



Michigan Woodworker

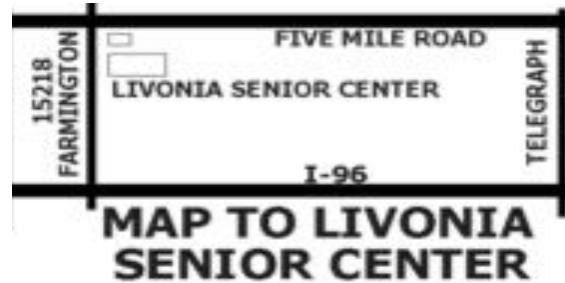
www.miwoodguild.webs.com



Michigan Woodworker's Guild (Est. 1981)

Sunday, December 11, 2016
2:00 - 4:30 PM at the Livonia
Senior Center - Christmas Meeting &
Orphan Train Presentation Featuring
Al Eicher

December luncheon will be at Jimi's on
the 15th at 1:15 PM



Upcoming Events

Month	Meeting Date	Topic	Speaker	Location	Luncheon Date
January 2017	Saturday 7 th 10:00 – 4:30	Marquetry, Veneering,	Marc Adams	Tech Shop in Allen Park	Thursday 26th
Feb. 2017	Sunday 12 th 2:00 – 4:30	Furniture Design	Kyle Huntoon	Tech Shop in Allen Park	Thursday, 23rd
March 2017	Saturday 11 th 12:00 – 4:30	Showcase Of Skills	Guild Members	Livonia Senior Center	Thursday, 23rd
April 2017	Sunday 8 th 2:00 – 4:30	Jigs and Fixtures	Guild Members	Royal Oak Senior Center	Thursday, 27th
May 2017	Sunday 7 th 2:00 – 4:30	Carving	TBD	Tech Shop In Allen Park	Thursday, 25th
June 2017	TBD	Field Trip	TBD	TBD	Thursday, 22nd
August 2017	Sunday, August 13 th	Annual Picnic	n/a	TBD	Thursday, 24th
Sept. 2017	Sunday, 10 th 2:00 – 4:30	TBD	TBD	Tech Shop In Allen Park	Thursday, 28th
Notes	June field trip may be combined with annual picnic.				

The President's Corner**By Dr. Gary Assarian**

It has been my pleasure to serve as President and Program planner for the Guild. I hope that you have enjoyed the variety and quality of programs that have been presented. The Guild continues to attempt to enhance its role in the experience of the membership. I have been encouraged by the comments received regarding our programs including the day long programs. We have tried to bring in the best teachers in the country. It has been a literal who's who amongst woodworking educators in the country and has included Mark Adams, Glen Huey, Michael Fortune, Chris Schwarz, Jim Heavy and George Walker. Few guilds can match the level of speakers we have had.

Many of the speakers were suggested by members which has been helpful. However, the attendance for the programs could be better. Mark your calendars when the programs are announced. We have also stepped up as to how the programs are promoted using blast emails. We have seen an improvement in attendance because of these repeated announcements.

Our programs don't just happen but are the result of the efforts of many. It is in this light that I would ask that you participate to make the organization stronger. Our Board for 2017 includes a number of dedicated members, most of whom have served for many years on the Board. While experience is important, it is also important to reach out to encourage other members to consider serving. Ask a current Board member to learn about the level of obligation serving on the Board requires. It is very reasonable and rewarding. Think about it.

Most importantly, enjoy the Guild and we encourage you to provide input, suggestions and help for the future. Thank you..... remember to register for the Mark Adams program in January. The registration sheet is included in the newsletter.

The Editor's Two Cents**By Peter Goddard**

Annual elections will be held at the December meeting. A list of the candidates is given on page 10 of this newsletter. Our December and January meetings both promise to be special. In December we have our annual Christmas meeting and a special presentation on the Orphan Train. A description of the presentation is provided in the newsletter. In January, Marc Adams returns. A sign up sheet for this all day meeting is contained in this newsletter. I would recommend advance registration as Marc is a popular and well respected presenter. The sign up sheet can be removed from the newsletter and mailed. As this is my last newsletter, let me welcome Bill Gayde back to the newsletter editor's position. I'm sure the quality of the newsletter is about to improve. If you have any material for any upcoming newsletter, let Bill know.

John Sanchez

I am sad to relay the news that our immediate past President of the Guild, John Sanchez, passed away on October 22nd of this year at 1:07 PM following a long bout with cancer. He had originally been given 6 months to live, but managed to fight the inevitable for 18 months. Our condolences go out to his family and to the many friends he had in the Guild.

John was a long time member of the Guild, having joined in 1996. He was active in the Guild throughout his membership, handling publicity for many years, followed by the President position. In addition to his Guild activities, John was a member of and active in several leadership positions in the Livonia Woodcarvers Association. He was a multitalented man, leading his own landscaping business as well as his involvement in woodcarving and in the Woodworker's Guilds. Anyone who has attended the Guild's annual "Show and Tell" will remember his intricate landscapes and the Old Ironsides model sailing ship that was always a work in progress.

The Guild will miss John, his talented contributions to the organization, and his sense of humor. He was always our horseshoe champion at the annual picnic.



For December, our meeting will include a lecture on the Orphan Train in Michigan. The following is a promotional flyer for this presentation. It looks like an excellent presentation is in store.

THE ORPHAN TRAIN IN MICHIGAN

PROGRAM SOURCE INTERNATIONAL LECTURE SERIES

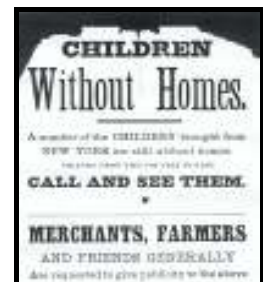
“The Orphan Train in Michigan”

Did you know 12,500 orphans from New York City and the Boston area were placed in Michigan from 1854 to 1927? Al and David Eicher, research historians and television producers, spent a year and a half in research and gathering photographs about the Orphan Train Riders in Michigan. They have produced a lecture and a video documentary about this event in Michigan’s history, depicting in great detail the selection process and being an Orphan Train Rider.



The first Orphan Train Riders (14 boys), arrived in Dowagiac, Michigan on a Sunday morning in late September 1854, traveling on the Michigan Central Railroad. By 1927, forty-three Michigan towns received orphans from the “Baby Train”, as it was sometimes called. Most of the children and teenagers came from the New York Children’s Aid Society and the New England Home for Little Wanderers. Thirty nine percent were girls...most children were never adopted.

The Eichers’ television production company, Program Source International, has produced 20 Michigan town video histories since 1994. The motivation for producing “The Orphan Train in Michigan” was first discovered at the Oxford Historical Society while working on that town’s history. The Eicher’s want to help Orphan Train Riders in Michigan and their relatives with information on dates of placement, the orphanage location and other background sources.



“The Orphan Train in Michigan” lecture combined with several visual segments from their documentary and new research about the Orphan Train Agents make this 50 minute presentation a very interesting topic for continuing education groups, Historical Societies and Social Studies for elementary and high school sessions. For more information about the Orphan Train in Michigan lecture or other lecture presentations

such as “Michigan’s Lumbering Days and Camp Life” and the “Indian History of Michigan’s Thumb Region”, call Al or David Eicher at 248-333-2010 or visit us on the web at www.program-source.com.

Michigan Woodworker Guild Presents
Winter Classic Guest Speaker

Mark Adams

Noted Author, Teacher, Writer, and Educator of Woodworking

Marc has been woodworking professionally for more than 34 years. In 1991, he became a technical consultant to the WWPA, SFPA, AHEC, and the U.S. government, representing the United States on International Quality of Furniture Making. His work has appeared in Design Book Six and Design Book Seven, and his shop was featured in The Workshop by Taunton Press. In addition, his work has appeared in many national publications and has been featured on the front cover of Woodshop News and Fine Woodworking. Marc has worked with the EPA in Washington on current woodworking issues and has been a panel commentator at the prestigious International Woodworking Fair. Marc has won the Indiana Artist/Craftsman of the Year award three times and periodically does TV and radio talk shows on woodworking topics. He co-authored the book Working With Plastic Laminates and currently consults for both the laminate and adhesive industries. His Technical Techniques video series is the largest-selling video series in the history of woodworking, and he was awarded four Telly awards

January 7, 2017

Site: TechShop, 800 Republic Dr, Allen Park, MI 48101

(313) 583-3831

9am- 4pm

MWG member \$15/nonmember \$35

Marquetry ,Veneering and Woodworking Techniques Demonstration

Reserve your spot in advance PLEASE/ any question please
call 248 310 9328

SEND YOUR RESERVATION WITH YOUR \$15 PAYMENT / \$35 for non members
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November Meeting Review
By Dale Ausherman

Fine woodworking often intersects other art forms in very delightful ways. Of course woodworking itself can be an art, with even unadorned functional objects such as Shaker and Queen Anne furniture being beautiful due to their pleasing design lines and supporting wood figure and color. Pieces with inlay and marquetry provide actual pictorial art within the piece. The ultimate must be wooden musical instruments, with great beauty due to design shapes, figure and color, which then intersect the magnificence of music when in the hands of a virtuoso musician. Add to this an instrument design which has evolved over hundreds of years to provide beautiful music in a very enduring fashion. Participants in our November meeting had the pleasure of seeing (and hearing) all of these intersecting artistic worlds in the presentation of Jonathan Price, a master luthier (a maker of stringed instruments such as violins or guitars, violins in the case of Jonathan) and accomplished musician.

Jonathan grew up in the Detroit area and attended Cass Tech High School. His first job at age 15 was actually in a violin shop, although at that time he basically mopped floors, maintained humidifiers, and delivered sandwiches. He eventually worked for four years at Elderly Instruments, the "World's most trusted source" for new and used fretted instruments in Lansing, where he met Brian Bishop, a well-known skilled maker of violins and violas. Mr Bishop was one of his inspirations. At this time Jonathan's dream was to play instruments on the road, and he spent much time doing so. But one day he had a vision to give up the road to become a violin maker. With good support from his parents and wife, he was able to attend the Chicago School of Violin Making. The Chicago school is one of the three top violin making schools in America, the others being the North Bennett Street School in Boston (also well known for its Cabinet and Furniture Making course), and the Violin Making School of America in Salt Lake City. Jonathan currently pursues violin making and repair at Psarianos Violins Ltd. in Troy, MI.

The Chicago School has a 3-year program which requires building a minimum of six instruments, two of which must be violins and one must be a viola. The remaining three instruments are the student's choice, with instructor approval. Johnathan chose to build a cello. Also required is extensive drawing of instrument designs, including free-hand drawing of the "f" holes. Students must also study violin-making history, including reading of Antonio *Stradivari, His Life and work (1644-1737)*.

Jonathan took us through the basic steps in making a violin. One first makes the blanks for the front and back, using well-cured book-matched wedges glued back to back with hide glue. Wood used in a violin should age at least six years before use. Jonathan informed us that violins are assembled totally with hot hide glue, to facilitate later disassembly for repair, possibly decades or even hundreds of years in the future. These blanks are later shaped into the "thin" fronts and backs which are later glued to the completed ribs. The curved sides or "ribs" of the violin are made next.

This process starts with a plywood form exhibiting the final shape of the violin. The form is made from a shape template for a particular maker. A new maker may start with a template from his school instructor, but will eventually develop his own "signature" form.

Hardwood blocks are glued to the form at locations of the eventual intersections of the curved ribs. These are then filed or spoke-shaved to follow the curves of the edge, so that eventually they form the “corners” of the violin, to which the curved ribs of the violin are terminated and glued. The ribs themselves, made of thick flamed maple veneer, are cut into oversized strips which are heat-bent around a hot bending form to exactly conform to the shape of the form in the section for which they are intended. There are typically six such strips although on occasion they can be spliced in the event of breakage during the bending. Once formed to shape these ribs are glued to the similarly shaped blocks, but not to the form itself. Once all the ribs are glued in place forming the final shape of the violin, the form/rib assembly is trimmed on front and back edges to eventually accept the front and back plates. This can be done in part by a block plane, but eventually the front and back edges are sanded on a large flat plate to ensure that the edges are all coplanar, front and back. The plates themselves, while eventually shaped inside and out to form the familiar violin plate “arches”, are usually made exactly coplanar around the edges, i.e. the plates sit exactly flat on the rigs along the edges. Jonathan was asked if the plates are ever tensioned by not being flat. He said that some makers do this, but it is generally judged that any such tensioning eventually goes away after years of use.

The next step is to bandsaw the shape of the front and back plates, then to shape them into the desired “arch” form. The arching is roughed in with a big long in-cannel gouge and then finessed with smaller gouges, little spoke shaves, and eventually smoothed with little “finger” planes. The plates generally have about 5 mm edge thickness (at the glue line) and then become a little thicker near the sound board area. Final smoothing is done with a variety of shaped card scrapers. The ideal thickness in the middle is dependent on wood species. Keeping the arching symmetric is critical to sound quality, and the cross-sectional curves all must have no “inflection” points. Jonathan discussed a number of ways of holding the plates as they are being shaped. Sometimes pencil “witness” lines are drawn across the arched plates to help visualize the shape to check for symmetry and shape. At the conclusion of this plate shaping process the “f” holes are cut and smoothed. During the whole process each plate can be tapped at various locations to test its vibration modes and tonal qualities.

The top plate has a “Bass bar” glued along its length following the line of the lowest string. Before gluing the plates to the ribs, the original form is removed (by tapping with a hammer) and rib “linings” are installed along all the edges. The linings are sort of like a small diagonal flexible glue block running the entire length of the ribs on both top and bottom. The plates also have a groove cut along the edges for installation of “purfling,” which is basically a three-layer (dark-light-dark) banding. Apparently this is not just for decorative purposes but also can stop aging cracks in the plates from running to the edge. See the photo at the end of the article for an exploded view of violin body parts. Before closing up the violin body one may apply to the inside surfaces propolis as insect repellent. Propolis is a red or brown resinous substance collected by honeybees from tree buds, used by them to fill crevices and to seal and varnish honeycombs. The propolis is thinned with alcohol for application.

The neck of the violin is carved by hand from a rough band-sawed blank. The blank should be as “quarter-sawn” as possible, often requiring angular right-angle cuts to the starting blank to make this so. There are standard forms for this carving, including making the classical violin “scrolls” or “volutes.” Sometimes a different species of wood is spliced into the scroll part of the neck. There are then many auxiliary parts to be shaped by hand and added, including sound post, tailpiece, fingerboard, pegs, bridge, and strings. The fingerboard (with no frets) and tailpiece are generally

made from expensive ebony. Jonathan and other makers often buy the fingerboards from a vendor, as a vendor can manufacture these with minimum waste of ebony.

The finish on a violin is critical to its final look and tonal quality. Violin makers typically like a scraped surface, rather than a sanded surface as a start. The wood is first sealed, often with beaten egg whites (with no bubbles) with some added acacia gum. Then a varnish is applied by hand. Sometimes the varnish is thinned with Larch turpentine. Usually the varnish is colored with aniline or oil-based dyes. After suitable number of coats, the body surface is French polished with a mixture of 1/5 shellac, 1/5 benzoin (a resin obtained from almond trees), and 3/5 alcohol. While Jonathan shared much about the finishing process, I got the distinct impression that there are many trade secrets involved in violin finishing.

Other interesting and informative points were made by Jonathan, including that a “fiddle” is no different from a violin, except that one might be more likely to spill beer on a fiddle. He also said that playing classical music on a violin to a high degree of skill is very, very difficult and takes many years of practice. He said there had basically been no new technologies inserted into violins in hundreds of years. Working only part time in the evenings, it will take him about one year to complete a violin, but that he may have several in repair process at one time on his bench at Psarianos. Working full time he might complete a new violin in a month, but with additional time needed for the finish to properly cure. A quality new violin can cost from \$6,000 to \$40,000. And finally that Ann Arbor is somewhat of a mecca of violin makers.

I found Jonathan’s presentation very informative and entertaining. I especially enjoyed him playing the two violins he provided, one being the first he ever built, the second being the last one he built. I will likely not become a violin maker, but I may just have to listen to some violin music as I work in my shop. If I am making “country” furniture I will “play” fiddle music. If I am making period furniture, it must certainly be classical violin.



Jonathan Price - Violin Maker and Musician Extraordinaire

Elections
By Bill Gayde

The following slate of officers for 2017 will be voted on at the December 2016 meeting of the Guild

President – Bill Gayde

Vice-President – Will Wilson

Treasurer – Ed Stuckey

Secretary – John Dolinsky

Officers-at-Large: Clay Bolduc, Tony Gigliotti, Al Goldstein, Mike Holden, Greg Smith,

The following are the Standing and Special Committee chairs (appointed by the President with the consent of the Executive Board):

Head Librarian – Gale Oosterhart

Membership – Ann Ivory

Newsletter Editor – Bill Gayde

Programs – Will Wilson

Publicity – Open


Toy Project -- Ken Wolf

Special Projects – Jim Kudej

Special Projects – Bill Rigstad

Web Site – Bob Mills

Nominees getting a majority of the votes of those present and voting will be elected. Nominations may be made from the floor at the December meeting (with the consent of the nominee.) The position of President is being filled under protest and on a temporary (I hope) basis. I am hoping that someone will come forward and take my place.



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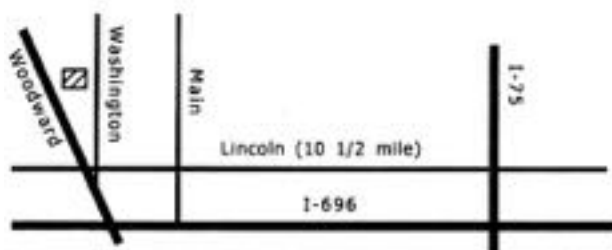
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For membership information, contact Ann Ivory at 21206 St. Francis, Farmington Hills, Michigan By email, contact at AnnIvory.MWG@gmail.com.

For name tags, sign up with Ed Stuckey at any regular meeting.



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Jeff Wilmot



Michigan Woodworkers Guild
21206 St. Frances
Farmington Hills, Michigan 48336

November Meeting Scenes



Peter Psarianos Presenting and Some Of His Violin Parts