

SFVW

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SEPTEMBER 2021



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 Steve Sampietro

The Zoom session began with conversation at 7:00 p.m. Ben shared details about his attendance at a woodturners' meeting at Glendale Community Woodshop at 3617 San Fernando Rd. It has rental space and full-sized tools. A 5-hour woodturning class runs about \$85. 6-hour classes can cost as much as \$250. Club President Chuck Nickerson recalled his Kentucky-based hand tool-only class that netted him a "\$2,500" cutting board.

The meeting was called to order at 7:10. Guests and new members included Tracy, Ashish, Don, and Terry. Tracy found SFVW from among four clubs in the area. Don found our club on the event calendar for El Camino Real Charter High School.

Chuck has been in contact with the office manager at the Balboa Park Gymnasium. We might be able to return there in September if the vaccination crew has gone and members feel comfortable to meeting in-person. The space would accommodate 30 people with distancing.

Treasurer and Toy Committee Reports

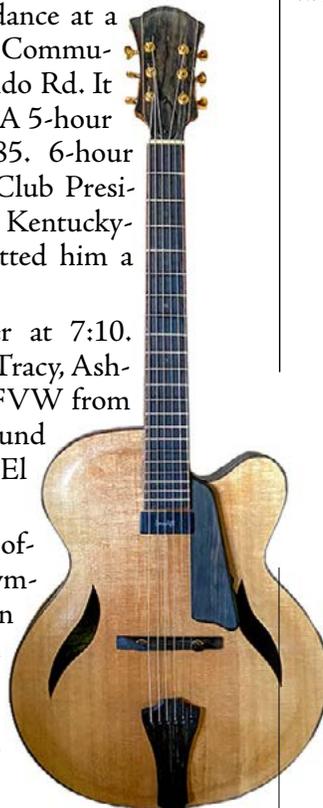
Treasurer and Toy Committee Chair Jeff Bremer gave both reports. The club has \$3,100 going into toy season. A build (Oct. 16, 17) of 1,200+ toys is planned. Many wives continue to make hats and dresses for the dolls. An

Our President says...

by Chuck Nickerson

I like to think and say the high heat doesn't affect my woodworking. This adjustment just in: 105* and up, I choose to be careful what I tackle. I don't want sweat dripping all over my machines or exotic woods. I have found it tolerable to reorganize drawers or boxes at these temperatures. In the afternoon, when the shade falls just right I can tackle straightening out corners of the wood sheds. Nickel-

worth of free advice: if you are going to save small scraps of wood, don't put them out of sight in a shed. The eventual task will be overwhelming. DAMHIKT (Don't Ask Me How I Know That).



*September
Presentation:*

Jigs & Fixtures!

It's time for our annual Jigs & Fixtures meeting. While it is easier for some people to hold their device in front of a crowd, for our 2nd year in a row, that ain't possible so again, via the powers of Zoom, we'll virtually meet.

There is one benefit to doing our Jigs & Fixtures meeting via Zoom: if we have something that is just too big or too awkward to bring into the meeting hall, we can take photo or videos of our device and we can all enjoy.

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

embroidered face is possible this year. It would have to be added to pre-stuffed dolls. A sample is being procured.

Chuck reminded members that November will be Officer Election Month. Chuck is finishing his second term of his second term as Club President.

Tips & Tricks/Q&A

Gary Coyne advised that "accuracy is good; consistency is better" in response to Tracy's quest to produce parts that need to be cut identically. He recommended a good cutting stop for whichever crosscut tool is used.



Terry sands excess glue at the mitre joints of picture frames so that the glue mixes with topical sawdust and forms an on-location joint-filler putty. He also perforates the edge grain of mitre joints (exotic woods) with an awl or small drill to increase adhesion. Tom

Ferkel recommends roughing the end grain with 80 grit and/or wetting the end grain to encourage wood fibers to rise and create friction within the joint.

Ed Sheanin uses a 1-1/2"-thick Styrofoam backer atop his bench so that through-drilling does not penetrate the



bench top. He stated that it does not entirely eliminate tear-out.

Jeff shared a drawing of a featureless, flush-head bolt he is searching for. He got a number of suggestions, but none met his specific hope. Tom offered to turn the custom part on his metal-turning lathe.



Jeff shared images from a 2-day wooden hand plane session he hosted. He, along with Chuck, Eitan and Greg

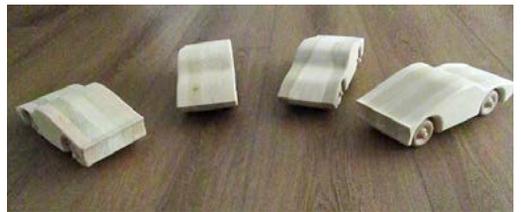
Club Officers

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completed and tested their planes at the time of the build.

Terry shared a nautically styled cutting board he made from highly figured bubinga for a sailor friend. The handles are stainless-steel cleats used to secure ropes on a boat's deck top.

Ed shared his cottaged toy for this year: a Pantera-styled sportscar of which he will build and donate 30.



Tom shared the iPad holder he made for his wife. It is made from Baltic birch. It features vent holes to keep the device cool and a curb stop to retain the bottom edge.

Chuck reminded members that our club's Etsy store will pick up the fun-

From the web

❁ Compound Angles; No Math

<https://tinyurl.com/cpwx7au>

❁ Using the Triangle-Marking Method [Note: the first example is obvious and common. After that it was new territory for me.]

<https://tinyurl.com/475ej5nh>

❁ Critical questions about workshop wiring

<https://tinyurl.com/4vfsezzt>

❁ A forgotten technology (Cut nails) from the old days of woodworking and the evolution of the nail!

<https://tinyurl.com/ysvx5cbr>

❁ The hot dish on hide glue

<https://tinyurl.com/5awe9aus>

❁ Woodworking Rasps - Do You Need One? Good primer on woodworking rasps

<https://tinyurl.com/2ecusny>

❁ Watching a craftsman making a hand-stitched rasp

<https://tinyurl.com/6t9rze9t>

❁ The MAGIC of card/cabinet scrapers!

<https://tinyurl.com/2at39vx2>

❁ How to Carve a Wooden Spoon

<https://tinyurl.com/357bxfum>

❁ Shelf life of most adhesives

<https://tinyurl.com/e7bj8jfb>

❁ Codes for Titebond manufacturing dates

<https://tinyurl.com/4taw9n3>

❁ Hand Plane Basics - How to read the Shaving. (Includes how to plane at right-angles to the boards surface.)

<https://tinyurl.com/mrz64dy4>

❁ Hand Plane Adjustment for Super Thin Shavings (SECRETS REVEALED)

<https://tinyurl.com/re87mj3m>

❁ Hand Planing Wood - How to Prevent Tear Out

<https://tinyurl.com/f5n872tc>

❁ Educational Video on "Influence of the Cap-iron on Hand Plane"

<https://tinyurl.com/38d8t7b5>

❁ Hand Plane Basics - Common Planing Errors

<https://tinyurl.com/yv2j5m6c>

❁ Hand Plane Frog Adjustments - Setting the Throat

<https://tinyurl.com/dydbsr3a>

❁ Sharpening Hand Plane Blades in just 32 seconds

<https://tinyurl.com/548fj2yj>

Final Toy Construction UPDATE

by Jim Kelly

During our September Toy Committee meeting, we decided that we would again forego a build at the El Camino High School woodshop and complete the assembly and wrapping of the toys at various members' shops. The decision was based on the continuing uncertainty brought on by the COVID-19 pandemic and by concern changing conditions might result in a last-minute denial of access to the shop. Small groups in individual shops we can handle.

With that background, four toy leads are proposing builds at their shops on the dates indicated.

1) Jeff Bremer will host box building in his shop each Saturday, until complete. He estimates by September 25. He's planning workdays (or fun days if you prefer) in his shop to complete the build of our treasure chests and teen boxes on the following Saturdays:

- (Dates to be determine)
- Start at 9:00am, break for lunch around noon, and finish at 3:00pm.
- Please let Jeff know if you'd like to participate on one or more of these dates.

• In consideration of all concerned, he requests only those who are fully vaccinated participate.

2) Ed Sheanin may have a build day at his shop to assemble the chess/checker boards on Saturday, October 16, finishing on the 17th, if necessary. Contact Ed if you can help.

3) Chuck Nickerson will coordinate with Jack Robbins to have a build day at Jack's shop to assemble the cradles on Saturday, October 16. Contact Chuck if you can help. Chuck estimates four people can do the necessary work in four hours.

4) Marc Collins will have a build day at his shop on Saturday, September 25 to assemble block trucks. Contact Marc if you can help.

For Freeeeee

by Jim Cabernoch

Free give-away of a complete cutterhead assembly for a 6" jointer, complete with bearings, blades, and a new set of HSS blades. Originally from a Jet jointer but will fit most of the same size. Anyone interested can contact Jim Cabernoch at 626-296-1763.

Upcoming Wood-related Events & Important News

from Jim Kelly

The following events and announcements were found in the September–October 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.

The following items of potential interest were found in the September – October 2021 issue of *Woodworker West*:

September 14: Channel Islands Woodturners will have virtual demos by Kevin Wallace, More information at: www.channelislandswoodturners.org/.

September 18: San Diego Woodturners will have a virtual demonstration by Mike Mahoney. More information at: www.sdwat.org/.

October 12: Channel Islands Woodturners will have virtual demos by Mike Peace, More information at: www.channelislandswoodturners.org/.

October 16: San Diego Woodturners will have a virtual demonstration by Emilliano Achaval,. More informatio at: www.sdwat.org/.

September 1-30: The online gallery, Wood Symphony, will host the 1st of two juried exhibitions. This one is called: “Small Treasures.” More information at: www.woodsymphony.com

September 18 – 19: Central Coast Carvers Show at Veteran’s Hall, Cambria. More information at: www.centralcoastwoodcarvers.com/.

October 21 – 23: National Hardware Show will return to Las Vegas. More information at: www.nationalhardwareshow.com/.

November 12 – 14: Sam Maloof Foundation offers a class in Making a Bench with Maloof Inspired Joinery. More information at: Hands-On Workshops | index (malooffoundation.org)

December 1-31: The online gallery, Wood Symphony, will host the 2nd of two juried exhibitions. This one is called: “The Art of Giving.” More information at: www.woodsymphony.com

January 7 – February 25: 2022 Escondido Arts Partnership Municipal Gallery hosts its 12th annual Wood: A Furniture Show. Entry deadline is December 18. More information at www.escondidoarts.org.

Making an Archtop Guitar, Part 3

By Gary Hersch

So now that the neck is complete, there are only a couple steps to go.

The binding is first. The binding on a guitar serves two purposes: It wraps around the perimeter of the top and the back to protect the sides from damage and moisture (the ends of the soundboard and back are end-grain and therefore susceptible to absorbing moisture). It can also add a decorative feature to the instrument, making it more visually appealing. For this guitar, I made four strips of walnut about 35” long, 0.25” tall and about 0.10” thick (2.5 mm) w/a 0.6 mm thick strip of maple glued to one side. (This way, when installed, there will be a thin strip of white around on each side just below the edge).

To install the bindings, a channel (or rabbet) needs to be cut into the sides to receive them. I achieve this using a router fixed with a rabbeting bit and set in a jib I made specifically for this job. The guitar body is held in the cradles I used for carving, and then rotated around the router, which is fixed to the workbench. This procedure is a bit nerve wracking, but thankfully all went well (I cut a stepped channel as I was also fitting in a black-white-black purfling

line, purely for decorative purposes).

With the channels cut, it’s time to glue in the purfling (with CA glue) and the bindings (with old brown glue). Some special, very tacky tape is used to help secure them in place while everything cures. Once dry, the tape is removed, and the bindings are scraped and sanded flush. Any gaps are filled in using sawdust impregnated glue.

Next, it’s time to attach the neck to the body. The tricky part here is fitting the portion of the neck that extends over the body in such a way that all surfaces touch about 2” up (from there, the fingerboard extension “floats” so as not to interfere with the vibrations of the soundboard). Again, I am fitting something to a curved surface and so chalk is once again called for. Chalk up the portion of the soundboard where the neck extends, fit the neck in, see where chalk has

See “Guitar” on page 6



draising slack since the Quilting Show will not take place this year. The link to the store is right [here!](#)

Presentation

Luthier Paris Gulbro Patt presented his slide show: Adhesives: Qualities, Comparisons, and Applications in Wood Craft. Paris repairs acoustic instruments. His slides detailed the uses, pros, and cons of several types of adhesives. Many components of a stringed instrument are under significant tensile load. Forces can exceed 900 lbs.

Hide glue is often used because it can be prepared in different strengths and is reversible so that future replacement is possible via heat application. He uses hide glue especially for instruments made prior to 1970. Hide strength is adjustable through water dilution. It has a long shelf life in granular form. The gram strength ranges from 150-350; its strongest iteration is used for guitar bridges where strings attach behind the sound hole. Hide is heated to 140 degrees F, never boiled. It reinforces the joint but does not become the joint. The higher the gram strength, the shorter the working time. It can be reversed with heat, steam, or hot water and releases immediately, depending on the joint. [In a hot car, an instrument can fall apart.] If Paris receives an instrument that has been "repaired" with epoxy, he will likely reject it as a candidate because epoxy does not cooperate as hide glue will.

Aliphatic resin (e.g., Titebond) is used by Paris more often than hide, but for low-stress areas like side cracks, inner bracing, etc. He finds the shelf life to be around 6 months and it can also be reversed with heat, hot water, or steam. [Editor's note: I found this PDF on Titebond's site that provides the shelf life of most adhesives <https://tinyurl.com/e7bj8jfb>]

Cyanoacrylate (Superglue) is one of his rarely used options because it doesn't move seasonally with the wood that it bonds. It can be reversed with acetone, but the acetone affects surrounding finishes and components. Cyano is best used with mixed media such as metal and wood, glass, plastic, etc. The bond can be broken with the application of a soldering iron, such as when a screw is Superglued into place. Its tensile strength is exceedingly strong; 9 drops of Loctite cyano was used to lift a 5-ton car to establish a world record. Paris concluded his talk by mentioning Gluboost which is available in common wood tones and informing us that Titebond III is not easily reversible due to its water-resistant properties.

Post-Presentation Discussion: Jeff stated that Titebond bottle codes (<http://www.titebond.com/resources/use/glues/faqs>) will reveal date of manufacture. Chuck has used fish hide glue made from sturgeon scales. It is revered for its immediate tack and is used in Japan to adhere flat panels. Ed asked about reversing Titebond II. Paris said that heat is the only option, and deconstruction often in-

volves manual tools. Paris clarified to Chuck that Talas, in New York, has Klucel G (leather adhesive, for antique camera bellows) as well as other high-end adhesives and conservation supplies. Gary inquired about the definition of "gram strength". Paris gave application examples: 150-250 for veneer, 250+ for cabinets, and 300-350 for high-stress applications. He also referenced a book on loan from the Getty: "The Musical Instrument Conservation Encyclopedia." Paris commented that Titebond requires maximum clamping, while hide should be delicately clamped so as to avoid excessive squeeze-out. Hide is stronger because it doesn't flex after it's set. Chuck added that hide draws the workpieces together as it cools. Paris concurred.

Tom asked about re-adhering clock labels due to the fact that they are often loose, and an intact label can increase a clock's value by 10x. Paris agreed that PVA glue is best, although he rarely works with instrument labels. He also said that a PVA's acidity rating refers to the acidity of the water used in manufacture. Chuck suggested rabbit glue for mixed-media applications. At the end of the discussion, Paris recommended Bristol, England, as a starting point when researching the clock-based topic of horology.

A Wooden Car! (Well, almost...)

by Eitan Ginsburg



Many car manufacturers integrated wood into their vehicles. Surfboards and family station wagons come to mind when you say "Woodie," however this car

has a very different story. This 1924 Hispano-Suiza H6C Torpedo with a 45-horsepower engine was commissioned by French World War I fighter ace, Andre Dubonnet, for road racing. With a goal of achieving an aerodynamic, lightweight car, the body was fabricated by Nieuport Aviation, with a frame of wooden ribs, covered by 1/8" veneer, and then has tulipwood segments riveted to the veneer. This car was on display last month at the Pebble Beach Concour d'Elegance.

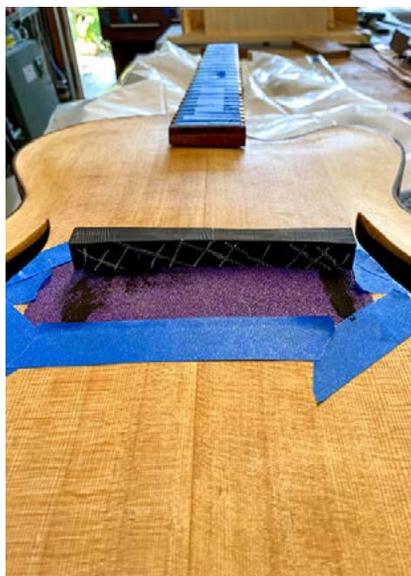




rubbed off, gently carve that away with a chisel, wash, rinse repeat until the fit is good. This procedure can take hours to get right, but once complete, the neck is glued on and now we REALLY have a guitar!

Now it's onto the re-curve. If you've look closely at a violin, a cello or even an archtop guitar you notice that there's a slight depres-

sion around top and the back, that starts about a 1/2" in, and can be as wide as an inch or so. This is the recurve. Thinning out the plates in this area adds more flexibility and contributes to the overall sound quality of the instrument. It's done with a French-curve scraper, scraping and tapping, scraping and tapping, listening to the tone of the instrument, trying to get it "just right". On each instrument I build, my ear gets a little more attuned to this process and (hopefully) I am creating better and better sounding guitars.



What's left from here is sanding, sanding, more sanding and sand some more. (Did I mention sanding?) I go up till 1200 grit on the top, back, sides, neck... all over really. Except the fretboard, which gets its final sanding later. For now, once sanding is complete, the fretboard and the headstock get taped up, and I move onto finish.

Prior to starting this

build, I watched a series on YouTube called "Archtoppery" by Ken Parker. In one series he demonstrates his finishing technique: a coat of 2-part epoxy, wiped on and then off, followed by several coats of thinly applied Tru-Oil. I followed his lead and am very pleased with the results. The finish was simple to apply and came out beautiful and glossy. I will definitely use this technique again!

The tape now comes off the fingerboard. The frets are leveled and then recrowned so that they are all relatively domed the same shape and at the same height. Once complete, the ends are finish-filed so there are no sharp edges and the whole fret board is sanded to 1200 and a small amount of oil is applied.

The nut is next. Once cut and filed to shape, it's sanded and buffed, and glued in place. Special files are used to cut



slots for the strings, each file matching the diameter of the respective string. The tuners are now attached.

Just a couple of more parts to make now, namely the tail-piece (that holds the strings), the bridge and saddle (that the strings travel over and translate the vibrations into the box), truss rod cover (self-explanatory) and the pick guard. These are all relatively to fashion out of ebony. A hole is then drilled into the butt end of the guitar, the end jack wired and fitted, the pickup fitted and attached to the pick guard.

Now, it's finally time to say prayer, string up the guitar and see how she sounds. Thankfully, I must have done something correct, because not only (IMHO) does this instrument look great, it sounds pretty awesome too.

Thanks for allowing to share this experience. I hope you enjoyed reading about my latest build!