

The Australian

# Woodworker

**Celebrating our  
100th Issue!**

Issue No. 100 Aust. \$6.95 (incl. GST)  
December 2001

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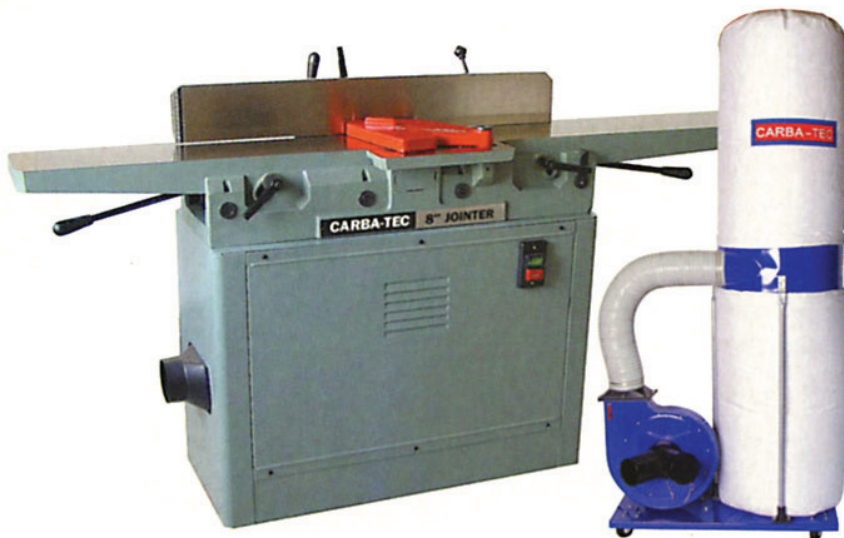
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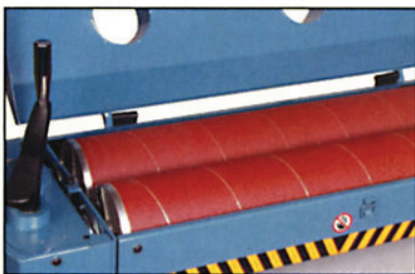
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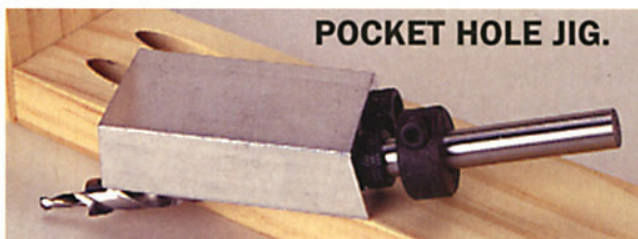
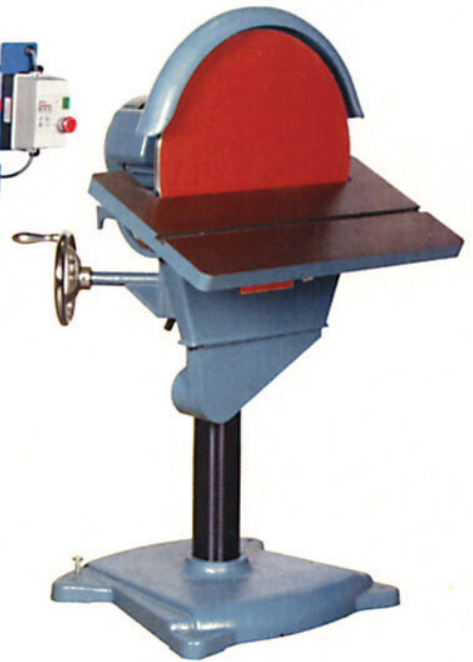


#### **25" TWIN DRUM SANDER.**

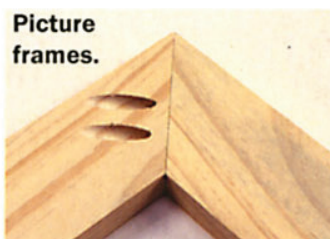
3hp, 240v single phase motor (must be hard wired). Drum dia. 5", drum width is 25" with maximum sanding width of 24", max. thickness is 5". Variable speed (2-9 mpm) rubberised feed belt. The abrasives are spirally wound on both drums and tensioned at either end with spring clips. Drums can be configured with coarse paper at the front and finer paper at the rear to produce a finished board in one pass. This unit is fitted with double 4" dust extraction ports, successful use of the machine requires an adequate dust extraction machine. Net weight: 180kg, Shipping weight: 210kg. **MS-25 .....\$2795.00**



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# EDITORIAL

## The 100th Issue

Since May of 1985, *The Australian Woodworker* has been published 100 times. Quite a remarkable feat, considering the challenge of producing a good woodwork magazine, one that captures the hearts and minds of readers. We think we are on the right track, being the highest selling and most widely read woodwork magazine in Australia, and we plan to stay the course.

There is the ever increasing challenge of competition from overseas. Many woodworkers now have a choice of around ten woodwork magazines, and most are produced with editorial budgets exceeding ours ten times over. Yet we are still the choice for most Australian woodworkers, and that makes us feel pretty good.

The real challenge ahead lies in trying to satisfy the increasingly diverse range of interests that people have, working with wood. Everything from scrollsawing to pyrography, fine furniture, tool and toy making, carving, turning and DIY projects. That's a wide range of subjects to cover in a single magazine, and it's a sure sign that woodworking in Australia continues to grow. For more on the history of *The Australian Woodworker*, turn to page 14.

## Dream Workshop

The prize will be drawn in early 2002, and the winner announced in the March/April edition. Subscribe now and/or get the back issues from 2001 to complete your collection of coupons, for your chance to win. Coupons must be sent all together in an envelope, with your name, address and a contact phone number, before January 15. For more details, see page 12.

Finally, have a safe and very Merry Christmas!

## The Australian Woodworker

**November/December '01 Number 100**

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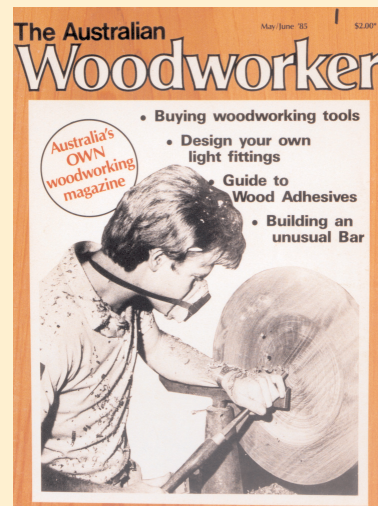
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**Cover:** Glenn Roberts with burls. See water blasting bark from burls story on page 40.

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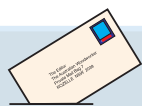


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## FROM THE MAILBOX

### Vacuum Press: Safe or Sorry?

Dear Sirs,

I was very interested to read the article written by Bill Plant on the construction of a low cost vacuum press assembly, but am horrified at the application of a hermetic domestic refrigeration compressor as a vacuum pump.

I too, have been considering the possibility of using air pressure to clamp articles together for gluing purposes for some time, but have not been able to find a vacuum pump at a price that could be justified for my purposes. As stated in the article, vacuum pumps are available but are very expensive, and it is precisely because they are highly specialised pieces of equipment, that they are expensive.

For a start, the 'sealed unit' referred to in his description, consists of an electric motor and a compressor (of unknown type), mounted on a common shaft. It is designed to draw in a controlled volume of vapourised refrigerant at low pressure and temperature from the cool storage evaporator (and/or freezer) and compress it to a higher pressure and temperature where the heat of compression can be rejected, usually from a coil of tubing located

at the back of the refrigerator cabinet.

The refrigerant gas entering the compressor can be as low as 30°C, but is never at ambient temperature except briefly at the initial start up. The motor has been designed with its windings to operate in this cold refrigerant gas environment and is 'gas cooled' to prevent it from burning out. It certainly has not been designed to be kept cool by the welded steel enclosure. By comparison, a vacuum pump has its driving motor completely isolated from the compressor and its associated inlet and outlet connections.

Most importantly however, in a commercially manufactured refrigerator, the power supply to the compressor is monitored and is shut down if the motor windings are overloaded or become overheated. Overheating is very likely to occur under the vacuum pump application described. Lubricating oil is located in the sump of the compressor unit and oil carry-over is a normal operating function, returning to the compressor with the circulating refrigeration gas.

Also, in normal situations, the oil is non-flammable. However in the earlier refrigerators using R12, (CCl<sub>2</sub>F<sub>2</sub>), a

mineral oil is used, and would certainly ignite if vapourised in the presence of air and red hot motor windings, not to mention the possible generation of a toxic discharge from the compressor of dissociated residual refrigerant which, under certain conditions, can form the poison gas phosgene.

Finally, the intake to the compressor in this application will inevitably include all manner of glue vapours, thinners and solvents, some of which may be flammable, plus water vapour from the air being evacuated, all of which will react eventually with the unprotected windings of the motor inside the hermetic compressor.

My strong advice is not to even consider using an electrically driven hermetic refrigeration compressor as a vacuum pump under any circumstances, because of the considerable risks involved.

**C.W. — Chartered Professional Engineer (Nedlands, W.A.)**

### In response.....

In reply to Mr C.W.'s objection to the use of a sealed domestic refrigeration compressor as a vacuum pump, I again sought out the advice of some experts, who had helped me with the original

article.

My mate, the Chartered Chemist, had this to say, 'I do not believe that there will be any Freon present after you collect it from the unit, via the approved method. The E.P.A. will be on your back if you vent Freon into the atmosphere. Once you start blowing air through the unit, any residual gases will be swept from the oil anyway, including water vapour. Venting outside the room is important to ensure that any chemicals in the adhesive are not breathed.

Freon does form some toxic substances when decomposed, but I do not believe any Freon will be present, and if correct venting is undertaken then this is not an issue.'

This sweeping process removes any traces of Freon very early in the usage of the unit, and let's not lose sight of the fact that the quantities of Freon here are quite small.

With respect to the issue of fire, this can be a cause for concern with all electric motors. A refrigeration engineer assures me that all motors of this type are fitted with a thermal overload switch. If he is wrong, or the overload switch is faulty, then this will be checked and rectified by the electri-

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cian wiring your unit, as it is normal commercial practice for a qualified electrician to check and rectify all such safety issues.

My unit has had a reasonable amount of use now for over four years, some days in a workshop with temperature of over 38°C, and it still runs well.

On the occasions when I have been present with the unit running, the thermal overload switch has never cut in, and there are no signs of it breaking down due to overheating.

#### Bill Plant

(Editor): Once again, a 'home-built' article has generated controversy. We don't wish to dampen in the slightest way the creative and inventive enthusiasm of so many who read and enjoy this magazine, and at the same time, we advise that all due caution must be taken to minimise the risk associated with any machinery, home-built or shop-bought.

The author of this story has been using his vacuum press for over five years, vented to the exterior, and he feels it is safe. While we always evaluate — to the best of our resources — the safety of these types of projects, we urge you, the reader, to do the same with respect to your

knowledge, skills and abilities.

#### Double trouble

To the Editor,

I don't wish to sound picky, but as a regular reader of your normally first class magazine, I feel compelled to point out two errors in projects this month.

In the Mah Jong holders project, I cut my holders to your recommended length of 272mm, only to find that all common sets require a length of 375mm. I had to find more timber and start over again.

Then, on the Bandsaw Circle Cutting Jig story, I thought I better check some measurements before cutting. Adding up the measurements across the front of the baseboard, I realised it needs to be 495mm wide, not the 440mm shown. Lucky I hadn't started cutting yet.

Not Happy Jan!

W. Harris (email)

(Editor): The required length of Mah Jong tile holders is a source of debate, as there are so many variations in size of the actual tiles. (See the next letter from Val Edwards). Unfortunately, the author of our story appears to have based his sizes on tiles that

fall into the smaller end of the tile size spectrum.

If you are going to make these holders, measure your tiles first and adjust the length to suit.

As for the bandsaw cutting jig story, yes, there was a miscalculation in the total width size printed. Thankfully, if you double-checked the individual sizes making up the total width (as Mr Harris wisely has done), these were accurate. We'll try to be more careful in future.

#### Saves the editor's bacon

Dear Sir,

As I always look through my husband's copy of your magazine, I was interested to note the article in issue #99 on Mah Jong holders.

I often play this game twice weekly, and have been doing so for about 17 years. We move from home to home and play, and in doing so encounter a variety of tiles.

Mine are 28x21x13.5mm thick. This is the most common size in modern tile. However, some are 34x20mm and yet others are smaller, about 25x18mm. To accommodate all sizes, my husband made sets of racks 400mm long. He also extended a ledge beyond the

back of the shape to allow scoring groups of tiles to be displayed and easily seen by all players. This ledge is high enough to permit moving of the double height wall of tiles.

The angle of the layback is critical, 20° to horizontal and vertical, or else the tiles are easily viewed by other players. The racks are finished in lacquer, to make them easy to clean off.

V. Edwards (Port Macq., NSW)

#### Seeking Silex jig guides

Dear Editor,

I have a Silex Doweling Jig and it has been used regularly for about 40 years. It is a No.30, and I require a set of metric drill guides for it, as I am sick of using Imperial ones.

I know these guides are available, but I can't locate them anywhere.

Could you or your readers help me?

Gordon Taylor (Macmaster Beach, NSW)

We haven't been able to track down the suppliers of such guides. If any readers have an answer to this query, please contact the reader direct on Tel: (02) 4382 1512.

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Sturt School of Wood Graduating Students Exhibition  
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Contact: Ph: 02 4860 2083, web: www.sturt.nsw.edu.au

30-1Dec Sydney (NSW)

Trend Open Day (Fri & Sat)  
Venue: Lot 1 Cuneen St, Mulgrave/McGraths Hill  
Contact: Trend Timbers Pty Ltd, Ph: 02 4577 5277  
e-mail: trend@jigsaw.net.au

## December

8 Nambrok (VIC)

Gippsland Woodcraft Group Timber Sale  
Venue: Group's club rooms, Nambrok, about 2hrs drive from Melbourne's eastern suburbs. Follow Princes Highway to approx. 8kms east of Rosedale, then take Maffra turnoff on left and continue approx. 9kms to club rooms.  
Contact: Terry Swindon, 03 5127 1290 or Len Graham, 03 5146 0551

16-27 Orbost (VIC)

Orbost Australian Wood Design Exhibition  
Venue: Orbost Mechanics Hall  
Contact: Bert, Ph: 03 5154 1670 or Ruth Hanson, Ph/fax: 03 5154 2188

## 2002

### March

2-3

Ballarat (VIC)

Ballarat Woodworkers' Guild 2002 Expo  
Venue: St Patrick's Hall, Lawson St Sth, Ballarat 3350  
Contact: Chris Liston (site manager), Ph: 03 5349 2257

### April

13-14

Launceston (TAS)

Wood'N'Craft Tools & Machinery Expo 2002  
Venue: Exhibition Building, Inveresk Railyards, Launceston  
Contact: Expo Co-ordinator, 39 Bucks Rd, Tarleton 7310  
Ph: 03 6427 2634, Fax: 03 6427 2293

14

Horsham (VIC)

Wimmera Woodturners Guild Inc  
Annual Wood & Craft Expo  
Venue: Horsham Town Hall  
Contact: Ian Jackman, Ph: 03 5382 3746

20-21

Sydney (NSW)

Woodturn 2002  
Venue: Meadowbank TAFE, See St Meadowbank (near Ryde)  
Contact: Sydney Woodturners Guild Inc, 29 Rainbow Close Glenmore Park NSW 2745, Ph: 02 47336814. Costs to be finalised — bookings essential — \$25 deposit.

Please check with organisers prior to an event, to avoid disappointment if there is a late cancellation, different venue or other change, particularly if travel and accommodation are involved.

Deadline for inclusion in Jan/Feb issue — 3 December



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<b>QLD:</b>	3 PENDREY COURT, WOODRIDGE 4114	PH: (07) 3208 0344	FAX: (07) 3208 0191
<b>WA:</b>	25 ADRIAN ST, WELSHPOOL 6106	PH: (08) 9470 5525	FAX: (08) 9470 5450





### METABO MOVES

The new Australian headquarters of Metabo is located at 10 Dalmore Drive, Scoresby, VIC 3179. The purpose built offices and warehouse facilities cater for the strong growth Metabo has experienced over the last few years. Their new contact numbers are Tel: (03) 9765 0199, or 1800 638 226 (1800 metabo), Fax (general): (03) 9765 0189 or 1800 356 316, Fax (service department): (03) 9765 0179 or 1800 356 316.

Meanwhile the winner of the Metabo-Mercedes-Benz competition has been announced. Mark McKeown, a sparky from Bendigo (VIC) won first prize, an MB series Mercedes-Benz light commercial van valued at \$27,895. Even before winning the van, Mark was quite happy with his Metabo 12 Volt Cordless Drill, saying, 'It's a tool I use everyday, so it's worth getting good quality'.

### NEW SACHYS WEBSITE

Sachys Robertson have had a new format and ordering system developed for their website. The new site gives far better and more detailed information on their products, and includes the choice of on-line ordering or a downloadable ordering form using Microsoft Excel. The down-loadable system prices the order and enables you to print the order for post or fax. The on-line system does not accept credit card details, but Sachys Robertson will contact you directly or use previous details when the order



is received. This eliminates the possibility of Internet fraud.

For further information, visit the website: [www.sachys-robertson.com.au](http://www.sachys-robertson.com.au)

### NEW MINIMAX FEATURES

A host of new features have been added to the latest MiniMax range, now available at Gabbett Machinery.

The popular Lab300N 5 in 1 combination machine is now fitted standard with a 2 speed spindle moulder, allowing an even greater range of cutter diameters to be used. Speed selection is quick and easy, with a handy viewing window allowing the operator to check the RPM settings at a glance. MiniMax also include a chart with recommended speeds for various diameter cutterblocks, mounted near the speed selector, ensuring operators have all the required information at their fingertips. The Lab300N is now fitted as standard with a saw table extension.

The 300mm wide surfacer/thicknesser

combination has also been upgraded with a new fence system allowing the fence to be set at any angle between 90° & 45° in seconds. An oversized locking lever firmly holds the fence in place at the required angle. These new features are available on all the machines in stock at Gabbett Machinery. For information on your nearest showroom, see the advertisement in this issue on p.7.

### TURNERS' BANDSAW BLADES

Henry Brothers Saws have designed a bandsaw blade with the woodturner/bowl-turner in mind. Blanks can be cut out with ease using a Henry Brothers 1/2" wide x 1/2" pitch (2 TPI) bandsaw blade. Also newly available are 1/2" x 3TPI Bi-metal (HSS) blades with timber cutting clearances.

For further information on these and other bandsaw blades, contact Henry Bros. Saws Pty Ltd, Tel: (02) 9627 5088.

### A TREND OR JUST A COINCIDENCE

American Black Walnut (*Juglans nigra*) — you never know what you'll find in it!

When these two blocks of 2" thick American Black Walnut were sawn to make pistol grips, one in 1996 and one in 2001 (five years apart), the first cut in both cases sliced through a lead bullet. The odds against this happening must be enormous!

The maker of the pistol grips, Barry Cameron of Toongabbie NSW, brought them back to Trend Timbers — where he originally bought the timber — and has kindly given them a block to display.

Next time you're in the Windsor (Lot 1, Cunneen Street, Mulgrave/McGraths Hill) area of Sydney, why not drop in at Trend Timbers and see it for yourself!

For further information on the supply of specialty timbers, contact Trend Timbers on Tel: (02) 4577 5277.

### WWW.GREGMACH, SAWMASTERS

Gregory Machinery now offer access to information on a diverse range of machinery for wood-working on their website: [www.gregmach.com](http://www.gregmach.com). It contains some 460 pages of machinery specifica-











### NEW SYMTEC OWNERS

Martin Phemister and Craig Davison are the new owners of Symtec Australia, makers of quality woodlathes suitable for everyone from beginners to experts.

Symtec is known in the industry as a company that makes unique woodlathes, which allow even the most inexperienced novice to create quality woodturned products.

Martin's association with Symtec began a year or so ago, when he dropped in to the office of Symtec to buy some wood for use on his traditional lathe. Two months later he bought himself a Symtec 1500, and immediately began producing items good enough to sell. Nine months after that, Martin and Craig bought the company, as the original owner — Les Geyer — was retiring.

Les designed the original Symtec lathe in 1984 after being approached by a customer who required a custom built lathe. Les saw the potential of a lathe which could be used by inexperienced, non-expert woodworkers.

Since owning the company, Martin and Craig have increased the range of accessories available, introducing the moving template holder, a cam chuck and the highly personalised version of the Symtec 1500, whose configuration is only limited by your imagination.

For further information on the Symtec range, contact Martin on Tel: (08) 8296 7449, or visit Symtec at 17 Seaforth Avenue, Somerton Park, SA 5044.

### AUSSIE INVENTOR PIRIC DESIGNS

If you have attended any of the Timber and Working With



Wood Shows this year, you will have seen Terry Gosschalk of Piric Designs demonstrating his inventions — the W.A.S.P. sanders (drill and lathe models) and the new Dragonfly sander. They are being met with enthusiasm and acclaim.

Terry is a woodwork teacher in a NSW high school, and he saw the need for a better and more convenient drum sander and bow sander. They serve this purpose well and provide many more additional benefits to the user.

Visit the inventor's website and see for yourself at: [www.piricdesign.com.au](http://www.piricdesign.com.au), or contact Piric Design on Tel: (02) 6655 1238.

### GIPPSLAND WOODCRAFT

On December 8, the Gippsland Woodcraft Group will be holding a large sale of various craft timbers at their club rooms, from 10am to 2pm. Suitable for turning, carving, clock and barometer faces, coffee table tops and more — all at reasonable prices.

For further information or directions to the club rooms, contact Terry Swindon, Tel: (03) 5127 1290, or Len Graham, Tel: (03) 5146 0551.

### TOUCH WOOD MALENY

Ian and Anita Simpson, new owners of the Maleny Touch Wood gallery have an unusual approach to presenting fine wood products. They place signs throughout the gallery encouraging customers to touch the products.

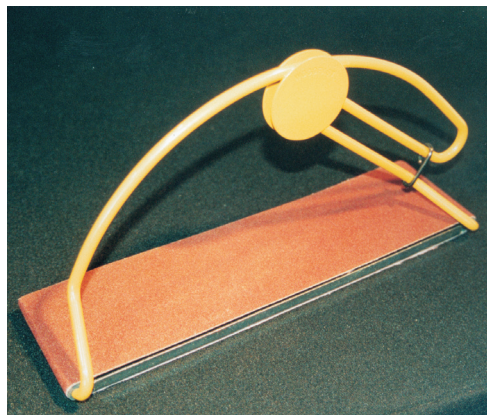
Over the past few months, Ian and Anita have been busy renovating the gallery to allow accommodation of substantially larger stock, and have also established a separate area to handle sales of a select range of woodworking tools and machines.

For further information, contact Maleny Touch Wood gallery, 58 Montville Road, Maleny QLD, Tel: (07) 5499 9166.

### CMI SOLE AGENTS FOR HERMLE

Clock Movement Importers (CMI) are pleased to announce they have been appointed the sole Australian agent for Hermle clocks and movements. New styles have arrived from Germany, and they can be viewed on the CMI website at [www.cmi-hermle.com](http://www.cmi-hermle.com).

For further information contact CMI on Tel: (07) 3271 2555, or email: [chris@cmi-hermle.com](mailto:chris@cmi-hermle.com)





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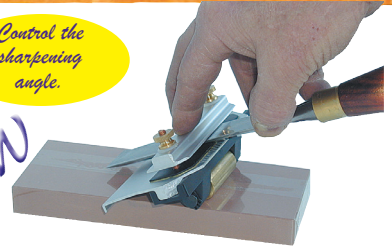
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Brass guide wheel 40mm wide. Accepts blade up to 63mm wide. Roller base is removeable for use in the slot of a grinding jig.

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Control the sharpening angle.



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**Torquata** Comes complete with 40 piece accessories

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TPCK-125 1.5kg

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- Drum Sleeves, 6.3mm & 12.7mm
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- Cloth & Leather Buffs
- Grinding Discs
- Sanding Discs
- Collet set
- Brushes - bristle, brass or steel
- Rotary Burrs
- Diamond Point Drill Bits
- Tungsten Carbide cutters
- High Speed Steel Rotary Rasps
- Mini drills
- Plus more...



## 10" Table Saw



**\$399**

MTLG-250 43kg

SUPER QUIET

NEW

2hp Induction Motor

- Quiet 2hp alloy body induction motor
- Depth of cut 60mm
- Huge 630 x 860mm alloy table top
- Complete with 40T tungsten tipped blade
- Stand included
- Rise & fall tilt to 45° adjustment

## Slide Compound Mitre Saw



**Sherwood**

## Lathe Copy Attachment



**Sherwood**

Designed to fit onto a wood lathe without the need of a second tool rest.

**\$159**

SCA-900 16kg

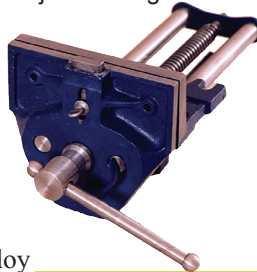
## Quick Action Vice with Dog

**Robusta**

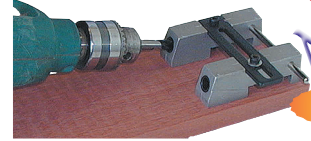
Solid cast iron plus tapered jaws & dog.

175 x 200mm  
**\$59**  
RV-175 9.5kg

225 x 200mm  
**\$79**  
RV-225 18kg



## Double Pocket Hole Jig



**\$24.90**

MJ-837-C 360g

Drill 9.5mm holes on an angle so you can screw from the end of the timber.

## Trimmer

This new trimmer comes complete with tilt base to do arises and edge trimming. Base attachment removeable.

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**\$149**

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Combination Machine!

Courtesy of Felder Machinery (Aust) Pty Ltd

- Three 2.0 kW single phase motors
- Tilt sawblade, with blade capacity up to 315mm
- Anodised 800mm sliding table
- 310mm planer • 310mm thicknesser
- 3 knife self-setting cutterblock
- High speed router function
- Built-in safety system including electronic brake



**Last  
chance to win!**  
**Coupon #6**  
**page 95**

## Router POF400A Sander PEX400AE

Courtesy of Bosch



- 400 Watts
- 125mm diameter sanding plate
- 5mm orbit diameter
- 1.9kg
- 9,000-26,000 orbits/min



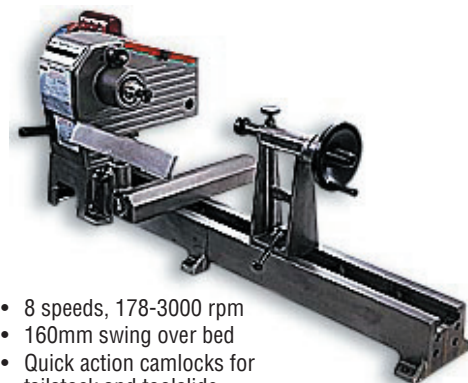
- 1/4" collet
- Dust Extraction Adapter
- Parallel Guide
- 400 Watts
- 27,000 rpm
- 1.8kg



- Unique pivoting handle
- Hold from 3mm-740mm w/ optional jaws
- Largest range of accessories
- Unique Tuff Lock™ gearing

## SuperNova Chuck Nova 3000 Lathe

Courtesy of Teknatool



- 8 speeds, 178-3000 rpm
- 160mm swing over bed
- Quick action camlocks for tailstock and toolslide
- Affordable extending bed units
- Solid cast iron construction throughout

# Check out these major prizes.



## 14" JET Bandsaw

Courtesy of  
The Woodman Group

- 152mm height and 342mm width cutting capacity
- Takes sawblades from 3-19mm
- Table size 381 x 381mm
- Blade tension adjustment knob
- Precision balanced blade wheels
- One piece welded stand
- Dust chute 50mm diameter
- Table tilt 45° x 10°
- 1 hp motor, 1ph, 240V
- Industrial controls
- Blade Speed (SFPM) 3000

## HMC 2HP Dust Extractor

Courtesy of Herless  
Machinery Corporation

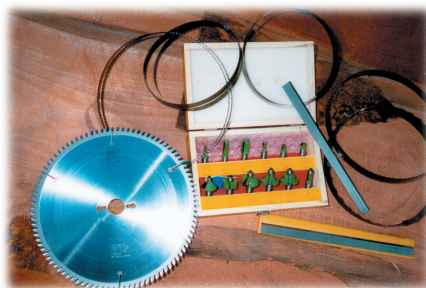
- 2HP
- 300mm diameter fan
- 3000m³/h capacity
- 2 x 125 inlets



## Accessories Package

Courtesy of  
Henry Bros Saws Pty Ltd

- 2 x 6mm Bandsaw blades
- 2 x 10mm Bandsaw blades
- 2 x 12mm Bandsaw blades
- 2 x 16mm Bandsaw blades
- 2 x 19mm Bandsaw blades
- 1 set of planer knives
- 1 TCT circular saw blade
- 1 x 12 piece router bit set



## Pedestal Drill SPD 25A

Courtesy of Hare & Forbes  
Machinery House

- Micro switch on lid for safe operation
- No volt on/off switch
- Worklight
- 20mm drill capacity
- No.2 Morse Taper
- 16 speeds
- 160-3000rpm
- 1hp single phase 240V motor
- 80mm drill depth
- 47mm quill diameter
- 60mm collar diameter
- 195mm throat depth
- 300mm diameter table
- 1165 spindle to base
- 80mm column diameter

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January 1.

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ber clearly written on the  
back of the envelope.

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issues) during 2001,  
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single issue**



# CELEBRATING



## ISSUES

*Australia's own woodworking magazine looks at the past, and charts a course for the future.*

Tensor Pty Ltd, the family company from which Skills Publishing and its magazines evolved, began in 1977 in a century old terrace house in Rozelle, an inner city suburb of Sydney. Originally established to provide print design and production services, the company quickly diversified into trade typesetting and the design, writing and production of newsletters.

Our entry into publishing was a natural progression from this work, particularly the ambitious, full colour publications we produced for companies like James Hardie, Wormald and Bailey Controls Australia. From its very beginning, we defined *The Australian Woodworker* as a down to earth, practical magazine in every aspect of its design, content and presentation. We even produced the first few issues with black and white photo covers to stress our intention that readers should feel comfortable taking *The Australian Woodworker* into their workshops.

Printing 10,000 copies of that first issue was a huge gamble for our tiny company, but after a long and tense wait, we finally learned that the magazine had sold extraordinarily well. We received hundreds of letters, almost all of them highly encouraging. Three were not, and these three were among the most important letters we have ever received. I replied, thanking their writers for the criticism and asking for their help in developing a magazine they would want to read. Two of them became early and very valuable contributors.

I confess it was sometimes hard work getting Australian woodworkers to realise that the only way they could have

their own magazine was to write for it in the same way woodworkers overseas wrote for theirs. I am grateful that so many eventually chose to write articles, even though most had never tried before. It is no small thing to stick your head up above the multitude and say: 'Look at me; look at what I have done'.

Within a year of our first issue, we moved to larger premises in one of those wonderful old buildings that are now so rare in central Sydney.

The focus that the magazine provided and the emergence of more and larger clubs, bound woodworking into a more cohesive community in Australia. We introduced new features and new departments. We started the Mail Order Book Shop, prompted by a letter from a reader in Tennant Creek (NT) who took us to task for talking about books which he could not buy.

Of course, it wasn't all easy. For one thing, we had to contend with the reaction of overseas publishers. One responded by dumping their title here for a lot less than its domestic price. But, while competitors came and went, *The Australian Woodworker* remained — as it does today — the

largest selling woodworking magazine in Australia.

I'm proud that the word Australian in the title means as much now as it did in 1985. Virtually all of the material in the magazine is derived from Australian woodworkers and their suppliers, and the magazine is wholly edited, set-up and printed in Australia, a claim that too many magazines on sale here cannot make.

**Art Burrows Editor: 1985 - 1994**

At the end of 1994, when I took over as editor, *The Australian Woodworker* had grown to a healthy 96 pages in size, with occasional issues of 104 and 112 pages, and was generating good newsstand sales in New Zealand and the United Kingdom.

As the interest in woodworking rose, the supply of native timbers for craft work seemed to dry up. Logging areas were being reduced or closed, and the forestry debate centred only on the major species used for building and construction.

**This terrace house in Rozelle, was the original office of Skills Publishing. This is where it all began!**





# The Australian Woodworker

May/June '85

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woodworking  
magazine

- Buying woodworking tools
- Design your own light fittings
- Guide to Wood Adhesives
- Building an unusual Bar



The first issue of *The Australian Woodworker*. Facsimile copies are still available for \$12.10 (incl. GST and postage & packaging) from The Mail Order Shop, Tel: (02) 4759 2844).

In late 1995, Graham Bull, the well-known Sydney wood-carver, dropped by our editorial offices. He'd been to the NSW north coast to stock up on carving timbers, and had come back largely empty handed (a far cry from the timber haul described by Col Martin this issue). Things were getting serious.

From its inception *The Australian Woodworker* had always focussed on Australian woodworking, which implied an interest in Australian woods. However, if the craft timber shortage did not reverse itself, we faced the prospect of defining Australian woodworking without the use of native timbers (*The Australian Pineworker?*).

We were not alone in our anxiety. Many woodworkers and foresters were deeply concerned at the direction our timber supplies had taken, and many were losing their livelihoods. But there was hope. Cabinetmakers such as Peter van Herk and Nicholas Dattner had proven that there was a commercial market for Australian cabinet timbers, and the Victorian forestry industry was promoting Natural Feature Grade.

By 1997 *The Australian Woodworker* was strongly promoting the use of native timbers in its editorial policy, and in December that year we began Peter van Herk's *Working with Australian Hardwoods* (soon to be revised and published in book form), one of the most popular and talked-about series ever run in the magazine.

Interest in the use of native species has grown enormously and nowadays there's hardly a gallery, club event or exhibition that does not have a prominent display of items made from our beautiful Australian hardwoods. Great strides have been taken at all levels from Government authorities, corporations and sawmillers, to clubs, individual woodworkers and property owners to provide sustainable supplies of our native species — though there is much still to be done before Australia ceases to be a net importer of timber.

Meanwhile our newsstand distribution in the UK ended when the distributor went into liquidation. We learned a lot from the experience and continue to generate overseas sales, particularly by subscription. Today *The Australian Woodworker* is read in many countries around the world, and our largest markets outside Australia are New Zealand and the USA.

The growth of *The Australian Woodworker* and sister publications necessitated more staff, facilities and warehousing. In 1986, Skills Publishing moved from the original terrace house into a converted warehouse in Rozelle that had once been the

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Nailer

Patent applied for No. PP4196/8



## VEEZY FRAMING PRODUCTS

Now available the new and exciting **Veezy Mitre Guide**

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### Dafa Matt Cutter and Guide Rule

Give your matts that professional look. Quick adjustable band clamp (900 x 900). Square-it assembly jig used to assemble frames.

### Also the Veezy Mitre Copier.

It's portable so you can take it to the job. You may be surprised to find how easy it is to do your own picture framing and also how inexpensive.

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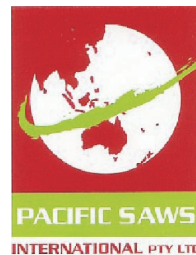
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3/8" / 10mm	3 4 6 10 14		
5/8" / 16mm	3		
Order total \$ _____		Delivery in Australia \$5.50 (inc GST)	
GST \$ _____		<b>TOTAL \$ _____</b>	

Email: [cbs@connect.net.au](mailto:cbs@connect.net.au)



**This re-furbished dairy was our home from 1986 onward.**

local dairy. By 1997 these premises had become too small and were restricting operations.

In 2000 the company made a major move, to a purpose-built building in Lawson in the Blue Mountains, west of Sydney. The new location offers better facilities, reduced travelling time for staff, a more congenial working environment and considerable scope for future expansion. The rapid changes in digital technology in recent years meant that an

inner city location was no longer an operational requirement.

The staff at Skills Publishing have always believed passionately in the quality, benefits and viability of Australian woodworking. The new premises are a commitment by the company to the future of *The Australian Woodworker* and Australian woodworking generally.

**Steven Burrows Editor: 1994 - 2000**

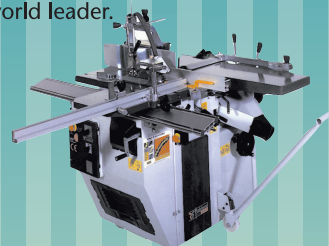
**Our new premises in the Blue Mountains, west of Sydney.**



## The right choice...

### Good...

Robland X310. Perfect if you're doing mainly solid timber. Bigger work capacities yet the most compact in its class. Unbeatable cast iron value from the world leader.

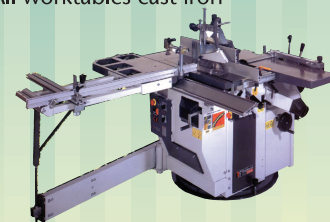


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Doing a lot of panel too? The LX 310 has extra features to make this easy.

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# Home-made Hardwood Fielding Plane

Classic fielded panels are a snap using this home-made fielding plane

by Tony Brandon



Fielded panels — with their bevelled edges and raised central portion — are beautiful in themselves, but they can also be used to give an otherwise heavy construction a slimmer, more elegant look. Their charm adds warmth to furniture of all kinds — wardrobes, cabinets, sideboards and dressers — and their construction allows panels the same thickness as the frame to be used. Their striking presence on wall panelling especially, imparts a feeling of comfort, reminiscent of a bygone era.

Fielded panels can be cut with high speed electric routers and spindle moulders quite quickly, but the woodworker who likes to work by hand with fine hand tools, requires a Fielding Plane.

Such planes are still obtainable, both modern and antique, but at a very high cost. The one shown here can be made for a very modest amount, just the price of a cutting iron and a few short pieces of Australian hardwood. Sydney Blue Gum, Ironbark, Brush Box and Sheoak are all perfect timbers for plane making.

A good way to start is to make a full size drawing for use as a template, marking in all relevant dimensions (Fig.1). My

experience is that a blade angle of 50° is perfect for working across and along the grain, on both hard and soft timber. However, the cutting iron must be kept as sharp as a razor.

As can be seen from the drawings (Fig.1), the plane is made in two halves. This makes the cutting of the bed, wedge slots and shaving outlet much simpler than if a solid block had been used.

Prepare two pieces of straight grained, dry, quarter sawn hardwood 235mm long by 37.5mm wide and 75mm thick finished size. Join the two pieces together with two small cramps only, one at each end, making sure both ends line up square.

Determine which face will be the sole (bottom) of the plane, which end is the toe and which the heel. Make sure the grain on both pieces runs in the same direction along the base, from toe to heel (front to back). Failure to do this will result in a plane which will never work well, as the sole will constantly splinter out in use.

Transfer all the relevant lines — ie. angled blade bed, wedge and cap iron screw slots, and shape of the plane in

general — from the drawings to the outside faces of the blocks (Fig.1&2). Square the lines across the top and bottom of the blocks, then separate the two pieces and carry the marks over the two inside faces. Gauge (ie. mark with your marking gauge) the width of the mouth and the top opening on both pieces, 11mm in from the outside face (Fig.2). The opening should be the width of the plane iron (which is 50mm wide), plus 3mm. This allows the iron some small lateral movement.

Place one piece in the vice, and — starting with the bedding angle and wedge slots — saw down to the gauge lines. Next, saw the shaving outlet angle. Work with extreme care, using a fine tooth back saw or mitre saw, and keeping the cut square to the face.

Next, chop out the waste from the iron and wedge slot, starting at the mouth, using a 3mm and 6mm chisel. Work down to the gauge line from both sides (ie. the top and bottom of the plane), to prevent splitting out at either end. Use a very sharp 13mm wide chisel to slice away the wood from the cheek of the shaving outlet. Keep the shape in mind as you work, slicing across and

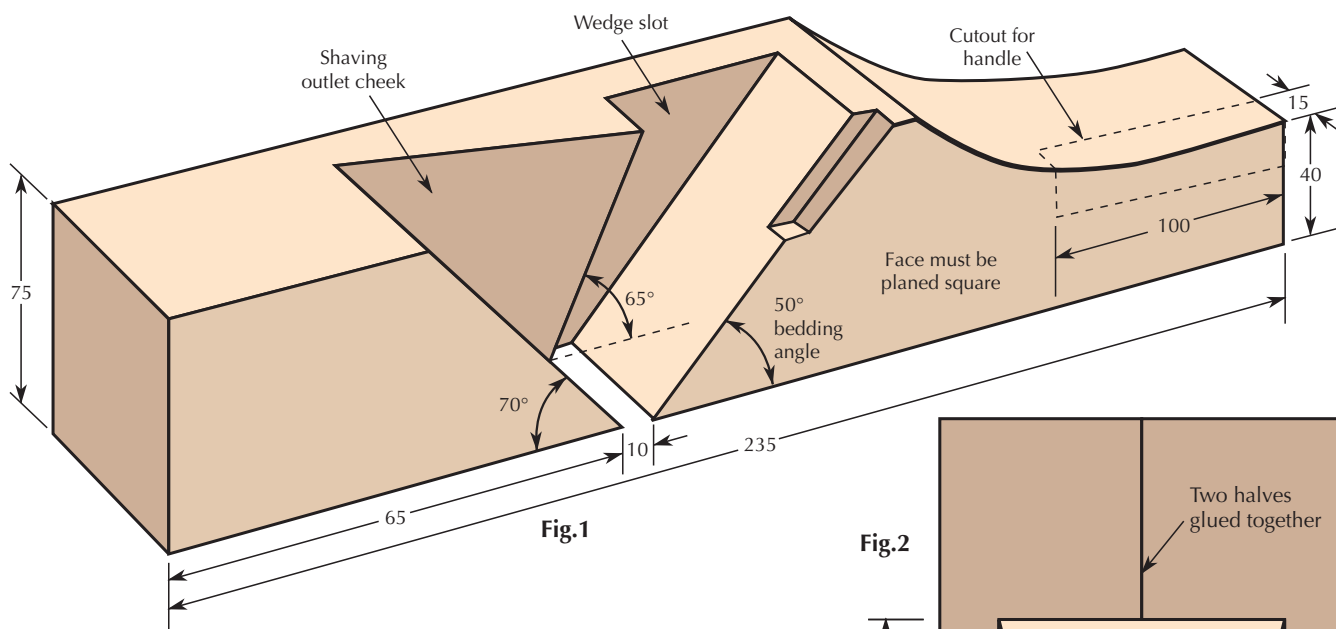


Fig.1

down the grain. Work from the top as much as possible to prevent splintering.

Repeat the process for the other piece, and when both are complete, hold them together to check that all marks line up and you have cut the lines square. If any slight adjustments are necessary, it's far better to make them now than when the pieces are glued together.

Cut the sloped contour at the back of the plane, and shape with a rasp, files and sand paper. When this is complete, it's time to glue the two halves together.

Place a scrap piece of old flat chipboard or ply onto your workbench for use as a glue-up board. This will keep glue off the bench top. Pin a narrow strip of wood on one side of the scrap board to form an end stop. Spread PVA glue on one side of the plane block, and bring the two pieces together. Push both of the halves against the stop, keeping the ends in line.

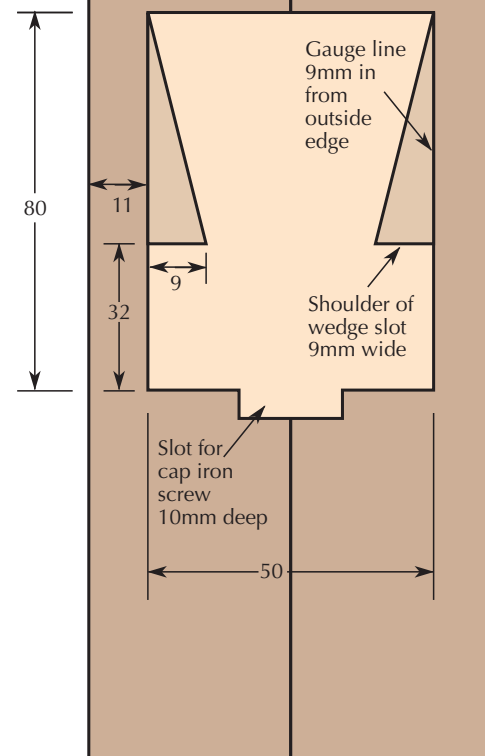
Put one G-cramp in the centre, just behind the bed angle, and one at each end, checking that the two halves have not slipped out of line. When ready, fully tighten the cramps, double-checking that everything is square and nothing has slipped out of place.

Add two or three more cramps to ensure both pieces are held snugly together along their whole length. Wipe off all surplus glue inside and out with a damp cloth, and set aside to dry.

To prepare and cut the handle blank, transfer the shape provided onto a piece of cardboard (Fig.3), and use it as a template for cutting out with either a bow, coping or jigsaw. Make the handle in the appropriate thickness of timber to suit your hand. Contour with a rasp, file and sandpaper. Take your time shaping the handle to get a perfect fit for your hand, finishing it off as smooth as glass. A comfortable handle makes all the difference in the plane's performance.

Once the glue has cured and the

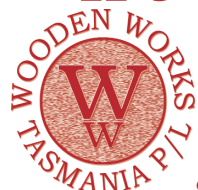
Fig.2



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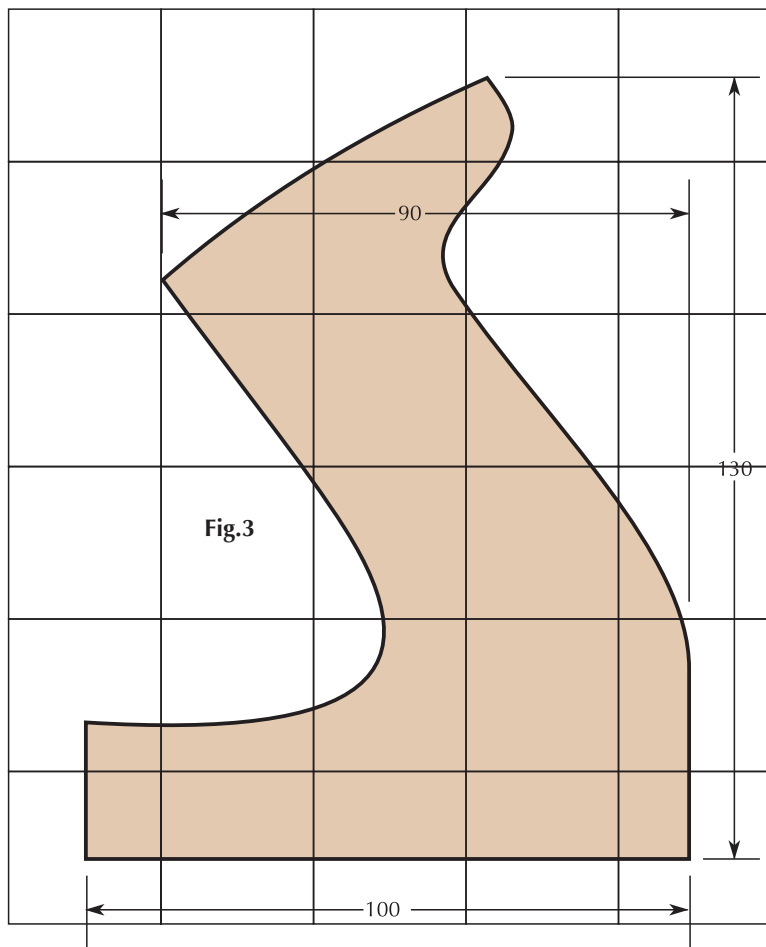
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cramps are removed, check the inside shape and adjust the bedding angle if necessary. It must be square and flat the whole way down, so keep your chisels razor sharp. Alternatively, a good tip shown to me many years ago is to use a 25mm chisel sharpened with a fairly thick burr turned on the edge — this makes a perfect scraper used in an upward direction for levelling the bed.

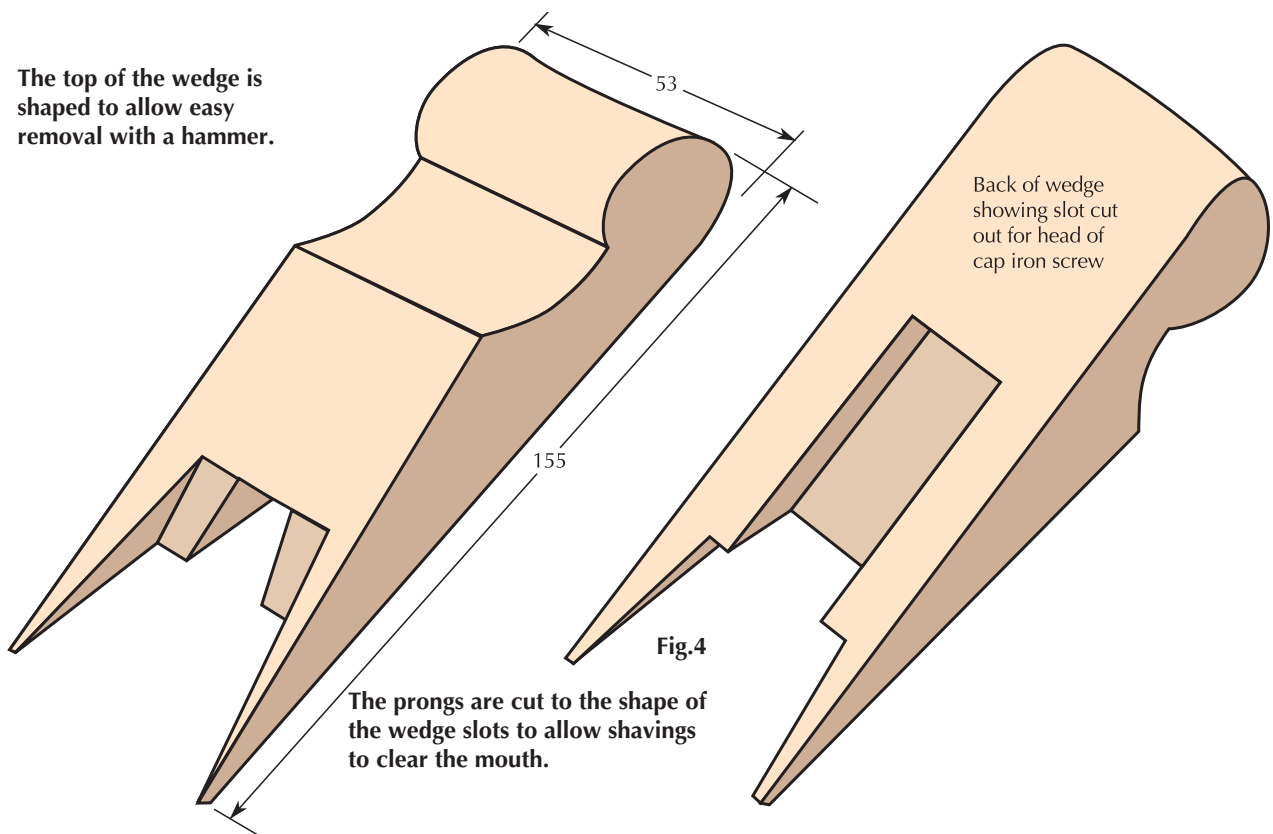
Cut the slot for the cap iron screw in the top of the bed as shown (Fig.1), and check the cutting iron for fit. The cutting iron must sit completely flat on the bed for the plane to work smoothly. To check the flatness of the bed, paint the underside of the iron with black marking ink and place it in position. Press down all round for a moment, and then remove it. Spots of ink remaining on the wood indicate high spots that need to be scraped off. Take your time here — patience will pay off. If the bed is evenly marked with the ink, then it's flat.

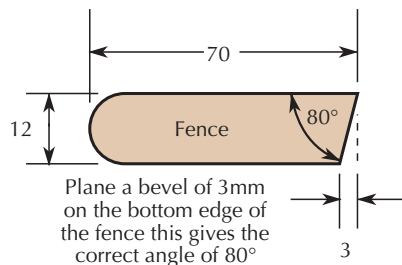
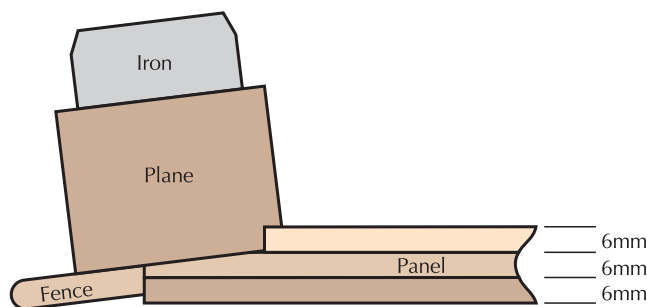
Cut the wedge blank longer and 2-3mm wider than required (Fig.4). Plane to width first, then taper. A perfect fit is needed throughout its length and width, otherwise the plane will not work well, chattering over the work and jamming each time a few shavings are made.

Shape the wedge top and bottom as shown (Fig.4), then fit the handle and glue in place. The handle should be set into the back of the plane a good 12mm, so that it is secure. When the glue is dry, set the iron and wedge in place, with the iron just out of harm's way (ie. not protruding from the sole). With a finely set panel plane, square up the block to the finished size, not forgetting to plane the sole from front to back. Use a try square to check for squareness all along the sole, taking your time as necessary.

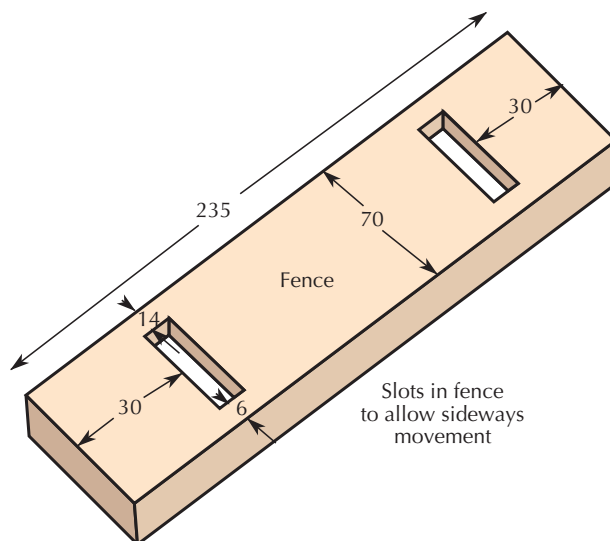
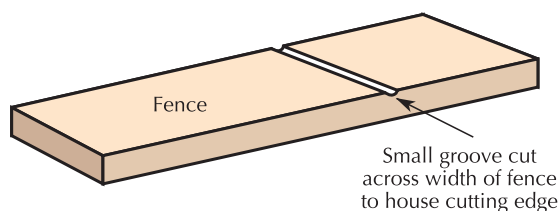
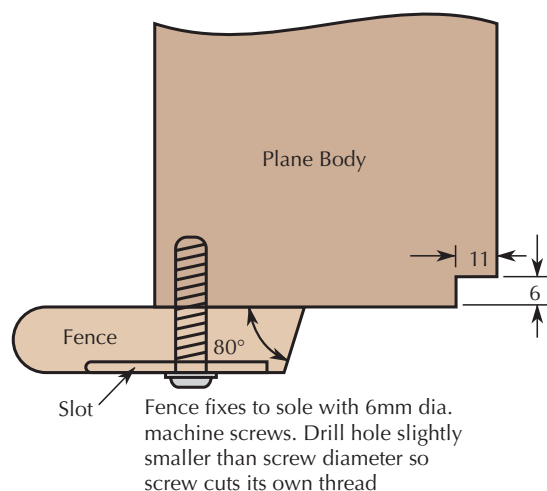
Once the plane is assembled, prepare the shallow

The top of the wedge is shaped to allow easy removal with a hammer.





**Fig.5**



rebate measuring 11mm wide by 6mm deep (Fig.4), to allow the plane to cut the bevel or 'fielding' on the edge of the panel. Use a very sharp rebate plane with an adjustable fence attached.

Shape a length of hardwood for the lateral sliding fence, with slots cut on the face as shown (Fig.5). This sliding fence regulates the width of the Fielding bevel.

Drill holes in the sole as indicated, a shade smaller than the 6mm screw diameter. This allows the screws which hold the sliding fence in place to cut their own thread when they are first inserted. This ensures they hold tight in the wood.

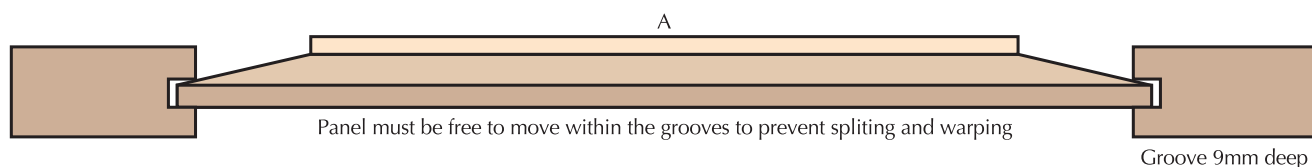
Plane the slight angle on the edge of the fence as shown, fit the fence in place, and get ready for the plane's trial run.

Mark out a fielded panel on a suitable piece of timber, using a cutting gauge across the grain. As the plane is held at an angle in use, a shearing cut is produced, thereby leaving a smooth finish across the grain. When the shoulder of the rebate reaches the face of the timber being worked, the plane will stop cutting, leaving the shape required.

When cutting a fielded panel, form the ends first, as they are planed across the grain. Any splintering out at the ends will be planed off when the sides are worked lengthways. When you are using a rebate plane of any kind (such as this Fielding plane), start at the front and work backwards. Short strokes at first, gradually lengthening as you work. Keep the fence tight up against the side of the work at all times. A rub of candle wax on the front of the sole gives friction free planing.

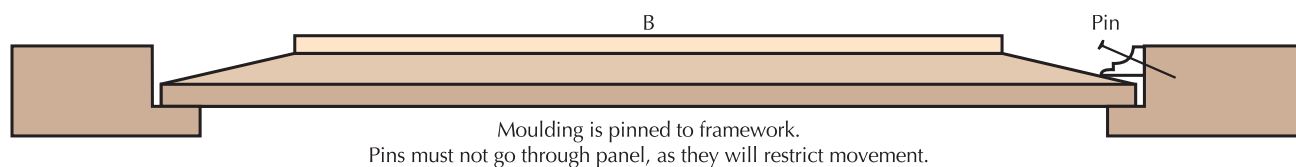
This plane is designed to work 18mm thick timber, to the shape shown (Fig.6). If a thicker timber panel is used, a chamfer or rebate will have to be cut on the back of the panel, so that it fits the groove in the frame. This is often seen on antique furniture.

[W]



**Fig.6**

Cross-section showing two ways of fitting fielded panels, 'A' fits in a groove, 'B' lays in a rebate held in place with a moulding, no glue is used





# Drawer Planing Jigs

*by Neil Scobie*

If you have ever made a drawer too snug and it required planing to glide a little easier, then you've probably encountered a problem holding the drawer for planing.

Depending on the size of the drawer, you may be able to hold the edges of the side or front in a vice, but if it's too wide for the vice jaw opening, or the sides are too long to be supported equally, the vice will not work successfully.

For years I have been using a rough old jig and am almost too embarrassed to share the idea (Photo.1), but it works well for small to medium sized drawers. It can be made very quickly by hand or jigsawing a number of slots out of a piece of 16 or 18mm MDF, leaving a number of different size fingers protruding to support the drawer — either on its side or front.

To hold the drawer you just need to find the closest fingers and gaps to suit your drawer, then let the drawer hang in the jig while you plane off the high spots.

The jig needs a piece of square section timber, 60-90mm square and about 450mm long, screwed underneath the back edge to hold in the vice. Don't be tempted to make the fingers too narrow, or they may break with constant use. The sizes shown should last reasonably well (Fig.1).

When making drawers, I always make the front to be a firm fit in the cabinet opening, then plane them to suit the gap after they are glued and dry, rather than make them with space all around to start with. I find that I have more control over the fit by using this method.

Usually I make the back of the drawer one millimetre narrower than the



**Photo.1:** The old version of the drawer planing jig. It doesn't offer anywhere near as much versatility or security as the new jig detailed here.



**Photo.2:** The jig with the drawer on its side ready for planing or sanding.

front, so all I have to do is plane the front sides where the lapped dovetail joints are. The height of the sides is adjusted so they slide in the space provided, before the dovetail joints are cut.

## The new and improved jig

For quite a while I had been contemplating making a better jig for planing drawers, and the task of writing this article has given me the enthusiasm to finally do it. This 'improved' version is a little more time consuming to produce, but not complicated or difficult.

Start with two pieces of 100mm x 50mm seasoned hardwood, about one metre long, and dress them to 90mm x 45mm. These two parts form the base of the jig, which fits into the vice jaws

while holding the drawer with a pair of adjustable sliding fingers. Cutting a groove in each half of the base creates a channel — when the base parts are joined — a channel for a cup head bolt and locking plate to slide in. These hold the sliding fingers in position and onto the base.

The grooves are cut either by routing or sawing them on the circular saw bench, in the positions indicated on the construction drawing (Fig.2&3). If you are going to use the saw bench to cut the slots, you can enlarge your saw kerf by making a series of cuts next to each other, moving the fence about 3mm each time. Saw the 15mm x 25mm deep grooves for the locking plate first, then reset the fence and blade height and flip the base board up onto its narrow edge

to saw the 12.5mm x 15mm deep sliding spacer groove.

Once the grooves are complete, join the two halves of the base with screws, making sure that the tops are level and the grooves line up. I used five 65mm long 10 gauge screws, spread evenly along the length of the base pieces. I did not use glue in case I needed to modify the jig in the future.

The drawer supports are simply a piece of hardwood, with the grain running lengthwise. They need to be dressed to size and have the slots cut in them (Fig.2). I used the band saw for this purpose, but a jigsaw will do the same job. The width of the supports or spacing of the slots is not critical, and you can change these to suit your needs, but it is wise to chamfer and smooth the edges to avoid marking the insides of drawers.

Make the two sliding spacers 190mm long and plane them so that they slide comfortably along the groove, then drill, glue and screw them to the underside of the supports with a screw at either end. Take care to keep them perpendicular to the long edge of the support.

Drill an 8.5mm hole centrally through the support and sliding spacer to accept the cup head bolt which holds the locking plate. Likewise, prepare the locking plates from pieces of hardwood to the dimensions provided (see Ma-

Fig.1

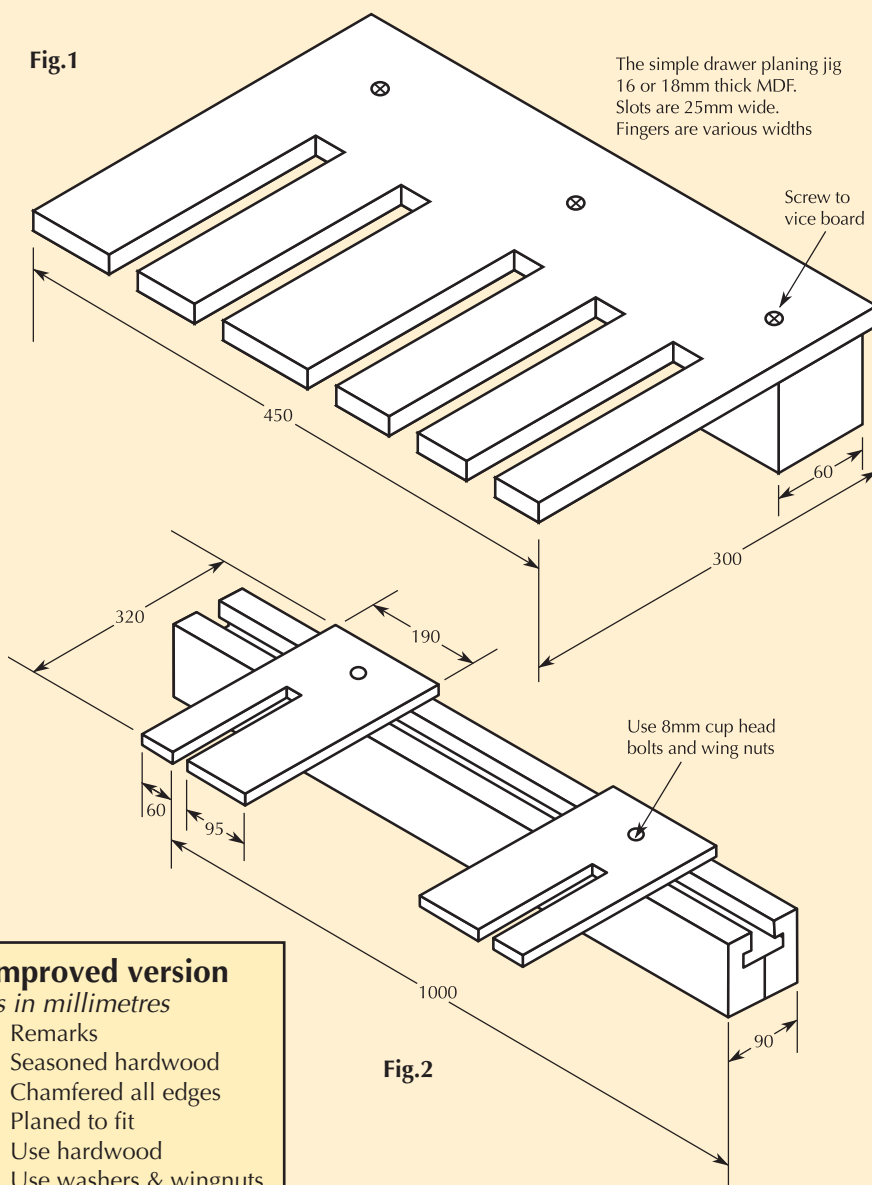


Fig.2

### Materials list for the new & improved version

*All parts listed at finished sizes in millimetres*

Part	L	W	T	No	Remarks
Base	1000	90	45	2	Seasoned hardwood
Sliding Supports	320	190	20	2	Chamfered all edges
Sliding Spacer	190	25	15	2	Planed to fit
Locking Plate	45	45	10	2	Use hardwood
Bolts	65	8		2	Use washers & wingnuts



Photo.3: The two supports can be used to support the drawer for planing the top or bottom edges.



Photo.4: the drawer set up for planing the front surface.



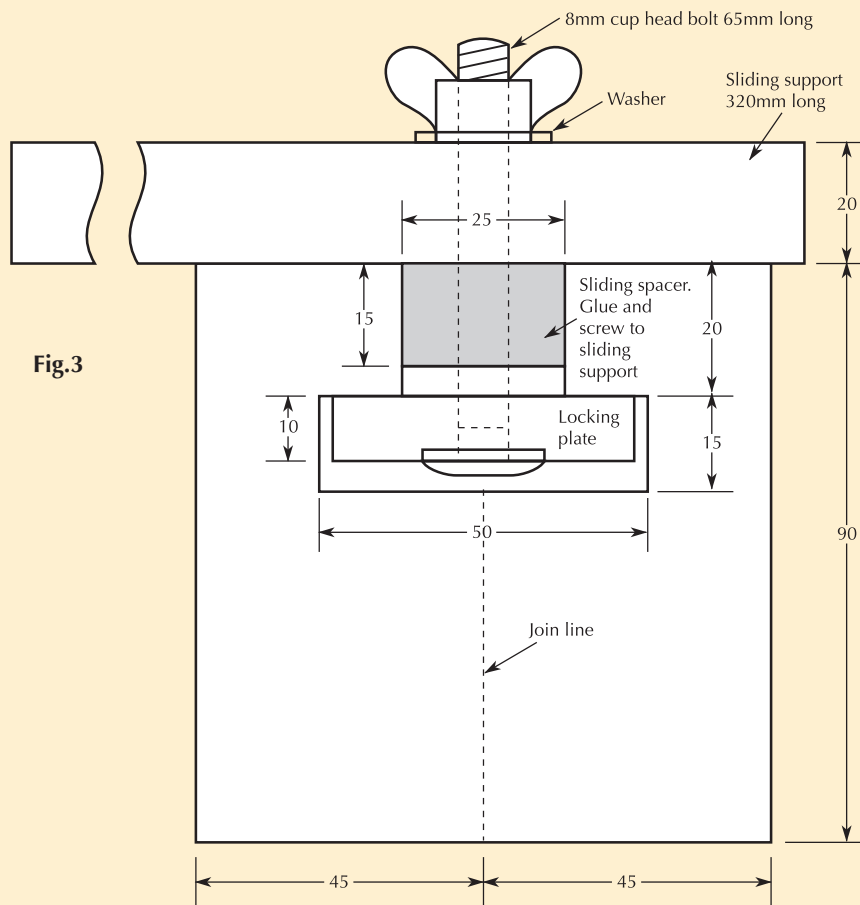


Fig.3

materials List), and drill them for the cup head bolt, too. It is advisable to counter-bore the head of the bolt into the locking plate about 3mm, and chisel a square recess to accept the square section of the cup head bolt.

Once all the parts are prepared and you've assembled the jig, it's ready for action. You may notice that the photo shows that I have used hexagonal head nuts to tighten the supports in place — that's only because I did not have any wing nuts at the time of photography.

In use, you can position the sliding fingers to hold the drawer in any position required. The size of the fingers gives a very secure hold that will allow you to plane the parts down to size without worrying about the drawer slipping out of a vice. The adjustability of the fingers means you can fit just about any drawer securely in place, and adjust it comfortably to a good working height.

Best of all, you'll greatly reduce the chances of causing any damage to your nearly finished drawer. The last thing you want to do when fine tuning a part like this, is cause surface damage that requires extensive work to repair or cover up. The chamfered edges of the jig's fingers will provide a gentle and secure hold on your drawers. W

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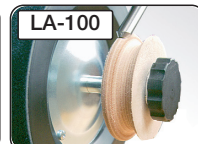
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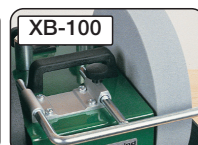
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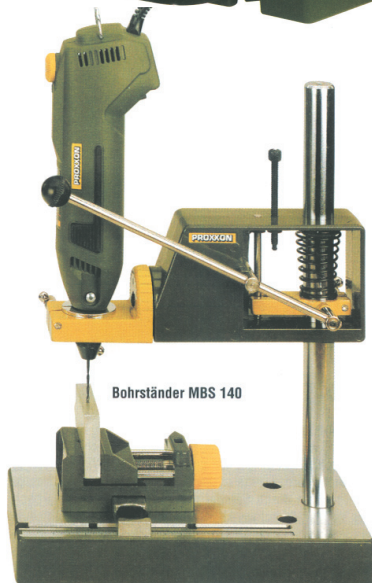
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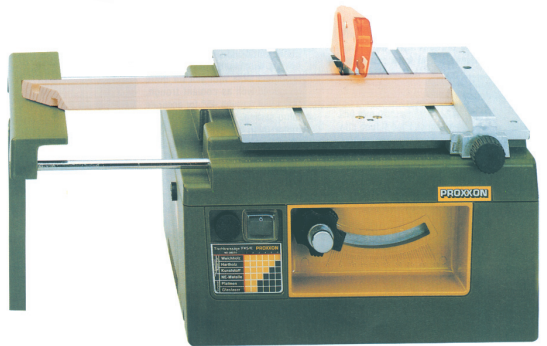
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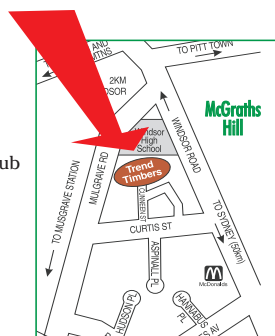
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by James Carse Black



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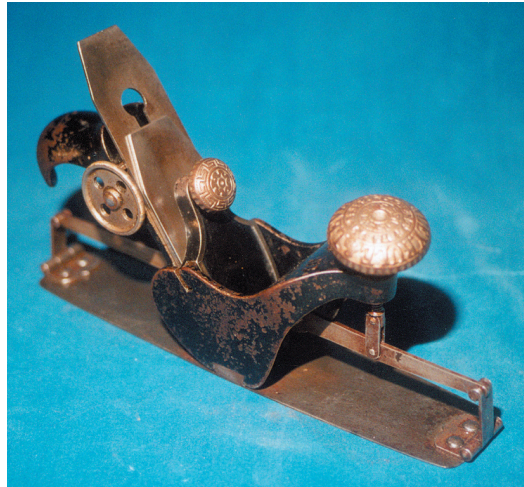
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The Victor No.10½ (1876-1878)

The Victor No. 20 (1875-1884)

Stanley purchased the entire Victor line of products, including the new patents, in 1884. Stanley then went on to develop the No.113 Type 1 (1877-1880), which had a side wheel, cutter adjustment, simple lever cap, and an ornate nickel screw to match the main adjustable sole screw. The body was black japanned (Photo.1).

The No.113 Later Type has the usual lever cap,



The Stanley No.113 Type 1 (1877-1884)

the rear brass adjusting screw, lateral adjusting lever and black japanned body (Photo.2).

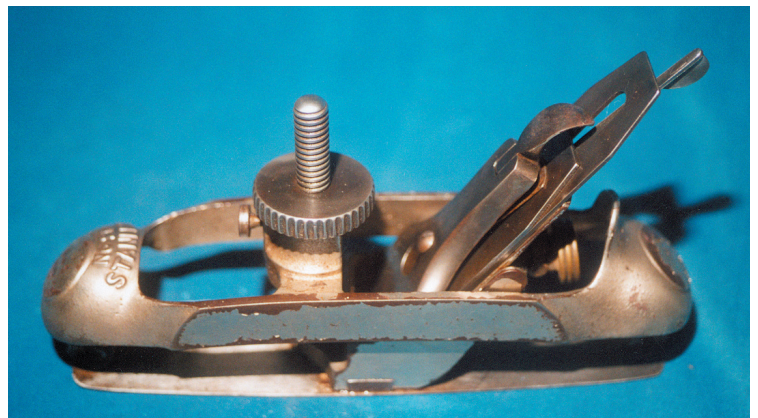
The No. 20 (1897-1958) was nickel plated prior to 1919, with later models featuring a black japanned body with nickel finish. The No. 20 is recognised as the sturdiest and the most useable of the lot.

The American Sargent Co. produced compass planes, as did Record — the English toolmaker. Theirs is a very good, useable robust plane, but — as is important with all planes — sharpness and fine tuning are the main criteria for a professional result.

For further information on smaller tools, or any other old or unusual woodworking tools, contact Jim Black on Mobile: 0407 828 724, or write c/- Yarram Post Office, Yarram VIC 3971.



The Stanley No.113 Later Type



The Stanley No.20 (1897-1958)



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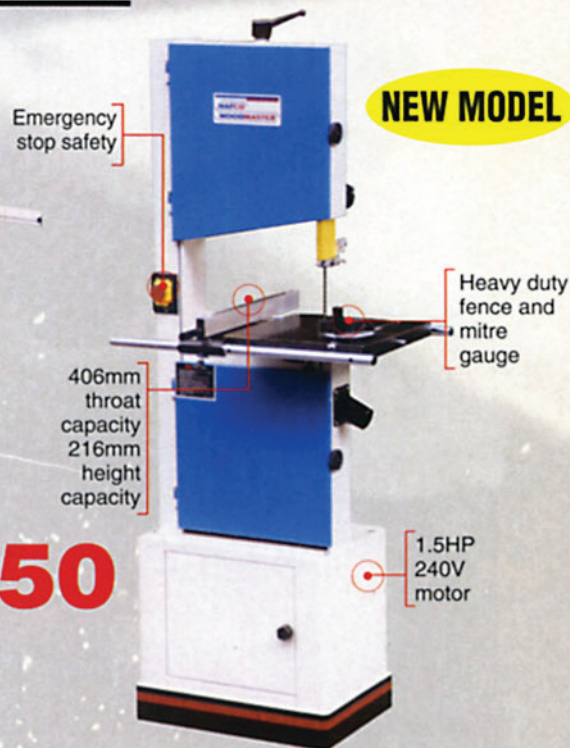
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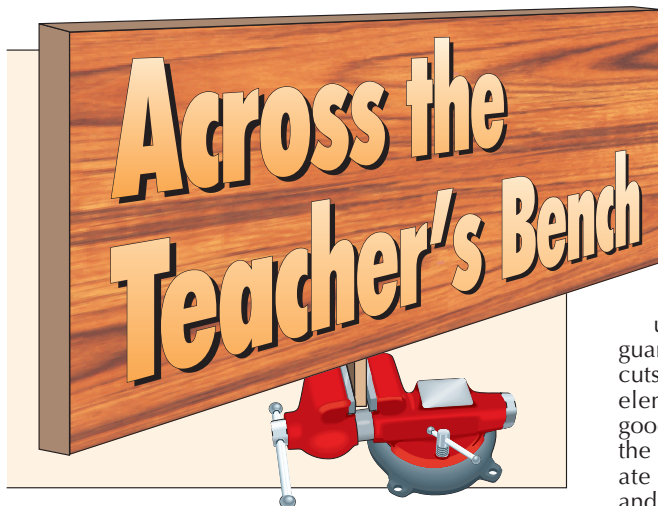
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by Les Miller (Assoc. Editor)

## Basic problems of Materials & Joining - 4 Framing joints

To enjoy woodworking, a few basic challenges have to be met and overcome. Perhaps the biggest one of these is successful joinery. Framing joints are one option for joining pieces of timber at right angles and there are several ways to construct them.

Before explaining these, I wish to make a point about the purpose of this series of articles. It's not my intention to reduce woodworking to a process of cutting square with a drop saw and then joining the bits with wood screws. If anything, I'm striving for the opposite, by demonstrating choices not commonly considered.

While joining with mechanical fasteners alone lacks some of the glamour of the techniques of ye *Olde Masters*, it provides a means for some to achieve professional and successful construction, with a minimum of equipment.

If the design of a project and its level of complexity are considered in light of the equipment available, and the budget and skills of the maker, then modifications may have to be made to the plan to overcome specific constraints. If you factor these elements into any of

your projects, and compensate accordingly, then success will be attainable.

Designing with commonly available timber sizes, accurately marking lengths, and using some method to guarantee perfectly square cuts — these are the key elements required for good framing joints. With the selection of appropriate mechanical fasteners and the use of straight and true timber, they will virtually guarantee successful construction.

Framing joints include a range of mortise and tenon, bridle, dowel, biscuit, mitre and reinforced butt joints (Photo.1). It is not necessary to choose the most complicated option just because it sounds more prestigious. More importantly, sound engineering should determine the appropriate choice.

The main enemy of the framing joint is *racking*, and the greatest ally is *gluing area*. Racking is the tendency for the joint to move due to the stresses applied to the frame when in use. A good example of racking is seen on back leg joints of chairs. Each time a person sits in it, or — worse still — leans back on the back legs, there is an enormous racking stress placed upon the back leg joint, and they are commonly known to fail.

Similarly, in a door frame, the racking effect is produced by the weight of the door hanging on the hinges. This is usually overcome by distributing the weight across a number of hinges, and the use

of extra long screws. The tendency for racking can also be overcome by strengthening the joint design, and increasing the gluing area of the joint components.

You will often see a diagonal brace in a door or a gate (Fig.1). The mechanical purpose of this is to prevent the frame from sagging, the result of racking. Otherwise the joints move, causing the structure to deform and become operationally useless. This is most common in outdoor gates subject to the elements, which often have no glue to assist the mechanical fixings, relying simply on screws or bolts to hold themselves together. The brace fits snugly inside the fixed frame corners, from the bottom hinge corner to the top outside corner, so that any tendency to sag is prevented. This is a deliberate mechanical feature of design, and essential for durability.

There are hundreds of ways of designing frames to overcome these problems, but unless racking faults are recognised in the design process, there will be many occasions when a frame which appears to be aesthetically pleasing, will simply fail the test of operation.

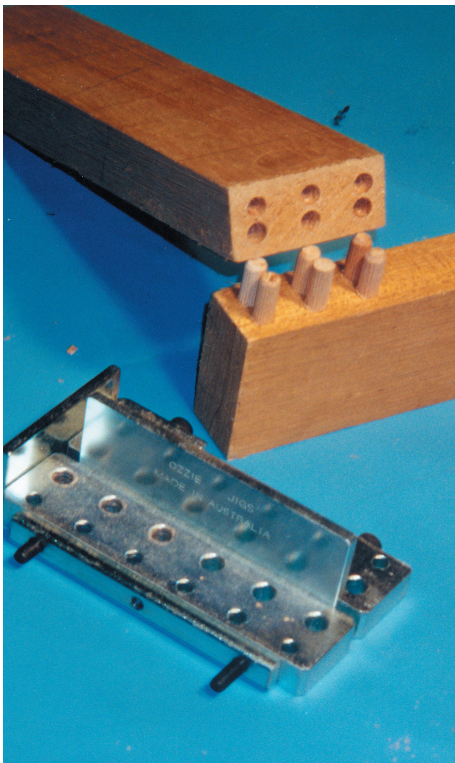
In past articles in this series, I explained in depth procedures for marking and cutting square. To summarise: use face side marks to identify how pieces go together, number your joints to show which pieces match each other, mark the waste to ensure the right piece is being cut away, and cut accurately on the waste side of the line.

Framing joints such as mortise and tenon and bridle, call for a high level of precision marking and cutting. If not, the joints will almost certainly have unacceptable movement or a degree of twist

**Photo.1: Corner and 'T' halving's can be cut with a router, bandsaw or by hand, or alternatively by laminated construction, as can be seen in the joint example on the right.**







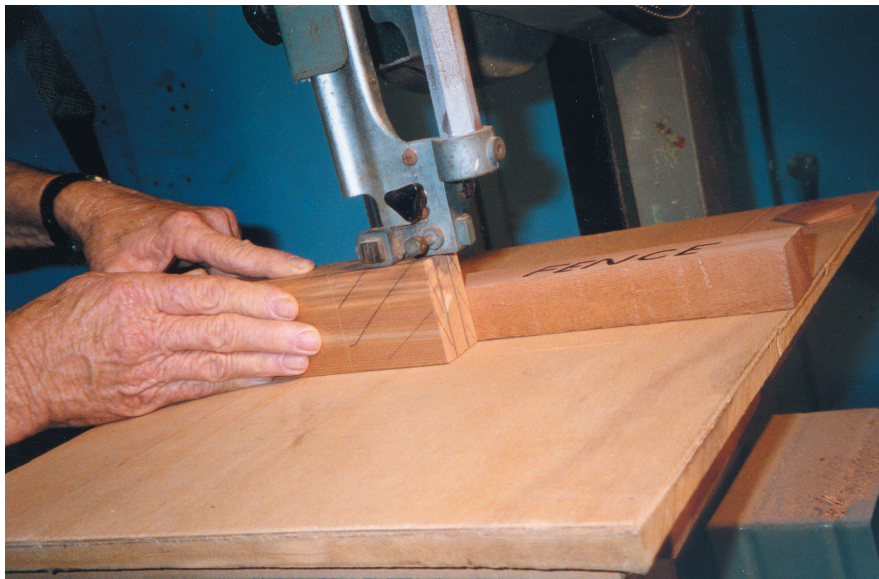
**Photo.2: The precision of the Ozzie Multi-Jig allows twice the number of dowels to be used, providing much more strength and performance than other doweling methods.**

in them (and in the resulting frame).

Dowels have forever been the DIY choice for framing joints, because they only require a perfectly square cut, accurately sized member for efficient operation.

It is a sad but true fact of life that dowel jigs — which are purchased to ensure precision — are not always accurate. In the main, I'd have to say, that I've seen more frames fail due to the flaws and imperfections of this joint work, than of any other. The gluing area is a primary consideration. Sometimes dowel joints fail because too few dowels were used, the ones used were too small in diameter to provide strength, they were too short in length to provide rigidity, or they were too inaccurate in their location to provide precision!

The faults are often due to the jig rather than the person doing the work. If you want a really accurate dowelling jig, check out the Ozzie Multi-Jig — Australian designed and made (contact Ozzie Jigs Pty Ltd, Tel: 02 9801 8883). Precision is virtually automatic, the proximity of dowels to each other provides a good gluing area, and the appropriate dowel diameter can be selected for the task at hand — 6, 8 or 10mm dowels (Photo.2).



**Photo.3: Halving joints and tenons can be quickly and accurately cut with a bandsaw fitted with a strong fence.**

I always hesitate to recommend a product in print, because it remains 'out there' for people to read forever, but this jig really does enable a person with limited equipment or technical expertise to create framing joints of strength, quality and precision. While there are stronger joints than those made with dowels, this jig offers simplicity, accuracy and flexibility, and will offset its moderate cost within a few projects.

The halving joint takes its name from the fact that half the thickness is taken from one piece, and the same amount is left on the other, so that they come together flush. While a halving joint is quite commonly used in framing without some form of additional strengthening, it is dependant upon glue to hold it together.

There is a fundamental flaw in this. Because the surfaces are perpendicular to each other, normal expansion and contraction of the components will stress the joint to such an extent, that — given enough time and extremes of changes in humidity — either the joint or the timber will crack or split.

There are a couple of keys to success, when making and using this joint. First, ensure that you use face side marks, to identify the face from which you are marking or cutting. Having marked the joint with a marking gauge and with the waste clearly indicated, the rebates are either cut by hand, sawing on the waste side of the line, or similarly with a bandsaw, or — even more efficiently — with a router. If you select the router option, it's worth making up a jig for this purpose (later in this series I'll detail just such a jig).

When the frame has been glued together, some strengthening mechanism needs to be added. This can be

a plywood panel fixed to each face, or alternatively set into a rebate in one face. Locking dowels or locking screws are sometimes employed for this purpose.

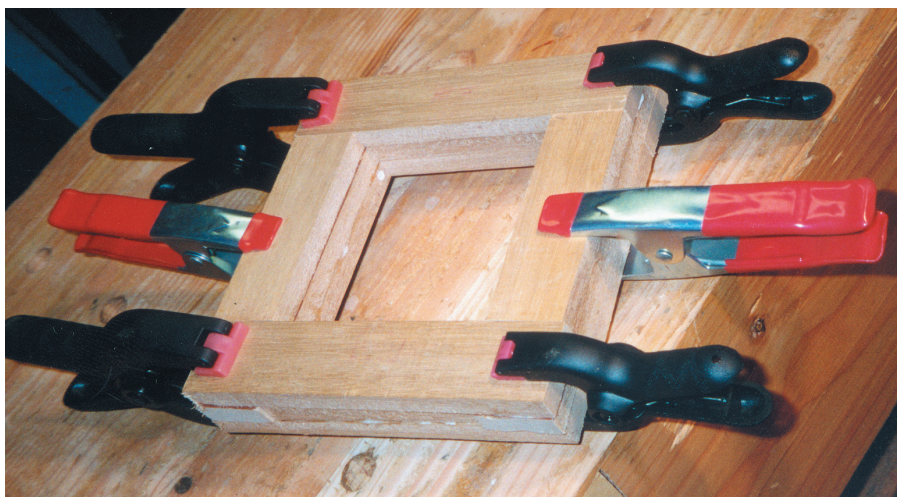
A bridle joint is very easy to make, has great strength generated by its large gluing area, and has the benefit of looking like the strong and efficient joint that it is. The bridle joint depends upon the close mating of the faces of the components for strength, and on the large gluing area and the strength of the timber for permanency. This joint can be used for door frames, gate construction, leg to rail chair construction, and virtually any situation where a strong frame is required.

In earlier times, students learned to cut the bridle joint by hand, as a precursor to learning the mortise and tenon joint. Today, most people have a variety of equipment at their disposal, providing alternate means of construction.

If a bandsaw is available, a stout fence should be set square to the table and perfectly aligned to the bandsaw blade (Photo.3). This set-up is excellent for cutting bridle joints and halving joints. There are a few traps, but these only relate to the fundamentals of marking the waste and then setting the fence so that the blade is cutting on the waste side of the line. It's not possible to cut both halves of either the bridle or the halving joint off the same fence setting, as this would cause a gap of saw cut width (ie. the size of the kerf), on both cheeks of the joint.

According to the books, the tongue of the bridle joint and the tenon of the mor-





**Photo.4: A bridle joint frame made using laminated construction calls for plenty of cramps.**

tise and tenon joint should be proportionally one third the thickness of the rail. While this proportion is a useful rule of thumb — and in practice usually translates into a width that is equivalent to the standard chisel width closest to this proportion — this is not a hard and fast rule.

When joining a rail to a leg or similar situation, where one piece is thicker

than the other, it may be possible to make the tenon or tongue half or even two thirds the thickness. This would effectively vastly increase the strength of the joint. A major weakness in this type of joinery is often created in the tenon by cutting the shoulders too deep, seriously affecting the strength at the base of the tenon.

Many people have severe limits of equipment and/or practised skill. The laminated method of creating halving, bridle or mortise and tenon joints calls for

nothing more than a means of cutting square, and enough cramps to hold the laminations together while the glue is setting (Photo.4). It costs a little more in material, but there is virtually no wastage.

This method requires several pieces to be cut to exactly the same length. To achieve this, a length stop should be fitted along the bed of a radial arm saw, drop saw, mitre box or whatever else you may be using to help you cut square. This takes a little time to set up, but pays for itself in accuracy and in the quality of the finished joint work. Similarly, a jig to guarantee squareness of the finished frame, to help hold the parts in position while the inner lamination is being glued and pinned, is a worthwhile asset.

In the bridle joint example shown here (Photo.5), I have used pieces of timber of the same sectional size, all standard off-the-shelf. These were cut to length and glued together. In the bridle joint, the inner laminations are glued and pinned from the inside, and the outer lamination is simply glued and cramped. A little care in colour and grain selection can almost completely disguise the existence of the laminations.

Joints and joining methods are the

# The Quizzical Woodworker

by Ernie Newman

## Questions

- 1 Are there more species of hardwoods or softwoods?
- 2 On what item of furniture would turned stretchers be found?
- 3 If a scraper is used to finish turn the face of a platter, should the handle be higher or lower than the cutting point?
- 4 The *Golden Mean* has been used as a guide to proportion in the design of furniture, carving, sculpture and turning for over two thousand years. Which proportion is closest to the *Golden Mean* —  $\frac{1}{2}$ ,  $\frac{2}{3}$  or  $\frac{5}{8}$ ?
- 5 Was the technique of releasing captive rings on turnings such as baby rattles developed before 1700A.D. or after?

**Ernie Newman taught the 3 year woodturning trade certificate course at Lidcombe College of TAFE in Sydney from 1993 to 1999. He has published over 40 articles on woodturning, and demonstrated the craft in seven countries.**

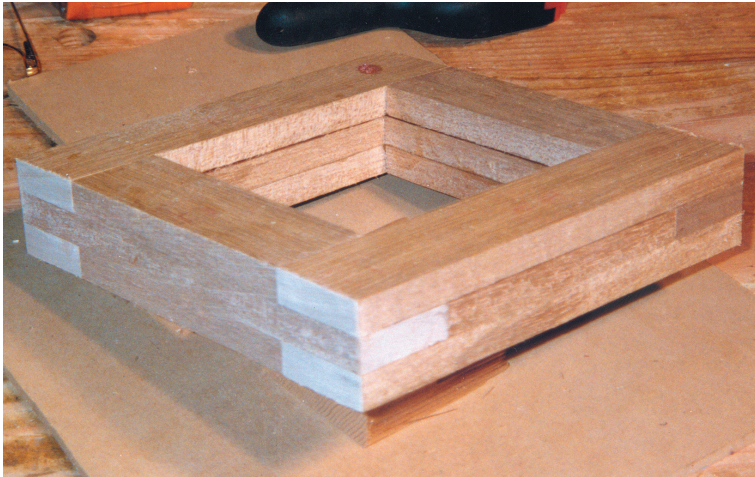
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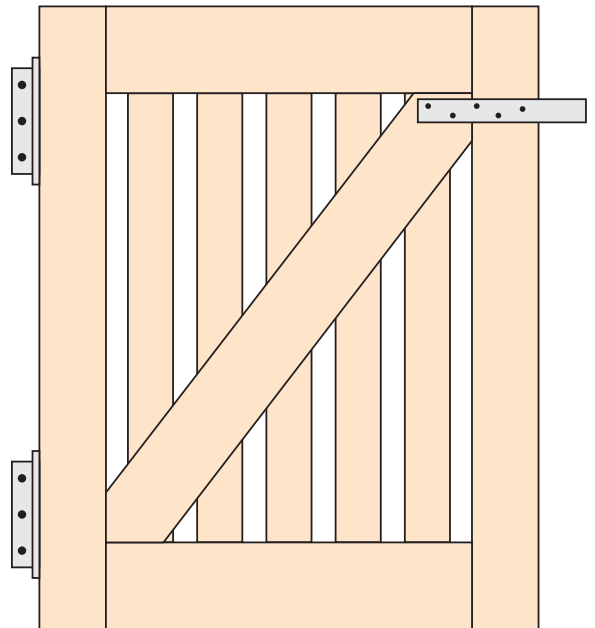
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**Photo.5: Laminated construction is more expensive than conventional methods, but creates perfect joint work.**

core of woodworking. In this series, I will continue to identify a variety of methods for their construction, because the equipment in a particular workshop will often determine the design of the joint selected. In the next installments, I'll be looking at biscuit joining and some mortise and tenon options, employing jigs and a router to assist in waste removal. W



**Fig.1: The brace prevents racking caused by the weight of the gate hanging on its hinges.**





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## USER REPORT

### The Centreprise: An Australian designed and made circle cutting jig for the bandsaw

by Les Miller

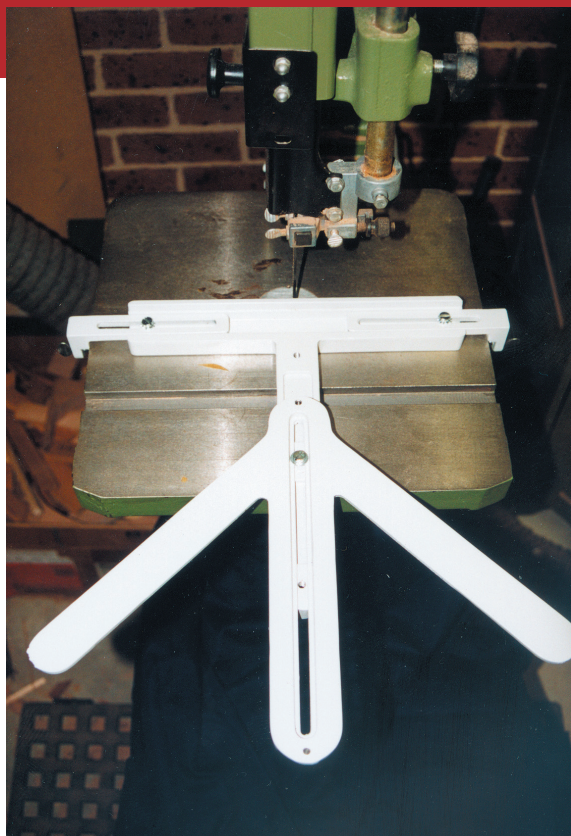
There are many home-made bandsaw circle cutting jigs described in the pages of this magazine and elsewhere, but to my knowledge never before has there been a reliable commercial jig available to the consumer at a reasonable price.

Ideally, a circle cutting jig should be easy to use, repeatedly accurate and sound in construc-

tion. The Centreprise (available from Gregory Machinery in Brisbane, Tel: 07 3844 4433) fits the bill on all counts.

The Centreprise is designed to suit 14"-18" bandsaws. It locks

**Photo.1: The centre points of the jig must be accurately aligned with the gullets of the bandsaw blade.**

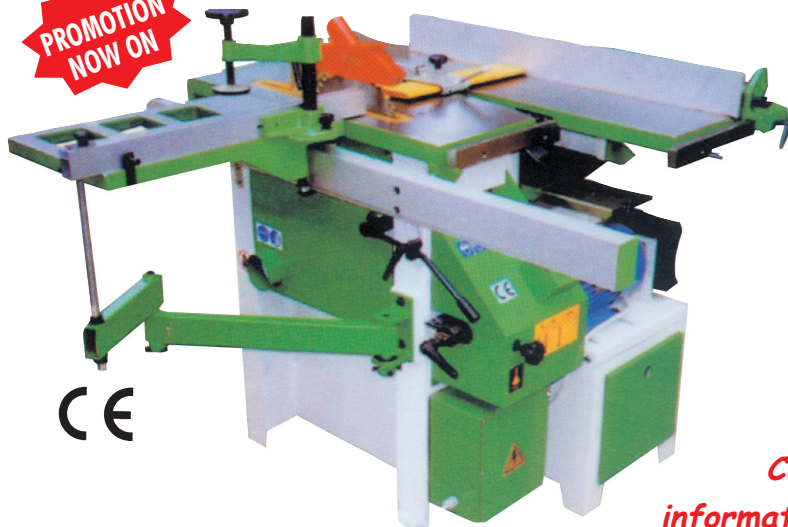


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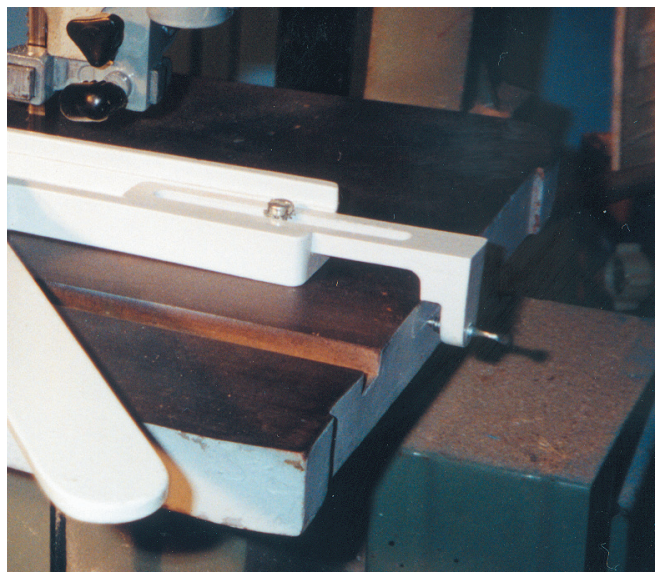
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onto the table and enables the operator to cut accurate circles, from very small diameters (depending on the size of the blade) to close to a metre.

The Centreprise is designed and made in Australia. Alana Patterson designed it in consultation with Robert Gregory of Gregory Machinery, as an end-of-course project for her

**Photo.2: A conical recess should be drilled into the front and back of the bandsaw table to locate the thumbscrews.**



Manual Arts Teaching degree at Griffith University, Brisbane. It was intended to be a jig that was accurate and robust enough for the wear and tear of a high-volume classroom situation. It is made from sand cast aluminium and is powdercoated, for protection and a long working life.

I first had a chance to test it at the 2001 Perth Timber and Woodworking Show, and have been using and demonstrating its effectiveness ever since, at all the Timber & Working With Wood Shows along the east coast. Throughout this time, the jig has proven itself to be a useful and easy-to-operate tool.

To fit the Centreprise to the bandsaw table for the first time, it must be accurately positioned so that the line of the two centre points on the jig are perpendicular to the line of cut, and aligned to the gullet of the teeth on the bandsaw blade (Photo.1).

The mounting arms are adjusted to the front and back of the table, and — when the gullets on the saw blade are aligned with the centre points — the locking thumbscrews are tightened. The mounting arms can be adjusted to fit a bandsaw table from as small as 300mm, up to 500mm.

Once the initial setup is complete, the position of the locking thumbscrews is marked on the front and back edge of the bandsaw table. A small drill bit is then used to create a conical recess for locating the screws in future (Photo.2). This allows quick and accurate re-positioning of the jig each time it is used. Once adjusted to a bandsaw table, there is never any need for further adjustment when re-mounting to that particular table.

To remove the Centreprise from a bandsaw table, the locking thumbscrew at the front edge of the table is released and the jig lifted clear. By not touching the back thumbscrew, the adjustment and accurate alignment remains intact.

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To cut a circle using the Centreprise, first adjust the radius by releasing the support arm locking screw, to allow the arm to slide back and forth perpendicular to the blade. The support arm houses the sharpened centre points, which determine the radius of the circle. If the circle being cut is less than 300mm in diameter, the inside centre point is wound up so that it protrudes about 3 or 4mm, and the outer centre point is wound down so that it lies below the surface of the jig. If a larger circle is required, the inner centre point is wound down and the outer centre point is wound up to contact the timber blank.

The arm is adjusted so that the centre point is located a distance equal to the desired radius of the circle, away from the outside cutting edge of the blade. The locking screw on the arm is then tightened to fix the centre point position (Photo.3).

The timber blank should be prepared roughly square, and about 10mm larger than the desired finished circle. Mark the centre along one edge of the blank to provide an accurate starting point for the cut. Place the blank on the support arms, firmly against the blade so that the marked centre is level with the gullet of the blade and the straight edge of the blank is in line with the line of cut. Press down firmly with the right hand above the centre point, and turn the machine on. When the blade has powered up to speed, begin cutting by


continuing to exert firm downward pressure above the centre point, and rotating the timber blank into the blade with your left.

The advantage of beginning with a square piece of timber is that the left hand is able to firmly grasp and rotate the material without any danger of coming in close proximity with the blade. As with all bandsaw operations, neither hand should ever exert pressure on the timber directly in line with the blade.

While a 9mm blade will comfortably cut circles of 65mm in diameter, narrower blades will allow very small diameters to be cut, as small as 40mm diameter.

The Centreprise is easy to use, easy to mount, and a real advantage when high-speed cutting accurate circles for woodturning, cabinetmaking and other woodcrafts (especially the manufacture of wheels for toys).

I found that after the initial set-up, which takes a little time, the jig was super simple to re-mount accurately. The time spent setting-up, as detailed in the instruction leaflet provided, is rewarded with the smooth and precise operation of the jig.

The Centreprise will virtually last a lifetime, and at a retail price of around \$165, it represents good value for money. For more information contact Gregory Machinery, Tel: (07) 3844 4433. 

***The centre points provided with the jig guide the timber throughout the cut.***

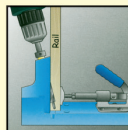
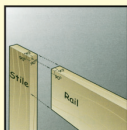
***The jig can help make circles from 40mm to 750mm.***

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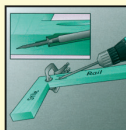
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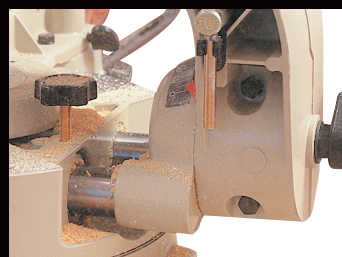
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# USER REPORT

## Makita Compound Slide Saw Model LS1212

by Neil Scobie

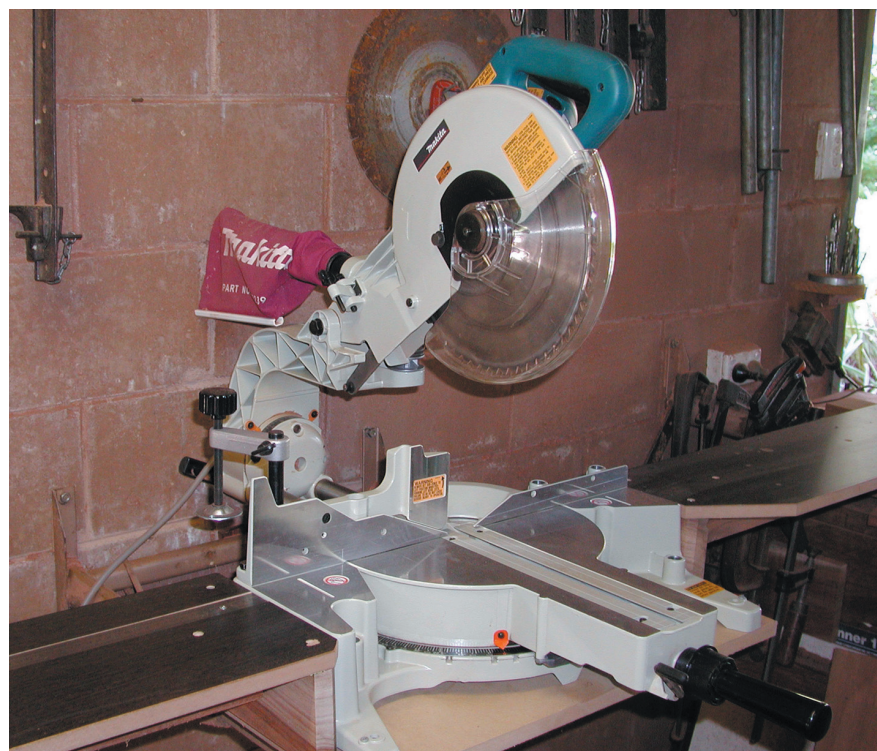
When I was asked to 'test' the Makita LS1212 for the magazine, I was more than happy to, as I had already been using one for about six months! The saw has been an excellent addition to my workshop.

It's easy to see that Makita put a lot of work into developing this saw. It has many great features and is very efficient to operate.

The LS1212 has a 1650 watt motor and takes a 305mm blade. Its little brother — the LS1013 — has a 1430 watt motor with a 255mm blade.

The cutting capacity of the LS1212 is huge — 98mm x 310mm at 90° — and can be increased to 120mm x 230mm by placing a 34mm spacer against the fence. My last drop saw cut a maximum of 50mm thick, so it was easy to notice the difference in capacity. I still have the old saw for use in my furniture making classes, but all the students seem to go straight for the Makita, and will only use the old saw when they can't get on the Makita fast enough.

I have my Makita saw set up a bit dif-



**Photo.1: The LS1212 set up in my workshop.**

ferently than carpenters would. Whereas they would probably be moving their saws from room to room throughout a house, mine is screwed to a wall mounted bench which supports an extension table each side, and it hasn't been shifted since I first got it (Photo.1).

The LS1212 has a large base which supports the timber well even without the extension tables, and also makes it quite stable when the slide arm is fully extended.

The Makita compound slide saws are the only saws that incorporate the slide arms underneath the base. This setup is unique to Makita and is claimed to make them more stable, as the centre of gravity is lower down on the machine. These slides run through linear bearings at the front and rear of the arms, giving a smooth cutting action. All other brands of compound saw have overhead slide arms.

The Makita drop saw is gear driven, rather than belt driven like competitive brands. Belts can result in a loss of torque, a problem that won't arise with the LS1212. I have been impressed with the amount of power and cutting speed, even when cutting thicker pieces of timber.

Another good feature of the LS1212 is the soft start. When you press the switch, you don't get jolted by the sudden powering up of the saw.

The blade spins at 3000rpm and with the constant speed control function, the blade does not seem to lose power. Makita have reduced the speed of this

**Photo.2: The saw set up to cut a doubly inclined angle.**







**Photo.3: The saw set up to cut a housing.**

saw from the previous model's 3800rpm — I believe to reduce the noise. I find the new cutting speed is excellent, and the noise levels are much less than earlier models.

The fence on the LS1212 is in one piece, with a flip over auxiliary fence that supports the timber closer to the line of cut. This auxiliary fence needs to be swung up out of the way when you lay the saw blade over to the left hand side. The support provided by the fence is very good, eliminating any need to add long fences to the support tables I built on either side of the saw (Photo.1).

The angle cutting capabilities of the LS1212 are excellent. With the blade vertical, it can be swung to cut 47° to the left and 60° to the right. Positive stop locks are located at 15°, 22.5°, 30° and 90°, or you can select any angle you like and lock the saw by twisting the handle clockwise. The locking mechanism is quite clever — you can lock the angle, set the quick stops, and lock the slide all from the one place and with

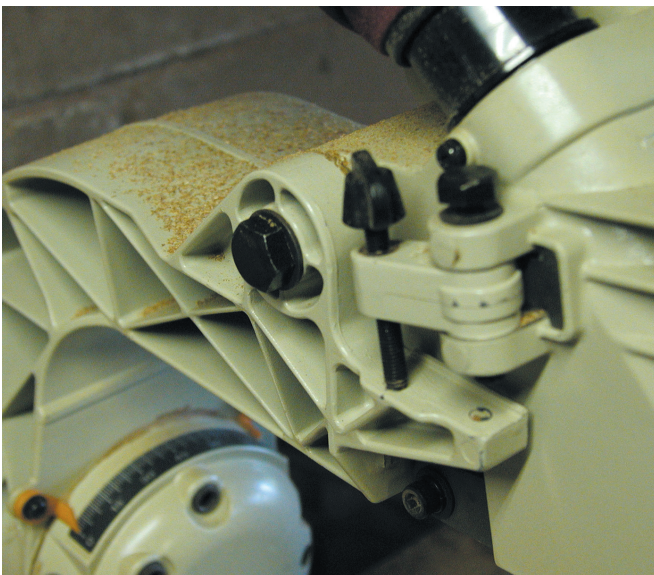
one hand.

When you need to cut doubly inclined angles, you can tilt the saw blade from vertical to 45° either left or right (Photo.2). The angle indicators at the back of the slide arm casing are easier to set and read. My last drop saw only tilted to the left, and I find having a saw that tilts both ways is an enormous advantage.

The Makita LS1212 also has another great feature, a depth stop which can be set to cut trenches and housings. I have used this on numerous occasions when making cross halving joints. It's quick to set up, although you will need to place a packer about 50mm wide between the fence and your work piece, to allow the saw to slide far enough in to fully cut the inside of the housing (Photo.3).

After having this saw for about six months, we have given it a good work out on numerous applications. The twelve students in my furniture making classes and my assistant have all put it through its paces. They are all impressed and, of course, they all want one for themselves!

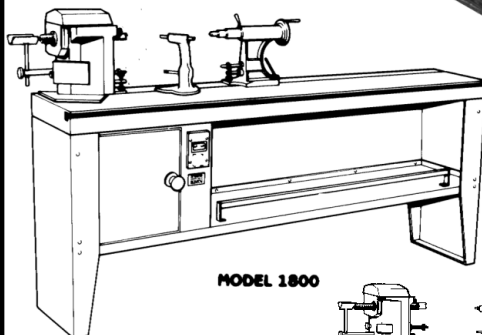
I have found the Makita LS1212 and the LS1013 to be excellent saws, versatile and robust, and machines that I'm sure will last for a very long time. W



**Photo.4: Close up of the depth stop.**

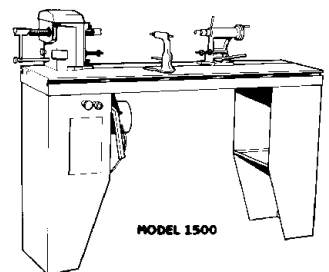
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# HIGH PRESSURE WATER BLASTING

## Removing bark the easy way by Glenn Roberts

Leaving the natural edge on timber is becoming quite the trend in wood turning and power carving work. It adds striking contrast and visual appeal to a piece, helping it stand out from the crowd. While some burls and slabs with natural edges intact are sold without the bark, there are often traces still attached that need to be removed.

Usually it's prudent to leave the bark intact at least until the piece is in the workshop, so it can protect the very surface — the natural edge — you are trying to use as a feature. This is often the case with burls that have a thick outer bark protecting a spiky surface beneath. If the burls are thrown together for transit, the bark will prevent them from damaging each other.

Once the piece is in the workshop, the problem of removing the bark can be quite a battle. Woodturners and carvers employ various techniques to remove the often stubborn bark. Prying the bark off with a screwdriver can be very time consuming and may damage the underlying surface.

Perhaps the most effective and most widely used method is a high-pressure water cleaner or blaster. A blast of water has been proven to be capable of getting under the bark and lifting it off without damaging the underlying surface (Photo.2).

There's a proliferation of high pressure water cleaners (or water blasters, as they are commonly known) on the market, and while most are effective at cleaning masonry around the home, there are particular requirements when it comes to removing bark. This is especially true for our native hardwood burls, which are commonly used in woodturning and power carving.

### What size unit is required?

When deciding on what size unit to buy or hire, I found it difficult to get reliable information from suppliers, simply because they had never encountered a request for this type of use. While most dealers could tell me about cleaning concrete driveways and so forth, very few even knew about — or had experience with — the particular task of removing bark. I wasn't surprised, as it's quite a specialised application.

Like most power tools, you get what you pay for, and when looking at water blasters this statement is particularly true. In recent years, a vast array of smaller units have been introduced to the domestic market. Most of the larger hard-







ware stores now sell at least 2-3 different sizes. However the biggest limitation of the smaller units is that they generally are single phase (240Volt), and hence have an absolute maximum limit on the motor size of between 2.5-3hp.

The commercial units used for cleaning brickwork and plant are either 3-

**Photo.2: The left side of this Coolibah burl has been water blasted, and is showing the exposed surface of the wood underneath. There is still bark remaining on the right side of the burl.**

**Photo.3: The 'turbo' nozzle at left and 'standard' nozzle at right. Note the two flat plates, either side of the centre jet on the standard nozzle. these are adjusted to create a fan spray. However, for removing bark, the water is used directly from the centre jet of the nozzle.**



phase electric (415V), or petrol motor driven, typically 5hp upwards.

While some suppliers have demonstration days to showcase the latest water blasters, it can be another thing to turn up with a piece of wood and expect them to spread pieces of bark and water over everything in a 5-10 metre radius, just to demonstrate how a particular unit works.

So, therein lies the dilemma — you are hardly going to spend hundreds or even thousands of dollars on a unit without seeing it perform a particular task.

By far the easiest way to gather more information is to find someone in your local woodworking club who has had experience with water blasting wood, and ask them to see how effective their unit works. Be sure to make a careful note of the following specifications; the size of unit — ie: motor size in hp or kW (1hp = 746watts), pressure setting used (psi or kPa), water output rating (Lpm or Gpm), and the nozzle type used. These are the critical settings that, aside from technique, will determine the effectiveness of the unit.

### General findings

To gain a complete understanding of the different ratings of various units and their features, you should talk to a num-

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ber of specialist suppliers and see what they have. Simplifying for the purposes of this article, water blasters are generally rated by two main characteristics; maximum working pressure (which may be listed as effective working pressure — such as in the case of a turbo nozzle), and the water output (generally in litres or gallons per minute).

Initially, I was of the belief that the higher the pressure the greater the effect on the wood and bark removal. However, to my surprise, I found a different story when trialling various units at a local supplier. Yes, I did manage to find one who was willing to test various units on a piece of burl. After trialling different size units, (all were 240V power) he explained that the larger (motor size) unit delivered a higher volume of water at a lower pressure than the smaller 'domestic' unit (the smaller unit was also trialled with a turbo head). The larger unit worked well at removing the bark, while the smaller unit did nothing but rough up the surface.

From these limited trials and experience with other units, I have come to the following conclusions which may serve as a general guide. The blaster should deliver at least 11-13 Lpm at approximately 1500psi. Generally a unit this size would be powered by a 2-3HP single-phase (240V) motor, or equivalent capacity petrol motor. Note that it's the *Litres per minute* rating (and related horse power rating) that appears to have the most effect.

This is not to say that on some species of timber a smaller unit won't remove the bark. However, even with the larger single-phase (240V) unit, the process can be slow and somewhat tedious. A small 300mm dia, hardwood burl may take 15 minutes of continuous work to remove every trace of bark.

## Nozzles

Another important and even crucial factor that determines the unit's effectiveness and capacity for work is the type of nozzle fitted. While there are various types available, the type I have found suitable for removing bark is a fine or 'needle' jet. When using an adjustable-type nozzle (Photo.3), it's simply a case of turning from the fan position to a fine point for removing bark. Some water blasters may only be supplied with a fixed fan nozzle, and will therefore be unsuitable for this type of work.

A wide range of nozzles are available. One type that is becoming increasingly popular is the turbo nozzle (Photo.3). With this nozzle, a fine jet of water is moved in either an up and down motion, or around, to produce a ring effect. In this way the fine needle jet of

water is still in effect, but it covers a larger area, and therefore should produce a more even surface finish. The turbo nozzles are often rated at a higher *effective* working pressure, but this may not necessarily mean they work any better at removing bark when compared to a fine point.

## Things to consider

As mentioned, an electric unit capable of serious work will be at the limit of single-phase capacity. A motor of 2-3hp may even need to be plugged into a 15amp outlet.

Generally, water blasters are fitted with approximately 8-10 metres of high pressure hose, so there is a tendency to use the unit out in the open, often a particular area in the yard that is away from the power outlet and water supply tap. If this is the case, you should ensure that any extension lead (if required) is of adequate current carrying capacity (ie: 15amp caravan/builders lead), and not excessive in length. Perhaps a better option is to keep the unit close to the power outlet, and use a longer inlet water hose if required.

It's worthwhile to inspect the power lead and plug at regular intervals for overheating, particularly when using the water blaster for lengthy periods of time.

## Petrol and second-hand options

One option not mentioned thus far is the use of a petrol driven unit (these are generally larger in capacity and are available for hire). However, while these units are more powerful, the neighbours may not appreciate the noise and exhaust fumes, particularly if used for extended periods.

When I investigated what units were available on the market, I also enquired about the possibility of second hand ones. Most responses suggested that very few units become available and if they do, invariably the pumps need replacing at the very least. As the pump has many moving parts and is in contact with water, their longevity is often related to their build quality.

## Safety gear

High-pressure water can be a useful tool. It is used in industry to cut all types of material. Like conventional cutting blades, high-pressure water doesn't differentiate between the work piece and human flesh. Therefore, appropriate personal safety equipment and safe working practices are a must (Photo.1). While some advertisements for water blasters show scantily clad people cleaning paths and masonry, correct protective apparel must be worn at all times.

When using a fine jet of water at

close proximity to the work surface, the rebounding water can go in every direction, particularly when rebounding off the irregular surface of a burl. Apart from the risk of personal injury, you will soon get very wet and covered in fragments of bark, and whatever else is in the bark (ie. insects, fungal spores, etc).

It goes without saying that users should carefully read the manufacturer's instructions before using a water blaster. Above all, avoid the temptation to clean yourself down after the job is done, as you may be accustomed to doing with a conventional low-pressure garden hose.


As with most woodworking chores, effective holding of the workpiece is important. I have found my Triton Super-jaws to be ideal for this. It provides a stable, strong platform/vice, and it's generally impervious to the jet of water that would otherwise damage the wooden jaws of a normal woodworking vice.

## Conclusion

It can be appealing to use natural edge burl pieces for your turning or power carving, but to achieve a flawless, bark-free finish requires more research, cost, effort and safety consciousness than many people realise. However, exposing the unusual underlying surface can be worth the effort.

If the idea of water blasting sounds interesting but you are daunted by the thought of the equipment required, or unsure about your ability or the correct equipment to use, seek expert advice.

An alternative option to investing in the equipment yourself is to contact your local brick cleaning contractor, and see if they are interested in the job. However it may take some explaining!

**Glenn Roberts is a hobby woodturner who works often with burls. The cover photograph of this issue shows Glenn sitting on a pile of Bloodwood burls, holding a turning which recently won 'Best Eucalypt' at the recent National Woodturning Exhibition in Victoria. It was turned from similar eucalypt burls.** 

This information is offered as a general guide to some aspects of bark removal.

Further consultation with specialist tool merchants will help determine appropriate equipment and safety procedures.

What has worked for one person cannot be relied upon as a safe solution for others, without proper technique and safe work practices.



# Canberra Timber Show 'Spectacular'



black, and some rare Fiddleback grain.

Salvage timber suppliers travelled from the North Coast and Western Australia to join the locals with an outstanding display of Australian species. Visitors were treated to some huge slabs in Red Cedar, as well as a great selection of Jarrah. Trend Timber from Mulgrave (near Windsor, NSW) made a massive effort to transport a major exhibition of cabinet and woodturning species, which provided a unique opportunity for Canberra wood buffs to acquire a range of top quality timbers.

The Canberra heat of the Triton Toy Competition attracted some beautiful toys. A Five-piece Train by B. Gatfield won first prize (Photo.4), and a Rocking Horse by J Marshall came in second place. Third prize was won by another Rocking Horse, this one by S Porritt, which earned him a Triton Circular Saw from sponsor Mitre 10.

The finalist of the Triton Toy Competition, to be held at the Melbourne Timber and Working with Wood Show October 18-21, will be announced in the January/February edition. W

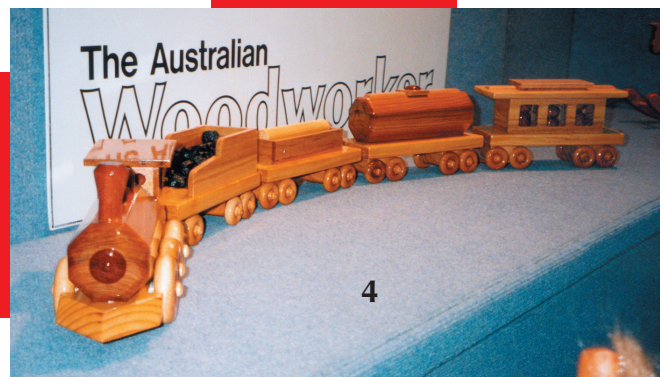
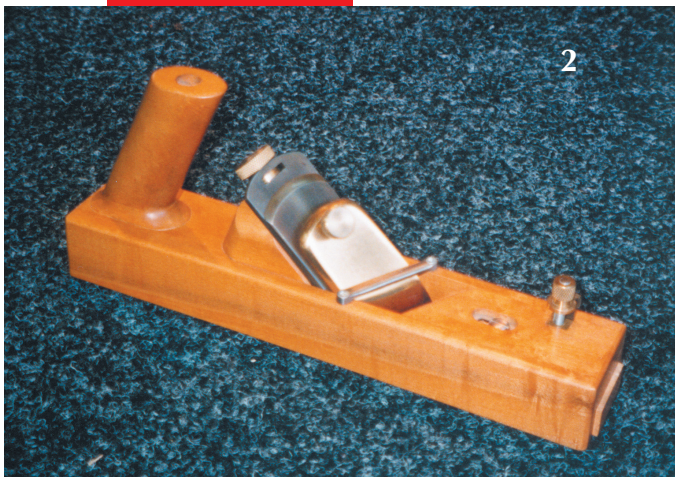


The people of Canberra and surrounds turned out in force to see what has enthralled audiences in Perth, Brisbane, Sydney and Melbourne for the past decade, at the Timber and Working with Wood Shows organised by dmg world media.


The ACT Woodcraft Guild displayed the diversity of their Special Interest Groups (SIGs), with a wonderful exhibit of varied woodcrafts. Bruce Lemin's Harp in Macassar Ebony was spectacular (Photo.1), as was a hand made Panel Raising Plane in Rock Maple by Terry O'Loughlin (Photo.2). A Scroll Saw Clock, a group effort by the Scroll Saw SIG, was also well received.

Bungendore Wood Works Gallery showed some of the pieces for which they are now famous, none more spectacular than Lindsay Dunn's *Lattice Bowl* (Photo.3).

*Embrace*, a sculpture by Guy De Tot, featured a remarkable piece of Australian Gidgee, with colours ranging from a light cream through to







# A Timber Odyssey in Western Queensland

by Col Martin

Last year I was asked by Bruce Bell — a professional woodturner who lives and works in Withcott, at the foot of the Toowoomba Range — if I would like to go with him to collect some burls out near Longreach and Boulia. Being a member of the International Wood Collector's Society (IWCS), I thought this would be a good chance to add to my timber collection.

We decided to go up through Injune to Emerald, and then west to Longreach, stopping to look at interesting trees along the way, and — if possible — to obtain some good photos for our proposed IWCS book, aimed at helping our members identify trees.

Our timing had to suit our hosts' farm schedules (where we were staying for the duration of the trip), and also those of Tim Skilton and his son Luke. Tim is also a professional woodturner, and a mate of Bruce's from Adelaide. He was to join up with us on the hunt for some timber to take home to South Australia. We settled on a date and arranged to meet Tim and his son at Longreach.

We got off at 7:30am on a Thursday morning. Our first stop was Possum Park, an old RAAF ordnance depot that's had the underground bomb shelters converted to overnight accommodation units. We then headed west to Roma and north to Injune, where we called on

the owners of the Womblebank Sawmill (four brothers — Graham, Trevor, Ian and Barry Hornick). The mill cuts White Cypress, and is supplying overseas markets with timber dimensioned for use as the bottom plates in timber framed home construction.

At the mill we saw some very large White Cypress logs which had been put aside because they were too large for the saws, which take a maximum 600mm diameter log. All logs entering the mill are costed according to their weight, with trucks crossing a weighbridge on

their way in and on the way out. This saves a lot of work measuring girth and length to work out volumes.

Here, much to our surprise, we received our first timber samples — pieces of Grey Box and Bird's Eye White Cypress, which is relatively rare. We thanked the owners and headed off towards Walleroo, at the top of the Carnarvon Range (Photo.1), where we camped for the night.

After a hearty breakfast, we descended the Carnarvon Range and soon made

**Photo.1: Carnarvon ranges from below.**





our first stop at the Mooleamba vine tree scrub.

Here we identified some Wilga and an Ooline (*Cadellia pentastylis*) tree, from which a large branch had broken. We also saw a large bottle tree which had footholds cut into its side by aboriginals (Photo.2). Travelling on, we stopped occasionally to take some photos, especially when we saw an Emu Apple (*Owenia acidula*) covered with its small red fruit (Photo.3). There were probably about twenty trees at this spot, but only two had fruit on them.

Travelling on towards Springsure, we saw several Red Bauhinia (*Lysiphyllum carronii*) trees in flower, and towards Emerald we came across several kilometres of Gundabluie (*Acacia victoriae*) in flower.

Arriving at the property of our hosts, Alan and Lyndal, we were just in time to see the start of the Olympic games on TV, and we all had late tea together. The next morning, after sharpening and refuelling the chainsaws, we headed off to cut some Coolibah burl in a creek about 10km from the house. There was a good breeze blowing, so working away on the trees was quite pleasant, until one of the chainsaws decided to call it quits and suddenly stopped. It was the largest and also the oldest of the saws Bruce had brought along, so we had to resort to using one with a shorter bar.

Over lunch, our host told us there was a patch of wild lime (*Eremocitrus glauca*) on the edge of a landing strip, and he was happy if we cleared some away. Heading off again after 3pm (to avoid the heat of the midday sun), we soon found the lime and obtained samples.

After breakfast on the Sunday I went on the water run with Lyndal. Every two or three days, the windmills, bores and tanks are checked to see if they are working. The first tank was ok, but when we reach the next one we found that the pump rod on the windmill had broken. This meant another repair job for Alan, as the sheep can only go for about four days without water, depending on the temperature. We saw plenty of trees on our way around — Boree, Whitewood, Coolibah, Gidgee, Leopardwood and Mesquite were the ones that I could identify easily. Plenty of kangaroos and pigs around too.

That same day after morning tea, Bruce and I started to cut our burls into blocks and rounds, waxing them all over to try and stop the cracking. On hot days, the timber will dry and crack in just a few hours. We stacked the timber in a shed, so that we could collect it on our way home, after we'd been to Boulia.

Tim Skilton and his son Luke arrived around 1pm Monday, and together we decided to head off to Boulia the next day. After arriving at our destination, we settled into the breezeway between the shearer's quarters, had a shower and some tea and headed to bed. Our hosts on this property were Vida and Reg, along with their son Sam.

Next morning we were up early for breakfast, discussing how and where we could find the timber we needed. Sam had a satellite map of the property and showed us where a loader had been working, opening up creek crossings and making a couple of dams. Costs for this operation are \$100 hour, plus the owners of the property have to supply the operator's fuel at 1200ltrs for 30 hours work.

We'd been given a twin cab Rodeo to use while we were there, so we loaded the saws, fuel and other things we thought we'd need. We eventually found where the loader had been, but the first couple of trees were unsuitable — hollow. Next, we found a fairly large Gidgee, and it was ringed quite a ways up the trunk. After a couple of cuts, we found that it was solid, and set about removing the best parts.

Some other trees were fairly close by, and soon we had a trailer load plus some in the ute. Bruce then took us on a tour



Photo.2: Bottle tree with native footholds.

Photo.3: Emu Apple fruit — a good crop.







**Photo.4: The Waddy tree sentinels.**

of the property, and eventually we came upon two Waddy trees (*Acacia peuce*) on a stony ridge (Photo.4). There were no other trees anywhere near these, and I've been told by Col Ward (another IWCS member who'd been there previously), that they appear no bigger today than they were in 1910. Evidently, these are the only two trees of this species on

that property.

Eventually we headed back to the homestead and unloaded our timber, ready to saw up when it was cooler.

The next morning Tim and Luke decided to stay, and cut and wax the timber, so Bruce and I headed off in a different direction to see what we could find. On the previous day we had seen Gidgee (*Acacia cambagei*), Broom Bush (*Apophyllum anomalum*), Conkerberry (*Carissa lanceolata*), Currant Bush (*Carissa ovata*), Mulga (*Acacia aneura*), Coolibah (*Eucalyptus microtheca*), Ghost Gum (*Eucalyptus papuana*),



**Photo.5: Late afternoon on the Dajarra/Mt Isa road.**

White Bauhinia (*Lysiphyllum spp*) and River Red Gum (*Eucalyptus camaldulensis*). Continuing to collect timber samples, we crossed some open country where we timed kangaroos at 55kph. We did this a few times during the day, confirming what appears to be their cruising speed in fairly open country.

Following the northern fence, we saw some Desert Plovers, Spinifex Pigeons, Zebra Finches and Budgerigars. We collected more timber from trees that had been pushed over, and then headed home to cut it up. Bruce then contacted the owner of a property where there was some Waddy tree, and he said we could get some the next day.

# Bruce Bell

## Outback Timber Turner



Budgeroo Burl Bowl on  
Budgeroo log. 500mm dia.





**Photo.6: Coolibah in a dry creek bed.**

The first tree we came across was hollow, and full of geckos with their eggs. Couldn't salvage much out of that one, so we looked for something better. Most of the mature trees in the area were in flower, with many having a fairly large numbers of seed pods on them. Doing the right thing, I took some seeds from the tree we had cut and put them into the sandy soil. To me it was somewhat strange that in this area, there were very few other species growing with the *Acacia peuce*.

Bruce was off to Mt Isa the next day to deliver a client's lathe. We had a quiet bet that he couldn't go the day without cutting some wood, and sure enough — when he arrived back — he had some Snappy Gum (*Eucalyptus leucophloia*) in the boot. While Bruce was away at the Isa, we cut up and waxed all the remaining timber, and packed up the vehicles and trailers, ready for the trip home.

Monday morning we bid our hosts and friends goodbye, and headed home. Taking it fairly easy, we arrived in Longreach about 4.30pm, where we left a crate of timber at the transport depot for shipment back to Toowoomba. After camping out for the night, we arrived back at Alan and Lyndal's place to collect the timber we had left there. We were on the road by 10.30am again, for the last leg of the trip. There was no time to collect any more samples, but we did notice that the Leopardwood trees were coming into flower. We arrived in Toowoomba at around 7.45pm — tired and glad to be home.

If you ever get the chance to go on a trip like this — even though at times it is hard work — it is great to see the trees in their natural habitat, espe-

cially when so many of them are in flower. It also gives some amazing insight into what can be found in this great land of ours.

*Editor's note: Photos.5-7 show a few more of the sights and trees encountered on this trip.*

**W**

**Photo.7: Ghost Gum near Mt. Isa.**



**B**ruce is already well known to many readers of this magazine, having been a demonstrator and exhibitor at many Timber & Working with Wood shows over the past few years.

Bruce started turning in the mid-eighties after leaving his full time job as a Building Supervisor with the Commonwealth Government. He quickly found that every day spent at the lathe created a new challenge, which he thrived on. In the early days, he admits he basically was flying by the seat of his pants — he'd try something and see what the reaction was from his friends and associates.

In the early nineties, responding to a demand for woodturning classes in the more remote regional centres across Queensland, he set up a mobile woodturning workshop and travelling woodturning school, which he ran for seven years. The unit was 11 metres long and had enough gear for seven students.

**Sandal Box Hollow Form 200mm dia. x 300mm tall.**



From '93 onward Bruce's work was being purchased by local and state governments, as gifts for visiting dignitaries. His production work was also selling in galleries throughout Australia.

The many highlights of his career include invitations to the Emma Lake collaborations (Canada), in both 1998 and 2000. At these events, a wide range of craftspeople and artists from around the world gather for several frantic days of collaborative work, after which all the finished pieces are auctioned off to support the following year's event.

His work has been selected for exhibition in the Craft Council of the Northern Territory Alice Springs annual craft awards, both in 1999 and 2001. Craft Australia exhibited his work at the Munich Craft Fair in 1999 and 2001, as well as at David Jones (Sydney) in 1999, and at the San Francisco International Gift Fair in 2000.





**Flame Sheoak Bowl. 200mm dia x 75mm tall.**



**Coolibah Burl Bowl.**

His production pieces have been selected for sale at National Geographic retail outlets, and he has numerous other international demonstrations and presentations to his credit.

He uses mainly native timbers from the Outback. These include Gidgee, Mulga, Budgeroo and Coolibah burl. Burls of any type and Flame Sheoak are his favourite timbers to turn.

Bruce enjoys making pieces which are functional and have good form. In his design, he tries to create shapes that allow the natural characteristics of the timber to appear at their best.

He uses about five basic tools for the majority of his work: the P&N spindle gouge, Supa gouge, skew, detail gouge and roughing gouge. His lathe is a custom made unit with 2.4metres between centres and has a swing over the bed of 500mm. This allows him to produce just about anything as a full time production turner, making pieces that are economical and competitively priced.

Bruce's advice to any beginner is not to be intimidated by any perceived limitations in the quality of their equipment or strength of their imagination.

*'Try to make pieces that are appeal-*

*ing as well as functional, and don't forget to price your work at a reasonable rate, to reflect the effort you put into it. Experiment with techniques and designs, and spend as much time finishing your work as you do turning it. Understanding the material you are working with is the most important aspect of turning.*

*Turning is a bit like gem cutting; you don't know what you'll get until you start turning away the outside. With great native timbers to work with and using simple forms, we can't do much more than stand back and enjoy the thrill of making the chips fly!* W

# Tablelands Mill

**O**utback Queensland is full of surprises. Another one of our readers and contributors, Keith Hudson, recently sent us these photos of the Tarzalli Mill, located on the Atherton Tablelands.

The photo at right shows some Queensland Maple Silkwood logs soon to be milled. Some were destined for export to Japan. The logs had been trucked up from down the coast.

It is said to be one of the few large mills left on the Atherton Tablelands.

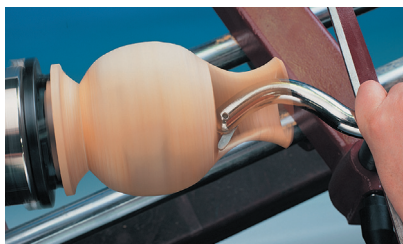
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**A shipment of Queensland Silky Oak logs, ready for milling.**



## ROBERT SORBY HOLLOWMASTER

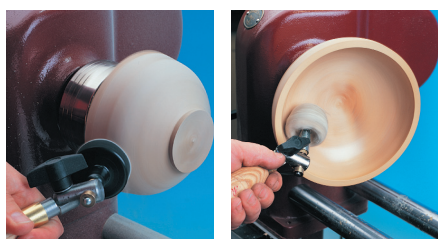


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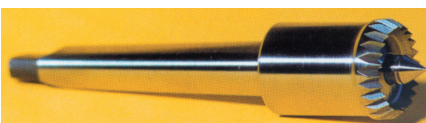
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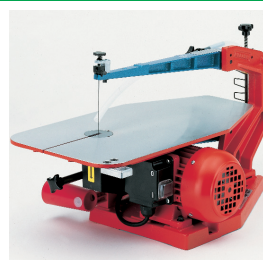
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# An exhibition of Fine Furniture

by the graduating students of the  
Forest Heritage Centre School of Wood,  
Dwellingup WA.

Ground Floor Foyer, QV1, St Georges Terrace,  
Perth, December 11-21, 2001

Modulox by Michael Thomson



Screen by Ruth Jergens







The Forest Heritage Centre is a unique interpretive centre located in Dwellingup's Jarrah forest. Built in 1995 in the shape of a giant Jarrah bough, the centre incorporates a fine furniture gallery, educational displays on the ecology and management of native forests, a treetop walk, and the School of Wood.

Twenty students are enrolled in the two year diploma course, which encompasses both the design and construction of fine furniture, enhanced by study units in business, marketing and materials technology. Currently the ten second-year students are combining their new skills to design, produce and market a range of fine furniture and corporate gift products.

Each piece represents an intensive value adding process, using techniques learnt that reflect an appreciation and respect for our unique timber resources. The students' efforts will culminate in an exhibition entitled MORPHOLOGY.

Detail of Toolbox by Paul Holland



Easel by Pajda Perina



Table by Justin Ryan and Brian Schwabenbauer

This annual exhibition will again be held in the ground-floor foyer of QV1, St Georges Terrace, Perth. The honourable Dr Geoff Gallop will officially open MORPHOLOGY on Monday, December 10th, 2001. It will then be open to the public, free of charge, from December 11 to 21.

On Monday 17 there will be an industry evening, which will provide the opportunity for interior designers and retailers to talk personally with the makers.

The exhibition will feature around forty pieces, primarily timber furniture, ranging in design from traditional to contemporary art pieces. The pieces reflect the great diversity that exists amongst the ten artisans, male and female, displaying their work.

The Dwellingup School of Wood is proving once again that it is the premier furniture making institution in Western Australia. At the recent WA Wood Show's 'Out of the Woods' furniture competition, two students took first prize in three categories.

If you would like more information on the School of Wood and the exhibition MORPHOLOGY, don't hesitate to contact the Forest Heritage Centre, Acacia St., Dwellingup, Western Australia 6213, Tel: (08) 9538 1395, Fax: (08) 9538 1352, Email: [morphology@softhome.net](mailto:morphology@softhome.net), or visit the MORPHOLOGY website: [www.morphology.8m.net](http://www.morphology.8m.net) 

## mōrphō'log|y

*n. (1.) study of form and structure (2.) an exhibition of fine furniture*

Chair by Daniel Bodkin





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# Making a Rocking Chair

by Neil Scobie

I have not attempted to make this chair in the same sophisticated style as a Tony Kenway or a Sam Maloof rocker since I believe this might be too ambitious for some readers. If, however, you have a reasonable grasp of the fundamentals of woodworking, a fair amount of patience and at least adequate tools, you should be able to produce a creditable example of the design shown on these pages. I have endeavoured to keep the processes of jointing and shaping simple enough for them to be achieved without specialised skills or very expensive machinery. Even so, it would be unwise to underestimate the amount of work involved in this project. Nor, I must add, should you underestimate the rewards from its successful completion. Few items of furniture are so widely acclaimed and so much sought after as the rocking chair.

This design is essentially a hybrid — drawing elements from both the Dining Chair and the Office Chair in the *Scobie Collection*. In terms of size, an occupant will generally find that the back of the rocking chair comes up to a little above shoulder height and the width of the seat will accommodate most people.

I chose Blackwood for the chair because of its strength and colour, but any well-seasoned, straight-grained and reasonably dense timber should be suitable.

As construction proceeds, you will find it necessary to make several templates — back leg, front leg (both side and front shapes), arm rest and top back rest. (The top back rest rail template can also be used for the bottom back rail.) These may be prepared from the drawings given in this text, though you will find it necessary to adjust the various curves by eye since the differential between the size of the drawings and the size of the project is unusually large and therefore the limitations of magazine illustrations are felt more keenly.

Alternatively, you may wish to invest in a set of plans when they become available. (See *comment under the drawings on the next page.*)

The templates could be made from either 16mm MDF or, better still, HDF (High Density Fibreboard) if you can obtain it. My templates were all made from 10mm thick HDF. You will also

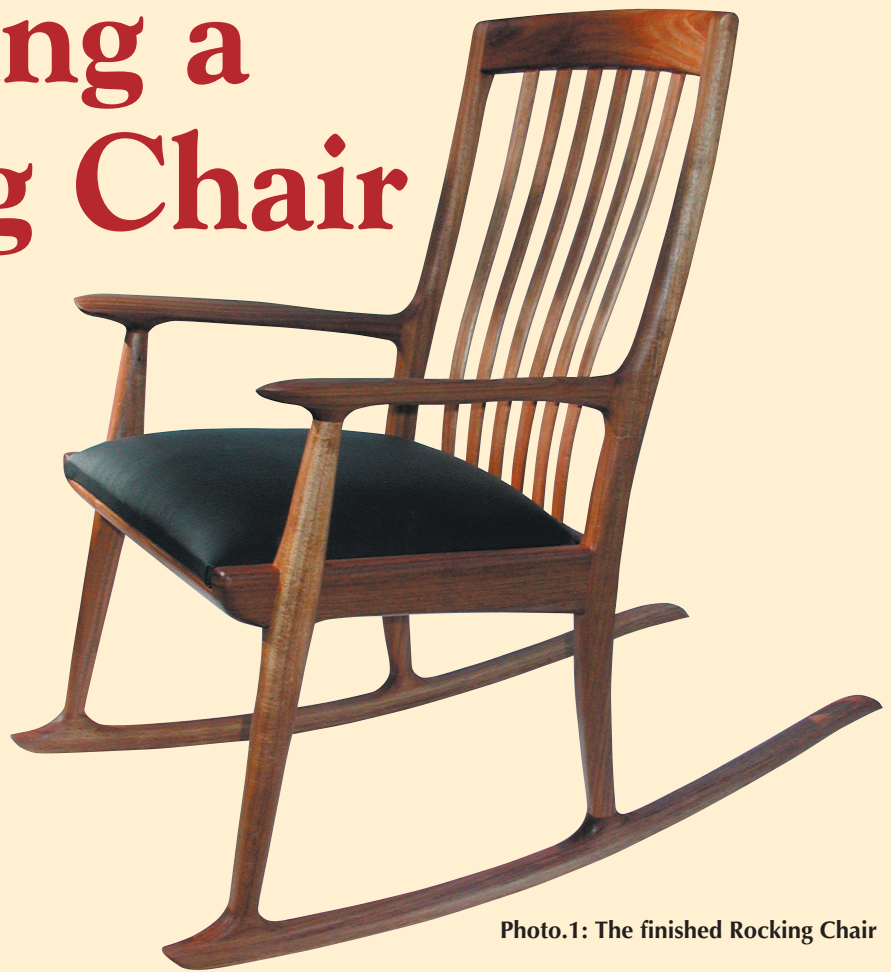


Photo.1: The finished Rocking Chair

need to make two laminating jigs, one for the rockers and one for the slats, but more about those later.

## Making the back legs

Trace the shape of the template onto the timber, avoiding any short or cross grain, as these areas would weaken the legs. Bandsaw about 1mm outside the line, then screw the template to the inside of the leg. The top and bottom screws are inserted into the waste section of the leg and removed later. The middle screw goes into the inside of the leg where the bottom back rail is to be attached. Use a flush trim router bit in a router table to trim back to the template shape. While the leg is still attached to the template, mark off where the side rail mortice will be routed.

To rout the mortice, clamp a piece of 150mm x 45mm (or wider) timber vertically in a vice, then clamp the leg to the piece of wood so that the flat section of the leg (where the mortice is to be placed) is level with the top of the 45mm wide piece of timber. This will help keep the router upright while routing (Photo.2). The mortice should be 12mm wide and 30mm deep. Rounding over of the legs is best left until all joint work is complete.

## The Side Rails

Machine the rails to size, keeping the edges parallel at this stage. The curved section on the bottom can be shaped after the housing is routed. Mark out the position of the tenon where the rail meets the back leg after cutting both ends of the rail at 10° (Fig.1).

To rout the tenon, I used an adjustable tenoning jig (*The Australian Woodworker: Issue #88*); the tenon is perpendicular to the end of the rail making it 10° offset to the face of the rail. Round the ends of the tenons to suit the mortices.

The housing joints for the front legs should be marked (Fig.2), then routed 10mm deep. This can be done by clamping two pieces of wood (to run the router against) across the rail at 83°, or by using an adjustable housing jig (Photo.3). The front legs are 45mm square so the housings are made 45mm wide x 10mm deep, at 83° to the top of the rail. After the housing is routed, cut and flush trim the curved section on the bottom edge of the rail.

## Front Legs

Machine the legs to 45mm x 45mm, leaving them a little long at this stage.



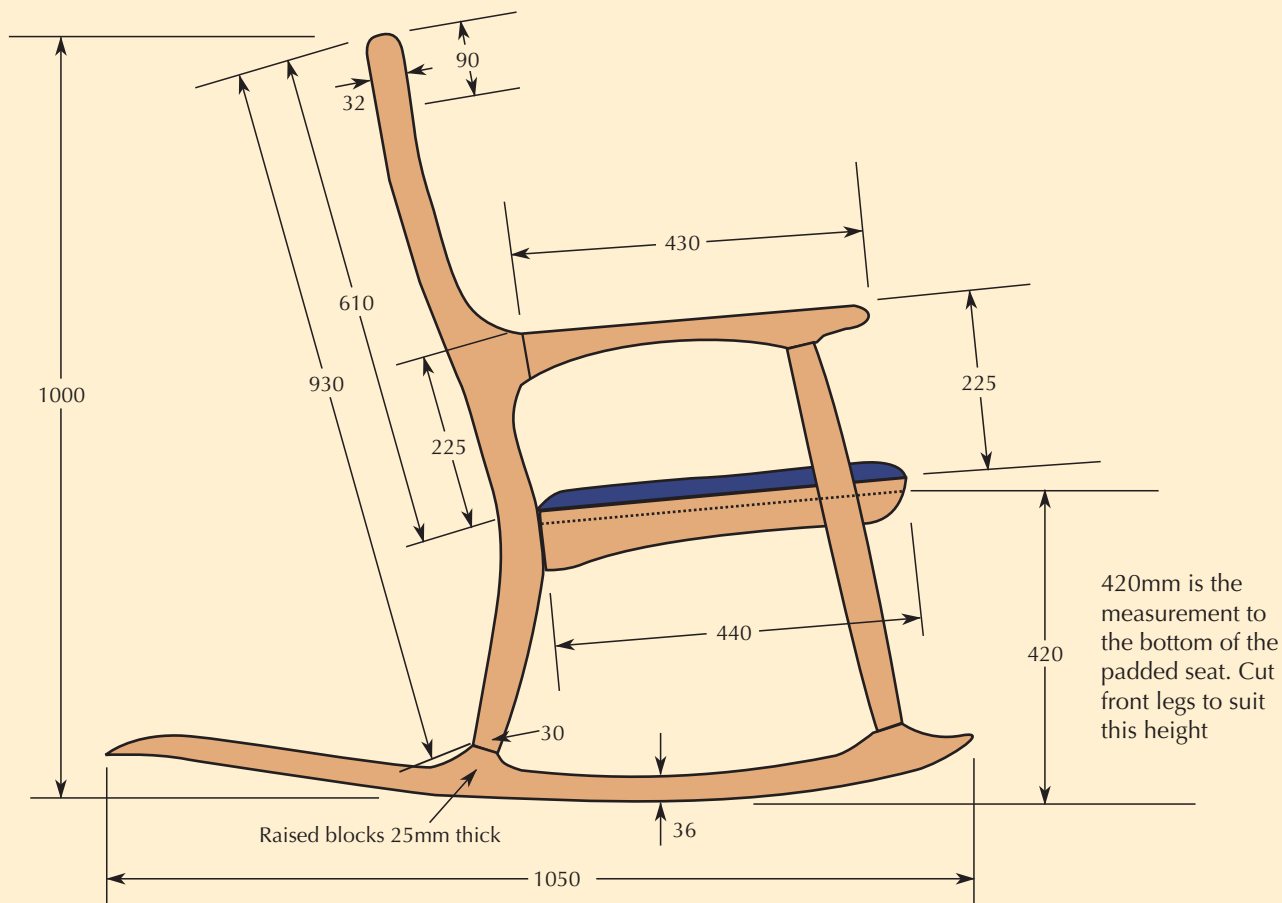


Photo 2: Detail of side rail back leg mortice joint

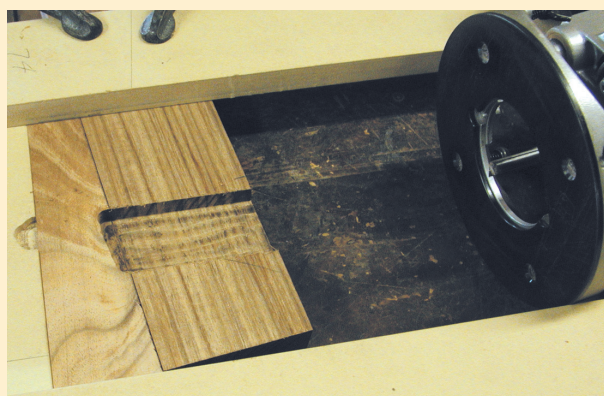
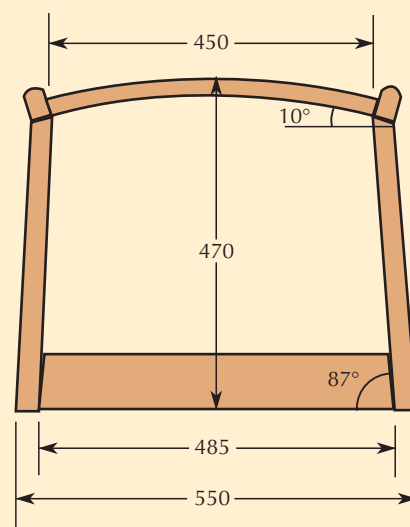
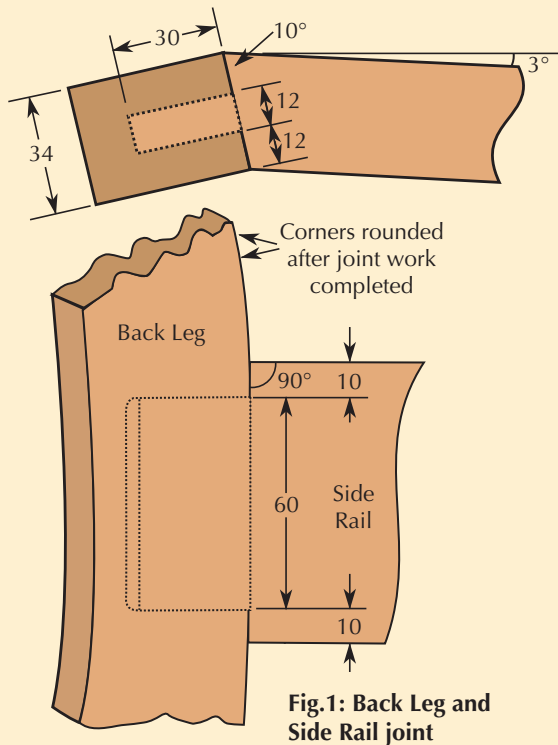


Photo 3: Routing housing joint on front leg for side rail.

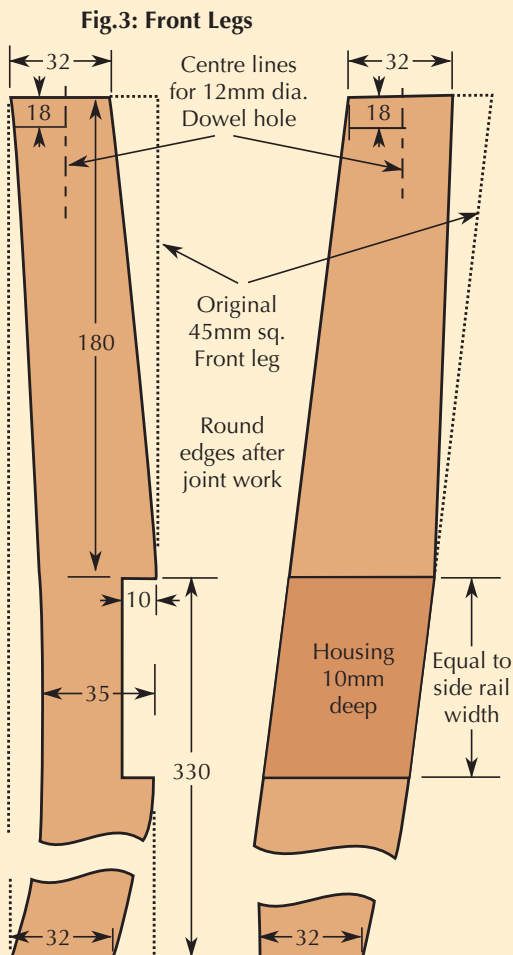
## Addition to The Scobie Collection

A Plan for the The Rocking Chair is currently being prepared for addition to The Scobie Collection. It is expected to be available in December, 2001. While the Plan is not essential for completing the project, it contains full-size drawings for a number of templates which make construction substantially easier and faster and significantly reduce the opportunity for error.

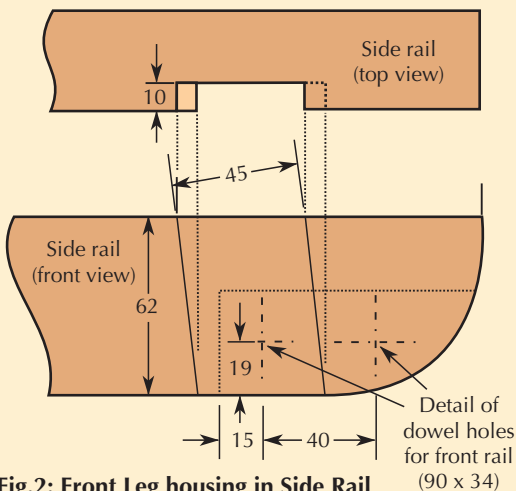




**Fig.1: Back Leg and Side Rail joint**



**Fig.3: Front Legs**



**Fig.2: Front Leg housing in Side Rail**

While you are set up to cut housings, mark out and rout the housing 10mm deep on the inside of the legs. Having checked the fit, drill the holes on the inside of the side rails and countersink them. (Gluing and screwing ensures a secure joint.) Now cut the top and bottom of the legs to the 83° angle and length, leaving an extra 20mm on the bottom, in case — when you laminate the Rockers — some spring back occurs. This extra length can be removed after trial fitting to the Rockers.

To shape the front leg, trace the front view template, then bandsaw and trim back to the line with a spokeshave and disc sander. Repeat this process for the side view shape. Rounding over can be completed after the holes are drilled for the rocker and arm attachment.

## Making the Rockers

You may be able to get away with using solid timber for the rockers, as long as you do not have any short grain running across them, but I believe it is better to laminate them to insure against breakage under load. I used six strips, each 6mm thick, to form each rocker. Select only straight grained timber about 40mm thick and 140mm wide by at least 1200mm long, then joint one face and edge straight. Mark the top of the wide face to in-

dicate the order in which the strips are sawn off — a "V" across the whole face will do this. Using a circular saw, cut 12 strips, 8mm thick, then thickness 1mm off each side to finish 6mm thick. If your saw is sharp and well set up you may be able to laminate straight off the sawn faces.

To make the laminating former, mark out the curve on 200mm x 40mm timber about 1100 mm long, and bandsaw on

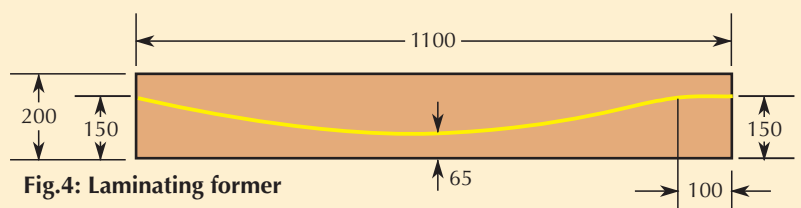
the curved line (Fig.4). Spokeshave and disc sand where necessary so that when the two halves are separated by 36mm, you have a 36mm parallel gap all the way along the curved shape with no bumps or hollows.

Place some packaging tape over the two edges of the former to stop the strips sticking to their surfaces. Use a good quality glue, laying the strips in the same order they were sawn off the original board. I used a urea formaldehyde, because I know it will not 'give' or 'creep'. Epoxy resin would also be suitable. Clamp the two halves of the former and wipe off any excess glue (Photo.4).

Once the laminates are removed from the jig, glue on blocks, 25mm thick x 40mm wide x 140mm long to give the raised sections for curving the leg rocker joins (Fig.7). Joint one face of the rockers flat then thickness them to 35mm wide. They are now ready to mark out the dowel holes for attachment of the legs.

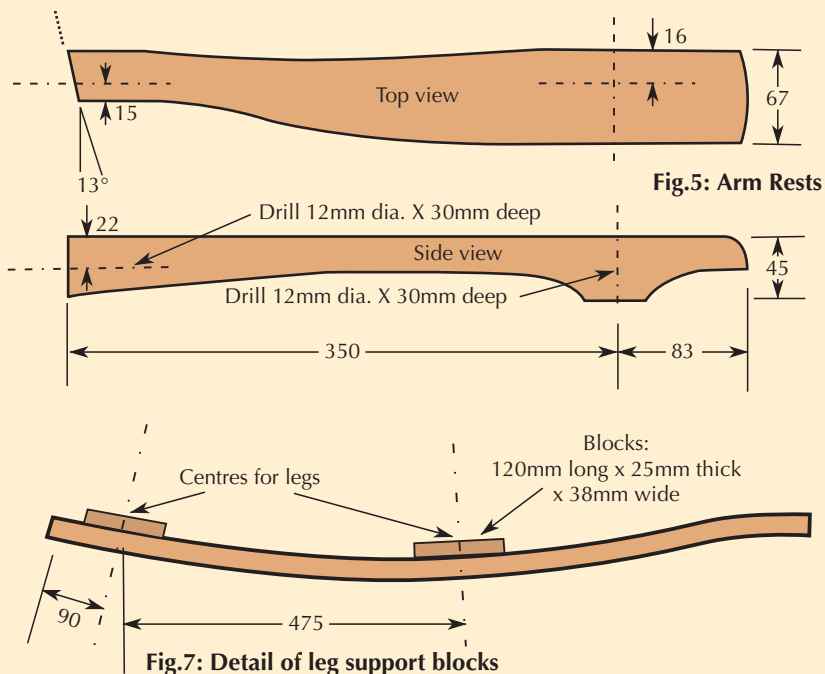
## Making the Arms

Thickness the timber to 45mm, then trace the shape of the arm onto the top surface. Before cutting the curved shape it is best to dropsaw the angle on the back end of the arm where it meets the legs (Fig.5). Now bandsaw the top view and shape back to the line. Mark out



**Fig.4: Laminating former**





## Fitting the rockers to the Legs

Dry fit the front legs, side rails, back legs and arms, then place a sash clamp to hold the side rail tightly to the back leg. Mark out where the legs are to be positioned on the rockers (Fig. 7), and draw a centre line down the middle of the front and back legs and across the rockers (Photo. 6). Also mark the front and back of the legs so the dowel hole will be centred.

Pull the pieces apart and drill the holes in the ends of the legs, 45mm deep. I used a 16mm bit in a horizontal drill (Photo. 7).

To drill the rockers, clamp a rocker in a vice on a drill press, making sure the drill will cut parallel to your marked line (Photo. 8). The back leg dowel hole is 90° to the top of the rocker, while the front leg dowel hole is at 4°, sloping outwards to match the hole in the leg. Either buy or turn some 16mm dowels, 90mm long and dry fit the rockers to the legs then mark the curved shapes to blend the rocker add-on blocks to the legs. Use fluted dowels to allow glue to squeeze up the sides of the holes.

The curved shapes can be bandsawn to remove the excess. We used a Woodfast WASP belt sander, set up in a drill press, to blend the curves.

and drill the 12mm holes to take the dowels that fix the arm to the back leg (Figs. 5 & 6) and also on the under side of the arm where it meets the front leg (Fig. 5). To easily locate the drill centres, I drive panel pins half way into the correct positions on the legs, then cut off the heads so 2mm is left sticking out. Position the arm on the back leg, push it onto the panel pin so the mark is trans-

ferred, then lower the front end down onto the panel pin on the top of the front leg. Pull out the panel pins and drill the dowel holes. Now saw and shape the side view (Fig. 5) of the arms and round them over to your preference, leaving a flat spot above the dowel hole so you can easily clamp the arm to the top of the front leg (Photo. 5).

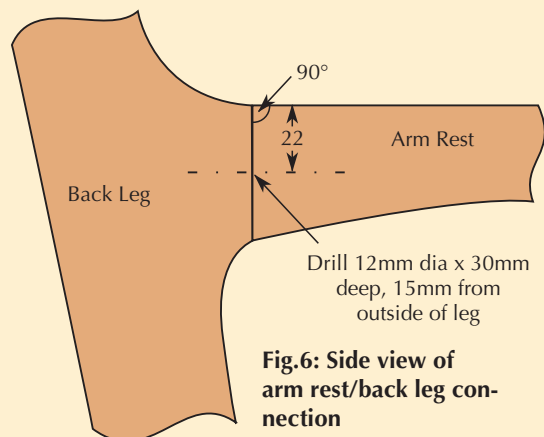


Photo. 4: Laminating a Rocker

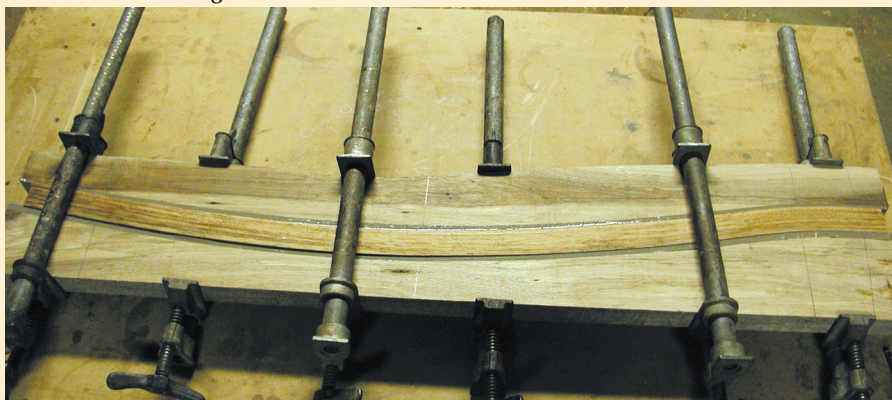


Photo. 5: Arm Rest details

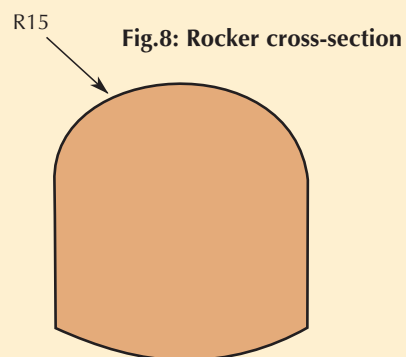






Photo.6: Marking the rocker dowel holes

## Rounding over the edges

You can choose any combination of rounded edges you prefer; I used 12mm radius on the legs and side rails, while the arms were bandsawn, then shaped with a spokeshave. The top edges of the rockers were given a 15mm radius and the bottoms 'D' shaped with a 25mm radius rounding over bit (Fig.8). Take it easy, using different depth cuts — the outside layers of any laminated form are in tension so they can easily tear when rounding over. Blend the curves roughly to shape by sanding to 120 grit; the finer blending of the joining sections can be left until after the sides have been glued.

## Gluing the sides

You should have already trial tested that the sides go together, remembering to check that all the dowel holes are deep enough. First glue the back leg to the side rail, followed by the back leg to the rocker, then attach the front leg to the rocker before attaching the leg to the side rail. The arm is the last piece to be attached.

Four sash clamps will be needed to hold the joints tight while the glue cures — one from the back leg to the front of the side rail, one from the front of the arm to the back leg, one from the flat section on top of the arm to the under side of the front of the rocker and the last one from the top of the side rail to the bottom of the rocker under the back leg. Use soft waste blocks with the clamp to stop marking the sanded surfaces.

I used a long open time urea formaldehyde to glue my chair as I felt I could not assemble and clamp the side quick enough to use a faster setting PVA. Use a damp cloth to clean off all the squeezed out glue. When you glue the second side make sure all the angles match the first side.

### Next Issue:

Completing your Rocking Chair



Photo.7: Rocker Front Leg dowel



Photo.8: Drilling the dowel hole in one of the Rockers

## Materials List

(all dimensions in mm)

Component	L	W	T	No.	Remarks
Back legs	1000	110	34	2	200mm wide board will cut both legs, allows extra length.
Front legs	540	45	45	2	Shaped after joints are cut. Allows extra length. Should finish 510mm.
Side rails	470	90	34	2	Shaped after the joints are cut.
Front Rail	485	90	34	1	Doweled inside front of side rails, cut at 87°.
Bottom back rail	450	80	60	1	Cut both top and bottom rails from 90mm x 90mm x 500mm long.
Top Back rail	475	90	60	1	As above.
Rockers	1100	150	40	1	Cut all the strips from this board.
Rocker blocks	140	40	25	4	Glued on top of the rockers where they meet the legs.
Slats	600	35	4	12	Laminate 2 x 4mm strips to make one slat (6 slats needed).
Seat 'drop-in'	1700	60	18	1	Cut the 4 pieces from this board
Corner blocks	120	45	30	2	Screwed to inside back corners of the seat section.



# Echidna Toothpick Holder

by Maricha Oxley

**T**he Echidna fascinates me because it has a unique form, is covered with spikes, and is a monotreme (an order of mammals unique to the Australian territory). It's an endangered species and a curious, unusual creature.

Likewise, Australian hardwoods also intrigue me and they're not too hard to carve, if you use your tools wisely.

The design of this toothpick holder was inspired by the spikes on the Echidna, and the simple, stylised shape was chosen so that it would be easy to carve in our harder native timbers. It should not take too long to produce, and will prove to be a useful addition to the family dining table. I find that friends and relatives are always eager to collect these types of Australiana.

**Photo.1: The snout is the weakest link, and needs to be protected throughout the working process. Leave it till last to be worked on, keeping it 'encased' in the blank with the waste still attached. This serves as a handle to insert into the vice while carving.**



Select a hardwood blank about 130mm x 60mm x 60mm in size. The finished Echidna will only be about 85mm long x 55mm wide x 50mm tall.

Mark your blank for the side and top views provided (Fig.1&2), and cut the waste off on the bandsaw, except for the snout section which should be retained for mounting the blank in the vice (Fig.3). Cut into the blank to define the four rectangular shapes on the outside (top view) and bottom of the body (side view) for the legs. Note that each leg protrudes about 5mm from the body down to the ground when viewed from the side, and likewise from the underbelly of the Echidna outwards when viewed from above. Draw the centre line along the spine, from the snout tip to the bottom, and back up along the underside.



On the underside, mark an elongated oval shape on the base of the rectangular sections for each leg. Start defining the legs by remove the waste on the side view, using a sharp flat chisel (or a knife for you whittlers), making stopcuts to the line of each leg. Use the chisel bevel side up, flat on the underside of the timber block, cutting in from the front and back. Note that the back legs are a little shorter than the front, so that the body of the Echidna has a slight tilt back.

To shape the legs from the underside of the Echidna flaring outwards, use the bevelled side of the same chisel down on the side of the body, cutting at a 45° angle. Cut in from the top and bottom,

**Photo.2: The underside of the Echidna. Make sure the legs are level, so that they sit flat on the table.**



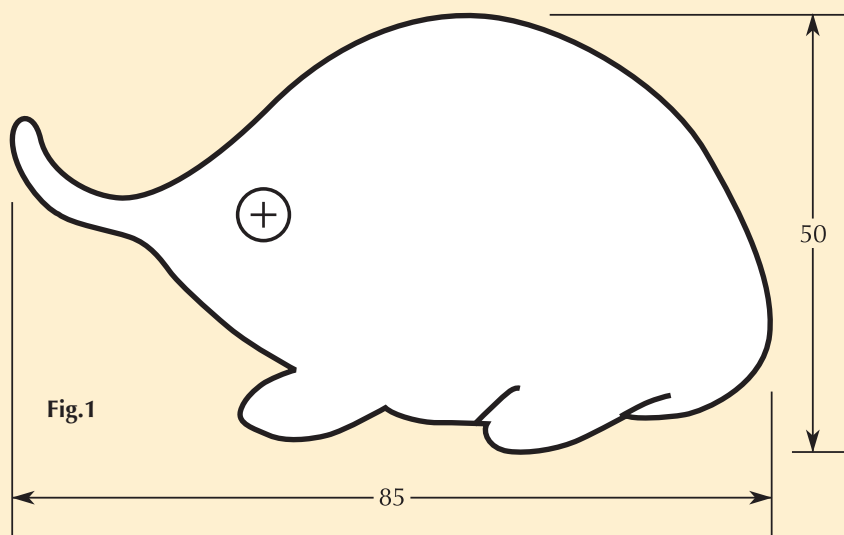


Fig.1

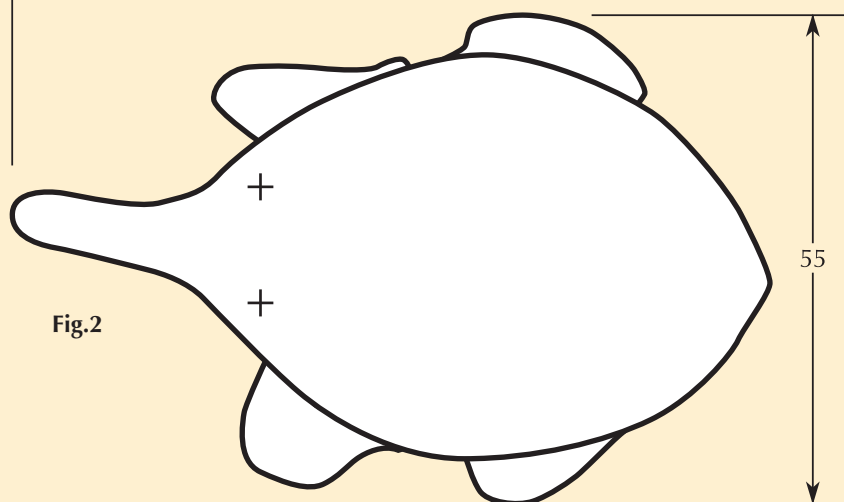


Fig.2

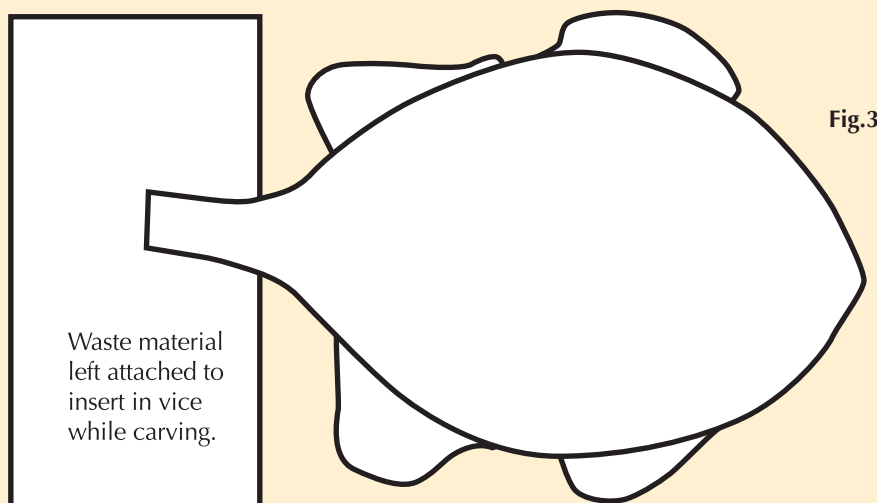


Fig.3

Waste material  
left attached to  
insert in vice  
while carving.

starting at the base of the legs and working both upwards and downwards, to the side centre line of the body and the foot of each leg, respectively. You need to rough out the general shape of the underbelly and each leg, protruding sideways from the body.

Remove the waste between the two pairs of legs using the same tool and technique, working on the underside. Finish up the roughing out of the legs using the same flat chisel, rounding the corners and leaving the legs chubby. To ensure a solid base, check that the legs all rest together, flat on the table.

Returning to the top of the Echidna, remove the highest points of waste and work down to the body line, creating an umbrella-like shape from the side view (Fig.1). Repeat this procedure carving down the sides, rounding the body and keeping the side view centre line as your widest point. You should shape the body to look much like an egg, when viewed from the top (Fig.2). Keep in mind that the snout area of the blank is still fixed in the vice.

At this stage the refining process begins, using a round large Microplane for the body, and a small Microplane between the legs and body. Alternatively, you could use rifflers. Microplanes are available from Carba-Tec (Tel: 07 3397 2577).

Make the legs slightly conical in form (as viewed from the side), rounded and elongated from front to back. The same rounding treatment is applied to the body. Once you have achieved the shape desired (Photo.2, 3 & 4), start smoothing the surface and removing tool marks with a scraper and sanding paper (80-100 grit). Contrary to what is indicated in these photographs, the snout will not have been carved yet, and will still be 'hidden' in the block being held in the vice.

When the body and legs are finished, cut the snout out on the bandsaw as per the construction drawings (Fig.1 & 2), and then sandwich the body between two cork blocks in a vice, for the carving of the snout.

Begin rounding the corners of the snout with the straight No.1 chisel or knife. Continue until a roughly cylindrical shape is carved, with the snout tip curved slightly upwards (Photo.6).

Again, using the small round Microplane, round the snout in a combined pushing/twisting manner from the tip of the snout inwards. Be gentle with the snout, as it is the weakest link. When the required shape is achieved, scrape and sand it smooth. At this point the Echidna should look very similar to Photo.2 & 3.





**Photo.3:** Mark the eyes equidistant from the snout to the centre of the sides and the same height on the side of the Echidna on both sides.

The remaining details are the eyes and toothpick holes. Mark the toothpick holes randomly around the body. Using a  $\frac{3}{32}$ " drill bit, drill the holes, changing the angle of each hole to follow the flow of the quills on the Echidna. Again, use your cork blocks to hold your carving when drilling holes, so that the object is secure and the drilling can proceed safely.



**Photo.5:** The top view of the finished Echidna. The toothpick holes are drilled at angles roughly perpendicular to the curved surface all round, following the flow of the quills.

Mark the centre of each eye with a pencil on both sides. Both eyes need to be equidistant from the snout tip, and at the same height on the body, ie. ensure that both eyes are at the same level. Use a 5mm diameter round punch to define each eye, about 1.5mm deep.

When the drilling and eye-punching is

complete, sand round the whole piece to remove any sharp edges left from the drilling.

As a finish, I choose to apply three coats of wax (Fiddes Wax), polishing with a bristle brush between coats. This brought up a beautiful deep patina on the Grevillea, as indicated in the finished photograph of the project (Photo.5 & 6).

Now, stick your toothpicks in the body, to create the quivering quills feature! W

**Photo.4:** Drill random holes on the back of the Echidna, and — with a 5mm round punch — define each eye 1.5mm deep.



## Tools and materials

Bandsaw

Flat chisel No.1, 10mm

Large and small rounded Microplane  
(alternatively, use rifflers)

Hardwood Blank

**Photo.6:** Side view of the stylised Echidna, showing the nose and leg shapes.







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## GALLERY



Graham Gifford sent us these two photos of his 'Windolin'. These unique 'wind instruments' produce sounds when the impeller spins. The Series 3, for instance, rotates a dozen plectra via a shaft and a cylinder. It has 24 strings on the cylinder. The Series 3 (top left) was made with the help of the well known musical instrument maker from Sydney, Hugh Jones. The timber used was supplied by Rodney Henderson of Anagote Timbers.

The Series 1 (top right) is tuned to the opening bars of Prokofiev's *Piano Concerto Number One*.

Strings are tuned by tensioning, the same way as on a guitar.



John Hamilton also turned this display piece. It is 165mm in diameter, and has been stained to a Rosewood colour. The base is 180 x 92mm Rock Maple, left natural. The whole piece is finished with Mirotone (30% gloss).

Its construction requires an indexing-offsetting jig, made from two circular plates of MDF. The first plate is fastened to a regular faceplate, whilst the second plate houses the timber for the project, and is offset in indexed steps from the first, to create the pattern shown. The cuts were rounded over by hand after being turned.

Considering that John is a self-taught turner with only a few years of experience (though he is a fine cabinetmaker by trade), both of these challenging pieces are quite an achievement.



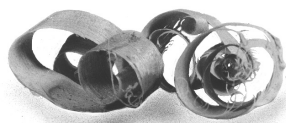
A very talented self-taught turner, John Hamilton, made this sculpture at the turn of the Century (hence the name 'The Turn of the Century').

A gear system driven by a small electric motor, powered by a 3-9 volt supply is located in the base. This spins the top section of the sculpture. The on-off switch is located at the back of the base.



# SHAVINGS

by Art Burrows



*It seems the TV Guide reviewer was not overly enthusiastic about one of the Sunday night movies:*

*'...a good value movie,' he wrote, 'it's so slow that you can go do some woodwork or sewing in the middle and you won't miss a thing'.*

*Well, now, it wouldn't be the first time that I'd had the urge to get up and do some woodworking in the middle of a movie. But once having left the TV, I can't remember ever coming back afterwards to see how the movie ended.*

---

*Reading that review got me thinking about the time we all spend in our workshops. There's always work to be done, isn't there? But I no longer keep a formal list of projects. I discovered that lists have a habit of gaining a life of their own, demanding this, demanding that, when all I really want to do is something useful and enjoy myself at the same time.*

*Just the unfinished parts of the several projects in hand are enough to remind me where I ought to start. But I wonder if other woodworkers would agree that perhaps the most enjoyable times we spend in our workshops are when we don't feel the pressure of achieving anything, but have the time to merely potter about.*

*No workshop is ever so clean or ever so well organised that it doesn't need work to be done getting rid of sawdust and shavings, making new wall racks or shadow boards, or sorting out cupboards. Have you noticed that the greatest thing about these little jobs is that we always seem to find things that have been mislaid for months, even years?*

*It was these simple chores that reminded me of an old saying, which I once heard applied to a different pursuit. It can be re-written as:*

*God does not count in our allotted time  
the hours we spend in our workshops*

*It seemed worthwhile making this up as a laminated A4 poster which is now prominently displayed near the door to my workshop. If nothing else, it assures visitors that any remoteness they may sense in my manner is not due to lack of interest in them or what they are saying, but solely to the feeling of deprivation which I am afflicted if I stay away from my workshop for too long.*

*Maybe we could take some of these posters along to the Timber and Working with Wood Shows next year to see if other woodies feel the same way as we do about the time they spend in their workshops.*

---

*Don't you hate it when you know there has to be story behind someone's cryptic remark but you have no hope of ever finding out what that story is?*

*That's how I felt when I read a Reader's Digest report that an electric router was seen to carry the warning:*

*'This product not intended for use as a dental drill'.*

*I assume a customer must have tried it. Surprising? Not really. But I'd love to know the story. It sounds like it might equal another that we commented on previously in the magazine. Since that was a long time ago, it is probably worth repeating here.*

*Two neighbours wanted to trim the hedge between their two properties. They got the bright idea that if they stood on either side of the hedge and held a motor mower between them, they'd be able to shave off the top in no time.*

*Unfortunately, one of them dropped his end and the motor mower did all sorts of damage to the guy on the other side. He sued the manufacturer — and the court agreed that he should have been told that the motor mower was just for mowing grass. Sadly it appears that this was not as obvious as the manufacturer believed.*

*Cases like this are the reason why so many products now carry warnings which appear pretty silly to those who still have a firm grasp of their common sense. But the warnings are vital if manufacturers are to limit the opportunity for people to take legal action against them.*

*Understandably, most of these warnings are general — they say, in essence, that the product is only to be used for this or that, and they don't try to address all the things the user shouldn't do. So a statement that a router shouldn't be used as a dental drill is somewhat unusual and it begs the question as to what else the manufacturer could have said. Might the user have been warned not to use the product for manicuring fingernails, perhaps? Pruning trees? Shearing sheep? Stirring porridge?*

---

*It is said that when the mummy of Rameses II flew from Cairo to Paris for an exhibition in 1976, it was provided with a passport which described the traveller as: King, Deceased. One might be forgiven for thinking that perhaps it was not necessary for the human remains of one of the world's most famous leaders to be accompanied by such a document. Yet some seem to err more often in the opposite direction.*

*I refer to the lack of information provided in some galleries about the wares they have on show.*

*Over the years, this has become something of a hobby horse of mine. Though I'm happy to report that these days, most of the galleries I visit display at least adequate details of the creators of the items for sale, one of four seen recently, was hopelessly deficient in this area.*

*In the best of all possible worlds, creators and gallery owners would see each other as partners in a common enterprise — educating potential customers in the evaluation of their work so that their appreciation of its worth may be translated into profits for both.*



# Make a Meaty Mallet

## Turning a tenderiser *by Les Swift*

A meat mallet is a common implement used in the kitchen for flattening and tenderising cuts of meat. As such, it makes for a great practical addition to any cook's kit, and will prove to be a welcome gift or even a potentially saleable craft item.

For the turner, it's fun and easy to make, offering a chance to practise spindle turning with some simple elegant forms (Fig.1). If you wish to be more creative, you could consider altering the shape of the handle and head of the mallet. The corrugated metal faces fixed to each end of the mallet head can be bought from most turning and craft supply shops (see directory ads in the back of the magazine).

For the head of the mallet, start with a 3" (76mm) square by 4" (102mm) long straight-grained hardwood blank (Red Gum is ideal) and trim it square (Photo.1). Mark the centres on the ends and then select the face that will take the handle (the handle fits into a socket that goes all the way through the head of the mallet).

Mark the centre of the handle face and drill a  $\frac{3}{4}$ " (19mm) hole all the way through

the blank. It's much easier to drill this hole in the square piece rather than a turned round one.

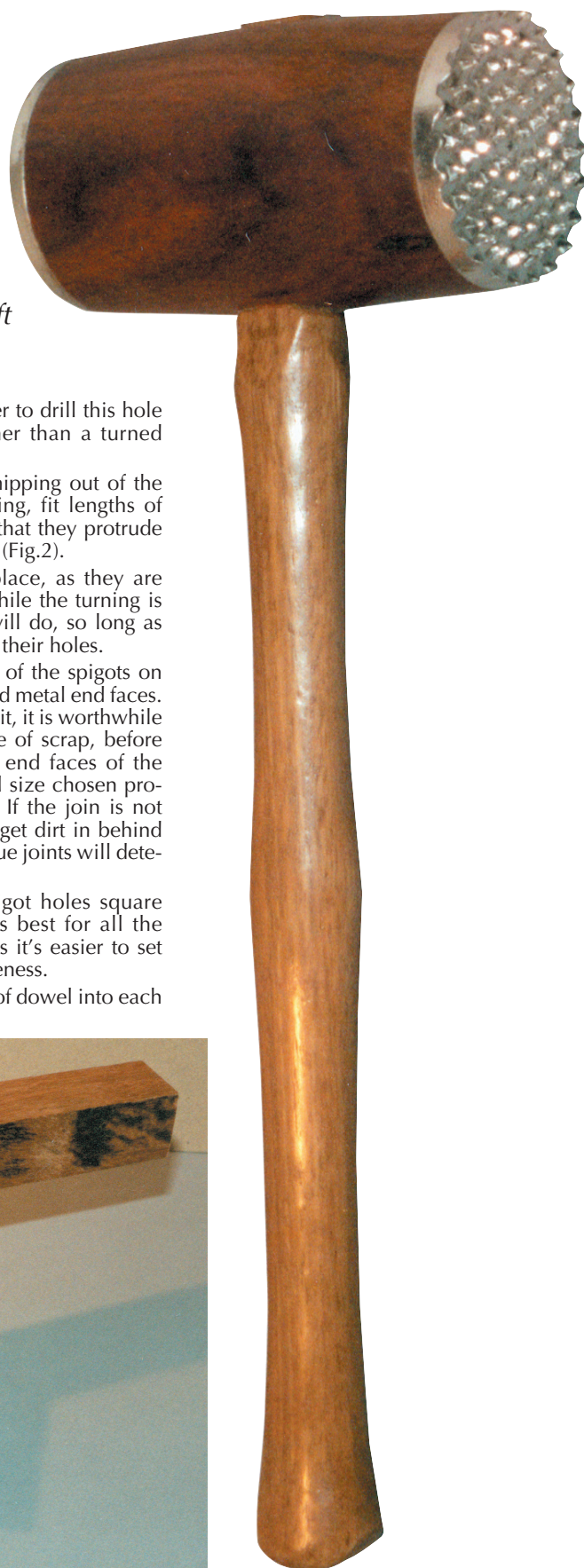
In order to prevent chipping out of the handle holes while turning, fit lengths of dowel into the holes, so that they protrude just slightly from the face (Fig.2).

Don't glue them in place, as they are only there temporarily while the turning is carried out. Any wood will do, so long as the plugs are a snug fit in their holes.

Measure the diameter of the spigots on the backs of the corrugated metal end faces. After selecting your drill bit, it is worthwhile doing a test fit in a piece of scrap, before drilling the holes in the end faces of the head. Check that the drill size chosen produces a good flush join. If the join is not flush all round, you will get dirt in behind the metal faces and the glue joints will deteriorate prematurely.

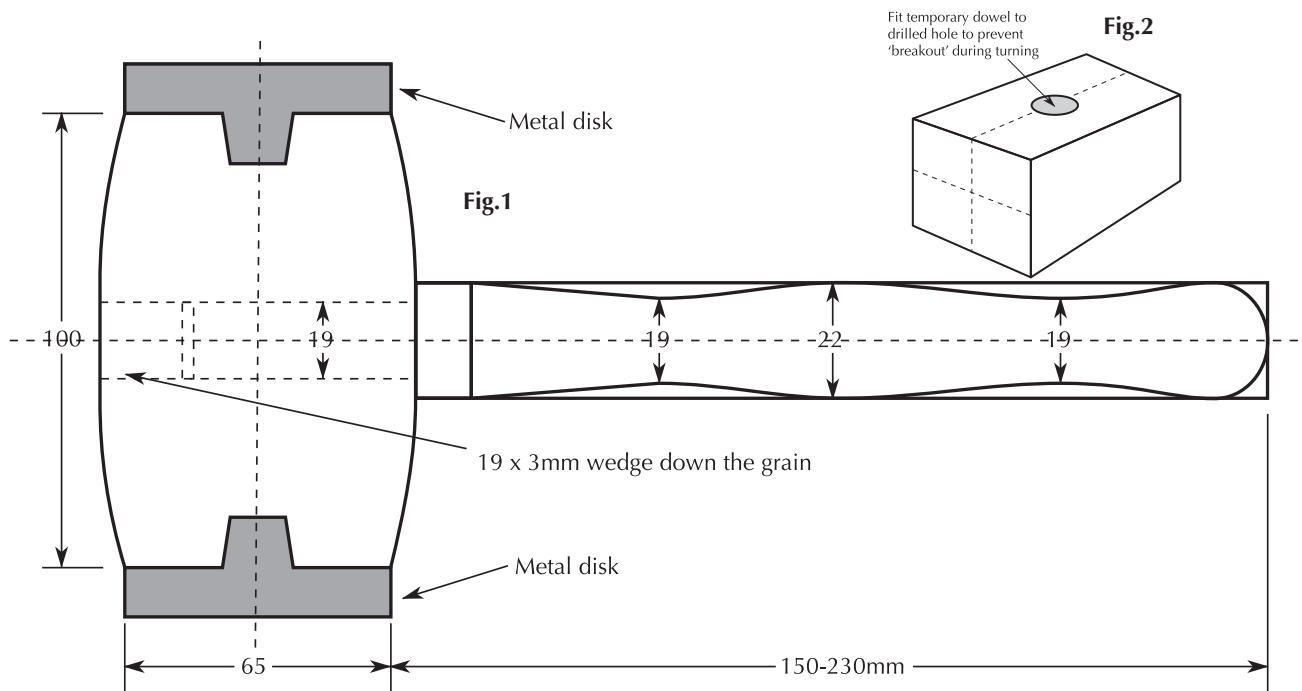
Drill the required spigot holes square and true. A drill press is best for all the drilling on this project, as it's easier to set up and will ensure squareness.

Again, dry fit a length of dowel into each



**Photo.1: All that this project requires is two timber blanks and the corrugated metal end faces.**





end hole, so that your head and tailstock centres can get a good bearing.

Turn the head to shape, first rounding the blank with a roughing gouge and then shaping with a skew or gouge, whatever your preference. Make sure that the ends are accurately sized to suit the diameter of metal faces. When the turning is done, take the head from the lathe and remove the dowel plugs from the ends and handle holes. Fit the spigots on the corrugated end faces into their respective holes using an epoxy glue.

To turn the handle, mount a 1" (25mm) square by 12" (305mm) long hardwood blank between centres, round and then shape it to the design shown, or make up one of your own liking. The handle can be turned oval by shifting the lathe centres to a pair of off centre marks, turning first one side of the handle and then the other. Be sure to replace the centres back to true centre when turning the spigot that fits in the head. To make sure the spigot fits the drilled hole accurately, occasionally stop and test it in the hole while turning down to size.

Fit the finished handle to the head and use a good glue to secure it in place. A wedge in the exposed end grain of the handle adds a bit of style, but it is not essential (Photo.2). If you are going to add a wedge, it's a good idea to cut a small kerf with a dovetail saw or similar in the end of the handle, to take the wedge and prevent splitting.

To finish your mallet, I recommend several coats of a two-part polyurethane. This type of hard wearing finish will stand

up to immersion in warm soapy water, protecting it from repeated washings.

*Les Swift is a member of the Peninsula Woodturners Guild Inc. This project was originally presented to the Guild as part of a series of short project demonstrations.*

*More of Les' turning projects and related articles will feature in future issues of this magazine.* W

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**Photo.2: The end of the mallet handle can be fixed into the head using a wedge, if desired. It is not necessary, but it does have a nice decorative effect.**





**Photo.1: Two glass jars and their classy Jarrah lids.**

It struck me that something might be done with these jars to give them a second life, and I decided that wooden tops — surrounding the metal screw tops — might transform their appearance and give them a new purpose.

An earlier *interception* of mine had been an old Jarrah fence post, replaced because of its bottom-end rot. From previous experience I have found that richly coloured, fine grained timber can often be buried inside these weathered and surface-cracked old posts. This again proved to be the case when I put this timber through the bandsaw. Amongst other goodies, a number of circular blanks 90mm diameter and 35mm

# A touch of class for glass

*by Pat Crowe*

**R**ecycling is definitely to be encouraged, but not — in my opinion — at the expense of re-using.

Occasionally I'm overtaken by an unaccustomed burst of energy when confronted with an item destined for the recycling bin, which I think still has plenty of life left in it. Two such items were recently intercepted — both square glass containers complete with metal screw tops.

Closer inspection revealed that two of the four sides of the jars were 'embossed'. One side carried a bunch of tomatoes and its opposite carried some fluid ounce measuring marks. Not your common garden container! Originally holding 'Five Brothers' pasta sauces, these types of jars are still commonly used for that purpose, and can be readily purchased at your local supermarket.

**Photo.2: Easing a skew chisel into the Jarrah blank to enlarge the recess for the metal lid. The blank is shown hot-melt-glued to a waste block which in turn is screwed to the metal faceplate.**





deep were recovered. Some of this depth was sacrificial, as I do not have elaborate chucking facilities.

## Method

First I screwed a chunk of scrap wood (a few centimetres larger in diameter than the finished lid size) to a simple metal faceplate, mounted it on the headstock and turned it to round. Then I faced the end. A Jarrah blank was fastened to this with hot melt glue (which surely must be one of God's great gifts to mankind).

Using a gouge, the blank was turned down to 85mm diameter and finished using 120 grit sanding paper followed by 400 grit. To burnish the surface, that great standby — a handful of wood shavings — was carefully pressed against the spinning blank.

At this stage, a small gum vein had surfaced, which was filled using cyanoacrylate glue ('Super Glue') and Jarrah sanding dust. Any tiny cracks in the timber were likewise treated. The side of the blank was then refinished as before.

Using the same gouge, a recess was produced in the exposed face of the blank to hold the metal lid. To produce a precise and square edge on the recess, the long point of a skew chisel was carefully pushed horizontally into the blank at the desired point, to the required depth (Photo.2). Prudence dictated that a slightly undersized hole be cut first, and then opened up as required until the metal lid was a comfortable fit.

The existing metal lids had a rolled edge facing outward,

so a small rebate had to be turned into the shoulder of the recess to accommodate this. When a satisfactory fit was achieved, the blank was knocked off the waste timber backing and any remaining hot melt glue peeled away. The outline of the blank was then centrally marked on the waste wood backing, and the backing rebated to be a jam-fit chuck for the open end of the lid blank. Once the Jarrah slip-on lid was secure in the jam-fit chuck, the exposed top end was turned down and finished.

I fashioned several lids, one of which was left completely plain. Several grooves were cut into the wall of the second lid to improve its appearance, before Shellawax (available from U-Beaut polishes, Tel: 03 5221 8775) was applied.

The original metal lids — having been sterilised in boiling water (as were the jars) — were then fixed into their recess with hot melt glue, and the job was done. Simple as that!

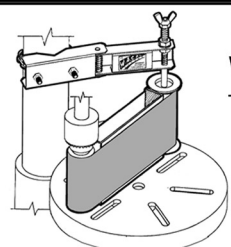
When selecting containers for lid-making, choose those which have a metal lid that is smaller in diameter than the container itself, so that the finished timber lid can be made to be no wider than the glass container. For example, a similar lid on a 250gram Nescafé container looked distinctly top-heavy and unattractive.

Any serious pasta eater could quickly have a great lineup of attractive storage jars in the pantry (Photo.1). In fact, they are so good looking, they don't have to be stashed away in the pantry — they can be displayed on the countertop or elsewhere.

W

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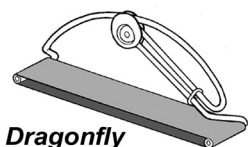
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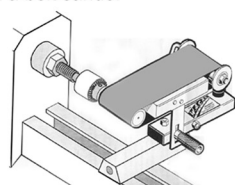


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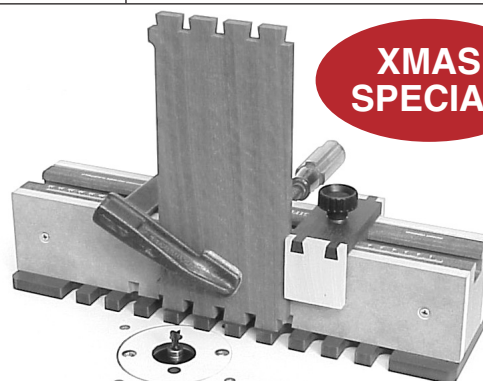
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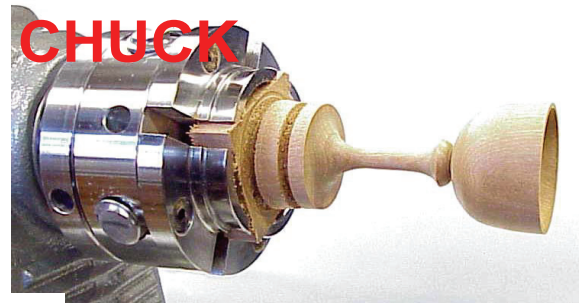
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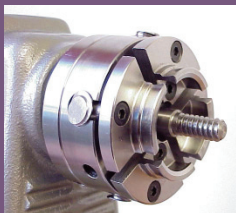
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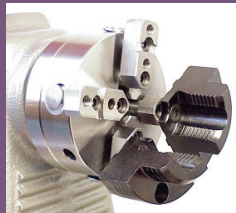
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# GEORGE'S CORNER



by George Hatfield  
(Associate Editor)

## When the hat fits, wear it!

Photo.1: Measuring the head off the lathe.



The structure of Johannes Michelson's hat making demonstration (see AWW August 2001, issue #98) was to first make a hat, giving a full explanation and demonstration of every step in the process. Then he would turn another hat, at what he called *commercial speed*, with little narration.

For added interest, he made the second hat to fit the lucky winner of a raffle. Bernie Leadbeater was the lucky winner at Johannes' Newcastle demonstration.

Photo.1 shows Johannes measuring the circumference of Bernie's head with a flexible plastic drawing tool. Another 12mm (1/2") was added to the measurement to allow for shrinkage, as the hat was turned from freshly cut wood. The total figure was then multiplied by 22 and divided by 7, to give the inside diameter of the hat.

Photo.2 shows the testing for fit before the hat was parted off. Photo.3 shows a very happy 'chappy', wearing a totally unique and valuable raffle prize.

Keep sending in your photos of interesting, unusual, funny, clever or just well done woodworking pieces or situations for my comment at:

George's Corner, c/o The Australian Woodworker,  
PO Box 514, Hazelbrook NSW 2779.

Photo.2: Measuring up on the lathe!



Photo.3: The finished product fits just right.





# Woodworking Project Plans

Our Australian line-up currently includes 20 Neil Scobie furniture projects — many of which have been featured in this magazine over the past two years — with more being added every few months.

We also have plans for Les Miller's Workbench. Les is the well-known associate editor of *The Australian Woodworker*, as well as a feature demonstrator at all the Timber & Working with Wood Shows nationally.

The new American furniture plans include an Oval Back Windsor Chair, a Plantation Rocker, a Mission style Buffet as well as Chair and Table, a Lingerie Dresser, Tool Chest, Linen Press, Tool Box and Tudor Bench.

And of course, we will continue to carry the popular traditional English Ashby project plans. The full range is listed on the following page.



*Storage Coffee Table from the Australian Scobie Plans Collection*

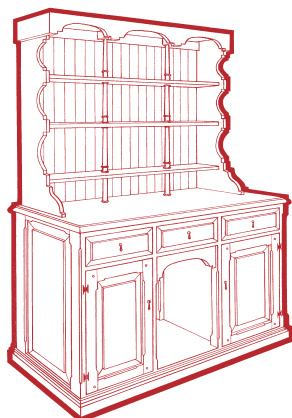
*All of these projects have been carefully selected and produced to include step-by-step instructions, fully scaled plans for template construction, and showing joinery details.*

*In many instances, the plans also include finishing instructions, so you can reproduce the exact look that the designer has intended, or design your own finish to suit your surrounding decor.*

*The American plans, of course, are all in Imperial measure. We recommend that measuring be done using Imperial measuring tools, as precise conversions to Metric are not entirely possible.*



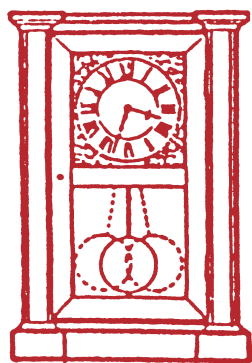
*Tool cabinet by Andy Rae, from the American Plans Collection*



*Welsh Kitchen Dresser from the English Ashby Plans Collection*

*The Australian plans are completely Metric, whereas the English plans combine Imperial and Metric measurements throughout.*





*Shepherdess  
Mantel Clock —  
English Ashby  
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### A Turner's Sandpaper Tree

I recently had the privilege of spending time in the workshops of some top woodturners. Amongst the many things I observed was how different turners organised their sandpaper. This may be something trivial, but sandpaper organisation influences the speed and efficiency with which we work.

One turner kept his sandpaper ready-cut to a specific size, in a series of labelled boxes at the back of the workbench. Another laid his out on a sheet of cardboard stored on the shelf under the lathe, while a third — developing the sheet idea further — had screwed a series of bull clips onto a strip of wood and stored the successive grits under each clip.

Each of these methods of organising the successive grits was far superior to my own practice. I had been keeping my

scraps of sandpaper in a reject bowl on the lathe along with pencils, bits of wax and all sorts of other paraphernalia. Every time I sanded a turning, I had to scratch around in the dusty, chip-filled bowl to find the order of grits I needed. Very time consuming! Also, I often had two or three half-worn pieces of the same grit floating around in the bowl.

Back in my own workshop, organising my sandpaper was one of the easiest and therefore first changes to be made. I remembered seeing a photograph of a British woodturner at work. Attached to the back of his lathe was a tall piece of three-by-two with wedges cut into it, and sandpaper jammed into the wedges. The wedge idea I liked, but not as a permanent fixture behind the lathe. The sandpaper tree shown became the synthesis of all the above ideas (Photo.1). It took less than an hour to knock up, and has already saved me hours of otherwise wasted time.

The base is approximately 130mm in diameter. Though this one is turned, a square block of wood would also suffice.

The top half is approximately 80mm square by 280mm high, with the wedges cut at 40mm intervals. The wedges were cut on the table saw, with the blade set at 15° then 30°, to create each wedge. A bandsaw or hand saw would do the job equally well. Holes were drilled in the top of the tree for a pencil and the chuck rods, the top and base were doweled and glued, and the wedges numbered to show the location of each successive grit.

Before use, the bits of sandpaper are marked (either numbered or lined) on the back to show the grit size.

This portable tree makes it possible to find the right grit quickly, and extract and replace each piece easily. It also tends to discourage the keeping of worn-

## The Quizzical Woodworker

by Ernie Newman

### Answers

- 1 There are about 750 species of softwoods and about 30,000 hardwoods.
- 2 Stretchers are the pieces that connect and brace the lower parts of legs on chairs and tables. They frequently have a pin turned at each end to fit a socket bored into the legs. According to the conventions of classical design, stretchers are generally symmetrical about the long axis as are most turnings that are positioned horizontally. Vertical turnings such as chair legs are traditionally asymmetrical.
- 3 Greater tool control is achieved if the scraper handle is higher than the cutting edge. If the handle is lower, then dig-ins are more likely.
- 4  $\frac{5}{8}$  is pretty close to the Golden Mean, and works well as a rule of thumb. A more accurate figure is  $\frac{61.8}{100}$ . One way to apply the Golden Mean is to make the width of a piece, such as a table,  $\frac{5}{8}$  of its length. Another application is to divide a piece into two obvious sections, one being  $\frac{5}{8}$  as long as the other.
- 5 Captive rings were used by turners to decorate drinking bowls as early as 600B.C. in Germany.



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Photo.1: The Sandpaper Tree.

out bits of sandpaper. There just isn't room for them.

The tree is in daily use. There have been times when I pile all pieces together and use them, but at the end of the day, useable bits go back in their slots on the tree. What could be more organised than that?

Carol Rix (Nambour, QLD)

## Picture Frames

An artist friend of mine makes his own picture frames and has some trouble keeping the frames permanently together. I offered him these two solutions.

Join the frame together with mitred corners, using epoxy glue (Araldite). Allow the glue to cure before cutting a slot in each corner of the frame. Hold the frame vertically on a corner, by placing the frame against the saw fence and using a 45° offset to position the vertical angle. Cut a slot centrally on the corner to a depth of approximately 15-25mm. The saw cut should not go all the way through the timber, but it should be deep enough to penetrate the depth of the corner substantially (Photo.2).

If necessary, make two cuts to get the correct width, say around 4mm, to suit the reinforcing slat of timber prepared from the same stock as the frame. Glue a reinforcing slat in each corner with epoxy, allow the glue to cure, and then trim the exposed ends of the slats with a saw close to the frame. Finish off the ends flush with the frame on a sander.

If a clear finish is to be used, the reinforcing slat will appear darker. If a painted finish is used, you won't notice the slat at all.

The second reinforcing technique requires that a dowel be inserted centrally through each corner of the frame. The dowel is fixed in place with Araldite. This gives a strong corner, and — when sanded and painted — it will be un-noticeable.

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The above two methods will take all the worry out of picture frame making, as they will keep the frames secure for many, many years.

M. Burgess (Hunters Hill, NSW)



Photo.2: Note the depth of the slot cut into each corner.

## Cut spatulas on the bandsaw

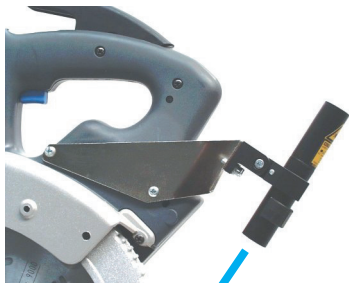
To cut the flat portion on a turned spatula, butter knife, or similarly shaped utensil on a bandsaw, I use hot melt glue to fix the turned item to a piece of scrap square timber, which acts as a cutting

guide. Note that the blade portion of the utensil must be in its square blank state for attaching to the scrap. The scrap rests flat on the table surface, and allows the two sides of waste to be cut effectively and safely.

Mark the centre line and the two cutting lines on the utensil while it is still on the lathe, attach the scrap and then cut



Photo.3: The outside waste piece is cut off first, so that the scrap cutting guide remains attached for the second waste side cutting.



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off the outside unattached waste piece from (Photo.3).

Stewart-Wynne (Hovea, WA)

## Driving on a mandrel

A friend of mine does a bit of custom wood turning for other people including a spinning wheel builder. A lot of his jobs are turned on mandrels and he has a problem with the work slipping on the mandrel and taking an unconscionable time to turn. It is alright with the items which are tight on the mandrel and of small diameter, but when it comes to things 150mm (6") in diameter, there's a lot of leverage to make the work slip on the mandrel. He asked me if I had any suggestions, so this is what I made him (Fig.1).

The item which was troubling him was a bobbin with a  $\frac{5}{16}$ " hole through the centre, about 125mm in dia., and 150mm long.

I got a piece of mild steel round, 200mm long by  $\frac{5}{16}$ " dia., and threaded both ends for about 30mm.

Then I put a three jaw self-centring engineers' chuck on my Tough lathe, and grasped the rod, with about 12mm sticking out. A No.3 centre drill was

used in a Jacobs chuck in the tailstock, to drill into the end of the rod until the countersink had just about reached depth. This provided somewhere for the live tailstock centre to steady the end of the mandrel.

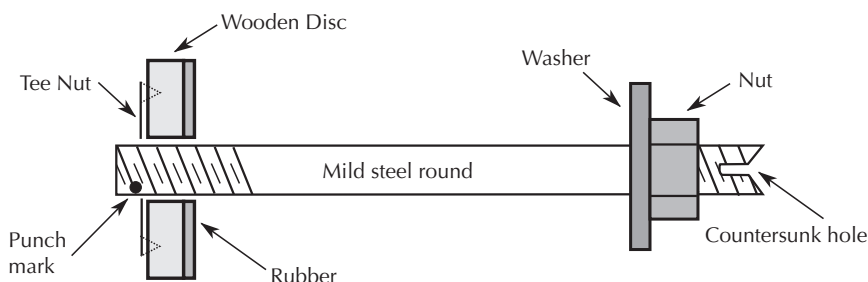
I then used a hole saw to cut a 30mm diameter disc out of a piece of 13mm multi-ply, and enlarged the hole to  $\frac{3}{8}$ ". A  $\frac{3}{8}$ " tee-nut was located into the hole and squeezed in the vice to seat the spikes firmly into the disc, then a piece of rubber was glued to the other face of the disc. The disc was then screwed onto the undrilled end of the mandrel and run up to the end of the thread, which was then punched to stop it unwinding. The blank for the bobbin was threaded onto

the mandrel, followed by a flat washer and a nut which was tightened down to force the blank against the rubber, to providing a friction drive with no scarring of the surface of the wood.

The mandrel is used by putting its driving end into a Jacobs chuck in the spindle, and supporting the other end by the live centre. The drive allows reasonable cuts to be taken without the marks of a drive dog appearing on the surface of the finished bobbin.

Alan Logan (Ringwood, VIC)

Fig.1: The mandrel for turning bobbins.



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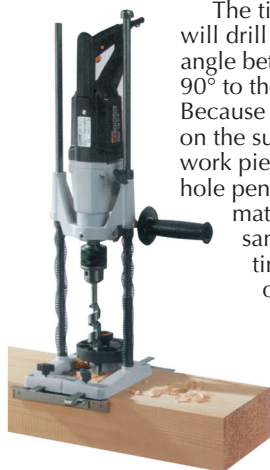
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# PRODUCTS

## PROTOOL DRILL STANDS

Protool have released fixed and tiltable drill stands in three lengths each, equating to maximum hole depths of 240mm, 380mm and 540mm. All six models feature smooth accurate operation with bronze slide bearings, new design spiral springs, stable large-face baseplate and precision-milled mounting face. Optional accessories include parallel fences for multiple hole operation, a centring plate for odd number metric drill bits (a plate for even number metric drills is included with the stand) and fixing clamps.



The tiltable models will drill a hole at any angle between 45° and 90° to the work surface. Because the tilt axis lies on the surface of the work piece, the drill hole penetrates the material at the same point each time, regardless of the tilt angle. Using the adapter rings provided, the drill stand will accept any corded or cordless portable

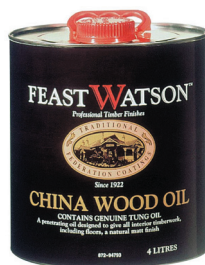
electric drill with a 57mm or 43mm diameter 'attachment collar' on the exterior of the casing.

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China Wood Oil is suitable for all interior woodwork applications such as furniture, benchtops and floors. A stained finish can be achieved by adding up to 10% Proofint to China Wood Oil or applying Proofint directly to the sur-



face. For soft porous timbers it is recommended that one coat of China Wood Oil is applied prior to staining, to assist with even absorption of the stain. Using a brush, roller, clean cloth or Feast Watson lambswool applicator, China Wood Oil is applied in a liberal coat over a clean timber surface, free from dust, oil, wax and grease. The Oil is allowed to soak in for 45-60 minutes and then any excess product is wiped off with a clean cloth. After three hours of standing, the surface can be lightly sanded. A further two coats can then be applied, repeating the above procedure.

China Wood Oil is easily maintained and rejuvenated. Minor scratches can be rectified by lightly sanding with a small amount of Oil and 240-400 grit wet-and-dry, and then wiping with a cloth moistened with the Oil. To rejuvenate, ensure the surface is dry and free from dirt, oil, wax and grease, simply apply one coat of China Wood Oil and leave to soak for 30 minutes. Wipe off any excess and buff with a clean cloth.

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## ECCENTRIC CUP CHUCK

Bruce Leadbeatter has released a new eccentric cup chuck, manufactured in Sydney, for artistic woodturners and those who wish to turn something different.



The eccentricity of the chuck is controlled by fixed indexing pins at designated positions. The chuck also functions as a standard screw cup chuck and is claimed to be excellent for turning cabriole legs. A gauge is provided to assist the operator in turning the spigot on the job to the correct length and diameter so that it will screw into the chuck firmly. Also provided is an Allen key to lock the two parts of the chuck body firmly together.

At present the chuck is only available in one thread size — 30mm x 3.5mm and 1" TPI.

*Bruce Leadbeatter  
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## MINIMAX BAND SAW

One of the most popular MiniMax machines is the heavy duty S45 band-saw. Designed for professional use, the smooth running S45 is a solid machine with a substantial steel frame and cast iron tilting table. The balanced 450mm cast iron wheels run on precision bearings and cleaning brushes on the wheels ensure tracking of the blade remains accurate.

An important feature of the S45 is the blade guide system. There are large micro-adjustable roller guides on either side of the blade, while back-up support is via a heavy thrust bearing. There are two blade guide systems — one which is adjustable up and down above the work piece and the other which sits directly below the table. Together they ensure





that the blade is held firmly both below and above the work piece, giving a smooth, trouble free cut.

The blade tensioning system is also simple and effective. A large adjustment knob, located on the top of the machine, pulls on the top fly-wheel — a large spring between the two provides

the tension required to keep the wheel in place.

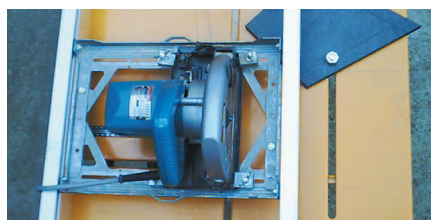
A padlockable on/off switch with no-volt release is fitted as standard to the S45. The cast iron table is easily adjusted with three locking handles and can be held securely in position anywhere between 0° and 45°. Since a major factor in bandsaw inaccuracies is the dust build-up within the machine, the Mini-Max S45 has a 100mm dust extraction port located close to the cutting point of the machine.

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## TABLE INSERT LEVELLERS

Cherrybrook Cabinet Making is manufacturing and supplying sets of adjustable levelling screws for use with router table insert plates. Their function is to enable the operator to level the insert plate with the surrounding router table work surface. The set consists of four adjustable screws and mounting hardware that can be inserted into the router table, plus mounting instructions.

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## MITRE GUIDE

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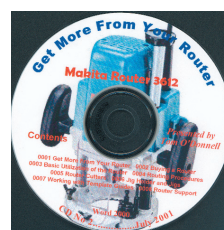
Perth-based router demonstrator and teacher, Tom O'Donnell, has released a new CD, appropriately titled *Getting More From Your Router*. The contents are a series of mini-lectures on various aspects of the router and cover such topics as buying and using a router, basic router procedures, selection of router cutters, jigs, working with template guides and supporting the router.

Each chapter is quite self-contained with the result that there is the occasional small amount of repetition. The material is presented in the style of workshop notes, with a heavy emphasis on diagrams and photographs for explanation, with much of the text in note form. Not including the introductory chapters, there's over 70 pages of instruction.

The router operation notes and photographs are based on the new Makita 3612 Router, but for the most part the information is applicable to virtually all brands and sizes of router. To open the files, you will need a personal computer and MS Word 2000 (we attempted to open the files with other word processing software, but were unsuccessful, to a greater or lesser degree. — Ed.).

The style of presentation assumes a basic understanding of woodworking (though not of routers). The CD takes the viewer through all the steps from selecting a router and cutters, through to advanced operation. While the earlier chapters cover the usual material, there

are a number of tips included that would be of interest to those who already own and operate a router. The latter ones on jigs, template guides and base supports are of greater interest to the existing router user, as they access some of the knowledge and advanced techniques for which Tom has become legendary at his show demonstrations.



In the chapter, Jig Holder and Jigs, Tom describes the construction of a basic jig holder and illustrates some of the work that can be done with jigs. The

Introduction to Template Guides covers in detail the processes and jigs required to rout a rectangular picture frame from one piece of material, and Support Your Router gives several methods for supporting the base of the router so that it does not tilt during operation.

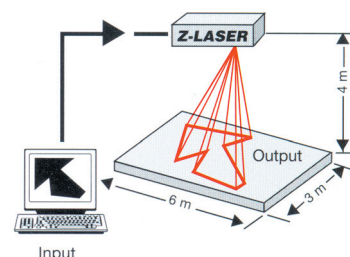
Tom O'Donnell  
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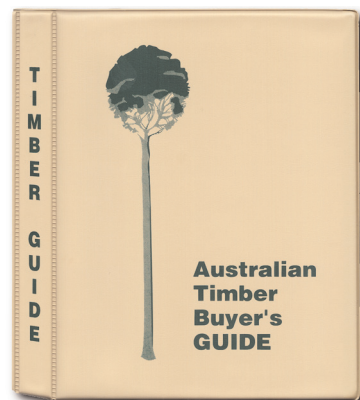
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# The Australian Timber Buyer's Guide

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## The Australian Timber Buyer's Guide

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Form Page 85

This unique book — now in its third re-print — provides practical information about the use of wood for woodworking, as well as colour plates and detailed notes on 63 of Australia's most commonly purchased timbers.

In his illustrated introduction, Les Miller (one of Australia's best known woodworking demonstrators, an Assoc Editor of *The Australian Woodworker* and director of Woodmill Craft & Education) provides important information on how the woodworking characteristics of wood are determined by the way trees grow and the methods used to convert logs into sawn timber.

The colour photographs and species notes are written by Jeff Kemp from the viewpoint of a professional woodworker (Jeff is a highly successful guitar maker whose instruments are sold and played all over the world).

*The Australian Timber Buyer's Guide* is available at selected bookstores or from the specialist suppliers listed below.

*The Australian Timber Buyer's Guide* can also be obtained (\$36.30 + \$6 p&p) direct from *The Australian Woodworker's Mail Order Book Shop*.

### Three Additions are also available to the basic Guide

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# BOOK REVIEW

## Learn Chairmaking

When approaching 80 years of age, the famous American architect, Frank Lloyd Wright, confessed that there was seldom a time in his early life when some part of his anatomy did not ache from contact with his own furniture. That may have been an overstatement, but it's nevertheless true that the visual appeal of all too many pieces of 'fine' furniture is not accompanied by an equivalent level of comfort.

Woodworkers who have attempted to make a chair will be well aware of the problem. Balancing the aesthetics of chair design with comfort is not easy, and even a barely adequate outcome demands a great deal of experience. As usual, there are two and only two ways of acquiring this experience. The first is to make a lot of chairs. The second is to learn from someone who has made a lot of chairs.

Peter Dorman has made a lot of chairs. For more than ten years, he was a professional woodworker, designing fine furniture and leading a team of craftsmen in its manufacture. A personal interest in comfort (he suffered from the malady best known as 'a bad back') and a penchant for finding practical solutions to the problems with which he is confronted, led him to develop a kind of general *modus operandi* for the design of

comfortable chairs. This is the essential substance of the first few chapters of his book *The Best Seat in the House*.

Yet, despite its relatively small size, the book is much more than an exposition of theory. It also contains detailed descriptions of the construction of four very different styles of chair, including dining and occasional chairs, as well as an attractive Rocker. These serve to illustrate the design concepts which the author formulated, and to provide comprehensive guidance in the principal techniques used in the making of chairs.

A chapter on the making of seats offers the author's thoughts on the contribution these make to the overall comfort of chairs and a Glossary provides a quick reference to the terms used throughout the book.

*The Best Seat in the House* is an interesting and well thought-out book which explores the basics of chair comfort, and gives the reader the practical help necessary to make good chairs.

### **The Best Seat in the House**

by Peter Dorman

Softcover, 175x240mm, 82pp

Published by Skills Publishing Pty Ltd, PO Box 514, Hazelbrook NSW 2779.

Our copy from **The Mail Order Book Shop**, PO Box 514, Hazelbrook, NSW 2779.

**R.R.P. \$23.00 (plus \$x postage and packaging)**



Like any form of construction, when properly done, it is durable. It appeals to many woodworkers precisely because of the lack of rigid adherence to the Rules, and for the fact that it can be constructed using a simple set of tools.

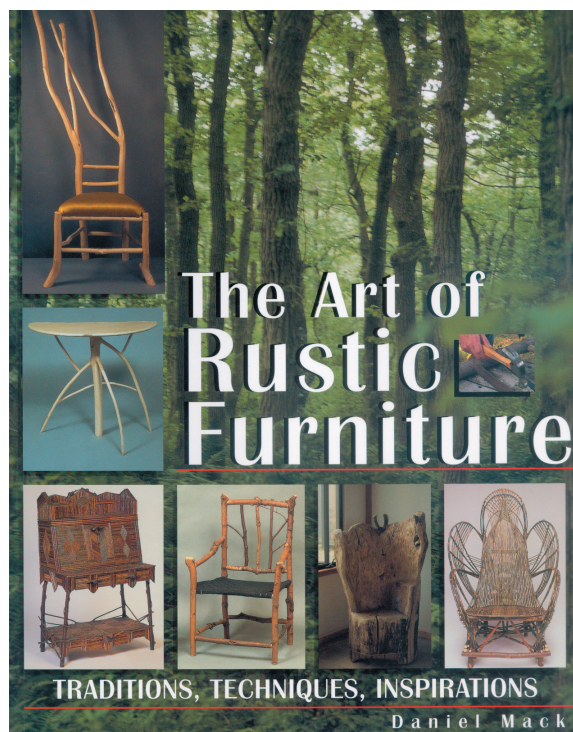
*The Art of Rustic Furniture* looks at the subject from all angles. The author, Daniel Mack, has written several books on it (see *Simple Rustic Furniture* in the **Mail Order Book Shop**, p82). For him, making rustic furniture is a way of connecting with nature.

There are a lot of pictures in this book, and it is primarily intended to serve as an inspirational guide. It will provide the reader with ideas and show just how much scope there is for creativity when making furniture in this fashion.

The author also supplies a range of projects, drawing on historical examples of furniture made from slabs and sticks. The focus is on joining slab seats with stick legs, and joining slab backs to slab seats. The projects include a towel rack, tree settee, a side table, miniature chairs made from twigs, a child's chair with woven seat and a bed headboard.

Part of the charm of rustic furniture is that it can be assembled and enjoyed nearly immediately, and — if it only lasts five or ten years — so be it. This fact seems to just add to its ethereal charm.

For anyone seeking to dive into this richly satisfying occupation — convert-



## Bush Furniture

Rustic or bush furniture is admired by wood lovers the world over. It's hard to beat that primitive and charming natural look, made from timber in its rawest form — log sections, sticks, roots, burls and those slightly processed parts, like slabs.

The basic engineering of rustic furniture should not be mistaken for inadequate construction. Rustic furniture design was founded in experimentation and intuition, rather than a strict adherence to the accepted rules of cabinetmaking.





# BOOK REVIEW

ing odd bits of found and salvaged timber into useable furniture — then this book will inspire them to have a go and succeed.

## The Art of Rustic Furniture

### Traditions, Techniques & Inspirations

Daniel Mack

Softcover, 115x280mm, 144pp

Published by Sterling Books Co., Inc., NY, USA.

Our copy from **The Mail Order Book Shop**, PO Box 514, Hazelbrook, NSW 2779

R.R.P. \$X (plus \$x postage and packaging)

## Woodworking Guide

A good basic guide to the craft of woodwork must supply intelligent information on tools, techniques and provide some projects to get the woodworker started. *The Complete Practical Woodworker* does just that.

It contains a description of all the common tools required — saws and planes (in all their variation), chisels and gouges, drill bits, hammers, screws, sanding and sharpening equipment, clamps and larger stationary machines. It details the proper planning required to set up a workshop, including safety equipment, and examines how we make items from timber using plans and drawings. It even discusses ergonomics — so the reader will gain some insight into why furniture items are designed the way they are.

Basic techniques are explained using clear photos and illustrations. Beginning with tools and techniques for measuring and marking accurately, it moves on to the use of hand and power saws, chisels,

routers and many other common tools.

Joint construction is covered in depth, from corner lap, mitred halving, cross-halving, lapped dovetail, full housing, bare faced housing, bridle joint, basic mortise and tenon, wedged through tenon, double tenon, fox tenon, and the dovetail and its variations. It shows how to make these joints by hand, as well as with machines like the router and bandsaw for some mechanical assistance. The main focus is on illustrating how all these joints can be successfully made using basic marking tools, handsaws and chisels.

Advanced techniques include curve forming, laminating using formers, and veneering. It even briefly covers some of the tools and methods of turning and carving. Wood finishing is detailed, from surface preparation through to staining, the application of varnish, paint and lacquer with a brush, and waxes and oils with a rag (rub-on finishes). There is also a section on French Polishing, with a series of very helpful photographs.

All the project plans have a materials list, assembly illustrations and extensive colour photographs of the joint construction. They include a picture frame, CD rack, mirror frame, magazine rack, book shelf, barstool, occasional table, storage chest, a three legged chair, display case, bedside cabinet, computer cabinet, butcher's block, bookcase, corner cabinet, dining table, a settee, conservatory bench and a kitchen base unit in frame and panel construction.

Like most books of this type, it has been produced overseas, so some of the

references to timbers used and common trade terminology will not be transferable to the Australian market. Nonetheless, the content regarding tools and techniques is very sound.

The well rounded selection of practical projects should prove to be excellent practice for the techniques covered.

## The Complete Practical Woodworker

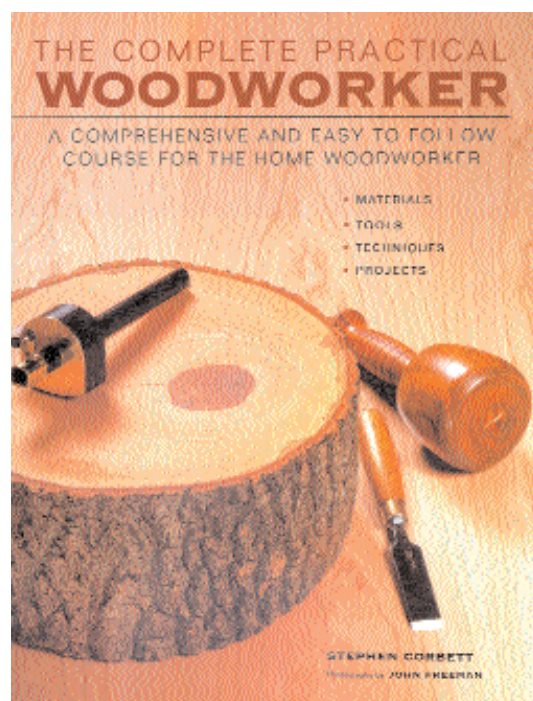
by Stephen Corbett

Hardcover, 235x310mm, 256pp

Published by Anness Publishing Limited, London, UK.

Our copy from **The Mail Order Book Shop**, PO Box 514, Hazelbrook, NSW 2779.

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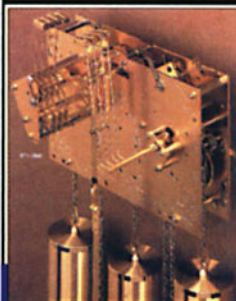
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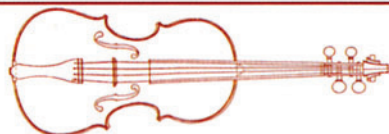
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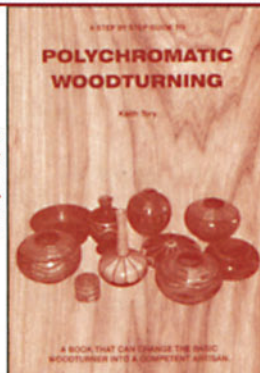
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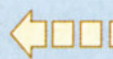
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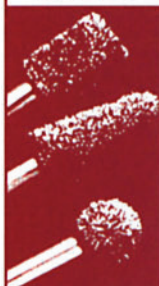
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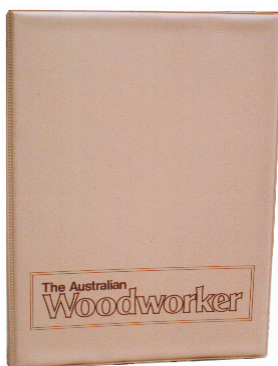
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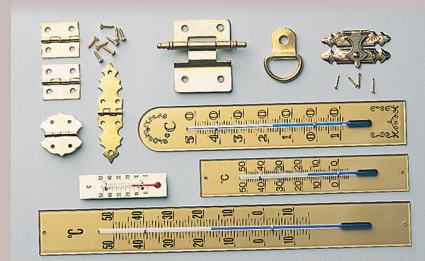
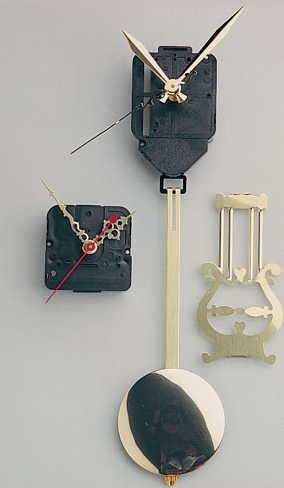
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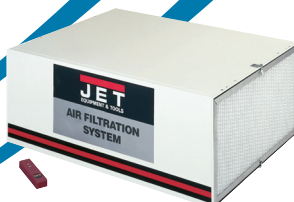
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