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January 2014

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welcome

Wasn't it some TV quiz show where struggling participants were often reassured that 'it's only easy if you know the answer'? Obvious, you might think, but sometimes the seemingly obvious is anything but that.

As the years swagger past, one's acquired total of wisdom and knowledge can easily lead its owner/guardian to believe that similar stocks are shared by most other people one might have



dealings with. If we're not careful, we can (dangerously) assume that such-and-such a thing is clearly obvious to all, and hence needs no further explanation.

The consequences of such action can be painful and expensive, and I have in the past been caught out by making such assumptions, thinking along the lines of 'surely everyone knows that!'

Making things clear

These days I'm very particular about my choice of words, and tend to take all that are spoken to me literally. I've been advised that this is a kind of illness, but I think that if you're involved in any kind of technical conversation – and let's face it, this is something that will be extremely commonplace to most woodworkers – clear and unambiguous language is essential.

Similarly, the moment you assume the other party knows what you're talking about – or worse, that they can somehow read your mind – you're in big trouble. Equally tiring are the backward explanations that are often needed when asking a novice helper to perform a specific task or making enquiries of inexperienced counter staff.

So the next time you're preparing an explanation, just remember that not everyone knows everything. If they did, they'd probably be living a life of prize-winning luxury.

A sad farewell

I learnt today that Ron Fox, for many years a friend and stalwart contributor to this – and many another – magazine, died recently after a long spell in hospital. Ron was one of the original – some might say the premier – proponents of the router, and had become a world-renowned authority on this amazingly versatile power tool. Operating from a ridiculously compact workshop attached to the family home ('We generally have to hang the big stuff out of the window to take the photos,' he once told me), Ron's knowledge of all things routing was legendary.

He was always unfazed by any situation, remaining calm at all times. At the many woodworking shows where he demonstrated, I never saw him stuck for an answer. Even when fielding awkward and ill-thought-out questions from visitors he was always polite, gracious and humorous to a fault. I can only guess at the number of fellow woodworkers he has helped out along the way, and the woodworking community will be the poorer for his passing.



Ron Fox 1931-2013

If any readers have fond remembrances of Ron they would like to share, please pass them on to me and we'll see about publishing them. They would make a fitting final contribution in the magazine whose pages he graced so well for so long.

mark

You can contact Mark on mark.cass@mytimemedia.com. He'll always find the time to reply.



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January 2014

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Dust-free TV

Mirka products appear in the new series of ITV's 60 Minute Makeover. The DEROS sander and Abranet Ace abrasives became a firm favourite with Stewart Parker, one of the show's experts. Stewart said: 'It's really important for health & safety reasons that dust is kept to a minimum in TV work, to safeguard the crew and protect the equipment. With Abranet Ace on the DEROS we didn't even have to wear dust masks.' www.mirka.com

Starting to turn

Record Power has put together a great value package aimed at the new woodturner. It contains a swivel-head lathe and an essential selection of turning accessories to help the novice get off to a flying start, and is priced at only £299.99. The DML18SH lathe is ideally suited to the ambitious beginner, and the package also contains a set



of four quality turning tools, a woodscrew chuck (for mounting bows) and a DVD, presented by Alan Hotham, featuring full lathe assembly instructions and over two hours of tuition. It really is the ideal introduction to the world of woodturning.

www.recordpower.co.uk

Ready steady turn

Axmister Tools are organising a major new woodturning event – *Ready Steady Turn* – at their Nuneaton, Warwickshire store on March 21st and 22nd. Throughout the Friday and the first half of Saturday, professional turners will demonstrate their skills and unique styles of woodturning, explaining any useful tips and techniques. The Saturday afternoon will culminate in the pro-turners competing against each other and against the clock to win the *Ready Steady Turn* title. The line-up for RST is impressive, and Axmister's Colwyn Way (pictured) will also be taking part. www.axmister.co.uk/stores/nuneaton



The chips are down

The new CX2000 Compact chip collector from Record Power is ideal for use with planer thicknessers, lathes and other chip-producing machines. An Impeller system creates a powerful airflow that sucks the dust and chippings into the collection bag and exhausts the cleaned air back into the workshop via the large top filter. The extractor is easily transported around the workshop and the quick-change bags, which need no clips or belts, are extremely easy to remove and refit. A collapsible extraction hose is supplied, which can be neatly stored away when not in use. The CX2000 costs just £129.99. www.recordpower.co.uk

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The Woodworker

TIMBER MOVEMENT

Dear Sir

It is not always possible to follow the example referred to later, but it is the complete answer to avoiding shrinkage problems in centrally-heated buildings. Following the Second World War the India Buildings in Liverpool were extensively bomb-damaged and required massive repair and rebuilding. A local contractor, William Thornton & Son Ltd, was engaged for the work, and Elliotts of Reading for the joinery and office fitting. Approximately 80 per cent of the building was occupied.

All the internal work was in light oak to match the existing woodwork. All the doors, linings, architraves, skirtings, dado rails and panelling were delivered 'dry and assembled', wrapped in that new-fangled plastic sheeting. The joinery was on site for approximately three weeks before work started on gluing up and fixing as work progressed. The superb work is still there after many years – a shining example of how it should be done. At the time it was often difficult to see where the new work started against that which had been in place before the war.

Alfred Draper, Ormskirk, Lancashire

Dear Alfred,

Thanks for your email. It must have been very satisfying to work on that particular job. Gradual – and it probably was very gradual then – on-site acclimatisation of timber components is pretty much the only way to ensure that any movement can be accommodated without problems, but it does require careful planning and a certain degree of patience from both the client and the workforce.

Certainly larger-scale work is better suited to resolving movement problems; cabinet furniture and the like will always struggle to cope with the visual effects of some inevitable shrinkage.

MC



BUILT TO LAST

Hi Mark

Just gone through the December issue of *The Woodworker* and saw the 'On the Case' article. As an apprentice my first piece of work was the same project; the only

difference was the shaped cut for the hinge so the case could be opened when upright. I made this one in 1987 and it's still in regular use. Even though I work for a big company, I also take on private commissions and the case always goes with me on the job. Maybe it's time for a new one!

Phil Beckley, Suffolk

Twenty-six years is a good life for a tool box, Phil. Undoubtedly it was made exceptionally well. Which is more than you can say for some shop-bought handles. MC

ON THE MOVE

Hello Mark

In one of your recent leading articles you talked about using kit on-site or out of the workshop. I recently made this multi-function tool cart-cum-workbench for use with my Festool kit. I bought the plans online from www.benchworks.be/mftc.html and it works really well. The top swings and folds down as shown to make a MFT (multi-function table) top, and I'm sure it could be used with non-Festool Systainers as well. I also made a side bench which slides into the T-track on the side of the cart and lets you cut full sheets on site.

Geoff Smith

That's great, Geoff. I just had a look at that Belgian site, and agree that it's a really good design. I liked the photos of all the different versions from around the world – especially the Canadian one! MC





BY DEREK LANE

On the road again

This model of a 1936 Ford Roadster is built using the Toys & Joys plans from Woodworks Craft Supplies. You can buy just the plans, or do as I did and get the wheels and other tricky turned parts already made for you

Although fewer than 4000 were produced at the time, the 1936 Ford Roadster has come to epitomise its era and is considered by many to be among the most significant cars of the time. One of the first production cars to feature a V8 engine, the spirit of the '36 lives on today as the archetypal hot rod, and replicas can be seen at many a meeting of custom cars across the world.

The plans I've used are authentically American in origin, and are actual blueprints into the bargain! The only slight downside is that all the measurements are given in inches, but that shouldn't be a problem. Just get out your metric/imperial tape measure

and use the inches side. Don't forget what happened to the Mars Climate Orbiter, which crashed on the red planet back in 1999 due to a metric/imperial software malfunction!

Making a start

I began by preparing wood to the correct thicknesses for the majority of the parts, making sure it was well acclimatised as some of it was rather thin.

The first part I cut out was the chassis, photo 1, as this is what everything will eventually be attached to. It also gave me something to fine tune the parts against. I forgot to drill the holes for the axles at this stage, but fortunately was able to do them at a later stage; it would have been better to tackle them now, though!





Body building

Next came the bonnet (or hood, as the Americans call it). I made this in two parts instead of in one piece for economy, photo 2. The join would be later hidden by trim, so I figured it would be fine.

Photo 3 shows the chassis alongside the hood and the two body sides, plus the fender (mudguard) and running board components in a contrasting timber. I made some cardboard templates from the plans so as to get the best out of the wood I had available. Once I was happy with this, I cut out the sides and shaped them up with a drum sander in the drill press – a very useful machine when it comes to making models.

Wings and bumpers

The complete fender assemblies are made from three parts on each side – the wheel arch and running board, plus two other infill pieces, photo 4.

The curvy bumpers were a little bit trickier, but I found it best to stick the first part of the component plan onto my timber, cut out the front profile and then do the same with the top curve, photo 5.

Tackling the boot

At this stage I also cut the parts to make up the trunk (or boot, as we call it). This was made in sections, photo 6, and not from a solid block for two reasons – to save a little

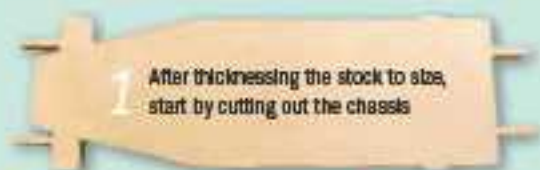
weight, and because I didn't have a block of the right thickness!

Like many two-seater cars of the time, the 1936 Roadster featured a rumble (dicky) seat which folded up out of the boot, but the model version is sadly without one.

Adding detail

I now had most of the main components of the model, so it was about time I started to add some of the detail to parts that could not be worked on once the model was assembled.

I tackled the side panels first. I made a thick template the same size as the two panels and stuck the first one to it. I then



1 After thickening the stock to size, start by cutting out the chassis



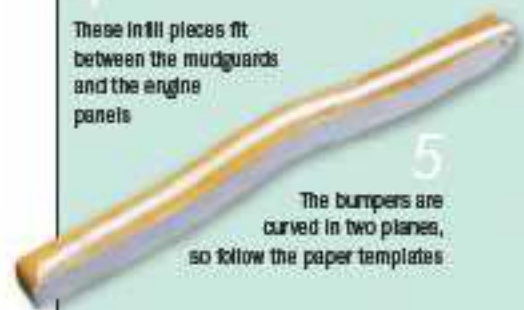
2 The bonnet is in two parts; the join will be concealed by a trim bead



3 Cut out and shape the two body sides, then tackle the mudguards



4 These in-fill pieces fit between the mudguards and the engine panels



5 The bumpers are curved in two planes, so follow the paper templates



6 The boot is made in sections for economy rather than from a solid block



7 Use a template and a lead-in pin to shape the edges of the side panels

8 Take care to reverse the template so you get a handed pair of panels



9 Each engine side panel contains 27 carefully scrollsawed cooling vents

10 The seat is made up of 14 parts, each rounded over and tapered



shaped the panel's round top edge using the router table with a lead-in pin, photo 7. Once the first panel is done, reverse the template and tackle the second side. This ensures that you end up with a matching pair of panels, photo 8, one left-handed and one right-handed.

A lot of slots

Next on the schedule came the engine side panels, which require 27 slots to represent the cooling vents along each side, photo 9. When I cut these panels I made them the finished height, but it's best to cut them a little taller than the finished size as the job involves cutting each one in two and then rejoining them.

After marking the position of the vents I cut the top off. Make sure you get a clean edge after cutting the panel by planing both the fresh edges. I marked and then cut the vent slots using the scrollsaw. Next I stuck the pieces of engine panel back together, trying not to get too much glue into the slots. Once sanded, the join is near invisible. Most of it will be covered with trim later anyway, so if a join line is visible it will only be short.

A comfortable seat

Finally, before I started the main glue-up I tackled the seat. My first attempt ended up in the bin, so the next time I machined a length of wood to 12mm thick and ran a router along the two top edges to create a rounded profile. This was then cut into seven pieces of the two sizes required, and each was tapered along its length using the disc sander, photo 10. Before gluing them together, I rounded over the front edge of the seat part as well as the top of the back. Once I was happy with the fit, the seat was glued and cramped, photo 11.

The assembly begins

I was now able to move on to the assembly stage of the model. After a quick but important dry fit, the boot, side panels and bulkhead were glued into position. Once they were dry I glued the seat into place, photo 12... after quickly making the small base on which it sits; I forgot this when cutting all the main parts out! The basic body was then joined by the engine panels, photo 13, and left to dry.

Fender perfection

From here I went onto the fenders, which at this stage were just a pile of parts – three for each side. I glued the two inner parts together for each side and let them dry

before cutting them at an angle to fit against the engine cover and chassis, as you can see in photo 13. With these cut and checked for alignment, I offered up the main running boards and marked their positions ready for fixing. It had been worth taking my time as they both fitted perfectly, photo 14, even if I say so myself!

However, before they could be glued into place, I remembered I hadn't drilled the axle holes. Luckily nothing was in the way to prevent me from holding the chassis at the correct angle on the drill press while I bored the holes.

Now the bonnet could be glued into place and the radiator grille block offered up and marked out before being shaped and fitted, photo 15. The car was taking shape! It was time to start on all the fiddly bits.

Miniature mouldings

I created the half-round pieces to fit along the engine panel vents and the bonnet, photo 16, by cutting some thin strips of sapele and putting them through the router table using tiny bits from my Trend dolls' house set. They're invaluable for model makers, if rather expensive at around £120 for a box of 12 cutters.

The bonnet mascot was carved by hand using a couple of miniature carving tools. The small ventilation flap in front of the windscreen was cut on the bandsaw, sanded, then fitted with a small beveled piece underneath to hold it at the correct angle, photo 17.

The final details

The last jobs to tackle were making the windscreen frame, the dashboard and the gear stick, photo 18. I used different sized plug cutters to create the circles for the dashboard dials, while the glove box was a piece of veneer shaped and glued in place. The gear stick was turned – painstakingly – on the lathe. Once all these parts had been fitted, it was time to add the headlamps, tail lights, wheels and steering wheel, which were all included in the accessory kit.

The model was finished with sanding sealer, followed by several coats of spray-on satin varnish with a fine sanding between coats.

FURTHER INFORMATION

Toys & Joys plans (TJ73) £8.50

Accessory pack £15

■ Woodworks Craft Supplies

■ 01633 400847

■ www.woodworkscraftsupplies.co.uk

Doll's house router cutters £118.80

■ Trend

■ 01923 249911

■ www.trend-uk.com



11 Round over the seat and back edges to create a soft curved profile



13 Angle the rear edges of the engine side panels and stick them in place



15 Glue the bonnet in place, then mark out, shape and fit the curved grille block



17 Stick the trim strips in place over the cooling vents and on the bonnet



18 The final parts to make were the windscreen, dashboard and gear stick

12

Fit the trunk, the side panels and the bulkhead and glue in the seat



14 Offer up the two running board assemblies and mark their positions on the bodywork



16 Create the thin half-round trim strips using a miniature router cutter



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BY ANDY STANDING

UVWXYZ



The aim of this series is to provide you with 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

The idea of pottering through the alphabet and looking at woodworking topics that begin with each letter in turn generates some unusual entries. But it's an interesting exercise in lateral thinking, because in a curious way one topic seems to lead on to another, even if there's no obvious link between them as you first consider them. Here's my final batch; please read on, and see what useful nuggets you can pick up from my trawl through subjects beginning with the letters U to Z.

UREA-FORMALDEHYDE ADHESIVE

Although most woodworkers probably only ever use PVA glue for their projects, there are several alternatives available. One that's popular with cabinetmakers and boatbuilders is urea-formaldehyde. This is a resin glue that is supplied in powder form and needs to be mixed with water before use. It has the advantage of being completely waterproof and very strong. Unlike PVA, it dries rock-hard and has a reasonably long open time, so it's good for complex assemblies. It's also good for veneering and laminating. One of the most common brands is Cascamite, sometimes also called Extramite. It should not be confused with Vegemite, which is what Australians put on their toast!



UNIVERSAL MACHINE

A universal machine is designed to incorporate the functions of the major woodworking machines into one reasonably compact unit. It should have a table saw with a sliding table for both ripping and crosscutting, a spindle moulder that can share the sliding table, and a planer thicknesser. Some can also be fitted with a slot mortising attachment. The main advantage of such a



machine is that it can be used in a small workshop where there wouldn't be enough space to fit separate machines. The disadvantages are that it can be used by only one person at a time, and that it must be constantly re-set to carry out the operation required. This means that you must be extremely methodical in your work – remembering, for instance, to cut all your components to size before converting from saw to planer, as you'll have lost the saw settings by the time you realise you're one piece short!

VENEER

A veneer is a very thin slice of wood and is used in a number of ways. Decorative veneers can be under 1mm thick, while construction veneers are slightly thicker. Veneering can be an excellent method of making the most economical use of valuable or highly decorative timbers. Rather than using solid boards, veneers can be glued to cheaper timber or even man-made boards to produce the same appearance as solid timber. Veneering also allows you to create designs and patterns that would be impossible in solid wood because of its natural movement. Construction veneers are used to make laminated components for furniture and construction projects. Veneer is occasionally used as a derogatory term to suggest that anything veneered is cheap and inferior. This is perhaps true of a veneered chipboard shelf. However, some of the finest and most valuable furniture has often been created using veneers, and can in no way be seen as inferior.



UPHOLSTERY



If you make or restore furniture, sooner or later you'll come up against the problem of upholstery. This is the process of providing padding and coverings to chairs and sofas. It can be an extremely complex business, especially when dealing with traditional furniture, as this can involve the use of springs, horsehair, webbing and other specialist materials. Serious restoration is usually best left to a trained upholsterer. However, modern furniture can be less demanding to upholster, with foam rubber and synthetic coverings making the job a lot easier. Tackle a small footstool for your first attempt!

VACUUM

Fine dust from hardwoods and man-made boards can be hazardous to your health, and it's important to protect yourself from its harmful effects. A vacuum extractor connected to power tools such as sanders and routers will go a long way to reducing the dust that is produced. Vacuum extractors have fine filters and are able to cope with fine dust, whereas twin-bag extractors are only suitable for collecting chippings and cannot filter out the fine dust effectively.

Another use for a vacuum in the workshop is the vacuum press (below right). This uses a vacuum pump connected to a large heavy plastic bag. It is used to press veneers onto the groundwork and also can be used for creating laminated shapes in conjunction with wooden formers.



WARPING

Warping is what wood does when it's left to its own devices. As timber absorbs and releases moisture in sympathy with its environment, it shrinks and swells. If you try to constrain this movement artificially the wood will simply twist or split. This is the reason behind many constructional techniques such as frame and panel, where a thin frame is constructed around a panel which is free to move within a groove, so that it can expand and contract, while still remaining flat. Watch out for warp when you're buying wood, especially where several lengths are sold bound tightly together. As soon as you release the bonds, the warp rears its ugly head...



WANEY EDGE

Sawn boards are sometimes sold with the bark still attached – a variety known in the trade as waney-edge boards. Although imported timbers are always supplied as square-edged boards, native timbers are often sold with a waney edge. This can give you more timber to work with, though you may still have to discard the sapwood, depending on its condition and appearance.



WILD GRAIN

In a perfect world, all timber would have lovely straight grain, making it predictable, easy to work, and producing a perfect finish. The reality is often somewhat different. Many timbers display wild or interlocking grain, which can look wonderful, but makes them difficult to work. On some parts of the board the grain may run in one direction, whereas on other parts it can be completely different. This makes it difficult to plane and tricky to achieve a fine finish. The answer is usually to use a power sander or a cabinet scraper which is less likely to pluck up the grain, though this process can be very time-consuming.



WORKBENCH

This is perhaps your most valuable tool. A good workbench is vital if you want to achieve high-quality results. It must be stable, flat, fitted with a good quality vice or vices and offering a suitable height for you to work at. The best cabinetmaker's benches have thick hardwood tops and vices on both the front and the end. They are also drilled to accept bench dogs on the top, and the front of the legs have holes in them to accommodate pegs for supporting long workpieces. A good bench is expensive, but you can make your own, either from hardwood, or alternatively using softwood and a plywood top.



XYLEM

There aren't many Xs in woodworking, but there is this. Xylem is basically the growing part of the tree. It's the sapwood that carries the nutrients up the trunk to feed the branches and leaves. The xylem dies off each year and becomes the heartwood of the tree and another layer of xylem forms to carry on the process, hence the tree's annual growth rings. By the way, xylem is derived from the Greek word for wood.



YEW

The yew is an evergreen tree and so is classified as a softwood species. In fact it's an extremely hard wood that's much favoured by furniture makers for its attractive appearance and good finish. It was traditionally used for bowmaking and musical instruments, but is a very versatile timber. Yew trees are often incredibly long-lived; some have been recorded as over 1,000 years old. However, yew grows extremely slowly, with as little as 10mm of growth in 20 years!



ZEBRAWOOD

Zebrawood or zebrano is a tropical hardwood sourced from Africa. As its name suggests, it has a striped figure and is almost always quarter-sawn to emphasise its attraction. This beauty comes at a price, however. Zebrawood is a very hard timber with interlocked grain, making it hard to work and difficult to finish. It is often used as a decorative veneer, though its hardness and durability also make it suitable for more unusual uses such as making skis. The South American hardwood gongala also called zebrawood, but it's nowhere near as striped!





BY TYRONE STOODART

Have desk: will travel

This ingenious piece consists of a lightweight desk, two stools and a work light, all of which packs away to form a portable go-anywhere work station. Here its maker tells the story in his own words...



I began looking into how living space is continuing to shrink year by year, and as we gradually learn to live in smaller spaces, our products need to be designed in light of this. This led to the idea of multi-functional furniture... but not just that. I really wanted the interaction of the user, so I needed to make it adaptable.

Saving the ash

The piece is made from ash so as to educate people about ash dieback. I'm sure you know what's going on and how we are losing ash trees at an alarming rate, but I don't think enough people are aware of this. With this in mind, when the customer receives a piece from me there's a small pouch of ash seeds included and they're encouraged to go out and replant these. Not only is this to educate about dieback but also to give an understanding of the need to replenish the materials I've used to build it.

Luckily our workshop assistant had a few contacts, and he managed to source some beautiful pieces of ash for me (from Lanarkshire Hardwoods, I believe). As for the snooker-cue joints, they were purchased online from a Welsh pool table company.

Painful lessons

Initially I built a very rough prototype from red ply and some cut-up broom handles to get an idea of proportions and to establish how everything would fit together. This was the first time that I've used and built with solid wood. As you can imagine, I quickly discovered that it's very unforgiving. There were a few passes on the planer that would rip some of the wood out when it hit a knot,

but I left imperfections in there as I wanted it to be honest, I wanted things to look raw and as close to how they arrived as I could.

All the legs were turned on a lathe – a very laborious process with so many components to make, but one that you begin to enjoy more and more as you continue. I did have some help from the guys in the workshop, but I tried to do as much as I could on my own.

A simple finish

When it came to finishing the piece, there was obviously the option to stain it – perhaps with something darker – but I really love the pale colour of the ash and, given the whole concept of the project, I wanted to stay true to the material. In light of that, I simply sanded every piece for a long time (probably days) and then gave them all several coats of wax to protect the wood.

Variations on a theme

With hindsight I'd probably develop some sort of cross-bracing for the legs, as a lot of people have commented that it would be a welcome addition. I would try the design in different woods such as oak or beech to see how they looked in comparison with the ash. My concept of replenishment would of course continue, with the respective tree seeds being included with the piece.

The project has been featured on lots of design websites and has been published a few times, which is incredible. The praise and the demand really makes the whole project worth all my time and effort, and I really appreciate everyone who has taken the time to send an email congratulating me. It's been amazing!

1

All the components are held securely in spring clips inside the folding desk top. The desk legs screw into the four corner blocks



2

The desk and stool legs are connected securely using brass snooker-cue joints, which are readily available from a number of internet suppliers



3

The support for the adjustable work light screws into a block set in the middle of one of the desk sides



The desk and stool assembly can be set up in a matter of minutes simply by screwing the components together one by one



5

The desk can also be reconfigured as a low-level occasional table by using just a single set of legs



6

You could be forgiven for thinking this is a traditional papertwanging table until it reveals its cleverly packaged contents!

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BY ALAN WOLTHAM

Fair's fair!

If your family members complain that they always get the smallest slice of pizza, here's a simple cutting board that guarantees everyone a perfectly equal portion every time



There was plenty of undamaged timber between the bolt holes on these reclaimed boards

I'm becoming more and more attracted to the use of recycled timber, and a recent walk round our local industrial estate yielded quite a rich harvest of very usable material. Many of the businesses receive goods in packing crates made from a variety of timber species native to the country of origin. As well as all the 'green' aspects of recycling, such material is often free for the taking away, a major consideration with the current high cost of new timber.

In one skip I found several discarded maple boards. They'd apparently been used to bolt down some machine components, but there were some very handy lengths of undamaged timber between the bolt holes. For this pizza board I needed to join up two pieces to get the required width – its finished size is about 400 x 300mm (16 x 12in) to take a 10in diameter pizza. I don't think pizza has gone metric yet!

By the way, you don't have to follow my choice of eight 45° segments. Marking the grooves out at 60° instead will give you six bigger slices.



1 I usually make these joints on the machine planer, but there's some satisfaction in shooting the boards by hand. My limited planing skills can just about manage pieces of this length!



2 To maintain the board alignment during the glue-up process, it's a good idea to slot in a couple of biscuits. Mark the biscuit positions across the joint, keeping them well in from the ends of the boards



3 If you don't have a biscuit jointer, you can cut the biscuit slots using a dedicated router cutter which comes with three different diameter bearings to match the various standard biscuit sizes. I used No 10s here



4 I set the position of the biscuit slots by eye to be somewhere near the centre of the board edge, although the exact position isn't critical so long as you work from the face side on both pieces



5 Check that the boards fit together properly with the biscuits in place, and that there's no ragging at the exit end of the slots that could prevent the joint pulling up tight



6 Glue and clamp up the boards using a couple of sash cramps. Keep the bars well clear of the surface to prevent them leaving a rusty mark on the work if the glue oozes out and contacts them



7 Apply another clamp across the opposite face to minimize the risk of the piece bowing under pressure. Tighten them up evenly and put the assembly aside while the glue sets



8 Clean up the board edges by plane to remove any bruising from the cramps. Then trim the ends square and sand the top surface using a random orbit sander, working down the abrasive grades to about 240 grit.



9 To form the pizza pattern grooves, you need a router fitted with a 45° V-profile bit and a trammel bar of some sort to guide the circular cut.



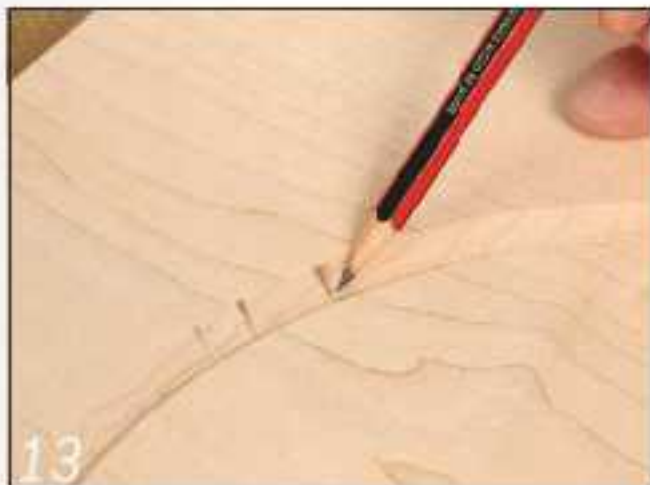
10 Mark the dead centre of the board by drawing diagonals from corner to corner. Then use a bradawl to make a small hole for the trammel pin at the intersection of the diagonals.



11 Fit the trammel bar to the router. Make sure the trammel pin is well seated into the centre hole, and slide the router along the bar to give the required circle diameter. Then set the depth stop.



12 Plunge the router in, swinging it forwards as you do so to minimize the risk of burning at the entry point. Work anticlockwise so the cutter pulls outwards as you work and the circle ends up true.



13 Try to maintain a smooth, continuous movement without any stops as you swing the router round, as even the slightest hesitation will leave a burn mark that will be very difficult to remove later.



14 With the circle routed out, mark the cutting divisions using a square for the two at right angles to the board edges. Then divide the remaining quarters in half with a ruler to give eight 45° segments.



15 I used a straightedge as a guide for the router, sticking it down with double-sided tape. Measure the distance between the tip of the cutter and the edge of the router base, and offset your guide by this amount.



16 Work carefully as you rout each groove to avoid cutting beyond the outer circle. Slow the router speed down if you're having trouble with burn marks on hard timber like this.



17 So long as you've used a sharp router bit, the cuts should all be clean and sharp-edged with little feathering, requiring just some superficial cleaning up later.



18 To complete the top surface of the board, I ran a small chamfer around the edge using a bearing-guided cutter. The choice of edge profile is entirely up to you.



19 To make it easier to pick up the board when it's loaded with pizza, cut a rounded finger grip on the underside at each end using a bearing-guided radius cutter.



20 Give the whole board a thorough sanding with fine abrasive and then apply a suitable finish. My preference is for a dedicated food-safe finish that's oil-based and dries within about half an hour.



21 Two or three coats provide an impervious surface that's resistant to wiping, but still maintains a slight sheen. Now all you need to add is a wheeled pizza cutter... and your choice of pizza!



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BY MICHAEL FORSTER

Moving into space

Space: It's fascinated me for years. I've read about it in magazines and books, marvelled at it in TV documentaries, but never seriously thought I was ever going to work in it... until now

With retirement fast approaching, Woman With Foresight said: 'Let's move house – somewhere that's right for us both to enjoy it.' 'Fine,' I replied. 'That means I can finally have a bigger workshop'.

I described last month how we'd located and bought a bungalow with a long garden. It contained a purpose-built workshop next door to a garage that I immediately realized would make an excellent machine shop.

Room to manoeuvre

What surprised me, when I was finally able to set up the kit and start to play, was that the place where I felt the benefits first was not (as expected) in the less-cluttered joinery shop but the machine shop. Now, at long last, I had a dedicated work space where the most-used machines could be permanently positioned for use rather than being repeatedly moved out of the area to make way for the next process.

Alternating between bandsaw and planer when preparing timber had been a real nightmare in the old place as each machine was wheeled out, used and wheeled back

to make way for the other, only to be needed again a few minutes later. Now I could simply step to and fro across the open space between the two machines, closing and opening blast gates as I did so. What bliss!

A new arrival

To exploit and celebrate this space, my first big innovation was a bandsaw upgrade – from the mid-range hobby machine that had served me well for some years, to a vastly beefier Startrite 401E, photo 1. Even in the new shop I don't have endless space, so this machine doubles up as a table saw for timber prep, and the extra power, speed, accuracy and ease of use was well worth the investment.

With extra working space available, I was now able to purchase timber in much larger boards, giving me a lot more flexibility in cutting and preparing it. But as soon as I started trying to feed these monsters into the saw, an urgent little voice within me cried out 'Roller stands!'

I now had the space to position a pair of them on the infeed and outfeed sides of the

machine, photo 2, so I could concentrate my all-too-finite energy on feeding the timber along the fence rather than holding it up! For anyone cutting heavy boards, a pair of these really should be priority on health and safety grounds, let alone comfort.

Through thick and thin

The other opportunity that arose for a vast improvement in my work patterns was in having space for a dedicated thicknesser, photo 3. Previously, I'd had to use a combined machine, which meant removing the fence and the outfeed table and rearranging the extraction every time I changed from overhand planing to thicknessing. Now, I leave that machine set up as an overhand planer and use the separate dedicated thicknesser for – er, well, thicknessing.

The effect of these two investments – made practicable by the extra space – has been a huge improvement in my enjoyment of the area (which is what I do woodworking for), in that timber preparation is now a simple, logical and leisurely process working between the three machines.





1 I celebrated having a spacious machine shop with a serious bandsaw upgrade (left)



2 When it comes to handling big hardwood boards, roller stands aren't an option: they're essential



3 The machine shop also gives me space for a dedicated thicknesser, saving a lot of dismantling and re-setting time



4 At last I could accommodate a mitre saw, and having one that cuts metal is a real bonus



5 The machine shop also has enough space for some proper timber racks at the far end

It also means I can move more quickly to the joinery shop and get on with the hand work I love the most!

Final improvements

Something I didn't have in my old workshop was a mitre saw, and that seemed like a good addition now that I had space. I also don't have any way of cutting metal except a small hacksaw, so I chose a Rage sliding compound mitre saw with its ingenious, multi-purpose blade, photo 4. I hate the name but I can't deny the versatility, so I put up with it.

The other main installation in the machine shop is the timber racking at the far end, beyond the machines, photo 5. Timber goes in there when it arrives. Then a logical progression brings the boards forward for initial machining and on to the joinery shop for the fun stuff.

The joinery shop

This was actually very well set up with benches and cupboards when I arrived. The electrics aren't ideal but my electrician says they're safe and usable, given the kind of work I do in there, with the lights safely set high up in the roof space. Setting up my own bench, photo 6, and my specialist hand tool cabinet – photos 7 and 8, brought from my previous shop – got the place basically up and running.

The atmosphere in the joinery shop is positively therapeutic, and I'm finding it easy to keep it that way. However, while it was good to have a machine-free zone, I soon became aware that a slightly more flexible approach would benefit me here. A small bench-top bandsaw would eliminate regular trips across to the machine shop (especially in winter), and would also allow me to have two different blades set up at any time. So I popped along the road to Charmwood Woodworking Machinery (who deserve to be much better known) and bought their W715 model with its 250mm throat, photo 9.

The other concession to mechanization in the joinery shop is my Hegner scrollsaw, photo 10. Delightfully refined, this feels much more like a hand tool than a machine, so with the pleasant general atmosphere in the workshop I put it in there.

Dust extraction from these two machines is provided by a Trend shop vac with a fine filter, which doubles up for general cleaning.

Personal magnetism

Although installing my fine tools cabinet was easy enough in itself, there was a lot more kit that had been stored in other

places around the previous shop, and the task of unpacking and organizing it was a bit daunting. The very act of unpacking always makes things worse before they get better, and I knew that I'd quickly be overwhelmed by half-empty boxes and kit with no home for it.

However, I already had a Cunning Plan: get all possible tools hung on the walls where I could see them, clear the floor and work space and then work in the shop for a while, rearranging things on the basis of experience. Axminster Tool Centre supply some excellent magnetic racks which will easily support the weight of a claw hammer and are perfect for this approach. They are also great for the machine shop where adjustment wrenches and other tools can so easily get lost. So I installed a number of those in what seemed likely places and then almost anything made of ferrous metal just got randomly shoved up on the wall, photo 11, where I could see and organize it better at a later date. I was soon able to clear out all the empty packing boxes and get to work.

The other major tidying-up job involved making some storage racks for my large collection of cramps; photo 12. Another expense of blank workshop wall was soon put to good use.

Staying sharp

I didn't want to suffer the workshop equivalent of Parkinson's Law – by which kit expands to fill the space available – but I did have a couple of things in mind. My Tormek wet grinder had been kept on a pull-out shelf in the bottom of my fine tool cabinet, from where it had to be lifted onto the bench for use. But now, courtesy of my predecessor I have a second bench running right along the rear wall of my workshop, so I can keep that important piece of kit there permanently ready for use, photo 13. The cutting board alongside it is very handy for trimming veneers, lining materials and many other small tasks.

This may seem like a small enough thing, but as I've observed before sharpening is a chore I really don't enjoy – and grinding even more so. And that means I need to have the kit really handy so that the palaver of setting up for the task doesn't become an excuse to put it off. Moving the Tormek up onto the bench also freed the space under my tool cabinet for some sturdy drawers. They don't look pretty, having been hastily cobbled together with the minimum of finesse from whatever was lying around, but they do the job and allow me to focus on enjoying the kit that they accommodate.



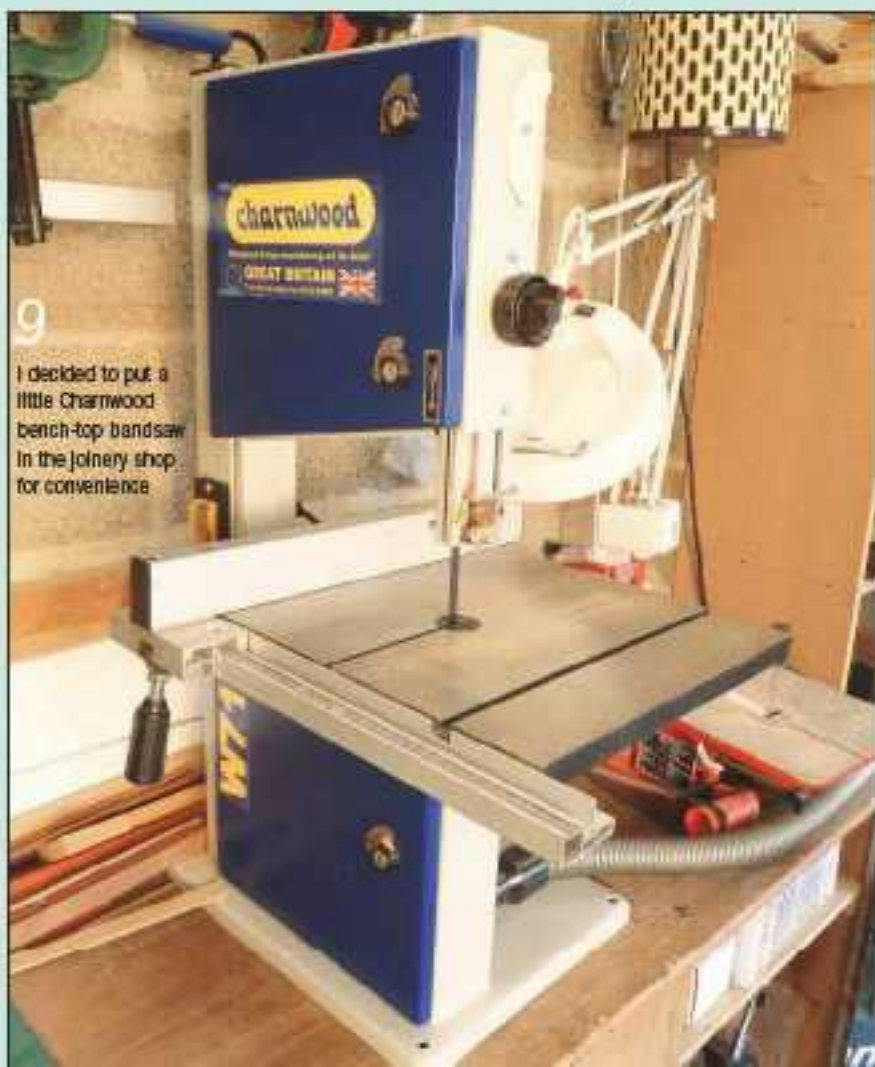
6 In the joinery shop, the priority was installing my own workbench underneath the main window



7 I was also keen to install my fine tools cabinet, brought from the previous workshop



8 Its space-saving design with pull-out tool-boards will help me not to waste my new-found space



9 I decided to put a little Charwood bench-top bandsaw in the joinery shop for convenience



The scrollsaw feels more like a hand tool than a machine, so it's in the joinery shop



Arminster's magnetic tool racks provide an excellent way of getting tools organized quickly



Relocating the various machines has freed up a lot of space, so I now have my Tormek grinder permanently available



A combined DAB radio and iPod dock means I'm never without company as I work



A blank expanse of wall and some ingenious home-made racks soon had my clamps organized



The joinery shop faces south and catches the sun, so a Venetian blind at the big window is proving extremely useful



The final touch is my very own tea bar, complete with a small workshop fridge

The final frontier

Finally, with the workshops essentially up and running, I replaced my predecessor's rather tacky curtains in the joinery shop with some smart new Venetian blinds, photo 14, to keep the sun out of my eyes (and to deter nosy prowlers when the shops are empty).

I was now ready for the finishing touches. I'd been promising them to myself ever since the move had been mooted, and at last I was ready to set things up properly.

The first of these was a radio. I find this really humanizes the space, and I've come to appreciate why every builder who has ever worked on our properties has started the day by turning on a portable radio; working feels so different when it's playing. So I bought a DAB radio with an iPod connection and tuned it to Classic FM, photo 15. Now that's gracious living.

But for this to be complete, something else almost as important was required – a visit to my local catalogue store whence I emerged bearing a kettle, a small workshop fridge and a satisfied smile. Tea, milk and sugar were quickly added and the kitchen cabinet raided for a supply of mugs, photo 16. At last my joinery shop was the little haven I had always longed for it to be... a place for doing some leisurely, relaxed, unflustered woodworking.

A kitchen recycled

I still hadn't completely finished in the machine shop, though. I'd deferred the matter of general storage for hardware, machinery sundries and various odds and ends, with things randomly shoved onto the few existing shelves or slung onto convenient nails. I knew that I needed to address that aspect of it, but didn't really have much incentive. After all, the joinery shop was really my haven and that was working very well, so why spend valuable bench time putting up shelves in the machine shop?

Enter Woman With Nesting Instincts with talk of a kitchen refit, and I quickly recognized an unmissable opportunity. We both agreed that fitting a posh kitchen was a job best delegated to a specialist. So this was duly arranged, and while the kitchen king installed the new cabinets, I got him to make a small detour en route to the skip and divert some of the old ones to the machine shop where it was a quick job to get them lined up neatly along the wall. All I need to do now is work up a bit of enthusiasm for sorting out the bits and pieces to put into them.

That will do for another day. Today is Wednesday. And on Wednesday I make boxes. By hand. In space.

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ha1000
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Classic Series

Model	Product Group Series	Section Power	Filling cap - ltr Noise level dB (A) Max motor HP	Price Exc VAT Basic Mc Plus Carriage	Price Inc VAT Basic Mc Plus Carriage	Price Exc VAT c/w Fine Filter Plus Carriage	Price Inc VAT c/w Fine Filter Plus Carriage
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Woova 4.0	Professional	2000 m ³ / h	130 / 77 / 3.0	£607.50	£729.00	£900.00	£960.00
Woova 5.0	Professional	3000 m ³ / h	175 / 83 / 3.0	£640.00	£768.00	£832.50	£999.00
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BY PETER BISHOP

A trug for all seasons

Trugs are usually full of cut flowers or freshly-picked fruit, but at this time of year both are in rather short supply. So why not turn a trug into a great gift idea instead? Here's how to make your own

Trugs have been made from all sorts of materials for centuries. Size isn't important; make them to fit the stuff you have rather than the other way round. Although I steam my handles into shape, you could laminate them using three or four thin strips of wood stuck together. Anyway, here's how I've been making them for years.

Handle strips

It's best to start with the handles, so they're ready to attach when you've made the trug bodies. I had a curved piece of 25mm thick beech that looked ideal for the job. Because I didn't want to waste any, I set a single point rest as the fence on my bandsaw and ran off some 6mm thick strips, photo 1. The fence point needs to be slightly rounded and set at the required thickness from the front edge of the bandsaw blade. You can easily cut and repeat curved shapes by using one of these. All I had to do was make sure I steam-bent the handles in the same direction as the curves I'd cut!

Getting up steam

I won't go into too much detail on the steamer, except to say it doesn't have to be too sophisticated. Mine's a tube that's sealed at one end and has a cap at the other, photo 2. Provide an inlet for the steam and away you go. If your chamber is tightly sealed, be sure to create an exhaust

for the steam. A small hole drilled in the end or side farthest away from the steam inlet will do the job. Just don't go anywhere near it when the steam's coming out!

An old stripper

A cheap old wallpaper stripper is a great source of steam for this job. Fix the feed tube to the steaming chamber, fire it up and leave it to boil away. Put your pieces in, photo 3, and leave them until they've been exposed to the steam for 15 to 20 minutes.

I made a simple dummy trug into which the bent handles could be slotted to cool off, photo 4. This ensures that they have just the right curvature. The other thing you need is a pair of thick gloves. The steamed

strips will be coming out of an environment where the temperature is around 100°C, and that's hot! So set the steamer up, put the strips in and let them get hot and wet enough to become plastic. Then take them out and bend them to shape before slotting them into the dummy trug to cool off.

A gentle angle

The trug sides can be fairly thin as they're glued and pinned to the thicker end pieces. As long as they're both the same length and have the same angles cut on their ends, they'll do. The angle I use is around 75°. I've found this gives me a rather pleasing slope when applied to both sides and ends. It's also not so steep as to compromise fixing the handles to the outside.

I cut the ends and sides to length at the required angle using a simple jig on my cross-cut saw, photo 5. If the wood you're using for the ends appears a little thick, chamfer the inside of the top edge to make them look thinner, photo 6.

Then pre-drill pilot holes for the pins in the sides, photo 7, to avoid any risk of them splitting.

Assembling the sides

These four bits can be joined now. Pop one end in a vice and smear some glue along the joining edge. Position the first side onto this and drive the panel pins home. Apply more glue on the edge of the other end piece and tack the first side to it. Turn the assembly over and apply glue to both exposed end edges, photo 8. Then you can fix on the second side, photo 9.

The trug box may now be square... or not! Place it on a flat surface and check that it is. If it isn't, wiggle it gently until it settles. If it rocks slightly, place a flat piece of board



GIFT TRUG CUTTING LIST

All dimensions are in millimetres

Part	Qty	L	W	T
Side	2	480	150	10
End	2	230	150	12
Base	1	430	150	10
Handle	1	600	25	6

You'll also need some 25mm panel pins, two M4 machine screws per trug plus matching nuts and washers, some emulsion paint leftovers and exterior-grade clear varnish.



1 Cut the handle lengths using a single-point fence technique on the bandsaw



2 My simple steaming rig consists of a sealed tube and an old wallpaper stripper



3 Each handle piece is suspended in the steam chamber so it can be cooked all round



4 I bend the steamed strips freehand and place them in a dummy trug to cool down



5 This simple saw jig makes it easy to cut the angled edges on the trug sides and ends



6 If the ends appear too thick, make them look thinner by chamfering the top inside edge



7
Drill small pilot holes for the panel pins in the trug side panels to prevent them splitting



8
Fix one side to the two ends. Then turn this over and apply glue to the other edges



9
Align the second side panel with the ends and drive in the panel pins to secure it



10
Cut base panels to size and plane down the edges at the 75° angle all the way round



11
You can do the edge planing by hand, or use a planer if you have one



12
Put glue on the edges of the base panel, drop it in, tap it down and pin it in place all round



13
Decorate the insides of your trugs with a liberal coat of left-over emulsion paint



14
Drill pilot holes for the machine screws, then apply glue to secure the handles...



15
...before fitting a washer to each screw and tightening up the fixing nut

across the top of the box and weight it down. Leave it for 24 hours or so.

Adding the base

You now need to work out the size for the base panel, which sits within the sloping sides of the box. Assuming you'll use something about 10mm thick, try to measure the overall size of the box at a level about 12mm or slightly more above the bottom edges. Measuring in this way will lift the base panel slightly off the ground when it's in place, which is ideal.

Once you have this measurement, cut a panel to size and plane down the edges at the 75° angle all the way round, photo 10. I used my planer with the fence angled, photo 11, but you can easily do it by hand. You should then have a base that fits snugly into the sides and can't drop out. Pre-drill pilot holes for the pins all round the bottom of the trug box, put some glue on the edges of the base, drop it in, tap it down with a hammer head and pin it in place, photo 12.

A touch of colour

I decorate the inside of my trugs with pastel shades of emulsion paint if I have any odds and ends kicking around. Slap it on and work it in, photo 13. Once it's dry, sand the trug's edges and sides to leave a clean, crisp edge around the top. Sand off all the sharp outside corners and edges.

Fixing the handles

Sort out your fixings next. I use M4 (4mm diameter) machine screws and drill a 4.5mm clearance hole to take them. These holes are 25mm down from the top edge of the trug and the same distance in from the end of the handle. Sand the handle smooth to remove any whiskers raised by the steaming. Then apply a little glue round the first bolt hole, and attach one end of the handle. Spread more glue on the other side and fix the other end on in the same way, photo 14. You might need to be firm with this second one if the handle has sprung a little bit. Tighten the fixing nuts, photo 15, and put the assembly to one side for the glue to set.

The big finish

Now simply chop off any over-long screws and give the whole thing a coat of exterior-grade varnish inside and out. This gives a protective coat that will help the trug last for many years. And there you have it: a cheap, useful container for home use or as a gift at any time of the year. Fill it at Christmas with seasonal goodies, at Easter with seeds and stuff to plant (or Easter eggs), and in the autumn with the proceeds of the harvest.



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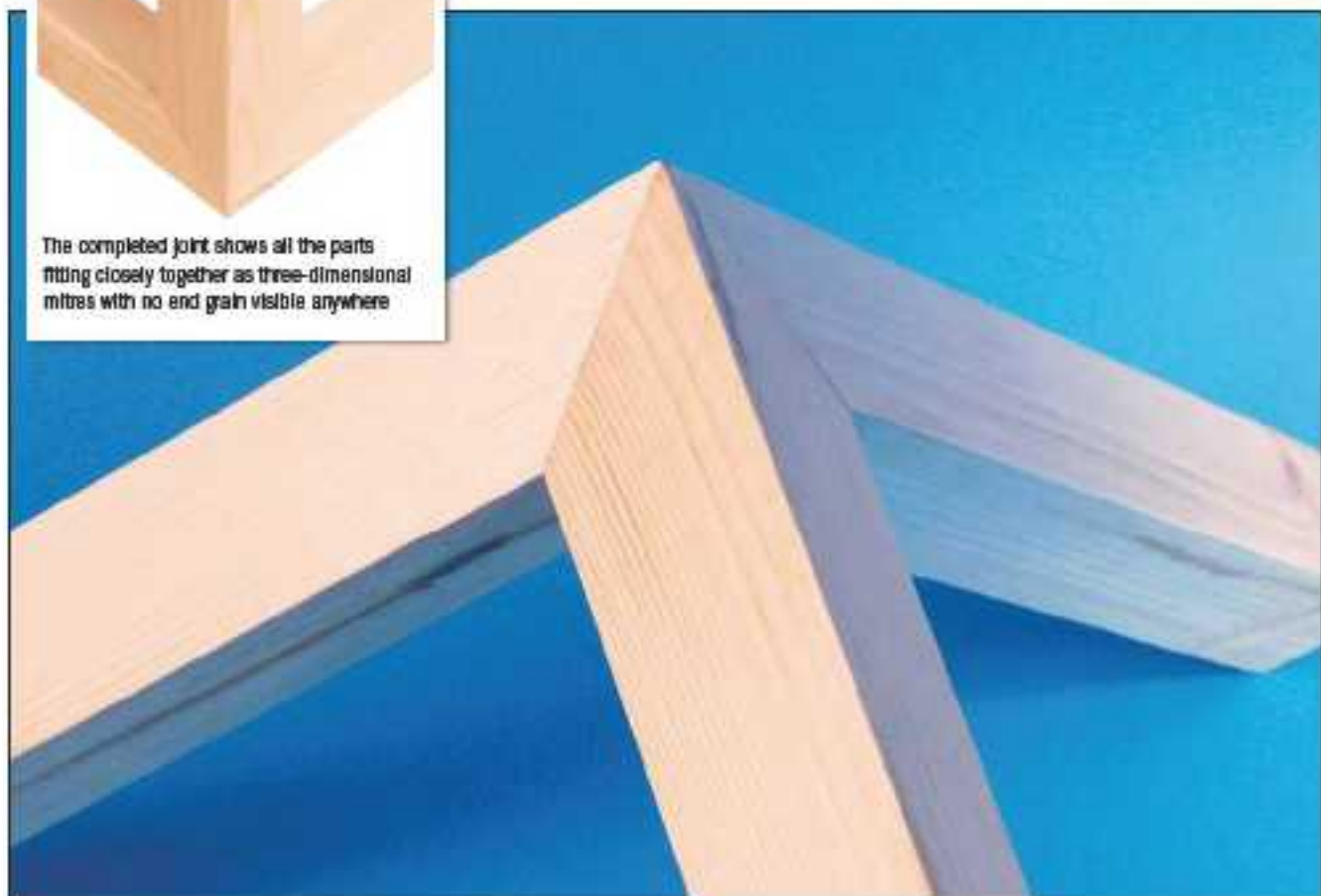
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Quality from start to finish



The completed joint shows all the parts fitting closely together as three-dimensional mitres with no end grain visible anywhere



BY ANDY STANDING

The showcase joint

Andy Standing kicks off a new jointmaking series with a clever three-dimensional corner joint that's ideal for glazed display cabinets and lightweight furniture construction

The showcase joint, as its name suggests, was originally devised for use in making the timber frames of glazed display cabinets. It was designed to overcome the difficulty of joining three components at a corner without showing any end grain, so all three must be mitred on two adjacent sides. The original joint was rebated to hold the glass panels and it was fiendishly difficult to make, as it relied on a combination of concealed dovetails and mortises and tenons to hold it together.

Here's a simplified version which achieves a neat three-way corner and could perhaps be used in lightweight furniture construction. Should you wish to make a rebated version, machine the rebates before setting the loose tenons, to ensure that there's no overlap.



1 Start by cutting a mitre on the end of each part. A circular saw with a high-quality blade will produce a fine finish, though the job may equally be done by hand with a mitre saw



2 Use the same technique to cut a second mitre on the adjacent face of each part



3 The three parts of the joint should now look like this



4 Test-fit the parts and use a try square to check the accuracy of the mitres



5 You will need a simple jig to rout out the mortises. Use an offset of the same size as the joint components for the base, and screw a piece of thick mdf to each side. The mdf should be exactly double the height of the base, so that when a workpiece is fitted into the gap, the sides are exactly flush with the top edges



6 Take two of the parts and place them in the jig so their points are facing each other. Hold the jig in a vice, but raise it up enough to allow the router side fence to run on it unimpeded



7 Rout a mortise in the mitred face of each part. Be careful to stop before the cutter reaches the top surface. In this case the wood was 40mm wide and a 10mm straight cutter was used, plunged to a depth of 24mm and set in 4mm from the outer edge



8 Turn the parts through 90° in the jig and rout a mortise on the second mitred face of each part



9 This is how the three parts should look with all their mortises routed



10 Square off the rounded end of each mortise with a sharp chisel



11 To make the loose tenons, machine a length of wood so it's a snug fit in the mortise. A rip saw is ideal for this job, though you can do it by hand with a plane. When you're satisfied with the fit, cut the timber into squares to suit the mortises



12 Assemble the joint dry and check that all the faces mate tightly. When you're satisfied, assemble the joint in two stages. Glue two parts together first and clamp up until set, then remove the clamp and fit and clamp the third piece

Dowelmax is Forever, Not just for Christmas

The O.M.S Tool Company have appointed Dowelmax UK as distributors for the renowned, Dowelmax doweling jig

The O.M.S Tool Company have appointed **Dowelmax UK** as UK distributors for the renowned, Canadian manufactured, **Dowelmax** doweling jig. The move is in response to increased demand for the product in both the UK and European markets.



Based in Holywell, North Wales, **Dowelmax UK** now carries stocks of the product and a full range of accessories and customers can see the **Dowelmax** in action in the workshop and try it out for themselves.

Jim Lindsay, the founder of **Dowelmax**, said, "We are delighted to be opening up this new distribution channel in the UK to further enhance the quality of service to our growing UK customer base of both home woodworkers and professional cabinet shops."

Dowelmax jigs are precision engineered and built to give a lifetime of use in a busy workshop. Because of their inherent build quality, history has shown that not only do they not depreciate in value, but the very few that have appeared on the second hand market, have sold for more than they were bought for.

Dowel joinery is as old as wood itself and the dowel joint has proved itself to be at least as strong as the traditional mortise and tenon joint.

It is the joint of choice for many, if not most, high output production workshops, where the use of in line boring machines and CNC technology, has brought speed and repeatable accuracy to the dowel jointing process.

Dowelmax now brings comparable speed and accuracy to the small workshop for a fraction of the cost!

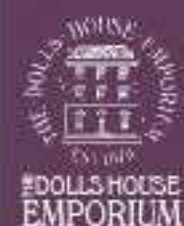
Chris Hyde of **Dowelmax UK** says, "The **Dowelmax** can be set up in seconds and enables the user to make strong, perfectly fitting joints... Fast! Time, after time, after time."

Dowelmax UK will be showing at: **The South East & Midlands Woodworking Shows in March 2014**

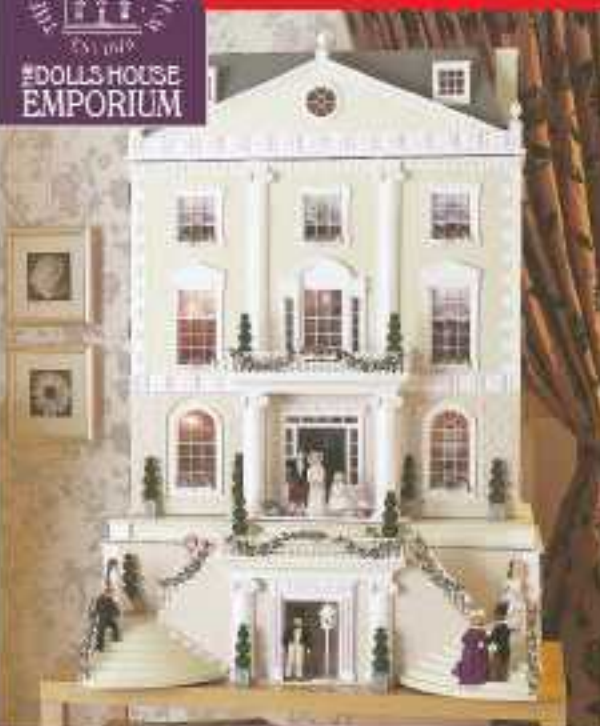


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BY MARK CASS

KEBONY: hard as nails

I'm always interested in any technical advance in woodworking, and was intrigued to hear of a new material which shares the characteristics of durable tropical hardwoods but is entirely sustainable and environmentally friendly

I was fitting a front door frame I'd made the other day – and somewhat riskily, chatting to the customer at the same time. He was bemoaning the fact that timber never seemed to last forever, unlike stainless steel for example (but then he is an engineer). We were using sustainable hardwood, carefully fitted to his sloping stone step, painted and sealed, but it got me wondering as to what more could be done to avoid the inevitable rot and decay that a mid-distant future would likely bring about for my most recent piece of work.

What a coincidence

In one of those frequently occurring coincidences that seem to brighten up our lives, I received an email from the Kebony people the very next day. Kebony is the general name given to all timber that has

This is the KREOD London Olympic Pavilion, an award-winning movable sculpture and exhibition space that was designed to showcase new ideas and materials. Kebony was specified for the whole park as a sustainable alternative to tropical hardwood

been chemically treated in a new and very special way.

It's been around for a fairly short while; the pilot production facility in Norway has been supplying products to industry since 2004, but only recently has it become commercially available in sufficiently large and economical quantities to interest architects and designers.

It's the hard-wearing characteristics of this timber material, and the fact that it's a sustainable product, that's led to it being chosen for use in a growing number of international projects including health spas, private housing, public sector works, high-profile yacht builds and more.

Clever chemistry

The Kebony technology, called Kebonization, is a patented industrial process which





1 A whopping load of softwood is poised to enter the Kebonising pressure cooker. I expect they've got an accurate timer!



2 This pop-up bar at Battersea Power Station is almost exclusively constructed from Kebony.



3 In Portsmouth, Kebonised decking at the new waterside Mary Rose museum curves within a cable's throw of HMS Victory.



4 You wouldn't normally use softwood for a bar top, but this Kebonised version in a swanky London coffee bar will likely outlast even the espresso machine.



5 Small-scale projects like this electric guitar are equally suitable for this versatile material. However, the density and hardness of Kebony might restrict its use in acoustic instruments to areas like the neck.



6 This stylish boathouse in the Norwegian home of Kebony has been built to last in the tough Scandinavian climate.

enhances the durability and hardness of timber. Through an environmentally friendly process, wood species such as maple, pine and beech are impregnated with a top-secret mixture based on furfuryl alcohol, a liquid produced from agricultural crop waste.

After high temperature and high-pressure impregnation, the liquid reacts with the wood and permanently strengthens its internal structure, stabilising it and making it resistant to biological decay.

Saving the rainforests

Kebonised softwood can become as strong and enduring as a tropical hardwood, if not more so. And when it comes to hardwoods, a recent study by Norwegian environmental consulting firm Bergfeldt & Co demonstrated Kebony maple to be an entirely suitable substitute for unsustainable Burmese teak in maritime and other applications, and with a substantially lower carbon footprint involved to boot.

It's hoped that a global take-up of this treated timber – or a spreading of the process to all corners of the earth – will ease the demand for rainforest timber and do more good than any rubber-stamp certification scheme.

Getting some in

So, as a woodworker, my first reaction was to try to get hold of some Kebony. This wasn't quite as easy as you might think, what with it being a new product and all. It's certainly not the sort of thing your local timber yard will be stocking alongside the oak and larch in the hardwood rack... well, not for a bit anyway.

However, my kindly contact at the press agency involved arranged for a small sample to be sent to my seaside workshop and, before long, a small Jiffy bag duly arrived on my bench. So, donning my scientist's white lab coat (yes, I really do have one), I began my investigations.

Golden brown

Dark in colour, I think my particular sample may have started life as maple, but I wouldn't like to bet too much money on it. I suspect that, like the way woodworkers begin to recognise different species of timber at a glance, the distinctive colour of Kebony will probably become familiar as its use begins to grow. It's sort of golden brown with a built-in patina to it.

It felt dense and hard, as I expected, but I was slightly surprised to discover how dry it was to the touch... almost as if it had been prematurely aged somehow. Planing it, the shavings came off finely, but were more brittle than you might expect. The finished planed surface came up really well though, almost like glass, and it certainly wouldn't need any further finishing.

An earthy aroma

What was pleasantly surprising was the smell of it. Not entirely earthy like walnut, there was something of the medicinal about it; it was a pleasant but natural odour. It cut very cleanly with the saw, and with little breakout.

My intention is to acquire a few proper boards and actually make something with it, so watch this space for more news on what I hope will prove to be a revolutionary material that will ultimately mean more top-quality woodworking all round!

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...to Bea Bishop and Charlie Smith from The Communication Group plc, Buckingham Gate, London SW1 for all their help.

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BY IAN WILKIE

At full stretch

Using a lathe to make wooden jewellery is an interesting exercise, and the results can be very attractive. Here are two ways of making decorative stretchy bangles which I hope will give readers some idea of what's possible



A



B



C

You need only small pieces of timber, a few craft accessories, a bit of imagination... and considerable patience! For a bracelet turned in one wood only, like the zebrawood example in photo A (above left), seven blanks will be needed to go round the average adult wrist. If you intend to use 6mm beads as spacers between the segments, if the beads are bigger you may need to make the wooden pieces narrower.

If you choose to alternate coloured woods such as the holly and gongolo alves shown in photo B, you'll need eight narrower pieces to avoid ending up with adjacent beads of the same colour.

The second technique I've used involves split turning, where longer pieces of timber are glued together and then sliced after they've been turned, photo C. This time the woods I've chosen are gongolo alves and beech.

GENTLY TAPERED

For this design you need to cut seven or eight blanks of wood 33mm long, 22mm wide and 8 to 10mm thick, photo 1. I used my Proxon chop saw for this, but a Proxmira mitre saw would be another good option. I chose holly and gongolo alives, but any pair of contrasting woods will work just as well.

The length stop on the Proxon chop saw (tested in the December 2013 issue of *The Woodworker*) is particularly useful for repetitive work, but is limited to cutting pieces of wood between 150 and 250mm long. To overcome this I machined a simple stop to slide along the bar, photo 2, and drilled and tapped a hole in it to take a locking screw. Once set up, the whole device can be moved to the right so it's not in contact with the wood while it's being cut, and can easily be reset for the next piece. I can now cut very small pieces without them jamming between the blade and the stop.



1 Cut as many blanks as you need, using a small chop saw or a mitre saw

Sanding and drilling

Carefully mark the centre of each segment and centre-punch a hole, photo 3. This will be used to position the wood on the glue chuck for turning. Then set a disc sander table to give a 10° chamfer (a little angled setting jig is useful here, photo 4). Sand a bevel on the four edges, photo 5.

Next, drill two 2.4mm diameter holes right through the short end of each segment, photo 6; these will be used for threading up the elastic. The photo shows the Proxon drill-stand combination which I described in the Summer 2013 issue of *The Woodworker*. When it comes to drilling precise holes like these I've found it invaluable.

A small drilling jig will ensure the holes all match up and are at the correct distance apart. The jig shown is made from 25 x 10 x 1.5mm thick aluminium angle, photo 7. I've found this particular size very useful in the workshop for making jigs; it's well worth buying a metre length from a DIY store.



2 I machined this simple stop to fit on the Proxon chop saw's length stop

Photo 8 shows two chamfered and drilled segments, ready for the next stage.

Turning and shaping

Make a small glue chuck with a very short steel pin in the centre. Match the hole on the underside of the blank to the pin and use a single blob of hot-melt glue to hold it there, photo 9. Despite the claims made by the manufacturers, these glue guns do drip when you release the trigger, so make sure you have a tin lid under the nozzle!

Mount the glue chuck in your lathe and turn each segment to create a curved top, photo 10. Then sand the curve smooth, photo 11. Prise the wood off the glue chuck, photo 12, remove any glue residue remaining and then repeat the process until all the parts have been turned and sanded, photo 13. Then give each segment several coats of a high-gloss varnish such as Rustin's Plastic Coating to enhance the wood grain. I stuck mine to a strip of scrap



3 Mark the precise centre of each blank and centre-punch a hole there



4 Set the disc sander table to 10°. I use a little plywood setting jig for accuracy



5 Sand a bevel on the four edges of each segment. Keep your fingertips away from the disc!



6 Drill two 2.4mm diameter holes through the short end of each segment



7 This simple drilling guide is made from a short piece of aluminium angle



8 Here are two chamfered and drilled segments - one in each of the woods I'm using



9 Make a small glue chuck with a short steel pin, and stick a blank to it

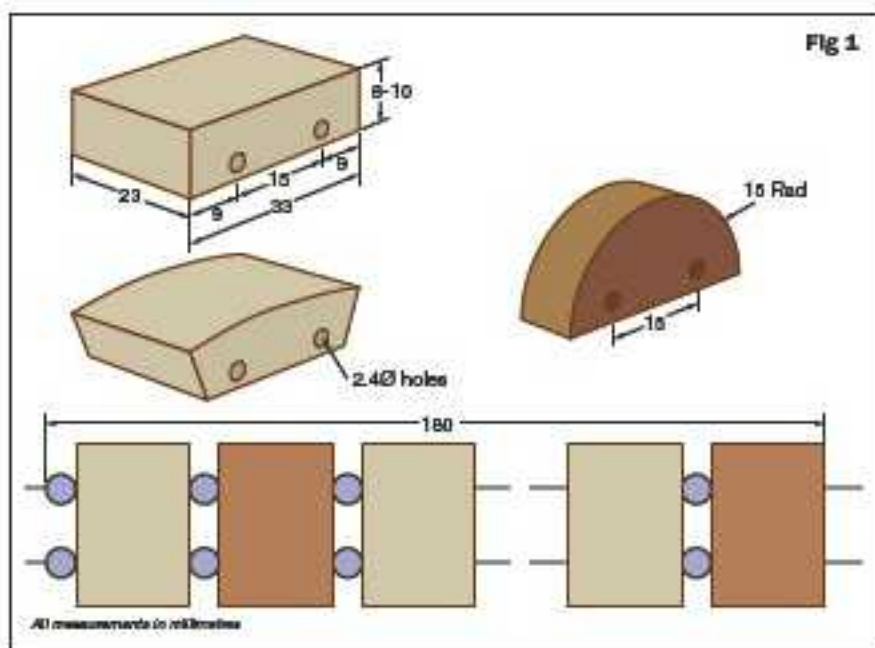
wood with a blob of hot-melt adhesive for ease of handling, photo 14.

Variations on a theme

If you prefer to make wood spacers rather than using proprietary beads, take a slim, square length of hardwood and push it through a dowel plate to produce a length of 6mm diameter dowel, photo 15. I enjoy using this Lie-Nielsen dowel plate because it's so well made!

This little home-made jig holds a length of 6mm dowel and shows the position where two 2.4mm diameter holes are to be drilled in each piece. Drill the first spacer, saw off a 33mm length, photo 16, and advance the remaining dowel to repeat the process.

The wood shown here is walnut, photo 17, but I think ebony is a better choice (if you can get it) as it offers more contrast. Photo 18 shows a bracelet with ebony spacers and a simple pattern turned on each face of the segments.



10 Mount the glue chuck in the lathe and turn its top to a gentle curve



11 Use a pad of abrasive to sand the curved top and its four corners smooth



12 Prise the blank off the glue chuck and remove any adhesive residue



13 Repeat the turning and sanding process to complete the full set of blanks required



14 Stick the blanks to a piece of scrap wood to hold them while you varnish them



15 If you want to use wooden spacers, cut a length using a dowel plate



16 Make a simple jig to hold the dowel while you drill and cut it



17 The finished spacers - shown here in walnut - are now ready for assembly



18 Ebony spacers look better. The turned ring pattern is optional



19 Glue and cramp the two lengths of wood together with a paper joint between them



20 Mark centres on the ends of the blank and mount it between centres



21 Turn the blank to a 33mm diameter cylinder and separate the halves



22 Hold the piece on the saw table and cut off a series of 8mm slices



23 Drill holes through each blank and thread them on stiff wires for varnishing



24 Make up the bracelets by threading all the parts onto elastic beading cord

SUBTLY ROUNDED

This technique involves split turning, with longer pieces of wood being glued together and then sliced after turning. Cut two 300mm lengths of contrasting wood measuring 40 x 20mm in cross-section. Plane one long edge true on each piece and glue these surfaces together with a layer of paper in the joint. Cramp them up and leave plenty of time for the glue to cure, photo 19.

Square off the ends of the blank, mark the centres and mount it between centres, photo 20. Matching Steb centres stop the joint coming apart and give an excellent grip. Turn to the round to produce a cylinder 33mm in diameter and sand it thoroughly.

Creating the segments

Remove the blank from the lathe and prise the two halves apart, photo 21. Clean off the paper and glue. Hold the flat side of the wood down on the saw table and cut a series of slices 8mm thick, photo 22.

Drill two 2.4mm diameter holes per segment; you can use the jig described earlier. Slide the pieces onto thin wire ready for varnishing, photo 23, or hold them on a strip of double-sided carpet tape.

Assembling the bracelets

Thread the wooden parts and the beads or spacers onto two lengths of elastic beading cord, photo 24. Pull the cord tight and secure the ends with a reef knot.

Beads and spools of 1mm diameter elastic beading cord are available from most craft shops or from Hobbycraft stores (www.hobbycraft.co.uk).

INSPIRING THE YOUNG

When my two teenage granddaughters came to stay in the summer, I suggested they might like to design some bracelets of their own. I try to encourage them to spend time in the workshop and foster their interest in making things. I know they enjoy their design technology lessons at school, but sadly the time available to actually make anything is very limited. When they're in my workshop I've learnt to let them get on and not to interfere once they've got started. Don't expect too much, though; after about an hour of concentration they'll want to go off and do something else!

Bearing all that in mind, I prepared some blanks in advance – seven per bracelet. These weren't turned; instead I suggested that they could drill shallow holes in the design they wanted, fill the holes with colour,

sand the blanks and then assemble them. We had two one-hour sessions on consecutive days, and that worked out about right.

The girls first made punch marks on the wood blanks to show where they were going to drill indentations. Cassia chose steamed pear and Harriet went for the zebirano. After a little instruction about setting the depth control on the drill stand and how to be accurate, photo A, they very quickly mastered the technique.

A white correction pen worked very well as one way to fill in the indentations, photo B, and fine felt-tipped pens were ideal where colour was required. Then they sanded away any overspill. The period spent threading up the bracelets with small beads between the segments was very quiet and concentrated, photo C. The results were proudly displayed at the end of the session, photo D. You can see Harriet's finished bracelet on page 53.



A Harriet tackles some precision drilling under my ever-watchful eye



B A white correction pen was ideal for filling in the shallow indentations



C The girls showed great concentration during the threading-up session



D Cassia shows off her completed steamed pearwood bracelet. Note the Damien Hirst spots!



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 its name suggests 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™ were 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 efficiently 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.

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BY COLIN SIMPSON

3: Finishing your work

In the final part of this brief series aimed at the complete novice, I'll explain how to finish your latest creation... but it would be remiss of me not to say something about health and safety first

Woodturning creates a lot of shavings that come off the wood at a fair old speed. Eye protection is therefore essential, and the minimum level I would suggest is to wear a pair of safety glasses. However, a real disaster does strike occasionally: your blank – or a chunk of it – can fly off the lathe and could well hit you in the face. For this reason I always recommend wearing a full-face visor when turning, photo 1.

Coping with dust

Turning also creates a considerable amount of dust – and not just when you're sanding

– so it's wise to use some form of respiratory protection too. The very minimum would be to wear a disposable face mask, photo 2, but these don't fit particularly well, especially if you have a beard, and they don't give you a great deal of protection from the finer dust.

A full-face respirator like the one shown in photo 3 gives you the best protection as it supplies a constant flow of clean, filtered air over your face. However, they are expensive and if your budget doesn't run to one of these I suggest you opt for a good-quality dust mask.

Clean air act

Removing dust as close to the source as possible is a good idea, so it's well worth investing in some form of dust extraction, photo 4. These machines come with a flexible hose that you can move close to the dust source. However, unless you have a fine filter on your extractor, it will leak fine dust particles back into your workshop.

I've seen turners put on a dust mask when they're sanding and take it off as soon



1 I recommend wearing a full-face visor whenever you're woodturning



2 A disposable dust mask is barely adequate, but better than wearing nothing...



3 ...while a powered respirator gives the best protection, at a price



4 A dust or chip extractor is essential for collecting dust at source

as they've finished. What they're forgetting is that the fine dust can stay airborne for hours, and it's this fine dust that causes the most damage to your lungs. To help alleviate this problem you should also consider investing in an ambient air filter, photo 5. These are designed to remove the fine dust, and I have mine running all the time I'm in the workshop.

Safety first

While I'm on the subject of health and safety, don't wear any loose clothing when you're turning in case it gets caught up in the revolving machinery. If you have long hair, tie it back for the same reason. I also recommend removing jewellery items such as rings, bracelets and wrist watches to be on the safe side.

That's enough of the lecturing. Health and safety has a lot to do with common sense, and we're talking about a hobby here, so we don't need to adhere rigidly to the Health and Safety at Work Act. Just



5 An ambient air filter removes the fine dust that can linger for hours in the workshop air

keep safety in mind at all times, and enjoy your hobby! Now let's take a look at what's involved in finishing your work.

Smooth operator

I don't know anyone who particularly enjoys sanding, but in most cases it's a necessary prelude to getting a well-polished surface. Don't overdo the sanding process, but do make sure you've removed all your tool marks and any remaining surface blemishes by the time you've finished.

If you've turned a piece with sharp edge details, heavy sanding will destroy the crispness of the piece. Try to achieve the best possible finish from your gouges and chisels before you start to sand. That way the amount of sanding needed will be significantly reduced.



6 Cloth-backed resin-bonded abrasive is the best type to use for turning

Feeling abrasive

I buy good-quality cloth-backed aluminium oxide abrasive for my woodturning. When it's folded, the abrasive won't crack or come away from the backing, photo 6, as it does with the cheaper paper-backed abrasive you might use for rubbing down paintwork, photo 7. Cloth-backed abrasive is much more durable and also more flexible, so it will conform more closely to the shape of your turning.

The cheapest way to buy abrasive is in a 100mm wide roll, and to cut what you want from this; sheets are much more expensive. Abrasives are graded according to their grit sizes, and the larger the number the finer the grit. A good selection for turning work includes 120, 180, 240, 320 and 400 grits.

Start with the coarsest grit required. On bowls I normally start with 120 grit, but I usually begin with 180 or even 240 grit for spindle work. I tear off a strip about 50mm wide from my roll and fold it into three. This gives my fingers some protection from the heat generated by the sanding but still allows me to detect it. It's important not to generate too much heat, as this can cause dry cracks called heat checking to appear in the wood, photo 8.

Sanding techniques

If you're sanding your work as it rotates on the lathe, work on the bottom quarter of the



7 Paper-backed abrasive is less flexible and cracks when it's folded

workpiece – between 8 o'clock and 9 o'clock, photo 8. Keep moving the abrasive across the wood and continue until you've removed all the visible blemishes and tool marks. If this coarse grit hasn't removed them, then finer grits won't either, so you'll be wasting your time by switching to a finer grit too soon.

It's worth getting down close to your workpiece and looking at it from an oblique angle, photo 10. That way you'll see any sanding marks that are left on the work. Once all blemishes have been removed with the coarse grit, change to the next grit. This process should be a little quicker this time, as all you should be removing are the scratches that the previous grit made. Repeat this process, changing to the next finer grit each time until you're happy with the surface finish.

Inside outside

When sanding inside a piece such as a box or eggcup, don't be tempted to wrap the abrasive around your fingers. One snatch could dislocate or break a finger. I prefer to go inside this type of work with one finger only, holding the abrasive as shown in photo 11. There are special abrasive aids available, such as the sanding ball or the Extend-A-Sand, photo 12, to help you sand inside larger hollowings.

The exterior of bowls or discs can be sanded quickly using a 50 or 75mm soft foam pad on an arbor, photo 13, fitted with a matching sanding disc. This accessory is used in a drill, photo 14, and I find that it produces a better surface finish more quickly than hand sanding. Some critics of this method of sanding say that it produces far more dust than hand sanding. This may be true if you over-sand, but my view is that sanding correctly should produce the same amount of dust... but more quickly.

Take care not to apply too much pressure when power sanding, to avoid removing too much wood or drastically reshaping your workpiece. Keep the abrasive moving across the wood surface as you work.



8 These small cracks are caused by over-zealous sanding generating localized overheating



9 Sand your work with your fingers held flat against the work between 8 and 9 o'clock



10 Examine your work critically from several angles before applying a finish



11 Hold the abrasive with a single finger when sanding inside small objects



12 There are lots of the aids on the market such as Extend-A-Sand to help internal sanding



13 Power sanding arbors make the sanding process much quicker...

Finishing time

You should now have a turned item with a good surface finish from your tools that you've sanded down to about 400 grit. The next process is to apply some form of surface finish to bring out the beauty of the wood grain and to protect the surface. There are lots of different types of finish on the market and this can cause confusion to the beginner, so I'll briefly describe some of the most common products.

Working in oils

There are many different oils on the market, but for turned work I usually recommend oils that dry. Danish oil is ideal. It's based on tung oil and has chemicals added to speed up the drying process. It is very easy to apply and will give a deep lustre to your work after two or three coats.

With the lathe stopped, apply a liberal coat of oil to the work using a brush, photo 15, and leave it to soak in for about



14 ...as can be seen here, with an arbor being used to sand the outside of a shallow bowl



15 Apply a liberal coat of oil with a brush and let it soak in for a while



16 Burnish the drying surface with a paper towel. Note the position of the hands



17

Sanding sealer acts as an undercoat, sealing and filling the grain

five minutes. Then wipe off any excess oil and leave the piece to dry for 10 to 15 minutes. Switch the lathe on, burnish the oil with a pad of paper towel, photo 18, and leave it for 6 to 8 hours (or overnight) for the oil to dry completely. Repeat this process two or three more times, gently sanding the piece between coats of oil with 800-grit abrasive or very fine wire wool.

Chestnut Products produce a product called Food-safe Finish that's ideal for all culinary work, such as salad bowls. Rapeseed or sunflower oils also work well, as does walnut oil... but beware of using this around anyone with a nut allergy. I apply these oils in the same way as Danish oil, but as there are no drying agents in these oils (other than the natural ones they have) I burnish them immediately.



19

Gently rub stick wax against the workpiece, then burnish the resulting finish



21

Friction polish is the best way of creating a gloss finish on small workpieces



18

Paste wax comes in many forms. It's easy to apply with a soft cloth

Sealing the surface

The first step in finishing your work is to seal the sanded surface, and there are three types of sanding sealer you can use – acrylic, shellac and cellulose, photo 17. They all do the same thing and are all easy to use. My personal preference is to use the cellulose-based sealer simply because it dries more quickly, but in fairness we are only talking about a few minutes' difference between the types.

Sanding sealer isn't a finish in its own right. Think of it as a primer or undercoat that seals the surface of the wood prior to applying a top coat. It also has a slight grain-filling property.

Apply the sealer quickly to the wood using a brush or cloth, and allow it to dry. When it is, sand it lightly using 0000-grade wire wool or very fine abrasive, ready for your topcoat – which can be wax, oil or lacquer.



20

Spray lacquer is useful when you don't want to disturb the surface

FIRE HAZARD

There's a safety warning I must give about using oils such as Danish oil with rags or cotton cloth. Don't leave used oily rags lying around in your workshop, especially if they're screwed up into a ball. As the oil dries it oxidises in the air, causing an exothermic (heat-producing) reaction that can sometimes cause spontaneous combustion of the rag. I've never experienced this myself, but it's well documented. To be on the safe side, hang used rags outside the workshop to dry, then dispose of them.

The right wax

Woodturners tend to use paste waxes a lot, photo 18. These are a blend of beeswax, carnauba wax and solvents. They can be used on bare wood, but my preference is to use them over sanding sealer. I apply the wax with a paper towel to the rotating work, leave it for a few minutes and then buff it with a clean paper towel.

Many woodturners use carnauba stick wax, also shown in photo 18. This gives a high-gloss and long-lasting finish. I apply it by gently holding the stick against the revolving wood, photo 19, and then burnish the piece with a soft cloth or paper towel as before.

So-called microcrystalline waxes are now becoming very popular. These dry to a very hard-wearing coating that's water-repellent, and are therefore useful for projects that might get wet. They're applied in the same way as paste wax.

A liquid coating

Lacquers come in acrylic and cellulose forms, and both are quick drying and hardwearing. They can be sprayed on if you have spraying facilities, but are more commonly brushed on. They can be applied to bare wood or used over sanding sealer, which is my personal preference.

You can buy aerosol cans of matt, satin and gloss lacquers, and these are very easily applied to your work, photo 20. I find these sprays very useful for finishing work that I've stained when I don't want to disturb the effect by using a brush.

The friction effect

Friction polish is a shellac-based product that finishes to a high gloss. It's applied by cloth and immediately burnished, photo 21. The burnishing creates the friction that dries the polish. It's very useful for smaller objects, but not so good for larger ones as the polish can dry in streaks before it can be burnished properly. Friction polish can be applied to bare wood, in which case I would give the piece two coats. It can also be applied over sanding sealer.

Summing up

This article has meant to give you a brief overview of some of the finishes on the market. There are many more and it's easy to get confused by them, but my advice to beginners is to limit yourself to two or three different finishes – oil, sanding sealer and wax, for example – to start with and to get to know their characteristics well. Then you can move on to trying other finishes as you become more experienced.

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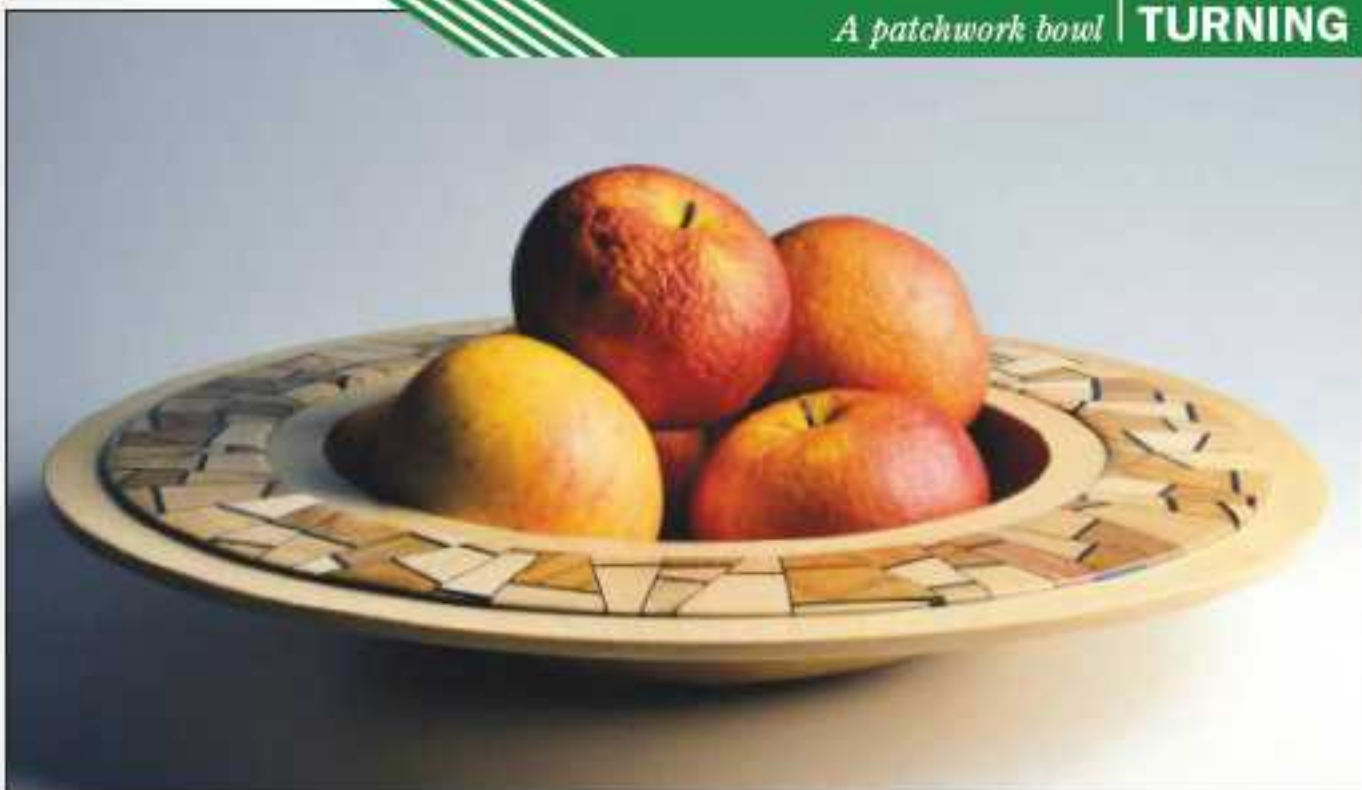
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BY BOB CHAPMAN

The speckled band

As soon as I saw the Archive piece on patchwork banding in the October *Woodworker*, I began to consider its possibilities as a decorative addition to turnings, and the idea suddenly took on the nature of a challenge...

The whole idea of the technique is to find a use for those little scraps of wood that accumulate in any workshop, so I began by looking round the place for scrap pieces which might serve the purpose, bearing in mind that I wanted a variety of colours and grain patterns. I found pieces of ash, elm, sweet chestnut, cherry and maple – quite a colourful collection.

Scrap merchant

I sliced the wood into 75mm wide strips about 10mm thick on the bandsaw, and then cross-cut them to give a number of roughly triangular pieces, photo 1.

The Archive article (taken from the June 1948 issue of the magazine) had talked of planing the edges of these scraps on a shooting board, but I'm not much use with a

plane and I haven't got a shooting board. Instead, I sanded the edges on a sanding disc attached to my lathe, photo 2.

Mind the gap

Straightening and smoothing the edges this way seemed to work quite well, but I was worried that I might end up with gaps between the pieces when they were glued together. To emphasize the individual pieces I decided to sandwich small slips of black veneer between them, and it then occurred to me that although this wouldn't improve the fit, I would be able to fill any small gaps with black filler which would then probably pass unnoticed.

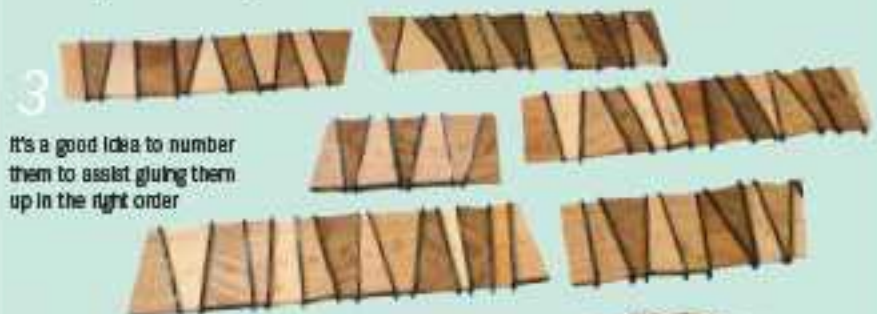
I couldn't think of any way of cramping the pieces together, so I simply applied a thin layer of PVA glue to all the mating



1 Cross-cut the 75mm wide strips into small wedges at random angles



2 The easiest way to square up the edges is to use a bench disc sander



3 It's a good idea to number them to assist gluing them up in the right order



4 Cut the strips into shorter lengths and re-cut them lengthways



5 Arrange the cut pieces to cover your drawn circle and glue them together



6 You'll need to shape the last piece carefully to fill the final gap



7 Use compasses to redraw the inner and outer circles on the band itself



8 Clamp the band to the plywood backing plate with a disc of hardboard



9 Use a 3mm parting tool to cut the outer edge of the band to a true circle

surfaces, pressed them together to form strips and left them overnight for the glue to set, photo 3.

Come full circle

The following day I was able to cut these strips into shorter lengths and then re-cut them lengthways into the pieces that would form the final band, photo 4. Working from my design (see fig 1), I drew two circles on a large sheet of paper, corresponding to the size of the circular band I needed, and began to arrange the pieces so they formed an approximate circle covering the outline of the band, photo 5.

The pieces were then glued together as before, again including a slip of veneer between the sections. The sheet of paper tended to absorb any excess glue, and this helped to keep the pieces in place until it set. Predictably, the last piece was the most difficult, and had to be sawn and sanded to shape to fit the last gap as precisely as possible, photo 6.

Getting a grip

While waiting for the glue to set, I began to think how the band could be held on the lathe while I cut it to an accurate circle. Attaching it to a backing plate seemed obvious, but how to attach it? Anticipating that it would probably be quite fragile, I rejected the use of any kind of adhesive such as hot-melt glue or double-sided tape. If it became necessary to prise the band off the backplate, it would probably break apart.

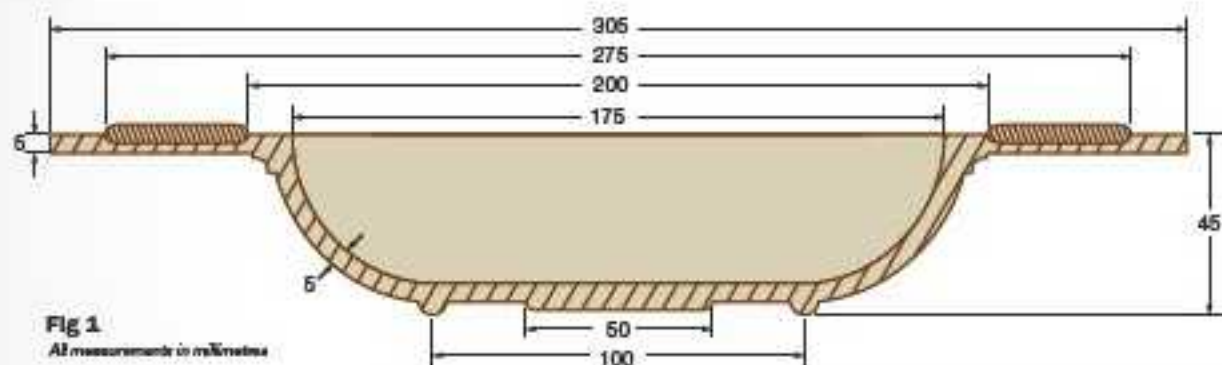
A simple sandwich

When the glue was set I began by drawing the inner and outer circles onto the band itself, photo 7, and cut round the outside on the bandsaw, leaving a couple of millimetres or so to be removed on the lathe. I then cut a slightly smaller circle of hardboard and used this to sandwich the band to a plywood backing plate using several screws driven through the hardboard into the plywood, photo 8. By loosening these screws slightly, the position of the band could be adjusted by trial and error until the visible pencilled circle was turning true.

With the band securely cramped to the backing plate, I used a 3mm (1/16in) parting tool to cut the outer edge of the band to a true circle with a clean edge, photo 9.

Tacking the inner edge

Prepare six small stepped plywood 'buttons' and screw these onto the backplate to grip the band by its outer edge, photo 10. Make sure these buttons are holding the band securely in place. Then unscrew and remove



the hardboard clamp, exposing the inner edge of the band.

Remount the backing plate on the lathe, photo 11, and use the parting tool once more to cut the inner edge of the band to its pencil line. Work slowly and carefully and wear some form of face protection or, at the very least, safety glasses. The waste on this inner edge is bigger and sharper than the waste on the outer edge because it wasn't possible to trim it on the bandsaw first. It comes off like shrapnel, with bits flying everywhere!

When you're done, you can remove the finished band from the backplate, photo 12, and set it aside until the bowl has been prepared to receive it.

Bowl basics

Turning the bowl itself is a well-trodden path and I've described the process in these pages before. The bowl blank is a piece of sycamore about 310mm diameter and 50mm thick. I drilled an 8mm hole in the centre and mounted the blank on a large screw held in the chuck, allowing the bottom of the bowl to be turned.

After forming a dovetail spigot, I defined the foot of the bowl with a 6mm bead-forming tool, photo 13. I then shaped the underside of the bowl with a 13mm (½in) bowl gouge, photo 14, removing a large amount of waste to form the bowl's rim. This is about 50mm wide and 10mm thick, to allow for the top of the bowl to be trued up later.

Finally, I sanded the underside of the bowl down to 400 grit before sealing and polishing it with a mixture of beeswax and carnauba wax, photo 15. I then took the bowl off the screw and reversed it, using a four-jaw chuck to grip the dovetailed spigot.

Cutting the recess

With the bowl reversed I cleaned up and trued the top using the bowl gouge, taking the rim of the bowl down to its final thickness of about 5mm. I then used the 3mm (¼in) parting tool to cut the recess for the patchwork band to a depth of about 3mm. Start the recess somewhere near the middle of the band and gradually work on each side of this initial cut, slowly making the recess wider until the band is a good close fit in the recess. The bottom of the



Make half a dozen stepped plywood buttons to hold the band securely to the backing plate



Remove the hardboard disc and cut the inner edge of the band to its marked line



12
With both edges finished, release the band ready for gluing in place



13
Create a dovetail spigot and shape the foot with a bead-forming tool



14
Shape the underside of the bowl and the thin rim with a bowl gouge



15
Sand and polish the underside of the bowl, then reverse it on the lathe



16
Apply PVA glue sparingly with a brush to the band and in the recess



17
Cramp the band securely all round and leave it to dry overnight



Use a bowl gouge to clean up the surface of the band and leave it about 3mm proud



The two different black veneer thicknesses look good and didn't need filling



Complete the bowl shape by hollowing out the centre with a bowl gouge



Use callipers to check that the wall thickness is even as you work



Power-sand the interior of the bowl down to 400 grit, ready for sealing



Remove most of the dovetail spigot to leave a slightly raised centre



This adds interest to the foot and echoes the raised band on the top



recess should be flat, and because the rim is thin it may need supporting with the fingers of your free hand during this cutting.

Fitting the band

I applied a good-quality PVA adhesive to the bottom of the recess, photo 16, and to the underside of the band before placing it in position and cramping it securely all the way round, photo 17. The number of cramps used here may seem like overkill, but the band would not sit perfectly flat in the groove without them. I left the assembly overnight for the glue to set.

When I removed the cramps there was some distortion of the rim, which didn't run true when the lathe was switched on. I simply left it untouched for a couple of hours to let the rim recover from supporting the weight of the cramps, and found that it did then run true. Maybe I was lucky this time, but it made me think that if I ever make another one I'll leave the rim of the bowl a bit thicker to reduce this movement.

Finishing the band

I cleaned up the surface of the band with the 13mm gouge, photo 18, and reduced its thickness until it stood only about 2-3mm proud of the bowl's rim. Once it was cleaned up I was pleased at how attractive it looked, and also that the joints between the pieces looked pretty good and didn't need filling. I'd used two different thicknesses of veneer for the two sets of joints, and this also adds interest to the piece, photo 19.

I decided to leave the band raised just above the surface of the rim, but before continuing I used the long point of a skew chisel as a scraper to gently round over the edges of the band. This softens the look and gives the raised band a more cushioned appearance. Of course an alternative is to continue reducing the band until it's flush with the rest of the rim; the choice is yours.

Finishing the bowl

With work on the band finished, I hollowed out the centre of the bowl with the bowl gouge, photo 20, stopping frequently to check the wall thickness, photo 21. When the hollowing was completed, I power-sanded the interior from 120 grit down to 400 grit before sealing and polishing it as before, photo 22.

Reversing the bowl was an easy task with my vacuum chuck, although it's not difficult without one. The final stage was to remove most of the dovetail spigot, photo 23, leaving a slightly raised section which adds interest to the foot and reflects the raised patchwork band on the other side, photo 24.

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Stanley Fatmax nail sets

The humble nail set will always have its place in any toolbox. Stanley has come up with a couple of neat ones, each having an interchangeable punch head for driving in pins and bigger nails

SPECIFICATION

LENGTH	125mm
PUNCH SIZE	0.8 and 1.5mm

VERDICT

This is a neat idea that works well for setting pins and small nails and doesn't cost the earth.

PROS ■ Neat double-ended design
■ Xtreme can be used as bit holder for screws

CONS ■ The Xtreme model may not be fit for screwdriving after repeated hammer strikes

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

FURTHER INFORMATION

- Stanley Tools
- 0114 291 7146
- www.stanleytools.com

The clever part of these two nail sets is the design, which exploits the same retaining-sleeve type of chuck found on Impact drivers. This allows the double-ended punch to be slipped in and out easily, with a central collar bottoming out against the punch body to prevent it jamming.

Both ends of the sets are counterbored to aid the grip on the pin or nail heads. On some cheap punches the head mushrooms with repeated impacts, but these Stanley ones are of good quality and should retain their profile over time.

Which one to pick

With two designs available, you have the option of a standard rubber-sleeved punch or the all-metal Xtreme version. This one

has the added advantage of a hexagonal head, and as the receiver for the punch is compatible with a standard hex screwdriver bit, this particular model can also be used as a bit holder in a cordless drill.

The Xtreme version has two slight drawbacks. It measures 11mm across the flats, so it won't fit a 10mm chucked driver. Over time the end will undoubtedly deform as other punches do, so it won't perform this function as well after a while.

Either way, the flip-over design used in both punches is very neat, and having two heads is always better than one! **AK**



The double-ended punch head flips easily and retained by a sliding collar



You can use the Xtreme version as a hex screwdriver bit holder



The counterbored tip grips the pin and performs as a good punch should

Do you want a cordless drill to do a lot of screwdriving? Do you want something light and small, or large and powerful for boring big holes? If you have trouble deciding, then a combi drill might be the answer

Einhell TH-CD 18-2 cordless combi drill



£50

Combi drills can be used for screwdriving and for drilling wood and metal. They also incorporate a hammer setting, allowing them to be used for masonry drilling. This Einhell drill is a typical example with good performance, two batteries and a fast charger at a realistic price.

An unusual design

The Einhell is a slightly ungainly-looking machine with an extended nose. This is because it has two adjustment rings behind the chuck. One is for setting the torque for screwdriving and the other is for switching the hammer action on or off. The two-position speed selector is on the top of the body and behind that is a small magnetic pad which is useful for storing driver bits or fittings. The main handle has the obligatory softgrip padding and there is a variable-speed trigger with the rotation control slider above it. On the base handle is a small window with a button in front of it.

When this is pressed, an LCD shows the amount of charge left in the battery.

Using the drill

The Einhell is a powerful and capable tool. It does feel somewhat heavy and unbalanced thanks to the heavy NiCd batteries – rather old technology by today's standards. However, they're also considerably cheaper than the latest batteries. Once you get over the balance issue, the drill does everything you would expect of it. The chuck grips well, and the drilling performance is good in both timber and masonry. It's also an effective screwdriver with a sensitive torque ring that provides consistent depth setting.

Summing up

This is a perfectly serviceable tool that provides a lot of power for a small outlay. Only a few years ago a tool like this would have cost three times as much. So if you want a useful combi drill at a bargain price, this could be the one for you. **AS**

SPECIFICATION

BATTERY	18V 1.2Ah NiCd
NO-LOAD SPEEDS	0-350 and 0-1100rpm
CHUCK	10mm
TORQUE SETTINGS	20
WEIGHT	1.75kg
ACCESSORIES	Two batteries, fast charger, storage case

VERDICT

This is a capable tool supplied with a fast charger and a pair of batteries.

PROS ■ Good performance
■ Attractive price

CONS ■ Heavy NiCd batteries
■ Poor balance

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

FURTHER INFORMATION

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



The drill's long nose houses a torque ring and the hammer-action selector



There's a useful magnetic pad on top of the drill for holding bits



The NiCd batteries pack plenty of punch for drilling holes in wood or masonry

Sharp tools are essential in every branch of woodworking. For most of them, sharpening is a two-stage process involving grinding and then honing to a keen edge. Here are two bench grinders to help with the task

Scheppach bg 200 bench grinder

£99.95



Some simple assembly work is required with the tool rests and spark guards. These rests are fully adjustable, and the one on the left has a shallow V groove in its surface, which adds to its versatility.

The spark guards can be positioned without the use of tools. One is clear plastic, while the other has a central magnifier which gives a better view of what is taking place as the wheel rotates.

The left-hand wheel is labelled as 25 WK80, and being coarse it's suitable for the initial grinding of the blade. The right-hand wheel is labelled as 40 WK100, and is intended for refining the edge.

Unusual features

The machine is built around a cast iron base with provision for securing it to a bench. At the front of the base is a small drawer which is filled with water for

cooling the tools as grinding proceeds. The on-off rocker switch illuminates when the machine is switched on, and also turns on the low-voltage work light. On top of the motor housing a small wheel dresser is held in a clip so it's available when required.

Using the grinder

The machine was used for a variety of tool grinding jobs. The tool rests were easy to adjust and gave reasonable support to the tools. Overheating is always a danger with high-speed dry grinders, and it is therefore essential to immerse the tool in the water tray as grinding proceeds.

We didn't bolt the machine down for our tests, but still found it to be very steady and also very quiet in operation. There were no signs of vibration.

Summing up

This is a typical Scheppach product, made to their usual high standards. It should last a generation; even the wheels will not need replacing in the average workshop so long as they are dressed occasionally. **GW**

SPECIFICATION

MOTOR	550W
NO-LOAD SPEED	2850rpm
GRINDING WHEELS	60 grit 200 x 25mm 100 grit 200 x 40mm
WEIGHT	19kg

VERDICT

This is as good a grinder of this pattern as is available.

PROS

- Solid construction
- Vibration-free operation
- Good choice of wheels

CONS

- None

VALUE FOR MONEY

PERFORMANCE

FURTHER INFORMATION

- NMA Agencies
- 01484 400488
- www.nmauk.com



The tool rest to the left incorporates a useful shallow angled groove...



...which helps to position turning tool blades at the correct grinding angle



A wheel dresser is housed conveniently to hand on top of the casing



The two clear plastic spark guards are both fully adjustable

Scheppach bgs 700 grinder linisher

This is a smaller machine than the bg 200 reviewed opposite, and is also slightly different, as it's classed as a grinder/linisher. It has some features in common with its bigger brother, although the wheel is smaller and thinner. The tool rest is less flexible in its movements, but the spark guard and the main aperture restricter are both the same.

Sanding on the right

The right-hand side of the machine is totally different as it features an abrasive belt instead of another wheel. This can be used for tool grinding when this is more suitable than using the wheel. It is also ideal for surface grinding of small projects made of metal and which have flat surfaces. There's an adjustable tool rest which can also be positioned to act as a workpiece stop. Two knobs at the end of the belt mechanism control the tensioning and tracking.

All but the operational part of the belt is enclosed with guarding, the outer part of which is removed for belt changing. The

lower part of the guarding acts as a trough to control the debris generated, and there's a dust port to the rear of this for connecting to an extraction hose.

Replacement belts are available in grit grades of 60, 120, and 180 at £21 for a pack of three.

Summing up

This is another well-produced product that does its job well. With these two machines reviewed side by side, it's worth noting that the larger the wheel, the less the concavity of the ground surface. What this means is that when tools are sharpened to 25° on both these machines, the angle at the cutting edge is actually less with the smaller wheel. *GW*

£89.95



SPECIFICATION

MOTOR	250W
NO-LOAD SPEED	2850rpm
GRINDING WHEEL	36 grit 150 x 20mm
ABRASIVE BELT	80 grit 686 x 50mm
BELT SPEED	15m/sec
WEIGHT	11kg

VERDICT

This is another useful bench machine, offering a choice of sharpening options.

PROS

- Substantial build
- Useful work light
- Good value

CONS

- Limited adjustment of tool rest

VALUE FOR MONEY

PERFORMANCE

FURTHER INFORMATION

- NMA Agencies
- 01484 400488
- www.nmauk.com

The tensioning and tracking controls are at the end of the belt arm



The outer part of the guarding is removed when the belt is changed



You fill this small drawer with water for cooling the tool blade as you work



The adjustable tool rest can also be positioned to act as a work stop

The ideal lathe has sturdy cast-iron construction for stability, a wide range of speeds for versatility, and easy adjustments for practicality. This new Jet lathe from Brimarc seems to tick all the boxes, but how good is it?

Jet JWL-1221VS lathe

Although this is a compact lathe there seems to be no scrimping on the structure, which is of cast-iron construction. The first thing you notice is just how quiet and stable it is. An optional leg stand is available, which gives it even more mass, but it's certainly solid enough to stay put under its own weight on a suitable surface. However, it's always wise to bolt a lathe down for complete safety.

Changing gear

The variable speed facility is particularly useful. Using the same principle as routing, bigger diameters need slower speeds. When working on a project such as a bowl, the truing up and initial shaping needs a slow speed; then, once a lighter and stable

workpiece is established, the speed can be increased.

On many lathes that involves switching off, slackening the motor and moving the belt each time, but the Jet has a silky smooth stepless dial that shunts the speeds along in three different ratios. This does mean a belt swap is needed, but this is a clever and simple action. You lift a small lever below the motor to slacken the belt while holding the motor, giving you both hands free to shift the belt over on the pulley wheels. Once the belt position is selected, pushing down on the lever clicks it back into position, self-setting the tension as it does so – a neat touch. Two doors with magnetic catches allow brilliant access to both pulleys, so it's a very fast and easy operation.



The easily accessible top pulley has a 24-position indexing function with a stop pin



This switch allows you to reverse the lathe direction without having to stop it first



The tailstock is graduated and has 64mm of travel which is easily selected with a flywheel



Working between centres was a perfectly vibration-free experience

The speed ratios are 60-900rpm, 110-1800rpm and 220-3600rpm. The digital readout shows actual rpm, so you can easily hit a speed and replicate it.

Back and forth

Alongside the variable speed dial is a small forward/reverse switch which is useful for sanding and applying finishes as the waste tends to fly away, not towards you. There are other benefits too – for example, on areas where you have reverse or tricky grain changes, altering the direction as you sand can help achieve a better finish.

Be aware that you have to ensure any fitting on the lathe headstock doesn't unscrew in reverse mode; there's a small grub screw on the supplied faceplate to prevent this.

The need to grow

With 520mm between centres, the machine is compact and ideal for a smaller workshop. It will also suit anyone looking to do more diverse and intricate pieces, as it's a machine that can grow with you with the addition of extensions to the bed and leg frame, increasing the capacity to 1075mm between centres. The headstock is fixed though, so any bowl turners are limited to what can be turned over the beds.

Extra specification

While there are small lathes of similar design out there, Jet have gone for big and beefy with this one, with specifications that match larger models. This includes a bigger M33 x 3.5mm thread on the drive, as well as No 2 Morse tapers on the tail and headstock.

The bed for the banjo and tailstock are wider than usual for a small machine at 170mm, making it very easy to move as well as being very stable and solid in its locking action. There's also 64mm of travel on the tailstock via the smooth running flywheel, and with the etched barrel, it's easy to do precise drilling out for hollow work.

Bits and pieces

Fast and solid cam locks for adjustments, along with good-quality metal Bristol levers for locking the tool rests, are standard – a major improvement compared with the cheap plastic fittings on some mid-price lathes. Thankfully Jet haven't gone down that route, and it's this attention to detail – along with the variable-speed function – that make this model a pleasure to use. **AK**

SPECIFICATION

MOTOR	745W
SPEEDS	60-3600rpm
MAX DISTANCE BETWEEN CENTRES	520mm
MAX DIAMETER OVER BED	318mm
SPINDLE/TAILOSTOCK TAPER	2MT
SPINDLE THREAD	M33 x 3.5mm
WEIGHT	50kg
ACCESSORIES	leg stand, bed extension

VERDICT

Small and compact, this lathe has a build quality that offers the end user the specification of far bigger models.

PROS

- Solid construction
- Variable speed
- Silky smooth adjusters
- Very stable in use

CONS

- No swivel headstock

VALUE FOR MONEY 

PERFORMANCE 

FURTHER INFORMATION

- Brimarc
- 01332 406967
- www.brimarc.com

There's lots of power available at the lower speeds, making this lathe ideal for truing up bowl blanks



This hex wrench can be used as a drift to disengage the drive centres



The tool rests are held in position with good-quality Bristol levers



The centres marry up perfectly – always a sign of an accurate lathe

Power planers have found a place in many woodworkers' tool kits as an alternative to bench planes. Most just do planing, but this model from Triton Tools has some interesting extra features

Triton TRPUL unlimited rebate planer

£115

Some thought has gone into designing this planer to try to set it apart from the pack. With the belt-driven motor on the top and the handle to the rear, it's more upright than a standard design, and resembles a traditional hand plane in the way it's pushed through the work. There's still a front grip for total control, and its large bar makes it easy to hold so you can keep consistent pressure down on the workpiece.

Unlimited rebates

Where this model differs from the norm is its ability to cut unlimited rebates. A normal machine is limited to a maximum of around 25mm, but the Triton is described as a 'limitless' planer and has a flush face to the right-hand side.

There's a sprung safety plate that covers the cutter block in use, retracting further and further as the cut progresses, but if you need to work in an already formed rebate the cover plate has an inboard lever (similar to that of a circular saw) that swings it up and clear of the cutter block to expose it completely. This sits back in behind the block edge to ensure it runs true to the face as it cuts. Unfortunately, this set-up doesn't work for a left-handed operator.

Three-blade cutter block

This planer has a three-knife block, which of course means more cuts per pass. It works best at a steady feed rate rather than forcing it through; the tool feels a little laboured if pushed too hard on wider cuts.



The block speed can be altered from 5,000 to 15,500rpm using the dial on the rear handle, but for planing mode the top speed is the most effective.

Optional drum sander

The final trick up this tool's sleeve is that the cutter block can be swapped for a sanding drum. Although this is an innovative idea, the drum feels hard on the work surface and controlling the cut is tricky, especially on wide work. The drum wasn't very effective as the surface area is limited compared to a belt sander, and as it



The Triton planer has a unique three-knife cutter block for planing work

The block can be replaced with the supplied drum for sanding



For unlimited rebating this guard lifts away from the side of the planer

rotates the abrasive becomes blunt and clogs quickly.

The supplied drum is coarse, so it's limited to stock removal rather than cleaning up and fine-finish work, but as with the planer you can work right up to a vertical surface. The abrasive is bonded tightly to the aluminium sleeve so you can't slip it off; you have to fit a complete replacement, costing around £12 a time.

If you do find good use for both the planing and sanding functions, the swapping of the drums is easy as the tool has a spindle lock button to allow the supplied hex wrench to engage the central single fixing.

Useful accessories

This planer is certainly well catered for in the way of accessories. There's a rebating fence and a spare drive belt, and also a collection bag for the shavings along with an adaptor to allow a standard extraction hose to connect. The bag soon became overwhelmed by the shavings and blocked up, so dedicated extraction is the better option. There's a handy switch to redirect the shavings to the left or right of the tool to suit the situation. Equally useful is the built-in sprung park shoe to keep the cutters away from the surface when you put it down.

Summing up

With good aluminium soles and 17-position stepped adjustment to set cuts at up to 3mm per pass, the Triton is a planer that has both good performance and a number of unique features that help it to stand out from the crowd. **AK**



The unlimited rebating function works well for cutting deep rebates...

SPECIFICATION

MOTOR	750W
NO-LOAD SPEED	15,500rpm
BLADE TYPE	3 x reversible HSS
CUTTER WIDTH	82mm
MAX DEPTH OF CUT	3mm
MAX DEPTH OF REBATE	unlimited
WEIGHT	3.9kg
ACCESSORIES	rebate fence, dust bag, adaptor

VERDICT

This innovative planer works well if it's left to its own devices and not pushed too hard.

PROS

- 3-knife block
- No rebate depth limit

CONS

- Can struggle on deep cuts
- Sanding drum isn't a real benefit

VALUE FOR MONEY

■■■■■	(planer)
■■■■■	(sander)

PERFORMANCE

■■■■■	
-------	--

FURTHER INFORMATION

- Triton Tools
- 0844 576 0266
- www.triton-tools.com



...but sanding the top of this workbench was a bit of a rough ride



The park shoe can be locked in flush with the soleplate if not required



The planer comes with a collection bag and an adaptor for extractor use



With the bag fitted, the extract chute soon got clogged with chippings

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FOR SALE



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01297 812580 (Essex)

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01253 864443 (Lancashire)

Record bench planes: No 010 rebate, No 020 compass, No 073 shoulder, No 77a bullnose, also Stanley Bailey 22in No 7; £150 and.
01252 680861 (Hampshire)

Stanley ratchet brace, 8in swing two-jaw model in excellent condition, with selection of auger and flat bits; £45.
01189 712472 (West Berkshire)

Stanley Bailey No 4 smoothing plane in excellent condition; £20.
01189 712472 (West Berkshire)

Bosch belt sander, 550W, 400 x 60mm belt, in excellent boxed condition with 15 spare belts; £50.
01189 712472 (West Berkshire)

Black & Decker sander, 1/2-sheet orbital finishing model, 135W, in good boxed condition with dust extraction kit; £15.
01189 712472 (West Berkshire)

Shopsmith Mark V with all original accessories, plus 11in bandsaw with blades, 4in jointer and lathe chisels; £550. Buyer collects.
01438 714663 (Hertfordshire)

Jet bobbin sander, as new; £200. Excalibur 21in fretsaw; £400. Multicut 2S 18in variable-speed saw in superb condition; £400.
01777 870309 (Nottinghamshire)

Record router plane No 071, open throat, brand new with three cutters, unused and boxed; £20.
01285 861462 (Wiltshire)

Workshop machinery - Kity 613 bandsaw, chop saw, miniature Carbatec lathe, Creusen widewheel grinder and reversible grinder (felt wheels), Abac compressor with brad gun, workbench, cramps. Prices negotiable; please phone for details.
07882 793359 (Essex)

Five oak boards, 9ft long, average 2ft wide, 1 1/4in thick; £300 the lot.
01865 874302 (Oxfordshire)

Coronet Major, circular saw table, planer thicknesser, angled sanding table, long and short rests, faceplate; £270. Buyer collects.
01440 785616 (North-west Essex)

Tormek Supergrind with various jigs, Microclone MC100 air filter, both in good condition; offers please. Carriage at cost.
07839 265363 (Fife)

Bench planes - Record 04, Stanley 04 & 04 1/2, Stanley 50 combination plane in box with blades, all in very good condition; £170 the lot plus post and packing, or buyer collects.
020 8641 4236 (Surrey)

Myford Major lathe with mortise attachment on stand, hardly used; £400.
01202 763365 (Hampshire)

Metabo BAS 317 bandsaw with fence, mitre fence, three new blades and handbook, in very good condition; £170. Buyer collects.
01760 721033 (Norfolk)

Complete joiner's workshop, Startrite K210 Universal, DeWalt pullover saw, bandsaw, belt/disc sander, grinders, sash cramps and much more; offers please.
07541 409835 (South Yorkshire)

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PROJECTS AND FEATURES

A

ABC for woodworkers

- part 1
- part 2
- part 3
- part 4
- part 5
- part 6
- part 7
- part 8
- part 9
- part 10
- part 11

Archive

- Bureau designs
- Caravans
- Decorative bandings
- Economy wardrobe
- Hingeing a lid
- Kitchen shelving
- Material mix
- Music cabinets
- Pedal car
- Seating
- Templates and castors
- Tools for the job
- Wardrobes

Attaché case

Automaton

B

Bandsaws

Bench

- Gothic garden
- softwood kitchen

Bookcases

- corner pair
- miniature

Bookshelf, kitchen

Boxes, tips for turning

Box-making basics

- part 1
- part 2
- part 3

Bowl

- carved
- gilded
- pewter-edged
- turned selection

Jan 33
Feb 33
Mar 35
Apr 35
May 35
Sum 55
Jul 39
Aug 43
Sep 51
Oct 45
Nov 43

Feb 90
Jul 90
Oct 90
Jan 90
Dec 90
Sep 90
Nov 90
Mar 90
Aug 90
Jun 90
May 90
Sum 90
Apr 90
Dec 19
Nov 13

Feb 39
Jul 33
Sep 38
Jul 25
Oct 37
Nov 33
Nov 64

May 47
Jun 45
Sum 45
Jul 55
Jun 64
Apr 60
Jan 49

Bowls, turning tips for

- part 1
- part 2
- Butler's tray

C

- Cabinet
- drinks
- glazed display
- tambour-fronted

- Candlesticks
- Carry case
- Chairs, Windsor
- Chandelier
- Chess set
- Chest, collectors'
- Chicken coop
- part 1
- part 2
- Chopping board
- Clock, bracket
- Clock, mantel
- Clock lamp
- Cold frame repairs
- Container, Shaker-style

D

- Davenport, burr oak
- part 1
- part 2
- Designers, new
- Desk, computer
- Doll's house chest of drawers
- Doll's house turning
- Door braces
- Dresser for crockery, mtl
- Dresser with cupboard
- Drill press table
- Drinks cabinet, elm
- Dust control

EF

- Embroidery box
- Flooring, engrain block
- Flowers, turned
- Fluted chair legs

E

- Garden bench, Gothic
- Gate, five-bar pedestrian

Apr 55
May 59
Sep 12

Oct 12
Jun 35
Jan 26
Apr 65
Feb 26
Nov 41
Jun 55
Aug 19
Oct 27

Jul 12
Aug 24
Nov 19
Aug 31
Sum 19
Jan 55
Jul 50
Jul 59

Feb 12
Mar 12
Sep 29
Apr 27
Sum 33
Aug 65
Sum 60
Sum 50
May 12
Mar 49
Oct 12
Jul 45

May 20
Sum 27
Mar 66
Oct 59
Jul 33
Jan 12



PROJECTS AND FEATURES

Geometry for the workshop

part 1	May	55
part 2	Jun	51
Goblet, captive-ring	May	65
Grinding wheels, dressing	Nov	47

H

Hall stand	Aug	54
Hollow forms, turning tips for	Oct	64
Honing tools		
part 1	Sep	33
part 2	Oct	19
Hourglasses, turned cases for	Jan	63

J

Jinle loom	Mar	29
Jewellery box	Aug	37
Jigs and tips, workshop	Sum	62

K

Kitchen rebuild, Frankfurt	Jun	27
Kitchen shelves	Feb	20
Kitchen utensils, turned	Jul	65

M

Mirror, dressing table	Jul	19
Mondrian-design bowl	Mar	55
Mortises	Mar	41

P

Pepper mill	Sep	67
Planers or thicknessers?	Jan	39
Platter, textured rim	Sum	65
Porch, tiled canopy		
part 1	Aug	12
part 2	Sep	24
Profile, Jennie McDowell	Jul	30

R

Rack, sheet storage	Sep	17
Routing on the lathe		
part 1	Aug	59
part 2	Sep	61

S

Sanders, workshop	Sum	39
Sanding / polishing on the lathe	Mar	61
Scoop		
oak	Nov	53
sycamore	Jun	68
Screen, three-panel	Apr	12
Sharpening machines	Jun	40
Shelves, kitchen	Feb	20
Shop machines		
part 3	Jan	39
part 4	Feb	39
part 5	Mar	41
part 6	Apr	41
part 7	May	41
part 8	Jun	40
part 9	Sum	39
part 10	Jul	45

Shop notes

CAD drawings	Apr	52
chain-saw sculpture	May	52
farmhouse renovation	Feb	46
kitchen island unit	Mar	46
porch construction	Jan	46
Spindle moulders	Apr	41
Spindles, turning long	Jun	60
Spinning wheel bobbins	Feb	61
Stool, step-up	Mar	21
Strip wood		
preparing	Nov	27
using	Dec	27

T

Table		
glass-topped display	Sum	12
'Pure' (no glue or fixings)	Dec	15
slatted	Nov	39
Tables, occasional	Apr	19
Tenon jig	Oct	33
Tenons, cutting on bandsaw	Dec	53
Toy cakes and tarts	Feb	55
Toy train set		
part 1	Sep	55
part 2	Oct	52
Trestles	Jun	19
Turning for beginners 1	Nov	58

Turning for beginners 2

Turning projects	Dec	59
Better bowls 1	Apr	55
Better bowls 2	May	59
Better boxes	Nov	64
Bowl, gilded	Jun	64
Bowl, painter-edged	Apr	60
Bowl, selection of sizes	Jan	49
Candlesticks	Apr	65
Clock lamp	Jan	55
Container, Shaker-style	Jul	59
Doll's house turning	Aug	65
Fluted chair legs	Oct	59
Goblet, captive-ring	May	65
Hedgerow flowers	Mar	66
Hollow forms, turning tips	Oct	64
Hourglasses, cases for	Jan	63
Kitchen utensils	Jul	65
Long spindles	Jun	60
Mondrian-design bowl	Mar	55
Pepper mill	Sep	70
Platter, textured rim	Sum	65
Rainbow vase	Dec	64
Routing on the lathe 1	Aug	59
Routing on the lathe 2	Sep	61
Scoop, oak	Nov	53
Scoop, sycamore	Jun	68
Spinning wheel bobbins	Feb	61
Toy cakes and tarts	Feb	55
Toy train set 1	Sep	55
Toy train set 2	Oct	52
Two-part vase	Feb	49

UV

Universal machines	May	41
Vacuum press, Bagpress	Dec	47
Vase, rainbow	Dec	64
VW camper van icon	Aug	49

W

Wooden sign	May	29
Woodworkers' ABC		
the letter A	Jan	33
the letter B	Feb	33
the letter C	Mar	35
the letters D & E	Apr	35
the letter F	May	35
the letters G & H	Sum	55
the letters IJK	Jul	39
the letters MNO	Aug	43
the letter P	Sep	51
the letters QRS	Oct	45
the letter T	Nov	43
Workbench		
beech	Sep	45
height-adjustable	Apr	47
Workbench, small	Jan	19
Workshop geometry		
part 1	May	55
part 2	Jun	51
Workshop expansion	Dec	33
Workshop upgrade	Jun	12



PRODUCTS AND TESTS

A

Air cleaner, Record Power
Air drill, Axminster

B

Bandsaw

Axminster SBW35018
Charmwood W730
Scheppach Basa 4.0
Bandsaw blades, Tuft Saws
Bar gauge, Veritas
Batteries, 5.2Ah, Metabo
Bench planer
Festool EHL 65 EQ
Hitachi P20SF
Biscuit joiner
Lamello Classic X
Makita PJ7000

C

Cable and pipe detector, Bosch
Chip extractor
Record Power CX3000
Chisel
Stanley Bailey set
Stanley folding
Chop saw, Proxon KGS80
Chuck
Axminster Evolution SK114
Axminster SK80/SK100
Easy Wood
Circular saw
DeWalt DWE60K
Einhell BT-CS 860L
Makita MT55cc
Makita HS1100
Scheppach CS 55
Combination saw, Bosch GTM 12L
Combination square, Bahco
Connector, Lamello Tenso P-14
Cordless kit
Einhell BT-TK
Makita LXT
DeWalt DCK290M2 combo
Cordless tools
Fein
Festool
Panasonic
Cramp
Trend bar
Triton SuperJaws XXL
Cutting gauge, David Barron

D

Disc sander
Charmwood W413
Dovetailing jig,
Leigh R9 Plus joinery system
Dovetail saw, Veritas
Drill bits
Wealden countersink/bore

Apr 11
Feb 67

Aug 74
Apr 70
Nov 74
Feb 68
Jun 82
Sum 11

Oct 76
Mar 74

Aug 83

Nov 81

Nov 79
Sep 8
Dec 76

Jan 70
Oct 8
Nov 8

Feb 11
Feb 66
Jan 76
Feb 78
Mar 11
Jul 11
Jul 71
Dec 8

May 74
Jan 8
Jun 80

Oct 11
Nov 11
May 11

Sep 8
Dec 8
Sum 76

May 70

May 76
Nov 80

Sum 77

Drill, combi
Bosch GSB 10.8V-2-Li
Hitachi DV18DSFJJB 18V
Drill driver, cordless
Einhell BT-CD 18
Einhell BT-TK
Hitachi DS18DBL
Metabo PowerMaxx BS Pm
Drill stand ensemble, Proxon

E

Extractor, workshop
Bosch GAS 35 M AFC
DeWalt DWW902M
Jet DC1100A

F

Fillers, Osmo water-based
Finishes, Osmo PolyX-Oil
Floor spacers, Bessey
Forstner bit sets
Axminster
Fretsaw, see Scrollsaw

G

Glue pen kit, Mite Fast
Grinder, wetstone
Triton TWSS10

H

Handsaw, Irwin
Heater, workshop, Clarke

I

Impact driver, Wox DD3.1

J

Jigsaw
Einhell BT-JS 400E
Festool PSC 420 cordless
Festool PS420 EBQ-Plus
Metabo STA 18 LTX cordless
Jobsite light, Bosch L-Boxx
Joinery system, Leigh R9 Plus

K

Knife
Flexcut detail jack

L

Laser level
Bosch GLL 3-80P
Stanley Cubix
Lathe, Axminster AT628VS

M

Marking gauge
Giangsheng
Veritas
Marking tools, Marples Trial 1
Micro shaper, Proxon

Apr 73
Jan 80

Sep 75
May 74
Jun 74
Jul 80
Sum 72

Dec 82
Apr 11
Feb 82

Jan 74
Jan 75
Jul 74
Feb 8
Jun 77

Oct 81
Apr 76

Feb 8
Jan 8

Apr 82

Jan 73
Feb 80
May 80
Apr 80
Jan 8
May 76

Apr 83

Oct 79
Dec 8
Mar 8

Nov 82
Jan 82
Mar 82
Aug 80



PRODUCTS AND TESTS

Mini-sculptor, Arbortech
Mitre saw, Einhell TH-MS 2112
Mitre shears, Trend

Multi-tool

Black & Decker MultiEvo
DeWalt DWE315KT
Dremel MM2Q/MM40
Dremel MM40
Dremel 3000 kit
Dremel 8100 kit
Dremel Platinum kit
Einhell BT-MG 135/1 kit
Einhell BT-TK
Fein Multimaster sets
Makita BTM50 / TM3000C

N

Nailer

DeWalt DCN690M2 18V
Senco FinishPro 18MG kit

P

Plane and marking kit, Axminster
Plane, bench
Veritas small bevel-up
Plane, block
Veritas miniature low-angle
Plane, edge
Qiangsheng No 95

Sep 8
Oct 74
Nov 83
Dec 72
Nov 11
Mar 8
Sum 83
Nov 8
Aug 79
Sum 08
Sep 83
May 74
May 8
Apr 74

Plane irons and caps, Veritas
Plane, Veritas inset
Planer, bench
Proxon AH80
Planer, portable
Black & Decker KW712
Festool BH 65 EQ
Hitachi P20SF
Triton TRPUL
Planer thicknesser
Hammer A3 26 part 1
Hammer A3 26 part 2
Scheppach HMS 1070
Triton TPT 125
Woodster pt65
Planing stop, Veritas
Rocket-hole jig system
Kreg Master K4MS

R

Radio, jobsite
Bosch GLi PortaLED
Bosch GML 10.8V
DeWalt DCR016/017
Reciprocating saw, Metabo
Respirator
Trend Airshield Pro
3M Versaflo
Router, Festool OF1400
Router base, Bosch TE600
Router cutter
Trend replaceable tip
Router workshop jig, Trend
Router table insert, Trend

S

Sabre saw, cordless
Metabo Powermaxx ASE
Safety spectacles/goggles, Bullé
Sander, belt/disc
Axminster ANEBOS610
Sander, disc
Chemwood W413
Sander, orbital
Festool RO 150 FEQ-Plus
Metabo SRE 4351 TurboTec
Sander, random orbit
Makita BBO180
Minka DEROS
Sander, spindle
Triton TSP S450 oscillating
Saw, DeWalt Alligator
Screwdriver, cordless
Black & Decker BDCS36G
Bosch PSR Select
Scrollsaw
Dremel Moto-Saw
Excalibur EX-16
Sharpening station
Tornek TS-740

Aug 82
Sum 82
Jun 76
Oct 80
Sum 78
Feb 70
Jul 8
Aug 73
Dec 70
May 78
Jul 72
Nov 70
Apr 83
Sum 80

T

Table saw
Bosch GTS 10XC
Metabo TS 254
Tenon saw, Pax 1776 18in
Thicknesser, Proxon DH40
Tool organiser
Stanley FatMax
Tool storage system,
DeWalt TSTAK
Turning tool system
Robert Sorby Turnmaster

V

Vacuum cleaner
Einhell BT-VC 1115
Hitachi R18DSL cordless
Nilfisk-Alto Aero

W

Water stone, Sigma ceramic
Woodburning stoves, Relax range
Woodscrews, Bullet
Workbench, Sjöberg
Worklight, Bosch
Workop jig, Trend
Workwear
Snickers
TuffStuff

May 8
Jul 8
Dec 80
Oct 82
May 75
Jul 71
Mar 78
May 11
Mar 83
Nov 76
Sep 82
Sum 11
May 82
Jan 83
Apr 72
Apr 11
Sep 82
Nov 8
Jun 81
Oct 8
Jan 8
Oct 73
Feb 11
Jul 81





Phoenix from the ashes

BY PETER HODGSON

I was leaning on the kitchen window sill, looking out across the garden to our shed, when Management said to me: 'I've an idea! Let's tear down that old shed and build a new one! And so it began.

Beyond rescue

In its 100 years of life the existing shed had been added to, partially burned down and cobbled back together. It had served in many roles, including a pigsty, a general dump, stables and back to general dump.

We'd have liked to burn it down, but its proximity to nearby woodland made that impractical, and so it found its way into a couple of skips, one barrowload at a time.

A room with a view

A couple of days later I was gazing from the window at the new vista, when Management made itself heard again. 'Oh, I do like that view. Perhaps we should put the new shed somewhere else.'

Further conversations made it clear that

ideally the shed would not be seen at all from the kitchen window. And so it was to be moved some 30 yards to the side.

Did the earth move?

With digger and dumper in place, the old concrete base was broken up, removed and reused – as hardcore for the base of the new shed, and also to form the base of a new path. Naturally it rained, and our new pathway soon became a quagmire. We had to buy in 20 tons of clinker to firm up the surface, and 10 tons of soil to fill the hole where the old shed had been. Considerable landscaping was also required to create the pathway, which needed building up on one side because we're on a hillside.

Perfectly square

We planned a brick base on concrete pad for the shed walls. Now bricklaying has never been one of my strong points, so I decided to make a wooden framework against which I could lay the bricks.

The height of a brick is 65mm and the mortar course is approximately 10mm thick, giving a combined height of 75mm. Initially I planned to make a complete rectangular framework, but then decided I needed to make only two sides. So I cut two pieces of 75 x 50mm timber to the exact length and width of the interior of the shed and screwed them together on edge at right angles. I then measured 900mm up one side and 1200mm up the other, and joined these points together with a piece 50 x 25mm wood 1500mm long. This was screwed on to create the classic 3:4:5 triangle, ensuring a 90° corner angle.

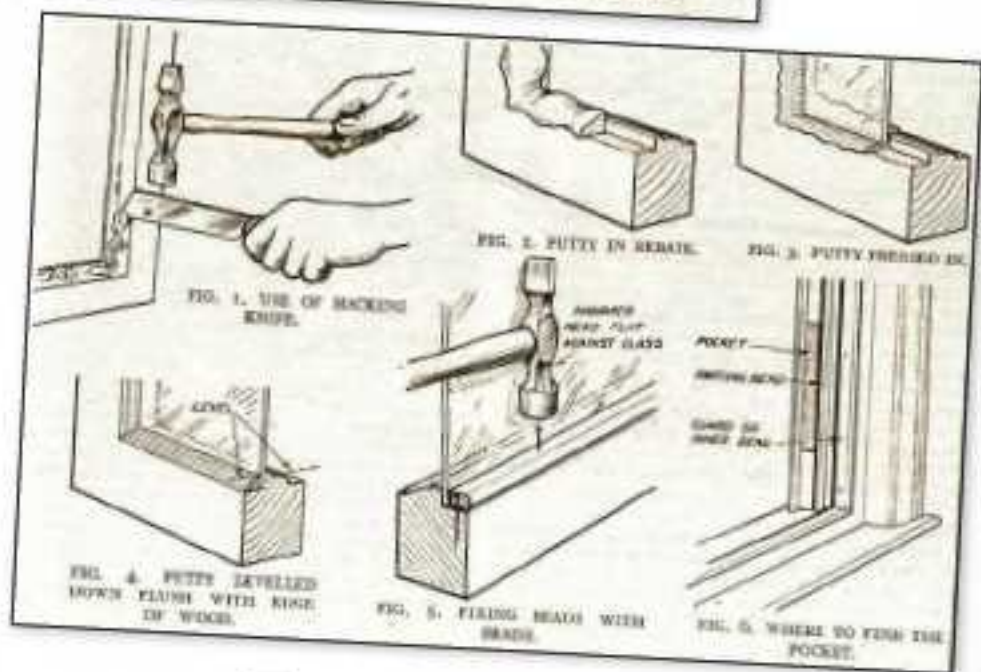
Built to last

Using wedges and spirit levels I carefully positioned the triangle on the concrete base, and fixed it into place with angle brackets. These kept it in the right position and at the correct height. It made laying the bricks a relatively simple affair. The mortar bed was laid; then the bricks were dropped into place and tapped down until they were level with the top of the wooden frame.

Having laid the bricks on two sides, I lifted the frame, turned it through 180° and aligned it with the existing brickwork so I could place the rest of the bricks.

All was now ready for the assembly of the new shed. I originally thought that was all there would be to it. Ah, me! Isn't hindsight wonderful?

HOUSEHOLD REPAIRS WINDOWS AND THEIR TROUBLES



Nothing changes

Although sometimes it feels like we're living in the future, it's my opinion that the past is not entirely behind us yet...

Despite the many – and steadily multiplying – electronic and technological advances of recent years (let alone months and weeks!), there are some things which will probably be with us forever.

I'm not talking bad weather or taxes, but general house maintenance, and specifically windows. In its Household Repairs feature from April 1929, *The Woodworker* looks both at and through windows, and offers help and suggestions to resolve the most common problems a homeowner of the time could expect to encounter.

Out with the old

The first of these is replacing a pane of glass. As this is a job that most of us will have to undertake at some point in our lives (my first experience being a youthful next-morning emergency following a late-night drainpipe assisted re-entry to the family home), it's likely that this piece was of considerable help and interest to a large

number of readers. Despite the intervening years, this is one job that has changed little. Here's how it goes...

- 1 Carefully remove broken glass (be sure to wear safety specs)
- 2 Strip out old putty with hacking knife or old chisel
- 3 Measure up for new glass (leave 2mm gap all round)
- 4 Putty up rebate and gently press new glass into place
- 5 Secure with two or three small pins or brads
- 6 Apply and dress new putty
- 7 Tidy up, have tea (cake optional)

The only improvement I can suggest on this is at step 2, where I've found it beneficial to use a hot air blower for softening the old putty before removing it.

Sash line and cords

You won't be surprised to learn that Window Troubles continues with even more useful

advice on repairing and improving the working of sash windows, including sash cord replacement (with nail mouse) and dealing with troublesome Rattling Sashes. All in all it's a terrific piece, and just the sort of thing which would keep cash-strapped householders coming back to the mag for more.

If you the readers have any experiences of carrying out sash window works – preferably of an amusing or interesting and instructive nature – I'd be very pleased to hear about them. Get in touch with me at mark.cass@mytimemedia.com and I'll be reaching into my *Woodworker* badge bag to reward the best ones.

Mark

More from *The Woodworker* archive next month...



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