



San Fernando Valley Woodworkers since 1988

<http://sfvw.org/>

Monthly Meetings

Our meetings are *normally* held on the 3rd Thursday of each month at 7 PM, at the Balboa Park Sports Complex, Gym Building, at 17015 Burbank Blvd, Encino.

Meeting Minutes

by Ginger Gibson

The meeting was called to order at 7:06.

We had several guests at the meeting. Eitan's friend Teri joined us again. Her dad also tried to join us, despite connectivity issues. Another friend of Eitan, Bruce Gumbiner, also joined us. He is a novice woodworker, but he enjoys making sawdust. He has also built a cat sanctuary for his neighborhood cats. And Dennis, a former member who moved, joined us. He has been building a lot during the pandemic, from a dining room table and 6 chairs to a box with a stained-glass lid.

Committee News

In Toy Committee news, we are on course for 1100-1200 toys this year. We're still talking to several people about making dolls for the cradles, and patterns are now available. Financially, the club is in good shape.

Glen Dresser needs to stop being the person in charge of obtaining speakers for the meetings, so we're flying by the seat of our pants. If anyone would care to take over Glen's position, please let us know. In the meantime, our June presentation will be on instrument repair. Chuck will talk to the Microfence guy to see if he can present, and Charles Corbett will reach out to Bob Page about a possible hand-

Our President says...

by Chuck Nickerson

Here in the San Fernando Valley spring is in full fling.

As I work my way through the shop, I am cataloging all the partially completed projects that have accumulated. A few stopped due to a need for tooling or special material. But by far the majority seized up when the last step I performed did not go as cleanly as I had hoped:

- Unacceptable tearout on a show surface
 - Four pieces that should be the same length but aren't
 - A bandsawn curve that didn't quite stay outside the line are typical examples.

I usually put excessive energy into trying to fix the piece that's not right. After conversations with Jeff, I've come to accept that the pieces just need to be redone from scratch. It shouldn't surprise me (but it does) how quickly the replacement piece can be made. The first try may have been wrong, but it did teach me how to do it better the next time around. On rare occasion I hit a snag such as "Why didn't I buy more Turkish Boxwood when I could?"; but that's life and woodworking.

For the coming month may all your shop discoveries be pleasant.



Several meetings ago Gary Hersch showed us this guitar in progress. Now it's complete

May Presentation: David Finck

David Finck is an amazing woodworker and a great teacher. For our May meeting, he will present "A Woodworker's Journey," an illustrated overview of his career from his beginnings with family influences, to his education at the Krenov School, to designing and building furniture and acoustic guitars, to where he is now as a violin maker.

Since David is located on the East Coast; his presentation will begin at 7:00pm and usual club business will occur afterward. You can learn a bit about David at these two websites: <https://davidfinckluthier.com/> and <https://www.davidfinck.com/>

Who We Are

The club was formed in 1988 for the purpose of enhancing skills, providing information and sharing the joys of working with wood. The membership reflects a cross section of woodworking interests and skill levels - both hobbyist and professionals. Annual dues are \$35. Full-time student dues are \$15.

"Minutes" from page 1

saw sharpening presentation.

Announcements

Ed announced that someone contacted us to see if anyone wanted to help build a folding game board, but there were no takers. And someone contacted us to see if anyone would have any interest in putting together a building birthday party for her child, where the kids can use hand tools and build their own item. Charles, Ed, Chuck, and Gregg were all interested in helping with this.

Jeff announced that Rockler is no longer giving us \$20.00 gift certificates for 20 visits, but they still are giving SFVW members a 10% discount on most items.

Cliff let us know that Porter Cable has stopped making routers.

Sam had a question about people's experience with Titebond Quick & Thick. He is gluing wooden antennae into a wooden caterpillar toy and is concerned about the small pieces staying tightly attached. Several people have experience using the Quick & Thick and are satisfied that it works well and as advertised, but the group consensus was that Titebond might not be the best glue for this application. Most people thought that regular Titebond 2 would be better, and Ed suggested shooting a pin through the antenna base with a pin nailer. Since part of the concern was getting sufficient glue into a tight space, Tom mentioned that for cracked instruments, you can wet the crack you're fixing prior to gluing, and the moisture will wick the glue up into all the spaces.

Questions and Tips

Calvin had a question regarding the broken blade on his Japanese pull saw. The blade snapped right at the base where it attached to the handle, and he is having a hard time removing what's left of the blade. He wanted to know if anyone had ideas on how to extract it. One suggestion was vise grips. Another suggestion was drilling a hole in the blade stub, putting a pin in it, and then lay it across a vise and tap down on the handle. [Editor's note: the "Vise Grips" suggestion proved to provide the successful approach]

Greg Golden was repairing a pergola which had been patched with Bondo. The dried Bondo was very hard to sand. Tom Naylor said that a good trick for sanding Bondo was to sand it while soft using a cheese grater/rasp/sure-

page 2

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form plane. Also, Greg mentioned that he tried using wood Bondo and it stayed lumpy forever. He thought that maybe he didn't use enough hardening agent. Consensus was that's probably right.

Jim Kelley had an issue with his bandsaw. The lower guide has 2 micro adjusting knobs, and 1 was jammed against a jam nut, which was jammed against the body, and he couldn't figure out how to get it loose. Suggestions were: 1. Try a screw extractor. 2. Get a thinner wrench or grind a wrench down. 3. Check at a bike shop for a specialized wrench. 4. Try a hex driver in a ratchet on a hex-head screw. 5. Take a small torch and heat the aluminum body slightly then try to back out the screw.

In Show and Tell, Jeff showed his organizer for hand tools. Gary Hersch showed a blue arch top guitar with maple back and sides, a spruce top, and ebony appointments. He dyed it black first and then sanded it back, then dyed blue, then applied 7 coats of nitrocellulose lacquer. Jim Cabernoch told us that he just bought a Luxcut 2 helical carbide head for his 6" jointer, and it is worth the money.

The Presentation

Our presentation for the night was Stefan on piano repair.

See "Minutes" on page 5

Upcoming Wood-related Events & Important News

from Jim Kelly

The following events and announcements were found in the March – April 2021 issue of Woodworker West and may be of interest:

Woodworker West is a great source of events, sources, and items of interest for woodworkers of all types and abilities focusing on places in the Western US. For more information go to <http://www.woodwest.com>.

Please Note: A number of these events occur on two dates. For your benefit, both dates are provided so these listings appear twice, one for each date.

Long running: For Arts & Crafts fans, Stickle Furniture has relaunched its popular internet blog, Inside Stickle. The blog may be accessed at: www.stickle.com/blog/.

Long running: The Maloof Historic Home, Workshop, and Discovery Garden has reopened. Initially, public access will be limited to Saturdays. More information at: www.malooffoundation.org.

Ongoing – June 18: The Brea Art Gallery will present Made in California, a juried show in various media with cash prizes. More information at: www.breaartgallery.com

May 10: West Bay Woodturners will have virtual demos by Tod Raines, May 10, and Rebecca DeGroot, June 2. More information at: www.westbaywoodturners.com/.

May 11: Silicon Valley Woodturners will have virtual demos by Todd Raines, May 11, and Rebecca DeGroot, June 3. More information at: www.svwoodturners.org/.

May 15: Channel Islands Woodturners will have virtual demos by Pat Carroll, May 15, and Glenn Lucas, June 19. More information at: www.channelislandswoodturners.org/.

May 15: San Diego Woodturners will have virtual demonstrations by Irish turner Pat Carroll on May 15, Cindy Drozda, May 29, Glenn Lucas, June 12, and Michael Dresdner on June 19. More information at: www.sdwt.org/.

May 22: American Association of Woodturners is offering a virtual Master Series with Eric Lofstrom, May 22, and Keith Gotschall, June 16. More information at: www.woodturner.org/.

May 25: Nor-Cal Woodturners will have a virtual demo by Mike Peace, May 25. More information at: www.norcal-woodturners.org/.

May 26: Gold Country Woodturners will have virtual demos by Greg Gallegos, May 26, and Rudy Lopez, June 23. More information at: www.goldturners.org/.

June 1-30: The online gallery, Wood Symphony, will host several juried exhibitions, including June 1-30 Inside the Box, September 1-30 Small Treasures and December 1-31 The Art of Giving. More information at: www.woodsymphony.com

June 2: West Bay Woodturners will have virtual demos by Tod Raines, May 10, and Rebecca DeGroot, June 2. More information at: www.westbaywoodturners.com/.

June 3: Silicon Valley Woodturners will have virtual demos by Todd Raines, May 11, and Rebecca DeGroot, June 3. More information at: www.svwoodturners.org/.

June 6: The Woodworking Network is hosting the 17th annual Veneer Tech Craftsman's Challenge. Categories include furniture, marquetry, and specialty items. Entry deadline is June 6. Winners to be announced at AWFS Fair. More info at: Veneer Tech Craftsman's Challenge | Woodworking Network.

June 12: San Diego Woodturners will have virtual demonstrations by Irish turner Pat Carroll on May 15, Cindy Drozda, May 29, Glenn Lucas, June 12, and Michael Dresdner on June 19. More information at: www.sdwt.org/.

June 16: American Association of Woodturners is offering a virtual Master Series with Eric Lofstrom, May 22, and Keith Gotschall, June 16. More information at: www.woodturner.org/.

June 19: Channel Islands Woodturners will have virtual demos by Pat Carroll, May 15, and Glenn Lucas, June 19. More information at: www.channelislandswoodturners.org/.

June 23: Gold Country Woodturners will have virtual demos by Greg Gallegos, May 26, and Rudy Lopez, June 23. More information at: www.goldturners.org/.

July 16–August 15: Orange County woodworking competition will be a live event this year. Entry deadline is May 28. More information at: 2021-Woodworking.pdf (amazonaws.com)

July 17–18: The American Association of Woodturners (AAW) 2021 exhibition in Omaha will have the theme Finding the Center. This can be taken literally, figuratively, or emotionally. The event will again be virtual this year. More information at: www.woodturner.org

July 20–23: The biennial Association of Woodworking & Furnishings Suppliers (AWFS) Fair will be at the Las Vegas Convention Center. More information at: www.awfsfair.org/.

October 21–23: National hardware Show will return to Las Vegas. More information at: www.nationalhardware-show.com/.

December 1-31: The online gallery, Wood Symphony, will host several juried exhibitions, including June 1-30 Inside the Box, September 1-30 Small Treasures and December 1-31 The Art of Giving. More information at: www.woodsymphony.com

Sherwin Small (1929–2021)

By Arnon Latt

I met Sherwin a little over 50 years ago. His firm, National Medical Enterprises was moving into temporary offices on San Vicente Blvd in Los Angeles. At the time my Architectural firm handled the work for the owner of that building. At my first meeting with Sherwin, he wanted to impress

on me that he was in charge. After about half hour of his bluster, I told him to F himself. He stood up and stared at me then



burst out laughing. I guess not many people stood up to him and we became instant friends for life.

As we got to know each other, I found that Sherwin had a natural instinct and ability for woodworking. As I always had a very complete woodshop at home, Sherwin became a woodworking buddy, if not a regular member of my family.

When Sherwin decided to retire from NME, we joked that he would get the proverbial gold watch, I said no let them buy you a woodshop full of tools, we then went to the local woodworking machinery outlet, and I picked out everything he needed to have a well-equipped shop.

NME paid for it. We set up the shop in his garage with Marjory's blessings. An old woodworking and master craftsman Lon Schleining made an extra tall work bench to fit his height.

Over the years, our friendship grew and in the mid 80's we started working together in managing construction projects (i.e., overblown and oversized homes for the rich and famous), we called our company Project Management Collaborative, which is still in business today. After a number of years, Sherwin came to me and said he was leaving because all our clients were crazy, just a different last name.

Of course, our friendship continued, and our woodworking collaborations continued as well. As a matter of fact, Sherwin and I became very involved in the startup of a group called the San Fernando Valley Woodworkers, in the mid-90s and readers of this are current members of that same group. Our idea of making handmade wooden toys for kids in need started out at about 50-60 toys a year, now it's in the 1000s. We each had our turn to be president of the group.

Sherwin, we will miss you.

From the web

- ✿ Building a leaning ladder bookcase
<https://tinyurl.com/2ftuts28>
- ✿ An interesting idea for aligning infeed and outfeed tables on your planer
<https://tinyurl.com/43bnzr6r>
- ✿ What to do if your wood finish is ILLEGAL
<https://tinyurl.com/hmmhbdkv>
- ✿ Professional review of an AmazonBasics woodworking plane by Rob Cosman. If you want to see what you get for a brand new plane that costs \$50, here ya go!
<https://tinyurl.com/yfdrtrtjs>
- ✿ Making a Guitar | Handcrafted Woodworking
<https://tinyurl.com/wkht5wb2>
- ✿ Can I use sawdust in my garden?
<https://tinyurl.com/pdmy8kt6>

Faux Graining of Wood

by Tom Ferkel

Some of you may have seen my post in the SFVWW face book site that shows my attempt at faux graining. It brought an unexpected response and the level of interest surprised me. So, for those who haven't seen it, and for those who have, here is an expanded version of that post.

The American clock industry produced millions of clocks between 1807 and the third quarter of the 1900s. During this time, companies were always looking to save money.

Many clock cases incorporated the use of rosewood veneer, but also used, especially on their lower priced clocks, a technique known as faux graining. It was common practice in the later 1800s, and on into the 1900s, to use faux graining on all, or part of a clock case. Unfortunately, for many of these clocks, because of neglect, exposure, decades of improper cleaning or any number of other misfortunes, the finish is damaged, or gone completely. Therefore, when restoring such



See "Faux" on page 6

There are 6 parts of a piano: the frame, soundboard, strings, action, pedals, and the case. The soundboard is spruce. The reason spruce is used so often for soundboards because it does not have a tone of its own. Its sound is neutral. In older pianos they used Adirondack white spruce, but in modern days they use Sitka spruce. Soundboards are glued up. Made from pieces of 6" wide strips.

There are 2 main things that harm pianos: humidity, and cats.

In our climate, a piano should be tuned at least once a year. In other climates it should be twice a year.

There are beams and blocks inside the frame that support the harp. To glue ribs onto the soundboard you need a press (go bars) because the soundboard isn't flat, it's in an arch. The ribs are glued perpendicular to the grain of the spruce. The ribs go on the back of the soundboard, and the bridges are on the front. If a soundboard cracks but still sounds good, it can be repaired by first widening the crack and then putting in spruce shims.

The tuning pins, which are threaded, are driven into a pinblock. The torque required on a pin is 120 pounds. To replace a pinblock, you must cut it to size. The pinblock must fit tight to the metal frame and to the inside of the case. The plate is glued and screwed to the inside of the case. And then you drill holes into the pinblock.

To put strings on a piano you need a 3 lb hammer, a block to fit underneath the pinblock, a spool of piano wire, a tuning hammer, punch, cranks, and a piano wire cutter. The things through which you must thread the strings are called agraffes. Most notes require 2 or 3 strings to produce. Bass strings are made on a lathe.

Hammers are a very important part of the sound of a piano. They are made of felt. The felt can be harder or softer. If it's a harder felt it makes a tinny, honky-tonk sound. To harden the felt hammers, you pour lacquer on them. Hammers must be parallel so they can pass each other. As you install them, you need to check if they hit the strings squarely. If not, the hammers will then have to be filed down so they hit square. Because hammers wear out, they are attached with hide glue for ease of replacement.

To finish a piano, you use a dark pore wood grain filler before staining. After staining comes 12 coats of nitrocellulose lacquer, which is rubbed down every few coats. You can coat every 15-20 minutes if you're spraying.

When new strings are installed, they need to be tuned a minimum of 3 times. Then the piano is returned to its home, and then tuned again.

More Carvings

by Dave McClave



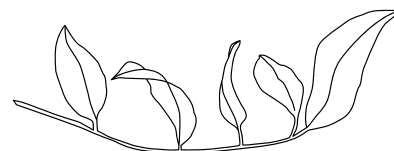
I've got three projects underway. I just couldn't put the skis my father gave me in the 1960's into a landfill. I'm turning them into a chair with a redwood seat and frame, and here's where I need your help. The block of redwood will make up most of the frame, but here I'm all thumbs. I want it to be sturdy but not too heavy. Any ideas?

The second carving of redwood is another version of my Camino (pilgrimage) representation. Medieval pilgrims looked like that.

Hundreds if not thousands of the route markers have on them the trademark seashell, arrow, and distance in km to the Cathedral in Santiago de Compostela.



I'm going to be living for a time in an apartment I own at the beach in Oxnard. It has soaring ceilings and walls that are perfect for carvings. One will be of two bottle-nosed dolphins in Eastern Red Cedar. Here is the start of the carving. They will be jumping for joy with, I hope, the Channel Islands in the background. Let's see if I can pull it all off.



a clock, the damaged appearance is something that needs to be addressed.

A while back I ran across an article* in a clock journal that shows how to create a faux grain finish that looks like rosewood. I read it, was really interested, and bought all the stuff that the author suggested. This included acrylic paints in the following colors: burnt umber, raw umber, burnt sienna, raw sienna, yellow ochre, alizarin crimson and mars black. I also purchased acrylic flow medium. I already had brushes and a palette left behind from when my daughter moved out to attend art school. The article was good, but I'm not an artist, and I never had the confidence to jump in and give it a try. Still, I wanted to learn how to do it, so when my daughter came to visit over Mother's Day, I asked her if she would walk me through it and she agreed. She read the article and suggested that it was okay, but that she would do it differently. I showed her the 1/8th inch Baltic birch plywood that I had cut for test pieces, brought a clock with



rosewood veneer to the table as an example, and we started.

I can safely say that I now know what we spent our money on when we sent her to art school, and it was worth it! Her understanding of what she was doing was really very impressive, and she was also able to impart the necessary information to me so that I could make a piece of birch look like a piece of rosewood. The two examples in the photos are two pieces that I made. If you look closely at the photo that compares the practice piece with the veneer on the clock, you'll see a brush hair stuck to the surface. She would never allow this to happen.

So, do you need an art degree to do this? No-you don't. I was able to accomplish what I did in only one lesson. However, it's not lost on me that during that lesson, she was working right beside me, modeling what to do. That's why it turned out as well as it did. Now she's gone and I'm not sure I can reproduce it as well without her sitting there, saying things like, "No-don't do that. Do this-watch".

At this point I would likely give bogus information if I talked about technique and process. I need some time to work on what she showed me and really internalize it. When I'm more comfortable, I'll put out more information with specific techniques and process.

Believe me, if I can do this, you can do this, and when I can explain it and do it the same way each time with confidence and predictability, I'll let you know-Stay tuned.

*NAWCC Bulletin, Oct. 2006 Volume 48/5 No.364 The title of the article is Faux Wood Grain Finish by Tom Temple.

There is also a book by the same gentleman called Extreme Restoration. ISBN-13: 978-14611039532. The same article (or close to it) can be found starting on page 191.

