

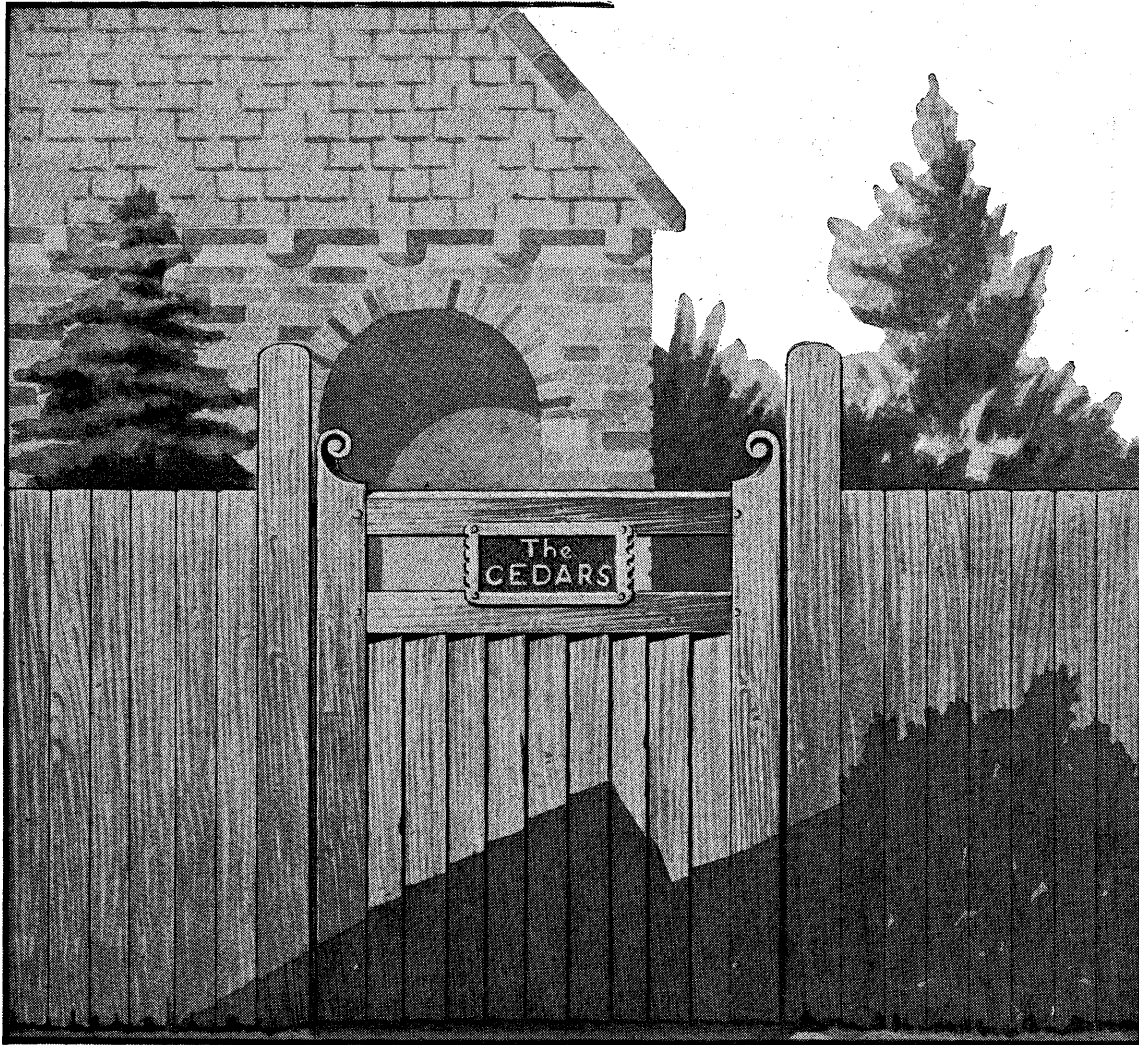
WOODWORKER



VOL. LVII. No. 717

AUGUST
1953

ONE SHILLING



GARDEN GATES

Four attractive designs on page 150

Other features in this issue :

CHIPPENDALE BUREAU BOOKCASE : SURF BOARD : ASH TRAYS
MAKING WOOD WIDER—cramped joints and thin wood : WOOD TURNING
DUST and CHIP EXTRACTION : DECK CHAIR HINT

BOARDS are of two general kinds; flat and curved. The former is very simple.

Flat Board.—Owing to its great buoyancy, balsa would appear to be ideal for this purpose, but, owing to its softness, it would not stand up to rough treatment on the beach. Another drawback is that it is not easy to obtain in the width required for a board, consequently two or more boards would have to be jointed together.

MAKING YOUR OWN

This does not mean that balsa would prove to be entirely unsatisfactory for a surf board. If it can be obtained, it should certainly be used. It will, of course, be understood

that a waterproof synthetic glue would be necessary should it be required to glue two or more boards together to make up the width. A flat board is shown in Fig. 1 and various lengths are suggested to suit the height of the user.

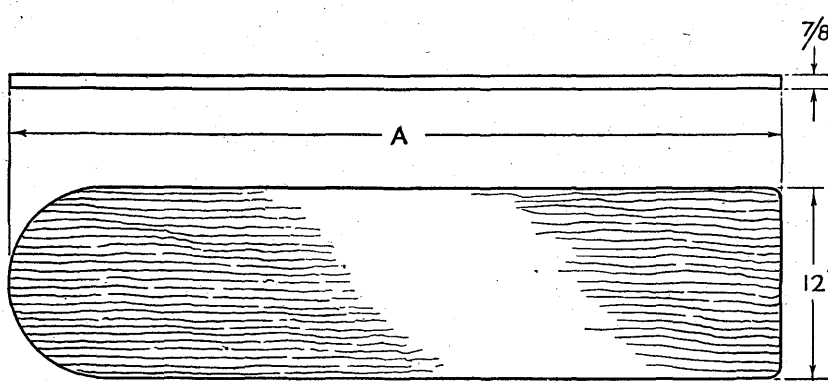


FIG. 1

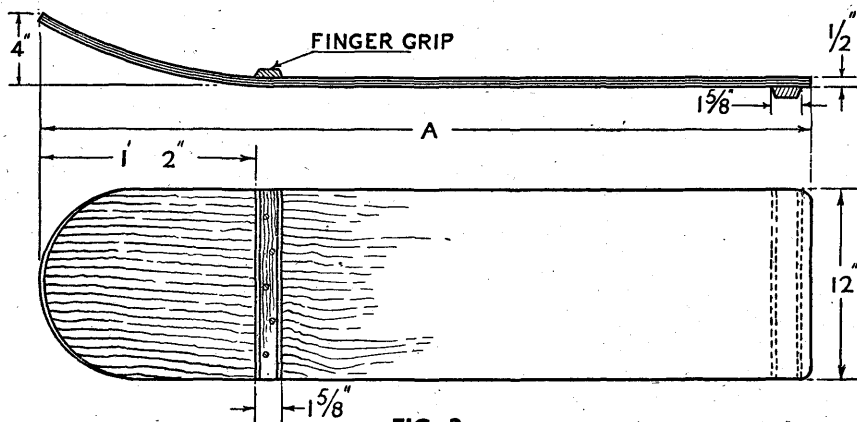


FIG. 2

$$A = \begin{matrix} 3' & 0'' \\ 4' & 0'' \\ 4' & 6'' \end{matrix}$$

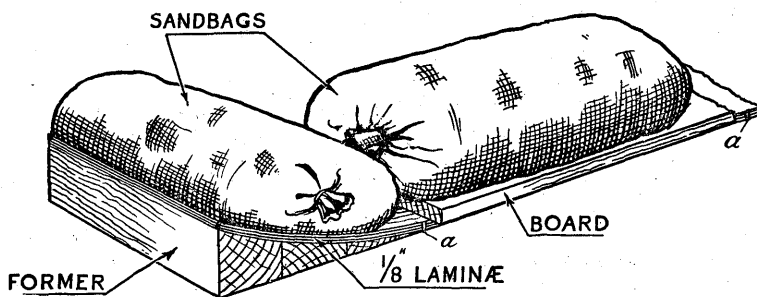


FIG. 3

FIG. 1. SIMPLE FLAT SURF BOARD MADE IN BALSA WOOD
 FIG. 2. BENT AND LAMINATED BOARD
 FIG. 3. HOW LAYERS OF LAMINATED BOARD ARE ASSEMBLED

Curved Laminated Board.—If thin wood can be obtained laminated construction makes a strong job. The best way is to build it up from laminae not more than $\frac{1}{8}$ in. thick as shown in Fig. 2. Birch or beech $\frac{1}{8}$ in. thick would be satisfactory and no trouble should be experienced in bending all the thicknesses to the desired curve. A suggested method of gluing the laminae together is shown in Fig. 3. The former for the curve is built up from pieces of deal glued together and the curve cut on a band saw if available. Alternatively, each piece can be ripped down prior to gluing so that it is roughly formed to the desired curve, the finishing being done with a round after the pieces are glued together.

The completed former is nailed on to a flat surface such as a bench top, and panel pins A are driven in so that they project slightly less than $\frac{1}{2}$ in. above the surface. These pins serve to locate the superimposed laminae. Four layers are required and the glue, which should be waterproof, is applied to one face of each of the sheets. They are then assembled on the former and pressed down with sandbags as shown. In order to obtain the necessary pressure, boards are cramped down over the sandbags.

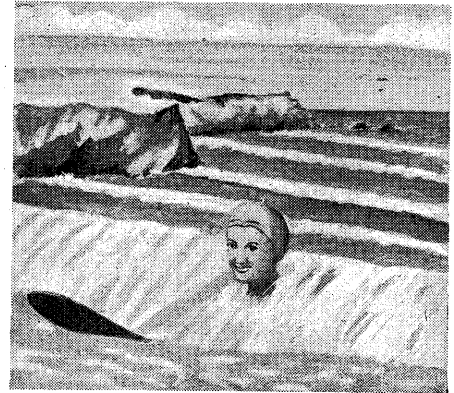
When glue has set, the board is removed from the former and the front rounded and the edges cleaned up. The finger grip comprises a strip of hardwood screwed to the board, the heads of the screws being well countersunk. As the board scrapes on the sand after it has been carried in by a wave, a strip of wood is fixed at the rear of the board to take up the wear. It also helps to prevent the board curling in

SURF BOARD

its width. Ordinary plywood is not glued together with waterproof glue, therefore it tends to separate when submerged. If thin marine plywood put together with resin glue can be obtained this could be used. Two or more pieces (according to the thickness) could be put together with resin glue as in Fig. 3.

Alternative Kerfed Method.—If difficulty is experienced in ob-

One of the pleasures of a holiday on the North Cornish coast is surf board riding. Although surf boards can be hired, readers who propose to spend a holiday in this part of Britain may like to make their own. The only part of a board that may involve some difficulty is the slight upward curl towards the front, though this curve is not absolutely necessary. To anyone familiar with woodworking, the formation of this curve should not prove an insurmountable obstacle. One real difficulty may well be the obtaining of suitable material of the right size, in which case it would be better to purchase a board rather than to use material which would prove unsatisfactory.



SOMETHING TO ADD TO THE ENJOYMENT OF YOUR HOLIDAY

taining thin wood, the upward bend can be formed by making a series of saw kerfs across the width of the board as shown in Fig. 4. There is no point in endeavouring to obtain a continuous curve right up to the front end of the board; it will be just as effective if the front portion is flat as indicated. It will be found that about seven kerfs made with a tenon saw and spaced $\frac{1}{2}$ in. apart and $\frac{5}{16}$ in. deep (assuming that the board is $\frac{5}{8}$ in. thick) will suffice to enable the bend to be made. In order to retain the curve, a piece of hardwood (A, Fig. 7) $\frac{1}{8}$ in. thick is inlaid into the face of the board in the region of the bend. The recess for this inlay should be made before bending.

Referring to Fig. 5, the surf board is clamped down on to a board by a pair of oppositely positioned clamps (B), the pressure being exerted through a transverse block (C) the lower surface of which has a slightly quicker curve than that of the bend of the surf board. The end (D) is then forced upwardly by hand. It may be found that the board, even though it has the saw kerfs, is too stiff to bend. If this happens to be the case, the difficulty can be overcome by pouring a kettle of boiling water over the part where the bend is to be made. When the end has been sufficiently raised, a block (E) is inserted and tapped in with a hammer until the front end of the surf board is about 4 in. above the level of the base board. When this has been done, a second pair of clamps (F) is applied. If it has been necessary to use boiling water, the whole should be allowed to dry since resin glue will not adhere to damp surfaces.

(Continued on page 145)

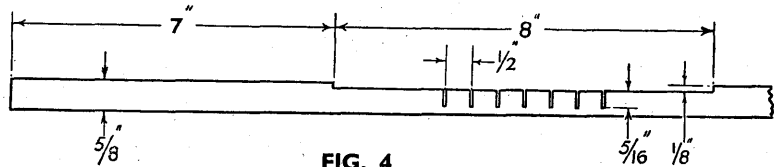


FIG. 4

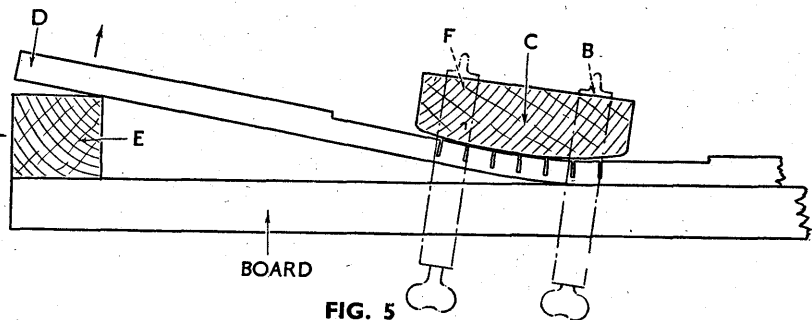


FIG. 5

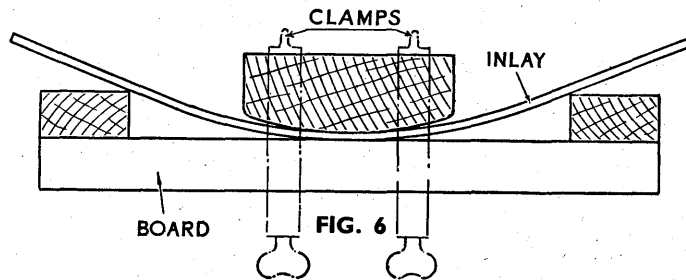


FIG. 6

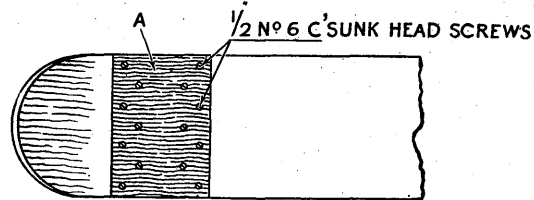


FIG. 7

CONSTRUCTION DETAILS OF KERFED SURF BOARD

- FIG. 4. Side elevation of board before bending
 FIG. 5. Method of bending: B tightened and F about to be tightened
 FIG. 6. How inlay or inset piece is bent before gluing
 FIG. 7. Plan of board showing position of screws

CHIPS FROM THE CHISEL

RENEWAL

"The man with skilled hands can always find fresh worlds to conquer"

ONCE the tumult and the shouting were over, various post-mortems began to be held on the decorations along the Coronation route. Voices were heard in criticism. This or that scheme was too ingenious, too aenemic, too little expressive of national rejoicing. Some of the designers leapt into print rather anxiously explaining their difficulties, the various public authorities and business houses within their particular scheme whom they had to satisfy, the many and various practical points that had to be watched, till one could hardly wonder that so much of the decoration failed to achieve the joyous spontaneity befitting the occasion. It was said, with some justice, that for that one had to go into some of the small back streets, and to the towns outside London, where flags fluttered in joyous abandon and the bunting was simply and boldly the red, white, and blue of tradition. In fact, the Coronation decorations have helped us to see once again how over-intellectualised and self-conscious the modern designer tends to become. It is part of the same tendency that has taken the realism out of art, and brought bleakness and drabness into much modern architecture and furniture. The hopeful thing about it is that public opinion on the subject is at long last becoming vocal. For so many years the experts, with high-sounding bodies backing them, have had it all their own way, we, the ordinary folk, being stunned into silence, afraid to commit ourselves and to say that we did not understand this new thing and wasn't it all a leg-pull anyway; ready enough to see and admit the good points, only to feel bewildered and discouraged when we found it leading us into a dreary sort of world. Perhaps one of the best things the Coronation did for us was to plunge us right back into a world of romance and colour and tradition, reminding us that all this was part of our birthright, a part which under the stress of life to-day we had come very near forgetting. It is something which has no room in it for cleverness, only a great simplicity, the gay simplicity of a child linked with something graver and deeper that is innate in the very nature of man.

* * * *

The human spirit can run down to exhaustion point, but always in it there is that possibility of renewal, that same kind of rebirth which we witness each year when old roots, seemingly dead, spring up again into vivid life at the touch of the sun. I like to think that there is some such stirring in England now. And that the spirit of the old craftsmen, coming back to the land through her young technicians, learning old trades in the new way in our many excellent technical schools, will return with renewed vigour. To this the home craftsman, working within his small circle, has his own very definite contribution to make. For he has no need to be subservient to the faddists and the theorists. He can use all the colour and decoration that appeal to him in the adorning of his home. He can upholster furniture in colours that are gay and fresh. If he prefers plain surfaces he can bring them to a beautiful finish that is a decoration in itself, or he can carve and adorn to his heart's delight and get an infinite amount of pleasure from the doing of it. We are apt too much—I know, I do it myself—to emphasise the amount of work these

things entail and not nearly enough the abiding pleasure and peace they bring. By peace I mean the content that steals over one once we are immersed in a job and the world and its troubles slip away as our thoughts become focused on the thing shaping under our fingers. Somehow it restores one's sense of proportion. We are, alas, creatures of conflict, hurting one another so often by our anger and stupidities, harbouring petty grievances and resentments which eat into us like a canker, do what we will. But there is nothing like a good honest job of woodwork, calling for skill and judgment, to work the venom out of one's system. After a session we return to the workaday world with our balance subtly restored. We can cope with the world better for having been detached from it for a spell. There are other kinds of distractions, life is full of them nowadays, but nothing that works with quite the same sense of refreshment. It is the combination of hand and mind, working together, taking us out of the prison of ourselves and employing those other powers we have, powers of creative skill which to use satisfies a deep-rooted instinct, that makes the difference.

* * * *

It is indeed one of our perils that more and more the distractions of to-day tend to wean the average man away from developing the use and skill of his hands. Our hands are priceless gifts and we only half live when we do not learn to use them to the full. The man with skilled hands can always find fresh worlds to conquer, small worlds maybe but packed full of interesting possibilities. And he will have a feeling of competence, of power, which is very good for a man to have when it is a power for doing. For that is our birthright, the power of creation which marks us out from the brutes and sets our feet on the upward path that leads to the stars. We are most truly men when we work creatively, mastering material things with the skill of our hands and keeping our standards high for the love of good workmanship. For then indeed we begin to master ourselves. (84)

MAKING YOUR OWN SURF BOARD

(Continued from page 159)

A method of curving the inlay is shown in Fig. 6, but in this case it will be necessary to soak the wood in boiling water before bending. It is advisable to make the curve a little quicker than that of the board. Before being removed from the former, the inlay should be allowed to dry. After removal, the inlay is cross cut, leaving it a little full in the length. Assuming that the surf board has been removed from the clamps, the inlay should be fitted in the recess. When a good fit has been obtained, the inlay is removed, resin glue applied, and the whole clamped down. When the glue has set a series of brass screws is driven in. The ends of the kerfs should be filled in with little tapered wedges glued in. Any small gaps should be filled with a mixture of resin glue and fine sawdust.

The completed board should be given a coat of priming followed by an undercoat and two finishing coats of gloss paint or enamel. (78)