WOODWORK | TURNING | TOOL TESTS | FEATURES

July 2023

The Woodworker

& Good woodworking

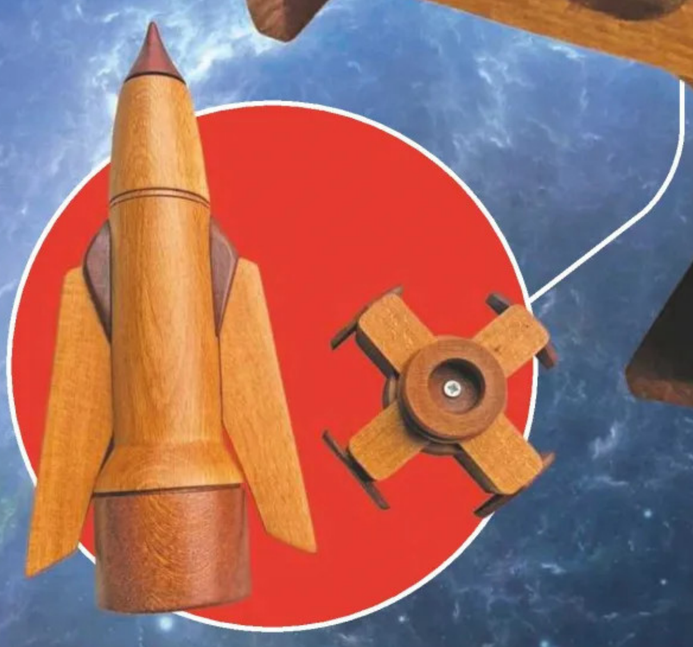
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LIGNA 2023: "A spectacular showcase of cutting-edge machinery & unparalleled success"











Welcome

I've been to quite a few woodworking exhibitions over the years, but nothing could quite prepare me for LIGNA – the world's leading trade fair for woodworking and wood processing. Becoming a standalone trade exhibition in 1975, since then, the event has been held on a biannual basis at the Hannover exhibition centre, Germany. Following a four-year hiatus owing to the COVID-19 pandemic, there was an undeniable thirst for its return, and needless to say, the 2023 edition didn't disappoint, even surpassing expectations.

We'd been advised to pack comfortable shoes and told that the vast venue, comprising some 13 halls and open-air sites, was roughly 10 times bigger than the NEC! Simply put, this isn't just any woodworking show, with 93,000 international visitors attending over the five days – including manufacturers, suppliers, engineers, architects and woodworking enthusiasts – in addition to 1,500 exhibiting companies, from all over the world.

Latest innovations, trends & technology

Walking into the main hall for the first time, we were stunned by the magnitude of state-of-the-art machinery and innovative solutions on show. In fact, the exhibition centre grounds – among the world's largest and most modernised – cover an area of around 1,000,000sq.m, and the majority of this space was sold. There was certainly no sign of the industry slowing down, and the same can be said for attendees' enthusiasm.

Some of you may already know that in addition to this magazine and the North of England Woodworking & Power Tool Show, our portfolio also includes *Woodworking News* – a trade-based industry publication that targets every sector of the professional woodworking and furniture manufacturing industry – from the smallest through to the largest companies in the market place. The show attracted many of our readers, who were either visiting to keep abreast of the latest innovations, or owners of big joineries, etc. who'd previously set up meetings to discuss new investments with a view to placing an order(s).

An industry renowned for its forward-thinking mentality and commitment to progress, key themes for 2023 included increased efficiency and improved precision, as well as sustainability and environmental responsibility.

Having talked to several exhibitors, we were stunned to hear of the planning involved in putting on such an event. Set up takes place two weeks before the show opens to the public, and the logistical considerations involved are astronomical – from transporting the massive machinery from point A to B; building the enormous stands, many of which include extensive hospitality areas; not to mention staffing arrangements and organising international travel and accommodation for an entire workforce. As such, exhibiting at LIGNA commands a huge financial outlay – around €5,000,000 for the main players – but one that's worth every penny as orders placed here are usually incredibly lucrative.

LIGNA 2025

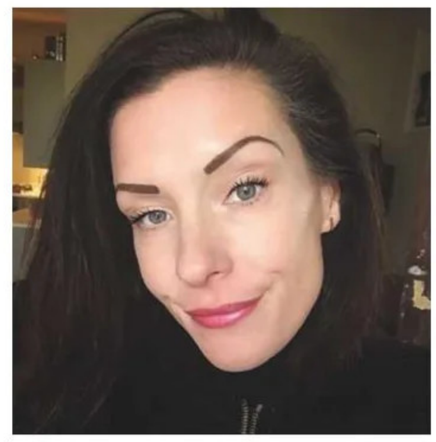
Unsurprisingly, the whole event ran like a well-oiled machine, and kudos to event organisers, Deutsche Messe AG, who had a mammoth task on their hands. In addition to general logistics, there was also a comprehensive program of workshops, conferences and expert talks to coordinate each day, all of which offered valuable insights into emerging trends and industry challenges.

While some of the machinery wasn't relevant to the magazine, it was still incredibly interesting to see it in action, and a good excuse to stop and chat to exhibitors, enjoy a glass of prosecco and some nibbles, all while soaking up the vibrant atmosphere.

Unsurprisingly, we clocked up a fair few steps over the three days and left the exhibition with an armful of new business leads, brochures, free tote bags galore, along with a renewed sense of optimism. Flying back to London Heathrow, we felt enthusiastic about returning to work having successfully forged many important new business relationships as well as cementing and reinforcing those key long-standing ones.

As LIGNA 2023 drew to a close and having been declared a resounding success, details of the 2025 edition were revealed and anticipation started to build once again.

According to Deutsche Messe, industry professionals can look forward to experiencing an even larger showcase of machinery and technologies, all of which provide a glimpse into the future of woodworking and timber processing. While two years may seem a long way off, we all know how quickly time flies – a topic I discussed only last month in fact, which, incidentally, feels like five minutes ago!



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We endeavour to ensure all techniques shown in this issue are safe, but take no responsibility for readers' actions.
Take care when woodworking and always use guards, goggles, masks, hold-down devices and ear protection, and above all, plenty of common sense. Do remember to enjoy yourself, though



42 FLUTTER IN THE DOVECOTE

Having carried out some research on how to make a traditional garden dovecote, Peter Dunsmore visited his local builders' merchant to source various plywood and softwood timbers, along with a length of suitable dowel, then it was back to the workshop

CHISEL RATING

PROJECT DIFFICULTY 1-5

Each project in this issue includes a difficulty rating from 1-5, so you can readily see whether or not a particular one is suited to you. While it's good to try and push yourself and develop skills, workshop safety should always be a main consideration and we urge you not to attempt a project/use specified tools or machinery, if you're unsure how to do so in a safe manner. A wide range of safety information is available online and a good place to start is **www.hse.gov.uk**

1 **Very easy**; only requires basic tools
2 **Simple to make**; only a few tools required
3 **Aimed at beginners-intermediate**; some specific equipment/tools required
4 **Aimed at intermediate-advanced**; sound woodworking knowledge required in addition to a wide range of hand/power tools
5 **Advanced skills/knowledge required**; a wide range of specialist equipment is needed to complete the project

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Double WIN!

COMPETITION 1:
Win 1 of 3 Milescraft PocketJig200s, worth £39.95 each, courtesy of **Wood Workers Workshop** – see **page 17** for details



WOOD WORKERS WORKSHOP

COMPETITION 2:
Win 1 of 2 SBS Triple Diamond Stone Sharpening Stations, worth £195.95 each, courtesy of **MPOWER Tools** – see **page 52** for details



Good luck!

The Woodworker & Good woodworking
JULY 2023

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PROJECTS & TURNING

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This fun yet challenging project by John Packer shows you how to make a functioning salt/pepper mill based on the original Thunderbird 1



57 The Jez Broun Ecoustic guitar
Using extracts from his book, *Guitar Making Art*, Jeremy Broun explains the construction processes behind the signature Jez Broun Ecoustic – electro-acoustic guitar

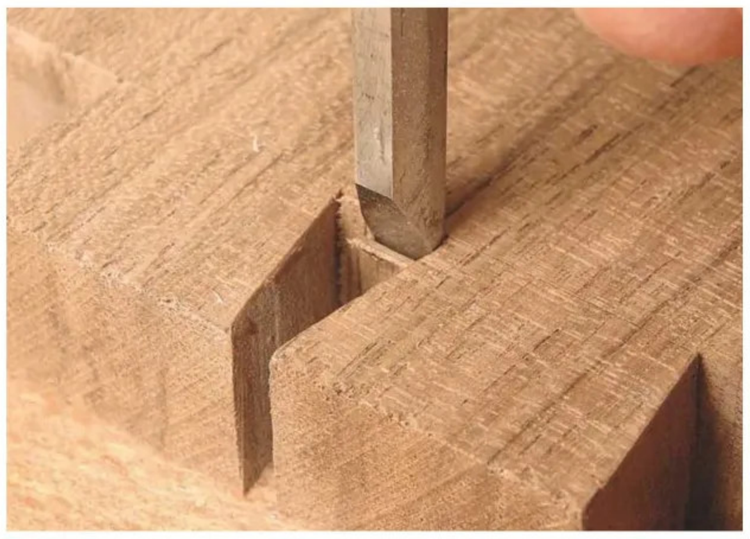
81 Stamp of approval
Your postie is sure to appreciate Phil Davy's outdoor mailbox design

84 A pizza the action
If you're looking to make an outdoor project that's not only straightforward but uses readily available timber, Geoff Ryan's handy outdoor table, which can be tailored to meet individual requirements, is sure to fit the bill



88 Top seller
A classic craft fair item and a great project for those with a small lathe, Les Thorne demonstrates how spinning tops can be colourfully decorated or simply left natural

TECHNICAL



34 Hidden joints for drawers
Going back to looking at furniture making techniques, John Bullar discusses how best to cut lapped dovetail joints using hand tools

54 Tall, dark & handsome
Fine materials deserve the respect of good craftsmanship, and Richard Warmisham's Mont Blanc pen box in rippled bog oak, silver and sycamore, while appearing somewhat simple in design, leaves nowhere for the maker to hide

68 How to sharpen tools with a Tormek – part 1
Using the Tormek method along with a dedicated machine, knives and a whole range of other tools can be sharpened to a durable and razor-sharp result. Here, in part 1, we look at techniques and jigs designed for sharpening various knives and drill bits, aimed at both the professional and hobbyist

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Robin Gates extols the virtues of an expanding book rack in *The Woodworker* of July 1950



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53 A future built on the past
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ON TEST

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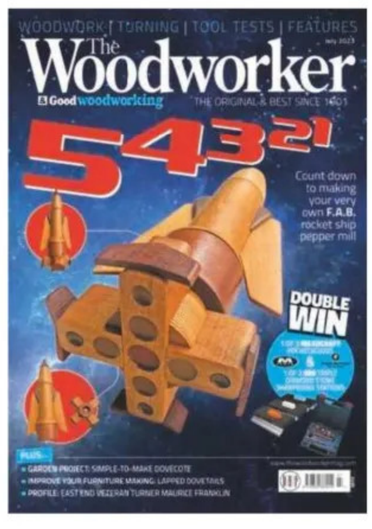
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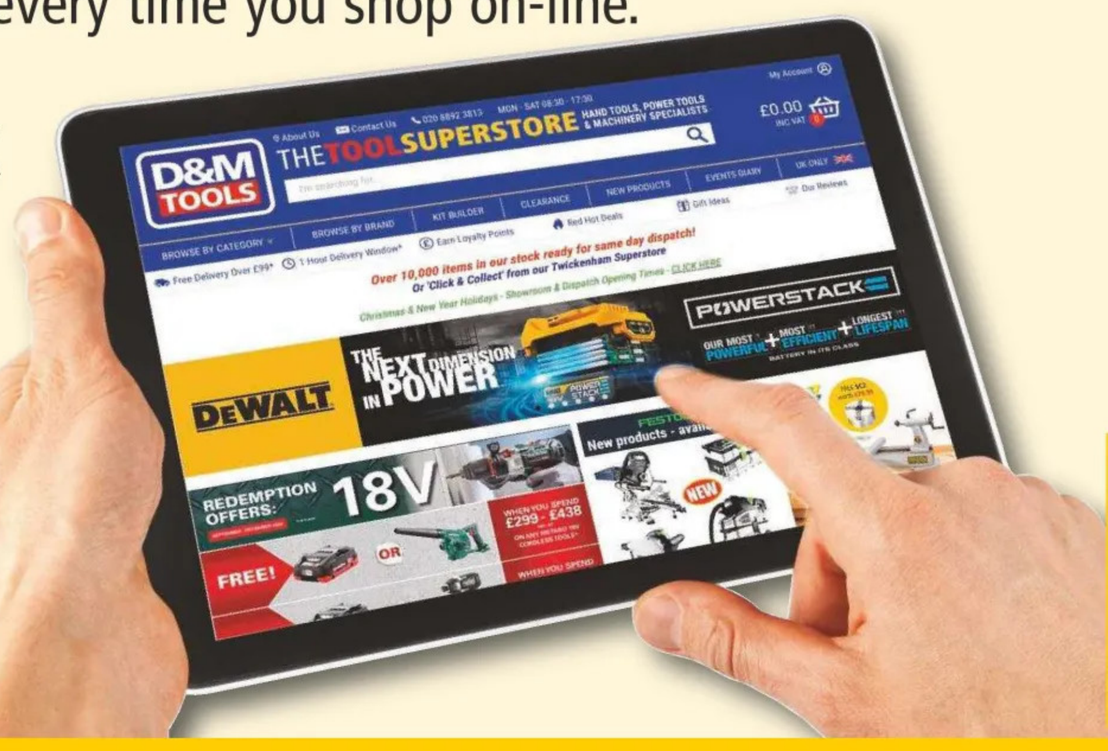
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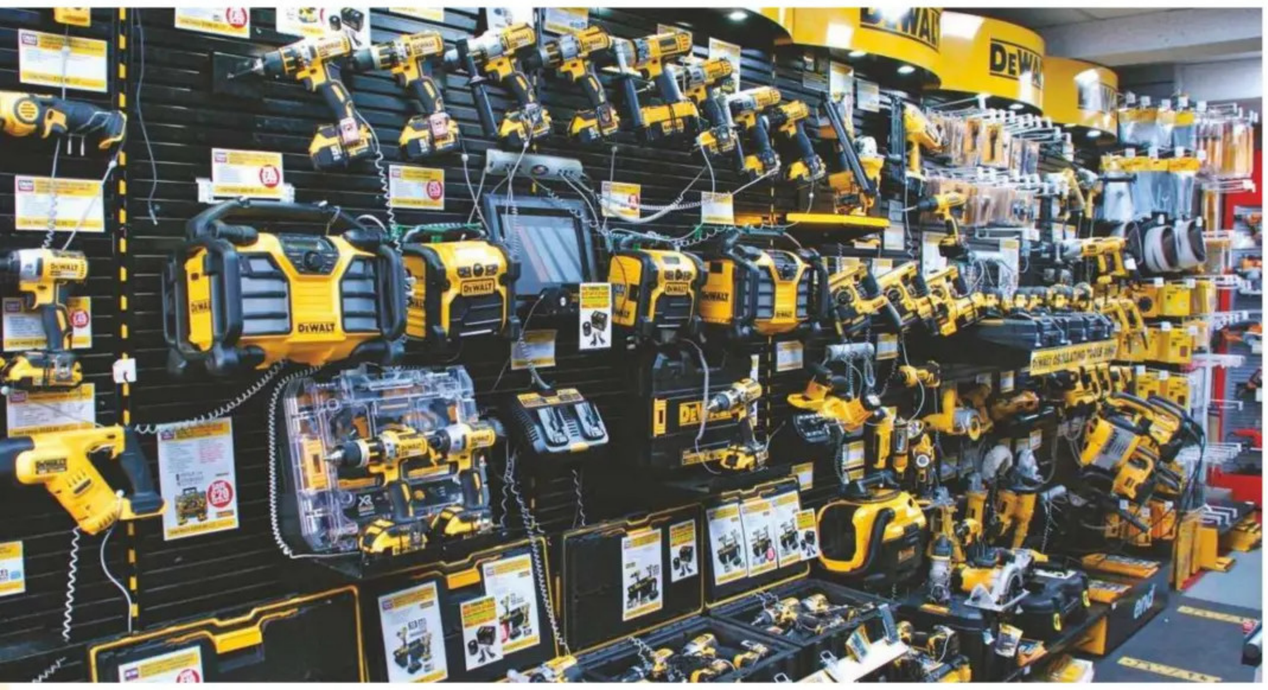
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Join the Festool team to see new tool demonstrations, receive expert advice, and much more. Festool will be joined by various partners and professionals along the way, including Fix Radio, Gary from Banks Carpentry & Joinery, among various others.

UPCOMING TOUR DATES:

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- **Thursday 8 June:** D&M Tools – Cole Court Centre, 150 London Road, Twickenham TW1 1HD
- **Friday 9 June:** Axminster Tools – Sheppey Way, Bobbing ME9 8QP
- **Saturday 10 June:** Industrial Tool Supplies Ltd – 11 Waltham Park Way, London E17 5DU
- **Tuesday 13 June:** Nuts & Bolts – Sunnyside Road North, Weston-super-Mare BS23 3PZ
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- **Monday 19 June:** Engineering Agencies – Halbeath Road Dunfermline KY12 7RS
- **Tuesday 20 June:** Kelvin Power Tools – 22 Kelvin Avenue, Park G52 4LT
- **Monday 3 July:** FFX Folkestone – Park Farm Road, Park Farm Industrial Estate CT19 5EY

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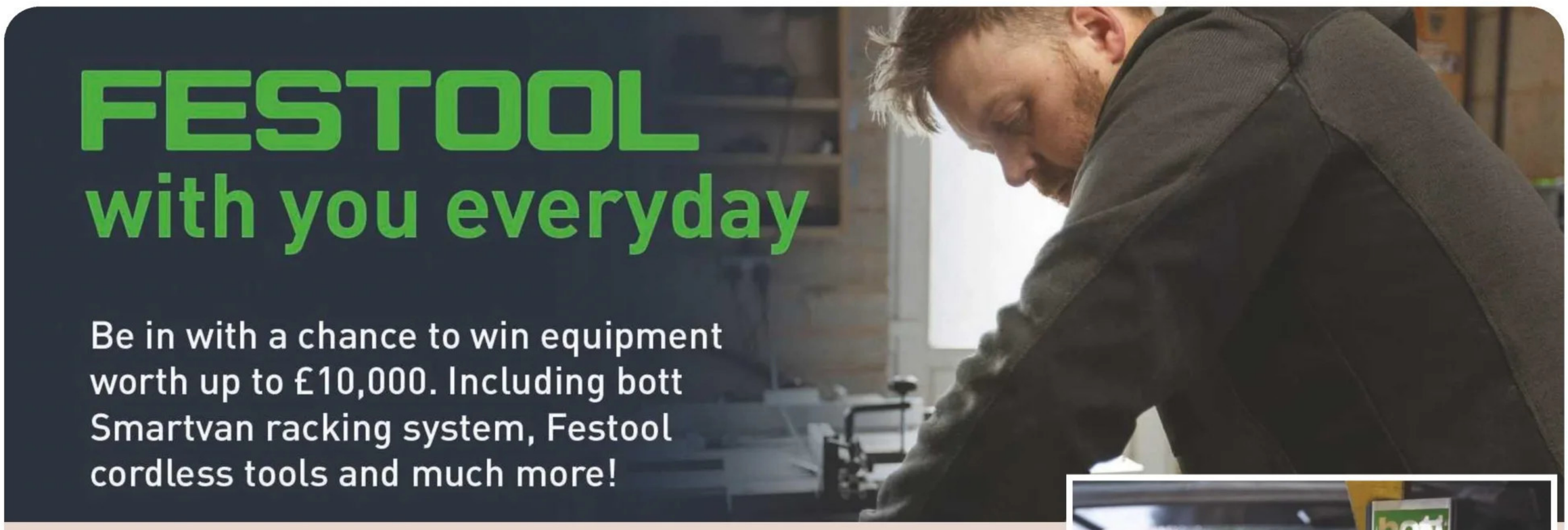
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Festool launches further with you everyday giveaway

Festool is giving one lucky tradesperson the chance to win £10,000 worth of kit including £8,000 worth of Festool products. The prize includes tools, accessories and batteries as well as a £2,000 bott Smartvan racking system. The company will also support the professional tradesperson's career by offering help with social media, creating useful content and case studies for use with their business, as well as any technical advice regarding new tools.



Previous Festool giveaway winner, Rory Parker

Take a chance & enhance your career

To qualify for entry, applicants are required to purchase Festool products up to a value of £50 or over – including VAT – between 7 June and 16 July 2023, create a MyFestool account, and complete the online form by 31 July 2023.

Having been chosen as a previous winner, Rory Parker said the following: "I was shocked to hear that I'd won the Festool with you everyday giveaway. When I received the phone call telling me the good news, I was pretty speechless





In addition to £8,000 worth of Festool kit, the prize also includes a £2,000 bott Smartvan racking system

– when it comes to entering competitions, you don't think you'll ever win! Since then, however, Festool have been very hospitable, inviting me to the Bury St Edmunds HQ to look at the range of tools I'd won. It'd take me a while to save up and be able to afford all these tools, so the competition has really helped me on a day-to-day basis. A big thank you again to Festool and bott Smartvan racking!"

Good luck to all those who enter! The application form for the Festool with you everyday giveaway can be found here: **https://withyoueveryday.festoolgiveaway.co.uk**.

New **CLARKE CBM1C** Mortising Machine (230V)

Machine Mart has added a new Clarke mortising machine to its range of woodworking products. The CBM1C is ideal for the serious DIY woodworker, craftsman and woodworking enthusiast. The machine can be used to create deep, square recesses accurately, consistently and simply.

At a stroke, the mortising machine removes the otherwise long process of marking up and produces correctly proportioned, straight-sided, hand-cut mortises every time. The CBM1C features a workpiece table with material clamp, which benefits from a 90mm clamping capacity. The CBM1C is supplied with a 10mm chisel and bit, plus chuck key. Currently priced at £275.98, see **www.machinemart.co.uk** for more information.

SPECIFICATION

Watts: 370W
Max. chuck size: 13mm
Max. mortise depth: 76mm
Chisel to table thickness: 125mm
Workpiece table with material clamp: 90mm total clamping capacity





MAKITA LXT PLATFORM expands to include new DAS180 Brushless Blower

Makita has added a hand-held blower to its expanding LXT cordless collection. The versatile 18V DAS180 LXT Brushless Blower is the latest product from the leading power tool manufacturer that's also capable of inflating and deflating, simply by changing the nozzle tip.

Powered by a brushless motor, the new 18V DAS180 LXT Blower features variable speed control. Suitable for a wide range of applications, from cleaning off workbenches, machinery, cleaning and unblocking filters, through to inflating inner tubes and play pools, this handy tool will prove a useful companion to any kit bag.

The body is designed with an ergonomic rubberised grip and weighs only 1.7kg, making it easy to operate with one hand. Despite the tool's compact size, the unit is extremely powerful and offers a maximum sealed suction of 10.3kPa. Its four-stage air volume settings deliver a blowing force of up to 2.8N with a maximum 200m/second air velocity and air volume of 1.1m³/min.

Other features include a one-touch, tool-less nozzle attachment to quickly adjust the tool for each application. The variable speed trigger comfortably controls the blowing force and can be locked in the 'on' position for extended use. A tether feature offers a safe hanging point to secure the tool for overhead applications.

With the launch, Makita has also added a number of compatible nozzle accessories to offer a wealth of uses for blowing, inflation and deflation applications. This includes a flexible nozzle set with ø6.0 × 800 hose, which is ideal for blowing out debris in narrow spaces where the machine isn't able to fit.

On the latest launch, Makita UK's Marketing Manager, Kevin Brannigan, said: "This useful tool will make a super work companion, where users can quickly switch between tasks simply by changing the nozzle. Powered by our innovative lithium-ion battery technology, the new DAS180 is compatible with almost 300 products within our ever expanding 18V and 36V LXT platform."



To find out more about Makita's range of power tools and equipment, visit the company's website: **www.makitauk.com**.

WOODTURNING CONNECT 2023 – Biennial Competitions & Exhibition from the WORSHIPFUL COMPANY OF TURNERS



New for 2023, the Master's Exhibition of woodturning will be mounted alongside the customary biennial competitions. This is an 'invitation only' category, which carries the 'coronation' theme. This particular exhibition aspires to showcase the UK's finest woodturning talent.

Although alongside the Company competitions, the exhibition isn't competitive. Pieces will be viewed by a panel including Nick Humphrey, Curator of Furniture & Woodwork; and Dr Melanie Vandenbrouck, Curator of Decorative Art & Sculpture at the Victoria & Albert Museum. Ahead of the exhibition opening, the panel will make a 'Choice Award' selection, which will be proceeded by those in attendance casting a public vote.

So far, 23 'exhibitors' have been confirmed, details of which will soon be announced on the Company website. Among these is Joey Richardson – see more of her work via **www.joeyrichardson.com** – who's turned sculptures are held in numerous permanent and private collections. Inspiring others, Joey lectures and demonstrates her techniques on a global scale. In 2015, she was awarded the prestigious QEST Award of Excellence; in 2018, made a Court Assistant of the Turners Company; and most recently, earlier this year, elected Master's Steward. Due to Joey's upbringing on a small farm in the heart of Twigmoor Woods, Lincolnshire, she developed a profound appreciation of wood and natural materials, which have left their seeds buried deep within her work. Joey's pieces are animated by playful spirit, story and transitions, and her belief is that there's no greater manifestation of life abundant: "Wood warms and restores the soul."

To be part of this prestigious display of woodturning, either enter the competitions – see **www.turnersco.com/turning-competitions-2023/** for full details – or book a free entry ticket, which gives you the opportunity to view and purchase a unique piece.

FURTHER INFORMATION

Judging day and private view reception – **18 October 2023**
Public viewing and purchasing day – **19 October 2023**

Free entry: Ticketing available via Eventbrite – **www.eventbrite.co.uk/e/woodturning-connect-2023-tickets-540962211537**
Where: The Worshipful Company of Turners, Pewterers' Hall, Oat Lane, London EC2V 7DE
Web: www.turnersco.com



Joey Richardson at work

Photograph courtesy of Serena Waite Shores

NEW CRAFT SHOW to honour the past, celebrate the present & secure the future





A brand-new exhibition celebrating exceptional craft is coming to London in 2024 with a recognisable face at the helm. *Jay Blades presents Craftworks* is set to attract craft sector professionals, architects, designers, artists, brands, retailers and will be curated by television presenter and furniture restorer, Jay Blades MBE, known for the *Repair Shop*, *Jay Blades Home Fix*, and co-presenter of *Jay and Dom's Home Fix*.

Set to take place during London Craft Week 2024, this three-day free to attend live event will host the very best of arts, crafts and design from all corners of the craft sector and celebrate niche craftsmanship that's in danger of being lost to time.

In celebration of the exhibition launch, an esteemed panel of industry leaders held a Q&A and discussion compered by Piers Roberts at Shoreditch Town Hall, the location of *Jay Blades presents Craftworks*. The panel, made up of Deborah Pocock, CEO of QEST; Daniel Carpenter, Executive Director of Heritage Crafts; Annie Warburton, Chief Executive of Cockpit; Debika Ray, Head of Editorial at Crafts Council and Editor of *Crafts* magazine; Jo Sealy, Founder of The Black Artisans; and face of the exhibition, Jay Blades MBE.

As well as discussing the launch, the panel discussed the importance of British craftsmanship, with the exhibition hoping to generate business for craftspeople whose skills are little known, due to being lost to mass manufacturing; as well as revitalising and attracting the next generation of craftspeople in order to future-proof some of the world's oldest crafts.

Jay Blades MBE, said: "I'm excited to bring Craftworks to life here in London, as it'll be the first of its kind. This event won't only reflect my principles of great design, education and restoration, but most importantly, ensure the future-proofing of the craft sector."

Held in the beautiful and iconic Shoreditch Town Hall, *Craftworks* will house four very distinct exhibition areas ensuring that the event is accessible for all craftspeople. The venue is perfect for presenting the very best designer-makers from across the UK and overseas. *Craftworks* hopes to attract sponsorship in the various areas and is looking for businesses that share in the vision of championing great British craftsmanship, not to mention design and sustainability.

Nicole Chrysostomou, Event Organiser, commented: "The UK has long been at the forefront of exceptional craftsmanship, which is why we want to create an exhibition that celebrates the very best of British craft and design. Our goal is to bring these great designers, craftsmen, architects and more under one roof in support of the sector. We look forward to welcoming craftspeople and brands from across the country."

Jay Blades presents Craftworks has already attracted endorsement and support from some of the country's premier craft organisations and charities, such as QEST – Queen Elizabeth Scholarship Trust – an art and craft educational trust created to sustain traditional British craftsmanship; Cockpit – the London centre for excellence in craft; and Heritage Crafts – the national charity for traditional heritage crafts, which works in partnership with the government.

For more information, see **www.craftworks.show**.

Reliable **LIBERON** brand launches new **Superior Protection Woodstain**



Professionals have relied on woodcare expert, Liberon, for many years in order to be sure of achieving the high-quality results their customers want. With woodcare in its DNA, the brand's products for interior use are complemented by an exterior timber decking oil. The company has now turned to other formulations for outdoor application, the first of which is a new Superior Protection Woodstain.

The new woodstain not only marks a turning point in Liberon's product development, but ushers in a whole new livery for packaging, including a revamped, fresh logo. The impressive new look is the result of brand investment with a view to modernisation. This investment will see other products in the range follow suit.

With better weather in our midsts, now's the ideal time to take care of exterior woodwork. Time spent properly protecting it at this stage means it'll be shielded from summer sunshine, which can cause damage, and the worst that autumn and winter can throw at it. Application of a high quality woodstain ensures that external woodwork is water-resistant and protects against rot. Using the correct woodstain creates a barrier, which protects the wood from water and sun. Plus, if you have a certain colour tone in mind for external woodwork, then woodstain is ideal for helping to achieve it.

In addition to choosing a long-established, trusted brand with the experience to offer only reliable products that decorators can trust, it's important to select a woodstain with good longevity.



Liberon's new Superior Protection Woodstain benefits from an eight-year guarantee for outstanding protection, which makes it ideal for outdoor cladding, window frames or doors. After just three hours, the first coat is dry and ready for a second coat, which is all that's needed. So, unlike most other comparable woodstains, the job can be completed in just one day.

With a quick-drying satin finish that enhances exterior timber, Liberon's new woodstain is smooth and simple to apply. While being water-repellent, due to a special formulation that makes the woodstain microporous once dry, the wood is allowed to breathe.

With a non-drip formulation, the woodstain is suitable for most woods – hard and soft, old or new – and can be applied over most existing woodstains. It's flexible with wood movement in addition to being water-repellent with UV filters, so therefore ideal for those outdoor timbers exposed to bad weather conditions or lots of sun.

Liberon Superior Protection Woodstain is available in six colours: Clear; Light Oak; Medium Oak; Dark Oak; Mahogany and Charcoal. Formulated in a satin finish, these are available in 750ml and 2.5l tins – the 750ml size covers 9m² and the 2.5l tin covers 30m². For further details, visit **www.liberon.co.uk/superior-protection-woodstain**.

HOPESPRINGS 2023 chairmaking course dates



From ash log to handsome chair – all by hand

Learn all the traditional skills needed to make a handsome and strong chair, taught by professional chairmaker, Jason Mosseri.

Eager to welcome new students to his newly-built workshop in stunning private woodland close to Brighton and Haywards Heath, Jason describes the space as being extensive, very beautiful and hugely diverse. There's also a big new teaching space that's been made using locally coppiced chestnut.



Jason's chairmaking course presents a wonderful opportunity to learn a wide range of advanced greenwood carpentry techniques, starting with an introduction to suitable timbers and the types of trees used. Become confident with splitting and riving selected logs, as well as turning parts on a foot-powered pole-lathe. Steam-bend a lovely arm bow, and carve a comfortable and sculptural seat using an adze and travisher. Learn all about the assembly, drilling and gluing stages, as well as how to master the details that'll make your chair look splendid. All participants will leave the course with their own beautifully crafted armchair, which they can then take home.

Although most courses are already booked up, there's a handful of spaces still remaining for the June, July and September dates, which are as follows: **Monday 19 June–Saturday 24 June**; **Monday 17 July–Saturday 22 July**; and **Monday 18 September–Saturday 23 September**. The course is priced at £680, which includes all materials, tool use and lunches. *Please note that additional fees apply for advanced chairs.*

New two-day footstool/table making course



This two-day course, suitable for beginners and students seeking a simple introduction to woodworking, will see participants making a beautiful footstool or small table, using drawknives and bench planes. There's also the chance to have a go at turning on a pole-lathe, learning about different timbers and their uses, in addition to looking at paint techniques and finishes. This is the perfect course for those wishing to try out a wide range of woodworking tools and techniques required for chairmaking.

Designed as an introduction to woodwork, this short course is a great opportunity to spend a couple of days in the woodland workshop. Priced at £250 and taking place from **31 August–1 September**, the course includes use of all tools, materials and lunches.



To book your place on either of these courses, contact Jason Mosseri on **07795 114 982**, email **hopespringschairs@gmail.com** or visit the website for further details: **www.hopespringschairs.com.** *Please note that a shortlist of local accommodation is also available on request.*

Quality Tools to match our Service



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1½ miles from the M6, J40.
Take the A66 towards Keswick, turn left at first roundabout, follow the Brown Signs to The Alpaca Centre.

Open 8am to 5pm daily.
10am to 5pm Saturday.
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G&S SPECIALIST TIMBER
The Alpaca Centre, Snuff Mill Lane, Stainton, Penrith, Cumbria CA11 0ES.
Tel: 01768 891445. Fax: 01768 891443. email: info@toolsandtimber.co.uk

MILESCRAFT POCKETJIG200 POCKET-HOLE JIG



Jonathan Salisbury looks at this complete pocket-hole jig kit from **Milescraft**, supplied in its own sturdy storage box, which isn't only easy to use, but doesn't miss a detail

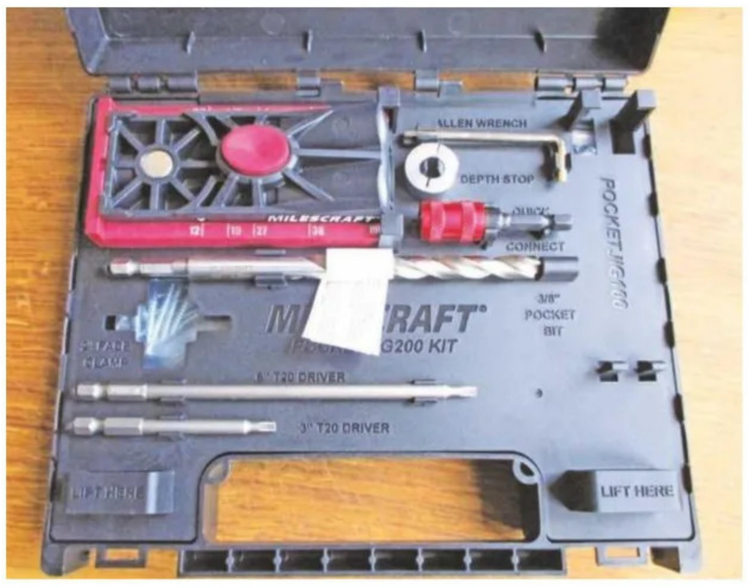
I know what you're thinking. "Not another pocket-hole jig! How many can there be?" Bear with me, please. Of all the pocket-hole jigs I've used, I prefer the bigger versions with a built-in clamp. The main reason being that they always stay in place; they're also quicker to use when cutting lots of identical joints. However, they're not suitable for drilling in pre-assembled corners, and are also more expensive. The simpler version, of which the PocketJig200 is a good example, is more versatile; my advice is that if you only want to buy one, then this is the design to go for.



Details

The major disadvantage of this type of clamp-on jig is movement as the drill is pushed in. Although the bodies of the jigs are often made from a glass-reinforced polymer, they don't always appear to be strong enough for the required clamping force. Even when clamped firmly, they can still move if the drill isn't sharp enough, or if dust starts to build up in the hole. On some models, there's very little to keep the hook that sets the jig at the right distance from the end in place.

There are important features of the PocketJig200 that remove these problems. Firstly, the spring-loaded sled – which slides to set the hole position – has a pin to lock it



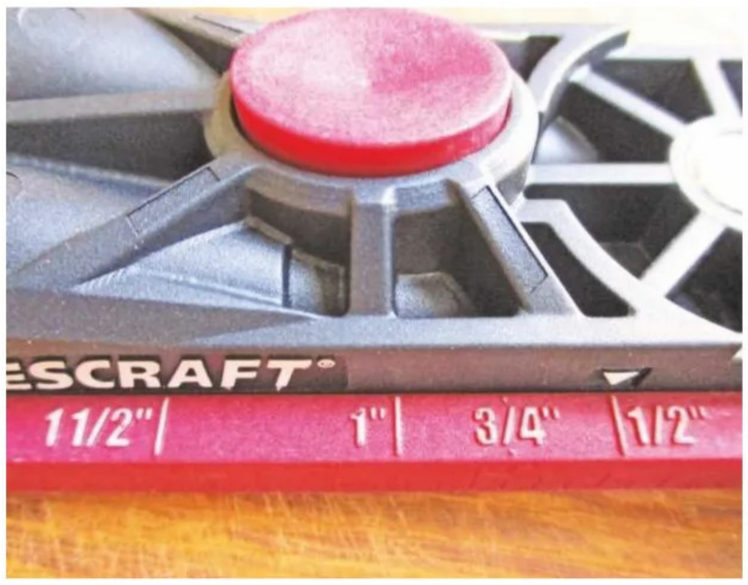
The box has half of what you need on top...



... and the other half underneath



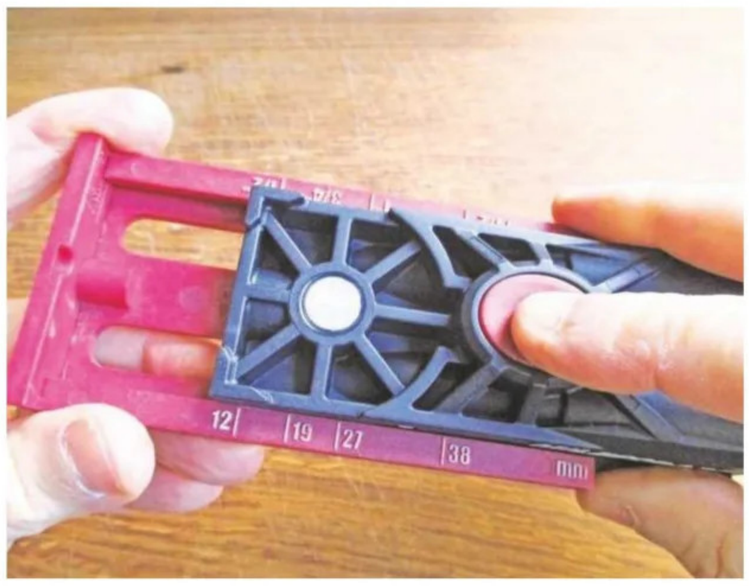
Standard layout of sleeved holes



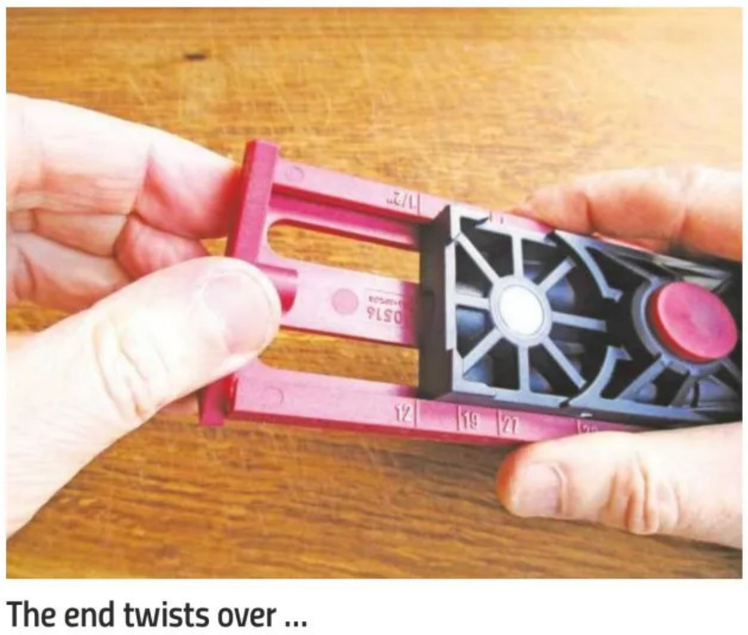
One side has inches



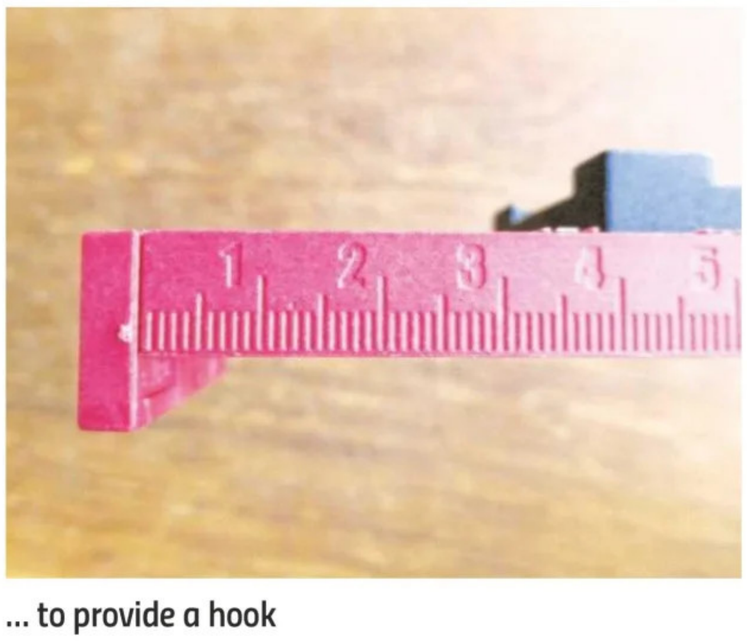
The presets lock the sled in place



Press, slide, release and set



The end twists over ...



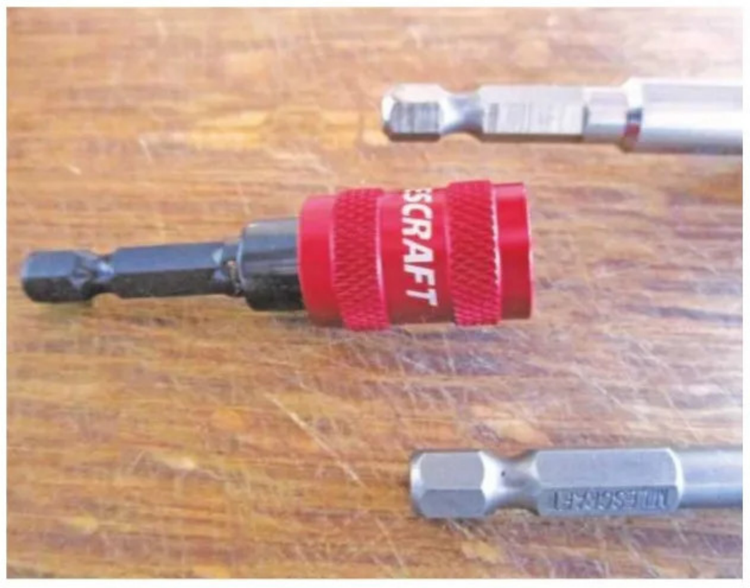
... to provide a hook



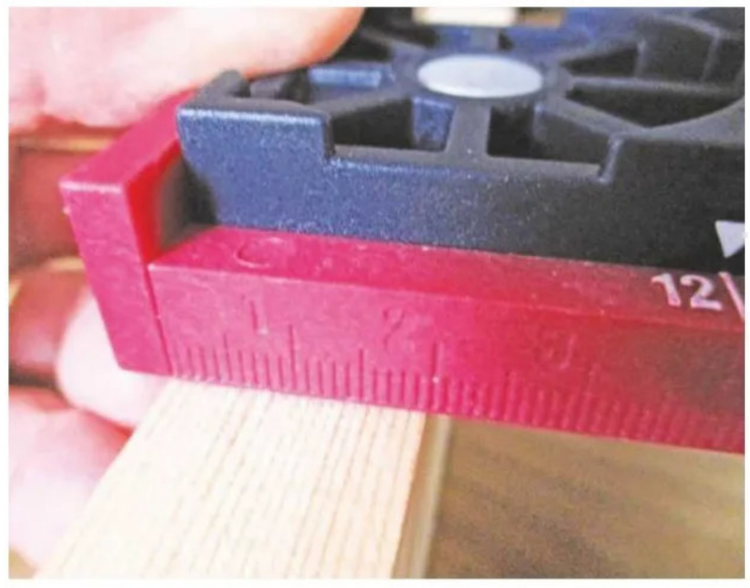
Clear lines for setting the shoulder



Recess for placing the collar



The quick change connector is useful



Measure the thickness on the end – in millimetres

in place, so it can't move during drilling or when the jig is being repositioned. Secondly, the area of the body where the clamp is placed seems more solid and robust, which gives me the confidence to apply sufficient force without causing any damage. The clamp pad has a magnet to keep the clamp head in place, and the surround grips the disc, too. This means that clamp and jig stay together, giving one-handed operation during positioning.

There's more

As with other jigs, the underside has a gauge for setting the stop depth collar; there are four marked settings for the most common thicknesses, which are 12mm, 19mm, 25mm – although it's marked 27 – and 38mm; on the other side you have ½in, ¾in, 1in and 1½in. On some jigs, setting them up to be used inside a pre-clamped joint or for in-situ repairs involves some dismantling and reassembling; the PJ200 has a flip-over stop instead. The jig comes in a box that contains (almost) all you need, albeit in fairly small quantities; a connector to make quick changes between drill and driver bit, different length screws, and plugs to cover the angled hole. The locations of all items is clearly marked so you can return the components to their designated places, as well as being able to see what's missing more easily. There's space for a clamp, but this isn't provided. I have a Trend face clamp which fits the jig perfectly, although it doesn't open much further than 22mm thick. An F clamp was used successfully to cut another hole in the assembled test joint.

In use

The jig is quick and easy to set up. I felt that it was solid enough to really ramp up the clamping pressure to ensure that it stayed in place; there were no issues with movement nor any cracking sounds as I tightened the clamp. The dust and shavings clear from underneath and don't build up inside the sleeves, but the holes were a little rough on the surface. The adaptor made swapping the drill for the driver bit faster, although I still had to remember to switch to the driver setting on the drill.

Conclusion

Pocket-holes need a confident approach, and it's no good if the jig moves because you're worried that clamping it any further would break it. The PocketJig200 feels reassuringly solid and up to the job, so I didn't hesitate to give the adjustment screw an extra turn; the fact that the clamp stayed attached to the jig for easier repositioning was a bonus. There's a tiny amount of slack in the sled, but the locking pin means that it's not going to move from where it's set; only having four preset positions does mean there's no option of tweaking it a little for different thicknesses, of course,



Set this distance further up

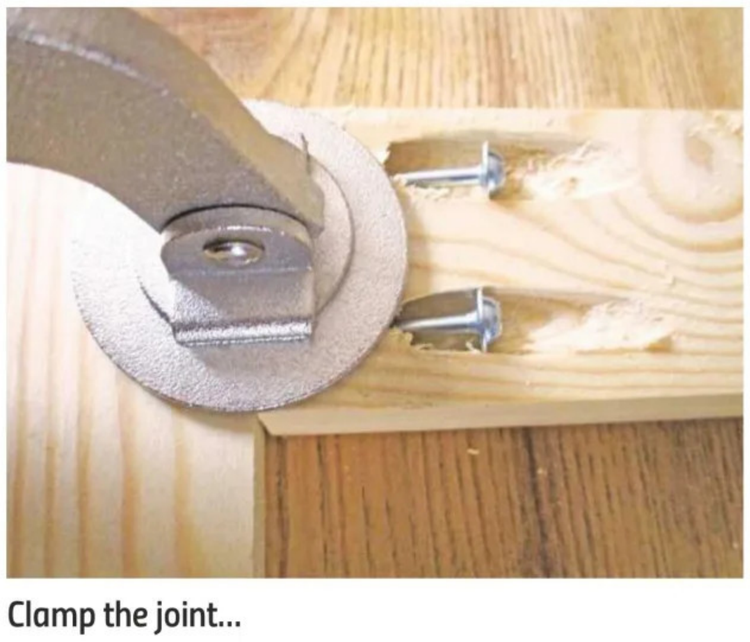

All clamped up and ready to go

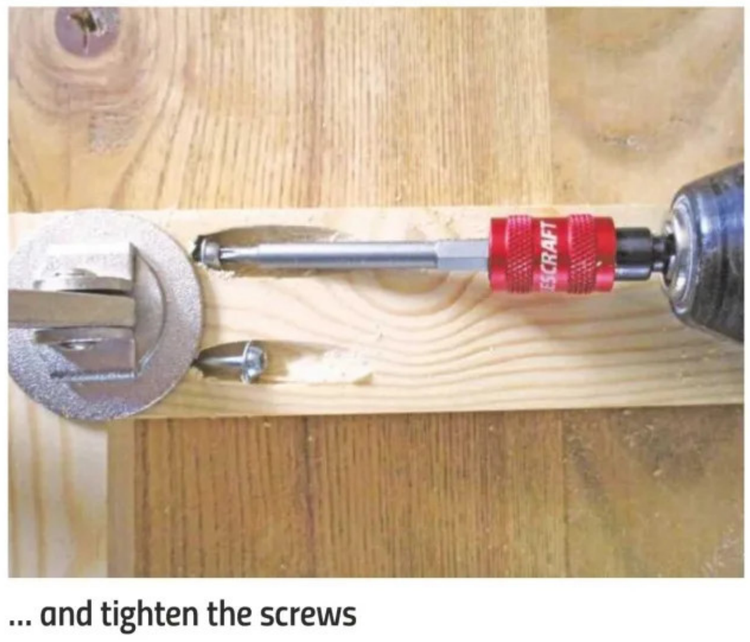

Drill fitted


Keep cutting up to the collar

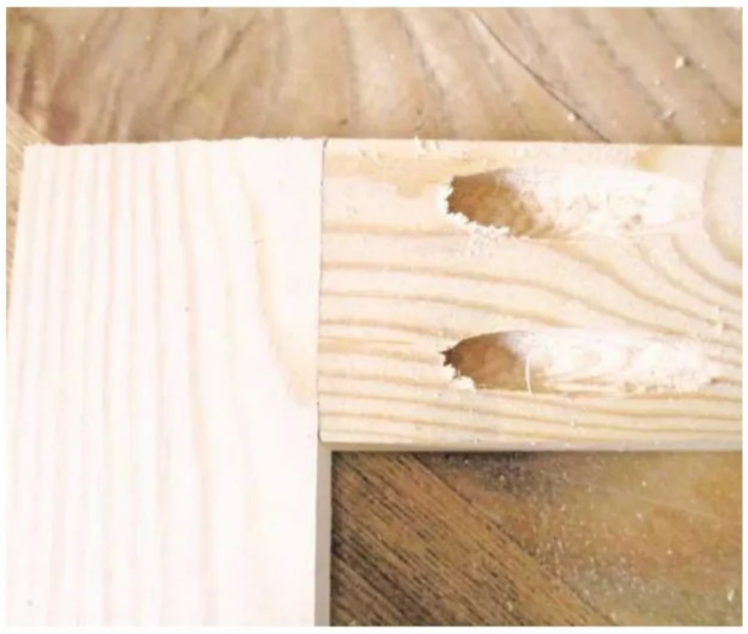


The clamp stays in place


Clamp the joint...



... and tighten the screws



All done



Creative thinking for drilling one hole in a pre-assembled corner



The plugs aren't the best fit

but it isn't often that this is really necessary. The 27mm conversion of 1in is a bit of an oversight, but I could live with that.

Pocket-holes are a really easy way of creating a sturdy joint. Even when plugged, they're never going to be pretty; they're also not the strongest method. But for simplicity, they're hard to beat. These flat, clamp-on versions of pocket-hole jigs are pretty much a standard design; they all work in the same way, and all produce the same 9.5mm holes at the same angle; drills, screws, plugs are all of an identical size, with small variations of driver type. The difference is in the detail; and having used a few, I think that the Milescraft model from Wood Workers Workshop is one of the best available.

THE VERDICT

PROS

- Complete kit in one box; secure locking of sled; standard sizes of drill and screws; very easy to use

CONS

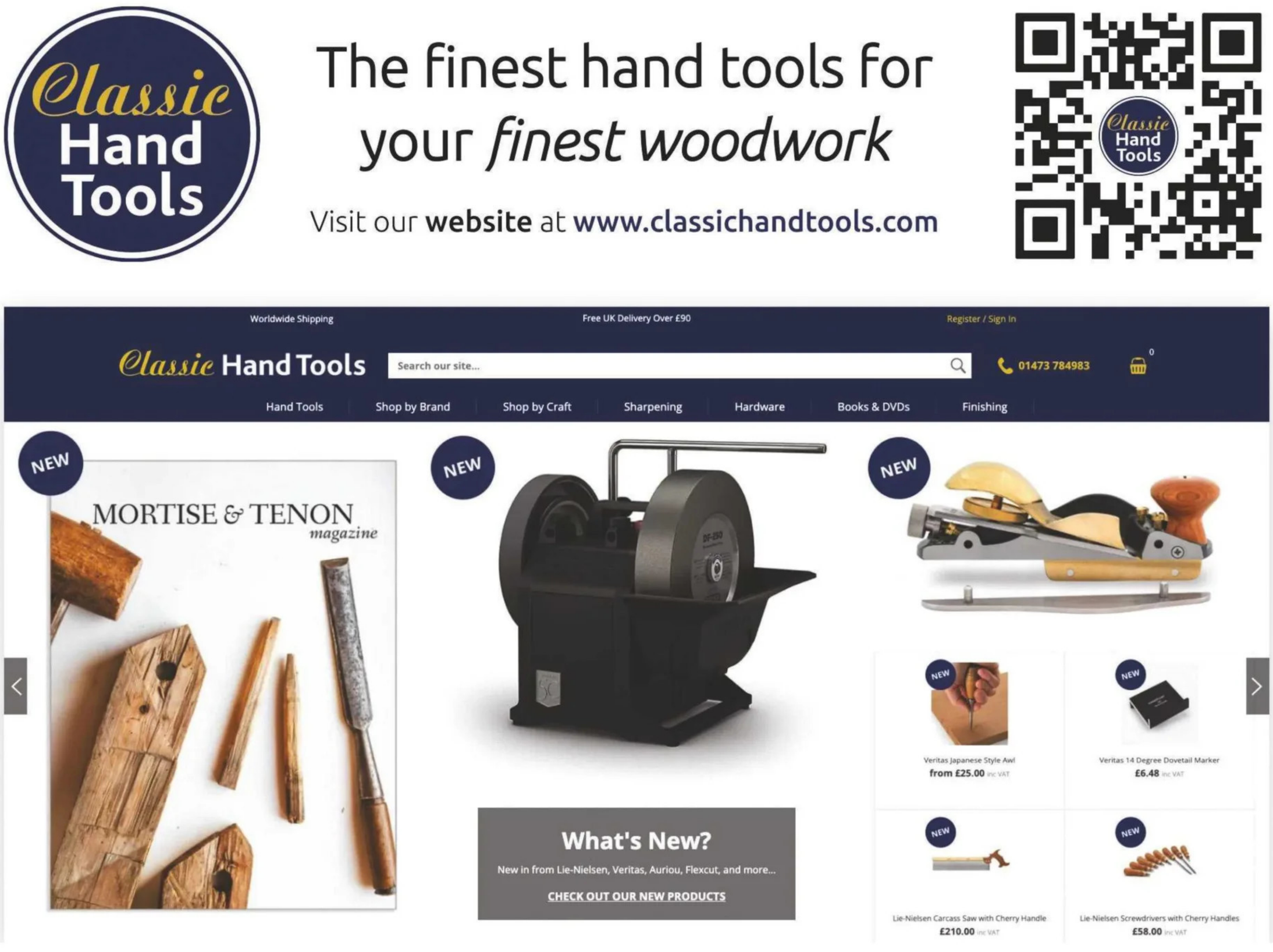
- No clamp; sled can only be positioned on the four presets; requires supporting on thinner sections if only one hole needs to be drilled; supplied pocket plugs aren't a great fit

RATING – *PERFORMANCE*: 5 OUT OF 5
RATING – *VALUE*: 4.5 OUT OF 5

SPECIFICATION

- Presets for 12, 19, 27 and 38mm thick boards
- Hardened steel drill bushings for precision and accuracy
- Flip fence allows the jig to be used for repairs on existing items
- Built-in clamping pad with magnet to secure jig to workpiece
- Quick-connect adaptor to change from drilling to driving, so projects can be completed faster
- ⅜in (9.5mm) split-design depth stop prevents slipping of the set screw when tightened
- ⅜in (9.5mm) HSS pocket bit with ¼in hex shank is designed to reduce clogging and provide smooth and precise pocket-holes
- Set also includes 75mm and 150mm Magnetic T20 Torx drivers; 3mm Allen key; 10 × pocket plugs; 9.5mm split-design depth stop; 60 × T20 pocket-hole screws – 10 of each in 25, 32, 38, 50 and 63mm coarse and 32mm fine thread

Typical price: £39.95
Web: www.woodworkersworkshop.co.uk



WIN! 1 of 3 Milescraft PocketJig200s – worth £39.95 each



Create strong and accurate pocket-hole joints in addition to many other types with the **Milescraft PocketJig200**, which includes all the bits, drivers, screws and accessories needed to carry out any pocket-hole project of your choosing – there's three up for grabs, courtesy of **Wood Workers Workshop**

The Milescraft PocketJig200 allows you to connect workpieces quickly with strong and accurate pocket-hole joints. Create corner joints, edge joints, T-joints, framing joints, mitre joints, as well as carrying out repairs. With built-in settings for different board thicknesses, just set the pocket jig to your desired setting, set the bit depth, and start drilling. Supplied in a sturdy carry case, this comprehensive kit includes all bits, drivers, screws and accessories needed to carry out any pocket-hole project of your choosing.

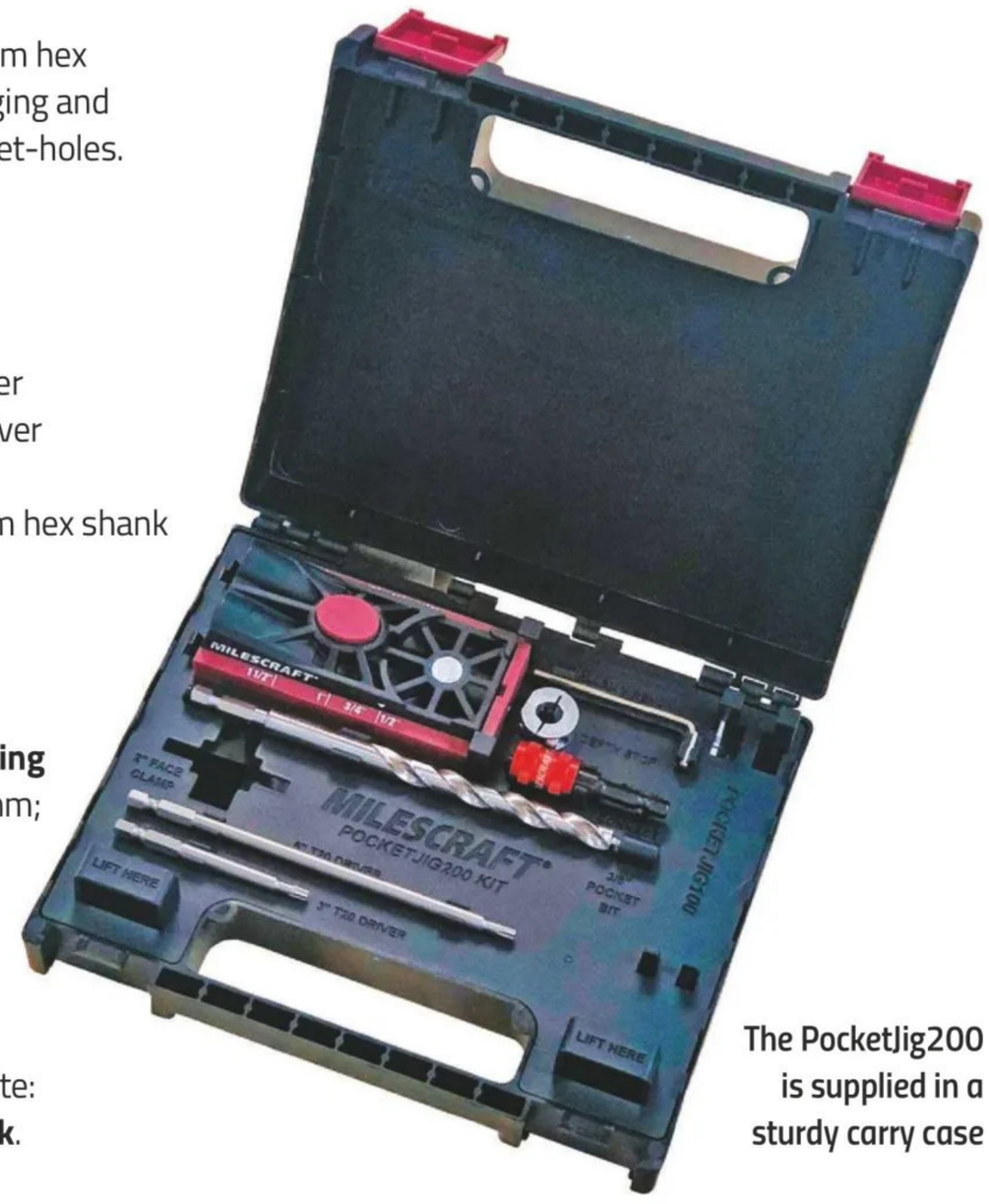
Features

- A spring-loaded sled adjusts with the push of a button to board thicknesses of 12, 19, 27 and 38mm;
- Hardened steel drill bushings ensure precise and accurate pocket-holes every time;
- The flip fence allows the jig to be used for making new pocket-hole projects as well as carrying out repairs on existing items around the home or workshop;
- Built-in clamping pad with magnet allows the jig to be easily secured to a workpiece;
- An included impact-ready quick-connect adaptor facilitates instant changing from drilling to driving, allowing you to complete projects more quickly;
- 9.5mm split-design depth stop prevents set screw slipping when tightened;
- A 9.5mm HSS pocket bit with 6mm hex shank is designed to reduce clogging and provide smooth and precise pocket-holes.

The prize includes

1 × double barrel pocket-hole jig
1 × quick connect adaptor
1 × 75mm magnetic T20 Torx® driver
1 × 150mm magnetic T20 Torx® driver
1 × 3mm Allen key
1 × 9.5mm HSS PocketBit with 6mm hex shank
10 × pocket plugs
1 × 9.5mm split-design depth stop
60 × T20 pocket-hole screws
10 × 32mm fine thread
Coarse thread screws in the following sizes (10 of each size): 25mm; 32mm; 38mm; 50mm and 63mm.

For more information on products available from **Wood Workers Workshop** and others in the Milescraft range, visit the website: **www.woodworkersworkshop.co.uk**.



The PocketJig200 is supplied in a sturdy carry case

WOOD WORKERS
WORKSHOP



A spring-loaded sled adjusts with the push of a button to board thicknesses of 12, 19, 27 and 38mm



The built-in clamping pad with magnet allows the jig to be easily secured to a workpiece

HOW TO ENTER

To be in with a chance of winning 1 of 3 Milescraft PocketJig200s, visit www.thewoodworkermag.com/category/win and answer the multiple choice question below:

QUESTION: Name one of the other joints that can be achieved using the PocketJig200

A: Edge joint
B: Framing joint
C: Bridle joint

The winners will be randomly drawn from all correct entries. The closing date for the competition is **21 July 2023**. Only one entry per person; multiple entries will be discarded. Employees of David Hall Publishing Ltd and Wood Workers Workshop are not eligible to enter this competition

VESPER 7IN BLACKWOOD INFILLED TRY SQUARE

You'd think it would be difficult to get excited about a simple try square, but this offering from **Vesper Tools** is not just exquisite in appearance, but also beautifully engineered



Although Vesper has been a familiar name for some years, the first time I actually got to see these tools in the flesh was back in 2017, during a visit to the European Woodworking Show. Travelling further than most hand tool makers demonstrating there, Chris Vesper had nipped over from Australia with a suitcase full of products to exhibit. Like several tools on display, you just knew these were pretty special items the minute you picked one up. Founded in 1998, for many years, Chris beavered away in his Melbourne workshop, mostly alone, producing what must be some of the world's finest tools.



The brass is very neatly riveted to the hardened, stainless steel blade

Tasmanian blackwood

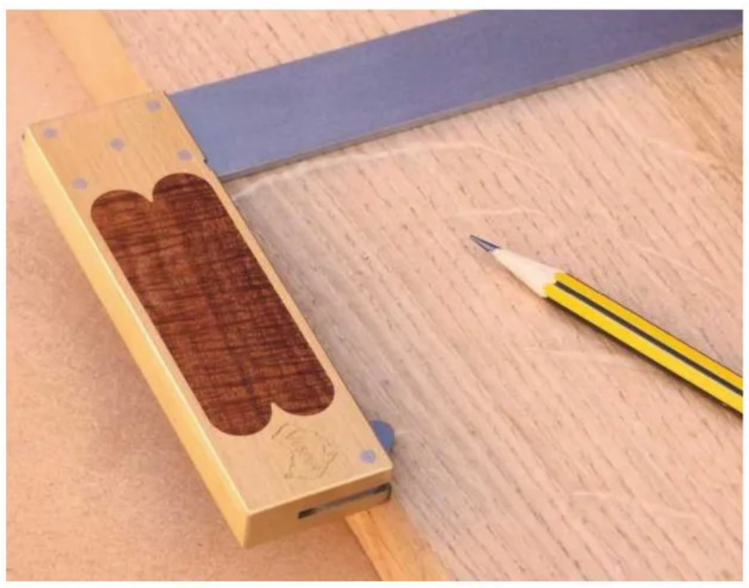
Vesper try squares are available in three sizes: 4in, 7in and 10in. I tested the 7in (180mm) tool, which is recommended as a good all-rounder if you're uncertain about which to choose.

The stock is milled from a 30 × 12mm – approximately – piece of brass and is 106mm long. It's very neatly riveted to the hardened, stainless steel blade and everything is slightly relieved, so there's no sharp edges or corners. It certainly feels very solid, weighing in at 345g.

Heavily figured timber infills really set these squares apart. Inset into each side of the stock is a 2.5mm thick piece of shaped hardwood. These pieces are book-matched, so the grain is identical on each side. They fit so precisely into the brass you wonder how it's all been engineered. Run your fingers across either face and there's no variation whatsoever.

So subtle you could easily miss it, the Vesper logo is engraved on each face within an outline of Australia. With several hardwood options including ebony, sheoak, olive and kingwood, Tasmanian blackwood is the standard timber used by Chris, and while actually the cheapest, it's gorgeous. Often the figure is fiddleback, which shimmers in certain light. The timber is hand finished with several coats of shellac.

Unique to Vesper squares is the steel support tab, a neat feature that allows you to rest the tool on the timber without the stock dropping down if unsupported. Not essential, but once you've used this a few times, it makes other squares seem awkward. And in case you think the tab gets in the way if checking internal corners, it'll simply pivot around, depending on



The hardwood pieces are book-matched, so the grain is identical on each side



So subtle you could easily miss it, the Vesper logo is engraved on each face within an outline of Australia



Unique to Vesper squares is their steel support tab



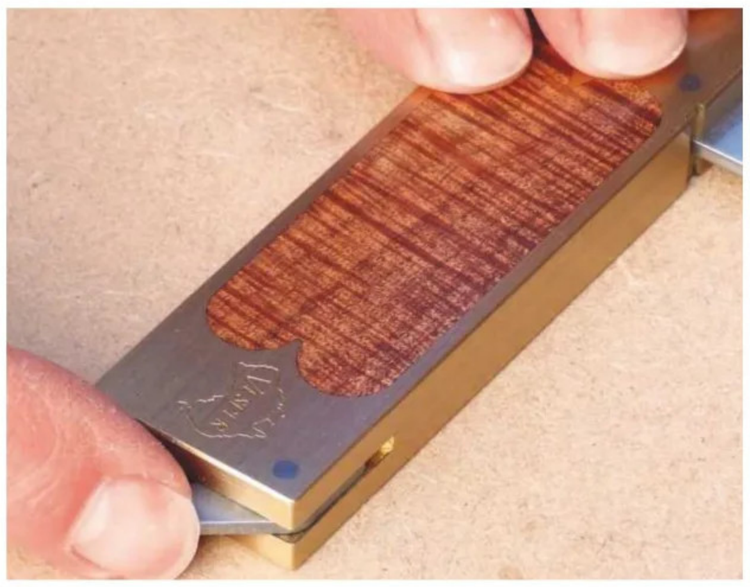
A neat feature, the support tab allows you to rest the tool on the timber without the stock dropping down if unsupported

the task at hand. Clever stuff. There's also a relief notch where the blade meets the stock.

Absolute accuracy

Part of the Vesper charm is that each tool arrives in a sturdy but plain cardboard box, albeit with reinforced steel corners. Nothing wrong with that – Lie-Nielsen and Veritas do the same – but what about accuracy? Handwritten on the lid in pen is the degree of deviation – 0.029mm in this case – which I don't think many woodworkers would argue with…

If you prefer a square with a solid brass stock, however, these are a fair bit cheaper – by around £100 – but still include the support tab. At the other extreme, for another £62,



And in case you think the support tab gets in the way if checking internal corners, it simply pivots around, depending on the task at hand

the Signature Series squares have more exotic timber infills. Besides squares, Vesper also produce sliding bevels, which are just as beautiful and similarly priced.

Conclusion

You'd think it'd be difficult to get excited about a simple try square, but this tool is exquisite. If it means saving up until next Christmas or beyond, then find a way. Will it improve your woodworking? I'd like to think so – hopefully this tool will inspire me to work with more accuracy. It'll certainly make the important marking out process that much more pleasurable, but it's obviously not a tool to be tossed in the toolbox at the end of a job...

SPECIFICATION

- Precision machined solid brass body infilled with figured Tasmanian blackwood
- Unbreakable hardened and ground stainless steel blade
- Unique Support Tab
- **Maximum square deviation/accuracy:** 7in square +-0.112mm

Typical price: 380 Aus Dollars (£217), plus shipping and taxes
Web: www.vespertools.com.au

THE VERDICT

PROS

- Pivoting support tab; precision marking tool; beautifully engineered

CONS

- Cost of tool

RATING – PERFORMANCE: 5 OUT OF 5
RATING – VALUE: 4 OUT OF 5

The downside is that there's no UK distributor, so you have to order direct from Australia. If you can cope with the procedure, which is actually fairly straightforward, and extra costs involved, the package should arrive on your doorstep via courier within a few days. As well as shipping costs you'll need to factor in import duty and VAT, which are billed separately once the tool has arrived.

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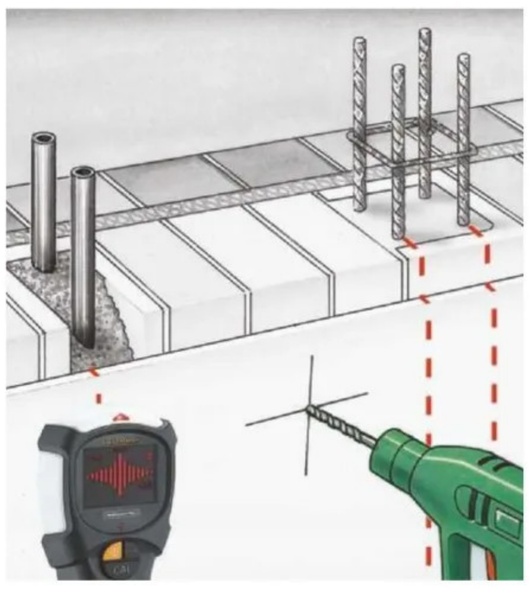
LASERLINER MULTISCANNER PLUS WITH CASE

MANUFACTURER: Laserliner
D&M GUIDE PRICE: £114.95 (inc VAT)

New from Laserliner is the MultiScanner Plus, an electronic locating device for metal objects, live wiring, wall beams and joists. When used in metal mode, a depth display is included, and when locating beams, this changes to a centre/edge display. Suitable for use on all non-metallic drywall structures, the MultiScanner Plus identifies hidden, non-magnetic metals under stone, concrete, screed, wood, ceramic and mineral building materials, up to 10cm deep, and magnetic metals up to 12cm deep. The device displays the depth in metal mode and indicates whether the metal is magnetic or non-magnetic. Don't drill into a wall without one!



Locate beams...



... and hidden objects







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MANUFACTURER: Festool
D&M GUIDE PRICE: From £194 (inc VAT) – body only

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Numerous attachments provide solutions for the most difficult of applications, and are also perfect for narrow spaces or corners. All attachments for the current 18V screwdrivers are compatible with both the CXS 18 and TXS 18 models.

These new drills offer quick conversion to drilling, screwdriving, angular drilling and angular screwdriving, all without the need for tools, owing to the FastFix interface and CENTROTEC system.

Clever details such as a bit holder, light control and lid compartment Systainer make both the CXS 18 and TXS 18 compact powerhouses with practical specialist equipment. The work area is optimally lit by LED lighting, which can be switched on – in conjunction with a Bluetooth® battery pack and also controllable via the Work App. The new aces in the compact class master any assembly task with gusto, no matter how demanding, thanks to the inclusion of a powerful, brushless EC-TEC motor.

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Books at home & away

Robin Gates extols the virtues of an expanding book rack in *The Woodworker* of July 1950

E-reader fans may disagree, but I find the hard plastic of an electronic device a poor substitute for the sensory delights of reading a real book. When I left for college 47 years ago, my family, located 300 miles away, lacked a landline telephone and as such, we communicated by letter alone. However, the well-thumbed field guides and favourite novels in my expanding book rack were among the precious things of home that helped shrink the distance.

I thought of my old book rack after finding this article in *The Woodworker* of July 1950, which explains how to make a similar one.

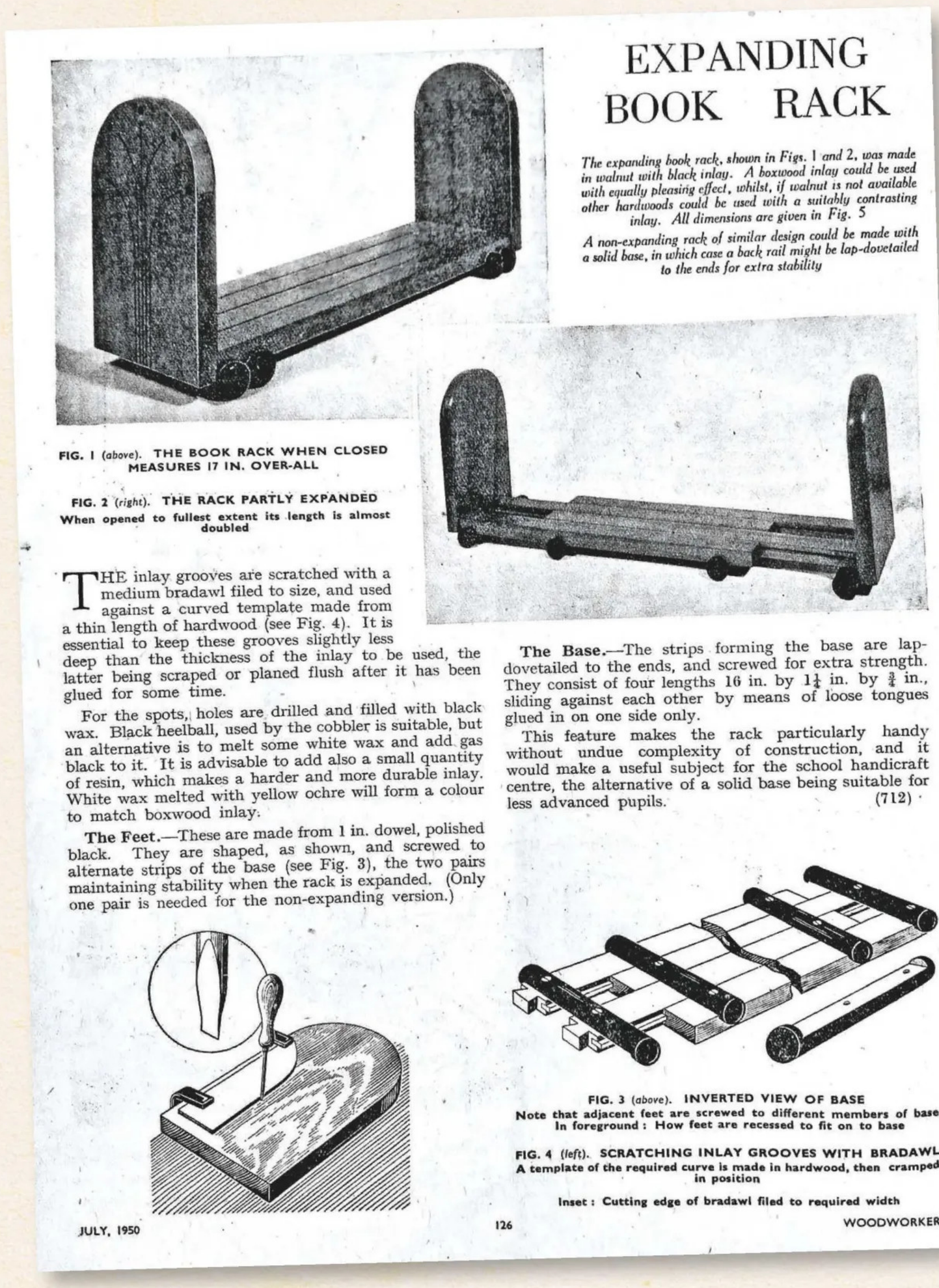
In fact, I still have the very item, which occupies a small shelf half way up the stairs, stuffed to capacity with elderly Ordnance Survey maps. The rack was already an antique when I bought it at a school jumble sale, for two shillings, I think. Today I carried it – not without incident; I'll explain that shortly – down to the living room in order to examine how it differs from the rack described in the 1950 edition.

Our anonymous author suggested we use walnut with black inlay, although any hardwood with contrasting timber for the inlay would be suitable. My old rack, a little smaller than this one at 13in (330mm) when closed, is in mahogany with applied brass filigree on the ends, and I think it probably dates from the 1900s. The key difference, however, is that mine has hinged ends so that the rack folds to just under 1in (25mm) thickness, making it conveniently transportable for my young self packing his bags. Today the ends lean a little outwards, their hinges having been strained, and I guess we've aged similarly. For mine the parts of the sliding base, likewise guided by tongues & grooves, consist of a broad middle piece framed by two narrower pieces, which, at the expanding end, are bridged by a half-thickness cross-piece joined by half-dovetails. The 1950 rack used four pieces, each pair linked by the supporting feet, made from dowel, which were screwed to alternate strips, and joined by lapped dovetails to their respective ends.

Now that I'm considering making another rack for a collection of county guides, I may borrow the idea of those feet from *The Woodworker*'s design as they'll provide a purchase for fingertips when supporting the rack during transportation. Lifting down the old rack recently to examine its construction, I was reminded of what can happen while shifting the thing when full. Dozens of Ordnance Survey maps in various states of repair went tumbling down the stairs! Any feature contributing to a more secure lift would be a welcome improvement. Our author suggested that a similar rack could be made with a solid base, and a fixed back rail dovetailed between the ends, but for me that'd take away a little bit of magic; the sliding mechanism hidden below the books adds a delightful touch of secrecy.

Ornamental inlay

Another feature of 1950 I may adopt is that of ornamental inlay. This promises to be a good vehicle for some first steps in developing that skill. The only special tool required is a bradawl sharpened to the desired width of inlay, for simply scratching the groove around a rigid template. An important detail in procedure is to make the groove a shade shallower than the inlay timber, so that it can be planed nicely flush with the surrounding surface. As yet I'm not sure how I'd produce inlay to consistent dimensions but an easier option, echoing the metal filigree of my 1900s book rack, might be to glue copper wire into the groove. Malleable copper wire would easily fit around an organically curved or rectilinear design and can be cheaply obtained from salvaged electric cable.



EXPANDING BOOK RACK

The expanding book rack, shown in Figs. 1 and 2, was made in walnut with black inlay. A boxwood inlay could be used with equally pleasing effect, whilst, if walnut is not available other hardwoods could be used with a suitably contrasting inlay. All dimensions are given in Fig. 5

A non-expanding rack of similar design could be made with a solid base, in which case a back rail might be lap-dovetailed to the ends for extra stability

FIG. 1 (*above*). THE BOOK RACK WHEN CLOSED MEASURES 17 IN. OVER-ALL

FIG. 2 (*right*). THE RACK PARTLY EXPANDED
When opened to fullest extent its length is almost doubled

THE inlay grooves are scratched with a medium bradawl filed to size, and used against a curved template made from a thin length of hardwood (see Fig. 4). It is essential to keep these grooves slightly less deep than the thickness of the inlay to be used, the latter being scraped or planed flush after it has been glued for some time.

For the spots, holes are drilled and filled with black wax. Black heelball, used by the cobbler is suitable, but an alternative is to melt some white wax and add gas black to it. It is advisable to add also a small quantity of resin, which makes a harder and more durable inlay. White wax melted with yellow ochre will form a colour to match boxwood inlay.

The Feet.—These are made from 1 in. dowel, polished black. They are shaped, as shown, and screwed to alternate strips of the base (see Fig. 3), the two pairs maintaining stability when the rack is expanded. (Only one pair is needed for the non-expanding version.)

The Base.—The strips forming the base are lap-dovetailed to the ends, and screwed for extra strength. They consist of four lengths 16 in. by 1¼ in. by ¾ in., sliding against each other by means of loose tongues glued in on one side only.

This feature makes the rack particularly handy without undue complexity of construction, and it would make a useful subject for the school handicraft centre, the alternative of a solid base being suitable for less advanced pupils. (712)

FIG. 3 (*above*). INVERTED VIEW OF BASE
Note that adjacent feet are screwed to different members of base
In foreground: How feet are recessed to fit on to base

FIG. 4 (*left*). SCRATCHING INLAY GROOVES WITH BRADAWL
A template of the required curve is made in hardwood, then cramped in position

Inset: Cutting edge of bradawl filed to required width

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CIG81220	6.1 x 3.7 x 2.5	£399.00	£514.80	£478.80
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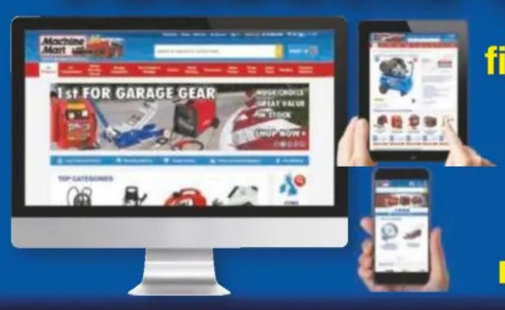
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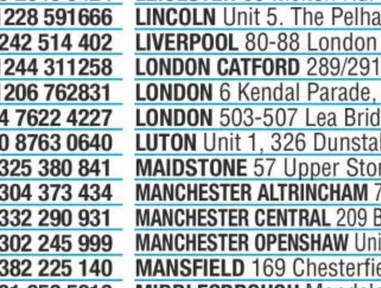
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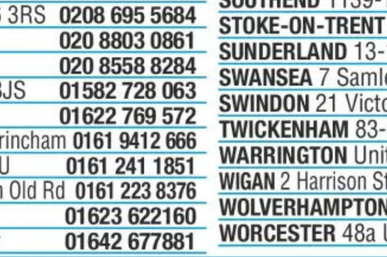
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CHISEL RATING

RIDE A ROCKET TO THE STARS

This fun yet challenging project by **John Packer** shows you how to make a functioning salt/pepper mill based on the original Thunderbird 1



The original spaceX Starship salt mill, which I made for my son-in-law



The Thunderbird 1 toy, which served as the inspiration for making this pepper mill



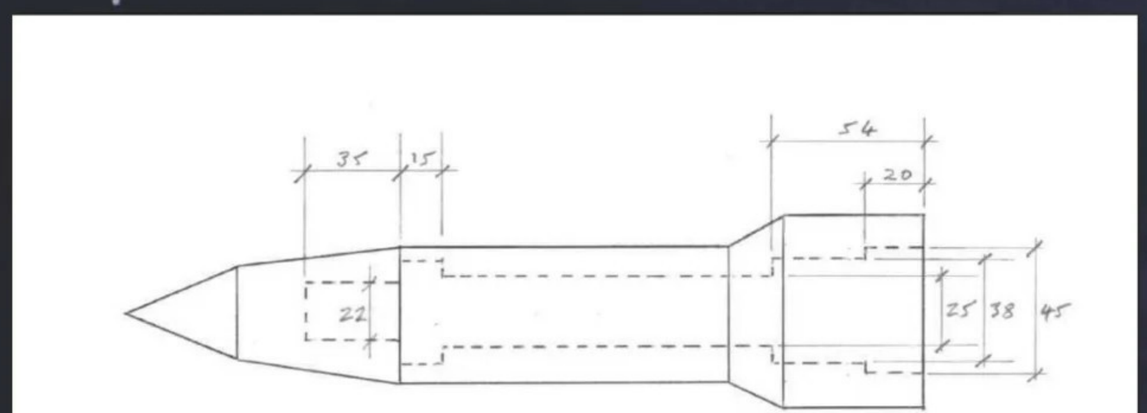


Fig.1 Boring for CrushGrind mechanism

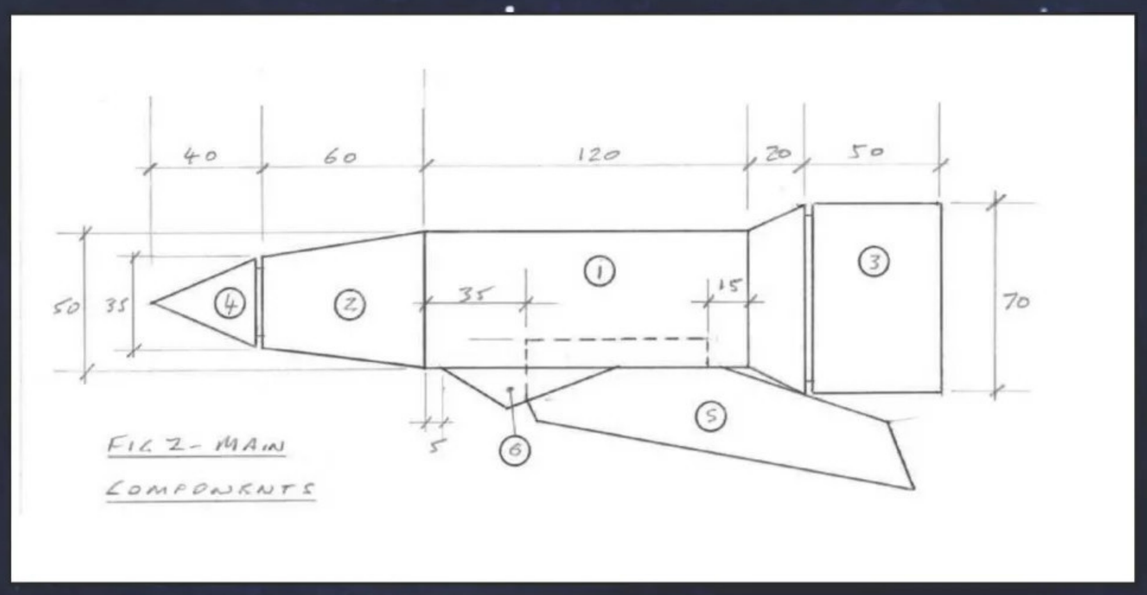


Fig.2 Main components

CUTTING LIST

Dimensions in mm

Part	Item	No	Length	Width	Height
1	Main body	1	240	75	75
2	Nose section	1	Included in 1		
3	Engine body	1	55	75	75
4	Nose cone	1	50	40	40
5	Wings	2	160	60	5
6	Wing farings	2	70	20	16
7	Engine block body	2	115	25	40
8	Engine block infill	1	100	60	60
9	Engine block winglets	4	35	55	4
10	Connecting collar	1	Included in 8		

Note: *Parts 8 & 10 could be included in 1 if you have enough distance between head and tailstock; I only had 300mm*

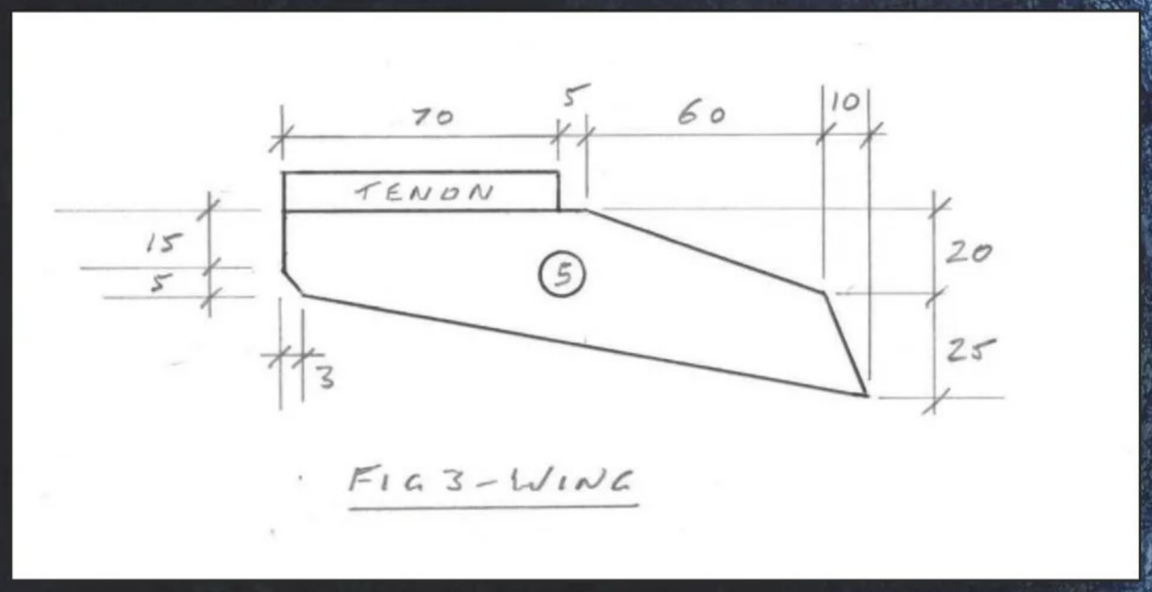


Fig.3 Wing

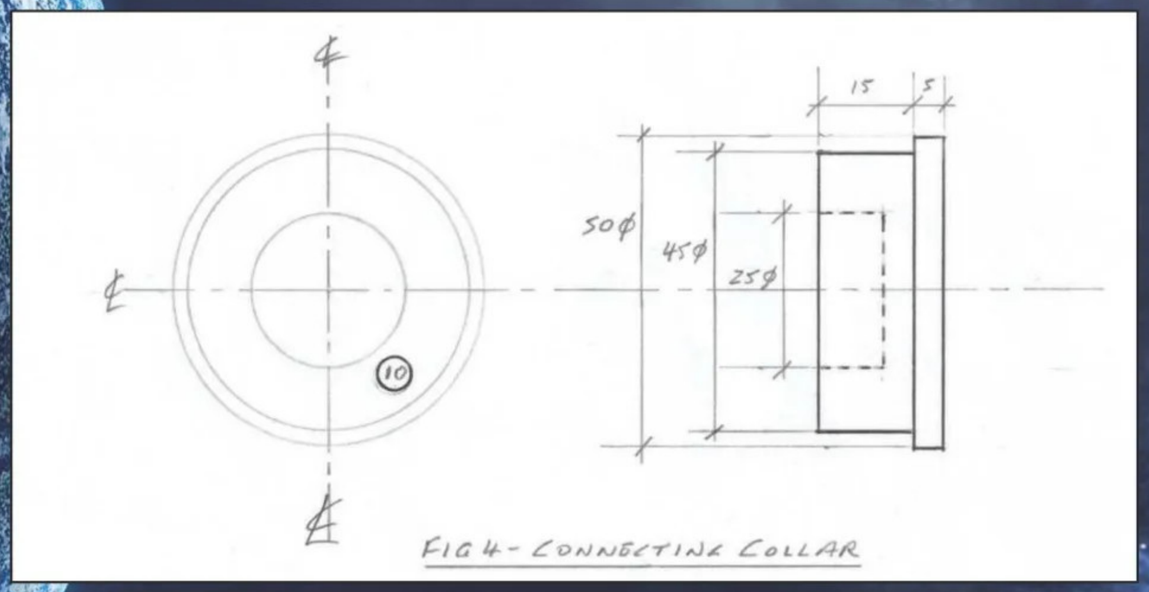


Fig.4 Connecting collar

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Thunderbird 1 pepper mill



Having made a SpaceX Starship salt mill for my son-in-law a while back, the grandchildren's enthusiasm for the original *Thunderbirds* hinted at a more interesting – and challenging – project, to replicate the original re-usable vertical take-off and landing rocket. The project is a 3:1 replica of the toy shown overleaf, without the retracting wings, but with most of the other details.

To facilitate fitting and adjustment of the grinding mechanism, the engine block had to be a removable section, which also makes it less obvious as to the function of this curious dinner table object.

Figs.1-9 show all the components, so one option is to go ahead and work out your own way of doing things. The drawings show parts prior to sanding the piece to shape.

Alternatively, I've provided the build process I used, based on the tools available to me and my abilities, in the sequence I did so. This, for instance, tries to minimise the number of chuck jaw changes. It's a project that uses a variety of skills and requires reasonable attention to detail. As always, there'll be plenty of other, possibly better, ways of doing things, I'm sure.

I didn't take many photos of the original build, so went about making a second version. As such, you may spot some differences as you progress through the steps.

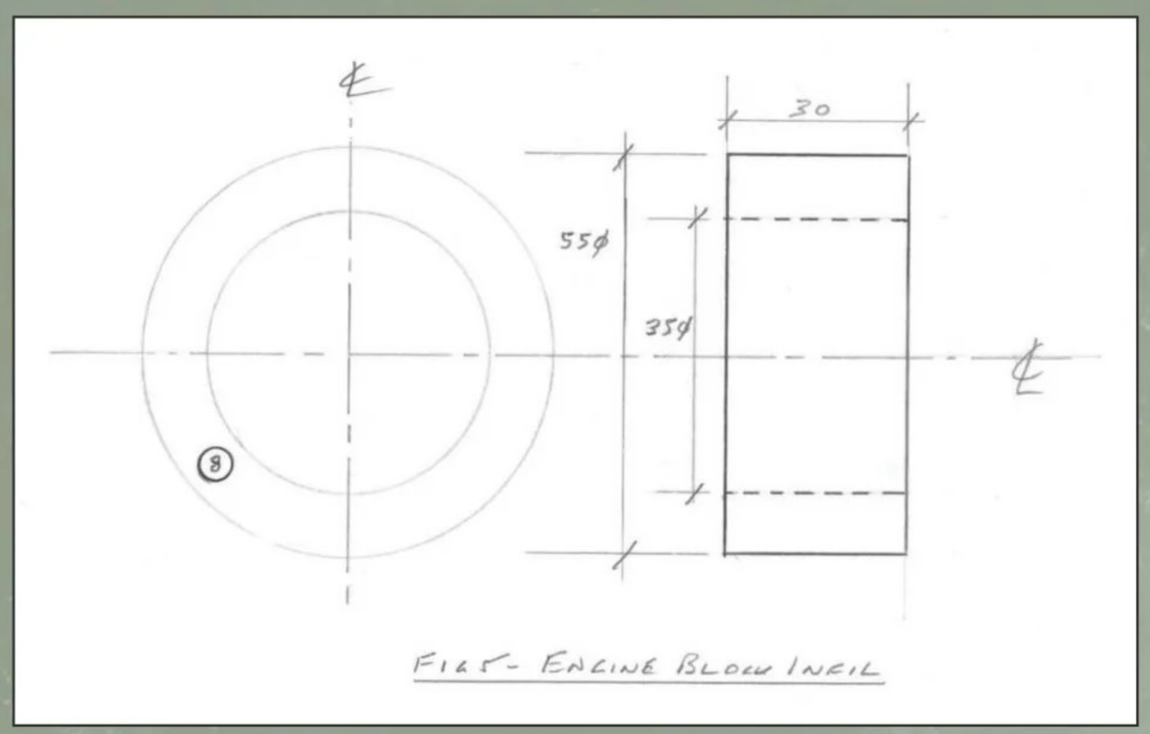


Fig.5 Engine block infill

Unless otherwise stated, based on my available options, the lathe speeds were as follows:

- **850rpm for boring**
- **1,150 rpm for turning**
- **2,000rpm for sanding**

The timber used for the majority of components is beech, sapele for the engine body – walnut in the photos – and wing farings, and padauk for the nose cone. You can choose to use whichever timber species you like, according to personal preference. More on the padauk later...



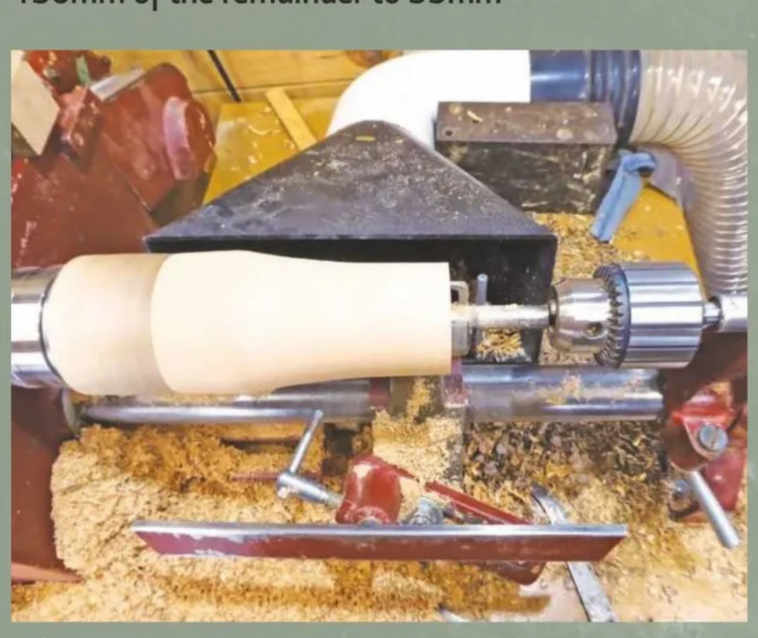
1 Start by preparing the mating faces of **parts 1** and **3**, by sanding in a circular motion using 120 grit abrasive laid on a flat surface. Glue together, clamping tightly. Next, mount between centres and use a spindle roughing gouge to turn down the engine body (**part 3**) to 75mm and the upper 150mm of the remainder to 55mm



2 Next, use a thin parting tool to part off 75mm from the top to form the nose section (**part 2**), marking which way is up in order to maintain grain match



3 Mount the main body (**part 1**) in the chuck and use Forstner bits to bore out to suit your chosen grind mechanism. For CrushGrind, this is 25, 38 and 45mm (see **Fig.1**)



4 Reverse and complete boring out, including the 38mm diameter socket, which the nose section (**part 2**) will fit into. I've never cut the grooves inside the mill's body to accommodate the mechanism tabs, as suggested by CrushGrind. The parts are such a tight fit that I've not found it necessary



5 Remount onto jam chucks and turn to final shape, as shown in **Fig.2**, then sand to a finish. Use a thin parting tool to form the shadow slot in the engine body (**part 3**), at the point where it joins the main body (**part 1**). Be careful to ensure that the whole slot is formed in the darker wood



6 While still mounted on the lathe, push a short toolrest hard up to the main body section and mark a pencil line along it. Rotate the body 180° and draw another line along this section. These lines provide setting out for the wing slots

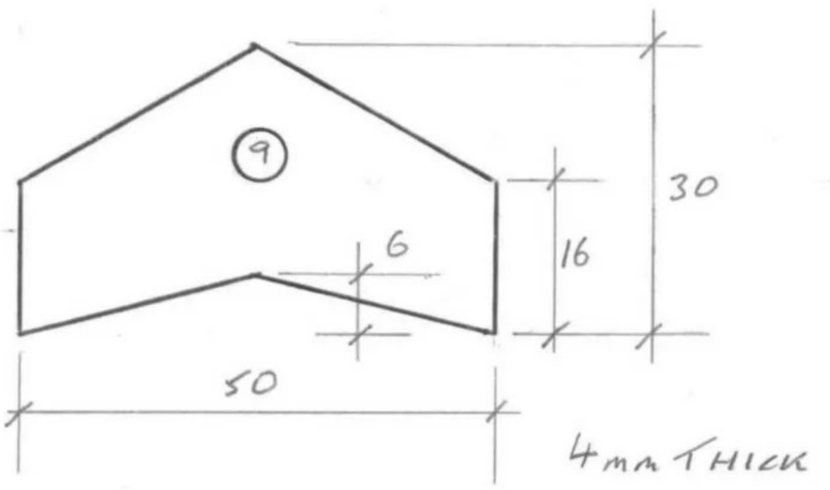


FIG 6 – ENGINE BLOCK WINGLETS

Fig.6 Engine block winglets

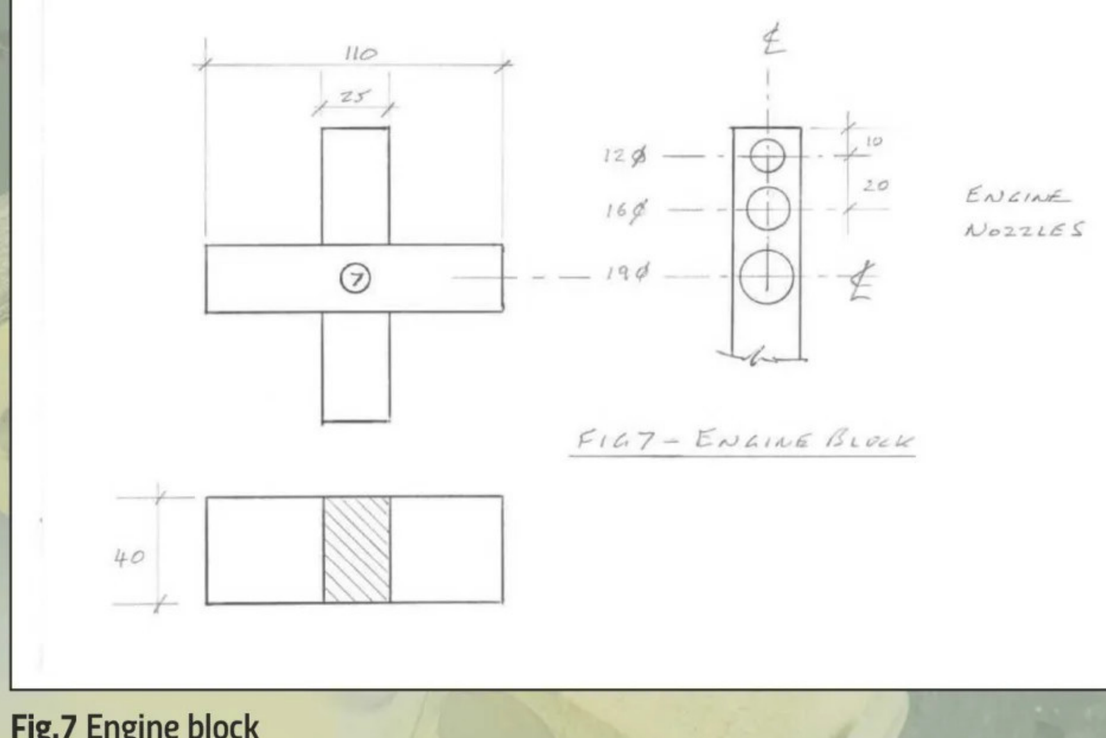


FIG 7 – ENGINE BLOCK

Fig.7 Engine block

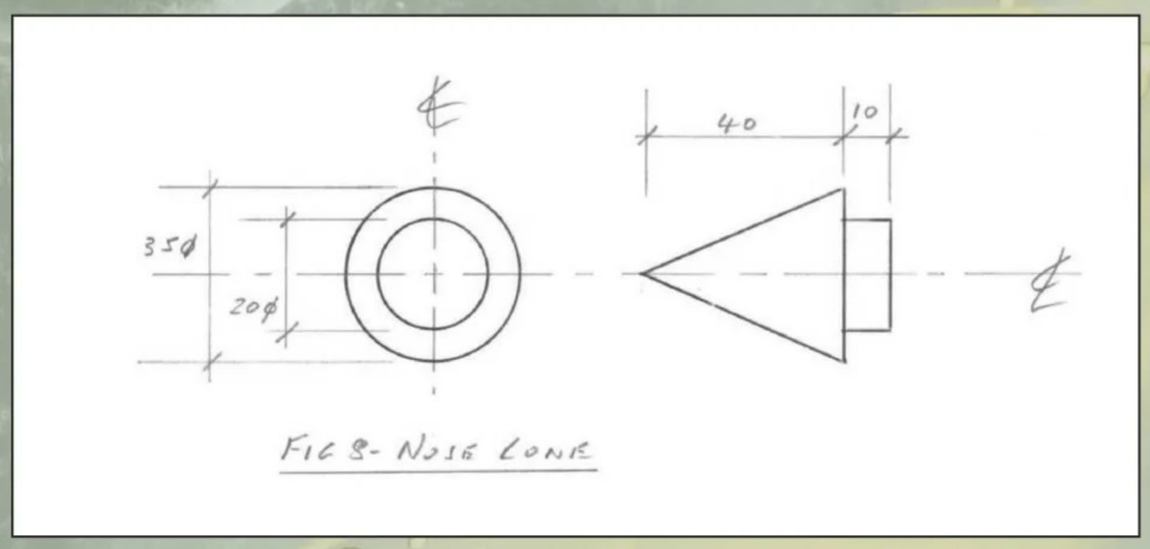


FIG 8 – NOSE CONE

Fig.8 Nose cone

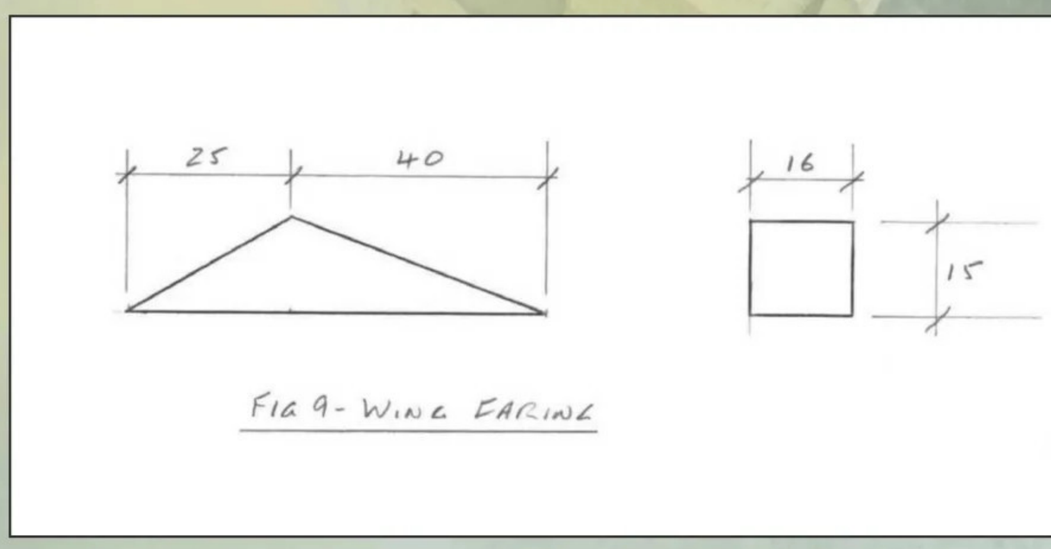


FIG 9 – WING FAIRING

Fig.9 Wing faring



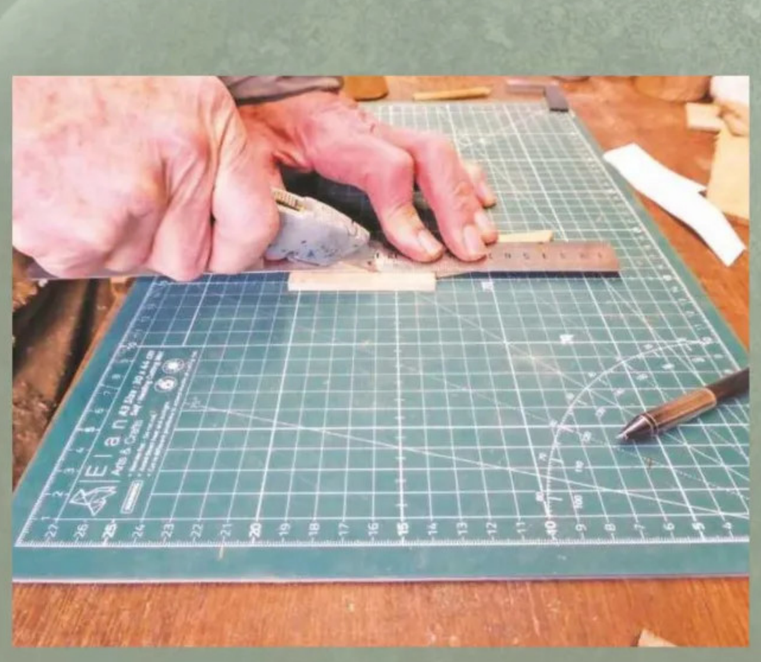


7 You can now mark out the position of the wing slot on each line, using **Fig.2** as a reference. Using a bradawl, create a starting point for each hole, then drill a continuous line of 2.5mm holes along each line.

Next, using a Dremel or similar, or multi-tool, open this line out to form a neat slot, which measures 2.5mm wide × 10mm deep. I used a 20mm wide fine-tooth blade mounted in a multi-tool, set to a slow speed



8 For the wings (**part 5**), use **Fig.3** to either make up a full-size template or mark out the wing shape directly onto the two blanks. Cut to shape, by hand, or use a bandsaw



9 Use a knife and steel rule to cut the tenon's margin; this ensures that it's nice and straight. Accuracy is difficult to achieve here, but the cut shouldn't be more than about 1mm deep



10 Use a hand chisel to form the tenon, reducing each side equally until you achieve a snug fit into the slot. Check that both wings are perpendicular to the body and symmetrical to each other



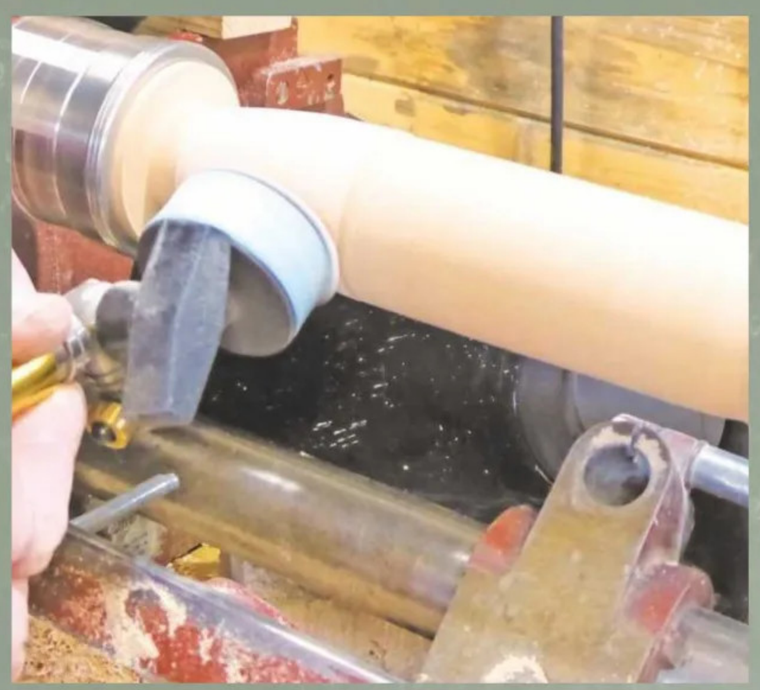
11 Hand sand until smooth and shape the profile to your preference, without reducing the wing thickness adjacent to the tenon. Note: it's important not to glue in place just yet!



12 Mount the nose section (**part 2**) into the chuck and bore out for the top part of the grinder mechanism – 22mm in my case. Form the tenon, frequently testing in the main body (**part 1**) until you achieve a nice fit



13 You can then roughly shape the curved form, but – and this is important – ensure to not part off just yet



14 With the nose section still mounted in the chuck, fit the main body onto it, matching the grain, noting that 12mm will be lost for the tenon and parting off. Support the right-hand – engine – end in the jam chuck on a live centre. Finish shaping the nose section so that it blends into the main body as a continuous smooth curve, then sand to a finish

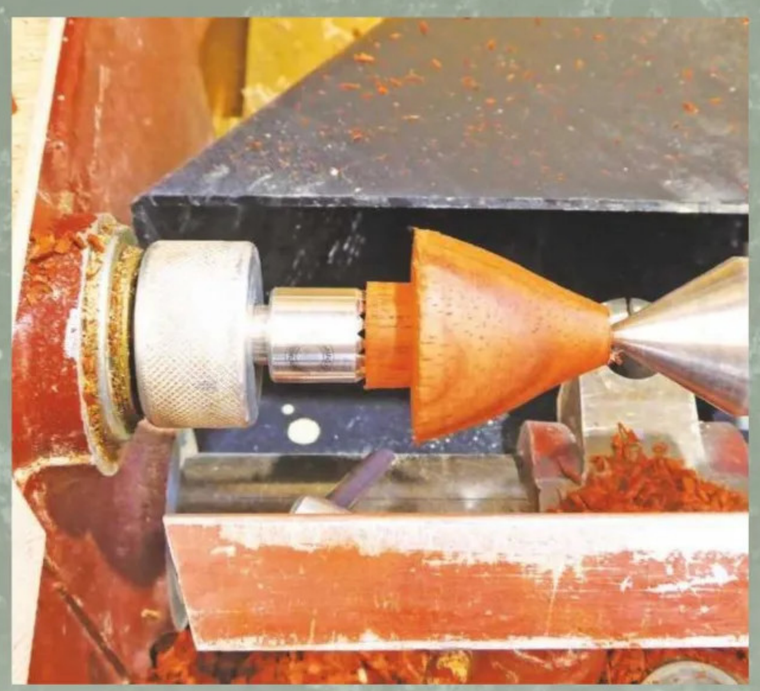




15 Use a point tool to make the pinstripe feature 5mm to the right of the join between the pieces and cut a slot in the join to match. The pair of stripes aren't shown on the toy but do exist on the real thing, and offer a neat method of disguising the joint between the two halves



16 Remove the main body, and part off the nose section. Reverse and mount on the chuck to bore a hole into the top of the nose section, 20mm in diameter and 10mm deep



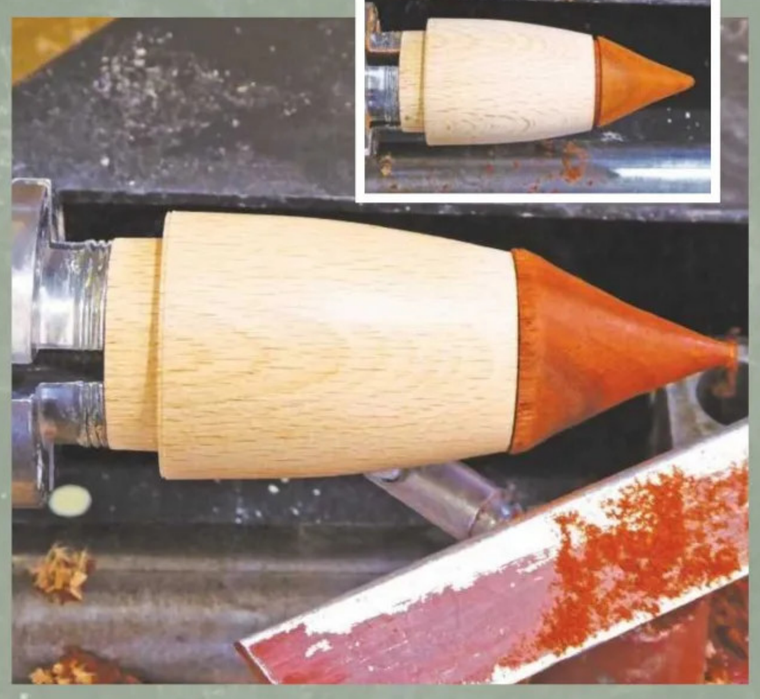
17 Mount the nose cone (**part 4**) blank between centres and roughly turn to shape, as shown in **Fig.8**, including the 20mm diameter plug, which fits into the nose section hole just bored



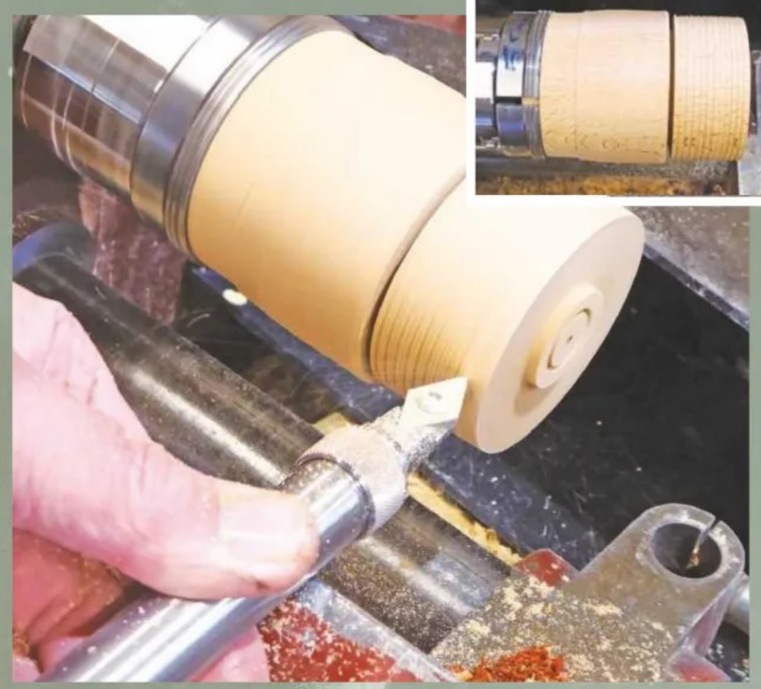
18 Part off the nose cone and glue into the nose section, clamping on the lathe to keep it in line



19 Turn down the nose cone so that it's close to the final shape. I didn't risk trying to get right down to match the nose section, as shown in **photo 20**, partly because the padauk is very soft and things happen quickly!



20 Sand the nose cone to shape, ensuring that any mounting hole at the tip has been removed. The two sections should form a nice continuous curve. Next, use a narrow parting tool to form the shadow slot at the nose cone's base. As with the engine body, be careful to ensure that the whole slot is formed in the darker wood



21 For the engine block infill (**part 8**), as shown in **Fig.5**, mount the blank for **parts 8/10**, between centres, rough down to about 60mm and turn a 55mm diameter tenon to fit into the chuck. Mount into the chuck and using a wide parting tool, scraper or skew chisel, form a 40mm wide section, which is 55mm in diameter



22 Using a point tool, as in **photo 21**, cut grooves on the outside. I aimed to make the grooves the same width as the space between them, which led to easier setting out. A skew could be used, but this is trickier. The photo above shows the effect we're looking for



23 Next, bore out the ring with a 35mm Forstner bit, then part off



24 Using the same blank in the chuck, turn the connecting collar (**part 10**), which is also shown in **Fig.4**. This needs to be bored out to fit over the grinding mechanism in the bottom of the main body, and has a shoulder, which ensures that the rocket body will always stand vertical. Face off and bore a 25mm diameter hole, which is 10mm deep. Then, using a parting tool or skew, turn down a section 20mm wide to 50mm diameter



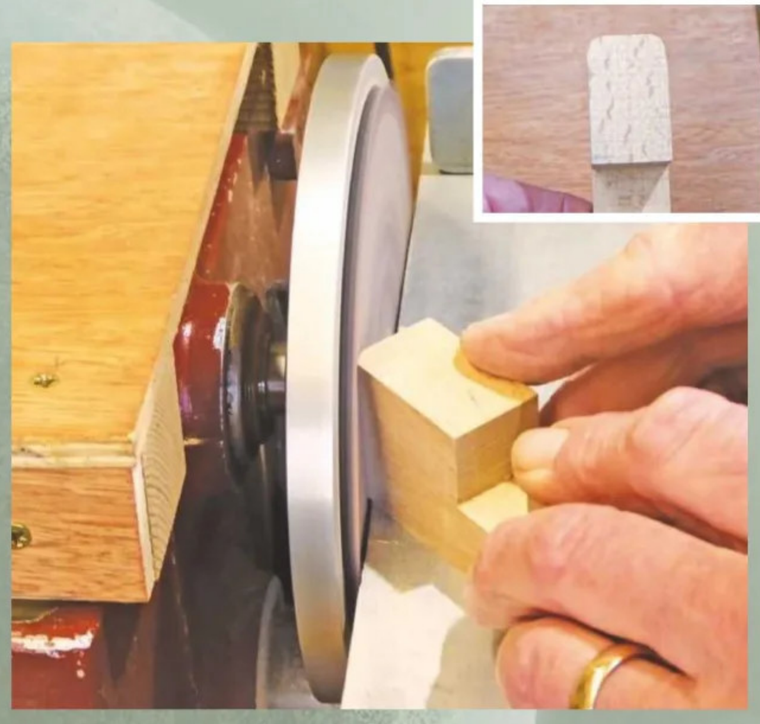
25 Use a skew chisel to turn down the first 15mm so that it's close to 45mm diameter, then reduce carefully until you achieve a snug fit in the main body's base, testing frequently. Leaving a 5mm wide section at 50mm diameter to form the shoulder, part off, ensuring that the cut forms a slightly concave shape on the finished face



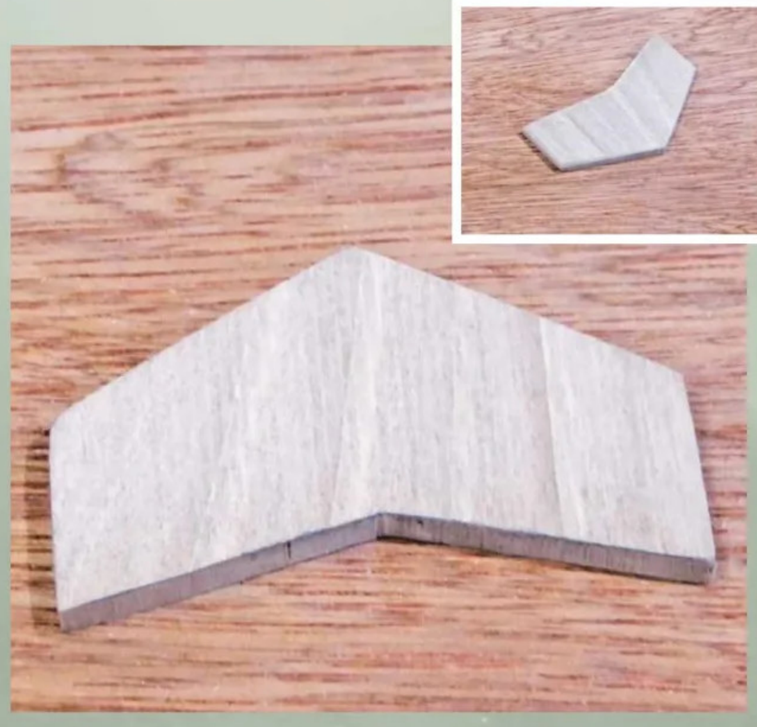
26 The connecting collar will be fixed to the engine block via a screw, which ensures it can be easily replaced if it becomes a loose fit over time



27 Use a halving joint to make the cruciform engine block body (**part 6**), as shown in **Fig.7**. Cut the joint on a bandsaw and finish with a hand chisel, testing until a good fit is achieved



28 Separate the two halves and round off on a sanding disc. Keep the piece moving during sanding in order to achieve nice curves with no flat spots. With all the sanding shown here, I used a worn disc at low speed, so things don't happen too quickly!



29 Mark out the shape of the engine block winglet (**part 9**) on the first blank (see **Fig.6**), then cut out and sand to exact shape. This can be used as a template for the other three. Carefully round off the six edges on one face only; these will face outwards on the finished piece. The back stays flat so that it can be glued to the engine block



30 For the wing farings (**part 6**), and shown in **Fig.7**, take the prepared stock and rub longitudinally up and down on a piece of 120 grit abrasive; lay this over the main body to produce a curved recess on the underside so that it fits tightly onto the body. Sand and test until you achieve a good fit, as shown



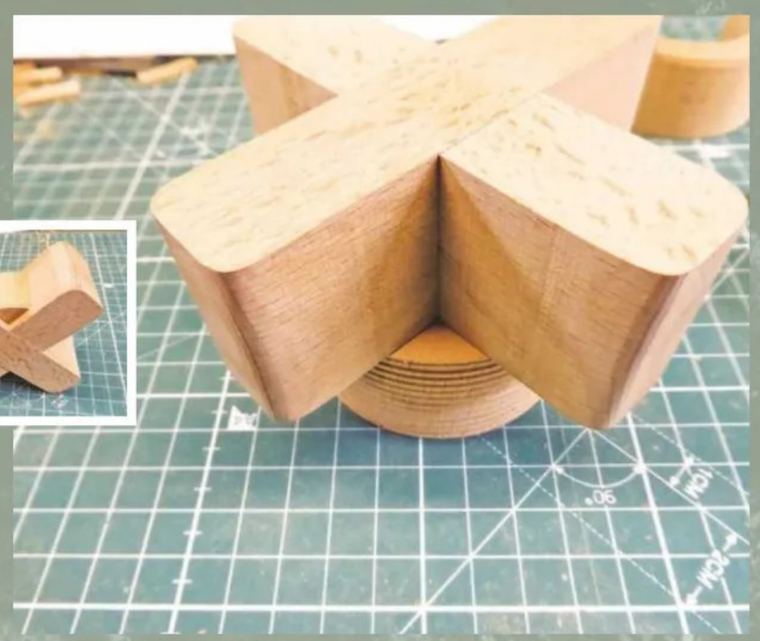
31 Cut to shape and use a bandsaw to form the slot, which allows the faring to fit over the wing. Carefully round off to shape on a sanding disc. I used the original toy as a guide. As before, use a worn disc, set to a slow speed, working close to the centre, with the table as close to the disc as possible



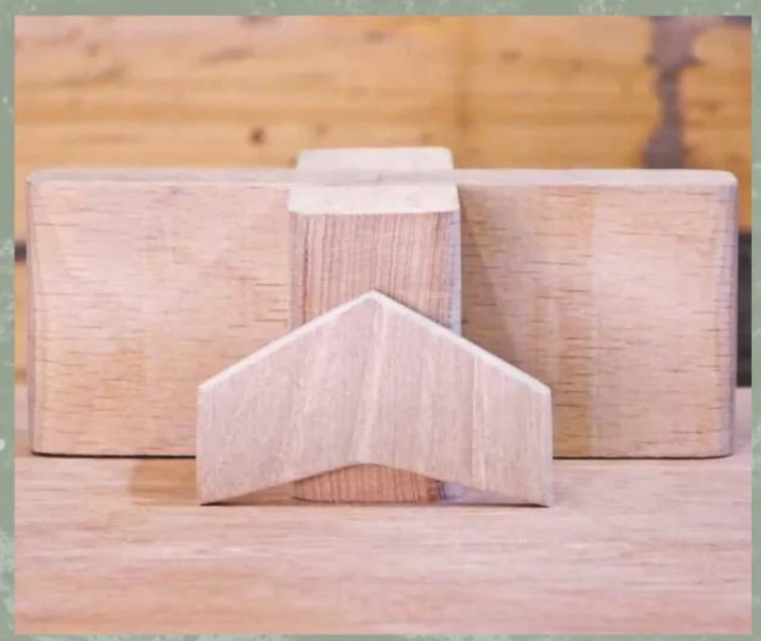
32 With all of the appropriate parts constructed, make any final adjustments to the wings and glue into place. With the farings, make any final tweaks and glue into place. These are two of the main features so it's worth spending time to ensure you get them just right



33 Separate the two parts of the engine block (**part 7**), then mark out and drill holes for the engine nozzles, as detailed in **Fig.7**. Mine didn't have to be clean-bottomed as I planned to fill them with resin. Other decorative fill could be used of course, including contrasting wood plugs or wood filler. If open nozzles are preferred, router bits would be a better choice to form a clean-bottomed hole. Once done, you can glue the two halves together



34 To make and fit the engine block infills (**part 8**), carefully place the engine block body centrally over the fluted engine block infill ring made earlier (**part 8**) and mark out the four quadrants required. Cut out with a bandsaw and refine as needed with a sanding disc to achieve a nice fit on all four pieces. You can then glue into place



35 Take each of the winglets (**part 9**) and glue to each one of the engine block's four legs, sitting the engine block and winglet on the same surface so that they all line through. Once done, clamp tight

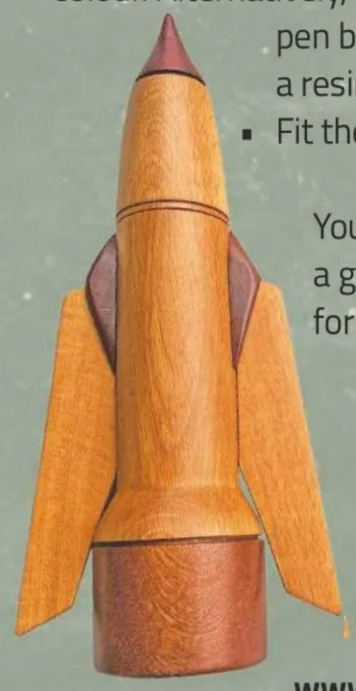


36 If filling with resin, paint the inside of the engine nozzles with a little clear resin mix– sanding sealer doesn't work – and leave to cure. Next, mix up the coloured resin and insert into the nozzles using a child's medicine syringe; this pretty much eliminates the risk of spillage. Fill to just below the surface to prevent leaching into the surrounding wood. Any that does leach – as shown – can be removed with minimal sanding. Now leave to cure

Finishing

- All items need to be sanded down to 400 grit.
- I finished the project with tung oil, as it's both food-safe and doesn't raise the grain, thus no need to sand such a fiddly shape. I used two coats 50/50 oil to white spirit and two coats 75/25.
- Sadly, the use of tung oil made the two darker woods look the same, despite choosing padauk for the nose cone. If I did this again, I'd finish the nose cone with something different – any recommendations appreciated – to preserve the colour or make it in a light wood and add colour. Alternatively, a spare piece of red resin pen blank could be used or cast a resin blank for this purpose.
- Fit the grinding mechanism.

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WW TECHNIQUE



1 I mark a line across the end-grain at two-thirds of the thickness; this represents the base of the sockets

HIDDEN JOINTS FOR DRAWERS

Going back to looking at furniture making techniques, **John Bullar** discusses how best to cut lapped dovetail joints using hand tools



2 Marking out a lapped dovetail joint's tails is done in much the same way as for a through dovetail, in this case using a miniature dovetail 'square'

A drawer made in the traditional way with lapped dovetails is a prime example of a technique honed over the centuries as it's passed from one generation of furniture makers to the next. To resist pulling forces as a drawer is opened, a dovetail joint is used on each corner with tails on the sides and sockets on the front and back. However, a special type known as 'lapped dovetails' or sometimes called 'half-blind dovetails' are used on the front so that the joints don't show. Unlike the 'through dovetails' used at the back of a drawer, the lapped variety have enclosed sockets so the tail is surrounded on four out of five sides. The joint can only be seen from the side once the drawer has been pulled open.

Here, we'll look at how to cut lapped dovetail joints using hand tools. If you haven't already done so, you may find it easier to first attempt the through dovetail joint – see November 2022 issue – before moving on to this one. Furniture makers often need to modify basic joints to suit different designs, so I'll show some examples of different proportions used in this joint, depending on the wood and furniture making style.

Choosing the wood

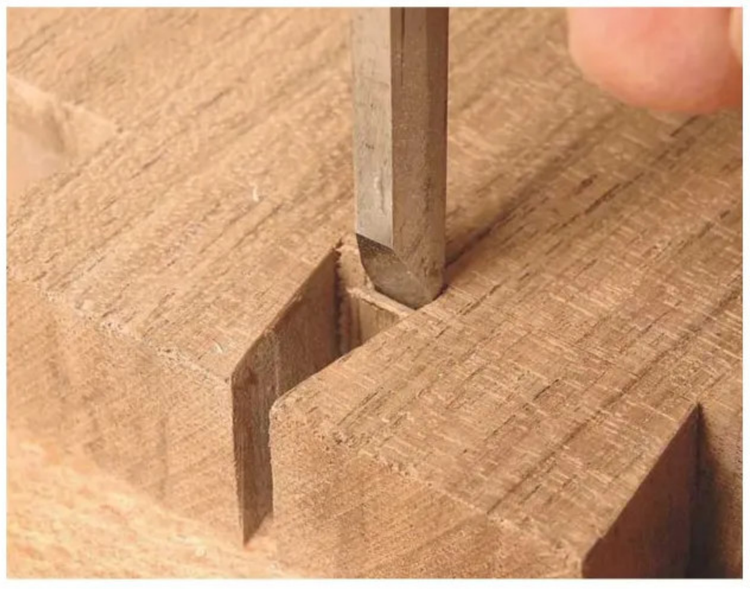
Drawer fronts should be made from boards thick enough to contain dovetail sockets at each side as well as resisting pulling and pushing to open and close without bending. Drawer sides and backs can be much thinner; this both reduces weight and makes joint cutting easier, especially when working with hardwoods such as oak. Fine-grained hardwoods such as walnut are



3 In this example, I'm sawing very fine oak tails with the saw blade run tightly against the waste side of the knife line



4 Wide sockets between tails like these have the bulk of their waste removed with a fretsaw or coping saw while fine sockets may simply be chopped with a narrow chisel



5 After sawing out most of the waste, I pare the shoulders down to the line using a razor-sharp chisel



6 Marking around the tails with a fine knife, I take care to hold them firmly in position over the end of the socket wood

excellent for practising tricky joints on. They can be cut crisply and precisely without interference from the grain. Softwoods, such as pine, cut with less effort so long as there's no knots by the joint. The fibres crush easily, making it harder to chisel precise edges but at the same time easier to press a joint together, even if it's not been very accurately cut.

As with most joints, it's important to prepare the boards carefully with flat straight faces, with edges and ends all at right angles to one another before starting a lapped dovetail.

Marking the shoulders

Whereas an ordinary through dovetail has tails whose length matches the depth of wood carrying the sockets, the tails of a lapped joint are much shorter – typically two-thirds the depth of wood carrying the sockets. Start by using a marking gauge on the end-grain to denote socket depth (**photo 1**). Following this, the shoulder line on the long-grain beneath the tails needs to be positioned a distance of two-thirds the thickness of the socket wood. The shoulder line for the sockets on the long-grain is marked at the tails' full thickness.

Tail sizes & shapes

The angle used for the sides of tails varies with wood. Softwoods work best with wider angles, typically about 1:6 or 80°, while hardwoods work with slimmer tails, typically about 1:8 or 83°. It's also customary to make the gaps between tails narrower for hardwoods, especially tough resilient woods such as oak where thin pins are more than adequately strong.

Cutting tail sockets

After using a dovetail saw to cut down the sockets' sides between the tails, the bulk of the waste can be removed by cutting just above the shoulder line with a fretsaw or coping saw (**photo 4**). The base of the socket is then pared back to the line with a chisel held vertically.



7 It's helpful to angle the wood by clamping it in a vice at 45° while sawing the sockets



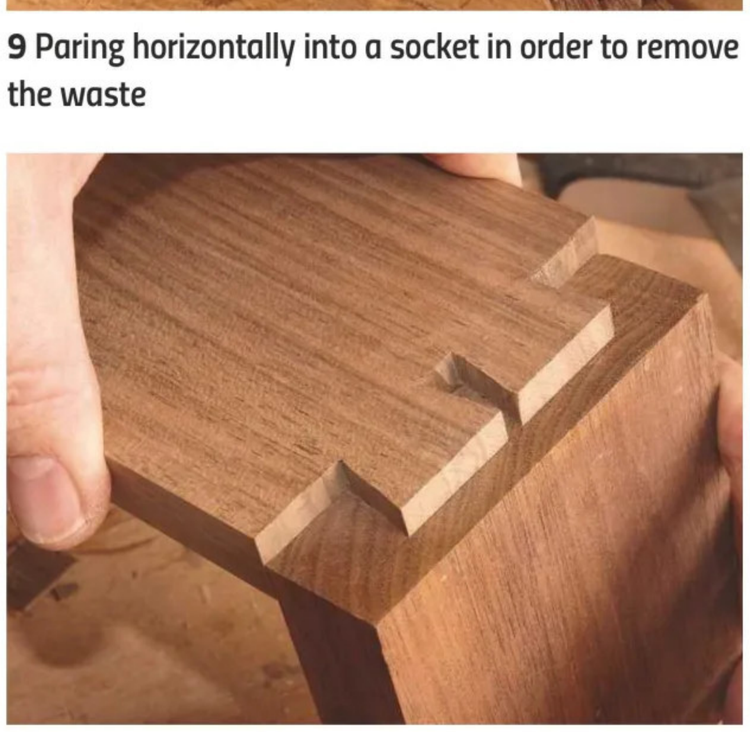
8 Chopping vertically just ahead of a socket's shoulder line to loosen the first chip of waste



9 Paring horizontally into a socket in order to remove the waste



10 Finally, I pare the socket down to the shoulder line followed by the base line



11 Using firm hand pressure, I test fit the tails into their lapped sockets



12 A long row of lapped dovetails in pine make up a drawer's front joint. Tilting the tails allows me to feel them enter the corresponding sockets one at a time



13 With the two lapped dovetails at the front and two through dovetails at the back all glued up, I plane the drawer to fit into its opening

Lapped sockets

The tails are used as a template to knife-mark around the sides of the lapped sockets on the wood's end-grain before using a square to continue the lines straight down the face to the shoulder line (**photo 6**). Cutting the side of the lapped sockets is tricky as it involves tilting the dovetail saw so that it'll follow both knife lines at once – the angled line on the end-grain and the square line on the face (**photo 7**). Finally, the waste is removed with a chisel from each socket as a series of thin slivers by alternately chopping just inside the shoulder line, then paring along the end-grain.

Test fitting

The moment of truth comes when you offer up one side of a joint against the other and press them firmly together (**photo 11**). The aim is to achieve a good fit straight from the saw as this is the most efficient way of working. However,



14 Lining up a wide row of fine lapped dovetails, cut in oak using the traditional method

the first few times, it's quite likely you'll need to pare away at some of the sawn edges in order to achieve a good fit. This is quite acceptable because the end results can still be very good; it just takes a bit longer to get there.

Assembling drawers

The joints on a deep drawer will have a large number of tails and sockets. Unless these all fit first time, which would be very skilful or else lucky, I suggest you tilt the tails so that they enter their corresponding sockets one at a time. That way



16 Lapped dovetails join between a carcass' rails and sides, while we can also see the drawer frame being test fitted into the carcass



15 Once the tails are glued together and planed, it's important to check there's no unsightly gaps in the join

if any are too tight, you'll know which they are (**photo 12**).

After the drawer frame has been assembled, it's lightly planed to clean up all edges and faces (**photo 13**). When planing over a joint remember to run the plane onto the edge rather than off it; this ensures the end-grain won't be split away from the joint. The drawer base will be fitted later and secured in place by thin wooden slips. Sometimes the drawer base is held in a groove around the frame interior, in which case it'd need to be fitted during frame assembly.

Fine joints

Working with tough hardwoods such as oak, the tails can be made relatively wide while the sockets between them are kept very fine (**photo 14**). This does of course provide less room for trimming the joints to fit so it's therefore a less forgiving technique. However, once you're confident in producing joints that'll fit every time, this is the preferred style in the case of traditional fine furniture making.

Other lapped dovetails

We've concentrated on drawer making, which is the main use for lapped dovetails, but they're also featured in other places where the furniture maker doesn't want the joint to be seen. An example would be the upper rail of a carcass, which is then covered by a top, held on with screws (**photo 16**).

Conclusions

There's a lot of three-dimensional thinking involved when you first try to cut lapped dovetails. Like most things, they become easier with practice so you need to take your time and be prepared to try out a fair few joints on scrap wood. If you want to see a video of the jointing technique described here, search online for 'John Bullar half-blind dovetail'.

NEXT TIME

Furniture makers like to start projects with clean-sawn boards having accurate angles and dimensions. If you aim to make larger furniture or larger quantities, it may be worth thinking about investing in a machine for the job. In the August issue, John looks at circular saw tables suitable for furniture making

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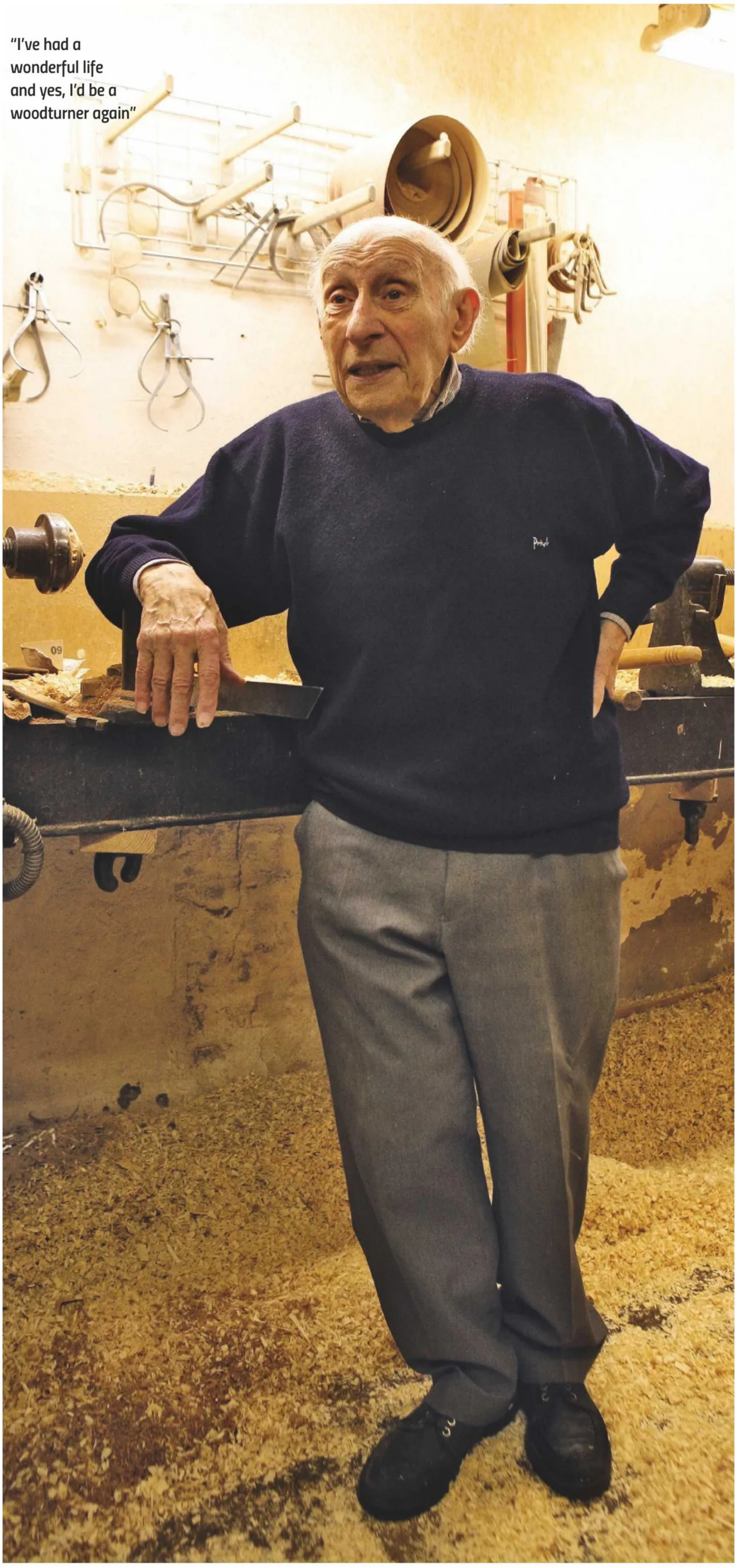
WW PROFILE

LAST MAN TURNING

In 2012, **Mark Gould** had the pleasure of meeting East End veteran turner **Maurice Franklin**, who sadly passed away in 2018. Apprenticed at the age of 13, he certainly had some stories to tell, and even into his 90s, continued to go to work

The original profile was featured in the February 2012 edition of *Good Woodworking* magazine (*GW*250)

Maurice Franklin: 1920–2018





Maurice hard at work while most folk are still in bed

You have to get up very early if you want to catch veteran turner Maurice Franklin at work on the Goldstein and Sons lathe he's used ever since being a teenager. Now 92, Maurice still puts in a couple of days a week at the East End workshop where he was born in 1920.

50 years ago, this part of London was at the heart of the UK furniture industry and home to hundreds of small furniture making firms, with the Hackney and Shoreditch areas specialising in woodturning. But they're all gone now, save for Maurice who's the last man turning. Now he works on special projects for Moses Ofer who owns The Spindle Shop in what was Maurice's dad's former premises, Franklin and Sons, at number 45 Hackney Road.

And those projects are very special:



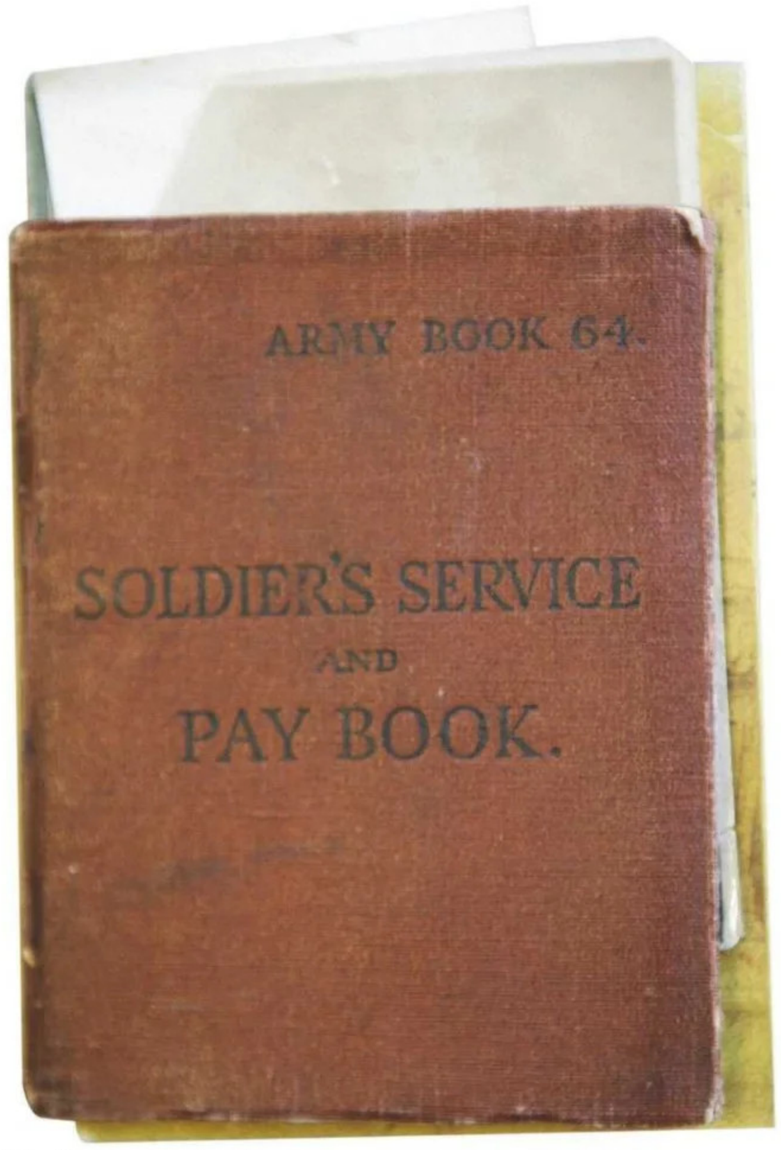
Moses Ofer who owns Maurice's old shop



Maurice's father Samuel – pictured left – in Romanian Army uniform



Maurice as a child in the 1920s



His Army pay book

from batons for famous classical musicians to specialist elements of stage sets for plays and operas. And when Windsor Castle suffered extensive fire damage in 1992, Maurice was called on to make new sets of spindles for the damaged staircases as well as a whole host of other important detail elements.

Maurice smiles as he recalls: "Luckily we've kept a lot of old patterns so we could help with the spindles, mouldings and plaques. They set up 36 different workshops in the Castle grounds for the repair work alone."

Maurice and his wife Pearl were invited to meet the Queen as a thank you for all the work: "She asked me where I grew up and I told her, the East End. 'That must have been hard,' she said. But I told her that, in fact, I'd had a wonderful life, a wonderful mother and father, we had plenty to eat, which is all you need for a happy childhood. You don't need palaces.'"

Like father, like son

Maurice Franklin is a remarkable tribute to leading an active life and still has a mischievous gleam in his eye and a strong, firm handshake when we meet at his flat – furnished with some elegant 30s' style tables and chairs – in north London. We sit down over a cup of tea and he describes how his father, Samuel Franklin, came to London from rural Romania. "His village was like the one in *Fiddler on the Roof*. His mother and father had 12 kids and life was difficult, so he was apprenticed to a master to train as a carpenter. He slept under a shelf in the workshop – it was just like Charles Dickens. The carpenter did everything in wood from cradles and furniture to coffins. "But at the age of 18, he had to serve two years in the army, which made him realise there was a big wide world out there."

Samuel Franklin wanted to start a new life in America but could only afford to travel as far as London, and like almost every other Jewish family from Eastern Europe, the journey led him to the East End, where he set up home above a shop in Hackney Road. It was a time of booming demand for skilled tradesmen and Samuel thrived and decided to stay and start a family.

Like his father, Maurice was apprenticed at the age of 13, to a Mr Goldberg.:"I still have my indenture papers in case anyone needs to check," he laughs.



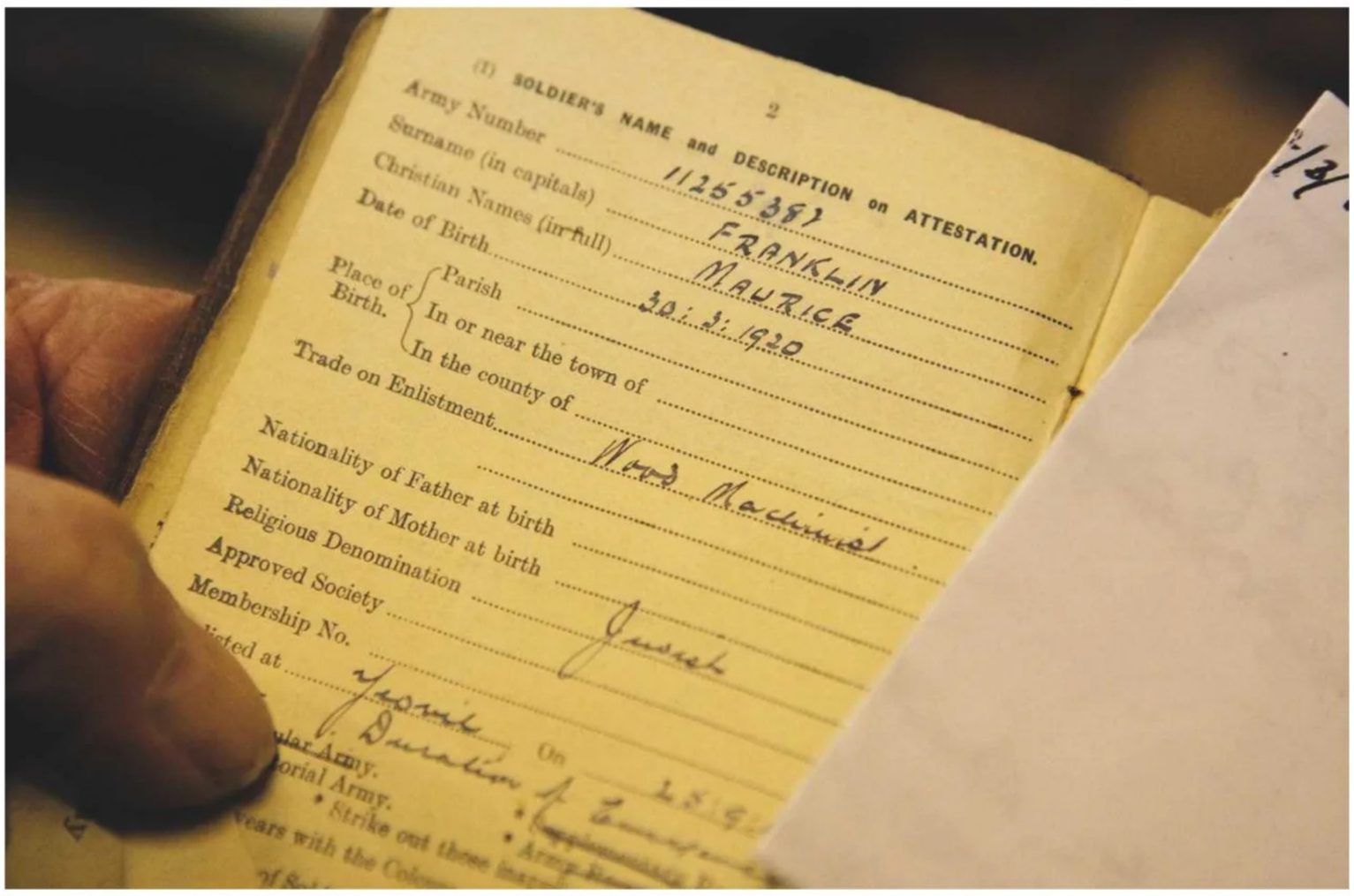
As a young soldier circa 1941



The boss, dad Samuel Franklin, at work in Franklin and Sons

FEATURE

Maurice Franklin: 1920–2018



The pay book states the profession 'Wood Machinist'

Freedom of the City

Franklin and Sons did well, investing in new machinery and securing contracts with bigger manufacturers. In 1928, they took part in a competition and became champion woodturners of Britain.

"We used to have a plaque outside the shop saying so. We won the Freedom of the City of London along with a £100 prize. That was a lot of money back then," he says.

The only time he ever spent away from woodturning was to serve in World War II. "I wanted to join the Navy, but got sent to this place in Slough called the Tipsy Aircraft Company, although I didn't want the job."

He also rejected war work turning thousands of stretcher poles for the Medical Corps. "So to cut a long story short" – a phrase Maurice says quite a lot during our meeting – "I ended up in the Royal Artillery." This is an area Maurice doesn't want to elaborate on, but it seems he was connected to Special Operations. "Omaha Beach," interjects Pearl, but he'll not be drawn on how he ended up on one of the US invasion beaches of Normandy – perhaps it's a story for the book he keeps promising to write.

First automatic lathe

Once the war was over, the firm invested in high technology machinery, which would allow them to produce screw-in legs on bulk order for firms like Austinsuite and Harris Lebus.

"We had a big factory nearby in Hackney and used the old shop for offices and storing moulds and patterns. We had the first automatic lathe from America. It was several hundred pounds; the price of a house in those days. The factory employed 30 men including three whose job it was to bag up wood chips. We were turning out chair legs like peas out of a pod."

The materials came from around London and the south-east. "We'd buy up thousands of feet of forest. We bought acres of standing beech from the estate of the Earl of Goodwood's forest, which was kiln-dried, then sent to the East End."

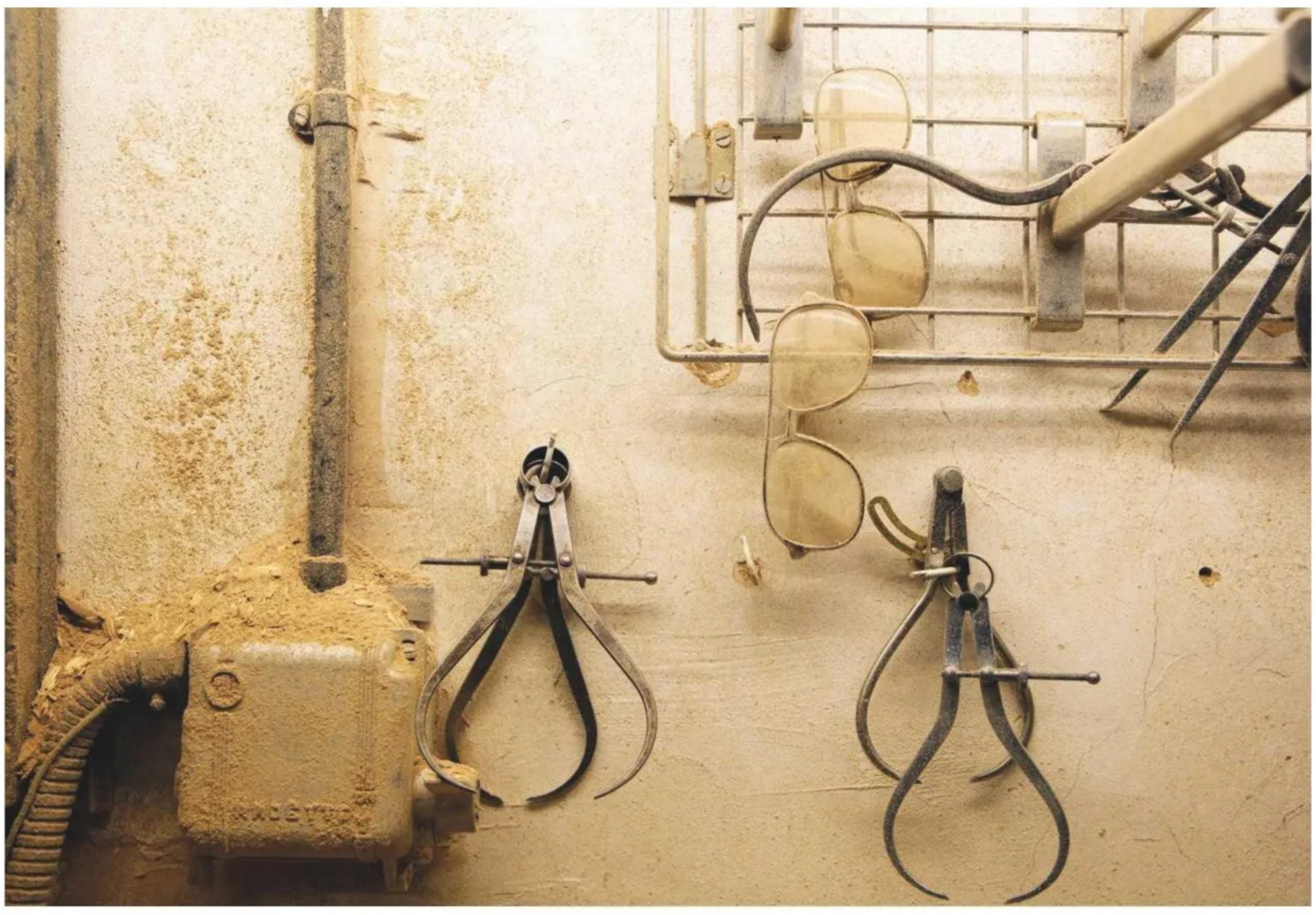


Franklin and Sons lasted until the 1970s, and with the senior managers including Maurice thinking about taking life a little easier, it was a dispute about trade union recognition that finally sealed the company's fate.

"We'd never had any problems with unions until this time – you could either be a member or not, we didn't mind. But when a union official said they wanted to make our company a closed shop, we refused and a few days later, were delivering a lorry load of legs to the Harris Lebus factory [in nearby Tottenham] when I got a call from the driver, who said: 'They aren't unloading me; we're being blacked by the union.' I told the union that I'd rather close than accept their ultimatum, and went on to padlock the gates."

Priceless school chairs

Maurice and Pearl were on a guided tour of Harrow School some years back when he mentioned to her that the 25 or 30 chairs around a 40ft-long table were priceless. "I said. 'You're never going to find chairs like them in the world – they're unique.' A long time ago I had an order to repair some of the legs, which had intricate grapevine carving. The bursar was showing us around and he heard this and said,



Some well-used tools of the trade



TOOLS & RULES

Nothing went to waste in the Franklin and Son workshop. Old files that'd finished their useful life were even ground down to make chisels. Maurice recalls: "I used to make my own tools; old files had the best-quality steel. We'd use a grinder to simply take off the rough file edge and grind out a blade. They'd hold an edge longer, and you could use the end that went into the handle to make a small screever by sharpening it on the diagonal."

"I never bought any big-name tools we didn't need and I still only use eight or 10 for all the work I do. I can do most things with them. The Goldstein lathe is very primitive, but I can do all I want with it, get the speeds up and down as required, and still source spares if it goes wrong, because it's so simple."

During the '30s and '40s, Maurice says, accidents were very common. "We didn't have electric motors; all the lathes ran off pulleys from one big engine. Of course people got clothes and things caught; we never had guards or rails. We always used to go to a hospital nearby called the Mildmay Mission. It was run by nuns and sometimes you'd go in, your hand dripping with blood, and would have to wait as it was mass and they were all singing."

The Worshipful Company of Turners asked Maurice to teach apprentices at evening classes on the Tottenham Court Road. "The only thing I told them was: 'Practise.' It's like anything, painting or drawing, you might have an eye for it but you have to practise over and over again in order to get it right"

'I think you're mistaken, these chairs haven't ever been repaired.' I smiled and said that I wasn't going to argue. Eventually we got back on the coach but the bursar came running over to us, out of breath. 'I'm sorry,' he said, 'I had to check though our files.' And he showed me a copy of our invoice for the work."

Maurice's favourite wood to work with was 'true' mahogany from Cuba. "But a lot of wood you see today is rubbish, so it's nice to get to work with stuff that's decent quality."

Given the dearth of specialist turners, Maurice does get a chance to turn – 'scuse the pun – his hand to a lot of interesting one-off jobs. He's just turned some table legs for a production of La Traviata at the Royal Opera House, Covent Garden, as well as carving some legs for Manon.

He made a set of batons in willow for the conductor Zubin Mehta and in doing so had to contact the archives of the Geffrye Museum, in Hackney, which specialise in domestic interiors, when the BBC asked him to construct some furniture to represent a kitchen in 1920s' New York.

Lions for emperor's throne

Other bizarre one-offs include life-size wooden ostrich eggs – which required a call to London Zoo for a check on dimensions – apple pips for Australia House, and some carved lions for Haile Selassie's throne, the then Emperor of Ethiopia, who's worshipped by Rastafarians.

"We made these lions so that Haile Selassie could sit with his palms on their heads because he was known as the Lion of Judah. They were made for one of his palaces in Addis Ababa and might still be there now."

Maurice and Pearl's grandchildren are studying for professions including medicine. Nobody, it seems, wants to turn wood anymore, but he's proud of his achievements and of being the last of the old East End turners. "I took to woodturning from age 13 right from the start. I have an interest that's creative and you see what you've made at the end of the day.

"I'm lucky now; I work a couple of mornings a week. I drive down from North Finchley in the early hours – 4am or so – when Ofer has some work out for me and I do it at my own pace. I finish at about eight or nine when everyone else is coming to work. If I don't fancy the job, I tell him so. I still use the same Goldstein lathe that I've been turning on since 1933; it's very primitive compared to modern machines, but I like it.

"I've enjoyed my life; I went to a literary lunch a few years back and was talking to an author, who said: 'If you've lived a life as long as you, then you have a story to tell.' And I suppose I do."

Maurice Franklin:
30 March 1920–5 November 2018



Well, it isn't called the Spindle Shop for nothing

PROJECT Garden dovecote

CHISEL RATING

FLUTTER IN THE DOVECOTE

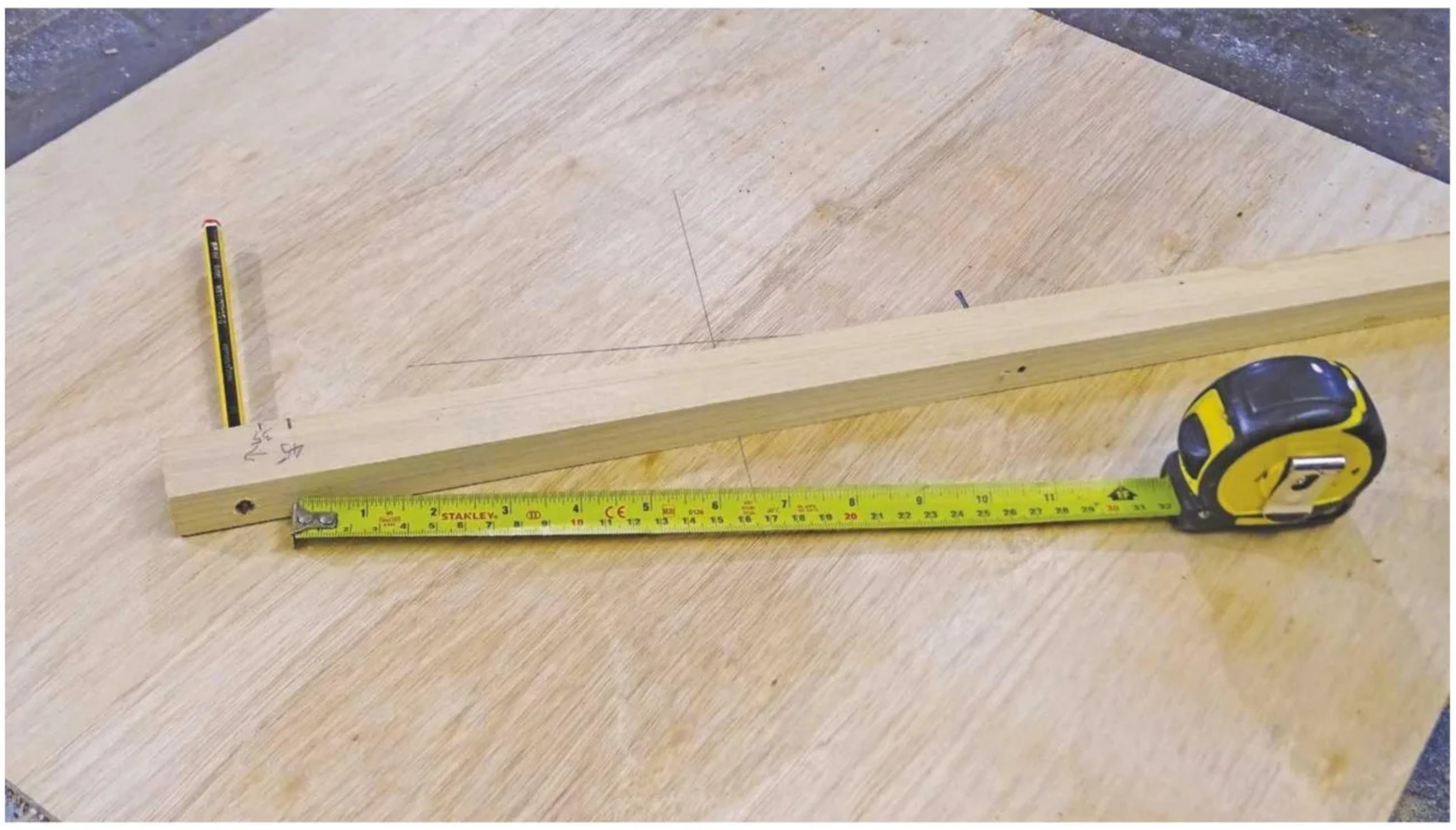
Having carried out some research on how to make a traditional garden dovecote, **Peter Dunsmore** visited his local builders' merchant to source various plywood and softwood timbers, along with a length of suitable dowel, then it was back to the workshop

CUTTING LIST

- 6 @ 900 × 150 × 19mm PAR softwood
- 14 @ 900 × 100 × 19mm PAR softwood
- 6 @ 1,500 × 35 × 35mm × PAR softwood
- 2 @ 1,200 × 600 × 12mm plywood
- 1 @ 2,400 × 75 × 75mm treated fence post
- 1 @ 1,800 × 125 × 25mm sawn timber
- 5 @ 1,800 × 125mm featherboarding
- 1 @ curtain pole or dowel of about 30mm diameter

This project came about following a request from a friend to make him a traditional dovecote. It's a first for me so therefore involved a little research before coming up with a set of drawings, and shown here is the result. To make interior access a little easier for future cleaning out, I ensured the centre panel on each side was removable by sliding it downwards via rebate joins in the walls. These panels are held in place by a small turn button on the lower floor's underside, locking into a small groove cut on the panel's inside face. As a result, any cleaning and maintenance that may be required is made much more user-friendly. Don't be put off by the size of the project – it's a straightforward job to make and only requires some simple construction joints along with a clear workbench. There won't be any – if you'll excuse the pun – dovetails in this dovecote apart from those of the feathered variety.

One half sheet of 12mm WBP plywood and some standard softwood timbers – available from most local builders' merchants – is all that's required along with a length of curtain pole or similar dowel. I had some featherboard left over from some fence repairs, which I used for the roof panels although, in hindsight, fitting six triangles of plywood would've been far easier. Hopefully it'll attract some residents in due course...



1 Make a suitable compass from scrap material



2 Draw a circle using the jig



3 Mark out six points on the circumference...

Making a start

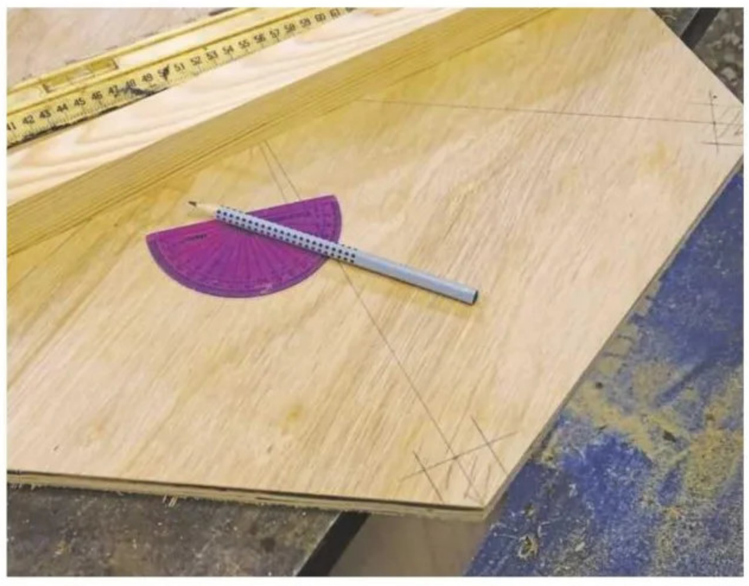
To begin the project, start by cutting the plywood into four equal pieces, each a little over 600mm square. As you can see from the photos, this dovecote is a six-sided box the hexagon of which needs to be drawn onto one of these squares. An accurate method of drawing a regular hexagon is to imagine it being made up of six equilateral triangles, all joined together. Make a suitable compass using a scrap of timber (**photo 1**) with a nail at its point, then drill a hole 300mm from this point to make a tight fit for a sharp pencil. Draw a 600mm diameter circle on one piece of plywood (**photo 2**). Next, place the nail point onto one of the points on the circle's circumference (**photo 3**) and scribe across the circumference with a pencil. Move the nail across to this point and repeat the process until you've made six equidistant marks around the circle.



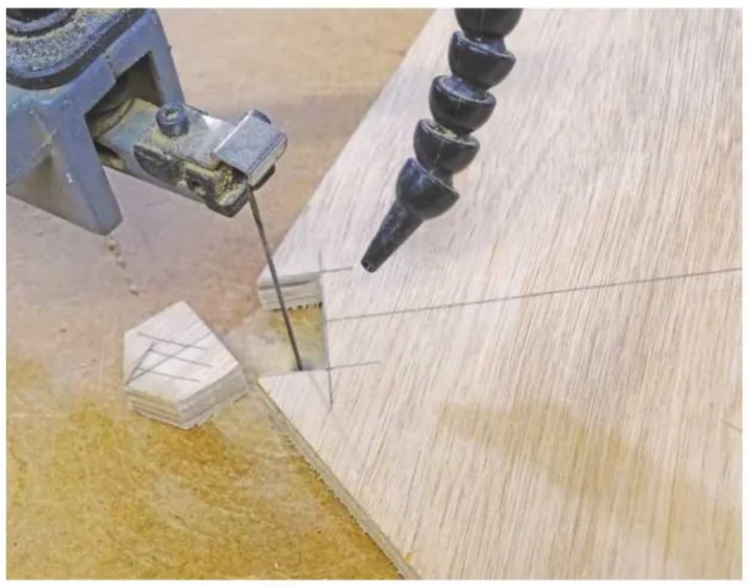
4 ... then join the dots



5 Cut the hexagon to shape



6 Use a protractor to mark the recess...



7 ... then cut out the waste...



8 ... aiming for a sliding fit

Join these scribes together to form a regular hexagon, with each side 300mm in length (**photo 4**). I cut just outside the pencil line (**photo 5**), then used a router with a trimmer and straight edge to trim the edges square. Who said GCSE maths would never come in handy?

Assembling the framework

Using a school protractor for accuracy, mark 20mm deep notches into each of the hexagon's corners to suit 35mm square timber (**photo 6**), then remove the waste with a suitable saw (**photo 7**). Aim for a nice sliding fit into the recess (**photo 8**), then cut a hole to suit the curtain pole, using the centre of the circle as a guide. Three further plywood hexagons need to be made and an easy way to achieve this is using the hexagon as a template. Use some self-tapping screws to secure this to the remaining plywood pieces in turn (**photo 9**). Cut just outside the template and use a router fitted with a bearing-guided trimmer to create a copy. A chisel will be required to square up the internal corners, but this is quickly achieved. Use a marker pen to scribe a mark on one edge of each floor so they can be aligned in relation to each other on assembly; this will allow for any slight discrepancy if the hexagon isn't quite regular when cut.

The four floors need to be assembled parallel to each other and the following method makes for an accurate, rigid framework onto which the walls can then be secured. Take the six 775mm long timber lengths and clamp them together side by side on the workbench, ensuring their ends line up together. Use a square to mark across 12mm wide notches and cut these 5mm deep. A router fitted with a suitable cutter running against a straight edge clamped in place makes light work of this stage (**photo 10**). Take each piece and run a groove along the length of the inside face about 10mm deep to suit the plywood panels; these will form the walls of each nest area (**photo 11**). To complete the hexagon shape, use a wood plane to cut bevels on each of the batten's faces (**photo 12**) or, alternatively, set the table saw at 30° and rip the timber to shape. To aid assembly, use one of the battens to mark the floor positions on the dowel (**photo 13**). The basic framework can now be assembled and any slight adjustments made as required (**photo 14**). Use an exterior grade adhesive to secure the battens to the floors after threading these onto the dowel. The result should be a strong, regular framework ready to take the exterior cladding. The glued areas can be reinforced with self-tapping screws after drilling some pilot holes to prevent the timber and plywood from splitting.

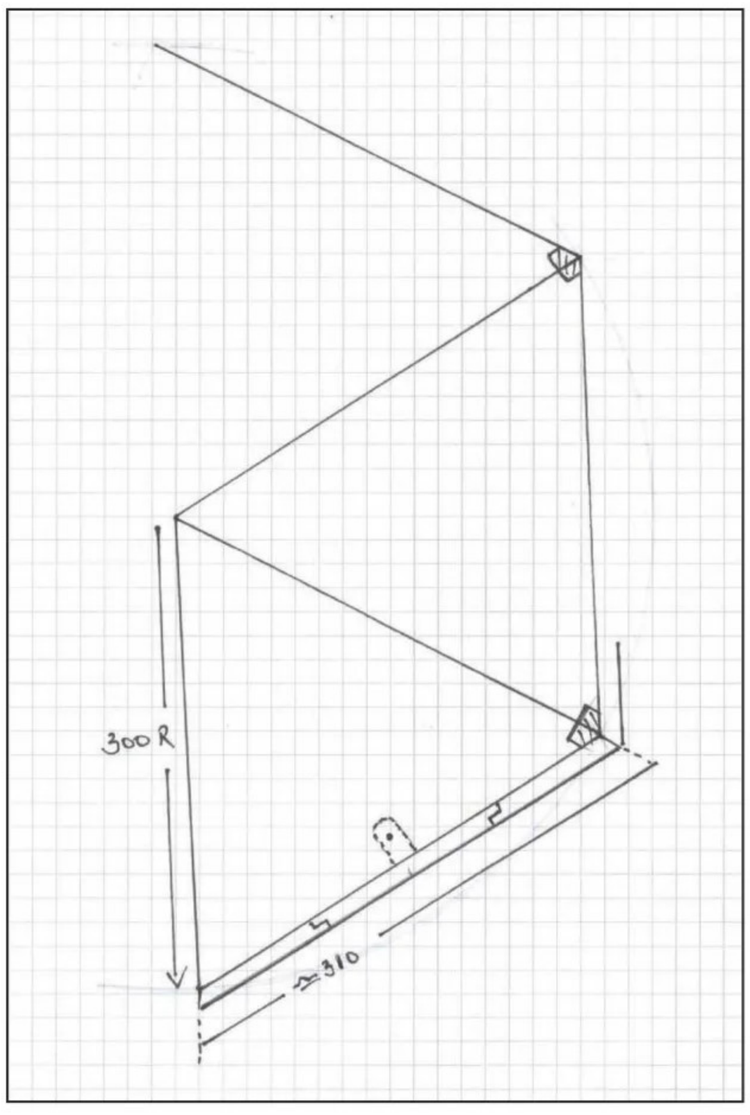


Fig.1

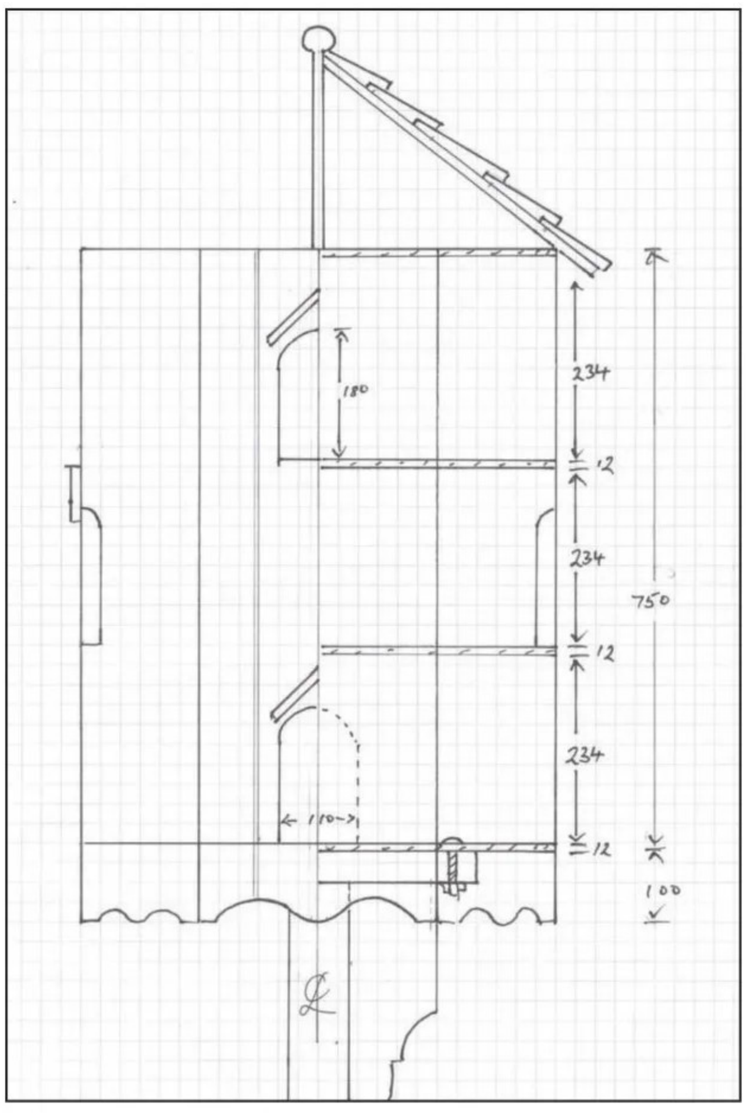
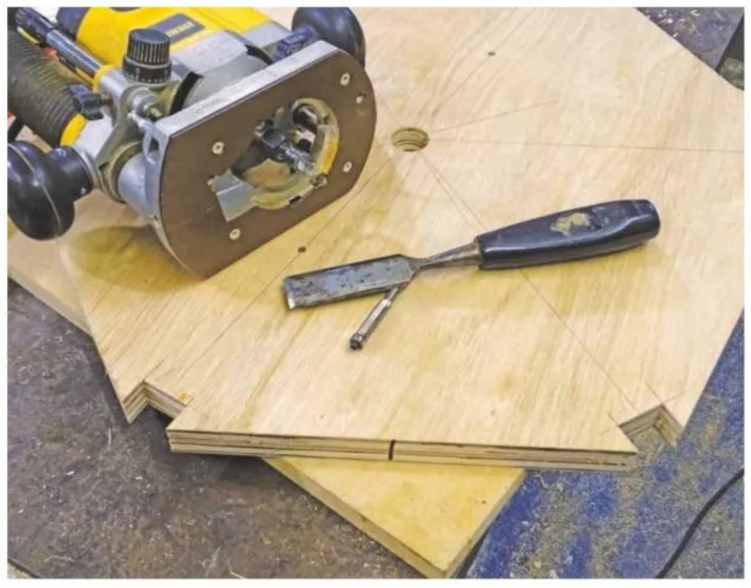


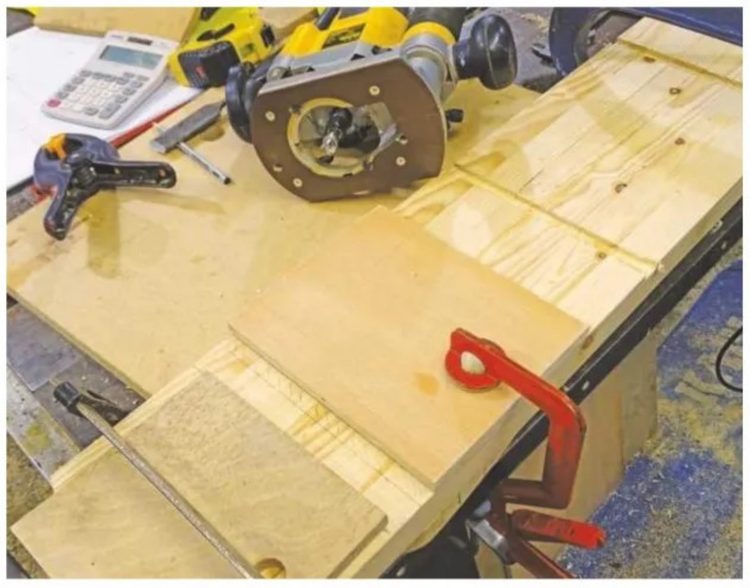
Fig.2

Making the walls

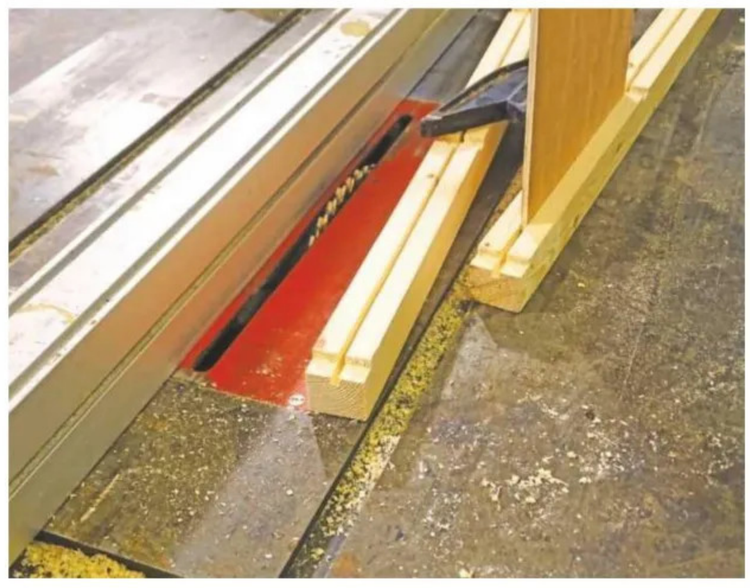
Each of the six panels is made up of three boards. The outer boards' two outer edges are bevelled at 30° while the inner edges feature a 5mm rebate. On each of the boards, I aimed for the rebate to be just a whisper over half the timber's depth (**photo 15**), so that when the outer boards are secured on the frame, the inner board will slide out easily. The loose fit will allow for a little timber expansion when the dovecote is rained on. Clamp the three boards together on the bench and cut a simple curved profile along the lower edge (**photo 16**). Repeat this for each of the six sides and make an MDF template – using a router fitted with a bearing-guided trimmer speeds up the process here. Glue and pin the outer boards in place on each side, taking care to ensure the pins are central



9 Use the first piece as a template for three more – note pen mark on the edge



10 Clamp the six battens together for accuracy



11 Cut a groove on each batten's inside face

on the plywood to allow for maximum strength. Use one of the other boards as a guide to position the bevel edge accurately on the battens. Repeat this for each side and countersink the nail heads before applying a little filler and smoothing the joins with some abrasive paper.

So that any birds are able to enter, the centre panels require openings, and these need to be cut so that the lower edge is level with the corresponding floor. Note: three of the panels have just one opening on each while the other three have two. These can be cut out with a fret saw or use a router with a bearing-guided trimmer and template to make the openings identical (**photo 17**). If you start by removing the majority of waste with a saw, the cutter's only required to trim away the excess, and this method is both quick and accurate. Once fitted in place on the dovecote, the panels can look a little dull. So, to break up the flat look, cut a shallow bevel along the length of both the outer and inner boards with a small block plane **photo 18**). Five strokes with a finely set block plane should do the trick and this simple measure creates the illusion of the box being made of tongue & grooved boards.

Make, screw and glue nine small thresholds below each of the openings, cut a suitable bracket to shape, then glue and screw in a similar fashion to each shelf's underside. Using a cardboard template here ensures that each bracket is accurately drawn (**photo 19**), then cut to shape, glue and screw in place (**photo 20**). Position each panel in place and mark a line on the inside face, which is level with the lower floor's underside. Use a router to cut a slot about 7mm deep on the inside face and make six small turn buttons from scrap material. Screw these in place but ensure



12 You can see what needs to be planed away



13 Use the battens as a guide for marking the dowel

they're loose enough to swivel and thus prevent the panel falling down. Finally, using either some purchased moulding or a timber offcut left over from cutting the bevels, make the 'eyebrows'; these need to be glued in place above the openings in order to shed rainwater away from the nest entrance.

Making the roof

The roof panels are supported on six timbers, which need to be cut to length and screwed on the top of each wall post, and in turn glued and screwed to the top of the dowel (**photo 21**). This can be a little tricky as each piece's face has to be bevelled to follow the walls' outline, but this can be cut with a small plane. The top of each piece must also be tapered so that it fits around the central pole. Cut the feathered boarding to fit, which will form the roof (**photo 22**). Plan the layout so that there's a similar overlap on each piece and the final top pieces can be reduced in width to compensate. The compound bevels are a little tricky to get right as each panel has to be cut to fit. Don't worry if any slight gaps appear as these will be covered with some thin lead strip, which is pinned in place once the roof is painted (**photo 23**). Simply loosen the screws, lift up a panel and tuck the lead underneath before screwing the panel back down. To neaten each board's face, pin the lower end in place and fold over the overhang. Once you've fitted the flashing, glue the curtain pole newel in place on top of the post. An alternative and much easier method is to cut six triangular plywood panels, screw these in place, then cut a wooden strip to profile so that it covers the overlap.

Making the stand

Once assembled, the dovecote is quite heavy, so it's important to secure it firmly to the post. A little research suggests that it only needs to be high enough off the ground to deter predators, but somewhere in the region of 2m from ground level is about right. Using this thinking, I opted for a 2,400mm length of 75mm square treated fence post, which would allow around 500mm of it to be concreted into the ground. The top end of the post had to be firmly secured to the



14 Carry out a dry assembly before gluing and screwing



15 Cut rebates along the lengths to create a loose fit



16 Make an MDF template to shape the lower edges



17 Another template makes light work of the openings



18 Plane a shallow bevel on the edges



19 Create a cardboard template to aid making the shelf supports

nest box's underside and the following provided a secure fit. I happened to have a couple of offcuts of 25mm treated timber board, so to maximise usage, I drew a suitable template on some cardboard and cut four support brackets (**photo 24**). I glued these into centrally routed grooves along each of the fence post's sides to a suitable length for the bracket. The total width across two opposing brackets is about 300mm. Next, take two 400mm long pieces of 75 × 50mm timber and join these together with a half lap joint. An easy way to achieve this is to remove the majority of waste with a saw and chisel. Use a router fitted with a straight cutter to level the rebate's base freehand, with the top of the timber supporting the router base. Careful depth cut setting will afford you a really good join here.

Draw a line centrally along the timber's wider face and drill four 10mm diameter holes about 30mm in from each end. Position the bracket in place on the dovecote's underside and drill through one of the holes and into the base (**photo 25**). Secure with a 100mm coach bolt,



20 One dove threshold!



21 Each piece has to be cut to fit

then drill through the remaining three holes and into the floor. To allow for any slight discrepancies, draw some witness marks on the timber's edge and onto the floor's underside, so this can be easily repositioned when securing dovecote to post. Position it so that the end of the cross-pieces will allow easy access for turning the wooden lock buttons, which hold the drop down sides in place. Now remove the cross-piece and using the centreline as a guide, screw this down onto the brackets' tops, on the end of the post, using 150mm decking screws. If all goes well, when it comes to final assembly, the nuts for the coach bolts should be easily accessed at the support brackets' ends.

Finishing off

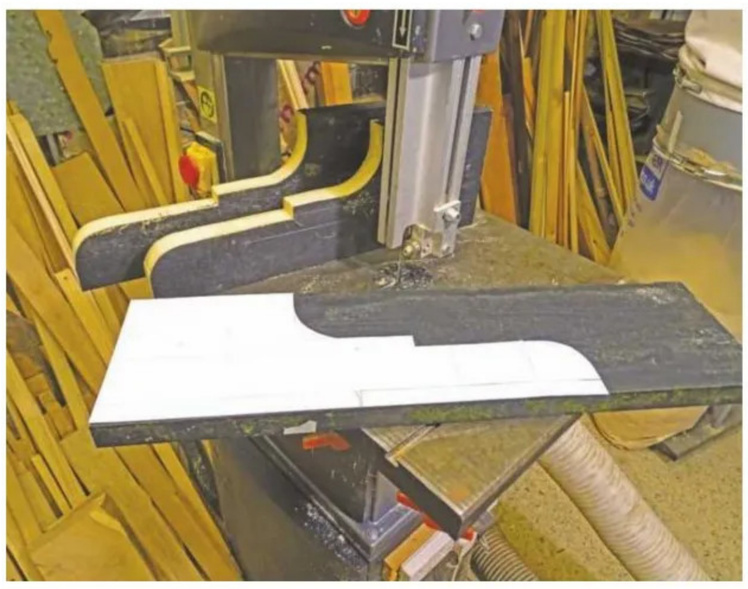
Finally, apply a suitable preservative to the timbers and add a finish of your choice. Most dovecotes are white in colour, but I find wood difficult to paint, preferring to leave it natural, although a black roof does contrast particularly well with the pine. Also, paint the post black before concreting it into the ground. As a thought, due to the dovecote's weight, I found it much easier to erect the post first, then, with help, lift the box into place. Remember to line up the reference marks before dropping the coach bolts through and tightening them up, then fit the side panels in place with the small turn buttons. Finally, make and attach a small 'vacancies' sign to the dovecote, then wait for the feathered visitors to arrive.



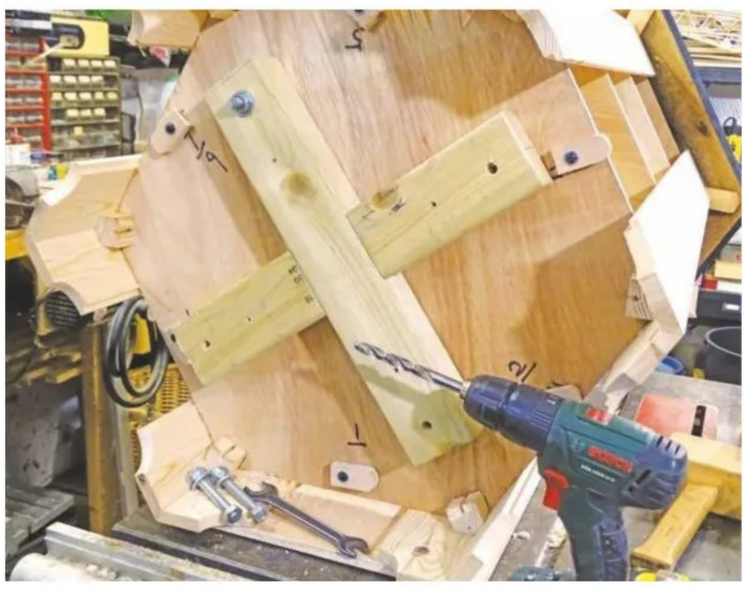
22 Bevel each panel to fit in place



23 Lead flashing covers the joins



24 A cardboard template made the most of my timber offcut



25 Locating bolt holes onto the lower floor



26 Note witness mark on the cross-piece's edge

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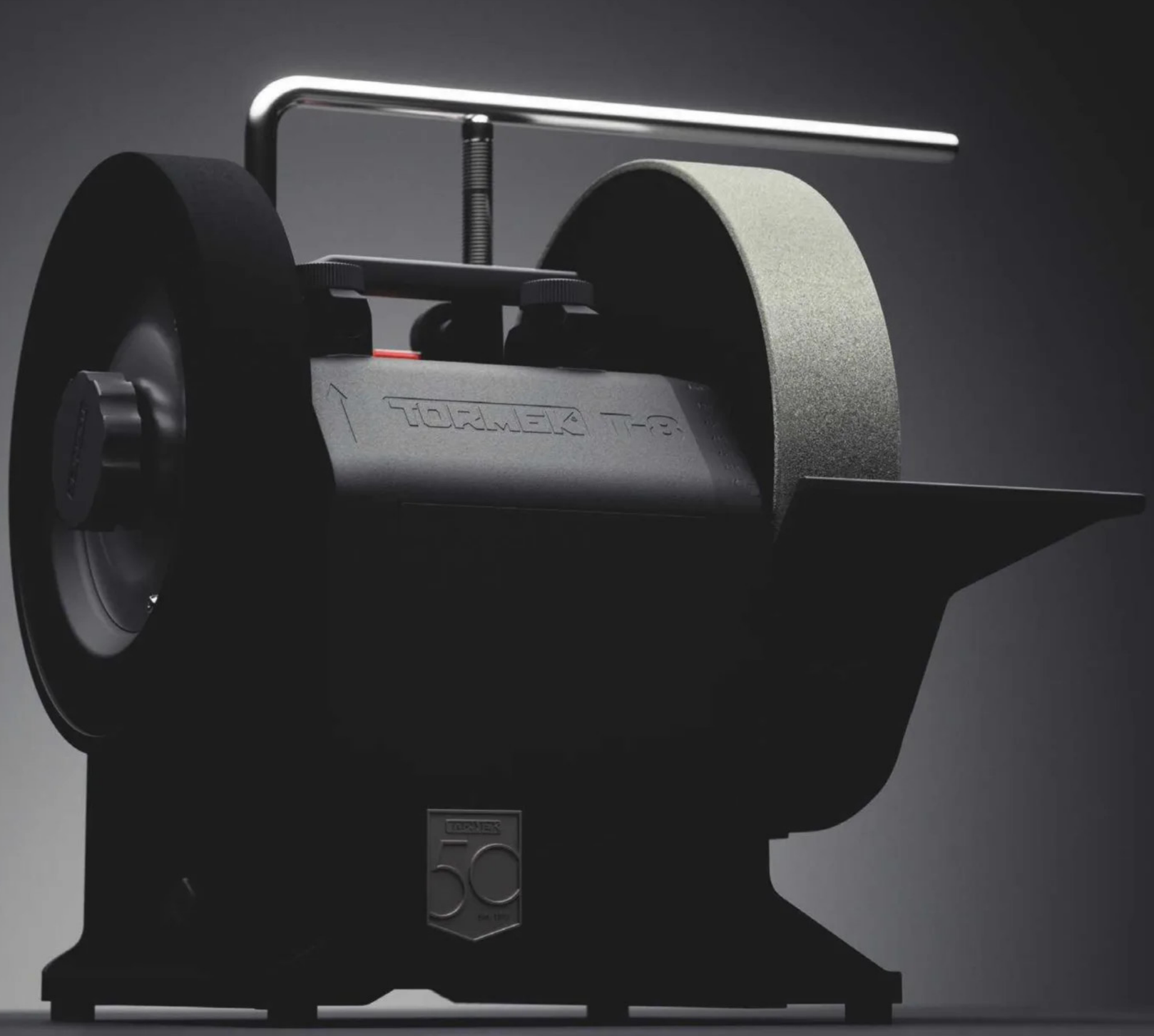
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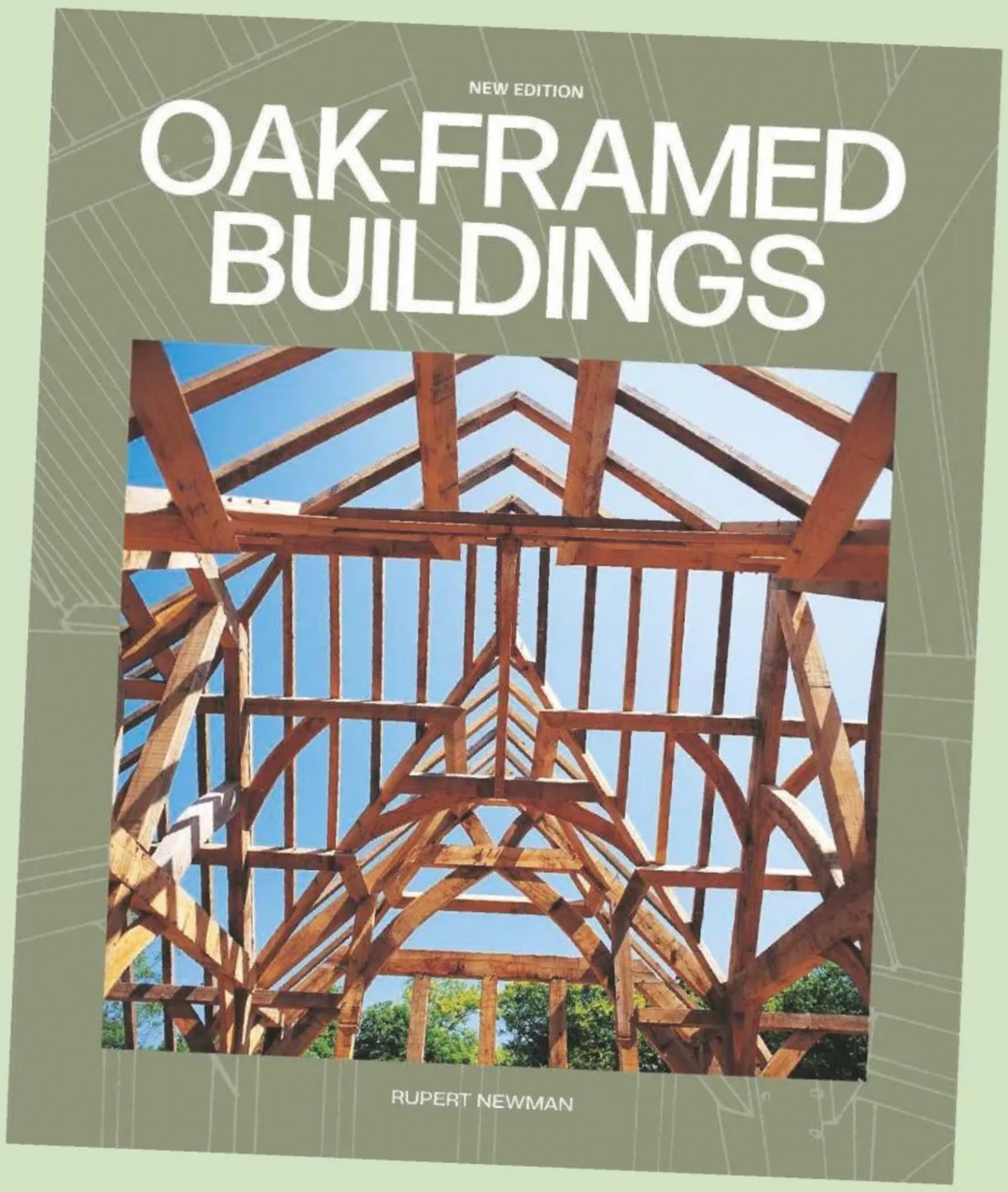
QUESTION: How many leather strops does the SBS Triple Diamond Stone Sharpening Station contain?

A: Five
B: Three
C: Four

The winners will be randomly drawn from all correct entries. The closing date for the competition is **18 August 2023**. Only one entry per person; multiple entries will be discarded. Employees of David Hall Publishing Ltd and MPOWER Tools are not eligible to enter this competition

A FUTURE BUILT ON THE PAST

Peter Scaife looks at this practical and inspiring guide on the design and construction of oak-framed buildings, written by expert craftsman **Rupert Newman**, the details of which are clearly explained throughout using both photos and three-dimensional drawings




Chapter 2

Starting Off

For many people building their own home is one of life's great milestones, ranking alongside getting married or having a baby. The diversity of information now available on the subject has led to many self-builders dreaming of building a different type of house, one not constrained by the post-war building methods seen in so many housing developments. In this chapter I will examine the basic steps a 'self-builder' needs to take, from finding a plot (or in the USA, a lot) through to applying for planning permission. These steps are not exclusive to oak-framed buildings but nevertheless they are critical to the success of the whole project. Time spent ensuring that the budget, design and planning are correctly thought out will be well rewarded later on. Many self-builders rush through this initial stage, believing the actual building work to be the most important part of the project, but if the design is wrong in the first place, or the money is not in place to finish the project, it doesn't matter how good the build is.

I should point out at this stage that a self-builder is someone who commissions the design and the construction of a house for their own occupation. Because they plan to live in the property, it has not been built on a commercial basis. The extent of hands-on work a self-builder actually does will of course vary and depends on many factors, particularly their own skills. Many are not involved in the building work at all, preferring to leave it to professionals, but most have an input into the design. Perhaps self-building has become so popular because people increasingly want to live in an individual way and have some influence over the space they inhabit.

THE BUDGET

The importance of the budget in any building project can't be over-emphasized, and it is surely any self-builder's starting point. For most people building their dream house has to be practical and financially viable. The end cost of building the house should be less than its final value. Value is a subjective quantity, and for

Left **Self-building can be an amazing achievement but good planning is critical to the success of the overall project.**

The book contains wonderful full-colour photos of various oak-framed buildings – this one being a self-build

FURTHER INFORMATION

Oak-Framed Buildings (Revised Edition), by Rupert Newman
Typical price: £24.99
ISBN-13: 9781784946616
Web: www.gmcbooks.com

What on earth have we here! This is a book on new timber buildings and the first photos I notice are of a drawknife, spokeshave and ripsaw – I thought they went out when HMS *Victory* was completed. What's going on? Answer: it is, I hope, the beginning of a change in housing design and workmanship that'll not only revive traditional techniques, but also give us better houses.

Westwind Oak Buildings

Let's start at the beginning and say that the author, Rupert Newman, got a degree in naval architecture, worked as a shipwright, and went on to found Westwind Oak Buildings. The company builds modern structures using green – that is, unseasoned – oak in the traditional way. Now, that may seem odd to you, depending on where you live, but in my area – south Suffolk and north Essex – we're wall-to-wall timber frame; it's just that these are mostly 500-years-old or more. And no worries because, I'm now delighted to learn, the supply of oak exceeds demand.

Early on, the author tells us that he hopes the book will provide interest and inspiration alike and he achieves and exceeds that aim. We get a brief history of timber framing – Iron Age, the middle ages, post-medieval – followed by a look at what has to be considered in starting out, especially the design and all varied costs. Next comes designing frames, including the loads and stresses that must be considered. We get diagrams of the greatest clarity with detailed explanations, neat little notes about bressummer plates and why oak rafters are laid flat.

The anatomy, cultivation and coppicing of oak are explained before we move onto making frames, which is where those tools I mentioned earlier come in, together with, of course, chain mortisers and hand-held power saws.

Raising frames and the building envelope get their proper treatment and the author also points out the possible disadvantages that have to be overcome: heat loss and acoustically poor. The glossary throws up some terms I'd not heard: cripple-jack rafter, collar purlin, sprocket. Nearly 200 well-laid-out pages, clearly-written text, finely-drawn diagrams and great photographs; at just shy of £25, it's worth every penny.

But does the author manage to be inspirational? Let's put it like this: if I were a young man, I'd build myself a summerhouse using this book, send photos of it to the author with a note saying, 'Please Mr Newman, give me a job'.


HOW STRUCTURE AFFECTS DESIGN

A 3D drawing helps to illustrate structural considerations

TALL, DARK & HANDSOME

Fine materials deserve the respect of good craftsmanship, and **Richard Warmisham**'s Mont Blanc pen box in rippled bog oak, silver and sycamore, while appearing somewhat simple in design, leaves nowhere for the maker to hide



"I like lines," says Richard, and there's no shortage of the straight variety in his monolithic box...



Photographs courtesy of www.crabcreative.com

Richard's choice of materials for the box perfectly complements the look, feel and finish of Mont Blanc's pens

Before starting a year-long furniture-making course at Robinson House Studio, Richard spent 30 years in politics – 15 of them (from '83–'98) in the House of Commons itself. After all that, he's probably very well-equipped to read the different characters of timber along with the moods and likely intentions of their grains, though woodworking was a completely closed book until he started the course. This box, then, was the first project in which he began to bring together newly acquired skills, and for which he took inspiration from Mont Blanc pens. "I love beautifully engineered things," says Richard, and his aim was to mirror the quality of these German-made writing instruments, "by making something equally beautiful [employing] the contrast between the silver and richness of oak," whose story also complements the pens' heritage.

From the outset, the box was always going to be rectilinear – "I like lines. I didn't want curves; curves are too subjective" – and the inlaid silver bar certainly helps to reinforce the impression of something machined from solid. However, the oak's figure helped to break the regularity of right angles by providing a starting point for the design. "It had a lovely ripple running at an angle," that suggested the slash-cut lid, which in turn lends itself beautifully to the box's vertical format – another break with the flat and oblong.

Lifting the lid reveals the contrasting ripple sycamore interior where the pens are loaded into perfectly fitting barrels whose silver ferrules hold them like chambered rounds. Tucked into the 'secret compartment' behind a sliding door, meanwhile, a pair of spare ink cartridges sits in its profiled slots looking for all the world like something lethal issued to double-O operatives by Q Department.

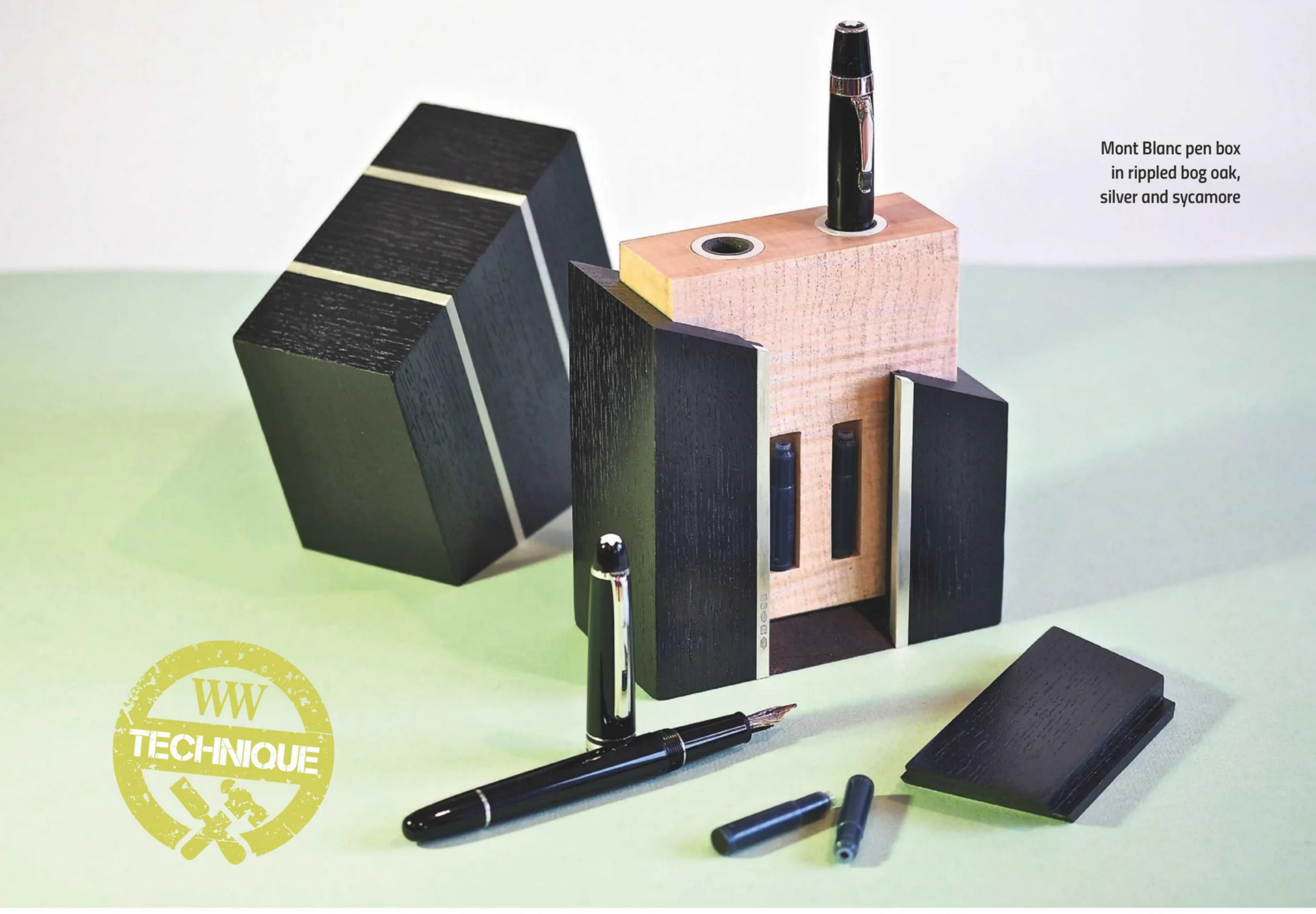
Monolithic quality

Outwardly, it's a simple-seeming design – indeed, the almost monolithic quality is one of its attractions – but any simplicity is deceptive; as Richard says: "In a box there's nowhere to hide, everything is on show." To start with, the box's six sides are mitred together; that's 24 mitres, half of them on tricky end-grain, the other half on long-grain, where any wavers or bruises will spoil the crispness of lines. There's no substitute for accuracy – it'd be churlish to mention repairs with Konig's hard wax – and it took Richard five days to prepare the sides, top and bottom, shooting their edges on a custom-made jig that produced mitres at 43° instead of 45°. Undercutting the mitres in this way removes material from the joint's interior, ensuring the edges come together to form tightly fitting corners. The other vital ingredients of clean mitres are a sharp plane – in Richard's case, a Lie-Nielsen block plane sharpened on Japanese waterstones – and plenty of patience. "It's really important not to rush it," he says. "You know when you've got a blunt blade, but when you've spent five days [working on a job] and just want to get it finished, the temptation is to take an extra cut. That last shaving is the one that really counts, though, so you have to sharpen up for it."

This was also the case when it came to planing the sycamore to fit within the assembled sides: "One shaving, try the fit; one shaving, try again." However, the result of this painstaking approach



... though the slash-cut lid introduces a touch of excitement, the ripple that inspired it is less pronounced after machining



Mont Blanc pen box in rippled bog oak, silver and sycamore

WW TECHNIQUE

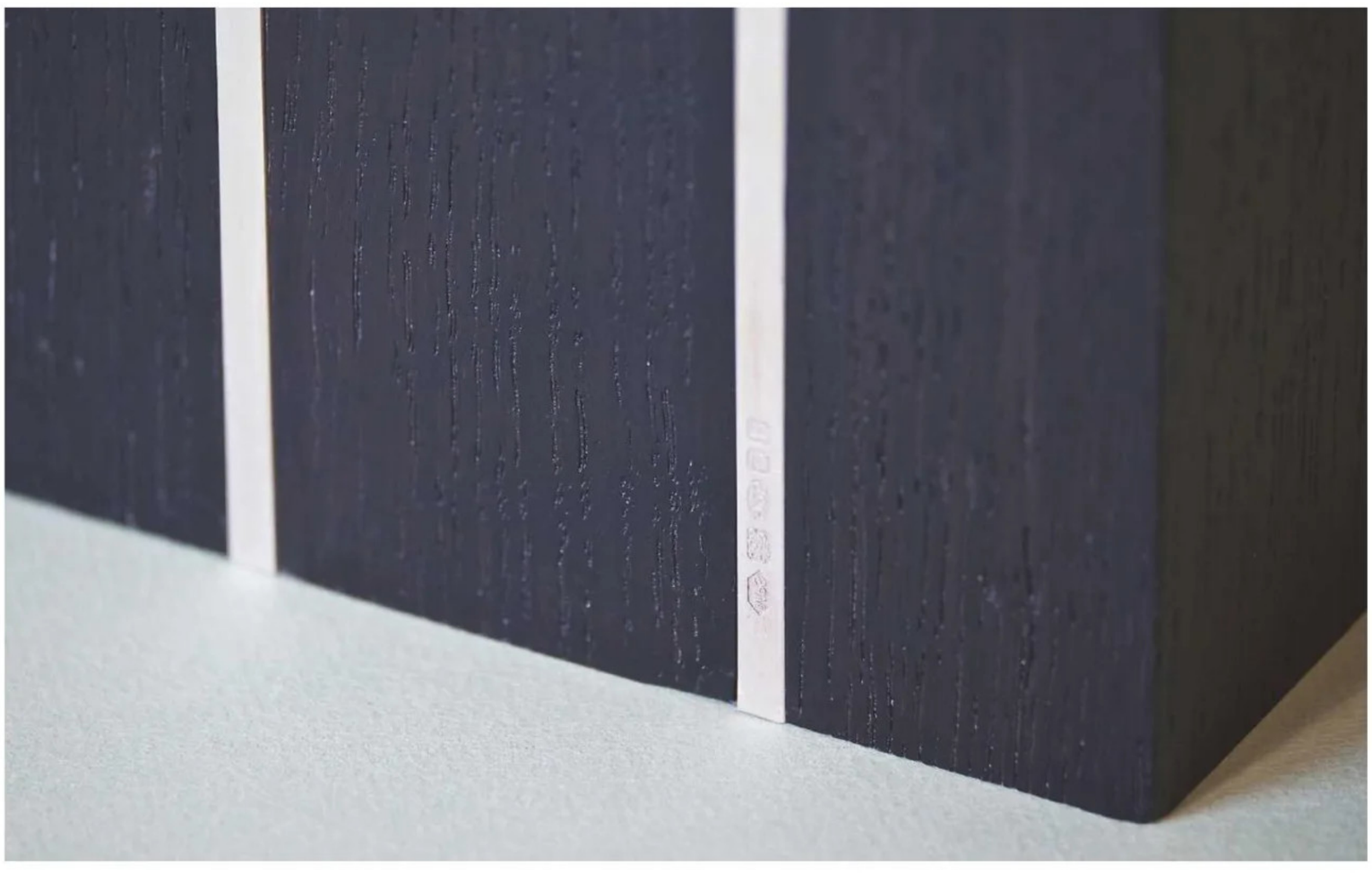
– once the sycamore had been cut in two and fitted into the top and bottom halves – is a piston-fit: as the lid slides over the base's pen holder, its progress is damped by the escaping air. It's the pneumatic equivalent of silicone damping used by car designers to bring a feeling of cushioned luxury to interior fittings.

Talking of luxury, the box's careful use of materials other than woods adds a dimension of what I hesitate to call 'extra sophistication', but which would surely be hard to achieve using wood alone. The pen-holder barrels, for example, were made from polycarbonate rod, which Richard bored and turned to size, before capping with turned silver collets – Robinson House Studio has a metal-turning lathe among its arsenal of tools. The inlaid silver lines, meanwhile, were made from 4mm square bar, which is available to buy online – except, as Richard discovered, what's delivered will probably be coiled. If you buy the silver through a jeweller, however, they should be able to straighten it without diminishing its squareness. The trick, then, was to cut and mitre the bar to fit the routed rebates and match the angles of the corners and lid – a job for another custom-made jig.

Actually, the Robinson House approach very much favours the making of specialist tools, Richard says, and when it comes to speeding up a process, making it repeatable with accuracy, or creating a point of difference in your work, there's often no alternative to a 'shop-built tool or jig. Squaring the routed cartridge slots' rounded ends, for example, was achieved using a chisel made from a file's hardened steel tang, ground to shape on the grinder.

Challenge answered

Is it any wonder that the first iteration of this, his first project, took 196 hours to complete, just a few tea breaks short of five weeks' work. If, as Mont Blanc claims, a nib isn't just a nib, then Richard's box is more than just a student project. In its five coats of Osmo polyx oil wax, the oak's colour and open grain could slip between Morocco-bound volumes on a bookshelf; the heft of its dense hardwood certainly makes it feel like a weighty book. Then again, the box reminds me of nothing so much as the heyday of cigarette packet design, which combined clean-cut paper engineering with beautiful and alluring finishes – matte whites, glossy blacks, metallic silvers, embossed lettering – and opened to present the perfectly rolled cigarettes in uniform rows beneath their foil wrapper. Even a non-smoker like me felt the allure of this branding exercise nonpareil, and Richard's box has all of their visual and tactile appeal, except that its quality is reflecting Mont Blanc's excellence, rather than being used to peddle a dried weed.



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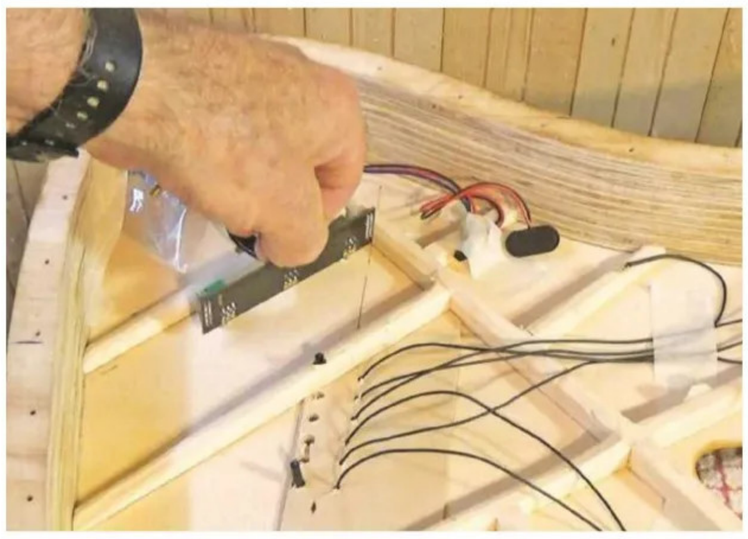
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CHISEL RATING

THE JEZ BROUN ECOUSTIC GUITAR

WW PROJECT

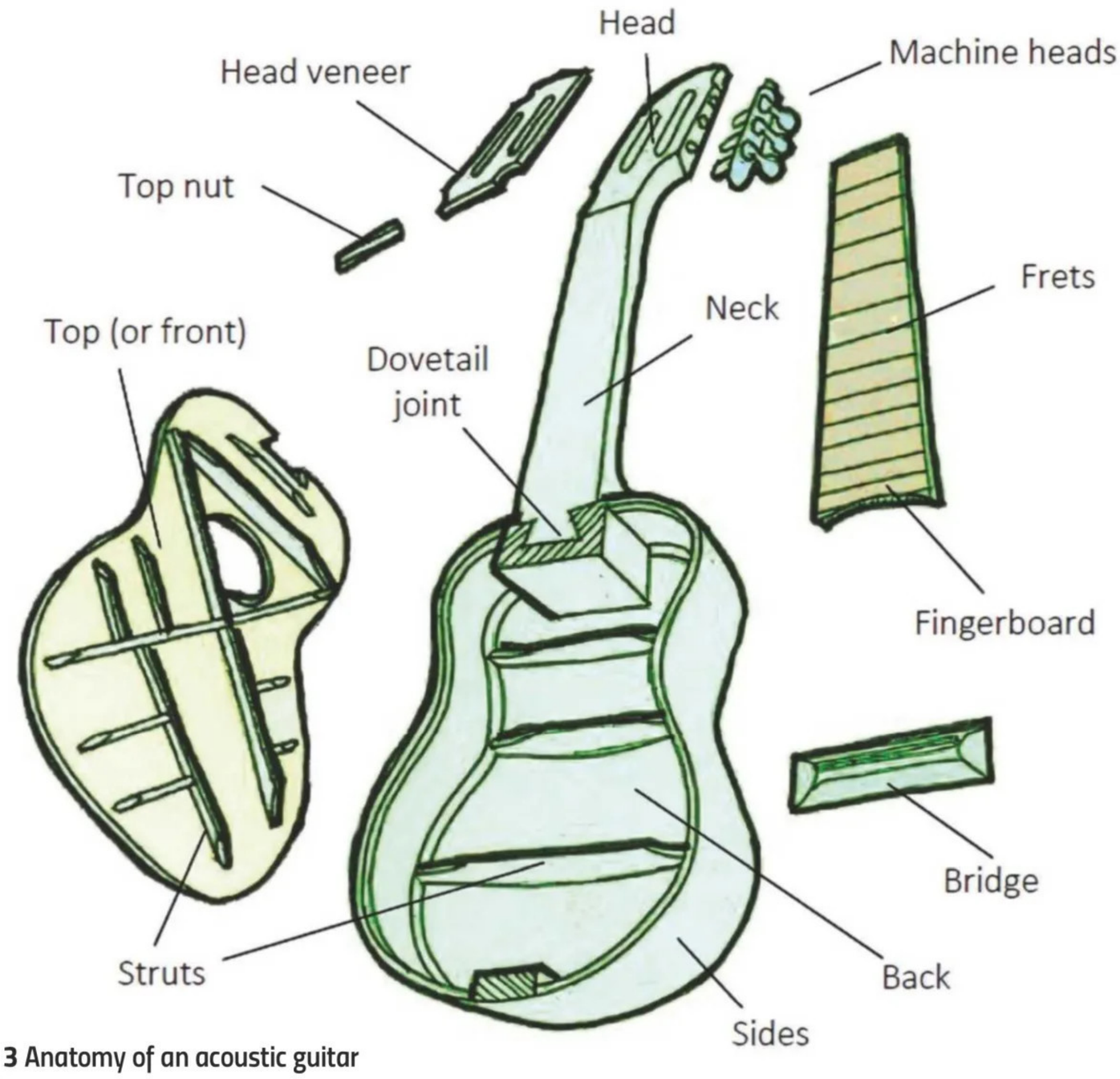
Using extracts from his book, *Guitar Making Art*, **Jeremy Broun** explains the construction processes behind the signature Jez Broun Ecoustic – electro-acoustic guitar



1 The Jez Broun Ecoustic guitar incorporates sophisticated electronics



2 Inside my guitar making workshop



3 Anatomy of an acoustic guitar

> "It took me years to figure out Jeremy's world view, even after meeting him back in 1991, to judge my work for inclusion in an exhibition of furniture makers in Bath. By coincidence, I now live in Seville where Antonio de Torres – the Stradavarius of guitar making – made the first six string guitar in 1836. Fast forward to the present day and Jeremy strips away the mystique of the luthier, showing usthe traditional way in part one, then his own energetic 'why not' guitar in part two, which I really think is a fabulous contribution and will get both beginners and experienced hands to start building a guitar, as I did at the age of 15."
> **Nicholas Chandler** – *Designer-maker, Seville, Spain*

Imaginative, modern methods

I was 17 when I made my first guitar and the only guide available was a hardback book no thicker than a guitar top, written by A P Sharpe in 1957. I still have that book today, which is only 32 pages long with just six photographs. It enabled me to build a Clifford Essex concert Spanish guitar, which I completed in a weekend, working through the Friday and Saturday night. Howard Orme, my woodwork teacher at Abbotsholme school, gave me the keys to the school workshop. It was a very nice sounding guitar, but sadly ended up being used as a cricket bat during a school barbecue later that summer. It was probably the first guitar to feature two sound holes.

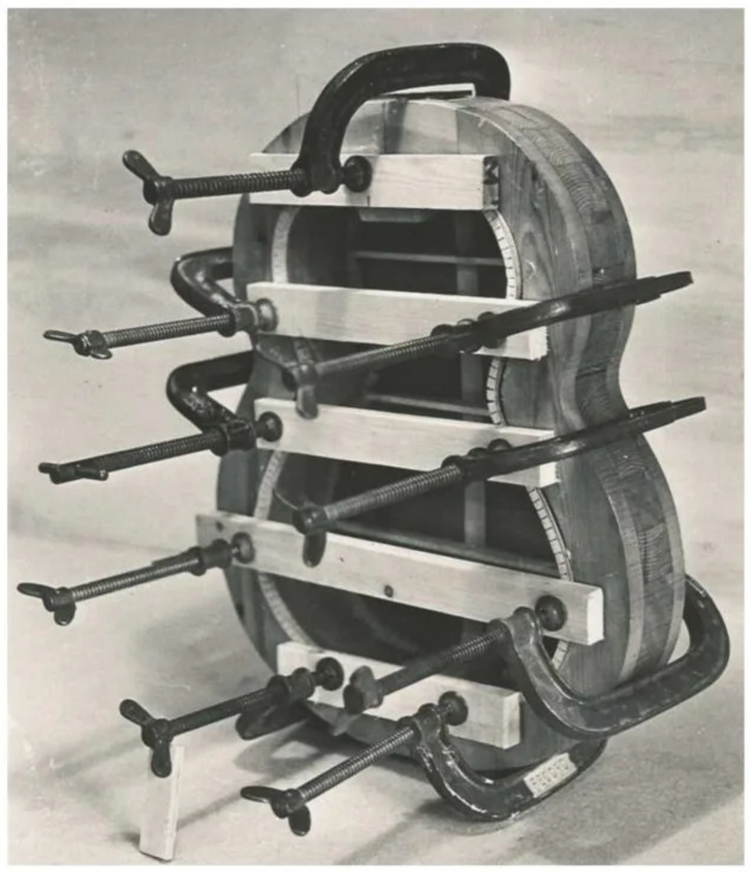
When I left school, I considered becoming a guitar builder – I find the term luthier somewhat snobbish and intimidating – but realised I'd get bored very quickly. Back in the 1960s and for many decades after, guitar making was a rigidly traditional craft. Today, however, the story is different and in the first half of my book, *Guitar Making Art*, I guide the reader through a solid grounding of traditional practice, going on to build an imaginative modern semi-acoustic guitar in the second half. It allows



4 Low cost every day woodworking tools can be used for guitar building



5 Extra tools and sundries. A small bandsaw can cost less than some hand planes

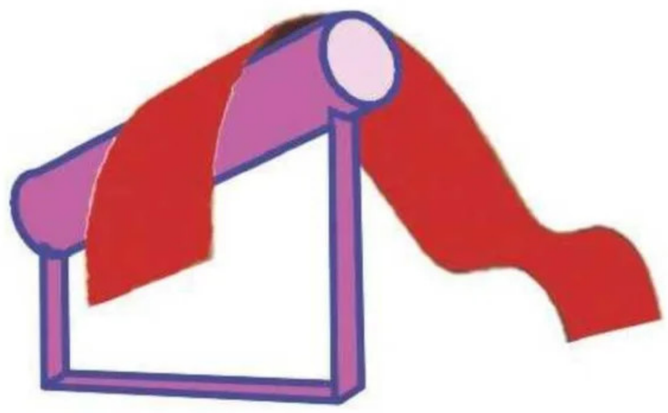


6 A traditional body former, which I photographed in 1964

a woodworker of any skill level, with low cost ordinary tools, to make a guitar that suits individual requirements.

The reader is encouraged to move tradition onwards and embrace modern materials – such as plywood, for example – and technology to build a worthy electro-acoustic guitar. With its unique online link to videos and printable plans, the book offers both comprehensive and detailed information, and will hopefully inspire confidence and creativity.

Here I'm going to share extracts from both halves of the book; traditional acoustic guitar construction and my Jez Broun Ecoustic – electro-ecoustic guitar – the design ofwhich isn't on an artistic whim, but addresses structural challenges such as how to form the body profile, which is traditionally achieved by steam-bending. Using a radical method of stack laminating ordinary plywood, various low cost shop-made jigs are devised – for example, skimming with a router in order to reduce the top's thickness.



7 A simple steam-bending jig

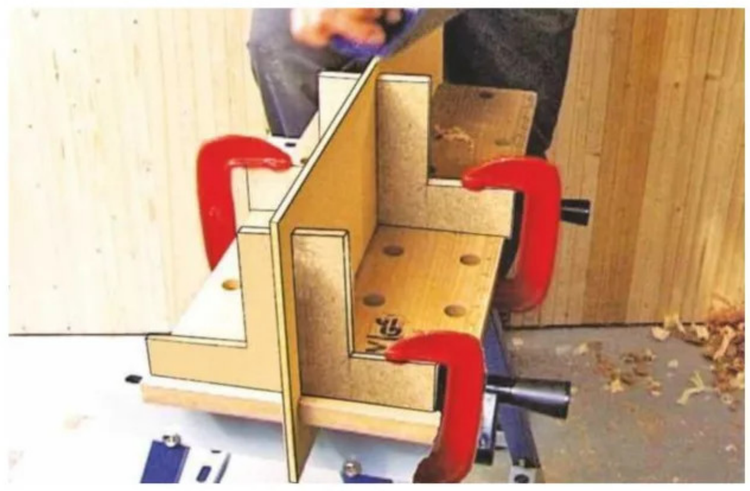
Anatomy of an acoustic guitar

The safest route for progress is to travel from the familiar to the unfamiliar, so before we embark on the journey of building a guitar like mine, let's look at the tradition of acoustic guitar building as a springboard for moving on.

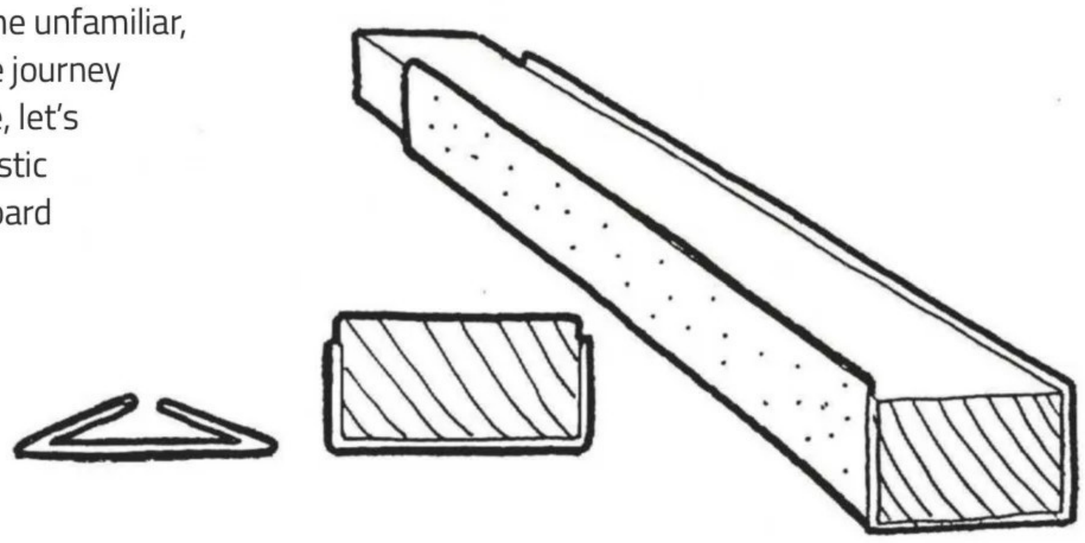
There are two types of acoustic guitar: a nylon strung classical guitar and a steel strung version, which is perhaps best typified by the strutting method used for the top (face). The purpose of the top is to transmit sound freely without it breaking. A guitar top is commonly 3/32in (2.4mm) thick. Forgive my traditional background in using old Imperial units! The struts serve to stiffen the top without inhibiting the amount of vibration.

The two major strutting – bracing – methods for nylon and steel strung guitars are Torres and Martin. The former is for Spanish classical and the latter more popular across different types of acoustic and electro-acoustic guitars. For this build, I've chosen the Martin method.

The top and its struts are traditionally made of European spruce (**photo 12**) and the figure is close-grained and closer at the centre.



8 A simple jig for supporting the top pieces for edge planing



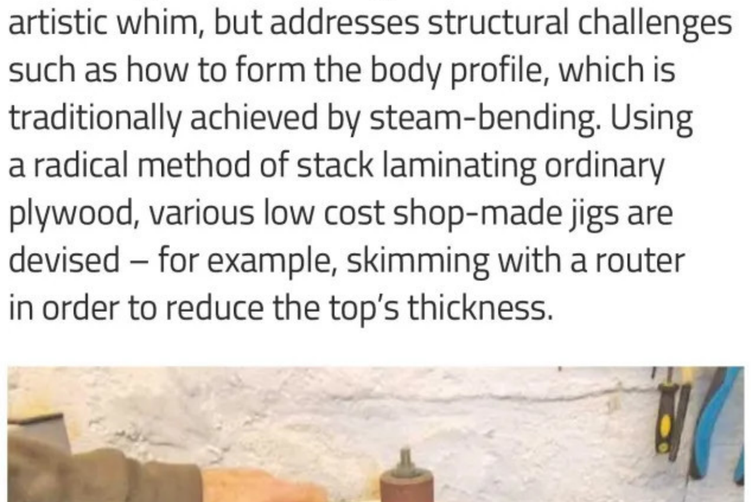
9 Abrading sticks using coarse aluminium oxide paper are employed for shaping

Two bookmatched halves make up a guitar top – as with the back. For maximum strength, the annual rings on the struts' end section should be vertical.

The acoustic properties of the back and sides – ribs – are slightly less critical than for the top. Historically Honduran mahogany, Brazilian rosewood and walnut were used, mahogany offering a mellower, earthy sound. Traditionally, the sides are steam-bent around a heated tube (**photo 7**), then held in the guitar former. The neck is the sculptural part of the guitar and critical in its profile: a wide neck – 51mm at the top nut – is for classical playing and a narrow neck – 45mm– for steel strung guitars. Necks are made of other woods such



10 Using a bobbin sander to smooth the plywood body profile



11 Shaping the struts on the top's underside



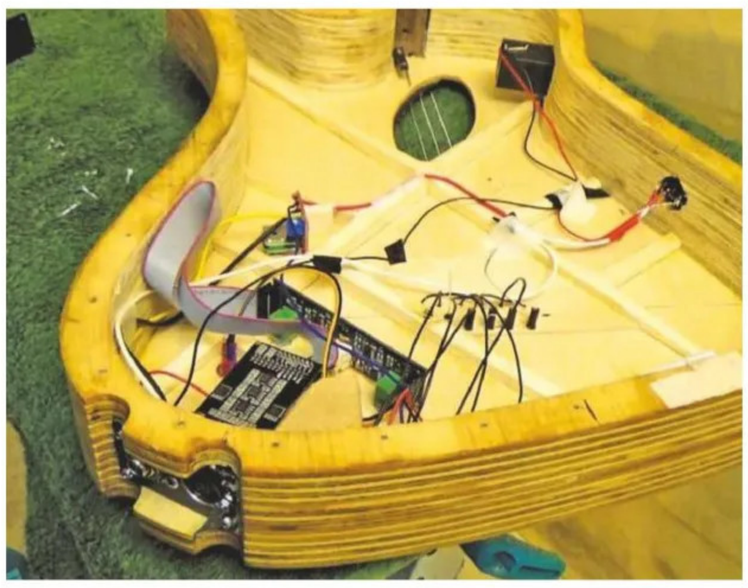
12 A spruce veneer offcut taken from the top is used for the head – a variation on the traditional design



13 Carbon fibre rods are embedded and a truss rod inserted for stiffening the neck



14 Using a rasp to shape the neck



15 A range of electronics options are available – note the back is unscrewed for access



16 Using a roller to apply varnish



17 The Jez Broun Ecoustic guitar

as maple for steel strung varieties, which have a reinforcing steel truss rod inserted, the tension on steel strings being greater. Laminating the neck adds stability and bamboo laminates are increasingly used. The revolution in guitar building during recent years has seen a very decent tone and great looking guitars achieved with even plywood-type laminated tops, which are still somewhat of a mystery to me. The fingerboard is flat in section for a classical guitar and slightly cambered – radiused – for a steel strung version. Fingerboard markers vary from minimal dots made of celluloid or acrylic, to ornate floral or bird-like inlays in mother-of-pearl. The guitar head is either slotted to take the machine heads for nylon varieties, or drilled for steel strung ones.

Tools & sundries

You don't need specialist equipment or a large workspace to build a worthy guitar; you can use general woodworking hand and power tools. Ideally you need some basic power tools/machines. Shown in **photo 4** are some of my suggested priority tools and machines, all of which are small and relatively low cost.

There's extra woodworking tools and machines (**photo 5**) that are considered a worthy investment beyond guitar making, and a priority one is a small bandsaw, which can end up costing a lot less than what some may spend on a hand plane.

Jigs

The two jigs I used when making my early classical guitars were the traditional body former and steam-bending tube. The body former, joined in two parts, is made up of softwood laminates with alternating grain for stability. It's just a little narrower than the width of the sides, allowing access for clamping the linings. The steam-bending jig is essentially a metal tube clamped to the bench with a blowtorch aimed inside. A damp cloth helps prevent the saturated wood – rosewood – being scorched as it's bent.

In my early handicraft teaching career at schools in both London and Bristol, I evolved simple methods of guitar building for pupils as young as 16, and with little woodworking experience. In the subsequent adult guitar building classes I taught during the 1990s, I evolved a very simple body jig for forming the sides, to use with cold bent plywood. The jig is very easy to make: the profile of a favourite guitar is copied onto a piece of 12mm chipboard, the inside profile cut out a little smaller and softwood strips hot-melt glued around the inner profile, then screwed in place. This jig is featured in my *Acoustic Guitar Easy Build* video integrated ebook, alongside other low cost jigs, tools and materials required to make a good sounding guitar.



18 Using the Jez Broun Ecoustic during a street performance in Bath



19 400-year-old black walnut used for the screw on the Ecoustic guitar's reverse

Making the Jez Broun Ecoustic guitar

I'm reluctant to be too prescriptive here as I want to encourage the reader to use my design mostly as a guide. However, you may of course prefer to copy it, so I'll offer the sequence more or less of how I built it.

You may not own some of the specialist machines mentioned here – such as bobbin and drum sanders (**photo 10**), and a milling machine – but all these tasks offer various fashioning options. Much of the shaping can be completed with abrading sticks or blocks using a coarse A0 paper. The DIY machines I've used are mostly low cost and the tiny bandsaw and router are priority tools.

Cutting the plywood body profile

If you can source it, I'd recommend Brazilian pine plywood for the body, which can also be used for the back. It's 19mm plywood and cuts really easily on a small bandsaw or with a jigsaw. The plans for my guitar are included with the book via the links shown opposite, so I'd obviously encourage you to support my innovation by buying the book! The guitar sides are stack laminated and offer the option of how deep you choose to make the guitar. I chose three ply laminates, giving a total depth of around 57mm. The shaping is revolutionary as it's carried out on a bandsaw, or could alternatively be completed with a jigsaw.

Making the face

I've used a medium grade European spruce top for this guitar. The guitar's acoustic quality is a bonus as this is a semi-acoustic version that relies mainly on electronics. Unless a hand plane is used, the quickest way to join the two halves is with a small router set up with a straight cutter, using a long steel rule as a batten guide. This is then mounted on a chipboard backing board, attached to a Workmate.

Glue is used to join the two halves. The closest grain on the matched halves is at the centre. The two pieces are rubbed together – to form a suction – before attaching masking tape, and stretching it to form a clamp, on both sides. My preference is Titebond Original aliphatic resin glue, which can be handled within an hour, but let it cure for a few hours before reducing the top's thickness to 3mm.



20 A pre-fretted fingerboard can be adapted



21 An unusual body profile

You can use a smoothing plane for cutting across the grain, a hand plane – working mostly across the grain – or a simple router skimming jig.

The finish is achieved by working though aluminium oxide abrasive grits – from 60-120 – mounted on a block. Use a Vernier gauge to check. The final finish on the top's face is completed later; I'm less finicky about the underside. Next, trace the top profile from the guitar body shape you first created. If you use a more conventional circular/symmetrical sound hole, then you'd obviously line up the centre join with that of the sound hole.

Designing the head

By this point, you'll have decided whether to use slotted classical or electric guitar-type holes for the tuner, which is explained on page 32 of *Guitar Making Art*. I feel that what makes guitar making an art is exploiting key features and my preference with all the extra work involved is the slotted head. You can see the various designs I played around with – why not break with convention and consider what works and looks nice?

Profiling the head & machine head slots

You may wish to design your own head, but mine is used here as a guide. When designing this part, it's important to ensure that the strings run freely to each machine head roller. Use a ½in (12.7mm) straight router cutter with a straight fence. An in-depth video tutorial for this stage, including tapering the neck ready for shaping, is included in the additional online content. Full plans of the entire build can also be downloaded.

Stiffening the neck

Most, if not all, electric steel strung guitars have a stiffening truss rod buried in the neck, which is usually adjustable to 'unbow' the neck. As there's less string tension, the nylon strung guitar doesn't require a truss rod, which also adds weight and arguably alters the tone. My guitar neck has been reduced in thickness, so I wanted to strengthen it and also be able to take out any likely bend. Here, I used two tiny square section carbon fibre rods (**photo 13**), which were light as a feather. I simply routed three grooves along the neck, epoxy glued the carbon fibre rods in place, ensured the truss rod was tight, and put tape around it to prevent any future rattle.

The hexagon recess takes an Allen key, which is accessed through the sound hole.

Sculpting the neck

Perhaps the most satisfying part of the guitar build, and certainly the most time-consuming, is sculpting the neck. You can use a spokeshave but I've mostly abraded it, working through the coarse grits of AO paper to various files. Draw lines down the neck (**A**) to denote the neck's width and depth boundaries. These important lines mustn't be removed until the very final shaping. Start by working on the stem, taking off the corners, and make the first cut at 45° (**B**), continuing to remove the edges until a curve is formed using the bath towel technique, with thin strips of AO paper. The heel is shaped with round files, rasps, abrading rods and narrow strips of AO paper.

Electrics

The most basic electrification of an acoustic guitar is to strap a magnetic pickup across the sound hole and link the wire internally to a ¼in jack socket, located on the guitar's base. However, this method is limited to steel strung varieties.

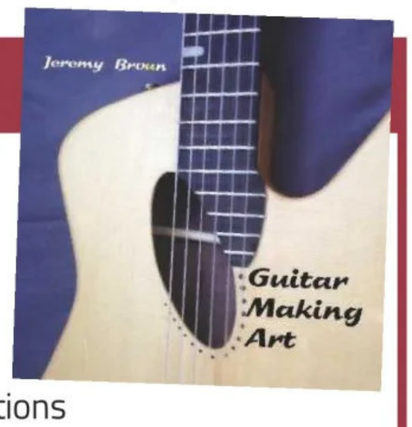
The piezo pickup is a wonderful invention for both steel strung and nylon guitars. Instead of a magnetic signal, it uses crystals for amplifying the sound. The neatest solution is to use an under saddle piezo pickup so that everything is concealed. The tiny jack links to a preamp (**B**) that itself might include an extra internal microphone – called a 'blender' (**C**) – which adds to the richness of sound. You can extend the microphone telescopically for public address. A useful on-board effect, saving the need for a foot pedal, is a delay effect built into the preamp. This links to a piezo under saddle pickup. There's a huge range of knobs and switches for electrified guitars. Other electronics that avoid foot pedals and cables are preamps for guitar distortion – Ironstone, for example – as well as wireless jacks. See back cover of book for online links to PDF file technology options and videos, and page 70 for further electrics.

Varnishing the guitar

This is a high point of the guitar build and whether to go for a high gloss or matt finish. I tried both and found that a few imperfections on the back were brought to my attention, so I left the top coat as matt polyurethane. Sandwiching coats of matt and gloss seems to work. The base coat is always matt and diluted with 20% white spirit/turps. Gloss coats tend to build up the coating's strength. Rubbing down in between with a Lubrasil paper, or 400 wet and dry with a block to maintain flatness, is important. You can always change from matt to gloss, and preparation here is, of course, essential.

I also used a roller (**photo 16**) and with practice, the orange peel effect can almost be eliminated. A water-based acrylic varnish would be more environmentally friendly, first applied by brush to build up a few coats, then using an aerosol afterwards, cutting back with a fine paper. Vacuum the wood to remove any dust. The very final stage is to use ultra fine '0000' steel wool, perhaps dipped in a little wax polish.

FURTHER INFORMATION



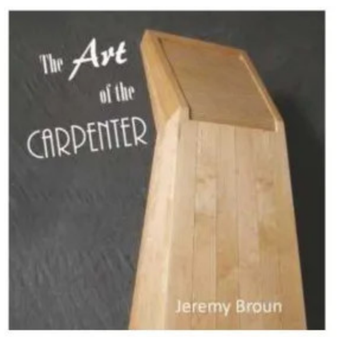
This excerpt is taken from *Guitar Making Art*, by **Jeremy Broun**

80 pages; 28 illustrations – photos and diagrams
Online content includes five A4 printable plans and four videos

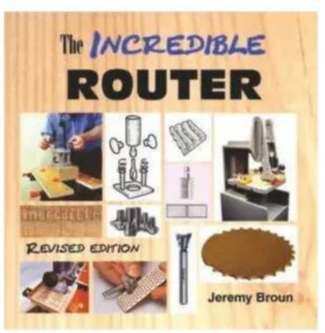
- Overview
- What does it sound like?
- Student testimonial
- Shaping the head and installing machine heads

Guitar Making Art is part of a small range of unique hardback books, written by Jeremy Broun, which he also designs and self publishes. Links to online content are included on the back cover, and signed copies available to buy via **www.woodomain.com/online-store**

Other books by Jeremy Broun



The Art of the Carpenter



The Incredible Router – Revised Edition

LETTERS

★LETTER OF THE MONTH

RECYCLING IDEA FOR WOODWORKERS

Dear Tegan,
Having acquired surplus boards free of charge from a building project, I converted these into novelty signs for local community activities. I'd originally thought of A-boards, but they're heavy and require more material. Any fun design can be created, perhaps using clipart, for example, which can be downloaded online free of charge. Printed off under a grid pattern, the illustration can then be enlarged onto the board. The next step is to run a jigsaw around the outline before painting in the face and body details, leaving the A2 poster space white.

I found that posters pasted onto this space washed off in rainy weather, so I remedied this by putting frame moulding around the top and sides of the A2 space. Sheets of acrylic can be purchased at builders' merchants, then cut to size. The acrylic panel slides up from below and is held in place by a simple peg. As the moulding top and sides are sealed with glue or mastic, rain isn't able to spoil the posters. These double-sided boards are small enough to fit across most car seats, and can be simply leaned against any lamp post or bollard, tied with string or padlocked with chain, ideally no more than 10 days before the event. Ensure to be aware of obstructing paths or blocking driver views at junctions.



If you'd like to do your bit for the local community, as demonstrated here by Colin, why not have a go at making a novelty sign to advertise an upcoming fundraising event?

During the '60s, I worked in publicity, sharing an office with 'Tumble' Tumbletee from Startrite Bandsaws in Gillingham – happy days! I advise anyone creating posters for community events to think big... few words as large as possible in order to catch the rapidly passing eye.
Best wishes, **Colin Reeves**

Hi Colin, we love your novelty signs and what a great idea for using up offcuts and recycling leftover materials that'd otherwise likely go to waste. You're clearly doing a great job of supporting local community activities in your area and it sounds like you've now perfected the design and making process, albeit through some trial and error. Keep up the great work and hopefully other readers will be inspired to have a go at making one of these charity signs and in doing so, raising awareness of various events taking place in their localities.
Best wishes, **Tegan**

HAD I BUT WOOD ENOUGH, & TIME...

Dear Tegan,
I thought I'd share a recent tale about how I found myself getting misty-eyed when it came to saying goodbye to some memory-rich timbers. How ridiculous! To get all nostalgic about parting company with bits of wood that haven't been part of a living tree for half a century, and yet I'm feeling a touch soggy round the eyes.

Perhaps it's because giving up said pieces involves letting go of the dream of turning them into things of usefulness, even beauty, that might outlast me. Giving up a small illusion of immortality, yet I must accept the limitations of time.

So I've decided to relinquish several pieces that've been hoarded for years with the vague idea they might come in useful for significant projects: a cupboard for a daughter; a canoe for a son; a tree-house for a grandchild. None of them are going to happen. The projects I make now are smaller, more intimate... more limited.

Six special pieces

There are six pieces in all: three teak; two wenge; and one yew. And each has a story.

The yew, for instance – a waney-edged plank over 1in thick and almost 6ft long – came from a retired RAF transport pilot near Exeter. On those flights when his plane was returning empty, he made a point of looking out for uncommon timbers that he could pick up cheaply. He had a barn full of them and was gradually selling these off to swell his pension. The yew plank used to be 3ft longer but I've used bits to make a plate and a small box, so it's now 1,760mm long × 230mm wide × 30mm thick.



Ready for anything. From the left: three teak beams, one of the wenge planks, and the waney-edged yew line up outside Tony's shed, awaiting buyers

Then there's the wenge, a legacy of my father; a keen amateur woodworker who spent his working life in the Army. Near the end of his career in the mid-1970s, he spent two years as a military attaché in Zambia. Packing up for return to the UK, a crate was made to house his belongings.

Chest-high, a long arm's-length wide and 8ft long, the chest was made entirely from African hardwoods. The wenge frame featured 4in thick posts and rails, bolted together and filled in with foot-wide, 4in thick iroko slabs. When delivered to his home – on one of those flat-bed lorries with a small built-in crane – the crate was so heavy that it couldn't be lifted off without tipping the lorry over, so had to be dismantled where it stood.

Over the years, I've used the iroko to make a complete set of kitchen cupboards, several boxes and, with the wenge, the double bed I slept in for 30 years. Now just two sizeable wenge beams remain: both are 115mm wide × 45mm thick; one is 2,130mm long; and the other, 930mm.

Finally, the teak. All three pieces come from one monster beam that I bought a decade and a half ago from a naval fitter in Plymouth. I remember that in order to get it into my car, I had to lower the back seat and front passenger seat, and it took three of us to lift it in from the fitter's garage floor. He explained to me quietly that he'd 'liberated' the beam from Her Majesty's dockyard in Devonport, with the plan of making it into a mantelpiece for the huge old fireplace in his cottage. However, he'd never got around to the project, so the beam had been seasoning on sticks in his garage... for 40 years.

To make it manageable, I had the beam cut up in a local sawmill, and, as part of the price, made his wife a curved and carved swing. Since then, more bits have gone on many projects, but now, three long pieces remain along my shed floor, and I keep tripping over them whenever trying to make something on the lathe. So they have to go. All three pieces are 2,230mm long – one's nearly square at 90 × 70mm across; the other two are 90 × 40mm.

Anyone interested in one or more of the pieces is welcome to get in touch. Sales will be 'buyer collects', I'm afraid, but rather than being concerned with getting a good price, it's more important that all pieces go to good homes and are used for good projects.
Regards, **Tony 'Bodger Scott'**

Hi Tony, what a wonderful story! These are clearly not just any old pieces of timber, and each very much has its own story to tell. I'm not sure which is my favourite, but I'm drawn to the teak due to its West Country connections. If any readers would like to take these pieces off Tony's hands – perhaps you're a timber collector, or have a special project in mind – give him a call on 07973 829 209. Both he and the pieces of wood live in North London.
Best wishes, **Tegan**

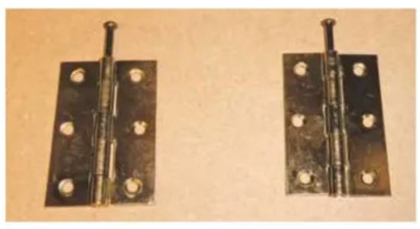
READERS' HINTS & TIPS

For the next six issues, in conjunction with Veritas and Axminster Tools, we're giving one lucky reader per month the chance to get their hands on a fantastic Veritas apron plane with PM-V11 blade. Ideal for trim carpentry and featuring a ductile cast-iron body, its unique side wings allow for a comfortable, firm grip. To be in with a chance of winning this great piece of kit, just send your top workshop hints, tips or pointers – indeed anything that other readers may find useful in their woodworking journeys – to **tegan.foley@dhpub.co.uk**, along with a photo(s) illustrating your tip in action. To find out more about Veritas tools, see **www.axminstertools.com**



HANDY HINT:
FRICTION HINGES & SCRAP WOOD TEMPORARY JAWS

I had some doors that wouldn't stay open or even ajar, and I thought this problem could perhaps be solved by using friction hinges. I set about making some using inexpensive loose pin hinges, replacing the pins with 4mm threaded rod and nylon locking nuts at each end. Tightening the nuts squeezes the hinge together and makes its opening stiffer. I found that two of these, placed on each door, worked well and indeed solved the problem. Obviously if two aren't sufficient in the first place, or the doors eventually get slacker, the nuts can be further tightened as necessary.



Homemade friction hinges make use of inexpensive loose pin hinges



Alan replaced the pins with 4mm threaded rod, and nylon locking nuts at each end

Secondly, I have a large mechanics vice, which I find useful for all sorts of projects. However, as the metal jaws aren't friendly to softer materials, I – probably like many other readers – made some scrap wood temporary jaws. These are fine, but loose when the vice is open, so as an improvement, I added two rare-earth magnets to each. The end result is that the temporary jaws now 'stick' to the metal ones a lot more effectively when it comes to positioning a workpiece.

Alan Hughes



Adding two rare-earth magnets to each of the scrap wood temporary jaws ensures they 'stick' a lot better

WOODWORKING POETRY

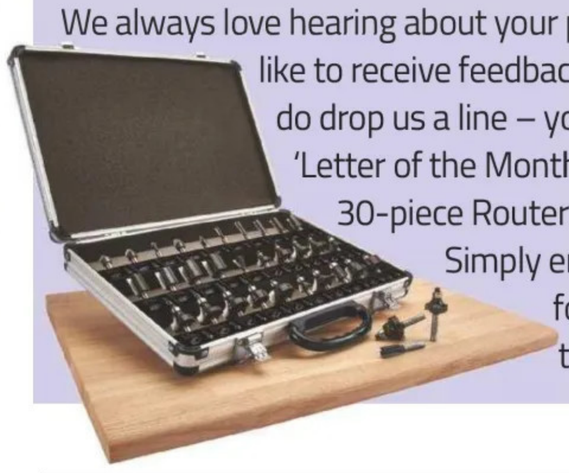
Doug Nicholls describes the joy of working a treasured piece of timber, conjuring up the emotions of revealing not only the many layers, but also what lies beneath, just waiting to be discovered...

Riches

Western red cedar, cheap as chips,
Like balsa, but perfumed to gas the moths,
Apparently brown. I protected some with shellac
And forgot about it for years
Until the temptation to try a plane iron
I had honed so sharp
It seemed to cut the air
And even chop the legs off gravity.
The slice was crisp and nice.
The coating slivered off as if I blew the plane
To reveal a beauty the outer coat concealed.
In several passes I exposed its gleaming gold,
A seam of silver, ivory, a purple amethyst,
Sparks of jade and painite, red sunsets,
Milky pinks of the loveliest lovers,
A streak of Prussian blue,
Canary yellows, sap greens.
It was a mine I could explore for ever
And never cover up, yet ultra violet light
Would turn it grey,
It could only rainbow for a day

WRITE & WIN!

We always love hearing about your projects, ideas, hints and tips, and/or like to receive feedback about the magazine's features, so do drop us a line – you never know, you might win our great 'Letter of the Month' prize, currently the new Trend ¼in 30-piece Router Cutter Set, worth over £100. Simply email **tegan.foley@dhpub.co.uk** for a chance to get your hands on this fantastic prize – good luck!



PLANING THE WAY TO A JAPANESE-INSPIRED LAMP



Barry's Axminster Rider Jack plane has proved very handy for producing the sides of a Japanese-style kumiko lamp

Hi Tegan,
You may remember me visiting your stand at the 'Harrogate' show back in November 2022, and thanking you for the Jack plane I won in exchange for sending in my top workshop tip. I thought I'd share details of the latest project the Rider plane's been used to make, although I also find myself relying on it for many other workshop tasks; however, this time round, this happens to be planing the sides of a kumiko lamp.

In terms of the process, I start by rough cutting the poplar to dimension, then use a simple jig, purposefully made for the plane. Next, I proceed to plane what'll end up being the lamp's main structure. I must also mention that this project is influenced by Jason Breach's Japanese-inspired lamp, which was featured in a recent video published by Axminster Tools.
Kind regards, **Barry Starkey**

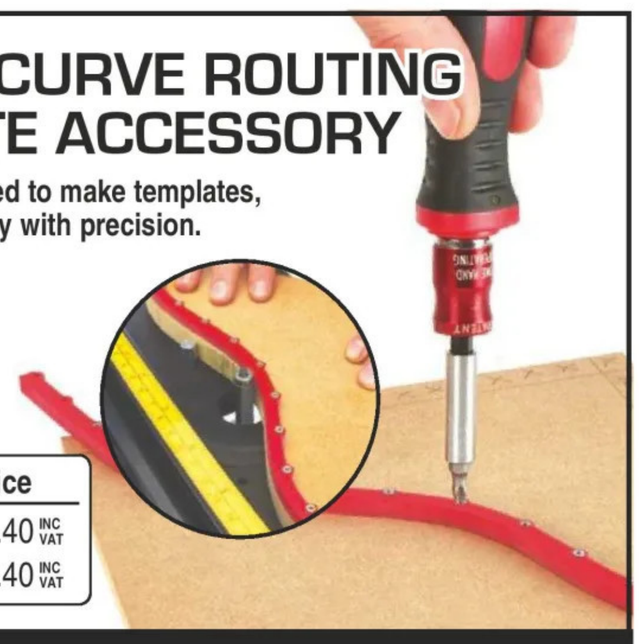
Hi Barry, thanks so much for stopping by at last year's show! It sounds like the plane is getting a regular workout in your workshop, which is fantastic to hear. The kumiko lamp sounds wonderful, too. We hope the plane continues to come in handy and serves you well for many years to come. We hope to see you in November at this year's 'Harrogate' show. Best wishes, **Tegan**

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WW
TECHNIQUE
TORMEK T-4
Water Cooled Sharpening System

HOW TO SHARPEN TOOLS WITH A TORMEK

PART 1

Using the **Tormek** method along with a dedicated machine, knives and a whole range of other tools can be sharpened to a durable and razor-sharp result. Here, in part 1, we look at techniques and jigs designed for sharpening various knives and drill bits, aimed at both the professional and hobbyist

FURTHER INFORMATION

For more information on Tormek, see **www.tormek.com**
To find your nearest reseller, visit **www.tormek.com/uk/en/resellers**

KNIFE SHARPENING: How to achieve a lasting, razor-sharp edge

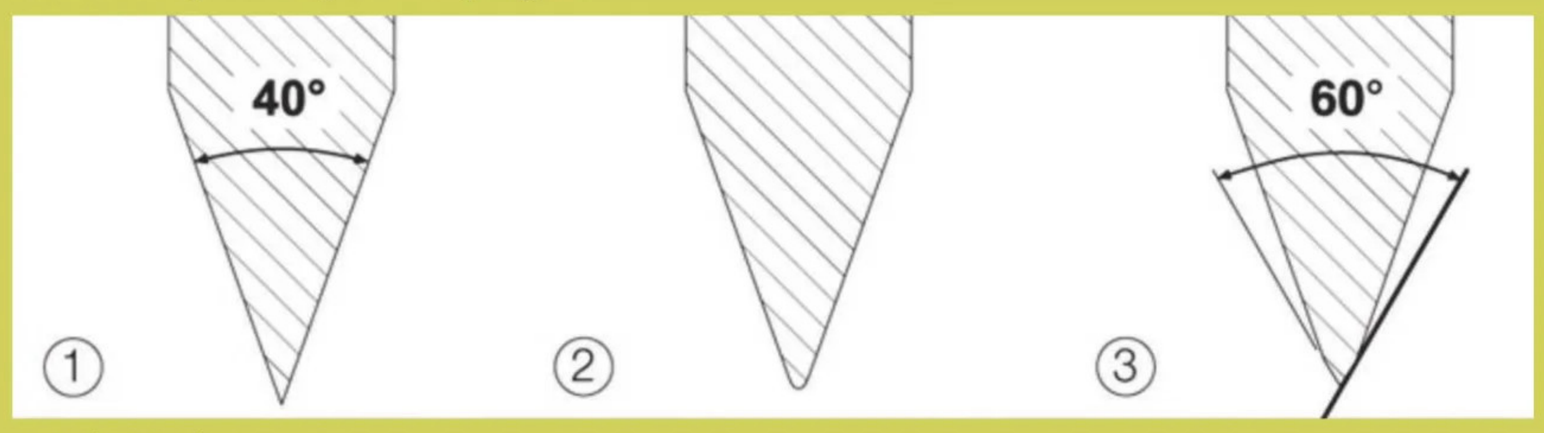
Tormek knife jigs allow a knife blade to be restored to its original and optimal edge angle. Rather than just sharpening or honing at the edge's utmost tip – which only temporarily increases the sharpness – an even, durable bevel is created along the entire knife blade.

A durable edge

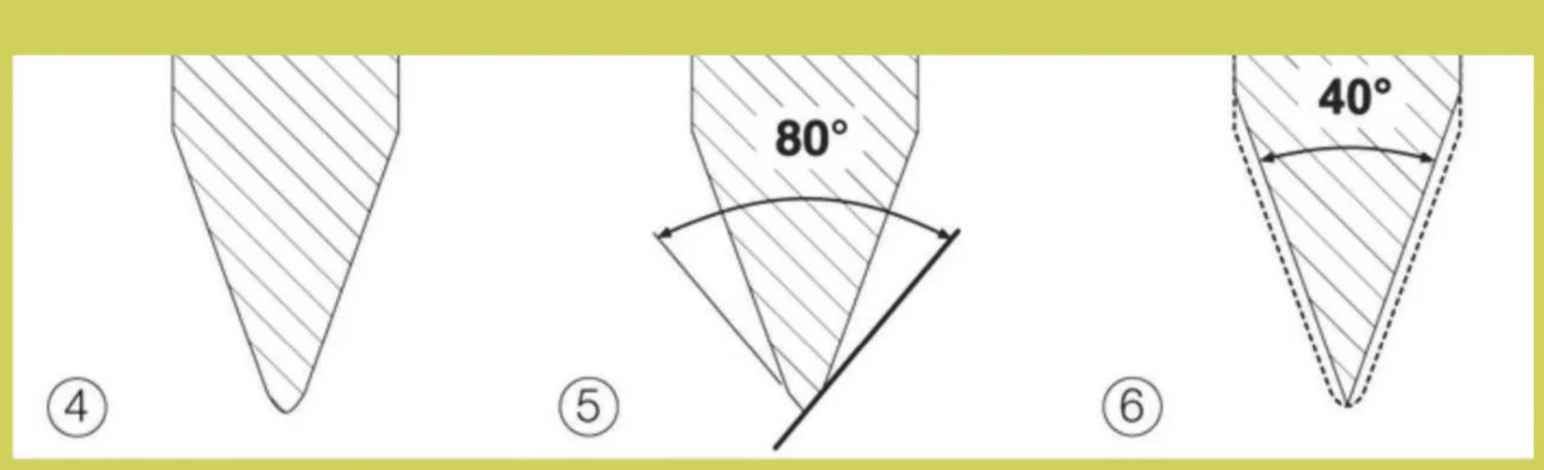
When sharpening and honing using Tormek's range of knife jigs, the user is in full control and achieves a constant bevel angle for the full knife blade. Since the knife is re-sharpened to the same edge angle, there's no risk of removing an unnecessary amount of steel, thus making sharpening efficient. Knives are subjected to minimal wear and there's the benefit of always working with a very keen blade, which has been sharpened to the ideal edge angle.

For those used to touching up a knife edge without leaving the workspace, a sharpening steel can be used in between sharpenings using the Tormek system; just keep in mind that the edge angle will unintentionally increase as time goes on. After a few touch ups with a sharpening steel, the user will come to a point where the full bevel needs to be restored and optimally sharpened to the intended edge angle.

From sharp to dull, to sharp again



1. A sharp edge;
2. The edge is worn and blunt;
3. After honing on a whetstone or by hand using a sharpening steel, the edge is made sharp again, but this time, with an increased edge angle.

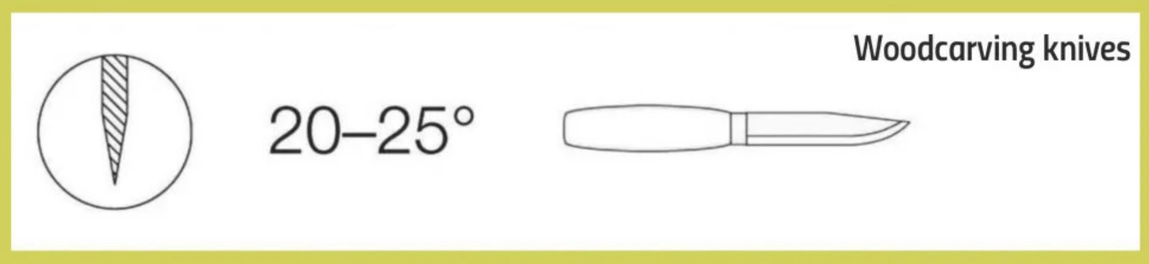


4. After another period of use, the edge becomes blunt once again;
5. Another honing sharpens the edge to a still larger angle;
6. The edge is now re-ground using the Tormek system, to its original shape and edge angle.



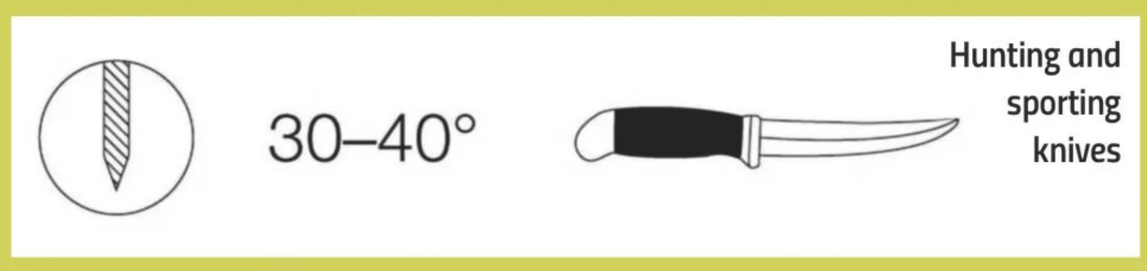
Gentle on the steel

The grinding wheel rotates at a slow speed and the edge is continuously cooled with water during the sharpening process. This means that there's no risk of the steel being overheated and damaged. Since it's possible to remove the minimum amount of steel, valuable knives will therefore last a long time.









Superior sharpness

The jig rests on the Universal Support and affords the user full control over the edge angle. The burr that builds up during sharpening is easily removed on the Tormek Leather Honing Wheel, which also polishes the edge so that it's razor-sharp. The end result is a very keen, longer lasting edge.



Knife sharpening angles – manufacturer's recommendations

A knife's recommended edge angle is often stated on its packaging, but if not, this information can be found on the manufacturer's website. Tormek has created a list of common angle recommendations from some well-known knife manufacturers.

EDGE ANGLES FOR DIFFERENT TYPES OF KNIVES

The ideal edge angle is dependent on the type of knife and area of use. A knife for cutting meat should have a larger edge angle than one for cutting vegetables. A small edge angle – 25° – will cut easily but also be more sensitive to wear and damage. A larger edge angle – 40° – will yield a stronger, more durable edge. Shown above are some suggested edge angles for sharpening different types of knives.

An edge angle can be set with the WM-200 AngleMaster. For knives with a small bevel, such as kitchen knives, it's easier to set the edge angle onto the knife blade, then half the number of degrees to achieve the same result. Visit the AngleMaster product page on Tormek's website to see how it works.



SHARPENING THE TORMEK WAY: Professional sharpening of all edge tools

Precision sharpening for optimum results

Tormek has been dedicated to developing the best sharpening solutions for different types of edge tools since 1973. Offering innovative and user-friendly products of the highest quality is and remains essential to the company. There's currently five models of water-cooled sharpening system for most available edge tools, along with two different knife sharpeners. Regardless of whether the user is a professional woodworker, DIY enthusiast or chef, Tormek helps to maintain the sharpness of a wide range of tools, which in turn raises work quality.

A sharpening machine for everyone

Tormek sharpening machines all have different applications. Whatever needs to be sharpened, to maximum sharpness at maximum precision, there's a suitable Tormek machine to meet these needs. If the user has many different tools to sharpen, and perhaps uses them on a professional basis, the powerful Tormek T-8 model offers excellent water-cooled sharpening of all edge tools. For the DIY enthusiast or woodworker with limited space, the compact Tormek T-4 Original is a better fit, which also comes equipped for hunting and outdoor as the Tormek T-4 Bushcraft. All water-cooled sharpening machines are compatible with Tormek's wide range of jigs and accessories.

Gentle on the steel

Using the Tormek method ensures that only the minimum amount of steel is ground away, each time a tool is sharpened, thus giving them a longer service life. A user has the ability to exactly repeat an existing angle, along the tool's entire bevel, and the grinding wheel rotates at a low speed, with everything in place to minimise the amount of steel removed. In addition, this also ensures that the steel never loses its temper. With the Tormek sharpening system, water acts as a coolant, while also washing the steel particles from the sharpening process down into the water trough supplied.

Maximum sharpness

In order to achieve maximum sharpness, it's important to finish the sharpening process by honing and polishing the tool on a honing wheel, and as Tormek says, this is where the magic happens. It's only during the honing process that the burr, which appears during sharpening, is removed, giving a long-lasting, razor-sharp edge. Users are reminded to always hone a tool with the honing wheel rotating away from its edge – edge trailing – and to devote some extra time and attention to this stage. For long-lasting sharpness and maintenance purposes, a tool can also be honed between sharpenings, until the next time it's due to be thoroughly sharpened.

Consistent results – *every time*

Tormek's range of jigs – designed for the water-cooled sharpening system – provide the user with full control and repeatability during the sharpening process. Colouring the bevel with a marker allows an existing angle to be quickly and easily found and repeated. To impart a new bevel angle on a tool, the WM-200 AngleMaster can be used, or a desired angle easily set in the







knife sharpener's patented guide to achieve a new, precise angle. The new angle can then be easily repeated using the marker method the next time a tool's due to be sharpened.

Sharpen according to individual needs

There's a wide range of unique and patented jigs and accessories available for the Tormek water-cooled sharpening system, which allow almost any type of edge tool to be sharpened. Chisels, scissors, drill bits and so much more – whatever the item, using a Tormek guarantees optimum results every time.

Sharpening tools for professional crafts, hobby or culinary use

Sharpen knives and other tools to a durable and razor-sharp result. Using Tormek's extensive sharpening machine range, a user can sharpen a wide range of different knives and tools for both professional and hobby use.

TORMEK LIVE SHARPENING CLASSES FOR KNIFE SHARPENING

Familiarising oneself with knife sharpening can feel a little overwhelming, but in each of Tormek's live sharpening classes, all steps are tackled methodically and explained fully, with the overall aim of showing how to achieve professional sharpness using the Tormek sharpening system and methodology.

Knife sharpening | Part 1 |

Tormek's Wolfgang and Sébastien show how to sharpen three different types of knives on the Tormek water-cooled sharpening system. They demonstrate how to sharpen a regular chef's knife, filleting knife, plus a skinning knife, which features a very rounded belly at its tip. In addition, they also use the KJ-45 Centring Knife Jig and KJ-140 Wide Centring Knife Jig, which have been updated since recording.

Advanced knife sharpening | Part 10 |

For those users looking to take their knife sharpening to the next level, the advanced class will prove ideal. Wolfgang and Sébastien talk about the many aspects of knife sharpening that are often discussed and debated in international sharpening forums among craftspeople and professionals alike. They take an in-depth look at the exact edge angle's complexity, how to sharpen certain kinds of knifes with different shapes and materials, the importance and function of honing, before finishing off with some basic knife care.

TORMEK US-430 UNIVERSAL SUPPORT EXTENDED: For sharpening long knives, cleavers & machetes

Sometimes the regular Universal Support just won't cut it; it might be too short lengthwise or height-wise. Using the US-430 Extended Universal Support permits the sharpening of both longer and taller blades – i.e. long knives, cleavers and machetes. As with Tormek's other Universal Supports, it features Micro Adjust with a scale for precise setting of the sharpening angle.

TORMEK LIVE SHARPENING CLASS: Demonstrating the Centring Knife Jig

Jigs KJ-45 & KJ-140 | Part 16 |

This particular episode looks at both the KJ-45 Centring Knife Jig and KJ-140 Wide Centring Knife Jig, both of which been developed to take precision knife sharpening to the next level.

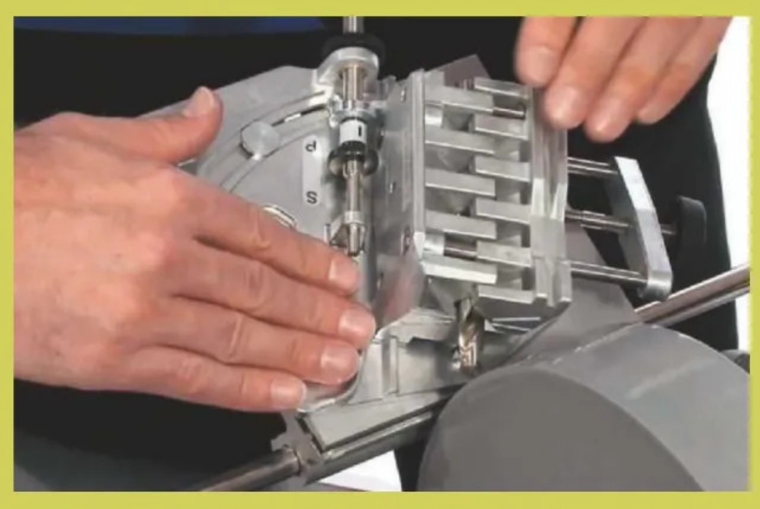
Tormek's patented KJ-45 Centring Knife Jig allows the user to achieve symmetrical bevels with the same angle on both sides of the knife, regardless of blade thickness or geometry. Whether sharpening a regular kitchen knife or a thicker, tapered hunting knife, the same results will be achieved on both knife bevels without having to reset the jig. The KJ-45 fits most types of knives and is suitable for use with woodcarver's straight drawknives and gardener's pruning shears.

The KJ-140 Wide Centring Knife Jig features a longer clamp, which stabilises flexible knife blades, such as filleting knives, to prevent them from bending. This allows a user to achieve the same angle and pressure over the entire bevel. Both new knife jigs work with the T-4 and T-8, as well as older models with a Universal Support.

Tormek is always honing ideas for in-depth episodes of its Tormek Live Sharpening Classes. Subscribe to the newsletter via the Tormek website – **www.tormek.com/en/inspiration/newsletter** – to receive notifications regarding new episodes, watch live and ask questions directly to the experts. Tormek also has its own YouTube channel – search for 'Tormek Sharpening Innovation' – which users can subscribe to by clicking on the bell icon.

DRILL BIT SHARPENING

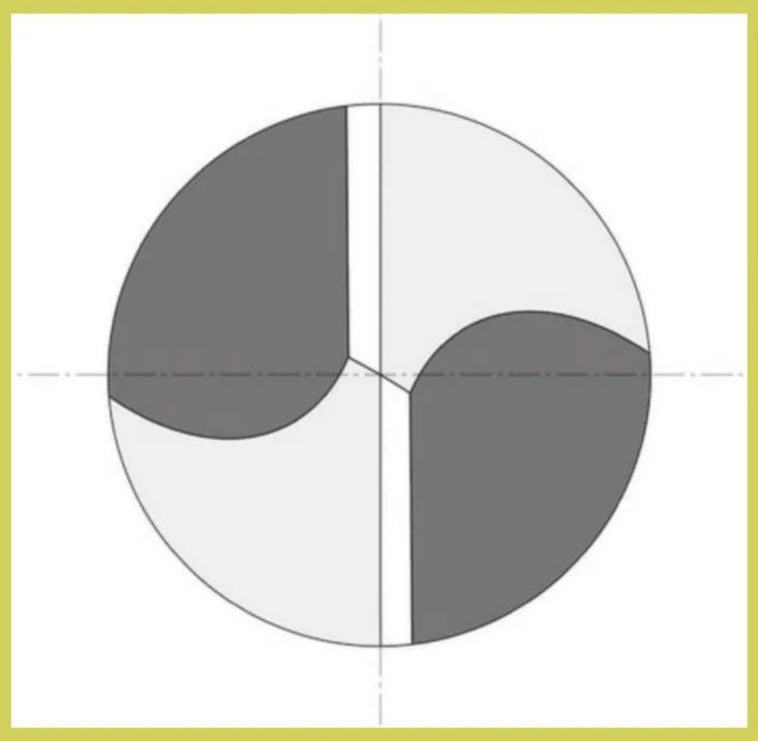
Give new life to drill bits with the patented DBS-22 Drill Bit Sharpening Attachment, which sharpens to the highest precision. Optimal point and clearance angles can be set according to each drilling requirement, which depends on the drill size and material. Worn and broken drill bits can be completely restored to a perfect shape.



Using the DBS-22 Drill Bit Sharpening Attachment, dull and blunt bits can be completely restored

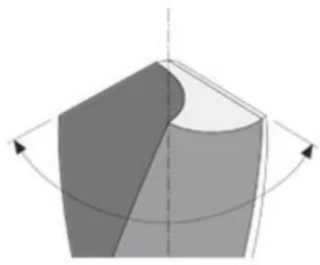






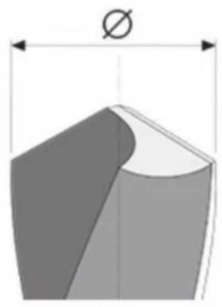
The drill bit receives a four-facet point, which doesn't walk. It bores a round and straight hole with close tolerances





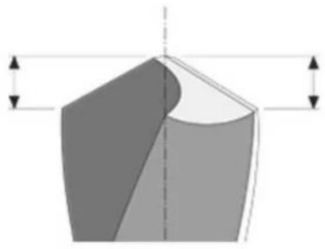
Sharpens all point angles

It can be set at any angle between 90° and 150°.



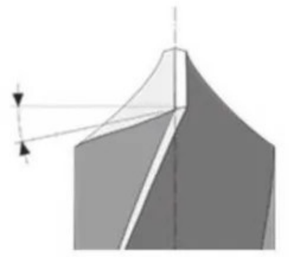
Sharpens drill bits from 3–22 mm

One and the same drill holder copes with all sizes between 3 mm (⅛") and 22 mm (⅞"). No change of chuck required.



Always equal cutting edges

The two cutting edges are sharpened symmetrically and work in perfect unison which prolongs the life of the drill.



Always the right clearance angle

The optimal clearance angle can be set according to each drilling requirement to 7°, 9°, 11° or 14°.

A better cutting geometry

When sharpening drill bits with the DBS-22 Drill Bit Sharpening Attachment, a four-facet point is created, which gives the ideal cutting performance since the chisel edge receives a point instead of being almost flat, as on many drills. A four-facet point won't walk and the thrust force required is considerably reduced compared to a conventional cone point drill.

A precision sharpened four-facet point generates less heat and therefore prolongs the drill's life. Independent tests show that a Tormek sharpened drill bit lasts up to four times longer than a brand-new conventional drill bit.

The four-facet point

The four-facet point achieved with the DBS-22 Drill Bit Sharpening Attachment is very beneficial compared to a conventional drill bit point. It considerably decreases the force required on the drill's core – i.e chisel edge – which reduces heat development and permits an increased force to the cutting edges. This gives the drill a dramatic improvement in cutting performance. Both cutting edges are sharpened symmetrically and to exact equal length. The four-facet geometry and high precision sharpening makes the drill work efficiently and the drill bit's life is considerably prolonged. The point geometry and precision sharpening is also crucial to achieving an exact and circular hole.

Choose the right point angle

Drill bits usually have a point angle of either 118° or 130°. Hardened and stainless steels require these to be larger, and aluminium is best drilled with a larger point angle. When drilling plexiglass, the risk of cracks occurring when the drill enters the material is reduced with a larger point angle. Centring drills usually have a 90° point angle.

Choose the right clearance angle

The choice of clearance angle is crucial to a drill's cutting performance and duration. The optimal clearance angle depends on various factors, including drill diameter and material to be drilled. A harder material requires a drill with a smaller clearance angle, while a softer material can have a larger angle. Standard drills have a clearance angle of 11° and a 118° point angle, which works well for most drilling work.

How do you know if the steel has become overheated when using a dry grinder?

Overheating of the steel isn't often noticeable, but consequently means that the drill dulls rapidly and may even break. Unlike conventional drill bit sharpeners, Tormek uses the water-cooled method, which is gentler on the steel.

TORMEK LIVE SHARPENING CLASS FOR DRILL BIT SHARPENING

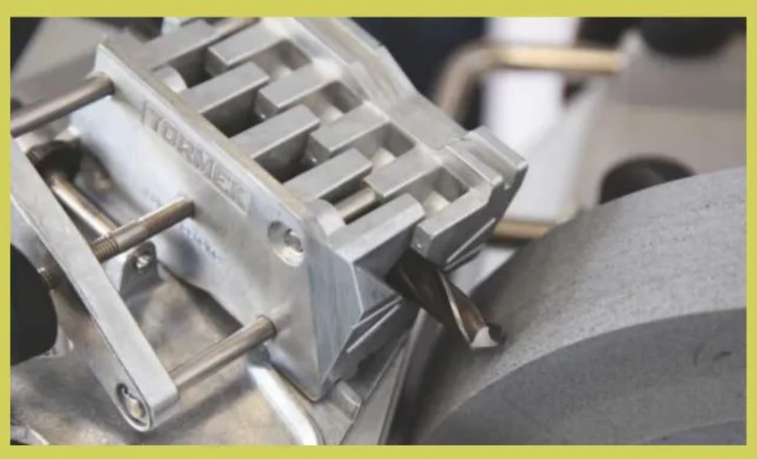
Drill bit sharpening | Part 6 |

In this episode, Pontus and Sébastien show how to sharpen drill bits using the DBS-22 Drill Bit Sharpening Attachment. Quite a few woodworkers are likely to have a collection of dull drill bits lying around the workshop. The difference between a razor-sharp, four-facet point drill compared to a conventional one is quite incredible. The video shows how to create a four-facet point for ideal cutting performance.





A Tormek sharpened drill bit lasts up to four times longer than a brand-new conventional drill bit



The four-facet point considerably decreases the force required on a drill's core

NEXT MONTH

In part 2 of this Tormek guide, we'll move on to looking at woodturning and woodcarving tools

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japanese WOODWORKING ENLIGHTENMENT

William Bruton and furniture designer **John Kings** set out to find woodworking enlightenment in the land of the rising sun

A typical thatched shrine in mountainous Koyasan, the sacred home of Buddhism



A new, freshly-stamped plane blade carries the mark of its maker – Takeo Nakano



A selection of chisels and waterstones

A sailing yacht skipper by trade, I find myself naturally drawn to utilitarian design, particularly the strength and simplicity of wooden boat-building techniques. My friend, John Kings, who joined me for a few days in Japan, has a very different professional background, working for Vitsoe, a furniture company where longevity and sensible design are relentlessly pursued. We share a mutual interest in well-made things. When in London, pub conversation generally turns to poorly constructed everyday objects that disappoint. His input, informed and educated, mine, ill-informed and ranty, we're old friends, and equally old beyond our years. Both in the country at the same time, we set out in search of Japanese woodworking enlightenment.

The Japanese way of thinking

In a suburban warehouse on the outskirts of Osaka, stacked high with modern tools, we met our first contact in the world of Japanese woodworking – Lida Tomahito – who's forged an unlikely relationship with Western woodworkers as a tool exporter. John was in the market. As if trading in something highly suspect, Lida gestured to the boxes at his feet. Beautifully wrapped planes, carving blades and knives started to appear from handmade containers of balsa – clearly the good stuff.

The first indication of the contrast with Western woodworking became clear when an unusual looking plane – made from light oak – was presented to us. If one tool distils the Japanese difference, it's their planes – items of pure minimalist function that bear little resemblance to the Western ones we were both familiar with. There's no handle at all; instead a simple casing of solid wood surrounds a formidable blade – often of high quality carbon steel – that's kept incredibly sharp, .

"The key lies in the blade, which we keep extremely keen," explains Lida, gesturing to be careful. In Japan, many tools are drawn towards the craftsman using little force. We learn that many still work cross-legged on the floor: the most relaxed of positions, but one that provides very little leverage. "By drawing the blade towards the body, a line of sight is possible down the material to be deducted, so the force used can be more accurately gauged, and regulated." This alien approach immediately made a resounding case for itself.

The next tool we came across was the hand saw, similar in appearance to a Western garden pruning saw. Using thin blades, only designed to cut on the pull stroke, results in greater accuracy, while avoiding the need for rigidity that Western blades require to both push and pull. This has an effect on the creative process. Greater accuracy produces greater intricacy, and in turn, the intricate joint-work that Japanese wood craft is so renowned for.

Modern practices in evidence

Curious to see woodworking in practice, we took up the suggestion to visit Oak Village,



John gets to grips with the Japanese plane



Carbon steel is used for the best blades – razor sharpness makes work effortless



Wooden plates, or Kifuda, in Kyoto illustrate backers of historical preservation projects

which wasn't, as I first joked, an industrial estate showroom selling discount furniture... Established in 1974 in the woodland surrounding Takayama, Oak Village has its foundations in a 1,300-year-old local woodworking tradition. Something that's fostered a wide variety of both traditional and contemporary craft, the company produces everything from small bowls to wooden buildings.

At the heart of the Oak Village is a solid philosophy of 'turning a 100-year-old tree into products that last for 100 years'. A sentiment shared by the company John works for, which declares its items, similarly, to be built for life. "Small items are a perfect demonstration of what we can do, something that people can hold, echoing our bigger projects," explained one of the team.

Putting it into practice

Not to be confused with Oak Village, Oak Nature is a Japanese woodworking school, also located near Takayama, which John was lucky enough to visit. Given the opportunity to attempt some Japanese techniques for himself, John discovered that reversing much of what's been learned in the West takes more than a little practice.

Many Japanese tools are heavily customised by the owner to suit individual needs and John began by preparing a new plane for use – starting with carving a hole for the blade, before honing it with a range of Japanese waterstones. Following the visit, it was interesting to see hammers with custom-made handles and custom-made jigs in most of the workshops I came across.

Throughout our time observing Japanese woodworking, the use of both fire and water surprised us. While water is used to lubricate the sharpening process, it's also frequently employed on seasoned timber when planing an awkward grain or knot. Where the grain goes in a tricky direction, water is sprayed onto the surface, which helps to avoid separation and maintenance of a smooth



Himeji Castle is Japan's largest wooden castle. Two 26m trees lie at the core of its construction



Gateways modest and less so have great significance in Japanese culture



The Nandaimon Gate of Todaiji, Nara, built entirely of wood in the 13th century, stands at over 25m tall



A modern shrine construction, demonstrating traditional methods, at Minoo, near Osaka

surface as the material is reduced. Another elegant solution.

Heat is regularly used to not only manipulate wood into shape, but as a traditional form of waterproofing. Setting fire to cedar before starving it of oxygen and brushing away the charred excess to produce a sealed exterior is a traditional technique still in evidence, particularly in rural areas.

Temples, castles & preserving Japanese craftsmanship

While travelling in Japan, John and I were able to see some truly incredible examples of Japanese wooden construction. In Nara, Hōryū-ji is possibly one of the oldest wooden buildings in the world. However, by far the most impressive we came across while in Japan was Himeji Castle. Originally built around several enormous cypress trees and over 24m tall, it perfectly illustrates the possibility of traditional Japanese techniques; however, its less obvious details distil the Japanese attention to detail that's carried through to today's craftsmen. Knots found in the structure were carved out and replaced with contrasting star-shaped pieces. Due to an almost total lack of daylight inside, these were sadly impossible to photograph, but still an indication of an older Japanese pursuit of perfection.

Perhaps the best distillation of Japanese woodworking techniques in construction can be seen in the more traditional examples of shrines found across the country. While a Japanese love of concrete has put an end to many, the most interesting examples are wooden, and, most excitingly, some are roughly reconstructed every 20 years.

In a country where the national stereotype is one of an obsession with the latest technology, shrine building is something where the status quo has been maintained, serving as a mechanism for upholding traditional woodworking skills. Each reconstruction is usually undertaken by a distinct hierarchy of three tiers of skill: apprentices, skilled craftsmen, and master craftsmen who're soon to retire.

The 20-year timetabling of reconstruction works hand in hand with the passing down of necessary skills through generations, ensuring both a high standard of construction and a mechanism to maintain interest. One of the most famous shrines maintained in this way, fascinating both for its traditional carpentry and thatching, is the Ise Shrine, located in the Mie Prefecture, which is believed to have existed in the same spot for over 2,000 years.

While those seeking to ensure that traditional Japanese woodworking continues face multiple challenges, a promising export market has emerged, both for products and the raw genius of such different techniques. Hugh Miller, a Liverpool-based furniture designer and maker, recently released a new collection – 'An Absence of Noise' – which was inspired by time spent researching techniques in Japan.

At widely celebrated Matsuri festivals, changing of the seasons parades and national holidays, wooden floats are carried through the streets, while New Year's Day sees thousands visiting the wooden structures of the Jinjas to pray for a good year ahead. Fundamentally, woodworking is the physical backbone of Japan's cultural identity. Passing on these skills to a new generation is a challenge faced by Japanese woodworkers, but with enthusiasts both in Japan and abroad giving greater recognition to these techniques than ever before, a promising future lies in store.



JAPANESE WOODWORKING RESOURCES

- **Hugh Miller** – a Liverpool-based furniture maker – has spent time studying Japanese techniques across the country, feeding his learnings into the latest contemporary designs. An excellent pamphlet on Japanese techniques and woodworking philosophy, produced following time spent in the country, can be downloaded from his website: **www.hughmillerfurniture.co.uk**
- **Lida Tomahito** – sources and supplies quality Japanese tools for customers worldwide and an excellent source of advice for anyone in the market. He can also source custom-made tools – something that's far more common in Japan than in the West: **www.japantool-iida.com/shop/index**
- **Oak Nature School** – a unique place in the forest of Hida Takayama. Woodwork school, craft seminar venue, accommodation, and more; it's an ideal location for breathing in Japanese craftsmanship. Each of the accommodation buildings incorporates many traditional Japanese techniques: **www.oaknature.co.jp**



A modern room built in the traditional style – pure function, but completely lacking insulation...

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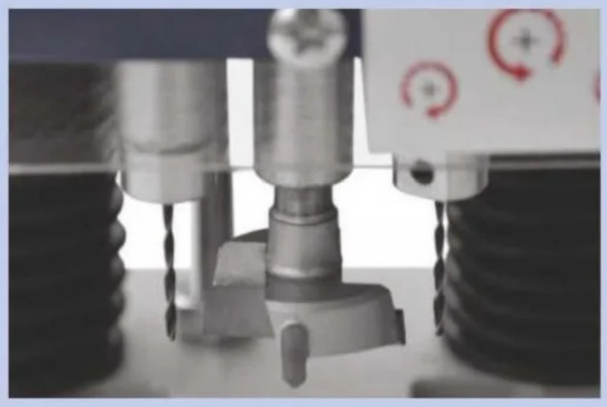
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Cormak BH35M Drilling Machine

Technical Details	
Drilling diameter	**35 mm**
Spindle number	**3 pcs.**
Control	**manual**
Workpiece mounting	**manual**
Maximum distance from spindle to table	**85 mm**
Maximum distance from drill to table	**50 mm**
Table dimensions	**500 x 350 mm**
Rotational speed	**3000 rpm**
Motor power	**0.75 kW**
Voltage	**230V**
Machine dimensions	**500 x 500 x 520 mm**
Weight	**22 kg**







PRICE £725.00 INC VAT

The lightweight compact design of the device allows you to take the drill to work. The powerful 750W motor allows for quick and precise work. Standard equipped with a head for BLUM holes.

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Specifications	
Manufacturer	Cormak
Model	BH35P
Condition	New
Drilling Diameter	35mm
Spindle Number	3 set
Control	Pneumatic
Workpiece Mounting	Pneumatic
Table Dimensions	500 x 350mm
Required Compressed Air:	6 – 8 bar
Rotational Speed	3000 rpm/min.
Motor Power	0.75 kW
Voltage	230V
Weight	28kg

PRICE £995.00 INC VAT

The lightweight compact design of the device allows you to take the drill to work with you. The drilling machine is characterized with speed and work precision. The pneumatic drilling feed ensures convenient work and the possibility of operating the workpiece with two hands. The compact design is also suitable for mobile applications. This model is additionally equipped with a pneumatic drilling feed and pressure system.

Standard equipped with a head for BLUM holes.

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AROUND THE HOUSE WITH PHIL DAVY



Love it or hate it, you can't deny that OSB is an extremely useful sheet material. Oriented strand board (OSB) is about the cheapest man-made board available, and while not as versatile as plywood or MDF, it's fantastic across a range of tasks. I've been cutting up sheets of the stuff recently to build a stud wall across my garage, followed by installing numerous shelves supported on adjustable steel brackets. A few years ago, I used OSB to replace the flat roof on a garage, forming an incredibly sturdy decking before being covered with a rubber roofing membrane.

One downside is that due to its composition, you can't rout edges as you can with MDF. Surfaces are fairly coarse, though these create a certain rustic appeal. Ideally you need to wear gloves when manhandling full-size sheets as the splinters can be lethal, especially along freshly-sawn edges.

Although OSB is a basic construction material with one or two disadvantages, I love the stuff!

Q&A
SAGGING SHELVES

Q I want to build some bookshelves from veneered boards, but am unsure which is the best thickness to use. A local supplier has 19mm thick MDF sheets available, but I'm worried that shelves made from this material may sag when loaded with books. Would 26mm thick MDF be better, even though it could look clumsy? Do you know of any way to effectively calculate the amount of deflection?
J Stephens, Warwick

A You don't say whether the shelves will be part of a built-in unit, independently supported by brackets attached to the wall, or fitted into an alcove. A built-in unit means that shelf ends are fixed to vertical end panels, with often a matching veneered plywood or MDF back adding extra support if pinned to the shelves' rear. Wall brackets can be spaced to give more support if necessary, but are probably the least attractive option. An alcove provides the best support, as you can fit battens along three edges. Whatever the construction style, the amount of sag will be similar in each case. As a rule of thumb, with 19mm MDF the maximum span between two supports – with no rear batten – should be around 800mm. Not surprisingly, this dimension increases considerably with 26mm boards. Unless shelves are particularly short, I tend to prefer the thicker option for books. One alternative is to use 19mm boards and add a hardwood lipping to the front edge, which increases stiffness in addition to load-bearing capacity



Whatever the construction style, the amount of sag will be similar in each case

USEFUL KIT/PRODUCT
ECO EZEE PAINTBRUSHES



There's also an angled sash brush, which is ideal for tackling fiddly cutting in

Did you know that bamboo is the world's fastest growing plant? More familiar as plant support canes for the garden, this material seems to be increasingly common, from budget furniture to scaffolding, common in the Far East.

These paintbrushes from Eco Ezee have bamboo handles, while bristles and ferrules are from recycled materials. The slim bamboo is unfinished and provides a good grip, while a hole at the end allows you to hang them easily. Ferrules and bristles are thinner than those on the brushes I currently use, meaning you can't load as much varnish or paint from the tin. Bristles are a decent length, though, and results were pretty good with yacht varnish.

Several sizes are available from 25mm up to 100mm, and there's also angled sash brushes for that fiddly cutting in. While Eco Ezee products may be a tad more expensive than some quality brushes, you'll no doubt get that 'feel good' glow as you use them.

SPECIFICATION

Typical price: £3.95-£10.49
Web: www.limestuff.co.uk
RATING – *PERFORMANCE*: 4 OUT OF 5
RATING – *VALUE*: 4 OUT OF 5





These professional quality paintbrushes from Eco Ezee are formulated for superior results with all types of paints

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Takes:
One weekend

Tools you'll need:
Circular saw, sander, router, drill, bench and block planes, sliding bevel

SUMMER PROJECT: MAILBOX

STAMP OF APPROVAL

Your postie is sure to appreciate **Phil Davy**'s outdoor mailbox design



You'd think that soaring postal rates and the convenience of electronic mail would make the letterbox redundant. It's funny, as there still seems to be plenty of mail dropping onto my doormat. Admittedly a good deal of this is junk mail, but there's a steady stream. We may use Direct Debits or pay household bills online, but thankfully magazines like *The Woodworker* aren't solely restricted to the virtual world just yet. And think of all those tool catalogues – great for having a flick through while enjoying a tea break.

I decided that a mailbox next to the garden gate would save the postman walking down the path to our front door. Over the course of a year, I estimated that this would save several thousand metres of shoe leather! Of course, a mailbox won't suit everyone and it really depends on your home and circumstances. Location, as they say, is everything.

Safe & secure

There's several considerations to make before you embark on this build. First, the box must be secure. Not only should it be difficult to steal the contents, but also the box itself. Don't make the letter opening too large or it'll be possible to reach inside and take the contents. If fixed to a post or garden fence, ensure the box can't simply be yanked off. As a stronger alternative, it could be attached to a wall. And unless the box is likely to be situated inside a porch or similar, you'll need to fit a lock to the door.

Then, of course, there's the weather to factor in. A sloping roof will obviously help shed water, but ensure to use a waterproof PVA glue such as Titebond III for the construction. When completed, check for any gaps around the box and fill where necessary. Use a suitable exterior finish such as Cuprinol Shades.

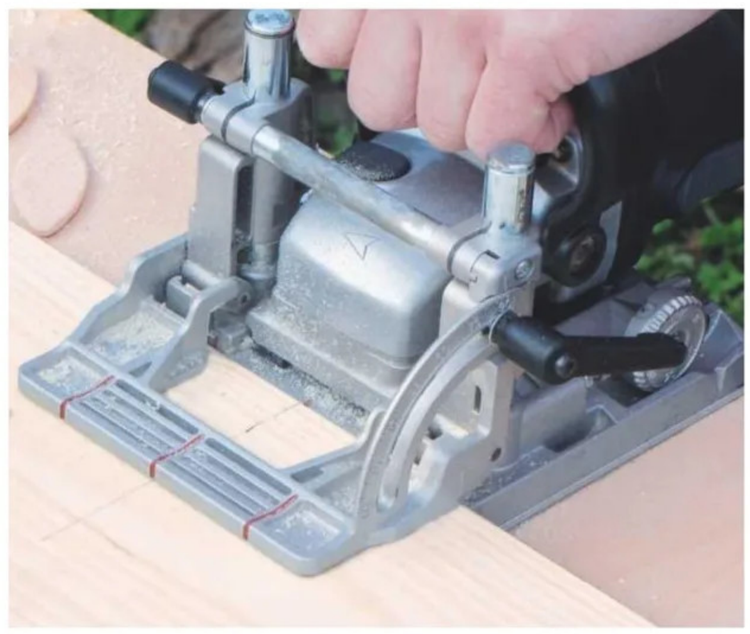
I fitted drawn brass butt hinges to the door, but it'd be easier to use piano hinge. If you do this, don't be tempted to use cheap, plated brass as it's likely to rust. While not cheap, solid brass piano hinge is better suited to exterior use.

You can either use softwood or plywood for this project, but avoid MDF or chipboard. If using ply make sure it's exterior grade, otherwise it'll start to delaminate when exposed to the weather. If using solid timber, you'll need to join boards together to make up the width of front and rear panels. You could also thickness PAR softwood down to about 15mm, which would help to reduce overall weight.

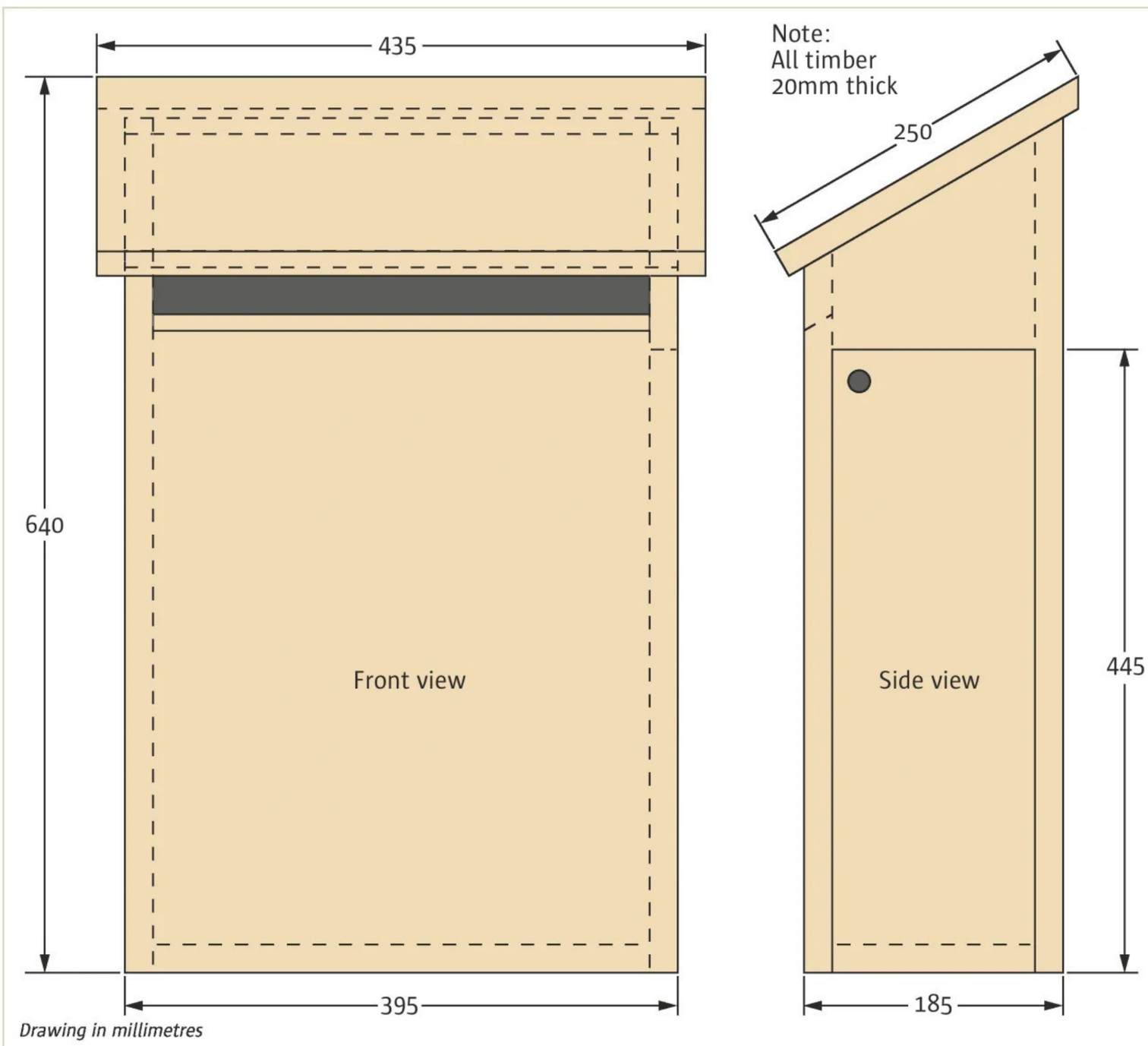
This is quite a large mailbox, so if you don't anticipate large padded bags being delivered, it's easy to scale down. Adjusting the dimensions shown to suit the maximum size of mail delivered is a simple task. No matter the size of the largest padded bag available, however, you can almost guarantee that, at some stage, the box won't be quite big enough...



1 Measure a large padded envelope to give an idea of overall box dimensions

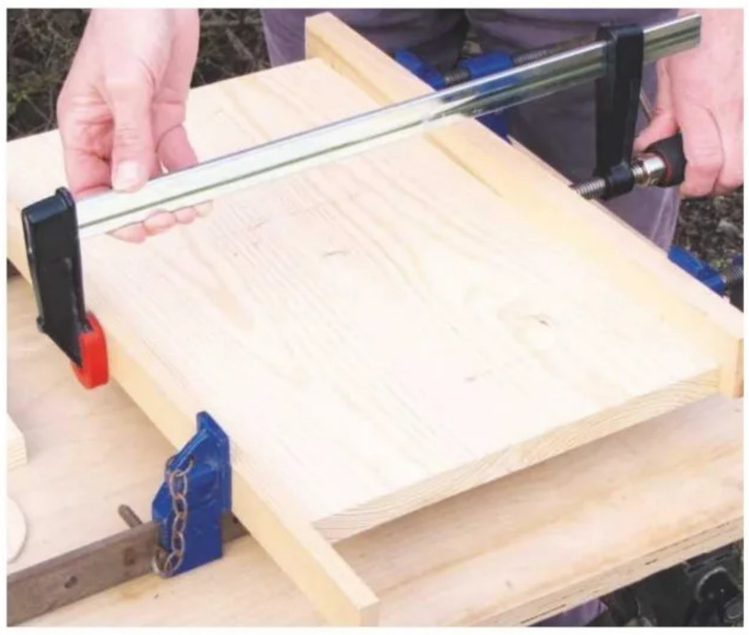


2 If using softwood, front and rear panels will need jointing. Reinforce edge joints with biscuits



Drawing in millimetres

Fig.1 Mailbox dimensions



3 Glue and cramp boards together for the front and rear panels. Plane the edges first if necessary



4 Once the glue has dried, level the boards with a bench plane, checking them with a straightedge



5 Saw all panels to size and plane the ends square using a shooting board for accuracy



6 Tilt the saw blade over to 30° and cut the top edges of both front and rear panels



7 Set a sliding bevel to 60° and mark the top edge of the side panels. Next, saw and plane the ends



8 Cut biscuit slots on all four panels. This fixed short end is situated above the hinged door



9 Glue the short end first with PVA, checking for square as you tighten the cramps. Allow this to dry



10 Assemble the rest of the box. The sides should be slightly proud of front and rear panels





11 When the glue has dried, plane edges flush on the sides and around the base



12 Carefully trim both sides flush, checking their angle with a sliding bevel



13 Cut the door to size, bevelling the leading edge so it doesn't bind against the front panel



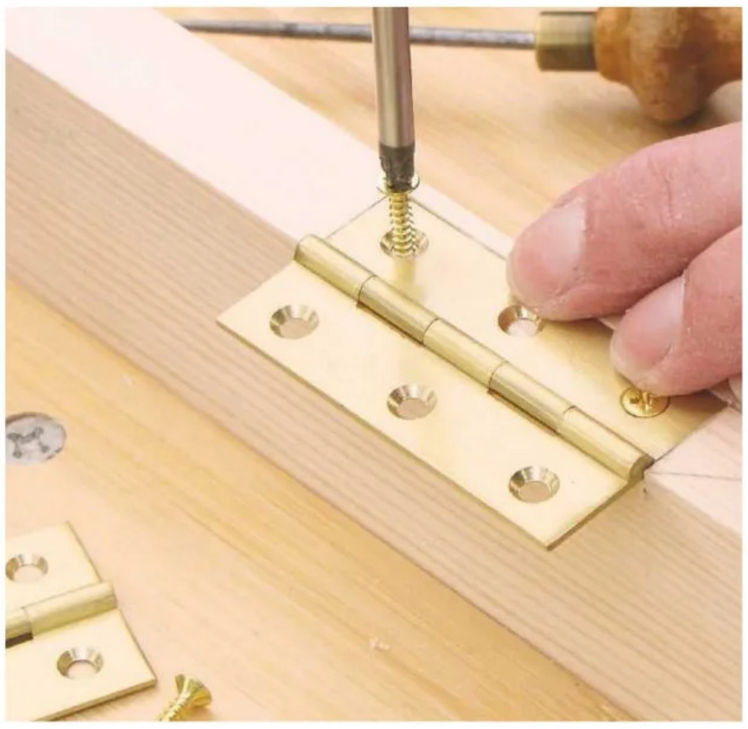
14 Add angled blocks at each end of the letter opening to extend the sides. Glue and pin in place



15 Cut the roof panel to size, bevelling the rear edge. Check for an even overhang all around



16 Biscuits help with locating the roof in position, though it's best to also add screws for security



17 Mark out the positions of 65mm brass hinges and carefully chisel the recesses. Drill and fit screws



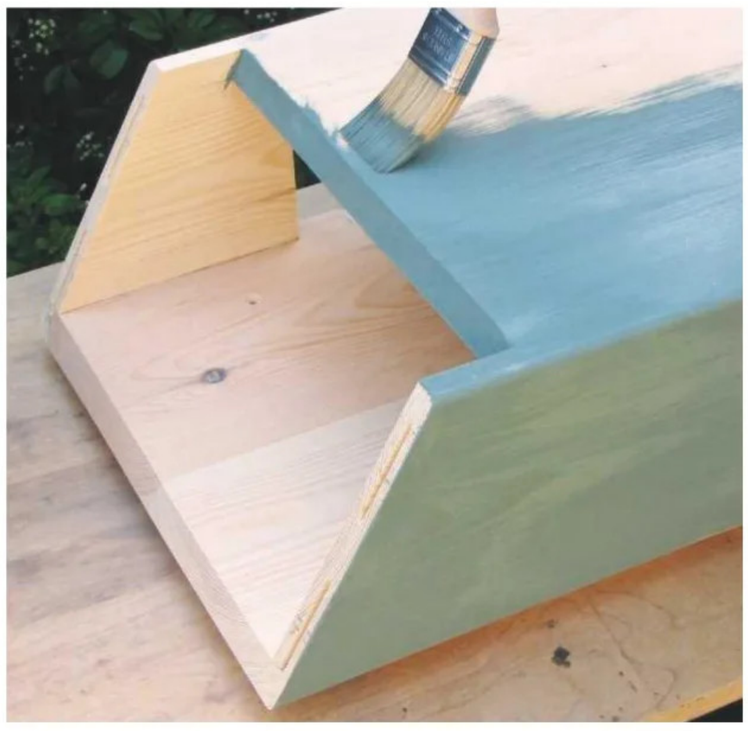
18 Drill a hole in the door's top corner to suit the cam lock barrel. Insert lock and fit cam lever to the rear



19 Check the door closes and that the lock operates correctly. Make any adjustments if required



20 Using a bearing-guided router cutter, round over the box's edges before sanding

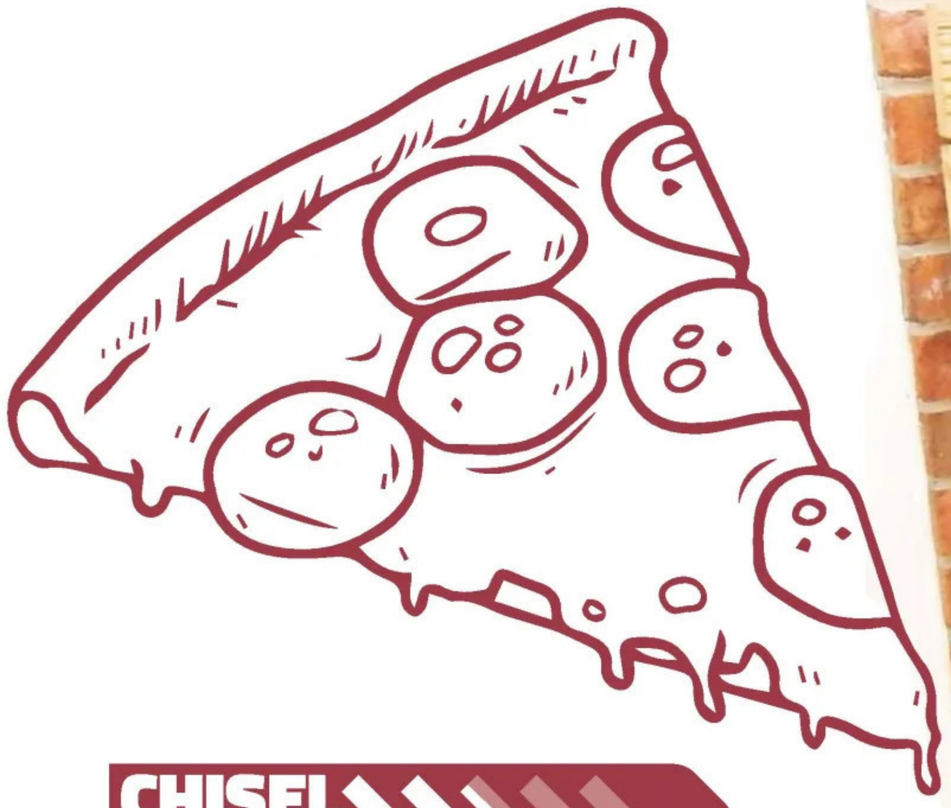


21 It's easier to paint the box before attaching the roof. Use at least two coats of suitable exterior finish



22 If mounting the box on a wall or fence, you may need to add battens at the rear

PROJECT Outdoor pizza kitchen



CHISEL RATING

A PIZZA THE ACTION



If you're looking to make an outdoor project that's not only straightforward but uses readily available timber, **Geoff Ryan**'s handy outdoor table, which can be tailored to meet individual requirements, is sure to fit the bill

With a family gathering imminent, my daughter asked if I could build an outdoor table, which a pizza oven could then be placed on. This would also be my son-in-law, Adam's, birthday present. As they live 50 miles away, the unit needed to be easily dismantlable for ease of transporting and a bottom shelf was required to hold a gas bottle. The easiest, most readily available material is treated softwood decking and after a quick sketch to determine dimensions and requirements, I purchased 5 × 3.8m lengths.



1 It's no accident that when building my workshop, I positioned the doorway in the middle and mounted the mitre saw on a wheeled stand, to permit the handling of very long lengths. This also works with my tablesaw, and the door at the far end of the workshop opens into a timber store, which allows me to easily rip down long boards when required



2 Trim the ends of each board to ensure they're square; this also allows you to remove any splits or damage



3 Apart from the mitre saw, the only other essentials are a couple of drills and a countersink. The corners of the top and shelf are simply screwed together, which means you're screwing into end-grain. A pilot hole is essential here to prevent the wood splitting



4 The top frame is straightforward to assemble, with a centre board to prevent the top boards sagging in the middle



5 A block clamped to the side helps to keep the corner aligned while drilling and screwing together



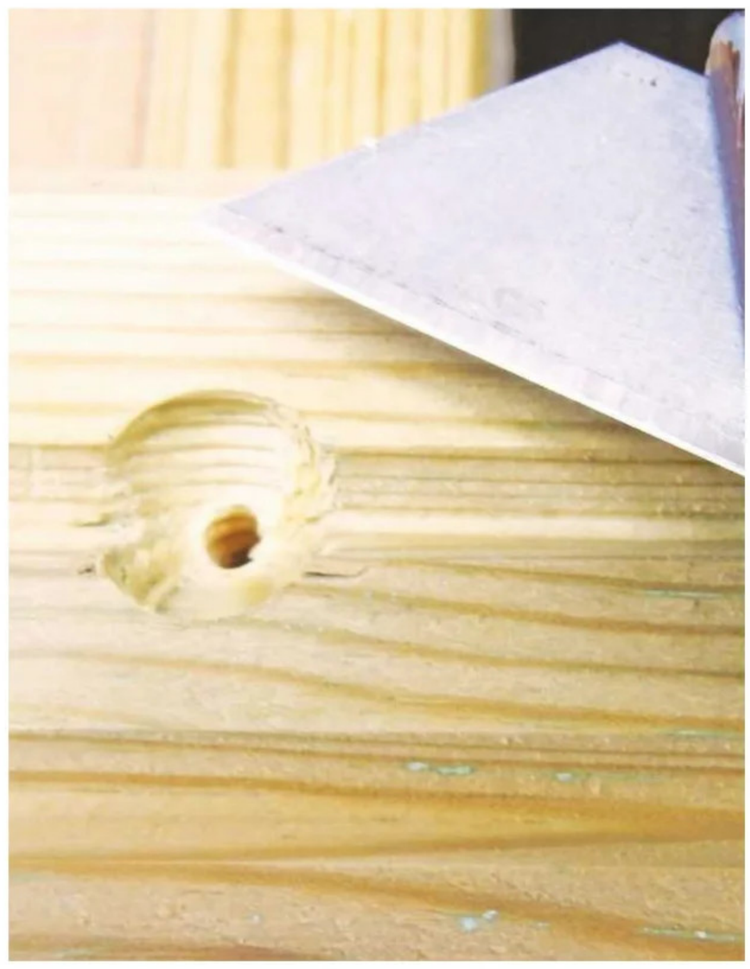
6 A measurement across both diagonals proves that the frame is square



7 After fixing the front, top board in position, use spacers to keep the remaining boards aligned



8 Decking sold in timber merchants is often stored outside and can be quite wet as a result. I found that the countersink didn't cut cleanly...



9 ... so instead resorted to a sharp knife for trimming and tidying the ragged fibres



10 The completed top. Note that at the back edge, nearest the camera, a board has been ripped down to fit



11 The shelf is built in a similar manner, but the frame is made from decking ripped in half along its length. Note also that the shelf fits inside the legs so is therefore smaller than the top, which sits over the legs



12 The legs consist of two lengths of decking screwed together. I used a pocket-hole jig, but if you don't have one available, an alternative method is to screw them from the outer edge. These screws don't need to impart any great strength as this'll be achieved when the legs are bolted into the top and shelf using coach bolts with large washers placed on the inside



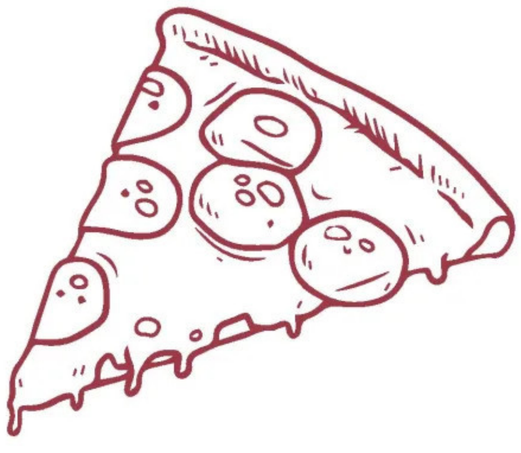
13 The legs are fixed in place using coach bolts and after drilling the required holes, each leg needs to be numbered to ensure it goes back in the right place. It's important to ensure not to drill holes where the screws holding the corners are positioned...



14 Although the decking is already treated, it's a good idea to give it an additional soaking in wood preserver. I used clear wood preserver but you could use a coloured one for a more dramatic effect. I left all parts out in the sun for several days to ensure maximum dryness. You might also notice some extra components here – I added a back panel to the kitchen to stop items falling down and getting lost – and this is clearly visible in step 16



15 The last item required was a raised shelf, which brings up the height of the pizza oven so that it's easier to keep an eye on progress. I was going to make this using the same decking material, but found an offcut of marine ply, which I proceeded to treat with three coats of outdoor varnish





16 The happy chef holding a pizza serving paddle I made for him last year, laser engraved with 'Adam's Pizza'. Also note the stainless steel worktop plate – this one cost approximately £40 but there's a wide range of sizes available. Once all the coach bolts are tightened up, the whole unit is very rigid. Next on my 'to do' list is the addition of an enclosed cupboard, which will hide the gas bottle.

I haven't given any dimensions for the project, as if you're considering building something similar, it's really up to personal requirements in terms of how big you choose to make it. All in all, the build took one day, not including a trip to the timber merchants to purchase wood and coach bolts

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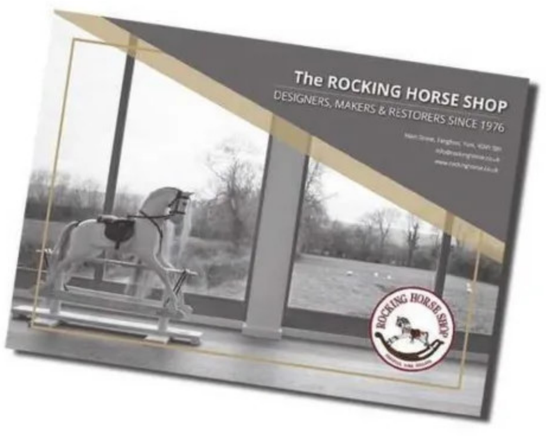


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CHISEL RATING

TOP SELLER

A classic craft fair item and a great project for those with a small lathe, **Les Thorne** demonstrates how spinning tops can be colourfully decorated or simply left natural

When I used to do craft fairs the organisers would quite often want me to demonstrate turning, so I used to take along a small lathe and make small spinning tops. Each one was sold prior to parting off, especially if letting any of the children present pick the colours used.

Turning a top

To turn your own version, mount a piece of 38mm stock – preferably a white wood such as sycamore or maple – between centres, rough down to a cylinder and cut a spigot to suit your scroll chuck (**photo 1**); to speed up the process, I used a piece of wood large enough to yield a couple of spinning tops. Next, turn a taper on the end; the angle isn't so critical as they all seem to work (**photo 2**).

Decorating tops

You could leave the piece plain if desired, but I like to texture and apply colour, which can be easily achieved with some basic tools and felt tips. Using the Henry Taylor Decorating Elf (**photo 3**), I created some patterns on the end (**photo 4**), then used a point tool for the punctuation grooves between the texturing (**photo 5**). To avoid ruining the pens, reduce lathe speed for the next process, holding them against the revolving timber and adding colour to suit your tastes (**photos 6** & **7**). Next, turn down the stem. I use a 10mm round skew chisel for this, and size it for small fingers to spin (**photos 8** & **9**).

The other top is decorated using the Robert Sorby texturing tool (**photo 10**), and the top sprayed with spirit stains (**photo 11**), followed by liming wax to accentuate the texture (**photo 12**). I then used a black felt tip to highlight the pattern (**photo 13**), but the sky's the limit (**photo 14**). Use the same tool to part off, then get spinning!

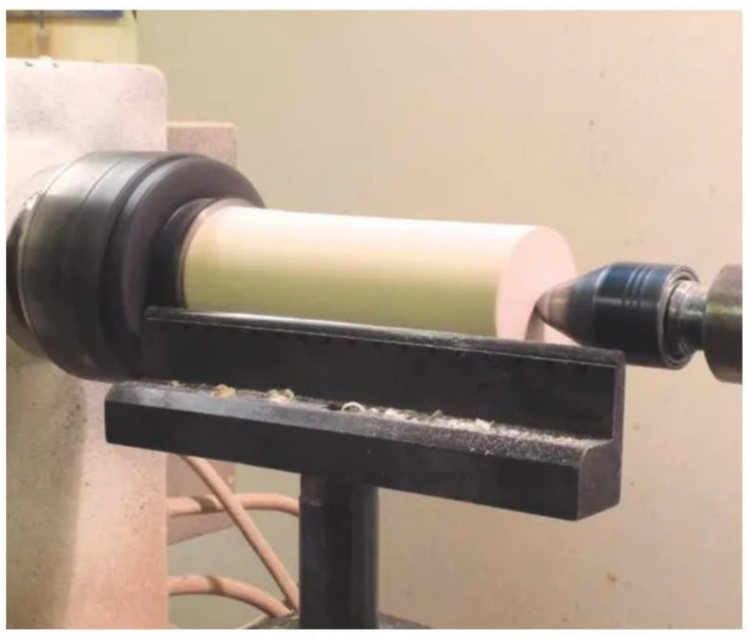
FURTHER INFORMATION

Decorating Elf
Henry Taylor Tools
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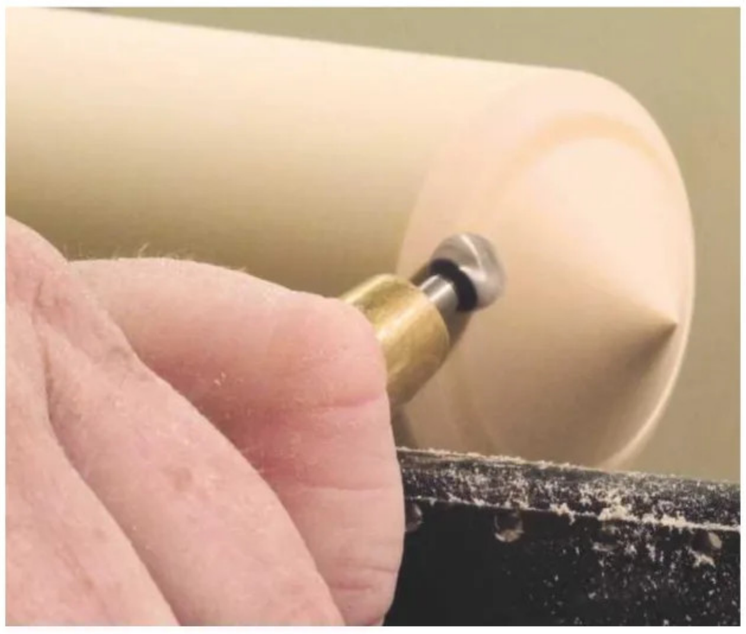
Robert Sorby texturing tool
Robert Sorby
Web: **www.robert-sorby.co.uk**



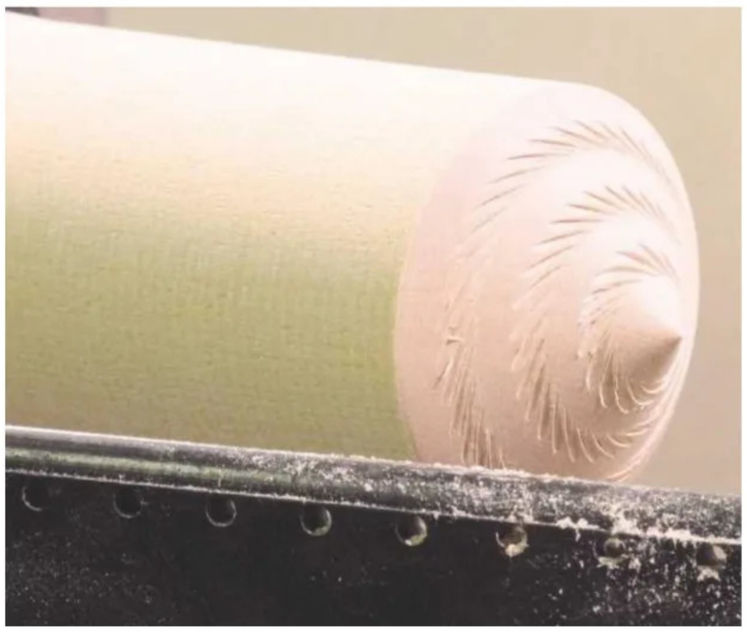
1 Spigot cut, in the scroll chuck and ready to go



2 Turn a taper on the end using a spindle gouge



3 What a neat little gadget: the Henry Taylor Decorating Elf is pure magic in action

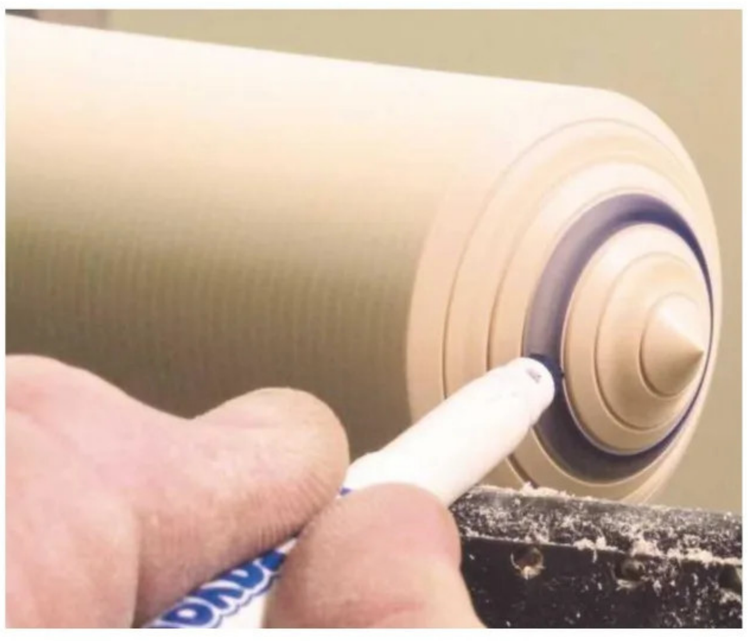


4 Just look at the enchanting results that can be easily achieved



5 Using a point tool to accentuate the lines





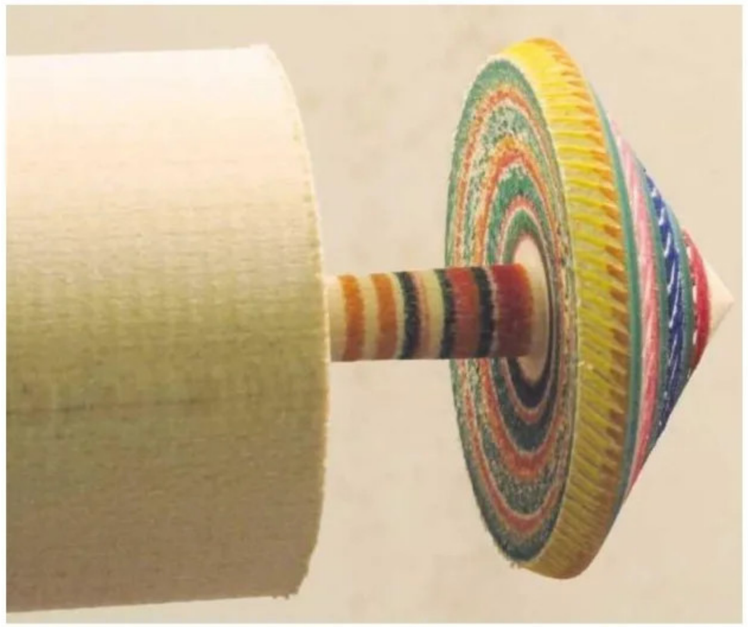
6 With lathe speed reduced, colour is applied between the grooves with felt tip pens



7 Notice how the colours and lines have an appropriately dizzying effect



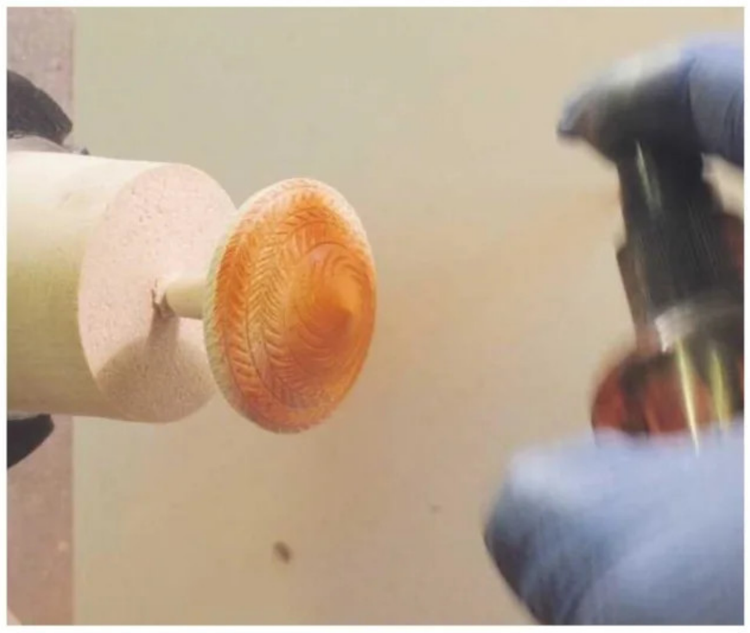
8 A round skew chisel is used to remove timber from the stem



9 That's the stripy one decorated and ready to part off



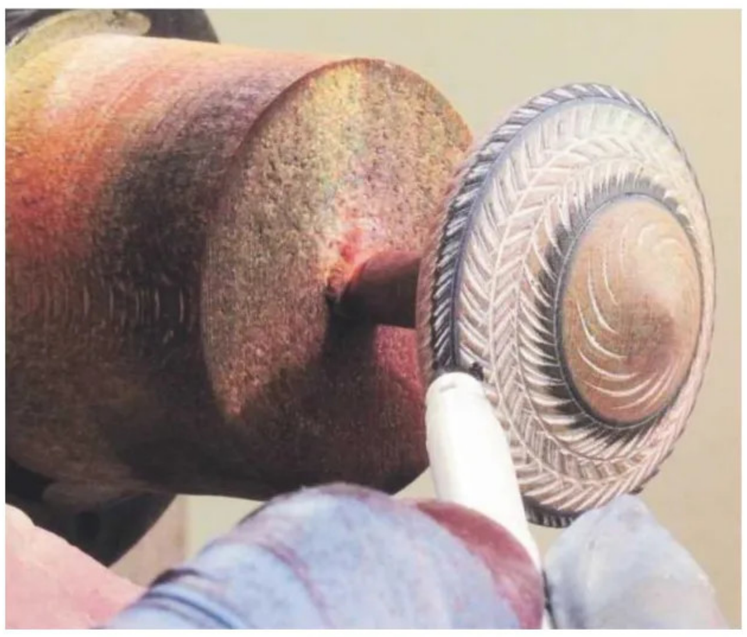
10 The next one receives the Robert Sorby texturing tool treatment



11 Instead of colour, this one is finished with sprayed or brushed on stain



12 An application of liming wax on top of the stain brings out the pattern…



13 … and the detail highlighted with black felt tip pen strokes



14 And that's it: two child-pleasing traditional tops, ready to play with

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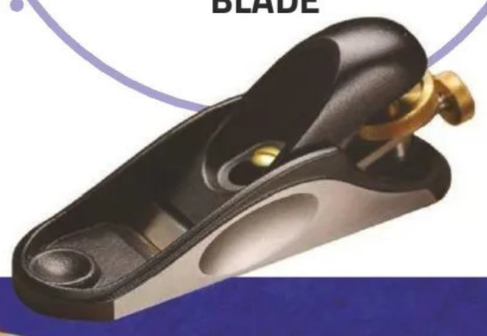
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THE INHERITED TOOLBOX

Mark Griffiths contemplates his tool collection, which he divides into three categories: new tools invested in; those gifted by family and friends; and those inherited from other makers. In this article, we learn about those particular tools that hold a special significance

PLUS ▪ ON TEST: Shenton Woodcraft Repeat-Edge Sharpening System ▪ Looking at table saws
Three tier turned trinket box ▪ Camping cook box ▪ Altar table ▪ All-wood clock – part 1 ▪ Cup & ball
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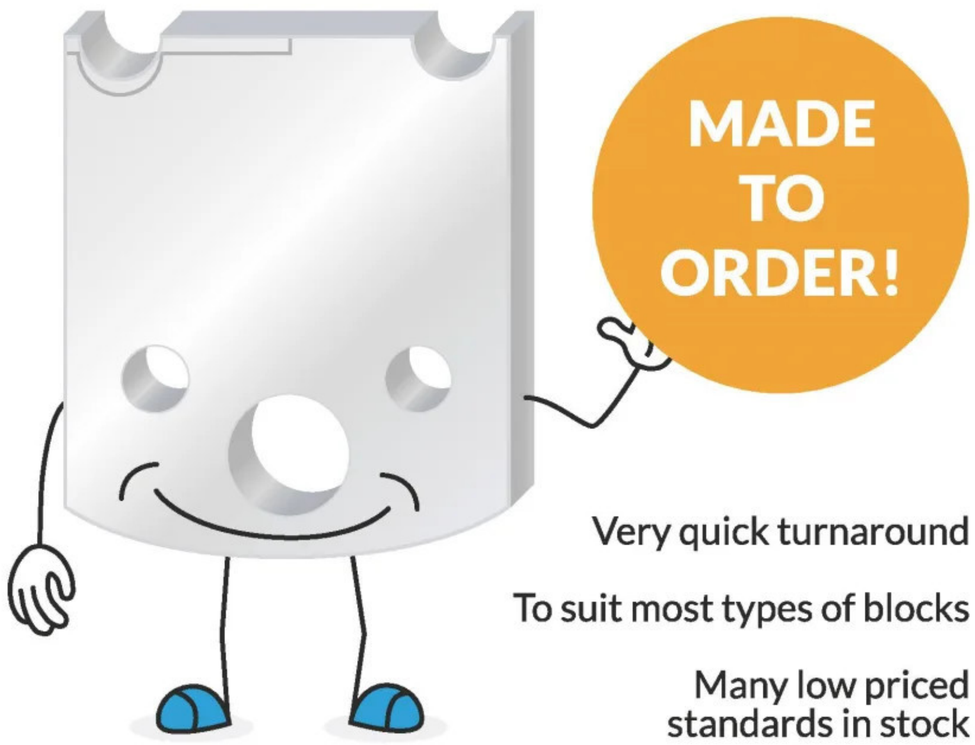
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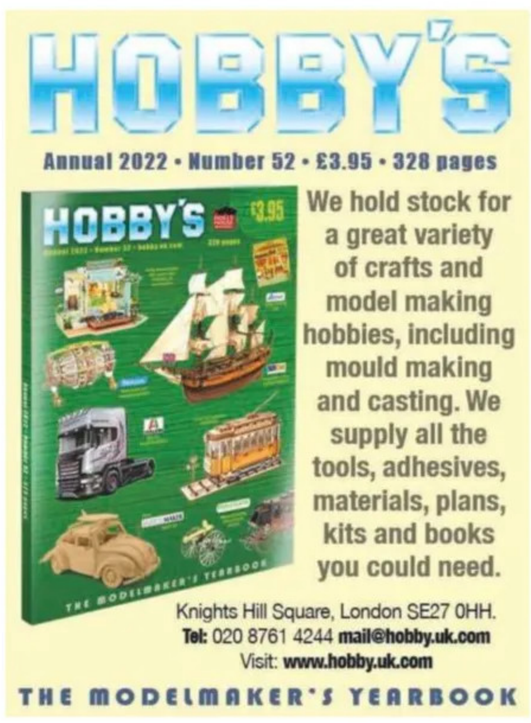
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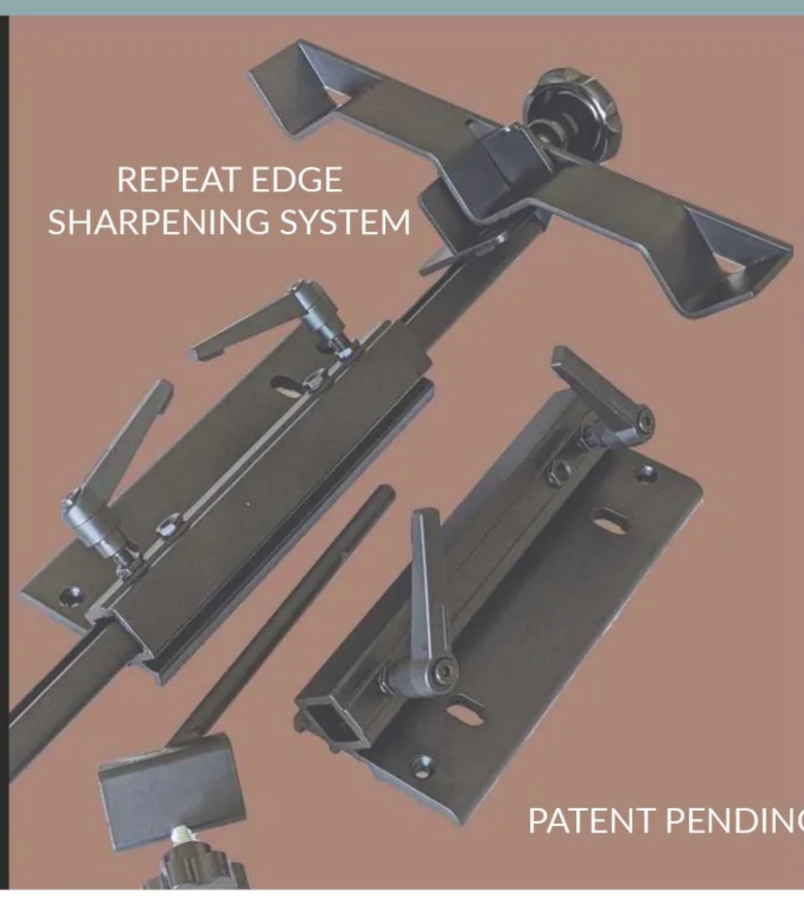


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There is a cellar under the whole house.
The house is in Stoneygate Conservation Area and is just off the A.6 London Road, 1.5 miles S.E of the city centre. The train station is 1 mile away. There is a frequent bus service into Leicester, and the only C of E primary school in Leicester is five minutes walk away. There is a local shopping centre about 1/8 mile away, and ASDA and Morrison's supermarkets are one mile away.
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Contact Geoffrey Pool. E-mail: geoffrey.pool@ntlworld.com.

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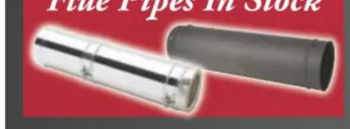
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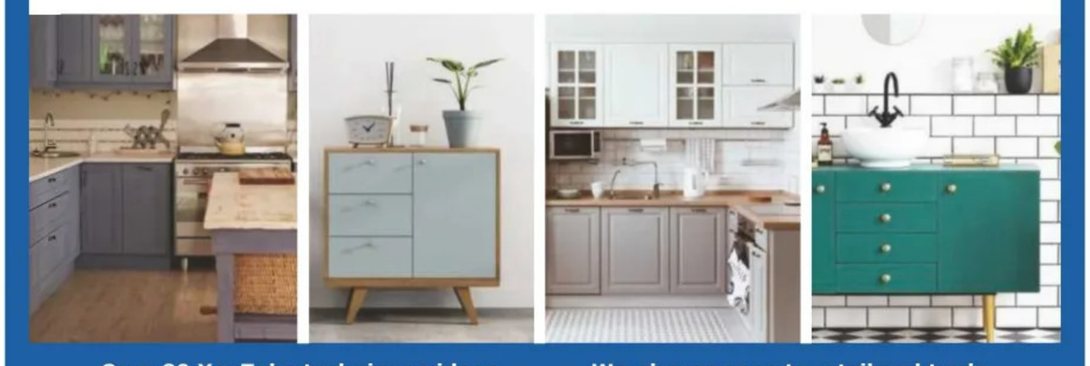
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Quantity of oak and Afromosia veneers: Afromosia – 2.1m × 140mm; self-adhesive oak – 2m × 300mm, plus various smaller pieces; £25
01322 664 388 (Kent)

Piece of elm – 76 ×14 × 2in; also, selection of hardwood turning blanks in various sizes; different sets of Victorian staircase spindles – call for further details and prices
07833 988 071 (West Yorkshire)

Large sheets of bamboo veneer – 0.6mm thick; some cracks due to fragility but much of it shouldn't pose a problem. Sizes: 895 × 2,040mm; 270 × 2,200mm and 345 × 2,200mm; £30 – collection preferred but can post if required
07986 597 274 (Cardiff)





Rexon 5in thicknesser – in good condition; £50. Also, Wolf drill stand – unused; £30 – buyer collects
07794 288 250 (Leeds)



Tormek 2000 – precursor to the T-8, with the same basic features – in very good condition; only £150. Also, WoodRat WR5 – also in very good condition; £150
01386 4300 43 (Chipping Campden)

Leigh 24in (610mm) D4 Dovetail Jig – with Leigh user guide and Leigh cutters – buyer collects; excellent condition; £150
07419 836 642 (Tamworth)



WANTED

Tyre for Tormek 2000/T8 drive wheel, or complete drive wheel
01793 771 898 (Wiltshire)

Kity combination machine (or similar) – must feature saw, planer, mortiser, spindle moulder, etc. Carriage paid
+087 2275266 (Ireland)

Australian-made Symtec woodturning lathe; in sound condition; must be complete with toolrest – excellent price paid
01454 260 395 (Berkeley)

Three-jaw chuck for mortiser attachment Kit K5. Attaches to planer cutterblock with left-hand thread – both 12mm
01302 817 889 (Doncaster)

Stanley No.1 plane & Stanley No.2 plane – one of each wanted by novice collector
01572 723 976 (Rutland)

Woodworking tools: planes by Norris, Spiers, Mathieson, Preston, Slater, etc. brass braces, interesting rules & spirit levels; top prices paid, auction prices beaten
01647 432 841 (Devon)

Woodworking hand tools, especially old wood & metal planes, wanted by collector. Write to Mr B Jackson, 10 Ayr Close, Stamford PE9 2TS or call
01780 751 768 (Lincs)

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TAKE 5

From incorporating textiles into woodturning to adding coloured dyes, paints and utilising natural burls to wonderful effect, this month's selection delivers a riot of colour, not to mention skill

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1 Hand-carved Kuksa in Tochi – Japanese horse chestnut – finished with Japanese indigo dyeing and liquid glass – 138mm long × 55mm high, by Makoto Hasegawa – **@atelier_dehors**

2 'Midnight Rituals' box, by former 50-week Robinson House Studio – **@robinsonhousestudio** – student Alexander Pope – **@ajpwoododyssey** – inspired by the mountains at night. Features dyed walnut veneers and laser-cut patterns on the corners, filled with gilt cream to reflect the moon's shine on couloirs and rock faces. Tamo ash – a mountain species – was used for the interior, with the figuring reminiscent of map contours denoting higher ground. The corner pieces proved particularly challenging, with many iterations explored through sampling

3 'Easing Along', 2023, by Holland Van Gores – **@hollandvang** – sourwood, milk paint and pyrography. This piece is included in Wood Symphony Gallery's – **@woodsymphony** – 'Turned and Sculpted Wood 2023' exhibition, which can be viewed online at **www.woodsymphony.com**

4 'Mini Mini Neon Hollow Form' by Neil – Woodturner – **@a_woodworkers_son_** – a miniature version of a full-size piece turned for a special miniature museum, which incorporates neon cotton to add a pop of colour

5 Turned and sculpted 'Halfmoon Box', by Ray Jones – **@rayjoneswoodcrafts** – 292mm tall, with main body in red mallee burl, pulls in black palm, and drawers made using Spanish cedar. It features five drawers, each on a dovetail slide. The natural burl surface provides a cutaway to reveal the inner workings that'd normally be hidden

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