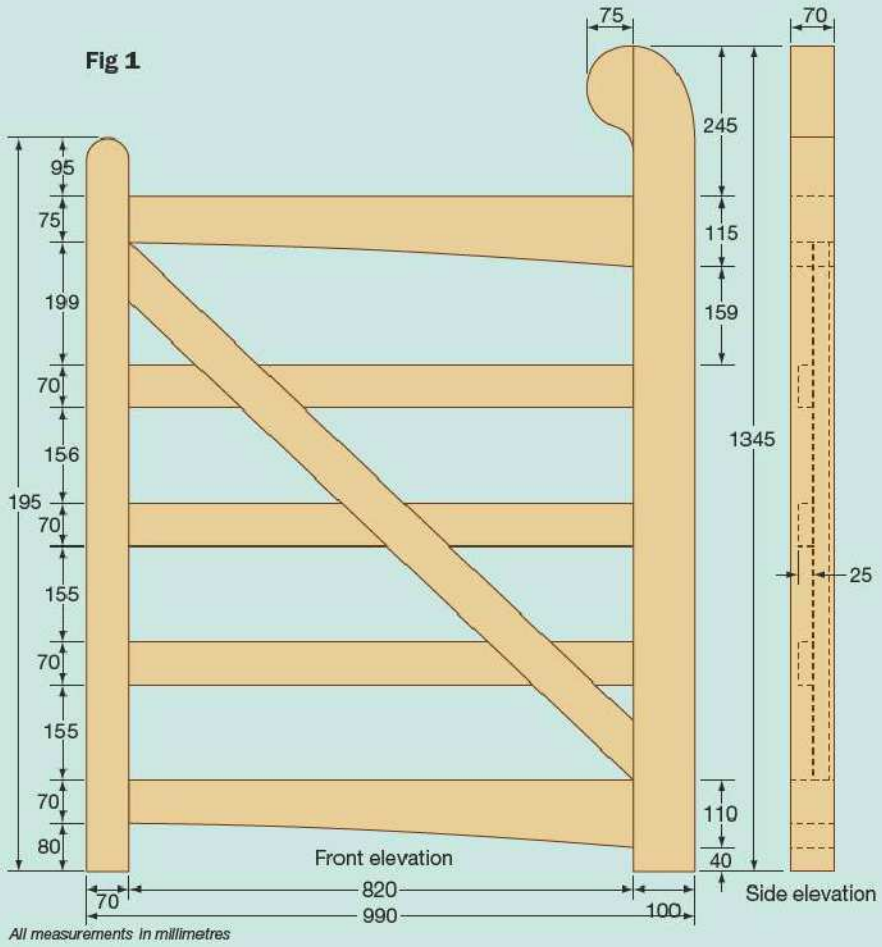
Idigbo is a lovely wood to work as it's relatively light for its finished strength, cuts and planes cleanly and can be finished without too much fuss. It's often used for outdoor gates and furniture as an alternative to more expensive oak.

I had produced a cutting list from my drawing and made a quick estimate of the size of the piece required. I live within easy reach of an excellent supplier of hardwoods and quickly found the ideal piece, about 300 x 78mm in section and 2.6m long. This cost just over £80, but would yield some quite useful offcuts alongside the gate components.

Planning the cuts

Once in the workshop, I did a quick check for defects in the sawn timber and then confirmed the cutting plan I had envisaged at the wood yard. My old heavy-duty table

Fig 1



PEDESTRIAN GATE CUTTING LIST

All dimensions are in millimetres

Part	Qty	L	W	T
Hanging stile	1	1345	100	70
Latching stile	1	1195	70	70
Top rail	1	820	115	70
Bottom rail	1	820	110	70
Centre rail	3	870	70	25
Cross brace	1	1200	70	25
Curve detail	1	150	75	70

You will also need: three M12 x 60mm and four M12 x 80mm coach bolts, eight M8 x 50mm coach screws and a set of gate hardware (two double-strap hinges, two hook-on plates, a gate latch and a gate spring).

Mark the cut ends to identify them, as they may not end up square after being dimensioned

After final planing and thicknessing, all the components were cut to length

saw has long gone, and I now prepare stock by re-sawing it on the bandsaw, **photo 3**, followed by surface and thickness planing, **photo 4**.

There's always a risk when preparing timber that the cut stock will bend or twist as the stresses built up during seasoning are relieved. Idigbo is usually quite stable, but to be on the safe side I try to allow a couple of days to elapse between the re-sawing on the bandsaw and the truing-up on the planer thicknesser.

The next task was to draw out the main ripping (re-sawing) lines on the timber ready for the bandsaw, **photo 5**. I have only a modest bandsaw and need to take care when using it to cut large pieces of timber. The mechanics of the saw can easily manage the work required, but it's the material handling challenges, due to its small table, that need to be overcome. I've made a removable out-feed table that allows me to concentrate on the in-feed side of things (**photo 6**).

Preparing the stock

Once the long rip cuts were complete, I cut the timber to approximate length in order to make the surface planing easier. I marked the clean cross-cuts to identify them, **photo 7**, as they're unlikely to be square after the planing is complete.

The time and care taken during the preparation of the stock is critical to the finished quality of the job. Although a gate like this may appear to be a big, rough-and-ready project not requiring tight tolerances, accurately dimensioned stock will make the jointing, assembly and finishing much easier.

After the planing and thicknessing was complete the wood was cut to length, **photo 8**. The cross brace should not be cut until after the trial assembly as it's best marked at that stage. Remember not to trust the squareness of any cross cuts made before the stock was dimensioned.

Planning the joints

The Festool Domino 700 is a magnificent machine for producing accurate mortises into which the proprietary dominos are fitted. It can use cutters from 8 to 14mm wide, making mortises up to 70mm deep. The standard width varies according to the cutter diameter, but is about 25mm wide. The dominos come in various widths and thicknesses to match the standard width of the cutters, and in many different lengths. However, I wanted to make my own extra-wide dominos to give added strength to the key joints, **photo 9**.

My jointing plan required a pair of 65 x

14mm dominos, 140mm long, in the joints between the hanging stile and the top and bottom rails. The joints for the latching stile required a pair of 45 x 14mm dominos 120mm long. I planned to use wooden pegs to reinforce these joints. The joints for all the rails used 40 x 10mm dominos 100mm long. I also made up some 25 x 10mm dominos, 60mm long, for the joints at either end of the cross brace.

Making your own dominos

I made all of these dominos from idigbo. I cut the wood to size and then used a standard rounding-over bit on the router table to profile them. After that they were cut to length, **photo 10**. When making your own dominos, especially large ones like these, it's a good idea to undersize their thickness by 0.5mm and also to make them 2mm shorter than the combined length of the mortises into which they will fit. This allows space for the glue to flow and makes the final cramping much easier.

The standard-width dominos require only a single plunge cut to make the mortise. In order to make wider mortises to take my home-made dominos, I had to use the DF700 several times. You can either mark the centre guide lines for the two outer cuts, **photo 11**, or use a home-made jig like the one shown in **photo 12**.

The hanging stile detail

I had considered making the gate's hanging stile from a single piece of wood. However, I realised that the inner face had to be square and straight to receive the joints on the various rails, and decided that this was better achieved by following the scheme used on the five-bar gate.

I glued and domino-jointed a block to the hanging stile blank, and while the glue was drying I used some curtain wire to set out its curved profile, **photo 13**. I made the curved cut with two passes on the bandsaw and then finished the detail with my sander, **photo 14**.

My Festool Rotex 90 was perfect for this operation, as I used it first in rotary mode to do the coarse sanding, and then switched to orbital mode for the finishing detail. At no stage in this whole project did I sand any finer than 120 grit. I also cut the round top on the latching stile on the bandsaw at this stage.

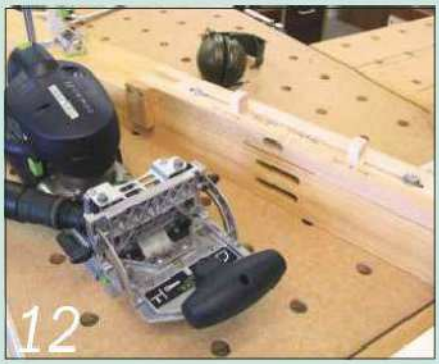
First fitting

I set up a test layout, **photo 15**, so I could scribe centre lines for all the joints on opposing pieces of stock. It was particularly important to do this as my jointing plan required two mortises per joint on the top and bottom rails, and accurate marking was

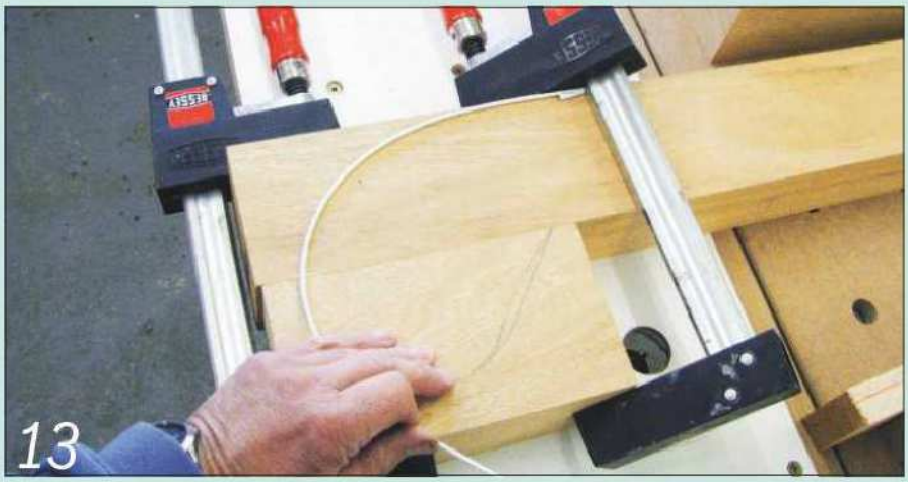
A home-made domino (on the left) is over twice the size of a Festool standard domino

The machined idigbo domino stock is now ready to be cut to length

Follow the guide lines for the left and right domino cuts to make an extra-wide mortise

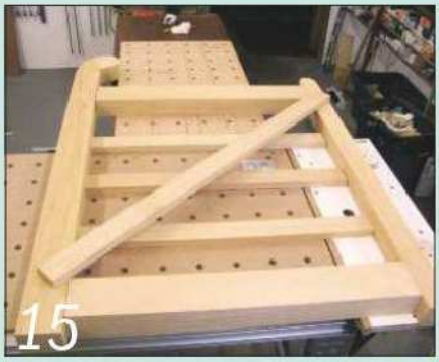


My home-made jig saved a lot of time when cutting the wide mortises



Mark out the curved detail on the top section of the hanging stile

Cut the curve on tghe hanging stile with two passes on the bandsaw, then sand it smooth



Test the layout so you can mark accurate joint centre lines on all the stock

Mark the curved underside of the top rail using a steel rule held on edge

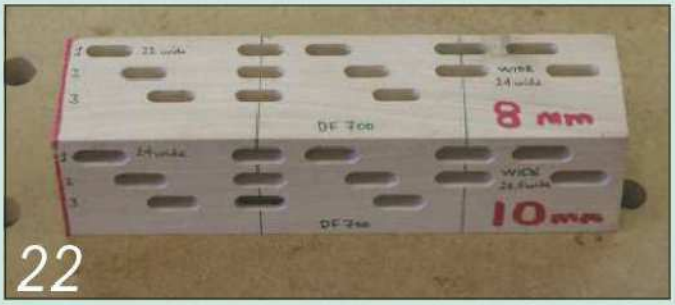
Repeat the process on the bottom rail, cramping the curved rule in place

Cramp up the gate, place it over the cross brace and mark the angled cutting lines on it

I wanted to improve the chamfers on the existing five-bar gate...

...by making them run through the joints rather than being stopped

When cutting a lot of wider mortises, a home-made jig may speed things up



This reference block gives me the standard slot widths for all the cutter sizes

essential to ensure a satisfactory fit.

During this test I also marked the curved underside of the top rail, **photo 16**. I used a 1m long steel rule, held at each end and braced in the middle, to outline the curve. The bottom rail was marked in a similar way, **photo 17**, rather than by making a straight copy of the top rail.

Cutting the cross brace

This was also the perfect time to mark and cut the cross brace. I placed the blank under the gate assembly and got it in just the right position, **photo 18**. I then marked the angled cutting lines with a sharp pencil.

I wanted to improve on the chamfers on the main gate, **photos 19** and **20**, and would need to do some of the work before gluing everything together. While the gate was laid out I marked a line on the edges that would need pre-assembly chamfering, but planned to create them after all the mortises were cut.

Cutting the mortises

When you're making lots of cuts requiring wider mortises, it may speed things up to use a home-made jig, **photo 21** (and see also **photo 12**). My jig is a simple cutting sled with adjustable right and left stops to limit the travel of the Domino jointer.

I had marked the centre lines for all the joints on each side of the pieces to be jointed. Where the jig couldn't be used, as for the ends of the rails, I had to work out where to scribe the centre guide line for the leftmost and rightmost domino cuts.

I have a reference block, **photo 22**, from which I can measure the width of the standard slot for all the cutter sizes. The right and left offset **d** is then calculated as $d = \frac{1}{2}(w - s)$, where **w** is the desired width of the mortise and **s** is the width of a standard domino mortise slot.

In **photo 23** the marking for the joint can be clearly seen. There is a centre line for the joint and then the right and left lines to show where the centre line of the jointer should be aligned for the outer limits of the mortise.

Variable heights

The 12.5mm height setting of the jointer (measured from the top surface of the stock) is the same for each side of the joints

between the top and bottom rails and the hanging stiles. For all these joints, the depth of cut is half the length of the domino tenon plus 1mm for clearance.

I increased the height setting of the jointer to 22.5mm for the intermediate rails and their corresponding mortises in the stiles. This allows the cross brace to be set in by 10mm from the rear face of the gate – the same distance by which the intermediate rails are set in from the front face.

Once all of the mortises had been cut, it was time to put the chamfer detail on the rails using a 45° ball-bearing cutter in the router table. The finished components can be seen in **photo 24**, ready for assembly.

Gluing strategy

I used Cascamite waterproof glue for assembling this gate. The way in which the joints came together meant that it was best to put the dominos into the rails and cross brace, and then bring the two stiles together to complete the joints. This was easier said than done!

The combination of home-made dominos and the large number of joints to close made the cramping process quite a task. The domino joints at each end of the cross brace were an added complication which required some serious cramping ingenuity, **photo 25**. I used some small cramps to provide bearing points for larger cramps to close the joints. Luckily all of this was achieved within the open time for the Cascamite.

Once everything was cramped and square, I put some 12mm dowels into each of the main joints. I didn't drive them in with a mallet but squeezed them into place with a Bessey cramp. I also put some 12mm coach bolts through the diagonal brace and the intermediate rails, **photo 26**.

Finishing touches

The gate went together perfectly square, and didn't require any hand planing. I did the rest of the chamfer routing and tidied up the corners with a chisel, **photo 27**. I then sanded everything at 120 grit and applied two coats of Osmo clear outdoor UV protection oil, **photo 28**. You can read my review of this excellent finish in the September issue of *The Woodworker*.

The final task was to put on the hinges. I drilled clean bolt holes by starting each one with a Forstner bit, **photo 29**. Once the gate was delivered and hung, I fitted the latch and attached a spring gate closer mounted on small support blocks, **photo 30**. I must admit that I was as pleased with the end result as the client!

This joint shows the centre lines for cutting the left- and rightmost mortise slots

With all the components ready for assembly, I put the chamfer details on all the rails

I used several small cramps to act as bearing points for the larger cramps

I fitted M12 x 60mm coach bolts to secure the brace to the intermediate rails

With the gate assembled, I tidied up the chamfer details with a chisel

I gave the gate two genberous coats of Osmo clear outdoor UV protection oil

The last job was to attach the upper and lower galvanised double-strap hinges...

...and to hang the gate and then fit the latch and the closing spring

BY GORDON WARR

A second bench

A workshop without a proper bench isn't really a workshop. This bench is smaller than the usual size, and is really intended as a second bench, maybe for the finishing stages of a project, or dedicated to sharpening. It would also suit a fledgling woodworker in need of a first bench

The construction of this bench is unusual. There are few formal joints employed and these are very basic, but nevertheless they provide plenty of strength and rigidity for serious work. I've made full use of mdf, and bought a full-size sheet of this and got it sawn down by my supplier into the smaller panels I needed. I've also made full use of par softwood which I found advantageous for this project. Ply can be used as an alternative to mdf, and the bench top can be flat or formed with the traditional well as mine is. Such a feature prevents small tools from rolling onto the floor, and provides extra strength at the front where most work is carried out.

An adaptable design

I've kept the joints as simple as can be, gluing and screwing them as assembly proceeds. Where appropriate, Full use has been made of hidden glue blocks, which add a lot of strength and rigidity to the structure. To some extent the dimensions of this bench can be adjusted to suit particular needs, especially as far as the length is concerned. This could be increased by up to around 400mm using the same size of longitudinal rails, but for a greater increase in length then rails of 70 x 22mm should be employed instead.

Preparing the legs

I started work with the legs, which are effectively 'twin' components – see **fig 1**. Cut them a little oversize in length, then cramp all eight together in the vice so you can mark the overall length and the positions of the notches, **photo 1.** Then remove them from the vice and square the

Mark the positions of the cross rails on the legs while these are held together in a vice

Remove the waste from the notches in the legs using a saw and chisel

Cut the mdf end panels to size and sandwich them between the pairs of legs

Add the upper outer end rails to the two frames and sand the joints smooth

Glue and screw the long rails to the end frames and check for square

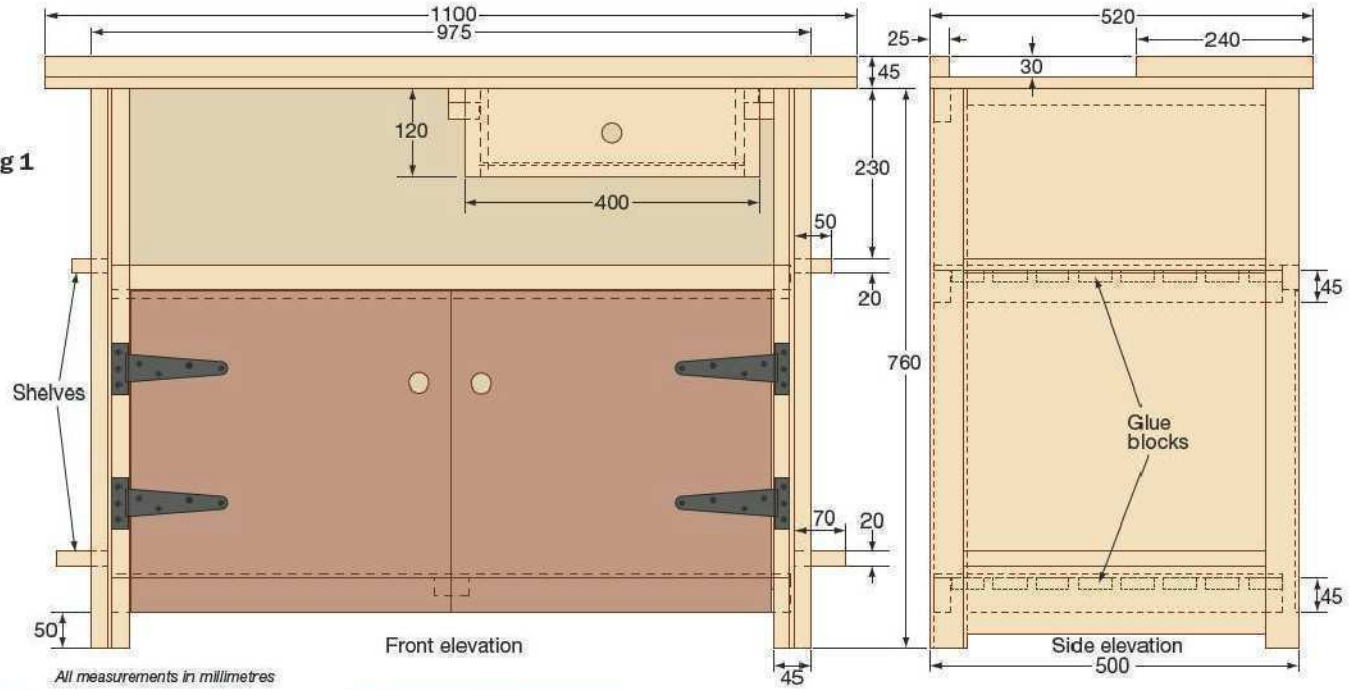
Fit the central cross rail in place between the two lower long rails

Cut the lower shelf to size, notch out its corners to fit round the legs and fit it in place

Add plenty of glue blocks to the underside of the shelf to give the structure extra strength

Slip glued mdf offcuts into the gaps at the lower ends of the legs

Fig 1



All measurements in millimetres

lines round the wood. Mark the depth of the notches with a gauge, then saw the waste off at the ends. The notches at the upper ends of the rear legs are formed entirely by sawing, while the others are completed by sawing and chiselling, **photo 2.**

Assembling the end frames

After cutting the joints, drill screw holes in the inner legs and trim the mdf panels to their exact size. The next stage is to assemble these end frames. In addition to using adhesive, I initially used a few panel pins through the inside legs and the mdf into the outer legs, then cramped up these assemblies to ensure close contact of all surfaces forming the sandwiches, **photo 3.**

To create a rebate for the back, which adds a lot of rigidity to the bench, the inner rear legs are set in by 6mm. Once the end assemblies are out of the cramps, screws can be driven through the holes already prepared, and oddments of 6mm mdf can be cut to fill the small gaps at the lower ends of the legs.

Next, the cross rails can be added at the upper ends of the leg assemblies, the outer one being of smaller section through which the top will be secured. As before, use adhesive and screw from the inside to secure these components. As I planned to varnish my bench on completion, I sanded the end frames smooth at this point, **photo 4.**

Connecting rails

Now the long rails can be prepared. If you're using PAR softwood as I did, cut the five rails a little over-long, then hold them all together in the vice for marking to actual length. Saw the waste off at both ends, then prepare screw holes near each end. Now the second stage of assembly can be tackled; **fig 2** shows all the details. All that's required is gluing and screwing… and of course checking for square, **photo 5.**

Shelf supports

A central cross rail needs to be added between the lower long rails to give extra support to the lower shelf, **photo 6.** This is simply pinned in place at its ends, with a glue block beneath each end to give extra support.

Now the lower shelf can be trimmed to its final size, and the corners cut away to fit snugly around the legs, **photo 7.** Glue and pins hold it in place, with plenty of glue blocks on the underside, **photo 8.**

These blocks give massive rigidity, making the assembly feel very solid. The upper shelf is added in a similar way, again adding glue blocks out of sight behind the front rail. While you're gluing things, fit the mdf offcuts you prepared earlier in the gaps at the lower ends of the legs, **photo 9.** Then add the lipping along the front of the centre rail, with its top edge level with the upper shelf and its front face level with the front of the assembly, **photo 10.**

SMALL WORKBENCH CUTTING LIST

All dimensions are in millimetres

Part	Qty	L	W	T
BENCH CARCASE				
Leg	8	790	45	22
Cross rail	6	460	45	22
End panel	2	740	510	6 ply
Upper outer end rail	2	460	24	24
Long rail	5	930	45	22
Front rail lipping	1	920	33	23
Shelf	2	930	477	6 ply
Centre cross rail	1	430	45	22
Back	1	930	710	6 ply
Top	1	1130	520	15 ply/mdf
Top front thickener	1	1130	240	30
Top rear lipping	1	1130	25	30
DRAWER AND DOORS				
Drawer front	1	430	120	22
Drawer side	2	480	120	12 ply
Drawer back	1	430	104	12 ply
Drawer base	1	420	400	4 ply
Drawer runner	2	480	20	20 hardwood
Drawer guide	2	480	21	20 hardwood
Drawer support	2	480	40	20 hardwood
Door	2	480	450	12 mdf

Cross-sections are net; a cutting allowance has been added to the lengths
You will also need two pairs of 100 or 150mm tee hinges, and some offcuts to make the turn-button door catches.

Glue and pin on the lipping along the front edge of the centre rail

Fit the tool storage shelves to the end frames with glue and screws

Cut the back panel to size and pin it to the rear legs and rails

Cut the doors to size, bore a finger hole in each one and hang each on with a pair of hinges

Cut the trenches to form the drawer box joints on the router table

Drive in pins at an angle as shown to secure the drawer sides to the front

Useful extras

To add to the usefulness of the bench, I've added small shelves at the ends. The upper ones are 50mm wide, and feature a series of holes to hold small tools, while the lower two are wider to hold sharpening equipment or tins and bottles. They are secured to the end panels with glue and screws driven through from the inside, **photo 11.**

You can attach the back panel at this point in the assembly. It's fixed in place with small round headed nails, **photo 12,** with a little adhesive added around the corners.

Adding the doors

The cupboard doors are made of 12mm plywood. These are cut and trimmed to give a clearance of around 2mm on all four edges, and a finger hole is bored in each one. The tee hinges adopted are easy to fit, **photo 13**, but some packing is needed so that the doors fit flush with the carcase when closed.

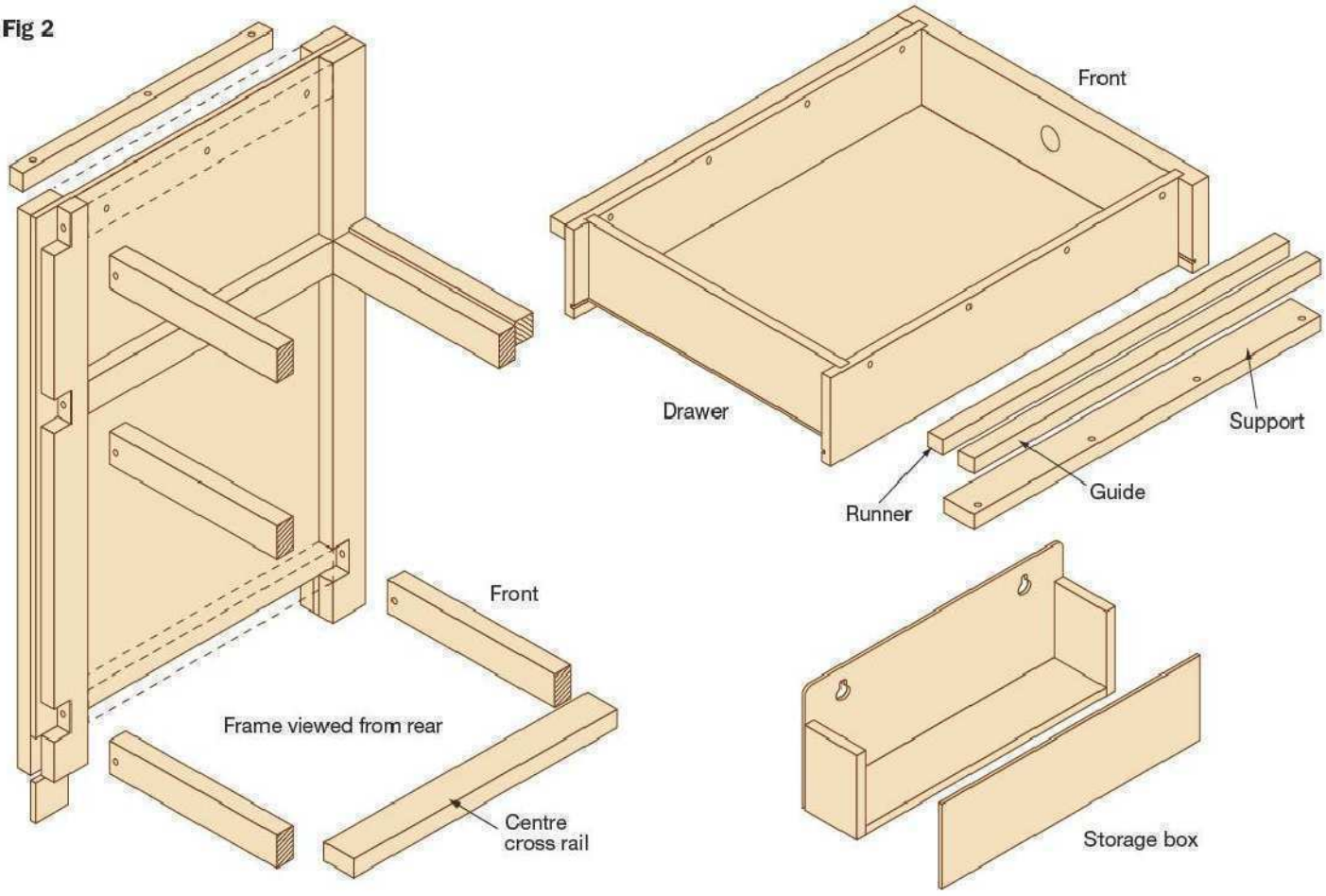
Making the top

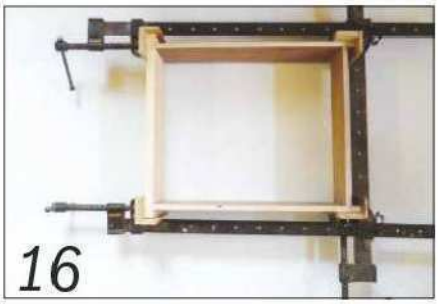
The top is in two parts, see **fig 1** again. The lower component is 15mm thick mdf, and this extends the full width of the carcase with a small overhang at the front. To stiffen this up and provide extra strength along the front, a piece of solid wood is added flush at the front and ends by screwing up from the underside of the mdf. I didn't fix the top on at this stage; it'll be attached later by screwing up through the outer strips already attached to the end frames for this purpose.

Making the drawer box

Following my aim to make construction of this bench simple but solid, the joints

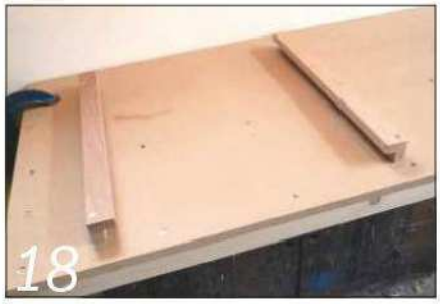
Fig 2





Cramp the drawer box assembly, check it for square and leave it to dry

Fit the drawer bottom and add plenty of glue blocks on the underside



Fit the two drawer supports and guides to the underside of the bench top

adopted for the drawer are trenches, as shown in **fig 2.** I used solid wood for the front and 12mm ply for the sides and back. I found I had a router cutter of just the size I wanted for forming the four trenches and providing a good fit for the plywood. I made the distance of these trenches from the ends 20mm in both cases, and formed them on my router table, **photo 14.**

Next, I bored a finger hole in the centre of the drawer front, then cut grooves in the front and sides to accept the drawer base. The sides, back and front are assembled with glue and panel pins. While these pins were simply driven through the sides into the ends of the back, the pins at the front were driven in at an angle through the sides into the front, **photo 15.** This method gives added strength, with the pins being invisible from the front. After checking everything was square, **photo 16,** the drawer was cramped up and set aside to dry.

Adding the base

I cut the drawer bottom to size and inserted it from the back of the drawer. I first applied a small amount of adhesive into the groove on the front, tapped the panel fully home, then pressed it down at the back so I could apply some adhesive to the lower edge of the drawer back. Small round-headed nails through the bottom into the drawer back ensure a secure fixing. The drawer is completed by adding plenty of glue blocks

Make up the demountable door storage box from some plywood and mdf offcuts

Screw the top in place on the bench base and add the rear lipping strip

around the underside, **photo 17.**

When you're preparing the remaining components which will support the drawer, remember to allow a small amount of clearance so the drawer can run freely. I found that around 1.5mm clearance on all surfaces is about right. These components are screwed to the underside of the top, **photo 18,** maintaining the same amount of clearance as they are fitted.

A simple storage box

The small container is fixed to the inside of the left-hand door to add further storage space for small items such as fillers or abrasives. It's about as simple as possible to make; the five pieces are cut as shown in **fig 2,** with a couple of keyholes being made in the back. These allow for the box to be removed when needed and placed on the top of the bench. The parts of this box are simply glued and pinned together, **photo 19,** then the outer surfaces are sanded level and smooth.

Fitting the top

Little now remains to be done. The top is screwed in position through the end rails already attached for this purpose. Then a strip of wood planed to match the thickness of the solid front part of the bench is screwed in place, **photo 20,** the screws passing through the mdf part of the top and into the rail beneath.

Giving the bench a finish will protect it and help in keeping it looking fresh for years to come. My bench received a couple of coats of satin polyurethane varnish, flattyed down between coats, and is now waiting to be collected by a young member of my family whose first bench it will be. While a basic bench like this cannot be compared with a fine piece of traditional cabinetmaking, it will still do a good job!

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- Includes a 1/2" comb template guide & holes for bench mounting Router not included

PRICE CUT NOW FROM £44.99 EX.VAT £58.00 INC.VAT WAS £69.98 INC.VAT

CDTJ24

MODEL	SIZE	EX.VAT	WAS INC.VAT	NOW INC.VAT
CDTJ12	300mm	£44.99	£69.98	£53.99
CDTJ24	600mm	£84.99	£107.98	£101.99

RECORD POWER LATHES

CL3-CAM

- Cast Iron construction
- 36" Max between centres

LEG STAND FOR DML36SH £49.98 EX VAT £59.98 INC VAT

PRICE CUT NOW FROM £239.00 EX.VAT £286.80 INC.VAT WAS £298.98 INC.VAT

5 YEAR GUARANTEE

PRICE CUTS! * was £299.98 inc.VAT # was £514.80 inc.VAT SAVE £72!

MODEL	MOTOR (HP)	NO. SPEEDS	TURNING CAP OVER BED /OUTBOUND	EX VAT	INC VAT
DML36SH*	1/3	4	9"/12"	£239.00	£286.80
CL3-CAM#	3/4	5	12"/30"	£369.00	£442.80

Clarke ROTARY TOOL KIT

CRT40

£26.99 EX.VAT £32.39 INC.VAT

Kit includes:
- Height adjustable stand with clamp
- Rotary tool
- 1m flexible drive
- 40x accessories/consumables

Clarke CONTRACTOR CR2 ROUTER

£109.98 EX.VAT £131.98 INC.VAT

INCLUDES 15 PIECE ROUTER BIT SET WORTH OVER £20 INC.VAT

- Powerful heavy duty machine ideal for trade use
- Variable speed control from 7,400-21,600 rpm
- 2100w motor
- 0-60mm plunge depth 1800w CR3 Router with 15 Piece Bit Set also available only £89.98 £107.98

RYOBI ROUTER & TABLE KIT

ERT1400G Router
- 1400w power input
- 14,000-31,500rpm
- 1/4" & 3/8" collet capacity

INCLUDES ROUTER

ART03HG Router Table
- Table dims with extensions 355mm x 101.0mm
- Mitre gauge
- Adjustable blade guard

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CWB1250B

- Robust steel workbench
- Extra thick, reversible plywood faced worktop
- Large lockable cabinet with storage shelves
- Tough steel drawer

Clarke 13" MINI WOOD LATHE

£119.98 EX.VAT £143.98 INC.VAT

CWL325V

- Ideal for enthusiasts/ hobbyists with small workshops
- 325mm distance between centres
- 200mm max. turning capacity (dia)
- 0.2Hp motor

Clarke NEW MULTI FUNCTION TOOL WITH ACCESSORY KIT

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- Large drawer for tool storage
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MODEL	TYPE	NAIL SIZE	EX VAT	INC VAT
181EL	Nail	10-35mm	£39.98	£47.98
191EL	Nail/Staple	10-35mm	£44.99	£53.99
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Clarke JIGSAWS

Makita BOSCH Power Tools

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*DIY #Professional

MODEL	POWER (W)	DEPTH OF CUT (WOOD/STEEL)	EX VAT	INC VAT
Clarke CJS380*	420w	55/6mm	£14.99	£17.99
Clarke CON750#	750w	80/10mm	£29.98	£35.98
B & D KS600*	450w	60/5mm	£33.99	£40.79
Bosch PST700*	500w	70/4mm	£45.99	£55.19
Makita 4329#	450w	65/6mm	£64.99	£77.99

Clarke LIGHTWEIGHT ALUMINIUM QUICK RELEASE ALUMINIUM SASH CRAMPS

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MODEL	SIZE	EX. VAT	INC. VAT
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CHT375	900mm	£7.99	£9.69
CHT376	1200mm	£9.69	£11.63

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MODEL	MOTOR	MAX THICK. CAPACITY	EX VAT	INC VAT
CP-6	1100w	*	£129.98	£155.98
CPT600	1250w	120mm	£179.98	£215.98
CPT800	1250w	120mm	£199.98	£239.98

Clarke WOODWORKING LATHES

3 PCE CHISEL SET INCLUDED WITH CWL1000

CWL1000

SEE CATALOGUE FOR ACCESSORIES

MODEL	CENTRE TO CENTRE (mm)	TURNING CAP.	TURNING SPEEDS	EX VAT	INC VAT
CWL1000	1016	350mm	4	£106.99	£128.39
CWL12D	940	305mm	5	£199.98	£239.98

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CHISELS AVAILABLE FROM £6.99 EX VAT £8.39 INC VAT

MODEL	DEPTH OF CUT	EX. VAT	INC. VAT
Clarke CBM1B	95mm	£139.98	£167.98
Record RPM75‡	76mm	£179.98	£215.98
Record BM16 *	120mm	£249.00	£298.80

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CDP151B	300/5	£106.99	£128.39
CDP-10B	370/12	£159.98	£191.98
CDP301B	510/12	£199.98	£239.98
CDP451F	510/16	£239.98	£287.98
CDP501F	980/12	£429.00	£514.80

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CSS16V

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- 120w, 230v motor
- 50mm max cut thickness
- 400-1,700rpm variable speed
- Air-blower removes dust from cutting area

MODEL	MOTOR	SPEED RPM	EX VAT	INC VAT
CSS400B	85w	1450	£62.99	£75.59
CSS16V	120w	400-1700	£84.99	£101.99

DUST EXTRACTOR/ CHIP COLLECTORS

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METABO ALSO AVAILABLE

- Powerful 750w motor
- 56 litre bag capacity
- Flow rate of 850M3/h

MODEL	MOTOR	FLOW RATE	BAG CAP.	EX VAT	INC VAT
CDE35B	750w	850 M3/h	56Ltrs	£129.98	£155.98
CDE7B	750w	850 M3/h	114Ltrs	£139.98	£167.98

DUST EXTRACTOR CDE1000

- 50 litre tank capacity
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- 1100W input wattage

OTHER MODELS AVAILABLE

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FROM ONLY £29.99 EX.VAT £35.98 INC.VAT

BOSCH Power Tools

BS1

MODEL	WATT	M/MIN	EX VAT	INC VAT
Clarke BS1	900w	380	£29.98	£35.98
Bosch PBS7A	600w	250	£74.99	£89.99
Clarke CBS2	1200w	480	£69.98	£83.98
Makita 9911	650w	75-270	£92.99	£111.59

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- 315/30mm blade / bore diameter
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16" VARIABLE SPEED SCROLL SAW WITH FLEXI DRIVE AND WORKLAMP

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INCLUDES 64 PIECE KIT

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- 50mm cutting depth
- Flexible drive kit for additional grinding, polishing & sanding

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MODEL	MOUNT	MOTOR	THROAT	EX VAT	INC VAT
Clarke CBS190	Bench	350w	190mm	£109.98	£131.98
Clarke CBS250	Floor	370w	245mm	£179.98	£215.98

CORDLESS DRILL/DRIVERS

BOSCH Power Tools

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MODEL	VOLTS	BATTS	EX VAT	INC VAT
CCD180	18v	1	£36.99	£44.39
CCD240	24v	1	£46.99	£56.39
Bosch PSR18	18v	1	£68.99	£82.79

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MODEL	MOTOR	CFM	TANK	EX VAT	INC VAT
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Tiger 8/44	2 Hp	7.8	24ltr	£114.99	£137.99
Tiger 8/64	2 Hp	7.8	50ltr	£164.99	£197.99
Tiger 9/24	2.5 Hp	8.7	24ltr	£149.98	£179.98
HUNTER 55	2.5 Hp	8.7	50ltr	£179.98	£215.98
Tiger 9/60	2.5 Hp	8.7	50ltr	£189.98	£227.98
AM17EC150	3Hp	14	150ltr	£419.00	£502.80

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- Suitable for most sizes/ makes of saw
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- Dual action spreader or compression clamp by simple head reversal
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CHT652	12"	£4.99	£5.99
CHT653	18"	£5.99	£7.19
CHT660	24"	£7.99	£9.59

MITRE SAWS

evolution

makita

RAGE3

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- 45° tilting blade & table
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MODEL	BLADE DIA./BORE	MAX CUT DEPTH/CROSS	EX VAT	INC. VAT
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Evolution Rage 3	255/25.4mm	75/300mm	£169.98	£203.98
Makita LS1040	260/30mm	95/130mm	£199.98	£239.98

10" SLIDING MITRE SAW

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With sanding belt

MODEL	DUTY	WHEEL DIA.	EX VAT	INC VAT
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CBG6RZ	PRO	150mm	£37.99	£45.59
CBG6SB#	PRO	150mm	£49.98	£59.98
CBG6RWC	HD	150mm	£54.99	£65.99
CBG8RSC	HD	200mm	£59.98	£71.98
CBG8W (wet)	HD	150/200mm	£55.99	£67.19

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RT-SM430U

*Includes laser guide

MODEL	BLADE DIA./BORE	MAX. DEPTH OF CUT	EX VAT	INC VAT
RT-XM305U	250/30mm	75mm	£249.98	£299.98
RT-SM305L *	210/30mm	65mm	£159.98	£191.98
RT-SM430U *	250/30mm	75mm	£249.98	£299.98

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Record WV7

MODEL	MOUNTING	JAW (WIDTH/OPENING /DEPTH)mm	EX VAT	INC VAT
Clarke CHT152	Bolted	150/152/61	£13.49	£16.19
Stanley Multi Angle	Clamped	72/60/40	£16.99	£20.39
Record V75B	Clamped	75/50/32	£18.99	£22.79
Clarke WV7	Bolted	180/205/78	£24.99	£29.99
Clarke WV70R	Bolted	180/205/80	£39.98	£47.98

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KA900E

- Great for hard to reach areas
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- 350w motor

CARVING CHISEL SET

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- Polished spring alloy steel chisel blades
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QUALITY BEECH HANDLES

CHT400

12 PIECE SET

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VAC KING

Earlex

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* SS = Stainless Steel

MODEL	MOTOR	CAPACITY WET/DRY	EX. VAT	INC. VAT
CVAC20P	1250W	16/12ltr	£46.99	£56.39
WD1000	1000W	13.5/12ltr	£49.98	£59.98
CVAC20SS*	1400W	16/12ltr	£57.99	£69.59
CVAC25SS*	1400W	19/17ltr	£64.99	£77.99
CVAC30SS*	1400W	24/21ltr	£84.99	£101.99

PORTABLE THICKNESSER

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- Planing depths adjustable from 0-2.5mm
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- Wet bath

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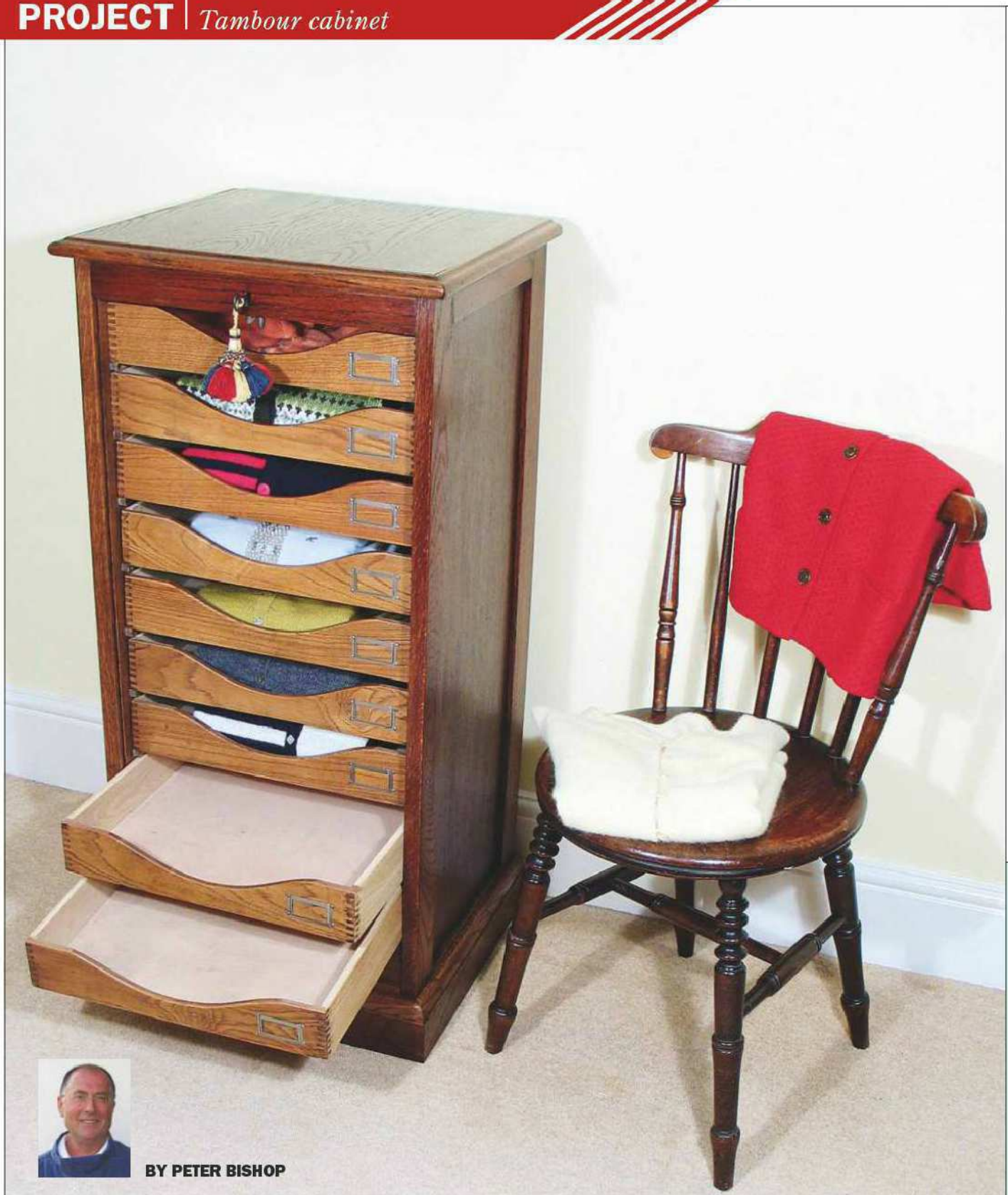


BY PETER BISHOP

Roll up! Roll up!

The auction started over an hour ago, and my lot's about to come up. The auctioneer starts at £50 and works down to a tenner; I stick my card up. Another guy joins in. I'm nearing my limit when he hesitates at £48. Going, going, gone: It's mine!

I must be mad! I'm now the proud owner yet of another heap of distorted and distressed wood for just £48… plus 15 per cent commission and 20 per cent VAT on that, so the final bill's risen to £56.64. It's time to stick it in the back of the van and take my new acquisition home.

There's nothing quite like an auction. If you've never been to one, do make a point of going. I regularly visit two or three in my area each month. Sometimes there's a gem, sometimes there's a dog! If you don't trust yourself, you can set your limit and leave a 'commission' bid with one of the clerks. Unless you're buying a specific item for immediate use, you need to be able to see through the often damaged goods to what might turn out to be a great piece after a bit of loving care and attention. Follow me as I try to turn this twisted and tatty old cabinet into a smart piece of furniture.

The post mortem

All the drawers were present and intact, but the carcase was in worse condition than I thought, **photo 1.** The plinth came off in my hand, **photo 2**. A badly bowed front vertical framing piece allowed the tambour to drop out, the tambour hessian was shot and had been patched with blue canvas, and several tambour slats were loose, bent or missing, **photo 3**. A lot of the edge beading was split, **photo 4,** the thin veneered top was nearly falling off, **photo 5** and the back panel had a terminal woodworm attack, **photo 6.** No wonder it was cheap! However…

Breaking down

The carcase had to come apart to be re built, **photo 7.** Although most of the joints were loose, some had been pinned back together with nails. Knocking the tenons out of the mortises as gently as I could left most of these nails in place. Judicious use of the angle grinder then chopped off the bits that were in the way, **photo 8**. To get the bent framing length out, I carefully prised off the drawer runners on that side, **photo 9.** After a bit of effort I ended up with one complete side intact and a load of replacement components to cut.

The tambour guides

I planed the replacement side frame piece to size and grooved it to match the original, **photo 10.** When it's working, the tambour runs in a groove down each side of the cabinet, and can be pushed down and round the back out of the way. This groove is rounded at the bottom on both sides.

I marked out the radius of the groove in the replacement piece using some conveniently-sized cans of paint, **photo 11.** I then drilled away the bulk waste, **photo 12,** and finished the job by hand with a couple of sharp gouges, **photo 13.** Finally, I shaped a stop piece and fitted it at the bottom so that the tambour would run smoothly round the curve.

Stripping off

Attacking the worn-out tambour next, I tore off the secondary blue canvas repair, **photo 14**. The old hessian backing underneath was splitting away in sections, **photo 15,** with some holding and some not. This had originally been stuck on with animal glue, which was good news as I could soften it using a hot iron, with some brown paper between it and the glued-on hessian. Once the heat worked through, the hessian could be peeled away from each section, **photo 16.** The old glue was then scraped off and the damaged slats discarded.

Slicing slats

I planed a piece of oak stock to the width of the tambour slats and sliced a replacement slat off each edge, **photo 17.** The sawn face would go at the back and help with adhesion later. The edges of the stock piece were then planed square and two more slats were cut; I needed at least six in all.

For the new slats to run freely in their grooves, each end had to be rebated to match the old ones. I set the bandsaw up for this with a stop to finish the rebate to match, **photo 18.** All the old slats that I was going to use again were stained and very dirty, so they were all sanded down ready for refinishing, **photo 19.** I now had a full set…

It looked as if most of the cabinet was still there when I got it home

The back was falling out and the front skirting board soon came off in my hand

Once I got the tambour out, I could see some of the slats were missing

The decorative beading around the top was split. I prised it off with care to reveal...

...that the thin veneered top was held on with just some small pins

The plywood back panel had provided a feast for generations of woodworm


I started to dismantle the cabinet by knocking the frame joints apart


Nails reinforced many joints, but my angle grinder soon cut through them


I marked all the original drawer runner positions before prising them off


The new frame piece was planed and grooved to match the original


I used some conveniently-sized paint tins to draw the corner curves


I then drilled away most of the waste with a slim Forstner bit...


...and finished the job off by hand with a couple of sharp gouges


I removed the tambour handle bar and tore off the old blue canvas


The old hessian backing underneath was splitting away in sections

Smoking time

The new slats now joined the replacement side frame piece in my fuming chamber, **photo 20.** Liquid ammonia is placed in dishes in the chamber and the resulting fumes react chemically with the natural tannins in the oak. This darkens the wood ready for re-staining. Depending upon the strength of the ammonia, 6 to 12 hours' exposure is normally enough to create a 'Georgian oak' finish with an appropriate spirit-based stain.

Top and bottom

I didn't have enough thin oak-veneered ply or MDF in stock to replace the top of the cabinet. However, I soon found some 12mm thick stuff that would do; it just had to be jointed. A couple of biscuit joints and some resin glue sorted this out, **photo 21**.

The original skirting was fixed to just the front face of the cabinet, probably so other cabinets could be stacked next to it if required. I decided that some lamb's-tongue moulded skirting would look good wrapped all round the base. Some oak blanks were quickly square-planed and then moulded on my router bench to the required profile, **photo 22**.

Colour matching

Where possible I wanted to retain the old, varnished finish on the cabinet. The original panels and components were very dirty, but a damp rag removed most of the grime. A light going-over with steel wool cleaned any tougher marks off. The lighter patches were then stained back, using a rag and wiping the excess off pretty quickly.

The old tambour slats, now sanded down, were stained with a Georgian oak spirit-based stain. The newer ones, now fumed, had a darker mix of stains applied to match. They could then be mixed in with the salvaged slats and nobody would notice the difference. The framing section, top, skirting and an odd packing piece were all stained to match as best I could. Once this was done they all had a sealing coat applied on the show wood faces. A few days later, when this sealing coat had hardened, the components were all lightly cut back with steel wool.

Coming together

Now I had all the old and new bits ready for reassembly. My first job was to fix the new side frame piece onto the original side panel, **photo 23.** While the glue cured I started to put the restored tambour together. I screwed a slim batten to the bench top and marked a line at 90° to one end. This would help me set out the

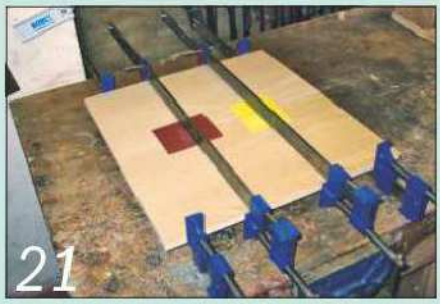
However, a hot iron soon softened the old glue, allowing me to peel the hessian off

I sliced replacement tambour slats off the edge of an oak block...

...and then set up a stop on the bandsaw so I could cut their small end rebates

Six new slats were needed; the old ones were simply sanded down ready for refinishing

I placed the new slats and the frame piece in my ammonia fuming chamber to darken them



Biscuit-jointing a couple of pieces of 12mm thick oak together made a new top

Some lengths of lamb's tongue moulding were soon machined to form the new skirting

I started the reassembly by fixing the new frame piece to its side panel

tambour slats and get them all square.

I placed all the loose slats in a row, face down and side by side. I then fixed another batten at the other end of the row, leaving a small gap there, and tapped a couple of wedges into place to hold the whole lot securely. Using a hammer I was able to line up the one end of the row of slats to the pencil line I had marke3d, **photo 24.** I was now ready to fix the new backing on.

Hessian substitute

With no hessian to hand, I decided to use some upholstery webbing to assemble the flexible tambour. I cut a couple of strips and clamped one end to the bench beyond the start of the tambour. Each length of webbing was lined up about 25mm in from the ends of the slats. I applied delayed-action impact adhesive to both pieces of webbing and to the back of the slats. Working one at a time the webbing was pulled tight (but not too tight: I didn't want the assembled tambour to curl) and the joints were made. The other end of the webbing was clamped to the bench, and a chunk of wood with weights placed on top made sure it stayed in place, **photo 25.** The second length followed. Note the tambour stop block on the far edge of the panel.

Later on I put a 6mm staple through each edge of the webbing into the individual slats as a fail-safe. The tambour handle bar was then refitted and the completed tambour was waxed and polished on the show wood side, ready for fitting.

Assembly time

Before the carcase went back together, I waxed and polished the grooves in which the tambour would run; I'd sealed them all earlier. Waxing the grooves and the ends of the tambour slats would ensure that the whole thing ran smoothly.

Next I refitted the drawer runners to the repaired side panel, **photo 26.** All these, on both panels, were also waxed and buffed up ready for the drawers to go back in later on. The old back panel was riddled with woodworm, so I cut a new one from some 4mm thick mdf. I was now just about ready to reassemble the carcase.

This proved to be fairly straightforward until I realised about halfway through that I hadn't put the tambour in: that could have been a disaster! It had to go in before the front top rail was in place or I'd have had to re-jig the whole back section. Anyway, I spotted the mistake in time and all was well. I then added some extra corner blocks to the inside of the frame as reinforcement, **photo 27**. Once the glue had set I cleaned off any excess and moved on.

The final components

It was now time to fit the top and the trims. Now that I had a finished frame to work to, I could cut the top dead to size and rebate it to fit, **photo 28.**

A small panel covers the tambour turn at the bottom, **photo 29**. This will be fixed into the back of the front piece of skirting once it has been mitred to fit. All this lot was sorted and the whole carcase waxed and buffed up, ready for the new top to be stained, waxed, fitted and weighted down, **photo 30.** The original beading from around the top was fine to re-use. I simply cleaned off the old glue and scored the back surface to give the glue a better grip.

A top-drawer result

The final job was to sand and clean off a few decades of dirt on the drawers. I then numbered them – 1 at the top down to 9 at the bottom – for future reference and refitted them. I guess there must have been a bit of a bow in the original frame, because a couple of them were a rather tight fit now. Some judicious shaving from the sides with a plane soon sorted this out, and a good fit was made all round. Each drawer was then waxed and buffed up using a neutral colour, and the job was done.

It's a tidy cabinet now, used daily by Mrs Bishop to store her woollies. The end result isn't bad for a small initial investment of about £75 in all, once I've added the miscellaneous bits and pieces to the purchase price.

Now I have some idea of how a tambour works, I'll be keeping my eyes open for my dream desk – a 6ft wide roll-top model in oak – for my next restoration project. Watch this space!

I wedged the tambour slats between two battens and lined them up

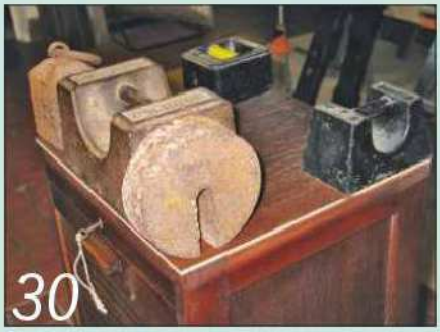
The two lengths of webbing were glued to the slats and weighted down

I refitted the old drawer runners to the repaired side panel using a spacer

I decided to reinforce all the frame corners with some triangular glue blocks

The new top panel was cut precisely to size and then rebated all round

The new skirting was mitred, glued, pinned and cramped in place



Finally, the stained and waxed top panel was glued in place and weighted down

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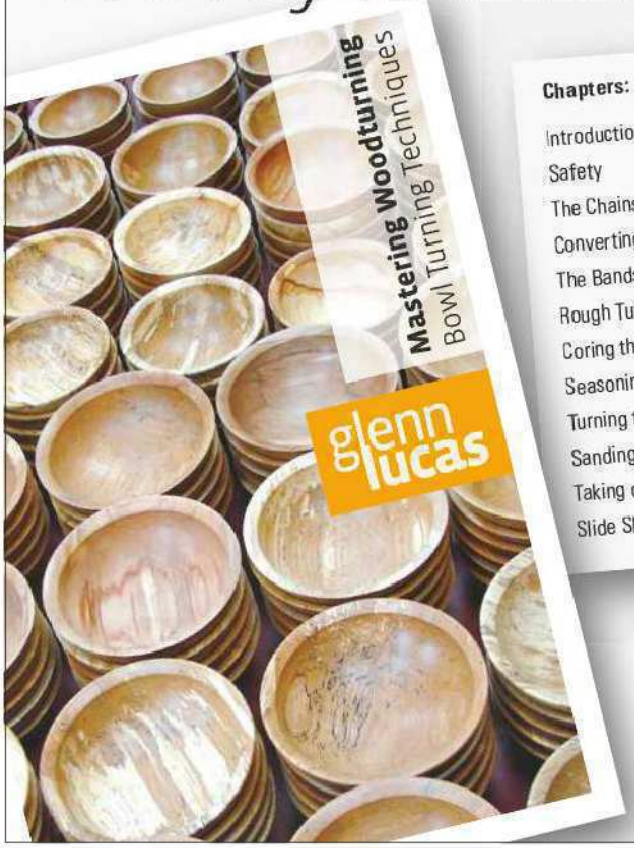

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BY ANDY STANDING

A is for...

The aim of this new series is to provide you with short snippets of interesting and, I hope, useful information concerning all aspects of woodworking. It will explain some of the mysteries for those new to the craft, and will I hope inspire and entertain everyone else!

One of the joys of woodworking is that you're always learning. Whenever you buy timber, try a new technique or make a new project, you gain a little more skill and experience. Of course, it takes many years to become really proficient and reach the highest skill levels. However great pleasure can still be derived from completing simpler jobs that require modest skills, and as confidence builds you can take on ever more complex projects. So read on, and see what useful nuggets you can pick up from my trawl through subjects beginning with the letter A.

AIR DRYING

Before use, freshly cut timber must be dried (seasoned); otherwise it will be highly unstable and difficult to work with. Air drying is the traditional way to season wood. Logs are sawn into planks and stacked outside with thin battens between them to allow the air to circulate. It's a slow process, though inexpensive. However, the moisture content of the timber can be reduced to no lower than about 15 per cent in this way.

For interior use in centrally heated homes, the moisture content must be reduced to below 10 per cent to prevent the timber from shrinking and twisting as it dries out to the ambient moisture level. This final seasoning is usually done in an industrial-scale kiln which uses a combination of steam and hot air to reduce the moisture content in a controlled manner. Alternatively, you can simply stack the timber inside in the environment in which it is to be used... although having a pile of timber in the living room for several weeks might not make you the most popular member of the family!

ADHESIVES

Even though many woodworking joints have considerable mechanical strength, an adhesive is still a vital component in any project. Traditionally animal glue or Scotch glue was used. This needs to be heated in a glue pot before use (see right), and sets relatively rapidly. It forms a strong bond, yet it can be re-softened by the application of heat or moisture, which is a boon for the furniture restorer taking things apart. It's often still used by cabinetmakers for applying wood veneers.

For general woodwork the most popular type of glue is PVA (polyvinyl acetate). This is a water-based white glue that is supplied ready-mixed. It's easy to apply and forms an extremely strong bond that can withstand considerable strain. Excess glue

can be wiped away with a damp cloth while still wet, or removed with a chisel when dry. Standard PVA is suitable only for interior use as it's not water-resistant, but exterior-grade waterproof versions are available.

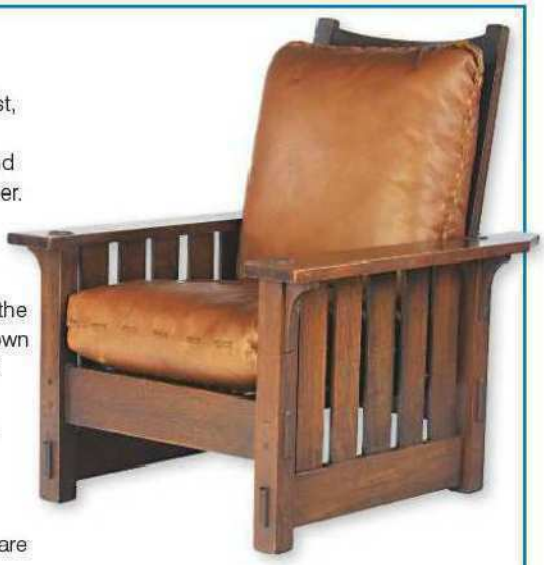
Another increasingly popular timber glue is PU (polyurethane). This adhesive is fully waterproof and quick-setting. It has a high initial tack, meaning that it's very 'sticky', and it also foams as it cures, which gives it good gap-filling properties. It's an excellent glue, though it can be expensive to use on large-scale projects. Care is needed when working with it, as it's difficult to remove from the skin.

ARTS & CRAFTS MOVEMENT

This was a design movement that flourished between the mid 19th century and the early 20th centuries. It was led by William Morris, and was basically a reaction against the over-industrialisation of the decorative arts that advocated a return to traditional craftsmanship. It was a highly important movement, and had considerable influence on all aspects of creative art from textile design and architecture to furniture design and manufacture.

Morris himself was a political theorist, scholar, translator and publisher, an environmental campaigner, a writer and poet as well as an outstanding designer. His work has remained popular over the years, and his company Morris & Co still exists today.

Of most interest to woodworkers is the establishment of what came to be known as the Cotswold School. This was set up by Ernest Gimson and the two Barnsley brothers, Ernest and Sidney. They wished to create a 'craft community' producing high-quality hand-made furniture. Their style was soon established with the details that are so familiar today: use of solid English hardwoods, visible jointing, plain lines and restrained decoration. All the furniture was made entirely by hand without the use of any machinery, so it relied solely on the skill of the craftsman.



The Arts & Crafts Movement was not just confined to England. Its influence spread to Europe and North America, where it is referred to as the Craftsman or American Craftsman Movement.

ADZE

This is a tool which would almost certainly have been used by the Cotswold furniture makers, and indeed it is still often used today. It is a type of axe, but with the blade set at right angles to the handle rather than being parallel to it. It is used mainly for hollowing out timber, particularly in the shaping of Windsor chair seats, and is not a tool for the faint-hearted!.

AUGER

This is a type of drill bit, characterised by a deep spiral design and a small conical threaded tip. Traditionally it was used in a brace, which is a large U-shaped hand drill. The auger has sharp cutting spurs which produce a clean hole, and its threaded tip pulls the bit in at a set rate.

Augers are also used in chisel mortising machines, where they are housed inside the square chisel and remove the majority of the waste. In this form they don't have the threaded tip, but just a centre point.

ASSEMBLY

The final assembly can be the most stressful part of any woodworking project, unless you plan it carefully. Once you have made all the components, cut the joints, arranged the parts, got the glue and found some cramps, you're ready to go… or are you? It's all too easy to rush ahead and get into trouble, with glue everywhere, jammed joints, insufficient cramps and rising panic as your project disintegrates in front of you.

The key to success is always to plan well in advance. Test all the joints dry and remember not to make them too tight, because when you apply glue such as PVA they can swell a little and this, combined with the stickiness of the glue, can make them very difficult to assemble. If you have to force anything together, it's too tight.

On a more complex project such as the one shown on the right, the secret is to assemble your project in stages by making as many sub-assemblies as possible. Then you can check each sub-assembly in turn before bringing them all together.

Last of all, don't attempt a tricky assembly at the end of the day when you're tired and likely to make a mistake. It's often better to get everything ready the night before, and then to assemble the project in the morning.

ARRIS

This is the edge formed when two surfaces meet – for instance, between the top and side faces of a board. On finished woodwork you would usually soften all the arrises by sanding them with abrasive or, perhaps, by rounding them over with a router.

Arris rails are the triangular-section rails that are used to link the posts on traditional boarded fences (above). Their angled profile serves two functions: it makes the fence more difficult to climb over, and water will run off the angled top surface, so reducing the chance of rot.

ABRASIVE

Woodworkers have always used abrasives to smooth their work. Some of the earliest examples include crushed seashells and shark skin. Modern abrasives are a little more precise in their cutting action. The two most common abrasives used in woodworking nowadays are aluminium oxide and silicon carbide. Aluminium oxide is used for both machine and hand sanding, and is available in a wide range of grits, on paper and fabric backing. Silicon carbide is more widely used on fine abrasive papers for cutting back during finishing and polishing. It's the type of abrasive used in wet-and-dry papers (right), which as their name implies can be used wet (mainly for flatting down paint and varnish) as well as dry.

AIR FILTER

In these health-conscious days we're ever more aware of the numerous hazards in our daily lives. For the woodworker, sawdust and fine sanding dust are the chief enemies. Efficient dust extraction at source can collect the majority of it, but there is always a proportion of the finer dust that will escape into the workshop, ready to be breathed in.

An ambient air filter hanging on the roof of your shop can help to reduce this considerably. These machines run quietly in the background, and many of them are available with remote controls and timers for efficient and convenient operation.

ASH

This is a popular hardwood with its light colour and straight grain. It's easy to work, can be easily bent and finishes well, so it's often used for furniture and cabinetmaking. It's widely available. European Ash often displays darker hardwood, which is known as olive ash. American White Ash is very similar to the European variety, and, again is an attractive and pleasant timber to work with.

Unfortunately a serious threat to ash trees has appeared recently in this country, having already killed millions of trees on the continent. It's the rather chillingly named Ash Dieback Disease, which is spread by fungal spores and for which there is as yet no cure. As there are an estimated 80 million ash trees in British woodlands, the effects could be devastating if the disease takes hold.

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Another customer said that using a Woodstation halved his logging time compared to using a Fergie logging bench.

Time-saving:

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Versatile:

The Buckingham Woodstation allows you to cut stakes and fence posts with the use of a simple attachment that turns the Woodstation into a 'horse' holding the log at the perfect height for splitting and sharpening.

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BY ANDY KING

Singles or twins?

In bigger workshops you often see a dedicated jointer alongside a stand-alone thicknesser

Following on from last month's look at what makes the planer thicknesser tick and why it's such a valuable machine to have in the workshop, this follow-up looks a little closer at the individual machine options available

In general there are just three options to consider: a jointer for straightening stock, a thicknesser for gauging to specific sizes once the reference faces are established, and the final option, the combination planer thicknesser. Each has good points, each has some downsides. I'll be outlining the benefits and the niggles in the next few pages.

A dedicated jointer

In many bigger shops you'll often see a dedicated jointer alongside a stand-alone thicknessing machine, **photo 1**. I like this particular set-up myself as you can keep downtime to a minimum; there's no need to do any alterations – flipping beds, moving extraction hoods and so forth. American hobby woodworkers certainly favour the

2
The stand-alone cabinet-base jointer has longer-than-normal beds so the work is well supported


3
The entry level jointers suffer limitations from a relatively narrow cutter width


4
The plus side is a really long, deep fence, often in cast iron for great support


5
This is usually backed up by a rock-solid bracket and tilt system so it stays where you put it


6
Surface bed adjustments can be either by lever (as here) or via a threaded grip


7
Bench-top models have a 150mm wide block and are ideal for smaller furniture-type work


8
The beds are still long enough to put reasonably long lengths over the cutterblock safely

two-machine set-up, but they often have a cavernous basement workshop... unlike we Brits working from a shed or garage where space is a premium.

Entry-level models

The stand-alone cabinet-base jointer available at the lower end of the market follows the American style and has the distinct advantage of longer-than-normal beds compared with a planer thicknesser, **photo 2**, so the work is well supported throughout the planing process. There is a downside, though, as the cutting width on these machines is often quite narrow, with entry-level models usually coming in at 150 or 200mm widths, **photo 3**.

For many jobs that will be more than sufficient, but in joinery applications such as deep door rails there's often a need for wider stock. Therefore a jointer can be limited in this area, despite the benefits the longer beds offer.

You can of course get around this by joining two pieces together for extra width, but additional work increases the time frame. However, you can introduce more stability in wider panels and tops if you make them from several narrower pieces, so it could be a trade-off of speed over final results in many cases.

Floor-standing jointers

A closer look at the entry-level floor-standing models shows that the quality is excellent; the first ones I saw had cast iron parts throughout, even down to the fence. And it's the fence that's an important factor for consistency; you'll normally find that the jointer has a fence that complements the beds, so it can be much longer than on a standard planer thicknesser, **photo 4**.

Straightening longer stock on a jointer is certainly an easier task with the longer beds, and on the floor-standing models, there's usually rock-solid fence support as well, **photo 5**.

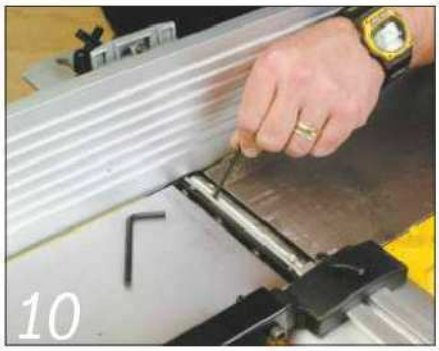
There's an additional bonus for me here in that there's no swapping or moving of components to move from one function to another. It's a simple machine for straightening stock and little else.

Simple adjustments

The bed adjustment is much the same as on a planer thicknesser – either a winder or a lever, **photo 6**. Both work well, although a winder does allow for much easier micro adjustment which is useful for fine skimming if you need to fit a piece rather than just flatten it as part of a preparation sequence.

Couple that simplicity of operation with

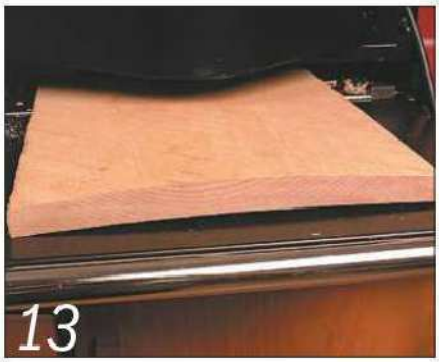
Sadly this SIP benchtop model with cast iron fence and brackets is no longer available!



The simple wedge block knife retention is commonplace on most jointers

The stand-alone thicknesser working alongside a separate planer used to be the workshop norm

Portability and a small footprint are huge advantages in a bench-top thicknesser



Putting stock through without a flat reference face will give poor results

You can pack timber on a sled to stabilise any twists or bows and gain an initial flat surface

the low-maintenance side of things – there are no feed rollers or anything to contend with. It's just a matter of keeping the beds clean and slick, plus routine work on the block, the bed and the fence adjusters, and that's about it.

Bench-top jointers

For the hobby worker, or indeed a furniture maker who doesn't need a big-capacity machine, there are the bench-top jointers. The problem here, like most machines that get 'shrunk down', is often the quality.

The Chinese market is very strong for the budget-end machines§, so most bench-top models are all but identical, based around a 150mm wide block and with a bed length of around 700mm.

That is pretty good considering the machine's size. Entry-level floor-standing planer thicknessers have beds of only around 1000mm, so a small jointer is ideally suited for smaller and finer work, **photo 7**. You can certainly pass work of around 1200mm or so over it in full control.

Small but manageable

I've always found bench-top models to be far less daunting when machining smaller components as well. SIP first started the trend towards smaller machines with their 01455 model, **photo 8**. This was still a budget machine, but it had a cast iron fence with solid adjusters, **photo 9**, and was a cracking little model. Sadly it now seems to have disappeared, to be replaced by a run-of-the-mill aluminium fence version that's much the same as rival models.

Extra knives

These smaller machines are two-knife models of standard wedge block design, **photo 10**, but move up into the floor-standing trade models and you'll generally find three- and sometimes four-knife blocks.

On a thicknesser that's normally of little advantage, other than giving an increased feed speed, but for surfacing work the finish achieved is ultimately controlled by the machinist. Feeding work too quickly on a two-knife block can easily cause a poor finish, while a four-knife one will finish the work far more cleanly.

More knives should also deal with irregular grain better, as the cut count per millimetre is increased even if you operate at the same feed speed.

Stand-alone thicknessers

I used to regard the thicknesser as a stand-alone machine resting on a cabinet base and working alongside the jointer, **photo 11**, but in the last decade or so the American-style 'portable' bench-top version has become a popular choice for the small workshop as well as for site work, **photo 12**.

To get the best from a thicknesser you really need a jointer to do the initial face and edge work. Unless you have a way of straightening your stock prior to thicknessing, any flaws will be retained through the machining process. The pressure rollers will flatten out some flaws as they pass, **photo 13**, but they'll spring back when the pressure is off, so you really do need a surfacing option alongside it to get the best from it.

The sled technique

You can actually straighten stock with a thicknesser by making a suitable sled for the table. The work needs to be fully supported throughout its length with wedges and packers to keep the work stable as it passes through, **photo 14**. Any flex can deflect the timber as the rollers press down, preventing it from straightening, and likewise, if any twist isn't packed out correctly it will deflect.

This can be a successful method if you get it right, and once the initial surface has been prepped it can be flipped and thicknessed in the same manner as usual. However, I would see this more as a stopgap solution rather than a full-on method of prepping stock each time.

Width capacities are usually better than on an entry-level combination planer

The drive gear for the bed can vary from a heavy-duty chain and sprocket...

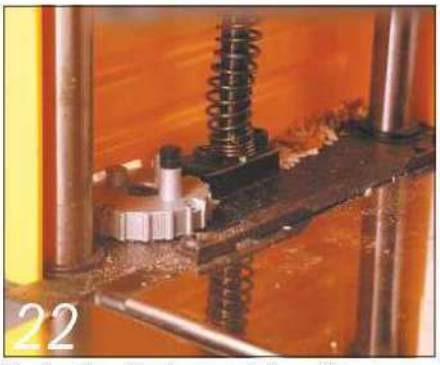
...to simple but not very durable plastic cogged gearing on a cheaper model

Portable thicknessers can have the option of disposable knives or resharpenable ones

The portable versions often have magnetic setting gauges to help as space can be restricted

Better portable models have a headlock to prevent excessive chatter as the stock feeds through...

...and an indicator to check how much will be removed in a single pass before feeding it in



The turret post is also superb for making repeat cuts to standard stock sizes

Machine capacities

The big plus for even the budget bench-top models has to be capacity. Despite their small footprint, they usually have a block with a 300mm wide cut, **photo 15**, plus a thicknessing capacity of about 150mm. A good example of where the wider block will work well is to clean back any panels and wider stock you may have to laminate from narrow strips.

The thickness depth could be seen as limited for anyone doing traditional joinery with deep mid and bottom rails, but that's much the same for entry-level combination planers which I'll come onto later.

The benchtop versions are similar across the board, having a small bed with flip-down tables that adjust up and down on threaded posts to alter the depth, along with a fixed block and infeed and outfeed rollers. Better models have a link chain to drive the bed up, **photo 16**, but cheaper ones can have a simpler drive gear such as this plastic one, **photo 17**, so durability could be an issue over time.

The knife option

Some machines also have a dual-knife option, taking either disposable or resharpenable blades, **photo 18**. My own choice would certainly be the dual option if possible. Resharpenable ones are great for clean timber, and with a spare set you can have one set as a back-up when the others become dull. They're very cost effective if you look after them.

The set-up on a portable model can be a little trickier as the block sits below the cage of the machine, but they usually come with setting blocks as standard sp the job is easy enough to do, **photo 19**.

Extra features

Good features on some models include a head lock that prevents deflection under load for a better finish, **photo 20**, as well as a simple gauge that allows you to push the stock against it and it will lift to show how deep a cut it will take, **photo 21**. Another feature well worth looking out for is a preset turret, **photo 22**. These are calibrated to common sizes, so you can set your finished size and run all your stock through and it will finish at that dimension.

To sum up, a floor-standing or bench-top thicknesser takes up very little room, and the bench-top option works especially well in smaller workshops. However, there's still the need for a surfacing option if you want to do any work beyond re-dimensioning already prepared stock, or cleaning up sawn and reclaimed stuff.

Rock-solid and an industry standard, the classic over/under style machine was a workhorse in many workshops

On most entry-level floor-standing machines, you have to remove the infeed table to access the thicknesser

The ease of access is excellent, but the swaps between modes can be frustrating as you remove and re-fit components

The Kity 439 retains the over/under format so there's no bed or fence removal here. Planing and thicknessing capacities are both 200mm

Go up to professional level and dial gauges are common, allowing repeat fractional cuts to be set up and made with ease

Dust control is important with these machines, and integral hoods also serve the purpose of covering the cutter block safely

Combining the two machines

While a combination of planer and thicknesser ticks boxes, the need to strip down or alter components to swap between functions is commonplace amongst the majority of floor-standing machines from the budget range upwards.

There is still the classic over/under option, but that isn't such a commonplace model as it was in the days of the old Wadkins and so forth that used to grace most machine shops, **photo 23**. They're great machines as there's nothing to swap or take off; you simply do your straightening up on the surface beds, wind the thicknesser to the height you want and run the work through it.

Saving space

The dual-function planer thicknesser does have the advantage of a single footprint and good capacities, even for the entry-level floor-standing models. These usually have a 250mm wide block and 150mm maximum thickness, and for many of us work very well indeed. These are usually all of similar build, with a variation or two on cosmetic stuff, knobs and casings to set them apart.

They all operate in pretty much the same way. The outfeed table removes to gain access to the thickness table, **photo 24**. There's a removable hood that engages over the block for thicknessing, **photo 25**, and under it for surfacing. The fence usually has to be fully removed as well.

A favourite machine

Kity had a great little machine in the 439 version, and it's still available, **photo 26**. I'm a great fan of Kity in general, and while this one hasn't had the cast iron makeover of other entry-level models, it has two main advantages that set it apart for me.

First, nothing needs to be removed! It's a classic over/under machine, so everything stays on board. This is much easier to use in general, but it's a bit trickier to feed stock under the beds as the view is impaired. You have to be a little more assured when feeding stock in, and make sure the bed is clear of debris build-ups.

This model has a 200mm wide block with a matched 200mm thickness capacity, so wider materials for door rails will work well on it. However, it's a little restricted on the width if you need that extra bit for stock such as shelving or wide panels.

Bigger is better

Go up a notch to the heavier trade machines and there's a feature or two extra to be had, although the general feel is much the same. Size increase is an obvious factor. As the price rises you get wider blocks (with the fast tool-free Tersa block the major upgrade in this area), along with an increase in the number of knives. However, that won't necessarily improve the finish; only the speed at which the stock feeds through the thicknesser.

The lightweight winding posts on the thickness bed are usually replaced in favour of the stronger central ram. Some also have dial gauge adjusters for consistent thicknessing, **photo 27** – useful if you have to repeat a piece later on, or match an existing part.

Dust control

Now, with a big emphasis on dust control, there's often a need to wind the table down to place the chute under the block for surfacing, or alternatively to adjust the fence

Nowadays bigger machines tend to have lift-up beds for access to the thicknesser – either a straight vertical lift...

...or a gull-wing configuration. This particular style gives great access to the bed, but don't place the machine against a wall!

A decent fence is an essential feature, and the longer and deeper it is, the better the support it gives to the workpiece

Budget table-top machines can be a disappointment as they are often poor performers in essential areas...

...such as the fence provided. This pressed steel version is OK, but needs constant checking to get and keep it square

and bridge guard and position the chute above the block for thicknessing work.

Some models have built-in chutes, **photo 28**, that are hinged and flipped over for faster swaps. There will probably be microswitches that need to be activated with the chute as it doubles up as a guard, and this is no bad thing.

Years ago, trade machines simply had a huge opening in the cabinet base and the shavings piled up on the floor. At the time I thought this was great – very easy to shovel up and keep clear – but in those days I wasn't sensitised to certain types of wood dust as I am now!

Surface beds

This set-up can also introduce a different bed configuration with regards to thicknesser access. The entry-level bed removal option is now replaced by hinged and longer beds, with either the outfeed alone lifting up, or both the infeed and the outfeed. The latter option gives better access for maintenance as well as faster feeding and progress of the work through the thicknesser.

Depending on the style, you can find a straight-lift bed, **photo 29**, or a gull-wing configuration, **photo 30**. The gull-wing style allows more room at the infeed and outfeed ends for feeding and extraction of the work, but if space is tight, this style needs to be positioned away from a wall to allow the beds to lift back.

Alongside, there's more thought put into the fence construction as you move up the price scale, and the fence often stays on board even with the beds lifted, which is a big plus for me.

The rigidity and size of the fence are much better as well, **photo 31**, and the bigger and better the support, the easier it is for initial preparation work.

Bench-top versions

The latest influx of bench-top models has been a little disappointing unless you wish to constantly check and tinker with things. I've looked at a couple of these and they are certainly of an ilk, **photo 32**. The fences are usually pressed steel, **photo 33** – difficult to get square and keep so – and the infeed table on one was on a slight skew to the block. They're all reasonably capable machines, but the build quality gives rise to a degree of concern, and if I was looking to do consistent and accurate work regularly I would have to recommend the standard floor-standing model as a starting point.

In conclusion...

Choosing what's best is a 'how long is a piece of string' scenario. The stand-alone jointer and thicknesser set-up works well, as does the 'over/under' style of combined machine where the beds and fence stay in place, so personally I'd always prefer this option to any machine that needs a lot of altering between modes.

Mind you, I'd be a lot more impressed if the manufacturers would realise there is a need for good-quality machinery of bench-top size. Why can't we have machines for prepping smaller stock for those that don't want to make bigger pieces? I live in hope...

BY KEITH SMITH

Shop notes

We seem to have been thwarted by the weather of late. We've had a couple of outside jobs to do, and the cold, wet weather has been making life really difficult for us. But in this business you have little choice but to take the rough with the smooth if you want to keep your head above water...

On one job we've been converting an open corner of a house into a porch, **above** and **photo 1**. We made the wall infill panels up in the workshop and covered them with a breathable roofing felt, **photo 2**, which meant that we could even fit them in the rain, **photo 3**, and then insulate and finish them working from the inside, **photo 4**. However, as it turned out our biggest problem was painting the outside cladding and framing, **photos 5** and **6**.

Beating the weather

Most paints require a minimum drying temperature of 10°C, which means that in this country, especially with the sort of weather we're getting at the moment, we can only paint – and therefore work – for a few months of each year. It's late October as I write this, and yesterday the outdoor temperature never got above 5°C; during the whole of the time we've been working on this job the temperature has never even got up to 10°! So I decided to try a new (for me at least) paint from Osmo called Country Colours. This is a natural oil-based paint which provides a microporous finish and, crucially for us, only needs protecting from frost as it dries.

Maximum exposure

It appears to me to perform like a traditional linseed oil paint, in that it doesn't cover as opaquely as modern paints do. You can see the figure of the wood through the paint, even after giving it the recommended two coats. However, the big advantage of this type of paint is that it won't crack, peel or flake off. Over time the surface of the paint will erode, but future maintenance is easy as there's little required in the way of preparation; the paintwork just needs to be cleaned before recoating.

According to its product information

sheet, this paint has been well tried for decades under the severest weather conditions. I hope so, because the porch we've built is high up on the side of a hill, and is certainly exposed to the elements.

Rising damp

The severe wet weather has recently caused us other problems too. Last year we fitted an oak kitchen in a converted chapel, which is frequently unoccupied as it's used as a holiday home, and last week we got a call to ask if we could call in and free up a cupboard door that was sticking badly. What we found when we arrived was far worse than we'd imagined. Most of the doors were sticking, two had bowed and one had completely blown its joints due to the panel expanding so much.

It was all a bit of a shock, but then we realised there was a bigger problem when we discovered that one of the door hinges had severely corroded and some of the oak had a moisture content of 19 per cent. We then removed some of the units to discover black mould on the chapel walls, and on the backs and sides of some of the cabinets too. Checking with a damp meter, we found that the wall was now thoroughly wet; it had been dry when we installed the units.

My guess was that the soakaway taking rainwater from the chapel roof had become blocked, causing the wall below to become saturated. As a short-term solution we refitted the units and worktops, leaving a good gap behind for ventilation, and repaired the worst of the doors. This is one of the trials of working in an older property which has no dampproof course!

Weather report

The terrible weather has also had an effect on our outdoor wood glue test. Last month I reported that the softwood joint, glued with Aerolite 306 adhesive, had failed after five years. Two weeks on and another joint has failed; this time it's the softwood joint made with the rather more popular Gorilla glue.

This is one of the two polyurethane adhesives I used in this trial, and it has now failed cleanly through the glue line. The other softwood joint I assembled with a polyurethane adhesive, Elch Pro Rapid Set Polyurethane, is still sound and shows no cracks around the glue line, which would be a precursor to its failing.

Gorilla glue used to be marketed as 'The strongest glue on planet Earth', but when I tested it back in September 2007 there were several glues which made stronger joints, and now it hasn't turned out to be the most durable either.

The house is on a very exposed site and the door had been set well back inside a large overhang. Our job was to build a porch by panelling in up to the pillar, so our first task was to dig some shallow footings for the dwarf walls

We made the wall infill panels up in the workshop. These consisted of a 100 x 50mm tanalised timber frame clad with OSB, covered in a breathable membrane and vertically battened with roofing lath ready for the external cladding to be fitted

With the house walls being more out of square than we had anticipated, and with a coating of very rough pebbledash to cop with, the main infill panel ended up an extremely snug fit. After screwing it in place we used construction foam to fill in any gaps round the perimeter

We fitted insulation into the wall panels on the inside and then covered them with a vapour barrier. This is a thin polythene sheet that prevents warm air inside the porch from condensing on the internal cold face of the OSB and soaking the insulation

The door frame and sill were also made up in the workshop. The frame and glass above the door were added once the frame had been fixed in place on top of its engineering brick support wall

The biggest advantage of the Osmo Country Colours paint was that we were able to decorate the shiplap cladding as we applied it. All we had to do was to protect it from frost

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BY BOB CHAPMAN

Bowled over

I recently had a phone call from my local Bettys Café Tea Rooms, asking me if I could make them a selection of bowls in different sizes and different timbers. It seemed like an interesting challenge. How could I refuse?

I always prefer sycamore and beech for any kind of food use, and these were my first suggestion. Another aspect that I assumed would be important was the finish. As the bowls were presumably to be used for holding food, I suggested the use of Chestnut Products' Food Safe Finish, which does what it says on the tin. Quite quickly a list of bowl sizes, shapes and prices was agreed, and I prepared to start work.

Suitable stock

The first thing I did was to mark out the bowl shapes on some boards I'd bought from the local sawmill a while earlier. I've found that buying direct from the mill is the cheapest way to obtain timber, and I always keep a few boards in stock. As they're air-dried the moisture content is variable, but I keep them under cover in the workshop and by the time I need to use them they're down to an acceptable moisture level. I've never had problems with any significant movement in finished pieces.

Round in circles

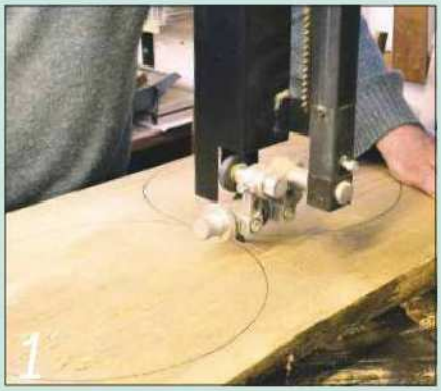
When marking out a board like this, it's usually best to fit together circles of different sizes so as to minimise the waste areas between them. However, if the bowls are large and occupy most of the board's width, there's no advantage in placing them close to the edge as this only serves to limit their finished shape. I placed the largest circles near the middle and then cut the board between them, **photo 1**.

Now reduced to more manageable sizes, the individual circles can be cut more closely, **photo 2**, although I make no attempt to follow the lines exactly. I've never felt it necessary to cut precise circles on the bandsaw; that's what lathes are for!

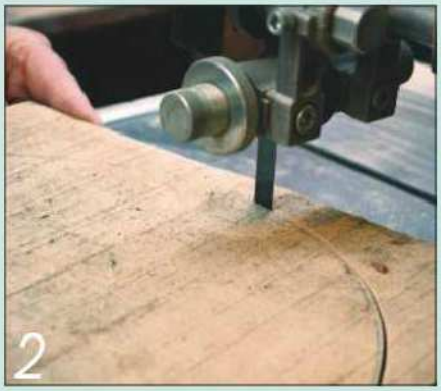
A choice of mounting

Eventually all the different sized blanks were cut, **photo 3**, and I could prepare them for mounting on the lathe. Many turners use a faceplate for the initial mounting of a bowl blank, making sure that the screws are put into the face that will eventually be hollowed out, thereby losing the screw holes in the process. I prefer to use a single large screw held in the four-jaw chuck, a system commonly referred to as a screw chuck. So I drilled a single 8mm diameter hole for the screw to a depth of about 20mm in the centre of each blank, **photo 4**.

The screw protrudes approximately 19mm in front of the faces of the chuck jaws, **photo 5**. The hole is only just deep



Mark out the circles and cut the board into more manageable pieces



Cut out the individual circles closely to size on the bandsaw

After a bit of a bandsaw marathon the stack of blanks is ready for turning

Drill an 8mm hole about 20mm deep in the centre of each blank

The various bowl blanks will be held securely on this screw chuck

Use light cuts taken with the 13mm bowl gouge to true up the blank

Mark the centre of the blank clearly with the revolving tailstock centre

Cut in to start forming the spigot which will later be held in the chuck

enough to accommodate the screw. If it were any deeper it might start to dictate the depth of the bowl, which must be hollowed at least as far as the bottom of the screw hole. Obviously this becomes more important on shallow bowls and platters.

Let the turning begin

Mount the first bowl on the screw and use a 13mm bowl gouge to true up the circle and produce a clean edge. Hold the gouge more or less at right angles to the work, with the flute at about 2 o'clock and with only 2-3mm of the tip cutting the wood, **photo 6**. Move briskly from left to right, taking as many light cuts as are necessary to true up the surface.

Before proceeding any further, I like to mark the centre of the bowl blank for future reference. This could be done with a pencil, of course, but I prefer to bring up the revolving tailstock centre and drive it gently into the wood, **photo 7**. Not only does this save me searching for a pencil; it also produces a mark that isn't going to rub off and be lost as work proceeds.

The dovetail spigot

My chuck jaws will close down on a spigot about 45mm in diameter. So after marking this out, I cut a groove approximately 6mm deep with a parting tool, **photo 8**. This forms a spigot of the right size, but with parallel sides. Before the sides can be dovetailed, some of the surrounding waste must be removed and this is best done with the 13mm bowl gouge.

Hold the gouge at right angles to the work, with the flute at about ten o'clock, and insert the tip 2 to 3mm deep into the groove just cut. Maintaining it at right angles, pull the tool towards you across the face of the work, **photo 9**. The shavings from this cut will be aimed pretty much towards your face, so make sure you're wearing safety glasses and keep your mouth shut! Repeat this cut to remove the waste.

As you get further down the groove, the spigot will stop you holding the gouge at right angles to start the cut, so bring it back to a right angle as soon as you can; this keeps the cut light and manageable.

With the waste removed, use a skew chisel to give the spigot a dovetail profile which will fit the shape of the chuck jaws, **photo 10**. Don't worry if the angle doesn't match the jaws exactly, as they will crush it to the right angle provided it isn't too far out.

The right foot

Now mark out the foot of the bowl. Note that the spigot is *not* the foot! The spigot is sized

to fit the chuck, whereas the foot must be sized to fit the bowl. I always recommend cxreating a foot which is about a third of the bowl's diameter. In this instance the foot will be about 120mm in diameter on a 350mm bowl, **photo 11**. I never work to a precise measurement, but always err on the side of caution by making it a little larger rather than a little smaller. Then you can always remove a bit more if you wish...

Cut in about 3 to 4mm with the parting tool and again remove the waste. Now use the bowl gouge to start shaping the underside of the bowl. Start at the corner and take light cuts from right to left as before, keeping the gouge approximately at right angles to the curved surface you're cutting, **photo 12**. This means pulling the handle round with your right hand more than you move the tip with your left hand.

The bottom surface

When the shape of the underside is to your liking, refine the surface by shear-scraping it. This can be done with a scraper, but I prefer to use the bowl gouge I already have in my hand. Rotate the gouge until the flute is at approximately eight o'clock, **photo 13**. Then make very gentle contact with the surface and slowly pull the lower wing of the gouge across it with the cutting edge at approximately 45°. This should result in very small and delicate shavings, leaving a smooth surface that's ready for sanding. I stopped at 240 grit and applied the first coat of food safe oil.

Turning inside out

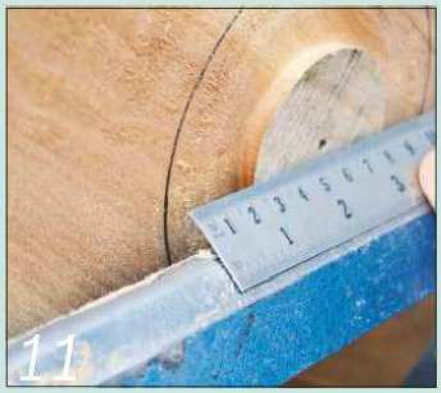
Now it's time to reverse the bowl and secure the spigot in the chuck jaws. Use a skew chisel to give a starting groove at a point corresponding to the desired wall thickness, **photo 14**. These were to be 'working' bowls, not decorative pieces, so I aimed for a wall thickness of around 8 to 10mm. This gives a satisfyingly weighty bowl which should be able to withstand many years' service.

I switched to the 13mm bowl gouge to begin the hollowing out, inserting the tip with the flute at about 2 o'clock. As you push the tool gently into the wood, bring the handle back towards you quite rapidly in order to keep the bevel of the tool in contact with the curved surface you are cutting, **photo 15**.

Allow the tip to move about 50mm across the bowl, and then return it for another cut in the same way. Stop each successive cut a few millimetres short of the previous one to build up a series of steps in the centre of the bowl (see **photo 15** again).

Remove some of the waste surrounding the spigot with a 13mm bowl gouge

Then you can use a skew chisel to form the dovetail profile on the spigot



Mark out the foot at about one third of the diameter of the bowl

Start to shape the underside working from this corner using the bowl gouge

Use the lower wing of the gouge to shear-scrape the bowl surface

Reverse the bowl and form a starter groove with the skew chisel

Hollow the bowl by locating the gouge in the groove and cutting inwards

Finish the rim to a pleasing curve before hollowing out the bowl any further

Continue hollowing out the bowl until the whole central waste area is removed

Power-sand the interior, working from 120 grit down to 240 or further

Turn off the lathe and hand-sand the surface with the grain after each grit change

Use a clean, uncontaminated brush to apply the food-safe finish

Use the tailstock centre to re-centre the bowl on the vacuum chuck

Remove the tailstock. The bowl is held on the vacuum chuck as if by magic!

Cut away the spigot carefully and clean up the surface using the bowl gouge

Apply three coats of the finish, letting the bowls dry between coats

Digging deep

Leaving all this wood in the centre of the bowl keeps it rigid while the edge is being worked on. Use a skew chisel as a scraper to round over the edge slightly to a pleasing curve, **photo 16**.

Continue hollowing with the bowl gouge, a little at a time, gradually removing the central mound, **photo 17**. Eventually, finish the interior surface by power sanding to 240 grit, **photo 18**. Stop the lathe after each grit change and, holding the sanding pad in your hand, sand across the bowl with the grain, **photo 19**. This helps to remove any circular tool marks inside the bowl. Once the bowl is sanded to your satisfaction, apply a generous coat of food safe finish to the interior, **photo 20**.

Back to the base

To finish the foot of the bowl I used my vacuum chuck, centring the bowl with the tailstock in the centre mark I made right at the beginning, **photo 21**. With the vacuum pump switched on, the reduction in air pressure is more than sufficient to hold the bowl in place while the tailstock centre is removed, **photo 22**.

Holding the bowl by vacuum gives a completely unobstructed approach to the bottom of the piece. Remove the spigot first and clean the surface up with the bowl gouge, **photo 23**. Take care to make sure the foot is left slightly concave so the bowl will sit properly without rocking. It can then be sanded and oiled.

Vacuum alternative

If you don't have a vacuum system you can, of course, hold the bowl in Cole jaws, in a jam chuck or against a flat plate with tailstock support. Alternatively you could always build your own vacuum system, as I described in the July 2006 issue of The Woodworker. If you can't locate the full article, details can be found on my website, www.bobchapman.co.uk. The system costs around the same as a four-jaw scroll chuck.

Finished... or not

After turning the rest of the set in the same way, I applied a second and third coat of food safe finish, **photo 24**, letting each coat dry before adding the next. The oil dries to a matt finish and that's that: job done...

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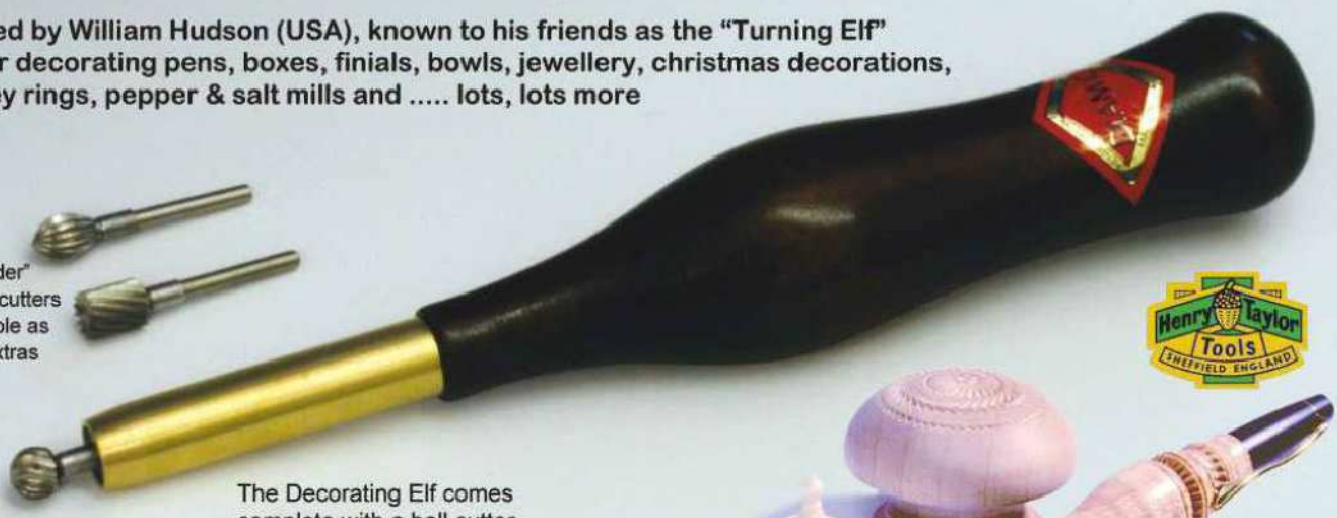

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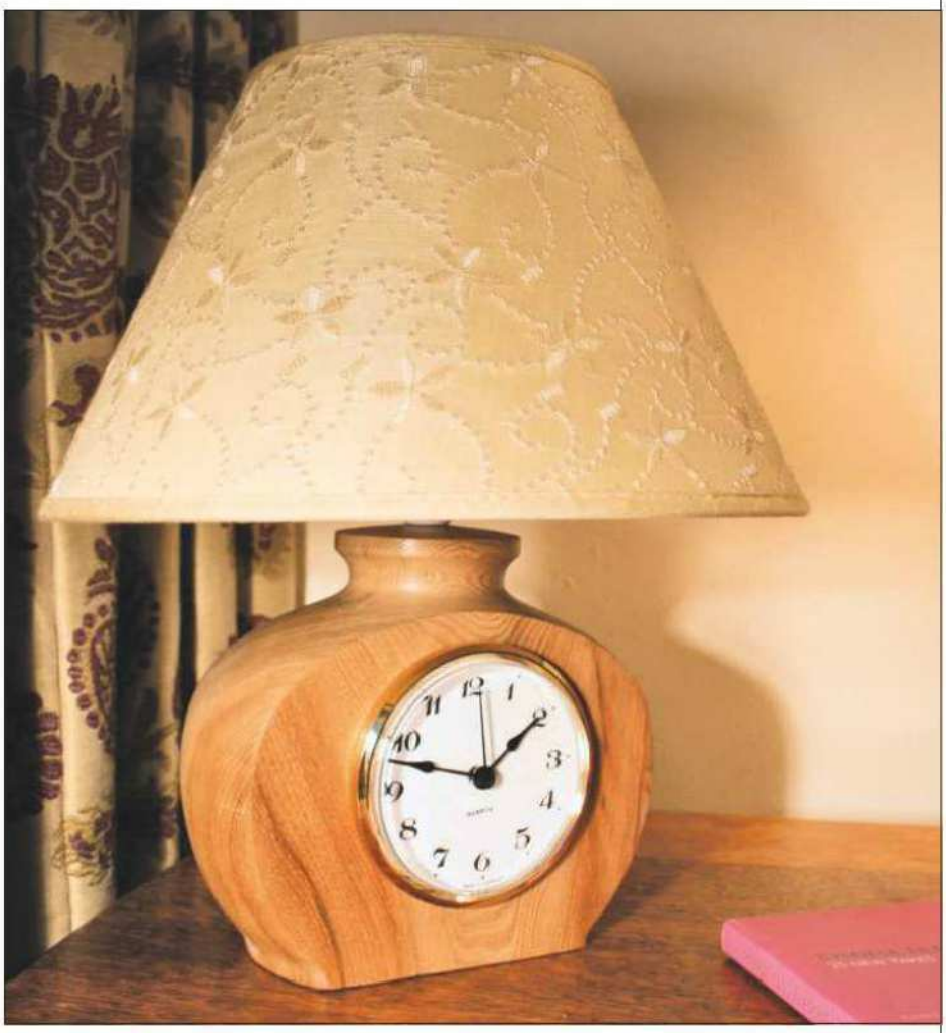


BY CHRIS CHILD

Lighting-up time

This two-in-one clock and table lamp was made from a disc of seasoned elm. Its flat surfaces present a novel challenge if you're used to turning purely round objects. It contains a battery-operated clock body which you can buy from most woodturning suppliers

I started with a disc about 200mm in diameter and 80mm thick, and designed the shape of the lamp as I turned it, keeping it as simple as possible while bearing in mind that it needed to be stable and reasonably easy to finish by hand. Having said that, it's generally a better idea to draw the shape out roughly first before you start making any new project!

Boring the flex hole

Mark the centres at each end and centre-punch them using the hollow cone centre, before mounting the disc on the lathe, **photo 1**. The cone centre allows the 5/16in diameter lamp auger to pass through it and create the hole for the electric flex through the centre of the lamp body.

Run the lathe at about 200rpm and feed the auger through the hole in the tailstock. Bore to a depth of 20-30mm at a time, withdrawing the point each time to clear the debris, **photo 2**. You can see in the photo that the hollow centre I use has a large hole running at right angles through the body of the centre. This allows the waste to escape

Locate the disc centres and mount it on the lathe using the hollow cone centre

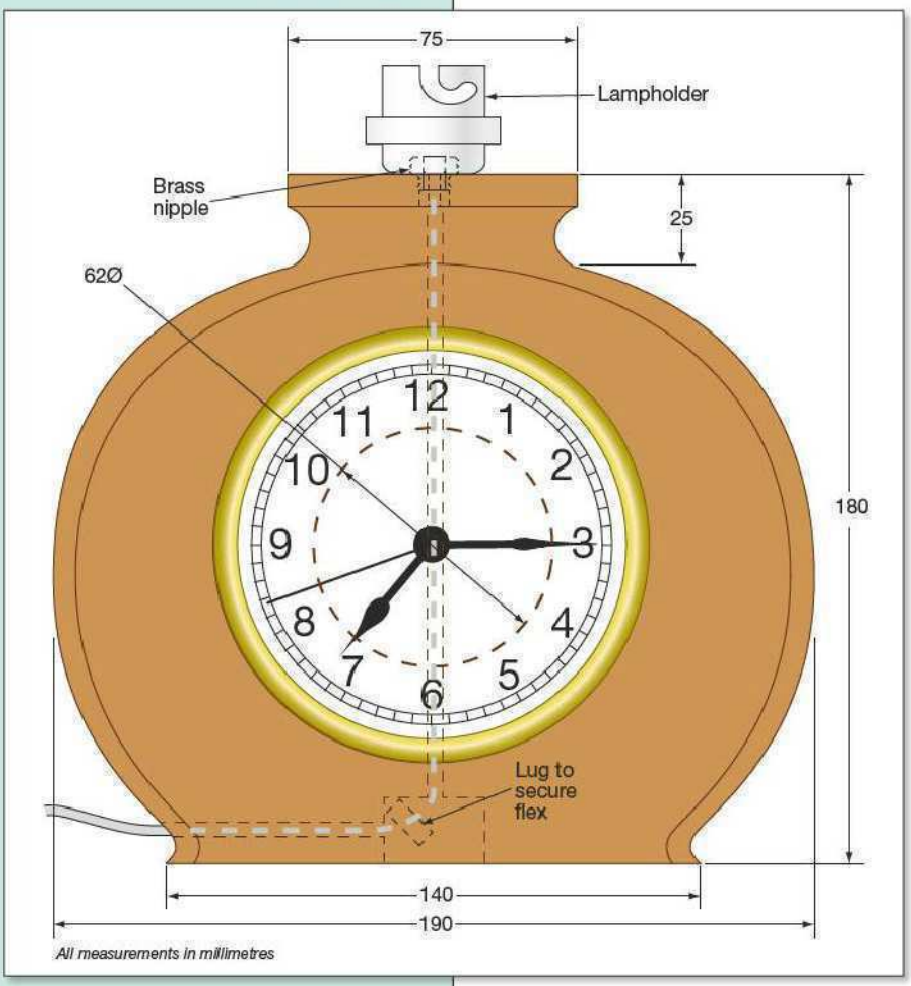
Feed the lamp auger through the hole in the tailstock and start boring

Reverse the work on the lathe and fit the counterbore shaft in the hole

Start trimming the sides to shape using a freshly sharpened bowl gouge

Work round towards the neck, keeping the tool bevel in line with the work surface

When you reach the neck, use the gouge to turn it roughly to shape



before being drawn into the tailstock barrel, where it has a tendency to clog up.

The second half

Once you've bored half way through, turn the work round, remove the drive centre and replace it with a counterbore, **photo 3**. The has a central pilot shaft which slides into the hole bored by the auger and centres the workpiece on the lathe. Bore out the rest of the hole; the two parts should meet in the middle. I usually take the workpiece off the lathe at this stage and check that the flex will pass all the way through without binding.

Before you start shaping the outside of the lamp body, remove the hollow centre and replace it with a standard revolving centre to hold the work on the lathe. Set the lathe to about 500rpm and check that the tool rest isn't in the way of the swinging sides of the disc before switching on. Then put on your face shield – an essential safety measure when turning work of this nature.

Concentration counts

I used a freshly sharpened bowl gouge to start shaping the sides of the lamp body. Its long, strong handle provides the leverage needed to steady the tool while cutting through the work surface as it revolves. As

you're taking a cut for only part of each revolution, you need to keep your wits about you all the time. The protruding sections of the disc will soon rap your knuckles if there's a moment's loss of concentration.

Shaping the sides

Hold the gouge slightly on its side, align its bevel with the direction in which you wish to cut and slice off a thin section of material with each pass, **photo 4**. Slowly bring the handle of the tool round in an arc as you make the cut, so that the bevel of the gouge always remains in line with the work surface. Work with your forward hand behind the gouge as this helps prevent pressing the tool too heavily against the workpiece, which can cause uneven cutting.

Keep all the pressure downwards onto the tool rest, anchoring the gouge between your finger and thumb with the finger under the tool rest, **photo 5**. Work steadily round towards the neck, then begin to shape that too, **photo 6**.

Bowing out the base

At this stage I cut the bottom section away on the bandsaw to provide a flat base for the lamp body, **photo 7**. Before continuing with the shaping, you must bore out a chamber in the base of the lamp for the bend in the flex. Position the shaft of the counterbore in the hole in the base and rest the side of the lamp on the tool rest to stop the work revolving, **photo 8**.

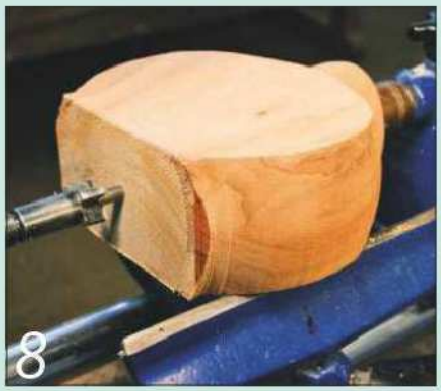
Switch on the lathe and feed the workpiece onto the revolving counterbore so it can bore out a 30mm deep hole, **photo 9**. Stop the lathe and give the tailstock wheel a twist; this should re-engage the counterbore so it works as a drive centre once more. Then use a standard parting tool fitted with a long handle to flatten the base, **photo 10**. Check it with a straightedge, **photo 11**.

Tackling the top

Move the tool rest around so it's closer to the work surface and flatten off the top of the lamp with a small bowl gouge. Slice as far as you can go, **photo 12**, and then complete the cut with the point of the skew chisel, **photo 13**. Cut with the longest edge of the chisel held downwards and take three or four thin slices. With care you can cut all the way down to the revolving centre without doing any serious damage to the side of it or to the point of the skew.

Now you can complete the shaping and finishing stage of the lamp body. Use the small bowl gouge to form the neck of the lamp. Slice in with the gouge on its side to form one side of the concave radius,

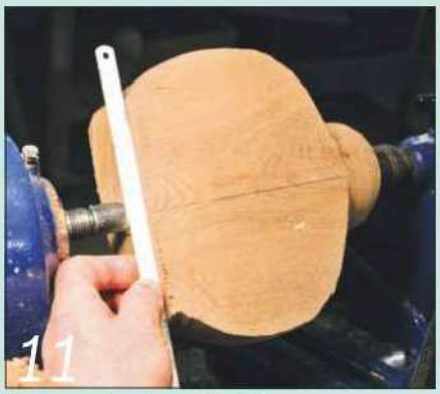
Cut the bottom section away on the bandsaw to provide a flat base



Position the shaft of the counterbore in the central hole in the base

Bore out the 30mm deep hole to accommodate the bend in the lamp flex

Use a parting tool fitted with a long handle to flatten off the base



Use a straightedge to check that the base is uniformly flat

Move the toolrest and slice the top of the neck smooth with a small gouge

Complete the innermost part of the cut with the point of a skew chisel

Slice in with the gouge to form one side of the neck's concave radius

Work in the opposite direction to complete the shape of the shoulder

Use a sharpened bowl gouge to perform fine finishing cuts around the body

Remove the work and mount it back on the lathe using a screw chuck

Hollow out the recess for the clock body, finishing it with a square scraper

Check that the clock fits in its recess, and enlarge the recess if it's too tight

Drill a hole through the side of the lamp into the central recess to admit the flex

Turn a small button-shaped cover plate to hide the screw chuck hole...

...and glue it into the hole after the base has been sanded and waxed

WIRING SAFETY

With the lamp body finished, you need to fit a lampholder on the top of the neck, feed the flex through the central hole and out of the side one, and attach a plug containing a 3-amp fuse.

You can buy lamp wiring kits which are easier to use then separate components. Some have the lampholder already wired, and you just have to connect the other end of the flex to the plug after threading it through the lamp body. Others have the plug already attached to the flex. Feed this into place and then connect the flex cores to the live and earth terminals on the lampholder before screwing this to the top of the lamp base with a couple of small screws.

Remember to clamp the flex in the lamp base recess. This will prevent the cores from being pulled out of the lampholder terminals if someone yanks or trips over the flex. Then choose and fit a suitable lampshade, add a bulb, plug the lamp in and switch it on.

photo 14. Then work in the opposite direction to complete the sweeping shoulder, **photo 15**.

To minimize the amount of sanding required later, use the same small bowl gouge, freshly sharpened, to perform fine finishing cuts no more than a millimetre deep around the rest of the lamp body, **photo 16**. To check the depth of cut, keep your eye on the shadow at top of the revolving workpiece rather than on the cutting edge of the tool.

Creating the clock recess

Remove the work from the lathe and fix it onto a screw chuck, **photo 17**, so you can form the recess for the clock mechanism in the face of the lamp. Use a small round-nosed scraper to perform the preliminary hollowing; then change over to a square scraper to sharpen up the recess corners, **photo 18**. Check that the clock mechanism you've chosen fits into the recess, **photo 19**. It should be a snug fit to keep it in place.

Drill through the side of the lamp into the counterbored recess and create a passage for the flex, **photo 20**. Finally, turn a small button-shaped cover for the screw hole at the back of the lamp, **photo 21**. Finish this and glue it in place after the base has been hand-sanded and waxed, **photo 22**.

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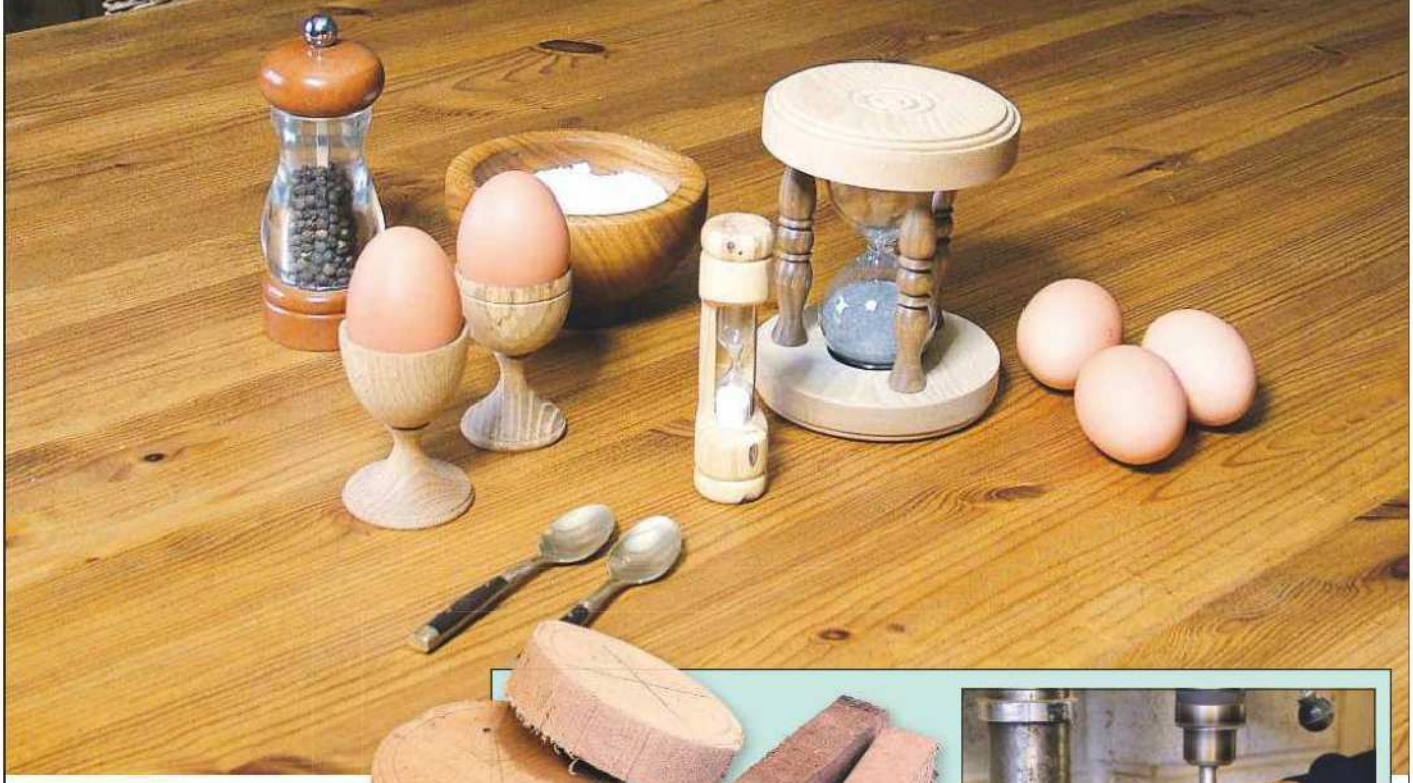
Ancient & modern

With the advance of digital technology, sand-filled hourglasses seem a bit old-fashioned nowadays. However, they're great fun to turn, and make an attractive accessory to have in your kitchen. Here are two very different versions

BY COLIN SIMPSON



The first is the traditional type, with the glass housed in a wooden cage to protect it. The second is a fun piece in an open mount that's been turned off-centre.

I'll start with the traditional model, which houses an eight-minute timer. Mine is about 95mm high and 42mm in diameter. Clearly you can scale yours up or down the suit the hourglass you're using.

Choosing materials

I'm using walnut for the spindles and beech for the top and bottom plates. These woods contrast well with each other, **photo 1**, but you could make it all from the same wood. When doing copy turning it's always a good idea to have one or two pieces of wood more than you need, just in case of mistakes – hence the four pieces of walnut.

Turning the plates

The top and bottom plates are 90mm in diameter and 15mm thick. Start by finding

1 This is what you'll need to get started; I'm using beech and walnut

2 Drill a shallow hole in the centre of each blank with a saw-toothed bit

3 Mount the first plate into your chuck and clean up the face...

4 ...and then the edge of the blank, using a small bowl gouge

the centre of each disc and drill a shallow recess at that point using a Forstner or saw-toothed bit, **photo 2**. My hourglass is flat at each end and will eventually sit in these recesses, but I'm going to use it initially to turn the plate.

Mount the plate into your chuck and clean up the top, **photo 3**, and the edge, **photo 4**, using a bowl gouge. Then turn a decorative edge to the plate using a spindle gouge, **photo 5**, and if you wish cut a few beads on the top using a skew chisel on its side, **photo 6**. Sand and finish the top and edge; I used wax over sanding sealer. Then remove the piece from the chuck.

Mount a scrap piece of MDF onto a faceplate or your chuck and cut a recess in it to act as a jam chuck for the plate, **photo 7**. Note the hole in the middle of the recess. I do this with my jam chucks so I can gently knock the workpiece out from the back of the chuck if the fit is really snug.

Indexing for spindles

Fit the plate into the jam chuck and clean up the underside. Next, draw a circle to locate the spindles. The minimum radius of this circle should be half the diameter of the hourglass plus half the diameter of the spindles plus 3 or 4mm.

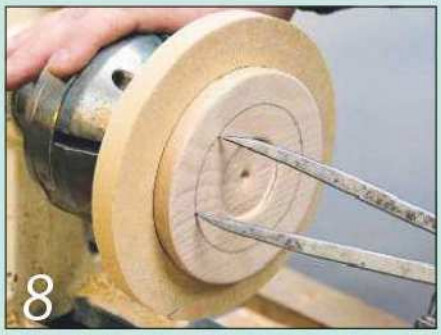
Use the lathe's indexing system to mark three equidistant points around the circle, 120° apart. If you don't have indexing facilities, set a pair of dividers to the radius of the circle, and then step them round the circumference six times, **photo 8**. This will divide the circumference into six equal segments. Mark every other segment and you will have your three locations for the spindles.

Remove the piece from the jam chuck and use a pillar drill to bore a hole 8mm in diameter and about 8mm deep at each spindle location, **photo 9**. Then return the piece to

Turn a decorative edge to the plate using a spindle gouge...

...and cut some decorative beads on the top of the plate with a skew chisel

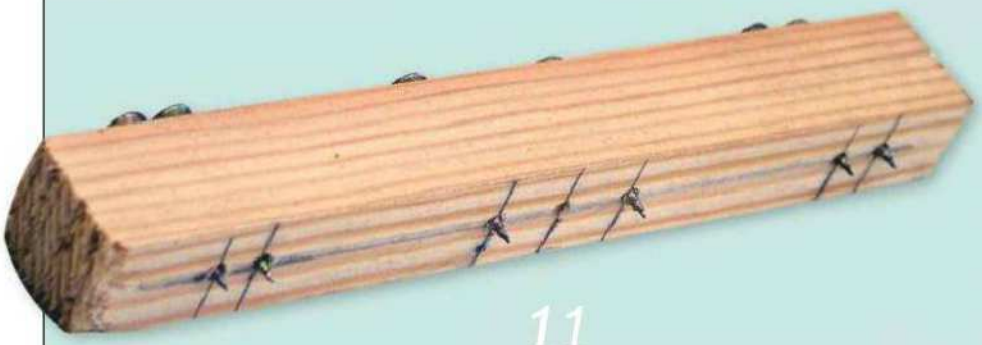
Make a jam chuck, mount the workpiece in the recess and clean up the other face



Draw a circle to locate the spindles and use compasses to mark their positions

Drill an 8mm diameter hole 8mm deep at the three marked spindle locations

I used a product called Suede-Tex (see the text for details) to apply flock to the recesses



The screws in my scratch stick will mark the positions of the details on my spindles

Turn the first spindle to a 16mm diameter cylinder and check its size with callipers

the jam chuck for its final sanding and polishing, then repeat this whole process for the second plate.

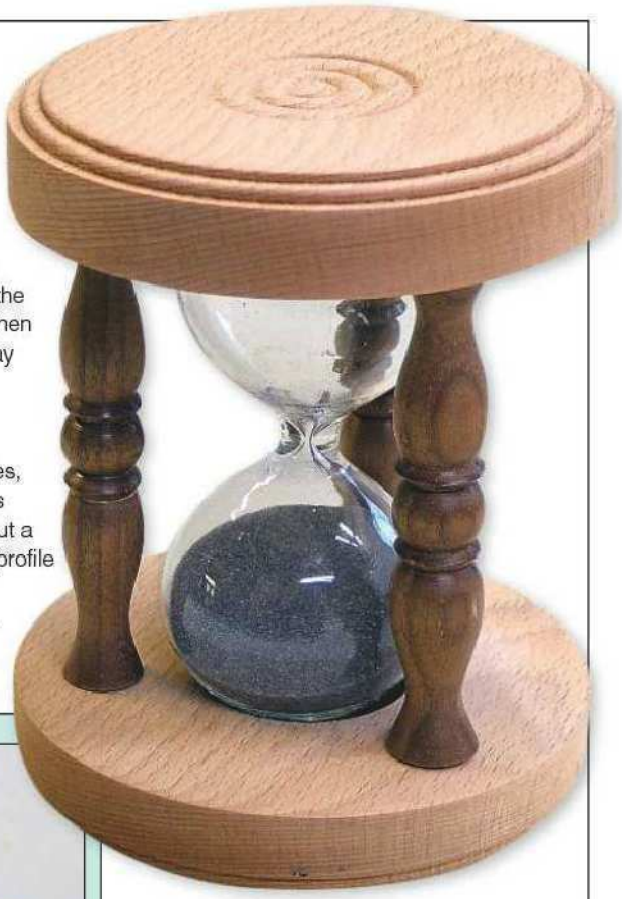
An unusual touch

I wanted to tidy up the recesses that the glass will sit in, and I decided to use an American product called Suede-Tex. This enables you to apply a decorative flock finish to many different surfaces. You could use it on the base of bowls or vases in place of baize or felt, but it's particularly good for giving the inside of jewellery boxes and the like a seamless finish. It comes in a wide range of colours and is simple to apply. A single-colour kit costs £8.75 from Turners Retreat. See the panel on page 66 for contact details.

Paint the area that you want to cover with the coloured adhesive and use the mini flocker to apply the fibres over that area, **photo 10**. Then simply blow the excess fibres away when the adhesive has dried.

Making the spindles

My piece has three simple spindles, but it's important to make them as alike as possible. You could cut out a cardboard template showing the profile of your spindle, but I'm using a scratch stick and a profile gauge. My scratch stick, **photo 11**, is just a scrap piece of wood with screws just projecting through it. Take your time in making it accurate. The screws are at strategic places along the length, such as the overall length of the spindle and the limits of the bead in the middle.



Then use the scratch stick to mark the positions of the various details

I used a skew chisel and spindle gouge to create the spindle profile

Offer up the profile gauge to take a copy of the first spindle's shape

Keep the first spindle handy for comparison while you're turning the others

Start work on the second timer's blank by marking a true centre and an off-centre one

Cut a 14mm diameter spigot at each end of the main body section

Mount the first spindle blank between centres and turn it to a 12mm diameter cylinder using a spindle roughing gouge. Use callipers to size the cylinder diameter accurately, **photo 12**. Rest the scratch stick on the tool rest and gently press the screw tips against the revolving cylinder to mark the relevant points on the blank, **photo 13**.

Now use a skew chisel or spindle gouge to turn the shape of the spindle, **photo 14**. Use callipers again to size the spigots on both ends. Sand and polish the spindle, taking care to leave the details crisp. Finally offer up the profile gauge and allow the pins to mould themselves to the shape of the spindle, **photo 15**.

Repeat this process for the other two spindles, offering up the profile gauge frequently to ensure a good match. I also find it useful to have the original spindle placed near the lathe so I can refer to it as I work, **photo 16**.

When you've completed the spindles, glue their spigots into the 8mm diameter holes in the bottom plate, position the base of the hourglass in its flocked recess and fit the top plate in the same way.

The off-centre timer

This is a simple piece of off-centred turning that's fun to make. Start off with a blank

150mm long and 35mm square; I'm using a piece of yew. Use the corner-to-corner method to find the centre of both ends of the blank, and then mark another centre 6mm from the true centre at both ends, **photo 17**. Check that these two marks are made near the same edge of the blank. Then mount it between the true centres and turn it to a 35mm diameter cylinder.

Forming spigots

The glass for my second timer is 100mm long and 14mm in diameter, so I measured and marked a section 110mm long in the middle of my blank – that's 100mm for the glass and 5mm at each end for the plugs. Remove the blank from the lathe and replace the four-prong drive with your chuck. Mount the cylinder on the chuck, bring up the tailstock and use a parting tool to turn a 14mm diameter spigot at each end of the 110mm length, **photo 18**.

These spigots should be just over 5mm long, so that when they've been cut off their finished size is 5mm. Part off the spigot at the tailstock end first using a narrow parting tool, **photo 19**, and then part off the 110mm cylinder from the spigot at the headstock end. Set the two offcuts with their spigots aside; they'll form the end plugs that will retain the timer tube when the off-centre turning is complete.

Separate the two ends from the body using a narrow parting tool

Mount the main body in your chuck and drill a 14mm diameter hole through it

Plug the ends, mount the piece on the second set of centres and cut a cove in the middle

Continue to deepen the cove until your recess looks something like this

Remount the piece on its true centres and turn a bead to disguise each of the plug joints

Make a slicing cut with a skew chisel to clean up both ends of the piece

Boring the hole

Mount the 110mm cylinder back in the chuck and drill a 14mm diameter hole right the way through it using a Forstner or spade bit in a Jacobs chuck held in the tailstock, **photo 20**. Remove the cylinder from the chuck and insert a spigoted plug into the hole in each end, aligning the grain. It's a good idea to put masking tape over the joints to prevent them moving. Now mount the entire piece between the two off-centre marks at each end.

Cutting the timer chamber

Lower the lathe speed as you will now be turning off-centre. Use a spindle gouge to cut a cove in the middle of the piece about 85mm wide, **photo 21**. Cut this carefully, as you will soon break through into the hole in the centre of the piece. Continue to deepen the cove until you have a recess that looks something like this, **photo 22**.

Concealing the joints

Sand and polish the cove, then remount the piece on its true centres. Remove the masking tape and disguise the joints between the plugs and the main body by turning a bead at these points, **photo 23**.

Finally, clean up both ends of the piece using a parting tool, or make a slicing cut with a skew chisel, **photo 24**. Leave a little stub at both ends. Sand and polish the piece before cutting off the two stubs and cleaning up the ends by hand.

Fitting the timer

All that remains is to remove one of the end plugs and slide the egg timer glass into the central channel. Place a small piece of plastic foam in the base of the timer and add another on top of the glass to prevent it from moving, and replace the end plug. Now go and boil an egg!

FURTHER INFORMATION

Hourglasses are available from

- Craft Supplies
- 01433 622550
- www.craft-supplies.co.uk
- Peter Child
- 01787 237291
- www.peterchild.co.uk

Suede-Tex is available from

- Turners Retreat
- 01302 744344
- www.turners-retreat.co.uk

Kaizen Bonsai

The cutting edge of UK Bonsai

Right at the cutting edge

Power Carving has in recent years rocketed in popularity.

It is true that in these so-called austere times, a skill and hobby like this is a very cost effective skill or hobby!

More and more manufacturers are seizing this opportunity and are developing a whole range of new tools for the carving enthusiast.

Kaizen Bonsai which as it name suggest is actually a company specialising in Bonsai, but in recent years they have arguably become a market – leader with their comprehensive range of carving tools.

Having spent over twenty years using carving tools to create Bonsai, Graham Potter the owner of Kaizen Bonsai then spent two years researching and developing his own tools after experiences with other tools which were just ok, reasonable or even dangerous!

His idea was to make a tool that was versatile for working both large and small projects. The cut rate needed to be exceptional but with a very long cutting tip life and above all the tool needed to be safe.

And so Terrier™ and Little Terrier™ where born!

Their **Terrier™** and **Little Terrier™** ranges are receiving much acclaim the world over being CNC machined from 3032 high carbon stainless steel from a solid Billet with tips which are replaceable. They are created from polished Tungsten carbide which allows a much faster cutting rate, a shortened loading time and an enhanced lifetime of the tools themselves *(which are not to be confused with cheaper less effective imitations that are made in parts).*

Behind the cutting edge of both the **Terrier™** and **Little Terrier™** is a groove which serves to present it at a positive rake to the project making it a faster and cleaner cut. Conveniently, once the cutting face becomes dull, you simply loosen the retaining screw and rotate the tip to a sharper new section. It is reckoned by the manufacturer that the tip should last for a continuous 20 hour drilling session, so these pieces really are at the cutting edge!

The 27g **Terrier™** is the larger of the two Overall with a length of just 65mm and designed with a 1/4″(6.35mm) shaft primarily for the tools safety. This allows use in an array of die grinders and flexible shaft machines. It really does remove wood effortlessly and cleanly and its 25mm head removes wood effieciently at higher speeds A chip limiter prevents the tool from 'digging in' to the work.

Unlike some larger tools the **Terrier™** has a responsive cutting action that is very pressure sensitive. A light action by the user produces a fast delicate cut but with a little more pressure the tool bites harder without fear of it 'grabbing' or kicking back like some other tools.

For more confined areas the 15mm **Little Terrier™** which weighs just 23g just seems to get in anywhere with much greater control and is a solid and robust as its brother and delivers an equally clean job. It's not difficult to see why this tenacious, robust piece of kit which works well at both high and low speeds gets its name!

Both cutters work well at most speeds but the manufacturers recommend best results are achieved at between 1500 & 2000 rpm.

Economically priced at just £44.95 inc VAT and p&p, the Little Terrier™ is a great little investment which should, when used correctly last a good few years and its big brother the Terrier™ at just £54.95 inc VAT and p&p represents equally good value.

Replacement cutting tips and screws are available separately.

All can be purchased from:

www.kaizenbonsai.com

or by telephoning them on:

0800 4580 672

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This new Evolution chuck from Axminster has been much heralded in the woodworking press, *and seems to have created quite a buzz amongst professional turners, albeit with a somewhat mixed reaction. Here's my considered opinion of it*

Axminster Evolution SK114 chuck

£159.95
(body & key)

I know that many woodturners (including me) are pretty self-opinionated with regard to new kit, so something a bit different like this chuck is never going to get universal acclaim. I've already seen a huge spread of opinions, ranging from 'best chuck ever' to 'grossly overpriced'. Here's my very personal take on it all.

After an initial hiccup with a pre-production chuck, I eventually received my eagerly awaited test sample straight off the production line. It must be pointed out at this stage that Axminster have invested a huge amount of money to produce this chuck and all its accessories in their own very impressive factory in this country, and it's proudly (and rightly) flagged up as Made in Britain. Even the high tech manufacturing machinery is British! Axminster were the first innovators of chucks for woodturners back in the early 1980s, so the Evolution comes with quite a lengthy pedigree.

Machined from solid steel

Quality is the keyword here. Those who have derided the Evolution for being very expensive in comparison to other chucks on the market should make sure they're comparing like with like. The Evolution's body is machined from solid stainless steel so it's completely corrosion proof. More importantly, this means it can be machined to its finished size without the need to leave an allowance for plating, so it's bound to be far more accurate.

The chuck is available with five dedicated thread options, and again direct machining of the body (rather than fitting an insert to suit different threads) is meant to improve accuracy further. If you're worried about the expense of changing your lathe to one with a different thread, Axminster will swap the chuck body for a nominal cost of £39 plus postage; you can't be fairer than that.

The chuck body is beautifully machined from solid stainless steel

The accessory slides are machined to sit 0.5mm above the chuck body

The jaws are attached in the usual way with a pair of socket screws

TESTED BY ALAN HOLTHAM

Total accuracy

On the subject of accuracy, Axminster claim that the accessory slides are machined to a tolerance of 2 microns, which sounds very impressive, and I did wonder if such accuracy was necessary when you're using a raw material that can move several millimetres as you work it. However, you really can't be too precise, and this is a top-quality product so its accuracy should be a definite plus feature: in fact, it's superb!

The jaws come with a flimsy Allen key; I'd prefer a T-handled version

The word accuracy crops up again and again when reviewing the various features of this chuck. The accessory slides are also precisely machined to sit just 0.5mm above the chuck body, and this and the extra length of the slides are both features aimed at increasing accuracy. So is the fact that the body is less than 50mm deep; this ensures minimum overhang and reduces loading on the lathe bearings.

Attaching jaws

The outer end of each accessory slide is neatly machined to a rounded profile, making the Axminster more knuckle-friendly than many chucks. The jaws themselves are attached to the chuck in the conventional way with two socket screws. Any Axminster jaws manufactured from 1984 onwards will fit; in a modern world of built-in obsolescence this backwards compatibility is highly commendable. Apparently there are soon to be some dedicated Evolution jaws which will take more advantage of the longer slides, though these weren't available at the time of my review.

I used a range of jaws I have for my K10 chuck, and these fitted with no problem. You might be tempted to try fitting jaws from the 80mm chucks, but the geometry of the locating slots is very slightly different. To avoid any problems, make sure you use jaws only for the 100mm chucks.

A couple of grumbles

This is where I initially found my first slight negative. Axminster has traditionally supplied each set of jaws with the necessary socket screws and an Allen key. It's great to have spare screws as you always lose an odd one in the shavings, but at this price I would like a decent T-handled Allen key to be supplied with the body, as you get with most of the cheaper chucks; in my opinion a flimsy L-shaped key isn't good enough for a luxury chuck such as this. However I've since learnt you can now buy an accessory kit that includes better quality Allen keys, a longer chuck key and a can of dry lubricant spray.

The chuck's flat back may tighten up onto the headstock casting

Secondly, and perhaps far more importantly, the very slimness of the body means that the back is perfectly flat, which is excellent for the majority of users. However, I can foresee problems for those whose lathes don't have an extended nose at the back of the spindle register, like my Nova. Surely it will tighten up onto the lathe headstock casting?

My Record lathe has this slight protrusion so it just clears the headstock casting… but only just. A spacer would overcome the problem, but then why spend all this money to get fantastic 2-micron accuracy and then spoil it all by bodging in a spacer?

Well, Axminster have now solved this potential issue by producing a body with a 3mm extension on the back. So that's another pat on the back to them for being so reactive to customer feedback!

Running backwards

The issue of security when reversing has also been raised with this chuck. Personally I rarely find the need to reverse, but I know that some users – in particular left-handers – do this regularly. Chucks designed for use on reversible lathes can usually be locked on by tightening down a grub screw through the back spigot of the chuck onto the spindle thread.

This isn't possible on the standard flat-backed Evolution chuck, so instead – on the 33 x 3.5mm thread model only – you can drill through two tapped holes in the face of the chuck into the facing of the lathe spindle and then insert two grub screws to lock it on. Although this produces a much stronger locking force it will be quite contentious on a number of fronts, not least with regard to the permanent impact on your lathe and the difficulty of drilling through a tapped hole without damaging the thread. Also you can't then remove the work on the chuck, which you might want to do for decoration purposes.

Once again, though, Axminster have taken all this on board and although they aren't keen on the engineering principle, they've

The outer end of each accessory slide is machined to a rounded profile

I used a range of jaws from my K10 chuck, which fitted perfectly

This just-introduced chuck option has three radial grub screws for reverse locking

introduced an option with three radial grub screws for reverse locking, as well as a body with an extended V groove fitting for Vicmarc lathes, albeit at an additional cost of £19 over the price of the standard Evolution chuck. However, I really don't think this locking issue is a big deal, particularly as so few lathes actually have the facility to reverse anyway.

Internal workings

The inside of the chuck is actually very simple, with a heavy-duty scroll and three pinions operating the jaws, and it's here that the accuracy of the machining is reflected in the ease of movement; it's silky smooth throughout the range of jaw travel. The soft-grip key with its square end operates in three positions around the chuck, and is very comfortable and positive to use. Initially I felt this key was a bit on the short side, but the keyholes are set well back and there's actually no problem using the key, even behind large-diameter work. If you do find it too short, the longer one in the new accessory kit (see right) will overcome any problems, particularly as the Tommy bar on this is adjustable from side to side to give even more leverage.

A heavy-duty scroll and three pinions open and close the chuck jaws with a silky smooth action

An integral dividing plate on the back of the chuck gives the option to index at 10° and 15° intervals, though I'm not convinced that the tiny holes are big enough to be effective.

Despite initially feeling rather negative about this chuck, it's actually a delight to use and I now love it. The jaws move precisely yet freely, and the grip is excellent throughout the jaw range. As with any finely engineered tool, there's a lot of pleasure to be had in just owning and using it.

Summing up

This is undoubtedly a superb-quality chuck, and I have nothing but admiration for the aspirations and huge investment by Axminster… and for flying the flag for a home-produced product. Yes, it is expensive, especially when you remember it's a body-only chuck, but quality costs money and there will always be a justifiable market for it provided the product is flawless.

Initially it probably wasn't, but Axminster are so proud of this chuck that they react instantly to any user feedback and I think there is now very little to criticise. With the enthusiasm and resources of Axminster I'm sure the Evolution will continue to evolve; let's hope so! There is already talk of a 160mm version for very big work, so watch this space. Meanwhile I'll be most interested to hear what others think…

THE CHUCK RANGE

T01	¾in x 16tpi
T04M	1in x 8tpi
T23	1¼in x 8tpi
T02RL	1½in x 6tpi
T38	M33 x 3.5mm

VERDICT

The Evolution is undoubtedly a superb chuck, with no effort spared to ensure phenomenal accuracy. It costs a fair bit, but would make a great Christmas present (please!)

PROS
- Stainless steel body
- Superb quality and accuracy
- Compatible with old Axminster jaws

CONS
- Location problems on some lathes with standard body
- Reverse locking may be an issue
- Poor-quality Allen key as standard

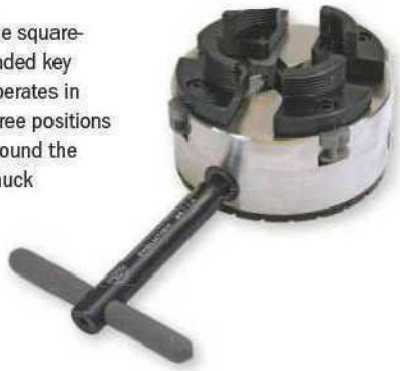
VALUE FOR MONEY

PERFORMANCE

FURTHER INFORMATION

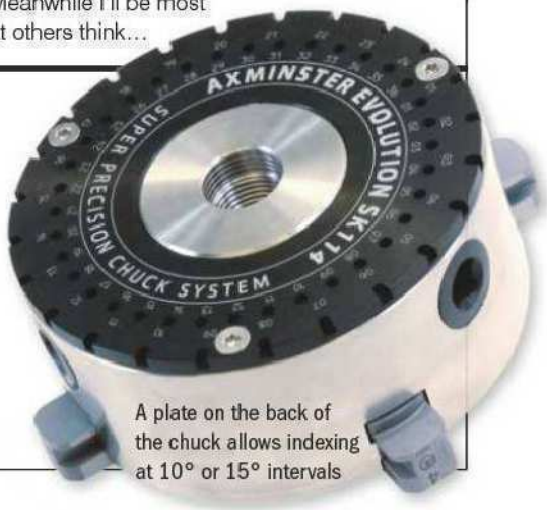
- Axminster Tool Centre
- 03332 406406
- www.axminster.co.uk

This new accessory kit includes better keys and a can of dry lubricant



The square-ended key operates in three positions around the chuck

There's no problem using the key behind large-diameter work



A plate on the back of the chuck allows indexing at 10° or 15° intervals

Powered jigsaws are useful and versatile tools, adept at straight and curved cutting and also at making plunge cuts. *This Einhell model is a budget-priced machine aimed at the home user, and though it lacks sophistication, it can still do a good job*

TESTED BY
ANDY STANDING

Einhell BT-JS 400E jigsaw

This Einhell jigsaw is a simple and straightforward machine. Whereas top-of-the-range machines have adjustable orbital motion, tool-free blade changing, dust blowers and side fences, the Einhell has none of these. It does, however have a variable speed trigger, a lock-on button and a dust extraction port.

The baseplate is of thin pressed steel, but it feels robust enough. It's adjustable and can be tilted to 45° on either side using the hex key supplied. This is also used for changing blades, and there's a simple blade clamp which is tightened with a pair of small bolts. The variable speed trigger has a small wheel set into it, allowing you to limit the maximum cutting speed. The dust extraction port is the normal size, so a vacuum hose will plug directly into it.

£25.59

Using the saw

The Einhell has a sensitive trigger and is easily controllable. The motor runs smoothly and feels powerful, though the tool cuts painfully slowly without the benefit of orbital motion, even with a high-quality blade fitted. The blade is well supported, though, with a grooved roller at the rear. Any type of blade can be used as the clamp will hold both T-shanked blades and plain-ended ones. Though it has a dust extraction port, much of the dust escapes as there's no acrylic shield at the front of the tool.

Summing up

This is a basic machine, though it's more robust than many other budget-priced tools. It can produce accurate cuts and accepts a wide range of blades. It is perfectly adequate for the home user on a budget, and at this price you can't complain. Buy two!

The trigger houses a small wheel that sets the maximum cutting speed

A hex key is used to change the blade and to adjust the baseplate angle

The adapter supplied makes it easy to attach a dust extraction hose

The cutting speed is relatively slow without the benefit of orbital action

SPECIFICATION

MOTOR		400W
NO-LOAD SPEED		500-3000spm
STROKE LENGTH		18mm
BLADE TILT		±45°
MAX CUTTING DEPTH	wood	55mm
	plastic	10mm
	metal	6mm
WEIGHT		1.7kg

ACCESSORIES wood blade, extractor adaptor

VERDICT

This is a sturdy but basic machine which will perform perfectly effectively.

PROS ■ Bargain price
■ Total simplicity

CONS ■ Slow cutting speed

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

FURTHER INFORMATION

■ Einhell
■ 0151 649 1500
■ www.einhell-uk.co.uk

TESTED BY
PETER PARFITT

Osmo are well known for their high-quality oil finishes, *but are their water-based wood fillers up to the same standard? I've been finding out*

Osmo water-based wood fillers

£5.90 (250g)

I have a shelf full of wood fillers, some water-based and some solvent-based, many of which have dried out. When the Osmo fillers arrived for testing I was pleasantly surprised by their ease of use. The ready-mixed filler is applied straight from the pot. It can also be made softer, for grain filling, by the addition of a little warm water.

Tough tests

I used the mid-oak filler during the construction of a built-in oak desk. The walnut filler was used on a box and also for the tests on a block of maple as a contrast colour for the photographs. I also used some maple filler on some deep scratches on the same block.

I made some large, shallow holes that once filled would be used for drilling and sawing tests. I then made some deeper holes to check for shrinkage. The latter test was flawed as my deep holes were smooth-sided, giving little opportunity for the filler to grip and causing two of them to lose their fill after the block was repeatedly tapped. Also, most professionals faced with these holes would make a wooden repair first.

Slow drying

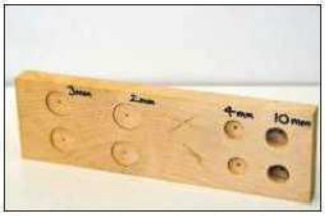
For all but the shallowest holes the drying time was well over 30 minutes although Osmo clearly state that a hair dryer or hot air gun can be used to hasten drying. I tried this method and found it worked well. I particularly liked the lack of fumes or odours from this product, as it's not ideal to have a window open in the workshop at this time of year.

The dried filler sanded well and could be stained. It was tough enough to saw, drill and take a screw without any cracking or chipping. I applied Osmo PolyX-Oil to the filled areas on the oak shelving and found it almost impossible to spot where the filler had been applied.

As with all fillers, users should do a test for colour matching, particularly when using stain. I found the maple, mid-oak and walnut to be perfect colour matches during this review.

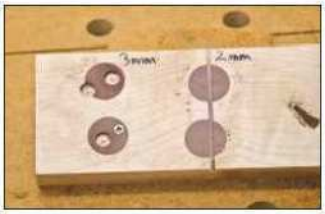
The combination of ease of use, lack of fumes and mechanical strength make these fillers perfect for me. It's also reassuring to know that they're non-toxic.

Osmo recommend the use of a plastic spatula for applying the filler



My test block contained a variety of holes and some deep gouges

I filled the holes and gouges in the block; I used dark colours for contrast



The drilling, sawing and screw tests were passed with flying colours

SPECIFICATION

TYPE	non-acrylic, water-based
DRYING TIME	30 min (longer for deep holes)
APPLICATION	plastic spatula
USAGE	multi-purpose, stainable, food-safe
COLOURS	12 wood shades, white & natural
WEIGHT	250g

VERDICT

These wood fillers are easy to use and are an excellent choice for all internal tasks.

PROS
- Heat- and frostproof
- Indefinite shelf life
- Available in 12 wood shades

CONS
- Extended drying time with deep holes

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

FURTHER INFORMATION

- Osmo UK
- 01296 481220
- www.osmouk.com

TESTED BY
PETER PARFITT

After my review of Osmo oils in the September edition, *many woodworkers contacted me and told me that Osmo PolyX-Oil was their first choice for indoor woodwork. I decided to put it to the test*

Osmo PolyX-Oil wood finish

A number of my woodworking professional friends have been pestering me to look at Osmo's PolyX-Oil, so when Osmo asked me to review their wood fillers I asked them to send a sample of PolyX too.

I used the sample pot on a built-in oak desk, but also did some tests to see just how good PolyX was. The first test was to check whether it really could be applied in just two coats with no sanding in between.

Two-coat system

Osmo recommend that wood floors are prepared to 150 grit and furniture a little finer at 240 grit. I had some leftover oak flooring and used this for the tests. The first coat dried overnight and the second coat was applied straight away. The resultant finish was excellent.

My next test was to repeat the 'red wine' test I used in previous wood finish reviews. I poured a little red wine on the piece of flooring and left it overnight. The next day the dried wine just wiped off, and there was absolutely no evidence that the wine had ever been on the wood.

Alternative techniques

I now tackled my solid oak desktop. This time I decided to see if the finish could be further improved by giving it a light buff with a Scotch-Brite pad between coats. I also wiped off the excess finish from the second coat with a lint-free cloth, and achieved an exceptionally smooth finish.

I also tried another technique to get some quick results – ideal if you're in a hurry. I had made a corner fillet to hide some wires above the desk but wanted to fit it straight away. So rather than doing two coats I applied one coat and after 30 minutes wiped it almost dry with a cloth. The result is perfectly acceptable and beautifully smooth.

PolyX-Oil will not replace French polish, and you shouldn't expect the shine that you get with from polyurethane varnish. However, the results are subtle, enduring and very satisfying.

SPECIFICATION

TYPE	natural oils and waxes in solvent
DRYING TIME	8-10 hours
COVERAGE	24sq m/litre
APPLICATION	brush, roller or cloth pad
USAGE	indoor furniture, wood floors
SIZES	375/750ml, 2.5/10 litre

VERDICT

I'm not surprised that this is the first choice of professionals. It's easy to apply and gives brilliant results.

PROS
- Easy to apply
- Microporous
- Highly stain-resistant
- Non-toxic when dry

CONS
- Relatively long drying time
- Tools need special brush cleaner

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

FURTHER INFORMATION

- Osmo UK
- 01296 481220
- www.osmouk.com

Apply PolyX-Oil sparingly along the grain by brush, roller or cloth

I left a liberal splash of red wine on the treated surface overnight

After eight hours the red wine was wiped off, leaving no trace at all

The finished desk's surface has a natural sheen and a deep lustre

Mafell don't skimp on materials and are highly innovative. *A good example of their design development is the MT55cc hand-held saw, which incorporates several unusual features*

Mafell MT55cc circular saw

The first thing I spotted with the MT55cc saw is the full guarding of the blade. The cover is hinged at its lower edge, allowing for quick and easy blade changing. Near the front of this guard there's a clear plastic window; this slides up and down, and when lowered it minimises the possible escape of sawdust. The dust extract port is at the rear of the blade housing.

When this hinged blade cover is lowered, the blade is automatically locked on its spindle, thus making blade changing extremely quick. In addition the motor cannot be activated, so it's super-safe.

The underside of the sole is grooved so as to engage with standard Mafell guide rails – both the rigid type and the flexible alternatives. There is also a removable plastic insert in the sole; unscrewing this allows the sole to engage with other track systems.

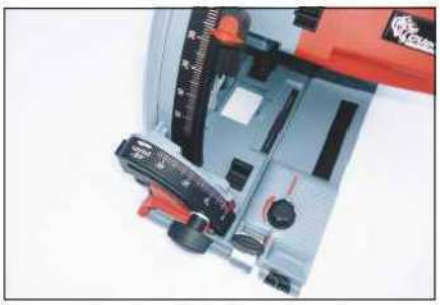
Clever controls

The tilt normally operates from 0 to 45°, but a button at each end of the quadrant can be depressed in order to gain extra tilt. As the blade is tilted, a red indicator moves out according to the angle of tilt. The outer edge of this feature always remains in line with the inner side of the blade. This makes following a line freehand very easy. Another unusual feature of the tilt arrangement is that there's only one locking button, at the front. This is connected to the rear pivoting point where the tilt setting is locked.

The depth of cut control is also innovative. The pointer on it swivels through 180°. When rotated to its lower position on the quadrant scale the depth of cut is indicated when the saw is being used without any track. When rotated to its upper position, the 6mm difference in the projection of the blade allows for the thickness of the track, also 6mm. The scale is marked in 1mm increments, but by rotating a stop with the Allen key supplied then fine adjustment is gained.

Blade safety

The blade cannot be lowered until the motor is running. This requires moving the slider on the handle, which releases the lock on



The quadrant tilt and depth-of-cut scales are both clearly marked

The side cover unlocks and hinges down for easy access to the blade

This sliding extension cover maximises the collection of sawdust

TESTED BY GORDON WARR

the trigger. Until the slider is moved, the saw blade cannot be lowered, and there's no lock-on facility for the switch. All these features built into the handle are for safety reasons.

The speed control is yet another unusual aspect of the MT55cc. This is positioned at the end of the motor housing. Its purpose is to select a slower speed when other materials are being tackled.

Plunge cuts can be controlled in two ways. First, the projection of the blade can be adjusted as described above, and secondly, there are two marks in red on the blade cover which indicate the front and rear limits of the blade, allowing these to align with the marks made on the material being sawn. A plunge position indicator is available as an extra; this clips onto the blade cover and has movable markers adjustable for material of 10, 12.5, 25 and 50mm thickness.

Avoiding splinters

Sawing faced board material always presents problems with possible splintering of the upper surface, but this saw allows a scoring cut to be made before cutting through the full thickness. This is controlled by the simple rotation of a button on the upper surface of the tool. The first cut is made 3mm deep; then by rotating the button a second through cut is made. This cut is made just 0.1mm to the right, leaving a smooth sawn surface and an undamaged upper one.

Using the saw

My first use of this saw was for freehand crosscutting, followed by similar cutting along the grain. The speed of sawing was faster than I cared to move the tool forwards, even though one of the pieces I was sawing was thick oak. I didn't have the side fence available for my trials (this is an extra), so bevel sawing was the next on my test list. Setting is very simple, aided by the single knob to lock the tilt very positively.

I had one of the Mafell packages available for my tests; this includes the saw and the 1.6m rigid guide rail. I've used Mafell tracks before, and I found that this combination of saw and track gave excellent results.

Summing up

I've had a score or more saws through my workshop in recent years, and this must be one of the best. It seems to have everything, although curiously one feature on every other saw I've tested is missing here: the MT55cc doesn't have a riving knife. The manufacturers must be happy with this omission, and more importantly so too must be the European authorities who give products like these the CE stamp of approval.

SPECIFICATION

MOTOR		1400W
BLADE DIAMETER		160mm
NO-LOAD SPEED		3600/6300rpm
MAX CUTTING CAPACITY	at 90°	57mm
	at 45°	40.5mm
TILT RANGE		-1° to +48°
WEIGHT		4.7kg

ACCESSORIES blade, 1.6m guide rail, carry case

VERDICT

This is an excellent saw with an abundance of refinements... at a price.

PROS
- Excellent safety features
- Quick and safe blade change
- Clever tilt and depth-of-cut controls
- Works well with guide rail

CONS
- None... except the price!

VALUE FOR MONEY ■■■■■□

PERFORMANCE ■■■■■

FURTHER INFORMATION

- NMA (Agencies) Ltd
- 01484 400488
- www.nmatools.co.uk

A single knob locks the bevel ripping angle very positively

The 1.6mm rigid guide rail makes light work of cutting up boards

The optional plunge position indicator clips quickly onto the blade cover

Cross-cutting wood up to 57 mm thick is absolutely effortless...

...and ripping proceeded faster than I cared to move the tool forward

For the most intricate work there's only one saw to use: the fretsaw. *With its skinny blades it can cut the tightest radius and deal with the most delicate veneers. This Dremel Moto-Saw can be used in both hand-held and bench-mounted mlodes*

Dremel Moto-Saw

The fretsaw (or scrollsaw, as it's also called) is the tool of choice for toy and modelmakers. In skilled hands, the most intricate patterns and designs can be created. If you want to make jigsaw puzzles, for example, then this is the saw you need. Stick a photograph to a thin piece of mdf and then cut out the pieces; it's that simple. Fretsawing can also be rather therapeutic, in the same way as woodturning, as you see your design coming to life before your eyes.

Original updated

The Moto-Saw looks like a new design of fretsaw. Actually, it isn't. Albert J. Dremel was the inventor who founded the company, and his earliest inventions included the rotary lawn mower, the power sander and the electric screwdriver. He also invented the Moto-Saw, which was originally available during the 1940s and 1950s. So this model is actually an update of the original.

Putting it together

The Moto-Saw can be used either bench-mounted or hand-held. It's supplied with a small plastic work table that can be clamped to the edge of a workbench or table. The Moto-Saw then slots into this. The worktable has two grooves cut in it to accommodate the supplied mitre fence, and there's a dust extraction outlet on the underside.

Changing blades

Fretsaw blades are, by their nature, small and fragile and can be fiddly to change. The Moto-Saw has an excellent self-tensioning system that's operated with a single lever. The blade is simply hooked into the lower clip in the table and swung back into the upper arm. The tensioning lever is then folded back, the blade is attached to its clip and is automatically tensioned as the lever is returned into position.

The body of the saw slides into the slot in the table and clips in place

A single lever tensions the blade once it's been hooked onto its clips

The skinny blade will follow the most intricate curved cuts with ease

The saw is supplied with a work table that can be clamped to a bench

The main handle houses the power switch and the variable-speed wheel. The only other control is the hold-down foot which extends down from the top arm to hold the workpiece securely against the work table and stop it vibrating with the blade.

On the bench

This is a remarkably good little saw when it's bench-mounted. The work table offers good support and the saw cuts well. I'm less convinced of the value of the sliding mitre fence, as these saws aren't really intended to cut straight lines, and can really do so only if fitted with a brand new, unused blade. Once a blade has been used for curve cutting, it invariably develops a bias to one side or the other, so to make a straight cut the workpiece must be carefully steered by hand, not with a fence.

Equipped with the correct type of blade, the saw can cut timber, plastic or thin metal, such as copper plumbing pipe. The dust extraction port is well positioned on the underside of the work table and works effectively.

In the hand

When the saw is hand-held, I found the switch tricky to operate and also my fingers tended to move the variable-speed wheel. However, I imagine it becomes easier as you get used to it. When the saw is held in the hand it can be used on workpieces which would be too large or cumbersome to fit onto the work table.

Now here's a handy tip. Because fretsaws are generally used on thin material, only a small section of the blade actually gets used. To make the most of your blades, put a false table on top of the worktable to raise the workpiece up and so bring a fresh section of blade into use. A piece of 18mm mdf works well here.

Summing up

This is a clever tool, and is both well designed and efficient. Though not hugely powerful, it cuts well and, with the neat clamp-on work table, it's a pleasure to use. A purely bench-mounted fretsaw might have a deeper throat and a heavier work table, but the Moto-Saw is easier to set up, more versatile in use and packs away neatly when the job is done.

TESTED BY ANDY STANDING

SPECIFICATION

MOTOR	70W
NO-LOAD SPEED	1500-2250spm
MAX DEPTH OF CUT	18mm
THROAT DEPTH	250mm
STROKE LENGTH	8mm
WEIGHT	1.1kgs

VERDICT

This is a clever and versatile tool with good performance and some innovative features. It's ideal for the home workshop.

PROS
- Easy set up
- Quick-change blades
- Good dust extraction

CONS
- Stiff power switch
- Can use only Dremel blades

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

FURTHER INFORMATION

- Dremel
- 08447 360107
- www.dremeleurope.com

You can connect a dust extract hose to the outlet below the table

Fit a new blade if you want to use the mitre fence to make straight cuts

You can hold the saw body in one hand to make cuts in larger workpieces

The saw can also cut plastic and metal, such as this copper pipe

Hitachi have introduced another excellent tool to their cordless 18V family which features their new slide-on battery as standard. *This affordable lithium-ion 2Ah combi drill should be very tempting at Christmas-time!*

Hitachi DV18DSFL/JB cordless combi drill

£155

I bought my first cordless drill from Hitachi back in 1987, and have bought three others since then. Their ageing Ni-Cd batteries are now starting to be troublesome, so this machine has arrived at just the right time.

Ni-Cd batteries suffer from a memory effect that causes them to age prematurely, and they slowly discharge if left on the shelf. Li-ion batteries can withstand far more recharging cycles, don't suffer from this memory effect and retain their charge for longer periods.

Hitachi has introduced a new slide-on design for its batteries, and batteries from all tools inthe range are now interchangeable.

Three tools in one

The DV18DSFL/JB combi drill can be used as a conventional drill, as a hammer drill and also as a driver for fixing screws and so on.

This image summarises the various tests the drill passed with flying colours

The drill even coped with driving my rather dull 50mm diameter Forstner bit

You can control the speed precisely by using the proportional on/off trigger

TESTED BY PETER PARFITT

The slide-on battery weighs about two-thirds that of its Ni-Cd equivalent, yet delivers twice the power. The batteries take about an hour to charge using the supplied charger; two batteries are included in the kit, so you should never experience any downtime if you keep the spare fully charged.

The machine follows the well-established design of Hitachi's cordless drill range. There's a two-position speed control on the top of the drill, and the on/off trigger switch allows a gradual adjustment of the speed. There's a forward/reverse control just above the trigger.

The torque control, just in from the chuck, offers settings ranging from 1 to 22 for driving screws, and then has two further positions for normal and hammer drilling. The chuck is plastic-coated and has a rearward ring you grip while tightening or loosening the forward ring.

Using the drill

I found that the drill was easily able to cope with the maximum recommended sizes of drill in wood, metal and masonry. I have a rather dull 50mm Forstner bit in my toolkit, and the Hitachi powered this quite well despite the hole being a massive 18mm larger than the tool's specification limit. I also tried drilling into a concrete block with my 20mm masonry bit, and experienced no difficulty whatsoever.

Over the couple of weeks during which I've had the tool in my workshop, I've been able to use it for many of the typical day-to-day jobs tackled by both amateur and professional woodworkers. I particularly liked the superb degree of control of the running speed through the on/off trigger. Its proportional control allowed me to sink some 3mm screws at a snail's pace. It was no slouch with driving big screws either, and managed everything that I threw at it. I think I've discovered what I want for Christmas!

Summing up

I was pleasantly surprised by the running time available on one charge, but I suspect that a busy professional might prefer a 3 or 4Ah machine. However, with the slide-on battery design there is no reason why larger-capacity batteries could not be used with this drill body.

I see this combi drill satisfying both the DIY and small professional markets. With a three-year guarantee on the drill it's clearly designed to last, although there's only a one-year warranty on the batteries.

SPECIFICATION

BATTERY		18V 2.0Ah
NO-LOAD SPEEDS		0-400 and 0-1500rpm
CHUCK		13mm keyless
MAX TORQUE		43Nm
MAX DILLING CAPACITY	wood	32mm
	metal	13mm
	masonry	13mm
WEIGHT		1.6kg

VERDICT

This is a well engineered, easy to handle and tough machine that effortlessly exceeds all the maximum capacities claimed by the manufacturer.

PROS
- Powerful yet lightweight
- Slide-on battery (two supplied)
- Three-year warranty

CONS
- No worklight

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

FURTHER INFORMATION

- Hitachi UK
- 01908 660663
- www.hitachi-powertools.co.uk

This line-up of 2, 3 and 4Ah batteries can all be used with this drill body

This machine has no worklight, which may be a drawback in dark corners

The torque control allows driving power to be kept low for fixings in uPVC

The batteries take about an hour to recharge while you switch to the spare

TESTED BY
IAN WILKIE

Three micro-adjustable marking gauges have recently joined the existing Veritas standard wheel gauge, *and I've been trying out the version with metric graduations in my workshop*

Veritas micro-adjust marking gauge

The micro-adjust gauge (top) is a bit longer than the standard version

£37.30

The purpose of a marking gauge is to mark the position for a saw cut on a piece of wood. The gauge I'm looking at in this test report is a micro-adjustable version of their standard wheel gauge, which I've used for several years.

The face of the gauge is turned and machined accurately in brass, and is secured to a black metal body. The rod is calibrated in millimetres from 0 to 150mm. Very fine adjustments to the gauge setting can be made by rotating the brass knurled ring at the end of the body.

Wheel action

The gauge has a very sharp hardened steel scoring wheel secured to the end of the rod by means of a countersunk screw; it doesn't rotate. The bevel on one face of the blade continuously forces the face of the gauge against the workpiece to ensure accuracy. The blade makes a clean score across the wood and reduces the risk of tearing – a problem with the pin in a standard marking gauge, which tends to rip the wood. The instructions explain how to sharpen the blade if this is needed; replacement blades are available if needed at £3.50 each.

Extra features

When not in use, the wheel cutter can be retracted into the brass face. This is countersunk to ensure that the sharp blade is protected and doesn't present a risk to the fingers. This is an improvement on my original model, and is a good safety point. When the cutter is retracted in this way, the gauge can stand in an upright position on the bench.

Because the cutting blade is flat on its outer surface, the gauge can also be used as a depth gauge – a useful feature when cutting joints.

Using the gauge

It is a simple matter to use a rule to set the gauge; the micro adjustment feature on the new version is a useful but not essential feature. I've always found this tool to be more than satisfactory in use, and have only ever needed to sharpen the blade once. Any of these new versions would be a valuable addition to the woodworker's toolbox; take your pick!

THE RANGE

Standard wheel gauge: non-graduated	£27.30
Micro-adjust gauge: non-graduated	£34.50
Micro-adjust gauge: metric graduations	£37.30
Micro-adjust gauge: imperial graduations	£37.30
Replacement wheel	£3.50

VERDICT

All these gauges are well machined, accurate and easy to use.

PROS
- Makes cleanly-marked lines
- Retractable cutting wheel
- Can function as a depth gauge

CONS
- Faint scale markings may wear off over time

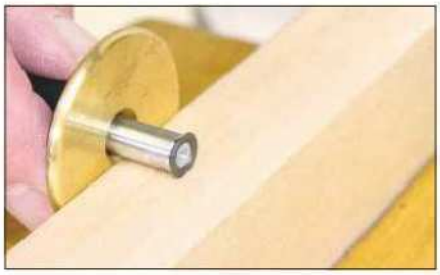
VALUE FOR MONEY ■■■■■□

PERFORMANCE ■■■■□□

FURTHER INFORMATION

- Brimarc
- 03332 406967
- www.brimarc.com

The brass gauge, body and adjusting screw are mounted on a graduated steel rod



The bevel on the cutting wheel draws the face of the gauge tightly against the work

The knurled brass ring allows very fine adjustment of the gauge setting

The wheel cutter can be retracted into the gauge face when not in use

Woodworking is a messy business. *A good vacuum cleaner is a necessity in any workshop, and particularly out on site. This little Einhell model may not be the most sophisticated or the most expensive around, but it does a remarkably good job*

TESTED BY
ANDY STANDING

Einhell BT-VC 1115 vacuum cleaner

I'm always rather pleased when I'm sent a vacuum cleaner for review, as it means I have to clean up my workshop. After all, how else can you test a vacuum cleaner? It may not be the most glamorous or desirable machine, but you will soon find that you can't do without one.

Most power tools are now supplied with adapters so they can be connected to a vacuum cleaner. Doing this makes a huge difference, especially when sanding or routing, as much of the dust and mess will be collected at source. This Einhell vacuum is a fairly basic model, but produces remarkably strong suction and has re-usable filters. Its waste capacity is modest, but its small size makes it an ideal choice for the home woodworker.

Design features

The Einhell is made entirely of plastic, with a small waste drum, mounted on castors and with a removable top housing the motor and dust filters. A large rocker power switch is mounted on the top and there's a convenient carrying handle. The vacuum hose fits onto the inlet with a bayonet fitting, and can also be attached to the outlet for use as a dust blower.

The unit can be used for both wet and dry jobs, and a pair of filters is supplied, one for each function. Both filters are washable and re-usable. A paper dustbag is also supplied and this helps to contain fine dust.

Versatile accessories

A full set of tools is supplied, including a crevice nozzle, a floor head with inserts for both hard and soft floors, and a metal adapter which is used both to attach the heads and also to connect to power tools. The only attachment missing is a soft brush, which would be useful.

Using the vac

Like any vacuum cleaner the Einhell is quite noisy, but it does a good job thanks to its strong suction power. Its usefulness is hampered by a rather short flex and vacuum hose. This, combined with its light weight, causes it to topple over occasionally. At least it's light to pick up!

This is a neat little machine that does exactly what you would expect, and it's robust enough to survive workshop life.

SPECIFICATION

MOTOR	1250W
CAPACITY	15 litres
HOSE LENGTH	1.5m
HOSE DIAMETER	36mm
FLEX LENGTH	2.5m
WEIGHT	4.2kg

ACCESSORIES hose, 3 extension pieces, crevice nozzle,floor head with 2 inserts, adaptor, wet and dry filters, paper dust bag

VERDICT

If you want a simple no-nonsense machine, you won't do much better than this!

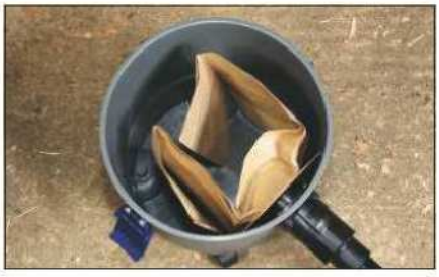
PROS
- Compact and convenient
- Effective suction
- Great price

CONS
- No auto-switching
- Short flex and hose

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

FURTHER INFORMATION

- Einhell
- 0151 649 1500
- www.einhell-uk.co.uk



You can fit the optional paper dustbag inside the container if you wish

A bayonet connector attaches the suction hose quickly and securely

You can also fit the hose to the blower outlet for leaf-sweeping duties

A metal adaptor is supplied for connecting power tools to the unit

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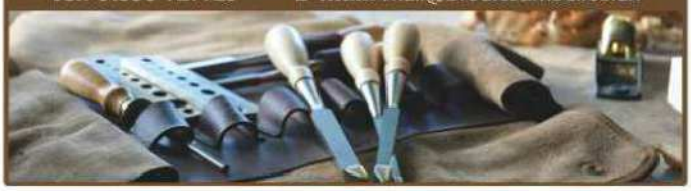

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Every month we aim to bring you the best projects, the widest range of tests and the most useful techniques, building up into a complete library of essential woodworking knowledge. If you've missed an issue, here's your chance to find that vital tool test or project. If an issue is sold out, we can send you a photocopy of any feature at a discount price.

FEBRUARY 2012

PROJECTS: Twin pedestal desk 2, Two sapele sideboards, Sequoia occasional table
FEATURES: Routing basics 9 – using a router table, Gadgets for woodworkers, A tale of two artisans, Portable power tools 4 – jointers, Shop notes, Buying raw materials
TURNING: Salt and pepper mills, Crown trinket boxes, Natural-edge bowls
TESTS: Narex mortise chisels, SIP 10in table saw, Axminster bench mortiser, DeWalt drill driver twin-pack, Quangsheng block plane, Dremel VersaTip, Veritas Poly-gauge, Bosch inspection camera

MARCH 2012

PROJECTS: Living room toy chest, Alcove storage unit, Pivoting occasional table, Tapestry frames
FEATURES: Horizontal router table, Jointing jigs and Miller dowels, Shop notes, Gadgets for woodworkers, Building a workshop cyclone
TURNING: Decorated off-centre bowl, Laminated 3D apple, Stave jointing techniques
TESTS: Cyclone Central cyclone kit, Jet bandsaw, Axminster sliding mitre saw, Axminster deluxe saw stand, Bosch 18V cordless SDS+ hammer drill, Proxxon two-speed fretsaw, Festool router

APRIL 2012

PROJECTS: Nest of tables, Wooden models, Carved name plaque, Bathroom cabinet, Chisel plane
FEATURES: Kitchen worktop jig, Portable power tools 5 – jigsaws and reciprocating saws, Gadgets for the router, Shop notes
TURNING: Elm vase with waterproof liner, Creating barley twists, Kitchen scoops
TESTS: Bosch plunge saw and guide rail, Supertuff bandsaw blades, Axminster oscillating belt sander, Skil multi-tool, Bosch cordless drill driver, Colt Forstner bits, Veritas saws and plane, Festool work table

MAY 2012

PROJECTS Mackintosh-style dining chairs, Embroidery stand, Games table restoration
FEATURES: Tuning a budget bandsaw, Preparing your stock, Portable power tools 6 – multi-cutters, Shop notes
TURNING: Elm bowl with a scorched rim, Double barley twist candlestick, Tool handles
TESTS: Bosch cordless nailer, Scheppach saw bench, Quangsheng spokeshave, Makita drill/driver kit, Bosch multi-cutter, FAMAG lip-and-spur drill bits. Japanese mitre square, Trend router cutter sets, Axminster drill guide, Festool extractor

JUNE 2012

PROJECTS: Cherry dresser 1, Jewellery chest, Pedestal side tables, Guestroom towel rail
FEATURES: Marking and setting out, Portable power tools 7 – routers & router tables, Using a vertical panel saw, Shop notes
TURNING: Banksia nut projects, Metalworking tools for turners, Two-tier tripod spice rack
ON TEST: Trend combination router base, Famag Forstner bits, Dremel compact saw, Makita cordless circular saw, Trend goggles, Axminster table saw, Einhell multi-tools, Trend hex key set, Mafell circular saw with guide rail

SUMMER 2012

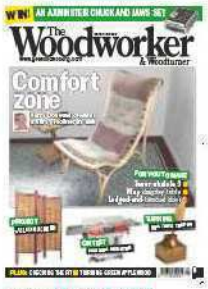
PROJECTS: Cherry dresser 2, Outdoor dining table, Glass-topped lounge table, Patio side table
FEATURES: Preparing tools, Tailor-made bench 1, Choosing machinery, Shop notes
TURNING: Hollow cedar gourd, Silvered candlesticks, How spalted wood occurs
ON TEST: Makita router/trimmer, Axminster pillar drill table, DeWalt laser, Trend depth gauge, Veritas palm plane, Trend sharpening stones, Axminster drum sander kit, DeWalt camera, Robert Sorby Micro modular tool system, Axminster compressor

JULY 2012

PROJECTS: Veneered DVD cabinet 1, Tenor ukulele 1, Oak blanket chest
FEATURES: Making mechanical joints, Building a tailor-made bench 2, Routing with templates, Shop notes
TURNING: Techniques for turning spalted wood, Three ways to shape small boxes
ON TEST: Festool circular saw, Draper bandsaw, JCB plunge router, Flexidisc sanding system, Elmer's glues, Makita combination table/mitre saw, Draper bench-top spindle moulder, Veritas miniature planes, Axminster double bevel marking knife

AUGUST 2012

PROJECTS: Children's outdoor climbing frame, Tenor ukulele 2, Open cherry bookcase, DVD cabinet drawers
FEATURES: Making interlocking joints, Using profile-scribing and panel-moulding cutters, Shop notes
TURNING: Desktop companion, Cutting screw threads, Dowsing pendulum
ON TEST: Axminster Stayput worklight, Mafell cross-cutting system, Axcaliber mitre trimmer, Festool Surfix oil finish system, Makita cordless biscuit jointer, Proxxon bench drill, Axminster squirrel-tail palm plane



SEPTEMBER 2012

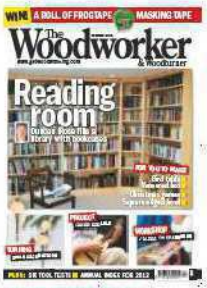
PROJECTS: Curvy ash reclining chair, Interwoven room screen, Tenor ukulele 3, Glass-topped map table
FEATURES: Shaping your work, Getting components to fit together well, Making a ledged-and-braced door, Shop notes
TURNING: Writers' Circle trophy, Multi-centred wall plaque, Green bowl in applewood
ON TEST: Makita cordless jigsaw, Intelligent Workshop and Qwas bench dogs, Osmo oil finishes, Hammer planer thicknesser, Numatic workshop vacuum cleaner

OCTOBER 2012

PROJECTS: Oak front door, Child's tricycle, Tenor ukulele 4, Curved mantelshelf
FEATURES: Letter and numeral templates, Cleaning up your work, Making a bench hook and shooting board, Shop notes
TURNING: Three easy-make pincushions, Involuted turning
ON TEST: Lie-Nielsen shooting board plane, Veritas chisels, Hitachi cordless combo kit, Radian router cutters, Axminster flexible drive unit handpieces, Liogier rasps and rifflers, Makita workshop/site radio, Wera screwdriver and bit sets, Dremel cordless drill/grinder, Lie-Nielsen tenon saw

NOVEMBER 2012

PROJECTS: Curved-top bookcases, Bentwood ash footstool, Tenor ukulele 5, Oak futon base, Adjustable-height workbench
FEATURES: Shop machines 1: The table saw, Restoring a bench plane, Shop notes
TURNING: Cedar wood moth-proofing medallions, Long-hole boring: making a base for a table lamp
ON TEST: Veritas optical centre punch, Bosch GSS orbital sanders, Parkside vacuum cleaner, Dremel 3000 multi-tool, Veritas sliding square, Woodster Divar saw system, Jet mini lathe



DECEMBER 2012

PROJECTS: Library bookcases, Veneered hardwood box, Tenor ukulele 6, Bird table, Traditional table games
FEATURES: Workshop machines 2: The planer thicknesser, Shop notes
TURNING: Christmas tree decorations, Square-edged yew bowl
ON TEST: Einhell circular saw, Japanese adjustable boring bits, Makita cordless random orbit sander, Axminster lathe, GemRed digital callipers, Gedore Magic shear cutting set
INDEX: Full contents listing for the January to December 2012 issues

MARKETPLACE

Our **FREE** classified advertisement service

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FOR SALE

Patternmaker's toolbox and tools; £200 ono. Other antique tools; £35 ono. Buyer collects.
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Myford ML8 bandsaw and planer thicknesser attachment with spare blades, in very good condition; £100 the pair.
02476 414438 (West Midlands)

Coronet Minor woodworking machine, board mounted, with circular saw, planer thicknesser and long-bed lathe; £175 ono. Buyer collects.
020 8440 3666 (North London)

Dakota scroll chuck, precision model supplied with ¾in x 16tpi threaded adapter, never used so as new; £70 ono. Buyer collects.
01403 784679 (West Sussex)

Triton Workcentre 2000, 9in circular saw, router, jigsaw, planer, biscuit jointer, sanding discs, multi-stand; £500.
01267 235336 (West Wales)

Jet 10-20 drum sander plus three rolls of abrasive, unused so as new; £400.
01579 350097 (Cornwall)

Elu planer thicknesser, floor-standing, in excellent condition, ideal for DIY; £300 ono. Buyer collects.
01744 810078 (Merseyside)

Trend PRT router table complete with all supplied accessories and instruction book, little used so in excellent condition; £395. Buyer collects or delivery at cost.
01243 263643 (West Sussex)

SIP swivel-head lathe, model 01938, 550W induction motor, variable speed (500-2000rpm), lever-operated with digital speed display, never used so as new; £350 ono. Buyer collects.
01403 784679 (West Sussex)

Dremel drill press; £20. DeWalt DW753 150mm grinder/linisher plus spare belts; £99. Buyer collects.
01434 682419 (Northumberland)

Trend router lathe, left and right-hand spiralling, tapered turning; £100 ono. Trend router table designed for woodworker; £90 ono. Buyer collects.
01744 810078 (Merseyside)

Record dust extractor, RSDE3 wall-mounted model with 4in hose, in good condition but surplus to requirements; £50. Buyer collects.
01434 682419 (Northumberland)

Vintage hand and breast drills. Stanley No 905 two-speed, Millers Falls No 77 single-speed, both in perfect working order; £15 each.
0118 971 2472 (Berkshire)

Fine Woodworking magazines; issues 6-151 in bound volumes for years 1977-1999, plus 12 loose issues to October 2001; £95 ovno.
01372 273368 (Surrey)

Record Power drill stand, model DMS26, cast iron with 43mm collar, fits most drills, used only once so as new; £60.
01372 273268 (Surrey)

Elektra Beckum spindle moulder, 230V model TF100M; £250. Perform CCNPT 260 x 160mm planer thicknesser; £200. Jet JTS-315 site table saw with sliding table, 110V model; £150.
07702 123182 (Kent)

Hand planes assortment; Stanley Bailey, Record, Marples etc, in eight sizes; from £15 each. Call for more details.
0118 971 2472 (West Berkshire)

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01353 741020 (Cambridgeshire)

WANTED

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07964 747681 (West Yorkshire)

Spiers / Norris planes wanted by private collector; top prices paid for quality tools.
01530 834581 (Leics)

Woodworking hand tools, especially old wood and metal planes, wanted by collector. Write to Mr B Jackson, 10 Ayr Close, Stamford PE9 2TS or call
01780 751768 (Lincs)

Woodworking tools: planes by Norris, Spiers, Mathieson, Preston, Slater etc, brass braces, interesting rules and spirit levels; top prices paid, auction prices beaten.
01647 432841 (Devon)

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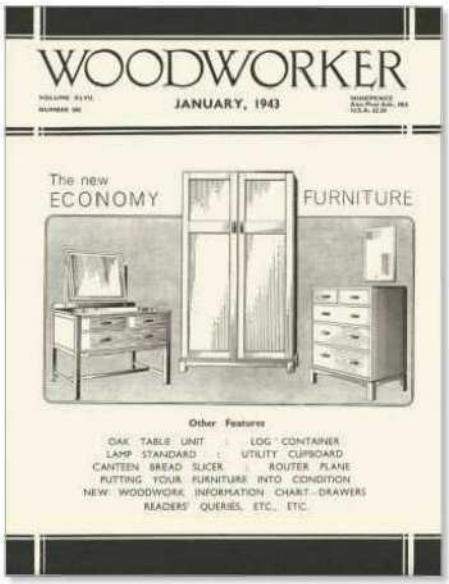
A bigger blast...

These are hard times for the British economy. Money is in short supply and everyone has to tighten their belts. But it's as nothing compared with the shortages and hardships people endured during the last war...

The cover of the January 1943 issue of *The Woodworker* summed up the fighting spirit of the nation as it promised to show readers how to make a suite of bedroom furniture. The introduction to the article is well worth reading. It says 'The national problems that will face the country after the war are for the statesmen. Domestic problems we must, for the most part, tackle ourselves. One of the first of these – and not the least urgent – will be the shortage of furniture. Shortage too may mean a high price for new or second-hand stuff. Of course a man who can make his own furniture has a tremendous pull, but now is the time to seize the opportunity. If he delays, others may get in before him. This is why we have decided to give in advance some designs for economical and serviceable furniture for the bedroom, living room and kitchen. Men who have salvaged or other timber at hand may be in a position to get on with part of the work. Others will be wise to keep the designs. All are being so schemed that, in length, width and general construction they may be adapted to meet any special requirements of one's home.' What no one knew at that time was that the war still had another three years to run...



The furniture described was indeed well designed and well proportioned, and the general style soon became known as Utility Furniture. Indeed, it was all you could buy for some years after the war ended. Much of it survived for many more years, and the occasional piece may still be found in second-hand furniture shops and at house auctions today as a testament to the ingenuity and craftsmanship that went into its construction.

Keeping the furniture you had in good condition was also an important skill, and the magazine opened with a timely piece on carcase repairs and the restoration of chests of drawers. It was followed by a parallel piece on recycling – a subject of immense importance during the war years, when bomb damage and material shortages made the re-use of second-hand timber an essential operation. The article entitled 'What can be made with old doors' showed readers how to make a bench, some shelves and a side gate.

The rest of the magazine offered a surprisingly eclectic mix of things to make, all dependent of course on whether the raw materials were available. There was a 'delightful old oak lamp standard', an oak side table, a living-room cupboard, a fire log container, a nest of children's stools and even a bread slicer – a lethal-looking contraption that resembled a horizontal guillotine and may well have shorted a few fingers as well as the loaf!

All this was contained in a magazine of just 24 pages, on sale for the not inconsiderable sum of nine pence. The magazine was fortunate in that pre-war sales guaranteed it a moderate paper supply, but it still felt the need to publish a plea for every scrap of waste paper to be saved for recycling. "Go through your shelves and turn out everything that is not essential: old papers, magazines, postcards, letters, bills, cartons and containers of every kind. And don't use paper for your fires. Wood shavings are just as good, if not better." Fine advice indeed...

More from The Woodworker archive next month...

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Standard Guides

Provide less support and require tools to adjust.

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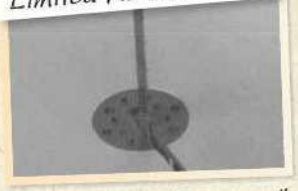

Most bandsaws feature smaller table inserts, restricting access.

Cast Alloy Trunnion

More difficult to adjust accurately, requiring two-handed operation.

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