



Woodworms

Issue 99

Continued Growth

Despite the best efforts of the main stream media to drive us all to suicide with their tales of gloom and doom its very satisfying to see the club membership continue to grow. I'm reliably informed by our Treasurer that there were 52 people at the February meeting, a figure which included four new members and four visitors who we hope to see again as members.

£1 - 50

Free to members

In order to allow members to use the lathes following the demonstration/talk by John Baker, the meeting was extended to 4:00p.m. This proved to be a good decision as the new members and visitors were able to be involved in the turning activities. Thanks must surely go to Graham Legg's team Colin (Fishwick), David (Reynolds) and Brian (Walker) for their teaching of new members and special thanks to Ben Klein for his support and teaching of pen making in particular.

Once again we had some very high quality entries on the competition table and the stand out entry has to be the mandolin crafted by David Waldron which appeared on the February competition table. David certainly made his entry to the Masters' Class in spectacular style! . If you are wondering how he made the instrument then turn to page 26 where you can read half of his story - second half will be in the next issue.

Speaking of the next issue, it will be *Woodworms* number 100!! So, if you have ever thought about writing something for the newsletter now is the time to do it!

Thank you to the following people who contributed to this issue: Peter Fantham, Graham Legg, Brian Walker, David Waldron and Lisa Williams. All group leaders and individual members may contribute to the newsletter with any relevant monthly group report or items of interest to the club, include photos where appropriate.

Show and tell items and Sale items are welcome, with pictures if possible.

James Sharpe Editor

Club Nominated Charities

During 2022 the club had a successful year in fundraising for the nominated charities mainly due to the efforts of the woodturning group who receive a fee for their work done in tutoring pupils at a school and similar work at Wirksworth Heritage Centre.

During the first six months of the year the team raised £1000 in donations and this has been sent to CRY (Cardiac Risk in the Young). The money raised in the second half of the year is expected to be a further £1000 and this is to be donated to Phakamisa which is a ministry of Pinetown Methodist Church (near Durban, South Africa) and exists to serve and uplift impoverished communities through the provision of educational training, resourcing and support. Member David Reynolds is a trustee of the charity and he will be happy to give you further details of the charity' activities.

For this year (2023) and possibly also next year the nominated charities are Go Beyond and Sailability.

Go Beyond is a charity giving children who have been bereaved, abused or bullied, who are living in poverty or caring for loved ones the chance to escape their worries and pressures through breaks in the countryside. They have two centres where breaks can be provided for children, one in Cornwall and the other, the Daleside centre, here in Ashbourne.

Sailability is a worldwide organisation and the nearest centre to us is at Carsington Water. Their aim is to enable people with disabilities to try sailing and take part regularly. It is the perfect sport to feel tranquility and freedom in the water or progress their skills and become competitive. The Group has both disabled and able-bodied members working together to achieve this objective. We have excellent facilities and equipment; there is a well-maintained fleet of sailing boats, specifically designed for those with limited mobility, including Hansa dinghies and an R S Venture Keel.

The club sponsors of the two charities are: Go Beyond - Graham Burke and Sailability - Juergen Klein. Please contact these people if you wish to donate items for sale, have a fundraising idea etc. etc.



The Turners' Online Chat - December 15th. *By Brian Walker*

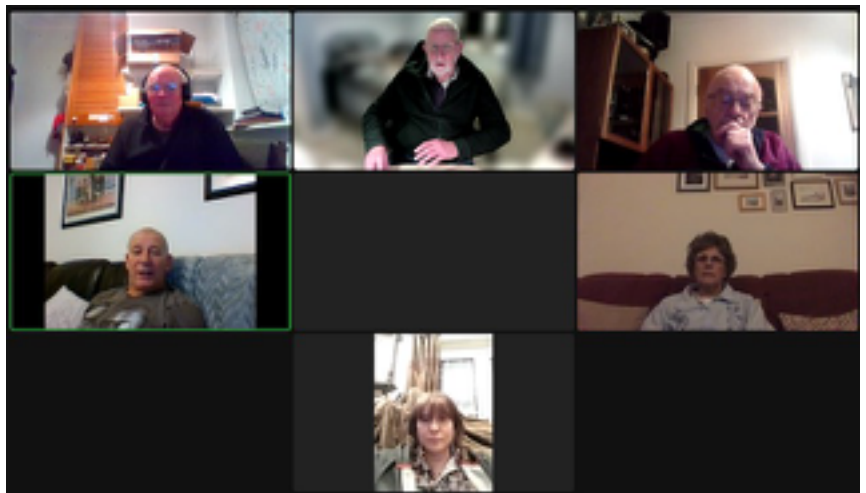
The turning group met up for their monthly online chat as usual in December. There were seven of us in attendance which we thought wasn't too bad considering the time of year.

All are visible in the screen shot bar Derek who continues to have problems getting his video to work on Zoom... (mud on the line in Shirley????)

We spent most of the evening procrastinating on more general club issues. There was support for the idea of an additional club meeting per month and lots of chat on how that might work to help the turners. everyone was happy for the exploration to continue.

There was consensus that it had been a good year for the club, even if it had overloaded our turning resources at times. Our chat turned to next year and what we might do differently. I was given a few ideas to discuss with Mr Legg who was conspicuous by his absence.

Nine o'clock soon came round and we called it a day.



I think most of us will be familiar with redundant local telephone kiosks being turned into a small free library but this stateside community went one better and converted a 110 year old dead tree!

I received a wine box as a Christmas present; I'm thinking of complaining to the supplier. It said once opened it would last 6 weeks, it only lasted me 3 hours.

January 2023 Meeting

The meeting was hands-on and it was most satisfying to see such a good turnout for the first meeting of the year; I understand from our Gate Keeper aka The Treasurer that we had in excess of 50 people attending. There were a number of visitors so here's hoping that they were impressed by what they saw and will be returning as members.

Chairman Derek Puplett kicked off proceedings by welcoming all present and announced that the committee has agreed to award life membership to Digby Owen and Dick Potter for their service and dedication over the years.



The Chairman presents Digby (previously Treasurer and now Librarian) and Dick (has held various positions: chairman, competitions co-ordinator and events co-ordinator) with their Life Membership certificates.



If ever the carving group are short of inspiration, Lisa Williams has found the perfect answer for them!!! Try this one folks!!



The carvers all deep in concentration as they work on their latest project.



The scrollsaw was rarely out of action as a number of members tried their hand at this craft. Here we see David Hill making a simple jigsaw for one of his great grandchildren.



Left: Dick Potter demonstrates to members how to use a round skew chisel.



Below: Ben Klein supervises a member turning a pen



Left: Tutor Geoff Dalton explains a process to a member.

At each hands-on meeting up to six members (taken in membership list order) are invited to display examples of their work. We had quite a varied display this month:

Right: Tony Reindorp's skill in marquetry highlighted.



Below: David Reynolds shows us woodturning and cabinet making.

Below right: a variety of Scrollsaw items from James Sharpe ranging from a toddler's jigsaw to a portrait of Clint Eastwood.



Maybe if we start telling people their brain is an app, they'll want to use

Members' Open Competition - January 2023



First place went to **Bronagh Cassidy** for her shadow box created in Birch ply using a laser cutter

Second place (below) was taken by **Terry Watson**.



Left: Third place taken by **Greg Holmes** for his entry in Cherry.

Also entered (naturally, in no particular order!)



Pen turned in Pine and acrylic by Lisa Williams

Scary face carved from Sycamore by Carole Snell.



Above: Shallow bowl from Ruth Watson



Half eaten apple (!!!) in Sycamore from Graham Cole.



Bowl in Sycamore from Richard Latos

Masters' Open Competition - January 2023



First - **Geoff Dalton** with this Brown Oak pot with Mahogany rim.

Second - pedestal dish from **Derek Puplett**



Third - **John Williams** with his bowl in African Olive. The project started out as a box but after a workshop catastrophe it morphed into a bowl!

Also entered: Right - vase in Himalayan Cedar by
Graham Legg.

Below - dish in Yew from **David Reynolds**



January Competition Votes

Masters' Section

1	Geoff Dalton	18
2	Derek Puplett	13
3	John Williams	4
	David Reynolds	3
	Graham Legg	3

Members' Open Section

1	Bronagh Cassidy	17
2	Terry Watson	6
3	Greg Holmes	5
	Lisa Williams	1
	Carole Snell	4
	Ruth Watson	1
	Richard Latos	4
	Graham Cope	3

The trouble with being punctual is that nobody's there to appreciate it.

Introducing Your Committee 2023

(Not to be used for dart board practice!)



Vice Chair 1 & Librarian
Digby Owen



Chairman
Derek Puplett



Vice Chair 2
Tony Rawcliffe



Graham Burke
Treasurer & Webmaster



Peter Branson
Secretary &
Carving Group
Lead



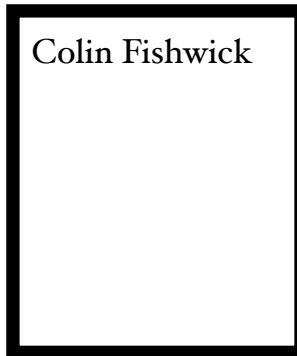
Carole Snell



Graham Legg
Joint Events Co-ordinator,
Turning Group Lead &
Safeguarding Officer



Lesley Dennis



Colin Fishwick



Val Branson
Maintains Club Tool Inventory



James Sharpe
Woodworms
Editor &
Scrollsaw
Group Lead



We're Gonna Need a Bigger Competition Table!!!!

Those members who have been in the club for a few years will be aware that **Peter Fantham** has a well deserved reputation for making large quality items. On this occasion he was true to form but the "subject matter" was a little different from his range of bowls etc. etc. and it came as a surprise to his nearest and dearest.

I'll let his good lady, Gwenda, take up the story:

"Pete just put his head in the kitchen door and said: "Come and help me saw a bit of wood". It was a long piece of wood and he needed someone to hold it steady. I had no idea what he was making apart from a lot of sawdust and then to my surprise announced - "I'm going to build a fitted wardrobe for the spare room".

So there we have it folks, another splendid piece of work from the lad from Tamworth and if this is destined for the competition table then we have a problem!!



So DDWC members are slowly covering all bases ; kitchen floor (Issue 90, Feb. 2022) and now built in wardrobes. Have you got a "domestic" project on the go? Let us know if you have.



My First Bandsaw Box - by Graham Legg

I thought I would turn my attention to my bandsaw after slaving over a hot lathe for many a week and decided I would have a crack at making a bandsaw box. My first task was to explore Amazon to see what they had on offer when it came to bandsaw use and I settled on a book called "The New Bandsaw Box Book" by David Piccuito. It soon became apparent that the existing blade in my saw was far too wide ($\frac{1}{4}$ ".) and I needed something narrow to negotiate tight corners. I needed a $\frac{3}{16}$ " blade and fellow woodworker Brian Walker managed to locate some at Tuff Saws - I note that that also do one $\frac{1}{8}$ " which may be something I'll try in the future.

This then raised another problem in that it was very difficult to adjust the tracking of my Charnwood B350 bandsaw, the blade kept running off and getting the tension correct was also quite difficult.

I used 18mm Ply and glued up three pieces with a Red Gum front and back using *Gorilla* brand PVA glue.

The design and pattern is called "St. Louis" and was taken from my Amazon purchase. Several bandsaw box demonstrations can be found on YouTube and the author of the book I used also has a free YouTube channel showing examples of his work.



I decided to add small rails and back stops inside the casing, to try to level up the drawer and to help it fit better. (The more you sand out any mistakes, the larger the gap becomes between the box and the casing!). As a finish I used Chestnut Products Finishing Oil (two coats). Most of the YouTube demonstrators seem to use Boiled Linseed Oil for some reason? Santa did bring me an oscillating bobbin sander, which proved to be invaluable when sanding convex and concave curves.

Compound Cutting On The Bandsaw Or It's That Man Again!!

Member Graham Legg has certainly got the bit between his teeth! After trying his hand at making bandsaw boxes he turned his attention to compound cutting on the bandsaw. This is generally associated with the scrollsaw as a fine blade is required and for this exercise Graham obtained a 3/16" x 4 TPI skip tooth blade.

Compound cutting involves attaching the front view of an object (in this case a reindeer) on to one face of the wood, then rotating it through 90 degrees and attaching a pattern of the side view, thus:



I used a good quality 3" x 2" planed Pine for the model; each reindeer will need some sanding down to look more presentable.



Thank you Graham, we look forward to your next project. Meanwhile, what have YOU been making??? Don't be shy, send a few photos and words for publication - there's plenty of room in the next issue! - Editor

Turners' Chat Hour - January by Brian Walker

A total of nine of us passed a good 70 mins chatting about all manner of things with vacuum cleaners frequently entering the conversation.

We were pleased to welcome Julia Banbury who joined us for the first time, hopefully we didn't bore her too much and she will join us again.

Our show and tell was heavily subscribed by Mr Legg's Intarsia and hornless reindeer, he's certainly been a busy boy and I noticed John Williams paying particular attention to the challenge. Ruth Phillips shared a lovely pen which stands vertically on the desk, it was admired by all, it seems that pens are her speciality. Our other pen maker, Ben Klein, showed us one of the fifty or so bird boxes he has been making, quite the young entrepreneur! Assisted by his transport 'Supervisor' he had quite a production line running. (*More of this in the next issue - Editor*) Ged Bellamy shared a lovely trinket box he had made, John Williams was out of his seat again, going to be tough on the competition table this year! Sorry you aren't in the screenshot Ged, I took it before you arrived!

The last part of the meeting was taken up by me setting a task for all those that attended; "The Turners Chat Hour Challenge" will require making four items between now and Richard Findley's visit in September 2024. This will be a recurring topic each month in the chat hour.

I would welcome more of the club's turners taking part in this "project"; more details can be found by popping into one of the monthly Turners Chat sessions, the next one is scheduled for February 16th.



Situation Vacant!!!

As was announced at the last A.G.M., Graham Legg and Brian Walker will be standing down from the position of Demonstration Co-Ordinators at the 2023 A.G.M. They are still waiting for someone to step forward to take over the reins, sooner rather than later so that can learn the ropes. If you are interested in taking over the position please speak to the aforementioned gentleman a.s.a.p.

And Then There Were SIX!!

David Reynolds recently joined the ranks of AWGB Approved Tutors making him the sixth member to be so recognised.

He had to plan a lesson, teach the lesson in front of two assessors, and then demonstrate his own Woodturning skills. Members will not be surprised to learn of David's well earned achievement, following his outstanding contribution to our Club over recent years.

David joins Geoff Dalton, Dick Potter, Derek Puplett, Brian Walker and Graham Legg, with their AWGB Tutor badges, and of course, our resident RPT (Registered Professional Turner), Colin Fishwick.

David is no stranger to the competition table and is a leading participant in hands-on days giving advice and guidance to lathe newbies. He is probably best known for the demonstrations he has given in the past featuring miniature turning when he produces a multitude of lace bobbins which I understand are put to use by his good lady.



It's official!!!!



David guides a member through the process of turning a lace bobbin



Another member getting expert advice.

February Meeting - 2023



The meeting this month saw the return of scroll saw expert John Baker. He commenced by telling us that “scrolling” was really just a hobby as there was no way he could make a living out of selling his work quoting a rather magnificent chess set as an example where he recently sold one for less than the cost of materials!! Unfortunately in this country people are generally reluctant to pay a realistic figure for a handmade piece - spend £10 on a piece of wood and then three hours or more producing a bowl on the lathe (which probably

cost you £1000) and they'll offer you a fiver for it! Yes, we've all been there!!

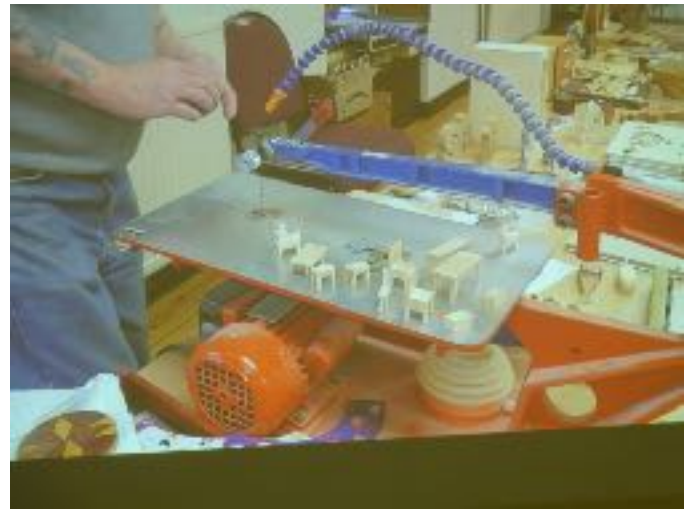
John had an impressive display of completed work produced on the scroll saw: segmentation, intarsia, puzzles, compound cut chess set etc. and briefly went on to describe the technique used. As his example he chose a pen blank which illustrated that wood isn't the only medium that can be used, fabric, leather, sheet metal etc. can be bought into play. He had drawn a Celtic knot pattern on a piece of Sycamore and then cut one side using a Pegas Modified Geometry #5 blade. A layer of denim material was laid in the cut, soaked with cyanoacrylate glue and the second side clamped into place. Once the glue and gone off the piece was rotated through 90 degrees and the second side cut then adding a further piece of denim. When all was set the piece was placed on the lathe and turned to a round blank with an interesting result (right).



John explained that owing to the manner in which blades were made there was a tendency for them to drift to the right when in use so the operator must be aware of this and compensate by feeding the wood into the blade at an angle. Staying with the theme of using alternative materials, John showed how even paper could be used, in the example he'd produced decorative papers used to bake cup cakes! He will probably produce 25 in one cut, several layers are sandwiched between sacrificial sheets of thin ply or MDF.

John went on to explain how to turn corners and leave a neat and none rounded finish: where possible the cut should be made beyond the corner and then “circle around” in the waste area returning to the pattern and into the 90 degree line creating a crisp corner:

He then went on to cut a miniature set of tables and chairs from one block of wood!



From this to this!

John went on to illustrate compound cutting producing miniature reindeer (also above) and then concluded by showing how to cut out marquetry pieces successfully by first sandwiching the veneer between 4mm sheets of ply. In this case, entry holes for the blade should be made with a bradawl type tool as a drill will destroy the fibres in the veneer but a bradawl parts them and they will then close up afterwards so there is no evidence of the hole.

Following the talk, members were able to go to the separate disciplines and enjoy hands-on experience.



Good judgement comes from lots of experience, whilst experience comes from rectifying the cock-ups made.



Our newly approved AWGB Tutor, David Reynolds, instructs a member in use of the lathe.



Junior member Ben Klein demonstrates pen making to members.



Left: member Colin Fishwick R.P.T. shares his turning knowledge with members.

Right : A member tries out a scrollsaw for the first time and in his words “Its not as easy as it looks!” Practice! Practice ! Practice !



Members' Open Competition - February 2023



First place went to **Greg Holmes** who used Cherry for his work piece.



Second place went to **Graham Cope** for his turned bowl in Purpleheart.



Ruth Watson secured third spot with her pyrographed pair of love birds.

Also entered:



Carole Snell's happy Chappy carved in Sycamore.



A Valentine's Day flower arrangement laser cut by **Bronagh Cassidy**.



Pyrographed work by **Cath Broome**



Above: Segmented container in Ash and Purpleheart by **Dan Beard**.



Left: Pen turned in Padauk by **Ben Klein**.

Masters' Class Competition - February 2023



A truly remarkable entry from **David Waldron**. Read how he made this mandolin on page 26



John Williams took second spot with his bandsaw box which included a hidden drawer. John used Alder.



Third place went to **David Reynolds** for his "leaf dish" in Flame Oak.

I saw someone drumming on an algebra text book with two wooden sticks.
I think he was studying log rhythms.

Also entered:



Scrollsawn St. Valentine's day token from **James Sharpe**



An interesting carving in Lime from **Peter Branson**. "What is it?" I hear you ask - Peter kindly provided an explanation below.



A trio of nesting jewellery boxes from **Graham Legg**



Apart from being an exercise in thread chasing what could this be? **Dick Potter's** entry confused some people until it was separated and it was then seen to be a needle case



February Competition Votes (Theme - St. Valentine's Day)

Masters' Class

1	David Waldron	21
2	John Williams	8
3	David Reynolds	5
	James Sharpe	0
	Peter Branson	2
	Graham Legg	2
	Dick Potter	4

Members' Open Class

1	Greg Holmes	9
2	Graham Cope	8
3	Ruth Watson	7
	Carole Snell	2
	Bronagh Cassidy	4
	Cath Broome	3
	Dan Beard	5
	Ben Klein	2

Catching up with Mr. McGregor and Peter Rabbit

by Brian Walker

You will all remember the saga of life in the countryside from last June and July's *Woodworms?* Well, it's been very quiet since then and as it's wintertime Mr Badger and Mr Fox have very sensibly spent time hibernating in the warm.

Peter Rabbit still spends lots of time outside in his garage making sawdust, his warm coat protects him. It seems he has miraculously escaped Mr McGregor's attention and avoided being in his stew pot.

Recently news reached Mr Badger deep underground that the pesky Rabbit has been back to school for some further education. No great surprise really, when you have been attending for over fifty years it's a habit that is difficult to break. It seems he has decided he is good enough at his wood turning hobby and preparing and checking lesson plans that he considers himself clever enough to persuade the AWGB (a very astute body) that he is capable of assessing candidates for the AWGB Approved Tutor Badge.

Now at the same time, "no co-incidence", Mr McGregor, who is an exceptionally skilled wood worker and turner has been "persuaded" by his "friend Peter Rabbit", my how things have changed since last summer....., to get himself assessed to be an AWGB Approved Tutor.

Keeping Mr Badger and Mr Fox at bay they joined forces and popped over to Kegworth and a kind man from the AWGB took a look at them.

It seems they both managed to pull the wool over his eyes, I mean impress him! and they were both successful.

Now Mr Badger and Mr Fox are not upset by this at all..... and would like to congratulate them both on their success.

It just remains to say to Peter Rabbit, be very careful. Mr McGregor's stew pot is never far away. Now he is an Approved Tutor, supported grudgingly by Mr Badger, Mr Fox, Mr Potter and Mr Fishwick, he might just decide that as courgette time nears he no longer needs a lesson plan or a new phone or a pesky rabbit eating all his vegetables so its pot time for his "new" friend Peter!

Mr Badger(Still Grumpy in Mayfield)

(Any resemblance to persons alive or dead is purely coincidental - Editor)

A Challenge! Or How I Made a Mandolin by David Waldron

One night we had some friends around for dinner, and they brought a guitar and mandolin with them. They play together, mainly playing folk music, and were appearing in a concert the following week and wanted to use us as a practice audience. The mandolin they brought was a bowl type (similar to a lute) and during a conversation they said they liked the F-style mandolin. This is basically a bluegrass mandolin which has a scroll on the body near the neck and two lower points. After they had gone, it got me thinking that I've got a book on how to make a bluegrass mandolin. So after a rummage through my books I found a book by Siminoff, 2004. It didn't look too difficult to make, and I thought, could it be made within 12 months for the competition? And there's the challenge.

The mandolin has 4 pairs of strings with each pair typically being tuned to G, D, A and E from the bass to treble side respectively. The major parts of the mandolin consist of:

- Ribs and blocks
- Neck
- The plates (top or soundboard and back)
- Fretboard
- Bridge

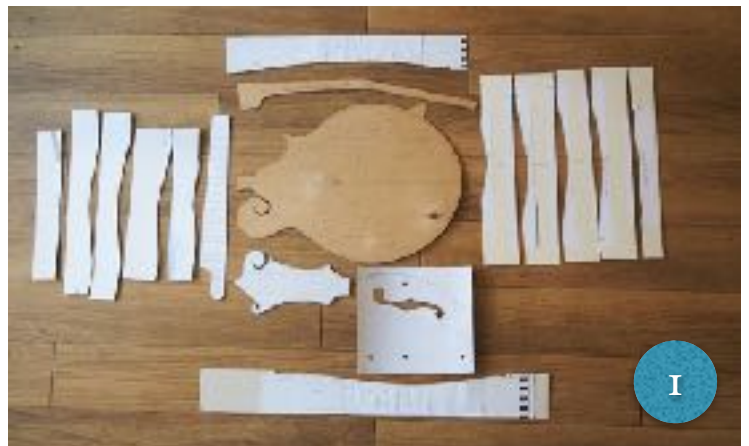
In addition the hardware required includes, tailpiece, tuning machines, fret wire, finger rest and strings.

In terms of wood, I decided on maple for the back, sides and neck, with a spruce top and ebony fretboard. So after a rummage through my wood stockpile I found a piece of fiddleback maple which would do for the neck and ribs. It was then a trip to Exotic Hardwoods, which only had some American maple and whilst not book matched I thought it would do. The wood grain for the soundboard should be narrow and straight grained with greater than 10 lines per inch. It was then a case of asking Google, for suppliers of wood for the top. Whilst not ideal buying wood unseen, I ended up with a piece of Engelmann spruce.

A number of templates are required and these were cut from 1.6mm ply and card (Figure 1). The outer shape template was used to mark out the jig which is required for holding the rib shape during the build process, and this was made from 20mm ply.

Ribs and Blocks

To hold the ribs together there are four blocks: the head block that continues into the scroll area, the tail block which supports the tail



piece, and two point blocks for the lower bout (the large bulge of the instrument) that add strength to the structure. Before bending the ribs the supporting blocks were cut out on the bandsaw (Figure 2).

The Siminoff book recommended the rib thickness at 3.2mm which I considered to be too thick as these would be difficult to bend. After cutting the ribs on the bandsaw, these were then planed and scraped down to 2.5mm thick, which is a typical thickness used on guitars. Initially the bend around the scroll was tackled first as it has the tightest curve; if it split, the remainder could be used for the smaller sections! A bending iron was used to shape the ribs, and even with the ribs at 2.5mm thick, they required wetting a number of times before getting the right shape. After all the ribs were bent, they were cut to length and glued to the blocks. Figure 3 shows the ribs glued to the blocks in the jig and the upper linings installed. Linings are required to extend the gluing surface for the top and bottom plates. The top linings were fitted, and glued into place. These were then levelled for the top to be fitted.

Neck

Before marking and cutting the neck I started making the truss rod. A truss rod is used for structural integrity as the pull of the strings can bow the neck and this was made from a piece of 4.8mm diameter steel rod, bent and threaded at one end. A notch was routed down the centre of the neck and cover pieces of maple made to fit the curvature of the rod (Figure 4).

Next the neck was rough shaped with a rasp and a piece of ebony glued on the peghead. The final shape of the peghead was marked along with the position of the holes for the tuning machine heads. I checked the position of the holes from the drawings twice, drilled the holes and the tuning machines didn't fit! Whoops!, after scratching my head for a bit, I noted the drawings showed the worm gear "below" (ie closer to the bridge) the peg round gear, whereas I'd got tuners with the worm gear above the peg gear. So after re-drilling the peghead it looked like a piece of Swiss cheese! Repair included plugging the holes with dowel and covering with a piece of ebony veneer. Figure 5 shows the neck with the installed truss rod and peghead cut to shape.



Most mandolins have some decoration on the peghead and thought that a Celtic design would be appropriate. I decided to inlay the peghead at this time as it was easier to hold within the vice. Figure 6 shows the inlay installed on the peghead.



The Plates

The back was made from a piece of maple 20mm by 6" by 30" long. To form a book match, the centre line of the template was placed along one edge of the board and the outline traced around. The template was rotated around 180° and the other half traced around. This gives a back with a common centre edge and will have a similar grain. These were then glued together and when dried the base was planed flat and the outline marked out. The top came as a true book matched pair so only the edge needed planing square before gluing. As for the back, the base of the soundboard was planed flat and the outline marked out. The board for the top allowed no margin on the width as the rough cut boards were the final width of the mandolin. Also, when planing the top, a shake was found and needed cutting out and replaced with another piece of wood.

Before shaping, both the top and back were planed to the final thickness plus 1mm, (ie to 17mm). The arched shape of the plates provides strength and the graduation in thickness between the centre and rim makes it flex at the minimum area. After cutting the back and top out on the bandsaw (Figure 7), the next job was to carve the outside of the back and front to the correct shape. Whilst Siminoff recommends carving the inside first I think that carving the outside is preferable. The reason is that the outer surface defines the final shape and then the inside is carved to a thickness. If the inside is carved first, the shape of the outer surface is then defined by the inside shape and thickness, which may not show a continuous curve on the outer shell.



To achieve a constant thickness around the edge, the outer surface of the plates were routed to 5mm thick, (the binding edge height), for about 12mm from the edge, except in the scroll area. The outsides were then rough shaped with a chisel and then planed using an 8mm wide plane to remove the chisel marks and finally scraped smooth (Figure 8).

For removing wood from the inside of the plates a cradle was made to support the plates (Figure 9). As for the outside, shaping the inside was initially chiselled, to give a 6mm thickness all over. The next stage was to plane the inside to the correct thickness, which varied from 6mm in the centre to 3mm nearer the outside edge. When satisfied, the inside was scraped smooth. Just to see how much wood is removed during shaping the plates were initially weighed, with the back and top being 860g and 510g respectively. After shaping the back and front these ended up at 227g and 120g respectively, so around 75% of the wood had been removed!



For the soundboard, sound holes required cutting out, which are f-shaped, as on a violin. The position of the f-holes was marked out, using a template, and gauze glued on the inside where the sound holes are positioned. This was recommended in the Siminoff book to give extra support and minimise breakages during cutting. The f-holes were cut out with a fretsaw and cleaned up with a knife and files. The soundboard includes treble and bass tone bars, with thicknesses of 4.8mm and 6.4mm respectively. These need to be a close fit on the underside of the soundboard and have to follow the inside contour, which varies in two directions. After shaping, with chisels, they were glued to the inside of the soundboard. Figure 10 is a photograph of the underside of the soundboard with the tone bars installed and the f- holes cut.



David Waldron



Well folks that's about half way! The rest of David's musical journey/challenge will appear in the April issue - Editor

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Tools Co-ordinator - Val Branson

