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MAKING A MARK

Bullar talks mortise & tenon



**Mark Baker
turns four
mini projects**

A2 PROJECTS

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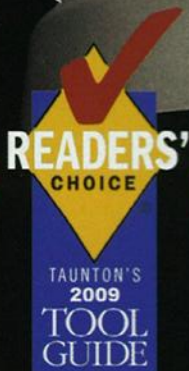
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PRINTED IN THE UK BY

Precision Colour Printing

DISTRIBUTED BY

Seymour Distribution Ltd

Tel: 01483 211222

WOODWORKING PLANS & PROJECTS

(ISSN 1753-254X) is published every four weeks

by Guild of Master Craftsman Publications Ltd.

SUBSCRIPTION RATES (includes postage & packing)

	UK	Europe	Rest of World
12 issues:	£40.80	£51	£57.12
24 issues:	£81.60	£102	£114.24



DIN EN ISO 9001:2000
DIN EN ISO 14001:2004

US customers should call the Subscription Department for subscription rates in USD (\$).

Cheques made payable to: GMC Publications Ltd.

Current subscribers will automatically receive a renewal notice. Post your order to: the Subscription Department, GMC Publications Ltd, 166 High Street, Lewes, East Sussex, BN7 1XJ, UK. Tel: +44 (0) 1273 488005 Fax: +44 (0) 1273 402866 Email: pubs@thegmcgroup.com Web: www.thegmcgroup.com

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WOODWORKING Plans & Projects

incorporating **ROUTER & POWER WOODWORKING**



P56 Fred and Julie Byrne's fabulous workshop welcome sign



What an issue of WPP we have for you this month!

Our Anthony's router series continues after its great start last month... this time he's made a simple three-legged stool, and runs you through the routing ins and outs.

And we have two great A2 projects for you as well. Jim Robinson has made a wishbone mirror out of American cherry to complement the chest of drawers he made for us in issue 31, and Kevin Ley has built a very nice linen basket for us out of sycamore. It's more complicated than it sounds, as he has woven and fumed the front panel from oak – a very interesting technique indeed.

One Plank Project this month is a handy bath rack. Fred and Julie Byrne have excelled themselves this month on the scrollsaw, and have designed and built an amazing welcome sign, fit for a workshop or any woodworker's home.

We also have gear on test from GMC,

Metabo, Ryobi and Wealden. There's also not one, but two, competitions with prizes up to a total value of £7,000.

We've all the usual suspects as well: Hot Stuff, book reviews and the Readers' Forum. The mini projects this month are all turning related and John Bullar tackles more complicated mortise and tenons in his handmade joints series.

I hope you enjoy reading the magazine and, don't forget, if you make any of the projects, then please post them on our forum at www.woodworkersinstitute.com and then we can also put them in the magazine. Alternatively, send pictures to me directly via email and post!

Matt Long, Editor

Email: mattl@thegmcgroup.com

LOOK OUT FOR OUR SPECIAL SYMBOLS



Inevitably, sometimes a project will go wrong: look for workshop A&E to help fix it!

SAFETY MATTERS

Woodworking is an inherently dangerous pursuit. Readers should not attempt the procedures described herein without seeking training and information on the safe use of tools and machines, and all readers should observe current safety legislation.



Our highest accolade for kit tests – one star is just not good enough



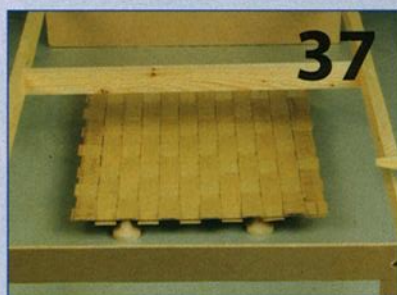
Don't miss out on these vital hints for better woodworking

This month in

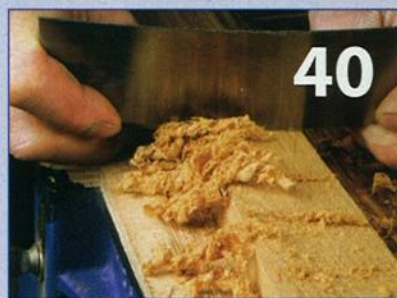
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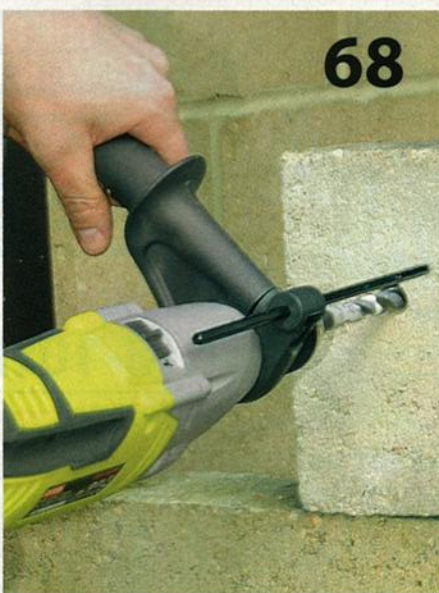
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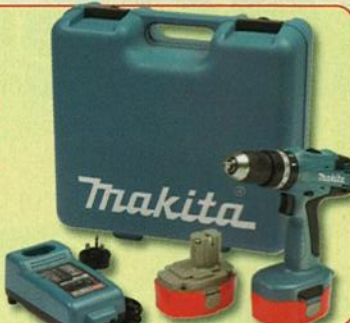
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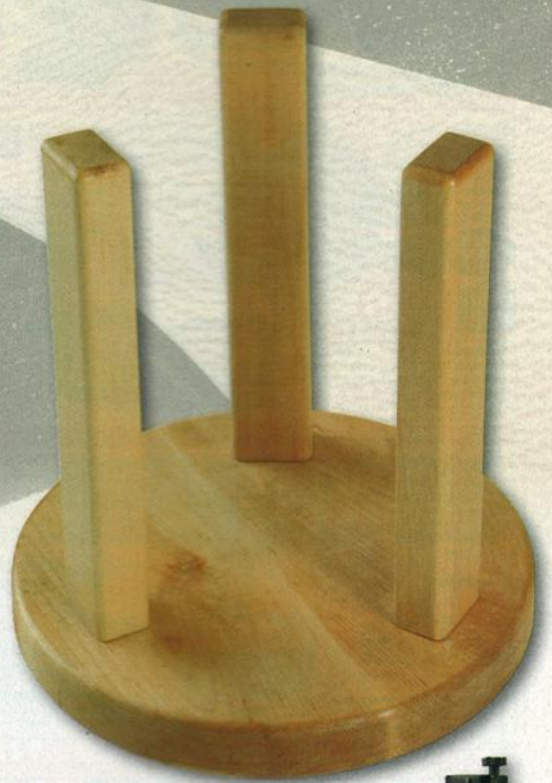
BAILEY'S ROUTER CLASS



Three legged stool



Anthony Bailey's second article in his routing series makes a lovely little stool



THE PROJECT



Here's a small, but perfectly formed, project to test your routing skills. This stool is functional, kids will love sitting on it, and it involves some interesting techniques to achieve a good result. A nice present for someone perhaps, or, an attractive object in your living room, this design is a modern interpretation of the classic three-legged stool, which manages to avoid any woodturning, while still looking aesthetically pleasing. Because strength is an issue, using hardwood is a must – it also makes for a cleaner finish and neater joints.

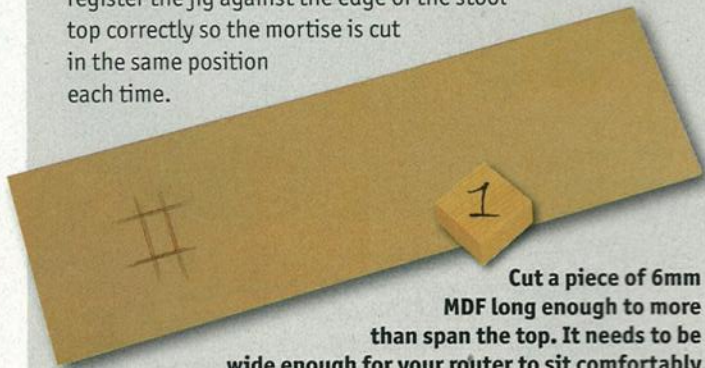
The router is still the most versatile power tool there is. Along with a vast range of cutters, jigs and gadgets – many of which you can also make for yourself – it can help produce high quality woodwork. This series is intended to show you what the router can do, while assuming the reader has a general level of woodworking knowledge. We hope to show you the aspects of each project that specifically involve the router and how this great bit of kit can expand your woodworking skills.

Each month, we will highlight the jigs, cutters and gadgets you will need to help you get more from this incredible machine. Feel free to send us pictures of your routing endeavours, or post them on the WPP forum at: www.woodworkersinstitute.com

THE JIG



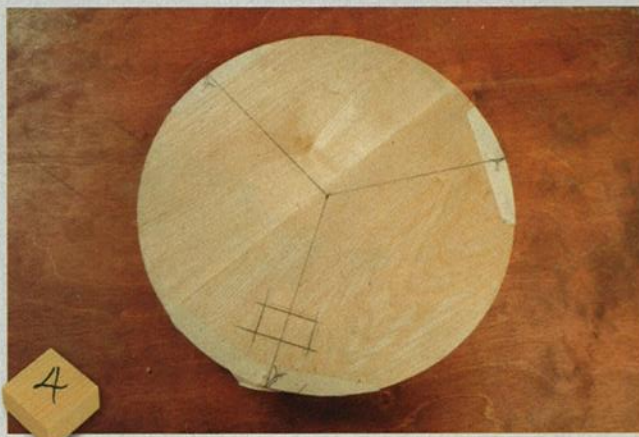
The plain circular board for the stool top requires three mortises in the underside to accept the tenoned legs. The idea, as with most jigs, is quite simple in principle. In this case, register the jig against the edge of the stool top correctly so the mortise is cut in the same position each time.



Cut a piece of 6mm MDF long enough to more than span the top. It needs to be wide enough for your router to sit comfortably without tipping at all. Towards one end draw the desired mortise size on the MDF, carefully centred and square



Choose a 6.4mm straight cutter and a guide bush that is close to that diameter in order to keep the mortise socket as square as possible without too much corner rounding. If you only possess a standard size guide bush it is well worth investing in a set of plastic guide bushes from Trend. These are relatively cheap but give you a lot of choices



Mark out the stool top into three equal pie slices – this can be done by stepping with dividers or a pencil trammel until they are equally spaced, or by using a protractor and with lines 120° apart. Next, mark one mortise position in the centre of the line. Note the use of masking tape when using dividers or a trammel, so your marking does not affect the timber

TRAMMEL



Even the cheapest of routers usually comes with a trammel point and possibly a dedicated bar as well. In order to produce a circular top for the stool, we need to use a trammel like you would a compass but with a straight cutter to machine a perfect circle from a timber blank.



As with all guidebush work, subtract the cutter diameter from the guide bush diameter and divide the difference. This amount should be drawn around the mortise shape on the MDF and machined out to this new line very carefully with the router, a 6.4mm straight cutter and straight fence



Now cut a very shallow obtuse 'V' angle in a piece of 75 x 50mm PAR softwood. Lay the MDF strip along one line with the guidebush opening over the mortise and gently press the 'V' piece up underneath until it touches the stool rim, and screw through the MDF into it to fix it. The jig is now ready for use. Here it is shown upside down to explain the shape properly

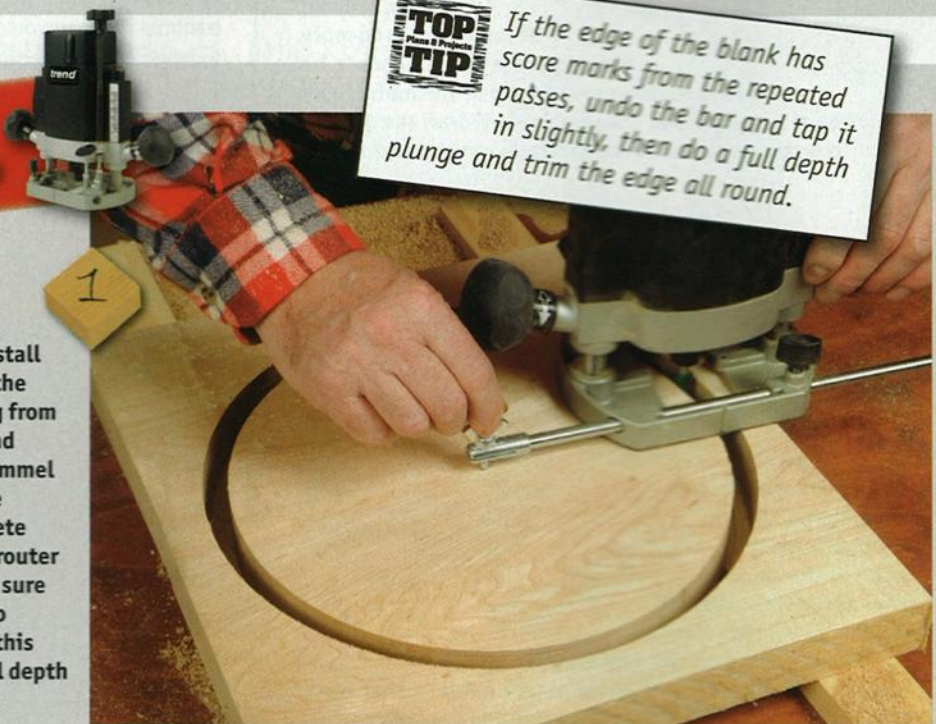
THE CUTTERS

This job needs just four cutters: a 9.5mm straight cutter, which needs to be as long as the seat is thick for the circle blank cutting work; a 6.4mm straight cutter which is used for making the mortise jig opening and doing the actual mortising (1-2); a 9.5mm roundover for shaping both the stool top and the legs (3); and the most interesting cutter – the big tenoning cutter from Wealden (4), which is probably one of their best kept secrets. It comes in a smaller size as well, but this one has mass and four cutting edges for smooth clean tenon cutting. Allied to a router table with fine adjuster, it is the fastest and cleanest means of tenon cutting short of using a spindle moulder



MAKING IT...

Glue up a pre-planed blank for the stool top ready for machining into a circle. Fix the point to the bar and install a standard 6.4mm straight cutter in the router, then set the radius measuring from the point to the edge of the cutter and tighten up the rod. Make sure the trammel point is pushed firmly into the centre of the blank. Now, machine in complete circles, unplunging and drawing the router backwards before the next cut. Make sure each pass is no deeper than 2-3mm to avoid straining the cutter. Continue this procedure until you have reached full depth and the top separates from the blank



TOP TIP
If the edge of the blank has score marks from the repeated passes, undo the bar and tap it in slightly, then do a full depth plunge and trim the edge all round.



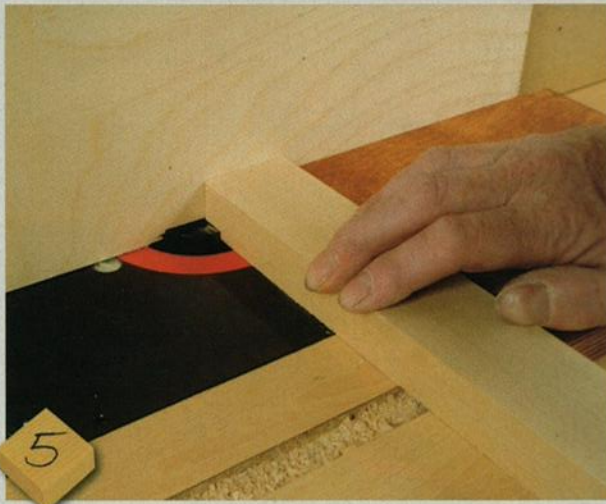
Clamp the jig on the underneath face of the stool top, making sure it is aligned correctly and the 'V' cut-out is pressed against it. The clamp will be at the far side away from the router, so it does not interfere with the router base



Sit the router on the jig with the guide bush and cutter in place. Plunge the cutter with the motor off so it sits on the stool top, then adjust the depth rod to set your depth of cut – about two thirds the thickness of the seat. Now repeatedly machine going deeper with each pass – it is important the depth rod can't slip or you may penetrate through the seat. Clear the chippings after each pass or the corners will pack and the guide bush won't go right into them



Roundover all the edges of the stool top and legs on the router table including the bottom ends. Take care not to let the cutter sink in on the top surfaces leaving a step that would be hard to remove. Sand all surfaces and blend the roundover edges in. Note the use of a lead-in pin for safety



The tenoning cutter is used with a through fence to machine all the tenon faces. Each component needs to be supported behind with a pushblock



Trim off the tenon corners with a fine saw and chisel, then check the fit in the mortises. Glue and tap the legs in place – these should go in without needing clamping but stand it on a flat surface and check the square is level

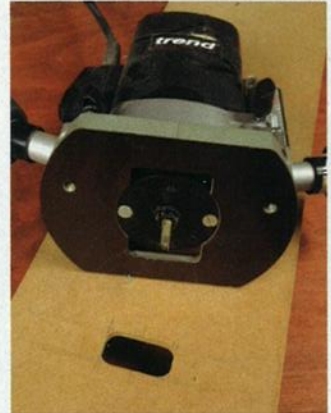
Router torque

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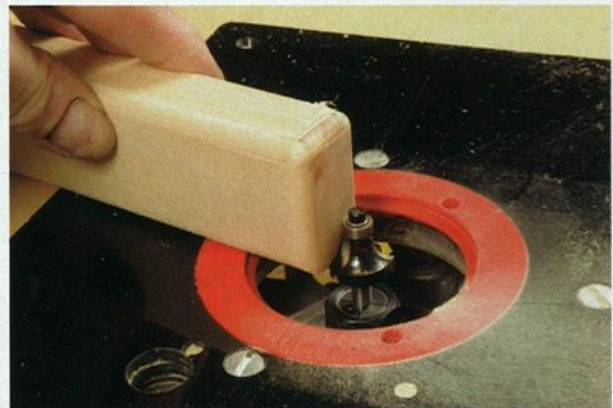
Q Can I do most routing operations freehand, as it seems easier, or should I invest in a router table?

A The key to accurate, repeatable and safe routing operations is control. Freehand working is alright if you have good control, but working on small items such as the legs on our stool is very difficult and liable to go wrong. The same operation in a table gives you a good view and you aren't balancing a big machine precariously as you would freehand. So be aware of your own skill level and in general, work freehand

when working on decent size components with some form of control, whether a straight fence, guide bush and template, or a special jig. If you use very big or specialised cutters for making up door frames, for example, you have no choice but to do it on the table as the cutter size generates a lot of kinetic energy, making the router very difficult to control. The simple answer if you are serious about routing is that you need both options.



Using a small straight cutter is easy freehand with a guide bush fitted



When machining small work pieces it is essential to use a router table to have the necessary control

We get most of our router cutters from these two British companies:

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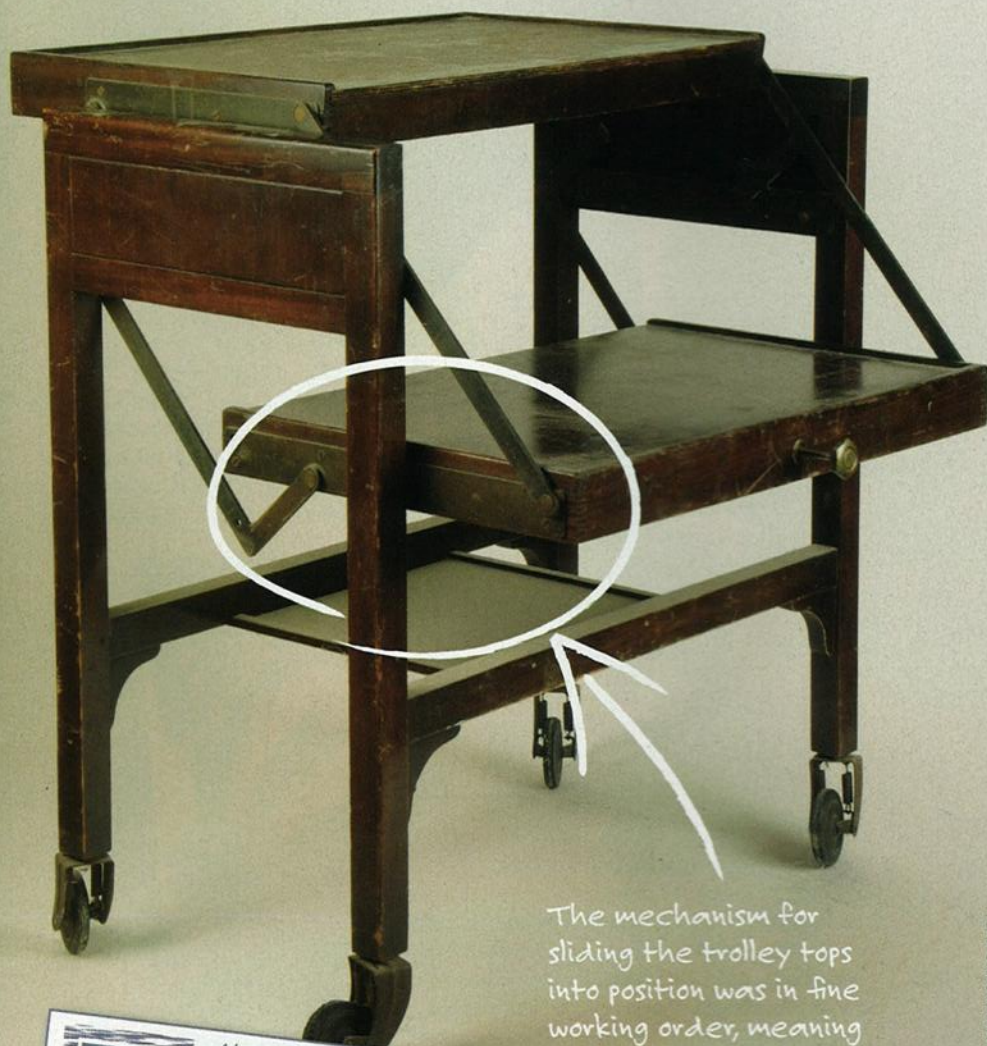
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Tea trolley restoration

Our Anthony was given a rather nice old tea trolley we think originally came from Harrods. It has a rather natty pivoting action and sprung rubber wheels, no less. It's made from mahogany or a similar timber, and almost certainly finished with nitrocellulose spray lacquer. It seemed a shame not to use it, but it needed some tender loving care to bring it back to good order. Here is what we did to improve it...



The mechanism for sliding the trolley tops into position was in fine working order, meaning only the finish needed a revamp

TOP TIP Always consult a professional about restoration work on valuable furniture.



Matt Long takes a look at a simple tidy-up



1 When opened out, the table top looks particularly worn out and in poor condition. However, there are no damp or heat marks and no serious scratches. The remaining finish should scrape off easily without damaging the wood



2 The top needs to have the finish removed with paint stripper. This is a potentially dangerous procedure so you must wear chemical resistant gloves and fully enclosed goggles for eye protection. Apply the stripper liberally with a paintbrush and scrub it off gently with the grain, using medium gauge wirewool. This top needed two treatments to get to bare wood

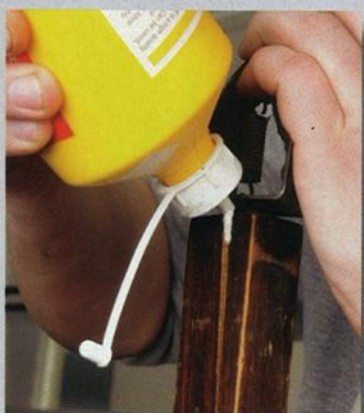
PHOTOGRAPHS BY GMC/ANTHONY BAILEY



3 Use white spirit and a cloth, such as old towelling, to neutralise and clean off the bare top. Once dry use a fine abrasive, minimum 320grit, to remove any minor traces of finish prior to the refinishing



4 The remainder of the trolley needs a good clean to remove old wax and ingrained dirt. Use white spirit and fine 0000 wirewool, or fine grade web mat to do this. Wipe off the residue



5 One trolley leg had split where the castor was held in the leg. This was a simple job to fix with a good dollop of PVA glue fed into the split as it was held open. Clamp up and wipe off excess glue

When applying dye to the edges of the trolley, I found using the side of a quite dry brush allowed the most control over the liquid



6 I then used burnishing cream, which has a slight abrasive action, on the underframe and legs to give the tired old surface its shine back. This revealed even more clearly the bare edges where the original dark finish had worn away. The simple answer was to use a spirit wood dye of the correct shade applied using an artist's brush stroked along the offending edges. Furniture restorer's crayons were used for any smaller blemishes. The idea was not to make the trolley look perfect as this would hide its character



7 The bare top was too light in its natural state, so it needed a liberal application of spirit wood dye which was ragged off evenly with the grain before it dried. Two applications were required to build up a sufficient richness of colour



8 The entire trolley was then spray lacquered, with the top getting two evenly applied coats with a de-nib in between. This job must be done in a well ventilated area, with no naked lights and wearing a carbon filter respirator

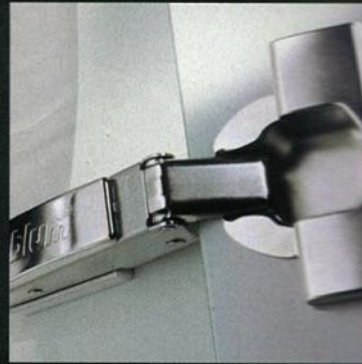


9 The rather bright raw shine of the lacquer was cut back gently using 0000 wirewool and a hardening wax, buffed off with a fine cloth after being left at least 20 minutes to harden

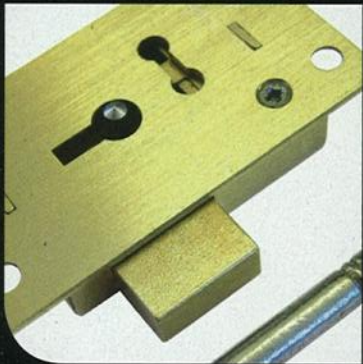
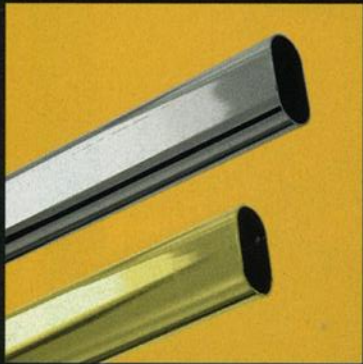
10 After that flurry of furious activity, it's definitely time to relax with a cuppa. And the trolley is the perfect way to serve it, after the piece had its Quick Fix! ■

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ONE PLANK PROJECT

PHOTOGRAPHS BY ANDY STANDING

Bath rack



Andy Standing's handy rack for bathtime

There are few things nicer than a long soak in a hot bath after a hard day's work. To help you make the most of your bathtime experience, here is a simple design for a bathrack that can hold all the necessities, and perhaps prop up a book as well. It is a fairly simple project to make, though there are some repetitive tasks where simple jigs or guides can help.

TOOLS NEEDED

- Saw (table saw or bandsaw)
- Router table with round-over cutter
- Sander
- Drill and countersink
- Screwdriver



Before you begin, check the measurements against the size of your bath, and make any necessary adjustments. Start by cutting out the two side pieces. A bandsaw is ideal for this, though a jigsaw or a handsaw is fine

ONE PLANK PROJECT

Use a mitre fence to cut the 45° angles

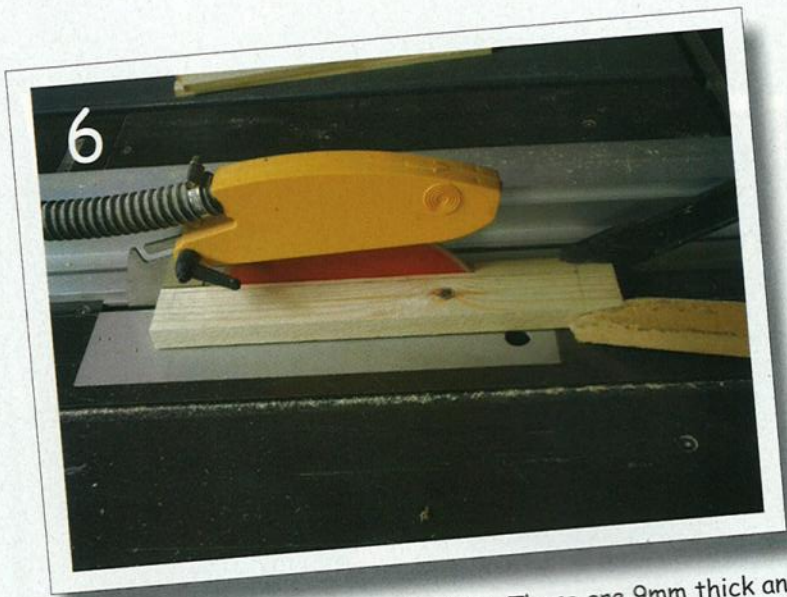


Mount a bearing-guided round-over cutter in your router table

Machine the top edges of both sides



Alternatively, if you don't have a router table, use a hand plane to take the sharp edge off and produce a rounded edge with multiple passes



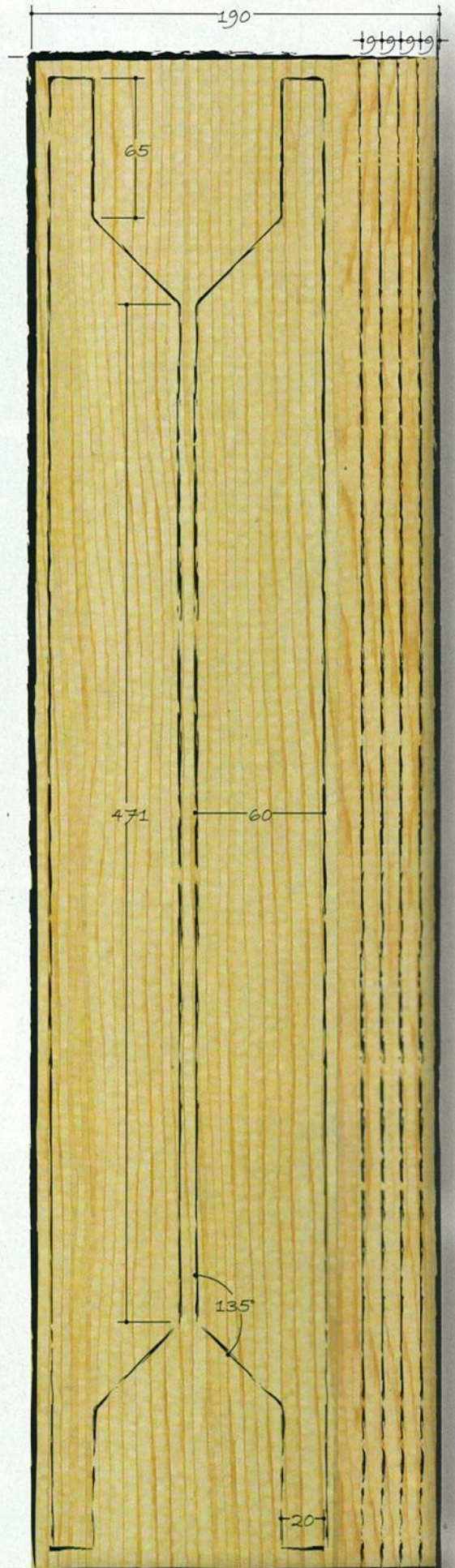
6 The next job is to make the slats. These are 9mm thick and 160mm long. Rip several lengths off the board. Always use push sticks when ripping narrow sections



7 Crosscut the slats to length. You will need 20



8 The slats will be fixed to the sides using screws. This means that they must all be drilled and countersunk at both ends. If you have a pillar drill, clamp a couple of offcuts to the table to act as guides to hold the slats in position. Ideally, use a 4mm drill bit with combined countersink



ONE PLANK PROJECT

Now all the slats must be carefully sanded. Unfortunately the only way to do this is by hand. Take care to remove all sharp edges and corners



The slats are fixed using 4mm by 20mm screws. Start attaching the ones on each end, which will then hold the sides in position. Then simply arrange the remaining slats evenly along the rack. You can do this purely by eye, though if you want the spacing to be perfect, you will have to work out the gap and make a spacer piece

The finished rack. Give it several coats of oil to protect it



The bath rack looks fantastic in it's setting, and will help you while away the hours in the tub! Job done! ■

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Joined up thinking: special mortise & tenons



John Bullar takes a look at unusual variations of the joint

The simple mortise and tenon we looked at last time works well for many woodworking tasks. It is known as a blind or a stub joint because it consists of a stubby peg in a blind hole. You can also make a through mortise and tenon where the tenon passes right through the wood, producing a more versatile joint for tricky jobs. Here we will see how wedges or pegs can pull a mortise and tenon together and then look at haunched joints for frame and panel work.

THROUGH TENON

Let's start by concentrating on techniques for making a through-tenon – one that pops out the other side of a through mortise. The tenon must be long while the mortise is chopped out from each face to meet in the middle.



1

Cutting a straight tenon with a saw takes practice and the longer and deeper the joint is, the more important it is to keep it straight. Remember to position your eyes either side of the sawblade and watch every stroke of the tenon saw as it follows the marking line



2

Use a try-square to run a knife line around the wood so the through-mortise can be chopped accurately from corresponding marks on opposite faces. Position the knife tip in the end of one line, then slide the square up against it, ready to mark the next. Keep going all the way round the wood so the end of the fourth line meets up with the beginning of the first one



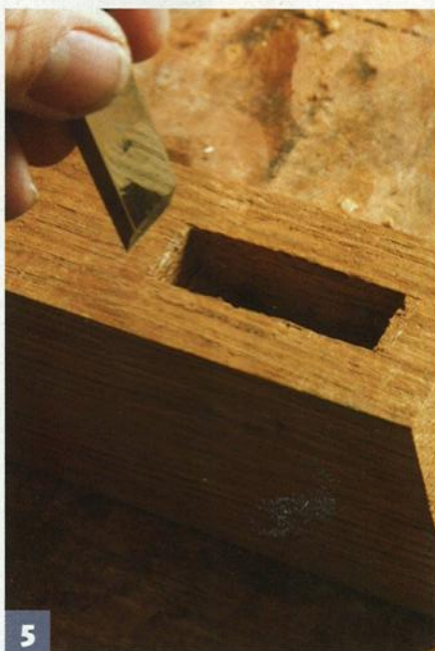
3

Use a marking gauge for the sides of the mortise with the same settings on both faces. Choose one side of the wood as the reference surface to press the stock of the gauge against so that both sets of mortise lines are the same distance from this side



4

The sides of the mortise need to be straight so that when you chop from each side, both halves of the mortise meet up in the middle. This means the wood must be clamped down firmly and the chisel held vertical. Move your head every few seconds to check if the chisel is veering off course



5

Chop towards the ends of the mortise, but leave the very ends until last – that way you can cut clean up to the line with a few carefully aligned strokes, leaving the ends of the mortise straight and true



6

With the mortise chopped right through, pared flat inside and cleared of debris, the tenon should run straight into it with firm hand pressure. If the joint is tight, look for humps and bumps on all surfaces, then pare them smooth with a plane or chisel. Don't force the joint or the mortise ends may split

KNOCK DOWN FITTING



7

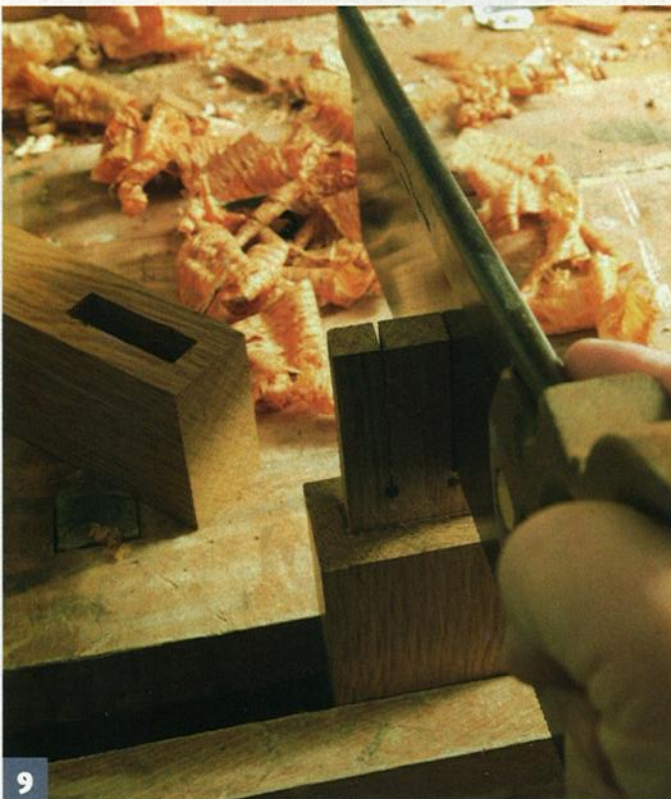
As this tenon passes through the large mortise, you can see there is also a small mortise passing through the tenon! The small mortise is tapered to take a wedge



8

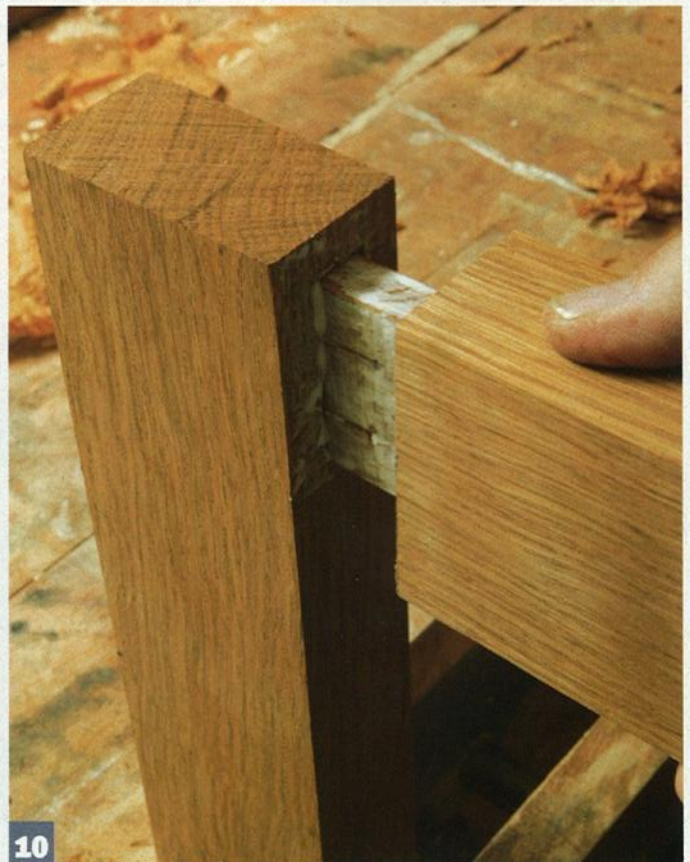
The smaller mortise through the middle of this table rail tenon has a removable wedge, knocked into place to pull the table legs tight. Joints like this remain un-glued so the wedge can be removed later and the table disassembled for moving and storage

WEDGED INSIDE



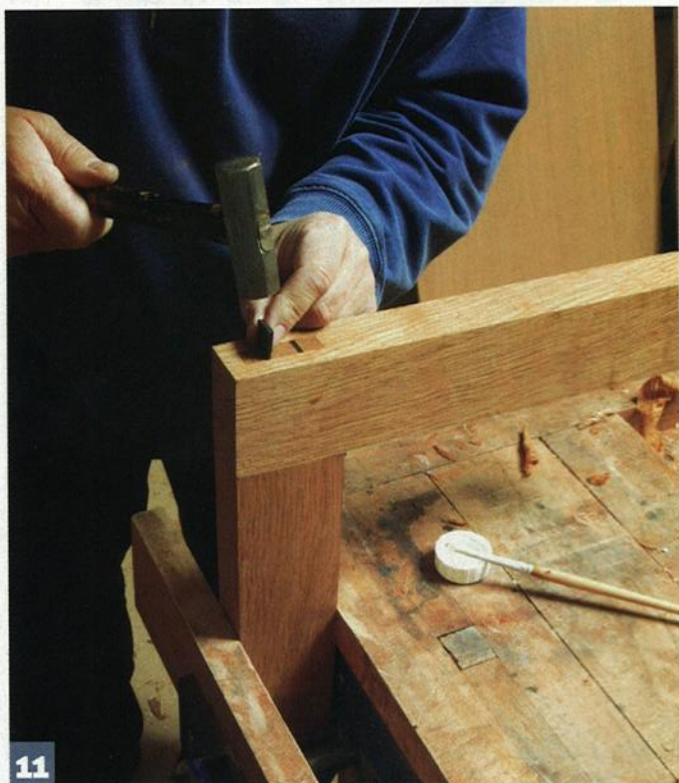
9

This tenon is having a pair of slots or kerfs sawed in its end to take wedges. Before sawing the slots, I drilled two holes through the tenon to make smooth rounded ends, discouraging the tenon from splitting further



10

The tenon is glued up and pressed through the mortise, but the fit must not be tight or it would close up the slots – in fact there should be a bit of slack from end to end



Thin wedges are hammered into place so they splay out the far end of the tenon. This makes the tenon work more like a dovetail and it cannot pull out of the joint regardless of whether the glue holds or fails. The wood for the wedges must be hard – ideally harder than the tenon material



Once the glue has set, the end of the tenon and the finished wedges are planed over. This brings them flush with the far side of the mortise, making a smart pair of stripes across the joint

FOX WEDGE

Fox wedging is a cunning plan – you drive the tenon into a mortise and drive the wedges into the tenon all in one motion. In this cut-away you can see how concealed wedges splay out the ends of the tenon at the bottom of the blind mortise. The problem is you only get one chance to fit the joint! Fox wedges fitted carefully produce an unobtrusive mortise and tenon joint that is practically indestructible



PEGGED JOINTS



Treenails, or wooden pegs, are the woodworker's oldest design of fasteners. Pegged mortises are a time proven method of holding mortises and tenons together. You will see them in the frames of historic timber framed buildings. The pegs are fairly close to the shoulders so that seasonal shrinkage of the wood around the mortise does not make gaps on the shoulder lines



The holes are drilled in the mortise sides first and the tenon inserted to mark the position of its holes. Rather than line the holes up directly, the tenon holes are centred about half a millimetre closer to the shoulder line – that way some pre-tension is built into the joint

HAUNCHED TENON



16

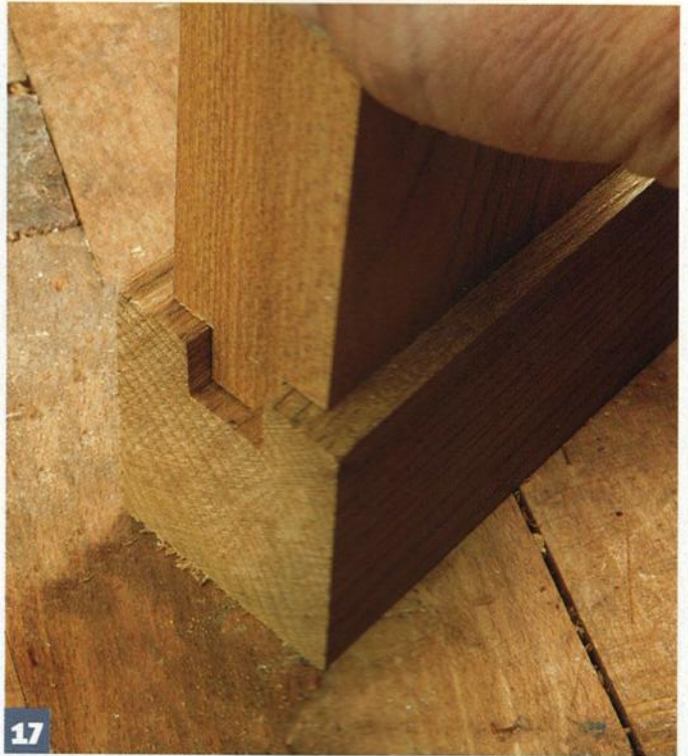
The groove for the panel runs into the mortise for the frame and out the other side again. This tends to be a feature of grooves cut with a plough plane, a spindle moulder or a router table

SECRET HAUNCH



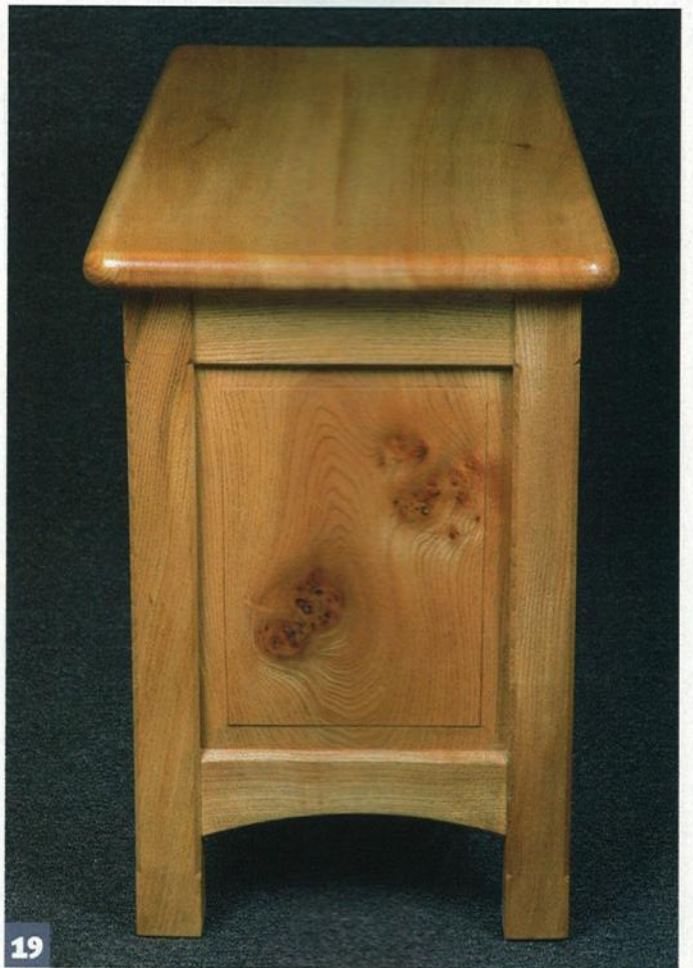
18

A more subtle version is the 'secret haunch'. The tenon has a haunch that is triangular rather than square so it is invisible on the finished joint. The tenon is simply shaped with a saw while the edge of the mortise is pared away with a sharp chisel. The 'secret haunch' helps to keep the shoulders in alignment, but it can be used without a groove. Alternatively, it can be used on the lower rail of a framed cabinet beyond the end of the groove



17

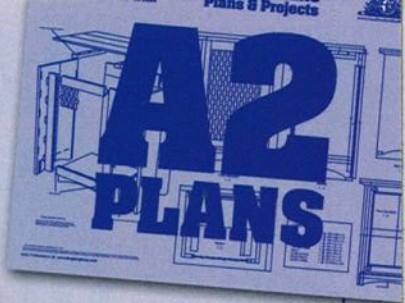
The haunch sits neatly in the groove, filling it and disguising it, but it has another function – it stops the joint from twisting and becoming misaligned on the shoulder edges



19

Frame and panel construction with mortise and tenon joints is one of the best ways to guarantee solid wood furniture will remain sturdy – fit to last for generations ■

Your 28 page pull-out begins here



ON THE PLANS



Sycamore linen box



The project (p30)

Kevin Ley builds a lovely linen box out of sycamore with a woven oak panel on the front



Technique 1 (p37)

Kevin's woven oak panel is fumed with ammonia to darken the panel. We show you how to do this safely and properly



Technique 2 (p40)

Kevin uses a scraper to help finish his box. We explore correct technique and various uses of this very handy finishing tool

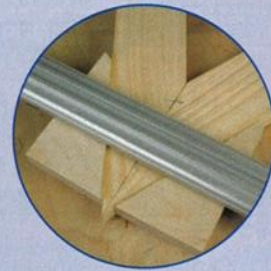


Wishbone mirror



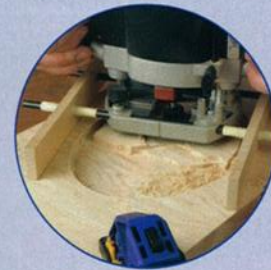
The project (p43)

Jim Robinson has built a wishbone mirror to complement the American cherry chest of drawers he has already made for WPP



Technique 1 (p51)

Clamping up angled components can be a pain. We give you the lowdown on simple techniques to make this as easy as possible



Technique 2 (p53)

Routing out a large area can be tricky – we show a simple router ski jig to make the job much easier



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Sycamore linen box

with fumed oak woven front panel



Kevin Ley builds this very attractive linen box for a bedroom suite

This simple linen box is part of a bedroom suite, including some bedside cabinets. With the client, it was decided to make all the pieces in sycamore with fumed oak drawer fronts and front panels. For added interest, the front panels would be made from woven oak strips and fumed.

Good quality straight-grained clean oak for the woven panel was found at a local timber yard.

I did not want any blemishes, knots or cracks as they would be weak points and likely to cause problems during the weaving.

I had to buy 38mm thick sycamore because the 25mm stuff had deep stains where the spacing sticks had been during the drying process. It is worth remembering to take a small plane with you when buying sycamore to check how deep any staining is.

The 38mm boards were nice and clean with only light surface stains.



PHOTOGRAPHS BY KEVIN LEY



1

Cutting timber to length on the chop saw



2

The components were left for extra drying in a warm workshop

1 The component pieces of sycamore for the linen box were marked out about 10% over length and width and cut out. Both faces were power planed to check for stains and colour.

2 They were then stuck and stacked and left in my warm, dry, workshop to settle and condition for a couple of weeks. Cutting wood releases tensions in the fibres and can cause some movement. If the timber has been seasoned and kilned properly by the timber merchant, this should be minimal. After the settling time, the pieces were finally faced and thickened and stacked in the workshop to continue conditioning during the making. They would be cut to exact length and width during the construction.

The oak strips for the woven panels were cut on the bandsaw. The edge against the fence was hand planed and sanded before each cut so that only the back face of the strip would need to be finished. The width of the strips was chosen so that the warps – long vertical strips – would fit exactly into the door frame opening. The spacing for the wefts – short horizontal strips – would be adjusted to centralise the panel.

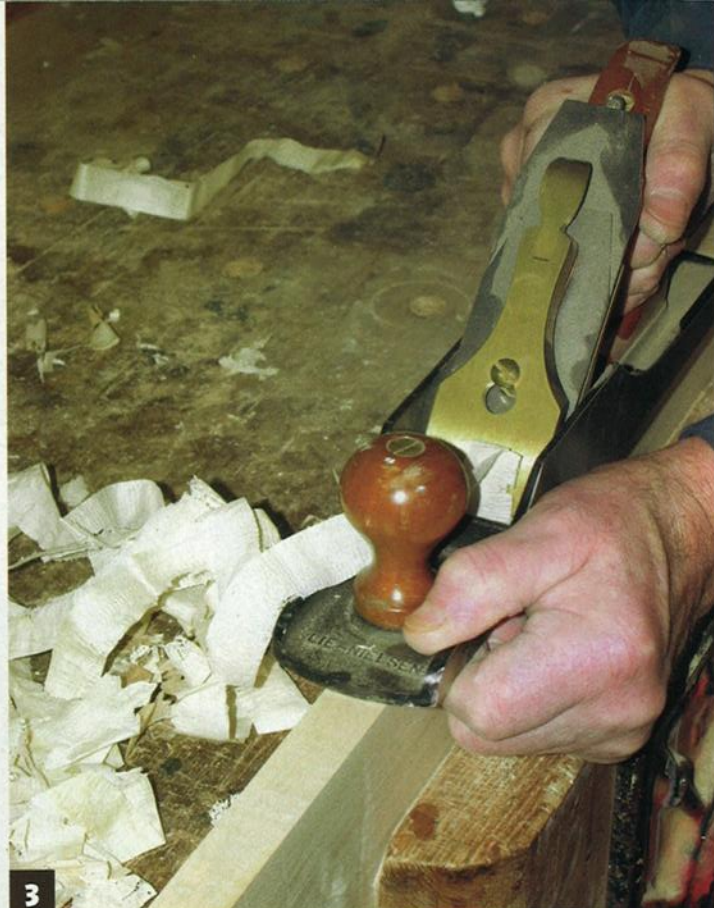
I found that at about 1.5mm thick, the strips were flexible enough to weave but not too fragile to handle – plenty of spares were cut to cover practice runs and breakages. After cutting, they were lightly sprayed with water on each face and stored in a sealed plastic bag so that they would become moist and flexible for the weaving.

CONSTRUCTION

The side panels were made up from narrower boards carefully chosen and placed with the colour and figure matching as closely as possible. I always try to get the figure to run through the joint to mask it.

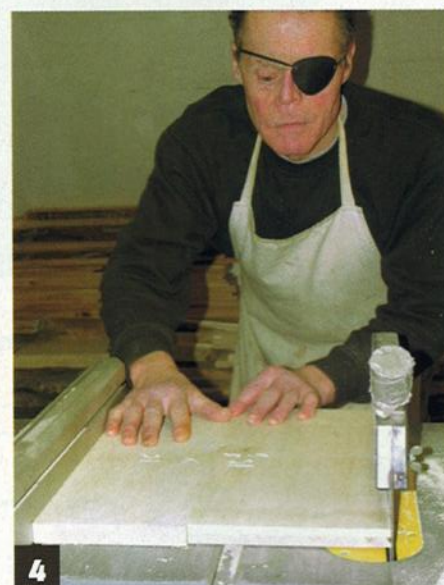
The faces and edges were marked, and the edges planed square on the surface planer. To compensate for any slight inaccuracy in the setting of the planer fence, I reversed the face of alternate boards presented to it. The boards were laid out flat again and the edges checked for a good fit.

3 Each edge was then hand planed to remove the planer ripples and a couple of extra strokes taken off the



3

A hand plane prepared the sycamore for edge jointing

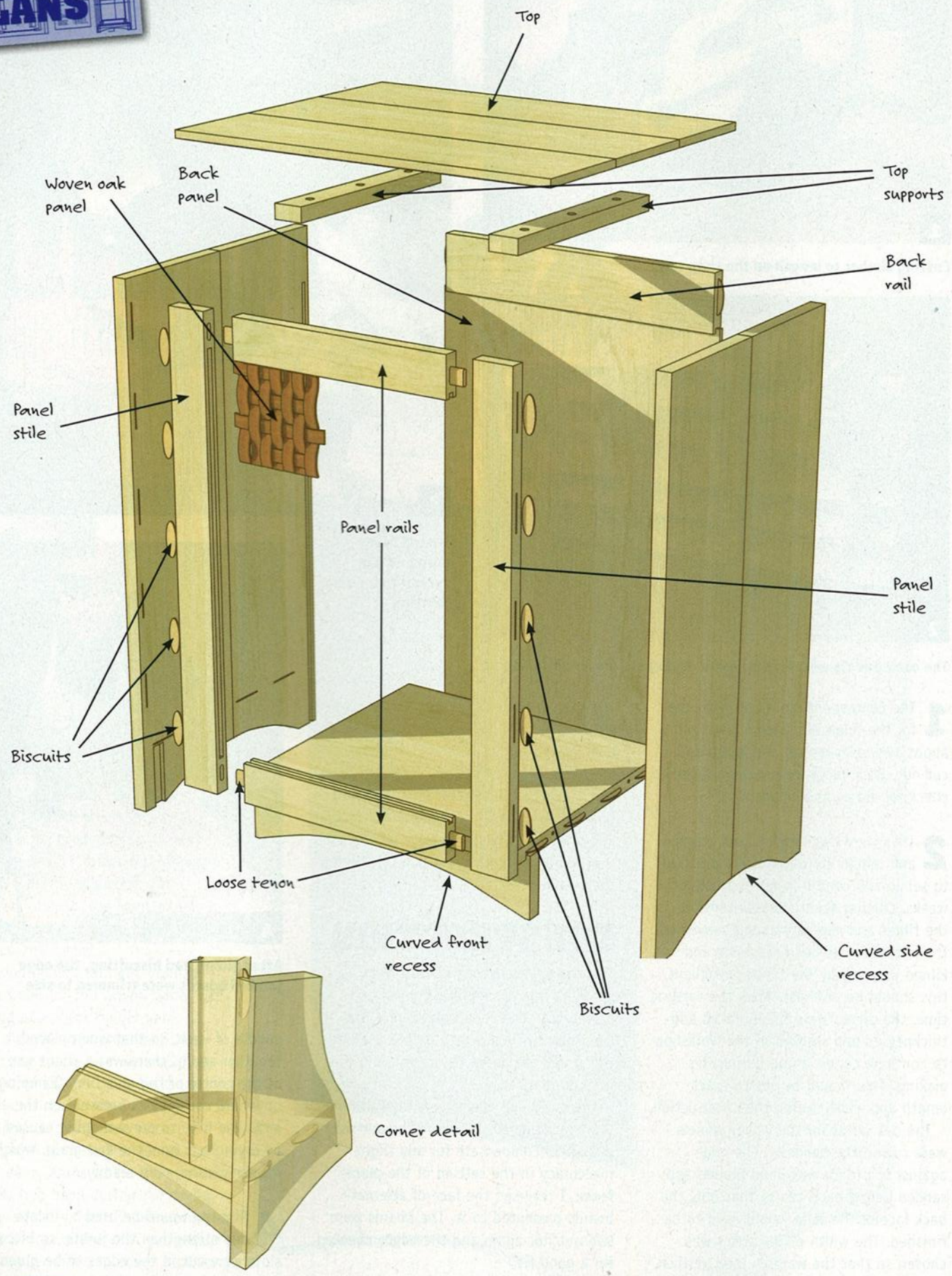


4

After gluing and biscuiting, the edge jointed boards were trimmed to size

middle of each, so that when placed together again, there was a slight gap at the centre of the glue line. Clamping up would cause extra pressure on the ends and help to prevent splits caused by drying out from the end grain, which loses moisture more readily.

4 Biscuits would be used to locate and strengthen the joints, so biscuit slots were cut in the edges to be glued. Glue was applied to the edges, slots, and biscuits, and the joints clamped and left to set. The side panels were then trimmed on the table and radial arm saws.



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5 Marking the curves to be cut on the side panels

6 Using a scraper to smooth off the curve on the panel bottom



7 Cutting the housing for the back panel of the linen box into one of the side panels

5-6 Curves were cut in the ends of the side panels to form the plinth, and finished with a scraper and drum sander attachment on the RA saw.

7 Housings were cut with a router for the back panel and front plinth insert, and biscuit slots were cut for the front frame and the back rail.

BASE

A base panel was made up in a similar way to the sides and a housing also cut for the front plinth insert.

8 Pockets were cut in the underside of the base using the Trend pocket hole cutter, for reinforcing screws to be fitted during assembly.

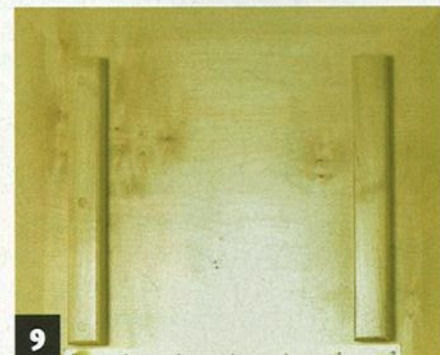
TOP

The top was also made up with biscuit reinforced edge joints like the side panels, and cut to exact size. The underside of the front and side overhang of the top was chamfered; the bulk of the waste was removed on the planer and the chamfer finished with a hand plane.

9 Braces were fitted to the underside to hold it flat in use. In order to allow seasonal movement across the grain, I did not glue the braces to the top but fixed them with screws counter sunk from each face of the brace and plugged with sycamore dowels cut from scrap. This double countersinking allows lateral movement of the top panel while still holding it flat



8 Pockets being cut in underside of the base with a pocket hole jig

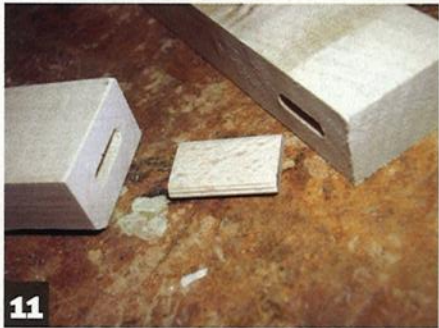


9 The braces fitted to the underside of the lid to hold it flat in use



10

The rails and stiles for the front panel are cut to length



11

The frame corners were jointed with loose tenons and the Domino jointer

BACK

A top rail was cut for the back and a housing cut in the lower edge for the back panel. Biscuit slots were cut in the ends to correspond with those in the sides, to form the joint. The rail was set 3mm down from the top edge of the sides to form a recess for the piano hinge.

A piece of MDF faced with sycamore



12

Kevin sanded the backs of the oak panel strips on an inverted belt sander

was cut for the back panel. I like to use sheet material for backs and bases – particularly drawer bases – where they do not detract from the look or quality; they add greatly to the strength of the piece as they are not subject to seasonal movement and can be glued in all round.

FRONT FRAME

10-11 The frame components were cut to size and a narrow housing cut on the inside edges for the ends of the woven panel strips. The corners were jointed using loose tenons – I used my Domino jointer and dominos, but this is an expensive piece of kit and can probably only be justified

in a pro workshop. The traditional hand cut mortise and tenon joints could be used or, for speed, the Trend biscuit jointer is a quick and simple alternative.

WOVEN PANEL

12 The backs of the oak strips were sanded on an inverted belt sander fixed to a bench stand. A block of wood was used to hold the strip to the abrasive and a few trial runs with scrap pieces established the time and pressure to be used. This was surprisingly easy once one got the hang of it – there were relatively few breakages and the strips were pretty even in thickness.

13-14 The weaving was quite simple – the warp ends were clamped to the bench and a piece of 20mm dowel threaded through them to act like a weaver's shuttle. Each weft strip was then easily inserted and tapped into place, using another block as a spacer.



13

With the vertical slats clamped in place the panel was woven



14

The weft strips are tapped into place with a block and hammer with block spacers



15

The panel has been fumed and has taken on a lovely dark hue

For more on fuming...



... turn to page 37 →

FUMING

15 Fuming is a process for darkening some timbers. It involves placing the wood in an atmosphere of ammonia fumes in a sealed container. The concentration of ammonia, the ambient temperature and the time the wood is in all have an effect. It works particularly well with oak, but I have used it to good effect with mahogany and cherry as well. I like the process because the colour penetrates well and does not mask the natural shading and figure of the timber – also subsequent wear does not expose cheap looking white edges.

The panel ends were inserted into the housings in the frame and the frame glued and clamped up.

FINISHING

All the component pieces were finished as far as possible before assembly as it is far easier at this stage.



18

Applying the gloss finish to the inside faces of the linen box



16

Scraping off glue lines on the box top

16-17 Glue ooze was scraped off, the surfaces were belt sanded to 150grit and random orbital sanded to 240grit.

For more on scraping turn to page 39 →

18 The inside faces were given three coats of gloss finish acrylic varnish, denibbing between coats; glue areas were masked to prevent contamination. The outside surfaces were left un-varnished.

CARCASS

19 Glue was applied to relevant edges, housings, slots and biscuits, and the carcass was clamped up. Everything was checked for square by measuring the diagonals and screws were driven into the pre-drilled pockets in the base. The carcass was left on a flat level surface to set.

Once set, the outside surfaces were checked over for blemishes and/or



17

The edges of the top were finished with a random orbital sander

clamping marks and glue ooze removed. Final sanding of these surfaces was with the random orbital sander and by hand. Three coats of varnish were then applied in the same way as the inside surfaces. The top was finished in the same way and a piece of piano hinge cut to fit the recess over the back rail of the carcass. The other leaf of the hinge was screwed to the back rail, fixing the top to the carcass – job done!

Conclusion

This project turned out well – the unusual contrasting timbers and woven panel were very individual and clearly showed that this was a one-off. And that is what making bespoke furniture is all about. ■

19 The linen box looks great with the contrast in colours



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- Trend – routers, biscuit jointer, bead jointer, pocket hole jig. 0800 487363 www.trendmachinery.co.uk
- Liberon – Acrylic varnish and other finishing products. 01797 367555 www.liberon.co.uk
- Rydenor Paints and Wood Finishes – Ammonia 890 and finishing products. 01845 574837 www.rydenor.co.uk

Books:

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- House Martin box, sun wall clock, mini projects
- On test: Triton, Metabo, Ryobi, Record, Makita



Issue 38 March 2010

- A2 plans: Occasional table and computer desk
- Bookcase, One Plank Project, mini projects
- On test: Ryobi, Record, Metabo, Bahco, Stanley, Bostitch

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Fuming your oak woven panel



Matt Long shows you how to build a simple fuming cupboard and use it



In Kevin Ley's linen basket project, he fumes his oak woven panel to produce a lovely dark finish. Fuming involves using an ammonia solution which reacts with the tannin in the oak. Here we make a simple fuming cabinet for use with ammonia.

To make the enclosure, you simply need three lengths of 50 x 25mm timber and a 6mm MDF board. Cut the MDF to the required width and height of your cabinet and the 75mm by 50mm to the required length. One piece of MDF needs to be cut into an elongated U-shape, to form an entrance to the enclosure. Then screw the battens to the top edges of MDF ends to form a cloche. I also added a cross brace across the top battens.

1 Lay a piece of polythene on the ground which is over twice the width of your cloche and over size all round by about 10%. Place four small supports on the polythene that the panel will rest on, ensuring they will not react and stain the panel – we used small pieces of oak turned to a point. Where the supports touch the panel there should be as little contact as possible so the ammonia fumes can reach all the timber



SAFETY FIRST
When using ammonia, always wear protective gloves and eye protection, and use your cabinet in a very well ventilated area. When opening a cabinet during use, never stand above the entrance, as fumes will escape and you can breathe them in.



2 Next, simply lay the panel onto the supports and place the cloche over the top of the panel, ensuring there is enough space near the cloche entrance for your small bowl with the ammonia solution in it. Then fold the polythene over and tape up the side and back, so that it forms an airtight seal. Take care with this, as you do not want any of the fumes escaping from the cabinet.



3 Place a container with 100ml of .880 ammonia well inside the entrance of your cloche and seal up the front with the tape. When using ammonia, always wear the correct protection for hands and eyes. Do not splash on the skin and do not breath in the fumes. Always use in a well ventilated area – outside is best if at all practical.



4 A handy tip is to make a dowel out of the same oak as your panel slats. This can be inserted through a pre-drilled hole in the MDF front and through the polythene, as a test piece to see how dark your timber has become. This means you don't have to open up the fuming cloche and release all the ammonia vapour to check how your timber is doing. The process should take a few hours. With the dowel, you can check exactly how dark your timber has become ■

To make the linen box
← turn to page 30

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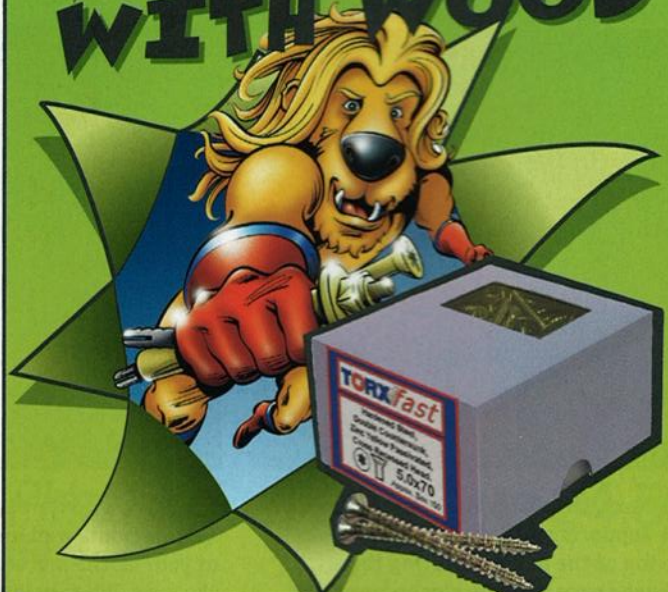


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Cabinet scrapers

PHOTOGRAPHS BY GMC/ANTHONY BAILEY



Anthony Bailey makes sure you don't scrape the barrel

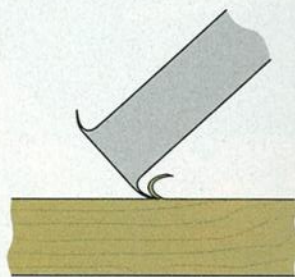
A lot of woodworkers don't use, or know much about, one of the most basic finishing tools – the cabinet scraper. A simple rectangle of metal, when correctly prepared and used, it can give a very clean and effective surface to newly planed timber, ready for a final light sanding and a finish. It can also remove torn grain and smooth difficult timbers with opposing grain. Here is what you need to get the best from a scraper.



2 For the majority of work a simple flat scraper made from thin high carbon spring steel is perfectly adequate on all flat or convex surfaces, however there are times when you need a shaped scraper to work on concave and moulded surfaces. For these situations, there are gooseneck, and other pattern, scrapers that can be used instead

1 It may seem like an obvious statement, but a scraper, well, scrapes off a very thin surface layer. To do this, a sharp edge isn't enough – it needs a hook in the form of a burr formed evenly along the scraping edge.

Scraper blades are available in differing thicknesses and I tend to prefer a thinner one because the scraper needs to be pressed in the middle to form a slight convex forward curve, and the thicker the blade the more effort is required to press it into shape while working it.



Also the more it is used the hotter the blade gets, so less thumb pressure means cooler thumbs if you are doing a lot of work with the tool

3 There are also scraper planes that allow the blade to be set at a specific depth and bow (curvature) and give similar control to using a hand plane. This one is homemade from ash strips and is fully adjustable



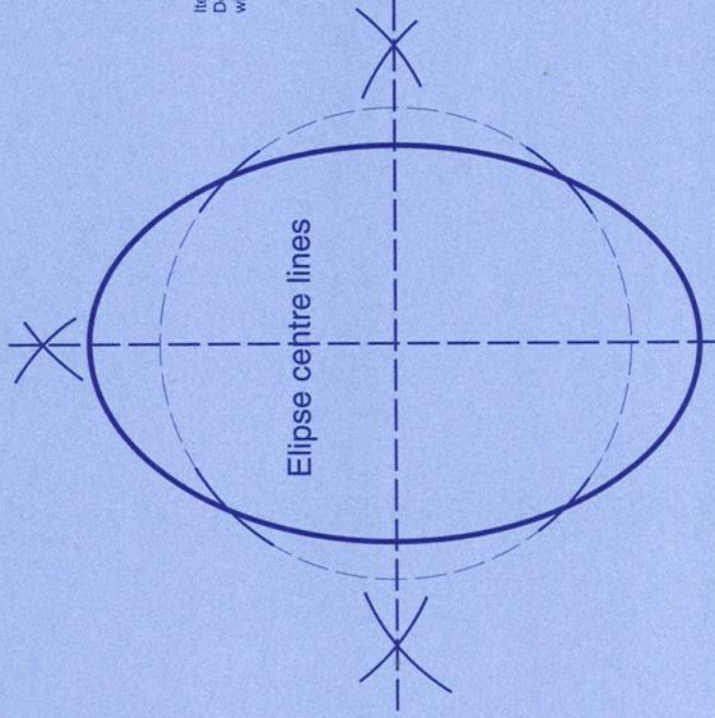
WOOD Plans

Your free wishbone mirror plans with



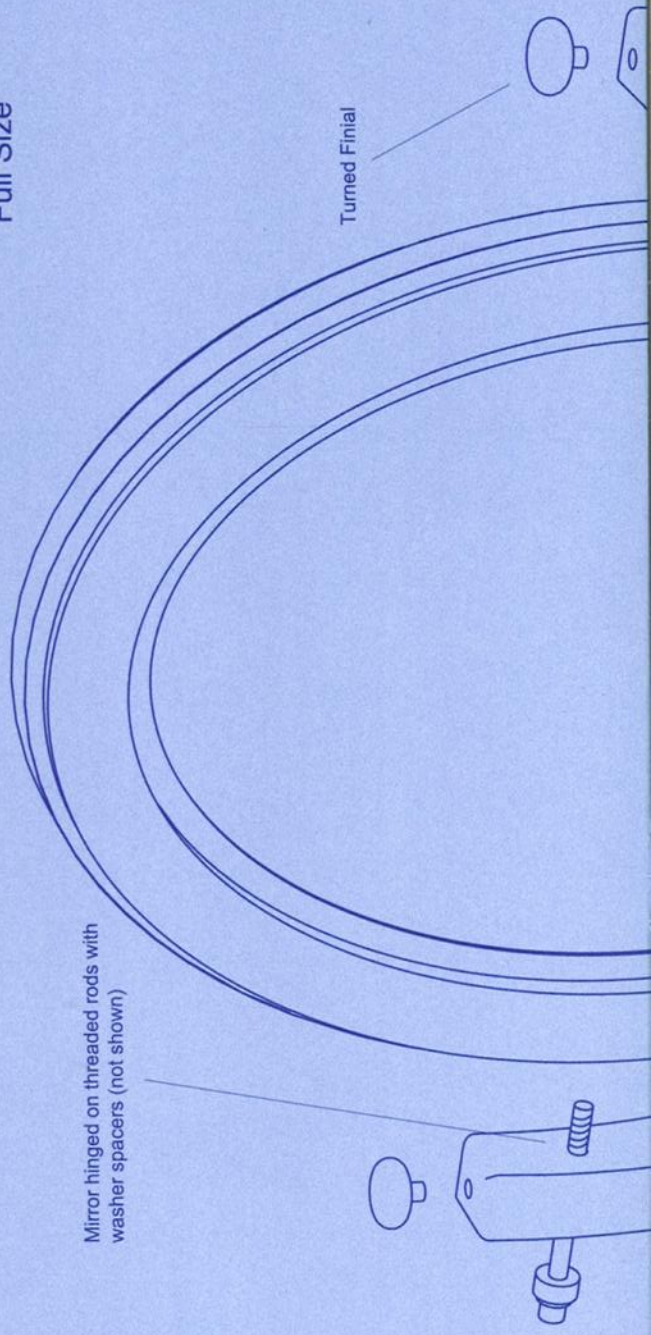
- Cutting List
- 1 @ 184 x 184 x 40
 - 2 @ Ex 248 x 64 x 24
 - 1 @ 266 x 188 x 24
 - 2 @ 15 x 15 x 12

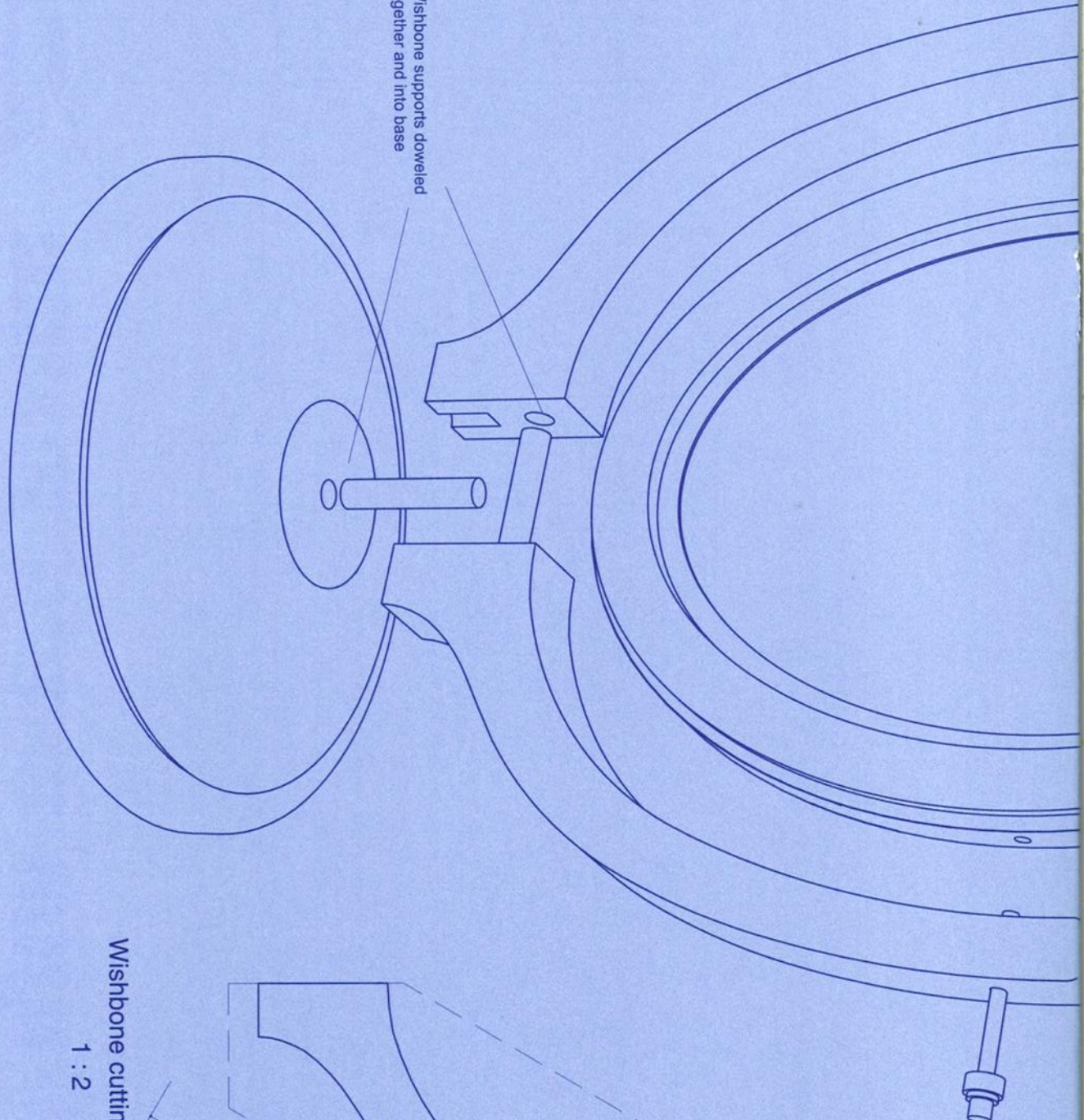
Horizontal Section
Full Size



Turned Finial

Mirror hinged on threaded rods with washer spacers (not shown)

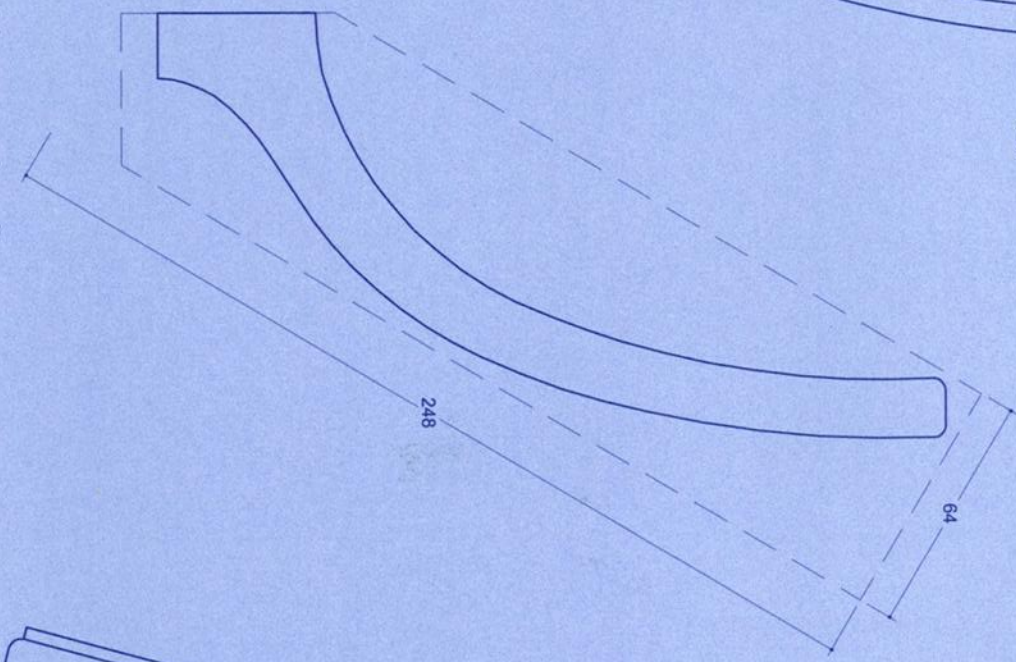




Wishbone supports doweled together and into base

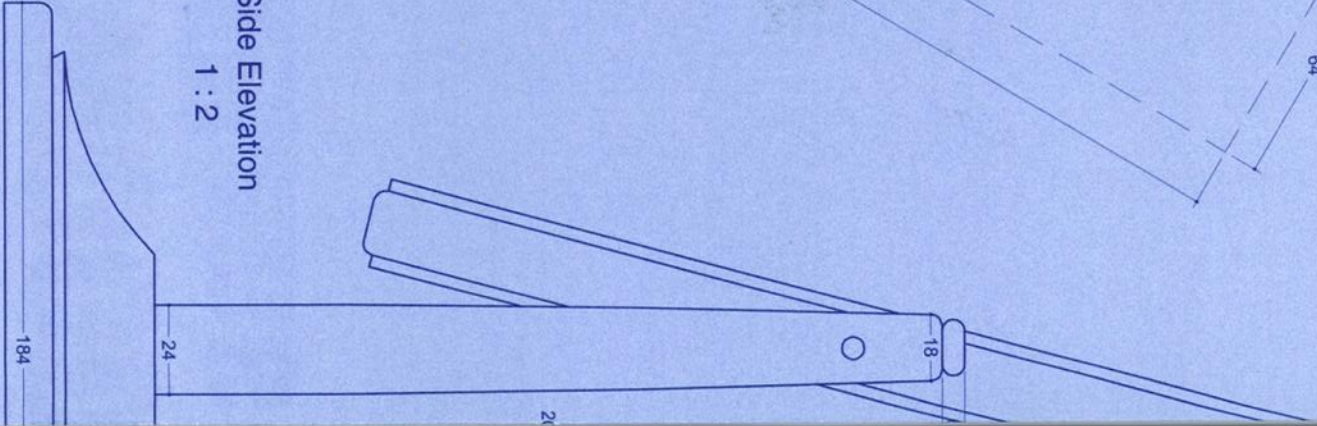
Wishbone cutting diagram

1 : 2



Side Elevation

1 : 2



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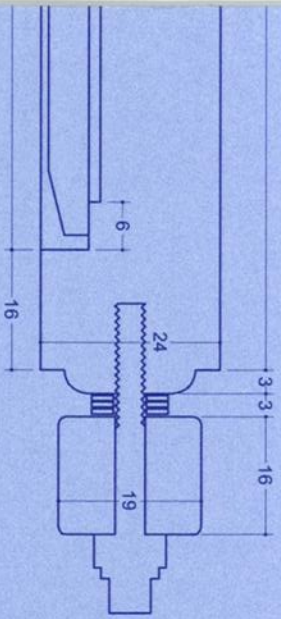
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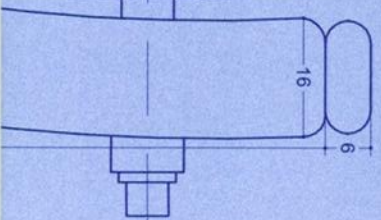
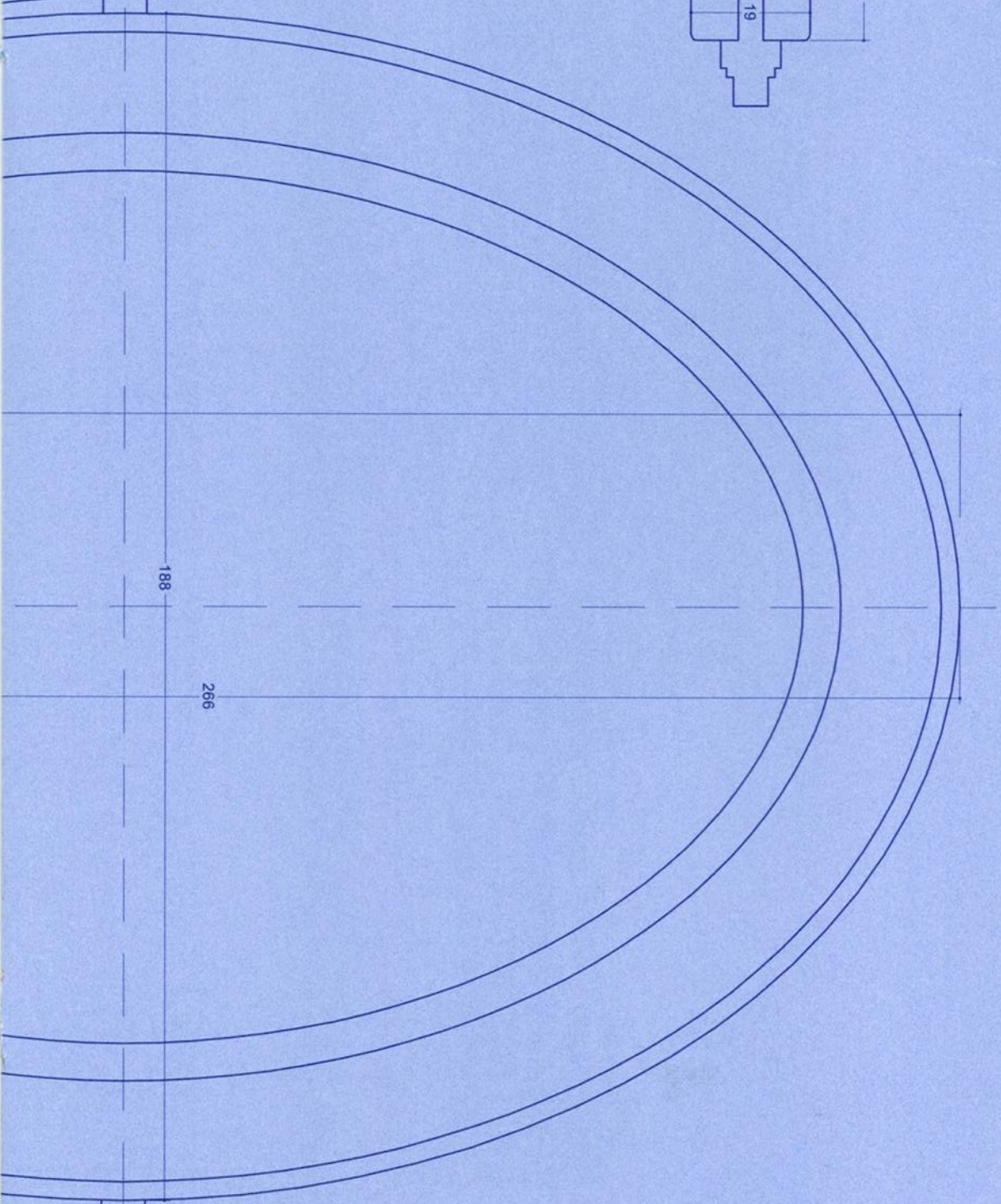
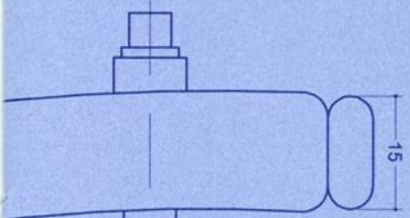
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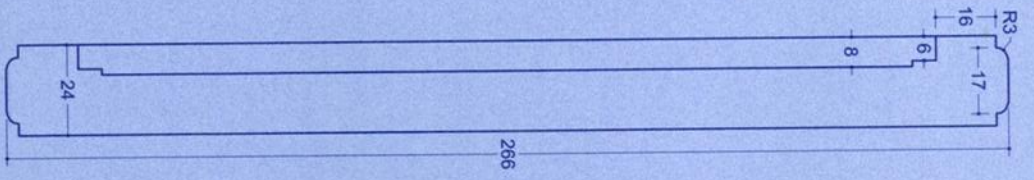


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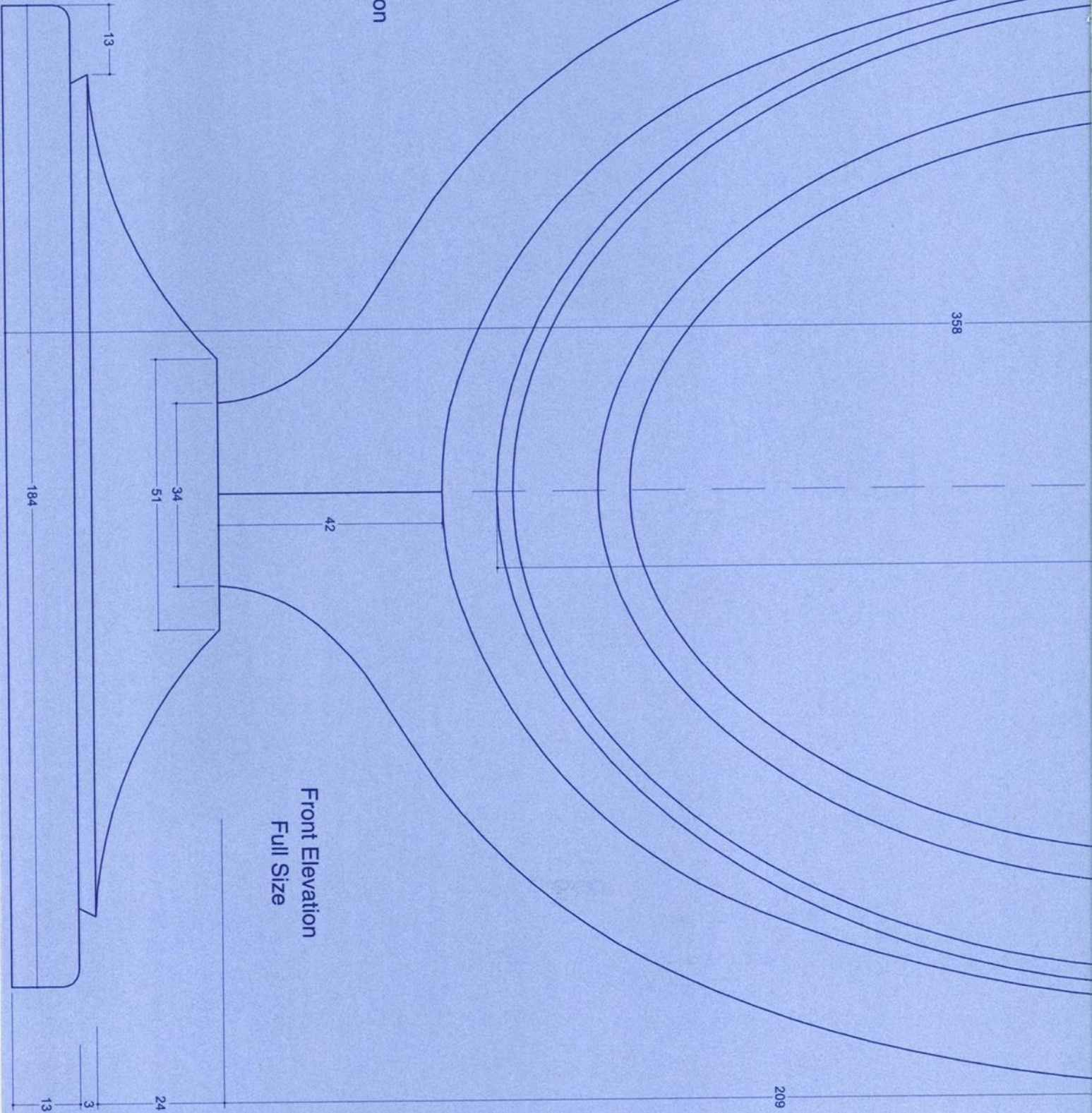


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Vertical Section
1 : 2



Front Elevation
Full Size

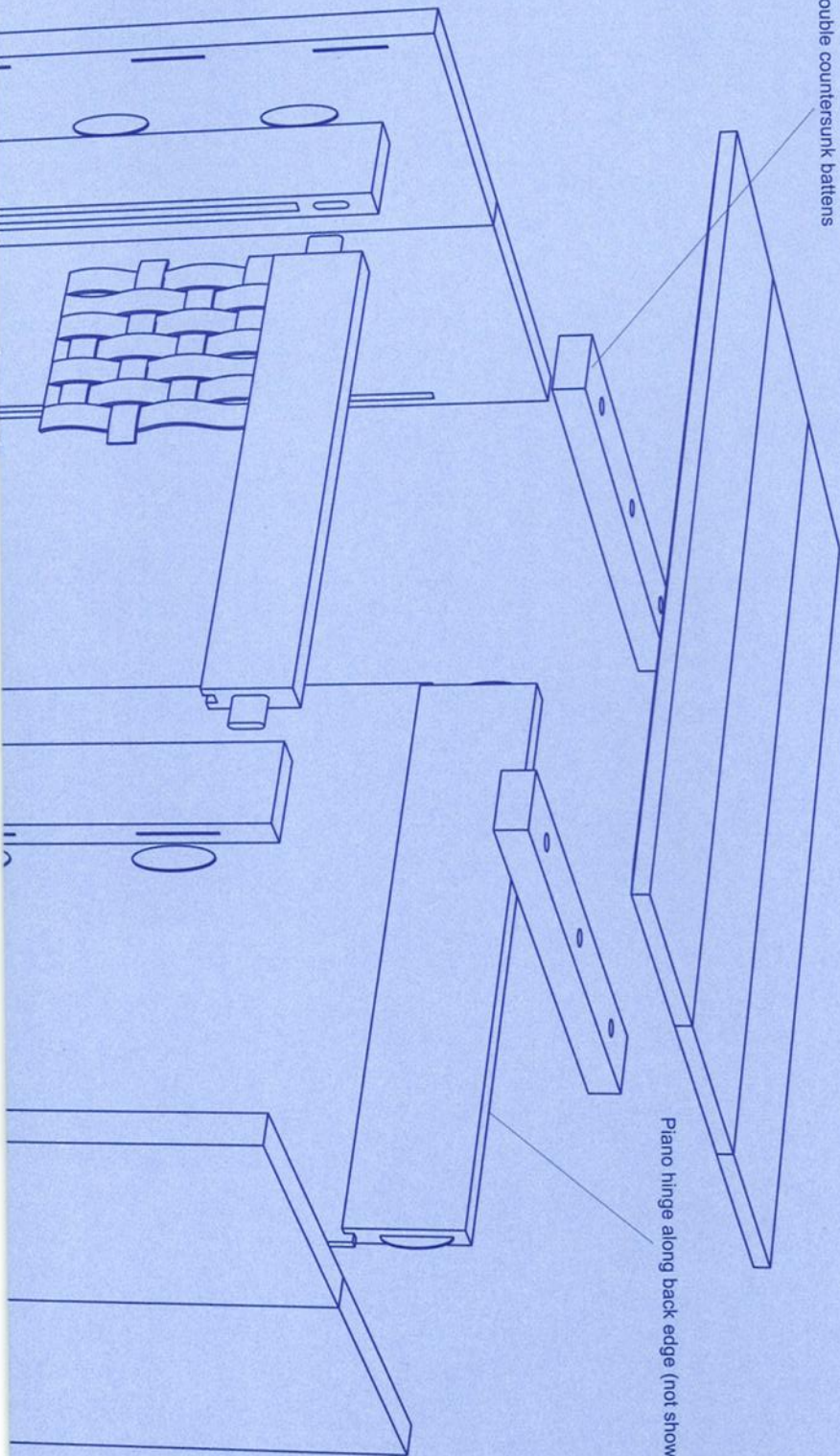


Your free linen box plans with

WOOD Plans

Double countersunk battens

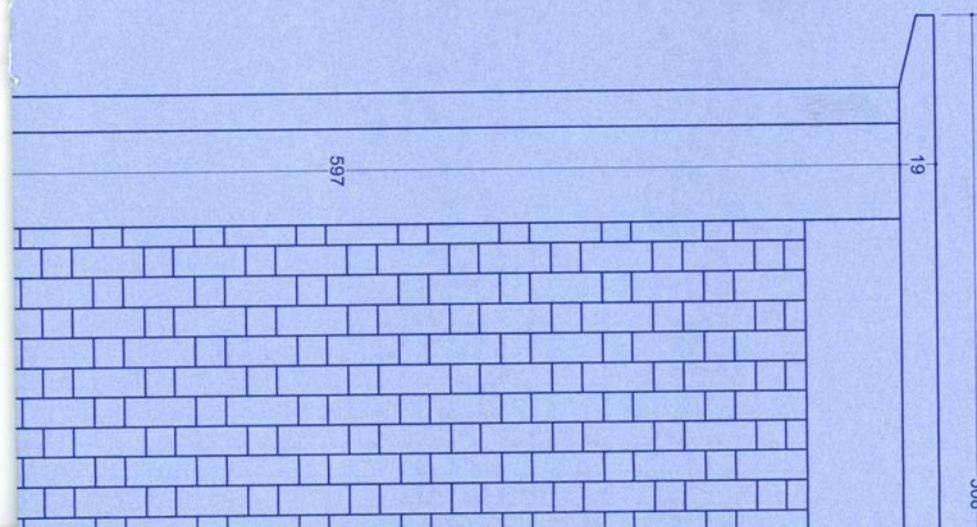
Piano hinge along back edge (not shown)

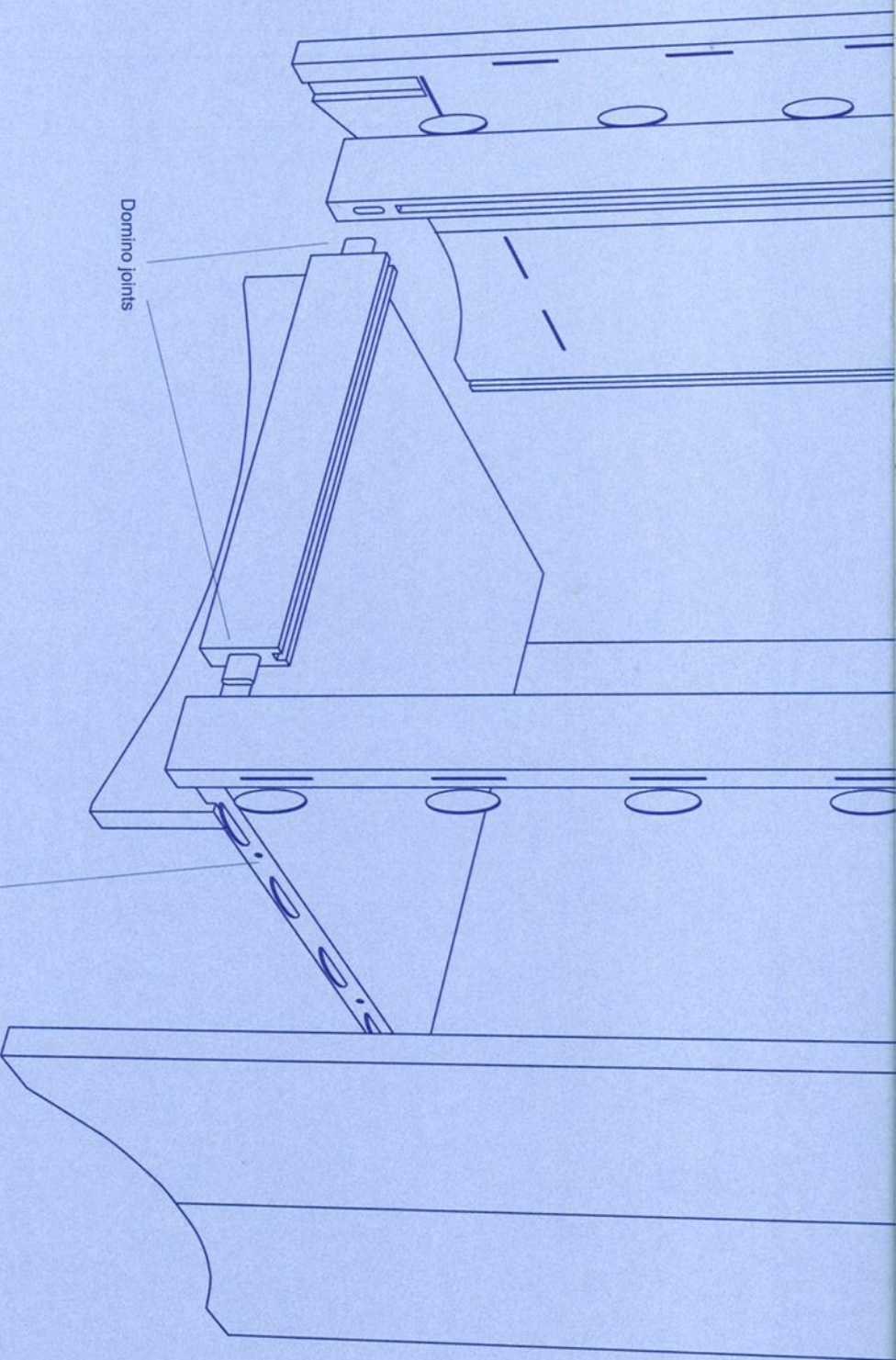


19

597

508





Domino joints

Base pocket screwed and biscuitted to sides

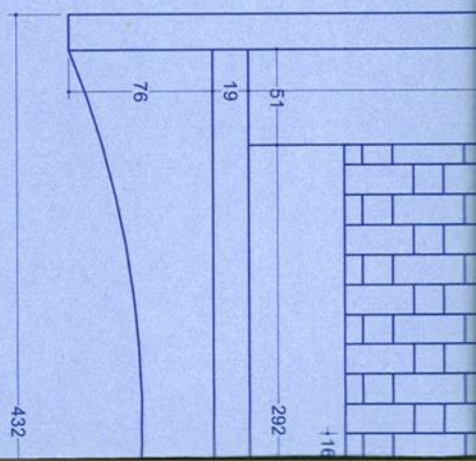
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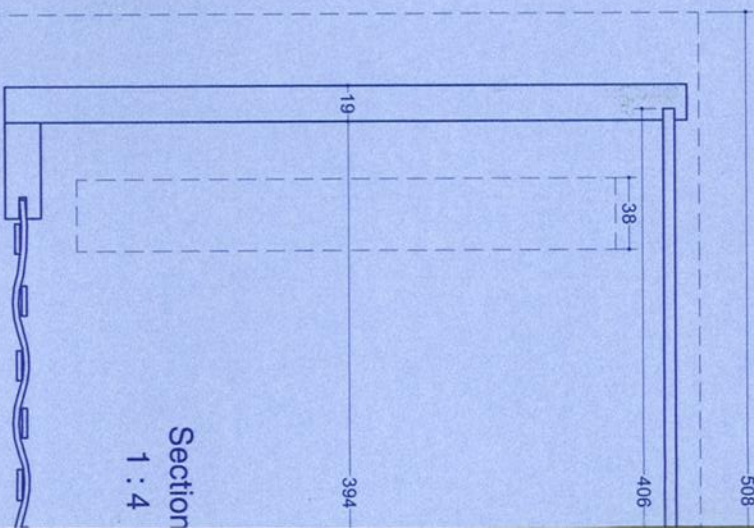
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Front Elevation

1 : 4



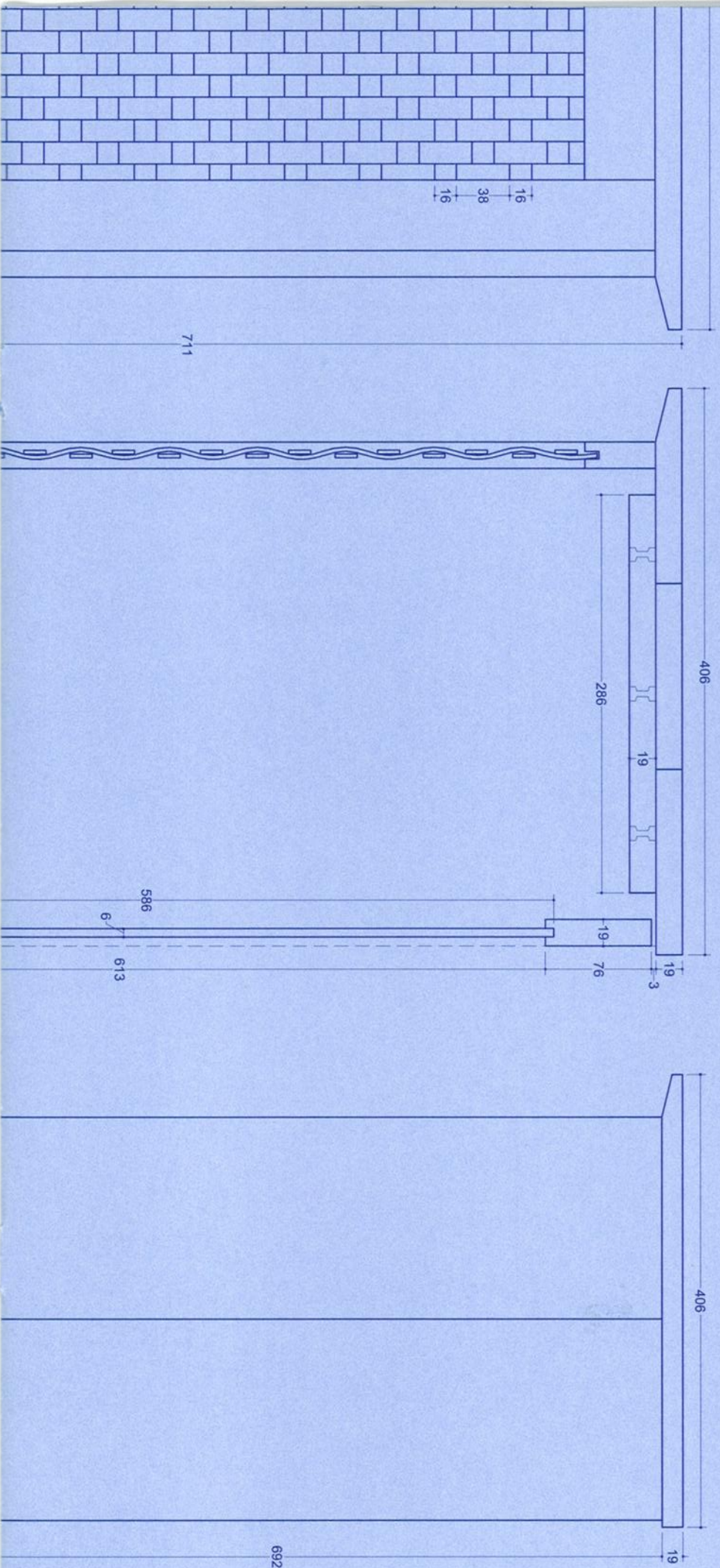
Section

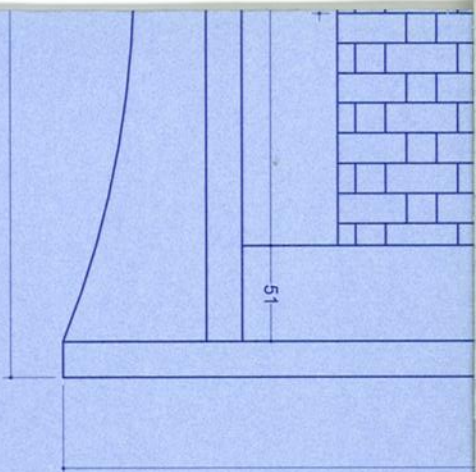
1 : 4

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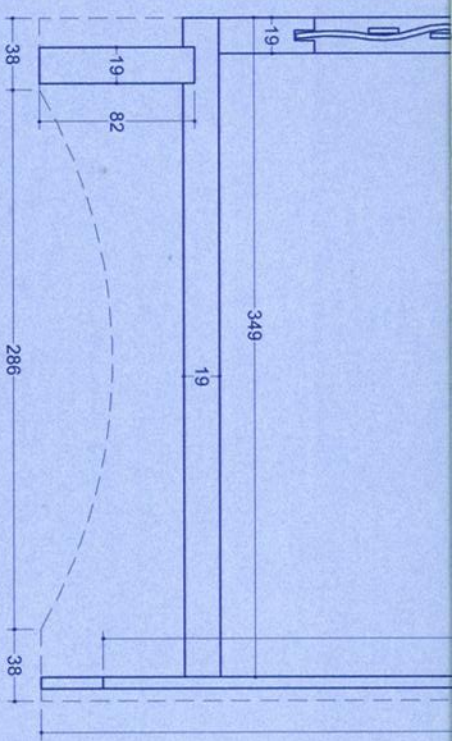


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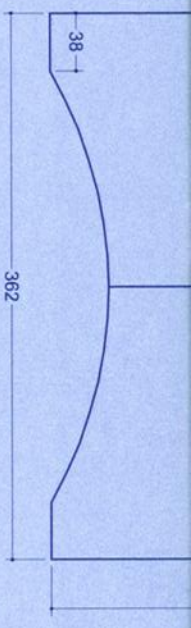




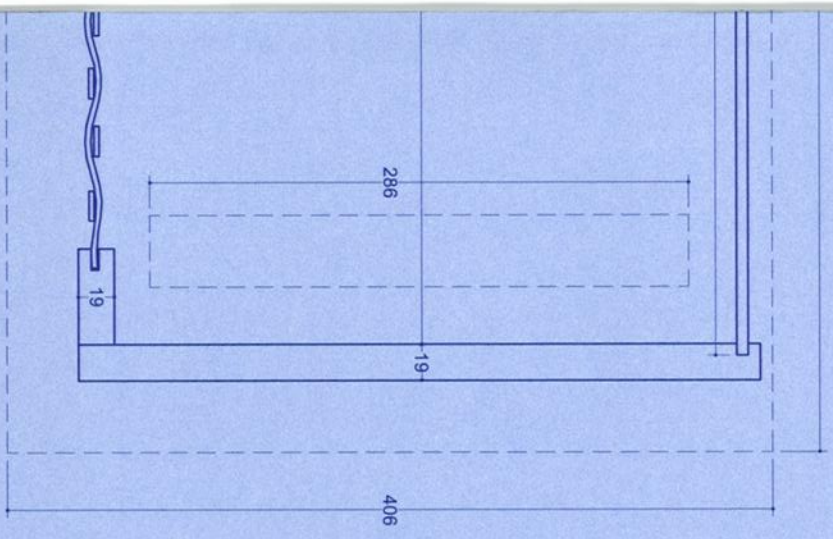
vation



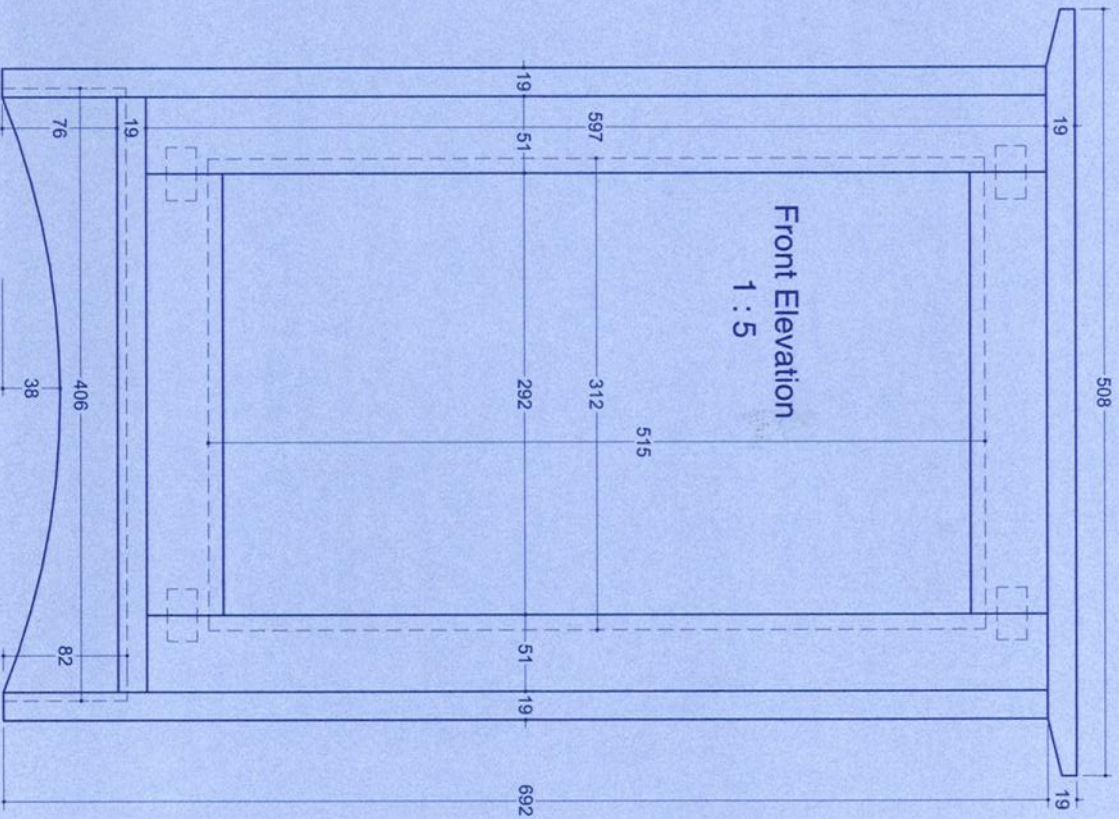
Section
1 : 4



Side Elevation
1 : 5



Cutting List	
TOP	1 @ 508 X 406 X 19
SIDES	2 @ 692 X 362 X 19
BASE	1 @ 394 X 349 X 19
PLINTH	1 @ 406 X 82 X 19
BACK RAIL	1 @ 394 X 76 X 19
TOP BATTENS	2 @ 286 X 38 X 19
BACK	1 @ 586 X 406 X 6
DOOR STILES	2 @ 597 X 51 X 19
DOOR RAILS	2 @ 292 X 51 X 19
DOOR PANEL	1 @ To Fit 515 X 312



Front Elevation
1 : 5

BURR FORMING

The crucial bit, which eludes many potential users, is forming the burr. Here is the sequence for correct burr forming. The chosen edge needs to be both flat and perpendicular to the faces.

You can use a flat, medium or fine metal file to true the edge, although these days a continuous diamond sharpening plate is also good as it gives a very crisp raw sharp edge. The use of an oil or water stone is less reliable as stones are often hollowed in the middle, and in any case, tend to round the edge over when it must be absolutely flat and sharp edged.

1 You need a tool referred to as a burnisher – sometimes called a ticketer – to create the actual burr itself. It has a shank made of hardened steel. You can also use a modern thick screwdriver shank instead, as these are hardened too



3 Then turn it flat and move it face down to create that crisp sharp corner. It can help to use a magnifier so you can examine the state of the prepared edge afterwards



5 Now clamp the scraper low down in a wooden jawed vice and run the burnisher along the upstanding edge at an angle. Do this several times, working from each end in turn. If you gently rub the edge crosswise with your thumb – not lengthwise or you may cut yourself – you should feel a burr. This needs to be even from end to end of the blade. The burr is what does the cutting for the scaper



2 Move the scraper edge back and forth on the diamond plate on edge, keeping it upright all the while. This is intended to give a perfectly flat square edge



4 Lay the scraper face down just projecting over the edge of the bench, and move the burnisher back and forth along the edge at a slight angle. As you do this it runs over the ends of the blade with each stroke making a click-clack noise. The object of this exercise is to get the steel to spread slightly, thus creating a tiny projecting edge



To make the linen box
← turn to page 30

6 Do a test scrape which should lift thin shavings from the wood and give a clean finish. If the result is just fine particles and dust, as with this picture, it means the burr is tiny and you haven't mastered the process. If the edge ceases to cut properly, start the burring process again from the very beginning. Pay careful attention to each step in order to get a consistent result ■

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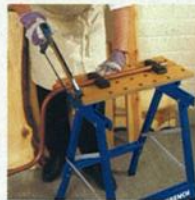
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Wishbone mirror



Jim Robinson's mirror to go on his American cherry chest of drawers



This small oval mirror can probably be made from offcuts. It was made to stand on the low bedroom drawers which featured in issue 31 of WPP. Before starting a job like this, first obtain the mirror – you can always alter the wooden frame, but it is not easy to trim a little off the mirror!

Design

Wooden frames can shrink due to changes in moisture content, but glass does not, so allowance is made for movement by designing a small gap around the mirror. The mirror bevel is small, so to avoid hiding any of this with the frame, the mirror is glued in from the front.

Cutting List

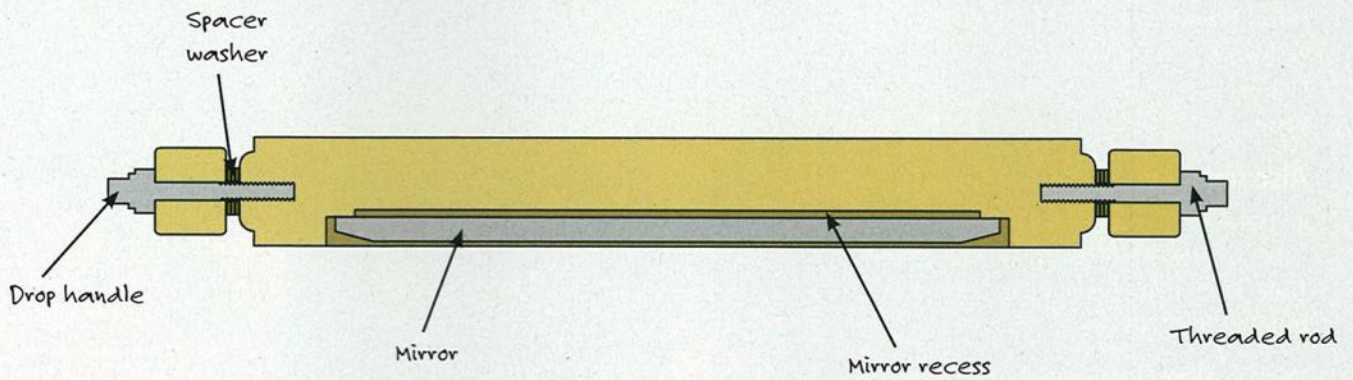
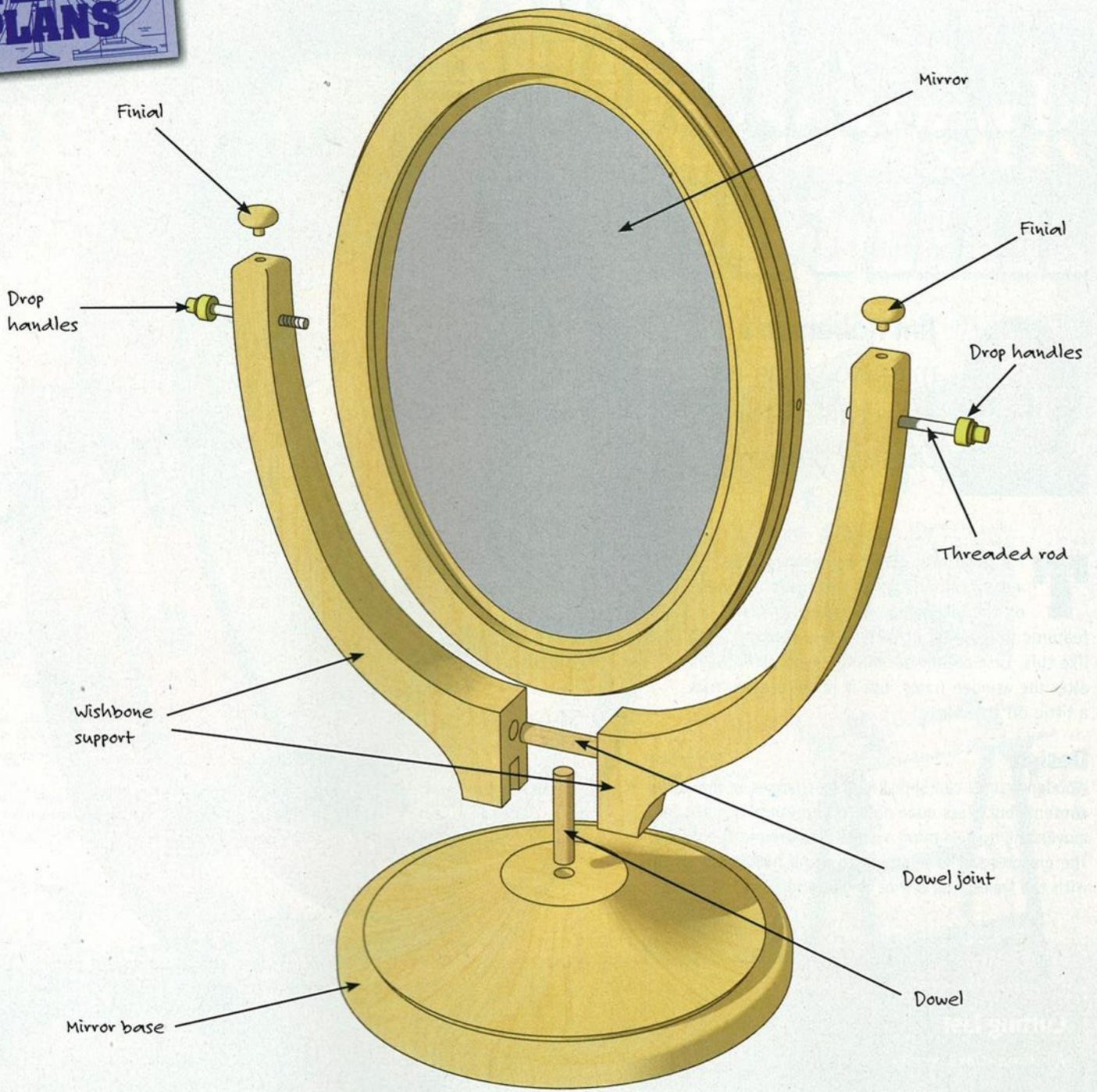
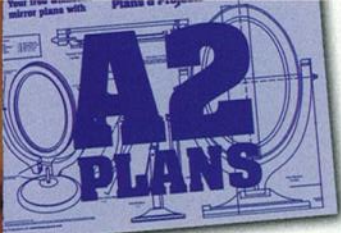
All dimensions are in mm

Description	Qty	L	W	T
Mirror Frame	1	275	195	25
Wishbone	2	255	63	25
Finials	2	38	20	20
Base	1	190	190	38

Also required:

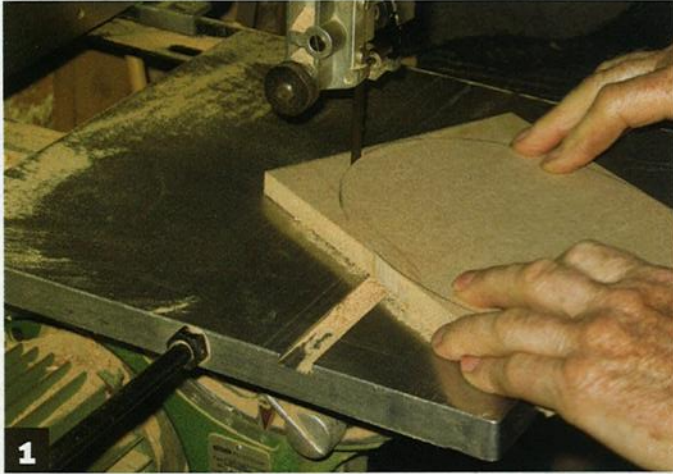
1 150 x 230mm oval bevelled mirror. Type G.M.760 from Craft Suppliers Ltd, Millers Dale, Nr Buxton, Derbyshire. SK17 8SN
Tel: 01298 871633

Two Drop Handles 16mm G 1740 from H/E Savill, 9-12 St Martins Place, Scarborough, North Yorkshire YO11 2 QH. Tel: 01723 373032



Email pictures of your finished projects to our new Readers' Forum: mattl@thegmcgroup.com

CONSTRUCTION



1 After drawing the outline of the mirror on to 12mm MDF, a bandsaw is used to cut out the template



2 Saw tooth marks are removed from the template by sanding

The frame

1 Place the mirror on a piece of 12mm thick MDF and draw the outline with a pencil.

2 Use a bandsaw to cut all round, then remove the teeth marks by sanding smooth to the line.

3 If a guide bush and cutter is used around this template the recess will be too large, so it is necessary to reduce the template in size and still retain its shape. This could be laboriously done by measuring all round and drawing another line before cutting to shape; however, there is an easier and more accurate method which can be used. The size of the cutter you are going to use and the guide bush will have a bearing

on the next stage. My guide bush has an outside diameter of approx 17.5mm, and the straight cutter to be used is 9.5mm diameter, therefore I reduced the size of my template all round by 4mm, this resulted in a recess which allowed about 3mm space between the edge of the mirror and the upstand of the frame. To remove 4mm evenly all round, use a bearing guided rebate cutter, go as deep as possible whilst still allowing enough material for the bearing to run against. Use a bandsaw to remove the remaining flange to about 12mm width before using a self guided trimming cutter to leave a smooth and level surface.



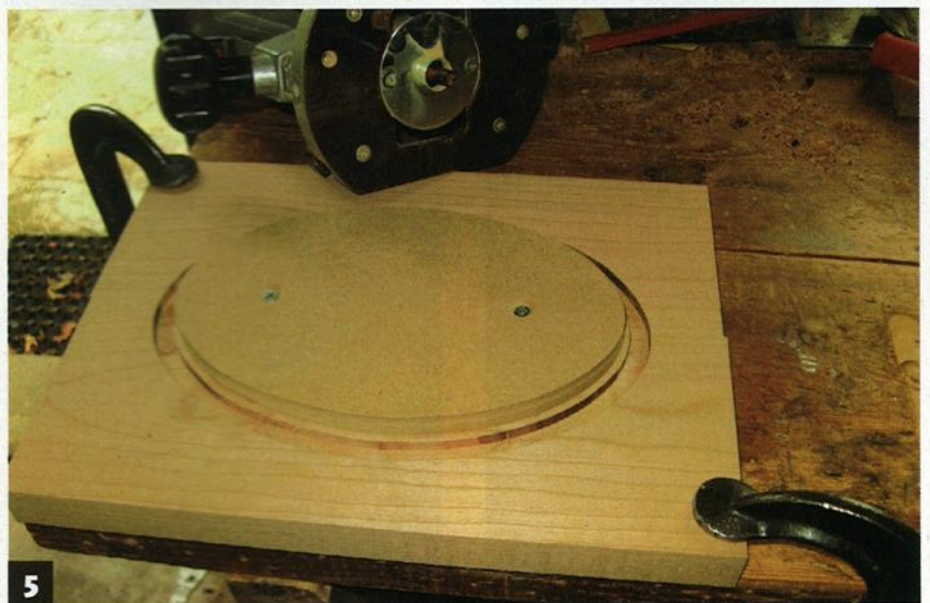
3 An 12mm self guided rebate cutter has been used to remove as much waste as possible while retaining a bearing surface

Fix the modified template to the frame blank with two countersunk screws – if you use short screws they will only go into the waste wood that is to be removed to form the recess.

4-5 Edge joint two pieces of timber together to form the blank for the mirror.



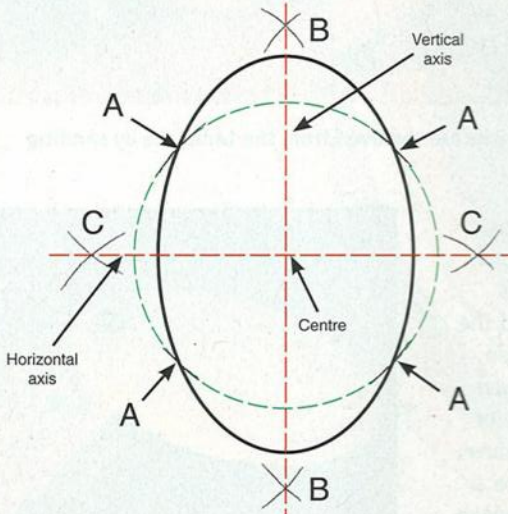
4 The mirror frame blank was formed from two edge jointed pieces of American cherry



5 The template has been screwed to the mirror frame blank before using a straight cutter and guide bush to form the outline of the recess required for the mirror

Find the horizontal axis of the oval

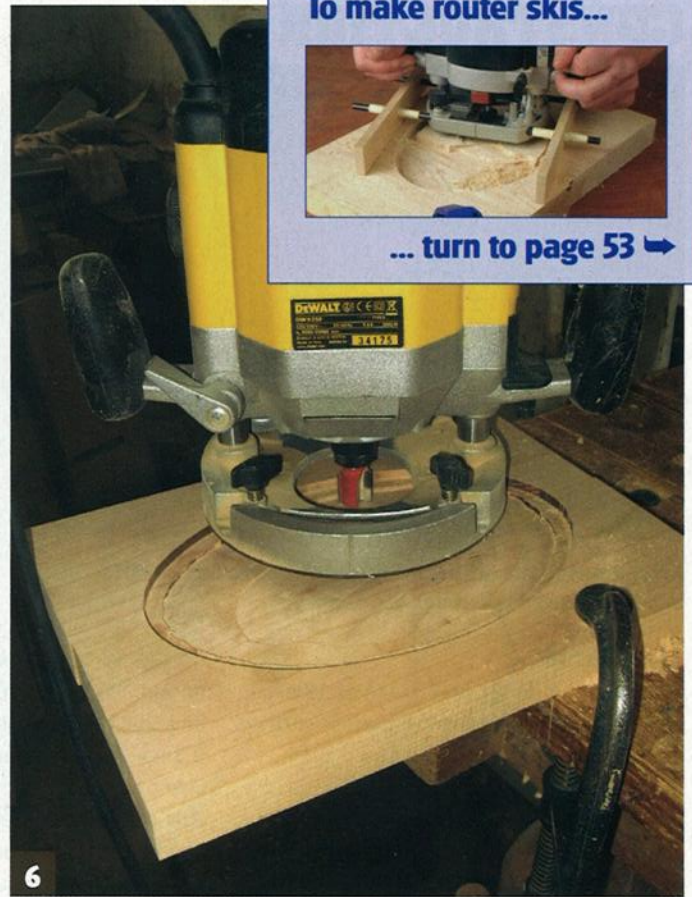
It is not easy to find the vertical and horizontal axis by eye, so now is the time to use a little of the geometry that you learnt at school and have long since forgotten. Find the centre point of the oval – this is easy by direct measurement – then use the method shown in the illustration below. Use compasses with a radius so that if they pivot around the centre point already determined, they will intersect the oval at four places – position A. The exact radius is not critical as long as you keep the same radius for all the areas. Next, draw four more arcs from position A and where they intersect at points B is the line of the vertical axis, and points C similarly give the horizontal axis.



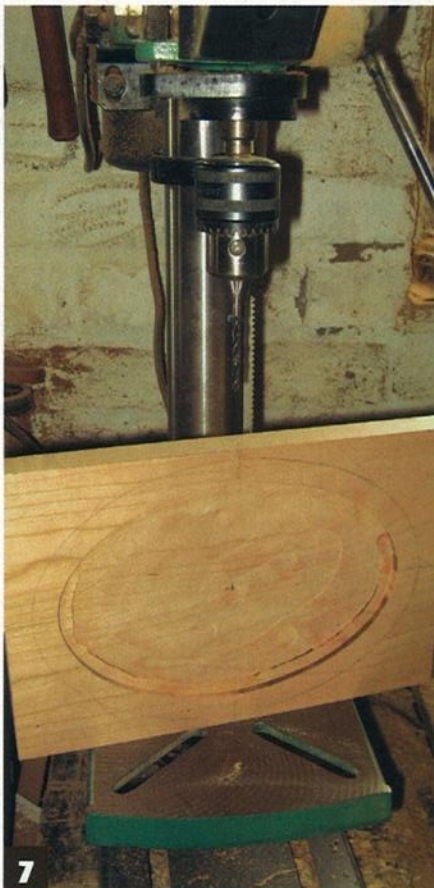
To make router skis...



... turn to page 53



6 The rest of the recess is then removed freehand using a large straight cutter



7 The holes in the frame for the supports are drilled on the bench drill to ensure they are perpendicular to the vertical axis



8 A bandsaw is used to cut out the frame



9 A belt sander is used to remove most of the teeth marks before a final sanding by hand

6 Use the guide bush and the straight cutter running against the modified template to take out a 6mm deep 9.5mm wide trench to outline the extent of the recess for the mirror. Remove the template and take out the rest of the recess freehand with a large cutter, starting at the centre and working outwards to keep a good bearing surface.

The freehand cutter should take out a slightly deeper cut so that the thickness of adhesive used will not prevent the mirror from sitting snugly against the edge of the recess.

With your compasses set to 16mm, draw the outline of the frame, using the frame edge as a guide.

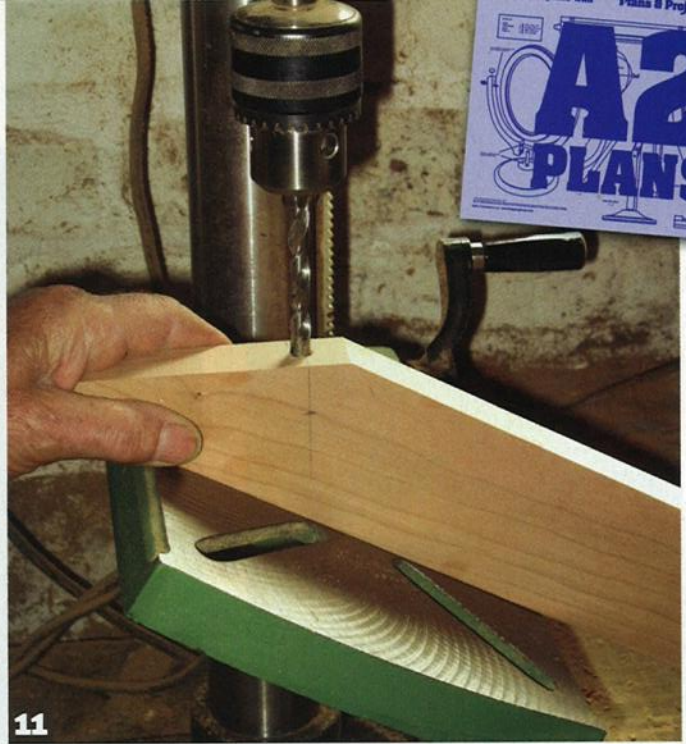
7 Drill clearance holes 12.5mm deep at the horizontal axis positions to take the screw thread of the drop handle used. Before using a bench drill to drill these holes accurately, form a flat surface on each side of the frame parallel with the vertical axis – these can be used to rest on the drill platform.

8-9 When you have drilled the holes, cut the waste from the outside of the frame with a bandsaw and then sand to remove teeth marks.



10

A router fitted with a self guided 3.175mm radius rounding over cutter is used to work a moulding around the frame



11

A bench drill set at an angle is used to drill the dowel holes in the wishbone supports

10 Work a moulding around the front and rear outside edge with a 3.2mm radius self guiding rounding over cutter. This can be left until later so that there is a square edge to draw around to ensure the wishbone support fits the frame.

11 To complete the frame and before it is polished, form a small recess around the holes so that the backing plates for the fittings can be screwed in place when the finishing process is complete.

The wishbone support

To make the wishbone support, join two pieces of wood together at an angle (see A2 plans) – this is so that the amount of short grain is reduced near the base to increase the strength.

Plane the wood from a 25mm sawn board, in my case it was possible to achieve a thickness of 24mm. Reinforce the join with an 8mm dowel positioned so that it will not be exposed when shaping. Also, make sure it is clear of the hole required for fixing the wishbone to the base.

12 Use a bench drill if possible to drill the dowel hole by setting the drill base at an angle so that the hole drilled is perpendicular to the surface to be joined.

13-14 Then you need to cut a notch in the outside of the wishbone shape to enable you to clamp up and glue the wishbone support.



12

A marking knife is used to scribe around the fixing plate before recessing



13

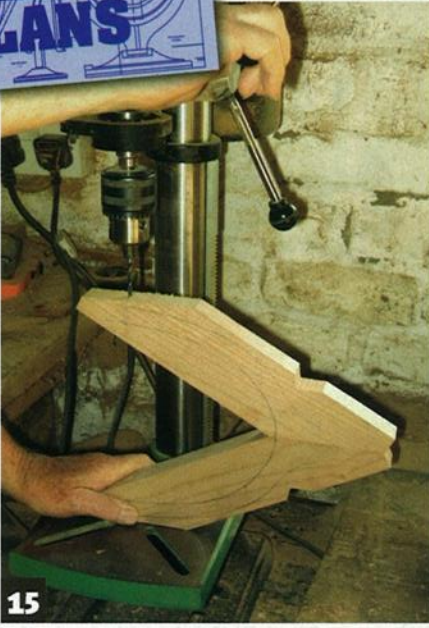
Notches have been cut out to help with the cramping

14

The supports glued together and held in a cramp

For clamping and gluing turn to page 51 ➔





15

After first cutting flats parallel to the horizontal axis, the bench drill is used to drill the support holes



16

The taper on the wishbone arms is formed with a hand plane ready for sanding



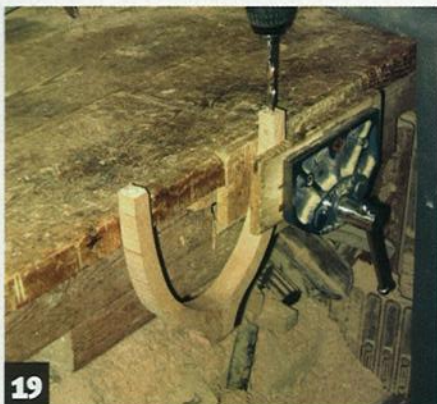
17

The outline of the wishbone had been cut out on the bandsaw



18

A flap wheel is used to sand the inside of the wishbone to remove the bandsaw teeth marks



19

The holes at the top of the arms are drilled by eye

"To use the bench drill you will need to cut a flat surface parallel to the vertical axis"

15 Drill two holes for the supports on which the mirror pivots – for my fittings the holes required were 4mm diameter. In order to use the bench drill you will need to cut a flat surface parallel to the vertical axis, you can find this by positioning the frame with the axis already marked on top of the wishbone blanks.

The outline required for the wishbone is drawn on the blank. The easy way of doing this is to enlarge the squared drawing using a photocopier to the full size, and then transfer the outline with pencil carbon.

16 The thickness at the base is 24mm – this tapers to 17.5mm at the top of each support. When doing this, make sure you finish with the holes for the finials in a central position.

17-18 The shaping was carried out with a bandsaw. The saw marks being removed with a flap wheel sander. Then all the edges were rounded using an 3.175mm radius bearing guided cutter.

19 The holes in the ends of the wishbone to take the finials are drilled very carefully by eye.



The hole in the wishbone base is drilled with the bench drill to ensure it is square. Be careful not to apply too much pressure

20 And the hole in the wishbone to take the base is drilled on the press to ensure it is exactly square. Obviously the height of your wishbone arms have to be spot on to achieve this.

The finials

Turn the finials – which consist of a small bead between centres with a small pin turned at the base – to fit in the hole at the top of each support. These are best glued in place after the wishbone has been finally sanded.

The base

21 Use a lathe to turn the base after first preparing a circular blank and mounting it on a face plate.



The blank for the base has been turned to a circle and then roughly shaped with a flat scraper

22 Use a skew chisel in a scraping action to form the small undercut below the concave part of the base.

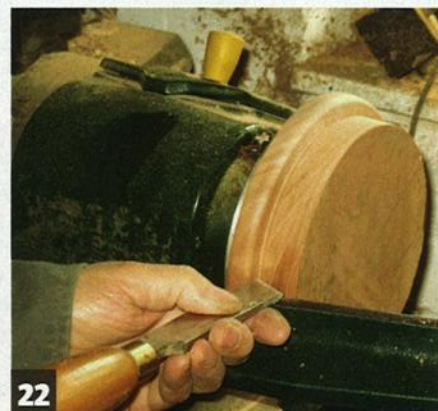
23 Carry out the shaping, where possible, with a bowl gouge held well over on its side to give a slicing action before finishing off with a round nosed scraper.

24 A hole is required in the base to receive the 8mm dowel inserted into the base of the wishbone. Drill this hole with a drill mounted in a chuck fixed to the tail stock – this ensures that it is correctly aligned.

Finishing

Apply three coats of Danish Oil to all parts with a brush and after a few minutes, remove any surplus with a lint-free cloth. Old polyester cotton shirts are ideal for this.

When the final coat of Danish Oil has dried, apply a coat of clear wax with a Scotchbrite pad to remove any dust nibs



The top section has been undercut with a skew chisel used in a scraping action

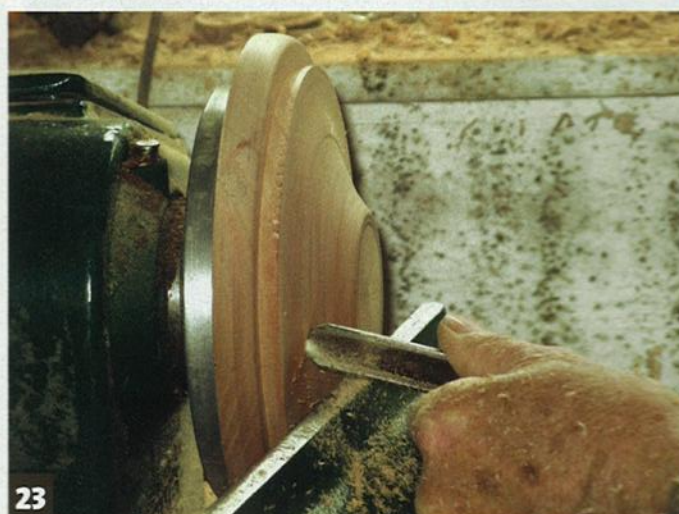
and burnish to a soft lustre. Remember to dispose of old cloths carefully because they can spontaneously combust due to oxidation.

Assembly

Glue the mirror glass to the frame using a special mirror adhesive. Do not overdo the application – only a few spots are needed to work.

Fix the mirror frame in the wishbone support with some small brass washers as spacers between the frame and the supports to centralise the frame and supports, and provide the necessary separation to prevent rubbing. It will probably be necessary to shorten the threaded rod. ■

Right: the finished mirror



A bowl turning gouge or deep fluted roughing gouge can be used to form the concave part of the base



A drill mounted in the tailstock is used to drill the hole to receive the dowel for the wishbone fixing

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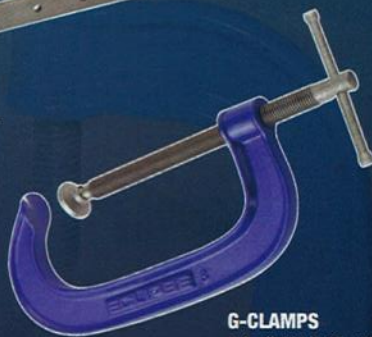
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Clamping unusual joints



Anthony Bailey covers all the angles on clamping

Clamping awkward shapes can create problems and pre-planning is the best way, as with the wishbone support in our mirror project on page 43. Here, Jim Robinson was able to allow extra material so that he could cut clamping rebates. But what if you can't do that? Here are a couple of ways to join and glue up acute angle joints.

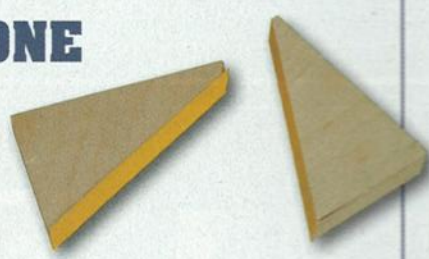
OPTION ONE

1 The first option is to make wedges that create parallel clamping surfaces so a normal clamp, such as a sash clamp, can be used to pull the joint together.

The only problem can be that the wedges slide along as you tighten the clamp.

The way around this is to glue or spraymount two strips of coarse abrasive to the wedge faces first. This gives enough grip to prevent the wedges moving sideways as you clamp up the work

2 With the abrasive strips in place and the joint fitted together – in this case dowels – the clamp can exert plenty of push without sliding off



OPTION TWO

1 The second option would be to make an angled jig to hold the two components. This needs to be made at the same angle as they would be when assembled. If you use this method, make sure the underneath surface is lined with paper to prevent the assembled joint sticking to the jig



2 Alternatively, use a slightly wider angle so the tip of the joint is forced together, and then use a slim wedge at the wide end of the jig to force the joint faces together



To make the mirror
← turn to page 43



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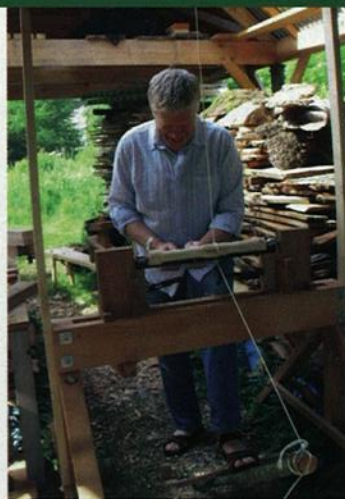
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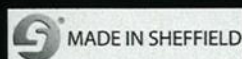
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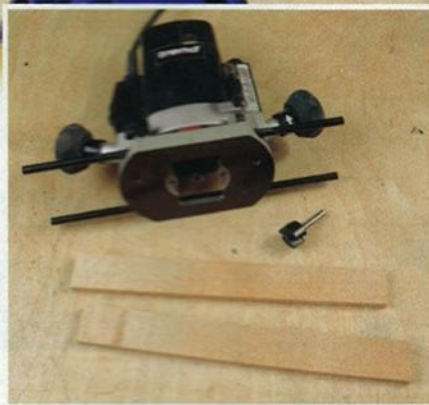


Router skis

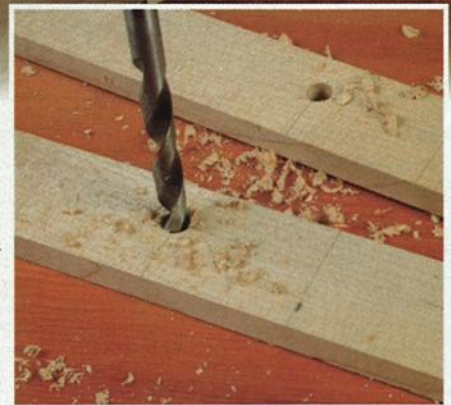


Anthony Bailey demonstrates the easy way to rout a large flat area

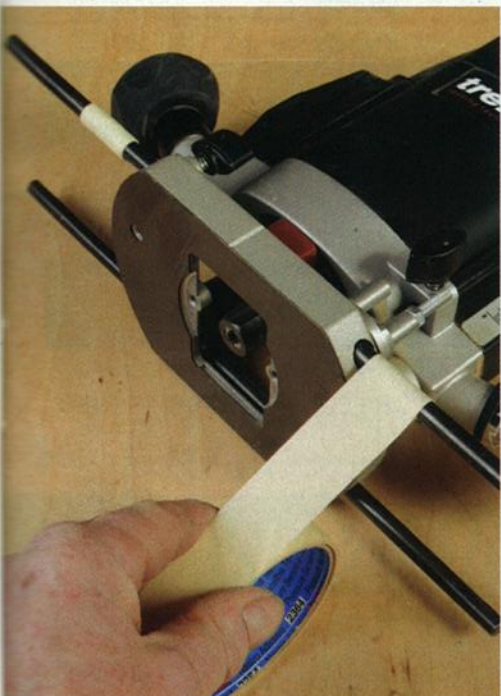
Machining a level surface in a large rebate without letting your cutter dig into your precious work can be awkward if done freehand, as Jim has done in his wishbone mirror project. Here's how easy it is to get your router gliding across that uneven surface.



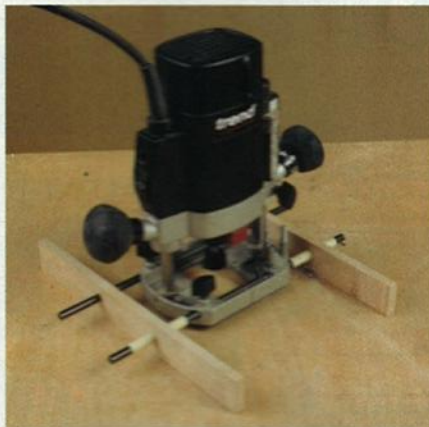
1 You need a pair of fence rods that aren't permanently attached to the straight fence. Install them in the router base. Now machine two strips of wood, hardwood is better as it is more robust and should slide more easily



2 Work out spacing for the holes needed in each ski. They should be spaced so the router can sit high enough to clear the obstacle you are going to machine around or machine away. Drill holes that will make for a tight fit when slid onto the fence rods



3 Wind narrow tape around the rods sufficient to prevent the wood strips sliding inwards



4 Fit the strips and wind more tape on the outside of them to hold them in place. You can guide the router by holding onto the strips for better control. You are now ready to ski!



5 Other uses for the skis are levelling groundwork around relief carving, or a strip let into an existing gap that's standing proud and needs flushing off level. You can buy a ski set, but for the likely amount of use it is more economical to fashion a homemade solution ■

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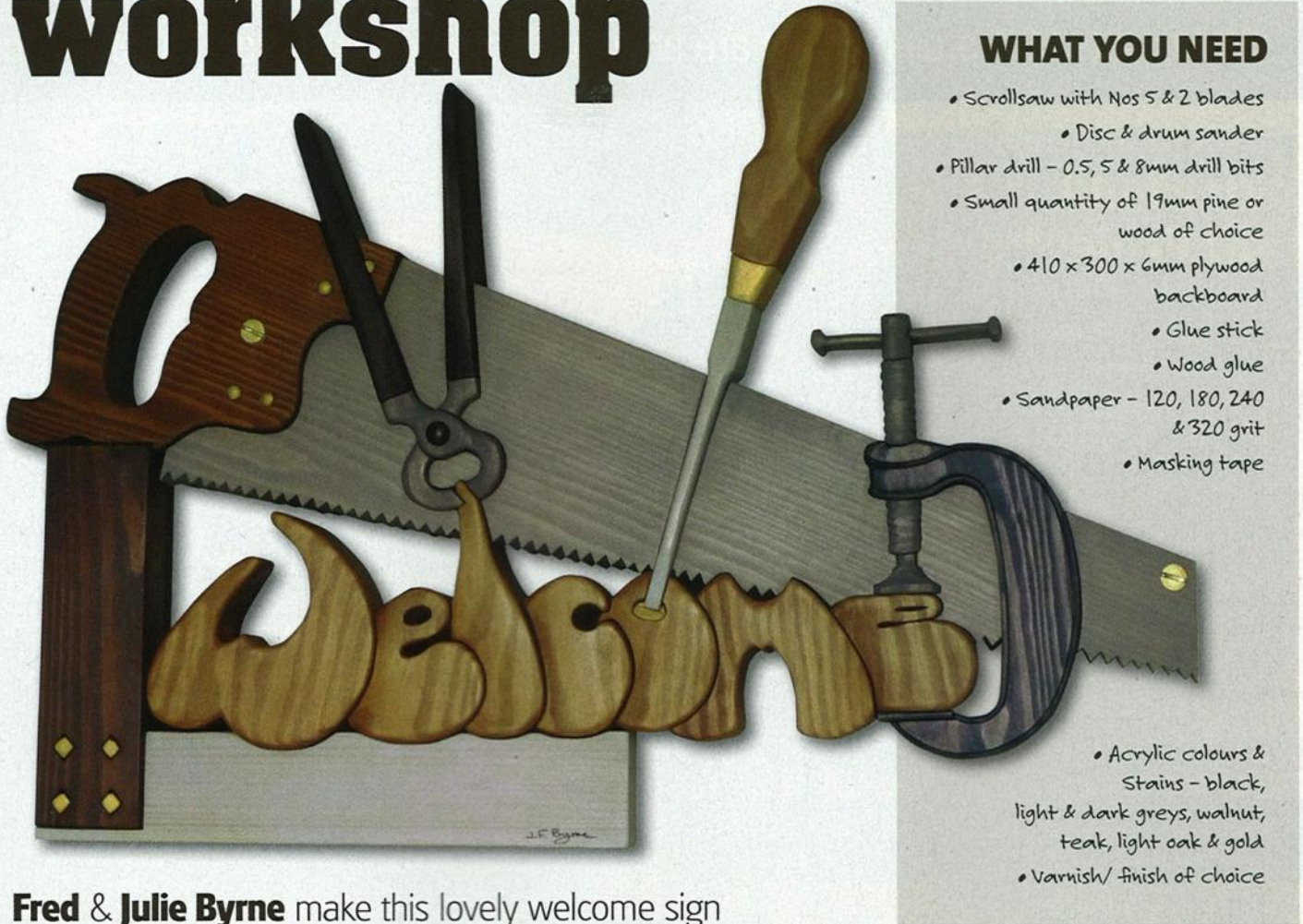
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Welcome to my workshop



WHAT YOU NEED

- Scroll saw with Nos 5 & 2 blades
- Disc & drum sander
- Pillar drill - 0.5, 5 & 8mm drill bits
- Small quantity of 19mm pine or wood of choice
- 410 x 300 x 6mm plywood backboard
- Glue stick
- Wood glue
- Sandpaper - 120, 180, 240 & 320 grit
- Masking tape

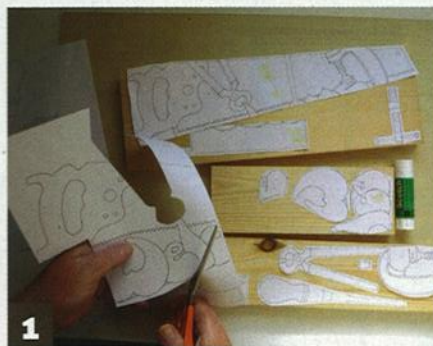
- Acrylic colours & Stains - black, light & dark greys, walnut, teak, light oak & gold
- Varnish/ finish of choice

Fred & Julie Byrne make this lovely welcome sign

With all the things going on inside the workshop we thought it would be a good idea to scroll out a welcome sign to hang on the door, made from scrapes of pine attached to a plywood backing. So come on in – everyone's welcome, come rain or shine, as long as you bring your own mug and plenty of tea bags of course! We'll be after something a little stronger next month with hopefully something to cheer about!

Getting started

1 First enlarge the pattern so it measures 395 x 275mm and make four copies: three for cutting around and one to use as a reference. Cut the pattern into sections in accordance with the directional arrows, and then lay the sections onto the wood, aligning the arrows with the wood grain. Using the glue stick, apply the glue to the back of each pattern piece and then re-position and adhere it to the wood.



1 After making four copies of the pattern, cut and lay out all pattern pieces onto the wood, taking note of the grain direction

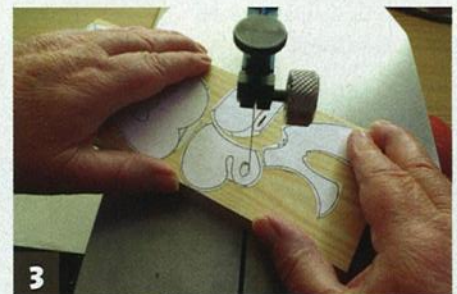
2 Next, using the pillar drill, drill the six, 0.5mm blade entry holes, the three 5mm dowel holes in the saw handle, and the 8mm holes in the centre of the pincers, and at the end of the saw blade.

Cutting out

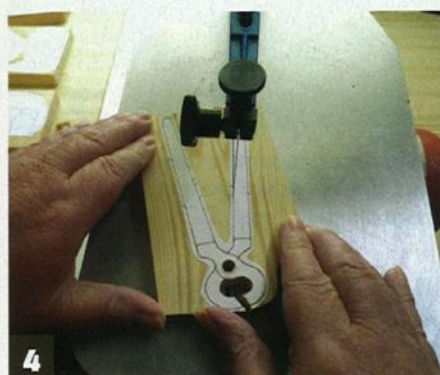
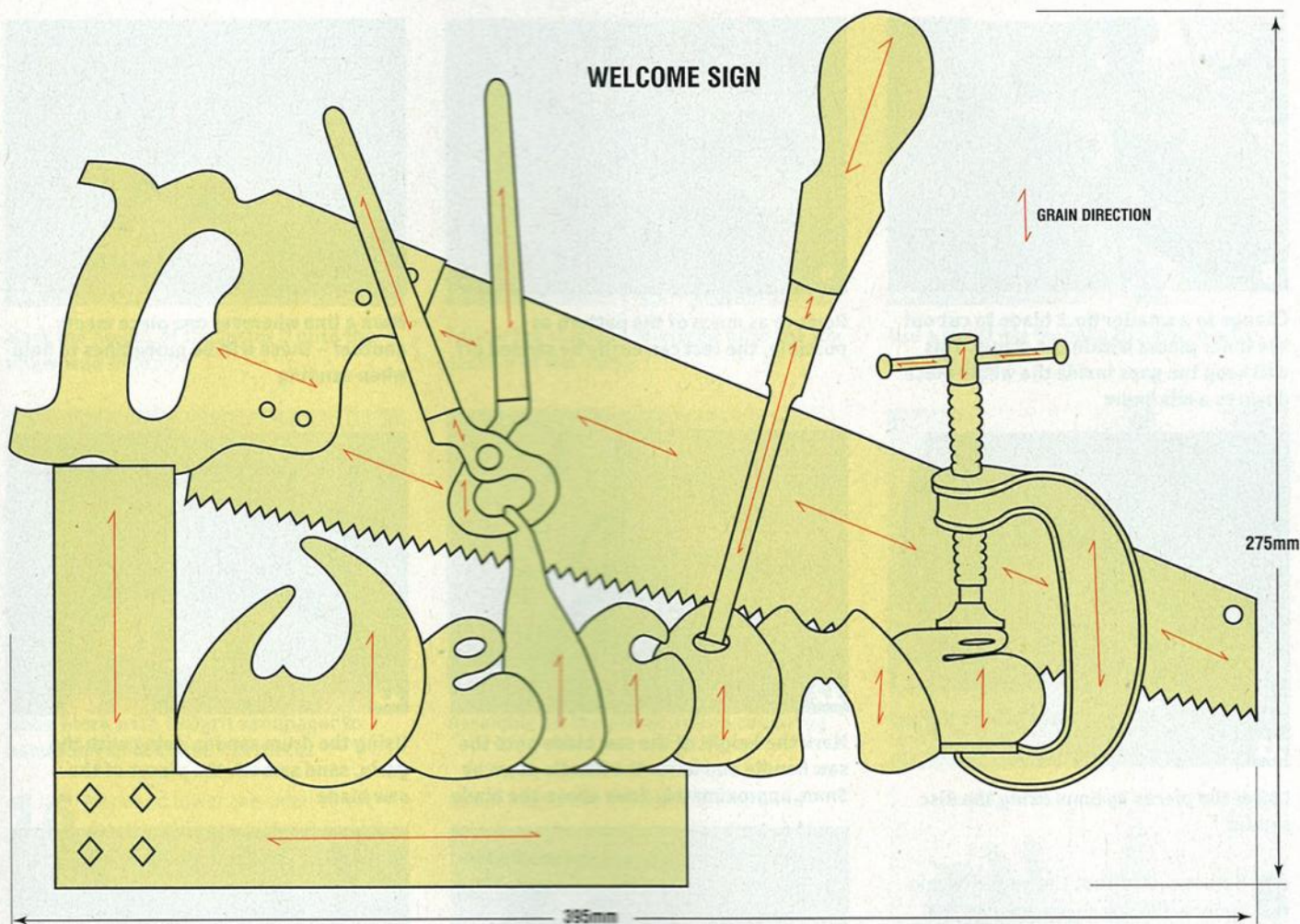
3 Using the No.5 blade, cut out and remove all the inner pieces first.



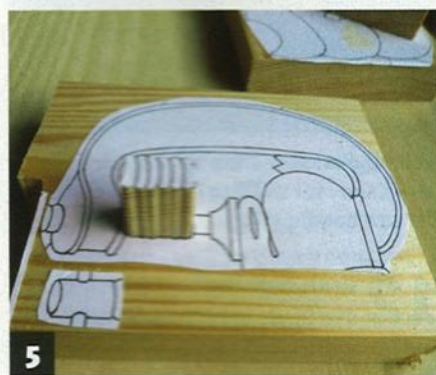
2 Using the pillar drill, drill the six 0.5mm blade entry holes, the three 5mm dowel holes in the saw handle, and the 8mm hole in the centre of the pincers



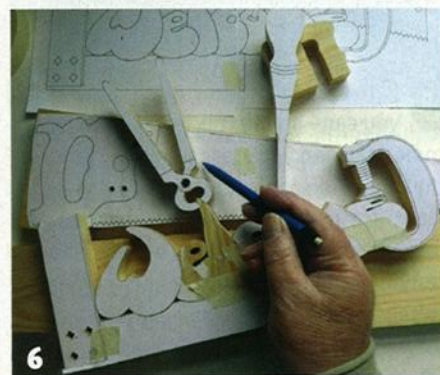
3 Cutting the inside shapes first



4 Cutting around the out line of the pincers



5 The clamped screw thread has been cut out



6 Marking the pincers onto the saw

4-5 Then continue to cut out all the pieces starting with the pincers, then the screwdriver and clamp. Always remove the burr from the underside and check the cut line of an adjoining piece before continuing to cut out the next piece. For example, the letter W has two adjoining edges – the try square to the bottom and the letter E to the right.

Before cutting out the saw – this is the piece furthest away as you look at it, with all the other pieces appearing to resting on top – it's a good idea to first check that all the pieces still line up with the pattern cut lines. Tape the pieces of the lettering

together, along with the try square, and then place these pieces onto a spare piece of 19mm wood. Position the saw under the pincers etc, and check to make sure that all the pieces line up ok with the pattern.

6 You will see by our pattern that the pincers line up fine, but by the time you reach the screwdriver and the clamp, the pattern is adrift by about 1mm.

7 If this occurs, trace around the pieces to make new cutting lines on the saw pattern. Then continue to cut out the remaining pieces within the saw.



7 By the time you reach the screwdriver and the clamp, the line is slightly off by about 1mm. If this occurs, trace around the piece to make a new cutting line



8 Change to a smaller No.2 blade to cut out the inner pieces within the clamp. This will keep the gaps inside the whole piece down to a minimum



11 Lower the pieces by 5mm using the disc sander

8 Before cutting out the pieces within a piece, i.e. the clamp, change the blade for a smaller No.2 size – this will help keep the gaps between the pieces down to a minimum.

9 Remove as much of the pattern as you can – any that is left will easily come off when you start sanding. Mark the underside of each piece for easy identification later – this will also help to easily identify the top of a piece when sanding as believe it or not, it is very easy to sand the wrong side by mistake.

10 Also make a pencil line where one piece meets another. This line will also be a guide for you when it comes to sanding.

Rough disc sanding

The thing to remember with rough sanding is that at this stage you're only creating different height levels, which will ultimately make the more detailed sanding and shaping with the drum sander easier.

11 Always begin by lowering the pieces that are the furthest away from you. In the case of the saw blade, take out all the pieces that make up the saw blade and then using the disc sander, lower each piece by 5mm.



9 Remove as much of the pattern as possible, the rest can easily be sanded off



12 Mark the height of the saw blade onto the saw handle and lower the handle down by 3mm, approximately 2mm above the blade



14 A small diameter drum sander comes in very handy for sanding the inner curves of the saw handle

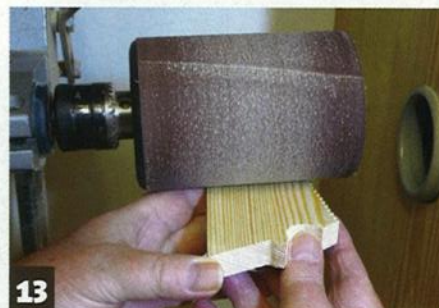
12 Next, mark the height of the saw blade onto the saw handle and lower the handle down by 3mm to approximately 2mm above the blade. Carry on marking the height of the saw blade on the remaining tools, and slightly lowering the pieces that you think need to be lower i.e. the right handle of the pincers and the screw mechanism within the clamp. Lastly, lower the metal section of the square by 3mm and mark its height along the row of letters.

Drum sanding

Here you can sand with the grain and remove the scratches left by the disc sander and round over the edges, but always be mindful of your lines. Return each piece often to its position to see how it looks – you can always sand off more if necessary, but you can't put it back on!



10 Mark a line wherever one piece meets another – these will be guide lines to help when sanding



13 Using the drum sander, going with the grain, sand smooth the pieces of the saw blade



15 Using the drum sander, lower the left-hand side of each of the letters by approximately 2mm

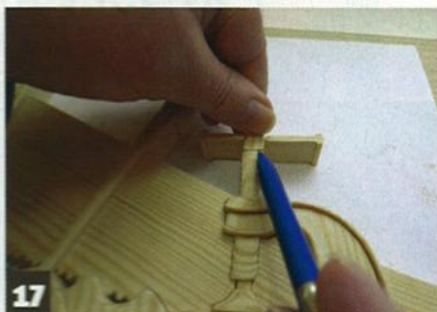
13-14 As before, start with the lowest pieces of the saw blade first, and sand smooth going with the grain. A small diameter drum sander comes in very handy for sanding the inner curves of the handle.

Next, sand and round over the edges of the lower right-hand side pieces that make up the pincers, and then mark the height onto the left-hand side pieces. Again sand smooth and round over to just above your pencil lines.

15 The welcome lettering need only be lower on the left-hand side of each piece, and then the new height of the letter marked onto the preceding letter so that the right-hand side can then be rounded over to the line to make the letters appear to be coming out from each other.



16 Mark the height of the letter O onto the screwhead in the O



17 Follow the shape of the screw onto the top section of the clamp



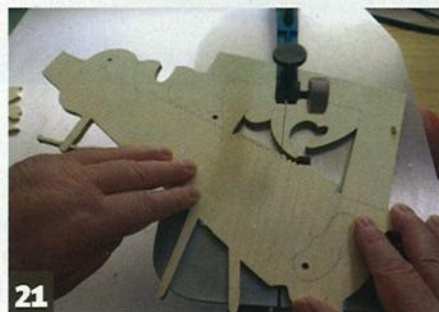
18 Use a small file to make the slot retail in the screw top



19 Use a block with 180grit sandpaper to hand sand smooth the flat pieces



20 Assemble all the pieces before colouring



21 Cut out the backing

16 Mark and lower the small screw detail within the letter O and then sand the screwdriver blade down so that it looks as if it is screwing out the screw.

17 Follow through with the height and shape of the screw section within the clamp onto the topmost piece.

18 Next, mark and cut the dowels for the saw handle and pincers. To make the slotted screw within the letter O look more realistic, run a small file across the centre to make the groove.

Hand sanding

19 Once you're happy with the way every piece looks, it's time for hand sanding. Use a block to keep the tops straight and smooth, and round the curves and edges of the pieces really smooth, starting with 120/180 and finishing with 240grit.

20 Dust off all the pieces and then place together for a final check before colouring.

Colouring/staining

Once you have decided on the colours or stains to use, place the pieces into colour groups. We prefer to use acrylic colours and stains. A walnut stain was used on the handle of the try square, teak for the handle of the saw, the lettering and screwdriver handle are light oak, all the

metal pieces are a mixture of light and dark grey, the gold paint was used on the highlights within the try square and saw handles. When all the pieces are coloured, set aside to dry, preferably overnight

Varnishing

When the pieces are fully dry, gently nib them down with a fine 320grit sandpaper, taking care not to remove any of the colour/stain. Apply a coat or two of varnish giving a light nib between coats.

To make the backing

21 Assemble all the pieces onto the 6mm plywood and then using a sharp pencil, trace all around the outer edge and then the four inner spaces. Drill the blade entry holes and use the small No.2 blade to cut the whole thing out.

Apply a sealer/varnish to the reverse side of the backing, then paint all around the edges using the black paint. Also paint the small spaces between the saw and the letters O and M, and the eyes within both of the E's.

Gluing up

Working on a flat surface, place all the pieces in order alongside the backing – have to hand an old artist brush and a damp cloth for removing any glue that may ooze out from around the edges.

Apply glue to both pieces of the try square, then position them onto the backing and press firmly into place.



22 We screwed the welcome sign directly onto the door with a couple of brass screws: one in the saw handle and the other at the end of the saw blade

Continue by applying glue to the saw handle, then the lettering and saw blade pieces, working your way along and up, pressing each piece firmly down as you go. Wipe away any excess glue before it dries and then allow the glue to fully cure.

Hanging

If you wish to use a D-hook or saw-tooth hanger to hang the Welcome sign, the best way of finding the correct position is to hold the piece between your thumb and forefinger until it hangs straight. Then using a pencil, mark the position on the back and screw on the hook/hanger.

22 Alternatively, screw the Welcome sign directly onto the door, using two slotted brass screws with countersink heads: one in the saw handle and the other at the end of the saw blade. ■

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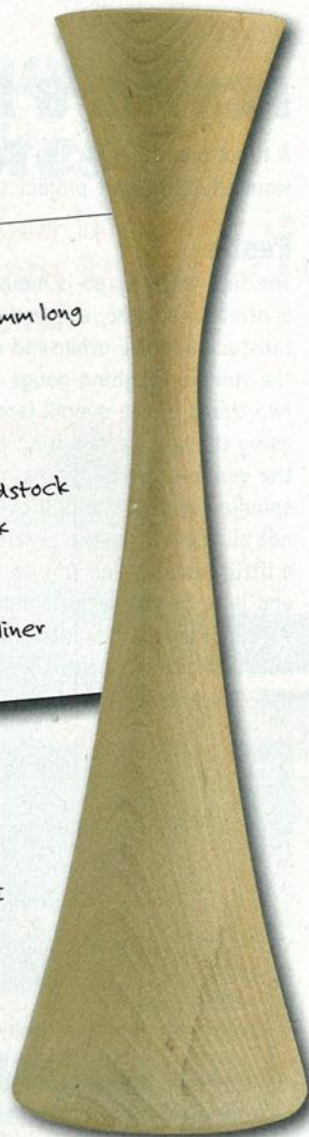
Mini turned projects



Mark Baker gets on the lathe for four lovely little projects

You will need

- Elm or a timber of your choice 250mm long x 75 x 75mm square
- 19mm spindle roughing gouge
- 3mm parting tool
- 10mm spindle gouge
- 4 prong drive centre for the headstock
- Revolving centre for the tailstock
- Abrasives down to 400grit
- Wax finish of your choice
- 19mm drill bit for candle insert liner
- Metal candle insert liner



ELM CANDLESTICK

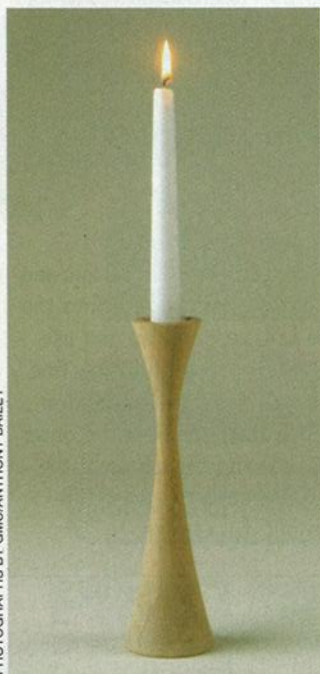
Candlesticks are a quick and easy spindle turning project requiring minimum tools.

The first thing to do is drill a hole in one end the correct diameter to allow the fitting of a fireproof metal candle insert liner, which is the item the candle will sit into. This is drilled to a depth of 22mm or so. Once drilled, mount the piece between centres on a lathe with the drilled hole end being positioned centrally on the revolving centre held in the tailstock of the lathe and the other end positioned centrally on the four prong drive. Take the spindle roughing gouge and make a cylinder. Now mark one third of the overall length of the way down from the drilled end and using the spindle roughing gouge cut downhill to create the gentle

downward curve to where the narrowest point you have just marked is. Then, using the spindle roughing gouge again, cut from the headstock end down towards the narrowest point – again cutting down hill

– to create that gentle sweeping curve. Once happy with the shape sand it with abrasive down to 400grit, I thin applied white wax.

Once satisfied, part it off tool and sand the bottom to a clean finish and apply wax.



PHOTOGRAPHS BY GMC/ANTHONY BAILEY

PLATTER IN LONDON PLANE

You will need

- London plane, or a timber of your choice, 450mm wide x 50mm thick
- 10mm bowl gouge
- 3mm parting tool
- 19mm French-curve scraper
- Scroll chuck with 50mm dovetail jaws
- Screw chuck attachment
- Drill and an appropriate drill bit to suit screw chuck
- Abrasives down to 400grit
- Food-safe oil



Mount the bowl on the screwchuck and turn the underside, in this case a classic ogee. Once shaped, cutting from the centre towards the edge, use the parting tool to cut a recess about 7mm deep and wide enough to fit the jaws of the chuck in expansion mode. When happy, sand to 400grit and apply food-safe oil finish.

Now remove from the screwchuck and mount it on the chuck and turn the rim. Note the rim rolls over towards the inner section and there is a little quirk before the main bowl section. This detail creates delineation between the two sections. The quirk is created with a push cut and parting tool, and the bowl gouge is used to create the curve. When you have your shape, a light pass with the scraper will clean up any bumps and you can sand and oil.



PESTLE & MORTAR

A functional item for the kitchen, a pestle and mortar is a wonderful two-part project to turn.

Pestle

The first thing to do is mount the longest piece between centres on a lathe, one end on the revolving centre in the tailstock and the other end on the four prong drive. Take the spindle-roughing gouge and make a cylinder. Now mark two thirds of the overall length away from the tailstock and, using the spindle roughing gouge, cut downhill to create the gentle curve to the narrowest point. Once cut, use the spindle gouge and round over the end of the section, but not all the way to the centre. Instead you will end up with a little tenon which will be cut off and sanded later. This end is to be the section that will pound the ingredients.

Then, using the spindle roughing gouge, cut from the headstock end towards the narrowest point – again downhill – to create that curve. Then use the spindle gouge to round over the end as with the bottom section. Once happy with the shape sand it down to 400grit, remove it from the lathe cut off the little tenons and sand them, then apply oil.

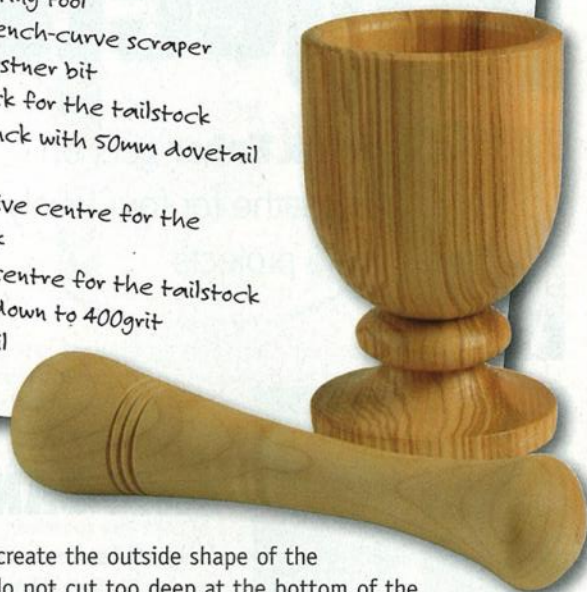


Mortar

As with the pestle, take the timber for the mortar, mount it between centres and turn it to a cylinder with the spindle roughing gouge, take the parting tool and cut a spigot at the tailstock end that will suit your chuck. Once cut, remove the wood from the lathe, fit the chuck and grip the wood in the chuck. Using a spindle roughing gouge just cut the main form of the mortar, but stop there. Use a spindle

You will need

- Ash, or a timber of your choice, 250mm long x 75mm x 75mm square – for the pestle, ash 175-200mm long by 100 x 100mm square – for the mortar
- 19mm spindle roughing gouge
- 3mm parting tool
- 10mm spindle gouge
- 3mm parting tool
- 19mm French-curve scraper
- 30mm Forstner bit
- Drill chuck for the tailstock
- Scroll chuck with 50mm dovetail jaws
- 4 prong drive centre for the headstock
- Revolving centre for the tailstock
- Abrasives down to 400grit
- Foodsafe oil



gouge to create the outside shape of the cup, but do not cut too deep at the bottom of the cup or it will be too weak. With the lathe stationary, fit the drill chuck into the tailstock and fit the Forstner bit and then switch the lathe on, at 500rpm. Progress the drill into the work to the right depth, remove the tailstock and bit and use a scraper to create the inner curve. When happy sand to a fine finish. Now use the spindle gouge to cut the bead, work from the top cutting downhill on either side then cut from the outer edge of the base down to the bead and sand the whole of the outside. Part off near the chuck area and sand the underside. Once off the lathe coat with oil and buff to a lustre.

SALAD BOWL

Mount the bowl on the screwchuck and turn the underside of the platter. Once shaped, cutting from the centre towards the outer edge, use the parting tool to cut a recess about 8mm deep and wide enough to fit the jaws of the chuck in expansion mode. When happy with the shape, sand down to 400grit and apply the foodsafe oil finish of your choice.

Now remove it from the screwchuck and mount it on the chuck and turn the rim. The rim is cut with the bowl gouge – note this rim is flat across but has the inner and outer edge of the rim has a little chamfer – about 45° – so it does not cut or fracture.

The inner bowl section has a re curve – is cut back a bit from the rim towards the outer

face of the bowl then changes direction when the wall thickness is about 10mm or so, and the flows in a gentle curve towards the bottom of the bowl. The quirk is

You will need

- Ash or timber of your choice 300mm wide by 75-100mm deep
- 10mm bowl gouge
- 3mm parting tool
- 19mm French-curve scraper
- Scroll chuck with 50mm dovetail jaws
- Screw chuck attachment
- Drill and an appropriate drill bit to suit screw chuck
- Abrasives down to 400 grit
- Foodsafe oil



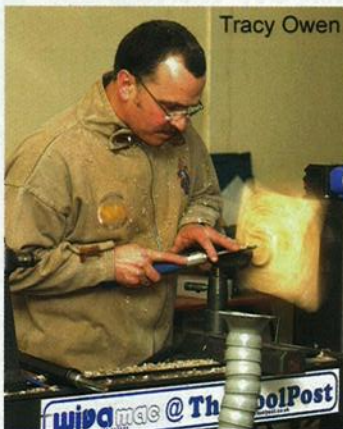
created with a push cut with the with parting tool and the bowl gouge is used to create the main bowl curve.

As with the platter, when you have the shape you like make a light pass with the freshly sharpened scraper will clean up any small bumps and so on and then you can sand to a fine finish before applying the oil. ■



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4 tools on test

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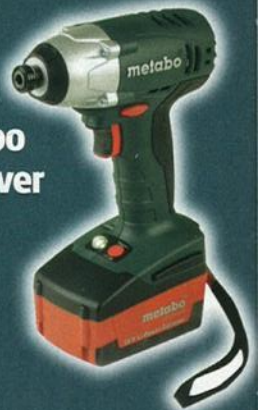
P66 GMC planer

Matt Long gets his hands on GMC's rebate planer



P67 Metabo impact driver

Matt Long looks at another of Metabo's latest offering



P68 Ryobi mains drill

Matt Long has a blast from the past with Ryobi's mains drill



PRODUCT HIGHLIGHT P69 Wealden cutters

Anthony Bailey takes an overview of Wealden's cutter range



5 STAR RATING



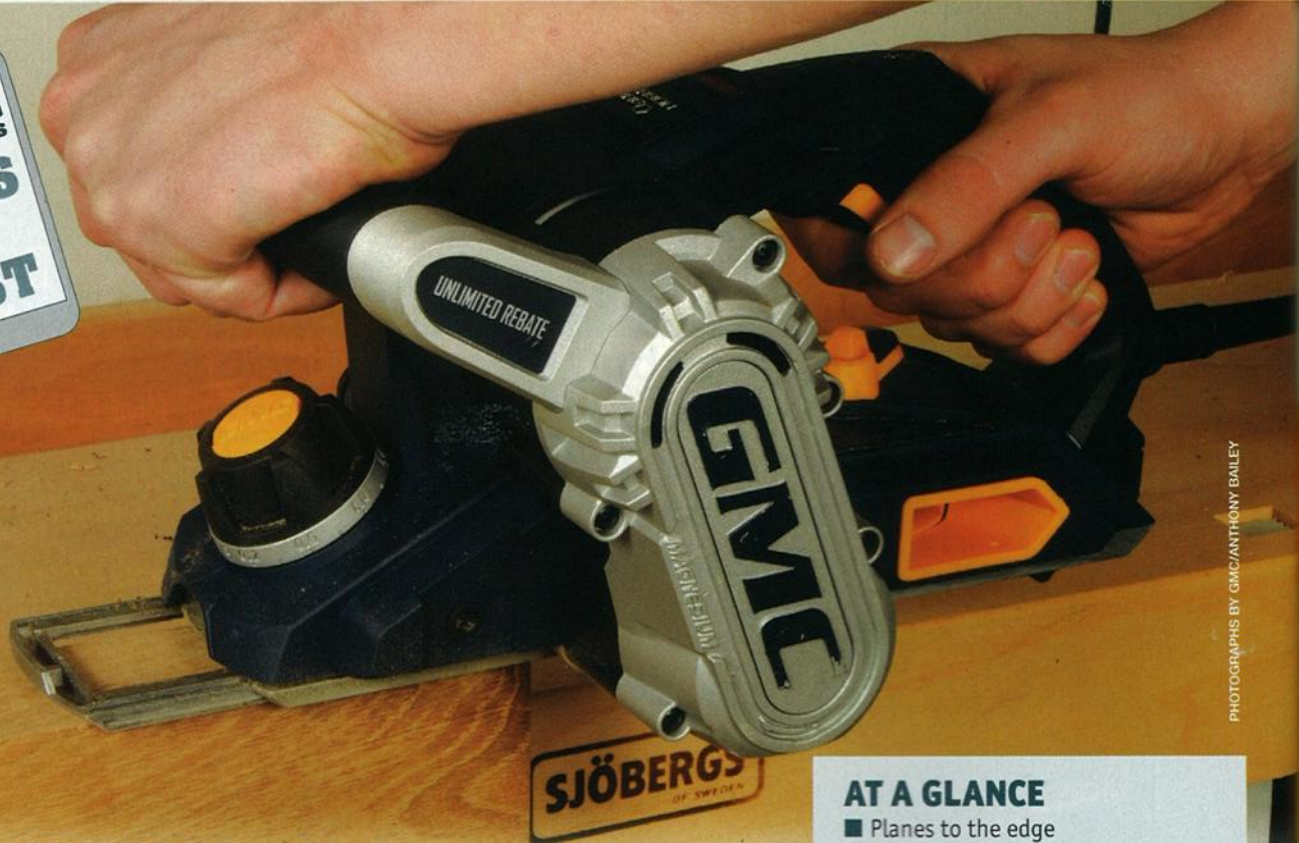
Our highest accolade for kit tests – one star is just not good enough

About Mike: Our new testing guru, Mike, runs his own engineering firm and is no stranger to carpentry, having built an extension for his own home. His down-to-earth pearls of wisdom will cut to the chase in our new testing section, giving you a great soundbite for each bit of kit we get to test.



Mike says

"You'd better believe it"



PHOTOGRAPHS BY GMC/ANTHONY BAILEY

GMC Carbon Fibre Unlimited Rebate Planer

Matt Long gets into the groove with GMC's kit

GMC's return to the market has seen them put out this unlimited rebate planer in their carbon fibre series.

Straight out of the box, GMC's idiosyncratic design features in this series of tools are noticeable. And no bad thing, as we found out with their random orbital sander last issue.

The front and rear handles are nicely positioned, giving you a feeling of control. The extendable front shoe also adds to this feeling.

There is a lever under the front handle for lifting the planer side guard for the unlimited depth cut.

The clickable depth dial feels sturdy and easy to use, and goes in 0.2mm steps. The trigger has a lock-on switch easily accessible by the



thumb, which makes for ease of use.

In use, the planer feels nice and sturdy, and the three blade cutter block gives a nice smooth cut.

One annoyance is the lack of a fence... to use the planer's rebating abilities properly requires a fence in my book. It should come as standard with a rebate plane.

The verdict

A sturdy, easy to use bit of kit that should hold up well to continued use. Good value for the money. ■



Mike says

"It's OK in my book... but why no fence?"

AT A GLANCE

- Planes to the edge of the workpiece
- Patented 3-blade design for faster, smoother cutting
- Clickable depth control
- Planer block spindle lock
- Lock on trigger
- Extendable front shoe
- Parking stand to protect the blades and workpiece
- Left or right dust extraction
- Optional sanding drum

THE NUMBERS

- Power input 750W
- Voltage 240v
- No Load Speed 15,000 rpm
- Cuts Per Minute 45,000
- Depth of cut per pass 0-3mm
- Planing Width 82mm
- Parking stand to protect the blades and workpiece
- Optional sanding drum
- Weight 2.7kg
- Price: £96.70 inc VAT

WHERE TO BUY

- www.toolstation.com

PROS & CONS

- Nice build quality
- Usability
- Nice spec
- No fence included!

5 STAR RATING

VALUE FOR MONEY ★★★★★
 PERFORMANCE ★★★★★
 BUILD QUALITY ★★★★★

WOODWORKING
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Metabo SSD 18 LT

Matt Long sees if Metabo have made an impact with this driver

Metabo have included an impact driver/wrench in their new range. Naturally, we got them to send us one here at WPP for a try out.

You will be award by now I am a fan of Metabo's gear. First up, the driver has the build quality you'd expect from Metabo. It has the usual overmould technology for the grips, and is well thought out and robust. The variable speed trigger is comfortable to use and the forward and reverse positioned above the trigger is simple to use, and even has a lock-off position.

The 18v Li-ion battery slides off via a simple and robust push switch at the

back, and has a wrist strap directly below. We used the power extreme battery with the drill, and found the driver had plenty of grunt. I drove two sizes of coach bolt into oak without pre-drilling,

6in and 3in, and the drill didn't have a problem at all.

The 1/4in hex bits snapped in place with the usual SSD connection ease, and there is even a worklight to help you see what you were doing.

What really sets the SSD 18 LT apart is its unusual torque/speed setting. At the push of a button you have three settings, for speed and torque. The lower



Mike says

"As usual, Metabo have delivered"



AT A GLANCE

- Powerful and comfortable
- Virtually no kickback through the wrist
- Unique 3-level adjustment for speed and torque
- 1/4in hexagonal socket tool holder
- Work light

THE NUMBERS

- 18v Li-ion battery
- Max. Torque (setting 3) - 160Nm
- Max. Torque (setting 2) - 125Nm
- Max. Torque (setting 1) - 80Nm
- Speed at No load (setting 3) - 2,650 rpm
- Speed at No. load (setting 2) - 2,150 rpm
- Speed at No. load (setting 1) - 1,600 rpm
- Bit holder 1/4in
- Weight: 1.8kg
- Price (naked): £137.95 inc VAT
- Where to buy:
- www.screwfix.com

WHERE TO BUY

- www.axminster.co.uk
- www.metabo.co.uk

PROS & CONS

- Compact
- Powerful
- Flexible
- Air cooled battery charging

5 STAR RATING

VALUE FOR MONEY ★★★★★
PERFORMANCE ★★★★★
BUILD QUALITY ★★★★★

the speed the higher the torque. You push the button once to change from setting one, to two, to three and back again. Handily the button flashes to say which setting it is on. One for setting one, etc. And during use, it keeps on flashing the necessary number of time. A nice little touch so you always know your setting.

The verdict

As you'd expect me to say, it's Metabo, so it's great kit. Yet again, Metabo have come up with those little things, on top of the great quality you'd expect, to make their tools usable. In particular the three torque switch works a treat. ■

Ryobi EID1100RV

Matt Long gets his hands on Ryobi's lime liveried 1100w mains drill



The latest Ryobi mains drill has been sent in to WPP, and we couldn't wait to put it through its paces.

First off, it's a formidable looking bit of kit. The Suregrip overmould technology with the lime livery looks good and is very robust.

It has a hand tightening chuck with spindle lock to ensure the chuck tightens well, and in use this presented no problems at all.

The drill has two speeds, and a variable speed trigger, with an integral speed adjustment wheel in the trigger. The forward/reverse switch is positioned just above the trigger. And there is a lock-on switch. The two speed switch is mounted on the left side of the drill towards the front and

the hammer switch is top mounted and is a traditional slide switch.

Everything is nicely designed and in just the right place.

The front handle tightens with the usual screw mechanism which also tightens the drill's depth stop. Integrated into the front handle is also a bit holder which snaps on and off the end of the handle. A nice idea, but unfortunately the snap mechanism was too loose and the thing kept falling off. I also found the depth stop wasn't as securely fastened by tightening the front handle

AT A GLANCE

- Two speed gearbox
- 13mm heavy duty keyless chuck
- Auxiliary handle
- Livetool indicator
- Spirit level
- Variable speed
- Lock-on button
- Included: 15 bits, auxiliary handle, depth stop, carry case

THE NUMBERS

- Power input: 1100W
- Keyless chuck: 13mm
- Rotary speed: 0-1,200 / 0-3200 rpm
- Blows per minute: 0-19000 / 0-51000 bpm
- Max drilling capacities:
Wood: 50mm
Steel: 13mm
Masonry: 20mm
- Weight: 2.9kg
- Price: £79.99

WHERE TO BUY

- www.ryobi-direct.com

PROS & CONS

- Well built
- Powerful
- Ergonomically good
- Front handle bit holder & depth gauge problems

5 STAR RATING

- VALUE FOR MONEY ★★★★★
PERFORMANCE ★★★★★
BUILD QUALITY ★★★★★

as I would have liked, though it did have a scale in cms on it, which is very helpful.

I tested the drill on hammer setting with a nice big 16mm masonry bit into concrete breeze block, and it was an, er, breeze!

The verdict

The Ryobi is a big powerful and robust drill that should last and which has enough grunt for the most demanding jobs. If you are going to be drilling a lot of masonry give it a try. ■



Mike says

"Powerful and tough.. a cracker for the price!"

Wealden router cutters

Anthony Bailey takes a look at Wealden router cutters

Wealden Cutters have an extensive range of router cutters to suit every circumstance you can think of. They have a comprehensive catalogue and a matching website, so choosing and ordering couldn't be simpler. Here is a tiny selection of cutters we are going to roadtest in some of our projects. Please note that while we have shown just one size of each cutter and its price, there usually many more sizes available. ■



Grecian Ogee

This is one of my favourites, particularly the largest, because it is perfect for making skirting tops. These can be moulded as separate sections and biscuited onto a flat wide lower skirting board. The smaller sizes will do the same thing for architrave. T7510 ½ £37.80 inc VAT
Available in three sizes on ½in shank and one small size on ¼in shank only for router table use at a maximum speed of 12,000rpm
Optional bearings are available



Bottom Trim

If you ever need to clean up carving groundwork or trim surfaces flush this is the cutter. It has a wide diameter and bottom cutting blades for a clean flush finish. Normally used in a router fitted with skis. T2143 £17.27 inc VAT

Arbor and Groovers

Once you have an arbor and a variety of groovers you can choose the perfect combination for a variety of jobs. A groover is a better way to machine grooves than using a slim straight cutter because there is less strain on the cutter and there is no packing of chippings in the groove. The arbor comes with a selection of spacers but you can add shims or other spacers and you can stack cutters of different thicknesses. Pre-scoring with a shallow cut avoids tearout (see WPP40 window shutter project).
Arbor T3020 ½ £7.77 inc VAT
Groovers - T5415 1.5mm £9.09, T5432 3.2mm £14.71, T5464 6.4mm £18.19, T5495 9.5mm £20.33 all prices inc VAT

Classical Multiprofile

Available in two sizes, the multiprofile is a jack of all trades cutter, perfect for adding moulded detail without having to keep changing cutters, merely raising or lowering the router in the table and moving the fence to suit. It is also available in a smaller version on ¼in shank as well. The two main shapes are classical and staff bead but you can use more or less of the profile as you wish. T2950 ½ £45.98 inc VAT
Available in two sizes on ¼in, ½in shank

Cavetto

This is a cove with two steps and is ideal for applying a more traditional effect around the base of a column shape, or for a moulding to hold panel in place for example. T2683B £28.09 inc VAT



Hinge Mortising

Hinge fitting is something the router does very well. It requires a jig to suit each hinge but once made the machining is easy and repeatable. You need a cutter that moves the wood out of the way quickly. This bit with its missing centre bottom does just this. T311 £12.77 inc VAT
Four sizes available three on ¼in shank, largest on ½in



- Web: www.wealdentool.com
- Freephone orderline 0800 328 4183
- All prices are VAT inclusive and carriage free
- Cutter with a ½ shown after the item number are half inch shank

Hot Stuff

Prices are inclusive of VAT unless stated. Photographs, facts & figures courtesy of the manufacturers. For WPP's view see Tools on Test section

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SPIRAL RATCHET

New from Faithfull is this spiral ratchet screwdriver with 1/4in chuck to take a wide range of slotted, cross-point and other common screwdriver bits. The spiral shaft, return spring and ratchet mechanism allow this screwdriver to be used like a pump, quickly driving or removing screws with the minimum of effort. Available in 500mm or 750mm with a three-position selector switch for forward and reverse use and for locking the spiral. A barrel lock is also provided so that the screwdriver can be locked in the fully retracted position for storage, or use as a normal screwdriver. Each comes complete with four of the most popular cross-point bits, suitable for pozidrive screws.



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Aberdeenshire based Lethenty Mill Furniture is to run a Spring series of free green woodworking taster sessions, offering people the chance to find out more about making items from wood using traditional techniques and hand tools. The sessions will introduce participants to equipment and techniques such as pole lathes, shaving horses, treadle lathes, woodturning and spoon carving.

Contact: Lethenty Mill Furniture
Tel: 01467 622489
Website: www.lethenty-mill.com

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Contact: Solent Tools
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£5,000 worth of tools to win!

We are proud to announce the launch of a nationwide competition to find the Woodworker of the Year

triton
Precision Power Tools

Triton Tools and WPP are on a mission: to find woodworking talent that may, up to now, have been a secret known only to your nearest and dearest.

With a £5,000 prize pot, we are hoping you will show us what projects you have been working on to be in with a chance of winning a load of great Triton tools.

The competition is composed of three categories: students and first year graduates; amateurs; and professionals. The winner of each category will receive £1,000 worth of tools, and the second place winner in each will be given £250 worth. In addition, the entrant judged to be the Triton Woodworker of the Year will receive an additional £1,000 worth of tools. That leaves £250 over to be awarded at the discretion of the judges.

The competition is open to everyone, no matter what discipline you work in, so long as the piece or structure is predominantly timber. All you need to do to enter is submit pictures of your work by September 9, 2010.

A shortlist will be drawn up, and our expert judges will drop by to see for themselves how your work stands up.



Triton Woodworker of the Year and category winners and second places will be awarded at a special ceremony.

Judging

The entries will be judged by WPP editor Matt Long, and Derek Jones, editor of sister publication *Furniture & Cabinet Making*, plus two Triton-nominated judges who will decide from a shortlist of six in each category.

How to enter

Send photographs of your work on a CD, along with the name of the category you are entering, your name, address, daytime phone number and email address. Closing date is September 9, 2010, but we would like entries as soon as possible to include them in the magazine.

Enclose a description of the work including timber, dimensions, inspiration, how long it took to make, and any woodworking or related training and qualifications you have.

COMPETITION RULES

The competition is open to UK residents only. Only completed entries, received by the closing date, 9 September 2010, will be eligible. No entries received after that date will be considered. No cash alternatives will be offered for any prize. The judges' decision is final and no correspondence can be entered into. Employees of GMC Publications, Triton, their associated companies and their families are not eligible to enter. Entries will be forwarded to Triton Tools, which alone is responsible for providing the prizes. By entering the competition winners agree that their names may be used in future marketing by either GMC Publications or Triton Tools.

Competition entry rules and photographic guidelines and requirements appear on our website:

www.woodworkersinstitute.com


www.WoodworkersInstitute.com

Send your entries to:

Triton Woodworker of the Year,
Woodworking Plans & Projects,
86 High Street, Lewes, East Sussex. BN7 1XN

Book reviews

The WPP team bring you the latest books available to get you using those woodworking skills

Wood Flooring

A Complete Guide to Layout, Installation & Finishing

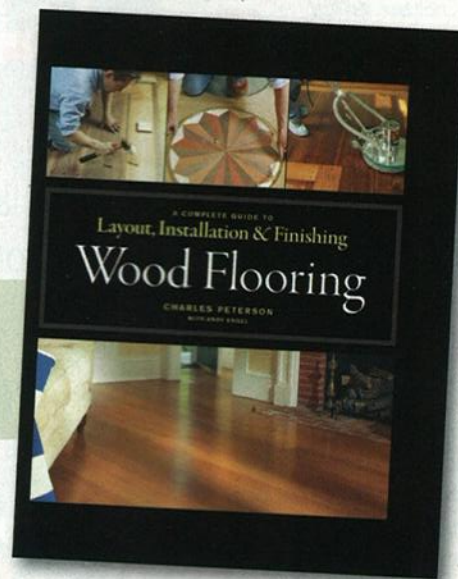
by Charles Peterson

Details

Contact GMC Publications

Price £32.99

ISBN: 978-1-56158-985-2



Wooden floors are very much the fashion these days. Carpets, lino and tiles have been cast aside in many a house in favour of beautiful and natural looking floorboards. Easy to maintain and durable, it's no wonder they are so popular, but just how do you go about installing them?

Well Charles Peterson seems to have the answer in his *Wood Flooring* book. He provides an essential insight into the types of wood available and how to tackle moisture content, before looking in great detail at subfloors and then how to install strip and plank flooring.

For those who like their fancy floors, they will be more

than happy with the large sections on ornate flooring, borders, aprons, parquetry, inlays, curves, and medallions, with more than enough info to get you making your very own and be the talk of your neighbourhood.

And to wrap things up nicely, Peterson guides you through how to make the most of your floors with appropriate finishes. Don't lay a floor without this!

Spray Finishing Made Simple

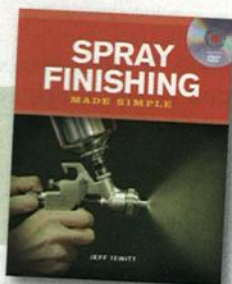
by Jeff Jewitt

Details

Contact GMC Publications

Price £21.99*

ISBN: 978-1-60085-092-9



Using a spray gun can be daunting – aware of this, the author takes a straightforward approach, first looking at the all-important environment and coming up with a simple booth that could be constructed in a few hours.

Jeff goes on to describe spray equipment and how to set up your own compressor or turbine system. Then it's on to how a spray gun works and understanding its nozzle sets and numbering, measuring viscosity, adjusting the controls and using a wet mil gauge.

This informative book has a clear, concise, well-illustrated manner. And all this is backed up by a DVD. Great for newbies or those wanting to develop their skills.

Woodwork

The Complete Step-by-step Manual

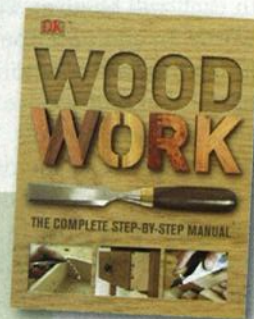
by Various Authors

Details

Contact: Dorling Kindersley Price: £25

Tel: 0870 607 7600 Website: www.dk.com

ISBN: 978-1-4053-3206-4



There are times in our woodworking adventures when we are tasked to create or repair something involving skills and knowledge that we just simply haven't discovered yet. Well, fear not, as help is at hand with the arrival of a rather splendid book from Dorling Kindersley.

Woodwork – The Complete Step-by-Step Manual, is packed to the rafters with techniques and projects to broaden those skills. Learn all about joinery, veneering and finishing, before building a breakfast table, a wall cabinet or a demi-lune table.

And if that wasn't enough, there is a large section just on tools – hand and power – and how to use them, plus an extensive look at timbers. A great investment!

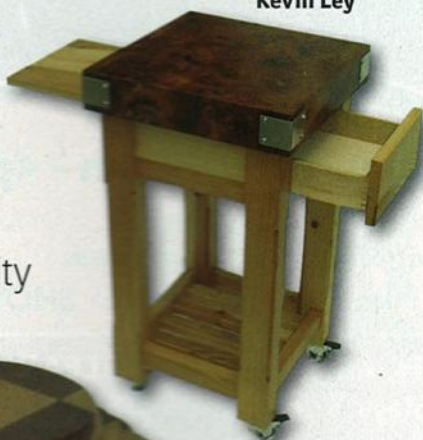
To order any GMC books, please contact GMC Publications

Tel: **01273 488005** Email: pubs@thegmcgroup.com Website: www.thegmcgroup.com *Please note: p&p is £2.95 for the first item, £1.95 for additional items

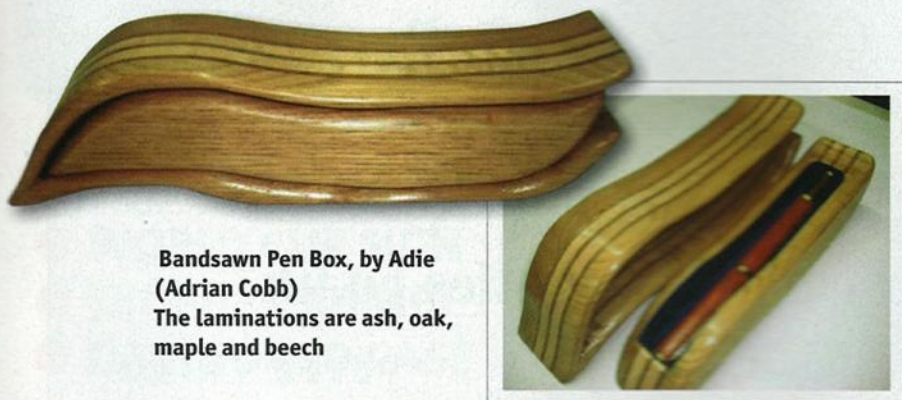
Readers' forum

A place for readers to share letters, tips, advice, questions and photos of the latest projects in the WPP community

Butcher's Block,
by Ashoak
(Stewart Would)
Made in elm
and inspired by
a project from
Kevin Ley



*33 Stepped
Spiral Pair,* by
Machineart
(Jeffrey
Greenwood)



Bandsawn Pen Box, by Adie
(Adrian Cobb)
The laminations are ash, oak,
maple and beech

THE WEBSITE WRITE STUFF

Don't fret!

Q Can anyone tell me the difference between a machine scroll saw and fret saw?

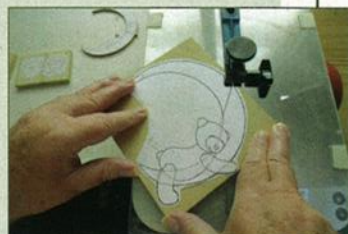
Adrian Cobb

A I don't know but I am not going to fret about it!

Walter Hall

A As far as I know, powered scroll or fret saws are one and the same thing. The term scroll saw is the American version, and fret the English. Another example of two peoples separated by a single language.

Ray Small



Using a scroll saw, I mean a fret saw – which one is it?

Rusty drills

Q I have recently purchased a box set of 350mm wood auger bits, having only used them a couple of times to bore into some green oak beams they are now very rusty. I have been advised that a good way to clean them up is in hydrochloric acid, is this really a good idea?

Angus Maiklem

A I would keep away from anything like acid... there are too many health and safety issues. Clean them up with wire wool, and if you are worried about surface rust, give them a wipe down after any uses that involve a lot of moisture, and give them a coating of oil to stop rust forming.

Matt Long

Like this?

Find advice, tips and gallery images from fellow woodworkers on the Woodworkers Institute forums: www.woodworkersinstitute.com

Send in your letters, tips, advice, digital photos and questions relating to woodworking to: WPP Readers' Forums, 86 High St, Lewes, East Sussex BN7 1XN. Alternatively, email the Editor, Matt Long: mattl@thegmcgroup.com



FORUM STATS AS OF 15.02.10

- Name that plane! The hottest topic on the forums is the identification of an old plane. Maybe you can help?
- From the 10,611 members, the latest to join is mishell Ivy-Rose
- Fancy a laugh? Well there are 48 pages dedicated just to sharing a joke

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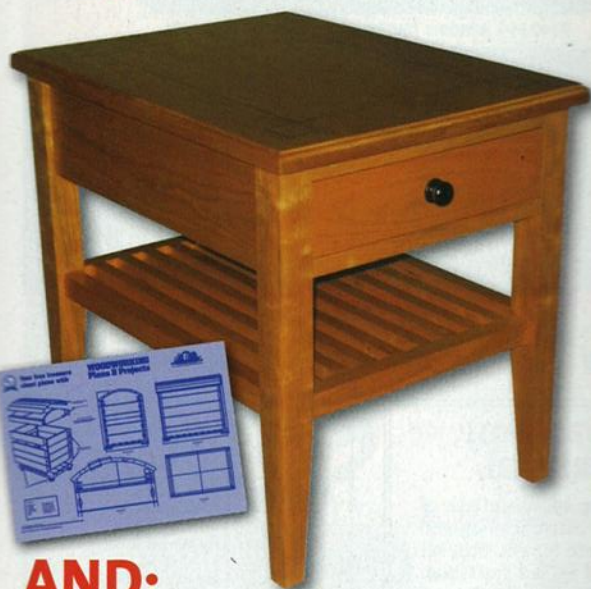
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Plant pot holder

WPP creates an elegant box for house plants

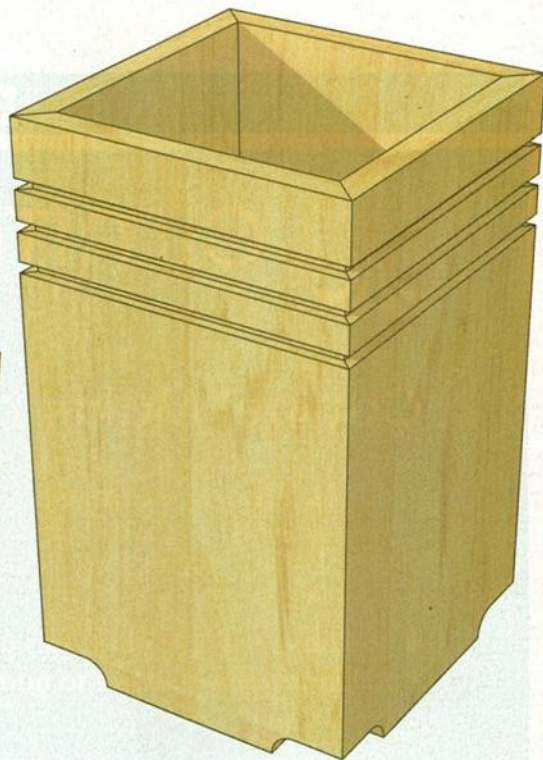
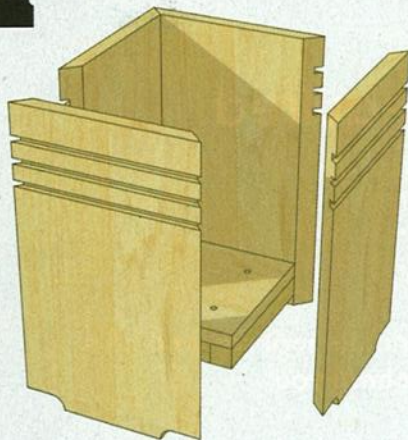
WHAT YOU NEED

- 300 x 720 x 15mm timber of choice
- 150 x 150 x 15mm
- 22 x 22 x 512mm
- 6.4mm cutter
- Router and router table
- Abrasives • Danish oil

This handy little project is best made from some thinnish prepared hardwood from your local timber merchant – you'll find just what you need in the shorts rack.

I think mahogany or a similar timber, such as utile, would look best and survive a slightly damp environment well.

The base is made from one piece with small battens screwed



underneath – use brass screws to avoid the problem of rusting.

The sides have a long mitre that is cut either on a pullover saw or on the tablesaw with a protractor fence and the arbor tilted.

Once the eight mitres have been cut, the grooves can be machined on the router table.

You will need a through fence to ensure full support when making each groove.

There are cutouts at each bottom corner of the sides, which can be

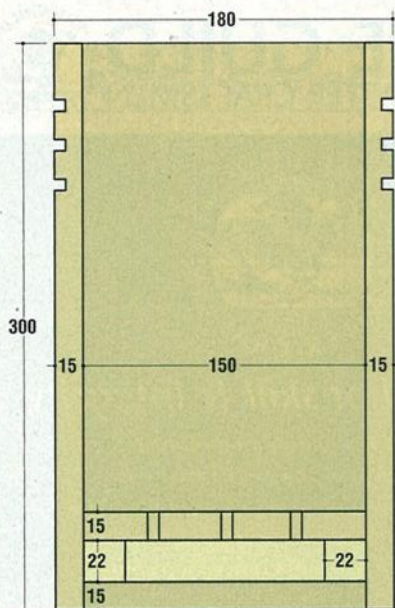
done with a jigsaw, or on a bandsaw and smoothed with a wood file or fine rasp.

Use a waterproof glue such as PU (polyurethane) and pin the mitres together around the base – an electric pinner is ideal for this.

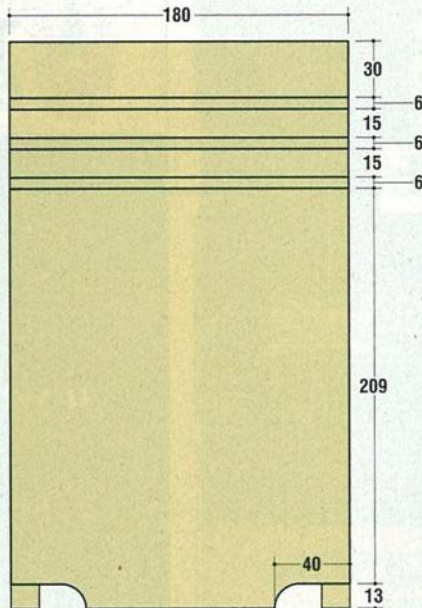
Leave to set, clean off the glue and sand smooth.

Finally, apply several coats of Danish oil, which is water resistant and gives a rich finish.

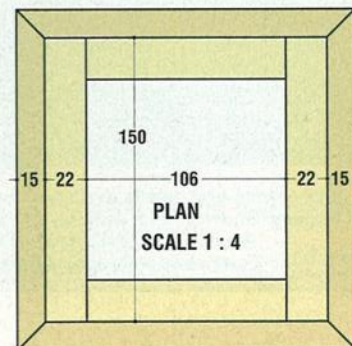
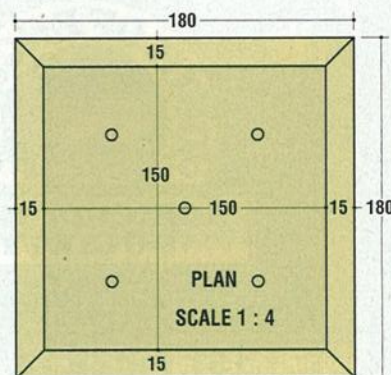
Job done! ■



SECTION
SCALE 1 : 4



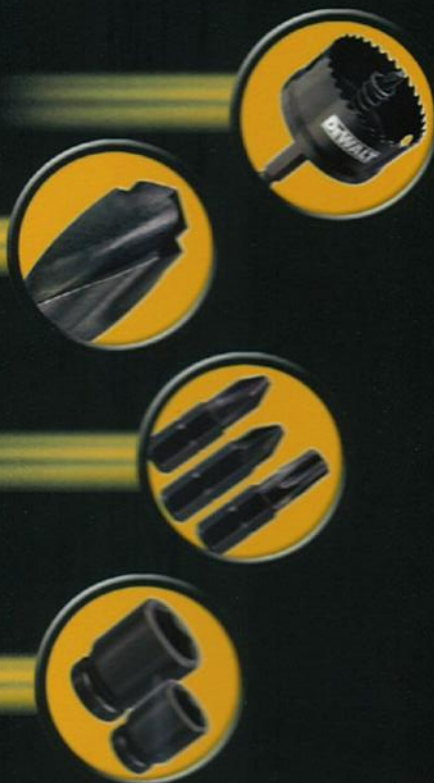
FRONT ELEVATION
SCALE 1 : 4



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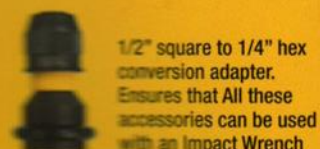


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