



October's presentation: Jigs & Fixtures

Our annual Jigs & Fixtures meeting, led by...you! This is your chance to bring in and share the novel, useful, downright clever, or just purely functional jigs and fixtures you use in your woodworking projects. Whether it's a general jig with a multitude of uses or a fixture with an ultra-specific purpose, show us how you made it and how you utilize it. Your jig or fixture may be just what another member has been looking for!

Meeting Minutes

by Eitan Ginsburg

SFVW – Minutes September 18, 2025 meeting

Club president Jim Baldridge welcomed everyone to the meeting. There were no new members this month.

He noted a few things about our November meeting

Elections for club officers will be held at that meeting. If you are interested in joining the leadership of the club, please contact him.

The November program will be the Super Show & Tell, so do bring in one of your best projects. The challenge for November is to create something that involves kinetic motion.

The Quilters Boutique is not happening this year, but will take place on May 2nd, next year (2026). We might want to participate in the Highland Hall School holiday boutique to help raise money for the club.

Jonathan Nail noted that the toy build will take place on October 18-19 at El Camino High School. Please bring your own lunch and personal protective equipment. Jeff Bremer showed a thank you he received, showing kids using the toys we made last year.

Gary Coyne noted that an exhibit of decorated tools will be on display at the Craft In America gallery, located on 3rd Street near La Cienega, from October 11 to January 24. These are tools that were



Our President says...

By Jim Baldridge

Good, healthy, and happy woodworking to all!

I find it hard to believe that we have completed the third quarter of the year! Our busiest and most important quarter of the year begins.

October is our Toy Build month, which is scheduled for the 18th and 19th at the El Camino Charter High School wood shop. Gates will open at 8 am both days. Bring a lunch and something to drink.

There is nothing greater than the smile on a child's face when receiving a gift!

Also, coming up as we near the end of the year is the sharing of Jigs and Fixtures, Kinetic Challenge, Holiday Party, and the election of officers for the next year.

I am personally looking forward to the new year with great optimism for great things next year!

Keep the sawdust flying,

Jim Baldridge

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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.



Balboa Recreation Center Location
Map courtesy of Google Maps

Club Officers

President: Jim Baldridge

Vice President: Emily Lichtman

Secretary: Eitan Ginsburg

Treasurer: Gregg Massini

Photographer: Luke Wyatt

Publisher: Gary Coyne

Safety Coordinator: Bob Bilyeu

Web Master: Jan Min

Toy Chair: Jonathan Nail

Toy Distribution: Sheila Rosenthal

Refreshments: Greg Golden

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made with flourishes and decorations, not because they were necessary, but because the artisan toolmaker felt that the tool needed them. For more information, see <https://tinyurl.com/4pedk3pe>

Reports

Programs: the remaining programs for the year are

October – Annual Jigs & Fixtures meeting

November – Super Show & Tell

December – Holiday party, date TBD.

Finance: Treasurer Greg Massini said we are doing well. The Boardman sale generated a tidy sum for the club, after deducting the split with his family. We currently have 60 paid members! Dues for the remaining half of the year are \$20.00 for new members.

Toy Committee: Jonathan Nail stated that we

have one new charity for children undergoing surgery at UCLA Medical Center.

Safety

Jim McGuire spoke about scroll saw safety. He said the



most important thing is to avoid cutting yourself on the blade. Always wear PPE. You should use the right blade, suited to your material, cut, and thickness. Don't push your material too hard – let the tool do the cutting. Keep the machine speed and feed rate down. Have good lighting. Do practice cuts. Use a foot pedal (aka a Deadman's switch—press to start and release to stop) to allow your hands to stay on the workpiece.

Show and Tell

Gary Coyne brought in a shoe rack he had made from

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over 100+-year-old Douglas fir from the stair steps that



were removed during a remodel of his house. At one point, he was concerned about all of the nail and staple holes, but on reflection, thought it was an artistic embellishment and fitting that they were now still supporting shoes.

Tom Ferkel brought in some musical bones

made from Gary's Doug fir. Tom commented that the sound that comes from this old wood is amazing. Tom added that he is happy to teach anyone who is interested how to play them.

Jeff Bremer showed a three-legged triangular stool made out of jatoba. When he makes some projects, he often makes extra parts in case something goes wrong. On one project,



he ended up with three extra legs. So, he made this triangular stool.

Mark Ashley showed a wooden plane made at Jeff Bremer's workshop, which he made from beech and mahogany.

Don Schuster showed two rustic stools that he made from a pepperwood tree salvaged from the Tick fire

in Santa Clarita a few years ago. He also showed another bench made from a neighbor's birch tree.

Diana Fullmer brought in an antique Gerstner machinist toolbox made from oak. This was just one of over 100 such boxes collected by her late husband.

Program

Chuck Nickerson spoke



about vacuum veneering.

Veneer is wood sliced so thin that it doesn't have its own structural support, so it needs to be glued to a substrate.

Why use it?

To create a picture or pattern; to cover large surfaces; to maximize the square footage of rare woods; and to allow the use of inexpensive or stable substrates, while still having a great appearance.



How to apply veneer? There are four methods. Hammer veneering with hot hide glue; clamps and cauls, which require a lot of clamps; contact cement, which is used mainly in industrial settings; vacuum bag veneering, which is what Chuck addressed.

Vacuum bag veneering can be a smooth process if materials are prepared properly. It can work on concave, convex, or flat surfaces. But you are limited by the size of the vacuum bag, and large ones are expensive. The bag should be 20 to 30 mil thick. It also requires dedicated equipment. Veneering curved surfaces requires building strong enough support structures to resist the vacuum crush.

How Is It Applied?

- Hammer veneering
- Clamps and cauls
- Contact cement
- Vacuum bag



Needed equipment

Vacuum bag and pump. The connections need to match, but the pump doesn't need to be powerful.

A platen that supports the workpiece in the bag can be made from MDF.

Webbing is placed on top of the veneer, providing a passageway for air to be removed. You could also put some

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All of Luke's Photos

We can only put in so many photos in each Plane Talk. If you want to see more of Luke's photos from our meetings, here's the link! These are in chronological order; oldest on top and the more recent on the bottom.

<https://adobe.ly/4eBtuOQ>

From the Web

Tips, Tricks, and How-Tos

Woodsmith Plans: Scroll Sawing

- Now Woodsmith has extensive scroll sawing plans available for sale.

<https://tinyurl.com/3ru47r7t>

Reasons to choose a track saw

- The pros and cons.

<https://tinyurl.com/4vef4c58>

De-Bonding CA Glue

- So, you now have two fingers stuck together with CA glue: what'cha gonna do now? George Vondriska has a special guest, Bob Behnke.

<https://tinyurl.com/yzmh8ray>

How To Build a Brick Pattern End Grain Cutting Board // DIY Woodworking

- Here's one way to do a brick-patterned endgrain cutting board

<https://tinyurl.com/3pc67pk3>

What's the big deal with end grain cutting boards?

- And one more on the same subject: good for comparison and extra details, plus some simple jig plans for making this much easier (and safer).

<https://tinyurl.com/yz23utp2>

The ultimate guide to making a wooden end-grain cutting board

- To get the size of a cutting board that you want at the end, this is great.

<https://tinyurl.com/5f28wdx>

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under the piece and over the platen.

Veneer glue and roller. You can use various glues, such as Titebond, hide glue, epoxy resin, and contact cement. A roller helps spread glue evenly and prevents a blister of glue in the middle.

Veneer softener helps make the veneer flexible, flat, and conform to curves.

Veneer tape joins sections of veneer or helps repair veneer cracks. Veneer tape can be released with a wet sponge. Masking tape is not recommended for veneer because it is 3 times the thickness of veneer tape and can indent the veneer.

To prepare the work stack, you want to arrange the following, from bottom to top: platen, webbing, veneer (back), substrate, veneer (face), webbing.

Resources: <https://joewoodworker.com> for information
<https://www.veneersupplies.com> for supplies

The cutting board designer for the above link

- If you want to dial in the size board you want, use the link below

<https://tinyurl.com/y2nkk6ss>

17 Router Tips

- Both known (by many) and unknown (by (the other) many)

<https://tinyurl.com/3vhzae75>

Sandpaper "Coatings," Demystified

- This is, on a small part, an ad, but very good information

<https://tinyurl.com/bdfnsre6>

What You Need to Know About Glue | WOODWORKING BASICS

- Lots of basics on glue

<https://tinyurl.com/5n7b7dks>

5 need-to-know pneumatic nailing tips

- Best one: how to avoid the nail/pin blowing out the side

<https://tinyurl.com/3n8ap8ry>

I don't understand why people fall for these myths

- A bunch of good points despite the clickbait title.

<https://tinyurl.com/vxba9mbn>

Why Your Cuts Are Off (How To Mark + Cut Like a Pro)

- A bunch of approaches, both for making houses and a bit for fine work.

<https://tinyurl.com/5n8a5a6j>

Reviews

I cant believe someone hasn't thought of this before

- Review of the updated TSO Parallel track guide.

<https://tinyurl.com/4xf4jhkc>

(Beautiful) Old Tools

Craft in America is having a special presentation on tools that were made with extra flair in their shape, body, design, and extra embellishments that were done as a way to show the maker's capabilities. This exhibit will be open from 10/11/2025 - 1/24/2026.

I'm looking forward to seeing this, I hope you do as well.

For more information, please go to <https://tinyurl.com/2mb4t76x>



From Power Tool Enthusiast to Medieval Hand Tool Apprentice. Part III

by Brittany Joiner

When I last left you, I had completed all four legs for the chest, as well as the finished lid. Next, I worked on cutting

tongue and groove joints into these leg pieces that will frame the front, back, and sides of the chest. I kept imagining using my beautiful plunge router to do this at home and how quickly and easily it would be! Instead, it took me all eight hours one day to do three mortises, and that was with steady work and no real breaks.

Speaking of breaks, some of you may be curious about the

living situation at Guedelon.

I live on site in dorm-like accommodations. It's all on the Guedelon property, and the castle is about an one minute walk from my room. We share a kitchen, bathroom, and shower, but have our own small rooms with a bed and dressers. There are about 13 of us who live here. The rest of the 70+ employees live off-site in the small towns 10-20 minutes from Guedelon.

The tools that the menuisiers use are provided mainly by the long-timers here—my coworkers Simon and Nicholas. I am using their chisels, planes, saws, and other tools. It's actually rather unfair that they are the ones providing this, but that's another one of the sticking points they have with management. I gather that several other workshops have a similar situation. I sharpen any of the tools I use, not only for my own benefit, but also to show respect for them.

There is spotty Wi-Fi that occasionally disappears, and I have a French SIM card in my phone, allowing me to access lifesaving maps for navigation. I've traveled as much as I can while here. I recently visited Lyon, approximately 4 hours southeast of Guedelon. It was fabulous! It had a great culture, arts, and was fun to walk and bike around; the food was delicious. I'm putting it up there as one of my top "fave" cities I've visited while here.

Guedelon is open every day, so from about 9 am until 6:30 pm, it is busy with workers and visitors. The evenings are very quiet and dark (save for the loud conversations of my dorm-mates) with no outdoor lights or city noise.

I continued working on the frames of the front and back of the chest. I'm calling these the aprons of the chest—what spans between the legs on all sides.

I planed the wood, cut it down, then drilled holes and chiseled out mortises in one day. I completed all four of the back frames, as well as two rough tenons, so I'm already ahead of schedule compared to the week prior. I also got to try out the hand-powered grinder to sharpen a plane blade. That stone is so huge, it's very heavy to turn!

I had a talk with Simon, and he thought I was 2/3 of the way done with the chest and said I'm getting much faster, so he thought I

was on track to finish in two or three weeks. I'm feeling more confident in where I'm at and where I'm going, and it was enough to purchase a plane ticket home.

I am definitely feeling the pull to experience all the things 'one last time' or just to be present in whatever setting I am placed in. The clock is ticking, and I know that I want to make the most of it! Driving through the country, I looked over at the green fields and the small towns and old buildings and thought, 'I am so lucky to be having a mundane drive through the French countryside as if this is a normal, day occurrence.' Having half-conversations in French, buying fresh baguettes, walking 1 minute to a castle I'm helping to build. I'm cherishing it all.



I have a few solid days to make all the gouges (grooves) on all the pieces to accept the panels that will be inserted into each

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frame piece (after I've made them in the next few days). Caroline, the blacksmith, came by and made measurements to craft the hinges and lock that will go on the chest.



I spent a little over half a day with the masons on the wall. I found pieces of stone that were roughly the size needed for a section of the wall, chiseled or hammered at them



to cut off the protruding parts, powered the squirrel cage to bring up mortar we shoveled in the big crate (it's made of sand, water, and quicklime), then spread the mortar and pressed the new stones into it, filling the spaces with more mortar and smaller stones. The stones look mostly black, but with the rain, it spreads the mortar down the face of the rocks and turns it into a greyish-

tan. I've been wanting to learn some basic masonry, so I'm glad the guys let me join them for a few hours!

It's not all just long days and labor; there are reasons to feast set around the work that we do at the castle. The big buzz around here was the kiln firing for the potters. It's a 24-hour burn, followed by a one-week cooldown.



They celebrate the end of the firing with drinks and food, and a bunch of workers came over to party. I joined in for a bit, and it was cool to watch them stoke the fire. Then, at the end, they closed the front with mud to let the fire die out and cool off.

The next big event was the

quicklime firing. It's a 72-hour burn process, and they cap the end with a big party- nice to have an event my last week here and celebrate!

About 75 workers attended. There was sausage, kebabs, bread, crepes, wine, and beer. People brought petanque (apparently the national leisure sport of France), which is similar to Italian Bocce ball.

Emma (she's an herbalist and works the gardens) just finished dyeing wool scarves with plant-based dyes and let me pick one for myself! It's a beautiful red-orange, and it was made with madder root. Simon also let me have an egg from the geese, and I made it for breakfast (well, two breakfasts—it was huge!)

After finishing all the gouges (grooves) for the panels on the chest and assembling the frame, I delivered it to the forge for Caroline to mark out where she would place the hinges and front clasp.

In my final week, I brought the chest back and worked long days on Tuesday and Wednesday to ensure I got this chest done before I left. I made shingle-type planks by us-



ing the froe to split logs, then the axe to trim them down, then the drawshave to get them to the thickness I needed (1/2"). Next, I cut them to size with the saw, then fit them into all the grooves in my front, back, and side panels—24 panels total. Then, I drilled 24 holes to fit into them, holding the frame together.

There are no glue or fasteners on this chest; only wooden joinery is used. Then I placed a rail at the bottom of the chest for the planks to sit on, and had the planks cut to size to fit.

Finally, I gave it a hand-sand (traditionally this would be done with sharkskin, which is not easy to come by, so, we





use regular sand paper), then carved a B initial into the front as my maker's mark (I chose to do it in Art Nouveau style, as it's my favorite time period). (see insert in last photo)

There was some free time on my last Friday, so I went with Simon to the forge and we worked a bit on the clasp that will go in front to lock the chest. And with

that, the chest is complete! (metal hinge and clasp to be added once the forge finishes it)

I come away from my time at Guedelon with my measuring stick- un pige. This is a fascinating bit of medieval history. Each worksite in the medieval age had its own measuring system, which wasn't regulated or consistent. It was



based on foot and fingers, which would have depended on who at the worksite established the measurements. Then, each worker would get un pige with the markings on it. At the end of their time working, they took the ruler with them and hung it on their belt. Each worksite would be a new one. That effectively acted as your resume- a bunch of rulers attached to your belt showed



you had worked at a variety of different worksites. Now I have my own that I use every single day, and I shall place it in my woodshop to remind me. :)

And so we come to the end of my time in the middle of France, helping build a medieval castle. It was challenging, exhausting, stressful, joyful, expansive, and curiosity-filled. I'm glad I had the opportunity to do it, and I'm pleased that my skills as a woodworker have grown. Thanks for following along my journey!

